

Sims Reed Ltd.

Illustrated Books, *Part I: A-H*

Spring 2020





Alberto Giacometti

Illustrated Books, *Part 1: A-H*

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Please contact us for full descriptions and further images

Images read clockwise from top left

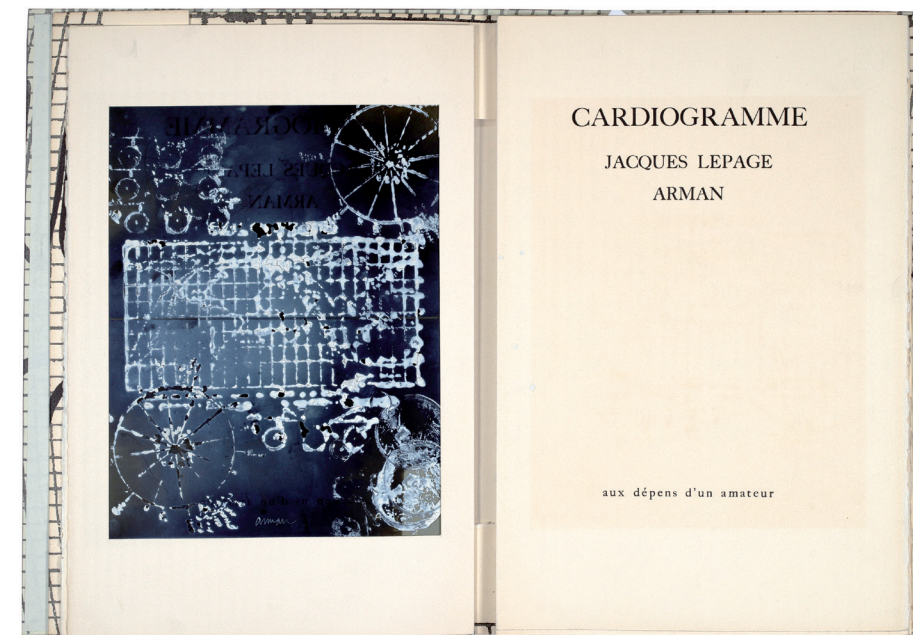
Sims Reed Ltd.
43a Duke Street St James's
London SW1Y 6DD

+44 (0) 20 7930 5566 - info@simsreed.com

1. APPELT, Dieter. 10 Variationen zum Zahlensystem der Maasai. Bielefeld. Edition Marzona. 1977.
10 original silver gelatine photographs on card (each 12 x 11.6 inches), loose as issued in cardboard box. Each with progressive stamped number (1 through 10) on recto, the first photo additionally with title handwritten by the photographer. The inner lid of the box signed by Appelt in pencil and with stamped edition number. Printed descriptive sheet also pasted to inner lid. The outer lid has a title photograph pasted onto its centre, is stamp-numbered and again signed and dated in pencil by Appelt. **Appelt's series of ten images of the hand and fingers illustrating the numbering system of the Maasai people.** From the edition limited to 16 copies signed and dated by Appelt. £6,500

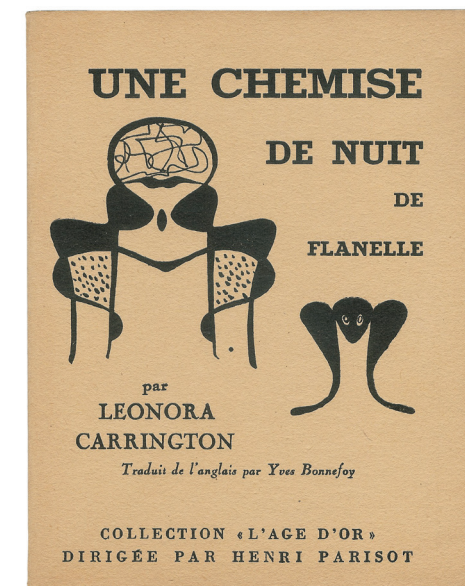
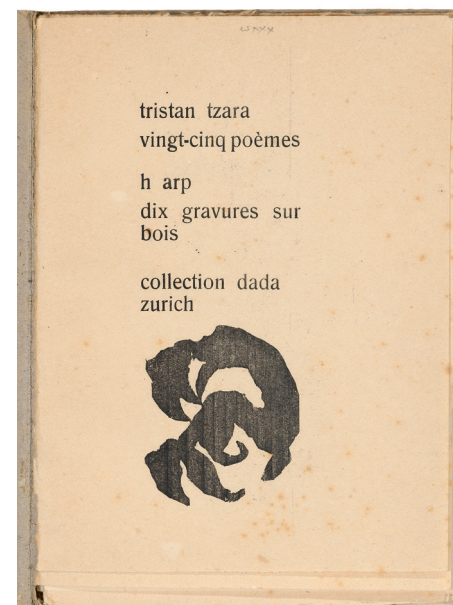
2. ARIKHA. 8 Lithographies sur le Thème de Cain. Paris. Caracteres. 1955. Square 4to. With 8 original lithographs by Avigdor Arikha, each tipped onto larger sheets, and initialed in pencil by the artist. Loose as issued in original wrappers. From the edition limited to 110 copies, with an original drawing by Arikha on the front cover. £1,250

3. ARMAN. Lepage, Jacques. Cardiogramme. Paris. aux dépens d'un amateur / Fequet et Baudier. 1966.
Folio. (390 x 260 mm). pp. 26, (8). Illustrated with monochrome photographic frontispiece on x-ray film with additional white overpainting and one hors texte gouache in red and black by Arman, both signed by him. Loose as issued in original publisher's printed wrappers with titles in blue and monochrome typographic design, matching chemise and slipcase. **A good copy of Cardiogramme with Arman's two signed originals.** From the edition limited to 72 numbered copies on vélin d'Arches signed by the author and artist on the justification. £3,500



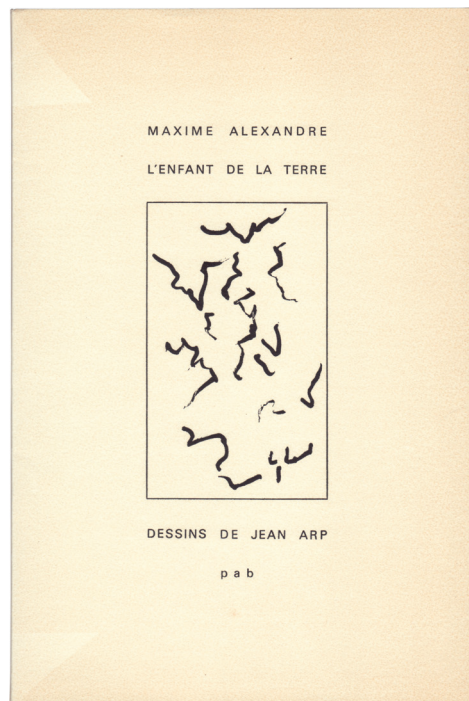
4. ARP, Hans. Tzara, Tristan. *Vingt-Cinq Poèmes. Dix gravures sur bois de Hans Arp. Zurich. Collection Dada. 1918.* 8vo. (205 x 146 mm). [26 unnumbered leaves]. Leaf with title and woodcut vignette by Arp recto, leaf with presentation recto and Tzara's verse verso, 15 leaves with Tzara's 25 verses recto 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. **A fine copy, completely unsophisticated, and with a presentation in ink: homage / Tristan Tzara / Zurich / Hôtel Seehof Schifflande.** The first edition of this superb Dada collaboration and Tzara's second collection. [The Artist and the Book 2].

£12,500



5. ARP / ERNST. Carrington, Leonora. *Une Chemise De Nuit De Flanelle. Paris. Librairie Les Pas Perdus. 1951.* 16mo. (164 x 128 mm). pp. 30. Original publisher's printed wrappers, with titles in black and illustration by Max Ernst. **The édition de tête of Leonora Carrington's Surrealist drama.** From the edition limited to 550 copies, with this one of the first 50 copies on Marais Crevecoeur numbered in pencil (no. 9) and with the original linoleum cut by Hans Arp; the colophon states that the print should be signed and numbered, however it is only numbered 9 / 50 in pencil. Written by Carrington in Mexico in 1945 and translated from the English by Yves Bonnefoy, introduction by Henri Parisot.

£2,500



6. ARP. Alexandre, Maxime. *L'Enfant de la Terre. Alès. P[ierre]. A[ndré]. B[enoit]. 1965.* Tall 8vo. (260 x 174 mm). [6 bifolia: 12 unnumbered leaves]. Half-title with dessin by Arp verso, seven leaves with Alexandre's verse recto and verso illustrated with two further dessins by Arp, final leaf with justification verso; there is an additional 'dessin' for the wrapper. Original publisher's printed wrappers with 'dessin' by Arp and titles in black to front cover (light foxing to wrappers and offsetting from glassine). **From the edition limited to 50 copies, signed and numbered by PAB in pencil.**

[Les Livres Réalisés par P. A. Benoit 114].

£450



7. ASSE, Geneviève. Borges, Jorge Luis, (Silvia Baron Supervielle, Trans.). Les Conjurés. Genève. Jacques T. Quentin, éditeur. 1990.

Large 8vo. (280 x 190 mm). [30 leaves + additional inserted leaf with painting]. Half-title, printed title, leaf with Borges' 'Inscription', leaf with Borges' 'Prologue' dated "9 janvier 1985' recto and first poem verso and Borges' verse illustrated with 10 original pochoir illustrations (11 including the wrapper) in scarlet ink after her original paintings (one is on a trifolium with text on the left and right hand leaves, a central illustration and a further illustration on the folding leaf with a tear as issued to allow the image beneath to bleed through), leaf with copyright verso, final leaf with achevé d'imprimer and justification', a final inserted leaf includes an original signed oil painting - as called for - by Asse; sheet size: 276 x 180 mm. Text and illustration mounted on guards throughout. Book and maquette printed on vélin d'Arches. Full scarlet polished calf by Monique Mathieu with her signature in blind and dated 1992, front and rear boards with asymmetric excision with additional onlaid section of tinted lizardskin, front board with onlaid section of calf bisecting the lower section of the board and additional onlaid section of tinted lizardskin at upper right, bisected spine with additional onlaid fillet and title in blind, matching doublures, grey brushed suede endpapers, original publisher's plain wrappers with pochoir illustration in red to front cover and backstrip preserved, matching grey suede-lined scarlet calf-backed chemise with spine to match that of book with titles in grey and matching scarlet calf-edged grey paper board slipcase.

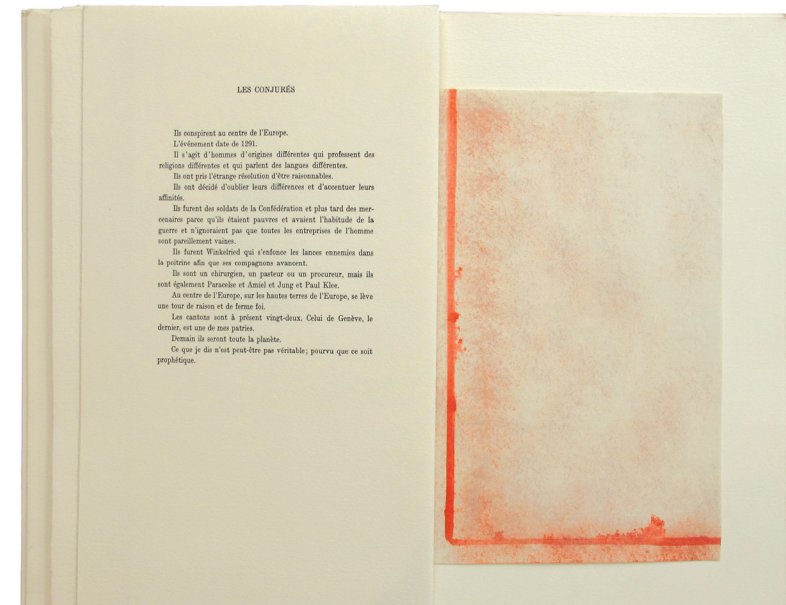
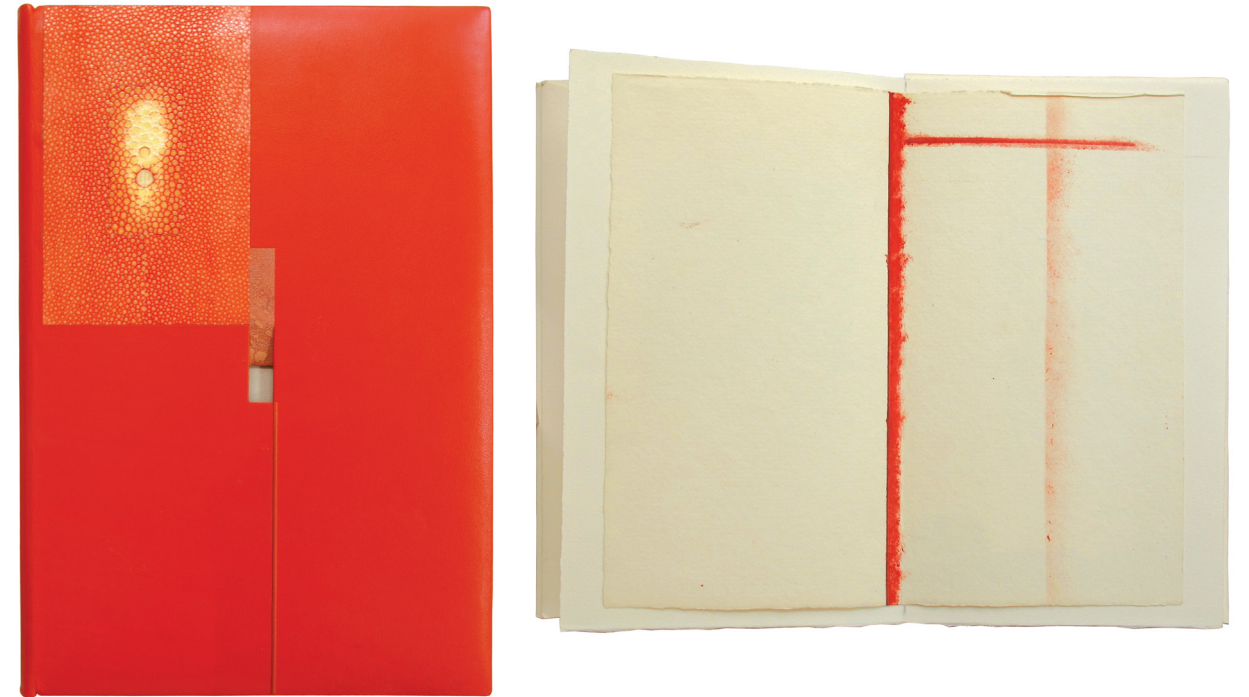
A superb copy of the Jorge-Luis Borges *Les Conjurés* illustrated by Geneviève Asse and bound by Monique Mathieu, with an original signed painting on paper by Asse together with the original maquette with all of Asse's original paintings for the book including several trials and unused material.

From the edition limited to 120 numbered copies illustrated with 11 pochoirs, signed by Asse and Supervielle in pencil, with this one of the first 20 copies including a signed *huile sur papier* by Asse; an additional 12 hors commerce copies numbered in Roman numerals were also issued for the *collaborateurs*.

Asse's original *huile sur papier* painting is a single brush stroke in scarlet paint to the centre of a leaf (272 x 160 mm) and is signed at lower right by Asse in pencil; the verso is annotated *Huile sur papier G. A. / les conjurés*.

Full details of the maquette are available on request.

[Miessner / Quignard XVIII; Mason 323 - 333; see 'Geneviève Asse: La Pointe de l'Oeil' by Marie-Françoise Quignard, 2002, pp. 37 - 38; see 'Peindre en Carnets' by Christian Briend, 2013]. £40,000



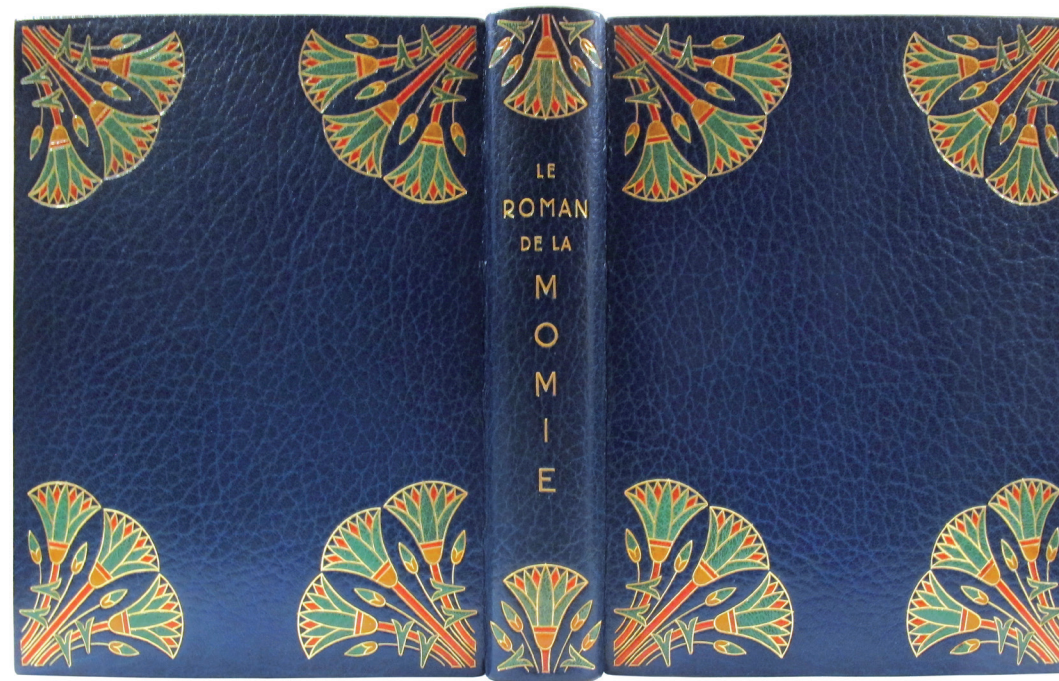
8. BARBIER, Georges. Flament, Albert. Personnages de Comédie. Paris. Chez Meynial. 1922. Folio. (375 x 295 mm). [34 unnumbered leaves; 2 blank leaves, 31 leaves of text and illustration, final blank leaf]. Illustrated half-title with colour wood-engraved design by Barbier, limitation verso, title with colour wood-engraved Harlequin vignette, 12 full and 2 half-page wood-engraved colour plates, 22 wood-engraved colour four-line initials as well as decorative devices in the text, many heightened in silver and gold, final wood-engraved colour vignette, list of plates and colophon; each leaf of text surrounded by decorative frame; the cover illustration is repeated on the half-title. Illustrations engraved in wood by F.-L. Schmied (printed in collaboration with P. Bouchet and L. Bracons. Contemporary full vellum with inlaid and painted decoration to front board by Séguy with his monogram in blind, front board with painted border and interlaced patterning in purple and silver, surrounding a central decor composed of chrysanthemums in yellow and orange and a black domino with purple ties, the whole surrounded by leaves and sprays in bright green, title in black to spine, cream linen placemaker, original wrappers preserved, t.e.g., wool-lined marbled board slipcase. **A fine copy of this important collaboration between Barbier and Schmied in a rare binding by Séguy.** From the edition limited to 150 copies, signed by Barbier in pencil. £30,000



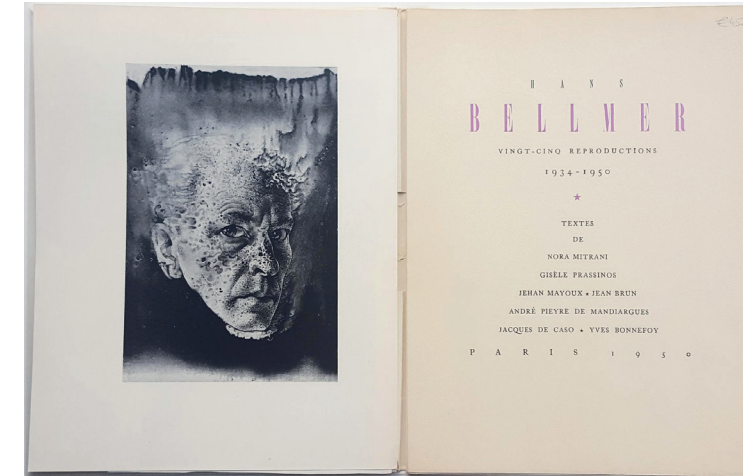
9. BARBIER, Georges. Gautier, Théophile. Le Roman de la Momie. Paris. A. & G. Mornay, Editeurs. 1929. 2 vols. 4to. (252 x 200 mm). pp. (v), 325, (i), (i). Half-title with copy number verso, leaf with wood-engraved frontispiece by Georges Barbier verso, decorative title in colour, 'Prologue' and Chapters I - XVIII of Gautier's text illustrated with 35 wood-engraved colour illustrations by Barbier, final leaf with justification and *achevé d'imprimer*, the original wrappers also with a large composition and vignette to rear; with two additional with all of the illustrations, in colour as published and in monochrome (in a variety of colours: black, blue, magenta, red &c.) in outline only and 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 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. **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. A full list of Barbier's original watercolours is available on request. £37,500



10. BEAUDIN. Nerval, Gerard de. Sylvie. Lithographies originales de Andre Beaudin. Paris. Teriade. 1960. 4to. pp.127. With 33 original lithographs by Andre Beaudin, including chapter headings. Loose as issued in original publisher's wrappers, chemise and slipcase. **Edition limited to 200 copies, signed by the artist.** £950



11. BELLMER, Hans. Hugnet, Georges. Oeillades Ciselées en Branche. Paris. Editions Jeanne Bucher. 1939. 12mo. (134 x 95 mm). [26 unnumbered leaves]. Leaf with half-title recto and colour frontispiece by Bellmer verso, printed title with calligraphic text after Hugnet, printed dedication à Germaine / Hugnet / à Margarete / Bellmer' verso in black and Hugnet's text recto and verso illustrated with 24 further colour illustrations (7 full-page, 10 half-page and 7 smaller or marginal vignettes), final leaf with justification; Hans Bellmer's 25 illustrations are printed in héliogravure with colouring by hand after his drawings, Hugnet's text is also printed in héliogravure after his manuscript; some minor foxing to endleaves, two gatherings unopened. Original publisher's pink paper wrappers with Yapp edges, covers with applied white lace paper. **Hans Bellmer's collaboration with Georges Hugnet and his first illustrated book.** From the edition limited to 230 copies, with this one of 200 on Rives numbered in pencil. £5,500



12. BELLMER, Hans. Hans Bellmer. Vingt-Cinq Reproductions. 1934 - 1950. Paris. (Christian d'Orgeix). 1950. 4to. (254 x 200 mm). [16 leaves of vélin de Lana + 12 leaves of glossy paper; pp. 48, (iii), (i)]. Frontispiece on glossy paper (Bellmer's self-portrait), leaf with printed title in magenta and black, 11 leaves with text (see below), section title and 9 leaves of glossy paper with 23 monochrome reproductions of works by Bellmer, leaf with 'Table' recto and verso, leaf with 'Notes Bibliographiques', final leaf with achevé d'imprimer and justification and a reproduction by Bellmer in magenta; also included, loosely inserted, is Bellmer's original engraving with numbering to match the book. Loose as issued in original publisher's printed wrappers, printed titles to front cover in black and magenta, later brown crushed morocco protective box, boards ruled in gilt, banded spine with gilt title in six compartments. **One of the first books dedicated to the work of Hans Bellmer, the scarce issue signed by Bellmer, with an original signed engraving and contributions by his friends and collaborators.** From the edition limited to 415 numbered copies, with this one of 99 on vélin de Lana signed by Bellmer and with an original engraving numbered from the edition of 30 and matching the number of the book; Bellmer's engraving is after his original drawing *Le Vermoulu et le Plissé* (see pg. 38). [see lot 14 'Bibliothèque de Daniel Filipacchi - Deuxième Partie', 2005]. £5,000



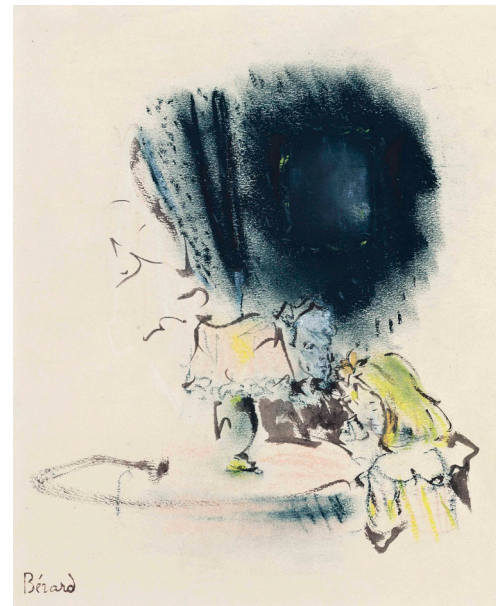
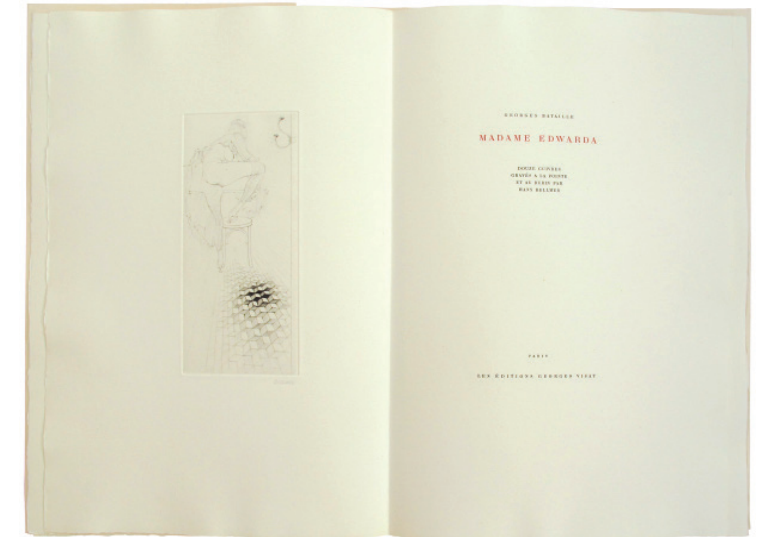
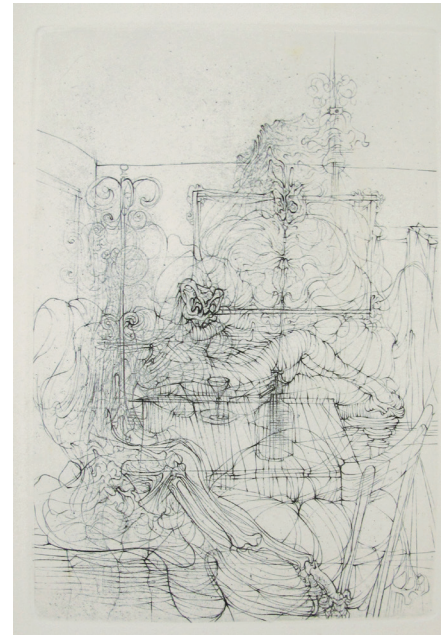
13. BELLMER. Sade, Marquis de. Mon Arrestation du 26 Août. Lettre Inédite Suivie des Etrennes Philosophiques. Paris. Jean Hugues. 1959. 8vo. (152 x 104 mm). [26 leaves including bifolium with Bellmer's etching; pp. 43, (i)]. Half-title, title, original burin engraving as frontispiece by Bellmer, signed in pencil, leaf with 'Note de l'Editeur', text of Sade's letter 'Mon Arrestation' (dated 'Mi-Septembre 1778'), text of 'Etrennes Philosophiques' (dated 1782), final leaf with justification recto. Sheet size: 149 x 96 mm. Full black polished calf by Leroux with his signature in red and dated 1990, front and rear boards with a tooled design heightened in silver and red surrounding the outer edges of boards and flowing over the spine, title to spine in silver, black polished calf doublures, red suede endpapers, original wrappers and backstrip preserved, calf-backed red suede-lined chemise with title gilt to spine and matching slipcase. **de Sade illustrated by Bellmer and bound by Leroux.** From the edition limited to 184 numbered copies on vergé de pur chiffon, with this one of 52 édition de tête copies with Bellmer's signed frontispiece engraving; a further 16 hors commerce copies *de présent* were also issued with the etching. £7,500

14. BELLMER, Hans. (Aragon, Louis). Le Con d'Irène. Avec une Préface d'André Pieyre de Mandiargues. Paris. Au Cercle du Livre Précieux. 1962. 8vo. (252 x 168 mm), pp. xx, (blank), 110, (i), (i), (ii). Half-title in red and black, leaf with original engraving by Hans Bellmer verso as frontispiece, printed title in red and black, 5 leaves with Préface by André Pieyre de Mandiargues and text of 'Le Con d'Irène', leaf with justification and final leaf with *achevé d'imprimer* recto and publisher's credit verso. Original publisher's full white vellum, title and vignette in blind to front cover, reduced matching title and vignette in gilt to spine, grey endpapers, white silk placemaker, t.e.g., vellum-edged grey paper board slipcase; spine with wear and discolouration. **Louis Aragon's Le Con d'Irène with Hans Bellmer's original engraving.** From the edition limited to 700 numbered copies on vélin d'Arches pur Chiffon, each with the frontispiece engraving by Hans Bellmer; several hors commerce copies were also issued. £850

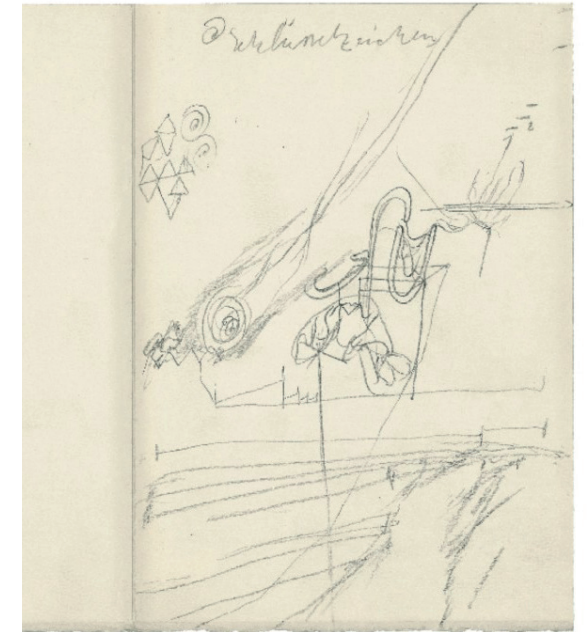
15. BELLMER. Bataille, Georges. Madame Edwarda. Paris. Les Editions Georges Visat. 1965. Folio. (384 x 252 mm). [16 bifolia; pp. 47, (i), (i), (i)]. Leaf with half-title and 'exemplaire' with number verso, leaf with Bellmer's signed engraving as frontispiece verso, printed title in red and black, two leaves with introductory texts recto and Bataille's text illustrated with 10 signed engravings, leaf with justification and *achevé d'imprimer* with additional signed vignette engraving; 12 original copper engravings by Bellmer, each signed in pencil at lower right. Loose as issued in original publisher's cream wrappers with title to spine in black, magenta silk moiré chemise with gilt title to spine and matching slipcase. **Hans Bellmer illustrating Georges Bataille's Madame Edwarda.** From the edition limited to 167 numbered copies (including 17 hors commerce numbered in Roman numerals for the 'collaborateurs et au dépôt légal') on vélin de Rives, with this one of 150 numbered in Hindu-Arabic numerals with 12 original signed engravings by Hans Bellmer. £7,500

16. BELLMER, Hans. Mode d'Emploi. Paris. Les Editions Georges Visat. 1967. 8vo. (235 x 164 mm). pp. 23. Half-title with copy number verso, printed title and text illustrated with 7 original signed etchings by Hans Bellmer, final leaf with *achevé d'imprimer* and justification, together with the additional wrapper with printed title with a suite of all of the etchings on Japon Hosekawa signed by Bellmer in pencil. Loose as issued in original publisher's wrappers with blindstamped title, patterned paper-covered chemise with pink title label to spine and matching slipcase. **An excellent copy of Bellmer's Mode d'Emploi illustrated with his own signed engravings.** From the edition limited to 165 copies with each plate signed by Bellmer in pencil, together with the additional signed suite of the etchings on Japon Hosekawa. £6,500

17. BERARD. Colette. Gigi. Illustrations de Christian Berard. Paris. 1950. 4to. pp. 131. Illustrated with colour lithographs by Christian Berard. Loose as issued in original wrappers, chemise and slipcase. **Edition limited to 535 copies; this is one of 200 printed on velin de Lana.** £550

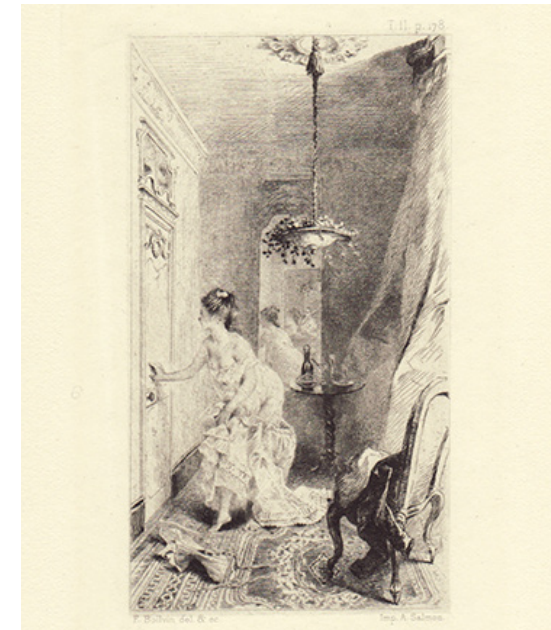


18. BERTINI, Gianni. Benoit, Pierre-André. Aller. Alès. P[ierre]. A[ndré]. B[enoit]. 1960. 4to. Illustrated with five full-page relief engravings by Gianni Bertini printed without colour, this copy with the additional suite of inked plates printed using black or sepia inks. Original publisher's printed wrappers. From the edition limited to 50 copies signed by Bertini and PAB, with this one of ten édition de tête copies with a separate suite of the prints with colour. The prints in the 40 normal copies were printed without ink. [Livres Réalisés par P. A. Benoit 361]. £1,250



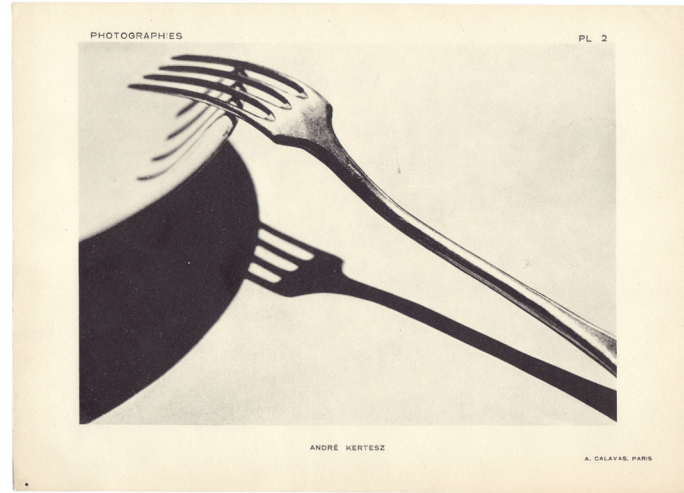
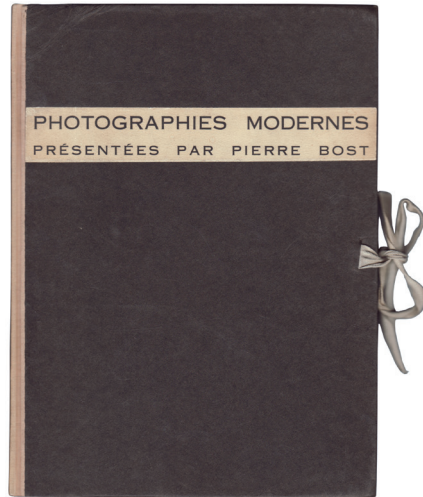
19. BEUYS, Joseph. Zeichnungen zu den beiden 1965 wiederentdeckten Skizzenbüchern 'Codices Madrid' von Leonardo da Vinci. Stuttgart. Manus Press. 1975. 2 vols. 8vo. + Folio. With 81 granolithographs by Joseph Beuys. Original publisher's cloth-backed boards, black cloth portfolio with flaps for the separate suite. Joseph Beuys meditating upon and interpreting Leonardo da Vinci. From the edition limited to 1,000 copies, with this from the édition de tête limited to 100 copies with the extra suite of 12 lithographs, each signed and numbered in pencil by Beuys; 6 of the prints are not included in the book publication which has 81 granolithographs. [Schellman 165 - 185]. £5,000

20. BLACK SUN PORTFOLIO. An Intercontinental Quarterly. Nos. 1 - 6. (All Published). Washington D. C., Paris, Rome, Athens. The Black Sun Press. 1945 - 1947. 6 issues. Folio. Profusely illustrated in colour and monochrome throughout. Each issue loose in original publisher's portfolio (differing sizes and colour paper portfolios for each issue) with printed title. **A very good complete set of the international Black Sun Portfolio.** Published in different cities (Washington D. C., Paris, Rome and Athens) with contributions from eminent figures from various modern movements (contact us for details). Although copies are often in poor condition, the copy offered here is in very good, even exceptional, condition with only some very minor creasing to some of the card portfolios. £4,000



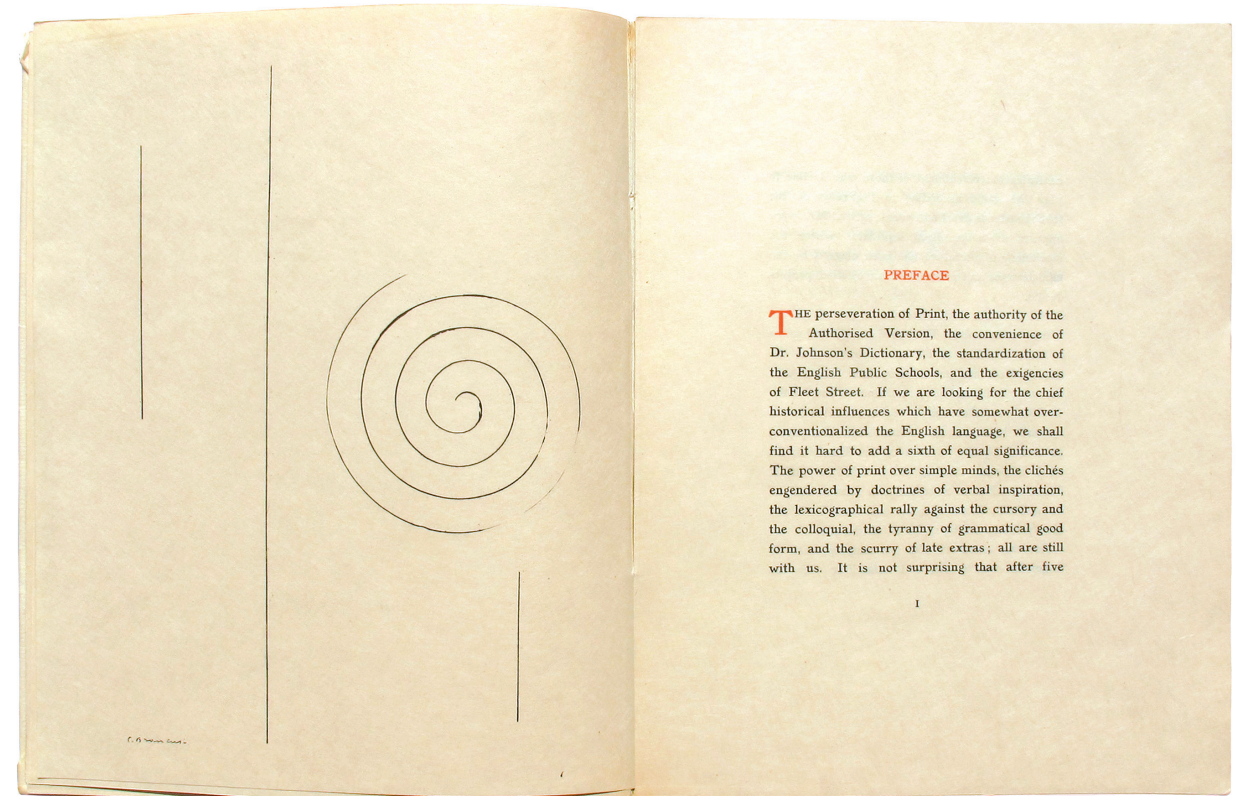
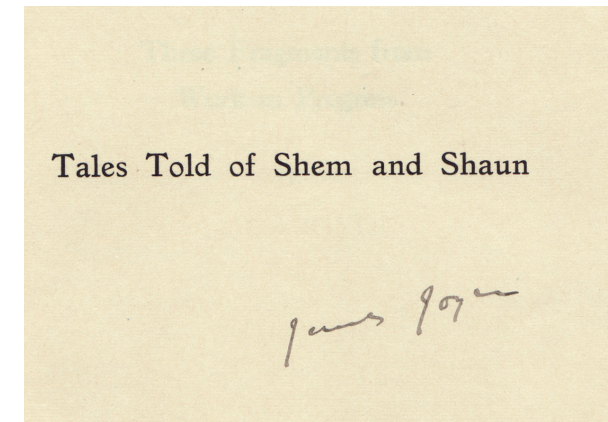
21. BOILVIN. (Flaubert, Gustave). Sept Eaux-Fortes pour Illustrer Madame Bovary ... Dessinées et Gravées par E. Boilvin. Paris. Alphonse Lemerre. 1883. 16mo. Etched title and six etched plates by Boilvin after his original drawings. Loose as issued in publisher's cloth-backed printed board portfolio with titles and publisher's vignette to front board. The separate suite of Boilvin's etchings for Flaubert's Madame Bovary. Emile Boilvin's etchings were produced as illustrations for Flaubert's first novel, Madame Bovary. First published in two volumes in 1857 by Michel Lévy Frères, Boilvin's etchings were produced in 1876 to add to the edition issued by Lemerre in 1874; the series presented here were issued later, in 1883. £250

22. BOST, Pierre. Photographies Modernes Présentées par Pierre Bost. Paris. Librairie des Arts Decoratifs. (1927). Small 4to. Half-title, title, folded sheet with printed text by Bost (pp. 7) and 24 monochrome reproduction photographs ('phototypies') printed recto only on thick paper, each with photographer's credit. Original publisher's cloth-backed board portfolio, contents loose as issued, original paper title label pasted to upper board. **First edition of Bost's presentation of Modernist photographers.** £3,250



23. BRANCUSI, Constantin. Joyce, James. Tales Told of Shem and Shaun. Three Fragments from Work in Progress. Paris. The Black Sun Press. 1929. 4to. (212 x 168 mm). [44 leaves; pp. (viii), xv, (i), 55, (i)]. Half-title, title printed in red and black, contents leaf, leaf with monochrome etched abstract portrait frontispiece by Constantin Brancusi signed in the plate, preface by C. K. Ogden, (pp. xv), *The Mookse and the Gripes* (pp. 1 - 16), *The Muddest Thick that was Ever Heard Dump* (with mathematical diagram on pg. 32), (pp. 17 - 43), *The Ondt and the Gracehoper* (pp. 45 - 55), justification leaf with *achevé d'imprimer* (June, 1929). Printed 21 lines per page in hand-set Caslon, headlines and initials printed in red throughout. Original publisher's cream wrappers with printing in red and black to upper cover and spine, monochrome 'black sun' vignette to rear wrapper, original glassine wrapper. **Harry Marks' nominatif copy on Japon signed by Joyce.** From the edition limited to 650 copies, with this one of 50 hors commerce on Japanese Vellum signed by Joyce in black ink to the half-title; this nominatif copy was printed for Harry F. Marks (*This copy is for / Harry F. Marks*).

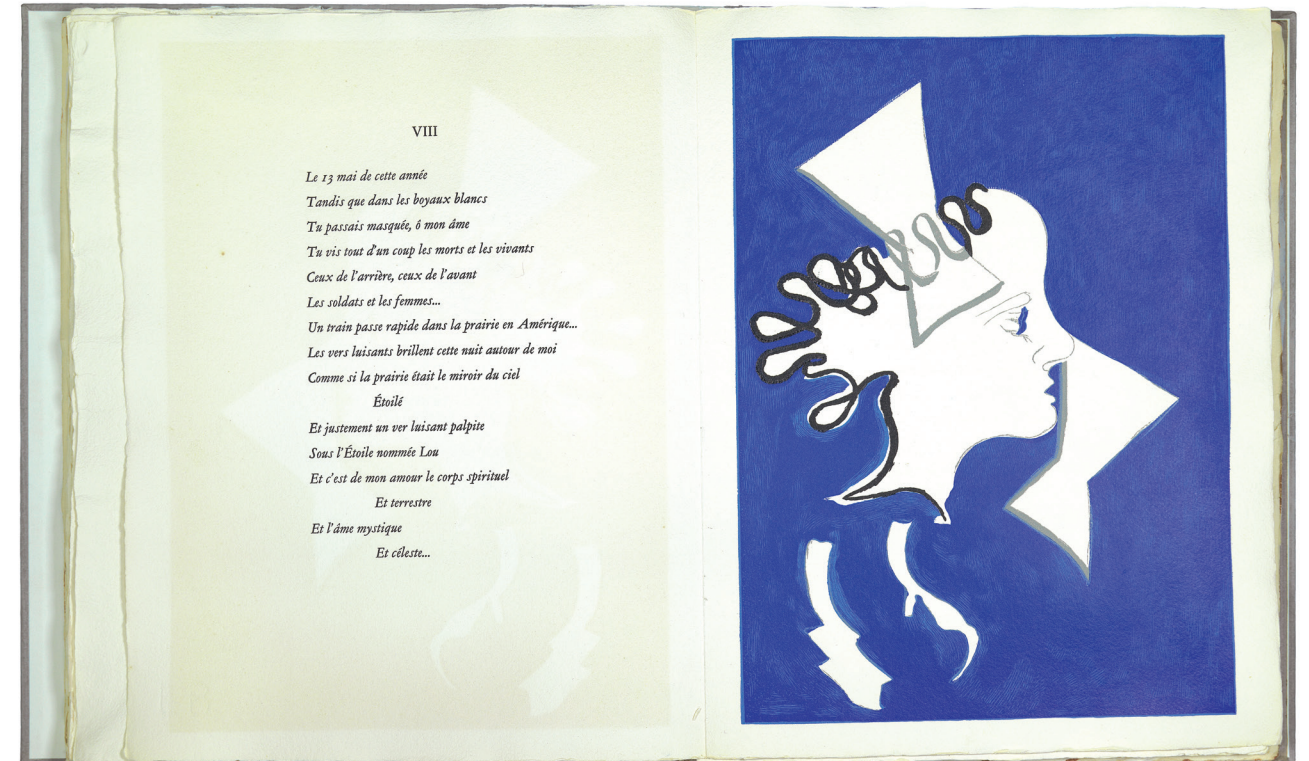
[The Artist and the Book 32; Slocum & Cahoon A36; see Joyce by Richard Ellmann, pg. 614] £10,000



24. BRAQUE, Georges. Perse, Saint-John. *L'Ordre des Oiseaux*. Paris. *Au Vent d'Arles*. 1962. Folio. pp. 54. Illustrated with 12 original colour aquatints printed by Crommelynck, Paris. Original publisher's black morocco-backed moiré silk-covered boards by Jean Duval, upper board with onlaid paper collage bird design after Braque. The beautiful aquatints accompanying Saint-Jean Perse's text produced for Braque's 80th birthday. From the edition limited to 152 copies, signed by the artist and the author on the justification page. [Vallier 182]. £18,000



25. BRAQUE, Georges. Apollinaire, Guillaume. *Si Je Mourais Là-Bas*. Paris. *Louis Broder*. 1962. Folio. (488 x 386 mm). Illustrated with eighteen wood-engravings after Braque (including the wrapper and slipcase), this copy - as usual - with an additional pull of the slipcase illustration. 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 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. [Vallier 181]. £10,000



26. BRAQUE. Suzuki, Daisetz T. *Le Tir à l'Arc*. Mis en Lumière par Georges Braque. Paris. Louis Broder. 1960. 8vo. (230 x 160 mm). pp. 62. Illustrated with lithographic frontispiece in blue printed verso, printed title, text by Suzuki pp. 7 - 12 (page 9 with aphorisms from Braque's 'Cahiers 1917 - 1952' printed in red), leaf with lithograph printed recto, text by E. Herrigel pp. 15 - 54 with a further 5 lithographs by Braque and pages with aphorisms interspersed, leaf with printed number of the edition signed in pencil by Braque, leaf with information regarding the chosen texts, leaf with justification, final blank; with two protective pages with wood-engraved floral motif by Braque in white and additional pink lithographic endpapers. The front cover is also an original etching by Braque. Loose as issued in publisher's printed wrappers with original etching by Braque and original silk-covered box with motif by Braque in white to centre, in Japanese-style protective chemise with motif in white to spine. **A beautiful example of Braque's *Le Tir à l'Arc***. From the edition limited to 165 copies, with this one of 130 on 'vélín pur chiffon à la main du Moulin d'Ambert' signed by the artist; the cover etching is on 'papier Antaimoro'.

[Vallier 153].

£3,500

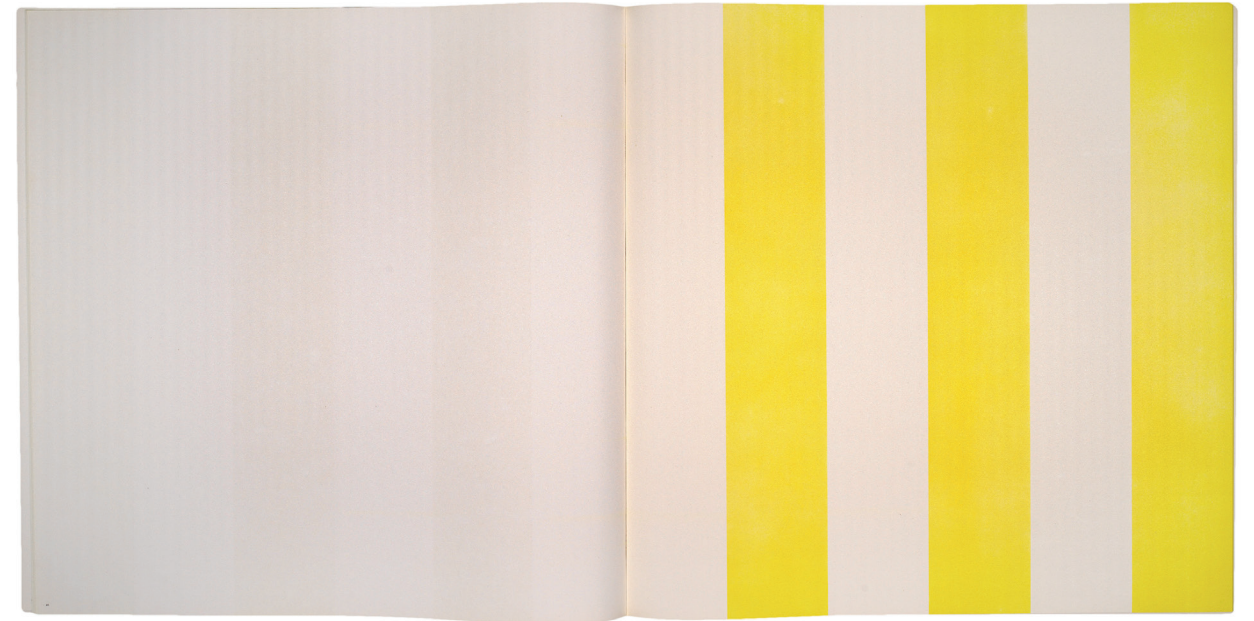
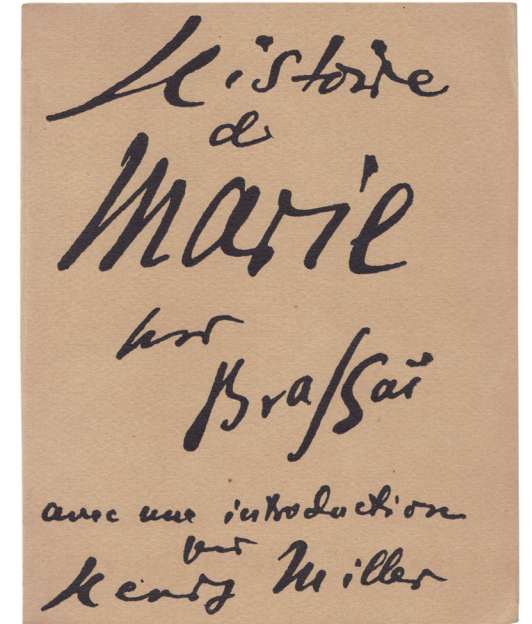
27. BRASSAÏ (Gyula Halasz). *Histoire de Marie par Brassai, avec une introduction par Henry Miller*. Paris. Les Editions du Point du Jour. 1949. 12mo. (164 x 128 mm). [48 leaves; pp. 90, (i)]. Leaf with publisher's device verso, leaf with calligraphic title recto and justification verso, inserted bifolium with the original etching by Brassai signed and numbered in pencil as frontispiece, six leaves with Henry Miller's 'Introduction' and Brassai's verse, three leaves with 'Répertoire des Mots-Clés de Marie', two leaves with 'Table' and final leaf with *achevé d'imprimer* recto and 'Printed in France' verso. Original publisher's terracotta printed wrappers with reproduction of Brassai's manuscript title in black as titles to front cover and spine. **The édition de tête with Brassai's signed etching**. From the edition limited to 2,600 copies, with this one of 100 copies from the édition de tête copies on alfa Alma du Marais with the original signed etching by Brassai; a further 26 hors commerce lettered copies were issued on the same paper so Brassai's etching is numbered from the edition of 126.

£2,000

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

£15,000



29. CARRE, Léon & Racim Mohammed. Mardrus, Dr. J.-C. (Trans.). Le Livre de Mille Nuits et une Nuit. Paris. L'Édition d'Art Henri Piazza. 1926. 12 vols. 4to. (312 x 240 mm). pp. 199; 181; 269; 251; 264; 269; 293; 295; 239; 227; 201; 243. Each vol. with decorative half-title and title by Racim Mohammed in Islamic illuminated style and twelve hors-texte colour plates by Léon Carré (vol. IX with ten plates, vol. XII with 14), each plate on paper with printed decorative pattern and gilt border, tales with elaborate Islamic illuminated titles, bismillah head-pieces and 12-line initials, each 'Night' with decorative head-piece in differing colours and 6-line initials, text with Islamic printed borders in differing colours, index with list of plates, justification and achevé d'imprimer to each vol. Original publisher's purple printed wrappers for each vol., title to front covers and spines with elaborate decoration in the Islamic manner in gilt and turquoise, suites loose in separate paper board portfolios, slipcase for each vol. with gilt decoration. **A very fine copy - in original wrappers as issued - with an additional suite of the plates in black.** From the edition limited to 2,500 numbered copies, with this one of 250 copies on japon Impérial with an additional suite of the plates in black. £2,500



30. CASSIGNEUL. Sagan, Françoise. Toquades. Paris. Mazo Lebouc. 1991. Folio. (603 x 430 mm). Illustrated with eight full-page colour lithographs signed in pencil and colour lithograph text illustrations and designs. Loose as issued in publisher's wrappers, housed in rust cloth box. **From the edition limited to 230 copies signed by the author and artist.** £3,500

31. CHAHINE. Colette. Mitsou. Vingt-six eaux-fortes et pointes-seches de Edgar Chahine. Paris. La Societe Nouvelle des Editions d'Art Devambez. 1930. 4to. pp. 125, (iv). With 26 original etchings by Chahine, many full-page. Original wrappers, with vellum chemise and slipcase. **From the edition limited to 226 copies, with this one of 10 copies entirely on japon nacré à la forme, originally reserved for the artist and friends.** With all the etchings in three states (including one state with remarques), as well as four supplementary plates not published in the book (also in three states). Also included is an original signed drawing by Chahine executed in blue pencil. £4,500



32. CHAHINE. Huysmans, J.-K. À vau-l'eau. Paris. Georges Courville. 1933. 4to. pp. 119. With 19 original drypoint etchings by Edgar Chahine, including portrait frontispiece and eight hors-texte. Loose as issued in wrappers. **Edition limited to 215 copies, with this copy unnumbered, printed on japon imperial with an extra suite of the etchings printed with remarques.** £1,600

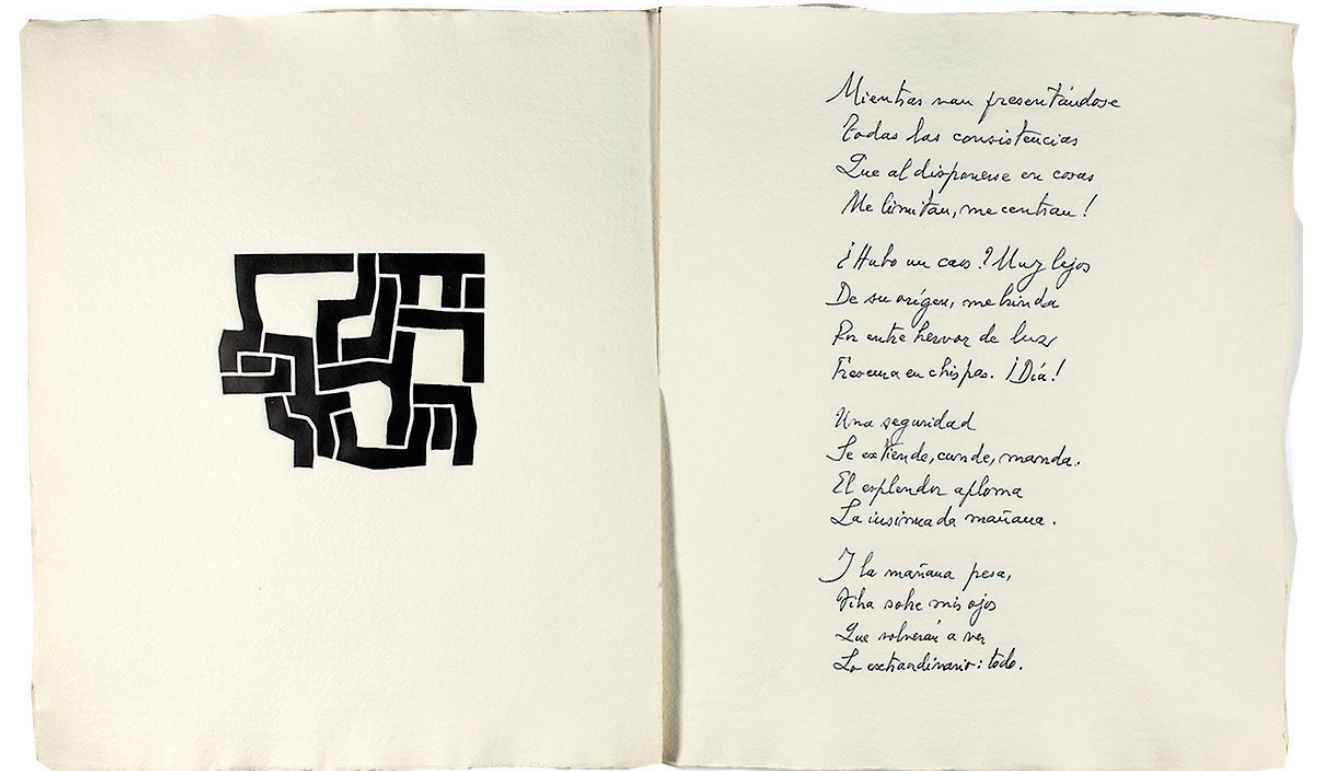
33. CHAR, René, Georges Braque, Mariette Lachaud, Pierre André Benoit. Ainsi Va L'Amitié. (Alès). P[ierre]. A[ndré]. B[enoit]. (1962). Oblong 4to. (222 x 270 mm). pp. (16). Title, leaf with list of contributors, aphorisms by Braque and Char illustrated with 8 tipped-in original monochrome photographs by Mariette Lachaud and P. A. B. each with caption, leaf with list of subjects and attribution and justification. Full terracotta calf by Pierre-Lucien Martin with his signature in blind and dated 1962, front board with inset panel of polished wood incised with the contributors names, title to spine in blind, wood doublures and endpapers, matching wool-lined calf-backed card board chemise and matching slipcase. **An excellent copy of this scarce PAB marking the friendship of the four contributors in a beautiful binding by Martin.** From the edition limited to 21 copies, signed and numbered by P. A. B. and with Lachaud's final photograph signed in pencil. [Montpellier 409].

£5,500



34. CHILLIDA, Eduardo. Guillén, Jorge. Mas Alla. (Further On). Traduction de Claude Esteban. Paris. Maeght Editeur. 1973. Square folio. (398 x 328 mm). [18 bifolia: 36 unnumbered leaves]. Frontispiece, printed title, Guillén's Spanish text printed recto only after his original manuscript with Esteban's French translation printed in letterpress to verso only of each leaf and illustrated with 16 original woodcuts by Chillida including the wrapper (three including the frontispiece printed without ink), leaf with justification and final leaf with *achevé d'imprimer*; sheet size: c.384 x 320 mm (book). Loose as issued in original publisher's textured handmade paper wrappers with woodcut by Chillida in black to front cover, original publisher's box. **Chillida illustrates Guillén.** From the edition limited to 175 numbered copies on papier d'Auvergne du Moulin Richard-de-Bas (including 25 numbered in Roman numerals), signed by the artist and author in pencil to the justification. [van der Koelen 73024 - 73039].

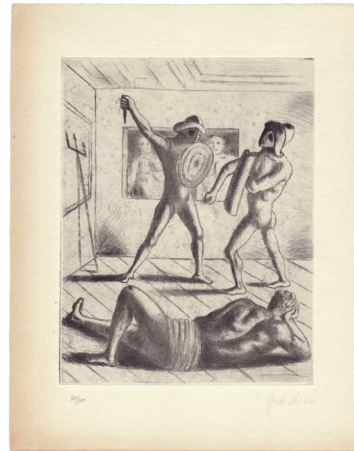
£5,000



35. CHIRICO. Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico). Paris. Editions des Quatre Chemins. 1928. Small 4to. (246 x 194 mm). pp. (blank leaf), 80, (v), (2 blank leaves). Half-title, printed title with copyright verso and Cocteau's text dated 'Décembre 1927' illustrated with 5 monochrome illustrations by de Chirico each recto only, leaf with justification recto and 'Paru dans la même collection' verso and final leaf with achevé d'imprimer. Original publisher's cream printed wrappers with red printed title and black printed text to upper cover and spine, cloth-backed board chemise and matching box. One of 10 édition de tête copies with de Chirico's original etchings and corrected proofs by Jean Cocteau. From the edition limited to 3,330 copies, with this one of 10 édition de tête copies on Japon Impérial, with de Chirico's 2 original etchings loosely inserted, each signed by de Chirico and numbered from the edition of 100; the book is also signed by Jean Cocteau on the half-title and includes two leaves of Cocteau's text printed recto only with manuscript corrections in ink by Cocteau.

[Ciranna 3 / 4].

£20,000



36. CHIRICO. Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico). (Paris). (Editions des Quatre Chemins). (1928). 2 original etchings by de Chirico. (Sheet sizes: 190 x 246 mm; 244 x 191 mm). de Chirico's etchings for Cocteau's *Le Mystère Laïc*. Printed on Amman de Rives and signed in pencil and numbered from the edition of 100. The two etchings are: *Combattimento di Gladiatori* and *Scuola di Gladiatori I*.

[Ciranna 3 / 4].

£9,500

37. CRAIG. Hofmannsthal, Hugo von. Der Weisse Facher. Ein Zwischenspiel. Mit Vier Holzschnitten von Edward Gordon Craig. Leipzig. Insel Verlag. 1907. 4to. Text printed in 2 colours. 4 full page woodcuts by Edward Gordon Craig of his designs for Hofmannsthal's play. Publisher's vellum-backed paper covered boards. Craig's first commission from Count Harry Kessler. From the edition limited to 800 copies.

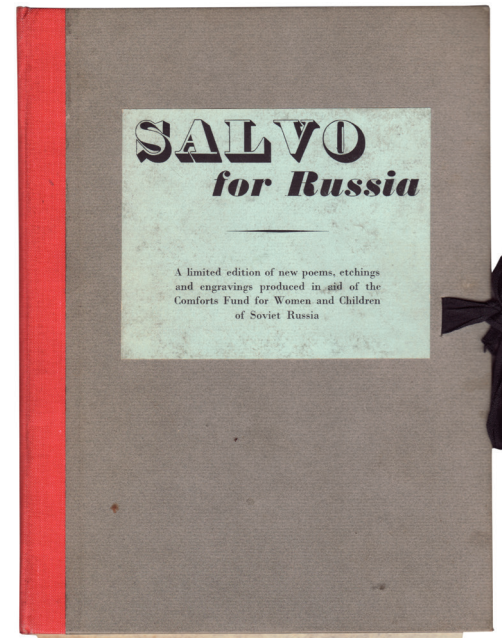
£325



38. CUNARD, Nancy and John Banting (Eds.). Salvo for Russia. A Limited Edition of New Poems, Etchings and Engravings Produced in Aid of the Comforts Fund for Women and Children of Soviet Russia. (London). (Privately Printed). (1942). 8vo. (230 x 174 mm). [Bifolium + 10 unnumbered leaves]. Two leaves (a single bifolium) of text with four poems recto and verso by Cecily Mackworth, James Law Forsyth, J. F. Hendry and Nancy Cunard and 10 original engravings on laid paper with the watermark 'Han Made' by various English Surrealists, each signed and numbered by the relevant artist in pencil; sheet size: 225 x 162 mm. Loose as issued in the original publisher's red cloth-backed grey board portfolio with blue printed title label to front cover, black silk ties. **Nancy Cunard's very scarce portfolio Salvo for Russia and one of the few major works of English Surrealism.** From the edition limited to 100 copies (it is likely that an additional 4 hors commerce copies were also issued), with each of the original prints signed and numbered by the relevant artists. Artists represented include John Banting, John Piper, Roland Penrose, Mary Wykeham, John Buckland Wright et al.

[dada and Surrealism Reviewed 14:60].

£12,500



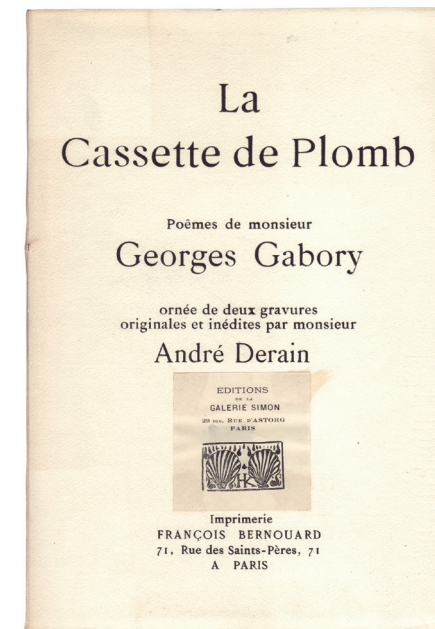
39. DENIS, Maurice. André Gide. Le Voyage d'Urien. Paris. Librairie de l'Art Indépendant. 1893. Small square 8vo. (200 x 196 mm). [58 leaves; pp. 107. Leaf with justification verso, leaf with half-title, printed title, section title and the three parts of Gide's text including the blank pg. 51 / 52 illustrated with 30 original colour lithographs by Maurice Denis, printed in black and pale yellow or black and pale green by Ancourt, two leaves with verse 'Envoi', leaf with 'Table' and final leaf with *achevé d'imprimer*; front wrapper with original woodcut in black. Contemporary brown half-morocco by Stroobants, banded spine with gilt decorative title and tooling in six compartments, marbled boards and endpapers, original publisher's printed wrappers with lithograph vignette and title to front cover preserved. **An excellent copy of André Gide's Le Voyage d'Urien with Maurice Denis' only original lithographs.** From the edition limited to 302 copies, with this one of 300 on hollande paper.

[The Artist and the Book 76].

£7,500

40. DERAÏN, André. Gabory, Georges. La Casette de Plomb. Poèmes de Georges Gabory, Ornée de Deux Gravures Originales et Inédites par Monsieur André Derain. Paris. Imprimerie François Bernouard. 1920. Small 4to. (290 x 196 mm). [18 unnumbered leaves]. Leaf with half-title recto and justification verso, printed title, 2 leaves with Derain's original dry-point engravings, leaf with Gabory's dedication 'À ma chère Antoinette' and 11 leaves with Gabory's verse, final leaf with *achevé d'imprimer* recto. Original publisher's printed wrappers with titles in black to front cover, additional label of 'Editions de la Galerie Simon' pasted to front wrapper; slight toning to wrappers, unopened. **A good unopened copy of Georges Gabory's erotic verse illustrated by André Derain.** From the edition limited to 155 numbered copies, with this one of 125 on papier vergé d'Arches à la forme with the stamped number and signed by Derain in blue ink.

£1,250



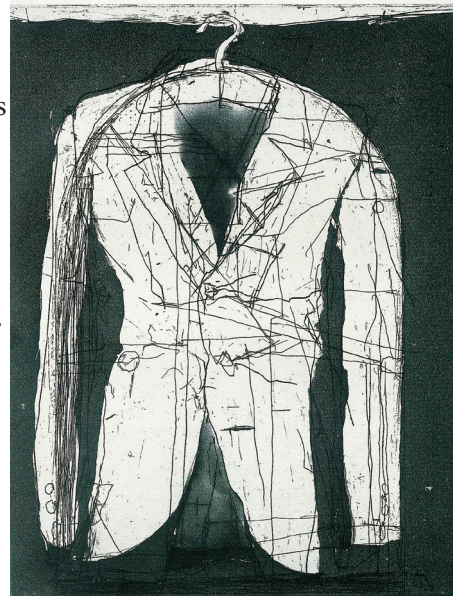
41. DERAÏN, André. Nasier, Alcofrybas (Pseud.). *Pantagruel. Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, Fils du Grand Géant Gargantua.* Paris. Albert Skira. 1943. Folio. (348 x 284 mm). pp. 187, (ii), (i), (i). Half-title with large woodcut frontispiece verso, printed title in burgundy and black with large colour woodcut vignette and dedicatory verse verso, Rabelais' prologue and text illustrated with 179 colour printed woodcuts, including frontispiece, initials and ornamental tail-pieces, by André Derain; the woodcuts were printed by Roger Lacourrière. Loose as issued in original publisher's wrappers with label to front cover, original parchment-backed chemise with label to spine and slipcase. **André Derain's superb woodcuts - the only colour illustrations he made for a book - for François Rabelais' *Pantagruel*.** From the edition limited to 275 numbered copies, with this one of 200 ordinary examples on vélin d'Arches signed by Derain.

[From Manet to Hockney 111; The Artist and the Book 81; Logan 194]

£9,500

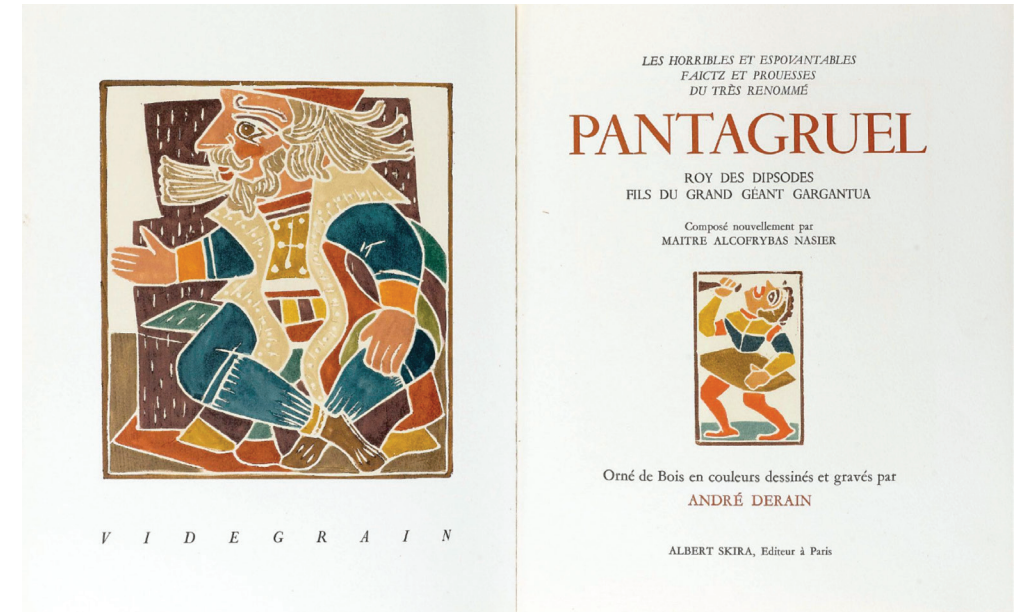
42. DERAÏN. Salmon, André. *Le Calumet. Edition définitive augmentée de poèmes nouveaux et ornée de gravures sur bois par André Derain.* Paris. Editions de la Nouvelle Revue Française. 1920. 8vo. (164 x 128 mm). [58 leaves; pp. 109, (i)]. Half-title with woodcut vignette and justification verso, pictorial title in red and black with large woodcut vignette by Derain (matching the front wrapper) and Salmon's verse illustrated with 58 further woodcuts, 'Table des Matières' and *achevé d'imprimer* to final leaf verso; André Derain's woodcuts are printed as head- and tail-pieces and vignettes throughout. Original magenta printed wrappers with titles in black to front cover and spine and a monochrome woodcut by Derain to front cover. **A good copy of the *édition définitive* illustrated by André Derain.** From the edition limited to 760 copies, with this one of 750 on vélin blanc des papeteries Navarre; 10 lettered hors commerce copies were also issued.

£200

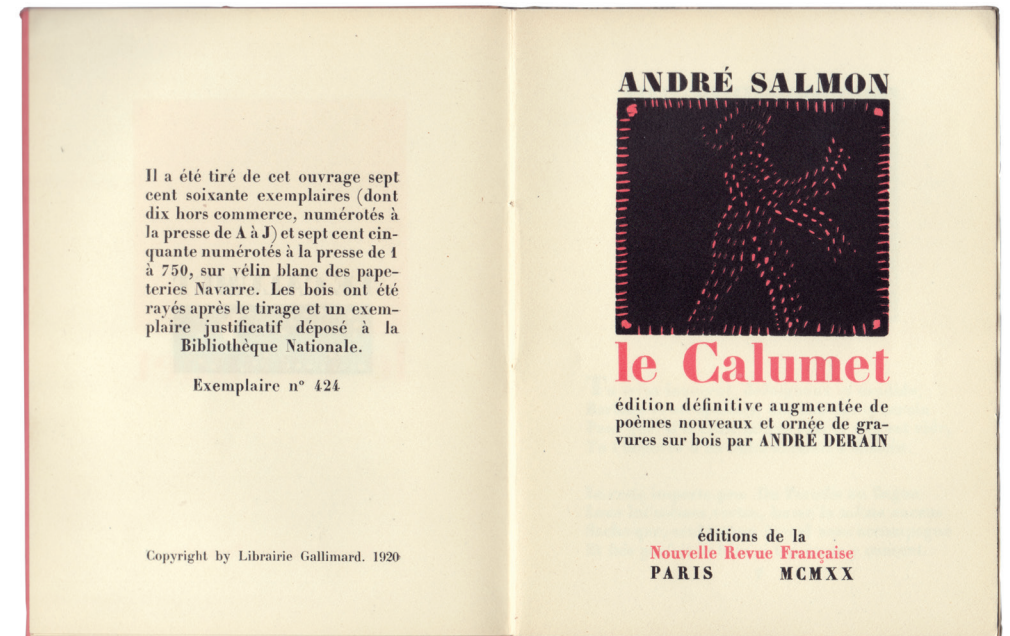


43. DIEBENKORN, Richard. Yeats, W. B. *Poems. Selected and Introduced by Helen Vendler.* San Francisco. The Arion Press. 1990. Ato. Illustrated with six original etchings by Richard Diebenkorn. Original red morocco-backed green boards, green and red slipcase. **Richard Diebenkorn's illustrations for the poems of William Butler Yeats.** From the edition limited to 426 copies signed by the artist.

£2,800



V I D E G R A I N

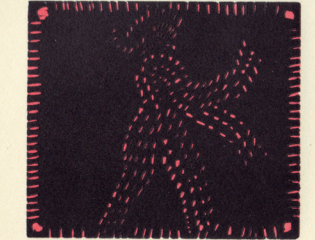


Il a été tiré de cet ouvrage sept cent soixante exemplaires (dont dix hors commerce, numérotés à la presse de A à J) et sept cent cinquante numérotés à la presse de 1 à 750, sur vélin blanc des papeteries Navarre. Les bois ont été rayés après le tirage et un exemplaire justificatif déposé à la Bibliothèque Nationale.

Exemplaire n° 424

Copyright by Librairie Gallimard. 1920

ANDRÉ SALMON



le Calumet

édition définitive augmentée de poèmes nouveaux et ornée de gravures sur bois par ANDRÉ DERAÏN

éditions de la
Nouvelle Revue Française
PARIS MCMXX

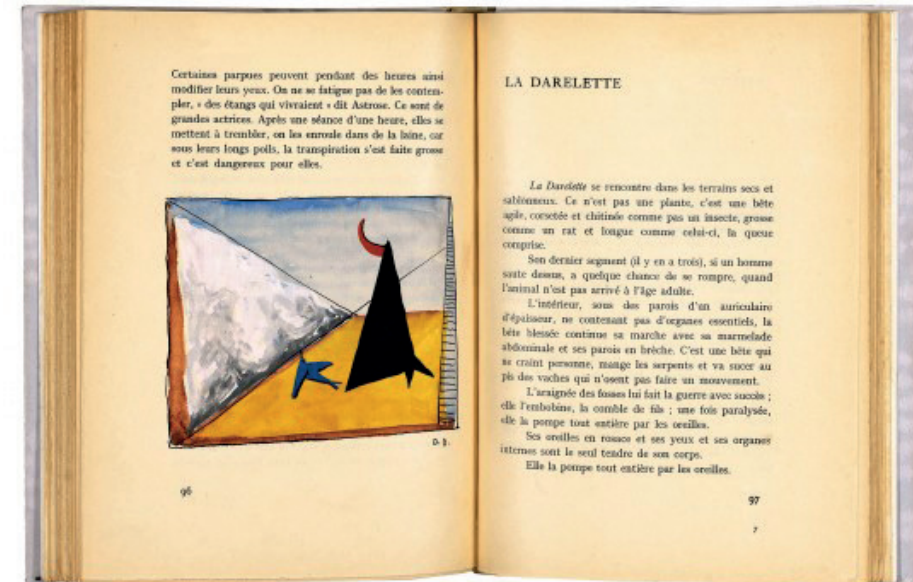
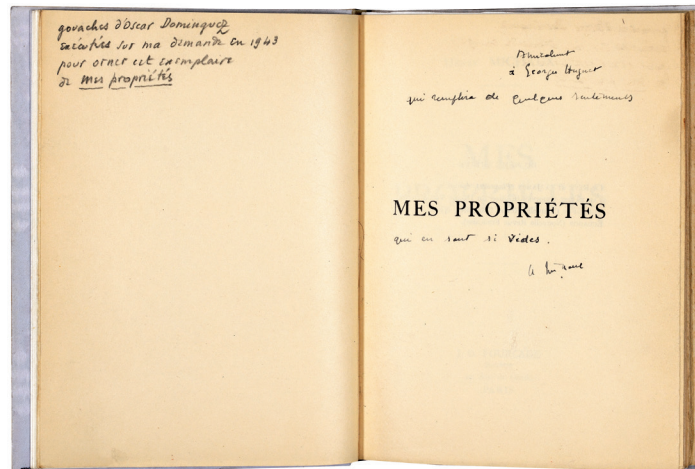
44. DOMINGUEZ, Oscar / Georges Hugnet. Michaux, Henry. *Mes Propriétés*. Paris. J. O. Fourcade. 1929.

8vo. (194 x 148 mm). pp. 134, (iii). Leaf with half-title and Michaux's presentation, 'Du Même Auteur' verso, printed title with justification verso and 'Première' to 'Cinquième Partie' of Michaux's text, leaf with 'Table des Matières' recto and *achevé d'imprimer* verso, the text illuminated by Oscar Dominguez with 12 original colour gouache compositions, 4 full-page and 8 at the conclusion of poems / texts, 10 initialled at lower left or right 'O. D.' Full two tone crushed morocco over wooden boards by Georges Hugnet executed by Mercher and with their signatures in black, front board in café au lait morocco with 37 grey iridescent buttons stitched to board at outer edge with cream thread in three vertical lines (12 / 13 / 12), rear board in grey crushed morocco with 37 pearlescent buttons stitched to board with grey thread in three matching vertical lines (12 / 13 / 12), vertical title to spine ('MES PROPRIÉTÉS') in blind in matching two tone calf (cream on grey / grey on cream), mauve silk patterned endpapers, original cream and blue printed wrappers with titles and publisher's credits and backstrip preserved, grey morocco-backed white wool-lined wood board box with silver titles to spine.

An extraordinary Surrealist objet-livre: the édition de tête of Henry Michaux's seminal *Mes Propriétés* presented to Georges Hugnet, illuminated by Oscar Dominguez at Hugnet's request and in a Surrealist binding by Hugnet.

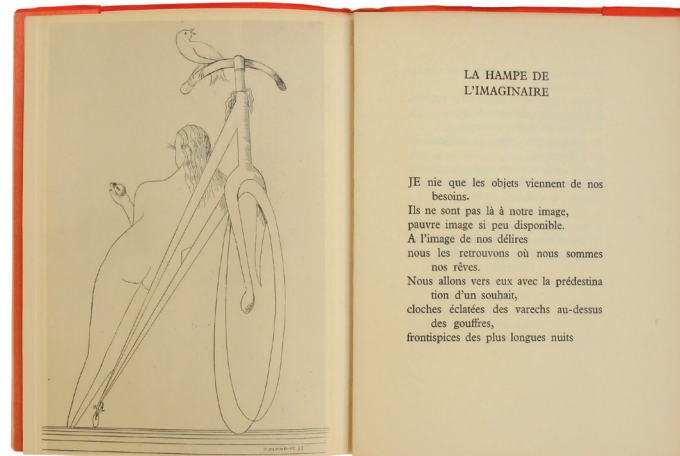
From the edition limited to 270 numbered copies, with this one of 20 from the édition de tête on papier Japon numbered in Roman numerals and with a presentation from Michaux in black ink to the half-title: *Amicalement / à Georges Hugnet / qui remplira de couleurs seulement / MES PROPRIÉTÉS* [printed] / *qui en saut si vides.* / H. Michaux.

[see Georges Hugnet's 'Pleins & Déliés: témoignages et souvenirs 1926 - 1972', Editions Guy Authier, 1972; see Malcolm Bowie's 'Henri Michaux, A Study of His Literary Works', Oxford, 1973; see Peter Broome's 'Henri Michaux', London, 1977; see Roland Penrose's 'Scrap-Book 1900 - 1981' pp. 231 - 232; see Dawn Ades, 'Dada & Surrealism Reviewed', pg. 303]. £65,000



45. DOMINGUEZ, Oscar. Hugnet, Georges. *La Hampe de l'Imaginaire*. Paris. Editions G[uy]. L[évis]. M[ano]. 1936. 4to. (255 x 196 mm). [12 unnumbered leaves]. Leaf with publication details verso, leaf with title recto, leaf with etching by Oscar Dominguez as frontispiece verso (signed in the plate and dated '35'), three leaves with Hugnet's verse recto and verso, two blank leaves, leaf with justification recto. Loose as issued in original publisher's orange printed wrappers with titles to front cover in black. **Georges Hugnet's verse with Oscar Dominguez' exquisite frontispiece.** From the edition limited to 70 numbered copies on 'normandy vellum teinté' signed by the editor. Published as number 12 in GLM's series *Repères*, Dominguez's etching with drypoint *Femme à la Bicyclette* was one of his first efforts in the medium. [Surrealist Prints 40].

£2,750



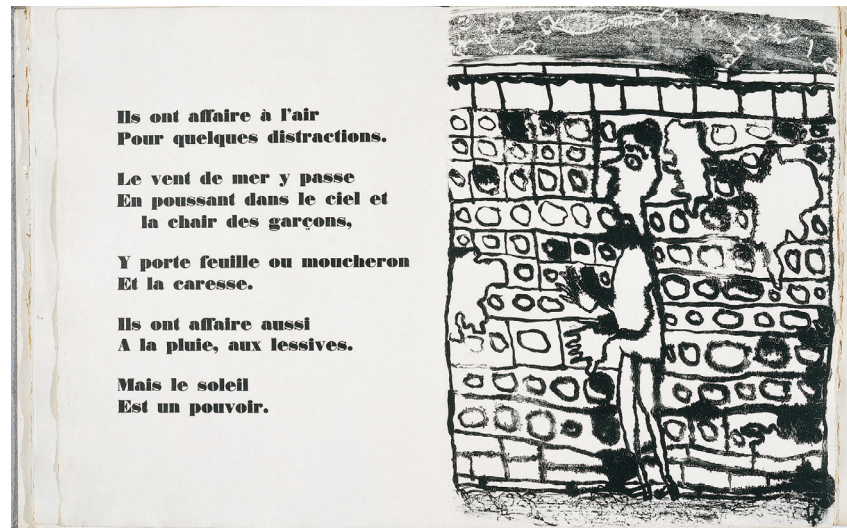
46. DORÉ, Gustave. *Arioste (Ludovico Ariosto). Roland Furieux. Poème Héroïque Traduit par A. J. du Pays et Illustré par Gustave Doré*. Paris. Librairie Hachette et Cie. 1879. Large folio. (498 x 330 mm). pp. VIII, 658. Leaf with bound-in original drawing on card, signed 'G. Doré' at lower right and annotated at foot, leaf with half-title recto, monochrome frontispiece verso, printed title in red and black with vignette, leaf with 'Exemplaire réservé, imprimée pour / Louis Bréton' recto, four leaves with 'Notice Biographique et Littéraire' by A. J. du Pays with head- and tail-piece and Ariosto's text in French with 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. Scarlet half-morocco by Pierre-Lucien Martin with his signature gilt, marbled boards, banded spine with gilt titles in six compartments, marbled endpapers, matching white wool-lined marbled board slip-case. **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. [Ray 251 (English edition) & 252; SR / BF 59].

£15,000



47. DORÉ, Enault, Louis. Londres. Illustré de 174 gravures sur bois par Gustave Doré. Paris. Librairie Hachette et Cie. 1876. Small folio. (385 x 296 mm). pp. (ii), (i), 430. Half-title with printer's credit verso, printed title in red and black and Enault's text illustrated with 174 wood-engraving after Doré, of which 52 are full-page. Contemporary burgundy half-morocco, marbled boards and endpapers, banded spine with gilt title in six compartments, original publisher's blue printed wrappers and backstrip with titles in red and black retained, t.e.g. A very scarce deluxe example of Louis Enault's *Londres* illustrated by Gustave Doré printed on Chine and with a signed original drawing. This is the first French edition; the work was first published in English in 1872 with text by Blanchard Jerrold. No copies of the English edition were issued on Chine. [Ray 251 (English edition) & 252; SR / BF 59]. £15,000

48. DUBUFFET, Jean. Guillevic, E[ugène]. Les Murs. Paris. Les Editions du Livre. (1950). Folio. pp. 55. 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. Full two-tone green morocco by Gérard Charrière, gilt-ruled turn-ins, suede doublures, grey half-morocco, marbled board box. *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. [Webel 52 - 67]. £12,500



49. DUBUFFET, Jean. *Mirobolus, Macadam et Cie, Hautes Pâtes de Jean Dubuffet*. Par Michel Tapié. Paris. René Drouin. 1946. Folio. (328 x 255 mm). [33 leaves, including colour lithograph on inserted sheet; pp. 56, (vi)]. Half-title, tipped-in monochrome frontispiece verso, printed title, inserted leaf with colour lithograph ('Suite de visages bronzés'), Tapié's text and 31 tipped-in monochrome reproduction plates of paintings, justification, final leaf with *achevé d'imprimer*. Original publisher's cream printed wrappers with title to upper cover. The scarce édition de tête with Dubuffet's original colour lithograph. From the edition limited to 730 numbered copies, with this one of 30 on fort vélin d'Arches with Dubuffet's original colour lithograph as frontispiece (*Suite de visages bronzés*) and signed in blue ink by Tapié, Dubuffet and Drouin; 700 copies on papiers de couleurs were also issued.

[Webel 98; see pg. 48].

£9,000

50. DUBUFFET, Jean. *Elégies. Poèmes de Guillevic*. Paris. Le Calligraphe, Editions Point du Jour. 1946. 4to. (224 x 172 mm). [38 unnumbered leaves, including colour lithograph on inserted bifolium]. Half-title, justification verso, inserted original colour lithograph (*Paysage Habité*), printed title in red and black and Guillevic's verse (each leaf with text ornament in red), final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with text to front cover in black and red. Dubuffet illustrating his friend Guillevic. From the edition limited to 306 copies, with this one of 296 on Rives with Dubuffet's original colour lithograph.

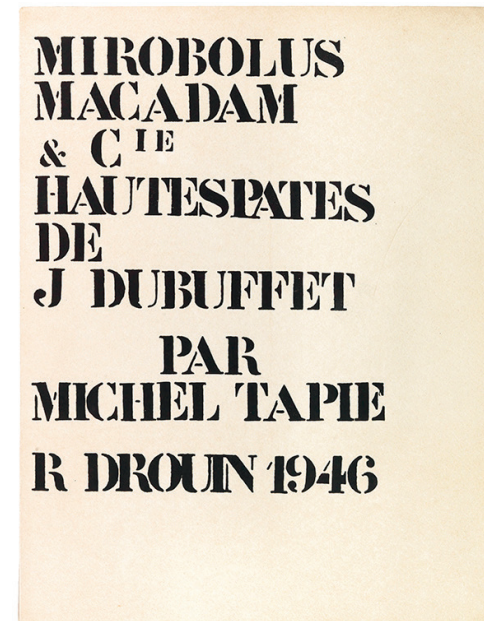
[Webel 100; pg. 49].

£1,250

51. 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*.

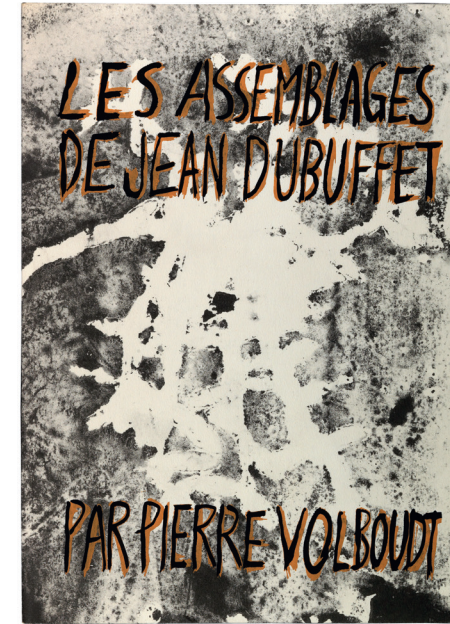
[Webel 175 - 264].

£12,500



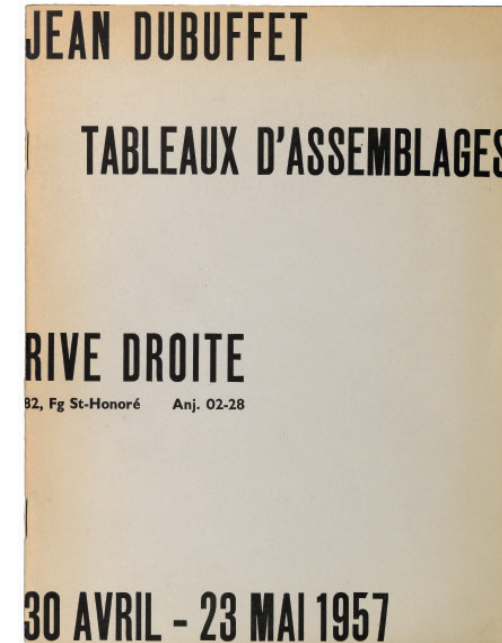
52. DUBUFFET, Jean. *Les Assemblages de Jean Dubuffet. Signes, Sols, Sortes. Texte de Pierre Volboudt. Paris. Editions Fernand Hazan / Pierre Matisse, New York pour 'XXe Siècle'. 1958. Small folio. (340 x 245 mm). [66 leaves (including inserted lithograph); pp. 117, (vi)]. Half-title, inserted leaf with 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*.** From the edition limited to 770 copies, with this one of 50 édition de tête examples on Arches with the colour lithograph frontispiece, signed and numbered verso in pencil by Dubuffet. [Webel 395; see pg. 123].*

£4,500



53. DUBUFFET, Jean. ... *le flux même* ... Poèmes de Jacques Berne. Paris. Editions St-Germain-des-Près. 1976. Folio. (335 x 260 mm). [32 unnumbered leaves: 16 bifolia]. Silkscreen text and illustration printed recto and verso throughout: text and illustration after Dubuffet's original manuscript including 26 colour silkscreen illustrations reproducing collages of cut-out drawings (15 full-page, 1 double-page and vignettes, initials and the cover of the wrapper), final leaf with justification recto and *achevé d'imprimer* verso. (Sheet size: 320 x 244 mm). Loose as issued in original publisher's printed wrappers with illustration and title by Dubuffet to front cover, title to spine and original cloth chemise with title in black to spine and matching slipcase. **Presentation copy of Jacques Berne's collection illustrated by Dubuffet.** From the edition limited to 70 copies, with this one of 14 hors commerce numbered in Roman numerals signed by Dubuffet and Berne and with a presentation from Berne. [Webel II, 1186 - 1242, see pp. 133 - 143].

£1,750



54. DUBUFFET, Jean. Les Yeux CIII CXXV. Montpellier. Editions Fata Morgana. 1976. 8vo. (226 x 145 mm). [90 leaves, 45 bifolia; pp. 165, (ii)]. Monochrome screenprint frontispiece by Dubuffet ('Page de Visages'), half-title, printed title, leaf with dedication and Parant's text illustrated with 6 original etchings by Parant (printed on three bifolia as diptychs) in green and 29 monochrome illustrations, final leaf with *achevé d'imprimer* and justification recto only. Loose as issued in original publisher's printed wrappers with flaps, printed titles to front cover and spine in black and purple, illustration by Parant to front and rear covers. **Conforming to the édition de tête with Dubuffet's signed frontispiece.** From the edition limited to 600 numbered copies, with this one of the first 10 hors commerce examples on Arches réservés à l'auteur et à l'éditeur conforming to the édition de tête with the original silkscreen frontispiece signed and numbered in red ink by Dubuffet (VIII / X / HC and J. D. 75); 3 signed etchings by Jean-Luc Parant are also included.

[Webel II, 1243; see pg. 147].

£3,000

55. DUBUFFET, Jean. Il y a. Montpellier. Editions Fata Morgana. 1979. Folio. (374 x 274 mm). [20 unnumbered leaves]. Half-title, printed title, frontispiece and 12 monochrome screenprints by Dubuffet composed of 6 double-page plates, the whole book printed as a leporello. Loosely inserted into original publisher's printed wrapper, front cover with elaborate screenprint monochrome illustration and titles by Dubuffet, title in black to spine, original grey cloth box with screenprint illustration pasted to front cover and title to spine. **Dubuffet illustrating Berne.** From the edition limited to 99 copies on vélin d'Arches, signed by Dubuffet and Berne to the justification.

[Webel II, 1244 - 1258; see pp. 148 - 151].

£5,500

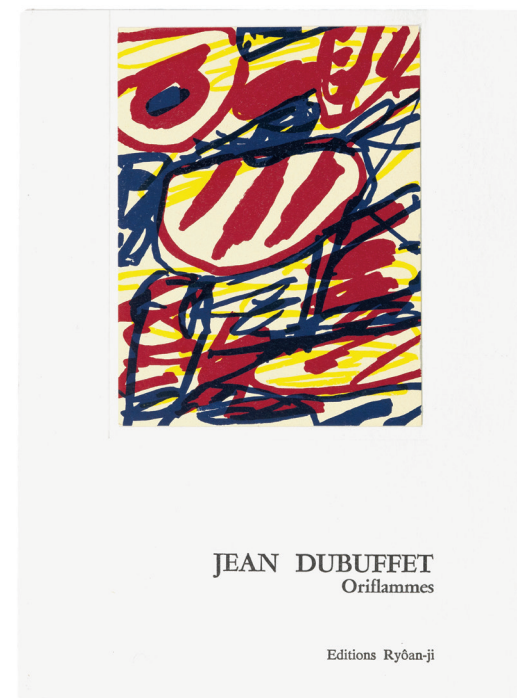
56. DUBUFFET, Jean. Le Coeur en fête. Gourdon. Editions Dominique Bedou. 1984. 8vo. (218 x 148 mm). [36 leaves + inserted leaf with frontispiece; pp. 64, (iii)]. Half-title, printed title and Berne's verses illustrated with 7 full-page monochrome illustrations by Dubuffet (plus that for the wrapper), leaf with 'Table des Matières', final leaf with *achevé d'imprimer* and justification. Loose as issued in original publisher's printed wrappers with flaps, titles in red and monochrome illustration by Dubuffet to front cover. **One of the scarcest of Jean Dubuffet's illustrated books limited to only eleven copies.** From the edition limited to 10 numbered copies on vélin d'Arches with the colour lithograph frontispiece signed and numbered by Dubuffet (J. D. 83); the book is signed by Berne.

[Webel II, 1446 - 1454; see pp. 200 - 201].

£4,500

57. DUBUFFET, Jean. Oriflammes. Marseilles. Editions Ryōan-ji. 1984. 8vo. (236 x 170 mm). [15 leaves]. Calligraphic text by Dubuffet printed recto and verso of two portfolio flaps, list of plates to further flap and 15 colour silkscreen plates by Dubuffet, each printed recto only and titled and numbered I - XV to verso, *achevé d'imprimer* and justification to portfolio interior. Loose as issued in original publisher's printed paper portfolio, colour illustration and titles in black to front cover, printed text to flaps and justification to interior, original wooden slipcase with plexiglas cover. **Dubuffet's artist book with colour silkscreen plates.** From the edition limited to 257 copies, signed and numbered by Dubuffet to the justification. The edition was announced as 300 copies, although the justification indicates only 257 were numbered and signed. Webel states that only 245 copies were numbered and signed. [Webel 1455 - 1474; see pp. 202 - 204].

£3,000



58. DUCHAMP & MAN RAY. New York Dada. *New York*. April 1921.

Folio. (366 x 254 mm). Single sheet of smooth tan paper folded in four with printing to upper cover only in red (724 x 504 mm unfolded), the sheet with wear to edges, split at folds and with minor water staining at lower left. Loose as issued in original wrapper with red printed text 'new york dada april 1921' inverted and repeated over whole cover and around central vignette with printed reproduction in red of 'Belle Haleine: Eau de Violette'.

The Marcel Duchamp work executed by Man Ray, signed and dated by Man Ray in pencil and inscribed *Dada*.

Examples of the single issue *New York Dada* magazine are now exceedingly rare and this cover represents a remarkable survival. Printed on very fragile newsprint paper, this copy is inscribed in pencil with a large and bold *Dada* and is also designated (at lower right) *Copy # 1* and is dated *April 1921*.

This cover was designed by Marcel Duchamp but was executed by Man Ray and features at centre, Man Ray's photo of Duchamp's modified ready-made *Belle Haleine: Eau de Violette* (Beautiful Breath, Veil Water), a bottle of perfume having as its label a photo of Duchamp dressed as Rose Selavy, the whole printed in orange against a background composed of the words *new york dada april 1921* printed upside down and repeated endlessly top to bottom.

The appearance of *New York Dada* (April 1921) ironically marked the beginning of the end of Dada in New York. Created by Duchamp and Man Ray, the magazine for which this is the cover would be the only New York journal that would claim itself to be Dada, a claim that Man Ray took up and inscribed here in bold pencil letters over a large section. Wishing to incorporate *dada* in the title of this new magazine, Man Ray and Duchamp sought authorisation from Tzara for use of the word. In response to their tongue-in-cheek request Tzara replied, *You ask for authorization to name your periodical Dada. But Dada belongs to everybody*. In addition to printing Tzara's response in its entirety, this first and only issue featured this cover designed by Duchamp and executed by Man Ray.

As with so many self-published artistic journals, *New York Dada* was neither distributed nor sold, but circulated among friends with the hope that it would generate a following. *New York Dada*, however, was unable to ignite any further interest in dada and by the end of 1921, dada came to an end in New York and both Man Ray and Duchamp departed for Paris.

[Schwarz 390; see Schwarz 386 - 389; Schwarz Bibliography 17; Ades 2.51 (reprint)]. £15,000



59. DUCHAMP, Marcel. Schwarz, Arturo. *The Large Glass and Related Works*. Milan. Schwarz Gallery. 1967 - 1968.

2 vols. Folio. (425 x 260 mm). pp. xiv, 293, (5); viii, 142, (5). Vol. I with 9 etchings by Duchamp, 2 double-page and one with colour, as well as reproduction sketches, plans and notes [Schwarz 623 - 631]; Vol. II Illustrated with 9 original etchings by Marcel Duchamp. Vol. I in original publisher's printed wrappers, cloth chemise, and publisher's clear plexiglass slipcase with printed colour image of 'The Large Glass'; Vol. II in original publisher's printed wrappers, cloth chemise with printed title and slipcase with printed 'éros c'est la vie / Rose Sélavy'.

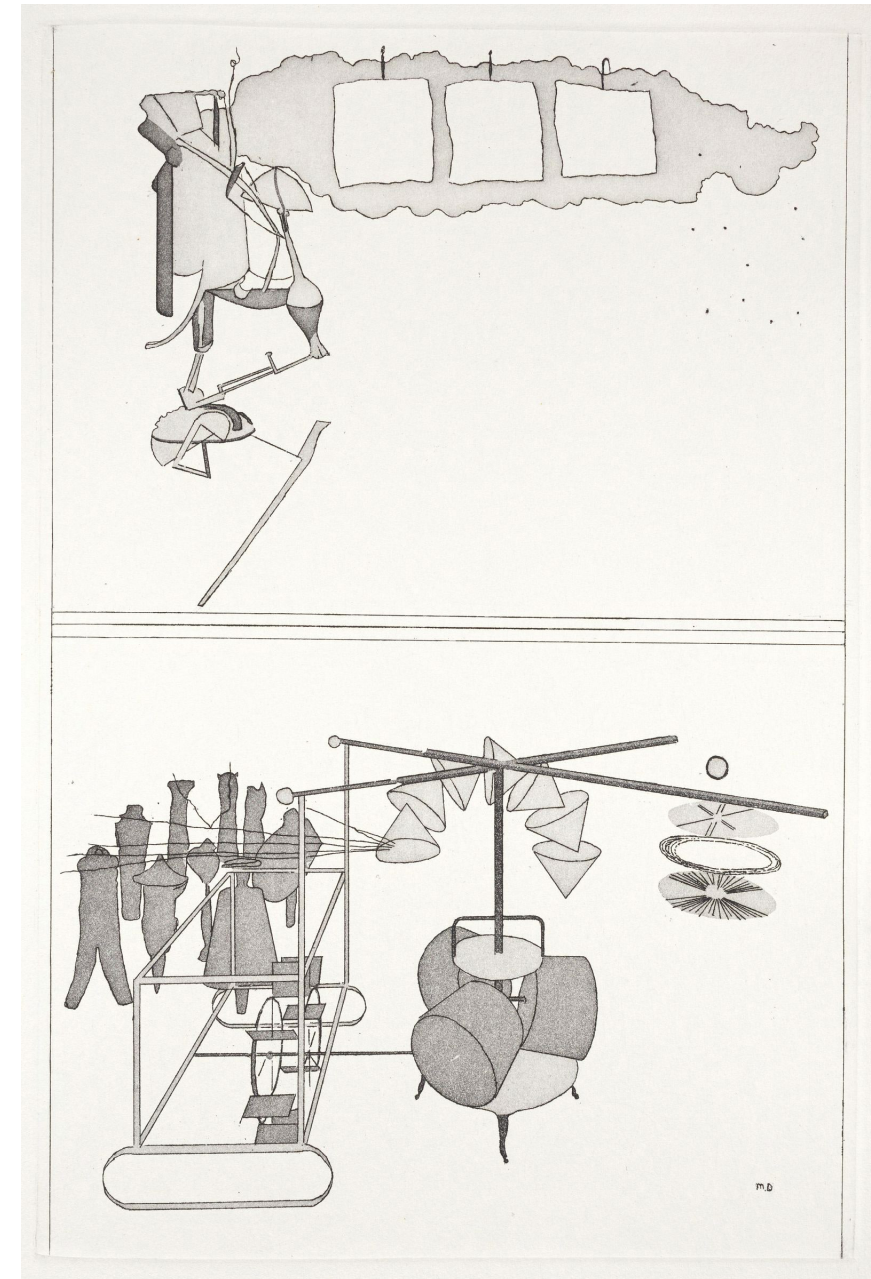
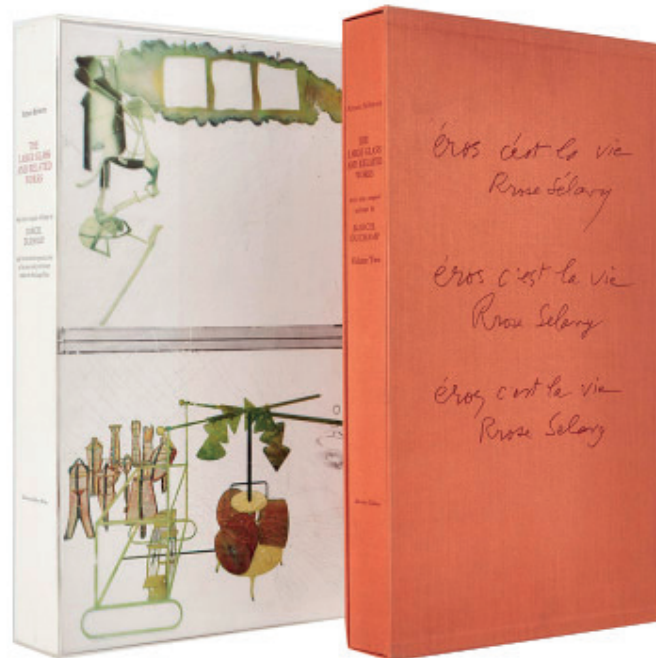
Marcel Duchamp's final, exegetic pronouncement on his *most important work*, *The Large Glass*.

From the edition limited to 150 numbered copies, with each volume signed by Duchamp and Schwarz.

Marcel Duchamp considered *The Large Glass* to be the *most important work I ever made*. A large kinetic structure composed of plate glass and lead wire, Duchamp constructed the work in New York from 1915 to 1923. The Schwarz-Duchamp collaboration, resulting in the present work, is based on the notes Duchamp made during construction of the *Large Glass*. All unpublished notes were recovered by Duchamp in 1964, and from this collection Arturo Schwarz selected the 39 most directly concerned with the *Large Glass*.

The 9 original etchings in Volume One illustrate the various components of the *Large Glass*, while the 9 in Volume Two illustrate figures *After Ingres*, *After Courbet*, *After Rodin*, etc. the *Large Glass* was meant to be a mechanically functioning apparatus composed of two principal elements: the *Bride* (several plates of glass located at top of structure) and the *Bachelors* (nine moulds).

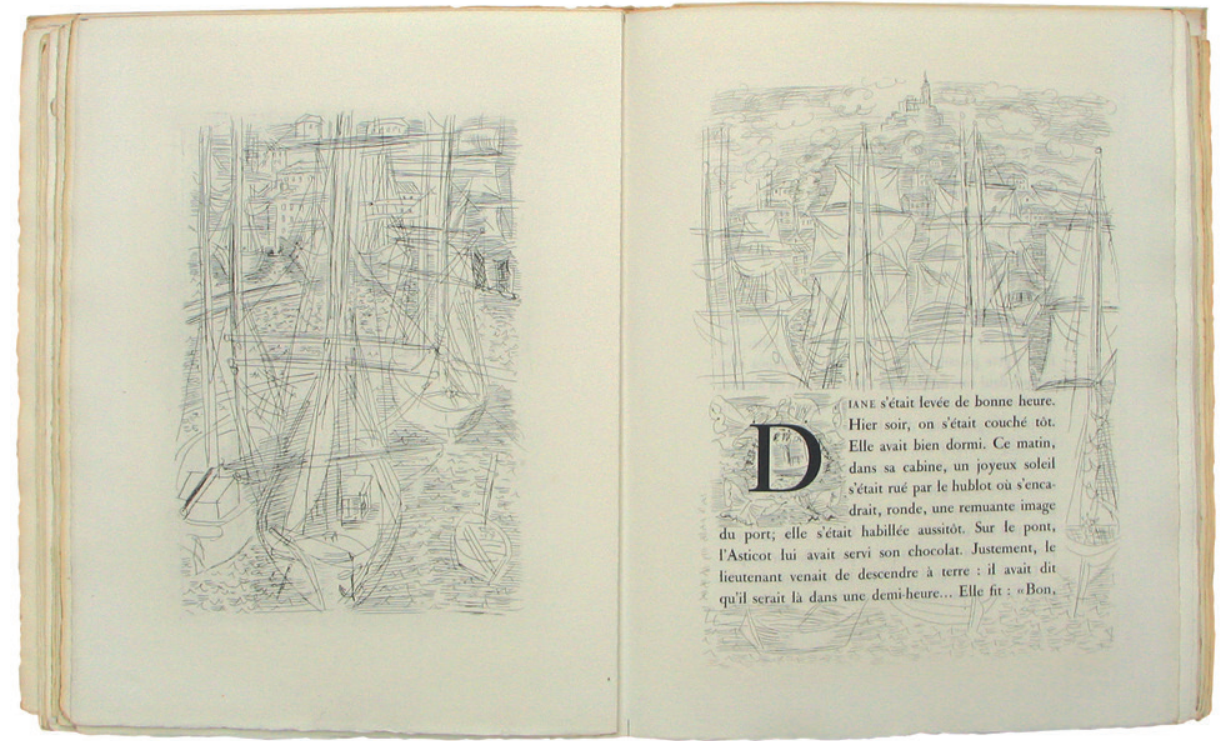
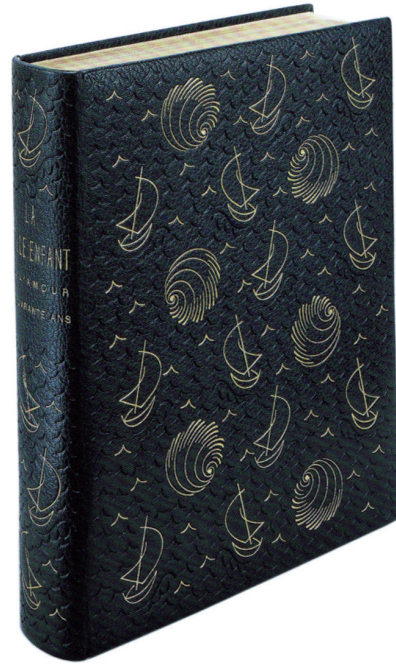
[Schwarz 643; Schwarz 658]. £17,500



60. DUFY, Raoul. Montfort, Eugène. La Belle-Enfant ou l'Amour à Quarante Ans. Paris. Ambroise Vollard, Editeur. 1930. Small folio. (330 x 260 mm). pp. 249, (viii). Illustrated half-title with Dufy's etching and justification verso, printed title with etched vignette recto and vignette verso and Chapitre Premier to Chapitre Quinzième of Montfort's text illustrated with ninety-four etchings, 16 full-page and hors-text, as well as text illustrations, vignettes and cul-de-lampes and the cover etching, all by Raoul Dufy, 'Tables' and final leaf with achevé d'imprimer; together with the additional suite of all of Dufy's etchings on vergé Montval. Full blue crushed morocco by Georges Cretté with his signature gilt, elaborate decorative tooling in gilt of stylised shells, boats under sail and waves with additional tooling in blind to form a decorative scheme over boards and spine, gilt title to spine, turn-ins with gilt rules, doublures and endpapers of matching blue watered silk, original publisher's printed wrappers with Dufy's etched cover and backstrip preserved, a.e.g., blue morocco-backed marbled board chemise with gilt title to spine and matching slipcase. An excellent copy from the édition de tête bound by Georges Cretté.

From the edition limited to 390 numbered copies (including 15 exemplaires d'exposition and 35 hors commerce), with this one of 30 from the édition de tête on Japon ancien initialled by Vollard and Dufy and with a suite of Dufy's etchings on vergé Montval.

[The Artist & The Book 93; From Manet to Hockney 85]. £12,000



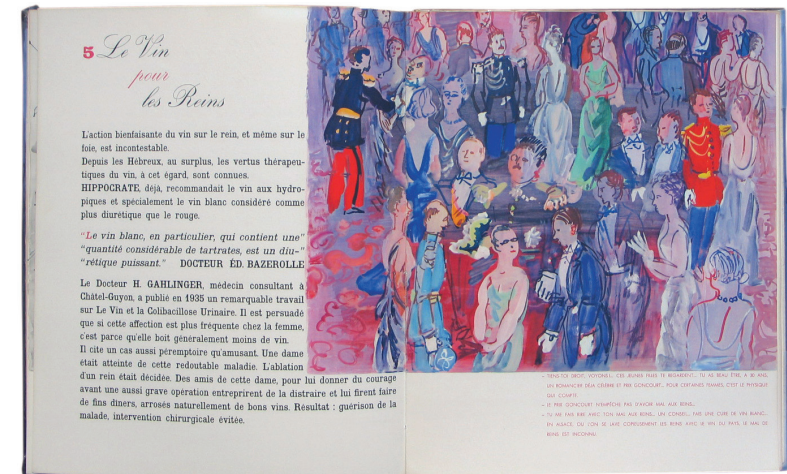
61. DUFY. Montfort, Eugène. La Belle-Enfant ou l'Amour à Quarante Ans. Paris. Ambroise Vollard Editeur. 1930. Small folio. (335 x 258 mm). Illustrated half-title with Dufy's etching and justification verso, printed title with etched vignette recto and vignette verso and Chapitre Premier to Chapitre Quinzième of Montfort's text illustrated with ninety-four etchings, 16 full-page and hors-text, as well as text illustrations, vignettes and cul-de-lampes and the cover etching, all by Raoul Dufy, 'Tables' and final leaf with achevé d'imprimer. Loose as issued in original publisher's pictorial cream printed wrappers with Dufy's etching to front cover. A very good copy with Raoul Dufy's illustrations for Eugène Montfort's text. From the edition limited to 390 numbered copies (including 15 exemplaires d'exposition and 35 hors commerce), with this one of 245 on vélin d'Arches.

[The Artist & The Book 93; From Manet to Hockney 85].

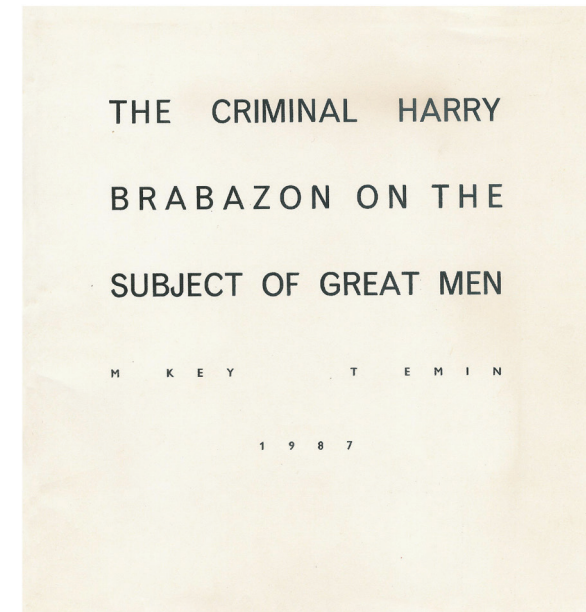
£2,500

62. DUFY. Derys, Gaston. Mon Docteur le Vin. Aquarelles de Raoul Dufy. Paris. Draeger Freres. 1936. 4to. pp. 44. With 19 colour illustrations by Dufy after watercolours. Original lithographed wrappers by Dufy.

£600

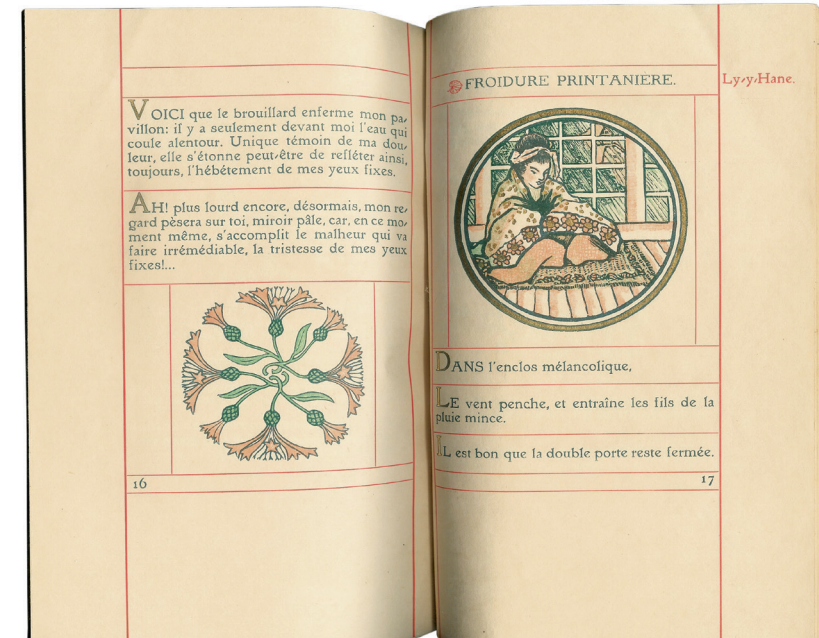


63. EBELING, Bernd and Hubert Gersch. *Geometrisch. Wuppertal. Verlag Kalender. 1960.* Square 4to. (275 x 300 mm). [7 unnumbered leaves]. Printed text rect only on six leaves of white paper (Concrete verse by Hubert Gersch) and with original monochrome lithograph by Bernd Ebeling printed on an inserted leaf of red silk, signed by the artist in black ink at foot. Original publishers printed patterned paper wrappers, spine with black cloth over staples as issued, titles in black to front cover, blue endpapers. **The collaborative artist book with verse by Hubert Gersch and illustration by Bernd Ebeling. From the edition limited to 50 copies, this copy unnumbered but with Ebeling's original lithograph on red silk signed in black ink by the artist. We can trace no copies of *Geometrisch* in institutions in Europe or the US. £450**



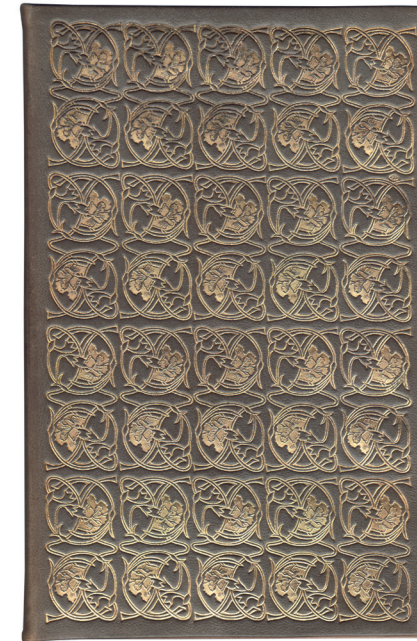
64. EMIN, Traci [sic]. *The Criminal Harry Brabazon on the Subject of Great Men. Poplar (London). Fawe Street Press. 1987.* Square 8vo. (220 x 210 mm). [8 unnumbered leaves]. Printed title with justification verso, leaf with original woodcut by Emin verso as frontispiece, five leaves with printed text and four further original woodcuts by Emin, final blank leaf; the text was set by Malcolm Key at the Fawe Street Press. Stitched as issued in original white paper wrappers and dust-jacket with printed titles to front cover. **The scarce early artist book by Emin illustrated with original woodcuts. From the edition limited to 20 numbered copies. £3,000**

65. (ERAGNY PRESS). PISSARRO, Lucien & Esther. Gautier, Judith. *Album de Poèmes Tirés du Livre de Jade. London. Eragny Press. 1911.* 8vo. (198 x 132 mm). [18 doubled leaves; pp. (i), 27, (i)]. Illustrated with vignette colour wood-engravings by Lucien Pissarro, printed text in turquoise and red with gilt initials printed in colour throughout, pages ruled in red. The wood engravings were designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. Original publisher's limp olive morocco, stitched in the Japanese style, title gilt to front cover with decorative gilt vignette, original (?) tan board slipcase. **An excellent presentation copy, the limp morocco wrappers matching the text block. From the edition limited to 130 copies, with this one of 120 on Japanese vellum. £9,500**



66. (ERAGNY PRESS). PISSARRO, Lucien. Nerval, Gérard de. *Histoire de la Reine du Matin et de Soliman, Prince de Genies. The Brook, Hammersmith. Eragny Press pour la Société des Cent Bibliophiles. 1909.* 8vo. (222 x 144 mm). [87 leaves (including blanks); pp. 159, (i)]. Leaf with half-title recto and limitation verso, leaf with pictorial title in blue and black with vignette and gilt highlighting verso, opening leaf with elaborate colour border, colour vignette and 6-line colour historiated initial with gilt heightening and de Nerval's text illustrated with 14 monochrome text vignettes, 5 tail-pieces and a head-piece all in blue, the head-piece with additional highlighting in gilt, 11 11-line historiated initials in colour and with gilt heightening, text in black with foliate ornaments throughout, footnotes in red, final leaf with colophon with Eragny Press vignette verso; the illustration and initials by Lucien Pissarro and engraved on wood by Esther and Lucien Pissarro in blue throughout. Original publisher's limp olive calf, front and rear covers with repeated stylised floral tool in gilt to form a dense mosaic decor, title gilt to spine, original card slipcase. **The beautiful Eragny Press edition and one of Lucien Pissarro's greatest productions in the original limp calf binding.** From the edition limited to 130 numbered copies on Arches with watermark *Les Cent Bibliophiles* with this nominatif copy (number 14) for M. Paul Blondeau. [Ray 267; see Benezit 2, 641].

£9,500

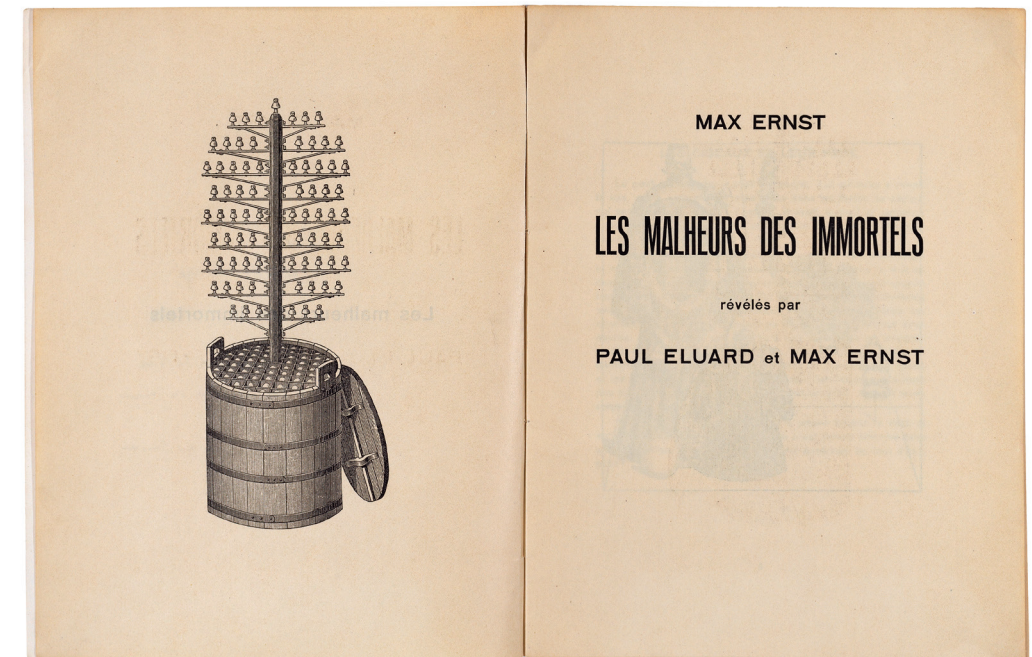
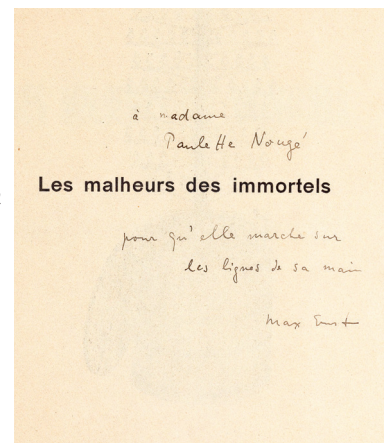


67. ERNI, Valéry, Paul. *Réflexions Simples sur le Corps. Lausanne. Chez André et Pierre Gonin. 1967.* Folio. (316 x 424 mm). pp. 132. Illustrated with 25 original lithographs by Hans Erni, printed by Mourlot, of which five are double-page, as well as numerous chapter headings, initial letters and text decorations. Loose as issued in publisher's cream embossed wrappers in portfolio. From the edition limited to 451 copies signed by Erni, with this one of 100 copies on vélin chiffon de Rives.

£1,000

68. ERNST, Max. Eluard, Paul. *Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst. Paris. Librairie Six. 1922.* 4to. (250 x 190 mm). [22 leaves; pp. 43, (i)]. Half-title with monochrome frontispiece by Ernst verso, printed title and Eluard's text illustrated with twenty monochrome plates after collages by Ernst, final leaf verso with advertisement and *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in black. **Presentation copy of the first edition of the seminal collaboration marking the boundary between dada and Surrealism.** From the small edition of unknown size on simili-japon with a presentation in black ink to the half-title: *à Madame / Paulette Nougé / Les malheurs des immortels [printed] / pour qu'elle marche sur / les lignes de sa main / Max Ernst.* [see 'De Parallèlement à Chanson Complète', pp. 167 - 174].

£9,500



69. ERNST, Max. La Femme 100 Têtes. Paris. Editions du Carrefour. 1929.

4to. (252 x 192 mm). [164 unnumbered leaves]. Leaf with justification verso, half-title, printed title, 3 leaves with Breton's 'Avis' and illustrated with 147 monochrome plates printed recto only after collages by Ernst, final leaf with *achevé d'imprimer* recto. Original publisher's turquoise printed wrappers with text and vignette to front cover and titles to spine in black.

The first part of Max Ernst's trilogy of collage novels: *La Femme 100 Têtes*. From the edition limited to 1,000 numbered copies, with this copy one of 900 on *vélin teinté*.

La Femme 100 Têtes is the first of Max Ernst's trilogy of Surrealist books with illustrations after his collages. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etching and engraving plates and each feature a descriptive caption by Ernst. The *Avis au Lecteur* serving as preface was written by André Breton. £7,500

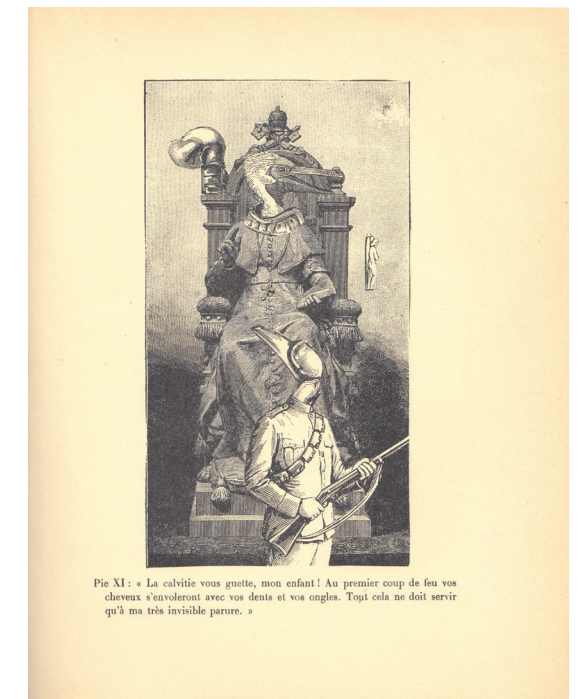
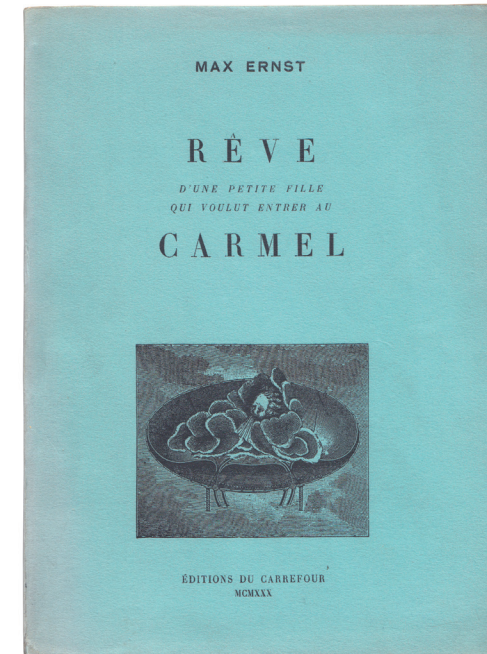
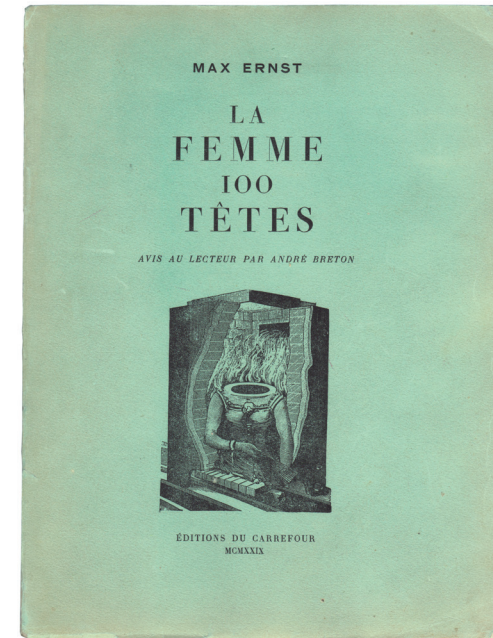
70. ERNST, Max. Rêve d'une Petite Fille Qui Voulut Entrer au Carmel. Paris. Editions du Carrefour. 1930.

4to. (238 x 188 mm). [88 unnumbered leaves]. Half-title with justification verso, printed title, 2 leaves with illustration ('L'Académie des Sciences') and introductory text, section titles for each part and illustrated with seventy-eight monochrome plates printed recto only by Ernst, each with printed caption, ('I - La Ténébreuse' with 22 plates, 'II - La Chevelure' with 25 plates, 'III - Le Couteau' with 21 plates, 'IV - Le Céleste Fiancé' with 10 plates), final leaf with *achevé d'imprimer* recto. Original publisher's turquoise printed wrappers with text and vignette to front cover and titles to spine in black.

Max Ernst's second collage novel *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*.

From the edition limited to 1,063 numbered copies, with this one of 1,000 copies on *vélin teinté*.

Rêve d'une Fille Qui Voulut Entrer au Carmel is the second of Max Ernst's trilogy of Surrealist books with illustrations after his collages, the first was *La Femme 100 Têtes* (1929) and the third, *Une Semaine de Bonté* (1934). £4,500



71. ERNST. *Une Semaine de Bonté, ou, Les Sept Elements Capitaux. Roman. Paris. Aux Editions Jeanne Bucher. 1934. 5 vols. 4to. (280 x 224 mm). Illustrated throughout with monochrome plates after Ernst's cut-up found etchings. Original publisher's printed colour wrappers (purple, green, red, blue and orange) with Yapp edges, original card slipcase with green illustrated label to front board and title label to spine. An excellent copy of Max Ernst's *Une Semaine de Bonté, ou les Sept Elements Capitaux*. From the edition limited to 816 copies, with this one of 800 on 'papier Navarre', each numbered in pencil as issued (many copies feature stamped numbers).*

£6,500



72. ERNST. Breton, André. *Le Chateau 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.*

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

£25,000



73. ERNST, Max. Péret, Benjamin. *Je Ne Mange Pas De Ce Pain-Là*. Paris. Editions Surréalistes. 1936, Janvier 31.

12mo. (156 x 112 mm). [52 leaves + 6 inserted leaves with Ernst's original etching; pp. 99, (ii)]. Half-title with 'Du Même Auteur' verso, original monochrome etching signed in pencil by Max Ernst as frontispiece on chine (sheet size: 140 x 105 mm) together with the additional suite of the same etching in blue, charcoal, green, purple and sanguine, each also on chine and signed in pencil by Ernst, printed title with copyright verso and Péret's 28 poems, two leaves with 'table des Matières', final leaf with justification recto and *achevé d'imprimer* verso. Full anthracite polished calf by Georges Leroux with his signature gilt and dated '1962', front board with onlaid cruciform motif composed of vertical and horizontal sections of snakeskin and two-tone polished calf, rear board with the motif inverted, smooth spine with gilt title, chocolate polished calf and brushed suede doublures and endpapers, original scarlet printed wrappers and backstrip preserved, a.e.g., chocolate suede-lined anthracite calf-backed wood board chemise with gilt title and matching slipcase.

Benjamin Péret's rare verse collection, here on scarlet paper, with Max Ernst's etching as frontispiece together with the very rare additional suite in colour, all signed by Ernst in pencil.

From the edition limited to 250 copies, with this copy one of 25 *exemplaires d'auteur* on scarlet *le Roy Louis teinte bourgogne* paper with an original etched frontispiece by Max Ernst on chine, exceptionally signed by the artist in pencil together with the additional suite of the same etching in blue, charcoal, green, purple and sanguine, also exceptionally signed.

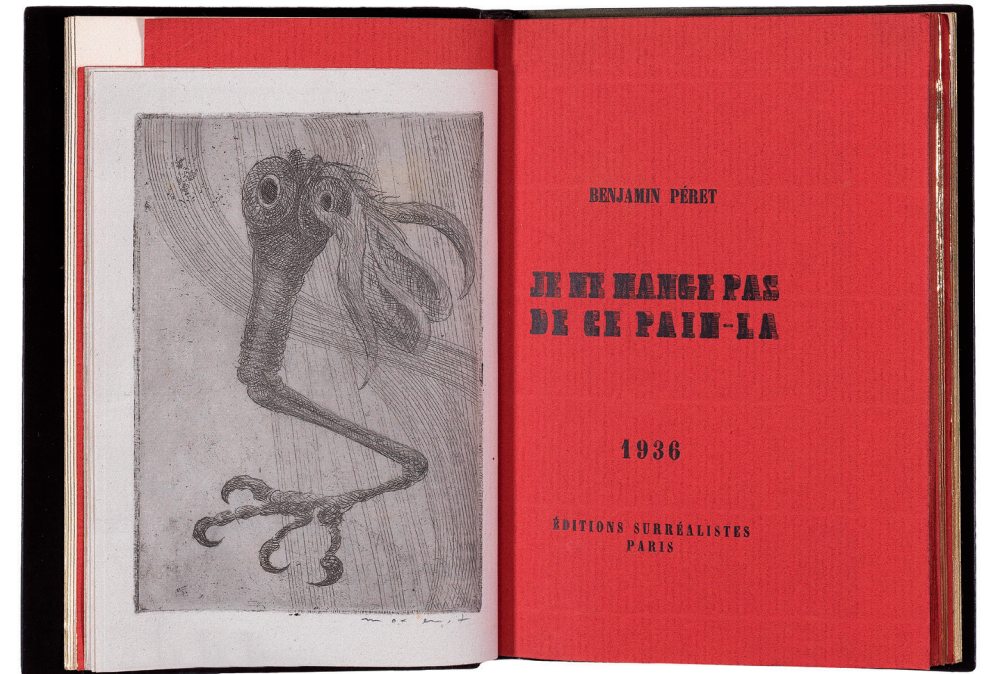
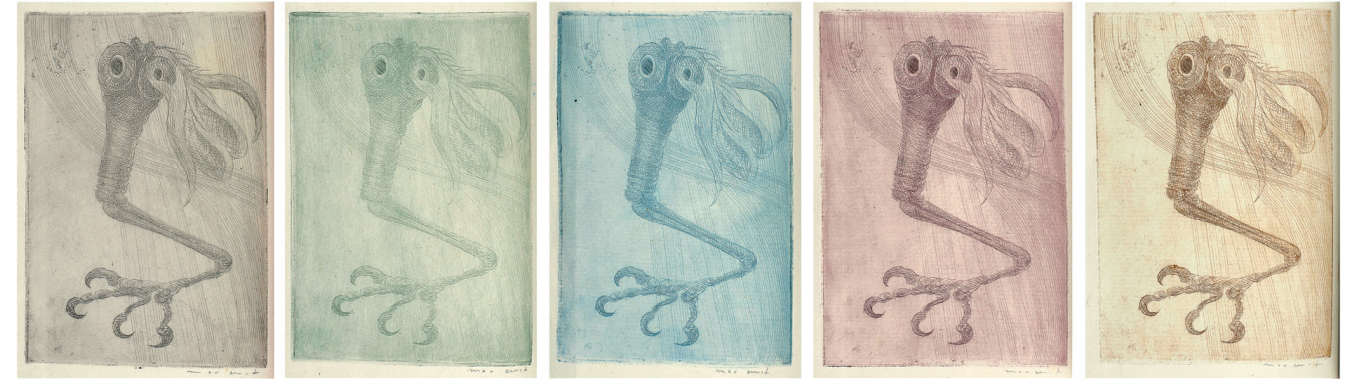
The additional suite in the present copy is of the utmost rarity: Spies, pace the justification of the book, lists the suite as having been issued solely with the first copy of the book (numbered 1 on Japon Nacré) while other sources suggest it was issued only with the 15 copies of the second paper (numbered 2 - 16 on Japon impérial), however, the Edmée Maus / Daniel Filipacchi copy on Japon Impérial contained the etching in only two states; the only other example of the present suite we trace was in Jacqueline Breton's copy, also, as here, on scarlet *le Roy Louis teinte bourgogne*. Breton's suite was not signed by Ernst.

Also included in the present copy, tipped-in, is the original subscription leaf for the book also printed on scarlet paper.

This rare collaboration between Benjamin Péret and Max Ernst, with Ernst providing a Surrealist etching as the frontispiece for twenty-eight of Péret's poems, features some of Péret's most virulent polemic. In 1959, on his death, the title of the work was used as Péret's epitaph in the cemetery in Batignolles.

[Spies 18, A & B; Gershman pg. 32; see lot 105 in 'Bibliothèque d'un Amateur Européen', Christie's Paris, 2006 for Jacqueline Breton's copy].

£60,000



74. ERNST, 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 Néculecá', 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* Ecru / Lely.

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

£7,500

75. ERNST, Max. Eluard, Paul. *Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst*. Paris. Éditions de la Revue Fontaine. 1945. 8vo. (224 x 164 mm). [24 unnumbered leaves]. Half-title with monochrome frontispiece by Ernst verso, printed title and Eluard's text illustrated with twenty plates after collages by Ernst, final leaf of text with publisher's note concerning the first edition verso, leaf with *achevé d'imprimer* and justification recto, printer's credit verso. Original publisher's printed wrappers with titles to front cover and spine in green and black. **An excellent unsophisticated copy from the édition de tête, limited to 10 copies on Madagascar, of the second edition of the seminal collaboration marking the boundary between dada and Surrealism.** From the edition limited to 1,860 numbered or lettered copies, with this one of 10 lettered hors commerce copies from the édition de tête on Madagascar.

£2,500

76. ERNST, Max. Tzara, Tristan. *Le Coeur à Gaz*. Paris. G[uy]. L[évis]. M[ano]. 1946. 4to. (251 x 119.5 mm). [23 leaves]. Blank leaf, pp. 39 + justification leaf, final blank leaf. Illustrated with original colour drypoint engraving by Max Ernst as frontispiece. Black calf-backed marbled paper boards by Pierre-Lucien Martin with his signature gilt, orange endpapers, gilt title to spine, original publisher's grey printed wrappers and backstrip preserved, t.e.g. **One of 25 copies with Ernst's signed frontispiece.** From the edition limited to 405 copies, with this one of 25 édition de tête copies on Hollande Van Gelder, containing Ernst's frontispiece engraving, signed and numbered in pencil.

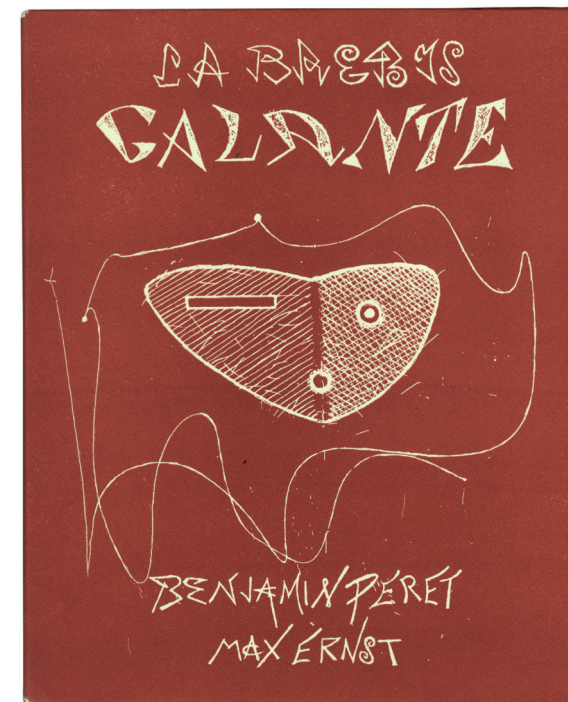
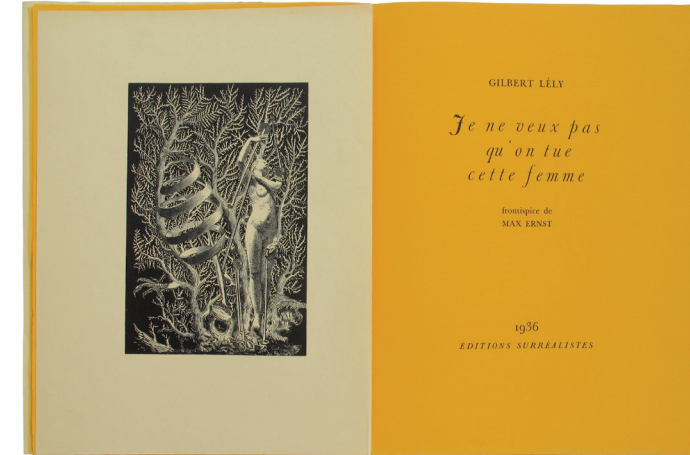
[Berggruen 23].

£15,000

77. 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].

£4,500



78. 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 paperstock, 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. [Spies / Leppien 30A].

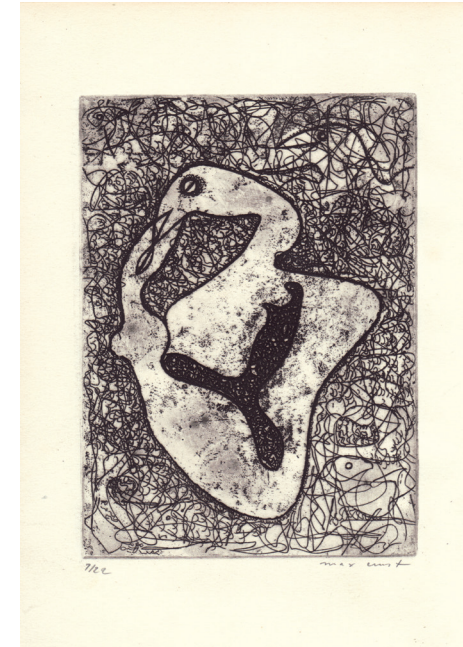
£8,500

79. 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].

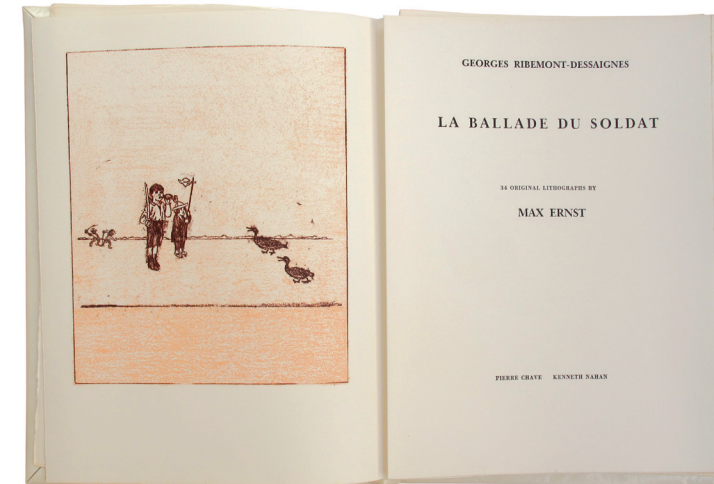
£12,500

80. ERNST, Max. Artaud, Antonin. Galapagos. Les Îles du bout du monde. Paris. Louis Broder. 1955. 8vo. (228 x 170 mm). [28 leaves: 14 bifolia; pp. 42, (iii)]. Half-title, monochrome etched frontispiece verso, printed title and Artaud's text illustrated with nine original colour etchings by Max Ernst, three full-page, one printed without colour as issued (sheet size: 210 x 155 mm), final leaf with justification; the wrappers and spine also feature a large original colour etching by Ernst. The original colour frottage is bound in before the half-title. Full turquoise polished calf by Pierre-Lucien Martin with his signature gilt and dated '1962', front and rear boards with elaborate inlaid sections of colour polished calf to form an abstract decorative mosaic scheme, additional inlays to spine for same, gilt title direct to spine, turquoise polished calf doublures and endpapers, original wrapper with Ernst's colour etching preserved, folded and mounted on a tab, a.e.g., turquoise calf-backed grey suede-lined grey board chemise and matching calf-lined board slipcase. **An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.** From the edition limited to 135 numbered copies on vélin de Rives signed by Ernst, with this one of the first 20 édition de tête examples with Ernst's original colour frottage, signed at lower right and numbered at lower left by the artist in pencil. Also included, bound in at the conclusion of the book, are two proofs of the illustrations - after Ernst's original collages - for the decoration for the front and rear boards of the slipcase; as for the slipcase for the unbound book, these proofs are printed on grey laid paper. [Spies 59, I - XI].

£35,000



81. ERNST, Max. Ribemont-Dessaignes, Georges. La Ballade du Soldat. Vence. Pierre Chave / Kenneth Nahan. 1972. Folio. (396 x 288 mm). [27 bifolia: 54 leaves; pp. 95, (i)]. Leaf with half-title and justification verso, leaf with original colour lithograph verso as frontispiece, printed title and Ribemont-Dessaigne's verse illustrated with 34 original colour lithographs (frontispiece and 24 full-page, 9 as head- or tail-pieces) and 2 original vignettes by Max Ernst, 'Table of Lithographs', final leaf with colophon recto and copyright verso. Loose as issued in original publisher's printed wrappers with vignette by Ernst to front cover, blue cloth chemise with purple vignette (a reduced version of that for the wrapper) and title to spine in purple, matching slipcase. From the edition limited to 714 numbered copies, with this one of 217 copies on Vélín d'Arches in English, signed by the author and artist. £2,000



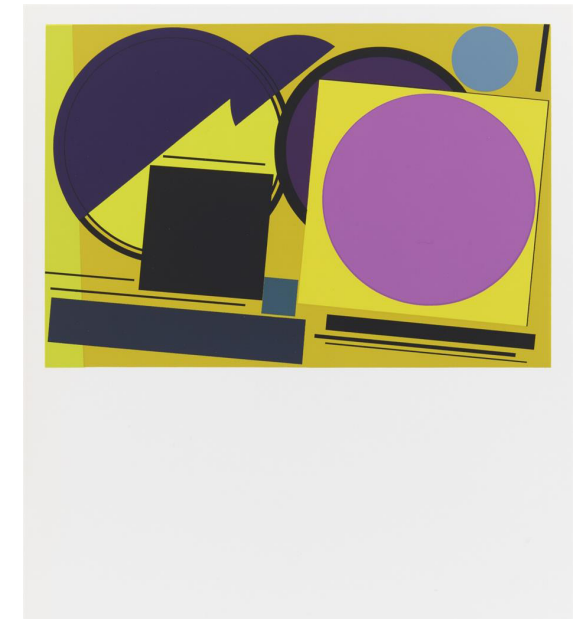
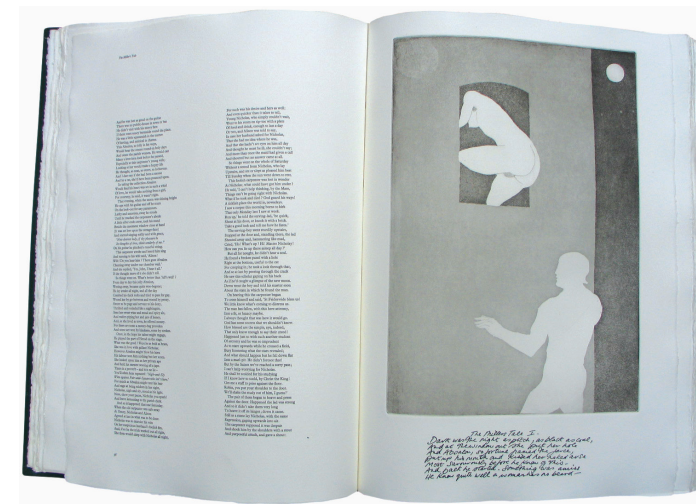
82. FAUTRIER. Paulhan, Jean. L'Enragé. Paris. Librairie Auguste Blaizot. 1949. Folio. pp. 64. Illustrated with colour frontispiece etching, five full-page reproductions of paintings, 23 etchings (21 in colour), a woodcut (four images on a single spread) and two lithographs, for the title and the wrapper. Original publisher's printed lithograph wrappers, chemise and slipcase. From the edition limited to 250 copies, with this one of 204 examples on Marais. Also included, loosely inserted, is an additional colour reproduction not called for in the justification. £8,500

83. FINI. Réage, Pauline. Histoire d'O. Illustrée par Leonor Fini. Paris. La Compagnie des bibliophiles au cercle du livre précieux. 1962. Folio. pp. 184. Illustrated with 12 plates by Leonor Fini. Loose as issued in wrappers, with publisher's black velvet-covered chemise and slipcase. From the edition limited to 352 copies, with this copy marked H. C. £1,250



84. FORAIN AND RAFFAELLI. Huysmans, J. K. Croquis Parisiens. Eaux-Fortes de Forain & Raffaelli. Paris. Henri Vaton, Libraire-Editeur. 1880. 8vo. (225 x 165 mm). pp. 108. Printed title in red and black, Huysmans text illustrated with 8 original etchings and two planches refusées each in three or four states, initials and head-pieces in red throughout. Contemporary purple morocco-backed marbled boards, banded spine with gilt title in six compartments, marbled endpapers, original wrappers with printed titles in red and black preserved, t.e.g. A good copy of Croquis Parisiens with two signed etchings, the plates in numerous states and with a leaf of manuscript. From the edition limited to 545 copies, this unnumbered copy on laid paper (Arches?) with the plates in three or four states including two signed plates. [The Artist and the Book 108]. £5,000

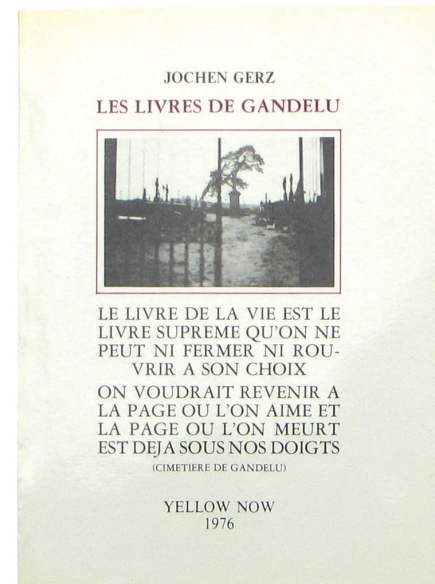
85. FRINK, Elisabeth. Etchings illustrating Chaucer's 'Canterbury Tales.' Introduction and Translation by Nevill Coghill. London. Waddington. 1972. Large folio. (648 x 928 mm) pp. 189. 19 original etchings by Elisabeth Frink. Publisher's full green kid grain cloth with gold-blocked design on the front cover. An excellent copy of Elisabeth Frink's illustrations for Chaucer's *Canterbury Tales*. From the edition limited to 300 copies, with this one of 50 copies, numbered B51 - B100 cloth bound, signed and numbered by the artist. £5,000



86. FRUHTRUNK. Gomringer. Fruhtrunk. Starnberg. Josef Keller Verlag. 1978. Folio. (305 x 252 mm). pp. 94 + 29 leaves. 28 colour silkscreen prints by Gunter Fruhtrunk printed recto only on loose sheets, with printed title and number in the edition printed in grey to verso. Loose as issued in original publisher's white folder with '28 Serigraphien' printed to front. Monographic study on Gunter Fruhtrunk accompanied by 28 colour screenprints by the artist. £1,250



87. GERZ, Jochen. Les Livres de Gandelu. Liege. Yellow Now. 1976. 8vo. Unpaginated. Illustrated throughout with black and white photographic reproductions of marble headstones at the Gandelu cemetery. Each of the headstones are those in the traditional shape of an open book. Original publisher's wrappers. Deluxe edition, limited to 12 copies, each signed and numbered by Gerz on the justification (the artist has signed and numbered in reverse, as if writing in a mirror). Each of these deluxe copies are accompanied by an original miniature slab of white marble, carved into the shape of an open-book grave headstone. The marble is numbered on the verso in pencil. £1,800



88. 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]. £7,500

89. GIACOMETTI, Lely, Gilbert. La Folie Tristan. Poème Anglo-Normand du XIIe Siècle Traduit Librement dans Son Mètre Original. Paris. Jean Hugues, Libraire. 1959. 8vo. (152 x 104 mm). [34 leaves including inserted bifolium with Giacometti's engraving; pp. 57, (i)]. Half-title, title, 'Préface', original etching by Alberto Giacometti as frontispiece (double page printed on a single sheet) signed in pencil and Chant I - Chant III of Lely's translation printed in italic throughout, 'Envoi' and final leaf with justification recto. Sheet size: c.150 x 104 mm; engraving sheet size: 152 x 204 mm. Original publisher's printed wrappers with titles in black to front cover and spine and vignette to rear cover. **A good unopened and unsophisticated copy of the édition de tête in the original wrappers.** From the edition limited to 277 numbered copies on vélin de pur chiffon, with this one of the first 50 édition de tête copies with Giacometti's signed engraved frontispiece and the colophon signed by Gilbert Lely; a further 12 hors commerce 'de présent' copies were issued as well as the 215 copies without Lely's signature or Giacometti's frontispiece.

[Lust 103].

£7,500

90. GIACOMETTI, Alberto. 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.

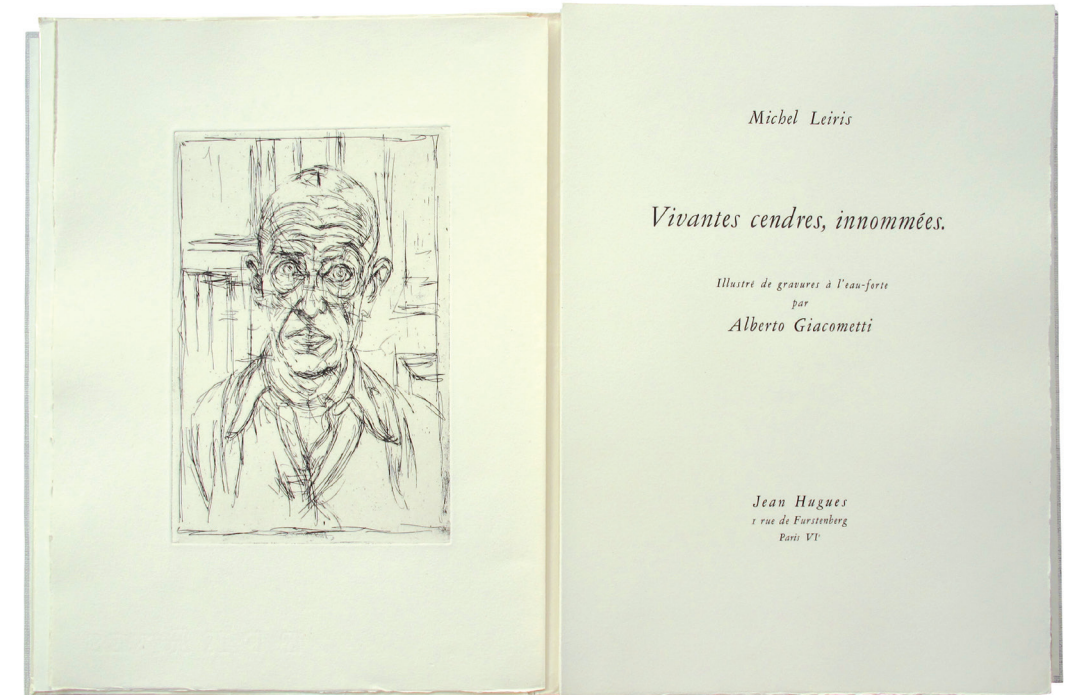
From the edition limited to 100 numbered copies on vélin de Rives, with this one of 90 numbered in Arabic numerals, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues.

[Lust 108 - 120; Logan 225].

£17,500

91. GONCOURT, Jules de. Burty, Philippe. Eaux-Fortes de Jules de Goncourt. Notice et catalogue de Phillippe Burty. Paris. Librairie de l'art. 1876. Folio. (iv), xix, 23. 20 original etchings by Goncourt. Bound in contemporary red calf-backed boards. **From the edition limited to 300 copies, with this one of 200 examples with the plates printed on Hollande.**

£1,200



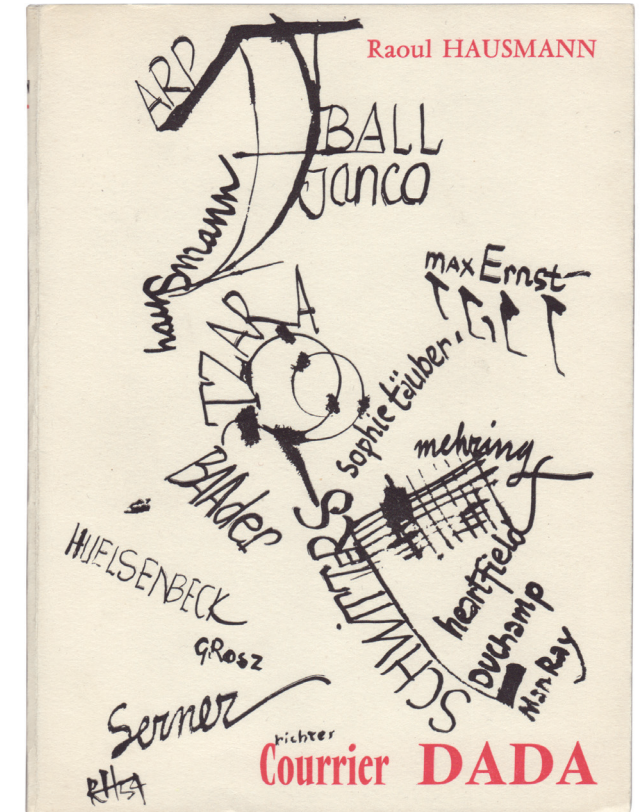
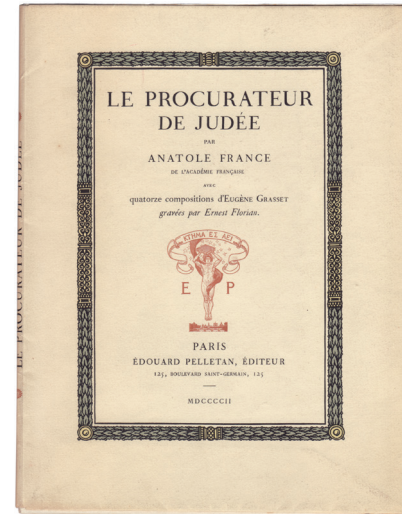
92. GRASSET, Eugène. Histoire des Quatre Fils Aymon - Très Nobles et Très Vaillans Chevaliers. Paris. H. Launette Editeur. 1883. 4to. (280 x 228 mm). pp. (vi), 224, (xvi). Each page with decorative border and many full page plates and section headings, all in colour after Grasset. Full dark green crushed morocco by Marius Michel with his signature gilt, front board with elaborate cuir ciselé decoration to surround central armorial with title tooled in black, the decoration of floral, foliate and bestial devices in colour calf representing a coat of arms, banded spine in six compartments, turn-ins ruled in gilt, patterned decorative silk doublures and endpapers, original printed and decorative chromolithograph wrappers (two sets) preserved, a.e.g., silk place-marker, marbled board slipcase. **Grasset's finest illustrated book and one of the icons of Art Nouveau in a cuir ciselé binding by Marius Michel.** From the édition de luxe limited to 200 copies, with this one of 100 numbered copies on papier de Chine. [Ray 357].

£6,500

93. GRASSET, Eugène. France, Anatole. Le Procureur de Judée. Paris. Edouard Pelletan, Editeur. 1902. 4to. (247 x 192 mm). [13 bifolia; pp. 44, (i)]. Half-title, colour frontispiece portrait of Pilate, printed title with decorative colour frame and publisher's vignette in sanguine, three colour vignettes, four monochrome vignettes, two full-page medallion portraits with decorative surrounds, two five-line colour initials, decorative vignettes and head- and tail-piece, all engraved on wood by Ernest Florian after Eugène Grasset, the colour illustrations printed in two, three or four colours. Loose as issued in original publisher's printed wrappers, titles in black with publisher's sanguine vignette and decorative frame to front cover, title to spine in black and additional vignette in sanguine to rear cover. **Grasset's scarce Le Procureur de Judée in the original wrappers.**

From the edition limited to 430 copies, with this copy on chine and inscribed: Exemple F. / H. C. [Ray 358].

£550



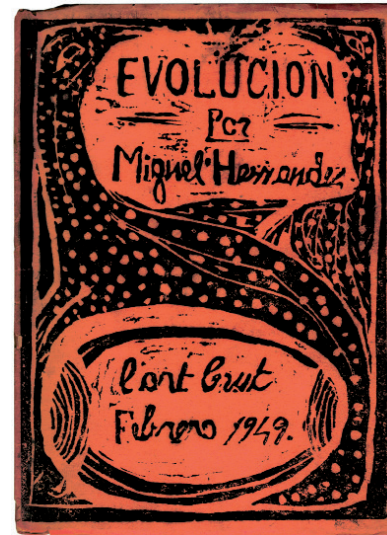
94. HAUSMANN, Raoul. Courier Dada. Suivi d'Une Bibliographie de l'Auteur par Poupard-Lieussou. Paris. Le Terrain Vague. 1958. 8vo. (192 x 142 mm). pp. 157, (1). Illustrated with monochrome hors texte plates throughout. Original publisher's printed wrappers with illustration after Hausmann in black and titles in red. **The édition de tête with Hausmann's original gouache.** From the édition de tête limited to 50 copies on 'papier Roto-Creme' with an original colour gouache by Hausmann, signed and dated in ink; the ordinary edition of the book has no limitation. [Ray 357].

£4,500

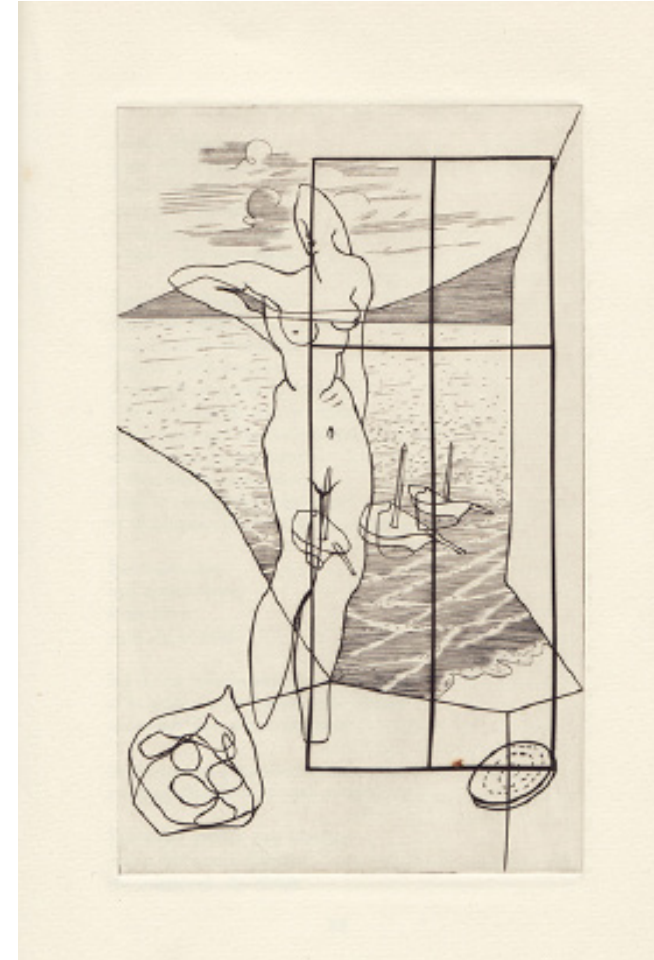
95. HAYTER, Hugnet, Georges. Ombres Portées Ornées de Cinq Gravures au Burin de Stanley William Hayter. Paris. Editions de la Montagne. 1932. 8vo. (262 x 170 mm). [32 leaves; pp. 60]. Half-title with 'Du Même Auteur' verso, printed title in red and black and Hugnet's verse illustrated with 5 original monochrome etchings by Hayter, leaf with 'Table' recto, leaf with justification recto and achevé d'imprimer verso. Original publisher's printed wrappers with titles in red and black to front cover. **Myrtille Hugnet's copy of her husband's Ombres Portées with a long and tender presentation.** From the edition limited to 79 numbered copies signed by the author and the artist, with this one of 50 on Hollande van Gelder and with a long, 18-line, presentation in black ink on the half-title: *à Myrtille, / mon doux, mon tendre et bel amour ... à notre amour parfait. / Georges / 6 Octobre 1949.*

[see The Artist and the Book 1860 - 1960, pg. 92 which gives the title as 'Ombres Parties']. £3,500

96. HERNANDEZ, Miguel. Evolucion / Evolution. (Paris). L'Art Brut. 1949, Febrero. 8vo. (190 x 137 mm). [16 leaves]. Leaf with printed title recto and first poem 'Dibujo Numero Uno' verso, the following recto with original linocut and 14 further 'Dibujo' poems each with facing original monochrome linocut, final verso blank. Printed text in double columns in Spanish and French throughout, the 'Dibujo' poems numbered 1 - 15 and 'Uno' to 'Quince'; sheet size: 185 x 135 mm. Stapled as issued in original salmon pink paper wrappers, front cover with linocut illustration and title. **Miguel Hernandez's very scarce Art Brut artist book.** Although the book was published without an explicit limitation, it seems likely that the edition was small; Dubuffet's *LeR DLa CaNpaNe paR DUBUFe J* published a very short time prior to *Evolucion* and in a very similar format, was issued in an edition of only 165 copies. This scarce collection is of particular rarity. £4,000



97. HUGNET, Georges. Brigitte Bardot. (Original Collage). (Paris). 1962, 'L'Herbère le 2 Janvier'. 8vo. (145 x 100 mm). Original monochrome photograph with additional excised applied elements recto, verso with photographer's credit and manuscript text by Hugnet in black ink. Framed under passepartout with verso visible by excision. **A beautiful original photo-collage by Georges Hugnet, featuring Brigitte Bardot, sent to Charles Ratton.** £7,500





Please contact us for full descriptions and further images





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