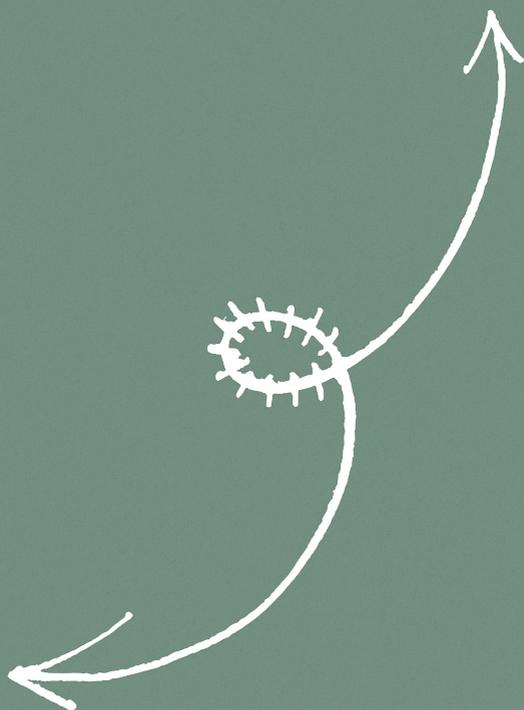


RARE BOOKS



PRESENTATIONS • DRAWINGS • MANUSCRIPTS

**Rare Books: Presentations,
Drawings, Manuscripts**

MARCH 2024

Gustave Doré
Forain & Raffaelli
Maurice Pillard Verneuil
Armand Séguin
Oskar Kokoschka
Louis Marcoussis
Eragny Press
Francis Picabia
Max Ernst
Joseph Hecht
André Masson
Yves Tanguy
Francis Picabia
Giorgio de Chirico
Stanley Hayter
Wassily Kandinsky
Marcel Duchamp
Roland Penrose
Pablo Picasso
Iliazd
Henri Laurens
Roberto Matta
Valentine Hugo
E. L. T. Mesens
Gisèle Prassinis
Yves Tanguy
Brassai
Jean Dubuffet
Georges Mathieu
PAB
Gianni Bertini
Georges Braque
René Char
Geneviève Asse
Pierre Lecuire

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[1.] **DORÉ, Gustave & Louis Enault**
Londres. Illustré de 174 gravures sur bois par Gustave Doré
Paris: Librairie Hachette et Cie. 1876

Small folio. (385 x 296 mm). pp. (ii), (i), 430. Half-title with printer's credit verso, printed title in red and black and Enault's text illustrated with 174 wood-engraving after Doré, of which 52 are full-page. Contemporary burgundy half-morocco, marbled boards and endpapers, banded spine with gilt title in six compartments, original publishers blue printed wrappers and backstrip with titles in red and black retained, t.e.g.

A VERY SCARCE DELUXE EXAMPLE of Louis Enault's 'Londres' illustrated by Gustave Doré printed on Chine and with a signed original drawing.

This is the first French edition; the work was first published in English in 1872 with text by Blanchard Jerrold. No copies of the English edition were issued on Chine.

The original drawing by Doré (420 x 350 mm), framed separately, is a preparatory sketch for one of the illustrations in the book, 'Pauvresse à Londres'. The image shows a bare-footed young woman seen from behind carrying a small child on her left shoulder, her head turned to the right, another child, very slightly older, her face half-turned towards the viewer shelters within the skirts of the young woman, the whole scene suggesting pathos and poverty.

'La publication de cette édition française ne reçut que des éloges.' (*Leblanc*).

[Ray 251 (English edition) & 252; SR / BF 59].

£15,000



[2]. FORAIN & RAFFAELLI. J. K. Huysmans
 Croquis Parisiens. Eaux-Fortes de Forain & Raffaelli
 Paris: Henri Vaton, Libraire-Editeur. 1880

8vo. (225 × 165 mm).
 pp. 108. Printed title
 in red and black, and
 Huysmans' text and
 illustrated with 8 original
 etchings and two planches
 refusées each in three or
 four states, initials and
 head-pieces in red through-
 out. Contemporary purple
 morocco-backed marbled
 boards, banded spine with
 gilt title in six compart-
 ments, marbled endpapers,
 original wrappers with
 printed titles in red and
 black preserved, t.e.g

[see The Artist and the
 Book 108].

£5,000

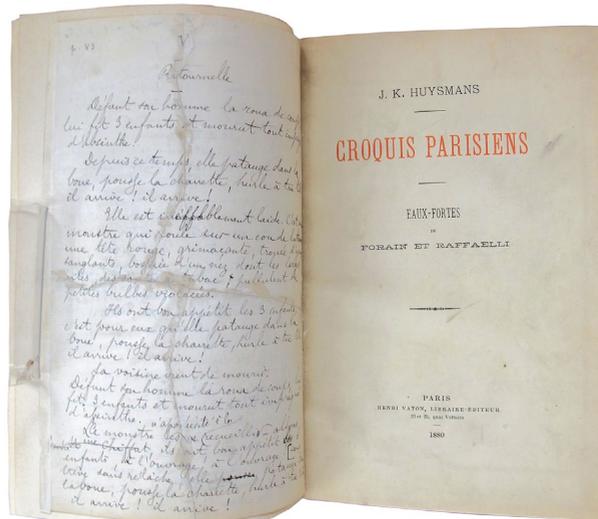
A GOOD COPY, WITH TWO SIGNED ETCHINGS, the plates in numerous
 states and with a leaf of manuscript.

From the edition limited to 545 copies, this unnumbered copy on laid
 paper (Arches?) with the plates in three or four states including two signed
 plates.

This copy with the original etchings by Forain and Raffaelli present in
 four states (frontispiece and one plate, each with one plate inscribed '1er
 épreuve' and signed by Forain in pencil) or three states (the remaining
 plates) including two planches refusées by Forain - a variant of the plate
 for 'Les Folies Bergères' and one for the chapter 'Un Café' - not included
 in normal copies.

Also included tipped-in to the front wrapper is a leaf of manuscript titled
 'Adrien Brassier' at the head of the leaf beneath the inscription 'à M. C.
 C. Huysmans - peintre', the verso with the complete text of pp. 83 / 84
 'Ritournelle'.

'These early etchings of Forain, though somewhat hasty in execution,
 have a freshness of approach and a spontaneity unusual in illustrations
 of this date.' (*The Artist and the Book*).



[3]. VERNEUIL, Maurice Pillard
La Sainte Vierge
Paris: 1894–1896

Large folio. 27 sheets of original designs, each mounted on card, and each individually presented in passepartout. Housed in modern half-morocco drop-back box, button ties.

£3,250

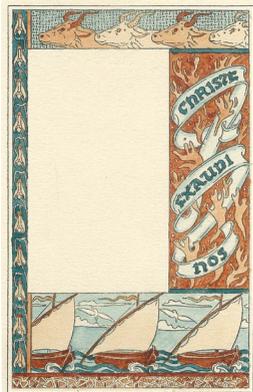
VERNEUIL'S ORIGINAL designs for an unpublished book depicting the life of the Virgin Mary.

This collection consists of 1 sheet of fully coloured watercolour (four coloured page border designs), 7 full-page pen-and-ink designs (each with minor areas of white gouache and coloured pencil), 1 sheet with pen-and-ink design (two-page border designs), and 18 sheets of ink drawings (four page border designs).

Two of the drawings are signed by Verneuil, and the majority of the border designs carry the artist's monogram. The designs are dated from between 1894 and 1896.

Maurice Pillard Verneuil (1869–1942) began architectural studies in Paris but a strong interest in art led him to an apprenticeship at L'Ecole Guerin under Eugène Grasset, the master of the emerging Art Nouveau style of the late 19th century. Under the twin influences of Grasset and Japanese art, Verneuil developed into the perfect embodiment of La Belle Epoque artist-designer, drawing inspiration from nature, and working in such diverse disciplines as posters, embroidery, furniture, ceramics and batik. The incorporation of the natural world - plants, animals and sea creatures - into his ornamental graphic design work would remain his lasting influence, and the novel motifs were widely circulated in a series of books he published alone or in collaboration with other artists.

Although this project was never published, for reasons unknown, many of the original drawings presented here, with their fantastical floreate border designs, illustrate Verneuil's mastery of Art Nouveau naturalism.



[4.] **SEGUIN, Armand & Remy de Gourmont**
Le Pèlerin du Silence
Paris: Société du Mercure de France. 1896

8vo. (194 × 144 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black.

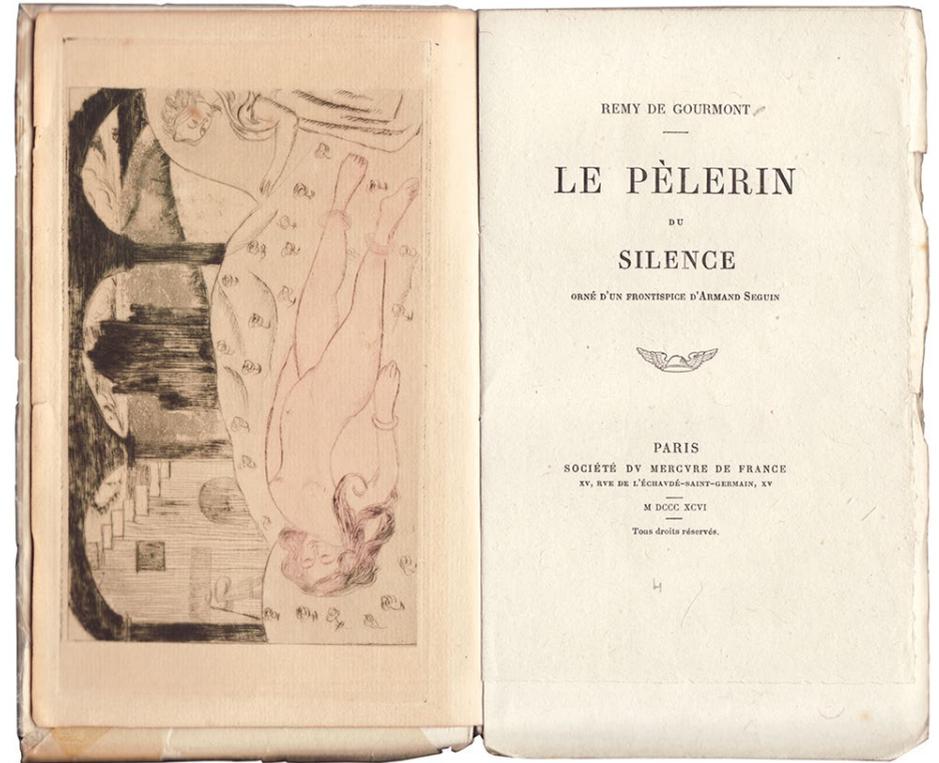
THE COLLECTED EDITION OF SEVERAL of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.

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

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

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

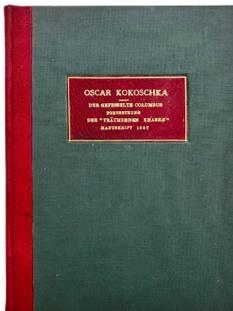
£6,000



[5.] KOKOSCHKA, Oskar
 Der Gefesselte Columbus Fortsetzung der 'Träumenden Knaben.'
 (Vienna): 1907

4to. (220 × 290 mm). [17 leaves including blanks]. Two leaves with pasted-in catalogue details, leaf with pasted-in letter, leaf with presentation in pencil and seven leaves of wove paper with Kokoschka's typescript manuscript text recto only, the leaves numbered '1' to '7' at upper right with extensive annotation, excision and alteration in blue ink by hand, the text divided and ruled into sections in red crayon and numbered 'I' to 'XII' (see below for additional details); sheet size: 283 × 214 mm. Later burgundy morocco-backed green cloth, matching morocco label with gilt titles to front cover.

£15,000

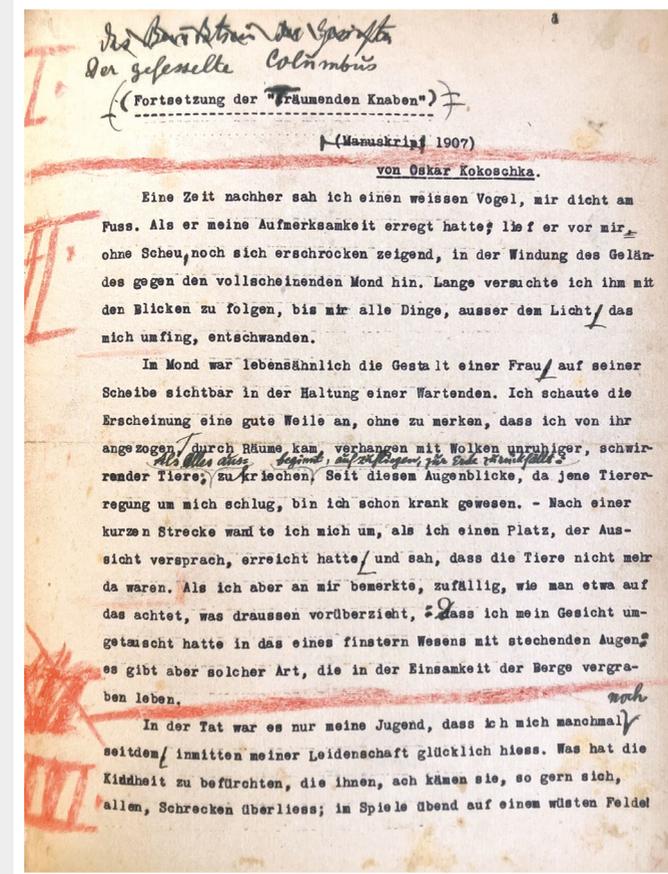


OSKAR KOKOSCHKA'S ORIGINAL TYPESCRIPT for 'Der Gefesselte Columbus', his continuation to 'Die Träumenden Knaben', with his extensive corrections.

Kokoschka's text, recto only on seven leaves of wove paper and dated 1907, is titled at the head of the first leaf 'Fortsetzung der 'Träumenden Knaben' before the addition above of the manuscript title 'Das Bewusstsein der Gesichte', itself crossed through and replaced beneath with the further and final title 'Der Gefesselte Columbus'.

Although written by Kokoschka as a continuation of his 'Die Träumenden Knaben' (published in 1908), 'Der Gefesselte Columbus' was not published as a text until 1921. At that date it was issued as a lithograph reproduction of Kokoschka's manuscript, to accompany a series of pictorial lithographs he had executed after the inspiration of his love for Alma Mahler. Although the text pre-dates Kokoschka's meeting with Alma, the lithographs their passionate three year relationship inspired - also published separately in 1916 by Gurlitt after Kokoschka composed them in 1914 - fitted the text and an edition of 120 copies uniting the illustration and text was published, again by Gurlitt, in 1921 together with a more extensive small format edition.

Pasted in at the front of the volume is the front cover of the catalogue for the auction where the manuscript was purchased ('Dr. Ernst Hauswedell' in Hamburg, November 23rd, 1968) while the following leaf has the description of the manuscript itself (lot 1893: 'Schreibmaschinenmanuskript m. eigenh. Korrekturen u. Zusätzen'). A further leaf features a typed letter from Dr. Ernst Hauswedell himself (dated '14. November 1968') affirming that the manuscript is certainly from 1907 ('das Manuskript von Kokoschka ist sicherlich aus der Zeit um 1907'). After the purchase at Hauswedell, the owner showed the manuscript to Kokoschka who then inscribed it for him: 'für den lieben Dichter (?) Wolfgang / der mein Manuscript gefunden / hat, eine Ehre für mich / dein O Kokoschka / 14.III.69'.



[6.] MARCOUSSIS, Louis & Paul Claudel
L'Otage. Drame
Paris: éditions de la Nouvelle Revue Française. 1911

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

[see 'Parallèlement à
Chanson Complète'
pp. 349 – 352].

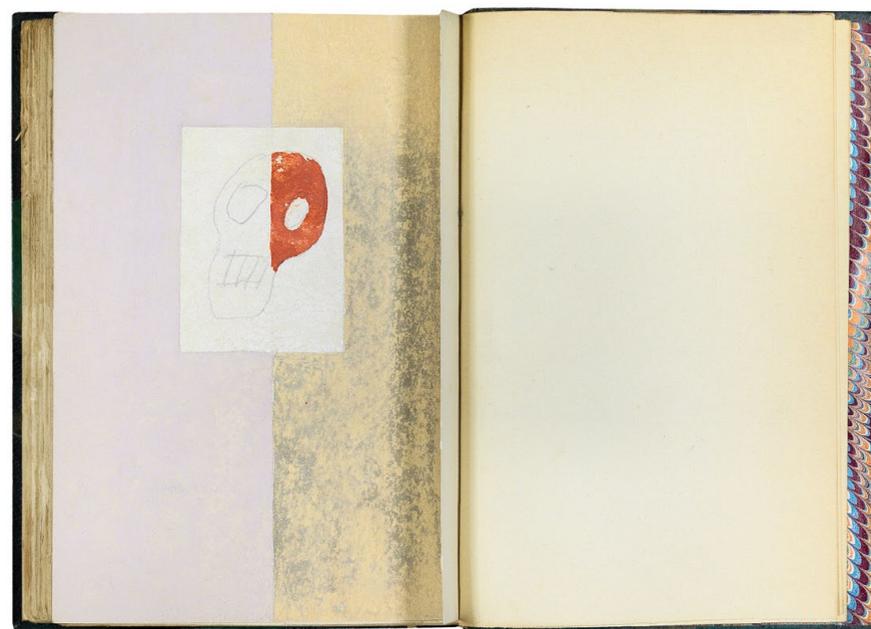
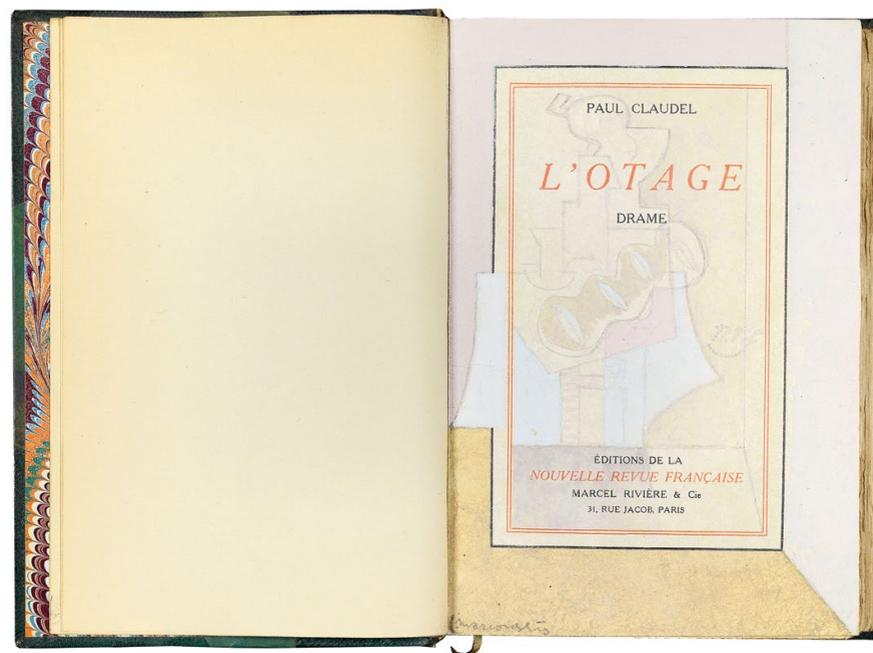
£17,500

LOUIS MARCOUSSIS'S COPY with his original signed Cubist gouache covering the wrappers.

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

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

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



[7.] (ERAGNY PRESS). Camille Pissarro & Emile Moselly
La Charrue d'Erable
Paris: Le Livre Contemporain / Eragny Press. 1912

8vo. (217 × 158 mm).
[74 leaves: 4 blank leaves, 66 leaves with text and illustration, 4 blank leaves; pp. 10S, (iii)]. Half-title with justification verso, printed title with pictorial colour woodcut decoration, 12 hors-texte original colour woodcut plates by Camille Pissarro each initialed 'CP' in the plates, 9 colour woodcut head- and tail-pieces and ten-line initials by Lucien Pissarro after Camille Pissarro, monochrome woodcut head-piece to 'Table des Matières', colophon leaf with woodcut Eragny Press device to verso; woodcut text ornaments throughout. Text and plates printed by Lucien and Esther Pissarro at the Eragny Press. Full emerald Jansenist crushed morocco by Georges Cretté with his signature gilt, limp pinkish calf doublures with elaborate decorative scheme of gilt rules surrounding a field of matching gilt apple tools from the original publisher's binding retained as doublures, original apple green calf wrappers with gilt title and vignette preserved, green moiré silk endleaves, banded spine with gilt title in five compartments, a.e.g., matching morocco-edged marbled board slipcase.

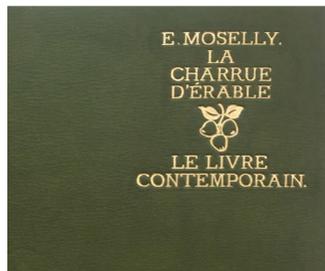
ONE OF THE FINEST ERAGNY PRODUCTIONS - Pissarro's second commission and, all in all, his finest book - with the additional discrete suite limited to 13 copies.

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

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

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

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



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

£17,500

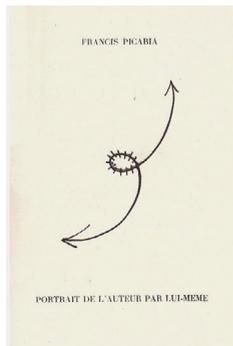


- [8.] **PICABIA, Francis**
Unique Eunuque
 Paris: Au Sans Pareil. 1920

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

[Ades 7.24; Sanouillet 463].

£6,500



AN UNSOPHISTICATED COPY OF THE LARGE PAPER édition de tête of Picabia's dada verse composition.

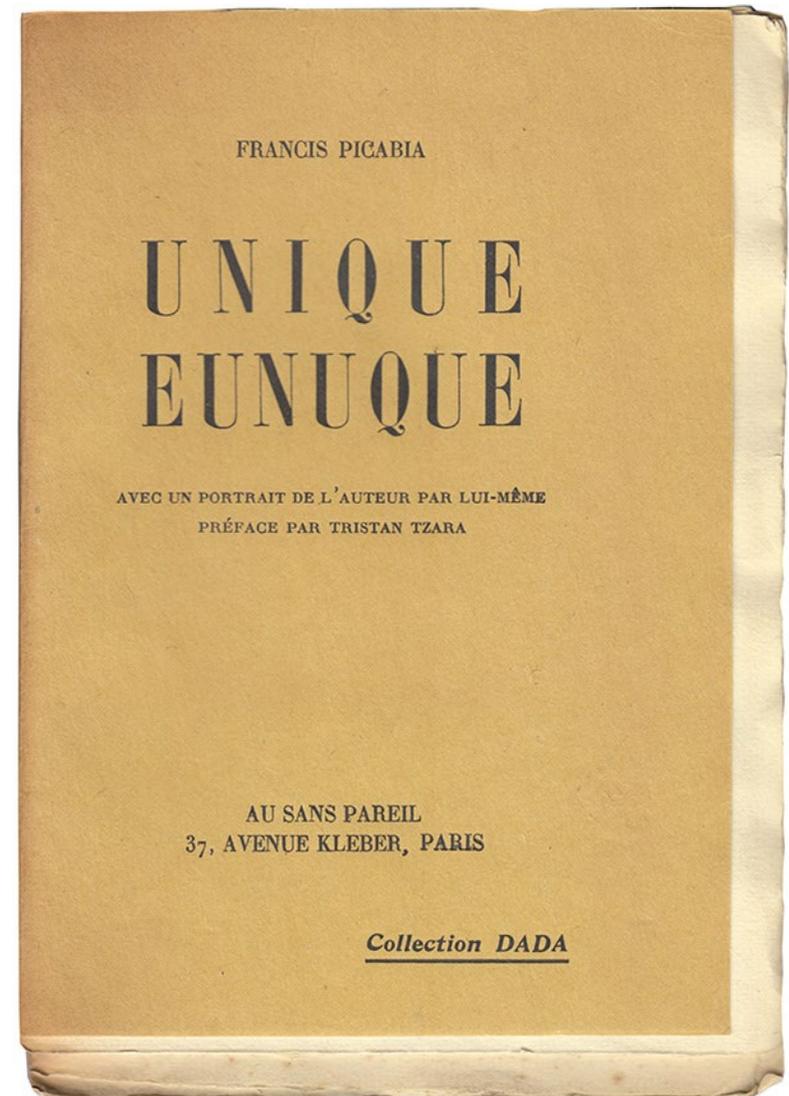
From the edition limited to 1,025 copies, with this No. 3 of 10 copies from the édition de tête on large paper vergé d'Arches - all hors commerce - stamp-numbered to the justification.

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

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

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

With some slight toning from a former glassine wrapper to the initial and final blanks.



[9.] ERNST, Max & Paul Eluard
Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst
 Paris: Librairie Six. 1922

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

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

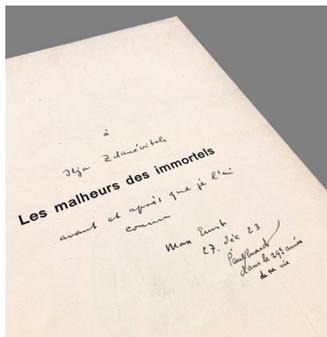
£8,500

ILIAZD'S PRESENTATION COPY - with a double presentation from both Max Ernst and Paul Eluard - of the first edition of the seminal collaboration marking the boundary between dada and Surrealism.

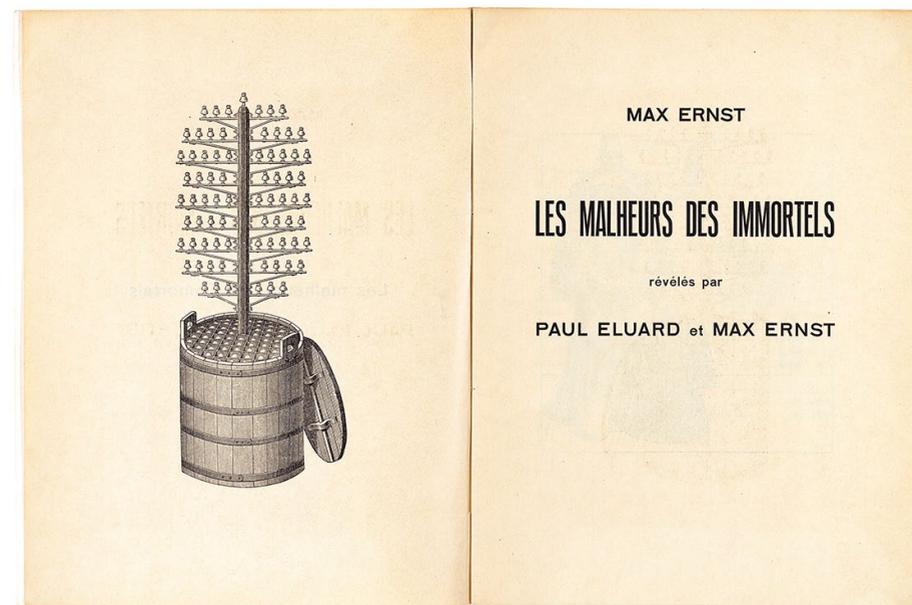
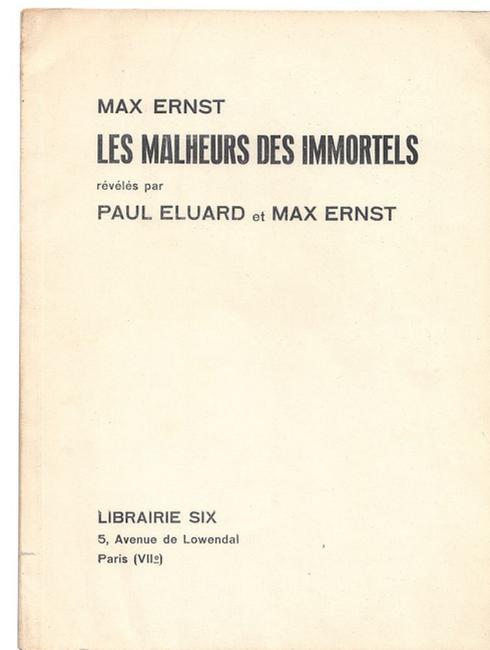
From the small edition of unknown size on simili-japon with a presentation in black ink in both the hands of Max Ernst and Paul Eluard to the half-title: 'à / Ilja Zdanévitch / Les malheurs des immortels [printed half-title] / avant et après que je l'ai / connu / Max Ernst / 27. déc. 23 / Paul Eluard / dans la 29e année / de sa vie'.

Iliazd (Ilia Zdanevich or, as here, Ilja Zdanévitch, 1894–1975) was a Georgian-born avant-garde Russian Futurist poet and after he emigrated to France in 1921, a publisher, a typographer and the impresario for arguably the most beautiful books made in the twentieth century. After his arrival in Paris, Iliazd moved in determinedly avant-garde circles, participating in, while maintaining a distance from, dada events, publications and manifestations. The presentation from Ernst and Eluard ('Les Malheurs des Immortels' was their second collaboration after 'Répétitions' published earlier in the year) is particularly moving as all remained friends throughout all of their lives. Iliazd published his book 'Un Soupçon' with verse by Eluard in homage to his deceased friend the poet and with Max Ernst, he made his masterpiece and magnum opus, '(65) Maximiliana ou l'Exercice Illégal de l'Astronomie'.

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



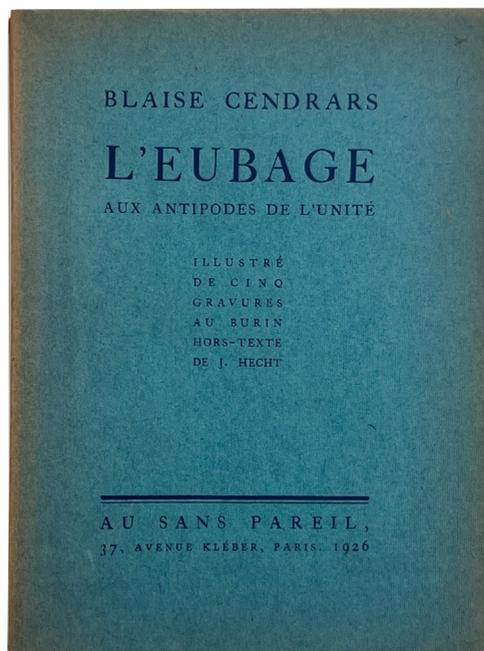
A second edition in smaller format was published by Editions de la Revue Fontaine, also in Paris, in 1945; the first edition in English was published by the Black Sun Press in New York in 1943. A German edition was published in Cologne by Galerie der Spiegel in 1960.



[10.] HECHT, Joseph & Blaise Cendrars
L'Eubage aux Antipodes de l'Unité
Paris: Au Sans Pareil. 1926

8vo. (194 × 144 mm).
pp. 95. Half-title with
'Du Même Auteur' verso,
leaf with Hecht's original
engraving as frontispiece
verso, printed title with
copyright verso, leaf with
Cendrars' dedications to
Jacques Doucet and to
Conrad Moricand and
Cendrars' prose illustrated
with four further original
engravings by Hecht,
leaf with 'table des Mat-
ières', leaf with 'Note
Bibliographique' and final
leaf with justification; the
additional double suite
of Hecht's engravings
is included after the
justification. Original
publisher's dark turquoise
printed wrappers with
titles to front cover and
spine in black, spine
with some fading.

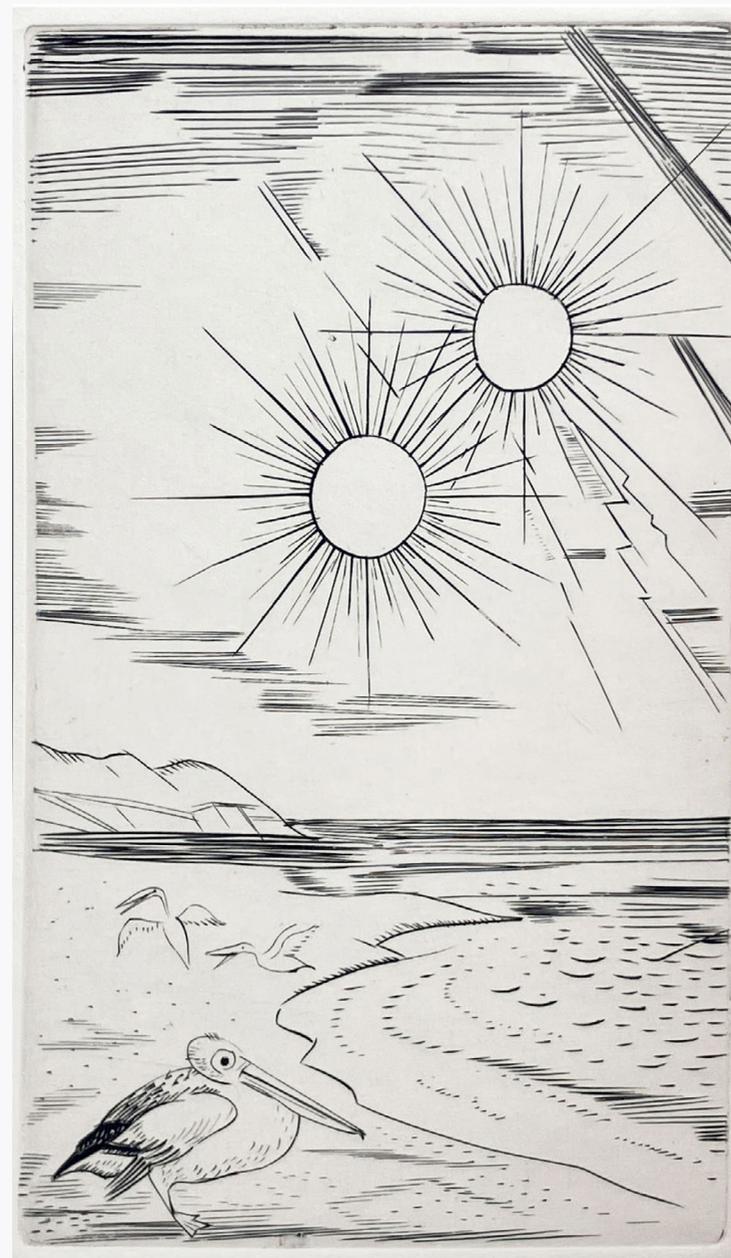
£2,500



A SCARCE EXAMPLE on Japon Impérial of Blaise Cendrars' 'L'Eubage aux Antipodes de l'Unité' with Joseph Hecht's plates on three different paper stocks.

From the edition limited to 1,100 copies, with this one of 25 examples on Japon Impérial with Hecht's engravings on three paper stocks: Japon Impérial, Hollande and vélin Montgolfier; the first 20 copies, all nominatif and 'réservés aus Amis du Sans Pareil', were issued on vélin de cuve.

Born in Poland, Joseph Hecht (1891–1951) was a painter and print-maker and a founder member - with Stanley William Hayter and others to whom he had taught the technique of burin engraving - of Atelier 17.



[11.] MASSON, André & Marcel Jouhandeau
Ximenès Malinjoude
Paris: Editions de la Galerie Simon (Kahnweiler). 1927, 25th May

8vo. (174 × 132 mm).
[40 unnumbered leaves].
Etched frontispiece, title
printed in red and black
with Kahnweiler's woodcut
vignette device and Jouhan-
deau's text illustrated with
five etched plates by André
Masson, each printed recto
only. Original publisher's
cream printed wrappers
with titles to front cover
in black.

[Cramer 4].

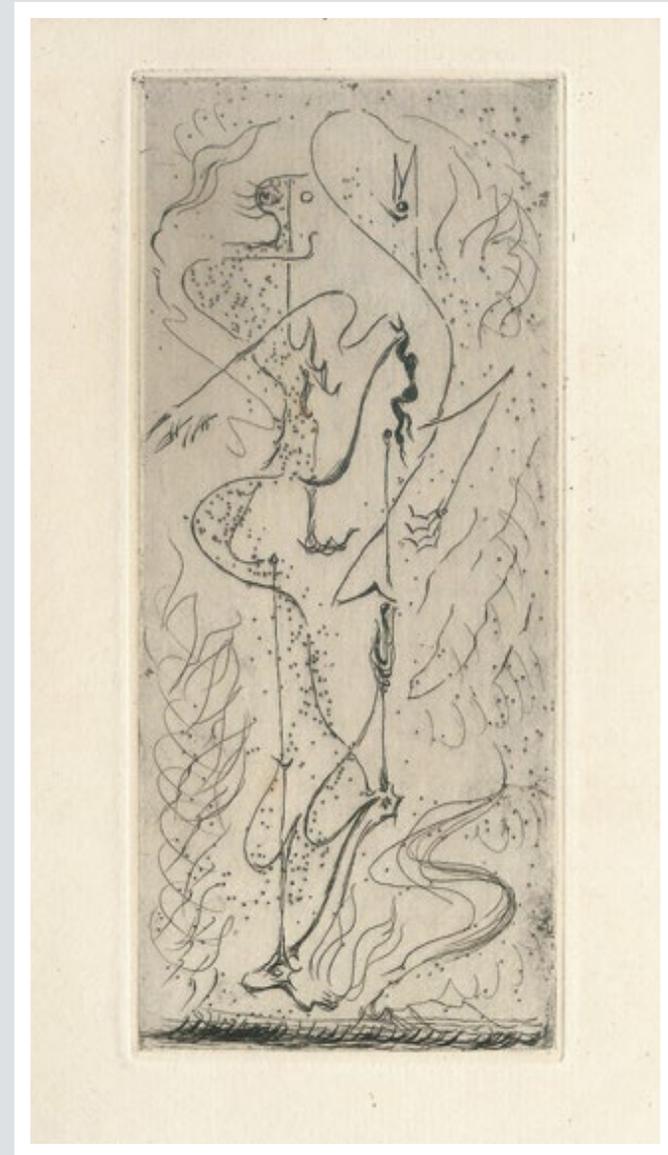
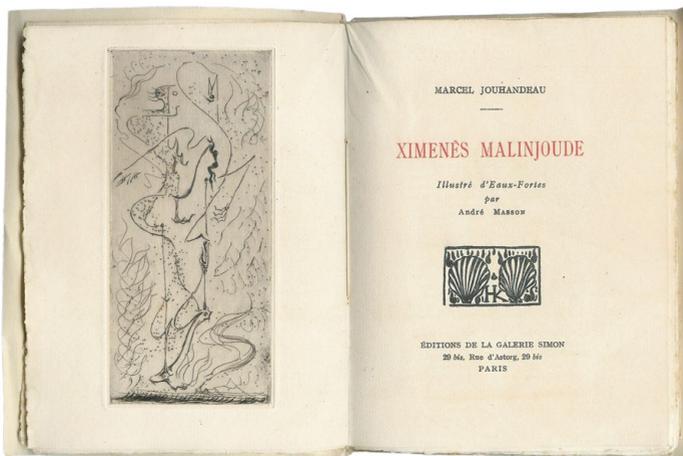
£3,750

A VERY FINE PRESENTATION COPY of this scarce collaboration between Masson and his friend Jouhandeau.

From the edition limited to 112 copies, with this one of 10 'exemplaires de Chapelle' on 'Vergé d'Arches' numbered in Roman numerals and signed by Masson and Jouhandeau in mauve ink on the colophon and with a signed presentation in blue ink on the front free endpaper recto: 'Cher, cher / Gabriel Bonoure, / tu sauras, toi, / déchiffrer / l'enigme / de ce livre sanglant / Jouhandeau'.

Also included, loosely inserted, are two sheets of manuscript concerning Jouhandeau and Masson and their collaboration, likely in the hand of Bounoure, the poetry critic of the Nouvelle Revue Française and presentee of the volume, who contributed greatly to the public recognition of Jouhandeau's work.

'Aux yeux de Jouhandeau, ces illustrations étaient un curieux mais brillant compromis entre la figuration, qui suit l'intrigue du roman, et les compositions automatiques, qui reflètent largement l'oeuvre massonien de 1927 dans les peintures au sable. Mais puisque les eaux-fortes en question datent de la même année, il se pourrait tout aussi bien qu'elles aient influencé son style de 1927 plutôt que l'inverse.' (Cramer).

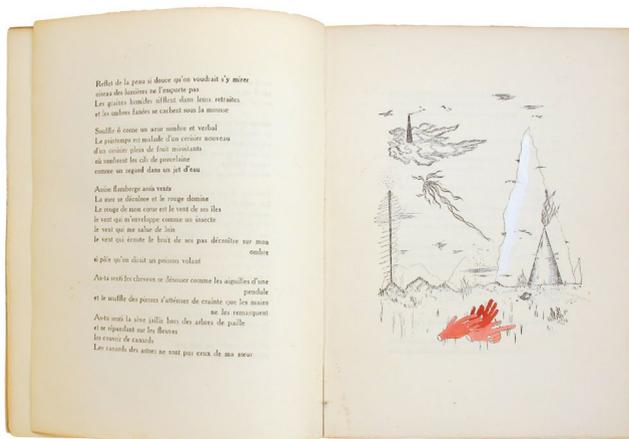


[12.] **TANGUY, Yves & Benjamin Péret**
Dormir, Dormir, dans les Pierres
Paris: Editions Surréalistes. 1927

8vo. (227 x 178 mm).
 [18 unnumbered leaves].
 Half-title with list of publications verso, pictorial title (matching the wrapper) and Péret's text illustrated with three full-page plates printed recto only, and 10 vignette head- and tail-pieces by Yves Tanguy, final leaf with justification and *achevé d'imprimer*; the cover, title and the three hors-texte plates with additional colouring by hand with gouache and water-colour. Original publisher's printed wrappers with text in black and Tanguy's cover illustration with additional hand-colouring, later black cloth-backed board chemise and matching box.

[From Manet to Hockney 80; Castleman 179].

£8,500

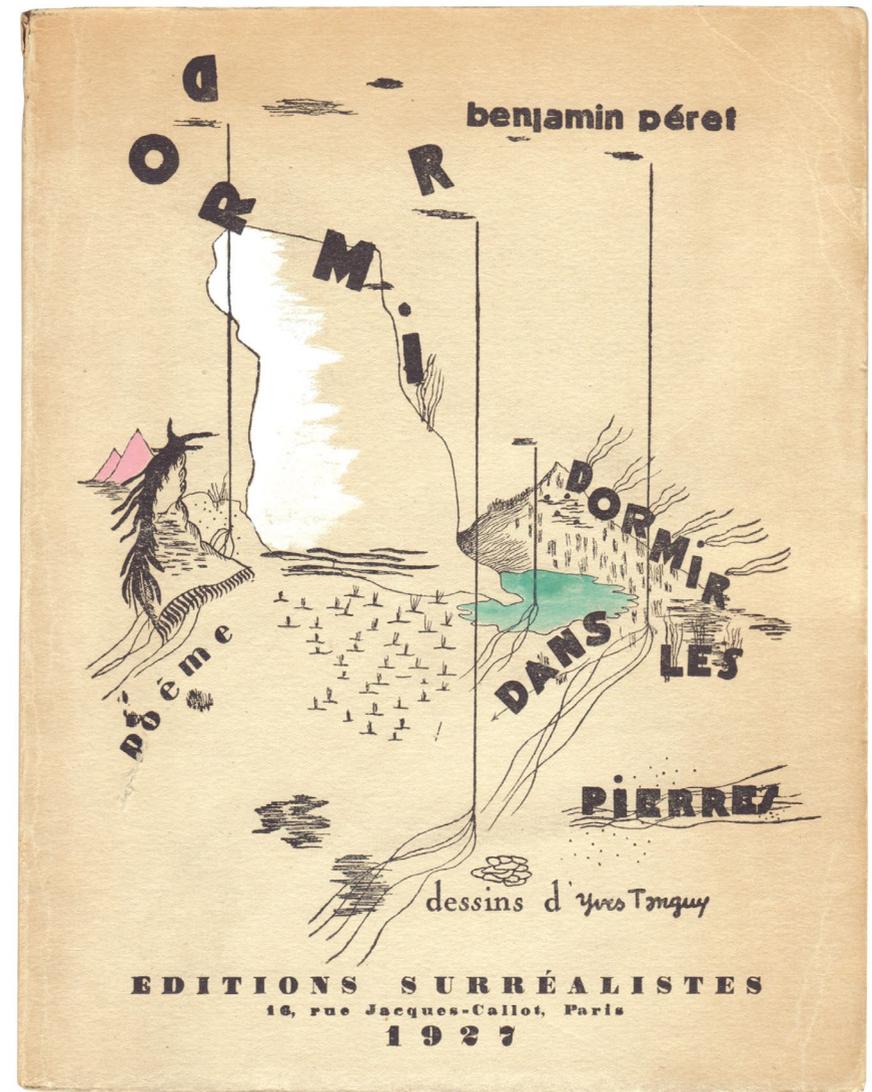


Tanguy's first Surrealist illustrations for a text, published in the same year as his first solo exhibition.

From the edition limited to 210 numbered copies, all signed by Tanguy in black ink and Péret in blue on the justification, with this one of 20 copies on Hollande Van Gelder (after 5 hors commerce copies on Chine and 10 on Japon Impérial).

The front cover, the title page (the printed versions match) and the three hors-texte plates all feature additional colouring by hand in gouache and water-colour. Castleman notes that only copies of the book on Chine (the five hors commerce nominatif copies), Japon Impérial (the first ten numbered copies) and Hollande van Gelder (as here) feature hand-colouring.

'The cover and illustrations of this first embellishment of a Surrealist text by the artist are reproductions of his drawings, which he has enhanced with white paint on the first copies. In the year this book was published the self-taught Tanguy introduced small biomorphic and pebble forms into the barren landscapes that characterized his compositions.' (Riva Castleman, 'A Century of Artists Books')

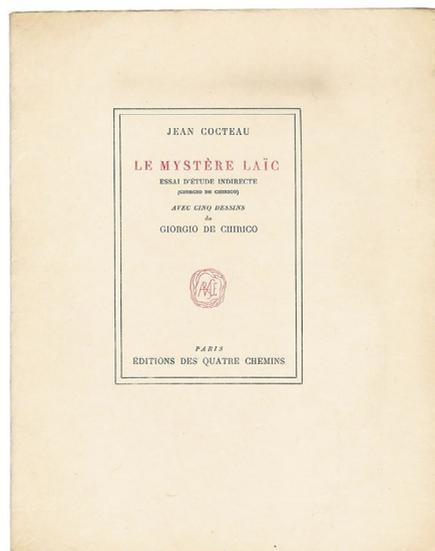


[13.] **DE CHIRICO, Giorgio & Jean Cocteau**
Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico)
Paris: Editions des Quatre Chemins. 1928

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

[Ciranna 3 / 4].

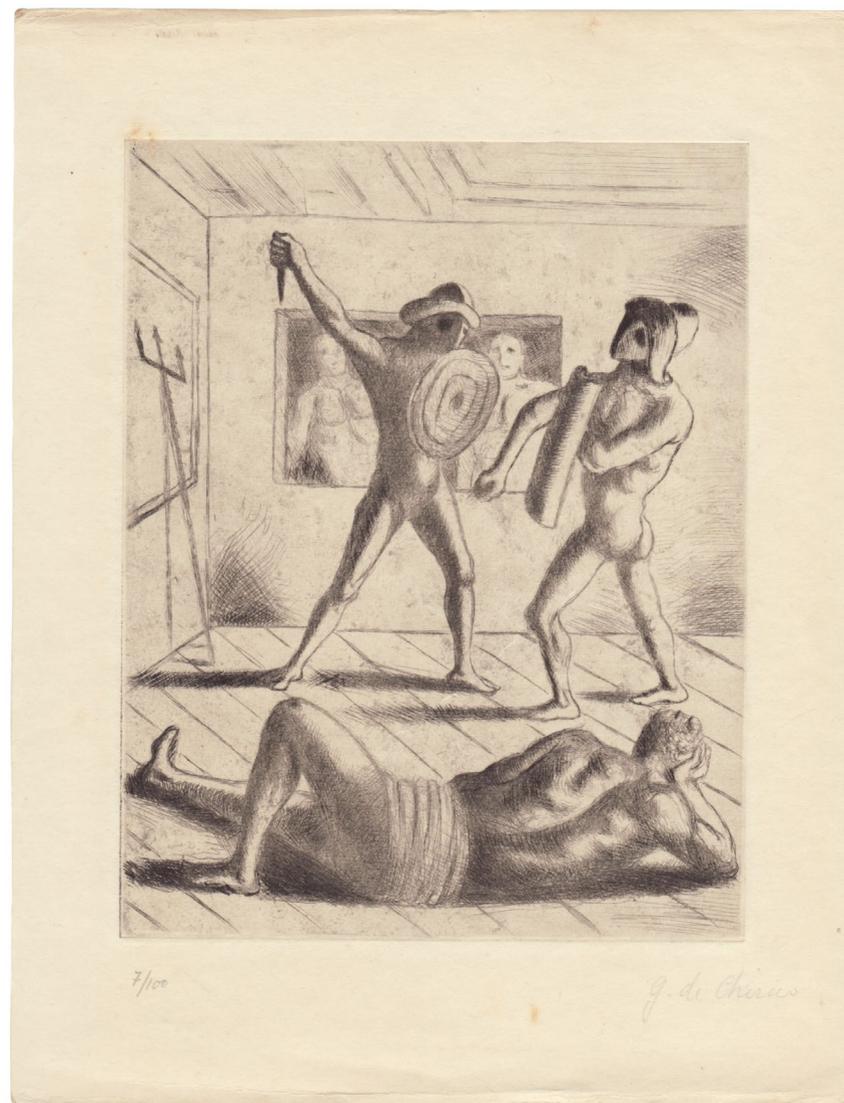
£15,000



A VERY FINE EXAMPLE of the édition de tête with de Chirico's original etchings and corrected proofs by Jean Cocteau.

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

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



[14.] ERNST, Max & Tristan Tzara
Où Boivent les Loups
Paris: Editions des Cahiers Libres. 1932

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

£55,000

ANDRÉ BRETON'S COPY of the rare édition de tête on Japon Nacré with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

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

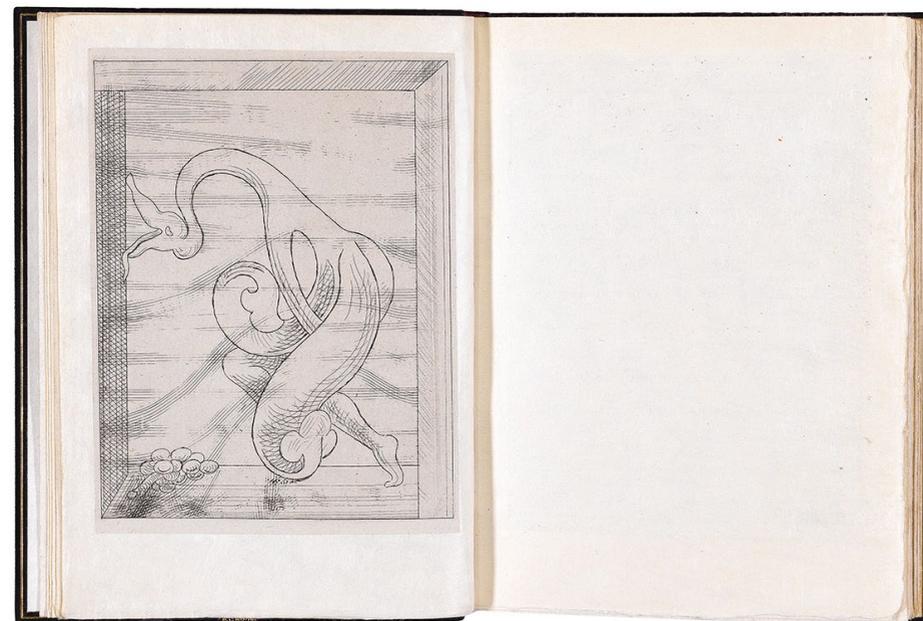
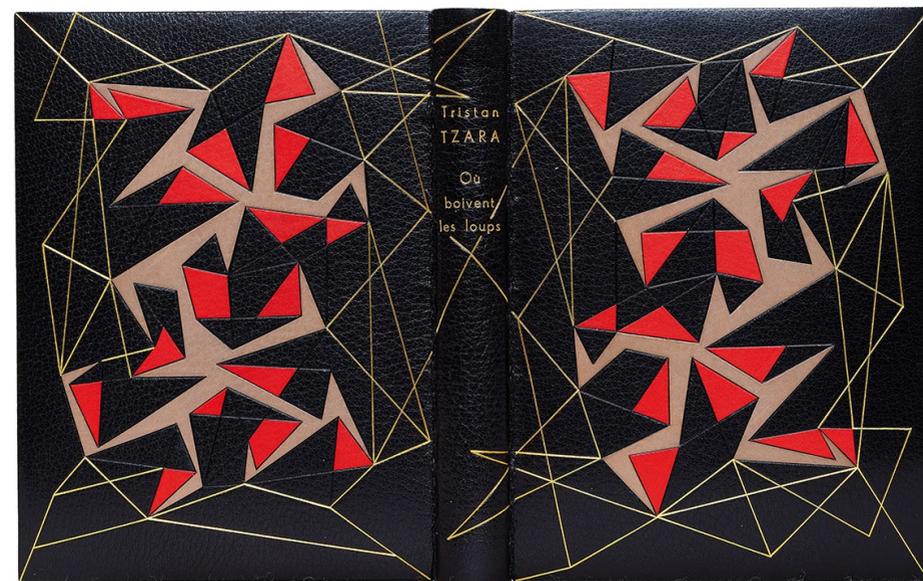
Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: 'à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes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

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

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

The édition de tête of 'Où Boivent les Loups' with Max Ernst's frontispiece, limited to 10 numbered copies as well as those nominatif for the author, artist and publisher, is truly scarce and we can locate only very few extant examples: the present copy with the presentation to Breton (no. 2); a copy described (erroneously?) as Tzara's copy (number 9) sold in 2006 and in a private collection in Germany; Jacques Matarasso's copy, bound by Leroux, sold in 1993 (the number is not known); René Gaffé's copy in a half-binding by Huser (no. 1); and the editor, René Laporte's nominatif copy, sold in Paris in 2016. Of these copies, it seems that only the present example and that of Gaffé include Ernst's frontispiece in three states and only these two, together with that of Laporte, include an envoi from Tzara.

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



[15.] HAYTER, Stanley William & Georges Hugnet
Ombres Portées. Ornées de Cinq Gravures au Burin de Stanley William Hayter. Paris: Editions de la Montagne. 1932

8vo. (250 × 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 original monochrome etchings by Hayter (one for each section), leaf with 'Table' recto, leaf with justification recto and achevé d'imprimer verso; the suite of etchings is present in three states (as published on Japon, in bistre on a thick handmade paper and the cancelled plate 'barré' on matching paper) and with additional original material (see below), each with the original drawing on tracing paper and the proofs signed and numbered (two of the prints have two proofs), inserted loose; with an additional drawing not used in the publication. Black morocco-backed patterned wooden boards by Mercher, titles gilt to spine, original publisher's printed wrappers and backstrip preserved.

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

£8,500

HUGNET'S OWN COPY of 'Ombres Portées' with Stanley William Hayter's etchings in three states and with additional signed proofs and drawings.

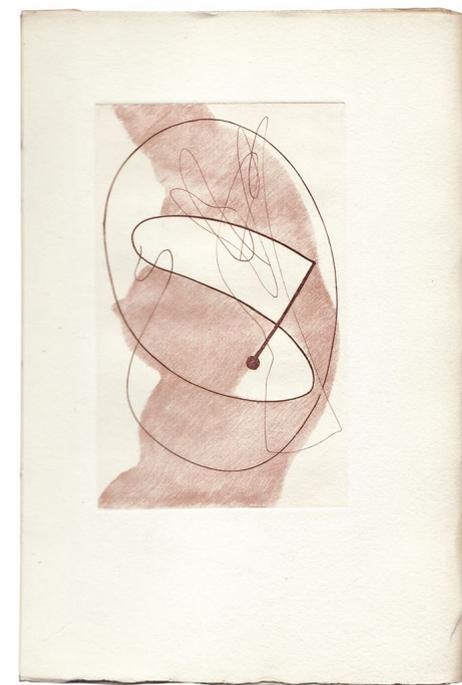
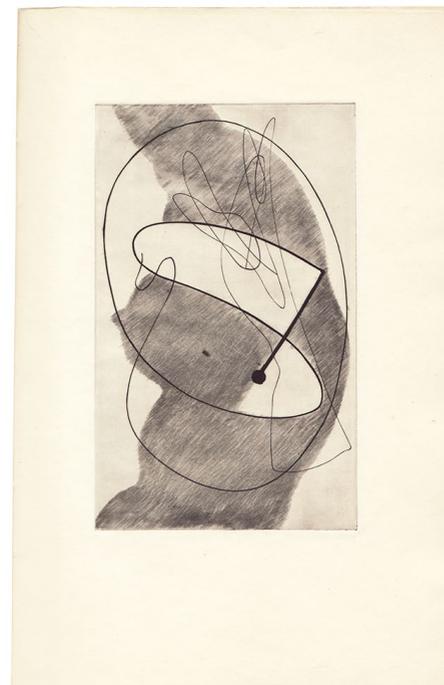
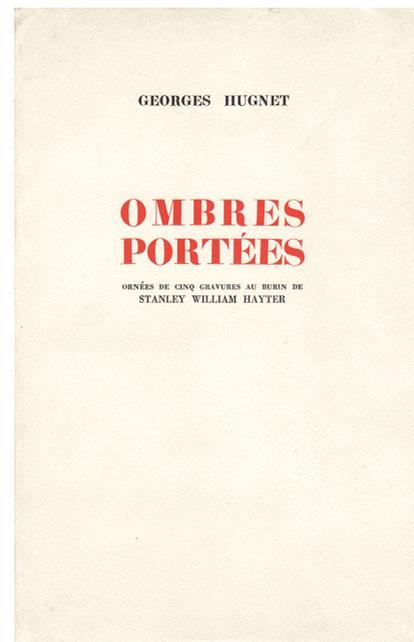
From the edition limited to 79 numbered copies signed in black ink by the artist and author, with this Hugnet's own copy marked 'exemplaire [printed] 'de l'auteur'' (in black ink in Hugnet's own hand); 20 hors commerce copies were also issued.

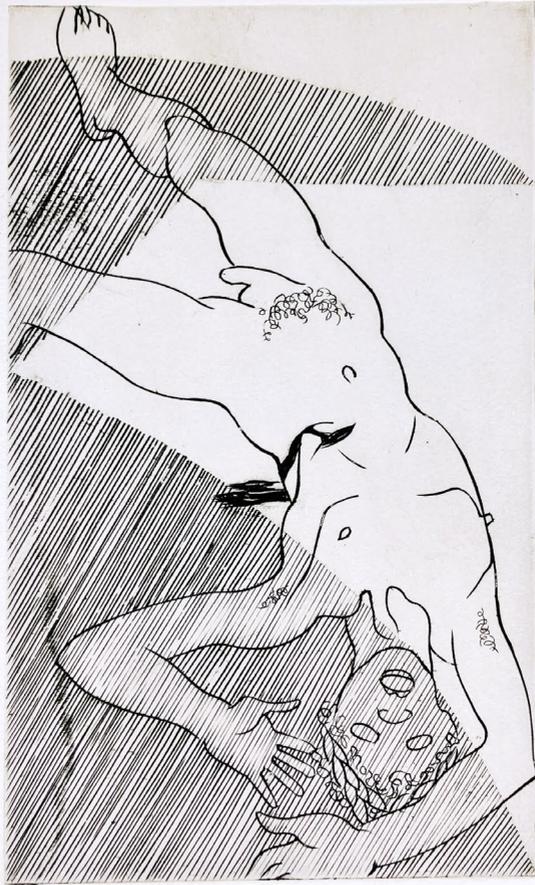
As well as Hayter's etchings in three states (as published on Japon, in bistre on a thick handmade paper and the cancelled plate 'barré' on matching paper), this copy also includes the following additional material:

- 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 (1925–26), Commode (1928), Le Prisonnier des Iles (1928), Cassie (1928) and L'Archipel (1928).

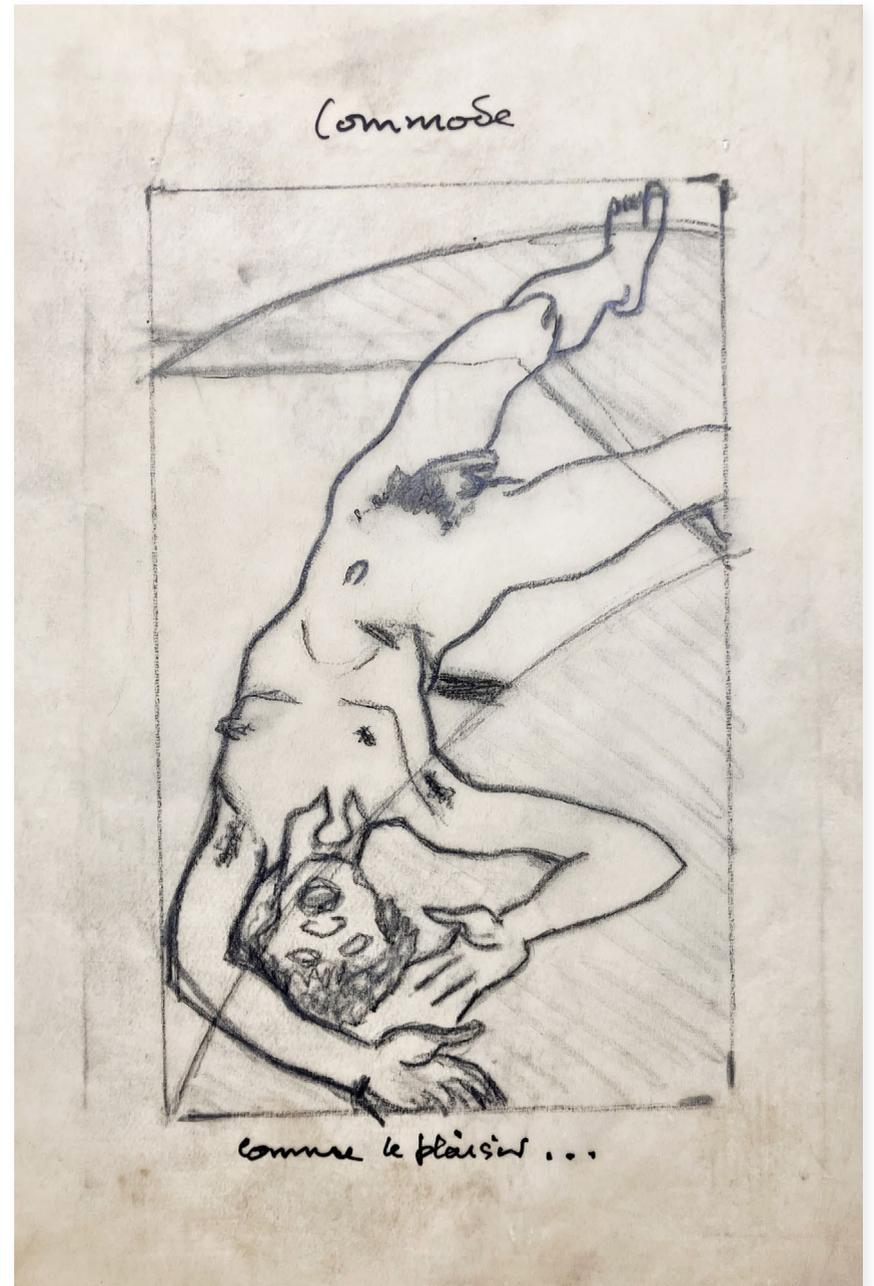
'One of the most accomplished and adventurous graphic technician at work today, Hayter has often experimented with mixed techniques to achieve effects of form and texture.' (*The Artist and the Book*).





Hugnet

Stanley William Hayter



Commode

comme le plaisir...

ABOVE AND RIGHT: Hugnet's own copy of his collaboration with Stanley William Hayter - 'Ombres Portées' - here with etchings in three states and additional signed proofs and drawings (No. 15)

[16.] MARCOUSSIS, Louis & Georges Hugnet
La Belle en Dormant
Paris: Les Editions des Cahiers Libres. 1933, 30 janvier

8vo. (192 × 148 mm).
[38 leaves; pp. 66, (i),
(i)]. Half-title with 'Du
Même Auteur' verso, leaf
with original monochrome
etching by Louis Marcous-
sis verso as frontispiece,
printed title with copyright
verso, leaf with dedication,
Hugnet's verse and final
leaf with justification.
Original publisher's print-
ed wrappers with titles
to front cover and spine
in black.

£3,000

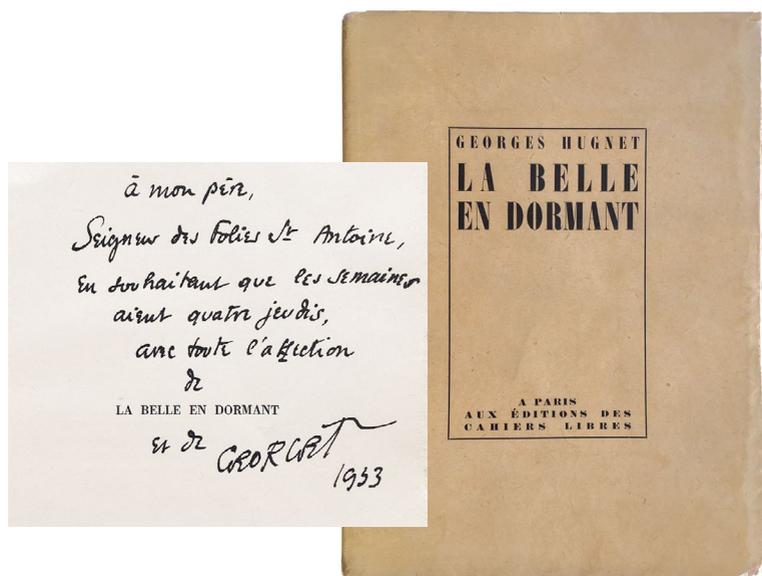
AN EXCELLENT COPY of the édition de tête limited to 10 copies, in the original wrappers, and with Marcoussis' original frontispiece.

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

Hugnet's presentation is in black ink: 'A mon père, / Seigneur des Folies St. Antoine, / en souhaitant que les semaines / aient quatre jeudis, avec toute l'affection / de / La Belle en dormant [printed half-title] / et de Georget, / 1933.'

Together with a manuscript poem by Hugnet, one not included in the printed book, in black ink on white paper and pasted into the book: 'Ce que nous avons appris dans la vie du sommeil / s'attache à nous comme une chevelure / Et nous savons les jours de la nuit par coeur / Epelle les noms des voyages et des certitudes / je te répondrais comme toi-même et tout sera dit / car tout est hors de propos / Et rien de trop.'

Also included, loosely inserted, is the folded subscription sheet for the book.



[17.] **KANDINSKY, Wassily & René Char**
Le Marteau sans Maître
Paris: Editions Surréalistes. 1934

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

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

£3,000



THE ÉDITION DE TÊTE OF THE FIRST EDITION of René Char's 'Le Marteau sans Maître' with Wassily Kandinsky's original dry point engraving, here signed in pencil, unsophisticated in the original wrappers and with the very scarce original bandeau.

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

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

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

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

'Le Marteau sans Maître' includes 'Abondance Viendra', 'Poèmes Militants' (it appeared here for the first time), 'Arsenal' (corrected and with four new poems), 'Artine' and 'L'Action de la Justice est Eteinte'. As with many copies, this features manuscript corrections by Char in ink, here to page 92 and the poem 'L'Historienne'.



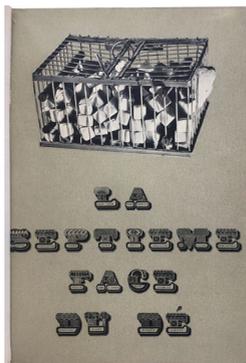
- [18]. **DUCHAMP, Marcel & Georges Hugnet**
La Septième Face du Dé. Poèmes – Découpages
 Paris: Editions Jeanne Bucher. 1936

Small folio. (292 × 214 mm). [46 leaves]. Leaf with half-title with die vignette (the 'dé' of the title as an image) recto and 'Du Mème Auteur' verso in green, leaf with original collage poème-découpage dated 'Mai 36' and initialled 'GH' by Hugnet in red verso as frontispiece, printed typographic title, leaf with quotations recto (by Isidore Ducasse, Xavier Forneret and Saint-Just) and first poem verso, 19 further poems by Hugnet, numbered '2' to '20' recto with verse verso and each poem with facing reproduction collage poème-découpage (13 with colour elements), final leaf with justification and achevé d'imprimer recto with the signatures of Duchamp and Hugnet to a sheet of torn pink paper pasted to the leaf as usual; Hugnet's text with typographic ornaments and small vignettes printed in green throughout. Original 'couverture-cigarettes' by Duchamp, brown morocco-backed card boards stitched with raffia in the Japanese manner with mounted original hand-coloured photographs by Duchamp beneath celluloid, over original green wrappers by Duchamp

THE ÉDITION DE TÊTE OF 'LA SEPTIÈME FACE DU DÉ' with Marcel Duchamp's 'couverture-cigarettes' and an original collage poème-découpage by Georges Hugnet.

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

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



with mounted embossed photographic reproduction of 'Why Not Sneezed Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon.

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

€95,000

'For the 'Couvertures cigarettes' front and back covers of the deluxe edition of 20, he began with a print of an oversize, hand-coloured photograph of three cigarettes 'stripped bare' of their wrappers. He created the front cover by cutting down the images, slicing off one lone cigarette and overlapping it with the other two so that only two cigarettes are immediately visible. Then he repeated the process for the back cover. The photographs are glued on the inner side only, and the outer side remains free.' (Schwarz, pp. 733 / 734).

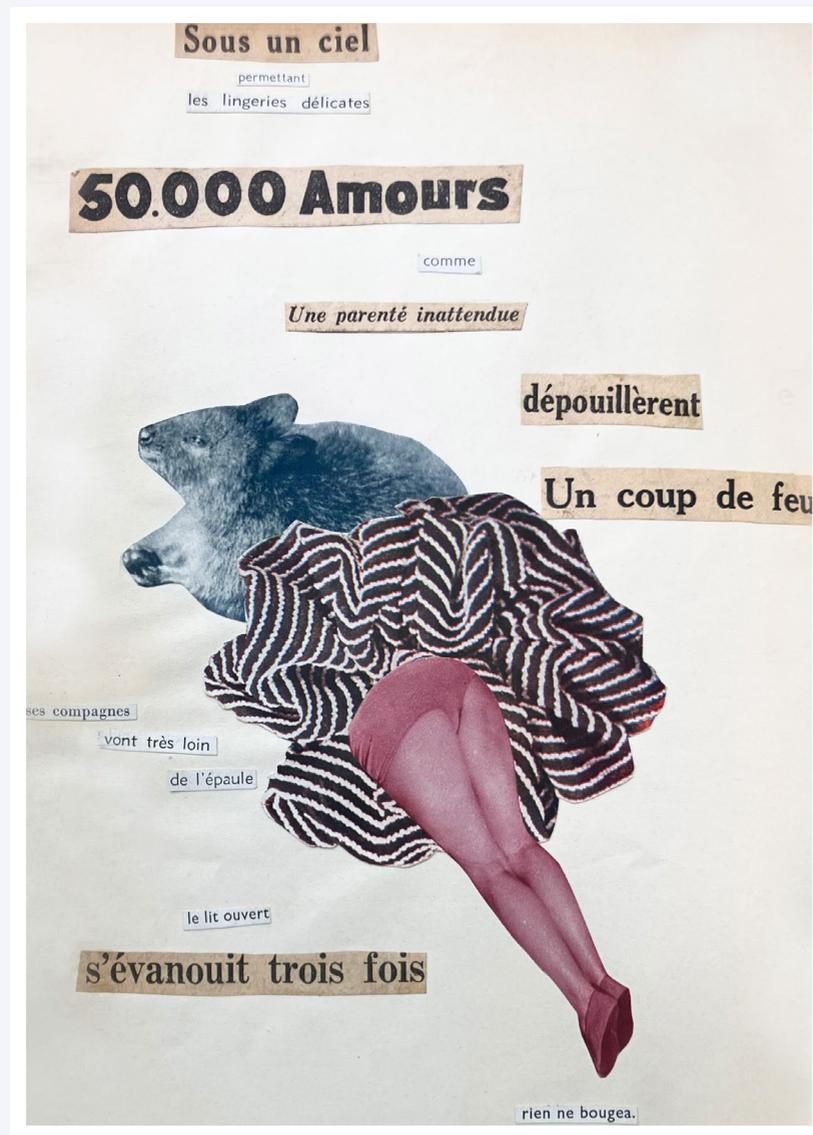
'Hugnet's 'La Septième face du dé: Poèmes-découpages', published in 1936, was Surrealism's first attempt to combine graphics with poetry. In collages of cutout images and printed letters and words, he succeeded in creating - brusquely, violently, with mystery - a world bearing the traces of a dark romanticism.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

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

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



LEFT:
 Rear wrapper (front wrapper overleaf)



ABOVE AND RIGHT: An original collage poème-découpage by Georges Hugnet, from the édition de tête of 'La Septième Face du Dé' with Marcel Duchamp's 'couverture-cigarettes', see left (No. 18)

[19.] **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), 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 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.

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.

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, see *image overleaf*.

Penrose had learned the collage technique from Max Ernst in the 1920s and had assisted in the publication of Ernst's 'Une Semaine de Bonté' (1934). While the colour collage called for on the justification is markedly the work of Penrose, the second collage is strongly reminiscent of Ernst's own efforts, suggesting perhaps that it dates from this period. As Antony Penrose notes of Ernst, and it is certainly true of this collage, 'the images Max seized from diverse sources such as sales catalogues, magazines

[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

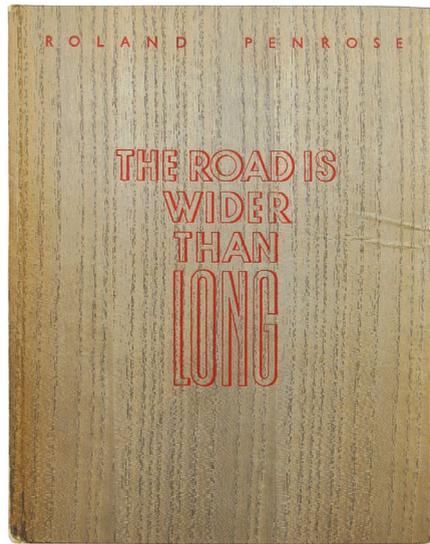
and advertising all had a homogeneous style, and when skilfully cut and pasted to form the wildly impossible scenes his imagination created, they presented a cohesive image ... it is often difficult to believe the picture is a composite.' Roland Penrose continued to create collages throughout his career and together with frottage, a technique learnt also from Ernst, such works formed a considerable and important element of his oeuvre.

'In form, 'The Road' shows Roland carrying his propensity to experimentation even further. There is certainly a collage-like juxtaposition of text and image; the use of different typefaces rendered in a variety of colours brings a festive air to the book. All the photographs are by Roland ... Their ordinariness contrasts sharply with the printed text and, as a result, a distinction is made between what Roland's eye recorded of a journey to a foreign place and what his inner eye experienced in a trip taken with his beloved. The road the two of them travelled was long, but it was wide in the sense that it was a shared encounter. In fact, it is the voice of the lovers that tells the story ... The result is a lover's bestowal of a gift bestowed upon his beloved - the two are fused together. In that sense, the book enshrines a moment of intense, passionate connection.' (James King).

Copies of the édition de tête of 'The Road is Wider than Long' with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland. A second edition was published in facsimile by The Arts Council to coincide with the 1980 'Roland Penrose Retrospective Exhibition'; a third edition was published in facsimile by the J. Paul Getty Museum in 2003 to coincide with the exhibition 'Surrealist Muse: Lee Miller, Roland Penrose, and Man Ray'.

RIGHT:
One of the two original collages by Penrose





ABOVE AND RIGHT: A very scarce édition de tête of 'The Road is Wider than Long' with two original collages original collage poème-découpage by Georges Hugnet, see previous page and right

[20.] **PABLO PICASSO & Iliazd (Ilia Zdanevitch)**
Afat. Soixante-Seize Sonnets
Paris: Le Degré Quarante et Un. 1940

Oblong 4to. (215 × 320 mm). [50 unnumbered leaves including blanks]. Half-title, original aquatint with 'arabesque' title, leaf with justification in Russian verso, leaf with justification in French, leaf with title in Russian, leaf with original aquatint with second 'arabesque' and Iliazd's verse in Russian in double columns illustrated with 4 engravings with burin by Picasso, final leaf with *achevé d'imprimer* in Russian. Loose as issued in original publisher's printed parchment wrappers over card boards with title in black to upper cover, original tan patterned paper board chemise and matching slipcase with label with 'ILIAZD / PICASSO' in blue ink to edge.

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

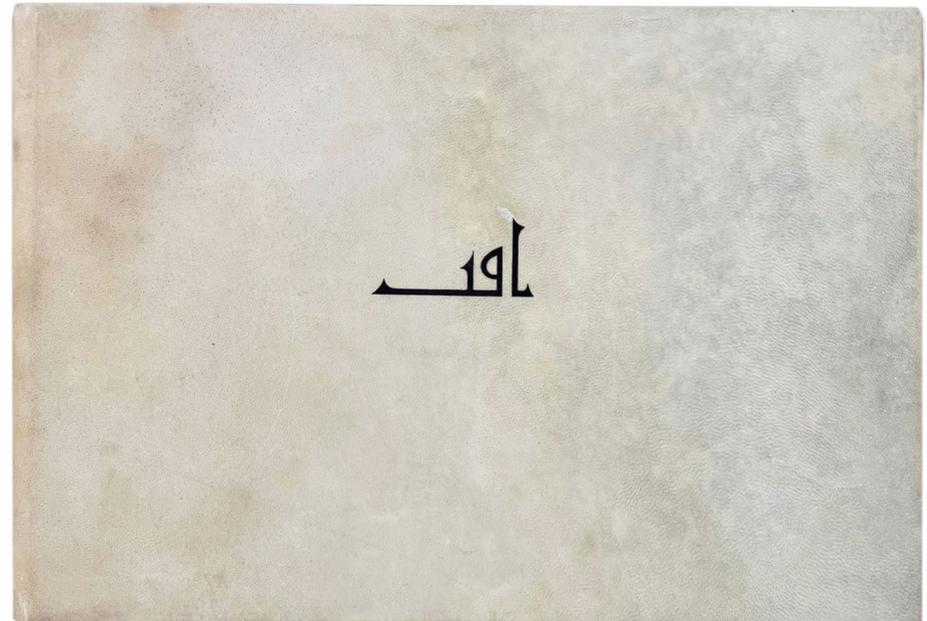
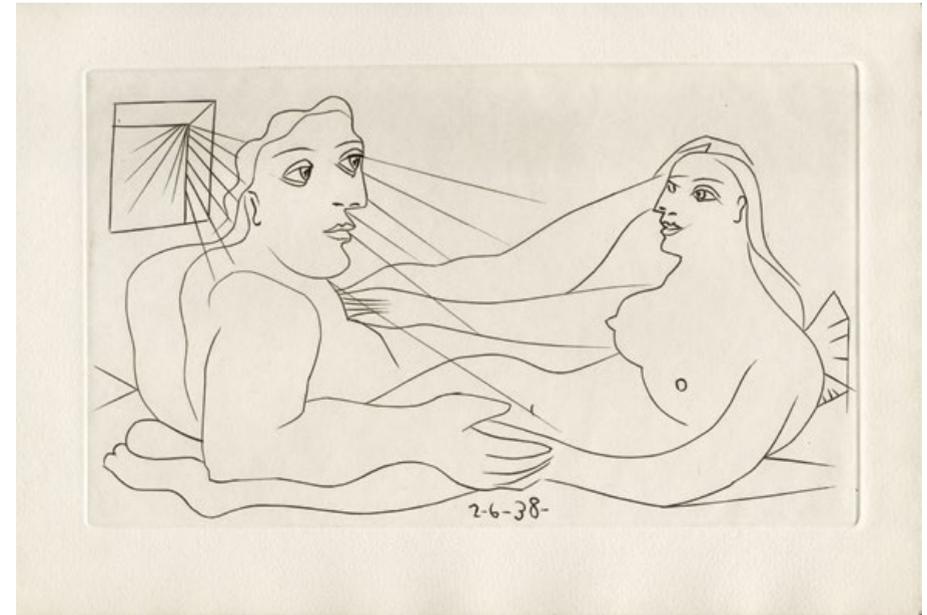
£32,500

THE FIRST OF ILIAZD'S BEAUTIFUL and typographically inventive illustrated books and the first he produced with Picasso.

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

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

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



[21.] LAURENS, Henri & Paul Eluard
La Dernière Nuit
Paris: 1942

Large 12mo. [12 unnumbered leaves]. Frontispiece engraving, designed and engraved by Henri Laurens and signed 'HL' in the plate, printed in 5 different colours. Original publisher's printed wrappers.

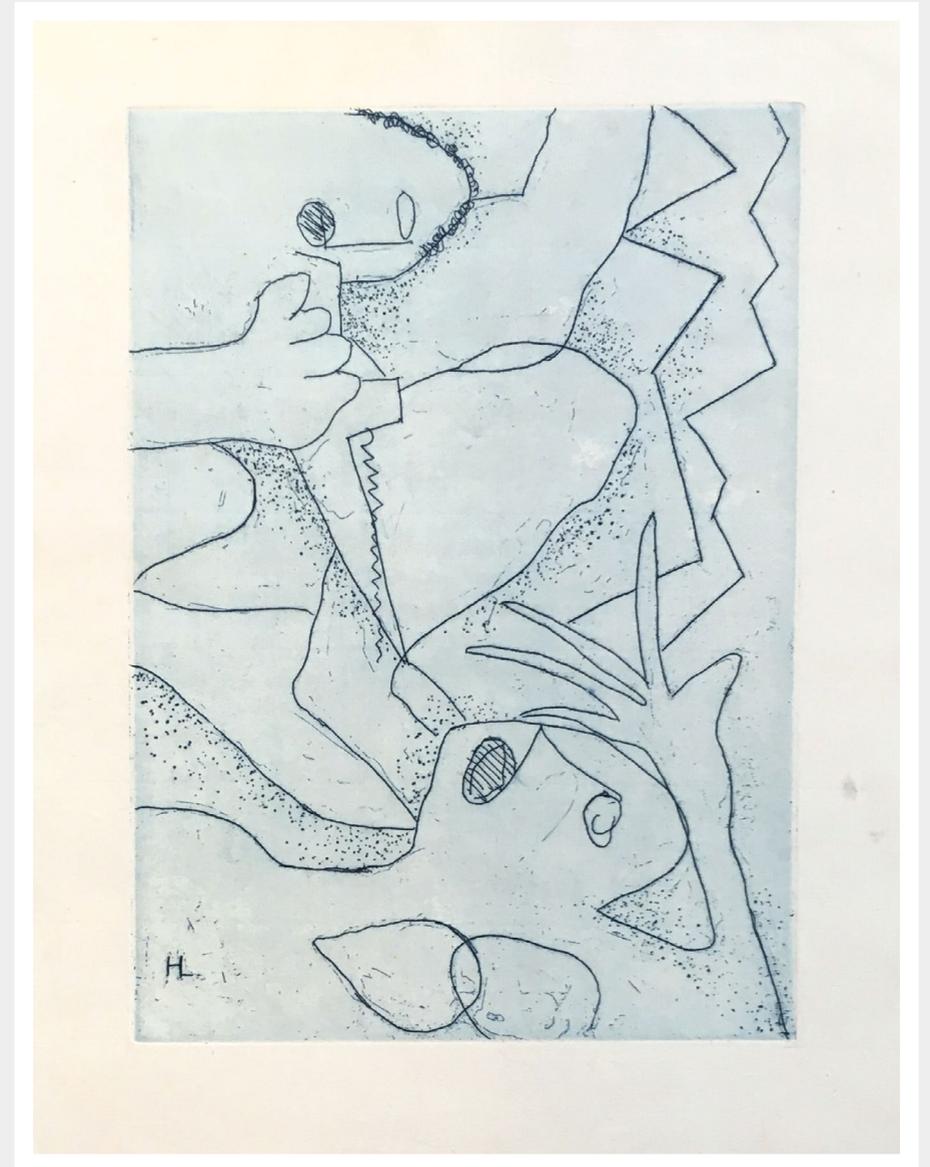
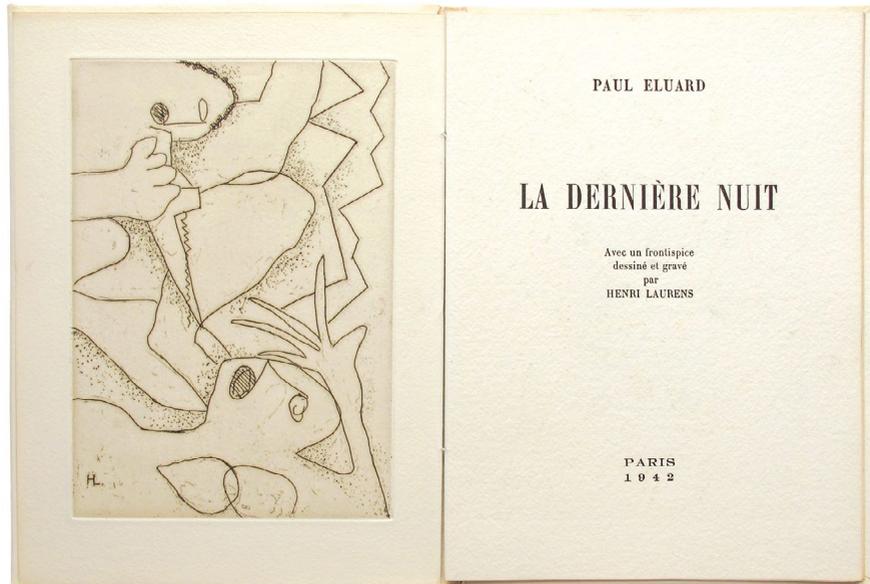
£3,750

AN EXCEPTIONAL COPY of Eluard's 'La Dernière Nuit' with illustrations by Laurens.

From the edition limited to 65 numbered copies signed by the artist and poet, with this one of 53 on vélin d'Arches.

An excellent copy with the suite by Laurens printed in 4 different colours: blue, brown, grey / black and ochre.

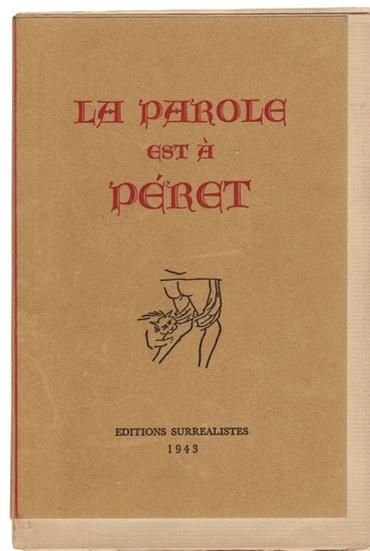
A clandestinely printed edition, intended for the trusted friends of the artist, Henri Laurens, and the poet, Paul Eluard. La Dernière Nuit consists of seven 'poèmes de résistance' denouncing oppression allied with Laurens' powerful frontispiece.



[22.] **MATTA, Roberto & Benjamin Péret**
La Parole est à Péret
Paris: Editions Surréalistes. 1943

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

£3,250



BENJAMIN PÉRET'S TEXT WITH an original drawing by Matta.

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

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



[23.] HUGO, Valentine & Motte-Fouqué, Frédéric-Henri et al.
Ondine
 Paris: Librairie José Corti. 1943

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

£1,250

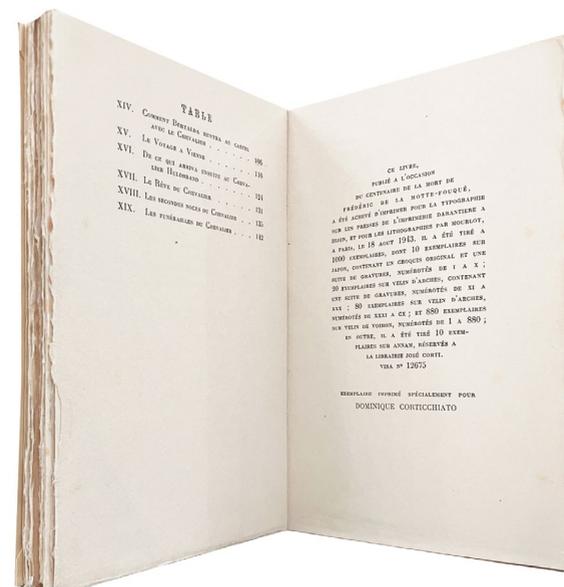
THE NOMINATIF COPY printed for Dominique Corticchiato – the son of publisher José Corti – with the additional suite of lithographs by Valentine Hugo.

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

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

The publisher José Corti (1895–1984), born José Corticchiato in Vitry-sur-Seine of Corsican origin, published many of the most important works of Surrealist literature - the list is long - and many illustrated also by Surrealist artists. He founded Editions Surréalistes in 1925 and then the eponymous Editions José Corti in the late 1930s. During the Occupation Corti continued to publish clandestinely and through the foolishness of another, François le Lionnais, the Gestapo became suspicious. Corti's wife and nineteen year-old son, Dominique were both arrested, interned and sent to concentration camps. While Corti's wife returned, their son did not. Corti retained his son's nominatif copies throughout his own life.

This copy of 'Ondine' with the additional suite in a glassine wrapper is preserved in a brown envelope inscribed 'Dessins / pour / Ondine' in blue crayon by Valentine Hugo. This is presented within a further (and larger) brown envelope inscribed 'Monsieur José Corti / rue de Médecis / FRAGILE' in the hand of Valentine Hugo and with the additional 'de Madame V. HUGO 2 rue de Sontay.'





[24.] MESENS, E[douard]. L[éon]. T[héodore].

Troisième Front. Poèmes de Guerre Suivi de Pièces Détachées Illustré par l'Auteur / Third Front & Detached Pieces Translated by Roland Penrose & the Author
London: London Gallery Editions. 1944

8vo. (210 × 148 mm).
 [24 leaves; pp. 47, (i)].
 Half-title (with Mesens' presentation), 'by the same author' verso, printed title with biography verso, leaf with 'Table' recto and 'Contents' verso, section titles 'Troisième Front / Third Front' and 'Pièces Détachées / Detached Pieces' and Mesens' verse in English and French on facing pages illustrated with 5 monochrome illustrations by Mesens (the first double-page and negativised for the translation, i.e. the French image is a negative of the English positive), the final illustration is an artistic interpretation of a musical score titled 'La Partition Complete / The Complete Score'; printed text in the original French and English translation throughout. Original publisher's turquoise printed wrappers with titles to front cover and spine in black, yellow printed dust-jacket with matching titles to front cover and spine, advertisements to rear cover and flaps.

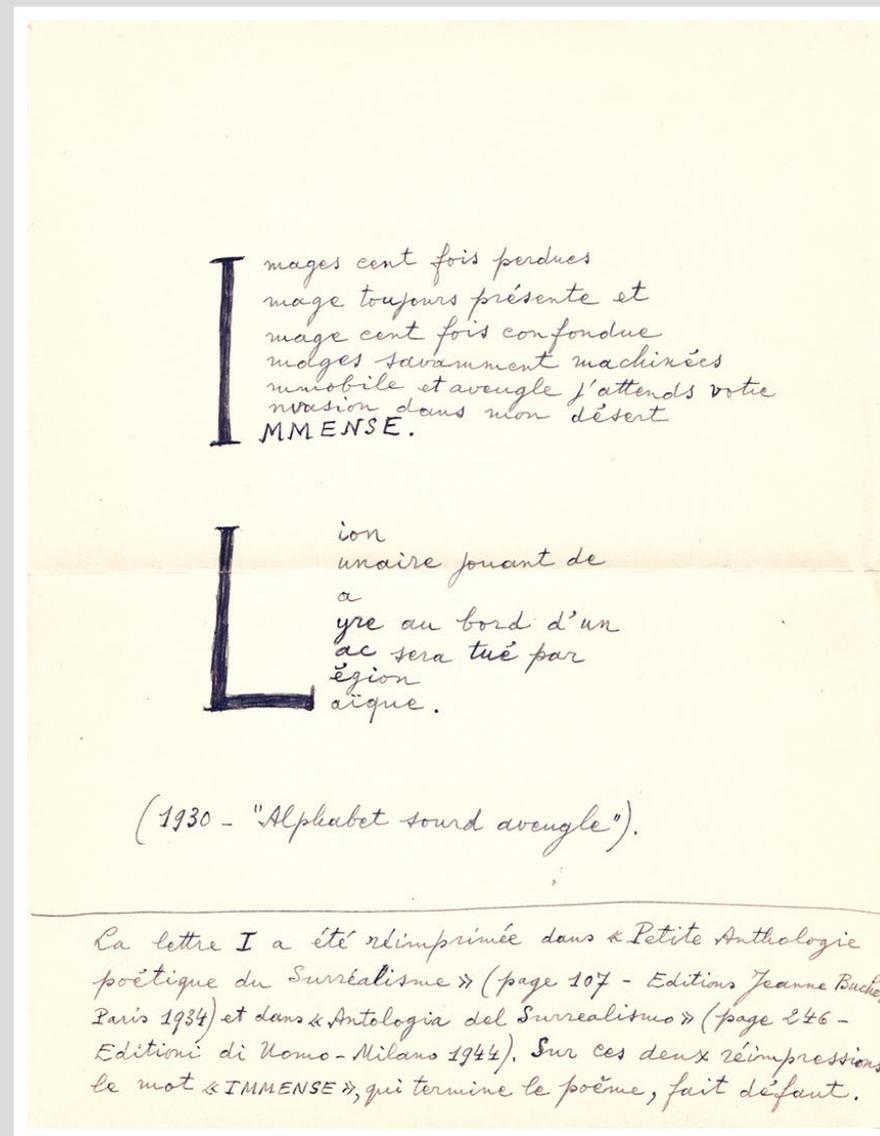
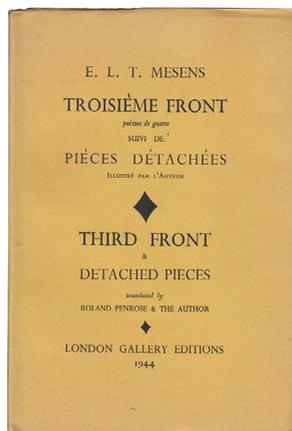
£2,750

BENJAMIN PÉRET'S COPY with a warm presentation from Mesens and an additional manuscript with two of Mesens' poems from 'Alphabet Sourd Aveugle'.

From the edition limited to 500 numbered copies on unwatermarked Arnold & Foster paper signed by Mesens, this inscribed 'H. C.' in red ink and with Mesens presentation in blue and black ink to the half-title: 'A mon très cher Ami / Benjamin Péret, / [ce livre qui lui fût déjà / envoyé au Mexique / pendant la guerre], avec / le cachet de garantie / de mon admiration de / toujours. E. L. T. M.'

Also included, loosely inserted, is a folded sheet of cream paper with the watermark 'EXTRA STRONG' (274 x 214 mm) from the 'Hôtel Canterbury' in Brussels, the verso with Mesens' two manuscript 7-line poems 'I' and 'L' in black ink (each line of each poem begins with the title letter - a transcription is available on request) with the note '(1930 - "Alphabet sourd aveugle").' beneath. A further note beneath a ruled line reads: 'La lettre I a été réimprimée dans "Petite Anthologie poétique du Surréalisme" (page 107 - Editions Jeanne Bucher, Paris 1934) et dans "Antologia del Surrealismo" (page 246 - Editioni [sic] di Uomo - Milano 1944). Sur ces deux réimpressions / le mot 'IMMENSE', qui termine le poème fait défaut.'

The first volume in the 'London Gallery Editions' series 'Collections of Recent French Poetry', edited by Mesens, translated by Roland Penrose and Mesens. Illustrated throughout with diagrams, drawings and a musical score.



[25.] **PRASSINOS, Gisèle**
Le Feu Maniaque. Notice d'André Breton. Préface et Postface de Paul Eluard. Couverture et Illustrations de l'Auteur
Paris: Robert J. Godet. 1944

8vo. (192 × 144 mm). pp. 125. Half-title with note 'Textes Choisis par Henri Parisot' verso, leaf with illustration by Prassinos verso as frontispiece, printed title with publisher's vignette, leaf with Breton's 'Notice', leaf with Eluard's 'Preface' and Prassinos' verse illustrated with 8 full-page illustrations by Prassinos herself, Eluard's 'Postface' with 'Du Même Auteur' verso, 'Table' and final leaf with justification and *achevé d'imprimer*. Original publisher's printed wrappers with titles in white against a decor of red and green abstract shapes, drawings loose in a separate green card portfolio, orange card portfolio and matching slipcase with applied painted paper décor.

A UNIQUE COPY of Gisèle Prassinos' 'Le Feu Maniaque' with original drawings and watercolours.

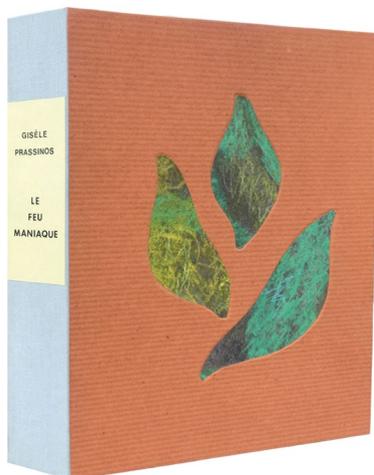
From the edition of 150 numbered copies, with this one of 125 on pur fil du Marais; an original etching is called for that is not present here.

This copy features all 8 of the original drawings for the illustrations in the book together with a further 10 original drawings intended for the book but unused in the published version; 3 additional watercolours are also included (1 in colour; 2 in black and white), all designs for the cover of the book, loose in an envelope addressed by Henri Parisot – who made the selections in the book – to Gisèle Prassinos.

André Breton's 'Notice' is reprinted from 'L'Anthologie de l'Humour Noir' (1940); Paul Eluard's 'Préface' is reprinted from Gisèle Prassinos' collection 'La Sauterelle Arthritique' (1935).

The precocious Prassinos was discovered by her elder brother, the painter Jean-Mario Prassinos, and introduced to André Breton (he writes the 'Note' here) who published the fourteen-year-old's writings in 'Minotaure'. Apparently unaware of Surrealism, Prassinos claimed to write 'automatically' and it is a measure of the effect she had on the Surrealists that the preface to her first collection, 'La Sauterelle Arthritique', was written by Paul Eluard, who for the present work provided the preface and postface.

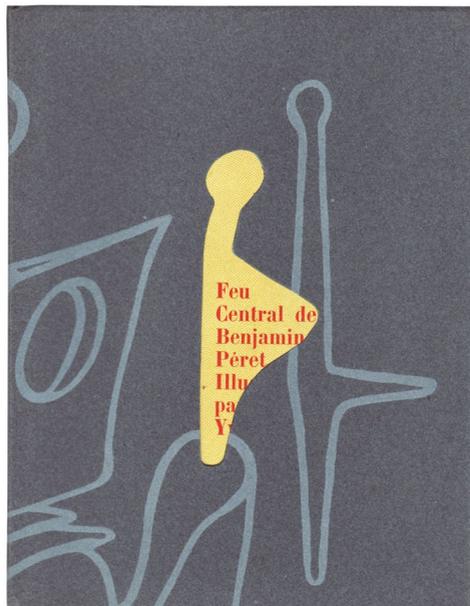
£7,500



[26.] TANGUY, Yves & Benjamin Péret
Feu Central de Benjamin Péret
Paris: Collection le Quadrangle. K éditeur. 1947

4to. (248 × 192 mm). [60 leaves + inserted leaf with Tanguy's etching; pp. 101, (ii), (i), (i)]. Half-title, title with copyright verso and Péret's verse illustrated with 4 hors-texte phototypie plates reproducing gouaches by Tanguy, 'Table', justification and final leaf with *achevé d'imprimer*; inserted loose (as issued) is Tanguy's original etching (238 × 188 mm). Original publisher's printed wrappers as issued: a grey jacket with illustration after Tanguy in white with excised section to front cover and beneath a yellow patterned wrapper with printed text in red.

£7,500



AN EXCELLENT COPY of the édition de tête.

From the edition limited to 1,030 numbered copies, with this copy one of 30 copies from the édition de tête on pur fil Johannot numbered in Roman numerals and with Tanguy's original etching.

'Feu Central' collects Péret's verse collections 'Immortelle Maladie' (1924), 'Dormir, Dormir dans les Pierres' (1927), 'Je Sublime' (1935), 'Un Point C'est Tout' (1946) and 'A Tatons'; all, save 'A Tatons', which appears here for the first time, had been published previously.

The original wrappers for the book, designed especially for the first 230 'exemplaires de luxe' of the book, were executed after the maquette by Pierre Faucheu after Tanguy's original drawing.



- [27.] BRASSAI (Gyula Halasz)
Histoire de Marie par Brassai, avec une introduction par Henry Miller
Paris. Editions du Point du Jour. 1949
-

12mo. (165 × 128 mm).
[48 leaves; pp. 90, (i)].
Leaf with publisher's device
verso, leaf with calligraphic
title recto and justification
verso, six leaves with Henry
Miller's 'Introduction' and
Brassai's verse, three leaves
with 'Répertoire des Mots-
Clés de Marie', two leaves
with 'Table' and final leaf
with *achevé d'imprimer* recto
and 'Printed in France'
verso. Original publisher's
terracotta printed wrappers
with reproduction of
Brassai's manuscript title in
black as titles to front cover
and spine.

£1,250

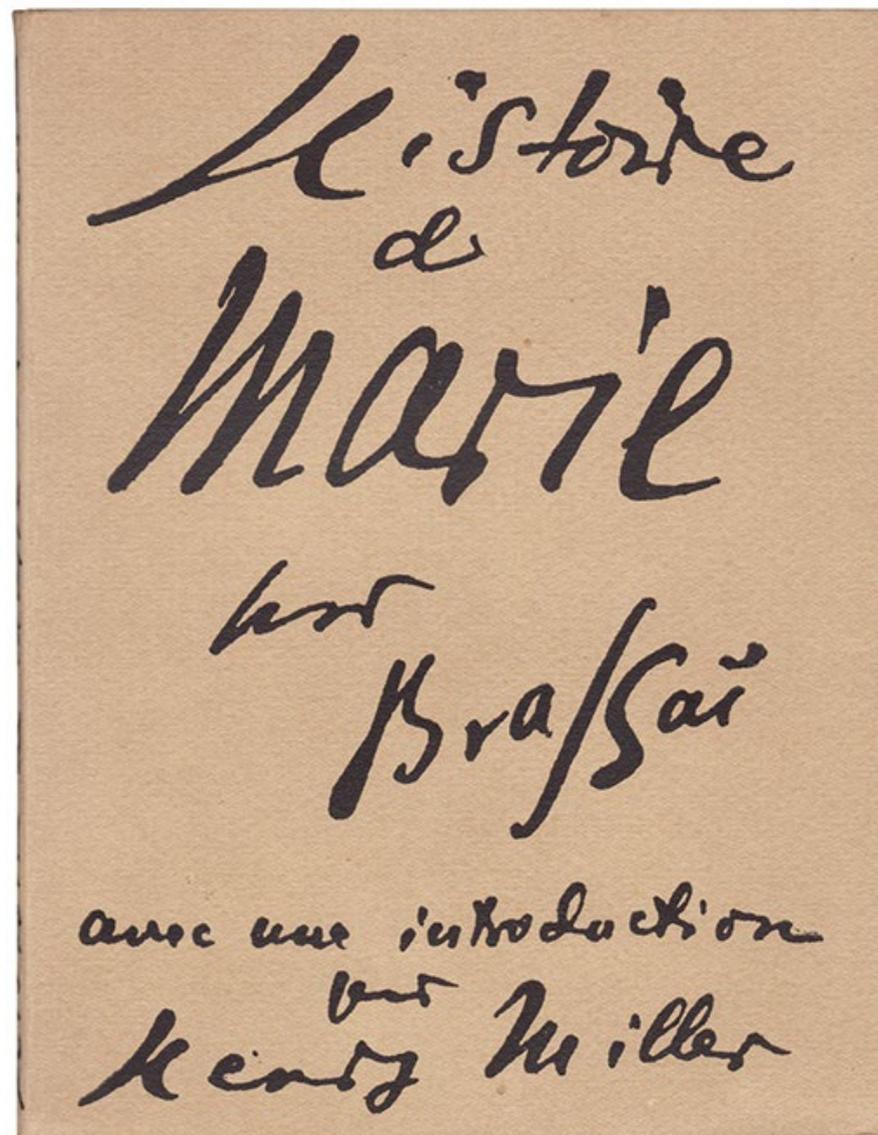
ANDRÉ BRETON'S COPY WITH A PRESENTATION FROM BRASSAI.

From the first edition limited to 2,626 copies, with this unnumbered copy on vélin des Papeteries de France.

From the library of André Breton, with a presentation from Brassai to Breton on the colophon: 'Pour André Breton / Ces annonces faites par / Marie / Souvenir amical de / Brassai / Paris, vendredi treize, mois de / Marie, 1949'; the *achevé d'imprimer* gives the date of publication as 'le 30 Avril, 1949'.

Also included, loosely inserted, is the original invitation to the signing of the book by Brassai: 'Brassai signera / L'Histoire de Marie / à la Librairie de / l'Arc en Ciel / 17 rue de Sèvres / Samedi, le 18 Juin de 17-19h'.

Brassai, born Gyula Halasz in what is now Romania, was a prolific photographer who documented the seamier side of Parisian life. This collection of Brassai's poetry, introduced by his friend Henry Miller, demonstrates that he was more than that. Divided into three sections, 'Propos de Marie', 'Le Procès de Marie' and 'Repertoire des Mots-Clés de Marie', the poetry is decidedly surreal in tone.



[28.] PRASSINOS, Mario & Guillaume Apollinaire
Six Etudes pour le Bestiaire ou le Cortège d'Orphée
de Guillaume Apollinaire. (Paris): 1949

Folio. (327 × 258 mm).
[24 unnumbered leaves].
Printed title and Apollinaire's verse illustrated with 6 original monochrome etchings by Mario Prassinos, final leaf with justification. Loose as issued in original publisher's printed wrappers with illustration by Prassinos and cloth-backed board portfolio with ties.

£3,000



THE COPY OF GEORGES AND MYRTILLE HUGNET with a large original watercolour and a presentation from Prassinos to celebrate their marriage.

From the edition limited to 31 numbered copies, with this one of 25 on vélin de Lana.

Prassinos has drawn a large full-page watercolour, in ink and wash, of two cats embracing and has inscribed the watercolour above, below and at right in black ink: 'Pour Myrtille et pour Georges Hugnet / 19 Avril 1950 / Les meilleurs vœux de bonheur de Prassinos'. Georges and Myrtille were married on the day of Prassinos' inscription and their reception was organised by Marie-Laure de Noailles.



[29.] **PICABIA, Francis & Murilo Mendes**
Janela do Caos. (Window of Chaos)
Paris: Imprimerie Union. 1949

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

£12,500

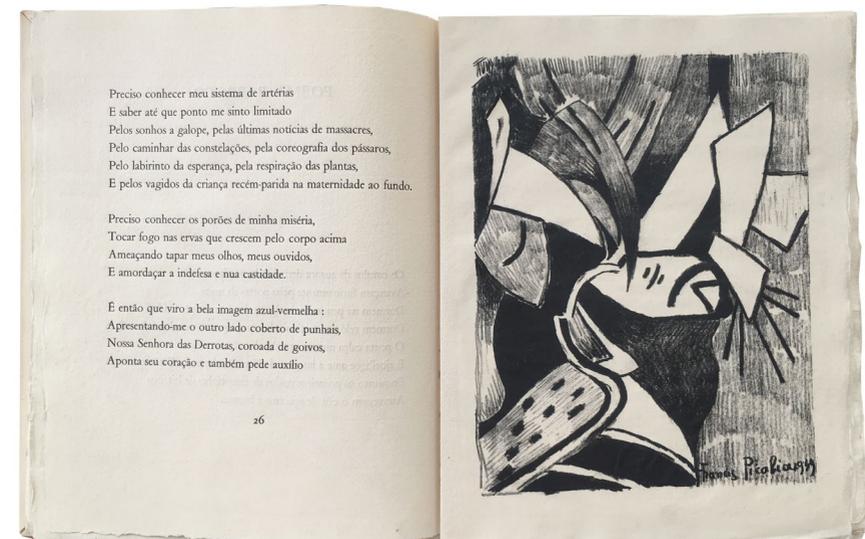
A VERY GOOD UNSOPHISTICATED COPY of the very scarce illustrated book 'Janela do Caos': Francis Picabia illustrating Murilo Mendes.

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

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

'Apesar do número reduzido de poemas, eles representam o resumo do espírito da poesia muriliana. Ao contemplar as linhas do livro 'Janela do caos' fica nítida a heterogeneidade temática de Murilo Mendes. Observações sobre a sociedade passam quase despercebidas em palavras que inspiram a criação de imagens mentais, o cotidiano vira cenário para discussões filosóficas e existenciais e o surrealismo convida o leitor a acessar as próprias janelas da alma com debates poéticos sobre ordem e loucura ... A união das estéticas visual e verbal que acontece em 'Janela do caos' era um desejo antigo do poeta ... Assim, ao colocar para o leitor figuras reais como olhos, bocas, corpos, rostos, animais e fortes expressões num contexto surreal, criado pelos poemas, as imagens do livro 'Janela do caos', materializam algumas aspirações do poeta. E refletem, portanto, o contato sensível de 'um grande poeta brasileiro e um grande pintor da escola de Paris', como disse o jornalista Paulo Mendes Campos, no artigo 'O itinerário de um livro em Paris.' (*Museu de Arte Murilo Mendes*).

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



[30.]

DUBUFFET, Jean

Les Assemblages de Jean Dubuffet. Signes, Sols, Sortes.

Paris: Editions Fernand Hazan / Pierre Matisse pour 'XXe Siècle'. 1958

Small folio. (340 × 245 mm). [66 leaves (including inserted lithograph); pp. 117, (vi)]. Half-title, inserted leaf with original five-colour lithograph as frontispiece (330 × 234 mm), signed and numbered by Dubuffet in pencil ('Le promeneur'), printed title, Volboudt's text with 17 plates, (9 colour including 1 folding and 3 double-page) and 8 monochrome (2 double-page) all executed in pochoir by Daniel Jacomet after Dubuffet's originals, 'Table des planches' and final leaf with *achevé d'imprimer* and justification. Loose as issued in original publisher's printed wrappers with monochrome design and text to front cover, chemise with title in black to spine and marbled design and matching slipcase, the wrappers, chemise and slipcase were designed especially by Dubuffet.

[Webel 395; see pg. 123].

£4,500

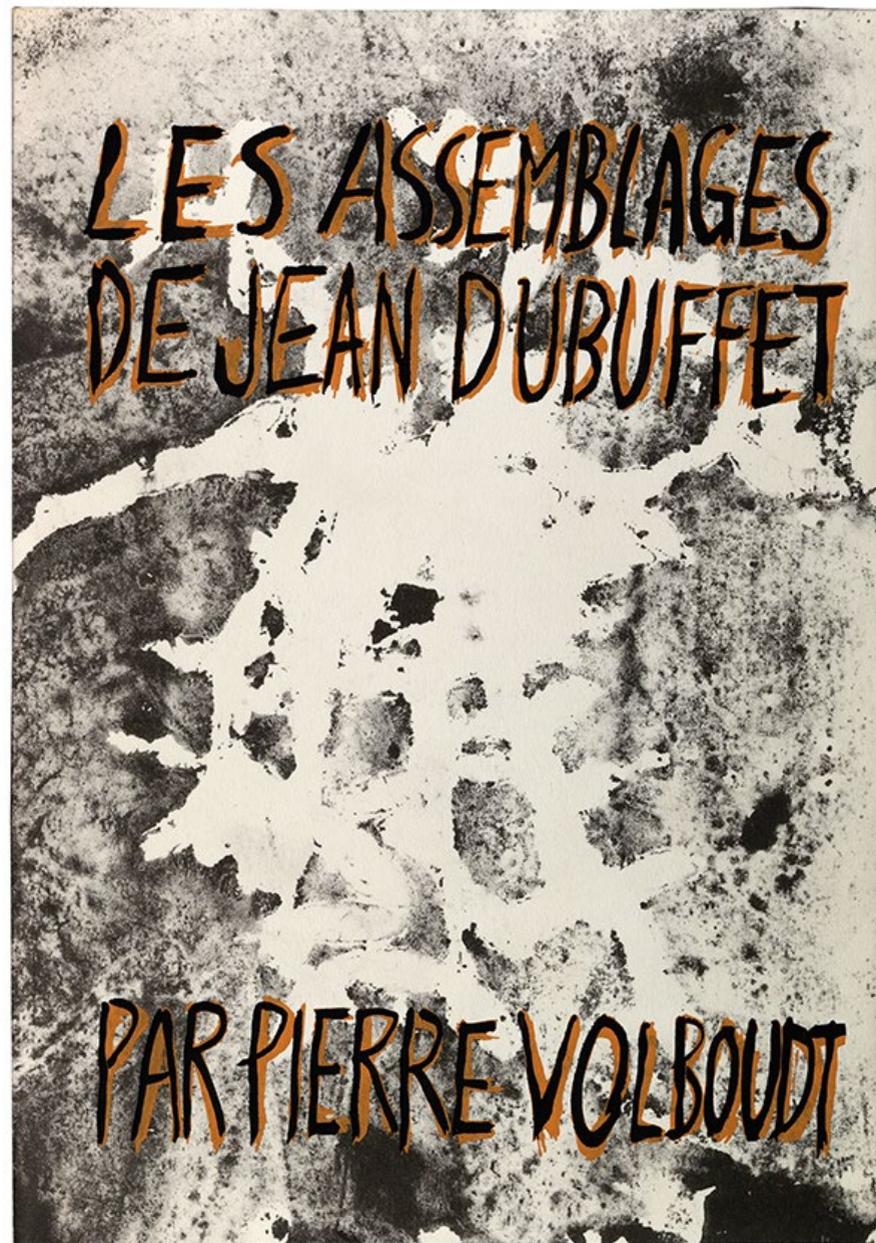


THE ÉDITION DE TÊTE with Dubuffet's signed lithograph 'Le Promeneur'.

From the edition limited to 770 copies, with this one of 50 from the édition de tête on vélin d'Arches with Dubuffet's original colour lithograph as frontispiece, signed and numbered in pencil by the artist verso.

With the publisher's announcement for the book, a single leaf of brown wrapping paper with printed text recto only (90 x 210 mm) describing the publication of 'Les Assemblages de Jean Dubuffet. Signes, Sols, Sortes' as well as James Fitzsimmons' 'Introduction à son oeuvre'; both works were presented at 'La Hune', 170, boulevard Saint-Germain on Monday December 8th, 1958.

Also with 'Jean Dubuffet Tableaux d'Assemblages' (Paris: Rive Droite. 1957). Catalogue for the exhibition at Galerie Rive Droite, 82 Fg St-Honoré, '30 avril - 23 mai 1957' with 3 full-page colour and monochrome plates and one vignette by Daniel Jacomet after Dubuffet's originals.



[31.] **MATHIEU, Georges**
Georges Mathieu. Catalogue [together with:] Original Maquette
Rio de Janeiro. Museu de arte moderna. 1959

2 vols. Square 8vo.
(Maquette: 214 × 204 mm; Catalogue: 208 × 194 mm). [Catalogue / maquette: 10 unnumbered leaves, wrappers included]. Original publisher's printed wrappers stapled as issued (catalogue) / original collage wrappers (maquette).

£8,000

THE CATALOGUE TOGETHER WITH ITS ORIGINAL MAQUETTE for Georges Mathieu's exhibition held in Rio de Janeiro in 1959.

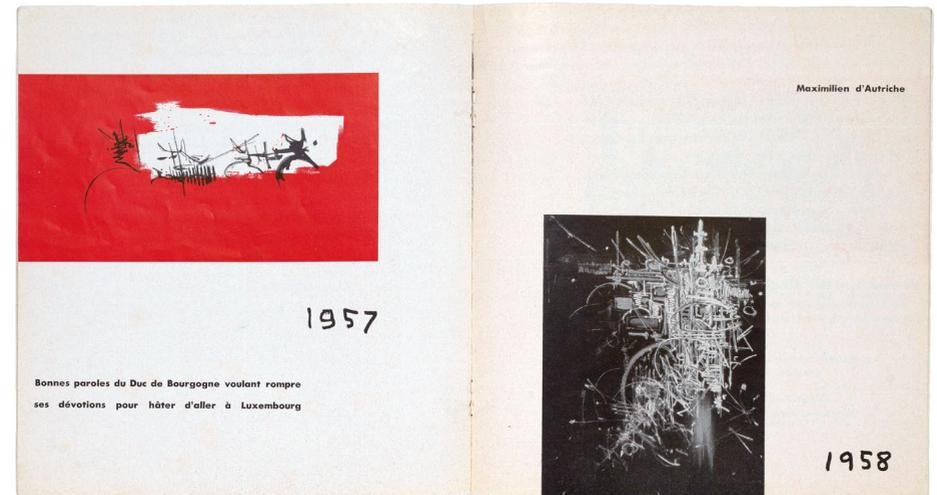
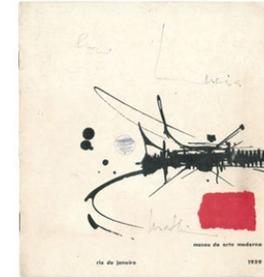
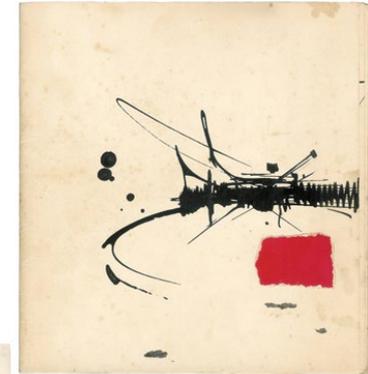
The original maquette is comprised of 20 pages and is illustrated with numerous pen and ink drawings by Mathieu. The design closely matches that of the finished printed catalogue which is also offered here.

The copy of the published catalogue, also present, is signed on the front cover by Mathieu and inscribed 'Pour Lucia'. The artist has also signed the first page 'Telman Kahn / 59 Mathieu' and added a flourish with a small drawing.

Georges Mathieu developed a highly distinctive Abstract Expressionist style, which grew out of an emotionally driven, improvised and intuitive act of painting. In 1947 Mathieu joined forces with Camille Bryen to organise an exhibition of the tachist-oriented work he designated 'non-figuration psychique'. The paintings of Mathieu's that he called 'lyrical abstractions' are beyond the constraints of tradition and formal regulative systems, placing Mathieu with Fautrier and Dubuffet as an important exponent of French Informel. Up to 1951 Mathieu continued to organise group shows, using them to demonstrate as one of the first Europeans to do so the importance of American Abstract Expressionism. Georges Mathieu was particularly interested in Jackson Pollock and his spontaneous gestural handling of paint.

Somewhere between Happening and Action Painting, Mathieu succeeded in producing a decoratively linear painting reminiscent of calligraphy. Mathieu continued to perform his Action Paintings throughout Europe and, in 1957, in Tokyo to universal acclaim; his works were shown at special exhibitions in Paris and New York in 1950 and 1952. Mathieu participated in numerous international exhibitions, including documenta II in 1959.

Please contact us for further details of the maquette.



- [32.] **BERTINI, Gianni & Pierre-André Benoit**
Aller
 Alès. P[ierre]. A[ndré]. B[enoit]. 1960

Small folio. (332 x 264 mm). [8 bifolia + 5 inserted leaves]. Bifolium with title to first recto, following leaf with first engraving without colour, 4 following bifolia with PAB's verse to first leaf of each recto and verso, each conjoined leaf with engravings without colour, final bifolium with justification to first leaf recto; also included is the additional suite of five engravings printed in colour on single sheets. 4to. Illustrated with five full-page relief engravings by Gianni Bertini printed without colour, this copy with the additional suite of inked plates printed using black or sepia inks. Loose as issued in original publisher's printed wrappers, titles to front cover in black.

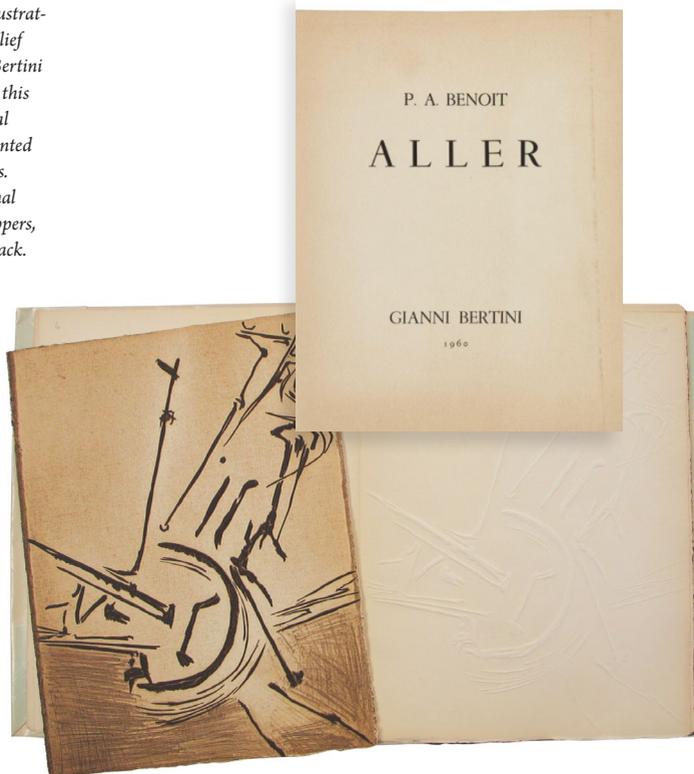
[Livres Réalisés par P. A. Benoit 361].

£1,250

THE ÉDITION DE TÊTE of Bertini's collaboration with PAB.

From the edition limited to 50 copies signed by Bertini and PAB, with this one of ten édition de tête copies with a separate suite of the prints with colour; the prints in the 40 normal copies were printed without ink.

The second engraving of the additional suite retains its conjoined blank. This is annotated in pencil (by PAB?): 'II = 2 / X'; this copy of the book is numbered 'II / X' so it is likely that the annotation refers to this detail



- [33.] **CHAR, René & G. Braque, M. Lachaud, Pierre André Benoit**
Ainsi Va L'Amitié
 (Alès). P[ierre]. A[ndré]. B[enoit]. (1962)

Oblong 4to. (222 x 270 mm). pp. (16). Title, leaf with list of contributors, aphorisms by Braque and Char illustrated with 8 tipped-in original monochrome photographs by Mariette Lachaud and PAB each with caption, leaf with list of subjects and attribution and justification. Full terracotta calf by Pierre-Lucien Martin with his signature in blind and dated 1962, front board with inset panel of polished wood incised with the contributors names, title to spine in blind, wood doublures and endpapers, matching wool-lined calf-backed card board chemise and matching slipcase.

[Montpellier 409]

£4,500

SCARCE BOOK by PAB marking the friendship of the four contributors in a beautiful binding by Martin.

From the edition limited to 21 copies, signed and numbered by PAB and with Lachaud's final photograph signed in pencil.

The 8 photographs illustrate two aphorisms, the first 'Chemin faisant ainsi va l'amitié' by George Braque and the second 'Nous n'avons pas de souvenirs. / Nous en laissons.' by René Char. Four of the photographs are by Mariette Lachaud (portrait of George Braque and René Char, two portraits of Braque, and a view of Braque's atelier signed by Lachaud in pencil). The other four photographs are by PAB himself (two portraits of René Char, portrait of Georges Braque, and a view of Avignon).





LE VENTOUX

Nous n'avons pas de souvenirs.

ABOVE: PAB's celebration of the friendship between René Char, Georges Braque, Mariette Lachaud and himself (No. 33)

[34.] ASSE, Geneviève, Maria Helena Vieira da Silva et al. Mila Gagarine
Ame Une
Paris: 1981

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

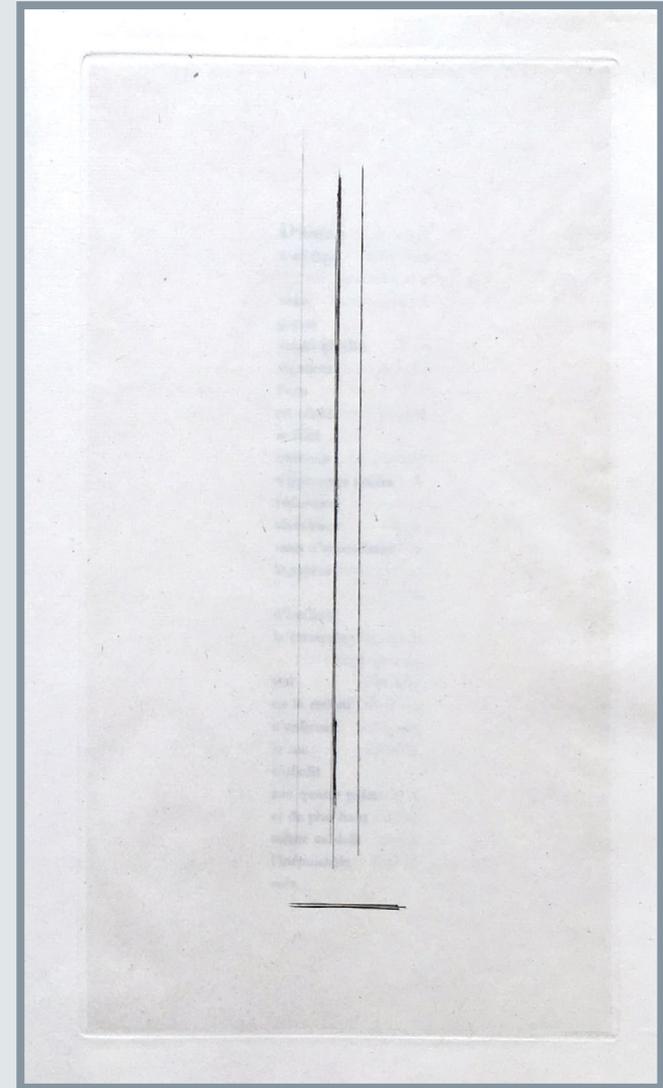
A BEAUTIFUL PUBLICATION of spare engravings illustrating Mila Gagarine's verse collection: 'Ame Une'.

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

The édition de tête, as here, as well as the suite of engravings also includes four further prints, each also signed and numbered from the edition of 15 by the contributing artists.

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

£3,000



[35.] **ASSE, Geneviève & Pierre Lecuire**
Delphiques
Paris: Editions des Livres de Pierre Lecuire. 2000

Oblong folio. (65 × 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.

[Livres de Pierre Lecuire 68].

£4,000

A PRESENTATION COPY of Pierre Lecuire's beautiful book object 'Delphiques' illustrated by Geneviève Asse.

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 additional 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 déralté 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.

'Le 7 poèmes en prose de Pierre Lecuire ... renvoient aux réalités fortes et poétiques du site et du phénomène delphiques. Selon un rythme sobre, ils alternent avec les 7 'flèches gravées' de Geneviève Asse. Dans le texte sont insérés en grec des fragments de 7 poètes grecs anciens ... Ces 'citations' donnent une dimension intemporelle à l'hommage rendu au génie de la Grèce antique.' (*From the prospectus for the book*).

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



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