

Sims Reed Ltd.

AUTUMN

- 2020 -

Modes etc. N.º 17.



Le Messager fidele.

(Fichu Canzoni. Robe avec noeuds de Comettes.)

1. CHARLES I. The Most Remarkable Transactions of the Reign of Charles I. London. Printed & Sold by Thos. & John Bowles Printsellors. 1727 / 1728.

Oblong folio. (474 x 616 mm). [10 unnumbered leaves]. 10 large etchings with engraving on thick laid paper, each with title in English and French and parallel explanatory text by various engravers after various artists (see below), the first two etchings with publisher's details at head; sheet size: 468 x 608 mm. Contemporary straight-grained red morocco, front and rear boards with highly elaborate decorative tooled borders with larger tooled corner pieces to surround large central astral vignette composed of small astral tools, banded spine in 14 compartments with elaborate decorative tooling and gilt presentation, marbled endpapers, a.e.g.

A remarkable complete set of excellent impressions of the rare series of plates illustrating the life of Charles I, here in a superlative decorative presentation binding of contemporary red morocco.

This series, presented from a strongly sympathetic royalist perspective, depicts 10 tableaux from the life of Charles I, beginning with his marriage to Henrietta Maria of France in 1625 and concluding with his execution and, pace the title of the plate, his *Apotheosis*. Even if the images themselves did not stress the romantic tragedy, the engraved text beneath each - in English for a domestic and French for a continental audience - provides ample detail concerning the sufferings of the misunderstood, otherworldly and much put upon *Royal Martyr*. Bathos (pathos!) aside, the series is nevertheless a triumph of engraving, a superb example of pictorial biography and several of the plates are superlative masterpieces of invention.

This copy is of particular note for the truly remarkable binding of contemporary red morocco. The very large binding with its elaborate tooling features a large central star vignette to each board and the gilt text - indicating a presentation - to the spine thus: *EX / DO / NO / D[OMIN]Æ* and in the following compartment: *COM / I[TESS]Æ / A / BEN / TINC*.

The prints were engraved after the original paintings, commissioned around 1722, by a number of important contemporary English, English-based and French painters: Jean Raoux, Charles Parrocel, Peter Tillemans, Louis Chéron, Peter Angelis, John Vanderbank and Thomas Baston, perhaps - as per Timothy Clayton - ... *providing an opportunity to measure the best artists in England against some of the best from France*. The engravers used were Nicolas Gabriel Dupuis, Nicolas Tardieu, John Harris, Gerard van der Gucht or Vandergucht, Bernard Baron, Claude du Bosc and Bernard Lépicier.

Please contact us for the full list of plates.

The success of this venture [the publication of Van Der Meulen's 'Campaigns of Louis XIV'] encouraged Thomas Bowles to initiate an ambitious series of prints of the 'Most Remarkable Transactions of the Reign of Charles I' ... the subject-matter had considerable appeal for an English public still obsessed with the dramatic events of less than a hundred years ago. Tory loyalty to the Royal Martyr being particularly strong. These events were also central to the growing interest of foreigners in English political history. (Timothy Clayton).

[see Timothy Clayton's 'The English Print 1688 - 1802', Yale, 1997, pp. 56 - 57].

SOLD



2. DEBUCOURT, Philippe-Louis. *Modes et Manières du Jour à Paris à la fin du 18ème siècle et au Commencement du 19ème*; Collection de 52 Gravures Coloriées. Paris. Au Bureau du Journal des Dames. 1798 - 1808.

8vo. (205 x 132 mm). Engraved title and 52 hand-coloured engravings by Philippe-Louis Debucourt, the first plate with the heading 'Modes et Manières du Jour', the second plate 'Manières et Modes', the remainder 'Modes etc.', the final two plates 'Modes et Manières'. Later three quarter morocco over marbled boards.

Philippe-Louis Debucourt's rare chef-d'oeuvre of colour printing.

Série très rare de 52 pièces dessinées et gravées à l'eau-forte par Debucourt. (Fenaille).

From 1785 to 1800 Debucourt created 64 engraved works, all after his own paintings in oil, gouache and watercolour: they include several portraits, such as those of Louis XVI (1789) and Marie-Joseph, Marquis de La Fayette (1790), as well as several small patriotic scenes, such as Almanach National (1791). Most numerous were genre scenes; some, such as the Happy Family (1796), are in a tender vein, but most are on themes of gallantry, such as the Rose in Danger (1791). He experimented widely with colour-printing techniques, including intaglio engraving, mezzotint, soft-ground etching and aquatint and in these, for the most part, the colour was printed using several plates. This many-sided production, the quality of which was uneven, became even more intensive after 1800; by the end of his life Debucourt had engraved 494 plates, chiefly reproductions of other artists' work. He made prints after the paintings of Carle Vernet, Louis-Leopold Boilly, Jean-Baptiste Isabey, Nicolas-Toussaint Charles and Martin Drolling. When engraving his own works, he exploited in particular his caricature style, as in The Visits (1800), and in the series presented here, the Modes et Manières du Jour. Published over a period of eleven years, these 52 plates remain as Debucourt's printed masterpiece, illustrating the excellence of the artist as printmaker, combining as they do the decorative beauty of a fine fashion periodical, together with comic dramatisations of French high society: images of the secret lovers, or the unwanted suitor - each plate complete with amusing title.

In his prime Louis-Philippe Debucourt (1755 - 1832) ranked as the supreme master of engravings printed in colour ... he perfected his process of printing in colour with five successive coppers, which enabled him to achieve in his prints the delicacy, the suavity, and the freshness of painting itself. (Ray)

C'est le plus intéressant et aussi le plus rare des recueils de modes si caractéristiques du commencement du XIX siècle. (Colas).

[Fenaille 71 - 122; Colas 814; not in Lipperheide; see Ray 88].

£12,000 / €13,080



3. GRANDVILLE. (Delord, Taxile). *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.*

Large 8vo. (272 x 212 mm). pp. (ii), (i), (i), 295, (i). Half-title in red with pseudo-privilege verso (also in red), leaf with frontispiece verso, printed title in red and printed text illustrated with 36 hors-texte wood-engraved plates all with additional colouring by hand and 146 wood-engravings in the text, final two leaves with 'Table', 'Explication' and 'Errata' verso. Original publisher's full green morocco, the front board with large central pictorial vignette reproducing the frontispiece beneath the pictorial title vignette, rear board with gilt vignette from 'Petites Misères de la Vie Humaine', banded spine with elaborate gilt tooling and titles in five compartments, marbled endpapers, green silk placemaker, t.e.g.

[PROVENANCE: With the printed bookplate in red and black of 'I. C. A. Chicora' to front pastedown]. Grandville's finest book and magnum opus, an extraordinary imaginative tour de force in a variant of the publisher's de luxe full morocco binding.]

Un nouveau monde est né; que Grandville soit loué. (Max Ernst).

Grandville's most remarkable book, an expansive flight of inspirational fantasy, and a remarkable precursor.

It is clear that the influence of this work extends onward in the nineteenth and well into the twentieth centuries and beyond. A remarkable work of sui generis imaginative verve, Grandville produced the illustration which was then *illustrated* with a commissioned text. The tale of three demi-gods, *Dr. Puff*, *Dr. Krackq*, and *Dr. Hahbille*, their created worlds and travels. The work, a descendant of the works of Swift and Goya, inspired, in passing, Lewis Carroll (*La Bataille des Cartes*), Max Ernst, the Surrealists in general as well as later caricaturists such as Steadman and Scarfe.

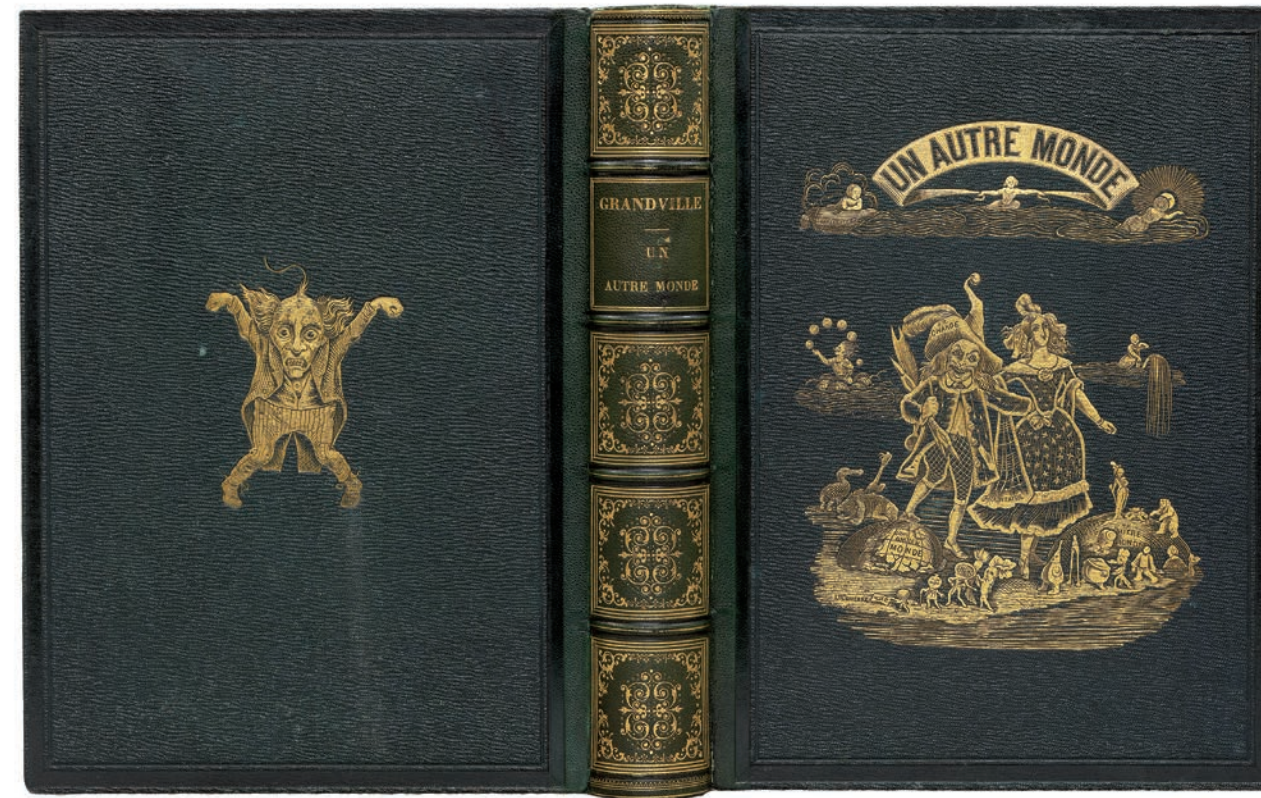
The binding for the present copy, not cited by Carteret is likely unique. As for the very few other known copies in the deluxe binding, the front board reproduces the frontispiece showing *la Charge et la Fantaisie passant de l'ancien monde à l'autre* signed by Liebherre. The rear board normally blank or displaying the same stamp, here features another, taken from the *Petites Misères de la Vie Humaine*.

In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream to the public. (Ray).

The full title - which gives a good indication of the enormously broad scope of the work - reads as follows: *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folâtreries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempsycoses, apothéoses et autre choses.*

[Ray 196; SR / BF 76 / 77; Carteret III, 285; Rebeyrat 287].

£22,500 / €24,525



4. GRANDVILLE. *Les Fleurs Animées*, par J.-J. Grandville. Paris. Gabriel de Gonet, Editeur. (1847).

2 vols. 8vo. (274 x 188 mm). pp. (ii), 260, (i); (ii), (i), (i), 102; (i), (iv), (iv), 105 - 234, (i). Half-titles with printer's credit verso, elaborate engraved pictorial titles with additional colouring by hand and printed titles to each vol., printed text and 50 engraved plates all with additional colour by hand; the two parts of the supplement 'Botanique et Horticulture des Dames' with introduction by Karr and text by 'le Comte Foelix' with the two additional uncoloured engraved plates are also present. Original publisher's midnight blue percaline with elaborate gilt decorative floral and foliate tool to front board by Peau after by Grandville, smaller vignette within foliate frame and tooling in blind to rear board, smooth spine with gilt titles and elaborate tooling to match, cream glazed endpapers, a.e.g.

Grandville's *Les Fleurs Animées*, an excellent copy in the first publisher's cartonnage.

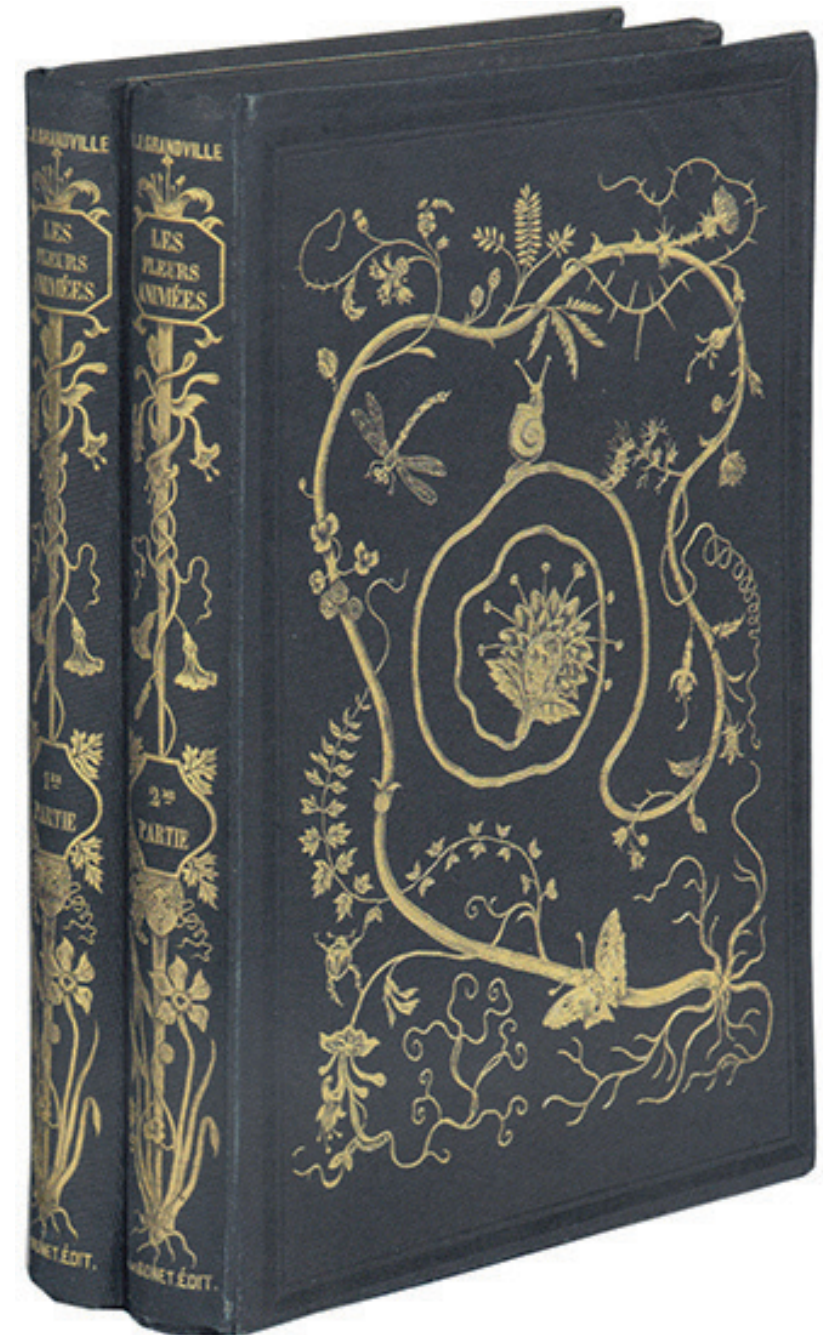
The second issue with separate pagination for each volume.

After 'Un Autre Monde' the fifty-two coloured engravings of 'Les Fleurs Animées' are the chief example of Grandville's efforts to penetrate to the meaning objects like an 'intellectual miner' ... Though the images in the book are of Grandville's time, his manner of proceeding is that of an artist of the modern movement, exploring the same subject through a sequence of slight but significant variations ... A little world is created, governed by its own laws ... full of significance for Grandville and hence ... the reader ... (Gordon Ray).

Les cartonnages et surtout les reliures de l'editeur ... sont à rechercher. (Carteret).

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286].

£7,500 / €8,175



5. SAND, Maurice. *Masques et Bouffons (Comédie Italienne)*. Texte et Dessins par Maurice Sand, Gravures par A. Manceau. Préface par George Sand. Paris. A. Lévy Fils, Libraire-Editeur. 1862.

2 vols. Large 8vo. (270 x 196 mm). pp. (ii), (viii), 356, (i), (i); (ii), (i), (i), 384. Half-titles with printer's credit and publisher's note verso and printed titles in red to each vol., engraved frontispiece with additional colouring by hand to vol. 1, 'Préface' by George Sand, 'Avant-Propos', 'Introduction' and text illustrated with xx With 50 engraved coloured plates by Maurice Sand Original publisher's midnight blue morocco with elaborate polychromatic decoration by A. Lenègre with his signature gilt, front boards ruled in blind to surround an elaborate gilt vignette ('La Comédie' from the *Commedia dell'Arte* raising her mask after the frontispiece to vol. 1) beneath title and flanked by the gilt names of other characters, banded spine with gilt titles and floral decoration in six compartments, marbled endpapers, a.e.g.

A superlative copy with the plates coloured by hand in the deluxe issue of the publisher's polychromatic binding.

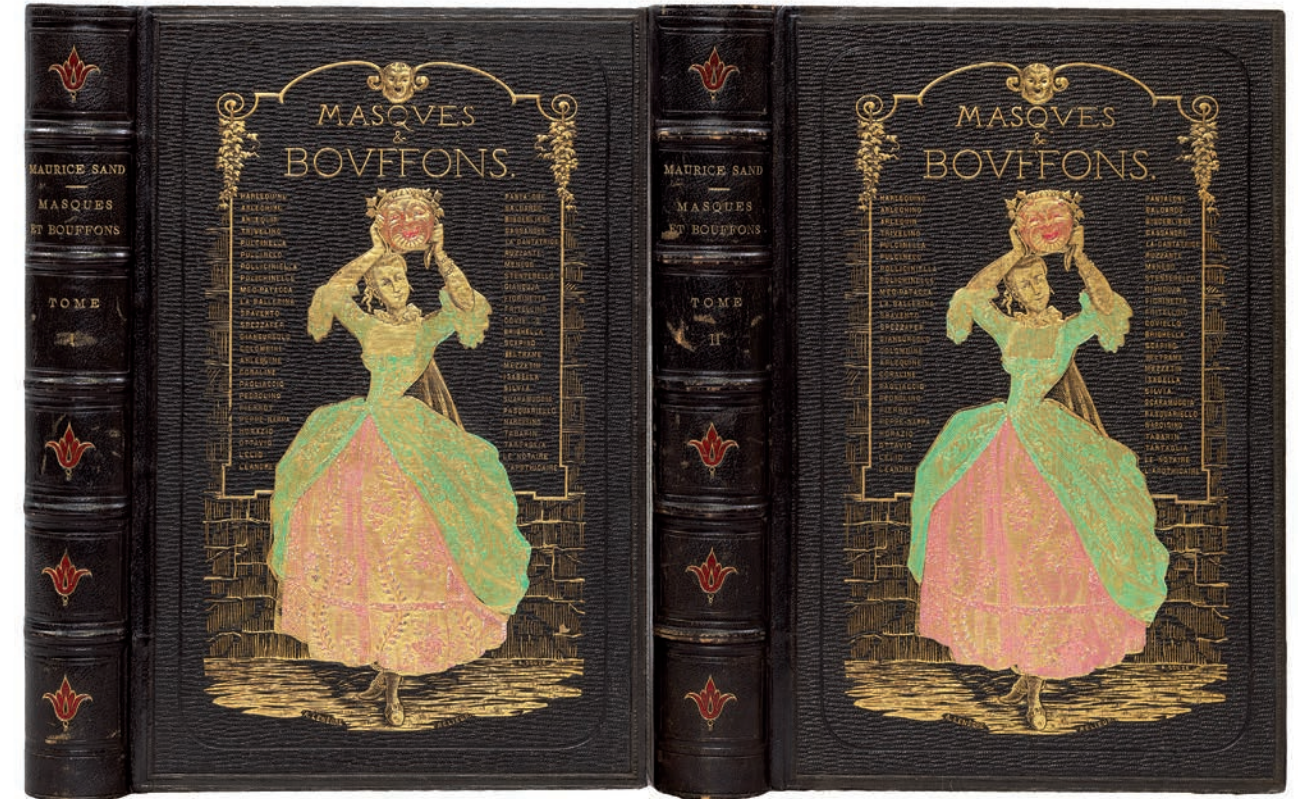
This history of the characters and rôles of the *Commedia dell'Arte* was written and illustrated by Jean-François-Maurice-Arnauld Dudevant, better known by his pseudonym, Maurice Sand, a name adopted after his mother's literary pseudonym, George Sand. A writer, artist and entomologist, Maurice Sand studied under Delacroix. His mother, George Sand (Amantine Lucile Aurore Dupin) wrote the introduction and her lover Alexandre Manceau, a friend of her son's and many years her junior, engraved the plates after Maurice Sand's originals. This exceptional example demonstrates the remarkable publisher's binding to superlative effect with only some very slight rubbing to the spine.

Also included, tipped-in to vol. 1 before the frontispiece is a letter to his mother in which he relates a part of his visit to USA with Prince Napoleon.

According to Colas and Carteret, the work was issued in several versions: with the plates in black, with the plates in red and with the plates with additional colour by hand; the present version has the title dated '862 and the plates with additional colour by hand.

[Carteret III, 549 / 550; Colas 2638; Lipperheide 3223].

£7,500 / €8,175



6. 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 (see below) 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.

[PROVENANCE: Brown morocco bookplate with gilt tooling and text of Henri Thuile to front pastedown].

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 partially uncut.

Denis' lithographs for *Le Voyage d'Urien* are the only lithographs he drew directly on the stone.

The three parts of Gide's text are *Voyage sur l'Océan Pathétique*, untitled (a blank leaf), and *Voyage vers une Mer Glaciale*; tipped-in to the final blank is a leaf listing publications of the *Librairie de l'Art Indépendant*.

Gide wrote his Voyage under the influence of symbolism. The symbolic poets and writers were searching for 'fluidity', a word they constantly used, and rhythm and division into rhythmical units were the prime ingredients of their poetic form. The visual vocabulary of Denis was also infused with fluidity and rhythm and thus in harmony with Gide's text. (Houghton Library 53).

This little known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution. (The Artist and the Book).

[The Artist and the Book 76].

SOLD



7. GRAY, John. *Silverpoints*. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

Tall 12mo. (218 x 112 mm). [22 leaves; pp. xxxviii, (i)]. Printed title, leaf with copyright recto, quotation from Verlaine verso and 28 poems by Gray, leaf with printer's credit and discreet vignette; decorative 6-line initials by Ricketts to the opening of two poems. Full vellum designed by Charles Ricketts, front and rear boards ruled in gilt to surround a mosaic field of gilt foliate tools on a gilt curvilinear background, discreet titles in gilt at upper right.

The de luxe edition of John Gray's decadent *Silverpoints* bound in full vellum.

From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper with the watermark SPALDING and bound in full vellum; the ordinary edition was bound in green cloth with matching decoration.

John Gray's first book and one of the most influential works of the Aesthetic Movement.

Gray was a protégé of Oscar Wilde - the poem *Summer Past* is dedicated to Wilde - who is believed to have paid the publishing costs of the book. Gray dedicates his poems to, among others, Verlaine, Charles Shannon, Jules Laforgue, Ellen Terry and Pierre Louÿs and includes imitations of Verlaine, Arthur Rimbaud, Stéphane Mallarmé and Baudelaire.

£12,500 / €13,625



Full vellum by Charles Ricketts

8. LEGRAND, Louis. Les Petites du Ballet. Paris. Pellet Editeur. (c.1893).

Folio. (505 x 330 mm). 12 original etchings by Louis Legrand (as well as the wrapper), each pulled on thick Japon paper and mounted to larger sheets of card (sheet size: c.453 x 306 mm or the reverse; mount size: 502 x 234 mm), 12 etchings are signed in the plate. Loose as issued in original publisher's wrappers, front wrapper with Legrand's large etched pictorial title.

A very good set of Louis Legrand's rare suite of ballet studies.

From the edition limited to 100 copies, with each plate signed in pencil by Legrand and with the red circular stamp of the publisher Pellet.

[Ramiro 46 - 57; Lugt 1193].

£8,500 / €9,625

9. LEGRAND, Louis. La Petite Classe. Paris. Gustave Pellet, Editeur. 1908.

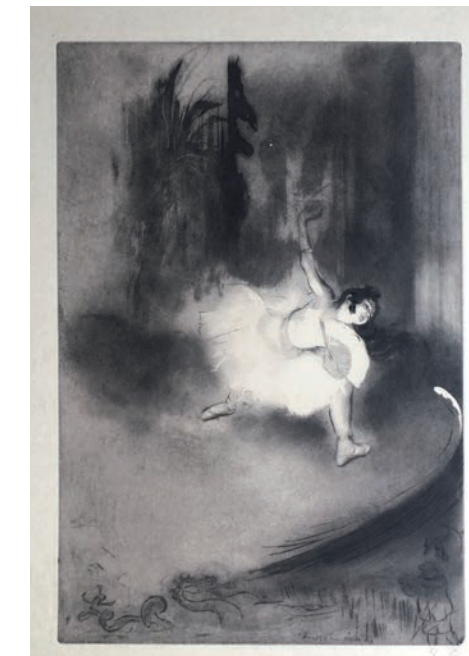
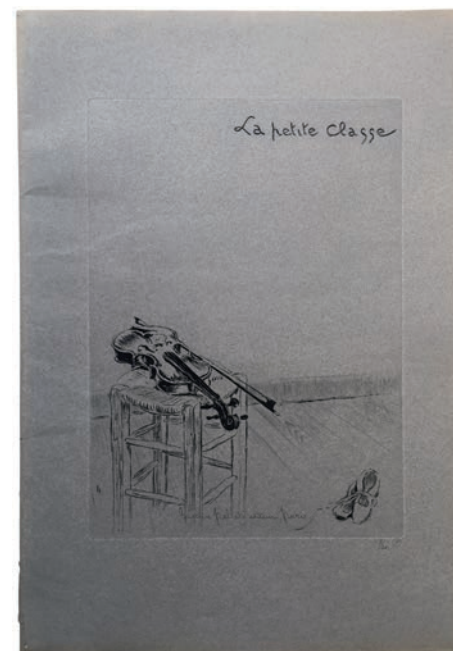
Folio. (580 x 400 mm). 12 etchings with aquatint and drypoint by Louis Legrand, each signed and numbered in pencil by Legrand and with the publisher's stamp and initials at lower right and titled in pencil in the lower margin at the sheet edge, the plates printed with remarques on large uncut sheets of Japon. Loose as issued in original publisher's grey printed paper wrappers, front cover with title engraving with publisher's details and publisher's portfolio with central titles in gilt.

An excellent, complete example of the de luxe issue of Louis Legrand's beautiful La Petite Classe.

Louis Legrand (1863 - 1951) was fascinated by dance, issuing early illustrations of the cancan in 1891 as a supplement for the weekly satirical magazine *Gil Blas*. Those illustrations became the basis for his book *Cours de Danse Fin de Siècle* with etchings produced by Legrand after his watercolours and with a text by Erastène Ramiro. Thereafter Legrand continued to frequent dance studios and classes, taking a specific interest in ballet. His 1893 suite *Les Petites du Ballet*, with 14 etchings and aquatints, is concerned primarily with the behind the scenes life of aspiring ballerinas from a young age, as well as their teachers, relatives and other hangers-on. This later suite of etchings with aquatint and dry-point, a beautiful and highly accomplished technical production, takes professional ballerinas as its subject but Legrand's eye is again drawn to the performers' context: back-stage, rehearsing, dressing, waiting to go on and so on.

[Arwas 358 - 370; see Lugt 1191 & 1194].

£12,500 / €13,625



10. (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.

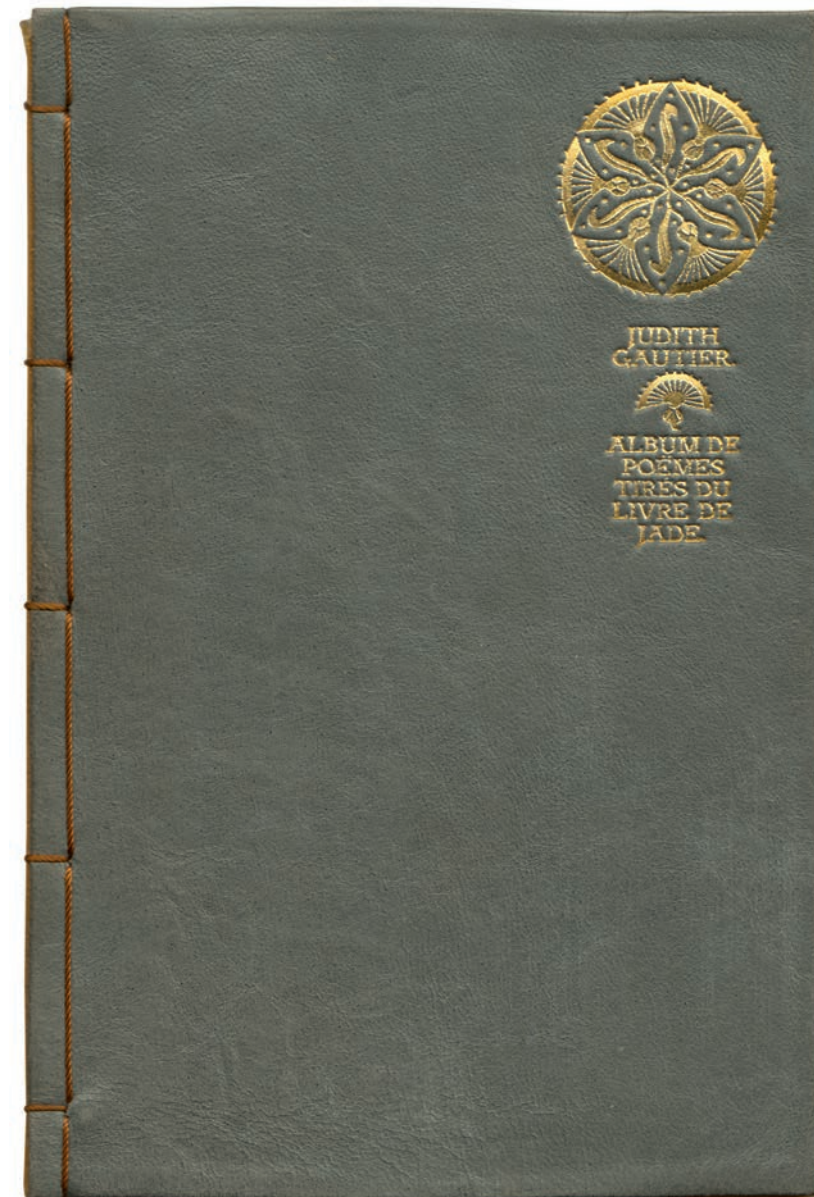
From the edition limited to 130 copies, with this one of 120 on Japanese vellum.

This exceptionally fine copy with presentation in grey / green ink to verso of the title (the leaf with copy number): *To Mr. [Noel] Clément Janin / from / Lucien Pissarro / & / Esther Pissarro.*

The olive morocco binding fits the text perfectly; frequently the binding was too short (or morocco was used that has contracted subsequently), leaving the fore edge of the text exposed.

Noel Clément-Janin was a writer, art critic and editor. He edited *L'Estampe et l'Affiche* with André Mellerio, worked with Edouard Pelletan at his publishing house and was curator at the Doucet Library.

SOLD



11. BARBIER, George. La Guirlande des Mois. Première Année (1917) - Cinquième Année (1921). (All Published). Paris. Chez Jules Meynial, Libraire. 1917 - 1921.

5 vols. 12mo. (126 x 82 mm). pp. 88; 165; 122; 128; 137. Each vol. with half-title and decorative title, calendar, blank leaves with decorative frames for notes and advertisements, the series illustrated with 31 full-page plates each with pochoir colour and numerous vignettes, each vol. with section titles and headlines in a different colour (blue, green, red, sanguine and so on). Original publisher's silk-covered boards, front boards and spine with decoration by Barbier, titles to spines, decorative patterned endpapers, a.e.g., paper jackets with decoration by Barbier and original card slipcuses with further decoration.

An excellent complete set of George Barbier's Art Deco almanachs: *La Guirlande des Mois*.

The complete set of Barbier's five charming almanachs, produced for the years 1917 to 1921. A showcase for Barbier's beautiful illustrations, these miniature books were issued in decorative silk bindings, decorative dust-jackets of quality paper and card slipcuses, and are some of the most delightful of Barbier's work. Contributors included the Comtesse de Noailles, Gérard d'Houville, Albert Flament, René Boylesve, Barbier himself, Edmond Jaloux and others.

Copies that have retained their jackets and slipcuses have tended also to remain very fresh in condition, as is the case for the present set, with the bindings bright and colourful. The spines of the dust-jackets for most of the volumes are slightly toned, while the jackets for volumes 1 and 5 show some browning. The slipcuses are largely bright with some slight rubbing; that for volume 1 has been repaired.

Chacun de ces petits volumes est renfermé dans un étui en carton illustré et cartonné en pleine soie ornée protégée par une couverture de papier également illustré. (Colas).

[Colas 1363].



£4,000 / €4,360



12. SEVERINI, Gino. Futurisme - Cubisme. (Paris?). (c.1918).

4to. (270 x 210 mm). [2 leaves]. Manuscript text in French in blue ink, concluding in black, recto and verso with occasional excision and correction in pencil on cream wove paper with the watermark 'EXTRASTRONG', text with title to initial leaf, numbered at upper right and signed at conclusion.

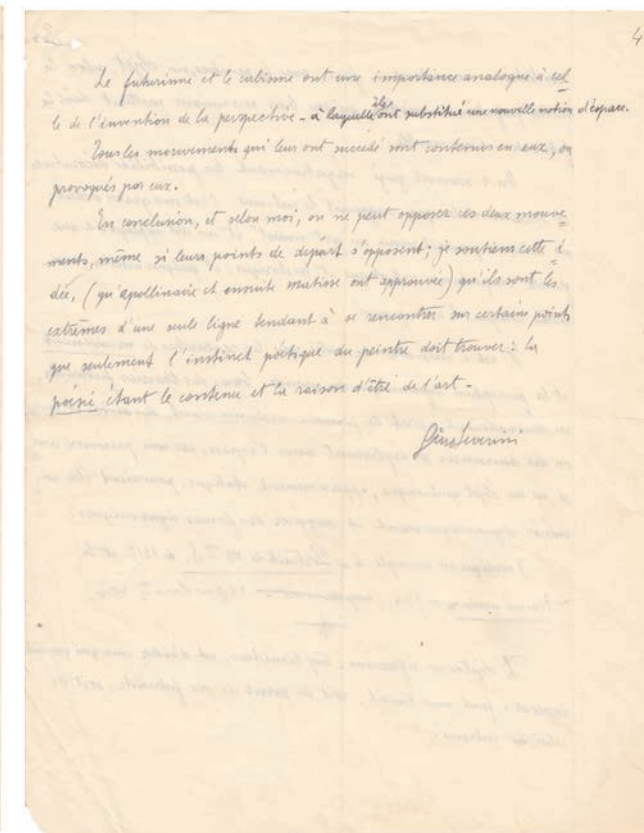
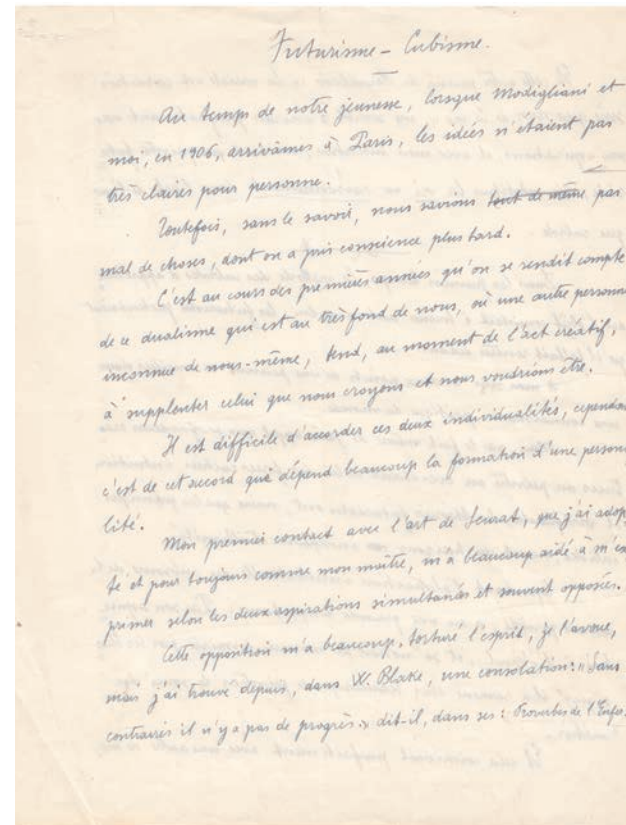
Autograph manuscript by Gino Severini contrasting and comparing Futurism and Cubism and making reference to Seurat, Blake, Baudelaire, Apollinaire and Matisse.

One of the leaders of Italian Futurism and an important theoretician of the technicalities of painting in his own right, Gino Severini, writes here of Futurism and Cubism, its interpenetrating relationship, its derivations and inspirations and its place in a wider artistic context. The MSS starts with Severini's arrival in Paris together with Modigliani in 1906: *Au temps de notre jeunesse, lorsque Modigliani et moi ... arrivâmes à Paris, les idées n'étaient pas très claires pour personne ...* He discusses the differences between the two movements, their similarities and Blake's *The Marriage of Heaven and Hell*: *Cette opposition m'a beaucoup torturé l'esprit, je l'avoue, mais j'ai trouvé depuis, dans W. Blake, une consolation: 'Sans contraires il n'y a pas de progrès', dit-il, dans ses: 'Proverbes de l'Enfer'.*

After a discussion of the beginnings of both movements, their reception and importance (he compares this to the discovery of perspective), he concludes with the lines: *En conclusion, et selon moi, on ne peut opposer ces deux mouvements, même si leur points de départ s'opposent; je soutiens cette idée (qu'Apollinaire et ensuite Matisse ont approuvée) ... la poésie [underlined] était le contenu et la raison d'être de l'art.*

This discrete manuscript by Severini appears to be unpublished. Although it certainly has a bearing on his technical, analytical and historical essay *Du Cubisme au Classicisme* of 1921 we can find no published version in French or Italian.

£4,250 / €4,633



13. TZARA, Tristan. Dada Documents Autographes. Dada and Surrealist Compositions. (Zürich / Paris). (c.1918 - c.1930).

4to. (278 x 230 mm). [6 bifolia + 30 leaves = 42 leaves + notebook of 40 leaves]. Original blue envelope addressed to René Gaffé and sent by Paul Eluard () as front wrapper (the rear of the envelope bound in as the rear wrapper), postcard with two original monochrome photographs and manuscript text in a variety of inks and pencil on a variety of paper stock by Tristan Tzara throughout, numerous alterations and excisions and marginal drawings throughout together with an original notebook by Tzara (see below); the leaves mounted on tabs throughout. Black morocco with red morocco inlays over gilt, scarlet and black marbled paper by Paul Bonet, front board with 'DADA' tooled in gilt to 12 inlaid sections of red and 9 inlaid sections of black morocco to form a mosaic, rear board with matching decor without title, smooth spine with alternating red and black morocco inlays, 'DADA' in gilt to 21 red inlaid sections, 'DOCUMENTS AUTOGRAPHES' in gilt to alternate black inlays, gilt, scarlet and black marbled endpapers, t.e.g., black morocco-edged suede-lined marbled board slipcase.

[PROVENANCE: Tristan Tzara (1896 - 1963); Paul Eluard (1895 - 1952); René Gaffé (1887 - 1968), lot 237 in his sale 'Bibliothèque de M. René Gaffé' at Drouot, Paris, '26 et 27 Avril 1956'; Maurice Car (1908 - 1968) and by descent].

An exceptional collection of autograph manuscripts and drawings by Tristan Tzara spanning Zürich and Dada and Paris and Surrealism from the collection of René Gaffé, bound for him by Paul Bonet.

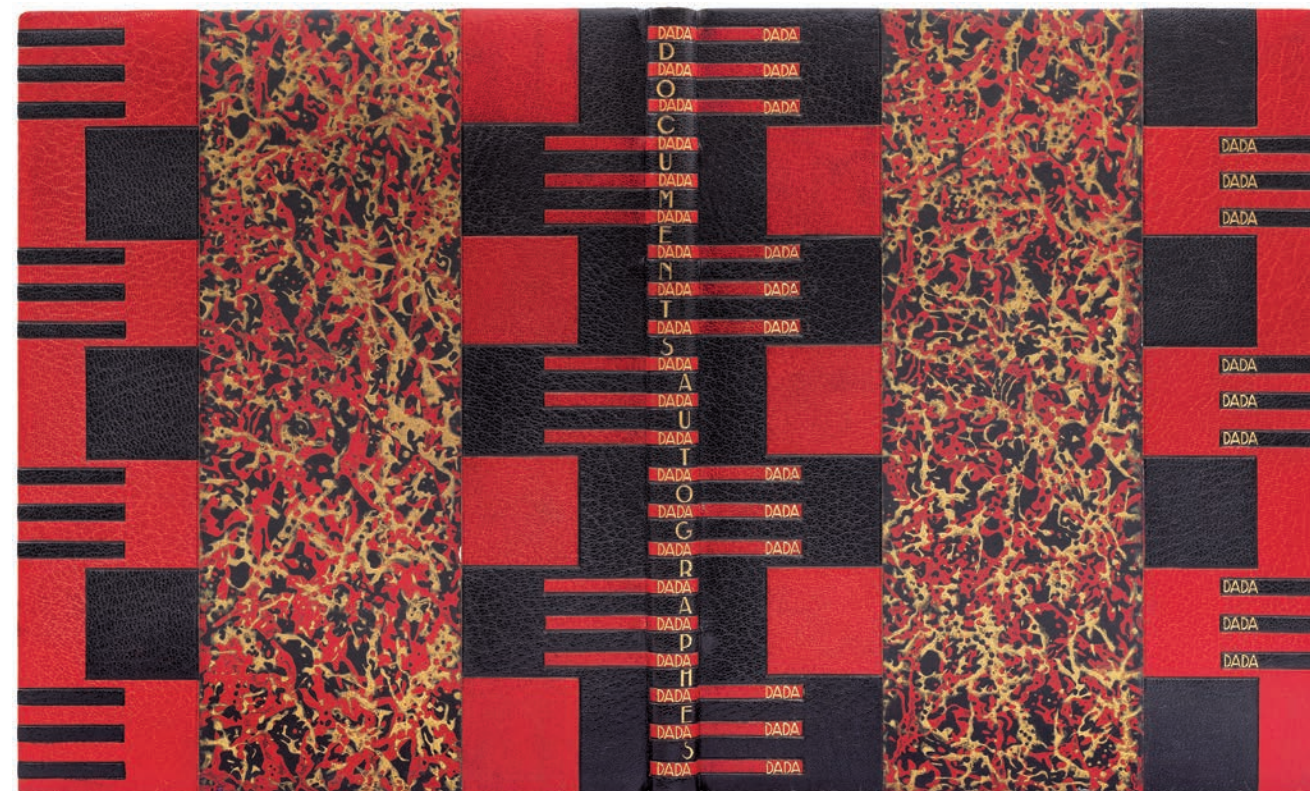
Spanning Tristan Tzara's most fecund period of poetic endeavour, and providing a highly interesting not to say important aperçu into Tzara's process of composition, this collection of original manuscripts is presented in an exceptional Art Deco binding by Paul Bonet dating to the very early 1930s. Bonet at the time worked extensively with André Breton and Paul Eluard, binding books and collections of manuscripts - as well as for Gaffé - and was creating very beautiful and stylised bindings in a marked Art Deco style. At a similar period, Bonet bound also for Gaffé, his set of *Littérature*, a series of manuscripts by Aragon, Breton's *Clair de Terre*, Eluard's *Au Défaut du Silence* and others.

The present series of manuscripts by Tristan Tzara, the Romanian (he was born Samuel Rosenstock) autodidact, enfant terrible of Dada and theoretician of Surrealism, represent an exceptional trove of his creative output. The larger portion of the manuscripts feature work for *De Nos Oiseaux* (1923), *L'Antitête* (1933) but also sections from larger works such as *la deuxième aventure céleste de monsieur Antipyrine* (1920) and unpublished material. A postcard composed of original photographs sent to Eluard in 1921, bound in at the opening of the volume, appears to originate from Imst in Austria (Tzara was there with Arp, Breton, Ernst and Maja Kruschek) and the composition of *Dada au Grand Air*, the final flourish of Paris Dada. Perhaps the most important inclusion is a remarkable notebook of Tzara's (75 x 135 mm) dating from his time in Zürich in 1918. This extraordinary little volume includes a number of drawings by Tzara as well as memoranda, lines of verse, a list of contributors to Dada 3, people of influence and so on. Tzara's drawings, automatic cubo-futurist, caricature portraits and stylised abstractions decorate this small book of notes and give a further insight into the mind of the poet. It should also be noted that many of the other manuscripts in the present volume feature drawings and marginalia by Tzara.

A fuller description is available on request.

[Bonet Carnets, see 204A & pl. 22].

RESERVED



14. 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 Schwitters' original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vrozusausgabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted on paper label 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.

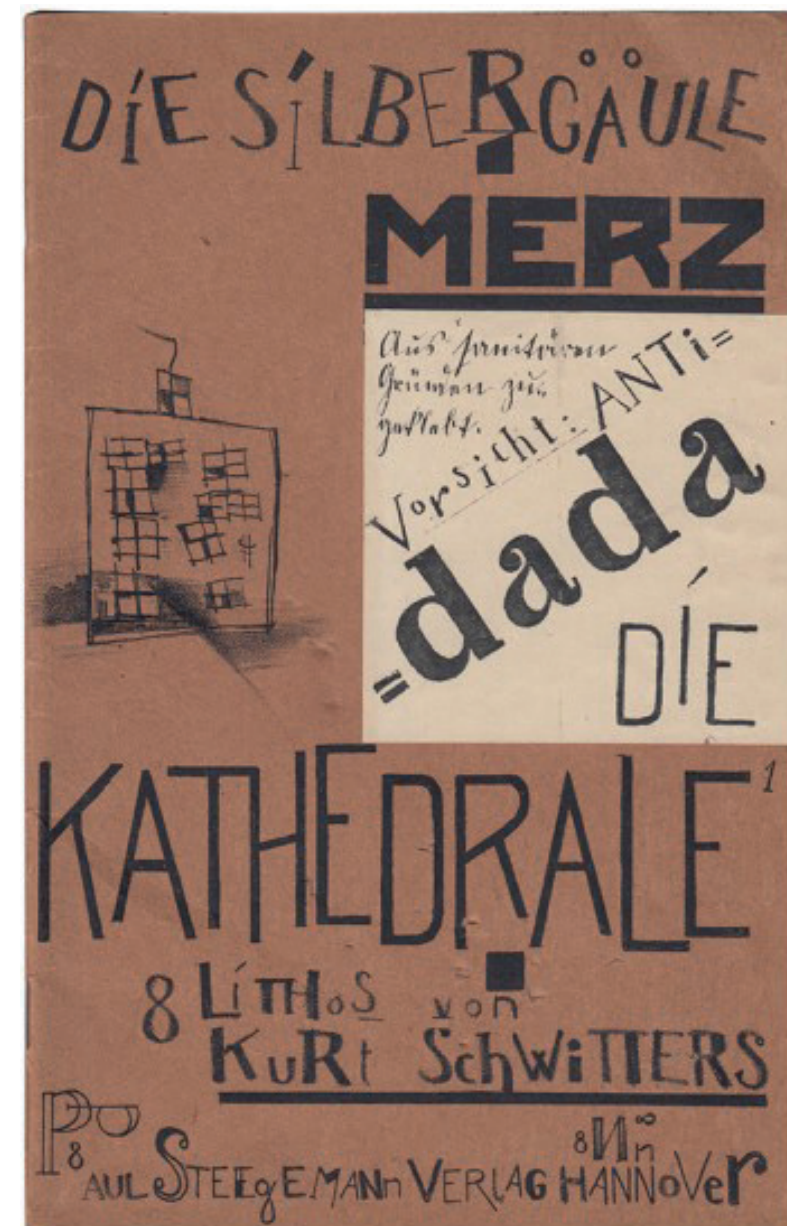
An excellent example of one of Schwitters' finest productions, *Die Kathedrale*, including the additional white paper label to the front and rear covers.

The booklet 'Die Kathedrale' with 8 lithographs by Schwitters was published by Paul Steegemann's Silbergaule series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements familiar from the drawings (windmill, coffee mill, house, stroller, handwriting, numbers). Others are compact and flat-looking 'abstract' forms - rectangular or oval. Here too Schwitters made use of 'foreign matter' such as pieces of shoe leather and patterned material (presumably confectioners' paper such as he often used in his early collages, but pasted on the process block). The Kathedrale graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics. (Schmalenbach).

When he published an album of lithographs in 1920, 'Die Kathedrale', he put a sticker on the front reading 'Vorsicht: ANTi-da-da', and one of the lithographs inside places 'Merz' and 'Der Sturm' together inside a box with 'Dada' on the outside. (Ades).

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

£12,500 / €13,625



15. ARP, Hans. Flake, Otto. 8 Bois. (Huit Bois). Verlag Konstanz. 1920.

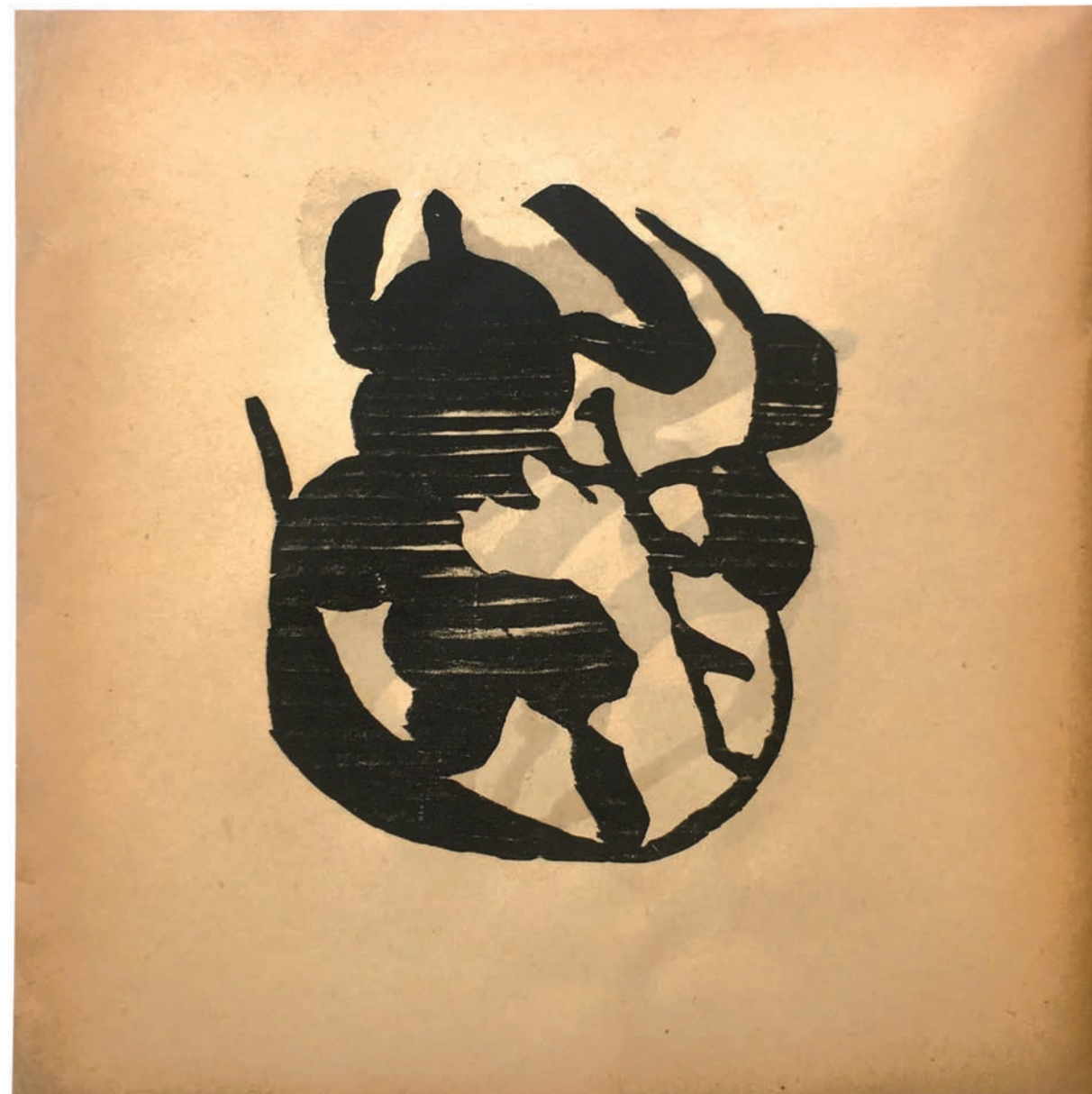
Square 8vo. (225 x 225 mm). [5 leaves]. Leaf with text in German recto and verso, three leaves with original monochrome woodcuts by Arp recto and verso, final leaf with two monochrome woodcuts recto. Original publisher's printed wrappers with titles to front cover in black.

One of the earliest and rarest of illustrated books by Hans Arp.

Almost unknown to bibliographers, *8 Bois*, published in the same year as *Cinema Calandrier*, *Die Schammade*, and *Wolk-empumpe*, with a short text by Otto Flake, is one of the rarest books by Hans Arp. Arp's monochrome woodcut abstractions are the biomorphic experiments he called *fluid ovals*. The introductory text is by Otto Flake who wrote the novel *Nein und Ja*, which depicts Zurich dada and the circle – of which he was himself a part – around Hans Arp and Hugo Ball. Of Arp he wrote that ... *one painting by Arp depicted the most metaphysical potatoes that he had ever seen.*

Vor Kunstwerken de Mut der Ueberzeugung haben, ist lobenswert; aber die Leute mit Ueberzeugungen tragen schon alle Brillen, in irgend einer Parteidoktrin geschliffene, ich wenigstens habe die schlechtesten Erfahrungen mit Kritikern gemacht: selten wie ein weisser Rabe ist ein Kritiker, der naiv lesen oder schauen kann und, bevor er 'wertet', die Absichten des Künstlers auf sich wirken fasst, und zunächst nur sie. Vor Kunstwerken den Mut der Naivität haben, ist das Wertvollere und Abständigere. (From the introductory text).

8 Bois is a very rare book and we can trace no copies at auction; in institutional terms we can locate only the copy at Northwestern in the US. £28,000 / €30,520



16. ERNST, Max, Hans Arp, Francis Picabia et al. Baargeld, J. (Alfred Grunwald) & Max Ernst, (Eds.). *Die Schammade*. (Dilettanten Erhebt Euch). *Cologne. Schloemilch Verlag. 1920.*

Small folio. (324 x 248 mm). [16 unnumbered leaves]. Leaf with pictorial title with illustration by Ernst, printed text with dada typography recto and verso in French or German throughout by Tzara, Breton, Ernst, Baargeld, Picabia, Serner, Ribemont-Desaignes, Huelsenbeck et al. with 8 tipped-in monochrome illustrations on glossy paper and full page plates by Arp, Ernst, Picabia, Baargeld, and Hoerle. Original cream textured card wrappers with woodcut by Arp extending across front and rear covers and Ernst's 'DADAMETER' label of gold text printed against a black background and pasted to the front cover at upper right.

The only issue of this very scarce dada review issued by Max Ernst and the Cologne group.

Prized for its innovative dada typography, *Die Schammade*, the sole number of this review was issued by the Cologne Dada group to accompany an exhibition. The visitors to the exhibition were encouraged to destroy what they disliked or to take what they did and some of the objects survive only as illustration in *Die Schammade*. The contributors were international and Paris and Berlin contributed; the texts are by Aragon, Arp, Baargeld, Breton, Ernst, Huelsenbeck, Picabia, Serner, Tzara, and others.

One of the most brilliantly exciting of all dada periodicals - in purely graphic terms rivalled perhaps only by the never-published 'Dadaco,' of which only trial sheets survive - 'Die Schammade' is of greatest rarity, even in institutional hands. (DaDA & Co.)

Die Schammade was published in the spring of 1920 ... [and] bears witness to the new international contacts of Cologne. All dada reviews of this period mark the end of the comparative isolation of wartime - they are like concrete evidence for their organisers of the resistance of like-minded spirits elsewhere. Increasingly, where the review appeared, the same names featured ... Die Schammade is freer in design and typography than Der Zeltweg ... but does not approach the horror vacui, of for example, the Paris issues of 391. (Dawn Ades).

Sur la couverture, la liste des collaborateurs figuré sous l'intitulé 'Dadameter. (Le Fonds Paul Destribats).

[Ades 5.32; Le Fonds Paul Destribats 135; Ars Libri, DaDA & Co. 124].

£15,000 / €16,350



Joined wrappers shown separately due to fragility

17. 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 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.

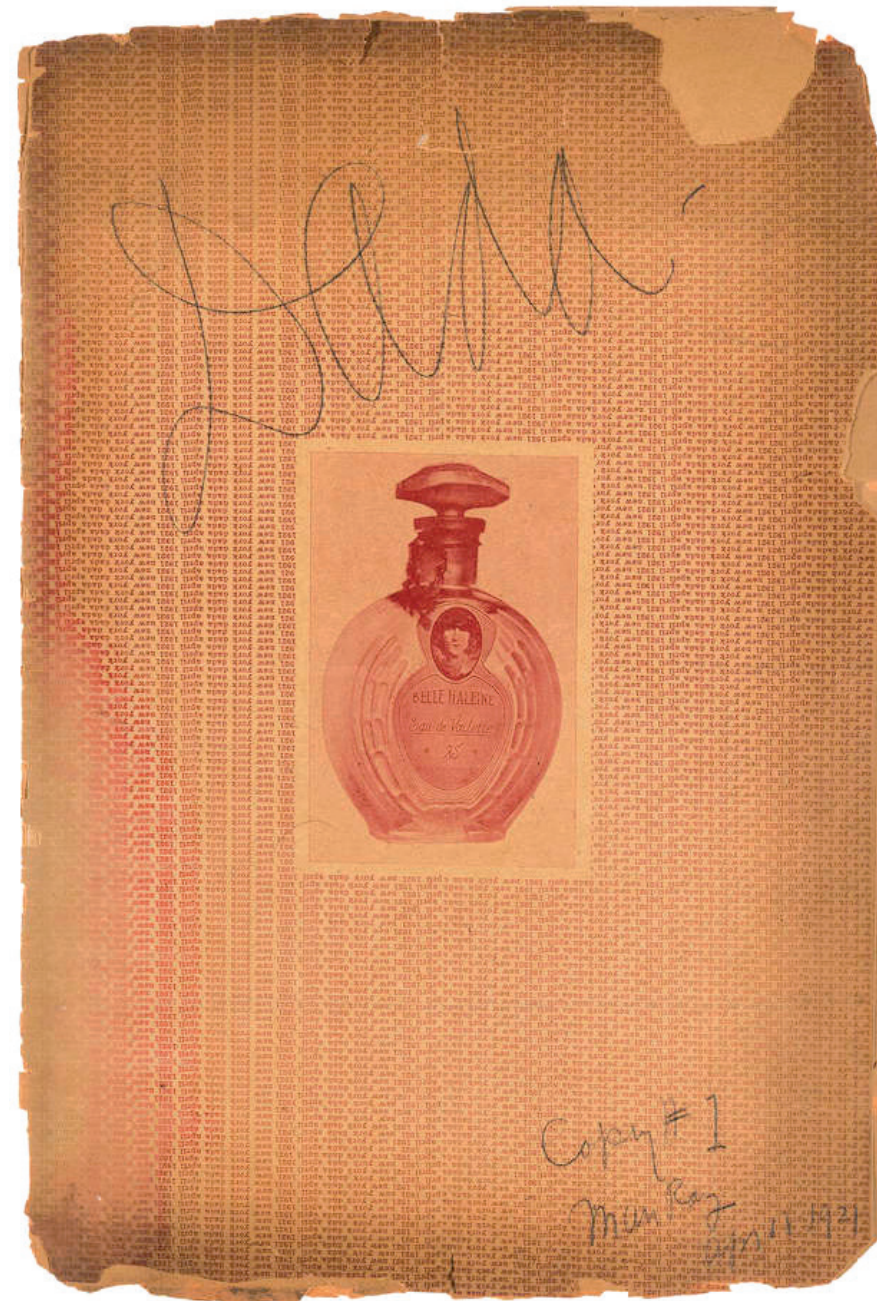
As Tzara introduced his review Dada in Zurich, related activities were taking place in New York. Not unlike Zurich, New York had become a refuge for European artists seeking to escape the war. For artists such as Marcel Duchamp and Francis Picabia, the American city presented great potential and artistic opportunity. Soon after arriving there in 1915, Duchamp and Picabia met the American artist Man Ray, and by 1916, the three men had become the centre of radical anti-art activities in New York.

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 / €16,350



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

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

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

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

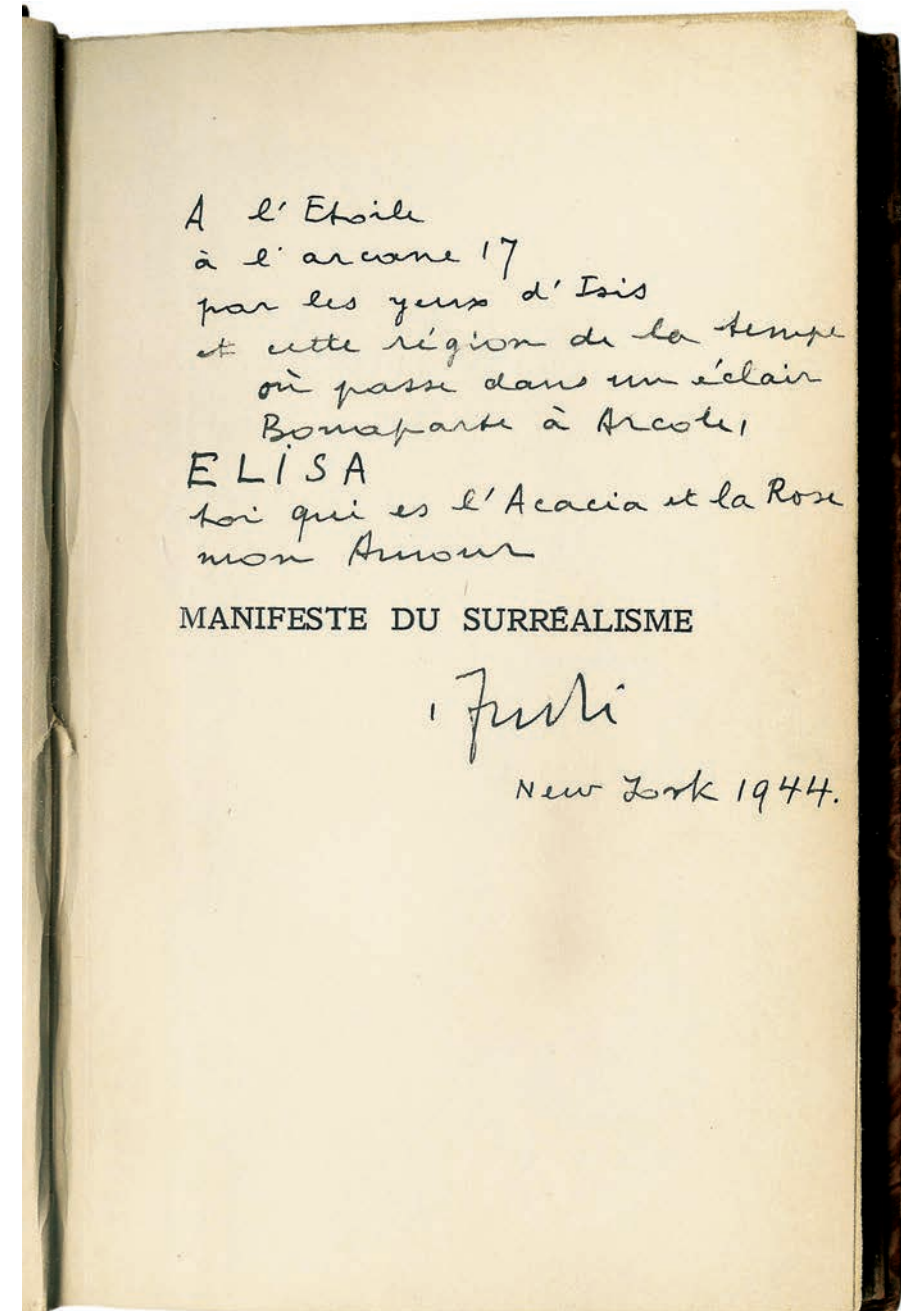
Breton has also written across pages 24 and 25 *Tu vois, c'est comme si je t'avais vue venir* and drawn arrows to two passages; the first passage reads: *Tranchons-en: le merveilleux est toujours beau, n'importe quel merveilleux est beau, il n'y a même que le merveilleux qui soit beau* and the second: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

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

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

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

£30,000 / €32,700



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

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

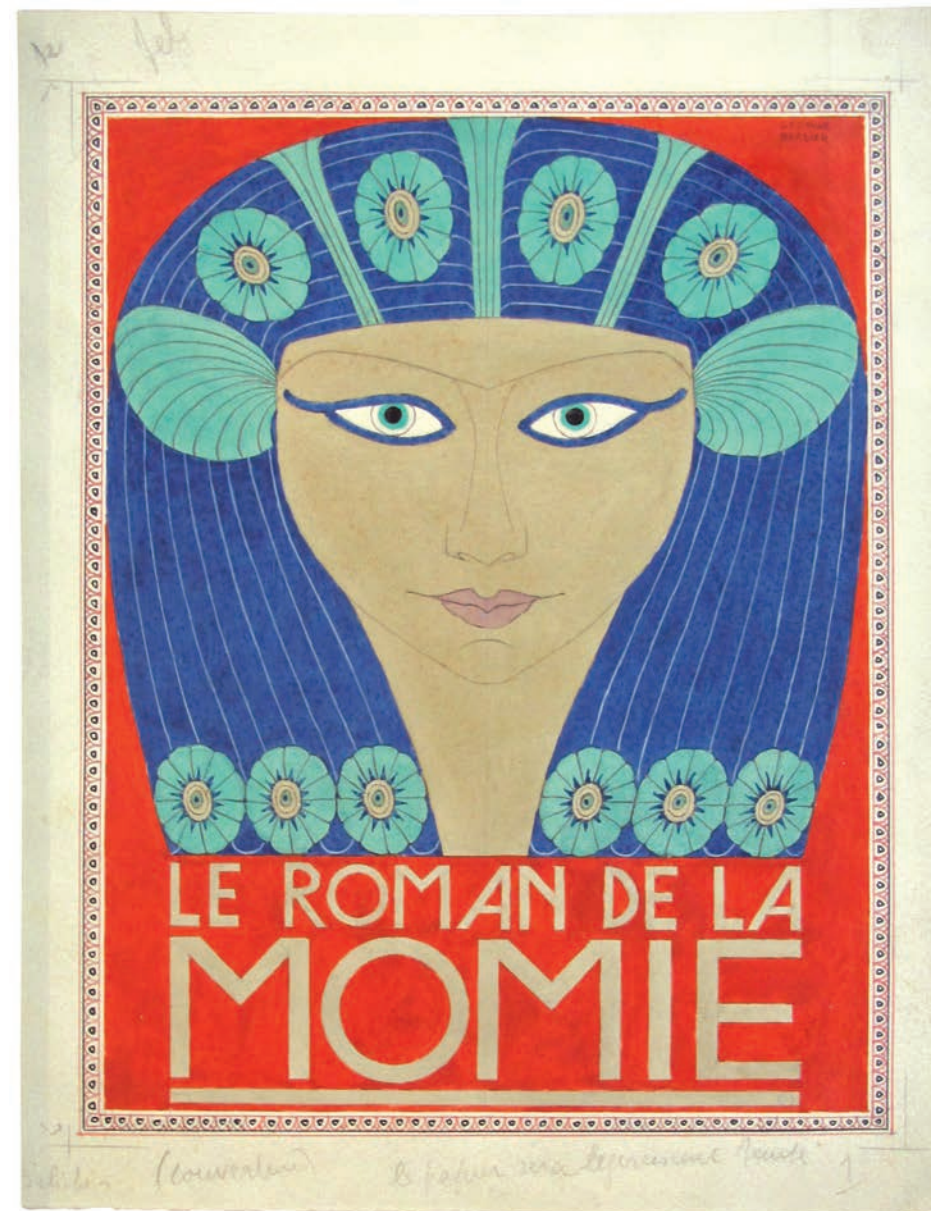
[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of Francis Kettaneh to verso of initial blank leaf].

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

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

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

List of Barbier's original watercolours, all on thick cream paper with pencil registration and in the order they appear, available on request. £37,500 / €40,875



20. (BARBIER, George). (Louÿs, Pierre). *Les Chansons de Bilitis. Seul Texte Véritable et Complet. Imprimé à Mitylène. [Paris]. Pour les Amis de Bilitis. 1929.*

Small 4to. (246 x 192 mm). pp. (iv), 56, (i), (i). Wood-engraved colour frontispiece, printed title in various colours with colour wood-engraved vignette and Louÿs test in three sections ('Bucoliques en Pamphylie', 'Elegies à Lesbos' and 'Epigrammes dans l'île de Chypre') illustrated with 60 wood-engraved illustrations by Pierre Bouchet after George Barbier, 54 in colour, seven full-page, 24 decorating the text, the remainder culs-de-lampes or vignettes, final leaf with justification and achevé d'imprimer; three-line initials in colour against gilt background throughout as well as numerous head- and tail-pieces and initial letters, verse numbering in gilt in Roman numerals, text in capitals ruled throughout and two additional wood-engravings for the wrappers; this copy with the additional suite printed in outline in bistre on Japon. Full contemporary emerald crushed morocco by Charles Septier with his signature gilt, front and rear boards ruled in gilt to surround a decorative border of inlaid jade morocco with gilt Greek key pattern around curvilinear jade morocco surround with gilt roll tool for a central vignette with argent disc supported by lamp tools, banded spine in five compartments with gilt titles and elaborate decorative tooling, doublures of tan morocco with gilt surrounding an inner border of red and black inlaid morocco, central inlaid circular medallions illustrating vignettes from the book in colour morocco, gilt floral, foliate, phallic and vulvic tools at corners, patterned silk guards, marbled endpapers, board edges ruled in gilt, original wrappers with gilt illustration and backstrips preserved, a.e.g., matching morocco-edged wool-lined marbled board slipcase.

[PROVENANCE: leaf with engraved ex-libris of Robert Beauvillain by Jouas bound in: *Et BEAUVILLAIN / toujours il vous aime?*].

Barbier's rarest book, *Les Chansons de Bilitis*, bound by Septier and with the very rare additional suite.

From the edition limited to 25 copies on vélin d'Arches only, this copy also with the very rare suite printed in outline in bistre on Japon of which very few copies were printed; the final print in the suite was not included in the book.

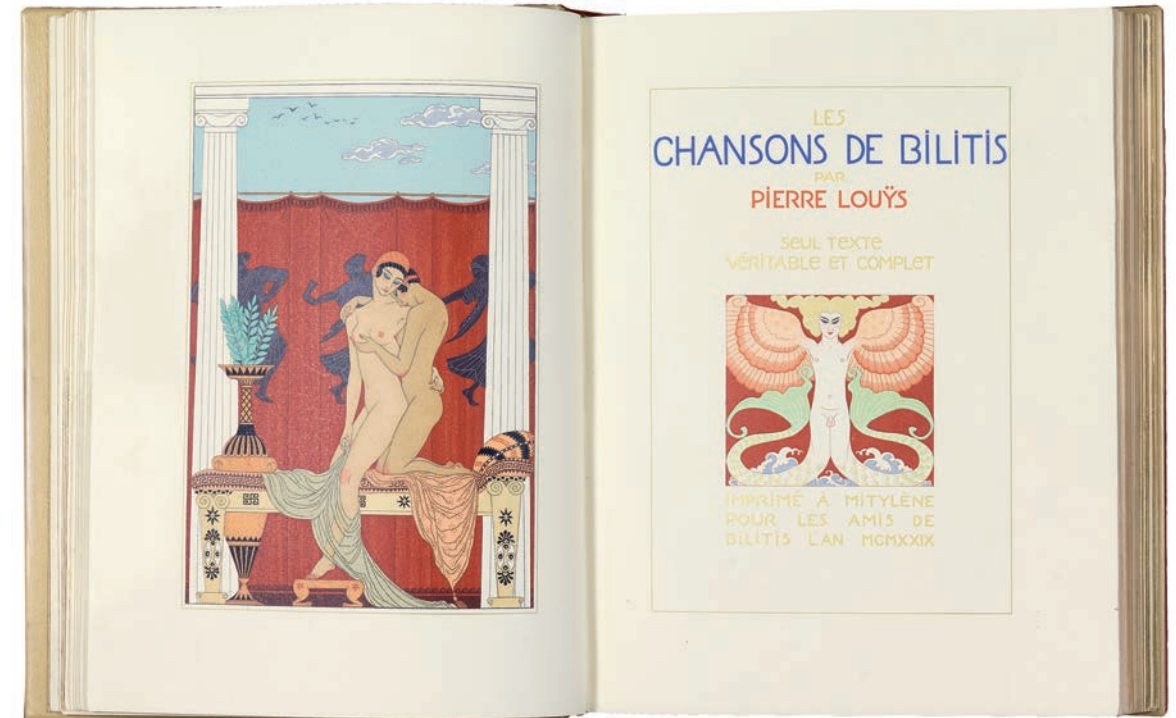
The rarest and most recherché and erotic work by George Barbier. The magnificent binding by Septier features phallic and vulvic tools to the doublures and a central circular vignette to each: that for the front doublure is after the illustration for the second poem *Je me suis dévêtue pour monter a un arbre ...*); that for the rear is after the twenty-third (*D'abord je n'ai pas répondu ...*).

First published in Paris in 1894, this purports to be translations of poems by a woman named Bilitis, a contemporary and acquaintance of Sappho. This caused a sensation, not only because finding an intact cache of poems from a completely unknown Greek poet circa 600 B.C. would be a miracle, but because of its open and sensitive exploration of lesbian eroticism. Actually Bilitis never existed. The poems were a clever forgery by Pierre Louÿs -- the "translator"; to lend weight, he had even included a bibliography with bogus supporting works. Louÿs actually did have a good command of the classics, and he salted Bilitis with a number of quotations from real poets, including Sappho, to make it even more convincing. (J. B. Hare).

They [Barbier's Les Chansons de Bilitis and Aphrodite] are celebrations of the ancient gods and their freedom from taboo. Barbier's illustrations reveal this world in full flower ... When reality and imagination fused, not only was it possible to travel freely wherever you liked, it was also possible to encounter ancient gods and fairies. Art Deco mixed old and new in previous unseen ways ... In his glass, Barbier mixed an uncanny cocktail of neoclassic and modern. (Hiroshi Unno).

[Carteret Illustrés IV, 251; Dutel 1183; not in Unno].

£30,000 / €32,700



21. VAN DONGEN. Poiret, Paul. Deauville. Paris. Editions M.-P. Trémois. 1930.

Folio. (452 x 324 mm). Half-title with limitation verso, printed title and 10 illustrations, all with pochoir colour, five full-page and hors-texte, the remainder printed as vignettes with text, all engraved by Maccard after Van Dongen's original watercolours. Loose as issued in publisher's wrappers.

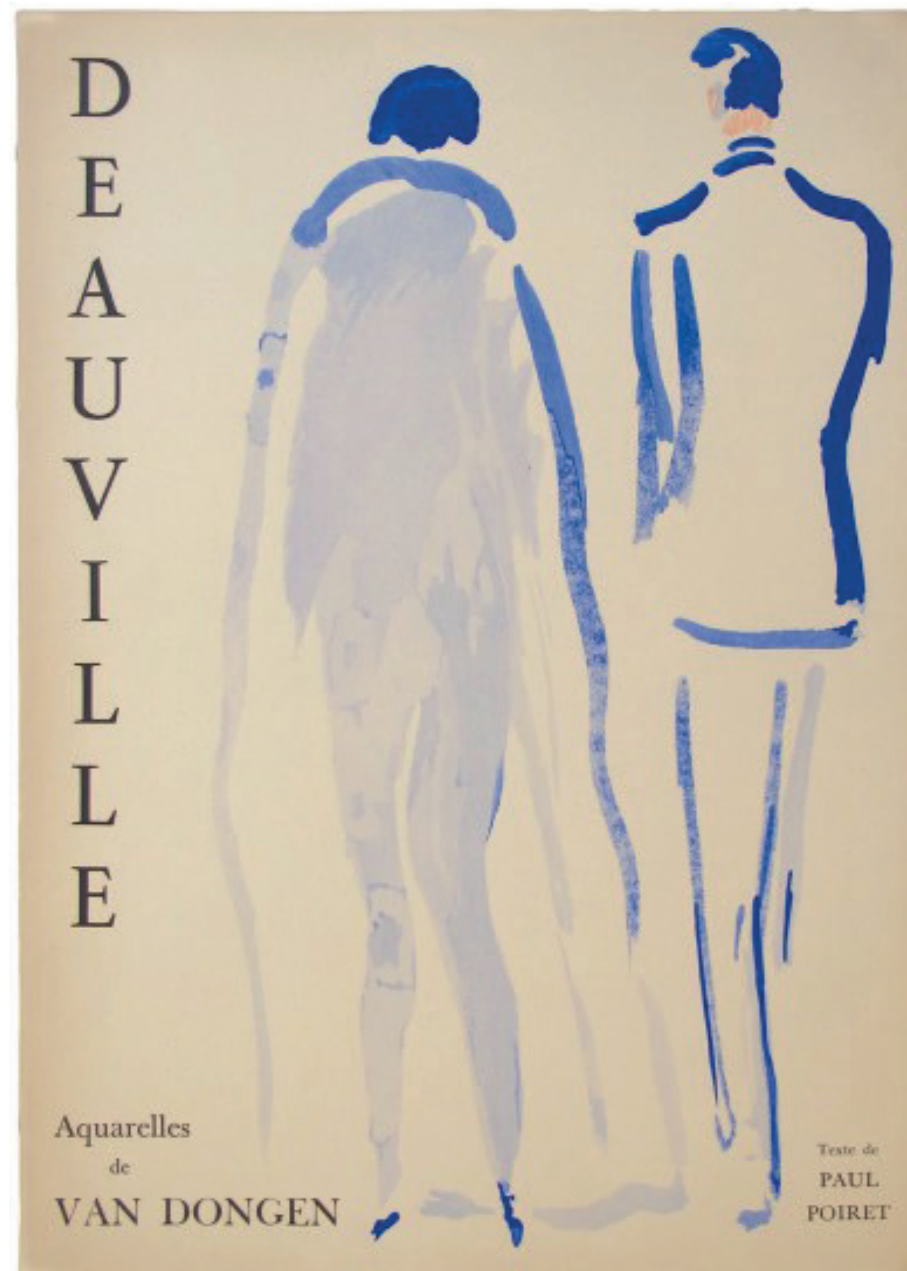
Van Dongen's beautiful *Deauville* with the suite with each plate signed by Van Dongen in pencil.

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.

The text is by the couturier Paul Poiret.

Chaque âge a son historien, son peintre, son couturier. Jongkind et Boudin avaient raconté la grève, le marais Vernier, le jusant, le flot, le sable, l'estacade pleine de moules, les feux, les balises, le phare. Van Dongen a dit la flore spontanée d'élégance jaillie des fonds spongieux, les femmes pareilles à des actinies, à des madrépores, vibratiles, voluptueuses, sensibles, irritables. Est-ce une plage de sable ou de galets? Ma foi je ne sais plus; c'est une plage de planches, c'est Deauville, quoi! (From Poiret's text).

£15,000 / €16,350



22. ERNST, Max. Crevel, René & Kay Boyle (Trans.). *Mr. Knife, Miss Fork*. Paris. *The Black Sun Press*. 1931.

8vo. (184 x 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guardleaf; pp. 38, (i), (i)]. Leaf with monochrome photogram frontispiece signed in black ink by Max Ernst, half-title, printed title in red and black with knife and fork vignette and Kay Boyle's English translation of Crevel's French text illustrated with 18 hors texte original monochrome full-page photograms by Max Ernst (in collaboration with Man Ray), each with tissue guard-leaf with printed title in red, leaf with justification, blank leaf and final leaf with list of Black Sun publications; printed text in English with pagination, photogram titles and initials in red throughout. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase.

An excellent copy of the large paper édition de tête of *Mr. Knife, Miss Fork* with Max Ernst's frottage photograms.

From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevel on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst.

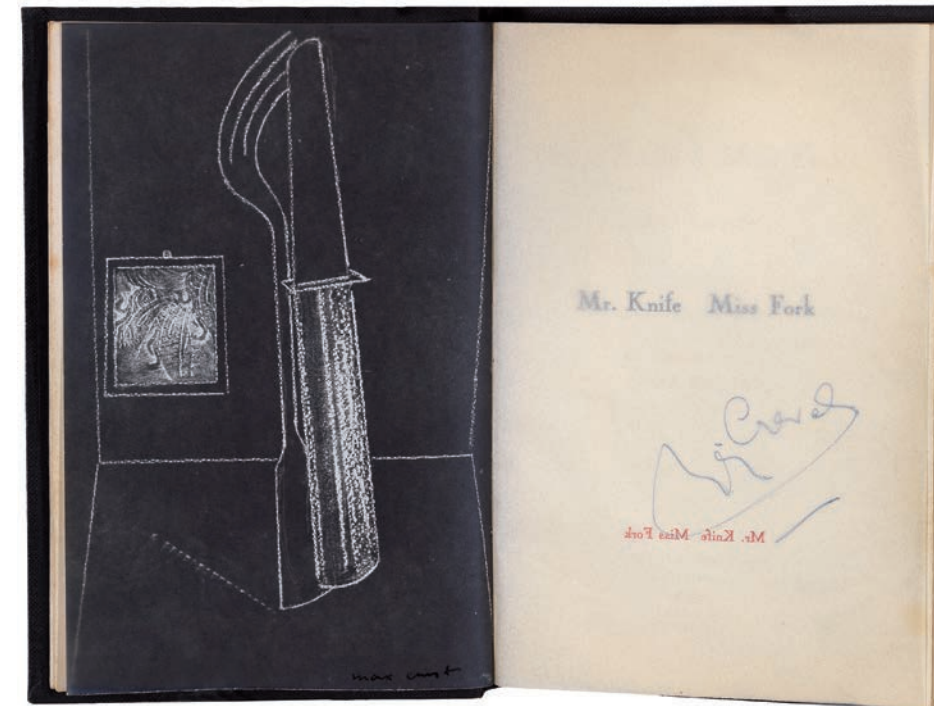
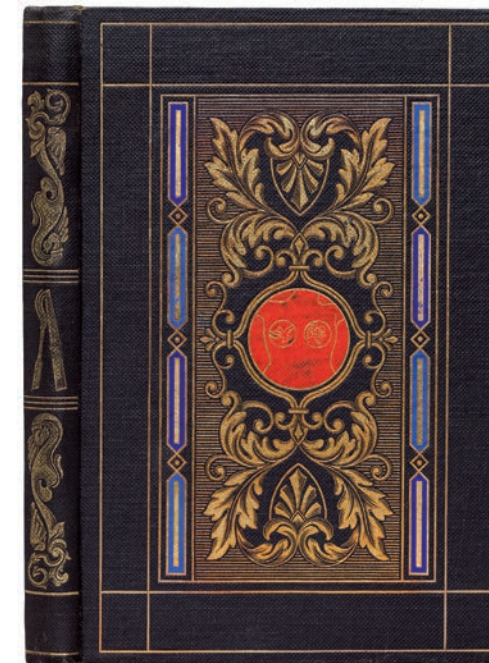
The English translation of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper, which were then used as photographic negatives to make the prints. The white-on-black images do a fine job of representing the dark visions of death and desire that come to the girl in Crevel's story ... (The Book of 101 Books).

Buch mit 19 eingelesteten Photogrammen von Frottagen, in Zusammenarbeit mit Man Ray ... Die Photogrammen sind Negativkopien von Frottagen ... (Spies).

[Spies 13, I - XIX; Roth, 'The Book of 101 Books' pp. 66 - 67].

£27,500 / €29,975



23. ERNST, Max. Tzara, Tristan. *Où Boivent les Loups*. Paris. Editions des Cahiers Libres. 1932.

12mo. (194 x 148 mm). [94 leaves ; pp. 173, (i)]. Half-title with Tzara's presentation (see below) and 'Du Même Auteur' verso, three leaves with the frontispiece etching by Ernst in three states verso (see also below), printed title with copyright verso, two inserted leaves with manuscript by Tzara and Tzara's verse: 'Pièges en Herbe', 'La Fonte des Ans', 'Où Boivent les Loups' and 'Le Puisatier des Regards', three leaves with 'Table' and final leaf with justification. Full black crushed morocco by Pierre-Lucien Martin with his signature gilt and dated '1955', front and rear boards and spine with elaborate gilt rules in gilt and blind to form an elaborate parallelogrammatic motif, boards with additional heightening onlays of scarlet and beige calf, title gilt to spine, turn-ins ruled in gilt, japon nacré doublures and endpapers, original printed wrappers with titles in black to front cover and spine and publisher's vignette to rear cover preserved, black calf-backed red paper board chemise and matching slipcase.

André Breton's copy of the rare édition de tête on Japon Nacré with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

From the edition limited to 1,010 numbered copies, with this one of 10 from the édition de tête on Japon Nacré, signed by Tzara in blue ink and with Max Ernst's original etching as frontispiece; Ernst's etching, here in three states, was issued only with the édition de tête and the three nominatif copies for the author, artist and publisher.

Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: *à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes / dans la raréfaction des contrastes / en signe de complicité linéaire / et d'amitié / Tristan Tzara / [with a drawing of a flower] / Oct. '34.*

The etching, printed by Roger Lacourière, is present in the final published version (Spies E) on Chine appliqué, without letters on Chine appliqué (Spies D) and with the plate cancelled on Chine (not listed by Spies). The etching is itself of considerable rarity in any state with Spies recording only 16 copies in total, no mention of pulls of the barred plate and with the 'D' state known in only a single pull.

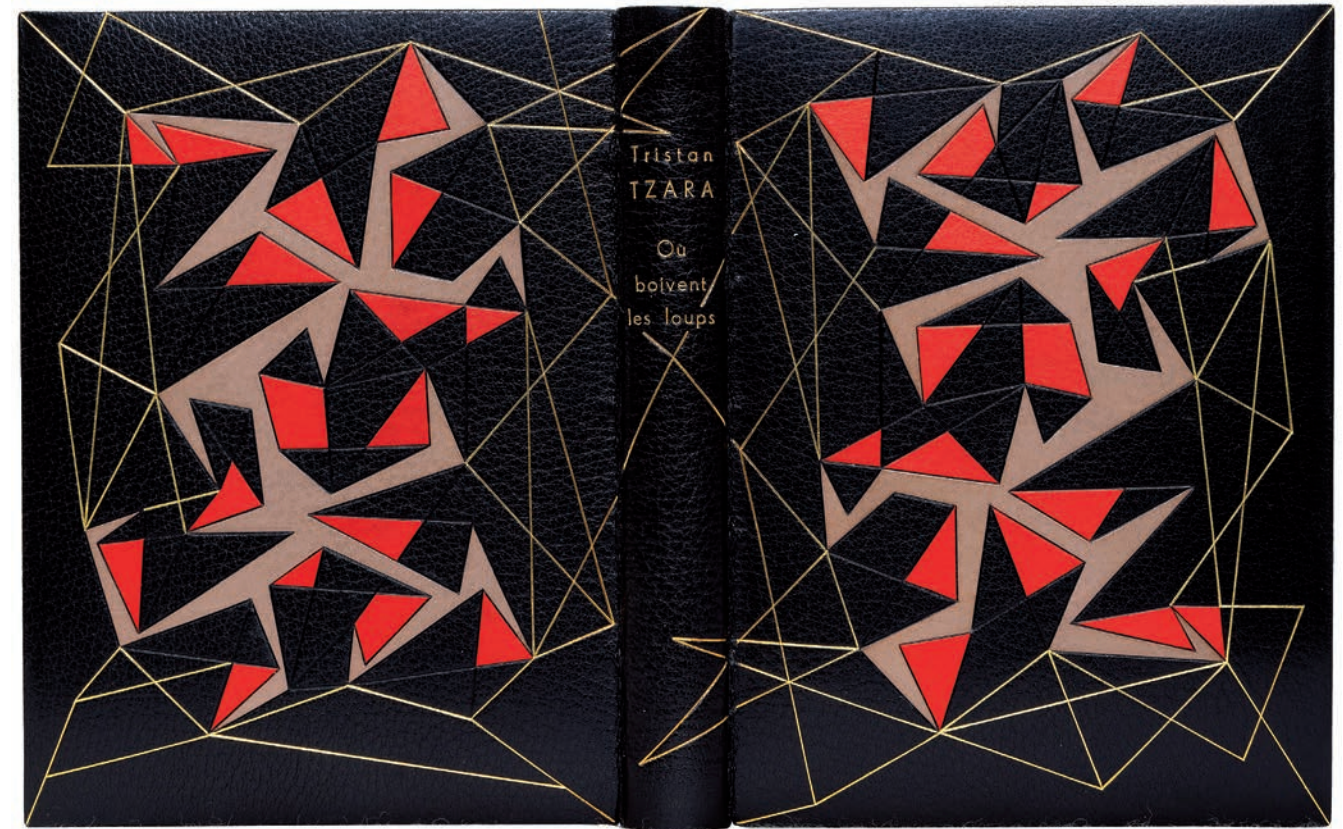
Also included, bound in after the title, is Tzara's original manuscript for *et du jour au lendemain*, recto only in blue ink, the eighth poem in four stanzas of *La Fonte des Ans*; all of Tzara's text is printed in lowercase throughout.

Ouvrage avec une rarissime gravure de Max Ernst tirée sur Chine appliqué. Cette gravure s'inscrit dans le cycle de 'Loplop', personnage mi-homme mi-oiseau que l'artiste s'est choisi comme double figural vers 1930. Tout en courbes ornementales, ce drôle d'oiseau semble ici avoir pondu ses oeufs dans un encadrement tiré au cordeau. (Bibliothèque d'un Grand Amateur Européen).

The édition de tête of *Où Boivent les Loups* with Max Ernst's frontispiece is truly scarce and we can locate only the present copy with the presentation to Breton, Tzara's copy (number 9) sold in 2006 and in a private collection in Germany, Jacques Matarasso's copy sold in 1993, and the editor, René Laporte's copy, sold in Paris in 2016. We can now add René Gaffé's copy, copy number 1, in a half-binding by Huser.

[Spies / Leppien 14; see 'Bibliothèque d'un Grand Amateur Européen', lot 126; see Bibliothèque Matarasso, Loudmer, 1993, lot 660].

£60,000 / €65,400



24. 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, inserted leaf with ° by Hugnet and Hugnet's verse, 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.

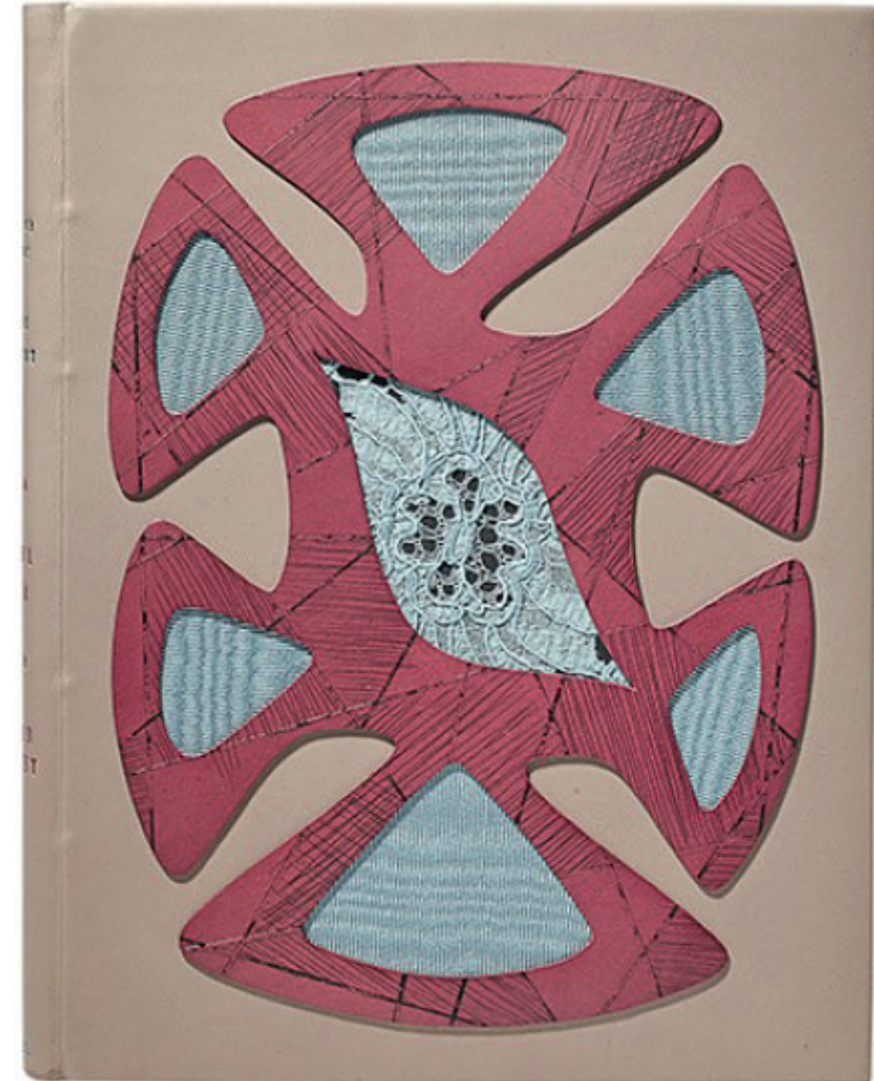
An excellent copy of the édition de tête bound by Mercher and with Marcoussis' original frontispiece.

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 blank following the printed dedication is a poem by Georges Hugnet. Executed in black ink the poem is not included in *La Belle en Dormant: Mémoire, je viens boire à la source / où s'abreurent de jeunes géographies. / Les dentelles perdues reviennent ceindre / la cuisse de la femme oeil de chat. / Pays aux noms inoubliés, je vous apprends / si je veux savoir d'où je viens. / Une pioche oubliée à l'origine d'une plainte, / un écho qui cherche une parole à travers l'absence, j'attrape au vol ce qui se continue. / La poésie vient en dormant. Et toi?*

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

£6,500 / €7,085



25. SHIMOMURA Shotaro. *The World Through Lenses. (Tokyo). (Privately published). 1935.*

Small 4to. (212 x 284 mm). 36 original silver gelatine prints on various paper stock, each with tissue guard with printed titles in Japanese and in English; sheet size:155 x 206 mm or the reverse. Loose as issued in original carved wooden box, the lid with elaborate decoration and stylised carved initials 'S S', title label to interior.

Shimomura Shotaro's beautiful presentation series of 1930s Modernist travel photographs.

Shimomura Shotaro (1883 - 1944), chairman of the Daimaru chain of department stores, builder of a Tudor villa in Kyoto, philanthropist, traveller and remarkable photographer produced these 36 photographs during a world tour in the early 1930s. Spanning India (4 photographs), the USA (11 photographs), Egypt (1), Italy (3), Switzerland (3), Austria (1), Denmark (1), Holland (1), Italy (3), France (2), Britain (8), and one aboard ship (the SS Katori Maru), Shimomura's photographs each capture an iconic aspect and display it with an exceptional style. Although this series, very much a vanity production, was produced by Shimomura as a gift for presentation, with the photographs issued loose in a carved wooden box bearing his initials, each with a tissue guard with title in English and Japanese, the whole is a testament to Shimomura's taste and his remarkable and talented eye. Subtitled *Souvenir Photo Sketches of Shotaro Shimomura's Tour Round the World, 1934 - 35* this series of extraordinary photographs deserves to be more widely known.

Among the best of the photographs are the following: *Magasin du Nord of Copenhagen, Denmark; Westminster Abbey, London, England; A Morning at the Bank of the Seine, Paris, France; Pavement at the Taj Mahal at Agra, India; R. H. Macy's from the Top of the Empire State Building, New York, U. S. A.; Downtown Skyline of New York, U. S. A.*, but these are only a few among many other striking, beautiful or notable images. The photographs, largely unknown, were exhibited later in the 1930s at the Ashiya Shashin Salon, the annual exhibition in Tokyo of the influential Ashiya Camera Club. Shimomura appears also to have published a separate issue of 12 of the photographs in a paper or card folder.

Full details of the photographs and their titles are available on request.

We can trace no other complete example of Shimomura Shotaro's series.

[not in Japon des Avant Gardes 1910 - 1970].

£17,500 / €19,075



26. 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 *Je Ne Mange Pas De Ce Pain-Là*, 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.

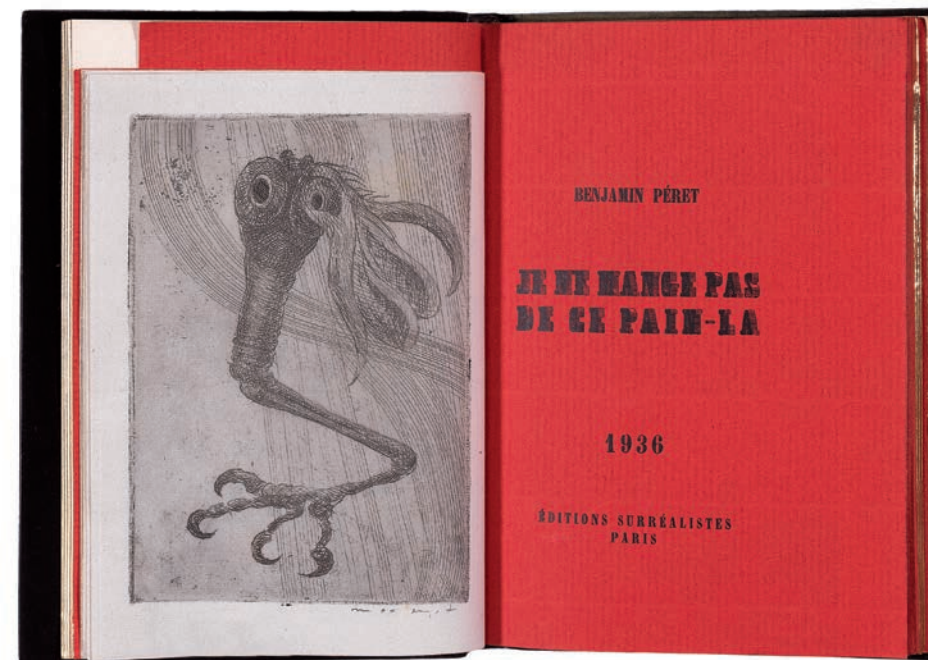
The additional suite in the present copy is of the utmost rarity: Spies, in the justification of the book, lists the suite as having been issued solely with the first copy of the book (numbered 1 on Japon Nacré) while other sources suggest it was issued only with the 15 copies of the second paper (numbered 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.

... Max Ernst a réalisé un frontispice devenu célèbre, sorte de créature marine ressemblant à un hippocampe avec une patte de poulet et un oeil qui fixe paraît avoir été inspiré par le poème 'Nungesser und Coli Sind Verreckt' ... La quintuple suite en couleurs de l'eau-forte, annoncée pour l'exemplaire no 1 sur Japon nacré, ne fut semble-t-il jointe que dans de rares exemplaires ... Ces 28 poèmes sont en effet particulièrement virulents, anti-patriotiques, anti-cléricaux et anti-militaristes. Benjamin Péret y livre toute sa verve, toute son énergie avec un talent dévastateur. (see 'Bibliothèque d'un Amateur Européen').

[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].



SOLD

27. HUGO, Valentine. 'Picasso Regardant Nusch': Portrait of Picasso. (Paris). 1936.

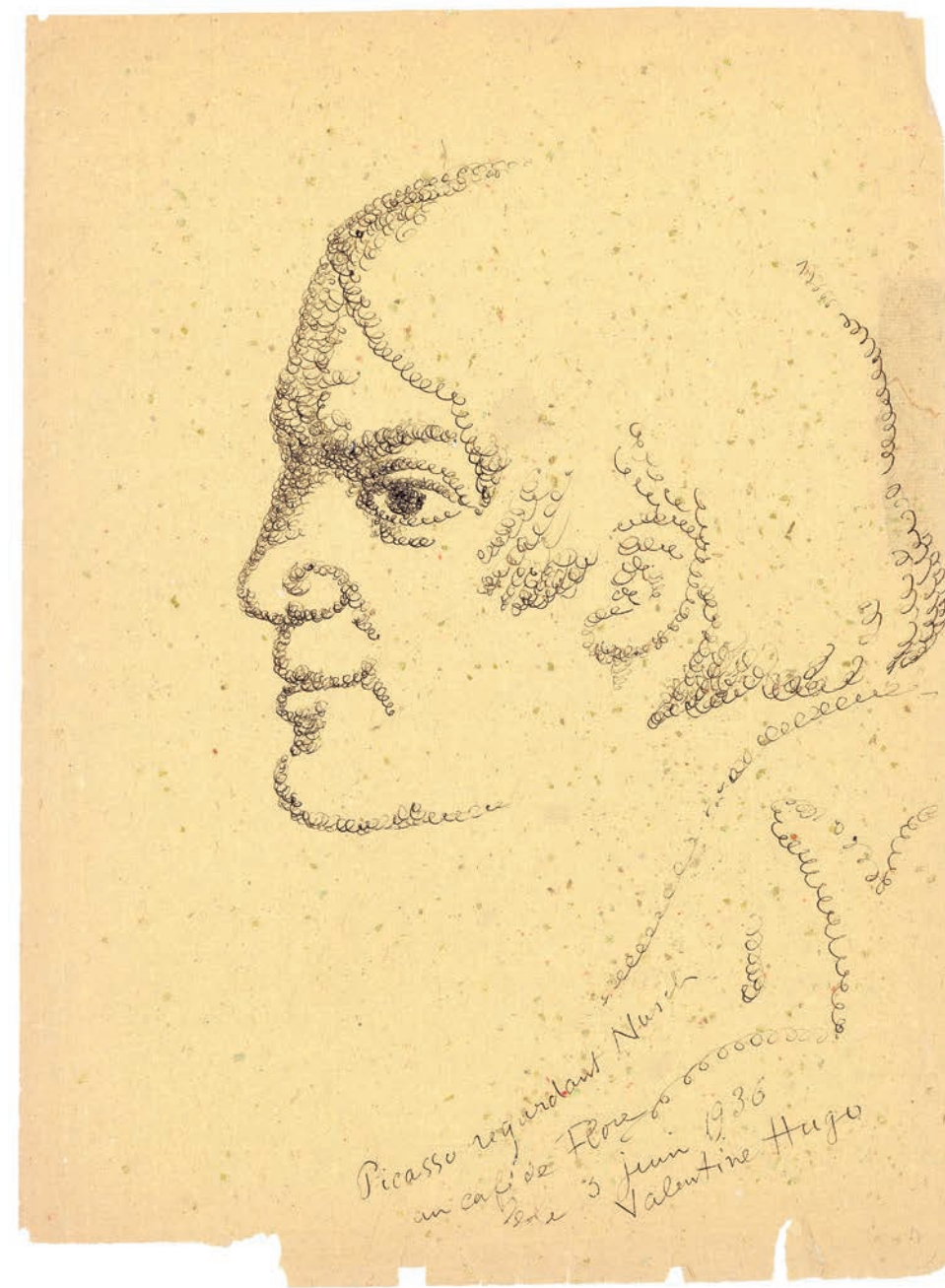
(214 x 290 mm). Drawing in ink on yellow chine with gold leaf speckling, signed and inscribed at lower right.

A portrait of Pablo Picasso in 1936 by Valentine Hugo.

The drawing in black ink, executed in curlicues to depict Picasso in profile, is signed and inscribed in black ink at lower right: *Picasso regardant Nusch / au cafe de Flore / le 3 Juin 1936 / Valentine Hugo.*

Picasso, as was the case with many other artist and photographers, depicted Nusch Eluard many times. The closeness of their relationship prompted speculation that the two were involved romantically, with Paul Eluard, who loved them both, suggested in the rôle of Cupid. The present drawing shows the left profile of Picasso as he regards Nusch; Picasso's gaze appears appreciative - Nusch Eluard was very beautiful - albeit predatory.

£9,500 / €10,355



28. 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 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.

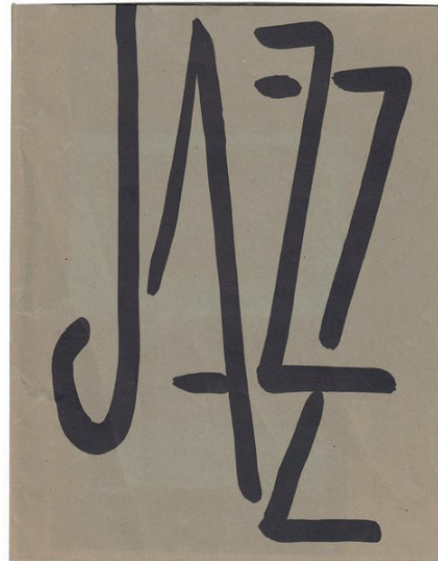
The extremely scarce prospectus for Matisse's Jazz.

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.*

Matisse has taught the eye to hear. (Riva Castleman).

Indeed Matisse had used the technique of paper cut-outs for the first time for the cover of Cahiers d'Art, 1936 and for three covers for Verve. Giving in to Teriade's pleadings, he would once again 'give rise to the colour limited by the contour and its own special drawing at the same time'. But not until 1943 did Matisse really concentrate on the work that he would first call Cirque - before Jazz seemed to him to capture the spirit of the plates better ... Matisse then transcribed his text with a brush, a text for which the large writing was reproduced in facsimile. 'This is the way that I undertake to ornament the white pages to envelope the plates in colours - the only ones that matter, the real heart and soul of the work I have entitled Jazz. (Duthuit).

[Duthuit / Garnaud 22; Castleman pp. 96 - 97]. £5,500 / €5,995



29. TAPIES, Antoni. *Nou Variacions sobre tres Gravats de 1947 - 1948. Barcelona. Sala Gaspar. 1966.*

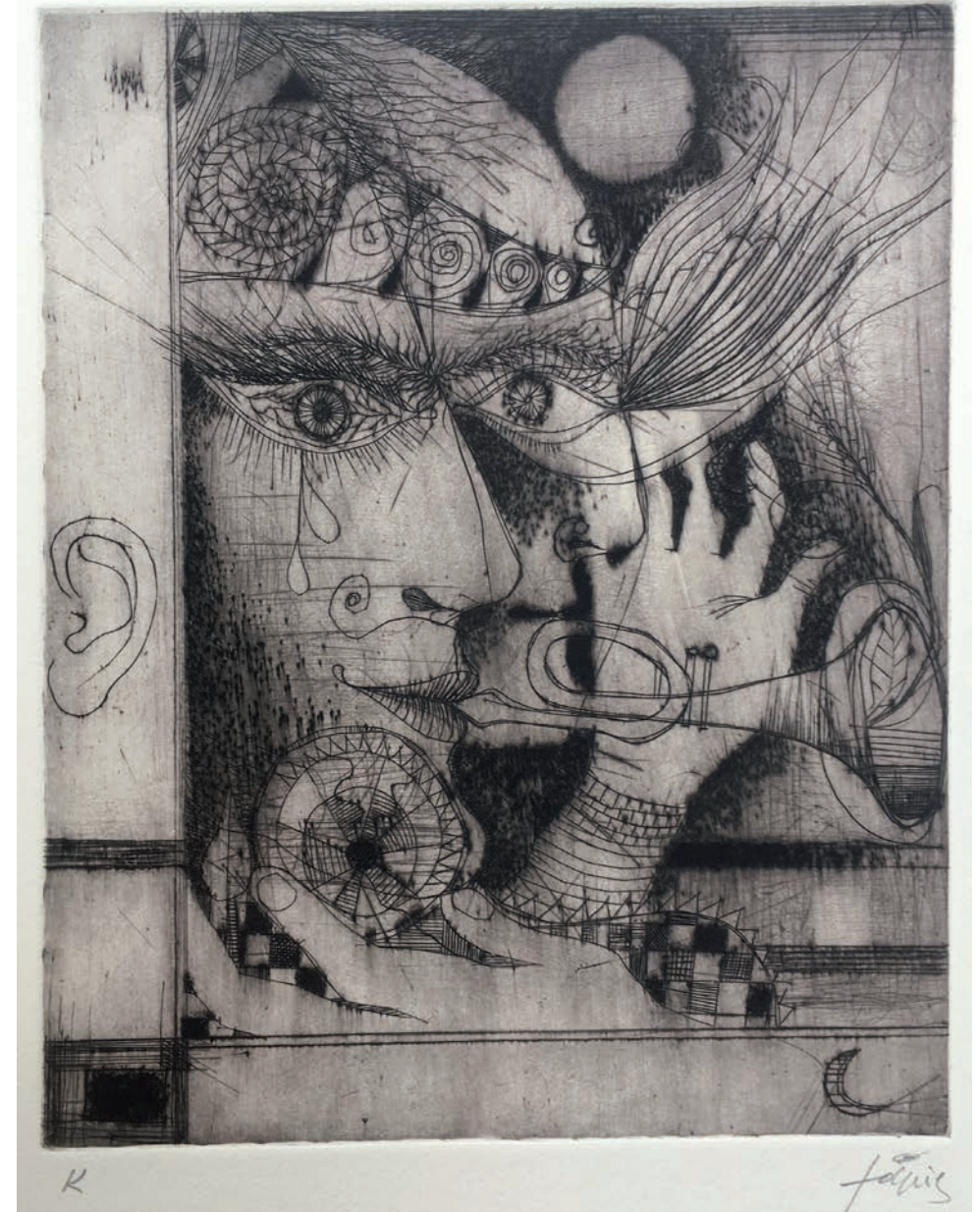
Folio. (570 x 380 mm.) With 9 engravings printed in black, bistre, and violet, each signed and lettered 'K' by the artist in pencil. Loose as issued in original publisher's black cloth portfolio.

The scarce portfolio of Tàpies first original prints.

From the edition limited to 67 copies on Guarro, with this one of 11 lettered examples reserved for the collaborators, with each print signed and lettered by the artist. These are Tàpies's first etchings, executed between 1947 and 1948, but never published prior to this edition of 1966.

[Galfetti 1 - 9].

SOLD



30. TAPIES, Antoni. Brossa, Joan. Tres Aiguafortes. (Barcelona). (Enric Tormo). 1949.

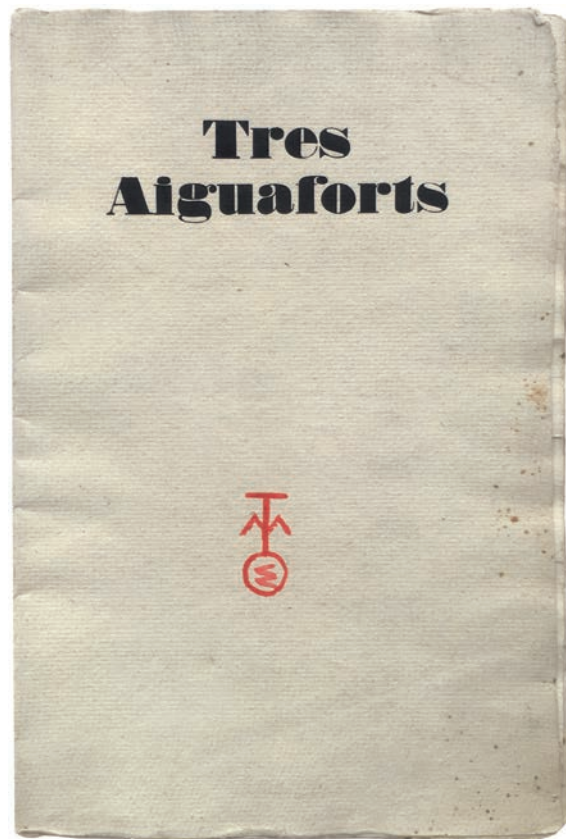
Small folio. (340 x 220 mm.) [3 bifolia (including wrappers) + 3 unnumbered leaves (etchings)]. Leaf with poem by Brossa and 3 original etchings with monotype colour each signed in pencil by Tàpies. Loose as issued in original publisher's wrappers with titles in black and publisher's device in red to front cover.

The very rare portfolio of Tàpies first published prints.

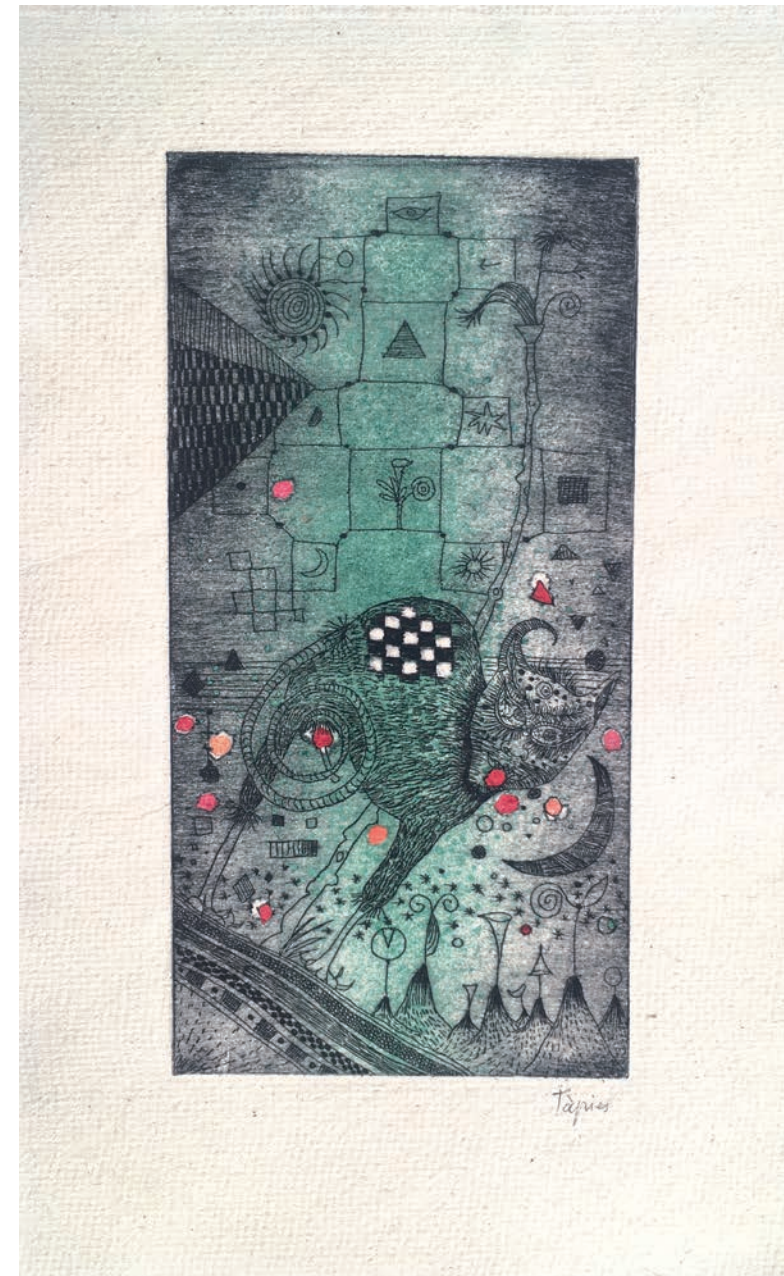
From the edition limited to 7 copies with each plate signed by the artist in pencil.

Each of the prints is a unique work, an original etching with monotype colour. Enric Tormo was the printer and the publisher and his monogram is drawn in red watercolour on the front cover of the portfolio. This is Tàpies's earliest published work and the prints are numbered 10 - 12 in the catalogue raisonné by M. Galfetti; the first nine prints Tàpies executed were only published by Sala Gaspar in 1966.

[Galfetti 10 - 12].



SOLD



31. 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.

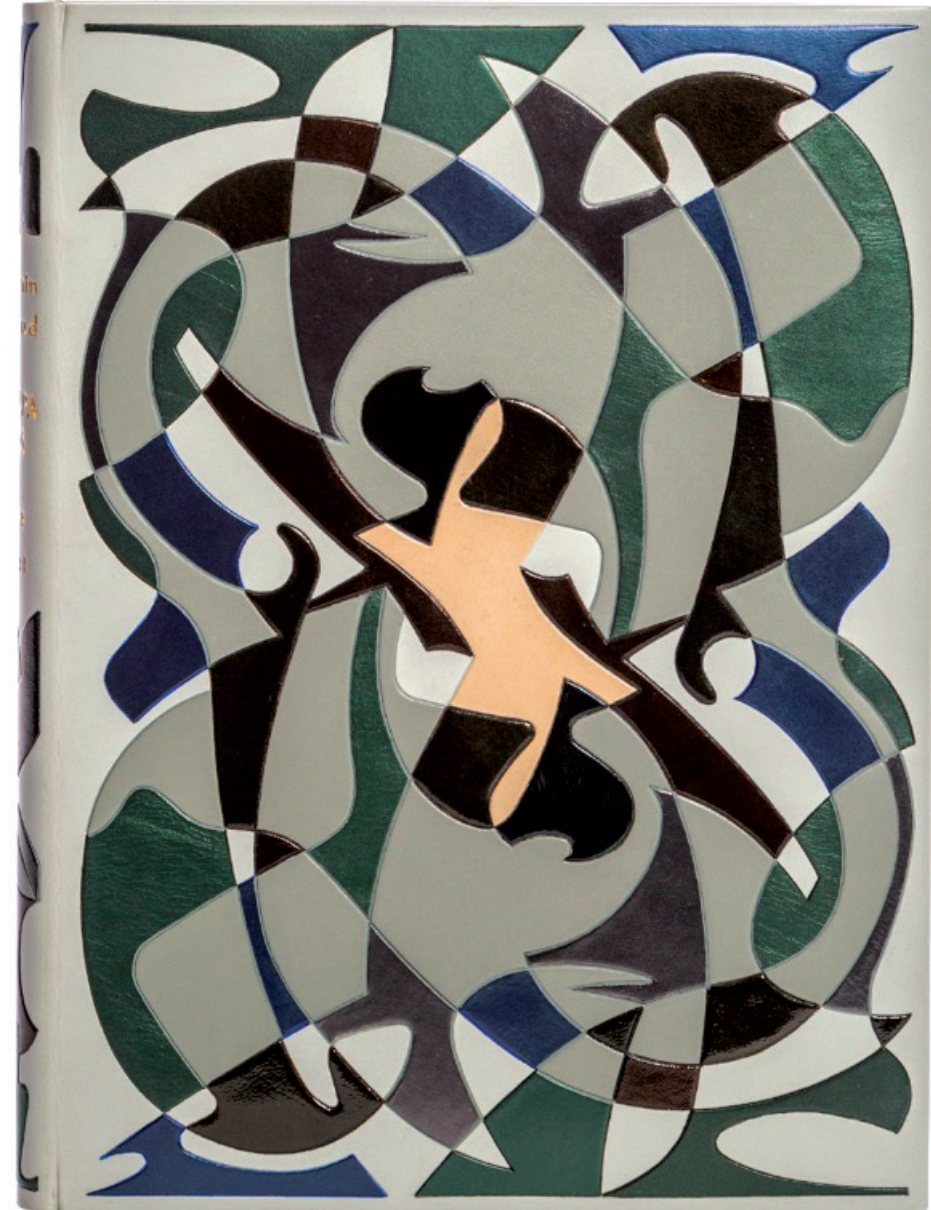
From the edition limited to 135 numbered copies on vélin de Rives signed by Ernst, with this one of the first 20 édition de tête examples with Ernst's original colour frottage, signed at lower right and numbered at lower left by the artist in pencil.

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 / €38,150



32. LE CORBUSIER. Poème de l'Angle Droit. Paris. Teriade. 1955.

Folio. (430 x 330 mm). pp. 150. Illustrated with 19 full-page plates and many in-text illustrations; apart from the full-page colour lithographs the text is lithographed in the artist's hand and interspersed with numerous lithographs printed in monochrome or colour. Loose as issued in original publisher's colour lithograph wrappers, chemise and slipcase.

Le Corbusier's philosophical and artistic catechism.

From the edition limited to 250 numbered copies (with an additional 20 hors commerce and numbered in Roman numerals) on vélin d'Arches and signed by Le Corbusier in pencil.

Apart from the 19 full-page colour lithographs the text is lithographed in the artist's hand and interspersed with numerous lithographs printed in black or colours.

The *Poème de l'Angle Droit*, Le Corbusier's catechism of personal and artistic philosophy, began as a series of paintings composed between 1947 and 1953. The nineteen interrelated and interreferring paintings with their hermetic and alchemical overtones were intended as an iconostatic series to be displayed in a particular colour-coded near cruciform order. Le Corbusier recreated these paintings as lithographs which he combined with a sententious text and incorporated all into his important book *Poème de l'Angle Droit* published in an edition of 270 copies.

£27,500 / €29,975



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

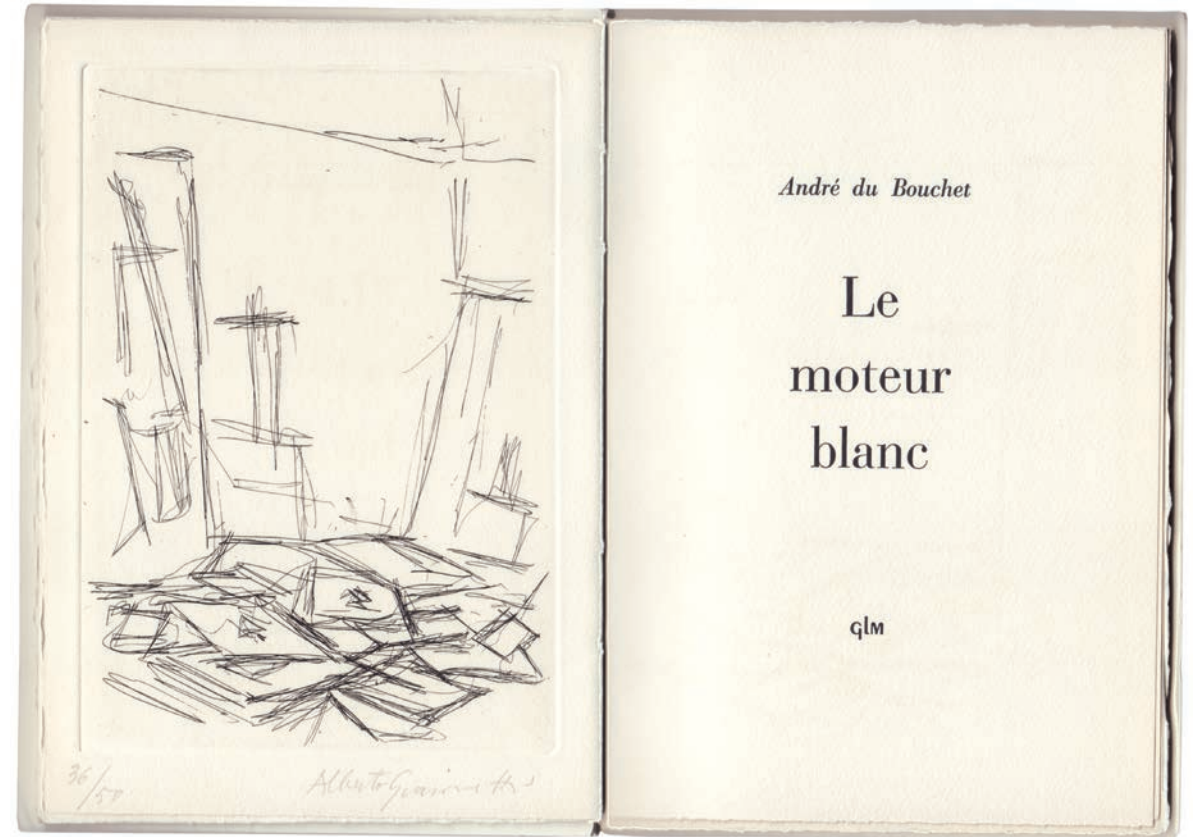
8vo. (198 x 144 mm). [26 leaves]. Half-title with copyright verso, leaf with Giacometti's signed original etching as frontispiece verso, printed title and du Bouchet's verse, leaf with 'Table' recto and justification verso. Original publisher's white paper wrappers with titles to front cover and spine 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 / €8,175



34. PICASSO. José Delgado alias Pepe Illo. *La Tauromaquia* o arte de torear obra utilísima para los toreros de profesión, para los aficionados y para toda clase de sujetos que gusten de toros. Barcelona. Ediciones de la Cometa, Editorial Gustavo Gili. 1959.

Oblong folio. (358 x 500 mm). Illustrated with 26 original aquatints and 1 original drypoint for the cover by Picasso. Loose as issued in original publisher's green wrappers with Picasso's drypoint to the front cover, publisher's vellum chemise with title to spine and cloth-covered vellum box.

Picasso's superb *Tauromaquia*, the modern equivalent to Goya's own *Tauromaquia*, here with an exceptional signed original drawing of the corrida.

Picasso's superb full page ink drawing is executed on the half title, is signed by him and inscribed: *Pour mon cher Ami / Picasso le 2. 12. 63.*

From the edition limited to 263 copies, with this one of 220 copies on Guarro wove (with the bull's head watermark designed by Picasso).

The achevé d'imprimer wrongly states that all the copies were signed in pencil by the artist; some are unsigned. (Cramer).

Also included, loosely inserted is the publisher's announcement, a single folded sheet with publisher's details and vignettes of the 26 aquatints.

*This book was commissioned by Gustavo Gili, Senior, in 1927, for the collection of bibliophile books he published ... and then the wars in Spain and elsewhere put an end to the project. In 1956 Gustavo Gili, Junior, reminded Picasso of the book. In the spring of 1957, at Cannes, several days after the Easter corrida that the artist had attended at Arles, he started work again. Using a brush, he painted on the copperplates directly, creating a sort of 'stenogram' of light and shade, which is the modern equivalent of Goya's *Tauromaquia* of 1815. Picasso's 26 aquatints accompany the text written by the famous torero, Pepe Illo; his manual, which was published in 1796, was the first handbook for toreros and aficionados. (Patrick Cramer).*

[Cramer 100].

£72,000 / €78,480



35. PICASSO. Boudaille, Georges. Picasso. Carnet de La Californie. Paris. Editions Cercle Art. 1959.

Oblong folio (470 x 325 mm) + 4to (210 x 250 mm). pp. 14 + 50. Facsimilie in colour of Picasso's original 50 page sketchbook with explanatory text booklet. Spiral bound sketchbook and original publisher's wrappers (text), together in original publisher's cloth portfolio.

The edition de luxe of Pablo Picasso's *Carnet de la Californie* with the original signed lithograph.

From the edition de luxe limited to 100 copies with Picasso's original signed lithograph and with an additional suite of the colour facsimilies on Arches.

The book was published simultaneously in France, Germany, Italy and the US.

[Cramer 101].

SOLD



36. MITCHELL, Joan, Michael Goldberg, Grace Hartigan and Alfred Leslie. *The Poems* by John Ashbery; *Odes* by Frank O'Hara; *Salute* by James Schuyler [and:] *Permanently* by Kenneth Koch. New York. Tiber Press. 1960.

4 vols. Folio. (450 x 364 mm). [Each vol. with 20 leaves]. Each vol. with pictorial title by the relevant artist and three colour silkscreen prints to illustrate the verse of the relevant poet, final leaves with justification recto; each cover is also an original silkscreen. Original publisher's cloth-backed white boards, each vol. with colour silkscreen to front cover, titles in black to front cover and spine in black, clear acetate jacket, all in cloth slipcase, with original brown paper-covered card mailing box with matching number to the book in black marker.

An excellent complete set of this scarce series of poets illustrated by Abstract Expressionist artists.

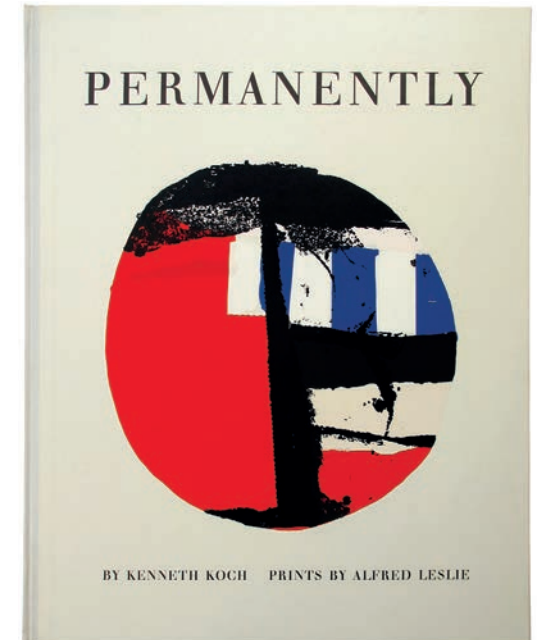
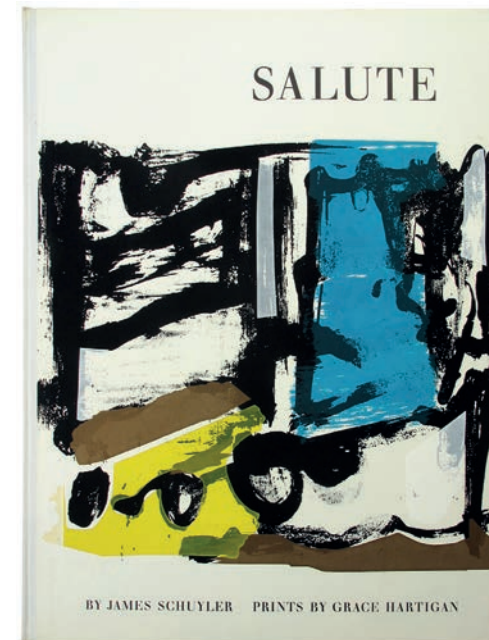
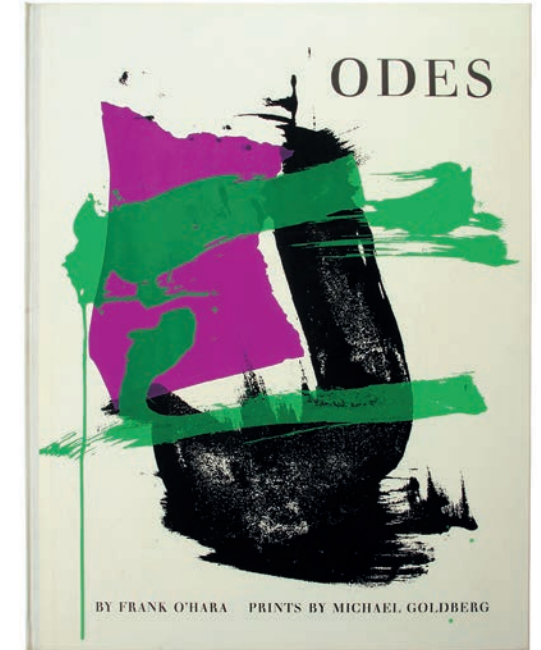
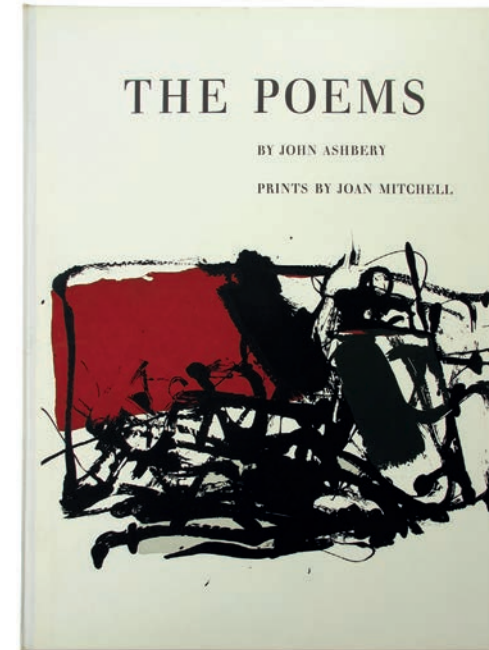
From the edition limited to 225 copies on Hahnemühle paper, with this one of 200 numbered in Arabic numerals with each volume signed by the poet and artist.

The poets and artists represented here all lived in New York and knew each other and as per the commission from Tiber Press, each poet chose each artist. The resulting collaborative publication is one of the most innovative and important illustrated books produced in post-war America.

... these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s. (Logan Collection).

[Logan 142; see Castleman 207 for the vols. by Mitchell and Hartigan].

£9,500 / €10,355



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

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

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

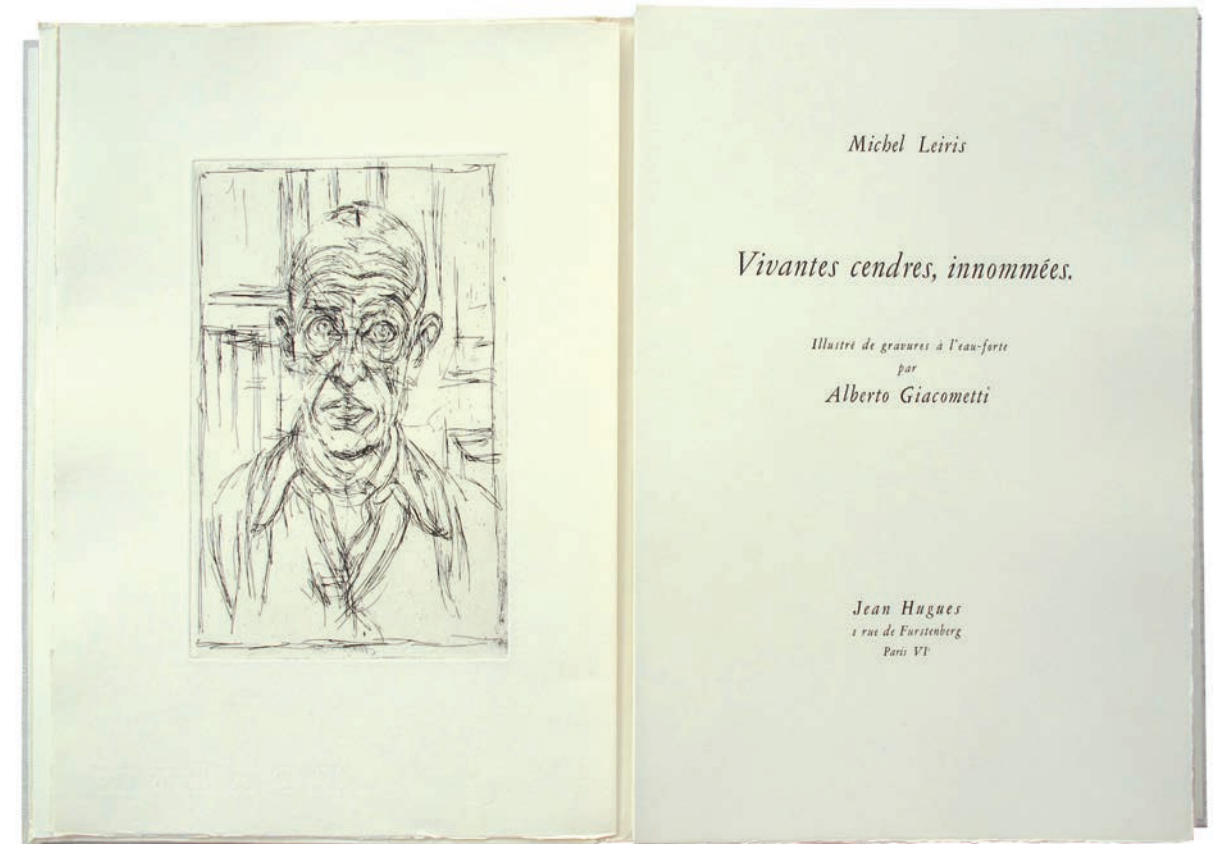
From the edition limited to 100 numbered copies on vélin de Rives, with this one of 90 numbered in Arabic numerals, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues.

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

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

[Lust 108 - 120; Logan 225].

£17,500 / €19,075



38. 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.

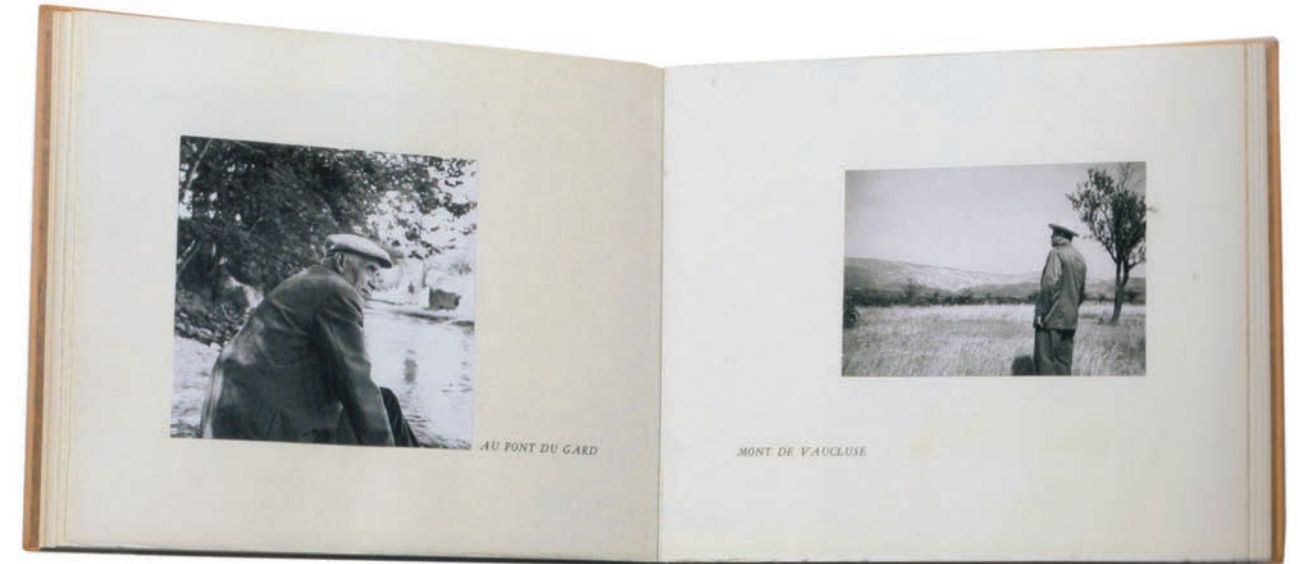
An excellent copy of this scarce PAB marking the friendship of the four contributors in a beautiful binding by Martin.

From the edition limited to 21 copies, signed and numbered by P. A. B. and with Lachaud's final photograph signed in pencil.

The 8 photographs illustrate two aphorisms, the first *Chemin faisant ainsi va l'amitié* by George Braque and the second *Nous n'avons pas de souvenirs. / Nous en laissons* by René Char. Four of the photographs are by Mariette Lachaud (portrait of George Braque and René Char, two portraits of Braque, and a view of Braque's atelier signed by Lachaud in pencil). The other four photographs are by Pierre André Benoit (two portraits of René Char, portrait of Georges Braque, and a view of Avignon).

[Montpellier 409].

£5,500 / €5,995



39. ONO, Yoko, et al. fluxorchestra at carnegie recital hall sept. 25. (New York). (Fluxus). (1965).

Folded sheet of greenish / yellow paper. (430 x 300 mm). Circular vignette printed 24 times across and down the page (6 x 4) with surrounding text, each vignette also with printed text.

An excellent example of the scarce poster / announcement / programme by George Macunias for the fluxorchestra's September 25th, 1965 recital.

The programme, designed by Maciunas and making use of the *Mask* vignette he had used previously for the fluxshop / fluxorchestra manifesto, included works by La Monte Young (1965 \$50), Yoko Ono's *Sky piece to Jesus Christ* and *4 pieces for orchestra to La Motte Young*, pieces by George Brecht, Chieko Shomi, Shigeo Kubota, Ben Vautier, Tony Cox, Robert Watts, and others.

The fluxorchestra, costumed by Robert Watts (also on tuba), featured La Monte Young as conductor, Ayo on trumpet, a string section featuring Tony Cox and Yoko Ono, Jonas Mekas on accordion, *Samurai Sword* as a special guest (presumably playing on Tony Cox's *Sword Piece*) and so on.

During Yoko Ono's 'Sky Piece to Jesus Christ' (1965), at Carnegie Recital Hall, in New York, N.Y., members of the Fluxorchestra were wrapped in gauze as they performed. Eventually they were no longer able to operate as a unified body. When all the music was stilled, the musicians, bound together, left the stage together. (Encyclopedia Britannica).

We can locate examples at the Walker Art Center, Detroit Institute of Arts, National Gallery of Victoria and Northwestern; a note for the Northwestern copy indicates it was folded to form a paper airplane. A note for the Fondazione Bonotto suggests that it was the flyer - similar to the present sheet but without the surrounding text - that was used to make the airplanes that formed part of the performance.

£1,250 / €1,363



40. MATTA ECHAURREN, Roberto. Minded Mind. Minneapolis. Minneapolis School of Art. 1966.

Large folio. (760 x 560 mm). [7 leaves]. 6 original lithographs by Roberto Matta each signed and numbered in pencil and each with additional colouring by hand by Matta and signed again in colour crayon, additional leaf with justification and colophon. Loose as issued in original publisher's black cloth portfolio with flaps, reproduction of Matta's signature in various colours to upper cover, titles in colour to spine.

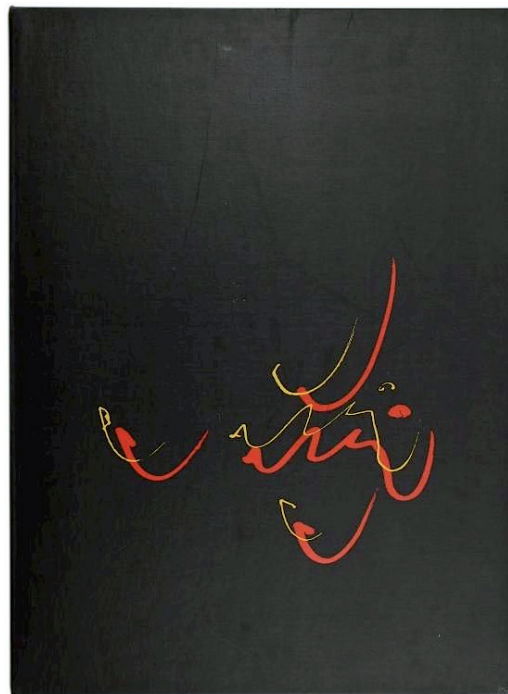
Copy number one with all of the lithographs with additional colouring by hand of Roberto Matta's *Minded Mind* portfolio.

From the edition limited to 20 copies on Rives with each plate signed and numbered by Matta in pencil, with this - number 1 - one of two examples with all of the lithographs with additional colouring by hand by the artists and each with an additional signature in colour crayon.

This portfolio of six lithographs entitled MINDED MIND was executed by Roberto Matta Echaurren between December 3rd and 13th 1966 at The Minneapolis School of Art. The entire edition was donated by Matta, the proceeds of the sales to be used for the benefit of the school. MATTA came to The Minneapolis School of Art from Paris for an eleven day period of demonstrations, critiques, and discussions ... This edition, signed and numbered 1 to 20 is printed on Rives ... Numbers 1 and 2 are hand colored ... (From the leaf with justification).

This set has the prints hand coloured by Matta and the prints are also signed twice, once in pencil and secondly in coloured crayon - presumably as he was colouring them. The lithographs were printed by the Tamarind trained Kinji Akagawa.

£12,500 / €13,625



41. 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 / Rrose Sélavy'.

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

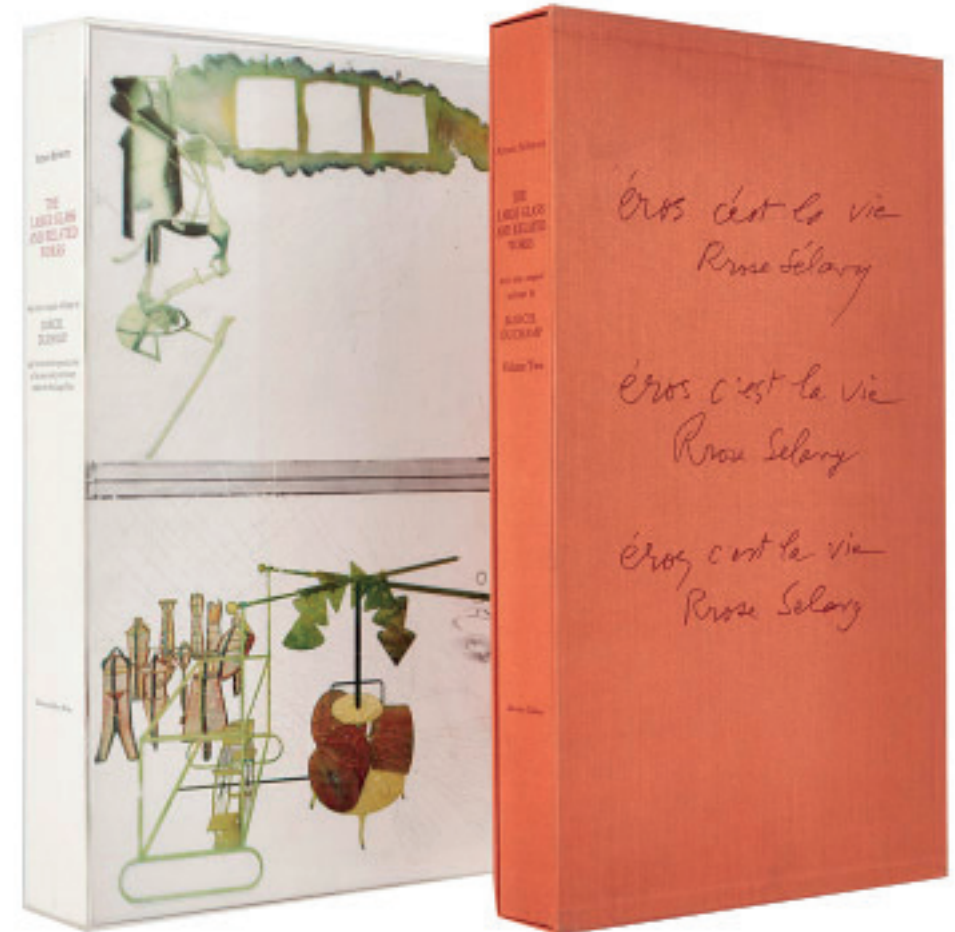
From the edition limited to 150 numbered copies, with each volume signed by Duchamp and Schwarz.

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].

SOLD



42. 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 Hasekawa 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 Hasekawa.

£6,500 / €7,085



43. MIRO, Joan. Char, René. *Le Chien de Coeur*. Paris. GLM. 1969.

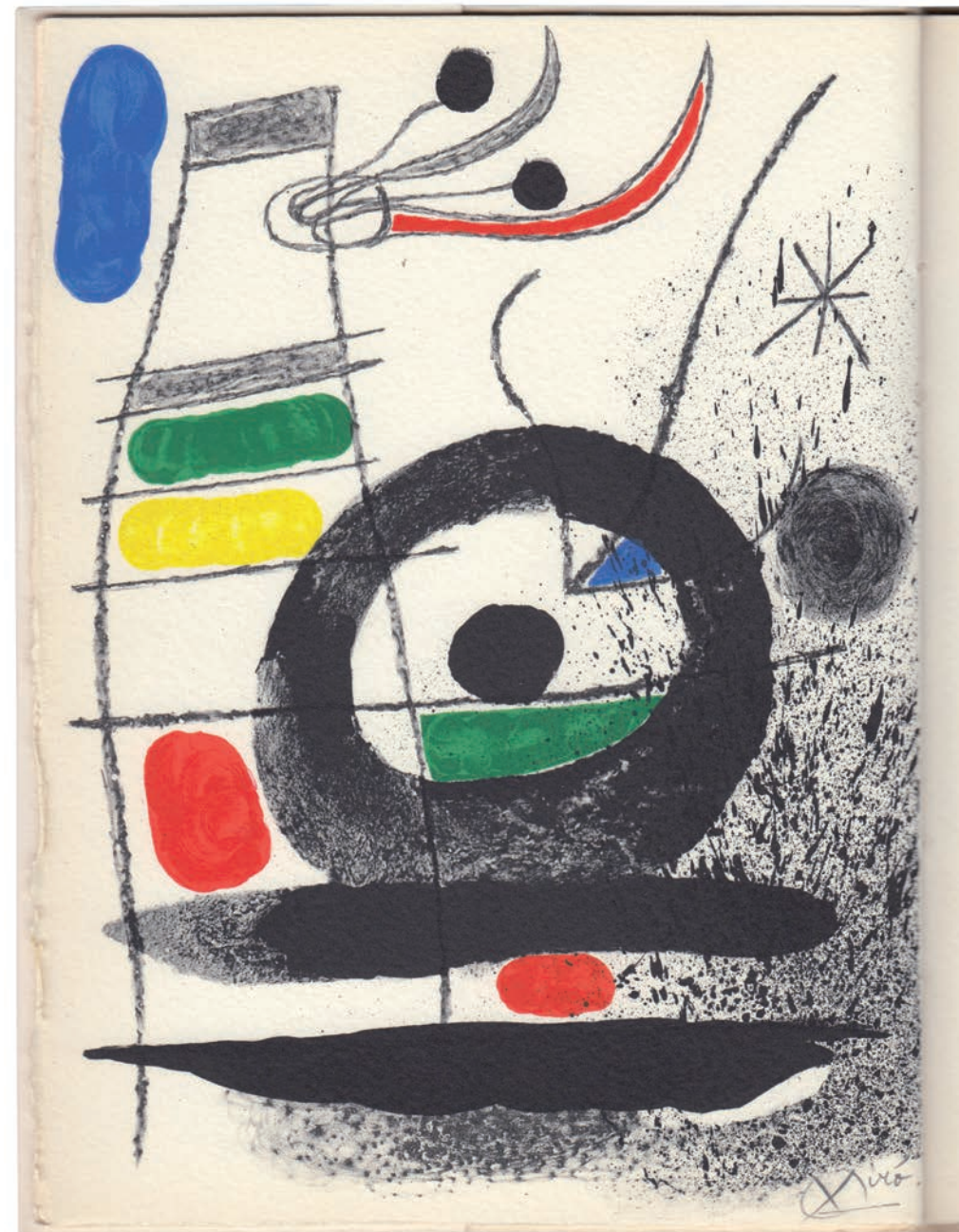
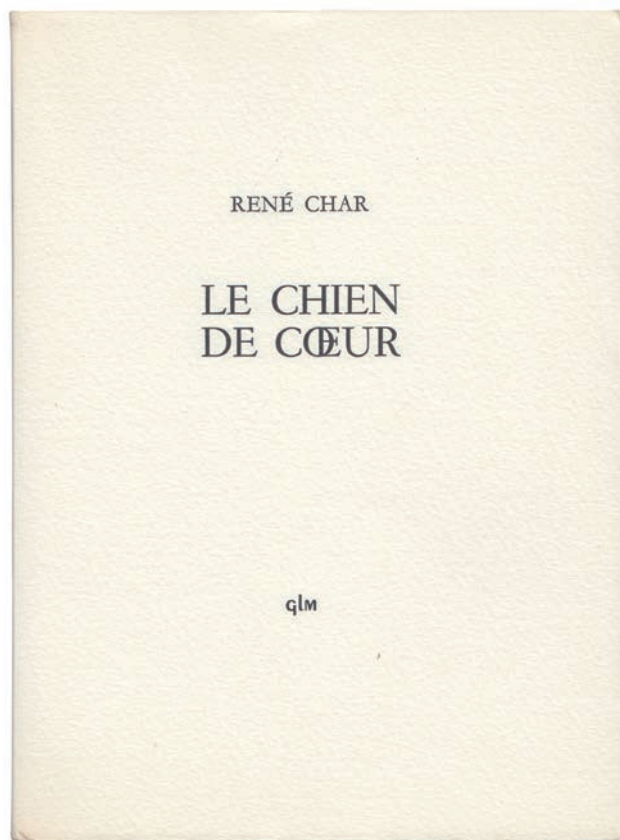
8vo. (224 x 164 mm). [16 leaves; pp. 25, (i), (i), (i)]. Half-title with publisher's credit verso, leaf with original colour lithograph frontispiece, signed by Miró in pencil verso, printed title and Char's verse, final leaf with *achevé d'imprimer* and justification. Original publisher's cream printed wrappers with titles to front cover and spine in black.

An excellent copy of René Char's collection written in the spring of 1968 with Miro's signed lithograph frontispiece.

From the edition limited to 885 copies, with this one of 95 examples on vélin d'Arches with an original colour lithograph frontispiece by Joan Miro, signed in pencil by the artist.

[Cramer 126].

£4,500 / €4,095



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

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

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

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

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

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

£750 / €818



45. ARAKI Nobuyoshi. Zerokkusu Shashin-cho #22: Nishi Atami Burusu. (Photo Book 22: West Atami Blues). (Tokyo). (Printed by the Artist). (1970).

Small oblong folio. (124 x 258 mm). [21 unnumbered leaves]. Leaf with title with photocopy text 'Araki Nobuyoshi Photo Book 22 'Nishi Atami Burusu'', 19 leaves with monochrome photocopy images by Araki recto only, final leaf with colophon with photocopy text. Stitched as issued in the Japanese style in black paper wrappers with scarlet thread.

A very scarce example of an early photocopy artist book by Araki.

From the edition limited to 70 copies; the entire edition was produced by Araki by hand.

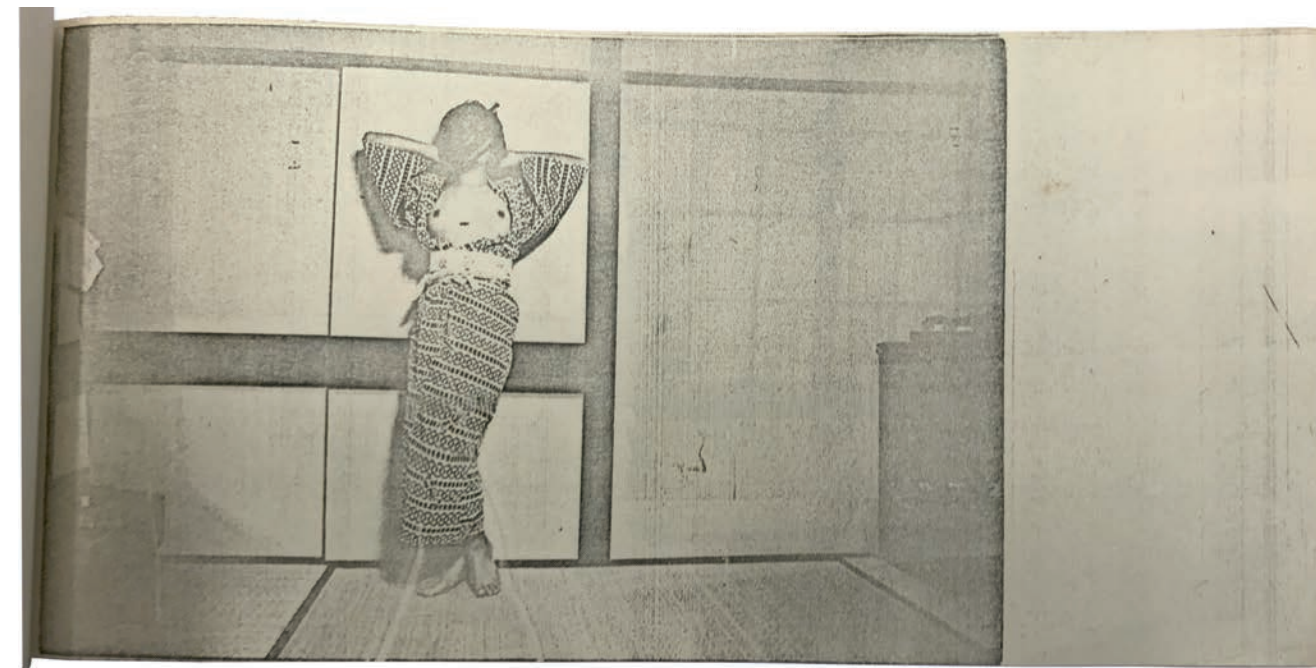
Araki Nobuyoshi was employed by the advertising agency Dentsu when the first photocopiers were introduced and he was among the first artists to see creative possibilities in their reproductive qualities. Araki produced a series of 25 photocopy artist books, each assembled by hand in a small edition of around 70 copies, in collaboration with his future wife, Yoko, who helped with the printing of the images, and the brothers Yaehata who bound the volumes. The books were then sent out into the world by mail including - apparently - to people found at random in the phone book. The production of the series is reputed to have cost Araki his job.

The subjects of the books vary considerably, from portraits to travel documentary, erotica to whimsy and those that defy categorisation. The present book, apparently the document of a visit to Atami in the company of a young woman, prefigures much of Araki's later work. Although the woman in the images presented here is neither bound nor hanging, many of the poses are familiar and her dishevelled kimono reveals all; Araki has censored her features in each of the revealing images although it has been effected deliberately badly and her face is mostly visible.

Rather than aim for a quality reproduction of the photographs, Araki says he intentionally used the text mode on the copier so the image would degrade and the backgrounds blow out. He mailed the finished books to writers, critics, editors and other cultural figures ... The 'Xerox Photo Album' constituted a form of 'mail art' ... (Iizawa Kotaro).

The photobooks are anything but modest in ambition ... Repetitive, fragile, and now extremely valuable, the books focus largely on street scenes, portraits, nudes and images taken from television sets, the typical Provoke themes reworked in Araki's inimitable way. (Parr / Badger).

[The Japanese Photobook 1912 - 1980 369, see pp. 447- 448 & 457; Parr / Badger I, 294 for #24]. £17,500 / €19,075



46. VIGO, Edgardo Antonio (Ed.) Hexágono '71. (Complete set). La Plata, Argentina. 1971 - 1975.

13 issues. Square 4to. (280 x 260 mm). Each issue with combinations of text and image from the various contributors; additional holes, stamps, found items, perforations, and coloured string as issued. Loose as issued in original publisher's cream card mailing envelope, green paper portfolio or brown paper jacket, each with stamped and printed titles, mobile elements, perforations and attachments as issued.

A complete set of the seminal mail art and concrete poetry periodical of the South American avant-garde: *Hexágono '71*.

Hexágono '71 was conceived in the wake of Edgardo Vigo's periodical *Diagonal Cero* (1962 - 1969). This later publication is characterised by literary and artistic contributions which draw on the Argentinian dictatorship of 1966 - 1973. Vigo wished to *share the necessity of breaking the dangerous suffocation that hovers over the universal creative-investigator's free expression* and created the present vehicle to facilitate his aim. Among the more overt political gestures is a *self-censored* issue, wrapped in such a way that it prevents the contents being read, as well as an article on the creation of a Molotov cocktail using a militant's blood.

Distributed in envelopes and folders, the 13 issues, which contain combinations of visual poems, woodcuts, telegrams, essays and pictorial pieces by both international and local contributors, took shape as the works came in. The envelopes themselves have a distinct design with letterpress printed titles, circular perforations to the edges, stamps and the occasional mobile element attached with string; the sequencing of the issues using a lettering system (a, ab*, ac, b*c, b*d, b*e, cd, ce, cf, de, df, dg and e) is also unique. Later issues became increasingly international, with contributors as far ranging as Uruguay, Chile, France, Italy and the UK. This is testament to the wide ranging influence of Vigo, who established a strong web of contacts from his hometown in La Plata, Argentina.

Edgardo Antonio Vigo's mail art, visual poetry, performances and publications were celebrated in MoMA's exhibition *The Unmaker of Objects: Edgardo Antonio Vigo's Marginal Media* (2014). Despite remaining local to La Plata, his significance lies in his ability to draw artists and writers together, interested in mass media and new channels of communication, all the while working under a framework shaped by his criticism of the politics of his own country and US foreign policy. His distaste for hierarchies within aesthetic tradition also imbued his work with a humanitarian touch, works were often to be completed by the viewer themselves, and this sensibility is prevalent throughout *Hexágono '71*.

Please contact us for the full list of contributors in each issue.

[Allen 265; Le Fonds Paul Destribats 762].

£8,500 / €9,265



47. ILIAZD (Ilia Zdanevitch) & Georges Ribemont-Dessaignes. *Boustrophédon au Miroir*. Paris. *Le Degré Quarante et Un*. 1971.

Large 8vo. (286 x 185 mm). [13 bifolia]. Leaf with title, five leaves of text printed on the centre of five bifolia and illustrated with ten etchings by Georges Ribemont-Dessaignes also printed on five bifolia with the first and final etchings printed singly, the remainder in pairs, final leaf with *achevé d'imprimer* and justification; an additional etching is printed on the vellum wrapper. Loose as issued in original publisher's parchment wrappers with etched design by Ribemont-Dessaignes, additional blue thick wove paper dust-jacket, coarse weave grey cloth chemise with black-printed monogram and initials to spine and matching slipcase.

An excellent copy of Iliazd's recapitulative lyrical catechism illustrated by Georges Ribemont-Dessaignes.

From the edition limited to 55 copies on vieux japon paper, signed in pencil by Iliazd and Ribemont-Dessaignes to the title.

Printed in Iliazd's standard format: loose sheets in a parchment wrapper with additional heavy wove paper dust-jacket, initial blank leaves of another heavy wove paper and text and images beautifully printed in Iliazd's *mise-en-page* with innovative typography.

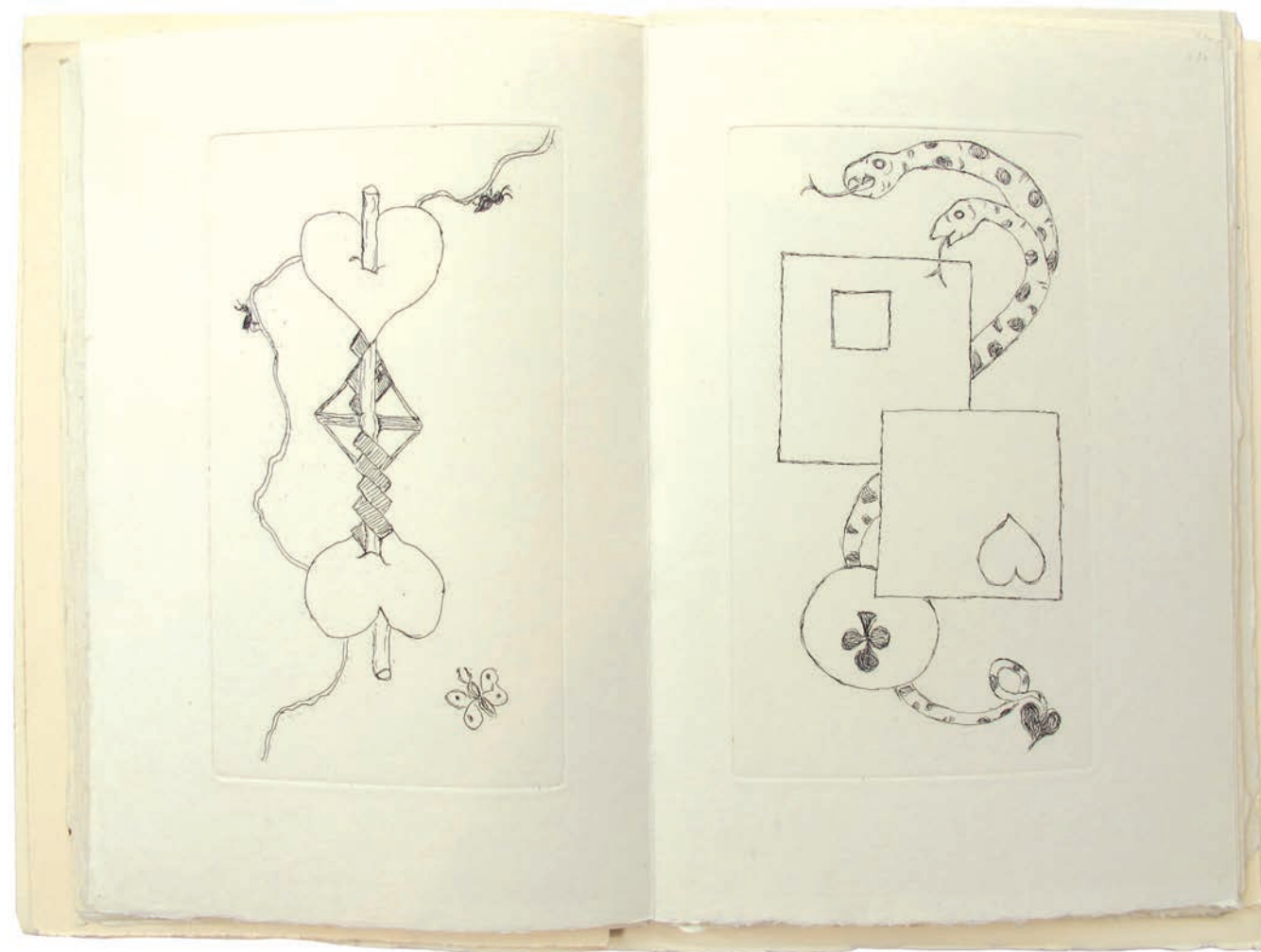
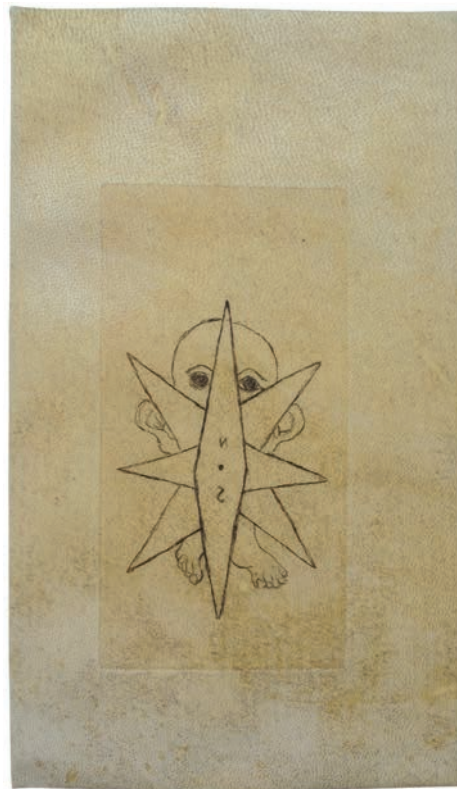
The text consists of a series of lines printed in large capitals, with beneath each line, in a smaller type, the text printed in reverse. The lines are a recapitulative catechism of Iliazd's oeuvre: his heroes, his lyrics, his authors, his printed books and mark a return to the *zaum* of his youth.

boustrophedon, adv. and adj. (and noun) - (Written) alternately from right to left and from left to right, like the course of the plough in successive furrows; as in ancient inscriptions in Greek and other languages. (OED).

... 'Boustrophédon' was a highly calculated work, a memorial tribute not only to the companions of his youth, Michel Ledentu and Pirosmansvili, but also to his beloved wife Hélène ... and to Adrien de Monluc, a figure whose renegade linguistic tactics had brought him into conflict with Cardinal Richelieu, as well as to others with whose heroic achievements (or failures) Iliazd identified. These figures were the sum of Iliazd's sense of himself as artist, poet, typographer, publisher - and human being. The text is highly moving, an old man's work, fully cognizant of the finitude of human life and of the preciousness of gathering together, in tribute, those few poetical strands that constitute a self-articulated legacy. As with every work of Iliazd, this book cannot be mistaken for the production of any other editor or publisher. (Johanna Drucker).

[Isselbacher 27 / 28; see 'Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages', Toledo, 2003].

£6,500 / €7,085



48. MATISSE, Henri. Nau, J. - A. Poésies Antillaises. Paris. Fernand Mourlot. 1972.

Folio. pp. 163. Illustrated with frontispiece and 27 full page original lithographs, 27 letters and numerous vignettes by Henri Matisse. Loose as issued in original publisher's printed wrappers with titles to front cover and orange cloth box.

Henri Matisse's illustrated homage to the poet John Antoine Nau.

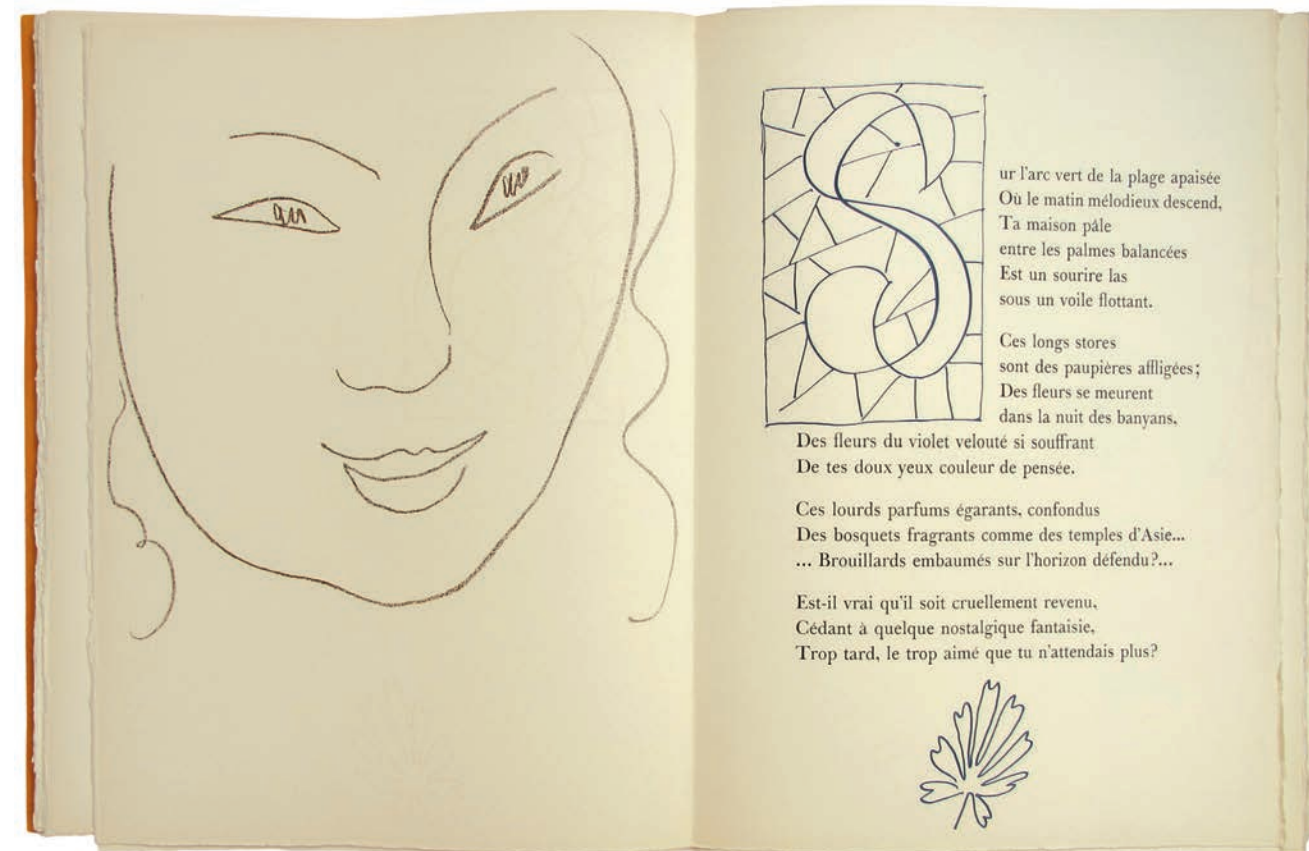
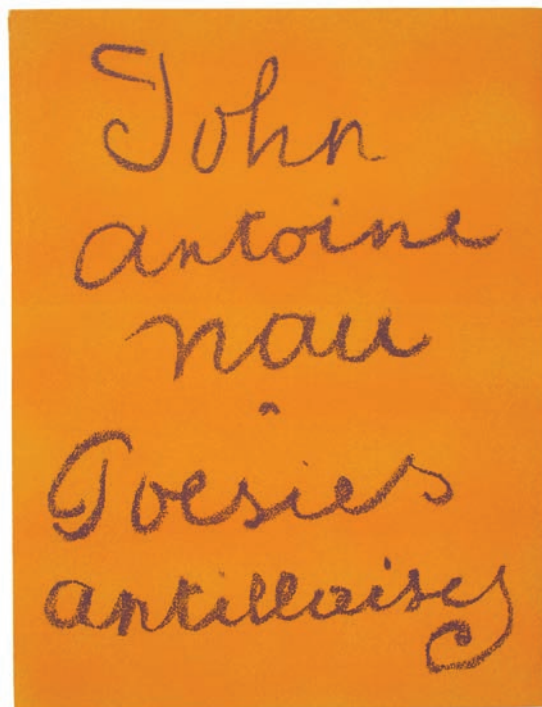
From the edition limited to 275 copies on *vélin d'Arches*.

Although issued in 1972 Matisse commenced work on the project in 1945 and completed it in 1953. However financial problems and the death of Matisse delayed publication until 1972.

C'est à Paris, dans les derniers mois de 1945 que Matisse commence à travailler avec différents modèles exotiques, martiniquaises ou malgaches, aux illustrations de l'ouvrage qu'il souhaite réaliser en hommage à son ami et dont il confie l'édition à Fernand Mourlot. Ce livre, Matisse le compose comme il l'a fait pour Ronsard ou Charles d'Orléans, choisissant lui-même les poèmes qui sollicitent le mieux son inspiration. (Duthuit).

[Duthuit / Garnaud 37].

£16,000 / €17,440



49. JONES, Allen. *Waitress: A Book by Allen Jones with restaurants photographed by Tim Street-Porter. A pictorial essay following one waitress through many restaurants. London. Matthews Miller Dunbar. 1972.*

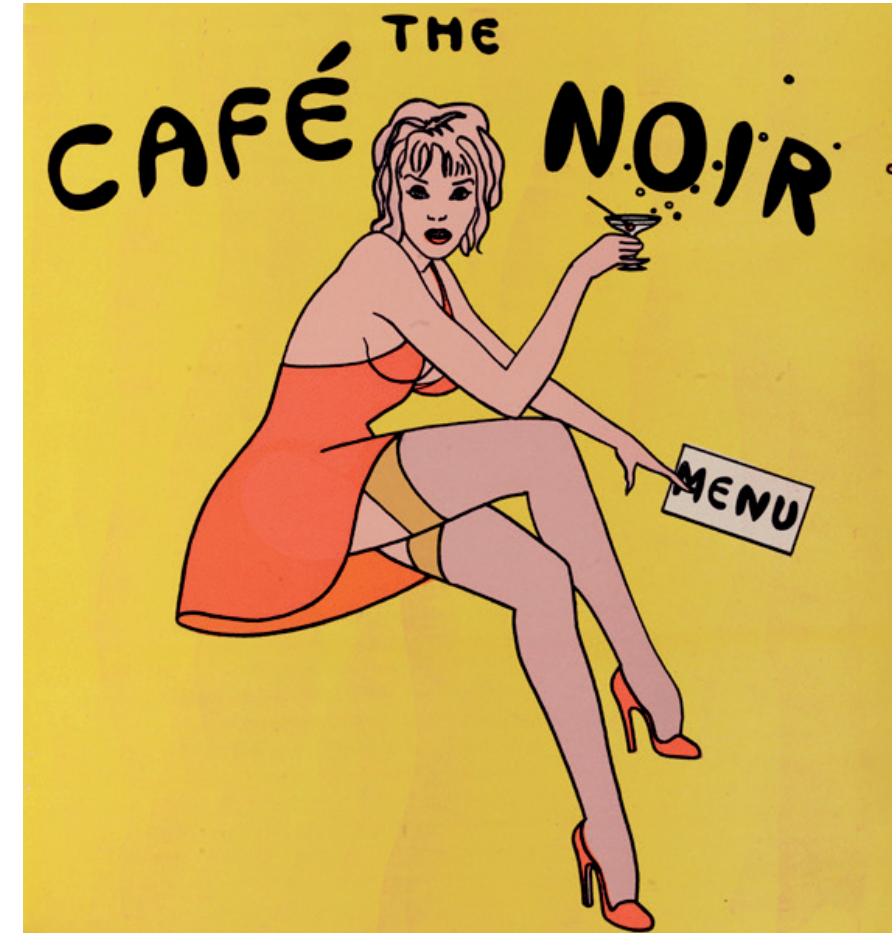
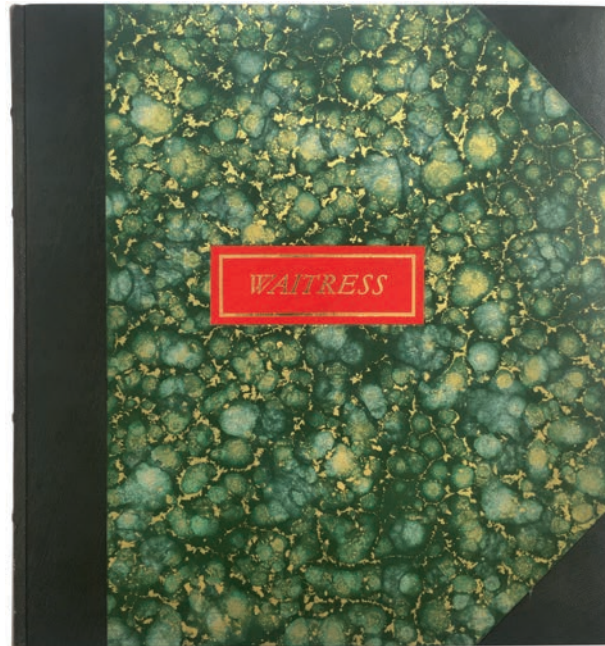
Square 4to. (350 x 325 mm). [58 unnumbered leaves]. Half title, title with copyright verso, leaf with quotation from Nietzsche and 25 monochrome photographs by Street-Porter and 25 tipped-in waitress photographs by John Suttcliffe in sepia on yellow paper, leaf with tipped-in original signed colour lithograph, leaf with original signed colour lithograph, leaf with justification and final leaf with list of restaurants. Original green morocco-backed marbled boards by Giovanni Codina, Milan, green morocco label to front board with title, banded spine in five compartments with gilt title, original slipcase.

An excellent presentation copy of *Waitress*.

Published in three language editions, each of 125 copies, this copy is from the English edition, signed by the artist on the colophon; this copy signed by the photographer to the title: *Tim Street-Porter / Long live Boulestin!* and with a dedication from the artist on the quotation leaf: *For Beris from Allen Jones*. 75. The book includes an additional colour lithograph *Menu* by Allen Jones.

Allen Jones' *Waitress* features pictures of a model (his wife at the time) wearing a rubber suit with exposed buttocks posing as a waitress in various English eating establishments. The photographs of the waitress in the restaurants, ranging from Fortnum and Mason's Restaurant to the Wimpy Bar in Villiers Street, are each accompanied (save the last) by an additional image of the waitress in a variety of poses.

£4,500 / €4,095



50. MAN RAY. *Les Voies Lactées*. Turin. Galleria Il Fauno. 1974.

Folio. (412 x 312 mm). pp.46 Half-title, title and 11 original photographs by Man Ray, each mounted to right-hand side of folded sheet and faced with a printed aphorism, each photograph with Man Ray's stamp verso ('MAN RAY / PARIS'), justification with Man Ray's pencil signature and final leaf with *achevé d'imprimer*; text printed in white on thick grey paper stock throughout. Loose as issued in grey cloth box by Jean Duval with printed title in white to spin, text and plates loose in original publisher's thick grey paper wrappers.

Man Ray's *Les Voies Lactées*.

From the edition limited to 100 copies, with this one of *quelques exemplaires de collaborateurs* conforming to the *édition de tête*, signed in pencil by Man Ray, inscribed *E. A.*, and with the additional signed *toile*.

This *édition de tête* has an additional signed *toile* by Man Ray, a photograph not included in the book, printed on canvas and signed *MR* at lower right in ink; the stretcher is also inscribed in black ink: *man ray E. A. / 1974 'les voies lactées.'* with his initials.

£12,500 / €13,625



51. BILL, Max. 16 Constellations. Paris. XXme Siècle. 1974.

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

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

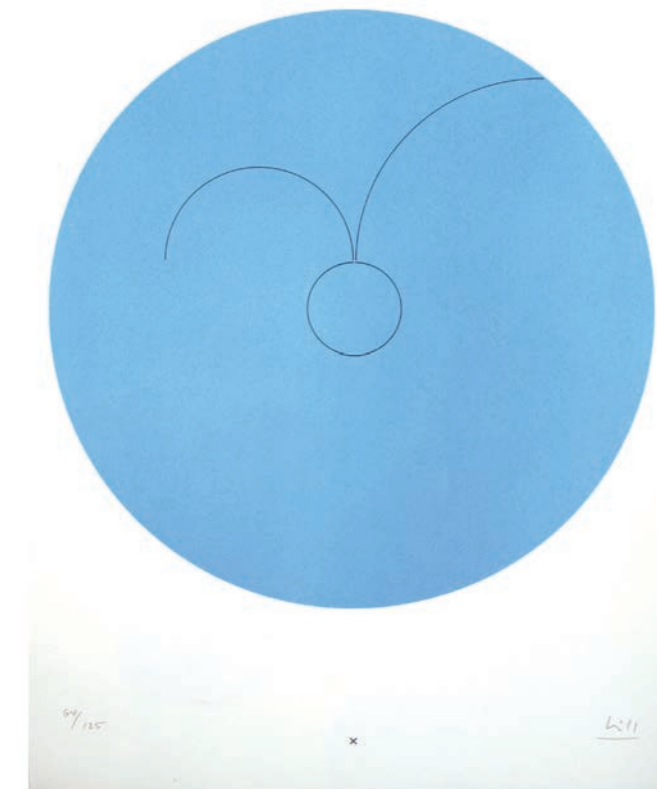
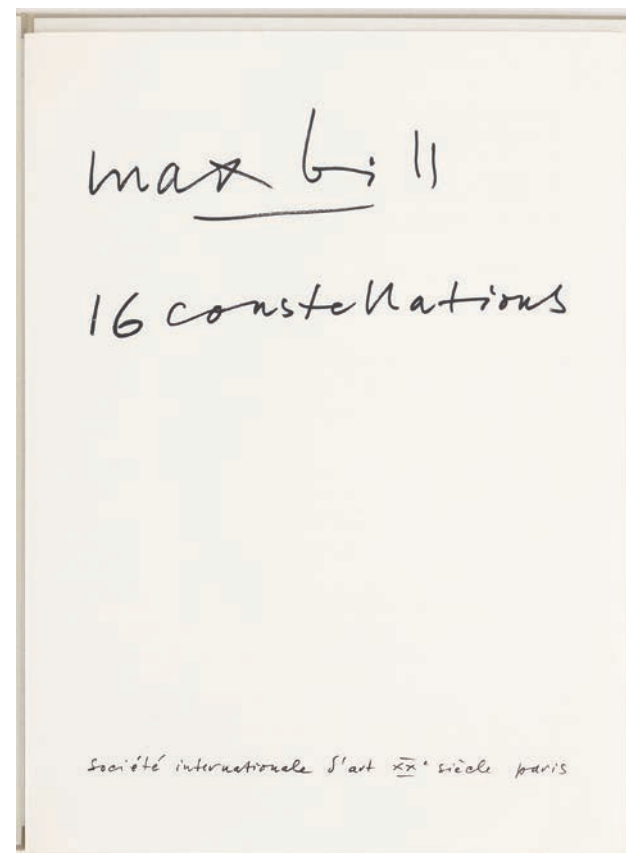
From the edition limited to 125 copies printed on *velin d'arches*, signed and numbered by Max Bill on the justification and with each of the lithographs signed and numbered by the artist in pencil.

Max Bill (1908 - 1994) began experimenting with colour variations in 1944. In this work the colours of the individual constellations correspond to the sequence of a colour wheel, so that it is possible to interpret them freely, so that colour rhythms emerge that belong to a higher system than this schematic series. (Preface)

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

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

£6,500 / €7,085



52. MIRO, Joan. Desnos, Robert. *Les Pénalités de l'Enfer ou les Nouvelles-Hébrides*. Paris. Maeght Editeur. 1974.

Oblong folio. (275 x 375 mm). Illustrated with 25 original lithographs by Joan Miró including the cover: 3 are double-page in monochrome, two single-page in monochrome, 3 single-page in colour and 16 double-page (including the justification) in colour; also included is a separate suite of 5 planches refusées, each signed and numbered by Miró. Loose as issued in original publisher's printed wrappers with colour lithograph by Miró overlapping front and rear covers, suite loose in matching wrapper, additional section 'documents / 1929' in grey wrappers with printed title, all loose in orange cloth box lined with lithograph matching the wrappers, title to spine.

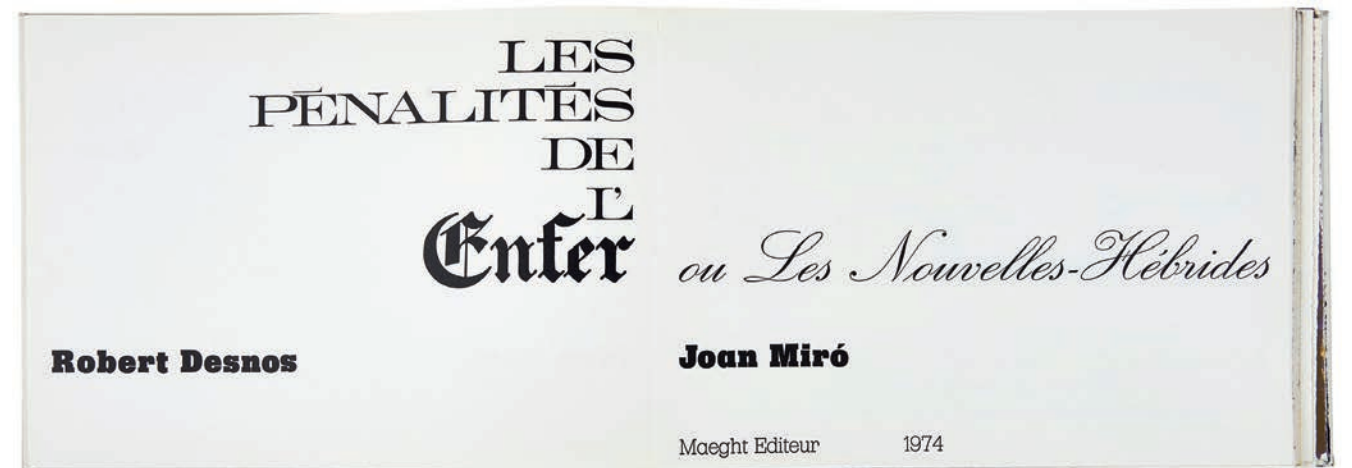
A very good copy with the additional suite of signed lithographs.

From the edition limited to 220 copies on vélin d'Arches signed by Miró in red crayon, with this hors commerce example aside from the 15 édition de tête copies with the additional suite of five double-page lithographs (planches refusées) each numbered from the edition of 50 and signed by Miró and 2 numbered from the edition of 15 and signed by Miró.

The work is accompanied by a separate suite of reproductions of Miró's designs, executed c.1925, for the original collaborative project. For a variety of reasons (the financial crisis in 1929, the Spanish Civil War, the Second World War and Desnos' deportation) the work was not completed at the time and it was not until the project was revived by Desnos' widow Youki thirty years later that Miró undertook to begin completion of the illustration.

[Cramer 188].

£20,000 / €13,625



53. JONES, Allen. *Ways & Means*. London. Kelpra Editions, Waddington & Tooths Graphics. 1977.

Folio. (520 x 350 mm). pp. 30. Suite of 30 colour screenprints on wove paper by Allen Jones, printed on both sides of folded sheets, with title page, text and justification. Loose as issued in publisher's cloth folder, with title printed in black, screenprinted endpapers.

Allen Jones' *Ways & Means*.

From the edition limited to 50 copies with 10 artists proofs, signed and numbered by Allen Jones on the colophon page.

Approximately half the edition is thought to have been destroyed by flood soon after printing. (Lloyd).

[Lloyd 77].

£4,500 / €4,095



54. ONO, Yoko. We're All Water. Tokyo. Gallery 360. 2005.

Box. (140 x 130 x 50 mm). Six cards with printed text, 3 in Japanese, 3 in English, see below for contents. Loose as issued in original black plastic bento box with the original white paper obi with printed text.

Yoko Ono's box multiple issued to accompany the eponymous exhibition.

From the edition limited to 90 deluxe examples signed and numbered by Yoko Ono to the justification pasted to the lid interior.

The contents are as follows:

1. Folded sheet in 4 parts (350 x 83 mm): *We're all Water* from the album *Some time in New York City*.
2. The same text, the Japanese version.
3. Small sheet (53 x 53 mm): *Water Piece. Water 1964. Spring*.
4. The same text, the Japanese version.
5. Sheet (97 x 83 mm): *Water Talk*. Text for *Half -A-Wind-Show*, Lisson Gallery, 1967.
6. The same text, the Japanese version.

... 'You are water. I am water, too. (a story of water)' in 1967, water has been her continuous interest since when [sic] she resumed her art career. Water is a synonym for love to Ono as both are indispensable for us to live. (From the publisher's announcement).
£650 / €709

55. ONO, YOKO. Open. A map piece in a wooden trick box. Tokyo. Gallery 360. 2006.

Box. (80 x 80 x 80 mm). Section excised from a Japanese map (66 x 66 mm) mounted on board, verso with applied section of squared paper with the edition number, the title label is concealed behind a sliding compartment. Polished wooden box with hidden sliding sides, grey chamois leather wrapper and protective card box.

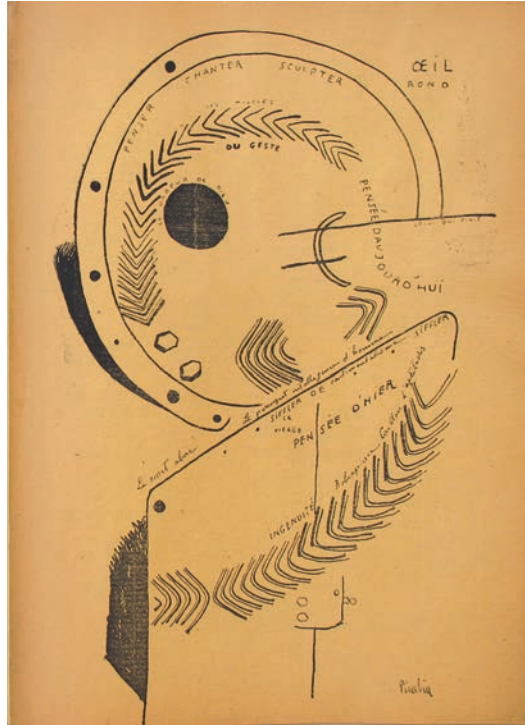
Yoko Ono's original cartographic box multiple.

From the edition limited to 32 copies, signed and numbered by Yoko Ono in black ink; 3 artist proof copies and an exhibition proof example were also issued.

This work arose from the idea of Yoko Ono's 'Part Paintings'. To own one small fragment is to become a part of the element that composes the whole, and to imagine the whole that is not here. (From the publisher's statement).

The work also appears to allude to the song *Open Your Box* by Yoko Ono and the Plastic Ono Band, released as the B-side to John Lennon's 1971 single *Power to the People*.
£2,000 / €2,180





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