

December

2022



SIMS REED

**Antiquarian books
Maps
Print portfolios
Architecture
Private Press
Modern Illustrated**

**Poetry
Russian Avant-Garde
Surrealism
Artist Books
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Ephemera**

1.

PERAC, Etienne du. Rubeis, Joannes Jacobus de (i.e. Giovanni Giacomo de Rossi). Urbis Romae Sciographia ex Antiquis Monumentis Accuratiss[ime] Delineata. Rome. Cura et Tipis Io. Iacobi de Rubeis in Romae ... cum Priuil. Sum. Pont. (c.1649).

A beautiful unsophisticated and unassembled example of Etienne du Pérac's famous map of Rome complete with the separate keyed text.

This important map, compiled by the architect, painter, engraver and garden designer Etienne du Pérac, was first issued in 1574. As the first truly representative modern depiction of the reality of ancient Rome, the map is a landmark, earlier attempts having been a peculiar mixture of both modern and ancient or entirely fanciful. du Pérac was industrious in his study of sources and was aided enormously by the recent discovery, in 1562, of the ichnographic marble model of Rome, the Forma Urbis Romae dating to the era of Septimius Severus. The Forma Urbis Romae served too as an important source for du Pérac's successor in Roman studies, Giovanni Battista Piranesi.

The first sheet (at upper left of the whole scheme) features a large shield supported by Romulus and Remus incorporating cherubs, a wolf's head and paws and the motto 'senatus populusque romanus' in its 'S P Q R' form. The final sheet (at lower right) concludes with a large engraved dedication from du Pérac to Charles IX shown on a wolfskin and dated MDLXXIII. This later version published by Giovanni Giacomo Rossi (i.e. Joannes Jacobus de Rubeis) has been enhanced with the addition of a series of sheets of letterpress text keyed to the larger map. These sheets are preserved for the present copy - they would have been printed on a single sheet originally - and are held together with a pink silk ribbon that would also have kept them together with the larger sheets. The first sheet of the map and the first of text each feature a manuscript note in black ink: 'acheté à Rome en 1770'.

The letterpress text opens with a large five-line historiated initial and de Rossi's introduction in Latin citing the authorities for both the map itself and the key: du Pérac himself, Panvinio, Marliano and Fulvio among others. The following

leaves detail important areas, locations and buildings, all keyed to the maps themselves, none of which were identified in the original issue of du Pérac's work.

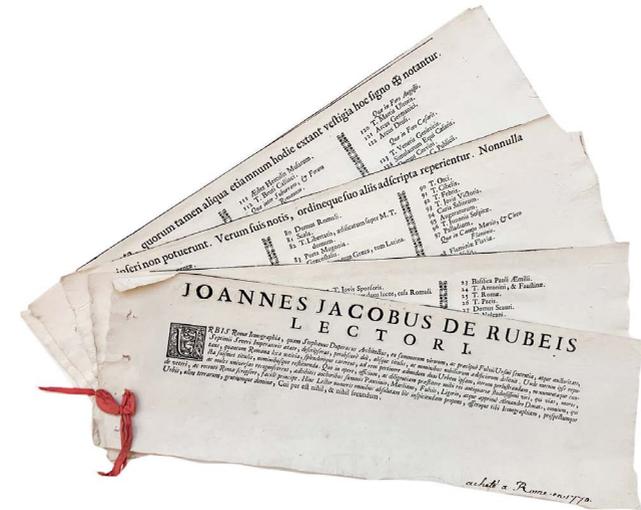
This example of du Pérac's map was issued by Giovanni Giacomo de Rossi (1627 - 1691) c.1649 after he assumed control of his father's business. The map was first issued in 1574 by Lorenzo Vaccari and again later in the sixteenth or early in the seventeenth century by Francesco Villamena; these two early states are very scarce and are known in very few extant examples thus this is the first obtainable state. This copy, as per its manuscript inscriptions likely acquired at a later date and never assembled, preserves its full margins as well as the discrete text leaves and is in a remarkable state of preservation and entirely unsophisticated. Although there is some wear to the upper margin of the first sheet and some wear and staining in places throughout this set, unbacked and unrestored, represents a remarkable survival.

'Engraved on eight plates, this plan is a summation of archaeological science in the sixteenth century; Dupérac restores there the plan of ancient Rome with all its monuments ...'. (Bifulco and Ronca).

Large folio. (650 x 500 mm). [8 leaves (map) + 6 leaves (legends): 14 leaves]. Eight large sheets with Etienne du Pérac's engraved map of Rome, the first sheet with manuscript note 'acheté à Rome / en 1770' in black ink and each sheet numbered 1 to 8 in ink in margin and 6 additional leaves with de Rubeis' letterpress text recto only cut from a single sheet (each c. 430 x 140 mm) and keyed to the larger sheets, with stabholes at left and conjoined with a pink silk ribbon (likely also attached to the larger sheets with same); when conjoined the engraved area of the map is c.1050 x 2350 mm. Loose as issued, held together with pink silk ribbon tie.

[see Bifulco & Ronca, Cartografia e topografia italiana del XVI secolo, vol. 3, pp. 2358-9, no. 3].

£12,500





Above and right: No. 1 - Plate 6 details

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.

A beautiful and complete copy of the very scarce first complete edition in English of Rabelais' Gargantua and Pantagruel in an elegant English 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 untested. 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 Urquard), a noted Royalist, author

(he outlined his own universal language in his 'Logonpandecteision' 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 is the present set. The present set is a wonderful exemplar of an important seventeenth century text in English preserved remarkably in its first binding.

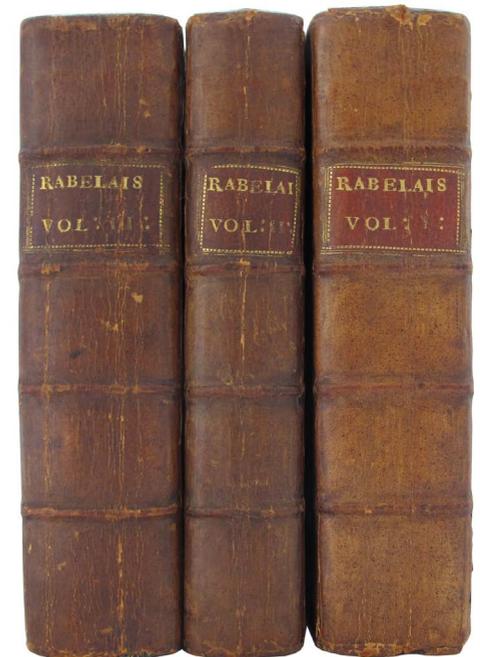
'Belinski called Rabelais a genius, the sixteenth-century Voltaire, and his novel one of the best of times past. Because of his literary power and historical importance, Western literary critics and writers place him immediately after Shakespeare or even next to him. The French Romanticists, especially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

caccio, 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).

5 vols. in 3. 12mo. (160 x 96 mm). pp. (vi), clvi, (i), (xxxvii), 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, black morocco-backed velvet-lined buckram box.

[Wing 104, 104a, 107, 109, 110; Pforzheimer 814 (for the first edition of Books I & II), 815 & 816; ESTC R29255, R26911 & R2564; see 'Rabelais and His World' by Mikhail Bakhtin (trans. Helene Iswolsky), Bloomington, 1965].

£25,000



3.

HERE DE CORNY, Emmanuel Léopold. Recueil des Plans, Elevations et Coupes ... des Châteaux, Jardins et Dependances Que le Roy de Pologne Occupe en Lorraine [Together with:] Suite des Plans, Elevations et Coupes [And:] Plans et elevations de la Place Royale de Nancy et des Autres Edifices qui l'Environnent. Paris. Se Vend à Paris Chez François. (c. 1750) - 1753.

The rare first edition - a beautiful copy in contemporary red morocco with the arms of Stanislas Leczinski - of one of the greatest and most beautiful 18th century books on architecture.

The volumes were composed, designed and engraved by Emmanuel Héré de Corny (1705 - 1763), a French architect, and Jean Charles François (1717 - 1769), a French engraver from Nancy. Héré was the chief architect to the twice-deposed Polish King, Stanislas Leczinski, who received the Duchys of Bar and Lorraine in the Treaty of Vienna. Héré devoted his entire professional career (1736 - 1763) to Stanislas and was almost single-handed in the design of the plans and direction of the works.

The first two volumes, published in 1750 (or 1751), illustrate designs for the chateaux, parks, and garden pavilions Héré executed for Stanislas: Lunéville, Chanteheux, Malgrange, Commercy and Eineville. Also included are designs for churches (Saint-Remy and Bonsecours), the Hôpital Saint-Julien at Nancy, the altar of the chapel at Lunéville, that at Saint-Remy and so on. According to Millard: 'A first edition of 125 copies was produced ...' and that the information concerning the publication '... is contained in the 1761 expense accounts for Stanislaw'.

The third volume, published three years later, is devoted entirely to illustrate the plans for the Place Royale de Nancy. In addition to plans and views of the three interconnected spaces in Nancy, the volume contains the designs of the structures adorning the processional route, including the Hotel de Ville, the Hotel Consulate, the Bourse de Commerce, and the Palace of the Military Government, as well as the triumphal arches, statues, fountains, and wrought iron grilles that ornamented the spaces. The ensemble is one of the major works of urban design of the eighteenth century.

'Stanislaw's gardens and parks were a major influence on French picturesque design, for they were visited by many French and European guests. Voltaire and the Comte de Girardin (the creator of Ermenonville), among others ... and both Marc Antoine Laugier and Sir William Chambers described Stanislaw's gardens ...'. (see Millard pg. 205).

Copies of all three volumes in contemporary bindings are scarce but are known in original boards, calf (with or without arms) and, as here, in red morocco. As per the catalogue 'De Vitruve à Ledoux', which traces four known copies in red morocco, all feature small variations in tooling or variants in the combination of arms. Of these, one features the arms of the Dauphin (the son of Louis XV and father of Louis XVI, Louis XVIII and Charles X who pre-deceased his father and never ascended to the throne), two feature the arms of Stanislas and one further example, the present copy, features the arms of Stanislas combined with those of Nancy.

'Les beaux exemplaires en reliure aux armes sont rares: on connaît celui de l'ancienne collection Pouillon [this copy], en maroquin rouge aux armes jumelées de Stanislas et de la ville de Nancy ... celui aux armes du Dauphin fils de Louis XV ainsi que quelques exemplaires reliés en veau aux armes de Stanislas.' (Livres Précieux de XVe au XIXe Siècle, 2010).

'Mon père, vous êtes mieux logé que moi ...'. (Louis XV to Stanislas Leczinski, King of Poland and father of Louis' wife).

'Stanislaw's architecture, executed by Héré, is known for its playful, exuberant character, its surprise effects, theatrical landscapes, and expression of the capricious and exotic taste of its patron ... These luxurious volumes, produced to promote Stanislaw's claims to royalty and his connections with the royal house of France (his daughter was married to Louis XV in 1725), were designed in the manner of royal books of ceremonies, coronations, solemn entries, and funerary rites, by which sovereigns made known the majesty of their reign. The superb quality of the designs and engravings, the ornamentation of the frames, the engraved lettering, and the huge size of the volumes are all in the tradition of productions for the Cabinet du Roi.' (Millard).

With a limitation (according to Millard and the accounts of Stanislas) of 125 copies for the first parts, the work is necessarily rare; equally given the fragmented nature of the publication many copies lack the third part. Copies in contemporary French red morocco are of the utmost rarity.

3 vols. Elephant folio. (656 x 490 mm). 83 engraved plates: composed of 3 engraved titles within rich ornamental borders by Latré, 2 allegorical frontispieces (vols. I and III only) by Jean Charles François after P. Girardet, 2 engraved dedications to the French King (vols. I and III only) and 76 engraved plates, plans, sections and elevations and the two leaves of engraved text in vol. I ('Description du Rocher ... au bas de la Terrasse du Château de Luneville' with engraved head- and tail-piece, printed recto and verso of a single leaf) and vol. III ('Reflexion sur les Divers Batimens et sur Tous les Ornemens qui les Accompagnent' printed recto only and dated 1751); this copy also with the additional 'Mausoleum' plate added to vol. II. Sheet size: 644 x 462 mm. Full contemporary French crushed red morocco, front and rear boards to each volume with large central vignettes: the arms of Stanislas Leczinski with his bull's head, eagle and cavalier devices with

the 'Croix de l'Ordre du Saint-Esprit' and the thistle of Nancy, large decorative corner tools with the repeated devices of Stanislas and the Nancy thistle at centre, all within three elaborate decorative borders with gilt-ruled divisions, turn-ins and board edges with gilt foliate roll tool decor, banded spines with elaborate decorative tooling, titles, volume numbers and the devices in eight compartments with fleurs-de-lys at head and foot, sky blue watered silk doublures and guardleaves, a.e.g.

[Not in RIBA; not in Fowler; Brunet III, 113; Berlin 2511; Millard 78, pp. 200 - 205; Cicognara 4024; for the present copy see lot 72 in the sale 'Architecture: Cent Cinquante Livres Rares des XVIIe, XVIIIe et XIXe siècles', Paris, 1985; see lot 112 in 'De Vitruve à Ledoux', Alde, 2014; see no. 41 in Bernard and Stéphane Clavreuil's catalogue 'Livres Précieux de XVe au XIXe Siècle', 2010].

£160,000



(GRASSET DE SAINT-SAVEUR, Jacques). Abito dei Rappresentanti del Popolo Francese: Membri dei due Consigli, del Direttorio Esecutivo, dei Ministri dei Tribunali, dei Messaggeri di Stato Uscieri, ed altri Funzionari Pubblici. Nice. Presso la Calcografia Nazionale, e Presso i Principali Mercat[i] di Stampe d'Italia. 1796.

[PROVENANCE: Engraved bookplate to front paste-down of Alessandro Carlotti (1809–1867)].

A very rare Italian-language costume book published under the Directory in 1796 showing the costumes of the *Conseil des Cinq Cents*.

This rare work, published without attribution as to author, artist or engraver, depicts 19 discrete costumes for the various ranks of legislators and bureaucrats who ran France and her empire under the Directory (1795 - 1799). Although bearing a clear relation (see below) to both Jacques Grasset de Saint-Saveur's 'Costume des Représentans du Peuple, Membre des Deux Conseils, du Directoire Exécutif ... &c.' of the same year and the undated but near contemporary large print 'Abiti dei Rappresentanti del Popolo Francese' (see BM catalogue 1861,1012.119), this edition features more plates than the former - there are nineteen - and more accomplished work than the latter. The illustrations are also indebted (as are those others mentioned) to Jacques-Louis David's compositions for the improvement of French civil costume - he was invited to contribute his thoughts and ideas by the 'Comité de Salut Public' in 1793 - in light of republican character and revolutionary mores ('égalité par et dans le costume').

Of particular note, questions as to authorship and intention aside, is the plate 'Agente del Direttorio Esecutivo presso le Colonie Francesi' which is the sole illustration to provide contemporary detail and context. The 'Agente' depicted holds a chart showing clearly the islands of Cuba and Santo Domingo, the latter of particular contemporary interest after the abolition of slavery by the National Convention in 1794, the military successes of Toussaint Louverture, the interventions by the British and Spanish and ultimately, the declaration of independence.

Grasset de Saint-Saveur's book was published in French, English and German (described by Lipperheide as 'une contrefaçon médiocre') before this Italian edition. This version has been seen as a work of pure propaganda, intended to disseminate revolutionary French ideas in Italy. The English satirist James Gillray had clearly seen some version of the illustrations and made use of them in his own propagandist manner in the 1798 series 'Habits of the New French Legislators, and other Public Functionaries' in which he depicted the Whig opposition of the day as French (and therefore traitors) dressed in these costumes.

'Edition italienne conforme à la française mais augmentée de quatre planches.' (Colas).

We can trace no examples of this work at auction; the work is rare too in institutions and we can locate only those copies at the V & A, the Kunstbibliothek Staatliche Museen zu Berlin, the Los Angeles County Museum and Brown (the Brown library catalogue ascribes the book to Saint-Saveur).

8vo. (212 x 148 mm). [24 leaves]. Engraved title with large vignette showing the 'Consigli del Cinquecento' with additional colouring by hand, leaf with letterpress 'AVVERTIMENTO' recto and description of the plates on following leaves (pp. 8) and illustrated with 19 engraved plates each with additional colouring by hand, each with title beneath and numbered at upper right 1 - 19; sheet size: 206 x 140 mm. Contemporary vellum-backed cream boards, manuscript title 'Costumes Françaises' and date '1796' to spine in sepia ink.

[Lipperheide (listing the work as a reprint of Grasset de Saint-Saveur) 1784; Colas (after Lipperheide) 1297; see the BM catalogue 1861,1012.119 for a large single sheet also with Italian text and the same subjects].

£5,750



5.

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

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

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

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

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

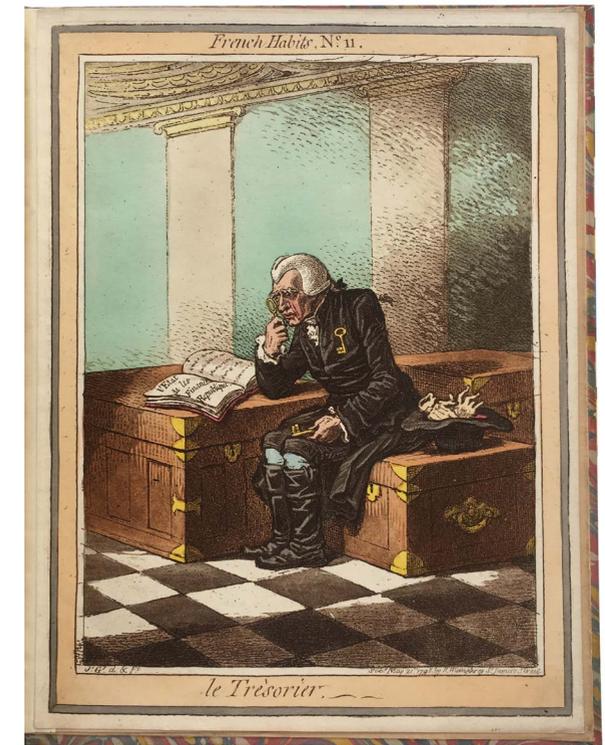
1. Le Ministre d'Etat, en Grand Costume - Charles James Fox.
2. Les Membres du Conseil des Anciens - Lords Lansdowne, Norfolk and Grafton (left to right).
3. Les Membres du Conseil des Cinq Cents - Lords Stanhope, Derby and Lauderdale, M. A. Taylor and Lord Grey (right to left).

4. Membre du Directoire Exécutif - Earl of Bedford.
5. President d'Administration Municipale - John Horne Tooke.
6. Le Boureau - Tierney.
7. L'Avocat de la Republique - Lord Erskine.
8. Membre de la Haute Cour de Justice - Sir George Shuckburgh.
9. Juge du Tribunal Correctionnel - Courtney.
10. Juge de Paix - Nicholls, M.P. for Tregony.
11. Le Tresorier - Sir William Pulteney.
12. Messenger d'Etat - Sir F. Burdett.

Small folio. (278 x 222 mm). [12 leaves]. 12 etched plates by James Gillray, each with wash borders and additional colouring by hand, signed beneath 'J[ame]s. G[ill]ray. d[elineavit]; & f[ec]it.' at lower left and with the publisher's address 'Pub[lish]e[d]. April 18th (- May 21st) 1798. by H[annah]. Humphrey 27 St. James's Street' at lower right and with title caption at foot, the first plate with title as above and numbered '1', the remainder with 'French Habits' and numbered 2 - 12; plates mounted on tabs throughout, sheet size: c.268 x 202x mm. Later marbled paper-covered boards, black morocco label with gilt title to spine.

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

£9,500



6.

BLAKE, William. Young, Edward. The Complaint, and the Consolation; or, Night Thoughts. London. Printed by R. Noble for R. Edwards. 1797.

[PROVENANCE: Contemporary ownership signature 'M. A. Cukit 1812' in black ink to title (the Cukits were a family of Liverpool Merchants); Paul Eluard with his bookplate designed by Max Ernst with the legend 'Après moi le sommeil' to front pastedown].

Paul Eluard's copy of the first edition of Blake's illustrations for Edward Young's *Night Thoughts*.

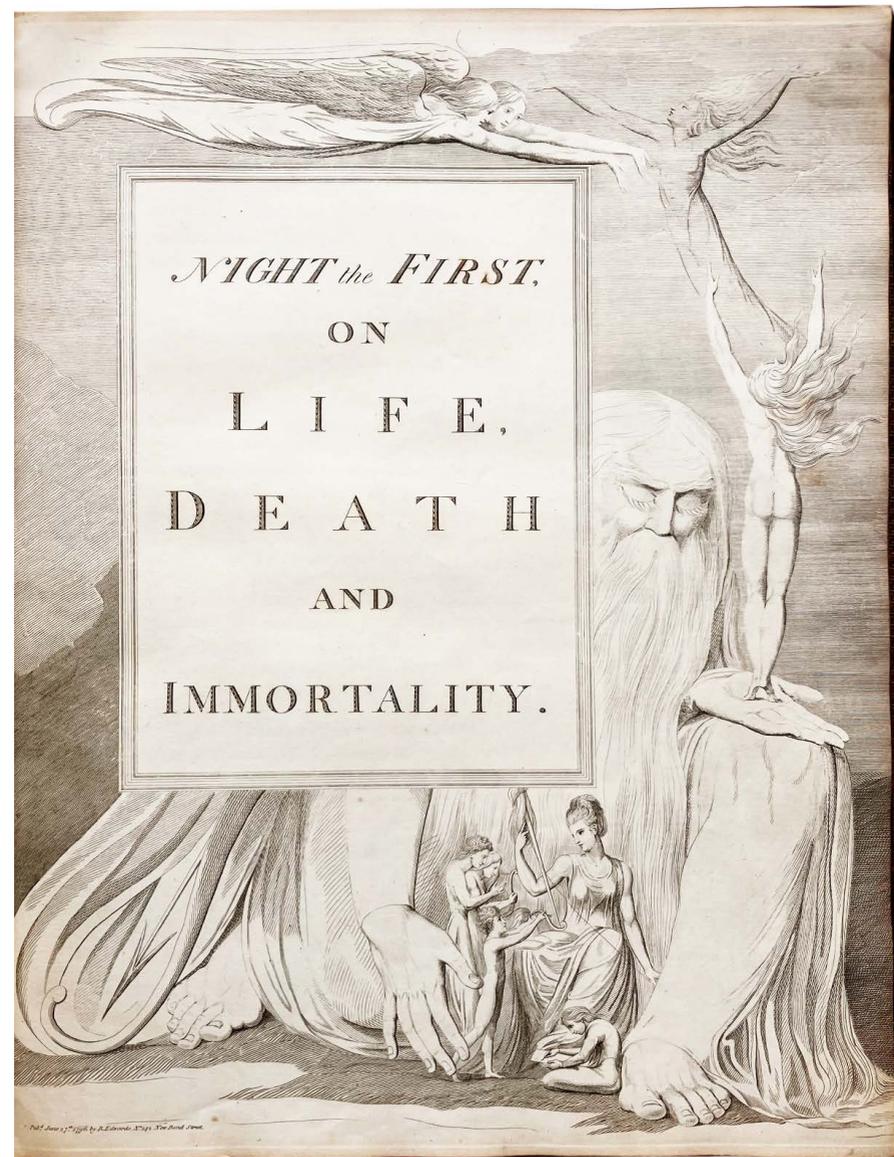
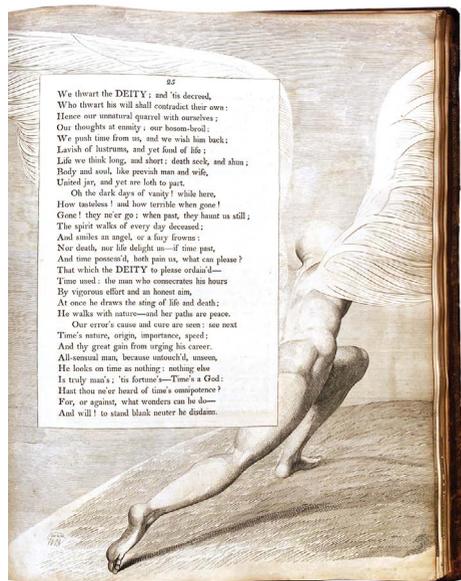
'Night Thoughts' is a key work in the Blake canon, executed at a crucial point in his career. Sometime in 1795 or 1796 Blake was commissioned by the publisher Richard Edwards to undertake the illustration of each page of Young's bestseller 'Night Thoughts'. It was intended to publish the whole poem of nine nights in instalments accompanied by engravings based on Blake's drawings, but Edwards went out of business after the first volume consisting of 4 Nights and the project was never completed.

'Blake has undertaken to make designs to encircle the letter press of each page of Young's Night Thoughts, Edwards the Bookseller, of

Bond Street employed him and has had the letter press of each page laid down on a large half sheet of paper. There are about 900 pages - Blake asked 100 guineas for the whole. Edwards said he could not afford to give more than 20 guineas for which Blake agreed. Fuseli understands that Edwards proposes to select about 200 from the whole to have that number engraved (by Blake) as decorations for a new edition.' (Blake Records).

Folio. (418 x 330 mm). pp. viii, (i), 1 - 95, (ii). Printed title, three leaves with 'Advertisement' (pp. iii - viii), and Young's verse, 43 leaves with engravings by William Blake surrounding the text, final leaf with 'Explanation of the Engravings'; 20 of Blake's engravings retain the publisher's imprints. Contemporary full diced Russia, front and rear boards with elaborate decorative tooled borders in gilt, banded spine with gilt tooling and title in seven compartments, board edges and turn-ins with gilt Greek key borders, yellow endpapers, a.e.g.

£12,500



BLAKE, William. Thornton, Robert John. The Pastorals of Virgil ... &c. London. Published by F. C. & J. Rivington; Longman and Co. &c. &c. 1821.

Thornton's didactic *Virgil* with illustration by William Blake.

The third edition of Thornton's *Virgil*, although the first to include the 17 wood engravings designed and executed by William Blake, all printed four to a page, with the exception of one single sheet. In addition, three wood engravings in the series illustrating the 'Imitation of Eclogue I' were executed by another hand after Blake's designs (see below). A fourth wood engraving was cut by Byfield after a drawing by Blake which is itself based on a design by Poussin. Six copper-plate intaglio engravings of classical busts and coins are signed by Blake as designer and engraver, but are clearly based on the work of another (at the very least the sculptor of the busts).

The first edition of Thornton's 'Virgil' - it is usually and widely known thus - was published in 1812 without plates, woodcuts were then issued separately in 1814 and the text and illustrations were brought together in the second edition of 1819. For this third edition, more plates were commissioned, hence the involvement of William Blake. Blake's efforts were not well received; some of the plates were entirely recut and the others, as Gilchrist explains, were saved only by the 'warm admiration' of them by Sir Thomas Lawrence, James Ward, Linnell and others. The blocks 'moreover, proved in the first instance too wide for the page and were, irrespective of the composition, summarily cut down to the requisite size by the publisher'.

'The Illustrations of this English Pastoral are by the famous BLAKE, the illustrator of Young's *Night Thoughts*, and Blair's *Grave*; who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters.' (Thornton's note beneath Blake's frontispiece for the 'Illustrations of Imitation of Eclogue I').

'The poem chosen for Blake's attention was Ambrose Phillips's [sic] imitation of Virgil's first eclogue. Blake carried out this commission by

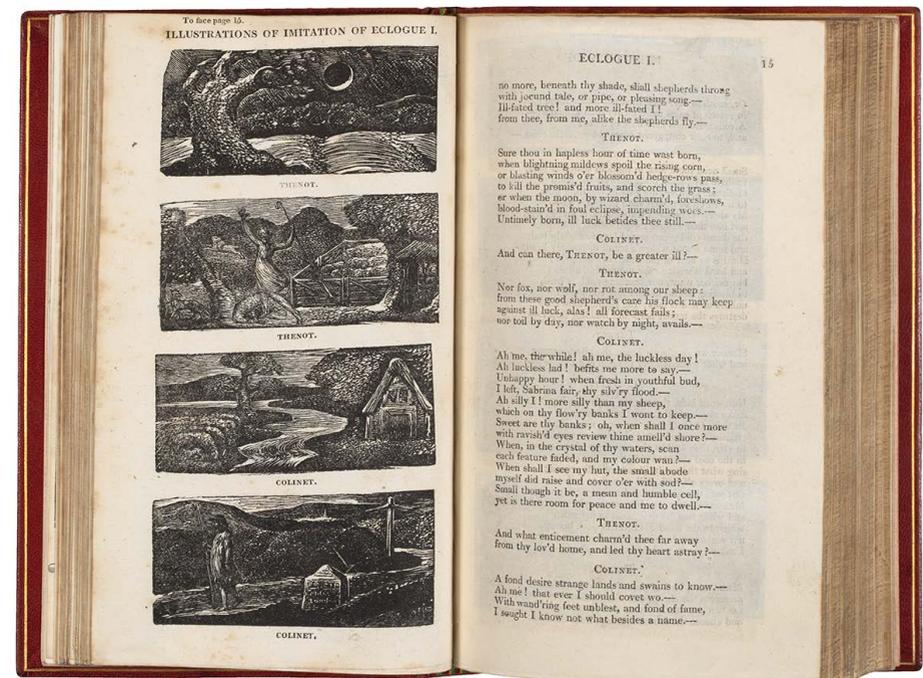
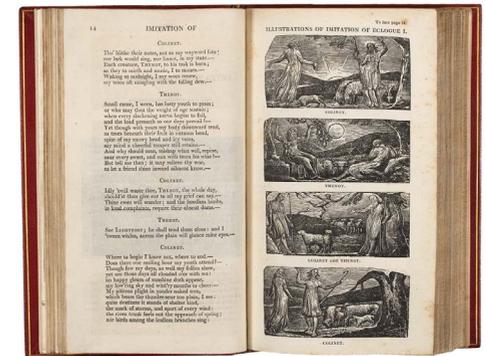
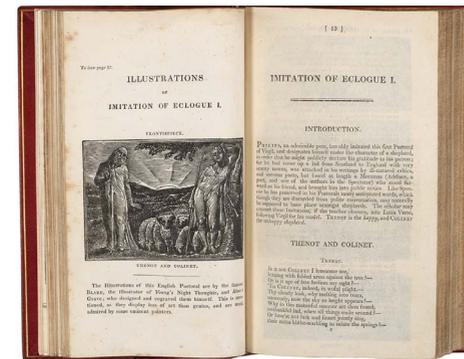
making his first and only wood engravings. It appears from early proofs that, except for the initial plate, he cut them in groups of four on large blocks. They were so printed, but since the blocks proved too big for Thornton's page, the individual engravings had first to be separated and cut down ... Despite their undignified debut, these little engravings had a potent influence on those with eyes to see.' (Ray).

The full and extensive title reads as follows: 'The Pastorals of Virgil, with a Course of English Reading, Adapted for Schools: In Which All The Proper Facilities are Given, Enabling Youth to Acquire The Latin Language, in the Shortest Period of Time. Illustrated with 230 Engravings.'

8vo. (182 x 108 mm). pp. (i), xii, 12, v - xxiv, 214. Plates hors-texte and not included in the pagination (although with printed indication of placement). Contents: Wood-engraved frontispiece, printed title with presentation in ink to top edge ('Edward Cathack with Louisa Fox's best regards') and 'Facilities' verso, Thornton's dedication to Rev. Dr. Sleath, 'Address', quotation from Cicero, 'Opinions', 'Testimonials', 'Contents', 'Preface', Pope's 'A Discourse on Pastoral Poetry' and Virgil's *Bucolica*, Eclogues I - IV, each with introduction, 'Moral' and 'Imitation' with notes and illustration. Illustration: Engraved illustration throughout including frontispiece and 3 maps (2 folding) - Wood-engraved frontispiece, four engraved plates by William Blake ('Theocritus', 'Publius Virgilius Maro', 'Octavius Augustus Caesar' and 'From Antique Coins' each with explanatory text), 3 maps (two folding: 'Mundi Antiqui Tabula', 'Antiquae Italiae Tabula' and 'Macedonia, Thracia et Graecia Antiqua', frontispiece to each Eclogue and plates with numerous wood-engraved vignette illustrations (usually 3, 4 or 5 to a page with occasional repeats). Full-page plates and 17 wood-engravings by William Blake, 4 wood-engravings after Blake and 4 plates engraved and drawn by Blake; printed text in English and Latin with occasional quotations in Greek. Contemporary polished calf, boards ruled in gilt, spine with elaborate decorative gilt tooling, black leather label with gilt title, marbled edges.

[Bentley 504; Russell 30; Ray 7; Keynes 77; Binyon 137 - 153].

£14,000



BLAKE, William. Illustrations of the Book of Job, in Twenty-One Plates, Invented and Engraved by William Blake. London. Published by the Author & Mr. J. Linnell. 1825. (March 1826).

[PROVENANCE: Printed white label to rear pastedown of bookseller Vasilii Ivanovich Klochkov (1861 - 1915) (see below); bookplate of Henri Focillon (1881 - 1943) to front pastedown (see also below)].

Henri Focillon's copy - with particularly fine impressions - of the first edition of Blake's last major series of engravings.

The first edition of Blake's final engraved series was issued in 3 versions: 100 copies on Whatman paper (as for the present copy), 65 copies on French paper and 150 copies on laid India; the copies on French paper and laid India paper were issued with the word 'proof' at lower right within the plate.

The engravings for the Book of Job were commissioned formally by John Linnell in an agreement of March 25, 1823. Despite a publication date of March 8, 1825 (the plates bear this date), they probably did not appear until early 1826 (the title label states 'March, 1826') and were sold sporadically by Linnell and his heirs (he died in 1882) over the course of the next century. Indeed, the family sold 68 sets of India proof copies at Christie's in 1918. Always fascinated by the Book of Job, Blake's engravings were based on a series of watercolours executed between 1805 and 1806 for his patron Thomas Butts concerning a debate between Satan and God concerning Job's piety. The plates are noteworthy as being the last complete series of engravings completed before Blake's death in 1827. The first edition was issued in 3 versions: 150 copies on laid India with the word 'Proof', 65 copies on French paper with 'Proof', and 100 on Whatman paper with the word 'Proof' erased as here.

'It was produced while Blake was still working on Jerusalem, his most obscure book; yet the Illustrations are Blake's most lucid; and they are the Supreme example of his reading the Bible in its Spiritual Sense.' (S. Foster Damon, A Blake Dictionary, pg. 217).

'This [Illustrations for the Book of Job] was the last work he completed, upon the merits of

which he received the highest congratulations from the following Royal Academicians: Sir Thomas Lawrence ... and many other artists of eminence.' (John Thomas Smith, Nollekens and His Times, 1828, reported in Blake Records, pg. 617).

'Are there any greater illustrations to be found? They are Blake's most ambitious, most unchallengeable, series. His inspiration was never richer, and his execution never more consistently maintained.' (Osbert Burdett, William Blake, 1926).

Henri Focillon (1881 - 1943) was a highly esteemed French art historian, and poet and lecturer, who became director of the Musée des Beaux-Arts in Lyon in 1913 where he served until 1924. He succeeded Emile Mâle at the Sorbonne, becoming Professor of Aesthetics in 1938 before his election as Professor to the Collège de France in 1938. His regular travels to the United States - he began to teach at Yale in 1932 - saw him marooned there at the outbreak of hostilities in 1939 and with the fall of France he remained there in exile. He spent the early years of the war travelling the US assessing support for France and was a supporter of de Gaulle and the Free French. Focillon, who wrote the first catalogue of the engraved work of Giovanni Battista Piranesi, died in New Haven in 1943. As an expert and connoisseur in the field - among many others - of engraving, it seems fitting that he owned this superb example of the final engraved work completed by William Blake.

It must also be noted that prior to entering the collection of Focillon, this copy of the 'Illustrations of the Book of Job' had been in Russia. The discreet printed label to the rear pastedown adjacent to the spine is that of the pre-eminent St. Petersburg bookseller Vasilii Ivanovich Klochkov (1861 - 1915) whose bookshop was at Liteinyi Prospect 55. Although it now seems difficult, if not impossible, to trace a link between Klochkov and Focillon, it is worth noting that Focillon's son-in-law, Jurgis Baltrusaitis (1903 - 1988), was the son of a Lithuanian father (a Symbolist poet of the same name) and a Russian mother (a descendant of icon painters at the Imperial court) who became an art historian after studying with Focillon. Transmission from Baltrusaitis or his parents to Focillon seems the likeliest

route although other emigrés may have been the conduit and Focillon's father Victor-Louis was himself a printmaker and a profound influence on his son's thought regarding prints. All such conjectures are speculative, however, it is clear, both from Klochkov's label and the Russian binding, that this copy of 'Illustrations of the Book of Job', with its particularly fine impressions, found itself in Russia prior to the revolution before travelling to France and entering Focillon's collection.

The full list of the plates with titles is as follows:

Title-page.

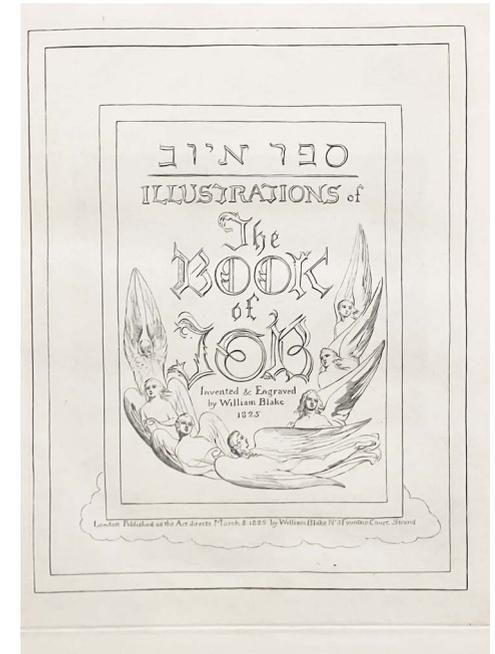
- (1) Job and his Family.
- (2) Satan before the Throne of God.
- (3) The Destruction of Job's Sons.
- (4) The Messengers tell Job of his Misfortunes.
- (5) Satan going forth from the Presence of the Lord.
- (6) Satan smiting Job with Boils.
- (7) Job's Comforters.
- (8) Job's Despair.
- (9) The Vision of Eliphaz.
- (10) Job rebuked by his Friends.
- (11) Job's Evil Dreams.
- (12) The Wrath of Elihu.
- (13) The Lord answering Job out of the Whirlwind.
- (14) The Creation.
- (15) Behemoth and Leviathan.
- (16) The Fall of Satan.
- (17) The Vision of God.
- (18) Job's Sacrifice.
- (19) Job accepting Charity.
- (20) Job and his Daughters.
- (21) Job and his Wife restored to Prosperity.

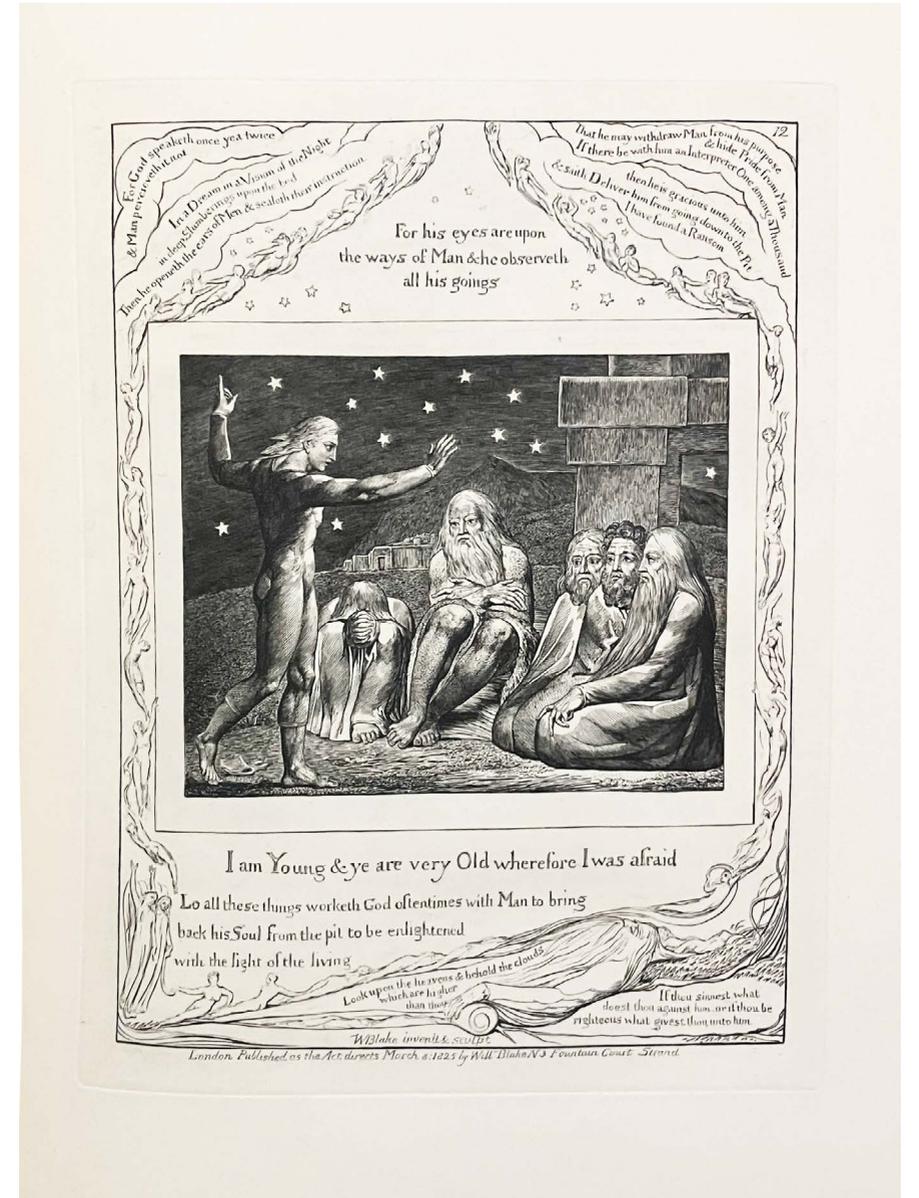
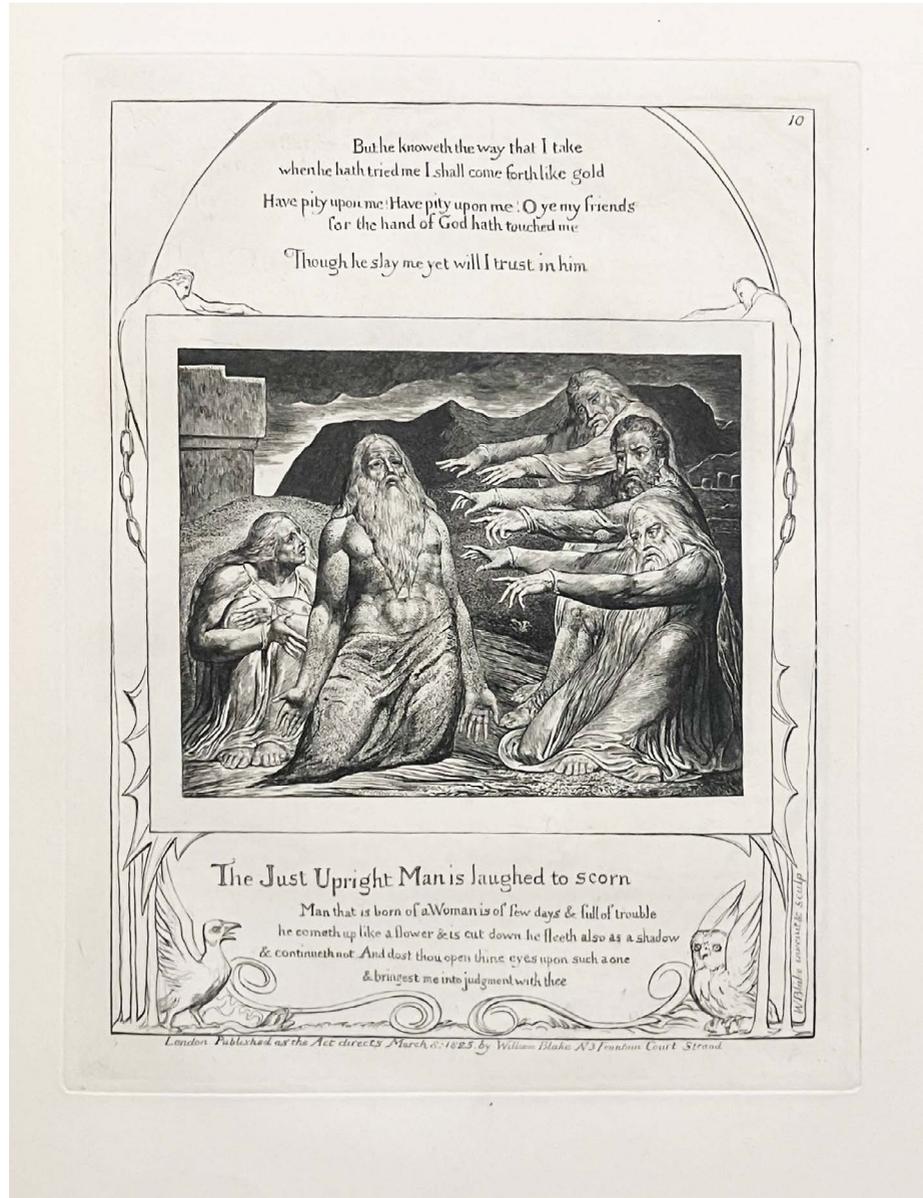


Folio. (380 x 272 mm). [22 leaves]. Engraved title and 21 engravings on thick white wove paper by William Blake, plates 5, 14, 18 and 20 with visible watermarks J WHATMAN / 1825' or 'J WHATMAN / TURKEY MILL / 1825'; sheet size: 376 x 268 mm (no. 20 slightly shorter but with deckle edge at foot). Later (but nineteenth century) Russian calf-backed green and black flexible marbled paper boards.

[Binyon 105 - 126; Bentley 421; Ray 313].

£60,000





Above and right: No. 8

9.

BLAKE, William. Visions of the Daughters of Albion. Paris / Clairvaux. The Trianon Press. 1959.

The Trianon facsimile of William Blake's *Visions of the Daughters of Albion* from the collection of Lord Cunliffe.

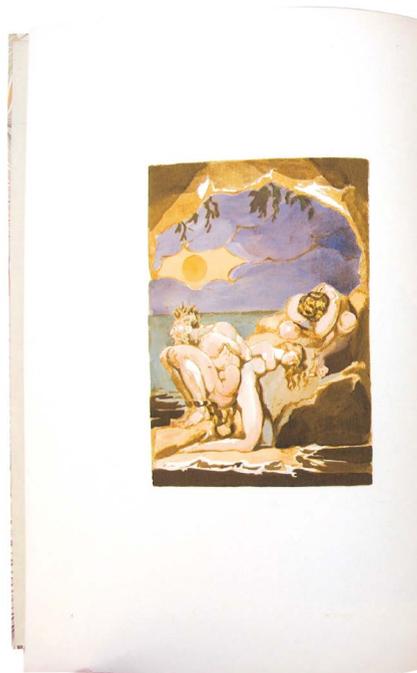
From the edition limited to 446 numbered copies on Arches, with this one of 200 issued for distribution in the United States.

'Visions of the Daughters of Albion', one of Blake's prophetic, visionary books was produced first - as per the title - in 1793 and is known in 16 extant examples. The present facsimile was produced from copy 'C', described by Bentley as having colour that 'is particularly clear and lovely', and was very likely produced between 1793 and 1795; copies were issued throughout Blake's life with the latest dating to 1821 - 1825. The facsimiles of the illuminated leaves have been reproduced by collotype and pochoir (a hand-stencilled process) and printed on Arches pure rag paper to match the paper used by Blake, each page being watermarked with his monogram.

Folio. (368 x 266 mm). [16 unnumbered leaves]. Frontispiece, pictorial title and 9 plates of text and illustration, all facsimiles after Blake, leaf with details of the publication, two leaves with 'Bibliographical Statement' by Geoffrey Keynes, final leaf with colophon and justification. Original publisher's pumpkin morocco-backed marbled paper boards, matching marbled paper-covered board slipcase.

[see Bentley Blake Books 213 (Blake's original) & 216 (this edition)].

£450



10.

BLAKE, William. Jerusalem. The Emanation of the Giant Albion. Paris / Clairvaux. The Trianon Press. 1974.

The Trianon facsimile of the first twenty-five hand-coloured plates of *Jerusalem* from the collection of Lord Cunliffe.

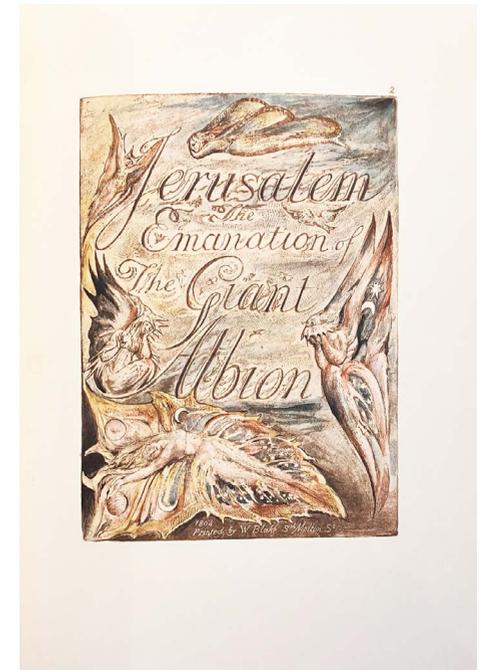
From the edition limited to 558 on Arches, with this lettered copy one of 26 reserved for the Trustees of the William Blake trust and the Publishers.

This facsimile is not to be confused with the first Trianon publication in 1950, the facsimile of the Stirling copy of 'Jerusalem', the only known complete hand-coloured copy. In Lord Cunliffe's copy presented here, a copy that precedes the Stirling copy, only the first twenty-five plates (i.e. the first chapter of the book) were hand-coloured and in a different colour scheme. Four proofs from the collection of Kerrison Preston are also included.

The facsimiles of the illuminated leaves have been reproduced by collotype and pochoir (a hand-stencilled process) and printed on Arches pure rag paper to match the paper used by Blake, each page being watermarked with his monogram. In addition to the facsimile of the published book, eight trial proofs are reproduced.

Folio. (374 x 272 mm). [37 unnumbered leaves]. Frontispiece, pictorial title and 23 plates of text and illustration by Blake numbered 1 - 25 at upper right, leaf with section title 'The Trial Proofs' and 8 further plates, all facsimiles after Blake, leaf with details of the publication, five leaves with 'Commentary and Bibliographical History' by Geoffrey Keynes, final leaf with colophon and justification. Original publisher's morocco-backed marbled boards, title gilt to spine, matching marbled paper-covered board slipcase.

£950



11.

MUSEE DES DAMES ET DES DEMOISELLES. Le Musée des Dames et des Demoiselles. Règne Végétal: Les Fleurs, Les Fruits; Règne Minéral: Les Minéraux et les Coquillages; Règne Animal: Les Oiseaux, Les Insectes, Les Papillons. Paris. Imprimerie et Fonderie de A. Pinard [for] Marcilly Ainé. c.1825.

A remarkably fresh and unsophisticated copy of this beautiful and fragile natural history collection in varying colour pastel bindings and in the original box.

These charming volumes, each in a beautiful pastel binding - a different shade for each volume - with a mounted oval paper label to the front cover with the title and a lithograph vignette coloured by hand, all feature a lithograph frontispiece with colouring by hand and are devoted to different aspects of the natural world: flowers (violet), fruits (turquoise), minerals and shells (mauve), birds (peach), insects (lemon) and butterflies (green). The text is in French and anonymous throughout but matches the charm of the binding and illustration. The first volume, 'Les Fleurs', features the publisher's imprint and details the printer.

Gumuchian lists a number of variants of 'Le Musée des Dames et des Demoiselles' although all in the same format and with a decorative box. All are dated to c.1825 (one to c.1835 for reasons unclear) although in most of the variants listed all volumes are in matching pastel shades ('jaune paille', 'rose', 'vert clair' or 'mauve') albeit with boxes with differing décor. The box for the present copy appears to conform to Gumuchian 4230 ('sur les côtés.. guirlande de fleurs et de fleurons') but with the lithograph calligraphic title as per 4231. The contents (i.e. the 6 volumes)

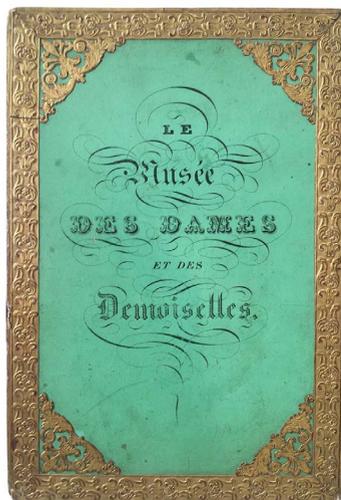
appear to conform to 4234 or 4235 although Gumuchian states that 4234 was issued in an 'étui' and 4235 was 5 vols. only. It seems highly likely that further variants exist.

'Exemplaire de toute fraîcheur sous des cartonnages de papiers de diverses couleurs, dans des tons clairs. Au centre de chaque volume: une lithographie coloriée, résumant son contenu.' (Gumuchian).

6 vols. 12mo. (152 x 98 mm). [18 leaves + inserted leaf with frontispiece for each vol.; pp. 35 for each vol.]. Title to each vol. (Les Fleurs with imprint recto and printer's details verso) with vignette, half-title, inserted leaf with frontispiece lithograph and additional colour by hand and text, all with concluding tail-piece vignette; printed text in French throughout. Each vol. in original publisher's pastel cartonnage (violet, turquoise, pink, peach, peach and green) with elaborate decoration to front board in blind to surround applied central oval paper label with title, gilt surround and central vignette with additional colour by hand, all loose in original mauve glazed paper-lined gilt patterned paper box with green glazed label with printed calligraphic title in black to upper cover.

[see Gumuchian 4230 - 4235].

£2,250



12.

(THOMSON). (Thomson, J. & Adolphe Smith). Street Incidents. A Series of Twenty-One Permanent Photographs, with Descriptive Letter-Press. London. Sampson Low, Marston, Searle, & Rivington. 1881.

Street Incidents, John Thomson's photographic depictions of London's street life.

Published as a shortened version of Thomson's earlier 'Street Life in London', 'Street Incidents' contains 16 fewer plates, though apart from the altered title the binding is the same. It is unknown whether the plates were reprinted due to the popularity of the work or whether the present volume was reissued with fewer plates to ensure sale of the publisher's stock.

Thomson's photographs in 'Street Life in London' and the commentary upon the images by Thomson and Adolphe Smith, depict a London in which life is a harsh and continuous struggle. The characters on view here are familiar to us more from Dickens' novels or from an idea of the Whitechapel of Jack the Ripper than from any nostalgic image of a strait-laced or patrician Victorianism. Each image is accompanied by descriptive text. Thomson and Smith are sympathetic to the objects of their study and seem intent on cataloguing the variety of types to be found rather than attempting any Barnum-like freakshow.

As Thomson himself writes: 'The precision and accuracy of photography enables us to present true types of the London poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance'.

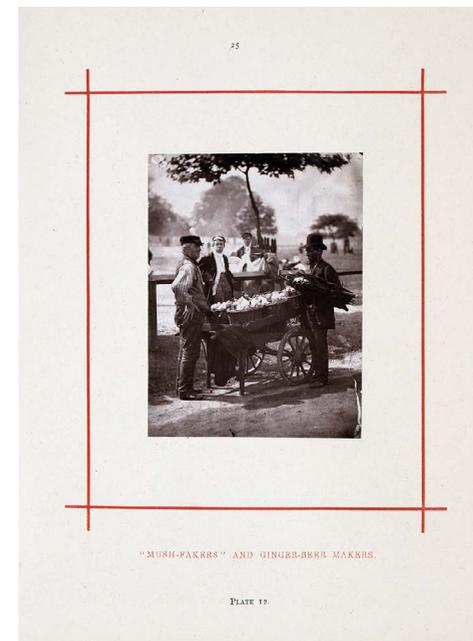
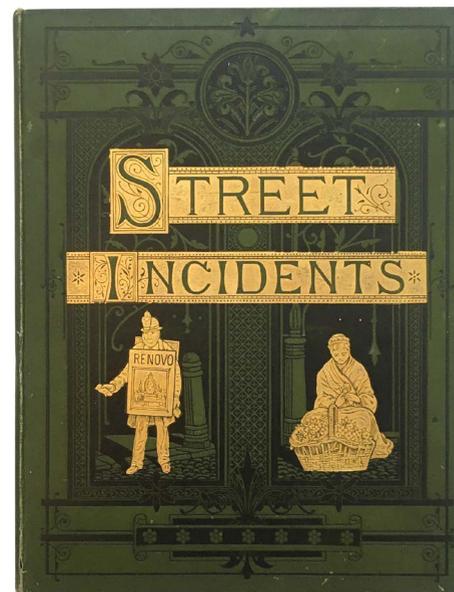
'Street Life in London ... constitutes the first photographic social documentation of any kind.' (Gernsheim - The History of Photography pg. 447).

'... one of the most significant and far-reaching photobooks in the medium's history.' (The Photobook I, 48).

4to. (284 x 222 mm). pp. (i), 100 (including 21 leaves with plates). Title, list of plates and twenty-one monochrome Woodburytype photographs, each mounted on card within a red border with title in red. Original publisher's green cloth, with gilt title and elaborate decoration in blind and gilt figures from 'Covent Garden Flower Women' and 'the London Boardmen', printed floral endpapers, later cloth box with label with pictorial title to front board and label with title to spine (both taken from the binding itself).

[Parr / Badger I, 48; see Gernsheim pg. 447].

£7,500



13.

SEGUIN, Armand. de Gourmont, Remy. Le Pèlerin du Silence. Paris. Société du Mercure de France. 1896.

The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.

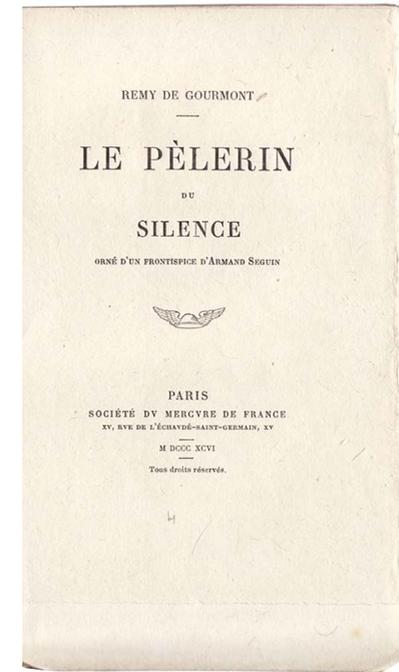
From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this one of 12 copies on Hollande van Gelder numbered on the justification, the third paper after three copies on Japon Impérial and six on Chine; an ordinary edition of the book was also issued with Seguin's frontispiece as a reproduction.

This collected edition includes de Gourmont's works 'Phénissa', 'Le Fantôme', 'Le Château Singulier', 'Le Livre des Litanies', 'Théâtre Muet' and 'Le Pèlerin du Silence'.

'... le frontispiece d'Armand Seguin a été gravé à la pointe sèche et tiré à la poupée'. (From the justification).

Svo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with achevé d'imprimer. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black.

£6,000



14.

TOULOUSE-LAUTREC. Portraits d'Acteurs et d'Actrices. Treize Lithographies. Paris. 1898.

The complete set of the 13 original lithographs by Toulouse-Lautrec on beige wove paper from the edition printed for Les XX in 1913.

This set was originally conceived with the English publisher W.H.B. Sands as a book with lithographic portraits and biographical sketches of Parisian actresses and actors. Although Bliss Sands published an album of Yvette Guilbert portraits in the same year, this album was not published by them and it is unclear who did publish this album.

The artistes represented are the following:

1. Sarah Bernhardt
2. Jeanne Granier
3. Anna Held
4. May Belfort
5. Émilienne d'Alençon
6. Coquelin Aine
7. Jane Hading
8. Louise Balthy.
9. Sybil Sanderson
10. Cleo de Merode
11. Lucien Guitry
12. Marie-Louise Marsy
13. Polin

This set was originally issued as a double suite of 2 sets of the lithographs in a portfolio both for the edition before 1906 and for the edition for 'Les XX' in 1913, preserved in a linen portfolio. The edition sizes are unclear but Wittrock says there were approx 400 impressions of the 13 prints issued before 1906 and another 40 impressions of each in the 1913 edition. Our set is a single uniform set of the 13 lithographs without the portfolio.

'It would appear that, as early as the original date of publication, the albums were divided and both single and double suites on various combinations of paper types were offered as complete sets ... A set of the Treize Lithographies, either as a single suite or complete as a double suite, is very rare.' (Witrock p.573).

(Print size: 320 x 392 mm; sheet size: 565 x 377 mm). 13 original lithographs by Henri de Toulouse-Lautrec, each mounted to a support sheet of vélin. Loose as issued.

[Delteil 150 - 162; Wittrock 249 - 261].

£7,500



15.

REDON, Odilon. Apocalypse de Saint-Jean par Odilon Redon. Paris. Ambroise Vollard. 1899.

Odilon Redon's Apocalypse de Saint-Jean.

From the edition limited to 100 copies, this copy initialed by Redon 'O R' in blue crayon at lower left of the front wrapper verso.

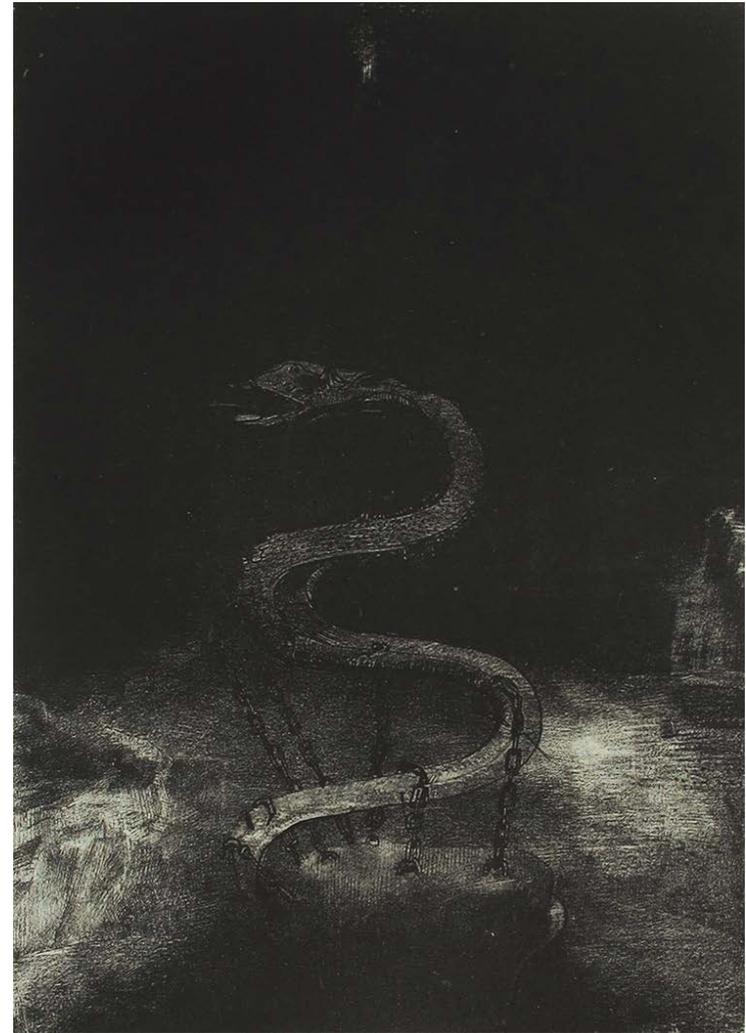
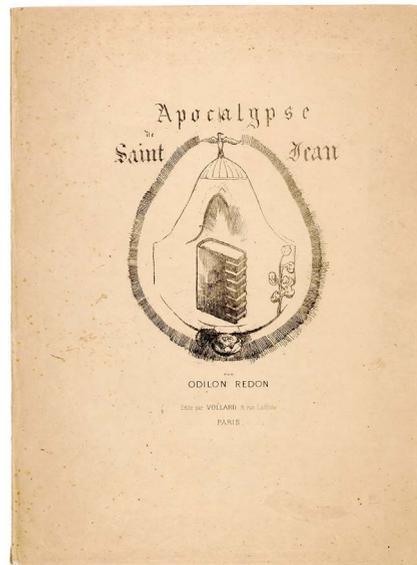
Vollard issued only two portfolios by Redon, the present example and 'La Tentation de Saint-Antoine'. The lithographs are printed on Chine laid down on heavy wove.

'Past sixty when these lithographs were finished, Redon used blacks with superb power, to be equaled much later only by the graphic work of Rouault ... (in 'Apocalypse de Saint-Jean'). Preoccupied with the unknown and with his symbolism, Redon created a broodingly somber world, one in which dreams are the ultimate reality.' (Johnson: Ambroise Vollard. 1944).

Folio. (565 x 428 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet. Loose as issued in original paper portfolio with lithograph title by Redon to upper cover, loose in later blue morocco-backed blue cloth portfolio with flaps by Devauchelle, morocco label with gilt title to front cover.

[Mellerio 173 - 185].

£30,000



(ERAGNY PRESS). PISSARRO, Camille. Moselly, Emile. La Charrue d'Érable. Paris. Le Livre Contemporain / Eragny Press. 1912.

One of the finest Eragny productions - Pissarro's second commission and, all in all, his finest book - a superb copy in the original limp apple calf and with the additional discrete suite limited to 13 copies.

From the edition limited to 116 copies, this copy printed for M. L. Comar; the separate suite of the 43 plates and head- and tail-pieces, loose in a paper wrapper, is on Chine and each is initialed and numbered by Lucien Pissarro in pencil.

The binding for the present copy is in an excellent state of preservation, although the paper endpapers are toned as usual from contact with the light pink doublures.

'L'illustration hors texte de ce livre a été spécialement dessinée par Camille Pissarro pour être gravée par son fils Lucien Pissarro lequel, chargé d'orne le texte et désireux d'y maintenir l'unité de décoration, y a, dans ce but, adapté le plus souvent possible des croquis de son père. Toutes les gravures sur bois ont été exécutées par Lucien et Esther Pissarro ...'. (From the *achevé d'imprimer*).

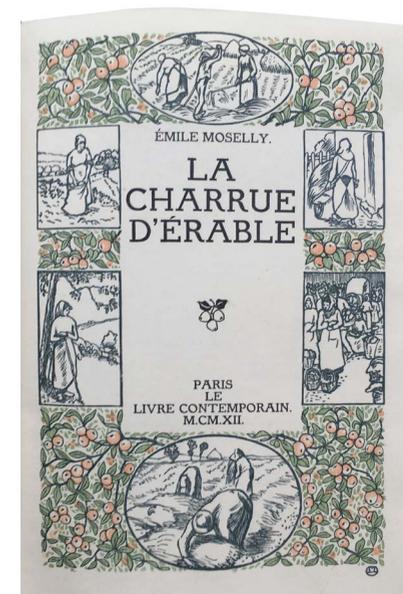
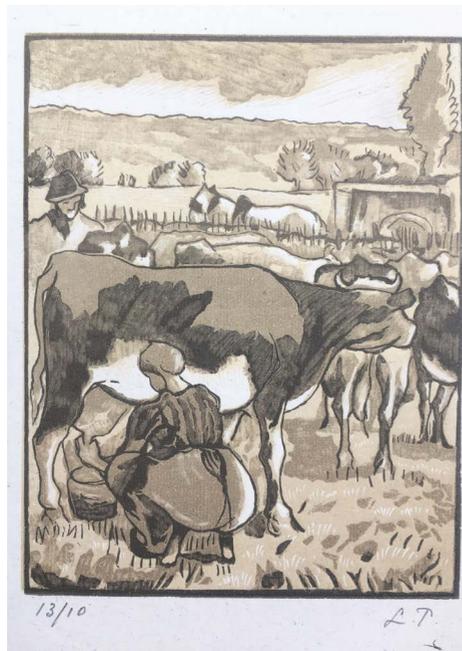
'My father Camille Pissarro was always greatly interested in my books. He planned with me a book to deal with country work. For this purpose he designed 12 compositions to be engraved on wood in chiaroscuro. Unfortunately he died before all the blocks were engraved, but he had seen two of them and this gave me the clue to the rest ...'. (Lucien Pissarro).

'Lucien regretted that his father had not lived to see the completion of their project, but he felt that he had been able to complete it as Camille Pissarro would have wished ...'. (Fern pg. 68).

8vo. (217 x 152mm). [74 leaves: 4 blank leaves, 66 leaves with text and illustration, 4 blank leaves; pp. 105, (iii)]. Half-title with justification verso, printed title with pictorial colour woodcut decoration, 12 hors-texte original colour woodcut plates by Camille Pissarro each initialed 'CP' in the plates, 9 colour woodcut head- and tail-pieces and ten-line initials by Lucien Pissarro after Camille Pissarro, monochrome woodcut head-piece to 'Table des Matières', colophon leaf with woodcut Eragny Press device to verso; woodcut text ornaments throughout. Text and plates printed by Lucien and Esther Pissarro at the Eragny Press. Original publisher's limp apple calf, gilt title and gilt apple vignette to upper right of front cover, limp pinkish calf doublures with elaborate decorative scheme of gilt rules surrounding a field of matching gilt apple tools, suite loose in paper wrapper, later green paper-lined black morocco box by Alain Lobstein with his signature gilt, boards and spine with decorative foliate tools, title gilt to spine.

[Genz EP31; Tomkinson Eragny 31; Ashmolean 47; The Artist and the Book 247].

£25,000



**MALLARME, Stéphane. Un Coup de Dés
Jamais N'Abolira le Hasard. Poème. Paris. Edi-
tions de la Nouvelle Revue Française. 1914.**

A large paper copy, completely unsophisticated,
of the first edition of Stéphane Mallarmé's revo-
lutionary 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 unnum-
bered edition of 900 copies in smaller format on
vergé.

In 1914, Stéphane Mallarmé's ambitious typo-
graphical 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 edi-
tion illustrated by Odilon Redon never appeared.
The original edition of 1914, seen through the
press by Mallarmé's son-in-law, Edmond Bon-
niot, 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 preced-
ed 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 ...'.

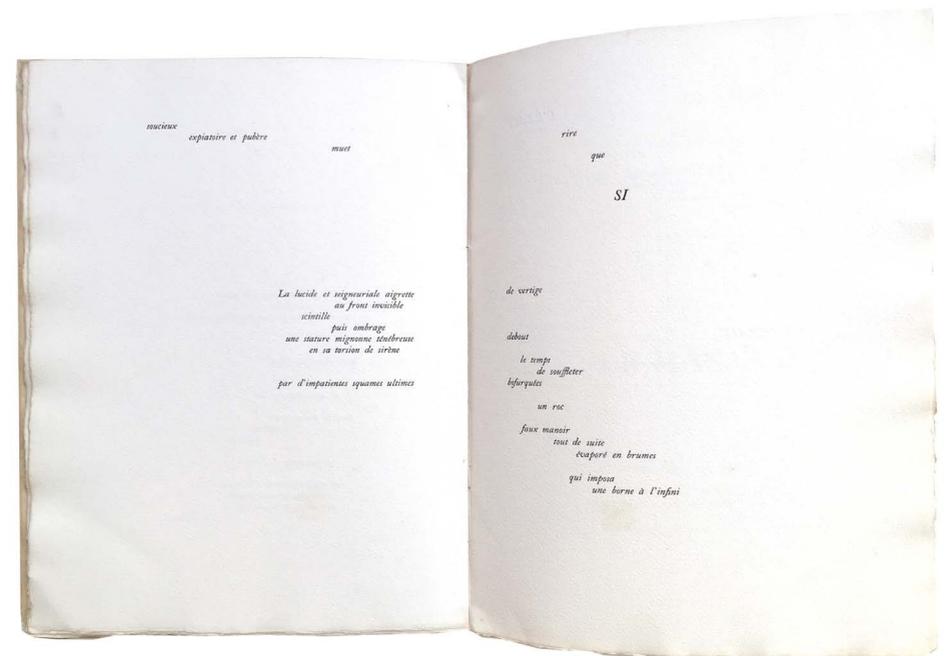
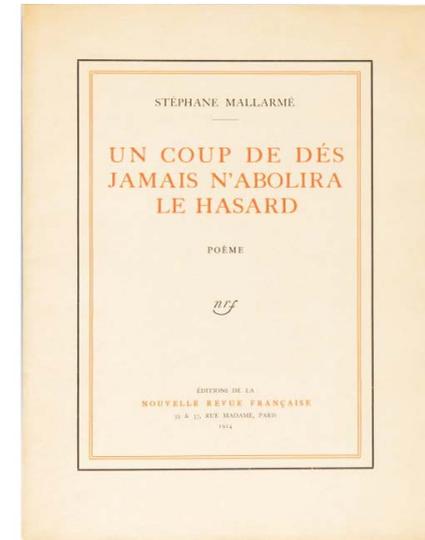
'It seemed to me that I was looking at the form
and pattern of a thought, placed for the first
time in finite space. Here space itself truly
spoke, dreamed, and gave birth to temporal
forms.' (Paul Valéry on Mallarmé's 'Un Coup de
Dés Jamais N'Abolira le Hasard: Poème').

'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 glue 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 pa-
per 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.'

*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 Mal-
larmé's verse recto and verso in his preferred
typographic layout on 10 leaves, final leaf with
justification and achevé d'imprimer; leaves un-
cut 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.*

£6,500



APOLLINAIRE, Guillaume. Case d'Armons. (à la Batterie de Tir devant l'Ennemi 38e[me] Rég[imen] d'Art, 45e[me] Batterie). Aux Armées de la République. (1915).

Guillaume Apollinaire's extraordinary calligrammatic tour de force *Case d'Armons* printed at the front in the First World War in very limited numbers.

From the edition limited to 25 copies numbered in scarlet ink and initialled 'G. A.' by Apollinaire.

Apollinaire's calligrammatic poems appear here, in the very scarce 'Case d'Armons' for the first time. Apollinaire's 1918 collection 'Calligrammes, Poèmes de la Paix et de la Guerre' reprinted all 21 of the poems with the exception of 'Carte Postale'.

Also included with this copy, inserted loose, are the following:

- the subscription bulletin (for an edition of 60 copies – see below) on a torn leaf of papier quadrillé as for the book (110 x c.178 mm) and with the text reproduced by the same method, i.e. hectography, recto only'

- an example of a 'carte postale militaire' (88 x 136 mm) with printed text in blue and and the flags of the allies in colour recto only; this card is very similar to that used by Apollinaire for the collage in the book.

'Case d'Armons' (literally the artillery-carriage personal effects compartment of a munitions train) is a very scarce example of a work issued by soldiers using materials at hand, even while fighting on the frontline. The publication is an incontrovertible demonstration that, even at the front, Apollinaire was primarily a poet and a ground-breaking one at that. Apollinaire was assisted in the printing of the work - printed using a gelatine-based reproductive method, hectography, described by the BNF as 'Texte autographe polygraphié à l'encre bleue au moyen de la gélatine sur papier quadrille' used also for the newspaper produced by the same group, the 'Tranchman' Echo' - by the two 'maréchaux des logis' (i.e. members of the corps of logistics) Julien Bodard and René Berthier (the two have poems within the collection dedicated to them).

As a result of this imperfect printing method, variation in the inking and in the impression on the page, occurs in every copy, with the resulting requirement that the text be re-edited in ink. No two copies of the work are therefore identical and each version with the collage poems '1915' and 'Carte Postale' differs resultantly.

Initially Apollinaire had planned an edition of 112 copies which he refined shortly afterward to 60 copies (he imagined that 'ce sera une vraie rareté') with an edition de tête of 5 large paper copies. Subscription bulletins for 55 copies for 20 Francs and 5 (large paper) for 50 Francs were issued in July 1915. Orders were to be addressed to 'Brigadier Guillaume de Kostrowitzky' (Apollinaire's real name) but at this point, Apollinaire learnt that commerce of any kind was forbidden 'aux Armées' and the subscriptions were retracted (Apollinaire discussed it in a letter dated July 18th, 1915 to Jean Mollet: 'Tache de retirer de la circulation les bulletins realités à Case d'Armons, tout commerce set defend, je n'en savais rien ...'). Despite the ban, Apollinaire decided to continue with the publication with a much stricter limitation of 25 copies, all of which were issued to close friends and military colleagues. Each copy was numbered by Apollinaire in scarlet ink and initialled - as for this example - and most surviving copies also include a personal presentation from the poet (a census of surviving copies is available on request).

At the time of publication, Apollinaire's 'calligrammes', as they appear here, were described by the poet as 'idéogrammes lyriques'; he was yet to coin the neologism which seems to appear first in a letter from Apollinaire to Tristan Tzara.

"Case d'Armons' (Artillery-carriage compartment for personal effects). 1915. Book with 21 poems reproduced through a gelatin plate process with pasted printed matter and ink on graph paper ...'. (see *Inventing Abstraction* catalogue, pp. 92 – 93).

'Deuxième recueil poétique d'Apollinaire après 'Alcools', 'Case d'Armons' reste une exception littéraire de la Grande Guerre. Ce livre fut en effet quasiment la seule publication de poèmes réalisée 'sur le front' ... Son titre est emprunté aux deux coffres appelés 'case d'Armons' situés

à l'avant de la voiture-caisson pour les munitions qui était remorquée derrière le canon de 75. Ces coffres renfermaient les effets personnels des soldats, et par analogie ce petit recueil 'contenait la guerre d'Apollinaire, ses impressions, ses sensations, ses craintes et ses espoirs.' (Julien Bogousslavsky).

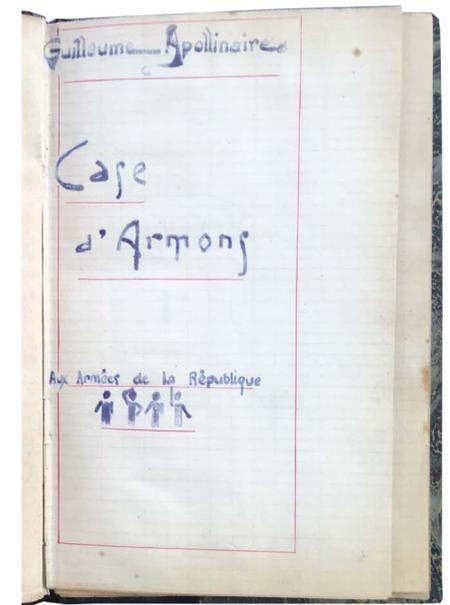
'Case d'Armons', given the severely restricted limitation, is necessarily scarce with a mere handful of copies appearing on the market. In institutions we can locate only the two copies held at the Bibliothèque Nationale de France (copy no. 3 given to Alberto Magnelli and copy no. 21 given to the BNF by Apollinaire himself). The present copy, numbered '23' in scarlet ink by Apollinaire but without any presentation, has been ascribed traditionally to the printer Danel. The copy was later presented - possibly by a descendant of the family - to the Bibliothèque de l'Université Catholique de Lille where it remained in their archives until c.2010. However, it is possible that the copy belonged to another: several of the numbered copies' whereabouts are unknown and it is thought that Apollinaire intended copies for Giorgio de Chirico and Remy de Gourmont. Other potential recipients such as Léonce Rosenberg, Louis de Gonzague-Frick, Jane Mortier, André Salmon, André Rouveyre and Jean-Emile Laboureur have also been posited.

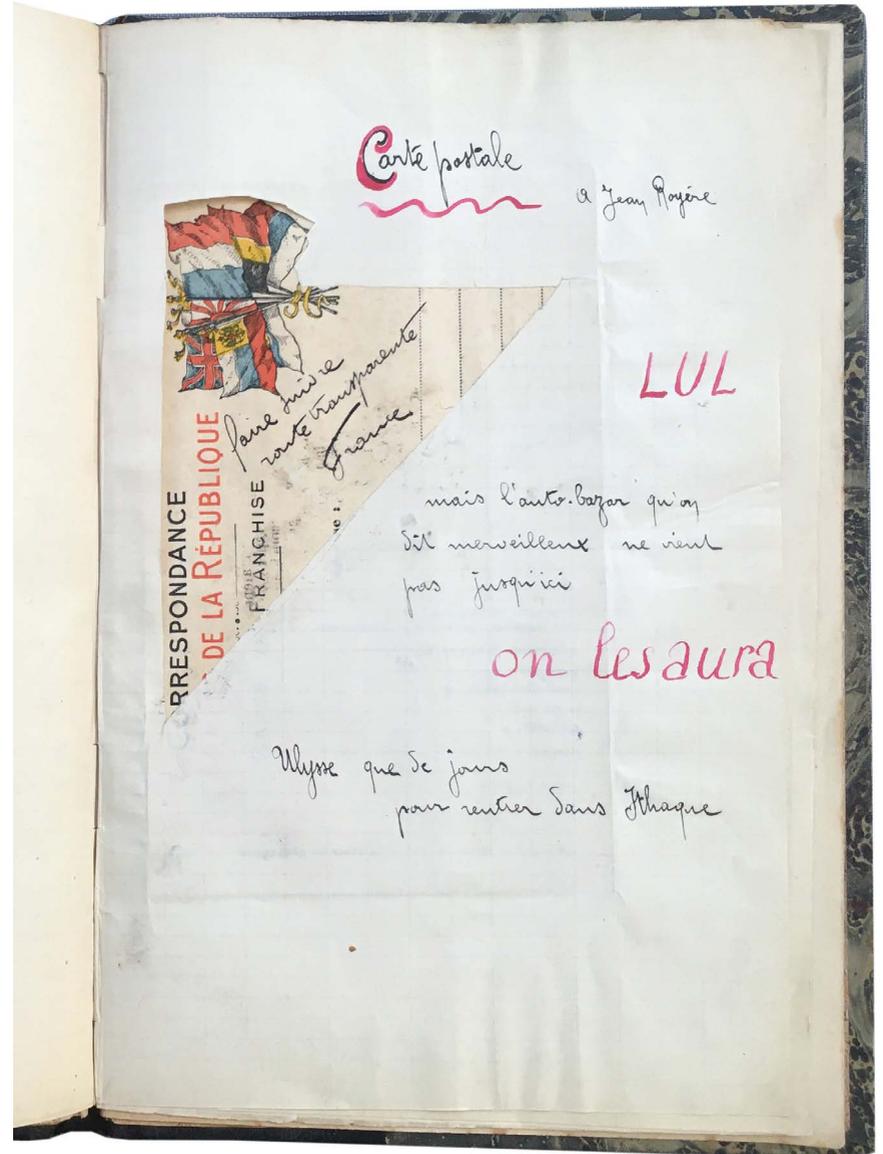
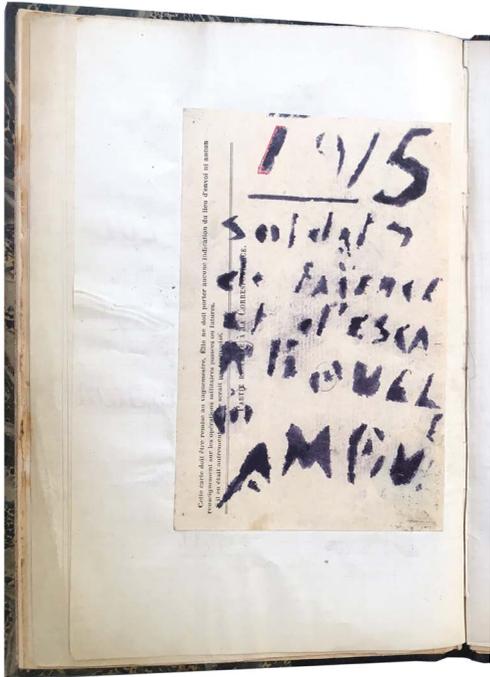
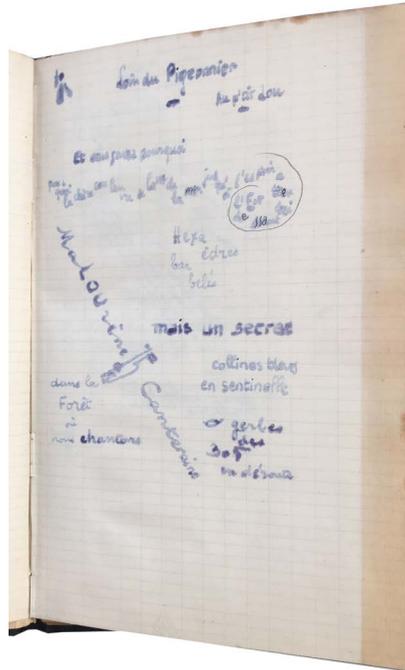
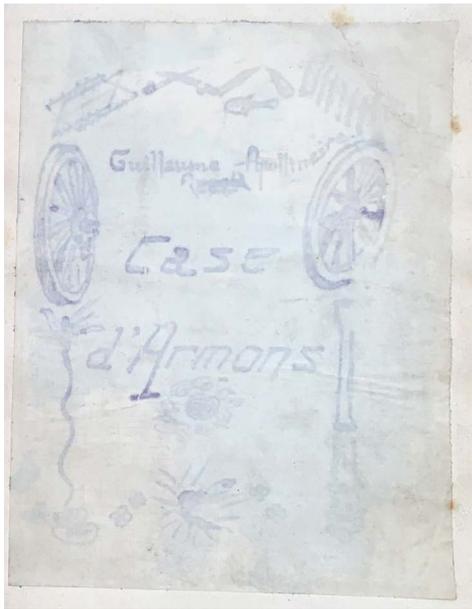
8vo. (221 x 150 mm). [22 unnumbered leaves]. Leaf with mounted wrapper label, leaf with title ruled in scarlet and justification verso with Apollinaire's initials and copy number in scarlet ink, leaf with small vignette recto and verso and gelatine printed text of Apollinaire's verse throughout in blue with additional vignettes, numerous alterations and precisions in Apollinaire's hand in black ink, tipped-in postcard collage with additional manuscript in black and scarlet inks as usual, final leaf with justification recto, all on smooth 'papier quadrillé' as issued. Contemporary dark chocolate morocco-backed marbled paper boards, gilt title 'G. APOLLINAIRE - CASE D'ARMONS' to spine, marbled endpapers, later scarlet suede-lined dark chocolate morocco box with gilt titles to spine in six compartments and date '1915'.

Please contact us for a full description of the contents and their order. A full census of known copies is available on request.

[see 'De Delacroix aux Surréalistes: Une Siècle de Livres' by Julien Bogousslavsky, Lausanne, 2020; see 'Inventing Abstraction 1910 – 1925: How a Radical Idea Changed Modern Art', MoMA, 2013].

£110,000





This page and right: No. 18

19.

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

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

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

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

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

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

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

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

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

£35,000



GONCHAROVA / LARIONOV. (GONTCHAROVA / LARIONOW). L'Art Décoratif Théâtral Moderne. Paris. Edition 'La Cible'. 1919.

The scarce publication reproducing Goncharova and Larionov's works for the avant-garde stage, an exceptional copy that includes the two very rare additional colour pochoir plates by Larionov.

From the edition limited to 515 copies, with this one of 100 large paper subscriber copies signed by Goncharova and Larionov and numbered in ink and including the very scarce two additional prints.

The two additional prints, each a vibrant reproduction of a work by Larionov in pochoir, are on a thick and fibrous, tan / yellow handmade paper of larger size than the wrappers for the book (512 x 330 mm / 510 x 340 mm); these two pochoirs are very uncommon and it is rare to find them included with the portfolio.

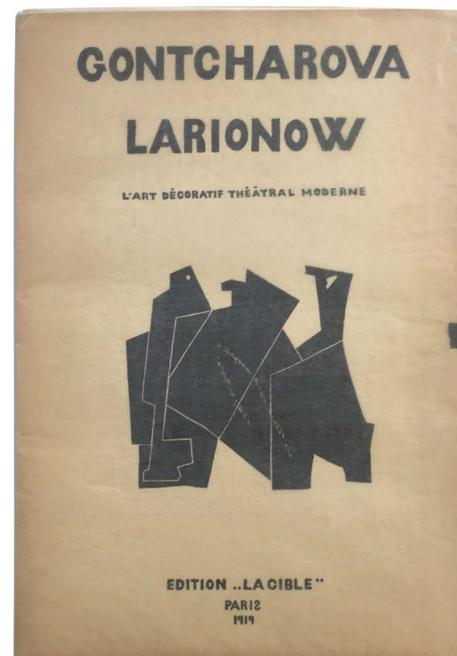
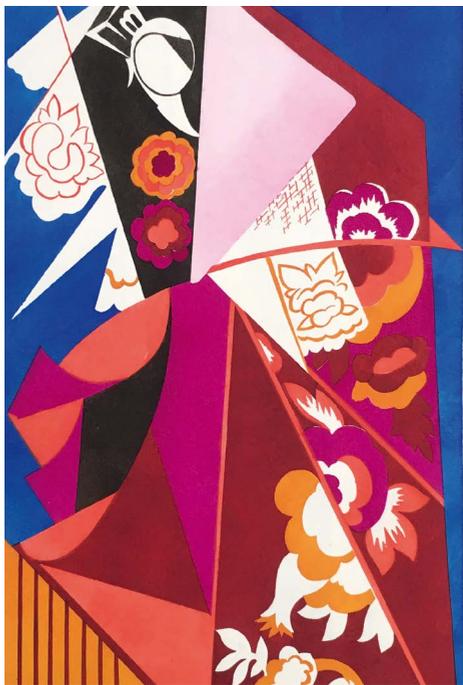
Goncharova and Larionov are credited with bringing cubism to the theatre. Goncharova with the 'Coq d'Or' of 1914 and Larionov with 'Les Contes Russes' in 1915. This impressive portfolio was published for Larionov and Goncharova's large exhibition of their theatrical work, held at the Galerie Barbazanges to celebrate their arrival in Paris. It comprises a series of pochoirs and prints of several of the designs on display. Valentin Parnack's essay discusses Larionov's theories about dance and theatre, and singles out the artist as the initiator of new types of choreography, including dances based on free movements, types of gait, animal movements, mechanical dance, and social dance related to work.

'Entre les nouvelles formes que le vingtième siècle a données aux arts, l'expression nouvelle de l'art décoratif fut trouvée par la génie de deux peintres - Larionow et Gontcharova.' (From the text by Valentin Parnak).

Folio. (498 x 362 mm). [6 bifolia: 12 leaves + 14 leaves of plates; pp. 18]. Leaf with justification, leaf with title with circular pochoir publisher's colour vignette (by Larionov), copyright verso, 6 leaves with Valentin Parnack's analysis with 8 tipped-in illustrations on glossy paper (6 in colour), leaf with list of plates, leaf with list of text illustrations and 14 hors-texte plates: 6 pochoir colour plates (2 by Goncharova and 4 by Larionov) and 8 colour plates (listed as 'Gravures'), 3 tipped-in; sheet size: 500 x 360 mm or the reverse. Loose as issued in original publisher's printed paper portfolio with flaps, front cover with title and large vignette in black by Larionov, one cloth tie.

[see lot 190 in the sale 'Une Bibliothèque de Connaisseur', Guy Loudmer, Paris, December 1989].

£32,500



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.

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 Philippe 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).

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 no. 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.

£8,500



PICABIA, Francis. Tzara, Tristan. Manifestation dada: Le Samedi 27 Mars, à 8 h. 15 précises. Paris. (Au Sans Pareil). 1920.

A bright and fresh example of this scarce dada announcement with illustration by Picabia and design by Tzara.

Tristan Tzara arrived in Paris January 17th, 1920, his coming awaited with impatience by his adherents who were not - at least initially - disappointed. Tzara began to plot dada manifestations, outrages and provocations: 'the first dada season was an immense success in terms of public outrage' (Ades). This poster, for the 'MANIFESTATION DADA' in the 'Salle Berlioz' at the 'Maison de l'oeuvre' on 'le Samedi 27 Mars' was the third such manifestation and the most elaborate and featured, among other readings and actions, the first performance of Tzara's 'la première Aventure céleste de M. Antipyrine'. At the right-hand edge of the sheet are advertisements in red - at right angles to the orientation of the main poster - for 'DADAPHONE' (i.e. dada no. 7, 'avec les photographies des Présidents du mouvement Dada'), '391' no. 12 and 'PROVERBE' nos. 2, 3 and 4. The advertisements conclude: 'DADA société anonyme por l'exploration des idées'.

As per Georges Hugnet: 'It consisted of plays ('le serin muet' by Ribemont-Dessaignes, 'la première Aventure céleste de M. Antipyrine' by Tzara, and 's'il vous plaît' by Breton and Soupault) ... Breton read, in complete darkness, a 'manifeste cannibale' by Picabia. Some poems by Eluard ('Exemples') were read. Ribemont's 'le pas de la chicorée frisée' (Dance of the Curled Chicory) was played on the piano; likewise, as a joke, some melodies by Duparc ... These melodies ... completely exasperated the audience, which began to whistle even at Duparc's band music, which normally they liked. Delighted with this contradiction, the actors, themselves Dadaists, began to insult the audience, welcoming catcalls with a smile ... Picabia's picture, 'Portrait of Cézanne', was shown ... The Théâtre de l'Oeuvre

had not witnessed such goings on since the riot caused by the presentation of Alfred Jarry's play 'Ubu Roi'.

This copy of the poster is in very good condition, albeit with traces of an irregular vertical and horizontal fold, a small (less than 10cm) tear in the right hand margin (not affecting text), and with only some very slight soiling to the lower right hand corner; the pink paper is fresh and bright as is the printed text in black and red. The poster is also accompanied by two clippings from contemporary French newspapers concerning this 'Manifestation dada': 'La Crise 'Dada'' by Jean Lefranc and an anonymous account by Pierre Mille.

Folio. (266 x 374 mm). Printed text in French in red and black on pink paper stock with typical dada typographic caprices and two line drawings in red by Picabia superimposed over the text, advertisements at right angles at right hand edge, text and illustration recto only. Loose as issued.

[Ades 8.42].

£5,500

MAISON de L'ŒUVRE
(Salle Berlioz)
55, rue de Clichy
Métro: Clichy - Anvers - Trudon

Le Samedi 27 Mars, à 8 h. 15 précises

MANIFESTATION DADA

Prix des Places
Tantôt d'entrée | Les deux premiers rangs 20 fr.
Autres rangs 10 fr.
Bain | Les 5 premiers rangs de face 5 fr.
Autres rangs 3 fr.
Tous les droits compris
Pour la location s'adresser :
A la Maison de l'Œuvre, 55, rue de Clichy
Au Sans Pareil, 17, avenue Kléber
Maison des Arts des Lettres, 7, rue de l'Œuvre

programme :

1. **présentation des dadas** par Mac ROBBER
2. **le ventriloque désaccordé** parade en un acte de Paul DERMÉE
3. **pas de la chicorée frisée** G. RIBEMONT-DESSAIGNES
Interprété au piano par Mlle Marguerite Buffet
4. **dadaphone** par Tristan TZARA

1. manifeste cannibale dans l'obscurité
Lu par André Breton et accompagné au piano par M^{lle} Marguerite Buffet
Texte et Musique de Francis PICABIA

2. tours de prestidigitaton par Louis ARAGON

3. dernières Créations Dada par MUSIDORA

4. manifeste par Philippe SOUPAULT

5. le serin muet
pièce en un acte de G. RIBEMONT-DESSAIGNES
Personnages : Riqui André Breton
Boris M^{lle} Louise Bouché
Orel Ph. Soupault

1. s'il vous plaît
Comédie de André BRETON et Philippe SOUPAULT
Personnages : L'Enfer A. Breton
Un domestique M^{lle} L. Deron
L'Inde T. Frankel
Un Malin Ph. Soupault

2. exemples par Paul ELUARD

3. manifeste à l'huile par Georges RIBEMONT-DESSAIGNES

4. tableau par Francis PICABIA

5. la première Aventure céleste de M. Antipyrine
Dessiné de Francis PICABIA
Double quatuor de Tristan TZARA
M. Eluard Ph. Soupault
M. Antipyrine André Breton
M. Cézanne Louis Aragon
M. Rembrandt, directeur G. R. D.
La femme aveugle M^{lle} Cécile Annaud
Nyxia Gato Th. Frankel
Pip Paul Eluard
T. Tzara T. Tzara

et un manifeste chanté par M^{lle} Hania ROUTHINE

VENT DE PARAITRE : DADAPHONE N° 7. PRIX : 1 FR. 50
avec les photographies des Présidents du mouvement Dada
Administration : AU SANS PAREIL
17, Avenue Kléber
Paris

VENT DE PARAITRE : PROVERBE nos 2, 3 et 4. PRIX : 0 FR. 50
DADA société anonyme pour l'exploration des idées

23.

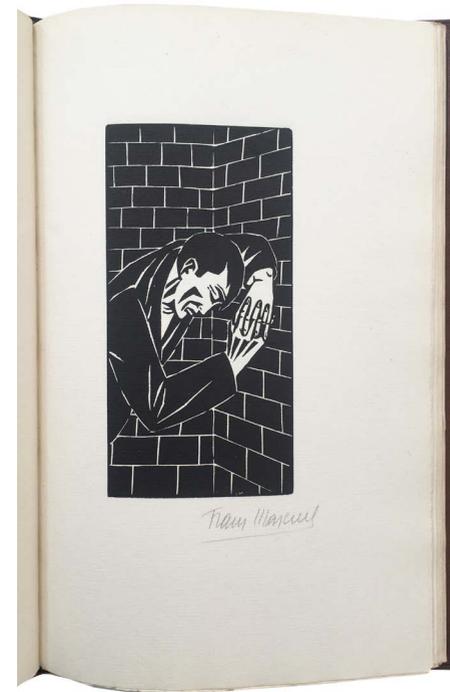
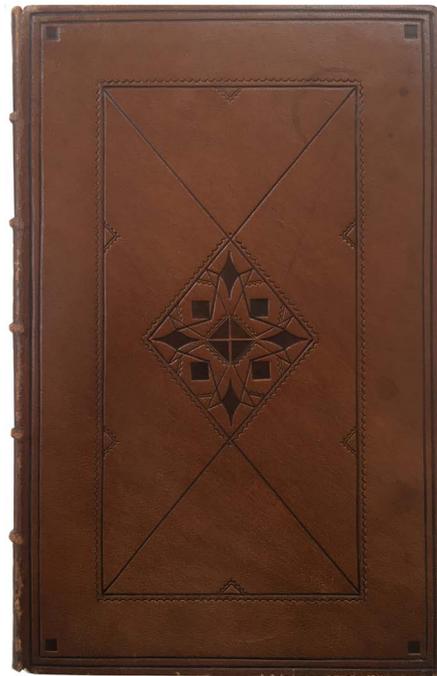
MASEREEL, Frans. Wilde, Oscar. The Ballad of Reading Gaol. Munchen. Drei Masken-Verlag. 1923.

The deluxe edition of Frans Masereel's woodcut illustrations for Oscar Wilde's *The Ballad of Reading Gaol*.

From the edition limited to 340 copies, with this one of the first 70 from the édition de tête ('A-Ausgabe') on handmade paper ('handgeschöpftem Bütten') in the deluxe morocco binding numbered in Roman numerals signed by Masereel to the justification and with the 7 full-page woodcuts signed in pencil.

4to. (285 x 185 mm). Title, original woodcut frontispiece signed in pencil, leaf with 'In Memoriam' and Wilde's text illustrated with 36 original woodcuts by Franz Masereel, 6 full-page and signed - as per the frontispiece - in pencil by the artist, final leaf with justification. Publisher's full brown morocco binding by Hübel & Denck, Leipzig, with their signature gilt, front board with elaborate decorative tooling in blind, banded spine with elaborate decoration in blind and gilt title in six compartments, patterned paper endpapers, t.e.g., later slipcase.

£4,000



RODCHENKO, Alexander, Varvara Stepanova et al. Novyi LEF. Zhurnal Levogo Fronta Iskussiv. Nos. 1 - 12 (1927) + 1 - 12 (1928). (All Published). Moscow. Gosizdat. 1927 - 1928.

A complete set of the very rare Novyi LEF journal with covers by Rodchenko.

'Novyi LEF' (New left) succeeded 'LEF' as the journal of the Left Front of the Arts, a wide-ranging arts association that emerged from the Russian Revolution. 'Novyi LEF', initially edited by Mayakovsky (then Tret'yakov from July 1928), was published monthly by the Soviet State publishing house 'Gosizdat' with the aim of re-examining the place of 'leftist art' within developing communism. 'Novyi LEF' particularly emphasised the importance of new technologies (photograph and film) in presenting true documentation ('factographs') of the working class. 'LEF' had been the first publication in the Soviet Union to reproduce photomontages, and the present 'Novyi LEF' continued to reproduce photographs and present revolutionary political ideas alongside articles on recent developments in photography, film, writing and art from the Russian avant-garde. Alexander Rodchenko designed the covers of all 22 numbers.

Reproduced in the pages of 'Novyi LEF' are also seminal pieces of correspondence, such as Rodchenko's letters from Paris about Western materialism (February 1927 issue). 'Novyi LEF' disbanded over tensions between the formalism of Mayakovsky and the proto-Socialist Realism of Tret'yakov. By 1929 Mayakovsky had created a new group, the short-lived 'REF' (Revolutionary Front of Art).

'The 1927-28 covers of the magazine New LEF are more orthodox illustrations of Constructivist goals, their effectively organized formal language projecting a synthesis of aesthetic clarity and innovation and political / cultural meaning. The layout of the covers is characterised by a rigorous grid, flat bright colors, and distinctly lettered titles. The photographic elements are straightforward details of Soviet life, isolated, silhouetted, and enlarged for maximum visual impact. These dynamic black-and-white images, often details or fragments and sometimes diagonally tipped, set up a subtle tension in relation to the overall design.' (Margit Rowell).

The double issues are Nos. 8 / 9 (1927) and Nos. 11 / 12 (1928). Issue nos. 4, 8 / 9, and 11 / 12 from 1927 contain annotations to margins. From the second year, there are annotations to No. 2, No. 6, No. 8, No. 10 and No. 11 (largely in pencil, some blue and red crayon).

The set is largely unrestored and in the original wrappers: one issue has discreet repairs to the spine and some reinforcement to the edges of the front and rear wrappers, another issue has stitching replacing the staples and further issues have some rubbing to the spines; overall the set is in very good condition.

24 issues in 22 vols. (225 x 152 mm). Illustrated throughout in black and white. Original publisher's pictorial wrappers by Rodchenko, the majority stapled as issued (see below).

[see Margit Rowell's 'Constructivist Book Design: Shaping the Proletarian Conscience'; Rowell & Wye 715].

£17,500



25.

ERNST. Une Semaine de Bonté, ou, Les Sept Elements Capitaux. Roman. Paris. Aux Editions Jeanne Bucher. 1934.

*An excellent copy of Max Ernst's **Une Semaine de Bonté, ou les Sept Elements Capitaux.***

From the edition limited to 816 copies, with this one of 800 on 'papier Navarre', each numbered in pencil as issued (many copies feature stamped numbers).

The five 'cahiers' of Ernst's seminal graphic novel, albeit without text, are individually titled as follows:

Premier Cahier: Dimanche / Elément: La Boue.
Exemple: Le Lion de Belfort. (Purple wrappers).

Deuxième Cahier: Lundi / Elément: L'Eau. Exemple: L'Eau. (Green wrappers).

Troisième Cahier: Mardi / Elément: Le Feu. Exemple: La Cour du Dragon. (Red wrappers).

Quatrième Cahier: Mercredi / Elément: Le Sang. Exemple: Oedipe. (Blue wrappers).

Cinquième Cahier: Jeudi, Vendredi, Samedi / Eléments: Le Noir / La Vue / Inconnu. Exemples: Le Rire du Coq, L'Ile de Paques / L'Interieur de la Vue / La Cle des Chants. (Yellow wrappers).

Une Semaine de Bonté is the last of Max Ernst's trilogy of Surrealist books, after 'La Femme 100 Têtes' (1929) and 'Rêve d'une Petite Fille Qui Voulut Entrer au Carmel' (1930), with illustrations after his collages. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etched and engraved plates.

5 vols. 4to. (280 x 224 mm). Illustrated throughout with monochrome plates after Ernst's cut-up found etchings. Original publisher's printed colour wrappers (purple, green, red, blue and orange) with Yapp edges, original card slipcase with green illustrated label to front board and title label to spine.

£4,000



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

The édition de tête of the first edition of René Char's *Le Marteau sans Maître* with Wassily Kandinsky's original dry point engraving, here signed in pencil, unsophisticated in the original wrappers and with the very scarce original bandeau.

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, which in this copy is - exceptionally - signed at lower right by Kandinsky in pencil.

This copy is complete with the very scarce original bandeau for the work with the printed quotation from Heraclitus of Ephesus: 'Il faut aussi se souvenir de celui qui oublie où mène le chemin.' (One must remember also the man who forgets which way the road leads).

Also included are the scarce subscription announcement printed on yellow paper and with a quotation from the Comte de Lautréamont and the 'vient de paraître' with a laudatory text by Tristan Tzara on white paper.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for 'La Main Passe' (1934) and 'Fraternity' (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'. As with many copies, this features manuscript corrections by Char in ink, here to page 92 and the poem 'L'Historienne'.

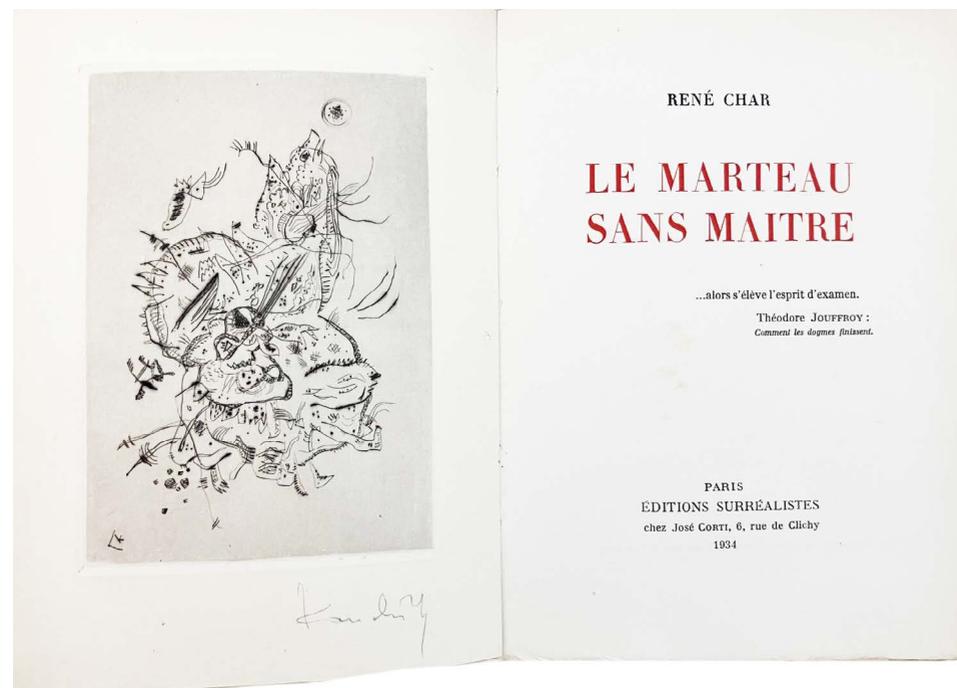
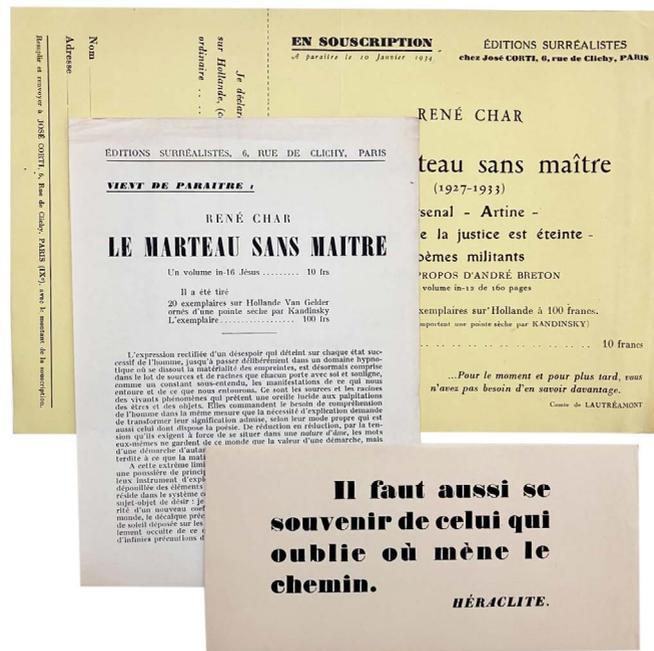
'Des trois éditions illustrées du 'Marteau sans Maître', celle-ci (la première) est la plus rare ... Dans une lettre à Char du 28.11.1933, Kandinsky accepte la demande de fournir une gravure pour son livre, bien qu'il ne connaisse pas l'auteur. Avec 'La Main Passe' de Tzara, c'est le seul ouvrage poétique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

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

8vo, 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. Original publisher's printed wrappers with titles to front cover in black and red and original bandeau with printed text in black.

[Roethel 199; see 'De Parallèlement à Chanson Complète' pp. 357 - 364].

£30,000



DUCHAMP, Marcel. Hugnet, Georges. La Septième Face du Dé. Poèmes - Découpages. Paris. Editions Jeanne Bucher. 1936.

The édition de tête of *La Septième Face du Dé* with Marcel Duchamp's *couverture-cigarettes* and an original collage *poème-découpage* by Georges Hugnet.

From the edition limited to 270 numbered copies signed by Hugnet and Duchamp, with this one of the first 20 examples from the édition de tête on japon blanc with Marcel Duchamp's *couverture-cigarettes* (see below) and with Hugnet's unpublished original collage *poème-découpage* as frontispiece; 24 additional hors commerce lettered copies were also issued.

Two different bindings, each with some slight variation among examples, appear to have been issued. We locate copies with - as for the present example - a green or brown morocco backing sewn with raffia as well as a different version with a white / cream canvas backing also with raffia stitching. All of the copies have two photographs of unwrapped cigarettes coloured by hand with aniline pasted to the covers at the left-hand (right-hand for the rear cover) edge. Of those copies with the white / cream canvas backing, we can trace two examples without numbering, as well as a further, hybrid, copy printed on blue paper with stab holes at the outer right (i.e. the wrong) edge of the sheets; this copy on blue paper - copies on blue paper are not described on the justification of the book as requiring the édition de tête binding - also features two identical photographs for the *couverture-cigarettes* front cover unlike all other examples we trace. In addition, several copies also incorporate thick celluloid boards - as here - over the original photographs; the catalogue for the sale of the books of Paul Destribats clarifies this final point with a quotation: 'Duchamp utilise, de plus, une feuille de Cellophane - cette 'cellulose diaphane' dont le brevet venait juste, en 1936, d'être déposé - qui crée une pellicule, un effet de verre ou de lamelle ...'. (Georges Didi-Huberman and Didier Semin).

'For the *Couvertures cigarettes* front and back covers of the deluxe edition of 20, he began with a print of an oversize, hand-coloured photo-

graph of three cigarettes 'stripped bare' of their wrappers. He created the front cover by cutting down the images, slicing off one lone cigarette and overlapping it with the other two so that only two cigarettes are immediately visible. Then he repeated the process for the back cover. The photographs are glued on the inner side only, and the outer side remains free.' (Schwarz, pp. 733 / 734).

'Hugnet's *'La Septième face du dé: Poèmes-découpages'*, published in 1936, was Surrealism's first attempt to combine graphics with poetry. In collages of cutout images and printed letters and words, he succeeded in creating - brusquely, violently, with mystery - a world bearing the traces of a dark romanticism. He demonstrated chance as involved in the procedure of cutting with scissors. His works are mirrors, reflecting the unconscious.' (Jacques Baron).

'Cet ouvrage fut achevé d'imprimer le 25 mai 1936. Le 20 mai, Marcel Duchamp s'était embarqué pour New York, en laissant sa signature sur des fragments de papiers de différents couleurs afin qu'ils soient collés à la justification.' (Filipacchi catalogue, 2004).

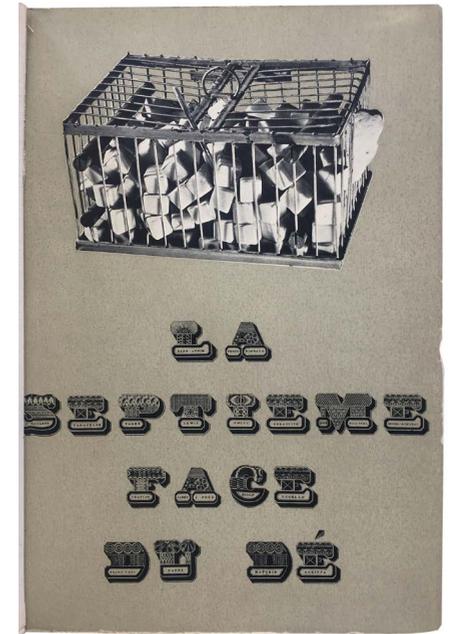
This copy is in good condition overall, however, the celluloid for the front cover has been replaced while the original celluloid for the rear cover has bowed as usual; the two original photographs - with some creases and two small areas of restoration - for the front cover have been laid down on card at a later date, likely at the time the celluloid was replaced. Hugnet's original signed collage *poème-découpage* is in fine condition and internally the copy is good.

Small folio. (292 x 214 mm). [46 leaves]. Leaf with half-title with die vignette (the 'dé' of the title as an image) recto and 'Du Même Auteur' verso in green, leaf with original collage poème-découpage dated 'Mai 36' and initialled 'GH' by Hugnet in red verso as frontispiece, printed typographic title, leaf with quotations recto (by Isidore Ducasse, Xavier Forneret and Saint-Just) and first poem verso, 19 further poems by Hugnet, numbered '2' to '20' recto with verse verso and each poem with facing reproduction collage poème-découpage (13 with colour elements), final leaf with justification and achevé d'imprim-

er recto with the signatures of Duchamp and Hugnet to a sheet of torn pink paper pasted to the leaf as usual; Hugnet's text with typographic ornaments and small vignettes printed in green throughout. Original 'couverture-cigarettes' by Marcel Duchamp (see below), brown morocco-backed card boards stitched with raffia in the Japanese manner with mounted original hand-coloured photographs by Duchamp beneath celluloid, over original green wrappers by Duchamp with mounted embossed photographic reproduction of 'Why Not Sneeze Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon.

[Schwarz 444 (with errors); Roth 92 / 93 (hors commerce copy on blue paper); see lot 430, 'Paul Destribats, Bibliothèque des Avants-Gardes - 1ère Partie', 2019; see lot 187, 'Mille Nuits de Rêve - Collection Geneviève & Jean-Paul Kahn', 2019; see 'Surrealism: Two Private Eyes', Solomon R. Guggenheim Museum, 1999 (vol. 2, no. 585); see lot 137, 'Bibliothèque Daniel Filipacchi: Deuxième Partie', Christie's Paris, 2005 (the copy listed in the Guggenheim catalogue)].

£95,000



ERNST, Max. Péret, Benjamin. Je Sublime.
Paris. Éditions Surréalistes. 1936. 30th June, 1936.

Maurice Heine's presentation copy of the collaboration featuring Max Ernst's colour frottages with Benjamin Péret's verse: *Je Sublime*.

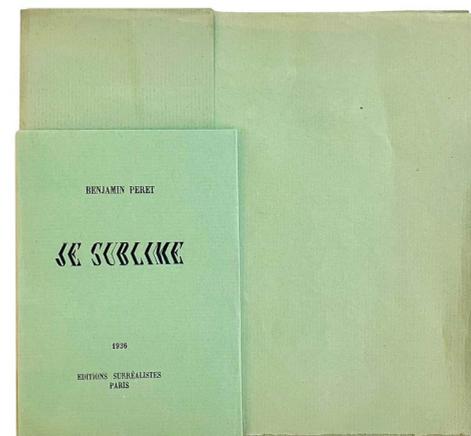
From the edition limited to 241 numbered copies, with this one of 25 hors commerce examples from the total edition of 41 copies with the four original frottages by Max Ernst and with large protruding and untrimmed sheets.

Benjamin Péret's presentation is in black ink to the half-title: 'A Maurice Heine / qui répand le sang et / le goût du sang comme un / buisson de jasmin / Son ami / Benjamin Péret'.

Maurice Heine (1884 - 1940) was a writer and editor, he was a cousin of Heinrich Heine and was close to the Surrealists, known most particularly for his extensive work related to the Marquis de Sade. Heine wrote fifteen studies on de Sade's work and was the editor and transcriber of the scroll - with de Sade's minuscule manuscript - of 'Les 120 Journées de Sodome, ou l'Ecole du Libertinage' published between 1931 and 1935.

This extremely rare Surrealist collaboration features four original colour frottages, each achieved by hand by Max Ernst to accompany Péret's thirteen poems.

'Les frottages multicolores de Max Ernst, chacun réalisé à la main par l'artiste avec les couleurs différentes, déploient un imaginaire érotique se développant à l'intérieur d'un crâne ou d'une partie de crâne. Cette technique de frottage en couleurs obtenu à partir d'un bloc gravé fut utilisé par Max Ernst la même année pour le frontispice du tirage à part de 'Minotaure' du texte d'André Breton 'Le Château étoilé.' (De Parallèlement a Chanson Complète', pg. 385).

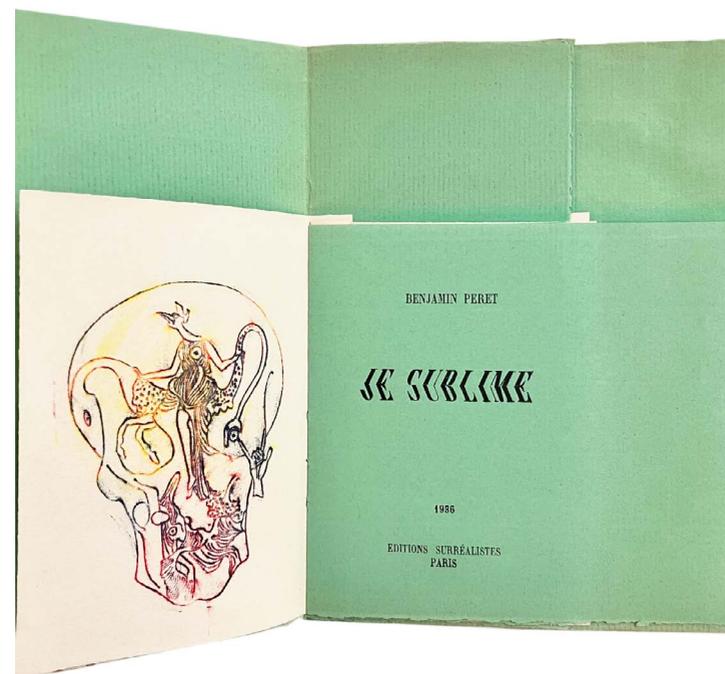
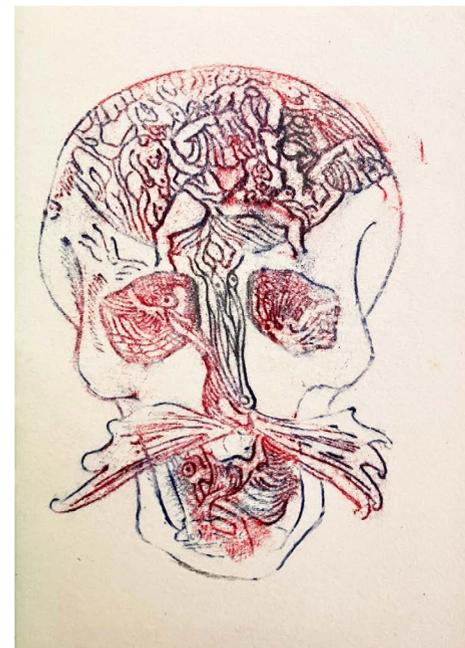
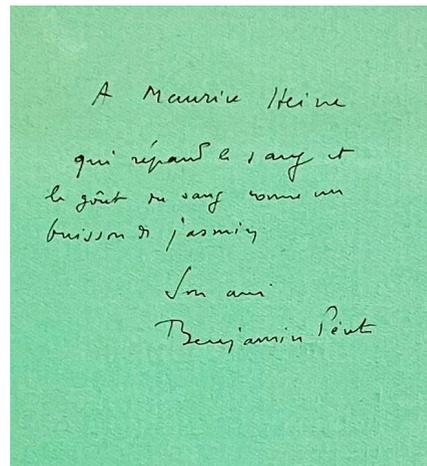


'Buch mit vier eingehafteten farbigen Frottagen in der Vorzusausgabe. Die Anzahl der Farben variiert innerhalb der Auflage.' (Spies).

8vo. (Wrapper size: 148 x 107 mm. Sheet size (max.): 206 x 220 mm.). [28 unnumbered leaves including 4 inserted leaves with Ernst's frottages: frottage by Ernst; half-title with list of Péret's publications verso; title, 13 poems by Péret and three additional frottages by Ernst; justification with *achevé d'imprimer* verso; final blank leaf]. Illustrated with four original colour frottages on cream paper by Max Ernst; sheet size: 143 x 102 mm. Original publisher's green printed wrappers with duotone title to upper cover.

[Spies / Leppien 16B; Russell (Books) 14; Gershman pg. 33; De Parallèlement à Chanson Complète pp. 383 - 385].

£35,000



29.

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

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

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

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

The views comprise, in this order:

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

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

Some fading to the upper marbled boards and minor spotting to endpapers.

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

£17,500



PICASSO. Hugnet, Georges. Non Vouloir. Paris. Editions Jeanne Bucher. 1942.

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

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

Hugnet's presentation is in scarlet ink to the half-title: 'à Monsieur Jean Masurel / Bien amicalement / Georges Hugnet / 15 Juin 1942' and continues beneath the printed half-title 'Non Vouloir' with the three stanzas from page 37: 'L'eau qui ne ferme jamais les yeux / Passe d'un rire à l'autre. / Les pas les pierres le seuil / Font le tour de la liberté. / Le jour ô fantôme de midi / Où le vent ouvrira toutes les fenêtres.'

Jean Masurel (1908 - 1991) was a French textile manufacturer and collector who it is suggested bought his first Léger in 1920. Masurel had inherited a large collection of proto-Cubist work as well as Modiglianis and Légers from his maternal uncle which provided a foundation for his own collection. In 1979 Masurel's collection formed the basis for the LaM (Lille Métropole - Musée d'Art Moderne, d'Art Contemporain et d'Art Brut) at Villeneuve-d'Ascq.

Picasso's engraved frontispiece and the suite of zincographs was issued only with the édition de tête and a further six 'exemplaires d'auteur', also printed on vergé d'Arches teinté. The 'superposition' is composed of all of the zincographs in all of the colours printed on a single sheet.

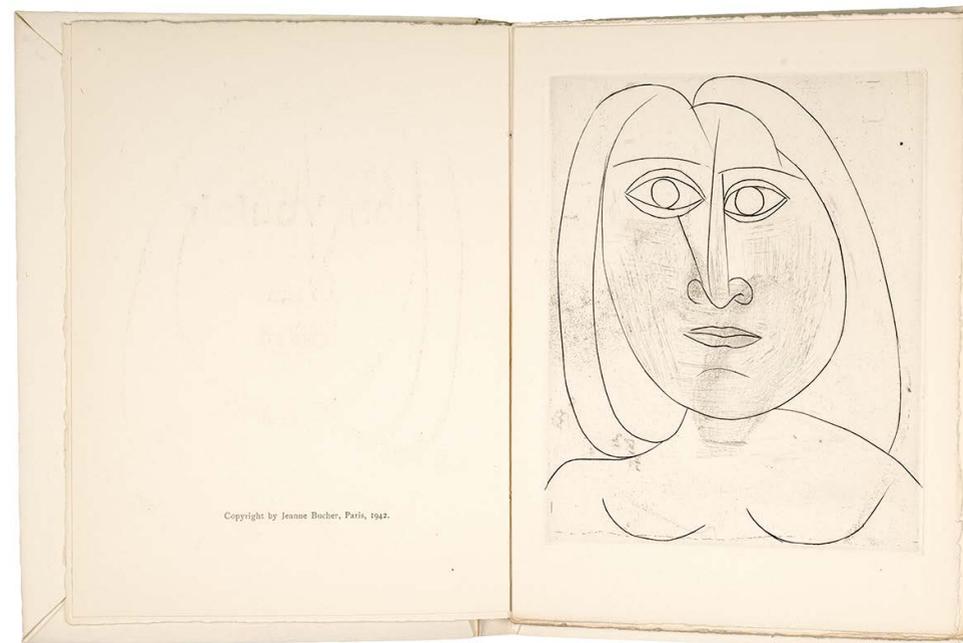
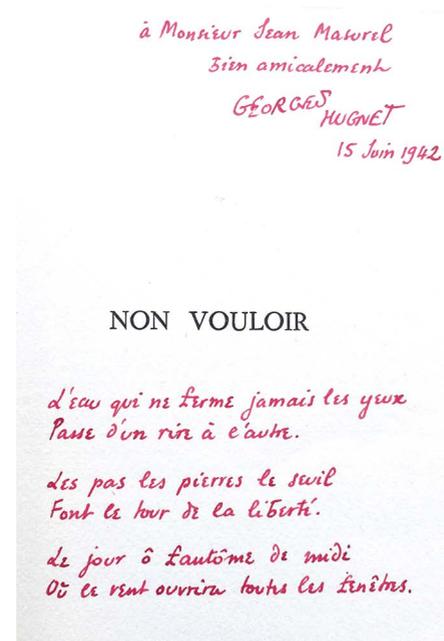
'Les illustrations ont été gravées au burin par Pablo Picasso de manière à être imprimées dans le texte par les procédés typographiques courants; l'eau-forte, destiné aux seuls exemplaires sur vergé d'arches, a été tirée sur les presses de Roger Lacourière, maître-imprimeur, à Paris.' (From the justification).

'Picasso made four illustrations for this collection of poems. With engraving, he reworked the plates made from four wash drawings: Portrait de Dora Maar (p. 21); Danseuse I (p. 35); Danseuse II (p. 49); Femme assise (p. 65) ... The suite accompanying the de luxe copies of the book contains impressions of each of the zincographs printed in red, blue, yellow and green as well as a superimposition, on the same leaf, of Femme assise in yellow, Danseuse I in red, Danseuse II in blue, and Portrait de Dora Maar in black ... In the etching used as frontispiece we again see the face of Dora Maar; her expression is stern, and her staring eyes seem to be without pupils ...'. (Cramer).

8vo. (192 x 148 mm). [58 leaves including blanks and suite; pp. 76, (i)]. Half-title with Hugnet's presentation in scarlet ink and 'Du Même Auteur' verso, printed title in red and black, Picasso's original engraving as frontispiece, leaf with dedication 'A Paul Eluard' and Hugnet's verse illustrated with four monochrome zincographs with engraving, all by Picasso, final leaf with justification and achevé d'imprimer, together with the additional suite of zincographs, each printed in red, blue, yellow and green, and the additional superimposition zincograph (see below). Full milk chocolate polished calf by François. Brindeau with his signature gilt, sky blue polished calf doublures, matching brushed suede guardleaves, original publisher's printed wrappers with titles to front cover in red and black, backstrip with titles in black preserved, a.e.g., matching calf-backed suede-lined cloth board chemise with gilt title to spine and matching cloth slipcase.

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

£37,500



Please note the above image shows a different copy.

DUCHAMP, TANGUY, MIRO, and others. Breton, Péret, etc. Le Surréalisme en 1947. Exposition Internationale du Surréalisme Présentée par André Breton et Marcel Duchamp. Paris. Pierre à Feu / Maeght Editeur. 1947.

A very good copy of Le Surréalisme en 1947 with Marcel Duchamp's Prière de Toucher.

From the edition limited to 999 numbered copies on vélin supérieur, with this one of 950 ordinary copies.

'For each numbered copy of the exhibition catalog, Duchamp, in collaboration with Enrico Donati prepared a three-dimensional cover. On the pink cardboard cover they pasted a pink foam-rubber breast (from a set of 'falsies') ... surrounded by a rough circle of black velvet. On the back cover was a blue-bordered label bearing the request 'PRIERE DE TOUCHER.' (Schwarz).

The original graphics are as follows: 5 colour lithographs by Victor Brauner, Max Ernst, Jacques Herold, Wilfredo Lam, and Joan Miró (the colour frontispiece); with 5 original etchings by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy, and Dorothea Tanning; 2 woodcuts by Jean Arp; and 12 original monochrome lithographs by Serge Brignoni, Alexander Calder, Bruno Capacci, Elisabeth van Damme, Julio de Diego, Enrico Donati, David Hare, Jacqueline Lamba, Matta, Kay Sage, Yves Tanguy, and Toyen; the etchings were printed by Lacourrière and the remaining graphics by Mourlot Frères.

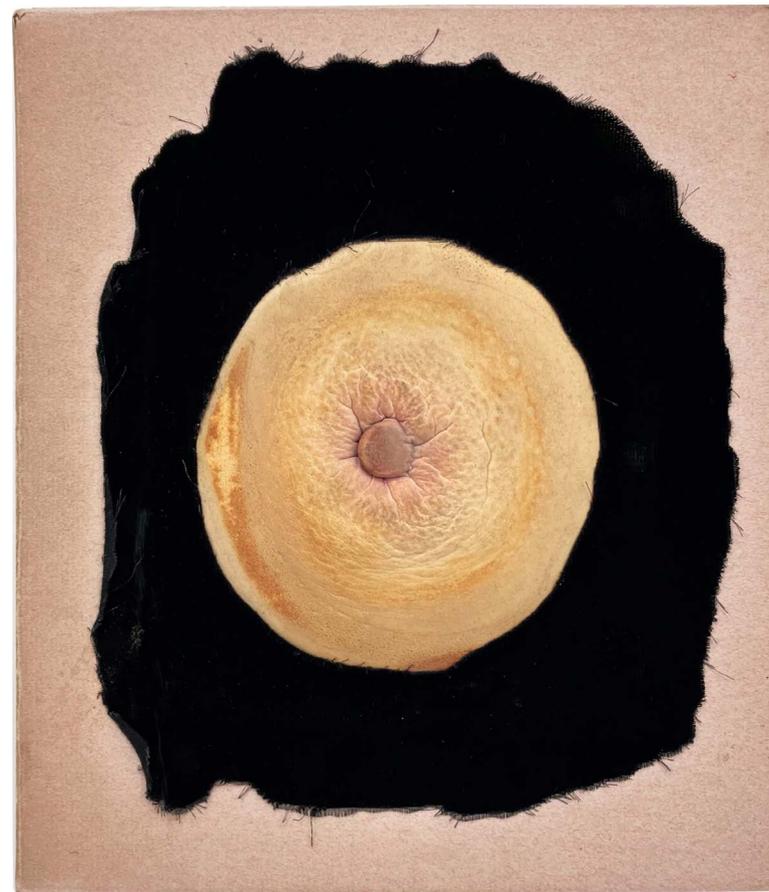
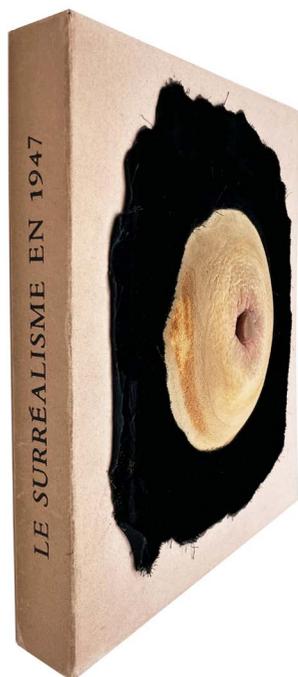
Literary contributions are by André Breton ('Devant le Rideau'), Benjamin Péret (Le Sel Répandu'), Victor Brauner ('Proclamation'), Henry Miller ('Paysages'), Maurice Nadeau ('Sade, ou l'Insurrection Permanente'), various English Surrealists ('Déclaration du Groupe Surréaliste en Angleterre') Georges Bataille ('L'Absence de Mythe'), Robert Lebel ('Au Bas Mot'), Aimé Césaire ('Couteaux Minuit'), Hans Bellmer ('L'Anatomie de l'Amour'), and many others.

It is very difficult to find copies of this book with the Duchamp 'breast' multiple in as fine condition as the present example.

Square 4to. (234 x 204 mm), pp. 141. Half-title with justification verso, leaf with original colour lithograph as frontispiece by Miró recto, printed title with 'Pays Représentés' verso, list of participants, 'Sommaire' etc. and printed text illustrated with 44 monochrome hors-texte plates numbered I - XLIV, numerous monochrome vignette illustrations including 2 full-page and one double-page and 24 original graphics by various Surrealist artists (see notes), final leaf with achevé d'imprimer. Original publisher's printed wrappers, pink paper-covered board chemise with title in black to spine and with Duchamp's mounted moulded female breast multiple mounted to front cover, grey / blue paper board slipcase with recess for multiple and printed label with the text 'PRIERE DE TOUCHER', later green cloth box.

[Schwarz Revised 523 (cover), 523a ('Prière de Toucher'); Cramer, Miró Illustrated Books, 11].

£40,000



PICASSO, Pablo. Artist's Proof of Picasso's Engraving with Burin for Iliazd's Poésie de Mots Inconnus. (Paris). (Le Degré 41). (1949).

Picasso's signed proof engraving - the full sheet without text - for Pierre Albert-Birot's *Poèmes à Crier et à Danser* as included in *Poésie de Mots Inconnus* and annotated by Iliazd in pencil.

One of very few proof impressions, printed without text and before those for the published book / portfolio, on various papers; the present example is on Iliazd's preferred japon ancien.

Although they had known each other since the 1920s, Iliazd and Picasso first worked together on Iliazd's first adventure in printing and typography, the book 'Afat', published in 1940. In 1948, 'Pismo (Escrito por Iliazd. Grabado por Picasso)', their second collaboration, was published and it was natural that Picasso, one of Iliazd's closest artist friends (the pair maintained a profound friendship that ceased only with Picasso's death in 1973) should assist also in 'Poésie de Mots Inconnus', Iliazd's riposte to Isidore Isou (see below). Picasso contributed the present burin engraving to illustrate Pierre Albert-Birot's 'Poèmes à Crier et à Danser' (1917 / 1918), two poems ('Aux caresses saumonées ...' and 'Au bucher en feu où grillait nue la sorcière ...') written in 1940 as well as a lithograph of an asemic text for the justification. After Iliazd himself, Picasso was the major contributor to the publication.

'Dans le livre, le cuivre est tiré en haut et à gauche de la feuille de papier; il dépasse le papier en haut, et sur la gauche; le reste de la feuille est occupé par le texte de Pierre Albert-Birot ... a. Epreuves d'essai: Quelques épreuves sur chine volant, japon ancien [as here], etc., avec marges, planche centrée, sans le texte ...'. (Brigitte Baer).

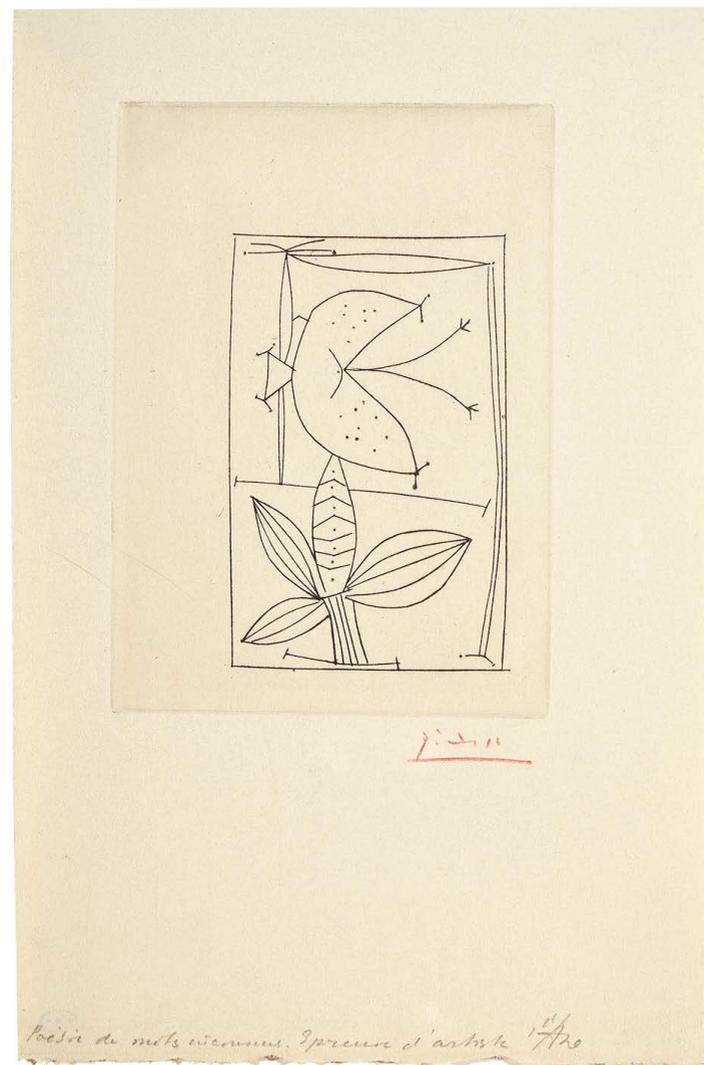
'The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' 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).

The sheet features an unidentified oval collectors stamp with the initials 'H. M. P.' verso.

Folio. (310 x 208 mm). Original engraving with burin on a large sheet of japon with deckle edge at foot, signed by Picasso in red crayon beneath the engraving at right, signed and inscribed by Iliazd in pencil at the foot of the sheet: 'Poésie de mots inconnus. Epreuve d'artiste Iliazd', printed by Lacourrière, Paris; sheet size: 310 x 208mm.

[Baer 839Ba; Cramer 54; Isselbacher 30 - 32; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174].

£8,500



33.

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

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

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

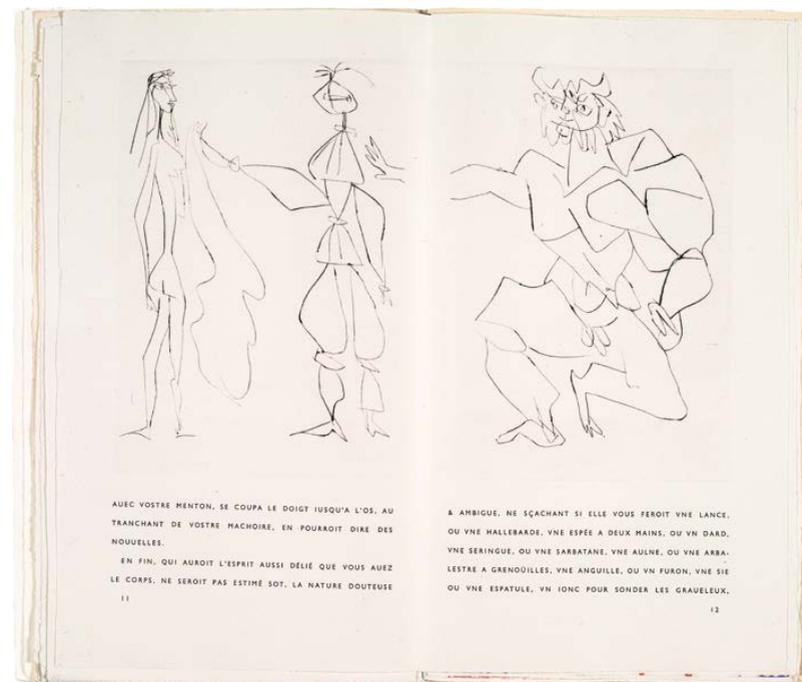
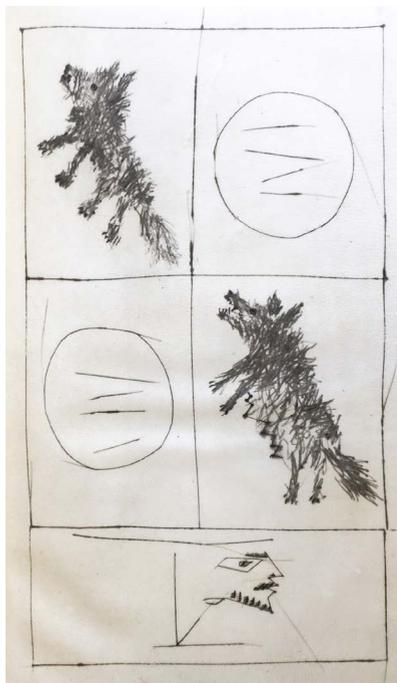
'A discovery at a second-hand bookseller's led to the publication of this remarkable book. While browsing through some books one day, Iliazd found a text by a certain Guillaume de Vaux, whom he was to identify as Adrian de Monluc, Comte de Cramail ... Iliazd brought the artist (Picasso) his copy of De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

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

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

[Cramer 63; Isselbacher 21].

£18,000



RICHARDS, Ceri. Dylan Thomas. Dylan Thomas. Collected Poems 1934 - 1952. London. J. M. Dent & Sons Ltd. 1953.

An extraordinary work of sympathy, empathy and synchronicity: Ceri Richards' ink illuminations to the poems of Dylan Thomas - with the beautiful painted dust-jacket - undertaken while the poet was dying.

Presented by the artist Ceri Richards to the important collector and patron Sir Colin Anderson and his wife Morna, this beautiful book represents a remarkable and harmonious appreciation of the great poet Dylan Thomas by his fellow countryman. Drawing on major themes in Thomas' verse, themes that were also of profound importance to Richards' own oeuvre, the artist has created drawings on 42 of the leaves of the book and has supplied a dust-jacket covered entirely with original work. For the jacket's front panel Richards has drawn a superbly evocative portrait of the poet at work, his left profile to the fore, his right hand busy in the act of writing and transforming into the stem of a flowering plant; Thomas' gaze leads over the spine covered with leaves and flowers sprouting from his pen to a stalking heron against a cloud-filled bright blue sky and beyond to birds in flight sweeping through the sky before Thomas' own house on the bay in Laugharne.

Richards' presentation, in black ink to the front free endpaper, reads as follows: 'CSA [Sir Colin Skelton Anderson 1904 - 1983] & MCA [Morna Campbell McCormick Anderson 1906 - 1982] from Ceri [Ceri Giralduus Richards 1903 - 1971] & Frances [Frances Richards née Clayton 1903 - 1985] / Xmas 1953'.

Richards is known to have illuminated four copies of poems by Dylan Thomas, all at a very similar date in November 1953, just before Thomas' death and during his final days (Thomas died on November 9th, 1953 in New York). The copies he is known to have illuminated include those for his wife, Frances; a copy he sold to Swansea Central Library in March 1954; a copy he gave to his sister Esther Thomas (no relation to the poet); the copy - now misplaced or lost - belonging to the Hon. Mrs. Lucille Frost. This example, that of Sir Colin Anderson, was unknown previously; the copy also includes

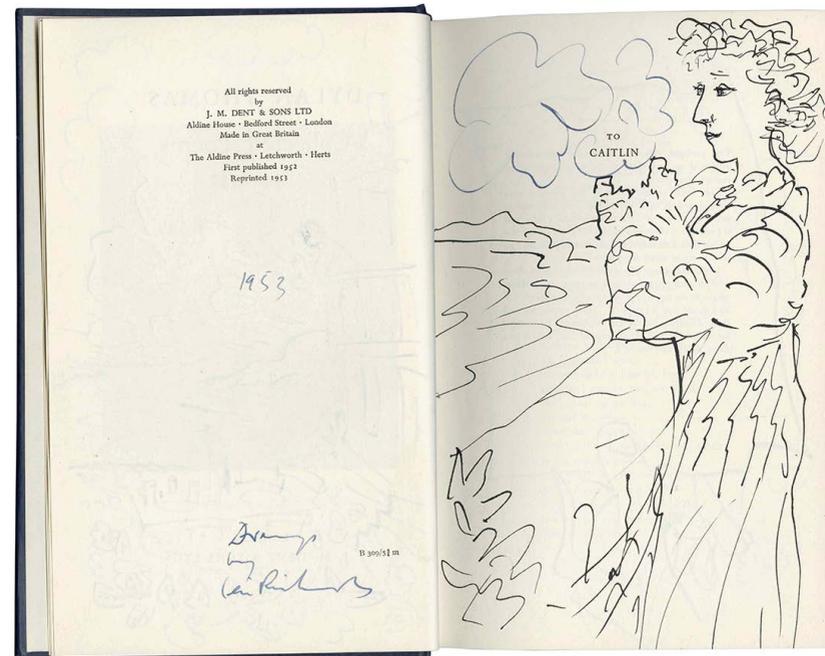
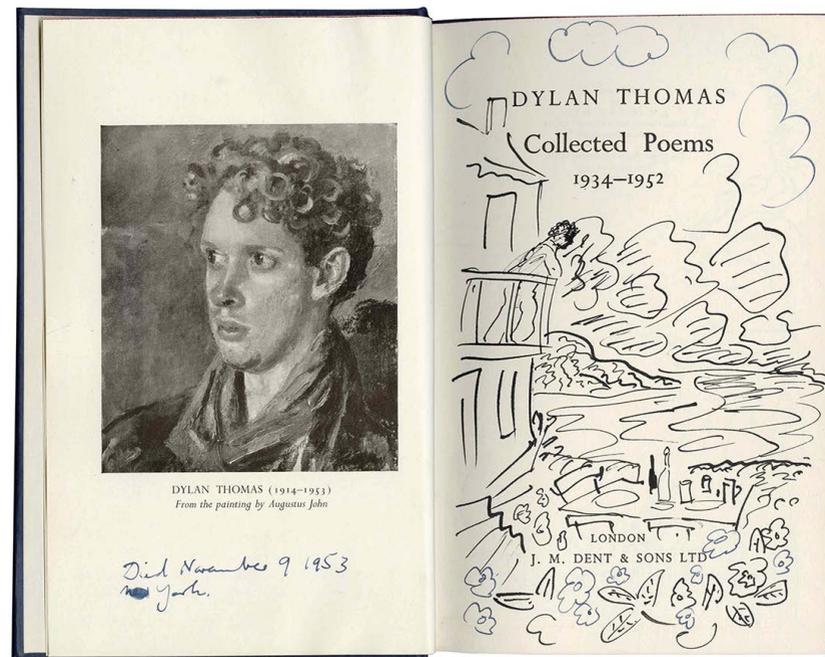
three letters: two from Ceri Richards (in 1953 and 1966 respectively) to Anderson with details of the volume and a third from Frances Richards (in 1973) to Anderson after the artist's death. These letters add additional detail to the history of all of the illuminated copies and the provenance of the present example.

Please contact us for full details of the book, drawings and letters and for further images.

8vo. (220 x 146 mm). pp.xiv, 178. Presentation from Ceri Richards to front free endpaper (see below), half-title with illumination in black and blue inks, portrait frontispiece on glossy paper with painting by Augustus John and with Richards' manuscript note 'Died November 9 1953 / New York.' in blue ink, title with elaborate drawing by Richards in black and blue inks and copyright verso, leaf with Thomas' dedication 'To Caitlin' and elaborate drawing in black ink of Thomas' wife Caitlin, 'Note' with drawn frame verso, two leaves with Thomas' 'Foreword' with elaborate illumination, two leaves with list of contents with those poems illuminated by Richards with asterisks and Thomas' verse, all with illumination, highlighting and annotation in black and blue inks throughout by Ceri Richards. Original publisher's blue cloth, titles gilt to spine, supplied dust-jacket (see below) with elaborate signed painting in ink and watercolour over covers and flaps by Ceri Richards with his manuscript title and text in black ink: *Homage to Dylan Thomas / Ceri Richards 1953 November*, top edge stained red.

[see Richard Burns' 'Ceri Richards and Dylan Thomas: Keys to Transformation', London, The Enitharmon Press, 1981].

£55,000





No. 34 - wrappers

**WARHOL, Andy. Ward, Ralph Thomas (Corkie).
Love is a Pink Cake by Corkie & Andy. (New
York). (By the artist). 1953.**

An excellent set of Andy Warhol's early *Love is a Pink Cake*.

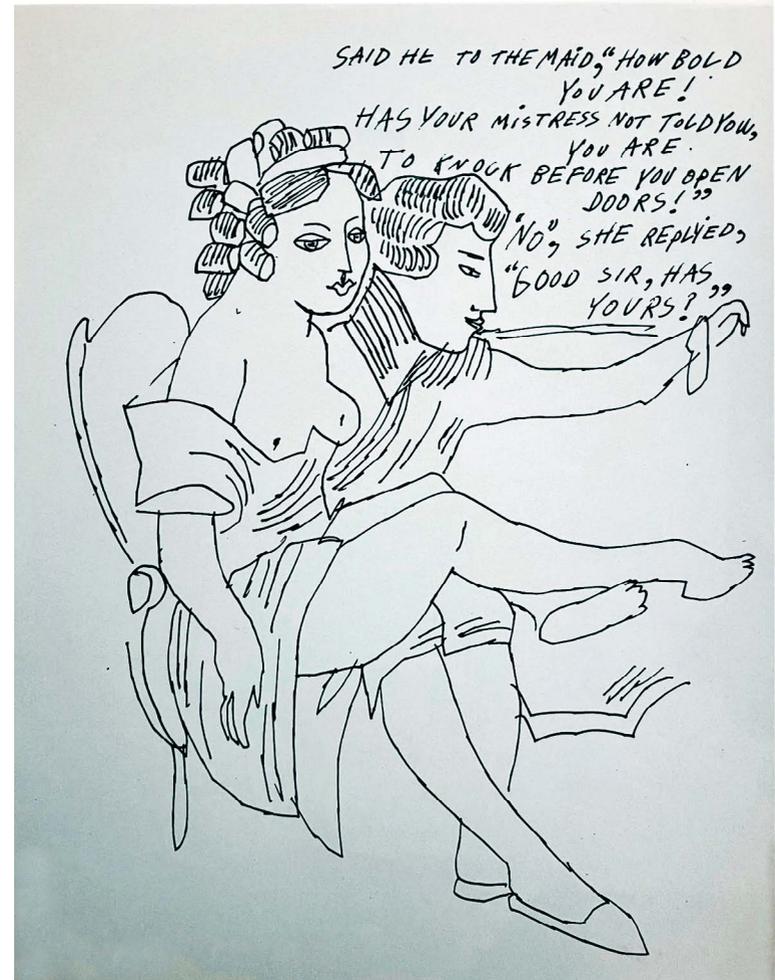
From the edition of unknown size; although the series has no explicit limitation the edition was likely small and considered usually to be of c.100 copies.

Andy Warhol's second book and his second collaboration with Corkie (Ralph Thomas Ward) - the first was 'A is an Alphabet' - 'Love is a Pink Cake', treats the theme of historic love with camp irreverence. Each leaf has an illustration by Warhol in his characteristic 50s drawing style, many depicting a well-known lover or pair of lovers (Napoleon and Josephine, Chopin and George Sand, Tristan and Isolde &c.), and all but two have a verse by Ralph Thomas Ward punctuating the seriousness with which love is treated. Thus we have Warhol's Romeo and Juliet: 'Romeo loved Juliet, / But neither could long forget, / To live alone is not much fun / When two can die as cheap as one'.

Small folio. (280 x 216 mm). [25 leaves of blue paper]. Title and 24 plates, each with offset lithograph image and text in black recto only. Loose as issued preserving the typed label and glassine front cover.

[Feldman & Schellmann IV. 27 - 50].

£12,000



WARHOL, Andy. A Gold Book. (New York). (By the artist). (1957).

A unique example of the most beautiful of Warhol's pre-Pop books with a variant cover.

From the edition limited to 100 copies, signed by Andy Warhol in ink on the half-leaf justification and with the text: 'Dedicated to / Boys / Filles / friuts [sic] / And / flowers / Shoes and t[ed] c[ar-ey] and e[d]. W[allowitch]. / Book designed by / Miss Georgie Duffee'.

The cover for this copy features Warhol's line drawing of a hand clasping a flower (see F & S IV.115), the whole image cut out and pasted to the gold paper-covered front board. Printed in black on gold paper, this example represents a unique variant, not described in Feldman & Schellman's catalogue raisonné of Warhol's prints, which gives details of the version printed on white paper only.

At the end of 1957 Warhol had his third, and final, exhibition at the Bodley Gallery in New York - A Show of Golden Pictures by Andy Warhol - which ran from December 2nd - 24th, 1957. The same year, he produced this book, A Gold Book. Many of the drawings in the book were based on photographs by Edward Wallowitch.

Sketches of Anna Mae Wallowitch, Edward's sister, were included in 'A Gold Book' and she also worked, at some point, as Warhol's agent. Wallowitch was to go on to photograph many of the 'Campbell Soup Cans' for Warhol in the 60s.

'A Gold Book ... is the most elaborate of Warhol's editions. He also printed thirteen of the plates on gold paper - inspired, according to Charles Lisanby, by the gold-leaf furniture lacquered with black designs they had seen on their trip to Bangkok.' (F & S pg. 321).

Small folio. (370 x 282 mm). [20 unnumbered leaves: 14 leaves of gold paper (including half-leaf for title + 6 leaves of cream laid paper)]. Half-leaf with title recto and justification verso and 19 leaves with 13 offset lithograph plates printed in black on gold paper and six printed in black on cream paper, each with additional colouring by the artist by hand. Original publisher's gold paper-covered boards, front cover with collage decoupé lithograph of a hand clasping a flower in black on gold paper.

[F & S IV.106 - 124].

£32,500



37.

BARBIER / LEPAPE. Aphrodite. Moeurs antiques. Compositions de George Barbier et Georges Lepape gravees sur bois par Pierre Bouchet. Paris. Les Bibliophiles de l'Amerique Latine. 1954.

An excellent example of Barbier's *Aphrodite* with a signed gouache, two pairs of suites and further unique material.

From the edition limited to 150 copies, with this one of 125 on Arches reserved for 'Membres de la Compagnie aux Archives et aux Collaborateurs.'

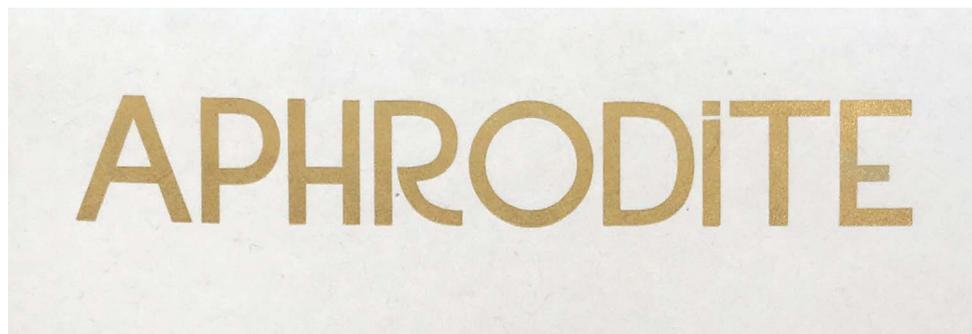
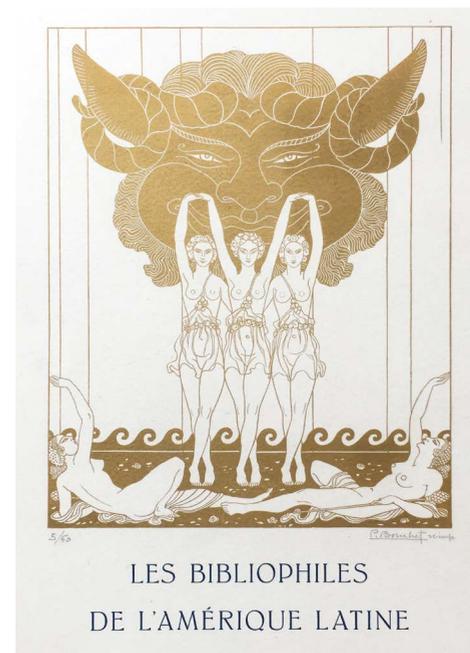
The last book illustrated by George Barbier, who died during its production. Barbier's contemporary Georges Lepape completed the project. The 52 colour wood engravings were cut and printed by Pierre Bouchet on his own press at Boulogne-sur-Seine. The seventh book published by 'Les Bibliophiles de l'Amerique Latine', 'Aphrodite' was produced during the presidency of the Comte de la Rochefoucauld-Montbel.

The original gouache shows Aphrodite surrounded by birds. The image, which uses a striking variety of purple / blue tones, is reproduced on pg. 45, Chapter IV 'La Passante' (Volume 1).

This copy also contains a Menu from 'Les Bibliophiles de l'Amerique Latine - Assemblée Générale du 28 Mai 1952' with a gold cover design after Barbier, printed in gold and numbered '5 / 60' with Bouchet's signature. Also included, inserted loose, is a typed press announcement for the publication, with annotations, dated '17 Juin 1954'.

2 vols. 4to. (284 x 222 mm). Illustrated with 52 colour wood-engraved illustrations by Pierre Bouchet after George Barbier and Georges Lepape: full-page frontispiece to each vol., printed title to vol. I with vignette, 6 vignette head-pieces, vignette tail-piece, 6 further full-page plates and 34 text vignettes (as well as the two illustrations for the wrapper of each vol.); 33 decorative gilt initials, numerous gilt text ornaments, vignettes and head- and tail-pieces throughout; each vol. with two additional suites, colour and black and white; additional portfolio consisting of 13 prints (marked 'Décomposition de la gravure') for page 297; also included is a signed gouache by Barbier. Original publisher's cream illustrated wrappers with printed titles in gold, chemises with titles to spine and later red morocco-backed slipcases.

£6,000



ARDIZZONE, Edward. Rough Draft of New Version of Tim and Lucy Go to Sea. (Original Maquette). (London). (By the author / artist). (c. 1958).

The complete illustrated original maquette for the definitive version of Edward Ardizzone's 1938 book *Tim and Lucy Go to Sea*.

Edward Jeffrey Irving Ardizzone RA (1900 - 1979), the much loved author and illustrator, wrote and illustrated his first book, 'Little Tim and the Brave Sea Captain' in 1936. His daughter Christianna bullied him (his own word) into writing and illustrating the second, 'Lucy Brown and Mr. Grimes', in 1937; in reality he had conceived of the second book first but it was issued second. The third of Ardizzone's books was 'Tim and Lucy Go to Sea' (1938), which combined the characters from the first two books, 'Little Tim' and 'Lucy Brown'. Tim meets Lucy and proposes that Lucy's wealthy guardian buys a boat, the steam yacht 'Evangeline', which he does against the wishes of his housekeeper 'Mrs. Smawley'. Once at sea, they encounter a raft of mutinous villains who attempt to seize the 'Evangeline'.

This maquette provides a fascinating insight into Ardizzone's practise and methodology as both author and illustrator. Although 'Tim and Lucy Go to Sea' was published originally in 1938, Ardizzone reworked the book and illustration - as with all of his early books, see Alderson - for a later version, with additional illustration, published in 1958. The cover of this work features Ardizzone's note 'Rough Draft of / New Version' and the 1958 edition, as does the present maquette, features 45 illustrations rather than the 36 of the earlier version. A comparison with the published version demonstrates that this is very much a final maquette and differs in only a few very small details: an occasional substitution of a word or two, a chair moved in a drawing, the addition of a dog in the Post Office illustration, the reversal of 'Stamps' and 'Telegrams' in the same, etc. While the drawings of the maquette are not the entirely finished versions of the published book they do provide a clear demonstration that Ardizzone's final conception for the new edition of both text and illustration was here fixed.

'A good press reception was expected and received for 'Tim and Lucy go to Sea', for it

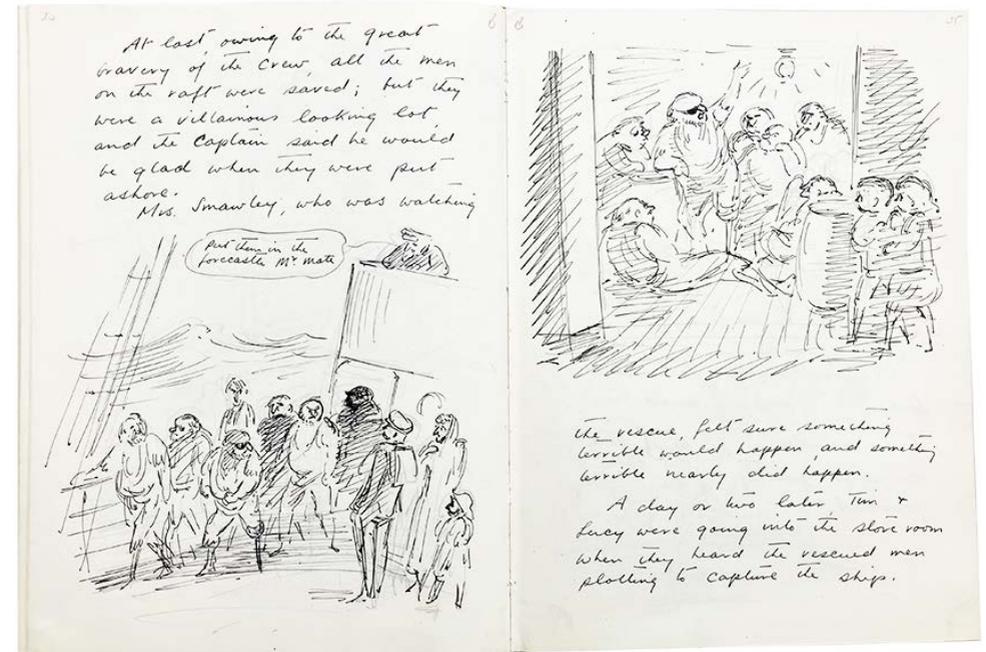
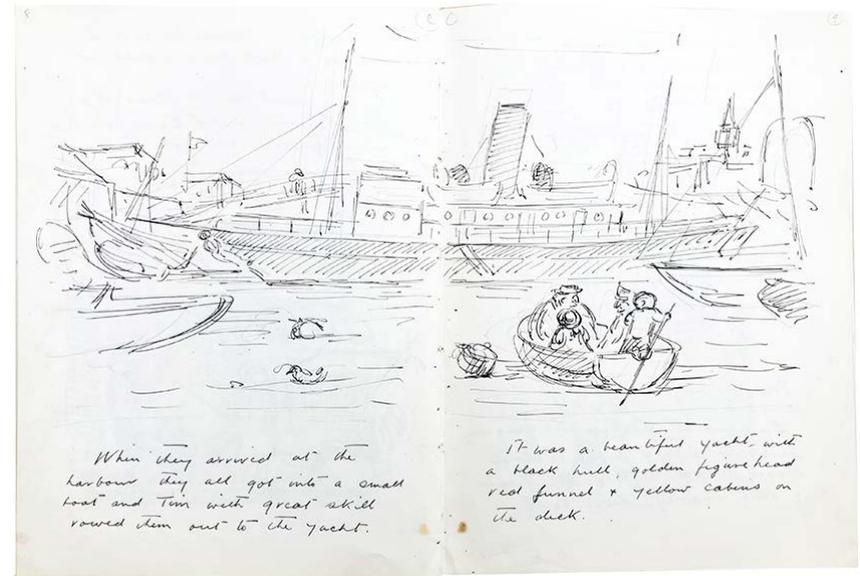
managed to combine the best aspects of its two parents.' (Alan Powers).

'There are two things that all born illustrators have in common. The first is that their creative imagination is fired by the written word rather than the thing seen; the second is that when it comes to their illustrations, they would rather make them up than have recourse to life. In fact, as a rule, they don't like drawing from life at all ... It might be truly said that the born illustrator is not very interested in life as it is. He likes to create his own version of the world around him. Actuality is not pointed enough for him ... Just in the same way that the author, in writing a work of fiction, created a world which is not reality but has a life of its own, so the illustrator, if he is a good one, creates an imaginary world analogous to that of the author. He creates a visual world, which looks real and which can be believed in. Yet it is not the real world but, like the author's, a fiction ... At his best, the good illustrator does more than just make a pictorial comment on the written word. He produces a visual counterpart which adds a third dimension to the book, making more vivid and more understandable the author's intention. In fact he makes a visual interpretation of the author's text.' (Edward Ardizzone, 'The Born Illustrator').

4to. (262 x 194 mm). [24 leaves + additional pasted correction slip; pp. (i), 1 - 46]. Leaf with title and pictorial vignette with publication details and 23 leaves with manuscript text and illustration recto and verso all in black ink by Edward Ardizzone, 45 illustrations in total, one leaf with additional correction slip pasted over text with extensive alteration to replace excisions (glue perished and slip detached), occasional corrections, insertions and deletions in Ardizzone's hand throughout, later (?) manuscript pagination in pencil at top outer corner of leaves; square publisher's stamp in blue to front free endpaper with partial text 'APPROVED FOR PR[OO]FING??' and initialled in pencil. Original white paper-covered boards, titles in black ink to front cover and spine, plain white endpapers, corners worn, some soiling and splits to spine.

[see Alderson 7; see Ardizzone's 'The Born Illustrator' in 'Motif - A Journal of the Visual Arts', No. 1, Nov. 1958; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016].

£15,000



ARDIZZONE, Edward. Final Draft: Diana and Her Rhinoceros. (Original Maquette). (London). (By the author / artist). (c. 1964).

The complete original maquette, presented to his grand-children, for Edward Ardizzone's 1964 illustrated book *Diana and Her Rhinoceros*.

Ardizzone's presentation to his grand-children - it matches that in the published book - is in black ink to the front free endpaper: 'To my grandchildren / Susannah, Quentin & / Dominic who live at / 43 Queen's Road, Richmond, / Surrey, England.'

The story of a 'sensible child', Diana Effingham-Jones, her baby brother and her parents, 'Diana and Her Rhinoceros', tells of how an escaped rhinoceros appears in the Effingham-Jones household. Suffering from a pronounced cold, the rhinoceros is treated by Diana (her mother 'collected medicines') and becomes a much-loved member of the family and an attraction of the neighbourhood despite the efforts of the zoo (it sent three men to shoot the rhinoceros) and the objections of her father (grumpy that it 'was very fond of eating dahlias'). The book concludes with Diana, now an 'old old lady all in white', and with the rhinoceros, now 'an old old white rhinoceros' taking 'their nightly walk under the shadowy trees of Queen's Road, Richmond, Surrey, England', the street that was the home of Ardizzone's grand-children.

'It is a different sort of book from what I have concocted before ...'. (Edward Ardizzone).

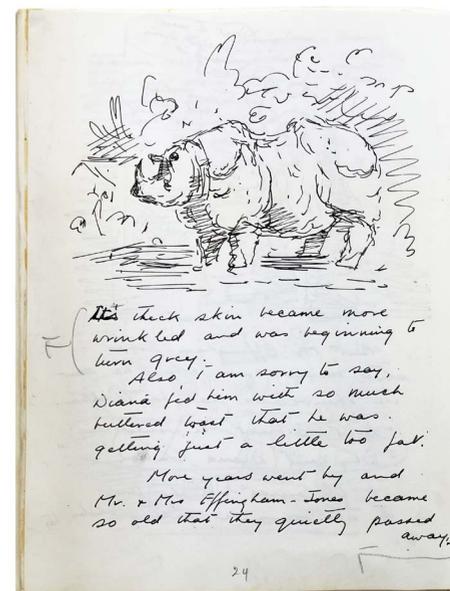
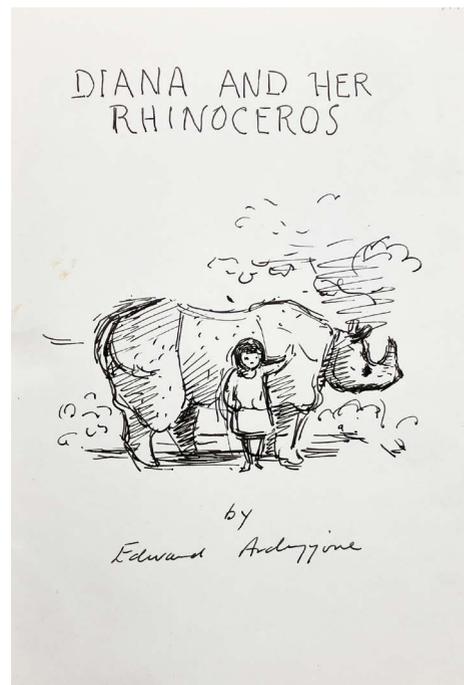
Although the book was printed in landscape format, this maquette which matches the published version very closely was executed by Ardizzone in portrait format. The minor differences are largely due to this difference in format - some images are expanded due to space - although there are also changes to the text ('Now Mrs Effingham-Jones, being a silly woman, had collected lots of medicines' is not in the published version) and one image has been crossed through and Ardizzone has noted in the margin in pencil: 'Insert Diana taking Rhino for a walk?', an image that is in the final book.

The central section of the book has been reworked by Ardizzone extensively with scenes, text and images moved and replaced. Additional leaves pasted over the originals present the final version (the glue perished these are now detached) and enable an important insight into Ardizzone's practise and working methodology. Each change to be appreciated in situ: all feature replacement illustration and textual changes, altering the order of the narrative or improving an unsatisfactory image; the section 'As the years went by Diana grew into a tall schoolgirl, then into a bright young woman & then into a comfortable middle-aged lady' has been drawn, altered and rearranged by Ardizzone three times.

4to. (258 x 194 mm). [16 leaves + inserted leaf + 2 inserted leaves + additional pasted correction slip; pp. (i), 30]. Dedication by Ardizzone to front free endpaper (see below), leaf with title with pictorial vignette and 15 leaves with manuscript text and illustration recto and verso all in black ink by Edward Ardizzone, 28 illustrations in total (plus one crossed through in pencil), one leaf with additional pasted correction leaf, two spreads with additional pasted correction bifolia, one additional pasted correction slip (all save this last with perished glue and leaf / bifolia detached), occasional corrections, insertions and deletions in Ardizzone's hand throughout in pencil and ink, later (?) manuscript pagination in pencil at lower centre of leaves Original white paper-covered boards, white paper dust-jacket with manuscript titles in black ink to front cover and spine, plain white endpapers, jacket rubbed and with some soiling, occasional minor tears and splits at head and foot of spine.

[see Alderson 107; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016, pp. 119 - 120 for an illustration of this maquette].

£15,000



40.

ROT[H], Di[e]ter. Book B. (Providence, Rhode Island?). (By the artist). (1958 - 1964).

A very rare hand-cut slot book by Di[e]ter Rot[h] with red and green sheets.

From the proposed edition of 25 copies (although far fewer were issued, see The Dieter Roth Times quoted below) inscribed on the initial orange leaf in pencil: 'NR. 8 / 25 / DITER ROT / BOOK B / IDEA 1958 SC. 1964' and with the artist's thumbprint in black ink. Inscribed in blue ink 'für Kees Broos, Souvenir aus Basel / März 1987 / Dieter Roth.'

This copy also includes an additional sheet of black paper with hand-cut slots, not called for, and presumably included in error.

'As of 1958, Roth created works that rest between print-making and books, the so-called 'slot books'. Using black, white or colored square sheets of paper, he cut out precise shapes in various sizes, most of them being rectangular, others more complex, resulting in loose stacked sheets with window-like images peering through layer after layer of pages. Rotating and reordering the sheets, the viewer can change the visual sequence and interact with the work ... Roth worked on the idea of rearranging pages for some time. He would change the width of the slots, select different angles for them, and alter the number of sheets and their colors ... these early hand cut [sic] Roth books are considered important and rare 'incunabula' in the development of the artist's book.' (The Dieter Roth Times).

'Roth frequently referred to these books as 'concrete poetry' or 'Op-Art', but simultaneously underlined their intrinsic independence of such movements.' (Dirk Dobke).

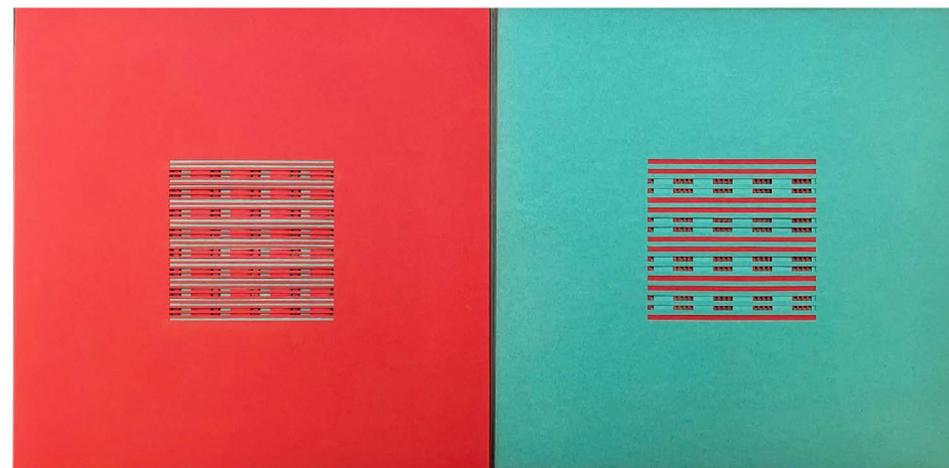
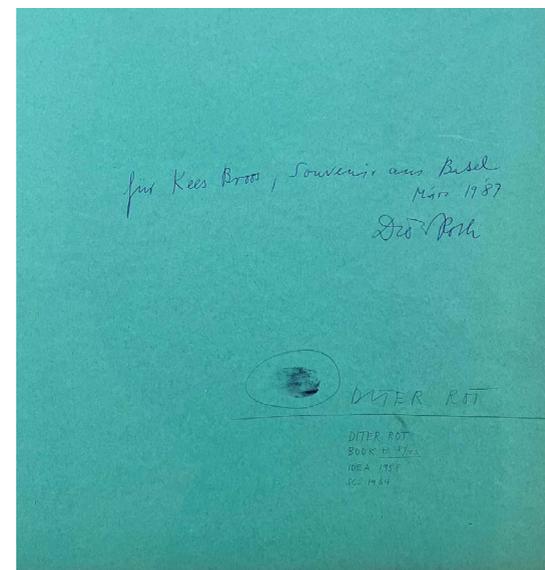
'Roth identifies only 8 copies completed in his Collected Works volume 20.' (The Dieter Roth Times).

According to the above quote, this copy would therefore be the final copy Roth created.

Kees Broos was an art historian.

Square folio. (424 x 428 mm). [26 leaves]. Initial green leaf with manuscript colophon / justification and dedication (see below), 24 leaves of alternating green and red each with 90 degree hand-cut slots, final blank red leaf; sheet size: 404 x 408 mm. Loose as issued in original publisher's black wrappers, original grey cloth box.

£15,000



BROODTHAERS, Marcel. Invitation to 'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie ...'. (I, too, wondered whether I could not sell something and succeed in life). Brussels. Galerie St Laurent. 1964.

The very scarce invitation / poster / announcement for Marcel Broodthaers' first solo exhibition at Brussels' Galerie St Laurent in 1964.

Broodthaers' exhibition at the Galerie St Laurent, rue Duquesnoy in Brussels was from 10th to 25th April, 1964; the vernissage for the exhibition was held on the 10th.

Each example of this announcement / invitation, printed using orange and black inks for the letterpress text over the page of a magazine, is necessarily unique. The present example features an advertisement for snake-skin shoes recto and the 'Miss Chantelle' girdle verso. Broodthaers' text is crucial and illuminating in regard to his transformation from Surrealist-al-lied poet to artist.

'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans ... [printed in orange] L'idée enfin d'inventer quelque chose d'insincère me traversa l'esprit et je me mis aussitôt au travail. Au bout de trois mois, je montrai ma production à Ph. Edouard Toussaint la propriétaire de la galerie Saint Laurent. Mais c'est de l'Art, dit-il et j'exposerais volontier tout ça. D'accord lui répondis-je. Si je vends quelque chose il prendra 30%, Ce sont, paraît-il des conditions normales certaines galeries prenant 75%. Ce que c'est? En fait, des objets. Marcel Broodthaers ... [printed in black]'

'Although most exhibition announcements are instrumental, inviting the viewer to witness a sincere, creative presence in a white cube, Marcel Broodthaers' first one-person exhibition poster announces a very different approach to making art and publicity (which, in Broodthaers' 'studio' / 'museum' went hand in hand). Having been struck by the developments of American Pop art in Paris in 1963-64, Broodthaers' announced his transformation from poet to artist after hitting upon 'the idea of inventing something insincere'; tellingly, this first announcement / manifesto is printed on different pages removed from a Belgian fashion magazine. It is difficult to say that this collision of image-and-text - this 1964 exhibition announcement - is less consequential than just about anything else the artist produced during his first year at work.' (Todd Alden).

Single folded sheet. (252 x 338 mm). [Single magazine sheet]. Printed text in black and orange recto and verso on a page from a magazine, the text printed in landscape format over the page with printing in portrait format.

£9,500



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

An excellent, crisp presentation 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, inscribed by Broodthaers in blue ink, signed with his initials 'M. B.' (as usual) and dated "déc. 69."; the copies marked 'exemplaire catalogue' were not issued with a signature or number.

Broodthaers' inscription replaces his own name (he has crossed through it with a large 'X') in 'Copyright 1969 by Marcel Broodthaers Bruxelles' with an arrow from the 'by' to the new names 'Olga et Sandro', while beneath he has dated and signed it: 'déc. 69.' / M.B.'.

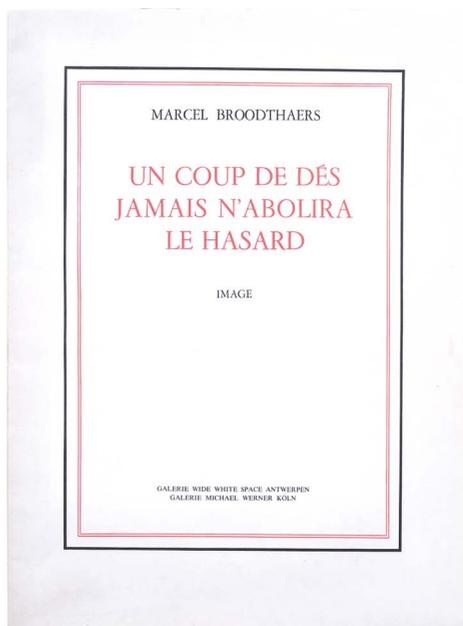
Olga Morano (1935 - 1999) was a Paris-based conceptual artist, painter and sculptor. A close friend of Broodthaers and other Belgian artists such as Marcel Mariën, she owned a number of artist books by Broodthaers that included presentations. The present book, Broodthaers' appropriation of Mallarmé, with its presentation to 'Olga et Sandro' becomes Broodthaers' gift of his appropriation of Mallarmé: i.e. the appropriation of Mallarmé by 'Olga et Sandro', a further irony in the conceptual labyrinth of mirror images the book presents and represents.

'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).

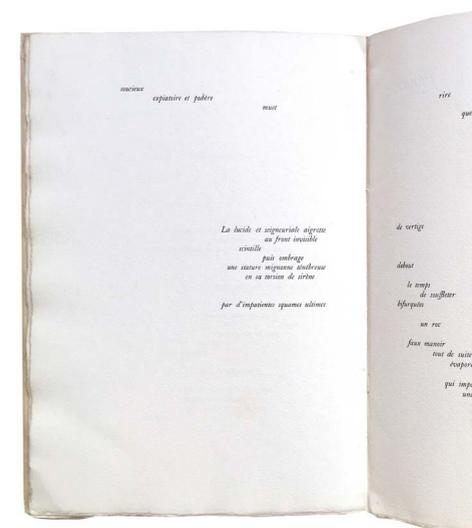
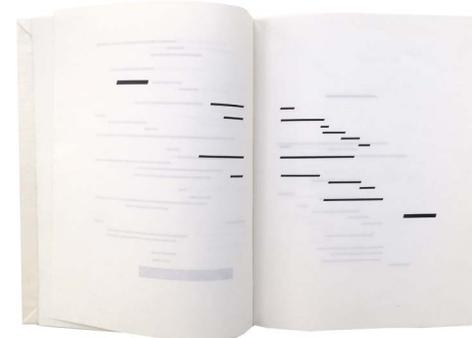
Further, Broodthaers replaced the title (it reflects the changes to the cover), the 'Préface' in Broodthaers' version is the whole text of Mallarmé's original poem (Mallarmé's own 'Préface' has been removed), the justification mirrors that of the 1914 edition (including the omission of the details of 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.

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

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.

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

£12,500



**PICASSO, Pablo. La Célestine. (Mougins).
(Printed by Aldo and Piero Crommelynck).
1970.**

One of only nine impressions of one of Picasso's rarest and most startlingly original print compositions: the entire series of the 66 engravings for La Célestine printed on a single large sheet.

From the edition limited to 9 impressions on vélin de Rives teinté signed and numbered '4 / 9' and dated 'le 9.9.70.' at lower right by Picasso in red crayon.

'Il s'agit d'une sorte de tour de force d'impression.' (Brigitte Baer).

'La Celestina' is considered to be the first European novel and crucial in the development of prose fiction; Cervantes and 'Don Quixote' aside, many consider it the greatest work of Spanish literature. Picasso had painted the portrait 'La Celestina' (Zervos I, 183) in 1903 during his blue period but it was not until the late 1960s that Picasso returned to the themes as part of 'La Suite 347'. As noted by Brigitte Baer, at the commencement of the printing of the illustrated book 'La Célestine', for which Picasso had composed 66 engravings, the artist decided to print all of the prints on a single sheet in a non-chronological order to make a rectangular mosaic of his illustration.

Nine proofs of this composition were printed, all on a tinted Rives paper, and signed, dated '9.9.70' and numbered '1 / 9' to '9 / 9' in red crayon by Picasso; as the Crommelyncks had only nine sheets of paper large enough for the printing at the time only nine impressions were made.

The composition and the printing of only nine impressions of this work using 66 plates makes it a unique experiment in printmaking and combines Picasso's innovative creativity and mastery, the author of the book 'La Célestine' Fernando de Rojas' humour and the technical skills of the master printers, Aldo and Piero Crommelynck. The prints of 'La Célestine' were the first prints of 'La Suite 347' to be printed and these nine proof impressions preceded those for the book.

Again, as per Baer, one copy was dedicated by Picasso for Zette and Michel Leiris (the Galerie Louise Leiris was the publisher of 'La Suite 347'), one copy was dedicated to Jacqueline Picasso, one was given to each of the printers Aldo and Piero Crommelynck and three were added to Picasso's own collections (number '1' for example is preserved in the Musée Picasso in Paris). The remaining impressions were retained by the artist and later presented as gifts. This impression was given by Picasso to Paul Puaux, the 'administrateur permanent' and, after the death of its founder Jean Vilar in 1971, the Director of the Festival d'Avignon.

A major Picasso exhibition had been held at the festival in 1970 at the Palais des Papes at the suggestion of Christian Zervos with Puaux curating Picasso's entire oeuvre - 167 paintings and 50 drawings - executed between January 1969 and January 1970. At the time of Picasso's death in April 1973, he and Puaux had been working on a further exhibition, planned to include all of the works painted subsequently by the artist, from October 1970 up until the end of 1972. The exhibition which included 201 paintings opened in May 1973 and served as a monumental coda to the life and work of arguably the greatest figure of art in the twentieth century. It seems likely that this impression of 'La Célestine' was given by Picasso to Puaux after the first exhibition in 1970. A further exhibition was held in 1976, also curated by Puaux, from which 119 paintings were stolen.

'Il a été tiré, en outre, en 1970, après le choix effectué par l'artiste parmi les 347 planches, 9 épreuves sur vélin de Rives teinté (jaunâtre). Ces épreuves des planches groupées de 'La Célestine' se présentent comme une sorte de puzzle, les 66 planches étant disposées de façon à s'imbriquer les unes à côté des autres, pour former une composition rectangulaire. Elles ne sont pas évidemment pas disposées selon l'ordre chronologique, ni selon l'ordre dans lequel elles sont incluses dans le livre.' (Brigitte Baer).

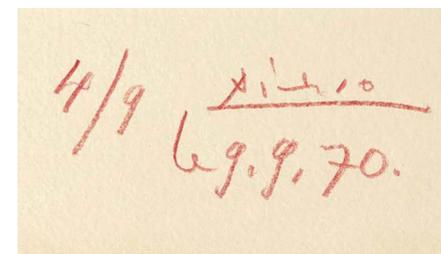
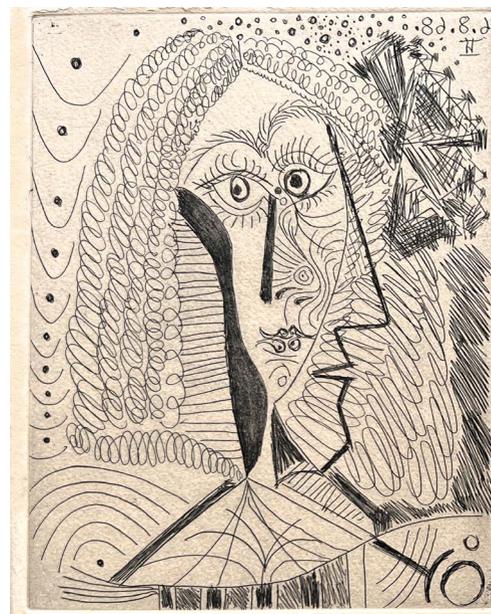
"La Tragicomedia de Calisto y Melibea', known by the title 'La Celestina', is a dramatised novel in 21 acts, attributed to Ferdinando de Rojas, who published it in Burgos in 1499. Because of the lively prose dialogue, its well-developed

characters, and its striking description of the mores of Spain at the time of the Catholic kings - that is during the transition - between the Middle Ages and the Renaissance - 'La Celestine' is one of the major works in Spanish literature.' (Patrick Cramer).

Single large sheet. (748 x 1051 mm). 66 original etchings and etchings with aquatint, grattoir and dry-point by Pablo Picasso printed on a single large sheet of 'vélin de Rives teinté (jaunâtre)' with deckle edges and the watermark 'B F K RIVES' by Aldo and Piero Crommelynck.

[see Baer VI, pg. 198; Baer 1523-1779; see Cramer 149; Bloch 1507; 1529; 1540; 1541; 1558; 1559; 1563; 1564; 1573-1576; 1581-1583; 1587,1588,1592,1593,1596-1603, 1605-1607, 1616, 1617, 1635-1637, 1648-1650, 1654, 1655, 1657, 1658, 1661, 1664, 1665, 1668, -1670,1690, 1691, 1694, 1727, 1729, 1733, 1749, 1751, 1754, 1762].

POA



Above: a detail

CHRISTO. 'Running Fence' Project. (New York). (Running Fence Project). (1972 - 1976).

A fascinating collection of archival material relating to the development and execution of Christo's *Running Fence Project* in North California.

The 'Running Fence' was a temporary art work in Sonoma and Marin Counties California, consisting of heavy woven white nylon fabric stretching 18 feet high and 24 miles long, 'emerging from the ocean and following an undulating path inland. It's route and configuration have been selected so that natural beauty and that of the art work will complement each other. The project was controversial but succeeded - 17 public hearings and over 60 individual agreements with landowners were required - despite objections on the grounds of environmental impact, cost, commercialisation and so on. Christo insisted that everything that impacted upon the work - detractors, objectors and hearings - became a part of the work and this small archive relating to the funding, installation, and so on, gives an indication of this.

The documents and photographs include the following:

- Typed letter from the 'Running Fence Corporation' on 'Running Fence Project' paper addressed to Andreas (dated January 24th, 1974) and signed in blue ink by Christo and Jeanne-Claude; ending 'Things are progressing well for Running Fence and we are just as excited as we were when preparing Valley Curtain. / Love to both of you from the 2 of us', the letter introduces a second sheet of typescript, signed by Christo, with details regarding the funding of the project and the 'Co-Sponsorship agreement involving a U.S. \$20,000 purchase of Christo's works from Running Fence Corporation ...'.

- Typed letter from the 'Running Fence Corporation' on 'Running Fence Project' paper addressed to 'Dear Yoka / Dear Andreas' (dated June 15th 1976) and signed in blue / grey ink by Christo and Jeanne-Claude and with 'All our best thoughts'; detailing plans concerning a proposed visit by Andreas and Yoka to the site of 'Running Fence' with a stopover in New York. 'We will be at the Petaluma Inn starting early

August ... and we hope to see you in California': at the very least this letter provides a fascinating insight into how hands on both Christo and Jeanne-Claude were with their projects and their potential investors.

- Typed sheet from Ernest D. Harris (presumably a - or the - technical consultant on the project described as 'Senior Staff Engineer / The Ken R. White Company') outlining 'Christo's Running Fence' project, giving details of the materials used, the size, length, details of the two phase operation etc.

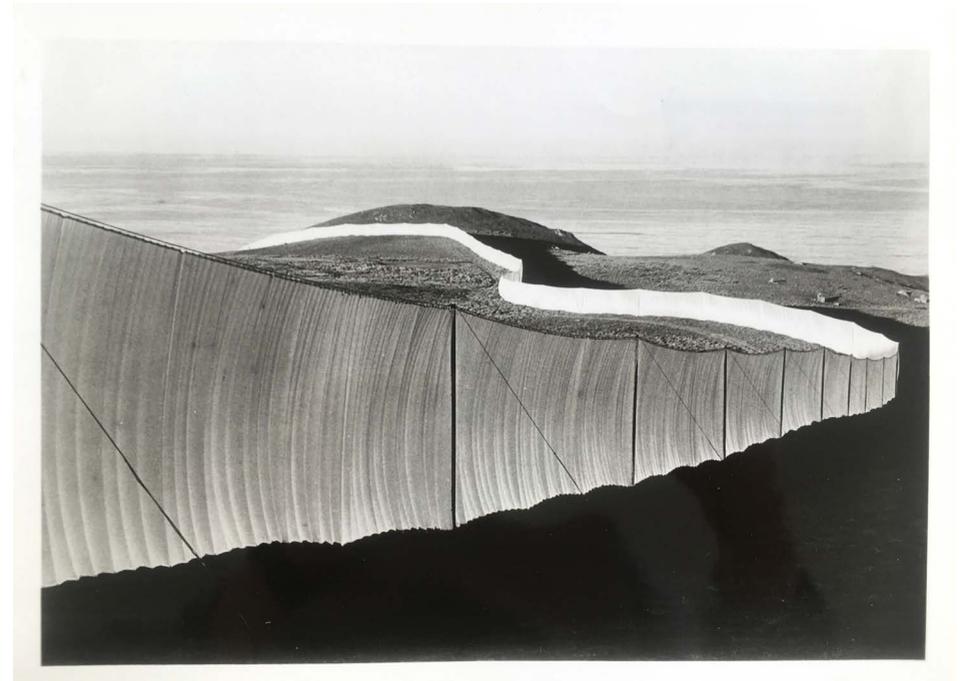
- Typescript press release for the project with the heading 'FOR IMMEDIATE RELEASE' and with extensive detail concerning all details of the project.

- Photocopied map showing the situation of 'Running Fence' within California.

- 15 black and white photographs (the majority by Harry Shunk) of the installation of 'Running Fence.' Each photograph bears stamp of 'Christo. Running Fence 1972 - 76' to verso. 2 of the photos are taken by Gianfranco Gorgoni, and show the 'trucks developed [sic] for driving anchors and punching holes for the poles, positioning 12,000 steel anchors, 4 feet deep.' (From stamped text to verso.) 3 photographs show composite images of Christo drawings over photographs. A further three document drawings (1 in colour).

4to. (c.290 x 210 mm). 15 black and white photographs, 1 colour reproduction photograph of a Christo drawing; additional photocopies and typescript sheets bearing the artist's signatures. Loose as issued.

£2,750



BRAVO, Manuel Alvarez. (Friedlander, Lee, Ed.). Fifteen Photographs. New York. Double Elephant Press. 1974.

A superb example of the Double Elephant Press portfolio of signed photographs by Manuel Alvarez Bravo.

From the edition limited to 75 numbered copies (plus 15 artist's proofs) with each photograph signed and numbered by Bravo in pencil to the support sheet.

André Breton's introduction was written originally for the exhibition 'Mexique' in 1939.

'Tout le pathétique mexicain est mis par lui à notre portée: où Alvarez Bravo s'est arrêté, où s'il est attardé à fixer une lumière, un signe, un silence, c'est non seulement où bat le coeur du Mexique mais où encore l'artiste a pu pressentir, avec un discernement unique, la valeur pleinement objective de son émotion. Servi dans les grands mouvements de son inspiration par le sens le plus rare de la qualité en même temps que par une technique infaillible, Manuel Alvarez Bravo, avec son 'Ouvrier tué dans une bagarre', s'est élevé à ce que Baudelaire a appelé le style éternel.' (André Breton).

The photographs are titled as follows:

- 1 / Parabola Optica;
- 2 / El Sistema Nervioso del Gran Simpatico;
- 3 / La Buena Fama Durmiendo;
- 4 / El Eclipse;
- 5 / El Ensueño;
- 6 / Un Poco Alegre y Graciosa;
- 7 / Sed Publica;
- 8 / La Quema;
- 9 / La de las Bellas Artes;
- 10 / Trampa Puesta;
- 11 / Los Agachados;
- 12 / Barda de Panteon;
- 13 / Obrero En Huelga, Asesinado;
- 14 / Tumba Reciente;
- 15 / Paisaje Inventado.

Folio. (532 x 395 mm). [18 unnumbered leaves]. Leaf with justification with title embossed in silver and printed text in colour with list of photographs, leaf with introduction by André Breton in red (taken from his introduction to the exhibition 'Mexique' in 1939 also with embossed title in silver, leaf with English translation of Breton's text in blue (also with embossed title in silver) and 15 original signed monochrome photographs each mounted to a sheet of Strathmore Artist Bristol; sheet size: 502 x 376 mm; photograph size: 238 x 140 mm or the reverse. Loose as issued in original publisher's black morocco clamshell box with embossed title in silver to front cover, cover interior silvered and with title repeated in red.

£40,000



Manuel Alvarez Bravo.



46.

**WINOGRAND, Garry. Fifteen Photographs.
New York. Double Elephant Press. 1974.**

A superb example of the Double Elephant Press portfolio of signed photographs by Garry Winogrand.

From the edition limited to 75 numbered copies (plus 15 artist's proofs) with each photograph signed and numbered by Winogrand in pencil to the support sheet.

The photographs were taken at the following locations:

- Coney Island - New York City, 1952
- Albuquerque - New Mexico, 1958
- Central Park Zoo - New York City, 1962
- Texas State Fair - Dallas, Texas, 1964
- San Marcos - Texas, 1964
- Dallas - Texas, 1964
- World's Fair - New York City, 1964
- Klamath River - California, 1964
- American Legion Convention - Dallas, Texas 1964
- Central Park Zoo - New York City, 1967
- Los Angeles - California, 1969
- Metropolitan Museum of Art Centennial Ball - New York City, 1969
- New York City, 1970
- Staten Island Ferry - New York City, 1971
- Hippy Hollow, Lake Travis - Austin, Texas, 1973

Folio. (530 x 395 mm). [18 unnumbered leaves]. Leaf with justification with silkscreen text in multiple colours, leaf with Winogrand's introduction with silkscreen text in multiple colours and 15 original signed photographs by Garry Winogrand on G. A. F. - V. C. paper each mounted to a sheet of Fabriano Classico, final leaf with list of photographs and copyright with silkscreen text in multiple colours; sheet size: 502 x 376 mm; photograph size: 220 x 322 mm. Loose as issued in original publisher's grey linen clamshell box with photographer's name in darker grey to front cover.

£40,000



ASSE, Geneviève. Supervielle, Silvia Baron. Les Fenêtres. (Paris). (By the Artist). (1976).

A beautiful example of the édition de tête of Les Fenêtres in a beautiful binding by Monique Mathieu.

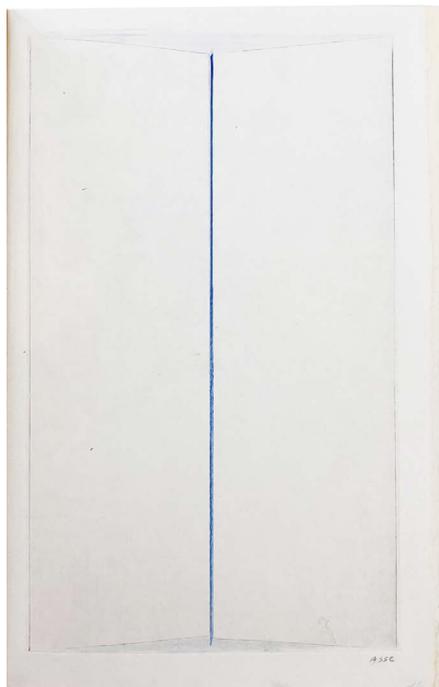
From the edition limited to 100 numbered copies on grand vélin d'Arches signed by the artist and author, with this one of the first 20 copies from the édition de tête with the additional suite of dry-point engravings on Japon Hoshō signed and numbered from the edition of 20 by Asse in pencil; ten hors commerce copies numbered in Roman numerals were also issued.

In addition, this copy also includes a pull of the 3rd engraving 'rehaussée à l'huile' in delicate tones of blue and signed by Asse in pencil at lower right together with a further original work in pencil and paint. Although the additional pull of the third engraving 'rehaussé à l'huile' is not called for, the copy at the Bibliothèque Nationale (numbered 'VI' in Roman numerals) also includes a pull of the same engraving with similar additional colour.

The additional inserted work in pencil and blue paint on a sheet of cream unwatermarked paper (146 x 102mm) appears to be a study for the fourth engraving albeit with additional painting. Asse's painting is a strip along the entire right-hand margin to the sheet edge and is graded with subtlety forming a gradually disappearing stripe towards the centre of the leaf.

Although Asse's book 'Haeres' (1977) is the first to feature blue in its illustration, it is clear both from the cover of 'Les Fenêtres' (a beautiful graded blue aquatint), the engraving in the suite heightened with two tones of blue and perhaps most importantly the additional inserted work (a drawing with heightening in blue), that blue in terms of book illustration was at the forefront of Asse's creative thought. Prior to the introduction of colour, Asse's illustrations were marked by a remarkable purity, a simplicity of almost ascetic clarity to match those poets whose work she chose to illustrate. In 1980, with 'Les Conjurés', a translation of Borges by Silvia Baron Supervielle, Asse made a book incorporating a further colour: red.

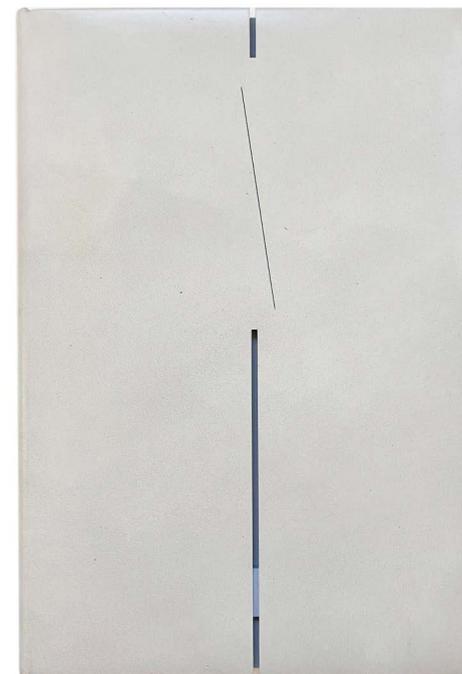
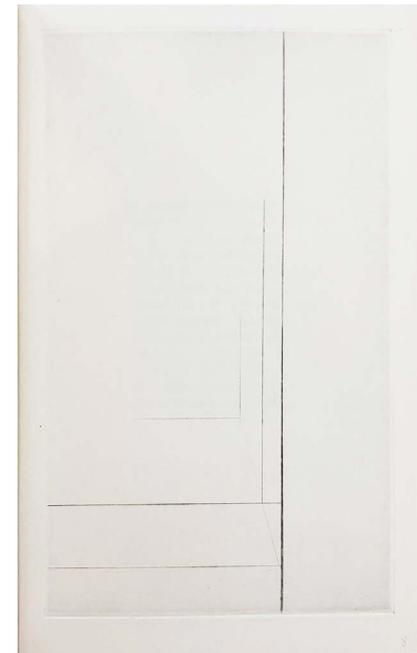
'Pour le livre 'Les Fenêtres', qu'elle réalisa en 1976 avec Silvia Baron Supervielle dont elle fit la connaissance en 1961, Geneviève Asse écrit: 'J'ai fait ce livre d'un coup. Le manuscrit se composait de douze poèmes brefs, dépouillés, pour lesquels j'ai gravé des lignes verticales comme des fenêtres, certains textes étant imprimés au verso des planches. Ces gravures, deux au centre et une au début et à la fin du volume, s'ouvrent et se referment comme des battants. Elles résument la transparence de cristal de l'ensemble, enveloppé d'une aquatinte bleue, qui fait office de couverture. J'ai choisi pour 'Les Fenêtres' un format moyen, de livre de chevet.' On pourrait ajouter le choix judicieux d'une typographie qu'Antoine Coron qualifie d'élégante et frêle', imprimée par Fequet et Baudier comme l'étaient les livres de Pierre Lecuire et les siens propres jusqu'en 1981, date de la cession de l'imprimerie à Robert Dutrou.' (Marie-Françoise Quignard).



8vo. (230 x 158 mm). [20 unnumbered leaves incl. suite + inserted leaf with original work]. Leaf with title, eight leaves with Supervielle's verse and four original dry-point engravings by Geneviève Asse (two conceived as a spread), leaf with justification verso and final leaf with achevé d'imprimer recto, leaves mounted on tabs throughout; also included is the additional suite of dry-point engravings on Japon Hoshō each signed and numbered by Asse in pencil, an additional pull of the third dry-point also on Japon Hoshō 'rehaussée à l'huile' by Asse and signed in pencil with an additional unsigned work - an unsigned study in pencil and paint - inserted loose. Sheet size: 224 x 142 mm. Full blue / grey pale polished calf by Monique Mathieu with her signature in blind and dated 1979, three vertical excisions through front board with angled shallow excision to create an asymmetric decorative scheme, single excision to head of rear board (matching the top excision to front), blue title direct to spine, pale blue polished calf doublures, matching brushed suede endleaves, original blue aquatint wrapper and backstrip preserved, blue suede-lined calf-backed pale pink canvas chemise with blue title direct to spine, matching calf-edged wool-lined slipcase.

[Miessner / Quignard IX; Mason 219 - 223A; see 'Un Autre Monde' by Marie-Françoise Quignard in 'Geneviève Asse: La Pointe de l'Oeil', 2002, pp. 33 - 34].

£17,500



48.

CHAGALL, Marc. Malraux, André. Et sur la Terre ... Paris. Maeght Editeur. 1977.

A superb copy of André Malraux's memoir of the Spanish Civil War, *Et sur la Terre ...*, illustrated by Marc Chagall.

From the edition limited to 205 numbered copies on vélin de Rives signed by the artist and author, with this one of 180 ordinary examples; 20 hors commerce copies were also issued.

Folio. (442 x 340 mm). Four leaves with Malraux's letter to Chagall, half-title, leaf with original etching with aquatint by Chagall as frontispiece verso, title with copyright verso and Malraux's text illustrated with 14 original etchings with aquatint by Chagall (two double-page), leaf with justification and final leaf with achevé d'imprimer. Loose as issued in original publisher's printed wrappers with title to front cover in black and coarse-weave cloth box with gilt title to spine.

[Cramer 103].

£5,500



WILLIAMS, Emmett. Shakespeare's XXXth. (Cambridge, Mass.). (Edition Noël). (1979).

Emmet Williams' novel approach to Shakespeare's sonnet When to the sessions of sweet silent thought ...

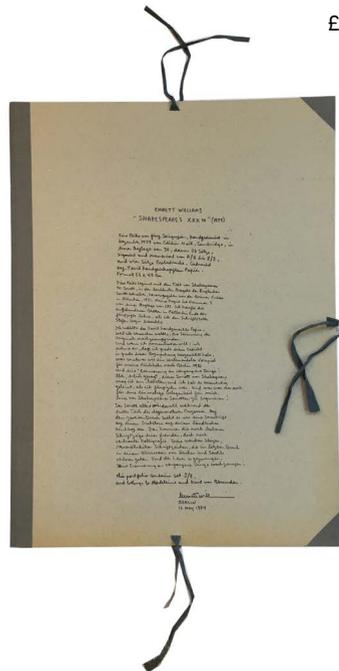
From the edition limited to 26 lettered copies with each plate titled, lettered, signed and dated by Williams in pencil, this copy with a long explanatory text and presentation from Williams in black ink in German to the front cover; four proof copies were also printed.

For 'Shakespeare's XXXth' Williams has taken the sonnet 'When to the sessions of sweet silent thought ...' and has produced what appears to be a standard letterpress version of the verse for the first plate. For the second and ongoing iterations, Williams has enlarged the first plate for the second, and then the second for the third, the letters becoming spidery at first before losing coherence. By the fifth iteration, Shakespeare's text is unrecognisable and the sheet is covered with an increasingly spidery cuneiform with some - perhaps - visibly abstracted letter forms.

This portfolio comprises one of five suites of screenprints Emmett Williams produced with Edition Noël, the publishing house established by his wife, Ann Noël (the others were 'Eros', 'A Journey', 'Impressions of Japan' and 'Incidental Music for Yo-Yo Ma'). Williams stated: 'All of them are based on experiments in the electrostatic distortion and generation of texts and images. To oversimplify: I used the Xerox 3100 duplicating machine at Leverett House, Harvard University, as a creative tool to perform tasks that makers, buyers and users of such machines used to consider (a) a misuse of sophisticated hardware, (b) a costly waste of time, and (c) the sign of a slight aberration on the part of the artist. But I'm happy to say that many of these makers and buyers and users have added these five suites to their collections over the years.'

Folio. (639 x 469 mm). [5 unnumbered leaves]. 5 monochrome screenprints by Emmet Williams, each titled at lower left, lettered at lower centre and signed and dated at lower right in pencil (sheet size: 393 x 519 mm), the plates held within folded proof of the first plate on larger tan wove paper. Loose as issued in original publisher's portfolio with flaps and ties, manuscript title and inscription to front cover.

£2,250



xxx.
 WHEN to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then can I drown an eye, unus'd to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancell'd woe,
 And moan the expense of many a vanish'd sight:
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoan'd moan,
 Which I new pay as if not paid before,
 But if the while I think on thee, dear friend,
 All losses are restor'd and sorrows end.

SHAKESPEARE'S XXXth - FOUR

3/2

Emmet Williams 1979

h h h .
 W H E N || th u i y i t h a i t i w u u i i i h i i t h a i n i
 l i a m m i a u p u i m m i u n u i i i h i d u i i i i
 | i y l i h i i i h i i m o n g q i i h i a f i i u i a i h y
 A n t w i t h i l l u u u a i w u i l m y l i u i i m i t i w i i i i
 T h e n c a n I d r o w n a n e y e u n u s d t o f l o w
 F o r p r e c i o u s f r i e n d s h i d i n d e a t h s d a t e l e s s n i g h t
 A n d w e e p a f r e s h l o v e s l o n g s i n c e c a n c e l l d w o e
 A n t m o a n t h e e x p e n s e o f m a n y a v a n i s h d s i g h t
 T h e n c a n I g r i e v e a t g r i e v a n c e s f o r e g o n e
 A n d h e a v i l y f r o m w o e t o w o e t e l l o e r
 T h e s a d a c c o u n t o f f o r e b e m o a n d m o a n
 W h i c h I n e w p a y a s i f n o t p a i d b e f o r e
 B u t i f t h e w h i l e I t h i n k o n t h e e d e a r f r i e n d
 A l l l o s s e s a r e r e s t o r d a n d s o r r o w s e n d .

50.

MOORMAN, Charlotte. Cello. New York. 1988.

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

A Charlotte Moorman *cello* in perspex with her signed presentation to Christo and Jeanne-Claude.

Moorman's signed presentation, in blue ink to the perspex of the cello itself reads as follows: 'Jeanne-Claude & Christo / You have always symbolized / that which I most cherish - your / love, your creativeness & your / boundless energy & enthusiasm which / is the human spirit. / I dedicate this piece and my / eternal love for you both. / Charlotte Moorman / 12.3.88 / N. Y. C.'

Charlotte Moorman (1933 - 1991), also known as the 'Topless Cellist' was a long-time collaborator with Nam June Paik, and a key figure in Fluxus / performance / avant garde music circles, performing regularly with Yoko Ono, John Cage, Wolf Vostell, Joseph Beuys and Carolee Schneemann, amongst others. Like numerous female counterparts, she became 'blacklisted' by Fluxus organiser George Maciunas, for reasons which remain unclear.

Single sheet of cut perspex in the form of a cello. (c.123 x 40.5 cm).

£4,500



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Front and rear covers incorporate designs for *Novyi LEF* by Rodchenko (see item no. 24).

Цена 50 коп.

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