

SIMS REED
RARE BOOKS

FIRSTS 2021

LONDON'S
RARE BOOK
FAIR

21 - 24 October

Saatchi Gallery
Duke of York's Square
King's Road
London SW3 4RY



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 (5 plates with double or triple numbers) including frontispiece and map of Spalatro. Full contemporary polished calf, boards with single gilt roll tool border, 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.

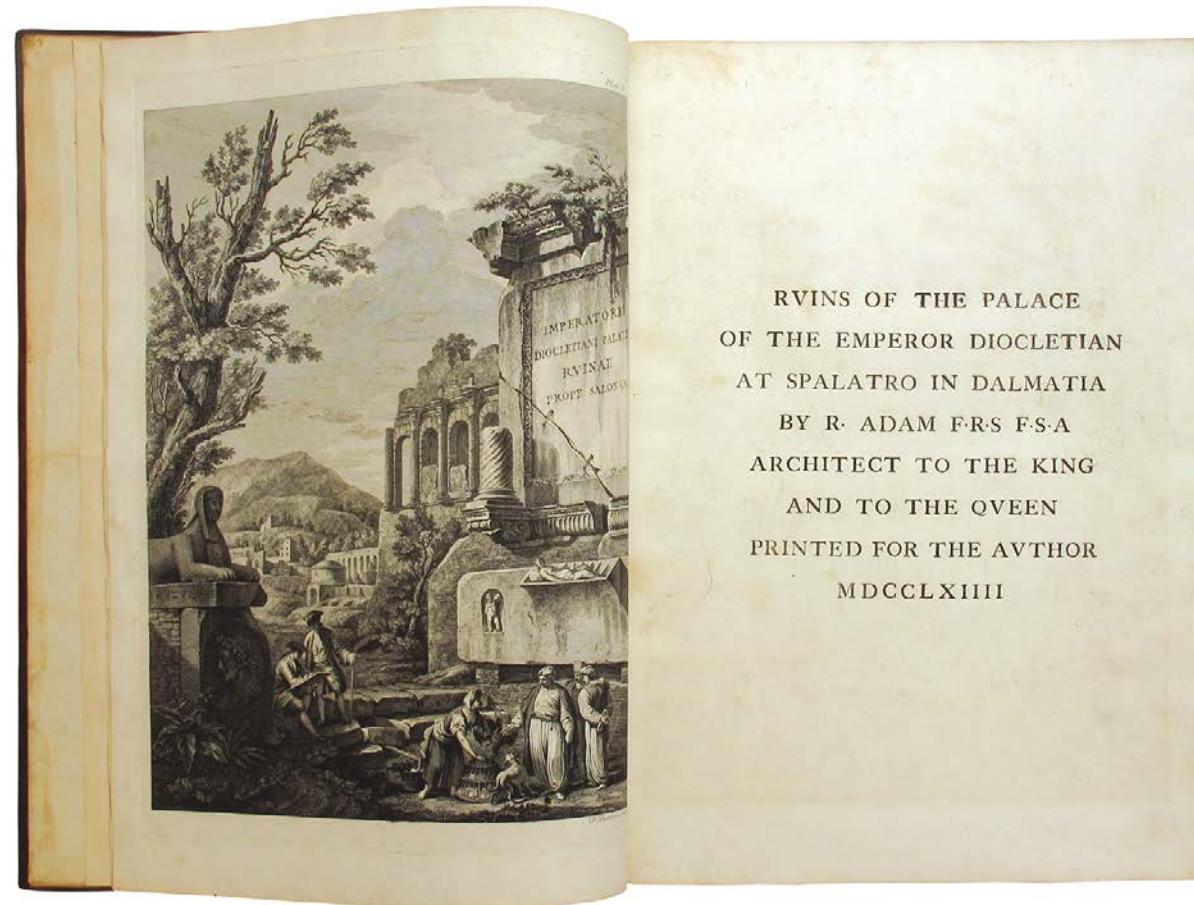
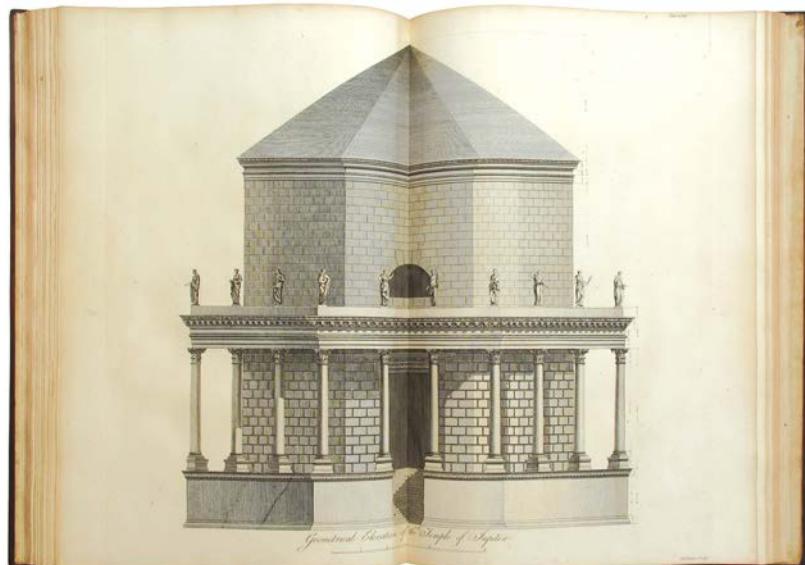
Robert Adam spent five weeks in Spalatro in July-August 1757, accompanied by Clerisseau and two other draughtsmen, making the drawings that are the basis of the present volume.

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].

£12,500



2. APOLLINAIRE, Guillaume. Les Mamelles de Tirésias. Drame Surréaliste en Deux Actes et un Prologue. Avec la Musique de Germaine Albert-Birot et Sept Dessins Hors Texte de Serge Férat. Paris. Editions Sic. 1918.

8vo. (220 x 170 mm). [60 leaves including blanks: pp. 108, (4)]. Frontispiece by Serge Férat (matching the front wrapper), half-title with 'Du Même Auteur' verso, title with the woodcut device of 'SIC' with copyright verso, leaf with note about the first performance (see below), 4 leaves with Apollinaire's 'Préface', 3 leaves with dedicatory verses, eaf with 'Personnages', 'Prologue' and 'Acte Premier' and 'Acte II' of Apollinaire's drama illustrated with 6 monochrome hors-texte plates by Férat and with 7 leaves with printed music by Germaine Albert-Birot, final leaf with *achevé d'imprimer* and justification. Original publisher's printed wrappers, front cover with large monochrome illustration by Férat, titles to spine in black, later morocco-backed decorative handmade patterned paper-covered boards with gilt title to spine, matching slipcase.

An exceptional large paper copy, entirely uncut in the original wrappers of Guillaume Apollinaire's seminal Drame Surréaliste, Les Mamelles de Tirésias.

From the large paper edition limited to 12 numbered copies, with this one of 6 on Hollande Van Gelder numbered in pink and signed by Apollinaire in black ink; preceding the issue on Hollande were two on Vieux Japon à la Forme and four on Japon Impérial; five nominatifs copies on Chine as well as an issue on ordinary paper of 1,050 copies were also published.

Les Mamelles de Tirésias was published in January 1918, the year of Apollinaire's death, with the *achevé d'imprimer* giving the date as *le premier Janvier 1918*.

Guillaume Apollinaire (1880 - 1918), the maverick poet, critic, eroticist, prankster and theorist was a major figure in French modernist circles, with a large claim to influence upon Dadaism, Surrealism and abstraction in literature and a highly important contributor to the development of liter-

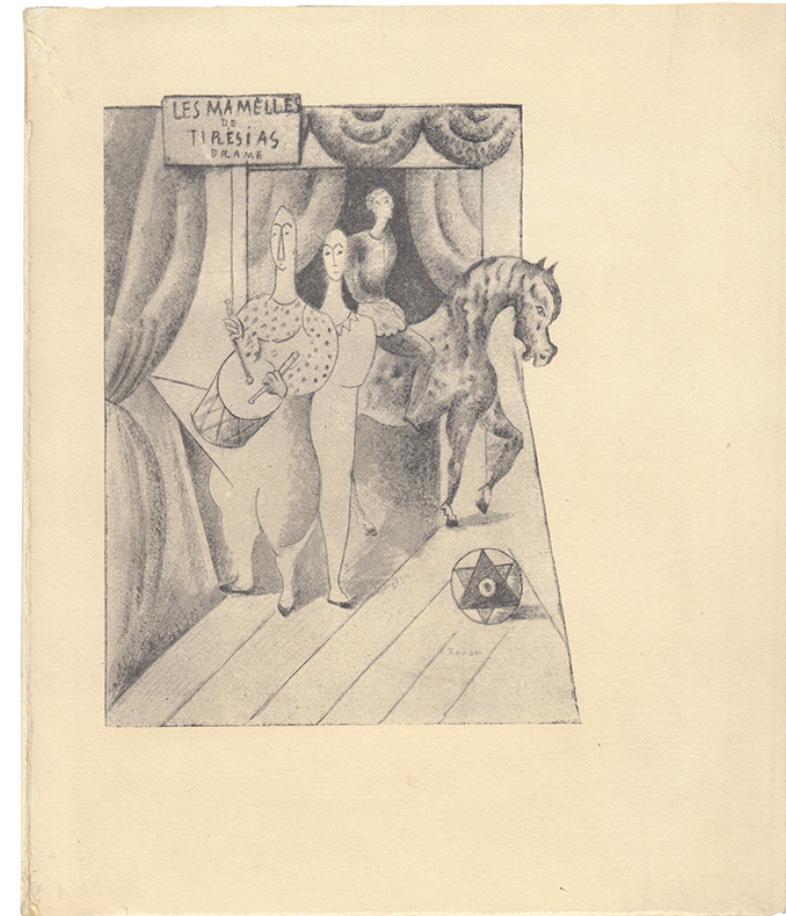
ary theory and modern art criticism. An early proponent of Cubism and friend to Picasso, Derain, Braque and almost anyone who was anyone in early twentieth century artistic France, Apollinaire was uniquely placed at the formative axis of Modernism. As a foreigner (his mother was Polish and his father a Swiss-Italian) he sought to demonstrate his French credentials by volunteering for the army and he fought at the Marne in the First World War, receiving a shrapnel injury to the head for which he was trepanned. It was during his long convalescence that he returned to *Les Mamelles de Tirésias* (he had begun the work as early as 1903) - the bizarre drama featuring cross-dressing, gender reassignment, male pregnancy, feminism and authoritarianism - completing it in 1916, although it was not performed until June 1917 at the Théâtre Maubel.

Featuring a *mise en scène* by the eventual publisher, Pierre Albert-Birot and music by Germaine Albert-Birot, Apollinaire dubbed the work *drame Surréaliste* making *Les Mamelles de Tirésias* the first consciously Surrealist work and certainly the first published work to feature *Surréaliste* in its title. Apollinaire had first coined the neologism in his programme notes to Satie's 1916 ballet *Parade*, a work with costumes and set design by Picasso and a score that featured typewriters, aeroplane propellers, sirens, ticker tape and a lottery wheel. The published edition of *Les Mamelles de Tirésias* features illustrations by the Russian painter Serge Férat (Sergei Nikolayevich Jastrebov), Hélène d'Oettingen's cousin who had also designed the costumes for the play. Among many others influenced by the work were T. S. Eliot (Tiresias in Apollinairean form features in *The Waste Land*, first published in 1922) and François Poulenc who produced an opera from the drama in 1947.

Despite Apollinaire's coinage, the word *Surréaliste* did not enter common usage until the 20s and the issue by André Breton of the Surrealist manifesto (in 1924), at which point intellectual controversy debated the definition of the word, whether Apollinaire was a Surrealist, the manner in which Surrealism differed from his Surrealism and so on. Breton (and his camp) took the view that Surrealism was

new and utterly different to anything previous, while his opponents - equally loud in defence of Apollinaire but rather less antagonistic - among them Ivan Goll, Paul Dermée and Pierre Albert-Birot maintained that a school of Surrealism had existed since Apollinaire's coinage of the term in 1917. Debate and Breton's prevarications aside, the neologism is Apollinaire's and Surrealism would not have existed in any of the forms it took ultimately without him and without *Les Mamelles de Tirésias*.

Pour caractériser mon drame je me suis servi d'un néologisme qu'on me pardonnera car cela m'arrive rarement et j'ai forgé l'adjectif surréaliste qui ne signifie pas du tout symbolique comme l'a supposé M. Victor Basch, dans son feuilleton dramatique, mais définitif assez bien une tendance de l'art qui si elle n'est pas la plus nouvelle que tout ce qui se trouve sous le soleil n'a du moins jamais servi à formuler aucun credo, aucune affirmation artistique et littéraire ... Quand l'homme a voulu imiter la marche, il a créé la roue qui ne ressemble pas à une jambe. Il a fait ainsi du surréalisme sans le savoir. (Apollinaire writing in the Préface). SOLD



3. **BARLOW, Francis. (Aesop). 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 242 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 midnight blue morocco by the 'Barlow's Aesop Binder', boards ruled in gilt to surround gilt tooled decorative panels with foliate decorative corner pieces, banded spine with elaborate decorative tooling and title 'BARLOW'S AESOP' gilt, turn ins and board edges with gilt roll tool decoration, marbled endpapers, a.e.g.

Francis Barlow's undoubted masterpiece of English book illustration - a superlative large paper copy in a contemporary binding by the Barlow's Aesop Binder.

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.

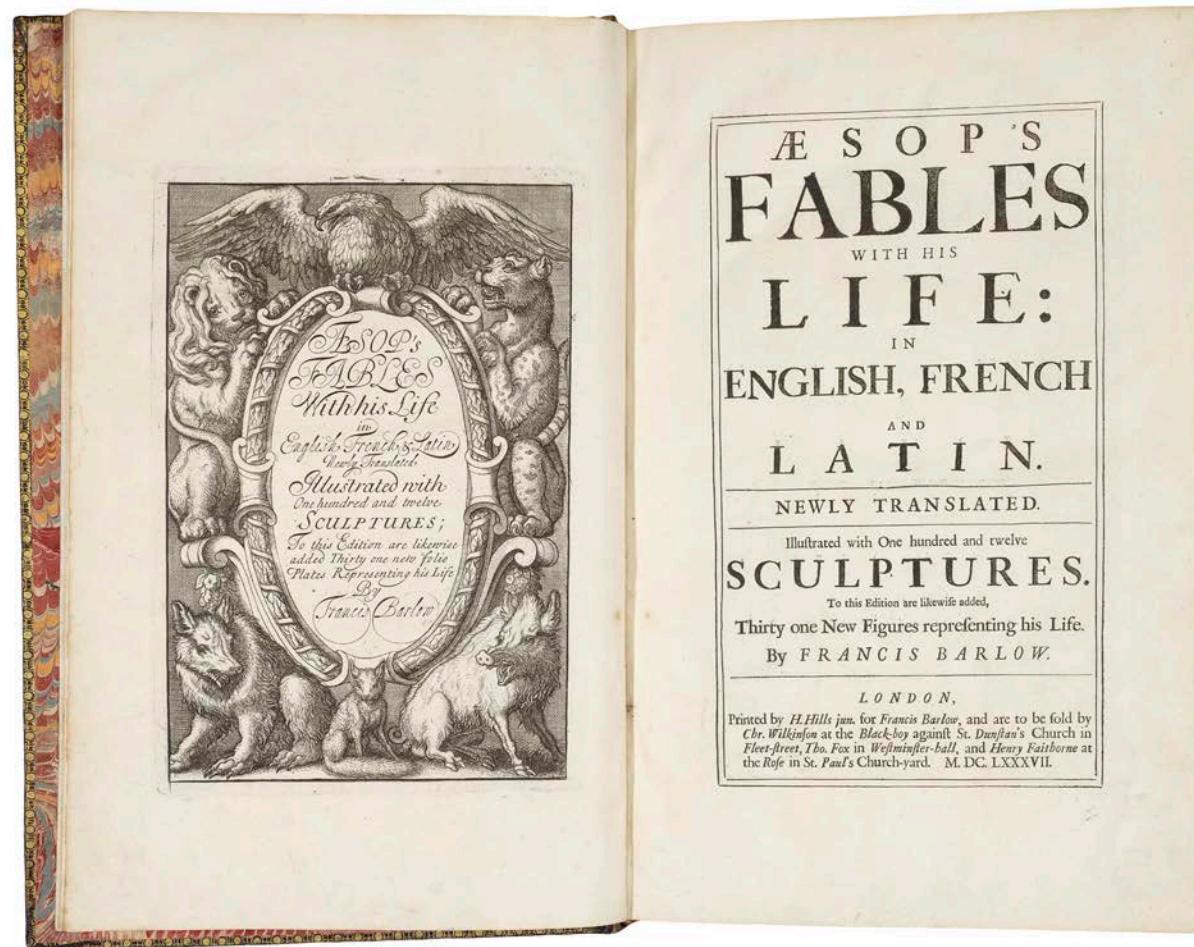
The Ingenious Mrs. A. Behn has been so obliging as to perform the English Poetry, which in short comprehends the Sense of the Fable and Moral: Whereof to say much were needless, since it may sufficiently recommend it self to all Persons of Understanding. (Francis Barlow).

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 by the Barlow's Aesop Binder, 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.

Few bindings by the Barlow's Aesop Binder are known and the present copy, identifiable by the lettering to the spine and the decorative tooling on comparison to another copy, is one of only a handful. Active in the 1680s and 1690s, the bindery worked certainly for William and Mary, although the identified copies of Barlow's masterpiece from the bindery include the Devonshire dedication copy from Chatsworth, the Cracherode copy (both these now at the British Library), Pepys' copy at Magdalene, Cambridge, the present copy and one other.

[Wing 703; see 'English Restoration Bindings' by Howard Nixon, pg. 40, nos. 98 / 99; see 'Francis Barlow' by Edward Hodnett, 1978]. Wing A 703. Edward Hodnett. Francis Barlow, 1978. See Chapters XIII & IX. £35,000



4. 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.

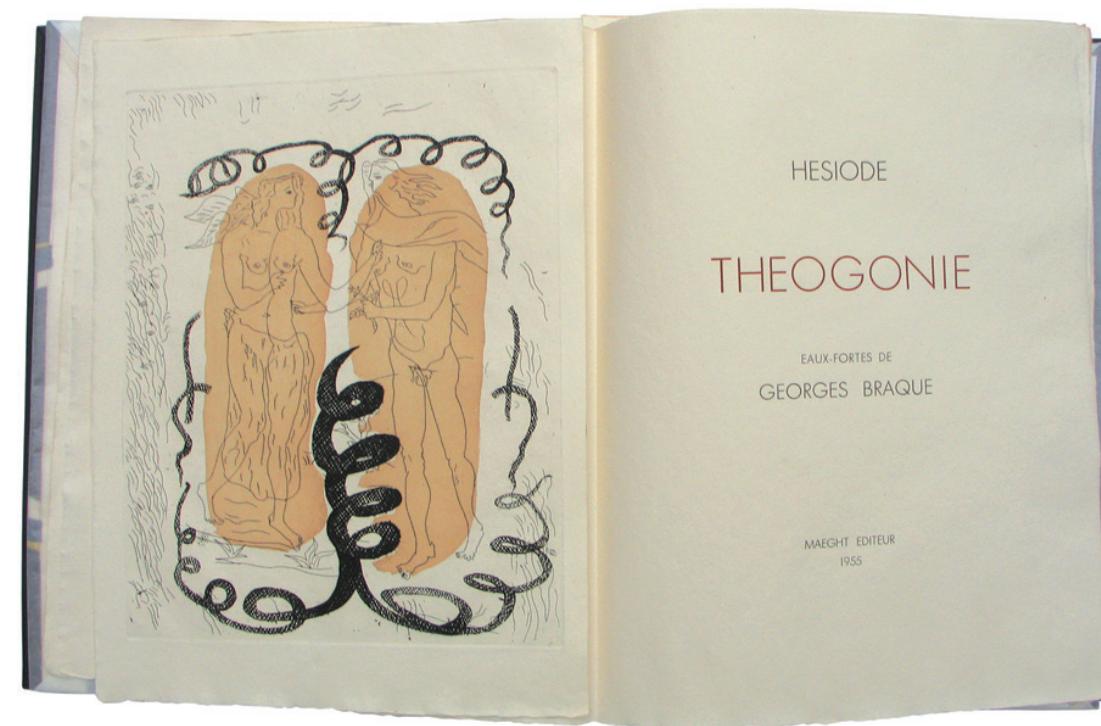
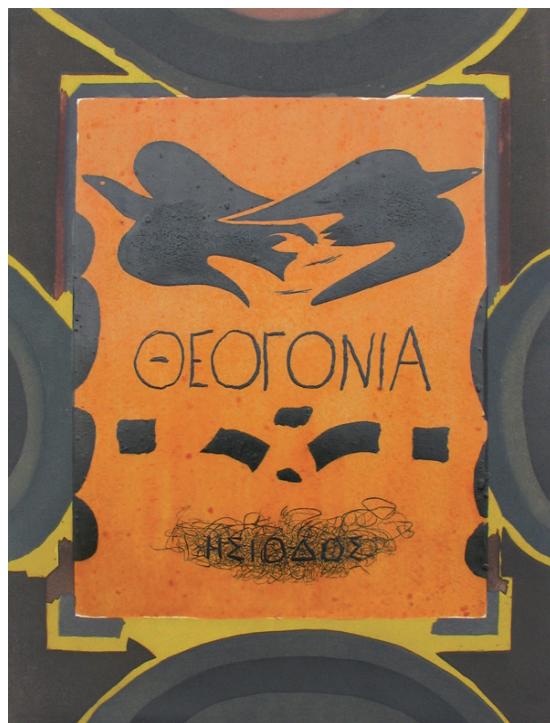
Georges Braque's beautiful Cubist etchings.

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



5. (BRETON / PERET / HEISLER). Breton, André. *Le Cadavre Exquis: Son Exaltation. Exposition du 7 au 30 Octobre 1948. Paris. La Dragonne / Galerie Nina Dausset. 1948.*

Square 12mo. (138 x 118 mm). [2 leaves of thin blue paper + 8 leaves of pur fil du marais + inserted bifolium]. Leaf of thin blue paper, inserted bifolium of japon with original cadavre exquis by Breton, Péret and Heisler (see below), leaf with frontispiece verso with additional colouring by hand, title with list of contributors to the exhibition verso and Breton's 'Préface', advertisement / announcement for the 'Solution Surréaliste' at La Dragonne, leaf with advertisement for 'NEON' no. 4, leaf with justification with additional note in blue ink (see also below) and final leaf of thin blue paper, text and 'cadavre exquis' mounted on tabs throughout. Full blue calf by Jean Terme (the pseudonym of Jean de Gonet) with his signature and dated 1975, the upper section of the boards and spine in reverse calf, the lower sections in polished calf, front and rear boards with inset sections of calf, morocco and paper in the form of small books, two for each board, title gilt to spine in the lower section of polished calf, blue glazed endpapers, original printed wrappers preserved, blue calf-backed blue suede-lined protective box with gilt titles to spine.

The deluxe edition of the rare catalogue for the 1948 exhibition *Le Cadavre Exquis*, limited to 15 copies, with an original signed *cadavre exquis*, additional material and bound by Jean de Gonet.

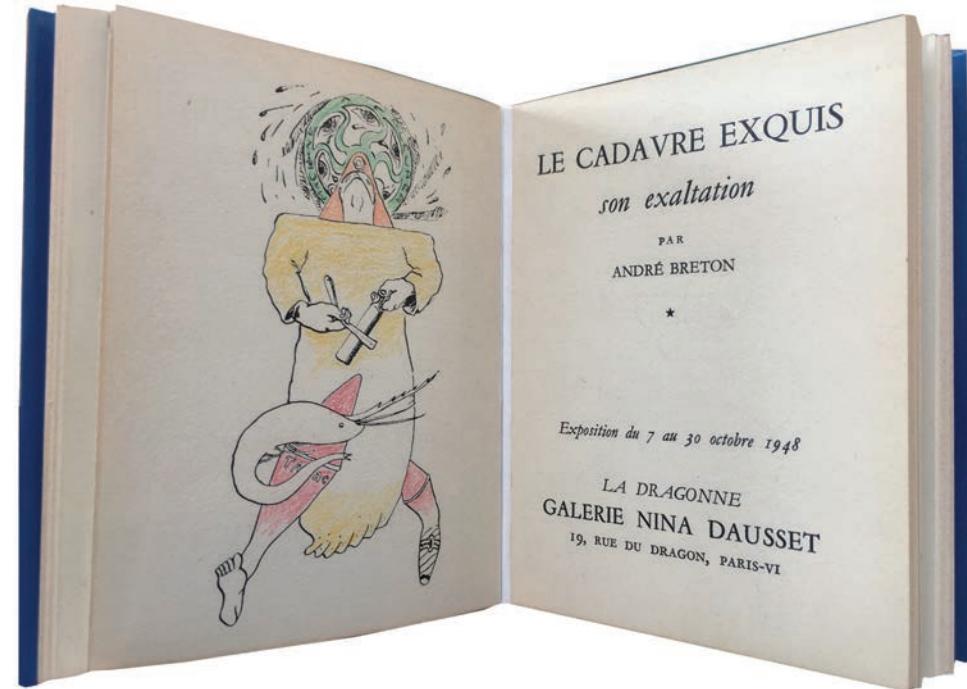
From the edition limited to 515 numbered copies, with this one of 15 from the édition de tête with an original *Cadavre Exquis* signed by the executors and the frontispiece hand coloured in crayon.

The original *cadavre exquis* called for in this copy is by André Breton, Benjamin Péret and Jindrich Heisler. Executed on a bifolium of japon paper (130 x 200 mm unfolded) in colour crayon, the *cadavre exquis* appears to show a green frog creature merging / emerging with

/ from a house; the work is signed by the executors on the first recto (the verso of the whole) as usual.

The justification in this copy as in the only other copy we can trace, that of Daniel Filipacchi, has been modified in blue ink: *à cet exemplaire a été joint / un Cadavre Exquis original / et signé*. The *Cadavre Exquis* in the Filipacchi copy was also, as here, executed by Breton, Péret and Heisler.

Also included are two additional examples of a *cadavre exquis* on the same paper, likely executed at the same time and by the same protagonists. In addition the invitation to the exhibition with the text *La tête en feu d'artifice / le buste en jolie femme à sa toilette / les jambes en églises incendiées ...* is inserted and addressed to Tristan Tzara: *Monsieur / Tzara / 5 rue de Lille / Paris 9e*, suggesting that this is Tzara's own copy. £22,500



6. BROODTHAERS, Marcel. Un Coup de Dés Jamais N'Abolira le Hasard - Image. Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969.

Folio. (326 x 250 mm). [30 unnumbered leaves, blanks included]. Leaf with Broodthaers' title, leaf with 'Préface' signed by Stéphane Mallarmé (a transcription in toto of Mallarmé's original verse replacing Mallarmé's original prefatory text) on two leaves, blank leaf, leaf with title cancelled with black line and Mallarmé's verse with each line cancelled in black, final verso with 'Imprimé en Belgique' and final leaf with justification and copyright recto; one leaf uncut at upper right and folded down - as issued. Original publisher's white printed wrappers with titles in red and black to front cover within rules of black and red.

Marcel Broodthaers' important appropriation of Stéphane Mallarmé, one of the scarce signed copies on tracing paper.

From the edition limited to 400 copies, with this one of 90 copies on transparent paper, signed and numbered by Broodthaers; ten copies were issued on anodized aluminium while the remaining examples (300 unnumbered 'catalogue' copies) were unnumbered on white paper.

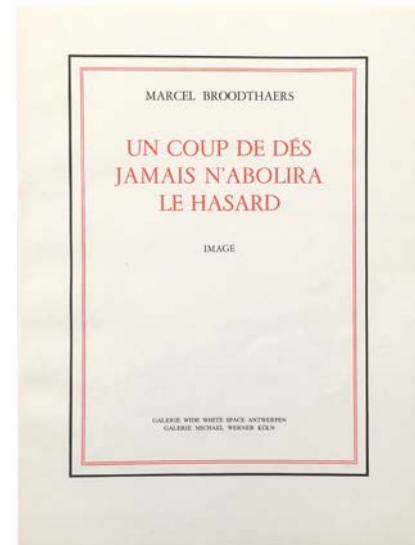
This copy complete with the original white card insert issued only with these deluxe examples. Designed to aid the reading of the text, the card sheet serves no function other than to highlight the inherent absurdity of attempting to read an illegible text.

It seemed to me that I was looking at the form and pattern of a thought, placed for the first time in finite space. Here space itself truly spoke, dreamed, and gave birth to temporal forms. (Paul Valéry on Mallarmé's 'Un Coup de Dés Jamais N'Abolira le Hasard: Poème').

In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, *Un Coup de Dés Jamais N'Abolira le Hasard: Poème*, was finally published - in

the form that Mallarmé had himself envisaged - by Gallimard's *Editions de la Nouvelle Revue Française*. A version had appeared during Mallarmé's lifetime, in 1897, in *La Revue Cosmopolis* but the title aside, Mallarmé's vision for the poem - refused by printers at the time as unfeasible and absurd - was ignored. The original edition of 1914, seen through the press by Mallarmé's son-in-law, was printed as a limited edition in Belgium in 1,000 copies, 100 large paper examples and 900 ordinary copies (the ordinary copies unmentioned on the justification). The poem itself is a typographical caprice and a visual object of linguistic power that preceded Apollinaire's calligrammes by more than a decade. In Mallarmé's own words, taken from his introductory *Préface*: 'les «blancs» en effet, assument l'importance, frappent d'abord; la versification ... occupe, au milieu, le tiers environ du feuillet ...

In 1969, Marcel Broodthaers took Mallarmé's assertion at face value, and presented his own version of the poem. The covers in Broodthaers' artist book replicate almost exactly those of the 1914 edition albeit with three specific modifications: the replacement of Mallarmé's name with that of Broodthaers, Mallarmé's *Poème* has become Broodthaers'



Image, and the location and name of the original publisher has been replaced with those of the later edition, Brussels and Cologne in place of Paris, and Wide White Space and Galerie Michael Werner in place of Gallimard's *NRF* (Nouvelle Revue Française).

Further, Broodthaers replaced the title (it reflects the changes to the cover), the *Préface* in Broodthaers' version is the whole text of Mallarmé's original poem (Mallarmé's own *Préface* has been removed), the justification mirrors that of the 1914 edition (including the omission of the details of the *édition courant* of 900 copies as is usual with a French publication) and, of most importance, Broodthaers has redacted Mallarmé's poem throughout with a series of black effacements that exactly match the typographical arrangement of the original. Broodthaers' process transforms Mallarmé's *Poème* into *Image*, from poetry to graphic, into a pure abstraction, a book without text.

The copies printed on tracing paper, as here, feature more leaves than the catalogue copies on white wove paper. The transparent nature of the paper required the *Preface* for example to be printed on two leaves - for obvious reasons of legibility and clarity - rather than the single leaf recto and verso for the catalogue copies.

After a two-decade 'obsession' with Stéphane Mallarmé's seminal modernist poem of the same title, to which fellow Belgian René Magritte had introduced him, Broodthaers finally decided it was time to 'redo the roll of the dice'. Using the 1914 Gallimard edition of Mallarmé's 1897 work, he covered over his fellow poet's words - so carefully arranged on the page... (Artist Who Make Books).

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 - 51]. £27,500



7. BROODTHAERS, Marcel. *Un Coup de Dés Jamais N'Abolira le Hasard - Image*. Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969.

Folio. (326 x 250 mm). [16 unnumbered leaves, blanks included]. Leaf with Broodthaers' title, leaf with 'Préface' signed by Stéphane Mallarmé (a transcription in toto of Mallarmé's original verse replacing Mallarmé's original prefatory text), blank leaf, leaf with title cancelled with black line and 10 leaves with Mallarmé's verse with each line cancelled in black, final verso with 'Imprimé en Belgique' and final leaf with justification and copyright recto. Original publisher's white printed wrappers with titles in red and black to front cover within rules of black and red, printed 'exemplaire catalogue' to rear cover, original glassine dust-jacket as issued.

An excellent, crisp copy of Marcel Broodthaers' important appropriation of Stéphane Mallarmé.

From the edition limited to 400 copies, with this one of 300 marked *exemplaire catalogue* on white wove paper without watermark.

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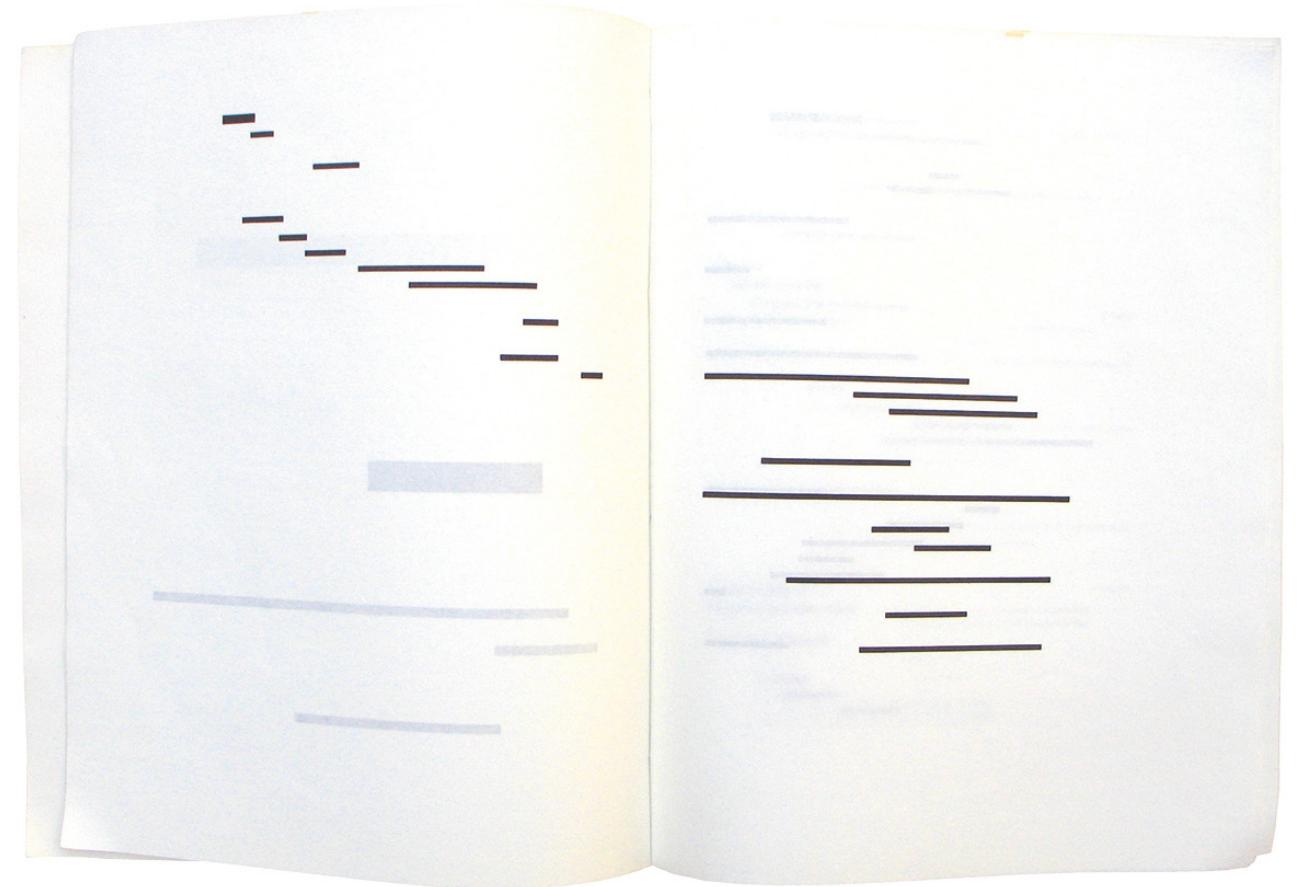
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[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 - 51].

£4,500



8. BRYEN, Camille. Bordier, René. *Récit du Nord et Régions Froides Pour l'Entrée des Baillifs de Groenland et Frizland au Grand Bal de la Douairière de Billebahaut. Paris. Pour la Cause du Degré Quarante et Un (Iliazd). 1956.*

Folio. (438 x 330 mm). [4 bifolia]. Leaf with title, leaf with original colour etching with aquatint as frontispiece by Camille Bryen, additional title, leaf with text in larger font, final leaf with justification and *achevé d'imprimer*; text and frontispiece printed to the centre of bifolia, the 'Récit' printed as a spread, copy number printed in red. Loose as issued in original publisher's vellum with printed (manuscript?) titles 'RECIT DU NORD ET REGIONS FROIDES' to front cover and spine in black, thick blue / grey handmade paper endpapers, additional endpapers of cream paper, original orange card slipcase.

A scarce early book by Iliazd, his reissue of a seventeenth-century zaum work, *Recit du Nord et Régions Froides ...*

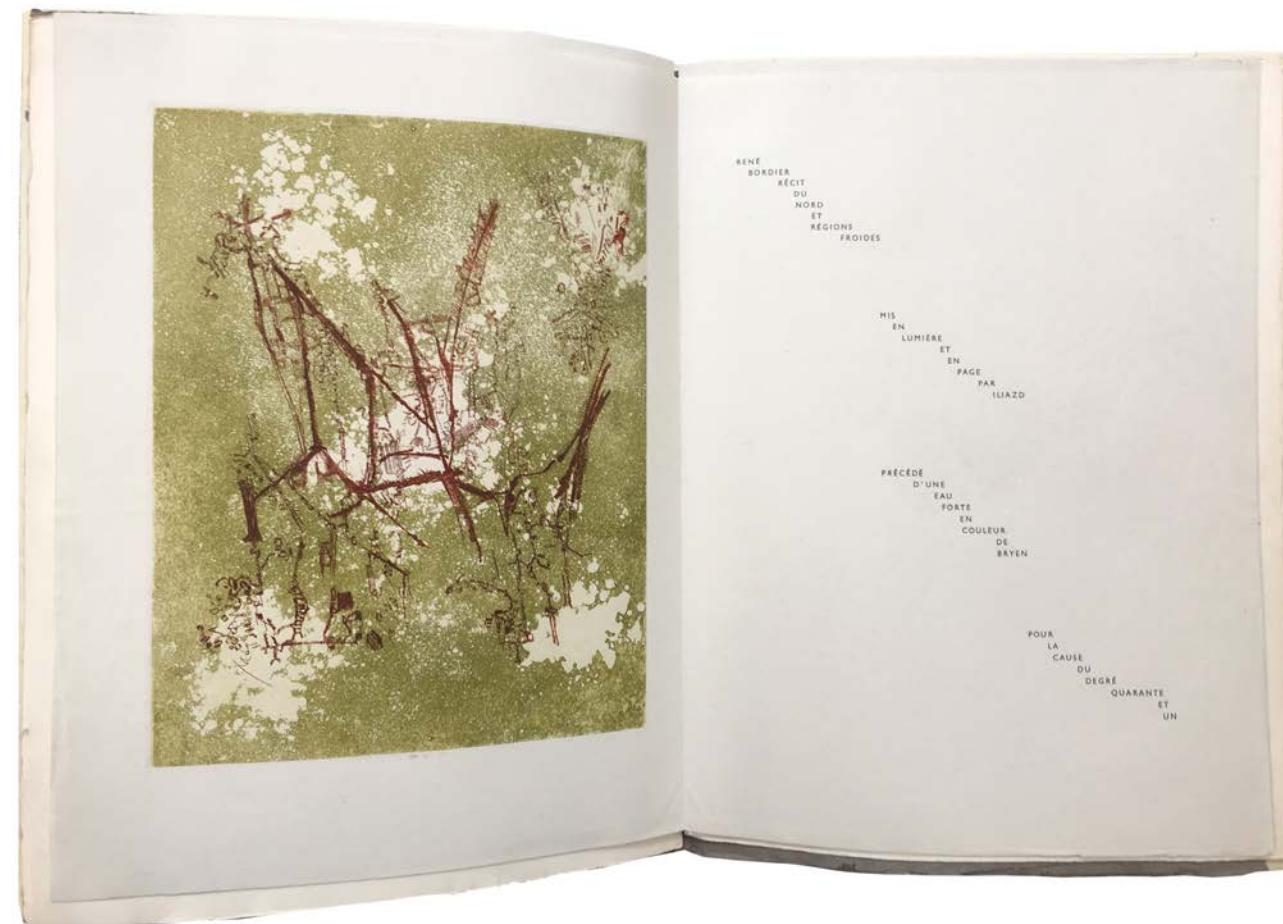
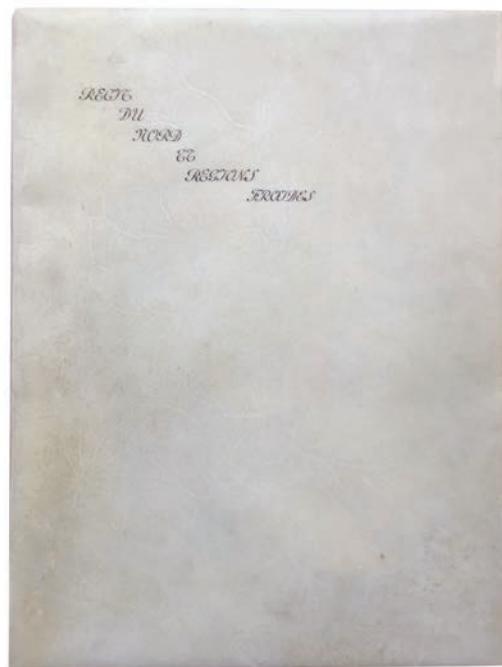
From the edition limited to 49 numbered copies, with this one of 45 on Chine Satiné signed in pencil by Bryen and Iliazd.

Regarded by Iliazd as a zaum precursor, the *Récit du Nord ...* had a profound personal appeal for the poet and was published in the same year as *Chevaux de Minuit*. Although very different in scope, the two works demonstrate Iliazd's typographic verve to great effect, in the present work consisting most obviously of a spread with large format type for the *Récit*. Iliazd's friend, the artist and poet Camille Bryen, who had supported Iliazd in his clashes with the Lettrists, provided a frontispiece, an etching with aquatint.

First published in 1626, the text had been performed in recitation as part of an entry procession to one of the more elaborate balls that took place in the court of Louis XIII ... The poem was purportedly written in the Topinambou language of Indians from the Brazilian island of Maragnon who had

been brought to the French court by François de Razilly. However, Iliazd gave credit to Monluc [Adrien de Monluc, Baron de Montesquiou, Prince de Chabanais, Comte de Cramail, 1571 - 1646] for creating the text, noting that the poem had been recited at the moment of Monluc's entrance in the procession.

[Isselbacher 3; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 195 - 196]. £3,000



9. BUREN, Daniel. *D'une impression l'autre. Neuchâtel. Editions Média and Daniel Buren. 1983.*

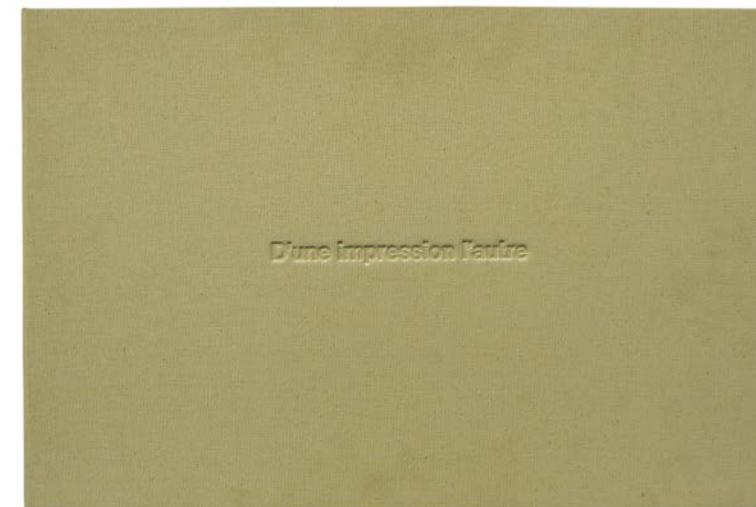
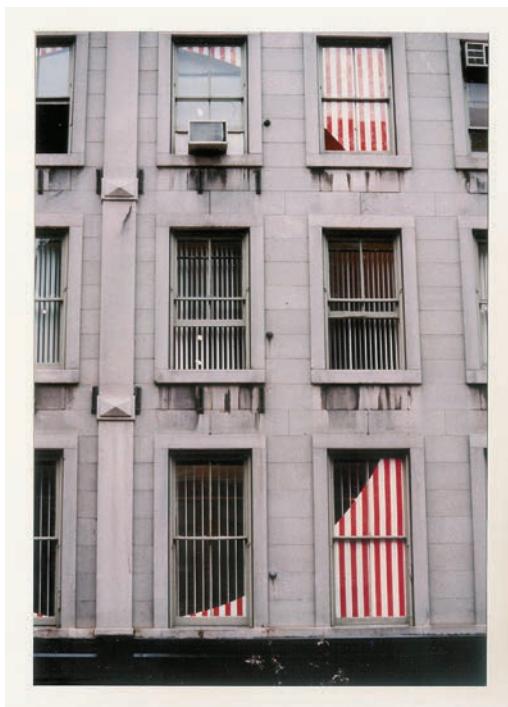
Oblong folio. (c.528 x 356 mm). [34 leaves]. Title, prefatory text by Daniel Buren in English and French, 30 tipped-in colour photographs (each by Buren except the final image by André Morin) on versos only, faced by 30 full-page colour screenprints each with original loosely inserted guardleaves, final folding leaf with list and description of depicted works, justification verso; white glossy paper throughout. Original publisher's cream coarse-weave cloth, title in blind to upper board, original card box.

Daniel Buren's book multiple of striped screenprints and their striped photographic sources.

From the edition limited to 95 copies, numbered, dated 10.3.83 and signed *Neuchâtel* by Buren in ink.

A wonderful artist's book by Daniel Buren featuring thirty photographs (from 1968 - 1982), each incorporating a striped screenprint by Buren, in the book facing a large screenprint using the same colour scheme. Buren attempts, in much the same way that Josef Albers did in his *Interaction of Color* (Yale University Press, 1983) although the intent is evidently different, to examine the memory of each photograph and show how the juxtaposition of the screenprint in the photograph is not the same - taken out of its original context - as the matching screenprint it opposes.

Ainsi en est-il d'une photo-souvenir au souvenir de la photo, d'une impression l'autre. (Daniel Buren writing in the introduction).
£9,500



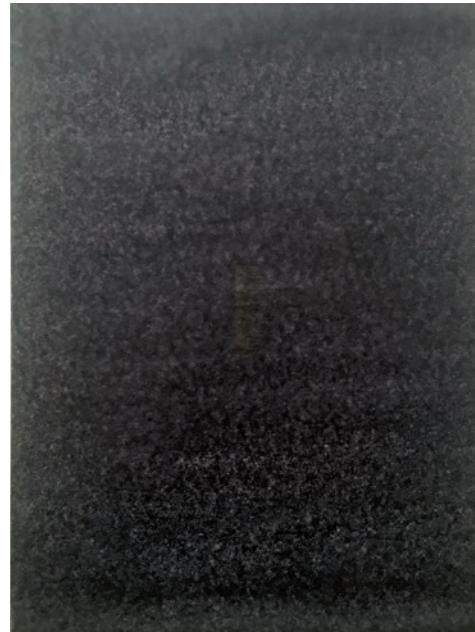
10. BYARS, James Lee. **The Black Book.** (*Brussels*). (*Herman Daled*). (1971).

Single sheet of thin black tissue with minuscule central printed gold text. (Sheet size: 365 x 495 mm).

A superb copy of James Lee Byars' fragile conceptual book.

James Lee Byars had intended to collect the important questions of 100 eminent thinkers - in the fields of art, science, philosophy and theology - although many of the eminent thinkers refused to respond. He had previously performed *I'm Collecting Questions* in 1969 and, in association, his slightly later work *The World Question Center*. In conjunction with both of these performances, Byars issued this, his conceptual book with imaginary covers with central printed text in gold of 100 questions (or statements made into questions with the addition of a question mark) in 1971 as *The Black Book* at a performance in Belgium. The work was later used as the cover for an issue of *Flash Art*; the title *The Black Book* was also used for a Byars show at the Michael Werner Gallery in Cologne.

This copy has been stored flat using archival materials since printing and is in immaculate condition. £1,500



11. CHAGALL, Marc. Homer. L'Odysée. Paris. Fernand Mourlot Editeur. 1974 - 1975.

2 vols. Folio. (430 x 340 mm). [84 bifolia: 168 leaves; 80 bifolia: 160 leaves; pp. 325, (i), (iii); 311, (i), (iii)]. Half-titles to each vol. (vol. I with justification, number and Chagall's signature in pencil verso), colour lithograph frontispiece to each vol., printed title and 'Chant I' to 'Chant XXIV' (vol. I CHants I - XII, vol. 2 XIII to XXIV) of Homer's *Odyssey* with text in French translated by Dacier illustrated with 82 original lithographs (including the frontispieces), of which 43 are in colour including 6 double-page, 'Table' for each vol. and final leaves with *achevé d'imprimer* for each vol. Sheet size: 426 x 326 mm). Loose as issued in original publisher's printed wrappers and matching linen-covered drop-back boxes with gilt titles to upper covers and spines.

An excellent copy of Homer's *L'Odysée* illustrated by Marc Chagall.

From the edition limited to 270 copies, signed by Chagall in pencil.

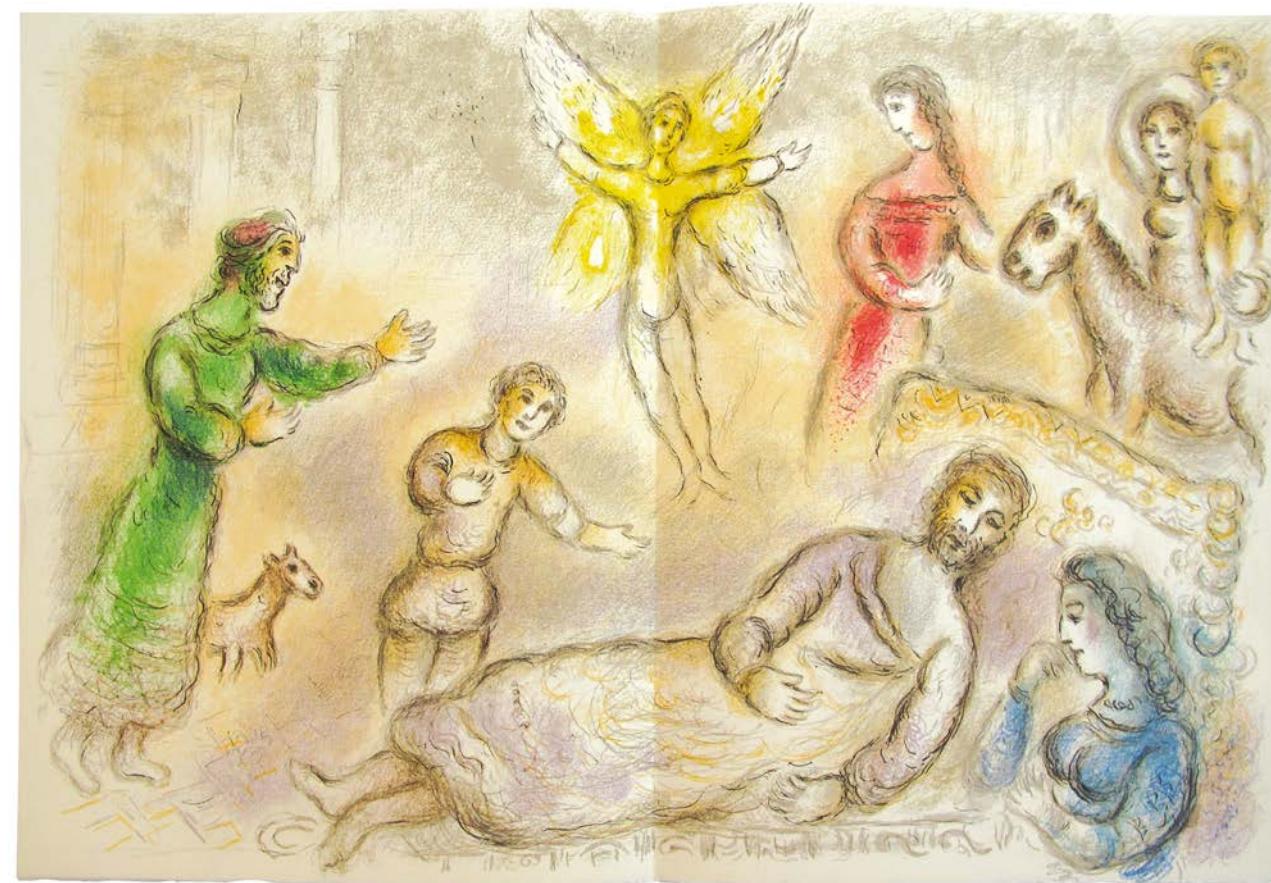
It comes as little surprise that Chagall should choose to illustrate Homer's *Odyssey*, the tale of Odysseus' meandering ill-starred return home after the sack of Troy, given Chagall's preoccupation with and affinity to major works of religion and world literature. Homer's verse makes a fitting companion for Chagall's other grand series of illustrations of La Fontaine's *Fables*, Gogol's *Les Ames Mortes*, the *Four Tales from Arabian Nights*, Longus' *Daphnis et Chloe*, Shakespeare's *The Tempest*, and others, not to mention his *Bible* or *The Story of the Exodus* suites.

Few other major artists of the twentieth century engaged with Homer in the way Chagall has done - Schmied, perhaps, excepted, although Matisse did misunderstand Joyce's *Ulysses* to the extent that he thought he was illustrating this text. Chagall's style is eminently suited to the mythical scope of Homer's work and the colour lithographs are exceptional. The text for this illustrated version of *L'Odysée* is the early

eighteenth-century version by Anne Le Fèvre Dacier (1647 - 1720), revised for this edition by Emile Ripert and edited by Pierre Bordas. Chagall's large colour lithographs were printed by Fernand Mourlot, Paris and the typography for the book was by l'Imprimerie Nationale.

[Cramer 96; Mourlot 749 - 830].

£32,000



12. CHIPPENDALE, Thomas. The Gentleman and Cabinet-Maker's Director. Being a large collection of the most elegant and useful designs of household furniture in the most fashionable taste ... &c. London. Printed for the author. 1762.

Folio. (440 x 300 mm). Printed title, leaf with Chippendale's 'Preface', leaf with engraved dedication ('To his Royal Highness Prince William Henry'), explanation of the plates (pp. 20), two decorative woodcut head-pieces, one tail-piece and 200 engraved plates, numbered I - CC in Roman numerals, all after Chippendale by various engravers. Later half-calf over marbled boards, banded spine tooled in gilt with eight compartments, red morocco label with titles in gilt.

A very fine copy of the third and best edition of Chippendale's seminal work on furniture and cabinet-making.

First published in 1754, the Director is an outstanding example of an early trade catalogue, its purpose being to bring in commissions for Chippendale and his workshop for the various designs. To this end the book was extremely successful and Chippendale's fame as a cabinet-maker grew throughout the latter-half of the eighteenth-century. A further consequence of the book was the extensive copying of the designs by other cabinet-makers, resulting in the popularity of the Chippendale style and ensuring Chippendale's place as one of the greatest furniture designers of the age.

The 200 engraved plates depict everything from carved columns to elegant chairs, commodes, mirrors, beds, sofas, basins, shaving tables, sideboards, desks, armoires, bookshelves, and even organs, providing a complete overview of the furniture decoration of the wealthiest houses at the time. The style is distinctly Chippendale, revealing the designer's unique blend of the Palladian, Gothic, Chinese and Rococo.

This third edition, which appeared in instalments from 1759 to 1762, is acknowledged as the most complete edition (the first edition of 1754 has only 161 plates; 95 of these plates are present in the third edition and 105 new plates are added). Pen spotting to plate LXIX. Final 5 plates with repaired tears affecting printed area, small marginal repairs to title and dedication; some light spotting. £7,500



13. 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.

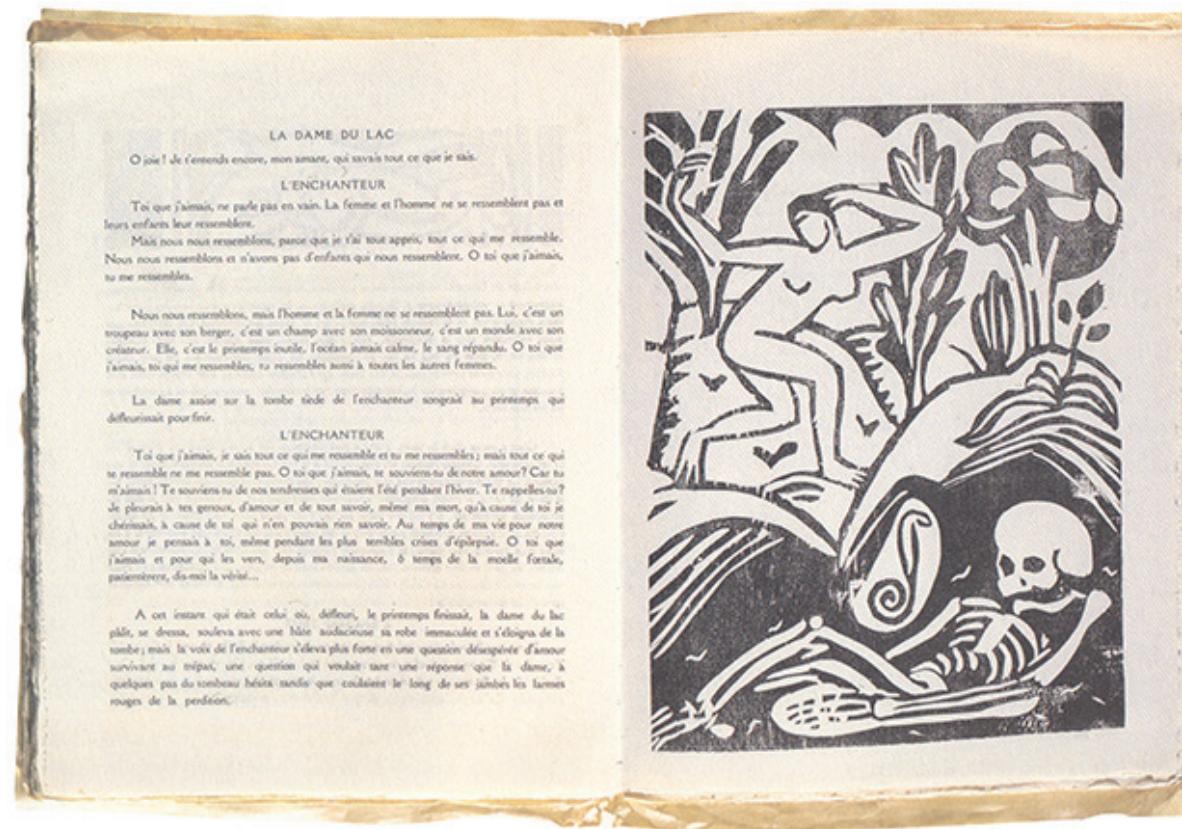
From the edition limited to 106 numbered copies signed by Apollinaire and Derain, with this one of 75 on *papier vergé fort à la forme des Papeteries d'Arches*; 6 further copies were also printed, 4 *copies de chapelle* and 2 for the *dépôt légal*.

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 Demoiselles d'Avignon' (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



14. DERAINE, André. Nasier, Alcofrybas (Pseud.). *Pantagruel. Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, Fils du Grand Géant Gargantua. Paris. Albert Skira. 1943.*

Folio. (348 x 294 mm). pp. 187, (ii), (i), (i). Half-title with large woodcut frontispiece verso, printed title in burgundy and black with large colour woodcut vignette and dedicatory verse verso, Rabelais' prologue and text illustrated with 179 colour printed original woodcuts, including frontispiece, full page plates, vignettes, initials and ornamental tail-pieces, by André Derain and printed by Roger Lacourière, together with Derain's signed original, the additional suite of all of the woodcuts on Madagascar and the planches refusées. Full crushed morocco by Jacques Anthoine-Legrain with his signature gilt, boards and spine with inlaid curvilinear sections of black, yellow, emerald, aubergine and azure crushed morocco with gilt curvilinear heightening forming a dense decorative mosaic scheme, smooth spine with gilt title, dark chocolate morocco doublures with swirling curvilinear tooling in gilt and small inlaid colour morocco pointilles, milk chocolate suede doublures, handmade marbled endpapers, original publisher's tan wrappers with printed title labels to front wrapper and spine retained, a.e.g. grey paper board chemise with black morocco label with gilt titles to spine and matching slipcase.

The édition de tête of André Derain's chef-d'oeuvre of book illustration, his superb colour woodcuts - the only colour illustrations he made for a book - for François Rabelais' *Pantagruel* in a beautiful decorative contemporary binding by Jacques Anthoine-Legrain.

From the edition limited to 275 numbered copies signed by Derain, with this one of 15 from the édition de tête with an original signed drawing in ink (see below), a suite of all of the woodcuts on Madagascar together with a suite of the planches refusées also on Madagascar.

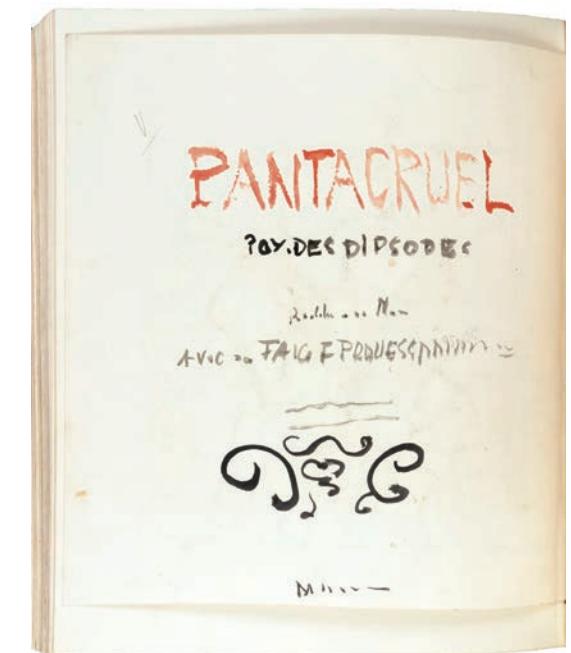
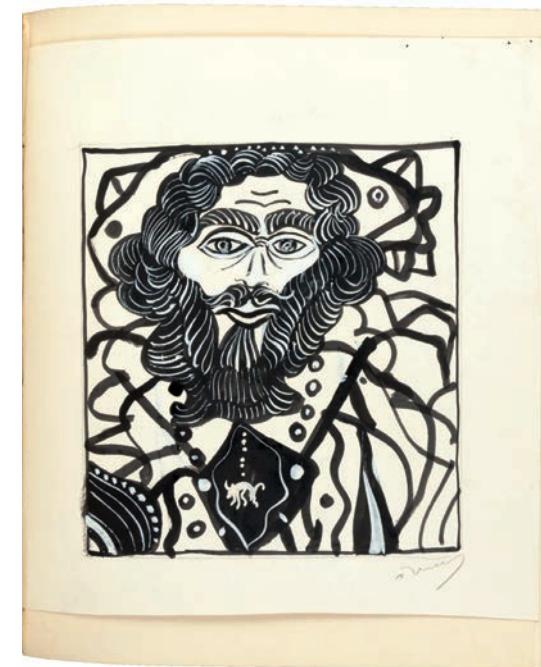
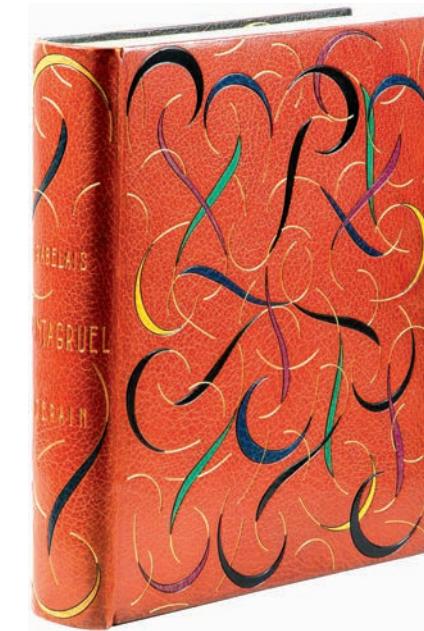
The original work by Derain in the present copy, bound in on a sheet of cream paper (294 x 272 mm) before the addi

tional suite, is a large drawing in black and white inks over pencil and signed at lower right, showing a bearded man - it seems likely that it is a portrait of Pantagruel himself - in elaborate dress within a frame; the verso of the sheet features a trial in red and black ink for the title-page of the book by Derain.

André Derain's only book illustrations printed in colour and an outstanding example of the unusual process of polychrome printing from single blocks. Roger Lacourière, usually an intaglio printer, was so intrigued by the proposed process for Derain's illustrations that he collaborated with Derain in their production. The printing took two years in the special studio that Lacourière had established. For each block, a simple line was cut to ensure the separation of the colours, and each discrete area was then coloured by hand which ensured a wide variation of colour throughout the edition; *The Artist and the Book* suggests that Derain himself cut the blocks, while *Artists' Books in the Modern Era 1870 - 1900* suggests it was Lacourière who made the cuts.

Commissioned by the publisher Albert Skira in 1941, Derain worked for 3 years to produce the illustrations, co-operating with Lacourière and developing a novel printing process whereby the wooden blocks were inked in several colours simultaneously rather than the usual method of a separate block for each colour. (From Manet to Hockney).

[From Manet to Hockney 111; *The Artist and the Book* 81; *Artists' Books in the Modern Era 1870 - 1900* (Logan) 194]. £37,500



15. DORE, Gustave. Corrida de Toros. Paris & New York. Turgis & Duane. (c.1860).

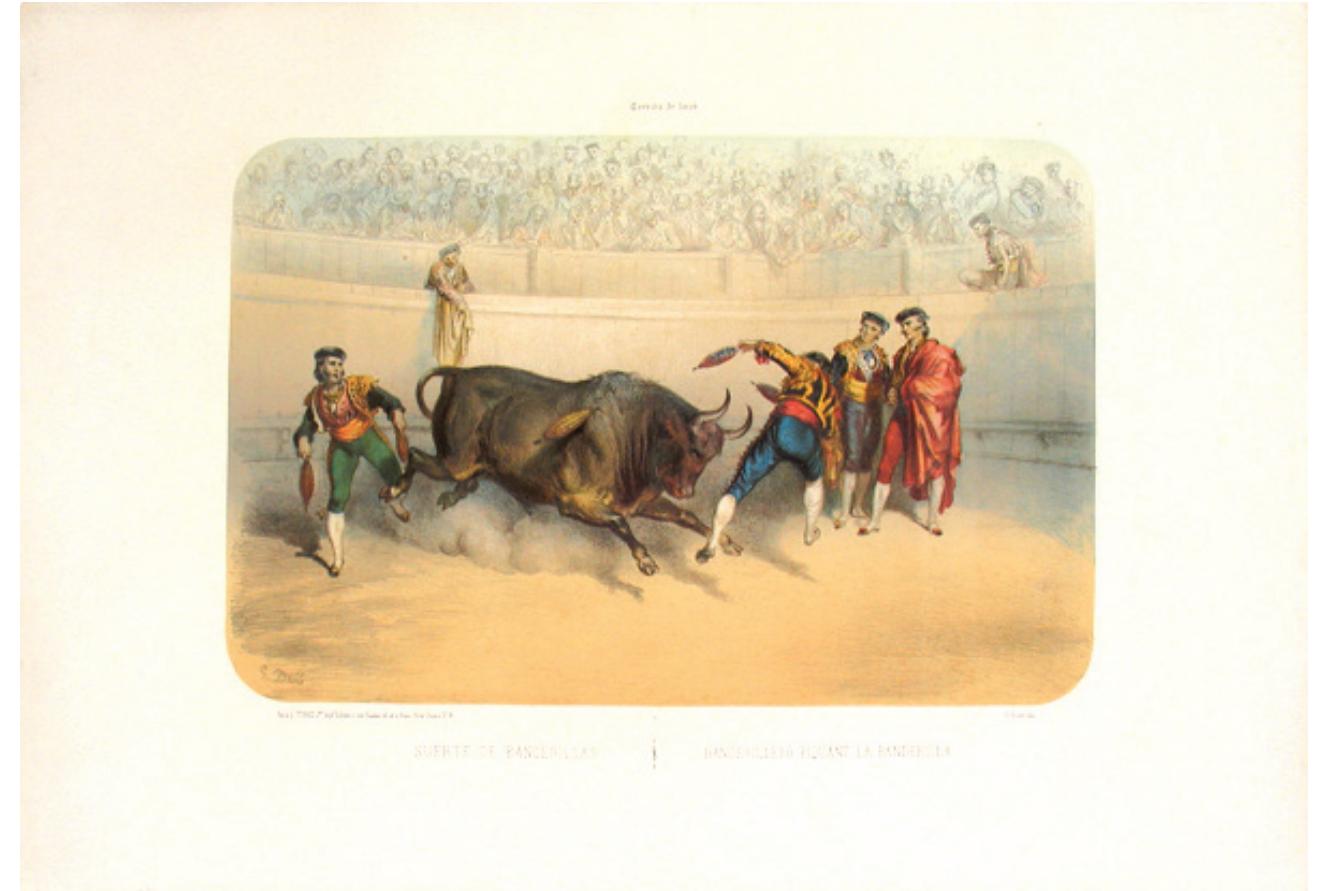
Oblong folio. (320 x 434 mm). Six original colour lithographs by Gustave Doré, each heightened with gum arabic. Each plate with the running title 'Corrida de Toros', individual captions in Spanish and French and with 'G. Doré del.'. Four of the lithographs (nos. 2, 3, 5 and 6) are signed in the plate.

First edition of Gustave Doré's rare suite of bullfighting lithographs.

Each of the plates has the title in both Spanish and French:

1. *Caida del Picador - Chute d'un Picador.*
2. *Suerta de Banderillas - Banderillero piquant la Banderilla.*
3. *Suerta de Capa - Banderillero excitant le taureau.*
4. *Cogida de un Torero - Torero enlevé par le taureau.*
5. *Suerta de Pica - Coup de Lance.*
6. *Estocada - Coup d'épée.*

[Leblanc (pg. 521) unseen; Vindel Toros 1931; not in Sims Reed / Forgeot]. £12,000



16. DOVES PRESS. Keats, John. Keats. (Poems). *Hammersmith. Doves Press. 1914.*

Large 8vo. (234 x 168 mm). [102 leaves; pp. 203]. Title, leaf with explanation, verso and following leaves with contents, leaf with title in red and sonnet 'Bright star!' verso and Keats' verse, two leaves with 'Table of Years', final leaf with colophon recto. Printed text in red and black throughout, sheet size: 230 x 162 mm. Full scarlet crushed morocco by Frieda Thiersch with her signature gilt, boards with double gilt rules, banded spine with elaborate tooled decoration with title 'KEATS / 1815 - 1820' and dated 'MCMXIV' in six compartments, large turn-ins with gilt tools and rules to surround vellum doublures, board edges ruled in gilt, morocco-edged wool-lined marbled board slipcase.

[PROVENANCE: From the collection of scholar and bibliophile Dr. Ernst Kyriss (1881 - 1974), with his discreet oval stamp to front free endpaper; Achilles Foundation, the collection of Edith and Barbara Achilles].

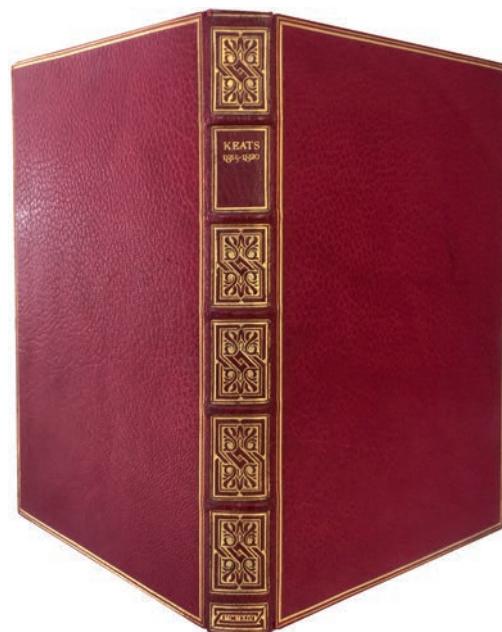
The scarce copy of the vellum issue of the Doves Press' Keats in a highly accomplished binding of red morocco by Frieda Thiersch.

From the edition limited to 212 copies, with this one of 12 examples printed on vellum.

Apprenticed to the binder Charles McLeish who described her as the *most skillful pupil we ever had ... equal to any professional*, Frieda Thiersch (1889 - 1947) was a prodigy: a highly talented, innovative and controversial binder. The daughter of a distinguished Munich-based architect, Frieda had a privileged upbringing before her seduction by her music master Ludwig Hess for a bet; the ensuing pregnancy caused her banishment to France for the birth of her child to avoid scandal. After the birth she was sent to London where she undertook an apprenticeship at McLeish & Sons that led to their endorsement and laid the foundations for her future as a binder.

Thiersch clearly absorbed, along with the binding skills and knowledge of the McLeishs, the influence of the Doves Bindery: Charles McLeish Sr. had worked with Cobden-Sander-son from 1893 until the establishment of his own bindery in 1909. The austere but beautiful work with the emphasis on simple clarity with a highly restrained decor became a feature of Thiersch's own work and the signature of the many bindings designed by her and issued by the Bremer Press - she worked as the principal designer and her atelier was the principal bindery for the press - before the worsening economic situation in the late 1920s / early 1930s caused the press to close. Throughout the time she worked with the Bremer Press, Thiersch took commissions in her own right as the present binding, signed with her full name as opposed to her initials (when produced by an assistant) and likely produced in the late 1920s, attests.

Thiersch exhibited her work internationally and showed books at the First Edition Club in London in 1929 (it is tempting to think that this binding was shown there), the

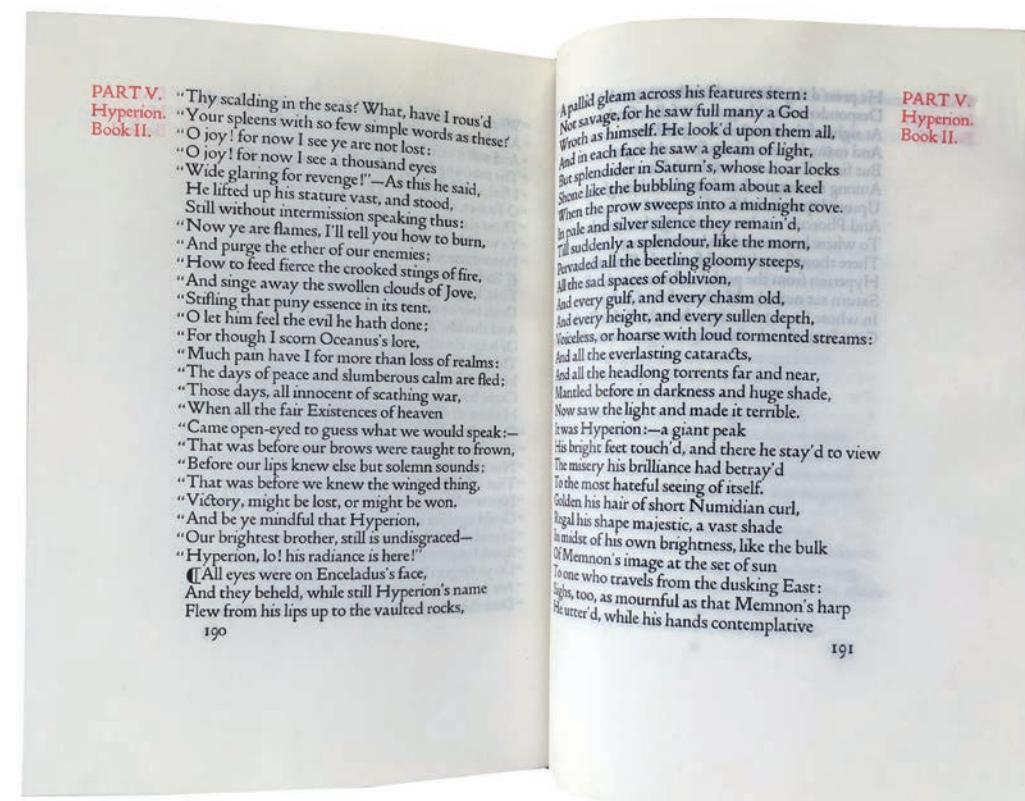


World Exhibition in Barcelona in the same year, the Milan Triennale in 1930, 1933 and 1936 where she was awarded a gold medal and the Paris World Exhibition in 1937 where she was awarded another gold medal. Later in the 1930s Thiersch became associated with the German political establishment and undertook government contracts for the Nazis. Although she did execute personal commissions for, among others, Hitler, her own political views have never been established. The destruction of her archive and personal collection in a bombing raid in 1944, her death from lung cancer in 1947 and the confusion of the Second World War itself have ensured that an aura of mystery has surrounded her work while adhering a considerable bibliophile cachet to it.

Although Thiersch's bindings for the Bremer Press are prized, even more so are the bindings that she undertook on commission. We can trace few of these, but notable examples are the luxausgabe of *Das Graphische Werk Max Pechsteins* (1921), Johanne Auerbach's *Summa de Auditione Confessionis et de Sacramentis* (the second or third book printed in Augsburg probably in 1469 or 1470), Georg Martin Richter's unique copy of Thomas Mann's *Walsengenblut* (1921) and Franz Liszt's copy of the first edition of Baudelaire's *Les Paradis Artificiels* with a presentation from the author, among others.

[Tidcombe DP36; Tomkinson 58, 45].

£45,000



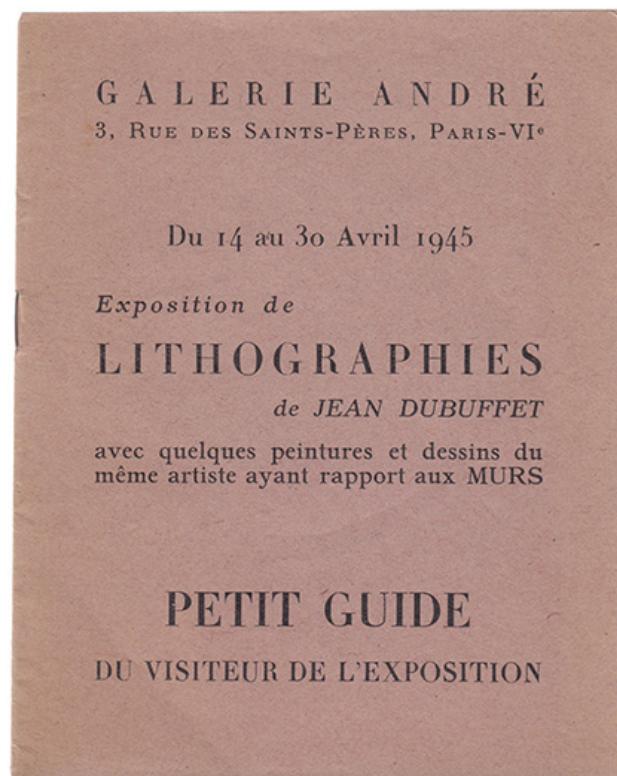
17. DUBUFFET, Jean. *Exposition de Lithographies de Jean Dubuffet. Paris. Galerie André. 1945.*

8vo. pp. 14. Text only printed on pink paper stock. Original publisher's stapled wrappers.

The very scarce, ephemeral *Petit Guide* for Dubuffet's second exhibition *Lithographies* held at the Galerie André, Paris in 1945.

The exhibition - which included *quelques peintures et dessins du même artiste ayant rapport aux MURS* - ran from 14 - 30 April, 1945.

Contains a 10 page text, *Notice* by Dubuffet (*J. D.*), and a 4 page *Programme* listing 67 works which included *Matière et Mémoire ou Les Lithographes à L'Ecole* (Series of 34 lithographs executed whilst Dubuffet was at the Atelier Mourlot Frères), and *Les Murs*. Other works included landscapes, portraits (*Mademoiselle Swing, Sophisticated Lady, Pianiste et cie*), and the *Vache* prints. £950



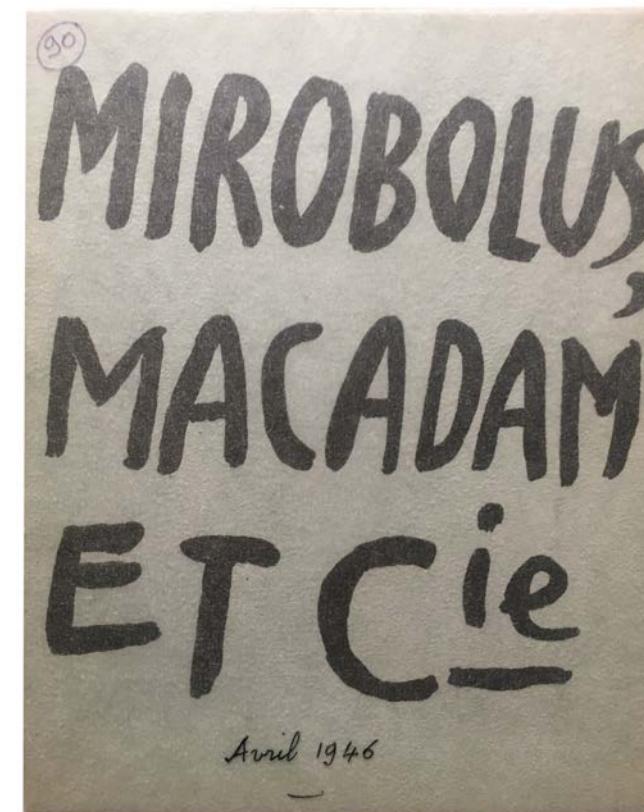
18. DUBUFFET. *Mirobolus, Macadam et Cie. Hautespates. Paris. Galerie René Drouin. (1946).*

Small 4to. Illustrated with two monochrome plates of works by Dubuffet. Original publisher's blue printed wrappers, titles to front cover in black.

The catalogue for Dubuffet's third exhibition.

Exhibition catalogue for Dubuffet's second show and one that was as controversial as the first. Included is an essay by Dubuffet *L'Auteur Répond à Quelques Objections* and a small piece by Ernst Jünger *Le Plaisir Stéréoscopique*.

£250



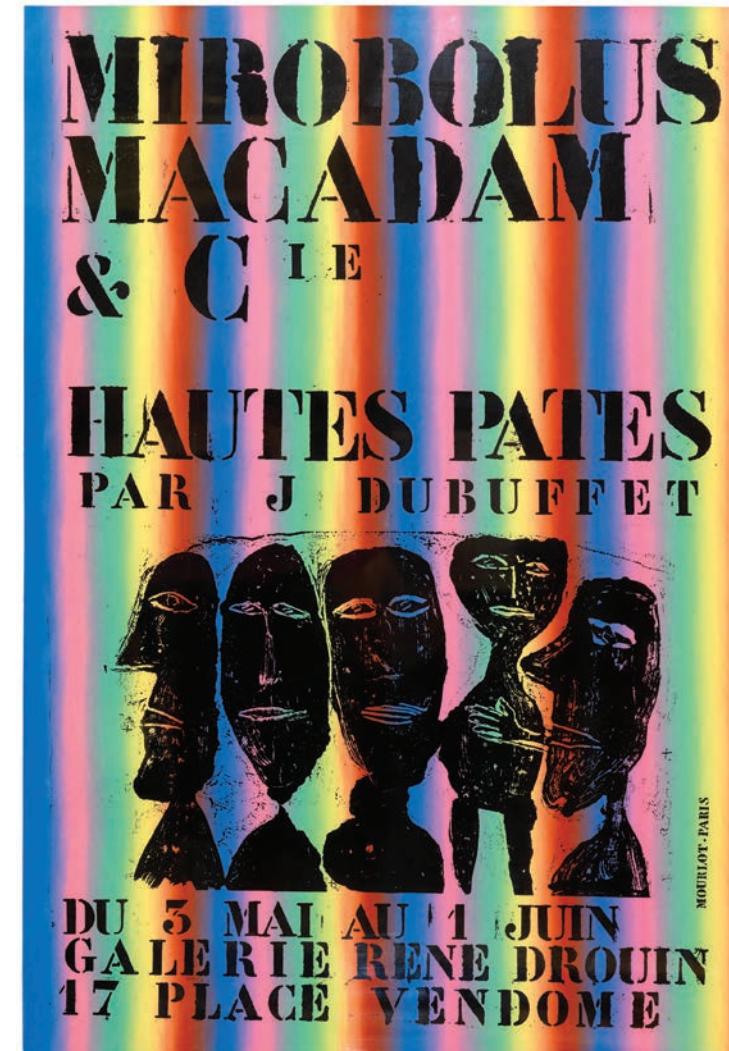
19. DUBUFFET, Jean. *Mirobolus, Macadam & Cie, Hautes Pâtes de Jean Dubuffet. Paris. Galerie René Drouin. 1946.*

(610 x 415 mm). Lithograph text and illustration ('Suite de Visages II') in black over multicolour screenprint paper recto only.

The spectacular polychromatic poster for the exhibition *Mirobolus, Macadam & Cie* held at the Galerie René Drouin, 3rd May - 1st June, 1946.

From the edition of 340 copies (*environ*) including 40 on larger white paper; copy on *papier d'affiche multicolore*.

[Webel 97, see Webel 88: 'Suite de Visages II']. £3,000



20. DUBUFFET, Jean. LeR DLa CaNpaNe paR DUBUFE J. Paris. L'art brut. 1948, Noël.

8vo. (189 x 137 mm). [9 unnumbered leaves]. Leaf with frontispiece and dedication 'a JaNLaNSeLM' recto and stencil text verso, 8 leaves with stencil text and illustration, final leaf with 'achevé d'imprimer' illustration verso; the 6 illustrations are linoleum cuts and woodcuts printed using camembert boxes and packing cases. Original publisher's yellow stapled paper wrappers with title printed in black, later black cloth chemise (signed 'qllé 96') with 'LeR DLa CaNpaNe' incised to front board simulating Dubuffet's own writing, label to spine with matching 'Dubufe J' in white, slipcase.

One of the scarcest of Dubuffet's early books printed entirely on newsprint.

From the edition limited to 165 unnumbered copies, with this one of 150 printed entirely on newspaper stock (*papier journal*).

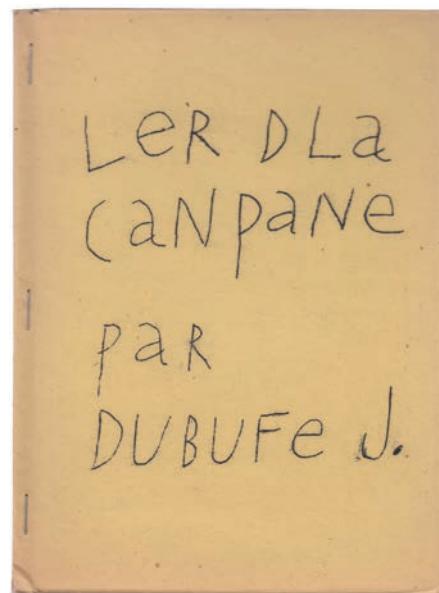
Dubuffet's text is full of nonsense and intentional misspellings - the title is Dubuffet's phonetic version of *l'air de la campagne* - that reflect the lively child-like illustrations. Executed on linoleum, on strips of wood from packing cases or on the circular bases of Camembert cheese containers, these illustrations reflect Dubuffet's position as an outsider.

En 1948, le petit institut de l'Art Brut ... inaugurait la publication de menus livres illustrés par leurs auteurs et imprimés de leurs propres mains avec des moyens de fortune ... Ces opuscules prenaient en tout le contrepied des rites bibliophiliques. Tout à l'opposé des solennités glaçantes que donnent aux éditions de luxe les épais et coûteux papiers, les typographies de grande maison, les amples marges et la profusion des gardes et pages blanches, ils étaient tirés for modestement à l'aide de dipositifs dérisoires dans un petit format et sur un papier à journal de la plus vulgaire sorte. Il nous semblait (il me semble encore) qu'ils étaient tels quels aussi attrayants

que les livres habituellement offerts aux bibliophiles. (Jean Dubuffet writing on 'LeR DLa CaNpaNe' in the 'Notice sur les gravures constituant cet album', the preface to 'Vignettes Lorgnettes').

[Webel 105 - 123].

£5,750



21. DUBUFFET, Jean. *La Métromanie, ou les dessous de la capitale*. Texte de Jean Paulhan. Paris. Presses lithographiques de Edmond et Jacques Desjobert. 1950.

Small 4to. (208 x 210 mm). [46 unnumbered leaves]. Lithograph text and illustration printed recto and verso throughout: 15 full-page illustrations, 44 leaves with text and illustration, 32 leaves with text only, final leaf with justification recto and achevé d'imprimer verso; text after Dubuffet's manuscript. Original olive linen-covered boards, gilt title to front cover.

Enid Bissett's hors commerce copy of *La Métromanie* with a presentation from Dubuffet.

From the edition limited to 150 copies, with this hors commerce copy unnumbered on papier d'emballage, as called for, and with a presentation in blue ink on the verso of the first leaf: *avec l'amical salut de / Jean Dubuffet / à Enid Bissett.*

Enid Bissett was, together with Ida and William Rosenthal, the developer of the Maidenform bra; Enid and her husband Joseph were close personal friends of Dubuffet and his wife Lili. Generous patrons of the arts, the Bissetts owned paintings and other works by a number of major European artists including Picasso, Modigliani and Giacometti, as well, of course, as Dubuffet.

Calligraphié et orné d'images par Jean Dubuffet en décembre 1949, texte et illustrations ont été tracés au roseau taillé avec de l'encre lithographique sur papier report et reportés ensuite sur pierres, imprimé chez Desjobert, Paris, décembre 1949, chez les auteurs, Paris 1950. (Webel, pg. 64).

[Webel 175 - 264].

£12,500



22. DUCHAMP, Marcel. Breton, André. *Au Lavoir Noir*. Avec une Fenêtre de Marcel Duchamp. Paris. Editions G.L.M. 1936.

4to. (252 x 194 mm). [12 unnumbered leaves including blanks + inserted leaf of different paper]. Titles, sheet of thick white card Marcel Duchamp's 'La Bagarre d'Austerlitz' and Breton's printed text 'Au Lavoir Noir', final leaf with *achevé d'imprimer* and justification. White polished calf-backed two tone paper boards (front cover in maroon, rear cover in blue) with white calf edges, steel grey endpapers, original publisher's orange paper wrappers with printed titles in black to front cover preserved.

Breton's *Au Lavoir Noir* with Duchamp's *La Bagarre d'Austerlitz*.

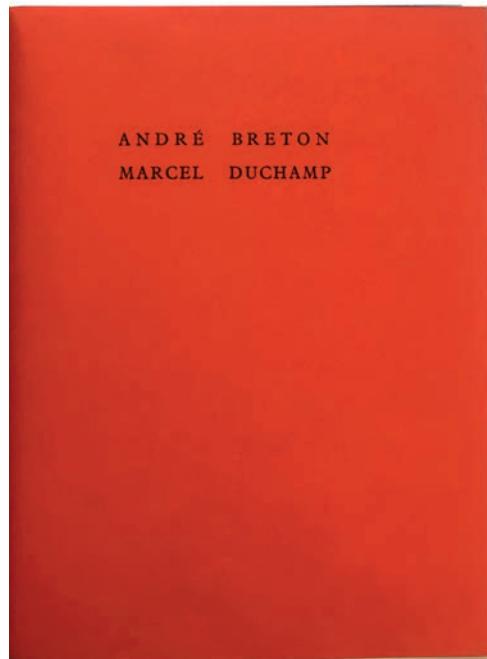
From the edition limited to 70 numbered copies signed by the publisher Guy Levis-Mano.

Au Lavoir Noir was the 6th work issued in the collection *Repères*.

The reproduction of *La Bagarre d'Austerlitz* (The Brawl at Austerlitz) was a die-cut window, printed on both sides in half-tone and colour, with cellophane panes. This same image was later included by Duchamp in the *Boite en Valise*.

[Schwarz 448].

£8,000



23. DUCHAMP, Marcel. Paz, Octavio. Marcel Duchamp ou le Château de la Pureté. Genève. Editions Claude Givaudan. 1967.

Large 8vo. (242 x 200 mm). pp. 101, (5). Text by Octavio Paz illustrated throughout with monochrome reproduction photographs of Duchamp's works and his writings together with the 16 white on white screenprints 'Ombres de la Roue de Bicyclette et du Porte-Bouteilles', leaf with credits, final leaf with *achevé d'imprimer* and justification, also included is the additional suite of white screenprints on celluloid; text and plates mounted on tabs throughout. Full polished white pigskin by Georges Leroux with his signature argent and dated 1972, front and rear boards with inlaid sections of white calf, onlaid plastic letters around a circle composed of white plastic paperclips forming the title and artist credit to front board, the rear with matching letters above a rectangle also composed of white paperclips with the author's name, white calf doublures and endpapers, original publisher's white glossy wrappers and backstrips with titles in black and suite preserved, white calf-backed wool-lined chemise with argent title to spine and matching calf-edged slipcase.

The édition de tête with a suite, signed by Duchamp and Pax, and bound by Leroux.

From the edition limited to 606 numbered copies, with this from the édition de tête one of the first 100 copies with a suite of 16 *Ombres transparentes*, signed by Duchamp and Paz on the justification.

The *Ombres Transparentes* screenprints in the suite are printed in white on celluloid - they are printed in white on white paper in the book - and were executed with the aid of two of Duchamp's ready-mades, a bicycle wheel and a wine rack: *Ombres de la Roue de Bicyclette et du Porte-Bouteilles*.

[Schwarz 641].

£8,500



24. ERAGNY PRESS. (Bourdillon, Francis William, Ed.). Aucassin & Nicolette. *The Brook, Hammersmith, London. The Eragny Press. 1903.*

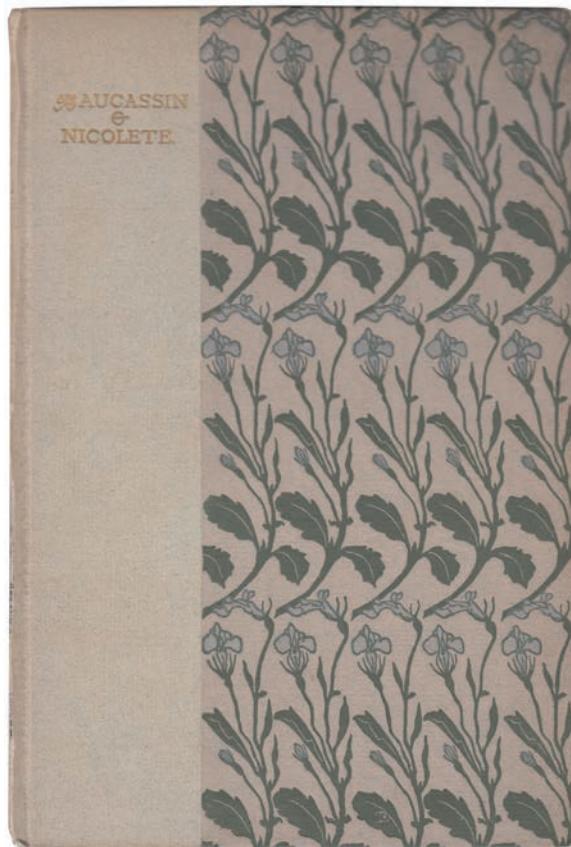
8vo. (221 x 150 mm). [34 leaves; pp. (i), 55, (ii)]. Leaf with title verso, leaf with large colour wood-engraved vignette by Lucien Pissarro with decorative border and caption in red as frontispiece, opening leaf with decoration in red and large decorative woodcut 9-line initial, printed text in black in French with ornaments and musical notation in black on staves throughout, final leaf with colophon recto and justification with Eragny vignette verso. Original publisher's grey / blue paper-backed patterned paper-covered boards, title gilt to front cover at upper left and floral ornaments to spine.

French novelist Georges Lecomte's presentation copy of the beautiful Eragny Press edition of the medieval French chantefable *Aucassin & Nicolette*.

From the edition limited to 230 copies (only 200 for sale), this copy with a presentation in sepia ink to front free endpaper: *à mon ami Georges Lecomte* [effaced but legible] / *Lucien Pissarro*.

This is the last book printed in the Vale Type by Esther and Lucien Pissarro at the Eragny Press, The Brook, Hammersmith, and completed May, 1903. (From the colophon).

Georges Lecomte (1867 - 1958) was a novelist, dramatist and member of the Académie Française (he became permanent secretary in 1946). Born in Mâcon, he also wrote criticism including his 1892 essay on Impressionism and the collection of Paul Durand-Ruel. £1,250



25. ERAGNY PRESS. Steele, Robert, Ed. Some Old French and English Ballads. *The Brook, Hammersmith, London. The Eragny Press. 1905.*

8vo. (212 x 140 mm). [36 leaves; pp. (ii), 60, (ii)]. Printed title in red and black with notice verso, two leaves with preface and contents, opening leaf of text with large circular wood-engraved colour vignette by Lucien Pissarro and decorative five-line initial in red, decorative initials in red, printed text in red and black in French and English and musical notation in black on red staves throughout, final leaf with colophon recto and justification with Eragny vignette verso. Original publisher's grey / green paper-backed patterned paper-covered boards, title gilt to front cover at upper left.

French novelist Georges Lecomte's presentation copy of this beautiful Eragny Press edition.

From the edition limited to 210 copies, with this one of 200 on paper and with a presentation in black ink to the front free endpaper: *à Georges Lecomte* [effaced but legible] / *Lucien Pissarro*.

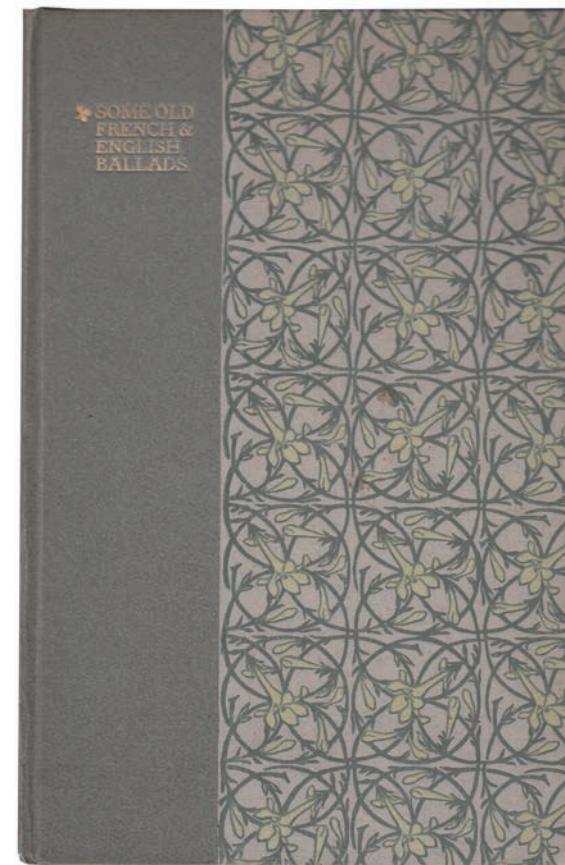
The little selection of some score of French and English Ballads now printed is perhaps the more representative of the popular poetry of the two countries ... The music of these songs has been taken, as a rule, from the oldest forms available ... No word of praise of poems which have been loved and sung by artists and poets since the knew them shall be added. They are priceless monuments to the two peoples from which they sprang. (Robert Steele).

The music type has been designed specially for this work from XVIth models. (From the colophon).

Georges Lecomte (1867 - 1958) was a novelist, dramatist and member of the Académie Française (he became permanent secretary in 1946). Born in Mâcon, he also wrote criticism including his 1892 essay on Impressionism and the collection of Paul Durand-Ruel.

[Ransom 21; Tomkinson 22].

£1,250



26. 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.

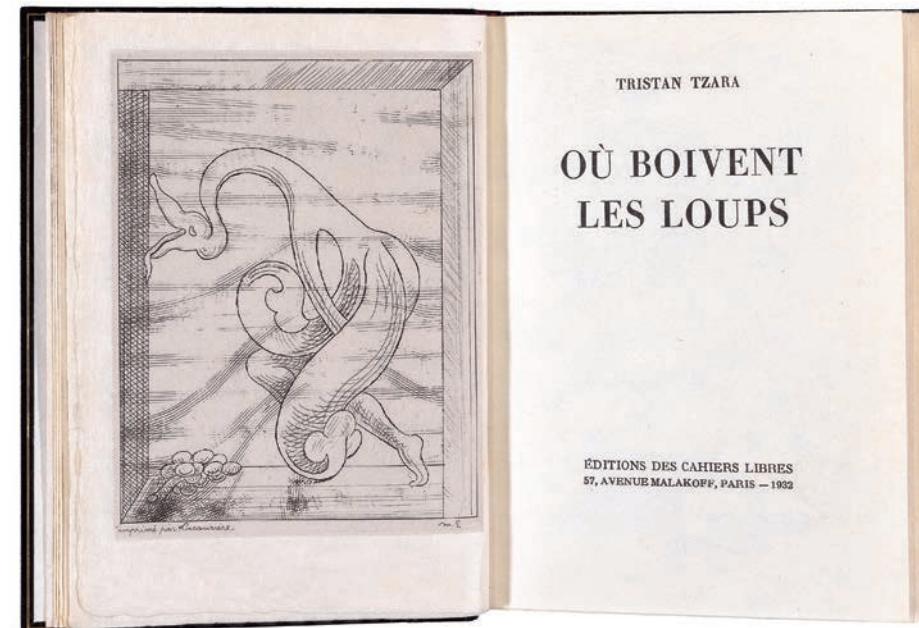
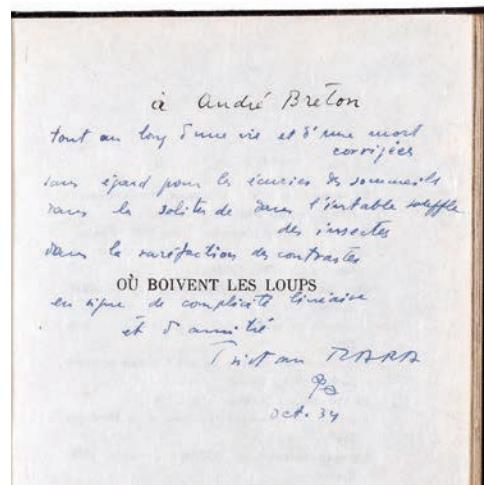
Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes / 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.

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



27. 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.

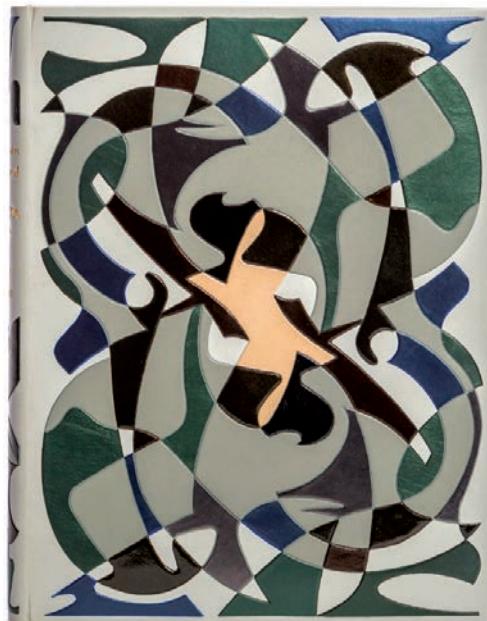
An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.

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



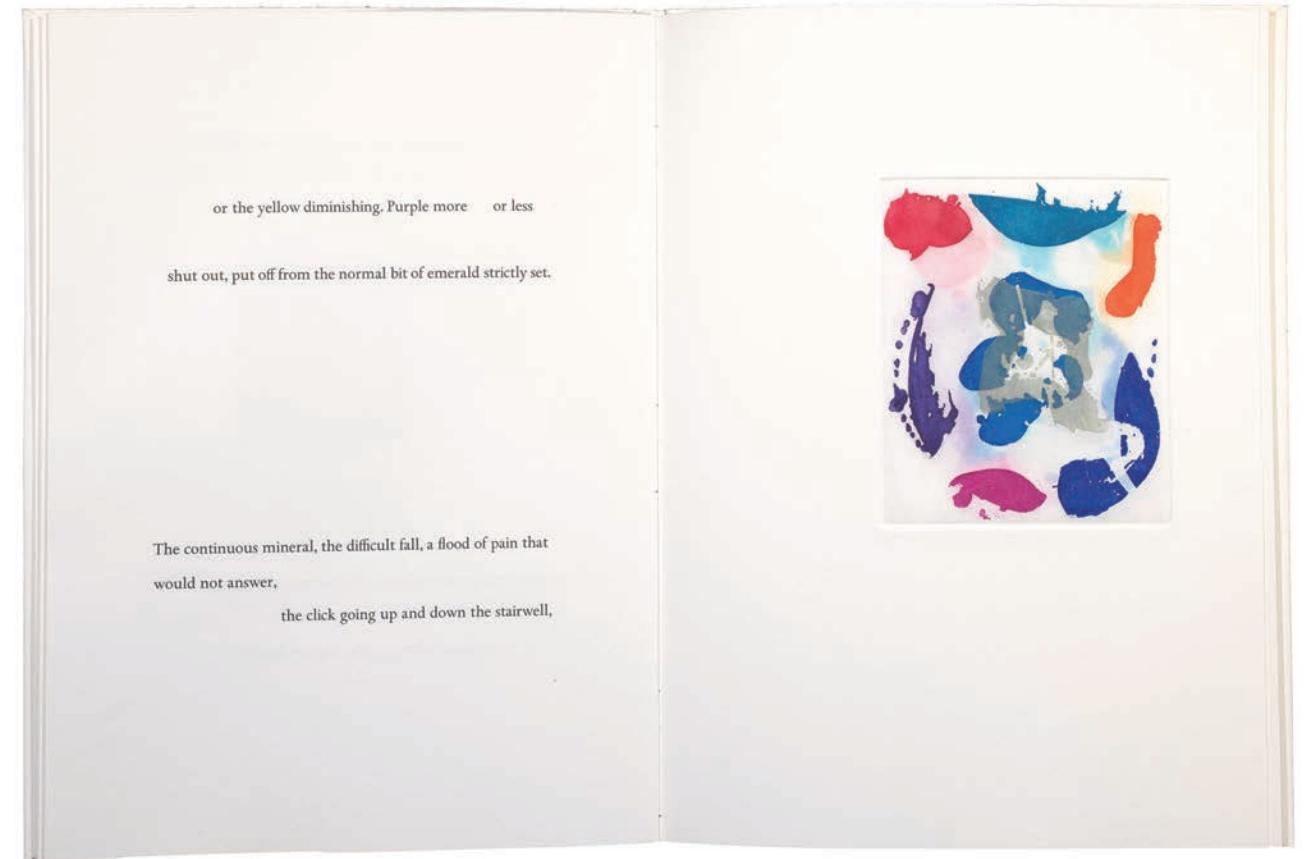
28. FRANCIS, Sam. Fraser, Kathleen. Boundayr. *Santa Monica. The Lapis Press. 1988.*

Folio. (398 x 288 mm). [18 unnumbered leaves]. Illustrated with six original colour aquatints by Sam Francis. Original publisher's wrappers with title in blind to front cover, original publisher's blue cloth box.

A beautiful Sam Francis illustrated book published by his own Lapis Press.

From the edition limited to 35 copies signed in pencil by the artist and author.

This book was designed and printed at the Lapis Press in Santa Monica, California by Les Ferriss, Jaime Robles and Jack W. Stauffacher. The text was handset in Spectrum, a type designed by Jan Van Krimpen. The aquatints were printed by Jacob Samuel at the Litho Shop Inc. Bound by Klaus-Ullrich S. Rötzscher.(From the justification). £8,500



29. GILBERT & GEORGE. *Side by Side*. London, (Cologne & New York). Art for All, (Konig Bros.). 1971 (1972).

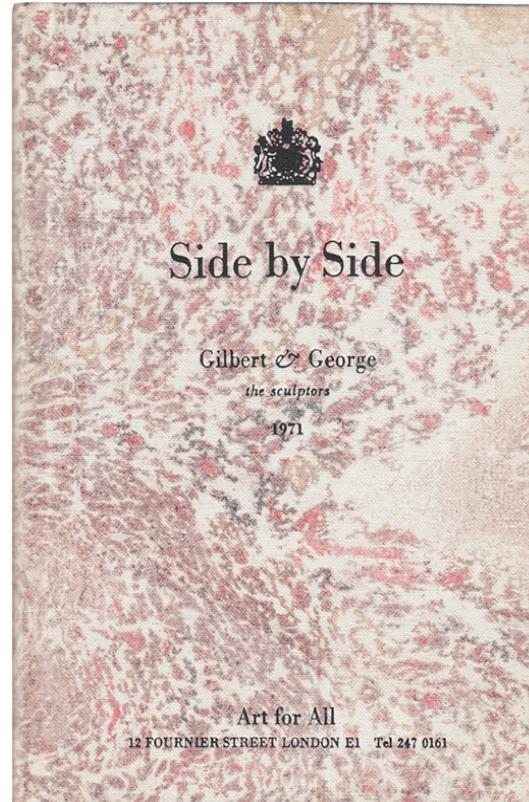
8vo. pp. 170. Illustrated with eighty-five monochrome plates of which sixty-five are photographic reproductions. Each copy has a unique cover of grey and pink hand-marbled cloth, with black blocked titles.

A fine copy. Gilbert & George's sculpture novel *Side by Side*.

From the edition limited to 600 copies, signed by the artists.

These chapters together represent a contemporary sculpture novel. (From the text).

[Celant pg. 95; Gilbert & George 1968 to 1980, pg. 106].
£1,500

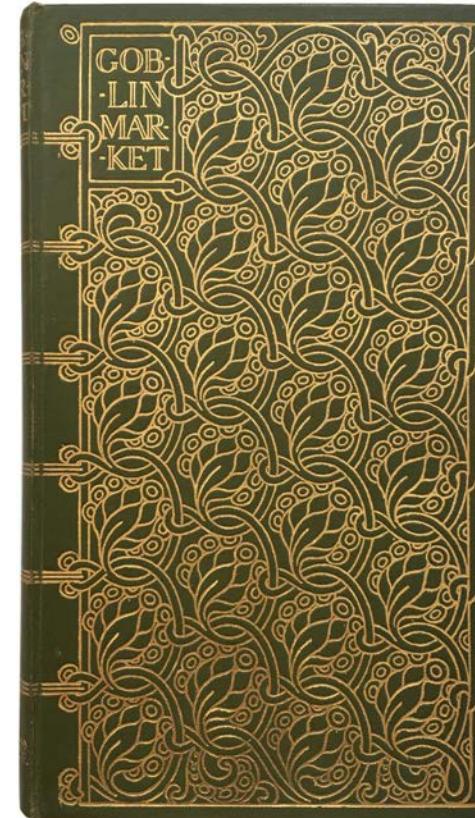


30. HOUSMAN, Laurence. Rossetti, Christina. *Goblin Market*. Illustrated by Laurence Housman. London. Macmillan & Co.. 1893.

Tall 12mo. (186 x 108 mm). [36 leaves; pp. 63]. Half-title with vignette, pictorial title and 12 full-page plates by Housman together with many vignettes for Rossetti's text, final leaf with printer's device verso. Original publisher's green cloth designed by Housman, front and rear boards with elaborate floriate tooling in gilt to surround the title in the upper corner, gilt title to spine, a.e.g.

A beautiful copy of this fragile edition of Rossetti's *Goblin Market* illustrated by Laurence Housman.

£450



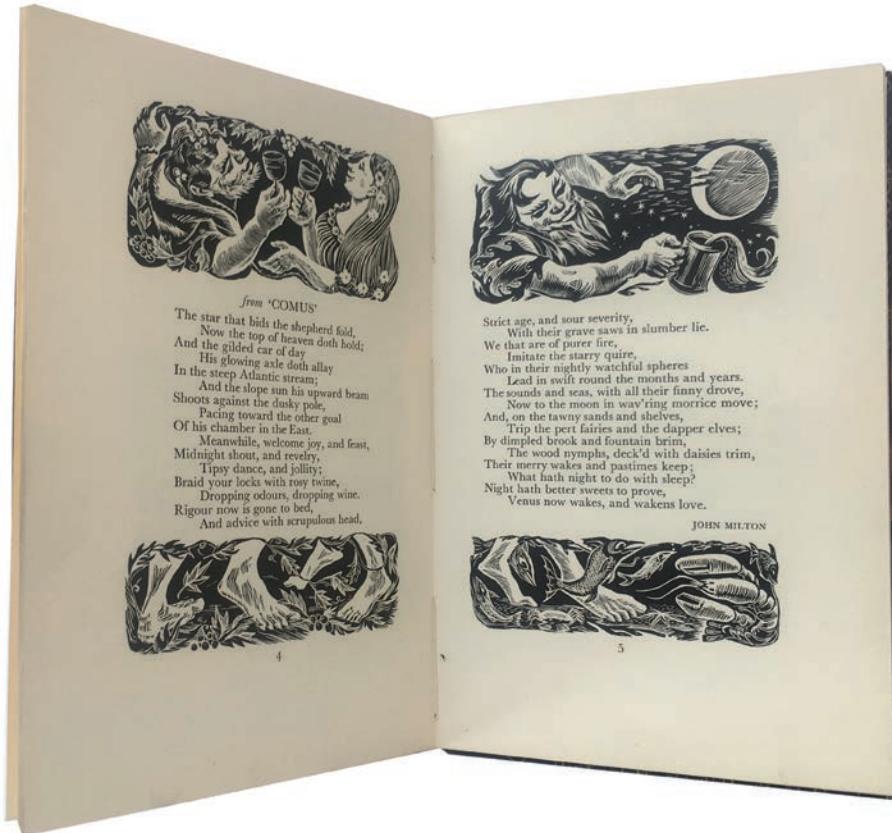
31. GODFREY, Roy W. Various Poets. Upon An Image. Aspects of English Landscape in Prose and Poetry. Hornsey. Hornsey School of Art Press. 1951.

4to. (235 x 155 mm). [18 leaves (including blanks); pp. 8]. Half-title, title with wood-engraved vignette and colophon verso, leaf with dedication, leaf with contents and six poems illustrated with 7 wood-engravings by Roy W. Godfrey. Original publisher's green cloth, green / grey endpapers.

A selection of poems illustrated with wood-engravings and bound by Roy W. Godfrey.

The poems within comprise *Extract from Impatience* (William Sansom), *Upon an Image from Dante* (Sacheverell Sitwell), *Colliery Country* (Walter Allen), *Tyne Dock* (Francis Scarfe), *The Wayside Station* (Edwin Muir) and *Silver* (Walter de la Mare). Each is illustrated with a wood-engraving in black, *Colliery Country* features two.

Although the book features no justification, it was designed, printed and bound by Godfrey at the Hornsey College of Art and was likely issued in very limited numbers. We can trace no other copies. £125



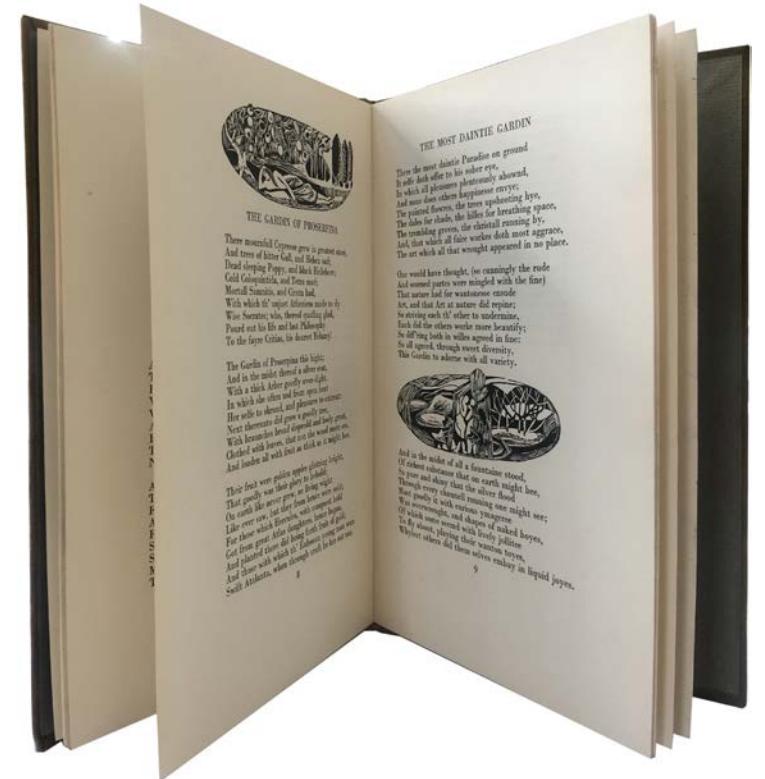
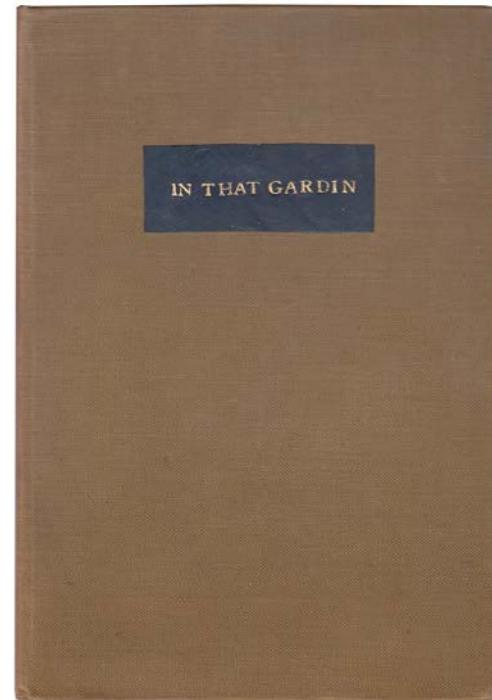
32. (HART, Jean). Spenser, Edmund. In That Gardin. (Verses from the Fairie Queene). Hornsey. School of Art Press. 1951.

4to. (235 x 155 mm). [16 leaves including blanks; pp. (i), (i), 10]. Half-title, printed title in black and grey with wood-engraved vignette, colophon verso, leaf with dedication and five leaves with Spenser's verse illustrated with 8 wood-engravings by Jean Hart; some staining from printing (?) to the spread of pp. 2 / 3. Original publisher's brown cloth, blue leather label with gilt title to front board, brown endpapers.

Selections from Spenser's Faerie Queen illustrated and bound by Jean Hart.

The selections include: *The Gardin of Adonis*, *The Garden of Proserpina* and *The Most Daintie Gardin*.

Although the book features no justification, it seems most likely that *In That Gardin* was designed, printed and bound by Hart herself at the Hornsey College of Art and was likely issued in very limited numbers. £150



33. HOWARD, Rosemary J. *Between The Lines*. Hornsey. Hornsey College of Art Press. 1957.

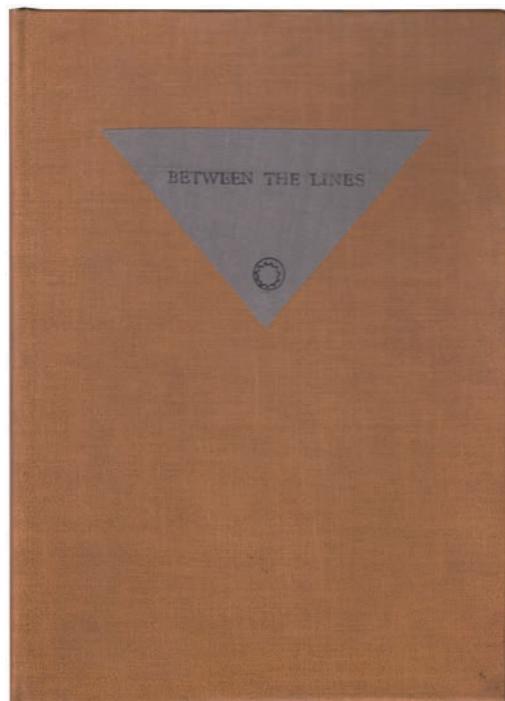
4to. (245 x 180 mm). [5 bifolia; pp. 10]. Half-title, title and Howard's text illustrated with 5 original colour linocuts (1 full page, the remainder head- and tail-pieces and vignettes) also by Howard. Original publisher's orange cloth boards, grey triangular cloth label affixed to centre of front board with title and small vignette stamped in black, rear board with matching grey triangular form, grey / blue endpapers.

A charming book issued under the imprint of the progressive Hornsey College of Art and likely designed, printed and bound by the author.

Between the Lines describes a train journey through Lincolnshire towards Nottingham and the author's reflections as she moves through the landscape. The accompanying linocuts illustrate figures on a platform, figures within the carriages and the passing landscape.

Just casual chatter with no frantic last instructions to camouflage emotions because we have often talked about the embarrassment of goodbyes on railway stations. (From Howard's text).

Although the book features no justification or colophon it seems most likely that *Between the Lines* was designed, printed and bound by Howard herself at the Hornsey College of Art and was likely issued in very limited numbers. We can trace no other copies. £150



34. WATSON, Anne. *Nocturne. An Anthology*. Hornsey. Hornsey School of Art Press. 1951.

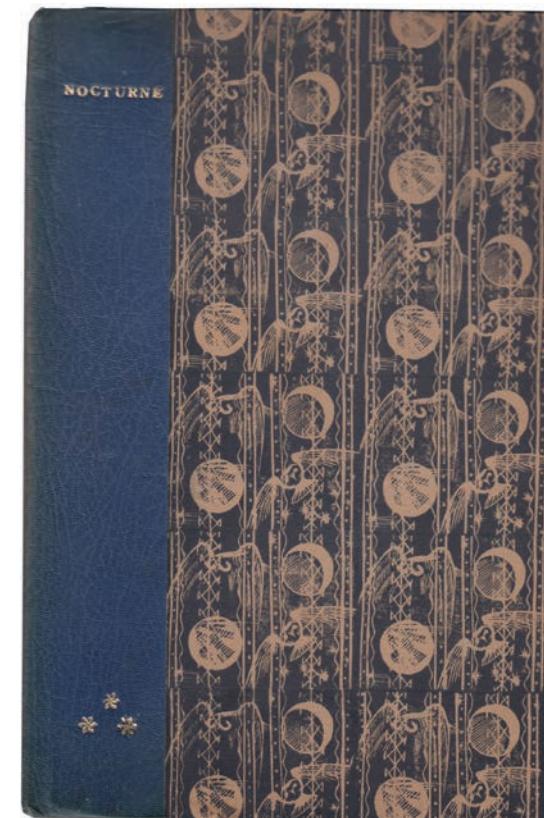
4to. (235 x 155 mm). [16 leaves (including blanks); pp. 10]. Half-title, printed title in blue and black with wood-engraved vignette, justification verso, leaf with contents and Watson's verse selection illustrated with 10 wood-engraved head- and tail-pieces and vignettes by Anne Watson. Original publisher's blue morocco-backed patterned-paper boards, title and three-starred vignette stamped in gilt to front cover at spine, blue endpapers.

A selection of poems illustrated with wood-engravings and bound by Anne Watson: an accomplished artist / private press book.

From the edition limited to 12 copies on Basingwerk parchment numbered in pencil by Watson.

Poets chosen include Percy Bysshe Shelley (*To Night*), Walter de la Mare (*The Listeners*), John Milton (from *Comus*), William Shakespeare (from *The Merchant of Venice*), Edmund Spenser (from *Epithalamium*), Christopher Fry (from *The Lady's not for Burning*) and John Keats (*Ode to a Nightingale*).

We can trace no other copies of this book. £175



35. GILLRAY, James. Habits of the New French Legislators, and other Public Functionaries. No. 1 - No. 12. London. H. Humphrey. 1798.

Small folio. (278 x 222 mm). [12 leaves]. 12 etched plates by James Gillray, each with wash borders and additional colouring by hand, signed beneath 'J[ame]s. G[illra]y. d[elineavit]; & f[eci]t.' at lower left and with the publisher's address 'Pub[lisher]d. April 18th (- May 21st) 1798. by H[annah]. Humphrey 27 St. James's Street' at lower right and with title caption at foot, the first plate with title as above and numbered '1', the remainder with 'French Habits' and numbered 2 - 12; plates mounted on tabs throughout, sheet size: c.268 x 202x mm. Later marbled paper-covered boards, black morocco label with gilt title to spine.

A very fine complete set of James Gillray's hand-coloured satirical etchings of the Whig opposition depicted in the costumes designed by Jacques-Louis David for the legislators of the French republic.

Published by Hannah Humphrey from her shop in St. James's between 18th April and 21st May, 1798, Gillray's caricatures depict, despite the title indicating they are French, English legislators. More particularly they satirise the Whig opposition of the day, viewed through the prism of the revolution in France. The first plate for example, *Le Ministre d'Etat, en Grand Costume*, shows Charles James Fox outfitted as a revolutionary but standing on a rug embroidered with the Royal arms and motto *Dieu et Mon Droit*.

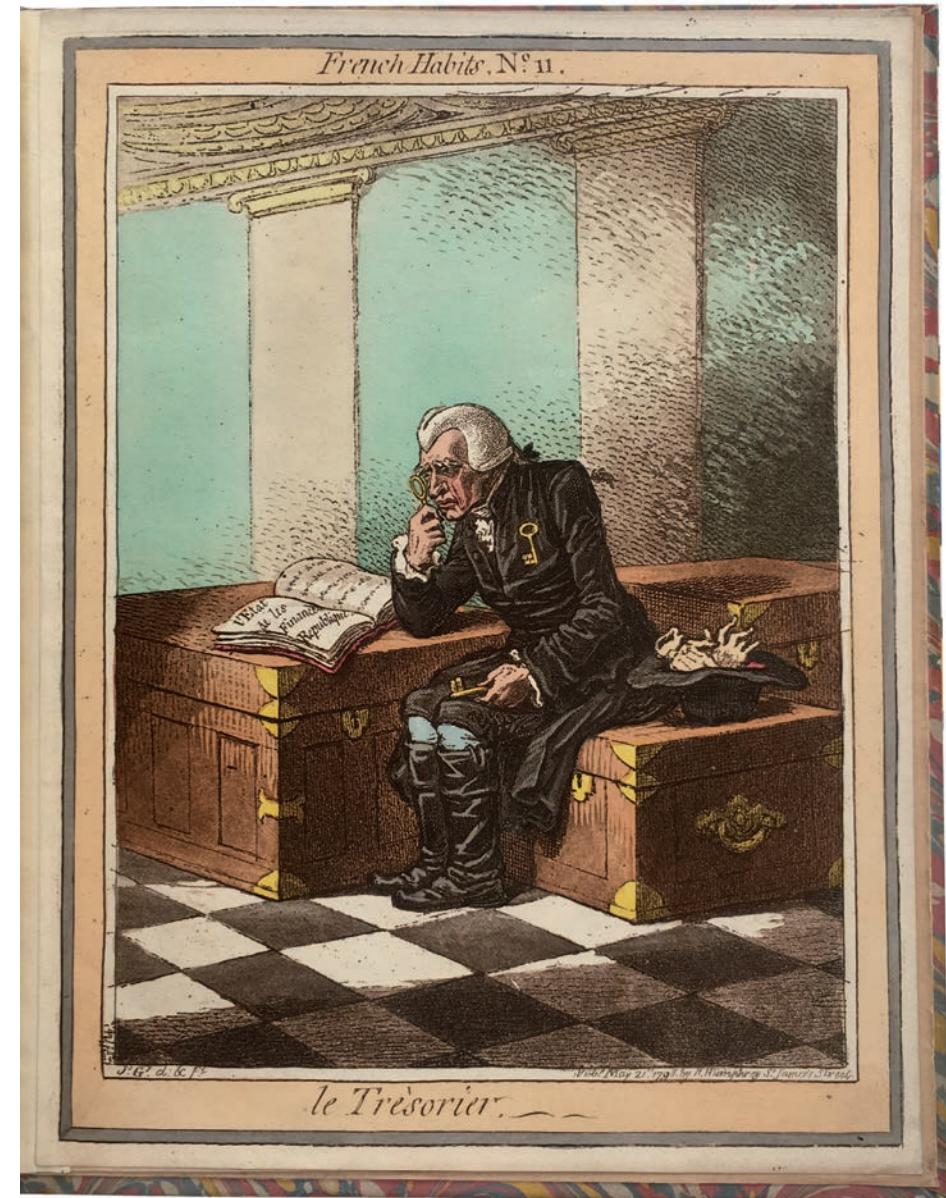
Fox was, at that moment, in the political wilderness and he and his allies found themselves in a precarious position in the face of a popular war and its Tory advocates led by Pitt. Gillray, always conservative, was merciless in his ridicule of France, the French, the revolution and those he took to support them. Later the same year, Lord Bateman wrote to Gillray: *The Opposition are as low as we can wish them. You have been of infinite service in lowering them, and making them ridiculous.*

The legislators with their titles and attributions (as per the BM) are the following:

1. *Le Ministre d'Etat, en Grand Costume* - Charles James Fox.
2. *Les Membres du Conseil des Anciens* - Lords Lansdowne, Norfolk and Grafton (left to right).
3. *Les Membres du Conseil des Cinq Cents* - Lords Stanhope, Derby and Lauderdale, M. A. Taylor and Lord Grey (right to left).
4. *Membre du Directoire Exécutif* - Earl of Bedford.
5. *President d'Administration Municipale* - John Horne Tooke.
6. *Le Boureau* - Tierney.
7. *L'Avocat de la Republique* - Lord Erskine.
8. *Membre de la Haute Cour de Justice* - Sir George Shuckburgh.
9. *Juge du Tribunal Correctionnel* - Courtney.
10. *Juge de Paix* - Nicholls, M.P. for Tregony.
11. *Le Tresorier* - Sir William Pulteney.
12. *Messenger d'Etat* - Sir F. Burdett.

[BM Satires 9196 - 9201 / 9208 - 9213].

£9,500



36. GRANDVILLE, J. J. 'Affiche de Librairie' for 'Les Fleurs Animées par J. J. Grandville, Monologue et Epilogue ... On Souscrit Ici'. Paris. Gabriel de Gonet. (1847).

Poster. (448 x 277 mm). Single sheet of unwatermarked cream wove paper with printed text and hand-coloured illustration recto only, traces of folds, printer's credit at lower right.

The original publicity poster with a hand-coloured vignette for Grandville's *Les Fleurs Animées*.

A very good example of this very scarce poster announcing the forthcoming publication of Grandville's remarkable anthropomorphic series *Les Fleurs Animées*. As with many of Grandville's illustrated books, *Les Fleurs Animées* was published as a serial with each *livraison* available for 50 centimes *coloriée*.

The vignette for the poster (within a frame 130 x 110 mm) corresponds to Grandville's *Tulipe*, the hand-coloured illustration for *La Sultane Tulipia* in volume I of the book; for the poster, the earlier version, the vignette, also coloured by hand, is smaller and reversed to the book version, but with subtle differences to the later version. The poster illustration is credited in the image to Grandville and to *PORRET. BLANADET* (who did also the pictorial title for volume 1) while the book version is credited to Grandville and to Charles Geoffroy.

The poster, printed in Paris by Imprimerie Lacour et Cie. in rue St-Hyacinthe-St-Michel, who also printed the livraisons, provides all detail: *UN BEAU VOLUME / grand in-8° / PUBLIÉ PAR / LIVRAISONS COLORIÉES / à 30 centimes. / L'OUVRAGE COMPLET / formera 60 à 70 livraisons / IL PARAÎT / UNE OU DEUX LIVRAISONS PAR SEMAINE.*

The poster itself is announced in the Bibliographie de la France ou Journal Général de l'Imprimerie et de la Librairie &c. for 1846 as: *Les Fleurs animées, par J. J. Grandville, affiche: dessin destiné à être affiché dans l'intérieur des établissements de librairie pour annoncer la publication d'un ouvrage ayant le même titre.*

Antoine-Auguste Renouard's collection of *affiches de librairie* featured a poster for *Les Fleurs Animées* but we have been unable to ascertain whether it was this poster. Another poster for *Les Fleurs Animées* was certainly issued, likely at a later date as it announces *100 livraisons* each priced 25 centimes. £4,800



37. (HANDEL, George Frederick). (Haym, Nicola Francesco and Agostino Piovene). *Tamerlane, An Opera / Tamerlano: Drama. London. Printed and Sold at the King's Theatre in the Hay-Market. 1724.*

8vo. (200 x 124 mm). [56 leaves; pp. (i), (i), (viii), 99]. Collation: a2, b4, B8 - G8, H2. Half-title in English, printed title in Italian with imprint in English and woodcut vignette, two leaves with Nicola Haym's dedication in Italian to the Duke of Rutland, leaf with 'Al Lettore' recto and 'To the Reader' verso concluding on following leaf, 'Attori' and 'Dramatis Personae' (and 'Women') and Act I to Act III of the libretto of 'Tamerlane' / 'Tamerlano', parallel text in English and Italian, elaborate decorative woodcut head- and tail-pieces throughout, large decorative woodcut four-line initial to dedication and smaller decorative initials to opening of Act I. Full contemporary red morocco, boards ruled in gilt with dotted roll tool borders and elaborate decorative corners à la dentelle to surround central stamp with the arms of George II as Prince of Wales with the initials 'G P', banded spine with elaborate decorative tooling in six compartments, board edges and turn-ins with gilt decorative tooling, marbled endpapers, a.e.g.

[PROVENANCE: Boards with the stamp of the Royal arms of George II as Prince of Wales (see below); circular stamp to verso of the title of the Library of the Royal House of Hanover (Bibliotheca Fideicommiss Ernest Aug(ustus).) with manuscript call number *Ed 870* to rear free endpaper recto].

The Prince of Wales' (the future George II) copy of the scarce libretto of Handel's important opera *Tamerlane* bound in contemporary red morocco with his arms.

Written in the space of 20 days in July of Handel's annus mirabilis of 1724 (he wrote too *Giulio Cesare* and *Rodelinda*), *Tamerlane* was first performed at the King's Theatre (as per the imprint) in the Hay-Market on October 31st. by Handel's Royal Academy of Music. The librettist Nicola Francesco Haym adapted his text from Agostino Piovene's *Tamerlano* and from Nicolas Pradon's *Tamerlan, Ou la Mort de Bajazet*. The eponymous rôle of Tamerlano was played

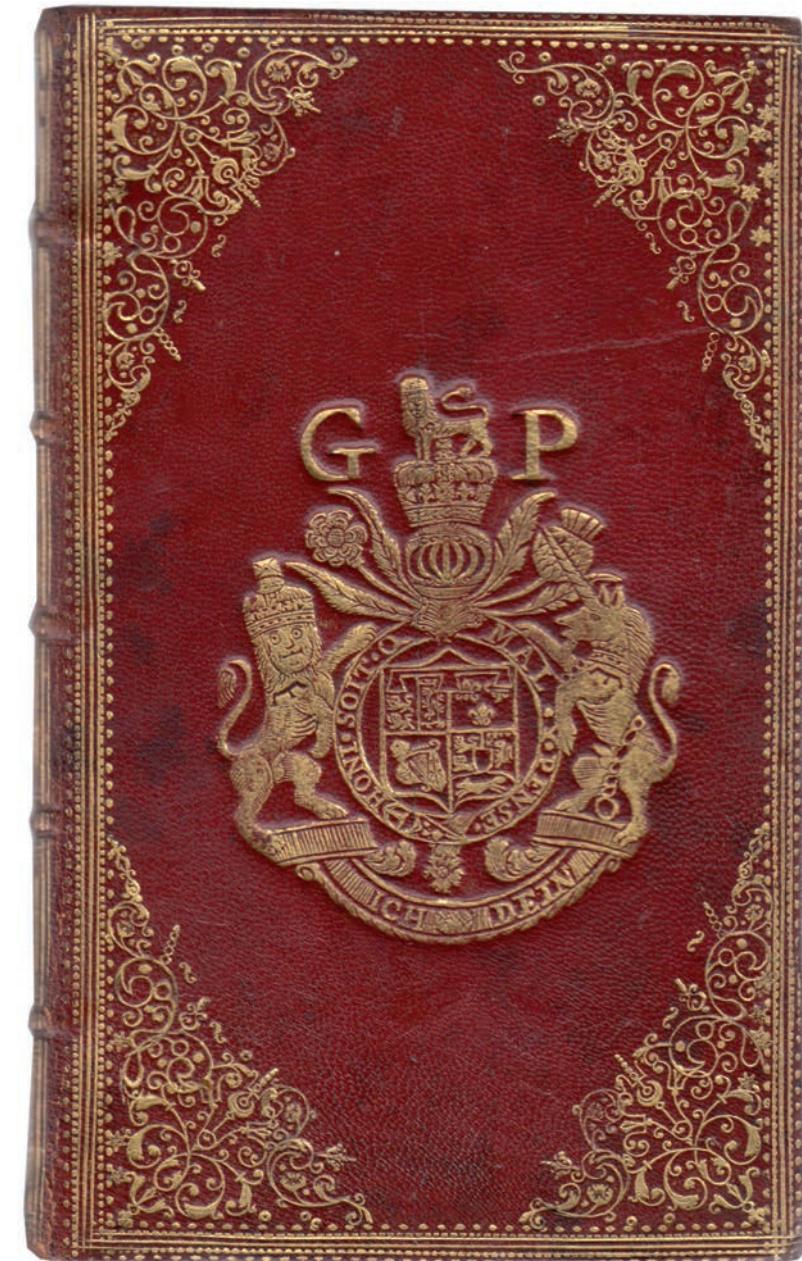
by the castrato Andrea Pacini and Andronico by another castrato, Handel's long-time collaborator, the celebrated Senesino (Francesco Bernardi). The opera is also noted for its turquerie and the importance of the rôle of Bajazet in the development of the operatic tenor.

As per the copy of Gilbert Burnett's *History of His Own Time* in the Royal Collection, this copy of Handel's *Tamerlane* appears to have been bound for George II as Prince of Wales: *This copy ... appears to have been bound for George II when Prince of Wales (1714-27), as may be seen by the label of difference on the coat of arms, by the initials GP ('Georgius Princeps'; Prince George) and the Prince of Wales's motto 'Ich Dien' (I serve), incorrectly spelt.* As the Royal collection entry also notes: *Although George II presented the old Royal Library to the newly founded British Museum in 1757, a small number of books appear to have been kept back from this gift. In 1760 these passed into the possession of George II's grandson and successor, George III; they remain in their original bindings.*

It is likely that this copy was inherited and then given by George III to his elder sister Princess Augusta, (1737 - 1813) and was then transmitted by descent in the library of the house of the Royal Dukes of Brunswick-Wolfenbüttel before it was inherited by Ernst August, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale on the decease of William, Duke of Brunswick in 1884.

Copies of the libretto of *Tamerlane* are scarce and we can locate no copies at auction. OCLC lists four copies (at Harvard, Princeton, the Newberry and Michigan) while COPAC locates only those copies at the Bodleian, the Foundling Museum and the National Library of Scotland. ESTC - which lists Haym as editor and credits the work to Piovene - adds copies at the British Library and King's College, Cambridge; ESTC also gives the half-title as *Tamerlaine* [sic].

[ESTC T109301; Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden (1911) Ed 870]. £8,500



38. HAYTER, Stanley William. Hugnet, Georges. Ombres Portées. Ornées de Cinq Gravures au Burin de Stanley William Hayter. Paris. Editions de la Montagne. 1932.

8vo. (250 x 170 mm) [32 leaves plus 21 inserted leaves (suite, drawings and proofs)]. Half-title with 'Du Même Auteur' verso, printed title in red and black and Hugnet's verse illustrated with 5 original monochrome etchings by Hayter; leaf with 'Table' recto, leaf with justification recto and *achevé d'imprimer* verso; the suite of etchings is present in three states (as published, in bistre and the *planches refusées*), each with the original drawing on tracing paper and the proofs signed and numbered (two of the prints have two proofs), inserted loose; with an additional drawing not used in the publication. Black morocco-backed patterned wooden boards by Mercher, titles gilt to spine, original publisher's printed wrappers and back-strip preserved.

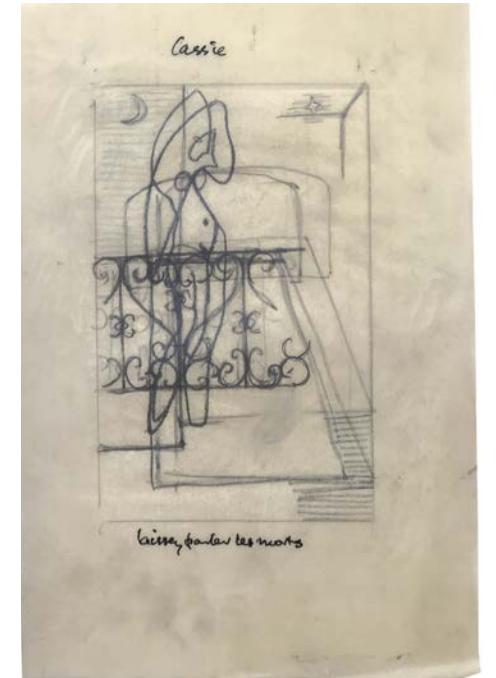
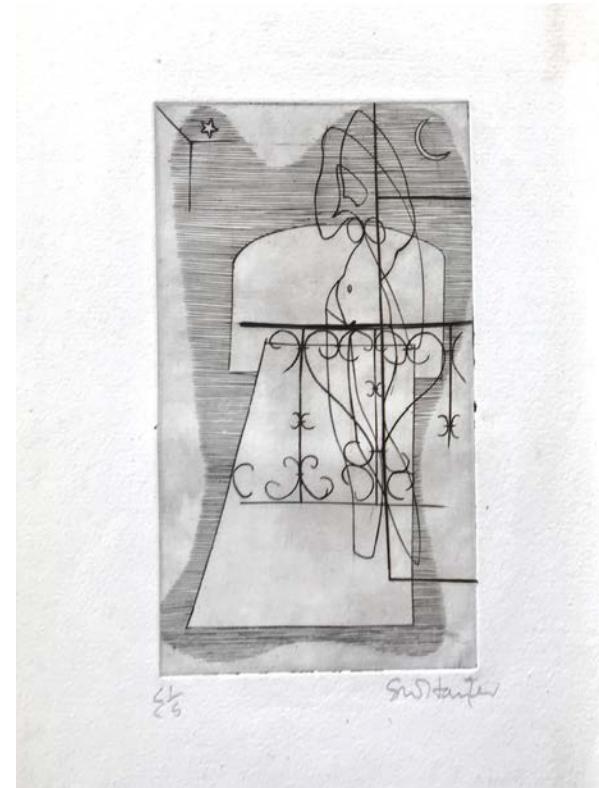
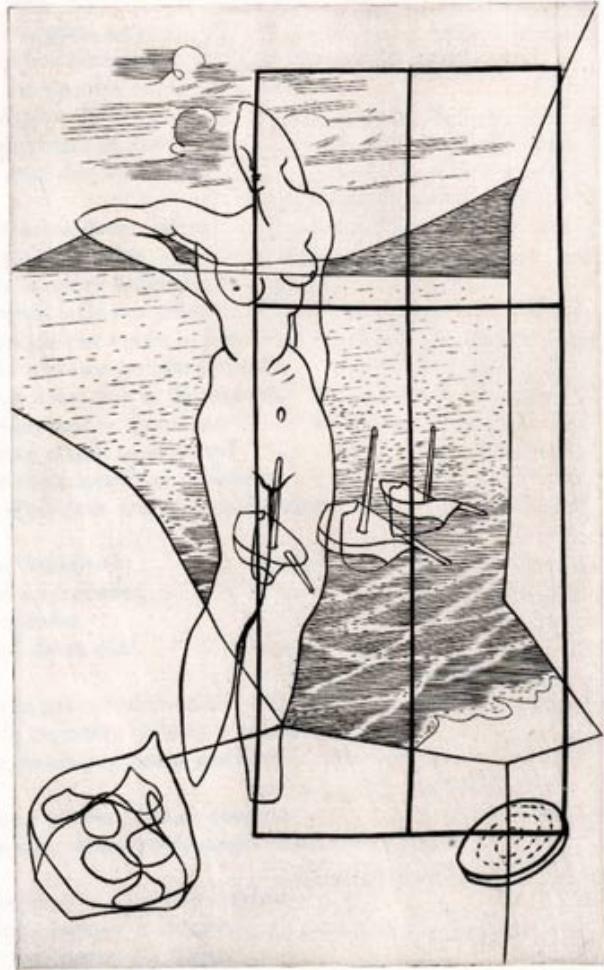
Hugnet's own copy of *Ombres portées* with Stanley William Hayter's etchings in three states and with additional signed proofs and drawings.

From the edition limited to 79 numbered copies signed in black ink by the artist and author, with this one of 2 copies printed on Japon exclusively for the author and illustrator, this Hugnet's own copy marked *exemplaire 'de l'auteur'* (in Hugnet's own hand); 20 hors commerce copies were also issued.

Hugnet's six poems in *Ombres Portées*, all composed during the 1920s, are the following: *Marquis de Sade* (1925 - 1926), *Commode* (1928), *Le Prisonnier des Iles* (1928), *Cassie* (1928) and *L'Archipel* (1928).

One of the most accomplished and adventurous graphic technician at work today, Hayter has often experimented with mixed techniques to achieve effects of form and texture. (The Artist and the Book).

[see The Artist and the Book 1860 - 1960, pg. 92 which gives the title as 'Ombres Parties']. £8,500



39. HAYTER, Stanley William. Reavey, George. Nostradam. A Sequence of Poems. Paris. Europa Press. 1935.

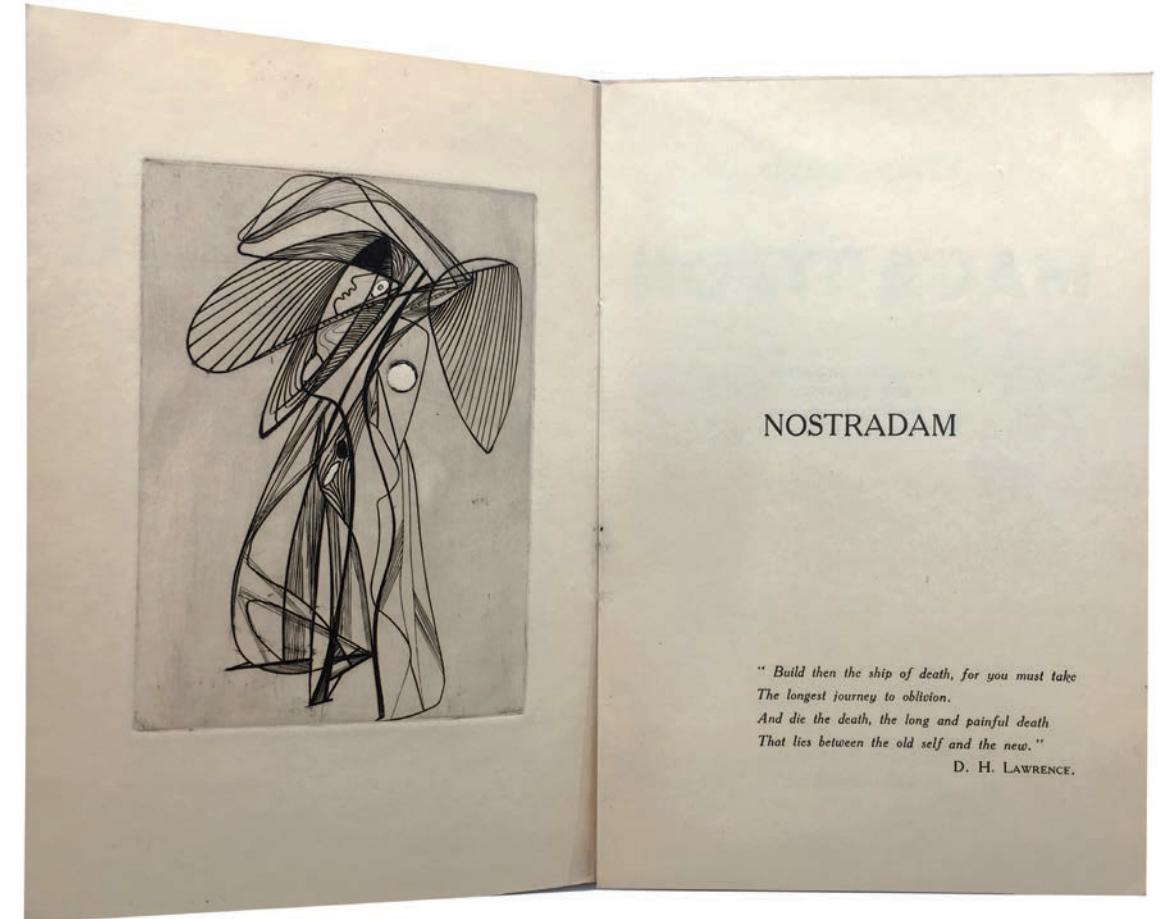
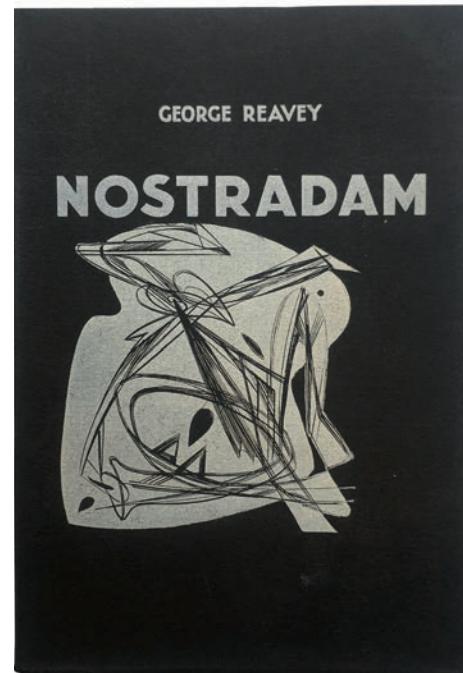
*Large 8vo. (240 x 168 mm). [20 leaves + inserted leaf with Hayter's engraving as frontispiece]. Leaf with original engraving by Hayter as frontispiece verso, half-title with quotation from D. H. Lawrence and dedication to Hilda Ainscough verso, title with justification verso, leaf with Reavey's introduction 'Reiterations On a Theme', leaf with quotation from Nostradamus and Reavey's verse, leaf with advertisement for Reavey's 'Faust's Metamorphoses' and forthcoming books by the author with publications of Europa Poets verso, final leaf with *achevé d'imprimer* verso. Stitched as issued in original thick black paper wrappers, titles and engraving by Hayter to front cover in white.*

An excellent unsophisticated copy of the édition de tête of George Reavey's scarce verse collection with Stanley William Hayter's frontispiece engraving.

From the edition limited to 277 numbered copies, with this one of 25 on Japon Impérial with Hayter's original engraving, signed and numbered by Reavey in green ink and by Hayter in black.

Only the 25 copies on Japon Impérial and two additional copies on Japon Nacré contained Hayter's original print. In addition only the first 20 copies on Japon Impérial and the first on Japon Nacré were signed and numbered; unnumbered copies were not for sale.

Written between 1930 and 1932, these poems are the projection of a theme ... the underlying attempt to build up a theme which should have some connection between my emotive life and the world of historical experience. My interpretation of the latter is that of an occidental who considers his present-day predicament in the light of a Dante-Marlowe-Rimbaud perspective and finds that the twentieth century completes the sixteenth. That perhaps explains why Faust's twelfth hour is so poignantly our own. (George Reavey). £1,500



40. HUGNET, Georges. Pleins et Déliés. Souvenirs et Témoignages 1926 - 1972. (La Chapelle-sur-Loire). Guy Authier Editeur. (1972).

Large 8vo. (250 x 172 mm). pp. 426, (i), (i).. Half-title with 'Du Même Auteur' verso, Hugnet's original colour etching as frontispiece in three states, title with copyright verso, leaf with explanatory text and quotation and Hugnet's texts illustrated with eight leaves of glossy paper with monochrome reproduction photographs recto and verso, leaf with 'Table des Matières', four leaves with index, leaf with *achevé d'imprimer* and final leaf with justification; bound-in at the conclusion of the book is a proof of the reproduction of Hugnet's collage for the dust-jacket together with the original copperplate for Hugnet's original frontispiece etching. Full chocolate lizardskin by Georges Leroux with his signature gilt and dated 1983, front and rear boards with ten onlaid oval sections of two-tone colour calf with central oval excisions to form a decorative geometric motif, title gilt to spine within a further onlaid oval of two-tone colour calf, chocolate endpapers, original publisher's thick card wrappers with printed titles in black and backstrip preserved, original glossy pictorial dust-jacket with flaps preserved, suede-lined lizard skin-backed paper board chemise with gilt titles to spine and matching slipcase.

Copy number I of X, possibly that of Georges Hugnet himself, reserved for the author and his friends, with unique proofs of the frontispiece, the original copperplate and bound by Georges Leroux.

From the édition de tête limited to 70 copies on vélin d'Arches, with this copy number I of X numbered in Roman numerals *réservés à l'auteur et ses amis* with Hugnet's original colour etching as frontispiece together with additional material (see below); an unlimited ordinary edition of the book was also issued.

The colour etching for the frontispiece is present in three states: in yellow as issued, in green and inscribed *unique essai en vert* / G. H. and in pink inscribed *unique essai en rose* / G. H.; the etching was printed at Atelier 17 and the

original copperplate is included, mounted to the bound-in rear wrapper. The copy also includes the dust-jacket used for the ordinary edition of the book with white text against a black background as well as a proof of the reproduction of Hugnet's original collage for the jacket on white glossy paper without text.

'PLEINS ET DÉLIÉS' est composé de mes écrits publiés hors de mes livres, dans des revues, des magazines et des journaux. Certains sont inédits. S'y trouvent mêlés des textes critiques et des pages de mémoire, les uns et les autres constituant des témoignages du temps. (Hugnet's explanatory text).

£4,500



41. (JONES, INIGO). Kent, William. The designs of Inigo Jones, consisting of plans and elevations for public and private buildings. With some additional designs. London. Published by William Kent. 1727.

2 volumes. In 1. Folio. (505 x 390 mm). Frontispiece, title with engraved vignette, dedication with engraved head- and tail-pieces to King George (probably George I who died in 1727), advertisement leaf, list of plates, list of subscriber's (pp. x) and 52 engraved plates numbered 1 - 73, of which five are large fold-outs and take four numbers each, and 7 double-page taking 2 numbers each; Vol.II - title with engraved vignette, list of plates (pp. vi) and 45 engraved plates numbered 1-63, of which 18 are double-page and take 2 numbers each. Contemporary reverse calf with decorative edges, banded spine tooled in gilt with seven compartments, black morocco label with titles in gilt.

[PROVENANCE: Armorial bookplate of 'Strickland Freeman Esq' to front pastedown, names of two other owners written in manuscript].

First edition of the published works of Inigo Jones.

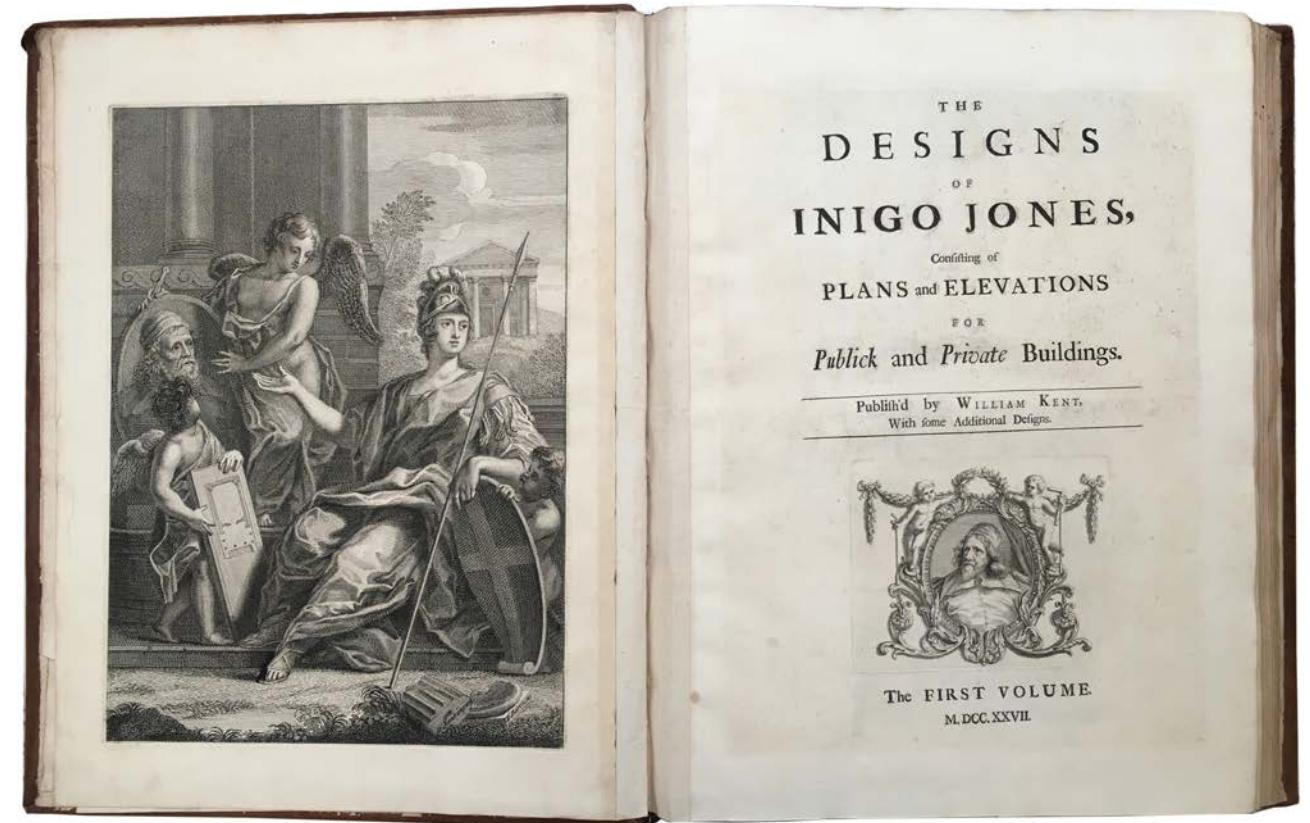
Essentially based on the Jones-Webb collection of architectural drawings purchased by Lord Burlington in the early 1720s, this book provides extensive coverage of Jones's designs for the Banqueting House in Whitehall and various smaller projects. The work gives much space to the designs by Jones and Webb for Whitehall Palace as a whole (without acknowledging that they are in fact mainly by Webb) and adds to the drawings from this source four plates based on Palladio's drawings for S. Giorgio in Venice (which Burlington had also acquired). There are, in addition, a large number of plates illustrating buildings designed by Lord Burlington himself, notably Chiswick House and the Westminster School dormitory. The whole forms a splendid record of Jones's work and of Burlington's reinterpretation of Palladio and Jones for his own time.

The allegorical frontispiece by William Kent, frequently lacking, is present here.

Original subscribers to the work included Christopher Wren, Nicholas Hawksmoor, Colen Campbell and Lord Burlington who ordered 12 copies.

Calf lightly rubbed.

£10,000



42. JOHNS, Jasper. Beckett, Samuel. Foirades / Fizzles. London / New York. Petersburg Press Ltd. 1975 - 1976.

Small folio. (334 x 256 mm). [30 unnumbered leaves]. Leaf with French title, leaf with English title and Beckett's printed text 'Foirades' in French and 'Fizzles' in English illustrated with 33 original etchings (2 etchings printed in colour as endpapers) and 2 colour lithographs for the inside lining of the portfolio by Jasper Johns, leaf with justification and final leaf with colophon, text and plates on doubled leaves of handmade paper watermarked with the initials of Beckett and the signature of Johns. Original publisher's wrappers, loose in grey linen drop-back book box with purple tassel, the interior lined with two colour lithographs.

An excellent copy of the much celebrated collaboration between Samuel Beckett and Jasper Johns.

From the edition limited to 250 copies on Richard de Bas handmade paper, signed by the artist and the author in pencil

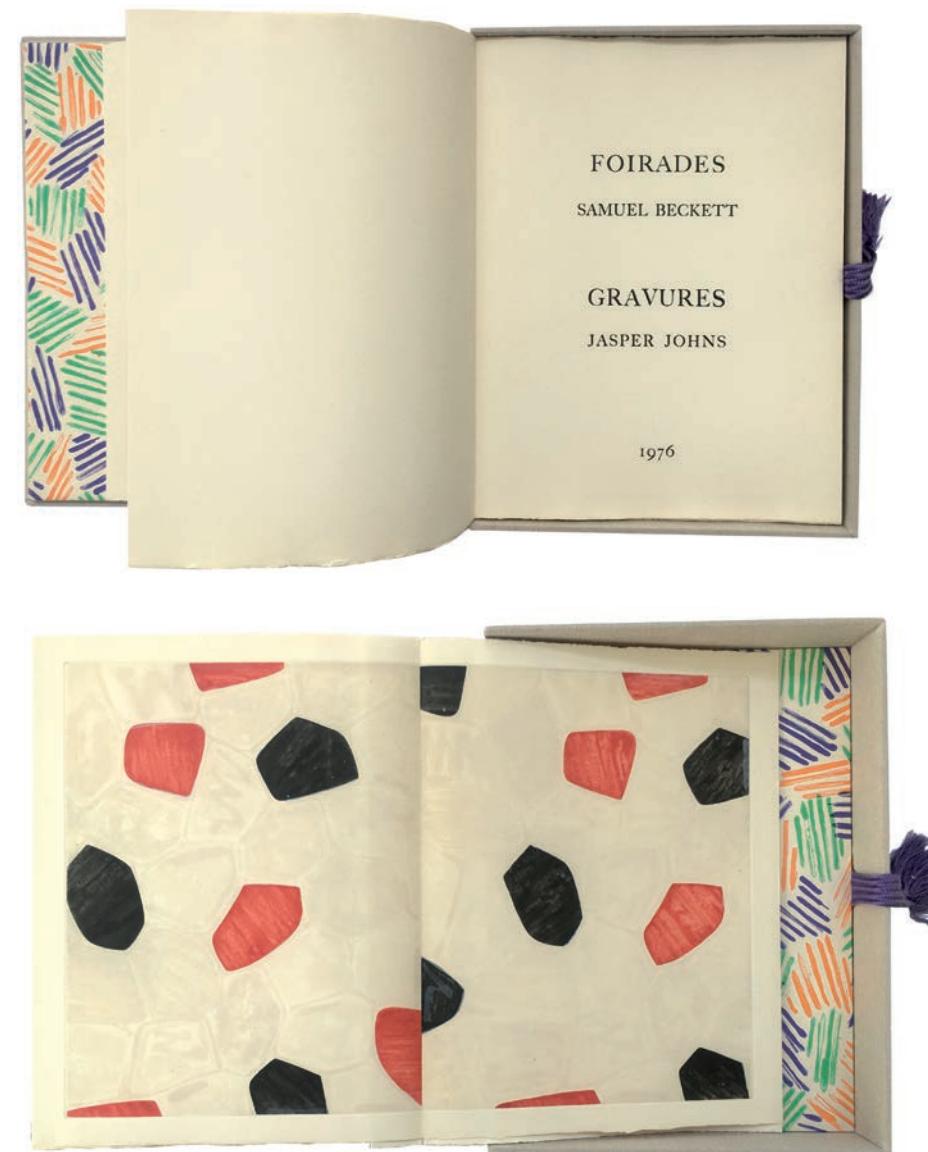
This book contains five texts by Samuel Beckett and thirty-three etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collection. (From the justification).

*Two of the most enigmatic artists of our time, Samuel Beckett and Jasper Johns, collaborated on this complex yet elegant artist's book. Originally written in French between 1960 and 1972, the brooding essays were rewritten in English by Beckett for this project. Nevertheless, Johns decided to include both texts that expanded his contribution to thirty-three etchings and aquatints plus color lithograph endpapers. John's imagery is based on a major four-panel painting, *Untitled* (1972), along with his classic imagery related to numbers and body parts. This cerebral volume that provokes more questions than it answers is considered one of the greatest artists' books of the second half of the twentieth century. (See *Artists' Books in the Modern Era 1870 - 2000* The Reva and David Logan Collection).*

Copies of *Foirades / Fizzles* often feature pronounced offsetting from the ink used for the etchings created by Johns to illustrate the text; this copy is an excellent one and features almost no trace of the offsetting from the plates to the adjacent leaves.

[Field 215 - 248; Universal 173; Castleman 214 - 215].

£27,500



43. JORN, Asger. Debord, Guy-Ernest. *Mémoires Structures Portantes d'Asger Jorn*. Paris. Imprimé ... par Per-mild & Rosengreen [©] Edité par l'Internationale Situationniste. 1959.

4to. (276 x 214 mm). [32 unnumbered leaves]. Half-title, black leaf, title and Debord's text with images printed in black, Jorn's 'structures portantes' in lithograph colour, final leaf verso with printer's and distributor's credits. Original publisher's sand-paper dust-jacket (see below), some very slight rubbing to foot of spine and lower edges of jacket.

A presentation copy of the most famous of Situationist collaborations.

This copy was presented by the artist Jørgen Nash, a founder of CoBrA who then joined the Situationist National, to the Danish art critic Bent Irve (1934 - 2019) although Nash seems to have intended the book for Henning Sten whose name is crossed through: *Forar 1959 / Til Bent Irve* [Henning Sten crossed through] *fra uennen Jørgen Nash / y den / Situationnisticke Internationale / danske sektion*.

Guy-Ernest Debord's *prefabricated* texts are framed within Jorn's psychogeographic designs, thereby creating one of the most memorable, politically-committed artist books of the last century. The sand-paper wrappers (see below) were intended to damage any other books that *Mémoires* might come into contact with or be shelved alongside.

The warning on the title page *Cet ouvrage est entièrement composé d'éléments préfabriqués* refers to the practice of *détournement* developed by the Internationale Lettristes and adopted by the Situationists.

This copy features the sand-paper jacket attached to the text block itself; other copies feature the text block inserted loose.

[Kellein pg. 57].

£2,750



**44. 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. Finely bound after a design by Lam by F. Brindeau in 2012 with original publisher's printed wrappers, the wrapper with an etching by Lam over front and rear covers and spine with additional heightening in colour 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; 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].

£10,000

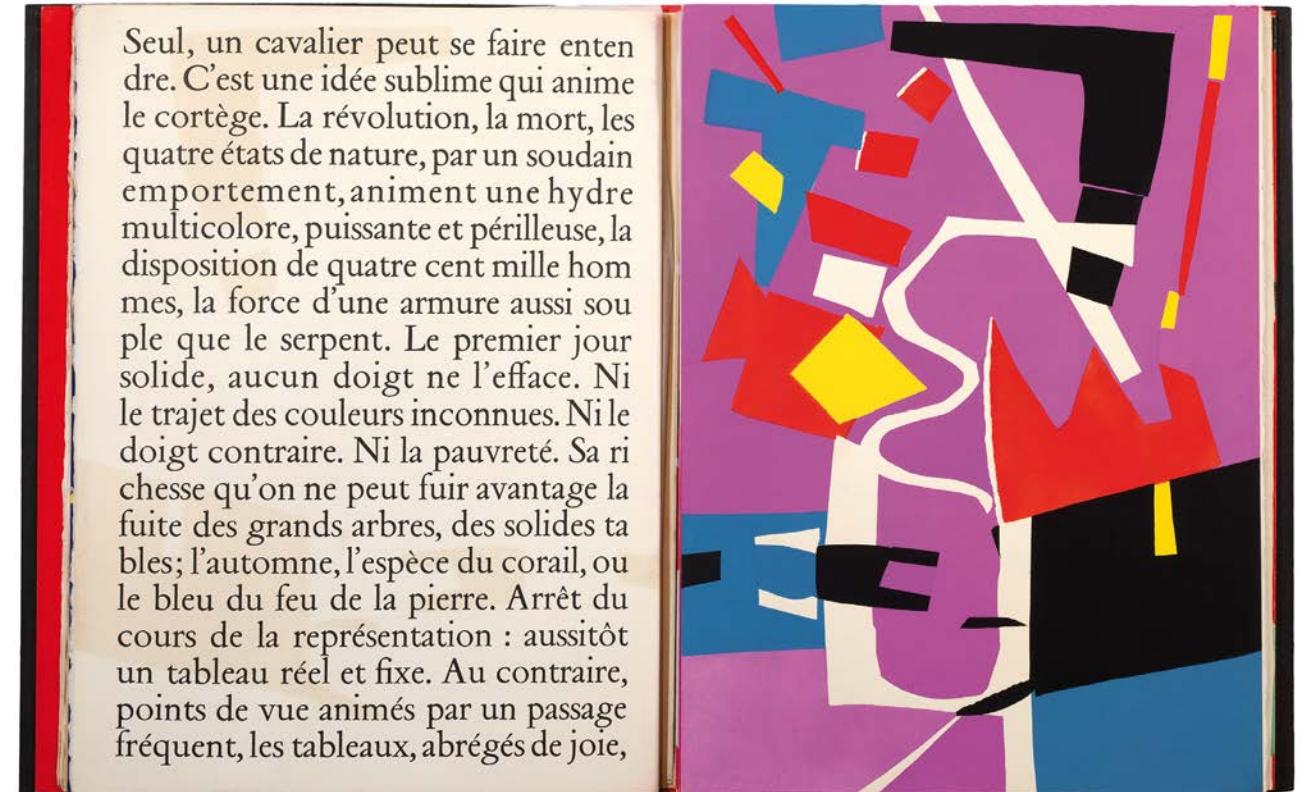


45. LANSKOY. *Lecuire, Pierre. Cortège. Paris. Fequet and Baudier. 1959.*

Folio. [17 unnumbered bifolia including blanks]. Printed half-title, printed title, text and 23 colour pochoir plates (including 1 double-page) by Maurice Beaufumé after papercuts (papiers collés) by André Lanskoj; the original wrapper is also a double-page pochoir. Loose as issued in original pochoir wrappers, chemise with pictorial colour spine and slipcase.

A very good copy of Lanskoj's vibrant abstractions for Lecuire's *Cortège*.

From the edition limited to 150 copies on vélin d'Arches signed by the author and artist. £7,500



46. LEGRAND, Louis. Ramiro, Erastène. Louis Legrand. Peintre-Graveur. Catalogue de Son Oeuvre Gravé et Lithographie. Paris. H. Floury, Libraire-Editeur. 1896.

Large 8vo. (294 x 212 mm). pp. vii, 113. Half-title with justification verso, printed title and Ramiro's text illustrated with 56 etchings (including the wrappers) and 16 original drawings by Louis Legrand. Full dark green crushed morocco by Canape with his signature gilt, front board with large central excised section with inserted panel of café crème calf with a cuir ciselé vignette of a lizard after Louis Legrand and initialled 'L L', banded spine with gilt titles in six compartments, turn-ins ruled in gilt and with roll tool borders, scarlet moiré silk doublures and guard leaves, a.e.g., original etched wrappers preserved, morocco-edged marbled board slipcase.

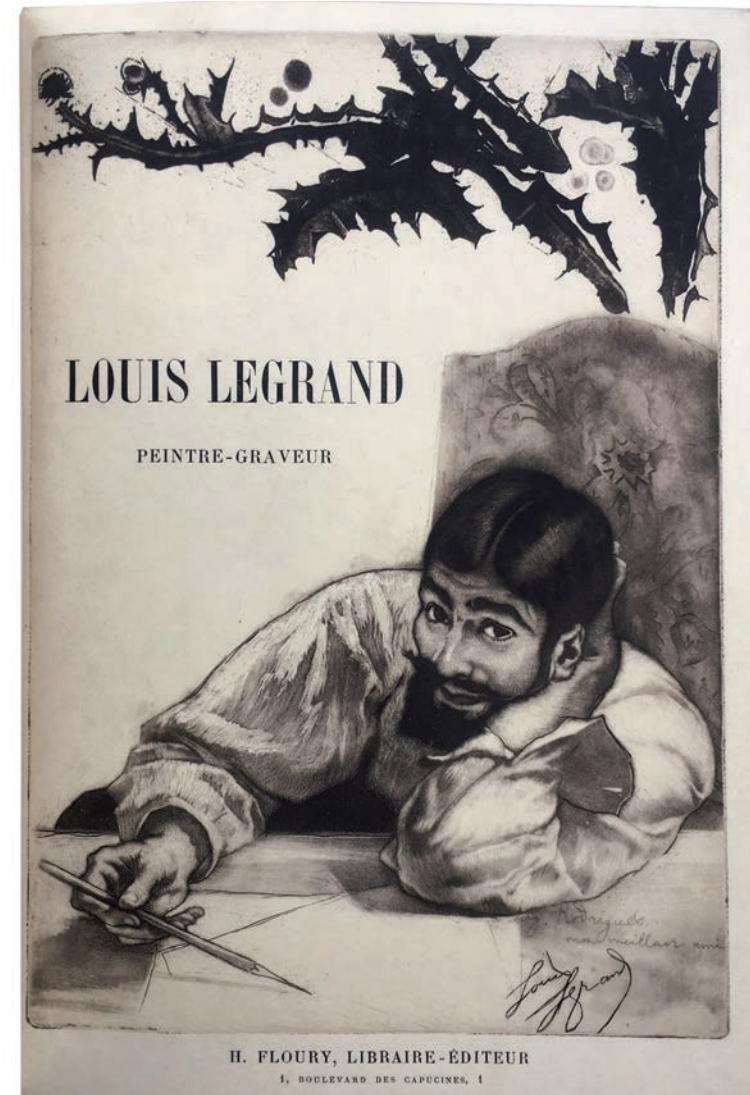
[Provenance: Pictorial ex-libris of Maurice Quarré designed by Giralton printed direct to initial blank; leather book label with gilt text and decoration of Fernand Nyssen pasted to same leaf].

An exceptional extra-illustrated copy of the édition de tête bound by Canape after Legrand and with original signed drawings.

From the edition limited to 250 copies, with this one of 50 examples of the édition de tête on papier du Japon.

As well as the 56 original etchings (including cover etchings) called for, this copy also features 16 original drawings in colour and black and white: 3 preparatory drawings for the etchings and 13 preparatory drawings for vignettes (including the rear wrapper) included in the book; one of the drawings and three of the original etchings are signed in pencil.

Also included is an original autograph letter from Louis Legrand to Archille Astre and with the ex libris of Maurice Quarre and Fernand Nyssen. Riggs 435. £6,500



47. MACIUNAS, George. *New Flux Year*. (New York). (1967).

Cardboard match box. (55 x 18 x 18 mm). 36 confetti pieces (each 6 mm) with 'NEW *FLUX* YEAR' printed recto to each piece. Original yellow and green chequered match-box.

[Provenance: Presented by Maciunas to Christo and Jeanne-Claude].

An original box for the *New Flux Year* by Maciunas with an excellent provenance.

'*New Flux Year*' comprises a trick / joke / match box which, when opened, spills out confetti squares due to a false bottom. The work relates to Maciunas' 'Flux Snow Game' boxes in its 'involuntary, but gentle, forced participation in the work.' (Fluxus Codex).

Each of Maciunas' *New Flux Year* boxes, of printed confetti invitations, is subtly different (early examples also included pop out snakes) and therefore the example offered here comprises a unique work.

[Fluxus Codex, pg. 371; Fluxus etc. The Gilbert & Lila Silverman Collection, no. 243]. £3,750



48. 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.

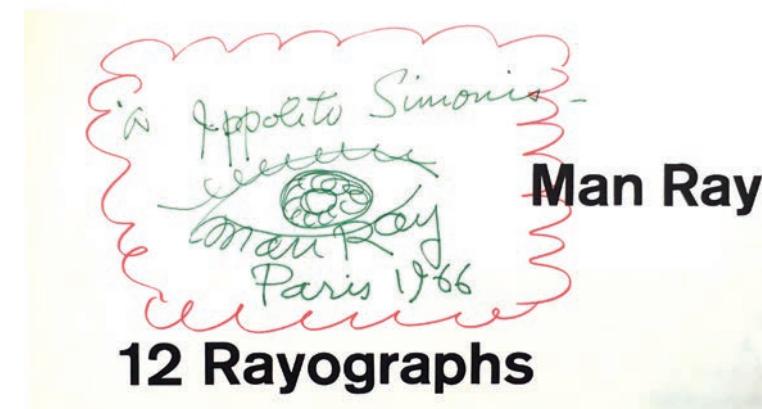
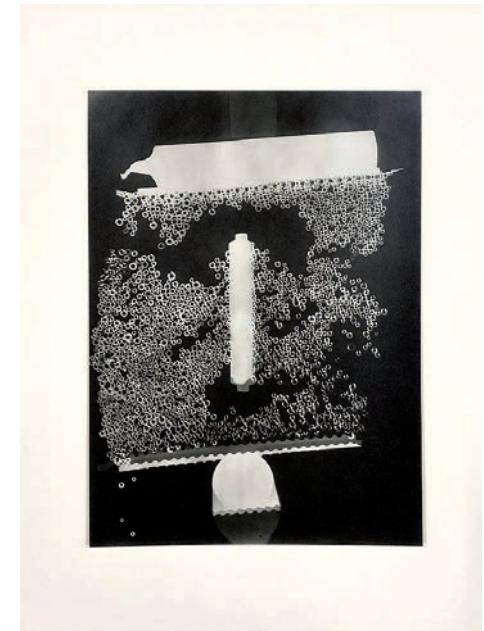
- the second, dated 11-6-66 is a Man Ray photograph of a rayograph (109 x 137 mm); Man Ray thanks Simonis for the book on Soffici (here *Suffoci*), asking him how much he owes him and to send him an invoice that he will pay when Simonis arrives in Paris.

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).

Like the undisturbed ashes of an object consumed by flames these images are oxidised residues fixed by light and chemical elements of an experience, an adventure, not an experiment. They are the result of curiosity, inspiration, and these words do not pretend to convey any information. (The conclusion to Man Ray's introductory text).

12 Rayographs 1921 - 1928 is scarce and we can trace no copies sold at auction or in institutions. £32,500



49. MANET, Edouard. Cros, Charles. *Le Fleuve*. Eaux-Fortes d'Edouard Manet. Paris. Librairie de l'Eau-Forte. 1874.

4to. (276 x 240 mm). [8 leaves; pp. 15]. Contents: leaf with half-title recto, justification with manuscript number and the signatures of Manet and Cros verso; printed title with etched vignette, verso blank; six leaves with Cros' poem 'Le Fleuve' and seven etchings by Manet, each within the text and printed rectos only, final leaf with two etchings and imprimatur verso. Illustration: title with etched vignette and 7 original etchings by Manet. Full contemporary café crème calf by Pagnant with his signature, boards ruled in blind, banded spine with black morocco labels and gilt title in six compartments, turn-ins with elaborate tooling in gilt, marbled endpapers, original publisher's printed wrappers with text in red and black preserved.

Manet's illustrations for Cros' *Le Fleuve*, the first truly modern illustrated book, with the rare original wrappers.

From the edition limited to 100 copies, signed by Cros and Manet on the colophon and containing 8 etchings and etchings with drypoint by Manet.

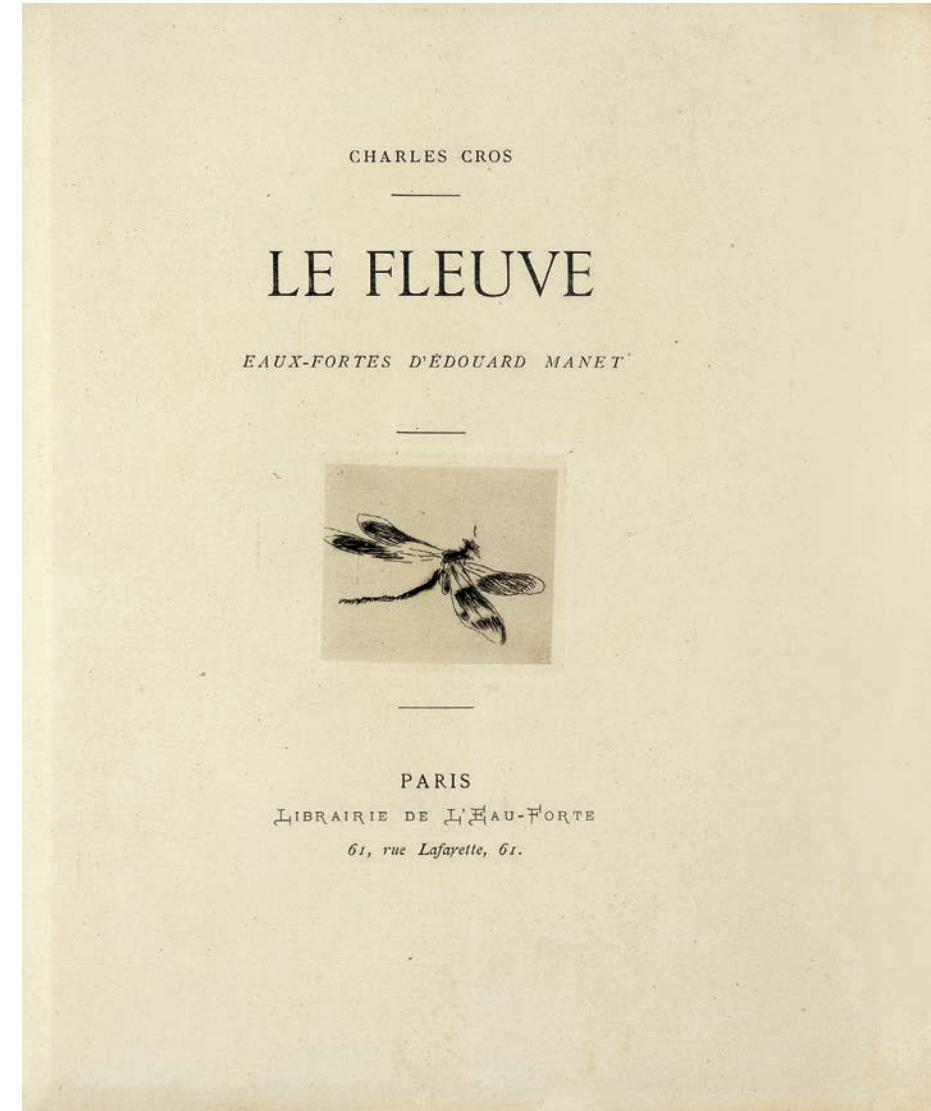
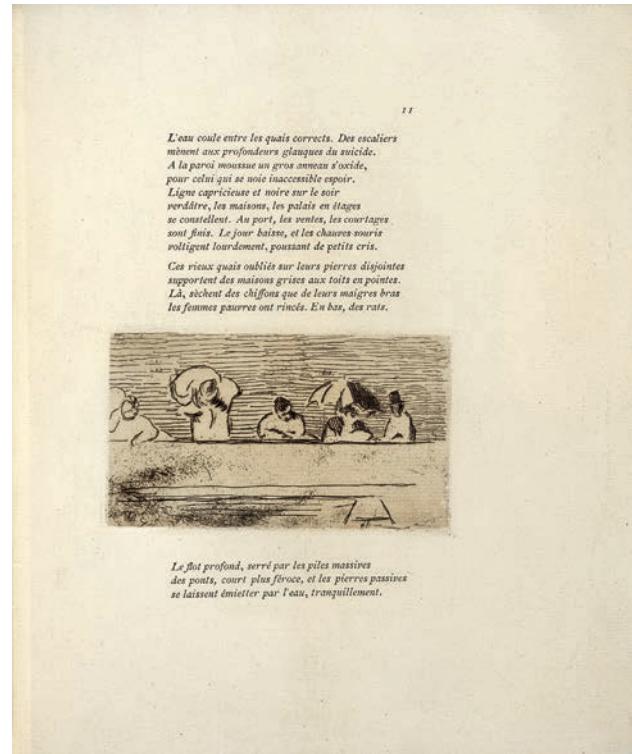
The etchings, here in very good to fine impressions, were printed by August Delatre and A. Cochet.

Probably the first 19th century book to have a truly modern appearance with etchings simplified almost to abstraction, a square format and wide margins. Much of the atmospheric quality due to careful printing by Auguste Delatre, noted etcher and teacher, who sometimes rubbed his plates slightly after wiping, to spread the ink and soften the tone. (The Artist and the Book).

The original publisher's printed wrappers, present here and smaller than the sheets for the book, are often lacking.

[The Artist and the Book 177; Guerin 63; Carteret IV,128; Harris 228-229].

£35,000



50. MATISSE, Henri. Mallarmé, Stéphane. Poésies. Lausanne. Albert Skira. 1932.

Small folio. (334 x 264 mm). [43 bifolia + inserted leaf = 87 leaves + 3 inserted leaves (window-mounted letter) + xx leaves (suite); pp. 153, (i), (iii), (i)]. Half-title with colophon verso, printed title in red and black and Mallarmé's verse in italics throughout with initials in red illustrated with 29 original etchings by Henri Matisse, 23 full-page (including one hors texte on inserted leaf as issued), 'Table' and final leaf with justification and achevé d'imprimer, initials in red throughout; Matisse's etchings were printed by Roger Lacourière, Paris. Full midnight blue crushed morocco by Paul Bonet with his signature gilt and dated 1954, boards and spine with elaborate curvilinear inlays of honey crushed morocco edged with gilt to form a dense abstract geometric decor of swirling arabesques, titles gilt direct to spine, honey morocco turn-ins with mustard brushed suede doublures and guard-leaves, original printed wrappers and backstrip preserved, uncut edges gilt, black morocco-backed marbled paper-covered leather chemise with gilt titles to spine and matching slipcase.

A superb copy - with the additional suite on Japon, seven of the very rare planches refusées etchings and a superb illustrated letter to the printer Roger Lacourière - in a superlative binding by Paul Bonet.

From the edition limited to 145 numbered copies signed by Matisse, with this one of 95 copies on vélin à la forme; this copy also includes a letter to the printer Roger Lacourière, the additional suite on Japon and 7 additional plates (see below).

The presence in this copy of Matisse's letter to Roger Lacourière, the printer of the etchings for the book, together with several of the very rare planches refusées and the additional suite of plates for the book with remarques issued only with the first 30 copies of the book, all suggest that this copy is that of Roger Lacourière himself (see below).

Matisse's original letter, in black ink on three leaves of smooth glossy blue-tinged paper (372 x 208 mm) window-mounted to larger sheets to match those of the book, is numbered per page at upper left, headed *Lacourière* at right and begins with a drawn head-piece of a bed of flowers. Matisse is effusive and full of praise and enthusiasm, detail concerning the drawings he sends, the trials that he is eager to see and concern for his health and that of Lacourière and his wife:

C'est avec plaisir que j'ai appris que nous allions collaborer encore. J'ai gardé de notre travail en commun un si bon souvenir ... Vous savez que je suis un peu ... méticuleux - vous qui savez travailler, vous ne devez pas en être tellement surpris de mes recommandations, souvent inutiles ... Il est bon que je vous dise que la dimension des images - je les voudrais aussi grands que possible, un centimètre de marge de chaque côté, les proportions des dessins s'accordant avec celui du livre, généralement - Pour certains qui - la référence serait indiquée au verso - sont plus étroits, par exemple ceux au crayon litho sur papier encollé - pour que la surface étroite ne s'échappe pas dans la reproduction - il faudrait lainer une légère teinte - ou bien l'entourer la reproduction d'une légère teinte ... Voulez-vous bien ouvrir la caisse emballage le plus tôt que possible pour enlever la pression sur les dessins ... En écrivant tous ces petits choses je pense comme j'ai de la chance d'être entre vos mains. Comme il me tarde de voir les essais ... qui cependant seront j'en suis certain excellents. (From Matisse to Lacourière).

The seven additional plates are all planches refusées as per those included with the maquette of Etta Cone (see below), detailed as per those examples (although here unsigned) as follows:

- I. *Planche ('III') refusée pour Apparition.*

- II. *Planche ('XXVIII') refusée pour Hommage - Quelle Soie aux Baumes de Temps.*

- III. *Planche ('XI') refusée pour Hérodiade.*

- IV. *Planche ('XVI') refusée por L'Après-Midi d'une Faune.*

- V. *Planche ('XXII') refusée pour L'Eventail.*

- VI. *Planche ('XXVII') refusée pour 'Hommage - Quelle Soie aux Baumes de Temps.*

- VII. *Planche ('XXX') refusée pour Le Tombeau de Charles Baudelaire.*

The additional suite on Japon with remarques was issued only with the first 30 copies of the book; plate 19, the only plate in the suite to not feature a remarque (as usual) is here printed on Japon de la Manufacture Impériale as were the first thirty copies of the book.

Executed for the young publisher Albert Skira in 1932, who had just published Picasso's *Les Métamorphoses d'Ovide*, these etchings were Matisse's first attempt at illustrating a major text. He worked for two years, at the same time executing the decorations for the Barnes Foundation at Merion, producing some 60 etchings for Mallarmé's poems, of which he chose 29 to be published. Matisse engraved the etchings in Nice, and then the plates were sent to Paris to the atelier of the master printer Roger Lacourière where Matisse's daughter, Marguerite Duthuit, oversaw the preparation and printing.

Also included, loosely inserted, is the original announcement for the publication, a single bifolium with details of the publication and the exhibition of the *exemplaire unique* from the collection of Etta Cone of Baltimore. Cone's copy, which included the original maquette for the book, 60 original drawings by Matisse for the etchings (&c.), was exhibited, together with the *tous les éléments ayant servi à l'élaboration de cette édition*, at the Galerie Pierre Colle in the rue Cambacères from February 3rd - 10th, 1933; the *achevé d'imprimer* dates the book to October 25th, 1932.

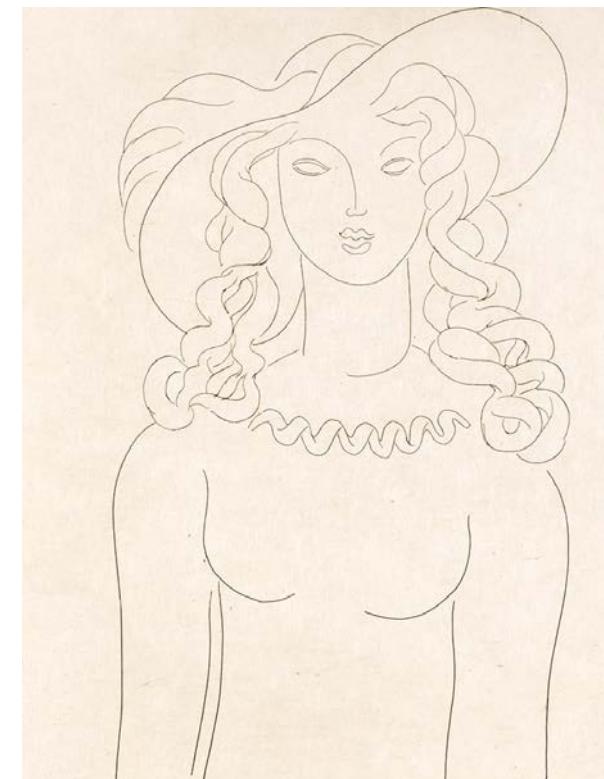
... Skira's most beautiful book ... (Riva Castleman, *A Century of Artists Books*).

Matisse pushed simplicity and linearity to the extreme in the exquisite etchings for this publication. With this 1932 volume and Picasso's Les Métamorphoses of 1931, Albert Skira published consecutively two of the greatest artists' books of the century. (Artists' Books in the Modern Era).

A full transcription of Matisse's letter is available on request.

[Bonet, *Carnets*, n° 1061; Duthuit / Garnaud 5; The Artist and the Book 95; Castleman 92 - 93; The Artist and the Book 196; Logan 101].The Artist and the Book 95; Castleman 92 - 93; The Artist and the Book 196; Logan 101].

£75,000





MALLARMÉ

POÉSIES

HENRI-MATISSE

51. MATISSE, Henri. Montherlant, Henri de. Pasiphaé, Chant de Minos. (Les Crétois). Paris. Martin Fabiani. 1944.

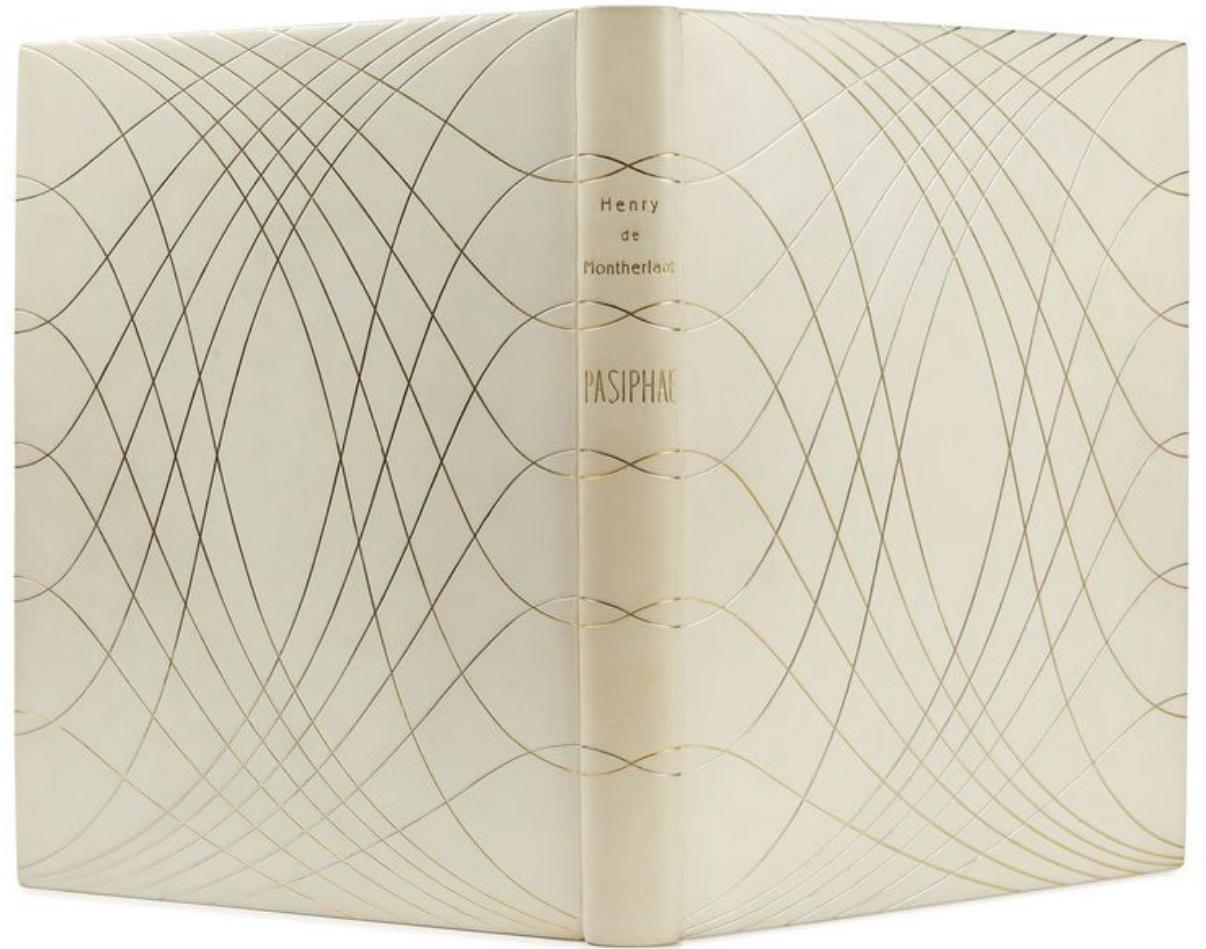
Small folio. (318 x 242 mm). Half-title, justification verso, frontispiece, printed title in red and black, de Montherlant's introduction and text for the 'Chant de Minos' and 'Pasiphaé' illustrated with 17 full-page original linoleum engravings printed in black, 33 vignettes including head- and tail-pieces also in black, 13 repeated headbands in red and 84 initials also in red, final leaf with achevé d'imprimer, all the original linoleum cuts by Henri Matisse; the wrapper for the book also features an original linoleum cut over both covers printed in blue. Full cream calf by Georges Cretté with his signature gilt, boards and spine with elaborate swirling geometric decoration in gilt and argent, doublures and guardleaves of scarlet suede, original wrappers and backstrip preserved, a.e.g. chemise with gilt title to spine and matching slipcase.

A superb copy of Matisse's *Pasipahé* bound by Cretté.

From the edition limited to 250 numbered copies, with this one of 220 on vélin d'Arches signed by Matisse.

Matisse's attention to this contemporary retelling of the story of Pasiphaé and the Minoan bull was the impetus for one of his most intensive printmaking periods. Using linoleum, he cut many blocks of each image to perfect the flowing lines and relationship of forms. He successfully captured the spirit of the classic tale by drawing on images from ancient Greek black-figure pottery. The linoleum-cut medium ideally displayed the bold images of white lines on a black background. (Artist Books in the Modern Era).

[Duthuit / Garnaud 10; The Artist and the Book 198; From Manet to Hockney 112; Logan 102]. £18,500



52. MANZONI, Alessandro. *The Betrothed Lovers; A Milanese Tale of the XVIIth. Century: Translated from the Italian of Alessandro Manzoni. Pisa. Nicolas Capurro, Lung'Arno. 1828.*

3 vols. 12mo. (198 x 122 mm). pp. (i), (i), xvii, (i), 390, (ii); 397; 347, (i). Printed title to each vol., vol. I with leaf with dedication 'To the Chevalier Louis Chiaveri', 'Preface' by the translator, introduction by Manzoni dated 'Milano, 25 Genajo, 1828' and Manzoni's text in 34 chapters (XI in vol. I, XII. in vol. II and XI in vol. III), final leaf of vol. I with advertisements, final leaf of final vol. with errata verso. Full contemporary vellum, gilt decoration and titles to spines.

[PROVENANCE: Engraved bookplate of [Austen] Henry Layard to front pastedown with 'Perseverando' above his arms containing the motto 'Juvante Deo'; engraved bookplate of bibliophile Robert J. Hayhurst to front free endpaper with his note attributing authorship of the translation].

The very rare first edition in English of Alessandro Manzoni's masterpiece of Italian literature *I Promessi Sposi*.

Il più celebre romanzo della letteratura Italiano. (Fabrizio Govi).

Alessandro Manzoni's masterpiece, considered by many to be the finest work of Italian literature after Dante, was composed in the early 1820s, completed in 1823 and published volume by volume between 1825 and 1827. The book made Manzoni famous immediately and was admired widely. This English translation, published anonymously, but the work of Charles Swan, was printed in Pisa and issued in England in June, 1828.

Very scarce on the market, we can trace only three copies at auction in the last century. This translation is also scarce in institutions and we can trace only those copies at the British Library (two copies - see below), the Bibliothèque Publique of Yverdon-les-bains in Switzerland and eight copies in the US (at Illinois, the Ransom Center, the Huntington, the Morgan, Indiana, Virginia, Chicago and Princeton); COPAC adds a further copy at Oxford. The two copies held by the British Library appear to be different issues: that with Capurro listed as the publisher (as for the present copy) and that with the Rivingtons.

[see Govi 295 for the first Italian edition]. £9,500



53. MANZONI, Piero. Agnetti, Vincenzo. 12 Linee. Milan. Azimut. 1959.

Small 4to. (240 x 170 mm). Printed text by Vincenzo Agnetti 'Piero Manzoni: Les Lignes' in French to front cover verso, leaf with English version of the same text 'Piero Manzoni: The Lines' to following recto, verso and following leaf with Agnetti's text in Italian 'Piero Manzoni: Le Linee' as a spread printed in red with drawing after Manzoni above, verso and following leaf with Manzoni's biography in Italian (with illustration of Manzoni's face above one of his lines in black), French and English. Original publisher's printed pictorial wrappers stapled as issued, front cover in red with 'MANZONI' in white over an image of his 'Linee' containers, matching image to rear cover with exhibition details and measurements in black.

An excellent copy of Piero Manzoni's very rare 12 Linee catalogue for his exhibition at Azimut in Milan in 1959.

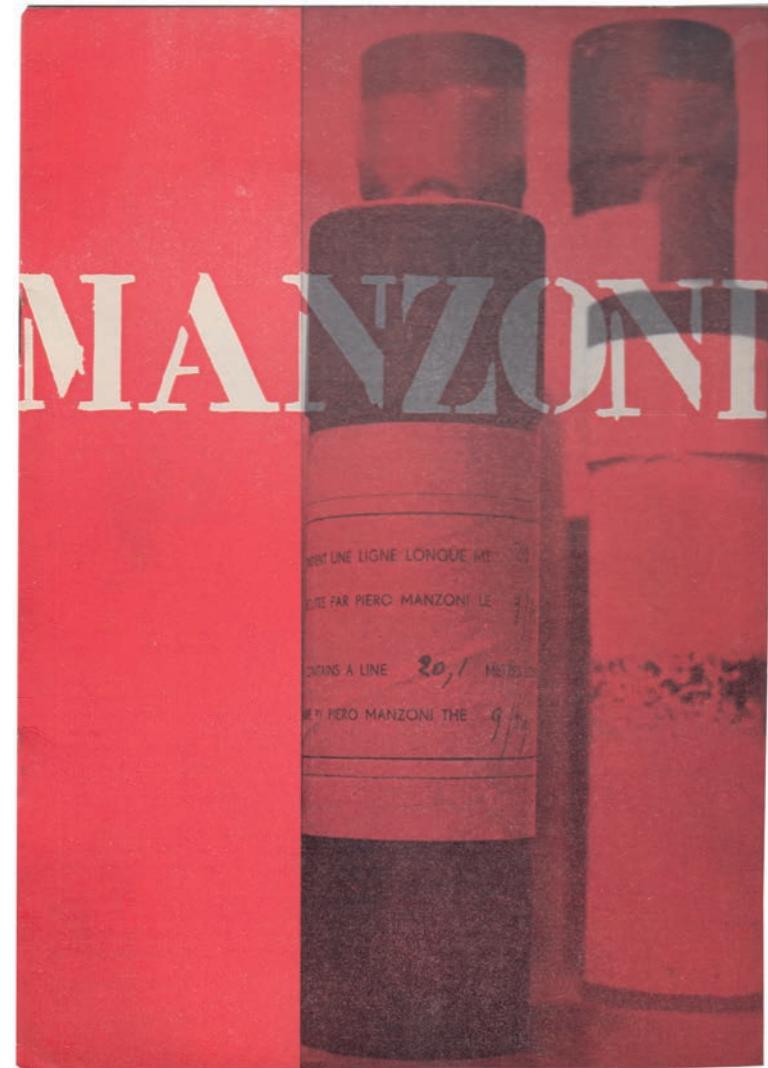
12 Linee was held at Azimut in Milan's via Clerici from December 4th to December 24th, 1959. Manzoni had begun to execute his *Linee* earlier in the same year, using a roller, brush or other method to make a continuous line on a scroll of paper. The scroll, its details noted, would then be rolled up and placed in a cylinder which was then sealed before labelling with the length of the line, the date of creation and the artist's signature (some also featured an external representation, a sample, of the content). The cylinders were not to be opened but were to be displayed and purchased as found.

For Manzoni, a painting has to be, first and foremost an act of giving, a wonderful charge, and that's all. All boiled down to pure art ... his pictorial sense has completely disappeared [sic] - as a matter of fact, they are endlessly long, interminable lines ... Traced on strips of paper and then rolled up, these lines are inserted into tubes, suitably coloured and sealed, and the length of each is marked on the container, but it refers to the title rather than the actual length [sic] ... In front of these works, all useless chatter concerning painting, transitions and

beloved returns fades ... In each of these lines, predominant is the immediate and irresistible embrace of Kierkegaard's Eros ... a catharsis that geometrically repeats itself beyond the present and beyond useless expression. (From Vincenzo Agnetti's 'Piero Manzoni: The Lines' in the catalogue).

This catalogue is very scarce and we can locate only those copies at Bologna's Biblioteca delle Arti and Revereto's MART in Italy, at the Rijksmuseum, Stedelijk and the Institute for Art History in the Netherlands, the Bibliothèque Kandinsky in Paris and a copy at London's Tate; we can locate no copies in the US.

[see Das Archiv Sohm pg. 64 for illustration of 'Linee'].
£5,500



54. MORIYAMA DAIDO. *Mo Hitotsu No Kuni. (Another Country in New York). (Tokyo). (Self-published by the artist). 1974.*

Small folio. [22 unnumbered leaves]. Printed title in Japanese and English and signed 'Daido' in black pen, Japanese text verso, 20 leaves with Moriyama's photocopied images recto and verso, final leaf with 'The End' recto and colophon verso. Original stapled silkscreen wrappers with American flag design, Moriyama's repeated self-portrait motif and title in white.

The very scarce first edition of Moriyama's hand-made artist's book, the variant with the American flag cover, this copy signed *Daido* by Moriyama.

From the edition limited to approximately 100 copies.

Moriyama spent two months in New York in 1971, accompanying his friend the designer Tadanori Yokoo during his show at MoMA. It was Moriyama's first trip out of Japan, and he produced a masterpiece of improvised book-making from the images he shot there with his half-frame camera. In 1974, Moriyama rented a Tokyo shop and a photocopy machine for 14 days, and produced the copies of this rarest of Japanese photobooks, while each customer waited. At most 100 copies were sold.

Moriyama produced three covers for the book (see below), this copy features the silkscreen cover based on the colours of the American flag with Moriyama's repeated self-portrait motif and English title in white. The variant cover aside, each copy of the book is unique, the pages displaying different variations in framing and tone. The finest examples display an extraordinary tonal quality, a texture that is almost that of a silkscreen in the fine gradations of black.

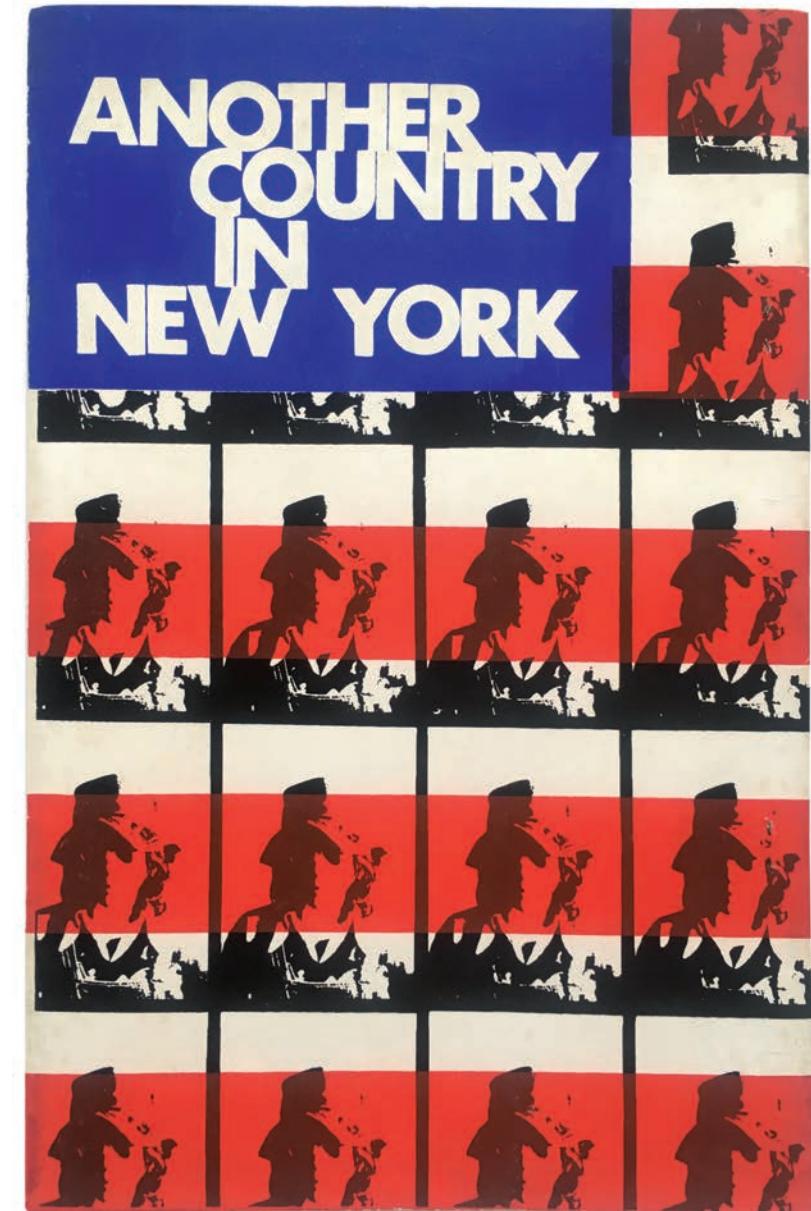
We borrowed the copy machine from Canon. When we did this, the quality still wasn't very good; the tone was inconsistent, and parts of the image would get lost. But that degradation was the interesting thing about it. Also, it seemed like

the most appropriate treatment for material related to New York. It was the right timing. It was partially intentional and partially play. Rather than doing a photobook, I wanted to do something self-made. At that time, I was also interested in silkscreens. So I printed the cover with silkscreen. All along the walls, we hung up the silk-screened covers to dry. There were three cover versions. One included the American flag, which I think of as a self-portrait in a way, and then the title fit in between the red and blue. This was in part the influence of Andy Warhol in 1967 and '68. With the interior pages the feel I wanted was closer to that of a copy machine. While the silkscreens were drying, I had the customer have a coffee and wait. I asked them to choose which cover they liked, and then I would staple the bundle together and hand it over. That was interesting. It was 1974. (From Photography in Print, An Interview with Daido Moriyama, in Kaneko & Vartanian - Japanese Photobooks of the 1960s and '70s, pg. 29).

Although later facsimile editions can be found, this original edition is truly scarce and as per Moriyama's own comments, few copies were assembled and sold at the time. OCLC reports copies at the SF MoMA and the Tate in London only; we locate one other copy at Princeton's Marquand Library.

[Parr & Badger I, 301; Kaneko & Vartanian pp. 28 - 29].

£38,000



55. MORIYAMA DAIDO. *Mo Hitotsu No Kuni. / Another Country in New York. (Tokyo). (Self-published by the artist). 1974.*

Small folio. [22 unnumbered leaves]. Printed title in Japanese and English with Japanese text verso, 20 leaves with Moriyama's photocopied images recto and verso, final leaf with 'The End' recto and colophon verso. Original stapled silkscreen silver wrappers with the aeroplane motif in black and purple with titles in green.

The very scarce first edition of Moriyama's hand-made artist's book, the variant with the cover with the aeroplane motif against a silver background.

From the edition limited to approximately 100 copies.

Moriyama spent two months in New York in 1971, accompanying his friend the designer Tadanori Yokoo during his show at MoMA. It was Moriyama's first trip out of Japan, and he produced a masterpiece of improvised book-making from the images he shot there with his half-frame camera. In 1974, Moriyama rented a Tokyo shop and a photocopy machine for 14 days, and produced the copies of this rarest of Japanese photobooks, while each customer waited. At most 100 copies were sold.

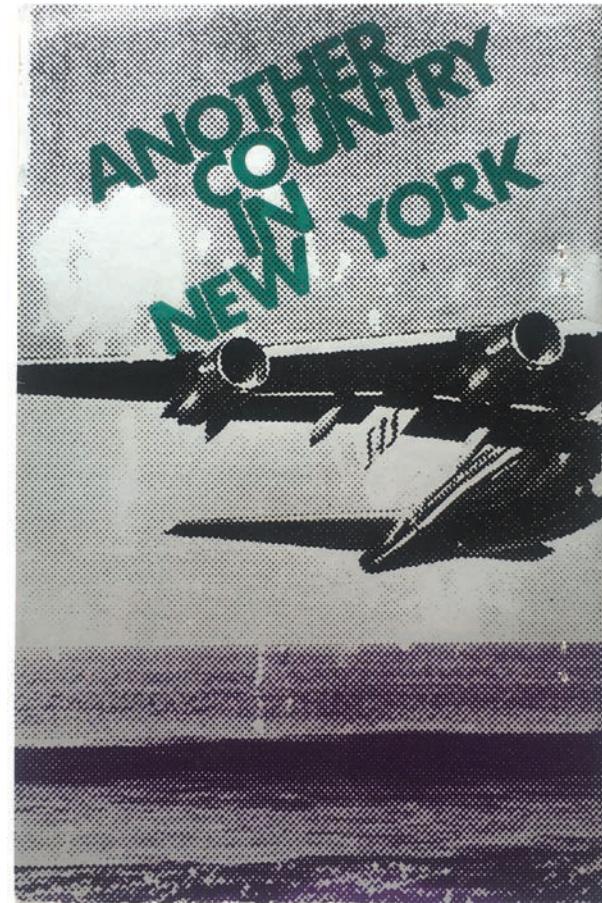
Moriyama produced three covers for the book (see below), this copy features the silkscreen cover showing an aeroplane in black and purple against a silver background with titles in green. The variant cover aside, each copy of the book is unique, the pages displaying different variations in framing and tone. The finest examples display an extraordinary tonal quality, a texture that is almost that of a silkscreen in the fine gradations of black.

We borrowed the copy machine from Canon. When we did this, the quality still wasn't very good; the tone was inconsistent, and parts of the image would get lost. But that degradation was the interesting thing about it. Also, it seemed like the most appropriate treatment for material related to New

York. It was the right timing. It was partially intentional and partially play. Rather than doing a photobook, I wanted to do something self-made. At that time, I was also interested in silkscreens. So I printed the cover with silkscreen. All along the walls, we hung up the silk-screened covers to dry. There were three cover versions. One included the American flag, which I think of as a self-portrait in a way, and then the title fit in between the red and blue. This was in part the influence of Andy Warhol in 1967 and '68. With the interior pages the feel I wanted was closer to that of a copy machine. While the silkscreens were drying, I had the customer have a coffee and wait. I asked them to choose which cover they liked, and then I would staple the bundle together and hand it over. That was interesting. It was 1974. (From Photography in Print, An Interview with Daido Moriyama, in Kaneko & Vartanian - Japanese Photobooks of the 1960s and '70s, pg. 29).

Although later facsimile editions can be found, this original edition is truly scarce and as per Moriyama's own comments, few copies were assembled and sold at the time. OCLC reports copies at the SF MoMA and the Tate in London only; we locate one other copy at Princeton's Marquand Library.

[Parr & Badger I, 301; Kaneko & Vartanian pp. 28 - 29].
£38,000



56. PALLADIO, Andrea. The Architecture of Andrea Palladio; in Four Books ... Revis'd, Design'd and Publish'd by Giacomo Leoni ... &c. London. Printed by John Darby for the Author. 1721.

2 vols. in 1. Folio. (464 x 310 mm). Engraved portrait frontispiece, engraved allegorical frontispiece, title page with woodcut vignette, dedication to George I by J. Craggs, list of subscribers, Preface to the Reader (from the 1st edition), Preface to the Reader for the current edition (2 leaves), followed by the text to Book I (Chapters I - XXIX) and 43 engraved hors-texte plates, 31 of which are full-page; Book II with title page and the text (Chapters I - XVII) accompanied by 61 full page plates; Volume 2 with title page to Book III, Preface to the Reader (two leaves) and text to Book III (Chapters I - XXI) accompanied by 20 plates numbered I - XXII (1 foldout page); Book IV with title page, Preface to the Reader and the text (Chapters I-XXXI) followed by 91 plates, numbered 1 - 104, (13 of which are foldout comprising two or three plates); 217 plates in total; woodcut tailpieces and decorative initials throughout. Sheet size: 460 x 285 mm. Contemporary panelled calf; banded spine with decorative label and titles tooled in gilt.

[PROVENANCE: Engraved armorial bookplate of 'Strickland Freeman Esq' of 'Fawley Court, Bucks' dated 1810 to front pastedown].

The second edition of Palladio's treatise in English, with large margins.

Palladio's influence on the course of British architecture in the eighteenth century was enormous. The publication of *I Quattro Libri* in England had a significant impact in disseminating the work of the great Venetian architect of the Renaissance. While Palladio's Italian text had been translated into a number of languages within a fairly short period of time, this English version did not appear until nearly 150 years after the original was issued.

It was a publishing venture of the architect Giacomo Leoni, who in 1715 had recently arrived in England, having previ-

ously been in Dusseldorf in the service of the Elector Palatine. Leoni had long been an admirer of Palladio, and he went to considerable trouble to produce the present edition, commissioning an English-language translation of the text from the military engineer and architect Nicholas Dubois, and an allegorical frontispiece and a portrait of Palladio from his fellow Venetian artist Sebastiano Ricci. Leoni himself redrew Palladio's original line illustrations with added shading so that they could be reproduced as more attractive copper-plate engravings, and he employed for this purpose not merely three engravers in London but also the highly regarded Amsterdam engraver Bernard Picart. The volumes also provide parallel texts in Italian and French.

Palladio's lasting influence on architectural style ... was exercised less through his actual buildings than through his text-book. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality. (PMM).

Original subscribers to the first edition included Wren, Hawksmoor (Hawksmore), Vanbrugh and Lord Burlington's mother (the Countess Burlington), Burlington himself did not subscribe until the issue of Books III & IV (three copies).

Occasional marginal annotations in pencil, referencing Vitruvius and other architectural works.

[Fowler 224; not in Berlin; not in Millard; see PMM 92 for the first edition of 1570].

£5,000



57. PATCH, Thomas. **Twenty-Eight Caricatures [WITH:] Twenty-Five Caricatures. (Florence). (By the artist). (c.1770).**

Large folio. (495 x 376 mm). [32 leaves]. Two series of line and soft ground etchings, the first series [Watson 58] printed four etchings per page with each numbered 1 - 28 (the final sheet with three etchings, nos. 27 & 28 from a single plate), nos. 1- 7 line etchings, the remainder soft-ground etchings, (1 - 8 printed in black; 9 - 28 in sanguine), the etchings variously signed, dated and attributed; the second series [Watson 57] printed one etching per page and numbered 1 - 25, all line etchings (no. 16 a soft ground etching in sanguine), many with additional lavis, nos. 1- 14 printed in black, nos. 15 - 25 in bistre (no. 16 in sanguine), no. 14 with the annotation in sepia ink 'Raim. Cocchi No. 14', all printed recto only on fine laid paper with a uniform watermark of a shield with the initials 'FG / CL'; sheet size: c.482 x 366 mm. Twentieth century calf-backed marbled boards with decorative tooling and title 'THOMAS PATCH ETCHINGS' gilt to spine.

The very rare complete series of engraved Grand Tour caricature portraits by Thomas Patch: excellent impressions in an excellent state of preservation on uncut sheets of a fine Italian laid paper.

Thomas Patch (1725 - 1782) walked to Rome accompanied by Richard Dalton (later the librarian to George III) where he entered the studio of Joseph Vernet, became acquainted with Joshua Reynolds (they lodged in the same locanda) and found a patron in James Caulfield, Viscount Charlemont. For reasons that are not entirely clear - his biographer cites heresy and *quarrels with the Holy Office* while other sources claim *homosexual indiscretion* - Patch was banished from Rome in 1755 and fled to Florence, the base for the nearest British resident, Sir Horace Mann. Mann became an intimate friend of Patch, who remained at Florence for the remainder of his life, benefitting from Mann's connections, patronage and protection.

It was at Florence that Patch began his detailed and extensive analysis of physiognomy *Le Regole del Fisonomizare*, a

treatise which was stolen and burnt although the two series of caricature portraits presented here are thought to be remnants of that physiognomical project. Patch had shown an interest in caricature in Rome (and was in turn caricatured by Reynolds in his own *Parody of the School of Athens*) and in the early 1760s painted a number of extraordinary caricature paintings, largely depicting groups of Grand Tourists: *The Punch Party, The Golden Asses, A Gathering of Dilettanti in a Sculpture Hall, A Caricature Group* &c. Patch is also noteworthy as the writer of the first English monographs on both Masaccio and Giotto.

Many of the characters in Patch's paintings are also present in these two series, the *Twenty-Five Caricatures* and the *Twenty-Eight Caricatures* here bound in reverse order. Although the plates in each series are numbered consecutively, several seem to bear indications that they were part of smaller original series, the first plate, for example, of *Twenty-Five Caricatures* lists a price for 12 plates: *12. per un Zecchino* while No. 6 in the *Twenty-Eight Caricatures*, the portrait of Baron Stosch, is also numbered *No. 1*. The details of both series are also not helped in the descriptions given by Watson in his catalogue (he makes several errors in his analysis of technique and is definitive as to state and inking) and despite Patch's own attributions to many of the portraits, many have also been mislabelled subsequently. One of the self-portraits of Patch has often been identified as of Sir Horace Mann, while the copy of the portrait of Baron Stosch in the British Museum, printed before letters or numbers, was misdescribed originally as a portrait of Patch himself.

The *Twenty-Five Caricatures* are all portrait heads, four to a sheet, the majority soft-ground etchings and 20 of them printed in sanguine. Many, as stated, are labelled by Patch and include Florentine characters as well as well-known Grand Tourists. Sir Watkin Williams Wynn is identified as *Sir W. W. W.* (No. 22), Charles Hadfield only as *il Carlo* (No. 1), while other characters such as the notorious Baron Stosch, Horace Walpole's *Cyclops-the-Antiquarian* (No. 6), are named openly.

All those in Patch's other, and arguably more interesting, series are named in full. Each of these is presented as if in a procession, many with protrusions from preceding or following characters, and is a full-length figure. These etchings begin with a self-portrait of Patch himself, seated and measuring the dimensions of a mask (his physiognomical project again), while the thirteenth caricature, the beginning of the second series within a series, is an even more remarkable self-portrait, a bull lying in an overtly Italian landscape sporting Patch's behorned head and a bell. Patch's Latin caption (and Italian and Greek translations of the same) is illustrative: *Qui se humiliat exaltabitur*. Other remarkable portraits in the series include that of Laurence Sterne (No. 20, *Laurence Sterne alias Tristram Shandy*, who visited Florence for his health in 1766 but died two years later), Patch's perambulatory companion Richard Dalton (No. 21), the professor of anatomy Raimondo Cocchi (No. 14, identified in ink as usual) and the engraver Ferdinando Gregori (No. 15) among others. The quack oculist John Taylor (No. 25, satirised by Patch as *Mi so Chiamare il Cav[alie]re. di Taylor*) is the final caricature and is shown by Patch removing the eye from a patient, the patient struggling and held from behind in the grip of Pulcinella, Taylor wearing an eye-covered sash and brandishing the eye on a fork.

Further analysis of both of Patch's caricature series would be useful as to technique, variation, attribution and so on, but is hampered by the extreme scarcity of the series themselves and even individual plates. While some individual plates have appeared on the market, we can trace no other examples of either series that has been sold within the last 50 years.

Among the disjecta membra of Patch's project are two series of caricature prints, 25 full-length figures and 28 heads made between 1765 and 1770. Of the full-length series, most depict residents of Florence and milordi on the Grand Tour but two are self-portraits - one showing Patch seated, measuring an Antique mask with a pair of dividers, and the present remarkable image, which shows his head grafted onto an ox's body, seated in a landscape with the cathedral of Florence in the distance. (Royal Collection catalogue).

[Watson 58, 1 - 28; 57, 1 - 25].

£75,000





no 21

Λυδός χαλαρός
Qui se humiliat exaltabitur
Chi si umilia salta salta
de ignem pene de fulge



58. PENROSE, Roland. *The Road is Wider than Long*. London. London Gallery Editions. 1939.

Small 4to. (222 x 176 mm). [30 unnumbered leaves]. Leaf with Penrose's presentation recto, leaf with additional inserted collage recto (held with photograph corner mounts) and original signed collage verso (this as called for - see below), half-title with pasted monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 pasted monochrome photographs and two text illustrations / compositions, 10 leaves with additional illumination by Penrose in various colours (as called for); printed text in red and black in various types throughout on cream Millbourn hand-made paper. Original publisher's wood-grain paper-covered boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers (see below).

An excellent copy of the very scarce édition de tête of *The Road is Wider Than Long* with two original collages, colour illumination by hand and a presentation from Penrose.

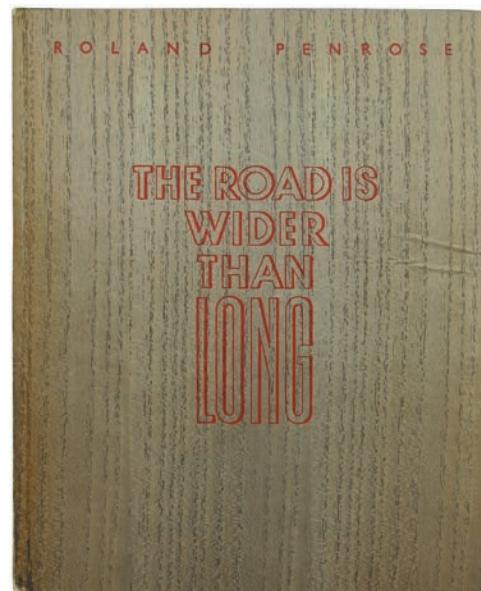
From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose.

Penrose's presentation is in orange ink to the initial blank: *This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972.*

The Road is Wider than Long is Penrose's Surrealist hymn of love to Lee Miller - later in Egypt he gave her the original manuscript of his verse, labouriously calligraphed, illustrated with his own photographs and a small collage and bound in thick shoe leather together with a pair of gold handcuffs by Cartier - and a paean to places and times yet untouched

but soon to vanish or alter completely. In the édition de tête, the reproduction photographs are replaced with originals, and ten of the leaves are illuminated by Penrose in watercolour and a variety of colour inks. The endpapers too are original photographs, cropped versions of Penrose's photograph *Sand Prints* and it is tempting to imagine that the footprints photographed are those of Miller herself. Each of the ten copies from the édition de tête also include an original collage facing the half-title; the collage is signed at lower right R. Penrose in black ink.

The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian cliff-top scene of a picnic. A seated group of women at right is flanked at left by a man in nautical dress indicating something on the horizon that a woman with telescope is viewing; a child clutches at her skirts while a



further figure, prone for safety, looks over the cliff edge. The collage is completed by an additional figure pasted over both scenes, at left, the marble legs and torso of a classical nude with an added erect phallus of matching colour; it is clearly this phallus indicated by the nautical male and at which the woman with the telescope gazes.

Penrose had learned the collage technique from Max Ernst in the 1920s and had assisted in the publication of Ernst's *Une Semaine de Bonté* (1934). While the colour collage called for on the justification is markedly the work of Penrose, the second collage is strongly reminiscent of Ernst's own efforts, suggesting perhaps that it dates from this period.

Roy Edwards, to whom Penrose later presented this copy, had known Penrose since the era of the London Gallery, when as a seventeen year-old he had sent poems to the art

ist. Later in the 1970s, Edwards translated a collection of verse by Penrose's first wife, the Surrealist poet Valentine Penrose (née Boué) and assisted Penrose himself with his autobiographical Scrap Book 1900 - 1981.

Copies of the édition de tête of *The Road is Wider than Long* with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland.

[see 'Scrap Book 1900 - 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 - 93].

£27,500



59. PICABIA, Francis. Mendes, Murilo. Janela do Caos. (Window of Chaos). Paris. Imprimerie Union. 1949.

Small folio. (326 x 260 mm). [24 leaves + 6 leaves (suite); pp. 41, (i)] Half-title, printed title in red and black and Mendes' verse illustrated with 6 monochrome lithographs by Francis Picabia, final leaf with achevé d'imprimer and justification, also included with this copy is the additional suite of lithographs printed in red; the lithographs were printed by Desjobert, Paris. Loose as issued in original publisher's printed wrappers with title to front cover in black, some toning to front wrapper, the suite loose in a separate wrapper with title in black and flap, orange paper-covered board chemise with title to spine in black and grey paper-covered board slipcase.

A very good unsophisticated copy of the very scarce illustrated book and sole edition of *Janela do Caos*: Francis Picabia illustrating Murilo Mendes.

From the edition limited to 220 numbered copies on Auvergne, with this one of 23 hors commerce examples marked *EXEMPLAIRE / H. C.* with the additional suite of lithographs in red.

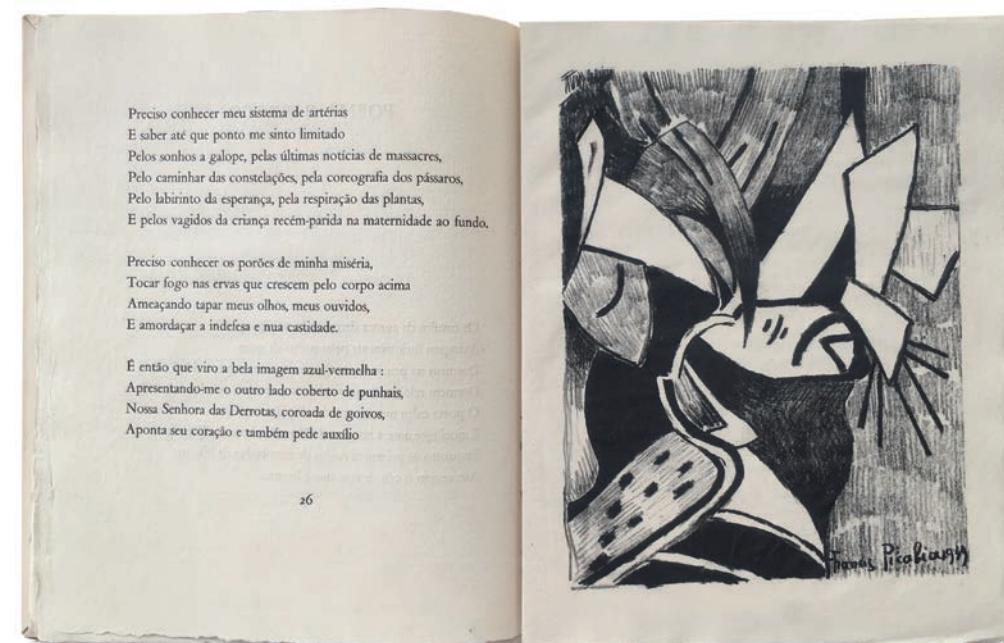
This remarkable and scarce book, truly international in formation, combines the illustration of Francis Picabia with the verse of the Brazilian Modernist Murilo Mendes and typography by Michel Tapié; the text was printed by Imprimerie Union (Russian emigrés), the lithographs by the Parisian printer Desjobert, directed by the diplomat Roberto Asumção de Araujo in collaboration with J. Guimarães Rosa and Francette Rio-Branco. Mendes' verse is taken from his collections *Poesia Liberdade* and *Mundo Enigma*.

Apesar do número reduzido de poemas, eles representam o resumo do espírito da poesia muriliana. Ao contemplar as linhas do livro 'Janela do caos' fica nítida a heterogeneidade temática de Murilo Mendes. Observações sobre a sociedade passam quase despercebidas em palavras que inspiram a criação de imagens mentais, o cotidiano vira cenário para discussões filosóficas e existenciais e o surrealismo convida

o leitor a acessar as próprias janelas da alma com debates poéticos sobre ordem e loucura ... A união das estéticas visual e verbal que acontece em 'Janela do caos' era um desejo antigo do poeta ... Assim, ao colocar para o leitor figuras reais como olhos, bocas, corpos, rostos, animais e fortes expressões num contexto surreal, criado pelos poemas, as imagens do livro 'Janela do caos', materializam algumas aspirações do poeta. E refletem, portanto, o contato sensível de 'um grande poeta brasileiro e um grande pintor da escola de Paris', como disse o jornalista Paulo Mendes Campos, no artigo 'O itinerário de um livro em Paris'. (Museu de Arte Murilo Mendes).

This edition of *Janela do Caos* is scarce, likely due to the language and the fact the major portion of the edition was sold in Brazil. WorldCat lists copies at the National Library of Australia, the Library of Congress, Indiana and New Mexico only; COPAC lists no copies and neither do the catalogues of the British Library nor the Bibliothèque Nationale de France. We can locate an additional copy at MoMA.

£12,500



60. PICASSO, Pablo. Le Phanérogame: Pierrot (Massine en Pierrot). (Paris). (Eugène Delâtre ... for the author). (1918).

Original etching on zinc on laid paper (vergé d'Arches) with watermark 'Eugène Delâtre' by Pablo Picasso; sheet size: 194 x 146 mm.

[PROVENANCE: With the discreet blindstamp at lower right of Douglas Cooper with the text 'The Douglas Cooper / Collection'; lot 550 at his sale, The Douglas Cooper Collection sale, Christie's, London, 30 November 1988].

Douglas Cooper's copy of one of Picasso's rarest etchings with large margins and signed in pencil.

Geiser notes only two copies, his own and this example, that of Douglas Cooper, with large margins with later signatures from the 1930s.

Between 20 and 25 copies of the etching were issued (see below), mainly on Arches paper, with 18 copies serving as the frontispiece for the édition de tête of the book *Le Phanérogame* by Max Jacob, which was issued in December 1918.

De toutes les façons, il existe davantage d'épreuves et d'exemplaires; on rencontre des épreuves ... sans le livre, comme celle de la vente D. Cooper, signée ... très tard ... On rencontre aussi des exemplaires, conformes, avec la gravure signée mais non numérotée ... Il y aurait donc entre 20 et 25 épreuves, la plupart sur vergé d'Arches, en principe signées; dont environ 16 numérotées par Max Jacob. (Baer pg. 119).

Phanerogamia are plants with visible stamens and pistils ... To help pay for the book's printing, Picasso made an etching for the de luxe edition. It shows a Pierrot and brings 1905, the year of the 'Saltimbanques' suite, strongly to mind. (Patrick Cramer).

[Geiser 55; Bloch 33; see Cramer 5].

£35,000



61. 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.

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

£25,000



62. PICASSO. Hugnet, Georges. Non Vouloir. Paris. Editions Jeanne Bucher. 1945.

8vo. (202 x 150 mm). Original engraving as frontispiece and four monochrome zincographs with engraving, all by Picasso, together with the additional suite of zincographs, each printed in red, blue, yellow and green, and the additional superimposition zincograph (see below). Bound in full brown morocco with original publisher's printed wrappers with title in red and black text to front cover.

A beautiful édition de tête copy of Hugnet's *Non Vouloir* with a presentation from Hugnet, Picasso's frontispiece engraving and a suite of the plates in four colours.

The presentation is to Jean Masorel and dated 15 Juin 1942 and with a 6 line manuscript poem by Hugnet.

From the edition limited to 426 copies, with this one of 20 édition de tête examples on vergé d'Arches teinté, signed and numbered by Hugnet in red ink and signed by Picasso in crayon arlequin with Picasso's engraved frontispiece etching, the suite of plates each in four colours and the superimposition plate.

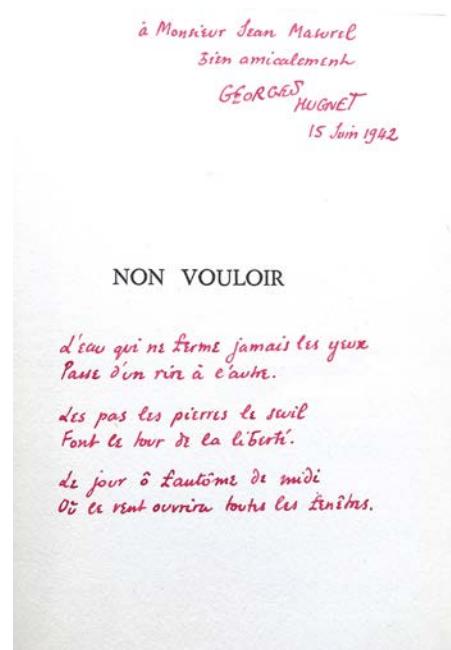
Picasso's engraved frontispiece and the suite of zincographs was issued only with the édition de tête and a further six exemplaires d'auteur, also printed on vergé d'Arches teinté.

Les illustrations ont été gravées au burin par Pablo Picasso de manière à être imprimées dans le texte par les procédés typographiques courants; l'eau-forte, destiné aux seuls exemplaires sur vergé d'arches, a été tirée sur les presses de Roger Lacourrière, maitre-imprimeur, à Paris. (From the justification).

Picasso made four illustrations for this collection of poems. With engraving, he reworked the plates made from four wash drawings: Portrait de Dora Maar (p. 21); Danseuse I (p. 35); Danseuse II (p. 49); Femme assise (p. 65) ... The suite accompanying the de luxe copies of the book contains impressions of

each of the zincographs printed in red, blue, yellow and green as well as a superimposition, on the same leaf, of Femme assise in yellow, Danseuse I in red, Danseuse II in blue, and Portrait de Dora Maar in black ... In the etching used as frontispiece we again see the face of Dora Maar; her expression is stern, and her staring eyes seem to be without pupils ... (Cramer).

[Cramer 36; Bloch 360 (for the etching); Baer 721 - 724 and note pp. 331 - 332 for the 'superposition']. £37,500



63. PICASSO. Vaux, Guillaume (Pseud. Adrian de Monluc). *La Maigre. Mise en Lumière et en Pages par Iliazd. Paris. Le Degré Quarante et Un. (1952).*

Tall 4to. (430 x 260 mm). Illustrated with nine double-page original drypoint engravings by Picasso (the cover features a tenth). Finely bound in full beige calf by Creuzevault, chemise and slip-case preserving the original etched wrappers.

The *exemplaire d'essai* of Iliazd's collaboration with Picasso: *La Maigre*.

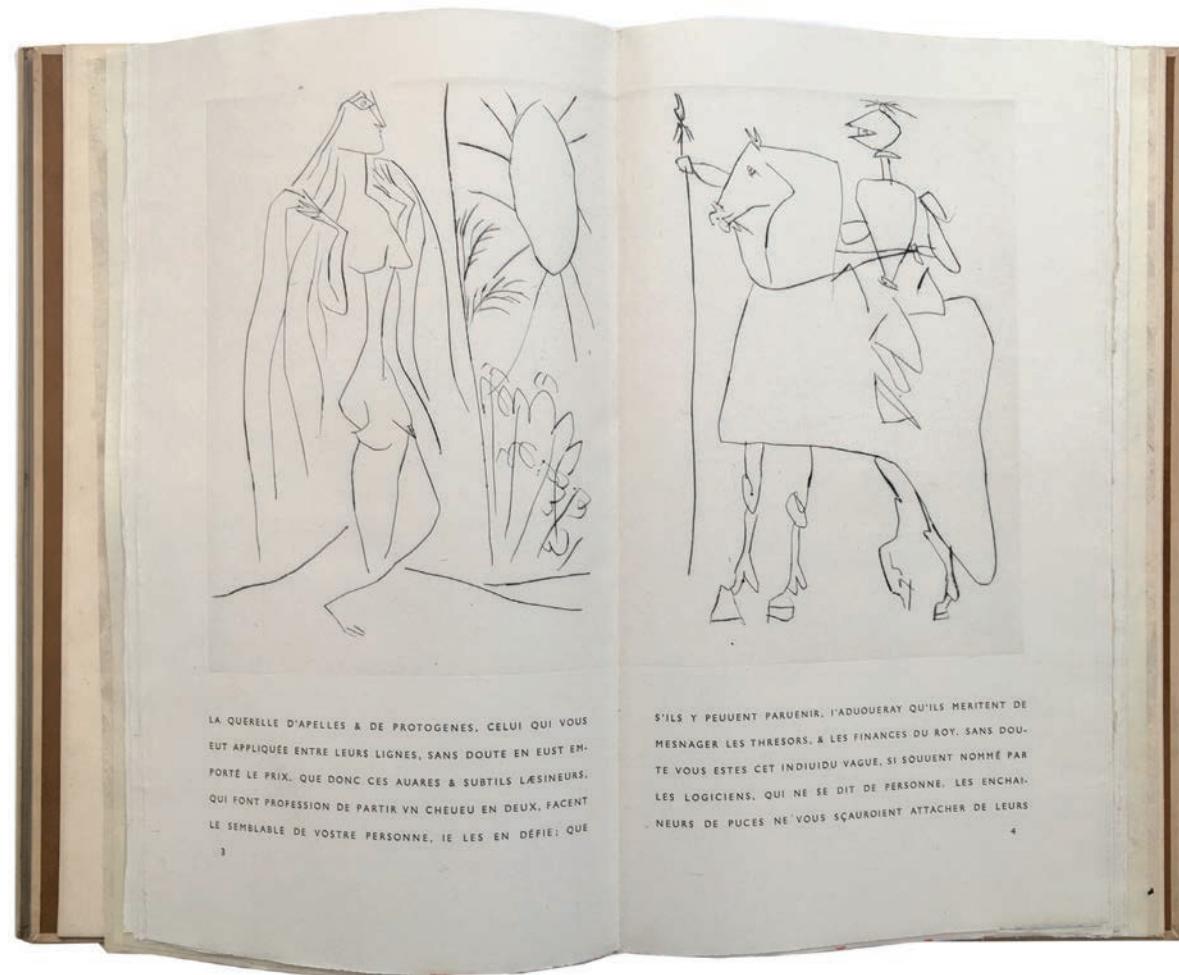
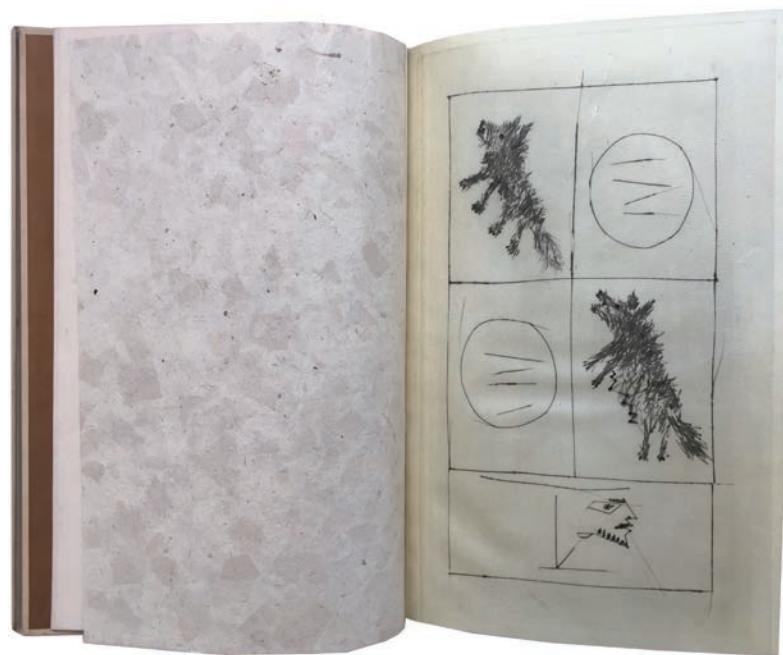
From the edition limited to 74 copies signed by Iliazd and Picasso, with this example on chine but aside from the edition of 52 copies on Chine, and marked *exemplaire d'essai* in pencil by Iliazd.

A discovery at a second-hand bookseller's led to the publication of this remarkable book. While browsing through some books one day, Iliazd found a text by a certain Guillaume de Vaux, whom he was to identify as Adrian de Monluc, Comte de Cramail ... Iliazd brought the artist (Picasso) his copy of De Monluc's book. On reading it, Picasso suddenly became inspired and, on April 13, 1951, the 10 drypoints for *La Maigre* were completed at Vallauris. A year later the book was published, Iliazd himself having designed the layout. (Cramer).

This book inaugurates the mature style of Iliazd's major publications with its larger format, spacious layout, and elegantly matched design of typography and image. The weight of the typography is precisely calculated. (Johanna Drucker, Iliazd and the Art of the Book).

[Cramer 63; Isselbacher 21].

£19,000



64. PICASSO, Pablo. Scheler, Lucien. Sillage Intangible. Poème Accompagné d'une Pointe-Sèche de Pablo Picasso. Paris. Le Degré Quarante et Un (Iliazd). 1958.

Small folio. (260 x 224 mm). [12 bifolia]. Leaf with title, leaf with original drypoint engraving by Picasso ('Portrait de Paul Eluard' dated '23.4.58' in the plate), three leaves with Lucien Scheler's verse, leaf with justification and achevé d'imprimer; text and frontispiece printed to the centre of bifolia, Scheler's verse printed as spreads, copy number printed in red. Loose as issued in original publisher's vellum with printed title to front cover in red, several bifolia of thick brown handmade endpapers, later grey cloth chemise with title to spine in black and matching slipcase.

Sillage Intangible, uniting Lucien Scheler, Pablo Picasso and Iliazd in grief for and tribute to their lost friend Paul Eluard.

From the edition limited to 50 numbered copies on vieux japon, each signed by the author and the illustrator in pencil.

Iliazd and Paul Eluard (1895 - 1952), the great Surrealist and poet had been close on Iliazd's first arrival in Paris, before a rupture during the decline and close of dada, and later close again following a rapprochement. Eluard had given a poem to Iliazd which he intended to publish in homage to his dead friend. Eluard's estate refused but Iliazd was offered this poem *Sillage Intangible* by another of Eluard's friends, Lucien Scheler, together with the beautiful portrait of Eluard as a laureate poet by Picasso. Out of respect, Iliazd - unusually - did not sign the justification, despite the meticulous care he took in the production of a work that was largely his own creation.

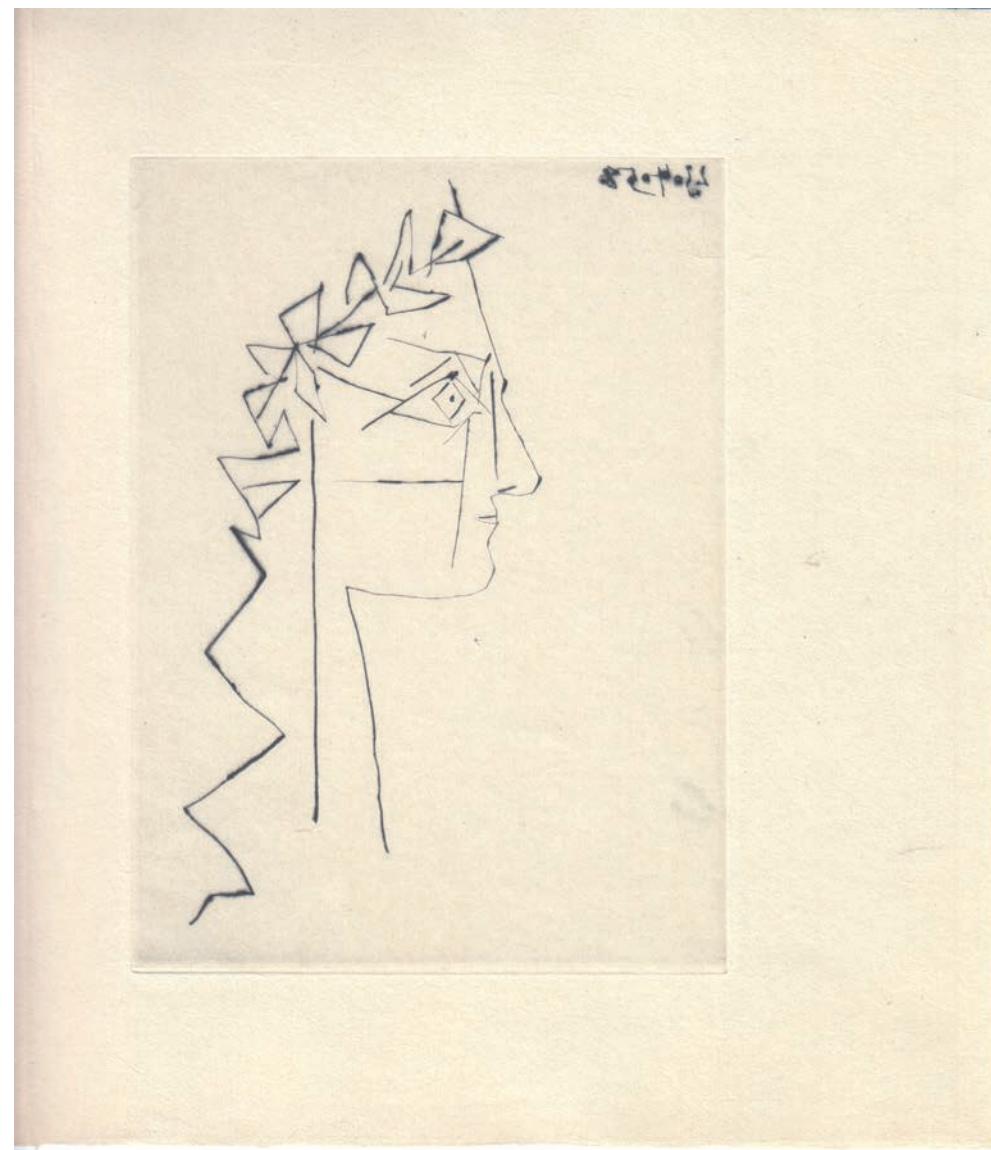
According to Chapon, quoted by Drucker, the paper used for the book was *the most beautiful Japanese paper to be found in all of Paris, that which the publisher Pelletan had acquired in 1906 from Bing, the exporter of Chinese and Japanese goods: These sheets of papaper had survived a flood in*

the storage cellar of Bing's illustrious shop, and thus had a history as well as pedigree of their own.

Iliazd, consistent with his manner of creating any volume, even the thinnest brochure, struggled to create a unity from which no part could be separated: a visual poem. (François Chapon).

[Isselbacher 23; Cramer 95; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 197 - 199].

SOLD



65. PICASSO. Benoit, P. A. Meurs. Alès. P[ierre] A[ndré] B[enoit]. (1960).

Minuscule. (31 x 41 mm). Leaf with title, leaf with Picasso's original drypoint engraving on celluloid verso as frontispiece, four leaves with PAB's verse, final leaf with justification and achevé d'imprimer. Full brown polished calf by Leroux with his signature and dated 1974, front and rear covers with inlays of reverse calf with red and gilt highlighting to create the motif of a head of a bull, titles to spine in gilt and red, original publisher's printed wrappers preserved, chemise and slipcase.

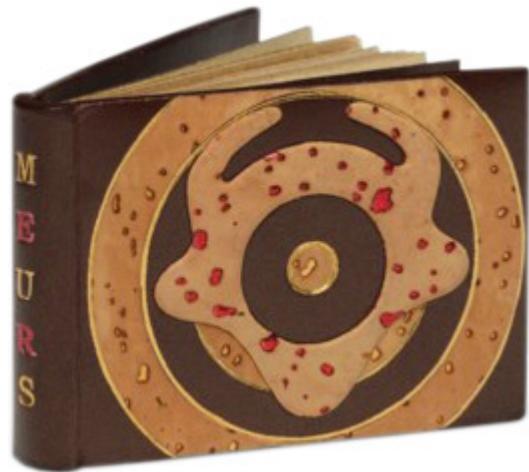
Meurs with Picasso's smallest original print created to accompany PAB's verse in a binding by Leroux.

From the edition limited to 50 copies, signed in pencil by Picasso and Benoit.

The smallest print engraved by Picasso and the most beautiful modern miniature book.

This tiny engraving depicts a dying bull, the sword - after the thrust - in its withers; it is the very instant of death. Benoit added a poem: 'Meurs / taureau meurs / puisque tu dois mourir (...) mais continue / à leur / faire peur ...' (Patrick Cramer).

[Cramer 102; Cat. PAB 359; Picasso-PAB 8]. £18,000



66. PICASSO. Reverdy, Pierre. Sable Mouvant. Paris. Louis Broder. 1966.

Folio. pp. 51, (12). Illustrated with ten original aquatints by Picasso. Loose as issued in original wrappers and parchment cover with printed title and cloth-covered chemise and slipcase.

Picasso's powerful Sable Mouvant.

From the edition limited to 255 copies signed by the artist on vélin de Rives, with this one of 220 copies.

Sable mouvant (Quicksand) was Pierre Reverdy's last poem. René Char had asked him to write the verses for a collection of works by twelve poets to be illustrated by Jacques Villon, but the projected volume never appeared ... Reverdy died on June 17, 1960 at Solesmes, the famous abbey to which he had retired in 1926. His death went almost unnoticed; in fact only three friends - Braque, Picasso and Teriade - had been informed of it. As a tribute to the incorruptible friend who had so clearly seen the pitfalls of Picasso's genius, and the price he would pay for his fame, Picasso agreed to illustrate a posthumous edition of Sable Mouvant. Ten aquatints were selected from the great series of prints on the theme of the artist and model that Picasso had explored indefatigably during the winter of 1963-64 and in February and March of 1965. The effect of the aquatints chosen for the book builds as one proceeds from one to the other, so that their final impact is fully as powerful as that of the text. (Patrick Cramer).

[Cramer 136].

£15,000



67. PIPER, John. Douglas, Lord Alfred. Brighton Aquatints. Twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas. London. Curwen Press for Duckworth. 1939.

Oblong folio. (257 x 396 mm). (28 unnumbered leaves). Half-title with justification and John Piper's signature verso, title page followed by Lord Alfred Douglas's Introduction and 24 leaves with 12 hand-coloured aquatint views, each with title leaf and a short descriptive text printed verso on blue paper stock; tissue guard leaves. Original publisher's green buckram-backed marbled boards, printed label to upper board; spine titled in gilt.

The deluxe edition of Piper's charming and evocative hand-coloured aquatints of Brighton.

From the signed edition limited to 55 copies, each plate hand coloured by John Piper.

Piper and his friend John Betjeman produced this work as part of the attempt to stop the redevelopment of the Georgian Brighton Seafront.

The views comprise, in this order:

- *The First Avenue Hotel, Hove*
- *The Royal Pavilion*
- *Regency Square from the West Pier*
- *Brighton from the Station Yard*
- *Brunswick Terrace*
- *Bedford Square*
- *Mixed Styles: Regency - Victorian - Modern*
- *Kemp Town*
- *Regency Square*
- *The Chapel Of St George Kemp Town*
- *St Bartholomew's Church*
- *The Metropole Hotel from the West Pier*

Looking with admiration, not unmingled with emotion, at these charming aquatints of Mr Piper's, it is surprisingly borne in on me that there is still a good deal left of the old Brighton which I knew in my youth.

(From the Introduction).

Some fading to the upper marbled boards and minor spotting to endpapers. £18,000



68. PIRANESI, Giovanni Battista & Francesco (Jean-Baptiste & François). *Calcographie des Piranesi Frères: Oeuvres de Jean-Baptiste et de François [And:] Prospectus [And:] Note Abrégée des Prix des Oeuvres ... &c. Paris / Versailles. A Versailles, Chez Leblanc [&] Qui Se Vendent Chez les Auteurs, à Paris rue de l'Université, Dépôt des Machines, No. 296; Et Chez Basan ... Treuttel et Wurtz ... &c. An VIII. (1800).*

Small 4to. (232 x 178 mm). [5 bifolia ('Catalogue') + bifolia ('Prospectus') + single sheet ('Note'); pp. 19]. Title, imprint and engraved vignette ('Anfiteatro Castrense') to front cover, list of Oeuvres recto and verso throughout, the volumes numbered in Roman numerals I - xx, subjects numbererd, wehere applicable, in Arabic numerals, final leaf with notes, imprint and applied etiquette with the text 'Tessier, / Relieur, / Rue de la Harpe, / no. 132, A Paris', inserted bifolium with 'Prospectus' and additional leaf with 'Note Abrégée des Prix'; letterpress text in French throughout, manuscript annotations in sepia ink throughout, running figures carried over with total of 'Fr. 1863'. Stitched as issued in original publisher's printed wrappers, title, imprint and engraved view to front cover, later morocco-backed marbled board chemise with gilt title to spine and board slipcase.

[PROVENANCE: Manuscript note: 'Dec. Philos. an 10. No. 17' to front wrapper; unidentified circular blue armorial stamp (worn) to front wrapper].

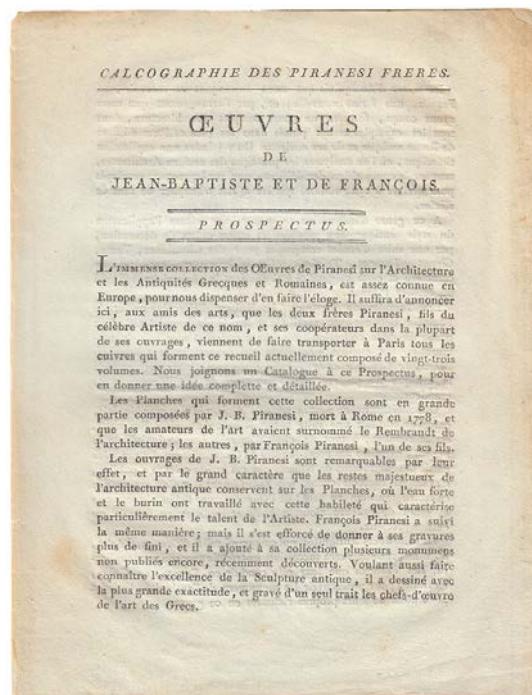
The very scarce catalogue for Piranesi's *Opere*, entirely unsophisticated, annotated in an early hand, with the etiquette of the binder Tessier pasted in and with the separate *Prospectus* and additional list of prices.

Francesco and Pietro, the two surviving sons of Giovanni Battista Piranesi, entered exile in Paris after the fall of the Roman Republic in 1799 taking all of Piranesi's plates with them. In Paris they established the *Calcographie des Piranesi Frères* and as the catalogue itself demonstrates began the reprinting and reissue of the entirety of Piranesi père's graphic oeuvre.

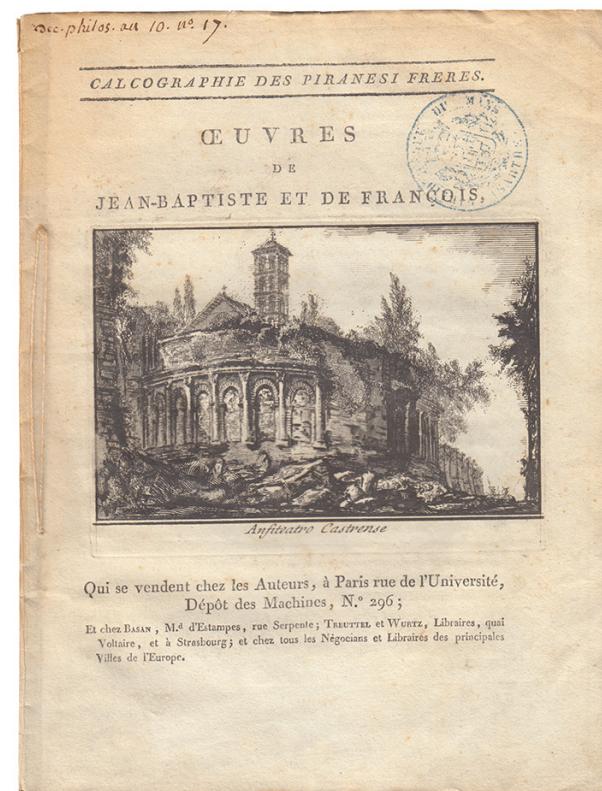
Also included with this catalogue is the following additional material:

- *Prospectus*, a bifolium of unwatermarked laid paper (232 x 178 mm) with letterpress text in French recto and verso, final verso with imprint of Leblanc, Versailles as per the catalogue; the catalogue itself is mentioned in the prospectus text: *Nous joignons un Catalogue à ce Prospectus, pour en donner une idée complete et détaillée.*

- *Note Abrégée des Prix des Oeuvres de J.-B. et de François Piranesi, d'Après le Catalogue Imprimé Qui S'en Distribue Chez les Auteurs*, a single sheet of unwatermarked laid paper (220 x 170 mm), with printed text in French recto and verso; the works are listed under XXIII volumes with a total cost of Fr. 1,796 and as with the catalogue itself, the works are listed for sale at various outlets including *Chez les Auteurs ... Chez Basan, Chez Treuttel et Wurtz* and *Chez tous les Négocians et Libraires des Principales Villes d'Europe.*



L'Immense collection des Oeuvres de Piranesi sur l'Architecture et les Antiquités Grecques et Romaines, est assez connue en Europe, pour nous dispenser d'en faire éloge. Il suffira d'annoncer ici, aux amis des arts, que les deux frères Piranesi, fils du célèbre Artiste, et ses coopérateurs dans la plupart de ses ouvrages, viennent de faire transporter à Paris tous les cuivres qui forment ce recueil actuellement composé de vingt-trois volumes ... Les planches qui forment cette collection sont en grande partie composées par J. B. Piranesi, mort à Rome en 1778, et que les amateurs de l'art avaient surnommé le Rembrandt de l'architecture ... (From the prospectus).



Although similar letterpress catalogues were issued - also very scarce with few examples in libraries and only a single copy sold at auction in 1975 - this version, printed by Leblanc in Versailles, seems of particular rarity. We trace a single copy, also annotated, at the Morgan Library in New York. The Morgan copy, formerly in the collections of Edmond Fatio and Janos Scholz and bound in quarter vellum, does not appear to retain the *Prospectus* and *Note Abrégée des Prix* as here.

£12,500

CALCOGRAPHIE DES FRERES PIRANESI.

NOTE abrégée des prix des Oeuvres de J.-B. et de François PIRANESI, d'après le Catalogue imprimé qui s'en distribue chez les auteurs.

| | | |
|-----------------|---|-----------|
| VOLUMES. | | |
| I. II. III. IV. | Antiquités Romaines, 4 vol. prix. | fr. 240 » |
| V. | Tombeau des Scipions. | 12 » |
| VI. | Supplément aux Antiquités Romaines. | 68 » |
| VII. | Magnificence de l'Architecture des Romains. | 84 » |
| VIII. | Différens Ouvrages d'Architecture érusque, Grecque et Romaine. | 89 » |
| IX. | Fastes Consulaires et Triomphes des anciens Romains. | 65 » |
| X. | Champ de Mars. | 66 » |
| XI. | Antiquités d'Albano et du Château Gandolfe. | 66 » |
| XII. XIII. | Vases, Candelabres, Autels, Trepieds, Urnes, etc. | 220 » |
| | En feuilles détachées, à raison de 40 sous chaque. | |
| XIV. | Colonne Trajane, Colonne Antonine, et Apolléose d'Antonin le pieux. | 102 » |
| | Lesdites Colonnes se vendent séparément 15 francs pièce. | |
| XV. | Ruines de Temples Grecs à Postum. | 42 » |
| XVI. XVII. | Plan de Rome et du Champ de Mars. | fr. 12 » |
| | Vues de Rome Antique et Moderne. | 250 » |
| | Les mêmes Vues, séparément, à 40 sous pièce. | 262 » |
| XVIII. | Choix des meilleures Statues antiques, au nombre de 57, au prix de 5 fr. chacune. | 111 » |
| | 4 grands Groupes à 5 fr. chacun. | 20 » |
| XIX. | Théâtre d'Herculanum. | 21 » |
| XX. | Différentes manières d'orner les cheminées et toutes les parties des bâtimens. | 72 » |
| XXI. | Recueil de dessins d'après Guercin, gravés par Dartolozzi, et autres Artistes. | 52 » |
| XXII. | Ecole Italienne, en 40 feuilles, gravée par Volpato, Canégo et autres. | 120 » |
| | Chaque feuille se vend aussi séparément. | |

69. PRASSINOS, Gisèle. *Le Feu Maniaque*. Notice de André Breton. Préface et Postface de Paul Eluard. Paris. Robert J. Godet. 1944.

8vo. (192 x 144 mm). pp.125. Half-title with note 'Textes Choisis par Henri Parisot' verso, leaf with illustration by Prassinos verso as frontispiece, printed title with publisher's vignette, leaf with Breton's 'Notice', leaf with Eluard's 'Preface' and Prassinos' verse illustrated with 8 full-page illustrations by Prassinos herself, Eluard's 'Postface' with 'DU Même Auteur' verso, 'Table' and final leaf with justification and *achevé d'imprimer*. Original publisher's printed wrappers with titles in white against a decor of red and green abstract shapes, drawings loose in a separate green card portfolio, orange card portfolio and matching slipcase with applied painted paper décor.

A unique copy of Gisèle Prassinos' *Le Feu Maniaque* with original drawings and watercolours.

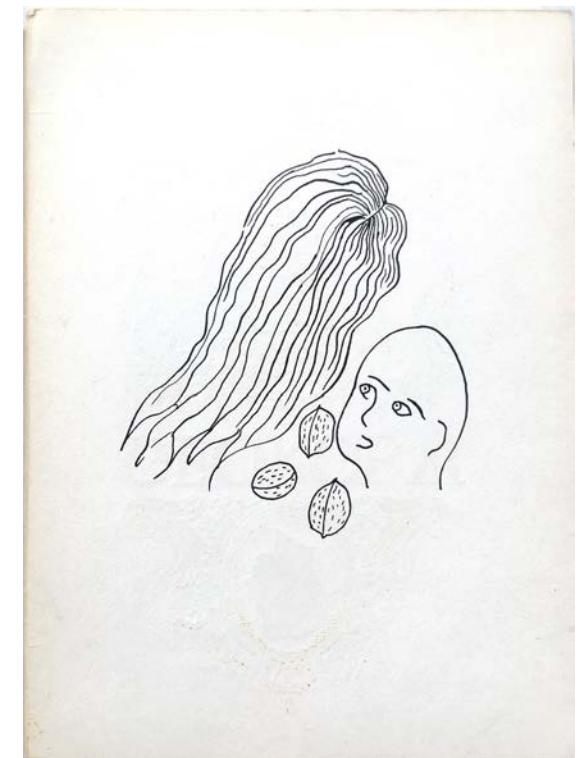
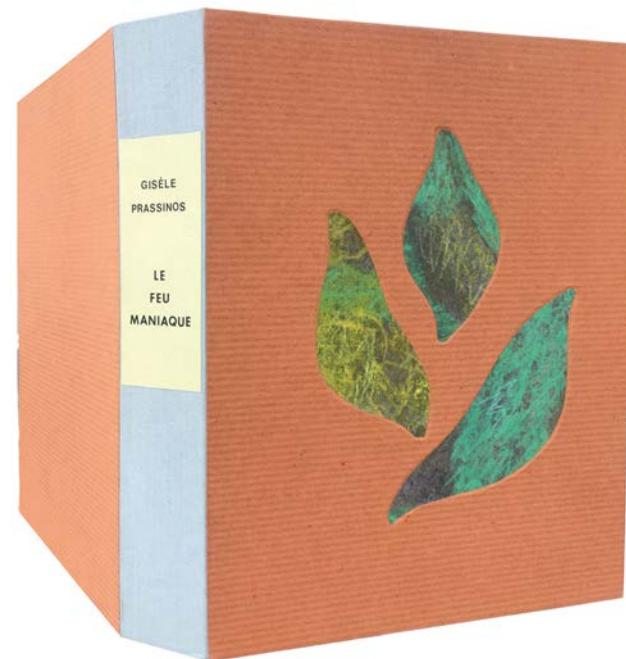
From the edition of 150 numbered copies, with this one of 125 on pur fil du Marais; an original etching is called for that is not present here.

This copy features all 8 of the drawings for the illustrations in the book together with a further 10 original drawings intended for the book but unused in the published version; 3 additional watercolours are also included (1 in colour; 2 in black and white), designs for the cover of the book, loose in an envelope addressed by Henri Parisot - who made the selections in the book - to Gisèle Prassinos.

André Breton's *Notice* is reprinted from *L'Anthologie de l'Humour Noir* (1940); Paul Eluard's *Préface* is reprinted from Gisèle Prassinos' collection *La Sauterelle Arthritique* (1935).

The precocious Prassinos was encouraged by her elder brother, the painter Jean-Mario Prassinos, and introduced to André Breton (he writes the *Note* here) who published the fourteen-year-old's writings in *Minotaure*. Apparently

unaware of Surrealism, Prassinos claimed to write *automatically* and it is a measure of the effect she had on the Surrealists that the preface to her first collection, *La Sauterelle Arthritique*, was written by Paul Eluard, who for the present work provided the preface and postface. £7,500



70. POUND, Ezra. *Cathay*. Translations by Ezra Pound for the Most Part from the Chinese of Rihaku, From Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga. London. The Chiswick Press for Elkin Mathews, Cork Street. 1915.

8vo. (192 x 132 mm). [18 leaves; pp. 30, (ii)]. Half-title, printed title with note verso and Pound's verse, final poem verso with long apologia by Pound and printer's credit; slight spotting to several leaves. Original publisher's tan wrappers with flaps, titles to front cover and imprint to rear in black.

The first edition of Ezra Pound's Modernist collection of verse from the Chinese: *Cathay*.

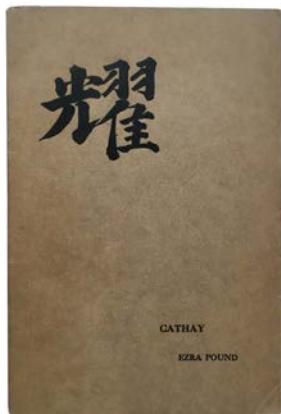
One of 1000 copies.

Although Pound knew no Chinese, he was able, with the notes of Professor Ernest Fenollosa that he had acquired in 1913, to produce these poems. Professor Feneollosa was also ignorant of the original Chinese but the refraction of the text from the notes and Pound's abilities enabled him to produce *translations* that have been acclaimed highly.

If these were original verses, then Pound was the greatest poet of his day. (William Carlos Williams).

[Gallup A9].

£1,000



71. POUND, Ezra. *Quia Pauper Amavi*. London. The Egoist Ltd. (1919).

Tall 8vo. (254 x 156 mm). [26 leaves; pp. 51]. Half-title, title with dedication 'Orfeo' verso, contents and Pound's verse divided into four sections, final leaf with printer's credit verso; some occasional slight spotting to several leaves. Original publisher's green cloth backed green card boards, printed label with title in black to spine.

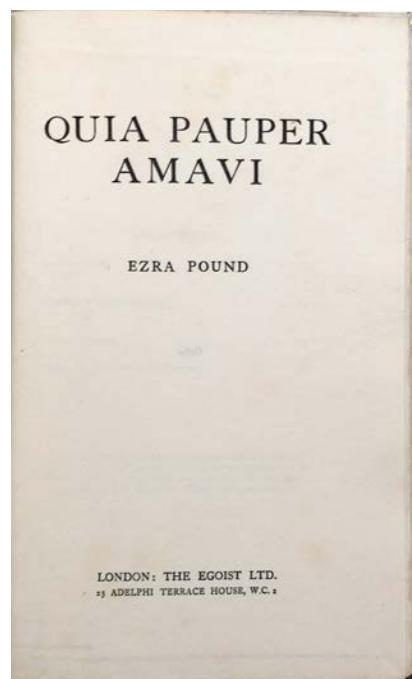
The first edition of Pound's *Quia Pauper Amavi*.

From the edition limited to 500 copies on wove paper; 110 copies on handmade paper were also issued.

This copy with *wherefore* uncorrected on page 34. Discreet label B. H. Blackwell Ltd. Booksellers &c to front pastedown.

[Gallup A17a].

£500



72. POUND, Ezra. *Hugh Selwyn Mauberley*. London. John Rodker for The Ovid Press. 1920.

Tall 8vo. (254 x 158 mm). [14 leaves; pp. 3 - 28, (i)]. Printed title with Ovid Press device by Wadsworth in blue, quotation from Nemesianus verso, half-title, list of contents with copy number verso and 10 leaves with Pound's verse, final leaf with justification; four-line initials, title and justification / colophon vignettes by Edward Wadsworth. Original publisher's terracotta boards backed with tan cloth, paper label with printed title: 'HUGH SELWYN / MAUBERLEY / by / E. P.' to front cover.

Ezra Pound's scarce collection *Hugh Selwyn Mauberley* from The Ovid Press with initials by Edward Wadsworth.

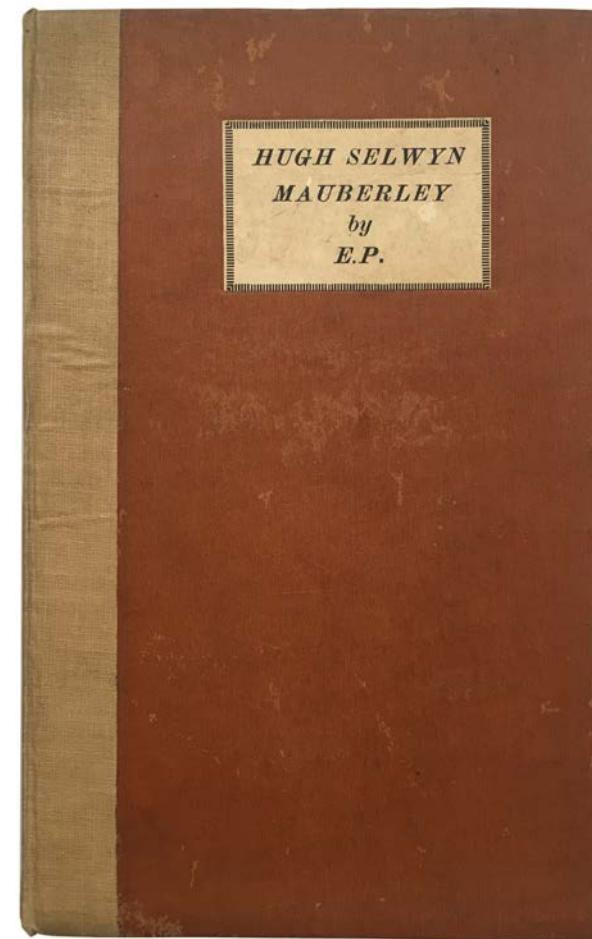
From the edition limited to 200 numbered copies, with this one of 165 unsigned examples.

Gallup suggests that this binding (as opposed to the copies backed with green cloth) was used for the signed issue; this copy with the inverted *p* for *d* in age-old in line 16, page 12.

Ownership initials J. T. C. to front pastedown and dated 1935, with marginal note, a translation from the Greek in the first poem, in the same hand.

[Gallup A19].

£2,750



73. RABELAIS, François. Urchard (Urquhart), Sir Thomas & Peter Motteux. The Works of F. Rabelais, M. D. Or, The Lives, Heroic Deeds and Sayings of Gargantua and Pantagruel ... The Second Book ... Treating of the Heroick Deeds and Sayings of the Good Pantagruel [WITH:] The Third Book ... Containing the Heroick Deeds of Pantagruel the Son of Gargantua ... Never Before Printed [AND:] Pantagruel's Voyage to the Oracle of the Bottle Being the Fourth and Fifth Books ... To Which Is Added The Pantagruelian Prognostication; Rabelais's Letters, and Several Other Pieces by That Author. London. Printed for Richard Baldwin. 1693 - 1694.

5 vols. in 3. 12mo. (160 x 96 mm). pp. (vi), clvi, (i), (xxxvi), 230; viii, 9 - 208; 430, (xii); (iv), xii, iii (iv) - cxliv, (xl), 272; (i), (xi), 262, 34, (xiv). Engraved frontispiece portrait of Rabelais with quote from Theodorus Beza dated 1552, printed title to each book, 'The Life of Dr. Francis Rabelais' in Book I, publisher's and translators' dedications in Book I and Book IV, Rabelais' dedications throughout, extensive laudatory material in Book I (see below), text of Book I to Book V including in Book V the 'Pantagruelian Prognostication', further works by Rabelais and his 'Letters Written ... During His Stay in Italy', indices in Book III and Book V, final leaf with advertisement ('Books Sold by Richard Baldwin' verso, numerous errors in pagination, occasional errors in signatures, occasional minor defects and stains, Book V with the full-page woodcut of the 'Holy Bottle' (page 209, leaf K4). Full contemporary blond calf with decoration in blind, boards ruled in blind to surround central ruled panel with fleurons at corners with interior drawer handle decor around central section of ruled darker calf, banded spine in five compartments with red leather label with gilt titles within roll tool border, board edges with decoration in blind, all edges striped red.

A beautiful, unsophisticated and complete copy of the very scarce first complete edition in English of Rabelais' Gargantua and Pantagruel in an elegant contemporary binding.

François Rabelais (c.1494 - 1553), writer, physician, humanist, anatomist, scholar, monk and wit, published this, his magnum opus of satire, parody, wine and humour, over the course of many years, beginning in 1532 with the first book and concluding only after his death in 1553 with the publication of the possibly spurious fifth book c.1564. Rabelais' epic, first issued under the anagrammatic pseudonym *Alcofribas Nasier* is indebted to Erasmus and his *The Praise of Folie* and has been extraordinarily influential. To place Rabelais at the side of Dante, Boccaccio, Cervantes, Shakespeare and the giants of European literature is in no way to exaggerate his importance. Rabelais' influence on the development of the novel and the English novel in particular is uncontested. A first suggested imitation of Rabelais' style in English has been dated to as early as 1534 (Book I was likely published in 1532) while the influence on Swift, Sterne and Robert Burton is overtly apparent. Shakespeare is posited to have read Rabelais (*As You Like It* refers to *Gargantua's* mouth) and despite Joyce's denials both *Ulysses* and *Finnegans Wake* feature elements with characteristics of the Rabelaisian.

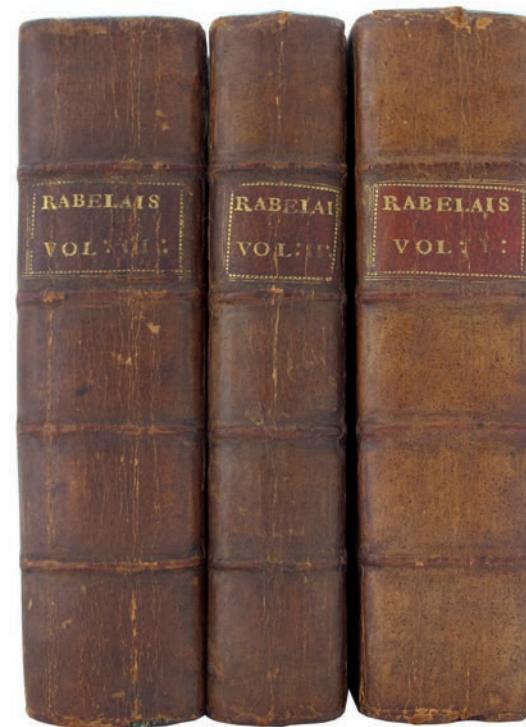
The first two books were translated into English by Sir Thomas Urquhart (1611 - 1660, here listed as Urchard), a noted Royalist, author (he outlined his own universal language in his *Logonpandecteis* of 1653) and translator, most famous for this highly-regarded translation of Rabelais and the likely apocryphal legend that he died of laughter on hearing of the restoration of Charles II. Urquhart's Book I and Book II were published in 1653 and 1664 before their reissue here by Peter Motteux together with the first printing of Urquhart's translation of Book III and Motteux's own translations of Book IV and Book V, the *Pantagruelian Prognostication* and additional work by Rabelais including his *Letters Written ... During His Stay in Italy in the Year 1536*. The extensive laudatory material printed in Book I including *Some Learned Mens' Opinion of Dr. Rabelais*, Nahum Tate's *A Familiar Epistle to Mr. Baldwin On His Publishing the Translation of Rabelais*, *On the Incomparable Works of the Learned Dr. Rabelais*, *On the Works of Rabelais Translated* and *On the Most Diverting Works of the Learned Dr. Rabelais*, are all printed here for the first time.

Due to the complicated publication history - not to mention the complications of the bibliographical records - with Book III published the year before the remaining texts and the fact that Book I and Book II were likely issued together in a single volume (they are usually found bound as one) as (possibly) were Book IV and Book V, it is uncommon to find copies that are either complete or that are bound in uniform style at a contemporary date as the present set is. The present set represents a remarkable survival and a wonderful exemplar of an important seventeenth century text in English preserved remarkably in its first binding.

Belinski called Rabelais a genius, the sixteenth-century Voltaire, and his novel one of the best of times past. Because of his literary power and historical importance, Western literary critics and writers place him immediately after Shakespeare or even next to him. The French Romanticists, especially

Chateaubriand and Hugo, included him among the greatest 'geniuses of humanity' of all times and nations. He was and is still considered not only a great writer but a sage and a prophet ... his place in history among the creators of modern European writing, such as Dante, Boccaccio, Shakespeare, and Cervantes, is not subject to doubt. Rabelais not only determined the fate of French literature and of the French literary tongue, but influenced the fate of world literature as well ... (Mikhail Bakhtin).

[Wing 104, 104a, 107, 109, 110; Pforzheimer; ESTC R29255, R26911 & R2564; see 'Rabelais and His World' by Mikhail Bakhtin (trans. Helene Iswolsky), Bloomington, 1965].
£25,000



73 bis. REDON, Odilon. La Tentation de St. Antoine - 3me Série. Paris. Published by the author. 1896.

Folio. (586 x 410 mm). [24 leaves]. Leaf with lithograph title and vignette printed in vermillion and signed in crayon by Redon and 23 original lithographs on chine appliqué by Redon mounted to larger sheets of stiff card, each with printed title beneath and signed on the lithograph by Redon in pencil. Loose as issued in original publisher's wrapper with lithograph vignette and text and original burgundy portfolio with gilt titles to front cover.

[PROVENANCE: From the collection of André Gide (1869 - 1951), purchased by him in June 1896; collection of Catherine Gide (1923 - 2013), by descent].

A very good copy of the *Troisième Série* of Odilon Redon's *La Tentation de St. Antoine* with all the lithographs signed in pencil by Rodin.

From the edition limited to 50 copies; this copy features the title signed *Odilon Redon* in crayon and all 23 of the lithographs signed in pencil by Redon in capitals as usual.

The complete album, comprising the title-page with the lithograph vignette printed in vermillion on Japon, and the set of 23 lithographs to illustrate Flaubert's text, printed on chine applique, each signed individually in pencil with Redon's small capitals within the subject; the lithographs were printed by Clot and Blanchard, Paris.

Redon spent much of 1895 making *La Tentation de St. Antoine*. 3me. Serie - his first album of lithographs in five years - his third and most ambitious effort based on Flaubert's novel. He produced only one more album of lithographs, *Apocalypse de St. Jean*, in 1899.

Monsieur, Votre nouvelle suite pour la Tentation de Saint Antoine est si belle, si merveilleuse que je voulais vous exprimer de vive voix toute l'admiration de qui vous aime depuis longtemps déjà ... André Gide writing to Odilon

Redon in June 1896. This series and Gide's letter, which served to introduce Gide and Redon personally, led to Redon inviting Gide to his studio and the beginning of their friendship.

Flaubert's first magnum opus, retelling the temptations that afflicted Saint Anthony, was completed over twenty-five years before its publication in 1874. The mystical trials were compelling subjects for Redon, who made three sets of illustrations in which he tried to fathom their symbolic content. The last and largest series of lithographs on the temptations [this set] was commissioned by Vollard and issued in 1896, many decades before they were incorporated into book form after the artist's death. (Castleman).

Plate 1. Title, printed in yellow on chine with Kubin's inscription.

Plate 2. *Sainte Antoine: Au secours, mon Dieu!* (Mellerio 135).

Plate 3. *Et partout, ce sont des colonnes de basalte, ... La lumière tombe des voutes.* (M.136).

Plate 4. *Mes baisers ont le goût d'un fruit qui se fondrait dans ton coeur! Tu me dédaignes! Adieu!* (M. 137).

Plate 5. *des fleurs tombent, et la tête d'un python paraît.* (M. 138).

Plate 6. *dans l'ombre, des gens pleurent et prient entourés d'autres qui les exhortent et les consolent.* (M.139).

Plate 7. *... et il distingue une plaine aride / et mamelonneuse.* Signed in pencil by Redon. (M. 140).

Plate 8. *Elle tire de sa poitrine une éponge toute noir, la couvre de baisers* (M. 141).

Plate 9. *... je me suis enfoncé dans la solitude. J'habitais l'arbre derrière moi.* (M. 142)

Plate 10. *Hélène (Errnoia).* Signed in pencil by Redon. (M. 143).

Plate 11. *immédiatement surgissent trois déesses.* (M. 144).

Plate 12. *l'intelligence fut à moi! Je devins le Buddha!* (M. 145).

Plate 13. *... et que des yeux sans tête flottaient comme des molusques.* (M. 146).

Plate 14. *Oannes: Moi, la première conscience cu Chaos,*

j'ai surgi de l'abime / pour durcir la matière, pour régler les formes. (M. 147).

Plate 15. *Voici le Bonne - Déesse, l'Idéenne des montagnes.* (M. 148).

Plate 16. *Je suis toujours la grande Isis! nul encore n'a soulevé mon voile! Mon fruit est le soleil!* (M. 149).

Plate 17. *Il tombe vers l'abime, la tête en bas.* (M. 150).

Plate 18. *Antoine: Quel est le but de tout cela? Le Diable: Il n'y a pas de but!* (M. 151).

Plate 19. *La Vieille: Que crains-tu? Un large trou noir! Il est vide, peut-être?* (M. 152).

Plate 20. *La mort: C'est moi qui te rends sérieuse; enlaçons-nous.* (M. 153).

Plate 21. *... J'ai quelquefois aperçu dans le ciel comme des formes d'esprits.* (M. 154).

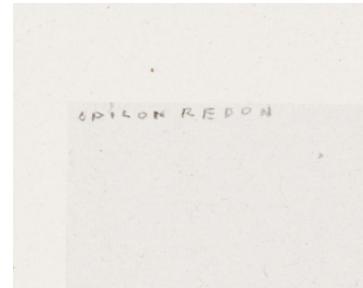
Plate 22. *... les bêtes de la mer, rondes comme des outres.* Signed in pencil by Redon. (M. 155).

Plate 23. *des peuples divers habitent les pays de l'Océan.* (M. 156).

Plate 24. *Le jour enfin paraît, et dans le disque même du soleil, rayonne la face de Jésus-Christ.*

[Mellerio 134 - 157; Manet to Hockney 13; Castleman 11; Logan 6].

£75,000





... et que les yeux des hommes se tournent vers elle.



... et que les yeux des hommes se tournent vers elle.

74. RIBEMONT-DESSAIGNES, Georges. Picabia, Francis. *Jésus-Christ Rastaquouère*. (Paris). *Collection Dada*. (1920).

Large 8vo. (240 x 184 mm). [36 leaves; pp. 66, (i)]. Leaf with title, leaf with half-title recto and Picabia's dedication verso, leaf with aphorisms by Picabia recto, 'Introduction' by Gabrielle Buffet verso and on following recto and Chapters I - VII of Picabia's text illustrated with 3 full-page monochrome 'dessins' by Georges Ribemont-Dessaignes, leaf with justification recto. Original publisher's white canvas wrappers with cream printed label with titles in black to front cover, later chemise and slipcase.

A beautiful, unsophisticated copy with a presentation from Picabia to Robert Valançay of the large paper édition de tête on chine of this celebrated dada work.

From the edition limited to 1,060 numbered copies, with this one of 10 large paper examples from the édition de tête on papier de Chine, stamp-numbered on the justification; only the first ten copies on Chine and the 50 on pur-fil Lafuma (the second paper) are large paper copies.

Picabia's presentation is in pencil to the half-title: *à Robert Valançay / très amicalement / Francis Picabia*.

Robert Valançay, was a Surrealist, a poet and a translator, known most particularly as the translator of Hans Bellmer's 'Die Puppe' (1934) into French (1936). Valançay also translated numerous texts by his close friend Max Ernst, Unica Zürn and many others. A bibliophile, he had a fabulous library of Surrealist books, the majority with presentations.

Introduced by Gabrielle Buffet, Picabia dedicates *Jésus-Christ Rastaquouère* à toutes les jeunes filles and his text, considered his most important and one of the most important of Paris Dada, is illustrated with three monochrome dessins by Georges Ribemont-Dessaignes.

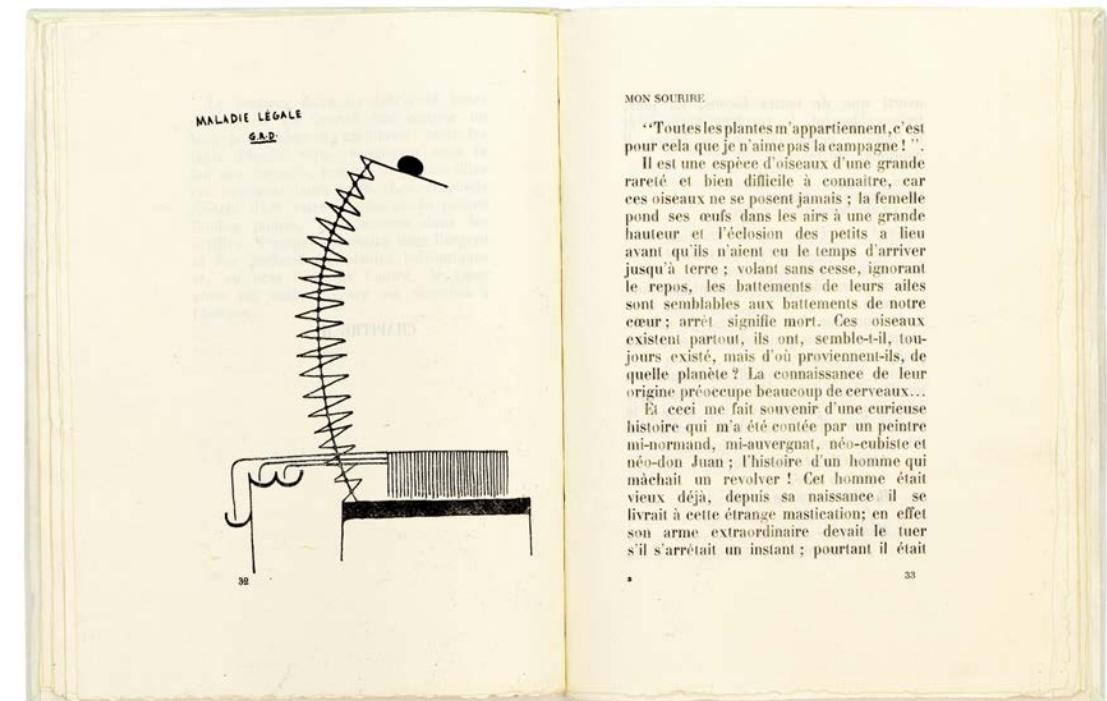
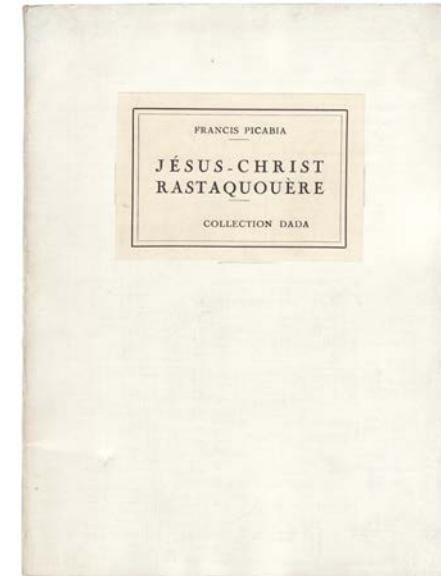
These fantastical machine drawings, highly reminiscent of Picabia's own, are *Portrait de la Reine de Perou*, *Maladie Légale* and *Nocturne Capitons - Grand Mâle Général*.

... perhaps the most important Dadaist document of that period: as opposed to other contemporary works that fall into the realm of literary creation, 'Jésus-Christ Rastaquouère' is - though this is not obvious from its sacrilegious title - an essay on Dadaist 'philosophy' ... Thanks to 'Jésus-Christ Rastaquouère', Dada found itself endowed with the elementary theoretical foundation it had been lacking until then. (Michel Sanouillet).

Poète proche du mouvement surréaliste, ami et traducteur attiré de Max Ernst et Hans Arp, Robert Valançay (né en 1903) devait signer en 1935 le tract collectif 'Du temps que les surréalistes avaient raison' qui marquait la rupture avec le Parti communiste. La plupart de ses poèmes ont été réunis dans *Mots desserre-freins*, dont chaque section est dédiée à un surréaliste: Bellmer, Éluard, Arp, Marcel Jean, Picabia. (Dictionnaire Général du Surréalisme et de Ses Environs, pg. 419.)

We can trace no further copies of the édition de tête of *Jésus-Christ Rastaquouère*; Bolliger lists one copy of the second paper.

[Ades 7.23; see Michel Sanouillet's 'Dada in Paris', MIT, 2012]. £8,500

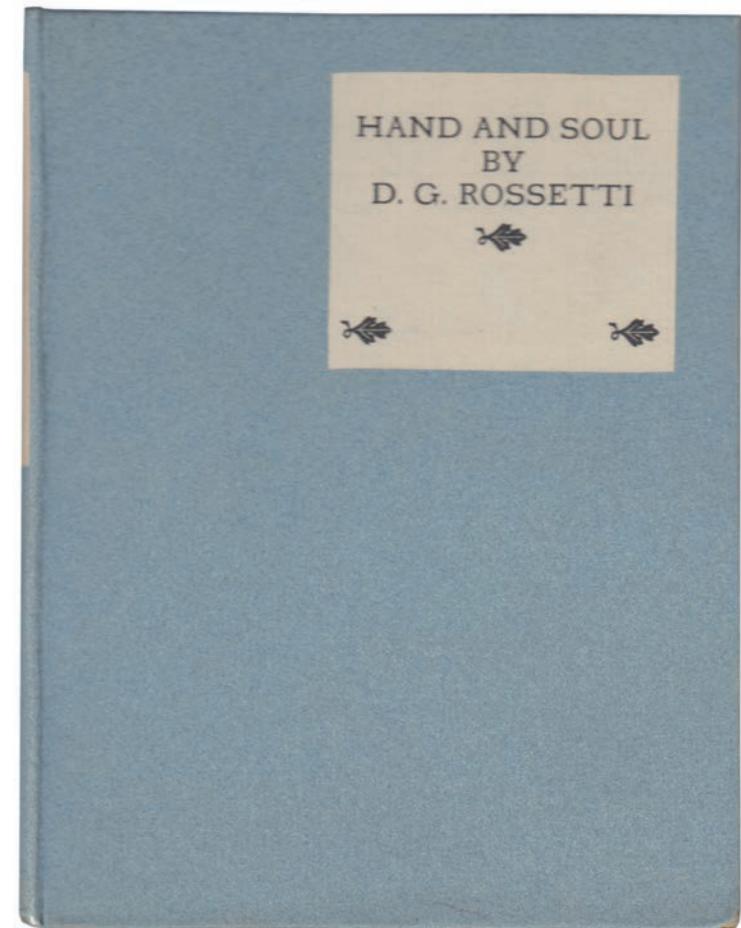


75. RICKETTS / VALE PRESS. Rossetti, D[ante]. G[abriel]. *Hand and Soul*. London. *Hacon & Ricketts at the Vale Press / The Ballantyne Press*. 1899.

32mo. (150 x 118 mm). [28 leaves; pp. 44, (i), (i)]. Half-title with verse by Bonaggiunta Urbiciani verso, initial leaf of text to each part with elaborate decorative woodcut border and five-line initial letter, text to second section printed in red and black. Woodcut decoration by Ricketts. Original publisher's blue paper-covered boards, paper title labels to upper board and spine with titles and ornaments in black.

An excellent, crisp copy of this beautiful edition designed by Charles Ricketts.

From the edition limited to 210 copies, with this one of 200 on paper. £350



76. ROLLI, Paolo, Nicolo [sic] Porpora and William Kent. The Feast of Hymen In Honour of the Nuptials of His Royal Highness Frederick Prince of Wales and Electoral Prince of Hanover With Her Most Serene Highness Augusta Princess of Saxe-Gotha Perform'd at the King's Theater / Festa d'Imeneo Per Le Reali Nozze &c. London. 1736.

8vo. (186 x 118 mm). [24 leaves; pp. 45]. Collation: A4 - F4, with terminal blank. Printed title in English, facing printed title in Italian with quotation from Virgil verso, leaf with dedication in Italian to Augusta with authors' credits verso, leaf with dramatis personae in English and Italian recto, verso and following leaves with the libretto of 'Part I' to 'Part III' of 'The Feast of Hymen' with parallel text in English and Italian, the text recto and verso on alternating leaves throughout, elaborate decorative head-pieces to the opening leaves of text (the first for the English text with Frederick's initials 'F H') with four-line decorative initials, smaller decorative woodcut head-pieces to opening leaves of each part, decorative woodcut tail-pieces to conclusion of part I. Full contemporary red morocco, boards with elaborate decorative floral and foliate roll tool borders to surround large central stamps of the Royal arms, banded spine with gilt decorative tooling in five compartments, turn-ins and board edges with gilt decorative tooling, marbled endpapers, a.e.g.

[PROVENANCE: Boards with the stamp of the Royal arms either of George II or George III (see below); circular stamp of the Library of the Royal House of Hanover (Bibliotheca Fideicommiss Ernest Aug(ustus).) with manuscript call number 'Nn 2620' to rear free endpaper recto].

A very scarce copy of the libretto of Nicola Porpora's opera written to celebrate the wedding of the parents of George III, Frederick, Prince of Wales and Augusta of Saxe-Gotha-Altenburg, in red morocco with the Royal arms.

Performed in honour of their Royal Highnesses on May 4th 1736 by the *Opera of the Nobility*, Nicola Popora's serenata was written to celebrate the wedding of Frederick and Au

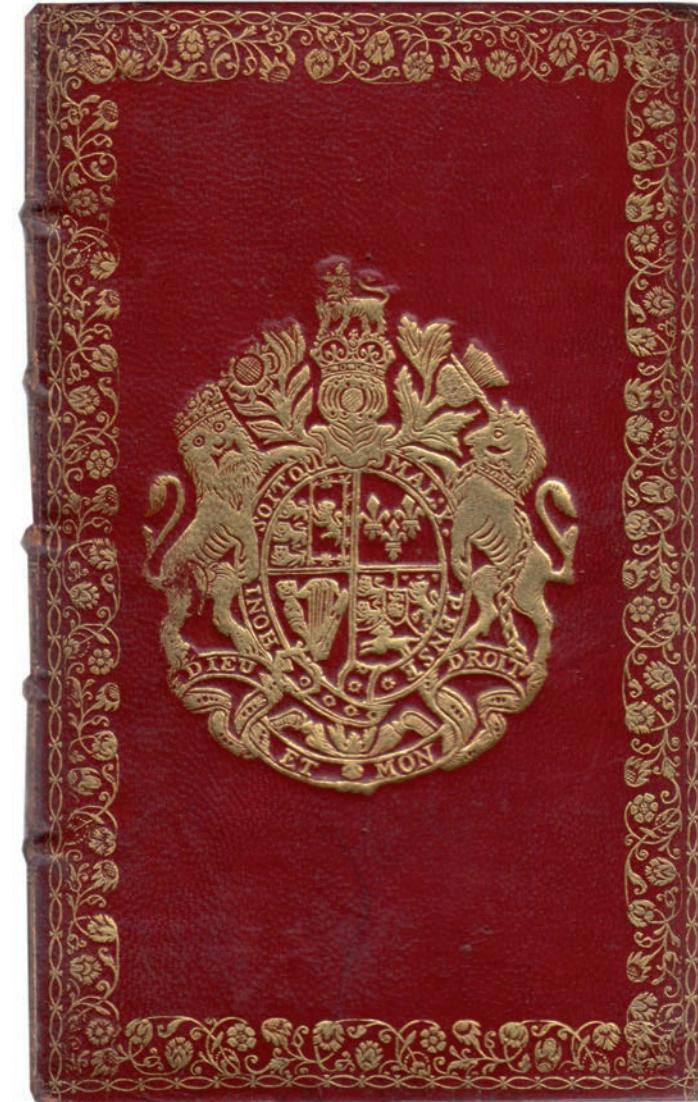
gusta wedding which had taken place on April 27th, with the libretto by Paolo Rolli and mise en scène by William Kent. Popora, who had trained Farinelli and other famed castrati and later taught Haydn, had been invited to London in 1729 to set up an opera company, the *Opera of the Nobility*, supported by Frederick to rival that of George Frederick Handel, the *Royal Academy of Music* supported by Frederick's father the King. Porpora's company was neither a commercial nor financial success and although it took over the King's Theatre from Handel (the present work was performed there) and poached some of his best singers, in 1737 the two companies merged. Handel wrote his own *Imeneo*, begun in 1738 but not completed until 1740.

The provenance of the book is intriguing and the central Royal arms bear similarities to known stamps of George II (his stamp 04) reigning at the time of printing but also to George III (his stamps 11 & 14) although this seems unlikely as he was not born until two years after printing. More likely is that this was one of the books held back after George II's bequest of the Old Royal Library to the nation and that it was inherited by George III and then transmitted most likely through Princess Augusta, eldest child of Frederick and Augusta (and older sister of George III), to Brunswick. The copy bears the nineteenth-century library stamp of Ernst August, Crown Prince of Hanover and Duke of Cumberland (1845 - 1923) who inherited from his kinsman the last Duke of Brunswick.

This work is scarce and we can trace no copies at auction. OCLC list examples at the Biblioteca Nazionale in Rome, the Huntington and the British Library only; COPAC adds a copy at the Foundling Museum.

[see University of Toronto binding database for stamp examples; 'Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden' (1911) Nn 2620].

£7,500



77. SHAKESPEARE, William. The Plays of Shakespeare in Nine Volumes. London. William Pickering. 1825.

9 vols. 48mo. (85 x 48 mm). Portrait frontispiece of Shakespeare by Augustus Fox after Stothard (after Droeshout) to vol. I, frontispiece to each vol. (taken from the first drama in each), printed titles with large vignette to each vol., list of contents, title within frame and dramatis personae, head- and tail-piece for each work, Shakespeare's drama illustrated with 38 engraved plates (total) all by various engravers after Stothard, one for each play, 'Glossary' to final vol. Full black straight-grained morocco, boards ruled in gilt with lyre and foliate corner-pieces, smooth spine with decorative tooling with lyres and gilt titles, turn-ins ruled in gilt with floral corners, scarlet silk doublures and endpapers, a.e.g., matching black morocco slipcase.

A beautiful copy, beautifully bound of a beautifully printed miniature edition of the dramatic works of Shakespeare.

The smallest Edition ever printed. (Lowndes).

The contents are as follows:

- Vol. I - *The Tempest; Two Gentlemen of Verona; Midsummer-Night's Dream; Merry Wives of Windsor; Twelfth Night.*
- Vol. II - *Much Ado About Nothing; Measure for Measure; Love's Labour's Lost; Merchant of Venice.*
- Vol. III - *As You Like It; All's Well That Ends Well; Taming of the Shrew; Winter's Tale.*
- Vol. IV - *Comedy of Errors; Macbeth; King John; King Richard II; King Henry IV - Part I.*
- Vol. V - *King Henry IV - Part II; King Henry V; King Henry VI - Part I; King Henry VI - Part II.*
- Vol. VI - *King Henry VI - Part III; King Richard III; King Henry VIII; Troilus and Cressida.*
- Vol. VII - *Timon of Athens; Coriolanus; Julius Caesar; Antony and Cleopatra.*
- Vol. VIII - *Cymbeline; Titus Andronicus; Pericles, Prince of Tyre; King Lear.*
- Vol. IX - *Romeo and Juliet; Hamlet, Prince of Denmark; Othello, Moor of Venice; Glossary.*

[Lowndes IV: 2266].

£2,250



78. SHEEPDIP, Tintoretto. Borage, Fred. Rural Class Struggles in Ambridge. London. November Books. 1982.

8vo. (205 x 145 mm). pp. 146. Hand-coloured illustration of Sir Kenneth Clark titled 'Great Figures of Western Art' as frontispiece, further illustrations and diagrams printed throughout. Original publisher's illustrated glossy wrappers.

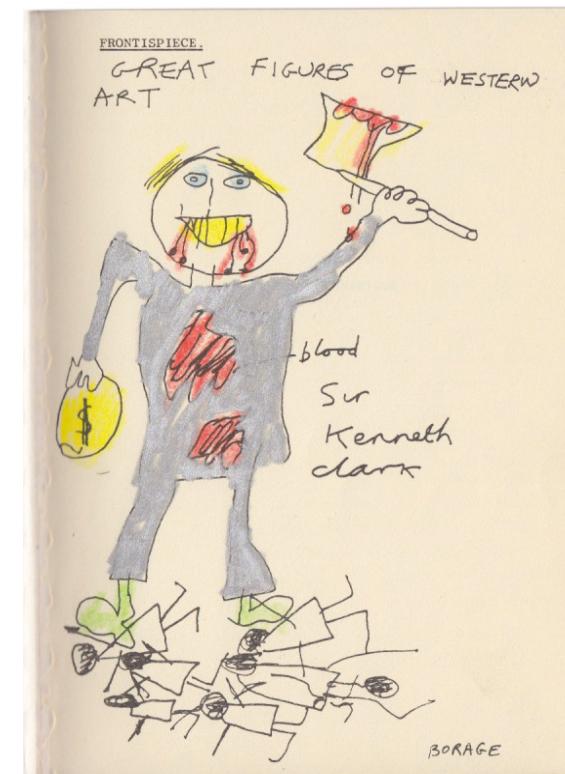
John's Lyle's copy of this work with an original hand-coloured frontispiece and accompanied by a letter from the publisher.

John Lyle's copy with signed dedication from John Cutler of November Books to Lyle ('Xmas '82 cheer / Cutler. Also written to the same page (front wrapper verso) is Cutler's note ... - by the same author / coming shortly / 'how to spell'.

The illustrations are by a certain Tintoretto Sheepdip & 3 helpful diagrams by the author, printed in various colours on a range of paper stocks, with one fold-out page.

The letter, loose within, written on paper printed with address and an illustration in red, reads *Dear J. L / thanks for Breakwell / I enclose for your Xmas / reading pleasure our latest (& first proper) / book ([in red] You may remember Memoirs of an Amnesiac, a 'free gift' with one of our records) / It may be up your street even / If you want a quantity / = £3 (retail 4.50) / also there's a limited signed, special paper edition / but more expensive etc / your reactions & critics appreciated in any case / our next rproblem is how to distribute it / / Fraternally / [in red] Chris Cutler. (20.12.82).*

This copy is, presumably, from the unlimited and unsigned edition, with an unknown limitation. £125



79. STINGEL, Rudolf®. *Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones / 手順*. (Milan). (Nava web ... fro Italiana di Comunicazione). (1989).

8vo. (209 x 149 mm). [12 unnumbered leaves]. Leaf with title with artist's name, verso and following leaves with 12 repeated pictorial spreads with explanatory text in six sections divided by language, two spreads per language (English, Italian, German, French, Spanish and Japanese), each with orange border to the right-hand outer margin of the first spread with language in black and each making use of the key image printed to the inner side of the front wrapper; printed text in various languages throughout with monochrome photographic reproductions of images by Santi Caleca, images and text with key numbers in orange. Original publisher's orange printed wrappers stapled as issued, titles to front cover in black with credits to rear cover, front cover with flap with illustration to inner side, final page of contents to inner side of rear wrapper.

Rudolf Stingel's very scarce multilingual artist book / how to manual detailing the creation of one of his own works.

Published to coincide with Stingel's first exhibition in 1989 at the Massimo de Carlo Gallery, Milan, the artist book *Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones / 手順*, does just that, comprising a detailed step-by-step manual for the creation of one of the works shown in the exhibition. The steps are outlined in the various languages of the title (i.e. English, Italian, German, French, Spanish and Japanese) as per any instruction manual with all details keyed to the pictorial key of required ingredients and equipment printed to the inside of the front wrapper flap. The banality of Stingel's presentation highlights the subversive question at the heart of the work: why - and how - does Stingel's work differ from a work created by another using exactly the same methodology?

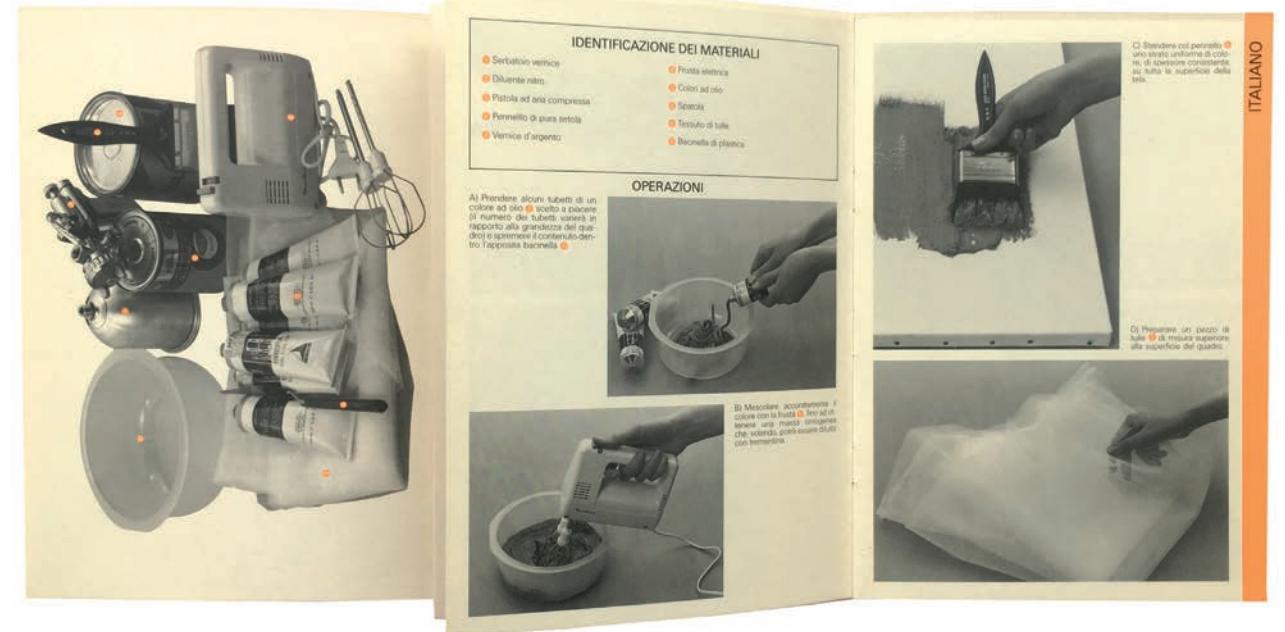
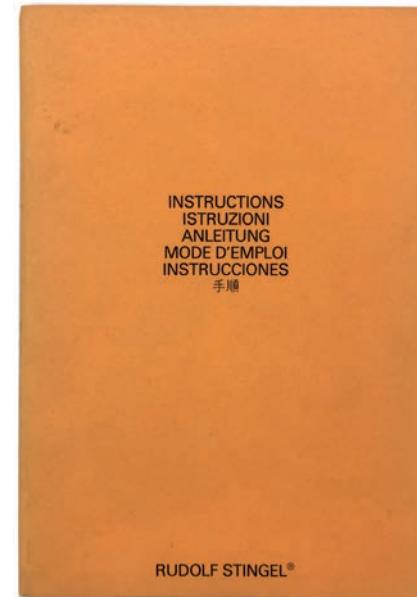
Instructions, Istruzioni [...] constituait une riposte à la fétichisation de la "main de l'artiste", posant la question du statut de l'œuvre d'art : pourquoi une peinture créée par Stingel lui-même aurait-elle davantage de valeur qu'une toile résultant d'un procédé rigoureusement identique, mais réalisée par quelqu'un d'autre? (Fondation Beyeler).

Stingel's feat was to reverse Walter Benjamin's theory [concerning the loss of authenticity and authorship in mechanical reproduction], creating a chance to teach the mechanics of producing the aura of his artworks. He erased the very idea of the copy because every painting, following his instructions, would have come out as a true original ... (Francesco Bonami).

Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones / 手順 is scarce in commerce and in institutions: we can locate no copies at auction and only four copies in institutions: 2 in Austria and one each in Germany and Switzerland. Stingel also produced a silkscreen diptych from pages of the book, issued in an edition of five.

[see Francesco Bonami's 'Rudolf Stingel', 2007, pg. 18].

£5,500



80. SWAN, Abraham. *A Collection of Designs in Architecture...[Together with] The British Architect Or, The Builder's Treasury of Staircases...* London. Printed for and sold by the author, near the George in Portland Street, Cavendish Square; by Mr. Brotherton, over against the Royal-Exchange; Mr Buckland at the Buck, in Pater-Noster Row; H. Piers and Partner at the Bible and Crown, in High Holborn. 1757-1758.

3 vols. in 1. Folio (400 x 260 mm). Two vols with Title page, Preface and a Description of the Plates, each followed by 60 full page copper plate engravings, all plates numbered, signed and with imprints dated '1757'; final vol with Title page, Introduction (iii - viii), Description of the plates beginning 'Of the Orders in General' (pp. 1 - 16) followed by 65 numbered plates. Later calf-backed marbled boards, spine with compartments and black morocco label bearing titles in gilt, board edges tooled in gilt.

[PROVENANCE: Label of Doddington Library to front paste-down].

Abraham Swan's extensive two volume study of domestic architectural designs, *A Collection of Designs*, bound here with his seminal work on staircases, *The British Architect*

...

The two volume *Collection of Designs* - the second of three pattern books published by Swan, a carpenter and joiner - was his attempt to provide an inexpensive pattern book of inexpensive designs. Swan made his intentions of quantity over quality clear in his Preface: *I hope that whatever defects may be observed in any of them will be candidly excused, considering what a number of designs are contained in these two volumes, and that they are all of my own contriving and drawing.*

'The first volume contains 4 engravings of the staircase at Blair Castle, Perthshire, which Swan designed for the Duke of Atholl, 1757. Two Chinese Bridges for the grounds at Blair appear in the second volume. Swan's designs belong to the 'rococo' taste popular in the mid-18th century. (Weinreb).

Swan's comprehensive work *The British Architect* - first published 1745, here in the 3rd edition - was destined to be the first architectural book published in America. The title page of the earlier edition described the author as *Abraham Swan, Carpenter*, later changed to *Abraham Swan, Architect*.

The work includes the following:

I. *An easier, more intelligible, and expeditious Method of drawing the Five Orders, than has been hitherto been published, by a Scale of Twelve equal Parts, free from those troublesome Divisions call'd Aliqu(o)t Parts. Shewing also how to glue up their Columns and Capitals.*

II. *Likewise Stair-Cases, (those most useful, ornamental, and necessary Parts of a Building, though never before sufficiently described in any Book, Ancient or Modern); shewing their most convenient Situation, and the Form of their Ascending in the most grand Manner: With a great Variety of curious Ornaments, whereby any Gentleman may fix on what will suit him best, there being Examples of all Kinds; and necessary Directions for such Persons as are unacquainted with the Branch.*

III. *Designs of Arches, Doors, and Windows.*

IV. *A great Variety of New and Curious Chimney-Pieces, in the most elegant and modern Taste.*

V. *Corbels, Shields, and other beautiful Decorations.*

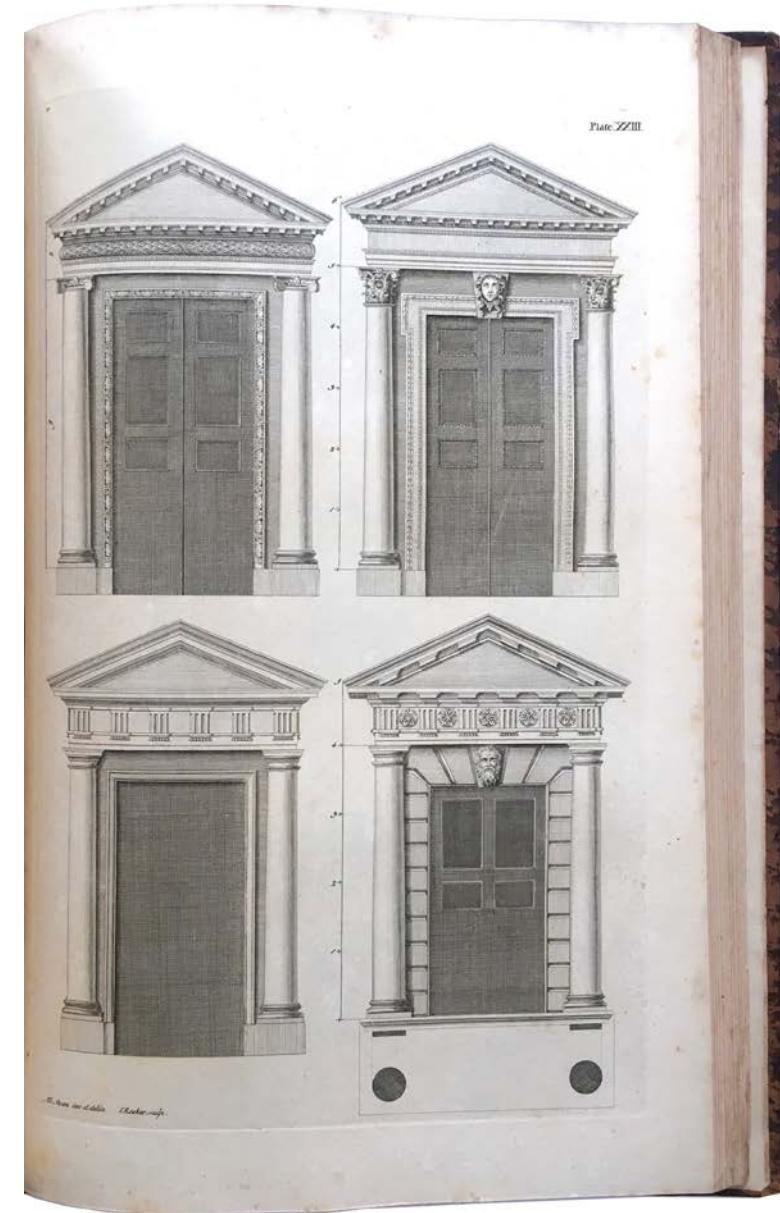
VI. *Several useful and necessary Rules of Carpentry; with the Manner of Truss'd Roofs, and the Nature of a splay'd circular Soffit, both in a streight and circular Wall, never published before. Together with Raking Cornices, Groins, and Angle Brackets, described.* (From the title-page).

Across all three volumes, the title page imprint has been altered, Meadows and Hitch and Hawes erased and replaced, in ink manuscript, with *Mr Brotherton and Buckland at the Buck*.

This is one of the books that had great influence on the builders and architects of eighteenth-century America. (Fowler).

[Park 80 / 79 (first edition, 1745, but citing other eds. including the present); RIBA Early Printed Books 3220; Fowler 341 (second American edition, 1794); Weinreb 1:166; Millard Architectural Collection Vol. 2, 82; Berlin 2285].

£3,500



81. STUART, John. Wesley, Samuel. The History of the Old Testament in Verse ... [WITH:] The History of the New Testament Representing the Actions and Miracles of Our Blessed Saviour And His Apostles, Attempted in Verse ... &c. London. Printed for Cha[rles]. Harper. 1704; 1701.

3 vols. (164 x 102 mm). pp. (i), (i), (i), (v), 351, (i); (i), (i), 352 - 709, (ii); (i), (i), (i), (iii), 305, (xiv). Inserted leaves with manuscript calligraphic presentations in sepia ink to each vol., engraved frontispiece to vols. I & III, engraved titles to each vol., that for vol. I a general title for all three vols.), printed titles in red and black to vols. I & III. Contents: Vol. I with frontis., engraved title, printed title in red and black, three leaves with Wesley's verse dedication 'To the Queen' and Wesley's verse history (the Old Testament, Genesis to I Kings Chapter XI) illustrated with 88 half-page engravings, final leaf with errata verso; Vol. II with engraved title, printed title and Wesley's verse history (I Kings Chapter XII to Malachi) illustrated with 65 half-page engravings, 3 leaves with 'Table' for vols. I & II, 2 leaves with advertisements, title for the Apocrypha and verse (Tobit to II Maccabees), final leaf with advertisement; Vol. III with engraved frontis., engraved title, printed title in red and black, two leaves with 'Preface to the Reader', title and Wesley's verse history (the New Testament) illustrated with 152 engravings, five leaves with 'A Table', three leaves with advertisements ('A Catalogue &c. '); occasional manuscript corrections in vol. II in sepia ink, the engravings - 328 including engraved frontispieces and engraved titles in total - by John Stuart throughout. Contemporary English red morocco, front and rear board of each vol. ruled in gilt with inner decorative roll tool borders with fleuron corner tools to surround the arms of Queen Anne with the mottoes 'HONI SOIT QUI MAL Y PENSE' and 'SEMPER EADEM', banded spines with elaborate decorative tooling and titles 'WESLEY / ON THE / BIBLE' in gilt in six compartments, board edges tooled in gilt, marbled endpapers, gauffering to edges, a.e.g. [PROVE-NANCE: Bound for Queen Anne with her arms to boards of each vol. and by descent; presented by George III to his elder sister Princess Augusta (1737 - 1813) and

by descent in the library of the house of the Royal Dukes of Brunswick-Wolfenbüttel; inherited by Ernst August, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale on the decease of William, Duke of Brunswick in 1884; Library of the Royal House of Hanover with manuscript call numbers 'JE 3248' to rear endleaves of each vol.].

The dedication copy of Samuel Wesley's illustrated verse histories of the Old and the New Testaments bound in contemporary red morocco for Queen Anne with her arms and presented by George III to his sister Princess Augusta.

Each volume with an inserted leaf, bound in before the frontispieces and titles, with a manuscript calligraphic presentation: *The Gift of his / Majesty [i.e. George III] to her Royal Highness / Princess Augusta. / Oct:[obe]r 1st: 1777.*

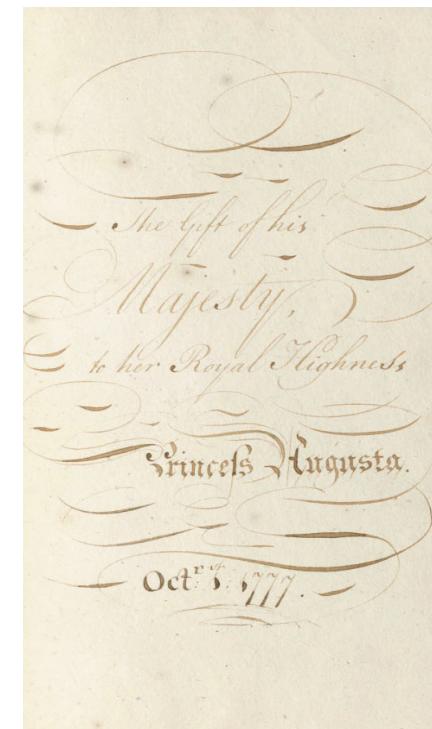
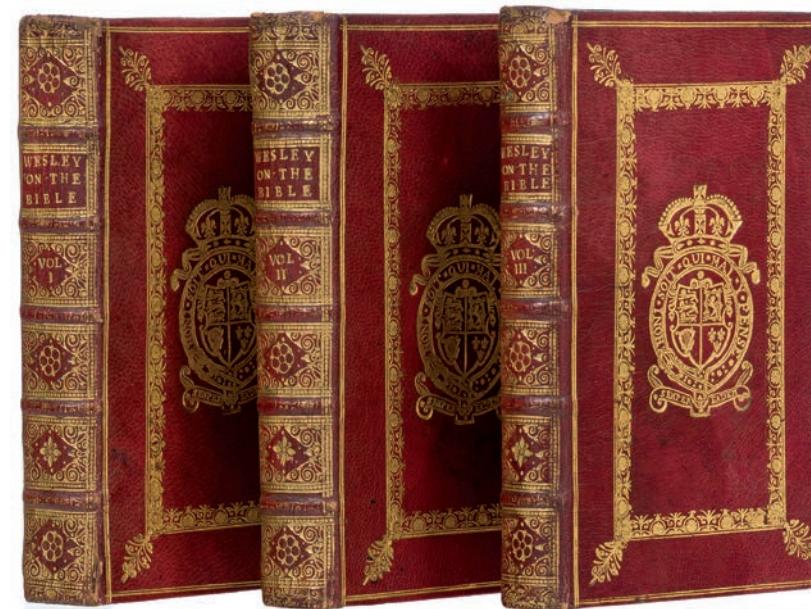
A school fellow of Daniel Defoe, Samuel Wesley (1662 - 1735), was a clergyman, a scholar and poet (although Pope and Swift satirised him as a poetaster) and the father of the founders' of Methodism Charles and John Wesley, who published his first book of verse while at Oxford. Raised as a Dissenter, Wesley turned toward the High Church in the 1680s and found advancement under Queen Mary. The printed titles for the present work list Wesley as Chaplain to the Marquis of Normanby (vol. III, the New Testament, printed first in 1701) and as Chaplain to the Duke of Buckingham and Marquis of Normanby (after Normanby was elevated in 1703) and Normanby had been Wesley's patron and supporter since the 1690s.

Wesley's verse paraphrase of the books of the Old and New Testaments is remarkable when paired with the illustrations by the renowned engraver John Sturt and the works demonstrate Wesley's familiarity with his subjects, Milton and his renowned erudition. If not entirely successful, the books are certainly ambitious and a worthy testament to a figure who had a profound effect, even if inadvertent as the father of the founders of Methodism, on subsequent centuries.

This copy, bound for Queen Anne in contemporary red morocco with her arms, represents the dedication copy of the work with Samuel Wesley's verse dedication in volume one, here with the expansive engraved title for both works (despite the *History of the New Testament* having been issued first in 1701). Although the letterpress title of volume one calls for *One Hundred and Eighty Sculptures* for the Old Testament, there are in fact 174 including the engraved titles and frontispiece; the engraved general title in volume one, by contrast, calls for *Three Hundred & Thirty Sculptures* for all three volumes: the total number of engravings is 328. This copy is without the dedication to the Marchioness of Normanby (removed resumably at the time of binding as the dedication to the Queen took precedence) lamenting the death of the Queen - Mary presumably - before Anne's accession to the throne in 1702. Further editions of the book were issued in 1715 and 1717 by a different publisher and with different titles.

Copies of the true first edition of Wesley's work are scarce on the market and in institutions and the majority of examples we trace are later issues. Books with a Royal provenance such as the present work are even more uncommon on the market: the majority of such books formed the core of the Royal collection that became the Old Royal Library before it was presented to the nation by George II in 1757 as the basis for the British Library.

[Vols. I & II: ESTC T75524, Vol. III: ESTC N725; see University of Toronto binding database 'Stamp 5' used c.1703 - 1707; 'Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden' (1911), vol. II, p. 868, n° Je 3248]. £15,000



82. SUTHERLAND, Graham. (Péret, Benjamin, Intro.). An Exhibition of Surrealism, at Gordon Fraser's Gallery, Portugal Place: the Catalogue [With:] the Original Poster. Cambridge. Cambridge University Arts Society. 1937.

Oblong 8vo. (154 x 253 mm) + Folio. (380 x 282 mm). [4 unnumbered leaves of cream paper; large sheet of pink paper]. Leaf with pictorial colour lithograph title by Graham Sutherland, credits and thanks verso, leaf with 'Preface' by Benjamin Péret in English recto and verso, leaf with conclusion of Péret's text recto, list of works verso, leaf with list of works continued recto and verso, final leaf verso with exhibition location details; together with the original poster for the exhibition designed by Graham Sutherland, printed in green and black on pink paper, verso blank; sheet sizes: 154 x 253 mm (catalogue); 380 x 282 mm (poster). Original publisher's printed wrappers stitched as issued, front cover with pictorial colour lithograph title by Graham Sutherland, rear cover with list of works (Sculpture and Objects) and exhibition details; poster framed under mount.

The very scarce original catalogue together with the very rare original poster - each with a print by Graham Sutherland - for the second Surrealist exhibition to be held in England, in Cambridge, in 1937.

One year after the landmark International Surrealist Exhibition in London held at the New Burlington Galleries in 1936, a further exhibition of Surrealism took place, this time in Cambridge, under the aegis of the Cambridge University Arts Society with the assistance of Roland Penrose. This was mounted at the Gordon Fraser Gallery, Portugal Place, and ran from the 3rd until the 20th of November, 1937. The preface to the exhibition catalogue was written by Benjamin Péret (see below) and work by a number of Surrealists and associates was exhibited.

The exhibitors were predominantly those one would associate with an exhibition of Surrealism with an international flavour, the pantheon of Parisian Surrealism: Arp, Breton, Dalí, Duchamp, Eluard, Ernst, Hayter, Paul Klee, René Magritte, Masson, Joan Miró, Wolfgang Paalen, Picasso, Man

Ray, Yves Tanguy, all largely exhibiting drawings and paintings; Breton contributed an *Object Poème*, Paul Eluard, the collage *Modern Times* and Alberto Giacometti the sculpture *Objet sans Base*. A large number of English and British Surrealists - although the term *Surrealist* must be used rather more loosely in the context - also contributed, including Edward Burra, J. Cant, P. Norman Dawson, Merlyn Evans, Ruben Mednikoff, E. T. L. Mesens, Grace Palethorpe, Roland Penrose, Ceri Richards, Julian Trevelyan and John Tunnard; in addition Henry Moore contributed sculpture (*Composition (reinforced concrete)* and *Carving (Ancaster stone)*), Paul Nash the objects *Only Egg*, *The Nest of Wild Stones* and *Long-gom-pa* and Eileen Agar the object *Le Père Ubu*. Mesens lent work by De Chirico, Man Ray, Ernst and Magritte and showed his own collage, *L'Instruction Obligatoire 1*.

Graham Sutherland's design for the cover of the catalogue, a green lithograph of the word *SURREALISM* composed of tree trunks (the letters) with uplifted sprouting branches and each nourished by an entwined root system where the names of the exhibiting artists are visible: *Picasso, Ernst, Moore, Dalí, Nash, de Chirico, Klee, Breton, Miró etc.*; Sutherland has initialled his composition *GS* at lower right beneath the final *M*. The poster, a sheet of pink paper with text - the details of the exhibition - in black, is also dominated by Sutherland's design, printed in a darker green but of equal size to the catalogue.

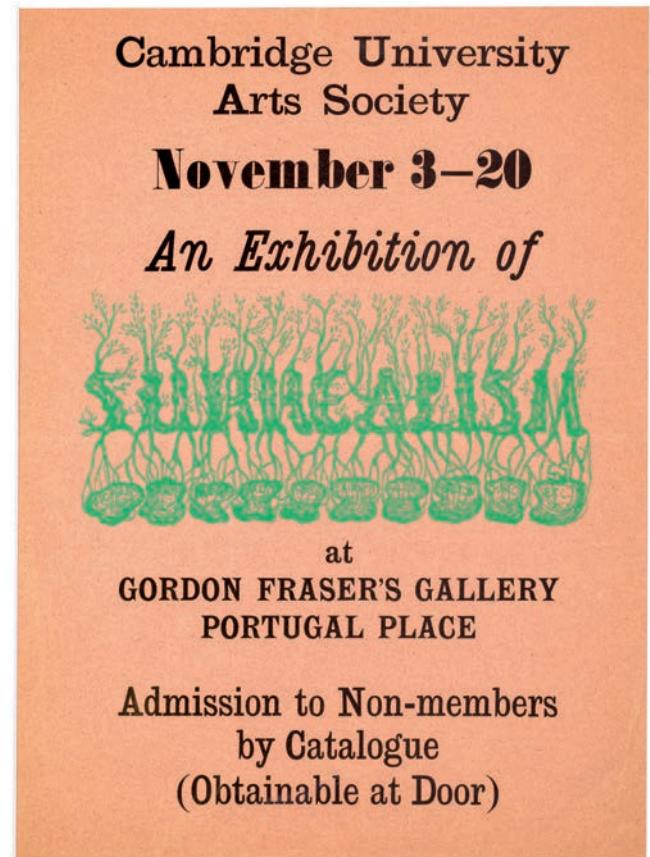
Sutherland's organic Surrealist form dates from the period just after his tentative association with the London Group, many of whom exhibited in the present exhibition, and from the time, 1935, when he had begun to teach *Composition* and *Book Illustration* at the Chelsea School of Art. It was also at this time that he began to experiment with lithography and to receive important commissions for posters, from London Transport, the Shell Company and from the Orient Line. Although never a Surrealist himself, Sutherland, as can be seen below, felt its reach and this work bridges an important gap between his early printmaking (he abandoned it almost entirely until the 1950s) and his later rediscovery of joy in the medium.

Surrealism helped me to realise that forms which interested me existed already in nature, and were waiting for me to find them. (Sutherland in 1966 interviewed by Andrew Causey 'Graham Sutherland Explains His Art').

During those years in which the Surrealists, their movement then at its height, were trying to obtain fantastic haunting images from a technique based on the liberation of the subconscious but with the assistance of the intellect, Sutherland, quite uninfluenced by either the movement or its methods, was already demonstrating his ability to create images of mystery and dramatic suspense, images that convey a hidden inner truth of their own, without ignoring visual reality or abandoning nature. (Roberto Tassi).

Not a rainbow bat appears above the grasses sprouting like full moons from a world like a shop selling off Arab carpets ... Further off, a factory explodes like a pine cone which scatters its exasperated workers like pieces of mica ... For the queen has disguised myself by making herself a mustache from pieces of the true cross. It might well be a sandwich. But on rising the sun shaves itself with an old shoe, which sings the 'Jeune garde', amid a chorus of broken windows all along a building and allows us to read through the holes: 'SURREALIST EXHIBITION'. (Benjamin Péret).

The catalogue of the exhibition is of considerable rarity and we can locate only the copies held at the National Art Library (V & A) and the Tate in the UK as well as a copy at the Zentrum Paul Klee; the poster appears to be even rarer and we can locate no other examples. £9,750



83. TOULOUSE-LAUTREC. Geffroy, Gustave. Yvette Guilbert. Paris. L'Estampe Originale. 1894.

Square folio. (408 x 390 mm). [22 unnumbered leaves from 11 folded sheets]. Leaf with justification verso, blank, leaf with publisher's imprint verso, 16 leaves with Geffroy's text and original lithographs by Henri de Toulouse-Lautrec, all printed in olive green ink recto only, 2 blank leaves, final leaf with colophon recto. Sheet size: c.375 x 390 mm. Original publisher's printed wrappers with title and original lithograph by Toulouse-Lautrec to front wrapper, sheets held in by canvas cords.

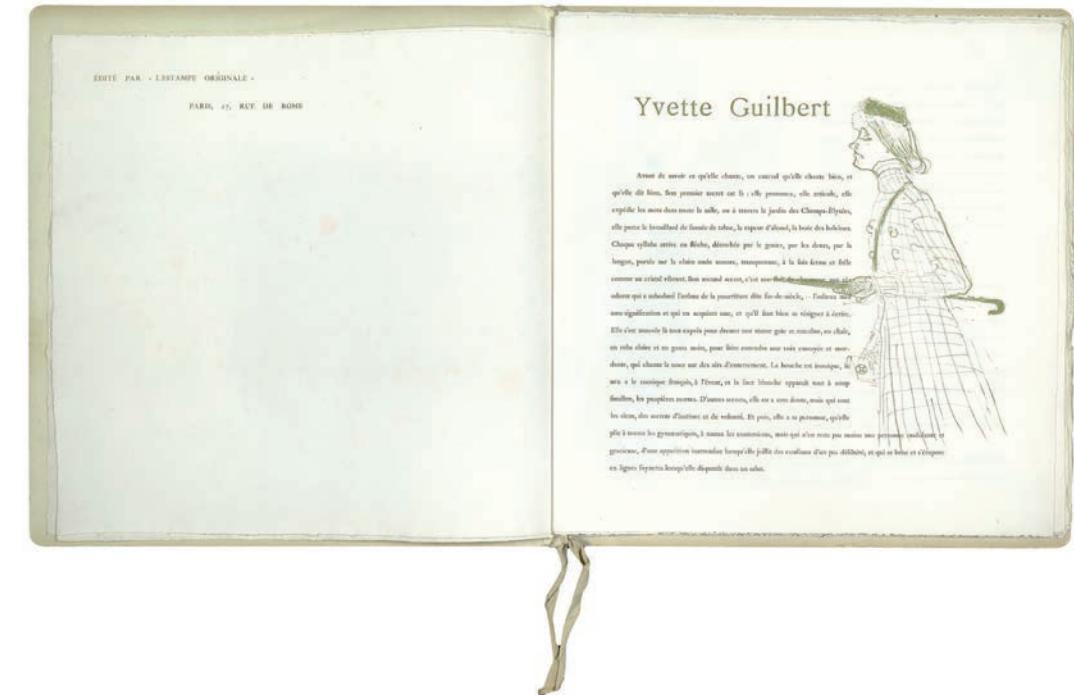
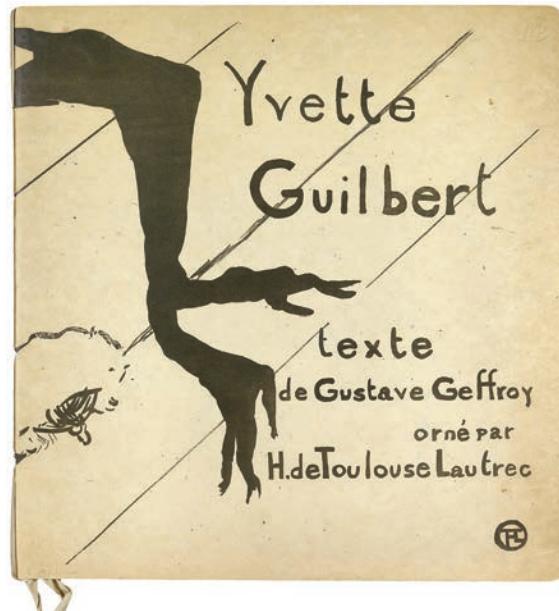
Toulouse-Lautrec's masterpiece, pre-dating Bonnard's *Parallèlement* by some 6 years, and one of the earliest and greatest modern illustrated books.

From the edition limited to 100 numbered copies on Arches, signed by Yvette Guilbert in green crayon.

The silhouettes of the female entertainers such as Yvette Guilbert and Jane Avril had already appeared in Lautrec's 1892 poster *Divan Japonais*, and again in his illustrations for Georges Montorgueil's *Le Café Concert* of 1893. In the Yvette Guilbert volume, published the following year, Lautrec, in his 16 lithographs, depicts the singer in a variety of poses, her restless gestures breaking the narrow composition and stabbing into the text itself. Toulouse-Lautrec was known to oversee the printing process with care, often inking his subjects himself, and, when creating original lithographs - as here - drew directly on the lithographic stone.

Yvette Guilbert, the famous singer in many cafés and revues of the nineties, was one of Lautrec's favourite subjects ... these sharply observed lithographs ... have immortalized her. (The Artist and the Book).

[Wittrock 69 - 85; The Artist and the Book 301]. £42,500



84. WESTALL, Richard, Samuel Prout, Henry Courbold et al. Shoberl, Frederic (Ed.). Forget Me Not; A Christmas and New Year's Present for MDCCCXXVII. London. Published by R. Ackermann. (1827).

12mo. (158 x 96 mm). pp. xi, (i), 416, 4. Inserted dedication leaf of pink paper with relief decoration in white, the motto 'FORGET ME NOT' and manuscript presentation in black ink (see below), leaf with engraved frontispiece by Finden after Westall verso, printed title with printer's credit verso, two leaves with the editor's preface, three leaves with contents and the text and verso of 'Forget Me Not' illustrated with 12 engraved hors-texte plates each with guardleaf by various engravers after various artists, final leaves with advertisements. Contemporary scarlet straight-grained morocco, boards with elaborate decorative tooling with vertical mirror symmetry forming a dense geometric decorative scheme to surround the arms of William IV, banded spine tooled in gilt with titles and date in five compartments, turn-ins and board edges with elaborate gilt decor, yellow silk moiré doublures and guardleaves, a.e.g., scarlet straight-grained morocco slipcase with gilt rules.

[PROVENANCE: Presentation to Princess Augusta from William IV, the binding with his arms; manuscript call number 'Dh 357' of the Library of the Royal House of Hanover to rear pastedown].

Princess Augusta's copy of this charming miscellany from Ackermann presented to her by her brother William IV's wife Princess Adelaide and in a stunning contemporary binding of red morocco with the Royal arms.

The presentation in black ink is to the inserted leaf of pink paper with relief decoration in white within a blank central cartouche above the relief motto *FORGET ME NOT: To / my Dear Sister / Augusta / from her very affectionate / Adelaide.* Rudolf Ackermann published his first annual *Forget Me Not* in 1821 with Frederic Shoberl as editor. A mélange of verse,

tale and illustration, Ackermann often commissioned Royal Academicians to create an image (he used the most accomplished engravers he could) for which he would then commission a story. Contributors to the present volume include Mary Russell Mitford, Randolph Fitz-Eustace, Montague Seymour, Alexander Balfour, Emma Roberts, Mrs Cornwell Baron Willson, David Lyndsay et al.

Although this issue of *Forget Me Not* was published in 1827, Princess Adelaide's husband William did not ascend to the throne until 1830. His own affection for his sister Princess Augusta is well recorded and this beautiful book is a testament too to the affection of his wife. Although it is not clear how it arrived there, this copy travelled to the Library of the Royal House of Hanover and the rear endpaper features the library's call number. William IV was also King of Hanover and his and Augusta's brother Ernest Augustus, Duke of Cumberland, was crowned King of Hanover in 1837 on the death of William; William's heir to the throne of the United Kingdom, Victoria, could not assume that throne.

[see University of Toronto binding database for William IV 'Stamp 7'; 'Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden' (1911) Dh 357]. £3,500



85. VERTES. Gomez de la Serna, R. Le Cirque. Paris. M.-P. Tremeis. 1929.

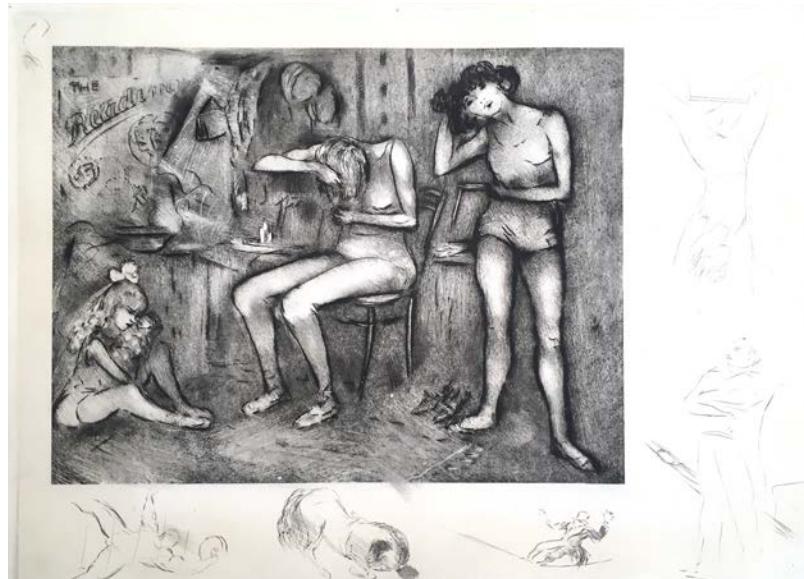
2 vols. Folio. 5 original coloured etchings by Marcel Vertes and with 35 lithograph illustrations in the text. Loose as issued in publisher's wrappers and portfolio.

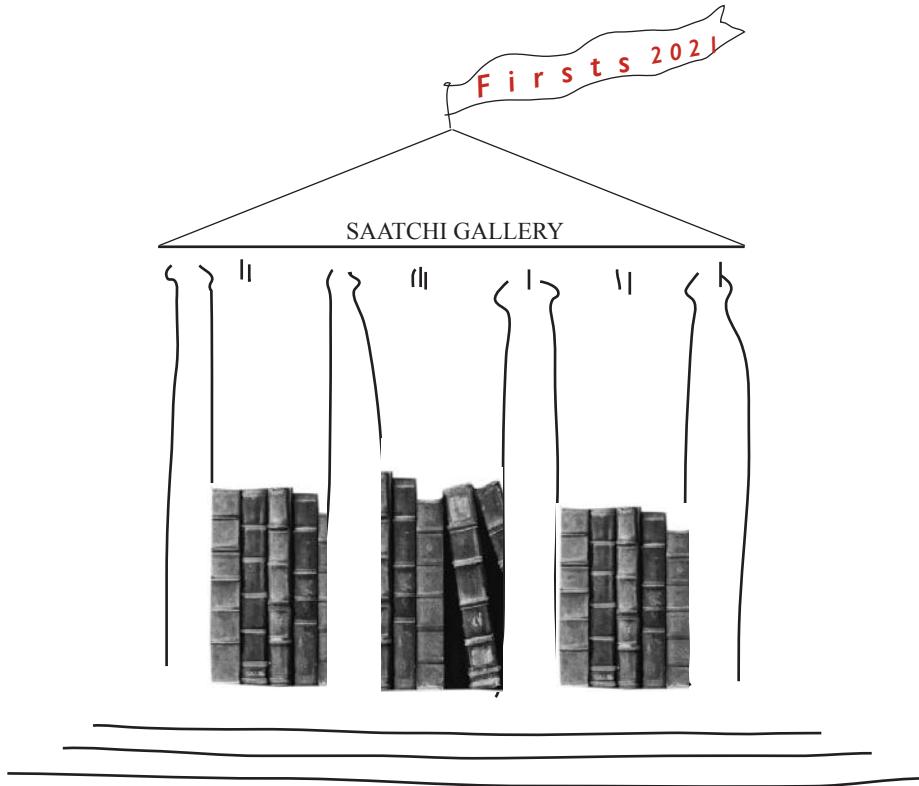
Vertes' *Le Cirque* with additional suites.

From the edition limited to 103 copies, with this one of 4 examples reserved for the Librairie Flammarion (D).

This copy includes the following sets of the prints:

1. 5 prints in colour, as published.
2. Suite of 5 prints in colour printed on Japon, with each print signed in pencil.
3. Suite of 5 prints printed in black, with remarques, printed on vélin de Hollande.
4. Suite of 5 prints printed in black printed on vélin de Hollande. £6,000





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