

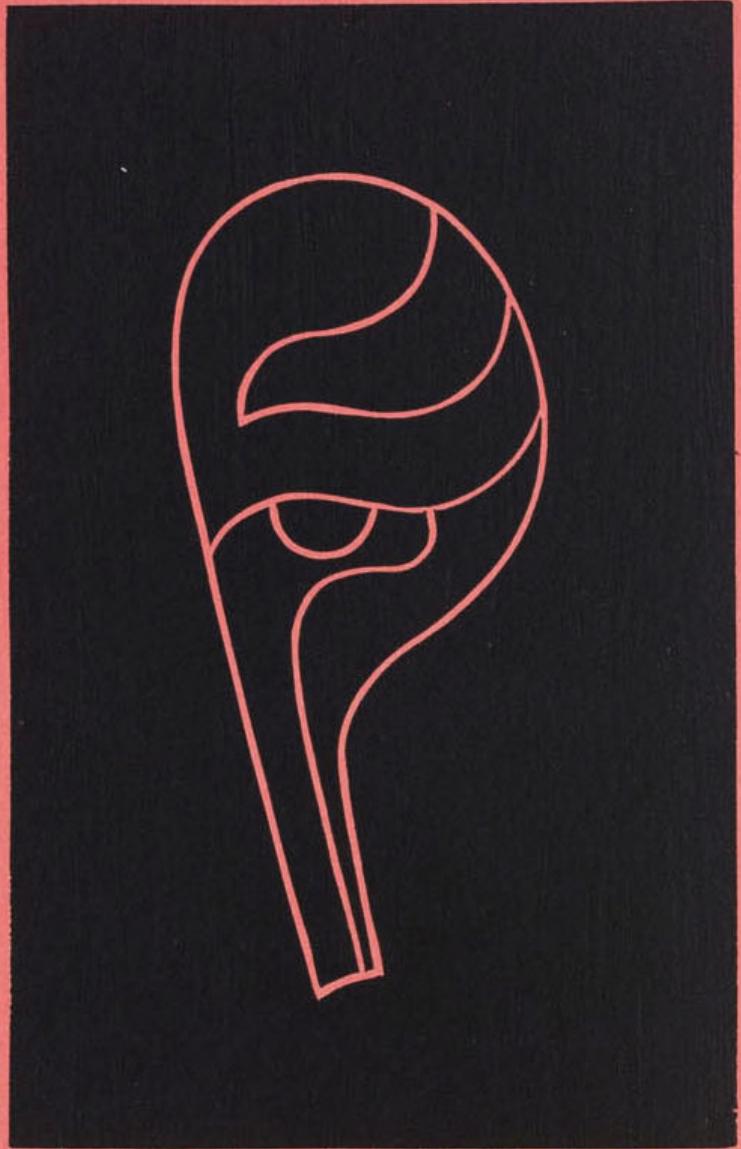
SIMS REED RARE BOOKS

The 54th California
**INTERNATIONAL
ANTIQUARIAN
BOOK FAIR**

11-13 February 2022

Booth 309

Oakland Marriott City Centre
1001 Broadway
Oakland, CA 94607



I. ALLINSON, A[drian]. P[aul]., Ethelbert White, Michel Sevier and Randolph Schwabe. Beaumont, C[yril]. W[illiam]. Impressions of the Russian Ballet. London. C[yril]. W[illiam]. Beaumont, 75 Charing Cross Road. 1918 - 1921.

12 issues. Small folio. (c.262 x 194 mm). Each issue (the first two are numbered) with frontispiece with colouring by hand, printed title, text describing each of the ballets by Beaumont and with between four and six vignettes also with colouring by hand; the illustrations by Allinson, White, Sevier and Schwabe. Stitched as issued in original publisher's printed pictorial wrappers of various paper stocks in different colours, several with additional applied labels with titles, hand-coloured vignettes etc., black cloth chemise with gilt spine with blue morocco label with gilt title and matching slipcase.

The complete series of Cyril Beaumont's appreciations of the productions of the Ballets Russes, each in the original wrappers and with illustrations coloured by hand.

Cyril Beaumont's *Impressions of the Russian Ballet* presents his analysis and appreciation of eleven ballets (including the two issues devoted to the two parts of *The Sleeping Princess*) with frontispieces and vignette illustrations derived from the sets and costumes. As a bookseller in the Charing Cross Road, Beaumont's specialisation, at first general, had tended towards dance and by the end of the First World War he had also begun to publish on his favourite theme: the ballet.

Each of these appreciations is a remarkable production with a distinctive wrapper designed by the artist involved - Allinson, White, Sevier or Schwabe - together with their illustrations, all in the present series, coloured by hand. *The Sleeping Princess Part One* is one of 40 copies on Japanese vellum; although no specific limitation is given for the remaining issues on wove paper, the UCLA catalogue suggest 150 copies were published.

The ballets described, with their illustrators, are the following: *Cleopatra* (A. P. Allinson); *The Good Humoured Ladies* (A. P. Allinson); *Carnaval* (A. P. Allinson); *Scheherazade* (A. P. Allinson); *The Three-Cornered Hat* (Ethelbert White); *Thamar* (Ethelbert White); *L'Oiseau de Feu* (Ethelbert White); *La Boutique Fantasque* (Michel Sevier); *Children's Tales* (Michel Sevier); *Petrouchka* (Michel Sevier); *The Sleeping Princess Part One* and *The Sleeping Princess Part Two* (Randolph Schwabe).

Although individual issues can be found, complete sets of *Impressions of the Russian Ballet* are necessarily scarce. OCLC lists examples at Princeton, UCLA, Smith College (lacking the two final numbers) and the Royal Danish Library (ten numbers only) while COPAC adds a copy at the University of Northumbria; it is likely the V & A and other institutions also hold copies but have catalogued the single issues individually.

Full details of each of the issues are available on request.
\$7,750



2. ASHENDENE PRESS. Spenser, Edmund. The Faerie Queen Disposed Into Twelve Bookes Fashioning XII. Morall Vertues [AND:] Minor Poems ... &c. Shelley House, Chelsea. The Ashendene Press. 1922; 1925.

2 vols. Folio. (438 x 310 mm). pp. (i), (ii), 406, (i); (i), (ii), 216. Vol. I: Leaf with title, leaf with contents, leaf with Spenser's 'A Letter of the Authors ...', three leaves with 'Commendatory Verses' concluding with Spenser's dedication to Elizabeth I and 'The First Booke' to 'The Sixte Booke' plus 'Two Cantos of Mutabilitie' in double columns, final leaf with colophon with printer's mark in red, register and 'An humble Prayer of the Printer to the future Binders of this volume', printed text in Subiaco type in red and black throughout with marginal notes in red and occasional interpolations in blue, 4-, 5- and 7-line initials in red or blue throughout; vol. II: Leaf with title, leaf with 'A Table of the Contrents ...' and Spenser's verse, each part / poem with title and introduction or dedication where applicable, final leaf verso with colophon, printer's mark in blue and register, printed text in Subiaco type in red, black and blue throughout with marginal notes in red or blue, rubrication in blue to 'Colin Clouts Come Home Againe'. Original publisher's calf-backed ivory vellum-covered boards, gilt titles to banded spines in six compartments, later velvet-lined brown morocco-edged brown cloth slipcases.

[PROVENANCE: Bookplate of John Charrington (1856 - 1939) printed by the Kelmescott Press to front pastedown of the 'Minor Poems' with ALS (see below) from St John Hornby].

Excellent copies of both of the volumes of Spenser issued by the Ashendene Press.

The Faerie Queen from the edition limited to 180 copies on Batchelor paper (12 were issued on vellum); the *Minor Poems* from the edition limited to 200 copies (15 were issued on vellum).

Edmund Spenser (1552/3 - 1599) intended his magnum opus, the long, allegorical poem *The Faerie Queene* to be an

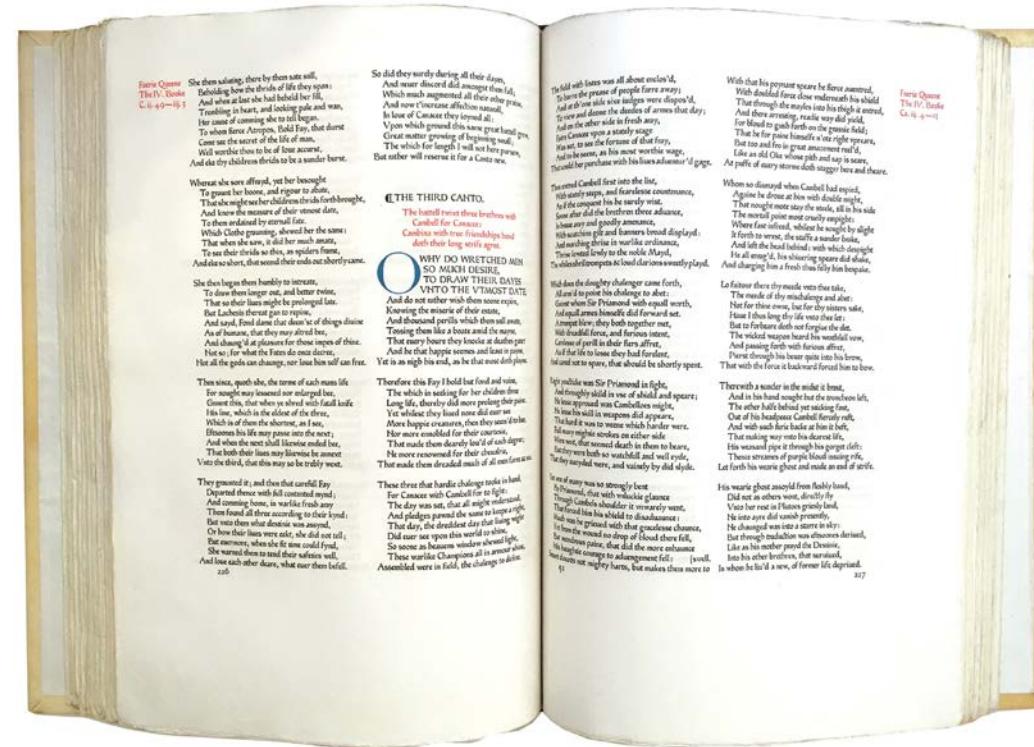
epic in twelve books (as per the title) but concluded only six (although two cantos and a section of a third were also written). Written in his eponymous Spenserian stanzas of iambic pentameter with a concluding line in iambic hexameter the poem is one of the most influential of English literature inspiring Milton, Byron, Blake, Keats and others. Spenser's other poetic works, collected here in the *Minor Poems* were also highly acclaimed. In particular his *The Shepheardes Calender* (his first work of importance) and his amatory sonnets, *Amoretti* and *Epithalamion*, written in his own, Spenserian, sonnet form. His elegies, such as that to Sir Philip Sydney, *Astrophel*, and his pastoral *Colin Clouts Come Home Again* are also of considerable importance.

These two large folios were, as noted in St John Hornby's bibliography, printed on Batchelor paper of a larger size than any hitherto used. The first volume includes the exhortatory *An humble Prayer of the Printer to the future Binders of this volume* hoping that the Binders of the future shall



spare the knife and leave the edges, as he hopes they may find them, unmutilated.

This volume [Minor Poems] is a companion volume to 'Faerie Queene' ... and is printed on the same paper, in double column. There is a larger use of blue than in any of the other books, the 'Glosses' in 'The Shepheardes Calender', as well as many of the large initials, being printed in this colour. For this reason, and because of the varying length of the lines of the different poems included in the volume, it presented a more than usually difficult and interesting typographical problem ... This book is the last of the Ashendene Press Folios printed in the Subiaco type. (See the Ashendene Press bibliography).



Also included, inserted loose, is St John Hornby's letter to John Charrington on his headed paper dated 15 Jan 1926. St John Hornby thanks him for his cheque and mentions his enclosure (not present here) of his *Notice of 'Don Quixote'*. Charrington's bookplate, with the text *FROM THE LIBRARY OF / JOHN CHARRINGTON / THE GRANGE, SHENLEY*, was one of the very few - for Morris, Burne-Jones, Walker and select patrons - printed at the Kelmescott Press in Golden type on Batchelor paper (see Peterson D10). Charrington was Honorary Keeper of Prints at the Fitzwilliam Museum, Cambridge and a noted bibliophile whose collection was sold by Sotheby's in 1939.

[Ashendene XXXII & XXXV].

\$11,000

3. ASHENDENE PRESS. Cervantes Saavedra, Miguel de. The First [- Second] Part of the History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha. Translated out of the Spanish by Thomas Shelton. Shelley House, Chelsea. The Ashendene Press. 1927; 1928.

2 vols. Folio. pp. xiii, 268, (i); x, 256, (i). Text printed in double columns with chapter headings and shoulder notes in red. Border and initials designed by Louise Powell and cut on wood by W.M. Quick and Geo. H. Ford. Full green crushed morocco by W.H. Smith & Son, with their signature gilt in vol. II, banded spines with titles gilt in six compartments.

[PROVENANCE: From the collection of Dr. van Royen, subscriber's copy (see correspondence below)].

One of the masterpieces of the Ashendene Press, this is their first book printed in Ptolemy type, designed after Holle's 1482 edition of the Geographia.

From the edition limited to 245 copies, with this one of 225 copies on Batchelor paper.

These two volumes forming one complete work were the first to be printed in my new Ptolemy type ... The book is printed in double columns and the chapter-headings and shoulder-notes, and also small portions of the text, are printed in red. A noteworthy feature of the book are the initials and borders designed by Mrs. Alfred Powell, which show great brevity and skill. (Ashendene Bibliography).

Also included, loosely inserted, is the original prospectus for the publication (a bifolium printed in red and black with the order form), the Notice of the publication bearing the name of the proposed recipient, Dr. van Royen, (essentially a pre-publication announcement that the book is almost complete), a bill for the first volume (dated Oct. 1927), a receipt for the purchase signed by St. John Hornby (dated Nov. 1927) and two letters from Hornby. The receipts reveal that the cost of the book in full morocco was £14.14s. and with a discount of 20%, the total was £11.15s.

The first letter, dated 1 Feb. 1925, is handwritten and mentions that Hornby cannot remember whether Dr. van Royen wanted a copy of the Don Quixote or not: *I am ashamed to say that I cannot remember whether you wanted a copy or not ...* and continues: *... if you did, I have mislaid your letter, and so I send you this, in order that I may avoid making any mistake.* The prospectus for publication was clearly included with this letter.

The second (typed) letter, dated 1 Feb 1926, refers to the final completion of the subscription list and again asks whether Dr. van Royen would like a copy. The inclusion of the letters make clear that Dr. van Royen did.

[Ashendene XXXVI].

\$12,500



4. ASHENDENE PRESS. A Descriptive Bibliography of the Books Printed at the Ashendene Press MDCCCXCV - MCMXXXV. Shelley House, Chelsea. Ashendene Press. 1935.

Small folio. (340 x 240 mm). Half-title, printed title in red and black with pictorial device in red and black, leaf with contents, 'The Printer's Foreword' by St John Hornby and 'Bibliographical Descriptions' of 40 books, the 'Minor Pieces', 'Ephemera', specimens, examples etc. (see below) including numerous tipped-in specimen leaves, facsimiles, gravures, collotypes and woodcuts, final leaf with colophon and justification with the Ashendene Press device and errata tipped to facing blank. Full burgundy polished calf by W. H. Smith & Sons Ltd. with their signature gilt, front board with gilt device of the Ashendene Press and the dates 1894 - 1935, banded spine in six compartments with gilt title to top compartment and date '1935' at foot, t.e.g., marbled paper-covered board slipcase.

A beautiful copy of the superb bibliography and last book printed of the Ashendene Press.

From the edition limited to 390 copies each signed and numbered in ink by Charles Harold St John Hornby; 340 copies were for sale and no vellum copies were issued.

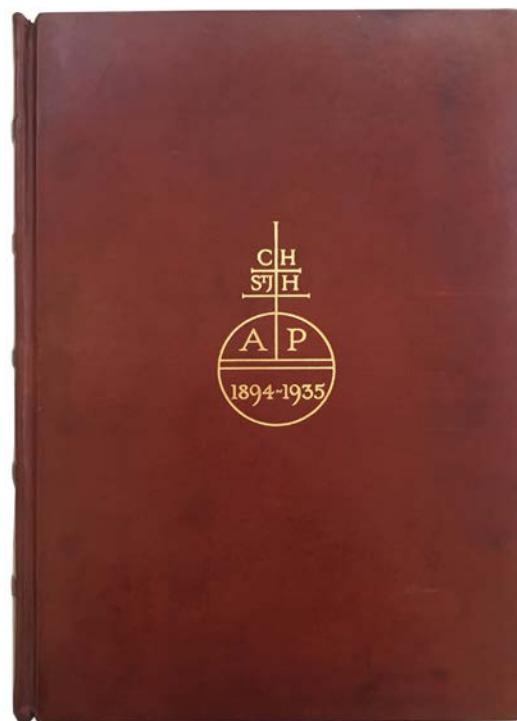
This superb bibliography covering every aspect of the Ashendene Press, and in every way an exemplar of the meticulous output of the press, was the fortieth and final book to be issued. It is described in the present work under that number.

The comprehensive bibliography contains the following: *The Printer at Work* by St John Hornby with a portrait of the printer at work, a *Bibliographical Description* with a *Note by the Printer* listing 40 books numbered I - XL, *Minor Pieces*, *Ephemera*, *A Selection of Woodcuts Engraved for the Press ...*, *Specimens of Initial Letters ...* *Printer's Marks*, *Water Marks and Examples of Title-Pages*, *Illustrations of Some Bindings of Books of the Press Including Both Special*

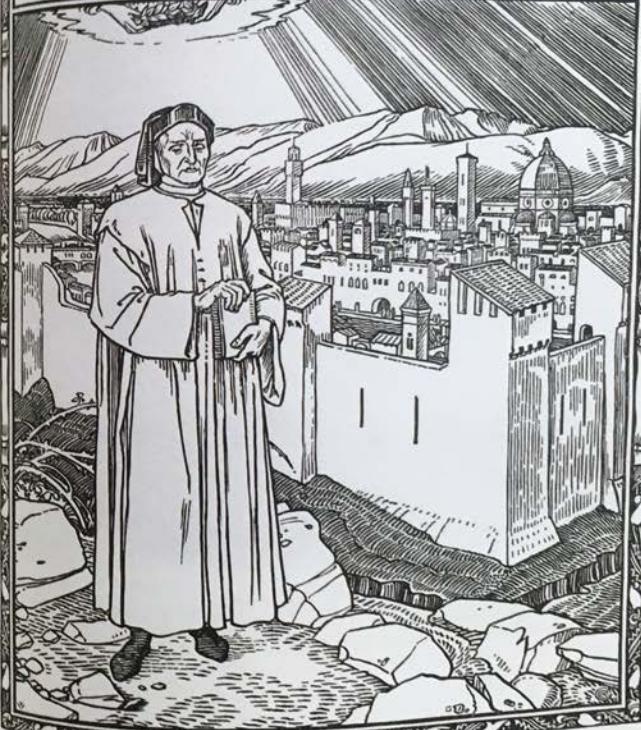
Bindings and Bindings of Issue, Specimens of the Founts of the Type ... and A Chronological List ... with the Number of Copies Printed and the Issue Price ...

This book, the last from the Ashendene Press, was printed at Shelley House, Chelsea, by C. H. St J. Hornby with the help of A. J. Fisk, compositor, and H. Gage-Cole, pressman, and was finished in the month of February, 1935, forty years after the date of the first book printed at the Press. The collotypes & photogravures were made and printed by Emery Walker, Ltd., and those initial letters which are filled in by hand were done, as in the original books, by Graily Hewitt. (From the colophon).

This copy with the original marbled paper board slipcase and with the first (of two) errata slips pasted to the blank facing the colophon and justification; the second errata slip is present as a facsimile. [Ashendene XL]. \$5,250



TUTTE LE OPERE DI
DANTE ALIGHIERI
FIORENTINO



THE THIRD BOOKE OF THE FAERIE QUEENE CONTAINING THE
LEGEND OF BRITOMARTIS, OR, OF CHASTITYE.

IFALLS ME HERE TO WRITE
OF CHASTITYE,
THAT FAIREST VERTUE,
FARRE ABOVE THE REST,
For which what needs me fetch from Faery
Forreine examples, it to haue express'd,
Sub it is abridg'd in my Scurraines best,
And form'd so liuely in each perfect part,
That to all Ladies, which haue it possesse,
Need but behold the portrait of her hart,
If pourtrayd it might be by any living art.

But living art may not least part expresse,
Nor life-resembling pencil it can paint,
All were it Zenets or Paxeides:
His dardle hand would faile, and greatly faint,
And her perfections with his error taint:
He Poets wit, that passeth Painter farre
In picturing the parts of beaute daint,
So hard a workmanship aduature darre,
For feare through want of words her excellence to marre.

How then shall I, Apprentice of the skill,
That whylesome in daintest wits did mine,
Vnto me high to seruice haue bounde, quill
Vnto my penne, that I should thus be fill'd,
And thus my penne thus vnto my penne
And thus my penne thus vnto my penne
But if in living colours, and right low,
Your selfe you couer to see pictured,
In which a gracious seruant pictured
Then that sweet verse, with Nektar sprinkled,
In which a gracious seruant pictured
His Cynthia, his beaues fairest light,
That with his melting sweetness nishish'd,
And with the wonder of her beames bright,
My senses lulled are in slomber of delight.

But let that same delicious Poet lend
A little leaue vnto a rusticke Muse
To sing his miscesse penyse, and let him mend,
If ought amis her liking may abuse:

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He let his fairest Cynthia refuse,
In iours more then one her selfe to see,
But shee, that Cupidus let her chuse,
Or in Rephe shee would be bound to see:
In th' one her rule, in th' other her art choseth.

¶ THE FIRST CANTO.

*Guyon encounterth Britomart,
faire Florimell is chaced:
Ducesses traines and Malicacious
champions are defaced.*

THE FAMOUS BRITON
PRINCE AND
FAERIE KNIGHT,
AFTER LONG WAYES AND
PERILOUS PAINES ENDURED,
HAILING THEIR WEARIE LIMBES
TO PERFECT FLIGHT

Restored, and soory wounds right well reured,
To make there longer sojorne and abode;
But when thereto they might not be allured,
They on their wayes did take their speed.

And thus they went, till they had reach'd
A place, where they did see a faire
And sweetly smiling, and with
A smile that made their hearts
To melt, and their eyes to
And thus they went, till they had reach'd
A place, where they did see a faire
And sweetly smiling, and with
A smile that made their hearts
To melt, and their eyes to

Long so they trauelled through wastefull wayes,
Where dangers dwelt, and perils most did wome,
To hunt for glorie and renowned praise;
Full many Countreies they did ouerrunne,
From the vprising to the setting Sunne,
And many hard aduantes did attaine;
Of all the which they honour euer wome,
Seeking the weakes oppress'd to relieue,
And to recouer right for such, as wrong did grieue.

5. BANTING, John. 12 Blue-Prints. (London). (By the artist). (c.1931 / 1932).

Folio. (470 x 306 mm). [12 leaves]. 12 original cyanotype prints by John Banting on white laid paper, each mounted to a sheet of thick dark umber wove paper, each print signed in ink and numbered (several with titles) at lower right or left, label with justification pasted to interior of portfolio with manuscript number; the plates are numbered in manuscript in dark ink 'S. 1' to 'S. 12'; sheet size: c.240 x 160 mm (prints); 468 x 300 mm (mounts). Loose as issued in original publisher's carrot cloth-backed dark umber card board portfolio with flaps, white paper labels with printed titles and number '12' pasted to front cover and justification label to interior of portfolio.

John Banting's exceptionally rare English Surrealist masterpiece, his cyanotype album 12 Blue-Prints with deep, rich impressions.

From the planned edition of 100 copies, however only approximately 15 copies were made (the highest edition number known is 14); each cyanotype in the present example is signed and numbered in ink (several are also titled and most are dated) by Banting and the portfolio is also numbered in ink to the justification label pasted to the portfolio interior.

John Banting (1902 - 1972), the son of a bookbinder and a teacher, was an early English exponent of Surrealism, and arguably England's only true exponent of the movement. Influenced at an early age by Vorticism, Banting studied in London at the Vincent Square art school and in Paris at the Grande Chaumière and Colarossi's. After establishing a studio in Fitzroy Street, Banting designed dust-jackets for Leonard and Virginia Woolf's Hogarth Press as well as ballets at Sadler's Wells. An intimate of Nancy Cunard, Banting was drawn increasingly to Surrealism after meeting Breton, Duchamp, Giacometti and Crevel in 1930, contributing to Cunard's anthology *Negro* and exhibiting at the 1936 International Exhibition of Surrealism as well

as the 1938 Exposition Internationale du Surréalisme (at the invitation of Marcel Duchamp). Radical, even Stalinist, in outlook, Banting, who coined the aphorism *the rich kill time and the poor are killed by it*, travelled with Cunard in Spain during the Civil War, attempting to join the disbanding International Brigade, and edited the left-leaning *Our Time* and *Salvo for Russia* in conjunction with Cunard.

Banting began to experiment with both the photogram (a small number of examples, including that in the Sherwin Collection at Leeds, are known) and the cyanotype process - invented by the astronomer Herschel in the 1840s and commonly used for architectural and engineering blue-prints, the process makes use of photo-sensitive iron salts - after his return from Paris in the early 1930s. Man Ray had invented his *photogram* process in 1918, also involving light sensitive paper, which was refined by Max Ernst to create the illustrations for René Crevel's *Mr. Knife Miss Fork* (1931). Banting used the technique, possibly learning it from Ernst or Man Ray, before modifying and adopting it. Banting produced a large number of cyanotypes in the next twenty years and produced two discrete albums, the present album: *Album of 12 Blueprints* (1931) and *For Social Service* (1933 - 1935). All of Banting's cyanotypes, and the albums in particular, are extremely rare.

Few sets of the prints are known - the impressions in each seem to show much variation - and there exist only two we can trace in institutional collections. We locate a copy at the British Museum - the set is not uniform and includes numbered cyanotypes from three different copies (numbers 4, 8 and 14) - and a further example at Yale (copy number 11 albeit with two cyanotypes unnumbered); MoMA holds a single cyanotype from the set. Copy number 6 was reported to be in a private collection but may be at the National Gallery of Art, Washington and a further set (whether uniform or not is unknown) is believed to be in a private US collection.

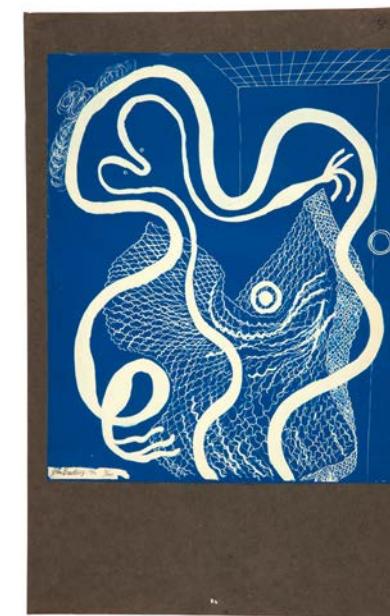
The plates are dated either 31 or 1931 (3 plates), 32 or 1932 (7 plates) or are undated (2 plates). The majority are

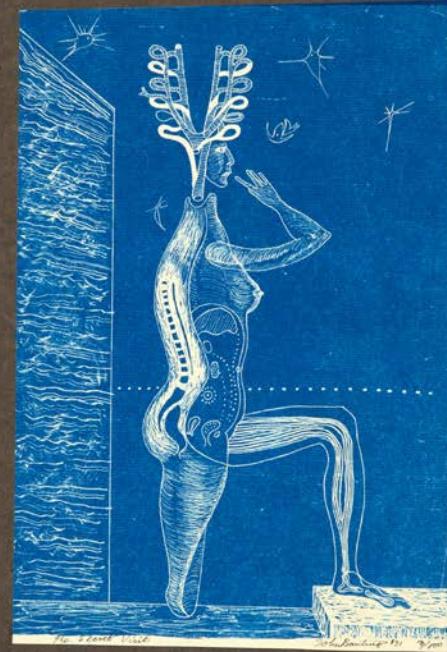
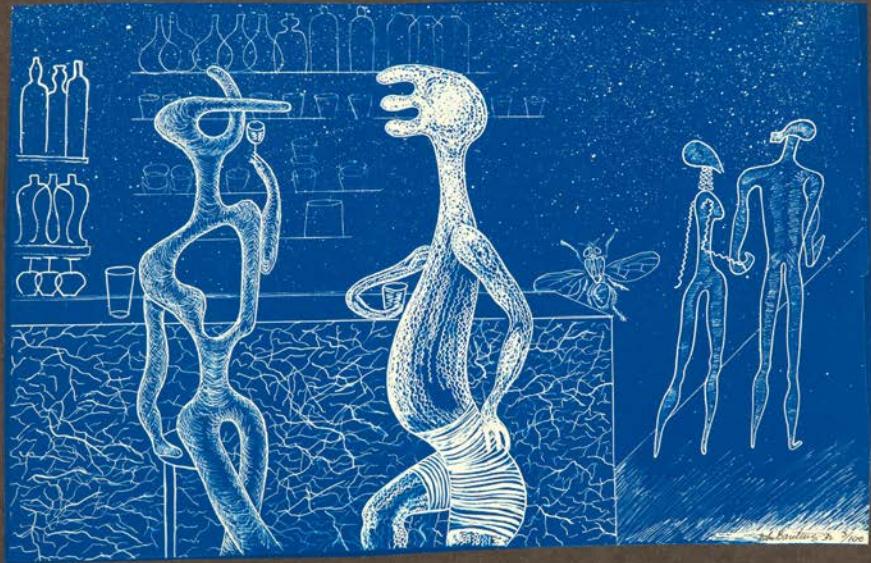
untitled (as per other known examples) but those with titles in the current set include: *The Secret Visit* (dated 31); *The 100th Lie* (dated 1931); *The Oracle* (dated 1931); *Tiger Rag* (dated 1932); the remaining prints are untitled as per both the British Museum set and the Yale set. The *100th Lie* and *The Oracle* are here printed in reverse to the British Museum and Yale examples.

John Banting was the first, and perhaps the only true Surrealist that this country produced. The blueprints that he made from 1931 onwards are extraordinary, both in their imagery and in their technique, which had nothing whatever to do with any tradition of printmaking in this country but was instead derived from Man Ray's photograms and Max Ernst's drawings. (Avant-Garde British Printmaking 1914 - 1960, pg. 90).

... anything that took his fancy he immediately incorporated in his drawing and paintings; when he was in the country he collected leaves and bones, when by the sea, stone, shells, drift wood, more skulls and bones etc. He was a real scavenger and his studio was full of wierd and wonderful objects, partly in their natural state and some converted by him. (Barbara Ker-Seymer, writing in a letter, December 21st 1974).

[See 'Avant-Garde British Printmaking 1914 - 1960', London 1990; 'John Banting's Designs for the Hogarth Press' by Louisa Buck, *The Burlington Magazine*, Vol. 127, No. 983, February 1985]. \$47,250





6. BAYLEY, Edgar, Simon Contreras et al. *Arte Concreto Invención*. (No. 1). Buenos Aires. *Asociación de Arte Concreto Invención*. (1946, Agosto).

4to. (285 x 200 mm). pp. 16. Illustrated throughout with reproduction images of artworks and photographs of group members printed in black and white; 2 pages of advertisements to rear. Original publisher's stapled wrappers.

The scarce first issue of the *Arte Concreto-Invención* journal, complete with supplement and the *Arte Concreto Invención 1946* manifesto.

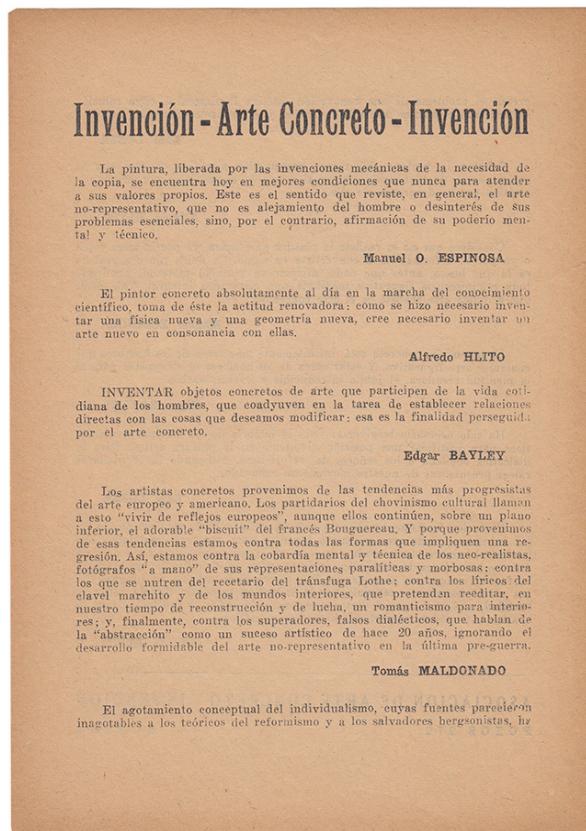
Arte Concreto Invención is the defining journal of the Concrete Art movement, whose members (including Manuel O. Espinosa, Alfredo Hlito, Edgar Bayley, Raul Lozza and Tomas Malconado, the group's leader), embraced the purist aesthetics of Mondrian and Theo van Doesburg. Their communist politics meant their geometrical abstractions were less experimental than those of the Arte Madi group, since Marxist leader Tomas Maldonado imposed tight creative constraints to align with his utopian ambitions for art. The group, together with the Arte Madi movement, proved highly influential to Latin American artists of the 1950s and 1960s.

Texts within *Arte Concreto Invención* include, in this order, *hacia una Musica Invencionista* (Raul Lozza), *Sobra las artes aplicadas a la necesidad revolucionaria y el arte de la invencion concreta* (Simon Contreras), *Lo abstracto y lo concreto en el arte moderno* (Tomas Maldonado), *Manifiesto Invencionista* (a reproduction of the March 1946 manifesto signed by 16 group members), *Invencion Integral* (Oscar Nunez), *Los artistas concretos en 'realismo' y la realidad* (Tomas Maldonado), 2 poems by Simon Contreras, *Notas para una estatica materialista* (Alfredo Hlito), and *Sobra Invencion Poetica* (Edgar Bayley).

The *Arte poesia suplemento* contains an interview between Edgar Bayley and Simon Contreras, a double-page spread including two poems by Contreras (printed in brown), and

the text *Dos Relatos (fragmentos)* by Contreras and Bayley to rear page. The *Invencion - Arte Concreto* manifesto (1946, Asociacion de arte concreto - Invencion'), printed on two sides of the sheet, contains written statements by Manuel O. Espinosa, Alfredo Hlito, Edgar Bayley, Tomas Maldonado and Raul Lozza. It was presumably published after the group's March 1946 manifesto, perhaps with the sole intention of accompanying the present publication. The *Fe de Erratas* is also present.

Only one further issue of *Arte Concreto-Invención* was produced, *Arte Concreto-Invención No. 2* in December of the same year (1946). \$3,000



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.

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').

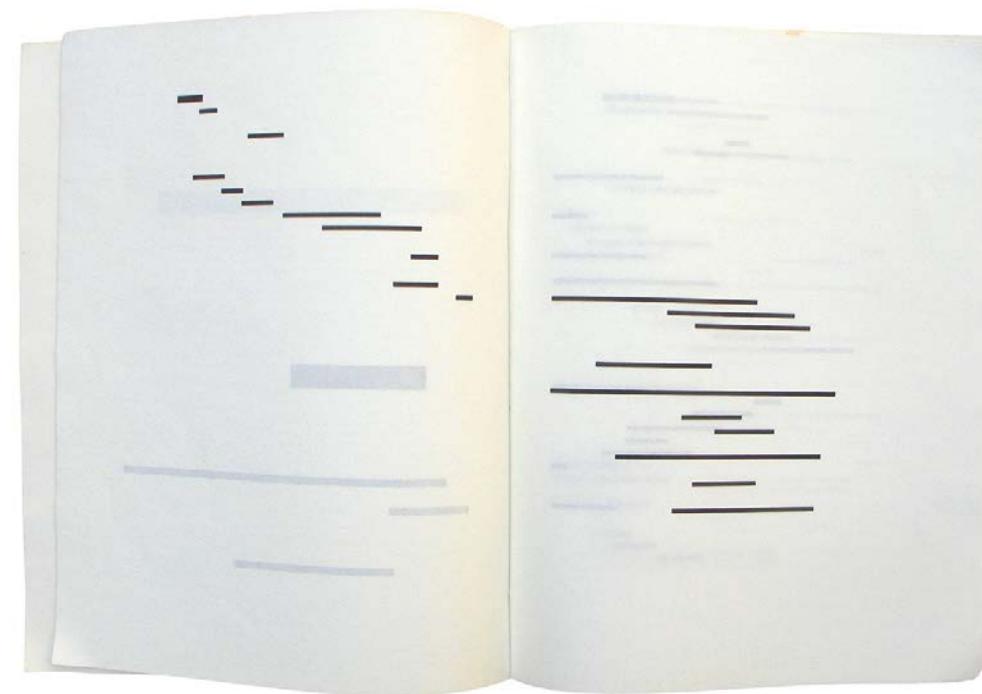
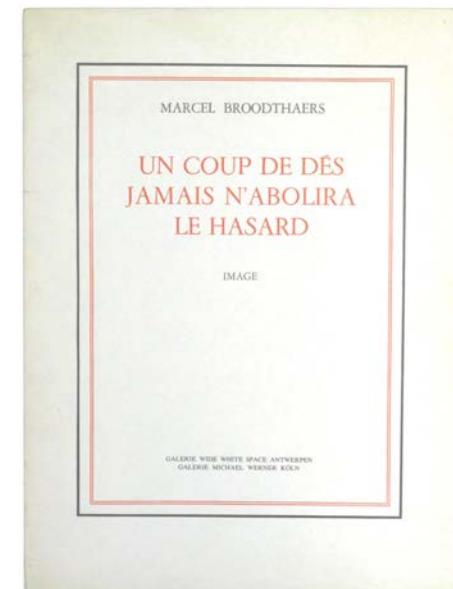
In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, *Un Coup de Dés Jamais N'Abolira le Hasard: Poème*, was finally published - in the form that Mallarmé had himself envisaged - by Gallimard's *Editions de la Nouvelle Revue Française*. A version had appeared during 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 *N R F* (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.

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 - 51]. \$6,000



8. CAGE, JOHN. John Cage. Variations I. (For David Tudor). New York. Henmar Press. 1960.

4to. (295 x 210). Folded facsimilie sheet containing written instructions for the score; with 6 numbered square transparencies, each with a combination of lines and dots printed in black. Loose as issued in 'Edition Peters' wrappers with 'John Cage' printed in black and bearing the stamped number '6767.'

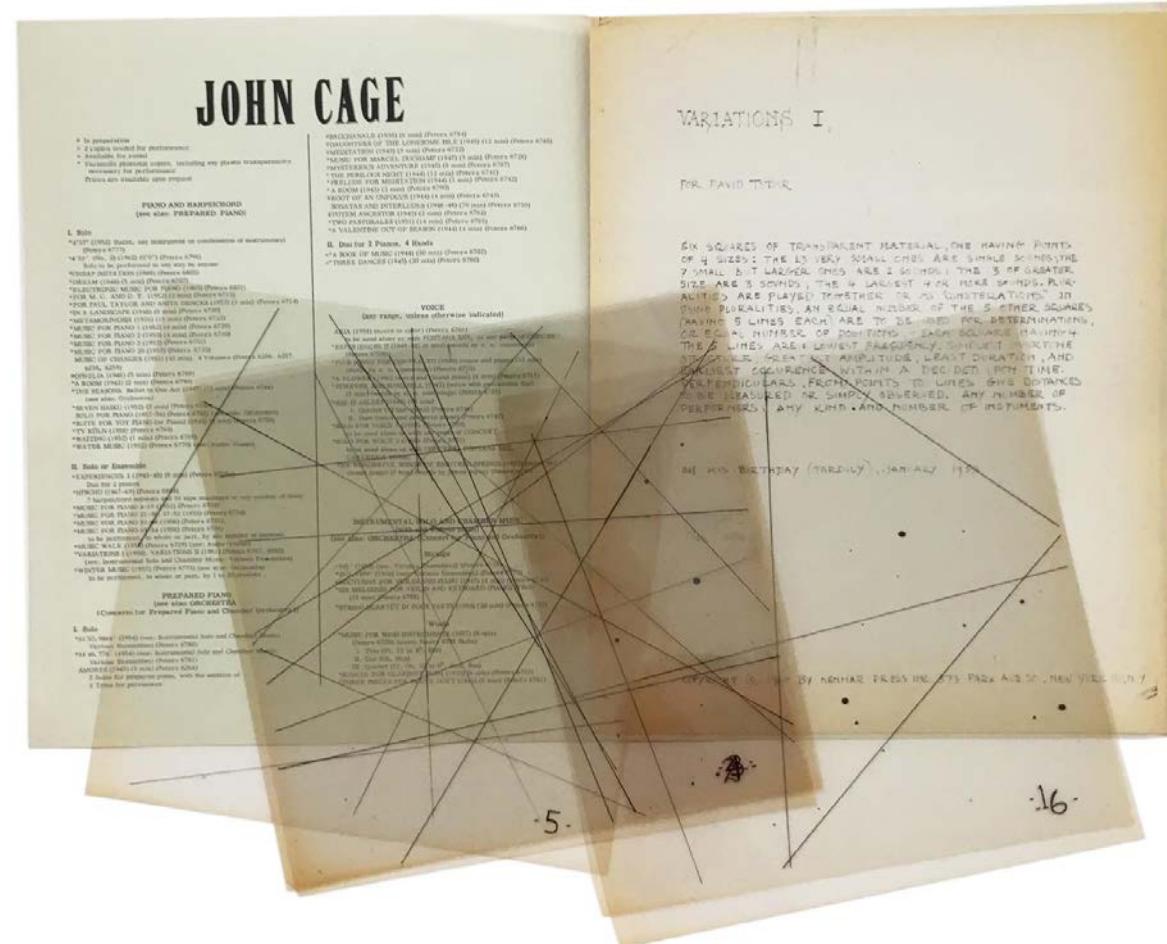
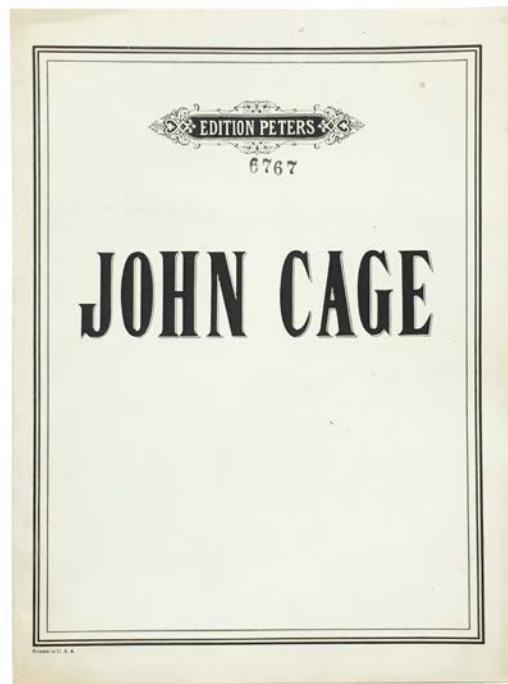
The first composition of John Cage's seminal *Variations* series, written for David Tudor on his birthday (*tardily*), January 1958.

The work uses 6 square transparencies containing lines and dots to generate a musical composition. In typical Cage fashion, the squares can be arranged in any way and interpreted differently by each performer. The 27 points represent sounds, and lines used as axes of various characteristics of these sounds.

The Edition Peters cover details a comprehensive list of Cage works across inner spread and back cover.

Any number of performances; any kind and number of instruments. (From the instruction page).

Six square of transparent material, one having points of 4 sizes: the 13 very small ones are single sounds; the 7 small but larger ones are 2 sounds; the 3 of greater size are 3 sounds; the 4 largest 4 or more sounds. Pluralities are played together or as constellations. \$1,000



9. CHAGALL, Marc. Gogol, Nicolas. Les Ames Mortes. Eaux-Fortes Originales de Marc Chagall. Paris. Tériade Editeur. 1948.

3 vols. Folio. (388 x 286 mm). Half-title and title for each vol. half-title of vol. I with justification verso and Gogol's text illustrated with 96 original etched plates and 22 etched initials by Marc Chagall, 'Table', engraved 'Table' on 11 leaves recto only for the placement of the engravings and final leaf with *achevé d'imprimer* and colophon; the additional suite on Japon Nacré is loose in an additional wrapper with printed title 'Suites des Hors-Texte' and separate chemise. Loose as issued in original publisher's printed wrappers with titles in black to front covers, chemises with labels to spines and slipcase.

The édition de tête of Marc Chagall's masterful illustrations for Gogol's *Dead Souls* with the additional suite on Japon Nacré.

From the edition limited to 370 numbered copies signed by Chagall, with this one of 50 from the édition de tête with the extra suite of the 96 etchings printed on Japon Nacré.

The 96 prints for Gogol's masterpiece were executed between 1927 and 1930 for Volland but Tériade was the first to publish them.

[Cramer 17].

\$67,500



10. CHASTEL, Roger. *Le Trust des Perles. Deauville. Chez Jacoub, Aulard & Cie. ... pour l'Editeur (Dan Niestlé ?). 1921.*

Large square folio. (380 x 382 mm). [4 bifolia + 21 leaves]. Leaf with prefatory text and 24 plates by Chastel, three double-page on bifolia, all with additional pochoir colour by hand by Saudé with additional highlights in argent, final leaf with justification and achevé d'imprimer; the prefatory text and achevé d'imprimer printed to a bifolium, sheet size: 378 x 370 mm; 380 x 742 mm (double-page). Loose as issued in original publisher's yellow printed wrappers with flaps, titles to front cover in black and red and with illustration by Chastel with additional pochoir colour by hand.

Roger Chastel's caricatures of Deauville types in the early 1920s in beautiful pochoir colour, this copy with a signed original drawing by Chastel.

From the edition limited to 300 numbered copies on Grande Fibre de Bambou de Cochin-Chine, numbered in ink to the justification.

This copy with an original signed drawing by Chastel, inserted loose, the drawing in black ink with green and blue watercolour highlighting on smooth wove paper (206 x 250 mm) and mounted under passepartout. Depicting a man in black tie smoking while at the gaming tables, the drawing is included in the plate with the text *Je le sentais, celui-là* as a vignette at right; the drawing is signed CHASTEL in black ink at right.

Roger Chastel (1897 - 1981) was determined on an artistic career from an early age and after a period of study and subsistence through contributions to *La Gazette de Bon Ton* he produced this album of caricatures. A satire of the types attending the casinos of Deauville, near to the Chastel family's summer home, the Villa Timgad, *Le Trust des Perles* was one of only two albums the artist produced - at the urging of the illustrator Sem who had seen Chastel sketching - before turning definitively to painting. Chastel's

caricatures are observed beautifully and are heightened with vibrant pochoir colour by the master, Jean Saudé.

Je voudrais que tu ne vois dans ces «traits» aucune «pointe» de méchanceté, mais un ... jeu. Quand les enfants s'amuse, ils sont quelque-fois cruels, sans bien s'en rendre compte, mais s'ils voient qu'ils te font peine, ils en sont tout à l'heure marris ... J'ai fait cela pour rire, «pour ce que rire est le propre de l'homme». (From Chastel's prefatory text).

Although the achevé d'imprimer gives details of the printer only, a silver label to the rear flap of the wrapper features the printed details: *Dan. Niestlé / Editeur / 5, rue de Vienne / Paris (8e)*. Although it is by no means certain that Niestlé was the publisher, he did publish other works at a similar date in the early '20s. *Le Trust des Perles* is rare and we can locate no institutional copies outside France. \$5,000



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

Folio. (430 x 285 mm). pp. 155. Carroll's text illustrated with an original frontispiece etching signed and numbered by Dali in pencil and twelve colour woodcut plates, this copy with the additional suite on Japon Nacré. Loose as issued in original publisher's black cloth silk portfolios each with 'Dali' to covers, loose in original carrot morocco-backed cloth box with ties (present but detached as usual).

The deluxe edition with the additional suite of Salvador Dali's illustrations for Lewis Carroll's proto-Surrealist masterpiece.

From the edition de luxe limited to 200 signed and numbered copies on vélin de Rives with the additional suite of all the plates on Japon Nacré including the frontispiece etching which is signed in pencil by Dali; the full edition was 2,500 copies on Mandeure paper.

[Michler & Löpsinger 321 - 333].

\$30,000



12. 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.

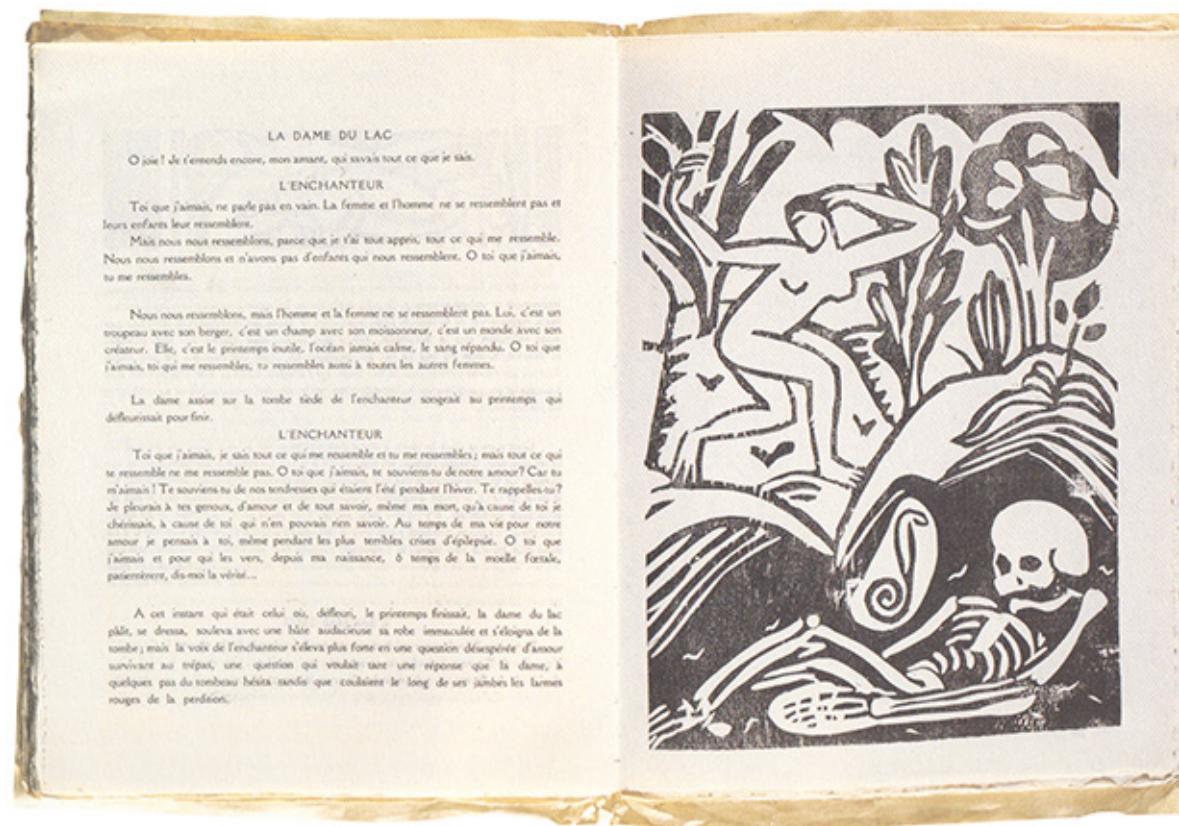
From the edition limited to 106 numbered copies signed by Apollinaire and Derain, with this one of 75 on *papier vergé fort à la forme des Papeteries d'Arches*; 6 further copies were also printed, 4 *copies de chapelle* and 2 for the *dépôt légal*.

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). \$54,000



13. DERAÏN, André. Nasier, Alcofrybas (Pseud. of François Rabelais). *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 284 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 woodcuts, including frontispiece, initials and ornamental tail-pieces, by André Derain; the woodcuts were printed by Roger Lacourière. Loose as issued in original publisher's wrappers with label to front cover, original parchment-backed chemise with label to spine and slipcase.

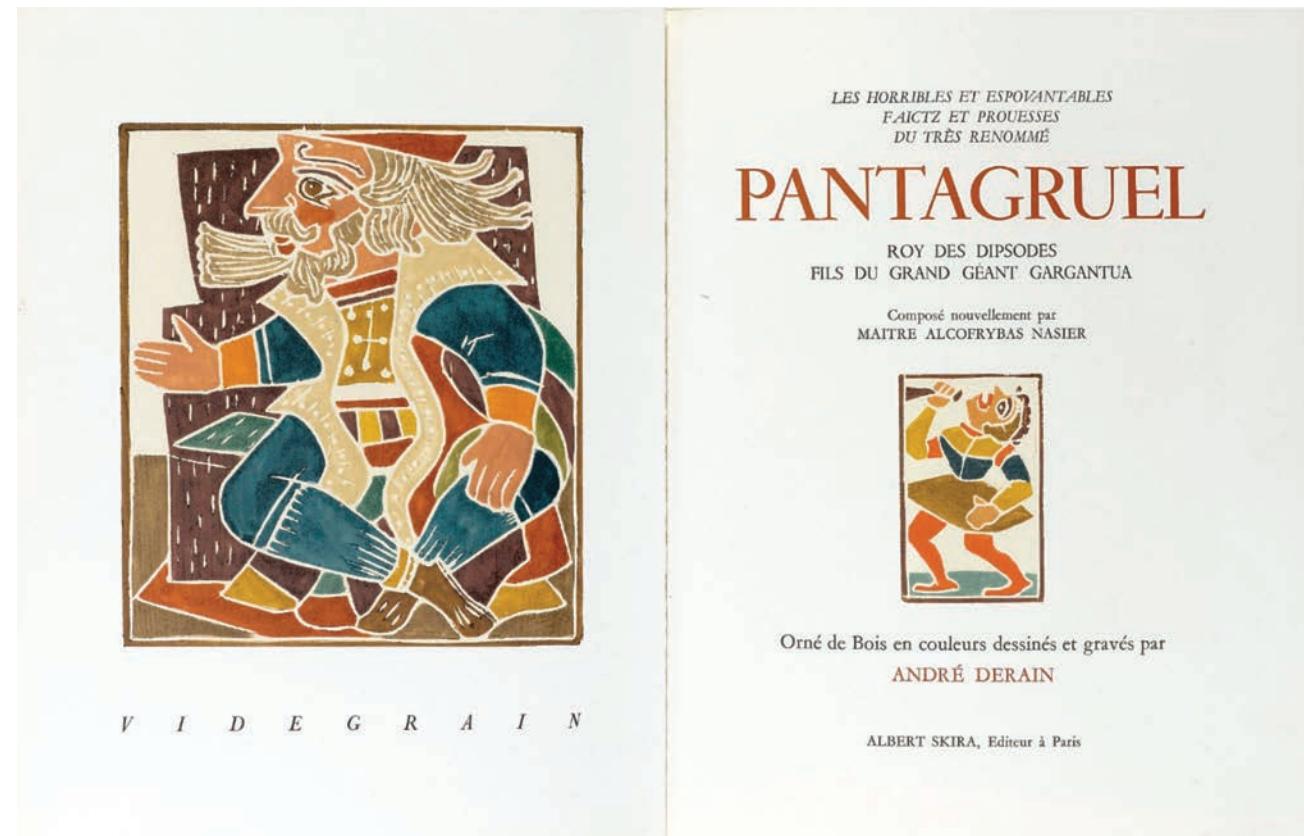
André Derain's superb woodcuts - the only colour illustrations he made for a book - for François Rabelais' *Pantagruel*.

From the edition limited to 275 numbered copies, with this one of 200 ordinary examples on vélin d'Arches signed 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.

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; Logan 194] \$12,500



14. DERMISACHE, Mirtha. Cahier No. 1. Antwerp. Guy Schraenen éditeur. 1975.

4to. (280 x 215 mm). [12 unnumbered leaves]. Original carbon print followed by 20 mimeographed pages of Dermisache's distinctive asemic writing recto and verso throughout; the original obi presents the title for the work and the publication details (to the front cover) and the justification and *achevé d'imprimer* (to the rear). Original publisher's brown paper wrappers with publisher's white paper obi with printed titles to front cover, justification to rear with the artist's signature in pencil.

Copy No. 1 of the deluxe edition of Mirtha Dermisache's beautiful, fragile and enigmatic artist book.

From the edition limited to 150 signed and numbered copies, with this one of 20 with Dermisache's original carbon print.

The works of Mirtha Dermisache, born Argentina (1940 - 2012) are formed from distinctive marks which resemble writing. The book as medium was a central part of her practice, beginning in 1966 - 1967 with a 500 page artist book of text-like graphisms titled *Libro No. 1*. The work gradually attracted the attention of cultural institutions and individuals worldwide, notably Roland Barthes, who described the marks as *illegible writing* in his correspondence with the artist.

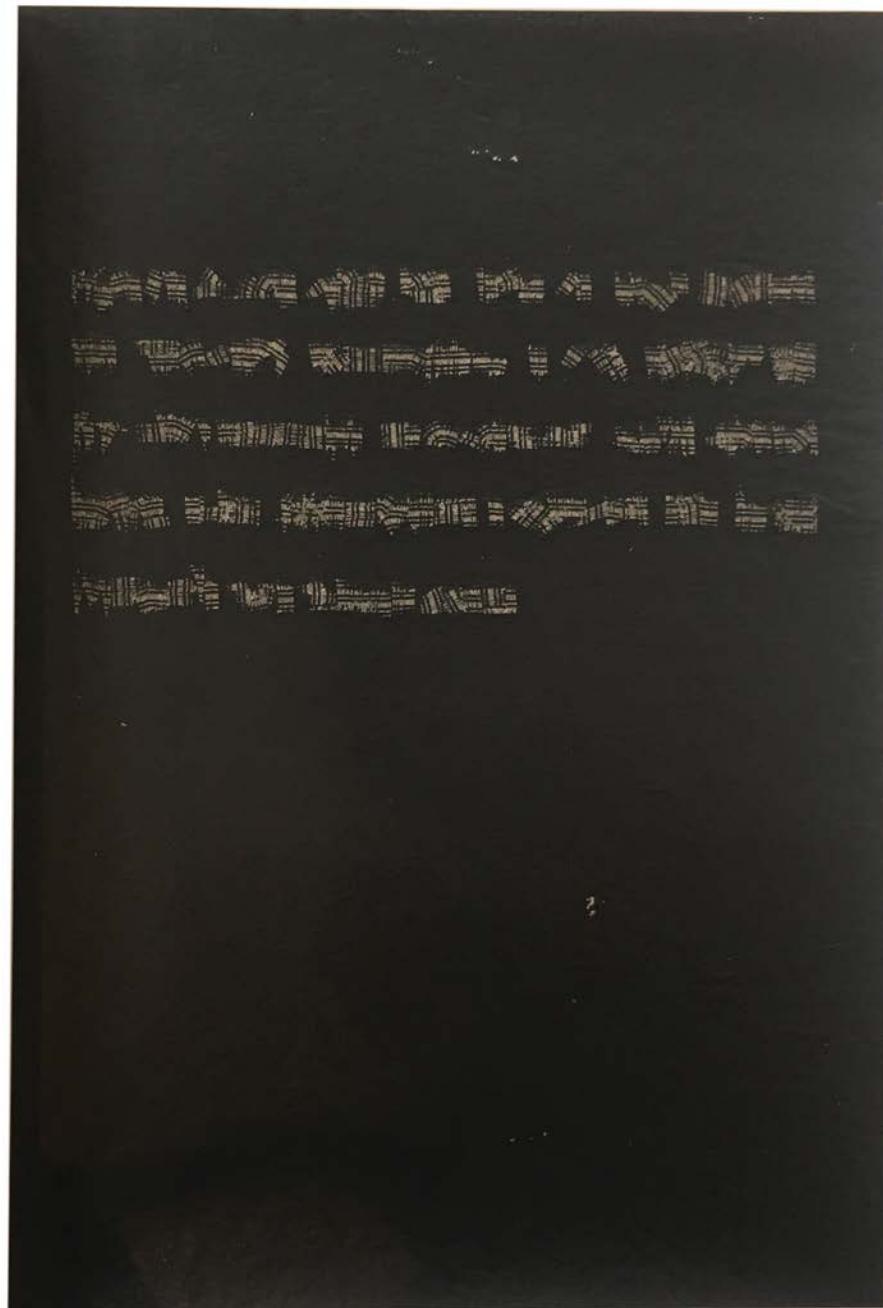
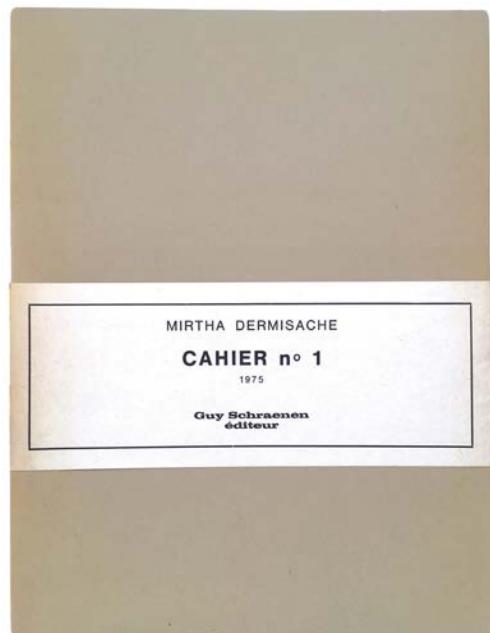
Dermisache's encounter with Guy Schraenen in the early 70s was pivotal as it led to the publication of *Diario No. 1* by his publishing house (Archive for Small Press & Communication) and circulated her work throughout several European cities. In the background of the book she drew a portrait of the Argentine media controlled by the government during the dictatorship (1976 - 1983), the book thereafter became an emblem of protest against the oppressive political regime in her country. It was during this time that she realised the importance of publishing her works.

... I was radically opposed to putting [the prints] on the walls like a painting. There are people who saw the books and told me to take out the pages and put them in frames on the wall. I said no, this is not an engraving. It is not a painting. It has to be inside a book, to be read. (Mirtha Dermisache).

No importa lo que pasa en la hoja de papel, lo importante es lo que pasa dentro nuestro. (It's not important what happens on a sheet of paper, the important thing is what happens within us.) (Mirtha Dermisache).

In our current environment, it is difficult to look at [Dermisache's] work and not think about the impossibility of discourse, the primacy of self-expression, and the fallacy of a shared objective language, not to think of this art as both radically political and necessary today. (Will Fenstermaker, The Paris Review).

This copy is in very good condition, with only some slight signs of toning to inner pages. \$6,000



15. DERMISACHE, Mirtha. 4 Cartes Postales. Antwerp. Guy Schraenen, éditeur. 1978, Juin.

16mo. (110 x 157 mm). Folded card with titles in black within border to front cover, colophon and *achevé d'imprimer* to interior, leaf with justification and signature of Dermisache in pencil and 4 postcards, each with Dermisache's graphisms recto and verso; card size: 105 x 147 mm. Loose as issued in original publisher's glassine envelope.

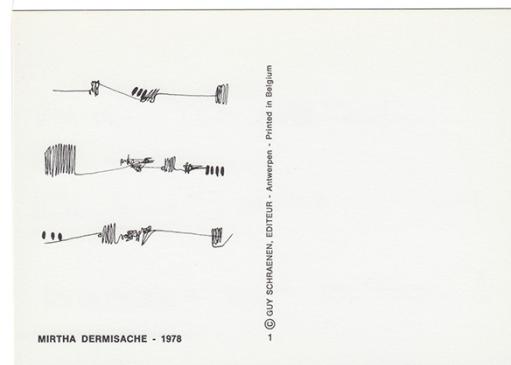
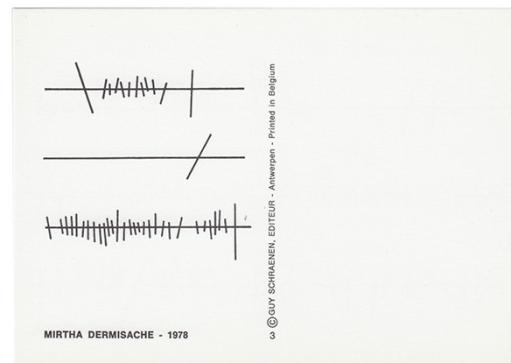
An excellent example of the signed issue of Mirtha Dermisache's rare artist-postcards.

From the edition limited to 100 copies, each stamp-numbered and signed by Dermisache in pencil; an unlimited edition of unsigned sets was also issued together with four lettered examples each with an original work for one of the cards by Dermisache.

Dermisache has - helpfully - filled the left-hand verso of the card, that most usually reserved for the sender's written message, with her own asemic writing; she has left the address field blank.

In the book works of Mirtha Dermisache I discovered an oeuvre that was hitherto unknown to me. I was acquainted with language works ... dealing with abstract signs. In this field, the language developed by Mirtha Dermisache fascinated me. (Guy Schraenen).

[see 'A Transatlantic Affair' by Guy Schraenen (pp. 33 - 47) in 'Mirtha Dermisache - Because I Write!', Buenos Aires, 2017]. \$1,000



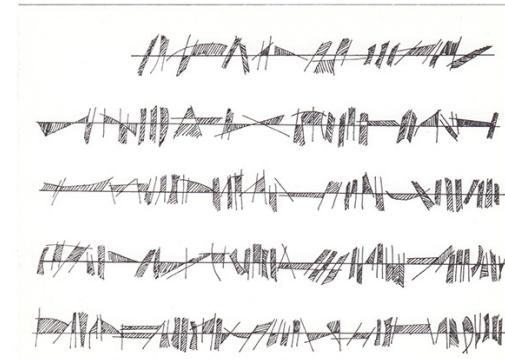
16. DERMISACHE, Mirtha. 4 Cartes Postales. Antwerp. Guy Schraenen, editeur. 1978, Juin.

16mo. (110 x 157 mm). Folded card with titles in black within border to front cover, colophon and *achevé d'imprimer* to interior and 4 postcards, each with Dermisache's graphisms recto and verso; card size: 105 x 147 mm. Loose as issued in original publisher's glassine envelope.

An excellent example of Mirtha Dermisache's scarce artist-postcards.

From the edition *illimité*.

[see 'A Transatlantic Affair' by Guy Schraenen (pp. 33 - 47) in 'Mirtha Dermisache - Because I Write!', Buenos Aires, 2017]. \$550



**17. DUCHAMP, Marcel. A l'Infinitif. (The White Box).
New York. Cordier & Ekstrom. 1966**

Small folio. (333 x 287 mm). Seven folders of facsimile notes - 79 in total, colour reproductions on wove paper - with titles: Speculations - Dictionaries and Atlases - Color - Further References to The Glass - Appearance and Apparition - Perspective - The Continuum, together with the booklet of English translations (pp. 21) signed by Duchamp on the title. Loose as issued in original cloth-covered box, with opaque perspex lid with silkscreen on vinyl (see below) scratch signed by Duchamp.

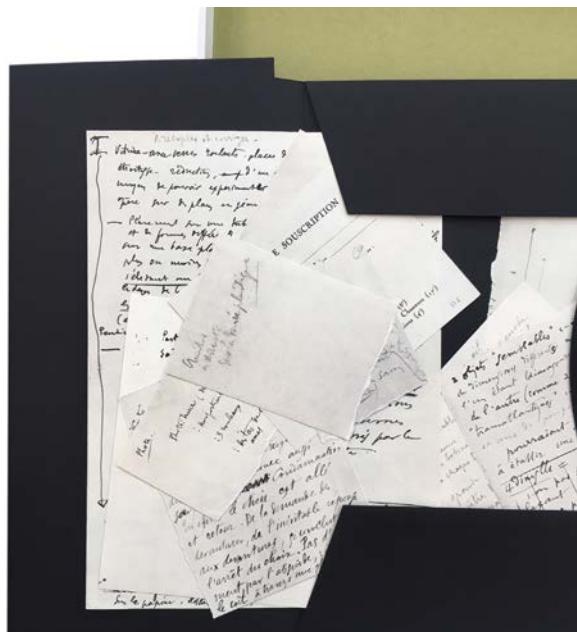
Marcel Duchamp's White Box, A l'Infinitif.

From the edition limited to 150 copies, each scratch signed and numbered by Duchamp on the plexiglass cover, the cover with the silkscreen on vinyl reproduction of *Glider Containing a Water Mill in Neighbouring Metals / Glissière contenant un Moulin à Eau (en métaux voisins)*; the catalogue is also signed by Duchamp in black ink.

In 1964, Duchamp recovered a group of 79 unpublished notes (dating from 1914 - 23) concerning 'The Large Glass', 1915 - 23, that had been excluded from his original selection of notes for the 'Green Box', 1934. As most of the notes were written in the infinitive, he titled the publication 'A l'Infinitif'. (Schwarz).

[Schwarz 637/ Bibliography 266].

\$30,000



18. DUCHAMP, Marcel. Paz, Octavio. Marcel Duchamp ou le Château de la Puret . Gen ve. 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 *achev  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  dition de t te with a suite, signed by Duchamp and Pax, and bound by Leroux.

From the edition limited to 606 numbered copies, with this from the  dition de t te 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].

\$11,500



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

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

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

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

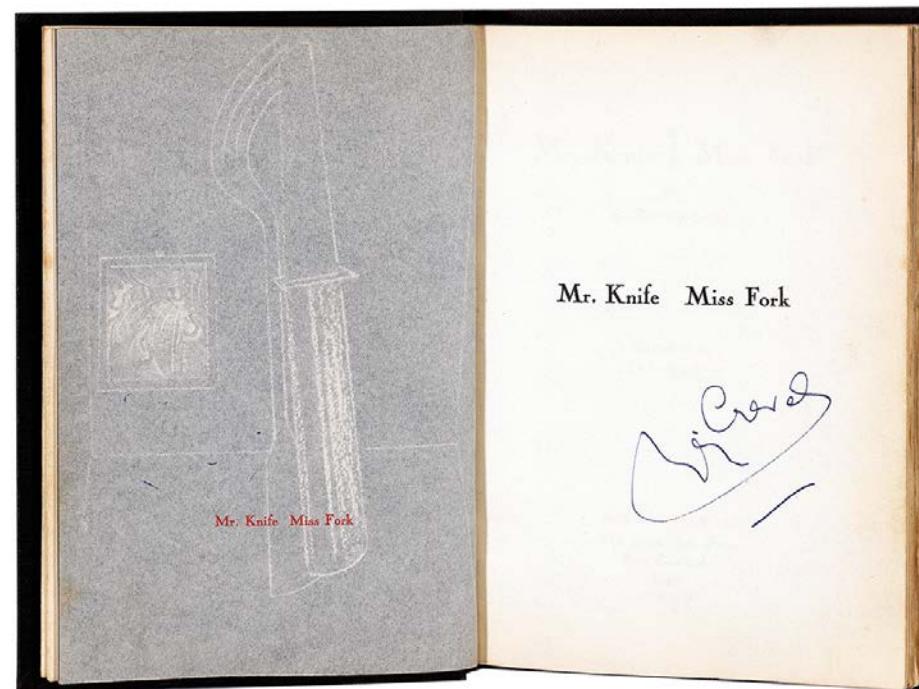
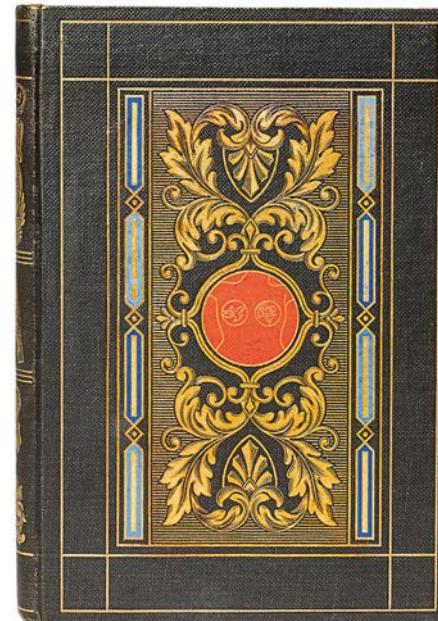
The English translation of of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

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

in Crevel's story ... (The Book of 101 Books).

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

[Spies 13, I - XIX; Roth, 'The Book of 101 Books' pp. 66 - 67]. \$36,500



20. 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.

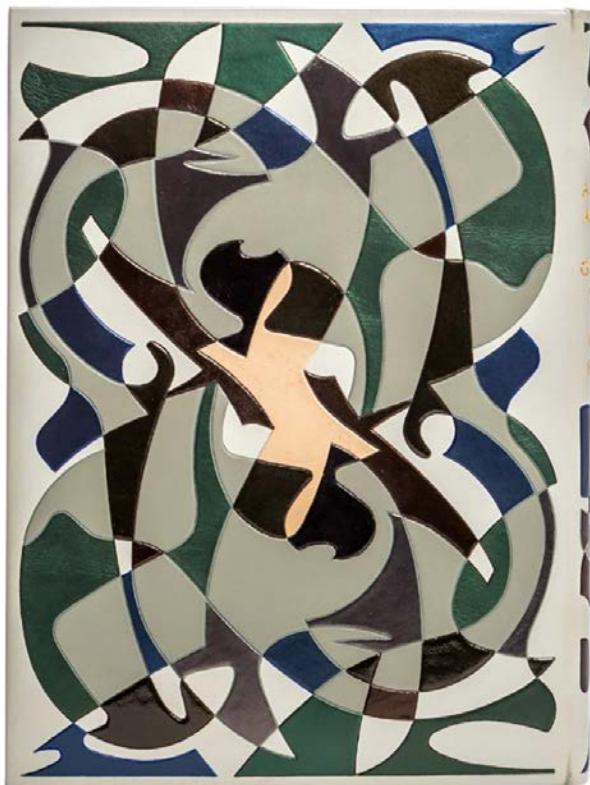
An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.

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].

\$47,250



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

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

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

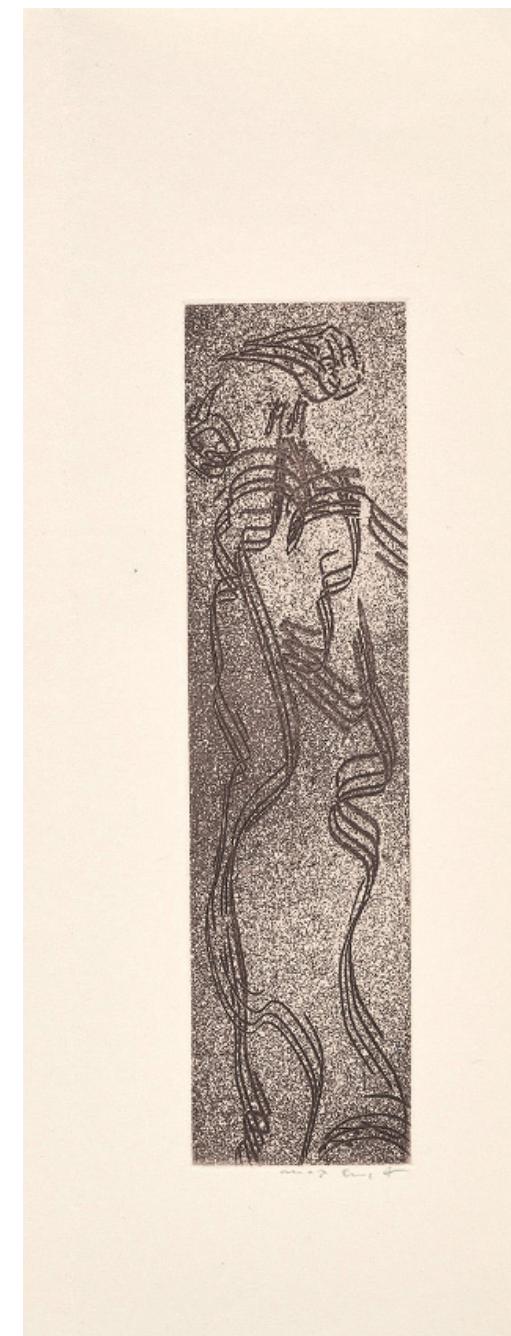
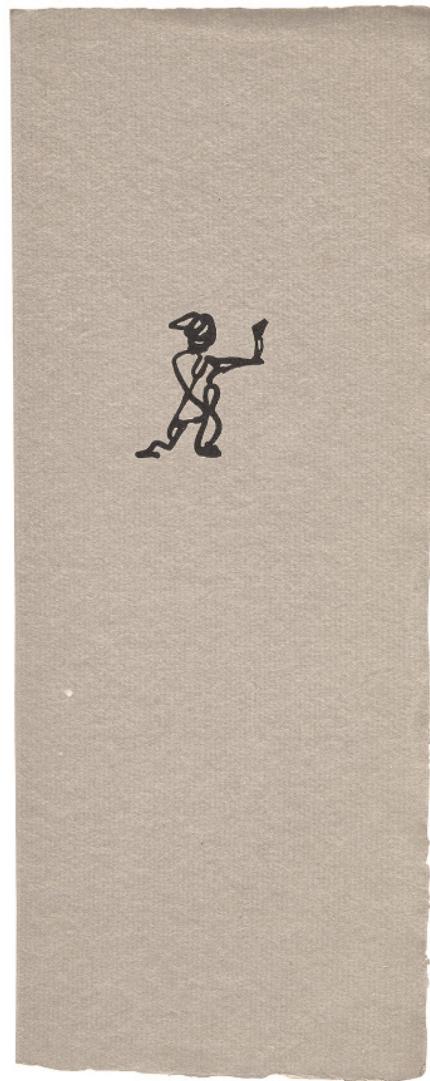
From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

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

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

Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

[Spies 96B; I Libri di Iliazd 26; see Isselbacher 4]. \$6,000



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

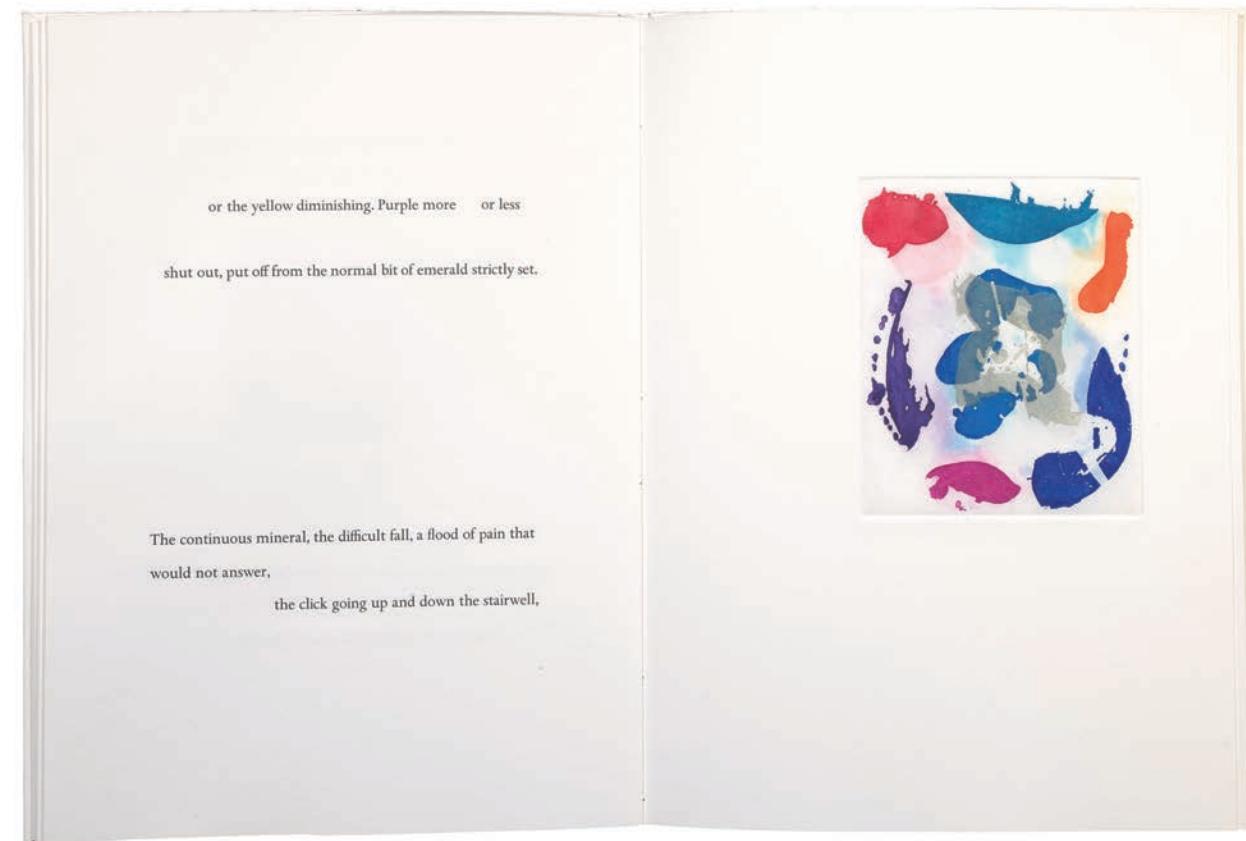
Folio. (398 x 288 mm). [18 unnumbered leaves]. Illustrated with six original colour aquatints by Sam Francis. Original publisher's wrappers with title in blind to front cover, original publisher's blue cloth box.

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. Röttscher. (From the justification).

\$11,000



23. GERM. Rossetti, William Michael (Editor). **The Germ: Thoughts towards Nature in Poetry, Literature and Art.** Nos. 1 - 4. [All Published]. London. Aylott & Jones / Dickinson & Co. and Aylott & Jones. January 1850 - April 1850.

8vo. (222 x 138 mm). pp. 48; 49 - 96; 97 - 144; 145 - 192. Original etched frontispiece to each issue (one double-page and folding), printed verse and prose by various contributors throughout. Full dark green crushed morocco by Riviere & Son with their signature gilt, boards with triple gilt rules, banded spine with title gilt and gilt decorative tooling in six compartments, turn-ins with elaborative gilt decorative tooling, glazed burgundy endpapers, a.e.g., spine and upper section of rear board faded to brown, with the original wrapper for part one and the original wrapper for part three where the name of the periodical was changed to 'Art and Poetry' retained.

A complete copy of the only true Pre-Raphaelite periodical, likely the copy of poet Henry Septimus Sutton, including a letter to him from the printer of *The Germ*, George Isaac Frederick Tupper.

The Germ features original etched frontispieces by William Holman Hunt, James Collinson, Ford Madox Brown, and Walter Howell Deverell to each part. Literary contributions, and *The Germ* features verse, literary criticism and prose dialogues, were provided by Christina Rossetti, Dante Gabriel Rossetti, William Bell Scott, Ford Madox Brown, William Michael Rossetti, Thomas Woolmer, John Orchard, John Lucas Tupper, Coventry Patmore and others. Many contributions were issued anonymously or under pseudonyms with the contents of each number listed on the verso of each of the original front wrappers. This copy has many of the anonymous contributors identified in ink, probably by Coventry Patmore (the poet) who was a friend of Sutton and who contributed a poem to *The Germ*; he has annotated one of the poems in ink: *Written by me before I was sixteen. / C. Patmore.*

Henry Septimus Sutton was an English poet heavily influenced by Ralph Waldo Emerson. Tupper's letter to Sutton is in sepia ink on a bifolium of cream paper tipped-in after the front wrapper for issue number 1: *I much regret being obliged to return your verses unpublished, in consequence of the death of our poor 'Art and Poetry'. We never expected that a work of such uncompromising purpose would find sufficient favour with the public to more than pay its expenses ... The number, however, of the four Nos hitherto sold left so large a deficit n ... we did not think ourselves justified in bringing out another number altho the etching and the whole of the M.S.S. was prepared ...*

Emily Holman Hunt, the sister of William Holman Hunt, reported to her husband on the rarity of *The Germ*: [It] being exceedingly rare and much sought after, and more valuable since some of the contributors are dead, others having become great men.

The Brotherhood's most characteristic etchings, however, are the frontispieces to the four issues of their magazine, *The Germ*, published between January and April, 1850: Holman Hunt's 'My Beautiful Lady', James Collinson's 'The Child Jesus', Ford Madox Brown's 'Cordelia', and W. H. Deverell's 'Viola and Olivia'. (Ray).

[Ray 217 (listed after the Etching Club edition of Milton's 'L'Allegro.' (see pg. 140)). \$12,500



24. GROSZ, George. O. Henry (Pseud. William Sidney Porter). *Bagdad-on-the-Subway. A Portfolio of Six Signed Watercolors Depicting O. Henry's New York* by George Grosz. *New York. The Print Club. (Portfolio Number Two). 1935.*

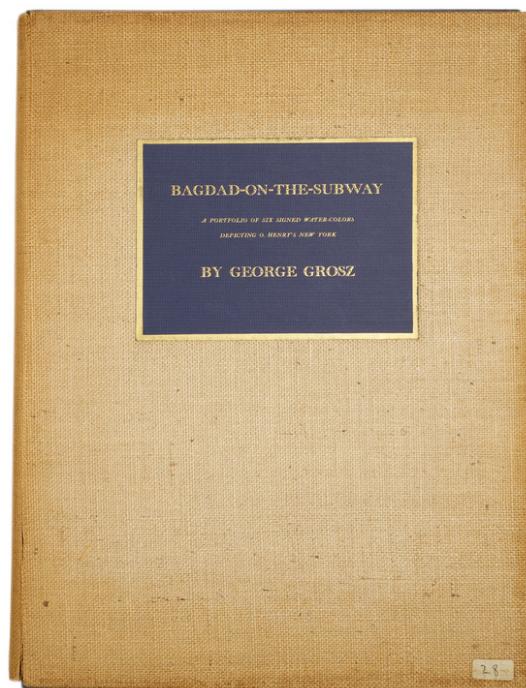
Large folio. (528 x 392 mm). Printed title in red and black and six colour plates by Daniel Jacomet printed in collotype and with additional pochoir colour by hand after George Grosz's original watercolours, each signed and numbered in pencil by the artist. Loose as issued in original publisher's wrappers and publisher's tan burlap board portfolio with flaps, blue / grey cloth label to front cover with gilt titles, small paper label with copy number to lower outer corner of the portfolio.

George Grosz's portfolio of signed pochoirs of O. Henry's *New York* printed in Paris by Daniel Jacomet.

From the edition limited to 150 copies on Arches with each plate signed and numbered by Grosz in pencil.

The Limited Editions Club, with which The Print Club was affiliated, had earlier in the same year published a selection of short stories by O. Henry entitled *The Voice of the City*, for which Grosz had furnished 20 watercolour illustrations. Six of these were chosen for reproduction, in a larger format, in *Bagdad-on-the Subway*. In May 1935, the six watercolours were exhibited at the Contemporary Galleries in New York next to the facsimiles, to show the fidelity of the reproduction.

George Grosz's plates are titled as follows: *Coney Island; The Bowery; Madison Square; Man-About-Town; Hall Bedroom; Brown Stone Front.* \$8,000



25. GURO, Elena. Matyushin. Osennyi son'. P'esa v chetyrekh kartinakh. (Autumnal Dream: A Play in Four Acts). St Petersburg. N. I. Butkovskaia. 1912.

8vo. (195 x 130 mm). [37 leaves including inserted leaves of glossy and thick blue / grey paper; pp. 57 (+ 6)]. With 5 plates (two portraits by Guro reproduced in black and white, and 3 colour reproductions of her paintings tipped-in on various paper stock); one leaf with music by Matyushin printed to rear. Original publisher's wrappers with Yapp edges, titles in blue and illustrations by Matyushin in yellow to covers and spine.

A very good copy, unsophisticated in the original wrappers, of one of the rarest books by Elena Guro, her enigmatic second publication, *Autumnal Dream*.

From the edition limited to 500 copies.

Elena Guro and Mikhail Matyushin (m. 1906), were key members of the Russian Futurist group The Union of Youth. Guro, sixteen years younger, significantly changed Matyushin's view of art and society and together they were influential in the burgeoning Cubo-Futurist movement. Matyushin was also a professional musician, and the inclusion of a leaf of his music, written for one of the texts in the book, is particularly touching. In 1912 Guro was suffering from leukemia and writing on the subject of her dead and *unforgettable son*, who is the subject of the present work, and to whom the book is dedicated. The couple did not have children and Guro's fantastical subject matter continues to intrigue those familiar with her work.

The present book is atypical in the context of Russian avant-garde publications, its typesetting, word-image combinations and subtle illustrated wrappers by Matyushin revealing a sensitivity more in keeping with Russian symbolism, which dominated the beginning of Guro's artistic career. This could, in part, be in keeping with the sad and otherworldly subject matter of the author's (imagined) dead son. In 1910, Guro and Matyushin were both involved in the publication *A Trap for Judges*, printed on wallpaper and typeset in a way much more common to Russian Futurist publications.

[Rowell and Wye 8].

\$6,000



26. 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).
\$6,000



27. ILIAZD. Poésie de Mots Inconnus. Paris. Le Degré 41. 1949.

Small 8vo. (175 x 138 mm). [28 leaves each folded in 4]. Letterpress text by various poets throughout, several leaves with additional overprinting in colour, each illustrated by various artists with linocut, woodcut, lithograph, etching, burin engraving or drypoint, several in colour; sheet size: c.320 x 245 mm. Uncut sheets with deckle edges as issued. Poems and illustration printed recto only with attributions and numbering of leaves verso, final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank and stitched as issued. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine and original pleated parchment envelope with title stamped in blind to spine.

Iliazd's typographic masterpiece of phonetic poetry, arguably the first anthology to emerge from the twentieth century avant-garde.

From the edition limited to 158 copies, signed and dated (III/49) in black crayon by Iliazd (Iliia Zdanevitch) to the justification page and numbered 85 (printed in purple): 41 copies from the edition were printed with personalised inscriptions to the *Compagnons*.

This anthology of forgotten phonetic poetry by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and *Poésie de Mots Inconnus* was to be Iliazd's published riposte after the chaotic *mêlée* that concluded his 1947 lecture *Après Nous le Lettrisme*. Ili-

azd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: *He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.*

The texts were written between 1910 and 1948, starting with Velimir Khlebnikov and ending with Antonin Artaud, and consist of Russian Futurist texts and Dadaist writings from Paris, Zurich, and Berlin. The book has two formats, folded - as here - and unfolded in sheets and as for all of the books Iliazd published, he did not want the book to be cut or bound. For each author, he varies the composition of the page and the book is full of invention typical of this master of *mise-en-page*. In folded form, the book is solid, compact and almost sculptural, tactile and a beautiful

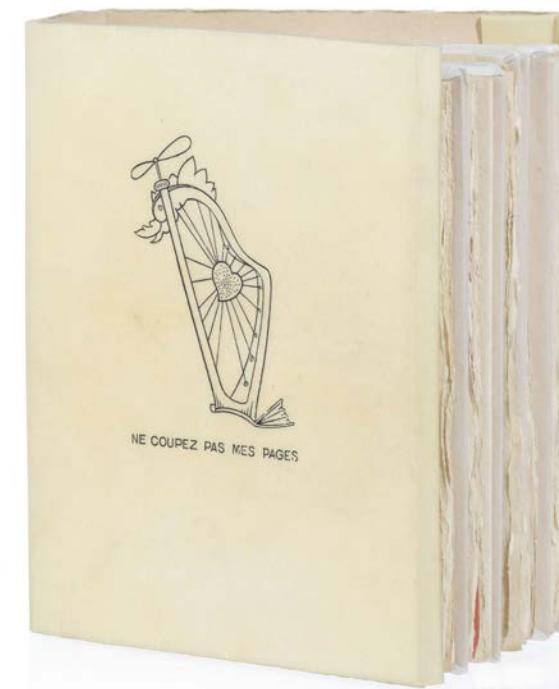


object with a vellum jacket and overjacket with a pleated vellum spine: it is a book that must be handled to be appreciated. The importance of the work to Iliazd is clear, even if it brought him much anxiety. After the publication of *Poésie de Mots Inconnus*, Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor / publisher / artist and the template for his meticulous future productions. The book was dedicated: *in recognition of our companions* and the pages were printed by letterpress by Alexander Zasypkine and the Imprimerie Union.

The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' described his presence at a conference where Isou denounced his existence, and then, having denied that he existed, proceeded to describe in detail the various things Iliazd did not do ... Iliazd and the futurists and dadaists, Isou insisted, had copied Lettrism in the past, stealing their ideas from Isou and the future movement. (Johanna Drucker).

Ce livre édité par Iliazd vient en réponse aux prétentions novatrices des lettristes. Iliazd y rassemble vingt-et-un poètes et vingt-trois peintres. Poèmes de Akinsemomyin, Albert-Birot, Arp, Artaud, Audiberti, Ball, Beauduin, Bryen, Dermée, Hausmann, Huidobro, Iliazd, Jolas, Khlébnikov, Krutch-onykh, Picasso, Poplavsky, Schwitters, Seuphor, Téréntiev, Tzara, ornés de gravures et lithographies par Arp, Braque, Bryen, Chagall, Dominguez, Férat, Giacometti, Gleizes, hausmann, Laurens, Léger, Magnelli, Masson, Matisse, Metzinger, Miro, Picasso, Survage, Tauber-Arp, Tytgat, Villon, Wols, Ribemont-Dessaignes. (From the catalogue of the Fonds Iliazd in the Bibliothèque Kandinsky, Paris).

[Isselbacher 30 - 32; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174]. \$33,750



28. 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 tassle, 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. Johns 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].
\$36,500



29. JORN, Asger & Jean Dubuffet. Musique Phénoménale. Venice. Galleria del Cavallino. 1961.

Square 4to. (295 x 285 mm). 4 vinyl records with music by Asger Jorn and Dubuffet, each with a monochrome lithograph sleeve cover by Jorn, with printed booklet 'Musique Phénoménale', a single folded bifolium with printed text recto and verso by Jorn and 'nomenclature des disques' and 3 monochrome reproduction photographs. Each disc inserted into printed paper sleeve with Jorn's lithograph to front cover and with original glassine inner sleeve, loose in original publisher's cloth box with printed title to front cover and spine.

Copy number 1 of this extraordinary musical collaboration between Asger Jorn and Jean Dubuffet.

... nous nous sommes pris d'intérêt pour la musique et que je me suis demandé s'il serait possible d'appliquer les mêmes principes [those for painting] à la matière sonore, les structures mélodiques ou harmoniques étant considérées comme des détails minimes et secondaires. Sans trop délibérer, nous nous sommes mis à faire ensemble une musique qu'on pourrait appeler, selon le mot de James Joyce, la musique chaotique. (Asger Jorn).

I. *Nez Cassé / Nouvel An / Vole Vent.*
Edition of 56 copies including 6 hors commerce; inscribed 1 / 50 in black ink to central white label.

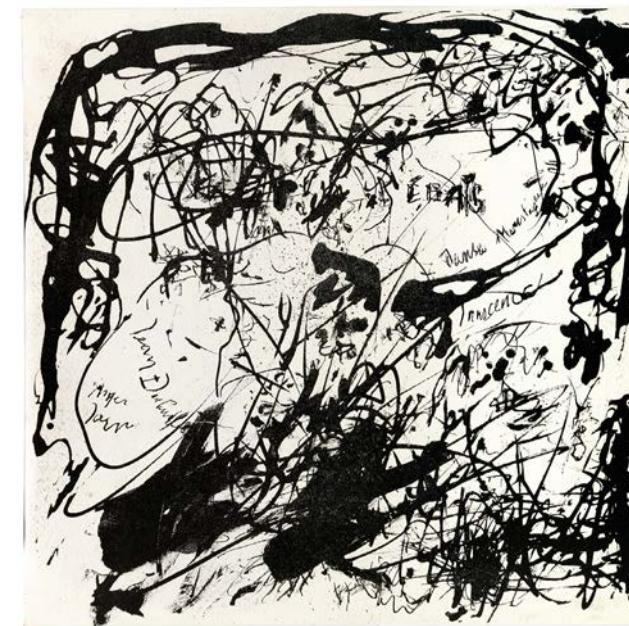
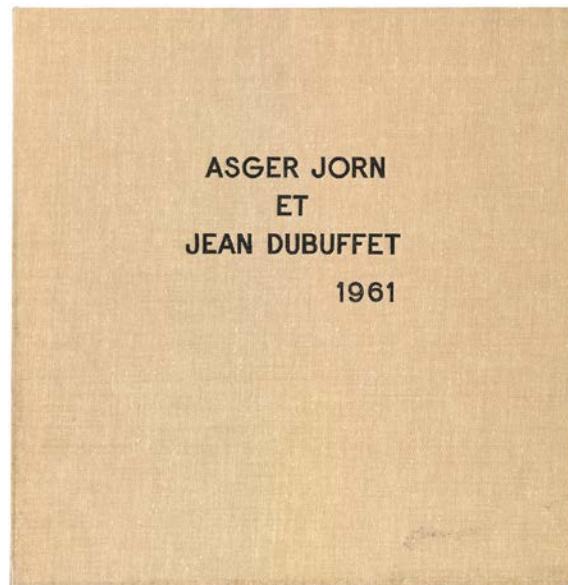
II. *Débats et Rumeurs / Crépite et Flambe / Brusqueries.*
Edition of 57 copies including 7 hors commerce; inscribed 1 / 50 in black ink to central white label.

III. *Ebats / Danse Moustique / Innocence.*
Edition of 60 copies including 10 hors commerce; inscribed 1 / 50 in black ink to central green label.

IV. *Sang / Claque Dent.*
Edition of 60 copies including 10 hors commerce; inscribed 1 / 50 in blue ink to central green label.

[see Webel pg. 214].

\$16,875



30. KANDINSKY, Wassily. Char, René. Le Marteau sans Maître. Paris. Editions Surréalistes. 1934.

8vo. (192 x 146 mm). pp. 142, (i). Leaf with half-title recto and 'Du Même Auteur' verso, leaf with Kandinsky's dry point engraving as frontispiece verso, printed title in red and black with copyright verso, Char's verse, two leaves with 'Table' and final leaf with justification and achevé d'imprimer recto. Full black crushed morocco by Georges Leroux with his signature gilt, boards with abstract geometric rules in gilt and green and outlined parallelograms, several with inlaid café crème calf, smooth spine with gilt titles, café crème calf doublures, bright green brushed suede free endpapers, original publisher's printed wrappers in black and red and backstrip with titles in black preserved, a.e.g., black morocco-edged green paper-covered board slipcase with additional signature at foot.

[PROVENANCE: Discreet bookplate of bibliophile François Ragazzoni with his name and initials 'F R' in blue to front free endpaper verso].

The édition de tête of the first edition of René Char's collection with Wassily Kandinsky's original frontispiece etching and bound by Georges Leroux.

From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for *La Main Passe* (1934) and *Fraternité* (1939), before Kandinsky's death in 1944. Pablo Picasso was a profound admirer of Char and of the work, which collected all of Char's poems published after 1927, and submitted an etching for the second edition - printed in a very similar format to this edition - published again by José Corti's *Editions Surréalistes*, in 1945. A third illustrated edition was also published,

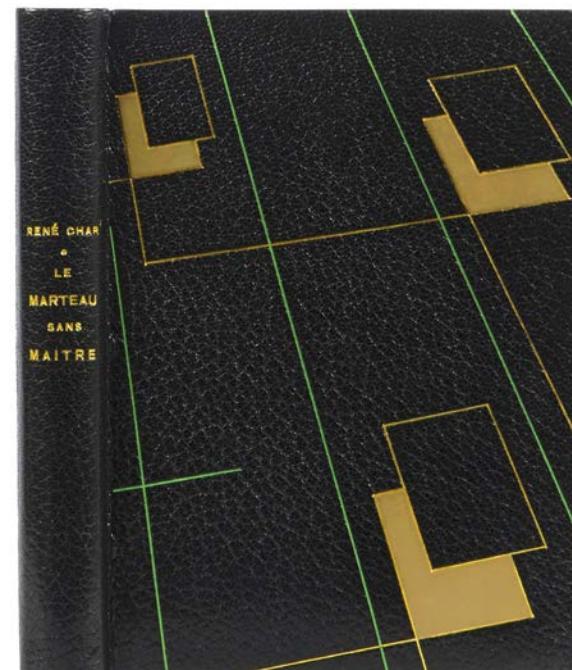
illustrated by Joan Miró, in 1976. This first edition and in this issue of 20 copies with Kandinsky's etching is the rarest of the editions; Picasso's etching for the édition de tête was issued in 25 copies while the version with Miró's etchings was an edition of 215 copies, 50 with an additional suite.

Le Marteau sans Maître includes *Abondance Viendra*, *Poèmes Militants* (it appeared here for the first time), *Arsenal* (corrected and with four new poems), *Artine* and *L'Action de la Justice est Eteinte*. In the present copy, the poems *Sosie* and *Détachement* feature corrections by Char in green ink. He has amended the last line of *Sosie* to read: *Je ne vais pas au bout de ta pauvreté* for *tes misères*, a change reflected in the subsequent editions. The first line of *Détachement* (*La fleur du pissenlit a perdu son identité*) is crossed through and Char has drawn an arrow to it from a note beneath: *Ce vers ricanait qu'il meurs / comme tant ce fin ricane.* / R. C. *Détachement* was renamed *Dentelée* for subsequent editions but was altered considerably by Char and the first line crossed through here was removed entirely.

Des trois éditions illustrées du 'Marteau sans Maître', celle-ci (la première) est la plus rare ... Dans une lettre à Char du 28.11.1933, Kandinsky accepte la demande de fournir une gravure pour son livre, bien qu'il ne connaisse pas l'auteur. Avec 'La Main Passée' de Tzara, c'est le seul ouvrage poétique illustré par Kandinsky [sic] ... (De Parallèlement à Chanson Complète).

Auflage: 20 eigenhandig signierte Exemplare aud Van-Gelder-Butten ... Veröffentlicht in der Luxusausgabe von Rene Char, 'Le Marteau sans Maître', Paris, Editions Surréalistes, 1934. (Roethel).

[Roethel 199; see 'De Parallèlement à Chanson Complète' pp. 357 - 364; see lot 100 'Bibliothèque François Ragazzoni Seconde Partie: Editions Originales', Paris, 13 / 14 May, 2003]. \$36,500



31. KELMSCOTT PRESS. Morris, William. *The Life and Death of Jason. Hammersmith. Kelmscott Press. 1895.*

4to. (296 x 220 mm). [188 leaves]. Contents: 4 blank leaves; half-title recto, Argument verso; recto blank, illuminated woodcut frontispiece with decorative woodcut border after Burne-Jones verso; pp. 1 with decorative woodcut border - 353, The Life and Death of Jason, final text leaf with decorative woodcut border verso; final woodcut with decorative woodcut border after Burne-Jones recto, verso blank; colophon recto, verso blank; 3 blank leaves. Text printed in red and black throughout, numerous decorative woodcut borders and woodcut initials throughout after Burne-Jones. Original publisher's limp vellum with Yapp edges, title gilt to spine, honey silk ties, later velvet-lined vellum board box with silk ties and gilt title to spine.

[PROVENANCE: Engraved bookplate to front pastedown of Henry William Poor (1844 - 1915) with the motto 'PAUPER NON IN SPE'; woodcut bookplate of John Quinn (1870 - 1924) inserted loose; engraved bookplate of Edward Dean Lyman (1881 - 1962) to front free endpaper with the motto 'The assembled souls of all that men held wise.' and his ownership signature (?) to rear pastedown].

A superb copy of William Morris' *The Life and Death of Jason* printed at his own Kelmscott Press and with a stellar American provenance.

From the edition limited to 206 copies, with this one of 200 on Perch paper.

The long mediaevalist poem *The Life and Death of Jason* was first published, at Morris' own expense, in 1867. This beautiful copy, issued in 1895 by Morris' own Kelmscott Press, featured in the notable collections of three American bibliophiles and collectors: Henry William Poor, John Quinn and Edward Dean Lyman. The presence of each of their bookplates enables us to trace the movement and ownership of the book from almost the time of its printing; a previous owner has noted the provenance in pencil: DEAN / QUINN / POOR!.

The first owner, Henry William Poor (1844 - 1915), born in Bangor, Maine, was the joint founder with his father of one of the companies (H. V. & H. W. Poor) that grew into the global credit rating firm Standard & Poor's (now S & P Credit Ratings). Educated at Harvard, Poor was a noted bibliophile and patron whose extensive library of books and manuscripts was dispersed, most likely due to losses of more than two million dollars in the stock market, in a number of sales over many days in 1909. His obituary notes that his library was thought to be worth \$300,000 and included a first edition of Thomas à Kempis's [sic] 'Imitatio Christi', Higden's 'Polycronicon', and some very rare Americana.

It seems likely that this copy was bought at Poor's sale by John Quinn (1870 - 1924), an Irish-American New York-based lawyer, like Poor Harvard educated, whose woodcut bookplate is inserted loose and whose posthumous sale included many books with the bookplate of Poor. A supporter of Modernism in all its forms and a serious collector of books, art and manuscripts, Quinn was the main buyer of Joseph Conrad's manuscripts and a financial supporter. Painted by John Butler Yeats, he also helped found the Abbey Theatre in Dublin, the brainchild of William Butler Yeats. One of those who enabled the ground-breaking Armory Show of 1913, Quinn is perhaps best known as the recipient of T. S. Eliot's manuscript, with its revisions by Ezra Pound and Vivienne Eliot. Quinn died suddenly from cancer in 1924 at the age of 54. His collection of books, including the present volume, was dispersed in five sales at The Anderson Galleries between November 1923 and March 1924 bringing a total of \$226,358.85. Quinn's breathtaking collection of Modernist and Post-Impressionist art was exhibited and sold in 1927.

We know rather less about the final traceable owner, Edward Dean Lyman, save he was a prominent Los Angeles lawyer and company director and another bibliophile with an extensive collection. He was the vice-president and director of the Friends of the Huntington Library in Pasadena and a trustee of Claremont College which holds his papers.

[Peterson A34].

SOLD



32. KOMAR & MELAMID. A Catalogue of Superobjects - Supercomfort for Superpeople. New York. Ronald Feldman Fine Arts. 1977.

Folio. (274 x 228 mm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour photographs (8" x 10" or the reverse), each with label verso with number, the artists' stamp and publisher's signature, each within protective transparent plastic sleeve and accompanied by leaf of descriptive text, final leaf with justification. Loose as issued in original grey cloth paper-lined box, artist's red stamp to inside of lid, with original brown paper outer wrapper with matching number to that of the copy in pencil.

The superb, subversive photographic portfolio satirising capitalism and communism.

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

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

The Russian conceptual art dissidents and collaborators Vitaly Komar and Alexander Melamid were trained originally - as were all of their peers - as painters in the Socialist Realist tradition. Increasingly disenchanted with a regime and society that they felt oppressive, the two were expelled from the Artists' Union for the crime of *distortion of Soviet reality* in 1973. In 1974 the pair were arrested and had work, together with other nonconformist artists, destroyed by the government in what became known as the *Bulldozer Exhibition*. The pair began to receive international recognition and were invited in 1977 to hold an exhibition in New York at the Ronald Feldman Gallery.

A catalogue of Superobjects - Supercomfort for Superpeople, presented here, was the subversive and satirical photo-

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

By trying to be like everyone else, the ruling class has obliterated the elite and the intellectual divide between it and the masses. The result is the mindless, semi-literate, economic and cultural policy of the governments of Europe ... The task today is to create a NEW ARISTOCRACY in place of the old one which has destroyed the legacy of our ancestors ... The catalogue being offered to you is of 'Objects', developed by the Celebrated Artists at the End of the Second Millenium A.D., Moscow ... These are 'Objects' which correspond to the principles of Ideological Design, 'Objects' invested with New-Traditionalistic functions; 'Objects' of SUPERCOMFORT intended for the Ruling Elite and called upon to divide society into those who use these 'Objects' and all the rest. (From Komar & Melamid's introduction).

Please contact us for the full range of items.

[for an extensive analysis see Ksenya Gurshtein's 'Utopia by Mail: Komar and Melamid's A Catalogue of Superobjects: Supercomfort for Superpeople', 2014]. \$26,500



7. KHAASHA

For a Healthy Body -- a Healthy Spirit!

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

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

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

33. LEGER, Fernand. Frénaud, André. Source Entière. Paris. Seghers. 1952.

Small folio. (270 x 222 mm). [31 doubled leaves]. Half-title with justification verso, printed title with large lithograph vignette, leaf with dedication 'A Christiane' and Frénaud's verse illustrated with four original colour lithographs by Fernand Léger printed on vélin d'Annan, each initialled by Léger in the stone, leaf with 'Table' and final leaf with achevé d'imprimer. Original publisher's red printed wrappers, stitched as issued with black thread in the Japanese style, black cloth-backed red board chemise with title to spine in red and matching slipcase.

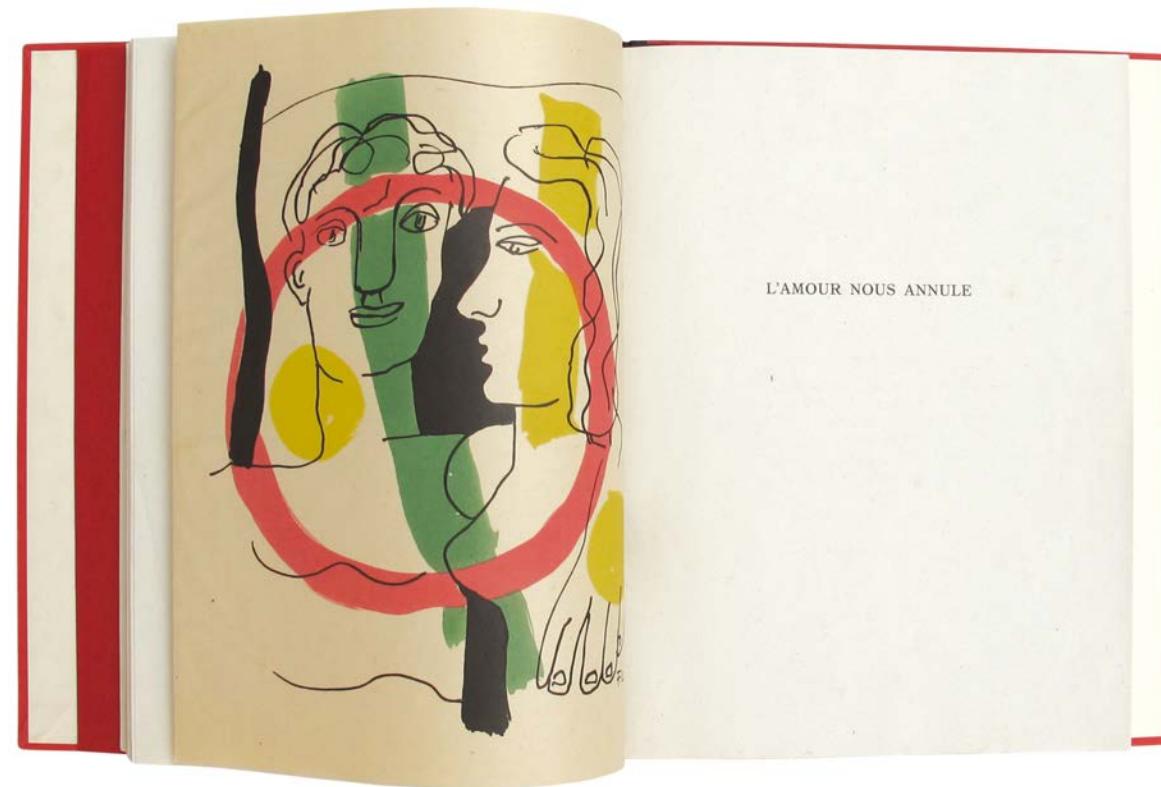
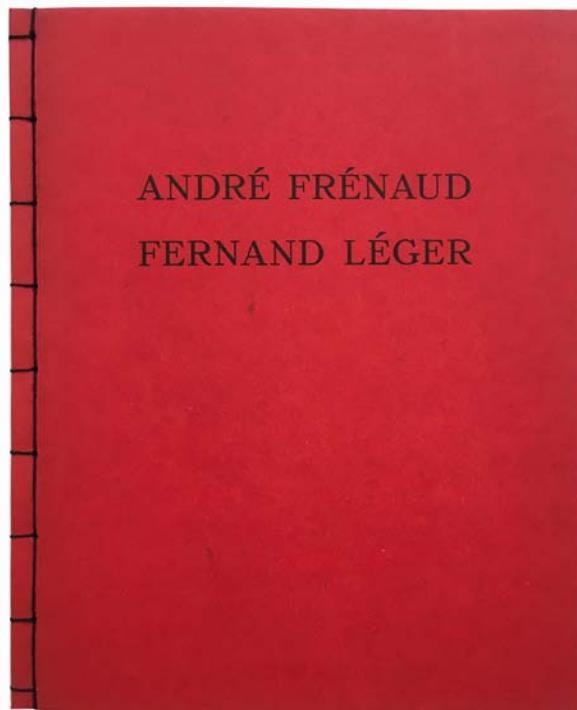
The rarest of Fernand Léger's illustrated books.

From the edition limited to 25 numbered copies on Chine (as well as three additional lettered copies) signed in blue ink by Léger and Frénaud, with the colour lithographs printed on vélin d'Annan.

Although five colour lithographs are announced on the title (*avec cinq lithographies originales en couleurs*), as Saphire makes clear, only four colour lithographs are included in the text; the fifth lithograph is the vignette on the title printed in black.

[Saphire 121 - 125].

\$20,000



34. LIUBAVINA, Nadezhda Ivanova. Dubnova, Sofiya. *Mat'*. (The Mother). *Petrograd. Segodnia. 1918.*

8vo. (200 x 150 mm). [2 bifolia: 4 unnumbered leaves; inner wrappers and initial and final leaves printed with letterpress text recto and verso, linocut illustrations with additional watercolour]. Full-page linoleum cut cover illustration with additional colouring by hand and 6 linoleum cut vignettes also coloured by hand by Liubavina. Original publisher's stapled paper wrappers, woodcut titles in black with hand coloured illustration by Liubavina, publisher's logo by Vera Ermolaeva to rear wrapper.

[PROVENANCE: Russian collector Alexey Viktorovich Ulitin (1910 - 1970)].

An enchanting children's book by the Segodnia group, with hand-coloured linoleum cut illustrations.

From the edition limited to 1,000 copies, with this one of 125 hand-coloured copies, numbered in green ink to the inside cover.

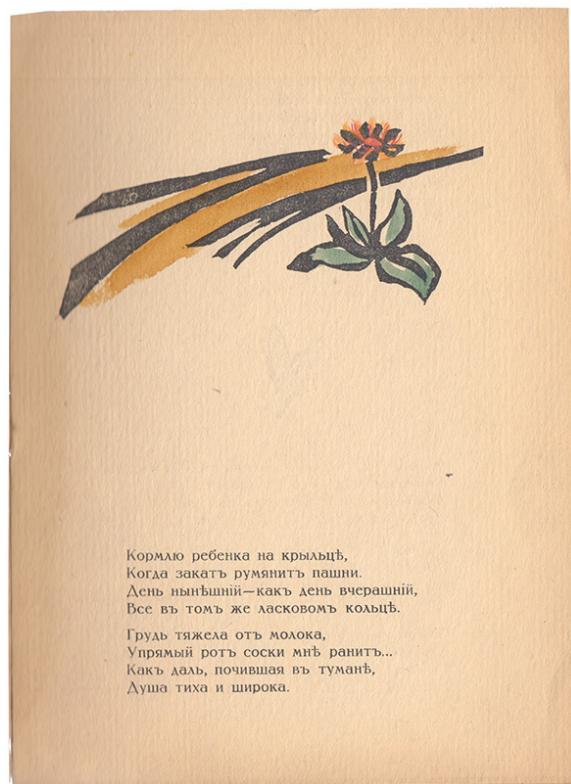
The publisher of the present work, Segodnia (*Today*), was the first avant-garde publisher of children's books. The illustrator of *Mat*, Nadezhda Liubavina, latterly became a member of the group after involvement with the Union of Youth.

The previous owner's stamp is printed to the inner front wrapper verso and the final leaf of text. Bookseller's stamp and price to rear cover.

This copy is in very good condition.

[Not in Rowell and Wye].

\$3,250



35. MALLARME, Stéphane. Un Coup de Dés Jamais N'Abolira le Hasard. Poème. Paris. Editions de la Nouvelle Revue Française. 1914.

Folio. (330 x 257 mm). [16 unnumbered leaves]. Blank leaf, printed title, leaf with Mallarmé's 'Préface' and note by the editor verso, blank leaf, leaf with title 'UN COUP DE DES' and Mallarmé's verse recto and verso in his preferred typographic layout on 10 leaves, final leaf with justification and achevé d'imprimer; leaves uncut retaining deckle edges throughout. Original publisher's japon wrappers with printed titles in red and black to front cover and publisher's vignette in black to rear.

A large paper copy, completely unsophisticated, of the first edition of Stéphane Mallarmé's revolutionary and most innovative typographic caprice.

From the edition limited to 100 numbered large paper copies, with this one of 90 on vélin d'Arches; 10 hors commerce copies - also large paper - on papier pur chanvre des papeteries de Monval were also issued as well as an unnumbered edition of 900 copies in smaller format on vergé.

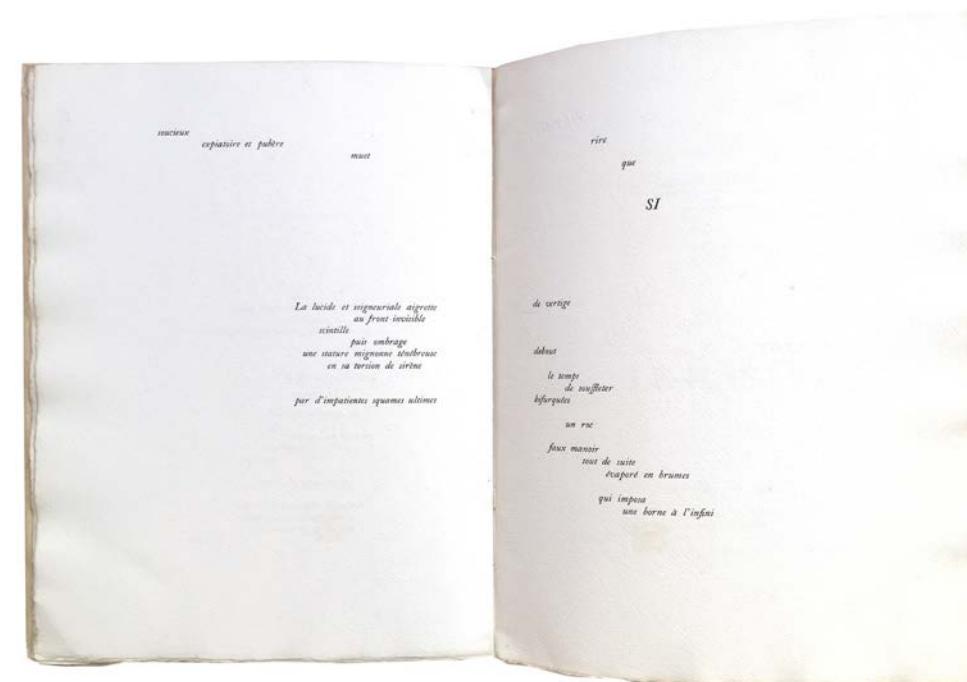
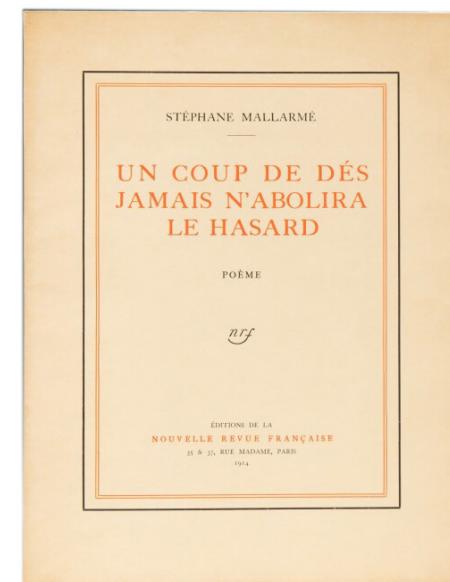
In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, *Un Coup de Dés Jamais N'Abolira le Hasard: Poème*, was finally published - in the form that Mallarmé had himself envisaged - by Gallimard's *Editions de la Nouvelle Revue Française*. A version had appeared during 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; Ambroise Vollard's proposed edition illustrated by Odilon Redon never appeared. The original edition of 1914, seen through the press by Mallarmé's son-in-law, Edmond Bonniot, 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 ...*

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').

C'est un fou qui a écrit ça! (The director of the printing house Didot in response to Vollard's idea of printing the text in Mallarmé's desired form).

In the present copy, the spine adhering the text block to the japon wrapper has decayed and the text block is therefore loose; a previous owner has inserted a small slip of thin paper with a typewritten note with the admonition: *Ne jamais gommer la couverture, parce que le papier Japon dont elle est formée s'effilocheait.* (Do not ever glue the cover because the Japan paper from which it is made will fray). The note also gives an appreciation of the edition of this copy: *Edition originale: rare, précieuse et chère.* \$8,750



36. 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, Salatore 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. \$42,500



37. MANET, Edouard. Poe, Edgar Allan. **Le Corbeau.** The Raven. Poème par Edgar Poe. Traduction Française de Stéphane Mallarmé. Avec Illustrations par Edouard Manet. Paris. Richard Lesclide. 1875.

Folio. (546 x 356 mm). [10 leaves of Hollande]. Printed title in red and black, justification verso, parchment 'Ex Libris' leaf (194 x 284 mm) with monochrome printed text and lithograph raven in flight by Manet inscribed at lower left in faint pencil 'par Manet' mounted on tab, half-title and parallel text in English (Poe) and French (Mallarmé's translation) with four leaves with Manet's monochrome lithographs printed recto only, each signed 'E. M.' in the stone (sheet size: c.540 x 352 mm.), final leaf of verse with 'achevé d'imprimer' dated 'le Vingt Mai Mil Huit Cent Soixante-Quinze' verso, leaf of thin wove paper with advertisements for 'Librairie de l'Eau-Forte' mounted on tab. Full black morocco by Pierre-Lucien Martin with his signature gilt, front and rear boards with inset panels with the original vellum wrappers, the front wrapper with Manet's raven head in black, gilt title 'EDGAR POE - LE CORBEAU - EDOUARD MANET' to spine, black laid endpapers, t.e.g., morocco edged black board slipcase.

Manet's illustrations for Mallarmé's translation of Edgar Allen Poe's *The Raven*.

From the edition limited to 240 copies (although only 150 were printed - see below), with this copy with the text and plates on Hollande and signed by Manet and Mallarmé in ink to the justification.

This copy features all of the text and plates on Hollande paper, the majority retaining their deckle edges, and conforms to the published issue. The original wrappers are retained and are on Wilson-Bareau's first *simili-parchment* which is heavier in weight and distinguished by all-over brown flecks or streaks. The rear wrapper is retained for the present copy and is without the printed advertisements for

the current and forthcoming publication of the *Librairie de l'Eau-Forte*; the advertisements are, however, present as a separate sheet on Wilson-Bareau's *thin oatmeal paper*.

The large and striking *Le Corbeau* is always cited as one of the high points of French book illustration. Considered *an astonishingly modern illustrated book for 1875* (The Artist and the Book), *Le Corbeau* represents a turning-point in the history of the illustrated book. Book illustration was subsequently *liberated* from literal interpretation.

The technique used by Manet for the Corbeau plates was transfer lithography, which was a method ideally suited to the brush-and-ink drawing style ... [Manet] brushed in his designs with transfer ink on sheets of paper that Lefman, the specialist printer for this technique, then transferred to zinc plates for printing ... (Wilson-Bareau).

Whether one regards *Le Corbeau* as a work of its own time, however, or as a harbinger of the modern book, it is one of the high points of French illustration. (Ray p. 369).

The last image is almost indecipherable in the density of its real and abstract references. The bottom of the door, an empty chair, and the shadows that menace like living evils spirits are brushed in with a suggestive force that defines description and is without analogy in other contemporary works. (Wilson-Bareau).

It is documented in Lesclide's *Déclarations d'imprimer* at the Dépôt légal de Paris on 14 June 1875, that apart from the few trial copies, the publisher printed only 150 copies as opposed to the 240 announced on the justification.

[Guérin 85 - 86; Harris 83; The Artist and the Book 178; Ray, Art of the French Illustrated Book 277; Fischer 65 - 71; see Henri Mondor, Vie de Mallarmé, Paris, 1941; see Wilson-Bareau, Manet 1832- 1883, Metropolitan Museum of Art, 1983]. \$75,000



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

Small 4to. (240 x 170 mm). Printed text by Vicenzon 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.

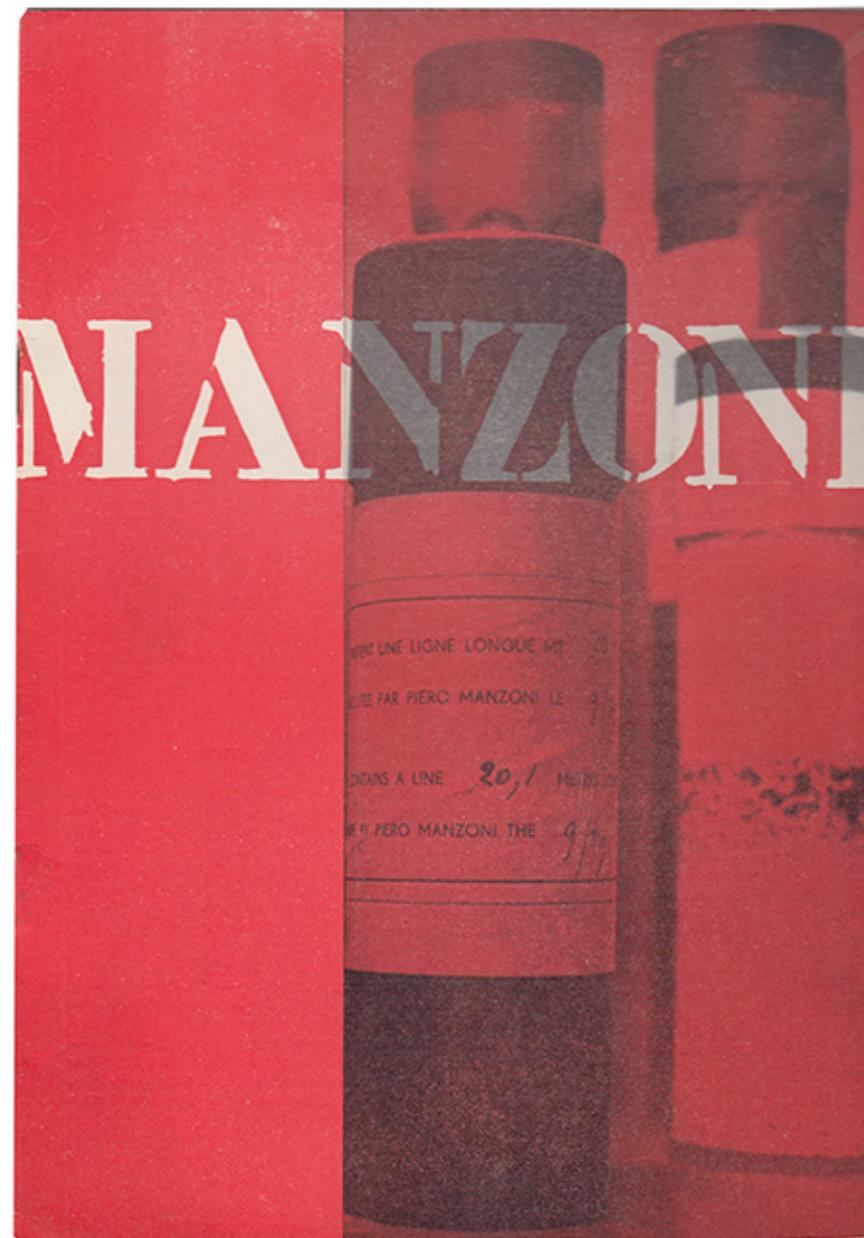
12 Linee was held at Azimut in Milan's via Clerici from December 4th to December 24th, 1959. Manzoni had begun to execute his *Linee* earlier in the same year, using a roller, brush or other method to make a continuous line on a scroll of paper. The scroll, its details noted, would then be rolled up 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 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'].
\$7,250



39. MEGERT, Christian. Lischka, Dr. G[erhard]. J[ohann]. Der Raum und das Selbst. (Space and the Self). (Düsseldorf). (By the artist). 1975.

Square 4to. (300 x 310 mm). [11 leaves including covers]. White painted sheets of mirror glass as covers, the mirrors to the interior and nine leaves of glass, each with screenprint text by Lischka recto only in white, two additional sheets of white paper with photocopy title as justification and photocopy sheet with Lischka's text in capitals in nine columns as per the printed version on glass. Original white painted mirror boards with thick silver tape spine, original wool-lined wooden box with metal clasp fastenings.

Christian Megert's collaboration with Gerhard Lischka: a remarkable glass and mirror book object.

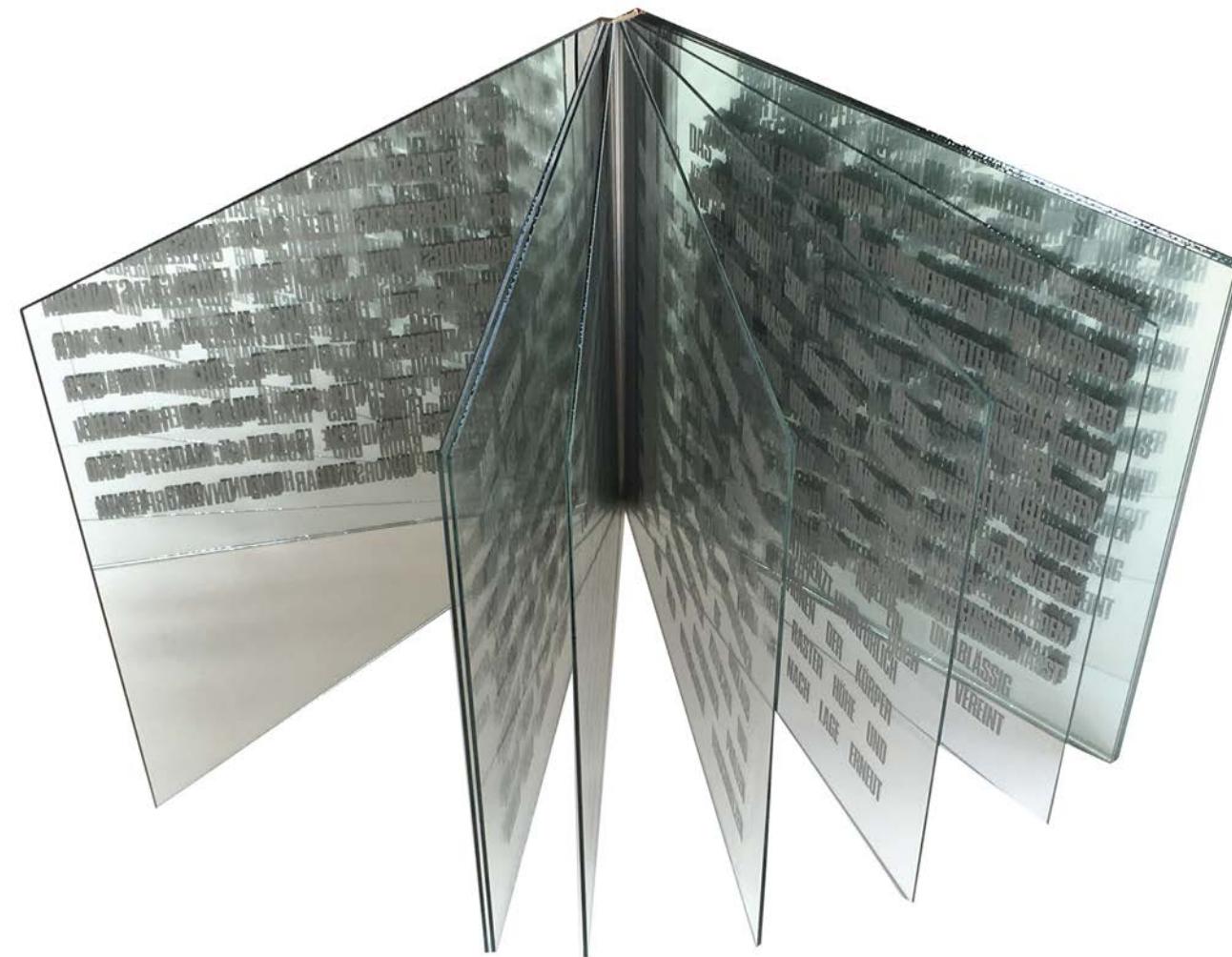
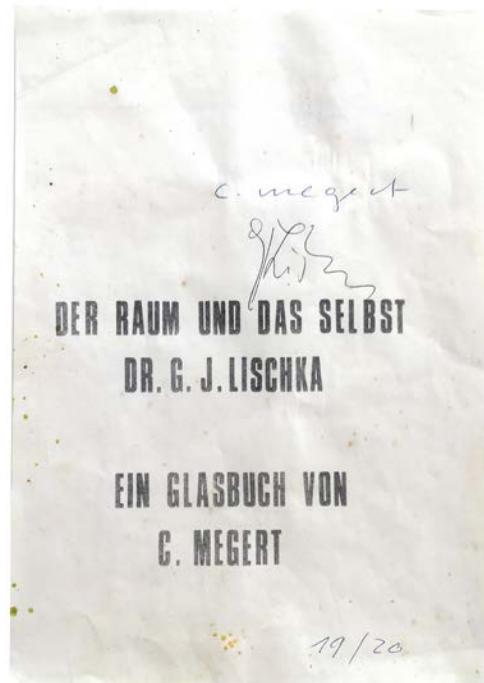
From the edition limited to 20 copies, signed and numbered in blue ink by Megert and Lischka to the justification.

Swiss-born, Christian Megert (b.1936) was instrumental in the ZERO movement in Switzerland and the founder of the NEE (*Nouvelle Ecole Européenne*) in Lausanne. After publication of his 1961 manifesto *Ein Neuer Raum* Megert made extensive use of light, glass and mirrors. Megert produced many iterations and variations of his glass book - he had turned to glass as it was affordable in comparison to other materials - including editioned versions, such as this incorporating a text by Dr. Gerhard Lischka. The front and rear covers are sheets of mirror (with white paint backing facing outward) while the pages of the book each with Lischka's screenprint text in white recto only are transparent glass.

Dr. Gerhard Lischka (born 1943) who studied literature, linguistics, history, pedagogy, history of art and philosophy and is a philosopher of art and culture is an important theoretician in and contributor to the world of media

theory. The text presented here and the work in which it is presented proved inspiring to other artists, among them James Lee Byars, with whom Lischka had an ongoing philosophical discussion on and as art.

Gerhard Johann Lischka is producer and witness, sender and receiver, detective and archivist, administrator of the past and designer - always in the mode of thinking. (Peter Weibel). \$11,250



40. MEGERT, Christian. Spiegel / Glas-Buch. (Mirror / Glass Book). (Düsseldorf). (By the artist). 1974.

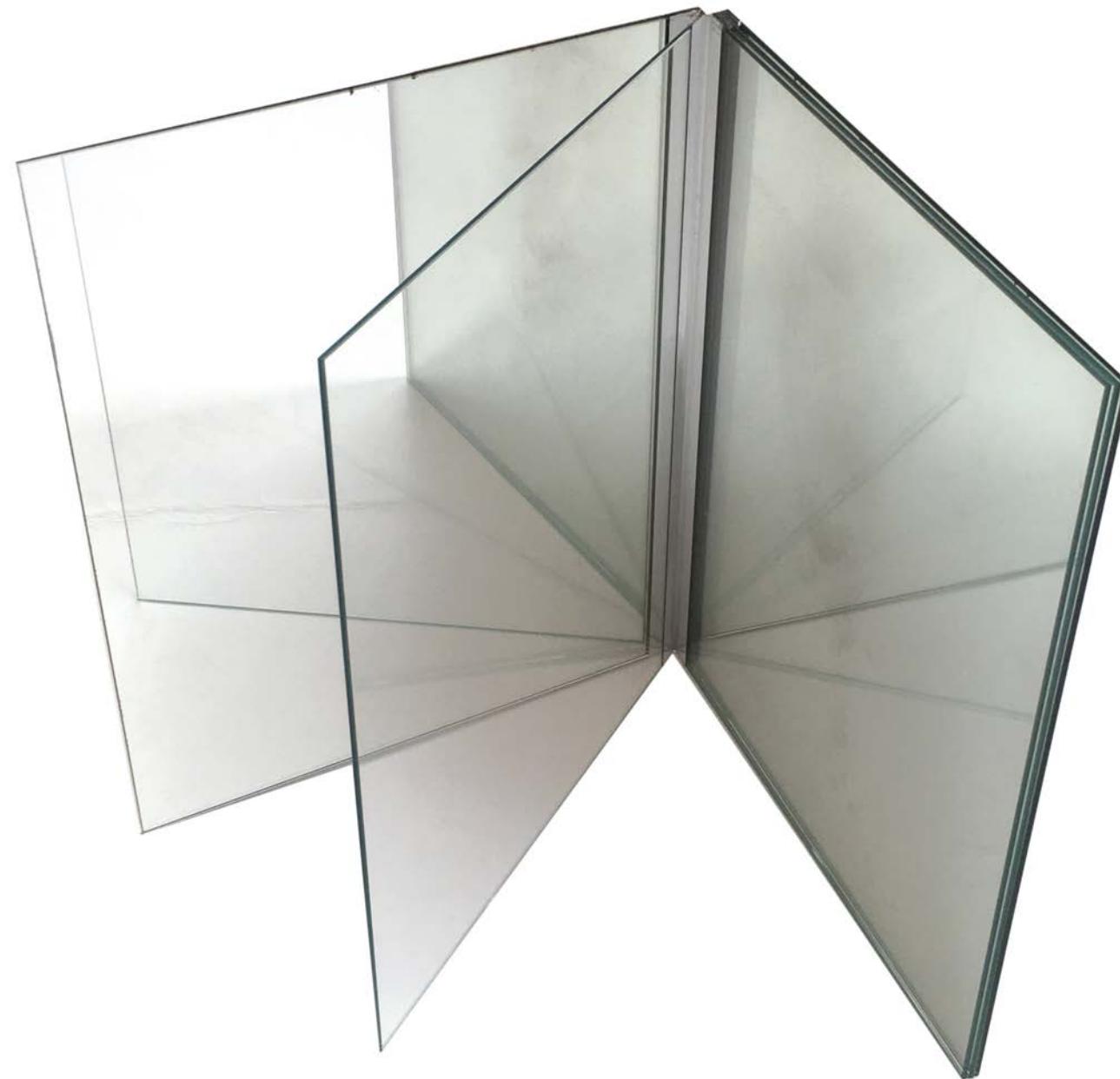
4to. (250 x 200 mm). [5 leaves including covers]. Grey painted sheets of mirror glass as covers, the mirrors to the interior and three leaves of glass, front cover signed by Megert in black ink and dated 74. Original grey painted mirror boards with thick silver tape spine.

A beautiful example of a unique book object by Christian Megert composed of sheets of mirror and sheets of glass.

The work is signed by Megert to the front cover and dated 74 beneath.

Swiss-born, Megert was instrumental in the ZERO movement in Switzerland and made extensive use of light and glass from early in his career. Although Megert produced many iterations of his glass book - he had turned to glass as it was affordable in comparison to other materials - including editioned versions, the present example appears to be unique. The front and rear covers are sheets of mirror (with grey paint backing facing outward) while the pages of the book are transparent glass.

\$4,250



42. MIRO, Joan. Eluard, Paul. A Toute Epreuve. Geneva. G erald Cramer. 1958.

Folio. (335 x 260 mm). [55 unnumbered leaves; 27 folded sheets, 1 inserted single sheet]. Half-title with original signed crayon drawing by Mir  (see below), printed title and Eluard's verse illustrated with 80 colour woodcuts - four conceived as double-page spreads - by Mir  (including that for the cover). Loose as issued in original publisher's cream printed wrappers with Mir 's woodcut and titles in black to front cover, parchment-backed wooden board chemise with gilt title to spine and matching slipcase.

Louis Broder's copy of Mir 's greatest illustrated book, one of the greatest of the twentieth century, and a beautiful homage to the memory of Paul Eluard, with a superb signed colour crayon drawing by Mir  and his presentation on the half-title.

From the edition limited to 130 copies on Arches signed by the artist on the justification, with this one of 24 hors commerce copies numbered in Roman numerals and reserved for the collaborators; this copy also features a presentation and an elaborate original drawing signed by Mir  to the half-title.

Mir 's original drawing for Broder is in crayon (in red, yellow, orange, blue, green and purple) and surrounds the half-title; signed and dated 24 / IV / 58 and presented *pour Louis Broder* by Mir  in pencil (a month after the achieved d'imprimer of 25th March, 1958), the drawing is very much in keeping with the woodcut illustration for the book.

From his first arrival in Paris after the First World War, Mir  was fascinated by the avant garde and the links between the languages of poetry and painting. Friendship with Masson, and the studio they shared, enabled Mir  to meet many of his literary heroes, including those Surrealists - then a rising movement - with whom he would collaborate. After the publication of his first signed and numbered lithograph in 1930, Mir  illustrated works by

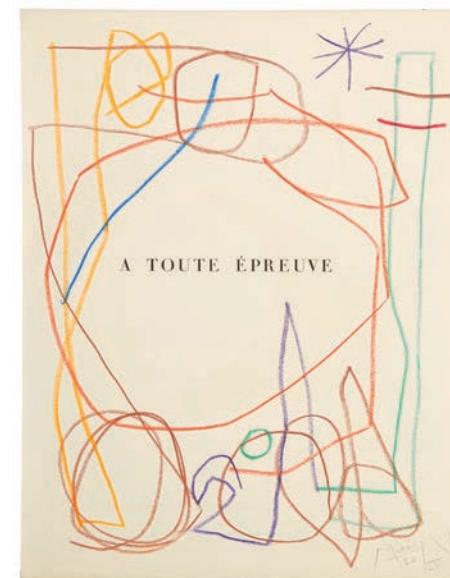
Queneau, P ret, Char, Tzara, Breton and Eluard among many others. This work with Eluard was the third important collaborative project, which included *Solidarit * (1938) and *Un Po me dans chaque livre* (1956); Mir 's woodcuts for the book, begun in 1948 were not completed until ten years later.

I have made some trials which have allowed me to see what it was to make a book and not merely illustrate it. Illustration is always a secondary matter. The important thing is that a book must have all the dignity of a sculpture carved in marble. (Mir  quoted in *The Artist and the Book*).

An artist whose paintings might include rope, stones, sand, and myriad bird, animal, and human forms ... could be expected to be inventive when asked to make a book around the poem of a good friend, using a medium he had never tried. His response was to use planks of wood, plastic wood, wire, old wood engravings, and bark paper to achieve the truly exuberant embellishments that dance on the pages of this perfectly produced book. (Riva Castleman, *A Century of Artists Books*).

Pour l'illustration, 233 bois ont  t  grav s par Joan Mir , avec la collaboration technique de Enrico Tormo, puis encr s et tir s   la main par Jacques Fr laut et Jaime Herrera sur les presses de l'Atelier Lacourri re   Paris. Le tirage a dur  plus d'une ann e et a n cessit  plus de 42.000 passages. (From the inserted publisher's prospectus).

[Cramer 49; From Manet to Hockney 121; *The Artist & the Book* 1860 - 1960 209; Logan Collection 139]. SOLD



43. 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.

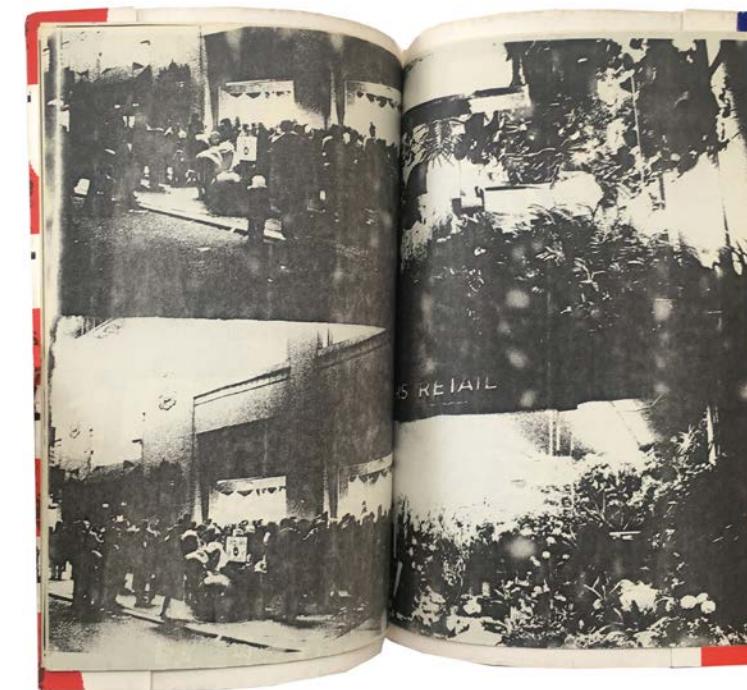
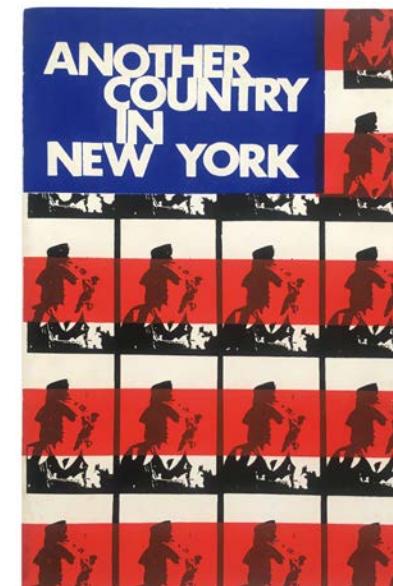
Moriyama produced three covers for the book (see below), this copy features the silkscreen cover based on the colours of the American flag with Moriyama's repeated self-portrait motif and English title in white. The variant cover aside, each copy of the book is unique, the pages displaying different 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].
\$50,000



44. PICASSO, Pablo. Benoit, P[ierre]. A[ndré]. Meurs.
Alès. PAB, i.e. 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]. \$24,500



45. 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 re-printing 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).

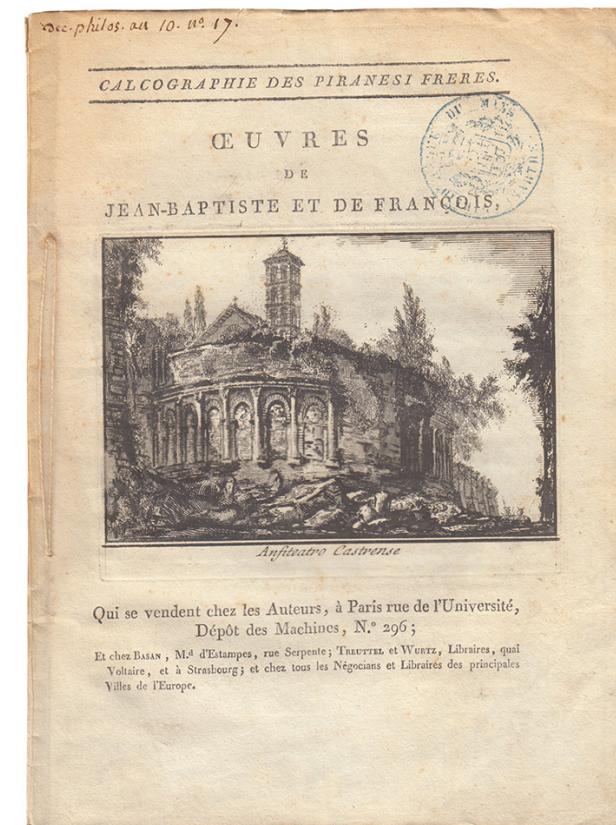
Although similar letterpress catalogues were issued - also very scarce with few examples in libraries and only a single copy sold at auction in 1975 - this version, printed by Leblanc in Versailles, seems of particular rarity. We trace a single copy, also annotated, at the Morgan Library in New York. 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.

\$16,875

CALCOGRAPHIE DES FRERES PIRANESI.

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

Volames.			
I. II. III. IV.	Antiquités Romaines, 4 vol. prix.	fr. 240 »	
V.	Tombau des Scipions.	12 »	
VI.	Supplément aux Antiquités Romaines.	68 »	
VII.	Magnificence de l'Architecture des Romains.	84 »	
VIII.	Différens Ouvrages d'Architecture étrusque, Grecque et Romaine.	89 »	
IX.	Fastes Consulaires et Triomphes des anciens Romains.	65 »	
X.	Champ de Mars.	66 »	
XI.	Antiquités d'Albane et du Château Gandolfe.	66 »	
XII. XIII.	Vases, Candelabres, Autels, Tripieds, 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 Pœstum.	42 »	
XVI. XVII.	Plan de Rome et du Champ de Mars.	fr. 12 »	} 262 »
	Vues de Rome Antique et Moderne.	250 »	
	Les mêmes Vues, séparément, à 40 sous pièce.		
XVIII.	Choix des meilleures Statues antiques, au nombre de 57, au prix de 5 fr. chacune.	111 »	} 151 »
	4 grands Groupes à 5 fr. chacun.	20 »	
XIX.	Théâtre d'Herculanum.	21 »	
XX.	Différentes manières d'orneer les cheminées et toutes les parties des bâtimens.	72 »	
XXI.	Recueil de dessins d'après Guerchin, gravés par Bartolozzi, et autres Artistes.	52 »	
XXII.	Ecole Italienne, en 40 feuilles, gravée par Volpato, Cunégo et autres.	120 »	
	Chaque feuille se vend aussi séparément.		



46. PROVERBE. Eluard, Paul (Ed.). Proverbe. Feuille Mensuelle. Nos. 1 (1er Février 1920) - 5 (1er Mai 1920) + No. 6 (Also L'Invention 1, 1er Juillet 1921). (All Published). Paris. 1920 - 1921.

6 issues. (221 x 139 mm). [Single folded sheets of newspaper stock; issue 3 printed in red, issue 4 printed vertically with no outer text, issue 4 with a printed illustration 'Machine de bon mots' after a drawing by Francis Picabia and the printed stamp in red on outer unprinted wrapper: 'PROVERBE / n'existe que pour / justifier les mots.' Single printed folded sheets as issued.

A rare complete and unsophisticated set of this Dada periodical.

Edited by poet Paul Eluard, the focus of *Proverbe* is far more seriously linguistic, although it retains the playfulness to be expected from Dada, than many other periodicals of the period. Although the typical elements of Dada typography are present - the variable font, different register, differing colours, the ruling and the use of different angles of printing to the plane of the page - here it is the word that reigns. In fact, only one of the issues is in any sense illustrated: issue 4 contains a reproduction of a drawing by Picabia, the *Machine de bon mots*, but even here Picabia's concern is at least as semantic as visual.

The first article of the first issue makes the aim of *Proverbe* clear: *Syntaxe* by Jean Paulhan with its urge to reinvigorate language is followed by pieces by Phillippe Soupault, Tristan Tzara, an aperçu by the Marquis de Sade and an editorial page of aphorisms, mottoes, advertisements and instructions. Perhaps the most memorable of these latter is the reassuring announcement concerning Picabia's 391: *391 ne contient pas d'arsenic. On peut le prendre en toute sécurité et en secret sans rien changer à ses habitudes.*

The second issue saw the arrival of additional contributors and the editorial board of Louis Aragon, André Breton, Paul Eluard, Jean Paulhan, Francis Picabia, Maurice Raynal

and Philippe Soupault was expanded to include Georges Ribemont-Dessaignes. Issue 4 - the only illustrated issue - was printed on the recto only of the sheet but with an excised circular hole (Picabia again) incorporated into the issue and titled *Bracelet de la Vie*.

The contributions for issue five were published anonymously while issue 6, printed after a delay of nearly a year, was titled additionally *L'Invention* and gives only the initials (readily identifiable) of each of the contributors. On the final page of issue 6 the contributors are listed as: *la Canule de verre, Rides propres, la Nourrice des étoiles, le Grand serpent de terre, le Mandarin citron, l'Homme à vapeur, la Pissotière à musique et l'Homme à la tête de perle.*

Je m'appelle maintenant tu. Tzara, fou, vierge. / Tristan Tzara est un idiotie vierge. Francis Picabia. / Et il n'y aura jamais de faux Dada. Paul Eluard. (Proverbe No. 3, 1920).

... a delicious melange of quotations from Picabia, Paulhan, Aragon, Dermée and others ... (Ex-Libris Cat. 2). \$11,250



47. RABELAIS, François. Urquhart (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 Urquhart), a noted Royalist, author (he outlined his own universal language in his *Logonpandectiesion* 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].

\$33,750



48. 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.

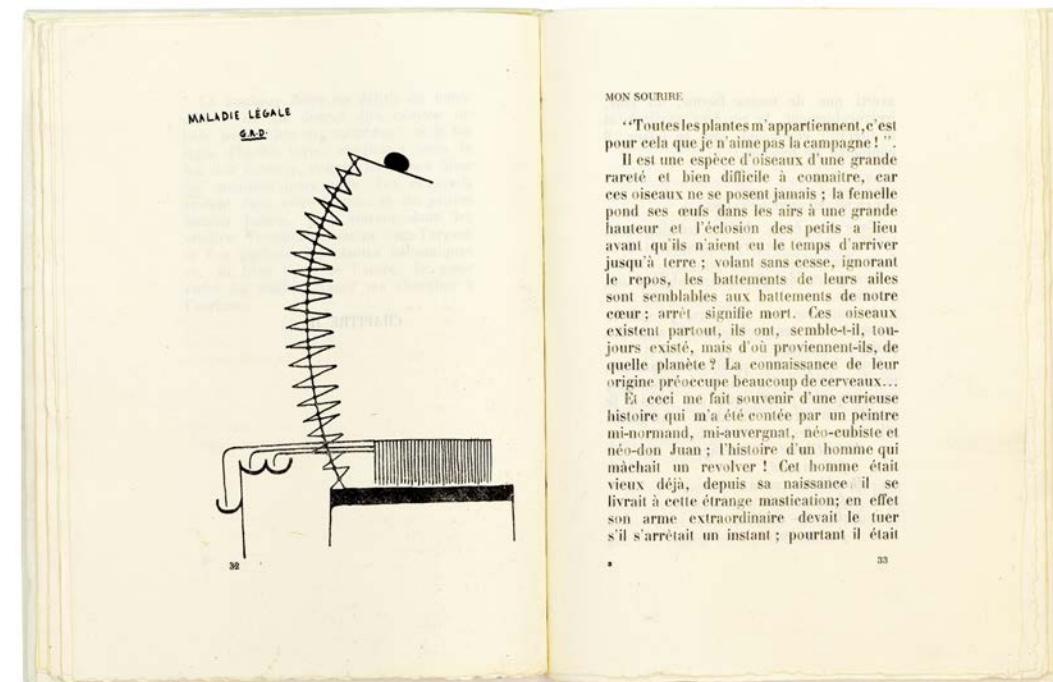
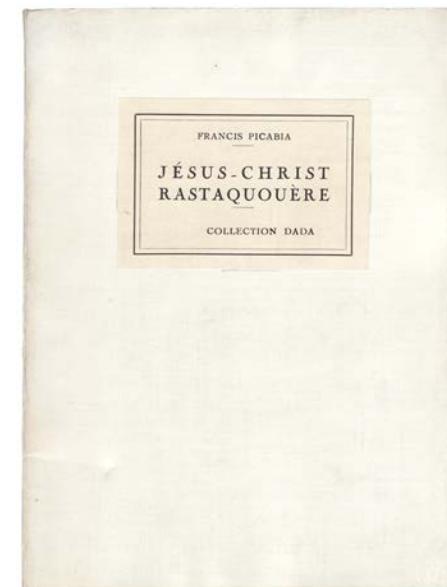
These fantastical machine drawings, highly reminiscent of Picabia's own, are *Portrait de la Reine de Perou*, *Maladie Légale* and *Nocturne Capitons - Grand Mâle Général*.

... 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 atitré 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]. \$11,250

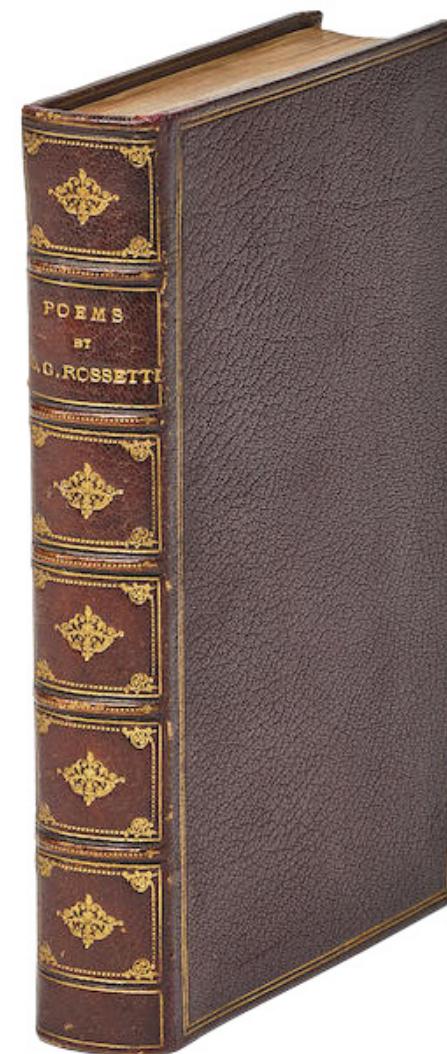
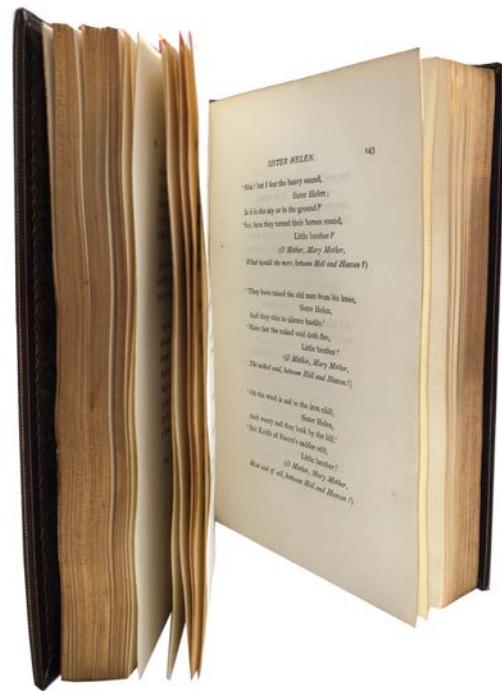


49. ROSSETTI, Dante Gabriel. Poems. London. F. S. Ellis. 1870.

8vo. (190 x 120 mm). Full dark chocolate crushed morocco by Zaehnsdorf, boards ruled in gilt, banded spine with gilt title and decoration in six compartments, a.e.g.

The fine paper issue of Dante Gabriel Rossetti's *Poems* bound by Zaehnsdorf.

One of 12 *fine paper* copies on Whatman. \$2,250



50. RUSCHA, Ed. Stains. Hollywood. Heavy Industry Publications. 1969.

Square 4to. (318 x 290 mm). [78 leaves]. Leaf of thick card with title, leaf with numbered list of materials used, leaf with justification signed by Ruscha and 75 leaves each with a single stain and each stamp-numbered at lower right, all on Eagle Coupon Bond 100% cotton paper, the final stain ('Blood of the Artist') to the white silk moiré fabric lining of the original box; sheet size: 300 x 274 mm. Loose as issued in black faux-leather clamshell box, embossed title in silver to front cover and spine.

An excellent example of Ed Ruscha's beautiful conception, the scarce, literal and reductive portfolio multiple Stains.

From the edition limited to 70 copies each signed and numbered by Ruscha in blue ink; 2 artist proof and 3 donor copies were also printed.

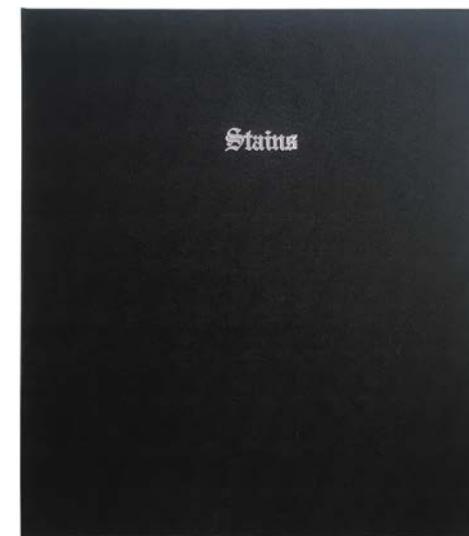
For *Stains* - the title and concept are literal - Ed Ruscha made use of 76 various materials to create 76 individual stains on 75 sheets and the lining of the portfolio itself. Each of the materials used is listed together with - where applicable - the manufacturer. The range covers the clear, the opaque, the sticky and the corrosive and we find everything from *Los Angeles Tap Water* (no. 1) and *Witch hazel (Borbro distilled)* (no. 4) to *Molasses (Brer Rabbit)* (no. 74) and *Cinnamon Oil (Magnus, Mabee & Reynard)* (no. 75) via *Wine (Chateau Latour 1962)* (no. 29), *Coca Cola* (no. 40), *Oil Paint (Bellini Cad. Yellow Deep)* (no. 51) and *Coffee (Yuban)* (no. 63); the final stain, dripped on to the rear silk lining of the box itself is Ruscha's own blood (*Blood of the Artist*).

The activities of Ruscha's infant son may perhaps have awakened the artist to the possibility of using organic substances as agents for imagery. In the year following his son's birth, Ruscha produced Stains, a series of loose pages

that he stained with random blobs of such foodstuffs as egg yolk, cabbage, and milk, plus other substances a baby is not normally involved with, such as India ink and nail polish. (Clive Phillpot).

*Ruscha once remarked that of the many patterns in his 1967 book *Thirtyfour Parking Lots in Los Angeles*, the most interesting to him were those formed by 'the oil droppings on the ground'. The notion of spilled liquids begun in the paintings and prints of the late 1960s had become something that the artist felt he could take a step further ... he produced a work in which sheets of paper were actually stained with spots of various organic and inorganic substances, grouped in a luxuriously bound and imprinted faux leather box, and sold as an edition. Though *Stains* was released through Ruscha's imprint, Heavy Industry Publications, it is more akin to a portfolio of drawings than it is to a book, and has a distinctly different sensibility ... *Stains* was published as loose leaves of quality paper in a signed and numbered limited edition of seventy. The black box in which the stained sheets were housed was stamped in silver in a black-letter typeface reminiscent of a motel Bible, imbuing the portfolio with the feel of a sacred relic, or as Ruscha has said, a coffin. (Siri Engberg).*

[Engberg & Phillpot B9; see Siri Engberg's 'Out of Print', pg. 26 and Clive Phillpot's 'Sixteen Books and Then Some', pg. 71]. \$160,000



51. LISSITZKY, EL, Shenderovich, M. O. (Ed.) and Solomon Teilingater. *Vsesoiuznaia Poligraficheskaja Vystavka. Putevoditel'*. (All-Union Printing Trades Exhibition: Guidebook). Moscow. *Komitet Poligraficheskoi Vystavki. 1927.*

8vo. (175 x 110 mm). pp. 27, (6), 23, (4), 25, (2), 32, (2), 10, (2), 25, (6), 11, (22), 12, 4, (22). *Illustrated throughout with monochrome photographs, some advertisements to the rear are printed in colour. Original letterpress printed boards with a design in red, grey and black by El Lissitzky, with rear folding printed flap as issued.*

[PROVENANCE: The copy of Georgii Echeistov and Lidia Zholtkevich with their ownership signatures to front cover and flap, pink / brown paper 'E' to rear cover and additional annotation (see below) within].

A superb copy, with an important association, of this iconic work of typography / book design: the handbook for The Union Printing and Graphic Arts Exhibition held in Moscow in 1927.

From the edition limited to 5,000 copies.

The Union Printing and Graphic Arts Exhibition opened in Moscow on September 15th, 1927. Covering all aspects of print (typography, book design, engineering and new colour printing processes) and showcasing the work of 58 artist / designers, this extraordinary guidebook to the exhibition is itself a perfect exemplar of the event in its own right.

The guidebook is divided into seven parts, with El Lissitzky's masterful design comprising six tabbed sections using a differently coloured title-page and corresponding monochrome photograph for easy reference. The sections are, accordingly, *Department of the History of Writing and Printing* (blue), *Department of Product Graphic Design* (purple), *Department of Printing Production* (red), *Department of Publishing* (orange), *Department of Engineering and Technical* (yellow) and the *Department of Educational Printing* (green).

Solomon Telingater, responsible for some of the inner letterpress typography, was a founding member of the October group, a collective of Constructivist artists that formed in 1928 - Gustav Klutssis, Alexander Rodchenko and El Lissitzky were all members.

This copy features the ownership signatures of Georgii Echeistov (1897 - 1946) and Lidia Zholtkevich (1900 - 1989) to the front cover and the additional printed flap; occasional contemporary annotations / underlinings within the body of the catalogue's second section (*Department of Product Graphic Design*) and many entries marked - very much in keeping with the style of the catalogue itself - with thin arrows of pink / brown or red paper pasted to the relevant page / entry. Chromolithographs for Zholtkevich's children's book *The Story of an Orange* are among the contributions marked by the artist herself. Other artist's to be included in the section for children's books include Lebedev, Vatagin, Krimmer, Surovov, Pravosudovich, and others.

Other vehicles for disseminating Soviet industrial progress were the publications -- catalogues for trade fairs, books, manifestoes, and reports -- devoted to industrial and cultural production in the USSR. Despite a content that was far from seductive, these volumes were a remarkable graphic invention, sometimes imaginatively inspired by that very content, and designed for popular appeal. Lissitzky's and Telingater's catalogue for the All Union Printing Trades Exhibition of 1927, with its full-page horizontal tab index, is one of the more well-known examples of such visual and practical ingenuity. (Rowell and Wye).

Although printed and issued in a relatively large edition, copies of the book and especially copies in a condition such as this, are very scarce on the market and in institutions: we locate copies at the British Library in the UK, the Getty, Northwestern and the Art Institute of Chicago in the US and Waseda in Japan only.

[Rowell & Wye 705].

\$12,500



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

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

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

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

Among the best of the photographs are the following: *Magasin du Nord of Copenhagen, Denmark, Westminster Abbey, London, England, A Morning at the Bank of the Seine, Paris, France, Pavement at the Taj Mahal at Agra, India, R. H. Macy's from the Top of the Empire State Building, New York, U. S. A., Downtown Skyline of New York, U. S. A.*, but these are only a few among many other striking, beautiful or notable images. The photographs, largely unknown,

were exhibited later in the 1930s at the Ashiya Shashin Salon, the annual exhibition in Tokyo of the influential Ashiya Camera Club. Shimomura appears also to have published a separate issue of 12 of the photographs in a paper or card folder.

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

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

[not in Japon des Avant Gardes 1910 - 1970]. \$12,500



53. SMITH, Kiki. Fountainhead. (Columbus). Logan Elm Press. 1991.

8vo. (205 x 135 mm). [18 unnumbered leaves]. Half-title, title and 18 photoengraved plates (two on folding sheets) each with additional colour by hand, final leaf with colophon and justification. Original publisher's black cloth-backed black paper boards by the Campbell-Logan Bindery, paper labels with silver titles to spine, silver splatters - as issued - to front cover, silver pastedowns.

An excellent copy of Kiki Smith's artist book.

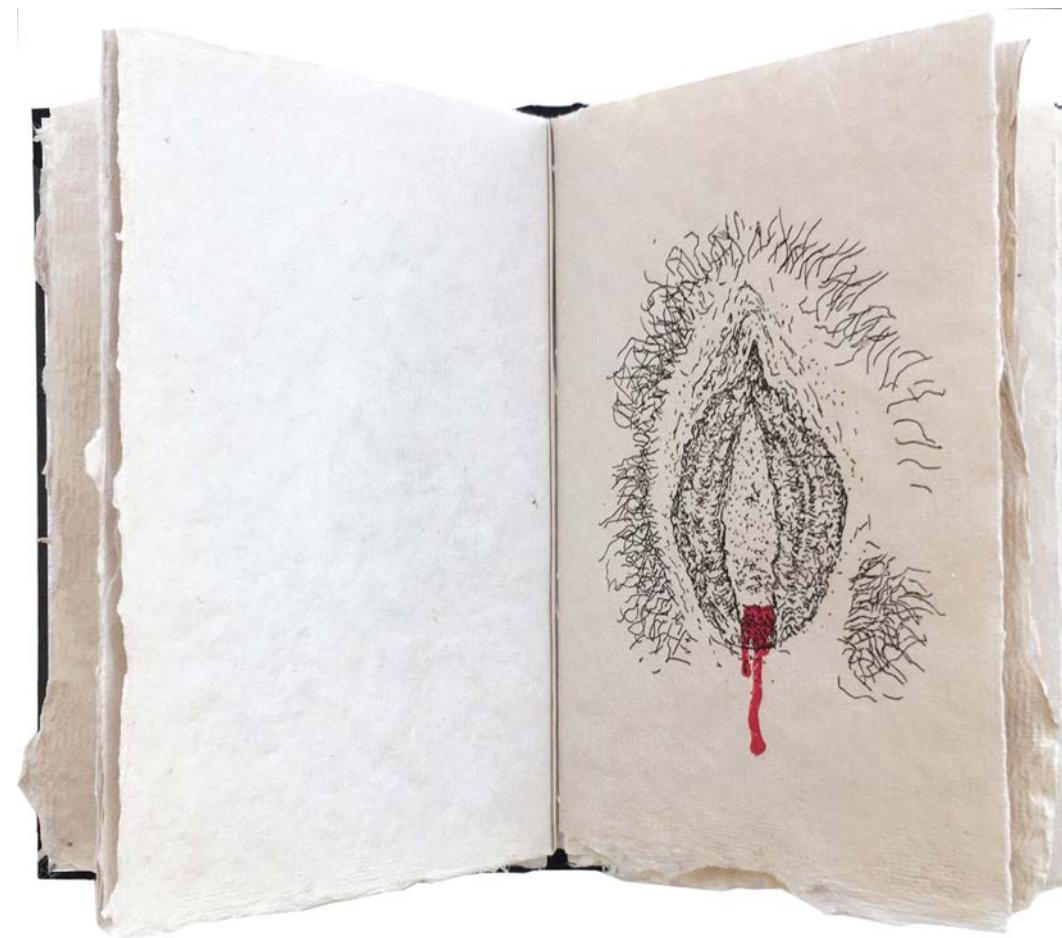
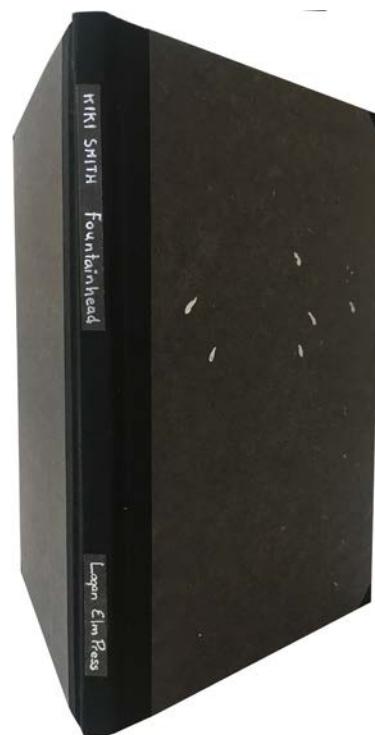
From the edition limited to 115 copies numbered copies on hand-made Abaca paper, with this one of 100 numbered in Arabic numerals and signed by Smith in pencil.

Fountainhead was published to coincide with the retrospective exhibition curated by Linda Shearer and Claudia Gould in 1992. The exhibition was organized by the Williams College Museum of Art, Williamstown, Massachusetts which then travelled to the Wexner Center for the Arts at the Ohio State University, Columbus, Ohio, in the same year.

A Surrealist tone pervades, however, in several artist's books that allude to the body as a nurturing, life-sustaining entity. 'Fountainhead' (1991) depicts several orifices, each leaking fluid - tears from the eyes, milk from the breasts, semen from the penis. The isolation and abrupt fragmentation of the body parts, and in some cases their provocative positioning on the paper, are reminiscent of Surrealism's jarring strategies. Several pages fold out, emulating a format common in medieval books - a strategy that Smith would use with increasing complexity in the future. (Wendy Weitman, pp. 20 - 21).

[see 'Kiki Smith: Prints, Books & Things' by Wendy Weitman, MoMA, 2003].

\$3,000



54. STINGEL, Rudolf®. Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones. (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*, 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?

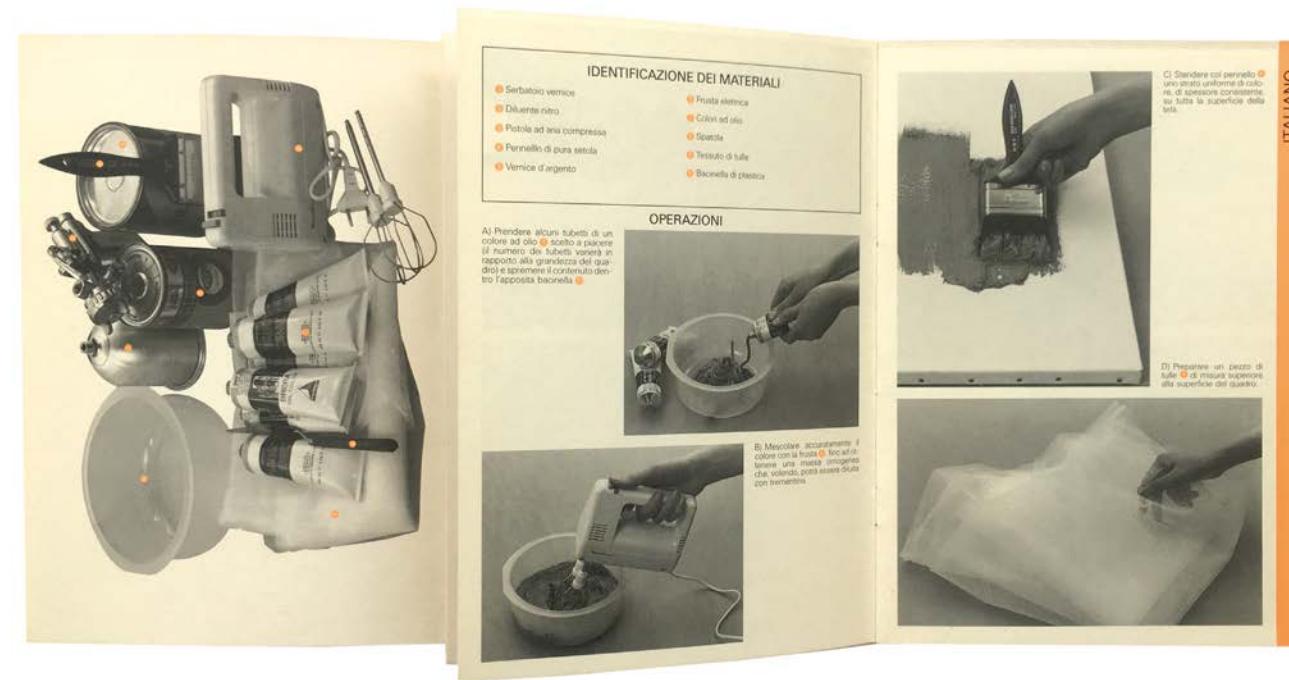
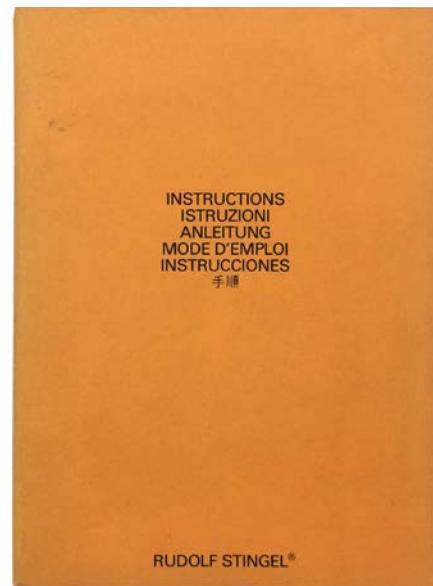
'Instructions, Istruzioni [...]' constituait une riposte à la fétichisation de la "main de l'artiste", posant la question

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 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]. \$7,250



ITALIANO

55. TING, Walasse & Various Artists (Sam Francis, Warhol, Lichtenstein, Dine, Oldenburg &c. &c.). 1¢ Life. (One Cent Life). Paris. Georges Girard pour E. W. Kornfeld à Basle. 1964.

Folio. pp. 167. Illustrated throughout with original lithographs in colour and monochrome by a variety of artists and with innovative typography and mise en page. Loose as issued in original publisher's canvas wrappers with printed title to upper wrapper, publisher's blue cloth box with silver title to spine.

The deluxe edition of Walasse Ting's collaborative masterpiece with all original lithographs signed in pencil by the respective artist.

From the edition limited to 2,000 copies, with this one of 100 from the édition de tête (one of 20 copies of the French edition) with each plate signed by the relevant artist.

Created with the collaboration of Sam Francis, the book is a compendium of the Pop Art artists of the 1960s: there are 68 original colour lithographs, many double page, printed by Maurice Beaudet in Paris. The artists represented include Pierre Alechinsky, Karel Appel, Alan Davie, Jim Dine, Sam Francis, Alfred Jensen, Asger Jorn, Alfred Leslie, Roy Lichtenstein, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, J.P. Riopelle, James Rosenquist, Saura, Walasse Ting, Bram Van Velde, Andy Warhol. \$47,250



56. TING, Walasse. *Green Banana*. New York. Lefebvre Gallery. 1971.

Folio. (370 x 280 mm). [12 unnumbered leaves]. 10 original colour lithographs by Walasse Ting. Original publisher's bright blue lithograph wrappers.

Walasse Ting's vibrant *Green Banana* artist book.

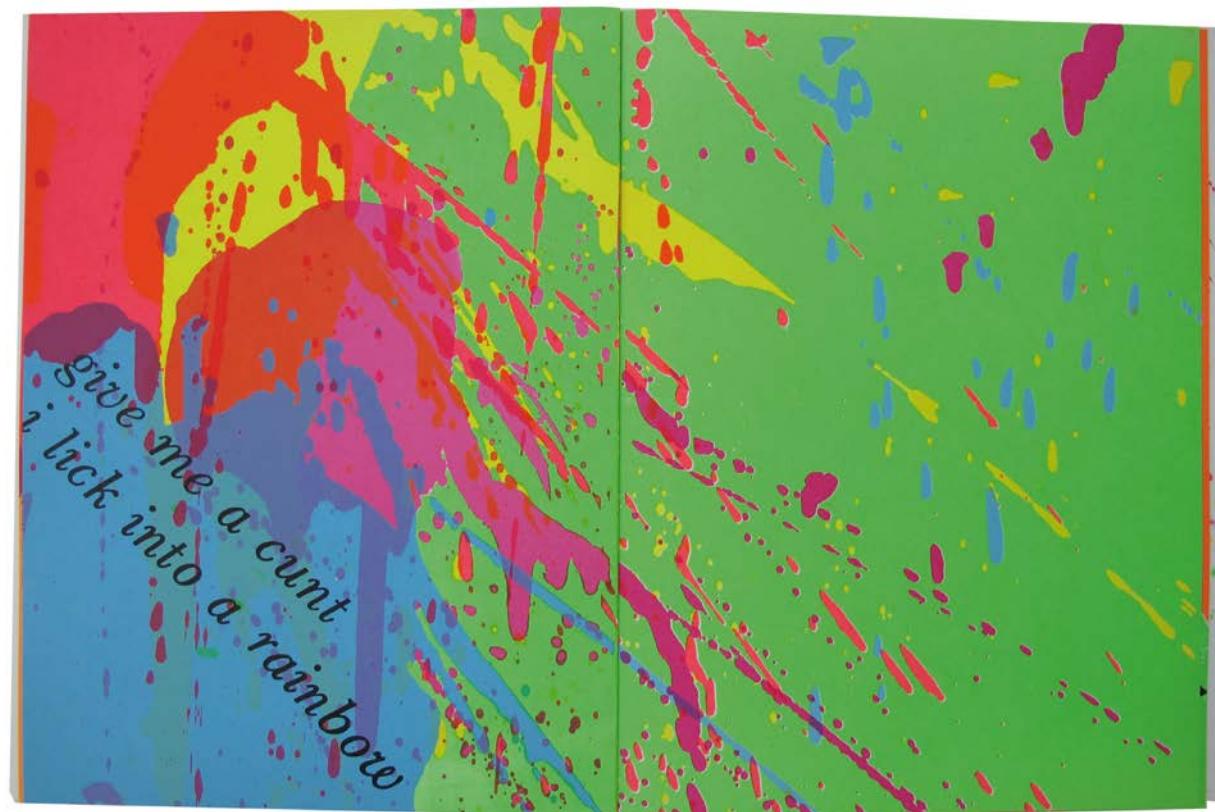
From the normal edition limited to 750 copies: this copy is an artist's proof signed twice by Ting in pencil and dedicated in pencil to *nancy & is* (Isadore and Nancy Marder).

Green Banana contains 10 poems and 10 original lithographs by Walasse Ting.

Printed in Copenhagen by Rosengreen Litografi.

Printed ephemera inserted loose.

\$1,000



57. TORRES-GARCIA, Joaquin et al. Castillo, Guido (Redactor). *Removedor. Revista del Taller Torres García. Organo Redacto y Editado Exclusivamente por los Artistas del Taller Torres García. No. 1. (January 1945) - No. 28. (July / August 1952). Montevideo. 1945 - 1953.*

28 issues. 25 vols. Folio. (400 x 288 mm) + 2 vols. 4to. (305 x 230 mm + 334 x 246 mm) + 1 vol. Small 4to. (240 x 168 mm). Cover illustration and printed text in Spanish in double columns throughout on large folded sheets of newsprint paper, several issues with inserts of white glossy paper with monochrome illustration, several with inserts of single or double leaves of newsprint, final two issues with extensive illustration and text in smaller format with tipped-in illustration on glossy paper; some very minor chipping to some wrappers, one issue with some repair but an excellent set overall. Original publisher's printed wrappers, the majority with title in differing colours and with cover illustration, some issues stapled as issued.

The complete series of *Removedor* published by Joaquin Torres-García and his students as the *Taller* (studio) *Torres-García*.

Edited by Guido Castillo, *Removedor*, was the organ of the Taller Torres-García, the academic artistic studio / forum / academy established on egalitarian principles by Torres-García on his return from Europe in the '30s. *Removedor* saw a large number of contributors (see below) including Torres-García himself but no. 3 (March, 1945) required the clarification that Torres-García was not the editor and that only those articles and contributions that carried his name could be considered as expressing his opinions. Other notable contributors included: Sarandy Cabrera, Giselda Zani, Juan Larrea, Hector Ragni, Monette Guthmann, Luis Giordano, Wilda Belvura, Jose Palau, Antonio Machado, Theo van Doesburg, Roberto Saprizza and Claudio [sic] Debussy.

Didactic and often featuring strong polemic, *Removedor* featured a cover illustration for the majority of issues by a

member of the *Taller* (a list is available on request) and a dedicated focus to the promotion of the artistic ideas and ethos of Torres-García himself. The series saw a number of special issues dedicated to a single theme including no. 13 *Numero Especial Dedicado al 72º Aniversario de Joaquín Torres-garcía*, no. 14 *Numero Especial* dedicated to the exhibition at the Galerie Pierre Loeb in the rue de Seine in Paris, no. 22 for the 74th *aniversario* on white paper and so on. Many issues include inserts on glossy paper including no. 13 with the manifesto ... *porque no son artistas: Manifiesto 5* on blue paper and no. 16 with Theo van Doesburg's article *El Planismo de Torres-García* on cream paper.

En un futura cercano el ARTE ABSTRACTO habrá suplantando completamente al arte imitativo; el ESQUEMA GEOMETRICO y los COLORES PRIMARIOS a la perspectiva y los colores compuestos. Tal arte correspondería al Hombre Nuevo de los pueblos del Nuevo Mundo. (Joaquin Torres-García writing in no. 14).

The first issue concludes with the names of the following - many of whom contributed articles and cover illustrations to *Removedor* - as the Taller Torres-García: Sergio de Castro, Andrés Moscovich, Jeseфина Canel, Teresa Olascuaga, Alceo Ribeiro, Elsa Andrada, Esther Barrios de Martín, María C. Rovira, Juan Perdu, Horacio Torres, Héctor Ragni, Manuel Pailós, J. Luis San Vicente, Anugusto Torres, Daniel de los Santos, Elena Garcéa Brunel, Gonzalo Fonseca, Julia Uruguay Alpuj and Luis A. Gentieu.

Plenos del entusiasmo y la devoción propios de la juventud, desde Removedor se respondían los ataques que recibía la prédica universalista de Torres García, y también se contraatacaba con virulencia. La pasión y el amor que manifiestan esas páginas resulta un conmovedor testimonio de una manera de intervenir en el ágora pública bastante diferente de la actual. (Museo Torres-García).

El maestro Joaquín Torres García no interviene en la redacción de 'Removedor'. Solamente deben atribuirse los artículos firmados con su nombre. (From issue no. 3).

Complete sets of *Removedor* are of the utmost scarcity, unsurprising considering the fragility of the format, and we can locate only those copies at the Bibliothèque Kandinsky, Paris, the Museum of Fine Arts, Houston and two copies in Madrid (the Biblioteca Nacional and CSIC) and an incomplete copy at MoMA; in addition auction records show no complete sets.

[Le Fonds Paul Destribats 468].

\$30,000



58. WIENER, René (Binder), Carlos Schwabe & Lucien Métivet. Zola, Emile. Le Rêve. Paris. Librairie Marpon et Flammarion. (1892).

Small folio. (288 x 214 mm). pp. 335. Half-title with Schwabe's presentation in black ink, justification verso, title with pictorial vignette, borders, head - and tail-pieces throughout, 6 plates by Métivet and 26 by Schwabe; the original wrappers with an elaborate pictorial title for the front cover and a vignette for the rear are also preserved. Full white crushed morocco by René Wiener with his signature and etiquette argent to spine and rear cover, front cover with a decorative border in argent to surround inlaid sections of light blue, pale green, and red morocco, the borders of the inlays with outline and design executed with a hot needle, to form an elaborate pictorial scheme of a large and cloud-wrapped crucifix haloed with argent stars, at the foot of which is a pair of entwined red morocco hearts from which grows a tall flower with red morocco stamens, the whole against a pale blue background with a squadron of swallows and a surround of stars, banded spine with inlaid heart-shaped section of red morocco with argent title above 'RENE WIENER NANCY' at foot and emanating inlaid sections of chocolate morocco to form a smoke motif with additional argent star tools in six compartments, rear board with central floral inlay of lilac morocco with additional argent astral tools and diamond etiquette of Wiener with his initials at lower right, turn-ins with elaborate decorative tooling in gilt, floral patterned violet silk doublures and endpapers, original publisher's wrappers with elaborate pictorial colour title by Schwabe to front cover and colour vignette to rear preserved, t.e.g., later blue paper-backed canvas chemise and blue morocco-backed slipcase with gilt titles and 'UNIQUE COPY' to spine.

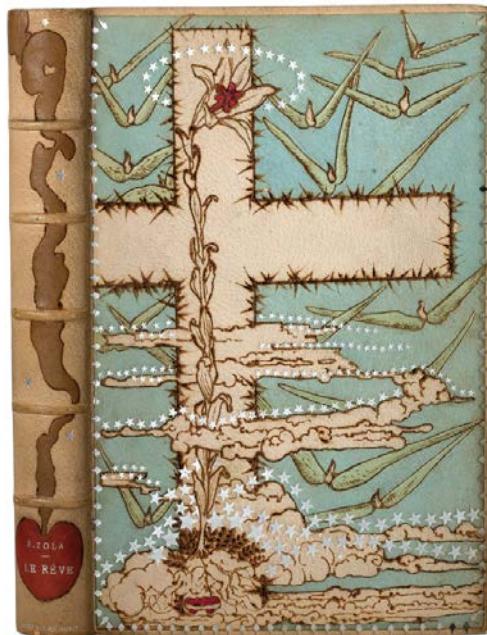
[PROVENANCE: Carlos Schwabe's copy presented to René Wiener (see below) and with Wiener's bookplate to front free endpaper verso; William F. Gable (1856 - 1921) with his bookplate to initial blank].

The unique copy of the édition de tête presented by the illustrator Carlos Schwabe to the most accomplished of the Ecole de Nancy binders, René Wiener, in a reliure parlante by Wiener himself.

From the édition de tête of 30 copies on papier du Japon parafés par l'éditeur Flammarion, but with pages 65 to 125 on the normal edition paper (see note below).

Schwabe's presentation to René Wiener, and explanation of the state of the copy, is in black ink to the half-title: *Cher Monsieur, / Je n'ai pu de l'éditeur, avoir que cet / exemplaire - Le seul qui lui restait (comme / il n'est pas complet, il ne pouvait le / mettre en vente) m'étant dû, vous ne / pouvez refuser de l'accepter avec mes / meilleurs sentiments. / Ó que de regrets - bien grands / pour ce livre que j'espérais / faire grand. / Carlos Schwabe.*

René Wiener (1855 - 1939) was a binder, bookseller, bibliophile and collector, the son of another bookbinder, Lucien Wiener, Capé's best pupil and the conservator of



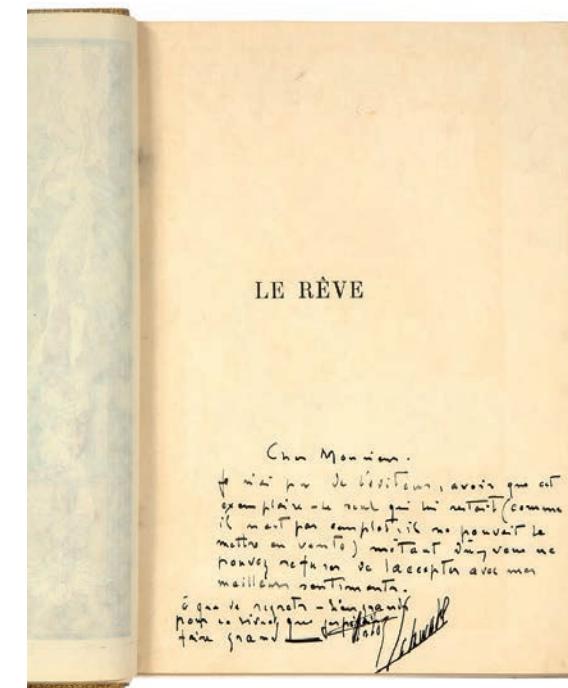
the Musée de Lorraine; René Wiener took over the family bookshop in the rue des Dominicains in Nancy in the 1890s. Wiener fils was one of the leading lights of the *Ecole de Nancy* - he had published *L'Art de Nancy* in 1882 with his cousin Roger Marx - and together with Victor Prouvé and Camille Martin was one of those who rejuvenated the art of bookbinding. The trio had exhibited eight bindings at the *Salon des Arts Décoratifs* in 1893 which led to a number of commissions and wider recognition both for the *Ecole de Nancy* and for the art of bookbinding. Among others Wiener worked with artists such as Georges de Feure, Steinlen, Emile Friant, Georges Aurion, Louis Guingot and Henri de Toulouse-Lautrec. Characterised by natural symbols and a style indebted to Art Nouveau, the present binding, executed by Wiener for his own collection and enjoyment, is a remarkable exemplar of the *Ecole de Nancy* and entirely in keeping with the text and illustration. The iconography of this exceptional *reliure parlante* by the master of the *Ecole de Nancy* is very clearly inspired by the Symbolist iconography used by Schwabe himself (and Métivet) throughout the book. See for example the floral motifs used throughout and the plates *Petite, que fais-tu là? qui es-tu?* (pg. 9); ... *tous les deux revinrent de l'église, étonnés et las* (pg. 33); *Par la grand'porte béante, Dieu rentrait* (page 193) and the vignettes on pages 52, 53 and 200 among others.

The *Ecole de Nancy* developed after the loss of Alsace in the Franco-Prussian war and the ensuing rise in population, the influx of artists and artisans from the lost territory and the increased importance of Nancy itself. The *Ecole* existed, at least informally, as early as 1894 but was established more formally in 1901. The basic precepts of the school were those of Art Nouveau with the manifesto declaring the requirements of utility and decorative schemes based on the flora and fauna of Lorraine. The founding committee included Emile Gallé, Louis Majorelle, Victor Prouvé and many others including René Wiener's father, Lucien Wiener.

It seems likely that William F. Gable, as per his bookplate, purchased the book from Wiener directly. Gable, a noted

bibliophile whose collection was dispersed post-mortem in two sales in 1923, was a *well known merchant, prominent citizen, founder of the Gable company, operators of the city's largest department store* in Altoona, Pennsylvania. As his obituary of November 28th, 1921 in the Altoona Tribune also notes: *Not only did he collect books, but he was also the personal friend of many authors and other men of letters ...*

In a conspicuous deviation from his customary vein, Zola sympathetically relates in 'Le Rêve' the story of the foundling Angélique ... transformed by religious enthusiasm. Her reveries put her at odds with the real world, and she dies at last disheartened and disappointed. The Swiss artist Carlos Schwabe used Zola's novel as a means of displaying the most elaborate religious symbolism ... 'Le Rêve' should be sought in the thirty copies printed on Japan paper, which are unfortunately almost unfindable. The paper of the ordinary edition, presumably printed by Flammarion in some quantity, does not do justice to the illustration. (Gordon Ray).



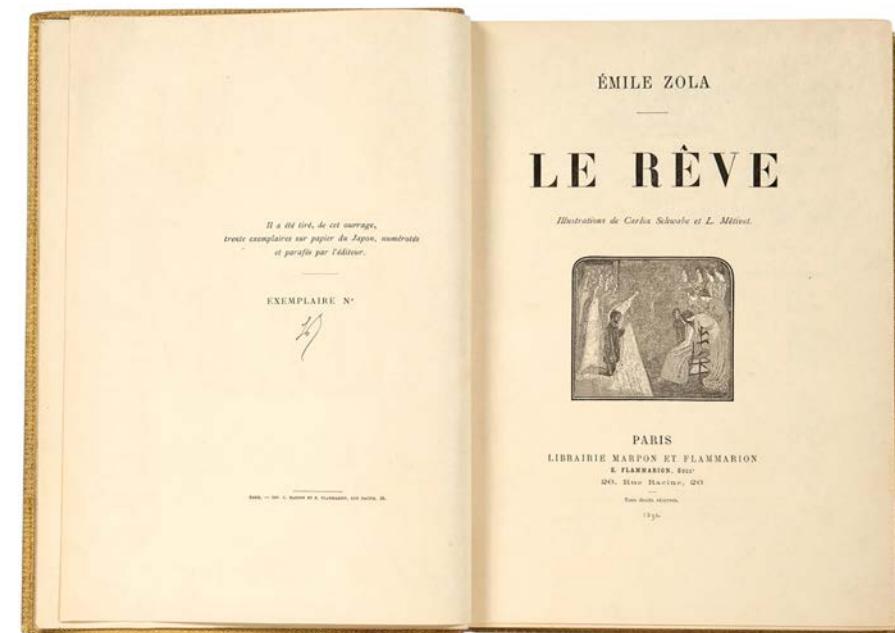
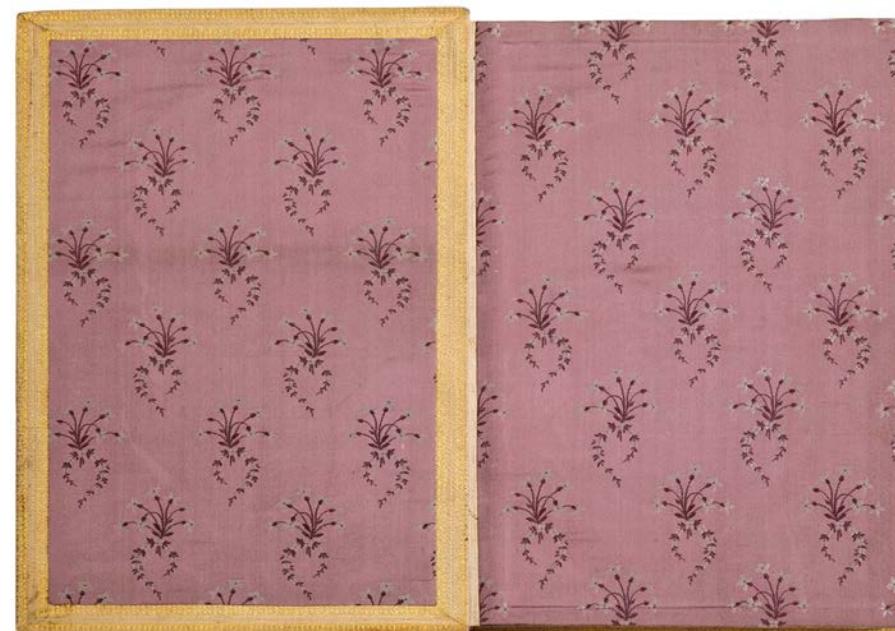
A Fine Specimen of Binding by René Wiener of Nancy, with his bookplate and circulars. (Sale catalogue for the collection of William F. Gable).

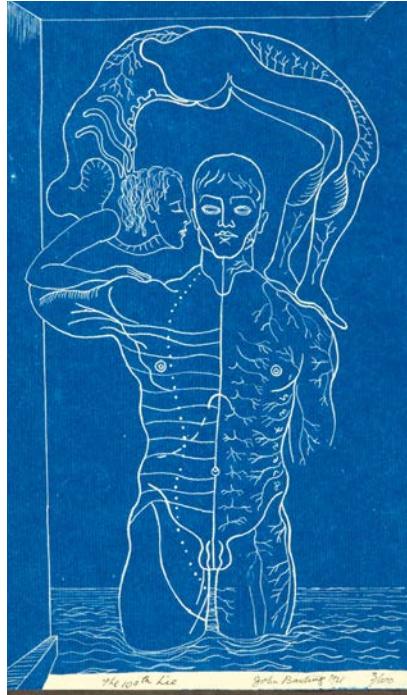
Also included, loosely inserted, are the following:

- a small sheet of printed parchment (96 x 134 mm), an advertisement with chromolithograph text in red, black and gold for the *Papeterie René Wiener* with the address 53 *Rue des Dominicains, Nancy*; among other details, the sheet lists as specialities *Fantaisie Maroquinerie* and *Reliures en tous Genres*.

- a sheet of green paper (224 x 164 mm), an advertisement / handbill for the *Papeterie René Wiener* with a central armorial image with Wiener's address (as above) and surrounded with the text: *Fournitures de Bureaux* (at head), *FABRIQUE DE REGISTRES* (at right), *LITHOGRAPHIE* (at foot) and *PAPETERIE - RELIURE* (at left).

[Ray 373; see lot 997 in the sale of 'The Collection of the late William F. Gable of Altoona, Pennsylvania Part One', New York, American Art Association, November, 1923; see Jacques Guignard's article in 'Art de France', 1961 where the binding was shown as an example of a 'reliure parlante' of the Ecole de Nancy]. \$20,000





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