

The 55th California International Antiquarian Book Fair

10 – 12 February 2023

Pasadena Convention Centre
300 East Green Street • Pasadena CA

WANTED



\$2,000 REWARD

For information leading to the arrest of George W. Welch, alias Bull, alias Pickens, etcetry, etcetry. Operated Bucket Shop in New York under name HOOKE, LYON and CINQUER. Height about 5 feet 9 inches. Weight about 180 pounds. Complexion medium, eyes same. Known also under name RROSE SÉLAVY

SIMS REED • Booth 705

Pierre Albert-Birot's important and very scarce single issue Apollinairean Surrealist review.

1. ALBERT-BIROT, Pierre & Roch Grey (Baronne Hélène d'Oettingen). Paris. No. 1. Novembre, 1924. (All Published). Paris. Est en vente chez Jean Budry. 1924.

Small 4to. (250 x 194 mm). [2 bifolia + inserted leaf]. Printed text in French recto and verso throughout. Stitched as issued in original blue publisher's printed paper wrappers with titles in gilt to front cover, advertisements in black to interior of rear cover.

'Paris', issued in a single number in 1924 by Pierre Albert-Birot, was issued the month after the publication of the first Apollinairean Surrealist manifesto (published on October 1st by Yvan Goll) and the first Bretonian Surrealist manifesto (published on October 15th). 'Paris' took the part of the Apollinairean Surrealists and opens with Roch Grey's analysis and impassioned defence of Apollinaire, his position and most crucially his definition of the term he had coined originally (see below). Roch Grey's contribution is dated 'Paris le 19 Octobre 1924, four days after the publication of Breton's manifesto. Also included are poems by Pierre Albert-Birot, 'Théâtre', a single page poem (present also as a single loose sheet for distribution), and 'Deux Poèmes': 'Poème Rose' recto and 'Ange' verso. The interior of the rear wrapper features an advertisement for 'Exposition de François Angiboult' in December 1924 at Galerie Percier featuring 'Etoffes Peintes [and 'Jeu de Cartes' and 'Tableaux Brodés'] pour parer les femmes, pour dissimuler les hommes, pour exaspérer la vie jusqu'au sublime'; François Angiboult was another pseudonym, like Roch Grey, for Hélène d'Oettingen. Pierre Albert-Birot's collection 'La Lune ou le Livre des Poèmes' is also announced for 'le fin Novembre' of the same year.

Guillaume Apollinaire had first made use of the neologism 'surréalisme' in the program notes to Erik Satie's 1916 ballet 'Parade' before he subtitled his own drama 'Les Mamelles de Tirésias', 'drame Surréaliste', in 1917. Despite Apollinaire's coinage, the word 'Surréaliste' did not enter common usage until the 20s and the issue of the various Surrealist manifestoes (in 1924), at which point intellectual controversy debated the definition of the word, whether Apollinaire was a Surrealist, the manner in which Surrealism differed from his Surrealism and so on. Breton (and his camp) took the view that Surrealism was new and utterly different to anything previous, while his opponents - equally loud in defence of Apollinaire but rather less antagonistic - among them Ivan Goll, Paul Dermée and Pierre Albert-Birot maintained that a school of Surrealism had existed since Apollinaire's coinage of the term. Debate and Breton's prevarications aside, the neologism is Apollinaire's and Surrealism would not have existed in any of the forms it took ultimately without him and without 'Les Mamelles de Tirésias'.

Roch Grey, was one of the several pseudonyms of Hélène Miontchinska, Baronne d'Oettingen (1878 - 1950), known also as Léonard Pieux or Jean Cérusse (as a writer) or Edouard or, as here, François Angiboult (as a painter).

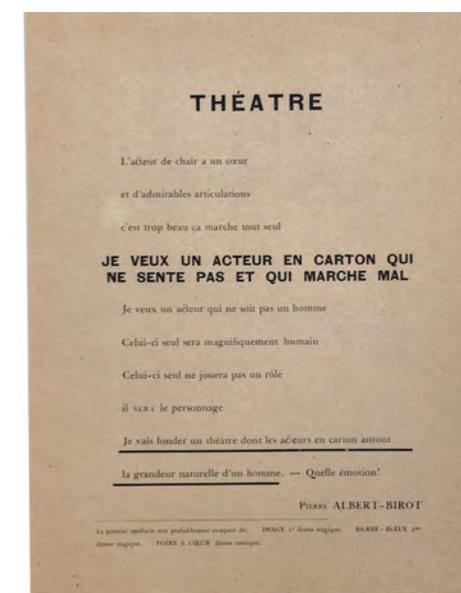
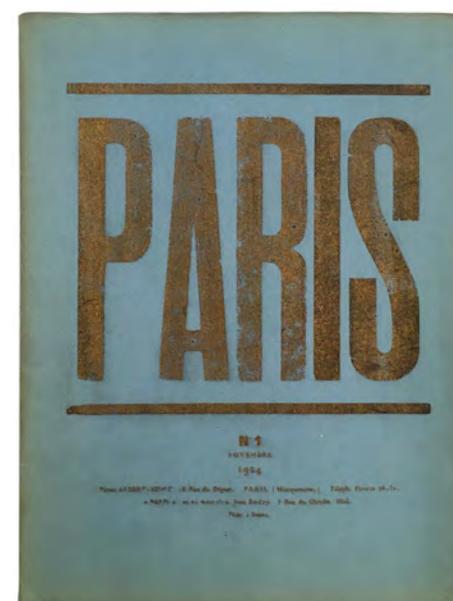
'Guillaume Apollinaire, inventeur du mot 'surréalisme' n'en donna qu'une sensation assez vague, diffuse, dans la préface des 'Mamelles de Tirésias'. Quand un homme a voulu imiter la marche, il a crée la roue qui ne ressemble pas à une jambe - il a fait ainsi du surréalisme sans le savoir ... Son surréalisme pris dans ce sens, fouetté come une toupie dirigée sans but précis, mais toujours vers le régions de l'inaccessible, d'incrée, d'un inconcevable dans le passé, pourrait donner un essort momentané à une volonté créatrice toute neuve, qui l'abandonnant sur place comme un stimulant absorbé au hasard d'une rencontre, saurait prendre le chemin du dehors ...'. (Roch Grey)

Pierre Albert-Birot's poem 'Théâtre' is present here, in addition to the version in 'Paris' and in matching format, dimensions and typography, as a loose sheet of thin tan unwatermarked wove paper (244 x 188 mm); it appears to be either a proof or for distribution.

'Paris' is very scarce outside France and COPAC locates no copies in the UK; we locate copies in the US at Yale, Indiana and Michigan only.

[not in Le Fonds Paul Destribats].

\$1,500



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

2. 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).

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 through-out 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.'

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

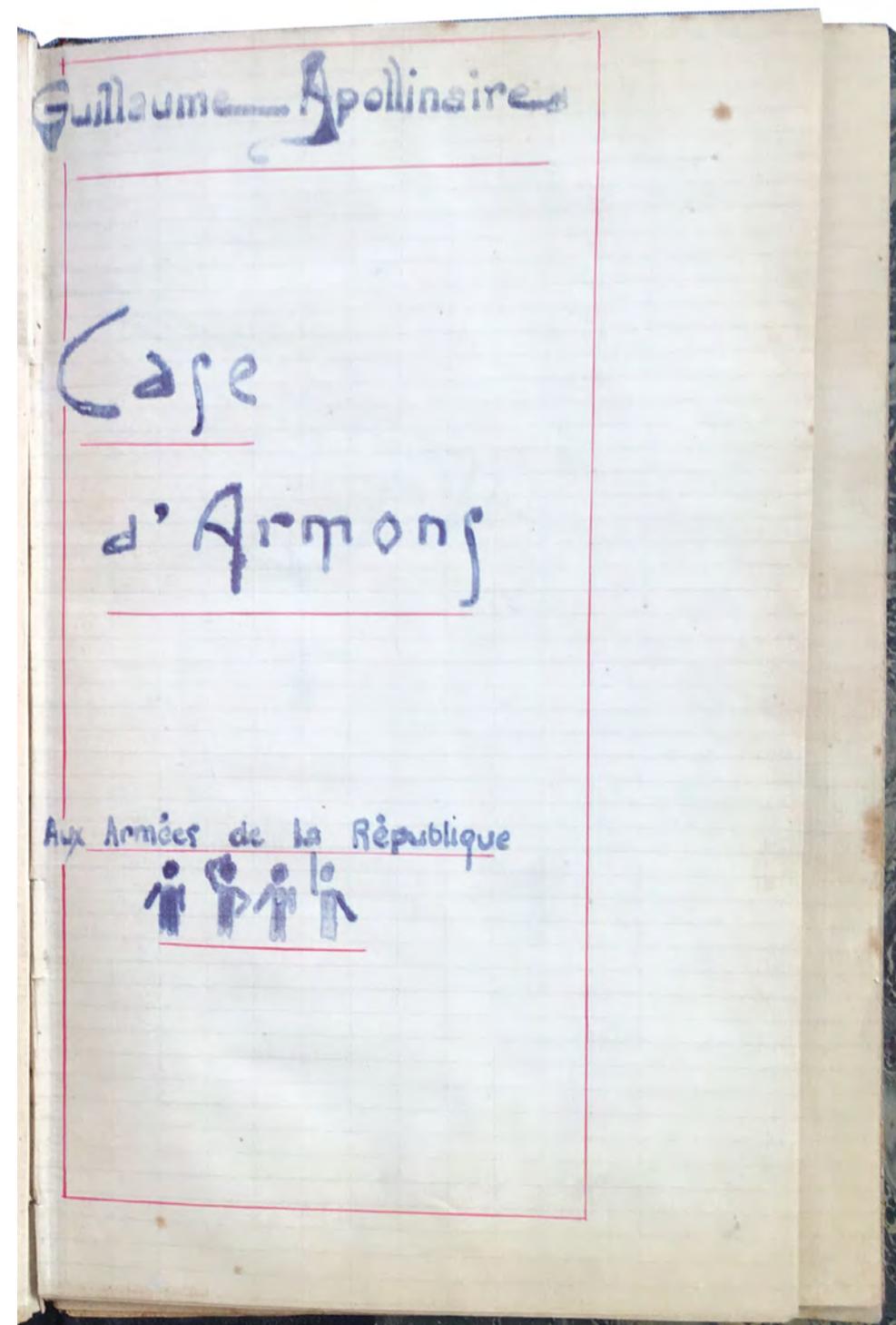
Apollinaire's calligrammatic poems appear here, in the very scarce 'Case d'Armons' for the first time. Apollinaire's 1918 collection 'Calligrammes, Poèmes de la Paix et de la Guerre' reprinted all 21 of the poems with the exception of 'Carte Postale'.

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 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 quadrillé' 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.

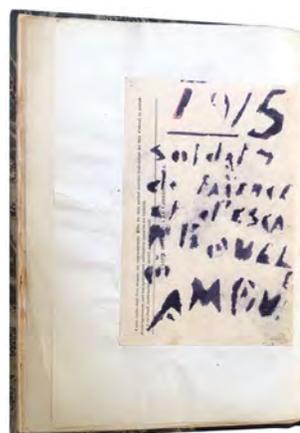




Initially Apollinaire had planned an edition of 112 copies which he refined shortly afterward to 60 copies (he imagined that 'ce sera une vraie rareté') with an edition de tête of 5 large paper copies and subscription bulletins for 55 copies for 20 Francs and 5 (large paper) for 50 Francs were issued 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 realties 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).

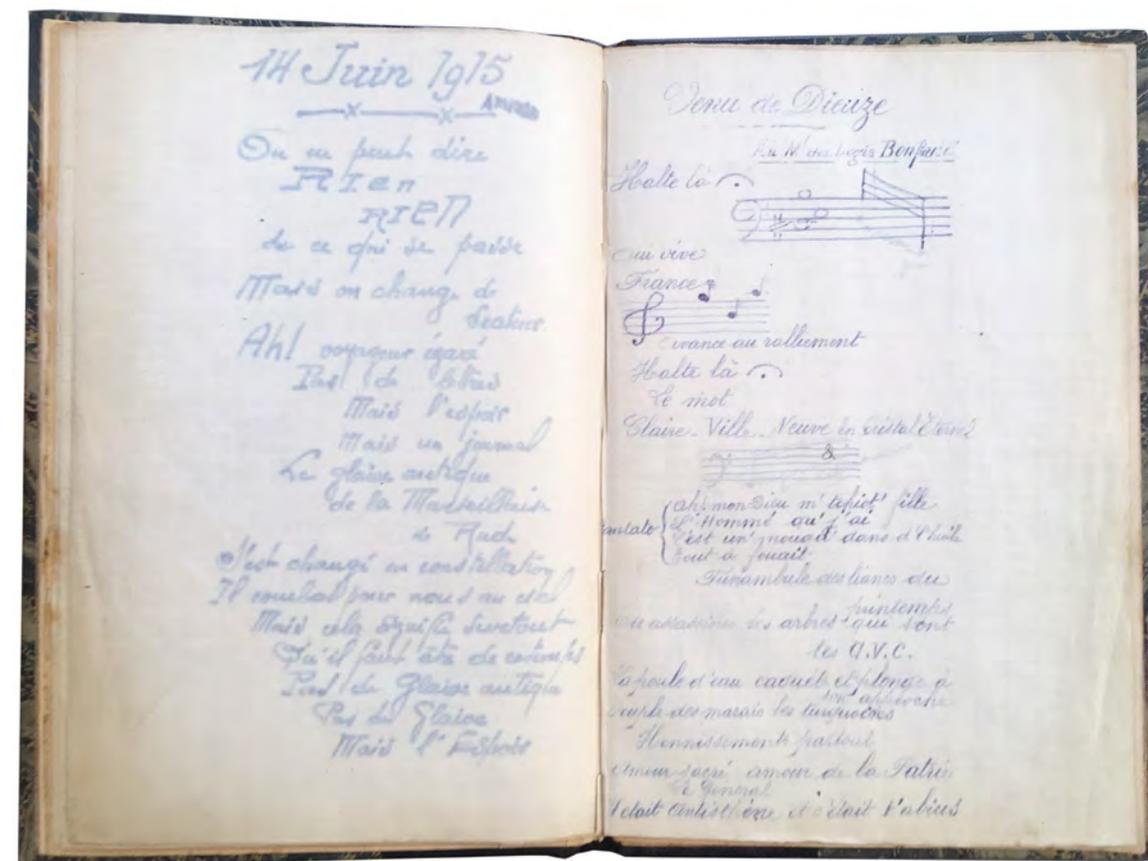
'Case d'Armons', given the severely restricted limitation, is necessarily scarce with a mere handful of copies appearing on the market. In institutions we can locate only the two copies held at the Bibliothèque Nationale de France (copy no. 3 given to Alberto Magnelli and copy no. 21 given to the BNF 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.

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].

\$135,000



A very good copy of the scarce, first collective Surrealist tract *Un Cadavre*.

3. ARAGON, Louis, André Breton, Paul Eluard, Philippe Soupault et al. *Un Cadavre*. (Neuilly-sur-Seine). (Imp[rimerie]. Spéciale 'du Cadavre'). (1924, 18 Octobre).

4to. (320 x 248 mm). [Bifolium of newsprint paper]. Printed text recto and verso in columns in newspaper format throughout, sheet with central crease and small area of loss at centre of fold not affecting text. Loose as issued.

Not to be confused with the later 1930 Surrealist anti-Breton tract also titled 'Un Cadavre', this 1924 version - it is notable as the first collective tract issued by the Surrealist group - was prompted by the funeral of Anatole France (1844 - 1924). The first Surrealist manifesto was published on October 15th, 1924 (although the dissident Surrealists had published an earlier manifesto on October 1st), while 'Un Cadavre' was issued on the 18th. The vitriolic tone of the text provoked - as intended - outrage and caused a scandalous sensation at the violent attack on a figure regarded as the model of French literary magnificence. An academician, France had been nominated for and won the Nobel Prize for Literature in 1921 but his achievements meant little to the iconoclastic generation that included Louis Aragon, André Breton, Paul Eluard, Philippe Soupault et al.

The texts in 'Un Cadavre' include the following: 'L'Erreur' (Philippe Soupault); 'Un Vieillard Comme les Autres' (Paul Eluard); 'Ne Nous la Faites Pas à l'Oseille' (Pierre Drieu la Rochelle); 'Anatole France ou la Médiocrité Dorée' (Joseph Delteil); 'Refus D'Inhumer' (André Breton); 'Avez-Vous Déjà Giflé un Mort?' (Louis Aragon). Apparent contributions from his doctors, 'Guillaume': 'Le cerveau de France est digne de son génie' as well as 'Mignon et Gaudeau' are also included as well as anonymous contributions. 'Un Cadavre' concludes with the banner: 'A LA PROCHAINE OCCASION IL Y AURA UN NOUVEAU CADAVRE'. With hindsight the irony is poignant that the 'nouveau cadavre' was to be André Breton himself in the 1930 iteration of 'Un Cadavre'.

'Un Cadavre' is scarce, and digital versions aside, we locate examples at the Tate, France's Bibliothèque Nationale and Médiathèque de Montpellier as well as MoMA, Yale and Columbia in the US; it is possible that the example at Columbia, included with the copy of La Révolution Surréaliste belonging to Jean Carrière, is the later 1930 version.

[Ades 9.76, see pg. 235].

\$2,000



John Baldessari's beautiful photographic serial multiple.

4. **BALDESSARI, John. Throwing Three Balls in the Air to get a Straight Line (Best of Thirty-Six Attempts). Milan. Giampaolo Prearo Editore S.r.L. / Galleria Toselli. 1973.**

Oblong folio. (248 x 328 mm). [14 unnumbered leaves]. Leaf with titles and small colour vignette, 12 leaves each with colour offset illustration and final leaf with colophon, all recto only on glossy stock with rounded corners. (Sheet size: 244 x 324 mm). Original publisher's blue card envelope with flap, gilt titles to upper cover with the small excised rectangle to show the title vignette.

From the edition limited to 2,000 copies.

As early as 1972 / 1973, Baldessari had set himself the impossible task of balancing order and chaos with 'Throwing Four Balls in the Air to Get a Straight Line (Best of 36 Tries)' and 'Throwing Three Balls in the Air to Get an Equilateral Triangle (Best of 36 Tries)', continuing in 1974 with 'Throwing Four Balls in the Air to Get a Square (Best of 36 Tries)'.

\$7,500



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

5. 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.*

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.

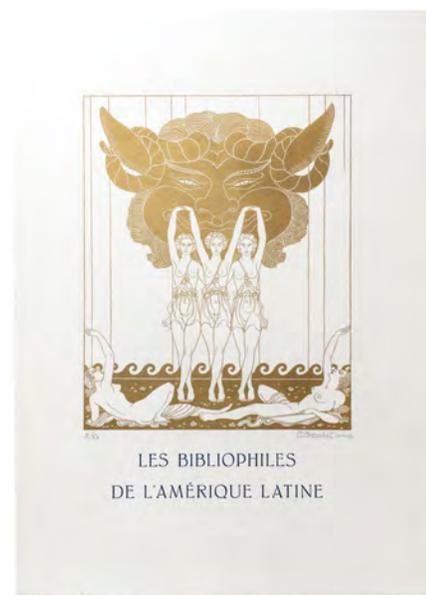
From the edition limited to 150 copies, with this one of 125 on Arches reserved for 'Membres de la Compagnie aux Archives et aux Collaborateurs.'

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'.

\$7,000



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

6. 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).

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

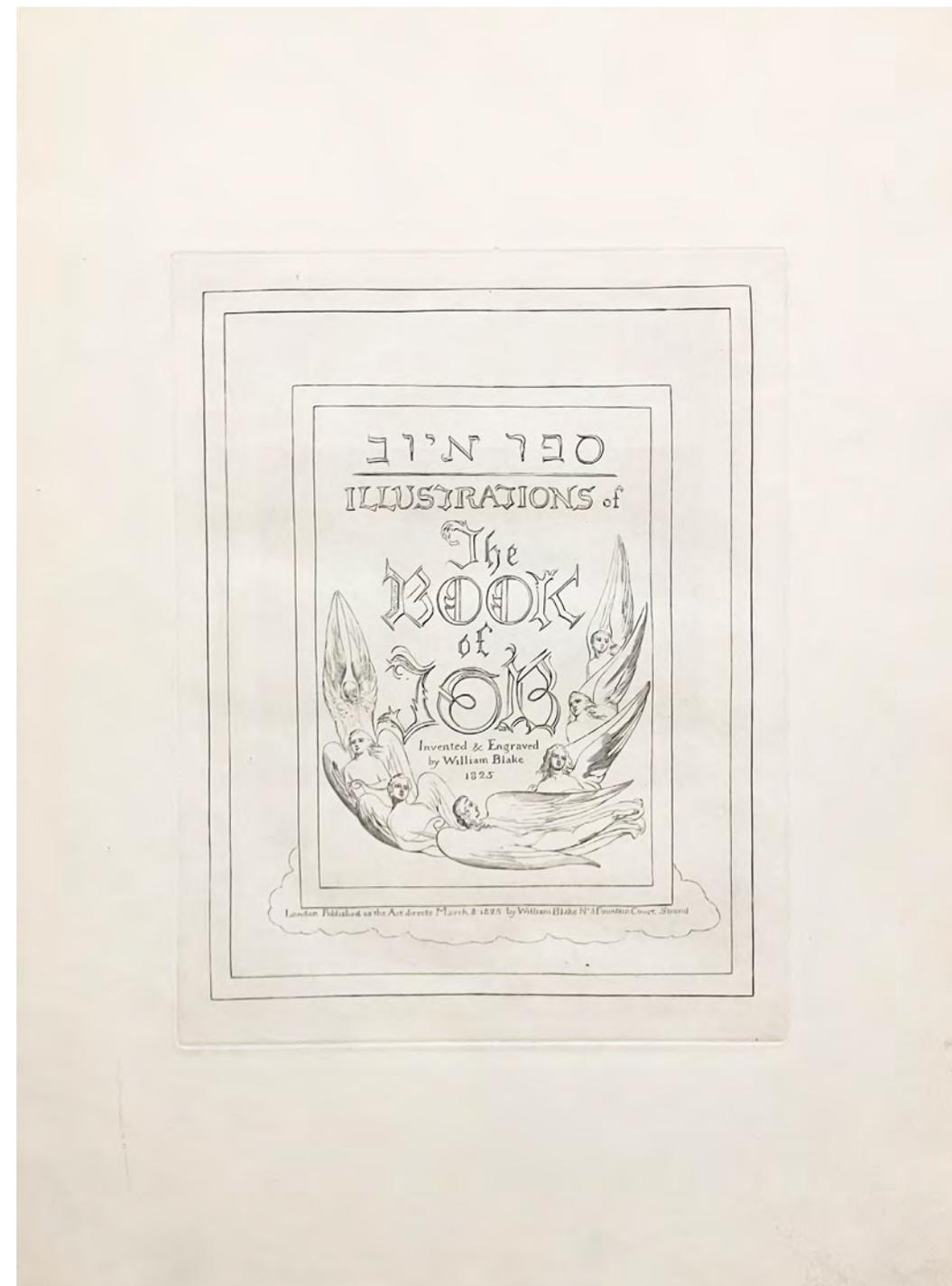
[PROVENANCE: Printed white label to rear pastedown of bookseller Vasilii Ivanovich Klochkov (1861 - 1915) (see below); bookplate of Henri Focillon (1881 - 1943) to front pastedown(see also below)].

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 Vasiliï 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.

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

\$72,500

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

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

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.

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.

\$45,000



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

8. **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.**

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.

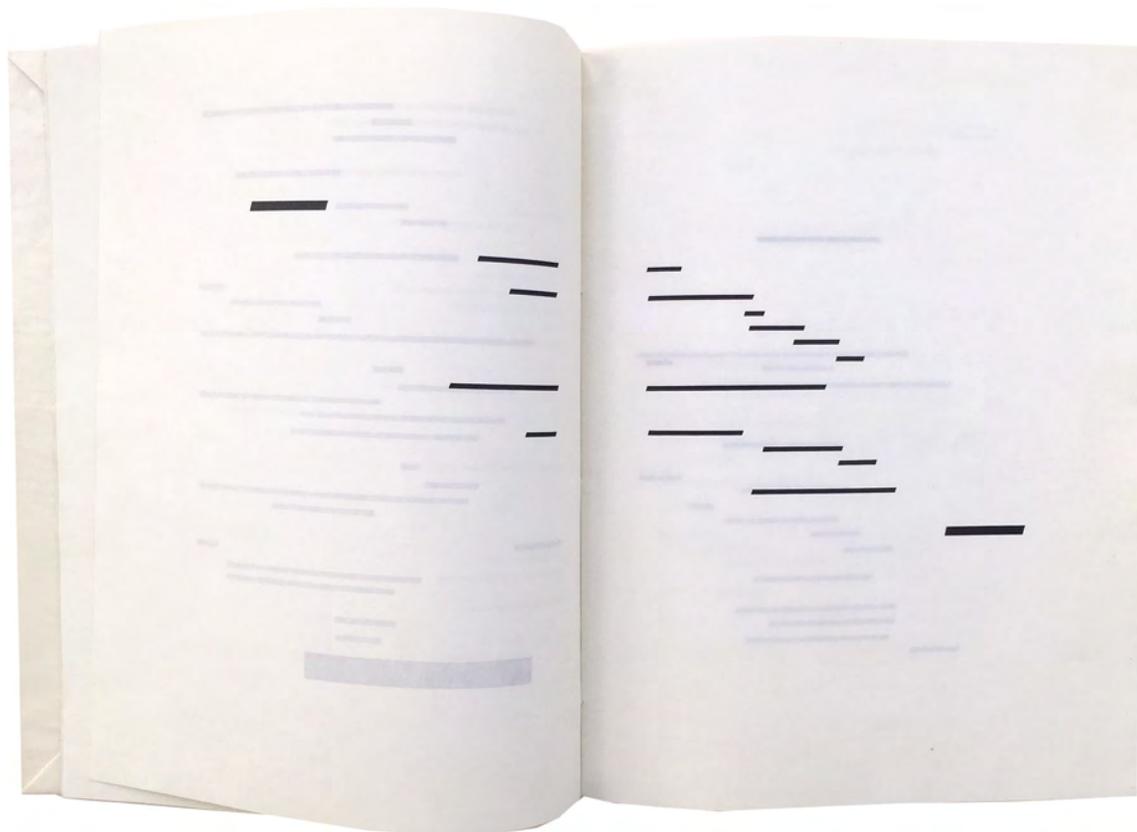
Each example of this announcement / invitation, printed using orange and black inks for the letterpress text over the page of a magazine, is necessarily unique. The present example features an advertisement for snake-skin shoes recto and the 'Miss Chantelle' girdle verso. Broodthaers' text is crucial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

\$11,500





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

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

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

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 carefull arranged on the page...'. (Artist Who Make Books).

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

\$15,000

An excellent example of the rare catalogue plus poster for Broodthaers' 1974 exhibition.

10. BROODTHAERS, Marcel. Catalogue - Catalogus. Brussels. Société des Expositions du Palais des Beaux-Arts. 1974.

Small folio. Poster: (873 x 630 mm, unfolded). pp. 75. Illustrated in colour and monochrome throughout; with poster consisting of the same images as used in the catalogue. Original publisher's white printed wrappers with titles to front cover in black.

This catalogue is complete with the large colour offset-printed poster (63 x 87 cm) which was designed to be offered together with the catalogue, but is often missing. As Broodthaers states on the front cover text (translated): 'This unsigned and unnumbered catalogue cannot be considered separately from the poster where the same images are presented in a different context.'

The below image shows the poster only. Please ask for photos of the catalogue.

\$1,500



The very scarce catalogue - with the additional inserted illustrated leaf - for Salvador Dali's 1932 exhibition chez Pierre Colle and including the first edition of Paul Eluard's poem *Salvador Dalí*.

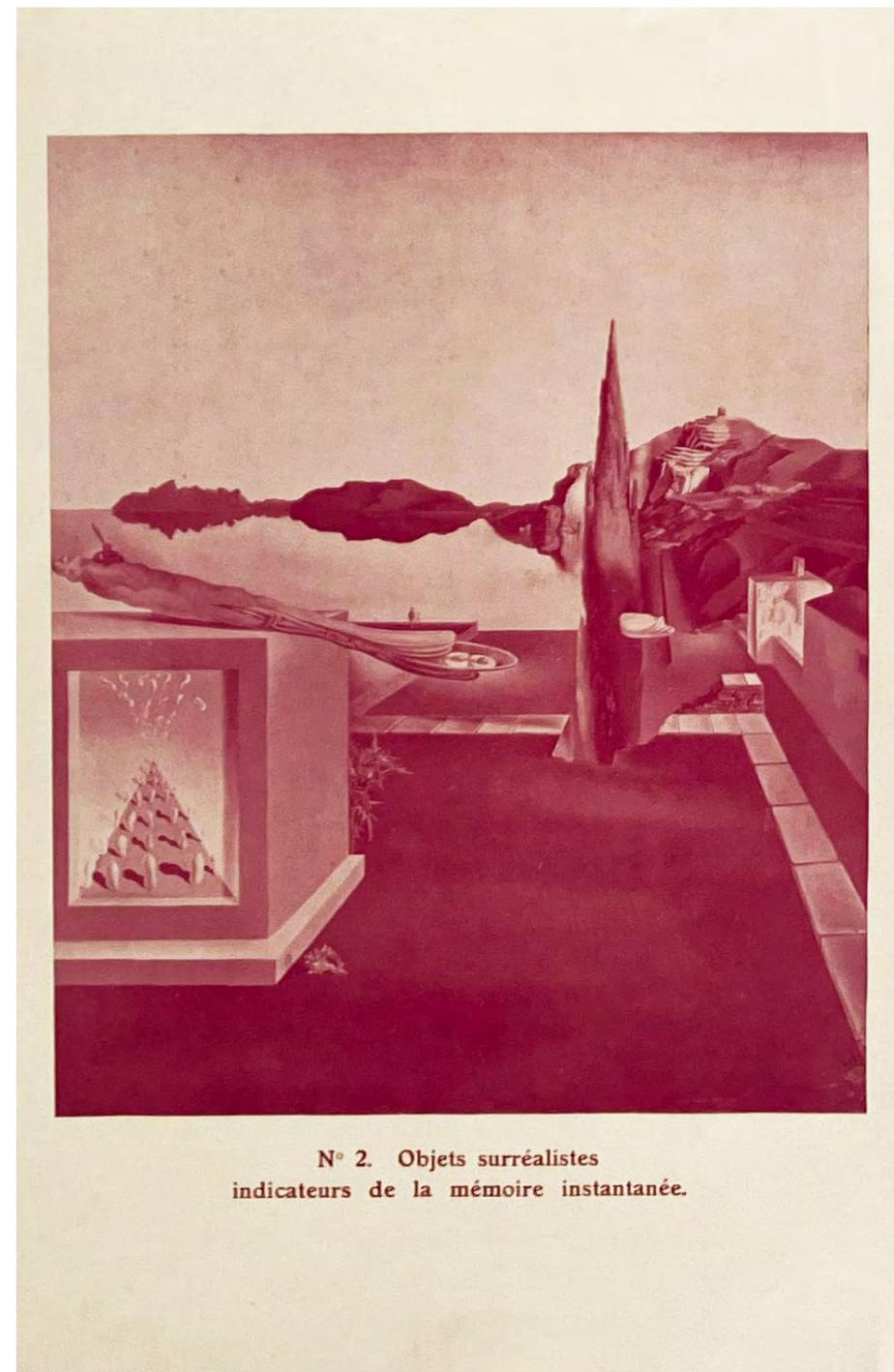
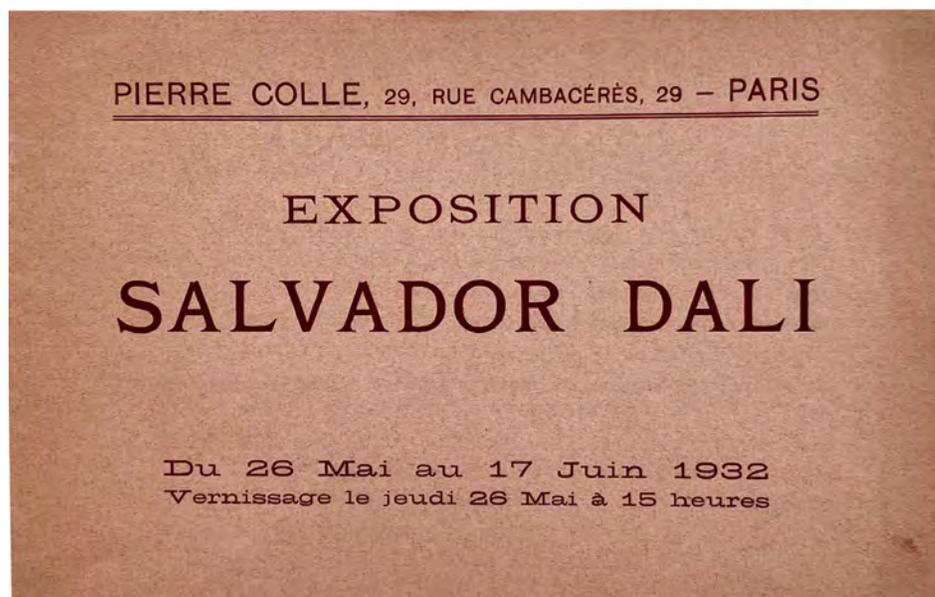
11. DALI, Salvador. Exposition Salvador Dali. Paris. Pierre Colle. 1932.

Oblong 8vo. (156 x 240 mm). [4 unnumbered leaves including wrappers]. Front wrapper verso and following leaves with Paul Eluard's poem 'Salvador Dalí' and 'Catalogue' concluding on rear wrapper; with the additional inserted leaf of cream glossy paper with title and a painting by Dali in sanguine (see below). Original publisher's salmon stapled wrappers as issued with titles to front cover in red

The exhibition at the gallery of Pierre Colle in rue Cambacérès was held from May 26th to June 17th with the vernissage on May 26th. The catalogue lists 25 paintings and works on paper by Dalí together with two 'Objets surréalistes'. The paintings include works from Dalí's early Surrealist output including 'La vieillesse de Guillaume Tell', 'Hallucination: Six images de Lénine sur un piano', the two different works 'L'homme invisible', 'Symbole agnostique' and others. The work depicted on the inserted leaf, number 2 in the catalogue, is 'Objets surréalistes indicateurs de la mémoire instantanée'. The two objects listed are 'Horloge hypnagogique' and 'Horloge basée sur la décomposition des corps'.

The catalogue opens with the first edition of Paul Eluard's 43-line poem 'Salvador Dalí'. Eluard's wife Gala began a liaison with Dalí in 1929, left Eluard for Dalí and the couple were married in 1934.

\$1,500



**A superb large paper copy on Chine,
bound by Martin, and with a large
signed drawing by Doré.**

**12. DORÉ, Gustave. Arioste (Ludovico Ariosto). Roland Furieux.
Poème Héroïque Traduit par A. J. du Pays et Illustré par Gustave
Doré. Paris. Librairie Hachette et Cie. 1879.**

*Large folio. (498 x 330 mm).
pp. VIII, 658. Leaf with bound-
in original drawing on card,
signed 'G. Doré' at lower right
and annotated at foot, leaf with
half-title recto, monochrome
frontispiece verso, printed title
in red and black with vignette,
leaf with 'Exemplaire réservé,
imprimé pour / Louis Bréton'
recto, four leaves with 'Notice
Biographique et Littéraire' by
A. J. du Pays with head- and
tail-piece and Ariosto's text in
French with illustrated chapter
title for each 'chant', 82 hors-
texte monochrome plates and
and more than 450 vignettes,
text illustrations and head- and
tail-pieces, complete with
initial and final blank leaves
and justification; all of the illus-
trations are wood-engravings
after Gustave Doré. Scarlet
half morocco by Pierre-Lucien
Martin with his signature gilt,
marbled boards, banded spine
with gilt titles in six compart-
ments, marbled endpapers,
matching white wool-lined
marbled board slipcase.*

From the édition de tête of 105 copies, with this one of 40 on Chine, a nominatif example printed for 'Louis Bréton'; Doré's large signed drawing is for page 65.

This was the final classical work illustrated by Doré. The artist died of a heart attack in 1883, at the age of 51. In Roland Furieux Doré reaches to the depths of his imagination: battles, monsters, epic loves and drama are conjured up in magnificent detail in his illustrations. The image of Roger rescuing Angélique was directly inspired by Ingres' painting which hangs in the Louvre.

Ludovico Ariosto (1474 - 1533) wrote this, 'Orlando Furioso' (or 'Roland Furieux' in French), his most famous work, between 1506 and 1532. The first forty cantos were published in 1516, before Ariosto revised and embellished the work for a second edition in 1521. The final edition was published shortly before Ariosto's death in 1532 with a total of forty-six cantos; it was this edition that was to assure Ariosto's legacy as the composer of one of the great literary epics in verse and that was to have a profound effect on European literary history.

The list of those influenced by Ariosto's great imagination and fantastical scenarios is a long one and stretches from Ariosto's near contemporary Tasso in Italy, to Spenser and Shakespeare in England, Cervantes, Góngora and Lope de Vega in Spain, to the Modernists Italo Calvino and Borges. Byron, whose own epic Don Juan was also written in ottava rima, is considered by many to be the closest to Ariosto in terms of sympathy, imagery and irony.

\$20,000



A superb example of *Le Mirivis des Naturgies* with Dubuffet's lithograph experiments illustrating Martel's pataphysical, *paralloïdre* verse.

13. DUBUFFET, Jean. Martel, André. *Le Mirivis des Naturgies*. Paris. J. Dubuffet / A. Loewy. 1963.

4to. (298 x 236 mm). [24 un-numbered leaves: 12 bifolia]. Lithograph text and illustration printed recto and verso throughout: colour lithograph frontispiece, printed title, Dubuffet's calligraphic text and 13 colour lithographs, final leaf with *achevé d'imprimer* and justification; the cover and the illustration for the slipcase are also original colour lithographs. (Sheet size: c.285 x 230 mm). Loose as issued in original publisher's printed wrappers with colour lithograph illustration and title to front cover, title to spine in black, black paper chemise with title in white to spine and 'Avis au Relieur' sheet mounted to rear interior board, original publisher's black paper board slipcase with colour lithograph illustration and title to upper cover.

From the edition limited to 110 numbered copies on papier d'Auvergne, signed and numbered in pencil to the justification by Dubuffet and Martel; 6 hors commerce examples numbered in Roman numerals and 2 exemplaires d'essai were also issued.

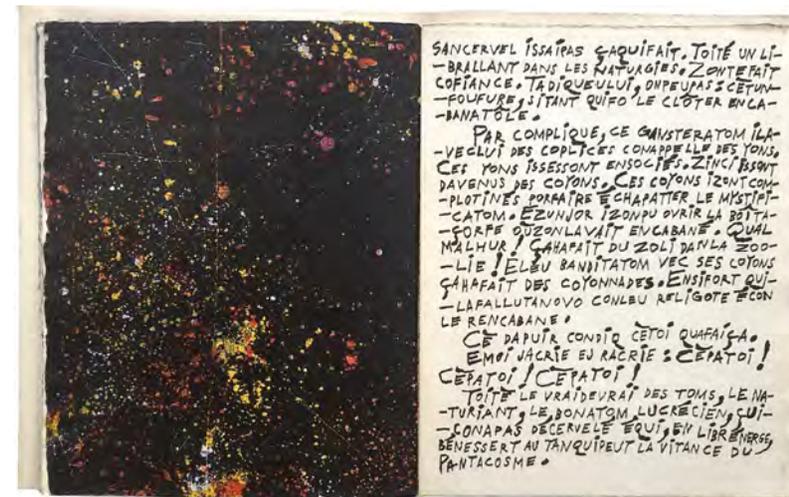
André Martel, Dubuffet's secretary and like Dubuffet himself, a member of the 'Collège de Pataphysique' - the followers of Alfred Jarry's comedic seriousness or serious comedy - described himself (on at least one occasion) as 'André Martel / dit le Martelandre / Papafol du Paralloïdre'. 'Paralloïdre' was Martel's invented language, developed in the late 1940s, in which all of his poetic output was written. Dubuffet shared Martel's interest and published several artist books in his own phonetic orthography.

'Jean Dubuffet was the most important and outspoken French artist of the postwar era. A man of uncompromising ideas, his art is linked to the concept he himself originated, art brut, which denotes a spontaneous, unconscious, and anti-artistic quality ... Versatile in painting, drawing, and sculpture, Dubuffet was an accomplished printmaker who produced a considerable number of artists' books.' (Logan Collection catalogue).

'... tirés en lithographie par Serge Lozingot sur la presse à bras de J. Dubuffet à son atelier de la rue de Rennes dans les mois d'hiver 1962 - 1963 ... en vente chez Alexandre Loewy, libraire à Paris ...'. (From the justification).

[Webel II, 824 - 868; Logan 147].

\$15,000



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.

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

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'imprimer 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.

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 photograph 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).

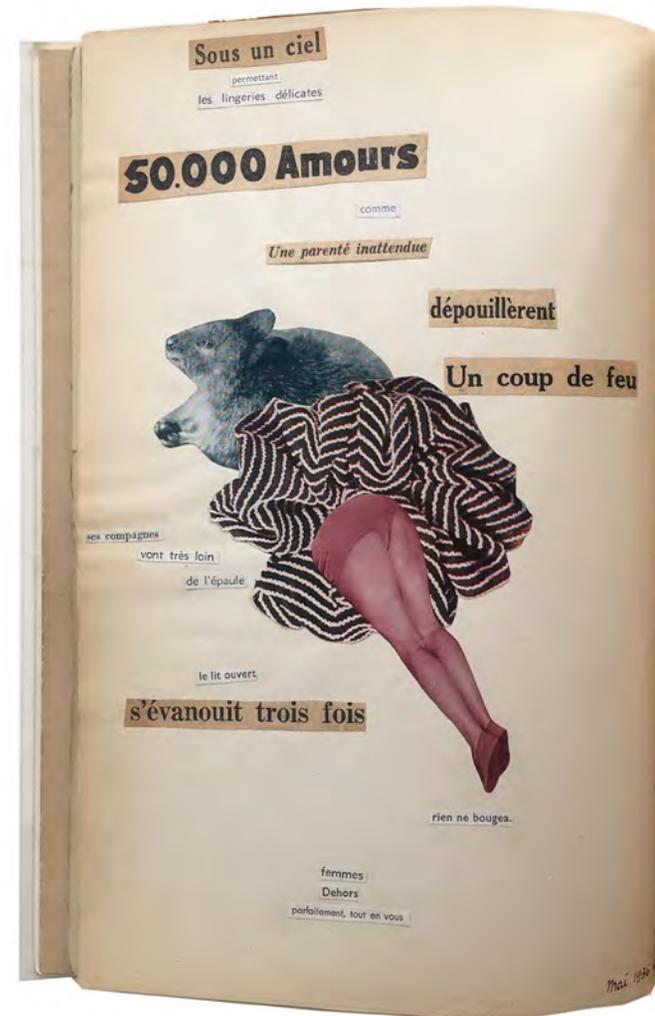
'Cet ouvrage fut achevé d'imprimer le 25 mai 1936. Le 20 mai, Marcel Duchamp s'était embarqué pour New York, en laissant sa signature sur des fragments de papiers de différents couleurs afin qu'ils soient collés à la justification.' (Filipacchi catalogue, 2004).

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.

[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)].

\$115,000

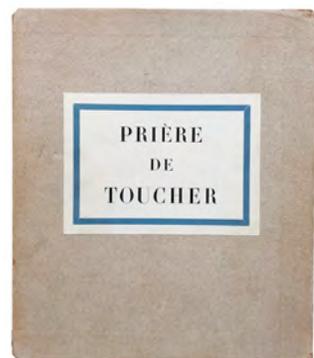




**A very good copy of *Le Surréalisme en 1947*
with Marcel Duchamp's *Prière de Toucher*.**

15. **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.***

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.



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).

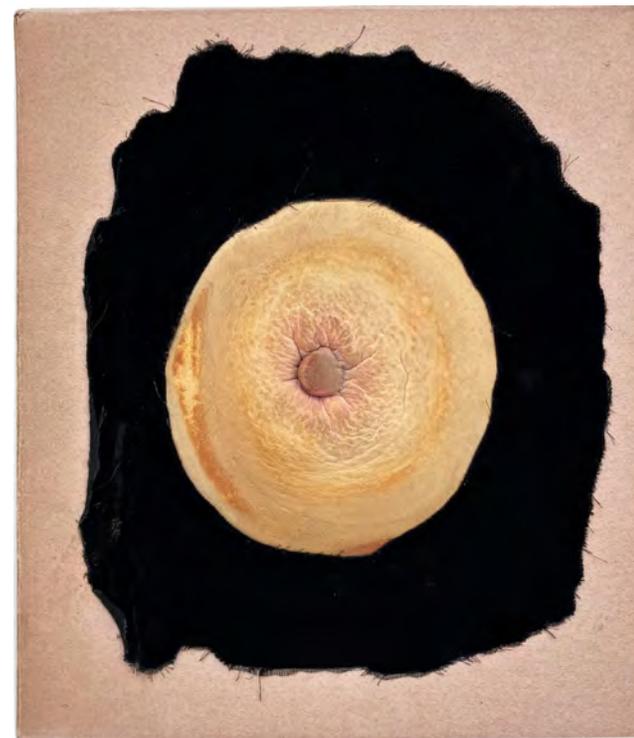
The original graphics are as follows: 5 colour lithographs by Victor Brauner, Max Ernst, Jacques Herold, Wilfredo Lam, and Joan Miró (the colour frontispiece); with 5 original etchings by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy, and Dorothea Tanning; 2 woodcuts by Jean Arp; and 12 original monochrome 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 Lacourière 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 ('Declaration 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 fine condition as in the present example.

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

\$47,500



The rare signed issue of Marcel Duchamp's poster for his Retrospective Exhibition at the Pasadena Art Museum, October 8 - November 3, 1963.

16. DUCHAMP, Marcel. Poster Within a Poster. Pasadena. 1963.

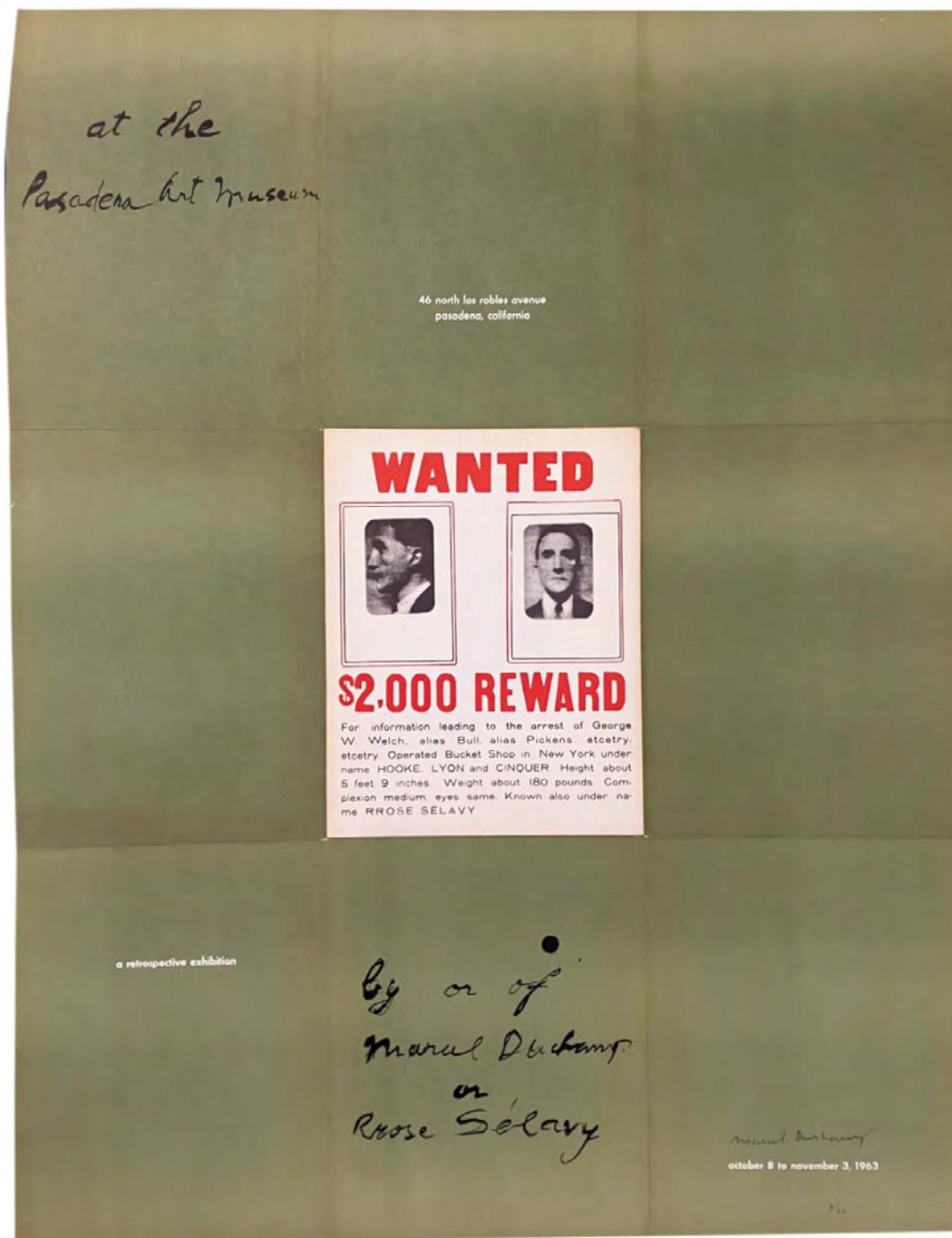
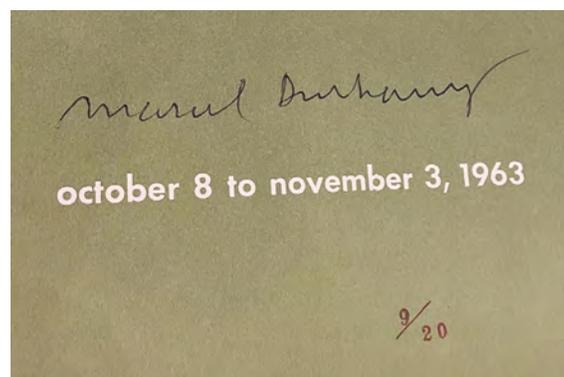
(876 x 692 mm). Offset lithograph poster in colour on wove paper, folded as issued. From the edition limited to 300 copies, with this one of 20 copies stamp-numbered and signed by Duchamp.

Designed by Duchamp himself, the poster is remarkable in its reference to his career and work and a superlative example of - at once - restraint and solipsism. Within a large field of green, the centre of nine folded panels, is a reproduction of Marcel Duchamp's 'Wanted' poster. At upper left in black reproducing Duchamp's othography is 'at the / Pasadena Art Museum' and beneath 'by or of / Marcel Duchamp / or / Rose Sélavy'; the address, exhibition details and 'a retrospective exhibition' are all printed in white and Duchamp's signature and the edition number are at lower right.

'This poster reproduces WANTED: \$2,000 REWARD, 1923, Duchamp's Rectified Readymade using a spoof on a 'criminal wanted' poster found in New York restaurant which he affixed side and full-front views of himself. The poster was designed by Duchamp.' (Arturo Schwarz).

[Schwarz 363 / 588].

\$27,500



The important document / artist book detailing Richard Hamilton's reconstruction of Marcel Duchamp's *The Large Glass*, signed by both Hamilton and Duchamp.

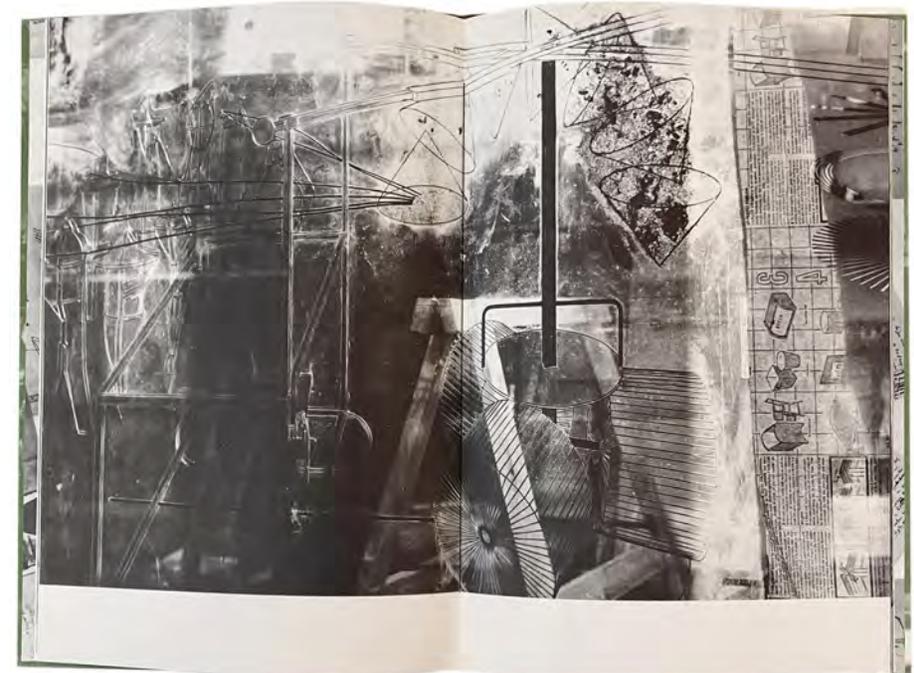
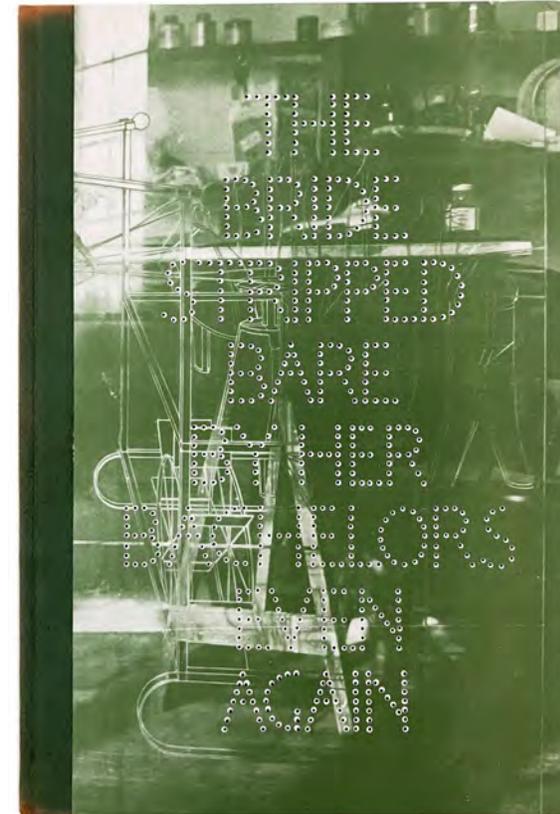
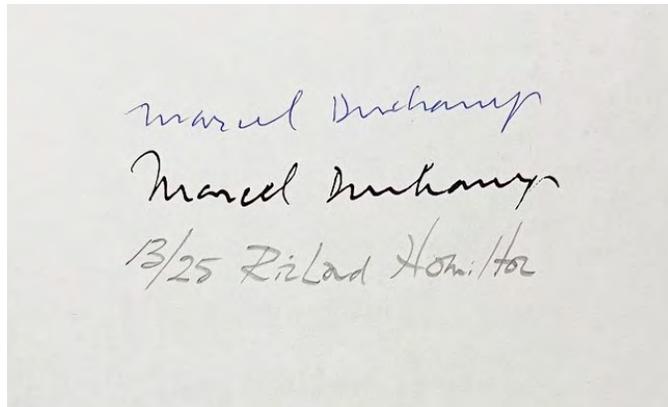
17. (DUCHAMP, Marcel). Hamilton, Richard. *The Bride Stripped Bare By Her Bachelors Even Again*. Newcastle. *The Department of Fine Art, Newcastle University*. (1966).

4to. (300 x 205 mm), pp.(32). Illustrated throughout with reproduction photographs printed in black and white, printed endpapers; occasional green tissue guard leaves; colophon page with artist signatures to rear. Original publisher's suede-backed green printed boards; matching green suede slipcase with brown suede label, title stamped in gilt.

From the de luxe edition limited to 25 copies, signed by both Hamilton and Duchamp.

In May 1966, Hamilton reconstructed Duchamp's 'The Large Glass' at the Hatton Gallery in Newcastle, titling the work 'The Bride Stripped Bare By Her Bachelors Even Again.' That same year the work was taken south for the Tate Gallery's Duchamp retrospective, itself curated by Hamilton, further securing the artist's link with Duchamp and his legacy. It has been suggested that Hamilton viewed himself as Duchamp's rightful heir, and Duchamp's involvement (and signature, here), certainly indicates mutual respect; it has also been noted that Duchamp was always interested in the idea of replication.

\$6,500



A Duchampian *boîte-en-valise* comprising a selection of authorised Duchamp items: *Libro Maleta*.

18. DUCHAMP, Marcel Paz, Octavio. Libro Maleta. Mexico. Ediciones Era. 1968.

7 parts. Various forms. Various sizes (see below). Loose as issued in original publisher's green cloth portfolio with slip-case bearing printed titles and chequerboard pattern.

From the edition limited to 3,000 copies.

'Libro Maleta' was designed by Vicente Rojo in the manner of Marcel Duchamp. The format and selection of works was authorised by Duchamp before his death, including the chessboard slipcase titled 'Hommage a Caissa' (1966, Schwarz 391).

The contents is as follows:

1. Marcel Duchamp o el castillo de la pureza. (Marcel Duchamp or the Castle of Purity) by Octavio Paz. (175 x 200 mm, green cloth with printed titles).
2. 'Textos' by Marcel Duchamp, selected by Octavio Paz, trans. Tomas Segovia. (125 x 195 mm, wrappers).
3. 'El Gran Virdio.' Reproduction on plastic sheet of The Large Glass: The Bride undressed by her Batchelors, even. (Within frame, 305 x 200 mm).
4. Three colour plates: 'Nude descending a Staircase' (285 x 165 mm), 'The Bride' (285 x 175 mm) and 'The King and Queen surrounded by Rapid Nudes' 160 x 185 mm).
5. Chequerboard printed envelope with 9 readymade reproductions: 'Pharmacy', 'Bottle holder', 'Secret Noise', 'Comb', 'Fountain', 'Apolinaire Enamel', 'Cheque Tzanck', 'L.H.O.O.Q.', 'Why not sneeze'.
6. Photograph album, with reproductions of autograph texts and a biographical note. (300 x 200 mm).
7. Souvenir portrait (Duchamp's silhouette in cardboard cut-out with supporting flap).

\$1,500



Copy number 1 of this collaboration between Man Ray and Marcel Duchamp from *The Large Glass: Combat de Boxe*.

19. DUCHAMP, Marcel and Man Ray. *Combat de Boxe*. Paris. Editions de Larcos. 1970.

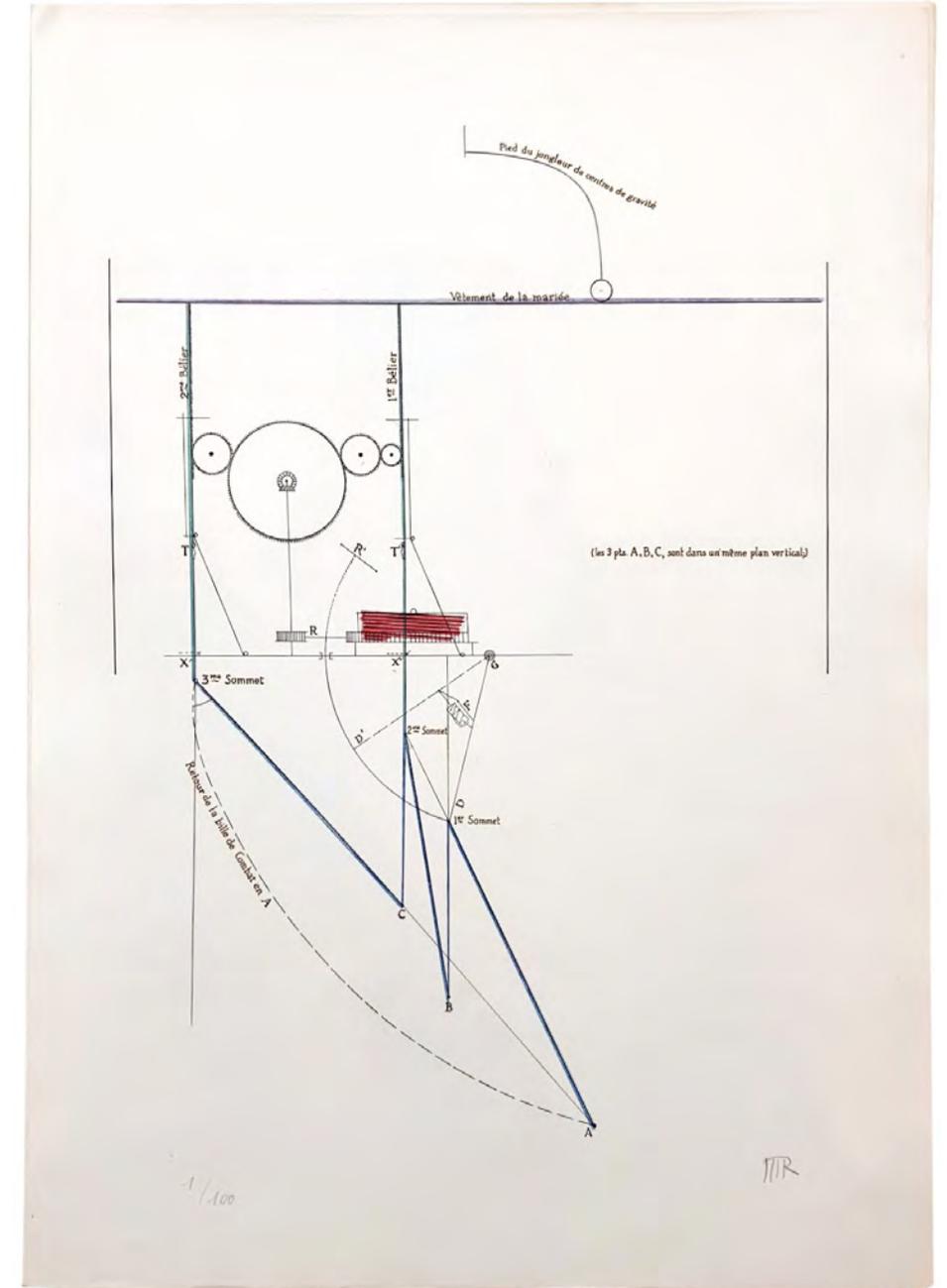
Folio. (370 x 520 mm). pp. (5) including wrapper. Leaf with title recto and explanatory text verso ('COMBAT de BOXE / Pied du jongleur de gravité / Vêtement de la mariée') with colour (blue, green and red) keyed to the engraving by Man Ray, the engraving with additional colour, numbered '1 / 100' at lower left and signed at lower right 'M R' in pencil. Original publisher's printed wrappers with titles in black to front cover, additional original glassine jacket.

From the edition limited to 100 numbered copies, this copy numbered '1 / 100' and signed by Man Ray with his initials in pencil.

'Combat de Boxe' is the joint project - a posthumous one in the case of Duchamp who had died in 1968 - of Man Ray and Marcel Duchamp (the drawing by Man Ray is based upon an original idea of Duchamp) and relating to 'The Large Glass'. The print is presented in a folio with a page of text by Duchamp explaining the codes used for the making of the drawing.

[Schwarz 337 for the photograph of the original drawing 'Combat de Boxe'; see Schwarz pp. 172 - 175].

\$4,000



The édition de tête of Paul Eluard's *A Toute Epreuve.*

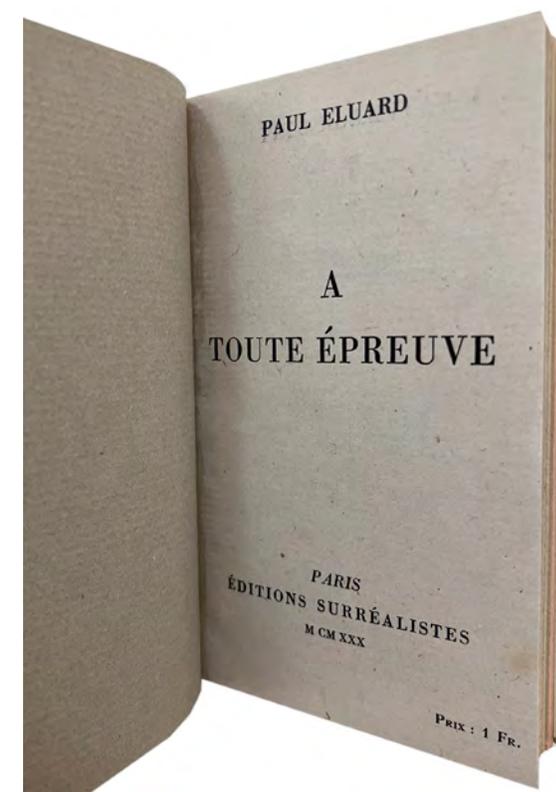
20. ELUARD, Paul. *A Toute Epreuve.* Paris. Editions Surréalistes. 1930.

16mo. (112 x 76 mm). [8 leaves for each copy]. Leaf with printed title, Eluard's verse recto and recto and verso of following 6 leaves, final leaf with *achevé d'imprimer* and justification (where applicable) recto and advertisements 'Du Même Auteur' verso. Full marbled polished calf by G. van de Walle with hi signature to front free endpaper verso, black paper pastedowns, silver guardleaves, original colour printed wrappers (see below) preserved, matching calf-backed black paper board chemise with title argent to spine, matching black paper-covered calf-edges slipcase.

From the édition de tête comprising 30 copies on chine, with another 6 copies of the book each printed on a different coloured paper: the 6 variants are printed on rose paper, yellow, light green, ivory, salmon, and white.

Organised into three sections ('L'Univers - Solitude', 'Confections' and 'Amoureuses'), the 29 poems of Eluard published in *A Toute Epreuve* are decidedly Surrealist. Some of the poems had been published already in 1929 in the magazine 'La Révolution Surréaliste' and others in 'Variétés'. Recently divorced from Gala, who was to marry Dalí a short time later, the collection speaks of jealousy, of loss, despair and rage and the anguish at the disappearance of love.

\$4,750



A splendid French edition of the *Epistolae et Evangelia* in a beautiful contemporary binding of red morocco à la dentelle likely by Padeloup.

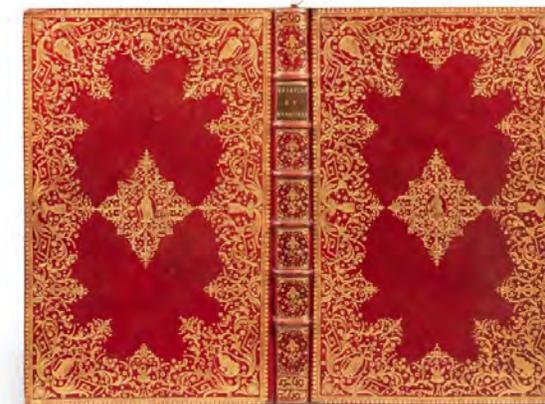
21. EPISTOLAE ET EVANGELIA. Epistolae et Evangelia Ad Usum Congregationis Sancti Mauri Ordinis Sancti Benedicti, Necnon Eorum Omnium Qui Missali Romano Utuntur. Paris. Typ. Lud. Annae Sevestre ... Cum Privilegio Regis. 1708.

Folio. (380 x 250 mm). pp. (iv), 328, lxii, (v). Engraved frontispiece of the Crucifixion, printed title in red and black with engraved publisher's vignette and the text of 'Epistolae et Evangelia', printed text in Latin in different fonts throughout within double ruled border, large engraved head-piece of the Sermon on the Mount by Giffart to opening of the text, elaborate five-lined decorative initial to same, large engraving to pg. 215 verso and repeated engraved head-piece by Giffart for 'Proprium Sanctorum' and 'Commune Sanctorum', three leaves with printed text and music in red and black (i.e. pp. lvi - lx), two leaves with monthly index, final leaf with 'Privilegium' dated 'le vingt-septième Septembre mil sept cent six' recto, decorative woodcut initials and head- and tail-pieces throughout; with terminal blank q4. Full contemporary red morocco à la dentelle surrounding central vignette of St. Peter (front board) or St. Paul (rear), borders with lyre and other evangelical tools, Saints Peter and Paul at alternating corners, banded spine with green morocco label with gilt title and elaborate decorative tooling in gilt in seven compartments, turn-ins with floral roll tool borders, board edges ruled in gilt, green and cream silk placemarkers, marbled endpapers, a.e.g., later burgundy calf-backed marbled board box with gilt titles to spine.

This magnificent French edition of the 'Epistolae et Evangelia', readings from the Epistles and Gospels designated for specific Sundays and holy days throughout the liturgical year, was printed for the use of the Congregation of Saint Maur. This copy in a beautiful binding - likely by Antoine-Michel Padeloup le Jeune (see below) - was bound for Henry Arundell, 8th Baron Arundell of Wardour (1740 - 1808). Arundell, an avid collector in all fields and a leading English Catholic peer, commissioned a number of bindings in Paris for service books for use in his All Saints' Chapel at New Wardour Castle in Wiltshire. The castle was designed by James Paine and includes additions by the Imperial Russian architect Giacomo Quarenghi; All Saints' Chapel was reworked and enlarged by Sir John Soane in the 1780s.

The binding with its religious tools (the Saints Peter and Paul, the crucifix tool used to surround the vignette saint at the centre of each board, the pelican of piety, the cloud-emerging hand with gospel, the lyre) is attributable to Padeloup on the basis of these tools and their use on a binding recorded by Robert Hoe (see plate 115 in 'Catalogue of Books Printed in Foreign Languages, 1895) and their common use on a further binding (see 'Les Plus Belles Reliures' plate 34). Another binding, matching in décor, of the same title was offered in Breslauer's Catalogue 110 (see no. 138) and also attributed to Padeloup. Michel Wittcock's collection (see lot 63 in Part I of his sale in 2004) featured a pair of bindings à la dentelle that also incorporated Arundell's crowned 'A' vignette to the boards and while the tooling is similar to the present binding it is not identical. That pair of bindings was not attributed to a particular atelier although the catalogue note states: 'This pair of dentelle bindings is of the very highest artistic quality, from an unidentified atelier that is in every way the equal of Derome's'. It is very likely that these tools were commissioned specifically by Arundell for use in the creation of his bindings.

\$15,000



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.

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

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.

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.

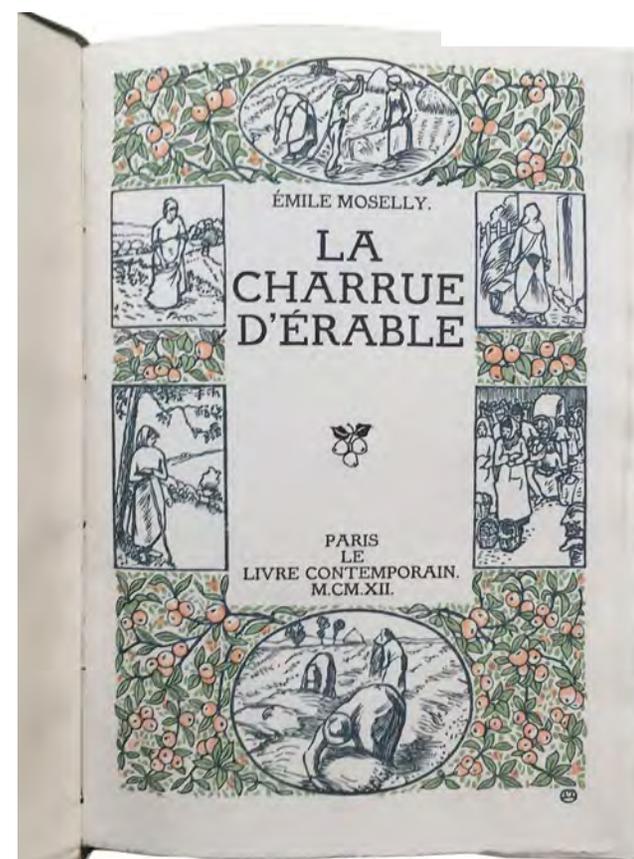
'L'illustration hors texte de ce livre a été spécialement dessinée par Camille Pissarro pour être gravée par son fils Lucien Pissarro lequel, chargé d'orne le texte et désireux d'y maintenir l'unité de décoration, y a, dans ce but, adapté le plus souvent possible des croquis de son père. Toutes les gravures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

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

\$30,000



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

23. ERNST, Max. Péret, Benjamin. *Je Sublime*. Paris. Editions Surréalistes. 1936. 30th June, 1936.

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.



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 / boisson 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.

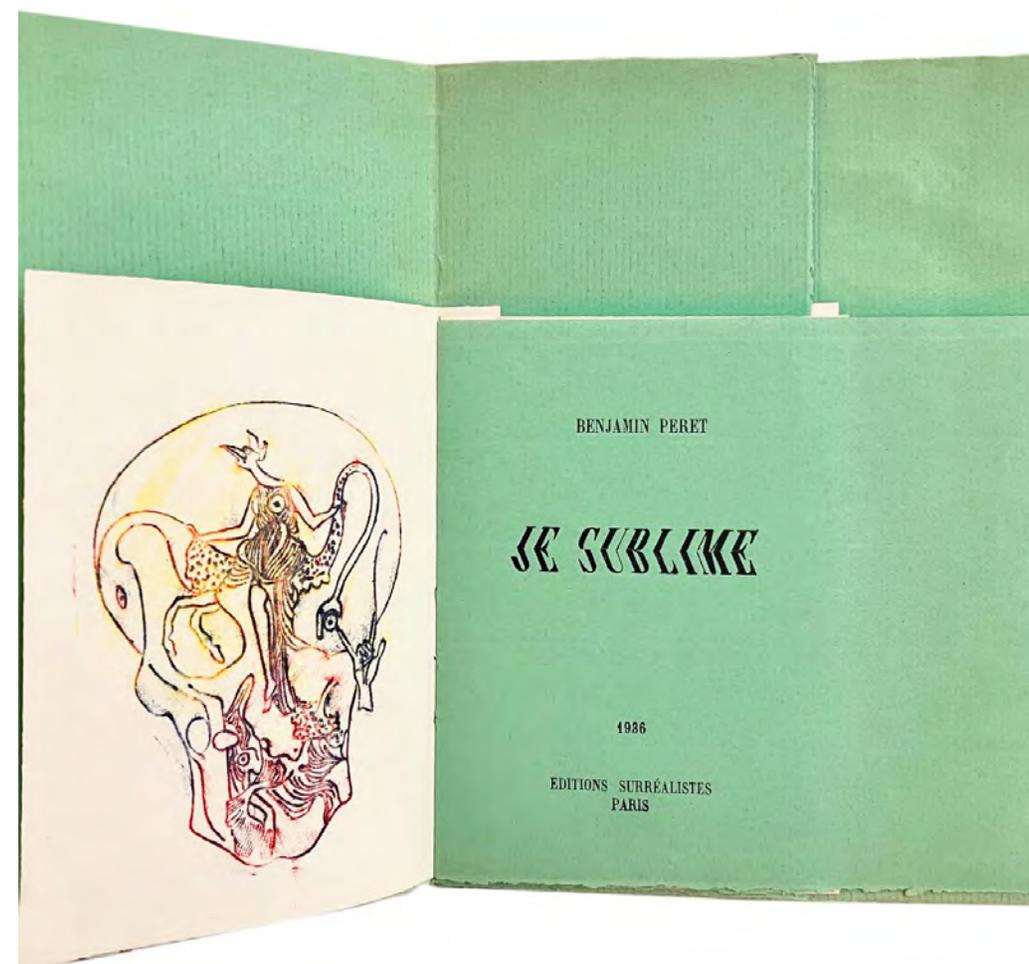
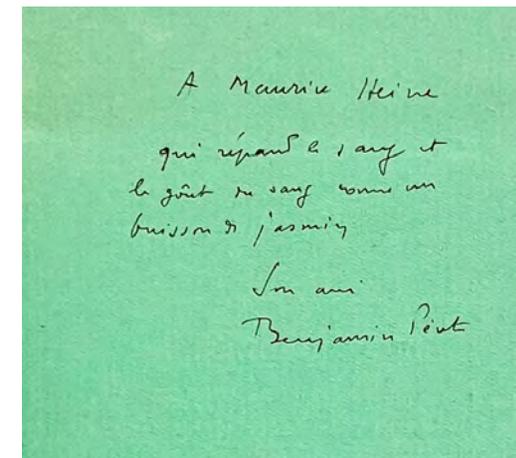
This extremely rare Surrealist collaboration features four original colour frottages, each achieved by hand by Max Ernst to accompany Péret's thirteen poems.

'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 Vorzusaugabe. Die Anzahl der Farben variiert innerhalb der Auflage.' (Spies).

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

\$42,500



The scarce Fluxus newspaper roll:
Ekstra Bladet.

24. **FLUXUS. (Maciunas, G.) Ekstra Bladet. (Fluxus Newspaper Roll). (Copenhagen). (Fluxus). 1963.**

Rolled scroll. (c. 210 x 30 mm).
Printed text recto and verso
on two conjoined sheets of
newsprint paper (1145 x 210
mm unrolled).

From the edition of unknown size.

'...could you prepare a dozen or so fluxus long rolls. [Fluxus Preview Review] (paste them carefully! straight!) maybe some Koeln printer can do them for you quickly. & send a few out. (as drucksache by boat to [a] few N. Y. people: Higgins, Flynt, Mac Low, Brecht, La Monte, Watts, Mekas, etc.) ... send them this way: take small, narrow roll & wrap it in wide - newsprint roll [Ekstr Bladet] then paste edge on itself, so that when they get it they will just read headline; Politiken, they will think it is just wrapping paper and cut it or rip, when cut they will have the wide roll in 100 pieces, nice? so do it like this ...'. (Maciunas to Tomas Schmit, August 1963).

'The title Ekstra Bladet is a Fluxus pin, being both the name of a Danish newspaper, meaning literally extra leaf. The 'newspaper roll' was a montage of articles on Fluxus from different newspapers that appeared primarily in European newspapers between September and November, 1962. The two-sided work is printed on newsprint, and was used to publicize the movement.' (Fluxus Codex).

[Fluxus Codex pg. 43 / Silverman no. 543].

\$900



The deluxe edition of *Yea* published by Sam Francis' own press and with his original painting to the binding.

25. FRANCIS, Sam. Corman, Cid. *Yea*. San Francisco. The Lapis Press. 1989.

8vo. (210 x 132 mm). [20 leaves; pp. (i), (i), 25, (i)]. Title with imprint, half-title and Corman's verse, final leaf with justification and colophon recto. Original stiff plain white boards with a painting by Sam Francis to covers and over spine.

From the edition limited to 250 copies, with this one of 25 copies signed by Francis and bound in white paper-covered boards with an original colour painting by Sam Francis on the covers and over the spine covers.

'YEA was designed and printed by Lee Ferriss at The Lapis Press Studio in Emeryville, California. The type is Baskerville, and the paper is Mohawk Superfine ...'. (From the colophon).

\$15,000



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

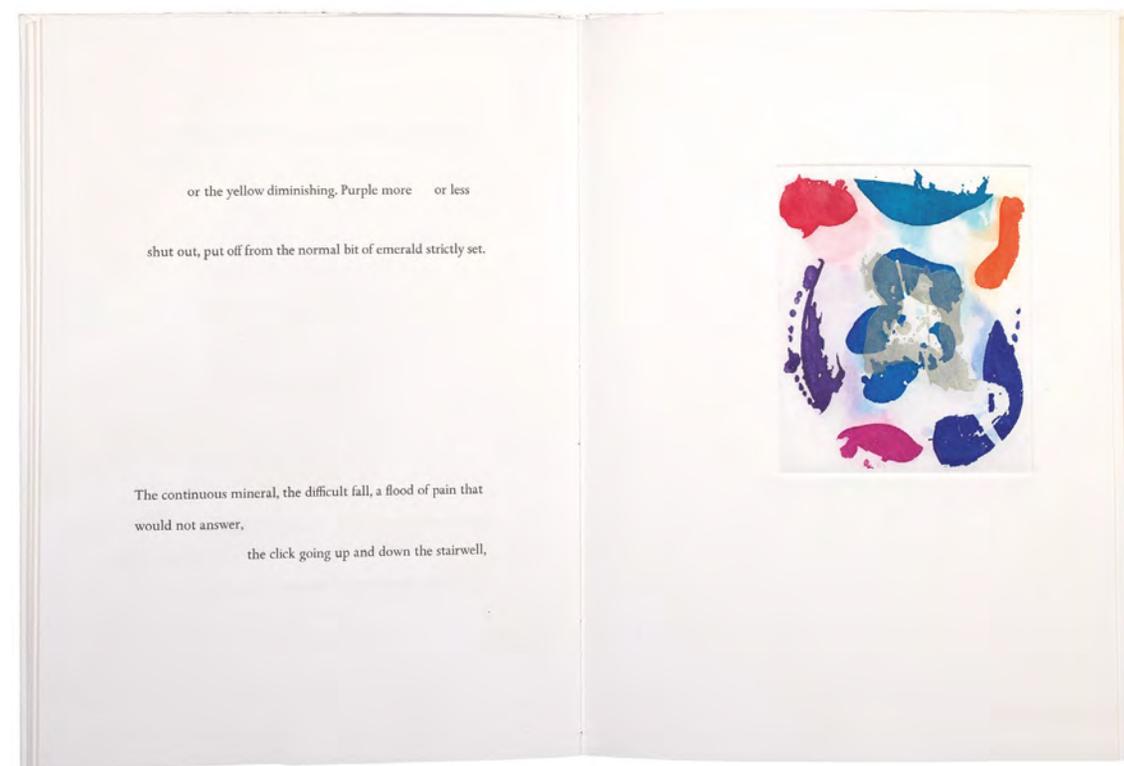
**26. FRANCIS, Sam. Fraser, Kathleen. Boundayr. Santa Monica. The
Lapis Press. 1988.**

*Folio. (398 x 288 mm). [18
unnumbered leaves]. Title,
Kathleen Fraser's verse illus-
trated with six original colour
aquatints by Sam Francis and
justification. Original publish-
er's wrappers with title in blind
to front cover, original publish-
er's blue cloth box.*

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

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

\$10,000



**The very scarce menu for the living sculpture
The Meal featuring Gilbert & George and their
guest David Hockney.**

27. GILBERT & GEORGE. The Meal. Menu / Programme for the Viewers of The Meal. (London). 1969, Wednesday.

Single sheet. (254 x 204 mm). Sheet of white paper with letterpress printed text listing eight courses numbered 1 to 8 and with representative food samples of each course pasted adjacent to each, details at foot of sheet, all recto only.

'Gilbert and George and David dined at 8 o'clock on Wednesday 14th of May 1969'. (Printed text at the foot of the menu).

The living sculpture 'The Meal' occurred in the music room at Ripley in Bromley, Kent. Viewed by an invited audience (some 2,000 invitations were issued although as few as thirteen were thought to have attended), this scarce document was both programme and menu. Given to those who attended, the menu lists 8 courses, including coffee, all detailed here and numbered 1 to 8 and accompanied with wines. A sample of each of the edible elements has been included, adjacent to the relevant printed detail.

'We wanted to turn a meal into a sculpture, because we judged everything in terms of sculpture in those days: Walking Sculpture, Dancing Sculpture, Lecture Sculpture, Singing Sculpture, Postal Sculpture. So why not make a sculpture out of a meal?' (George).

Thus we have: '1. tapioca soup' accompanied by 'sherry'; '2. turbot steaks / anchovy butter' and 'moselle'; '3. mutton cutlets / green beans / new potatoes' and 'claret'; '4. asparagus / vinagrette [sic] sauce'; '5. saxon pudding' with 'madeira'; '6. coffee ice cream'; '7. cheese soufflé' with 'port' and '8. coffee'.

'He [David Hockney] tried to keep his distance, he didn't really want to get involved. So we sent out the invitations ourselves. Signing his name in gold ink! He would never have dared do this, so we did it for him! And we designed a marvellous menu stained with samples of food and wine. I think there were thirteen people who payed for the right to come and see us eat.' (George).

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 1, IC (Invitation Card) & LS (Living Sculpture); see 'Gilbert & George intimate conversations with François Jonquet', Phaidon, 2004; see 'The Words of Gilbert & George' pg. 305].

\$9,000



**The very rare early portfolio detailing
Gilbert & George's personal view of
their own artistic persona(e).**

**28. GILBERT & GEORGE. The Ten Speeches of Gilbert and George
the sculptors. London. Art for All. 1971, Spring.**

Square 8vo. (204 x 202 mm). [Ten leaves]. Ten leaves numbered 'One' to 'Ten' each with central printed monochrome vignette portraits of Gilbert and George (each 40 x 30 mm) with alternating placement for each succeeding leaf above three line printed text, each leaf stamped with the red 'GG' stamp at lower right corner all recto only; sheet size: 190 x 190 mm. Loose as issued in original card wrapper with titles in black and signatures of Gilbert and George in red to front cover, justification '9 / 10' to rear cover in sepia ink.

From the edition limited to 10 numbered copies, signed by the artists in red ink to the front cover and inscribed '9 / 10' to rear cover.

Each leaf in 'The Ten Speeches of Gilbert and George ...' features a similar text:, for example for the first leaf ('One'): 'They weren't Good Artists / The weren't Bad Artists / But, My God, the were Artists', with the word 'Artists' on subsequent leaves replaced with 'Sculptors' ('Two'), 'People' ('Three'), 'Thinkers' ('Four'), 'Drawers' ('Five'), 'Writers' ('Six'), 'Painters' ('Seven'), 'Dreamers' ('Eight'), 'Searchers' ('Nine') and 'Men' ('Ten'). The vignettes for each sheet had been used previously in the earlier portfolio 'The Words of the Sculptors Gilbert and George' from 1970.

'The Ten Speeches of Gilbert and George ...' was also an exhibition / performance held over the course of a week later in the year. The opening was on November 29th.

With a limitation of only ten copies, 'The Ten Speeches ...' is necessarily rare. We can trace a single copy sold at auction in 2002 and one institutional copy at MoMA only.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 5, E (Exhibition) & LE (Limited Edition); see 'The Words of Gilbert & George' pp. 36 & 305].

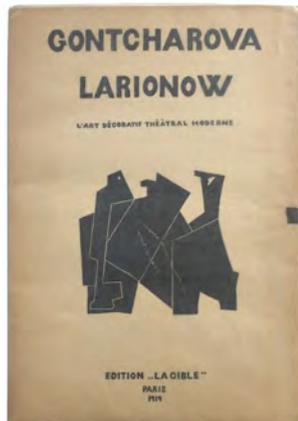
\$17,500



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.

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

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.



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).

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

\$37,500





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

30. 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.

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 Lunéville' 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 Ornaments 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

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'.

Stanislas' gardens at Lunéville included 'Le Rocher', an extraordinary project of water-powered automatism designed by Héré and achieved with the skill of engineer and clock-maker François Richard. 'Le Rocher' included musicians, shepherds, a miller, a drunkard and so on, all performing actions suited to their rôles. Stanislas' guests, either strolling or boating, became active participants in the mise en scène of the tableau vivant. Stanislas' marvellous automata and their movements were described by Héré himself 'dont les mouvements sont si bien omits qu'ils ne paraissent point d'être l'effet de l'art.'

The third volume, published three years later, is devoted entirely to illustrate the plans for the Place Royale de Nancy. In addition to plans



Élevation en perspective du Pavillon Royal situé au bout du Canal de Commerce.

*Le pavillon de ce bâtiment
 est un grand Corps de Logis qui
 comprend un superbe Salon, des
 appartemens pour le service, et un
 grand nombre de chambres, lequel
 par son architecture, lequel par son
 situation, et par son emplacement
 est digne de servir de modèle à
 tous les autres.*

*Ce bâtiment est situé au bout
 du Canal principal de la Ville de
 Commerce, lequel est bâti sur
 un terrain qui est fort étendu, et
 qui est entouré de quatre côtés de
 murs, et de tours, et de
 bastions, et de
 canons, et de
 autres fortifications.*

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.

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.

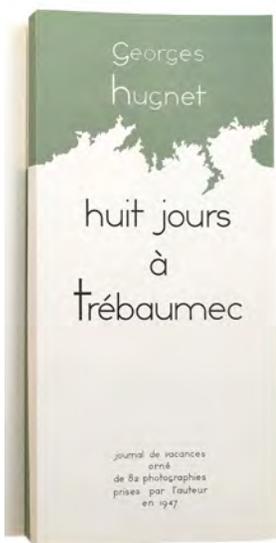
[Not in RIBA; not in Fowler; Brunet III, 113; Berlin 2511; Millard 78, pp. 200 - 205; Cicognara 4024; for the present copy see lot 72 in the sale 'Architecture: Cent Cinquante Livres Rares des XVIIe, XVIIIe et XIXe siècles', Paris, 1985; see lot 112 in 'De Vitruve à Ledoux', Alde, 2014; see no. 41 in Bernard and Stéphane Clavreuil's catalogue 'Livres Précieux de XVe au XIXe Siècle', 2010; see Alexandre Joly's 'Histoire de Lorraine au XVIIIe Siècle: Le Château de Lunéville', Paris, 1859].

\$195,000

**A superb copy of Georges Hugnet's
Huit Jours à Trébaumeç.**

31. HUGNET, Georges. Huit Jours à Trébaumeç. Journal de Vacances Orné de 82 Photographies Prises par l'Auteur en 1947. Paris. (Privately printed for the author / Henri Mercher). 1969.

Narrow folio. (395 x 180 mm). [25 bifolia: 50 leaves]. Half-title, title, and Hugnet's text illustrated with 82 reproductions of original collages by Hugnet on 41 leaves with foliation in blind, leaf with justification and achevé d'imprimer and final leaf with note (see below). Loose as issued in original publisher's printed wrappers with printed title and map of the Brittany coastline and additional pink jacket in imitation of a Michelin guide, grey cloth slipcase.



From the edition limited to 107 numbered copies, with this one of 102 on Rives signed by Hugnet and Mercher to the justification.

These photomontages, 'le journal de vacances de Georges Hugnet', were completed in 1947 but not published until the present edition, imagined, edited and with mise en page by Henri Mercher, in 1969.

In the book 'Huit Jours à Trébaumeç' ('Eight Days in Trébaumeç', the title is itself a pun), Hugnet spoofed both the Guide Michelin and traditional travel diaries. As the printed notice on the final leaf states: 'Toute ressemblance / même lointaine / entre le Guide Rose Michelin / et un autre Guide / ne pourrait être / que purement fortuite.'

This edition is praised by Parr and Badger: 'Huit Jours à Trébaumeç is a spoof from beginning to end, a surreal, erotic travel tale based on the Michelin guide. It is not only a guide but ostensibly a journal and photo-album of a trip along the Brittany coast, with many amorous adventures and bad puns along the way ... Hugnet's photomontages are both complex and witty. This volume could be regarded as the last great romp of a 1930s Surrealist... the whole production, by Henri Mercier [sic], is of the highest quality ...'. (The Photobook).

Also included, loosely inserted, is the original prospectus on two leaves in the same format as the book and 'Bulletin de Souscription' for the book in the original envelope.

[The Open Book, pp. 250-51; The Photobook, vol. I, p. 109].

\$3,500



An excellent set of the very scarce fin-de-siècle illustrated revue *L'Escarmouche* with the original colour *affiche de libraire* by Henri-Gabriel Ibels.

32. **IBELS, Toulouse-Lautrec, Vallotton, Hermann-Paul, Vuillard, Willette et al. Darien, Georges. (Dir.). L'Escarmouche. Journal Illustré Hebdomadaire. Première Année No. 1. (12 Novembre 1893). - Deuxième Année. No. 2.(14 Janvier 1894). Paris. 1893 - 1894.**

10. issues. Folio. (396 x 294 mm). [4 leaves per issue].

Each issue with title and cover illustration, printed text in French throughout and advertisements to rear cover and with 33 illustrations by Toulouse-Lautrec, Bonnard, Ibels, Willette, Vallotton, Hermann-Paul and others.

Later burgundy cloth-backed marbled paper boards, original publisher's printed illustrated wrappers preserved, burgundy morocco label with title gilt to spine, tri-colour silk placemaker.

Directed by Georges Darien, the writer, satirist and artist, the anarchist 'L'Escarmouche' was short-lived even by the standards of the day, appearing weekly for only three short months from November 1893 to January 1894 (a final number, issued as an afterthought and without illustration, appeared in March 1894). Noted rather more for its illustration than any literary merit, 'L'Escarmouche' featured covers by Henri-Gabriel Ibels (4), René Georges Hermann-Paul (5) and Félix Vallotton (1).

The illustration, fine and typical examples from the French fin-de-siècle, features 12 lithographs by Henri de Toulouse-Lautrec. Artistic contributors to the revue also included Louis Anquetin, Pierre Bonnard, Henri-Gabriel Ibels, René Georges Hermann-Paul, Félix Vallotton, and Adolphe Willette.

Also included, inserted loose, is the original 'affiche' for 'L'Escarmouche' by Ibels (650 x 485 mm), a large colour lithograph showing the interior of a bar with the patrons turned to watch soldiers marching past outside (the image was reduced and printed in black for the cover of issue no. 1). Although a publicity poster printed by 'Imp. Eugène Verneau', the 'affiche' was not for sale and only for display within a bookshop; it features the admonishment: 'Cette affiche ne peut être apposée qu'à l'Intérieur, elle ne peut être vendue'. Although folded into four, the poster printed on thin newsprint paper, is in very good condition (albeit two small tears to the upper blank margin) with bright, fresh colours.

'L'Escarmouche' is one of the scarcest of the periodicals from the French fin-de-siècle and this exceptional set lacks only the final number - as usual - issued two months after the final number here. OCLC reports sets such as this (i.e. without the final number) at the Swiss Bibliothèque d'Art et d'Archéologie, the National Library of Canada and Iowa only.

[not in Ray].

\$12,000



A beautiful and intriguing Irish binding of the mid-eighteenth century, an example of an Irish white inlay, with a décor of distinct and innovative tools.

33. IRISH BINDING. Brady, Nicholas & Nahum Tate. A New Version of the Psalms of David Fitted to the Tunes Used in Churches. Dublin. Peter Wilson in Dame-Street. 1751.

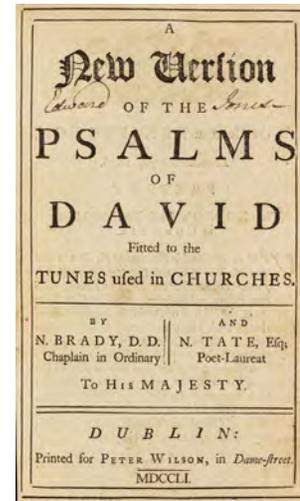
12mo. (172 x 106 mm). pp. (ii), 261, (v). Leaf with title recto and privilege dated 'December 3d. 1696' signed W. Bridgman beneath woodcut Royal Arms verso and 'Psalm I' to 'Psalm CL', final leaf verso with 'Gloria Patri &c.', following two leaves with decorative woodcut head-piece and tail-piece and 'An Alphabetical Table'. Contemporary full Irish red morocco, front and rear boards with large inlaid curvilinear lozenges (see below), the boards with decorative borders and an elaborate symmetrical scheme of décor composed of serpent, flame-plant, symmetrical flourish, astral, floral, cross-over in shield and other tools, banded spine with elaborate tooling in gilt in six compartments, turn-ins with decorative gilt roll tool borders, combed marbled endpapers, a.e.g., later burgundy calf-backed marbled board box, gilt title to spine.



[PROVENANCE: Edward Jones (the miniature painter?), contemporary ownership signature to title; Lois Farrell, note in pencil to initial blank; Robert Lyon, annotation in pencil to front free endpaper verso].

This new version of the Psalms was first published (as per the privilege to the verso of the title) in 1696 'Upon the humble Petitions N[icholas]. Brady and N[ahum]. Tate'. The then Poet Laureate Nahum Tate (1652 - 1715 born Nathan Teate in Dublin) collaborated for this metrical version of the Psalms with Nicholas Brady (1659 - 1726), the Anglican divine born in County Cork. Tate, who received preferment under William and Mary (he was made Poet Laureate in 1692) and Brady himself, were proponents of the Glorious Revolution of 1688.

The beautiful binding on the present copy of the Psalms is an excellent example of an Irish binding produced during the finest era of production. The décor - the front and rear boards include a typical inlaid curvilinear lozenge - features many of the tools noted as characteristic of the best and most innovative designer of the period, designated 'Parliamentary Binder B', including their symmetrical flourish, flame-plant and cross-over in shield tools (see Craig's Irish Bookbindings' &c., pp. 8 - 9). The elaborate décor built up with these and other tools is complemented by a highly distinctive serpent tool (possibly the snake tool mentioned but not shown by Craig) that we can trace in no other examples. For other similar examples, see nos. 24, 27, 29, 30, 31 and most particularly 33 in Craig. Number 33 features a similarly dense décor, a similar but simpler spine composed of the same tools and for the boards, a number of tools in common. Ascribed tentatively by Craig to Parliamentary Binder B ('it may be by ...'), it is tempting to do the same for the present binding.



'Notwithstanding that white inlays are found in French, Swiss and ENglish bindings before the Irish period ... the popular belief that any binding with a lozenge-shaped white inlay is Irish, is broadly true ... At least three-quarters of the white or cream examples are of paper. There is no correlation whatever between the richness of the binding and the use of leather in preference to paper.' (Maurice Craig).

This 1751 Dublin edition of the Psalms is scarce: ESTC lists copies at the British Library, the National Library of Ireland, the University of Kansas and New Zealand's Dunedin Public Library; OCLC adds no further copies

[ESTC T91907; see Maurice Craig's 'Irish Bookbindings 1600 - 1800', London, 1954].

\$15,000



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.

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

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.

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 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.

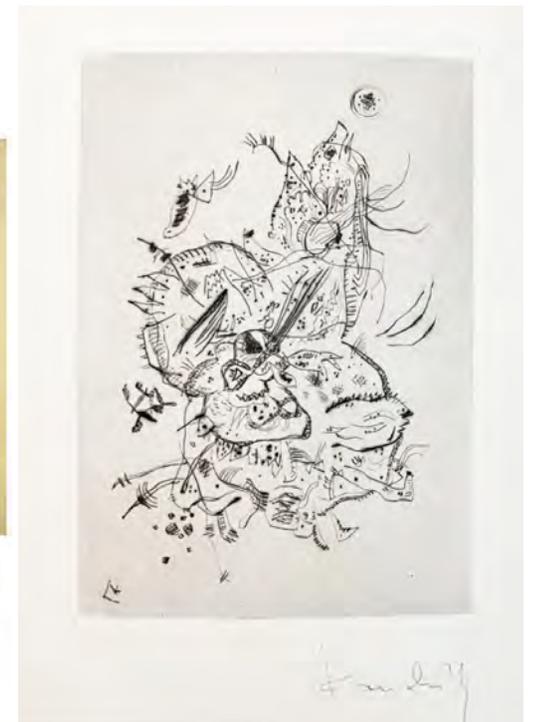
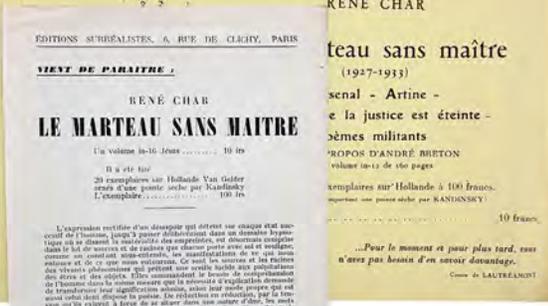
'Le Marteau sans Maître' includes 'Abondance Viendra', 'Poèmes Militants' (it appeared here for the first time), 'Arsenal' (corrected and with four new poems), 'Artine' and 'L'Action de la Justice est Eteinte'. As with many copies, this features manuscript corrections by Char in ink, here to page 92 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 aud Van-Gelder-Butten ... Veröffentlicht in der Luxusausgabe von Rene Char, 'Le Marteau sans Maître', Paris, Editions Surréalistes, 1934.' (Roethel).

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

\$35,000



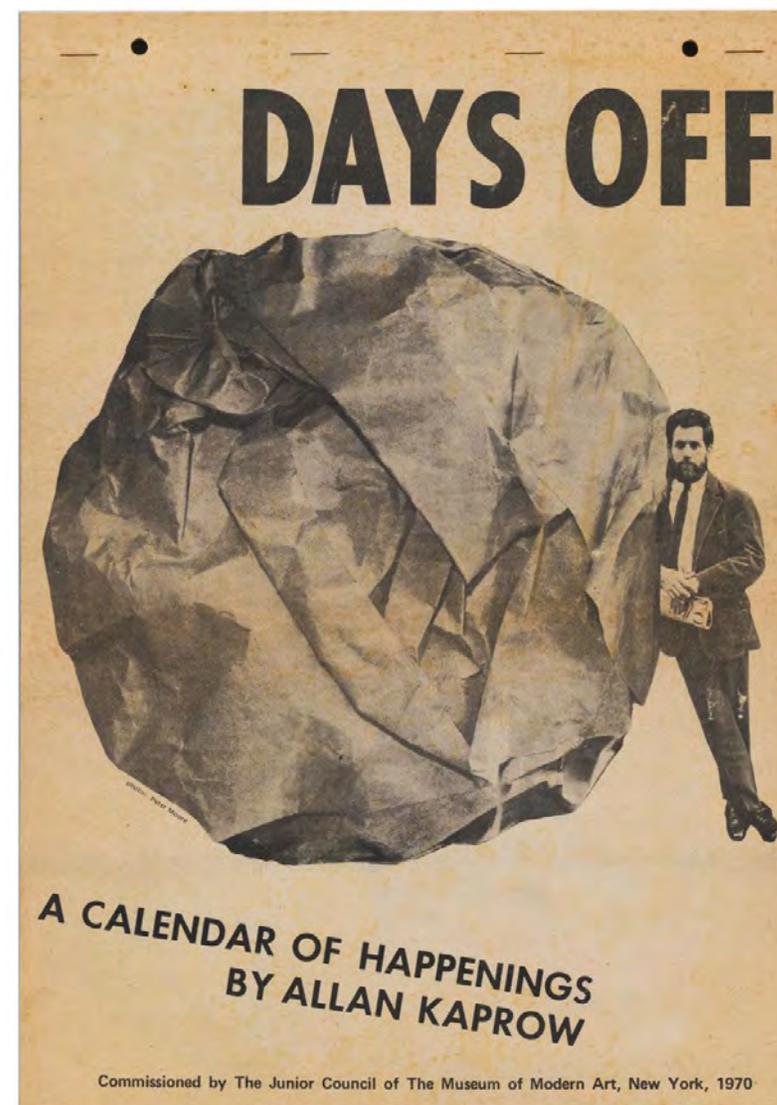
Commissioned by the Junior Council of the Museum of Modern Art, this visual calendar provides a valuable photographic overview of Kaprow's *Happenings*.

35. **KAPROW, Allan. Days Off. A Calendar of Happenings by Allan Kaprow. New York. Commissioned by The Junior Council of the Museum of Modern Art. 1970.**

Large 4to. c.65 pages, stapled. Printed recto only. Illustrated throughout. Stapled as issued.

'This is a calendar of past events. The days on it are the days of the Happenings. They were days off. People played. Each day is a page, or more, that can be taken off and thrown away. The Happenings were throw-aways. Once only. Nothing left - except maybe thoughts.' (from introduction).

\$650



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

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

Folio. (454 x 358 mm). [17 unnumbered bifolia including blanks]. Printed half-title, printed title, text and 23 colour pochoir plates (including 1 double-page) by Maurice Beaufumé after papercuts (papiers collés) by André Lanskoj; the original wrapper is also a double-page pochoir. Loose as issued in original pochoir wrappers, chemise with pictorial colour spine and slipcase, original card mailing box with matching copy number retained.

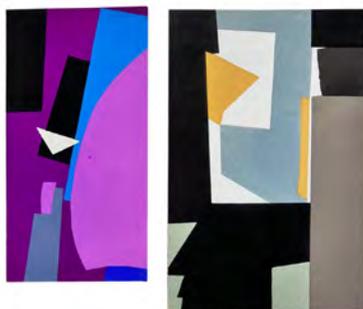


The full page presentation leaf (it matches the leaves of the book) has an original pochoir design by Lanskoj in two colours with a text by Pierre Lecuire, written in black: 'To the Donglomur Foundation / Paris 1 December / 1986 / Pierre Lecuire'.

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

This copy is offered with a substantial collection of finely printed Lecuire catalogues and ephemera, comprising:

- 'Lanskoj. Recent Paintings'. (New York: Albert Loeb Gallery, 1960). From the edition limited to 1,000 copies. Large 4to. (240 x 320 mm).
- 'Exposition Lanskoj'. (Galerie de la Société Industrielle de la Bourse, 1970). (Tall 4to. 292 x 173 mm).
- 'Livres de Pierre Lecuire'. (Catalogue for three successive exhibitions in Mulhouse, Colmar and Strasbourg, all 1974.). Original publisher's pochoir wrappers (fragment from 'Cortège'). Square 8vo (168 x 168 mm).
- 'Livres de Pierre Lecuire'. (Maison Française, Norham Road, Oxford, 1977). Original publisher's pochoir wrappers (a fragment from 'Cortège'). (8vo. 112 x 196 mm).
- 'Livres de Pierre Lecuire'. (Institut Français d'Athènes, 1981). From the edition limited to 300 numbered copies, this one signed by Lecuire. Original wrappers by Nicolas de Staël. (4to. 166 c 248 mm).
- 'Livres de Pierre Lecuire'. (Bibliotheca Wittrockiana, Brussels, 1984). Original publisher's pochoir wrappers (from 'Cortège') and an original woodcut by Nicolas de Staël as frontispiece. From the edition limited to 400 numbered copies. (Tall 4to. 165 x 245 mm).



- 'Livres de Pierre Lecuire'. (Bibliothèque Nationale, Luxembourg, 1987). Original publisher's pochoir wrappers (from 'Cortège'). From the edition limited to 400 numbered copies, this copy signed by Pierre Lecuire to colophon. (Tall 8vo. 217 x 116 mm).
- Small folder of Lecuire documents sent by the artist to the Donglomur Foundation containing: two black and white photographs (one dated '1973, the other '1979', each annotated to rear), publication announcement for 'Bestaire' inserted loose, small catalogue of Lecuire books ('Livres de Pierre Lecuire') and a printed biography.
- 'Livres de Pierre Lecuire. Bibliographie Descriptive'. (dated 'MCM LXXX'). 25 books listed. (4to. 255 x 175 mm).

\$11,500



Léger's graphic masterpiece *Cirque*, his own text illustrated with his own original lithographs.

37. LÉGER, Fernand. *Cirque*. Paris. Tériade. 1950.

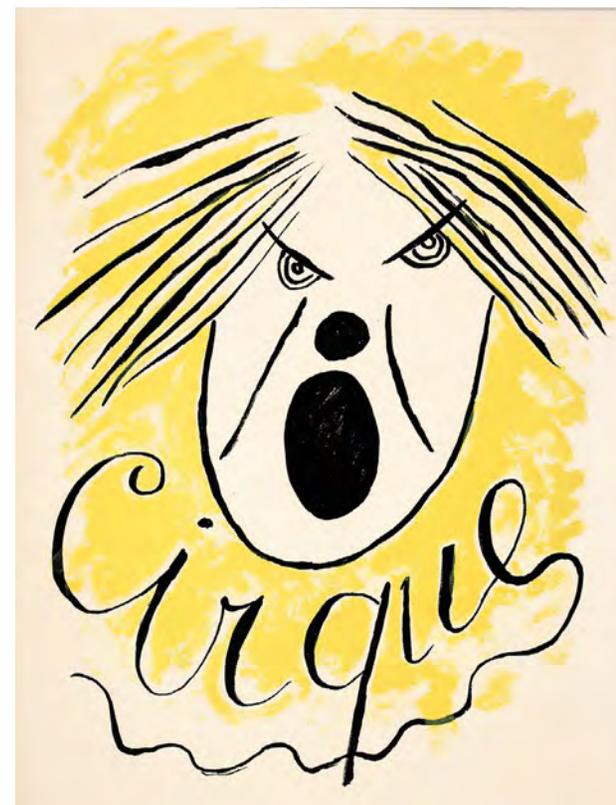
Folio. (425 x 330 mm). [30 bifolia: 60 leaves; pp. (ii), 110, (i), (i)]. 63 original lithographs in colour or monochrome and the original lithograph text after Léger's manuscript with 22 illuminations and decorations. Loose as issued in original publisher's printed lithograph wrappers, chemise with printed label with title in black to spine and slipcase.

From the edition limited to 300 numbered copies on vélin d'Arches, with this one of 280 numbered in Arabic numerals and signed by Léger in blue ink.

'*Cirque* is Léger's master graphic work, a compendium of 34 colour lithographs and 29 in black - almost half his print output. The text is Léger's own and his themes are the circus and the countryside; from these touchstones of his inspiration Léger extracts the principles of his art and life. There can be no doubt that *Cirque* stands as his testament.' (Saphire).

[Saphire 44 - 106].

\$20,000



An excellent complete set of the scarce Belgian Surrealist review *Marie*, including the truly rare final number *Adieu à Marie*.

38. **MAGRITTE, René, Paul van Ostayen, Man Ray, Marcel Lecomte et al. E[douard].-L[éon].-T[héodore]. Mesens (Ed.). Marie. Journal Bimensuel pour la Belle Jeunesse. No. 1 + No. 2 - 3 [AND:] Adieu à Marie. Dernier Numéro. (All Published). Brussels. Imp[rimerie]. Puvrez. 1926.**

4 issues in 3. Folio. (326 x 252 mm). [Bifolium; two bifolia; two bifolia]. Headline with publication details, list of contributors to first issue and printed text in French and occasionally Flemish throughout with typical dada typographic caprices (text ornaments, frequent aphorisms, nonsensical inserts, the predominance of type in lowercase), printed illustration in monochrome throughout, printed music in issue 2, final leaf verso of each issue with advertisements. Original publisher's printed newsprint wrappers, loosed as issued, final number stapled as issued.

Founded by Mesens and Magritte, the short-lived 'Marie' - opinions appear to differ as to whether the final number 'Adieu à Marie' was published in September 1926 or 1927 - has a very different flavour to contemporary French Surrealist reviews and has an appearance that retains the look of dada. The review cemented the alliance between the coteries of Mesens and Magritte and that of Paul Nougé and the contributors were notably Belgian but also included Paul Klee, Man Ray, Francis Picabia, Hans Arp and Tristan Tzara. Absent for the most part, save for a quotation by Louis Aragon from 'La Révolution Surréaliste', Pierre de Massot's 'Au Petit Jour' and Georges Ribemont-Dessaigne's 'Les Hommes', are the French, André Breton in particular.

Featuring many of the typographic caprices of dada, the issues are visually striking, with the rarest of them, 'Adieu à Marie', particularly so. 'Adieu à Marie' opens with Paul Nougé's visual poem 'éprouvons nos regards' to the verso of the wrapper and features Mesens' extraordinary collage work of misunderstanding and miscommunication to the central spread: featuring a monochrome photograph of a fist with knuckle-duster to each page, the first is captioned 'comme ils l'entendent' and the second 'et comme nous l'entendons'. The issue concludes with contributions from René Magritte ('Vous'), André Souris ('Correspondance' and Camille Goemans ('Actualité').

'C'est avec les quatre livraisons de Marie, que l'on voit poindre le Surréalisme, sous la désinvolture, la provocation et la dérision du mouvement dadaïste.' (P. Fréchet).

'Mesens and Magritte's subsequent review 'Marie' 'Journal bimensuel [sic] pour la belle jeunesse' - the title is a reference to Picabia's 'Sainte Vierge' in '391' - is still biased in the direction of '391', with aphorisms, lists of names lined up to form a poem, and Picabia's 'Optophone' reproduced on the front of the second issue. However, 'Marie' also marks a rapprochement with Nougé and

'Correspondance'; Lecomte reviews Soupault's translation of Blake in no. 1, and the third and final number, 'Adieu à Marie', published in 1927, has contributions by Nougé, Goemans and André Souris.' (Dawn Ades).

The complete series of 'Marie' including the final number 'Adieu à Marie' is rare and while many institutions hold the later facsimile edition, we can trace few examples of the original: the Bibliothèque Nationale de France as well as Yale, Iowa and the Art Institute of Chicago appear to hold complete sets, while those at Harvard and the Menil Collection lack issue 4 and the Université de Montréal notes their issue 1 is incomplete; COPAC adds a copy at the British Library that lacks the final number.

[Ades 13.25 (lacking the final number), see pp. 330 & 335 - 336; Le Fonds Paul Destribats 248].

\$9,000



Iliazd's typographic masterpiece *Le Courtisan Grotesque* with illustration by Miró.

39. **MIRO, Joan. Monluc, Adrien de. (Comte de Cramail). *Le Courtisan Grotesque*. Paris. Iliazd / Le Degré Quarante et Un. 1974.**

Folio. (462 x 340 mm). [32 bifolia]. Title and text illustrated with 15 colour etchings by Miró, all printed on single folded sheets, final leaf with justification and achevé d'imprimer. Loose as issued in original vellum wrappers with a colour etching by Miró to front cover, additional jacket of 'papier de boucher', publisher's grey cloth chemise with title and monogram to spine in black and matching slipcase.

From the edition limited to 110 copies signed by the artist and publisher in pencil, with this one of 60 copies on Auvergne Richard de Bas.

'Le Courtisan Grotesque' was Iliazd's final printed and published book but he had first written to Miró concerning the project in 1951. Further discussions occurred in the mid-1960s but it was not until 1971 that production began in earnest and it was only in 1974, in time for Iliazd's 80th birthday on April 21st, that the book was completed.

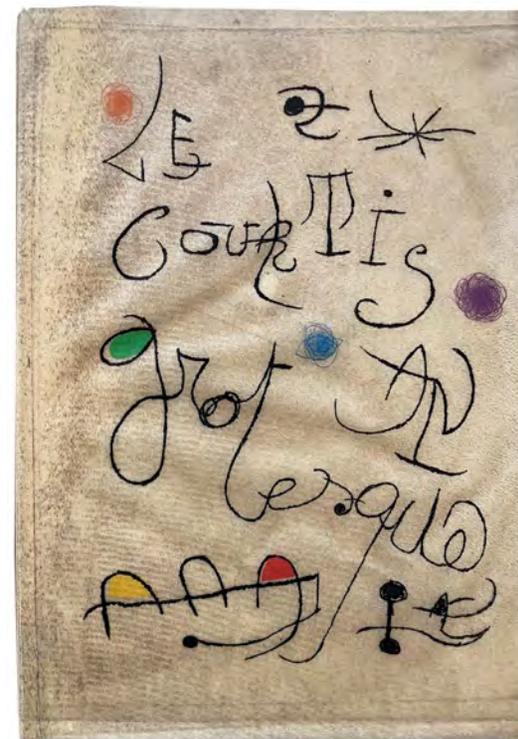
'I find the book more and more beautiful, and I am very proud to have done it with you.' (Miro writing to Iliazd in December 1974).

'Nowhere is Iliazd's typographic skill more apparent than in the artfully deft handling of typography to indicate puns within the seventeenth-century text of Adrien de Monluc that appears in *Le Courtisan Grotesque* (1974). In that work, Iliazd called attention to the wordplay by setting the phrases containing double entendres sideways within the line. A difficult technical task, one for which Iliazd's early apprenticeship with the elaborate pages of *Ledentu* (1923) had prepared him more than fifty years earlier. The aesthetic judgement with which Iliazd subsumed his youthful exuberant spirit of radical experiment into the almost classical-seeming beauty of the works of his later decades bears tribute to his capacity to preserve the best of his early discoveries within the context of a more artistic vision.' (Johanna Drucker, *Iliazd and the Art of the Book*).

'The typographic virtuosity involved in setting the letters of phrases that contain wordplay is almost invisible to anyone unfamiliar with the letterpress process. But the justification of each line (the process by which it is made into a solid form so it can print correctly) would have required hours of meticulous attention.' (Drucker).

[Cramer 182; Isselbacher 17; see 'Iliazd and the Art of the Book' by Johanna Drucker in 'Splendid Pages, The Molly and Walter Bareiss Collection of Modern Illustrated Books', 2003].

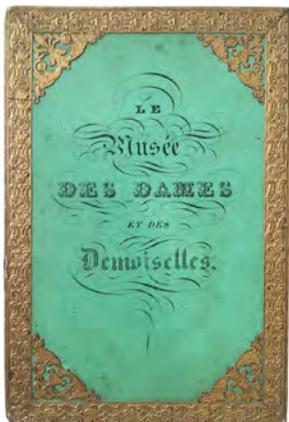
\$27,500



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

40. 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.

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.



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).

[see Gumuchian 4230 - 4235].

\$2,750



Bruce Nauman's scarce satirical artist book, signed by the artist in pencil.

41. NAUMAN, Bruce. Burning Small Fires. (San Francisco). (By the artist). 1968.

Small folio. (360 x 240 mm). [One folded sheet]. Single folded sheet pasted within wrapper with fifteen monochrome photographs; unfolded sheet size: 930 x 1027 mm. Original publisher's white card wrappers with printed title and decoration in red.

Bruce Nauman's artist book 'Burning Small Fires', a single sheet folded and pasted into a wrapper, features fifteen monochrome images showing the burning of the fifteen pages showing the 'Various Small Fires' of Ruscha's 1964 'Various Small Fires and Milk'.

'Burning Small Fires' was issued in an edition of unknown, but likely very limited, size; the first edition of Ruscha's 'Various Small Fires and Milk' was issued in an edition of 400 numbered copies.

\$18,000



The first of Nauman's two atmospheric LA artist books.

42. **NAUMAN, Bruce. CLEA RSKY. (Clearsky / Clear Sky). New York. Leo Castelli Gallery. 1967 - 1968.**

Square 4to. (305 x 305 mm). [6 unnumbered leaves]. Initial blank and five leaves with colour offset blue and lilac skies recto and verso, Nauman's signature to rear cover in black. Original publisher's white stapled wrappers, printed title to front cover in black,

Nauman's precursor to the tongue-in-cheek tone of his other notable work 'L A AIR'. 'Clear Sky' consists of ten colour images showing clear, unpolluted skies, the perfect visual contradiction to the apparently polluted colours of 'L A AIR'.

\$9,500



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

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

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.

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.

[Ades 8.42].

\$6,750

MAISON de L'ŒUVRE

(Salle Berlioz)

55, rue de Clichy

Métro : Clichy — Nord-Sud : Trinité

Le Samedi 27 Mars, à 8 h. 15 précises

MANIFESTATION DADA

Prix des Places

Fauteuil d'orchestre } Les deux premiers rangs. 20 fr.
 } Autres rangs 10 fr.
Balcon } Les 6 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, Tél. : GUT. 67-21.
Au Sans Pareil, 37, avenue Kléber.
Maison des Amis des Livres, 7, rue de l'Odéon.

programme :

1. **présentation des dadas** par Mac ROBBER
2. **le ventriloque désaccordé**
parade en un acte de Paul DERMÉE
Personnages : le ventriloque . . . le ventriloque Sans Pareil
le marin le ventriloque Sans Pareil
le soudier
une jeune fille . . . un homme
3. **pas de la chicorée frisée**
G. RIBEMONT-DESSAIGNES
Interprété au piano par Mlle Marguerite Buffet
4. **dadaphone**
par Tristan TZARA

II

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 prestidigitation**
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 : Riquet André Breton
Barate M^{lle} Louise Barclay
Ocre Ph. Soupault

III

1. **s'il vous plaît**
Comédie de André BRETON et Philippe SOUPAULT
Personnages : L'Étoile A. Breton
Une dactylographe . . . M^{lle} L. Doyon
Lefebvre T. Fraenkel
Un Monsieur Ph. Soupault
Une Dame Philippe Soupault
Deux quêtuses M. et M^{lle} P. Eluard
Un jeune homme Henry Cluquenois
Un inspecteur de police . . G. Ribemont-Dessaignes
 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**
Dessins de Francis PICABIA
Double quatralogue de Tristan TZARA
M. Bleubleu Ph. Soupault
M. Criri Louis Aragon
La femme enceinte . . . M^{lle} Céline Arnauld
Pipi Paul Eluard
M. Antipyrine André Breton
M. Boumboum, directeur . . G. R. D.
Npala Garoo Th. Fraenkel
Tr. Tzara Tr. Tzara
- et un manifeste chanté par M^{lle} Hania ROUTHINE

VIENT DE PARAÎTRE : **DADAPHONE** N° 7. PRIX : 1 FR. 50
avec les photographies des Présidents du mouvement Dada
VIENT DE PARAÎTRE : **PROVERBE** Nos 2, 3, 4. PRIX : 0 FR. 50
DADA société anonyme pour l'exploitation des idées

Administration : AU SANS PAREIL
37, Avenue Kléber

An unsophisticated copy of the large paper édition de tête of Picabia's dada verse composition.

44. PICABIA, Francis. Unique Eunuque. Paris. Au Sans Pareil. 1920.

8vo. (208 x 152 mm). [20 leaves; pp. 38, (i)]. Blank leaf, leaf with half-title, printed title, leaf with Picabia's 'Portrait de l'Auteur par Lui-Même', leaf with Picabia's dedication '... A mon meilleur ami', two leaves with Tzara's 'Préface', leaf with Pascal's 'Préface' recto and quotations verso, section title and ten leaves with Picabia's verse recto and verso dated 'Paris, 6 janvier 1920', final leaf with justification and publisher's woodcut vignette by Derain; the protruding uncut pages have some minor spotting at foot. Original publisher's thick yellow printed paper wrappers with titles to front cover and spine in black.

From the edition limited to 1,025 copies, with this No. 3 of 10 copies from the édition de tête on large paper vergé d'Arches - all hors commerce - stamp-numbered to the justification.

Published in the series 'Collection Dada' with a preface by Tristan Tzara, an additional 'Préface par Pascal' and introductory quotations from Oscar Wilde, Nietzsche and Picabia himself, 'Unique Eunuque' is a long verse work of automatic stream of consciousness composed in January 1920. Illustrated with Picabia's highly stylised and abstracted self-portrait as frontispiece - Brancusi's noted abstraction of Joyce is figurative by comparison - the poem was published shortly before 'Jésus-Christ Rastaquoère' and Picabia's rupture with Tzara and Paris dada.

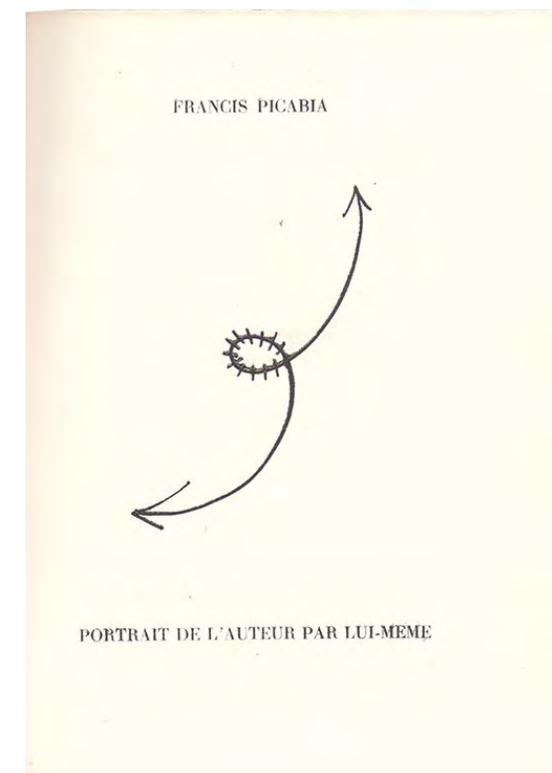
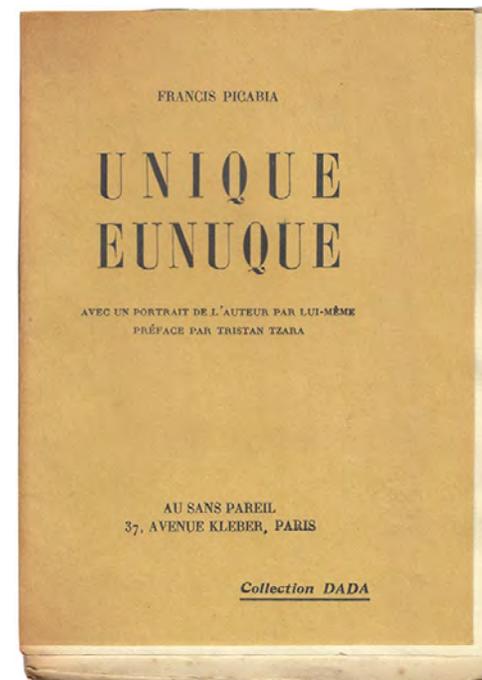
'Toute conviction est une maladie.' (Picabia's introductory aphorism).

'Un titre bizarre, 'Unique Eunuque', nous prédispose à une méfiance barbare ... C'est en effet un poème unique ... où l'auteur semble avoir poursuivi le problème d'enregistrer comme sur une plaque sensible les images les plus disparates telles qu'elles se présentent à l'esprit, avec divagation. On pense souvent en effet sans but, et l'esprit perçoit alors comme l'oeil le vol d'une hirondelle dans l'azur; un souvenir lubrique ou banal lui succède, par bonds; un chant traverse l'espace et frappe l'oreille; la mémoire frémit à un choc douloureux, une joie vous transporte subitement, une caresse passe ...'. (Marie de la Hire, 1920).

With tonal marks from a former glassine wrapper to the initial and final blanks.

[Ades 7.24; Sanouillet 463].

\$7,750



**A charming Picasso print, signed
and numbered by the artist.**

45. PICASSO, Pablo. Benoit, Pierre André. Pierres. Alès. PAB (Pierre André Benoit). 1958.

*Single sheet. (120 x 130 mm).
Original drypoint by Picasso
on Auvergne, signed in pencil
at lower right and numbered
from the edition of 36 at lower
left. Sheet size: 120 x 130 mm.*

From PAB's book 'Pierres', an edition limited to 36 copies.

'Picasso had made a square engraving showing, in profile, the head of a bearded man, his nose touching that of a young man whose profile is only partially visible; the two noses are joined by a single line. When PAB (Benoit) received this drypoint, he wrote the poem 'Pierres!.' (Patrick Cramer).

[Cramer 93].

\$9,500



The first of Iliazd's beautiful and typographically inventive illustrated books and the first he produced with Picasso.

46. PICASSO, Pablo. Iliazd (Ilia Zdanevitch). Afat. Soixante-Seize Sonnets. Paris. Le Degré Quarante et Un. 1940.

Oblong 4to. (215 x 320 mm). [46 unnumbered leaves]. Half-title, original aquatint with 'arabesque' title, leaf with justification in Russian verso, leaf with justification in French, leaf with title in French verso, leaf with title in Russian, leaf with original aquatint with second 'arabesque' and Iliazd's verse in Russian in double columns illustrated with 4 engravings with burin by Picasso, final leaf with achevé d'imprimer in Russian. Loose as issued in original publisher's printed parchment wrappers over card boards with title in black to upper cover, later tan patterned paper board chemise with title to spine in black and matching slipcase.

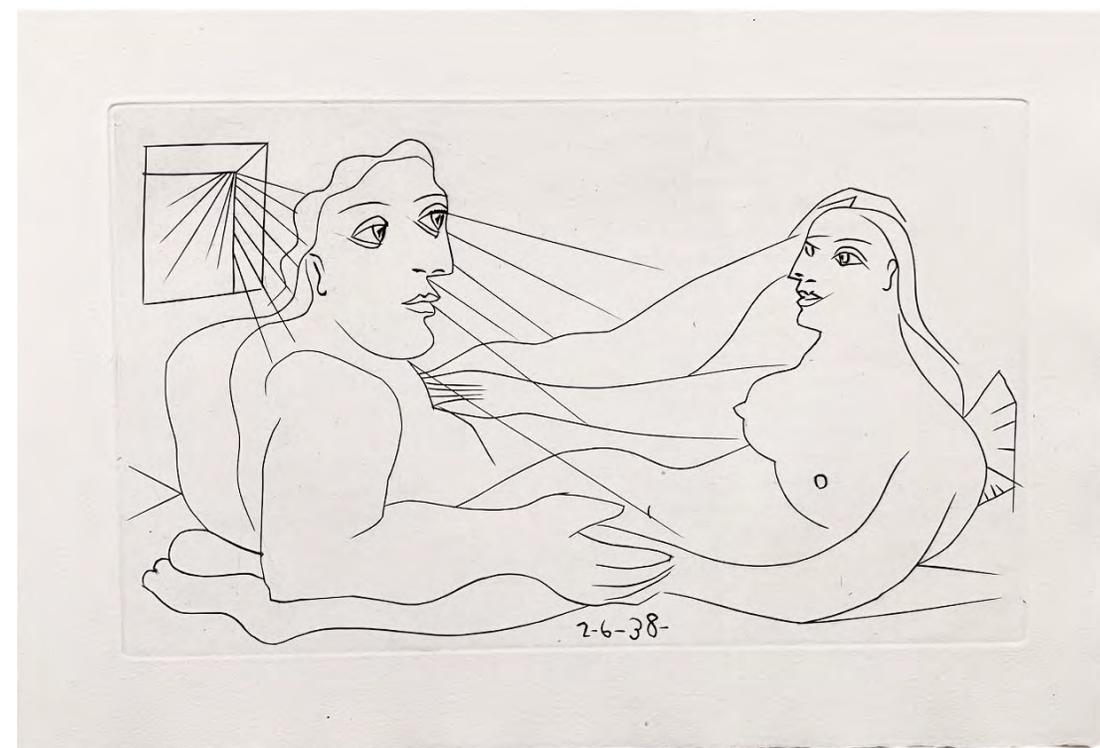
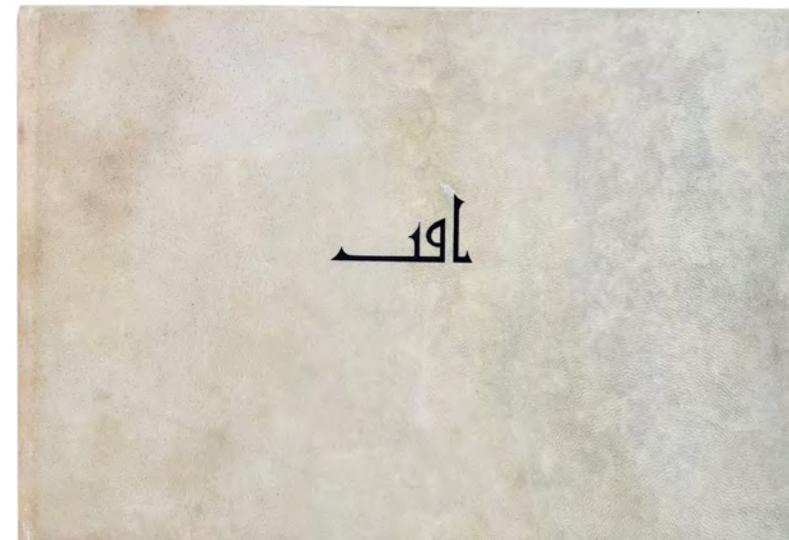
From the edition limited to 64 copies on 'Montval à la cuve', signed by Picasso and Iliazd in pencil.

'Afat was the first of nine books Iliazd and Picasso collaborated on. All of them were published under the imprint of 'Degré Quarante et Un', a name Iliazd chose in memory of a school of futurist poetry called the 'University of the 41^o', which he had founded in Tiflis in 1917 ... Afat is a collection of 76 sonnets in Russian by Iliazd, the majority of which were written between January and June, 1938. In his poems, Iliazd writes of love, of feminine beauty, of the poet's difficult métier and the hidden meaning of words. Three sonnets are about the poet's relationship to 'Pablo' (Picasso).' (Patrick Cramer).

'Afat ... contained features that would become signature elements of his work. The book was structured as a whole ... The sequencing and number of pages were ordered by a mathematical scheme. The image was not linked to directly to the text, thematically or physically, and the interaction produced a dialogue rather than subordinating one to the other as illustration and / or caption. The sequence of blank sheets, title, half title, and justification of the edition were laid out symmetrically so that the closing of the book echoed the opening ... The typographic style was restrained, and the pages produce subtle equilibrium instead of dynamic activity - no confusion, no clamor, no crowding, no elaborate display faces. The sole decoration on the cover was the stamped title, Afat (a term that invokes unhappiness / and / or beauty that causes it) rendered in kufic. With this work, Iliazd's architectural approach to book structure, with strong emphasis on symmetry and balance, made its appearance.' (Johanna Drucker).

[Cramer 33; see see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 146 - 147].

\$35,000



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

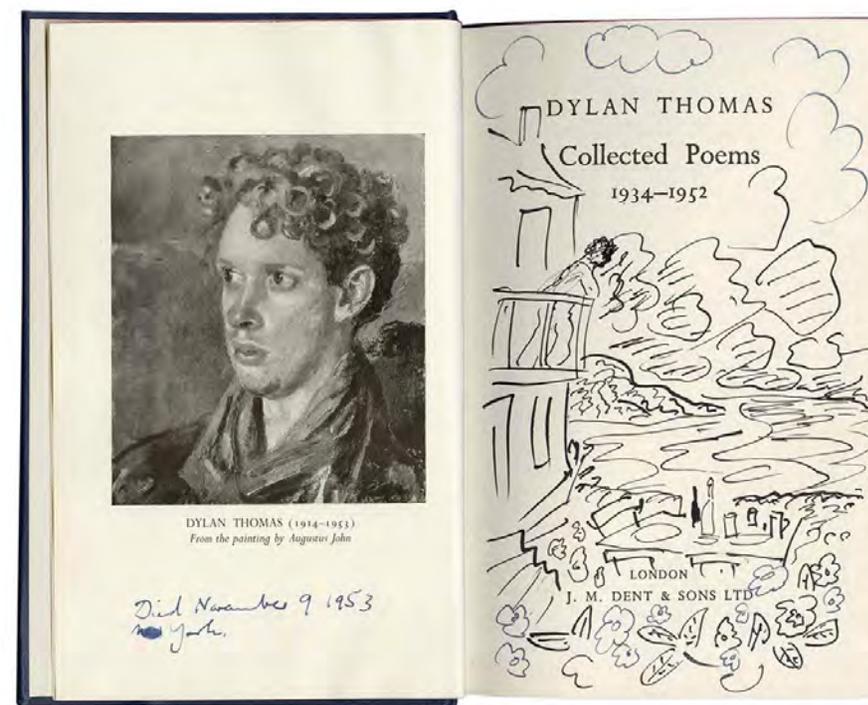
47. RICHARDS, Ceri. Dylan Thomas. Dylan Thomas. Collected Poems 1934 - 1952. London. J. M. Dent & Sons Ltd. 1953.

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

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 Giraldu 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.



\$67,500

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

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

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.

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).

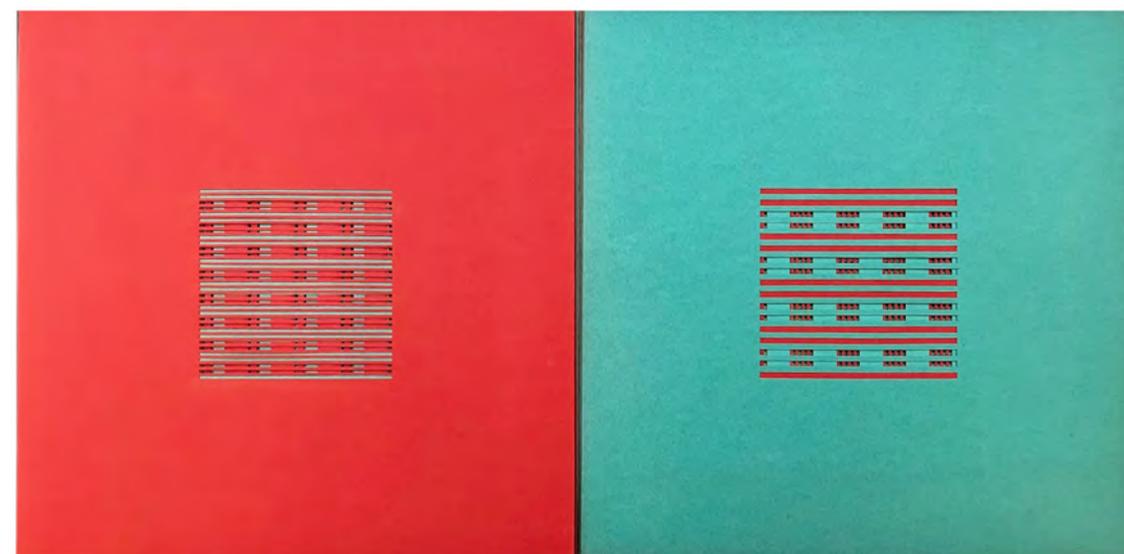
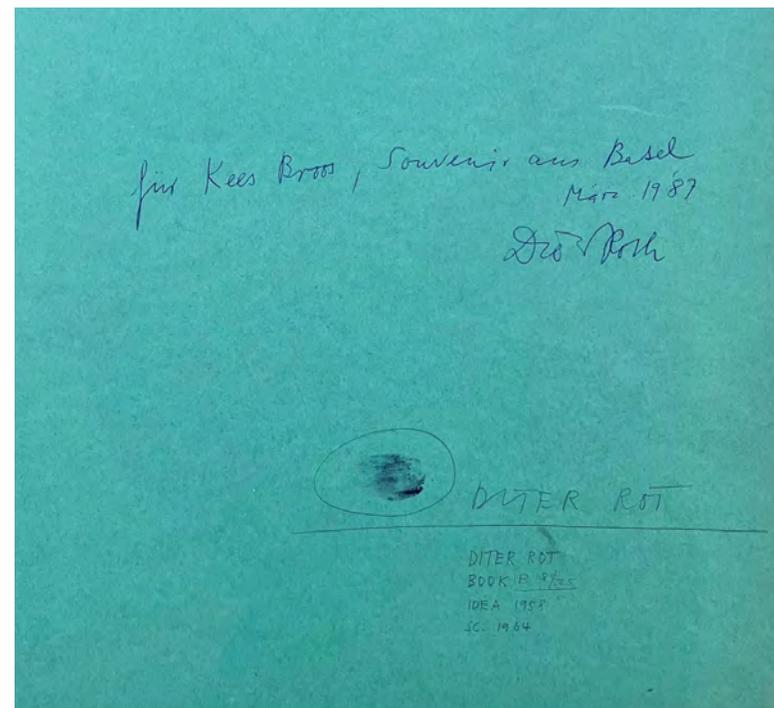
'Roth frequently referred to these books as 'concrete poetry' or 'Op-Art', but simultaneously underlined their intrinsic independence of such movements.' (Dirk Dobke).

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

According to the above quote, this would make the present copy to be the last of the edition.

Kees Broos was an art historian.

\$18,000



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

49. **RUSCHA, Ed. *Stains*. Hollywood. Heavy Industry Publications. 1969.**

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

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

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

'The activities of Ruscha's infant son may perhaps have awakened the artist to the possibility of using organic substances as agents for imagery. In the year following his son's birth, Ruscha produced *Stains*, a series of loose pages that he stained with random blobs of such foodstuffs as egg yolk, cabbage, and milk, plus other substances a baby is not normally involved with, such as India ink and nail polish.' (Clive Phillpot).

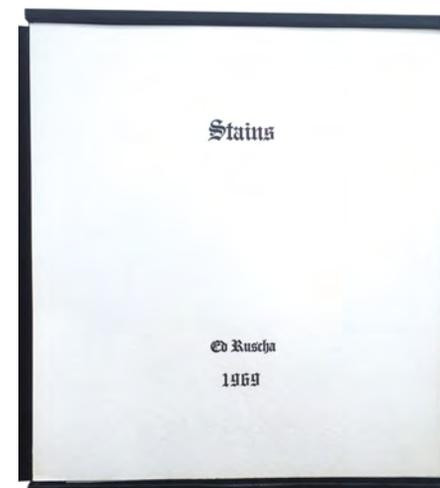
'Ruscha once remarked that of the many patterns in his 1967 book *Thirtyfour Parking Lots in Los Angeles*, the most interesting to him were those formed by 'the oil droppings on the ground'. The notion of spilled liquids begun in the paintings and prints of the late 1960s had become something that the artist felt he could take a step further ... he produced a work in which sheets of paper were actually stained with spots of various organic and inorganic substances,



grouped in a luxuriously bound and imprinted faux leather box, and sold as an edition. Though *Stains* was released through Ruscha's imprint, Heavy Industry Publications, it is more akin to a portfolio of drawings than it is to a book, and has a distinctly different sensibility ... *Stains* was published as loose leaves of quality paper in a signed and numbered limited edition of seventy. The black box in which the stained sheets were housed was stamped in silver in a black-letter typeface reminiscent of a motel Bible, imbuing the portfolio with the feel of a sacred relic, or as Ruscha has said, a coffin.' (Siri Engberg).

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

\$145,000



A very good example of Seth Siegelaub's conceptual exhibition *March 1969*.

50. SIEGELAUB, Seth. *March 1969*. (One month). New York. (Self-published). 1969.

8vo. (215 x 175 mm). [34 leaves]. Blank leaf, leaf with a copy of Siegelaub's letter soliciting a work, leaf with Siegelaub's explanatory text and 31 leaves each with a work (or not) by one of the contributing artists (see below). Original publisher's tan printed wrappers with calendar details in black to front cover, credit to rear, stapled as issued.

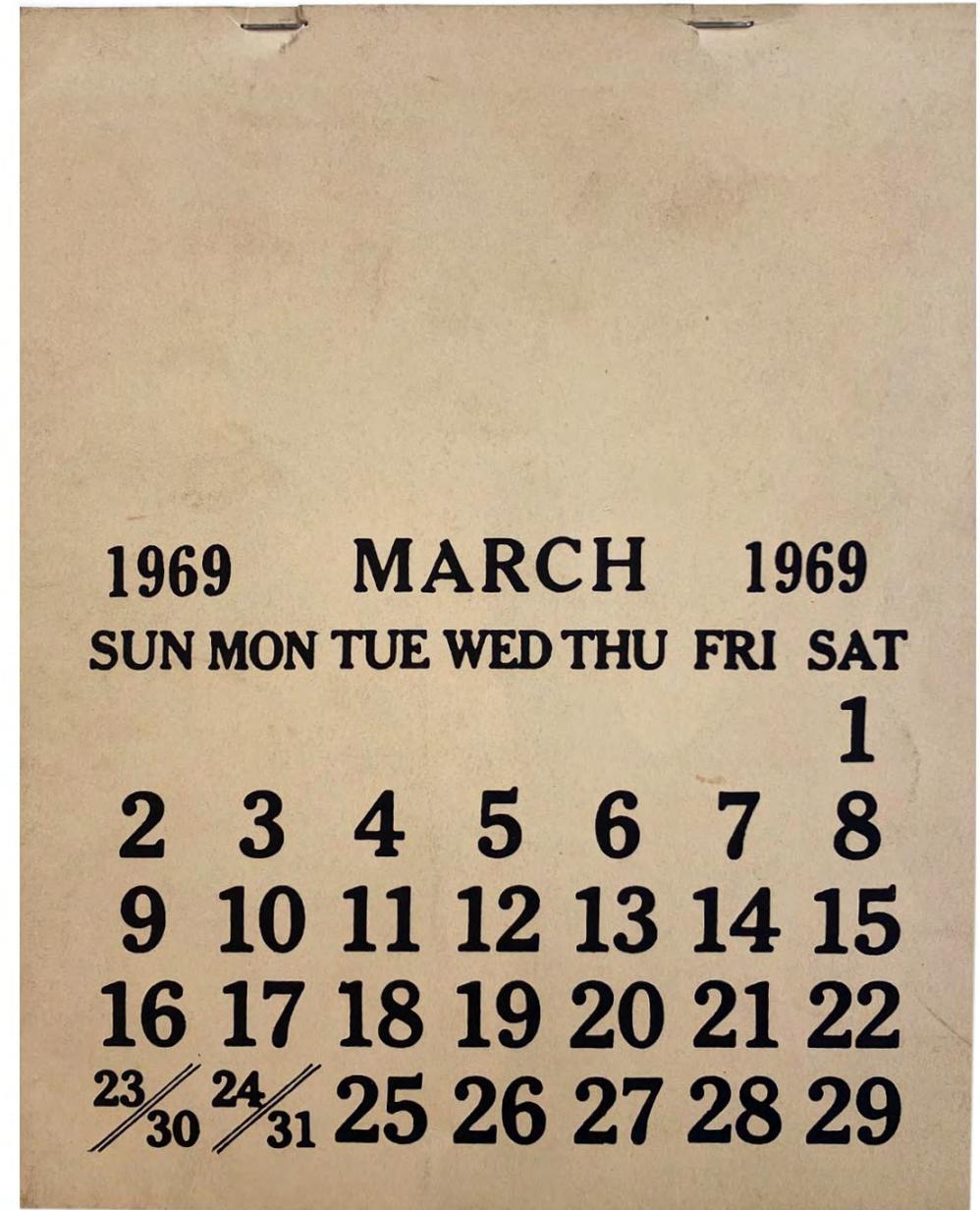
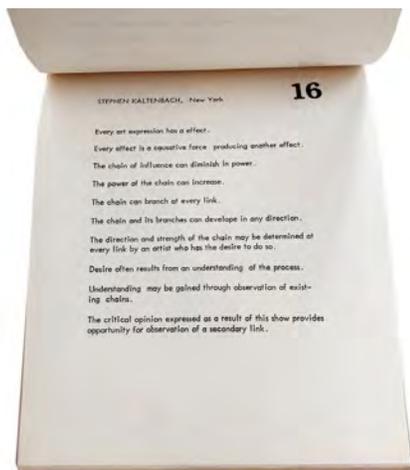
Each artist was provided with a single page within the catalogue, representing a single day in the month of March 1969. Contributions were purely text-based. The non responses were left as blank pages on the dates for which they were selected.

Artists included Carl Andre (no contribution), Michael Asher (no contribution), Terry Atkinson, Michael Baldwin, Robert Barry, Rick Bartheleme, Iain Baxter, James Lee Byars, John Chamberlain, Ron Cooper, Barry Flanagan, Dan Flavin (no contribution), Alex Hay, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara (no contribution), Joseph Kosuth, Christine Kozlov, Sol LeWitt (no contribution), Richard Long, Robert Morris, Bruce Nauman (no contribution), Claes Oldenburg, Dennis Oppenheim, Alan Ruppertsberg, Ed Ruscha (no contribution), Robert Smithson, De Wain Valentine, Lawrence Weiner, Ian Wilson.

The edition size is unknown.

[see 'Six Years : The Dematerialization of the Art-Object from 1966-1972', Studio Vista, London, 1973, pp. 79-80].

\$3,500



Catalogue for a landmark conceptual art exhibition, with reproductions of works by Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner.

51. SIEGELAUB, Seth). January 5 - 31, 1969. New York. Seth Siegelaub. 1969.

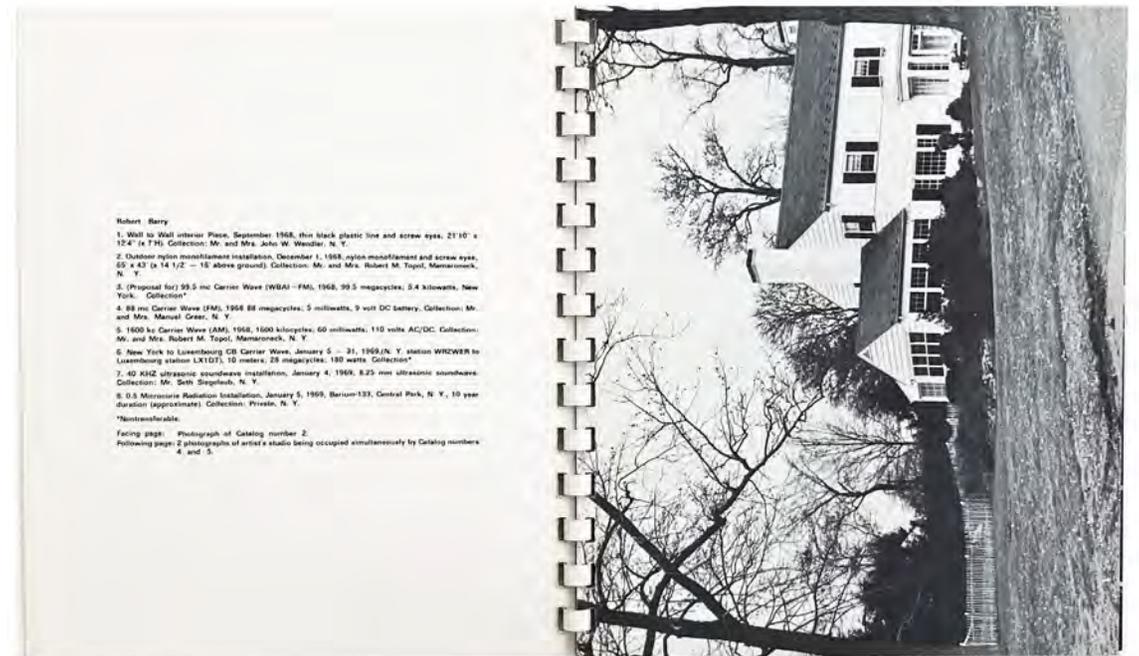
4to. (210 x 175 mm). [12 un-numbered leaves]. Leaf with copyright verso, leaf with title and four pages per artist: an image list, two black and white illustrations of works, and an artist's statement. White card covers with title to front cover in black, white plastic spiral binding, very slight foxing staining to covers, otherwise good.

From 1964 to 1966, Seth Siegelaub had a conventional art gallery in New York, showing the work of several younger artists. However, about 1968 Siegelaub changed his practice and began to work mainly with a small group of artists since known as conceptual artists. Siegelaub's innovative use of the exhibition catalogue was yet another twist to this story. For three different group shows - in January, March, and July 1969 - Siegelaub published catalogues that largely constituted the exhibitions. In the first, January 5 - 31, 1969, three-quarters of the works were shown in the catalogue and not in the space. In the second, [One Month] 1969 March 1969, only verbal works were solicited. And in the third, July, August, September 1969, the actual locations of the works on exhibit were scattered over North America and Europe.

In the January 1969 show the catalogue was primary, and the physical exhibition was auxiliary to it, the first of Siegelaub's exhibitions where this was the case. The show of Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner existed for one month only in a temporary space at 44 East Fifty-Second Street in Manhattan; artworks were on display in one room and the catalogue in another.

[see pp. 71 - 74 Six Years: The dematerialization of the art object from 1966 to 1972. edited and annotated by Lucy R. Lippard; p. 142 - 143 'Esthetique du livre d'artiste. Anne Moeglin-Delcroix'].

\$350



Léontine Arman de Caillavet's presentation copy in a painted binding by Théophile Steinlen.

52. STEINLEN, Théophile. Lavedan, Henri. Les Jeunes ou L'Espoir de la France. Paris. Calmann Lévy, Editeur. 1897.

8vo. (196 x 134 mm). pp. (iii), 282. Half-title with presentation (see below) and justification verso, printed title with publisher's device and Lavedan's drama, final leaf with 'Table' and printer's credit verso. Full white vellum by Paul Vie with his signature to front free endpaper verso, front and rear boards and spine with an elaborate colour painting by Steinlen (see below), marbled endpapers, tri-colour silk placemaker, original publisher's orange printed wrappers with titles to front cover in black and device to rear preserved, t.e.g.



Henri Lavedan's presentation is in black ink to the half-title: 'à Madame Arman de Caillavet / Hommage de très amical et dévoué / respect. / Henri Lavedan / Juin 97'.

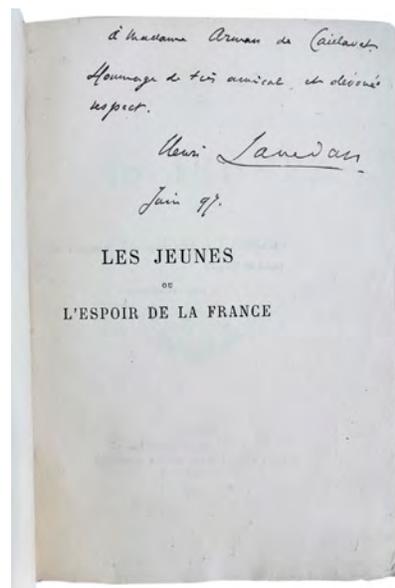
From the édition de tête of 20 numbered copies on Hollande.

Steinlen's elaborate painting for the binding, over the front and rear boards and spine, shows a parade or march and is scratch signed 'Steinlen' to the rear board. The marchers are led by three men in top hats, gloves and evening clothes, two of whom carry large banners, the flag of the Bourbon Restoration (gold fleurs-de-lys on a white background) and that of the historical Kingdom of France (gold fleurs-de-lys on a blue background). Following them are other figures, men also in evening dress, a woman in red with matching hat, a woman in pink and white on the spine is clearly shouting, her lipsticked mouth a wide oval, and many other less distinct marchers, all passing in front of a white-moustached flower seller dressed in blue with red scarf and hat, his cart laden with cut flowers.

Crauzat lists only two bindings decorated by Steinlen: Henri Vever's copy of Anatole France's 'L'Affaire Crainquebille' and Rodolphe Salis's 'Le Chat Noir'. The two bindings are described as the 'seules décorations originales connues faites par Steinlen sur les plats de volumes couverts en vélin'; it seems a third must be added. 'L'Affaire Crainquebille' also features a very similar character to the flower seller here on the rear board.

Henri Lavedan (1859 - 1940) was a writer, journalist and playwright who was admitted to the Academie Française in 1898. 'Les Jeunes ou L'Espoir de la France' is a collection of short dramatic pieces published after Lavedan had turned to drama in c.1890.

Léontine Arman de Caillavet, the presentee of Lavedan's work, born Léontine Lippmann (1844 - 1910), was a hostess, saloniste - her salon was held on Sundays during the Third Republic at her hôtel particulier at 12 Avenue Hoche - and the muse of Anatole France. The attendees at her salon, among them Colette, Louis Barthou, Marie Curie, Sarah Bernhardt, Marcel Proust, reads like a who's who of fin-de-siècle French literary, political and artistic circles. The copy also features her engraved bookplate to the front pastedown.



\$12,000

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

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

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

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

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

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

The first issue concludes with the names of the following - many of whom contributed articles and cover illustrations to 'Removedor' - as the Taller Torres-García: Sergio de Castro, Andrés Moscovich, Jesefina Canel, Teresa Olascuaga, Alceo Ribeiro, Elsa Andrada,

Esther Barrios de Martín, María C. Rovira, Juan Perdu, Horacio Torres, Héctor Ragni, Manuel Pailós, J. Luis San Vicente, Anugusto Torres, Daniel de los Santos, Elena Garcéia Brunel, Gonzalo Fonseca, Julia Uruguay Alpuy and Luis A. Gentieu.

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

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

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

[Le Fonds Paul Destribats 468].

\$27,500





A very good complete set of the published versions of Torres-Garcia's 1947 lectures on Universal Constructivism, in the original wrappers.

54. TORRES-GARCIA, Joaquin. Lo Aparente y lo Concreto en el Arte. Fasciculo 1 - Fasciculo 5. Montevideo. Asociación de Arte Constructivo / Taller Torres-Garcia. 1947 - 1948.

5 vols. 8vo. (209 x 166 mm). pp. 47; 47; 43; 43, 65. Leaf with publication details recto, list of publications by the Taller Torres-Garcia verso, title, leaf of explanatory text and the text of Torres-Garcia's 'Leccion 1a' to 'Leccion 16a' illustrated throughout in monochrome on glossy white paper, final leaf of each fascicule with 'terminó de imprimir'. Original publisher's printed wrappers with titles and vignette to front cover, vignette and publisher's details to rear, all in black by Torres-Garcia.

'Lo Aparente y lo Concreto en el Arte' collects the 16 lectures given by Torres-Garcia between April 4th and September 6th, 1947. The lectures, expounding Torres-Garcia's theories of Universal Constructivism, were all given at the 'Facultad de Humanidades y Ciencias' in Montevideo which had been founded the previous year. Each fascicule includes monochrome illustrations of objects and paintings - from paleolithic objects to Torres-Garcia's own works - on glossy white paper. Torres-Garcia had founded his studio / school, the Taller Torres-Garcia, which is listed as co-publisher, in 1944.

\$3,000



Cy Twombly's scarce artist book of drawings inspired by his travels in central Asia.

55. TWOMBLY, Cy. Five Day Wait at Jiayuguan. Rome. Gabriele Stocchi. 1981.

Small folio. (350 x 250 mm). [16 unnumbered leaves including wrappers]. Front wrapper with square excision (as issued), printed titles verso, leaf with mounted colour reproduction of a drawing (the title 'V Day Wait at Jiayuguan'), verso and following leaves conceived as spreads with title to left-hand page and reproduction of drawing mounted to right-hand page, numbered 2 - 14, throughout, final leaf with justification recto; 14 mounted reproduction drawings in colour in total, mounted reproduction size: 168 x 120 mm or the reverse. Original publisher's coarse-weave terracotta cloth-backed card wrappers by Gino Dessy with square excision to front wrapper to show photographic title, titles in grey to spine, matching coarse-weave terracotta cloth slipcase.

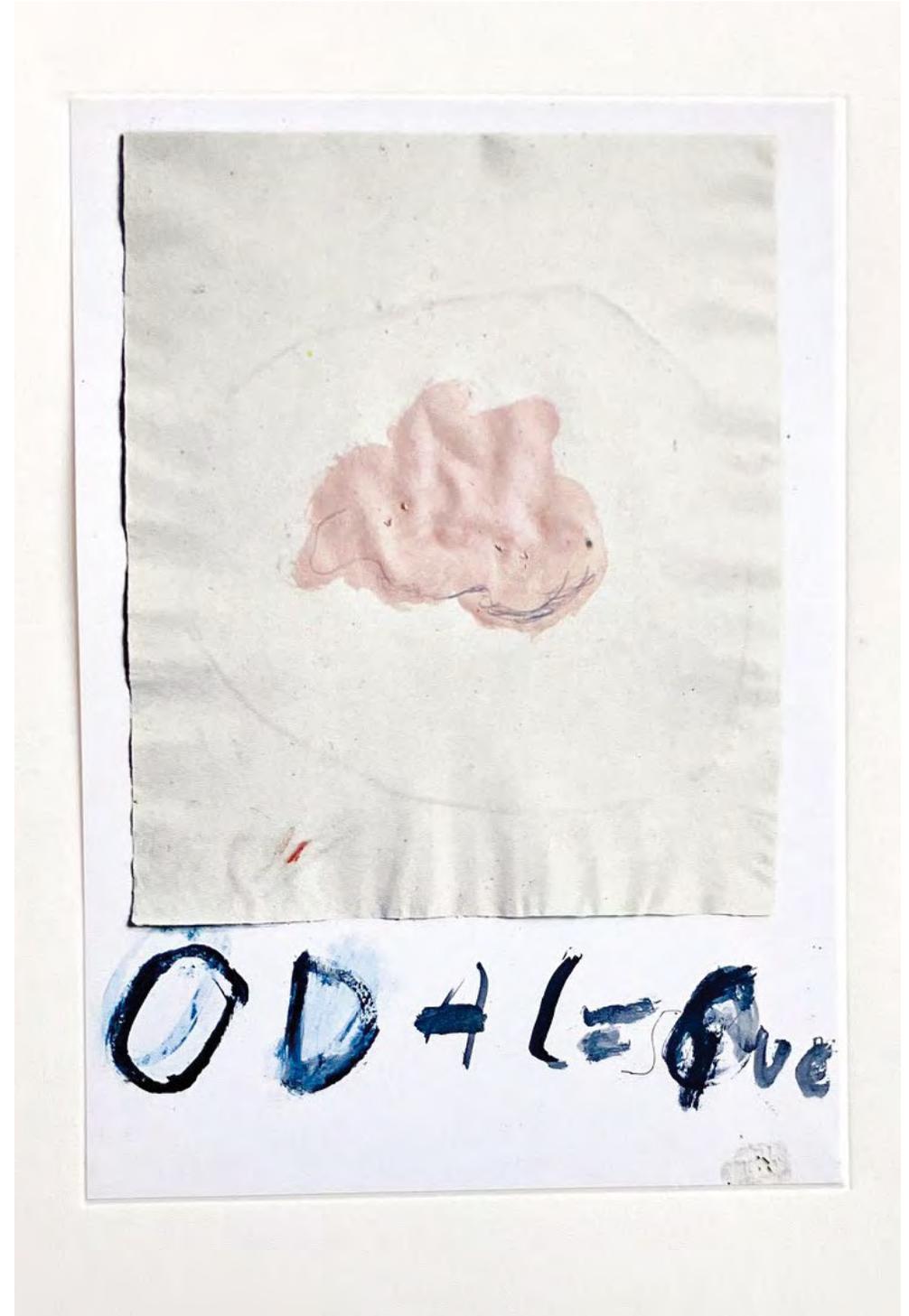
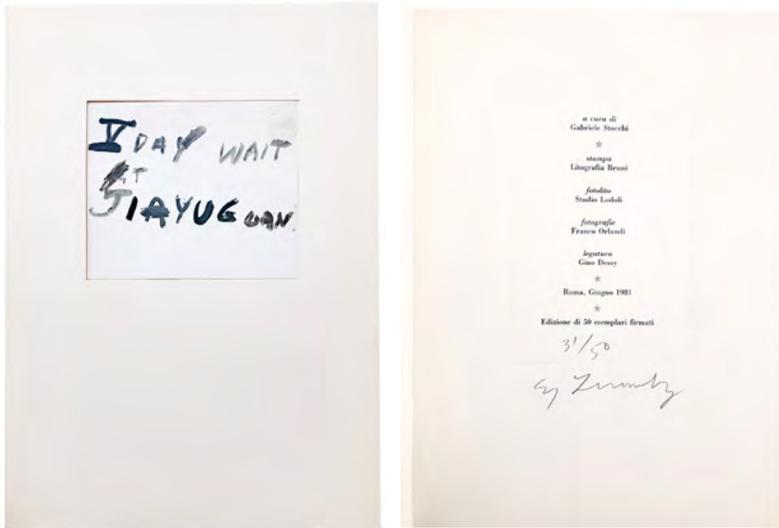
From the edition limited to 50 copies signed and numbered by Twombly in pencil.

This artist book by Twombly was issued for his participation in the 39th Venice Biennale where he exhibited a cycle of drawings made in Rome in the spring of 1980 titled 'Five Days Wait at Jiayuguan'. Twombly had travelled in central Asia, Russia and Afghanistan the previous year and the drawings appear to have been inspired by them. Jiayuguan is a city in northwestern Gansu, and as well as featuring the end of the Ming dynasty Great Wall, it can be seen as a gateway to northern Xinjiang.

Twombly's drawings are as follows: (1.) 'V Day Wait at Jiayuguan'; 2. 'Uygur Taking Tea on Arrival'; 3. 'Tiger Hunt'; 4. 'Longing of Fire'; 5. 'Odalisque'; 6. 'Afternoon in a Garden with Poetry'; 7. 'Opium Poppy'; 8. 'Opium Poppy'; 9. 'Harem'; 10. 'Wine Taking'; 11. 'Preparation for Departure'; 12. 'Chilling Dreams'; 13. 'Leaving the Land of Men'; 14. 'The Desert'.

'Five Day Wait at Jiayuguan' is scarce and we can trace only a single copy, at the Menil Collection Library in Texas.

\$6,500



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

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

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.

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[arey] 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).

[F & S IV.106 - 124].

\$37,500



An exceptional example of the prospectus / catalogue for Andy Warhol's portfolio of screenprints of Mick Jagger with each of the cards and the cover signed in black marker by Warhol.

57. WARHOL, Andy. Mick Jagger, 1975. New York. Multiples Inc. / Castelli Graphics. 1975.

[PROVENANCE: From the collection of Robert William Burke Jr. (1948 - 2020)].

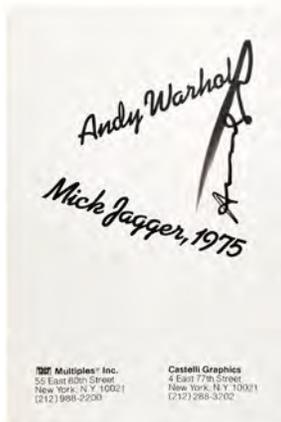
Small 8vo. (156 x 104 mm). 10 printed cards each with reproduction of Warhol's original silkscreen in colour, numbered 1 - 10 in black verso at lower left, each signed by Warhol in black marker vertically at upper left or right; sheet size: 156 x 102 mm. Loose as issued in original white paper wrapper with titles to front cover in black and Warhol's signature in black marker and explanatory text to interior.

This prospectus / catalogue for Warhol's famed series of screenprint portraits of the Rolling Stones' Mick Jagger includes a card of each of the published screenprints in a printed wrapper with the edition details to the interior. This exceptional example, from the collection of Warhol's friend and collaborator, the distinguished gallerist and collector William Burke (known by his middle name William), features Warhol's signature to each of the cards as well as the front cover of the wrapper. For over a decade Burke lived in the Paris apartment of Warhol's business manager in the rue du Cherche-Midi, the apartment in which Warhol stayed when visiting Paris. Warhol described Burke, who had worked for Galerie Ileana Sonnabend before opening his own gallery la Remise du Parc in the late '70s, as 'our man in Paris'.

'A portfolio of 10 / silkscreened prints / on Arches Watercolor Rough paper. / 29 1/8 x 44 inches / A signed and numbered / edition of 250. / Published by Seabird Editions'. (The interior explanatory text).

[see F & S II.138 - 147].

\$30,000



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

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

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.

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'.

[Feldman & Schellmann IV. 27 - 50].

\$14,500



A beautiful, complete set of *L'Image* with all the wrappers and the rare *Numéro-Spécimen* from the édition de luxe on Chine and in an exceptional binding by René Wiener.

59. WIENER, René. (Binder), Auguste Lepère et al. *L'Image. Revue Artistique Littéraire Ornée de Figures sur Bois. No. 1 (Décembre 1896) - No. 12 (Décembre 1897). (All Published). Paris. Par la Corporation Française des Graveurs sur Bois / Henri Floury. 1896 - 1897.*

12 issues in 1 vol. Large 4to. (350 x 276 mm). The complete series of 12 issues of 'L'Image', each of 32 pages, together with the 'Numéro - Spécimen' in smaller format, printed text in French throughout with profuse illustration, vignettes and full-page plates, original woodcuts &c., text and plates on Chine throughout, all illustrations in two states (occasionally three), with and without text, final leaf with 'Avis au Relieur' and 'Fautes Essentielles' (errata) verso. Full blond calf by René Wiener with his circular blindstamp device to rear board and signature gilt to front free endpaper verso, front and rear boards and spine with highly elaborate decoration after Georges de Feure formed of inlaid and onlaid sections of patterned and textured colour morocco forming, for the front board, a pictorial composition of a hooded woman robed in white with a lyrebird on one wrist, her other arm outstretched, stood within a wooded glade with an elaborate floral, arboreal and foliate foreground and opens a door to another world, a just visible blue sky and village within, for the the spine, a tree with title in blind within the canopy, and for the rear board, a large central floral vignette, turn-ins with elaborate gilt

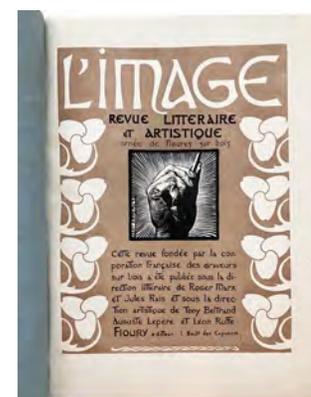
This édition de luxe on large paper was limited to 100 copies on Chine with all of the plates and illustrations in two (on occasion three) states, with and without text; the 'Numéro - Spécimen' also on Chine albeit of smaller size was limited to 12 copies (see the rear wrapper interior of No. 3).

'L'Image' was established by the literary directors Roger Marx and Jules Rais (whose copy this likely was) and with artistic direction by Tony Beltrand, Auguste Lepère and Léon Ruffe, all of whom contributed. Each issue features beautiful typography, decorative framed borders by many of the contributing artists, extensive illustrated texts, full-page woodcuts and so on. The beautiful covers, high points of Art Nouveau in their own right, are by Carl Angst ('Numéro - Spécimen'), Alphonse Mucha (No. 1), Georges Aurion (2), Georges de Feure (3), Gaston Darbour (4), Maurice Verneuil (5), Jacques Drogue (6), Henri Bellery-Desfontaines (7), Paul Berthon (8), Victor Prouvé (9), Eugène Belville (10), Henri de Toulouse-Lautrec (11) and Marcel Lenoir (12). Other artistic contributors included Lucien Pissarro, Maurice Denis, Honoré Daumier, Jules Chéret, Eugène Carrière, Félix Vallotton, Pierre Bonnard etc. Literary contributors included Emile Zola, J.-K. Huysmans, Maurice Barrès, Stéphane Mallarmé, Rémy de Gourmont, Anatole France, Marcel Proust and others.

This example, from the édition de luxe, appears to have been from the collection of the literary director Jules Rais (one of the plates in issue no. 3 features the note: 'Exemplaire de M. Rais. Beltrand') and features a spectacular contemporary binding with decoration after Georges de Feure by René Wiener. Wiener (1855 - 1939), the binder, bookseller, bibliophile and collector, was the cousin of Roger Marx, the second literary director, and the natural choice to create a binding for 'L'Image'.

The son of another bookbinder, Lucien Wiener (Capé's best pupil and the conservator of the Musée de Lorraine), René took over the

tooling, patterned Art Nouveau endpapers, all original printed front and rear wrappers preserved, t.e.g., loose in velvet-lined tan morocco protective box, titles gilt to banded spine in five compartments.



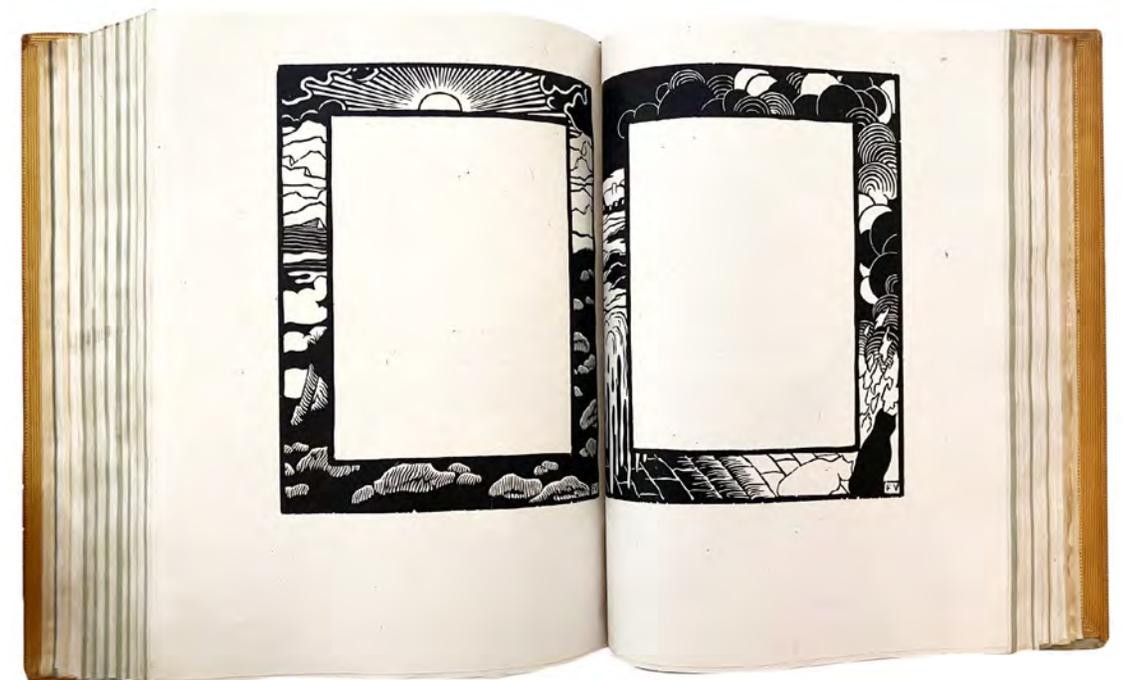
family bookshop in the rue des Dominicains in Nancy in the 1890s. Wiener fils was one of the leading lights of the 'Ecole de Nancy' - he had published 'L'Art de Nancy' in 1882 with his Roger Marx - and together with Victor Prouvé (also a contributor to 'L'Image') and Camille Martin - was one of those who rejuvenated the art of bookbinding. The trio had exhibited eight bindings at the 'Salon des Arts Décoratifs' in 1893 which led to a number of commissions and wider recognition both for the 'Ecole de Nancy' and for the art of bookbinding. Among others, Wiener worked with artists such as Georges de Feure (as here), Steinlen, Emile Friant, Georges Aurion, Louis Guingot and Henri de Toulouse-Lautrec. Characterised by natural symbols and a style indebted to Art Nouveau, Wiener's bindings are very scarce, highly accomplished and noted for their innovative use of treated colour moroccos in the creation of pictorial composition. The present binding is harmonious with 'L'Image' and its own iconography and is typical of Wiener's enchantment with Symbolist motifs.

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

'L'Image was founded by the Corporation Française des Graveurs sur Bois ... [and] was published by Floury ... The artists of the time who made designs for wood-engravings are comprehensively represented in its pages ... Lepère was L'Image's sustaining artist, and of course, he engraved his own drawings ... Special mention should be made of the twelve cover designs ... predominantly Art Nouveau in style, and there is much other Art Nouveau decoration. The text of L'Image is of considerable interest, the most significant articles being the series by Roger Marx ...'. (Gordon Ray, pg. 422).

[Ray 321].

\$24,500



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

**60. WINOGRAND, Garry. (Friedlander, Lee, Ed.). Fifteen
Photographs. New York. Double Elephant Press. 1974.**

*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.*

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

\$45,000



*at the
Pasadena Art Museum*

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