

**SIMS REED Ltd.**

**ABAA California Book Fair**

*4 - 6 March 2021*

**(online)**





**1. ADAM, Robert. Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia. London. For the author. 1764.**

*Folio. (538 x 400 mm). pp. iv, (iv), 33. Engraved frontispiece by Bartolozzi, printed title, dedication 'To the King', 4 leaves with list of subscribers, introduction, text, explanation of the plates and 55 engraved plates numbered I - LXI (several plates with double or triple numbers) including frontispiece and map of Spalatro. Full contemporary polished calf, boards with single gilt roll tool border, later banded spine with elaborate decorative tooling in gilt and red morocco label with gilt title in eight compartments, red speckled edges.*

[PROVENANCE: Engraved armorial bookplate of Thomas Osborne, 4th Duke of Leeds (1713 - 1789) with the motto 'Pax in Bello'; additional bookplate beneath, likely that of a Baron Westbury].

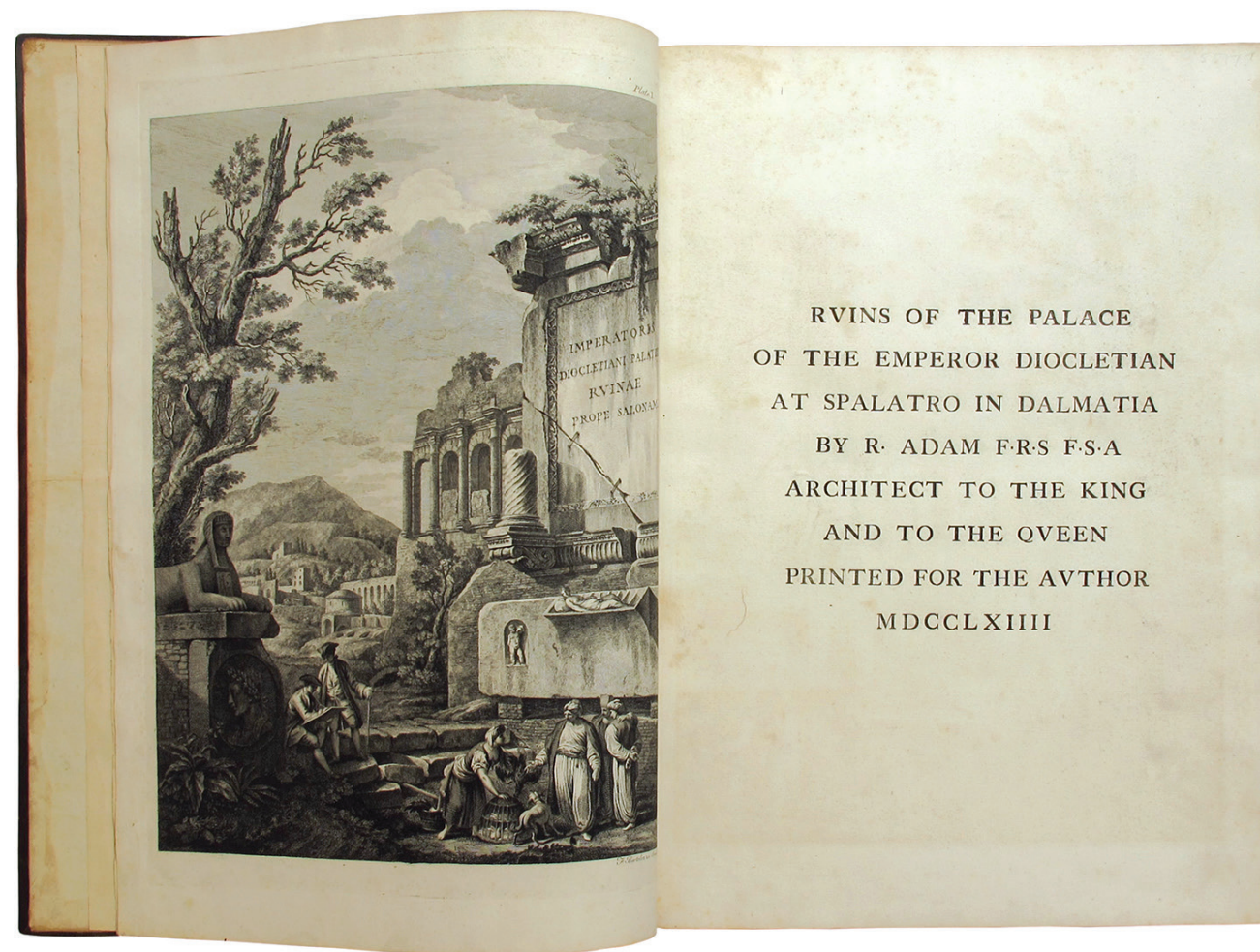
**An excellent crisp subscribers copy of Robert Adam's ground-breaking work on Diocletian's Dalmatian palace.**

Robert Adam spent five weeks in Spalatro in July-August 1757, accompanied by Clerisseau and two other draughtsmen, making the drawings that are the basis of the present volume. Adam's original intention had been to go to Greece to produce a work to rival that of Stuart and Revett, but his decision to go to Spalatro instead, and to record the late Roman imperial palace there, offered particular opportunities for grand engravings in the manner of Piranesi.

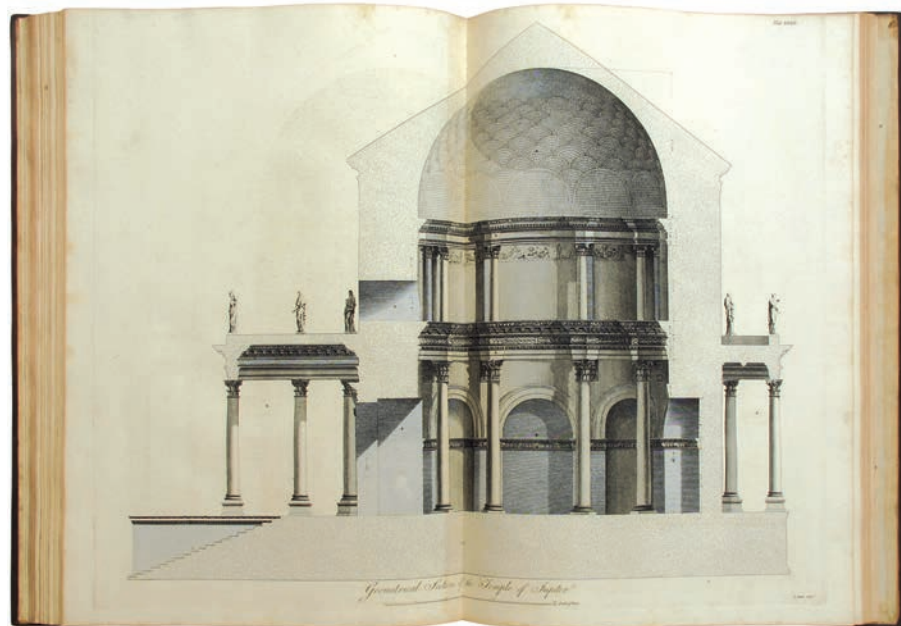
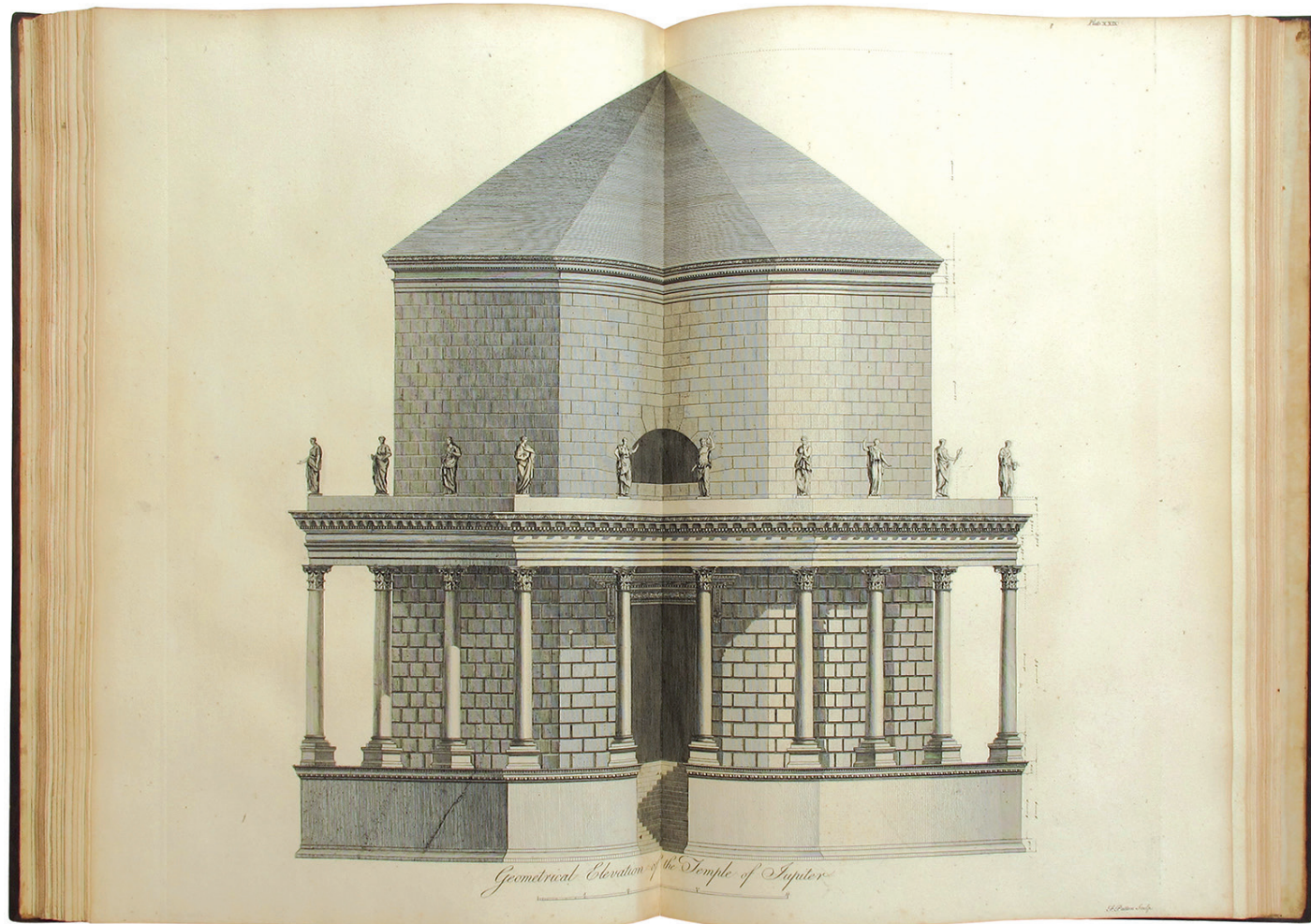
Publication of the book took some years, for production of the engravings was shared between a team of Italian engravers (Bartolozzi, Cunego, Santini, Zocchi) supervised in Venice by his brother James, and English engravers who produced the simpler elevations and ground plans. The result was a volume of very considerable distinction which advertised Adam's taste and professional abilities, as well as showing that Roman architecture could be as impressive as the best Greek buildings portrayed by Stuart and Revett.

[Fowler 2; Millard I].

\$17,500









2. ASSE, Geneviève. Lecuire, Pierre. *Delphiques*. [With:] *The Original Maquette for Delphiques*. Paris. Editions des Livres de Pierre Lecuire. 2000.

*Oblong folio. (65 x 485 mm). [3 conjoined sheets]. Leporello of 3 conjoined sheets of Chine folded into 18 sections: Leaf with engraved title, printed title with the pencil signatures of Asse and Lecuire and 7 poems by Lecuire illustrated with 7 drypoint engravings by Geneviève Asse, the verse and engravings alternating between blanks, leaf with list of fragments, final leaf with colophon and achevé d'imprimer; sheet size, unfolded: 2318 x 484 mm. Loose as issued in original hinged plexiglass box.*

**Pierre Lecuire's beautiful book object *Delphiques* illustrated by Geneviève Asse together with the original maquette.**

From the edition limited to 30 numbered copies on Chine, signed by Lecuire and Asse in pencil.

The original maquette is in matching format to the final printed book object: three conjoined sheets of chine form a large single sheet (2256 x 485 mm), the sheet lacking only the final fold as compared to the published version. For this maquette however, each of the printed elements is on a separate sheet of thicker white paper that has been carefully applied to the larger sheet. Each printed element is aligned carefully and conforms to the final printed version; each element is numbered in pencil.

The engraved title in Greek is also by Geneviève Asse. The book was conceived and designed by Pierre Lecuire and the engravings were printed at atelier Georges Leblanc in Paris.

*Le 7 poèmes en prose de Pierre Lecuire ... renvoient aux réalités fortes et poétiques du site et du phénomène delphiques. Selon un rythme sobre, ils alternent avec les 7 'flèches gravées' de Geneviève Asse. Dans le texte sont insérés en grec des fragments de 7 poètes grecs anciens ... Ces 'citations' donnent une dimension intemporelle à l'hommage rendu au génie de la Grèce antique.* (From the prospectus for the book).

Lecuire's poems are as follows: I. *Chemin de Delphes*; II. *L'Aurige*; III. *Fontaine de Castalie*; IV. *Pythie*; V. *Torche*; VI. *Roches Phédriade*; VII. *Poète*.

The fragments used are by Alcman, Sappho, Hesiod, Orpheus, Lycophron, Empedocles and an anonymous poet.

[Livres de Pierre Lecuire 68].

\$10,500







3. (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' text 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 initials, 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?*].

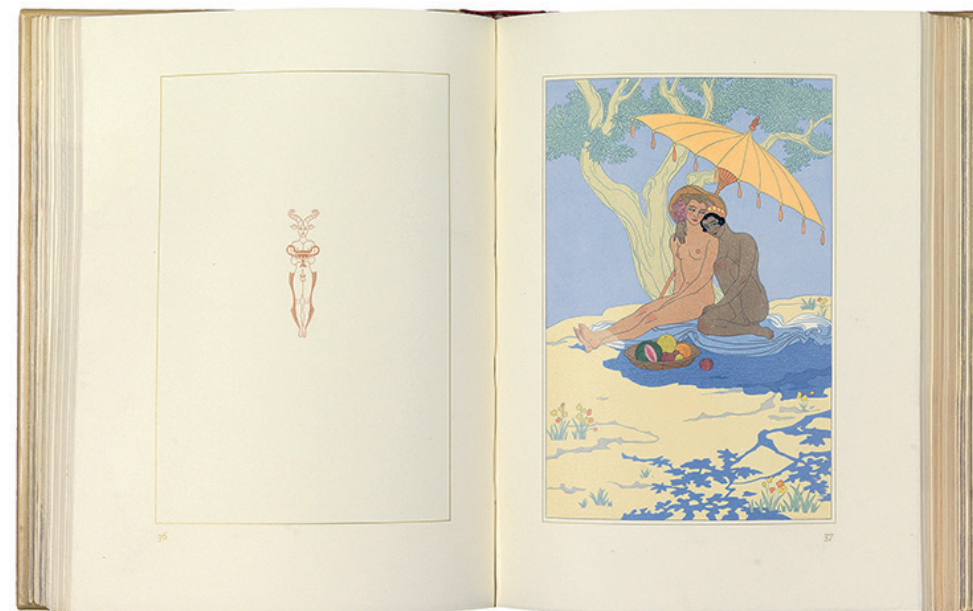
**Barbier's rarest book, *Les Chansons de Bilitis*, bound by Septier and with the very rare additional suite.**

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).*

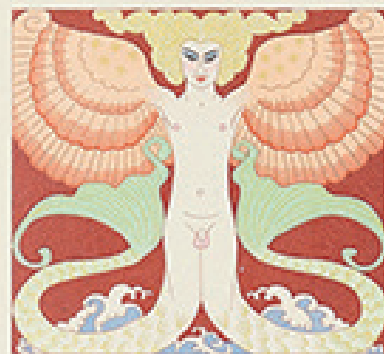
*They [Barbier's Les Chansons de Bilitis and Aphrodite] are celebrations of the ancient gods and their freedom from taboo. Barbier's illustrations reveal this world in full flower ... When reality and imagination fused, not only was it possible to travel freely wherever you liked, it was also possible 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). \$42,000*





LES  
CHANSONS DE BILITIS  
PAR  
PIERRE LOUÏS

SEUL TEXTE  
VÉRITABLE ET COMPLET



IMPRIMÉ À MITYLÈNE  
POUR LES AMIS DE  
BILITIS L'AN MCMXXIX



4. BARLOW, Francis. Behn, Aphra. *Aesop's Fables with his Life: in English, French and Latin. Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life by Francis Barlow. London. H. Hills jun. for Francis Barlow. 1687.*

Folio. (372 x 248 mm). [196 leaves; pp. (x), 40, (62), 40, 17, 2 - 221, (3)]. Collation: a2, B2-I2, K2-L2, B2-I2, K2-L2, B2-I2, K2-T2, V2, X2-Z2, Aa2-Ii2, Kk2-Tt2, Vv2, Xx2-Zz2, Aaa2-Iii2, Kkk2-Ppp2. Contents: Leaf with engraved title verso; title recto, verso blank; leaf with engraved arms of 'William, Earl of Devonshire' verso; a1 dedication leaf 'to the Right Honorable William, Earl of Devonshire'; a2 'to the Reader' recto, engraved frontispiece verso; page 1 (B1) - page 40 (L2) 'A Brief Prospect of the Life of Aesop'; 31 engraved plates by Francis Barlow printed recto only, including the "scandalous" plate; page 1 (B1) - page 40 (L2) 'la Vie d'Esop, Phrygien'; page 1 (B1) - page 17 (F1 recto) 'Aesopi, Philosophice Fabulantis, Vita'; page 2 (F2 verso) - page 222 (Ppp1 recto) 'the Fables of Aesop', 'Fables d'Esop', 'Aesopi Fabulae' with 110 half-page vignette engravings by Francis Barlow with verses by Aphra Behn; Ppp1 verso - Ppp2 recto 'the Table'. Engraved title, printed title, engraving with the Devonshire arms, dedication leaf 'to the Right Honourable William of Devonshire', leaf 'to the Reader', engraved frontispiece and 31 engraved plates illustrating the 'Life of Aesop' and 110 half-page vignette engravings to the 'Fables'. Full contemporary black morocco by the Barlow's Aesop Binder, front and rear boards bordered with rules and roll tools in gilt to surround elaborate decorative panels composed of floral and foliate tools in the form of garlands, sprays and tendrils emanating from a Greek urn with conjoined drawer-handle tool surround, banded spine with gilt title 'BARLOW'S AESOP' and elaborate decorative tooling of thistles and acorns in eight compartments, turn-ins and board edges with decorative gilt roll tool border, marbled endpapers, a.e.g.

**A superlative large paper copy in a contemporary binding of Barlow's undoubted masterpiece of English book illustration.**

This second edition of Francis Barlow's masterpiece adds 31 plates (32 including the frontispiece) to illustrate the life of Aesop, including the often mutilated *obscene* plate (here untouched), and includes verse by Aphra Behn (1640 - 1689) commissioned especially for each of the *Fables*. The unsigned plates are engraved by Barlow and the remainder by Thomas Dudley, a student of Wenceslaus Hollar. Barlow himself drew and engraved all of the illustrations for the 'Fables' themselves.

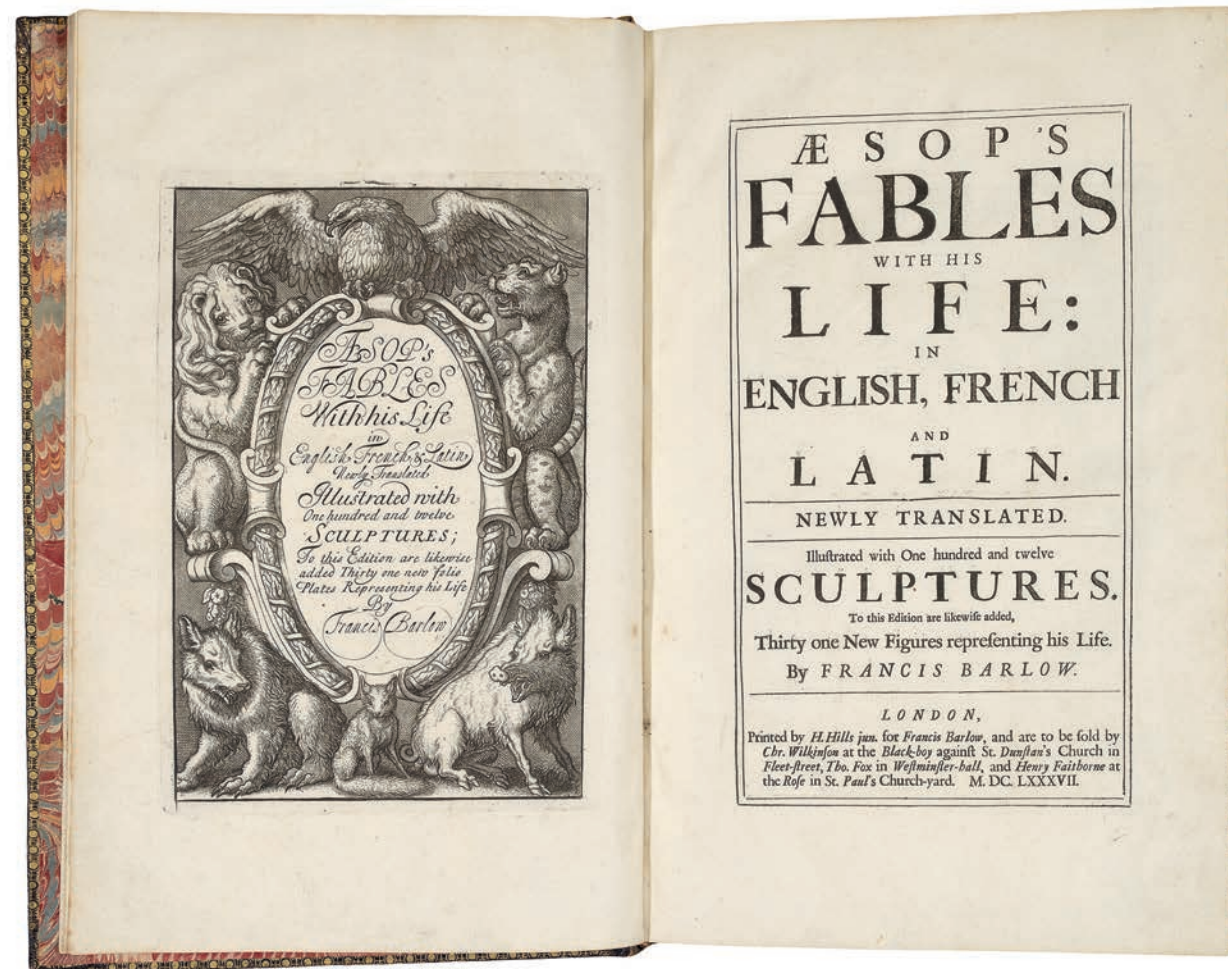
*The Ingenious Mrs. A. Behn has been so obliging as to perform the English Poetry, which in short comprehends the Sense of the Fable and Moral: Whereof to say much were needless, since it may sufficiently recommend it self to all Persons of Understanding.* (Francis Barlow)

*Francis Barlow was the first native English book illustrator - indeed, the leading interpretative illustrator in England before 1800 ... Otto Benesch of the Albertina Museum, Vienna has called him 'one of the greatest illustrators of all time'.* (Edward Hodnett)

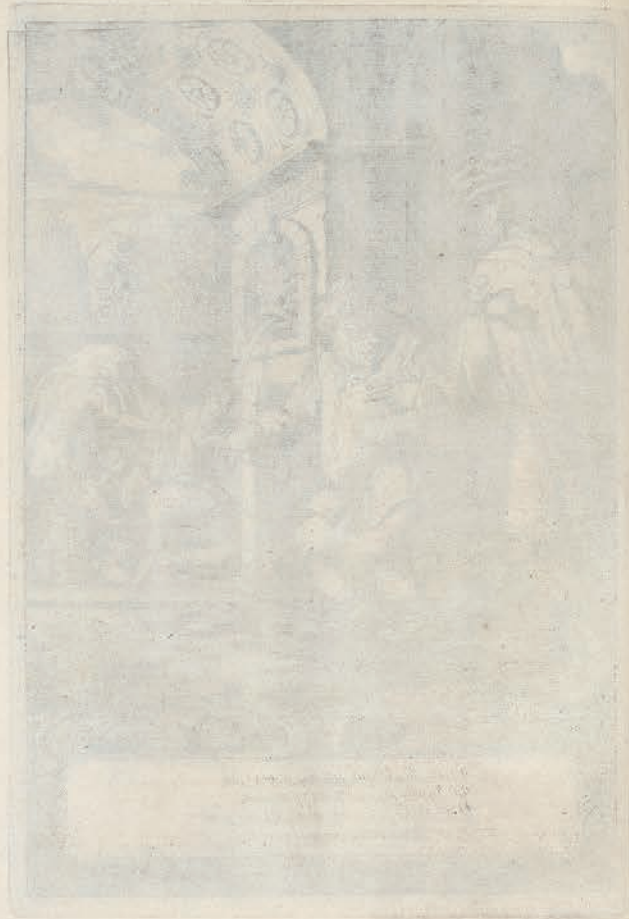
Complete copies of Barlow's work in good condition are scarce, the present copy, however, a large paper example in its original binding, printed on a different, thick, paper stock and entirely unsophisticated, is of the utmost rarity. This is borne out, if it is necessary to provide evidence, by the fact that this copy featured in two sophisticated collections of illustrated books of the last 50 years: firstly that of Arthur and Charlotte Vershbow, secondly that of Robert S. Pirie; the latter collector rarely, if ever, settled for second best and would certainly have bought another copy if he had found one, that he had to wait for the present copy is telling.

[Wing 703; see 'Francis Barlow' by Edward Hodnett, 1978]. Wing A 703. Edward Hodnett. Francis Barlow, 1978. See Chapters XIII & IX.]

\$48,000







*How vain are men's designs, since all their hours,  
Are guided by the more inconstant powers,  
None ought to say, he will do this or that,  
One unexpected minute, turns his fate.*



5. BRAQUE. Suzuki, Daisetz T. *Le Tir à l'Arc*. Mis en Lumière par Georges Braque. Paris. Louis Broder. 1960.

8vo. (230 x 160 mm). pp. 62. Illustrated with lithographic frontispiece in blue printed verso, printed title, text by Suzuki pp. 7 - 12 (page 9 with aphorisms from Braque's 'Cahiers 1917 - 1952' printed in red), leaf with lithograph printed recto, text by E. Herrigel pp. 15 - 54 with a further 5 lithographs by Braque and pages with aphorisms interspersed, leaf with printed number of the edition signed in pencil by Braque, leaf with information regarding the chosen texts, leaf with justification, final blank; with two protective pages with wood-engraved floral motif by Braque in white and additional pink lithographic endpapers. The front cover is also an original etching by Braque. Loose as issued in publisher's printed wrappers with original etching by Braque and original silk-covered box with motif by Braque in white to centre, in Japanese-style protective chemise with motif in white to spine.

A beautiful example of Braque's *Le Tir à l'Arc*.

From the edition limited to 165 copies, with this one of 130 on *vélin pur chiffon à la main du Moulin d'Ambert* signed by the artist; the cover etching is on *papier Antaimoro*.

The text was chosen by Suzuki and E. Herrigel from *Le Zen dans l'Art Chevaleresque du Tir à l'Arc* (1955).

[Vallier 153].

\$5,000





**6. BURNE-JONES, Sir Edward Coley. Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte, Componiert von L. van Beethoven. Leipzig / Berlin. C. F. Peters, Bureau de Musique. (c.1870?).**

*4to. (276 x 198 mm). [47 leaves; pp. 93]. Leaf with printed pictorial title recto and 'Inhalt' verso and 46 leaves with Beethoven's 'Lieder' for piano printed recto and verso, final leaf recto only. Full contemporary vellum, front board with original painting and presentation by Edward Burne-Jones in oil and gilt (see below), loose in original maroon velvet-lined hinged gilt display frame with clasp (386 x 304 mm).*

[PROVENANCE: Presented by Burne-Jones to Mary Gladstone with inscription to painted front cover and tipped-in letter to front pastedown; bequest by Mary Gladstone (under her married name Mary Drew) to her friend Kathleen Alington with inscription in blue ink to front free endpaper; presentation inscription from Kathleen Alington to her friend Elizabeth Wansborough in blue ink to same leaf; sold as part of the Lewis Collection at Sotheby's, London; private collection, Japan].

**An exceptional gift: Beethoven's *Lieder* in a binding painted by Sir Edward Burne-Jones and presented by him to Mary Gladstone, daughter of the Liberal Prime Minister.**

This extraordinary work, painted and presented by Burne-Jones to Mary Gladstone and later bequeathed by her, has been associated for much of its existence with three families, each connected intimately with each other and with the artist himself. Burne-Jones' painting for the cover is a beautiful confection: headed *Beethoven* in an elegant calligraphy in black oil, the title is supported and entwined with - at left - a five-petalled rose with two opening buds that climbs a support from the foot to the head of the board; at right is a painted panel with gilt and scarlet frame enclosing a figure in blue flowing robes with five-stringed lyre and floral coronet, identified at left with vertical capitals as *ORPHEUS*; beneath in blue are the initials *M G* and the date *18 / 80*; at lower right in ochre paint is the presentation: *from EBJ*; the remaining surface of the board is covered with a dense decor of blue flowers providing superb contrast against the vellum and a context for the more overt elements of the composition.

Mary Gladstone (1847 - 1927), daughter of William Ewart Gladstone, and his confidante, advisor and for a time private secretary, was one of a number of young, accomplished and fashionable women befriended by Edward Burne-Jones during the 1870s and 1880s. Many of those most important to Burne-Jones, among them Mary Gladstone, Frances Graham, May Morris and Margaret Burne-Jones, feature in Burne-Jones' muse-filled painting *The Golden Stairs* of 1880 and it was in 1880 that Burne-Jones presented this book to Gladstone. As an accomplished musician for whom Beethoven was highly significant this collected edition of his *Lieder* would certainly have appealed to Gladstone but as the binding and presentation (and the provenance with the successive bequests of the book) suggest, it must have meant rather more.

The artist presented the binding in 1880 and tipped-in to the front pastedown is Burne-Jones' affectionate and typically self-deprecating letter: *My Dear Miss Gladstone / Lo! Thy little book ...* Gladstone died at Hawarden, the Gladstone family home on January 1st, 1927, and her book was bequeathed to Kathleen Alington. Alington (1908 - 1938) was the daughter of Cyril Argentine Alington and his wife, the Hon. Hester Margaret Alington, whose father, the 4th Baron Lyttelton, was the widower of Mary Gladstone's aunt, Mary Glynne, the sister of Mary's mother Catherine. Alington in turn bequeathed the book to Elizabeth Wansborough née Lewis (1897 - 1995) whose parents were also connected intimately to Burne-Jones. The book remained in Wansborough's collection until the 1990s.

Burne-Jones made few painted bindings and all save those made for personal use, were created as gifts or for presentation. Frances Graham was the recipient of two (copies of *The Apocrypha* and *The Book of Common Prayer*), as was Helen Gaskell, but the only other painted binding we can locate was made by Burne-Jones for his own copy of Caxton's 1485 edition of Malory's *Morte d'Arthur*. Mary Gladstone's painted binding - likely the last by Burne-Jones to remain in private hands - therefore represents something of a rarity.

[see Wildman & Christian, 'Edward Burne-Jones: Victorian Artist-Dreamer', New York, 1998, pg. 243; see 'Victorian Pictures', Sotheby's London, 7th June, 1995, lot 153]. \$120,000



**7. BURNE-JONES, Sir Edward. Hollyer, Frederick. An Album of 72 Platinum Prints of Drawings by Sir Edward Burne-Jones. (London). (c. 1890).**

*Folio. (535 x 372 mm). [34 leaves]. 72 original platinum print (platinotype) photographs by Frederick Hollyer, each pasted to a thick blue / green card support (two leaves with 6 images each), the card leaves mounted on guards throughout. Original green cloth boards, later green morocco banded spine with gilt title: 'DRAWINGS / OF / E. BURNE / JONES', white glossy moiré endpapers.*

[PROVENANCE: Morris Cockin; David Gould; Peter Nahum; John Schaeffer].

**An exceptional album of original photographs, platinotypes of original drawings by Sir Edward Burne-Jones by Frederick Hollyer.**

This is one of very few recorded examples of original albums with photographs by Frederick Hollyer; we can trace only three other albums by Hollyer, one of a Burne-Jones exhibition and the remaining two of examples of and designs for stained glass. Hollyer also produced a number of printed catalogues throughout his career advertising his works for sale.

The images, all platinotypes (Hollyer's preferred photographic medium) show representative work by Burne-Jones produced between the early 1870s and c.1890. Those depicted include studies of Maria Zambaco, Studies for The Head of Medusa, Finding of Medusa and Death of Medusa, many studies for The Golden Stairs, Study of a sleeping girl for the Briar Rose Series, Study for Romaunt of the Rose Embroidery, Designs for William de Morgan, Studies for the Vinland Mansion, Newport, Study for The Depth of the Sea, and many others.

Frederick Hollyer (1838 - 1933) was an English photographer (he joined the Royal Photographic Society in 1860) and engraver who developed a specialism in the photography of paintings, drawings and other art work. At the behest of Frederick Leighton, Hollyer began to photograph art in the 1870s and it was at this time that his association with the Pre-Raphaelites began. Hollyer was very close to Burne-Jones - Hollyer's catalogue of 1902 lists 226 available photographs of works by Burne-Jones - but also George F. Watts (180 photographs), Dante Gabriel Rossetti (102), Simeon Solomon and others. Hollyer's photographs of drawings were noted in particular and were apparently mistaken on occasion for originals.

As well as working closely with artists, for instance with William Morris enlarging sketches for Merton Abbey and the windows of Birmingham Cathedral, Hollyer also produced prints that were sold as luxury items in signed sets. These appealed to a public unable to afford original paintings. Hollyer also worked with the Victoria and Albert Museum, photographing works for them during stages of development and photographed and sold reproductions of paintings by Old Masters and others in the V & A and other collections.

*Those purblind critics who have refused to him [Burne-Jones] the merit of draughtsmanship should con that series of pencil and chalk studies of which Mr. Hollyer has given us such marvellous versimilitudes, to be convinced that there are few draughtsmen of the day who can be compared to him. That in the opinion of many Mr. Hollyer has found his greatest success as a picture translator in his reproductions of Burne-Jones, leads me to believe that draughtsmanship, composition, sense of proportion in values, outweigh in decorative value the most beautiful of colour schemes. (Horace Townsend).*

A full list of photographs is available on request.

\$62,500







**8. DESGODETZ, Anthony. *The Ancient Buildings of Rome: Accurately Measured and Delineated ... The Plates Engraved and the Text Translated by the Late Mr. G. Marshall, Architect. London. Printed for I. and J. Taylor. 1771 - 1795.***

2 vols. Folio. (528 x 375 mm). pp. xvi, 72; (i), 64. Each vol. with printed titles in English and French, vol. I with dedication 'To the King' (George III), leaf with Preface ('To this Edition'), dedication to Colbert, Desgodetz' preface, 'Table of the Chapters' and Privilege in English and French on the following leaves and text in English and French on facing pages throughout with 61 engraved plates; vol. II with 'Table of the Chapters' and text in English and French on facing pages throughout with 76 engraved plates. Text and plates on yellowish paper throughout. Offsetting from plates throughout. Sheet size: 516 x 354 mm. Contemporary mottled calf, boards with gilt roll tool borders, later banded spine with elaborate decorative tooling and black morocco labels with gilt titles in eight compartments.

**The very scarce English edition of Desgodetz' influential *Les Edifices Antiques de Rome*.**

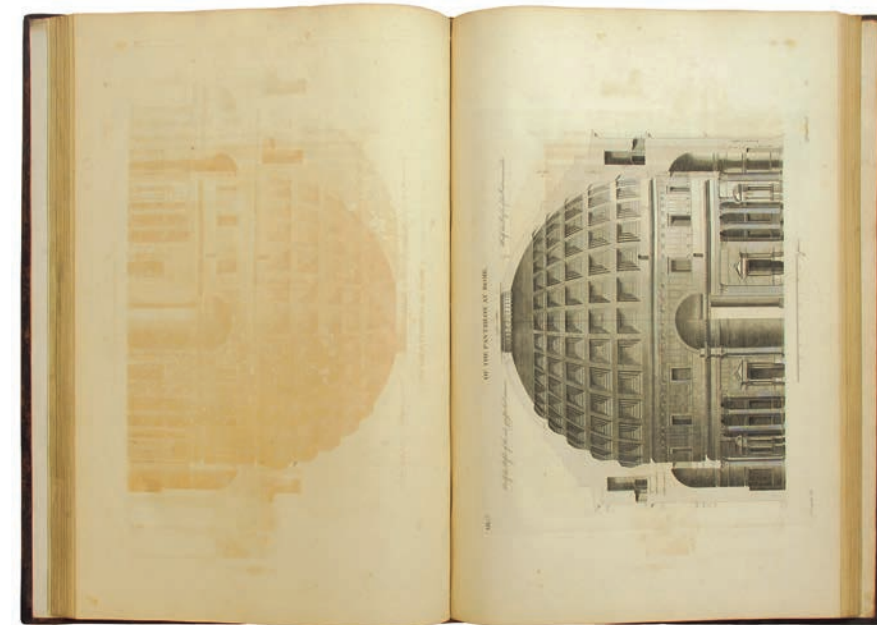
The present work is a translation - a facsimile almost - of Antoine Desgodetz's 1682 work *Les Edifices Antiques de Rome*. Desgodetz had been sent to Rome by Colbert on behalf of the Academie Royale d'Architecture to measure a number of ancient Roman buildings. Desgodetz produced drawings of meticulous accuracy with every measurement undertaken to an accuracy of fractions. Desgodetz' drawings were engraved on his return and his work became so influential that it became unobtainable. Robert Adam, in 1755, wrote that it could not *not be had in England, France or Italy for under double the price* and undertook to republish it. Adam gave up shortly after but George III commissioned the architect George Marshall in 1762 to produce a reprint and Marshall began the painstaking task of tracing the plates and translating the text. Although a first volume was published in 1771 - an almost exact facsimile of the original with translations even of the dedication to Colbert and the 1682 privilege - Marshall did not live to see the second which was published in 1795.

*This work gives the first really accurate representation of ancient Roman architecture and is the beginning of that long series of measured drawings which are one of the great traditions of French architecture. It is remarkable that the drawings for this work were made when the author was about twenty-two and the book was published before he was thirty. Besides describing the plates, the text is largely devoted to exposing the many errors of Serlio, Palladio and Freart.* (Fowler, who also notes that Thomas Jefferson owned a copy of the Paris (1779) edition).

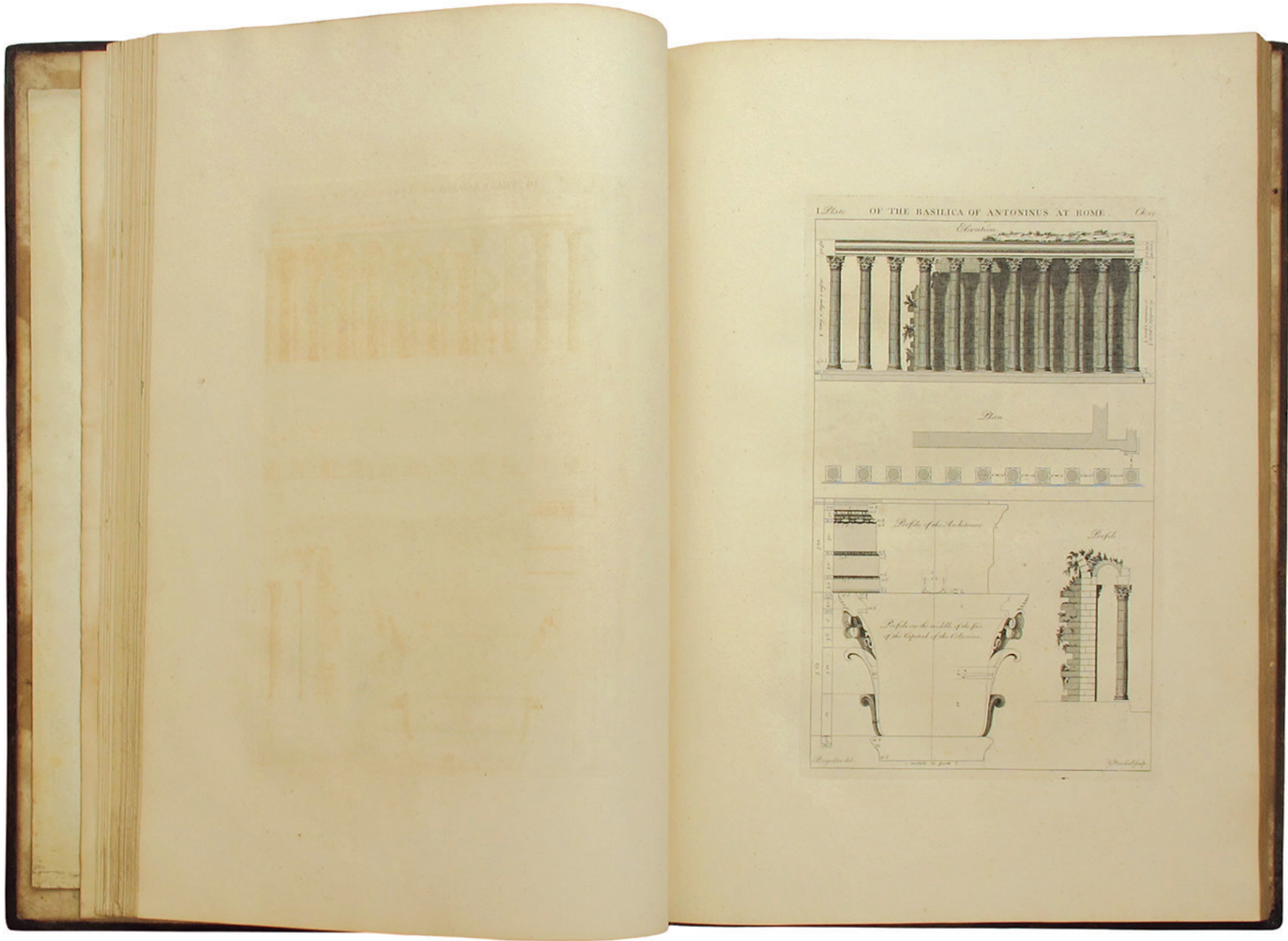
Also included, loosely inserted, are two additional engravings from an unknown work (possibly different unknown works), each with annotation (eighteenth century?) in sepia ink with measurements of aspects of the arches of Septimius Severus and Titus depicted. The plate showing the arch of Septimius Severus with the legend *These ornaments are not on the Arch / at present*, a reference to the statuary that surmounts the arch itself. Both engravings offer a complement to the Desgodetz itself and demonstrate the importance of the delineations. It is possible that these are both studies for one of the unpublished projects, such as that of Robert Adam, to republish Desgodetz' corpus.

[Fowler 103; see Millard British Books, pg. 44].

\$7,700







9. 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.

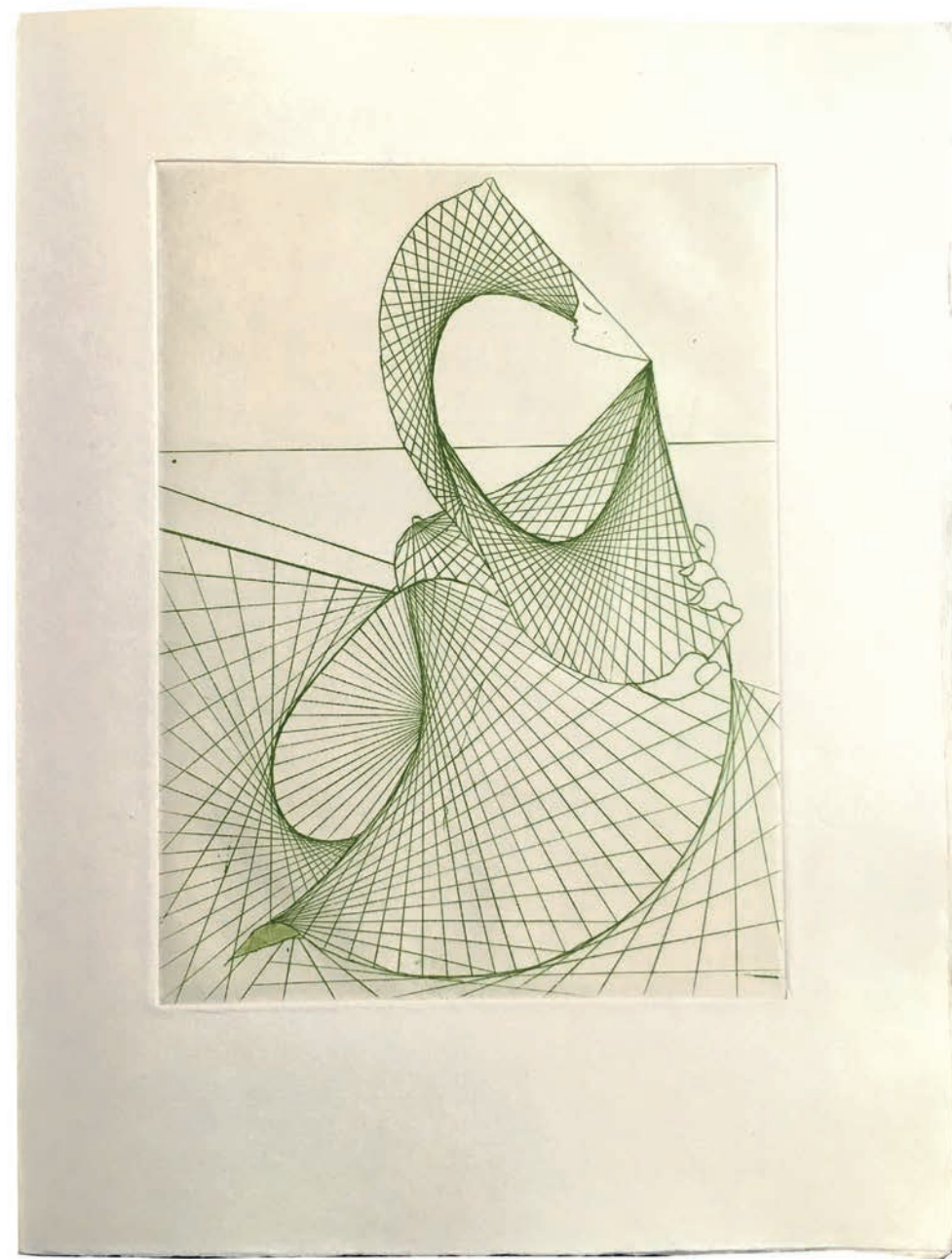
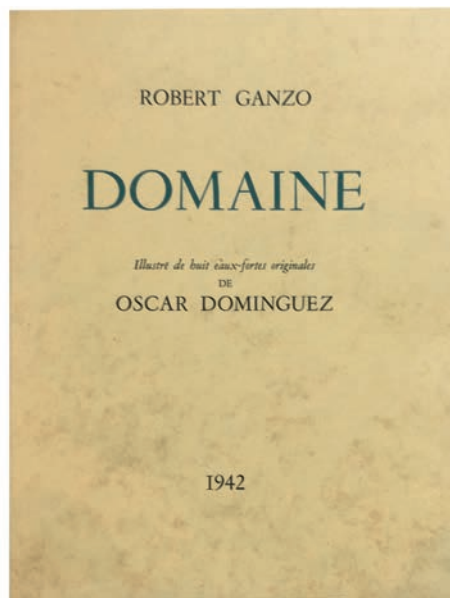
**The Venezuelan poet Robert Ganzo's *Domaine* illustrated by the Spanish Surrealist Oscar Dominguez, published during the Nazi occupation of Paris, one of four copies to include the additional suite with hand-colouring.**

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].

\$17,500





**10. DORE, Gustave. Delorme, René. Gustave Doré. Peintre, Sculpteur, Dessinateur et Graveur. Photographies Goupil et Cie. Paris. Librairie d'Art: Ludovic Baschet, Editeur. 1879.**

*Folio. (446 x 338 mm). pp. 98, (i), (iii). Half-title with limitation and printer's credit verso, leaf of thick white card with photographic frontispiece portrait of Doré by Nadar printed in sepia and mounted to chine, printed title in red and black with publisher's vignette and Delorme's text illustrated with 57 gravures by Doré (24 full-page) and 22 original sepia-printed photographs each with printed title and credit mounted on tabs, final leaves with 'Table des Matières'; each text leaf is followed by a full-page engraving printed recto only, followed by an original photograph. The photographs, each mounted to chine and with thick white card supports, are by Goupil & Cie. The very thick Hollande paper is toned as usual. Original publisher's scarlet cloth, front board ruled in black to surround gilt titles with elaborate decorative gilt tooling, spine with gilt title and elaborate decor in gilt, matching decor to rear board in black, slate blue endpapers, t.e.g.*

**The deluxe large-paper issue of this important study of the work of Gustave Doré illustrated with original photographs.**

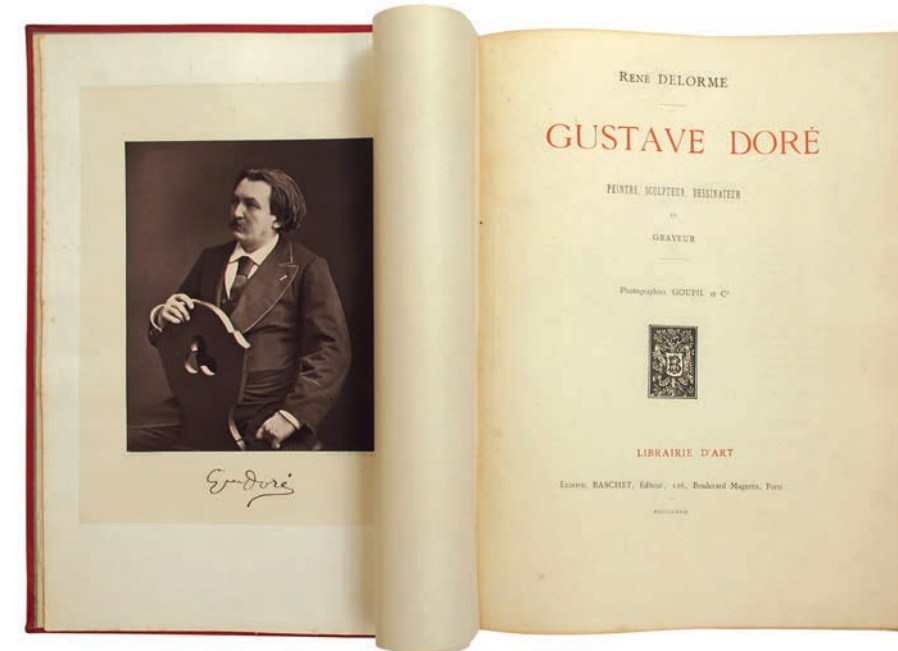
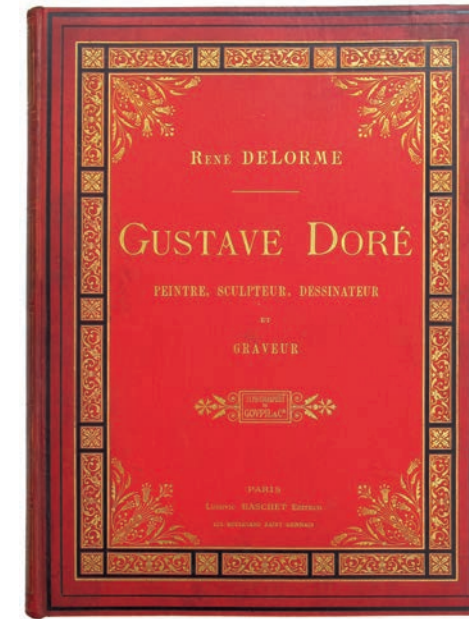
From the edition limited to 100 numbered copies on Hollande.

This handsome book features examination and depiction of some of Doré's finest paintings and engravings including his extraordinary *La Vigne*. Goupil & Cie was renowned for the quality of its photographic work and the photographs it produced, often for book illustration, at the end of the 19th century are remarkable.

*René Delorme ... le premier biographe de Gustave Doré, fut un admirateur et enthousiaste de Gustave Doré. Il ne craignait pas de le défendre contre toutes les cabales et tous jaloux ... Dans ce livre remarquablement documenté et illustré, il concluait courageusement: 'Gustave Doré est le génie artistique le plus puissant de notre école française contemporaine'. Selon René Delorme, Doré était une protestation vivante comme le dépolrable esprit de classement imposé à l'Art moderne. (Henri Leblanc).*

[SR / BF 63; Leblanc 86].

\$3,800



DORÉ AQUARELLISTE ET AQUAFORTISTE

L'aquarelle a fait de nos jours des progrès considérables. Abandonnant les anciens procédés pâteux



Don Quichotte. DON QUICHOTTE CHEZ LES JEUNES MARIÉS

et laide, elle est devenue pimpante et lumineuse. Je ne crains pas de comparer Gustave Doré parmi les maîtres aquarellistes de la nouvelle école.



LA VIGNE



11. GRANDVILLE, DAUMIER, CHAM et al. Musée ou Magasin Comique de Philipon ... &c. (Musée Philipn. Album de Tout le Monde.) 1re - 48e Livraison. (All Published). Paris. Chez Aubert et Cie. (1842 - 1843).

2 vols. Folio. (352 x 278 mm). pp. 192; 48; 241 - 384. Half-title for each part with 'Table des Matières' verso, printed title for each part with vignettes by Grandville, 48 livraisons, each of 4 leaves of text and illustration recto and verso, livraison nos. 25, 30, 34, 41 and 46 with text printed in red, four double-numbers of 8 leaves in vol. II, illustrated throughout in monochrome by various artists (see below) with more than 1,400 vignettes and plates. Original publisher's cream boards with elaborate pictorial titles, later cloth spine and corners; boards somewhat dusty.

**A fine copy of Philipon's profusely illustrated satirical magazine.**

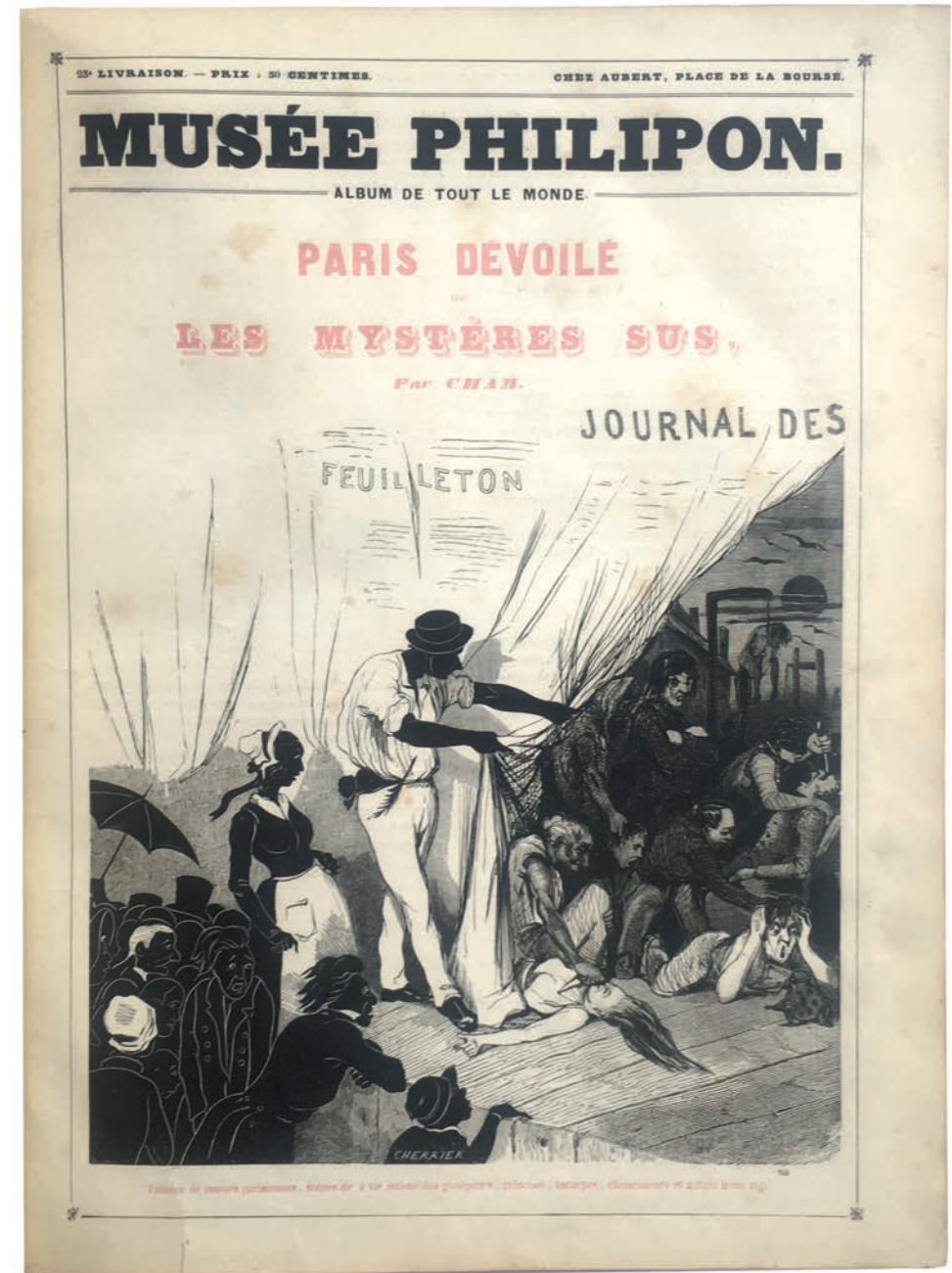
It is a testament to Philipon's tireless satirical efforts that after the problems he experienced in editing La Caricature - constant harassment by the authorities, numerous arrests and prosecutions - he could continue to publish and in a similar vein. Announced in the first livraison as consisting of a prospective 96 livraisons, publication was curtailed after only 48. The illustrators used include several (principally Grandville and Daumier) employed by La Caricature as well as many making their names for the first time. Illustrators included (as mentioned on the title pages) Cham, Daumier, Dollet, Eustache, Forest, Gavarni, Grandville, Eugène Lami, Lorentz, Plattier, Tromolet, Vernier, and others. Literary contributors included Philipon himself, as well as Bourget, P. Borel, Cham, L. Huart, Lorentz and Marco Sainte-Hilaire.

... important et d'un réel intérêt. (Carteret).

*Les folies les plus courtes sont les meilleures; nous avons craint que la nôtre fût trouvée trop longue, et nous l'avons arrêtée court.* (Philipon announcing the cessation of publication of the magazine after 48 issues).

[Carteret III, 426].

\$1,300



**12. HENDRICKS, Geoffrey & Mario Parolin. *Between Two Points / Fra Due Poli. The dreams and journal from meditative rituals at Byrkjefjellet, Norway, Asolo, Italy, Rosa Pineta, Italy, June-July 1974 illustrated and the chronology of the American artist Geoffrey Hendricks. Reggio Emilia. Edizioni Pari & Dispari. 1975.***

*8vo. (200 x 155 mm) + Folio. (400 x 300 mm). pp. 112 + 6 loose sheets. Half-title, printed title with copyright and credits verso, dedication 'To my grandfather and my / grandfather's grandfather' and Hendricks' text illustrated with monochrome vignettes and 24 monochrome reproduction photographs on glossy paper (including tipped-in portrait of Hendricks' grandfather), final leaf with credits verso, together with 6 large monochrome photographs (see below), each signed by Hendricks and the photographer Mario Parolin verso. Original publisher's printed white wrappers; transparent plastic sleeve.*

**Geoffrey Hendricks' artist book / journal documenting actions surrounding a personal archeology in Norway and Italy and accompanied by original photographs.**

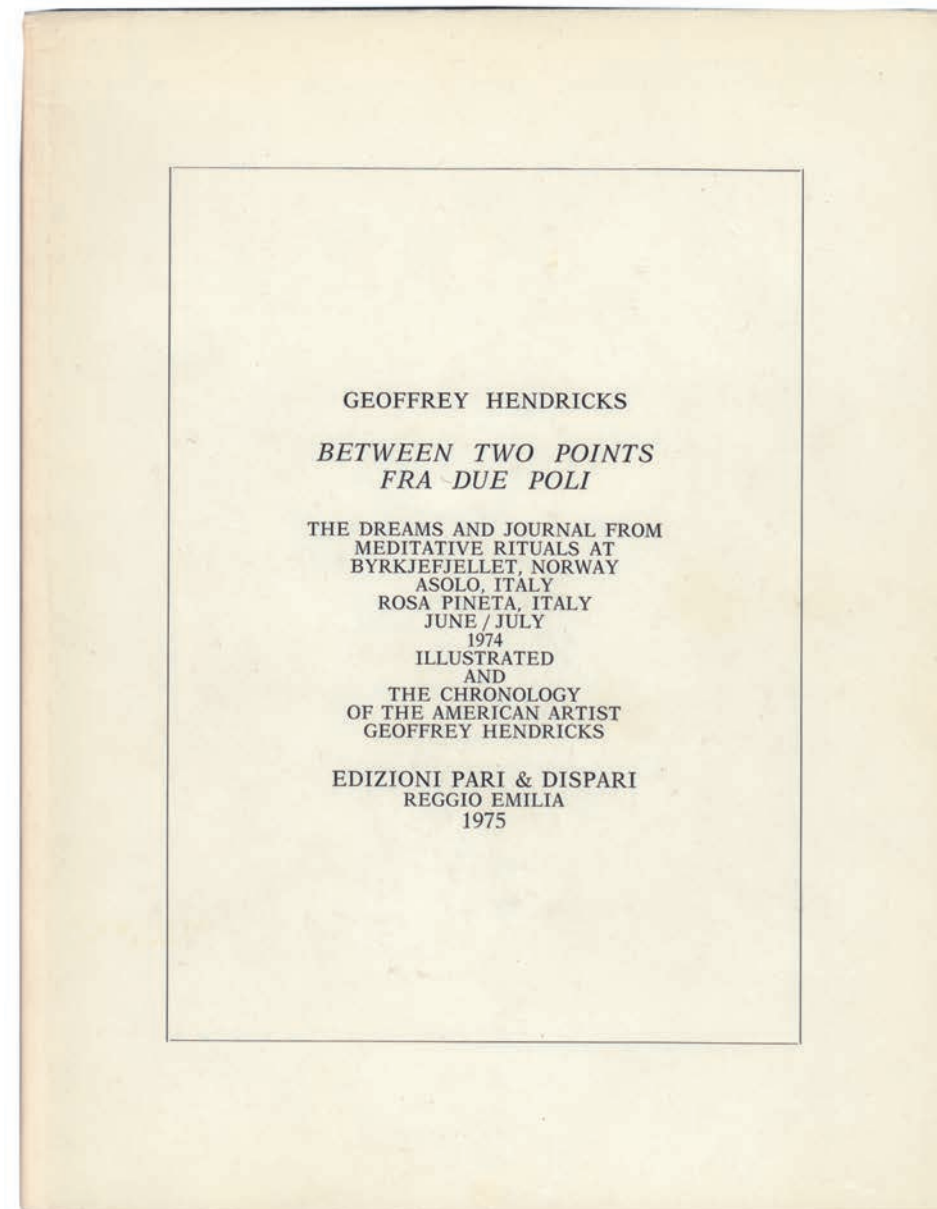
*This book is about a journey, the journal of a journey to roots, to sources. (From the introductory text).*

*The Zen concept of going away and returning. Changed perspective. Greater freedom. (From the introductory text).*

The six large monochrome photographs (each 400 x 300 mm or the reverse) that accompany the artist book are by Mario Parolin, the photographer who documented Hendricks' second Italian performance - described by Hendricks as a 'meditative ritual' - at Rosa Pineta, a beach south of Chioggia, at a point between Rosolina Mare and Calina. One of the photographs is used in Hendricks' accompanying artist book (the remainder are certainly from the same performance) and each is signed verso in black ink by Hendricks and by Parolin.

Also included are two copies of the errata slip for the book as well as a leaf describing both his Norwegian performance and the two he undertook in Italy; the text is present in Norwegian for the Norwegian performance, Italian for the Italian rituals and in English for both.

\$4,000









**13. 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.**

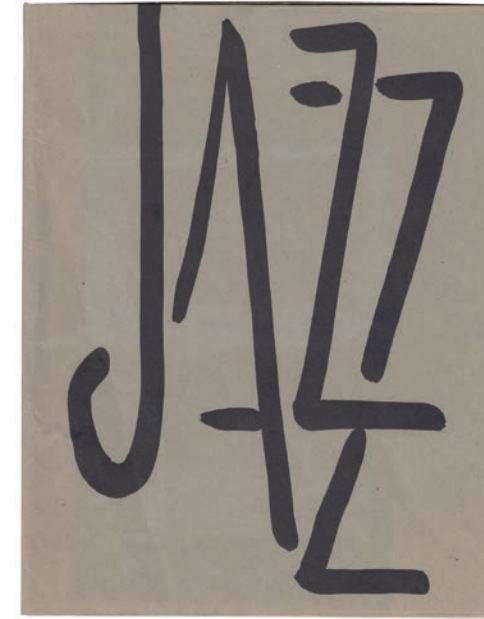
In an interview, Matisse described the appeal and the beauty of the work as he saw it: *It is not enough to place colours, however beautiful, one beside the other; colours must also react to one another. Otherwise you have cacophony. Jazz is rhythm and meaning.*

*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].

\$7,700





**14. MATISSE, Henri. Jazz. Paris. Tériade. 1947.**

*Folio. (422 x 326 mm). [41 bifolia: 82 leaves]. Leaf with half-title, title, text and 20 plates coloured by pochoir after collages and paper-cut designs by Henri Matisse, 12 large monochrome vignettes and autograph text after Matisse throughout, pictorial 'Table' and final leaf with justification and achevé d'imprimer recto and copyright verso; sheet size: 420 x 324 mm (folded) and 420 x 648 mm (unfolded). Loose as issued in original publisher's printed wrappers with Matisse's calligraphic title 'JAZZ' to front cover, chemise and slipcase.*

**Henri Matisse's masterpiece of book illustration: Jazz.**

From the edition limited to 270 copies on Arches, signed in pencil by Matisse.

Written entirely in Matisse's hand, *Jazz*, decorated with collages and cut-outs with superb pochoir colour made by the artist, is the only publication for which Matisse was both author and illustrator. After experiments with wood-engraving and lithography (techniques with which Matisse was dissatisfied due to the inaccuracy of the reproduced colours), the plates were executed in pochoir using stencils and the same Linel gouache colours of Matisse's originals; the plates were printed by Edmond Vairel.

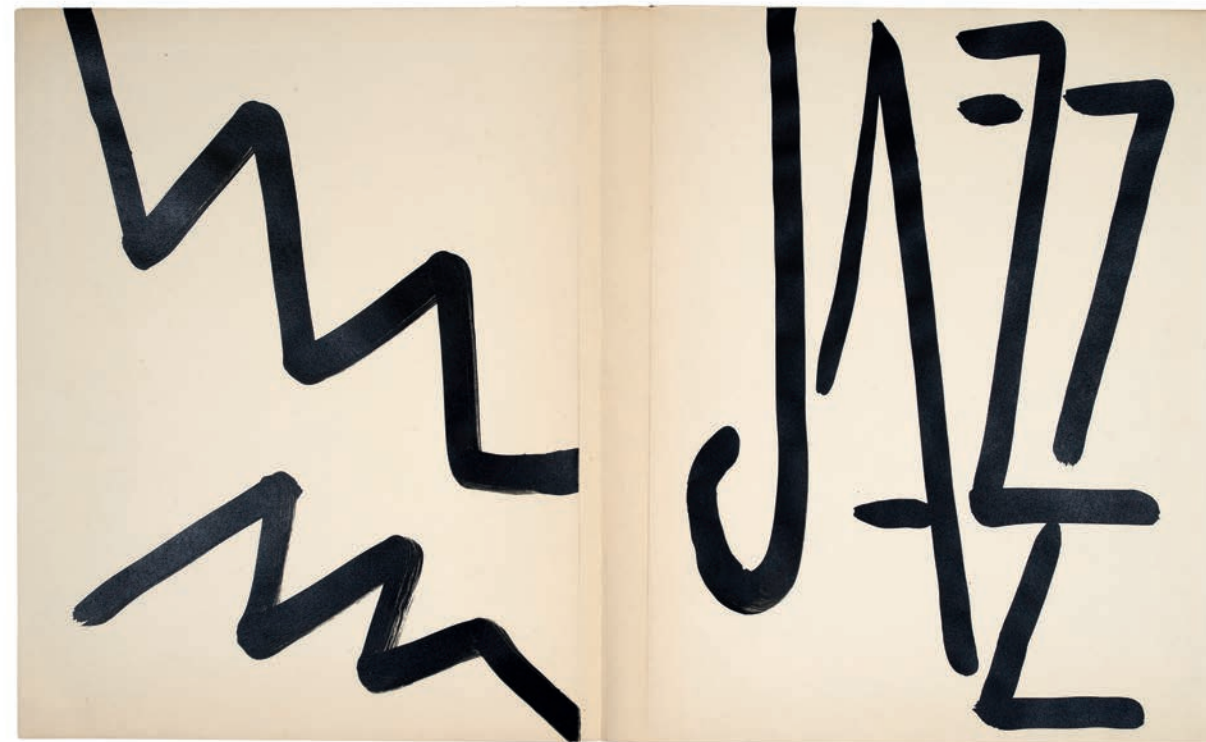
In an interview, Matisse described the appeal and the beauty of the work as he saw it: *It is not enough to place colours, however beautiful, one beside the other; colours must also react to one another. Otherwise you have cacophony. Jazz is rhythm and meaning.*

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[Duthuit / Garnaud 22; Logan Collection 120; The Artist and the Book 200' From Manet to Hockney 114; Castleman pp. 96 - 97].

\$450,000





Henri Matisse

Jazz

Gérade éditeur





15. MORRIS, William. Vallance, Aymer. *The Art of William Morris. A record with reproductions from designs and fabrics printed in the colours of the originals. Examples of the type and ornaments used at the Kelmscott Press and many other illustrations.* London. George Bell & Sons, printed at the Chiswick Press. 1897.

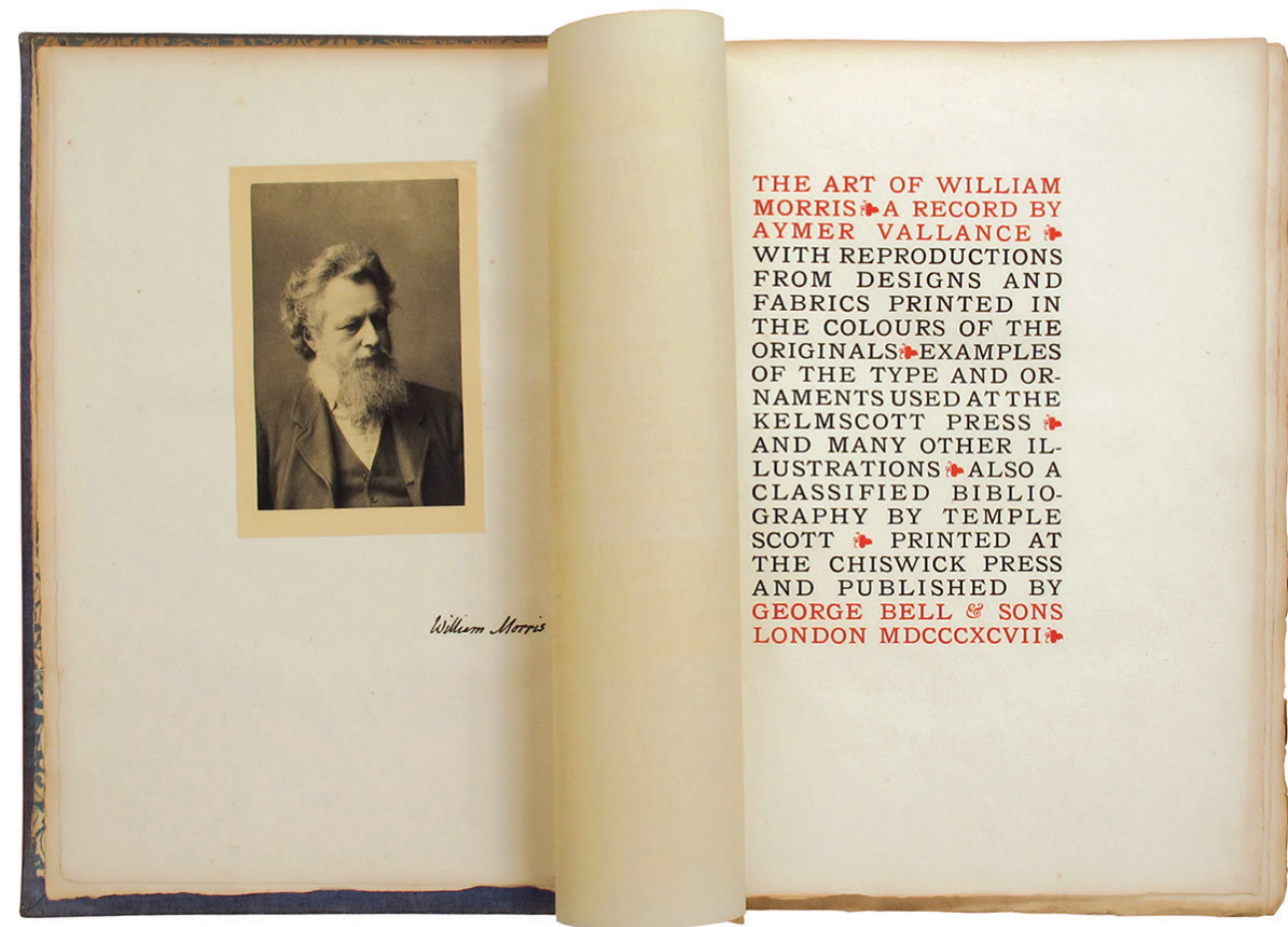
Folio. (394 x 298 mm). pp. xi, 167, xxx. Half-title with justification verso, leaf with tipped-in photogravure portrait of Morris verso as frontispiece, printed title in red and black, leaf with verse by Morris with elaborate decorative initial, leaf with 'Preface', leaf with 'List of Contents' and 'List of Illustrations' and the text with elaborate decorative initials throughout and illustrated with 40 colour plates and 35 monochrome plates, final leaves with 'Bibliographical Appendix'. Original publisher's Holland cloth backed buckram covers, stamped title to banded spine, printed decorative Morris-patterned endpapers; uneven sunning to front board, and slight foxing to text leaves, otherwise a good copy.

**The unsurpassed record of the work of William Morris.**

From the edition limited to 220 copies.

The detailed record of Morris's work as a craftsman and designer. The coloured plates were prepared by William Griggs by photolithography from original drawings or fabrics. They illustrate examples of Morris's textiles, tiles, wallpapers, and tapestries.

\$3,500



THE ART OF WILLIAM  
MORRIS. A RECORD BY  
AYMER VALLANCE. WITH REPRODUCTIONS  
FROM DESIGNS AND  
FABRICS PRINTED IN  
THE COLOURS OF THE  
ORIGINALS. EXAMPLES  
OF THE TYPE AND OR-  
NAMENTS USED AT THE  
KELMSCOTT PRESS. AND  
MANY OTHER ILLU-  
STRATIONS. ALSO A  
CLASSIFIED BIBLIO-  
GRAPHY BY TEMPLE  
SCOTT. PRINTED AT  
THE CHISWICK PRESS  
AND PUBLISHED BY  
GEORGE BELL & SONS  
LONDON MDCCCXCVII.



16. ONO, Yoko, Shigeko Kubota, et al. **New! Perpetual Fluxfest. Every Sunday 8pm. At Cinematheque 85 E. 4 St. ... (New York). 1965.**

Folio. (330 x 220 mm). Single sheet of cream paper with letterpress text printed in black.

**The scarce, ephemeral Maciunas-designed advertisement for the second year of the *Perpetual Fluxfest* in New York, where Shigeko Kubota's first and last solo performance - *Vagina painting* - took place.**

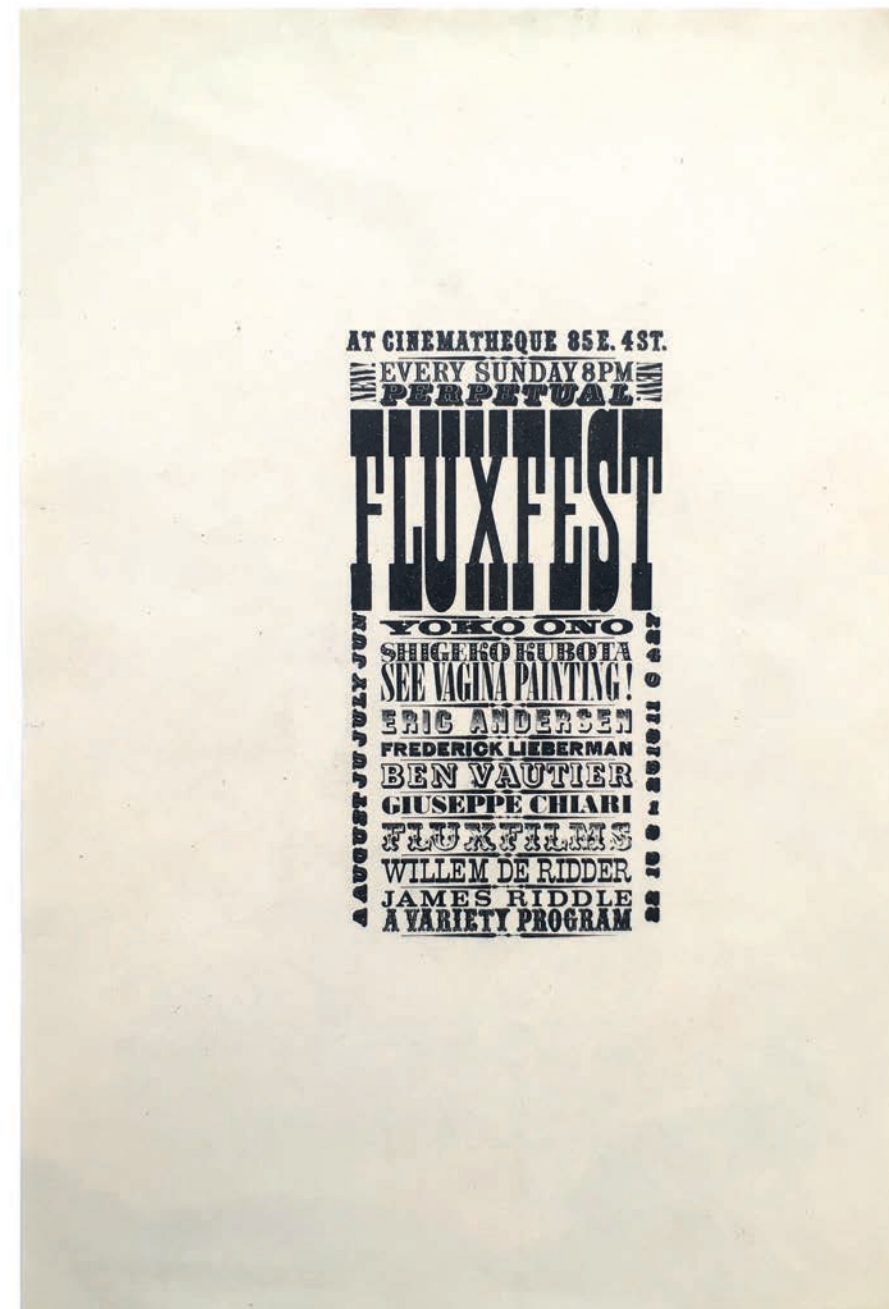
The *Perpetual Fluxfest*, as promoted here, consisted of events held throughout the summer of 1965 at the Cinematheque at 85 East 4th Street. Among those who performed in the *Variety Program* were (in order advertised): Yoko Ono (June 27, *Bag Piece*), Shigeko Kubota (July 4, *See Vagina Painting!*), Eric Andersen (July 11, *Opus 45*), Frederick Lieberman, Ben Vautier, Guiseppi Chiari, Willem de Ridder (August 14) and James Riddle (August 22 *A Psychedelic Happening...*).

Shigeko Kubota had arrived in New York from Tokyo in 1964 with Mieko Shiomi, and the following summer (July 4th, 1965) she staged her *Vagina painting* as part of the here-advertised *Perpetual Fluxfest*. The performance, in which she created red gestural smears by dangling a paint brush from her underwear, moving between the paper and the paint pot, was a send-up of Harold Rosenberg's term *action painting*, a male-dominated area in art history. *Vagina painting* is now regarded as a significant piece of feminist / avant-garde / fluxus / performance art history. It was her first and last performance, before she began to explore media and video art. It is notable, and an indication of Fluxus' tendency to the egalitarian - that the headliners of the performances, Yoko Ono and Shigeko Kubota, were women.

The edition size is unknown.

[see Fluxus Codex pg. 306].

£1,750



17. SURREALIST GROUP / GROUPE SURREALISTE. Corti, José. *Le Groupe Surréaliste. Catalogue de Livres en Vente à la Librairie José Corti. Paris. Librairie José Corti. (1929).*

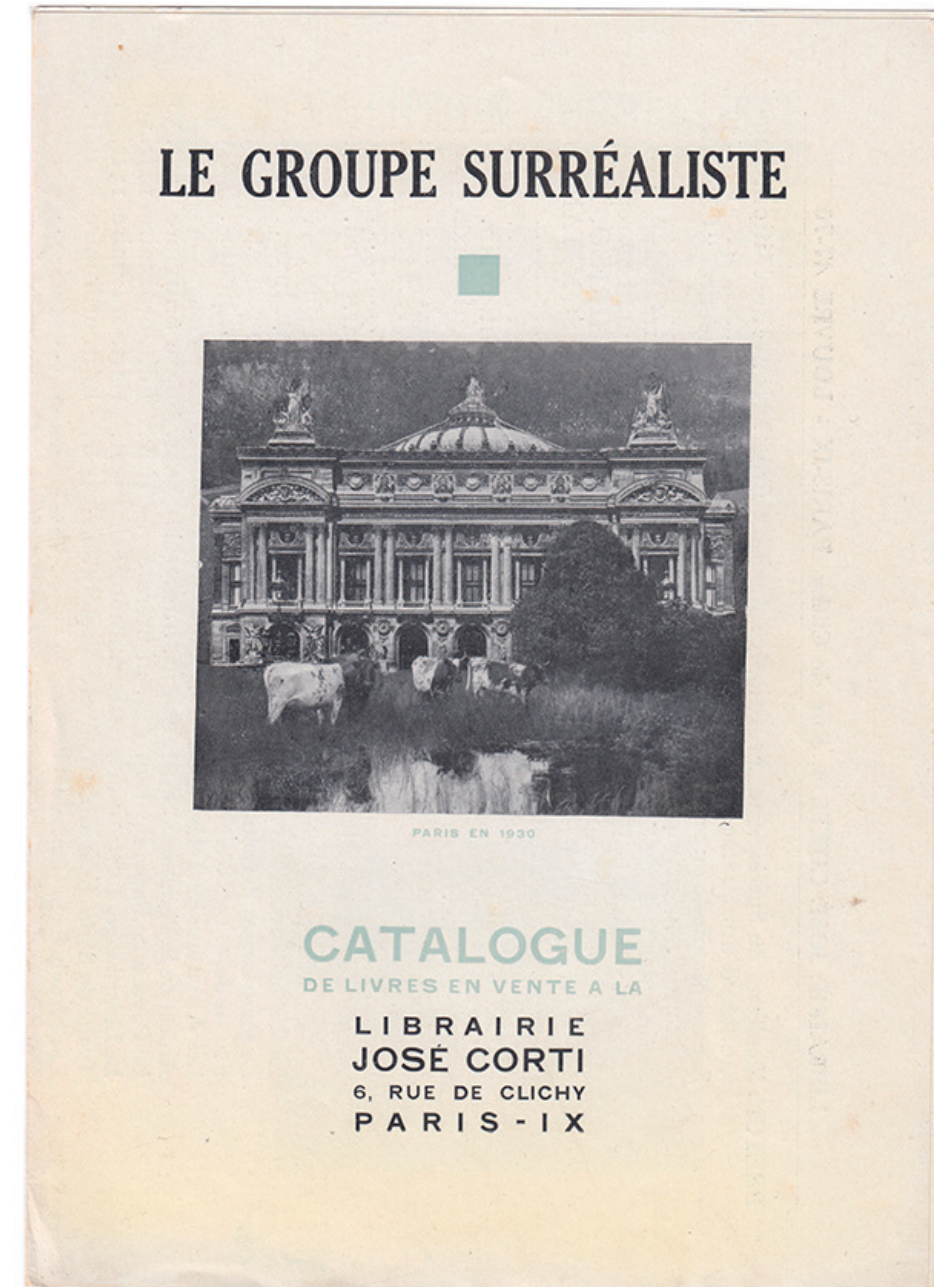
8vo. (212 x 150 mm). [Single folded sheet]. Printed text in black and green with monochrome reproduction photograph 'PARIS EN 1930' (a collage by René Magritte) to first recto, central unfolded spread (212 x 450 mm) with horizontal text listing available works, advertisement with monochrome reproduction photograph (a collage by Georges Hugnet?) to following recto, monochrome reproduction of a collage by Ernst and details concerning the Librairie José Corti to final verso. Folded printed sheet as issued.

**An excellent example of José Corti's catalogue / price list for Surrealist books, periodicals and other works from 1929.**

Although the front of this price list features a reproduction monochrome photograph (likely a collage) of cows before a grand building captioned *Paris en 1930*, it is clear for a number of reasons that the price list was issued in the previous year: none of the important books of 1930 such as *L'Immaculée Conception* are listed and the advertisement on the second recto advertises, among other periodicals, *La Révolution Surréaliste* which ceased publication in 1929 and the *numéro spécial* of *Variétés* of May 1929.

The three major contributors to the catalogue are Breton, Aragon and Eluard. For Breton the catalogue lists 11 books including those from the '20s such as *Les Champs Magnétiques*, the two Surrealist manifestos, *Clair de Terre*, *Nadja*; for Aragon there are 12 titles including *Traité du Style*, *Le Libertinage* and *Une Vague de Rêve*; for Eluard there are 11 titles including *Mourir de ne pas Mourir*, *Les Dessous d'une Vie ou la Pyramide Humaine* and *Les Malheurs des Immortels*. Books are also listed for Max Ernst (*La Femme 100 Têtes* and *Histoire Naturelle*), Benjamin Péret (*Le Grand Jeu* and *Le Passager du Transatlantique* among others), Tristan tзара (*De Nos Oiseux*, *Sept Manifestes Dada* etc.) and many others.

*La Librairie José Corti spécialisée dans la littérature et l'art d'avant-garde, est aussi la seule à posséder tous les livres se rapportant au cinéma.* (From the rear cover). \$6,000







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