

Sims Reed Ltd.

Illustrated Books, Part II: I - Z

Spring 2020

**Stern
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Illustrated Books, *Part II: I - Z*

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Please contact us for full descriptions and further images

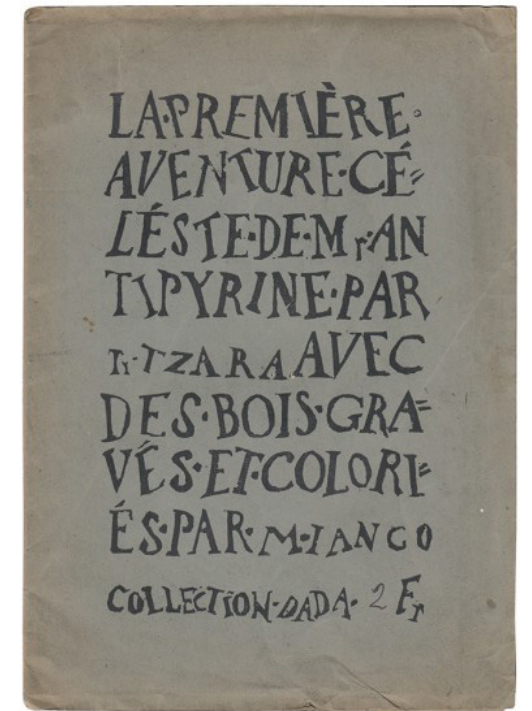
Images read clockwise from top left

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

98. IBELS, Henri-Gabriel. Le Centenaire de Robert Macaire. (Paris). c.1920. Folio. (320 x 242 mm). Maquette for unpublished project, consisting of 40 original drawings, sketches and prints by Ibels, with accompanying handwritten text, all executed on various paper and card stock in various sizes. Loose in manilla folder with various manuscript titles: 'Robert Macaire' in black and blue crayon in different hands and 'Etudes', 'Inedit' &c. A fascinating collection of original drawings and preparatory sketches by Henri-Gabriel Ibels for *Les Centenaire de Robert Macaire*. £4,500

99. JANCO, Marcel. Tzara, Tristan. La Première Aventure Célèste de Mr Antipyrine. Zürich. Collection Dada (l'imprimerie J. Heuberger). 1916, 20th July. 8vo. (235 x 166 mm). [8 unnumbered leaves]. Printed title with blank verso and seven leaves with Tzara's verse drama 'La Première Aventure Célèste de Mr Antipyrine' with 6 full-page woodcut plates in azure and black and final monochrome woodcut tail-piece by Marcel Janco; three corrections in manuscript to text: 'LA PARABOLE' for 'LA PARAPOLE' (in red ink), 'chacun' for 'chaq' un' (in ink) and 's'aplatisse' for 's'aplatisa' (in ink), justification printed to rear wrapper recto. Original publisher's blue / grey stapled printed wrappers with typographic woodcut title by Janco in black with manuscript price: '2 Fr.' to front cover, printed advertisements to rear cover. A very good copy of the first edition of Tzara's first book and the first publication of Zurich dada. Although the edition is unspecified on the justification other than ten examples on 'Hollande' with hand-coloured woodcuts, Castleman gives an entire edition of 510 copies. [Berggruen 1; A Century of Artist's Books 176; Tzara. Dada. Etc. 5; Ex-Libris 5, 294; see 'Dada', Editions du Centre Pompidou, 2006]. £10,000

100. KOHLER, Stephan. Mexico. Hamburg. Edizioni CTL (Clemens Tobias-Lange). 2000. 2 vols. (190 x 510 mm). [11 bifolia: 22 unnumbered leaves in each vol.]. Leaf with publisher's imprint for each vol., pictorial title to each vol., printed text and 31 original monochrome photographs by Stephan Köhler on handmade silver-gelatine penetrated Japanese paper with printed letterpress text by Catalino in double columns in English and Spanish, final leaf in vol. 2 with justification; text and illustration recto only throughout. Original publisher's metal-backed screenprinted cloth, loose sheets bound on steel rods, title in black split between vols., original wood slipcase. Stephan Köhler's scarce innovative artist book with original photographs. From the edition limited to 25 copies signed by Stephan Köhler and Clemens Tobias-Lange (the publisher) to the justification; 10 artist proofs were also issued. £2,250



101. KOKOSCHKA, Oskar. 'O Ewigkeit - du Donnerwort'. 9 Lithographien zu der Cantate (II. Composition) des J. S. Bach von Oskar Kokoschka. Berlin. Verlag Fritz Gurlitt. 1916 / 1917. Large folio. (685 x 525 mm). [12 leaves]. Leaf with dedicatory 5 line poem by Kokoschka (?) and eleven original lithographs by Kokoschka printed in black on uncut sheets of Hollande van Gelder Zonen (retaining deckle edges), each signed in pencil by the artist lower right. (Sheet size: 670 x 510 mm). Original publisher's parchment-backed grey paper board portfolio, printed title in black to upper board. **The de luxe issue of Kokoschka's O Ewigkeit with each of the lithographs on Van Gelder Zonen and signed by the artist in pencil at lower right; the series was issued in an unnumbered edition of approximately 25 copies.**

Oskar Kokoschka's series of lithographs to illustrate Bach's Cantata 60 (*O Eternity, Thou World of Thunder*) was inspired by his turbulent but fecund relationship with Alma Mahler. The series, conceived as early as 1914 but not published until 1916 / 1917, appeared in a number of formats and editions and scholarship on the subject is confused. This de luxe edition consists of eleven signed lithographs (rather than the nine mentioned on the portfolio) on Hollande van Gelder Zonen and does include a leaf of text with 5 lines of verse. A standard edition was printed in 1917 in an edition of 100 copies with the first lithograph signed and the remainder initialled, and a second edition was printed in 1918 and issued in portfolio and bound issues.

This de luxe issue is of extreme rarity.

The list of plates are as follows:

Selbstbildnis (Brustbild mit Zeichenstift)

Drachen über eine Flamme

Der Wanderer im Gewitter

Das Weib führt den Mann

Die Flehende

Das letzte Lager

Furcht und Hoffnung (Der Mann tröstet das Weib

Mann und Weib auf der Sterbeweg

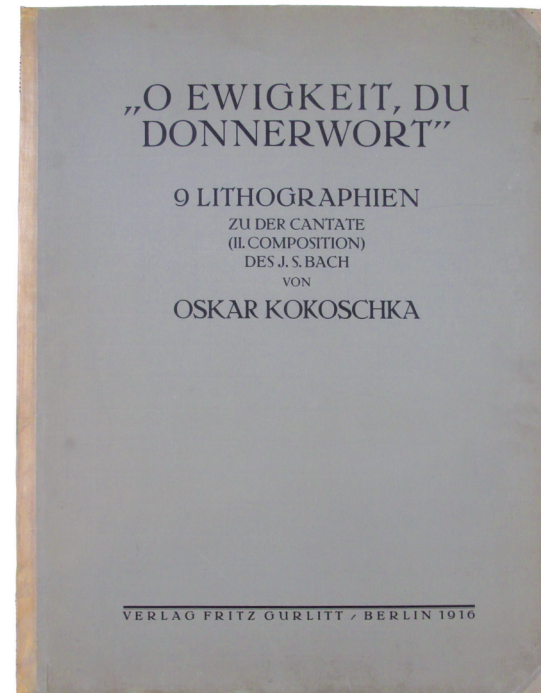
Der Adler ('Selig sind die Toten')

Der Mann erhebt seinen Kopf aus dem Grabe, auf dem das

Weib sitzt

Pietà ('Es ist genug')

[Wingler / Welz 58 - 68; *The Artist & the Book* 150 & From Manet to Hockney 45 (both second editions)]. £25,000

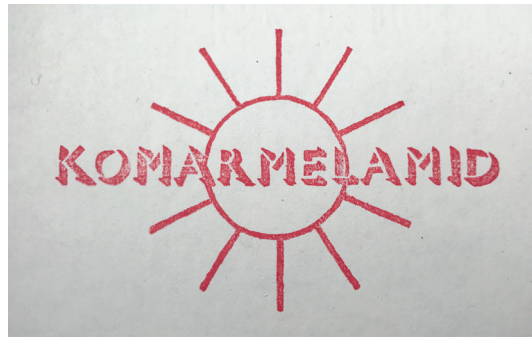


102. KOMAR & MELAMID. A Catalogue of Superobjects - Supercomfort for Superpeople. New York. Ronald Feldman Fine Arts. 1977. Folio. (274 x 228 mm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour chromogenic photographs (8" x 10" or the reverse), each with label verso with number, the artists' stamp and publisher's signature, each within protective transparent plastic sleeve and accompanied by leaf of descriptive text, final leaf with justification. Loose as issued in original grey cloth paper-lined box, artist's red stamp to inside of lid, with original brown paper outer wrapper with matching number to that of the copy in pencil. The superb, subversive photographic portfolio satirising capitalism and communism.

From the edition limited to 100 copies - only 56 were in fact produced - with each photograph with label verso stamped by the artists and numbered and signed by the publisher; the work is not signed by the artist themselves for obvious reasons.

The Socialization of the Modern World is a reality. (Komar & Melamid).

A catalogue of Superobjects - Supercomfort for Superpeople, presented here, was the subversive and satirical photographic portfolio that was produced in the absence of dissident Soviet artists Komar and Melamid's from smuggled negatives printed in the US. The artists, as one might expect, were refused permission to attend their first New York exhibition by a Soviet regime that was unappreciative of others' efforts to satirise it and that despite the inherent ironies - distortion of Soviet reality indeed - in its own condemnatory syntax. The portfolio, a distorted and satirical re-imagining of an American sales catalogue, describes fantastical consumer articles, devices and products, all linked distinctly to a time with a strong Cold War flavour. The Charog-15, for example, a metallic face-grill, will protect the purity of your thoughts, the associations of thought crime and mental or ideological pollution is evident, while the Kniliya, a desk hung from the neck is the way to Phenomenal Erudition! that keeps you together with food for thought. All of the depicted objects highlight and satirise both repressive social hegemony on the one hand and, from a perspective of all being equal but some being more equal than others, unbridled social ambition and untrammelled consumerism, on the other. £20,000



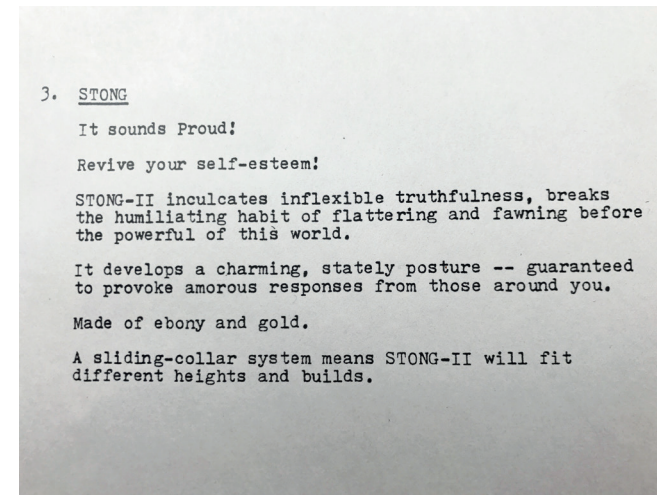
7. KHAASHA

For a Healthy Body -- a Healthy Spirit!

A sniffing apparatus for the head, KHAASHA-200 will replace the anxious odors of the world with the single, stable scent of your desire!

This elegant piece of jewelry made of gold or silver holds the source of the smell you want to smell.

Just fill this special, medium-size chalice with a small piece of your love's skin or hair, flower petals, or whatever you prefer -- by inclination and conviction.



3. STONG

It sounds Proud!

Revive your self-esteem!

STONG-II inculcates inflexible truthfulness, breaks the humiliating habit of flattering and fawning before the powerful of this world.

It develops a charming, stately posture -- guaranteed to provoke amorous responses from those around you.

Made of ebony and gold.

A sliding-collar system means STONG-II will fit different heights and builds.



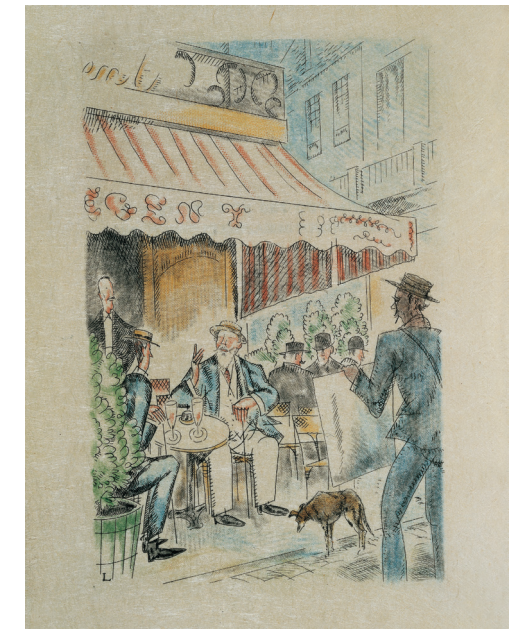
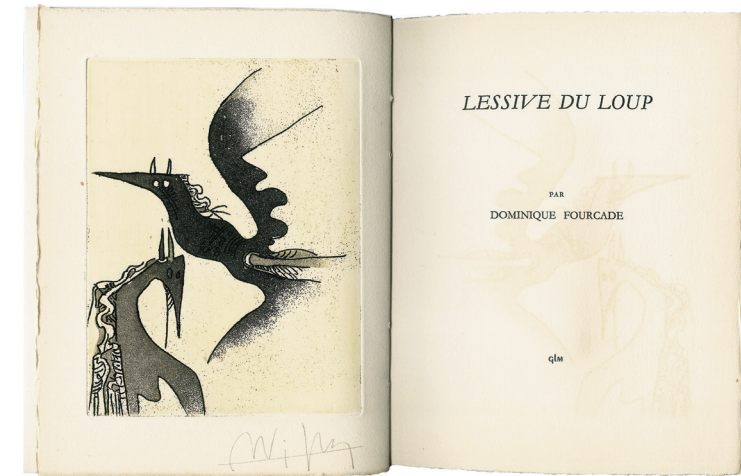
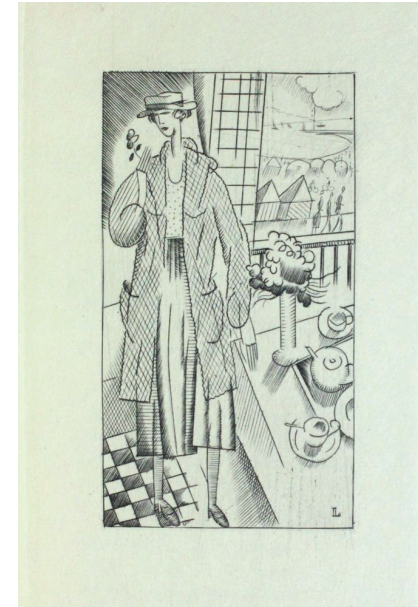
103. LABOUREUR. Allard, Roger. L'Appartement des Jeunes Filles. Paris. Camille Bloch. 1919. 8vo. pp. 70. Engraved frontispiece and five full-page engraved plates by Laboureur (gravés sur cuivre au burin). Original publisher's glossy purple wrappers, front cover faded to blue, minor spotting throughout. From the edition limited to 575 copies (including five hors commerce), with this one of 500 on papier rose, vergé, à la forme. £350

104. LABOUREUR. (Cazotte, J). Le Diable amoureux, nouvelle espagnole. Paris. Camille Bloch. 1921. 8vo. pp.ix, 152. With 6 etchings by Laboureur. Publisher's wrappers. From the edition limited to 575 copies. £375

105. LABOUREUR. Considérations sur la Gravure Originale. Brussels. La Société de la Gravure Originale Belge. 1928. Oblong 4to. (225 x 285 mm). Original engraved frontispiece by Laboureur, signed in pencil at lower right, engraved plate and engraved tail-piece by Emile-H. Tielemans, three-line intital printed in red. Original publisher's printed paper wrappers with titles in black to front cover. A fine copy of Laboureur's privately published essay on original engraving with a presentation to Camille Bloch. From the edition limited to 115 numbered copies on Arches, with this one of 15 lettered copies for the author and collaborators on the publication and with a presentation in pencil on the half-title: à Camille Bloch, cordial / hommage de l'auteur / J. E. Laboureur. £1,250

106. LABOUREUR. Derème, Tristan. L'Enlèvement sans clair de lune, ou les Propos et les Amours de M. Théodore Decalandre. Paris. Les Bibliophiles de L'Automobile-Club de France. 1931. 8vo. (255 x 170 mm). pp. lii, 155. With 20 coloured etchings, 3 culs-de-lampe, 2 ornaments, and 5 woodcut initials by Jean-Emile Laboureur. Contemporary full brown morocco by Le Filliatre, boards with rules in gilt and blind, matching decoration to spine with gilt titles, turn-ins ruled in blind and gilt, almond silk doublures, gold paper endleaves, a.e.g., original wrappers bound in, marbled board slipcase. From the edition limited to 129 numbered copies on Japon nacré with this nominatif copy printed for José-M. Boada. £1,400

107. LAM, Wifredo. Fourcade, Dominique. Lessive du Loup. Paris. G[uy]. L[évis]. M[ano]. (1966). 8vo. (194 x 146 mm). [30 leaves; pp. 48, (v)]. Half-title with publisher's copyright verso, leaf with original signed etching by Wifredo Lam as frontispiece verso, printed title, leaf with dedication to René Char and Fourcade's verse, 'Table' and final leaf with achevé d'imprimer and justification. Original publisher's printed wrappers with titles to front cover and spine in black. Dominique Fourcade's *Lessive du Loup* with Wifredo Lam's original signed etching. From the edition limited to 523 copies, with this unopened copy from the édition de tête of 55 copies on vélin d'Arches with the original etching by Lam signed in pencil as frontispiece. £1,500

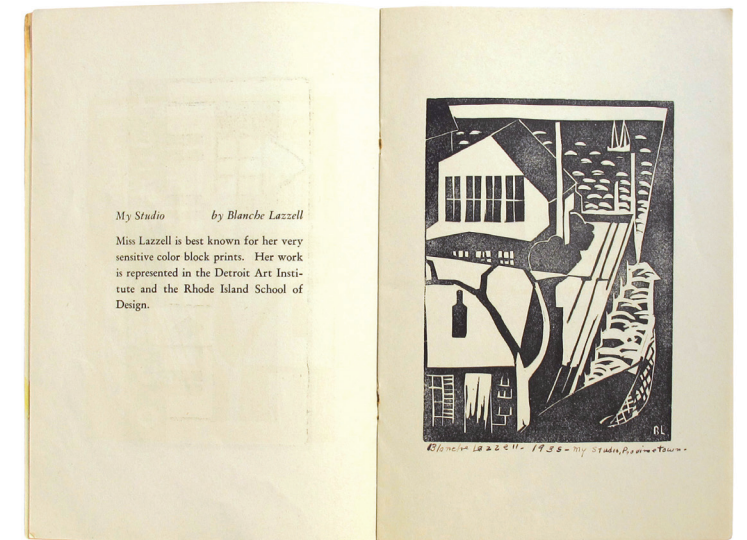


108. LAURENCIN. L'Heritier de Villandon, M.-J. L'Adroite Princesse ou les Aventures de Finette. Conte de Fees. Paris. Editions M.-P. Tremois. 1928. Folio. pp. 31. With 5 coloured lithographs mounted in passepartout. Loose as issued in publisher's wrappers, patterned paper board chemise and slipcase. From the edition limited to 480 copies. The illustration consists of five superb large format colour lithographs printed on chine paper, after crayon drawings by Marie Laurencin. £4,250

109. (LAZZELL, Blanche et al.). A Modern Pilgrim's Print Book. Provincetown, Mass. Paul Smith. 1935. 8vo. (216 x 146 mm). [12 unnumbered leaves]. Foreword and 11 original linocuts by various artists, each printed recto only and with facing descriptive text. Original publisher's stapled wrappers, titles and decoration in blue to covers. An exceptional copy, inscribed by Blanche Lazzell and with her original contribution signed in ink. The foreword by Mrs Harold Haven Brown (the artist Florence Bradshaw) and Paul Smith (the publisher of the present volume) states *the impressions you hold in your hands were made directly from the artist's block without any interference from modern photo-engraving.* The artists represented in the catalogue are: Tod Lindenmuth; Kal Knaths; Chas. Kaesela; Oliver Chaffee; Blanche Lazzell; Agnes Weinrich; V. B. Rann; Saul Yalkeert; Shelby Shackelford; E. R. Euler; and Ada Gilmore. This rare catalogue is scarce on the market and in institutional terms: we locate only three copies in institutional libraries, at Princeton, the Smithsonian and the NYPL. £2,500

110. LEGRAND Cours de danse. Fin de siècle. Illustrations de Louis Legrand. Paris. E. Dentu. 1892. Large 8vo. (290 x 205 mm). pp. 59. With frontispiece and 10 etched plates, each in two states. Original publisher's printed wrappers. The large paper issue of Legrand's Cours de Danse with the extra suite. One of 49 copies printed on large Japon paper, with an extra suite of the 10 etched plates printed with remarques, together with a suite of all the vignettes. £4,500

111. LEGRAND, Louis. Poèmes à l'Eau-forte. Paris. Gustave Pellet, Editeur à Paris. 1914. 4to. (245 x 205 mm). Illustrated with 30 original etchings by Louis Legrand, of which 23 are hors-texte as well as 80 text illustrations. Full dark chocolate crushed morocco by Georges Cretté Succ. de Marius Michel with his signature gilt, boards with inlaid square sections of red crushed morocco interspersed with gilt rules framing front and rear boards, matching decoration to head and foot of spine with gilt title, dentelles ruled in gilt with red morocco corner pieces, decorative silk doublures, marbled endpapers, original publisher's printed wrappers and backstrip with illustration and gilt title preserved, a.e.g., matching morocco-edged marbled board slipcase. From the edition limited to 80 copies on papier vélin, this copy with a suite, the tirage à part des illustrations on chine and an original colour sketch by Legrand. Legrand's colour sketch of pastel over pencil, bound in at the front of the volume, depicts a blonde woman displaying her décolletage while leaning on a balcony or possibly a bed. Seven of the etchings are present in two states: without letters and as published with letters. Legrand's beautiful etchings illustrate 33 poems by a variety of poets: Baudelaire, Gautier, Mallarmé, Verlaine and Rimbaud among others. £4,000



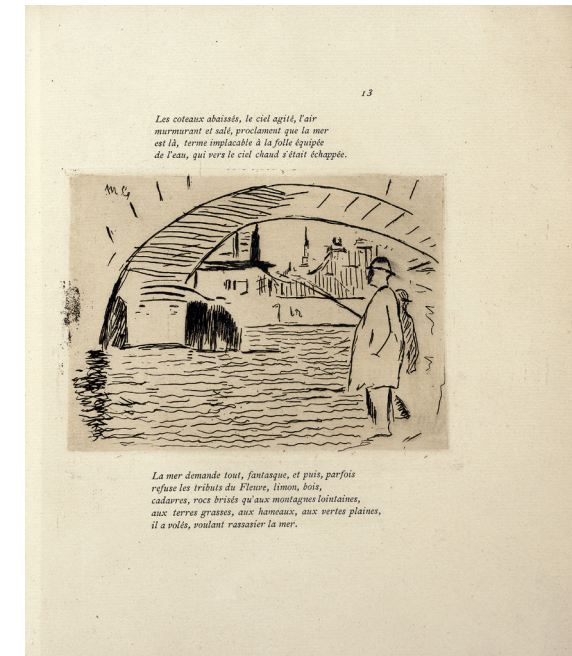
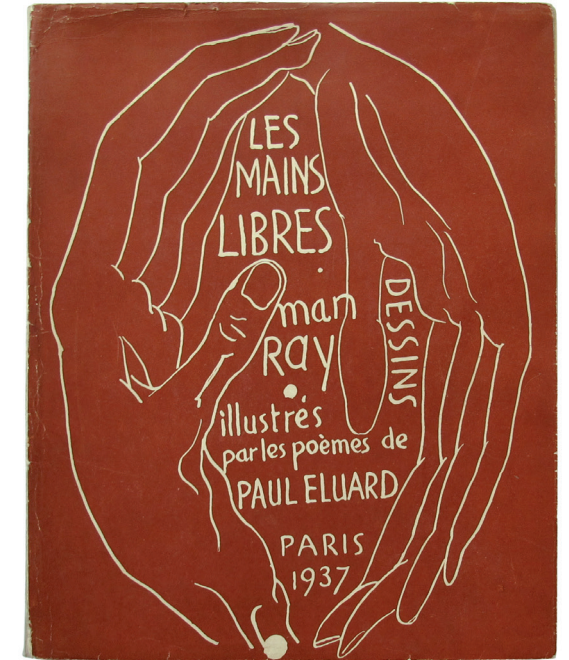
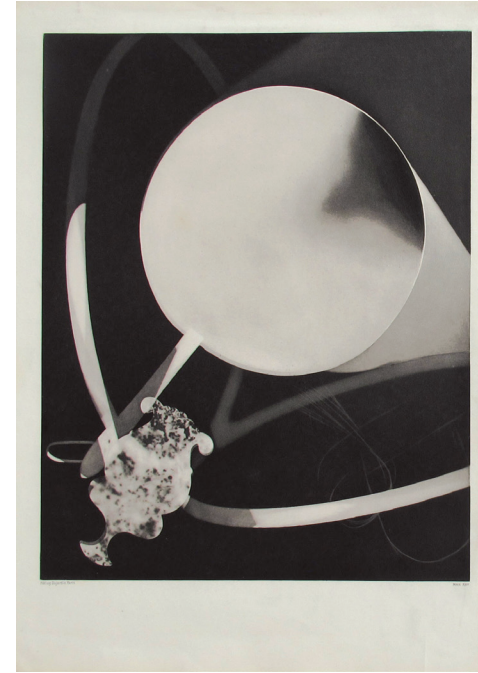
112. MAN RAY. Cocteau, Jean. L'Ange Heurtebise. Poème avec une Photographie de l'Ange par Man Ray. Paris. Librairie Stock. 1925. Folio. (380 x 284 mm). [10 bifolia + 2 inserted leaves: 22 unnumbered leaves]. Leaf with half-title, printed title with justification verso, leaf with Man Ray's heliogravure frontispiece printed by Dujardin (373 x 274 mm), 16 leaves with Cocteau's verse recto only and final leaf with *achevé d'imprimer*; pages unopened, sheets uncut. Sheet size: 380 x 280 mm. Loose as issued in original publisher's white wrappers with printed titles to front cover in black, later glossy cream protective portfolio. **Jean Cocteau's valedictory poem for Raymond Radiguet with Man Ray's rayograph portrait. From the edition limited to 355 numbered copies, with this one of 250 on vélin d'Arches à la cuve. £3,500**

113. MAN RAY. Eluard, Paul. Les Mains Libres. Dessins de Man Ray Illustrés par les Poèmes de Paul Eluard. Paris. Aux Editions Jeanne Bucher / Gallimard. 1937. 4to. (284 x 228 mm). [104 leaves]. Half-title, monochrome frontispiece with 'Des Mêmes Auteurs' verso with list of works, pictorial title (reproducing the wrapper with additional publisher's details) with copyright verso, leaf with introductory text by Eluard and 66 monochrome illustrations by Man Ray divided into five sections, all but the last 9 'illustrated' with a poem by Eluard, leaf with 'Table' and final leaf with *achevé d'imprimer* and justification. Original publisher's printed wrappers, designs by Man Ray to covers, titles in white to front cover, titles in red to spine, later paper board slipcase with gilt and argent decoration by hand. **Man Ray's dream-inspired drawings illustrated with poems by Paul Eluard. From the edition limited to 675 numbered copies, with this one of 650 on Chester vergé.**

[From Manet to Hockney 104].

£2,750

114. MANET. Cros, Charles. Le Fleuve. Eaux-Fortes d'Edouard Manet. Paris. Librairie de l'Eau-Forte. 1874. 4to. [8 leaves; pp. 15]. Contents: leaf with half-title recto, justification with manuscript number and the signatures of Manet and Cros verso; printed title with etched vignette, verso blank; six leaves with Cros' poem 'Le Fleuve' and seven etchings by Manet, each within the text and printed rectos only, final leaf with two etchings and *imprimatur* verso. Illustration: title with etched vignette and 7 original etchings by Manet. Original publisher's printed wrappers with titles in red and black to front cover. **Manet's illustrations for Cros' Le Fleuve, the first truly modern illustrated book, in the rare original wrappers. From the edition limited to 100 copies, signed by Cros and Manet on the colophon and containing 8 etchings and etchings with dry-point by Manet, the etchings in very good to fine impressions, printed by August Delatre and A. Cochet. [The Artist and the Book 177; Guerin 63; Carteret IV,128; Harris 228-229]. £25,000**

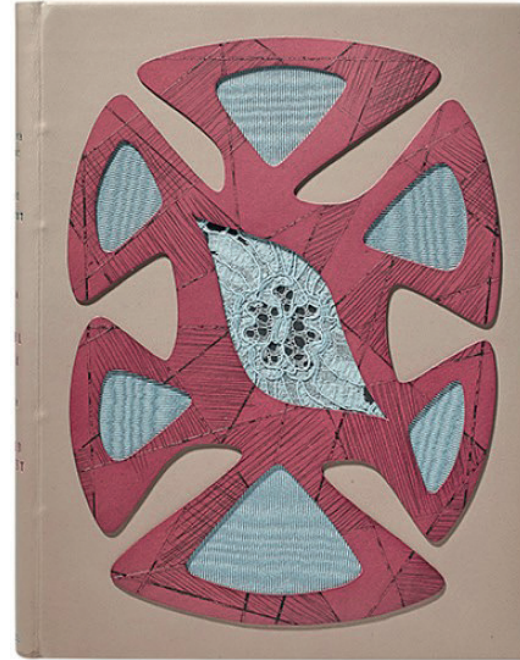


115. MARCOUSSIS, Louis. Hugnet, Georges. La Belle en Dormant. Paris. Les Editions des Cahiers Libres. 30 janvier 1933. 8vo. (192 x 148 mm). [38 leaves; pp. 66, (i), (i)]. Half-title with 'Du Même Auteur' verso, leaf with original monochrome etching by Louis Marcoussis verso as frontispiece, printed title with copyright verso, leaf with dedication, Hugnet's verse and final leaf with justification. Full tan calf by Daniel-Henri Mercher with his signature and dated 1994, front and rear boards with onlaid sections of abstract-shaped mauve calf with black striation over turquoise silk with a floral décor, smooth spine with direct title in turquoise and magenta, turquoise silk floral doublures, matching watered silk endpapers, original printed yellow wrappers and backstrip with titles preserved, tan calf-backed turquoise paper board chemise with titles to spine and matching slipcase. **An excellent copy of the édition de tête bound by Mercher and with Marcoussis' original frontispiece.** From the edition limited to 510 numbered copies, with this one of 10 from the édition de tête on Japon Ancien signed in black ink by Georges Hugnet and with the original etching as frontispiece by Louis Marcoussis.

Also included, tipped-in to the final blank, is the folded subscription sheet for the book. £6,500

116. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseraie. 1926. 4to. (255 x 205 mm). pp. 143. Engraved frontispiece, printed title with colour vignette, 5 engraved plates (each in two states) and 34 etched vignettes, 28 in colour by Charles Martin; a separate suite of all the vignettes with additional title is bound in at the rear of the volume, the final illustration in the suite is present in the suite alone. Full vellum with Yapp edges, the binding painted by Martin (see below) and signed in ink at lower left, original silver printed wrappers and backstrip preserved, grey silk moiré doublures, marbled endpapers, t.e.g., polished paper chemise with gilt title and matching wool-lined slipcase. **Charles Martin's illustrations for Mérimée's Carmen in a beautiful painted binding.** From the edition limited to 176 numbered copies, with this one of 150 on vélin de Rives teinté and with an extra suite of the plates printed in black. £9,500

117. MARTIN, J. V. Nash, Jorgen. Hanegal. Gallisk poesialbum med illuminationer af J.V. Martin og tegninger af digteren. Paris. Edition Internationale Situationniste. 1961. 4to. (275 x 210 mm). pp. (33). Colour lithographed illustrations throughout by Martin. Publisher's yellow paper-covered boards with printed black design on front board. Original black hand-painted slipcase, with title stencilled in white. Overlay of small-gauge chicken wire wrapped around slipcase as designed. **A striking collaborative work by the poet Jorgen Nash and illustrator J.V. Martin.** One of 750 numbered examples signed by Nash and Martin. Both were major actors in the Situationist movement at the time of this publication and the hard-edged polemic of the work underscores this. £450



118. MASSON, André. Leiris, Michel. Simulacre. Poèmes et Lithographies. Paris. Editions de la Galerie Simon (Kahnweiler). 1925. Small 4to. (252 x 198 mm). [18 unnumbered leaves]. Half-title with quote from Raymond Lulle verso, printed title in red and black with the woodcut vignette designed by Derain, 13 leaves with 7 poems by Leiris illustrated with 6 original monochrome lithographs by André Masson, final leaf with justification and *achevé d'imprimer*. Original publisher's printed wrappers with Masson's pictorial lithograph title to front cover, later black cloth chemise and box. **Albert Skira's copy of Michel Leiris' first book of poems illustrated by his friend Masson. From the edition limited to 112 numbered copies signed by the author and artist, with this one of 90 on *papier vergé des Manufactures d'Arches* and with presentations in blue ink from artist and author: *Vis à vis, du vieux Pont-Neuf / j'ai retrouvé mon ami Albert / Skira, qui je porte comme le / susdit Pont. / Bien amicalement à toi / André Masson and Ta mine du minotaure, / l'habit du labyrinthe / et l'Albert à Skira. / Avec l'amitié de / Michel Leiris.***

[Cramer 2].

£8,500

119. MASSON. Jouhandeau, Marcel. Ximenès Malinjoue. Paris. Editions de la Galerie Simon (Kahnweiler). 1927, 25th May. 8vo. (174 x 132 mm). [40 unnumbered leaves]. Etched frontispiece, title printed in red and black with Kahnweiler's woodcut vignette device and five etched plates by André Masson, each printed recto only. Original publisher's cream printed wrappers with title to upper wrapper. **A fine copy of this collaboration between Masson and his friend Jouhandeau with a presentation from the author. From the edition limited to 112 copies, with this one of 10 *exemplaires de Chapelle* on *Vergé d'Arches* numbered in Roman numerals and signed by Masson and Jouhandeau in mauve ink on the colophon and with a signed presentation in blue ink on the front free endpaper recto: *Cher, cher / Gabriel Bounoure, / tu sauras, toi, / déchiffrer / l'enigme / de ce livre sanglant / Jouhandeau.* Also included, loosely inserted, are two sheets of manuscript concerning Jouhandeau and Masson and their collaboration, likely in the hand of Bounoure, the poetry critic of the *Nouvelle Revue Française* and presentee of the volume, who contributed greatly to the public recognition of Jouhandeau's work.**

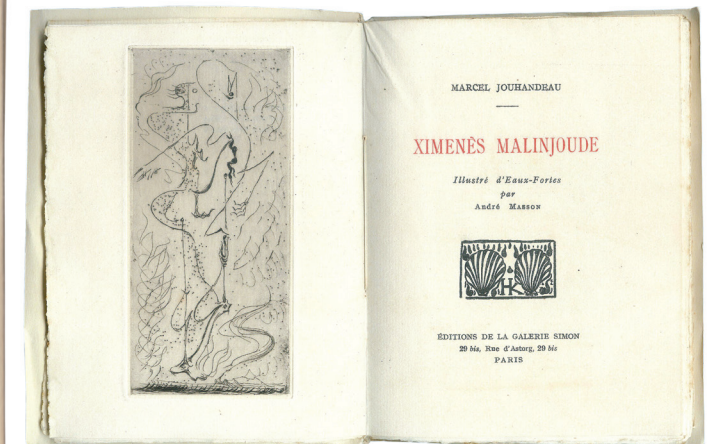
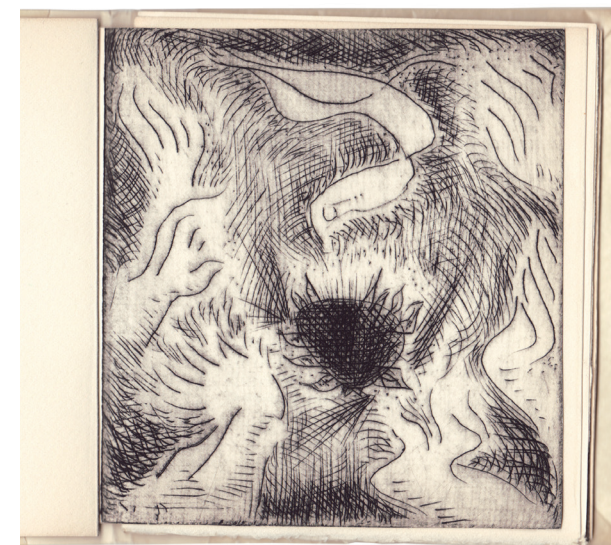
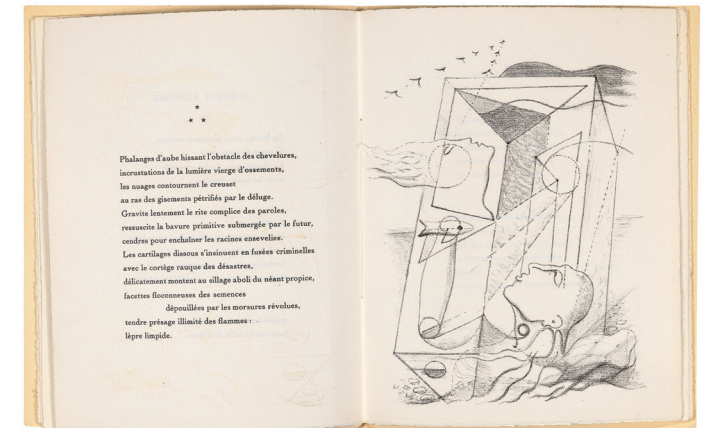
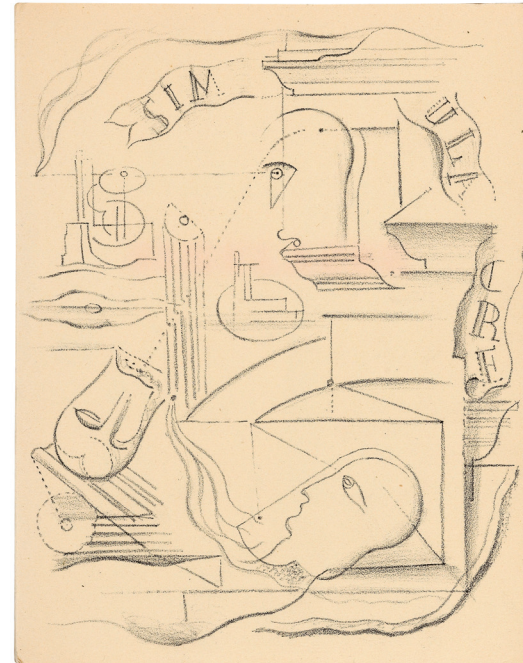
[Cramer 4].

£5,500

120. MASSON. Boissonnas, Edith. Limbe. Alès. P[ierre]. A[ndré]. B[enoit]. (1959). Square 12mo. (136 x 136 mm). [6 bifolia]. Two blank leaves, leaf with printed title recto, leaf with dry-point engraving by Masson recto as frontispiece, four leaves with Boissonnas' verse recto and verso, leaf with second dry-point engraving by Masson recto, leaf with justification recto, two blank leaves; André Masson's original dry-point engravings were executed on celluloid. Loose as issued in publisher's cream printed wrappers with titles to front cover in black, later maroon cloth box. **From the edition limited to 59 numbered copies on vélin d'Arches, with this one of 50 signed and numbered by the publisher in pencil and signed by the artist in red crayon. This is the first of six books that Masson illustrated for Pierre André Benoit, known as PAB.**

[Cramer 44].

£4,250



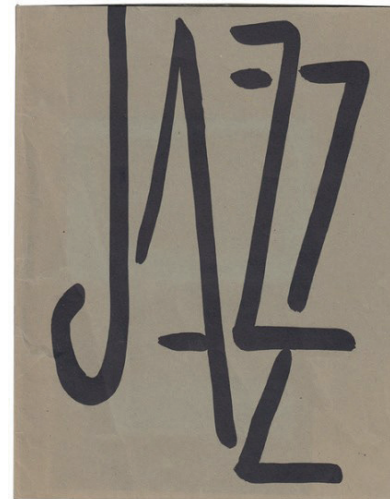
121. MASSON. Maurois, André. Les Erophages. Gravures originales en couleurs de André Masson. Paris. *Les Editions la Passerelle*. 1960. Folio. [58 leaves; pp. 91]. Leaf with limitation verso, half-title, printed title with copyright verso, leaf with quotation from Valéry and Maurois' text illustrated with 16 original colour etchings with aquatint by André Masson, leaf with achevé d'imprimer recto and colophon verso, final leaf with justification with publisher's blindstamp recto. Original publisher's printed wrappers with Masson's relief engravings, board chemise and matching slipcase. **Masson's illustrations for André Maurois' Les Erophages.** From the edition limited to 146 numbered copies, signed by the author, artist, and publisher in blue crayon to the colophon. [Cramer 47].

£2,500



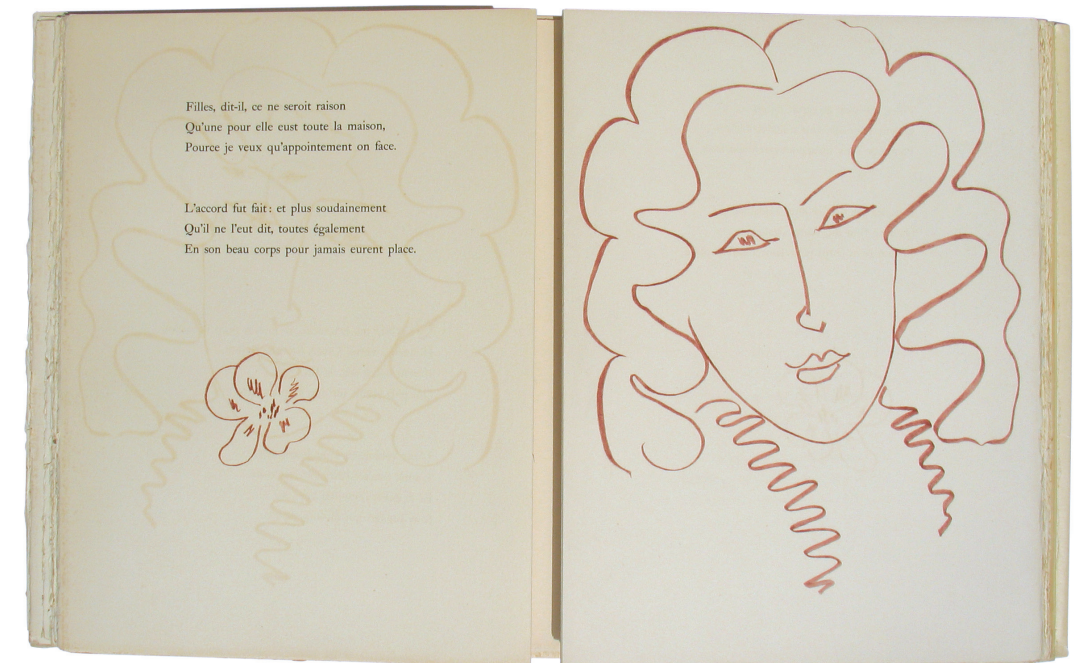
122. MATISSE, Henri. Jazz. Paris. Tériade éditeur. 1947. Small 4to. (245 x 190 mm). [4 bifolia]. Label with details of the edition by Gerd Hatje (editor) pasted to inner front wrapper; lithograph title reproducing that for the book with Matisse's script, label with 'Tériade éditeur' pasted to foot, 4 pages with text by Matisse (a transcription of his 'Jazz' text for the book), page with text by Kurt Martin, facsimile page ('une page d'écriture de 'Jazz') to page 6, final page with 'Index des Planches' and a list of Matisse's other illustrated books and with two double-page colour illustrations from 'Jazz' ('L'enterrement de Pierrot' and 'Le lanceur de couteaux') printed in lithography in reduced form recto only. Original publisher's grey-green paper portfolio reproducing the original wrappers for the published book with Matisse's manuscript 'Jazz' to the front cover and vignette to rear. **The extremely scarce prospectus for Matisse's Jazz.** In an interview, Matisse described the appeal and the beauty of the work as he saw it: *It is not enough to place colours, however beautiful, one beside the other; colours must also react to one another. Otherwise you have cacophony. Jazz is rhythm and meaning.* [Duthuit / Garnaud 22; Castleman pp. 96 - 97].

£5,500



123. MATISSE. Ronsard, P[ierre]. de. Florilège des Amours de Ronsard. Paris. Albert Skira. 1948. Folio. Illustrated with 128 original lithographs by Henri Matisse, of which 127 printed in sanguine and 1 in black; with additional lithographs printed in sanguine on the front and rear wrappers. Loose as issued in original publisher's printed wrappers within original publisher's purple suede-backed chemise and white board slipcase with a decorative design after Matisse. **Matisse's beautiful lithograph illustrations for his own selections from Ronsard.** From the edition limited to 320 copies, signed by Matisse and Skira on the justification. [Duthuit 25; The Artist and the Book 201; Cramer 33].

£25,000



124. MATTA-CLARK, Gordon. *Walls Paper*. New York. *Buffalo Press*. 1973. 4to. (252 x 204 mm). pp. 144. Pages split horizontally into two sections, as designed. Each of the pages reproduces a colour-tinted black-and-white photograph. Original publisher's printed wrappers with photographic reproductions to front and rear covers. **An excellent copy of *Walls Paper*, Gordon Matta-Clark's scarce artist book.**

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

SOLD

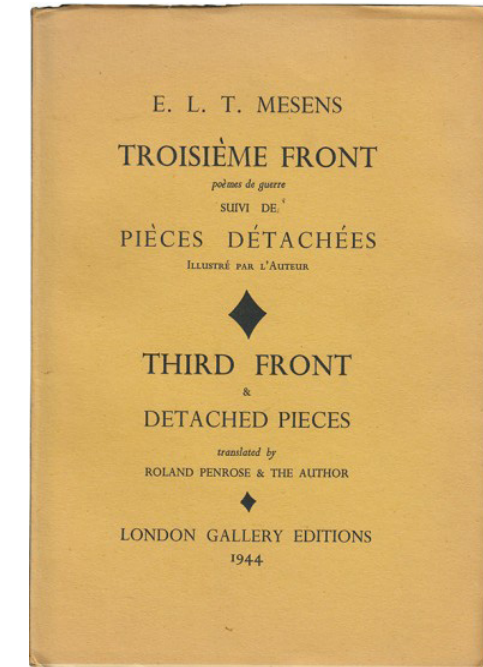
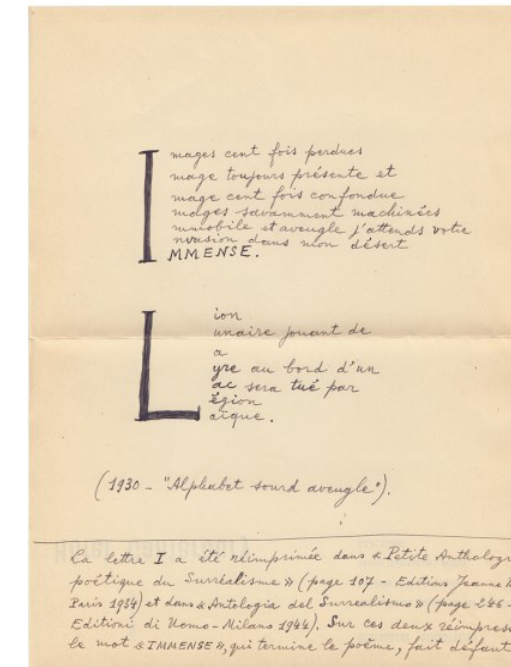
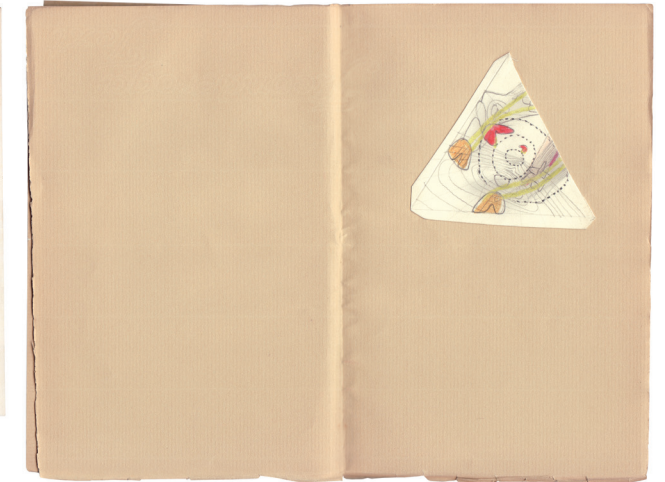
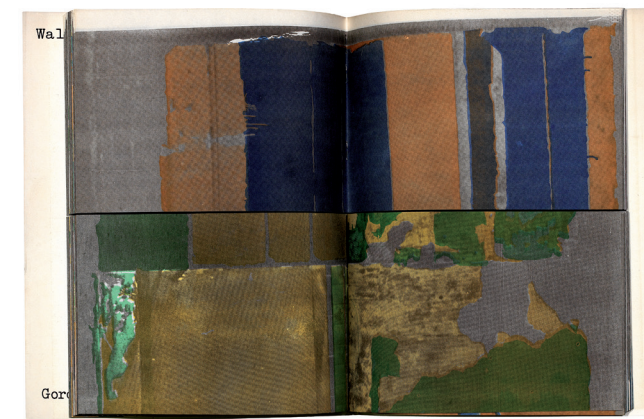
125. MATTA. Péret, Benjamin. *La Parole est à Péret*. Paris. *Editions Surrealistes*. 1943. 8vo. (196 x 130 mm). [26 leaves; pp. 47]. Half-title with tipped-in monochrome reproduction photograph of Péret and Remedios Varo (his companion) by Ylla as frontispiece verso, leaf with original colour drawing in the shape of a polyhedron by Matta, printed title with publisher's vignette (matching the wrappers) recto, justification and copyright with printer's credit verso, leaf with explanatory text dated 'New York, le 28 mai 1943' recto and 'De benjamin Péret' with list of works verso and Péret's text. Original publisher's faux suede printed wrappers with titles in red and black and publisher's vignette to front cover. **Benjamin Péret's text with an original drawing by Matta.** From the edition limited to 660 copies, with this one of 60 on *Ticonderoga Text* paper, signed and numbered by Matta in yellow crayon and with an original colour drawing, the *polyèdre en couleurs* for the *projet dymaxionnel* by Matta, tipped onto an initial blank; 14 of the 60 copies were numbered in Roman numerals.



£4,800

126. MESENS, E[douard]. L[éon]. T[héodore]. *Troisième Front. Poèmes de Guerre Suivi de Pièces Détachées* Illustré par l'Auteur / *Third Front & Detached Pieces* Translated by Roland Penrose & the Author. London. *London Gallery Editions*. 1944. 8vo. (210 x 148 mm). [24 leaves; pp. 47, (i)]. Half-title (with Mesens' presentation), 'by the same author' verso, printed title with biography verso, leaf with 'Table' recto and 'Contents' verso, section titles 'Troisième Front / Third Front' and 'Pièces Détachées / Detached Pieces' and Mesens' verse in English and French on facing pages illustrated with 5 monochrome illustrations by Mesens (the first double-page and negativised for the translation, i.e. the French image is a negative of the English positive), the final illustration is an artistic interpretation of a musical score titled 'La Partition Complete / The Complete Score'; printed text in the original French and English translation throughout. Original publisher's turquoise printed wrappers with titles to front cover and spine in black, yellow printed dust-jacket with matching titles to front cover and spine, advertisements to rear cover and flaps. **Benjamin Péret's copy with a warm presentation from Mesens and an additional manuscript with two of Mesens' poems from *Alphabet Sourd Aveugle*.** From the edition limited to 500 numbered copies on unwatermarked Arnold & Foster paper signed by Mesens, this inscribed H. C. in red ink and with Mesens presentation in blue and black ink to the half-title: *A mon très cher Ami / Benjamin Péret, / [ce livre qui lui fût déjà / envoyé au Mexique / pendant la guerre], avec / le cachet de garantie / de mon admiration de / toujours. E. L. T. M.*

£3,750



127. MIRO. Char, René. De Moment en Moment. (Alès). P[ierre]. A[ndré]. B[enoit]. 1957, Mars. 12mo. (124 x 128 mm). [6 bifolia: 12 unnumbered leaves]. Two blank leaves, leaf with title recto, leaf with Miró's signed engraving as frontispiece recto, four leaves with Char's verse recto and verso (final verso blank), leaf with Miró's second engraving recto, leaf with justification recto, two blank leaves. Loose as issued in original cream printed wrappers with titles in black to front cover. René Char's *De Moment en Moment* published by PAB and illustrated by Miró. From the edition limited to 42 numbered copies on Auvergne à la main with this one of 36 numbered in Arabic numerals and signed by PAB in pencil; the first of Miró's engravings (the frontispiece) is signed by the artist in pencil. [Montpellier 287; Cramer 42].

£6,500

128. MIRO, UBAC & LACHAUD. Benoit, P[ierre]. A[ndré]., Edith Boissonnas, René Char, Jacques Dupin and Jean Leymarie. 13 mai 1962. (Alès). PAB (Pierre André Benoit). 1962. 4to. (288 x 233 mm). [12 unnumbered leaves; 6 bifolia]. Leaf with justification verso, leaf with list of contributors, leaf with Ubac's signed etching, leaf with verse by PAB recto, leaf with verse by Boissonnas recto, leaf with verse by Char recto, leaf with verse by Dupin recto, leaf with Miró's signed etching recto, leaf with Lachaud's monochrome tipped-in photographic portrait by Lachaud recto, signed beneath at lower right, leaf with Leymarie's text recto and verso. Loose as issued in original publisher's printed wrappers with titles to front cover. PAB's publication with contributions from artistic and poetic friends for Braque's 80th birthday. From the edition limited to 80 copies, with signed etchings by Miró and Ubac, a photograph by Lachaud, and signed on the colophon by PAB. [Cramer 74].

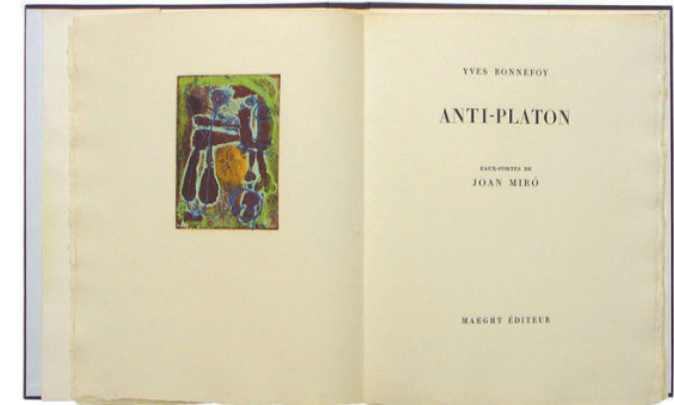
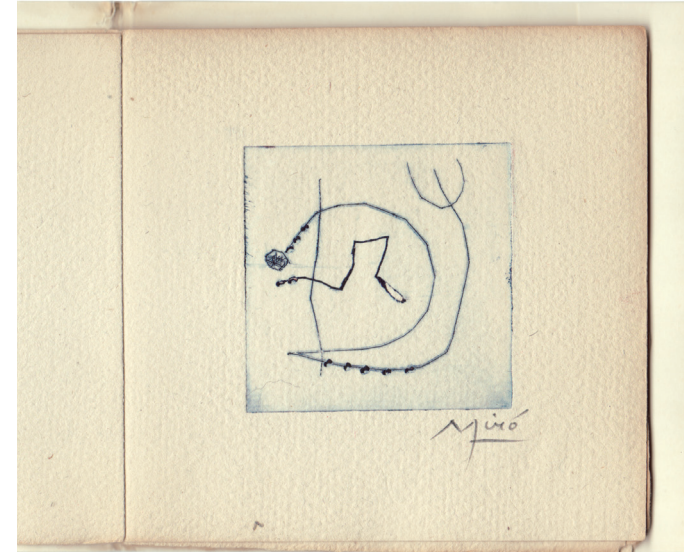
£8,500

129. MIRO. Bonnefoy, Yves, André du Bouchet, & Jacques Dupin. Anti-Platon. La Lumière de la Lampe. Saccades. Paris. Maeght. 1962. 3 vols. 4to. (344 x 272 mm). [28 unnumbered leaves; 24 unnumbered leaves; 24 unnumbered leaves]. Each vol. with half-title with copyright verso, printed title, verse by each poet, justification and achevé d'imprimer and illustrated with 24 etchings or etchings with aquatint: each volume has an original etching on the cover printed in colour and 7 etchings (5 coloured) in the text, in different states. Original publisher's printed wrappers with Miró's cover etching for each volume, cloth chemise for each volume, slipcase. Miró's triple illustrated book: three poetic collections each with original etchings. From the edition limited to 125 copies, with this one of 85 on Rives with each volume signed by the author and artist. [Cramer 77].

£15,000

130. MIRO, Joan. Jarry, Alfred. Ubu Roi. Paris. Tériade Editeur. 1966. Folio. (430 x 330 mm). pp. (viii), 133, (xv). Illustrated with 13 original colour lithographs by Joan Miró printed by Mourlot. Loose as issued in original publisher's printed wrappers, chemise with gilt title to spine and matching slipcase. Joan Miró's beautiful colour lithographs for Alfred Jarry's *Ubu Roi*. From the edition limited to 205 numbered copies on vélin d'Arches à la forme, signed on the justification by the artist in pencil. [Cramer 107; Logan 151; see Miró Lithographe 394 - 430].

£17,500



131. MIRO, Char, René. Le Marteau sans Maître. Paris. Le Vent d'Arles. 1976. Folio. (452 x 344 mm). pp. 180. Half-title with copyright verso, printed title, leaf with introduction by Char and Char's verse illustrated with 23 original colour etchings with aquatint (8 double-page) by Joan Miró, 2 leaves with 'Table des Poèmes', leaf with justification and final leaf with achevé d'imprimer. Loose as issued in publisher's grey printed wrappers with calligraphic titles to front and original pupkin morroco-backed and -edged box with titles in black to spine by Bernard Duval. Louis Barnier's presentation copy of René Char's *Le Marteau sans Maître*; Barnier's L'Imprimerie Union printed the first edition of Char's collection. From the edition limited to 175 copies on grand vélin d'Arches pur fil signed by the artist and poet, with this one of 25 hors commerce copies; also included is a letter of presentation (see below) from Char. [Cramer 216].

£12,000



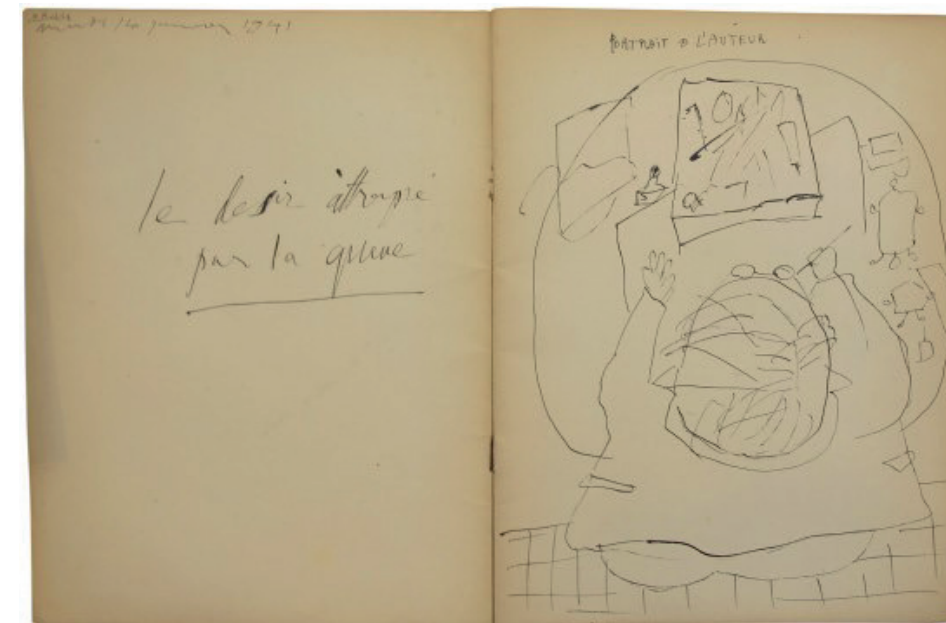
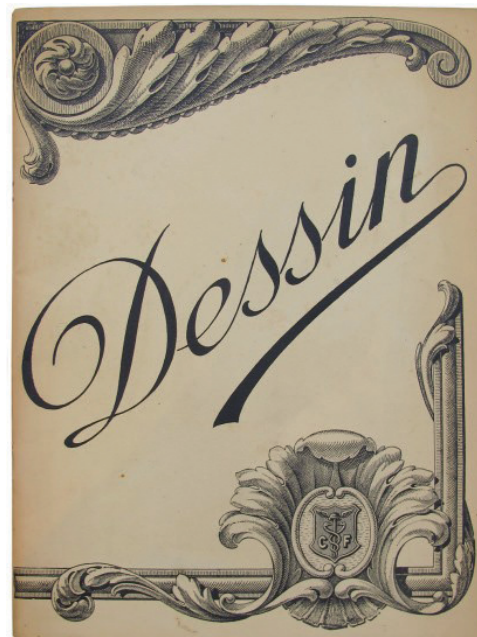
132. PASCIN, Jules (Julius Pincas). Heine, Henri. Aus den Memoiren de Herr von Schnabelewopsky. Berlin. Verlag bei Paul Cassirer / PAN-PRESSE. 1910. 4to. (312 x 242 mm). [52 leaves; pp. 83, (1)]. Leaf with title with lithograph vignette by Pascin recto, justification verso and Heine's text illustrated with 35 lithographs by Pascin, of which 9 are signed in pencil and 6 are coloured by hand (one double page), final leaf with list of the illustrations recto. Original publisher's full vellum, front cover with lithograph by Pascin with additional colouring by hand, title to spine in black, t.e.g. **The édition de tête of Pascin's first illustrated book with an original drawing. From the edition limited to 310 copies, with this one of 60 from the édition de tête on Kaiserliches Japan, signed by Pascin pencil to the justification; Pascin has signed 9 of the lithographs in pencil and 6 feature additional colouring by hand.**

[The Artist and the Book 219].

£7,250

133. PICASSO, Pablo. Le Désir Attrapé par la Queue. (Paris). (Privately printed for the author). (1941). 4to. (317 x 240 mm). [12 unnumbered leaves]. Contents: title to front wrapper verso; first leaf with 'Portrait de l'auteur' recto, verso blank; leaf with presentation from Picasso, verso with commencement of Picasso's manuscript text in six acts; final leaf verso 'Fin de la pièce' and dated 'Paris vendredi 17 janvier 1941'. Text with numerous revisions, sketches and additions printed throughout in black. Original publisher's printed wrappers reproducing the 'Carnet de Dessins' of the original, calf-backed chemise with gilt title to spine and slipcase. **Simone de Beauvoir's superb presentation copy of Picasso's facsimile manuscript text for his Surrealist play. Picasso's presentation is in black ink to an initial blank: à Simone De Beauvoir / hommage de / l'auteur / 19 mars 1944; de Beauvoir acted the part of *Sa Cousine* (see below). Picasso's presentation is dated the day that the play was first performed, March 19th, 1944.**

£9,500



134. PICASSO. Mérimée, Prosper. Carmen. Paris. La Bibliothèque Française. 1949. Small folio. pp. 165. Illustrated with 38 burin engravings by Pablo Picasso, printed by Roger Lacourière, 30 full-page including the frontispiece, 8 head- and tail-pieces. Loose as issued in original publisher's printed wrappers, cloth-backed marbled board chemise and matching slipcase. Picasso's illustrations for Mérimée's Carmen. From the edition limited to 320 numbered copies signed by Picasso in pencil, with this one of 289 on vélin de Montval. [Cramer 52].

£18,000

135. PICASSO. Crommelynck, Fernand. Le Cocu Magnifique. Paris. Atelier Crommelynck. 1968. Oblong folio. (312 x 410 mm). pp. 173. Printed text and 12 original etchings and etchings with aquatint by Picasso. Loose as issued in original parchment wrappers and parchment-lined red morocco box with title in black to spine by Jean Duval. **Picasso's illustrations for Le Cocu Magnifique by his friend Fernand Crommelynck.** From the edition limited to 200 numbered copies on Rives, signed by Picasso and the author. This was the first work that proved successful for the Belgian dramatist Crommelynck and as a tragic farce concerning jealousy and adultery it is unsurprising that it proved to be of great interest to Picasso. [Cramer 140].

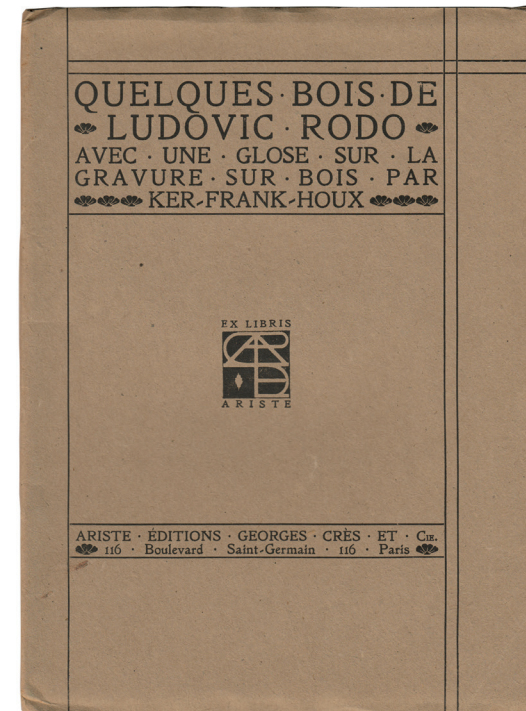
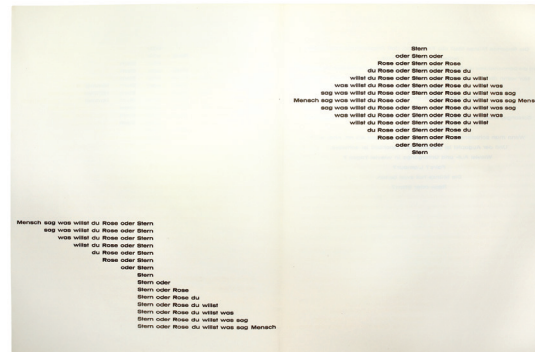
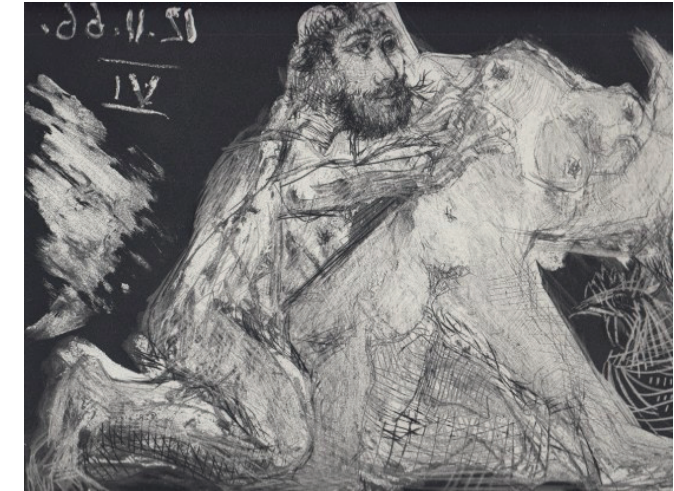
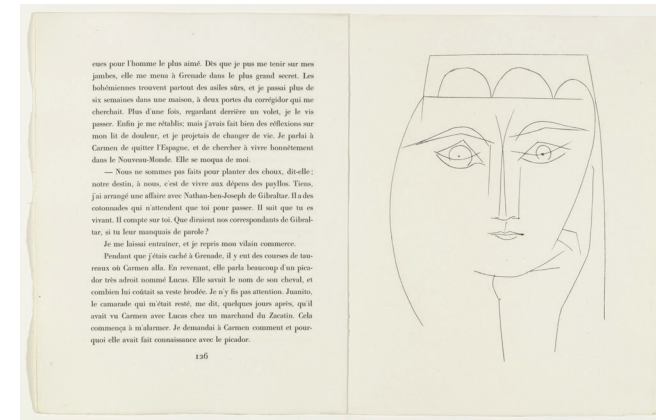
£14,500

136. PIENE, Otto. Rose oder Stern. Karlsruhe. Edition Rottloff. 1965. Large folio. (670 x 510 mm). pp. 8 (text). Complete with 8 original screenprints by Otto Piene, each signed and numbered by the artist in pencil. (Sheet size 648 x 500 mm). Loose as issued in original red linen-covered portfolio. Artist's name stencilled in black to front cover. Otto Piene's scarce early portfolio. From the edition limited to 30 copies, hand-numbered on the title page and with 8 signed prints; in addition this copy has two large drawings by Piene to the title, both executed in red ink.

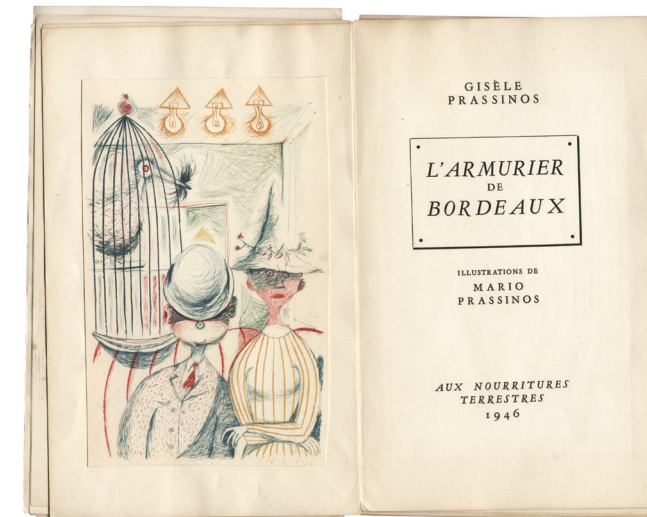
£8,500

137. PISSARRO. Ker-Frank-Houx. Quelques Bois de Ludovic Rodo. Avec une Glose sur la Gravure par Ker-Frank-Houx. Paris. Artiste Editions / Georges Crès et Cie. (1919). 4to. (269 x 202 mm). [10 unnumbered leaves]. Illustrated with 15 vignette woodcuts by Ludovic Rodo Pissarro, each printed in brown. Original publisher's printed wrappers with titles to front cover in black. A very fine unsophisticated copy of this scarce work by Ludovic Rodo Pissarro. From the edition limited to 200 copies on papier vergé à la forme de Greenfield.

£1,750

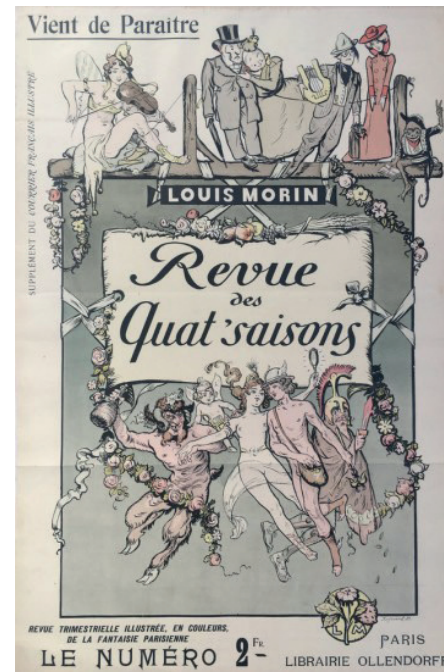


138. PRASSINOS, Mario. Prassinos, Gisèle. *L'Armurier de Bordeaux*. (Paris). (Aux Nourritures Terrestres). (1946). 8vo. (215 x 140 mm). Engraved colour frontispiece, additional collage title reproducing the collage for the wrapper and four engraved colour vignettes by Mario Prassinos. Loose in original brown paper wrappers with collage title to front wrapper, brown envelope with manuscript title to front cover. **The original maquette for Giselle Prassinos' *L'Armurier de Bordeaux*.** £4,000

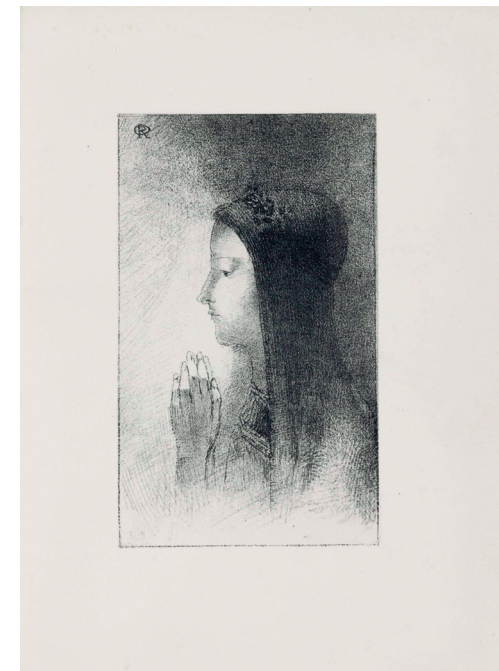


139. PRASSINOS. Apollinaire, Guillaume. *Six Etudes pour le Bestiaire ou le Cortège d'Orphée de Guillaume Apollinaire*. (Paris). 1949. Folio. (327 x 258 mm). [24 unnumbered leaves]. Printed title and Apollinaire's verse illustrated with 6 original monochrome etchings by Mario Prassinos, final leaf with justification. Loose as issued in original publisher's printed wrappers with illustration by Prassinos and cloth-backed board portfolio with ties. **The copy of Georges and Myrtille Hugnet with a large original watercolour and a presentation from Prassinos to celebrate their marriage.** From the edition limited to 31 numbered copies, with this one of 25 on vélin de Lana. £4,000

140. QUAT' SAISONS. Morin, Louis (Ed.). *La Revue des Quat Saisons*. Revue Trimestrielle Illustrée. Nos. 1 (Janvier - Avril 1900) - 4 (Octobre - Janvier 1901). [All Published]. Paris. Société d'Éditions Littéraires et Artistiques, Librairie Paul Ollendorff. 1900 - 1901. 8vo. (190 x 122 m). pp. 319, (i). Illustrated with 400 drawings and watercolours (many reproduced in hors-texte colour plates) by Louis Morin, including many double-page and several folding plates. Blue morocco-backed marbled boards, marbled endpapers, original printed volume wrappers and backstrip and front wrapper for each number preserved. **A very fine copy with a presentation from the editor Morin together with the original lithograph poster for the publication.** From the edition limited to 150 copies, with this one of 100 on Japon, this copy with a presentation from Morin on the half-title: *à Monsieur le Baron de Claye / hommage cordial de son dévoué / Louis Morin.* £1,500



141. REDON, Odilon. Herold, Ferdinand A. *Chevaleries Sentimentales*. Paris. Librairie de l'art independant. 1893. Small 4to. pp.175. Original frontispiece lithograph by Odilon Redon. Original publisher's red printed wrappers. **An excellent copy with Redon's lithograph frontispiece.** From the edition limited to 300 copies, with this one of 275 on vélin blanc. £1,500



142. REDON, Odilon. La Maison Hantée. Texte de Bulwer-Lytton. (Traduction de René Philipon). Paris. (René Philipon). 1896. Folio. Leaf with title and 6 original lithographs by Odilon Redon. Loose as issued, later black cloth box. Redon's rare suite *La Maison Hantée*. From the edition limited to 60 copies. Edward Bulwer-Lytton's short story, *The Haunted and the Haunters, or, The House and the Brain*, was translated as *La Maison Hantée* by René Philipon, the occult specialist who was also the publisher of the series.
[Mellerio 160 - 166].

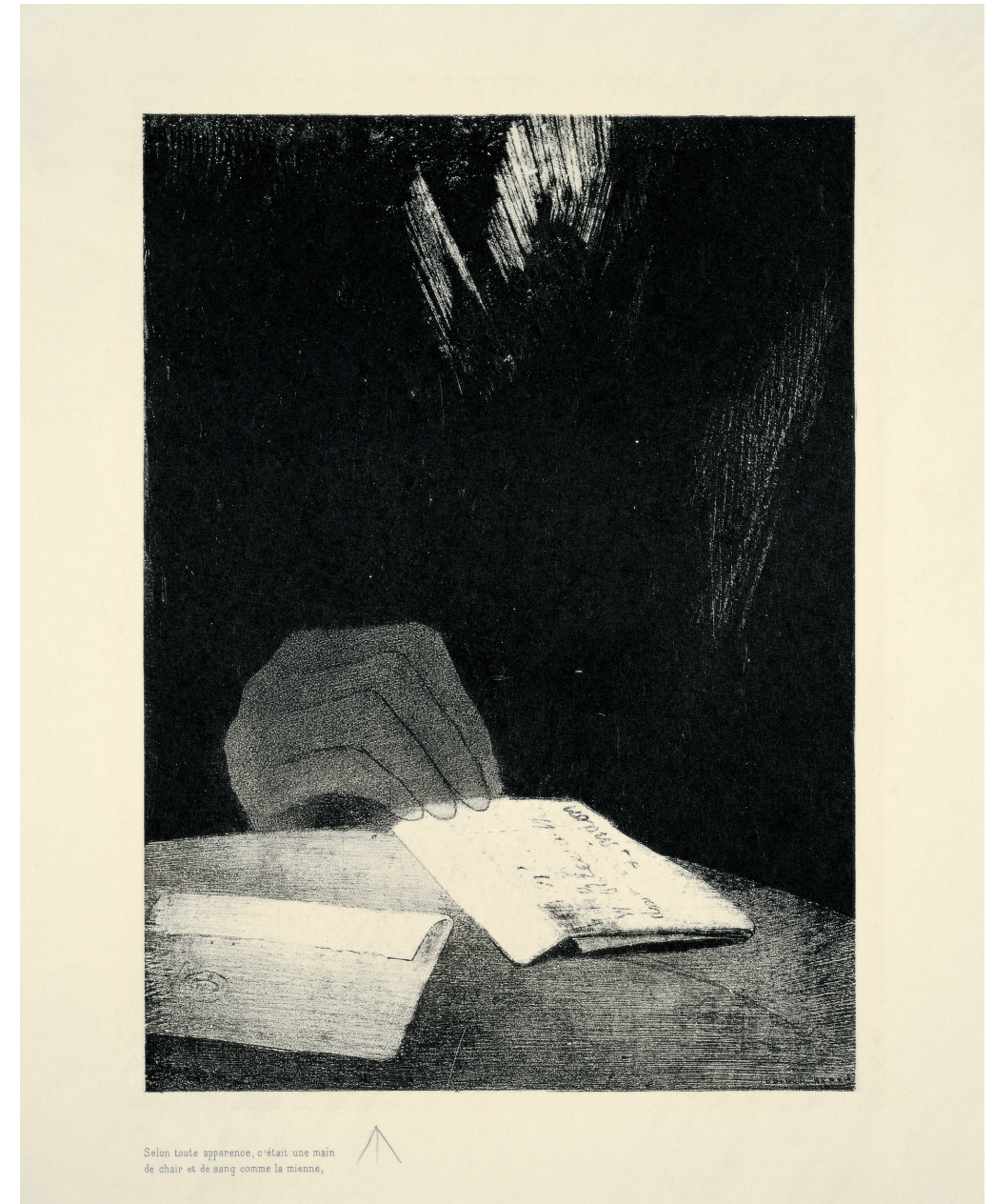
£14,500



143. REDON, Odilon. A Soi-Même. Journal (1867-1915). Notes sur la vie, l'art et les artistes. Introduction de Jacques Morland. Paris. Floury. 1922. 4to. pp. 179. Frontispiece (portrait of Redon), and an original etching by Redon. Rebound in half-cloth, with original front wrapper affixed to cover. Edition de luxe of 125 copies with an original etching by Odilon Redon.
£1,100

144. REDON. Lettres d'Odilon Redon 1876-16. Publiées par Sa Famille avec une Préface de Marius-Ary Leblond. Paris. G. Van Oest & Cie, Editeurs. 1923. 8vo. (262 x 172 mm). pp. 143. Frontispiece portrait of Redon, printed title with monochrome vignette, numerous vignette text illustrations after Redon and with 3 original etchings by Odilon Redon, each with tissue guard-leaf with printed title. Later calf-backed hand-made paper-covered boards, title gilt to spine. From the de luxe edition limited to 110 numbered copies on vélin d'Arches à la cuve, with the three original etchings by Odilon Redon: *Saint-Jean-Pied-de-Port*, *Croquis* and *Baigneuse*. Each of the etchings was printed in 1922 by Porcabeuf in Paris at the request of Mme. Redon for this de luxe edition of Redon's letters.
[see Mellerio 12, 13 and 209].

£1,800



Selon toute apparence, c'était une main
de chair et de sang comme la mienne.

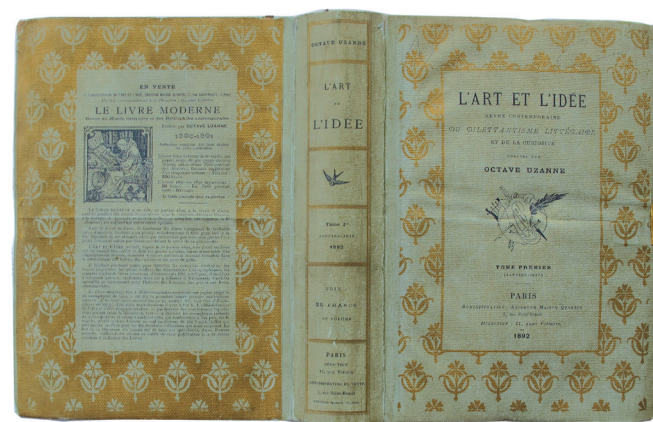


145. ROCHE, Pierre. Marx, Roger. La Loïe Fuller. Estampes Modelées de Pierre Roche. Evreux. Charles Hérissey. 1904. Large 8vo. (265 x 200 mm). [Blank bifolium, 13 doubled leaves, blank bifolium]. Leaf with half-title recto, justification verso, leaf with frontispiece verso, leaf with relief title recto and 10 leaves with text illustrated with 16 'gypsographies' (colour relief engravings) by Pierre Roche, final leaf with *achevé d'imprimer* verso. Loose as issued in the original engraved wrappers by Roche, original paper board portfolio with title to front cover (portfolio with flaps repaired, lacking tie), later protective portfolio with gilt title to spine. **Roche's masterpiece of Art Nouveau design using his own printing process.** From the edition limited to 130 copies, with this nominatif copy, number 31, printed for Monsieur Fernand Dehaitre; *Achévé d'imprimer sous la Présidence d'Eug. Rodrigues à Evreux par Charles Herissey le 22 janvier 1904 sous la direction de Gautherin. Les figures tirées sur les Presses de Maire.* [Carteret, IV, 345; Ray 368].

£12,500

146. ROPS, VALLOTTON, GRASSET, ROBIDA, MORIN et al. Uzanne, Octave (Ed.). L'Art et L'Idée: Revue Contemporaine Illustrée du Dilettantisme Littéraire et de la Curiosité Publiée par Octave Uzanne. Tome Premier, No. 1 - No. 6 (Janvier - Juin) - Tome Second, No. 7 - No. 12 (Juillet - Décembre). Paris. 1892. 12 livraisons in 2 vols. Large 8vo. (252 x 180 mm). pp. 1 - 431, (i); 1 - 382, (ii). Continuous pagination throughout each 'Tome', indices for each in nos. 6 & 12; the majority of issues with four leaves of advertisements at rear. Half-titles with justifications verso (vol. I with number), printed titles in red and black with publisher's vignettes and text, illustrated throughout with monochrome vignettes and plates, reproduction photographs, reproductions of drawings and original graphics, all on various paper stock and by various artists and illustrators, occasional inserted supplements and advertisements to rear of each vol. Printed text in French throughout. Stitched as issued in original publisher's colour two-tone printed wrappers (each month different) with illustration and titles to front covers, advertisements for works by Uzanne to rear, loose in original publisher's pink paper-lined turquoise cloth portfolios with gilt floral motifs surrounding blue printed titles and vignettes, titles to spine in blue with gilt rules, matching advertisements to rear covers with matching floral motifs on gilt background. **An excellent complete and unsophisticated set of Octave Uzanne's review L'Art et L'Idée in the original wrappers and volume chemises.** From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

£3,500



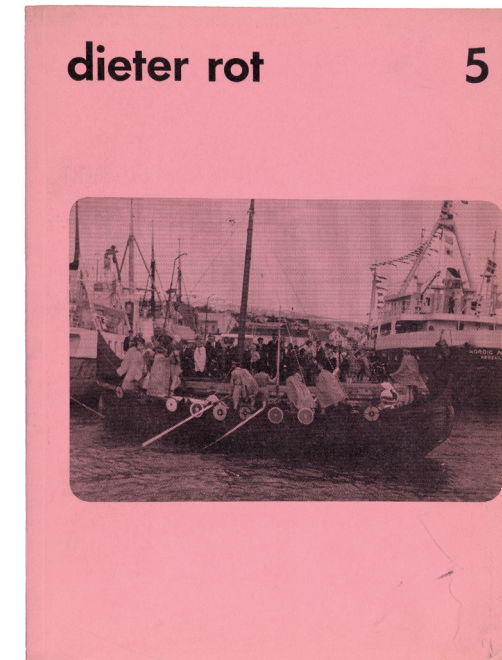
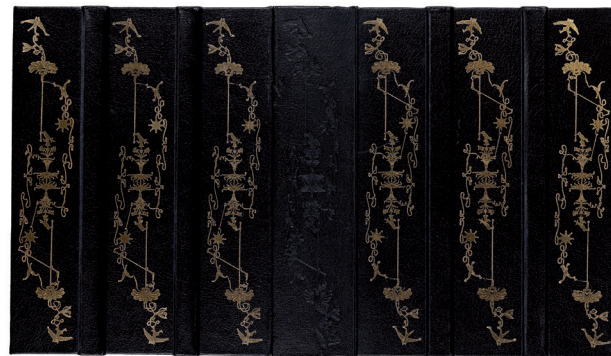
147. ROTH, Dieter. Stempel Theke / Stempelkasten / Stamp Thek / Theque d'Estampes. (Rubber Stamp Box). Dusseldorf / Stuttgart. Tam Thek / edition hansjörg mayer. 1968 / 1972. Square 4to. (28 x 28 x 7cm). Box with fitted sections for the following: 12 rubber stamps, 2 ink pads, 2 flasks with black and red ink and three leaves of instructions by Karl Gerstner and Dieter Roth recto only; sheet of white paper pasted to the interior with printed publication details, overwritten by Roth to alter the title and his name to 'Dieter' with the insertion of an 'e' and with an elaborate stamp drawing, label with justification pasted to spine interior also overwritten by Roth. Original drop-back black cloth box, white paper label to spine with publication details and manuscript alteration by Roth, with handwritten label across box opening, signed 'OK' by both Roth and Gerstner. Dieter Roth's Stempel Theke / Stempelkasten with an original signed stampdrawing. From the edition limited to 111 copies, each signed and numbered and with an original stampdrawing by the artist. [Dobke E2].

£12,000



148. ROTH, Dieter. bok 3a. wiederkonstruktion des buches aus dem verlag forlag ed 1961. (gesammelte werke band 5). reykvjavik / stuttgart / köln / london. seimannsverlag / vormals edition hansjörg mayer. 1971. 8vo. (229 x 170 mm). [387 unnumbered leaves]. Leaf with dedication verso, leaf with printed title, leaf with quotation in Icelandic 'ef ég væri á Akureyri' (If I were in Akureyri) and 382 leaves of cut sections of Icelandic newspapers, leaf with publication details verso and final blank leaf. Original publisher's pink printed wrappers with title and monochrome illustration to front and rear covers and titles to spine, additional black grooved faux leather jacket with gilt motifs to front and rear covers, matching motif in blind to spine, lined with turquoise-painted canvas with mounted relief prints to inner covers. The deluxe gesammelte werke issue of Dieter Roth's Bok 3a with the multiple jacket. From the edition limited to 1,000 copies, with this one of 100 from the vorzusaugabe (édition de tête) with Roth's additional multiple jacket with two blue relief prints (flongs) each initialled, dated and numbered by Roth in ink. [Dobke B13].

£2,750



149. ROTH, Dieter. (Copley Buch). erweiterte version des bei der copley foundation chicago erschienenen buches. (gesammelte werke band 12). Stuttgart / London / Reykjavik. edition hansjörg mayer. 1974. Large 8vo. (230 x 170 mm). Folded leaf with frontispiece, title and publication details and 40 discrete insertions: booklets, works, folded sheets, reproductions of drawings and other work all on various cream and colour paper stocks. Contents loose as issued in original white card box with printed illustration and titles to front and rear covers and spine and with the folded original photograph as dust-jacket. **The deluxe version of the gesammelte werke edition of Dieter Roth's Copley Book / Buch. From the edition limited to 1,000 copies, with this one of 100 from the édition de tête with Dieter Roth's monochrome original photograph as dust-jacket signed and numbered 1 / 1 in pencil as issued.**

[Dobke C.8].

£2,000

150. ROTH, Dieter. Bücher und Grafik (2. Teil) u. a. m. aus den Jahren 1971 - 1979 (und Nachtrag zum 1. Teil). / Books and Graphics (Part 2) and Other Stuff from 1971 to 1979 (Including Supplement to Part 1). (Gesammelte Werke Band 40). Stuttgart / London. edition hansjörg mayer. 1979. Large 8vo. (234 x 176 mm). Monochrome frontispiece portrait of Roth, leaf with dedication recto and presentation verso, title with limitation verso, introduction and catalogue illustrated with colour images, biography, list of exhibitions and final leaves with list of the Gesammelte / Collected works. Original publisher's scarlet cloth and original dust-jacket with tinted photograph illustration over covers and spine, printed titles in black to front cover and black and matching slipcase. **From the edition limited to 4500 copies, with this one of 1,000 copies from the édition de tête bound in cloth and with the additional inserted folded card with Dieter Roth's original speedy drawing (Selfportrait as a Sprinter) executed in pencil and with additional highlighting in colour sigend and dated in pencil.**

£1,750

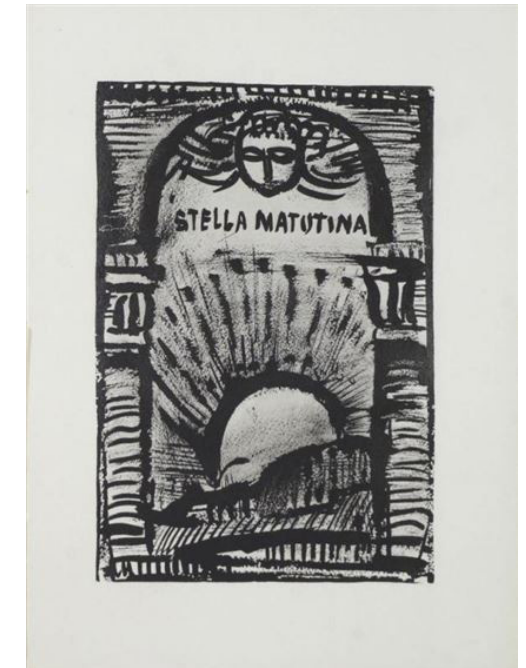
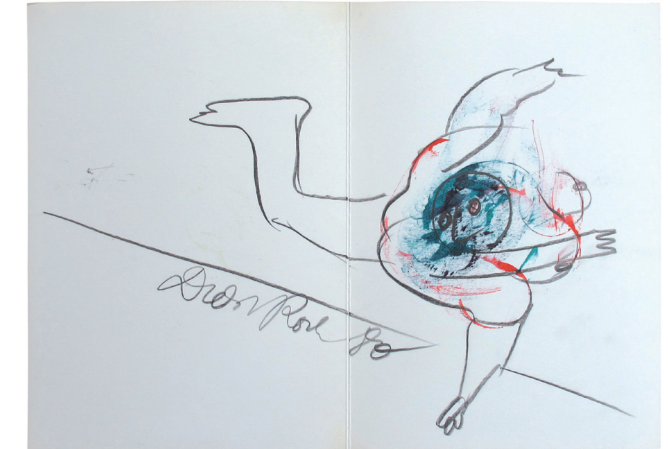
151. ROUAULT. Paysages légendaires. Poèmes. Paris. Editions Porteret. 1929. 4to. (333 x 250 mm). Illustrated with six original lithographs by Georges Rouault and numerous head- and tail-pieces. Original publisher's illustrated printed wrappers. **From the edition limited to 165 copies, with this one of 132 ordinary copies. Illustrated with 6 original lithographs - and numerous reproductions - by Georges Rouault as indicated on the title.**

£2,250

152. ROUAULT, Georges. Vollard, Ambroise. Les Réincarnations du Père Ubu. Paris. Ambroise Vollard. 1932. Folio. (450 x 335 mm). pp. vii, 192. Illustrated with 104 wood-engravings and 22 full-page mixed etchings. Stitched as issued in original publisher's printed wrappers with titles and illustration by Rouault to front cover. **Georges Rouault's collaboration with Ambroise Vollard: Les Réincarnations du Père Ubu. From the edition limited to 305 copies, with this one of 250 on papier à la marque de la Manufacture Royale de Vidalon.**

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

£8,500



153. ROUAULT, Georges. Suarès, André. Passion. Paris. Ambroise Vollard. 1939. Folio. (448 x 350 mm). pp. 143, (vi). Half-title with justification verso, leaf with original colour etching by Rouault verso as frontispiece, printed title in red and black with wood-engraved vignette and Suarès' text illustrated with 81 woodcut plates, head- and tail-pieces (including that for the wrapper) by Georges Aubert after Rouault and 16 further hors-texte original colour etchings, all by Georges Rouault and printed by Roger Lacourière, two leaves with 'Table des Hors-Texte de Passion' with 17 monochrome engravings, two leaves with 'Table des Poèmes' and final leaf with *achevé d'imprimer* and colophon. Full Jansenist midnight blue polished calf by Marot-Rodde with her signature gilt, smooth spine with gilt title, blue patterned silk doublures and guardleaves, painted decorative endpapers, original publisher's printed wrappers with title in red and Rouault's wood-engraved vignette and backstrip preserved, a.e.g., calf-lined slipcase with *décor* matching the painted endpapers. Georges Rouault's illustrations for André Suarès' *Passion* bound in Art Deco Jansenist calf by Marot-Rodde. From the edition limited to 270 numbered copies (including 25 hors commerce numbered in Roman numerals) on vergé de Montval.

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

£25,000

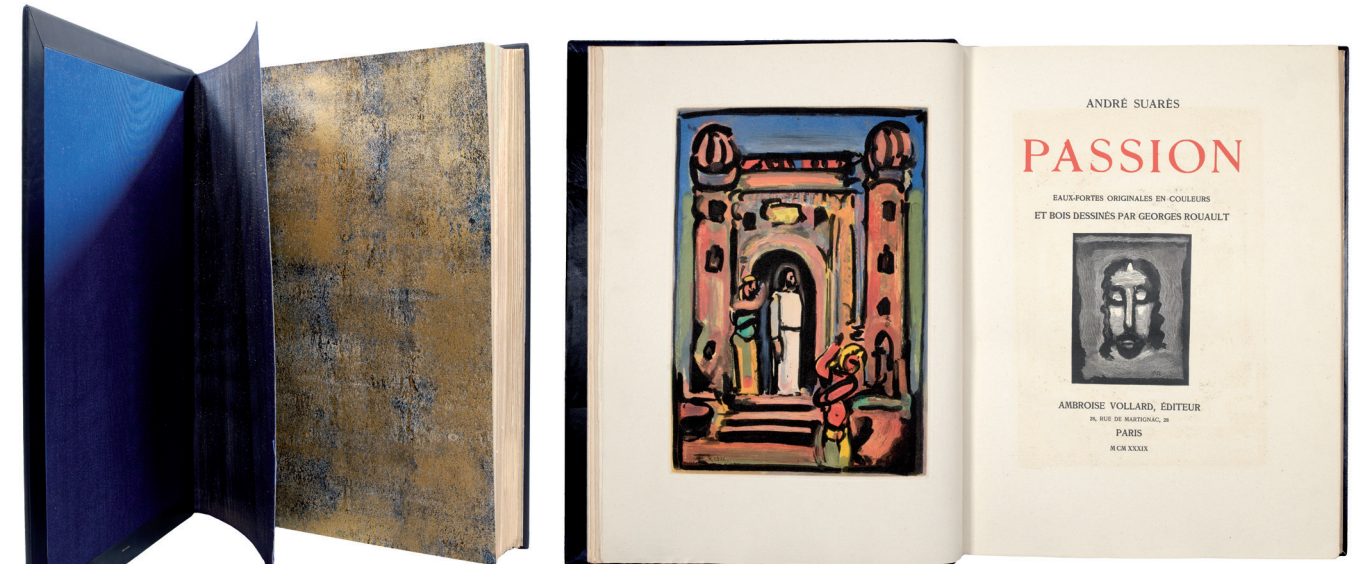
154. ROUAULT, Georges. Vollard, Ambroise. Les Réincarnations du Père Ubu. Paris. Société Normande des Amis du Livre. 1955. 8vo. (288 x 210 mm). pp. (blank leaf), 221, (viii), (blank leaf). Illustrated with 23 hors-texte copper engravings by Georges Rouault. Loose as issued in original publisher's printed wrappers, faux wood board chemise with title in silver to the spine and matching slipcase. The small format version of *Les Réincarnations du Père Ubu*. From the edition limited to 210 numbered copies, with this one of 110 réservés pour la société and imprimé pour Le Docteur Jean Magat. The small format version was issued some 20 years after the large folio version of 1932.

£4,250

155. RUSCHA, Ed. Babycakes With Weights. New York. Multiples, Inc. 1970. 8vo. (192 x 156 mm). [26 leaves]. Printed title with copyright verso and 22 leaves of monochrome photographs each with printed caption recto only, final leaf with photographers' credits (initial and terminal blanks are present). Original publisher's baby-blue matt wrappers with title in green felt-like flocking material to front cover, wrappers pierced for pink ribbon tie. **An excellent copy of the first and only edition of Ruscha's scarce photobook.** From the edition limited to 1,200 copies.

[Engberg & Phillpot B11].

£2,750



156. SCHWITTERS, Kurt. Die Silbergäule MERZ - Die Kathedrale. Hannover. Paul Steegemann Verlag. 1920. 8vo. (224 x 144 mm). [8 unnumbered leaves]. Cover with lithograph title by Schwitters and additional white pasted on label with printed lithograph text recto and 'Von Kurt Schwitters' with list of works verso, 7 leaves with Schwitter's original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vorzusausgabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted on paper label with printed lithograph text. Original publisher's brown printed wrappers including the white paper lithograph label to front and rear covers cut as usual, stapled as issued. **An excellent example of one of Schwitters' finest productions, Die Kathedrale, including the additional white paper label to the front and rear covers.**

[Ades 6.7 & 6.33, see pg. 123].

£12,500

157. SCHWITTERS, Kurt. MERZ 4: BANALITÄTEN. Hannover. Redaktion des Merzverlages. 1923, Juli. 8vo. (230 x 146 mm). [8 leaves; pp. 33 - 48]. Printed text illustrated with monochrome illustrations of paintings, photographs, sculpture, furniture and architectural projects as well as typographic text ornaments and dada typography; printed text and illustration on rose paper as issued. Original publisher's grey printed wrappers with typographic dada designs to covers, stapled as issued. **Kurt Schwitters' MERZ 4: BANALITÄTEN.**

[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. £5,500

158. SEGONZAC. Dorgelès, Roland. La Boule de Gui. Paris. Editions de la Banderole. 1922. 8vo. pp. 87. With 5 original hors-texte etched plates by André Dunoyer de Segonzac, as well as numerous text illustrations. Brown morocco-backed boards, original wrappers and backstrip preserved. **The second volume of Dorgeles's famous anti-war trilogy.** From the edition limited to 600 copies, with this one of 519 examples on Lafuma teinte.

£600

159. SEGONZAC. Dorgelès, Roland. Le Cabaret de la Belle Femme. Paris. Emile-Paul Freres. 1924. 8vo. pp. 124, (5). With 8 original hors-texte etched plates by André Dunoyer de Segonzac, as well as numerous text illustrations. Brown morocco-backed boards, original wrappers and backstrip preserved. **The third volume of Dorgeles's famous anti-war trilogy.** From the edition limited to 640 copies, with this one of 80 examples on Hollande paper.

£600



160. SEGUIN, Armand. de Gourmont, Remy. Le Pèlerin du Silence. Paris. Société du Mercure de France. 1896. 8vo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black. **The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.** From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this one of 6 copies on Chine numbered on the justification, the second paper after three copies on Japon Impérial; an ordinary edition of the book was also issued with Seguin's frontispiece as a reproduction. £8,500

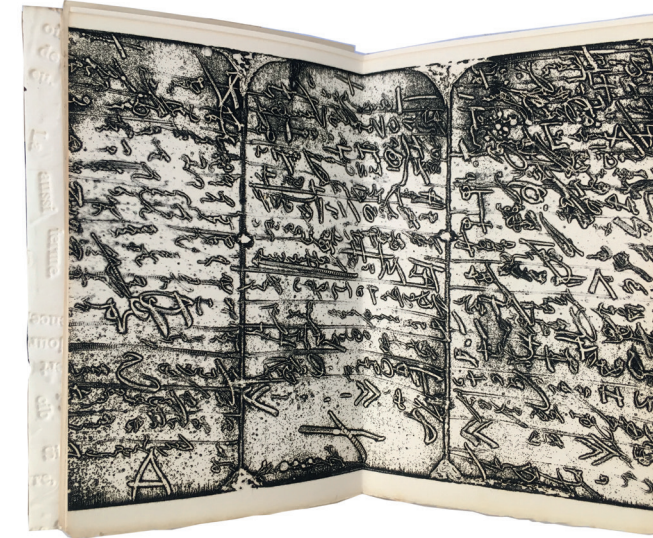
161. SEGUIN, Armand. de Gourmont, Remy. Le Pèlerin du Silence. Paris. Société du Mercure de France. 1896. 8vo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black. **The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.** From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this one of 12 copies on Hollande van Gelder numbered on the justification, the third paper after three copies on Japon Impérial and six on Chine; an ordinary edition of the book was also issued with Seguin's frontispiece as a reproduction. £6,000

162. SUGAI. Lambert, Jean-Clarence. Alea. Alès. P[ierre]. A[ndré]. B[enoit]. 1962. Folio. pp. 40. Illustrated with 7 lithographs by Sugai. Loose as issued in publisher's box. From the edition limited to 50 copies, signed by the author, artist and the publisher. £2,000

163. TANGUY, Yves. Péret, Benjamin. Feu Central de Benjamin Péret. Paris. Collection le Quadrangle. K éditeur. 1947. 4to. (248 x 192 mm). [60 leaves + inserted leaf with Tanguy's etching; pp. 101, (ii), (i), (i)]. Half-title, title with copyright verso and Péret's verse illustrated with 4 hors-texte phototypie plates reproducing gouaches by Tanguy, 'Table', justification and final leaf with *achevé d'imprimer*; inserted loose (as issued) is Tanguy's original etching (238 x 188 mm). Original publisher's printed wrappers as issued: a grey jacket with illustration after Tanguy in white with excised section to front cover and beneath a yellow patterned wrapper with printed text in red (see below). **An excellent copy of the édition de tête.** From the edition limited to 1,030 numbered copies, with this copy one of 30 copies from the édition de tête on pur fil Johannot numbered in Roman numerals and with Tanguy's original etching. £8,500



164. TAPIES, Antoni. Jabès, Edmond. Ça Suit Son Cours. Montpellier / Paris. Le Grand Pal / Editions Fata Morgana. 1975. Large 8vo. (278 x 178 mm). [32 bifolia: 64 leaves; pp. 123, (i)]. Half-title, printed title, engraved frontispiece etching by Tàpies, leaf with dedication 'Pour Maurice Nadea' recto and introductory quotations verso and Jabès text illustrated with 3 additional original etchings by Tàpies (one double-page) and 13 monochrome vignettes in the text, leaf with 'Table' and final leaf with justification and achevé d'imprimer; the wrapper for the book is also a double-page etching. Loose as issued in original publisher's wrappers with flaps, the whole wrapper a double-page relief engraving by Tapies, original card mailing box with decoration by Tapies retained. **Antoni Tàpies illustrating Edmond Jabès' philosophical verse. From the edition limited to 102 copies on Arches signed by the author and the artist, with this one of 12 hors commerce copies reserved for the collaborators; a further edition of 1,000 copies with reproductions of Tàpies etchings was issued in the same year. £1,750**



165. TAPIES. Paz, Octavio. Petrificada Petrificante. (Pétrifié Pétrifiante). Paris. maeght éditeur. 20th October, 1978. Large folio (548 x 432 mm). Illustrated with signed engraved frontispiece and six engraved plates (including two double-page) by Antoni Tàpies using etching, aquatint and carborundum; the engraved wrappers for the book using the same technique form the eighth engraving. Loose as issued in original publisher's engraved wrappers by Tàpies, publisher's brown cloth box with black decoration by Tàpies. **Tapies illustrating Paz. From the edition limited to 195 copies on papier à la main du Moulin du Larroque signed by Paz and Tàpies. £7,500**

166. TAYLOR-WOOD, Sam. "16mm". London / Berlin. Ridinghouse Editions / Klosterfelde Gallery. 1996. Oblong 4to. (250 x 315 mm). [11 unnumbered leaves]. Leaf with title, justification and credits and 10 monochrome photolithographs recto only together with additional CD with soundtrack from the film, the CD inscribed in black ink. Loose in black cloth box. **From the edition limited to 8 numbered copies, with this a printer's proof example inscribed P / P; 4 artist proofs were also issued. The film 16mm was Taylor-Wood's first film produced in 1993. The photolithographs presented here - issued three years later in 1996 - show a woman apparently dancing to the tune of gunfire. £1,200**



167. TELEMAQUE, Herve. Legrand, Gerard. Le Retour du Printemps. Paris. Le Soleil Noir. 1974. Square folio (plates) + 8vo. (text). pp. 109. Illustrated with five original colour screenprints by Telemaque. Original green cloth box, with a vitrine to upper board in the shape of a hammer, allowing the hammer on the first print to be viewed, text volume inset. **From the edition limited to 1,300 copies, with this one of 125 copies with a suite of signed screenprints by Telemaque. £1,000**

168. THALMANN, Max. Der Dom. Zehn Holzschnitte von Max Thalmann. Geleitwort von G[ustav]. F[riedrich]. Hartlaub. Jena. Eugen Diederichs Verlag. (1924). Large folio. (685 x 506 mm). Woodcut title, justification verso and 10 original monochrome woodcuts by Max Thalmann, each initialled in the plate and each signed in pencil at lower right, together with the bifolium with Hartlaub's text ('Zum Geleit') printed in red and black. Sheet size: 678 x 494 mm (plates); 390 x 288 mm (text). Loose as issued in original publisher's vellum-backed blue cloth portfolio with flaps, vignette title gilt to front cover and original brown paper jacket with woodcut vignette and title to front cover (jacket with some small nicks and short tears to edges, bump with minor loss to portfolio edge). **An exceptional series of late Expressionist architectural woodcuts inspired by the cathedral.** From the edition limited to 300 numbered copies, with this one of the first 50 with each of the woodcuts signed in pencil by Thalmann.

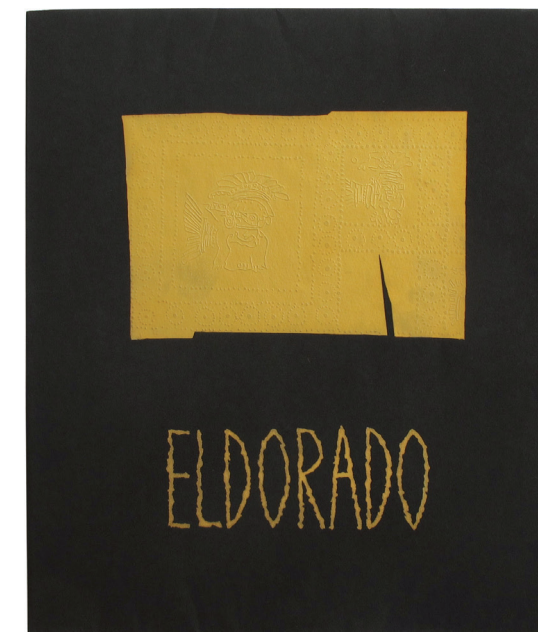
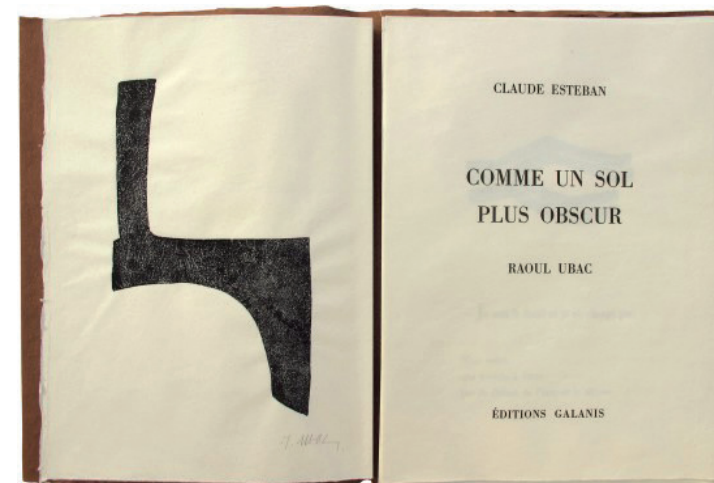
[Henkel 16; see 'Max Thalmann Graphiker und Buchkünstler' by Jens Henkel, edition burgart, 2011; see Thieme / Becker XXXII, 580]. £8,500



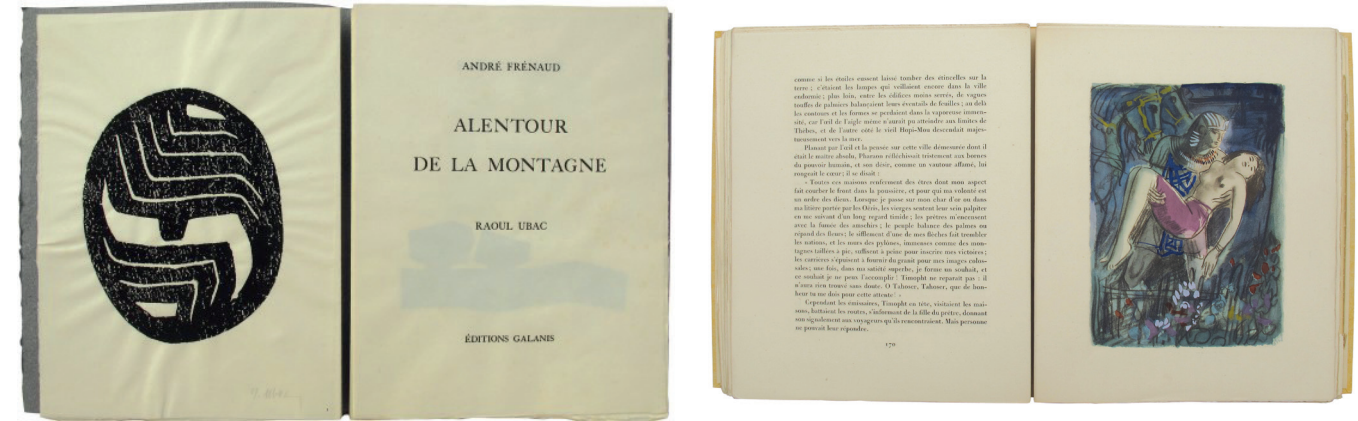
169. TINGUELY, Jean. meta-matic no. 10. Cologne. Edition Hake. 1965. Square folio. (410 x 410 mm). [6 unnumbered leaves]. Leaf with publication details recto, two leaves with printed verse by Max Bense recto and three original signed colour drawings produced by Tinguely's Meta-Matic no.10 machine, each signed, numbered and dated by Tinguely at lower right in black ink. Loose as issued in publisher's black card folder, with printed label pasted to front cover with artist's name. **Jean Tinguely's extraordinary mechanical drawings produced by his constructed machine / sculpture meta-matic no. 10.** From the edition limited to 25 copies with three original drawings produced by meta-matic no. 10, each signed, numbered and dated by Tinguely in ink. £4,500

170. TROKES, Heinz & Renee. Eldorado. Ein Bilderbuch von Amerika. Cologne. Galerie Der Spiegel. 1965. 4to. (330 x 276 mm). Illustrated through in a combination of offset reproductions of photos by Heinz and Renee Trokes, and reproductions of drawings. Wrappers with embossed gilt vignette to front cover. Slipcase. **From the edition limited to 400 numbered copies, signed by the artist, this one of 25 edition de tete copies with an original signed watercolour by Heinz Trokes.** £500

171. UBAC, Raoul. Esteban, Claude. Comme un Sol Plus Obscur. Paris. Editions Galanis. 1979. Folio. (430 x 330 mm). [15 folded sheets including blanks]. Half-title with copyright verso, leaf with Ubac's original engraving on slate as frontispiece signed in pencil verso, printed title and Esteban's poem illustrated with 13 further slate engravings (4 double-page), leaf with justification, final leaf with achevé d'imprimer, each gathering is numbered on the verso of the final folded leaf. Loose as issued in original publisher's maroon printed wrappers with title to front cover in black, rust chemise with title to spine in white and matching slipcase. **The first edition of Claude Esteban's Comme un Sol Plus Obscur illustrated with slate engravings by Raoul Ubac.** From the edition limited to 85 numbered copies on Japon Hosho signed by the author and artist to the justification; the frontispiece engraving is also signed by Ubac in pencil. £5,750

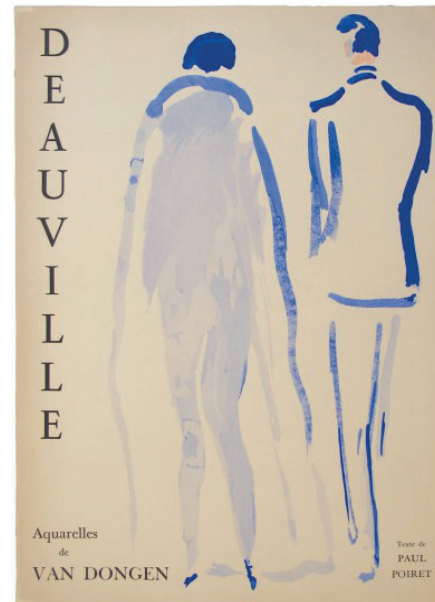


172. UBAC, Raoul. Frénaud, André. Alentour de la Montagne. Paris. Editions Galanis. 1980. Small folio. (368 x 290 mm). [17 folded sheets including blanks]. Half-title, Ubac's signed original print as frontispiece, printed title and Frénaud's 29 poems illustrated with 15 original prints by Raoul Ubac, leaf with 'Ordre des Poèmes' recto and verso, leaf with 'Note', leaf with justification and final leaf with *achevé d'imprimer*; each gathering is numbered 1 - 15 on the verso of the final folded leaf. Loose as issued in original publisher's blue / grey printed wrappers with title to front cover in black, blue silk-covered chemise with title to spine in gilt and beige silk-covered slipcase. A beautiful illustrated book pairing the poems of André Frénaud with slate engravings by Raoul Ubac. From the edition limited to 105 copies on Japon Misumi, with this unnumbered copy signed by the author and artist in pencil to the justification; the original frontispiece is signed by Ubac in pencil as called for. £5,000



173. UZELAC. Gautier, Théophile. Le roman de la momie. Illustrée par Uzelac. Paris. Eryx. 1947. 4to. pp. 242, (ii). With 24 colour plates by Uzelac, of which 14 are hors-texte. The plates were printed by Daniel Jacomet. Loose as issued in publisher's wrappers, with chemise and slipcase. Edition limited to 781 copies, with this one of 60 hors commerce copies on vélin d'Arches. This copy includes an additional suite of the hors-texte plates printed in black, a suite of 16 preparatory study plates also printed in black, suite of 8 unpublished erotic scenes, and 3 original pencil and crayon drawings by Uzelac, two of which are signed. £750

174. VAN DONGEN, Kees. Poiret, Paul. Deauville. Paris. Editions M.-P. Trémois. 1930. Folio. (452 x 324 mm). [7 bifolia + 10 inserted leaves of colour plates (including suite)]. Half-title with limitation verso, printed title, leaf with justification and 5 bifolia each with vignette with pochoir colour and printed text and each accompanied by a full-page hors-texte plate with pochoir colour, all engraved by Maccard after Van Dongen's original watercolours; with the additional signed suite of full-page plates. Loose as issued in original publisher's wrappers with Van Dongen's illustration to front cover, original cream cloth-backed blue board chemise with title to spine in blue and matching slipcase. Kees Van Dongen's beautiful Deauville with the additional suite with each plate signed by Van Dongen in pencil. From the edition limited to 317 copies, with this one of 20 nominatif copies - this copy on Japon - together with a signed suite of all of the hors-texte plates also printed on Japon. £15,000



175. VARIOUS ARTISTS / AUTHORS. *Revue Franco-Américaine*. Nos. 1 - 3. [All Published]. Paris / New York. June - August 1895.

3 vols. 4to. (c.390 x 200 mm). pp.133; 128; 129. Profusely illustrated throughout in colour and monochrome. Original publisher's colour printed wrappers with titles and illustration, front cover of no. 1 with relief-printed illustration, the wrappers for the issues designed by Grasset, later protective box.

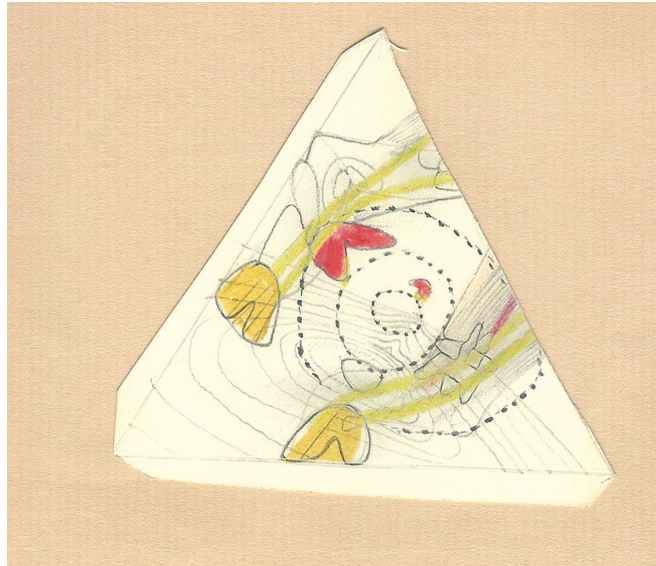
A scarce complete set of the *Revue Franco-Américaine* in the original wrappers by Eugène Grasset.

Published under the direction of Prince André Poniatowski and with typography by Felix Vallotton this *Nabis* revue has illustrations by Toulouse-Lautrec (original lithograph: *Zimmermann et sa machine*, Wittrock 111), Helleu (original lithograph: *Femme et enfants*), Puvis de Chavannes (original lithograph), Caran D'Ache, Vallotton (woodcut in text), Forain, and others. Literary contributions include those by Marcel Schwob, Stéphane Mallarmé, Tristan Bernard, Jules Renard, Pierre Louys, Georges Rodenbach, Comte Leon Tolstoy, Alphonse Daudet, and others.

La Revue Franco-Américaine est destinée à être le trait d'union intellectuel entre l'ancien continent et le nouveau ... Essentiellement internationale, la Revue sera la tribune neutre et indépendante, souvent réclamée, où toutes les écoles et tous les systèmes se côtoieront. Son but est de fondre en une vaste aristocratie intellectuelle les divers éléments portés au premier rang des grands centres du monde par le talent, l'intelligence, l'hérédité ou la fortune ... Cinq cents illustrations ou oeuvres originales composées exclusivement pour la Revue par nos plus grands artistes, et environ trois cents signatures littéraires, mondaines, politiques ou scientifiques formeront son recueil annuel. (From the Avant-Propos in no. 1). £3,500



**Mensch sag was willst du Rose oder Stern
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Stern oder Rose du willst was sag
Stern oder Rose du willst was sag Mensch**



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