

FIRSTS

LONDON'S RARE BOOK FAIR

18-21 MAY 2023



SIMS REED • D22 • SAATCHI GALLERY • LONDON

Artist / author	No.		
Apollinaire, Guillaume	27	Picasso, Pablo	29, 48, 49
Ardizzone, Edward	46, 47	Piper, John	38
Asse, Genéviève	75, 80	Richards, Ceri	45
Baldessari, John	67	Ruscha, Ed	58–63
Barlow, Francis	18	Schwitters, Kurt	30
Beaumont, Cyril	28	Smith, Richard	65
Blake, William	09	Sottsass, Ettore Jr.	66
Boltanski, Christian	76	Talbot, William H. Fox	12
Bravo, Manuel Alvaro	71	Thomas, Dylan	45
Breton, André	40	Varin, Amédée	17
Broodthaers, Marcel	68	Vertès, Marcel	32
Chippendale, Thomas	06	Ware, Isaac	05
Dubuffet, Jean	44	Warhol, Andy	57
Duchamp, Marcel	31, 64	Williams, Emmett	77
(Eragny Press)	15	Winogrand, Garry	72
Ernst, Max	33, 42, 56		
Francis, Sam	78	Periodicals	
Frith, Francis	18	L'Escarmouche	21
Gilbert & George	74	The Germ	16
Gillray, James	08	Minotaure	35
Grandville, J. J.	11, 13, 14, 15	International Bulletin of Surrealism	36
Grasset, Eugène	20	Horn (Hornsey College of Arts)	55
Gray, John	22		
Hayter, Stanley William	34	Bindings	
Hamilton, Richard	64	Elementa Religionis Polyglotta	01
Hockney, David	50–54, 69	Barlow, Francis (Aesop's Fables)	02
Ibels, Henri-Gabriel	21	Epistolae et Evangelia	03
Iliasz (Zdanevich)	41, 42, 56, 73	Irish Binding	04
Judd, Donald	79	Frith, Francis (Queen's Bible)	18
Kokoschka, Oskar	24	Grandville, J. J.	13, 14
Lepape, George	26	Varin, Amédée (Les Papillons)	17
Manet, Edouard	19	Gray, John (Silverpoints)	22
Manzoni, Alessandro	10	Morris, William (Collected Works)	25
Miro, Joan	43, 73	Bréton, André et al. (Cadavre Exquis)	40
Moreau, Jean-Michel	07	Asse, Genéviève (Les Fenêtres)	75
Moriyama, Daido	70	Francis, Sam (Yea)	78
Morris, William	25		
Penrose, Roland	37, 39		
Péret, Benjamin	40		

A beautiful, complex and elaborately sophisticated devotional document: a seventeenth-century manuscript collection of illustrated polyglot prayers in an exquisite contemporary English binding of red morocco.

01. Elementa Religionis Polyglotta Una cum Hymnis qui ex S[ancto] Scriptura derumpti in Ecclesia Cantantur. (London). 1666.

Large 8vo. (220 x 148 mm). [68 leaves including blanks]. Elaborate architectural pictorial title in pencil, sepia ink and wash peopled with the apostles, saints and other figures, title in sepia ink within central cartouche, dated above and with central triangle enclosing the tetragrammaton, the whole ruled in red, verso with elaborate pencil drawing of Jesus as 'Salvator Mundi' with orb and halo (the title misbound - see below) and all following leaves with manuscript text in sepia ink in a variety of languages recto and verso and with 17 further drawings in pencil, ink and wash, all leaves ruled in red and with pencil guides for text where applicable (see below for details of the manuscript text, languages and illustration); sheet size: 216 x 138 mm. Full contemporary crushed morocco by the Queens' Binder A (William Nott?), boards with double roll tool border within double fillet to surround a beautiful geometric interlacing décor with additional decorative floral, guilloche and volute tools, banded spine with gilt cruciform composition in six compartments, board edges and turn-ins with roll tool décor, comb marbled endpapers, a.e.g.

This extraordinary volume comprises Christian prayers and texts (the Confession of Faith, Ten Commandments, the Eucharist, Benedictus, Magnificat and Nunc Dimitis and others) in a variety of Middle-Eastern and European languages including Greek, Latin, Hebrew, Arabic, Chaldean, Syriac, Farsi, Ge'ez, French, Italian, Spanish and German. The volume is composed in the Arabic and Hebrew manner, i.e. reading from right to left, and is illustrated with a series of striking contemporary compositions including the architectural title, portraits of Jesus as the Salvator Mundi, the Virgin Mary, the Apostles and others such as Moses and Simeon.

Composed shortly after the Restoration, the title is dated 1666, and in the same year as the Great Fire, the source for the texts is likely the London or Walton's Polyglot published a short time earlier in the 1650s. Each of the prayers is polyglot, with the order of language and their presence varying throughout the volume. The title, now bound at the western and orthodox beginning of the book, appears at some point to have become detached and has been inserted in the wrong part of the manuscript; it seems much more likely that it should appear before the opening 'Formula Orandi' with the portrait of Jesus as Salvator Mundi facing the opening lines of the formula. Thereafter, the manuscript follows the Arabic / Hebrew, right to left, format, a format evidently suited to the inclusion of languages that read both right to left and left to right.

The manuscript poses a large number of interesting questions in terms of its origin, its production, its authorship (the manuscripts may demonstrate a number of hands), its artistic composition, its usage (devotional or pedagogical or both), its relation to music and its binding. Although the binding is unquestionably an English production, English as a language is conspicuous in its absence throughout. The dating of the

manuscript, it is dated 'Anno 1666' on the title, seems certain, but the concurrence of the year of creation with that of the Great Fire prompts further questions, particularly in terms of the binding.



The prayers and texts included are the following and in the following order: 'Formula Orandi' (the Lord's Prayer); 'Fidei Confessio' (the Nicene Creed); 'Decalogus' (the Ten Commandments); 'Institutio Baptismi' (the Baptismal Rite); 'Institutio Eucharistiae' (the Eucharist); 'Canticum Zachariae' (the Song or Canticle of Zechariah or Zachary, i.e. the Benedictus); 'Canticum Beatae Virginis [Theotokos in Greek]' (the Canticle or Song of Mary, i.e. the Magnificat); 'Canticum Simeonis' (the Song or Canticle of Simeon, i.e. the Nunc Dimitis).

The extensive illustration, executed throughout in pencil, light and dark sepia inks and a sombre grey wash, each subject given a single page, is evidently highly accomplished. The series of illustrations opens with an elaborate pictorial title in architectural form surrounding the title on a central cartouche beneath the tetragrammaton within a triangle and peopled at left and right with those depicted in the body of the manuscript itself: the Apostles above and below (at left) the figure of Moses with the legend above 'Per Mosem' and beneath 'venit lex' and above and below (at right) the figure of Jesus as the Salvator Mundi with the legend above 'Per Christum' and beneath 'fides et salus'; beneath the title cartouche in four compartments are the Evangelists with their associated lion, bull, eagle and angel (i.e. the Tetramorph).



The verso of the title, originally intended to face the opening lines of the Lord's Prayer (the 'Formula Orandi' of the manuscript) as frontispiece, is an accomplished drawing or painting in pencil, ink and wash of Jesus as the Salvator Mundi. The apostles, each with their symbolic accoutrement of keys, club, spear, pilgrim's staff and cap and so on, are depicted in the following leaves, throughout the Lord's Prayer and Nicene Creed sections, beginning with St. Peter and concluding with St. Matthew. Moses with rod and tablets is set as the frontispiece before the Ten Commandments (Decalogue), a baptis-

mal scene precedes the Baptismal Rite (Institutio Baptismi) while the Eucharist (Institutio Eucharistiae) is preceded, indicating that an illustration has not been completed for some reason, by a blank. The Benedictus (Canticum Zachariae) has, as frontispiece, an elaborate architectural composition comparable to that for the title. This architectural scene in pencil, ink and wash, shows the open court of a church, the church with a chequered black and white floor beneath columns, balustrades and arcades, a detailed and elaborate cupola with extensive decorative windows and features surmounts the whole while the figure of a monk at prayer is visible at the rear of the chequered floor beneath a large and beautifully detailed window. The two final illustrations are both portraits, and stand as frontispieces for the remaining canticles, the Magnificat (Canticum Beatae Virginis [Theotokos]) with the portrait of Mary, and the Nunc Dimitis (Canticum Simeonis) with the portrait of Simeon.

The binding, a beautiful example of English design and execution, is attributable to Queens' Binder A (c.1670s - 1680s), often thought to be William Nott. Comparable examples to the present binding may be found in Nixon's 'Five Centuries of Bookbinding' (see no. 40 but particularly no. 44), Fott's 'The Henry Davis Gift' (see no. 119 but particularly 120) and Maggs' catalogue 966 'Bookbinding in Great Britain' (see no. 43). The present manuscript is earlier than many of the books attributed to Queens' Binder A which date usually to the mid-1670s (that said Nixon's argument demonstrating that Nott is the Queens' Binder A relates to a book bound for Samuel Pepys c.1669) although this binding does feature the pink, white and blue headbands and other elements associated with Nott. It is suggested usually that Nott's shop in St. Paul's Churchyard was destroyed in the Great Fire of September 1666 but there is the possibility that this manuscript was completed earlier in 1666 and was bound in Nott's first shop.

The manuscript 'MS 5242' in the British Library presents a number of similar features to the present manuscript: the title although unfinished in the BL manuscript conforms to a very similar scheme, the polyglot texts are in the same languages, both feature the same passage with the same attribution from Athanasius Kircher (a Coptic prayer), the texts of both

are likely in the same hand(s) and follow the same scheme, many of the illustrations feature matching or very similar iconography and appear to be by the same artist. That the two manuscripts are interrelated seems clear and it seems likely too that they share an origin. The BL manuscript features the inscription 'Bibliotheca Sloaniana' (i.e. Sir Hans Sloane, 1660 - 1673, whose collection was incorporated into the British Museum in 1753) to an initial blank and an earlier provenance and possible origin is given as Henry Aldrich (1647 - 1710,). Aldrich, the Dean of Christ Church, academic, architect, friend of Hawksmoor, mathematician, draughtsman and bibliophile who was reputed to own the finest collection of architecture books in private hands in England, is a plausible candidate as originator. The BL manuscript has been rebound but the possibility that it and the present manuscript share a common origin in Aldrich and were separated prior to the latter's purchase by Sloane is intriguing.

POA



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

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

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

Folio. (372 x 242 mm). [196 leaves; pp. (x), 40, (62), 40, 17, 2 - 221, (3)]. Collation: a2, B2-I2, K2-L2, B2-I2, K2-L2, B2-I2, K2-T2, V2, X2-Z2, Aa2-ii2, Kk2-Tt2, Vv2, Xx2-Zz2, Aaa2-iii2, Kkk2-Ppp2. Contents: Leaf with engraved title verso; title recto, verso blank; leaf with engraved arms of 'William, Earl of Devonshire' verso; a1 dedication leaf 'to the Right Honorable William, Earl of Devonshire'; a2 'to the Reader' recto, engraved frontispiece verso; page 1 (B1) - page 40 (L2) 'A Brief Prospect of the Life of Aesop'; 31 engraved plates by Francis Barlow printed recto only, including the "scandalous" plate; page 1 (B1) - page 40 (L2) 'la Vie d'Esop, Phrygien'; page 1 (B1) - page 17 (F1 recto) 'Aesopi, Philosophice Fabulantis, Vita'; page 2 (F2 verso) - page 222 (Ppp1 recto) 'the Fables of Aesop', 'Fables d'Esop', 'Aesopi Fabulae' with 110 half-page vignette engravings by Francis Barlow with verses by Aphra Behn; Ppp1 verso - Ppp2 recto 'the Table'. Engraved title, printed title, engraving with the Devonshire arms, dedication leaf 'to the Right Honourable

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

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

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

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

William of Devonshire', leaf 'to the Reader', engraved frontispiece and 31 engraved plates illustrating the 'Life of Aesop' and 110 half-page vignette engravings to the 'Fables'. Full contemporary midnight blue morocco by the 'Barlow's Aesop Binder', boards ruled in gilt to surround gilt tooled decorative panels with foliate decorative corner pieces, banded spine with elaborate decorative tooling and title 'BARLOWS AESOP' gilt, turn ins and board edges with gilt roll tool decoration, marbled endpapers, a.e.g., black morocco-backed velvet-lined buckram box.

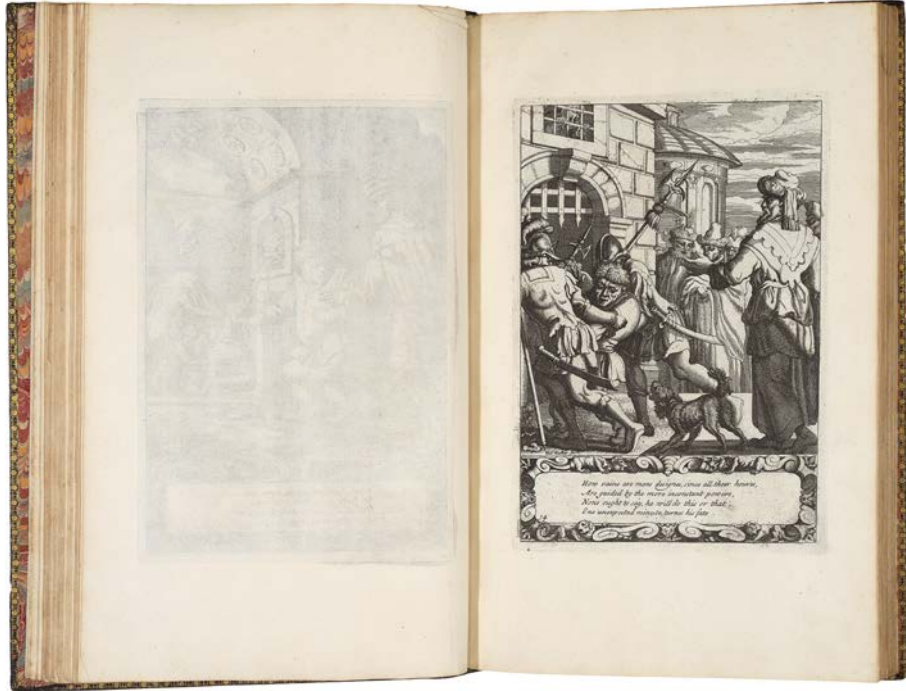
for second best and would certainly have bought another copy if he had found one, that he had to wait for the present copy is telling.

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

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

£35,000





02. (Aesop's Fables)



03. Evangelia et Epistolae

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

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

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

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

pair of dentelle bindings is of the very highest artistic quality, from an unidentified atelier that is in every way the equal of Derome's'. It is very likely that these tools were commissioned specifically by Arundell for use in the creation of his bindings.

£12,500



(Detail)

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.

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

12mo. (172 x 106 mm), pp. (ii), 261, (v). Leaf with title recto and privilege dated 'December 3d. 1696' signed W. Bridgman beneath woodcut Royal Arms verso and 'Psalm I' to 'Psalm CL', final leaf verso with 'Gloria Patri &c.', following two leaves with decorative woodcut head-piece and tail-piece and 'An Alphabetical Table'. Contemporary

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

This new version of the Psalms was first published (as per the privilege to the verso of the title) in 1696 'Upon the humble Petitions N[icholas]. Brady and N[ahum]. Tate'. The then Poet Laureate Nahum Tate (1652-1715 born Nathan Teate in Dublin) collaborated for this metrical version of the Psalms with Nicholas Brady (1659-1726), the Anglican divine born

full Irish red morocco, front and rear boards with large inlaid curvilinear lozenges (see below), the boards with decorative borders and an elaborate symmetrical scheme of décor composed of serpent, flame-plant, symmetrical flourish, astral, floral, cross-over in shield and other tools, banded spine with elaborate tooling in gilt in six compartments, turn-ins with decorative gilt roll tool borders, combed marbled endpapers, a.e.g., later burgundy calf-backed marbled board box, gilt title to spine.

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

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

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

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

£12,500



The first edition of Isaac Ware's practical and comprehensive manual of architecture.

05. WARE, Isaac. A Complete Body of Architecture. Adorned with Plans and Elevations, from Original Designs. London. Printed for T. Osborne and J. Shipton ... &c. 1756.

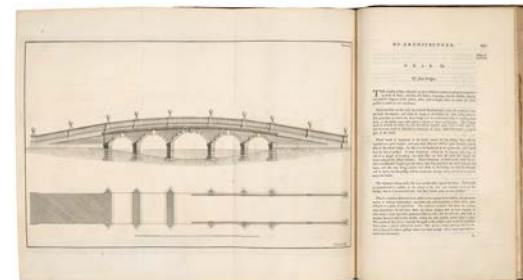
2 vols. Folio. (412 x 258 mm). pp. (xviii), 748 (758 with the unnumbered text leaves), (iv). Engraved frontispiece, printed title in red and black with engraved vignette, preface, list of plates, contents and Ware's text in ten books illustrated with 114 engraved plates (14 folding) with irregular numbering in first state (with the numbers within the platemark and plate 70 / 71 titled 'Warwick Shire'), final eaves with index. Contemporary mottled calf.

PROVENANCE: Ownership signature of John Ingilby to title, likely Sir John Ingilby (1705 - 1772) or his illegitimate son, also Sir John Ingilby (1758 - 1815); ownership signature of W. B. Colthunt and date '27 Oct. 1919' to front free endpaper.

Isaac Ware (1704 - 1766), the associate of Lord Burlington, member of the St. Martin's Lane Academy and member of the 'Board of Works' was already associated with a number of important architecture books ('The Designs of Inigo Jones ... &c.' of 1731, the 'Plans ... of Houghton' of 1735, 'The Four Books of Architecture of Andrea Palladio' of 1738 and the translation of Sirigatti of 1756) before he issued this, his massive magnum opus. A follower, but not a slavish one, of Palladio and Vitruvius, Ware offers the two as the pinnacles and authorities for all of architecture but cautions against blind acceptance. Of major importance to English Palladianism, Ware's Georgian legacy is also relevant and his 'Complete Body' was of such interest to his contemporaries that a second edition was published a short time after his death in 1766.

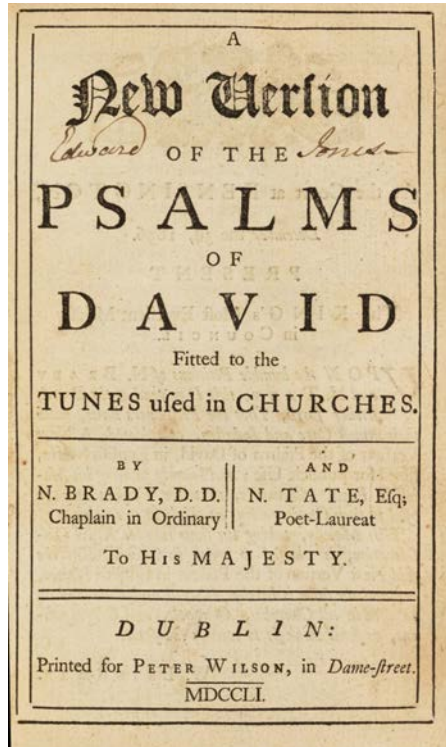
'There was a copy of either the 1756 or 1767 edition in Jefferson's private library at the time of his death ... The copy Jefferson ordered for the University in the section on 'Architecture' of the want list can be identified as either of these two editions from the title, but there is no record of the library's ever having received it.' (Jefferson's Fine Arts Library, pg. 374).

[Park 84; Fowler 436; Millard 87; Jefferson's Fine Arts Library 126a].

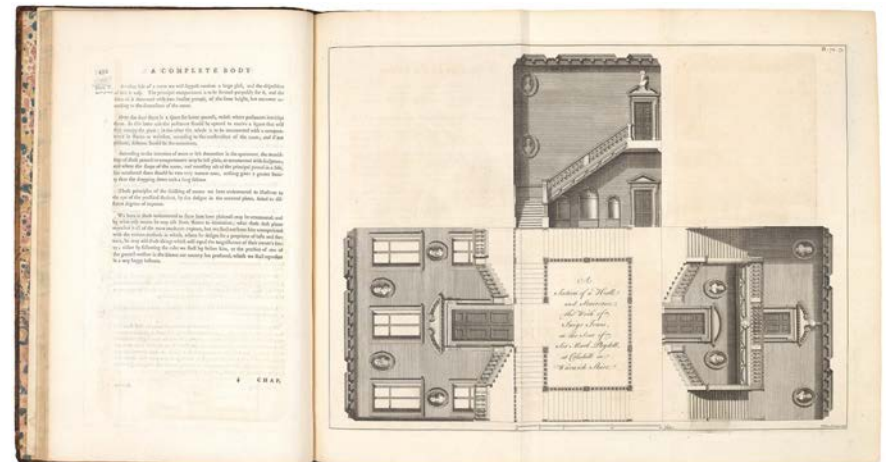


£7,500

This page: 04 (Irish binding)



This page: 05 (IWare)



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

06. 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.

£7,500

One of the most charming suites of engravings produced during the eighteenth century in France.

07. MOREAU, Jean-Michel, and Freudeberg, S. Suite d'Estampes pour Servir à l'Histoire des Moeurs et du Costume des François, dans le Dix-Huitième Siècle. Année, 1774. [&:] Seconde Suite d'Estampes ... &c. Année 1776. Paris. De l'Imprimerie de J. Barbou (suite 1); De l'Imprimerie de Prault (suite 2). 1774; 1777.

Folio. (502 x 378 mm), pp. (ii), 3, 12 plates each with leaf of explanatory text; (ii), (4), 12 plates each with leaf of explanatory text. Printed title within decorative woodcut border with large woodcut vignette, two leaves with 'Discours Préliminaire' and 12 engraved plates each with leaf of descriptive text (first suite) and printed title within decorative woodcut border with large woodcut vignette, two leaves with 'Discours Préliminaire' (the second verso with 'Approbation' and 'Privilège') and 12 engraved plates each with leaf of descriptive text; sheet size: 491 x 364 mm. Contemporary full French mottled calf, boards ruled in gilt, banded spine with green morocco label with gilt title and toling in seven compartments, turn-ins with decorative roll tool borders, board edges with gilt rules, marbled endpapers, a.e.g.

The first suite of plates are all engraved after Freudeberg by Romanet, Voyez l'Aine, Lingee, Ingouf, Maleuvre, Duclos, and Bosse. The second suite is engraved after Moreau by Martini, Triere, Helman, Baquoy, Guttenberg, and Delaunay le jeune,

The first suite by Freudeberg bears the initials I.H.E. which are those of the artist's patron, Jean Henri Eberts, the Swiss banker. The second suite by Moreau le jeune continues the style of the first and, in a sense continues the story and its themes.

'... il faudrait citer, comme des petits chefs-d'oeuvre, presque toutes ses compositions si gracieusement, si élégamment, si savamment exécutées: c'est son triomphe.' (Cohen-de Ricci 352-353).

The engraving of the first suite are in the rare first edition (second state), with the captions against a shaded background.

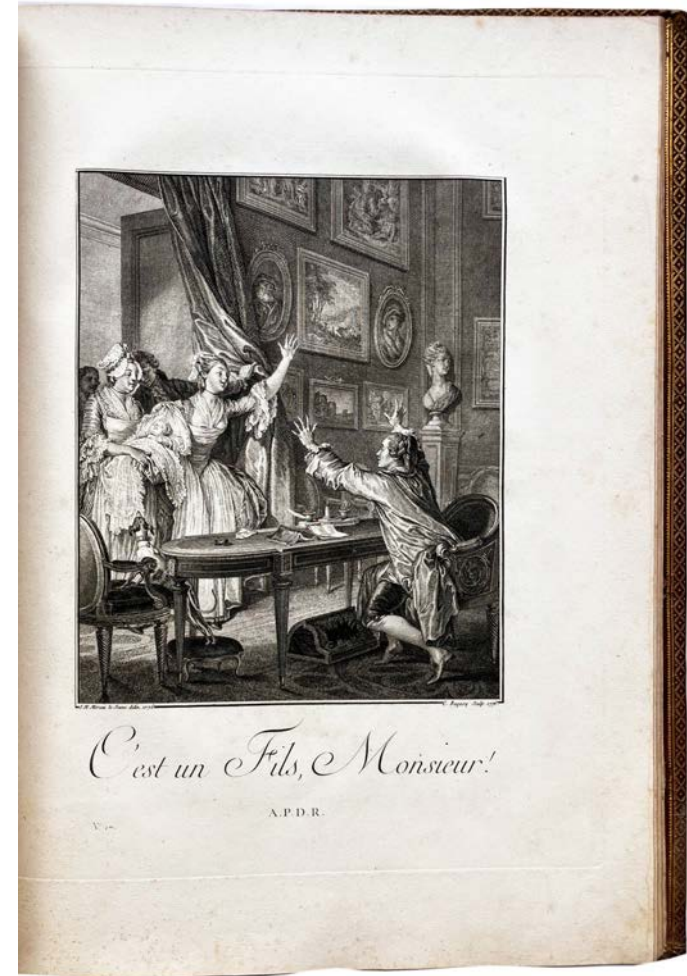
This is the first edition of the first 2 suites; they were republished some 12 years later with the addition of a third suite.



£9,000



06 (Chippendale)



07 (Moreau)

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.

08. 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 'J[ame]s. G[illra]y. d[elineavit]; & f[eci]t.' at lower left and with the publisher's address 'Pub[lisher]d. April 18th (- May 21st) 1798. by H[annah]. Humphrey 27 St. James's Street' at lower right and with title caption at foot, the first plate with title as above and numbered '1', the remainder with 'French Habits' and numbered 2 - 12; plates mounted on tabs throughout, sheet size: c.268 x 202x mm. Later marbled paper-covered boards, black morocco label with gilt title to spine.

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].

£9,500

Thornton's didactic Virgil with illustration by William Blake.

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

8vo. (182 x 108 mm), pp. (i), xii, 12, v - xxiv, 214. Plates hors-texte and not included in the pagination (although with printed indication of placement). Contents:

The third edition of Thornton's Virgil, although the first to include the 17 wood engravings designed and executed by William Blake, all printed four to a page, with the exception of one single sheet. In addition, three wood engravings in the series illustrating the 'Imitation of Eclogue I' were executed by another hand after Blake's designs (see below). A fourth wood

*Wood-engraved frontispiece, printed title with presentation in ink to top edge ('Edward Cathack with Louisa Fox's best regards') and 'Facilities' verso, Thornton's dedication to Rev. Dr. Sleath, 'Address', quotation from Cicero, 'Opinions', 'Testimonials', 'Contents', 'Preface', Pope's 'A Discourse on Pastoral Poetry' and Virgil's *Bucolica*, *Eclogues I - IV*, each with introduction, 'Moral' and 'Imitation' with notes and illustration. Illustration: Engraved illustration throughout including frontispiece and 3 maps (2 folding) - Wood-engraved frontispiece, four engraved plates by William Blake ('Theocritus', 'Publius Virgilius Maro', 'Octavius Augustus Caesar' and 'From Antique Coins' each with explanatory text), 3 maps (two folding: 'Mundi Antiqui Tabula', 'Antiquae Italiae Tabula' and 'Macedonia, Thracia et Graecia Antiqua', frontispiece to each *Eclogue* and plates with numerous wood-engraved vignette illustrations (usually 3, 4 or 5 to a page with occasional repeats). Full-page plates and 17 wood-engravings by William Blake, 4 wood-engravings after Blake and 4 plates engraved and drawn by Blake; printed text in English and Latin with occasional quotations in Greek. Contemporary polished calf, boards ruled in gilt, spine with elaborate decorative gilt tooling, black leather label with gilt title, marbled edges*

engraving was cut by Byfield after a drawing by Blake which is itself based on a design by Poussin. Six copper-plate intaglio engravings of classical busts and coins are signed by Blake as designer and engraver, but are clearly based on the work of another (at the very least the sculptor of the busts).

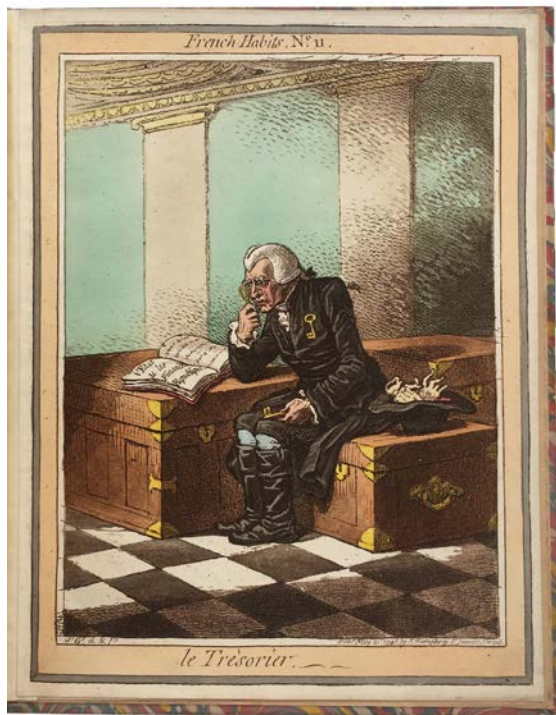
The first edition of Thornton's Virgil - it is usually and widely known thus - was published in 1812 without plates, woodcuts were then issued separately in 1814 and the text and illustrations were brought together in the second edition of 1819. For this third edition, more plates were commissioned,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

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

'The poem chosen for Blake's attention was Ambrose Phillips's [sic] imitation of Virgil's first eclogue. Blake carried out this commission by making his first and only wood engravings. It appears from early proofs that, except for the initial plate, he cut them in groups of four on large blocks. They were so printed, but since the blocks proved too big for Thornton's page, the individual engravings had first to be separated and cut down ... Despite their undignified debut, these little engravings had a potent influence on those with eyes to see.' (Ray).

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

£14,000



08

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

10. **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.

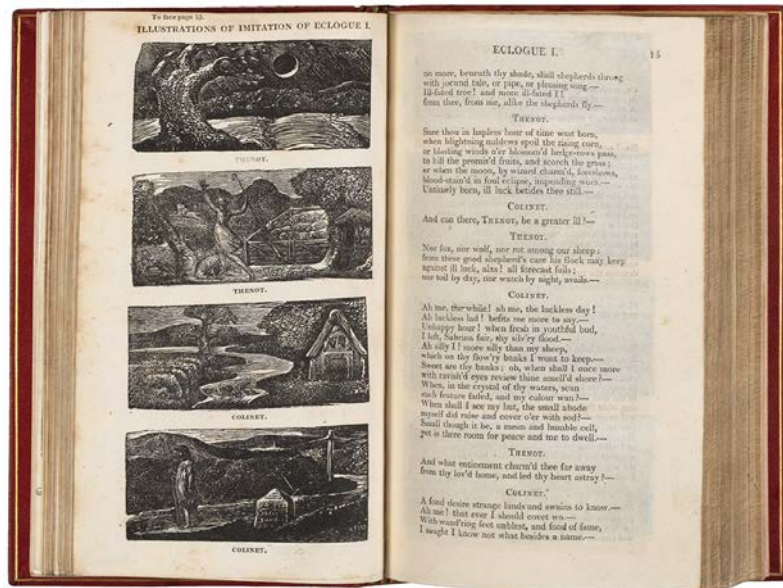
'Il più celebre romanzo della letteratura Italiano.' (Fabrizio Govi).

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].

£9,500



09

The complete series of Grandville's very scarce unfinished suite of satirical and moralistic hand-coloured lithographs.

11. GRANDVILLE. Voyage pour l'Eternité. Service Général des Omnibus Accélérés. Départ à Toute Heure et de Tous les Points du Globe. Paris. Chez Bulla et Che Aubert. (1830).

Oblong small folio. (272 x 364 mm). [10 leaves]. Lithograph title / wrapper with monochrome vignette by Grandville on pink wove paper (348 x 268 mm) and nine monochrome lithographs on cream wove paper with printed caption / title beneath and numbered at upper right, each with additional colouring by hand and heightened with gum arabic, all the lithographs, save the first, are signed J. Grandville. Loose as issued with the original lithograph cover.

Planned originally to have 23 plates, the publisher, Bulla, stopped publication after the ninth plate because of the political events of July 1830. As noted by CLive Getty: 'Comme dans 'Les Métamorphoses du Jour', Grandville a probablement glissé quelques caricatures politiques parmi les planches moralisantes du 'Voyage pour l'Eternité, où apparaissent vraisemblablement des personnages du gouvernement de Charles X.'

Grandville took the idea for this set from Holbein's 'Dance of Death' series bringing the scenes up to date. Here, according to Grandville, death works in a pharmacy mixing drugs, in the army, as a prostitute, chef, chimney sweep and so on.

Honoré de Balzac wrote (see 'La Silhouette', Vol. 2, Livraison 4, pg. 28): 'De la profondeur philosophique et de la caricature, voilà ce qu'on ne fait qu'en France et qu'à Paris. M. Grandville avait donné de la bêtise aux hommes, de l'esprit aux animaux, il vient de donner de la gaieté à la mort.'

Please contact us for the full list of plates and their titles.

[Rahir 447; Rebeyrat 292; SR / BF 14; see Getty 152].

£12,500



The rare first edition of the first announcement of William Henry Fox Talbot's calotype method — 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 ground-breaking, 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

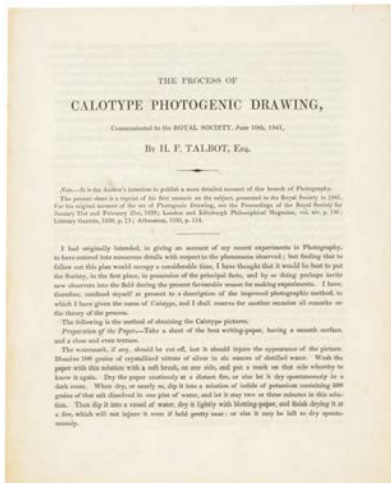
paper was bathed again in this solution [a mixture of gallic acid and silver nitrate] which acted as a physical developer and gradually brought out the image ... He printed them [the resultant negative] with his original silver chloride paper.' (Beaumont Newhall).

'Privately printed for the author for distribution to friends and editors.' (Gernsheim).

'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).

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



12



13

£27,500

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

13. GRANDVILLE, (Jean-Ignace-Everard Gérard).. (Delord, Taxile). Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.

Large 8vo. (272 x 212 mm). pp. (ii), (i), (i), 295, (i). Half-title in red with pseudo-privilege verso (also in red), leaf with frontispiece verso, printed title in red and printed text illustrated with 36 hors-texte wood-engraved plates all with additional colouring by hand and 146 wood-engravings in the text, final two leaves with 'Table', 'Explication' and 'Errata' verso. Original publisher's green morocco-backed green percaline, the front board with large central pictorial vignette reproducing the frontispiece beneath the pictorial title vignette, rear board with gilt vignette from 'Petites Misères de la Vie Humaine', banded green morocco spine with elaborate gilt tooling and titles in five compartments, marbled endpapers, green silk placemaker, t.e.g. [

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

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

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

The binding for the present copy, not cited by Carteret is likely unique. As for the very few other known copies in variant bindings, the front board reproduces the frontispiece showing 'la Charge et la Fantaisie passant de l'ancien monde à l'autre' (signed by Liebherre) beneath another tool with the title on a cloth or scarf held by a female figure in water flanked by a mermaid on a cushion and a swimming woman partially eclipsing a sun. The rear board, most usually blank or displaying the same stamp, here features another, taken from the 'Petites Misères de la Vie Humaine'.

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

[Ray 196; SR / BF 76 / 77; Carteret III, 285; Rebeyrat 287]. (47349)

£22,500

**An excellent copy of Grandville's
Les Fleurs Animées in the
first publisher's cartonnage.**

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

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

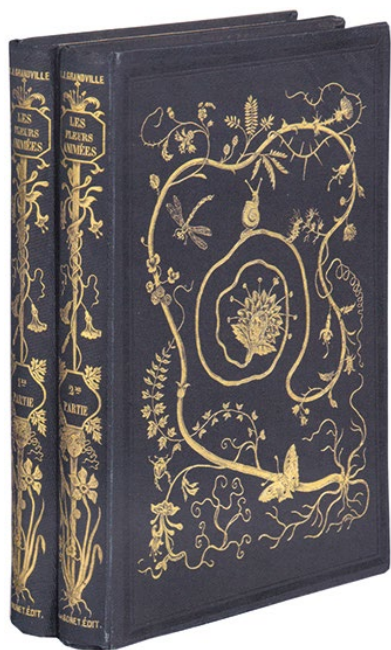
The second issue with separate pagination for each volume.

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

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

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

£7,500



**The original publicity poster with
a hand-coloured vignette for
Grandville's *Les Fleurs Animées*.**

15. GRANDVILLE, J. J. 'Affiche de Librairie' for 'Les Fleurs Animées par J. J. Grandville, Monologue et Epilogue ... On Souscrit Ici'. Paris. Gabriel de Gonet. (1847).

Poster. (448 x 277 mm). Single sheet of unwatermarked cream wove paper with printed text and hand-coloured illustration recto only, traces of folds, printer's credit at lower right.

A very good example of this very scarce poster announcing the forthcoming publication of Grandville's remarkable anthropomorphic series 'Les Fleurs Animées'. As with many of Grandville's illustrated books, 'Les Fleurs Animées' was published as a serial with each 'livraison' available for 50 centimes 'coloriée'.

The vignette for the poster (within a frame 130 x 110 mm) corresponds to Grandville's 'Tulipe', the hand-coloured illustration for 'La Sultane Tulipia' in volume I of the book; for the poster, the earlier version, the vignette, also coloured by hand, is smaller and reversed to the book version, but with subtle differences to the later version. The poster illustration is credited in the image to Grandville and to 'PORRET. BLANADET.' (who did also the pictorial title for volume 1) while the book version is credited to Grandville and to Charles Geoffroy.

The poster, printed in Paris by Imprimerie Lacour et Cie. in rue St-Hyacinthe-St-Michel, who also printed the livraisons, provides all detail: 'UN BEAU VOLUME / grand in-8°. / PUBLIÉ PAR / LIVRAISONS COLORIÉES / à 30 centimes. / L'OUVRAGE COMPLET / formera 60 à 70 livraisons / IL PARAÎT / UNE OU DEUX LIVRAISONS PAR SEMAINE.'



The poster itself is announced in the Bibliographie de la France ou Journal Général de l'Imprimerie et de la Librairie &c.' for 1846 as: 'Les Fleurs animées, par J. J. Grandville, affiche: dessin destiné à être affiché dans l'intérieur des établissements de librairie pour annoncer la publication d'un ouvrage ayant le même titre.'

Antoine-Auguste Renouard's collection of 'affiches de librairie' featured a poster for 'Les Fleurs Animées' but we have been unable to ascertain whether it was this poster. Another poster for 'Les Fleurs Animées' was certainly issued, likely at a later date as it announces '100 livraisons' each priced '25 centimes'.

£4,800

A complete copy of the only true Pre-Raphaelite periodical, with a letter from the printer (George Tupper).

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

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

'The Germ' features original etched frontispieces by William Holman Hunt, James Collinson, Ford Madox Brown, and Walter Howell Deverell to each part. Literary contributions, and 'The Germ' features verse, literary criticism and prose dialogues, were provided by Christina Rossetti, Dante Gabriel Rossetti, William Bell Scott, Ford Madox Brown, William Michael Rossetti, Thomas Woolmer, John Orchard, John Lucas Tupper, Coventry Patmore and others. Many contributions were issued anonymously or under pseudonyms with the contents of each number listed on the verso of each of the original front wrappers.

This copy has many of the anonymous contributors identified in ink, probably by Coventry Patmore (the poet) who was a friend of Henry Septimus Sutton, the likely owner of this copy, and who contributed a poem to 'The Germ'; he has annotated one of the poems in ink: 'Written by me before I was sixteen. / C. Patmore.' Sutton was an English poet heavily influenced by Ralph Waldo Emerson. Tupper's letter to Sutton is in sepia ink on a bifolium of cream paper tipped-in after the front wrapper for issue number 1: 'I much regret being obliged to return your verses unpublished, in consequence of the death of our poor 'Art and Poetry'. We never expected that a work of such uncompromising purpose would find sufficient favour with the public to more than than pay its expenses ... The number, however, of the four Nos hitherto sold left so large a deficit n ... we did not think ourselves justified in bringing out another number altho the etching and the whole of the M.S.S. was prepared ...'.

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

[Ray 217 (listed after the Etching Club edition of Milton's 'L'Allegro.' (see pg. 140)]. £10,000



Les Papillons in the publisher's polychromatic binding.

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

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

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

[Carteret III, 452].

£4,750



The magnificent *Queen's Bible* illustrated with original photographs by Francis Frith and in elaborate decorative red morocco with extensive furniture by Leighton.

18. **FRITH, Francis. The Queen's Bible. The Holy Bible, Containing the Old and New Testaments: ... Diligently Compared and Revised, by His Majesty's Special Command. Appointed to be Read in Churches. Glasgow, Edinburgh and London. William Mackenzie. 1862 - 1863.**

2 vols. Large folio. (480 x 370 mm). Half-title, title with vignette Royal arms to each volume, Royal privilege to vol. I title verso, leaf with dedication to the Queen, leaf with dedication to James I, 'The Translators to the Readers', two leaves 'Family Register' with pictorial head-piece and decorative rules bound between the Old and New Testaments, title to the New Testament, text and 57 wet collodion albumen prints each mounted to larger sheets of card, each with printed caption and reference to the text. Original full red morocco by Leighton, boards with elaborate decorative tooling in blind surrounding a central lozenge with the Royal monogram (VR) with coronet and gilt decorative tools, banded spines with titles gilt and decorative tools in eight compartments, boards with brass edges, mounts and clasps, dentelles with elaborate gilt decorative tooling, marbled endpapers, a.e.g.

First edition limited to 170 copies in the magnificent red morocco binding by Leighton with the Queen's monogram.

Produced for the Great London Exhibition of 1862, Frith and Mackenzie's great Queen's Bible is a stunning example of deluxe Victorian book production and the most expensive book issued by Frith with a subscription price of 50 guineas.

Francis Frith (1822 - 1898), the inaugurator of 'the first golden age of albumen-silver photographic illustration', was an early proponent of photography as the equal of the other arts and sought to bring his work to as wide and varied an audience as possible. His extensive travels in the Middle East - he made three tours in the 1850s - provided him with a wealth of images of the Holy Land, Egypt, Syria and the Levant which he published in a series of extraordinary illustrated books. Frith's images are highly regarded in terms of their aesthetic qualities but also in terms of his facility as a technician - he developed his pictures himself, often in extreme conditions, using the new wet collodion process, often in a tent. In this work, the most modern of artistic techniques is used to illustrate one of the most ancient of texts, a case '... in which art aspires to serve as the handmaid of revelation' (from the Royal privilege leaf).

'At the height of his career in the early 1860s, Francis Frith was a skilled and shrewd producer of books, with keen marketing abilities and an acute understanding of popular taste ... The luxury presentation of The Holy Bible - bound in rich red morocco leather, gold letterpress, and finished with bronze clasps - along with its high cost and limited availability made it appropriate for a well-travelled Victorian owner, one likely to be familiar with the place names and incidents of scripture.' (Imagining Paradise).

[Darlow & Moule 1217; see pp. 68 - 69 in 'Imagining Paradise - The Richard and Ronay Menschel Library at George Eastman House, Rochester'. £75,000



Manet's illustrations for Cros' *Le Fleuve*, the first truly modern illustrated book, with the rare original wrappers.

19. **MANET, Edouard. Cros, Charles. Le Fleuve. Eaux-Fortes d'Edouard Manet. Paris. Librairie de l'Eau-Forte. 1874.**

4to. (276 x 240 mm). [8 leaves; pp. 15]. Leaf with half-title recto, justification with manuscript number and the signatures of Manet and Cros verso; printed title with etched vignette, verso blank; six leaves with Cros' poem 'Le Fleuve' and seven etchings by Manet, each within the text and printed rectos only, final leaf with two etchings and imprimatur verso. Full contemporary café crème calf by Pagnant with his signature, boards ruled in blind, banded spine with black morocco labels and gilt title in six compartments, turn-ins with elaborate tooling in gilt, marbled endpapers, original publisher's printed wrappers with text in red and black preserved.

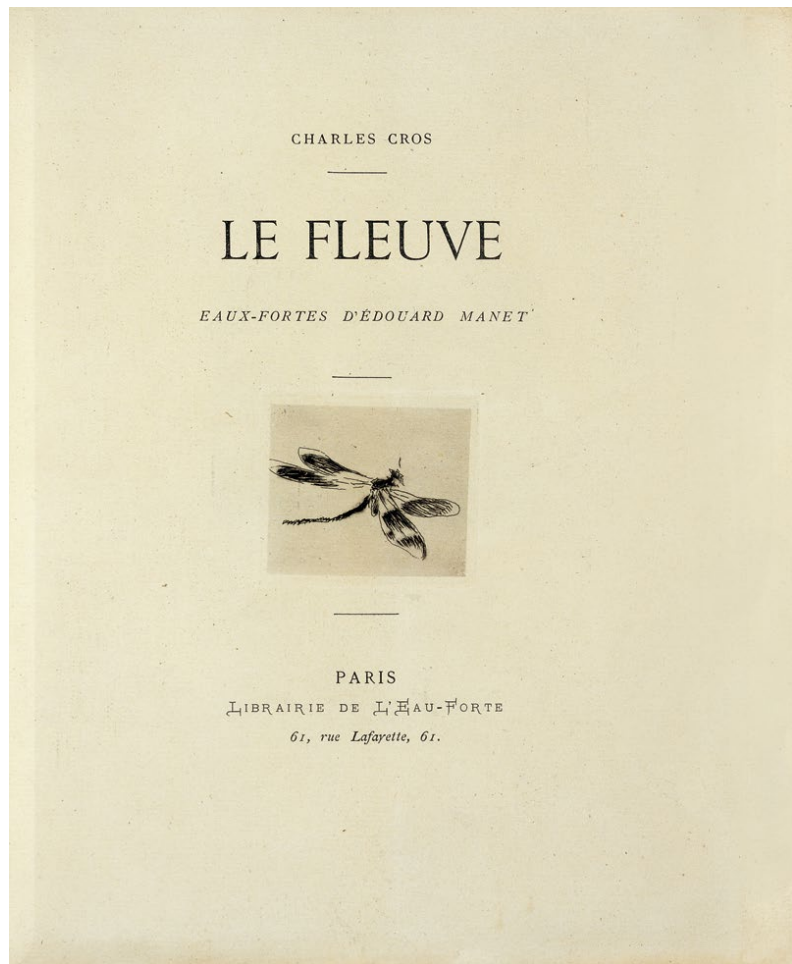
From the edition limited to 100 copies, signed by Cros and Manet on the colophon and containing 8 etchings and etchings with drypoint by Manet.

The etchings, here in very good to fine impressions, were printed by August Delatre and A. Cochet. The original publisher's printed wrappers, present here and smaller than the sheets for the book, are often lacking.

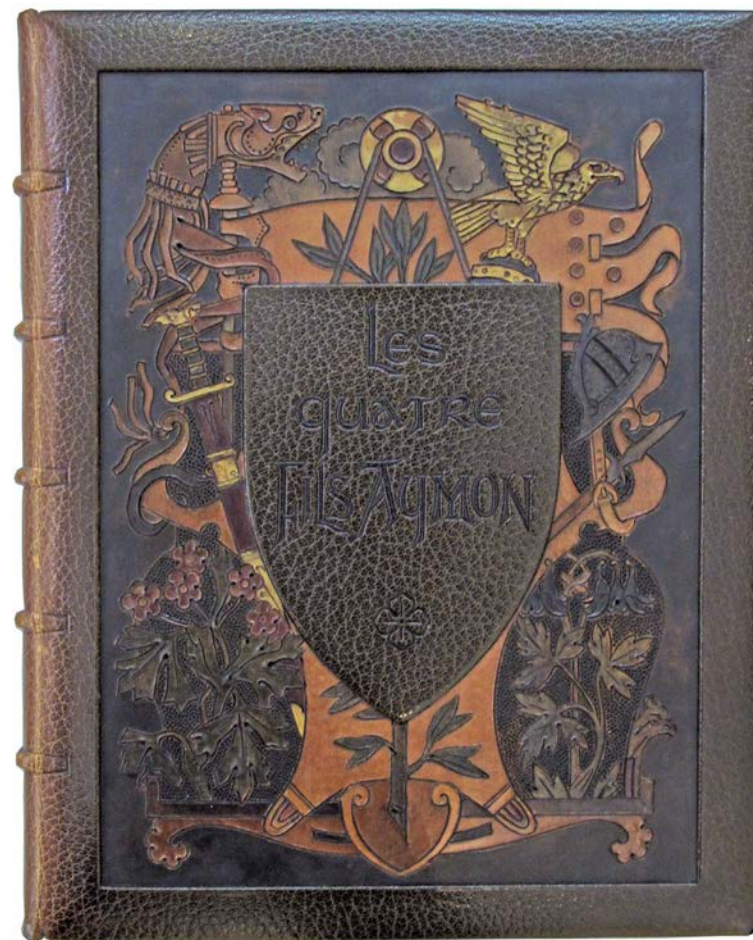
'Probably the first 19th century book to have a truly modern appearance with etchings simplified almost to abstraction, a square format and wide margins. Much of the atmospheric quality due to careful printing by Auguste Delatre, noted etcher and teacher, who sometimes rubbed his plates slightly after wiping, to spread the ink and soften the tone'. (The Artist and the Book).

[The Artist and the Book 177; Guerin 63; Carteret IV,128; Harris 228-229].

£35,000



19 (Manet)



20 (Grasset)

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

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

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

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

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

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

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

[Ray 357].

£6,500

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

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

10. issues. Folio. (396 x 294 mm). [4 leaves per issue]. Each issue with title and cover illustration, printed text in French throughout and advertisements to rear cover and with 33 illustrations by

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

Toulouse-Lautrec, Bonnard, Ibels, Willette, Vallotton, Hermann-Paul and others. Later burgundy cloth-backed marbled paper boards, original publisher's printed illustrated wrappers preserved, burgundy morocco label with title gilt to spine, tri-colour silk placemaker.

merit, 'L'Escarmouche' featured covers by Henri-Gabriel Ibels (4), René Georges Hermann-Paul (5) and Félix Vallotton (1).

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

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

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

[not in Ray].

£10,000



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

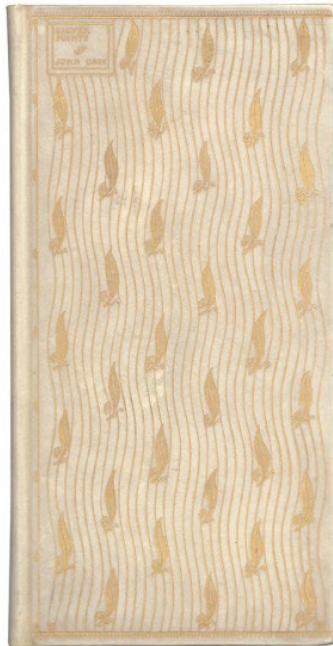
22. GRAY, John. *Silverpoints*. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

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.

£12,500



French novelist Georges Lecomte's presentation copy of the beautiful Eragny Press edition of the medieval French chantefable.

23. ERAGNY PRESS. (Bourdillon, Francis William, Ed.). Aucassin & Nicolette. *The Brook, Hammersmith, London. The Eragny Press. 1903.*

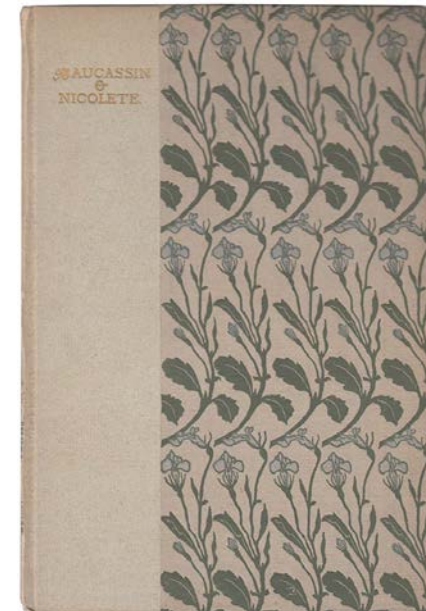
8vo. (221 x 150 mm). [34 leaves; pp. (i), 55, (ii)]. Leaf with title verso, leaf with large colour wood-engraved vignette by Lucien Pissarro with decorative border and caption in red as frontispiece, opening leaf with decoration in red and large decorative woodcut 9-line initial, printed text in black in French with ornaments and musical notation in black on staves throughout, final leaf with colophon recto and justification with Eragny vignette verso. Original publisher's grey / blue paper-backed patterned paper-covered boards, title gilt to front cover at upper left and floral ornaments to spine.

From the edition limited to 230 copies (only 200 for sale), this copy with a presentation in sepia ink to front free endpaper: 'à mon ami Georges Lecomte [effaced but legible] / Lucien Pissarro'.

'This is the last book printed in the Vale Type by Esther and Lucien Pissarro at the Eragny Press, The Brook, Hammersmith, and completed May, 1903.' (From the colophon).

Georges Lecomte (1867 - 1958) was a novelist, dramatist and member of the Académie Française (he became permanent secretary in 1946). Born in Mâcon, he also wrote criticism including his 1892 essay on Impressionism and the collection of Paul Durand-Ruel.

£1,250



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

24. KOKOSCHKA, Oskar. Die Träumenden Knaben. Wien. Berger und Chlawa für die Wiener Werkstätte. 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.

Oskar Kokoschka's 'Die Träumenden Knaben' (The Dreaming Youths) features his original lithographs illustrating his own text. Kokoschka's illustrations, with their bold, flat colour mark the border of Jugendstil and Expressionism while his flowing, symbolist verse is far from the children's story for which he was commissioned. This example is from the rare first edition published by the Wiener Werkstätte who had commissioned the book before the sheets were sold off to Kurt Wolff and reissued with a different binding in 1917.

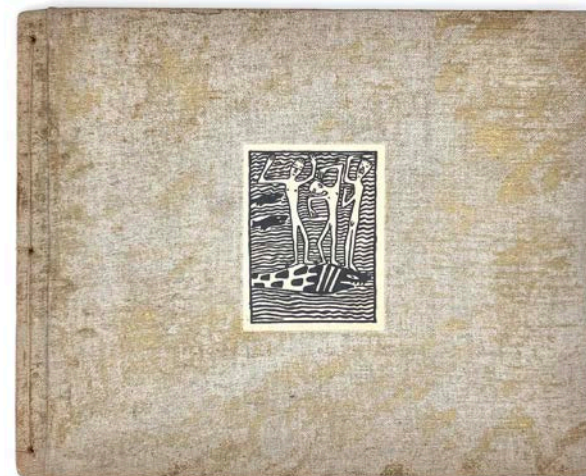
'In this, his [Kokoschka's] first graphic work, the decorative influence of the Jugendstil and folk art is apparent. The Wiener Werkstätte had commissioned him to write and illustrate a book for children and Die Träumenden Knaben was shown in the 1908 Kunstschau, where Kokoschka's work was exhibited 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).

'In the work Kokoschka seeks to follow the dreams of a young adolescent boy, the strong colours of the lithographs providing an exotic landscape to support the text. In his autobiography, the artist states his intention to have been to create a 'picture poem'. The work is dedicated to Gustav Klimt, who had left the Vienna Secession in 1905 and whose work was a powerful influence on Kokoschka at the time.' (From Manet to Hockney).

'Ausgabe 1908: Die Blätter sind albumartig gebunden. Der Leinenüberzug der Einbanddecke ist mit Goldfäden durchwirkt.' (Wingler / Welz).

[Wingler / Welz 22 - 29; The Artist and the Book 147; From Manet to Hockney 24].

£40,000



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

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

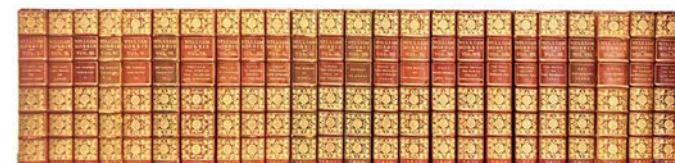
24 vols. 8vo. (228 x 160 mm). Leaf with justification verso, frontispiece portraits of Morris etc., printed title to each vol. and Morris' works throughout, illustrated with photogravure portraits, facsimiles etc., vol. XXII without frontis. as issued, folding maps in vol. VII and VIII, final leaf verso 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.

£8,000



One of the finest Art Deco fashion publications issued to advertise Poiret's fashion accessories.

26. LEPAPE, Georges. Les Choses de Paul Poiret Vues par Georges Lepape. Paris. Maquet pour Paul Poiret. 1911.

Square 4to. pp. (iv), (i) + 12 pochoir plates. Publisher's white decorated boards. Spine repaired.

From the edition limited to 300 copies, signed by Poiret.



£4,000

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

27. 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 ad-

ditional 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'.

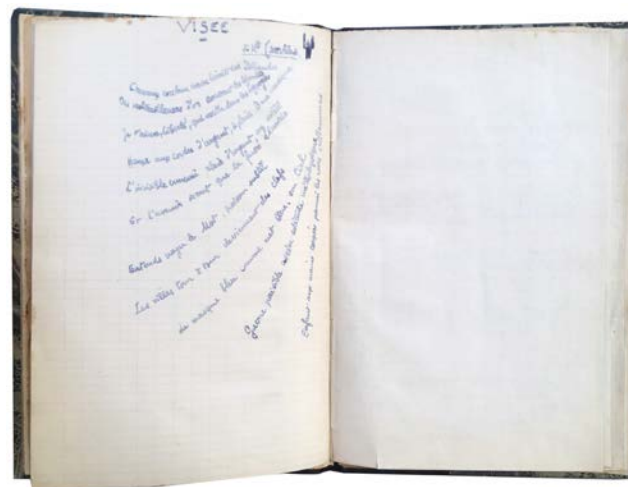
From the edition limited to 25 copies numbered in scarlet ink and initialled 'G. A.' by Apollinaire. Apollinaire's calligrammatic poems appear here, in the very scarce 'Case d'Armons' for the first time. Apollinaire's 1918 collection 'Calligrammes, Poèmes de la Paix et de la Guerre' reprinted all 21 of the poems with the exception of 'Carte Postale'.

ditional 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'.

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'). 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.



£110,000

Guillaume Apollinaire

Case
d'Armons

Aux Armées de la République



dois du Pipeonier
Ha d'air dou

Et son fouet toujours

pas de dire on lui va à l'air de la mer, j'ai l'esprit
de l'œil de Saint

Hexa
bar edras
belis

Malouine

mais un secret

dans la
Forêt
où
nous chantons

collines blanches
en sentinelle

Cantatrice

gerbes
30
en débrous

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

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

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

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

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

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

Although individual issues can be found, complete sets of 'Impressions of the Russian Ballet' are necessarily scarce.

Full details of each of the issues are available on request.

£5,750



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

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

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

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

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

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

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

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

£35,000

An excellent example of one of Schwitters' finest productions.

30. SCHWITTERS, Kurt. Die Silbergäule MERZ - Die Kathedrale. Hannover. Paul Steegemann Verlag. 1920.

8vo. (224 x 144 mm). [8 unnumbered leaves]. Cover with lithograph title by Schwitters and additional white pasted on label with printed lithograph text recto and 'Von Kurt Schwitters' with list of works verso, 7 leaves with Schwitters' original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vorzusaugabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted on paper label with printed lithograph text. Original publisher's brown printed wrappers including the white paper lithograph label to front and rear covers cut as usual, stapled as issued.

'The booklet 'Die Kathedrale' with 8 lithographs by Schwitters was published by Paul Steegemann's Silbergäule series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements familiar from the drawings (windmill, coffee mill, house, stroller, handwriting, numbers). Others are compact and flat-looking 'abstract' forms - rectangular or oval. Here too Schwitters made use of 'foreign matter' such as pieces of shoe leather and patterned material (presumably confectioners' paper such as he often used in his early collages, but pasted on the process block). The Kathedrale graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics.' (Schmalenbach).

'When he published an album of lithographs in 1920, 'Die Kathedrale', he put a sticker on the front reading 'Vorsicht: ANTi-dada', and one of the lithographs inside places 'Merz' and 'Der Sturm' together inside a box with 'Dada' on the outside.' (Ades).

[Ades 6.7 & 6.33, see pg. 123].

£12,500



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

31. 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 won 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.

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

[Schwarz 406].

SOLD



Vertes' *Le Cirque* with additional suites.

32. VERTES, Marcel. Gomez de la Serna, Ramon & Adolphe Falgairolle (Trans.). *Le Cirque*. Paris. M.-P. Tremois. 1929

2 vols. Folio. (450 x 325 mm). Leaf with copy number verso, half-title, original colour etching by Vertès as frontispiece and title with vignette by Vertès, Gomez de la Serna's text illustrated with 4 further original colour etchings by Marcel Vertès and with 35 lithograph vignette illustrations in the text, final leaf with justification; text leaves all with double rules in blue. Loose as issued in original publisher's glossy blue paper wrappers with printed titles and vignette in gilt to

From the edition limited to 103 copies, with this one of 4 exemplars reserved for the Librairie Flammarion (D).

This copy includes the following sets of the prints:

1. 5 prints in colour, as published.
2. Suite of 5 prints in colour printed on Japon, with each print signed in pencil.
3. Suite of 5 prints printed in black, with remarques, printed on vélin de Hollande.
4. Suite of 5 prints printed in black printed on vélin de Hollande.

£6,000



An excellent copy of the édition de tête of *Mr. Knife, Miss Fork*.

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

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

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

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

'Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper,

which were then used as photographic negatives to make the prints. The white-on-black images do a fine job of representing the dark visions of death and desire that come to the girl in Crevel's story ...'. (The Book of 101 Books).

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

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

£25,000



Hugnet's own copy of *Ombres Portées* with Stanley William Hayter's etchings in three states and with additional signed proofs and drawings.

34. HAYTER, Stanley William. Hugnet, Georges. *Ombres Portées. Ornées de Cinq Gravures au Burin de Stanley William Hayter. Paris. Editions de la Montagne. 1932.*

8vo. (250 x 170 mm). [32 leaves plus 21 inserted leaves (suite, drawings and proofs)]. Half-title with 'Du Même Auteur' verso, printed title in red and black and Hugnet's verse in five sections illustrated with 5

From the edition limited to 79 numbered copies signed in black ink by the artist and author, with this Hugnet's own copy marked 'exemplaire [printed] de l'auteur' (in black ink in Hugnet's own hand); 20 hors commerce copies were also issued.

As well as Hayter's etchings in three states (as published on Japon, in bistre on a thick handmade paper and the cancelled plate 'barré' on matching paper), this copy also includes the following additional material:

- Hayter's original drawings for each of the etchings on transfer paper, each titled as per the section by Hayter above, in pencil or ink, and with a line of verse below in pencil or ink; an additional drawing, unused in the book, is also included.

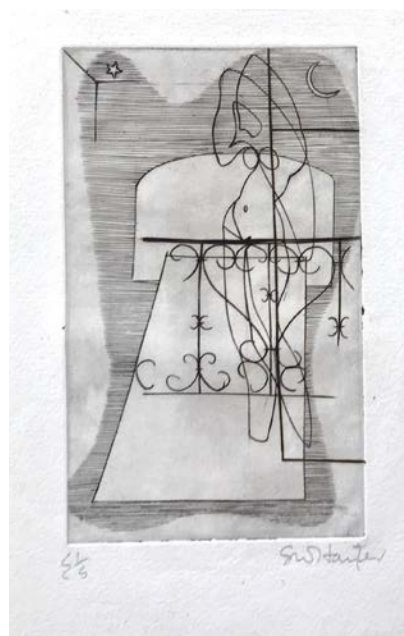
- additional pulls and proofs of each of the etchings, all on large paper and each inscribed and signed in pencil by Hayter, either 'E 1 / 3' (for four of the five etchings) or 'Essai 1 / 1' (for one etching) or 'Etat II' or 'Etat 2' (for two etchings).

Hugnet's six poems in 'Ombres Portées', all composed during the 1920s, are the following: 'Marquis de Sade' (1925 - 1926), 'Commode' (1928), 'Le Prisonnier des Iles' (1928), 'Cassie' (1928) and 'L'Archipel' (1928).

'One of the most accomplished and adventurous graphic technicians at work today, Hayter has often experimented with mixed techniques to achieve effects of form and texture.' (The Artist and the Book).

[see The Artist and the Book 1860 - 1960, pg. 92 which gives the title as 'Ombres Parties'].

£8,500



A complete set of Albert Skira's important art review *Minotaure*.

35. MINOTAURE. Arts Plastiques, Poésie, Musique, Architecture, Ethnographie et Mythologie, Spectacles, Etudes et Observations Psychoanalytiques. Paris. Editions Albert Skira. 1933 - 1939.

13 issues in 11. Folio. (315 x 245 mm). Printed text by various contributors and illustrated profusely throughout in monochrome and colour. Publisher's wrappers with cover designs by Picasso, Roux, Derain, Bores, Duchamp, Miro, Dali, Matisse, Magritte, Ernst and

The editors were Albert Skira and E. Tériade for numbers 1 - 9, 10 - 13 were issued by an editorial group which included Breton, Duchamp and Eluard. The magazine was published five times in the first year, thereafter quarterly. With a tone that was decidedly, but not exclusively Surrealist, contributions include those from Picasso, Derain, Magritte, Max Ernst, Duchamp, Lipchitz, Le Corbusier, Man Ray, Tzara, Valery, Matisse, Miro, Bellmer, Arp, Brancusi, Giacometti, Kandinsky, Klee, Dali, Laurens, Braque and many others.

Masson. Original publisher's printed pictorial wrappers with designs by various artists (see below), later chemises with titles in black to spines and matching slipcase.

The covers of the issues, each designed by an artist, are as follows: Picasso (no. 1); Roux (no. 2); Derain (nos. 3 - 4); Borès (no. 5); Duchamp (no. 6); Miró (no. 7); Dalí (no. 8); Matisse (no. 9); Magritte (no. 10); Ernst (no. 11); Masson (nos. 12 - 13).

Number 1 includes the inserted leaf with details of the publication of the issues.

[Le Fonds Paul Destribats 343].

£9,500



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.

36. BULLETIN INTERNATIONAL DU SURREALISME / Mez-inárodní 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

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'.

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.

'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).

£9,000



An excellent copy of the very scarce édition de tête of *The Road is Wider than Long* with two original collages, colour illumination by hand and a presentation from Penrose.

37. PENROSE, Roland. *The Road is Wider Than Long*. London. London Gallery Editions. 1939.

Small 4to. (222 x 176 mm). [30 unnumbered leaves]. Leaf with Penrose's presentation recto, leaf with additional inserted collage recto (held with photograph corner mounts) and original signed collage verso (this as called for - see below), half-title with pasted monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 pasted monochrome photographs

From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose.

Penrose's presentation is in orange ink to the initial blank: 'This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972'.

'The Road is Wider than Long' is Penrose's Surrealist hymn of love to Miller - later in Egypt he gave her the original manuscript of his verse, 'laboriously calligraphed', illustrated with his own photographs and 'a small collage' and bound in 'thick shoe leather' together with a pair of gold handcuffs by Cartier - and a paean to places and times yet untouched but soon to vanish or alter completely. In the édition de tête, the reproduction photographs are replaced with originals, their tone more pronounced, and ten of the leaves are illuminated by Penrose in watercolour and a variety of colour inks, highlighting and outlining passages, colouring initials or adding decorative vignettes. The endpapers too are original photographs, cropped versions of Penrose's photograph 'Sand Prints' and it is tempting to imagine that the footprints photographed are those of Miller herself. Each of the ten copies from the édition de tête also include an original collage facing the half-title: that for the present copy depicts a surreal landscape, the direct painted background in blue and black overlaid with excised sections from a monochrome photograph of water, creating an effect of Stonehenge-like dolmen or a passage tomb beneath a yellow and orange sky with an outline black sun; the collage is signed at lower right 'R. Penrose' in black ink.

The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a

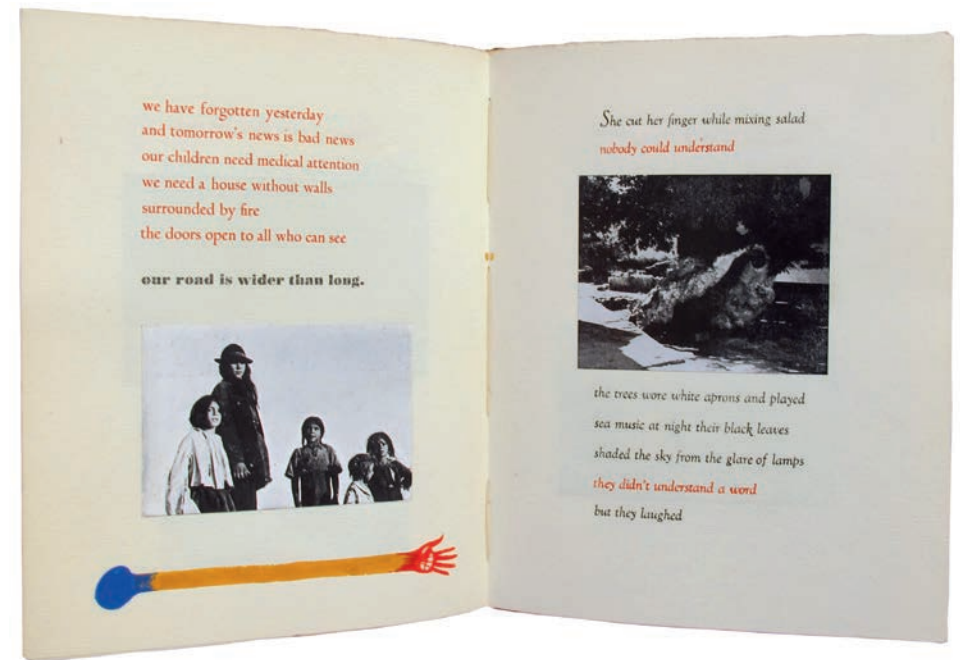


and two text illustrations / compositions, 10 leaves with additional illumination by Penrose in various colours (as called for); printed text in red and black in various types throughout on cream Millbourn hand-made paper. Original publisher's wood-grain boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers (see below).

background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian clifftop scene of a picnic. A seated group of women at right is flanked at left by a man in nautical dress indicating something on the horizon that a woman with telescope is viewing; a child clutches at her skirts while a further figure, prone for safety, looks over the cliff edge. The collage is completed by an additional figure pasted over both scenes, at left, the marble legs and torso of a classical nude with an added erect phallus of matching colour; it is clearly this phallus indicated by the nautical male and at which the woman with the telescope gazes.

[see 'Scrap Book 1900 - 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Life of a Surrealist' by James King, Edinburgh, 2016; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 - 93].

£22,500



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

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

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

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

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

Please contact us for a full list of the views depicted.

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

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

£17,500



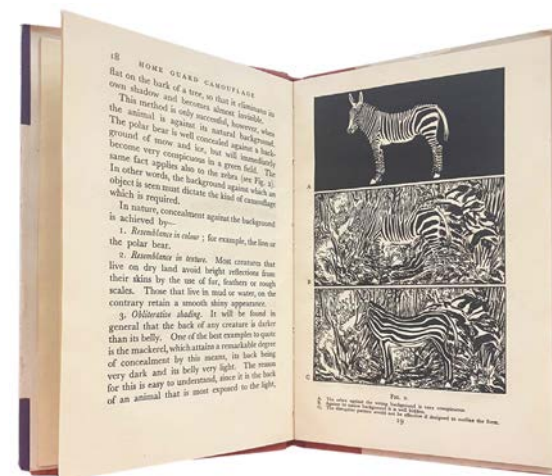
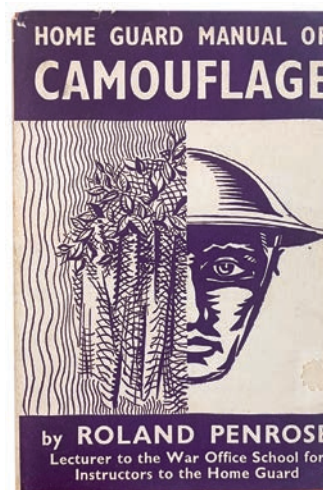
A very good copy of Roland Penrose's rare manual with the scarce dust-jacket.

- 39. 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).

£550



The deluxe edition of the rare catalogue for the 1948 exhibition *Le Cadavre Exquis*, limited to 150 copies, with an original signed *cadavre exquis*, additional material and bound by Jean de Gonet.

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

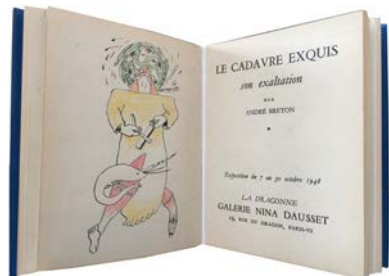
Square 12mo. (138 x 118 mm). [2 leaves of thin blue paper + 8 leaves of pur fil du marais + inserted bifolium]. Leaf of thin blue paper, inserted bifolium of japon with original *cadavre exquis* by Breton, Péret and Heisler (see below), leaf with frontispiece verso with additional colouring by hand,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

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

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

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

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



£22,500

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.

41. ILIAZD (Ilia Zdanevich). Pis'mo. (The Letter). (Paris). Sorok Pervyĭ 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.



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].

£9,500

Wols' *exemplaire de compagnon* of Iliazd's typographic masterpiece of visual, phonetic and sound poetry, a beautiful anthological work of the poetic avant-garde.

42. ILIAZD. *Poésie de Mots Inconnus*. Paris. *Le Degré* 41. 1949.

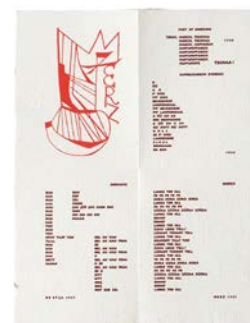
Small 8vo. (175 x 138 mm). [29 leaves each folded in 4]. Letterpress text by various poets throughout, several leaves with additional overprinting in colour, each illustrated by various artists with linocut, woodcut, lithograph, etching, burin engraving or drypoint, several in colour; sheet size: c.320 x 245 mm. Uncut sheets with deckle edges as issued loose in 5 chemises. Poems and illustration printed recto only with attributions and numbering of leaves (2 - 24) verso, terminal blank and final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank stitched as issued. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, two thick paper jackets, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine and original pleated parchment envelope with title stamped in blind to spine.

From the edition limited to 158 copies, with this one of 41 'Compagnon' examples numbered in 'XXIX' in Roman numerals and printed for Wols ('Compagnon XXIX Wols' printed in purple) and signed and dated ('26250') in black crayon by Iliazd to the justification (i.e. leaf '3' with Dominguez' engraving).

Wols' contribution to 'Poésie de Mots Inconnus' is a dry-point engraving to leaf 16 as an illustration to Iliazd's own 'Morceaux de Théâtre', three excerpts from his works 'L' Ane à Louer' (1919), 'Ile de Pâques' (1919) and 'Janko Rois des Albanais' (1918). Wols was the pseudonym of Alfred Otto Wolfgang Schulze (1913 - 1951), a German artist and a leading light of the Tachist school, who, although noted during his lifetime, was recognised as a pioneering abstract expressionist post mortem. Tachism (or Tachisme) as a term was first used in 1951, the year of Wols' death.

This anthology of 'forgotten phonetic poetry' by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and 'Poésie de Mots Inconnus' was to be Iliazd's published riposte after the chaotic *mélée* that concluded his 1947 lecture 'Après Nous le Lettrisme'. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: 'He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.'

The texts were written between 1910 and 1948, starting with Velimir Khlebnikov and ending with Antonin Artaud, and consist of Russian Futurist texts and Dadaist writings from Paris, Zurich, and Berlin. The book has two formats, folded - as here - and unfolded in sheets and as for all of the books Iliazd published, he did not want the book to be cut or bound. For each author, he varies the composition of the page and the book is full of invention typical of this master of *mise-en-page*. In folded form, the book is solid, compact and almost sculptural, tactile and a beautiful object with a vellum jacket and overjacket with a pleated vellum spine: it is a book that must be handled to be appreciated. The importance of the work to Iliazd is clear, even if it brought him much anxiety. After the publication of 'Poésie de Mots Inconnus', Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor / publisher / artist and the template for his meticulous future productions. The book was dedicated: 'in recognition of our companions' and the pages were printed by letterpress by Alexander Zasypkine and the Imprimerie Union.



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

[Isselbacher 30 - 32; Chapon 293 / 294; see Cramer Picasso 54 & Miro 19; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174].

£27,500



This page and right: 42 (Iliazd)

One of Miró's greatest illustrated books.

43. **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].

£12,500



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

44. **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].

£17,500



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

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

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

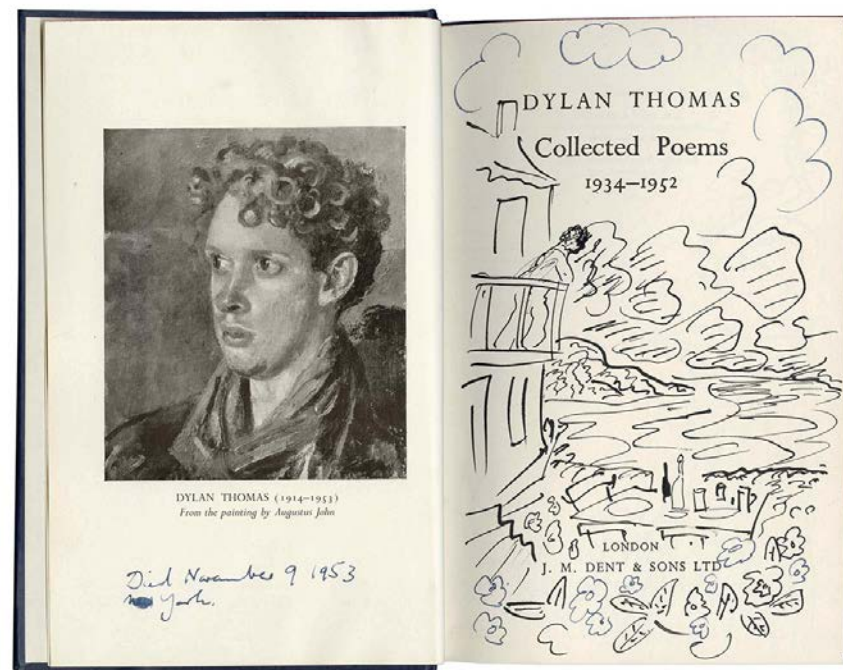
Presented by the artist Ceri Richards to the important collector and patron Sir Colin Anderson and his wife Morna, this beautiful book represents a remarkable and harmonious appreciation of the great poet Dylan Thomas by his fellow countryman. Drawing on major themes in Thomas' verse, themes that were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

Richards is known to have illuminated four copies of poems by Dylan Thomas, all at a very similar date in November 1953, just before Thomas' death and during his final days (Thomas died on November 9th, 1953 in New York). The copies he is known to have illuminated include those for his wife, Frances; a copy he sold to Swansea Central Library in March 1954; a copy he gave to his sister Esther Thomas (no relation to the poet); the copy - now misplaced or lost - belonging to the Hon. Mrs. Lucille Frost. This example, that of Sir Colin Anderson, was unknown previously; the copy also includes three letters: two from Ceri Richards (in 1953 and 1966 respectively) to Anderson with details of the volume and a third from Frances Richards (in 1973) to Anderson after the artist's death. These letters add additional detail to the history of all of the illuminated copies and the provenance of the present example.

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

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

£55,000



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

46. 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].

£15,000

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

47. 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).

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].

£15,000



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.

Mrs. Smawley, who was watching

Put them in the
forecastle 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.

The extraordinary collaboration of illustration by Picasso and typography and mise en page of Iliazd, the beautiful *Chevaux de Minuit*.

48. PICASSO, Pablo. Oettingen, Hélène Baronne d'. (Roch Grey). Chevaux de Minuit. Cannes / Paris. Aux bons soins du Degré Quarante et Un par Iliazd. 1956.

Small folio. (348 x 245 mm). [24 leaves: 14 bifolia, 10 trifolia; pp. 60]. Illustrated with 12 original engravings with burin (and 1 drypoint, the title on the vellum wrapper) by Pablo Picasso; the first and last on a single sheet, the remaining 10 on folded sheets to form a triptych of text and image. Sheet size: 310 x 208 mm (single leaf); 310 x 410 (double sheet); 310 x 620 mm (triptych). Loose as issued in original publisher's parchment wrapper with drypoint title by Picasso to upper cover, several additional terracotta Auvergne paper wrappers and publisher's parchment portfolio with black printed title to spine.

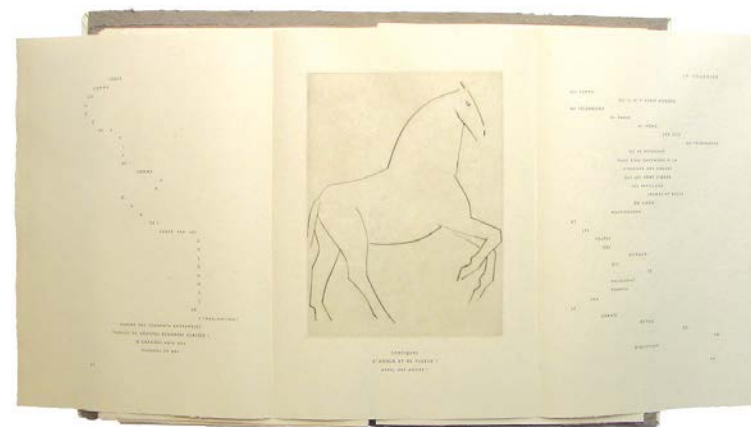
From the edition limited to 68 copies signed by the artist and printer in red crayon, with this one of 52 on 'Vieux Japon' and also dated '9556' by Iliazd in red crayon (i.e. May 9th 1956).

'Iliazd's organization of the text on a given page was ingeniously calculated. In *Chevaux de Minuit*, which was published in 1956, the staccato layout of Roch Grey's epic poem gallops, trots, and leaps in the company of Picasso's engraved horses.' (Audrey Isselbacher, 'Iliazd and the Tradition of the 'Livres de Peintre'').

'Roch Grey was the pseudonym of Baroness Hélène d'Oettingen, an exceptionally gifted person who showed talent in many fields, including poetry, painting and ceramics. A member of Apollinaire's circle, she contributed to the magazine *Les Soirées de Paris*, and played an important role in the cultural life of the colony of Russian artists in Paris. She dies in 1950 ... In his 'Adieu d'Iliazd à Roch Grey' at the end of the book, Iliazd states that it is in memory of 'that era, so near and yet so terribly far away, when poets lived among us' that he undertook to publish this text by a forgotten writer. He tells of the great difficulties encountered along the way. At first Picasso was reluctant to collaborate on the book and returned the copperplates. For a long time he continued to hesitate. Finally he was won over by the supplications and reproaches of the patient Iliazd, and agreed to make some illustrations. For the cover title, he made a drypoint; to illustrate the text he produced twelve burin engravings of horses. These he drew with great economy of line, and when seen together they form a kind of graceful and joyful ballet. The first and last horses appear hors-texte; the ten others occupy the centre of a triple page, thus forming a triptych, the two side panels of which are covered with typographical arrangements recalling Apollinaire's calligrams.' (Cramer).

[Cramer 73; Isselbacher 22].

£67,500



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

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

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

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

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

[Cramer 93].

£8,000



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

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

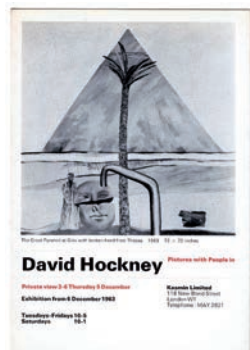
Folded card. 8vo. (210 x 146 mm). Inner spread with two monochrome illustrations at left and at right, tipped-in sheet of thin green tissue, representing a curtain with an abstract motif in black and pole and rings at head, overlaying a printed image of a curtain with scene behind. Folded cream card 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.

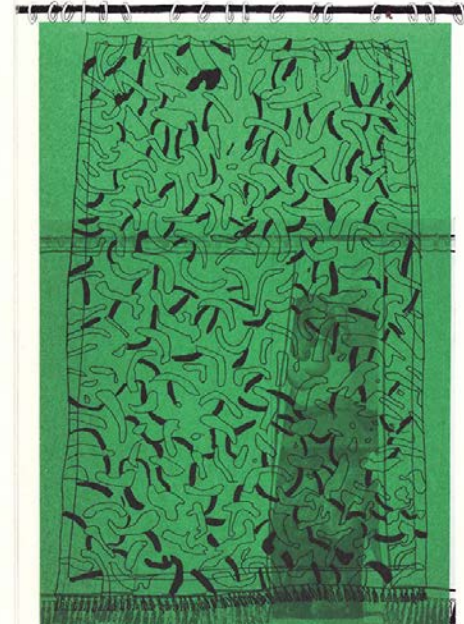
This catalogue is scarce; COPAC lists copies at the Tate, V & A and Leeds, while OCLC adds copies at MoMA and the Stedelijk.



Domestic Scene Notting Hill 1963 72 x 72 inches



Domestic Scene Broadchalke, Wiltshire 1963 72 x 72 inches



Closing Scene 1963 48 x 48 inches

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

51. HOCKNEY, David. Pictures with frames and still life pictures. [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.

£250

An extremely scarce and notorious Kasmin Gallery exhibition invitation.

52. GROUP SHOW. 118 show. [Invitation]. London / 118 New Bond Street. Kasmin Gallery. 1965.

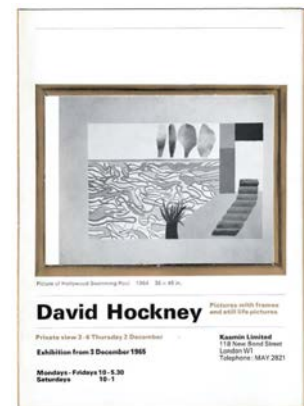
Single sheet of card, (210 x 148 mm). Text in black with red printed lines.

This purely typographic invitation – conceived by Kasmin himself in collaboration with graphic designer Gordon House – caused considerable controversy among the art dealers whose name had been crossed out on the invitation (namely, every gallery other than Kasmin's). The list of names together with the artists listed in the exhibition (at right) make this an important record of the London art scene in the 1960s.

Those dealers and museums comprise: AIA, Book Street, Cane Kalman, Drian, Gimpel Fils, Grabowski, Grosvenor, Hamilton, Hanover, ICA, Lefevre, Leicester, Malborough Fine Art, Malborough New London, McRoberts & Tunnard, Mercury, Molton, New Art Centre, O'Hana, Piccadilly, Portal, Redfern, Robert Fraser, Roland Browse & Delbanco, Rowan, Tate, Tooth's, USIS, Waddington and Whitechapel.

The '118 show' (named after the gallery's premises on 118 new Bond St) exhibited 'Paintings/Shapes/Sculpture/Drawings/Etchings/Lithographs/Serigraphs/Sounds' by Ayres, Avedisian, W Darby Bannard, Caro, Castellani, Chamberlain, B Cohen, Denny, Dzubas, Feeley, Frankenthaler, Gottlieb, Hockney, House, Howlin, Kelly, Latham, Louis, Newman, Noland, Olitski, Parker, R Smith, Stadler, Stella, Tippet and Zox.

£250



51



52



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

53. HOCKNEY, David. A splash, a lawn, two rooms, two stains, some neat cushions and table, painted. [Invitation]. 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.

£200

David Hockney invitation to an exhibition of Personal drawings.

54. HOCKNEY, David. Personal drawings. [Invitation]. 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.

£100

The complete series of *Horn* the journal of the influential Hornsey College of Art.

55. HORN. Gavron, Hannah & Kit Roberts (Editors). Horn. Journal of Hornsey College of Art. Nos. 1, 2 & 3. (All Published). Hornsey. Hornsey School of Art. 1964.

3 issues: 2 vols. Tall 8vo. (280 x 178 mm). + Square 4to. (254 x 248 mm). pp. 34, (ii); (iv), 32, (iv); (iv), 32, (iv). Each issue with advertisements, title with contents and printed text and illustration in monochrome throughout (issue 3 with text and illustration in blue, pink etc.). Original publisher's printed colour wrappers with illustration and titles to covers, third issue with original white paper jacket with colour illustration and titles to covers and flaps.

'Horn' was edited and designed by a changing team with Hannah Gavron and Kit Roberts with Dave Legon as 'Art Editor' for issue 1, Bill Olive (assistant for issue 1) for issue 2 and Bill Fallover - he had contributed graphics to the second issue - for the third issue. Design and layout were by Les Steedman and Stuart Heveron for the first two issues but only Steveron remained (contributing to one article only) for issue 3.

The first issue was subtitled 'Aggression' and includes 'The ABC of Aggression' ('D is for death', 'K is for Kennedy', 'X is for xenophobia' etc.), the second 'Rhythm' (with articles on 'The rise and fall of cinemas', 'P. J. Proby sat on a wall', 'From Oliver to Bilk' and 'Poems'); the third issue is devoted to sex (with articles 'Virginity', 'The Ideal Woman', 'Do-It-Yourself Sex Kit', 'A Cure for Love' etc.). A fourth issue ('EQUATION A+S=H4(2) - ART PLUS SCIENCE EQUALS HORN FOUR SQUARE') was announced in issue 3 but never appeared.

£550



The superlative *Maximiliana*: the double tour de force, for Max Ernst's graphic oeuvre and Iliazd's mise en page.

56. ERNST, Max & Iliazd (Ilia Zdanevich). (Tempel, Guillaume). (65) Maximiliana ou l'Exercice Illégal de l'Astronomie. Paris. Le Degré 41 (Iliazd). 1964.

Folio. (422 x 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and achevé d'imprimer, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 x 306 mm; unfolded: 410

x 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.

From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

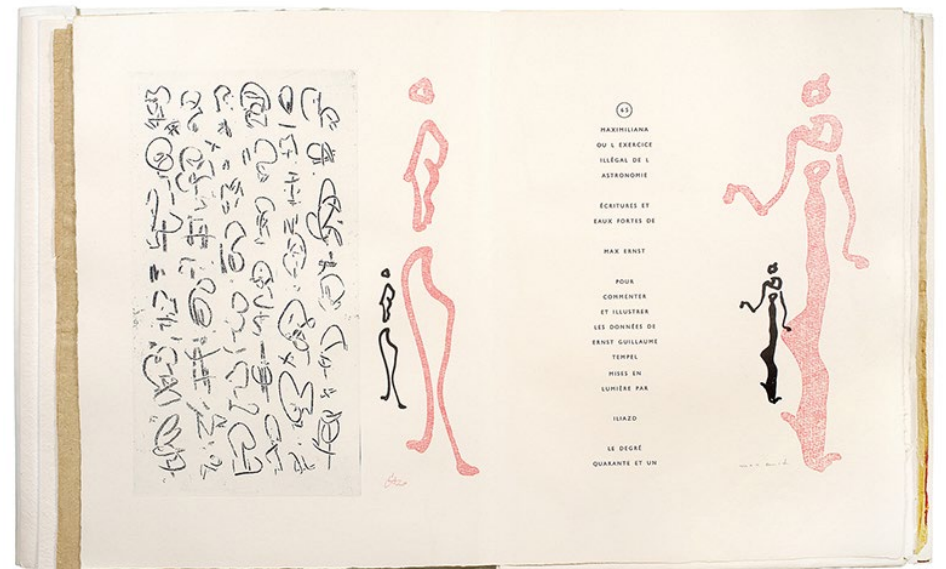
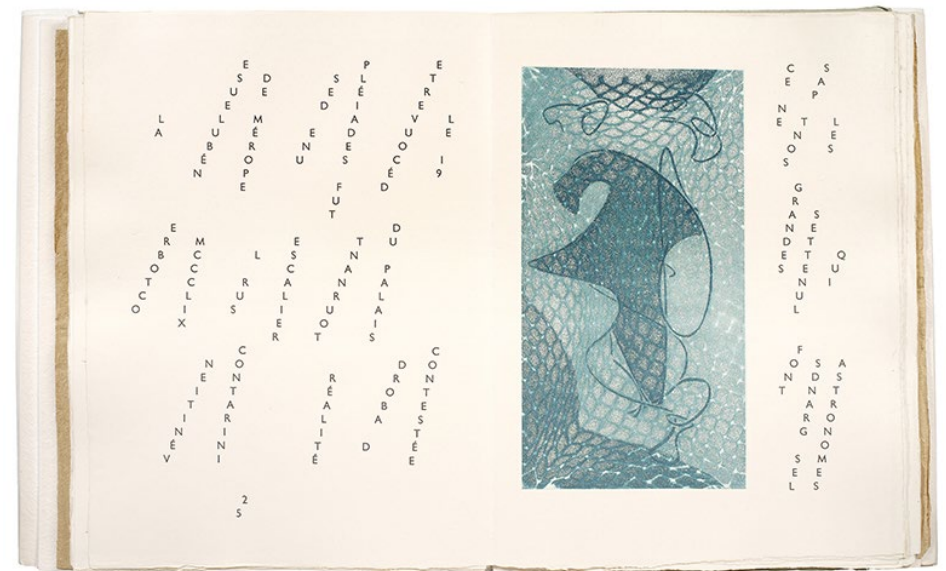
'... the amazing tour de force of 'Maximiliana' (1964) - in which Iliazd guided Ernst to produce several very distinct forms of graphic art (aquatints, glyphic-figures, and long etched passages of invented writing) ...'. (Johanna Drucker).

'Cryptograms and a great many etchings dedicated to the life and work of Wilhelm Leberecht Tempel, an unqualified astronomer disparaged by the professional practitioners of his native Germany, a rebel poet and - finally - an exile: in Venice, Marseilles and Florence. His poems were discovered by the Russian poet Iliazd, together with his notes and lithographed charts of the nebulae he had discovered. Iliazd turned this book into a tour de force of typography, with illustrations that were veritable masterpieces of colour printing by the engraver Georges Visat.' (Edward Quinn: Max Ernst).

'Maximiliana, which appeared in 1964, dedicated to the life and work of the astronomer and lithographer Wilhelm Leberecht Tempel (1821-89), is regarded by Max Ernst as his finest book publication. Produced in collaboration with the typographer Iliazd, it is a paraphrase of Max Ernst's own life. Despite his outstanding knowledge in the field of astronomy, Tempel was rejected everywhere by experts because he was self-taught. In 1851 he discovered Asteroid 65, to which he gave the name Maximiliana. In 1858 he married a daughter of the gatekeeper to the Doge's palace in Venice, in order to make his astronomical observations from the Scala del Bovolo. After a life in exile, recognition came very late. 'That was what particularly moved me about him', said Max Ernst in the Schamoni film, 'because in Wilhelminian Germany, where I spent my youth, things were not so very different.' The subtitle of Maximiliana, 'The Art of seeing of Ernst Wilhelm Leberecht Tempel', points to Max Ernst's interest in making visible the invisible, in seeing what is hidden.' (U. M. Schneede).

[Spies 95, I - XXXIV; Isselbacher 4; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages';

£125,000



Catalogue published in conjunction with Andy Warhol's first museum exhibition.

57. WARHOL, Andy. (ICA Catalogue). Philadelphia. Institute of Contemporary Art. 1965.

Small 8vo. Contains primary reproductions of works by Warhol and exhibition checklist. Includes tissue sheet with exhibition dates. Original pictorial boards, with original glued binding with black tape spine.



Famously organised by Sam Green, the 25 year-old director of the Philadelphia ICA, appointed largely as a result of his relationship with Warhol.

The opening of the show was a logistical disaster: large crowds, akin more to a rock concert than an art opening, prompted Green to pull all the art off the walls before people stormed in. Thus Warhol and his entourage became the only art to see, accelerating his status as a Pop Art icon.

The catalogue was itself a revelation. Created with Ben Birillo, who had been responsible for some of the most recognisable Pop Art ephemera of the era, the pages are printed on heavy card stock coloured green, silver, and blue, with mostly full-bleed images, and entirely devoid of text, save Green's opening essay.

£2,000

The first edition of Ed Ruscha's Some Los Angeles Apartments.

58. RUSCHA, Ed. Some Los Angeles Apartments. (Los Angeles). 1965.

8vo. (180 x 141 mm). [24 leaves]. Leaf with title and copyright verso and 34 captioned black and white photographic illustrations. Original publisher's white wrappers, title in green to front cover and original glassine, the glassine worn, some consequent toning to lower edge of front wrapper.

From the first edition limited to 700 copies; a second edition was issued in 1970.

'His (Ruscha's) third book, Some Los Angeles Apartments returned to the more varied page layouts of Twentysix Gasoline Stations, but like the two previous books, the most common page spread contained a single photograph on the upper right-hand portion of the page. That said, the mix of layouts is richer than in the first book'. (Clive Philpot).

[Engberg & Phillpot B3].

£3,000

The first edition, first issue, signed by Ruscha on the title, of this famous and important leporello artist book.

59. RUSCHA, Ed. Every Building On The Sunset Strip. (Los Angeles). Edward Ruscha. 1966.

8vo. (181 x 144 mm). pp. 52, comprised of a single narrow accordian-folded sheet. Printed title, copyright and 2 continuous strips of monochrome illustrations from photographs, across top and bottom of a folded sheet (nine conjoined sheets with the additional small folded flap at the end of the book at 9176 and 9171 Sunset Boulevard) in leporello format; total size: 181 x 7455 mm. Original publisher's printed wrappers, title in silver to front cover and spine, original reflective silver slipcase.

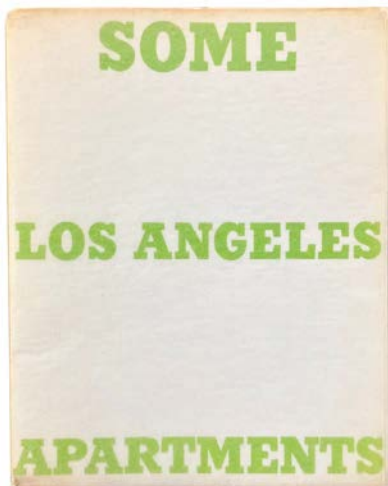
From the edition limited to 1000 copies, complete with the small folded flap at the end of the book (at 9176 and 9171 Sunset Boulevard); this copy signed on the title page by Ruscha.

'The Sunset Strip satisfied one of Ruscha's early ambitions: 'In Oklahoma City, I delivered newspapers riding along on my bicycle with my dog ... I dreamed about making a model of all the houses on that route, a tiny but detailed model that I could study like an architect standing over a table and plotting a city'. As a result of his subsequent fascination with the Sunset Strip, this unrealized youthful ides resurfaced in a different form. The accordion-fold structure of the book was an appropriate format for Ruscha's intended depiction of the famous Hollywood thoroughfare as a series of two-dimensional storefront facades, like those of a Western town'. (Clive Phillpot).

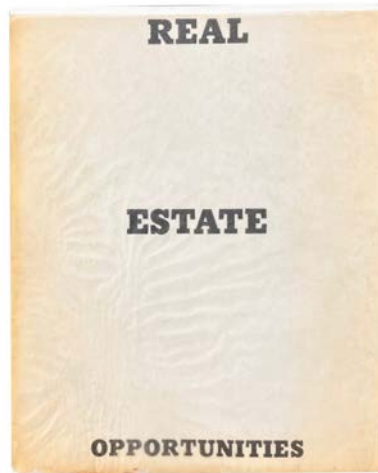
[Engberg & Phillpot B4; Roth pp. 182 - 185].

£5,500





58



60

A very good copy of *Real Estate Opportunities*.

- 60. RUSCHA, Ed. *Real Estate Opportunities*. (Los Angeles). 1970.**

8vo. (178 x 140 mm). [24 leaves]. Title with copyright verso and 25 black-and-white photographic illustrations each with location caption. Original publisher's white wrappers with printed titles in black to front cover, glassine jacket with discoloration and nicks and tears to foot of front and rear panels and head and foot of spine.

From the first edition limited to 4,000 copies; no further editions were issued.

'The photographs are sober in style, like those in *Twentysix Gasoline Stations* and *Some Los Angeles Apartments*, and as in both of those books, signs are frequently featured. The inclusion of these professional "For Sale" signs is another echo of Ruscha's early life, for he initially wanted to be a commercial artist, learned signpainting techniques, and painted many commercial signs, including For Sale signs.' (Clive Philpot).

[Engberg & Phillpot B12].

£750

A good copy: Ed Ruscha's *A Few Palm Trees*.

- 61. RUSCHA, Ed. *A Few Palm Trees*. (Hollywood, California). *Heavy Industry Publications*. 1971.**

8vo. (178 x 140 mm). [32 leaves]. Title with copyright verso and 14 black-and-white photographic illustrations of palm trees on right-hand page, left-hand facing page with the tree's location in Los Angeles, the first with printed details of camera orientation, the remaining pages blank as issued. Original publisher's glossy black wrappers.

From the first edition limited to 3,900 copies; no further editions were issued.

'A Few Palm Trees has a solid black cover with no lettering and contains fourteen stripped photos of palm trees printed in black ink on a white background succeeded by sixteen blank spreads. Above the caption for the first palm tree is this helpful statement: "Camera facing west on all photos."' (Clive Philpot).

[Engberg & Phillpot B13].

£450

A very good copy of this enigmatic artist book.

- 62. RUSCHA, Ed. *Colored People*. (Los Angeles). 1972.**

From the edition limited to 4,065 copies.

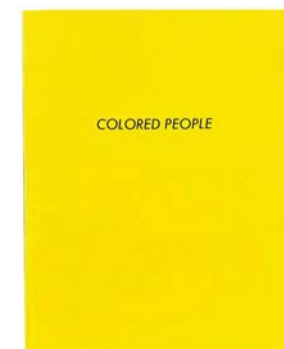
Despite the title, this book is composed of Ruscha's series of colour photographs of cacti. The book was issued without a tissue jacket and no other edition was issued.

[Engberg & Phillpot B16].

£450



61



Ed Ruscha's first use of colour images in an artist book.

63. RUSCHA, Ed. *Nine Swimming Pools and a Broken Glass. (Los Angeles). 1976.*

8vo. (178 x 140 mm). [32 leaves]. Printed title in blue with copyright verso in blue and 10 colour photographic illustrations, 9 of swimming pools, the final image of a broken glass, the remaining leaves blank as issued. Original publisher's white wrappers, titles to front cover in black.

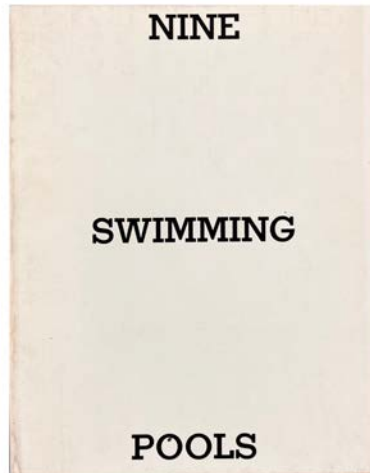
From the second edition limited to 2,000 copies; the first edition was issued in 1968 in an edition of 2,400 copies.

The first book in which Ruscha uses colour photographs.

'Nine Swimming Pools is one of Ruscha's strangest in terms of one's expectations of a book. Most of the pages are blank. And then there is the punch line, the broken drinking glass. This surprising non sequitur drags one into the depths of these true blue pools, which were mostly photographed around Las Vegas, to question the apparently idyllic scenes.' (Clive Philpot)

[Engberg & Phillpot B8].

£350



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

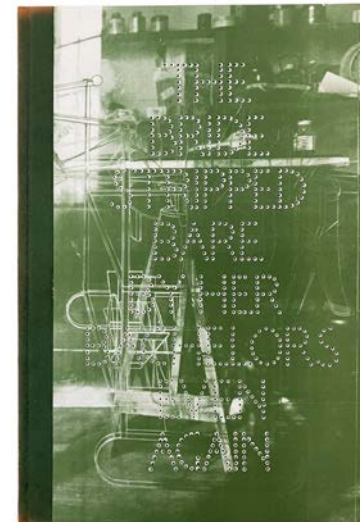
64. (DUCHAMP, Marcel). Hamilton, Richard. *The Bride Stripped Bare By Her Bachelors Even Again. Newcastle. The Department of Fine Art, Newcastle University. (1966).*

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.

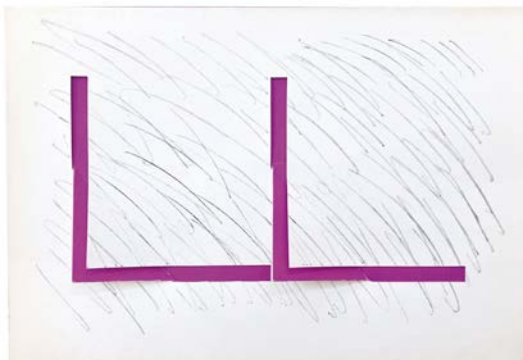
£5,500



A sculptural invitation card to an early exhibition of Richard Smith paintings.

- 65. SMITH, Richard. New paintings. [Invitation card]. London / 118 New Bond Street. Kasmin Gallery. 1969.**

Glossy paper with incisions (210 x 148 mm when folded). Illustrated in monochrome and purple with various incisions; text printed verso.



£175

Striking catalogue for a landmark exhibition on developments in plastic furniture (1972).

- 66. SOTTASS, E. Castiglioni, Bellini &c. Design A Plastické Hmoty Umeleckoprumyslové. Muzeum V Praze Rijen-Prosinec 1972. Design and Plastics. The Museum of Decorative Arts in Prague, October-December 1972. Prague. Museum of Decorative Arts. 1972.**

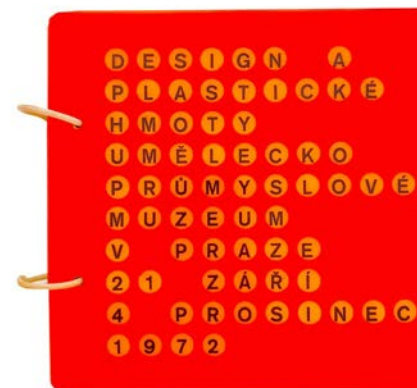
Square 4to. (240 x 240 mm), pp. 206 (i). Profusely illustrated in black and white, with occasional fluorescent designs on plastic sheets serving as chapter markers. Original publisher's ring-bound orange plastic wrappers.

The catalogue lists 137 works, comprising chairs, lamps, typewriters, bookshelves, storage cabinets, trays and tables. Each designer included in the exhibition had to include in the catalogue answers to the following questions, including 'When did you start designing plastics (year?)', 'What was the impulse?', and 'How do you feel about plastics used in human environment (predictions, statements, doubts, others?)'.

Designers present include Gae Aulenti, Mario Bellini, Livio Castiglioni, DAM Milano, Vico Magistretti, Enzo Mari, Bruno Munari, Gaetano Pesce, Gino Sartatti, Tobia Scarpa and Ettore Sottsass jr. The high representation of Italian designers is notable, though to be expected.

Each designer has a leaf for their biography (Czech recto, English verso).

£750



John Baldessari's beautiful photographic serial multiple.

- 67. 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).'

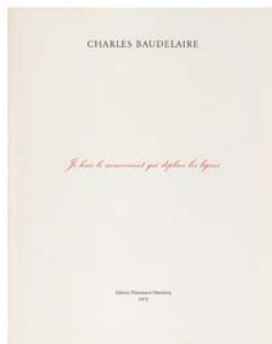


£6,500

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 13 signed by the artist.

68. (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.



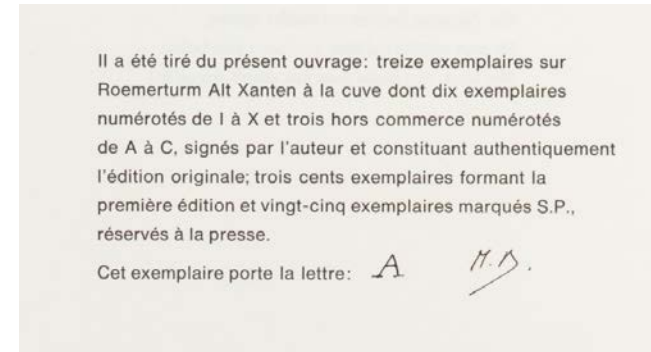
From the edition limited to 338 copies, with this one of 3 lettered copies, inscribed 'A' and initialled 'M.B.', on papier Roemerturm Alt Xanten à la cuve conforming to the édition de tête signed and numbered by Broodthaers in ink; the remaining copies were neither signed nor numbered.

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.

[Ceuleers 39; Jamar 38; Werner 15].

£17,500



Iconic piece of Kasmin Gallery ephemera, published on the occasion of the gallery's move to 10 Clifford St. (1973).

69. HOCKNEY, David, Morris Louis et al. Kasmin is Open. London. Kasmin Gallery. 1973.

Leporello (170 x 115 mm, folded) with punched hole tab at top. Monochrome colour image to cover plus thirteen colour images printed recto only reproducing works by Darby Bannard, Buckley, Caro, Davis, Hockney, Hodgkin, Louis, Noland, Olitski, Poons, Smith, Stella and a South Indian 18th century tapestry.

The cover shows a monochrome image of John Kasmin (Kas) with his friend Sheridan Dufferin, the 'well-off young lord' whose financial help Kasmin enlisted in starting his gallery.

The leporello illustrates the following works: 'Siberian' (W Darby Bannard, 1972), 'Mandolin' (Stephen Buckley, 1973), 'Rouge' (Anthony Caro, 1972-73), 'Deep | Beam' (Ron Davis, undated), 'Mo reading' (David Hockney, August 1973), 'Mr and Mrs E.J.P.' (Howard Hodkin, 1972-73), 'Beth Taf' (Morris Louis, 1968), '2-1964' (Kenneth Noland), 'Mother of Night-13' (Jules Olitski, 1973), 'Buck Graves' (Larry Poons, 1973), 'Tomato' (Richard Smith, 1973), 'Chodoron IV' (Frank Stella, 1971) and a South Indian C18 painting 'Elephants worshipping Vishnu.'

£450



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

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

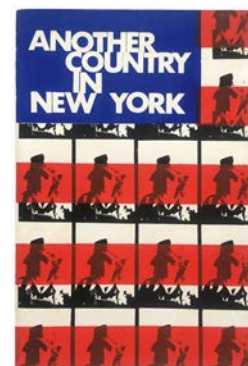
Small folio. (318 x 214 mm). [22 unnumbered leaves]. Printed title in Japanese and English (signed 'Daido' in black felt pen) with Japanese text verso, 20 leaves with Moriyama's photo-copied images recto and verso, final leaf with 'The End' recto and colophon verso. Original stapled silkscreen wrappers 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]. £38,000

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

71. 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).

£40,000



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

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

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

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

The photographs were taken at the following locations:

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

£40,000



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

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

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

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

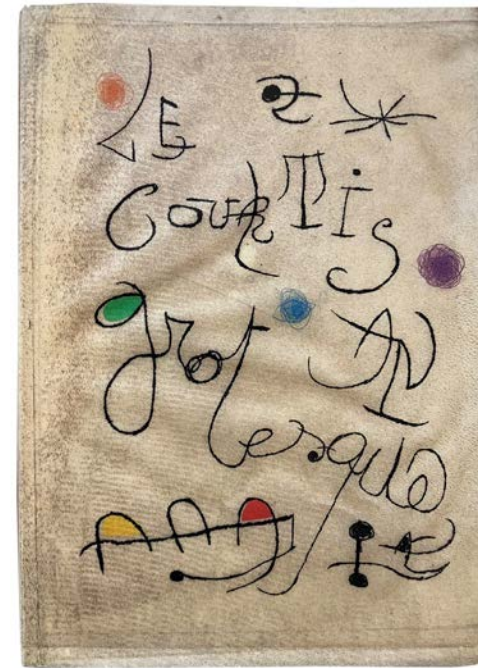
'Le Courtisan Grotesque' was Iliazd's final printed and published book but he had first written to Miró concerning the project in 1951. Further discussions occurred in the mid-1960s but it was not until 1971 that production began in earnest and it was only in 1974, in time for Iliazd's 80th birthday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

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

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

[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].

£22,500



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

74. 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].

£12,500



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

75. 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 Hoshō each signed and numbered by Asse in pencil, an additional pull of the third dry-point also on Japon Hoshō 'rehaussée à l'huile' by Asse and signed in pencil with an additional unsigned work - an unsigned study in pencil and paint - inserted loose. Sheet size: 224 x 142 mm. Full blue / grey pale polished calf by Monique Mathieu with her signature in blind and dated 1979, three vertical excisions through front board with angled shallow excision to create an asymmetric decorative scheme, single excision to head of rear board (matching the top excision to front), blue title direct to spine, pale blue polished calf doublures, matching brushed suede endleaves, original blue aquatint wrapper and backstrip preserved, blue suede-lined calf-backed pale pink canvas chemise with blue title direct to spine, matching calf-edged wool-lined slipcase.

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

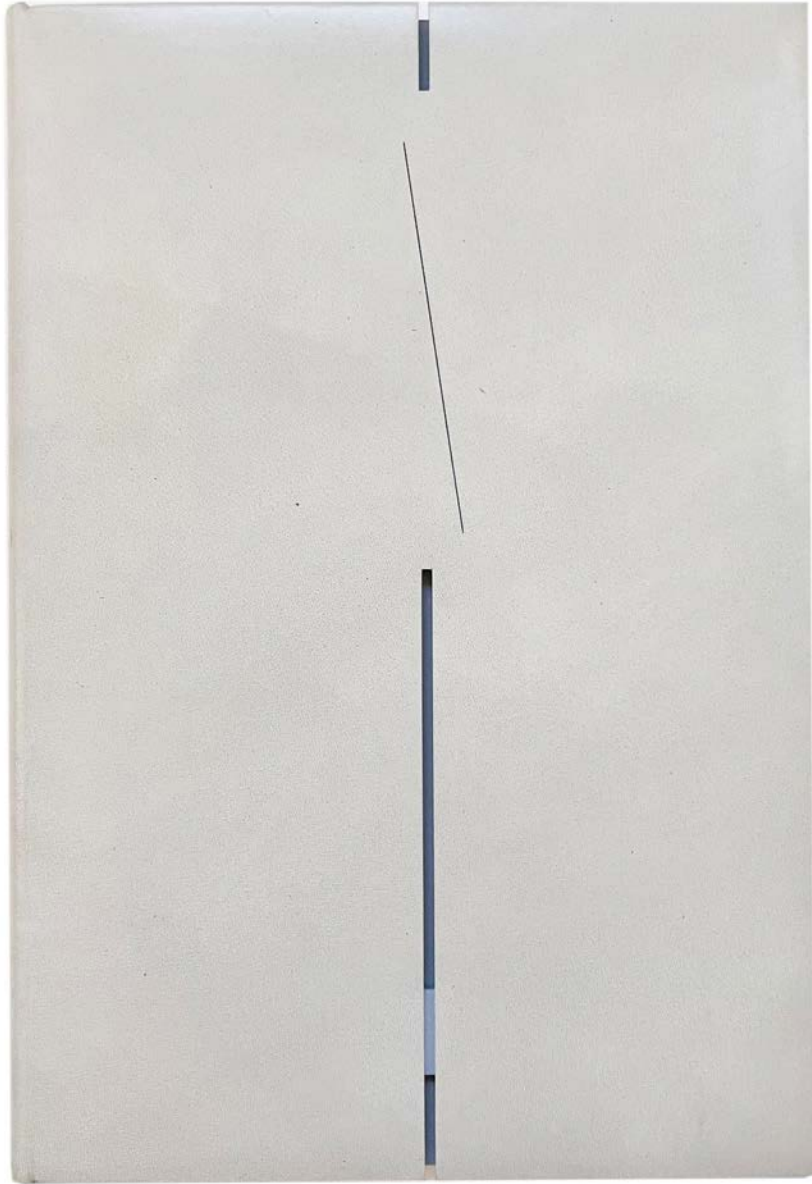
In addition, this copy also includes a pull of the 3rd engraving 'rehaussée à l'huile' in delicate tones of blue and signed by Asse in pencil at lower right together with a further original work in pencil and paint. Although the additional pull of the third engraving 'rehaussé à l'huile' is not called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

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

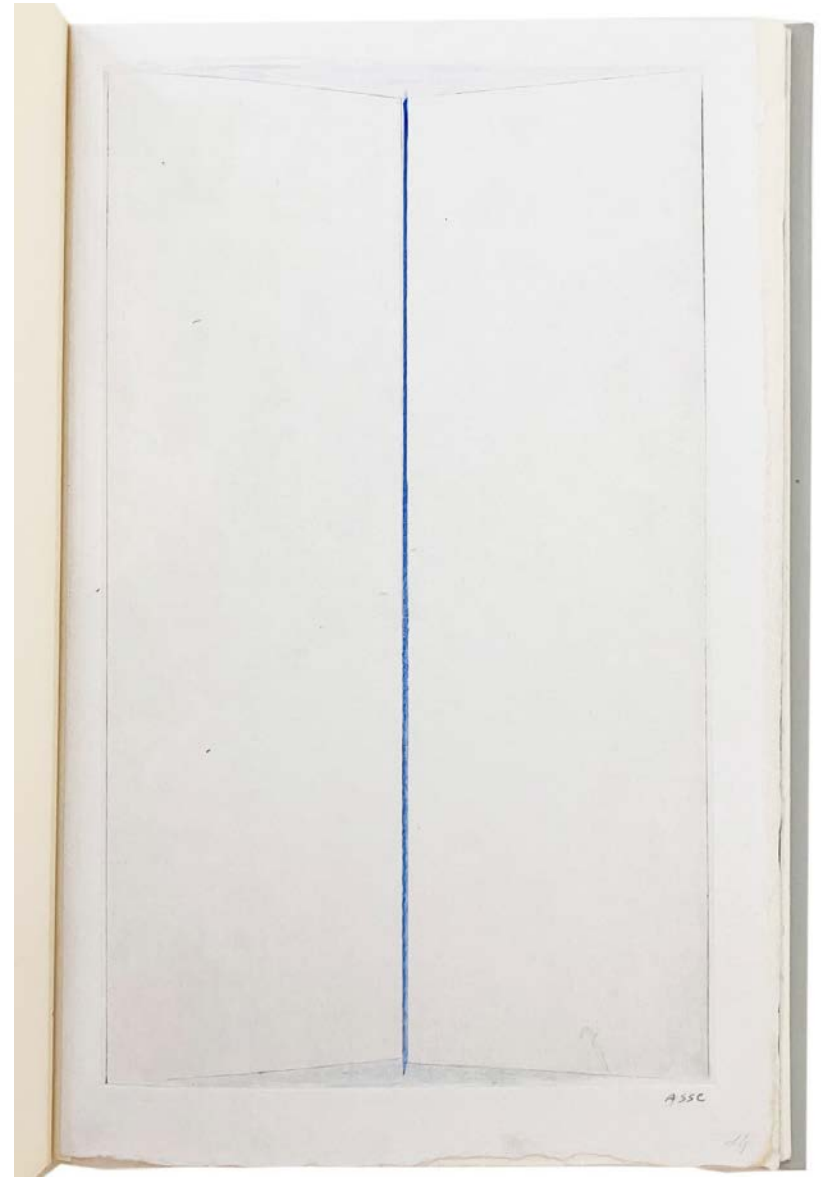
Although Asse's book 'Haeres' (1977) is the first to feature blue in its illustration, it is clear both from the cover of 'Les Fenêtres' (a beautiful graded blue aquatint), the engraving in the suite heightened with two tones of blue and perhaps most importantly the additional inserted work (a drawing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

[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].

£17,500



This page and right: 75 (Asse)



Boltanski's unique appropriated book object / multiple / sculpture featuring a sucre taillé ... dans un cage en grillage.

76. BOLTANSKI, Christian. Touratier, Jean-Marie. Farce. Paris. Editions Galilée. 1979.

8vo. (190 x 136 mm). Leaf with printed publication collection details, half-title with 'Du Même Auteur' verso, title with justification verso, the 2 leaves with 'préfarce', the following 2 leaves with 'prologue' and all remaining text leaves with rectangular excision, metallic grill mounted within excision after leaf with 'première série des ouvertures' to show a worked sugar lump mounted to rear inner wrapper and imprisoned within. Original publisher's black printed wrappers with abstract decorative patterning by Boltanski, printed title in red and black to front wrapper, title in white to spine.

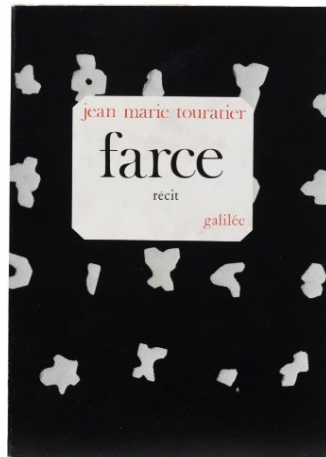
From the edition limited to 50 numbered copies, signed in pencil by Boltanski.

Boltanski's book object multiple - produced in collaboration with Touratier - features a copy of Touratier's 'Farce' with a fictitious justification referring to Boltanski and all pages after the 'Préfarce' with a small excised section forming a box within the pages of the book. In this box, Boltanski has affixed a shaped section of sugar in the form of a trefoil or vertebra. This segment of sugar is itself imprisoned behind a grille that has been affixed to the first leaf of text proper ('première série des ouvertures'). The justification describes it as follows: '... comprenant un sucre taillé ... dans un cage en grillage ...'.

'Special edition of 50 numbered copies including a sugar lump, covered in mesh, set in a cube-shaped hollow cut in the pages of the book, turning it into a 'livre-objet!' (Bon Calle).

[see Calle: 'Contributions to books', pg.126; for other 'Sucres Taillés' see Bob Calle's 'Archives Christian Boltanski 01', Paris, Editions 591, 2000, pp. 95 - 104].

£7,500



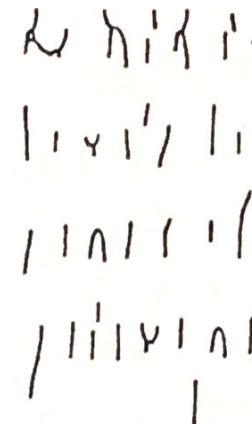
Emmet Williams' novel approach to Shakespeare's sonnet When to the sessions of sweet silent thought ...

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

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

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

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



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

£2,250

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

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

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

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

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

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

£12,500



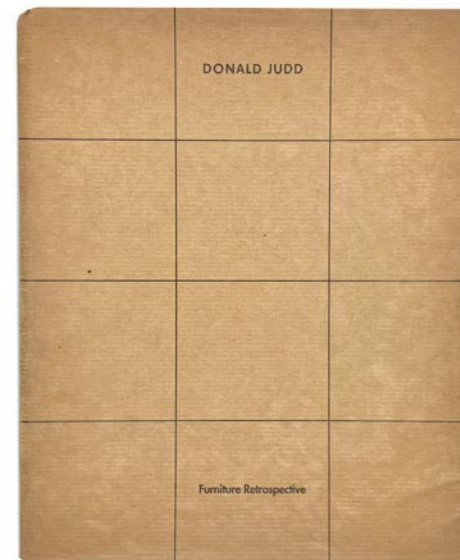
A good copy of the iconic Donald Judd *Furniture Retrospective* catalogue.

79. JUDD, Donald. Donald Judd. Furniture retrospective. Rotterdam. Museum Boymans-van Beuningen. 1993.

4to. (278 x 228 mm). pp. 134. Illustrated throughout in colour. Original publisher's brown wrappers.

Published to accompany the exhibition of Donald Judd's furniture at Museum Boymans-van Beuningen, Rotterdam (April - June 1993) and later at Villa Stuck.ext in German, English and Dutch.

£550



A presentation copy of Lecuire's beautiful book object *Delphiques* illustrated by Geneviève Asse.

80. ASSE, Geneviève. Lecuire, Pierre. *Delphiques*. Paris. Editions des Livres de Pierre Lecuire. 2000.

Oblong folio. (65 x 485 mm). [3 conjoined sheets + leaf with presentation + bifolium with prospectus]. Leporello of 3 conjoined sheets of Chine folded into 18 sections: Leaf with engraved title, printed title with the pencil signatures of Asse and Lecuire and 7 poems by Lecuire illustrated with 7 drypoint engravings by Geneviève Asse, the verse and engravings alternating between blanks, leaf with list of fragments, final leaf with colophon and achevé d'imprimer; sheet size, unfolded: 2318 x 484 mm. Loose as issued in original printed wrappers in original hinged plexiglass box.

From the edition limited to 30 numbered copies on Chine, signed by Lecuire and Asse in pencil; this copy with a long presentation from Lecuire to a single leaf of laid paper similar in size to the book / leporello.

Lecuire's poetic presentation reads as follows: 'à mon ami Henry Bouillier qui s'est souvent déraltéré à 'LA FONTAINE DE CASTALIE.' / N'élève pas de monument à la goutte qui jette son éclat de pluie sur le rocher et emporte un filet liquide plus limpide qu'un pli. Ne dresse pas à sa rencontre un monument / de mains désertes. Un pied sur ce roseau ne franchira jamais les eaux sans âge des fleurves éternels. [a short passage in Greek follows]. xii.2000. P. L.'

The engraved title in Greek is also by Geneviève Asse. The book was conceived and designed by Pierre Lecuire and the engravings were printed at atelier Georges Leblanc in Paris.

Henry Bouillier (1924 - 2014) was a school friend of Lecuire, a bibliophile, literary critic and editor at the NRF. As the presentation in 'Delphiques' indicates, Bouillier and Lecuire remained close throughout their lives.

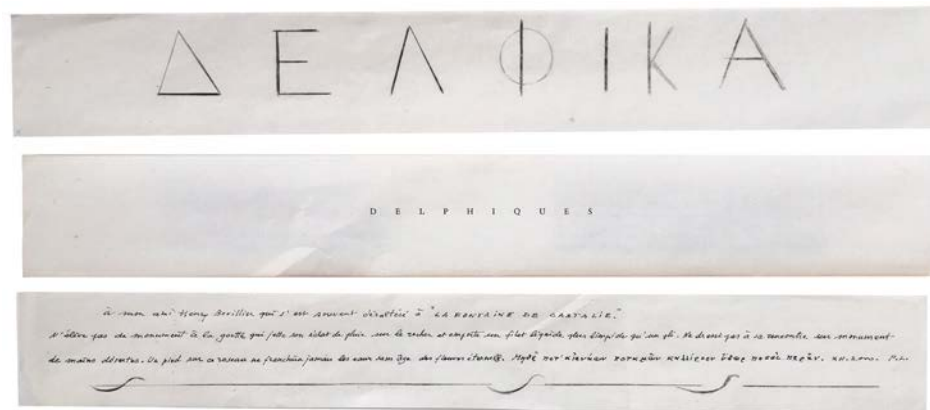
Lecuire's poems are as follows: I. Chemin de Delphes; II. L'Aurige; III. Fontaine de Castalie; IV. Pythie; V. Torche; VI. Roches Phédriade; VII. Poète.

The fragments used are by Alcman, Sappho, Hesiod, Orpheus, Lycophron, Empedocles and an anonymous poet.

Also included with this copy is the original prospectus for the book, a bifolium in the same format as the book with title to the first recto and publication details to the second recto and following verso.

[Livres de Pierre Lecuire 68].

£4,000



SIMS REED

info@simsreed.com
+44 (0) 20 7930 5566

43a Duke Street St James's
London SW1Y 6DD

Website: books.simsreed.com
Instagram: @simsreed_books

