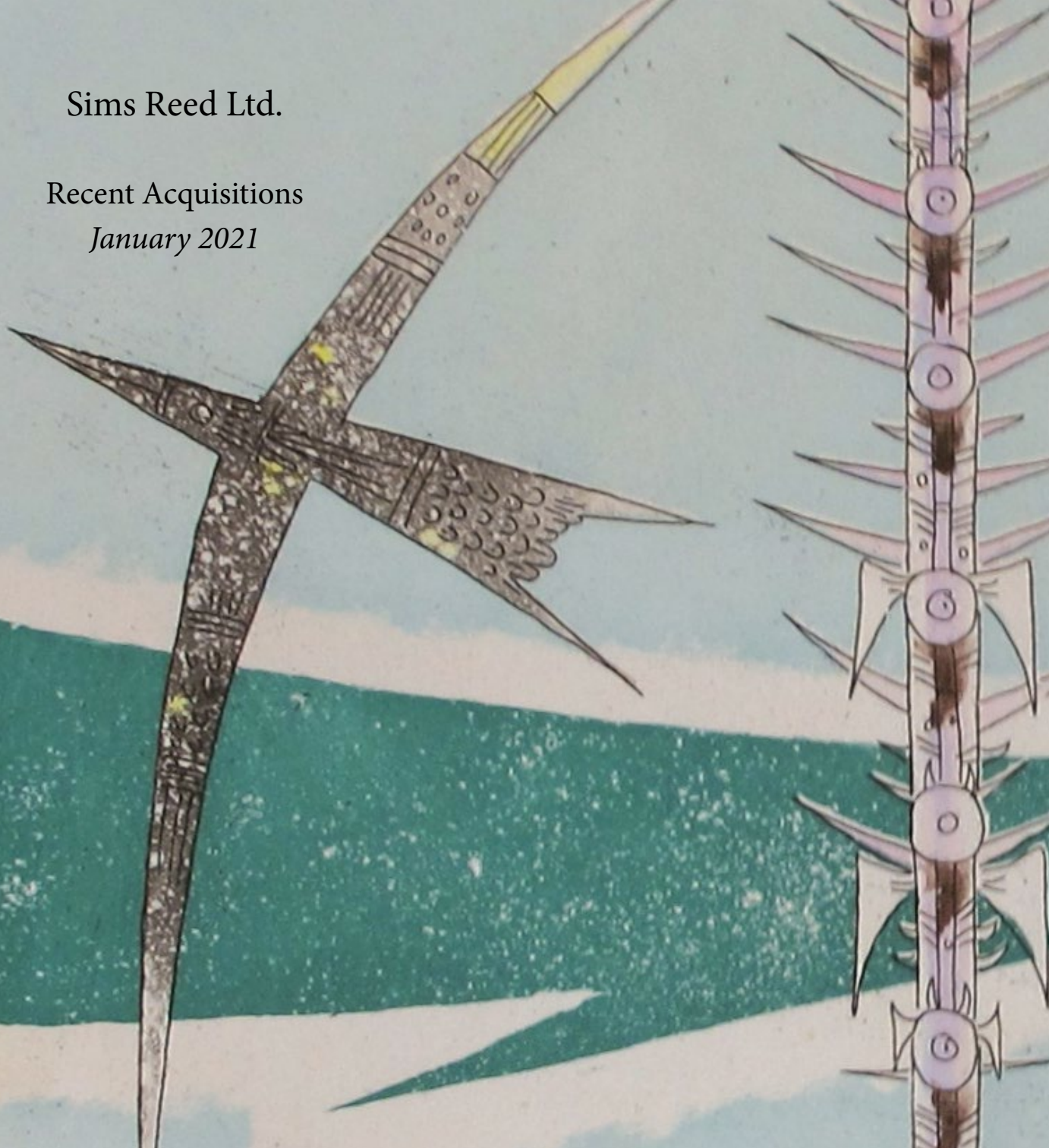


Sims Reed Ltd.

Recent Acquisitions

*January 2021*

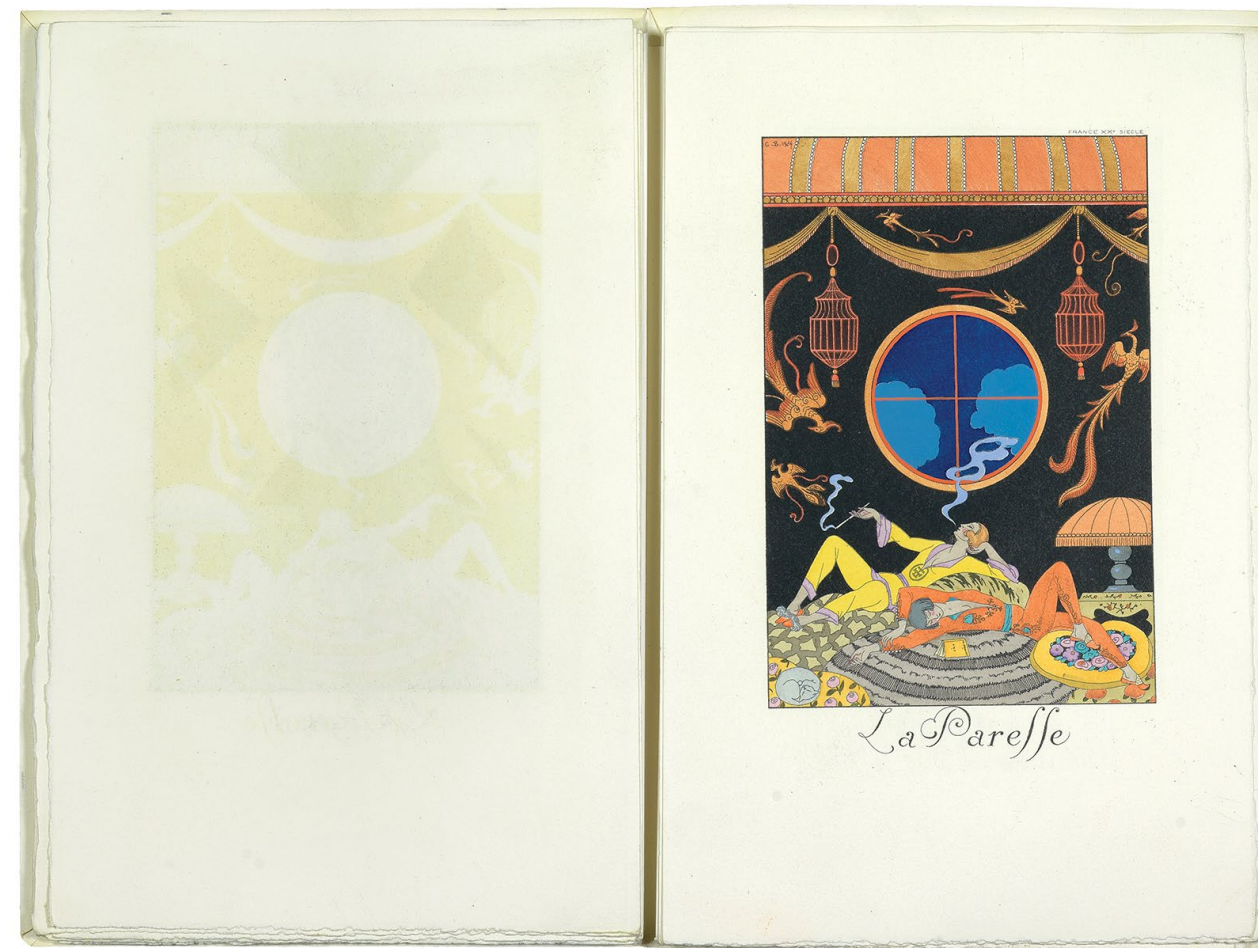


1. BARBIER, George. *Falbalas et Fanfreluches. Almanach des Modes Prsentes, Passées & Futures. Paris. Meynial éditeur. 1922 - 1926.*

5 vols. 8vo. (c.260 x 175 mm). Each issue with title with colour vignette and 12 colour plates by George Barbier, each with pochoir colour; monochrome head-piece to each essay and calendar for each year ruled in a different colour. Loose as issued in original publisher's printed wrappers with pochoir colour designs by Barbier.

A fine and complete set of Barbier's Art Deco gem, *Falbalas et Fanfreluches*, in the original wrappers.

The issue for 1923 features the essay *Modes* by Colette; the remaining essays are by the Comtesse de Noailles, Cécile Sorel, Gérard d'Houville and the Baronne de Brimont. £8,500





**2. BRAQUE, Georges. Hésiode. Théogonie. Paris. Maeght Editeur. 1955.**

*Folio. (448 x 240 mm). [15 bifolia + 15 leaves; pp. 78, (i)]. Printed text illustrated with 20 original etchings, 17 full-page, by Georges Braque, final leaf with justification. Loose as issued in original publisher's wrappers with the etching by Braque, chemise with title to spine and slipcase with appliqué collage elements.*

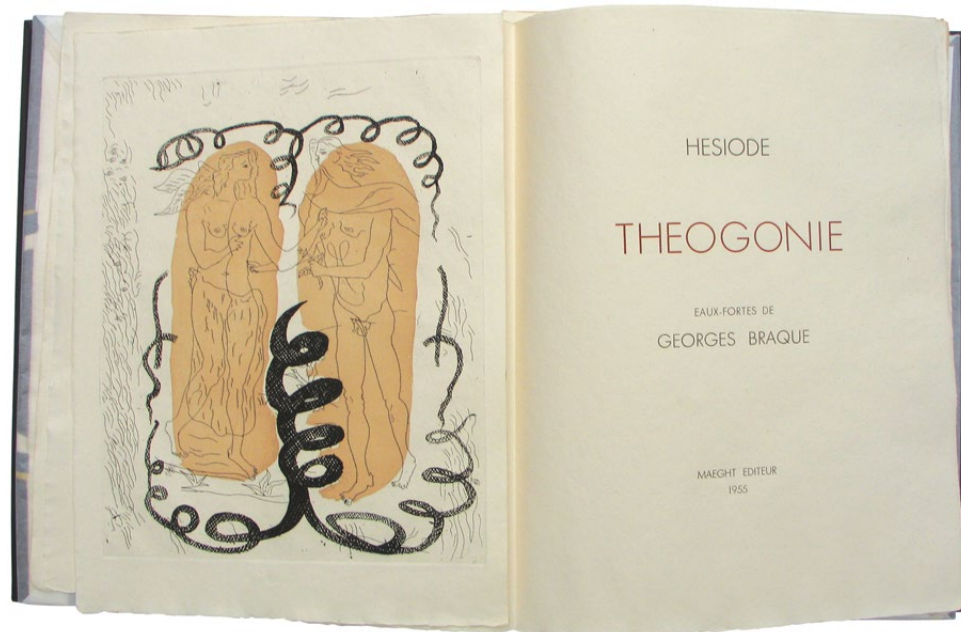
**Georges Braque's beautiful Cubist etchings.**

From the edition limited to 150 numbered copies on *papier d'Auvergne à la main*, signed by George Braque.

The etchings were executed by Braque in 1932 at the request of Ambroise Vollard for a project which was never completed. The cover, the frontispiece and the head- and tail-pieces, however, were etched in 1953 and the cover printed in colour and varnished by the artist.

[The Artist & the Book 38; Vallier 23].

£12,000



3. BRUNELLESCHI, Umberto. Houville, Gérard d'. Les Masques et les Personnages de la Comédie Italienne. Paris. *Journal des Dames et des Modes*. 1914.

Oblong folio. (382 x 515 mm). [6 leaves (text) + 12 leaves (plates); pp. (viii), (iii)]. 12 colour plates with pochoir colour executed by Reidel after Brunelleschi's originals. Loose as issued in original publisher's printed wrappers, publisher's marbled board portfolio with flaps and original slipcase.

The most spectacular of the books illustrated by the painter and stage designer, Umberto Brunelleschi, and a beautiful example of Art Deco pochoir production.

From the edition limited to 415 numbered copies, with this one of 400 on *grand vélin d'Arches*.

Brunelleschi, in addition to his work as a painter and set designer, also worked extensively as a book illustrator and fashion designer, especially for the famous Art Deco publishers, Gazette de Bon Ton and Journal des Dames et des Modes.

£7,250





4. DALI, Salvador. Carroll, Lewis. *Alice's Adventures in Wonderland*. Twelve Illustrations with original woodcuts and an original etching by Salvador Dalí. New York. Maecenas Press - Random House. 1969.

*Folio. pp. 155. Illustrated with thirteen colour plates (twelve woodcuts and a frontispiece etching) by Salvador Dalí. Loose as issued in original publisher's brown cloth wrappers, carrot morocco-backed cloth box with ties.*

**Salvador Dali illustrating Lewis Carroll's proto-Surrealist masterpiece.**

From the edition limited to 2,700 numbered copies, with this one of 2,500 on Mandeure paper, signed by the artist on the title-page.

[Michler & Löpsinger 321 - 333].

£9,500





5. DERAÏN, André. Apollinaire, Guillaume. L'Enchanteur Pourrissant. Paris. Henri Kahnweiler, Editeur. 1909.

Small folio. (274 x 206 mm). [42 leaves]. Half-title, printed title in red and black with the woodcut publisher's device by Derain for Kahnweiler and Apollinaire's text illustrated with 32 original woodcuts by Derain, 12 full page, as well as vignettes, initials, head- and tail-pieces, and Kahnweiler's device, final leaf with justification and *achevé d'imprimer*. Original publisher's vellum wrappers with Yapp edges.

A beautiful copy, entirely unsophisticated, of the first edition of Guillaume Apollinaire's first book, the first book published by the legendary Kahnweiler and the first book with original prints by André Derain.

From the edition limited to 106 numbered copies signed by Apollinaire and Derain, with this one of 75 on *papier vergé fort à la forme des Papeteries d'Arches*; 6 further copies were also printed, 4 *copies de chapelle* and 2 for the *dépôt légal*.

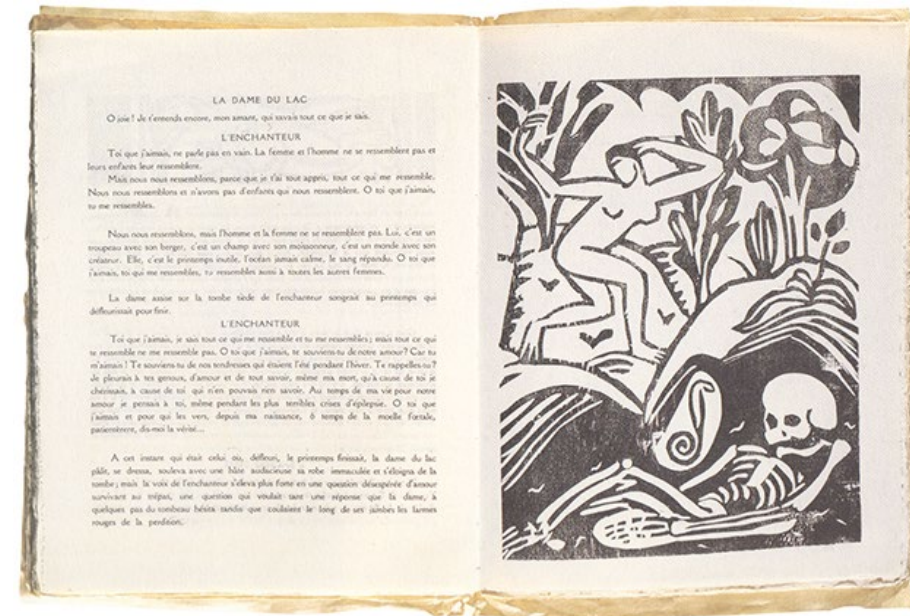
Because the woodcut imagery that Derain devised for Apollinaire's tale is derived from African carvings, it might be argued that this book marks the true origin of the modern artist's book. It shares with *avant-garde* painting of the time concerns about representation, but uses figurative imagery in full-page plates and figurative initials as decorations in a traditional manner. Nevertheless, the bold forms of black against white accentuate the revolutionary intent of Derain's illustrations. (Riva Castleman).

André Derain, qui était alors l'un des jeunes artistes exposés par Kahnweiler, conçut une illustration sur bois qu'il voulut la plus proche possible de la tradition des premiers livres imprimés, où cette illustration était une imagerie intégrée au texte. C'est pourquoi Apollinaire revendiqua plus tard avoir été l'un des initiateurs du *simultanéisme*, ayant cherché à 'habituer l'esprit à concevoir un poème simultanément comme une scène de la vie. (Collection Daniel Filipacchi Première Partie, 2004).

'L'Enchanteur pourrissant' (1909) is a triple monument in the history of twentieth-century books: the first of thirty-six books published by Kahnweiler, the first book Guillaume Apollinaire published, and the first book with original illustrations by André Derain. Derain's large, bold, and intentionally rough-cut blocks announce the modern revival of woodcut illustration. Derain surely knew Picasso's 'Les Femmes d'Alger' (1907), but the revolutionary intent of his woodcuts most likely derives from Gauguin's formative work in the medium as well as African sculpture. Derain also designed and cut the block for Kahnweiler's publisher's trademark, the letters HK between two scallop shells, which was used on the title pages of all subsequent publications. (Donna Stein).

[The Artist and the Book 78; Logan 14; Castleman 90; From Manet to Hockney 26 - second edition with reduced reproductions (1921);

£40,000



**6. DOMINGUEZ, Oscar. Ganzo, Robert. *Domaine*. Illustré de Huit Eaux-Fortes de Oscar Dominguez. Paris. (Par l'Auteur et l'Artiste). 1942.**

*4to. (254 x 193 mm). [11 bifolia + 8 leaves of vieux Japon + 9 leaves of Chine]. Half-title, printed title, frontispiece etching by Dominguez printed in green and Ganzo's verse illustrated with seven further original etchings (several with additional aquatint) by Oscar Dominguez, five full page, final leaf with justification and achevé d'imprimer together with the additional suite with hand-colouring and the additional suite in black on Chine. Loose as issued in original publisher's patterned paper wrappers with titles to front cover in blue and black, original publisher's wooden board slipcase with manuscript titles in ink.*

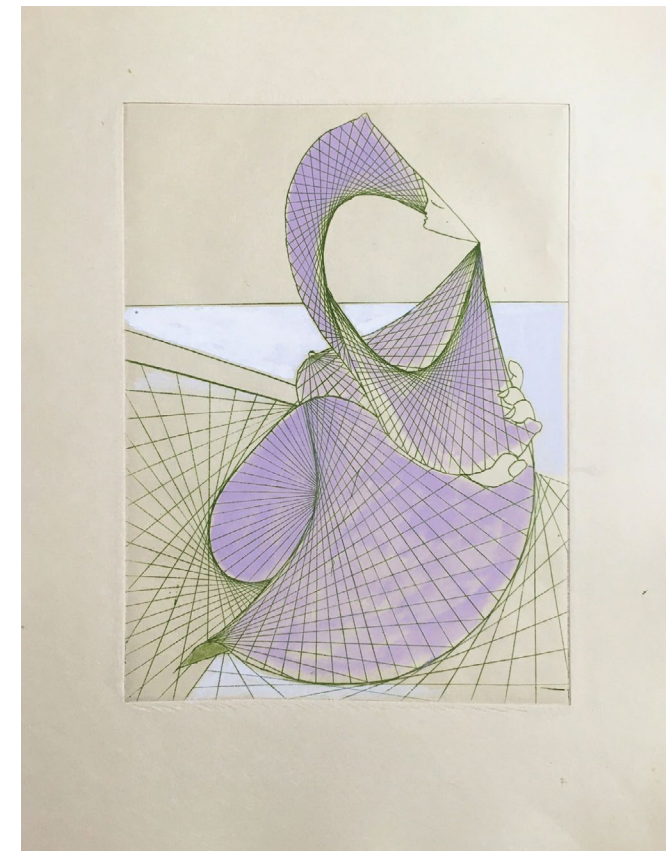
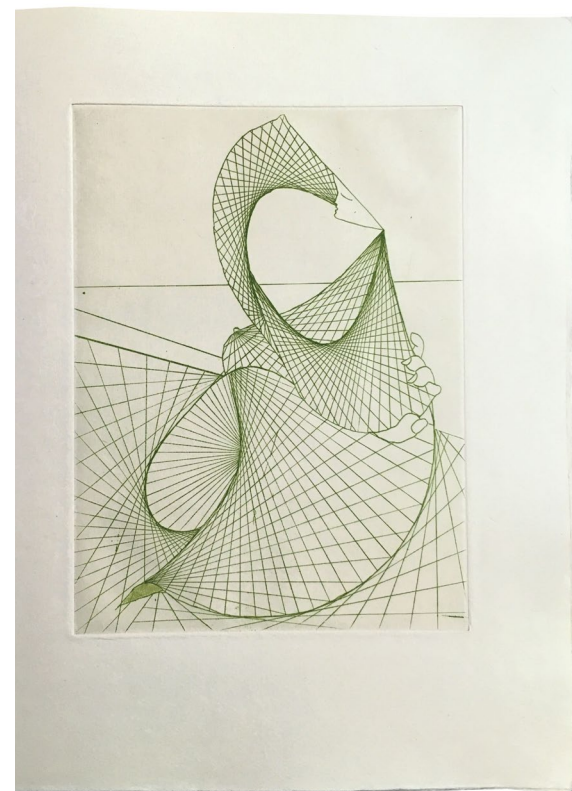
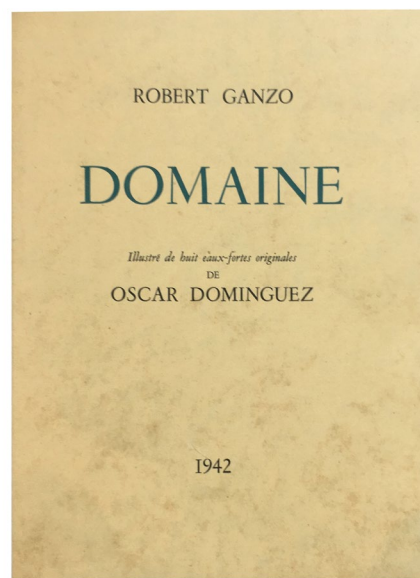
**The Venezuelan poet Robert Ganzo's *Domaine* illustrated by the Spanish Surrealist Oscar Dominguez, published during the Nazi occupation of Paris, one of four copies to include the additional suite with hand-colouring.**

From the edition limited to 74 numbered copies, each signed by Ganzo and Dominguez, with this one of three copies on vieux Japon with an additional suite of all of Dominguez' engravings with additional colouring by hand; this copy also includes a further suite in black on chine - not called for in the justification - together with an additional proof

*Another surrealist who did not terminate his activity during the occupation years was the Spaniard Oscar Dominguez. Dominguez began making prints in the 1930s, first producing two gemlike erotic etchings for the anonymously authored pocket-size book 'Le Feu au cul' and then the truly exquisite drypoint 'Femme à la bicyclette'... Dominguez was not a prolific print-maker, so his next effort of any importance was the series of etchings illustrating Robert Ganzo's 'Domaine' in 1942. (Surrealists Prints).*

[Surrealist Prints 41].

£12,500





**7. ERNST, Max. Iliazd. L'Art de Voir de Guillaume Tempel. Paris. Iliazd. 1964, 21 avril.**

*2 vols. Tall 8vo. (316 x 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper; additional sheet of red card]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 x 106 mm; image size: 201 x 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book.*

**A very fine copy in the original printed envelope of the very scarce Iliazd and Ernst collaboration to mark the publication of *Maximiliana*.**

From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

This copy also includes the original invitation - a sheet of red card (303 x 102 mm) with printed text in black, the typography by Iliazd, recto only - to the vernissage of the exhibition of the collaboration between Iliazd and Ernst *Au Point Cardinal* in rue Jacob, *le Mercredi 29 Avril*, 1964.

*L'art de voir de Guillaume Tempel*, was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration *Maximiliana, ou l'exercice illégal de l'astronomie*, held at *Point Cardinal*, 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821 - 1889) who had discovered the asteroid *Maximiliana* (later *Cybèle*) on March 8th, 1861. Iliazd had made his own discovery - Tempel's poems, notes, drawings and lithograph charts - and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

[Spies 96B; I Libri di Iliazd 26; see Isselbacher 4].

£4,500





**8. ERNST, Max & Iliazd (Ilia Zdanevich). (Tempel, Guillaume). (65) Maximiliana ou l'Exercice Illégal de l'Astronomie. Paris. Le Degré 41 (Iliazd). 1964.**

Folio. (422 x 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and achevé d'imprimer, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 x 306 mm; unfolded: 410 x 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.

**The superlative Maximiliana, the double tour de force: for Max Ernst's graphic oeuvre and for Iliazd's mastery of typography and mise en page.**

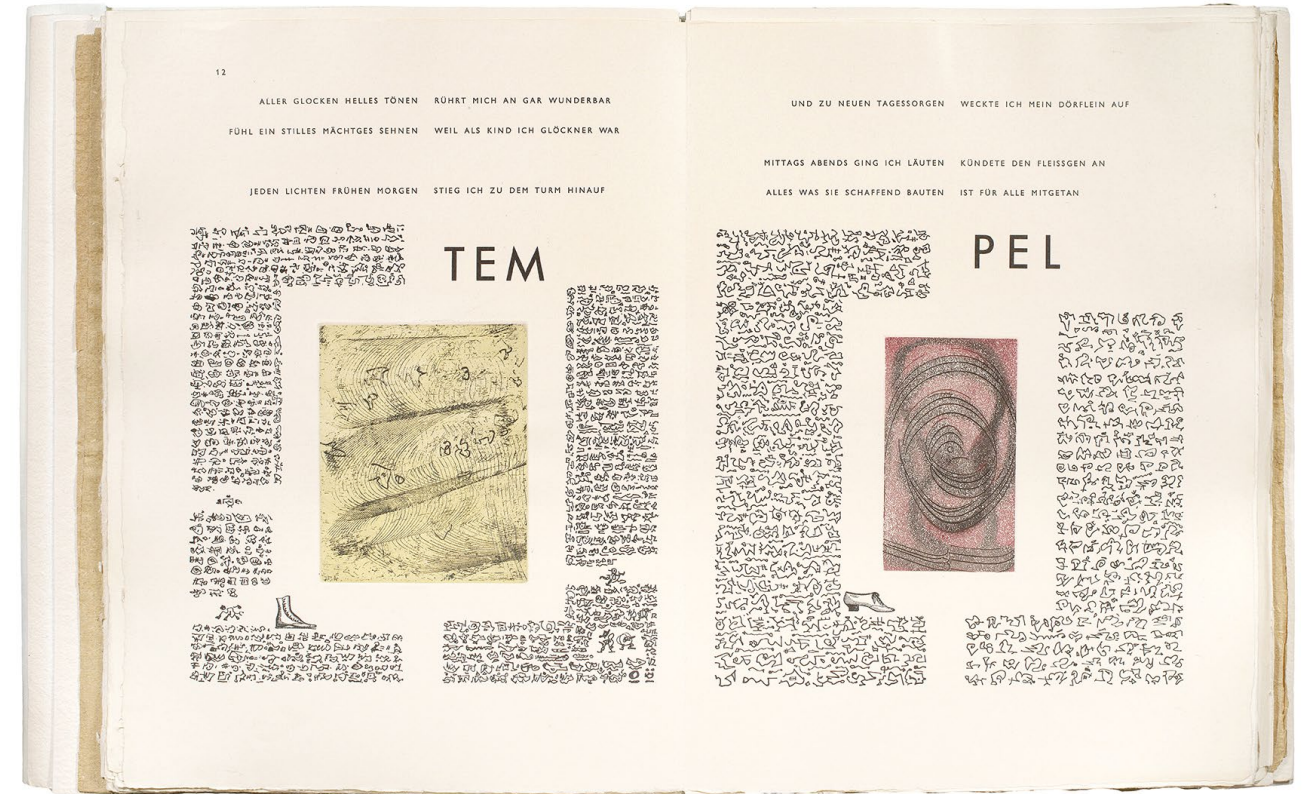
From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

... the amazing tour de force of 'Maximiliana' (1964) - in which Iliazd guided Ernst to produce several very distinct forms of graphic art (aquatints, glyphic-figures, and long etched passages of invented writing) ... (Johanna Drucker).

Cryptograms and a great many etchings dedicated to the life and work of Wilhelm Leberecht Tempel, an unqualified astronomer disparaged by the professional practitioners of his native Germany, a rebel poet and - finally - an exile: in Venice, Marseilles and Florence. His poems were discovered by the Russian poet Iliazd, together with his notes and lithographed charts of the nebulae he had discovered. Iliazd turned this book into a tour de force of typography, with illustrations that were veritable masterpieces of colour printing by the engraver Georges Visat. (Edward Quinn: Max Ernst).

Maximiliana, which appeared in 1964, dedicated to the life and work of the astronomer and lithographer Wilhelm Leberecht Tempel (1821-89), is regarded by Max Ernst as his finest book publication. Produced in collaboration with the typographer Iliazd, it is a paraphrase of Max Ernst's own life. Despite his outstanding knowledge in the field of astronomy, Tempel was rejected everywhere by experts because he was self-taught. In 1851 he discovered Asteroid 65, to which he gave the name Maximiliana. In 1858 he married a daughter of the gatekeeper to the Doge's palace in Venice, in order to make his astronomical observations from the Scala del Bovolo. After a life in exile, recognition came very late. 'That was what particularly moved me about him', said Max Ernst in the Schamoni film, 'because in Wilhelminian Germany, where I spent my youth, things were not so very different.' The subtitle of Maximiliana, 'The Art of seeing of Ernst Wilhelm Leberecht Tempel', points to Max Ernst's interest in making visible the invisible, in seeing what is hidden. (U. M. Schneede).

[Spies 95, I - XXXIV; Issebacher 4; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages'). POA





UND NACH ALLEN FERNEN WEITEN SOLLT ES SCHALLEN HELL UND REIN

GRABGELÄUT DEN  
ALTEN ZEITEN  
  
HOCH UND MÄCHTIG  
SOLLT ES KLINGEN

Handwritten calligraphy in a dense, vertical script, with several large, stylized characters interspersed.



UND DER FREIHEIT  
MORGENSCHEIN  
  
WIE AUS EINER  
GEISTERWELT

Handwritten calligraphy in a dense, vertical script, with several large, stylized characters interspersed.

ALLE HERZEN TIEF DURCHDRINGEN DASS DER TAG SICH AUFGEHELLT

DASS DIE BANGEN  
DUNKLEN NÄCHTE  
  
UND DER MENSCHHEIT  
HEILGE RECHTE

Handwritten calligraphy in a dense, vertical script, with several large, stylized characters interspersed.



NUN VORBEI ALS  
WIE EIN TRAUM  
  
FROH ERBLÜHN AM  
FREIHEITSBAUM

Handwritten calligraphy in a dense, vertical script, with several large, stylized characters interspersed.



**9. LAM, Wifredo. Char, René. Le Rempart de Brindilles. Paris. Louis Broder. 1953.**

*Small 4to. (23 x 17 cm.) [8 bifolia + 10 leaves = 26 leaves including blanks; pp. 44, (i), (i), (i)]. Half-title, title, introductory verse by Char ('Vers l'Arbre-Frère aux Jours Comptes') and text of 'Le Rempart de Brindilles', 'L'Inoffensif', 'Le Mortel Partenaire' and 'Front de la Rose' illustrated with four original etchings by Lam (one for each work), each with additional colouring by hand by Lam, leaf with contents, leaf with justification and final leaf with *achevé d'imprimer*. Loose as issued in original publisher's printed wrappers, the whole wrapper with an etching by Lam over front and rear covers and spine with additional heightening in colour by Lam, paper board chemise with printed titles to spine in black and slipcase with monochrome illustration by Lam.*

**The édition de tête of Lam's collaboraton with Char with the etchings with additional heightening in colour by Lam.**

From the edition limited to 120 numbered copies on *vélin de Rives* signed by the artist and author, with this one of 15 édition de tête examples with Lam's original etchings with additional heightening in colour by Lam and each numbered in pencil; thirty additional copies *de Chapelle* were printed without the etchings.

The first edition of Char's prose poem *Le Rempart de Brindilles* (with other works) published by Louis Broder as the first volume in his series *Ecrits et Gravures*; the etchings were printed by Georges Visat and the typography was by Imprimerie Union.

[Tonneau-Ryckelynck 5306 - 5310].

£9,000



**10. MAN RAY. 12 Rayographs. 1921 - 1928. Stuttgart / Paris. Schubert and Kapitzki. 1963.**

*Folio. (294 x 232 mm). [Bifolium + 12 plates]. Leaf with printed title, justification and copyright verso, leaf with Man Ray's printed text 'The Rayograph 1921 - 1928' dated 'February 1963' recto and verso in French and German in double columns and 12 original monochrome gelatine silver print photographs by Man Ray each mounted to thick card and dated verso; sheet size: 290 x 228 mm. Loose as issued in original publisher's board portfolio, matte grey front cover with titles in black and white.*

**The very scarce portfolio of Man Ray's early rayographs, a presentation copy with an original drawing.**

From the edition limited to 20 copies, signed and numbered by Man Ray in black ink.

Man Ray's presentation is in green ink with a red border to the title: à Ippolito Simonis / Man Ray / Paris 1966 and includes a drawing, in the same ink, of an eye.

Ippolito Simonis, to whom Man Ray presented this copy, was an art dealer, author and publisher. He translated Breton's *anthologie de l'humour noir* and wrote *Teatro Dada*. He lived in Turin until he moved to Paris in the 1990s. His eponymous gallery *Ippolito Simonis* dealt in Arte Povera, Lucia Fontana, Salvatore Scarpitta et al.

Also included, loosely inserted are two cards to Simonis from Man Ray:

- the first, dated 17-5-66 depicts Man Ray's *The Rope Dancer Accompanies Herself with Her Shadows* (111 x 152 mm) at MoMA; Man Ray mentions a letter Simonis sent him and invites him to visit when in Paris, before asking him to find him a copy of *Ardengo Soffici, Trenta Artisti Moderni Italiani et Straineri* [sic] published in Florence in 1950.

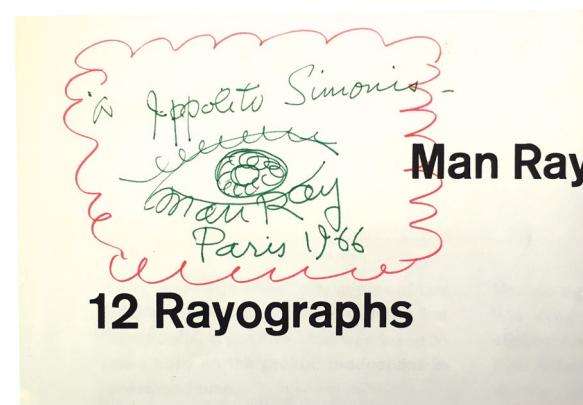
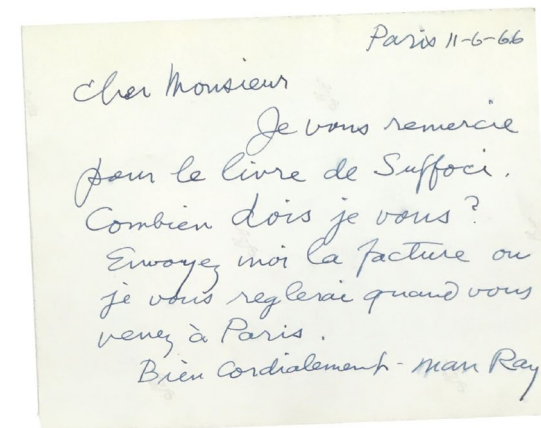
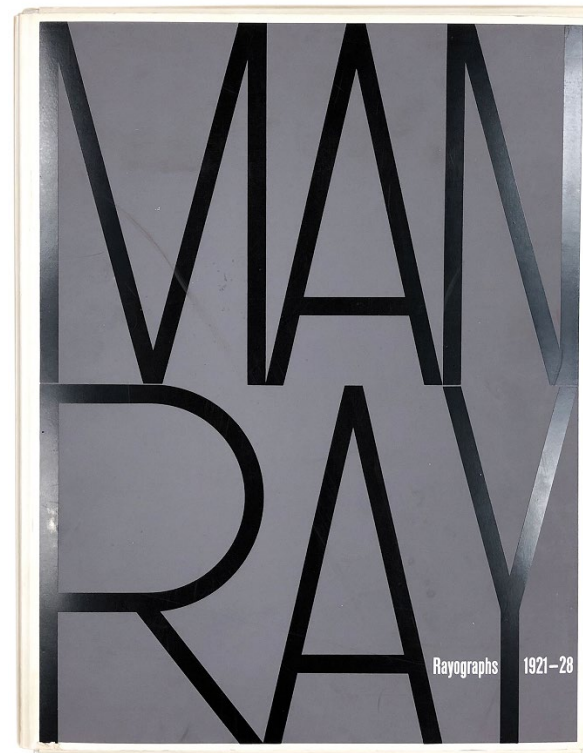
- the second, dated 11-6-66 is a Man Ray photograph of a rayograph (109 x 137 mm); Man Ray thanks Simonis for the book on Soffici (here *Suffoci*), asking him how much he owes him and to send him an invoice that he will pay when Simonis arrives in Paris.

Man Ray's eponymous rayographs were created when he placed objects on light sensitive photographic paper which were then exposed to light. Often described as photograms, Man Ray's work in the field and the refinements and developments he made ensured that the results of the technique became known as rayographs. His work *Champs Delicieux* of 1922 featured 12 rayographs (as here) and Tristan Tzara's quotation - see below - is taken from the Préface to that ground-breaking publication.

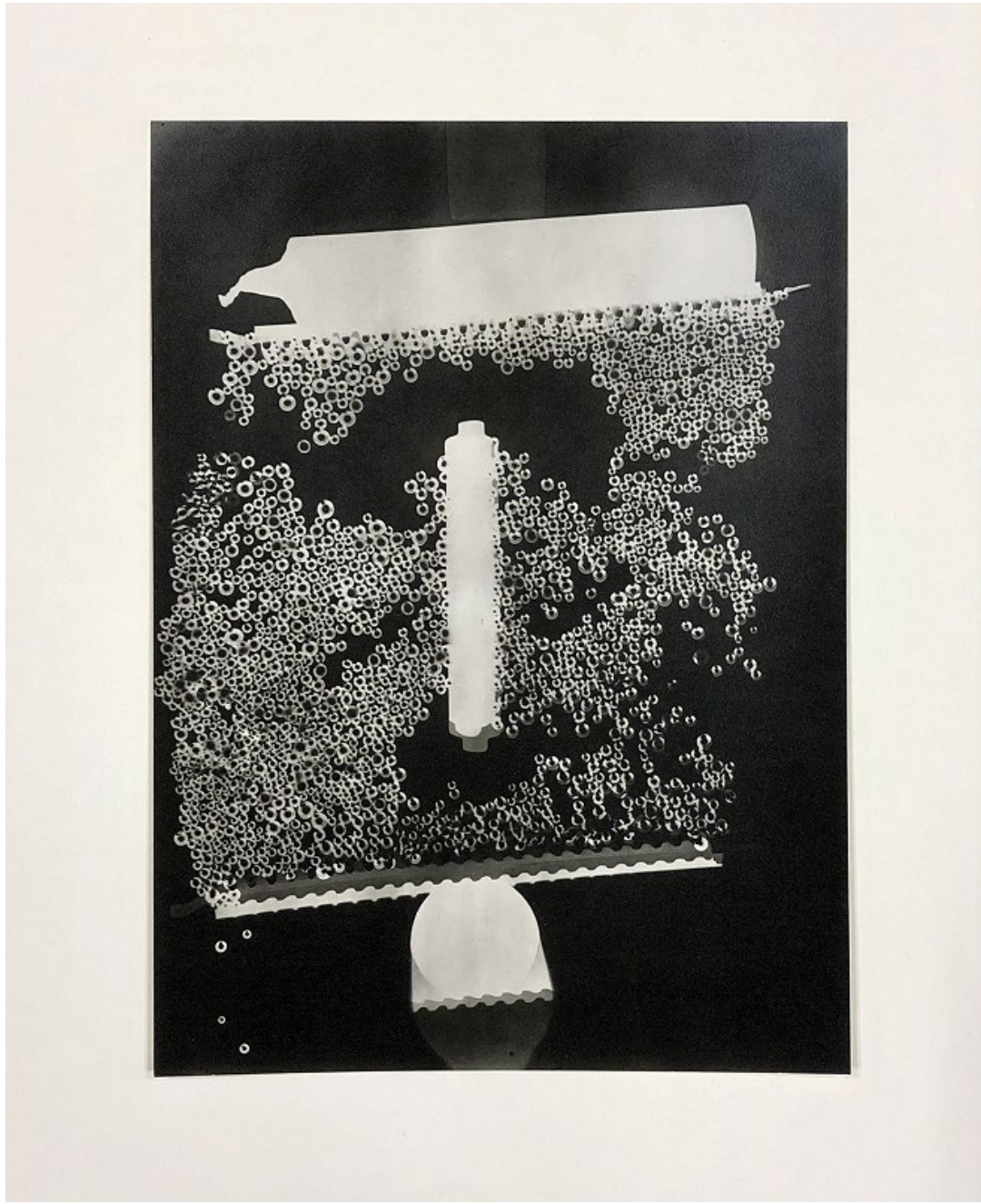
*When all that which is called art was well covered with rheumatism, the photographer [i.e. Man Ray], turned on the thousand candle-power of his lamp and by degrees the sensitive paper absorbed the black silhouetted by ordinary objects. He had invented the force of a tender and fresh flash which exceeded in importance all the constellations destined for our visual pleasures. The mechanical deformation, precise, unique and right was fixed, smooth and filtered like hair through a comb of light. (Tristan Tzara quoted by Man Ray in his introductory text).*

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

£32,500









**11. MAN RAY. Résurrection des Mannequins. Mannequins Présentés à l'Exposition Surréaliste de 1938. Paris. Jean Petithory. 1966.**

4to. (302 x 268 mm). [24 unnumbered leaves]. Leaf with black glossy label with title in white, leaf with Man Ray's copyright notice verso, leaf with printed title recto, leaf with subtitle and credit recto, leaf with list of contributing mannequin-makers, leaf with introductory text, 15 original monochrome photographs by Man Ray, each mounted to thick sheets of white card and with Man Ray's stamp to versos ('Epreuve Original / Atelier Man Ray / Paris'), leaf with justification, leaf with colophon; all leaves mounted on tabs as issued. Sheet size: 306 x 231 mm; photograph size: c.182 x 138 mm. Black morocco-backed pictorial gold boards by Mercher, with a photographic design after Man Ray's original composition to front and rear boards (executed especially for this publication), title gilt to spine, monochrome pictorial endpapers, slipcase.

**Chantal Petithory's copy of Man Ray's Surrealist photographs - including all of the original 1938 negatives - of the 1938 Surrealist exhibition, *Resurrection des Mannequins*.**

From the edition limited to 30 numbered copies on vélin de Rives signed by Man Ray, with this nominatif example (one of 7 issued) printed for Chantal Petithory, with her name to the justification.

This copy - belonging to the publisher's wife, Chantal, and one of the seven nominatif examples - is accompanied by the following additional material:

- the original negatives (each 118 x 88 mm) for the 15 original photographs by Man Ray used in the book, each crossed through, loose in two envelopes; the justification states that the negatives (and the manuscript) were to be included with copy number I although it seems that Chantal Petithory received them instead. The photographs were printed for this edition however the negatives are contemporary to the 1938 Surrealist exhibition.

- the original publisher's subscription announcement for the book, a sheet of cream paper (270 x 210 mm) with printed text in black and gold title, for the book, giving the details of the edition and the price: 2,000 Fr.

- a New Year's card from Henri Mercher, the binder of each copy of the book, for 1967, with an extraordinary illustration, a trial for the binding for the book titled *épreuve réduite sur plexiglas de la composition murale n° 2 créée pour la présentation du livre de Man Ray: Résurrection des mannequins*; Mercher has also inscribed the card in black ink: *bons vœux d'Henri / qui vous embrasse à / pleins bras*.

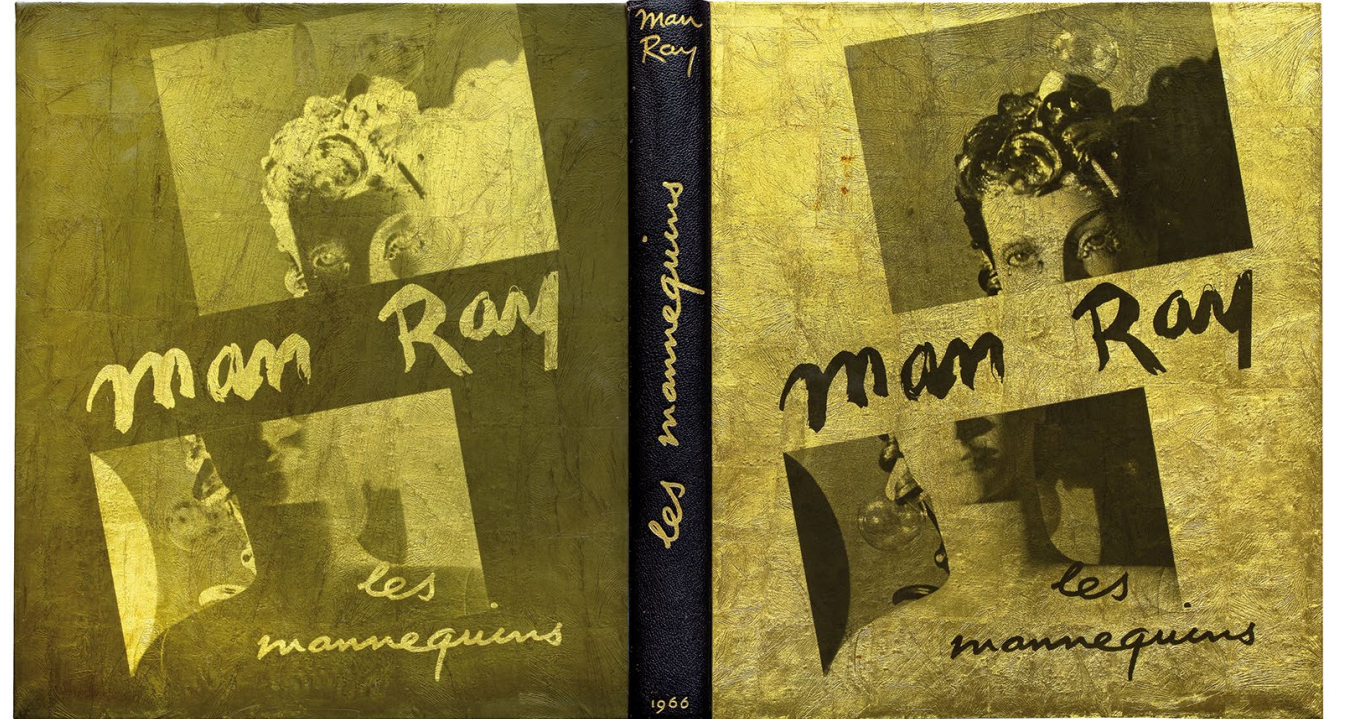
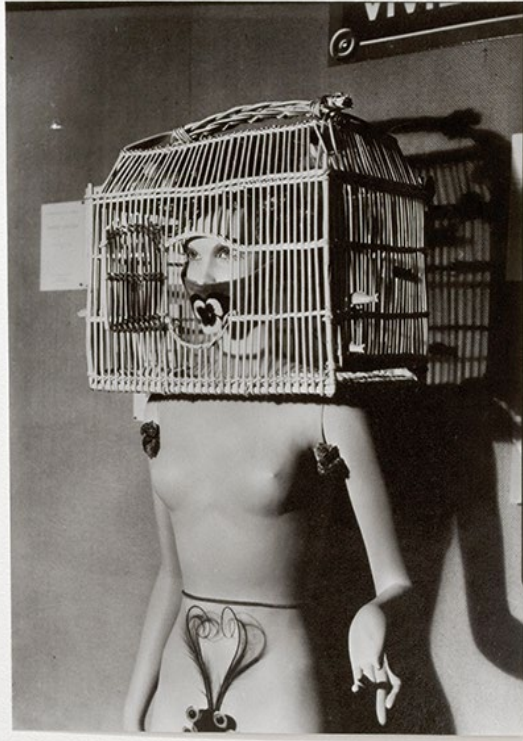
- a letter to Jean Petithory, the publisher, from Marcel Duchamp on pale blue paper dated 23 Juin 67 from Neuilly and with the original envelope, sent to Petithory c / o Man Ray; Duchamp thanks Petithory for his copy of the book ( ... *quel beau cadeau et quels beaux mannequins* ... ) just before his departure from Paris to stay with Dalí at Cadaquès. A pencil note on the envelope indicated the letter was opened by Man Ray in error: *Ouvert / par MR*.

Each of the photographs are of mannequins constructed and dressed by artists participating at the great Surrealist exhibition of 1938; there are mannequins by Dalí, Oscar Dominguez, Duchamp, Ernst, Espinoza, Maurice Henry, Marcel Jean, Léo Malet, André Masson, Miró, Sonia Mossé, Wolfgang Paalen, Man Ray, Kurt Seligmann, and Tanguy. Each of the photographs has Man Ray's stamp *Epreuve original / Atelier Man Ray / Paris* to the verso.

*Il est relié par MERCHER selon son procédé photographique d'après une composition de MAN RAY conçue à cet effet.* (from the publisher's announcement). £40,000









**12. PICASSO, Pablo. Balzac, Honoré. de. Le Chef-d'Oeuvre Inconnu. Paris. Ambroise Vollard, Editeur. 1931.**

*Folio. (320 x 260 mm). pp. xv, A-P, 94. Half-title with justification verso, printed title with monochrome vignette after Picasso, 'Avant-Propos' by Albert Besnard dated '14 Octobre 1927', nine leaves with illustrated 'En Manière d'Introduction par Pablo Picasso' (see below) and Balzac's text illustrated with 13 original etchings by Picasso and numerous vignettes, leaf with 'Avis au Relieur', 'Table' and final leaf with achevé d'imprimer; the final etching is Picasso's illustrated index of the etchings. Loose as issued in original publisher's tan printed wrappers with titles and vignette after Picasso to front cover, later cloth-backed wooden board chemise with red leather label with title in black to spine and matching slipcase.*

**An excellent copy of Picasso's collaboration with Ambroise Vollard, his illustrations for Balzac's protean novella.**

From the edition limited to 340 numbered copies, with this one of 240 on Rives.

Pablo Picasso's first collaboration with the art dealer / publisher Ambroise Vollard takes Honoré de Balzac's proto-Surrealist story *Le Chef d'Oeuvre Inconnu* (first published as *Maître Frenhofer* in *L'Artiste* in 1831 before re-publication in the same year as *Catherine Lescaut, Conte Fantastique*). The tale of the fictional Old Master Frenhofer and his painting *La Belle Noiseuse* together with the real painters Porbus and Poussin provided Picasso and Vollard with the inspiration for an extraordinary illustrated project. Picasso's illustrations analyse the deeper elements of Balzac's work: the struggle of creativity, the search for inspiration, the conflicts between reason and madness, the rational and the subconscious, realism and abstraction. The disparate illustration, ranging from the line-drawn constellations of the en manière d'introduction section, to the double-faced portrait vignettes and the large painterly original etchings – these illustrative series demonstrate affinities with Picabia's *Transparents* and Miro's *Constellations* - fuse in combination with Balzac's text to make Vollard's project a magnificent success. *Le Chef d'Oeuvre Inconnu* also marks Picasso's most important and involved engagement with a text subsequent to Max Jacob's *Saint Matorel* nearly thirty years before.

*Picasso's twelve etchings for Le Chef-d'Oeuvre Inconnu do not illustrate the events which take place in the story: rather, they deal with the novel's deeper meaning, especially the various elements of an artist's relationship to his model ... All the details concerning the early planning of the book are not clear. We do know that Vollard asked Picasso to illustrate Balzac's text in 1926. Picasso submitted a great number of disparate illustrations to Vollard, to whom must go the credit for having known how to adapt himself to the originality of Picasso in selecting the format, paper, and typography. (Patrick Cramer).*

*Honoré Balzac's text declares his aesthetic faith in artists and their search for inspiration, despite their struggles to reach their goals. The painter-protagonist Frenhofer is torn between the activity of creation and the desire for perfection that fatally undermines his ability to complete his 'masterpiece'. (Logan Collection).*

*'Le Chef d'Oeuvre Inconnu' and 'Les Metamorphoses', both published in the same year, 1931, are the first of Picasso's major projects in illustrated books. Les Metamorphoses has 30 etchings, and this work 13, whilst the most prints any of his earlier books had were 4 etchings, in St. Matorel. 'Le Chef d'Oeuvre' also looks forward to the Vollard suite which Picasso was about to start. In fact, this book is Picasso's first collaboration with Vollard.*

*In 1937 Picasso had the opportunity of setting up his atelier in ... the rue des Grands-Augustins where in Balzac's novel, Frenhofer had met the young Poussin 'towards the end of 1612'. Brassã recalls that 'moved and stimulated by the idea of taking the place of Frenhofer's illustrious shadow, Picasso rented the atelier at once'. He was to paint Guernica there. (Cramer).*

[Cramer 20; Logan 54; The Artist and the Book 225].

£25,000





**13. RIVERS, Larry. Southern, Terry. *The Donkey and the Darling*. New York. Universal Limited Art Editions. 1967 - 1977.**

*Oblong folio. (525 x 602 mm). [56 leaves]. Leaf with title, leaf with dedication, leaf with contents, 52 original colour lithographs and colophon by Larry Rivers, each signed and numbered at lower left by Southern and signed and dated at lower right by Rivers. Loose as issued in original green lacquered wood box with hand-blown glass inset to lid with titles.*

**Larry Rivers' extraordinary collaboration with Terry Southern, *The Donkey and the Darling*, one of the most ambitious projects of Tatyana Grosman and her outstanding Universal Limited Art Editions.**

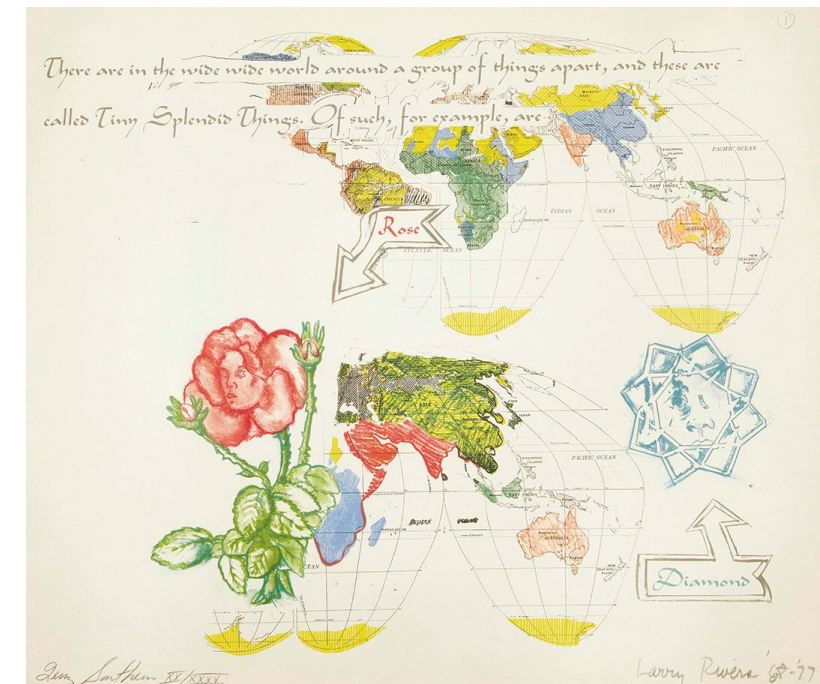
From the edition limited to 35 copies on handmade laid ivory, with each sheet signed, numbered and dated by Rivers and the author, Terry Southern, in pencil.

Terry Southern and Larry Rivers were longtime friends and admirers of each other's work when Tatyana Grosman, founder and director of Universal Limited Art Editions, suggested that they collaborate on a project. After Mrs. Grosman selected the fairy tale from among Southern's unpublished manuscripts, Rivers' long involvement with the book began. Although Rivers was essentially responsible for all the visual components, including the clever layout of the text, Southern did become involved aesthetically in the collaboration. In addition to choosing the *fake arabic* typeface and the *forest green* colour of the elaborately crafted lacquered box, Southern enthusiastically offered suggestions to Rivers as to what elements might be added to enliven his prose. Likewise, Rivers asked a lot of questions of Southern about the meaning of the text. The humorous fantasy characters such as Pigman, Bad Baker, and Feisty Thrills are imaginatively illuminated in Rivers's figurative mode, enhanced by his characteristic smudges and stray markings.

*The project was the most difficult and expensive publication ever undertaken by ULAE, consuming enormous quantities of paper, labor, and time. By June 1976, 105 stones, with a total of 126 printings, had been used for the images; 82 plates, with a total of 310 printings, had been used for the text; the box was still to come. (Esther Sparks, pg. 253).*

[Sparks 59 - 115, see pp. 253 - 255 & 488 - 502].

£12,500



14. SAUDÉ, Jean. *Traité d'Enluminure d'Art au Pochoir. Précédé de notes par MM. Antoine Bourdelle, Lucien Des-caves ... et de Sem. Aquarelles de Beazée-Reynaud, Benedictus, Bourdelle, Brunetta, Chapuis, Dorival, Abel Faivre, Halouze, Lepape, Madelaine, Morisset, Rodin, Sem et Vignal. Paris. Aux Éditions de l'Ibis. 1925.*

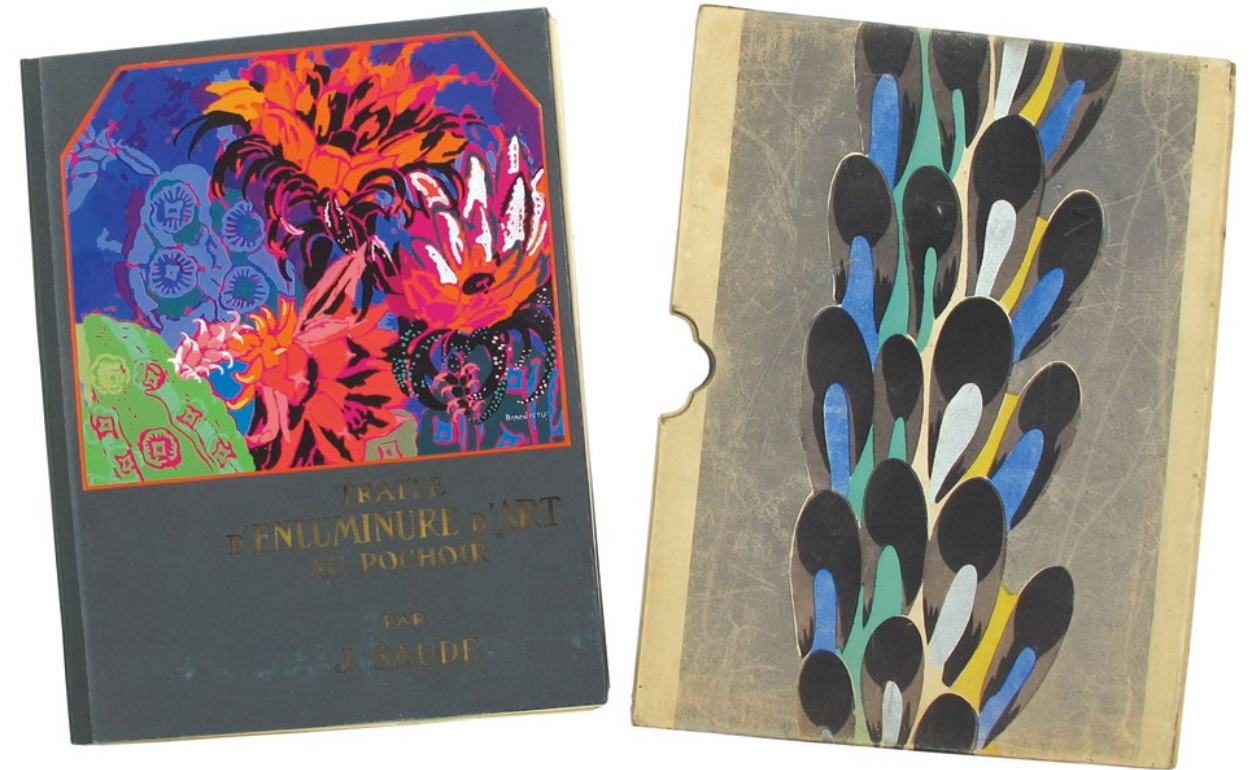
*Folio. pp. xxv, 70 + 20 plates (some in several states). Original publisher's cloth-backed blue board portfolio with gilt title and mounted pochoir vignette, original publisher's slipcase with pochoir decoration.*

**Georges Lepape's hors commerce copy with a presentation from Saudé.**

From the edition limited to 500 copies, with this one of 25 hors commerce lettered copies on vergé pur fil Zuber signed by Saudé and conforming to the édition de tête with the additional plates; Saudé's presentation reads as follows: *A monsieur Georges Lepape, l'un des premiers illustrateurs que j'ai reproduit. Hommage amical de l'auteur J. Saudé.*

Also included, loosely inserted, are the original prospectus for the book together with Saudé's business card.

Saudé was the greatest exponent of the art of *pochoir* or stencil printing and his name appears on most of the Art Deco books of the great illustrators and fashion designers. This is the only contemporary book on the art of *pochoir* printing.  
£5,500





**15. SOCIETE ANONYME. International Exhibition of Modern Art arranged by the Société Anonyme for the Brooklyn Museum. November - December 1926. Brooklyn. The Brooklyn Museum. 1926.**

4to. (256 x 190 mm). [68 leaves; pp. (i), (x), 117, (vii)]. Presentation inscription from Katherine Dreier in black ink to first leaf (see below), frontispiece with monochrome reproduction of monochrome image of Kandinsky's 'Blauer Kreis' verso, printed title in red and black with design by Aladjalov, reproduction of Kandinsky's 'Weisser Punkt' verso, leaf with dedication to Kandinsky and reproduction of Filla's 'Still Life' verso, four leaves with 'Introduction' and 'Foreword' and text listing countries from 'Austria' to 'United States' with representative artists, the pages printed as a directory with alphabetised thumb tabs at outer edge, final leaves with advertisements; printed text in red and black throughout with monochrome portraits of the represented artists and their work, Modernist design throughout by Constantin Aladjalov and Katherine Dreier. Original publisher's black cloth backed printed boards, front and rear covers with matching elaborate Modernist design in red and black by Aladjalov with his signature; some rubbing to board edges and corners and stamp of the 'Galleria Philippe Daverio,' Milan to front pastedown.

**A very good copy of this beautifully designed and important Modernist catalogue with a presentation from Katherine Dreier, President of the Société Anonyme, to the curator responsible for the exhibition, Herbert Tschudy.**

Katherine Dreier's presentation, in black ink to the first leaf, reads as follows: *For. Mr. Herbert Tschudy / with true appreciation / for all his kindness / and courtesy shown us / us at the Exhibition / Katherine S. Dreier / President / Société Anonyme Inc. / February 1st / 1927.*

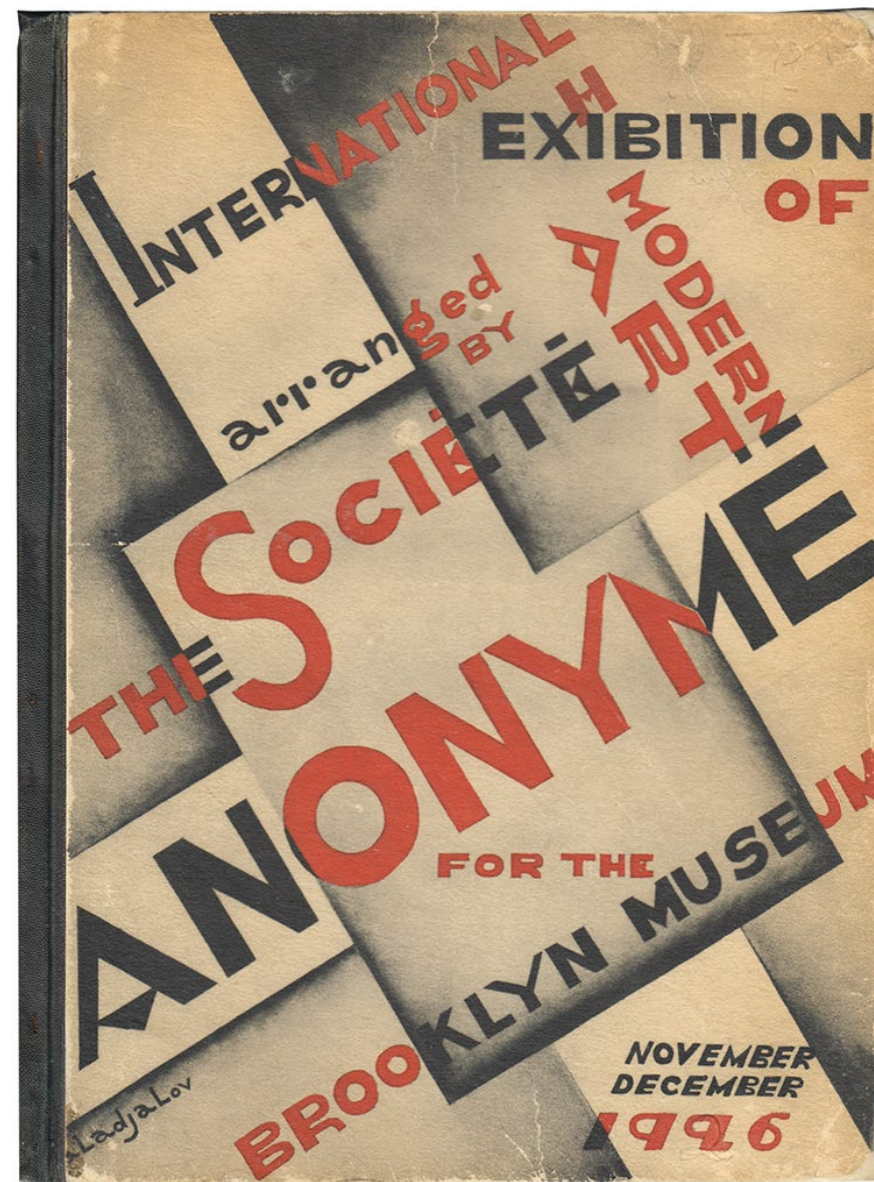
Herbert Bolivar Tschudy (1874 - 1946), responsible for this exhibition, was the first Head of Department at the Brooklyn Museum with the title Curator of Painting and Sculpture (1925 - 34), and became subsequently Curator of Contemporary Art (1934 - 36). Tschudy is credited with making the department more active in exhibiting surveys of contemporary art, beginning in 1925 with this International Exhibition of Modern Art organised by the Société Anonyme, and continuing in 1928 with a showing of the Carnegie Institute's International Exhibition of Paintings.

With 104 exhibitors from 23 countries, the *International Exhibition of Modern Art*, was truly eponymous. Dreier writes in the introduction *The aim of the Societe Anonymn is educational and to stimulate thought and reaction in the world of art, to keep it vital and alive like a flowing stream, not a stagnant pool - therefore, it was meet for this assemblage to contain various groups which have never been shown here before.* Names included Gris, Picasso and Miró from Spain, Paul Klee and Johannes Itten from Switzerland, Wassily Kandinsky and David Burliuk from Russia, Max Ernst and Kurt Schwitters from Germany, Arp, Braque, Picabia, and various Duchamps including Marcel from France (Duchamp was also critical in assembling works to be lent), Marcoussis from Poland, Brancusi from Rumania [sic], Laszlo Moholy-Nagy from Hungary, John Marin, Georgia O'Keefe, Man Ray, Joseph Stella and Alfred Stieglitz from the US and many others, alongside lesser known artists, Papazof (Bulgaria), Lawren Harris (Canada), Kaethe Steinitz (Germany) and Wallace Putnam (United States). I

Also notable is how Dreier writes of her discoveries in assembling the exhibition, which included women such as Suzanne Phocas: *The fineness of the quality of her work and the conviction with which it was rendered appeared all the more amazing when after meeting her I discovered she was not yet thirty.* England's sole contributor to the exhibition was Lett Haines. After the Brooklyn Museum the exhibition travelled to the Albright Art Gallery in Buffalo (New York state) and on to the Art Gallery of Toronto.

Some toning and wear to boards as can be expected.

£7,500



**16. TAPIES, Antoni. Mitscherlich, Alexander. Sinnieren über Schmutz. St Gallen. Erker-Presse / Erker-Verlag. (1976 / 1978).**

*2 vols. Folio. (470 x 350 mm). + Large folio. (914 x 646 mm). Half-title, title with small lithograph vignette and text reproducing Mitscherlich's manuscript illustrated with 8 original colour lithographs (including the lithograph wrapper) by Tapiès, each initialled in pencil, in addition the wrapper is signed in pencil by Tapiès, together with the additional large paper suite. Loose as issued in original publisher's colour lithograph wrappers with titles in black and illustration by Tapiès, card chemise with additional record in cloth pochette and titles in black to spine and matching slipcase, the suite loose in cloth-backed card portfolio.*

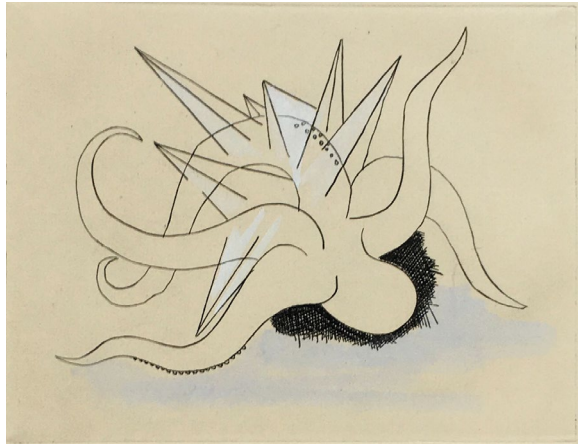
**The édition de tête with the additional signed suite.**

From the edition limited to 240 numbered copies signed by Tapiès and Mitscherlich to the justification, with this one of 40 examples (numbered in Roman numerals) with the extra suite of plates on large paper with wide margins, each signed and numbered in pencil by Tapiès.

In addition the suite contains two further lithographs, each signed in pencil,, which were only issued with this edition de luxe. £7,500







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