

An architectural drawing of a dome's interior, showing a series of ribs forming a complex, multi-faceted structure. The drawing is rendered in black and white with fine lines and cross-hatching for shading. The text is overlaid on the central part of the dome. A small red asterisk is located on the lower right side of the dome's interior.

**Sims Reed Ltd.**  
**Salon du Livre Rare  
& de l'Objet d'art**

**GRAND PALAIS, PARIS**  
*12-14 April 2019*





**1. ARPHE (Arfe) y Villafañe, Joan de. Varia de Commensuracion para la Esculptura y Architectura. Seville. En la Imprenta de Andrea Pescioni, y Juan de Leon. 1585 - 1587.**

Small folio. (316 x 218 mm). [148 leaves; foliated at upper right with occasional misfoliation: (6), 35, (1); 48, (2); 14; 40, (2)]. Col- lation: \$6, A6 - F6; a6 - g6 (e missigned c), h8; Aa8, Bb6; Aaa6 - Ggg6. Printed title with elaborate woodcut arms of the dedicatee, Pedro Giron, Duke of Ossuna (Osuna), verso with oval vignette portrait of the author and dedicatory sonnet by Luis de Torquemada, leaf with 'Licencia' dated December 24th, 1584 recto and de Arfe's dedication to the Duke of Osuna verso, two leaves with 'A los Lectores' and 'Carmen', two leaves with 'Prologo' and 'Libro Primero' to 'Libro Quarto' of de Arfe's text (with his mnemonic verse) illustrated with 285 woodcuts (235 vignettes keyed to the text and 50 full-page plates, mathematical tables in Book I, Part II), de Arfe's woodcut arms to title of each Book, woodcut tail-piece to conclusion of each Book, 'Tabla' for Books I and II at conclusion of each, those for Book III and IV at the conclusion of Book IV, printed text in Spanish in italic and roman types throughout. Occasional annotations in sepia ink in an early hand, some minor soiling and staining, occasional repairs with no loss, marginal repairs to outer margins of final four leaves. Later Italian (?) thick interim card wrappers, manuscript titles to spine in sepia.

**The first edition of Juan de Arfe's very scarce, comprehensive and influential treatise, De Varia Commensuracion, signed by de Arfe at the foot of the title.**

*The most comprehensive Spanish sixteenth-century work on sculpture and architecture is that by Juan de Arfe y Villafañe ...* (Hanno-Walter Krufft).

Juan de Arfe y Villafañe (Leon 1535 - Madrid 1600) was the son and grand-son of artists, an accomplished sculptor, anatomi- cally-trained artist, metal-worker and architect, not to mention a highly important and influential theorist. de Arfe's first major printed work *Quilator de la Plata, Oro, y Piedras* of 1572, is a notable text on the assay of metals (in particular silver and gold) and the valuation and assessment of gems, however, it is this later work of 1585, the *De Varia Commensuracion para la Esculptu- ra, y Architectura*, with its debts - acknowledged or not - to Leonardo, Serlio, Dürer and Vasari that ensured his enduring legacy as the *Spanish Cellini*. Divided into four books, each again divided into sub-sections (see below), the *De Varia Commensuracion* is an artistic and scientific tour de force that marks de Arfe as an emblematic figure of the Spanish Renaissance. Richard Ford described de Arfe as *the greatest artist of his family and the Bezaleel of the Peninsula* (after Moses' artisan of the Tabernacle and overseer of the making of the Ark of the Covenant) and *the Cellini of Spaniards*.

Each of de Arfe's four books demonstrate his credentials as a pioneering Renaissance figure: his familiarity with the works of Euclid (translated into Spanish by de Arfe's contemporary and friend Rodrigo Zamorano) is demonstrated in his *Libro Primero: Trata de las Figuras Geometricas &c.*, and his familiarity with navigation is demonstrated by a series of mathematical / naviga- tional tables relating to Spain and her surrounds, astronomical instruments, their uses and so on. The *Libro Secundo: Trate de la Proporcion* is indebted not only to Dürer and his *Hierin sind Begriffen vier Bücher von Menschlicher Proportion* (1528) but also to the anatomical drawings of Leonardo. In a series of woodcut plates, de Arfe delineates the body, *representing outlines of the whole body or of single parts with the measurements* (Choulant) including the body of a woman - de Arfe describes the essentials for a beautiful female body - and the proportions for a child. The affinities between de Arfe's woodcuts and Leonardo are clear, however, what is less clear is their transmission. It is known that Pompeo Leoni acquired the majority of Leonardo's writings and drawings, or at least those left to his father, Francesco, from Orazio Melzi in the 1580s while Leoni had a studio in Madrid. Leoni, working for successive Kings of Spain, collaborated with de Arfe, not least on the tombs of Charles V and Philip II in the church of the Monastery of El Escorial, and it is tempting to imagine de Arfe and Leoni examining Leonardo's drawings together. Scholars, however, date Leoni's purchase of the drawings to 1589 and whether that date is correct or not, de Arfe does not cite Leonardo in his text, presenting a somewhat mysterious lacuna.

*Libro Tercero: Trata de las Alturas y Formas de Los Animales y Aves* with its depictions of animals in part I and birds in part II, includes clear copies from Conrad Gessner's *Historia Animalium*, the camel and dromedary, the donkey, the ostrich and Dürer's rhinoceros being the most obvious, and other sources such as the various illustrated editions of Pliny. The final book, *Libro Quarto, Trata de Architectura, y Pieças de Iglesia*, demonstrates, in the first part, de Arfe's absorption of and familiarity with Serlio (see Maria del Carmen Heredia Moreno's *Juan de Arfe Villafañe y Sebastiano Serlio* for an extensive analysis), in particular Serlio's *Book IV (Regole Generali di Architectura Sopre le Cinque Maniere ... &c.)* of 1537 together with the works of Vignola, Labacco and Vitruvius, all of which de Arfe is known to have owned. Like Serlio (and Vignola), de Arfe analyses the five Classical orders, detailing and depicting their coherent elements, and adding his own *Attic* order, but it is in his introduction, with its history of architecture from Classical times to the more specific, and to him familiar, Spanish architecture of the previous centuries that de Arfe enumerates his peers. de Arfe cites Vitruvius, Andronicus of Cyrrhus, both his father and grand-father as well as Bramante, Alonso de Covarrubias, Baldassare Peruzzi (Baltazar Petrusso) and Leon Battista Alberti, whose *De Re Aedificatoria* had been translated - by de Arfe's friend Zamorano - and published in Spanish in 1582.

Alberti, and Zamorano's important 1582 translation, are both crucial for the second part of de Arfe's *Libro Quatro*, the section *De las Pieças de Iglesia*, considered to be both the most important and the most original section of the treatise. Moving from the theoretical to the practical, de Arfe demonstrates with the use of examples, architectural usage and ecclesiastical sculpture and ornament from the time of Pope Urban I onward to de Arfe's day, detailing the proportions not only of the exterior and interior architecture and features of the church, but also, in detail, of the - in Spanish - *Caliz, Portapaz, Candelero, Cruz portatil, Agua manil y Fuente, Baculo*, the *Cruz, Encensario, Sceptro, Blandon, Lampada* and the *Custodia de assent* and *Custodia portatil*. Among the detailed woodcuts of examples, de Arfe includes work of his own, and other work, perhaps unidentified or theoretical or archetypical in nature.

de Arfe's *De Varia Commensuracion* is composed as follows:

- I. Libro Primero, Trata de las Figuras Geométricas y Cuerpos Regulares è Irregulares, con los Cortes de Sus Laminas, los Relojos Horizontales, Cilindros, y Annulos: (i) De los Lineas; (ii) De los Cuerpos.
- II. Libro Segundo, Trata de la Proporcion y Medida Particular de los Miembros del Cuerpo Humano, con sus Huesos y Morcillas, y los Escorços de Sus Partes: (i) De la Medida; (ii) De los Huesos; (iii) De los Morzillas del Cuerpo; (iv) De los Escorcocos.
- III. Libro Tercero, Trata de las Alturas y Formas de los Animales y Aves: (i) De los Animales de Quatro Pies; (ii) De los Aves.
- IV: Libro Quarto, Trata de Architectura, y Pieças de Iglesia: (i) De las Lineos Ordenes; (ii) De las Pieças de Iglesia.

*This pioneering and richly illustrated treatise on science and theoretical knowledge applicable to the visual arts included four books on geometry, anatomy, zoology and architecture, of which the 'Libro segundo' is a rare and unique source produced by an anatomically trained artist of the late Spanish Renaissance.* (Bjørn Okholm Skaarup).

*Juan de Arfe y Villafañe, who was appointed by Philip II, Master of the Mint at Segovia, published a treatise on his art, with exact designs for every piece of church-plate, and his elegant models have fortunately been generally adopted and continued. This work, which every collector should purchase, is entitled 'De Varia Commensuracion'; it has gone through many editions. Those now before us are, first, that of Seville, 1585, by Andrea Pescioni; and Villafañe was fortunate in securing for his printer this Italian, who had a kindred soul, and whose works are among the few in Spain which can be really called artistically.* (Richard Ford).

*In the late sixteenth century, one of the most advanced manuals on art didactics in Europe was the Varia commensuración para la Esculptura y Architectura (1585-1587) by the Spanish silver and goldsmith, artisan and sculptor Juan de Arfe y Villafañe ... During the sixteenth century, there were only two printed treatises for artists which contained chapters on artistic anatomy: Libro segundo*

*(1585) by Arfe and Livre de pourtraiture (1595) by Jean Cousin ... The whole text of the Varia suggests that Arfe saw himself as the creator of a new sort of teaching manual, the one who took Spanish art and the reputation of artists on a higher intellectual level – and, indeed, that was true ... It was the genius of the Spanish artist Arfe y Villafañe that conceived a new and logically structured manual on drawing the human figure, compiled from older pictorial material. Libro segundo of the Varia is a pivotal contribution to European art didactical literature.* (Boris Röhr).)

*Juan de Arfe's design for the main tabernacle, or 'custodia', in the cathedral of Seville (1580 - 1587) was illustrated by him in his 'De Varia Commensuración para la Escultura y Architectura'. Arfe successfully appropriated the status of architecture for the 'custodia', establishing the strong Spanish 'connection between architecture and metalworking' ... His architectonic emphasis successfully counters the criticism implicit in the term 'plateresque', ascribed since the seventeenth century to Renaissance architectural decoratin influenced by silverwork.* (Millard).

*He [de Arfe] studied anatomy in Salamanca and Toledo, at the former city under Cosme de Medina. In Toledo he attempted to establish the proportions of the human body ... Arphe belongs to those Spanish artists who spent much time on an earnest study of anatomy, as Alonson Berreguette (1480 - 1561) and Gaspar Becerra (1520 - 1570) ... They were also particularly interested in the study of the proportions of the human body and also made use of Albrecht Dürer's (1471 - 1528) work on proportions ...* (Ludwig Choulant).

Books I, II and IV of *De Varia Commensuracion* are dated 1585, however Book II is dated 1587 and it is not clear, as each Book has a discrete title and separate foliation and collation, whether parts were issued before the whole work. The woodcut for the colophon of the first two books features the motto *PEU A PEU* which is absent from those of the two final books, while the inclusion of the *Tabla* for Book III with that of Book IV does suggest they were issued at the same time; whether this was due to an interruption in the printing, a dispute regarding the 'Licencia' or for another reason is unknown. This copy, as for several other known examples, features de Arfe's signature to the foot of the title together with another barely distinguishable name (attempts have been made to efface both) suggesting that it may have been a presentation copy.

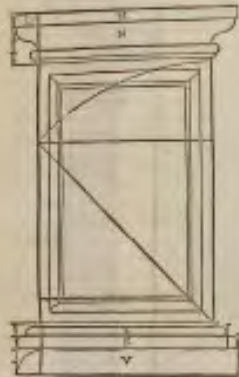
*De Varia Commensuracion* is scarce in any edition and this, the first edition, is of particular rarity. A note in Italian to the front free endpaper attests to this: *Il Cicognara aveva un Edizione de' Madrid in fol. del 1730 / che annunzia per rara. Questa del 1585 che / può dizia Editio Princeps è introvabile.* We can trace a single copy at auction in the last century, while COPAC lists only the copy at the V & A (the British Library holds a copy, however, the catalogue lists it as two parts only); OCLC adds an additional copy in the UK at the Wellcome (incomplete, 3 parts only), two copies in Spain and France, a copy at Frankfurt and one at Utrecht. In the US, only Harvard appears to hold a copy, described as mutilated and lacking text, although the Library of Congress once owned a copy of the treatise (it does not appear in the present catalogue). It is not clear from the 1830 catalogue - it is listed in the sub-section 'Gardening, Painting, Sculpture' of 'Fine Arts' without author or date - which edition it was.

[not in Millard (but see pg. 426); not in RIBA (1773 Madrid 6th ed. only); not in Cicognara (1736 Madrid 4th ed. only); not in Fowler (1773 Madrid 6th ed. only); not in Berlin (1763 Madrid 5th ed.); not in Brunet (1589 Madrid 2nd ed. only); not in Park; see Richard Ford's 'A Handbook for Traveller's in Spain and Readers at Home', vol. 2, pg. 634; see Bjørn Okholm Skaarup's 'Anatomy for the Artist ... &c.' in 'Anatomy and Anatomists in Early Modern Spain', Farnham, 2015, pp. 246 - 256; see Maria del Carmen Heredia Moreno's 'Juan de Arfe Villafañe y Sebastiano Serlio', 2003; see Ludwig Choulant's 'History and Bibliography of Anatomic Illustration in Its Relation to Anatomic Science and the Graphic Arts', Chicago, 1920, pp. 218 - 221; see Boris Röhr's 'Leonardo da Vinci's Anatomical Drawings and Juan de Arfe y Villafañe', in *Archivo Español de Arte*, Vol. 87 (346), 2014, pp. 139 - 156].

€55,000



Figura  
del pedo  
de la  
figura  
74



LA SIME-  
ria del pedo-  
fiala de esta ma-  
nera, que alio de  
la moldura para  
se divide en qua-  
tro partes, las dos  
de el alto del pi-  
mer cuadrado o  
quadrado V.  
y otro tanto de  
bueno. Una se da  
al bucal de libre  
al como se halla  
K. y la otra se par-  
te en 3 las dos se  
dan al bucal de  
L. y la una al qua-  
dro del arco del  
pedofial. La mol-  
dura otra se divi-  
de en alto en otras  
quatro partes, una  
para el cuadrado  
delo V. y dos de base  
lo Dos para el tra-

cion N. y la otra dividida en 3 se dan las 2 al bucal y la una al quadro.  
La moldura que circula todas las partes del arco del pedofial tiene  
de ancho una tercera parte del ancho del arco, y esta dividida en 7  
partes las 3 para el cuadrado, y las otras 4 para el arco de una  
dentro y la una para el quadro. Al relieve de esta moldura, la mitad  
del quadro.

El al-



EL ALTO DE  
la base de la columna  
de las columnas y de  
el arco de la columna  
de 3. Lo que es de la  
de 4 partes y se da la  
una al bucal de la  
columna. Las otras  
partes se dan a la  
de la una al bucal de  
base, señalado A. y la  
otra se da al arco de la  
columna. Esta se  
hace 7 partes, se da  
una al quadro de ar-  
co y otra al quadro.  
El bucal de el quadro  
de la columna se  
proporciona segun el  
orden, pero como par-  
te el diametro de la  
columna y se da del  
quatro.  
El arco de el quadro de  
esta en 3 partes, y de  
esta de la una al le-  
dado de el quadro  
al qual se hace una  
parte y la otra se da  
al arco señalado A.  
Este arco se hace  
como tres partes, y la  
una se da al quadro y  
la otra al arco. Este la  
dada al arco es qua-  
drado aunque la co-  
lumna sea redonda, y  
el arco de la base es  
Bbb. m



El toro es un animal  
de un gran tamaño  
y fuerte, y se cria  
en las montañas  
y en las llanuras.  
Su carne es muy  
sabrosa y su leche  
es muy buena.



El cabron es un animal  
de un tamaño medio  
y fuerte, y se cria  
en las montañas  
y en las llanuras.  
Su carne es muy  
sabrosa y su leche  
es muy buena.

delgado, los venteros  
dadas, la cola larga y  
la recta en la tierra, y  
la boca alzada, y el  
do de mover, tiene la  
frente muy dura, dur-  
me con la cabeza ele-  
vada, y la oreja es de la  
ultima hechura y con-  
dicion, y acostado su-  
nos.

EL CABRON  
es tan grande como  
el camero, tiene el pe-  
lo largo, es muy visco  
y tiene los cuernos lan-  
gos y vueltos hacia  
y la cola corta, las uñas  
hendiditas, y la cabra es  
como el jolo difiere en  
los cuernos, que los tie-  
ne de una bucha, y el  
cabro los tiene de dos  
buchas, y es muy in-  
quieto e inclinado a  
trepar por partes al-  
tas.

EL RINOCE-  
ntos animal de un  
cuerpo, y es alio  
de los otros, tiene mucha  
fuerza y es muy ligero,  
toda su cuerpo tiene  
cubierto de corcho con  
chas, y tiene un cuerno  
solo.



CAPITULO QUINTO, TRATADO  
de los animales feroces.  
Los perros son de varias especies  
y algunos son muy grandes y otros  
son muy chicos, y se cria en  
todas las partes de la tierra,  
y se cria en las montañas  
y en las llanuras.  
Su carne es muy  
sabrosa y su leche  
es muy buena.

Quelco

**2. AKTIONISM: VARIOUS ARTISTS (BRUS, MUEHL, WIENER et al.). Brus, Günter. (Ed.). Die Schastrommel. Nos. 1 - 12 [&] Die Drossel. Nos. 13 - 17. (All Published). Berlin. Self-published / Verlag Interfunktionen / Verlag Hansjörg Mayer. 1969 - 1977.**

10 issues. (Nos. 1 - 8c). 4to. (c. 297 x 210 mm) + 9 issues. (Nos. 9 - 17). 8vo. (c. 230 x 170 mm). Printed text and monochrome and colour illustration throughout. Original publisher's printed wrappers in various colours, the majority with screenprint covers.

**An exceptional set Die Schastrommel with its continuation Die Drossel, the pre-eminent periodical of Viennese Aktionism.**

Many of the issues of Die Schastrommel were limited to 500 copies, however several of the earlier issues were produced in smaller numbers: No. 3 was supposedly published in an edition of 350, No. 4 in only 130 copies, and No. 5 in an edition of 150. For the special characteristics of this set, see below.

Günter Brus earned his reputation through his role in what has come to be known as the 'Wiener Aktionismus'. Brus and others (primarily Otto Muehl, Hermann Nitsch and Rudolf Schwarzkögler) developed an extreme strain of performance art. Brus was the first artist to use bodily fluids in works like 'Zerreissprobe' and 'Körperanalysen'. His performance of the latter - during which he lacerated himself, smeared himself with his own shit, and masturbated as he sang the Austrian national anthem - at the University of Vienna's 1968 event Kunst und Revolution resulted in a psychiatric evaluation and criminal charges, on which he was sentenced to six months' strict confinement ... So at the beginning of 1969, Brus left the country illegally with his family to settle in Berlin. There he met with Gerhard Rühm and Oswald Wiener on May 27, 1969, to establish the 'Austrian Government in Exile' and its official mouthpiece, the magazine Die Schastrommel ... Brus was largely responsible for the production of Schastrommel. Although some issues are given over entirely to the work of his friends (numbers 5, 11 & 12 for example), the magazine served primarily as a home for Brus's work during his German exile ... Issues 1 through 8 reflect Brus's continued Aktionist concerns and include contributions from Nitsch, Schwarzkögler, Dieter Roth, and filmmakers Valie Export and Kurt Kren. Texts range from nonsensical prose to typed scores and handwritten notes for actions, to histories, manifestos, and academic responses to Aktionist practice. Also highly prominent are the meticulously choreographed photographs and film stills of performances. In Numbers).

The special characteristics of this set are as follows:

No. 1 (1969) - proper first edition, issued with clear plastic slide spine, and not stapled as later copies. This copy numbered 1/30 on rear page, and with an original monochrome photograph loosely inserted showing both Rühm and Brus just after they arrived in Berlin in exile.

No. 2 (1970) - 2. Auflage but signed by Brus, Muehl, Rühm and Wiener in pencil on the title.

No. 3 (1970) - signed on the title by Fritz Heubach. This copy with an original monochrome photograph loosely inserted from Brus's 'Zerreissprobe' (Aktionsraum 1); limited to 350 copies.

No. 4 (1971) - signed on the title by Fritz Heubach in pencil and numbered *Exempl. Nr. 130* in blue ink. This special copy with an original monochrome photograph by Arnulf Rainer tipped-in; limited to 130 copies.

No. 5 (1972) - signed on the title by Fritz Heubach in pencil; limited to 150 copies.

No. 8a & 8b (1972) - each signed on the title by Brus in pencil.

No. 16 (1976) - signed and dated by Brus in black ink to rear cover: *Günter Brus 10.x.1979 Berlin - Schöneberg.*

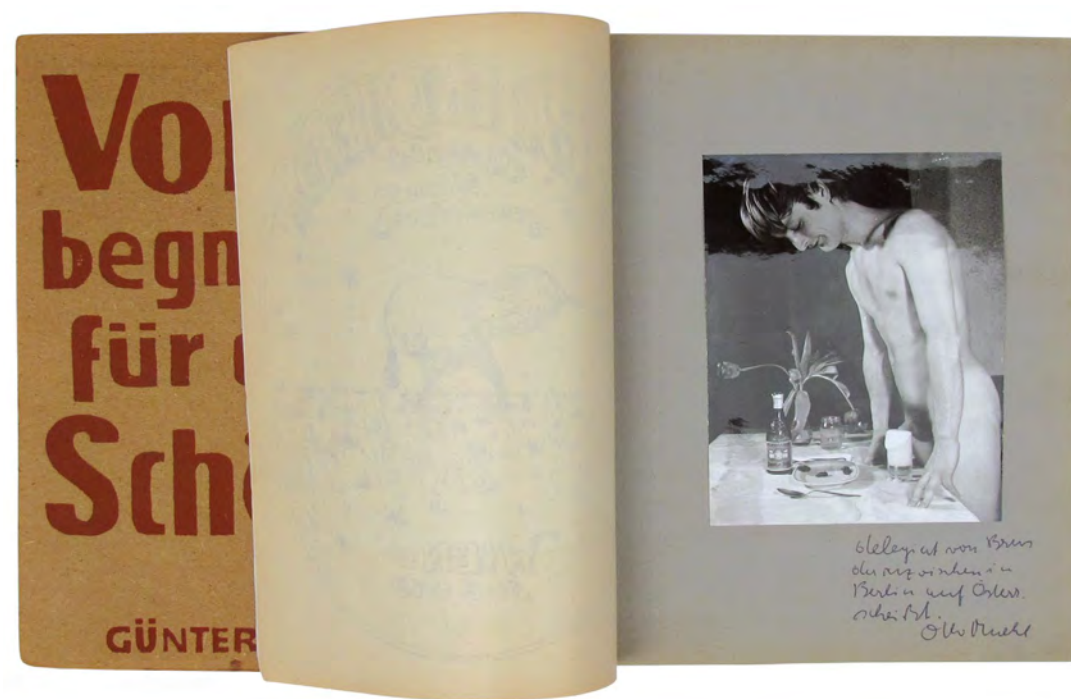
The remaining issues are present in the standard edition (usually 500 copies), with issue No. 10 signed and numbered by Brus in blue ink (*Nr. 125* and *G. Brus - Brüssel / '73*) as issued - many of the issues were never produced in a deluxe format.

[In Numbers pp. 332 - 338; Artists' Magazines 294; not in Le Fonds Paul Destribats].

€29,000







3. (BRUS, MUEHL, WIENER et al.). Brus, Günter. (Ed.). 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].

€23,250



**4. 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.**

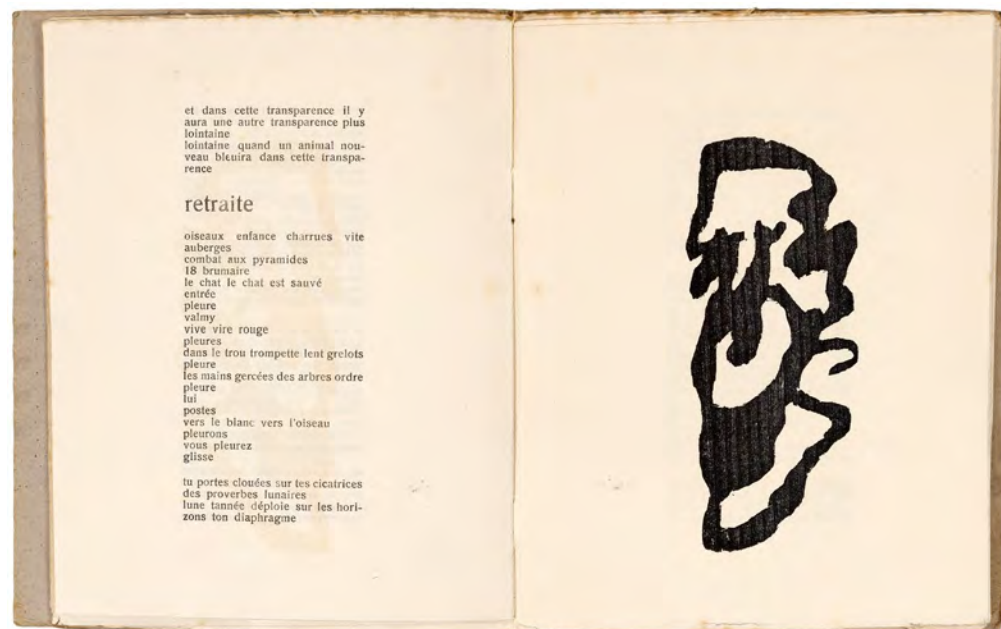
A fine copy, completely unsophisticated, and with a presentation in ink: *hommage / Tristan Tzara / Zurich / Hôtel Seehof Schifflande.*

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].

€14,500







**5. 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.

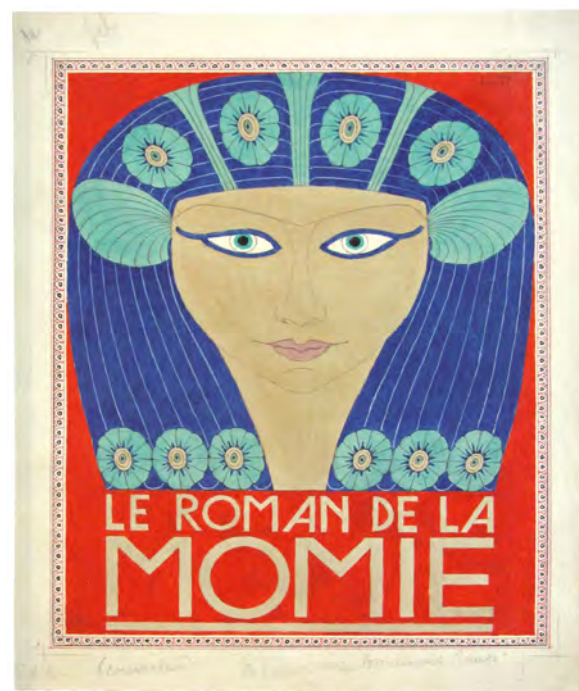
[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of Francis Kettaneh to verso of initial blank leaf].

**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. €43,500



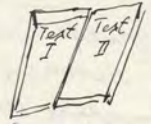


Düsseldorf, den 16. November 1966


Sehr geehrter, lieber Monsignore Mauer!

Ihre Auskunft über „Mursbrück“ hat mich gefreut und ich bedanke mich für Ihren Brief.


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



Kassette



halb-feltkreuz



Zeichnung mit 2 braunen Kreuzen in Ölfarbe.

Es ist einfach, aber für mich eine wichtige Arbeit ein ziemliches Mysterium. In schönem Gedächtnis

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

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

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

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

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

Overleaf, Beuys explains the content of the multiple, consisting as per his drawing, of two framed typed texts, *GIOCONDA III* (i.e. *Text I* of the drawing) and *BÜHNSTÜCK I*, (i.e. *Text 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 'Bühnstück 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]. €17,500

Text im linken hornettedeckel laut  
Gioconda III  
3-Sekunden-Stück  
Joseph Beuys  
1961  
Bergelius  
Tisch I  
zur Elck  
Tisch II  
das Detail  
Bienenkönigin  
Leda  
Hinter dem Detail steht "Bergelius" von  
der "Leda" die vorne links mit dem Schwarm  
rings ein monumentales Blutbild wobei  
die "Bienenkönigin" über der "Leda" schreibt.  
Ende des Stückes  
rechte hornettedeckel:  
Bühnstück 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 glaube ich zur Hälfte verpuffen  
und es würde sich vielleicht lohnen wenn  
Sie sich bei Block einige Exemplare aussuchen  
würden. Die Sache ist sehr billig und Block  
hat bereits vor dem Preis für die zweite  
Hälfte / zu stehen. Folgende Preise  
Mr. Joseph Beuys  
P.S.: Vielleicht noch 2-3 Exemplare  
aus Mustruck?  
Bühnstück I ist  
alle verpackt





**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).*

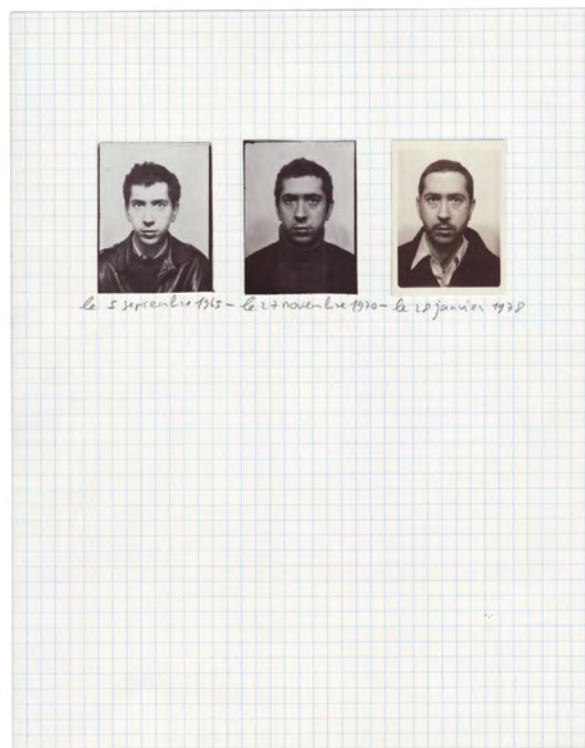
[Bindman 647- 653; see Robert N. Essick's 'The Printing of Blake's Dante Engravings', 1990].

€70,000









**9. BOLTANSKI, Christian. Reconstitution. Karlsruhe & Paris. Badischer Kunstverein & Edition Chêne. 1978.**

*Small 4to. (245 x 207 mm). pp. (123). Colour and black and white illustrations throughout. Publisher's cloth and dust-jacket.*

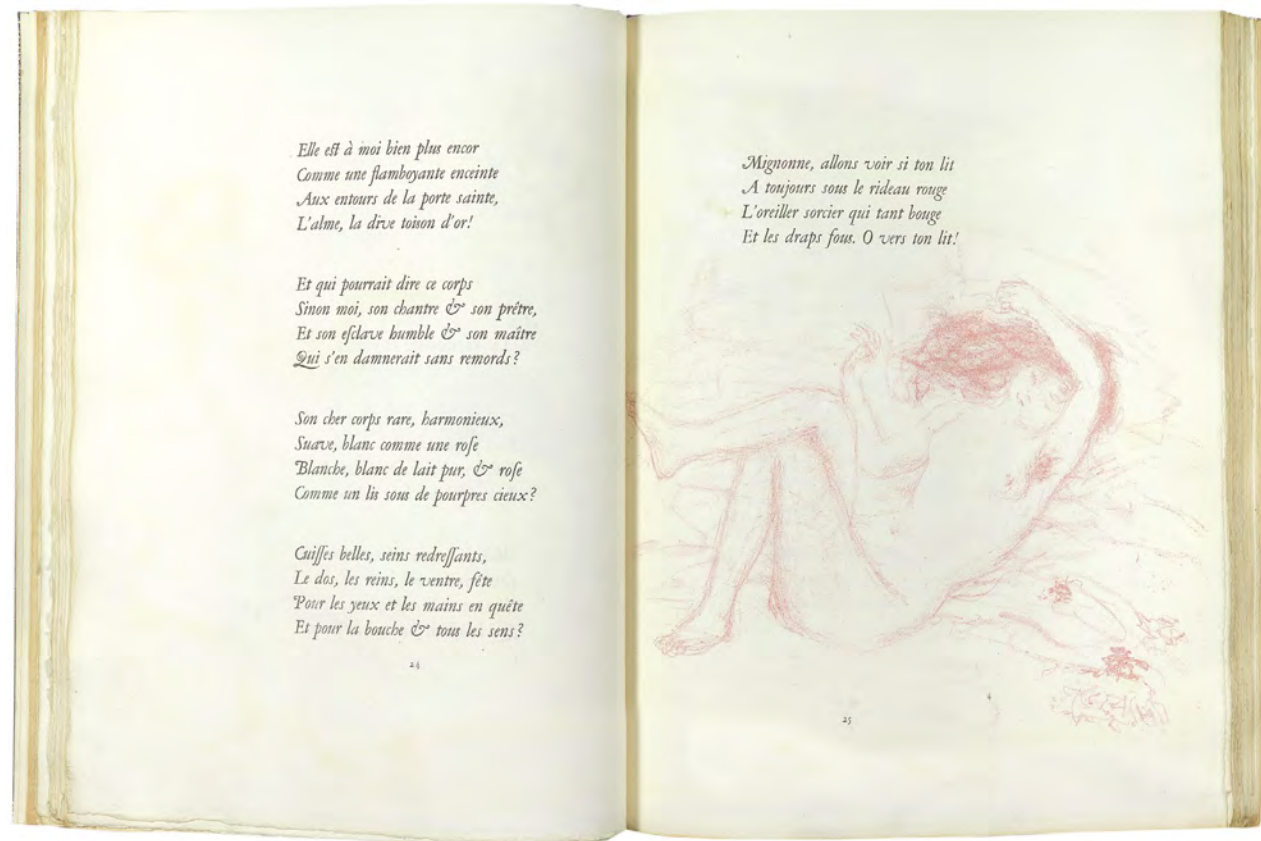
**The deluxe edition of *Reconstitution* accompanied by two original Boltanski works.**

From the deluxe edition limited to 20 copies, signed and numbered by Boltanski on the final page and accompanied by two original works executed by Boltanski exclusively for this publication - an original colour photograph of a still-life or "composition photographique", and a triptych of black and white self-portrait passport-style photographs (two of the photographs are reproduced on the book's dust-jacket). Beneath the three portraits Boltanski has written their dates in pencil, *le 5 septembre 1965 - le 27 novembre 1970 - le 28 janvier 1978*.

Each of the photographic works are mounted on a single folding sheet of squared card, which is numbered and signed in pencil by Boltanski on the verso. Issued together with the book in publisher's plain black box with lid.

[J. Flay: C. Boltanski, Catalogue of the books, Printed Matter, Ephemera, König 1992, no. 53, pp. 146-147].

€5,800



**10. BONNARD. Verlaine, P[aul]. Parallèlement. Paris. Imprimerie Nationale / Ambroise Vollard Editeur. 1900.**

*Small folio. [76 leaves including initial and final blank leaves; pp. (viii), 139, (v)]. Leaf with 'privilege', half title with justification verso, title and 109 original lithographs by Bonnard printed in rose and 9 wood-cut vignettes after Bonnard printed in black. Original publisher's printed wrappers with printed titles and vignette of the Imprimerie Nationale to front cover.*

**Pierre Bonnard' masterpiece illustrating Verlaine's poems and one of the finest modern illustrated books.**

From the edition limited to 200 copies, with this one of 171 on Hollande van Gelder with the watermark PARALLELEMENT.

*An epoch-making book ... (The Artist & the Book 1860 - 1960).*

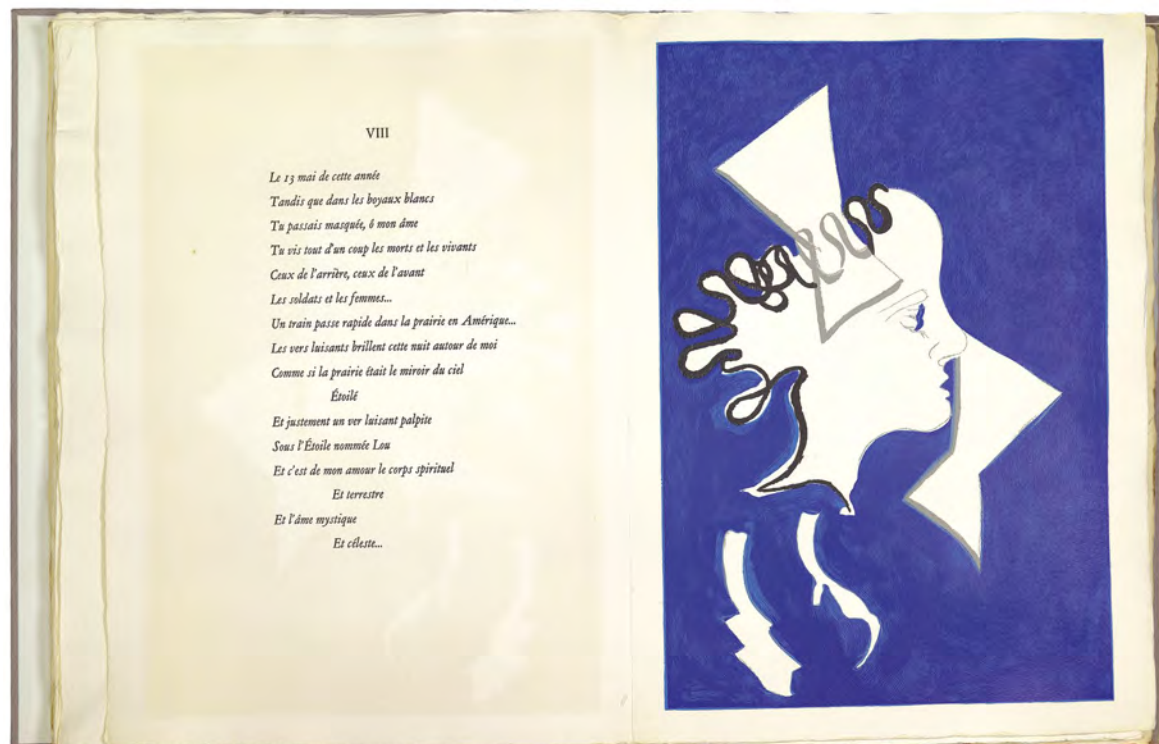
*It is hardly surprising that Ambroise Vollard thought of Bonnard to illustrate Verlaine's Parallèlement. He knew already the artist's drawings for Marie; and he had seen the painting Indolence, a drawing of which is actually included in this work ... Bonnard invented a very free style of composition to complement Verlaine's poems; the lithographs stray into and around the verses themselves and curve out again into the margins, voluptuous and tender images whose powers of suggestion miraculously enhance the poet's art. (Pierre Bonnard, Gallimard).*

*Vollard who was the friend of all the best painters of his day, spared nothing in his efforts to publish Verlaine's Parallèlement in a magnificent edition: an imposing format, impressive lithographs, the large and elegant Garamond italic type, recently recast by the Imprimerie Nationale; and finally, the prominent role played by the illustrations. On each page, the tender and sensual lithographs ... overflow their boundaries and pour into the margins, pink as the early light of morning, marking indelibly the dawn of the twentieth century in the history of the printed book. (Guignard, Le Livre, 1942).*

[Bouvet 73; From Manet to Hockney 17; Logan 11; The Artist & the Book 27; Castleman pp. 86/7].

€40,000





VIII

Le 13 mai de cette année  
Tandis que dans les boyaux blancs  
Tu passais masqué, ô mon âme  
Tu vis tout d'un coup les morts et les vivants  
Ceux de l'arrière, ceux de l'avant  
Les soldats et les femmes...  
Un train passe rapide dans la prairie en Amérique...  
Les vers luisants brillent cette nuit autour de moi  
Comme si la prairie était le miroir du ciel  
Étoile  
Et justement un ver luisant palpite  
Sous l'Étoile nommée Lou  
Et c'est de mon amour le corps spirituel  
Et terrestre  
Et l'âme mystique  
Et céleste...

**11. BRAQUE. Apollinaire, Guillaume. Si Je Mourais Là-Bas. Paris. Louis Broder. 1962.**

*Folio. Illustrated with eighteen wood-engravings after Braque (including the wrapper and slipcase). Loose as issued in original publisher's printed wrappers, parchment-backed chemise and paper-board slipcase with wood-engraving to front and rear boards.*

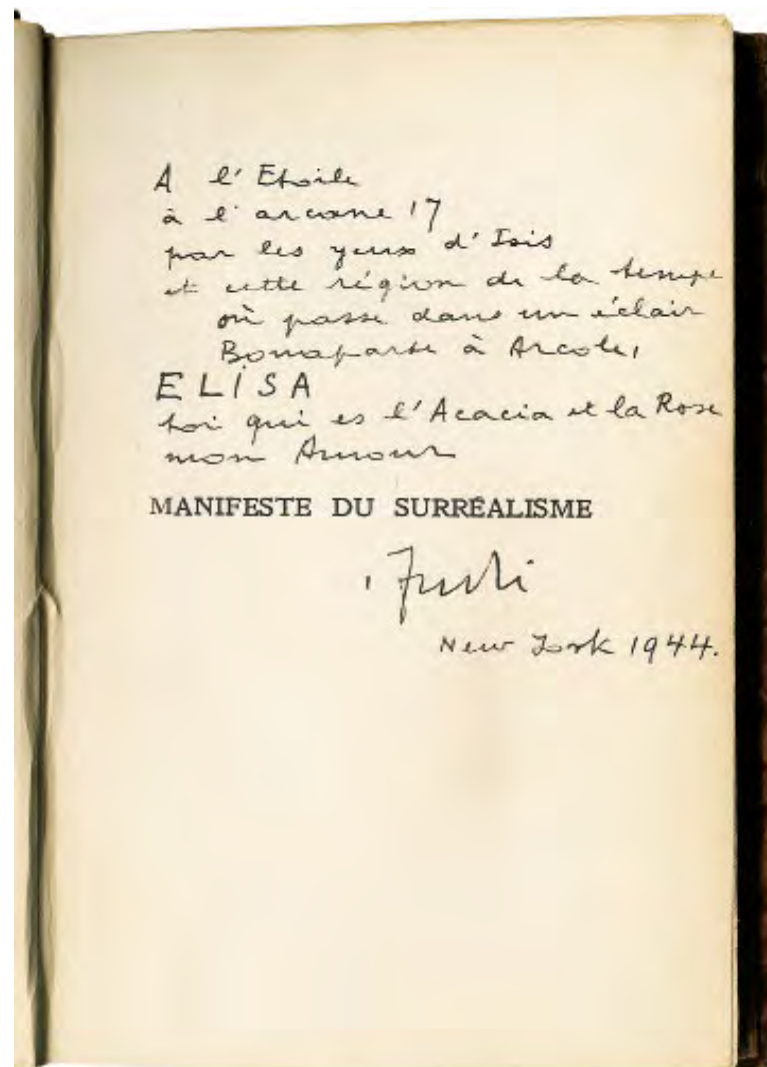
**Apollinaire's *Si je mourais là-bas* illustrated by Braque.**

From the edition limited to 180 copies on vélin pur chiffon à la main d'une cuvée spéciale du Moulin d'Ambert signed by the artist.

*The book includes the following: 'This book commemorates the eightieth birthday of the artist, the poet's comrade in the trenches.' Braque, however, could only be considered Apollinaire's comrad [sic] in arms in a broad sense. During the First World War, he fought neither at the same time as the poet, nor in the same branch of the army. (Vallier).*

[Vallier 181].

€12,000



A l'Étoile  
à l'arcane 17  
par les yeux d'Isis  
et cette région de la tempe  
où passe dans un éclair  
Bonaparte à Arcole,  
ELISA  
toi qui es l'Acacia et la Rose  
mon Amour

MANIFESTE DU SURREALISME

Breton

New York 1944.

**12. BRETON, André. Manifeste du Surréalisme. Poisson Soluble. Paris. Aux Editions du Sagittaire. 1924.**

8vo. (191 x 124 mm). pp. 190, (i), (ii). Half-title with 'Du Même Auteur' verso, printed title with publisher's vignette and limitation and copyright verso, text of the manifesto with the three page typographic 'Poème' (pp. 66 - 68), text of 'Poisson Soluble' (pp. 75 - 190), leaf with 'Table' recto, leaf with advertisements recto and *achevé d'imprimer* verso. Contemporary cloth-backed marbled boards, leather label with title gilt to spine, original orange publisher's wrappers and backstrip retained.

**First edition of the first Surrealist manifesto with a presentation from André Breton to his future wife, Elisa Claro.**

Breton's long and evocative presentation is in black ink to the half-title: *A l'étoile / à l'arcane 17 / par les yeux d'Isis / et cette région de la tempe / où passe dans un éclair / Bonaparte à Arcole, / ELISA / toi qui est l'Acacia et la Rose / mon amour / André / New York 1944.*

Breton has also written across pages 24 and 25 *Tu vois, c'est comme si je t'avais vue venir* and drawn arrows to two passages; the first passage reads: *Tranchons-en: le merveilleux est toujours beau, n'importe quel merveilleux est beau, il n'y a même que le merveilleux qui soit beau* and the second: *Ce qu'il y a d'admirable dans le fantastique, c'est qu'il n'y a plus de fantastique: il n'y a que le réel.*

Surrealism was launched into an unsuspecting modern world by André Breton, Louis Aragon, Paul Eluard, Max Ernst, Antonin Artaud et al. with a cry of: *We say in particular to the Western world: surrealism exists. And what is this new ism that is fastened to us? Surrealism is not a poetic form. It is a cry of the mind turning back on itself, and it is determined to break apart its fetters, even if it must be by material hammers!*

Elisa Claro, Breton's last wife and to whom he presented this manifesto, met Breton in 1943 in New York. Breton had left France for the United States in 1941, increasingly apprehensive at the behaviour of the Vichy government and its attitude to artists and intellectuals. It was under Elisa's influence that Breton wrote *Arcane 17* to which he alludes in his presentation and which he ultimately dedicated to her.

[Provenance: Sale of André Breton's library: 'André Breton, 42, rue Fontaine', 1st - 9th April, 2003, Livres I, lot 122]. €35,000





**13. BUREN, Daniel. Les Couleurs Traversées: Arbeiten vor Ort. (Colours Crossed: Works in Situ). Cologne / Bregenz. Verlag der Buchhandlung Walther König [for] Kunsthaus Bregenz. 2001.**

*Small folio. (300 x 225 mm). [50 leaves]. Leaf with title, introduction 'Zum Werk' by Eckhard Schneider verso and printed text and colour illustration throughout on a variety of paper stock including acetate overlays, silvered leaves and semi-opaque crystal paper (many printed with Buren's signature colour sections), numerous photographic spreads, reproductions of drawings and constructions by Buren throughout, printed text in German with section in English and French on yellow paper, biography and final leaf with 'Impressum'. Original publisher's spiral-bound transparent acetate wrappers with printed yellow squares after Buren to show printed title beneath, loose in perspex slipcase with wooden closure, rear panel of blue, front panel of opaque white with two additional black appliqué tape stripes.*

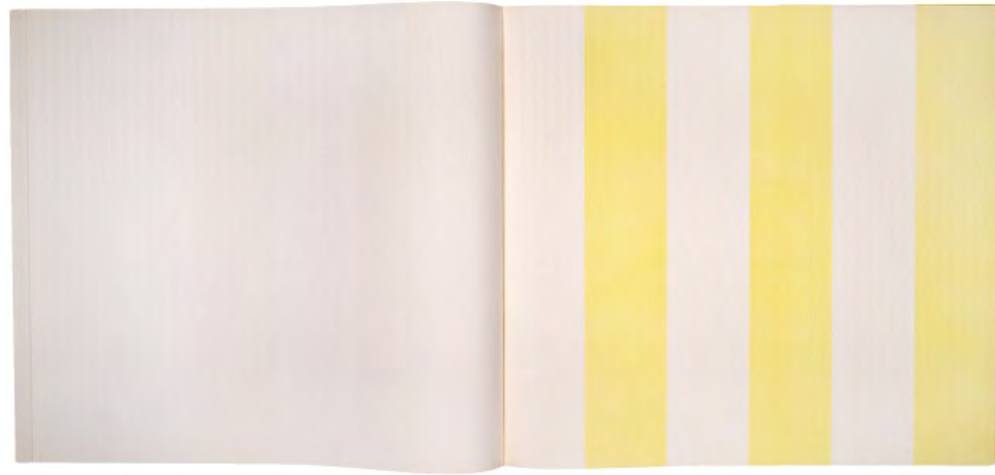
**An excellent copy of the deluxe edition of Daniel Buren's catalogue multiple.**

From the deluxe edition limited to 80 copies, with Buren's slipcase multiple, Buren's stamped initials in red and number 57 / 80 beneath in black ink to final leaf; 15 hors commerce copies were also issued.

The document of Daniel Buren's work in situ (*Arbeiten vor Ort*) in the Kunsthaus Bregenz, Peter Zumthor's *apparently very simple building that actually turns out to be unusually complex*. Constructed largely of frosted glass, the building has *the look of a block of frosted ice, whose colour is forever being altered by the sun's orbit and the reflections of Lake Constance*.

Buren, inspired by the building and its material construction, made the decision to *focus essentially on the translucent aspect and juggle with the actual material ... used ... to construct these Colours Crossed*. The three floors of the building were altered and enhanced by Buren to create, on the first floor, *Colours organized: vertical punctuation*, *Colours multiplied: the infinite* for the second and *Colours mixed: the village*. (All quotations from the English text in the catalogue / multiple).

An ordinary edition of 1,500 unnumbered copies (including 400 in English and French) was also issued but without Buren's initials or slipcase multiple. €3,250



**14. BUREN, Daniel. Passage. Macerata. Edizione Artestudio. 1972.**

*7 vols. Square folio. (522 x 522 mm). [Blank leaf, title, contents, 32 leaves (Bleu), 39 leaves (Jaune), 25 leaves (Noir), 29 leaves (Orange), 26 leaves (Rouge), 31 leaves (Vert), 33 leaves (Violet), justification and final blank leaf]. Each vol. with printed title, list of contents and justification printed recto only and a varying number of leaves (see below) each with printed leaf number verso with off-set printed colour stripes (width 88 mm) showing the varying colour compositions for each of the represented colours ('Bleu', 'Jaune', 'Noir', 'Orange', 'Rouge', 'Vert' and 'Violet'). Original publisher's white paper wrappers, printed title to front wrapper of each vol., spines with title, publisher and artist, loose as issued in original cream board slipcase.*

**Daniel Buren's 1972 artist's book Passage concerning the decomposition or recomposition of seven colours.**

From the edition limited to 110 unnumbered copies (including ten artist's proofs).

Buren's multilingual punning title refers to the number of times that each sheet has been passed through the press, the act of the viewer's journey through each volume, and links, also, with his ongoing concern with the use of and movement through public and private space.

*Daniel Buren worked persistently on the provocation and subversion of the exhibition of art. (Printed Matter, Die Sammlung Marzonna).*

*... Buren's Passage ... is seven large bound volumes in a slipcase, all beautifully made. Each volume is a different color and the first page of each has been printed, or passed through the press once. The second pages have been passed through twice, and so forth, until at the end of the volume, the color saturation on the stripes is quite intense. At the start of the book the colors are extremely weak - barely distinguishable from the white of the page between the stripes. In a completely different spirit, this is a work which has been worked out very thoughtfully and with great finesse ... (Art-Rite 14, 1976).*

[Buren C-64 / T IV 216; Krefeld Künstler: Bücher I, 44:4; Tehran 42].

€17,500





1) décembre 1970 - PARIS  
 - Rue J. l'Échaudé  
 1<sup>er</sup> étage blanc et vert  
 recto verso

15. 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 raures 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. €5,250

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







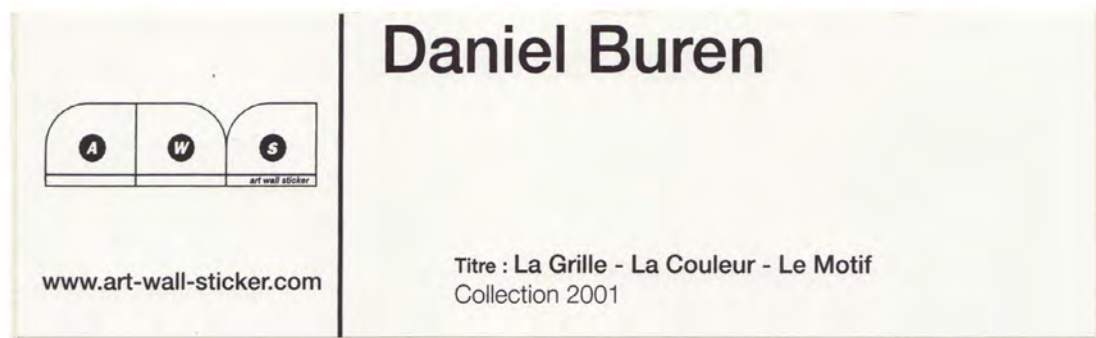
16. BUREN, Daniel. *Le Progrès*. Vendredi 14 novembre 1986. Lyon. *Le Progrès*. 1986.

Broadsheet newspaper. (592 x 424 mm). [14 bifolia; pp. 28]. Each leaf with intervention by Buren: colour blocks in various arrangements in green, black, pale turquoise, magenta or yellow, central spread with double-page feature on Buren 'Cette nuit 'Le Progrès' s'est habillé en Buren'; monochrome photographs and printed text in French throughout. Original newsprint wrappers as issued; this copy has been folded - with resultant browning - as usual.

Single issue of the Lyon daily newspaper *Le Progrès* with colour interventions to each page by Daniel Buren.

For this issue Daniel Buren was allowed to assist in the paper's layout (see central double-page feature *Cette nuit 'Le Progrès' s'est habillé en Buren*), and the issue was printed with his typical striped and block interventions to each page in a variety of colours (green, black, yellow, magenta or light turquoise).

*Pour la première fois, on m'offre de m'inscrire dans les contraintes de place, d'horaires et de fabrication d'un journal quotidien, en les re-composant, en les restructurant, selon une démarche qui est la mienne depuis bientôt vingt ans ... A ces contraintes s'ajoutent celles de l'actualité, fuyantes imprévisibles, gaies ou tristes comme aujourd'hui la mort de Thierry Le Luron.* (Buren's text on the front cover). €1,000



**17. 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.**

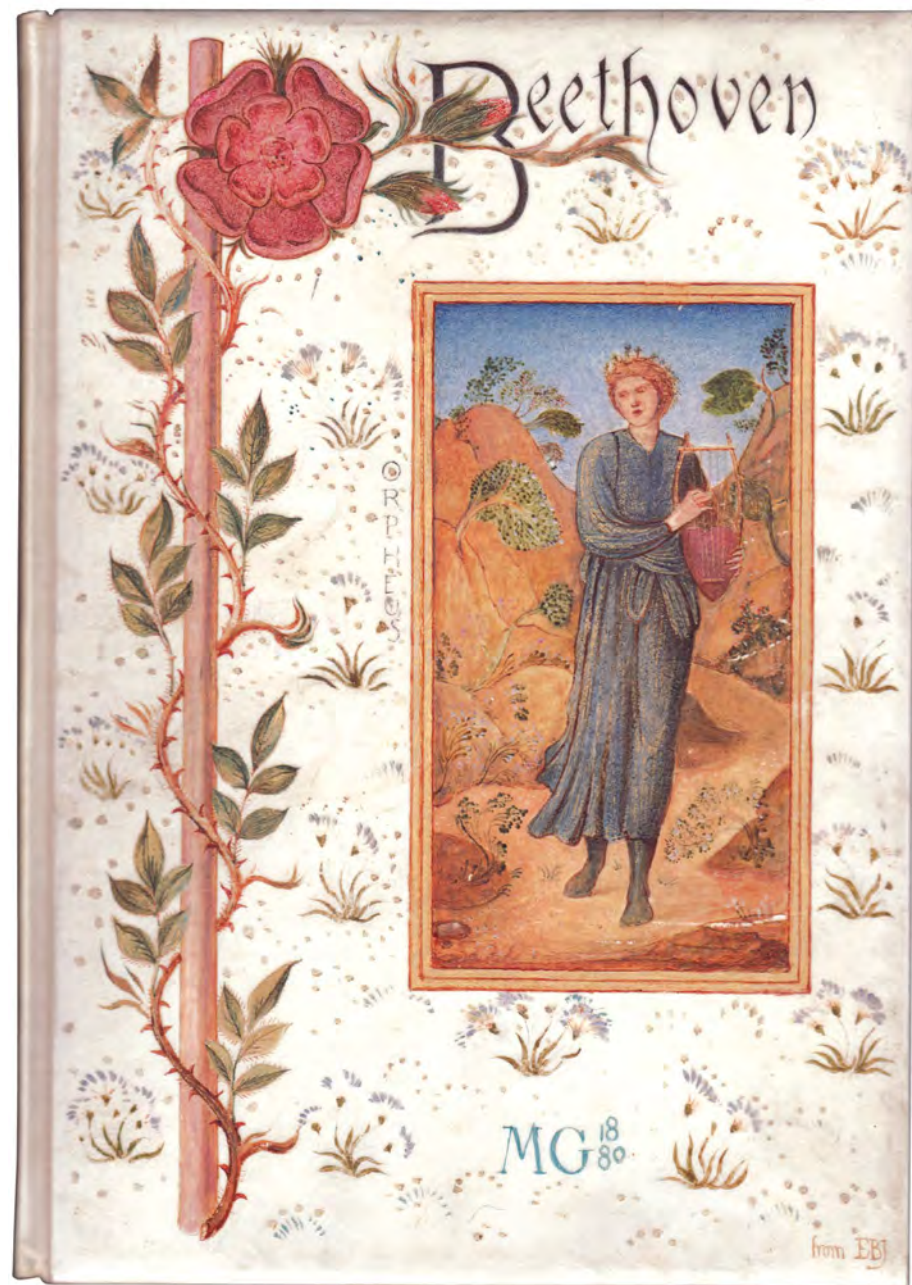
From the edition limited by time (730 days), signed in capitals and numbered by Buren to the *certificat d'authenticité*.

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). €2,750*







**18. 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-skied, 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*

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]. £110,000

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 <sup>the public</sup> 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

Print - forged. Monday. Tuesday. Yours aff.





**19. 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.

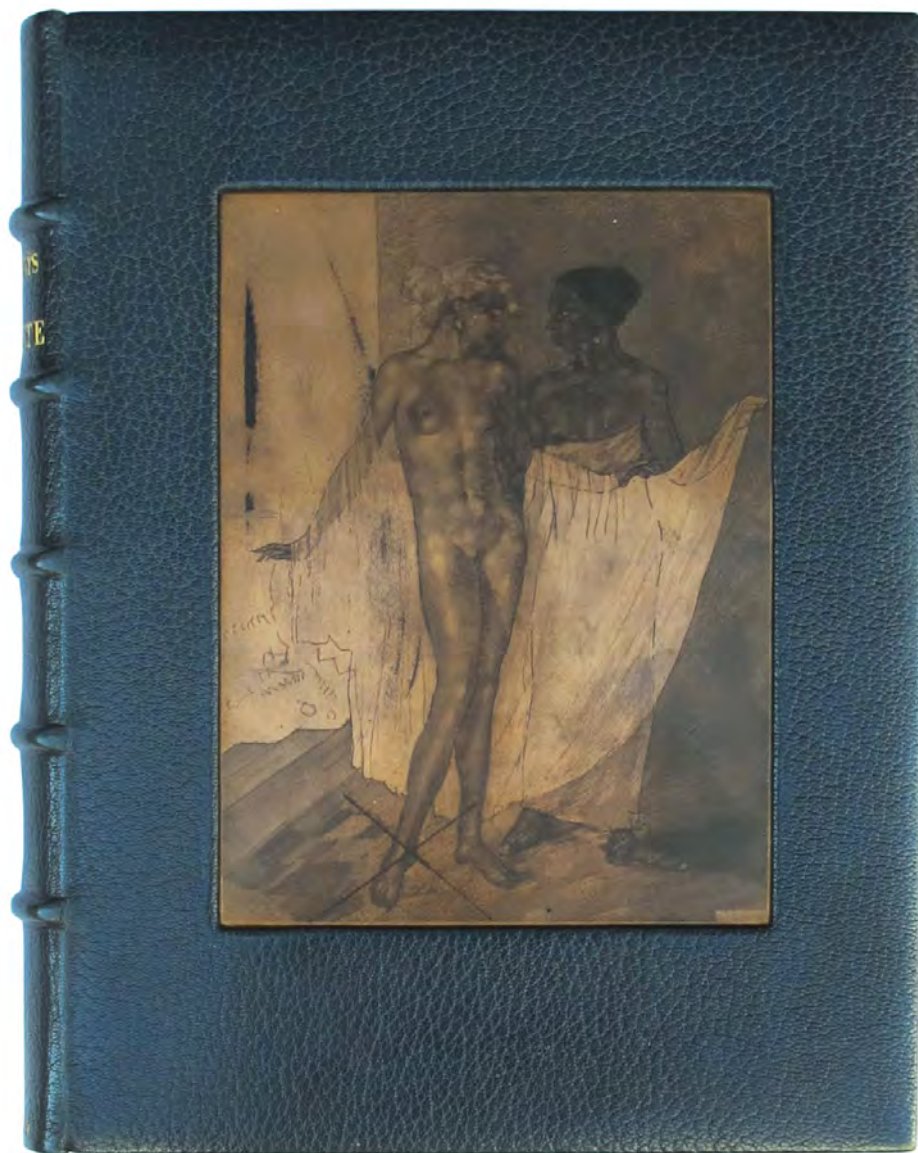
Composed during James Lee Byars' (1932 - 1997) first European solo exhibition at Antwerp's Wide White Space (renamed *The Institute for the Advanced Study of James Lee Byars* and painted pink for the occasion), *100,000* or *100,000 minutes* (see below for additional titles) is the supposed first half 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].

€2,000



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

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

The additional material is as follows:

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

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

€7,750





**21. CHRISTO. Monuments. Cologne. Galerie Der Spiegel. 1968.**

*Sheet dimensions: each 700 x 545 mm; height of the model: c.680 mm Portfolio comprising 2 screenprints in colour, 8 offset prints, title / justification page and model made out of fabric, twine, metal and felt. Loose as issue in original card box with illustration to upper cover.*

**The scarce original print / sculpture multiple of Christo's contribution to Documenta 4.**

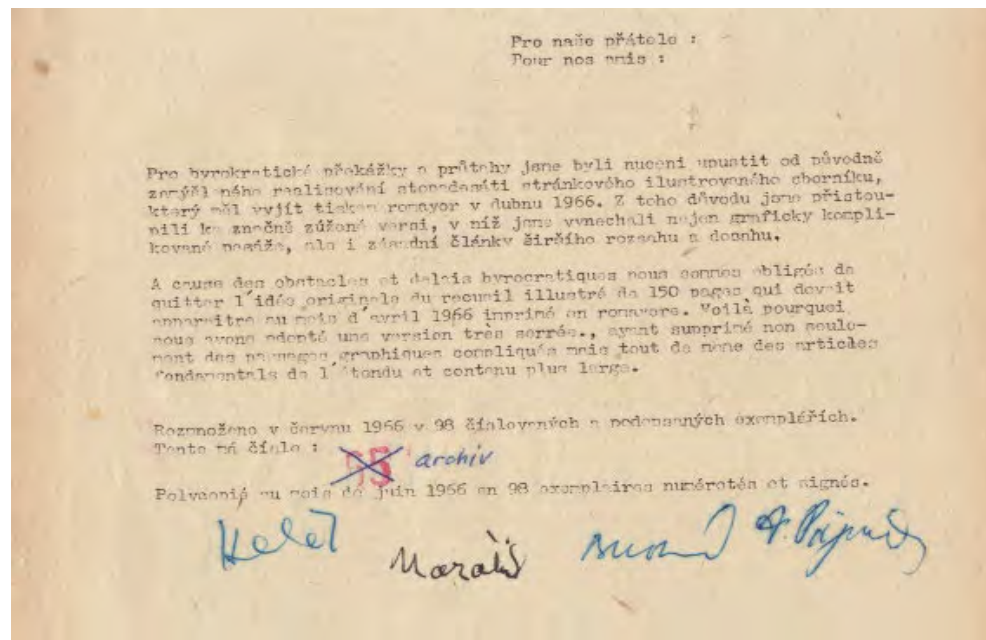
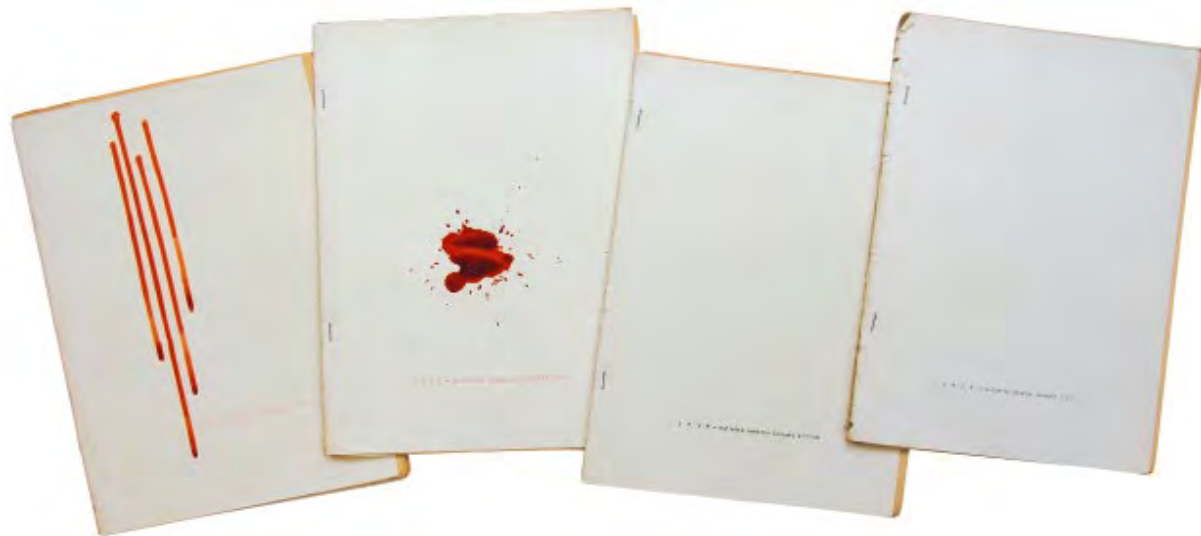
From the edition limited to 100 copies, signed by Christo to the justification and with each of the 10 prints signed and numbered by Christo in pencil.

The *Monument* model is a scale model of the *5,600 Cubic Meter Package (Air Package)* for Documenta 4 in Kassel, 1968, complete with the screenprinted installation instructions printed on one side of the title page. The original work, an inflatable sculpture, for Documenta 4 was erected in Kassel's Karlsaue Park for two months, beginning on August 31st, 1968.

The prints included with the model document other works by Christo and include other similar *packages* as well as *Iron Curtain Wall*, *Packed Buildings* and *Edifice Public Empaqueté* among others.

[Schellmann / Benecke 12 - 22].

€14,500



**22. CZECH SURREALISM. STYX. Bulletin Skupiny Lacoste. (All Published). Brno. 1966 - 1969.**

5 issues. 4to. (298 x 215 mm). Typewritten text photocopied recto and verso as issued, text in Czech with occasional passages translated into French or English, inserted leaves of white paper with monochrome illustrations recto where applicable and original etching in issue 6. Original white paper wrappers with printed titles in black, stapled as issued, the final 2 issues with original works to covers (see below), wrappers frayed at spines, contents slightly brown due to paper quality.

**The very scarce Czech samizdat Surrealist review STYX.**

Edited by Arnost Budik, Jiri Havlicak, Josef Kremlacek, Vaclay Pajurek, and others, this very scarce Surrealist magazine issued by the Brno-based Lacoste group struggled to be published during the lead up to, during and after the Prague Spring. Issues appeared sporadically: issue 2 was issued for 'technical reasons' as a single example, issue 3 was censored, issue 5 cancelled due to the 'well known reason' (i.e. the invasion prompted by the 'Brezhnev Doctrine' after the Prague Spring) and issue 6 included pages dealing with some political problems.

No. 1 - 20 June 1966. pp. 38 (lacking wrappers). From the edition limited to 98 copies signed by the editors; this example with stamped number crossed through and marked *archiv*; this *archiv* example without wrappers (as issued?).

No. 2 - This was not published. *Numéro deux de notre bulletin a été réalisé pour les raisons techniques dans un seul exemplaire ...* (See the introduction to No. 3).

No. 3 - 1 May 1967. pp. 46 (no page 20 / 21 issued) with 4 plates of illustrations. Original wrappers. From the edition limited to 128 copies, signed by the editors.

No. 4 - July 1967. pp. 36. With 2 plates of illustrations. Original wrappers. From the edition limited to 128 copies.

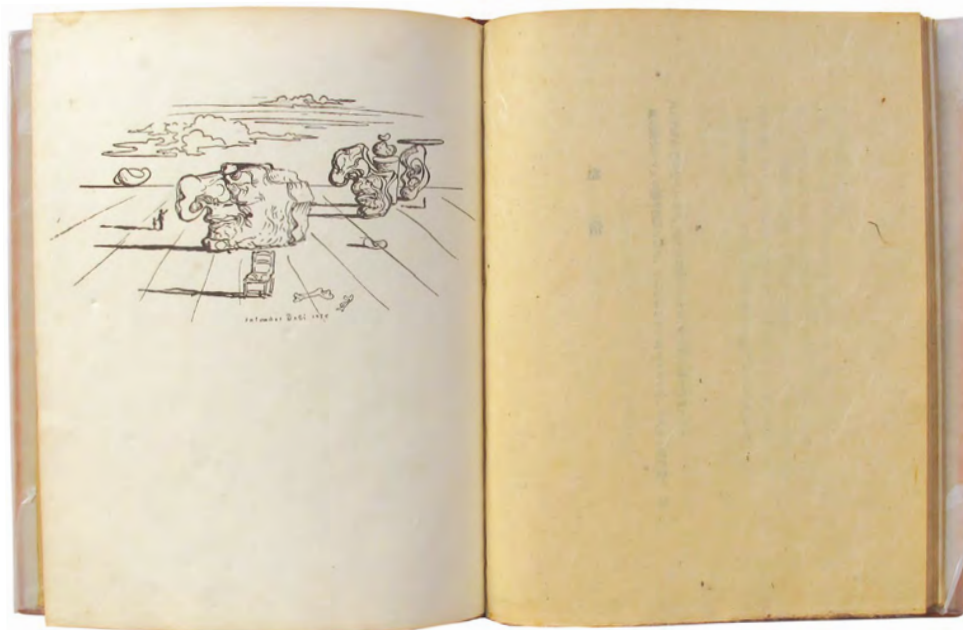
No. 5 - This was not published. *The greater part of this number originated before the fatal 21 August 1968 ... the No. 5 of this bulletin which - because of the well known reason - may appear in a single example ...* (see the introduction to No. 6).

No. 6 - November 1968. pp. 1 - 16, 21 - 36. Pages 17 - 20 were only issued to a few subscribers - *We insert into some / not many / examples of this number special sheets dealing No. 17 - 20 with some political problems ...* Inserted is the original etching by J. Havlicek, *Flagellent Pfeiffer* signed in pencil. Original wrappers with hand painted cover. From the edition limited to 128 copies, signed by the editors.

No. 7 - May 1969. pp. 44. With 3 plates of illustrations. Original wrappers with hand painted cover.

'STYX' is of considerable rarity and we can trace only the copy donated by Paul Destribats to the Bibliothèque Kandinsky in Paris (the notice appears to contain errors) together with E. L. T. Mesens' copy of issue 1 at the Getty. This copy is from the library of John Lyle, the bookseller and historian of Surrealism and each issue features his bookplate.





23. DALÍ. Eluard, Paul, & Yamanaka Chiryu (Trans.). *Aru Issiho No Naimaku Aru Wa Ningen No Sento. (Les Dessous d'une Vie ou la Pyramide Humaine)*. Tokyo. *Shunchokai. Showa 12. (1937)*.

4to. (265 x 185 mm). [25 leaves; 20 leaves of handmade Japanese paper with printed text recto and verso, 5 leaves of thicker white paper with illustrations]. Frontispiece photographic portrait of Eluard with his facsimile signature and four leaves of thick white paper with illustrations by Dalí (two are signed in the plate and dated '1935'). Original publisher's red handmade paper covered boards, front cover with a design after Dalí, printed title in Japanese to spine.

**The very rare deluxe issue of Yamanaka's Japanese translation of Eluard with illustrations by Dalí.**

Yamanaka's translation of Eluard's *Les Dessous d'une Vie ou la Pyramide Humaine* was published in an edition of 100 copies in two different formats: in blue handmade paper wrappers with an illustration after Dalí on handmade paper or in deluxe red handmade paper boards with matching cover illustration on higher quality handmade paper: the issue in boards is likely to have been published in far fewer numbers, possibly as few as ten copies. As outlined below, both issues are extremely rare and we can trace only two copies in institutions or at auction; André Breton's copy, with a presentation from Yamanaka, also appears to be one of those examples in the deluxe binding ('cartonnage').

Yamanaka Chiryu (1905 - 1977), also known as *Tiroux*, an early proponent of Surrealism in Japan, correspondent of Eluard and Breton, poet, painter and translator of Proust, Radiguet and Aragon, published this translation of Eluard's *Les Dessous d'une Vie ou la Pyramide Humaine* in 1937. First published in 1926 with an etched Surrealist portrait of Paul and Gala Eluard by Max Ernst, Yamanaka's translated Japanese edition featured Surrealist compositions by Dalí.

Yamanaka first came into contact with Surrealism during his time at NHK's (Japanese Broadcasting Corporation) Nagoya station and was soon corresponding with Eluard (with whom he maintained friendly relations until Eluard's death in 1952) and Breton as well as other overseas Surrealists. In his own magazine *Ciné* and later in *MIZUE*, Yamanaka brought attention to Dada and Surrealism through a series of articles before his collaboration with Takiguchi Shuzo (another, perhaps better remembered, proponent of Surrealism), with whom Yamanaka organised '*The Exhibition of Overseas Surrealist Works*' which exhibited in Tokyo, Kyoto, Osaka and Nagoya in 1937. The exhibition had a profound effect on avant-garde art movements in Japan, as well as Japanese society, which viewed the avant-garde with distrust. Indeed, as Surrealism became more well-known internationally, the Japanese secret police (the Tokko or Special Higher Police), suspicious of potential anarchist and Communist links, arrested a number of poets and painters in what came to be known as the 'Surrealism crackdown affair'. Yamanaka was largely forgotten after World War Two and the new beginning but remained an authority on Surrealism and wrote a number of books on the subject before his death. Yamanaka's collection of correspondence and original editions of Surrealist literature has been housed in Keio University since 1982.

Yamanaka's work, limited to only 100 copies, is very rare: the only copies we can locate are the examples owned by André Breton (sold in the Vente Breton in 2003, see below) and Pierre André Benoit (donated to the Bibliothèque Nationale de France). COPAC lists no examples in UK institutions and we can locate no other copies in institutional collections.

*Yamanaka (Tiroux) - Poète et écrivain surréaliste, promoteur de ce Mouvement au Japon ...* (Dictionnaire Abrégé du Surréalisme, edited by Eluard and Breton).

*Un homme comme Yamanaka Chiryu, par exemple, est plus un bon théoricien, un bon initiateur du surréalisme qu'un vrai 'pratiquant'. Il entretient une correspondance avec Breton, notamment, et en 1937 organise avec Takiguchi Shuzo l'Exposition internationale du surréalisme, intitulée en japonais 'Exposition d'oeuvres surréalistes de l'étranger.* (Japon des Avant Gardes 1910 - 1970, pg. 176).

[see Vente Breton, lot 1570, Livres II, 7 - 12 Avril, 2003; Japon des Avant Gardes 1910 - 1970, Centre Georges Pompidou, 1986, pg. 516; Kurosawa Yoshiteru, *Tiroux Yamanaka: Chronology and Bibliography*, 2005].

€8,750



24. 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'IMMACULÉE / 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



- 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.

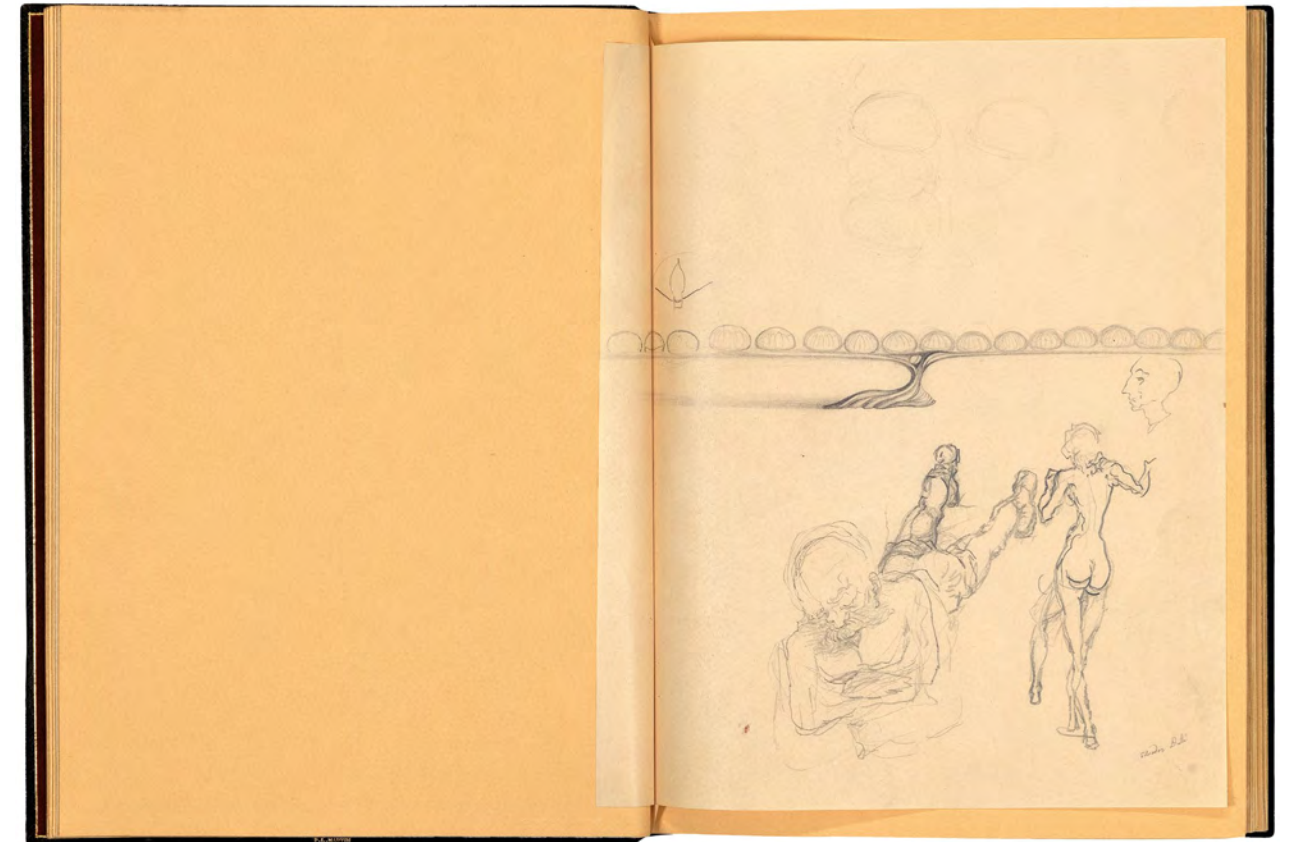
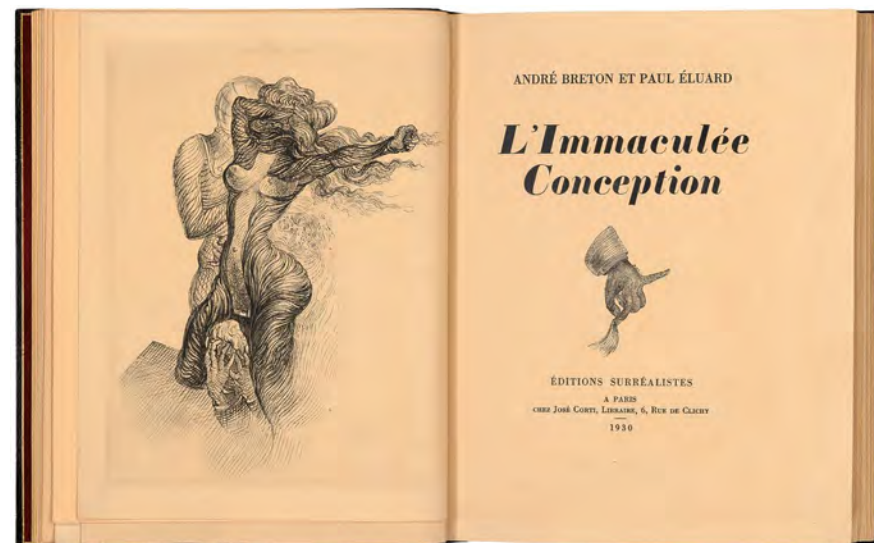
- Loosely inserted is a single sheet (232 x 179 mm) with printed text recto, the *prière d'insérer* for the book, with details of the contents.

*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'Immaculée 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].

€70,000





**25. DORÉ. Arioste. Roland Furieux. Poème héroïque traduit par A. J. du Paysm et illustré par Gustave Doré. Paris. Librairie Hachette et Cie. 1879.**

*Large folio. pp. VIII, 658. Illustrated with frontispiece, printed title in red and black with vignette, illustrated chapter title for each 'chant', 82 hors-texte monochrome plates and more than 450 vignettes, text illustrations and head- and tail-pieces, complete with initial and final blank leaves and justification; all of the illustrations are wood-engravings after Gustave Doré. Red half morocco by P. L. Martin, banded spine, original wrappers preserved, slipcase.*

**A superb large paper copy on Chine, bound by Martin, and with a large signed drawing by Doré.**

From the édition de tête of 105 copies, with this one of 40 on Chine, a nominatif example printed for *Louis Bréton*; Doré's large signed drawing is for page 65.

This was the final classical work illustrated by Doré. The artist died of a heart attack in 1883, at the age of 51. In *Roland Furieux* Doré reaches to the depths of his imagination: battles, monsters, epic loves and drama are conjured up in magnificent detail in his illustrations. The image of Roger rescuing Angélique was directly inspired by Ingres' painting which hangs in the Louvre.

Ludovico Ariosto (1474 - 1533) wrote this, *Orlando Furioso* (or *Roland Furieux* in French), his most famous work, between 1506 and 1532. The first forty cantos were published in 1516, before Ariosto revised and embellished the work for a second edition in 1521. The final edition was published shortly before Ariosto's death in 1532 with a total of forty-six cantos; it was this edition that was to assure Ariosto's legacy as the composer of one of the great literary epics in verse and that was to have a profound effect on European literary history.

The list of those influenced by Ariosto's great imagination and fantastical scenarios is a long one and stretches from Ariosto's near contemporary Tasso in Italy, to Spenser and Shakespeare in England, Cervantes, Góngora and Lope de Vega in Spain, to the Modernists Italo Calvino and Borges. Byron, whose own epic *Don Juan* was also written in ottava rima, is considered by many to be the closest to Ariosto in terms of sympathy, imagery and irony. €20,000





26. 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*.

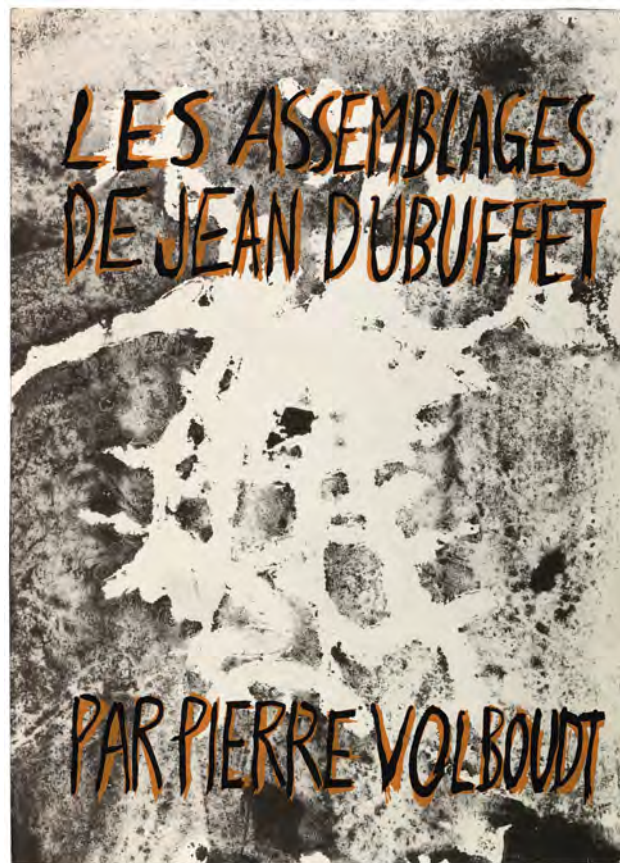
Enid Bissett was, together with Ida and William Rosenthal, the developer of the Maidenform bra; Enid and her husband Joseph were close personal friends of Dubuffet and his wife Lili. Generous patrons of the arts, the Bissetts owned paintings and other works by a number of major European artists including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

€14,500





27. DUBUFFET, Jean. *Les Assemblages de Jean Dubuffet. Signes, Sols, Sortes. Texte de Pierre Volboudt. Paris. Editions Fernand Hazan / Pierre Matisse, New York pour 'XXe Siècle'. 1958.*

*Small folio. (340 x 245 mm). [66 leaves (including inserted lithograph); pp. 117, (vi)]. Half-title, inserted leaf with original five-colour lithograph as frontispiece (330 x 234 mm), signed and numbered by Dubuffet in pencil ('Le promeneur'), printed title, Volboudt's text with 17 plates, (9 colour including 1 folding and 3 double-page) and 8 monochrome (2 double-page) all executed in pochoir by Daniel Jacomet after Dubuffet's originals, 'Table des planches' and final leaf with *achevé d'imprimer* and justification. Loose as issued in original publisher's printed wrappers with monochrome design and text to front cover, chemise with title in black to spine and marbled design and matching slipcase, the wrappers, chemise and slipcase were designed especially by Dubuffet.*

**The édition de tête with Dubuffet's signed lithograph *Le Promeneur*.**

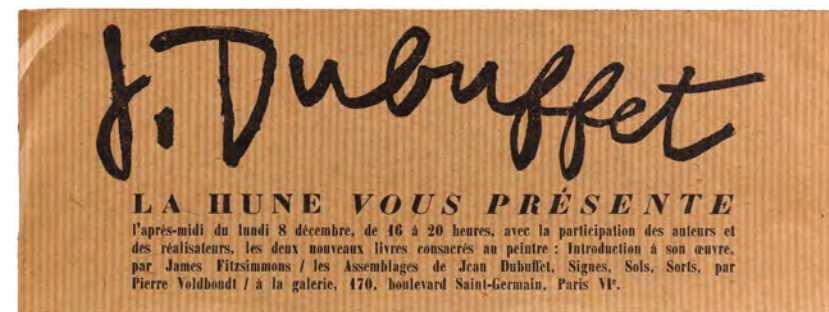
Edition of 770 copies including 50 on Arches with the original lithograph frontispiece, 700 on vélin blanc and 20 hors commerce numbered in Roman numerals; copy numbered 11 on the justification from the édition de tête with the original five-colour lithograph frontispiece *Le promeneur* signed and numbered (11/50) by Dubuffet on the verso.

With the publisher's announcement for the book, a single leaf of brown wrapping paper with printed text recto only (90 x 210 mm) describing the publication of *Les Assemblages de Jean Dubuffet. Signes, Sols, Sortes* as well as James Fitzsimmons' *Introduction à son oeuvre*; both works were presented at *La Hune*, 170, boulevard Saint-Germain on Monday December 8th, 1958.

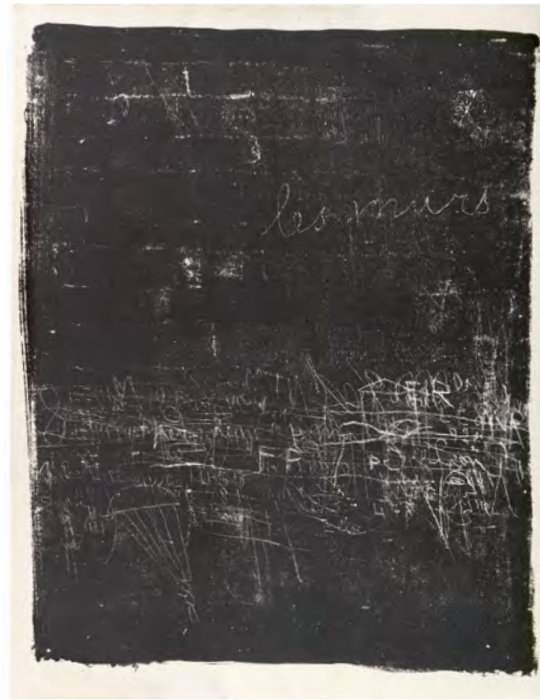
Also with *Jean Dubuffet Tableaux d'Assemblages*, Paris. Rive Droite. 1957. Catalogue for the exhibition at Galerie Rive Droite, 82 Fg St-Honoré, 30 avril - 23 mai 1957 with 3 full-page colour and monochrome plates and one vignette by Daniel Jacomet after Dubuffet's originals.

[Webel 395; see pg. 123].

€5,250







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

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

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

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

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

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

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

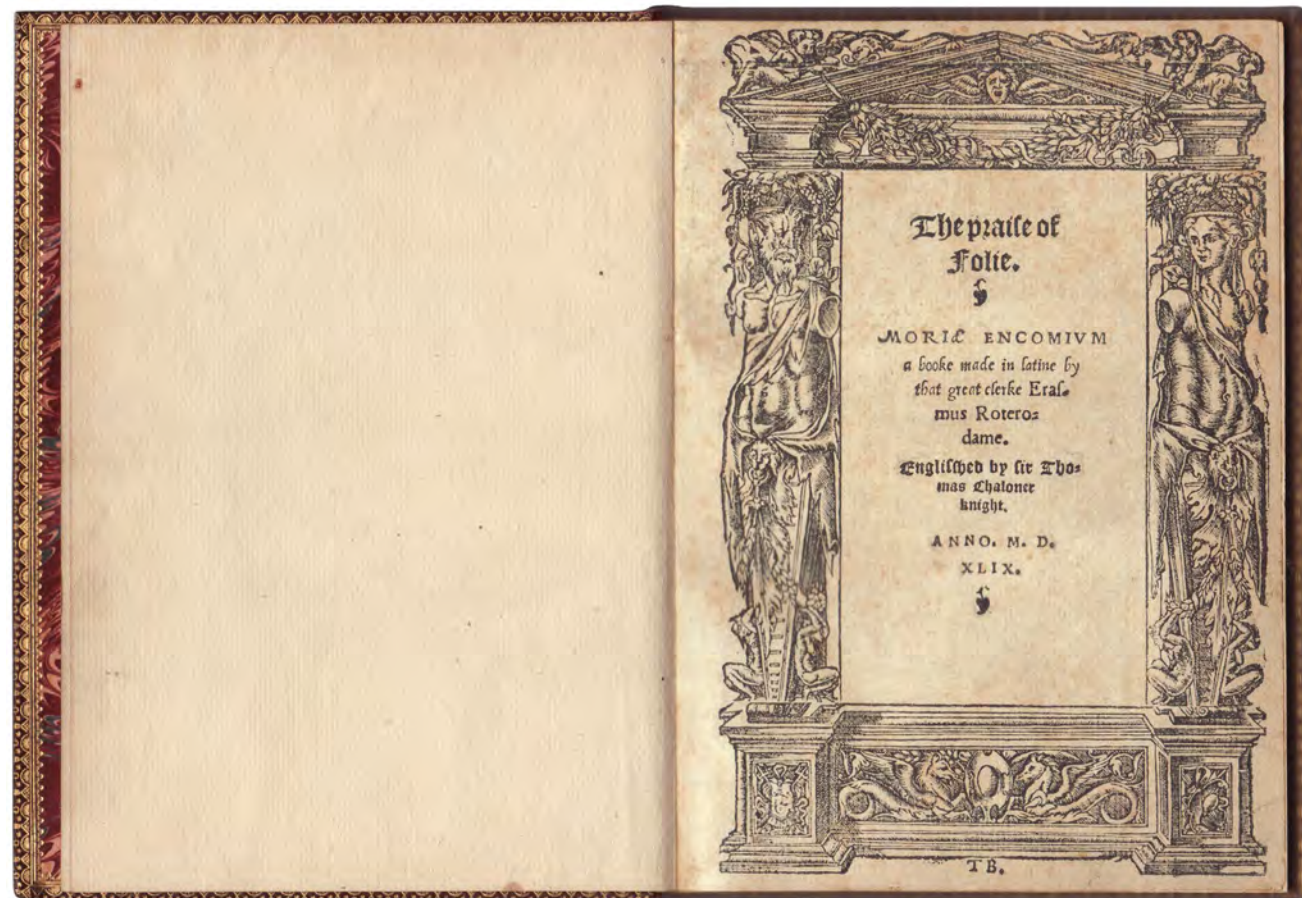
[Webel 52 - 67].

€20,000



**Un homme  
Est devenu jaloux des murs  
Et puis, tétu, c'est des racines  
Qu'il ne peut plus se démêler.  
Il assoit à l'écart  
Un corps habitué,  
Exclut les portes,  
Exclut le temps,  
Voit dans le noir  
Et dit : amour.**





**29. 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 absorption 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 Prasiē 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 is 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, iudgementes, and briefly all the deedes and life of mortall men, is naught els than a certaine great plaie of Folie.* (Chaloner, see E2 recto).

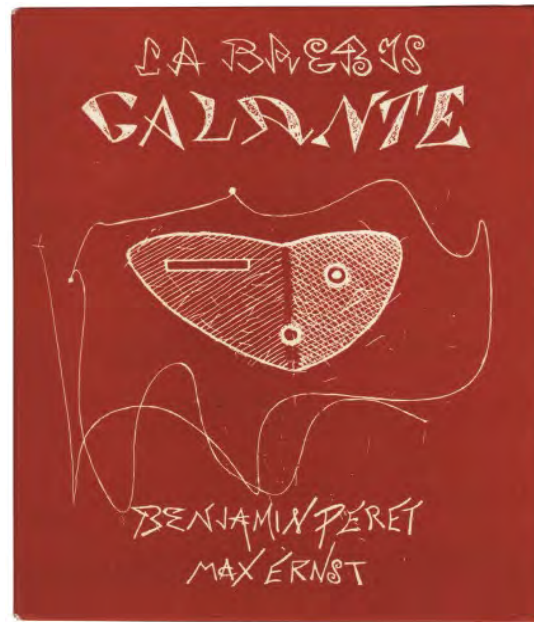
*The general similarity in the turn of thought in the Moriae Encomium ... has always struck readers as being quite startlingly Shakespearean ... Although a variety of sources for Shakespeare's humanistic ideas makes better sense ... it is nevertheless intriguing that so many of those ideas should echo 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*

*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]. €110,000





**30. ERNST. Péret, Benjamin. La Brebis Galante. Paris. Les Editions Premières. 1949.**

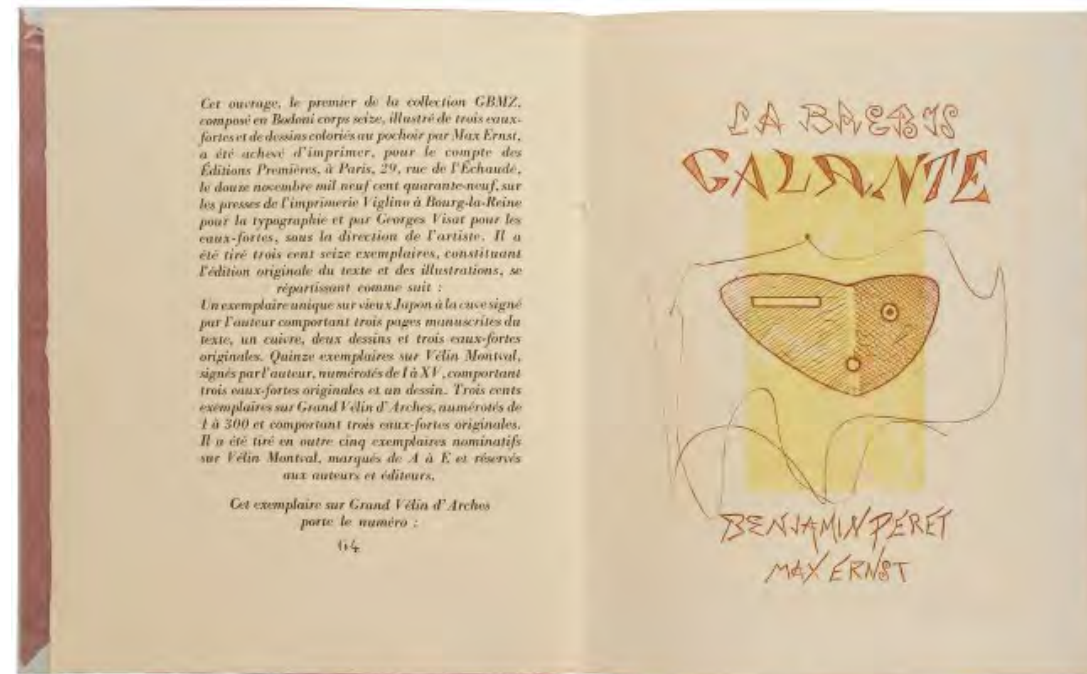
*Small 4to. (242 x 196 mm). pp. 124. Half-title with justification verso, etched colour title and 2 further original colour etchings as frontispieces and 23 pochoir illustrations, initials in bistre by Ernst throughout. Original publisher's boards and jacket with illustration by Ernst, later chemise and slipcase.*

**An excellent copy of the collaboration between Péret and Ernst.**

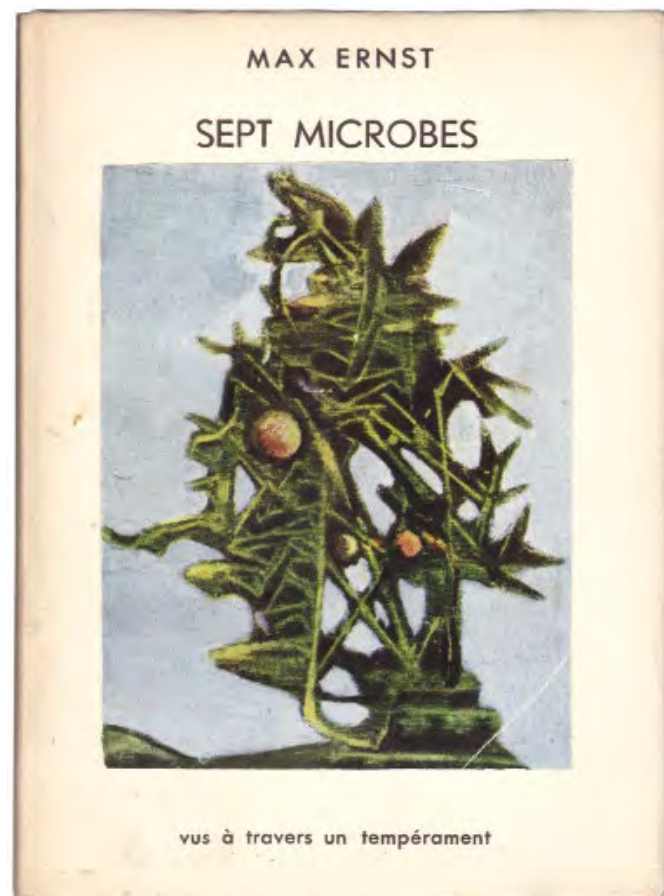
From the edition limited to 321 numbered copies, with this one of 300 on Grand Vélin d'Arches.

[Spies / Leppien 28].

€5,250







**31. ERNST / TANGUY. Sept Microbes. vus à travers un tempérament. Paris. Les Éditions Cercle des Arts. 1953.**

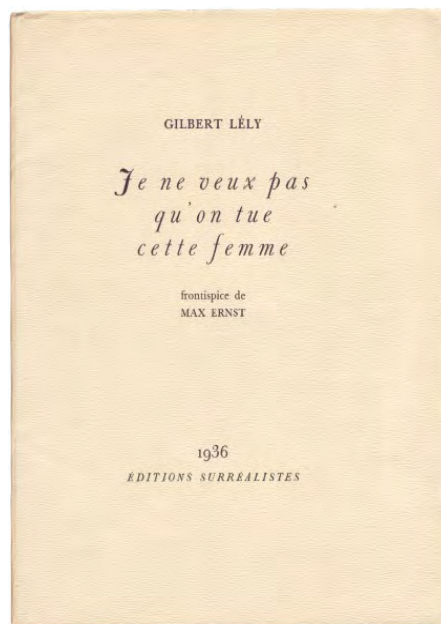
*8vo. (186 x 132 mm). Illustrated with etched colour frontispiece by Tanguy on Hollande van Gelder Zonen, signed dated and numbered by the artist in pencil, and thirty tipped-in reproductions of Ernst's original 'Microbes'. Original publisher's wrappers, with a reproduction 'Microbe' pasted to front board.*

**The édition de tête of Ernst's *Sept Microbes* with Tanguy's etched frontispiece.**

From the edition limited to 1,100 copies, with this one of 100 édition de tête copies on *Marais Pur Fil trois fleurs* with the original etched frontispiece in colour by Tanguy, signed, numbered and dated by him in pencil.

[Wittrock 18].

€14,500



**32. ERNST, Max. Lely, Gilbert. Je Ne Veux Pas Qu'on Tue Cette Femme. Paris. Editions Surrealistes. 1936.**

*Small 4to. (250 x 195 mm). [18 unnumbered leaves + 2 inserted leaves with Ernst's frontispiece]. Half-title (with Lely's presentation) and justification verso, 2 leaves of cream paper with Ernst's frontispiece in two states, leaf with title, leaf with dedication 'A Michel Néculcéa', leaf with quotations from Breton and Eluard, Lely's text and final leaf with printer's credit recto and 'Du Même Auteur' verso. Original publisher's cream printed wrappers with titles in black to front cover, chemise and box.*

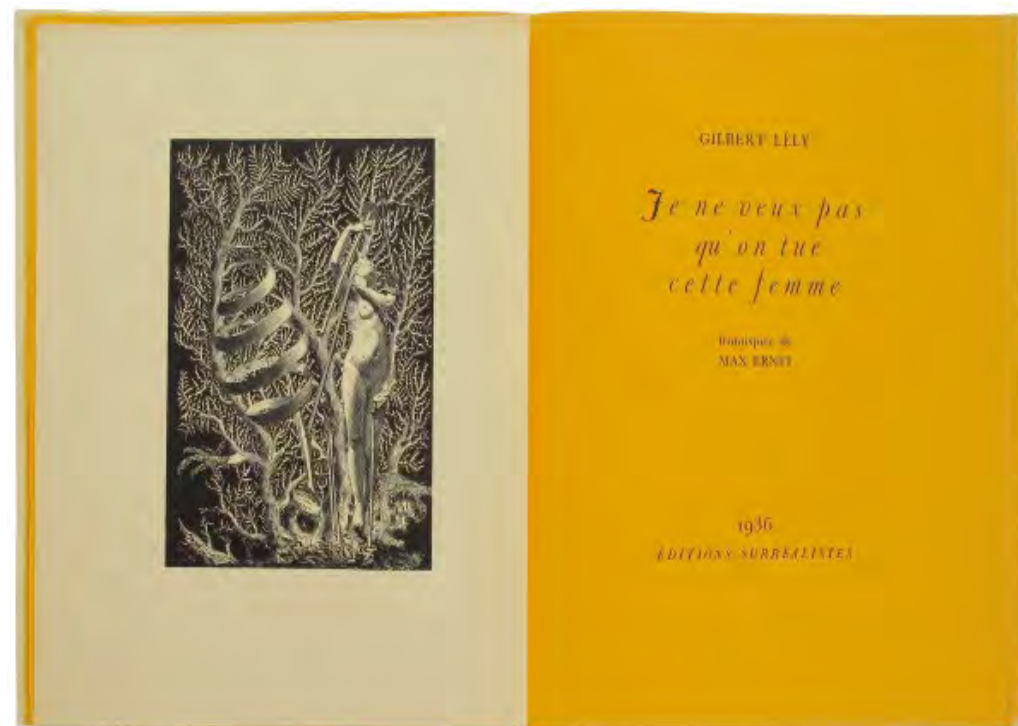
**Gilbert Lely's scarce Surrealist text with a frontispiece by Max Ernst and a presentation to René Char.**

From the edition limited to 110 copies, with this one of 20 lettered copies from the édition de tête printed on papier orangé with Ernst's frontispiece in two states and with a presentation from lely in blue ink to the half-title: *A René Char / amant de la belle Coriandre Ecrue / Lely.*

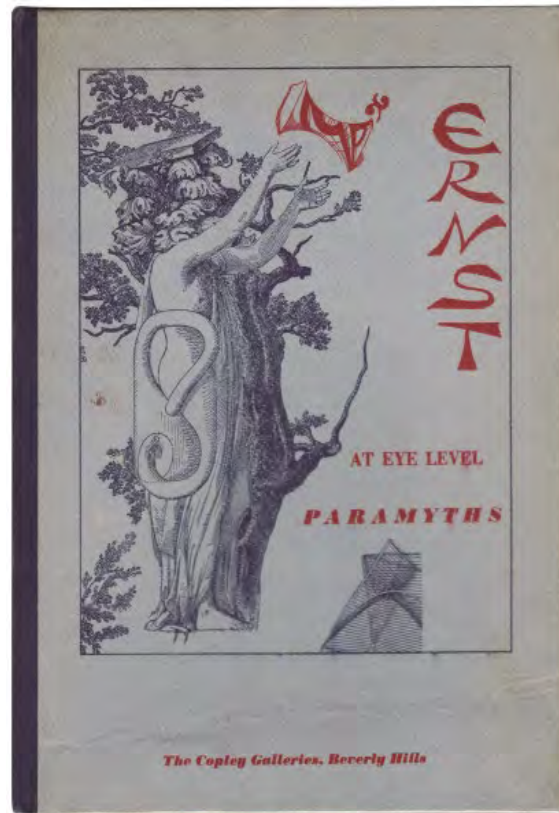
Although Ernst's frontispiece is not listed in the catalogue raisonné of Ernst's prints, the plate appears to be a wood-engraving; the additional state in the present copy incorporates relief suggesting that it was printed from a wood block.

[not in Gershman; not in Spies / Leppien].

€8,750







**33. ERNST. At Eye Level - Paramyths. Beverly Hills. The Copley Galleries. 1949.**

*Small 4to. (252 x 188 mm). [21 leaves including inserted leaf with Ernst's etching; pp. 39, (i)]. Printed text and illustration on various colour paperstocks, original monochrome etched frontispiece, signed and numbered by Max Ernst in pencil, final leaf with justification. Original publisher's cloth-backed blue boards designed by Ernst with illustrations in blue and titles in burgundy to front board and spine.*

**The édition de tête with the original etching of Max Ernst's exhibition catalogue / artist book.**

From the edition limited to 526 copies, with this one of 22 édition de tête copies with Ernst's signed etching as frontispiece.

Exhibition catalogue designed by Max Ernst for the Copley Galleries with texts by Eluard, Crevel, Tanning, Calas and Peret. The exhibition was held from January 10th to February 20th 1949. A further 13 copies of the etching were issued with the hors commerce copies and were numbered in Roman numerals; 6 copies on full sheets were also printed.

[Spies / Leppien 30A].

€10,000



**34. 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.

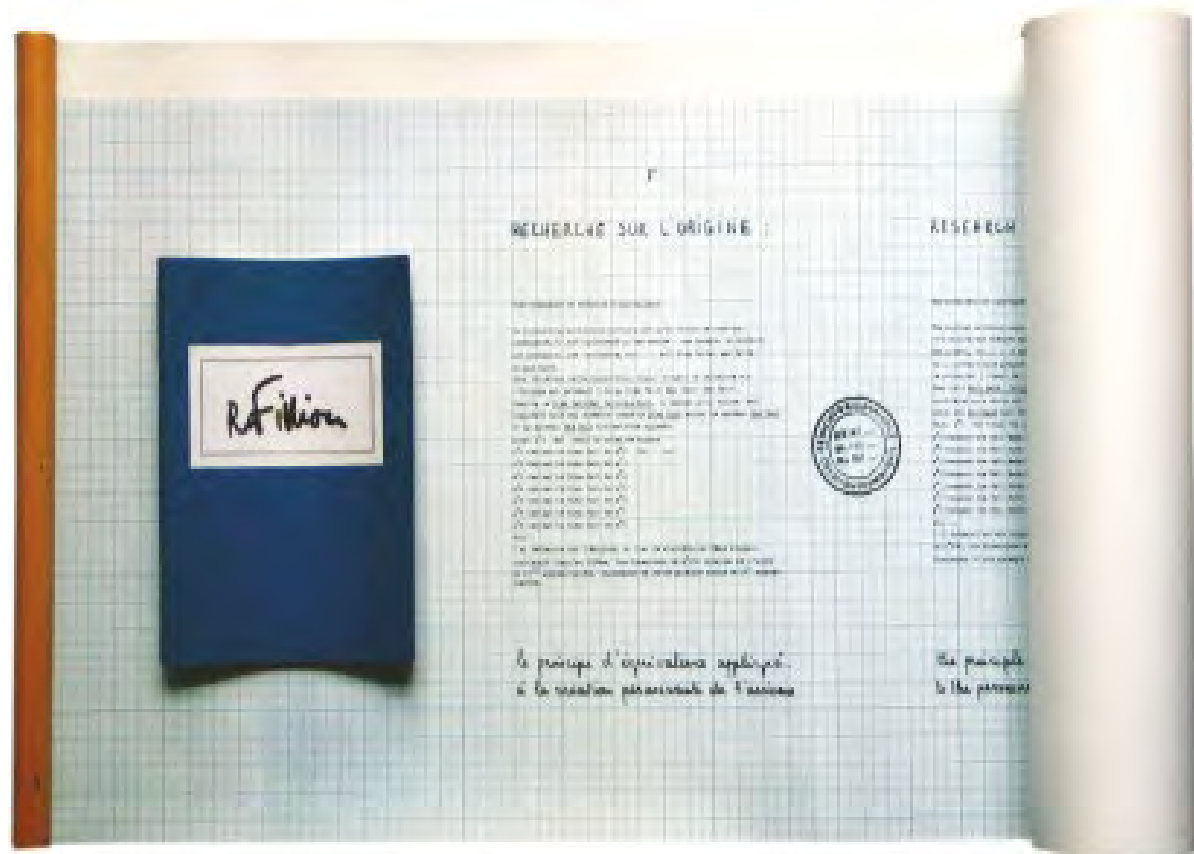
*Le technique du frottage original en couleurs fut utilisée par Max Ernst la même année pour illustrer 'Je Sublime' de Benjamin Péret. Ce procédé qui permet d'obtenir la production de multiples dont chacun est en quelque sorte unique par la répartition des couleurs, rejoint la volonté de 'transmutation' 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

€30,000





**35. FILLIOU, Robert. Recherche sur l'Origine / Research on the Origin / Erforschung des Ursprungs. Düsseldorf. Edition Städtischen Kunsthalle. 1974.**

Booklet: 16mo. (148 x 104 mm) + Scroll (298 x 8,420 mm). [Booklet: 20 leaves + Scroll: 8 conjoined leaves]. Small booklet with title, introductory text in German by Jürgen Harten, together with analytical commentary on the scroll, final leaf with 'Impressum'; the accompanying long rolled paper scroll features printed text in French, English and German, together with reproductions of Filliou's manuscript and illustration, signed (printed) at far right 'St. Jeanneret - Berlin - 1973 - 74 - RFilliou'. The left-hand wooden roller is signed and numbered by Filliou in pencil. Booklet: blue paper wrappers, stapled as issued, front cover with white label with reproduction of Filliou's signature in black; paper scroll of blue squared paper recto on wooden rollers; booklet and scroll loose as issued in original white card box.

**A good copy of Robert Filliou's conceptual multiple.**

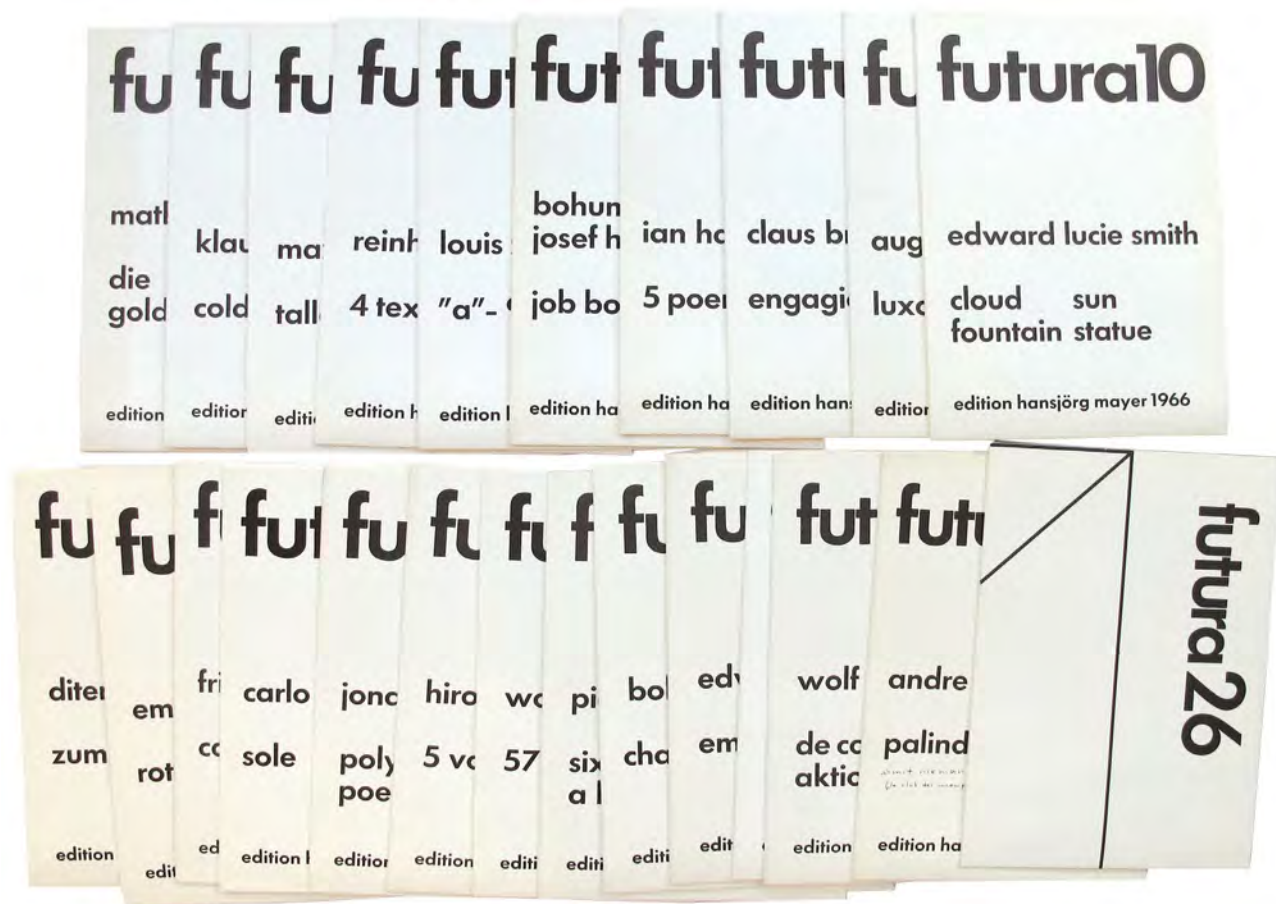
From the edition limited to 400 copies, signed and numbered (395 / 400 ) by Filliou to the left hand wooden roller of the scroll.

... *Le principe d'équivalence appliqué à la creation permanente de l'univers / the principle of equivalence applied to the permanent creation of the universe / das Prinzip der Gleichwertigkeit, angewandt auf die fordauernde Schöpfung des Universums ...* (Filliou's tri-lingual explanation of his aims).

On January 17th 1973, with the idea of uniting people of all times, Filliou celebrated the 1,000,010th Anniversary of Art at the Neue Galerie der Stadt in Aachen: *Art must return to the people to which it belongs*. As 10 years had gone by since Filliou had begun his *Histoire Chuchotée de l'Art* (Whispered History of Art), 1,000,010 years corresponded to the arbitrary date of Man's appearance on Earth. The artist was working on the search for the origin and proposed a new concept, *The Prebiological Genius*.

In 1974, he produced *Recherche sur l'Origine*, a work made of cloth 90 metres long and 3 metres high, inside which the spectator could walk around. The work, profoundly conceptual in nature, alludes to history, mathematics, art, philosophy and physics and posits a geometrical progression as to whether *any thought, any concept, any birth, any growth, etc.* is well made, or badly made, or not made. To illustrate the concepts involved, *each element of Research on the Origin is presented 3 times* as in the previous formal iterations, the progression developing from the creation of newer iterations, i.e. *since it [the Well-made iteration] now exists [it] is considered as a whole and becomes Well Made to which a new Badly Made and a New Not Made must be added*. This edition, produced by the Düsseldorf Kunsthalle, reproduces and reduces that scroll, now made of paper, to 8.42 metres in length. A booklet of printed text with an introduction by Jürgen Harten elucidates Filliou's concepts further with quotations from Lao Tzu, Watson and Crick, various journals of astrophysics, Darwin and Schiller and so on.

[Buchholz, Daniel & Magnani, Gregorio (eds.): International Index of Multiples from Duchamp to the Present, pg. 70].



**36. 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.**

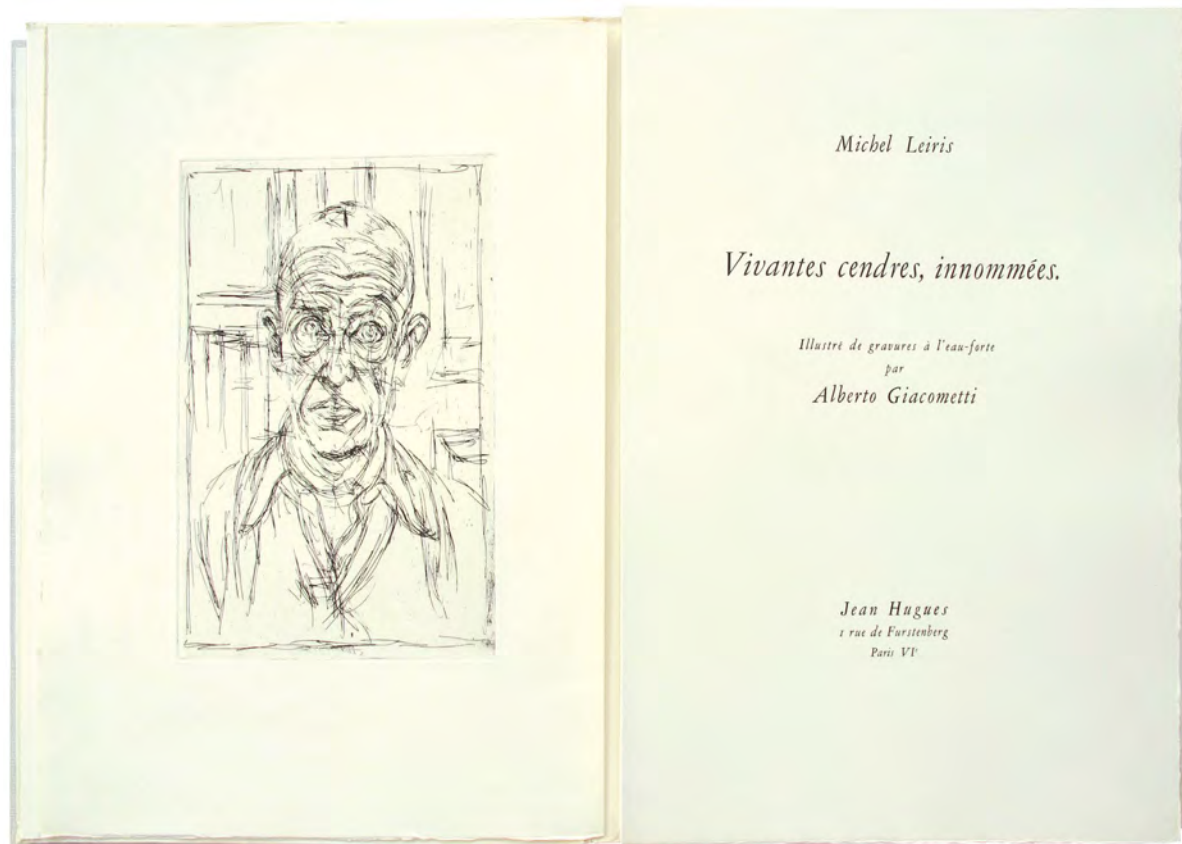
Each issue of *Futura* consists of a single sheet of folded paper and is devoted to the work of a single artist or poet, each invited to do as they liked within the physical constraints of the publication. From the fields of fluxus, avant-garde and visual poetry, contributors include Max Bense, Ian Hamilton 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)].

€2,000





**37. 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].

€20,000



**38. GIACOMETTI. Bouchet, André du. Le Moteur Blanc. Paris. G[uy]. L[évis]. M[ano]. 1956.**

*8vo. (198 x 144 mm). [26 leaves]. Half-title with copyright verso, leaf with Giacometti's signed original etching as frontispiece verso, printed title and du Bouchet's verse, leaf with 'Table' recto and justification verso. Original publisher's white paper wrappers with titles to front cover and spine in black.*

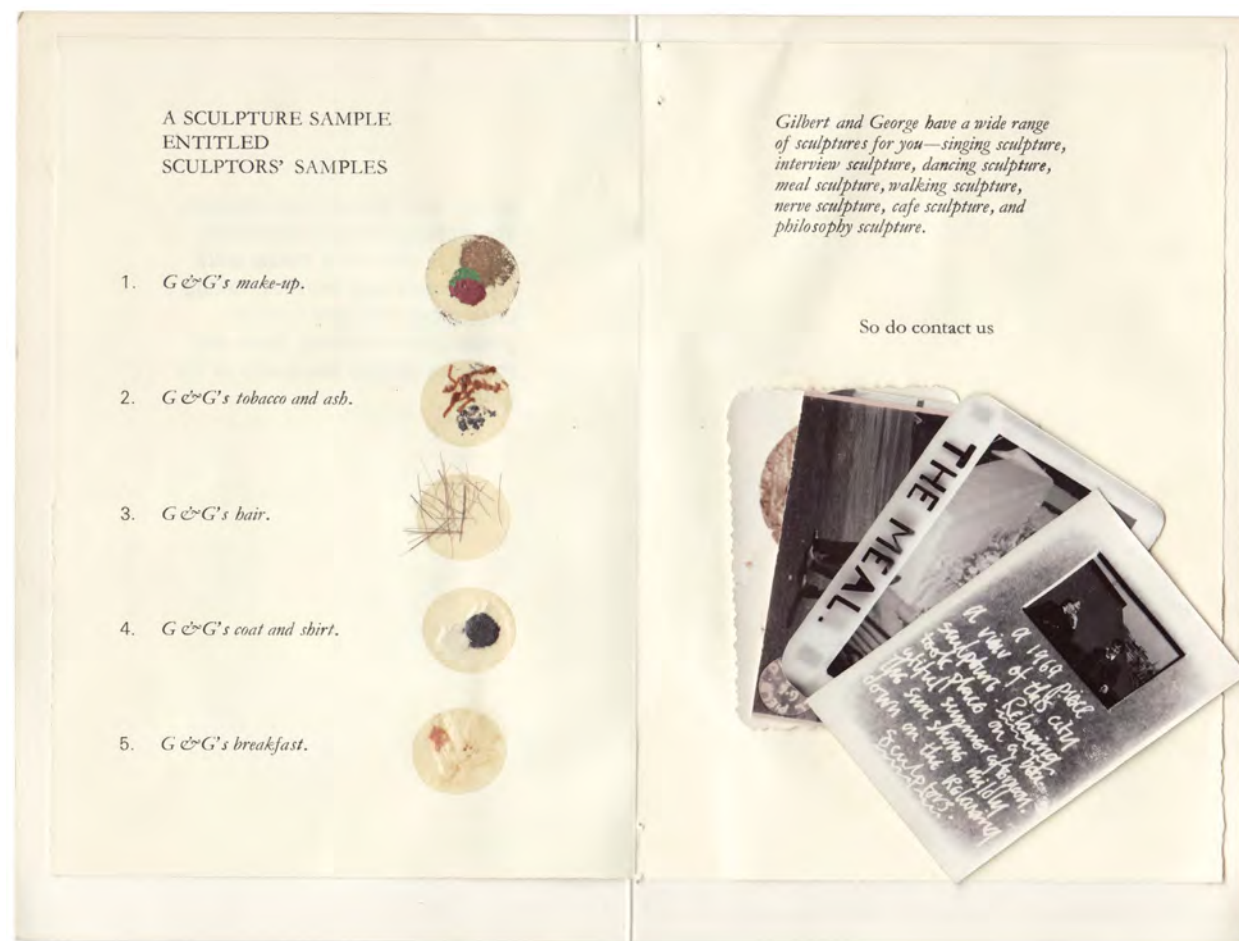
**An excellent copy of *Le Moteur Blanc* with Giacometti's signed etching as frontispiece.**

From the edition limited to 450 numbered copies, with this one of 50 from the édition de tête on vélin d'Arches with Giacometti's signed etching as frontispiece numbered from the edition of 50.

[Lust 97].

€8,750





39. GILBERT & GEORGE. *A Message from the Sculptors Gilbert & George*. London. *Art for All*. (Self-Published). 1969.

8vo. (204 x 126 mm). [2 leaves]. Leaf with preface recto, verso with printed text and five mounted specimens, 'A Sculpture Sample Entitled Sculptors' Samples: 1. G & G's make-up. 2. G & G's tobacco and ash. 3. G & G's hair. 4. G & G's coat and shirt. 5. G & G's breakfast', leaf with publication details and loosely inserted are 5 original monochrome photographs of the artists (each c.50 x 70 mm). Original card wrappers with printed titles in black to front cover with elaborate masonic architectural decoration in relief and two small colour illustrations with silver highlights (Gilbert & George dressed as footballers), justification to rear cover, later red cloth protective box.

**Gilbert & George's extraordinary postal sculpture including original photographs and sculpture samples.**

From the edition limited to 300 numbered copies, each numbered in sepia ink to rear cover.

*A Message from the Sculptors Gilbert & George*, one of five *postal sculptures* self-published by Gilbert & George in 1969, the first year of their production, is a portable wunderkammer of the artists' existence, containing original photographs and morsels of personal detritus, together with italic expressions of tender sentiments.

The 5 original photographs, printed in monochrome in a small oblong format suitable for a picture album, show Gilbert & George in some of their best-known performance pieces: *Underneath the Arches*, from its first performance at the Slade School of Art in 1969; *The Meal*, a May 1969 performance with David Hockney; *Dusk Stroll Piece 1969*, showing the pair walking side by side in a twilight park; and *Relaxing*, depicting the very young collaborators lounging happily on a rooftop (and prominently inscribed in the negative *A 1969 piece / A view of this city / sculpture: Relaxing / took place on a rooftop / the sun shone mildly / down on the relaxing / sculptors*). The fifth photograph is a double portrait of the artists in overlapping circles in opposing orientations.

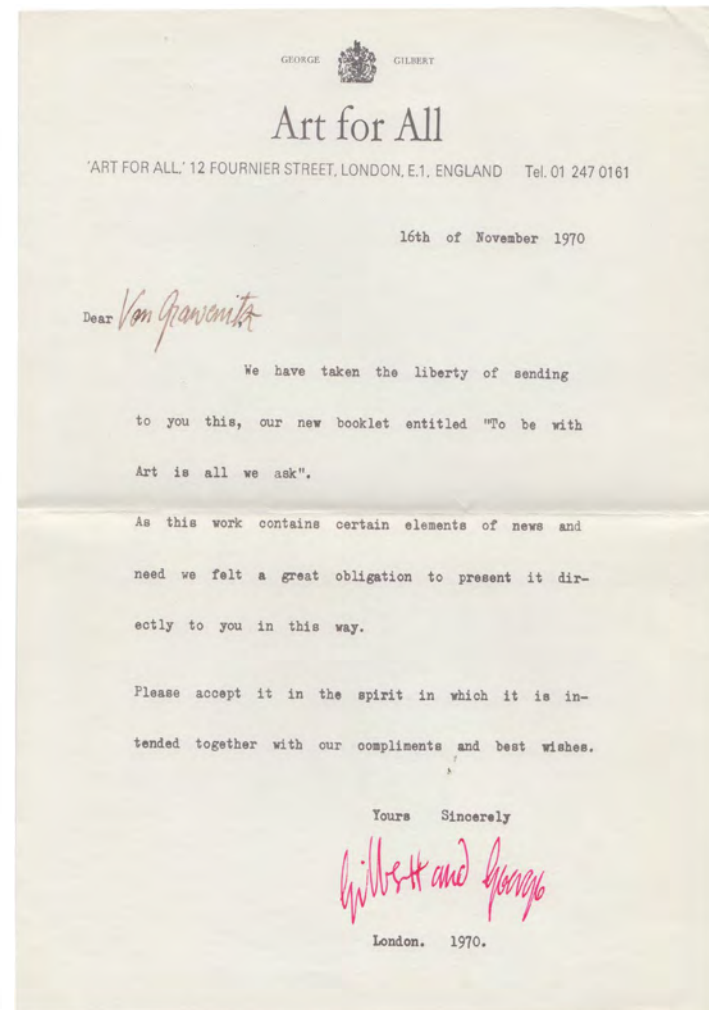
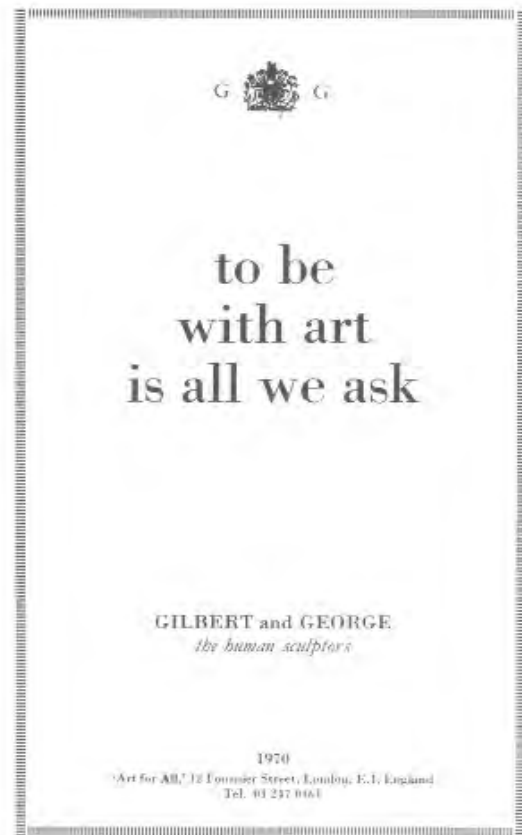
The verso of the first leaf features a chart of *sculpture samples* from Gilbert & George, actual specimens of their body paint, pipe tobacco, hair (visibly two types of hair), clothing, and egg yolk, each elegantly mounted under transparent discs, with Garamond captions.

Also includes two paragraphs of prefatory text. *Gilbert and George, the sculptors, / are walking along a new road. / They left their little studio with / all the tools and brushes, taking / with them only some music, / gentle smiles on their faces and / the most serious intentions in the / world.*

The final leaf includes the publication details and the announcement: *Gilbert and George have a wide range / of sculptures for you - singing sculpture, / interview sculpture, dancing sculpture, / meal sculpture, walking sculpture, / nerve sculpture, cafe sculpture, and / philosophy sculpture. / So do contact us.*

[Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.120; Gilbert & George 1968 to 1980, pg. 61].

€6,000



**40. 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 Von 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 Tendance and a member of the op-art movement.

[(Eindhoven) Gilbert & George 1968 to 1980, pg. 81; Die Sammlung Marzona in der Kunstbibliothek pg.120].

€1,500





**41. 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 Tendance 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]. €5,500



**42. GILBERT & GEORGE. Pink Elephants. Nos. 1 - 8. (Complete set). London. Art for All. 1973.**

8vo. (202 x 127 mm). 8 cards, each 202 x 127 mm (folded) and with a photograph illustration on the upper cover and short printed text within the card, each signed by the artists in red ink. Each card presented loose in the original G&G mailing envelope, with the artist's red stamp 'Pink Elephants' and a small drawing of a wine glass to the front, and the red 'GG' stamp to the rear.

**Complete set of Gilbert & George's *Pink Elephants* postal sculpture.**

The series contains two of each of the following titles: London Dry, The Major Port, Dom Perignon, and Bristol Cream, however each of cards has a different photographic image on its front. The printed texts inside each card reflect the artists' famous states of inebriation.

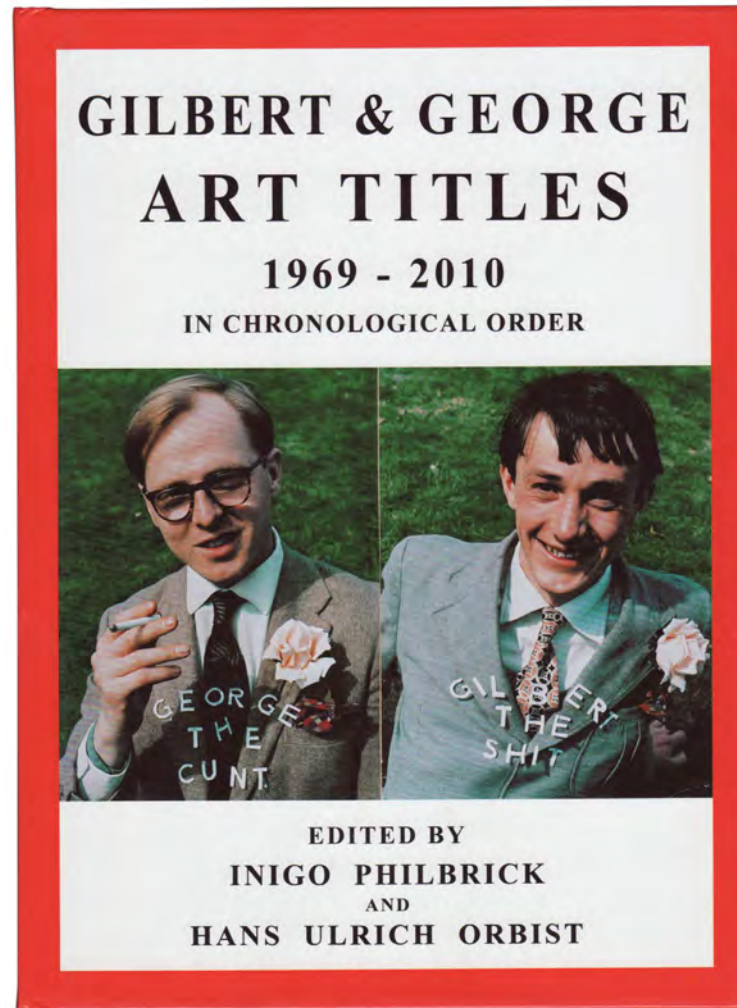
This set complete with all of the eight mailed envelope, each stamped in red *PINK ELEPHANTS* with a small drawing of a wine-glass; on the reverse stamped GG in red.

The set was originally mailed to the renowned French art critic and cultural philosopher Pierre Restany (one envelope is addressed to another).

[Die Sammlung Marzona in der Kunstbibliothek pg.120; Gilbert & George 1968 to 1980, pp. 128 - 129].

€4,750





43. GILBERT & GEORGE. Obrist Hans Ulrich & Inigo Philbrick (Eds.). *Gilbert & George. Art Titles 1969 - 2010 in Alphabetical Order / in Chronological Order. Cologne. Walther König. 2011.*

8vo. (215 x 154 mm). pp. (180). *Designed by the artists, and typeset in caps throughout: the alphabetical arrangement of the catalogue reads from the 'front' of the book, with the chronological catalogue reading from the 'back'. Original publisher's printed glossy boards with illustration and text to covers and title to spine, later red cloth protective box.*

**The deluxe edition of Gilbert & George's alphabetical and chronological *Art Titles*.**

From the edition limited to 100 copies, signed, numbered in black ink and inscribed by the artists in red ink: *With love from Gilbert and George.*

This book offers a new spin on the catalogue raisonné: a complete catalogue of the titles of all of the duo's works, from 1969 to the present, in the form of a continuous poetical index. The catalogue of works is also printed chronologically, and each title is identified with an acronym indicating its format. €1,200



44. 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)].

€12,000







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

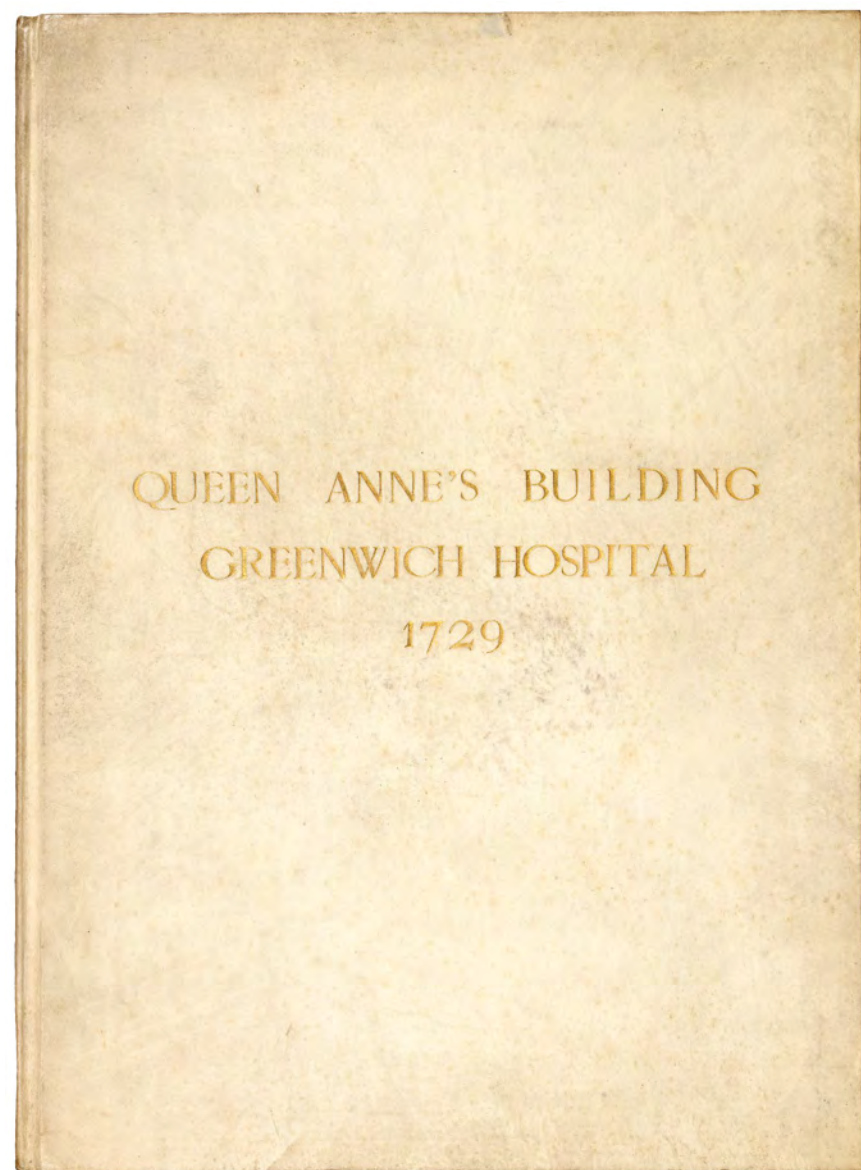
*Folio. Half-title, title and text, all after Reverdy's manuscript, and illustrated with colour lithograph frontispiece and ten colour lithographs after Juan Gris. Loose as issued in original publisher's printed wrappers with Gris' monochrome lithograph to front wrapper, blue paper board chemise with 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. €7,500



**46. 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.

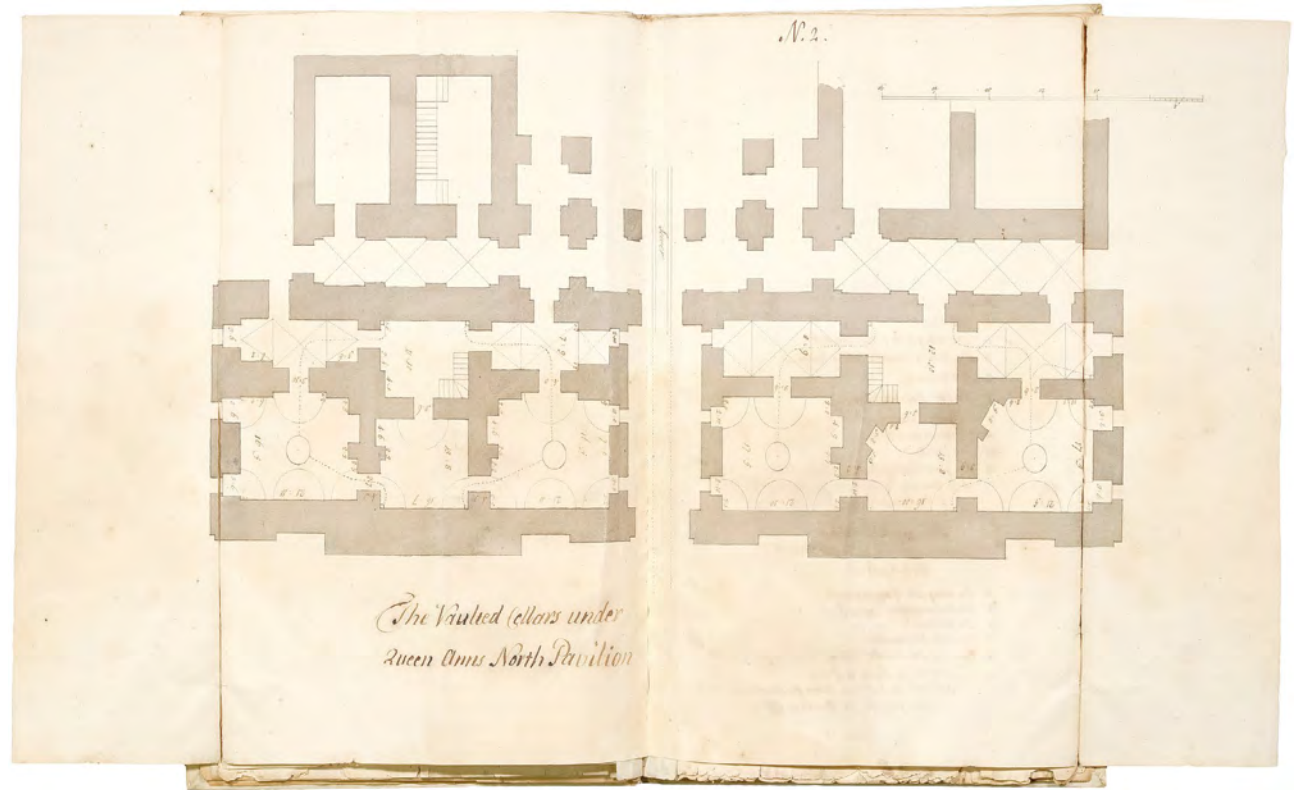
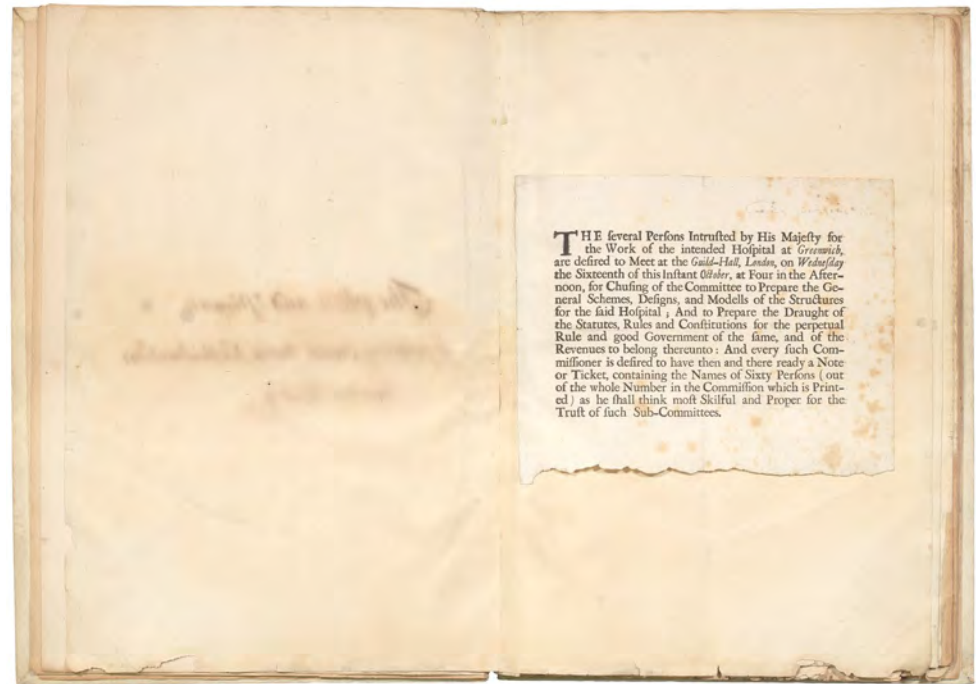
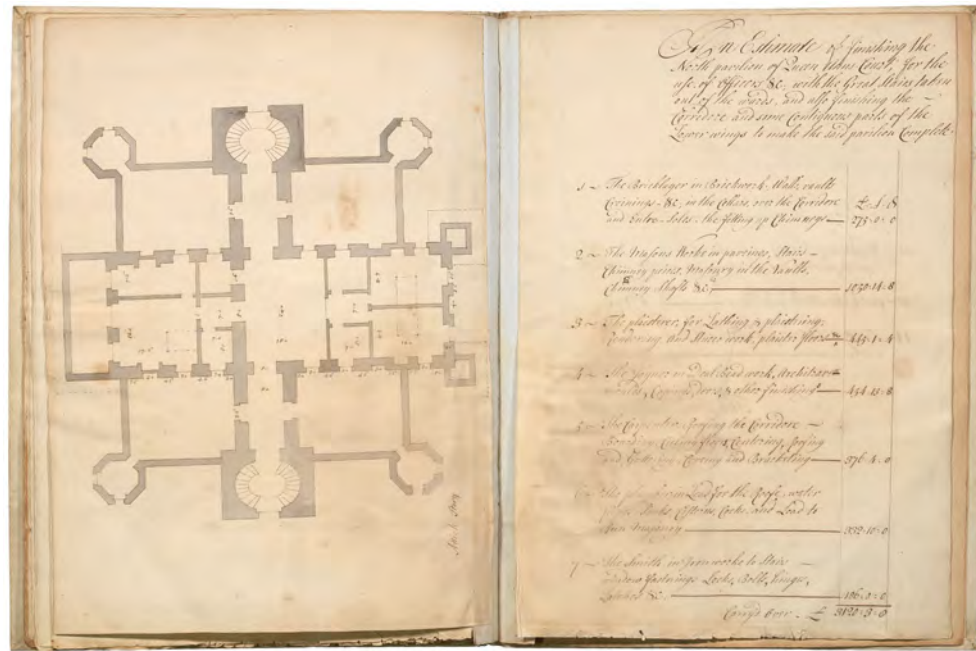
Hawksmoor published his *Remarks on the Founding and Carrying On the Building of the Royal Hospital at Greenwich* in 1728 and these proposals date from the same period, a time when a new commission had been proposed for finishing the hospital. In that work - and the parallels are evident - Hawksmoor 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.

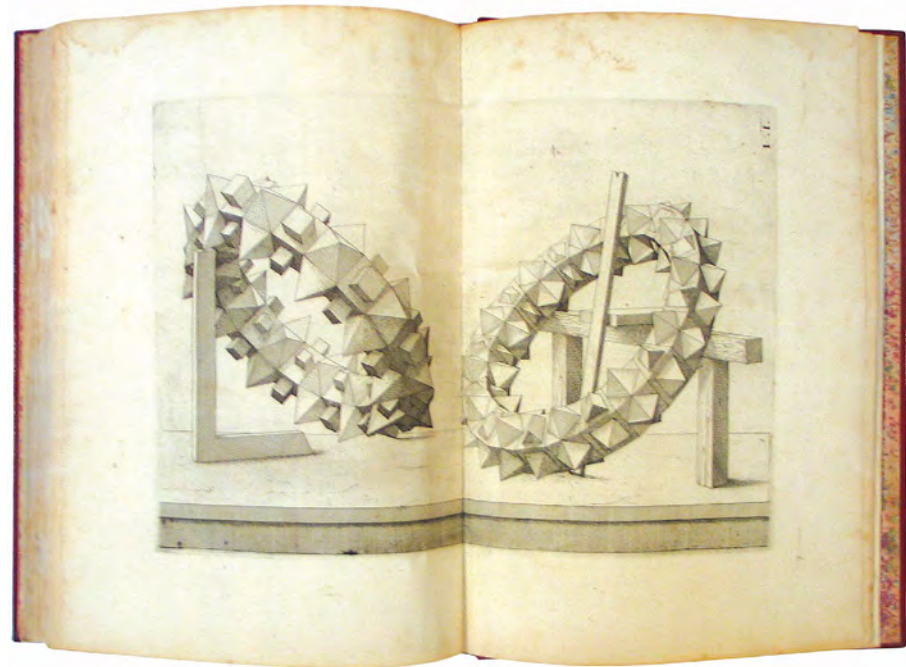
*Hawksmoor was one of the most thoroughgoing architects ever to work in England. He thought his way through the architecture of the ancient world and through the modern architecture of his day. He full understood their nature and when he breaks hte rules he does so deliberately to make the essence of 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']. €75,000







47. (JAMNITZER, Wenzel). *Perspectivae Sintagma, in quo varia eximiaque corporum diagrammata ex praescripto Opticae exhibentur: inprimis necessarium & utile opus omnibus artis Perspectivae cultoribus. Amsterdam. J. Janssonius. 1626.*

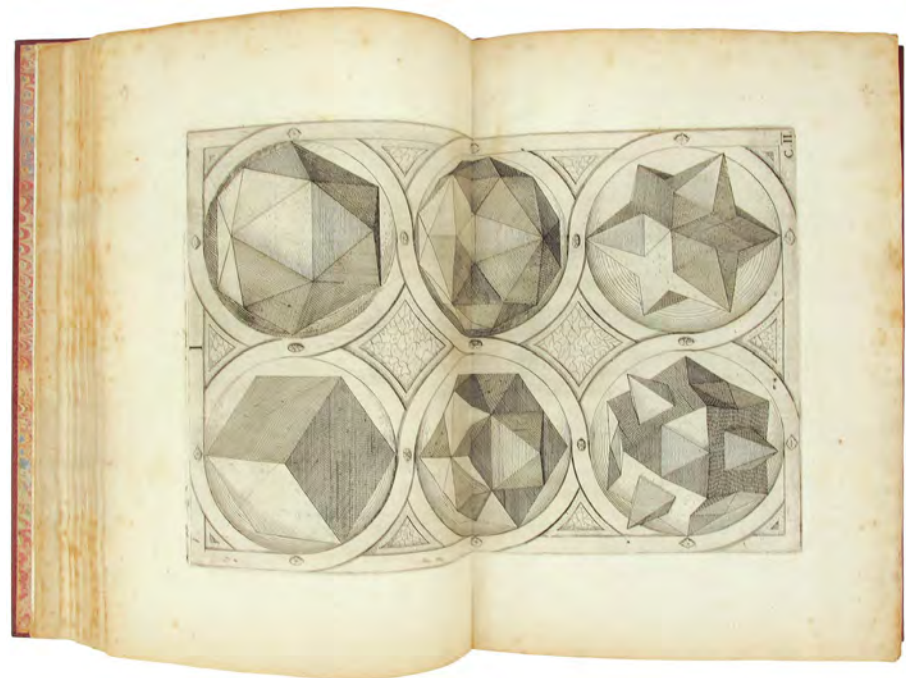
*Small 4to. (261 x 185 mm). Title page with engraved border, two leaves with printed text recto and verso, two unsigned folding plates and 49 double-page engraved plates by Jost Amman after Jamnitzer (as called for by Cicognara) with signatures A1 - A6, B1 - B6, C1 - C6, D1 - D6, E1 - E6, F1 - F6, G1 - G6, H1 - H4, and I1 - I3. Title trimmed to neat-line and mounted, 2 leaves of text and 2 folding plates also trimmed. Very mild foxing to outer edge of margins, small patch of damp-staining to upper edge of final seven plates not affecting image. A well preserved and wide-margined copy, Recent full red morocco, boards with triple gilt rules, banded spine with gilt decorative tooling and morocco label with gilt title in seven compartments, marbled endpapers.*

**Extremely scarce third edition of Jamnitzer's famous book on perspective, originally published as *Perspectiva corporum regularium* in 1568.**

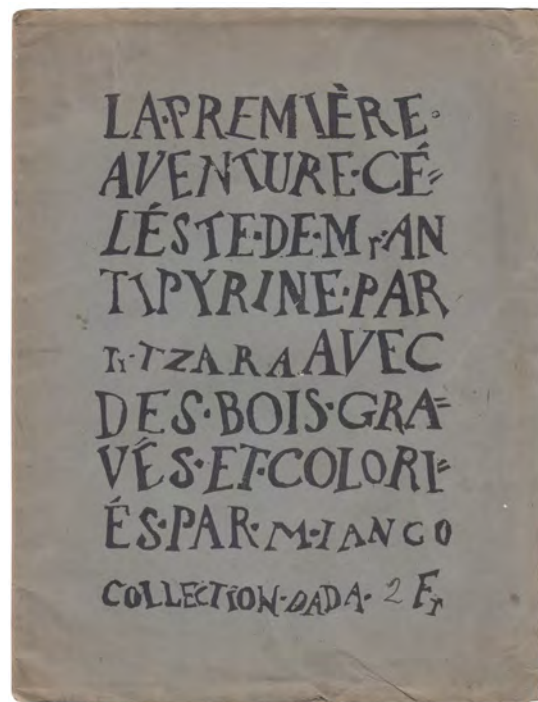
Jamnitzer was the primary figure in a German family of gold- and silversmiths, sculptors, designers and draughtsmen. Hans Jamnitzer I (d. Nuremberg, between 19 Dec 1548 and 13 March 1549), a goldsmith of Vienna, settled his family in Nuremberg, where his descendants worked successfully for at least three generations. The most notable member of the family was his son Wenzel Jamnitzer (1508-1585). He was to become one of the most important perspective theorists of sixteenth century Germany, along with his contemporary and fellow goldsmith Hans Lencker and also Hans Hayden, all citizens of Nuremberg. Nuremberg was at the time the busiest European centre for the construction of scientific instruments making it an ideal place for the study of perspective and development of related theories. In his treatise Jamnitzer concentrates almost entirely on the drawing of regular and semi-regular polyhedra, following the example set by Leonardo da Vinci's drawings for Pacioli's *Divina Proportione*.

[See Cicognara 859 for the second edition].

€35,000







48. JANCO, Marcel. Tzara, Tristan. *La Première Aventure Céleste de Mr Antipyrine*. Zürich. Collection Dada (l'imprimerie J. Heuberger). 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].

€12,000



**49. JOHANKNECHT, Susan. McPherson, Sandra. Eve. London / Vermont. Gefn Press. 1987.**

*Boxed poem-object. (247 x 750 x 140 mm). McPherson's poem 'Eve' printed in grey on an accordion-folded cream-coloured sheet attached to the base of a paper hanging construction of the same colour by Susan Johanknecht, both wrapped in sheer black fabric; two loose pieces of paper-covered card with printed publication details to inner lid and base of box. Original publisher's cream linen box with 'Eve' printed in silver to the long edge.*

**A highly original collaborative poem-construction, Eve.**

This is one of 50 copies, signed by McPherson in pencil at the foot of the poem.

McPherson's poem had previously appeared in the American Poetry Review before being transformed, with Johanknecht's original hanging construction, into this unique and beautifully conceived poem-object.

Susan Johanknecht is an artist and founder of the Gefn Press.

€750





**50. KRUCHENYKH, Aleksei. Sobstvennye Razkazy i Risunki Detei. (Actual Stories and Drawings by Children). St. Petersburg. EUY. 1914.**

*Small 4to. (234 x 182 mm). [24 leaves: 16 leaves of orange paper, 8 leaves of green paper; pp. (32), 33 - 48]. Monochrome lithograph illustration and text on 16 leaves of thin orange paper by various children (including P. Bakharev, Marianna Erlikh and Nina Kul'bina) and 8 leaves of thick green paper with letterpress text in Russian. (Several leaves unopened, some small spots to first leaf of letterpress text). Original publisher's paper wrappers with titles in black to front and rear covers.*

**The first edition of the Kruchenykh compilation of children's work.**

Compiled by Aleksei Kruchenykh, the work features poems, stories and tales by children aged between 7 and 11 years. Kruchenykh was fascinated by the ability of children to find inspiration and by the spontaneity and purity of their vision, facets of art that were primary concerns of the Russian avant-garde of the period.

[Rowell & Wye 96].

€3,500



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

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

**An excellent copy of this scarce Constructivist childrens' book.**

A beautifully illustrated instruction manual for children demonstrating how to create various toys (cars, trucks, tanks, a proto-skateboard cum go-cart and so on) from found wood, rubber bands and tin. €2,000



ГОСУДАРСТВЕННАЯ ТРЕТЬЯКОВСКАЯ ГАЛЛЕРЕЯ

ВЫСТАВКА  
ПРОИЗВЕДЕНИЙ  
К. С. МАЛЕВИЧА

МОСКВА — 1929  
ИЗДАНИЕ ГОСУДАРСТВЕННОЙ ТРЕТЬЯКОВСКОЙ ГАЛЛЕРЕИ

**52. MALEVICH, Kasimir. Fedorov-Davydov, Aleksei. Vystavka Proizvedenii K. S. Malevich. (Exhibition of Works by K. S. Malevich). Moscow. Gosudarstvennaia Treťiakovskaia Gallereia. 1929.**

*Small 8vo. (176 x 130 mm). [4 leaves; pp. 10 (wrappers incl.)]. Publication details to inner front wrapper, leaf with monochrome reproduction of Malevich's Na Senokose' (Haymaking) as frontispiece verso and three leaves with Fedorov-Davydov's text recto and verso. Original publisher's printed wrappers stapled as issued, titles to front cover in black, publisher's vignette and credits to rear cover.*

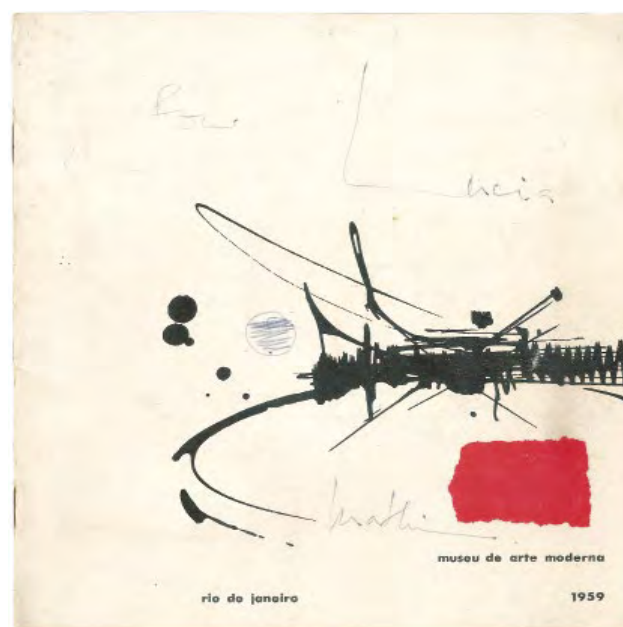
**An excellent copy of the catalogue for the exhibition at the Tretyakov Gallery intended to rehabilitate Malevich.**

From the edition limited to 1,000 copies.

Malevich's 1929 exhibition at the Tretyakov Gallery (the foremost museum for Russian art in Moscow at the time) was an attempt, after his Suprematist work had been banned from exhibition in 1926, to reposition the artist as an adherent to peasant-inclined orthodoxy. To that end, the director of the modern department at the gallery, Aleksei Fedorov-Davydov, included an image of Malevich's *Na Senokose* (Haymaking) alongside his analysis of Malevich's development, the importance of art for Socialism and discussion of the gallery's collection of art of the Revolution. Although the exhibition in Moscow was largely without controversy, the exhibition then moved to Kiev where Malevich's work was impounded and the director of the Kiev Art Gallery arrested and imprisoned; Malevich's did not have his work returned to him for more than two years.

[Rowell & Wye 828].

€3,250



**53. MATHIEU, Georges. Georges Mathieu. Catalogue [together with:] Original Maquette. Rio de Janeiro. Museu de arte moderna. 1959.**

2 vols. Square 8vo. (Maquette: 214 x 204 mm; Catalogue: 208 x 194 mm). [Catalogue / maquette: 10 unnumbered leaves, wrappers included]. Original publisher's printed wrappers stapled as issued (catalogue) / original collage wrappers (maquette).

**The catalogue together with the original maquette for the same for Georges Mathieu's exhibition held in Rio de Janeiro in 1959.**

The maquette is comprised of 20 pages and is illustrated with numerous pen and ink drawings by Mathieu. The design closely matches that of the finished printed catalogue which is also offered here.

The copy of the published catalogue, also present, is signed on the front cover by Mathieu and inscribed *Pour Lucia*. The artist has also signed the first page *Telman Kahn / 59 Mathieu* and added a flourish with a small drawing.

Georges Mathieu developed a highly distinctive Abstract Expressionist style, which grew out of an emotionally driven, improvised and intuitive act of painting. In 1947 Mathieu joined forces with Camille Bryen to organise an exhibition of the tachist-oriented work he designated 'non-figuration psychique'. The paintings of Mathieu's he called *lyrical abstractions* are beyond the constraints of tradition and formal regulative systems, placing Mathieu with Fautrier and Dubuffet as an important exponent of French Informel. Up to 1951 Mathieu continued to organise group shows, using them to demonstrate as one of the first Europeans to do so the importance of American Abstract Expressionism. Georges Mathieu was particularly interested in Jackson Pollock and his spontaneous gestural handling of paint.

Somewhere between Happening and Action Painting, Mathieu succeeded in producing a decoratively linear painting reminiscent of calligraphy. Mathieu continued to perform his Action Paintings throughout Europe and, in 1957, in Tokyo to universal acclaim; his works were shown at special exhibitions in Paris and New York in 1950 and 1952. Mathieu participated in numerous international exhibitions, including documenta II in 1959.

The details of the maquette are available on request.

€14,000





**54. MATTA-CLARK, Gordon. Walls Paper. New York. Buffalo Press. 1973.**

*4to. (252 x 204 mm). pp. 144. Pages split horizontally into two sections, as designed. Each of the pages reproduces a colour-tinted black-and-white photograph. Original publisher's printed wrappers with photographic reproductions to front and rear covers.*

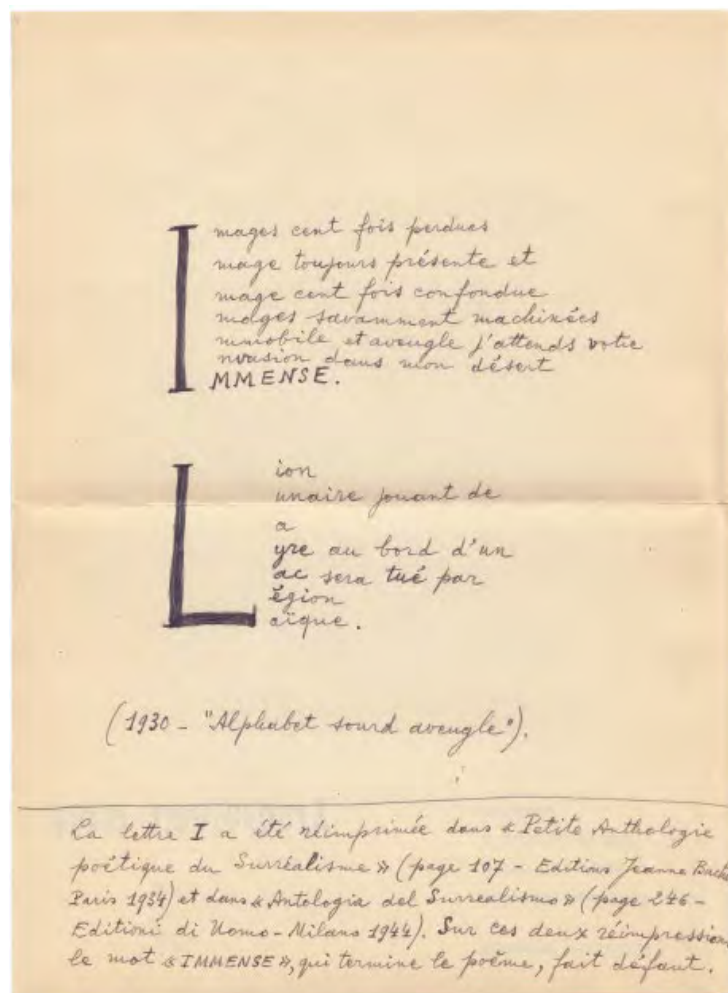
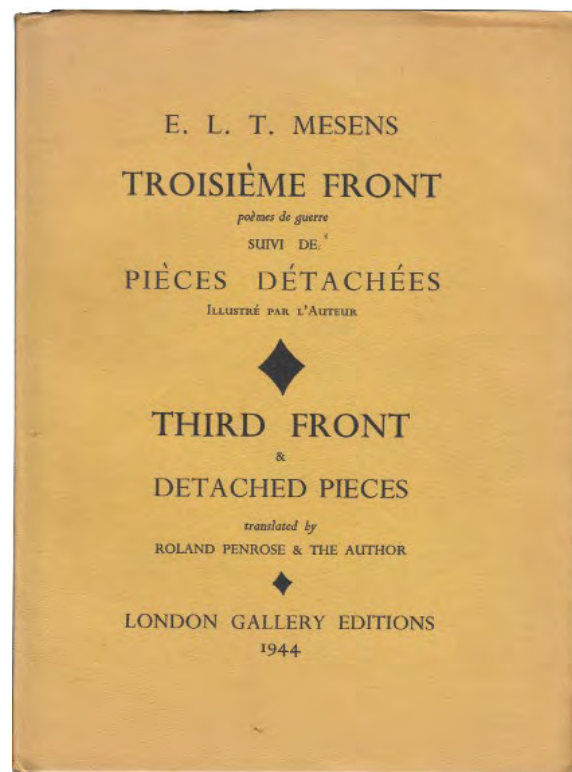
**An excellent copy of Walls Paper, Gordon Matta-Clark's scarce artist book.**

Gordon Matta-Clark, who died in 1978 aged only 35, was best known for his site-specific sculptural work known as 'building cuts'. These were sculptural transformations within constructions scheduled for demolition, made by cutting through them and exposing their cross section and interiors. Although requiring a good deal of quite violent hard work, Matta-Clark's creations now exist primarily in the form of photographs, videos and films.

*Walls paper* is his most renowned photobook. It consists of a suite of colour photographs depicting the exposed interior walls of Bronx tenement buildings that were being demolished. Clearly, Matta-Clark had not been able to get to these buildings before the wreckers, but instead of halving the building, he halved the book. Each page has been cut horizontally, so that the viewer can experience Matta-Clark's creative process, and *split* the building while turning the pages.

[Parr & Badger, *The Photobook II*, pp. 148-149].

€4,500



55. MESENS, E[douard]. L[éon]. T[héodore]. *Troisième Front. Poèmes de Guerre Suivi de Pièces Détachées Illustré par l'Auteur / Third Front & Detached Pieces Translated by Roland Penrose & the Author. London. London Gallery Editions. 1944.*

8vo. (210 x 148 mm). [24 leaves; pp. 47, (i)]. Half-title (with Mesens' presentation), 'by the same author' verso, printed title with biography verso, leaf with 'Table' recto and 'Contents' verso, section titles 'Troisième Front / Third Front' and 'Pièces Détachées / Detached Pieces' and Mesens' verse in English and French on facing pages illustrated with 5 monochrome illustrations by Mesens (the first double-page and negativised for the translation, i.e. the French image is a negative of the English positive), the final illustration is an artistic interpretation of a musical score titled 'La Partition Complete / The Complete Score'; printed text in the original French and English translation throughout. Original publisher's turquoise printed wrappers with titles to front cover and spine in black, yellow printed dust-jacket with matching titles to front cover and spine, advertisements to rear cover and flaps.

Benjamin Péret's copy with a warm presentation from Mesens and an additional manuscript with two of Mesens' poems from *Alphabet Sourd Aveugle*.

From the edition limited to 500 numbered copies on unwatermarked Arnold & Foster paper signed by Mesens, this inscribed H. C. in red ink and with Mesens presentation in blue and black ink to the half-title: *A mon très cher Ami / Benjamin Péret, / [ce livre qui lui fût déjà / envoyé au Mexique / pendant la guerre], avec / le cachet de garantie / de mon admiration de / toujours. E. L. T. M.*

Also included, loosely inserted, is a folded sheet of cream paper with the watermark *EXTRA STRONG* (274 x 214 mm) from the *Hôtel Canterbury* in Brussels, the verso with Mesens' two manuscript 7-line poems *I* and *L* in black ink (each line of each poem begins with the title letter - a transcription is available on request) with the note (1930 - 'Alphabet sourd aveugle') beneath. A further note beneath a ruled line reads: 'La lettre *I* a été réimprimée dans 'Petite Anthologie poétique du Surréalisme' (page 107 - Editions Jeanne Bucher, Paris 1934) et dans 'Antologia del Surrealismo' (page 246 - Editioni [sic] di Uomo - Milano 1944). Sur ces deux réimpressions le mot 'IMMENSE', qui termine le poème, fait défaut.

The first volume in the *London Gallery Editions* series *Collections of Recent French Poetry*, edited by Mesens, translated by Roland Penrose and Mesens. Illustrated throughout with diagrams, drawings and a musical score. €4,500





**56. 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].

€20,000



**57. MIRO, Joan. Tzara, Tristan. Parler Seul. Paris. Maeght Editeur. 1950.**

*Folio. (395 x 305 mm). pp. 128. Illustrated with 72 original lithographs by Joan Miró. Loose as issued in original publisher's wrappers with a collage after Miró to front wrapper, decorated chemise and slipcase with designs after Miró.*

**One of Miró's greatest illustrated books.**

From the edition limited to 253 copies, with this one of 200 on Malacca pure rag paper, signed by the author and the artist.

*This book represents a particularly effective collaboration between artist and author. Miró's brilliantly spontaneous and amorphous images, drawn directly on the stone with very few preparatory sketches, have the inventive verve of Tzara's random verses. (The Artist & the Book).*

[Cramer 17; The Artist & the Book 206].

€14,500





**58. 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. €52,500



**59. PASCIN, Jules (Julius Pincas). Heine, Henri. Aus den Memoiren de Herr von Schnabelewopsky. Berlin. Verlag bei Paul Cassirer / PAN-PRESSE. 1910.**

*4to. (312 x 242 mm). [52 leaves; pp. 83, (1)].. Leaf with title with lithograph vignette by Pascin recto, justification verso and Heine's text illustrated with 35 lithographs by Pascin, of which 9 are signed in pencil and 6 are coloured by hand (one double page), final leaf with list of the illustrations recto. Original publisher's full vellum, front cover with lithograph by Pascin with additional colouring by hand, title to spine in black, t.e.g.*

**The édition de tête of Pascin's first illustrated book with an original drawing.**

From the edition limited to 310 copies, with this one of 60 from the édition de tête on Kaiserliches Japan, signed by Pascin pencil to the justification; Pascin has signed 9 of the lithographs in pencil and 6 feature additional colouring by hand.

The original drawing by Pascin, on a sheet of smooth laid paper without watermark (196 x 196 mm), is for the second illustration in the book, that on page 10. The drawing, as per the illustration, within a drawn frame is slightly larger than the lithograph version (the drawn frame is 178 x 178 mm while the printed version is 146 x 146 mm) and, in addition, also features (at upper right) a tiny remarque in watercolour: the head of a mouse peeking out of a hole to observe the events of the drawing.

*Pascin's first book illustrations. The deceptive simplicity of his drawing, recalling German illustration of a hundred years earlier, gives the plates a mock innocence. (The Artist and the Book).*

[The Artist and the Book 219].

€8,500







**60. PENDLETON, Adam. *Anthology*. New York. Zucker Art Books. 2018.**

*Folio. (498 x 380 mm). [100 unnumbered doubled leaves]. Illustrated throughout in monochrome with silkscreen compositions of text and image recto and verso on Japanese Shoji paper; sheet size: Stitched as issued in original publisher's canvas boards with the unique cover by Pendleton with silkscreen text: 'WHAT / A DAY / WAS T[HIS]' over monochrome checkerboard pattern, white Shoji paper endpapers, housed in black cloth box with title to front cover in blind and justification to interior of box, black card slipcase.*

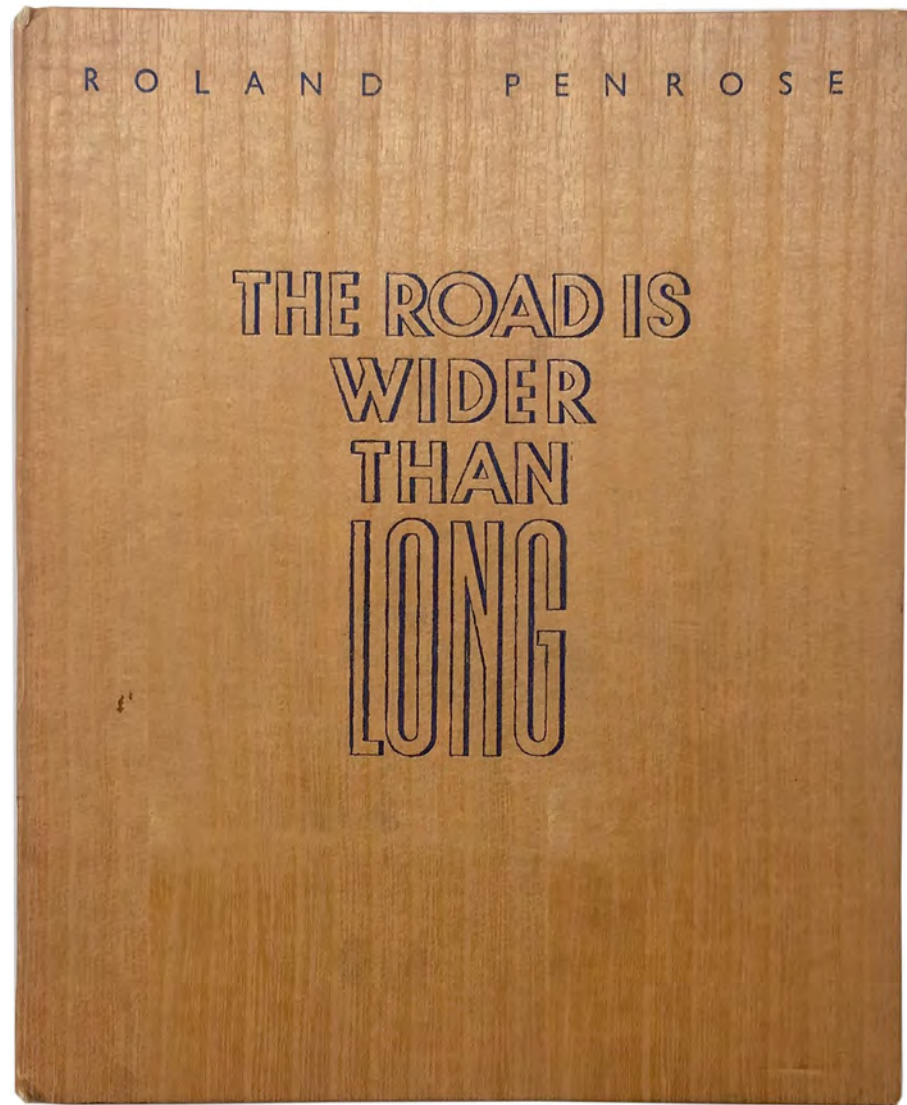
**Adam Pendleton's unique artist book of *Black Dada, Anthology*.**

From the edition limited to 24 copies on Japanese Shoji paper, each with a unique cover, signed and numbered by the artist in pencil to the rear pastedown; 10 artist proof copies were also issued.

*Anthology is a new artist's book by Adam Pendleton featuring 200 compositions and a unique cover. Isolated photographs and fragments photocopied from the pages of books in the artist's personal library are layered with marks, dashes, patterns, shapes, and handwriting that frequently verges on abstraction. Each composition is unique, but many elements iterate and recombine throughout the series: masks, ceramics, phrases ("WHAT A DAY WAS THIS"; "IF THE FUNCTION"), and historical images related to the visual culture of decolonization. The compositions are directly related to Pendleton's ongoing series of works on Mylar, and the book translates and indexes these source collages, which are usually printed on transparent film; in *Anthology* they have been silkscreened onto delicate Japanese Shoji paper ... Reflecting the combinatorial nature of the compositions, each book has a unique canvas fabric cover with a black-and-white pattern, screen printed with one of four handwritten texts. For this large volume, Pendleton collates the works in chronological sequence and encourages readers to track these recurring components as they phase in and out across the book's 200 pages. (From the publisher's prospectus).*

*Adam Pendleton (b. 1984, Richmond, Virginia) is a New York-based artist whose work is animated by what the artist calls "Black Dada," a critical articulation of blackness, abstraction, and the avant-garde. Drawing from an archive of language and images, Pendleton makes conceptually rigorous and formally inventive paintings, collages, videos, and installations that insert his work into broader conversations about history and contemporary culture. Pendleton's work is found in numerous public collections including the Museum of Modern Art, New York; the Studio Museum in Harlem, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art, Chicago; and the Solomon R. Guggenheim Museum, New York. (From the publisher's prospectus).*

€14,000



**61. PENROSE, Roland. *The Road is Wider Than Long*. London. London Gallery Editions. 1939.**

*Small 4to. (212 x 172 mm). [26 unnumbered leaves]. Half-title with monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 monochrome reproduction of his photographs and illustrations; printed text in red and black throughout on toned glossy paper. Original publisher's wood-grain paper-covered boards, titles to front cover and spine in blue (designed by Hans Bellmer).*

**A superlative copy of Roland Penrose's *The Road is Wider than Long*.**

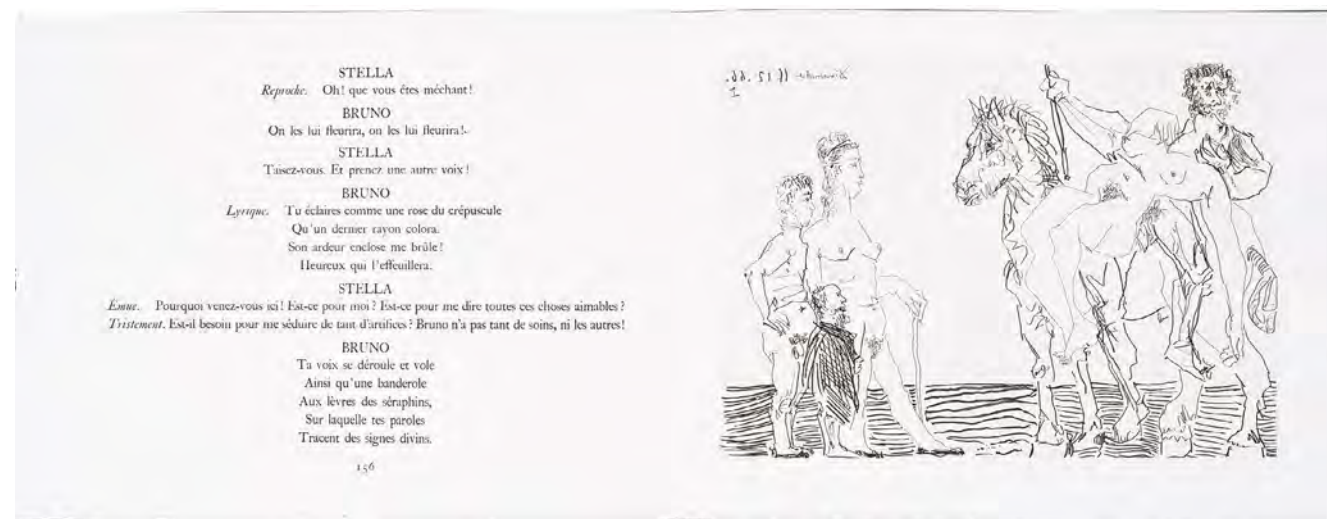
From the edition limited to 510 numbered copies, with this one of 500 on Art paper numbered in blue ink.

In 1938, Penrose together with Lee Miller visited the Balkans, recording their journey in this, *The Road is Wider Than Long*, with verse and illustration by Penrose, subtitled *An Image Diary from the Balkans July - August 1938*; Penrose dedicated the book, with a binding designed by Hans Bellmer, to Miller.

*During July and August 1938, as Europe prepared for war, Roland Penrose and Lee Miller took a journey through the Balkans. Penrose was a painter and a writer; Miller was a studio assistant to Man Ray, a muse to several artists, and a brilliant photographer. As they travelled, Penrose snapped pictures and took notes on a world that both artists were just discovering and that would soon be transformed forever. Shortly after their return, Penrose created a handmade book for Miller, containing the photographs he made and a poetic commentary on what he and Miller experienced during their travels. It was later published as a limited edition book, which Penrose then personalized with a series of fanciful drawings. Altogether, this affecting little book occupies an important place in the history of surrealist literature and, indeed, the history of Europe ... (Getty announcement for the facsimile edition).*

Due to the fragility of the binding, copies are often in poor state; this superlative example remains in exceptional condition with only some slight rubbing to the head and tail of the spine. €2,750





**62. PICASSO. Crommelynck, Fernand. Le Cocu Magnifique. Paris. Atelier Crommelynck. 1968.**

Oblong folio. (312 x410 mm). pp. 173. 12 original etchings and aquatints by Picasso. Loose as issued in original parchment wrappers and parchment-lined red morocco box with title in black to spine by Jean Duval.

**Picasso illustrating Crommelynck's *Le Cocu Magnifique*.**

From the edition limited to 200 numbered copies on Rives, signed by Picasso and the author.

This was the first work that proved successful for the Belgian dramatist Crommelynck and as a tragic farce concerning jealousy and adultery it is unsurprising that it proved to be of great interest to Picasso.

'*Le Cocu magnifique. Farce en trois actes*' was presented for the first time on December 18, 1920 ... Picasso knew Fernand Crommelynck and had for a long time intended to illustrate this play. In the 'forties [sic], he had met the playwright's son, Aldo, who was working in Lacourière's printing shop. In 1963, Aldo and his brother, Piero, opened their own atelier for engraving at Mougins; it was here that the large suites of engravings Picasso did in his last years were printed. And it was the 'Editions de l'Atelier Crommelynck' which published this book, in 1968, two years before Fernand Crommelynck's death. To illustrate 'Le Cocu Magnifique', Picasso created scenes with characters from his own personal mythology ... Picasso's manner of staging 'Le Cocu Magnifique', like Crommelynck's, is untrammelled and without repression. (Cramer).

[Cramer 140].

€14,500



**63. 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 Vélín.

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 a 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 ].

€35,000





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.

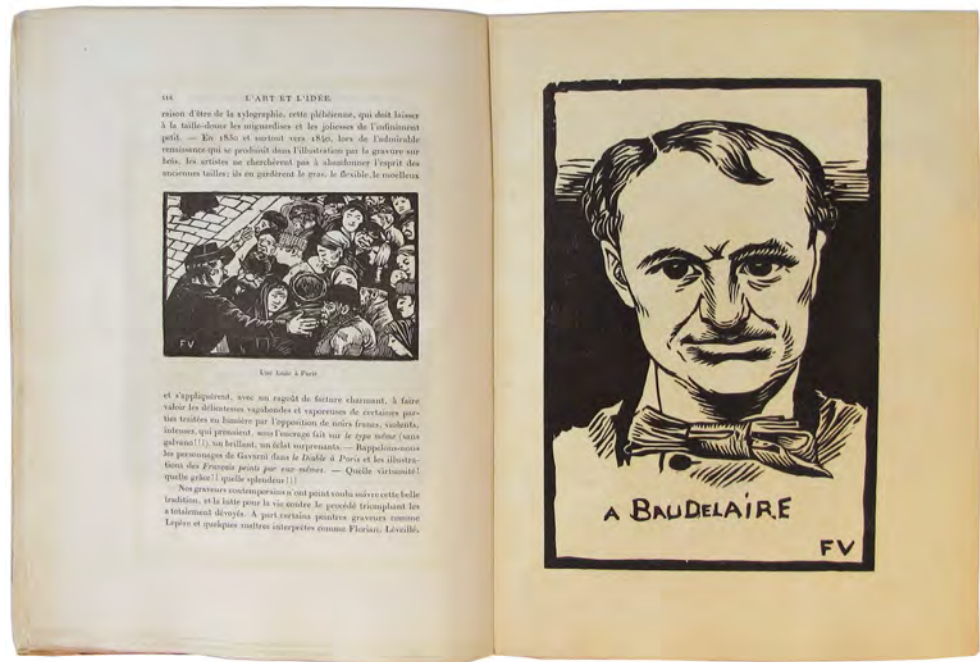
From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

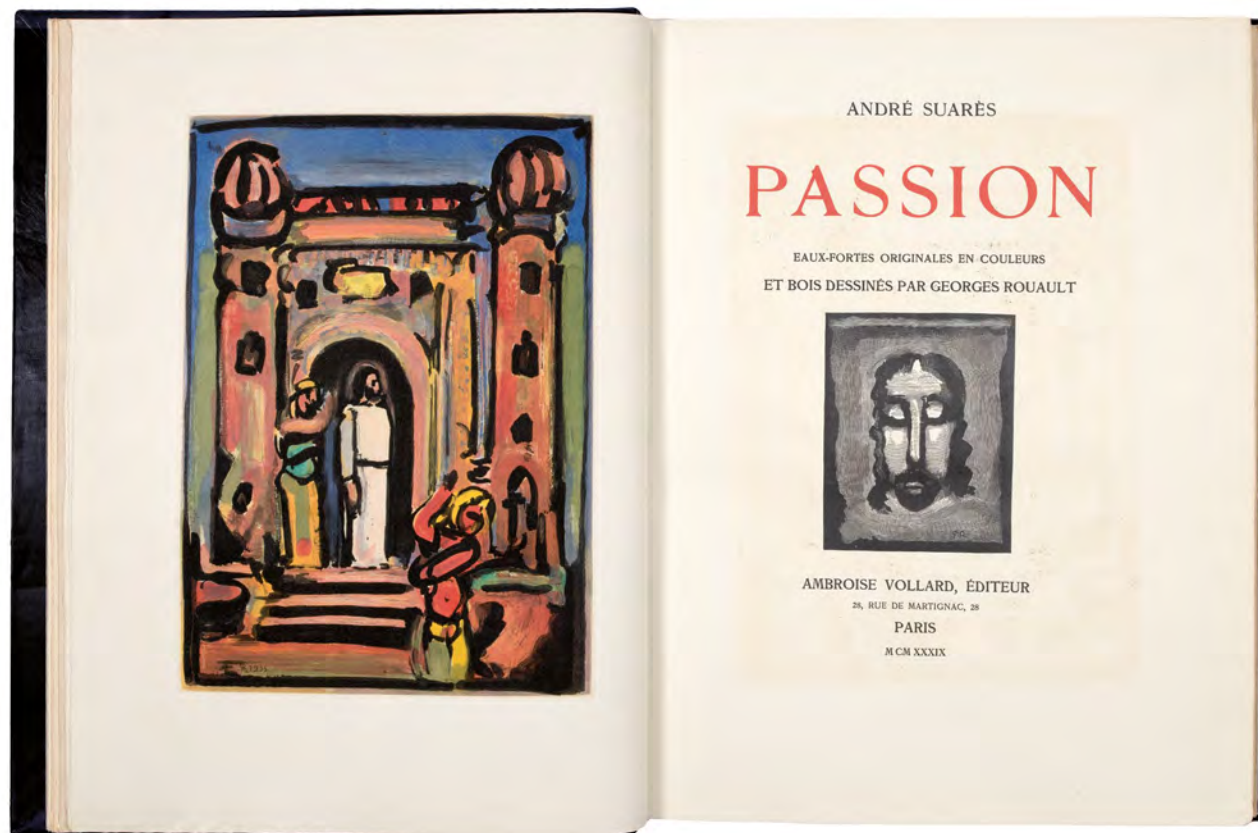
*L'Art et l'Idée* was Octave Uzanne's (1851 - 1931) vehicle for his literary interests and ambitions and the review is demonstrably the production of an extrovert bibliophile. Each issue is filled with articles on the subject of books, their publication, their illustration, their bindings and contents, 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. €4,000





**65. 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].

€30,000



AMBROISE VOLLARD

RÉINCARNATIONS  
DU PÈRE UBU



AMBROISE VOLLARD, ÉDITEUR  
24, RUE DE MARTIGNAC, 24  
PARIS  
M CM XXXII

66. ROUAULT, Georges. Vollard, Ambroise. *Les Réincarnations du Père Ubu*. Paris. Ambroise Vollard. 1932.

*Folio*. (450 x 335 mm). pp. vii, 192. Illustrated with 104 wood-engravings and 22 full-page mixed etchings. Stitched as issued in original publisher's printed wrappers with titles and illustration by Rouault to front cover.

**Georges Rouault's collaboration with Ambroise Vollard: *Les Réincarnations du Père Ubu*.**

From the edition limited to 305 copies, with this one of 250 on *papier à la marque de la Manufacture Royale de Vidalon*.

*Rouault began work on the Rouault series in 1913 and completed the illustrations in 1928 ... Rouault's engravings were probably more responsible for the book's success than the text, with which contemporary critics were not overly impressed.* (From Manet to Hockney).

[From Manet to Hockney 81; The Artist and the Book 270].

€10,000



67. ROZANOVA & SHKOL'NIK. Various Authors. 'Soiuz molodezhi' pri uchastii poetov 'Gileia'. (The Union of Youth in Collaboration with the Gileia Poets. No. 3). St. Petersburg. Soiuz molodezhi. 1913.

Square 4to. (240 x 240 mm). [53 leaves; pp. 82, (ii)]. Illustrated with eleven monochrome hors-texte lithographs, six of them by Olga Rozanova and five by Iosif Shkol'nik, each printed recto only on thin tan paper. Original publisher's stapled purple printed wrappers with a printed design in black.

From the edition limited to 1,000 copies.

Formed in 1910 under the chairmanship of Levkii Zheverzheiev, the Union of Youth group (consisting of David and Vladimir Burliuk, Alexandra Exter, Kazimir Malevich, Olga Rozanova, Iosif Shkol'nik, Mikhail Matiushin, Benedict Livshits, Marc Chagall, Ivan Kliun and so on) was dedicated to the development of technical innovation in painting. The decision to publish a journal led to collaboration with the Gileia group of poets (Vladimir Mayakovsky, Velimir Khlebnikov, Elena Guro, Alexei Kruchenykh and others).

This, the third number of the journal, contains the following:

Text by Eduard Spandikiv (five pages).

August Baller's *the Everyday Apollo and the Negritudinous Apollo* (five pages).

Olga Rozanova's *the Foundations of the New Art* (nine pages).

Mikhail Matiushin's synopsis of the seminal *Du Cubisme* by Metzinger and Gleizes (ten pages).

Nicolai Burliuk's *Vladimir Davidovich Burliuk* (four pages).

Velimir Khlebnikov's *Teacher and Pupil* and *Conversations between Two Personnages* (four pages).

A prose sketch by Elena Guro (two pages).

Poems by David Burliuk (two), Nicolai Burliuk (six), Benedict Livshits (three), Aleksei Kruchenykh (four, including his famous poem describing the pleasure of lying next to a pig which provided much ammunition for Futurism's critics) and Velimir Khlebnikov (one).

[Rowell & Wye 45 / 46].

€4,000



68. 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).

€20,000





**69. 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.

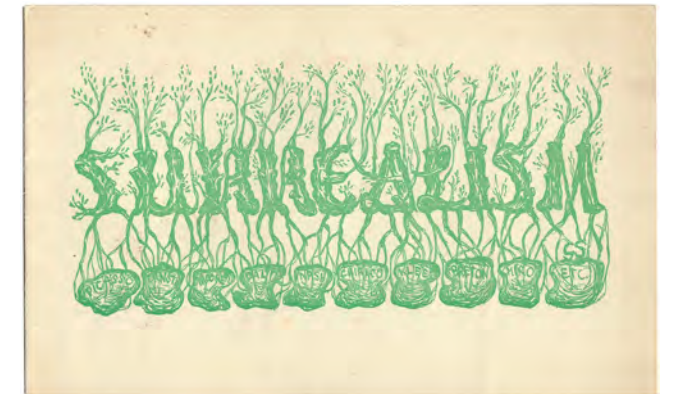
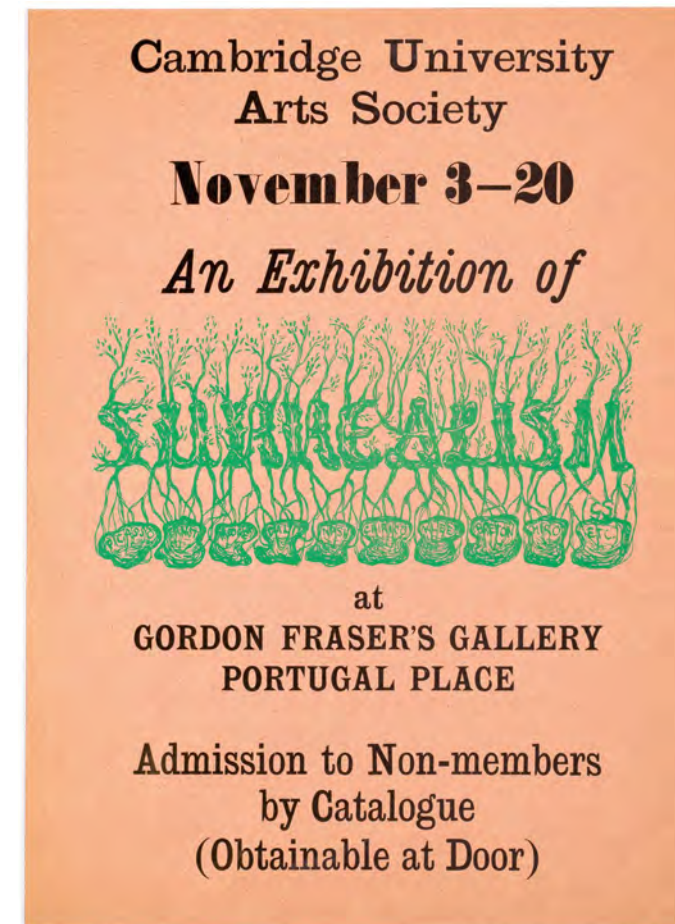
Sutherland's organic Surrealist form dates from the period just after his tentative association with the London Group, many of whom exhibited in the present exhibition, and from the time, 1935, when he had begun to teach Composition and Book Illustration at the Chelsea School of Art. It was also at this 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).

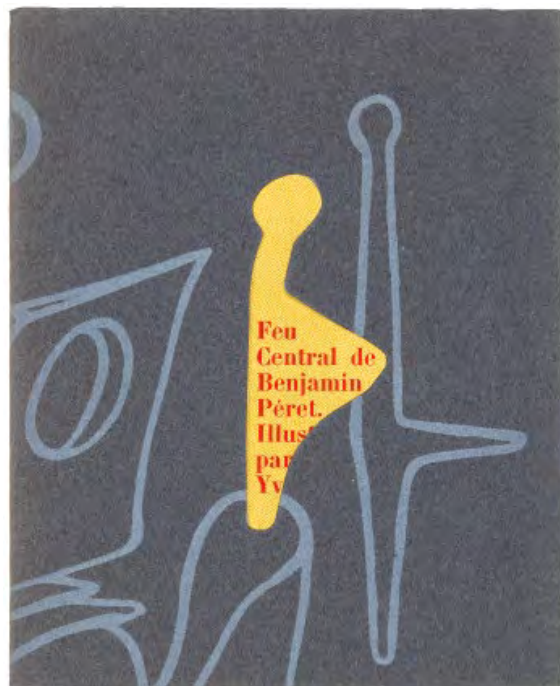
Not a rainbow bat appears above the grasses sprouting like full moons from a world like a shop selling off Arab carpets ... Further off, a factory explodes like a pine cone which scatters its exasperated workers like pieces of mica ... For the queen has disguised myself by making herself a mustache from 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.

€12,000







70. TANGUY, Yves. Péret, Benjamin. *Feu Central de Benjamin Péret*. Paris. Collection le Quadrangle. K éditeur. 1947.

4to. (248 x 192 mm). [60 leaves + inserted leaf with Tanguy's etching; pp. 101, (ii), (i), (i)]. Half-title (with Péret's presentation), title with copyright verso and Péret's verse illustrated with 4 hors-texte phototypie plates reproducing gouaches by Tanguy, 'Table', justification and final leaf with *achevé d'imprimer*; inserted loose (as issued) is Tanguy's original etching (238 x 188 mm). Original publisher's printed wrappers as issued: a grey jacket with illustration after Tanguy in white with excised section to front cover and beneath a yellow patterned wrapper with printed text in red (see below).

**André Breton's copy with a beautiful presentation from Benjamin Péret and Tanguy's original etching.**

From the edition limited to 1,030 numbered copies, with this copy one of *quelques exemplaires hors-commerce* and inscribed H. C. and conforming to the édition de tête of 30 copies on pur fil Johannot numbered in Roman numerals; Péret's presentation is in blue ink to the half-title: *A André Breton / que les vents n'atteignent pas ; le seul homme / fidèle à lui-même que j'aie jamais connu / Son ami / Benjamin Péret / 18 mai 1949*.

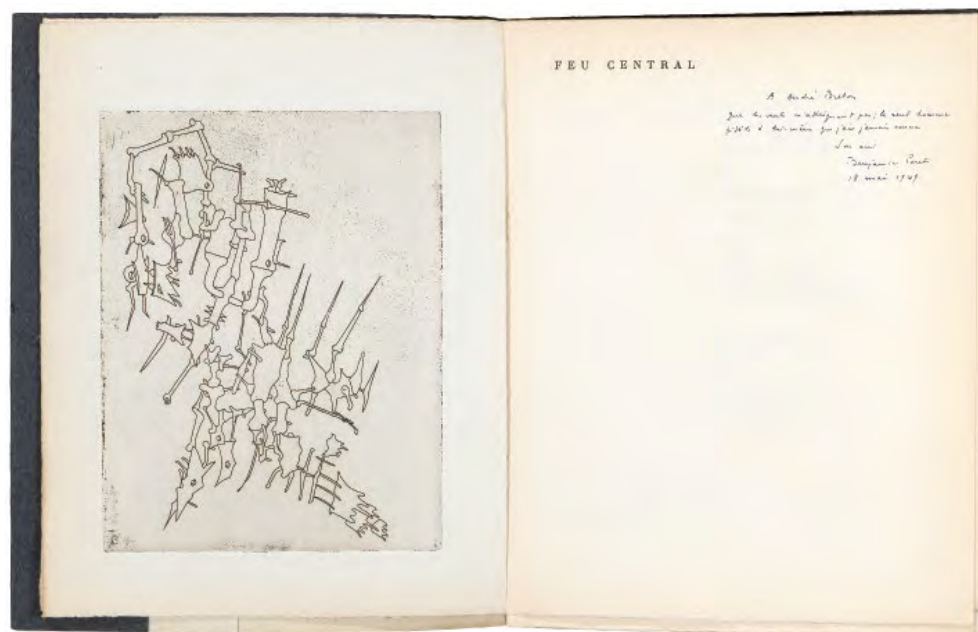
This copy, that of André Breton, was not included in the sale of Breton's library by Calmels Cohen, Paris, in 2003. Breton's widow, his third wife Elisa Claro, née Bindorff, to whom he was married from 1945 until his death, retained a handful of his most cherished books, among which was this copy of his friend Péret's *Feu Central* with its beautiful, personal and evocative presentation.

*Feu Central* collects Péret's verse collections *Immortelle Maladie* (1924), *Dormir, Dormir dans les Pierres* (1927), *Je Sublime* (1935), *Un Point C'est Tout* (1946) and *A Tatons*; all, save *A Tatons*, which appears here for the first time, had been published previously.

The original wrappers for the book were designed especially for the first 230 *exemplaires de luxe* of the book, were executed after the maquette by Pierre Faucheux after Tanguy's original drawing.

[Trésors de la bibliothèque d'André Breton 42].

€15,000





**71. TOULOUSE-LAUTREC. Geffroy, Gustave. Yvette Guilbert. Paris. L'Estampe Originale. 1894.**

*Square folio. (408 x 390 mm). [22 unnumbered leaves from 11 folded sheets]. Leaf with justification verso, blank, leaf with publisher's imprint verso, 16 leaves with Geffroy's text and original lithographs by Henri de Toulouse-Lautrec, all printed in olive green ink recto only, 2 blank leaves, final leaf with colophon recto. Sheet size: c.375 x 390 mm. Original publisher's printed wrappers with title and original lithograph by Toulouse-Lautrec to front wrapper, sheets held in by canvas cords.*

**Toulouse-Lautrec's masterpiece, pre-dating Bonnard's 'Parallèlement' by some 6 years, and one of the earliest and greatest modern illustrated books.**

From the edition limited to 100 numbered copies on Arches, signed by Yvette Guilbert in green crayon.

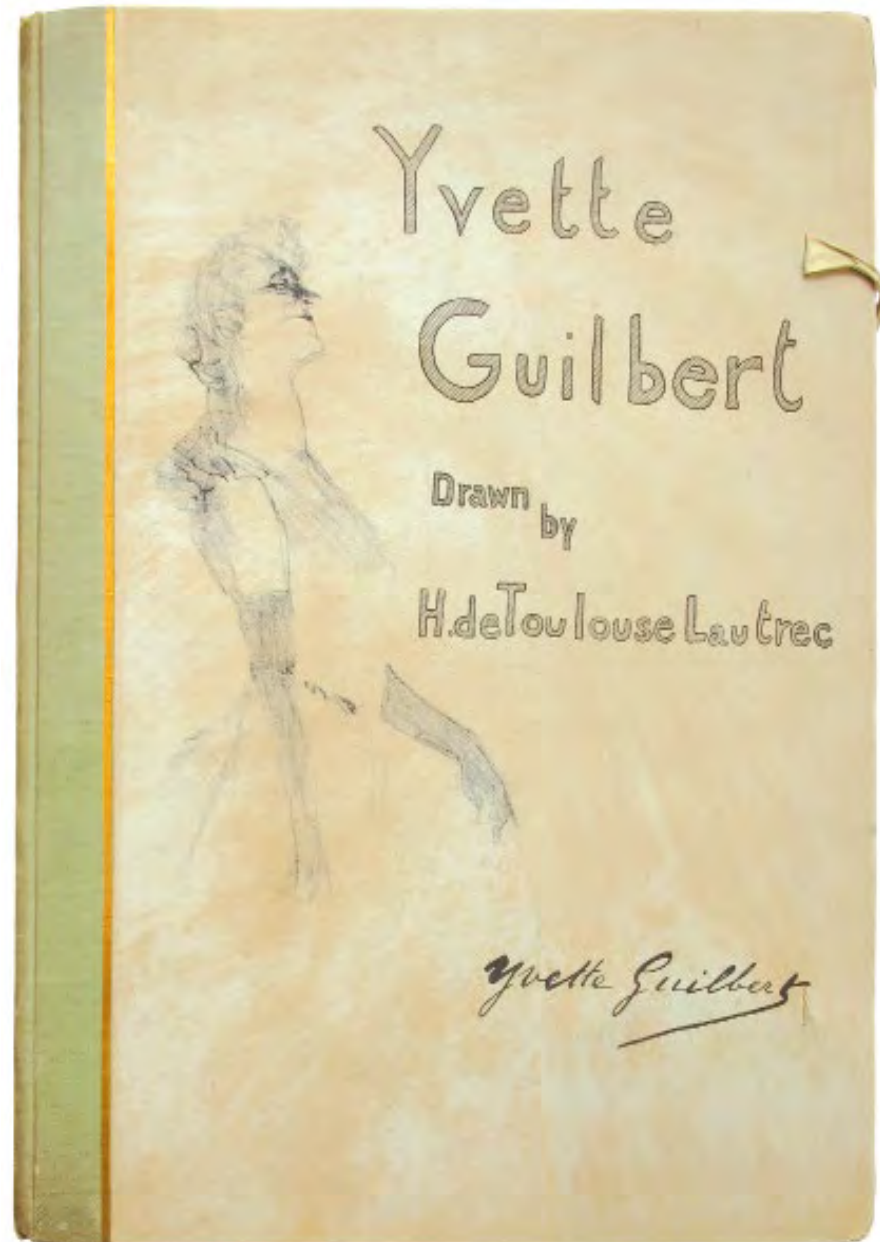
The silhouettes of the female entertainers such as Yvette Guilbert and Jane Avril had already appeared in Lautrec's 1892 poster *Divan Japonais*, and again in his illustrations for Georges Montorgueil's *Le Café Concert* of 1893. In the Yvette Guilbert volume, published the following year, Lautrec, in his 16 lithographs, depicts the singer in a variety of poses, her restless gestures breaking the narrow composition and stabbing into the text itself. Toulouse-Lautrec was known to oversee the printing process with care, often inking his subjects himself, and, when creating original lithographs - as here - drew directly on the lithographic stone.

*Yvette Guilbert, the famous singer in many cafés and revues of the nineties, was one of Lautrec's favourite subjects ... these sharply observed lithographs ... have immortalized her. (The Artist and the Book).*

[Wittrock 69 - 85; *The Artist and the Book* 301].

€55,000





**72. TOULOUSE-LAUTREC. Yvette Guilbert. (Série Anglaise). London. Bliss, Sands & Co. 1898.**

*Folio. (506 x 386 mm). Leaf with justification verso, half-title, title printed in red and black with publisher's vignette, list of plates and biographical text concerning Guilbert (pp. iii) and 8 lithographs by Toulouse-Lautrec, each on tinted paper with tissue guardleaf with printed title. Original publisher's green cloth-backed printed boards, front board with monochrome lithograph by Toulouse-Lautrec and titles.*

**The English edition of Toulouse-Lautrec's *Yvette Guilbert*, the artist's second homage to the songstress.**

From the edition limited to 350 copies, with this copy unnumbered, as with most sets.

At the initiative of W. H. B. Sands, Toulouse-Lautrec prepared this series of lithographs of the famous and enormously popular songstress Yvette Guilbert, proponent of the Yvette-style, which required the delivery of spicy lyrics in a neutral and deadpan manner with no theatricality or gesture.

Not to be confused with the illustrated book published by L'Estampe Originale in 1894, this edition - entirely different in form and content - features a text by Arthur Byl translated into English by Alexander Teixeira de Mattos.

*There are both laughter and tears in Yvette's répertoire. She is really a very great artist, this thin, undulating, almost ugly woman. Life is kind to her today, and she deserves to be congratulated. She has known days of misery: it is but just that she should now enjoy long years of happiness and success. (Byl writing in the text).*

[Wittrock 271 - 279].

€21,500



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

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

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

From the edition limited to 5,000 copies.

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

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

€4,000



**74. VIEL, Charles-François. Sammelband with Seven Theoretical Architectural Works. Paris. De l'Imprimerie Perronneau. An VIII. (1800) - 1806 (Août).**

4to. (270 x 210 mm). pp. 32; 15; 52; 36; 75; 59; 27. Each vol. with half-title (where applicable) and printed title with engraved architectural vignette (where applicable) and Viel's text; the sixth work (*De la Solidité des Batimens*) with large folding engraved plate (493 x 304 mm) by Gaitté after Viel. Contemporary mottled calf, boards ruled in blind, smooth spine with gilt decorative tooling and red morocco label with gilt title, marbled endpapers, maroon silk placemaker, edges stained yellow.

**A fine sammelband containing seven scarce theoretical works.**

Charles-François Viel (1745 - 1819) was a practising architect as well as an important - if overlooked - theoretician and polemicist who sought to redefine architecture and its theoretical sources against the tendencies of his more radical contemporaries. Viel posited a rational and harmonious architecture, transmitted via Vitruvius and his tradition, in opposition to the new *revolutionary* architecture and its technological developments as expressed by Etienne-Louis Boullée (and his pupil Jean-Louis-Nicolas Durand), Claude-Nicolas Ledoux, and Jacques-Germain Soufflot. Indeed, Soufflot, in particular, and his *Panthéon Français*, are the direct subject of two of the works in the present sammelband. Although Viel has been characterised as a reactionary - both politically and architecturally - it may be more appropriate to view him as a rational figure in a context where technology and novelty become the desired ne plus ultra for no other sake than their own.

The details of each of the works are as follows:

**Décadence de l'Architecture à la Fin du Dix-Huitième Siècle. Paris. De l'Imprimerie Perronneau / Chez l'Auteur. An VIII. (1800).** Half-title with list of Viel's works verso, printed title with architectural vignette and Viel's text (pp. 32).

**Des Points d'Appuis Indirects dans la Construction des Batimens. Paris. De l'Imprimerie Perronneau / Chez l'Auteur. An IX. (1801).** Printed title with architectural vignette and Viel's text (pp. 15). (Collation appears to indicate that no half-title is called for).

**De la Construction des Edifices Publics sans l'Emploi du Fer, et Quel en Doit Etre l'Usage dans les Batimens Particuliers. Paris. De l'Imprimerie de H.-L. Perronneau / Chez J.-J. Fuchs. An XI. 1803.** Half-title, printed title with architectural vignette and Viel's text (pp. 52).

**Des Fondemens des Batimens Publics et Particuliers. Paris. De l'Imprimerie de H. Perronneau / Chez J. J. Fuchs. An XII. (1804).** Half-title, printed title and Viel's text (pp. 36).

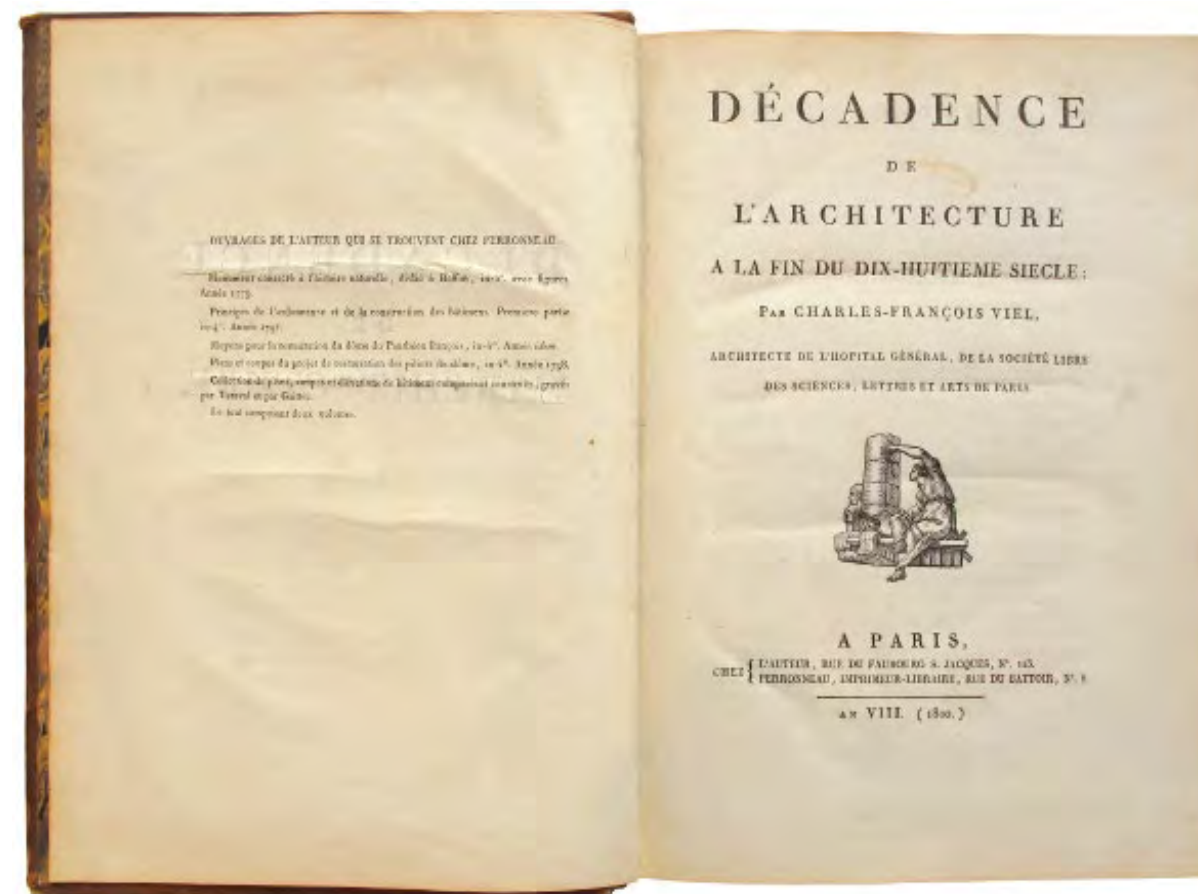
**De l'Impuissance des Mathématiques pour Assurer la Solidité des Batimens, et Recherches sur la Construction des Ponts. Paris. Chez l'Auteur / Chez V[euv]e. Tilliard et Fils / Au Bureaude Grands Prix d'Architecture. An XIII. (1805).** Half-title, printed title with architectural vignette and Viel's text (pp. 75).

**De la Solidité des Batimens, Puisée dans les Proportions des Ordres de l'Architecture, et de l'Impossibilité de la Restauration des Piliers du Dome du Panthéon Français sur le Plan Exécuté par Soufflot, Architecte de ce Temple. Paris. Imprimerie de H. L. Perronneau / Chez l'Auteur / Chez Tilliard, Frères / Chez Goeury. Mars 1806.** Half-title, printed title with architectural vignette and Viel's text (pp. 59) with one large folding engraved plate (c.492 x 320 mm) of the Pantheon by Gaitté after Viel.

**Des Erreurs Publiées sur la Construction des Piliers du Dome du Panthéon Français, Faite par Soufflot; et des Déclamations Nouvelles Répandues Contre l'Ordonnance des Domes. Paris. De l'Imprimerie de H. L. Perronneau / Chez l'Auteur / Chez Tilliard, Frères / Chez Goeury. Paris. Août 1806.** Half-title, printed title with architectural vignette and Viel's text (pp. 27).

*The only sustained critique of [the] ... reduction of architecture to engineering came from Charles-François Viel. Reminding his readers that the two foundational principles of architecture, according to the ancients, were proportion and eurhythmmy (or 'rhythmic pattern'), Viel strove to bring nature, human experience, and the traditional symbolic order back into harmony with making. To Viel, applied geometry masquerading as architecture without care for character, beauty, or metaphysics was harmful and decadent if not evil.* (Gregory Caicco).

[see Paul Holmquist's 'Scholar's Choice: The Traditionalism of Charles-François Viel', 2011 at [cca.qc.ca](http://cca.qc.ca); see 'Architecture, Ethics and the Personhood of Place', edited by Gregory Caicco, Lebanon, New Hampshire, 2007]. €2,900



**75. WILLIAMS, Mason. Bus. Beverley Hills, CA. Blockbuster Bus Book Company. 1967.**

*Folded screenprint in card box. (382 x 438 x 130 mm). [16 pasted sheets]. Monochrome screenprint reproduction photograph recto only on billboard stock of a Greyhound bus ('Actual size photograph of an Actual bus'); original photograph by Max Yavno, conceived by Mason Williams, printed by The Benline Process Color Company (Deland, FL) and Pacific Display (Los Angeles, CA); total sheet size: 3137 x 11023.6 mm (i.e. 3.137 x 11.0236 m). Loose as issued in original corrugated fiberboard card box by Bob Willis with internal flap, printed title in black to front cover, title, credit and 'WARNING: / DO NOT OPEN / IN THE WIND' to spine, publication details and justification to interior flap.*

**Mason Williams quixotic conceptual multiple, the box *Bus*: Actual size photograph of an Actual bus.**

From the edition limited to 200 copies.

Mason Williams (born 1938), the artist, comedy writer, composer, performer and prankster, is perhaps best known for his guitar composition *Classical Gas*, but he also enjoyed a further life as a rigorous conceptual artist - *Bus* is testament to this aspect - and as participant in documented performances that combined all such facets. With his fellow *Okie* and school-fellow Ed Ruscha (despite Ruscha's birth in Nebraska he attended school with Williams in Oklahoma City), Williams produced *Crackers* (1969) - the text *How to Derive the Maximum Enjoyment from Crackers* is his - and participated in *Royal Road Test* (1967). In the latter work, Williams, credited as *Thrower*, heaved a Royal *Model X* Typewriter out of the window of a moving 1963 Buick Le Sabre driven by Ruscha (credited as *Driver*), the resultant wreckage of which then documented forensically by Patrick Blackwell (*Photographer*). *Bus* was conceived and executed in a similar vein.

As an idea and an achievement, *Bus* is simple to the point of absurdity: the literal realisation of what is stated on the box, an *Actual size photograph of an Actual bus* but there is an inherent and ridiculous subversion in the enormous effort of production required to deliver what is a very simple image. Much of the information about the production is printed on the box flap (see below) but what is not detailed are the travails that Williams and his collaborators endured. *Bus* began in a straight forward manner, with Williams commissioning L.A. photographer Max Yavno to photograph a bus. Yavno produced a 4 x 5 negative which was then enlarged to a 16 x 20 print, but in the era preceding digital imaging and ink-jet printing, The Benline Process Color Company of Deland, Florida printed the final image using silkscreen on 16 individual sheets of billboard paper; the entire print run of *Bus*, 3,200 discrete and unassembled sheets for 200 copies, was delivered to Williams in L.A.

It is unlikely that Williams expected a 5' x 7' pallet of paper weighing more than a ton to arrive and *Bus* in embryonic form sat in the driveway of his apartment block before he addressed the task of the collation and assembling of his project. Initially Williams made use of a tennis court to tape the sheets together but this idea proved inadequate and led to the printed admonition on the spine of the final box (*WARNING: / DO NOT OPEN / IN THE WIND*) as the sheets blew around. The attic of a club in Glendale proved more useful but assembly was still a technical challenge - the floorspace was only slightly larger than the assembled print itself - requiring *three people, using hands, feet, tape, scissors and a Barlow knife and 120 ft. (per copy) of Scotch Brand double-faced tape (No. 666)*. Finally, as per the justification, Williams found the formula: *Folded hand and foot by three people. Assembled and folded quietly on television sound stages on Saturday mornings in Los Angeles, California [sic]. Assembly time, nine man hours per copy.*

Williams and his collaborators had one final problem, that of distribution. The solution, highly intuitive, absurdly ironic or simply pragmatic, was to refold the sheets and package each copy of *Bus*, the *Actual size photograph of an Actual bus* in a box. The justification again provides the detail: *Cover design by Bob Willis. Designed from a box found under his bed by his wife.* Thus Williams achieved his vision and his deadpan absurdist conceptual collaborative performance multiple object piece was complete.

*Bus* was displayed at the Norton Simon Museum in Pasadena within a short time of completion and was then included in the Mildred

Constantine-curated *Word and Image* exhibition at MoMA (that copy was then subjected to graffiti by the other participants), was photographed - with cut out holes for the heads of passersby - by *Life* outside the Radio City Music Hall and was used by Williams himself as a stage backdrop and for the cover of his 1968 album *The Mason Williams Phonograph Record* as well as for foreign pressings of *Classical Gas*. The corporate magazine of Greyhound used an image of *Bus* in 1970 as well as images of Williams and his band on tour in a Greyhound bus. More recently, *Bus* was displayed in 2007 at the Museum of Contemporary Art in Los Angeles; it appears that 'Bus' has never been displayed publicly in the UK.

*While 'Bus' veers and crashes right into absurdity, it is exactly at the level that Mason Williams could deliver; other ideas that he had, such as attempting to make a one-to-one reproduction of the Empire State Building, or a (comparatively modest) tugboat just could not be achieved. But the bus was doable ... 'Bus' is heavy, in more ways than one. It's true that Mason Williams' confrontation with the super-sized print predicts, maybe unintentionally and in a completely sideways manner, the obsession with the reality of the landscape at 100 percent that characterized the work of some American minimalist and conceptualist artists ... Reality was a big issue in the '60s, and while some of it is dead serious and driven by philosophical enquiry, 'Bus' is the literal poster child for the flip side of that inquiry - the uncanny surrealism of everyday life.* (Lorraine Wild).

*I was going to make it as a book, 37 feet by 11 feet, but I couldn't figure out how to fold it. I would've had to have been an origami master to figure that out, so it just ended up being a one-sheet in a box.* (Mason Williams).

[see Lorraine Wild's '100% Design' in 'Design Observer', 2008; see masonwilliams-online.com].

€20,500



Actual size photograph of an Actual bus.  
10 ft. 3½ in. x 36 ft. 2 in.)  
Weights 10 pounds, 7 ounces.  
Conceived by Mason Williams.  
Photograph by Max Yavno.  
Enlargement made from a 16x20 print of a 4x5 negative. Printed on billboard stock in 16 sections by silk screen process. Printed by The Benline Process Color Company of Deland, Florida and Pacific Display of Los Angeles, California. Hand collated, rolled and transported early in the morning by three people (two men and one woman) in one car over a period of several days. Each copy individually hand assembled by three people, using hands, feet, tape, scissors and a Barlow knife. Assembled with 120 ft. (per copy) of Scotch Brand double-faced tape (No. 666).  
Folded hand and foot by three people.  
Assembled and folded quietly on television sound stages on Saturday mornings in Los Angeles, California. Assembly time, nine man hours per copy.  
Cover concept by Bob Willis. Designed from a box found under his bed by his wife. Cover constructed of corrugated fiberboard, 200 lb. test, #1 white. Printed and fabricated by Nehms Company of Los Angeles, California.  
Published on the 24th of February, 1967, in a limited edition of 200 copies, of which this is number \_\_\_\_\_  
Limited copies available, address inquiries to:  
Mason Williams  
The Big Bus Man  
c/o Blockbuster Bus Book Company  
451 N. Canon Drive  
Beverly Hills, California





76. ZEMENKOV, Boris. Sadikov, Sergei (Ed.). *Sobachiy Iashchik: Trudy Tvorcheskogo Biuro Nichevokov. (Dog's Box: Creative Works by the Nothingness Bureau)*. Moscow. *Khobo*. 1922.

8vo. (244 x 160 mm). [8 leaves; pp. 14, (ii)]. Leaf with title recto and limitation verso (although this remains from the first edition!), half-title and six leaves with printed text in Cyrillic recto and verso, final leaf verso with typographic construction, advertisements to inner wrappers. Stapled as issued in original publisher's printed wrappers, titles and monochrome illustration by Boris Zemenkov to front cover, publisher's imprint and publication to rear.

**An excellent copy of the subversive literary outpourings of the *Bureau of Creative Nothingness*.**

From the edition limited to 300 copies.

Edited by Sergei Sadikov, *Dog's Box* includes manifestoes, statements and declarative fictions - all parodic - by the Bureau of Creative Nothingness. Participants included Boris Zemenkov, K. Ovechin, Elena Nikolaeva, Aestii Ranov, Riurik Rok and Oleg Erberg. A first edition limited to 500 copies with identical content albeit a different cover was issued in the same year; this second edition has 1923 printed on the cover although the title gives the year as 1922.

Copies of *Dog's Box* are scarce and we can trace only the copies at the Getty and the University of California (both of the first edition) together with that at MoMA (the second edition as here).

[Rowell & Wye 450].

€2,900

**77. 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 moltitudine 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).

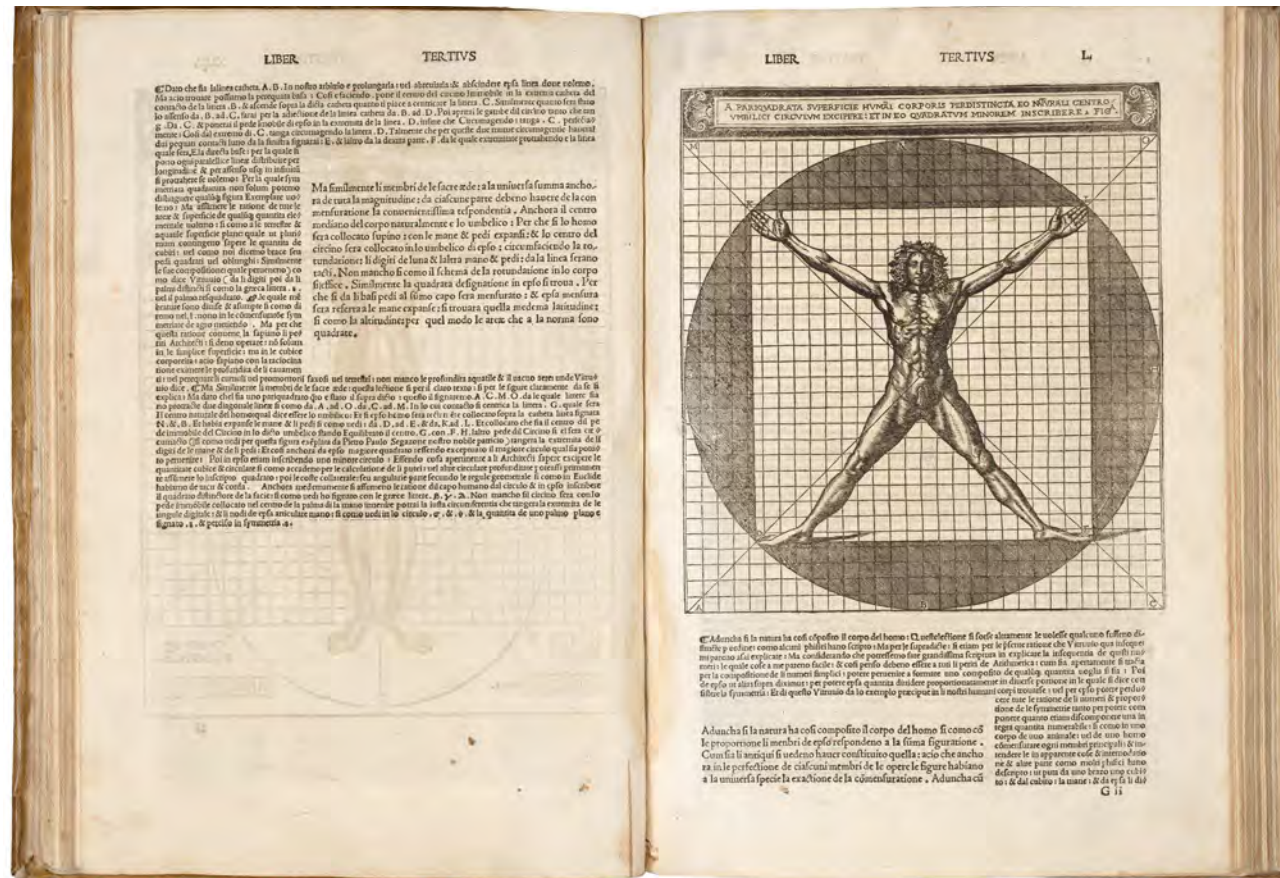
The translation was made by Bono Mauro da Bergamo and Benedetto Jovio da Comasio, and the highly original commentary is by Cesare Cesariano. Cesariano (1483-1543), a pupil of Bramante and Leonardo, who later became architect to the city of Milan, was also responsible for many of the very detailed illustrations, 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].

€69,000







PARIS  
11 décembre 1970 - Rue de l'Échiquier  
1<sup>er</sup> arr.  
1<sup>er</sup> arr. Blanc et vert  
Zecro Verso

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