

**The 63rd
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Antiquarian Book Fair**

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SIMS REED

Fair list

Bindings are
marked with
an asterisk

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

01. 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 es-cutcheons, 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 'Extrait 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

[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 pastedown 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.

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.

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.

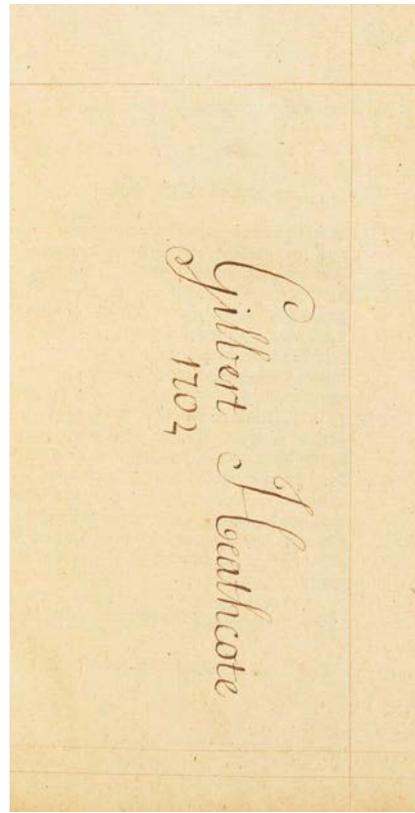
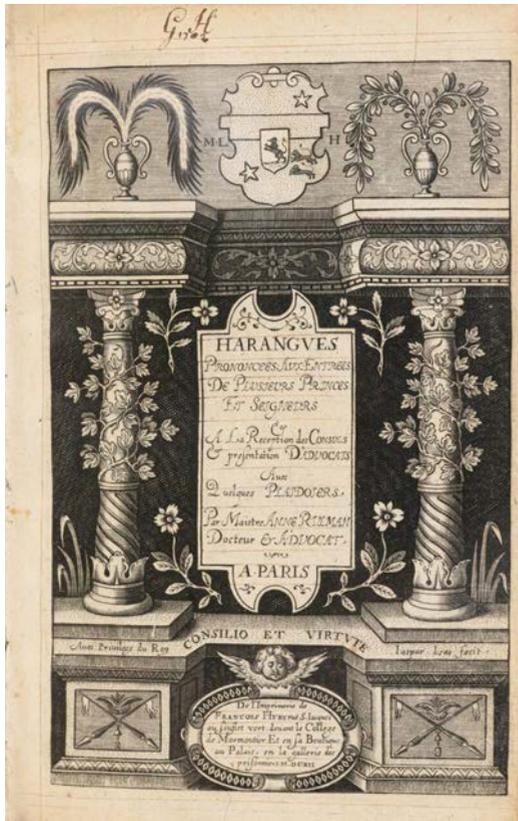
'Connu uniquement dans les rares sources contemporaines par un surnom trahissant peut-être ses origines provinciales, Le Gascon fut unanimement admiré de son vivant par ses clients pour la qualité de ses travaux de reliure comme de dorure, célébrité dont ne rendent pas compte les documents d'archives, 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].



\$5,500



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

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

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

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

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

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

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

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

[see Bifulco & Ronca, Cartografia e topografia italiana del XVI secolo, vol. 3, pp. 2358 - 2359, no. 3].

\$15,500



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

03. 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 at alternating corners, banded spine with green morocco label with gilt title and elaborate decorative tooling in gilt in seven compartments, turn-ins with floral roll tool borders, board edges ruled in gilt, green and cream silk placemarkers, marbled endpapers, a.e.g., later burgundy calf-backed marbled board box with gilt titles to spine.

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

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

\$15,500

An excellent unsophisticated copy of the notoriously rare *Vitruvius Scoticus*.

04. ADAM, William. Vitruvius Scoticus; Being a Collection of Plans, Elevations and Sections of Public Buildings, Noblemen's and Gentlemen's Houses,...Edinburgh / London. Printed for Adam Black, and J. & J. Robertson ... T. Underwood, and J. Taylor & c. 1730. (c.1730 - 1740 / 1762 / 1811).

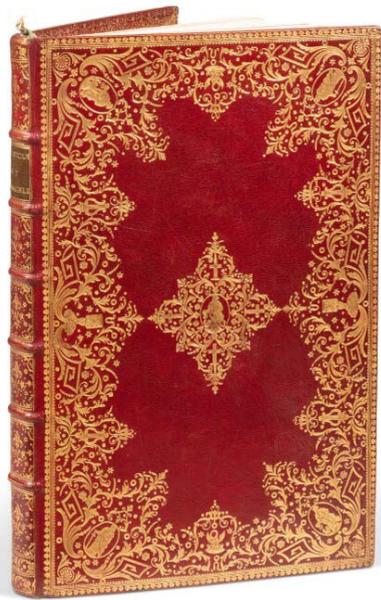
Large folio. (550 x 384 mm). Printed title, two leaves with 'List of the Plans, &c.' in double columns listing 160 plates and 180 engraved plates numbered 1 - 160, including the unnumbered plates 71 and 148 and 20 'bis' plates with duplicate numbers, 20 double-page and one large folding plate on two sheets; plates mounted on paper tabs (from sheets of the same work?) throughout, the title and text leaves on wove paper with the watermark '1809', the plates on laid paper with the watermark 'LLAR' and a fleur-de-lys countermark and others as per RIBA, the sheets retaining deckle edges throughout. Sheet size: c. 534 x 356 mm; double-page plates: c. 534 x 712 mm; title and text: 518 x 358 mm. Contemporary calf-backed marbled paper boards, later protective box.

'The best and most jinxed of all the great 18th century British architectural books, William Adam's Vitruvius Scoticus was three times abandoned by successive generations of the Adam family before, finally in 1811, a young Edinburgh bookseller named Adam Black ... published an edition of 'only 120 complete sets' hastily assembled from sheets printed nearly 50 years before ... Ill-planned and muddled as the book was from its inception, it was a sad irony that Vitruvius Scoticus should end up as an obscure bookseller's remainder, totally unremarked upon at the time, and only quite recently recognised as the paramount source document for the history of classical architecture in Scotland.' (Weinreb).

'We are left, therefore, with the virtually inescapable conclusion that a decision to publish 'Vitruvius Scoticus' was definitely made, almost certainly in the early 1760s; that this decision was modified after the Fairholme crash to the extent that a London publisher agreed to buy the unsubscribed portion of the edition; and finally that the entire edition was deliberately withheld under the pretence that the work was undergoing revision by the engraver. Such an extraordinary fiasco might seem more far-fetched, were it not possible to detect, behind the scenes as it were, the influence of Robert and James Adam's rising star south of the border, where any publication connected with the family name might do more harm than good if it failed to evince the most advanced and novel taste of the day.' (BAL RIBA)

Of the utmost scarcity on the market, we can trace very few copies at auction or in institutions, and of those copies that can be traced, many appear to be incomplete; it is worth noting that Weinreb priced the example in his catalogue 2 ('Books and Drawings Before 1800') at £285 (in contrast the 1485 first edition of Alberti's De Re Aedificatoria was £845) and in catalogue 58 ('Fine Architectural Books, Part 2') in 1988 at £28,000. \$42,500

[BAL RIBA 30 (incomplete); Millard 3 (disbound and mounted); Harris 8; Weinreb 2:4 & 58:1; see 'British Architectural Books and Writers 1556 - 1785' by Eileen Harris, Cambridge, 1990, pp. 94 - 104].



03



04

The Engraving Copyright Act or Hogarth's Act of 1734 together with its successor Act granting Hogarth's post mortem rights to his widow.

05. HOGARTH, William & Jane et al. Copyright Acts. An Act for the Encouragement of the Arts of Designing, Engraving and Etching historical and other Prints, ... [&:] An Act to amend and render more effectual an Act ... for vesting in, and securing to, Jane Hogarth Widow, the Property in certain Prints. London. Printed by John Baskett; Printed by Mark Baskett ... and by the Assigns of Robert Baskett 1735; 1767.

Small folio. (c.302 x 190 mm). [3 leaves + 3 leaves; pp. (i), 503 - 506; (i), 215 - 218]. Titles with the Royal arms to each and printed text largely in black letter with sections in Roman type and marginal commentary Disbound.

Although William Hogarth is not named explicitly in the 1734 Engraving Copyright Act (enacted June 25th 1735), it has come to bear his name due to his efforts and those of the group of artists around him who pushed for it. The Statute of Anne (the Copyright Act 1710) gave protection of a limited nature to book production (and reproduction) but none to the reproduction of original works by artists. In the words of Paulson: 'He [Hogarth] starts by exchanging aristocratic patronage for a large audience of print-buyers; but then finds himself pitted against the print sellers, who would absorb his profits. He circumvents these merchants by becoming his own distributor - at length securing an Act of Parliament to protect the ownership of his product.'

The Act itself granted protection for a period of 14 years for original works by 'every person who shall invent and design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro'. An inherent irony of the Act - and one that led directly to the later 1764 Act in which Hogarth's widow Jane is mentioned explicitly - is the specific mention and protection to John Pine, one of the print sellers against whom Hogarth was lobbying, for his engraved series after the tapestries depicting the defeat of the Spanish Armada from the House of Lords. The 1764 Act, to 'amend and render more effectual' the previous version was also 'for vesting in, and securing to, Jane Hogarth Widow, the Property in certain Prints'. Again, as per Paulson: 'In 1767, following her [Jane Hogarth's] petition for aid against pirates who were taking away her livelihood, Parliament granted her a further exclusive term of twenty years copyright. This clause was added to the end of the amended Copyright Act for Engravers ...'. Jane Hogarth's

success is most remarkable given the fact that copyright was given to only a few specific women - the widows of particular men only - and not women in general until the nineteenth century.

[8 Geo. 2 cap. 13; 7 Geo. 3 cap. 38; see Paulson pp. 3,18 & 161]. \$2,000

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.

06. 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.

[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].

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

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

later burgundy calf-backed marbled board box, gilt title to spine.

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; Maurice Craig's 'Irish Bookbindings 1600 - 1800', London,1954].

\$15,500



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.

07. 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

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

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

Stanislas' gardens at Lunéville included 'Le Rocher', an extraordinary project of water-powered automatism designed by Héré and achieved with the skill of engineer and clock-maker François Richard. 'Le Rocher' included musicians, shepherds, a miller, a drunkard and so on, all performing actions suited to their rôles. Stanislas' guests, either strolling or boating, became active participants in the mise en scène of the tableau vivant. Stanislas' marvellous automata and their movements were described by Héré

red morocco, front and rear boards to each volume with large central vignettes: the arms of Stanislas Leczinski with his bull's head, eagle and cavalier devices with the 'Croix de l'Ordre du Saint-Esprit' and the thistle of Nancy, large decorative corner tools with the repeated devices of Stanislas and the Nancy thistle at centre, all within three elaborate decorative borders with gilt-ruled divisions, turn-ins and board edges with gilt foliate roll tool decor, banded spines with elaborate decorative tooling, titles, volume numbers and the devices in eight compartments with fleurs-de-lys at head and foot, sky blue watered silk doublures and guardleaves, a.e.g.

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.

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].

\$197,500

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

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

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

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

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

This third edition, which appeared in instalments from 1759 to 1762, is acknowledged as the most complete edition (the first edition of 1754 has only 161 plates; 95 of these plates are present in the third edition and 105 new plates are added).

Pen spotting to plate LXIX. Final 5 plates with repaired tears affecting printed area, small marginal repairs to title and dedication; some light spotting.

\$9,250





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

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

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

[Provenance: Engraved bookplate to front pastedown of Alessandro Carlotti (1809-1867)].

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

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

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

\$7,000



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

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

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

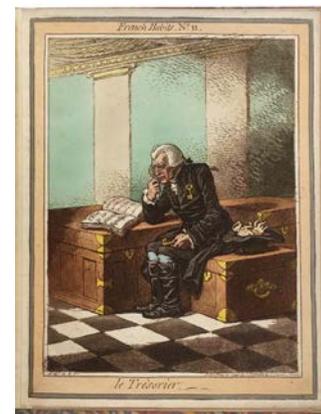
Published by Hannah Humphrey from her shop in St. James's between 18th April and 21st May, 1798, Gillray's caricatures depict, despite the title indicating they are French, English legislators. More particularly they satirise the Whig opposition of the day, viewed through the prism of the revolution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

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

Please contact us for a full list of the legislators.

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

\$11,750



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

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

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

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

'Il più celebre romanzo della letterattura Italiano.' (Fabrizio Govi).

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

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

[see Govi 295 for the first Italian edition].

\$11,750



The rare first edition of the first announcement
of William Henry Fox Talbot's calotype method
- the negative / positive photographic process -
the most important innovation in the history
of photography.

12. **TALBOT, William Henry Fox. The Process of Calotype Photogenic Drawing, Communicated to the Royal Society, June 10th, 1841. London. Printed by J. L. Cox and Sons. 1841.**

4to. (229 x 182 mm). [Single bifolium; pp. (4)]. Leaf with drop-head title and note above opening text, printed text recto and verso on following leaves, folded as issued. Loose as issued, later morocco-backed portfolio.

Although Talbot had announced his researches and progress in the field of what was to become photography in his 1839 lecture to the Royal Society ('Some Account of the Art of Photogenic Drawing ... &c.'), that lecture, although groundbreaking, dealt largely with the achievement of an image on treated paper and only alluded briefly to the possibility of a more versatile development. It was not until his 1841 lecture to the same body (the title as per the present publication is 'The Process of Calotype Photogenic Drawing ... &c.') that the details of his refinements, and most particularly his successes with the negative / positive process, were delineated. Those successes and Talbot's development of the resultant negative / positive process for photographic reproduction and duplication remained the predominant methodology in the field for more than 150 years; all subsequent refinements, whether in the chemicals used, differing methods for image capture, printing and so on, were merely variations on Talbot's original scheme. Talbot had patented his method in secret (he was awarded 'Her Majesty's Royal Letters Patent No. 8842') in February 1841, prior to his lecture to the Royal Society, concerned by Arago's announcement of Daguerre's discoveries, the efforts of Hippolyte Bayard and the priority of his own work.

'In 1841 William Henry Fox Talbot announced an improvement of his photogenic drawing process, which he named 'calotype' (from the Greek, meaning 'beautiful picture'). Previously he had allowed his sensitized paper to remain exposed to light until an image became visible. He now made a remarkable discovery: a much shorter exposure so changed the characteristics of the silver salts that they could be reduced to silver by chemical after-treatment. This principle of the 'development of the latent image' is basic to most subsequent photographic processes ... To make

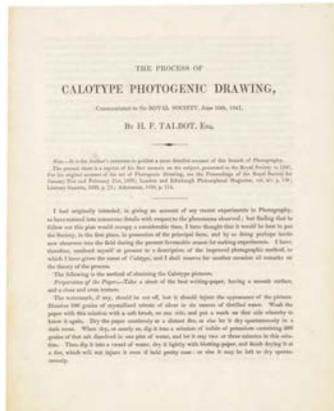
a calotype negative, Talbot bathed a sheet of paper in two solutions, one of silver nitrate, the other of potassium iodide ... After exposure the paper was bathed again in this solution [a mixture of gallic acid and silver nitrate] which acted as a physical developer and gradually brought out the image ... He printed them [the resultant negative] with his original silver chloride paper.' (Beaumont Newhall).

'Between 1835 and 1839, Talbot and Henneman continued their experiments, motivated by a desire ... for reproducing images from nature. Following Arago's announcement to the Académie des Sciences 7 January 1839 of the existence of Daguerre's photographic process, Talbot became concerned over the priority of his work; he frantically sought to improve his process prior to the disclosure of Daguerre's ... In 1840 Talbot would develop a latent image on paper, and he called this new process the calotype. He patented and then disclosed the process in a paper presented to the Royal Society in June of 1841 ...'. (DSB).

Talbot's document is scarce: COPAC locates no copies in the UK and the catalogue for the British Library reports no example; OCLC lists two copies in Germany (at Marburg and Stuttgart's Staatsgalerie) and four in the US (at Syracuse, Columbia, Harvard and Princeton).

The document was reprinted with an altered title ('The Process of Talbotype (formerly called Calotype) Photogenic Drawing ... &c.) in 1846.

[Gernsheim 655; see Beaumont Newhall's 'The Calotype: The Pencil of Nature' in 'The History of Photography', New York, 1997, pg. 43].



\$32,500

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.

- 13. 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 31th 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 reconstruire.' (Carteret).

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

\$5,500



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

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

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

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

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

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

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

\$20,000

The deluxe edition of John Gray's decadent *Silverpoints* bound in full vellum.

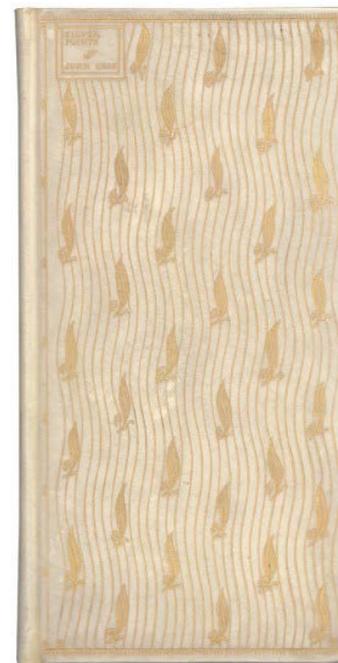
15. GRAY, John. Silverpoints. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

Tall 12mo. (218 x 112 mm). [22 leaves; pp. xxxviii, (i)]. Printed title, leaf with copyright recto, quotation from Verlaine verso and 28 poems by Gray, leaf with printer's credit and discreet vignette; decorative 6-line initials by Ricketts to the opening of two poems. Full vellum designed by Charles Ricketts, front and rear boards ruled in gilt to surround a mosaic field of gilt foliate tools on a gilt curvilinear background, discreet titles in gilt at upper right.

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 protege 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.

\$15,500



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

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

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

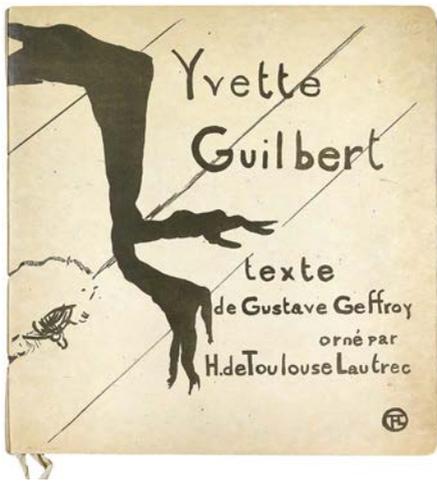
From the edition limited to 100 numbered copies on Arches, signed by Yvette Guilbert in green crayon.

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

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

[Wittrock 69 - 85; The Artist and the Book 301].

\$52,500



A wonderful unsophisticated example of Odilon Redon's rare suite.

17. REDON, Odilon. La Maison Hantée. Texte de Bulwer-Lytton. (Traduction René Philipon). Paris. (René Philipon). 1896.

Folio. (456 x 328 mm). Leaf of thin wove paper with title, justification and publisher's vignette and 6 original lithographs by Odilon Redon on chine appliqué and with printed text at lower right; sheet size: 450 x 318 mm. Loose as issued in original publisher's tan printed wrappers with titles to front cover at upper right in black.

From the edition limited to 60 copies.

Edward Bulwer-Lytton's short story, 'The Haunted and the Haunters', or, 'The House and the Brain', was translated as 'La Maison Hantée' by René Philipon, the occult specialist who was also the publisher of the series.

'Cet album a été éditée aux frais et par les soins de M. René Philipon, pour servir de commentaire à sa traduction de la nouvelle de Bulwer-Lytton.' (Mellerio).

Please contact us for the full list of plates.

[Mellerio 160 - 166].

\$27,500

Odilon Redon's Apocalypse de Saint-Jean.

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

Folio. (630 x 440 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet; sheet size: c.565 x 425 mm. Loose as issued in original tan paper wrapper with titles and pictorial lithograph title by Redon in black to upper cover.

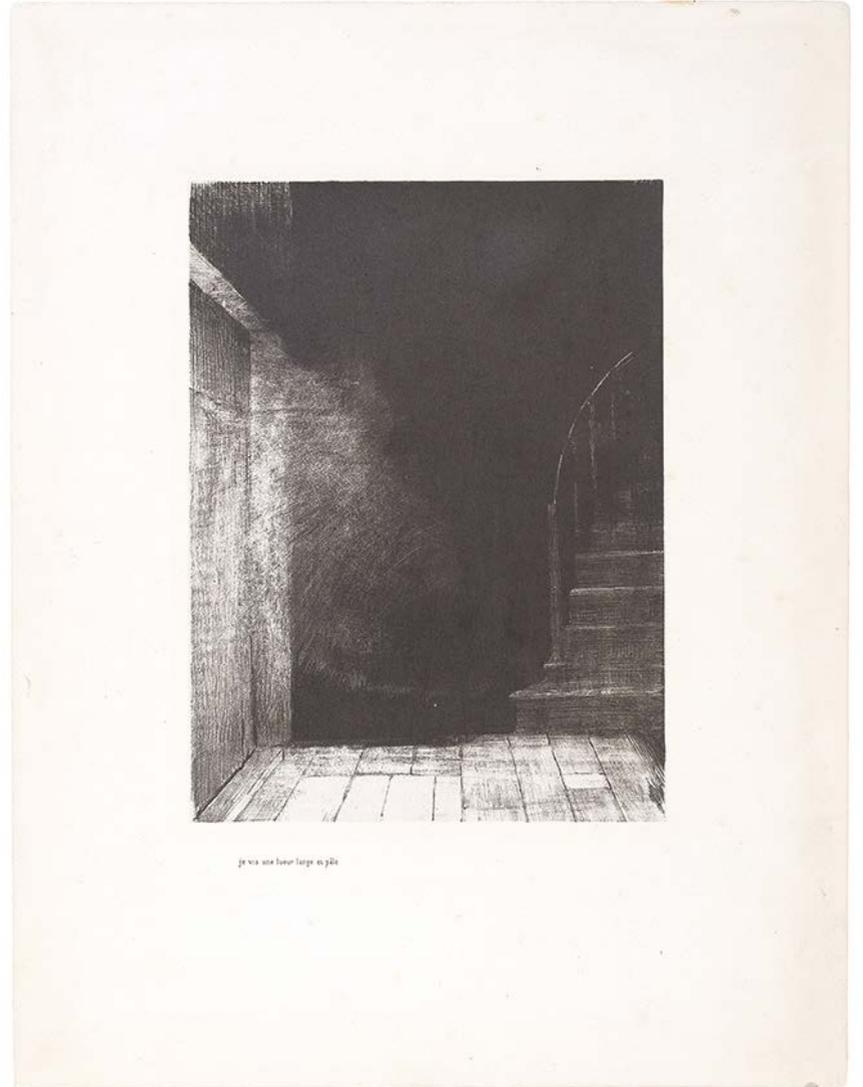
From the edition limited to 100 copies, this copy initialled by Redon 'O R' in pencil at lower left of the front wrapper verso.

The wrapper - larger than the support sheets and often damaged or trimmed - is for this example in very good condition. Vollard issued only two portfolios by Redon, the present example and 'La Tentation de Saint-Antoine'. The lithographs are printed on Chine laid down on heavy wove.

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

[Mellerio 173 - 185].

\$37,500



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

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

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

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

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

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

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

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



\$12,500

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

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

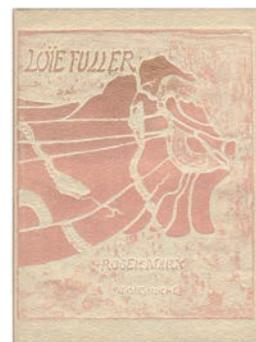
Large 8vo. (265 x 200 mm). [Blank bifolium, 13 doubled leaves, blank bifolium]. Leaf with half-title recto, justification verso, leaf with frontispiece verso, leaf with relief title recto and 10 leaves with text illustrated with 16 'gypsographies' (colour relief engravings) by Pierre Roche, final leaf with achevé d'imprimer verso. Loose as issued in the original engraved wrappers by Pierre 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'; 'Achevé d'imprimer sous la Présidence d'Eug. Rodrigues à Evreux par Charles Hérissey 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].

\$15,500

First edition, first issue - with the black lithograph label and gold paint splatter - of Kokoschka's colourful masterpiece.

21. KOKOSCHKA, Oskar. Die Träumenden Knaben. Wien. Berger und Chlawa fur die Wiener Werstätte. 1908.

Oblong 4to. (244 x 298 mm). [10 leaves]. Illustrated with 10 original lithographs by Oskar Kokoschka, 8 in colour, all printed recto only (the label for the cover is also an original lithograph). Original publisher's cloth with pasted on label with lithograph by Kokoschka in black and gold paint splatter.

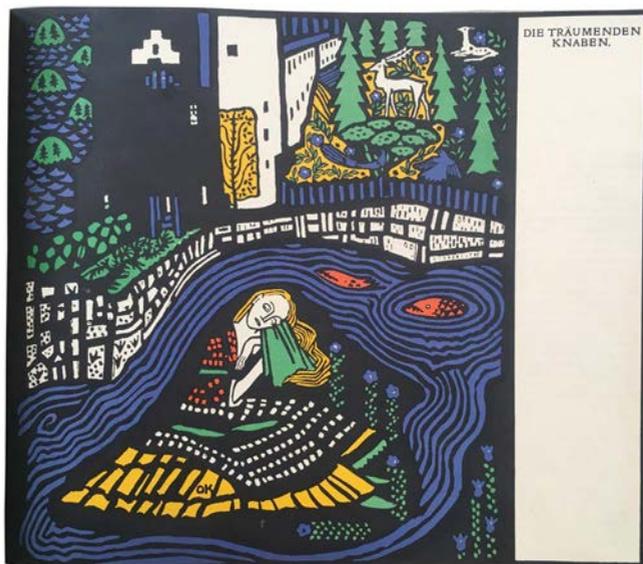
From the proposed edition limited to 500 copies - many fewer copies were issued.

This example is from the rare first edition published by the Wiener Werkstatte before the sheets were sold off to Kurt Wolff and reissued with a different binding in 1917.

'In this, his [Kokoschka's] first graphic work, the decorative influence of the Jugendstil and folk art is apparent. The Wiener Werkstätte had commissioned him to write and illustrate a book for children and Die Traeumenden Knaben was shown in the 1908 Kunstschau, where Kokoschka's work was exhibited for the first time. Only a handful of copies was sold at that time and the book was reissued in 1917 by Kurt Wolff.' (The Artist and the Book).

[Wingler / Welz 22 - 29; The Artist and the Book 147].

\$50,000



A handsome set of Morris' complete works bound by C. & C. McLeish.

22. MORRIS, William. The Collected Works of William Morris. With Introductions by his Daughter May Morris. London. Longmans Green & Co. 1910 - 1915.

24 vols. 8vo. (228 x 160 mm). Leaf with justification verso, frontispiece portraits of Morris etc., printed title to each vol. and Morris' works throughout, illustrated with photogravure portraits, facsimiles etc., vol. XXII without frontis. as issued, folding maps in vol. VII and VIII, final leaf verso with printer's credit. Contemporary three-quarter red morocco over marbled boards by C. & C. McLeish with their stamp to rear pastedown of each vol., banded spines with elaborate floral and foliate tooling and titles in six compartments, t.e.g.

[Provenance: With the small oval leather label with gilt 'W. R. M. Burden' to front pastedown of each vol.].

From the edition limited to 1,050 numbered copies.

Charles McLeish Sr. had worked with Cobden-Sanderson from 1893 until the establishment of his own bindery in 1909 and then worked in partnership with his sons as C. & C. Macleish, McLeish and Sons etc.

\$9,500



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

23. 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, 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 in 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 deceptive simplicity of his drawing, recalling German illustration of a hundred years earlier, gives the plates a mock innocence.' (The Artist and the Book, 219).

\$8,500



23



24

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

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

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

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

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

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

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

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

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

\$31,000

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

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

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

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

In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, 'Un Coup de Dés Jamais N'Abolira le Hasard: Poème', was finally published - in the form that Mallarmé had himself envisaged - by Gallimard's 'Editions de la Nouvelle Revue Française'. A version had appeared during Mallarmé's lifetime, in 1897, in 'La Revue Cosmopolis' but the title aside, Mallarmé's vision for the poem - refused by printers at the time as unfeasible and absurd - was ignored; Ambroise Vollard's proposed edition illustrated by Odilon Redon never appeared. The original edition of 1914, seen through the press by Mallarmé's son-in-law, Edmond Bonniot, was printed as a limited edition in Belgium in 1,000 copies, 100 large paper examples and 900 ordinary copies (the ordinary copies unmentioned on the justification).

The poem itself is a typographical caprice and a visual object of linguistic power that preceded Apollinaire's calligrammes by more than a decade. In Mallarmé's own words, taken from his introductory 'Préface': 'les «blancs» en effet, assument l'importance, frappent d'abord; la versification ... occupe, au milieu, le tiers environ du feuillet ...'.

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

Please contact us for further information regarding condition.

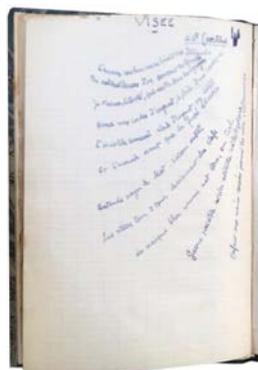
\$8,000



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

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

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



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

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

Also included, inserted loose, are (1) the subscription bulletin (for an edition of 60 copies – see below) on a torn leaf of papier quadrillé as for the book (110 x c.178 mm) and with the text reproduced by the same method, i.e. hectography, recto only. And (2) an example of a 'carte postale militaire' (88 x 136 mm) with printed text in blue and the flags of the allies in colour recto only; this card is very similar to that used by Apollinaire for the collage in the book.

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

\$135,000

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

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

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



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

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

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

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

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

\$40,000

Guillaume Spollinsire

Casa
d'Armons

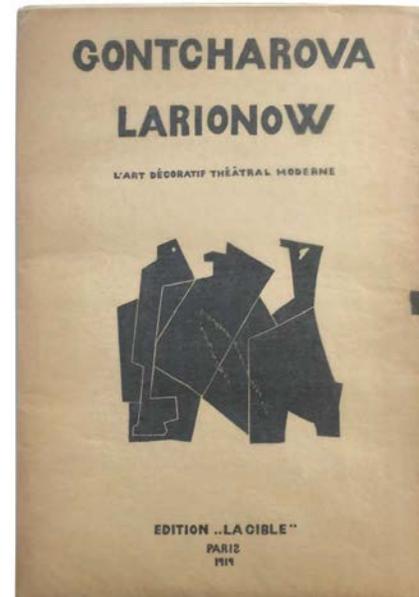
Aux Armées de la République



Cette carte doit être rendue au vainqueur. Elle ne doit porter aucune indication du lieu d'envoi ni aucun renseignement sur les opérations militaires passées ou futures. Il en était autrement avant la guerre.

1915
Soldat
de l'armée
et d'ESCA
TIONNEL
AMBI

This page and right: No. 26



This page and right: No. 27

28. LÉGER, Fernand. Cendrars, Blaise. *La Fin du Monde* filmée par l'Ange N. -D. Roman. Compositions en couleurs par Fernand Léger. Paris. Éditions de la Sirene. 1919.

4to. pp. 59. 20 in-text colour pochoir illustrations. Original publisher's printed wrappers with typographic design.

From the edition limited to 1,225 copies, with this one of 1,200 on Registre vélin Lafuma.

'Cendrar's twentieth-century satire *La Fin du Monde* (The End of the World) is organized like a movie script and given a dizzying pictorial environment by Léger. Compressing space in the Cubist manner, Léger invokes a sense of simultaneity with overlapping and repetitive geometric and alphabetic forms.' (Riva Castleman, *A Century of Artist's Books*).



[Castleman 170 - 171].

\$2,750

The complete series of the scarce literary and artistic review *Action* with a focus on Individual Anarchism, Cubism, poetry and art.

29. PICASSO, Pablo, Juan Gris, André Derain et al. Fels, Florent & Marcel Sauvage. (Directeurs). *Action. Cahiers Individualistes de Philosophie et d'Art. Première Année - Numéro 1. (Février 1920) - Troisième Année - (Numéro 12). (Mars / Avril 1922). (All Published). Paris. 1920 - 1922.*

12 issues: 11 vols. Small 4to. (c.244 x 192 mm). + 1 vol. 8vo. (218 x 138 mm). Printed text in French throughout on various paper stock, woodcut vignettes in the text, illustrations in monochrome

Florent Fels (1891 - 1977), the driving force behind 'Action', had been raised with Left-leaning and Individual Anarchist ideas but was also the link between a number of diverse Parisian literary and artistic coteries such as that centred on Max Jacob. Through Jacob Fels met Pierre Reverdy, Georges Gabory, André Salmon, Jean Cocteau and many of the other collaborators of 'SIC' and 'Nord-Sud', many of whom

on glossy paper, Original publisher's printed wrappers as issued with titles in black to front covers, publisher's device and price to rear, advertisements to interiors; with the scarce bandeau for no. 1, housed in later white paper board box with title in blind to spine and green board box with marbled paper decoration.

would contribute to 'Action'. Fels' own Individual Anarchist cohort also contributed as did those artists and writers he encountered in his own wanderings in Montmartre and Montparnasse. The delay in the appearance of the first issue (see below) saw Fels drop the 'Individualiste' from the title and thereafter the review was more purely literary and artistic.

The most evident theme of 'Action' is the eclectic individualism of the contributors and most particularly the absence of dada (and in later issues even opposition to it). The second issue includes Cubist illustrations by Picasso, Braque and Gris, poems by Salmon and Jacob and the essay 'L'expressionisme' by Ivan (Yvan) Goll. Issue 3 includes 'Opinions sur l'Art Nègre' with contributions by Apollinaire (posthumous ones), Cocteau, Gris, Lipchitz, Picasso and Vlaminck among others as well as André Malraux's first published text ('Le génèse des chants de Maldoror') and Gleizes' 'L'affaire Dada' with further Cubist illustrations, images of African sculpture, works by Matisse and so on. Number 5 features a series of calligrammes by Apollinaire, an anthology of modern German poetry as well as illustrations of work by Archpenko, Larionov, Goncharova and others. Paul Eluard and Benjamin Péret appear in number 6 along with paintings by Modigliani.

Highlights thereafter include the extensive series of reproductions of work by Rousseau in number 7, poetry by Ilya Ehrenburg and Paul Dermée, Paul Eluard's review of 'Cinéma Calendrier du Coeur Abstrait Maisons' by Tristan Tzara, André Salmon's 'Cartomancie' illustrated with woodcut vignettes (by Derain?) and Fernand Fleuret's 'Le Songe du Centaure'. The final issue, in smaller format, features an extensive illustrated appreciation of the 'Salon des Indépendants' on glossy paper and the illustrated 'De l'Art Nègre' by Carl Einstein.

This copy is complete with the paper bandeau for issue 1 with the printed text in red.

[Le Fonds Paul Destribats 140; see Walter G. Langlois' 'Anarchism, Action, Malraux' in 'Twentieth Century Literature', Vol. 24 No. 3 pp. 272 - 289, Duke University Press, 1978].

\$5,500



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

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

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

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

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

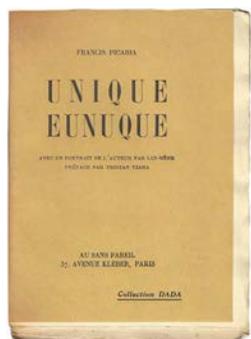
'Toute conviction est une maladie.' (Picabia's introductory aphorism).

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

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

[Ades 7.24; Sanouillet 463].

\$8,000



Presentation copy of the first edition of the seminal collaboration marking the boundary between dada and Surrealism.

31. ERNST, Max. Eluard, Paul. Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst. Paris. Librairie Six. 1922.

4to. (250 x 190 mm). [22 leaves; pp. 43, (i)]. Half-title with monochrome frontispiece by Ernst verso, printed title and Eluard's text illustrated with twenty monochrome plates after collages by Ernst, final leaf verso with advertisement and achevé d'imprimer. Original publisher's printed wrappers with titles to front cover in black.

From the small edition of unknown size on simili-japon with a presentation in black ink to the half-title: 'à Madame / Paulette Nougé / Les malheurs des immortels [printed] / pour qu'elle marche sur / les lignes de sa main / Max Ernst'.

Paulette Nougé was the wife of Paul Nougé, the Belgian poet and theoretician who co-founded Surrealism in Belgium and collaborated on several books with Magritte.

This first edition of 1922 - which was issued in very small numbers - of 'Les Malheurs des Immortels' matches Paul Eluard's prose poems with Max Ernst's 'synthetic' collages. Each poem is faced with one collage. The final leaf verso features an advertisement for Ernst and Eluard's previous text / collage collaboration 'Repetitions' which was published earlier in the same year.

A second edition in smaller format was published by Editions de la Revue Fontaine, also in Paris, in 1945; the first edition in English was published by the Black Sun Press in New York in 1943. A German edition was published in Cologne by Galerie der Spiegel in 1960.

[see 'De Parallèlement à Chanson Complète', pp. 167 - 174].

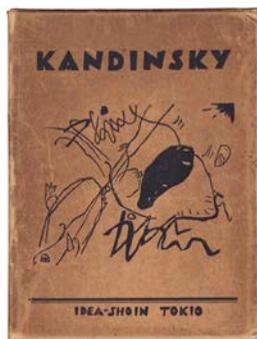
\$9,000



A very scarce edition of Kandinsky's *Über das Geistige in der Kunst* published in Japan in 1924.

32. KANJINSUKI, Vuashiri. (Wassily Kandinsky). Obara Kuniyoshi (Trans.). Kanjinsuki No Geijutsuron. (Über das Geistige in der Kunst Insbesondere in der Malerei). Tokyo. Idea-Shoin. 1924 (Tai Sho 13).

4to. (258 x 198 mm). [170 leaves: 110 leaves with printed text; 60 leaves of glossy paper with plates]. Printed title in Japanese and Western characters on glossy paper, monochrome photographic portrait of Kandinsky with reproduction of his signature as frontispiece, Kandinsky's translated text in Japanese (with occasional insertions in Western characters) illustrated with 9 monochrome text vignettes, 3 'Tabelle' of colour theory and 57 plates on a variety of paper stocks (9 in colour and 48 in monochrome, several with multiple images on the same sheet, including the 'Abbildungen' at rear), final leaf with imprint verso. Original publisher's scarlet cloth with gilt vignettes after Kandinsky to front and rear boards, original card slip-case with illustration after Kandinsky to front cover and printed text in Japanese to spine and rear cover.



Although Reinhard Piper feared that Kandinsky's treatise on abstraction would not sell well, the book required three editions in the first year it was published. This Japanese edition, published nearly 15 years after the original, incorporates the text and woodcuts of the earlier editions as well as Kandinsky's later introductions to the first and second editions as well as illustration from 'Klänge'. The majority of the plates depict work by Kandinsky but works by Dürer, Raphael, Cézanne, and others are also included.

The Japanese translation is by Obara Kuniyoshi (1887 - 1977), the publisher, translator and educational theorist and president of Tamagawa University which he founded. His Idea-Shoin publishing house (later the Tamagawa University Press) was established in 1923 and aimed to produce teaching material, educational work for children (Obara published the first encyclopedia for Japanese children) as well as the complete works of the Swiss educator Johann Heinrich Pestalozzi. Obara's translation of the present work is not only an indication of the importance of Kandinsky's text and theories but also casts light on the emergence of Japan's own avant-garde and its international influences.

'One of the most important manifestos of modern art. Written in 1910 and first published in 1912, Kandinsky's book is anti-materialistic and anti-naturalistic, calling for painting that goes beyond a recording of the visible world. The non-objective woodcuts are historically important as early graphic demonstrations of the artist's thesis.' (The Artist and the Book).

Obara's translation is scarce and we can trace only the copies at the Metropolitan Museum and the Phillips collection outside Japan, for which OCLC list copies at the National Diet Library and Waseda University Library.

[see Roethel 82 - 92; see The Artist and the Book 137 for the first edition of 1912]. \$3,250

Marcel Duchamp's *Monte Carlo Bond*, the Imitated Rectified Readymade pastiche bond / stock certificate multiple with Man Ray's silver gelatine print portrait.

33. DUCHAMP, Marcel. Monte Carlo Bond. Paris. (1924).

Small folio. (312 x 194 mm). Photocollage over letterpress in colour mounted on card with mounted collage silver gelatine photograph, curvilinear margin at left as issued, letterpress text verso.

From the edition limited to 30 numbered copies, stamp-numbered (multiple times) '29' and signed in black ink 'Rose Sélavy' at lower left (as 'Le Président du Conseil de l'Administration') and 'M. Duchamp' at lower right (as 'Un Administrateur').

For this multiple, Duchamp created his own version of a bond, headed with his photographic portrait by Man Ray, his head covered in soap and his hair sculpted into wings or horns, centred in a roulette wheel over a green baize roulette table. The background of the whole sheet is composed of the repeated printed text in green in small lowercase letters 'moustiquesdomestiquesdemistock' while at right are a series of 12 small coupons each with the issue number ('29' for this copy) and the text 'ROULETTE / DE MONTE-CARLO / OBLIGATION No. 29 [stamped] / Coupon d'intérêt de 25 frs'. On the reproduced green baize of the roulette table beneath Duchamp's portrait are the details of the bond issue: 'ROULETTE DE MONTE CARLO / EMPRUNT DE QUINZE MILLE FRANCS 20 % / DIVISÉ EN 30 OBLIGATIONS DE 500 FRANCS CHACUNE ... &c.'. Duchamp's idea with the bond had been to raise money and to make more with his scheme to turn roulette from a game of chance into a game of chess. Needless to say, chance one and Duchamp paid only one dividend of 50 Francs to Jacques Doucet; Duchamp admitted later that his scheme had failed and he had won nothing.



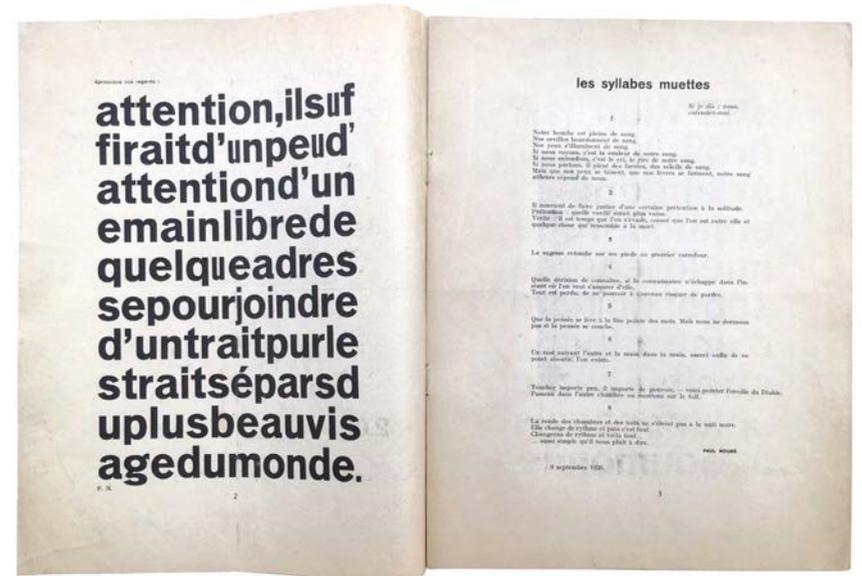
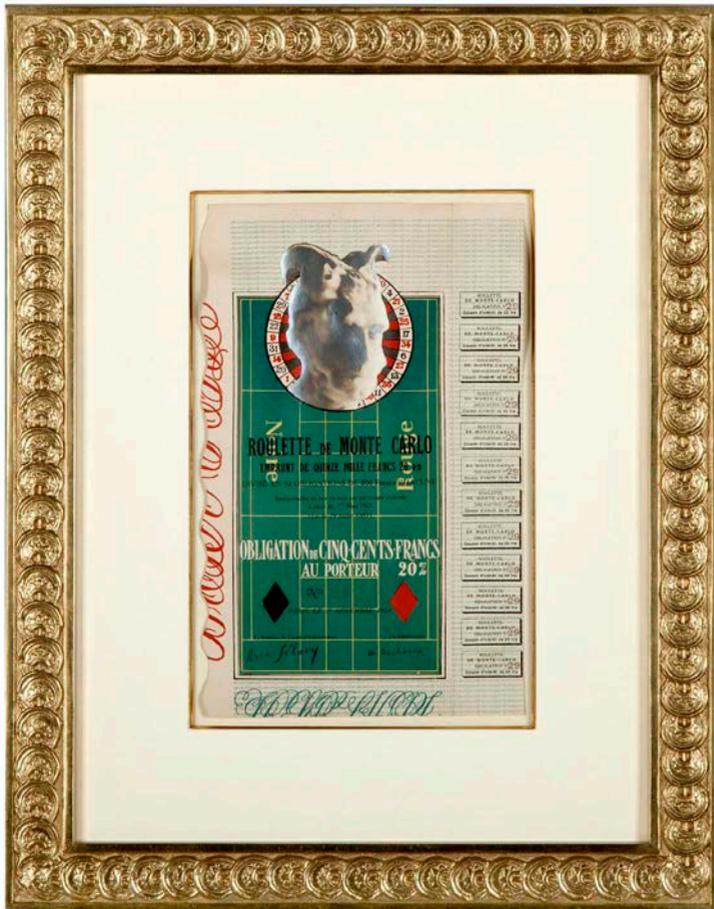
'Marcel Duchamp has formed a stock company of which he is the Administrator, etc. Shares are being sold at 500 francs. The money will be used to play a system in Monte Carlo. Stockholders to receive 20 per cent interest, etc. Some of the shares have arrived in the country and are very amusing in makeup. They carry a roulette wheel with a devil-like photograph of Marcel pasted upon it. They are signed twice by hand Prose [sic] Sélavy (a name by which Marcel is almost as well-known as by his regular name) appears as president of the company. If anyone is in the business of buying art curiosities as an investment, here is a chance to invest in a

perfect masterpiece. Marcel's signature alone is worth much more than the 500 francs asked for the share. Marcel has given up painting entirely and has devoted most of his time to chess in the last few years. He will go to Monte Carlo early in January to begin the operation of his new company.' (The Little Review, Winter Number, 1924 - 1925).

This example is without the additional postage stamp affixed adjacent to Duchamp's portrait that features in some copies of the multiple.

[Schwarz 406].

\$575,000



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

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

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

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

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

The complete series of 'Marie' including the final number 'Adieu à Marie' is rare and while many institutions hold the later facsimile edition, we can trace few examples of the original.

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

\$9,000



Max Ernst's early frottage experiments.

35. **ERNST, Max. Histoire Naturelle. Paris. (Editions Jeanne Bucher). 1926.**

Folio. (512 x 355 mm). [2 bifolia (432 x 280 mm) with title, Arp's 'introduction', list of plates and justification + 34 leaves of plates]. Illustrated with 34 lithograph plates by Max Ernst each printed recto only and numbered I - XXXIV (sheet size: 498 x 324 mm or the reverse). Loose as issued in publisher's cloth-backed portfolio, printed title label to upper board.

From the edition limited to 300 numbered copies, with this one of 250 copies on vélin Lafuma signed in ink and numbered in pencil by Max Ernst.

One of Ernst's earliest childhood recollections was of an imitation mahogany panel opposite his bed which he was prone to peruse while falling asleep. Such an image helped spark his invention of frottage (rubblings of diverse materials such as planks, bricks, watch parts, cheese graters, buttons, etc.).

Made during the latter half of 1925, this album represents only a small portion of the hundreds of frottages Ernst produced during that period. Bearing both poetic and descriptive titles (The Fascinating Cypress, The Vaccinated Bread), the plates are introduced by Ernst's dada compatriot Hans Arp by means of a long automatic prose poem. The text is printed without capitals throughout; the final plate ('éve la seule qui nous reste') is misnumbered '43' in the list of plates.

'Sans aucune doute l'ouvrage le plus beau dû à la technique du 'frottage', inventée par Max Ernst, comme équivalent pictural à l'écriture automatique.' (see catalogue de la Bibliothèque Daniel Filipacchi, Première Partie).

\$10,000



One of 10 édition de tête copies with de Chirico's original etchings and corrected proofs by Jean Cocteau.

36. CHIRICO, Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico). Paris. Editions des Quatre Chemins. 1928.

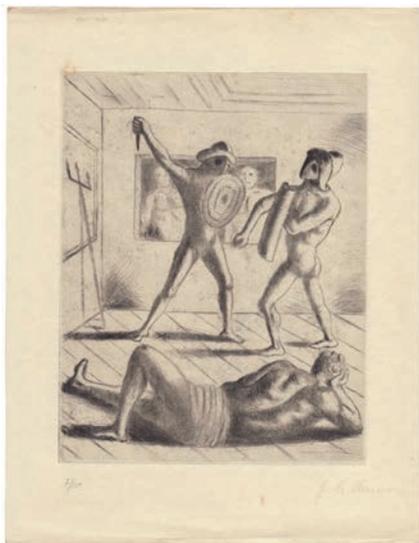
Small 4to. (246 x 194 mm). pp. (blank leaf), 80, (v), (2 blank leaves). Half-title, printed title with copyright verso and Cocteau's text dated 'Décembre 1927' illustrated with 5 monochrome illustrations by de Chirico each recto only; leaf with justification recto and 'Paru dans la même collection' verso and final leaf with achevé d'imprimer. Original publisher's cream printed wrappers with red printed title and black printed text to upper cover and spine, cloth-backed board chemise and matching box.

From the edition limited to 3,330 copies, with this one of 10 édition de tête copies on Japon Impérial, with de Chirico's 2 original etchings loosely inserted, each signed by de Chirico and numbered from the edition of 100; the book is also signed by Jean Cocteau on the half-title and includes two leaves of Cocteau's text printed recto only with manuscript corrections in ink by Cocteau.

The two leaves with manuscript corrections feature text printed on pages 30, 31, 32 and 33. Cocteau has made manuscript excisions, ellisions and additions which amount to substantial changes. In several instances the corrections differ even from the final published text which was completed in December 1927; the achever d'imprimer gives a publication date of 'le Trente Mai Mil Neuf Cent Vingt-Huit'.

[Ciranna 3 / 4].

\$18,500



A very good complete set of Documents in the original signature pale yellow wrappers with the characteristic typography in black.

37. BATAILLE, Georges (Secrétaire Général). Documents. Nos. 1 - 3. Doctrines / Archéologie / Beaux-Arts / Ethnographie. Nos. 4 - 7. & Deuxième Année. Nos. 1 - 8. Archéologie / Beaux-Arts / Ethnographie / Variétés. Avril 1929 - (Automne) 1930. (All Published). Paris. 1929 - 1930.

15 issues. 4to. (c.280 x 215 mm). Printed text in French (nos. 1 - 7 with the four page 'English Supplement' on different paper at rear) with monochrome illustration on glossy paper throughout, advertisements to initial leaves and inner wrappers throughout. Original publisher's printed pale yellow wrappers with titles in black to front covers and advertisements to rear.

At once scholarly, serious and high-minded, 'Documents' was also recondite, innovative and orientated to a popular culture of film, music and comic strips. Established by the art dealer Georges Wildenstein to compete with Christian Zervos' 'Cahiers d'Art', 'Documents' featured an editorial board that included a predominant selection of professors and directors of various museum boards, among them Josef Strzygowski, Raymond Lantier and Georges Henri Rivière, together with Carl Einstein and Georges Bataille. Bataille is listed as 'secrétaire général' for all numbers but by the sixth issue it is clear that the direction of 'Documents' is his own.

"Documents' did fulfill its role as an art magazine, but not without thoroughly disturbing its natural public by the proximity of film stars, comics, jazz and the grotesque ... The real strength of 'Documents' lay in its articles on modern painting and sculpture ... Young artists were introduced here before they appeared in surrealist reviews ... Major articles appeared on Miró, with very extensive illustrations ... and on Masson and Arp. Picasso dominated the review ... Thus, for a time, the new work of three of the strongest artists associated with Surrealism, together with the work of Picasso ... appeared outside the official surrealist context.' (Dawn Ades).

[Adès 10.12, see 'Documents', pp. 228 - 243 (& 244 - 2490; Le Fonds Paul Destribats 292].

\$9,000

DOCUMENTS

A charming double collaboration between artist and poet, printed on the poet's own press, with each providing a poem and an illustration.

38. ALBERTI, Rafael & Carlos Rodriguez-Pintos. Rodriguez-Pintos, Carlos & Alberti, Rafael. Dos Oraciones a la Virgen. Paris. Carlos Rodríguez-Pintos. 1931.

4to. (210 x 290 mm). [3 bifolia: 6 unnumbered leaves]. Printed title, quotation printed verso (see below), leaf with poem by Carlos Rodriguez-Pintos ('Nuestra Senora de la Cinta') printed recto and verso followed by Alberti's illustration of the same title, Alberti's poem ('Nuestra Senora de la Buena Leche') printed recto and verso followed by an illustration by Rodriguez-Pintos of the same title, final leaf with *achevé d'imprimer* and illustration of Rodriguez-Pintos at his press. Loose as issued in original publisher's thick Japon printed wrappers with flaps and titles in black to upper cover.

From the edition limited to 325 copies, with this unnumbered copy seemingly on Japon; copies were issued on 'papel Holland Pannekoek' and on 'papel Ronsard' and this copy appears to be neither.

'Tota pulchra est ...', from the verso of the title.

'Dos Oraciones a la Virgen' is scarce with OCLC reporting copies at the Biblioteca Nacional de España, the Sorbonne and the British Library in Europe and at Notre Dame and Syracuse in the US only.

\$1,200



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.

39. 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 Puitsier 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.

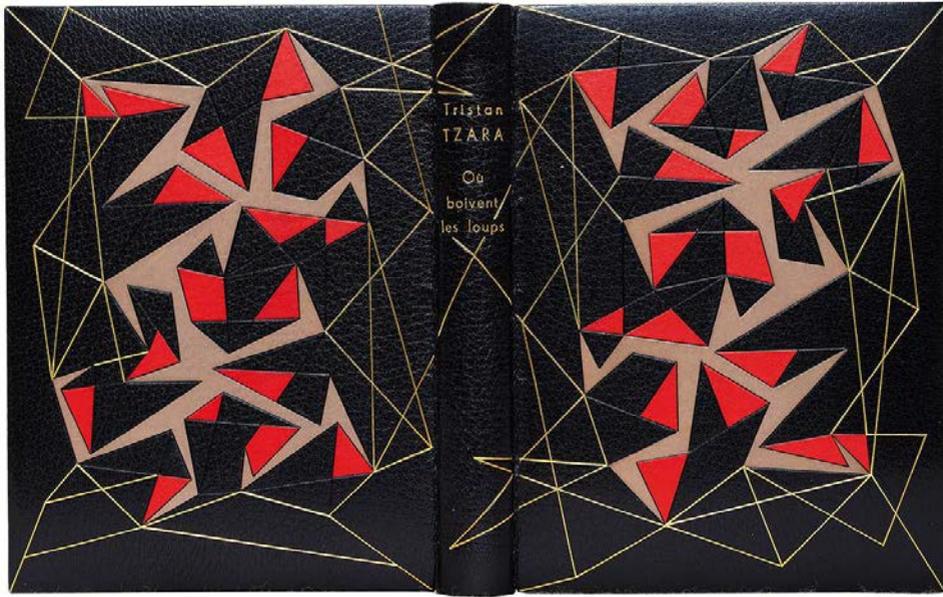
Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: 'à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes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

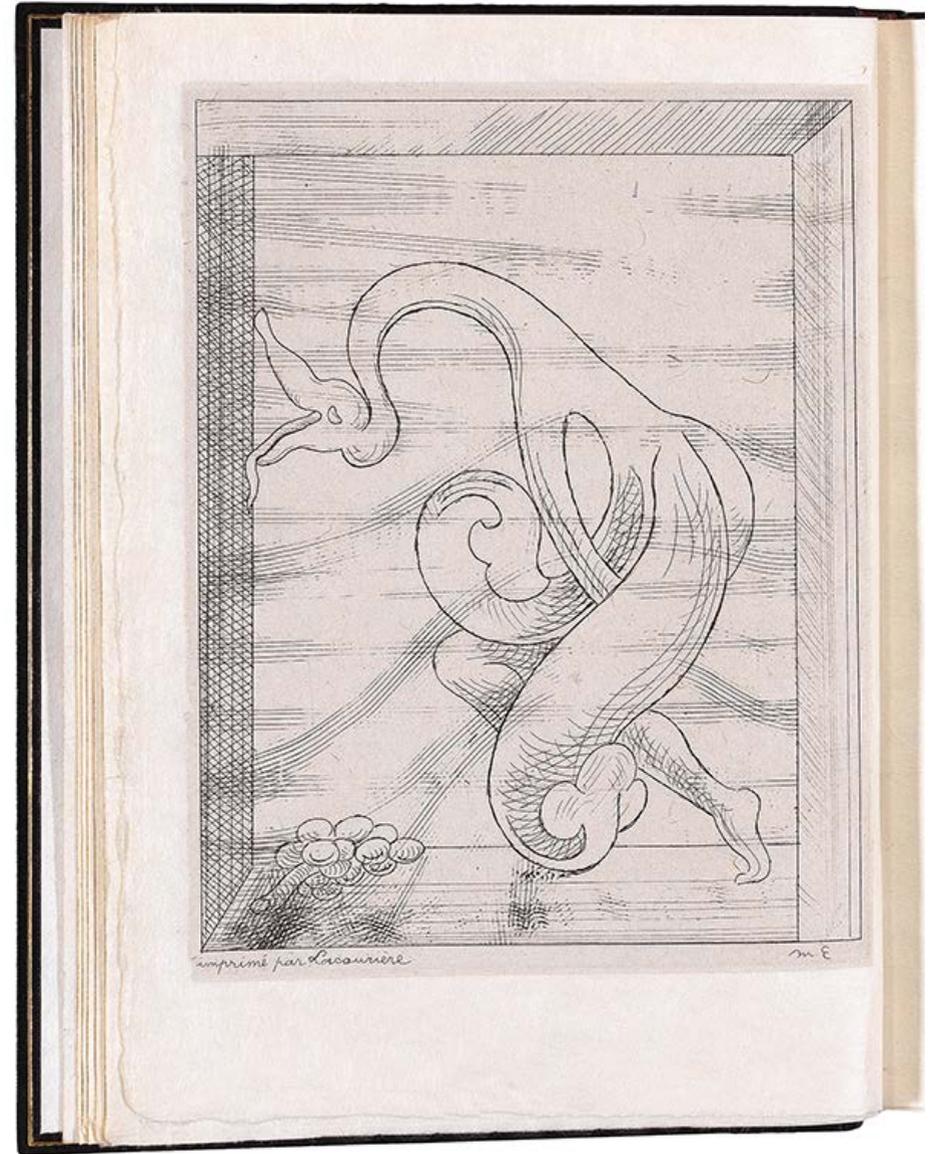
Also included, bound in after the title, is Tzara's original manuscript for 'et du jour au lendemain', recto only in blue ink, the eighth poem in four stanzas of 'La Fonte des Ans'; all of Tzara's text is printed in lowercase throughout.

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

\$67,500



à André Breton
 tout au long d'une vie et d'une mort
 corrigées
 sans égard pour les écuries de hommes et
 dans la solitude de Dieu, l'instable souffle
 des insectes
 dans la rarefaction des contrastes
 OÙ BOIVENT LES LOUPS
 en signe de complaisance éternelle
 et d'annulation
 Tristan Tzara
 92
 oct. 34



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

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

8vo, pp. 142, (i). Leaf with half-title recto and 'Du Même Auteur' verso, leaf with Kandinsky's dry point engraving as frontispiece verso, printed title in red and black with copyright verso, Char's verse, two leaves with 'Table' and final leaf with justification and achevé d'imprimer recto. Original publisher's printed wrappers with titles to front cover in black and red and original bandeau with printed text in black.

From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving, which in this copy is - exceptionally - signed at lower right by Kandinsky in pencil.

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

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

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for 'La Main Passe' (1934) and 'Fraternity' (1939), before Kandinsky's death in 1944. Pablo Picasso was a profound admirer of Char and of the work, which collected all of Char's poems published after 1927, and submitted an etching for the second edition - printed in a very similar format to this edition - published again by José Corti's Editions Surréalistes, in 1945. A third illustrated edition was also published, illustrated by Joan Miró, in 1976. This first edition and in this issue of 20 copies with Kandinsky's etching is the rarest of the editions; Picasso's etching for the édition de tête was issued in 25 copies while the version with Miró's etchings was an edition of 215 copies, 50 with an additional suite.

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

\$37,500



A complete set, including the sensationally rare second issue, published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost.

41. BULLETIN INTERNATIONAL DU SURREALISME Mezinárodní Buletin Surrealismu / Boletín Internacional del Surrealismo / Bulletin International du Surréalisme / International Surrealist Bulletin. Nos. 1 - 4. (All Published). Paris, Prague, Santa Cruz de Tenerife, Brussels & London. 1935 - 1936.

Small folio, 4 issues in 1. (294 x 212 mm). pp. 8; 10, (2); 9; 18, (2). Printed text and illustration in monochrome (green headline for number 2), parallel texts in Czech, Spanish, English with French throughout. Later blue cloth-backed marbled boards by Gauché with his stamp to front free endpaper verso, red morocco label to spine with gilt title: BULLETIN INTERNATIONALE DU SURREALISME, original publisher's printed wrappers for each issue preserved.

[Provenance: No. 1 with the note 'appartenant à Henri Tartoureau to final leaf verso; from the collection of Robert Valançay, bound by him; private collection, Paris].

Remarking on this 'inaccessible et mythique numéro', the catalogue for the Breton sale of 2003 reported that 'd'après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l'océan. De la plus insigne rareté'.

Please contact us for the contents of each issue.

'In May, 1935, another invitation was extended to the Paris Surrealists, this time from friends of Oscar Dominguez in Tenerife who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro Garcia Cabrera and Agustin Espinoza. 'Gaceta de Arte' organised an exhibition at the Ateneo Gallery of paintings, watercolours, drawings, collages, engravings, and photographs ... Conferences were held, and Buñuel and Dalí's film 'L'Age d'Or' was shown. A second bilingual edition of the 'International Surrealist Bulletin,' this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues - the relationship between art and revolution - as the Czech number. It contained reproductions of 'The Hunter' by Dominguez, and 'The Death of Marat,' an engraving by Picasso for a collection of poems by Benjamin Péret ...'. (Marcel Jean on no. 2).

\$11,000



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

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

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

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

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

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



[not in Japon des Avant Gardes 1910 - 1970].

\$21,500

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.

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

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

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' 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).

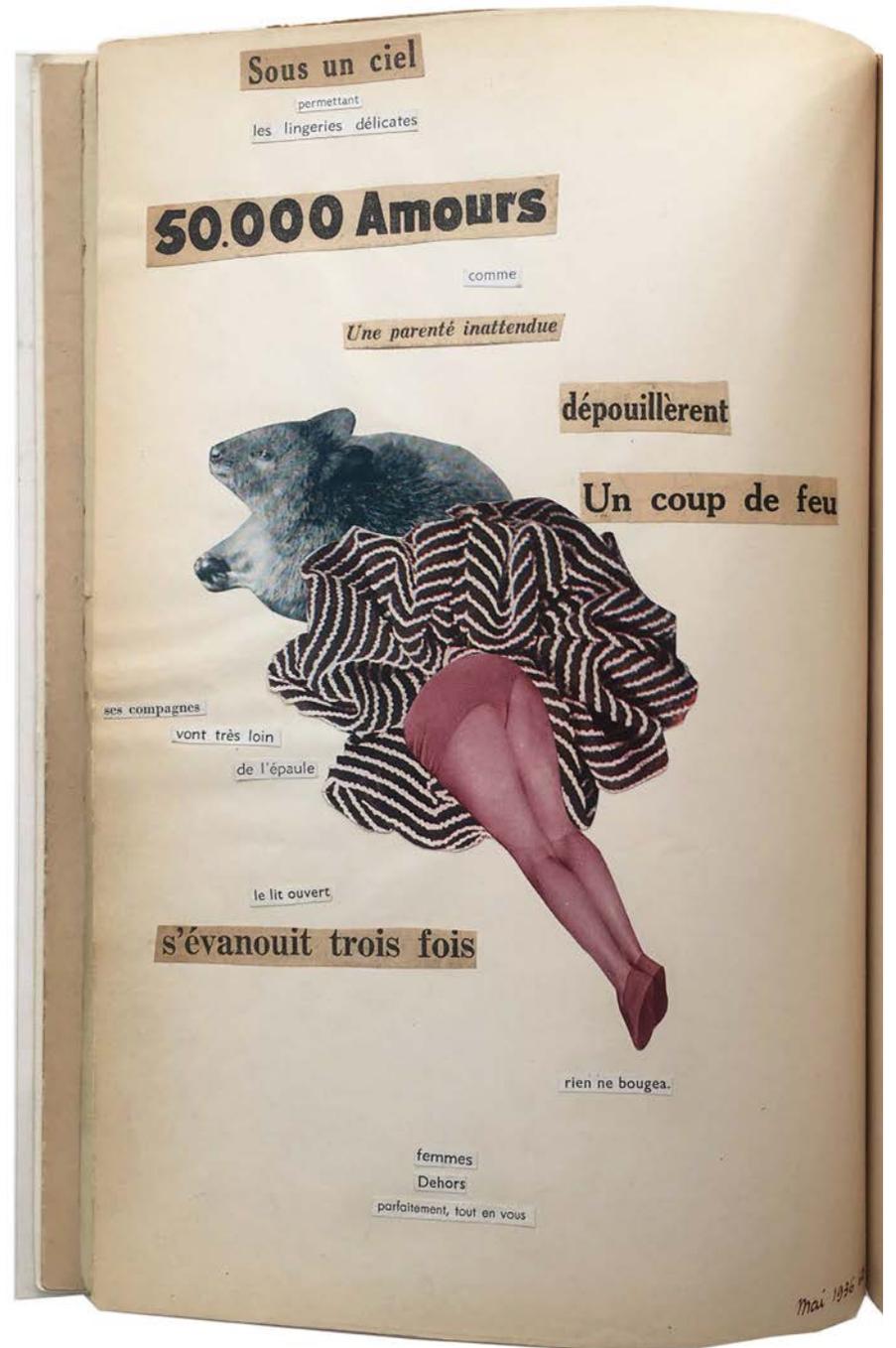
'Hugnet's 'La Septième face du dé: Poèmes-découpages', published in 1936, was Surrealism's first attempt to combine graphics with poetry. In collages of cutout images and printed letters and words, he succeeded in creating - brusquely, violently, with mystery - a world bearing the traces of a dark romanticism.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

[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)].

\$117,500



This page and right: No. 43



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

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

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

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

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

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

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

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

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



\$42,500

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

45. ROUAULT, Georges. Suarès, André. Passion. Paris. Ambroise Vollard. 1939.

Folio. (448 x 350 mm), pp. 143, (vi). 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 Suarès' 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.

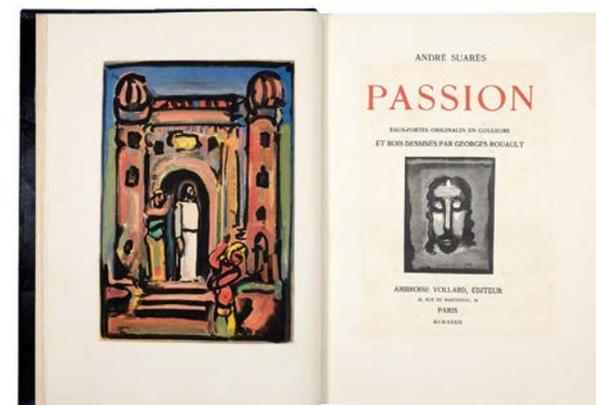
'L'artiste, après avoir gravé le noir, indiquait sur une épreuve les couleurs à obtenir d'après une gouache ou une huile. Les couleurs étaient posées à la main. Lacourière les décomposait 'à l'oeil' ... L'artiste modifiait parfois les formes et changeait les couleurs.' (Chapon).

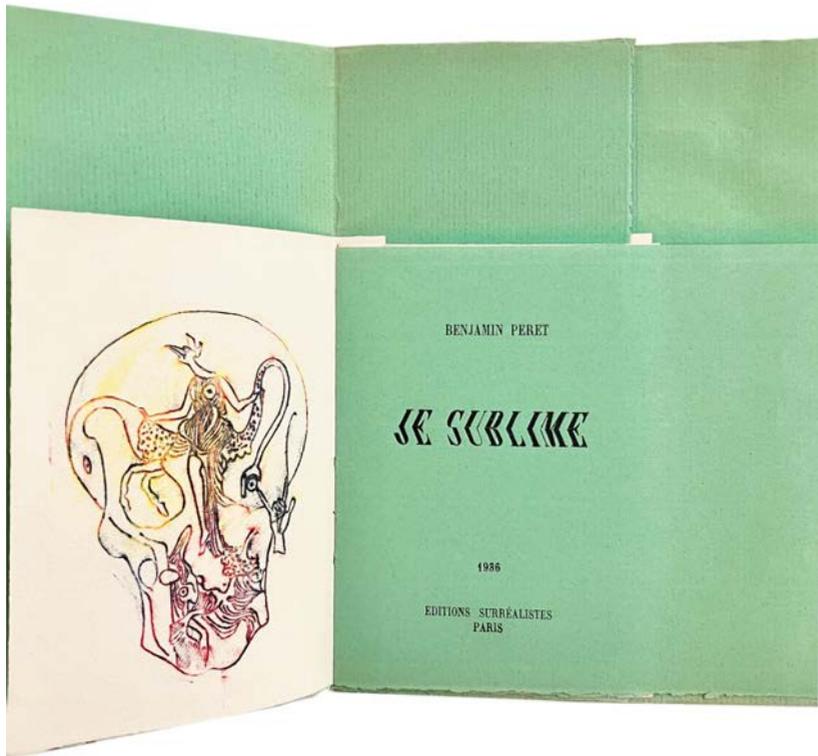
'The passion of Christ is recounted by Suarès in dramatic-narrative form and illustrated by Rouault with an intensity of feeling usually equalled only in medieval art, which these plates often recall. This was the last of Vollard's books to be published in his lifetime.' (The Artist and the Book).

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].

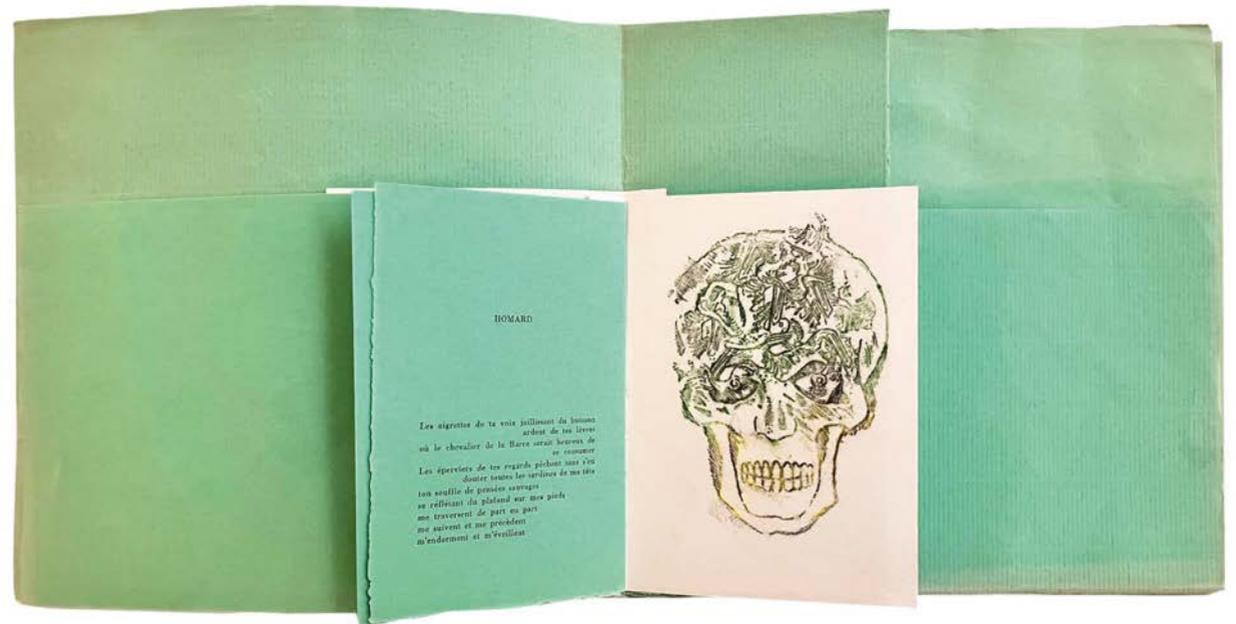
\$22,500





A Maurice Heine
qui répand le sang et
le goût du sang comme un
bruisson de j'asmiq

Son ami
Benjamin Peret



This page and right: No. 44

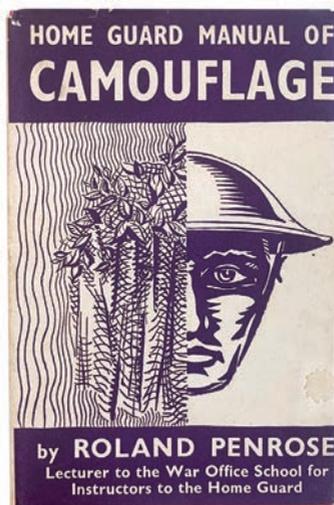
A very good copy of Roland Penrose's rare manual with the scarce dust-jacket.

46. PENROSE, Roland. Home Guard Manual of Camouflage. London. G. Routledge & Sons, Ltd. 1941.

8vo. (125 x 190 mm). pp. 102. Richly illustrated with monochrome drawings and 4 photographs. Original publisher's red cloth, title in black to spine, with the original jacket with illustration and titles in purple and cream to front cover and spine, advertisement to rear and explanatory text to flap.

Roland Penrose was a Quaker and therefore a known pacifist, but after the outbreak of World War II he volunteered as an air raid warden and then taught military camouflage at the Home Guard training centre at Osterley Park: 'This led to Penrose's commission as a captain in the Royal Engineers. He worked as Senior Lecturer at the Eastern Command Camouflage School in Norwich, and at the Camouflage Development and Training Centre at Farnham Castle, Surrey. During his lectures, he used to startle his audiences by inserting a colour photograph of his partner Lee Miller, lying on a lawn naked but for a camouflage net; when challenged, he argued 'if camouflage can hide Lee's charms, it can hide anything'. Forbes suggests this was a surrealist technique being put into service. His lectures were respected by both trainees and colleagues. In 1941 Penrose wrote the Home Guard Manual of Camouflage, which provided accurate guidance on the use of texture, not only colour, especially for protection from aerial photography (monochrome at that time).' (Wikipedia / Tate Online).

\$650



Benjamin Péret's text with an original drawing by Matta.

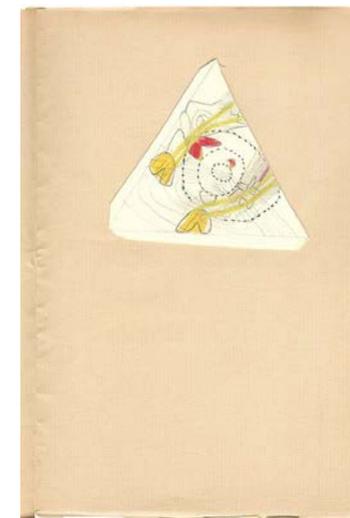
47. MATTA, Roberto. Péret, Benjamin. La Parole est à Péret. Paris. Editions Surréalistes. 1943.

8vo. (196 x 130 mm). [26 leaves; pp. 47]. Half-title with tipped-in monochrome reproduction photograph of Péret and Remedios Varo (his companion) by Ylla as frontispiece verso, leaf with original colour drawing in the shape of a polyhedron by Matta, printed title with publisher's vignette (matching the wrappers) recto, justification and copyright with printer's credit verso, leaf with explanatory text dated 'New York, le 28 mai 1943' recto and 'De benjamin Péret' with list of works verso and Péret's text. Original publisher's faux suede printed wrappers with titles in red and black and publisher's vignette to front cover.

From the edition limited to 660 copies, with this one of 60 on 'Ticonderoga Text' paper, signed and numbered by Matta in yellow crayon and with an original colour drawing, the 'polyèdre en couleurs' for the 'projet dymaxionnel' by Matta, tipped onto an initial blank; 14 of the 60 copies were numbered in Roman numerals.

This work was intended, in English translation, as the introduction for a collection of 'mythes, légendes et contes populaires d'Amérique' but was felt to be of sufficient importance that it merited a separate issue and in Péret's original French. Published by the Surrealists in exile, the leaf with explanatory text is signed by Breton, Duchamp, Matta, Duits, Ernst and Tanguy, and dedicated to absent Surrealist friends including Brunius, Valentine Penrose, Magritte, Ubac, Lam, Henein, Pierre Mabilie, Leonora Carrington and Esteban Frances. The anthology was published eventually in 1960 in Paris and Péret's 'Préface' included additional material written in the 1950s after this edition was published.

\$4,500



The nominatif copy printed for **Dominique Corticchiato** - the son of publisher **José Corti** - with the additional suite of lithographs by **Valentine Hugo**.

48. HUGO, Valentine. Motte-Fouqué, Frédéric-Henri-Charles de la. (Trans. Jean Thorel). Ondine. Paris. Librairie José Corti. 1943.

8vo. (188 x 122 mm). pp. 145, (i), (i), (iii). Half-title in italic, printed title with portrait vignette by Valentine Hugo in blue and chapters I - XIX of de la Motte-Fouqué's text illustrated with 19 monochrome lithographs by Hugo and final turquoise lithograph tail-piece, 'Table' and final leaf with justification and *achevé d'imprimer recto* together with the additional suite of all of the lithographs loose in a glassine wrapper; the 21 original lithographs by Hugo printed by Mourlot, Paris. Original publisher's cream printed wrappers with title in turquoise within decorative frame to front cover, title to spine in black, book and discrete suite loose in large brown envelope (see below).

From the edition limited to 1,000 copies, with this one of the 10 copies on Annam 'réservés à la librairie José Corti', 'imprimé spécialement pour Dominique Corticchiato' and with the additional suite of all of Valentine Hugo's lithographs.

Valentine Hugo's illustrations for 'Ondine' follow a long (and continuing) tradition. de la Motte-Fouqué's 'Ondine' (or 'Undine') is an influential novella, first published in 1811, that tells of the eponymous water spirit or nymph who marries a human in order to gain a soul. Inspired in turn by Paracelsus - he coined the neologism - and the resulting Rosicrucian novel 'Comte de Gabalis' and opera 'Das Donauweibchen'. de la Motte-Fouqué's version was adapted as an opera (he wrote the libretto) with music by E. T. A. Hoffmann in 1816, a ballet in the 1840s (later ballet versions followed), was a source for Hans Christian Andersen, as well as numerous further poems, novels, paintings and films.

\$1,500



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

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

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

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

\$3,250



The first edition of Iliazd's poem *Pis'mo* (The Letter) inspired by the poet's meeting with fellow emigré Princess Olga Djordjadze in Cannes in 1946.

50. ILIAZD (Ilia Zdanevich). *Pis'mo. (The Letter). (Paris). Sorok Pervyi Gradus (41° / Le Degré Quarante et Un / Forty-One Degrees). (1948).*

*12mo. (186 x 136 mm). [6 folded sheets: 24 leaves including initial and terminal blanks]. Leaf with title, leaf with dedication ('Olga'), leaf with text recto, 11 leaves with text recto and verso, leaf with conclusion of text recto (text pages numbered 6 - 28 at lower right, final page dated '1946') final leaf with *achevé d'imprimer* and justification; printed text with Iliazd's verse in four-line stanzas in Russian in Cyrillic throughout on uncut sheets, printed at L'Imprimerie Union. Loose as issued in original thick wove jacket with printed title to front cover in black*

From the edition limited to 60 copies each signed and numbered by Iliazd in pencil, with this one of 30 on vélin pur fil du Marais; Iliazd has dated the justification '9449' in pencil in his characteristic format.

The poem 'Pis'mo', one of very few written in France that were published, was inspired by Iliazd's meeting of Olga Djordjadze in 1946 and composed at the end of the same year. Djordjadze had accused Iliazd of undertaking 'shameful' work (he was engaged in writing a doctoral thesis in Russian for another). Iliazd's response to Djordjadze was: 'For whom, then, do you want me to write in Russian?' to which she responded: 'I would wish that it be only for me'. The result was a poem filled with romantic love, nostalgia and the impossibility of fulfilment.

The printed poem - first published in 1948 in characteristic Iliazd format with clear and exact typography and meticulous printing by Dmitri Snegarov and Volf Chalit at L'Imprimerie Union in limited numbers on special paper and enclosed in sheets of different blank wrappers - marks the beginning of Iliazd's major period of book production and led to one of Iliazd's most important collaborations with Picasso. The second collaboration with Picasso (the first was 'Afat' of 1940) 'Pis'mo: Escrito por Iliazd. Grabado por Picasso', also published in 1948 takes the text of the poem 'Pis'mo' but features two title pages, one in Russian (for Djordjadze) and one in Spanish (for Picasso) and is illustrated with 6 of Picasso's engravings.

'One of Iliazd's last Russian-language books, it was written at the urging of Olga Djordjadze ... Their mutual enthusiasm at their common languages prompted a hiking trip in Provence ... the text of The Letter was full of longing, unrequited and unrequitable love ... Details of Iliazd's relationship with Djordjadze surfaced in a series of letters that give evidence

of a strong connection and emotional bond, and the 'Letter' of the title details an impossible romantic love.' (Johanna Drucker).

This version of 'Pis'mo', limited to 60 copies, is scarce and we can trace copies at the Bibliothèque Nationale in France, the Bayerische Staatsbibliothek in Germany and at the NYPL and Yale in the US only.

[see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020; not in Cramer but see 48; not in Isselbacher].

\$9,000

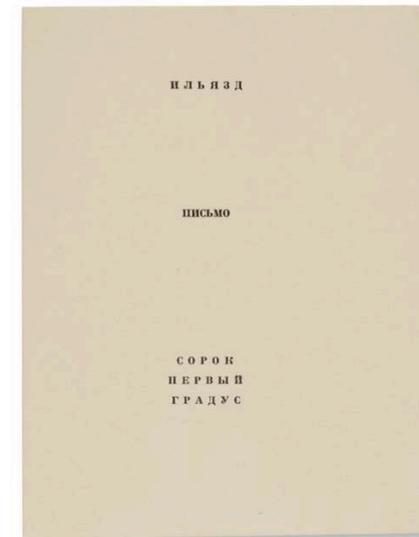
The first edition of Iliazd's poem *Pis'mo*, this copy from the édition de tête printed on Japon.

51. ILIAZD (Ilia Zdanevich). *Pis'mo. (The Letter). (Paris). Sorok Pervyi Gradus (41° / Le Degré Quarante et Un / Forty-One Degrees). (1948).*

*12mo. (186 x 136 mm). [6 folded sheets: 24 leaves including initial and terminal blanks]. Leaf with title, leaf with dedication ('Olga'), leaf with text recto, 11 leaves with text recto and verso, leaf with conclusion of text recto (text pages numbered 6 - 28 at lower right, final page dated '1946') final leaf with *achevé d'imprimer* and justification; printed text with Iliazd's verse in four-line stanzas in Russian in Cyrillic throughout on uncut sheets, printed at L'Imprimerie Union. Loose as issued in original thick wove jacket with printed title to front cover in black*

From the edition limited to 60 copies each signed and numbered by Iliazd in pencil, with this one of 30 from the édition de tête on Japon ancien; Iliazd has dated the justification '9449' in pencil in his characteristic format as usual.

\$11,750



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

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

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

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

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

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

\$15,500



One of Miró's greatest illustrated books.

53. MIRO, Joan. Tzara, Tristan. *Parler Seul*. Paris. Maeght Editeur. 1950.

Folio. (395 x 305 mm), pp. 128. Illustrated with 72 original lithographs by Joan Miró. Loose as issued in original publisher's wrappers with a collage after Miró to front wrapper, original decorated chemise and original slip-case with designs after Miró.

From the edition limited to 253 copies, with this one of 200 on Malacca pure rag paper, signed by the author and the artist.

'This book represents a particularly effective collaboration between artist and author. Miró's brilliantly spontaneous and amorphous images, drawn directly on the stone with very few preparatory sketches, have the inventive verve of Tzara's random verses.' (The Artist & the Book).

[Cramer 17; The Artist & the Book 206].

\$15,500



***Les Murs* with verse by Eugène Guillevic and Dubuffet's magnificent lithographs.**

54. DUBUFFET. Guillevic, E[ugène]. *Les Murs*. Paris. Les Editions du Livre. (1950).

Folio. (400 x 304 mm). [17 un-numbered bifolia including blanks: 34 leaves]. Half-title, justification verso, original monochrome lithograph frontispiece, printed title and Guillevic's verse (presented as bifolia numbered 1 - 12 on first recto with verse verso,

From the edition limited to 172 numbered copies, with this one of 160 on Montval.

In 'Les Murs', one sees a distillation of many of Dubuffet's fundamental ideas. The artist was fascinated by natural materials, and constructed his lithographs by building upon the various imprints he made during his experiments with

Dubuffet's lithograph on following recto with blank verso) with 13 original monochrome lithographs (the final lithograph hors texte), final leaf with achevé d'imprimer recto; the front cover is also an original monochrome lithograph. (Sheet size: 380 x 285 mm). Loose as issued in original publisher's paper wrappers with Dubuffet's lithograph cover, blue paper board chemise with printed title label to spine and matching slipcase.

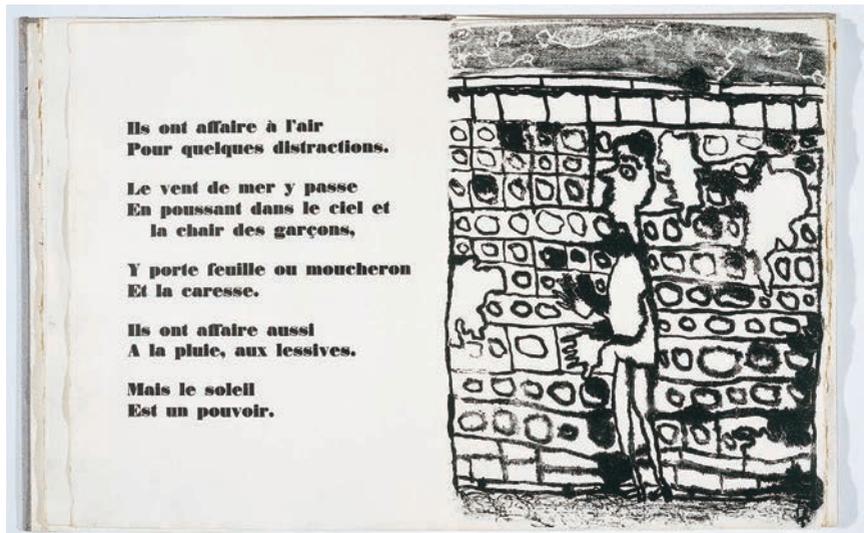
stones, leaves, dirt, etc. In this series of fifteen lithographs, he repeatedly explores the motif of the stone wall, examining its rich patterns, textural possibilities and the human and animal interventions upon it (graffiti and defacement) that all combine to create a new canvas. By presenting these apparently crude images the artist set out to shock the world with a 'new refreshed eye'. In 1945, he stated: 'I feed on the banal. The more banal a thing may be, the better it suits me ... It is where the picturesque is absent that I am in a state of constant amazement.'

The figures in 'Les Murs' do not have any definable relationship to each other or to their surroundings, they merge with their environments, absorbed into the various wall surfaces. By focusing on the mundane materiality of walls, the elemental aspect of nature, Dubuffet creates a new expressive vocabulary that challenges the process of idealisation inherent in mainstream artistic endeavours.

The lithographs were executed by Dubuffet in 1945 and printed at Mourlot Frères; the book was printed by Joseph Zichieri, Paris for Les Editions du Livre.

[Webel 52 - 67].

\$22,500



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

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

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

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

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

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

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

\$7,500



An excellent copy of *Le Moteur Blanc* with Giacometti's signed etching as frontispiece.

56. GIACOMETTI, Alberto. Bouchet, André du. *Le Moteur Blanc*. Paris. G[uy]. L[évis]. M[ano]. 1956.

8vo. (198 x 144 mm). [26 leaves]. Half-title with copyright verso, leaf with Giacometti's signed original etching as frontispiece verso, printed title and du Bouchet's verse, leaf with 'Table' recto and justification verso. Original publisher's white paper wrappers with titles to front cover and spine in black.

From the edition limited to 450 numbered copies, with this one of 50 from the édition de tête on vélin d'Arches with Giacometti's signed etching as frontispiece numbered from the edition of 50.

[Lust 97]. \$6,500

A very good copy of Péret's *Anthologie de l'Amour Sublime* with Miro's signed colour lithograph.

57. MIRO, Joan. Péret, Benjamin. *Anthologie de l'Amour Sublime*. Paris. Editions Albin Michel. 1956.

*8vo. (202 x 135 mm). Half-title with 'Du Même Auteur' verso, leaf with Miro's original colour lithograph as frontispiece verso, title with justification verso and Péret's text illustrated with reproductions on glossy paper throughout, two leaves with 'tables' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles in red to front cover and spine, front cover with repeated reproduction in relief in pink of a drawing by Ambroise Paré.*

From the édition de tête limited to 37 numbered copies on vélin du Marais with the original colour lithograph signed and numbered by Miro as frontispiece, with this one of seven hors commerce copies numbered in Roman numerals; an ordinary edition without the frontispiece was also issued.

Miro's original colour lithograph, printed by Mourlot, Paris, is numbered from the edition of 40.

Also included, inserted loose, is a card for 'Editions Jean-Jacques Pauvert' to be filled out and sent in order to receive the 'Catalogue Illustré'.

[Cramer 35; Miro Lithographe 175]. \$11,750

A complete set of the Cobra-influenced periodical.

58. TWOMBLY, APPEL et al. PLUS. Nos. 1 - 3. (All Published). Brussels. 1957 - 1960.

4to. (Nos. 1 - 2). 8vo (No. 3). Illustrated throughout in black and white with printed text in French, or English, or Italian. Issue No. 3 with fold-out poem by Armand Gatti inserted loose. Original publisher's stapled pictorial wrappers (see below), with the original printed envelope for No. 3.

'Plus' was edited by Jean Dypreau, Theodore Koenig, Serge Vandercam, Jean Verbruggen and Philippe d'Arschot.

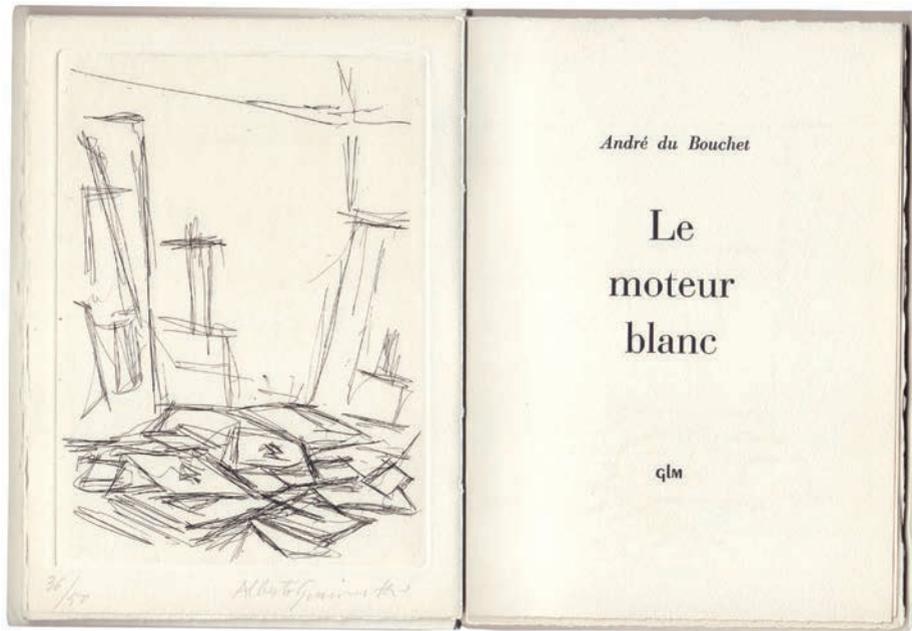
Two of the three issues have original lithographic wrappers: No. 1 designed by Karel Appel (original lithograph printed in red and black) and No. 3 designed by Cy Twombly (front cover with lithograph also in red and black); issue No. 1 includes the original envelope for the subscription and No. 3 includes the original printed mailing envelope together with the card for subscription for all three issues.

The magazine also contains illustrations of works by Alechinsky, Baj, Corneille, Van Anderlecht, S. Vandercam, Fautrier, B. de Leeuw, B. van Velde, W. Gaul, M. Butor, C.H. Pedersen, and others. Literary contributors include M. Lecomte, Dylan Thomas, T. Koenig, M. Havrenne, J. Putman, Samuel Beckett and Dotremont.

Complete runs of 'Plus' are scarce on the market and elsewhere.

[Le Fonds Paul Destribats 605]. \$2,000





56



57

René Char's *De Moment en Moment* published by PAB and illustrated by Miró.

59. MIRO, Joan. Char, René. *De Moment en Moment*. (Alès). P[ierre]. A[ndré]. B[enoit]. 1957, Mars.

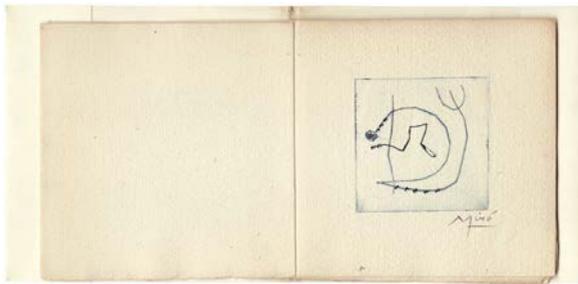
12mo. (124 x 128 mm). [6 bifolia: 12 unnumbered leaves]. Two blank leaves, leaf with title recto, leaf with Miró's signed engraving as frontispiece recto, four leaves with Char's verse recto and verso (final verso blank), leaf with Miró's second engraving recto, leaf with justification recto, two blank leaves. Loose as issued in original cream printed wrappers with titles in black to front cover.

From the edition limited to 42 numbered copies on Auvergne à la main with this one of 36 numbered in Arabic numerals and signed by PAB in pencil; the first of Miró's engravings (the frontispiece) is signed by the artist in pencil.

Miró's original prints for the book are burin engravings on celluloid. Char's prose poems were written in 1948 and 1949 respectively.

[Montpellier 287; Cramer 42].

\$6,500



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

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

Small folio. (370 x 282 mm). [20 unnumbered leaves: 14 leaves of gold paper (including half-leaf for title + 6 leaves of cream laid paper). Half-leaf with title recto and justification verso and 19 leaves with 13 offset lithograph plates printed in black on gold paper and six

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

The cover for this copy features Warhol's line drawing of a hand clasping a flower (see F & S IV.115), the whole image

printed in black on cream paper, each with additional colouring by the artist by hand. Original publisher's gold paper-covered boards, front cover with collage decoupé lithograph of a hand clasping a flower in black on gold paper.

cut out and pasted to the gold paper-covered front board. Printed in black on gold paper, this example represents a unique variant, not described in Feldman & Schellman's catalogue raisonné of Warhol's prints, which gives details of the version printed on white paper only.

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

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

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

[F & S IV.106 - 124].

\$40,000



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

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

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

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

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

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

\$17,500

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

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

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

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

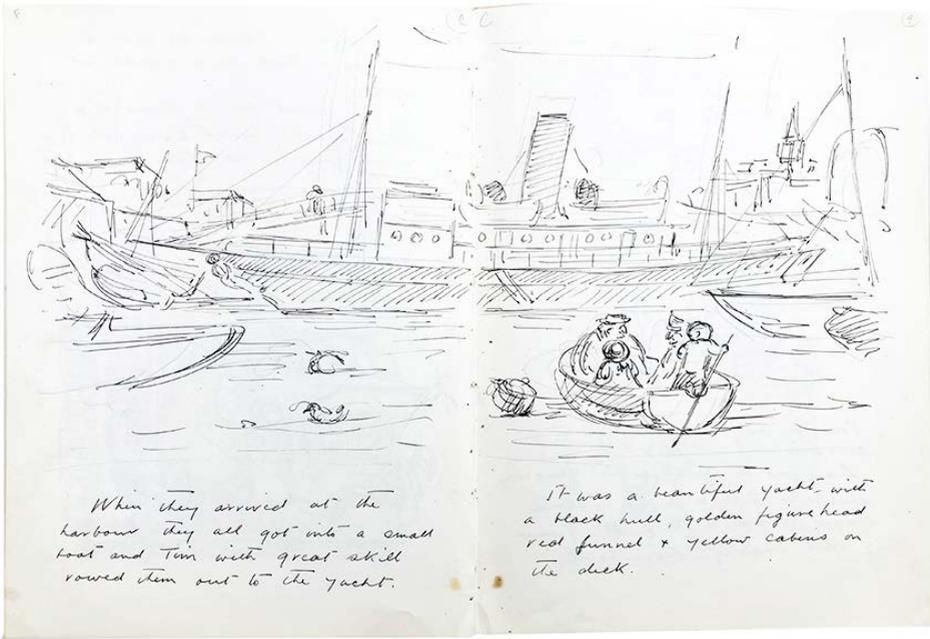
'It is a different sort of book from what I have concocted before ...'. (Edward Ardizzone).

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

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

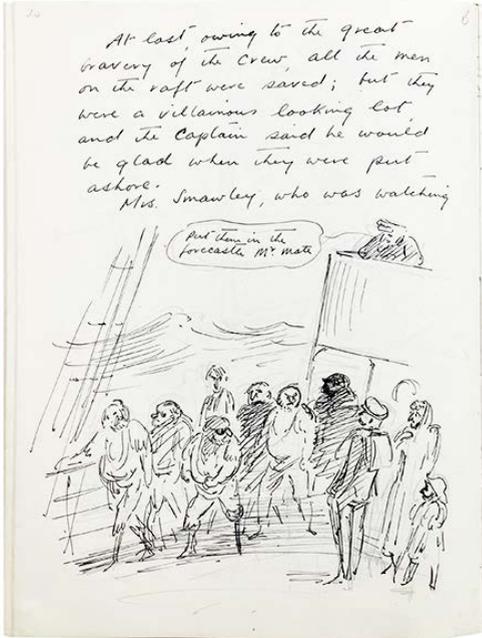
[see Alderson 107; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016, pp. 119 - 120 for an illustration of this maquette].

\$17,500



When they arrived at the harbour they all got into a small boat and Tim with great skill rowed them out to the yacht.

It was a beautiful yacht with a black hull, golden figurehead, red funnel & yellow cabins on the deck.



At last, owing to the great bravery of the crew, all the men on the raft were saved; but they were a villainous looking lot and the Captain said he would be glad when they were put ashore. Smawley, who was watching

Put Tim in the forecabin, Mr. Mate

the rescue, felt sure something terrible would happen and something terrible nearly did happen. A day or two later Tim & Lucy were going into the storeroom when they heard the rescued men plotting to capture the ship.

TITLE

DIANA AND HER RHINOCEROS



by
Edward Ardognone

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

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

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

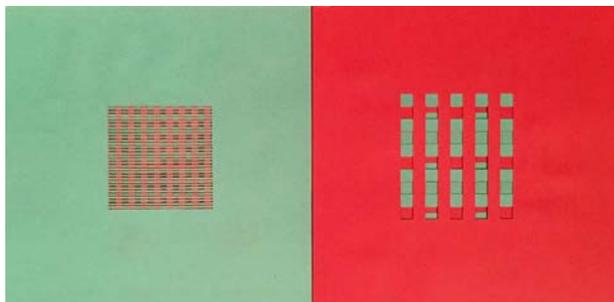
From the proposed edition of 25 copies (although far fewer were issued, see The Dieter Roth Times quoted below) inscribed on the initial orange leaf in pencil: 'NR. 8 / 25 / DITER ROT / BOOK B / IDEA 1958 SC. 1964' and with the artist's thumbprint in black ink. Inscribed in blue ink 'fûr Kees Broos,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

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

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

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

\$18,500



The édition de tête with Hausman's original gouache.

64. HAUSMANN, Raoul. Courrier Dada. Suivi d'Une Bibliographie de l'Auteur par Poupard-Lieussou. Paris. Le Terrain Vague. 1958.

8vo. (192 x 142 mm), pp. 157, (1). Illustrated with monochrome hors texte plates throughout. Original publisher's printed wrappers with illustration after Hausman in black and titles in red.

From the édition de tête limited to 50 copies on 'papier Roto-Creme' with an original colour gouache by Hausmann, signed and dated in ink; the ordinary edition of the book has no limitation.

This collection of texts by Hausmann includes 'Dada est plus que Dada', 'Dada contre de l'Esprit de Weimar', 'Antidada et Merz', 'L'impossibilité du possible' and so on.

\$5,500



The suite of cuivres rayés of all of the dry-point engravings by Picasso for his collaboration with Iliazd.

65. PICASSO, Picasso. Espada, M. J. de la, and Margry, P. Suite of 'cuivres rayés' for Le Frère Mendiant o libro del conocimiento. Paris. Latituda Cuarenta y Uno (41º / Iliazd). 1959.

Folio. [16 leaves]. 24 original dry-point engravings by Pablo Picasso (including those for the cover) each printed from the cuivre rayé (the cancelled plate) on large sheets of coarse japon pa-

This suite, aside from the published edition limited to 54 copies on japon ancien, is printed on unfolded sheets of a coarser, more fibrous japon than that used for the book. Baer lists these engravings under her state 'D' and apart from trial proofs (state 'A') and eight series of proofs, the 'tirage à part' of five copies on chine and three on japon blanc à la forme

per, the majority with deckle edges; sheet size: c.408 x 604 mm (double-page) / 420 x 308 mm (single-page). Loose as issued.

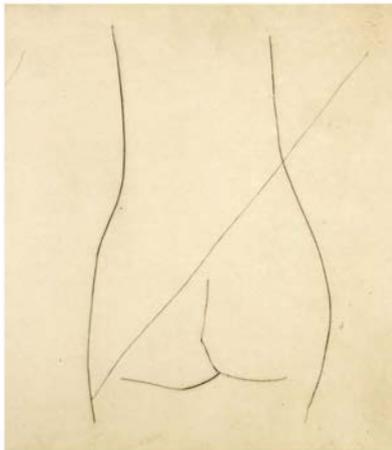
(state 'C'), these were the only prints issued unfolded; she suggests too that at least one complete series of this state was issued on parchment. As for all pulls of the plates, these were printed by Lacourière-Frélaut, Paris. This issue is not described by Cramer.

'Les cuivres, non aciérés, non datés au dos, ont été rayé après le tirage. Quelques séries d'épreuves ont été tirées ultérieurement sur japon et sur chine.' (Brigitte Baer).

'The Frère Mendiant was a Castilian Franciscan, living in the 14th century, who went to Africa before it was colonized ... Iliazd loved travel books, and was particularly interested in Black Africa ... It seems that Picasso participated enthusiastically in this French-Spanish tribute to Black Africa and her civilisation ... Iliazd's layout of the book has a processional rhythm which is felt as one leaf through the pages, and sees one unknown land after another.' (Cramer).

[Baer 1003 - 1018; not in Cramer, see Cramer 98].

\$15,500



A beautiful copy of Giacometti's collaboration with his friend Michel Leiris.

66. GIACOMETTI, Alberto. Leiris, Michel. *Vivantes Cendres, Innommées*. Paris. Jean Hugues. 1961.

Small folio. (330 x 254 mm). [18 bifolia; pp. 58, (ii), (i)]. Half-title, original etched frontispiece portrait of Leiris by Giacometti, printed title and Leiris' verse illustrated with 12 original etchings by Giacometti, final leaf with justification; sheet size: 325 x 250 mm. Loose as issued in original publisher's printed wrappers with titles to front cover in black, patterned cloth-covered chemise with title to spine in black and matching slipcase.

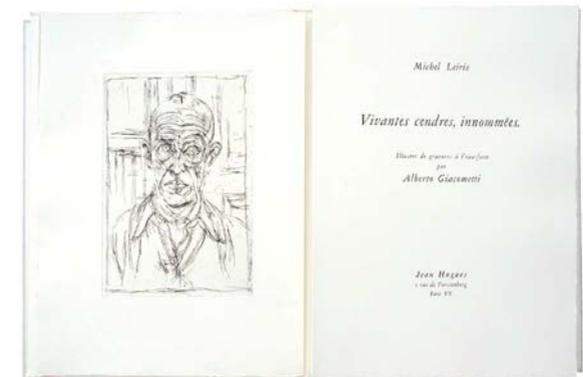
From the edition limited to 100 numbered copies on vélin de Rives, with this one of 90 numbered in Arabic numerals, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues.

The critic, ethnographer and Surrealist poet Michel Leiris (1901 - 1990) wrote the first critical text regarding the then unknown Giacometti in 'Documents' in 1929. The two remained friends throughout the turbulent years of Surrealism and war until Giacometti's death in 1966. 'Vivantes Cendres, Innommées', in which Giacometti illustrates Leiris' verse, is the only illustrated book on which the two friends collaborated.

'It was said that Giacometti was never completely at ease with the medium of intaglio printmaking, but one would never know that from the confidence and artistry displayed in these thirteen etchings. Giacometti's genius lay in his ability to reduce his subject to the lines of artistic necessity, leaving nothing in excess. Like twisted wire filling a void, his line is thin yet strong, calligraphic yet descriptive.' (Logan Collection).

[Lust 108 - 120; Logan 225].

\$15,500



The édition de tête of Yvon Taillendier's study of Miro's work with the original signed engraving, six signed colour variants and additional variant lithographs.

67. MIRO, Joan. Taillandier, Yvon. Miró. 1959 - 1960. New York. Pierre Matisse. 1961.

2 vols. Small folio. (318 x 242 mm). Profusely illustrated throughout in colour and monochrome (printed by Daniel Jacomet) and with 2 original lithographs by Miró, one of which is the cover, as well as Miro's original etching with aquatint and the additional suite of six colour variants of the same etching and two colour variants of one of the lithographs. Original publisher's printed wrappers with Miro's original colour lithograph, original printed bandeau with the text 'MIRO 1959 - 61' [sic].

From the edition limited to 1,275 copies with this one of 25 from the édition de tête numbered in Roman numerals with an extra original etching with aquatint signed and numbered in pencil by Miró, two extra colour variants of the lithograph (unsigned), and six colour variants of the etching printed on japon nacré, each signed in pencil by Miró and numbered from the edition of 25 in Roman numerals.

[Cramer 69].

\$27,500

PAB's publication with contributions from artistic and poet friends for Braque's 80th birthday; with one of Miró's most beautiful colour engravings.

68. MIRO, UBAC & LACHAUD. Benoit, P[ierre] A[ndré], Edith Boissonnas, René Char, Jacques Dupin and Jean Leymarie. 13 mai 1962. (Alès). PAB. (Pierre André Benoit). 1962.

Small folio. (288 x 233 mm). [12 unnumbered leaves; 6 bifolia]. Loose as issued in original publisher's printed wrappers with titles to front cover.

From the edition limited to 80 copies, with signed etchings by Miró and Ubac, a photograph by Lachaud, and signed on the colophon by PAB.

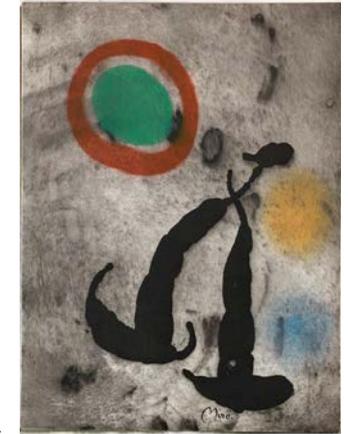
Published in honour of Georges Braque's 80th birthday with texts by Benoit, Edith Boissonnas, René Char, Jacques Dupin, and Jean Leymarie.

[Cramer 74].

\$9,000



67.



68.

Dubuffet's lithograph experiments illustrating Martel's pataphysical, *paralloïdre verse* — a superb example of this work.

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

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

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

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

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

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

\$15,500

A mint copy of the scarce catalogue / announcement for David Hockney's first solo exhibition of paintings.

70. HOCKNEY, David. Pictures with People in. London. Kasmin Limited. 1963.

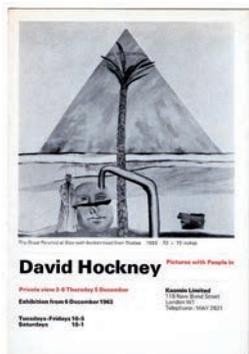
Folded card. 8vo. (210 x 146 mm). Inner spread with two monochrome illustrations at left and at right, tipped-in sheet of thin green tissue, representing a curtain with an abstract motif in black and pole and rings at head, overlaying a printed image of a closed curtain with scene behind. Folded cream card with monochrome illustration and titles in red and black to front cover, biography, list of awards, collection holdings and portrait to rear.

David Hockney had left the Royal College of Art the year prior to this exhibition, 'Pictures with People in', held at Kasmin's Bond Street gallery, although he had participated in several group shows and had already published his important cycle of etchings 'The Rake's Progress'. The paintings depicted here were all painted that year and include: 'The Great Pyramid at Giza with broken head from Thebes' (front cover), 'Domestic Scene Notting Hill' and 'Domestic Scene, Broadchalke, Wiltshire' (interior at left), 'Closing Scene' with additional green tissue curtain overlay (interior at right) and a monochrome portrait of Hockney in his studio by Tony Evans. The exhibition was a sell-out and with the proceeds (and those from the sale of the entire edition of 'The Rake's Progress') Hockney travelled to Los Angeles for the first time, where he has lived, on and off, ever since.

'His first exhibition, 'Paintings with People In' [sic], at the Kasmin Gallery in London in 1963 signalled the shift in Hockney's art and focused on a series of paintings titled 'Domestic Scenes'. Where the paintings of 1961 had celebrated gay desire, these portraits of relationships between couples, by their very domesticity, normalise that desire into images of companionship ... Illusion and artifice remained a strong feature of his work of this period, typified by paintings including a curtain. The curtain frames the passage of light, identifying the stage of Hockney's painting as a theatre of representation.' (Tate catalogue).

The tipped-in green tissue leaf representing a shower curtain (see left) make this an iconic piece of early Hockney ephemera.

This catalogue is scarce; COPAC lists copies at the Tate, V & A and Leeds, while OCLC adds copies at MoMA and the Stedelijk. **\$1,100**



A very rare Kasmin Gallery Christmas card reproducing a David Hockney drawing of holly.

71. HOCKNEY, Best wishes from the Directors of Kasmin Gallery. [Christmas card]. London / 118 New Bond Street. Kasmin Gallery. (1963).

Single sheet of card, (210 x 148 mm). Illustration printed in monochrome with detailing in red; text printed below in red.

Early David Hockney / Kasmin Gallery ephemera..

\$250

Playful invitation card to an early Hockney exhibition at Kasmin Gallery.

72. HOCKNEY, David. David Hockney. Pictures with frames and still life pictures. [Exhibition invitation]. London. Kasmin Limited. 1965.

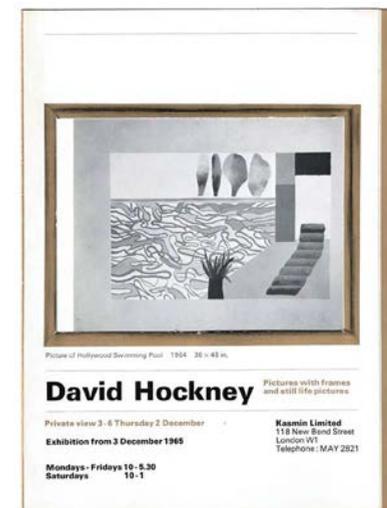
Folded card with die-cut section (210 x 148 mm). Printed in black and gold, reproducing 'Picture of Hollywood Swimming Pool' (1964).

A charming piece of David Hockney ephemera.

\$300



71.



72.

The édition de tête of Volière with an original poem (or calligramme) by Breton and an original signed drawing by Tanguy.

73. TANGUY, Yves. Breton, André. Volière. New York. Pierre Matisse. (1963).

4to. (290 x 228 mm). [24 leaves]. Half-title, leaf with title in grey with justification verso and 20 leaves of paper in a variety of colours on different paper stock with reproductions of Breton's manuscript, each with appliqué label with the relevant date, and nine reproductions of drawings by Tanguy; sheet size: 280 x 220 mm. Loose as issued in black paper wrappers, the black paper spine with title in silver tipped to the wrapper.

From the edition limited to 250 numbered copies, with this copy from the édition de tête of 22 examples numbered in Roman numerals with a leaf of original signed manuscript by Breton and an original signed drawing by Tanguy.

The text and illustrations - Tanguy's original drawing and Breton's calligramme aside - reproducing manuscripts by Breton written between 1912 and 1941 illustrated by Tanguy's drawings were produced in facsimile by Daniel Jacomet using his printing process.

\$27,500

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

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

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

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

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

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

\$11,750



The scarce catalogue for Broodthaers' *Moules Oeufs Frites Pots Charbon*, his first major solo exhibition.

75. BROODTHAERS, Marcel. *Moules / Oeufs / Frites / Pots / Charbon*. Antwerp. Wide White Space Gallery. 1966.

8vo. (200 x 138 mm). [3 bifolia including wrappers]. Title and exhibition details to front wrapper with brief artistic biography of Broodthaers' verso, blank leaf, leaf with reproduction of Broodthaers' manuscript recto and 'Ma Rhétorique (Moule)' verso, leaf with 'Poème (Oeuf)' recto and 'Théorèmes (Frites)' verso, blank leaf, inner rear wrapper with publication history and texts on Broodthaers' work and rear wrapper with advertisement for the gallery; illustrated with reproduction of Broodthaers' manuscript and three monochrome illustrations. Original publisher's white stapled printed wrappers with titles and text

Held at Antwerp's Wide White Space Gallery from 26th May - 26th June, 1966 (with the vernissage held on 26th May), Marcel Broodthaers' exhibition 'Moules Oeufs Frites Pots Charbon' was a typically poetic artistic exercise and the catalogue presented here, for the same exhibition, is no different. Although the catalogue incorporates standard biographical texts and timelines - it includes texts by Jean Deypreau ('A Fleur de Pot') and Pierre Restany ('Quand la Vie Devient Objet') - it works also as an artist book, featuring a reproduction of Broodthaers' repetitive inscription of several of the words of the title - he omits 'charbon' but includes 'coeur' - and three of his illustrated poem works: 'Ma Rhétorique (Moule)', 'Poème (Oeuf)' and 'Théorèmes (Frites)'. Each of these poem works is typically playful and typically gnomic incorporating absurdist repetitive text, word substitution, satirical aphorism and counterintuitive illustration.

'La pipe de Magritte est le moule de la fumée.' (from Broodthaers' text).

The catalogue is scarce and OCLC locates copies at the National Gallery of Art, Washington, the Bibliothèque Kandinsky, Paris, the Kunstbibliothek of the Staatliche Museen, Berlin and the Vlaamse Erfgoedbibliotheek only; COPAC locates only a copy of the 1974 reprint in the UK.

\$1,500



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

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

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

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

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

\$6,750

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

77. NAUMAN, Bruce. *CLEAR SKY*. (Clearsky / Clear Sky). New York. Leo Castelli Gallery. 1967 - 1968.

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

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



\$6,750

An excellent copy of Bellmer's *Mode d'Emploi* illustrated with his own signed engravings.

78. BELLMER, Hans. *Mode d'Emploi*. Paris. Les Editions Georges Visat. 1967.

8vo. (235 x 164 mm). pp. 23. Half-title with copy number verso, printed title and text illustrated with 7 original signed etchings by Hans Bellmer, final leaf with *achevé d'imprimer* and justification, together with the additional wrapper with printed title with a suite of all of the etchings on Japon Hasekawa signed by Bellmer in pencil. Loose as issued in original publisher's wrappers with blindstamped title, patterned paper-covered chemise with pink title label to spine and matching slipcase.

From the edition limited to 165 copies with each plate signed by Bellmer in pencil, together with the additional signed suite of the etchings on Japon Hasekawa.

\$8,000



A mint copy of this scarce early Hockney catalogue / announcement for an exhibition of paintings at Kasmin Gallery.

79. HOCKNEY David Hockney. *A splash, a lawn, two rooms, two stains, some neat cushions and table, painted*. London. Kasmin Limited. 1968.

Folded card. 8vo. (210 x 146 mm). Inner spread with 4 monochrome illustrations reproducing Hockney's paintings, one further painting illustrated to rear together with a photograph of the artist by Peter Schlessinger. Folded cream card with colour illustration reproducing 'The Room, Tarzana' (1967) tipped-in to front cover; titles printed in red and black.

\$250



David Hockney invitation to an exhibition of *Personal drawings* at Kasmin Gallery.

80. HOCKNEY. David Hockney. *Personal drawings*. [Invitation card]. London. Kasmin Gallery. 1968.

Single sheet of glossy paper, (210 x 148 mm). Illustrated in monochrome; text printed verso.

The card shows a monochrome photograph of Hockney's desk. The exhibition ran from 18 September 1968.

\$125



81. HOCKNEY. David Hockney. *Etchings 1969*. [Invitation card]. London. Kasmin Gallery. 1969.

Single sheet of glossy paper, (210 x 148 mm). Illustrated in monochrome; text printed verso.

The exhibition ran from 10 December 1969. Small mark to verso. Early David Hockney invitation card reproducing an etching of Celia Birtwell.

\$100

82. HOCKNEY. David Hockney. *New paintings and drawings*. [Invitation card]. London. Kasmin Gallery. 1972.

Single sheet of glossy paper, (210 x 148 mm). Illustrated in colour; text printed verso. David Hockney invitation card reproducing his painting 'Two Deck Chairs, Calvi' (1972).

The exhibition ran from 6 December 1972. The painting was purchased by the Museum Boijmans Van Beuningen, Rotterdam.

\$95

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

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

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

From the edition limited to 400 copies, with this one of 300 marked 'exemplaire catalogue' on white wove paper without watermark, inscribed by Broodthaers in blue ink, signed with his initials 'M. B.' (as usual) and dated "déc. 69."; the copies marked 'exemplaire catalogue' were not issued with a signature or number.

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

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

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

In 1914, Stéphane Mallarmé's ambitious typographical construction, the extraordinary poem, 'Un Coup de Dés Jamais N'Abolira le Hasard: Poème', was finally published - in the form that Mallarmé had himself envisaged - by Gallimard's 'Editions de la Nouvelle Revue Française'. A version had appeared during Mallarmé's lifetime, in 1897, in 'La Revue Cosmopolis' but the title aside, Mallarmé's vision for the poem - refused by printers at the time as unfeasible

and absurd - was ignored. The original edition of 1914, seen through the press by Mallarmé's son-in-law, was printed as a limited edition in Belgium in 1,000 copies, 100 large paper examples and 900 ordinary copies (the ordinary copies unmentioned on the justification). The poem itself is a typographical caprice and a visual object of linguistic power that preceded Apollinaire's calligrammes by more than a decade. In Mallarmé's own words, taken from his introductory 'Préface': 'les «blancs» en effet, assument l'importance, frappent d'abord ; la versification ... occupe, au milieu, le tiers environ du feuillet ... '.

In 1969, Marcel Broodthaers took Mallarmé's assertion at face value, and presented his own version of the poem. The covers in Broodthaers' artist book replicate almost exactly those of the 1914 edition albeit with three specific modifications: the replacement of Mallarmé's name with that of Broodthaers, Mallarmé's 'Poème' has become Broodthaers' 'Image', and the location and name of the original publisher has been replaced with those of the later edition, Brussels and Cologne in place of Paris, and Wide White Space and Galerie Michael Werner in place of Gallimard's 'N R F' (Nouvelle Revue Française).

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

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

\$15,500



The very rare portfolio edition with an original photograph and limited to only nine copies of Gilbert & George's second booklet.

84. GILBERT & GEORGE. To be with Art is all we Ask. (London). (Art for All). 1970, Autumn.

Square 4to. (216 x 223 mm). [8 leaves]. Original monochrome photograph with white border, the caption 'Frozen into a Gazing for you, Art' beneath and with the red 'GG' stamp at lower right (with tissue guardleaf), six leaves of white card with letterpress printed text above printed rule and 'art for all', final numbered leaf also with the 'GG' stamp, the leaves stamp-numbered 1 - 6 at lower right, three-line decorative initial to opening of text and final leaf with explanatory text in italics; sheet size: 204 x 210 mm. Loose as issued in original thick white paper portfolio with white card backing, titles in black and artists' signatures in red ink to front cover, printed justification in black with manuscript number in red ink to overlapping flap on rear cover.



From the edition limited to nine numbered copies, signed by the artists in red ink to the front cover and numbered to the rear.

This portfolio edition of 'To be with Art is all we Ask', the second booklet of Gilbert & George, appears to precede the smaller format stapled version issued in an edition of 300 numbered copies. Not only does the portfolio include an original monochrome photograph (this is a reproduction in the booklet version and reversed, reduced in size, cropped and in low resolution) but each page of text for the booklet version, including the explanatory text (see below), is here recto only with large margins on a single sheet. For the smaller format version the artists are described on the cover as 'GILBERT and GEORGE / the human sculptors' and at the head is the Gilbert and George banner with arms, the portfolio edition features neither detail. The portfolio is dated 'AUTUMN 1970' while the exhibition itself, held at Nigel Greenwood Gallery in Glebe Place, was 16th - 21st November.

'To be with Art is all we Ask' details the words of Gilbert & George as addressed to the persona of art. The extraordinary text is questioning, adoring, subservient, and thankful, a mixture of the banal and the ecstatic, pathetic and bathetic: 'We would honestly like to say to you, Art, how happy we are to be your sculptors. We think about you all the time and feel very sentimental about you. We do realise that you are what we really crave for, and many times we meet you in our dreams. We have glimpsed you through the abstract world and have tasted of your reality.' (From the text).

Also included with this portfolio edition are a copy of the booklet version limited to 300 numbered copies and stamped 'GG' in red to the final page of text as well as the invitation to the Nigel Greenwood Gallery exhibition 'To be with Art is all we Ask (a four-piece descriptive set) from Gilbert & George the Sculptors' held in November 1971.



'These pages / illustrate with words and one photograph / our feelings as sculptors on / the subject of Art / When we did it / we felt very light and we hope / that you read it in the same light'. (The artists' explanatory text / statement).

Although both the booklet and the invitation 'To be with Art is all we Ask' are scarce, this portfolio version is truly rare: MoMA appears to hold a copy but their description suggests it lacks the leaf of explanatory text and perhaps the original portfolio with the artists' signatures and the justification. We trace no other examples.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 3, b (booklet), E (Exhibition), LE (Limited Edition); see 'The Words of Gilbert & George' pp. 28 - 30 & 305].

\$17,500

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

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

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

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

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

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

\$4,250

The rare portfolio edition published the year after the appearance of their first magazine sculpture.

86. GILBERT & GEORGE. The Words of the Sculptors Gilbert and George. London. Art for All. (1970).

Folio. (291 x 203 mm). [4 leaves]. Each leaf with letterpress text and central monochrome portrait vignette of either Gilbert (sheets 'one' and 'three') or George (sheets 'two' and 'four'), the sheets numbered at upper right and with G. and G. crest at head and imprint at foot and with legend beneath each vignette, all recto only; sheet size: 255 x 165 mm. Loose as issued in original card folder with interior tissue flaps, printed titles and vignette in black and artists' signatures to front cover, justification to rear.

From the edition limited to 35 numbered copies, signed by the artists to the front cover in sepia ink and numbered to the rear.

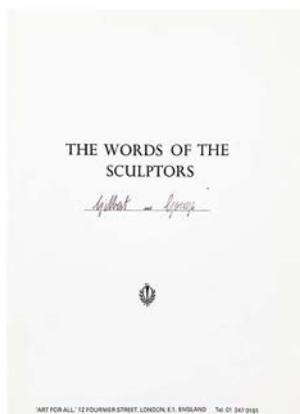
'The Words of the Sculptors Gilbert & George' was presented as their first 'magazine sculpture' (four were to follow) on four pages (pp. 43 - 47) of the Autumn 1969 issue of 'Jam Magazine'. Each page was numbered at upper right and presented a vignette portrait of either Gilbert or George above an apparently sincere and straight forward statement; the 'Art for All' imprint was at the foot of each sheet and the G. & G. with arms banner at the head.

Please contact us for a list of the sheets with their texts (and vignette photographs).

'The Words of the Sculptors Gilbert and George' is rare and we can trace only two copies in the US, at MoMA (possibly lacking the original wrapper) and the Getty, and a further copy at the Groninger Museum, Groningen.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 2, LE (Limited Edition), see also pg. 1, MS (Magazine Sculpture); see 'The Words of Gilbert & George' pp. 12 & 305]

\$12,500



The scarce separate collected printing of the verse of all eight of Gilbert & George's *The Limericks*.

87. GILBERT & GEORGE. The 8 Limericks of Gilbert & George the Sculptors. London. Art for All. 1971, April.

8vo. (205 x 138 mm). [8 leaves]. Each leaf with printed letterpress text, a limerick in four two-line stanzas in italics, each numbered 1 to 8 at foot at centre; sheet size: 192 x 127 mm. Loose as issued in original publisher's white paper printed wrappers, printed titles in black and artists' signatures in red to front cover, justification to rear.

From the edition limited to 25 numbered copies, signed by Gilbert and George in red ink to front cover and numbered in black ink to rear.

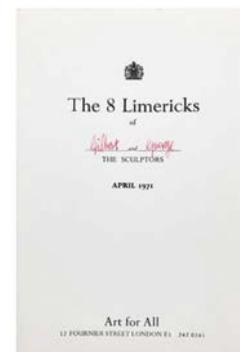
'The Limericks', one of the early 'postal sculptures' of Gilbert and George, was issued by mail at intervals in 1971 (the franking of sets reveals they were mailed between April and October) although the cards themselves are dated between March 11th and May 19th, 1971. Each discrete part of the 'postal sculpture' consisted of a folded card of cream or white card with a title, the individual date, a monochrome image and the 'Art for All' imprint to the cover, a printed dedication to the verso (personalised for each dedicatee) and the following recto with a limerick in four two-line stanzas above the artists' signatures, arms and the text 'Goodbye for now'. This separate printing, issued likely during - possibly even before - the mailing of the 'postal sculpture' (it is dated 'April 1971' on the cover), features each of the limericks themselves in the same format on individual sheets of smooth white stock and numbered at foot at centre 1 to 8.

'The Limericks' themselves in their 'postal sculpture' iteration, at least in terms of titles, reflect Gilbert & George's socio-philosophic 'dead-pan' concerns / enthusiasms: boredom, manliness, worldliness, awkwardness, aspiration etc. When presented in this alternate format with its different context, 'The Limericks' as verse alone present themselves in a different light and provoke a different response.

This separate printing, 'The 8 Limericks of Gilbert & George the Sculptors', is of the utmost rarity and we can trace no other examples at auction, on the market or in institutions.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 5, LE (Limited Edition); see 'The Words of Gilbert & George' pp. 32 - 34 & 305].

\$6,750



one

G.  G.



We would honestly like to say how happy we are to be sculptors.

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

two

G.  G.



It is our intention to bring to everyone a realisation of the beauty and necessity of our sculpture.

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

three

G.  G.



It is important for new sculptors to come to terms with the modern limitations of sculpture, apparent only through the feeling of the eye.

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161

four

G.  G.



With the tears streaming down our faces we appeal to you to rejoice in the life of the world of art.

Gilbert and George

'ART FOR ALL,' 12 FOURNIER STREET, LONDON, E.1 Tel. 247 0161



Frozen into a Gazing for you, Art.

AR T, what are you? You are so strong and powerful, so beautiful and moving. You make us walk around and around, pacing the city at all hours, in and out of our Art for All room. We really do love you and we really do hate you. Why do you have so many faces and voices? You make us thirst for you and then to run from you escaping completely into a normal life—getting up, having breakfast, going to the work-shop and being sure of putting our mind and energy into the making of a door or maybe a simple table and chair. The whole life would surely be so easy, so drunk with the normality of work and the simple pleasures of loving and hanging around for our lifetime. Oh Art where did you come from, who mothered such a strange being. For what kind of people are you— are for the feeble-of-art for all

There were two young men, who were blind
They were blind and a little bit deaf
They thought they were kings of their kind
And found out they were just like the rest
One day they were out for a day
Thought they would bring home a drink
They would like to see better without fear
As you will all be happy to hear

There were two young men, who were blind
They were blind and a little bit deaf
They thought they were kings of their kind
And found out they were just like the rest
One day they were out for a day
Thought they would bring home a drink
They would like to see better without fear
As you will all be happy to hear

Early portfolio detailing Gilbert & George's view of their own artistic persona(e).

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

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

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

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

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

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

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



\$17,500

First edition of each issue - limited to 300 copies - of the rarest of Moriyama photo journals.

89. MORIYAMA, DAIDO. Kiroku. (Records). Nos. 1 - 5. Tokyo. Privately published. 1972 - 1973.

4to. 5 issues. pp. 16 (each). Illustrated throughout with photographs by Moriyama. Original publisher's glossy printed wrappers (1 - 4) or paper wrappers (5).

'It was back in 1972, that I came out with the self-published photo journal 'Kiroku.' At the time, I was busy with all sorts of work for magazines. Partly because of a daily feeling inside that I shouldn't let myself get carried away by it all, I came up with the idea of a small, self-published personal photo journal. Without any ties to work or any fixed topic, I just wanted to continue publishing a 16-page booklet with an arbitrary selection of favourite photos among the pictures I snapped from day to day. By nature, it was directed first and foremost to myself rather than other people. I wanted a simple, basic title, so I called it 'Kiroku' (record). However, the publication of 'Kiroku' sadly ended with issue number five ...'.

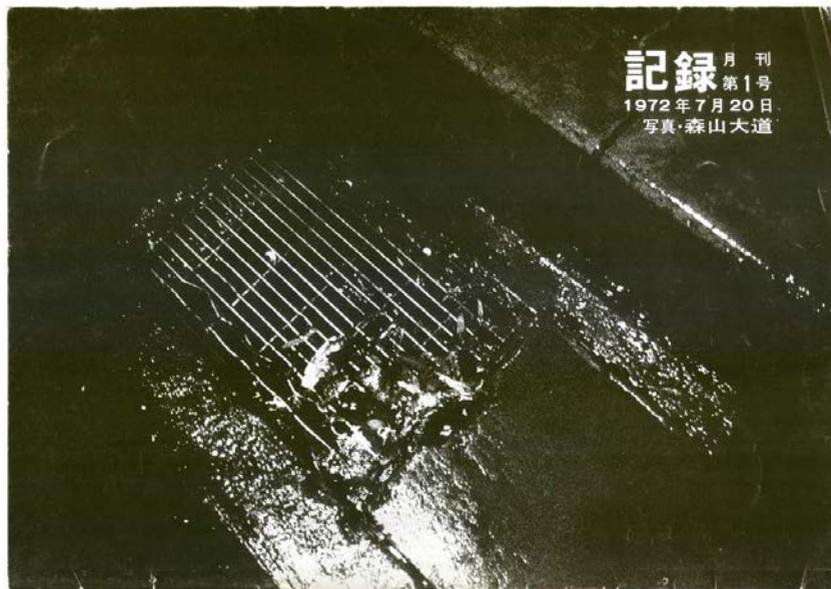
The photographer was to revive the magazine in 2006 with the publication of issue 6 (at the time of writing issue no. 11 has been published, and all these modern issues are in print) - however it is exceedingly hard to find the original edition of the early part of the magazine. As is usual in much of Moriyama's Provoke work of the early 1970s, the images in 'Kiroku' are concerned with depicting the tearing down of traditional values in post-war Japan, and thus drawing attention to the indigenous world that remained in the shadows of rapid economic growth. The common denominator is the photographer's desire to shine a light on the gloomier parts of cities usually hidden from sight. These first issues of 'Kiroku' provide a valuable slice of early Moriyama, and provides a unique insight into an important phase of his development.



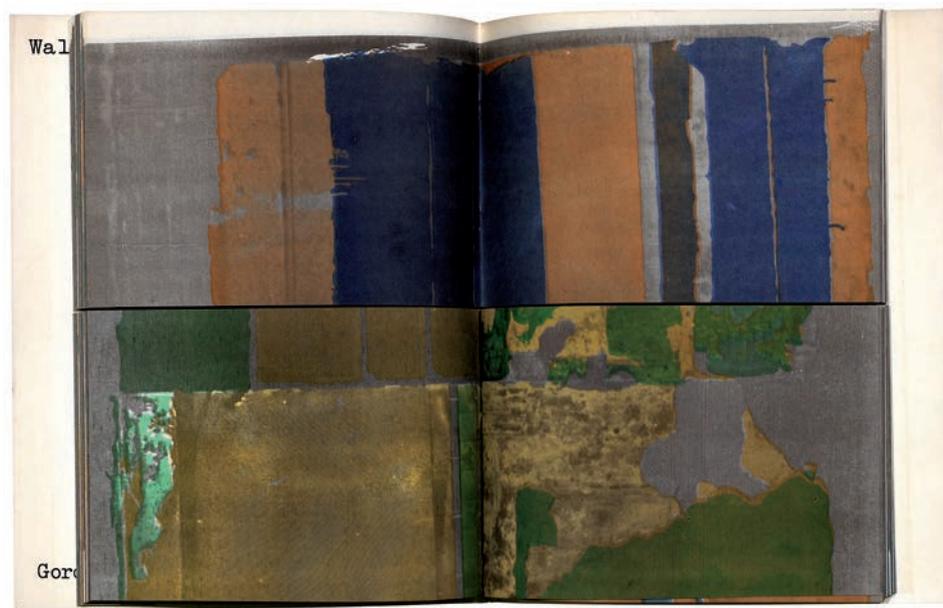
\$30,000



88



89



91

An excellent, pristine example of the Marcel Broodthaers art & project bulletin / exhibition.

90. BROODTHAERS, Marcel. Art & Project Bulletin No. 66: Marcel Broodthaers. Amsterdam. art & project. 1973.

Single folded sheet. (295 x 210 mm). Single bifolium]. Printed text in French with 18 works by Broodthaers reproduced in black and white.



From the edition limited to 800 copies.

Bulletin No. 66 is titled 'marcel broodthaers rétrospective (octobre 1963 - mars 1973)'. The publication itself was the exhibition.

This copy never folded or mailed and therefore in an excellent, pristine state of preservation.

'chaque objet, représenté ici, prend sa place dans ses séries correspondant a des themes 'la signature de l'artiste,' 'la toile photographique,' 'l'objet comique,' 'l'objet absent,' 'la peinture,' 'le cinema...'. (From the cover).

\$1,200

An excellent copy of Gordon Matta-Clark's scarce artist book.

91. MATTA-CLARK, Gordon. Walls Paper. New York. Buffalo Press. 1973.

4to. (252 x 204 mm). pp. 144. Pages split horizontally into two sections. Original publisher's printed wrappers.



'Walls paper' is Gordon Matta-Clark's most renowned photobook. It consists of a suite of colour photographs depicting the exposed interior walls of Bronx tenement buildings that were being demolished. Clearly, Matta-Clark had not been able to get to these buildings before the wreckers, but instead of halving the building, he halved the book. Each page has been cut horizontally, so that the viewer can experience Matta-Clark's creative process, and 'split' the building while turning the pages.

[Parr & Badger, The Photobook II, pp. 148-149].

\$5,000

John Baldessari's beautiful photographic serial multiple.

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

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

From the edition limited to 2,000 copies.

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

\$8,000



A superb copy of the édition de tête of the édition originale of Marcel Broodthaers' anonymous artist book - the first of 3 lettered copies and one of only 13 signed by the artist - inspired by Baudelaire's sonnet *La Beauté*.

93. (BROODTHAERS, Marcel). Charles Baudelaire. Je Hais le Mouvement Qui Déplace les Lignes. Hamburg. Edition Hossmann. 1973.

Small folio. (320 x 250 mm). [8 unnumbered leaves]. Leaf with half-title (Fig. 1 / Fig. 2 / Fig. 0 / Fig. 1 2 / Fig. A), leaf with Baudelaire's sonnet 'La Beauté' printed in black with a single line printed in red (the title of the present work) and headline (Fig. 1), verso and following 4 leaves each with a single word from the same line at foot of page in black and typographical variations of the half-title, leaf with Baudelaire's sonnet 'La Beauté' repeated in black with 'les étoiles' printed in red and headline (Fig. 2) recto, justification verso with headline (Fig. 0), leaf with quotation by Broodthaers' recto with headline (Fig. 12). Original publisher's white printed wrappers with titles in red and black to front cover and (Fig. A) in black to rear.

From the edition limited to 338 copies, with this one of 3 lettered copies, inscribed 'A' and initialled 'M B', on papier Roemerturm Alt Xanten à la cuve conforming to the édition de tête signed and numbered by Broodthaers in ink; the remaining copies were neither signed nor numbered.

Broodthaers, in signature playful style, designated the édition de tête of thirteen copies (i.e. the three lettered and ten numbered examples he signed) as forming the true original edition ('formant authentiquement l'édition originale') of his work. The other 300 copies of the book, those he neither signed nor numbered, were designated by Broodthaers as the first edition ('première édition'); a further 25 copies were marked 'S. P' and were 'réservés à la presse'. Broodthaers hierarchy is subtle but important and characteristic of the way he presented his books.

For Broodthaers, the French poet and critic Charles Baudelaire, the historical period he occupied, and the literary figures such as Dumas and Mallarmé who preceded and followed him, was of central interest. In the winter of 1969 / 1970 Broodthaers had participated in a seminar on Baudelaire conducted by the literary sociologist Lucien Goldmann, a symposium that had a profound impact on the artist. In the five years that followed, Baudelaire would provide the inspiration for several of Broodthaers's works: in 1970, he made a seven-minute film called 'A Film by Charles Baudelaire (Political Map of the World)', in 1972, as part of an exhibition in Paris, he produced a series of prints that included one titled 'Charles Baudelaire Paints', 1973 saw the present work, 'Je Hais le Mouvement Qui Déplace les Lignes', and the following year, 1974, Broodthaers published 'Charles Baudelaire / Pauvre Belgique', with the entirety of Baudelaire's condemnatory text - Baudelaire had detested his time in Belgium - omitted.



In 'Je Hais le Mouvement Qui Déplace les Lignes', Broodthaers takes Baudelaire's sonnet 'La Beauté' from the 'Spleen et Idéal' section of 'Les Fleurs du Mal' (1857), prints it in full on the second leaf but with line seven of the second stanza in red, that line becoming the title of the book. This page is designated at the head '(Fig. 1)' and the following eight pages each feature, at the foot, a word in sequence from that line, together with a changing typographical mise en page of 'Fig. 1', 'Fig. 2' and so on. These variations concluded, Baudelaire's sonnet is reprinted, but with the original red line now in black and 'les étoiles' in the penultimate line of the ultimate stanza in red. This page is designated '(Fig. 2)' while the following page, with the justification, is designated '(Fig. 0)' and the final page with Broodthaers' own quotation is assigned '(Fig. 12)'; the final flourish is the rear cover - the front cover makes no mention of Broodthaers but only Baudelaire - which is marked '(Fig. A)'. All of the brackets for the 'figure' designations are Broodthaers' own.

[Ceuleers 39; Jamar 38; Werner 15].

\$22,000

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

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

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

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

\$1,550

Fig. 1

Fig. 1

Fig. 1

Fig. A

Fig. A

Fig. A

Fig. 1

Fig. 1

Fig. A

Fig. A

Fig. 1

Fig. 1

Fig. 1

Fig. A

Fig. A

Fig. A

le

mouvement

Il a été tiré du présent ouvrage: treize exemplaires sur Roemerturm Alt Xanten à la cuve dont dix exemplaires numérotés de I à X et trois hors commerce numérotés de A à C, signés par l'auteur et constituant authentiquement l'édition originale; trois cents exemplaires formant la première édition et vingt-cinq exemplaires marqués S.P., réservés à la presse.

Cet exemplaire porte la lettre: A

M.S.

The very scarce first edition of
Moriyama's hand-made artist's book,
this copy signed by Moriyama.

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

*Small folio. (318 x 214 mm).
[22 unnumbered leaves].
Printed title in Japanese
and English (signed 'Daido'
in black felt pen) with Jap-
anese text verso, 20 leaves
with Moriyama's photo-
copied images recto and
verso, final leaf with 'The End'
recto and colophon verso.
Original stapled silkscreen
wrappers with American flag
design, Moriyama's repeated
self-portrait motif and title
in white.*

From the edition limited to approximately 100 copies.

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

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

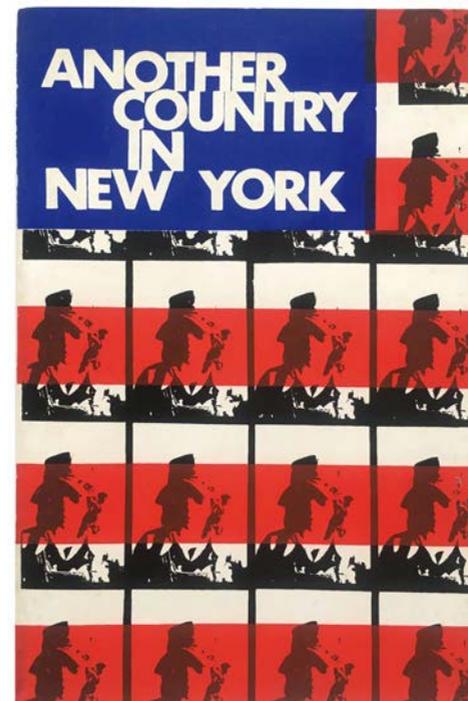
'We borrowed the copy machine from Canon. When we did this, the quality still wasn't very good; the tone was inconsistent, and parts of the image would get lost. But that degradation was the interesting thing about it. Also, it seemed like the most appropriate treatment for material related to New York. It was the right timing. It was partially intentional and partially play. Rather than doing a photobook, I wanted to do something self-made. At that time, I was also interested in silkscreens. So I printed the cover with silkscreen. All along the walls, we hung up the silk-screened covers to dry. There were three cover versions. One included the American flag, which I think of as a self-portrait in a way, and then the title fit in between the red and blue. This was in part the influence of Andy Warhol in 1967 and '68. With the interior pages the feel I wanted was closer to that of a copy machine. While the silkscreens were drying, I had the customer have a coffee

and wait. I asked them to choose which cover they liked, and then I would staple the bundle together and hand it over. That was interesting. It was 1974.' (From Photography in Print, An Interview with Daido Moriyama, in Kaneko & Vartanian - Japanese Photobooks of the 1960s and '70s, pg. 29).

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

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

\$47,500



The Double Elephant Press portfolio of signed photographs by Manuel Alvarez Bravo.

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

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

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

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

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

The photographs are titled as follows:

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

\$47,500

The Double Elephant Press portfolio of signed photographs by Garry Winogrand.

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

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

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

The photographs were taken at the following locations:

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

\$47,500



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

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

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

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

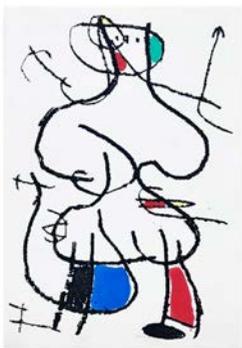
'Le Courtisan Grotesque' was Iliazd's final printed and published book but he had first written to Miró concerning the project in 1951. Further discussions occurred in the mid-1960s but it was not until 1971 that production began in earnest and it was only in 1974, in time for Iliazd's 80th birthday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

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

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

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

\$27,500



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

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

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

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

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

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

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

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

\$35,000



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

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

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

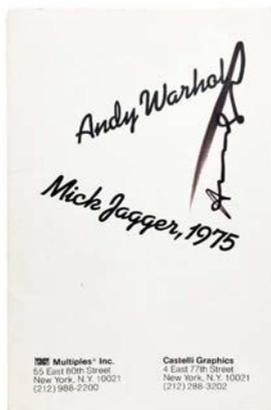
[PROVENANCE: From the collection of Robert William Burke Jr. (1948 - 2020)].

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

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

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

\$30,000



An excellent example of Gilbert & George's large photographic book multiple *The Red Sculpture*.

101. GILBERT & GEORGE. The Red Sculpture. Summer 1975. (London). (Gilbert and George). (1975).

Large oblong folio. (505 x 385 mm). [12 sheets of thick white card]. Title / justification printed in red with copy number and signatures of Gilbert and George and 11 sheets each with mounted colour Ektachrome photograph (303 x 380 mm) and printed caption in red recto only; all sheets on thick white card and mounted on canvas tabs as issued. Original publisher's red cloth with gilt title to upper board, cream patterned endpapers and matching red cloth slipcase.

From the edition limited to 100 numbered copies, signed by Gilbert and George in black ink.

'The Red Sculpture 1975 is a Living-Piece. It has nine distinct sections and lasts 90 minutes. The Sculptors' head and hands are coated in solid red colour and their movements are strictly dictated by words coming from a tape recorder. Each section has a different mood with movements and words to match.' (Eindhoven Catalogue).

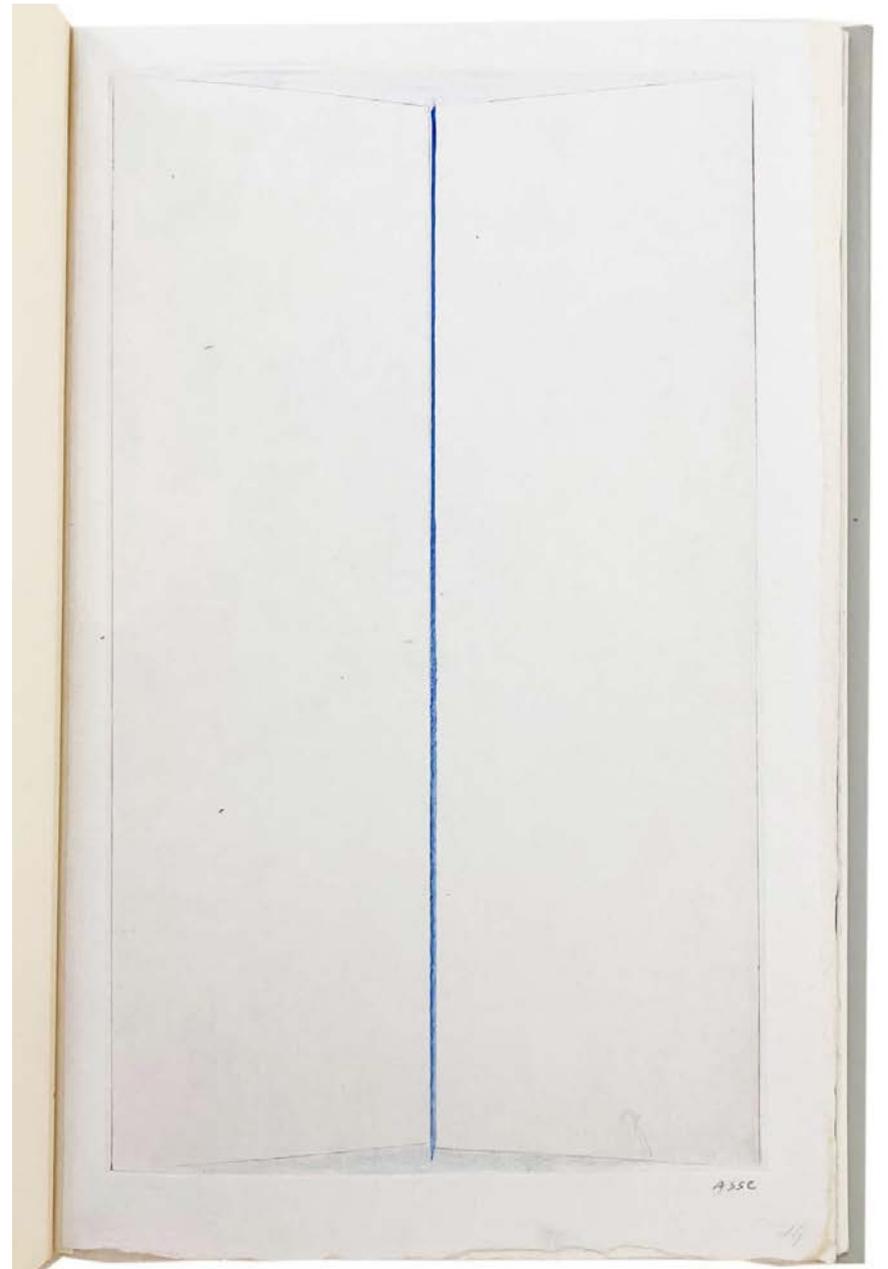
The presentation was first made at the Art Agency Gallery in Tokyo in 1973, and in Europe and America in 1976.

'In 1975 they created The Red Sculpture ... this 'living-piece' lasted ninety minutes and was poetically scripted, with their robot-like movements correlated to the different moods of each of nine distinct sections (e.g., 'Cherry Blossom', 'Bad Thoughts and Broken Hearts', 'Wooden Air', 'Gone', 'Bloody Life and Dusty Corners', 'Red Boxers'). Many of these subtitles recur as series titles for photo-pieces of the same years.' (Brenda Richardson).

[see 'The Words of Gilbert & George' pg. 305; see Gilbert & George', the Baltimore Museum of Art, 1984, pg. 18].

\$15,500





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

102. 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'Arches signed by the artist and author, with this one of the first 20 copies from the édition de tête with the additional suite of dry-point engravings on Japon 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 'rehaussée à l'huile' in delicate tones of blue and signed by Asse in pencil at lower right together with a further original work in pencil and paint. Although the additional pull of the third engraving 'rehaussé à l'huile' is not called for, the copy at the Bibliothèque Nationale (numbered 'VI' in Roman numerals) also includes a pull of the same engraving with similar additional colour.

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

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

[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].
\$21,500

A beautiful, highly elegant publication of spare engravings illustrating Mila Gagarine's verse collection.

103. ASSE, Geneviève, Maria Helena Vieira da Silva et al. *Gagarine, Mila. Ame Une*. Paris. 1981.

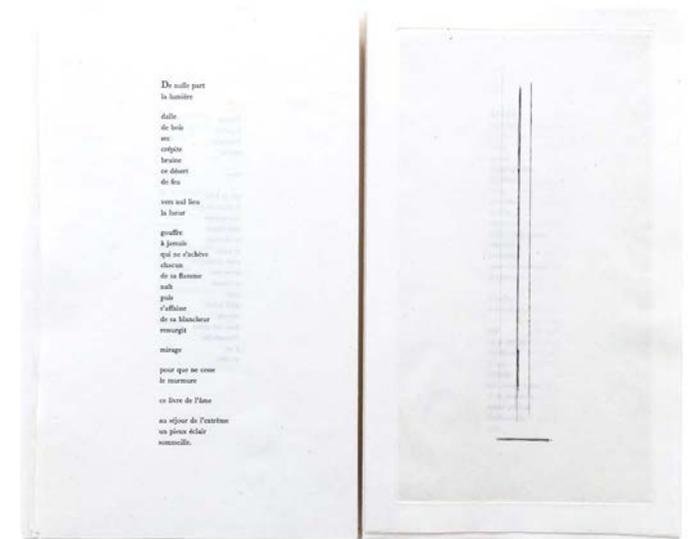
Thin 4to. (314 x 188 mm). [14 bifolia + 8 leaves (suite)]. Half-title, title, list of contributors, original drypoint engraving as frontispiece by Vera Pagava and Gagarine's verse illustrated with three further original engravings (a drypoint by Brigitte Simon and burin engravings by Maria Helena Vieira da Silva and Geneviève Asse), leaf with 'Table', leaf with colophon and signatures of the participants verso, final leaf with justification recto and *achevé d'imprimer* and copyright verso; in a separate plain wrappers is the additional suite of signed prints (see below). Loose as issued in original publisher's thick white paper wrapper with thin white laid printed jacket with flaps and title to front cover in black, original white paper-covered board box with title to upper cover in black.

From the edition limited to 77 numbered copies, with this one of 15 from the édition de tête on Chine signed by the poet and artists, and with the additional suite of engravings for the book, each signed and numbered by the respective artist and with the additional four engravings also signed and numbered by the respective artist in pencil.

There is also an extra set of 4 additional and different prints by the same artists, each signed and numbered in pencil from the edition of 15.

The artists who contributed prints (drypoint or burin engravings) are Mila Gagarine, Geneviève Asse, Maria Helena Vieira da Silva, Vera Pagava and Brigitte Simon.

\$3,750



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

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

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

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

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

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

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

\$6,750



The édition de tête with an original signed photograph and housed in a zinc box.

105. BOLTANSKI, Christian. Classe Terminale du Lycée Chases en 1931. Castelgasse - Vienne. Düsseldorf. Kunstverein für die Rheinlande und Westfalen. 1987.

Small folio. (296 x 209 mm). [32 unnumbered leaves + photograph within bifolium + justification]. Half-titles, printed title in red and black with monochrome photographic vignette, introductory essay by Jiri Svestka, colour photograph of a work by Boltanski, section title in red, 18 photo-portraits each printed on tracing paper recto only, leaf with a monochrome photograph of the portraits' exhibition in Vienna 1987, leaf with Boltanski's biography, leaf with publication details and colophon and final leaf with colophon; loose in a bifolium of green laid paper is Boltanski's original monochrome photograph signed verso in black ink, also loose, printed recto only, on matching green laid paper is the justification. Printed text in German throughout. Original publisher's thick grey wrappers and other contents loose in original zinc box with white paper label with printed titles to upper cover.

From the édition de tête limited to 18 numbered copies issued in a different wrapper, loose in a zinc box and with an additional original monochrome photographic portrait signed by the artist verso in black ink; the total edition was 1000 copies

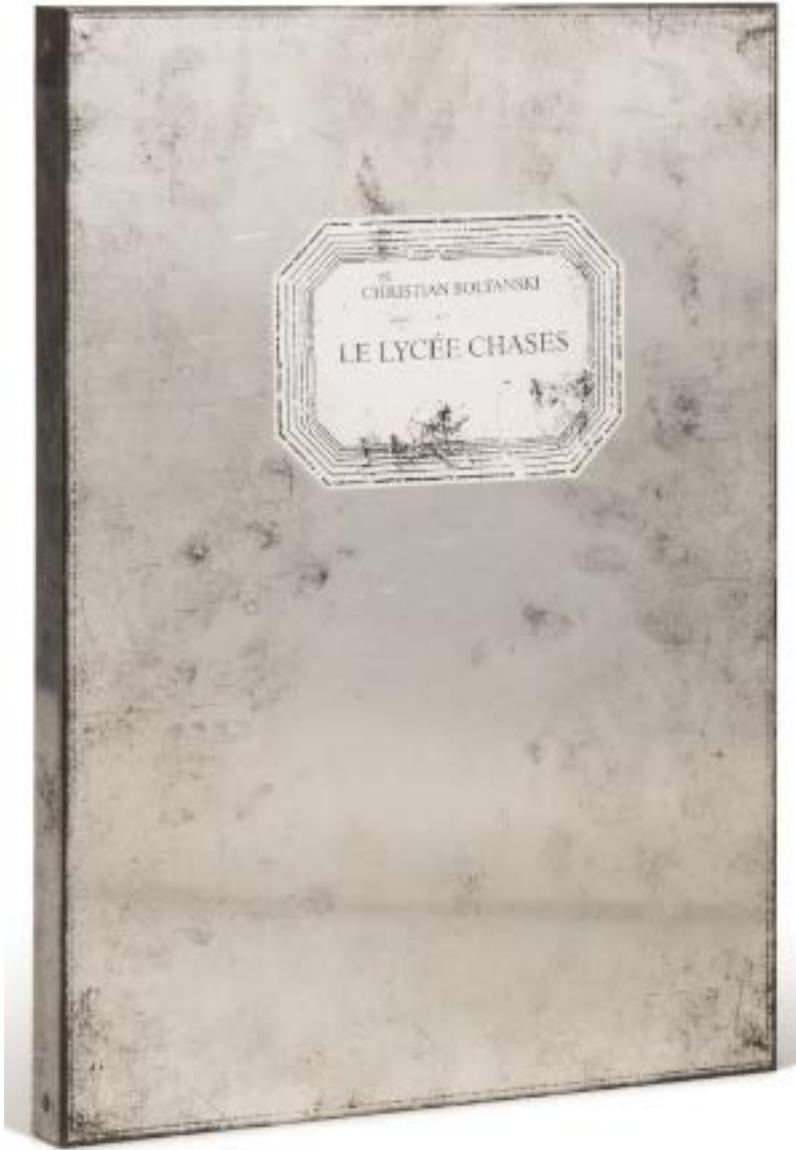
Boltanski utilises portraits of students from a Jewish High School in Vienna. He enlarges their faces and then distorts and blurs them to give the impression of dead faces, as if to wonder what might have happened to them. This deluxe edition is issued in a variant wrapper of different stock and without the printed titles of the ordinary edition, the original photograph is loose in a bifolium of green laid paper and the justification is printed recto only on the same paper stock.

'For this book, C. B. used the same snapshots as for the Saint-Etienne publication [see Calle pg. 51] but printed on tracing paper. So when you turn the pages, faces which conjure up death appear even more pronounced through the transparent paper. For us, this book introduces much more than the exhibition did, the device that offers ephemeral, invisible phenomena being absent from the latter.' (Bob Calle).

[see Calle pp. 52 -54].

\$5,500





105



107

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

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

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

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

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

\$10,500



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

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

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

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

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

\$15,500

A very good copy of Sol LeWitt's Cube with a presentation from the artist.

108. LEWITT, Sol. Cube. New York, Rome & Cologne. John Weber Gallery / Edizioni Mario Pieroni / Verlag der Buchhandlung Walther König. 1990.

Square 8vo. (180 x 180 mm). [260 leavers]. Leaf with title recto, verso and following leaves each with monochrome photograph of a cube Original publisher's white printed wrappers with titles to front cover and spine in black, inner front wrapper with monochrome photograph, inner rear wrapper with publication details.

Lewitt has inscribed the title in green ink at upper right: 'For Klaus L ... / Sol LeWitt'.

'A cube photographed by Carol Huebner using nine light sources and all their combinations ...'. (From title).

[Maffei & De Donno pp. 124 - 125].

\$1,250

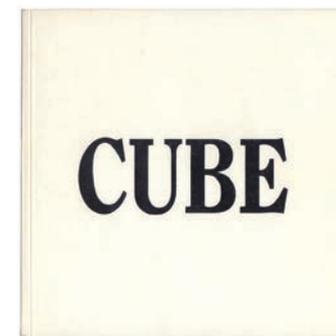
Germano Celant's iconic monograph of Marina Abramovic with a signed and dedicated drawing by her

109. ABRAMOVIC, Marina. Celant, Germano. Public Body. Installations and Objects. 1965 - 2001. Milan. Charta. 2001.

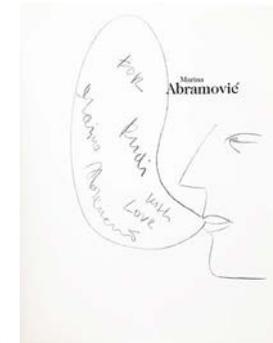
Square 4to. pp. 496. Half-title with Abramovic's pencil drawing of a woman in profile (uttering the words 'For Rudi with love Marina Abramovic'), title page and the text accompanied by illustrations in colour and black and white. Original publisher's blue cloth.

Also inserted loose is the folded exhibition poster for Abramovic's 'Becoming Visible' at Galerie des Beaux-Arts Galerij 1992 - 1993.

\$1,550



108.



109.

The deluxe edition of Buren's
Cahier d'un Retour au Pays Natal
with four original drawings.

110. BUREN, Daniel. Césaire, Aimé. Cahier d'un Retour au Pays Natal. Paris. Editions du Solstice. 2004.

Folio. (523 x 348 mm), pp. xxxiii + colophon, (iv). With 29 screenprinted leaves by Daniel Buren, each leaf printed double-sided, the majority with geometric cut-out sections; 4 additional drawings, each with Buren's stamp. Original publisher's white cloth, with Buren's printed black vertical stripes, matching slipcase with yellow stripes.

One of 20 copies from the edition de tête with 4 original drawings by Buren; the complete edition was limited to 140 copies on velin BFK de Rives signed on the colophon by Césaire and with Buren's specially designed blindstamp.

The original drawings are executed in crayon; 2 in colour and 2 in black crayon. They are each stamped with Buren's blindstamp.

\$21,500





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