

Fine Bindings 1525 – 1989



An illustrated list

A beautiful, untrimmed and large-margined copy of this scarce illustrated edition of Ovid's *Heroides* in an intriguing contemporary binding.

1. OVID (Publius Ovidius Naso). P. Ovidii Nasonis Heroides ... In Ibin ... &c. Venice. Ionnis Tacuini da Tridino. 1525.

Folio. (314 x 204 mm). [138 leaves: 24 unnumbered leaves, 113 leaves with foliation in Roman numerals I - CXLIII at upper right, terminal blank leaf]. Collation: AA6 - DD6, A6 - I6, K6 - T6. Printed title in red and black with elaborate woodcut border, verso with 'Lectoribus', 23 leaves with laudatory texts, commentaries, introductions and index and Ovid's Heroides illustrated with 22 woodcuts, one for each verse epistle: 20 as triptychs (each c.80 x 130 mm) illustrating each letter and two larger woodcuts (each c.105 x 160 mm) for Sappho to Phaon and 'In Ibin' together with woodcut diagram, final leaf with peroration and life of Ovid by Antonium Volscum recto, life of Ovid by Christophorum Zarotum, register and colophon verso, final blank leaf. Printed text in Latin in Roman type throughout with occasional insertions in Greek, Ovid's text with extensive surrounding commentary and printed marginal notes. Ovid's text with nine-line introductory initials to each letter throughout, commentary with four-line decorative and historiated initials throughout. Occasional minor soiling and staining, occasional annotation in sepia with pen trials to initial and terminal blanks, several woodcuts with partial colouring. Sheet size: 312 x 212 mm). Contemporary goatskin-backed bevelled wooden boards, front board with central circular relief vignette portrait of Ovid (see below) with text 'P. OVID. NAS / HEORIDES' and heightening in gilt, spine with decorative tooling and rules in blind, later paper label with manuscript title in red and remains of location label (?) at foot, remains of two leather clasps at fore edge, later wool-lined green cloth box with gilt title to spine and red leather label with gilt ex-libris to front cover.

The Roman poet Ovid (43 B.C. - 17 A.D.), friend to Horace, Propertius and Hyginus, antagonist of Augustus, and contemporary of Virgil, was one of the most famous and important poets of his day. Noted for the elegance of his verse and his supreme creative powers, with his 'Amores', 'Heroides', 'Medicamina Faciei', 'Ars Amatoria', 'Metamorphoses', and 'Tristia', Ovid wrote some of the most influential poetry of any age, influencing - among many others - Chaucer, Dante and Shakespeare.

The present work, Ovid's 'Heroides', is a collection of literary epistles in elegaic couplets, written in the person of the most important and famous aggrieved heroines of classical mythology. Of extreme originality - Ovid claimed in the 'Ars Amatoria' to have created a new literary genre - the fact of writing in the persona of another is undoubtedly novel in a literary context and critics have argued that in the Heroides Ovid prefigured the modern novel. Fifteen of the twenty-two letters are written solely from the point of view of the heroine, but also included (and subject to debate as to authorship) are the six 'double Heroides', letters written from, for example, Leander to Hero, but also Hero to Leander.

The letters included - in the order in which they are printed - are: Penelope to Ulysses, Phyllis to Demooophon, Briseis to Achilles, Phaedra to Hippolytus, Oenone to Paris, Hypsipyle to Jason, Dido to Aeneas, Hermione to Orestes, Deianira to Hercules, Ariadne to Theseus, Canace to Macareus, Medea to Jason, Laodamia to Protesilaus, Hypermnestra to Lynceus, Paris to Helen and Helen to Paris, Leander to Hero and Hero to Leander, Acontius to Cydippe and Cydippe to Acontius, and Sappho to Phaon; it is worth noting that both Jason and Paris appear twice.

'... Ovid's treatment of his literary sources is particularly ingenious; the correspondence of Paris and Helen is one of antiquity's minor masterpieces.' (Encyclopedia Britannica).

Giovanni Tacuino produced a number of illustrated editions of the Heroides, the first issued in 1501, all using the same series of 22 influential woodcuts 'de la main du graveur qui a travaillé pour le Legendario delli Sancti, 30.xii.1504 et pour le De Fastis, 4.vi.1508' (Essling). The woodcuts that open each epistle are composed as a triptych, with each block divided into three bordered compartments, and show several details from each of the poetic episodes. The woodcuts were so successful that rival printers adapted them for their own editions of the same work and Tacuino issued further editions of the same work, with differences in preliminary matter and commentary, in 1505, 1510, 1512, 1516, 1522 and 1525, as here (see Essling pp. 900 - 903).

The two final woodcuts, larger and composed as single tableaux, illustrating the letter from Sappho to Phaon and the final work, Ovid's 'curse poem' of rhetorical invective against an individual given only the pseudonym 'Ibis', prompted Essling to write: 'Deux surtout sont remarquables, SAPPHO ... dont la composition est assez bonne, et surtout INVIDIA ... qui est d'une belle allure, d'un beau dessin et qui nous rappelle les grands maîtres de style mantegnesque'.

The contemporary binding presents an interesting feature: the circular relief portrait medallion of a laurelled Ovid in profile. Carved directly into the front board and heightened with gilt, the vignette is highly unusual and from its form appears to be based on a medallion or engraved gem. A surviving Roman-era medallion portrait of Ovid is known but the vignette is likely to have been added at a later date. We can trace no similar examples of such a binding, although the British Library holds a Byzantine manuscript in canvas-backed wooden boards with carved illustration to the front board; an intriguing binding such as this would certainly have appealed to the collector Hauck and it comes as little surprise that he owned it.

All of Tacuino's illustrated editions of the Heroides are scarce, both in institutions and on the market, but for the present edition we trace only the copy of the British Library in the UK, together with two copies in Germany (at the Badisches Landesbibliothek and at Sachsen-Anhalt) and a single copy in the U.S., that at Yale.

'Illustrations for the Epistolae [Heroides] in Italy and France generally followed Giovanni Tacuino's Venice edition of 1501, where the blocks were divided into three compartments showing successive scenes and usually the writing and receipt of the letter.' (Mortimer).

[Sander 5286 (see also 5265 etc.); Essling 1150; BMC STC Italian pg. 480].

£12,500



No. 1: Ovid

Anne Rulman's very scarce *Harangues* ruled in red throughout and bound in contemporary crimson French red morocco with a beautiful and elaborate décor.

2. RULMAN, Anne. Harangues Prononcées aux Entrées de Plusieurs Princes et Seigneurs, à la Reception des Consuls et Présentation d'Advocats, avec Quelques Plaidoyers. Paris. De l'imprimerie François Huby. 1612.

8vo. (172 x 105 mm). [Engraved title, six leaves + 344 leaves foliated 1 - 346 (numerous misfoliations) at upper right, two blank leaves]. Elaborate engraved pictorial title by Jasper Isaac with text and publication details in italic within escutcheons, six leaves with Rulman's dedicatory 'Epistre' dated 'De Paris ce 28. / May 1612' addressed to Maurice, Landgrave of Hesse and 'Sommaire des Harangues et Plaidoyers', Rulman's text, 20 'Harangues' to diverse princes etc. (see below) and 'Premier' to 'Troisième Plaidoyer', final leaf with 'Extraict du Privilege du Roy' and 'achevé d'imprimer verso'. Printed text in Roman type in French or Latin with headline in italic and foliated at upper right throughout (numerous errors and misfoliations), quotations and interpolations in italic, occasional Greek, the text ruled in red throughout with underlining, highlighting and other marginalia, woodcut headpieces and decorative initials; with the two terminal blank leaves. Contemporary full crimson morocco (by Le Gascon - see below), boards with elaborate decorative triple roll tool borders incorporating fleurs-de-lys to create central rectangle around tooled diamond lozenge, matching tooling at frame corners, spine ruled to surround elaborate tooled diamond form with matching half figures at head and foot, board edges ruled in gilt, a.e.g., later burgundy velvet-lined calf-backed marbled paper board box.

[Provenance: Sir Gilbert Heathcote (1652 - 1733) with his initials and date 'G / 1702 / H' to head of engraved title and his signature also dated 1702 to terminal blank Vv7; engraved bookplate, presumably that of Gilbert's brother Sir William Heathcote (), to front paste-down with the Heathcote arms and 'Hursley'].

Anne Rulman, de Rulman or Annaeus Rulmannus (1582 - 1632) was a French lawyer and humanist based in the city of Nîmes in the Languedoc. Rulman's 'Harangues' (solemn rhetorical discourses before distinguished personages) were delivered in French at Nîmes at the entry 'de plusieurs Princes, & Seigneurs'. Other 'Harangues' including one in Latin were delivered 'aux Consuls de Nismes le iour de leur reception, ensemble aux Magistrats Presidiaux & aux Officiers ordinaires' or 'sur la presentation de plusieurs Aduocats'. The 'Princes' to whom the 'Harangues' were addressed include: the dedicatee, the Landgrave of Hesse (August 5th 1602); the Duc de Bouillon (December 27th 1603); the Duc de Vantadour (May 26th 1606); the Duc de Montmoranci (Montmorency, May 26th, 1606); the Prince (Prince de Condé, May 14th, 1607); the Prince of Orange (May 14th, 1607). The book concludes with three legal 'plaidoyers' or pleas, the first concerns music 'maudite musique, instruments prophanes, qui nous font offenser Dieu...'; included presumably as these were all of particular import and rhetorical brilliance. A second edition was issued in 1614.

Sir Gilbert Heathcote, to whom it seems this volume belonged, was a vintner (and eventual master of the Vintners' Company), Whig politician (several times an MP), merchant (with extensive interests in world trade including the with the Eastland Company, the East India Company, both new and old, with North American interests and so on), was one of the founders and twice Governor of the Bank of England, mayor of the City of London (the last to ride in procession) and an active member of the Hanover Company that smoothed the accession of George I. At his death, Heathcote was said to be the richest commoner in England (he left a reputed £700,000), but his avarice and parsimony were legendary; Pope described him, in his 'Of the use of riches: an epistle to the Right Honorable Allen Lord Bathurst' (1732) thus: 'The grave Sir G****t holds it for a rule / That every man in want is knave or fool.'

The book also includes a bookplate with the Heathcote arms and 'Hursley'. Hursley Park was the seat of Sir Gilbert's younger brother William (1693 - 1751), also a baronet and also a merchant, and the book appears to have passed into Sir William's extensive library where it is listed in the library catalogue in 'Section III - History of France', pg. 329.

The beautiful contemporary binding is similar in style to work by and is attributable to 'Le Gascon', an anonymous binder working c.1620 - c.1650 in Paris, known principally for his beautiful and tasteful use of small tools to build an elaborate yet restrained décor. Many figures have been proposed for the real 'Le Gascon', among them Gilles Dubois, Florimond Badier and Jean Gillede, although the evidence for each is inconclusive.

'Connu uniquement dans les rares sources contemporaines par un surnom trahissant peut-être ses origines provinciales, Le Gascon fut unanimement admiré de son vivant par ses clients pour la qualité de ses travaux de reliure comme de dorure, célébrité dont ne rendent pas compte les documents d'archives, pour ainsi dire muets le concernant. Il a oeuvré pour de nombreux collectionneurs, parmi lesquels les frères Pierre et Jacques Dupuy et, très probablement, pour la Bibliothèque royale ... Sa production se caractérise par le soin apporté à la facture des reliures comme à l'agencement des décors, réalisés avec des petits fers rarement filigranés. Cet important travail réalisé pour la Bibliothèque royale a conduit à émettre l'hypothèse que ce relieur soit peut-être identifiable à Gilles Dubois, titulaire de la charge de relieur du roi de 1648 à 1689.' (Bibliothèque Nationale).

This copy does not retain the front free endpaper and is without the engraved frontispiece portrait of the Landgrave of Hesse and there are some small areas of repair to the head and foot of the spine and slight bumping to the corners; despite this, the binding remains in remarkable bright and fresh condition.

[see 'Catalogue of Books Belonging to Sir William Heathcote, Bart., M. P., at Hursley Park, in the County of Southampton', Second Edition, 1865].

£4,500



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

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

Folio. (372 x 242 mm). [196 leaves; pp. (x), 40, (62), 40, 17, 2 - 221, (3)]. Collation: a2, B2-I2, K2-L2, B2-I2, K2-L2, B2-I2, K2-T2, V2, X2-Z2, Aa2-II2, Kk2-Tt2, Vv2, Xx2-Zz2, Aaa2-Iii2, Kkk2-Ppp2. Contents: Leaf with engraved title verso; title recto, verso blank; leaf with engraved arms of 'William, Earl of Devonshire' verso; a1 dedication leaf 'to the Right Honorable William, Earl of Devonshire'; a2 'to the Reader' recto, engraved frontispiece verso; page 1 (B1) - page 40 (L2) 'A Brief Prospect of the Life of Aesop'; 31 engraved plates by Francis Barlow printed recto only, including the "scandalous" plate; page 1 (B1) - page 40 (L2) 'la Vie d'Esop, Phrygien'; page 1 (B1) - page 17 (F1 recto) 'Aesopi, Philosophice Fabulantis, Vita'; page 2 (F2 verso) - page 222 (Ppp1 recto) 'the Fables of Aesop'; 'Fables d'Esop', 'Aesopi Fabulae' with 110 half-page vignette engravings by Francis Barlow with verses by Aphra Behn; Ppp1 verso - Ppp2 recto 'the Table'. Engraved title, printed title, engraving with the Devonshire arms, dedication leaf 'to the Right Honourable William of Devonshire', leaf 'to the Reader', engraved frontispiece and 31 engraved plates illustrating the 'Life of Aesop' and 110 half-page vignette engravings to the 'Fables'. Full contemporary midnight blue morocco by the 'Barlow's Aesop Binder', boards ruled in gilt to surround gilt tooled decorative panels with foliate decorative corner pieces, banded spine with elaborate decorative tooling and title 'BARLOW'S AESOP' gilt, turn ins and board edges with gilt roll tool decoration, marbled endpapers, a.e.g., black morocco-backed velvet-lined buckram box.

[PROVENANCE: Ownership signature of Hen[ry]. Ben[edict]. Hall in sepia ink to title].

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

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

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

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

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

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



£35,000

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

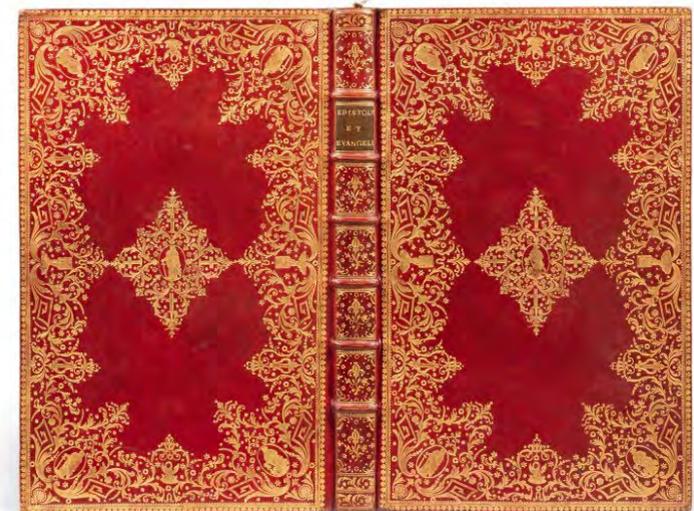
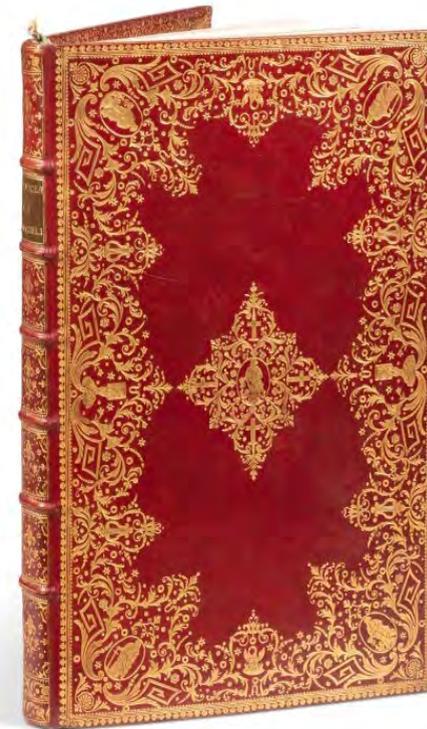
4. **EPISTOLAE ET EVANGELIA. Epistolae et Evangelia Ad Usum Congregationis Sancti Mauri Ordinis Sancti Benedicti, Necnon Eorum Omnium Qui Missali Romano Utuntur. Paris. Typ. Lud. Annae Sevestre ... Cum Privilegio Regis. 1708.**

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 'Privilège' 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 Wittock'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.

£12,500



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.

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

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 (1677 - 1766), 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 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].

£160,000



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.

6. 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. (iii), 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; H. D. 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].

£12,500



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

7. 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].

£2,250



The first edition of Grandville's anthropomorphic masterpiece in the deluxe publisher's binding.

8. GRANDVILLE. Various Authors. Scènes de la Vie Privée et Publique des Animaux. Paris. J. Hetzel et Paulin, Editeurs. 1842.

2 vols. Large 8vo. (270 x 194 mm). pp. (iv), 386, (i), (vi); 390, (vi). Each vol. with half-title, title and frontispiece and a total of 199 hors-texte monochrome plates as well as numerous monochrome vignettes, all engraved by Brevière after Grandville. Original publisher's maroon morocco, boards ruled in blind with matching gilt vignettes to front and rear boards and spines, titles gilt to spines, cream moiré endpapers, two original part wrappers retained, a.e.g.

This exceptional copy, bound in full maroon morocco, features all of the plates in the first issue (as per Carteret) and the first issue of the binding incorporating the special tools after Grandville's designs but without the additional decorative tools to the corners of the central panels of the front boards. The legend 'Badigeonographie générale des murailles de la France et de l'étranger' to the frontispiece, later removed by the censor, is present and four of the original yellow paper part wrappers (the two volumes were issued in 100 parts) are retained. Grandville's inspirational illustrations were engraved on wood by Brévière, cited by Ray as 'the one craftsman whose renderings of his work Grandville refused to criticize'.

The twenty-nine tales by various authors of the Scènes de la Vie Privée et Publique des Animaux are accompanied by J. J. Grandville's wonderful anthropomorphic illustrations. The tales themselves are by the foremost authors of the day, with four by Honoré de Balzac (Peines de Coeur d'une Chatte Anglaise, Guide-Ane à l'Usage des Animaux qui Veulent Parvenir aux Honneurs, Voyage d'un Lion d'Afrique à Paris and Les Amours de Deux Bêtes), as well as tales by George Sand (Voyage d'un Moineau à Paris), Paul Bernard (Les Animaux Médecins), Charles Nodier, Jules Janin, Paul de Musset and so on. The majority of the stories and text is by P.-J. Stahl, who wrote the Preface to the first volume. In contrast to all of the other plates, the final plate in volume two depicts human figures - the authors themselves - as animals in the Jardin-des-Plantes in Paris, regarded by spectating animals, while being sketched by Grandville himself.

'Through Grandville's animals, Hetzel and his colleagues [the authors] offered a witty and telling commentary on contemporary politics and personalities. Bouchot described the result as the best satire on French manners during the middle of the century ... Returning to the 'têtes-de-bêtes' of 'Les métamorphoses du jour', Grandville provided 323 illustrations, about two-thirds of which are full-page plates ...'. (Ray).

'Il a été exécuté pour les SCÈNES DES ANIMAUX des reliures et cartonnages artistiques qui sont parmi les plus beaux dans ce genre.' (Carteret).

[Ray 194; SR / BF 63 / 64 / 65; Carteret III, 552 - 559; Rebeyrat 289 / 190].

£8,500



Grandville's finest book and magnum opus, an extraordinary imaginative tour de force in a highly unusual variant of the publisher's binding.

9. GRANDVILLE. (Delord, Taxile). Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.

Original publisher's green morocco-backed green percaline, the front board with large central pictorial vignette reproducing the frontispiece beneath the pictorial title vignette, rear board with gilt vignette from 'Petites Misères de la Vie Humaine', banded green morocco spine with elaborate gilt tooling and titles in five compartments, marbled endpapers, green silk placemaker, t.e.g.

[PROVENANCE: With the contemporary printed bookplate in red and black of 'L[ouis]. C[harles]. A[dolphe]. Chicora' (1806 - 1883) and with the text 'Conseiller au conseil des mines' to front pastedown].

'Un nouveau monde est né; que Grandville soit loué.' (Max Ernst).

Grandville's most remarkable book, an expansive flight of inspirational fantasy, and a remarkable precursor. It is clear that the influence of this work extends onward in the nineteenth and well into the twentieth centuries and beyond. A remarkable work of sui generis imaginative verve, Grandville produced the illustration which was then 'illustrated' with a commissioned text. The tale of three demi-gods, 'Dr. Puff', 'Dr. Krackq', and 'Dr. Hahble', their created worlds and travels. The work, a descendant of the works of Swift and Goya, inspired, in passing, Lewis Carroll ('La Bataille des Cartes'), Max Ernst, the Surrealists in general as well as later caricaturists such as Steadman and Scarfe.

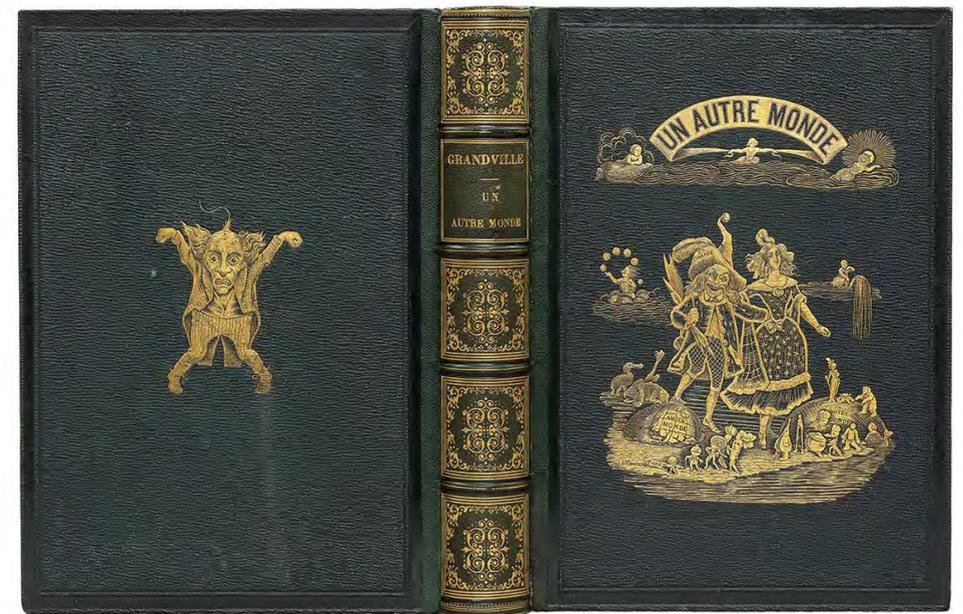
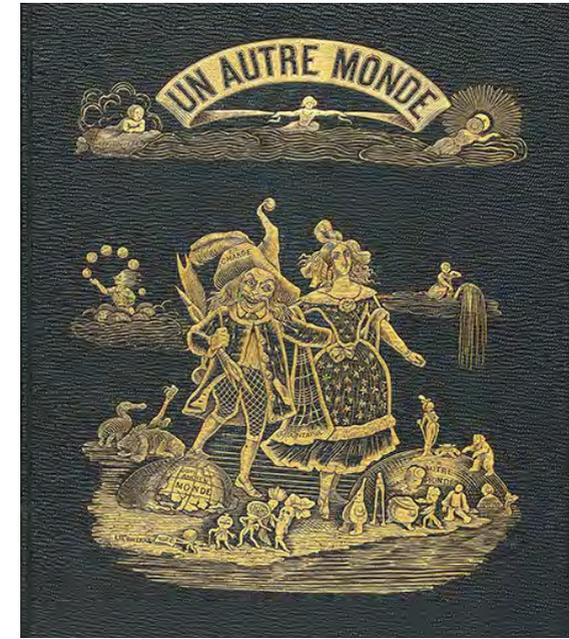
The binding for the present copy, not cited by Carteret is likely unique. As for the very few other known copies in the deluxe binding, the front board reproduces the frontispiece showing 'la Charge et la Fantaisie passant de l'ancien monde à l'autre' signed by Liebherre. The rear board normally blank or displaying the same stamp, here features another, taken from the 'Petites Misères de la Vie Humaine'.

'In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream to the public.' (Ray).

The full title - which gives a good indication of the enormously broad scope of the work - reads as follows: 'Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folâtreries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempsychoses, apothéoses et autre choses.'

[Ray 196; SR / BF 76 / 77; Carteret III, 285; Rebeyrat 287].

£22,500



Grandville's *Les Fleurs Animées*, an excellent copy in the first publisher's cartonnage.

10. GRANDVILLE. *Les Fleurs Animées*, par J.-J. Grandville. Paris. Gabriel de Gonet, Editeur. (1847).

2 vols. 8vo. (274 x 188 mm), pp. (ii), 260; (i); (ii), (i), (i), 102; (i), (iv), (iv), 105 - 234. (i). Half-titles with printer's credit verso, elaborate engraved pictorial titles with additional colouring by hand and printed titles to each vol., printed text and 50 engraved plates all with additional colour by hand; the two parts of the supplement 'Botanique et Horticulture des Dames' with introduction by Karr and text by 'le Comte Foelix' with the two additional uncoloured engraved plates are also present. Original publisher's midnight blue percaline with elaborate gilt decorative floral and foliate tool to front board by Peau after by Grandville, smaller vignette within foliate frame and tooling in blind to rear board, smooth spine with gilt titles and elaborate tooling to match, cream glazed endpapers, a.e.g

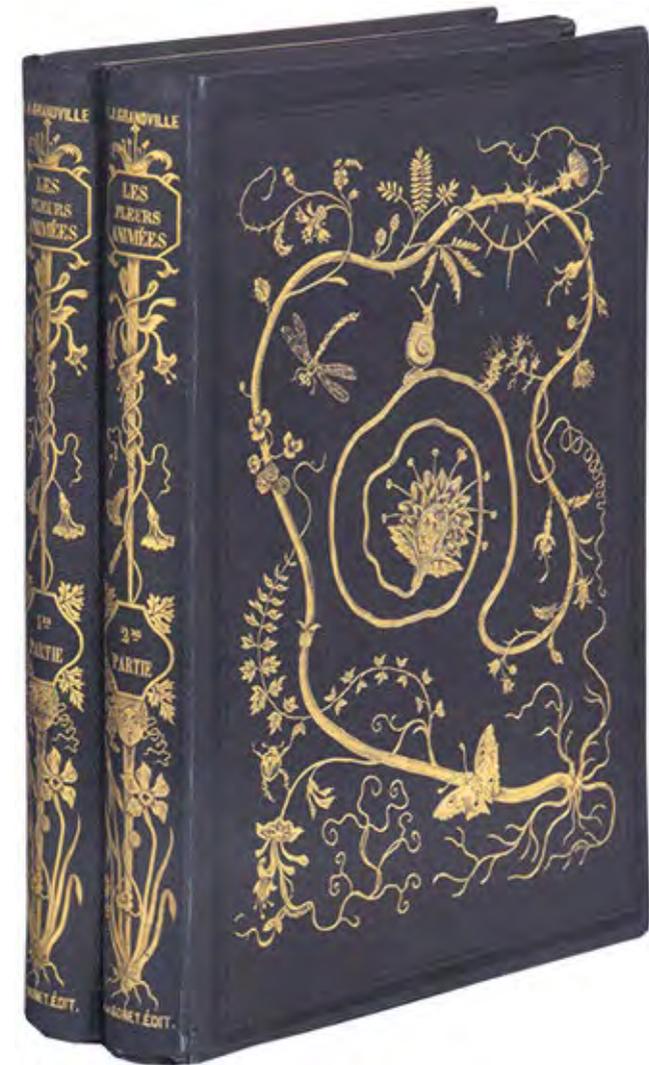
The second issue with separate pagination for each volume.

'After 'Un Autre Monde' the fifty-two coloured engravings of 'Les Fleurs Animées' are the chief example of Grandville's efforts to penetrate to the meaning objects like an 'intellectual miner' ... Though the images in the book are of Grandville's time, his manner of proceeding is that of an artist of the modern movement, exploring the same subject through a sequence of slight but significant variations ... A little world is created, governed by its own laws ... full of significance for Grandville and hence ... the reader ... '. (Gordon Ray).

'Les cartonnages et surtout les reliures de l'editeur ... sont à rechercher.' (Carteret).

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286].

£7,500



The most desirable issue of *Perles et Parures* with the hand-coloured plates on vélin *découpés en dentelles* and in the original polychromatic percaline bindings.

11. **GAVARNI (Sulpice-Guillaume Chevallier). Méry, Joseph and Le Cte. Foelix. *Perles et Parures: Les Joyaux Fantaisie. Minéralogie des Dames. [&:] Les Parures Fantaisie. Histoire de la Mode. Paris / Leipzig. G. de Gonet, Editeur ... &c; Chez Charles Twietmeyer. (1850).***

2 vols. Large 8vo. (270 x 184 mm). pp. (ii), (i), (i), 316; (ii), (i), (i), 300. Half-titles with printer's credit verso, engraved pictorial titles with additional colour by hand, printed titles to each vol., and text illustrated 31st 31 engraved plates by Gavarni, each with additional colour by hand and with the margins cut 'à la dentelle' and backed with pink paper, final leaf of each vol. with 'Table des Matières'. Original publisher's midnight blue percaline with elaborate polychromatic decoration, front boards with elaborate gilt decorative oval titles to surround central vignettes, matching gilt vignettes to rear covers, smooth spines with elaborate decorative tooling and titles in gilt, all with additional colour heightening, cream glazed endpapers (vol. 1) and yellow (vol. 2), a.e.g.

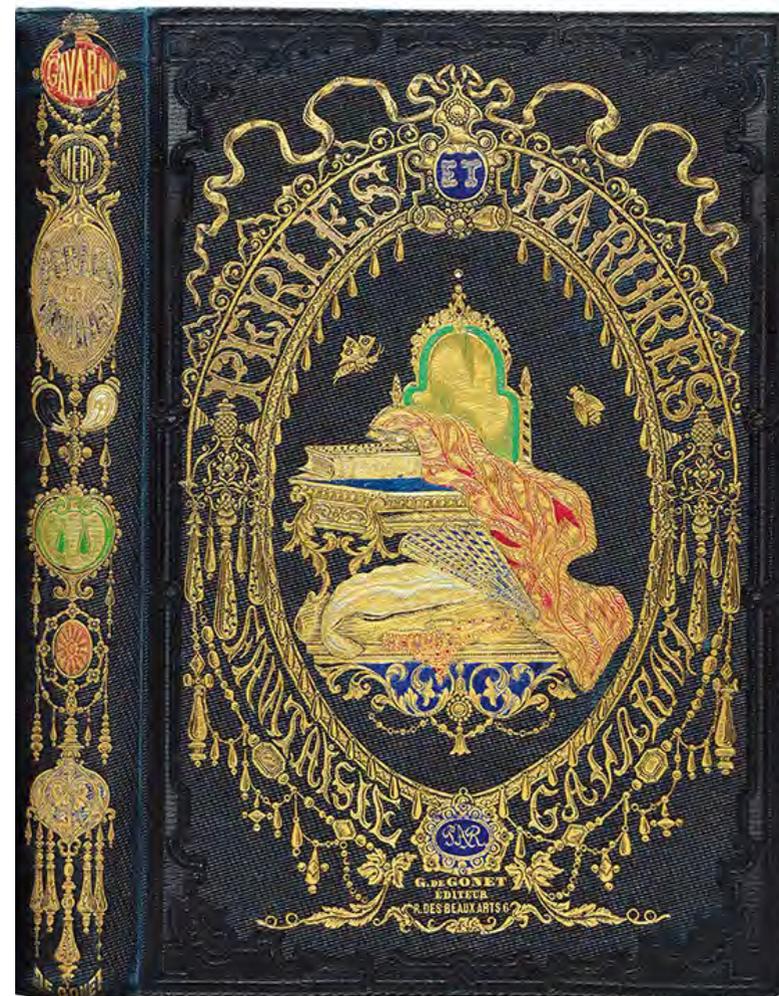
Published under the collective title 'Perles et Parures', these first editions of 'Les Joyaux Fantaisie' (with 'Minéralogie des Dames') and 'Les Parures Fantaisie' (with 'Histoire de la Mode'), are here in the most desirable form, with Gavarni's plates printed on vélin, delicately hand-coloured and with the leaves stencil-cut to a lace pattern to form delicate frames and backed with pink paper. The two volumes contain jewel- and fashion-inspired texts with matching illustration, as stated by Ray: 'They are studies of beautiful women, fashionably attired ... which were drawn in London'.

'... more appealing [than the normal edition] is this special edition in which the steel engravings are printed and delicately colored on paper with borders cut to various lace patterns. So presented, Gavarni's designs become fashion plates of the first order.' (Ray).

'La réunion des deux ouvrages avec les gravures à marges de dentelles est assez rare à rencontrer.' (Carteret).

[Ray 209A / 210; Carteret III, 460 / 461].

£4,500



Les Papillons in the publisher's polychromatic binding.

12. VARIN, Amédée. Nus, Eugène & Antony Meray. Les Papillons. Métamorphoses Terrestres des Peuples de l'Air. Paris. Gabriel de Gonet. (c. 1852).

2 vols. Large 8vo. (270 x 190 mm). pp. (ii), (i), (i), (i), 232, (i), (i); (ii), (i), (i), (i), 258, (i), (i). Half-titles with printer's credit verso, engraved pictorial titles with additional colour by hand and printed titles to each vol. and text illustrated with 35 wood-engravings by Varin (including pictorial titles) each with additional colour by hand, final section 'Entomologie des Dames' with numerous monochrome text vignettes. Original publisher's dark blue percaline with elaborate polychromatic decoration, front boards with gilt title and elaborate decorative border to surround central vignette ('Le Bolero' see vol. 2, page 87) with additional colour, butterfly vignette to rear covers, smooth spines with gilt titles and elaborate gilt tooling, yellow glazed endpapers, a.e.g.

Although not a work by Grandville, 'Les Papillons' with its anthropomorphic depictions is very much in a similar style. The series of texts by Nus and Meray are illustrated with fancifully inspired and characterised butterflies by Amédée Varin. Like Grandville's oeuvre, 'Les Papillons' can also be seen as a precursor of Surrealism. The present copy retains its beautiful polychromatic binding with elaborate gilt stamps heightened with colour.

[Carteret III, 452].

£4,750



The first issue of the first edition of Stéphane Mallarmé's eclogue, illustrated by Manet.

13. MANET, Edouard. Mallarmé, Stéphane. L'Après-Midi d'un Faune. Eglogue par Stéphane Mallarmé avec Frontispice, Fleurons & Cul-de-Lampe. Paris. Alphonse Derenne, Editeur. 1876.

Large 8vo. (295 x 204 mm). [8 leaves from four folded sheets + frontispiece on chine; pp. (ii), 12, (ii) + frontispiece]. Leaf with ex-libris with hand-coloured woodcut and copy number in red ink, leaf with half-title recto, inserted leaf of chine with hand-coloured woodcut frontispiece (175 x 240 mm), leaf with printed title in red and black, leaf with printed dedication in red and black, three leaves with Mallarmé's verse recto and verso and woodcut head- and tail-piece, final leaf with limitation verso; all woodcuts by Edouard Manet. Full burgundy crushed morocco, boards ruled in blind to surround central armorial vignette of a crowned lion, banded spine in six compartments with green morocco label with gilt title, turn-ins with elaborate decorative tooling, marbled endpapers, original publisher's printed wrappers with gilt titles to front cover, label with price to inner rear wrapper with original black and pink silk ties.

[PROVENANCE: With the crowned lion device of the Ducs de Luynes, likely that of Honoré d'Albert, 10th Duc de Luynes (1868–1924) to front and rear covers].

From the edition limited to 195 numbered copies, with this one of 175 on Hollande.

First edition for Mallarmé's verse and with the 4 original woodcuts by Manet. The ex-libris woodcut is printed on chine and is hand coloured in rose as is the frontispiece, printed in black and with the background also hand coloured in rose; the hand-colouring is by Manet (see below). The other two woodcuts are printed in black, one acting as head-piece to the first leaf of verse, the other as final tail-piece.

'Il faut absolument arrêter les frais de colourage. Ce serait épouvantable. Je me charge de les faire moi-même. Il me faut une journée ...' (Manet writing to Mallarmé).

'Offrir à trois amis, ayant pour nom CLADEL, DIERX & MENDES, ce peu de vers (qui leur plut) y ajoute du relief; mais autant vaut que mon cher Editeur en saisisse le public rare des amateurs: l'illustration faite par MANET l'ordonne.' (Mallarmé's dedication).

[The Artist & the Book 179; En Français dans le Texte 302].

£10,000



Grasset's finest illustrated book and one of the icons of Art Nouveau.

14. GRASSET, Eugène. Histoire des Quatre Fils Aymon - Très Nobles et Très Vaillans Chevaliers. Paris. H. Launette Editeur. 1883.

4to. (280 x 228 mm). pp. (vi), 224, (xvi). Each page with decorative border and many full page plates and section headings, all in colour after Grasset. Original publisher's brown morocco by Charles Magnier, titles and decoration in gilt to front board and spine, publisher's vignette to rear boards.

From the édition de luxe limited to 200 copies, with this one of 100 copies on Japon.

'... a turning point in the history of illustration.' (Ray)

The introduction and notes are by Charles Marcilly and the printing by Charles Gillot.

'For this late popular version of the chansons de geste of Charlemagne and his barons, Charles Gillot persuaded Grasset to provide designs in the 'Merovingian' style through which he could demonstrate the possibilities of chromolithography for book illustration ... In technical excellence Gillot showed himself to be the equal of any of the chromolithograph masters ... and his book has the further merit of offering compositions which are original.' (Ray, pp. 465 - 466).

[Ray 357].

£6,500



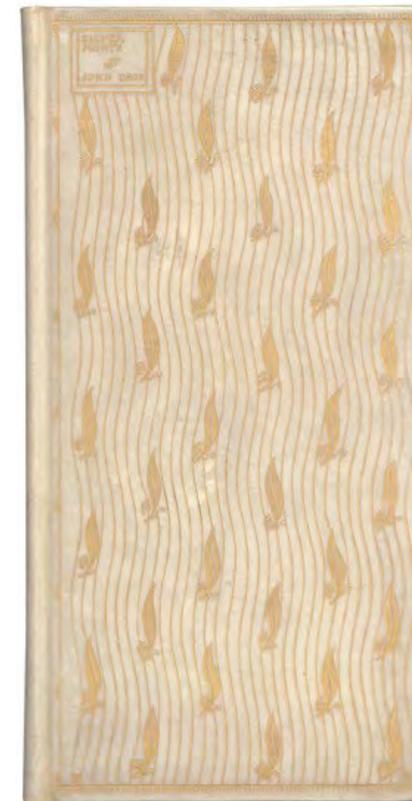
The de luxe edition of John Gray's decadent Silverpoints bound in full vellum.

15. GRAY, John. Silverpoints. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper with the watermark 'SPALDING' and bound in full vellum; the ordinary edition was bound in green cloth with matching decoration.

John Gray's first book and one of the most influential works of the Aesthetic Movement. Gray was a protégé of Oscar Wilde - the poem 'Summer Past' is dedicated to Wilde - who is believed to have paid the publishing costs of the book. Gray dedicates his poems to, among others, Verlaine, Charles Shannon, Jules Laforgue, Ellen Terry and Pierre Louÿs and includes imitations of Verlaine, Arthur Rimbaud, Stéphane Mallarmé and Baudelaire.

£12,500



A unique copy of La Legende des Sexes augmented with erotic drawings by Alméry Lobel-Riche.

16. (LOBEL-RICHE, Alméry). Le Sire de Chambley (Pseud. of Edmond Haraucourt). La Legende des Sexes. Poèmes Hystériques et Profanes. Bruxelles. Édition Privée, Revue par l'Auteur. 1893.

Large 8vo. (284 x 196 mm), pp. 96. Half-title, printed title in red and black with erotic vignette, 'Préface' with three-line initial and decorative head-piece and verse by Le Sire de Chambley (Edmond Haraucourt) with head- and tail-pieces and initials throughout, final leaf with 'Table', illustrated throughout with 16 erotic drawings by Lobel-Riche executed in crayon in black, bistre and sanguine, 6 full-page on inserted leaves, the majority initialled 'LR' or signed. Full contemporary dark green polished calf by Charles Lanöe with his signature gilt, front board with elaborate onlays of colour crushed morocco forming a vine leaf motif, banded spine with gilt titles in five compartments, turn-ins of matching calf with burgundy morocco inlays, gilt rules and erotic decorative tools of winged phalluses and vulvas, doublures of burgundy and grey patterned silk, matching guardleaves, marbled endpapers, a.e.g., calf-edged marbled board slipcase.

Lobel-Riche's erotic drawings complement the erotic verse and the erotic tooling to the doublures by Charles Lanöe.

The full-page drawings are all on inserted leaves of different paper stock. One drawing is inscribed 'Portes d'enfer' and a further drawing illustrates the poem 'La Chanson du Vieux Moine' suppressed by the author ('supprimé par l'auteur'); Lobel-Riche has added his own note to the blank page: '... et à demi dévoilée par le dessinateur'.

Page 83 / 84 with the poem 'Ballade des Pucelaiges Morts' was never bound in to the present volume.

Also included, loosely inserted, is the printed bifolium for the 'Société des Poètes Français' 'manifestation' to celebrate the centenary of the birth of the author of the present volume Edmond Haraucourt (1856 - 1941).

£5,750



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

17. 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 placemarker, 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'.

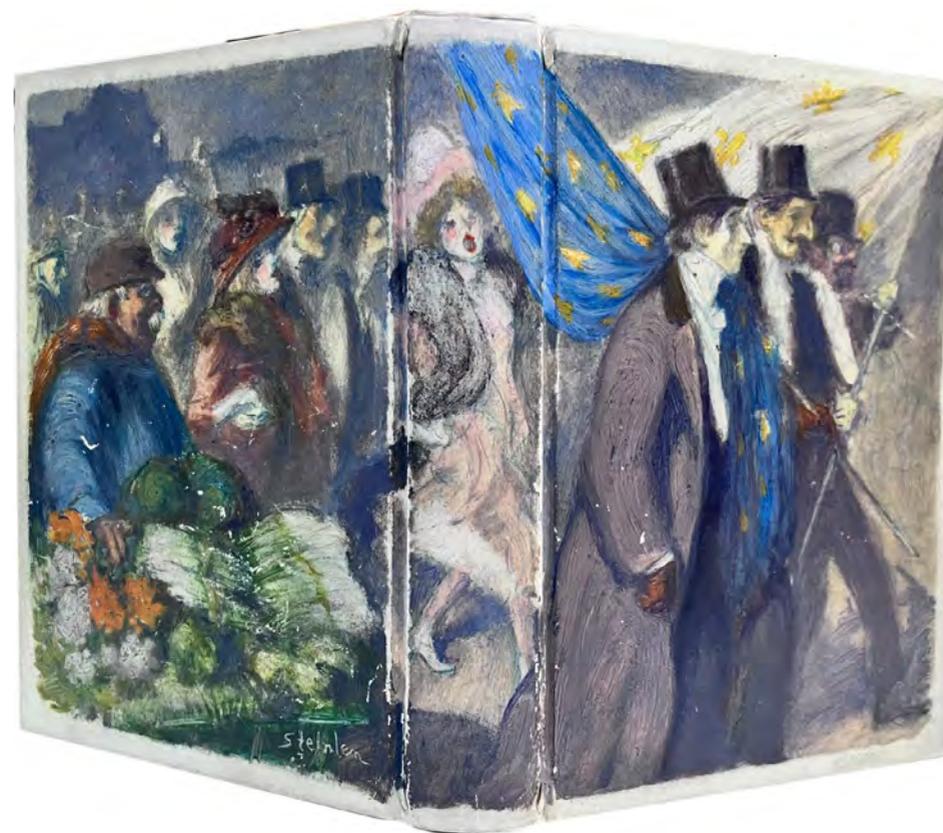
From the édition de tête of 20 numbered copies on Hollande.

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.

Crouzat 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.



£10,000

Roche's masterpiece of Art Nouveau design using his own printing process.

18. ROCHE, Pierre. Marx, Roger. La Loïe Fuller. Estampes Modelées de Pierre Roche. Evreux. Charles Hérissey. 1904.

Large 8vo. (265 x 200 mm). [Blank bifolium, 13 doubled leaves, blank bifolium]. Leaf with half-title recto, justification verso, leaf with frontispiece verso, leaf with relief title recto and 10 leaves with text illustrated with 16 'gypsographies' (colour relief engravings) by Pierre Roche, final leaf with achevé d'imprimer verso. Loose as issued in the original engraved wrappers by Roche, original paper board portfolio with title to front cover (portfolio with flaps repaired, lacking tie), later protective portfolio with gilt title to spine.

From the edition limited to 130 copies, with this nominatif copy, number 31, printed for 'Monsieur Fernand Dehaitre'; 'Achévé d'imprimer sous la Présidence d'Eug. Rodrigues à Evreux par Charles Herissey le 22 janvier 1904 sous la direction de Gautherin. Les figures tirées sur les Presses de Maire.'

One of the most evocative and emblematic of Art Nouveau illustrated books, this is a masterpiece of design and mise-en-page. The relief engraving (or estampilles), a process invented by Pierre Roche, beautifully evoke the movements of Loïe Fuller's dances and the text fits perfectly with these gem-like engravings. The text is printed in Auriol Italique and is the first utilisation of this type face.

Pierre Roche (1855-1922) was a sculptor and from 1892 used his skills to create prints in relief. Firstly, using plaster moulds, he modelled the damp paper which he then coloured by hand. Ink was then applied directly to the mould, as with a wood-engraving: this process is known as gypsography. Later he replaced the plaster with metal to achieve more precision in the relief. It was this later technique which he used for this book in 1904, in which the prints appear to be medallions set within the typographic mise en page.

'The dancer [Loïe Fuller], who had come to Paris in 1892, figures frequently in the posters of Chéret, Toulouse-Lautrec, and other artists of the period. Fifty years later Friedrich Ahlers-Hestermann wrote of 'Loïe Fuller who, whirling on her own axis like a corkscrew or spinning top, with countless yards of veil-like materials shining in colored light like an iridescent Tiffany vase, became in her increasingly audacious serpentines, a gigantic ornament' (quoted by Schmutzler, p. 10). In other words, she was 'the very symbol of Jugendstil, the embodiment of Art Nouveau.' Marx's book is the most delicate and personal of the tributes accorded her.' (Ray).

[Carteret, IV, 345; Ray 368].

£12,500



The édition de tête of Pascin's first illustrated book with an original drawing.

19. PASCIN, Jules (Julius Pincas). Heine, Henri. Aus den Memoiren de Herr von Schnabelewopsky. Berlin. Verlag bei Paul Cassirer / PAN-PRESSE. 1910.

4to. (312 x 242 mm). [52 leaves; pp. 83, (1)]. Leaf with title with lithograph vignette by Pascin recto, justification verso and Heine's text illustrated with 35 lithographs by Pascin, of which 9 are signed in pencil and 6 are coloured by hand (one double page), final leaf with list of the illustrations recto. Original publisher's full vellum, front cover with lithograph by Pascin with additional colouring by hand, title to spine in black, t.e.g.

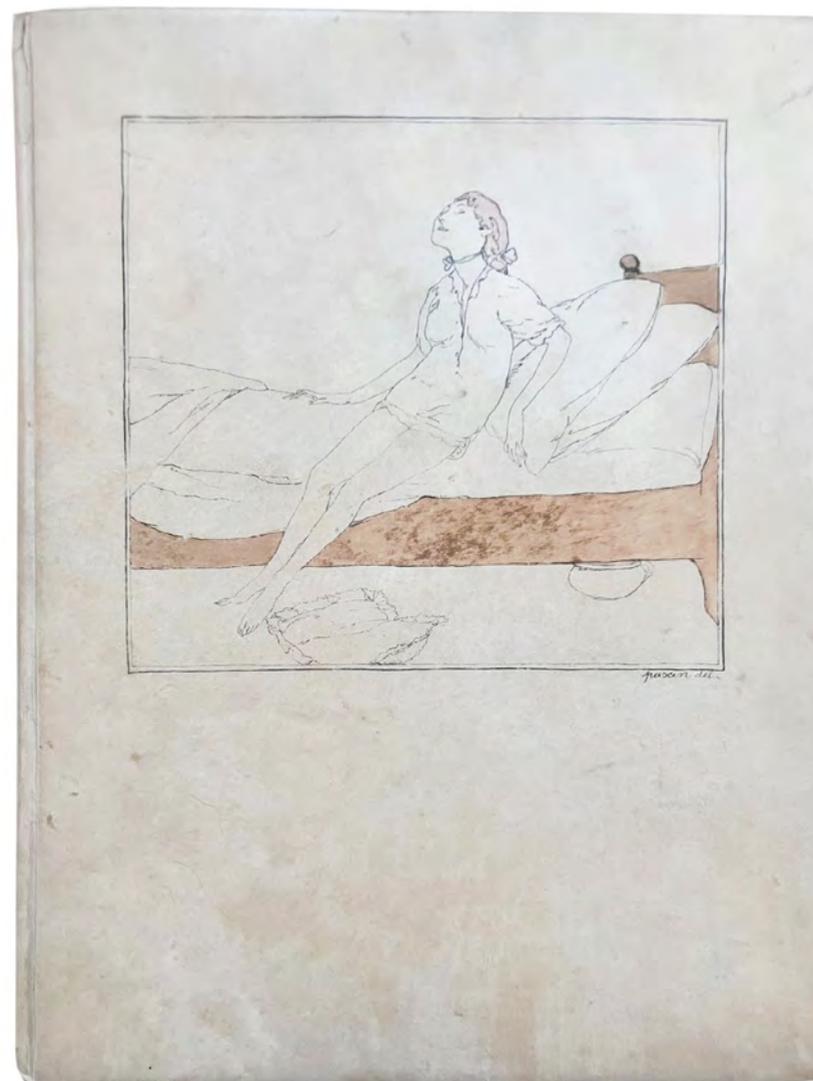
From the edition limited to 310 copies, with this one of 60 from the édition de tête on Kaiserliches Japan, signed by Pascin pencil to the justification; Pascin has signed 9 of the lithographs in pencil and 6 feature additional colouring by hand.

The original drawing by Pascin, on a sheet of smooth laid paper without watermark (196 x 196 mm), is for the second illustration in the book, that on page 10. The drawing, as per the illustration, within a drawn frame is slightly larger than the lithograph version (the drawn frame is 178 x 178 mm while the printed version is 146 x 146 mm) and, in addition, also features (at upper right) a tiny remarque in watercolour: the head of a mouse peeking out of a hole to observe the events of the drawing.

'Pascin's first book illustrations. The deceptive simplicity of his drawing, recalling German illustration of a hundred years earlier, gives the plates a mock innocence.' (The Artist and the Book).

[The Artist and the Book 219].

£7,250



Louis Marcoussis's copy with his original signed Cubist gouache covering the wrappers.

20. MARCOUSSIS. Claudel, Paul. L'Otage. Drame. Paris. éditions de la Nouvelle Revue Française. 1911.

8vo. (192 x 140 mm), pp. 205. Contemporary green morocco-backed marbled boards, title gilt to spine, marbled endpapers, original wrappers and backstrip with Marcoussis' signed gouache painting preserved, t.e.g.

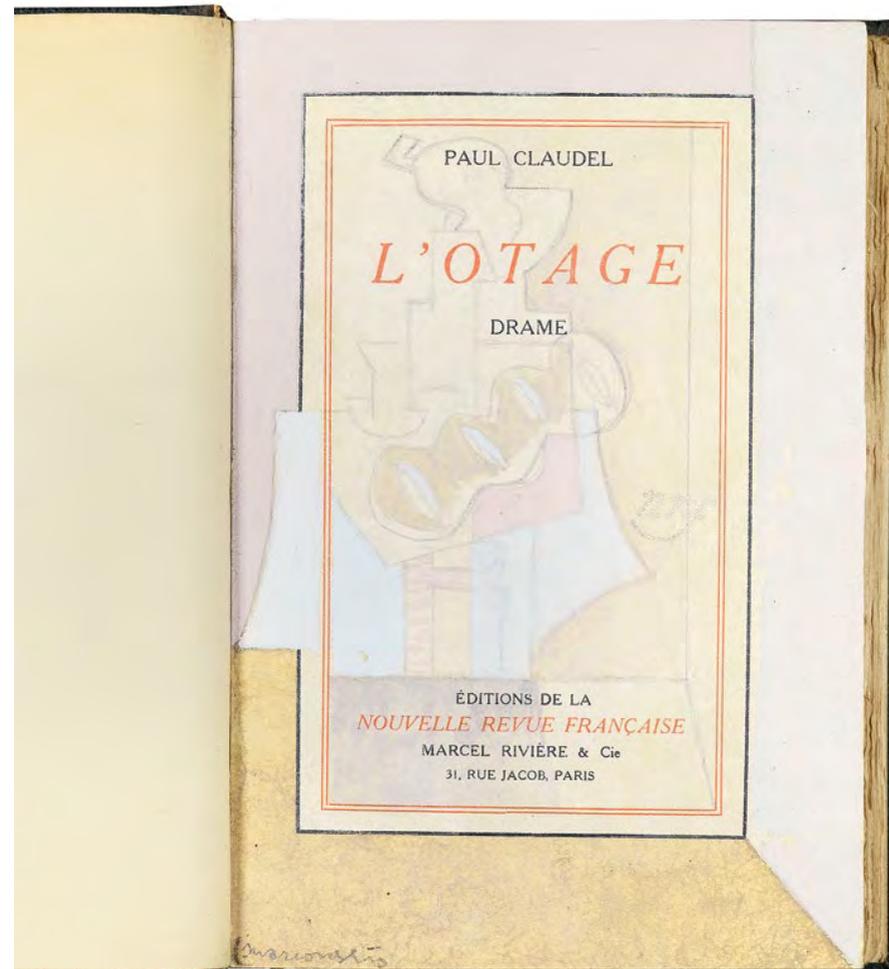
Marcoussis' original gouache covers the entirety of the original wrappers: the front cover, spine and rear wrapper, and is signed by him ('L. Marcoussis') on the front wrapper at lower left. The composition, in typically Marcoussian Cubist-style, is executed in terracotta, pale pink, cream, white and ochre gouache over pencil and incorporates the original printed text of the wrapper; the book also features Marcoussis' ownership signature in blue ink to the initial blank.

The catalogue 'de Parallèlement à Chanson Complète' (2005) features a similar work by Marcoussis, the painted box for a copy of Marcoussis' 'Eaux-Fortes pour Alcools de Guillaume Apollinaire' (Paris, 1934). That work consisted of a gouache painting by Marcoussis for the front cover only of the protective box for the book, also in a typically Marcoussian Cubist style, and was presented by Marcoussis to André Breton ('L'emboîtement fut peint en 1934 - 1935 par Marcoussis pour André Breton ...'). Breton's copy with the painted box was sold at Christie's Paris in 2006.

Paul Claudel's 'L'Otage', written in 1908 - 1910, was the first book to be published by the publisher NRF ('éditions de la Nouvelle Revue Française'). The first play of his dramatic historic trilogy, 'La Trilogie des Coufontaine' (the remaining two parts are 'Le Pain Dur' of 1913 - 1914 and 'Le Père Humilié' of 1915 - 1916), 'L'Otage' was first performed at London's Scala Theatre and had its Parisian debut in 1914 at the Théâtre du Vieux-Colombier; 'L'Otage' is the most performed of Claudel's trilogy.



£17,500



**One of the finest Eragny productions -
Pissarro's second commission and, all in
all, his finest book - with the additional
discrete suite limited to 13 copies.**

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

*8vo. (217 x 158 mm). [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.
Full emerald Jansenist crushed
morocco by Georges Cretté with
his signature gilt, limp pinkish
calf doublures with elaborate
decorative scheme of gilt rules
surrounding a field of matching
gilt apple tools from the original
publisher's binding retained as
doublures, original apple green
calf wrappers with gilt title and
vignette preserved, green moiré
silk endleaves, banded spine with
gilt title in five compartments,*

From the edition limited to 116 copies, this copy printed for 'M. Ad. Messimy'; the separate suite of the 43 plates and and head- and tail-pieces, bound-in at the rear of the book, is on Chine and each is initialled and numbered by Lucien Pissarro in pencil.

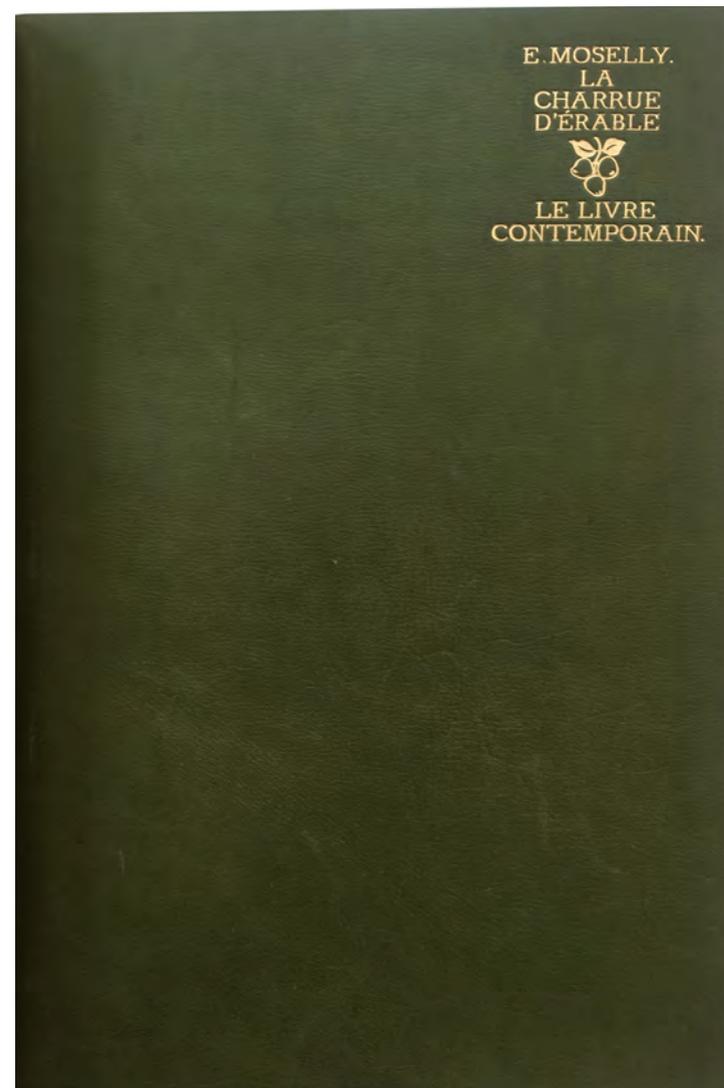
'L'illustration hors texte de ce livre a été spécialement dessinée par Camille Pissarro pour être gravée par son fils Lucien Pissarro lequel, chargé d'orne le texte et désireux d'y maintenir l'unité de décoration, y a, dans ce but, adapté le plus souvent possible des croquis de son père. Toutes les gravures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

£17,500



A beautiful copy with the additional suite in a contemporary binding by Noulhac.

22. LEGRAND, Louis. Poèmes à l'Eau-forte. Paris. Gustave Pellet, Editeur à Paris. 1914.

4to. (245 x 205 mm). Illustrated with 30 original etchings by Louis Legrand, of which 23 are hors-texte as well as 80 text illustrations. Full dark chocolate crushed morocco by Noulhac with his signature gilt, boards with inlaid floral designs on the front and back doublures in red and brown morocco, original publisher's printed wrappers and backstrip with illustration and gilt title preserved t.e.g., matching morocco-edged marbled board slipcase.

[PROVENANCE: From the collection of Carlo de Poortere with his bookplate].

From the edition limited to 80 copies on papier vélin, this copy with a suite of the text illustrations printed on separate sheets.

Legrand's beautiful etchings illustrate 33 poems by a variety of poets: Baudelaire, Gautier, Mallarmé, Verlaine and Rimbaud among others.

£4,000



Charles Martin's illustrations for Mérimée's Carmen in a beautiful painted binding.

23. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseraie. 1926.

4to. (255 x 205 mm), pp. 143. Engraved frontispiece, decorative printed title with colour vignette 5 engraved plates (each in two states) and 34 etched vignettes, 28 in colour by Charles Martin; a separate suite of all the vignettes with additional title is bound in at the rear of the volume, the final illustration in the suite is present in the suite alone. Full vellum with Yapp edges, the binding painted by Martin (see below) and signed in ink at lower left, original silver printed wrappers and backstrip preserved, grey silk moiré doublures, marbled endpapers, t.e.g., polished paper chemise with gilt title and matching wool-lined slipcase.

From the edition limited to 176 numbered copies, with this one of 150 on vélin de Rives teinté and with an extra suite of the plates printed in black.

Martin's painted binding, signed on the front cover at lower left and executed in black ink with additional highlights in gilt and colour depicts (for the front board) a man and a woman, the man with a gold earring and a cigarette between his lips, the woman - it seems likely that this is a portrait of Carmen herself - with elaborate coiffure and a green leaf between her stylised lips, her elaborate mantilla picked out in gilt; the rear cover depicts a landscape with mounted caballero and a hacienda with a cloud in outline behind; the spine features the title in magenta ink and a small vignette at the foot.

£9,500



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

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

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

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

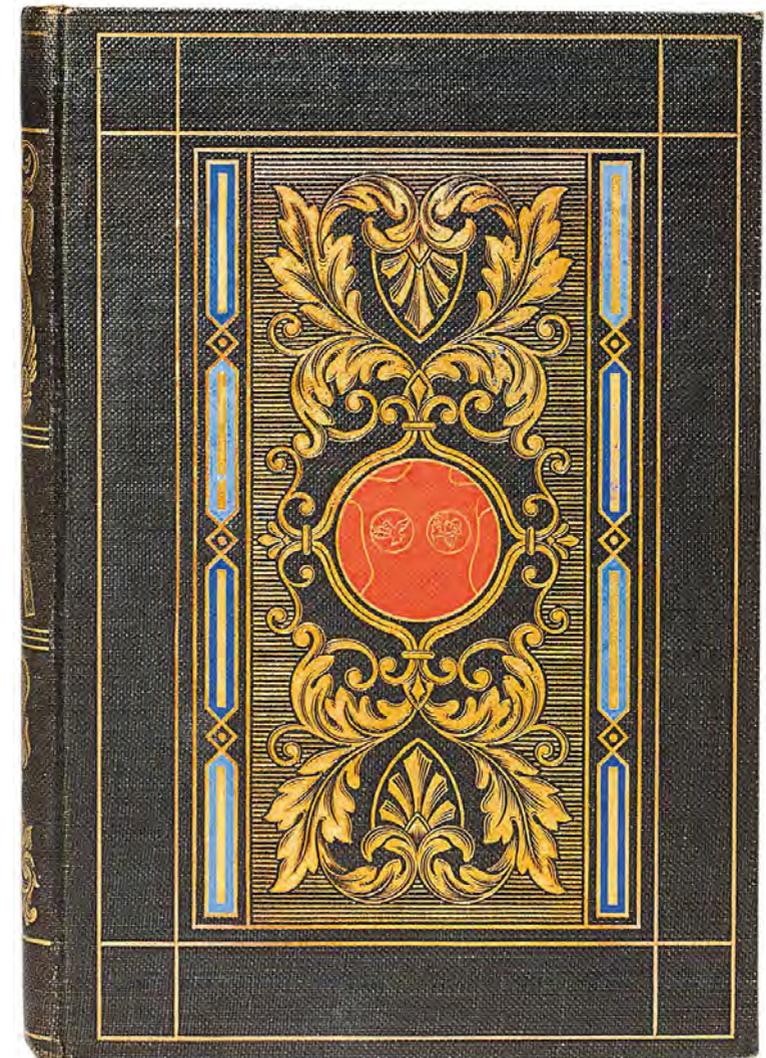
The English translation of of the first chapter of René Crevel's 'Baby-lone', 'Monsieur Couteau, Mademoiselle Fourchette', first published by Editions Simon Kra in 1927.

'Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper, which were then used as photographic negatives to make the prints. The white-on-black images do a fine job of representing the dark visions of death and desire that come to the girl in Crevel's story ...'. (The Book of 101 Books).

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

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

£25,000



André Breton's copy of the rare édition de tête on Japon Nacré with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

25. ERNST, Max. Tzara, Tristan. Où Boivent les Loups. Paris. Editions des Cahiers Libres. 1932.

12mo. (194 x 148 mm). [94 leaves ; pp. 173, (i)]. Half-title with Tzara's presentation (see below) and 'Du Même Auteur' verso, three leaves with the frontispiece etching by Ernst in three states verso (see also below), printed title with copyright verso, two inserted leaves with manuscript by Tzara and Tzara's verse: 'Pièges en Herbe', 'La Fonte des Ans', 'Où Boivent les Loups' and 'Le Puisatier des Regards', three leaves with 'Table' and final leaf with justification. Full black crushed morocco by Pierre-Lucien Martin with his signature gilt and dated '1955', front and rear boards and spine with elaborate gilt rules in gilt and blind to form an elaborate parallelogrammatic motif, boards with additional heightening onlays of scarlet and beige calf, title gilt to spine, turn-ins ruled in gilt, japon nacré doublures and endpapers, original printed wrappers with titles in black to front cover and spine and publisher's vignette to rear cover preserved, black calf-backed red paper board chemise and matching slipcase.

From the edition limited to 1,010 numbered copies, with this one of 10 from the édition de tête on Japon Nacré, signed by Tzara in blue ink and with Max Ernst's original etching as frontispiece; Ernst's etching, here in three states, was issued only with the édition de tête and the three nominatif copies for the author, artist and publisher.

Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: 'à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes / dans la raréfaction des contrastes / en signe de complicité linéaire / et d'amitié / Tristan Tzara / [with a drawing of a flower] / Oct. '34'.

The etching, printed by Roger Lacourrière, is present in the final published version (Spies E) on Chine appliqué, without letters on Chine appliqué (Spies D) and with the plate cancelled on Chine (not listed by Spies). The etching is itself of considerable rarity in any state with Spies recording only 16 copies in total, no mention of pulls of the barred plate and with the 'D' state known in only a single pull.

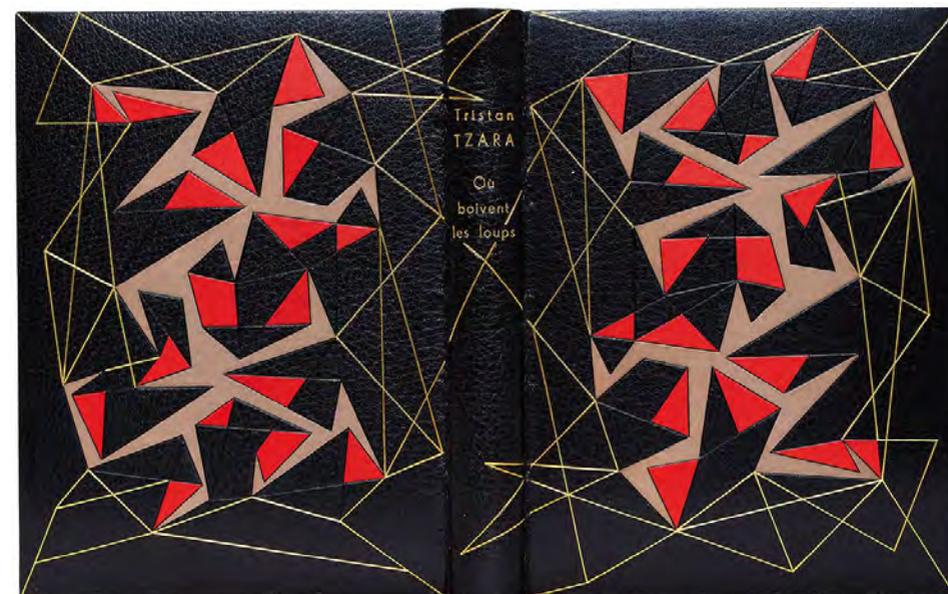
Also included, bound in after the title, is Tzara's original manuscript for 'et du jour au lendemain', recto only in blue ink, the eighth poem in four stanzas of 'La Fonte des Ans'; all of Tzara's text is printed in lowercase throughout.

'Ouvrage avec une rarissime gravure de Max Ernst tirée sur Chine appliqué. Cette gravure s'inscrit dans le cycle de 'Loplop', personnage mi-homme mi-oiseau que l'artiste s'est choisi comme double figural vers 1930. Tout en courbes ornamentales, ce drôle d'oiseau semble ici avoir pondu ses oeufs dans un encadrement tiré au cordeau.' (Bibliothèque d'un Grand Amateur Européen).

The édition de tête of 'Où Boivent les Loups' with Max Ernst's frontispiece is truly scarce and we can locate only the present copy with the presentation to Breton, Tzara's copy (number 9) sold in 2006 and in a private collection in Germany, Jacques Matarasso's copy sold in 1993, and the editor, René Laporte's copy, sold in Paris in 2016.

[Spies / Leppien 14; see 'Bibliothèque d'un Grand Amateur Européen', lot 126; see Bibliothèque Matarasso, Loudmer, 1993, lot 660].

£55,000



An excellent copy of the édition de tête in original wrappers and with Marcoussis' original frontispiece.

26. MARCOUSSIS, Louis. Hugnet, Georges. La Belle en Dormant. Paris. Les Editions des Cahiers Libres. 1933. 30 janvier 1933.

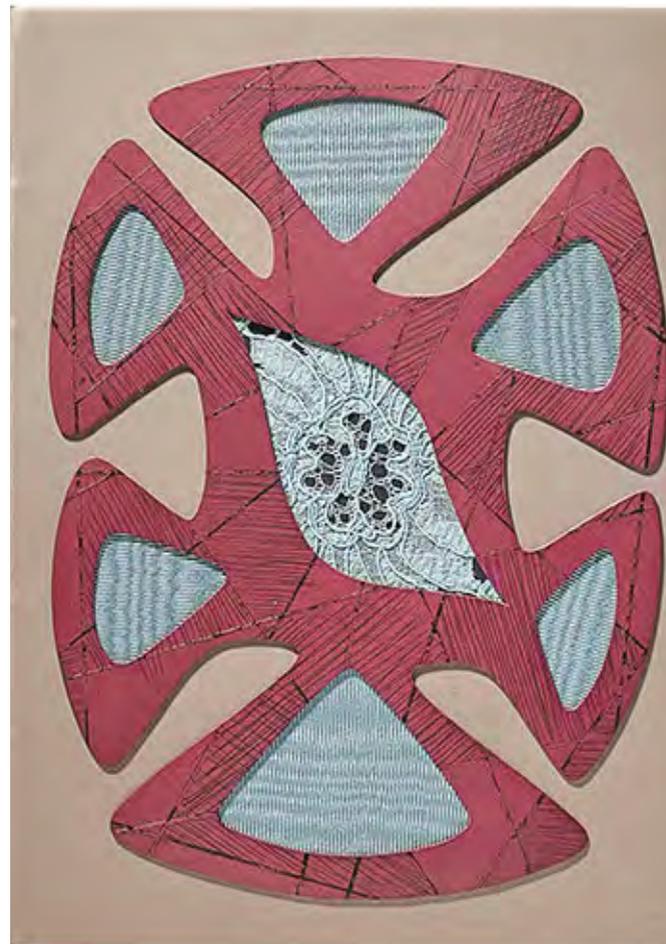
8vo. (192 x 148 mm). [38 leaves; pp. 66, (i), (ii)]. Half-title with 'Du Même Auteur' verso, leaf with original monochrome etching by Louis Marcoussis verso as frontispiece, printed title with copyright verso, leaf with dedication, inserted leaf with " by Hugnet and Hugnet's verse, final leaf with justification.. Full tan calf by Daniel-Henri Mercher with his signature and dated 1994, front and rear boards with onlaid sections of abstract-shaped mauve calf with black striation over turquoise silk with a floral décor, smooth spine with direct title in turquoise and magenta, turquoise silk floral doublures, matching watered silk endpapers, original printed yellow wrappers and backstrip with titles preserved, tan calf-backed turquoise paper board chemise with titles to spine and matching slipcase.

From the edition limited to 510 numbered copies, with this one of 10 from the édition de tête on Japon Ancien signed in black ink by Georges Hugnet and with the original etching as frontispiece by Louis Marcoussis.

Also included tipped-in to the blank following the printed dedication is a poem by Georges Hugnet. Executed in black ink the poem is not included in 'La Belle en Dormant': 'Mémoire, je viens boire à la source / où s'abreurent de jeunes géographies. / Les dentelles perdues reviennent ceindre / la cuisse de la femme oeil de chat. / Pays aux noms inoubliés, je vous apprends / si je veux savoir d'où je viens. / Une pioche oubliée à l'origine d'une plainte, / un écho qui cherche une parole à travers l'absence, j'attrape au vol ce qui se continue. / La poésie vient en dormant. Et toi?'

Also included, tipped-in to the final blank, is the folded subscription sheet for the book.

£6,500



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

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

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

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

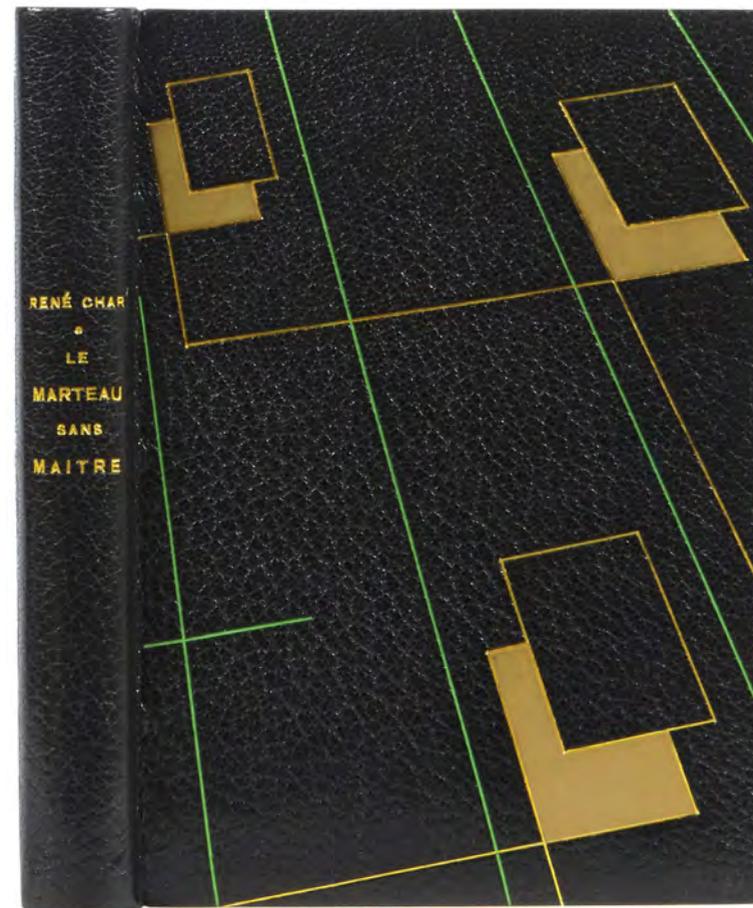
From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for 'La Main Passe' (1934) and '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'. In the present copy, the poems 'Sosie' and 'Détachement' feature corrections by Char in green ink. He has amended the last line of 'Sosie' to read: 'Je ne vais pas au bout de ta pauvreté' for 'tes misères', a change reflected in the subsequent editions. The first line of 'Détachement' ('La fleur du pissenlit a perdu son identité') is crossed through and Char has drawn an arrow to it from a note beneath: 'Ce vers ricanait qu'il meurs / comme tant ce fin ricane. / R. C.' 'Détachement' was renamed 'Dentelée' for subsequent editions but was altered considerably by Char and the first line crossed through here was removed entirely.

'Des trois éditions illustrées du 'Marteau sans Maître', celle-ci (la première) est la plus rare ... Dans une lettre à Char du 28.11.1933, Kandinsky accepte la demande de fournir une gravure pour son livre, bien qu'il ne connaisse pas l'auteur. Avec 'La Main 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). £27,500



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

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.

28. 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 Mème Auteur' verso in green, leaf with original collage poème-découpage dated 'Mai 36' and initialed '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.

'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).

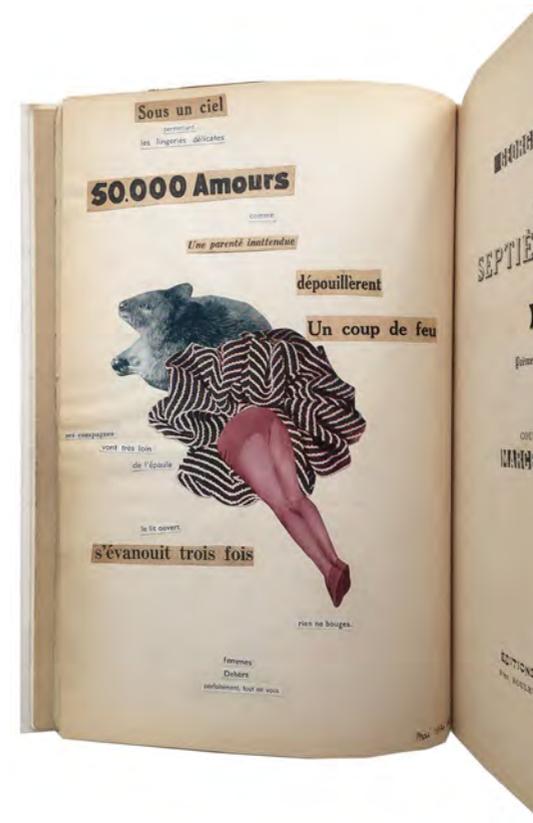
Two different bindings, each with some slight variation among examples, appear to have been issued. We locate copies with - as for the present example - a green or brown morocco backing sewn with raffia as well as a different version with a white / cream canvas backing also with raffia stitching. All 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

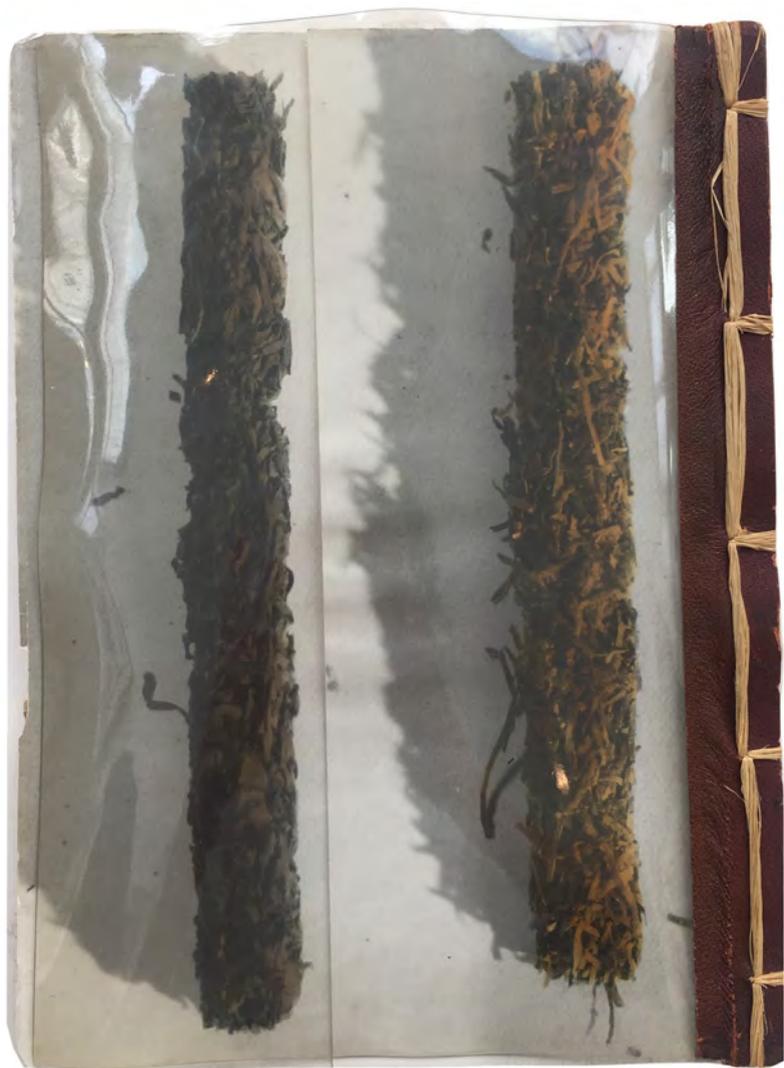
[Schwarz 444 (with errors); Roth 92 / 93 (hors commerce copy on blue paper); see lot 430, 'Paul Destribats, Bibliothèque des Avants-Gardes - 1ère Partie', 2019; see lot 187, 'Mille Nuits de Rêve - Collection Geneviève & Jean-Paul Kahn', 2019; see 'Surrealism: Two Private Eyes', Solomon R. Guggenheim 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)].

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).

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

£95,000





No. 28:
Rear cover



No. 28:
Front cover

**Georges Rouault's illustrations for
André Suares' *Passion* bound in Art
Deco Jansenist calf by Marot-Rodde.**

29. ROUAULT, Georges. Suares, André. *Passion*. Paris. Ambroise Vollard. 1939.

*Folio. (448 x 350 mm), pp. 143, (vii). Half-title with justification verso, leaf with original colour etching by Rouault verso as frontispiece, printed title in red and black with wood-engraved vignette and Suares' text illustrated with 81 woodcut plates, head- and tail-pieces (including that for the wrapper) by Georges Aubert after Rouault and 16 further hors-texte original colour etchings, all by Georges Rouault and printed by Roger Lacourière, two leaves with 'Table des Hors-Texte de Passion' with 17 monochrome engravings, two leaves with 'Table des Poèmes' and final leaf with *achevé d'imprimer* and colophon. Full Jansenist midnight blue polished calf by Marot-Rodde with her signature gilt, smooth spine with gilt title, blue patterned silk doublures and guardleaves, painted decorative endpapers, original publisher's printed wrappers with title in red and Rouault's wood-engraved vignette and backstrip preserved, a.e.g., calf-lined slipcase with *décor* matching the painted endpapers.*

From the edition limited to 270 numbered copies (including 25 hors commerce numbered in Roman numerals) on vergé de Montval.

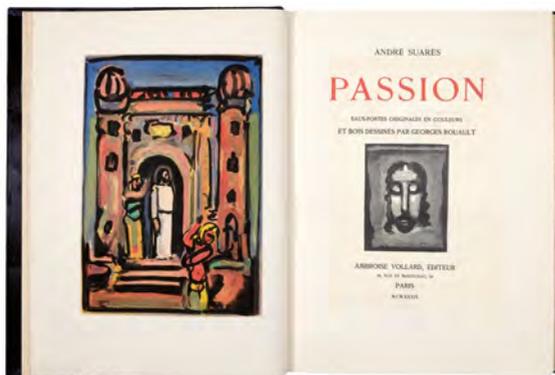
'L'artiste, après avoir gravé le noir, indiquait sur une épreuve les couleurs à obtenir d'après une gouache ou une huile. Les couleurs étaient posées à la main. Lacourière les décomposait 'à l'oeil' ... L'artiste modifiait parfois les formes et changeait les couleurs.' (Chapon).

'The passion of Christ is recounted by Suares in dramatic-narrative form and illustrated by Rouault with an intensity of feeling usually equalled only in medieval art, which these plates often recall. This was the last of Vollard's books to be published in his lifetime.' (The Artist and the Book).

This copy of *Passion*, bound by Marot-Rodde (an Art Deco binder from the 1920s and 1930s who was aided and succeeded by her daughter) in Jansenist polished calf with spectacular painted endpapers, is from the collection of Lord and Lady Attenborough.

[Chapon 257 - 273bis; The Artist and the Book 272].

£20,000



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

30. 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).

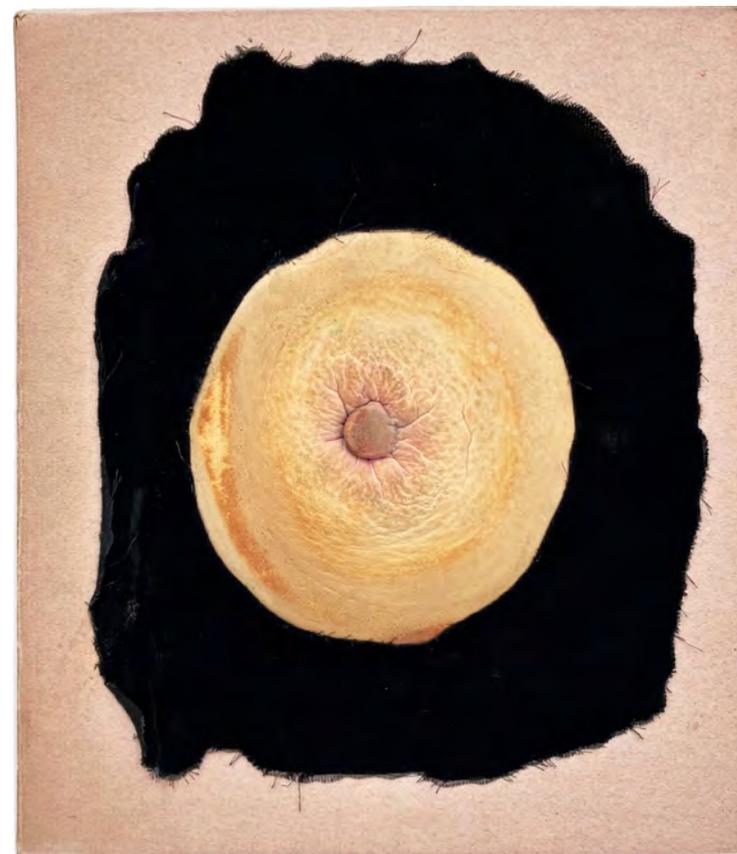
The original graphics are as follows: 5 colour lithographs by Victor Brauner, Max Ernst, Jacques Herold, Wilfredo Lam, and Joan Miró (the colour frontispiece); with 5 original etchings by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy, and Dorothea Tanning; 2 woodcuts by Jean Arp; and 12 original monochrome 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 Lacourrière and the remaining graphics by Mourlot Frères.

Literary contributions are by André Breton ('Devant le Rideau'), Benjamin Péret ('Le Sel Répandu'), Victor Brauner ('Proclamation'), Henry Miller ('Paysages'), Maurice Nadeau ('Sade, ou l'Insurrection Permanente'), various English Surrealists ('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].

£40,000



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

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

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

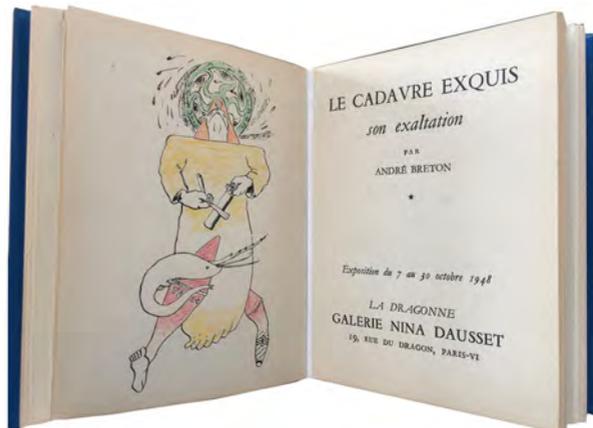
From the edition limited to 515 numbered copies, with this one of 15 from the édition de tête with an original *Cadavre Exquis* signed by the executors and the frontispiece hand coloured in crayon.

The original *cadavre exquis* called for in this copy is by André Breton, Benjmain Péret and Jindrich Heisler. Executed on a bifolium of japon paper (130 x 200 mm unfolded) in colour crayon, the *cadavre exquis* appears to show a green frog creature merging / emerging with / from a house; the work is signed by the executors on the first recto (the verso of the whole) as usual.

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

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

£22,500



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

32. ERNST, Max. Artaud, Antonin. Galapagos. Les Îles du bout du monde. Paris. Louis Broder. 1955.

8vo. (228 x 170 mm). [28 leaves: 14 bifolia; pp. 42, (iii)]. Half-title, monochrome etched frontispiece verso, printed title and Artaud's text illustrated with nine original colour etchings by Max Ernst, three full-page, one printed without colour as issued (sheet size: 210 x 155 mm), final leaf with justification; the wrappers and spine also feature a large original colour etching by Ernst. The original colour frottage is bound in before the half-title. Full turquoise polished calf by Pierre-Lucien Martin with his signature gilt and dated '1962', front and rear boards with elaborate inlaid sections of colour polished calf to form an abstract decorative mosaic scheme, additional inlays to spine for same, gilt title direct to spine, turquoise polished calf doublures and endpapers, original wrapper with Ernst's colour etching preserved, folded and mounted on a tab, a.e.g., turquoise calf-backed grey suede-lined grey board chemise and matching calf-lined board slipcase.

From the edition limited to 135 numbered copies on vélin de Rives signed by Ernst, with this one the first 20 édition de tête examples with Ernst's original colour frottage, signed at lower right and numbered at lower left by the artist in pencil.

Also included, bound in at the conclusion of the book, are two proofs of the illustrations - after Ernst's original collages - for the decoration for the front and rear boards of the slipcase; as for the slipcase for the unbound book, these proofs are printed on grey laid paper.

[Spies 59, I - XI].

£27,500



A fine copy of Gilbert & George's sculpture novel *Side by Side*, with the unique cover.

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

8vo. pp. 170. Illustrated with eighty-five monochrome plates of which sixty-five are photographic reproductions.

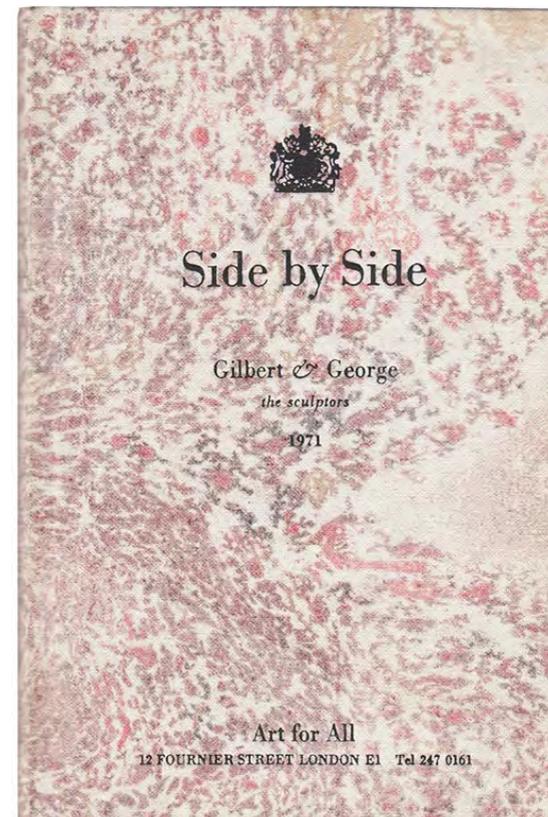
From the edition limited to 600 copies, signed by the artists.

Each copy has a unique cover of grey and pink hand-marbled cloth, with black blocked titles.

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

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

£1,500



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

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

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

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

The colour etching for the frontispiece is present in three states: in yellow as issued, in green and inscribed 'unique essai en vert / G. H.' and in pink inscribed 'unique essai en rose / G. H.'; the etching was printed at Atelier 17 and the original copperplate is included, mounted to the bound-in rear wrapper. The copy also includes the dust-jacket used for the ordinary edition of the book with white text against a black background as well as a proof of the reproduction of Hugnet's original collage for the jacket on white glossy paper without text.

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

£4,500



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

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

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

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

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

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

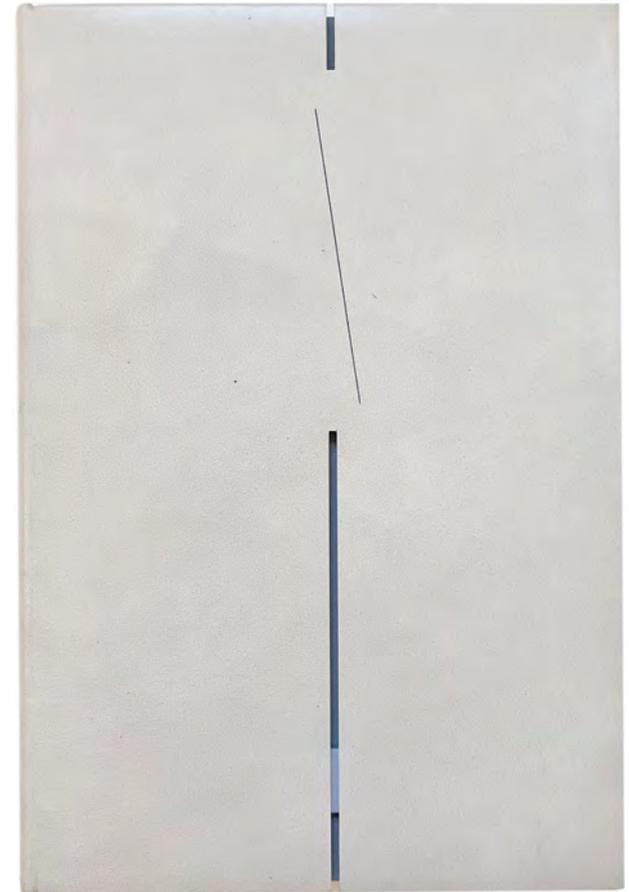
Although Asse's book 'Haeres' (1977) is the first to feature blue in its
illustration, it is clear both from the cover of 'Les Fenêtres' (a beautiful
graded blue aquatint), the engraving in the suite heightened with two
tones of blue and perhaps most importantly the additional inserted
work (a drawing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

'Pour le livre 'Les Fenêtres', qu'elle réalisa en 1976 avec Silvia Baron
Supervielle dont elle fit la connaissance en 1961, Geneviève Asse
écrit: 'J'ai fait ce livre d'un coup. Le manuscrit se composait de douze
poèmes brefs, dépouillés, pour lesquels j'ai gravé des lignes verticales
comme des fenêtres, certains textes étant imprimés au verso des
planches. Ces gravures, deux au centre et une au début et à la fin du
volume, s'ouvrent et se referment comme des battants. Elles résument
la transparence de cristal de l'ensemble, enveloppé d'une aquatinte
bleue, qui fait office de couverture. J'ai choisi pour 'Les Fenêtres' un

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

format moyen, de livre de chevet.' On pourrait ajouter le choix judicieux
d'une typographie qu'Antoine Coron qualifié d'élégante et frêle', im-
primée par Fequet et Baudier comme l'étaient les livres de Pierre Lecui-
re et les siens propres jusqu'en 1981, date de la cession de l'imprimerie
à Robert Dutrou.' (Marie-Françoise Quignard).

£17,500



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

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

8vo. (210 x 132 mm). [20 leaves; pp. (i), (l), 25, (ii)]. 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).

£12,500



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