



SIMS REED

NEW YORK
INTERNATIONAL
ANTIQUARIAN
BOOK FAIR

3-6 April 2025

STAND A6

Paul Hard

3.6.36
3 hours - 3 hours 15

4 June
XXVI. 6

The 65th Annual ABAA
NEW YORK INTERNATIONAL
ANTIQUARIAN BOOK FAIR



FAIR LIST

SIMS REED

CONTENTS

ARCHITECTURE

- 48 Guarini, Guarini
51 Jones, Inigo

BINDINGS

- 1 Elementa Religionis Polyglotta
61 Cavendish, William (Methode et Invention
Nouvelle de Dresser les Chevaux)
3-5 Allix, Susan
54 Mercher (Jean-Emile Laboureur)

BRITISH ILLUSTRATORS

- 7 Ardizzone, Edward
12 Barlow, Francis
23 Cruikshank, George
26 Davies, Benjamin Rees
60 Nash, Paul
74 Strang, William

DADA & SURREALISM

- 14 Breton, André
30-36,45 Duchamp, Marcel
37-42 Ernst, Max
6,38,64,65,69 Eluard, Paul
62 Picabia, Francis
63-71 Picasso, Pablo

PRIVATE PRESS

- 9,10 Ashendene Press
78 Vale Press

PHOTOGRAPHY

- 21 Bury, Pol
53 Komar & Melamid
58 Le Phare de Neuilly
58,83 Man Ray

20TH CENTURY & MODERN

- 2,6 Aragon, Louis
3-5 Allix, Susan
8 Arp, Hans
11 Baldessari, John
6,14,15,67 Breton, André
16-20 Broodthaers, Marcel
21 Bury, Pol
24 Cunard, Nancy
25 Dali, Salvador
27 Delvoeye, Wim
28-29 Dubuffet, Jean
30-36,45 Duchamp, Marcel
37-42 Ernst, Max
43 Feldmann, Hans-Peter
44 Francis, Sam
45 Giacometti, Alberto
46 Gilbert & George
55 Gontcharova, Natalia
49,66,68 Iliazd (Zdanevich)
50 Jones, Allen
52 Klein, Yves
53 Komar & Melamid
55 Larionov, Mikhail
58,83 Man Ray
57 Matta-Clark, Gordon
59 Miro, Joan
60 Nash, Paul
62 Picabia, Francis
63-71,82 Picasso, Pablo

- 72 Prassinis, Mario
75 Toulouse-Lautrec, Henri de
76-77 Toyen
80 Warhol, Andy
81 Weber, Max

ORIGINAL PRINTS & DRAWINGS

- 7 Ardizzone, Edward
47 Goya, Francisco
45 Giacometti, Alberto
54 Laboureur, Jean-Emile
62 Picabia, Francis
64 Picasso, Pablo
77 Toyen
80 Warhol, Andy
81 Weber, Max

- 1 ANON. (Henry Aldrich?). *ELEMENTA RELIGIONIS POLYGLOTTA UNA CUM HYMNIS QUI EX S[ANCTO] SCRIPTURA DERUMPTI IN ECCLESIA CANTANTUR.* (Oxford?). 1666.

Large 8vo. (220 × 148 mm). [68 leaves including blanks]. Full contemporary crushed morocco by the Queens' Binder A (William Nott?), boards with double roll tool border within double fillet to surround a beautiful geometric interlacing décor with additional decorative floral, guilloche and volute tools, banded spine with gilt cruciform composition in six compartments, board edges and turn-ins with roll tool décor, comb marbled endpapers, a.e.g. ¶ A beautiful, complex and elaborately sophisticated document: an extraordinary and mysterious seventeenth century manuscript collection of illustrated polyglot prayers – testament perhaps to the legacy of the London Polyglot – in an exquisite contemporary English binding of red morocco. This extraordinary volume comprises Christian prayers and texts (the Confession of Faith, Ten Commandments, the Eucharist, Benedictus, Magnificat and Nunc Dimitis and others) in a variety of Middle-Eastern and European languages including Greek, Latin, Hebrew, Arabic, Chaldean, Syriac, Farsi, Gé'ez, French, Italian, Spanish and German. The volume is composed in the Arabic and Hebrew manner, i.e. reading from right to left, and is illustrated with a series of striking contemporary compositions including the architectural title, portraits of Jesus as the Salvator Mundi, the Virgin Mary, the Apostles and others such as Moses and Simeon. [see BL Sloane MS S242; see Howard M. Nixon's 'Five Centuries of Bookbinding' & 'English Restoration Bookbindings'; see 'Miriam Foot's 'The Henry Davis Gift' vol. II; see Maggs' 'Bookbinding in Great Britain' (i.e. Catalogue 966); see Brian Walton's 'Biblia Sacra Polyglotta']. \$57,500

- 2 ADAM, Georges & Aragon, Louis. *ECLAIREZ VOTRE RELIGION - AUX ENFANTS ROUGES.* Paris. Bureau d'Editions et de Diffusion. 1932.

Small 4to. (230 × 184 mm). [10 unnumbered leaves]. Original publisher's tan printed wrappers, stapled as issued, titles and illustration in black to front cover, advertisements to rear. ¶ André Breton's copy of this very scarce plaquette destined for the children of workers and noted for its

virulent 'anticléric, anticapitaliste, anticolonialiste, antipatriotique' sentiments. This rare pamphlet by Louis Aragon was intended for the children of the exploited masses. Aragon had thrown himself into anti-clericalism after his break with Surrealism and wrote the verses, accompanied by Adam's caricatures, in Russia. The pamphlet was printed on the presses of 'L'Imprimerie Centrale'. \$3,800

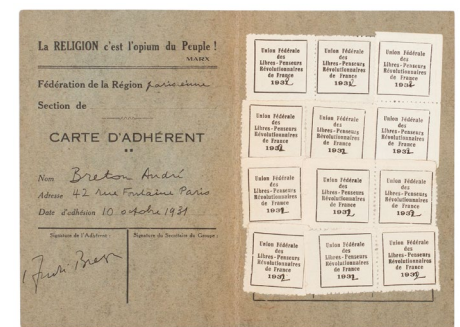
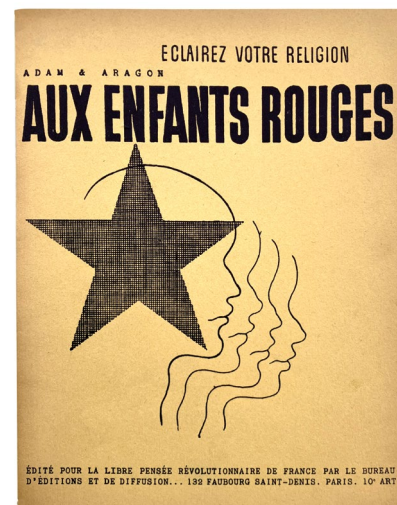
- 3 ALLIX, Susan. *12 VERSES FROM THE DAY DREAM BY ALFRED, LORD TENNYSON.* London. (Susan Allix). 1995.

Shaped 8vo. (150 × 170 mm). [44 unnumbered leaves]. Aubergine crushed morocco by Susan Allix with paper onlays to front and rear boards with additional watercolour, printed title to front board in purple, canvas onlay to spine with additional watercolour, two asymmetrical onlaid sections of tan crushed morocco wrapped around spine and over boards, aubergine paper pastedowns, endpapers with additional watercolour, all edges with additional watercolour decoration, housed in glass dome with additional painted decoration and white painted wooden base with additional colouring. ¶ An extraordinary object masterpiece by Susan Allix: an arch-shaped book with painted binding housed and displayed within its painted glass dome.

From the edition limited to 17 copies on Somerset mould-made paper, signed and numbered in black ink by Allix. The book was conceived and created in its entirety by Allix, who made the prints, developed the typography and mise-en-page and bound the book. \$5,000

- 4 ALLIX, Susan. *ANON, OLD OR UNKNOWN. NONSENSE & NONSENSE. A COLLECTION OF VERSES BY...* London. (Susan Allix). 2008.

Folio. (290 × 230 mm). [50 unnumbered leaves including blanks]. Printed text in various types and illustration in various media all on various paper stock in various formats, final leaf with justification and colophon. Full burgundy crushed morocco, excised sections with curvilinear edges reveal a checkerboard pattern of gilt, pink and café crème paper, front board with three applied sections of white paper with monochrome drawings



No. 1, (TOP); No. 2, (BOTTOM)



№.3, (ТОР); №.5, (БОТТОМ)



№.4



and four colour paintings mounted to squares or rectangles of burgundy crushed morocco with magnetic fastenings, single painting mounted to rectangle of burgundy morocco affixed to centre of rear board, smooth spine with tooled title in black, cream handmade patterned paper doublures, bronze free endpapers, burgundy velvet-lined oatmeal drop-back box with morocco label to spine with title in black. ¶ The édition de tête in the deluxe magnetic binding of one of Susan Allix's most extraordinary, inventive, capricious and whimsical artist books. From the edition limited to 24 numbered copies signed and numbered by Allix in pencil, with this one of 8 from the édition de tête in the deluxe binding.

the book. Four of Allix's engravings also include applied gold leaf. \$5,000

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

4to. (320 × 248 mm). [Bifolium of newsprint paper]. Loose as issued. ¶ A very good copy of the scarce, first collective Surrealist tract. Not to be confused with the later 1930 Surrealist anti-Breton tract also titled 'Un Cadavre', this 1924 version – it is notable as the first collective tract issued by the Surrealist group – was prompted by the funeral of Anatole France (1844 – 1924). The first Surrealist manifesto was published on October 15th, 1924 (although the dissident Surrealists had published an earlier manifesto on October 1st), while 'Un Cadavre' was issued on the 18th. The vitriolic tone of the text provoked – as intended – outrage and caused a scandalous sensation at the violent attack on a figure regarded as the model of French literary magnificence. An academician, France had been nominated for and won the Nobel Prize for Literature in 1921 but his achievements meant little to the iconoclastic generation that included Louis Aragon, André Breton, Paul Eluard, Philippe Soupault et al. [Ades 9.76, see pg. 235].

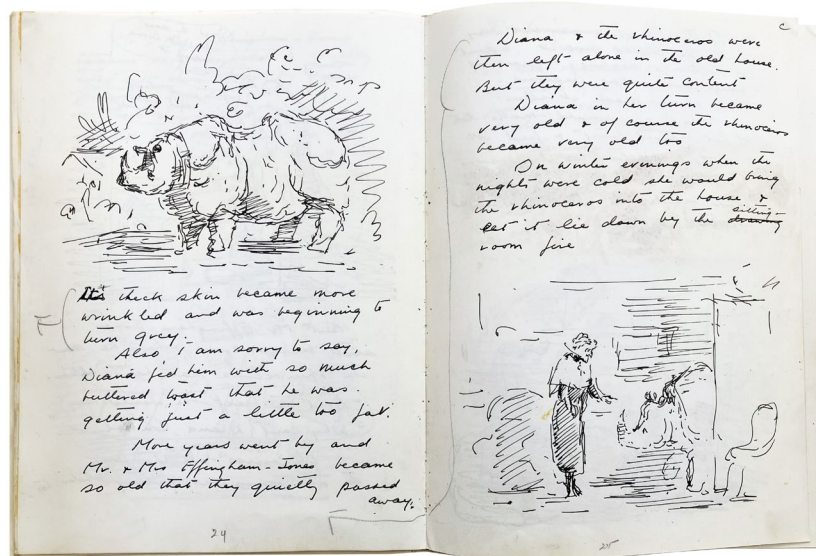
Allix's detail regarding the book taken from the colophon is instructive: 'Authors: old or unknown. / Typefaces: various (but including Grotesque, Gill, Granby and Gallia, with Caslon, Engravers Roman & altered and unaltered wood letter). / Papers: various (including Arches, Somerset, Zerkall). / Printing: by hand, by letterpress; with new intaglio plates and lino-cuts and old printer's blocks.' \$5,250

- 5 ALLIX, Susan. PAGODA MEMORIES. GOLDEN PAGODAS OF MYANMAR WITH BURMESE NOTES. London. (Susan Allix). 2009.

Folio. (340 × 248 mm). [33 unnumbered leaves]. Full terracotta crushed morocco, front and rear boards with large onlaid sections of burgundy to claret varicoloured morocco, front board with additional gilt decoration with onlaid sections of tan morocco with curvilinear decorative tooling in gilt, red and black to form a stylised pagoda motif, handmade textured chocolate paper doublures, burgundy gilt-patterned Kinwashi paper free endleaves, custard wool-lined burgundy cloth drop-back box with leather label to spine with title in black. ¶ A superb example of a Susan Allix illustrated book – created in its entirety by the artist – inspired by her travels in Myanmar. From the edition limited to 10 copies on Mag-nani Biblos and Burmese mulberry papers, signed and numbered by Allix in pencil. The book was conceived and created in its entirety by Allix, who made the prints (intaglio prints with 'line-drawing, aquatint, open-bite, soft-ground, carborundum' and colour), developed the typography and mise-en-page and bound

- 7 ARDIZZONE, Edward. FINAL DRAFT: DIANA AND HER RHINOCEROS. (Original Maquette). (London). (By the author / artist). (c.1964).

4to. (258 × 194 mm). [16 leaves + inserted leaf + 2 inserted leaves + additional pasted correction slip; pp. (i), 30]. Original white paper-covered boards, white paper dust-jacket with manuscript titles in black ink to front cover and spine, plain white endpapers, jacket rubbed and with some soiling, occasional minor tears and splits at head and foot of spine. ¶ The complete original maquette, presented to his grand-children, for Edward Ardizzone's 1964 illustrated book 'Diana and Her Rhinoceros'. Ardizzone's presentation to his grand-children – it matches that in the published book – is in black ink to the front free endpaper: 'To my grandchildren / Susannah, Quentin & / Dominic who live at / 43 Queen's



No. 6, (TOP); No. 7, (BOTTOM)

Road, Richmond, / Surrey, England.' The central section of the book has been reworked by Ardizzone extensively with scenes, text and images moved and replaced. Additional leaves pasted over the originals present the final version (the glue perished these are now detached) and enable an important insight into Ardizzone's practise and working methodology. Each change to be appreciated in situ: all feature replacement illustration and textual changes, altering the order of the narrative or improving an unsatisfactory image; the section 'As the years went by Diana grew into a tall schoolgirl, then into a bright young woman & then into a comfortable middle-aged lady' has been drawn, altered and rearranged by Ardizzone three times. [see Alderson 107; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016, pp. 119–120 for an illustration of this maquette].

\$16,250

- 8 ARP, Hans. DER PYRAMIDENROCK. Zurich / Munich. Eugen Rentsch Verlag. (1924).

4to. (252 × 196 mm). [36 leaves; pp. 70]. Original publisher's printed wrappers with the repetitive motif of 'Der Pyramidenrock' printed across the front and rear wrappers three times and downward forty-one times. ¶ First edition of Arp's poems.

Written in German in four-line stanzas with varying meters, 'Der Pyramidenrock' ('the Pyramid Dress') was Arp's third collection of Dada verse after 'Der Vogel Selbdritt' ('the Bird Thrice with Itself') and 'Die Wolkenpumpe' ('the Cloud Pump') both published in 1920. This collection of thirteen poems demonstrates Arp's increasing poetic confidence. The portrait frontispiece appears to have been done by Modigliani in 1914 in Paris when Arp became acquainted with Picasso, Apollinaire and other leaders of Modernism.

[Bleikasten – Aa29]. \$2,800

- 9 ASHENDENE PRESS. Cervantes Saavedra, Miguel de. THE FIRST [– SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON-QUIXOTE OF THE MANCHA. &C. Shelley House, Chelsea. The Ashendene Press. 1927; 1928.

2 vols. Folio. (440 × 315 mm). pp. xiii, 268, (i);

x, 256, (i). Original publisher's cloth-backed printed paper-covered boards, white paper labels with titles in black to spine, later cloth slipcase.

¶ The beautiful Ashendene 'Don Quixote'. From the edition limited to 245 copies, with this one of 225 copies on Batchelor paper; in addition 20 copies were issued on vellum. One of the masterpieces of the Ashendene Press, this is the first Ashendene Press book printed in Ptolemy type, designed after Holle's 1482 edition of the Geographia. [Ashendene XXXVI]. \$5,750

- 10 ASHENDENE PRESS. Thucydides. Thucydides. (The History of the Peloponnesian War). Chelsea. The Ashendene Press. 1930.

Folio. (408 × 282 mm). [188 leaves; pp. 363, (i)]. Original publisher's full white pigskin by W. H.

Smith & Son, Ltd. with their signature gilt to rear turn-in, banded spine with gilt title in six compartments. ¶ The Ashendene Thucydides, the final folio from the press. From the edition limited to 280 copies, with this one of 260 on Batchelor

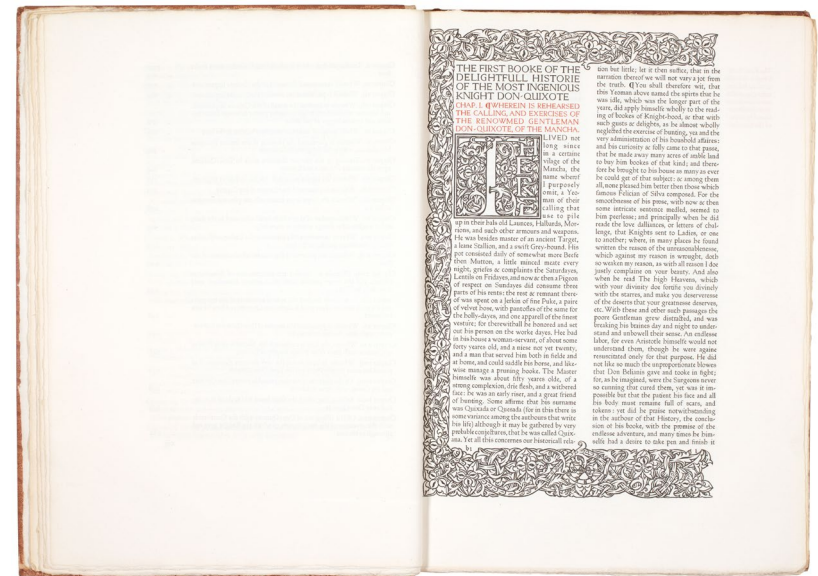
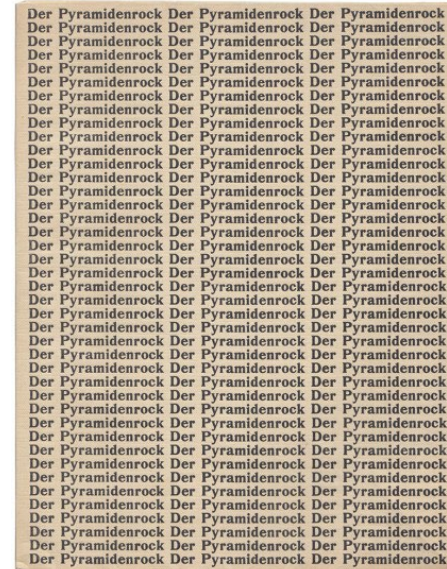
'knight in armour' Ashendene paper; 20 copies on vellum were also issued. The Greek text was translated by Benjamin Jowett, Regius Professor of Greek at Oxford. The book is printed in Ptolemy with Blado marginal chapter summaries – the first time St John Hornby had used a different type for side-notes.

[Ashendene XXXVII]. \$9,750

- 11 BALDESSARI, John. Brutus Killed Caesar. Akron, Ohio. The Emily H. Davis Art Gallery of the University of Akron ... &C. 1976.

Slim oblong 8vo. (274 × 95 mm). [35 unnumbered leaves]. Original publisher's spiral bound printed wrappers with titles to front cover in black.

¶ A very fine copy of John Baldessari's artist book 'Brutus Killed Ceasar'. Baldessari is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artists' books he juxtaposes three images in a linear format using two photographic portraits of a younger and older man facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different 'murder weapon' or more mundane item that might be (or has



No. 8, (TOP); No. 9, (BOTTOM)

THUCYDIDES AN ATHENIAN BOOK I

THUCYDIDES wrote the history of the war in which the Peloponnesians & the Athenians fought against one another. He began to write when they first took up arms, believing that it would be great and memorable above any previous war. For he argued that both states were then at the full height of their military power, and he saw the rest of the Hellenes either siding or intending to side with one or other of them. No movement ever stirred Hellas more deeply than this; it was shared by many of the Barbarians, and might be said even to affect the world at large. The character of the events which preceded, whether immediately or in more remote antiquity, owing to the lapse of time cannot be made out with certainty. But, judging from the evidence which I am able to trust after most careful enquiry, I should imagine that former ages were not great either in their wars or in anything else.

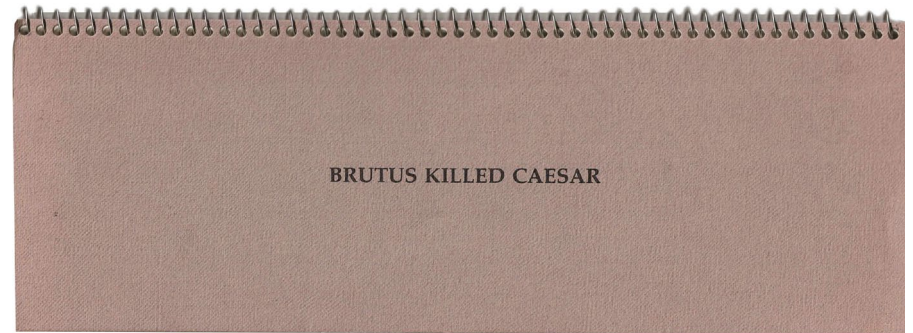
THE country which is now called Hellas was not regularly settled in ancient times. The people were migratory, and readily left their homes whenever they were overpowered by numbers. There was no commerce, & they could not safely hold intercourse with one another either by land or sea. The several tribes cultivated their own soil just enough to obtain a maintenance from it. But they had no accumulations of wealth, & did not plant the ground; for, being without walls, they were never sure that an invader might not come & despoil them. Living in this manner and knowing that they could anywhere obtain a bare subsistence, they were always ready to migrate; so that they had neither great cities nor any considerable resources. The richest districts were most constantly changing their inhabitants; for example, the countries which are now called Thessaly and Boeotia, the greater part of the Peloponnesus with the exception of Arcadia, and all the best parts of Hellas. For the productiveness of the land increased the power of individuals; this in turn was a source of quarrels by which communities were ruined, while at the same time they were more exposed to attacks from without. Certainly Attica, of which the soil was poor and thin, enjoyed a long freedom from civil strife, and therefore retained its original inhabitants. And a striking confirmation of my argument is afforded by the fact that Attica through immigration increased in population more than any other region. For the leading men of Hellas, when driven out of their own country by war or revolution, sought an asylum at Athens; and from the very earliest times, being admitted to rights of citizenship, so greatly increased the number of inhabitants that Attica became incapable of containing them, and was at last obliged to send out colonies to Ionia.

THE feebleness of antiquity is further proved to me by the circumstance that there appears to have been no common action in Hellas before the Trojan War. And I am inclined to think that the very name was not as yet given to the whole country, and in fact did not exist at all before the time of Hellen, the son of Deucalion; the different tribes, of which the Pelasgian was the most widely spread, gave their own names to different districts. But when Hellen & his sons became powerful in Phtiotis, their aid was invoked by other

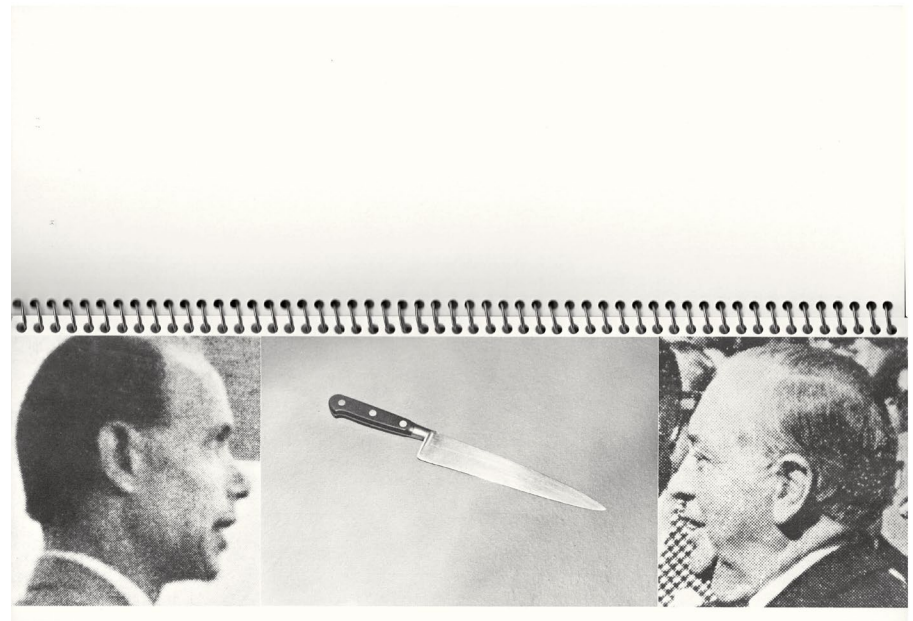
1. Greatness of the war.

2. Weakness of ancient Hellas: readiness of the early tribes to migrate: the richer districts the more unsettled; some of the poorer, like Attica, in reality the more prosperous.

3. No unity among the early inhabitants: no common name of Hellenes or Barbarians; or common action in Hellas before the Trojan War.



BRUTUS KILLED CAESAR



been at some point) used to commit a murder: a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, a banana skin, an arrow, an apple etc.

[John Baldessari, *The Museum of Contemporary Art, Los Angeles*, 1990, pg. 247; Moeglin-Delcroix, *Esthétique du livre d'artiste*, pg. 275]. \$1,625

- 12 BARLOW, Francis. A BOOKE CONTAINING SUCH BEASTS AS ARE MOST USEFULL FOR SUCH AS PRACTICE DRAWING, GRAVEING, ARMES PAINTING, CHASEING, AND FOR SEVERALL OTHER OCCASIONS. LONDON. SOULD BY JOHN OVERTON AT YE WHITE HORSE WITHOUT NEWGATE WHERE YOU MAY HAVE SEVERALL BOOKES FOR YE SAME USES. 1664.

12mo. (184 × 144 mm). [14 leaves]. Full nineteenth century green crushed morocco, banded spine with gilt title in six compartments, turn-ins with triple gilt rules, board edges with double gilt rules, a.e.g. ¶ Francis Barlow's very rare English drawing book of model animals and profile heads with an elephant, a camel, a griffin, a unicorn and others. Barlow's extremely rare pattern book of animal designs was intended – as per the title – to aid those who 'practice Drawing, Graveing, Armes Painting, Chaseing'. Many of the animals depicted – some such as the griffin and unicorn are mythical – are recognisable instantly from Barlow's wider oeuvre and came to feature prominently in his Aesop that appeared two years after the present work. A heraldic intention too is evident in the series of profile heads that appear on the final four plates of the series. The work was reissued in the 18th century with the imprint of Henry rather than John Overton (the publisher / seller of this edition), who succeeded to the business in 1707; John Overton's great-nephew, also Henry, took over the business in 1751. Several of the plates also appear to have been included in editions of Robert Sayer's 'The Compleat Drawing Book ... &c.'. Sayer was an even later successor to the business.

This work of Barlow's is very rare: at auction we trace one other copy, part of a sammelband of works by Barlow, sold in 1959; in institutional terms it is also very rare. The Drawing Book Project records only two examples, the copy at Yale (cited also by Wing) and the apparently

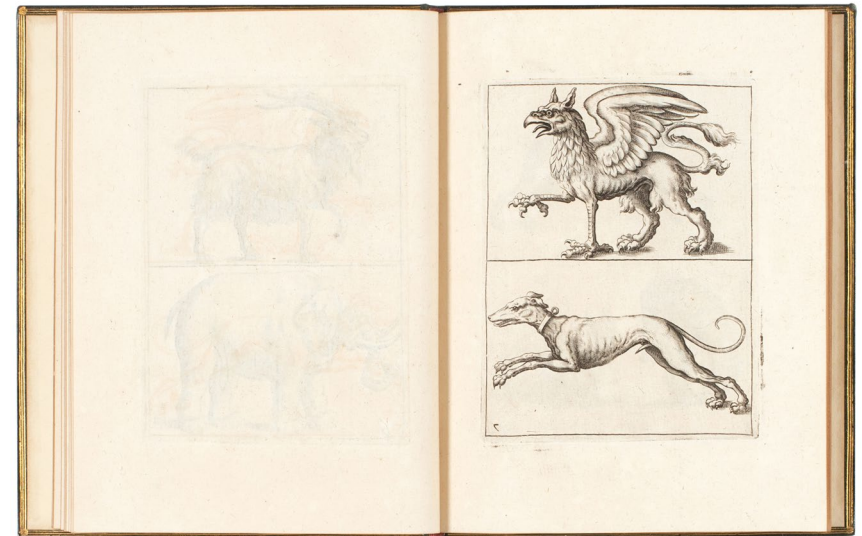
incomplete copy held at the British Museum; further copies, seemingly incomplete (both detail 8 leaves of plates and may have been extracted from Sayer's 'Compleat Drawing Book'), are held by the Providence Public Library and at the Thomas Fisher Rare Book Library. The copies held by the V & A and the Metropolitan Museum are later issues with the imprint altered to Henry Overton.

[Wing B819a; Ken Spelman's 'The Drawing Book Project' (<https://www.kenspelman.com/drawingbookproject.htm>); see Edward Hodnett's 'Francis Barlow: First Master of English Book Illustration', London, 1978]. \$12,250

- 13 BATAILLE, Georges, Jacques Prévert, Michel Leiris, Georges Ribemont-Dessaignes, Raymond Queneau et al. UN CADAVRE. (Paris). (Imp[rimerie]. Sp[éciale]. du Cadavre). (1930, 15 Janvier).

Small folio. (370 × 320 mm). [Bifolium of newspaper paper]. Loose as issued. ¶ A very good copy of the tract issued by the dissident Surrealists against Breton which led to his christening as 'le Pape du Surréalisme'. The very first collective tract issued by the Surrealists, very shortly after their manifesto was published in October 1924, was 'Un Cadavre', a scathing and virulent post-mortem attack against Anatole France. André Breton, one of the founders of the movement and an enthusiastic participant in the first tract is himself the subject of this second 'Un Cadavre' which denounces his authoritarianism, his high-handed treatment of his fellows and the 'Second Manifeste du Surréalisme' – of Breton's formulation – that had appeared recently in 'La Révolution Surréaliste'. The tone is again one of polemic with Breton treated as dead (as per Prévert and others), denounced (Ribemont-Dessaignes, Bataille and Queneau among others), derided, pitied (Leiris) and satirised. The supreme irony is that the previous 'Un Cadavre' had concluded with the phrase 'A LA PROCHAINE OCCASION IL Y AURA UN NOUVEAU CADAVRE'; it seems unlikely that Breton had imagined it might be him.

This copy is in very good condition. [Ades 10.13, see pg. 235]. \$2,800



No.12, (TOP); No. 13, (BOTTOM)

- 14 BRETON, André. MANIFESTE DU SURREALISME. Poisson Soluble. Paris. Aux Editions du Sagittaire. 1924.

8vo. (191 × 124 mm). pp. 190, (i), (ii). Contemporary cloth-backed marbled boards, leather label with title gilt to spine, original orange publisher's printed wrappers with titles to front cover and spine and backstrip retained, later morocco-backed chemise and slipcase by Devauchelle. ¶ André Breton's copy of the first edition of the first Surrealist manifesto later given - with a tender poetic presentation - to his future wife Elisa.

Breton's long and evocative presentation is in black ink to the half-title: 'A l'étoile / à l'arcane 17 / par les yeux d'Isis / et cette région de la tempe / où passe dans un éclair / Bonaparte à Arcole, / ELISA / toi qui est l'Acacia et la Rose / mon amour / André / New York 1944'.

Surrealism was launched into an unsuspecting modern world by André Breton, Louis Aragon, Paul Eluard, Max Ernst, Antonin Artaud et al. with a cry of: 'We say in particular to the Western world: surrealism exists. And what is this new ism that is fastened to us? Surrealism is not a poetic form. It is a cry of the mind turning back on itself, and it is determined to break apart its fetters, even if it must be by material hammers!'. [Provenance: Sale of André Breton's library: 'André Breton, 42, rue Fontaine', 1-9th April, 2003, Livres I, lot 122]. \$38,000

- 15 BRETON, André. LÉGITIME DÉFENSE. Paris. Editions Surréalistes. 1926.

12mo. (177 × 113 mm). [14 leaves; pp. 26]. Original publisher's brown printed patterned-paper wrappers, stapled as issued, titles in black to front cover. ¶ Andre Breton's own copy of his pamphlet, with a leaf of manuscript and other related ephemera.

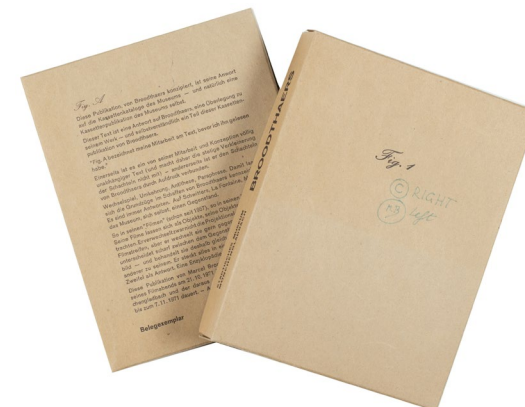
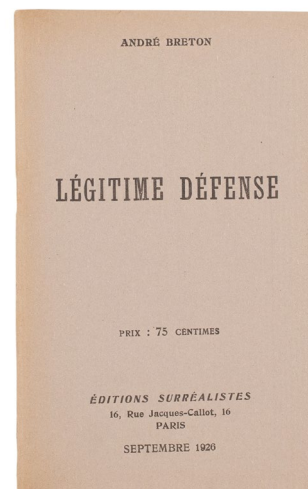
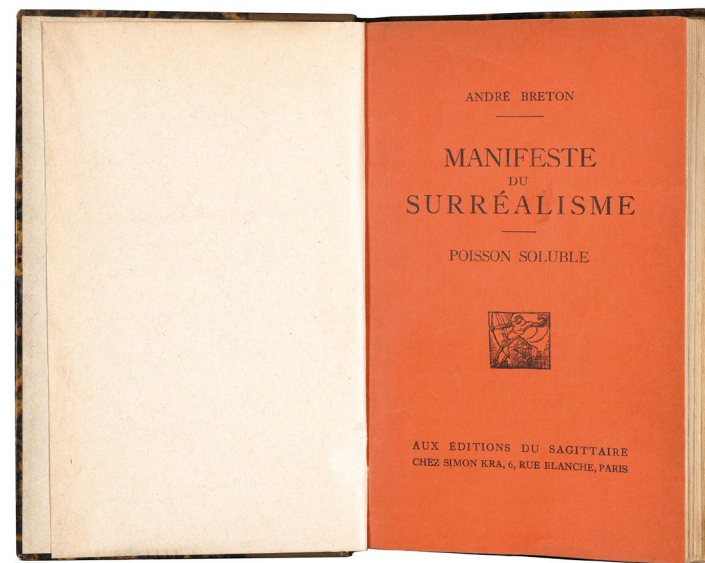
Pierre Naville, originally a member of Breton's coterie, left Surrealism for the Communist party in 1926 after experiencing one of Breton's notorious personal attacks. That year he published the pamphlet 'La Revolution et les Intellectuels: Que Peuvent Faire les Surréalistes?' in which he argued that Surrealism and Marxism were incompatible, as the Surrealists were too individualist and bourgeois to contribute to the collective 'disciplined action of class

struggle' necessary to overthrow capitalism. Breton responded in September 1926 with his own 'Légitime Défense', published in 'La Révolution Surréaliste' no. 8 and, as here, a separate pamphlet. In it Breton not only rebuts Naville's attack but also those of others (Henri Barbusse is mentioned frequently) and the refusal of the entire Communist Party to take Surrealism seriously. Breton also attempts to define the social implications of Surrealism: 'This pamphlet set out to demonstrate that there is no fundamental antinomy in the basis of surrealist thought.' (from What is Surrealism? by Breton).

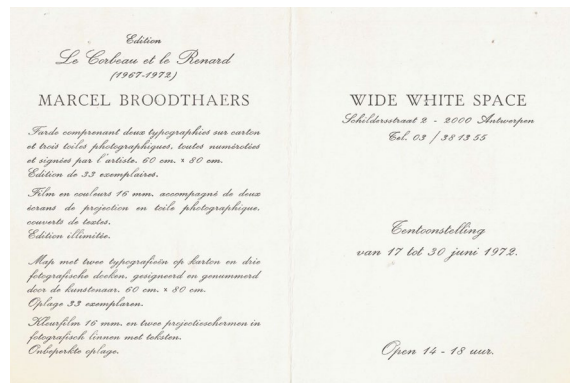
Please contact us for a list of the additional material. \$4,000

- 16 BROODTHAERS, Marcel. FIG. 1. (FILMABEND / AUSSTELLUNG 21. OKTOBER - 7. NOVEMBER 1971). Mönchengladbach. Städtisches Museum Mönchengladbach. 1971.

8vo. (208 × 162 × 36 mm). Four empty printed card boxes. Loose as issued in original card box with title 'Fig. 1' to front cover, text by Cladders and limitation to rear cover; text printed in black to the side. ¶ A unique inscribed example of Marcel Broodthaers' Mönchengladbach Kassettenpublikation catalogue / multiple, the 'belegexemplar' initialled by Broodthaers and altered through intervention from multiple to unique work. From the edition limited to 220 copies, each stamp-numbered to the base of the first box, with this copy the 'Belegexemplar' (specimen copy) with 'Belegexemplar' stamped to the base of the first box instead of a number and aside from the edition of 220. The box 'Fig. 1' with the printed 'Belegexemplar' is also inscribed to the front cover beneath the title: 'C [encircled] RIGHT / MB [i.e. Marcel Broodthaers] left'; while it is tempting to see this copy as the bon à tirer copy inscribed by both Cladders (i.e. 'C[ladders] RIGHT' and Broodthaers, 'Belegexemplar' (specimen copy) has a slightly different meaning and it seems more plausible that this example has been inscribed with a subversive Broodthaersian pun. The encircled 'C' is the copyright symbol '©' with Broodthaers supplying the superfluous 'RIGHT', while beneath Broodthaers includes his initials, also circled, and an even more superfluous 'left'. Copyleft, copyright, Broodthaers-right, Broodthaers-left,



No. 14, (TOP); No. 15, (BOTTOM LEFT), No. 16 (BOTTOM RIGHT)



MB-right, MB-left, Cladders right, the allusions are resonant. \$16,250

- 17 BROODTHAERS, Marcel. LE CORBEAU ET LE RENARD. (1967–1972). Antwerp. Wide White Space. 1972.

Folded sheet. (103 × 135 mm, folded). Reproduction drawings printed in reddish-pink to front and rear card; text printed in black within. ¶ Folded invitation for Marcel Broodthaers' multiple 'Le Corbeau et le Renard' (Wide White Space, 1972). \$650

- 18 BROODTHAERS, Marcel. JETER DU POISSON SUR LE MARCHÉ DE COLOGNE. Köln. Galerie Werner. 1973.

8vo. (210 × 146 mm). [3 bifolia including wrappers: 6 unnumbered leaves]. Loose as issued in original publisher's printed wrappers, titles to front cover in green and black, manuscript justification to rear in sepia ink. ¶ Marcel Broodthaers' gnomonic and allusive piscatorial artist book. From the edition limited to 50 numbered copies with manuscript pagination '2' to '11' in sepia ink and manuscript justification to final leaf (rear wrapper) verso: 'Il a été tiré de ces 12 pages, 50 / exemplaires num. et signés. / 17 / 50 M.B. 73.'. Marcel Broodthaers' artist book, his 'analysis of different forms of the fish in language', was published on the occasion of the projection (note the multilingual pun of the title) of his film 'Le Poisson (Projet pour un film)' or 'Le Poisson est tenace' extracted from his previous film 'Der Fisch'. 'Der Fisch' was shown at Cologne's Galerie Michael Werner in September 1970; 'Le Poisson (Projet pour un film)' was created partly from the out-takes. [Ceuleers 38; see 'Marcel Broodthaers: Cinéma', Barcelona, 1989]. \$16,250

- 19 (BROODTHAERS, Marcel). Charles Baudelaire. JE HAIS LE MOUVEMENT QUI DÉPLACE LES LIGNES. Hamburg. Edition Hossmann. 1973.

Small folio. (320 × 250 mm). [8 unnumbered leaves]. Original publisher's white printed wrappers with titles in red and black to front cover and (Fig. A) in black to rear. ¶ A superb copy of the édition de tête of the 'édition originale' of

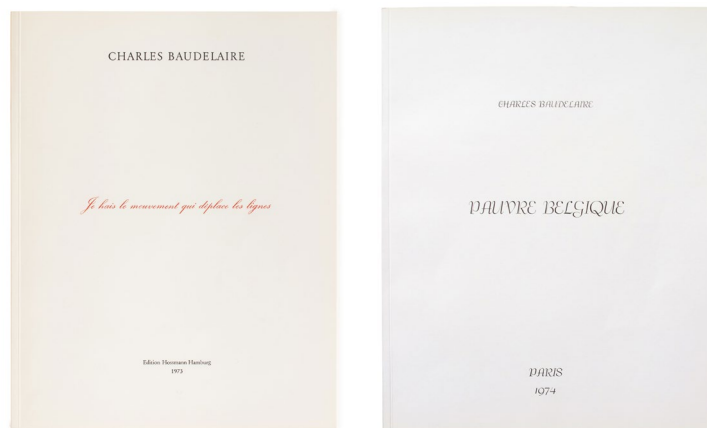
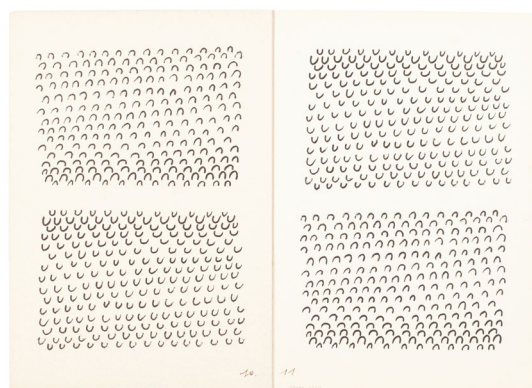
Marcel Broodthaers' anonymous artist book – the first of 3 lettered copies and one of only 13 signed by the artist – inspired by Baudelaire's sonnet 'La Beauté'. From the edition limited to 338 copies, with this one of 3 lettered copies, inscribed 'A' and initialled 'M B', on papier Roemerturm Alt Xanten à la cuve conforming to the édition de tête signed and numbered by Broodthaers in ink; the remaining copies, on different paper, were neither signed nor numbered.

Broodthaers, in signature playful style, designated the édition de tête of thirteen copies (i.e. the three lettered and ten numbered examples he signed) as forming the true original edition ('formant authentiquement l'édition originale') of his work. The other 300 copies of the book, those he neither signed nor numbered, were designated by Broodthaers as the first edition ('première édition'); a further 25 copies were marked 'S. P' and were 'réservés à la presse'. Broodthaers hierarchy is subtle but important and characteristic of the way he presented his books. [Ceuleers 39; Jamar 38; Werner 15]. \$22,250

- 20 BROODTHAERS, Marcel. Charles Baudelaire. PAUVRE BELGIQUE. Brussels. Daled, Gevaert & Lebeer. 1974.

Small folio. (325 × 250 mm). [76 leaves]. Original publisher's white printed wrappers with titles in black to front and rear covers, Broodthaers' copyright to inner rear wrapper, additional semi-opaque glassine jacket with printed titles 'ABCABCABCBCA' masking the title 'PAUVRE BELGIQUE' of the wrappers. ¶ An excellent copy of Marcel Broodthaers' scarce gnomonic artist book based on Charles Baudelaire's criticism of Belgium. From the edition limited to 44 copies on papier d'épreuve, with this one of 40 numbered examples, signed and dated 'Bruxelles, le 26 Septembre 74. M. B.' and numbered by Broodthaers in black ink; four lettered copies were also issued.

In this artist book, like others in Broodthaers' oeuvre – Dumas' 'Vingt Ans Après' or the words of Mallarmé for 'Un Coup de Dés N'abolira Jamais le Hasard' – Broodthaers' concern is with and of a found text. Charles Baudelaire's highly critical 'Pauvre Belgique' was begun in June 1864 but was never published



No.17, (TOP); No. 18, (MIDDLE),
No. 19 (BOTTOM LEFT), No. 20 (BOTTOM RIGHT)

during his lifetime (extracts were issued in 1887 in 'Le Progrès') and did not appear until 1952. Scathing in regard to Belgium, its people, their habits and outlook, Baudelaire's text has been assumed to reflect more on his own state of mind and misery than on Belgium itself but it certainly appears that Broodthaers' choice of text indicates a certain seriousness in his own attitude to it. [Jamar 42; Werner 19; Ceuleers 43; see Artists Who Make Books pp. 51 – 52]. \$29,250

21 BURY, Pol. MILANO CINETIZZAZIONI. Venice. Edizioni del Cavallino. 1967.

12mo. (154 × 102 mm). [18 leaves including pastedowns]. Original publisher's white cloth boards with printed titles in black, original black card obi with central circular excision to show the title on the board. ¶ Pol Bury's magnificent leporello artist book. From the edition limited to 400 copies, each signed and numbered by the artist.

This beautiful leporello artist book by Pol Bury features photographic interventions – distortions produced via a lens – to the Milan cityscape. The distortions make it appear that the various monuments depicted, the Duomo, Basilica di San Lorenzo, Arco della Pace, Cortile dell' Arcivescovado and so on, are collapsing. In the image showing the house of Alessandro Manzoni together with his portrait, only the portrait is affected; other interventions are applied to the statue of St. Bartholomew in the Duomo and to the Stadio Calcistico di San Siro. \$1,600

22 (CONTI, Francesco Bartolomeo, Francesco Mancini & John Jacob Heidegger). OPERAS OF CLOTILDA, HYDASPES AND ALMAHIDE [title from binding]: SONGS IN THE NEW OPERA, CALL'D CLOTILDA ... &c. [With:] SONGS IN THE NEW OPERA CALL'D HYDASPES ... &c. [And:] SONGS IN THE NEW OPERA CALL'D ALMAHIDE. THE SONGS DONE IN ITALIAN & ENGLISH AS THEY ARE PERFORM'D AT YE QUEENS THEATRE. LONDON. PRINTED FOR & SOLD BY JOHN WALSH ... & P. RANDALL ... AND I. HARE. (1709) / (1710) / (1710).

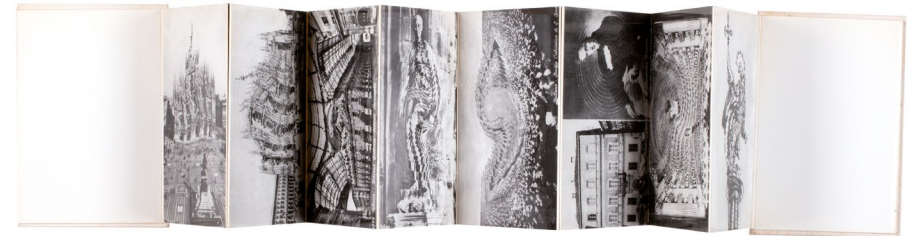
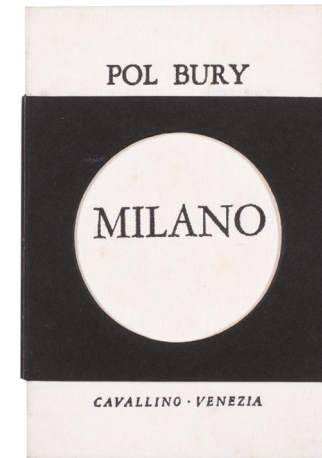
3 vols. in 1. Folio. (378 × 230 mm). [60 leaves: titles + index + 4, '0', 52; 39 leaves: titles, second

title with index verso, (blank recto) + 1 – 72; 71 leaves: titles + index + 4, 64]. Contemporary panelled calf, boards with decorative roll tool border to enclose central gilt ruled panel with fleurons at corners, gilt title direct in blind to central compartment of front panel, smooth spine with gilt floral tools within gilt decorative rules, a.e.g.

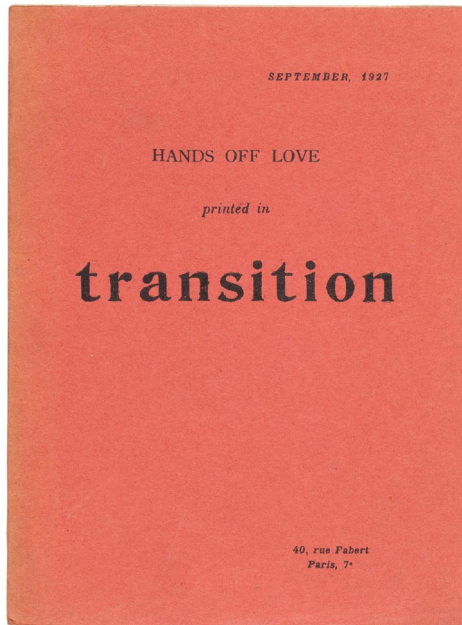
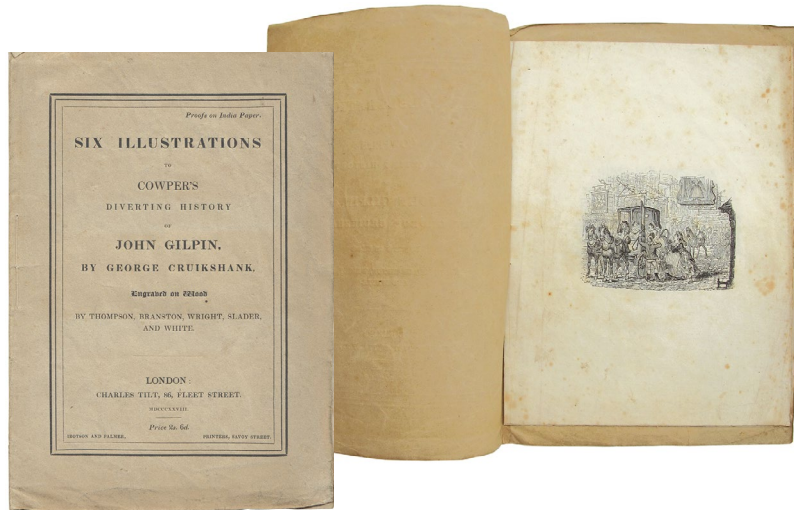
¶ A beautiful sammelband of first editions of three early works of the Italian Opera in England, including the first and second – 'Almahide' and 'Hydaspes' – sung entirely in Italian, all first performed at Sir John Vanbrugh's Queen's Theatre in the Haymarket during the reign of Queen Anne.

'One of the most fascinating but little-studied aspects of dominance achieved by engraving is the use by Walsh and others of the passe-partout technique of printing title-pages. The technique involved the creation of title-page plates with a blank area within which title information could be printed from a second plate or supplied in manuscript. Different works thus have the same passe-partout title-page. Such title-pages are distinguished from engraved or woodcut borders in that they carry some pertinent information, such as the imprint. Engraved title-pages were not that unusual during the sixteenth and seventeenth centuries but they were 'nearly always cut for a particular book' [Alfred Forbes Johnson in 'A Catalogue of Engraved and Etched English Title-Pages Down to the Death of William Faithorne', 1934]. Plates were occasionally reworked for use in second and subsequent editions but publishers do not seem to have considered adapting them for passe-partout use. The condition necessary for the emergence of the passe-partout title-page as a regular feature was the frequent publishing of similar items. Thus it was in maps and music that the passe-partout technique was first established.' (David Hunter).

[Hunter 53 (59), 69 (69) & 64 (64); see David Hunter's 'Opera and Song Books Published in England 1703–1726: A Descriptive Bibliography', London, 1997; see also David Hunter's 'The Printing of Opera and Song Books in England, 1703–1726' in the Music Library Association's 'Notes', 1989; Smith 296, 354, 344; see William C. Smith's 'A Bibliography of the Musical Works Published by John Walsh During the Years 1695–1720', London, 1948]. \$7,500



No.21, (TOP); No.22, (BOTTOM)



No.23, (TOP); No.24, (BOTTOM)

- 23 CRUIKSHANK, George. SIX ILLUSTRATIONS TO COWPER'S DIVERTING HISTORY OF JOHN GILPIN. London. Charles Tilt. 1828.

8vo. (236 × 164 mm). Six monochrome wood engravings by George Cruikshank, each printed recto only on India paper. (Sheet size: 212 × 158 mm). Original publisher's printed stitched paper wrappers, loose in later paper-lined brown cloth portfolio with gilt title to spine. ¶ The rare issue of Cruikshank's plates, proofs on India paper, in the original wrappers. [Cohn 169]. \$575

- 24 CUNARD, Nancy. Alexandre, Maxime, Louis Aragon, Jacques Baron et al. HANDS OFF LOVE. (Printed in Transition). (Paris). 1927.

12mo. (194 × 144 mm). [3 bifolia: 6 unnumbered leaves]. Original publisher's red printed wrappers, stapled as issued, titles to front cover in black.

¶ The very scarce offprint of 'Hands Off Love' issued in defence of Surrealism's hero Charlie Chaplin after his divorce and the publication of Lita Grey Chaplin's scandalising 'The Complaint of Lita'. Charlie Chaplin's divorce from Lita Grey Chaplin was concluded in August 1927 but her divorce complaint (i.e. 'The Complaint of Lita' listed above) had been made public – likely by Lita's lawyers at her behest – and a grand, scandalous furore resulted. 'Hands Off Love', largely an expression of distaste at the hypocrisy of the scandal and in defence of Chaplin, was printed first in the literary review 'Transition' in September 1927 before its appearance as this offprint. It appeared again, later and in French, in 'La Révolution Surréaliste' in October 1927. \$2,800

- 25 DALI, Salvador. Carroll, Lewis. ALICE'S ADVENTURES IN WONDERLAND. TWELVE ILLUSTRATIONS WITH ORIGINAL WOODCUTS AND AN ORIGINAL ETCHING BY SALVADOR DALI. New York. Maecenas Press - Random House. 1969.

Folio. (430 × 285 mm). [41 bifolia + 13 bifolia (suite); pp. 150, (i), (i)]. Loose as issued in original publisher's black cloth silk portfolios each with Dali to covers, loose in original carrot morocco box (the ties lacking as usual).

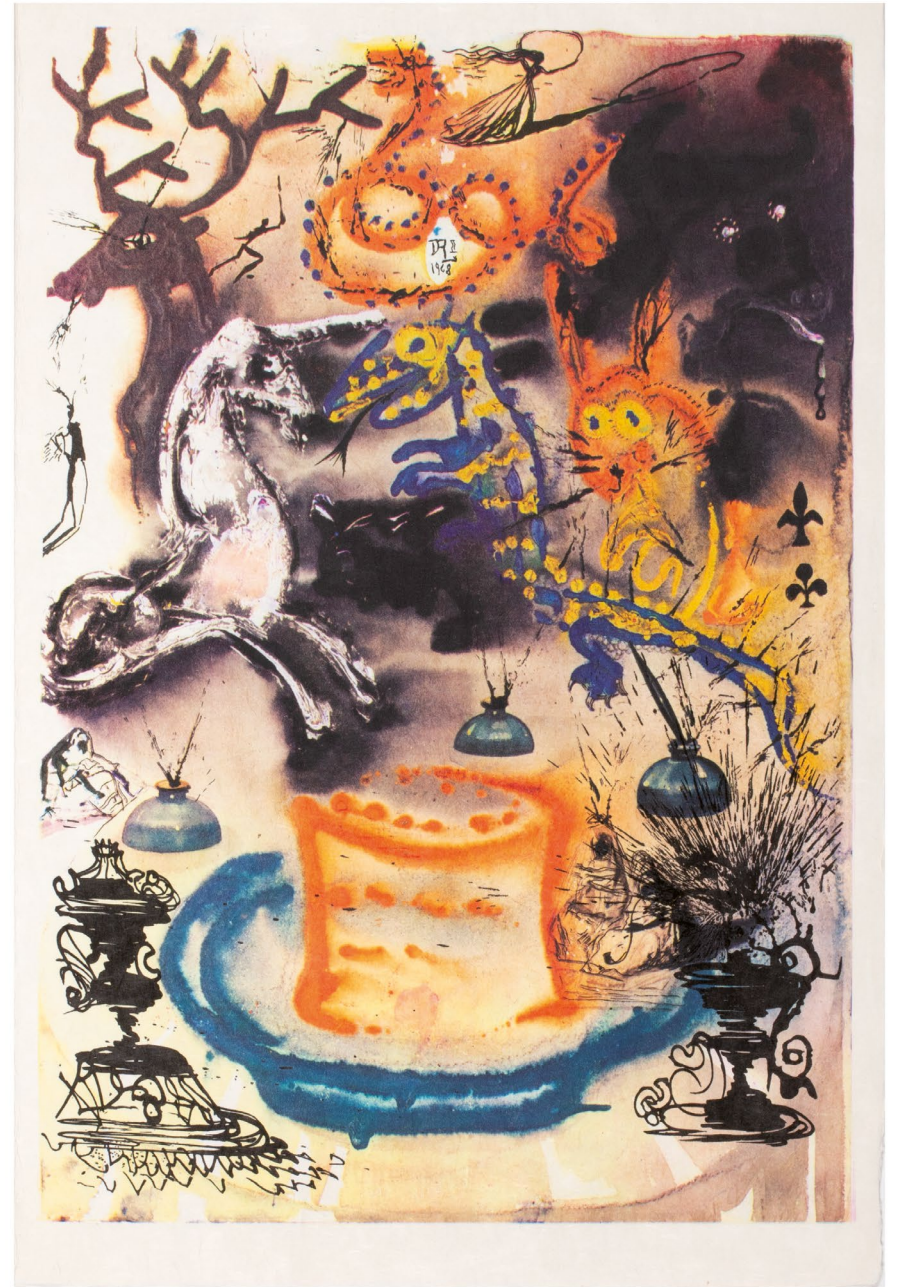
¶ The deluxe edition with the additional

suite of Salvador Dali's illustrations for Lewis Carroll's proto-Surrealist masterpiece. From the edition de luxe limited to 200 signed and numbered copies on vélin de Rives with the additional suite of all the plates on Japon Nacré including the frontispiece etching which is signed in pencil by Dali; the full edition was 2,500 copies on Mandeuve paper. This copy is numbered from the edition of 200 (Roman numbering CC). \$29,250

- 26 DAVIES, Benjamin Rees. TO THE QUEEN: THIS SPECIMEN OF GRAPHIC INGENUITY BEING THE CREED, THE LORD'S PRAYER, THE TEN COMMANDMENTS ... &c. London. Published ... by the Engraver (B[enjamin]. R[ees]). (Davies). 1833.

Folio. (295 × 197 mm). [2 leaves]. Steel engravings on laid India paper recto only, dedication, title, explanatory text &c. at foot of each. ¶ A stunning example of early miniature printing with the 'Creed, the Lord's Prayer' etc. engraved and printed to the size of an early nineteenth-century silver penny together with the additional key plate. The first engraving, a remarkable and inventive tour-de-force of steel engraving, features a central engraved circle which when examined closely proves to be text. Surrounded by clouds or smoke and emanating rays of light, with a dove above and suitably religious imagery beneath (a crucifix, Moses' tablets, an incense burner, a grail, crown of thorns, hammer and nails, a serpent and so on), the text proves to be – as the explanatory legend beneath indicates – the 'Creed, the Lord's Prayer, the Ten Commandments, General Thanksgiving Prayer, the Evening Collect, Grace, &c. The second engraving, a larger central circular section of text surrounded by emanating rays, provides a transcription of the text of the first: 'Containing the same words in each line as the one engraved within the compass of a silver penny'. As noted beneath, this second engraving is 'given as a key with the proofs of the minute writing'.

Dedicated by the engraver Davies 'to the Queen' (i.e. William IV's Queen, Adelaide of Saxe-Meiningen), it seems likely that Davies sought Royal patronage for his work as a printer. Known as a printer and publisher, in particular of maps, Davies was an early adopter of steel

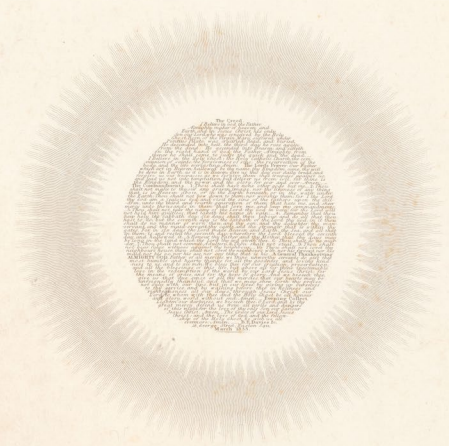


No.25 (AND RIGHT HAND PAGE)



To the Queen.
The Spenser of BEING THE CREED, THE LORD'S PRAYER, THE TEN COMMANDMENTS,
 GENERAL THANKSGIVING PRAYER, THE EVENING COLLECT, GRACE, &c. &c.
 IN THE CENTRE OF THE ABOVE ILLUSTRATION.
With her Majesty's permission respectfully engraved
By her faithful and obedient servant
 J. G. D. Deane

London: Published, 1801, by the Engraver, at St. George's Street, Strand, opposite



The Creed, The Lord's Prayer, The Ten Commandments,
A General Thanksgiving Prayer, The Evening Collect, The Grace, &c. &c.
 Containing the same words on each line as the one engraved within the
 COMPASS OF A SILVER PENNY.

GIVEN AS A KEY WITH THE PROOFS OF THE MINUTE WRITING.

engraving, a technique that allowed particularly fine and detailed engraving due to the hardness of the surface of the plate. Miniature engraving, in particular of religious texts, developed as a method for the display of the skill of the engraver. This example, the engraving as per the key plate was completed in March 1833, was executed at an early date and is both particularly fine and exceptionally ambitious; other undertakings are larger or feature the Lord's Prayer or the Ten Commandments only.

\$1,750

- 27 DELVOYE, Wim. *seXrays*. Luxembourg. beaumontpublic. 2002.

Small folio. (306 × 228 mm). [15 leaves of thick paper (text) + 8 leaves of thin paper of smaller format (English text) + 51 leaves of acetate: 74 leaves; pp. 79, (i); 15]. Spiral bound with thick black rubber wrappers as issued, loose in publisher's stiff white printed card boards with large 'X' in black to front cover, publisher's credit to rear and titles to spine. ¶ Wim Delvoye's legendary artist book / catalogue of pornographic x-rays. From the edition limited to 220 unnumbered copies.

Wim Delvoye, the Belgian neo-conceptual artist, is known perhaps most famously for his work tattooing pigs (displaying both live animals and the flayed skins of dead ones) and for his series of 'Cloaca' machines that mimic the human digestive system; the machines – there are multiple versions with titles such as 'Cloaca Original', 'Cloaca Turbo', 'Cloaca Quattro', 'Cloaca Professional' and so on – are fed and produce faeces. In 2001, Delvoye, aided by a radiologist and collaborators painted with small amounts of barium, made x-rays of the performance of explicit sexual acts in a Belgian medical clinic. The resultant images, the 'seXrays' of the present work, were then displayed in Gothic window frames replacing stained glass and were printed on aluminium as cibachromes.

The cibachromes were exhibited at beaumontpublic in Luxembourg in 2002 in the exhibition 'seXrays' from June 29th to October 5th. The same images are present, on clear acetate, in the present artist book, issued as the catalogue for the exhibition. The text includes two essays, by Peter Bexte in German, 'Die Göttliche Komödie der seXrays' (The Divine

Comedy of the seXrays) and Olivier Goetz in French, 'seXrays de Wim Delvoye: un rayon de bonheur' (seXrays by Wim Delvoye: a Ray of Happiness). The scarce booklet with English text is also included, inserted loose. \$3,500

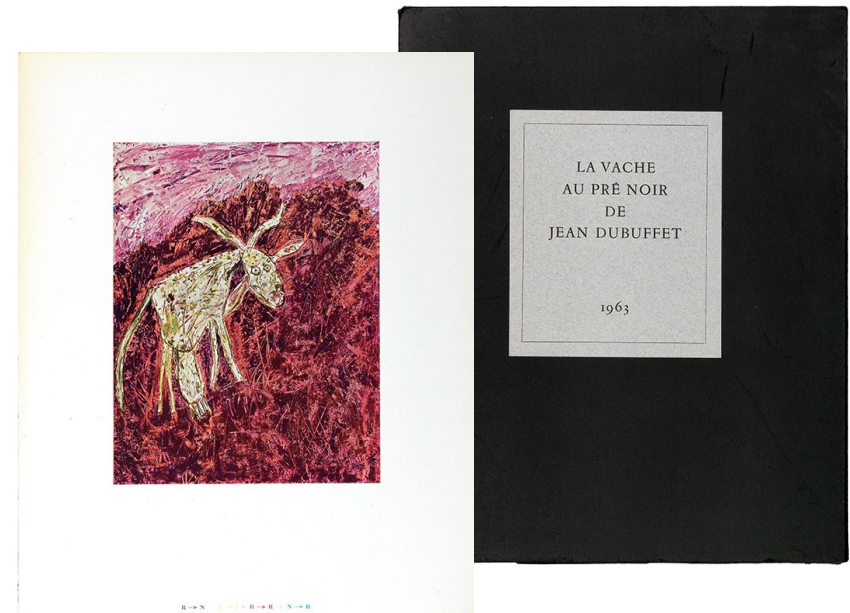
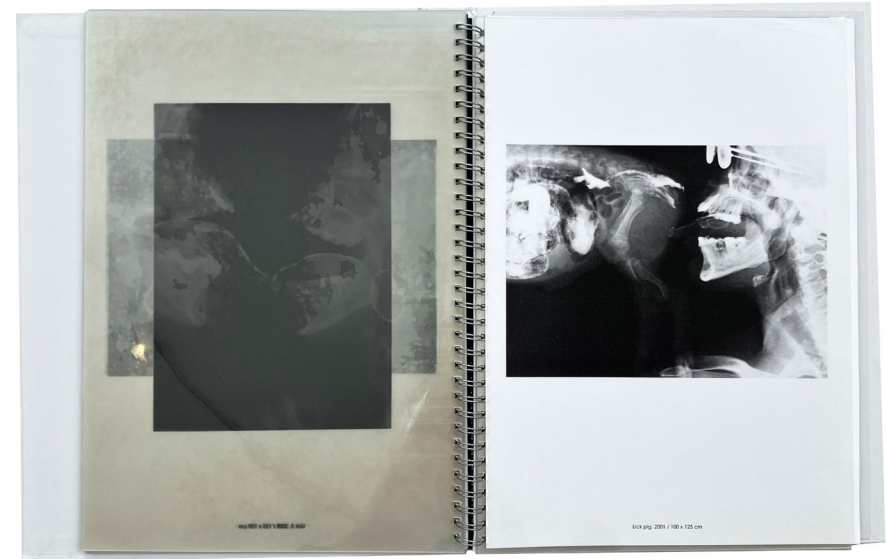
- 28 DUBUFFET, Jean. *Expériences Musicales*. Venice. Galleria del Cavallino. 1961.

Square 4to. (295 × 285 mm). 6 vinyl records with music and poetry by Dubuffet, each with a monochrome lithograph sleeve cover by Dubuffet, with printed booklet 'Expériences Musicales', a single folded bifolium with printed text recto and verso by Dubuffet and 19 monochrome reproduction photographs. Each disc inserted into printed paper sleeve with Dubuffet's lithograph to front cover and with original glassine inner sleeve, loose in original publisher's cloth box with printed title.

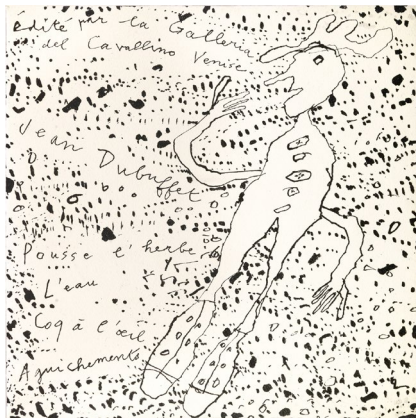
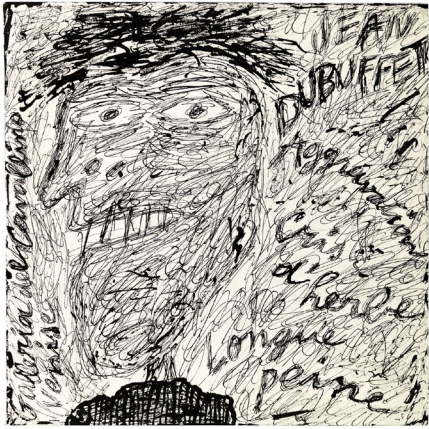
¶ The complete series of vinyl records of Jean Dubuffet's musical experiments, 'Expériences Musicales', each in the lithograph sleeve he designed. Each of the records in the present set is inscribed 'H. C.' and signed by Dubuffet to the central pink label; copies with the pink label were destined for the publisher, Galleria del Cavallino for distribution (as here) although some of the records were issued also with red, yellow or white labels for alternative distributors, among them Dubuffet himself. [Webel 800 – 805; see pp. 213–214]. \$15,000

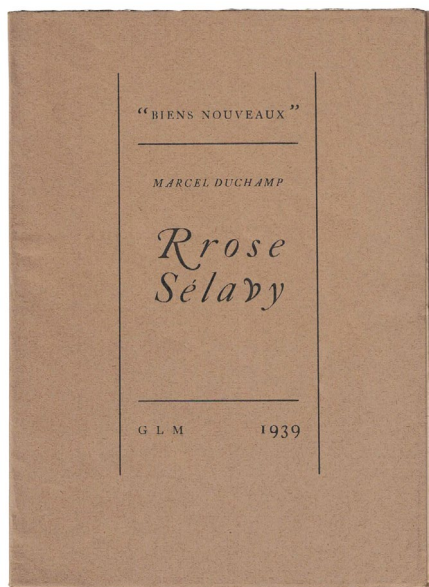
- 29 DUBUFFET, Jean. *La Vache au Pré Noir*. JEAN DUBUFFET. LETTRE D'UN IMPRIMEUR À UN PEINTRE ET LA RÉPONSE QUE CELUI-CI Y FIT. TEXTES DE LOUIS BARNIER ET JEAN DUBUFFET. Paris. College de 'Pataphysique'. 1963.

4to. (285 × 228 mm). [36 leaves; pp. (vi); (vi)]. Loose as issued in original publisher's black paper portfolio with grey label to front cover with printed titles in black. ¶ Jean Dubuffet's scarce discussion of colour theory with Louis Barnier. From the edition limited to 333 numbered copies 'réservés exclusivement aux amis de l'Imprimerie Union', this copy remains unnumbered. The discussion of colour theory is between Dubuffet (the 'peintre' of the title) and Louis Barnier (the 'imprimeur') with 24 colour plates recording the colour changes – the decomposition – to the same plate. \$950



No.27, (TOP); No.29, (BOTTOM)





No.30, (ТОП); No.31, (БОТТОМ)

- 30 DUCHAMP, Marcel. Hugnet, Georges. LA SEPTIÈME FACE DU DÉ. POÈMES - DÉCOUPAGES. Paris. Editions Jeanne Bucher. 1936.

Small folio. (292 × 214 mm). [46 leaves]. Original 'couverture-cigarettes' by Marcel 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 with mounted embossed photographic reproduction of 'Why Not Sneeze Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon. ¶ 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' and with Hugnet's unpublished original collage poème-découpage as frontispiece; 24 additional hors commerce lettered copies were also issued.

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

[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)]. \$97,500

- 31 DUCHAMP, Marcel. ROSE SÉLAVY. Paris. GLM. (G[uy]. L[évis]. M[ano].). 1939.

8vo. (164 × 118 mm). [10 unnumbered leaves].

Stitched as issued in original publisher's tan printed wrappers, titles to front cover and advertisements to rear in black. ¶ An excellent copy of the collection of Marcel Duchamp's verbal and literary witticisms: aphorisms, puns, apophthegms and phrasal palindromes. From the edition limited to 515 numbered copies, with this one of 500 on vélin blanc stamp-numbered to the justification.

'My niece is cold because my knees are cold.'
(From the text). \$1,200

- 32 DUCHAMP, Marcel. De ou par Marcel Duchamp ou Rose Sélavy. (La Boîte-en-Valise / The Box in a Suitcase). (Paris / New York). (Marcel Duchamp). (1941–1954).

Folio. (390 × 350 × 80 mm). 68 miniature replicas, colour and monochrome reproductions in various sizes and formats, all of works by Marcel Duchamp inserted, mounted or placed loosely as issued in the original wooden box. The contents are preserved in the original wooden box, without the leather valise, as issued. ¶ Marcel Duchamp's portable museum of works 'La Boîte-en-Valise'. From the Series 'B' executed in New York 1946–1954 (probably prior to 1952), limited to approximately 60–75 unnumbered copies, each signed and inscribed by Duchamp: 'Cette boîte doit contenir 68 items / et par Marcel Duchamp'; the total edition of all series (i.e. 'Series A' to 'Series G') was roughly 280 copies.

'The last 'Boîtes' to be executed in accordance with the original concept of 1940 were distributed through Rose Fried's gallery [as is the case with this example] between 1952 and 1954.' (Ecke Bonk).

Duchamp's original intention for his portable museum was to issue 300 copies as a 'Boîte' and 20 deluxe copies, each with an original work, as a 'Boîte-en-valise' in a leather suitcase. As often with Duchamp, the scale of his ambition was restricted by the time available to him and his intention was refined. A 'Series A' which included all of the 'Boîtes-en-valises' was completed in 1949; it consisted finally of 24 examples each with an original work as well as at least one ordinary example not in a suitcase and without an original work (the copy numbered '1 / 300' given by Duchamp to his brother Jacques Villon and his wife Gaby). Concurrently 'Series B' was



also undertaken, between 60 and 75 unnumbered copies were completed, many inscribed by Duchamp, some also in a valise, assembled by Duchamp himself but also by Joseph Cornell, Patricia Matta-Kane and Xenia Cage.

'Duchamp worked for five years (1935–40) in Paris on the material for his 'portable Museum' assembling photographs and supervising colour reproductions of his works ... A subscription bulletin issued in Paris in 1940 announced the publication date of this item as January 1, 1941. However, because of the war (Paris had fallen to the Germans in June 1940), Duchamp assembled most of the items a few months later, in New York, after having smuggled the elements separately out of Occupied France in the course of several trips which he made armed with a cheese merchant's identity card ... In an interview with James Johnson Sweeney, Duchamp explained his reasons for The Box in a Valise: 'It was a new form of expression for me. Instead of painting something the idea was to reproduce the paintings that I loved so much in miniature. I didn't know how to do it. I thought of a book, but I didn't like that idea. Then I thought of the idea of a box in which all my works would be mounted like in a small museum, a portable museum, so to speak, and here it is in this valise ... 'Characteristically,' observed Robert Lebel, 'one year before the war Duchamp foresaw that he must pack his bags in as small a space as possible ...'. (Arturo Schwarz). [Schwarz 484; see Ecke Bonk's 'The Portable Museum: The Making of the Boîte-en-valise de ou par Marcel Duchamp ou Rrose Sélavy', London, 1989; see Schwarz's 'The Complete Works of Marcel Duchamp, Revised and Expanded', New York, 2000, pp. 762–764]. SOLD

- 33 DUCHAMP, Marcel et al. BOÎTE ALERTE. MISSIVES LASCIVES. EXPOSITION INTERNATIONALE DU SURREALISME. 1959–1960. Paris. Daniel Cordier. 1959.

Various formats. Various sizes. Envelopes with imitation stamps, containing letters, illustrations and booklets by a range of artists and a folder containing original graphics and exhibition catalogue. Contents loose as issued in original green card box in the form of a postbox designed by Marcel Duchamp (285 × 180 mm), with removable lid and letterbox opening, printed title 'Boîte Alerte' in

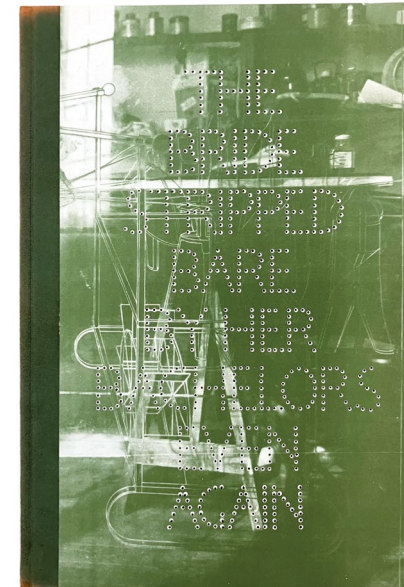
white to front, additional white label with 'Missives Lascives' in red and 'Exposition internationale du Surréalisme' (with the initial E R O S in red) to left hand side of box. ¶ A superb example of the scarce Surrealist catalogue in the form of a post box: 'Boîte Alerte'. From the edition limited to 250 copies, with this one of 200 from the édition de luxe with the box stamp-numbered to the interior of the lid, the catalogue stamp-numbered to the justification and the original graphics each signed and numbered from the edition of 200; 20 copies de grand luxe numbered in Roman numerals were also issued together with 30 hors commerce examples.

Surrealist box / catalogue designed by Marcel Duchamp and Andre Breton for the 1959 'Exposition Internationale du Surréalisme' organised at the Galerie Cordier (15 December 1959 – 29 February 1960). The exhibition, 'EROS' (formed from 'Exposition internationale du Surréalisme'), focused on erotic love and the sexualised female, with the intention to shock, provoke and liberate the imagination of its audience. The box, whose title ('box on alert') makes a pun on 'boîte à lettres', contains envelopes with letters, pictures and booklets by the artists and writers involved in the exhibition. Through the range of references provided by a combination of text and image, 'Boîte Alerte' provides a rich source for the interests and ambitions of the surrealist movement. \$12,500

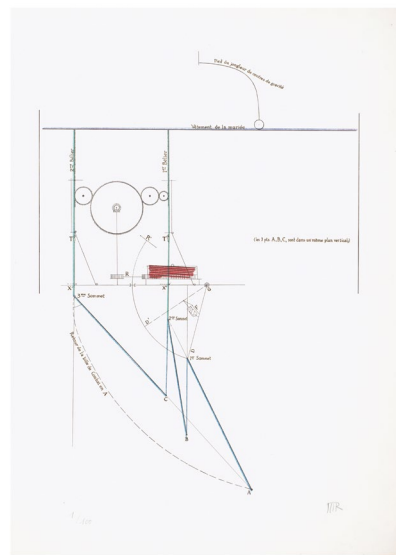
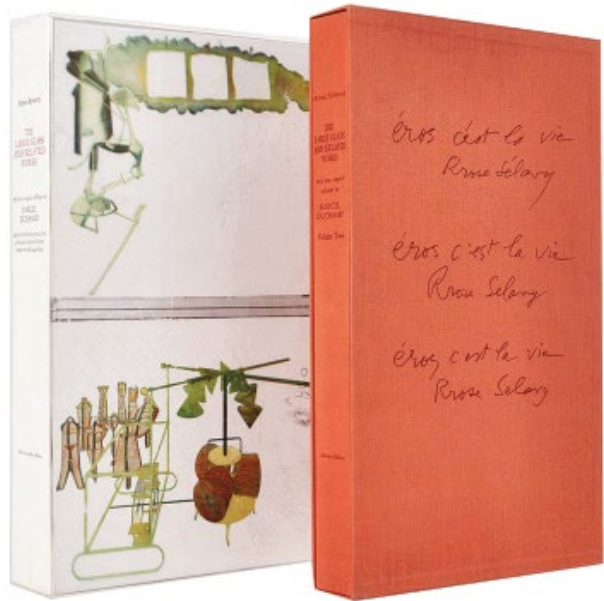
- 34 (DUCHAMP, Marcel). Hamilton, Richard. THE BRIDE STRIPPED BARE BY HER BACHELORS EVEN AGAIN. Newcastle. The Department of Fine Art, Newcastle University. (1966).

4to. (300 × 205 mm). pp.(32). Original publisher's suede-backed green printed boards; matching green suede slipcase with brown suede label, title stamped in gilt. ¶ The important document / artist book detailing Richard Hamilton's reconstruction of Marcel Duchamp's 'The Large Glass', signed by Duchamp and Hamilton. From the de luxe edition limited to 25 copies, signed by both Hamilton and Duchamp.

In May 1966, Hamilton reconstructed Duchamp's 'The Large Glass' at the Hatton Gallery in Newcastle, titling the work 'The Bride Stripped Bare By Her Bachelors Even Again.'



No.33, (TOP); No.34, (BOTTOM)



No.35, (ТОП); No.36, (БОТТОМ)

That same year the work was taken south for the Tate Gallery's Duchamp retrospective, itself curated by Hamilton, further securing the artist's link with Duchamp and his legacy. It has been suggested that Hamilton viewed himself as Duchamp's rightful heir, and Duchamp's involvement (and signature, here), certainly indicates mutual respect; it has also been noted that Duchamp was always interested in the idea of replication. \$5,750

- 35 DUCHAMP, Marcel. Schwarz, Arturo. THE LARGE GLASS AND RELATED WORKS. Milan. Schwarz Gallery. 1967–1968.

2 vols. Folio. (425 × 260 mm). [158 leaves (vol. I) + 100 leaves (vol. II); pp. xiv, 293, (5); viii, 142, (5)]. Loose as issued in original publisher's white printed paper wrappers with titles to front covers in black and red, vol. I with white canvas chemise with titles to spine in black and red and clear plexiglass printed slipcase with colour image of 'The Large Glass' to front cover, vol. II with orange silk-covered cloth chemise with titles to spine in burgundy and matching slipcase with printed 'éros c'est la vie / Rose Sélavy' in burgundy to front cover, each vol. preserved in the matching original mailing box. ¶ A superb copy, pristine in the original protective wooden shipping boxes, of Marcel Duchamp's final, exegetic pronouncement on his 'most important work': 'La Mariée Mise à Nu par Ses Célibataires, Même', 'The Large Glass'.

From the edition limited to 150 numbered copies on handmade wove paper with the watermark 'THE LARGE GLASS', with each volume signed by Duchamp and Schwarz; 15 hors commerce copies numbered in Roman numerals were also issued. Marcel Duchamp considered 'The Large Glass' to be 'the most important work I ever made'. A large kinetic structure composed of plate glass and lead wire, Duchamp constructed the work in New York from 1915 to 1923. The Schwarz-Duchamp collaboration, resulting in the present work, is based on the notes Duchamp made during construction of the Large Glass. All unpublished notes were recovered by Duchamp in 1964, and from this collection Arturo Schwarz selected the 39 most directly concerned with The Large Glass.

This copy retains the original wooden mailing crates; as such, the copy is in superb condition and the perspex slipcase for vol. I is unusually well preserved. The crates feature matching numbering to the book, stamp-numbered and in manuscript in pencil to the exteriors. [Schwarz 643; Schwarz 658]. \$37,500

- 36 DUCHAMP, Marcel and Man Ray. COMBAT DE BOXE. Paris. Editions de Larcos. 1970.

Folio. (370 × 520 mm). pp. (5) including wrapper. Original publisher's printed wrappers with titles in black to front cover, additional original glassine jacket. ¶ Copy number 1 of this collaboration between Man Ray and Marcel Duchamp from 'The Large Glass': 'Combat de Boxe'. From the edition limited to 100 numbered copies, this copy numbered '1 / 100' and signed by Man Ray with his initials in pencil.

'Combat de Boxe' is the joint project – a posthumous one in the case of Duchamp who had died in 1968 – of Man Ray and Marcel Duchamp (the drawing by Man Ray is based upon an original idea of Duchamp) and relating to 'The Large Glass'. The print is presented in a folio with a page of text by Duchamp explaining the codes used for the making of the drawing. [Schwarz 337 for the photograph of the original drawing 'Combat de Boxe'; see Schwarz pp. 172 – 175]. \$4,500

- 37 ERNST, Max, J[ohannes]. T[heodor]. Baargeld (Alfred Grünwald) et al. BULLETIN D. Cologne. (Für den Inhalt verantwortlich Max Ernst. Köln). 1919.

Small folio. (312 × 238 mm). [6 leaves of white glossy paper]. Original publisher's thin tan card printed wrappers, stapled as issued, printed title and illustrations in black to front cover, editorial credit to rear, inner front wrapper with quotation, inner rear wrapper with monochrome illustration. ¶ The first flowering of dada in Cologne: Max Ernst and Johannes Baargeld's very rare manifesto / review / catalogue 'Bulletin D'.

'Bulletin D' was published to coincide with the first dada exhibition in Cologne ... The cover of 'Bulletin D' was designed by Ernst, with collage (a piece of machinery cut from an old print) and drawing; the magazine-catalogue

also contained several of the works in the exhibition reproduced in small format in the centre of single pages, and texts by Baargeld, Ernst, Otto Freundlich and Heinrich Hoerle, of the purest dada bombast ... Ernst recalls that Katherine Dreier visited the exhibition, told them of her friend Marcel Duchamp and invited them to send their exhibition to her gallery in New Haven, Connecticut. This was promptly vetoed by the British military authorities, who also confiscated 'Bulletin D' ...'. (Dawn Ades).

[Bolliger III, 137 (Tzara's copy); see Ades pg. 110 and pp. 103–104; Le Fonds Paul Desbriats 111; see 'Cologne Dada' by Tina Yarborough in the Routledge Encyclopedia of Modernism]. SOLD

- 38 ERNST, Max. Eluard, Paul. *LES MALHEURS DES IMMORTELS RÉVÉLÉS PAR PAUL ELUARD ET MAX ERNST*. Paris. Librairie Six. 1922.

4to. (250 × 190 mm). [22 leaves; pp. 43, (i)]. Original publisher's printed wrappers with titles to front cover in black. ¶ Iliasz'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'.

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. [see 'De Parallèlement à Chanson Complète', pp. 167–174]. \$11,000

- 39 ERNST, Max. *RÊVE D'UNE PETITE FILLE QUI VOULUT ENTRER AU CARMEL*. Paris. Editions du Carrefour. 1930.

4to. (238 × 188 mm). [88 unnumbered leaves]. Original publisher's turquoise printed wrappers

with text and vignette to front cover and titles to spine in black. ¶ Max Ernst's second collage novel 'Rêve d'une Petite Fille Qui Voulut Entrer au Carmel', a very good copy in the original turquoise wrappers. From the edition limited to 1,063 numbered copies, with this one of 1,000 copies on vélin teinté.

Rêve d'une Fille Qui Voulut Entrer au Carmel is the second of Max Ernst's trilogy of Surrealist books with illustrations after his collages, the first was *La Femme 100 Têtes* (1929) and the third, *Une Semaine de Bonté* (1934). [Ades 11.49]. \$5,750

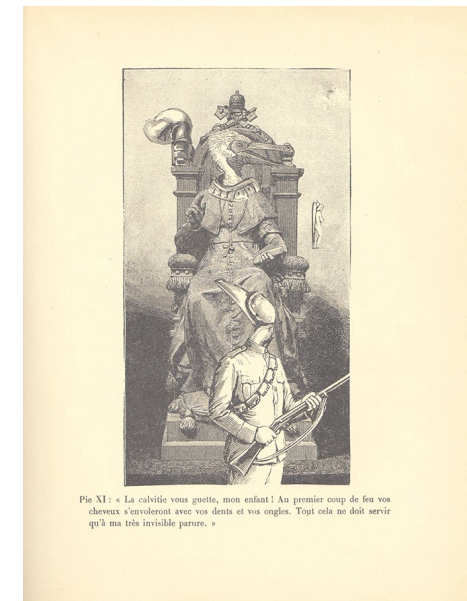
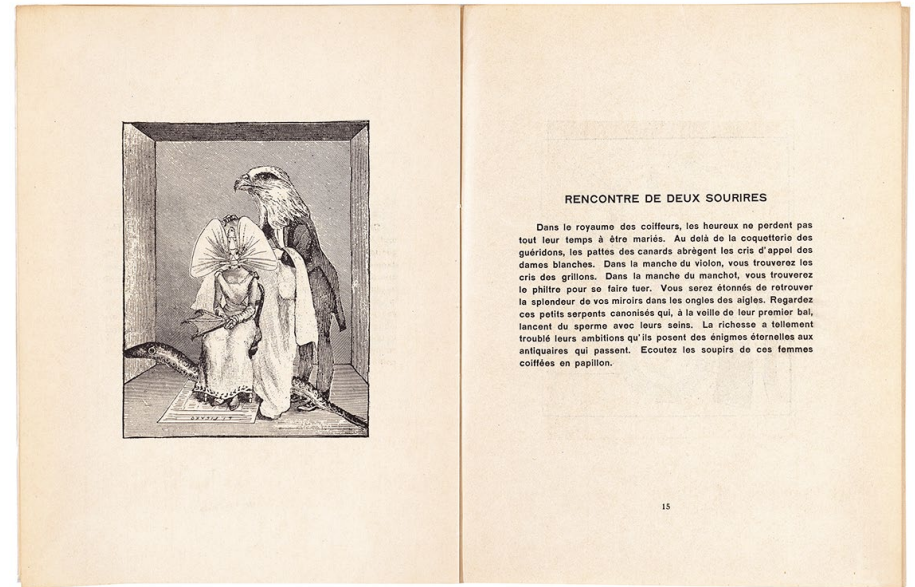
- 40 ERNST, Max. Boyle, Kay & René Crevel, (Trans.). *MR. KNIFE, MISS FORK*. Paris. The Black Sun Press. 1931.

8vo. (184 × 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guardleaf; pp. 38, (i), (i)]. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase.

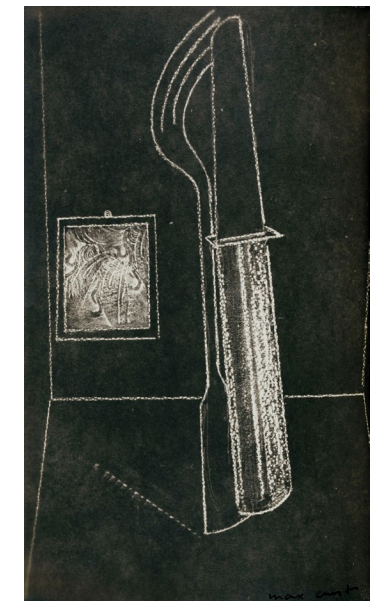
¶ An excellent copy of the édition de tête of Mr. Knife, Miss Fork with Max Ernst's frottage photograms. From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevel on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst.

Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper, which were then used as photographic negatives to make the prints. The white-on-black images do a fine job of representing the dark visions of death and desire that come to the girl in Crevel's story ...'. (The Book of 101 Books). [Spies 13, I–XIX; Roth, 'The Book of 101 Books' pp. 66–67]. \$32,500

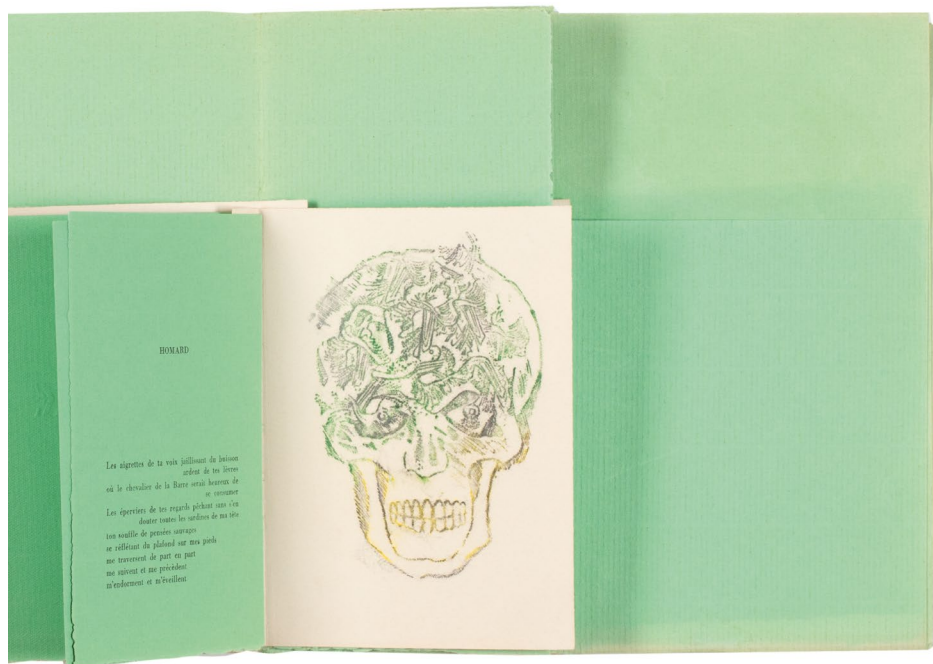
- 41 ERNST, Max. Péret, Benjamin. *JE SUBLIME*. Paris. Editions Surréalistes. 1936. 30th June, 1936.



Pie XI: « La calvitie vous grotte, mon enfant! Au premier coup de feu vos cheveux s'envoleront avec vos dents et vos ongles. Tout cela ne doit servir qu'à ma très invisible parure. »



No.38, (TOP); No. 39, (BOTTOM LEFT), No. 40, (BOTTOM RIGHT)



No. 41, (TOP); No. 42, (BOTTOM)

8vo. (Wrapper size: 148 × 107 mm. Sheet size (max.): 206 × 220 mm.). [28 unnumbered leaves]. Original publisher's green printed wrappers with duotone title to upper cover.

¶ Maurice Heine's presentation copy of the collaboration featuring Max Ernst's colour frottages with Benjamin Péret's verse: 'Je Sublime'. From the edition limited to 241 numbered copies, with this one of 25 hors commerce on 'le Roy Louis' teinte Normandie paper with the four original frottages by Max Ernst; 15 édition de tête copies on Japon Impérial also included Ernst's frottages while a further 200 copies on vergé did not.

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

This extremely rare Surrealist collaboration features four original colour frottages, each achieved by hand by Max Ernst to accompany Péret's thirteen poems. The present copy is entirely uncut with the large sheets of the book protruding from the smaller wrappers.

[Spies / Leppien 16B; Russell (Books) 14; Gershman pg. 33; De Parallèlement à Chanson Complète pp. 383–385]. \$45,000

- 42 ERNST, Max, Yves Tanguy & Joan Miro. Tzara, Tristan. L'ANTITÊTE - MONSIEUR AA L'ANTIPIHILOSOPHE. EAUX-FORTES PAR MAX ERNST - MINUITS POUR GÉANTS. EAUX-FORTES PAR YVES TANGUY - LE DÉSESPÉRANTO. EAUX-FORTES PAR JOAN MIRO. Paris. Bordas Editeur. 1949.

3 vols. 12mo. (142 × 118 mm). [86 leaves; 52 leaves; 70 leaves; pp. 172, (i); 103, (i); 137, (i), (i)]. Stitched as issued in original publisher's printed paper wrappers with Yapp edges, title to spine and contributors to each vol. to front cover in black, additional vellum jacket with title to front cover and vol. number to spine for each vol. in argent, black card board slipcase. ¶ An excellent copy, completely unsophisticated as issued, of the second edition - the first in this form and with these illustrations - of Tristan Tzara's triple anthology of works. From the edition limited to 200 copies, with this one of 169 copies on Auvergne with each volume signed by Tzara and the relevant artist in the relevant volume.

'By reading L'Antitête, which brings together, in book form, three anthologies written between 1916 and 1932, one can follow the development of Tzara. 'Monsieur AA l'Antihi-losophe' consists of texts written in the Dadaist manner. Tzara has dropped the consonants of 'Dada' and now one finds M. AA attacking not only the metaphysical systems intending to explain everything from A to Z, but also language itself ... The second part of L'Antitête, 'Minuits pour Géants', makes the transition between Dadaist destruction and the free inspiration of Surrealism. In the third part, Tzara proposes a new language, 'Le Désespéranto', which would be capable of expressing the automatism of thought which reveals the subconscious in all its forms; now anxiety, even despair, characterize the collective images of the unconscious.' (Cramer, Picasso Illustrated Books, pg. 66, discussing the first edition of 1933).

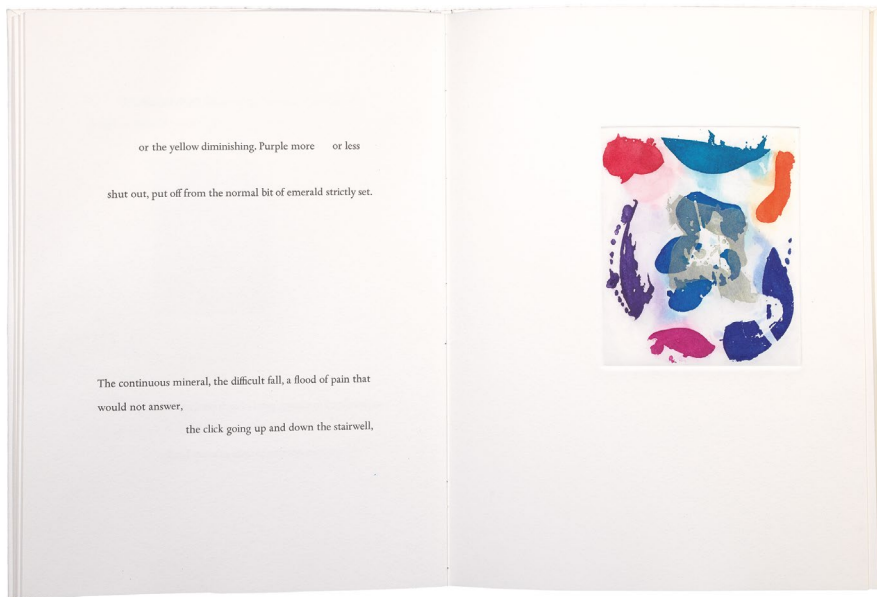
[Berggruen 33; Spies-Leppien 27/F (Ernst); Wittrock 17, A–C (Tanguy); Wember XII (Miró); see Cramer 20]. \$28,000

- 43 FELDMANN, Hans-Peter. FERIE. Düsseldorf. Wiener Secession. 1994.

8vo. Printed title with Feldmann's book of blank pages, each with perforated edge for easy removal with additional selection of reproduction photographs. Original publisher's glossy blue printed wrappers with illustration and title to front wrapper, with 108 photographs (each 80 × 120 mm) loose as issued in paper bag. ¶ The playful artist book by Hans-Peter Feldmann. Feldmann's 'Ferien', which includes a packet of found colour reproduction photographs, is intended as a do-it-yourself holiday album. The photographs are to be inserted in any order, to be chosen by the reader or at random, to form a self-created holiday. There are some duplicates. \$750

- 44 FRANCIS, Sam. Fraser, Kathleen. BOUNDAYR. Santa Monica. The Lapis Press. 1988.

Folio. (398 × 288 mm). [18 unnumbered leaves]. Original publisher's wrappers with title in blind to front cover, original publisher's blue cloth box. ¶ A beautiful Sam Francis illustrated book published by his own Lapis Press. From the edition limited to 35 copies signed in pencil by



No. 44, (TOP); No. 46, (BOTTOM)

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

\$11,000

- 45 GIACOMETTI, Alberto & Marcel Duchamp. Lebel, Robert. LA DOUBLE VUE / L'INVENTEUR DU TEMPS GRATUIT. Paris. Le Soleil Noir. 1964.

Square 4to. (288 × 234 mm). [20 bifolia: 40 leaves + 'diptyque' + multiple + suite; pp. 79, (i)]. Loose as issued in original publisher's black paper wrappers with gold triangular cut-out vignette with title in black to front wrapper and silver circular cut-out vignette with second title to rear wrapper, Giacometti's signed diptych within blue printed boards and suite in white printed wrapper, original publisher's blue paper board chemise with black label to spine with title in blue and matching slipcase. ¶ Robert Lebel's dual novel and autobiography with Marcel Duchamp's signed multiple, Giacometti's signed diptych and the additional signed suite of his etchings. From the edition limited to 126 numbered copies on vélin cuve BFK Rives with an original double page etching by Giacometti (signed on the cover as usual) and Marcel Duchamp's original signed multiple, with this hors commerce copy with the additional suite of 6 smaller etchings, all signed by Giacometti; a further 150 'Club' copies were issued with an etching by Ferró as well as 1,200 copies with reproductions. This is one of the 15 'hors commerce' examples with 6 additional prints signed by Giacometti (as with copy no. 1); the remaining examples of the édition de tête, i.e. nos. 2–11, included only an additional 3 signed etchings by Giacometti. The justification, Giacometti's 'diptyque', the additional suite (and its wrapper) together with Duchamp's multiple are all designated 'H[ors]. C[ommerce]. C' in pencil.

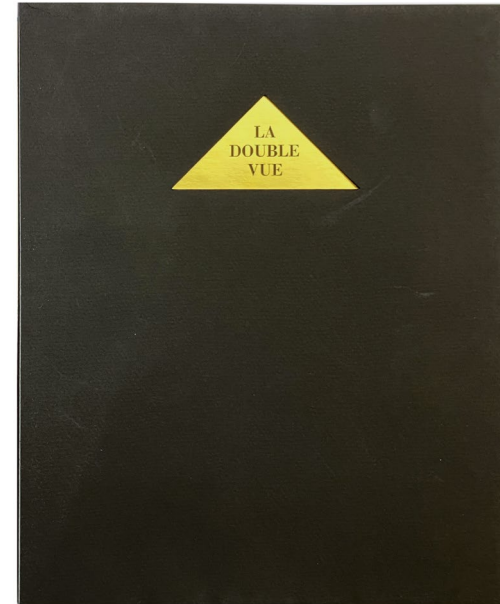
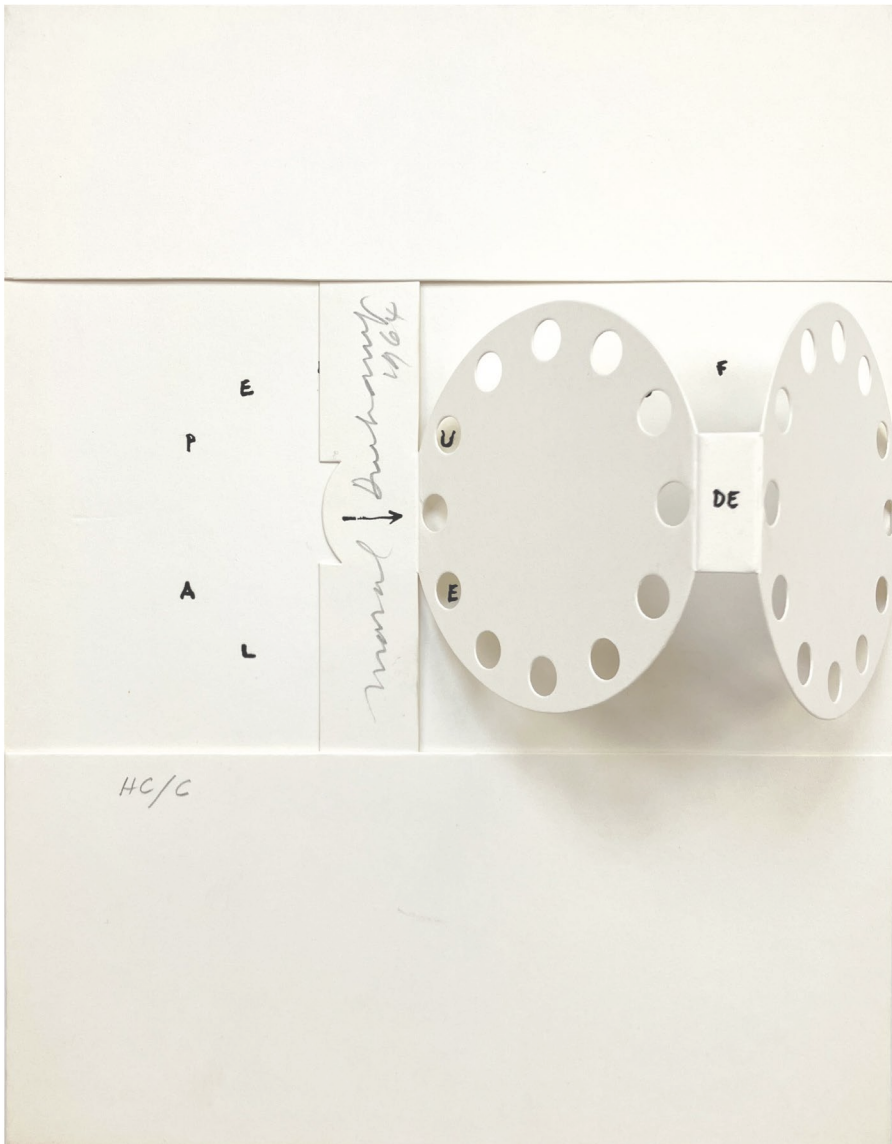
'In addition, there are 15 copies hors commerce designated HC / A to HC / O, with the suite of 6 smaller etchings, all signed.' (Lust). 'Clock in Profile (1964) is a pliage of stiff

paper with a central circle that can be folded so that the piece can stand upright. It was intended to be incorporated into the numbered edition of Robert Lebel's book *La Double Vue Suivi de l'Inventeur du Temps Gratuit*. Duchamp's three-dimensional materialization of the concept of *Inventeur du Temps Gratuit* ('The Inventor of Free Time') is described in Note 73 of the Notes and Projects: 'The Clock in Profile. / and the Inspector of Space'. The title of Lebel's book plays on the assonance of *vue* (vision) and *vie* (life) ... Lebel, an intimate friend of Duchamp's and author of the first pioneering monograph on the artist, had published an imaginary biographical sketch of Duchamp, 'Inventeur du Temps Gratuit' in 1957. This, plus an equally imaginary autobiographical novel, became *La Double Vue* ... Lebel's and Duchamp's conception of time seems to share the most ancient and universal desire of the alchemist (and of man), for the mastery of time implies the possibility of remaining eternally young.' (Arturo Schwarz - *The Complete Works of Marcel Duchamp*). [Schwarz 612; Lust 177–183].

\$65,000

- 46 GILBERT & GEORGE. TO BE WITH ART IS ALL WE ASK. (London). (Art for All). 1970, Autumn.

Square 4to. (216 × 223 mm). [8 leaves]. Original monochrome photograph with white border, the caption 'Frozen into a Gazing for you, Art' beneath and with the red 'GG' stamp at lower right (with tissue guardleaf), six leaves of white card with letterpress printed text above printed rule and 'art for all', final numbered leaf also with the 'GG' stamp, the leaves stamp-numbered 1–6 at lower right, three-line decorative initial to opening of text and final leaf with explanatory text in italics; sheet size: 204 × 210 mm. Loose as issued in original thick white paper portfolio with white card backing, titles in black and artists' signatures in red ink to front cover, printed justification in black with manuscript number in red ink to overlapping flap on rear cover. ¶ The very rare portfolio edition with an original photograph and limited to only nine copies of Gilbert & George's second booklet: 'To be with Art is all we Ask'. From the edition limited to nine numbered copies, signed by the artists in red ink to the front cover



No. 45 (AND RIGHT HAND PAGE)

and numbered to the rear. Also included with this portfolio edition are a copy of the booklet version limited to 300 numbered copies and stamped 'GG' in red to the final page of text as well as the invitation to the Nigel Greenwood Gallery exhibition 'To be with Art is all we Ask (a four-piece descriptive set) from Gilbert & George the Sculptors' held in November 1971. [see 'Gilbert & George's Art Titles 1969–2010 in Chronological Order' pg. 3, b (booklet), E (Exhibition), LE (Limited Edition); see 'The Words of Gilbert & George' pp. 28–30 & 305]. \$19,500

47 GOYA Y LUCIENTES, Francisco José de. LOS CAPRICHOS. (Madrid). (By the artist). (1799).

Small folio. (310 × 216 mm). [80 leaves]. Contemporary Spanish mottled calf, smooth spine with gilt rules and floral tools in seven compartments, lacking title label, Spanish marbled endpapers, all edges stained scarlet.

[PROVENANCE: Discreet oval blindstamp to first leaf (the title / pl. 1); engraved bookplate of Vincent Van Gogh (1866–1911) to front pastedown]. ¶ A superb set of the first edition of Goya's greatest series of engravings, an early copy printed shortly after the scratch occurred to engraving 45, bound in contemporary Spanish calf and with excellent impressions of the prints. From the edition limited to approximately 300 copies (see Harris).

'A number of copies were bound for Goya in Spanish mottled calf with the title and the author's name on the spine in gold letters on red or green. They are often before the scratch on Pl. 45 and are invariably particularly fine.' (see Harris).

'This [first] edition is easily identified by the brilliance of the impressions and by the paper and ink used.' (Harris).

'Technically it [Los Caprichos] marks a turning point in the history of printmaking. Goya was the first major artist to work in the relatively new technique of aquatint, and he used it to its full effect – layering veils of tone one upon the other, sometimes coarse and granular, at other times velvety like a mezzotint or so fine it resembles a light watercolor wash. The only drawback, which soon became apparent, is that much depth and subtlety was lost as the plates began to wear. Even within the First Edition these changes are noticeable, and it is only in

the earliest examples ... that we can we truly appreciate his achievement.' (Josefowitz sale catalogue).

'Bel exemplaire du 'premier tirage' de l'oeuvre capitale du maître, imprimé dans un ton brun et exécuté dans l'officine du maître. Excessivement rare.' (From the catalogue of the sale of part one of Van Gogh's collection).

[Harris 1, 36–115; Brunet II, 1685; see lot 455 in the catalogue 'Collections Vincent Van Gogh - Première Partie: Eaux-Fortes et Lithographies Modernes', M. M. R. W. P. de Vries, Amsterdam, 5 / 6 November, 1912; see lot 9 in the catalogue 'Francisco José de Goya y Lucientes - Graphic masterpieces from a private collection', Christie's New York, 2014]. \$375,000

48 GUARINI, Guarino. ARCHITETTURA CIVILE. Turin. Appresso Gianfrancesco Mairese all'Insegna di Santa Teresa di Gesù'. 1737.

Folio. (420 × 260 mm). [158 leaves; pp. (viii), 307, (i)]. Original publisher's thick limp paper wrappers. The scarce definitive and complete edition of Guarino Guarini's innovative practical and theoretical treatise. ¶ Guarino Guarini (1624–1683) was long considered one of the most important Italian contributors to Baroque architecture and was bracketed with Francesco Borromini, but subsequent analysis and study has attributed to him a rather more innovative and distinguished position. Although a number of the plates in the present work were issued in the late seventeenth-century (his 'Disegni d'Architettura Civile ed Ecclesiastica' was published posthumously in 1686 with 44 plates), the text, on which Guarini had worked for the final fifteen years of his life, was not published and appears here for the first time, edited by Guarini's pupil Bernardo Vittone.

'Guarini (1624–1683), the central figure in North Italian Baroque architecture in the second half of the 18th century, was active mainly in Turin and its neighbourhood but was also responsible for buildings in Paris, Lisbon and elsewhere, and had a profound influence in Germany. Unfortunately many of his important works have been destroyed and are now only known in detail from these engravings which include all his known designs. This book, edited by his pupil and former follower Bernardino Vittone, is therefore of primary importance in



No. 47, (TOP); No. 48, (BOTTOM)

an assessment of Guarini's architectural genius ... The writing is notable for the balance struck between the new rationalism of the time and mathematical mysticism. More than a third of the text is concerned with complex and novel planal geometry, while there is also a most perspicacious analysis of the differences between classical and gothic styles.' (Weinreb).

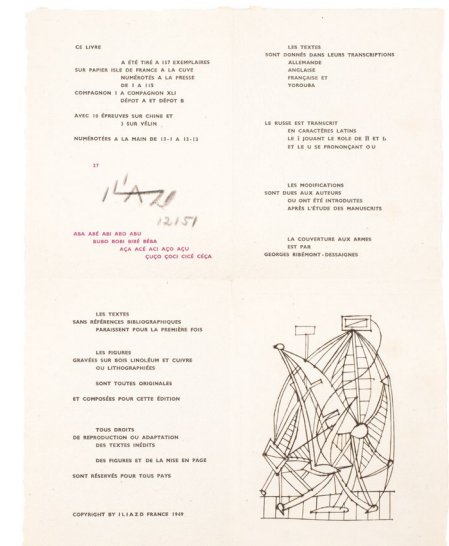
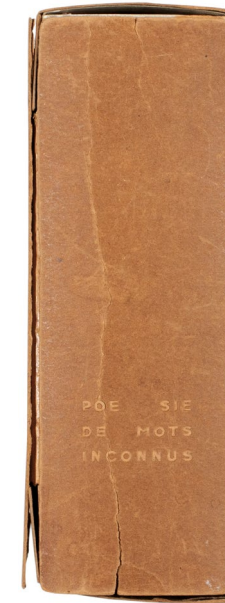
[Fowler 150; Millard 50; Cicognara 526; Weinreb 40:175 / 51:279; Govi 232]. \$15,000

49 ILIAZD. POÉSIE DE MOTS INCONNUS. Paris. Le Degré 41. 1949.

Small 8vo. (175 × 138 mm). [29 leaves including terminal blank each folded in 4]. Letterpress text by various poets throughout, several leaves with additional overprinting in colour, each illustrated by various artists with linocut, woodcut, lithograph, etching, burin engraving or drypoint, several in colour; sheet size: c.320 × 245 mm. Uncut sheets with deckle edges as issued loose in 5 chemises. Poems and illustration printed recto only with attributions and numbering of leaves (2–24) verso, terminal blank and final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank stitched as issued. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, two thick paper jackets, original parchment wrapper with the winged harp vignette by Ribemont-Dessaigues and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine, original pleated parchment envelope with title stamped in blind to spine and original two part protective card cartonnage, title in blind to spine with white paper label with printed number in red matching that to the justification. ¶ Iliazd's typographic masterpiece of visual, phonetic and sound poetry, preserved as intended unbound and with the very rare original protective card cartonnage with stamped title and matching edition number. From the edition limited to 158 copies on papier Isle de France à la cuve, with this one of 115 numbered in Arabic numerals in red to the justification (i.e. leaf '3' with Dominguez' engraving) and signed and dated '12151' in black crayon by Iliazd; a further 41 'exemplaires de compagnon' numbered in Roman numerals and two 'dépot' copies all on the same paper and 13 proofs on vellum or chine were also issued.

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

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



and the Imprimerie Union. [Isselbacher 30 - 32; Chapon 293 / 294; see Cramer Picasso 54 & Miro 19; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160-174]. \$45,000

- 50 JONES, Allen. *LETTERS BOX*. London. Lu Pin for Alan Cristea Gallery. 2007.

Small folio. (430 × 340 mm). [13 unnumbered leavers]. ¶ Allen Jones' scarce woodcut series – his only discrete use of woodcut – printed in China and featuring asemic calligraphic characters. From the edition limited to 30 numbered copies with each print signed, numbered and dated by the artist in pencil; 7 artist proof copies were also issued. Jones' woodcuts feature rows of asemic characters - the debt to Chinese characters as well as stylised versions of Jones' own images seems clear – together with colour vignettes more traditionally associated with Jones. The pictorial title features a photograph of Jones' sculpture 'Banquet' (2206) in situ at the Yuzi Paradise Sculpture Park in Guilin in China. \$12,500

- 51 (JONES, Inigo). Kent, William. *THE DESIGNS OF INIGO JONES, CONSISTING OF PLANS AND ELEVATIONS FOR PUBLIC AND PRIVATE BUILDINGS. WITH SOME ADDITIONAL DESIGNS*. London. Published by William Kent. 1727.

2 vols. in 1. Folio. (505 × 390 mm). Frontispiece, title with engraved vignette, dedication with engraved head- and tail-pieces to King George (George I who died in 1727), advertisement leaf, list of plates, list of subscribers' (pp. x) and 52 engraved plates numbered 1-73, of which five are large fold-outs and take four numbers each, and 7 double-page taking 2 numbers each; Vol.II—title with engraved vignette, list of plates (pp. vi) and 45 engraved plates numbered 1-63, of which 18 are double-page and take 2 numbers each; two small tape repairs to frontispiece recto, some leaves slightly toned as often. Contemporary French red morocco, boards with triple gilt rules, banded spine with gilt decoration and tooling with green morocco label with gilt title in eight compartments, turn-ins with roll tool border, board edges ruled in gilt, marbled endpapers, a.e.g. [PROVENANCE: Discrete bookplate of Baron Alexis de Redé to front pastedown]. ¶ An outstanding example of the

first edition of the published works of Inigo Jones in contemporary French red morocco. Essentially based on the Jones-Webb collection of architectural drawings purchased by Lord Burlington in the early 1720s, this book provides extensive coverage of Jones's designs for the Banqueting House in Whitehall and various smaller projects. The work gives much space to the designs by Jones and Webb for Whitehall Palace as a whole (without acknowledging that they are in fact mainly by Webb) and adds to the drawings from this source four plates based on Palladio's drawings for S. Giorgio in Venice (which Burlington had also acquired). There are, in addition, a large number of plates illustrating buildings designed by Lord Burlington himself, notably Chiswick House and the Westminster School dormitory. The whole forms a splendid record of Jones's work and of Burlington's reinterpretation of Palladio and Jones for his own time.

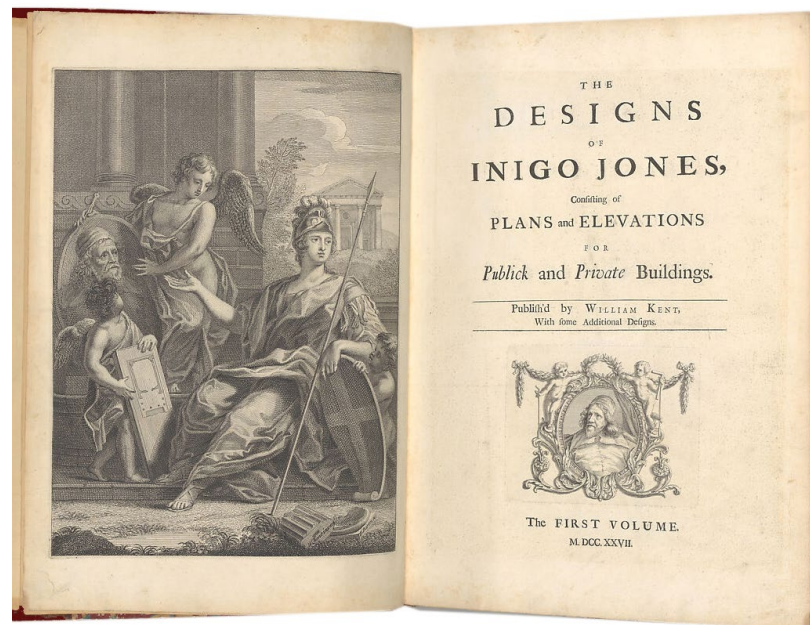
"The Designs of Inigo Jones' was a significant feature in Burlington's campaign to establish a new standard of taste in England: the first ... in a series of visual exemplars ... It was published again as late as 1770, with an additional perspective view of the Whitehall Palace.' (Millard).

The allegorical frontispiece by William Kent, frequently lacking, is present here. The subscribers' leaf lists more than 350 and includes 18 Dukes and 22 Earls, one of whom was Lord Burlington, the commissioner of the work who ordered 12 sets. Other notable subscribers were Christopher Wren, Nicholas Hawksmoor, Colen Campbell, Isaac Ware, Paul Fourdrinier (listed as Fourdriener), Sir Robert Walpole and Hans Sloane; there is no clear French candidate as a subscriber for the present copy.

[Millard 34; Fowler 162]. \$24,000

- 52 KLEIN, Yves. Wember, Paul. *YVES KLEIN*. Cologne. Verlag M. DuMont Schauberg. 1969.

4to. (330 × 250 mm). pp. 147. Original publisher's blue cloth, title to spine in white, reproduction of Klein's signature to front board in white, scarlet endpapers, original blue printed dust-jacket reproducing a work by Klein with titles in white, interior flaps with printed texts, thin gold card slipcase. ¶ A superlative Alexy of the scarce catalogue raisonné of Yves Klein's works. From



No. 50, (TOP); No. 51, (BOTTOM)

the edition limited to 1,000 copies. This copy of the catalogue raisonné of Yves Klein's work retains the original dust-jacket (in excellent condition) and gold card slipcase (with some restoration). The catalogue raisonné which remains the indispensable reference for Klein's oeuvre analyses the artist's work and techniques and is divided into the following sections: 'Monogold'; 'Schwammreliefs'; 'Schwammplastiken'; 'Plastiken'; 'Anthropometrien'; 'Körperabdrücke auf Tüchern'; 'Cosmogonien'; 'Feuerbilder'; 'Feuer-Farb-Bilder'; 'Planetarische Reliefs'; 'Porträtreliefs'; 'Abdrücke von Werken Armans'; 'Immaterieller Raum'; 'Zeichnungen'. \$5,500

- 53 KOMAR & MELAMID. A CATALOGUE OF SUPEROBJECTS - SUPERCOMFORT FOR SUPERPEOPLE. New York. Ronald Feldman Fine Arts. 1977.

Folio. (274 × 228 mm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour photographs (8" × 10" or the reverse), each with label verso with number, the artists' stamp and publisher's signature, each within protective transparent plastic sleeve and accompanied by leaf of descriptive text, final leaf with justification. Loose as issued in original grey cloth paper-lined box, artist's red stamp to inside of lid, with original brown paper outer wrapper with matching number to that of the copy in pencil.

¶ The superb, subversive photographic portfolio satirising capitalism and communism. From the edition limited to 100 copies – only 56 were in fact produced – with each photograph with label verso stamped by the artists and numbered and signed by the publisher; the work is not signed by the artist themselves for obvious reasons.

'A Catalogue of Superobjects - Supercomfort for Superpeople' was produced – in Komar and Melamid's absence – from smuggled negatives printed in the US. The artists, as one might expect, were refused permission to attend by a Soviet regime that was unappreciative of others' efforts to satirise it and that despite the inherent ironies – 'distortion of Soviet reality' indeed – in its own syntax. The portfolio, a distorted and satirical re-imagining of an American sales catalogue, describes fantastical consumer arti-

cles, devices and products, all linked distinctly to a time with a strong Cold War flavour. The 'Charog-15', for example, a metallic face-grill, will 'protect the purity of your thoughts', the obvious imprecation of thought crime and mental or ideological pollution is implied, while the 'Kniliya', a desk hung from the neck is 'the way to Phenomenal Erudition! that keeps you together with food for thought'. All of the depicted objects highlight and satirise both untrammelled consumerism, repressive social hegemony on the one hand and, from a perspective of all being equal but some being more equal than others, unbridled social ambition, on the other.

'The Socialization of the Modern World is a reality.' (Komar & Melamid).

[for an extensive analysis see Ksenya Gurshtein's 'Utopia by Mail: Komar and Melamid's A Catalogue of Superobjects: Supercomfort for Superpeople', 2014]. \$15,000

- 54 LABOUREUR, Jean-Emile. Gourmont, Remy de. COULEURS. CONTES AVEC DES GRAVURES DE J.-E. LABOUREUR. PARIS. CAMILLE BLOCH, Editeur. 1929.

2 vols. 8vo. (240 × 168 mm). pp. 231. Full polished rose calf by Mercher with his signature gilt and dated 1970, oval excisions from front and rear boards with inset panels of clear plexiglas to show the colour decor to free endpapers, smooth spine with gilt title, doublures of argent silk, original cream printed patterned-paper wrappers and backstrip preserved, a.e.g., matching rose calf-backed white wool-lined wooden board chemise and matching slipcise, the drawings and suites in matching rose calf-backed white paper boards, a.e.g., and matching slipcise. [PROVENANCE: Camille Bloch, his nominatif copy with the printed detail to the justification 'imprimé pour MONSIEUR CAMILLE BLOCH'; Raphael Esmerian with his bookplate with initials 'R. E.' in green within border to front free endpaper of each vol.; Marcel Lecomte with his bookplate with the initials 'M. L.' to front free endpaper of vol. 1]. ¶ The unique nominatif copy on papier Impérial du Japon printed for the publisher Camille Bloch with all of Laboureur's original drawings for the book and a wealth of additional material. From the edition limited to 335 copies (including 25 hors commerce lettered copies for the collaborators), with this unique



No. 52, (TOP); No. 54, (BOTTOM)



No. 53, (AND RIGHT HAND PAGE)

nominatif copy aside for the publisher with the printed text 'EXEMPLAIRE C. B. / imprimé pour MONSIEUR CAMILLE BLOCH' to the justification; as for the copies of the édition de tête numbered in Roman numerals, this copy is printed on papier Impérial du Japon.

Remy de Gourmont's compendium of texts, each of the twelve tales and one drama is titled with, inspired by or reflects upon a specific colour and opens with a relevant quotation, from Van Gogh ('Jaune'), Baudelaire ('Noir'), Mallarmé ('Blanc') and so on. Each of de Gourmont's texts is also the subject of a full-page colour etching, a colour initial to match the titles and a head-piece (several tail-pieces feature too) by Jean-Emile Laboureur. In a separate volume are gathered all of Laboureur's drawings for the book, those for the full-page plates are signed by Laboureur, an extensive series of suites of the plates that include proofs and trials, many signed by Laboureur or the printer and a letter from Laboureur to Bloch detailing his ideas for the initials and typography. Please contact us for a list of the additional material. \$22,750

- 55 LARIONOV, Mikhail, Natalia Goncharova, Kasimir Malevich, Vladimir Tatlin, Kirill Zdanevich et al. OSLINYY KHVOST. KATALOG VYSTAVKI KARTIN GRUPPY KHUDOZHNIKOV OSLINYY KHVOST. (Donkey's Tail. Catalogue of the Exhibition of Paintings by the Donkey's Tail Group of Artists.). Moscow. Miasnitskaia, Uchilishche Zhivopisi, Vaianii i Zodchestva. 1912.

12mo. (167 × 124 mm). [8 leaves; pp. 16]. Original publisher's white glossy printed wrappers stapled as issued with titles in black to front cover. ¶ The very scarce catalogue for the first exhibition of 'The Donkey's Tail', the avant-garde Neo-Futurist / Primitivist group that included Larionov, Goncharova, Malevich and Tatlin. 'Donkey's Tail' was a short-lived avant-garde Russian Neo-Futurist / Primitivist group that formed around Mikhail Larionov and the most radical members of the 'Jack of Diamonds'. The rupture with 'Jack of Diamonds', due to disagreements about the influence of French avant-garde ideas and tendencies, occurred in the latter part of 1911 and in December Larionov issued a proclamation 'Ssora 'Khostov' s

'Valetami' ('The Quarrel between the 'Tails' and the 'Jacks') in the 'Voice of Moscow' (Golos Moskvyy). The group held only one exhibition – this is the catalogue for it – opening on 11th March, 1912. The group did form a further affiliation (Larionov alludes to the 'Target' in his 1911 announcement) holding a second, albeit amalgamated exhibition, and publishing 'Oslinii Khvost i Mishen' (The Donkey's Tail and Target) in 1913. [not in Rowell & Wye; see John E. Bowl's 'Jacks and Tails', The Journal of the Walters Art Museum, Vol. 60 / 61, 2002 / 2003; see George Baker's 'The Artwork Caught by the Tail', October, Vol. 97, 2001]. \$5,850

- 56 MATISSE, Henri. Montherlant, Henri de. PASIPHAÉ, CHANT DE MINOS. (LES CRÉTOIS). Paris. Martin Fabiani. 1944.

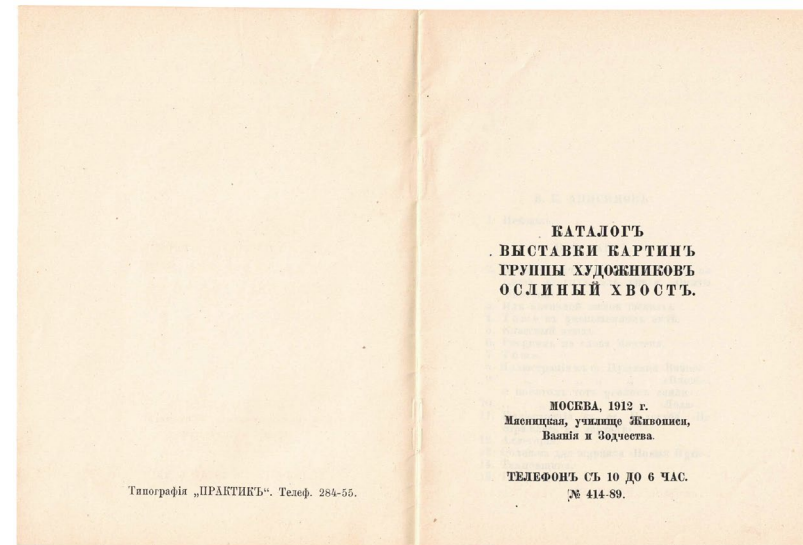
4to. (336 × 260 mm) [68 leaves including blanks; pp. 121, (i), (i), (i), (i)]. Original publisher's printed wrappers with flaps, original linoleum cut illustration and title by Matisse in blue and white, original publisher's cream cloth-backed patterned board chemise with title in red to spine and matching slipcase. ¶ A superb example of Henri Matisse's 'Pasiphaé' with the original cover in excellent condition. From the edition limited to 250 numbered copies signed by Matisse to the justification, with this one of 200 on vélin d'Arches filigrané au nom de l'éditeur.

'Matisse's attention to this contemporary retelling of the story of Pasiphaé and the Minoan bull was the impetus for one of his most intensive printmaking periods. Using linoleum, he cut many blocks of each image to perfect the flowing lines and relationship of forms. He successfully captured the spirit of the classic tale by drawing on images from ancient Greek black-figure pottery. The linoleum-cut medium ideally displayed the bold images of white lines on a black background.' (Artist Books in the Modern Era).

[Duthuit / Garnaud 10; The Artist and the Book 198; From Manet to Hockney 112; Logan 102]. SOLD

- 57 MATTA-CLARK, Gordon. WALLS PAPER. New York. Buffalo Press. 1973.

4to. (252 × 204 mm). pp. 144. Original publisher's printed wrappers with photographic reproduc-



No. 55, (TOP); No. 57, (BOTTOM)

tions to front and rear covers. ¶ An excellent copy of 'Walls Paper', Gordon Matta-Clark's scarce artist book. Gordon Matta-Clark, who died in 1978 aged only 35, was best known for his site-specific sculptural 'building cuts'. 'Walls Paper' is his most renowned photobook. It consists of a suite of colour photographs depicting the exposed interior walls of Bronx tenement buildings that were being demolished. Clearly, Matta-Clark had not been able to get to these buildings before the wreckers, but instead of halving the building, he halved the book. Each page has been cut horizontally, so that the viewer can experience Matta-Clark's creative process, and 'split' the building while turning the pages. [Parr & Badger, *The Photobook II*, pp. 148-149]. \$4,500

- 58 MILLER, Lee, Man Ray, Brassai et al. Deharme, Lise. (Directrice), Ribemont-Dessaignes, Georges (Gérant). LE PHARE DE NEUILLY. REVUE MENSUELLE. NO. 1—NO. 3 / 4. (All Published). Neuilly-sur-Seine. (1933).

4 vols. in 3. Small 4to. (252 × 182 mm). + 4to. (284 × 194 mm). [pp. (i), (i), (i), 70, (ii), (iv); (i), 86, (ii); (i), 136]. Original publisher's printed white glossy wrappers, reproduction of a Man Ray photograph to front cover of each issue with titles and contributors in red against a white background (taking the form of a lighthouse with revolving light), later cream morocco-backed black card board chemise with title in red to spine and matching slipcase. ¶ An excellent complete set of Lise Deharme's very scarce 'Le Phare de Neuilly' with the final number in the even scarcer large paper édition de tête format. The third number, i.e. 'Numéro 3-4', is a large paper copy, one of 20 nominatif examples issued on papier couché mat spécial, printed for 'Monsieur et Madame Raoul Fernandez'; only the third volume was issued in this format. Although each title page of 'Le Phare de Neuilly' suggests that ten issues were to be published ('Dix numéros par an'), only these four were achieved. A mixture of the literary and artistic, the illustration is of monochrome photographs throughout with Lee Miller contributing to each issue; Man Ray's work also features – the covers are his work – as well as Nadar, Dora Maar, Brassai, Pierre Keffer, Eli Lotar, Lloyd Sloane and others.

'Page de couverture identique pour les trois fascicules : photographie de Man Ray, contient de nombreuses reproductions photographiques de Man Ray, Lee Miller, Nadar, Brassai, Pierre Keffer, Dora Maar'. (Destribats). [Le Fonds Paul Destribats 339; not in Ades]. \$12,250

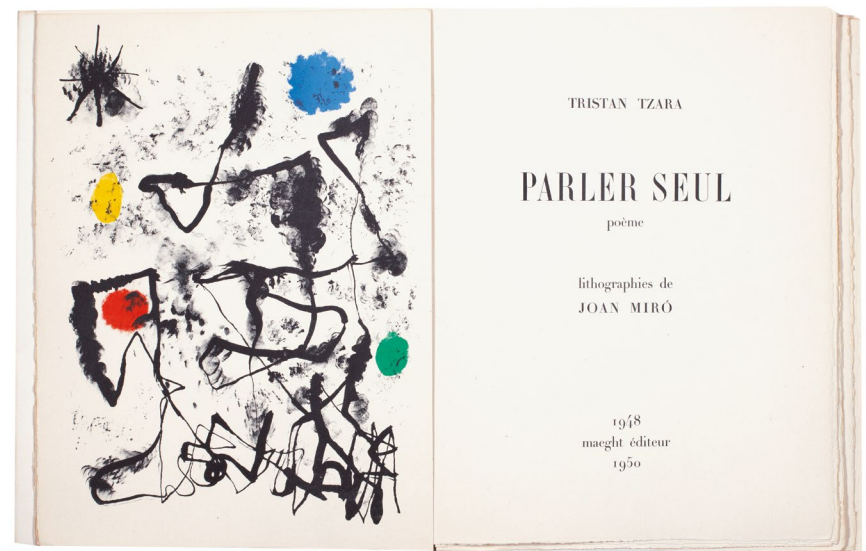
- 59 MIRO, Joan. Tzara, Tristan. PARLER SEUL. Paris. Maeght Editeur. 1950.

Folio. (395 × 305 mm). [32 bifolia = 64 leaves; pp. 111, (i), (i), (i), (i)]. Loose as issued in original publisher's wrappers with a collage after Miró to front wrapper, original decorated chemise and slipcase with designs after Miró. ¶ One of Miró's greatest illustrated books. From the edition limited to 253 copies, with this one of 200 on Malacca pure rag paper, signed by the author and the artist on the justification. Also included, inserted loose, is the original publisher's prospectus for the book.

'This book represents a particularly effective collaboration between artist and author. Miró's brilliantly spontaneous and amorphous images, drawn directly on the stone with very few preparatory sketches, have the inventive verve of Tzara's random verses.' (The Artist & the Book). [Cramer 17; The Artist & the Book 206]. \$19,500

- 60 NASH, Paul. Browne, Sir Thomas. URNE BURIALL AND THE GARDEN OF CYRUS. London. Curwen Press. 1932.

4to. (307 × 230 mm). pp. xx, 146. Full original vellum by Sangorski & Sutcliffe, after Paul Nash's original design, with their signature gilt to front turn-in, brown morocco panel to upper cover with inlaid vellum and gilt-tooled linear and pointille lozenge, the lozenge repeated with onlaid morocco to the rear cover, smooth spine with gilt title, a.e.g., later vellum-backed blue cloth box with morocco label with gilt title to spine. ¶ A superb copy of Paul Nash's 'Urne Buriall' in the binding he designed. From the edition limited to 215 numbered copies on hand-made paper, this copy unnumbered. Only the first 85 copies were bound at the time to Paul Nash's design (reflecting poor sales at the time of publication) by Nevetts Ltd.; copies that had remained in



No. 58, (TOP); No. 59, (BOTTOM)



No. 60, (TOP); No. 61, (MIDDLE & BOTTOM)

sheets were bound by Sangorski & Sutcliffe at a later date..

'Nash was asked by Desmond Flower of Cassells to illustrate a book of his choice, Sir Thomas Browne's 'Urne Buriall' being selected ... Herbert Read considered the result 'one of the loveliest achievements of contemporary British art'.' (see 'From Manet to Hockney').

[From Manet to Hockney 94]. \$9,250

61 NEWCASTLE, William Cavendish, Duke of MÉTHODE ET INVENTION NOUVELLE DE DRESSER LES CHEVAUX PAR LE TRES-NOBLE, HAUT, ET TRES-UISSANT PRINCE GUILLAUME, MARQUIS ET COMTE DE NEWCASTLE, VICOMTE DE MANSFIELD, BARON DE BOLSOVER ET OGLE & C. London. Chez Jean Brindley, Libraire de S.A.R. Monseigneur de Galles, dans New Bond-street. 1737.

Folio. (538 × 375 mm). [2 blank leaves, engraved title, printed title, various dedications (see below), engraved plates, pp. 236 (Books I–IV, 'Abbrégé de la Cavalerie', 'Conclusion au Lecteur', 'Additions', 'Table', 2 blank leaves]. Contemporary English red morocco by John Brindley, boards with elaborate gilt-tooled borders, banded spine in eight compartments with morocco title label with gilt title and black morocco sections with elaborate decorative tooling in alternating compartments, board edges with gilt decoration, turn-ins with additional gilt tooling, marbled endpapers, a.e.g., fore-edge with elaborate contemporary painted decoration beneath the gilding also by John Brindley. [PROV-

ENANCE: Armorial fore-edge painting with the arms of Dr. Richard Mead combined with those of his second wife Ann Alston and their motto 'NON SIBI SED TOTI'; bookplate to front pastedown with the text 'Milton, / Peterborough', that of the Viscounts Milton and Earls Fitzwilliam, of Milton Park); engraved armorial bookplate of Weetman Harold Pearson with the motto 'DO IT WITH THY MIGHT', 2nd. Viscount Cowdray; library location in pencil to front free endpaper verso; library location in ink to head of first blank leaf].

¶ Dr. Richard Mead's copy of the second edition of Cavendish's famous equine treatise bound in contemporary English red morocco with a rare contemporary fore-edge painting of Mead's and his wife's arms, the binding and fore-edge by John Brindley who was, in addition, the publisher of the work.

'Dr. Richard Mead lived more in the broad sunshine of life than any almost any man.' (Dr. Johnson).

First printed at Anvers in 1658 during Cavendish's self-imposed exile during the English Civil War, this second edition was printed on a better quality of paper using the same plates as for the first edition. Cavendish (1592–1676), a staunch Royalist, was raised to the Dukedom of Newcastle at the Restoration of Charles II in 1660. The archetypal Stuart courtier and aristocrat, the very wealthy and landed Cavendish was a poet, scholar, diplomat, soldier, architect and a famous and accomplished horseman.

The elaborate fore-edge decoration – painted beneath the gilding of the page edges – features the arms of Dr. Richard Mead (1673–1754) combined with those of his wife, Anne (1689–1763), daughter of Sir Rowland Alston, Bart., as follows: a shield surmounted by an eagle displayed above a coronet, a shield below of three white pelicans divided by a chevron against a black background, sinister (Mead's arms) and dexter, ten stars against an azure field (the Alston arms), below the motto 'NON SIBI SED TOTI' within a banner; the arms are flanked by horns of plenty, garlands, insects and sprays of flowers. The publisher of the book was the bookbinder, publisher and bookseller John Brindley, binder to Queen Charlotte (wife of George II) and Frederick, Prince of Wales, known both for his bindings and for the beautiful and elaborate fore-edge paintings executed on some of the books he bound. Weber (see below) details six bindings with fore-edge paintings by Brindley, all with Royal arms or initials (of George I, George II or the majority (four) for his Queen, Caroline of Ansbach) and all now in either the British Library or Royal Collection. The present fore-edge suggests that Brindley executed more such paintings - although likely only for patrons of considerable stature such as Mead – and further research may reveal others.

'English binder, publisher and bookseller ... Brindley is one of the few known English binders who made fore-edge paintings after the Restoration period until Edwards of Halifax emerges in the latter half of the eighteenth-century ...'. (Jeff Weber).



Il monte avec le main les éperons et guide
Le Cheval de pique qui s'élève en l'air
Il monte le haut qu'il touche de sa voile les Cieux
Et pour la merveilleux en cascade les Dieux
Les Chevaux corripibles qui lui font terre feu
En Courbettes dans airs terre à terre vont
Avec humilité soumission et basléste
L'adver comme Dieu et auteur de leur abesse
M. D. C. I.

4

[see Jeff Weber's 'Annotated Dictionary of Fore-Edge Painting Artists & Binders &c.' Los Angeles, 2010, pp. 65–68; see 'Mead' in Dr. Bisset Hawkins' 'Lives of British Physicians', London, 1830, pp. 155–167; see also 'George Smith's and Frank Benger's 'The Oldest London Bookshop - A History of Two Hundred Years &c.', London, 1928, pp. 3–20 and especially 15–16]. \$48,750

- 62 PICABIA, Francis. Ribemont-Dessaignes, Georges. JÉSUS-CHRIST RASTAQUOUÈRE. (Paris). Collection Dada. (1920).

Large 8vo. (232 × 166 mm). [36 leaves; pp. 66, (i)]. Original publisher's grey / blue card wrappers, cream paper label with printed titles in black to front cover. ¶ An extraordinary unique copy of Picabia's seminal dada text with a signed original drawing, an extensive presentation and additional manuscript notes and aphorisms by Picabia. From the edition limited to 1,060 numbered copies, with this one of 1,000 ordinary copies after 10 on chine and 50 on pur fil Lafuma.

Picabia's signed original drawing – and the accompanying presentation – is to the initial blank and shows the head and bare shoulders of a young woman (characteristically and as noted in the catalogue raisonné of Picabia's graphic work, the eyes and lips are 'more fully modelled than their surroundings'), with her seemingly gloved hands raised in front of her chest; the drawing is signed at lower right. Although the drawing is from what has come to be categorised as Picabia's 'Proto Pop Art' period in the early '40s, characterised by figuration and realism, the motif of the glove recalls its extensive and suggestive use in Surrealism as well as in Picabia's wider oeuvre. Picabia's presentation is in pencil to the outer edge of the same leaf: 'à Germaine / Pittet / très sympathiquement / Francis Picabia / 25 mars 1940 / Golfe Juan'.

Picabia has, in addition, added further aphorisms and notes in pencil and even gone so far as to intervene with the text of the book. A note by him alludes to the fact that he has secured the body of the text – remnants of the black gummed paper tape used adhere still to the final blank leaf verso – an act of self-censorship to remain in force until 1942. It seems unlikely that 1942 is an arbitrary choice of

date by Picabia and suggests that he foresaw something of importance occurring then or that he considered Germaine too young in 1940 to read his 1920 text that had caused such a scandal when first published. The final aphorism by Picabia would have been sealed within the sealed / censored section of the text.

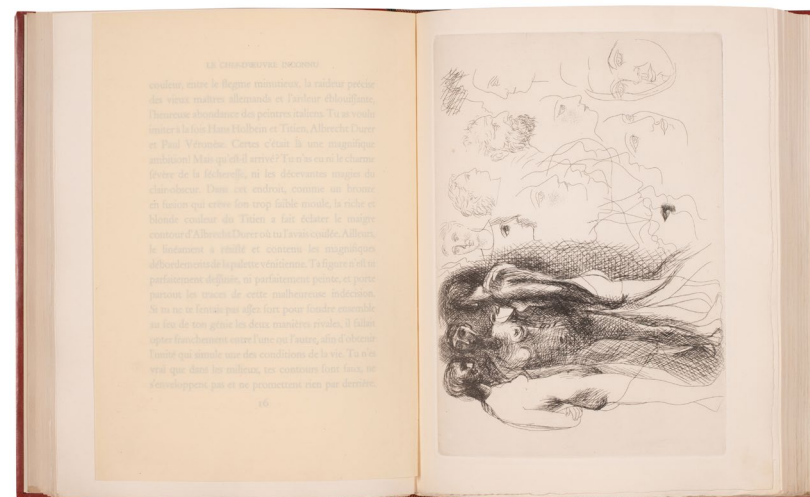
The beginning of the Second World War found Picabia in Switzerland with Olga before they travelled to the south of France to Golfe Juan where they remained for the duration. Picabia, in his own words (writing to Léonce Rosenberg), found solace in the studio: 'I worked a lot after my return from Switzerland, from morning to evening I didn't leave my studio, it was the only way for me to forget ...' Although Picabia drew and painted many *têtes de femmes* in the early part of the war, few, unlike the present example, are dated. Many of those painted were taken by Picabia from photographic source material ('Paris Sex-Appeal', 'Paris Magazine', 'Paris Plaisirs' &c.) although some – and the drawing presented here, strongly personal and associated as it is with both Picabia's contemporary ideas, strongly Nietzschean, and his earlier dada philosophy, seems a very likely candidate – were drawn from life.

Please contact us for a full list of the manuscript interventions.

[Ades 7.23; see Michel Sanouillet's 'Dada in Paris', MIT, 2012; see 'Francis Picabia: Catalogue Raisonné Volume IV 1940–1953' for other examples; see 'Francis Picabia: The Later Works 1933–1953', 1998]. \$42,250

- 63 PICASSO, Pablo. Balzac, Honoré de. LE CHEF-D'OEUVRE INCONNU. Paris. Ambroise Vollard, Editeur. 1931.

Folio. (328 × 262 mm). [83 leaves including 13 original etchings; pp. xv, A-P, 92, (iii), (i), (iii)]. Full black crushed morocco by Devauchelle with his signature gilt to rear doublure, black silk endpapers, original publisher's tan printed wrappers with titles and vignette after Picasso to front cover and backstrip preserved, t.e.g., marbled board slipcase. ¶ Picasso's collaboration with Ambroise Vollard, his illustrations for Balzac's protean novel. From the edition limited to 340 numbered copies, with this one of 240 on Rives.



No. 62, (TOP); No. 63, (BOTTOM)

Pablo Picasso's first collaboration with the art dealer / publisher Ambroise Vollard takes Honoré de Balzac's proto-Surrealist story *Le Chef d'Oeuvre Inconnu* (first published as *Maître Frenhofer* in *L'Artiste* in 1831 before re-publication in the same year as *Cathérine Lescaut, Conte Fantastique*). The tale of the fictional Old Master Frenhofer and his painting *La Belle Noiseuse* together with the real painters *Porbus* and *Poussin* provided Picasso and Vollard with the inspiration for an extraordinary illustrated project. Picasso's illustrations analyse the deeper elements of Balzac's work: the struggle of creativity, the search for inspiration, the conflicts between reason and madness, the rational and the subconscious, realism and abstraction. The disparate illustration, ranging from the line-drawn constellations of the *en manière d'introduction* section, to the double-faced portrait vignettes and the large painterly original etchings – these illustrative series demonstrate affinities with *Picabia's Transparents* and *Miro's Constellations* – fuse in combination with Balzac's text to make Vollard's project a magnificent success. *Le Chef d'Oeuvre Inconnu* also marks Picasso's most important and involved engagement with a text subsequent to Max Jacob's *Saint Matorel* nearly thirty years before. [Cramer 20; Logan 54; *The Artist and the Book* 225].

\$29,250

- 64 PICASSO, Pablo & Paul Eluard. GRAND AIR. (LES YEUX FERTILES). Paris. (G[uy]. L[évis]. M[ano]). 1936.

(510 × 320 mm). Original monochrome etching with scraper by Picasso with Eluard's engraved autograph text, signed in the plate by Eluard and Picasso, dated in the plate '3.6.36' by Eluard and '4 juin / XXXVI' by Picasso, printed by Roger Lacourière, Paris on laid vergé de Montval paper with the *Montgolfier* watermark; sheet size: 509 × 332, plate size: 416 × 316 mm. ¶ A very scarce proof example of 'Grand Air', the remarkable collaborative Surrealist etching by Eluard and Picasso, aside from the edition of ten copies issued with the book 'Les Yeux Fertiles' and inscribed 'épreuve d'artiste'.

Aside from the edition limited to ten copies on vergé de Montval with this proof inscribed 'épreuve d'artiste' at lower right in pencil; the

sheet is also inscribed in pencil verso: 'Les yeux fertiles / de Paul ELUARD'.

Baer cites a number of proof examples aside from the ten issued with the édition de tête of the book 'Les Yeux Fertiles', listed as being on various paper stocks: *Chine volant*, *Japon*, *vergé d'Auvergne* and *vergé de Montval*. The present example is cited: '1 épreuve sur vergé de Montval annotée par l'éditeur [GLM, i.e. Guy Lévis Mano] 'épreuve d'artiste'; Baer also cites another example with the same inscription (on a sheet of slightly smaller size and possibly a different stock) in the collection of MoMA.

The etching with scraper was produced from Eluard and Picasso's originals on Kodatrace by Roger Lacourière using heliogravure to transfer the images to the copper plate. The resulting print on papier de Montval was issued only with the the édition de tête – all printed on Japon Impérial – of Paul Eluard's verse collection 'Les Yeux Fertiles'. The collection gathered Eluard's eight poems from 'La Barre d'Appui', the eighteen poems of 'Grand Air' (including the poem printed on the etching) and the poems from 'Facile'; as seems clear – both 'La Barre d'Appui' and 'Facile' were devoted to her also – the focus of the whole was Nusch.

Eluard wrote a poem, 'Grand Air', on a plate which he signed and dated very precisely ('3.6.36 / 3 heures - 3.15 heures') and which Picasso decorated on all sides with an etching signed and dated '4 juin XXXVI'. The etching shows a radiant woman with minotaur's horns on her head (this is unique in Picasso's oeuvre), holding a reflecting mirror in her right hand. To the left is a frightening mask and, below it, a sketched landscape. At the bottom of the composition is the Surrealist figure of a woman stretched out on a bed.' (Cramer).

[Baer 608/III/B; see Cramer 27]. \$32,500

- 65 PICASSO, Pablo. Eluard, Paul. CONFÉRENCE DE PAUL ELUARD: AVENIR DE LA POÉSIE. SAMEDI, 2 Octobre, 16 h.15. (Affiche + Catalogue + Invitation pour Deux Personnes). Paris. G. L. M. (Guy Lévis Mano). 1937.

Folio. (502 × 325 mm). + 12mo. (184 × 138 mm). + 16mo. (138 × 104 mm). [5 bifolia: 10 unnumbered leaves (catalogue) + bifolium (invitation) + single leaf (poster)]. Poster of cream





paper glazed red / orange recto and with Picasso's illustration from 'Grand Air' and printed text in black, the title above and conference details beneath, the invitation a bifolium of thick cream wove paper, Picasso's illustration at left with printed details of the conference at right in black, the catalogue on cream wove paper, leaf with definition of 'Surréalisme' from the 1924 manifesto and list of conferences recto, verso with advertisement for works by Eluard, leaves with quotations by Eluard regarding poetry, quotations from various Surrealist-approved poets ('Signe ce que tu approuves'), inserted leaves of grey paper with advertisements for publications by GLM, central spread with 'Programme' and final leaf with advertisements. Loose as issued (poster and invitation), original publisher's orange glazed paper wrappers, stitched as issued, with illustration by Picasso, printed titles and advertisements in black to covers. ¶ The very rare poster by Picasso together with the catalogue and the invitation for Paul Eluard's 1937 conference 'Avenir de la Poésie'.

Paul Eluard's conference 'Avenir de la Poésie' (Future of Poetry) was held on October 2nd, 1937 at the Comédie des Champs-Élysées, 15 Avenue Montaigne (the 'Salon Dada' in 1921 had been held at number 13) at 16.15 p.m. as part of the Exposition Internationale, 1937. It seems surprising, at least with hindsight, to imagine that a Surrealist conference might occur under such an umbrella but the Surrealists were nothing if not serious and Eluard's devotion to poetry cannot be questioned or underestimated. \$12,500



66 PICASSO, Pablo. Iliazd (Ilia Zdanevitch). AFAT. SOIXANTE-SEIZE SONNETS. Paris. Le Degré Quarante et Un. 1940.

Oblong 4to. (215 × 320 mm). [50 unnumbered leaves including blanks]. 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. ¶ 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).' (P. Cramer). [Cramer 33; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 146-47]. \$42,250

67 PICASSO, Picasso. Breton, André. ANTHOLOGIE DE L'HUMOUR NOIR. Paris. Editions du Sagittaire. (1940).

Large 8vo. (233 × 164 mm). [132 leaves + 20 leaves of glossy paper (portraits); pp. 262, (i)]. Original publisher's printed wrappers with overall original monochrome décalcomanie by Oscar Dominguez, the front and rear covers with illumination in green ink by Dominguez, the front cover with black paper label with titles in blue and signed by Dominguez in the same ink at lower right. ¶ An excellent, unsophisticated copy of André Breton's important 'Anthologie de l'Humour Noir' with the frontispiece etching by Picasso and Oscar Dominguez's unique cover. From the edition limited to 57 numbered copies with Oscar Dominguez's unique cover, with this one of 17 issued with the original etching by Picasso and one of 10 on Hollande van Gelder; an ordinary edition was also issued with a different cover.

Although the justification states that the cover is by Marcel Duchamp, it is actually an original work by Oscar Dominguez and a card is inserted with acknowledgement of the error. In addition the justification states that the original etching by Picasso issued in 17 copies is signed, however, no examples of the etching are signed.

Picasso's engraving, an etching with aquatint, grattoir and burin, is a portrait of Dora Maar and is titled 'Buste de la Femme à la Chaise'; the etching was printed in Paris by Roger Lacourrière.

No. 65, (TOP); No. 66, (MIDDLE AND BOTTOM)

Please contact us for a list of the additional loose material. [Cramer 34; Baer 643/X/B/b].
\$45,500

- 68 PICASSO, Pablo. Pis'mo. ESCRITO POR ILIAZD / GRABADO POR PICASSO. (Couverture / Wrapper). (Paris). Latitud Curenta y Uno. (Le Degré Quarante et Un/41°). (1947/1948).

Folio. (396 × 310 mm). Etching, grattoir and burin on copper by Picasso printed on a full sheet of parchment pierced at edges for printing and with central fold by Roger Lacourrière, Paris; sheet size: 396 × 310 mm (folded), 396 × 620 mm (unfolded). ¶ A very rare signed proof of the cover for 'Pis'mo: Escrito por Iliazd / Grabado por Picasso', Picasso's 1948 collaboration with Iliazd. Picasso's etching with grattoir and burin is for the vellum cover of the 1948 book 'Pis'mo' also known as 'Escrito por Iliazd / Grabado por Picasso'. The text of the book is a love poem in Russian by Iliazd (one of the very few he wrote after leaving Georgia) inspired by his meeting with Olga Djordjadze – Picasso too met her later – in Cannes in 1946. Picasso's print includes the title in Russian, correctly at the top and incorrectly and effaced beneath, as well as, at right, the figure of a woman, seen from behind and turned away from the viewer; Picasso has dated the print '3 mars 47' in the copperplate which is printed in reverse.

The present proof is printed on a sheet of vellum as for the published book although slightly whiter and slightly thinner than the published version and while it does have a central fold it is unfolded at the head and foot and is pierced around the outer edge of the sheet with small pinholes as part of the printing process. Signed at lower right by Picasso, the sheet is annotated by Iliazd verso, above and beneath the visible platemark, 'haut' and 'bas' and 'Plier [?] à l'envers'; Iliazd appears too to have drawn a pencil frame (it differs from the engraved area to the verso) beneath the 'haut' and 'bas'. A different hand has annotated the foot of the blank area adjacent to the printed section: 'Picasso (P.) Eau-forte pour la couverture du livre d'Iliazd 'ESCRITO' 1er Epreuve d'essai sur parchemin / (le livre a été tiré à 66 exemplaires)'.

Proofs of the cover are very rare and examples signed by Picasso rarer still. Baer suggests

that several trials and proofs were taken from Picasso's plate, noting the 'bon à tirer' example on 'vélin sans filigrane', Georges Bloch's copy on parchment inscribed 'tirage d'essai' by Iliazd and signed at a later date by Picasso, 'environ 7 épreuves sur parchemin, avec annotations d'Iliazd sur la préparation du parchemin et le séchage' as well as a final signed example sold by Sotheby's in the 1970s. [Baer 785Ba; Bloch 462; see Cramer 48]. \$16,250

- 69 PICASSO, Pablo. Scheler, Lucien. SILLAGE INTANGIBLE. POÈME ACCOMPAGNÉ D'UNE POINTE-SÈCHE DE PABLO PICASSO. Paris. Le Degré Quarante et Un (Iliazd). 1958.

Small folio. (260 × 224 mm). [6 bifolia: 12 leaves]. Loose as issued in original publisher's vellum with printed title to front cover in red, several bifolia of thick brown handmade endpapers, original card emboitage in two sections with cream paper label with printed title in black to front section. ¶ 'Sillage Intangible', uniting Lucien Scheler, Pablo Picasso and Iliazd in grief for and tribute to their lost friend Paul Eluard. From the edition limited to 50 numbered copies on vieux japon, each signed by the author and the illustrator in pencil. Iliazd and Paul Eluard (1895–1952), the great Surrealist and poet had been close on Iliazd's first arrival in Paris, before a rupture during the decline and close of dada, and later close again following a rapprochement. Eluard had given a poem to Iliazd which he intended to publish in homage to his dead friend. Eluard's estate refused but Iliazd was offered this poem 'Sillage Intangible' by another of Eluard's friends, Lucien Scheler, together with the beautiful portrait of Eluard as a laureate poet by Picasso. Out of respect, Iliazd – unusually – did not sign the justification, despite the meticulous care he took in the production of a work that was largely his own creation.

According to Chapon, quoted by Drucker, the paper used for the book was 'the most beautiful Japanese paper to be found in all of Paris, that which the publisher Pelletan had acquired in 1906 from Bing, the exporter of Chinese and Japanese goods. These sheets of paper had survived a flood in the storage cellar of Bing's illustrious shop, and thus had a history as well as pedigree of their own.'





No. 68



No. 69

[Isselbacher 23; Cramer 95; Chapon 294; see Johanna Drucker's *Iliazd - A Meta-Biography of a Modernist*, 2020, pp. 197–199]. \$19,250

- 70 PICASSO, Pablo. EL ENTIERRO DEL CONDE DE ORGAZ. ILLUSTRADO CON 12 GRABADOS AL COBRE, ORIGINALES DEL AUTOR. PROLOGO DE RAFAEL ALBERTI. Barcelona. Ediciones de la Cometa. (1969).

2 vols. Folio. (470 × 370 mm or the reverse). pp. 69; (44). Loose as issued in original publisher's printed wrappers and cloth-lined parchment-covered box. ¶ Picasso's poetic and pictorial homage to El Greco and Velazquez. From the edition limited to 263 copies, with this one of 220 examples with 12 original etchings together with an original etched frontispiece signed in pencil by Picasso.

'From 1955 on, the frequent visits of fellow Spaniards re-awakened Picasso's memories of Spain. In 1957, he began to write again in Spanish, and he painted 'Las Meninas' after Velazquez. From January 6, 1957 to August 20, 1959 – the date of each text is meticulously noted – he wrote this dramatic poem and gave it the title of El Greco's masterpiece... Ten years later he suggested to Gustavo Gili, a publisher in Barcelona, that he should publish the piece. To illustrate it, he chose 15 prints done between 1966 and 1967... The prints depict fleshy women watched by a jealous cupid, a male who is ferocious and ready for violence, circus, theatre, and family scenes, and the painter and his model. To these was added a burin engraving, dated June 9, 1939, in which a text in Spanish, beginning 'Trozo de almibar' ('bit of sirop') is enclosed by remarques.' (Cramer). [Cramer 146]. \$24,000

- 71 PICASSO, Pablo. Pindare. (Jean Beaufret, Trans.). VIIIe PYTHIQUE. Alès. PAB. (P[ierre]. A[ndré]. B[enoit]). 1960.

Folio. (512 × 340 mm). [8 bifolia: 16 unnumbered leaves]. Loose as issued in original publisher's printed wrappers with flaps, original drypoint engraving on celluloid ('Homme Grec Barbu') by Picasso to front cover, original publisher's patterned paper-covered board chemise with title in black to

spine and matching slipcase. ¶ A superb example of this superb collaboration between Picasso and PAB. From the edition limited to 50 copies, with this one of 44 signed and numbered in pencil on the justification by the publisher and artist; six copies numbered in Roman numerals as well as six hors commerce copies were also issued. [Cramer 108; Baer 1077–1080]. \$29,250

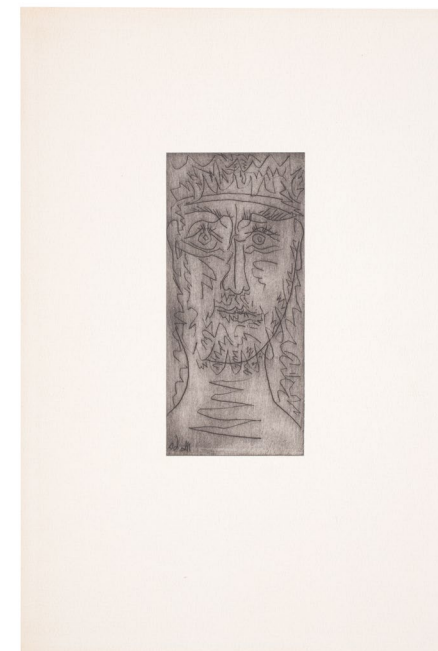
- 72 PRASSINOS, Mario. Apollinaire, Guillaume. SIX ETUDES POUR LE BESTIAIRE OU LE CORTÈGE D'ORPHÉE DE GUILLAUME APOLLINAIRE. (Paris). 1949.

Folio. (327 × 258 mm). [24 unnumbered leaves]. Loose as issued in original publisher's printed wrappers with illustration by Prassinos and cloth-backed board portfolio with ties. ¶ 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 voeux 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. \$3,800

- 73 ROSENBERG, Léonce. BULLETIN DE L'EFFORT MODERNE. No. 1. (Janvier 1924). – No. 40. (Décembre 1927). (All Published). Paris. Imprimerie Union (nos. 1–27) / Imprimerie Moderne des Beaux Arts (28–30) / Imprimerie des Lettres et des Arts (31–33) / Les Presses Modernes (34–40) [for] Editions de l'Effort Moderne. 1924–1927.

40 vols. 8vo. (c.238 × 156 mm). Original publisher's printed colour wrappers with titles and elaborate decorative design by Georges Valmier to front covers (nos. 1–27 with design in red, blue, black and white; nos. 28–40 with a different design in black, cream, pink and grey), advertisements to rear covers and wrapper interiors. ¶ A scarce complete set of Léonce Rosenberg's 'Bulletin de l'Effort Moderne' with all the wrappers by Georges Valmier.



No. 70, (TOP); No. 71, (MIDDLE); No. 72, (BOTTOM)

Léonce Rosenberg (1879–1947), like his brother Paul (1881–1959), was a major dealer in art during the early years of the twentieth century. When Daniel-Henry Kahnweiler, the pre-eminent dealer in Cubism in Paris, was barred as a German from owning a business in France and had his collection seized by the French state, it was Léonce Rosenberg who was the primary beneficiary. Encouraged, at least initially, by Picasso as well as André Level and Juan Gris, Rosenberg began to buy Cubist paintings and by the end of the war in 1918 had contracts with many of the foremost Cubists including Gris, Georges Braque, Herbin, Metzinger, Léger, Laurens, Severini and others. His gallery 'Haute Epoque' (founded after Léonce and Paul separated commercially in 1910) was renamed 'Galerie de l'Effort Moderne' and the focus was altered to the avant-garde in general and Cubism in particular.

The 'Bulletin' with its striking covers by Georges Valmier provided a literary and intellectual forum both for Cubism and the wider world of art and provided perhaps most importantly a very extensive corpus of illustration not only of painting but of all of the arts. Each issue features 8 leaves of monochrome images (for nos. 21–30 four leaves only were included) of work by all of the most important artists – a full list would include almost everyone of note and in every field – of the day. Significant literary contributions were by Maurice Raynal, Henri van de Velde, Gino Severini, Albert Gleizes, Jean Metzinger, Pierre Reverdy, J.-J.-P. Oud on architecture, Fernand Léger, Léonce Rosenberg himself, Florent Fels, Piet Mondrian and many others. The 'Bulletin' ran to 40 numbers, recovering midway from a reduction in text and image content (nos. 21–30), surviving several changes of printer (the final issues were printed by companies overseen by Rosenberg's daughter Lucienne), a lessening of advertising revenue but never by a decline in quality of text or illustration. A cynic might point to the fact that much of the text consisted of the serialisation of books published by Rosenberg's Editions de l'Effort Moderne but that would be to misconstrue and underestimate the scope of Rosenberg's vision. [Le Fonds Paul Destribats 228].

\$22,750

- 74 STRANG, William. Milton, John. PARADISE LOST. A SERIES OF TWELVE ILLUSTRATIONS ETCHED BY WILLIAM STRANG. New York. Edward Arnold. 1896.

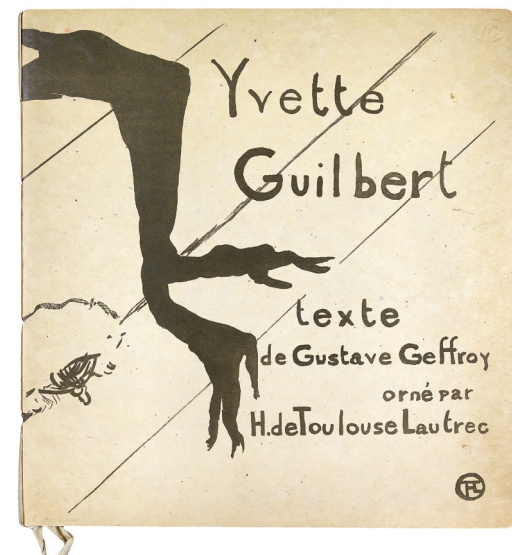
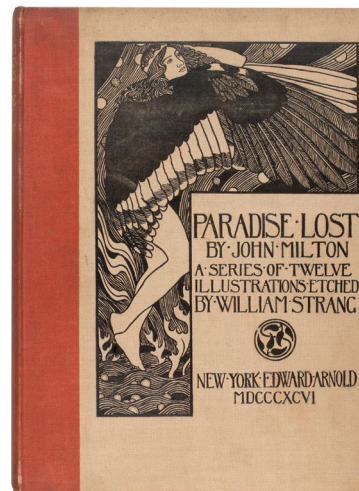
Folio. (388 × 290 mm). [26 leaves]. Original publisher's red cloth-backed cloth boards, titles and illustration after Strang to front cover, title gilt to spine. ¶ A scarce New York edition of William Strang's original etchings for 'Paradise Lost'. From the edition limited to 150 numbered copies. These illustrations appear to have been printed first in London in 1895, as per the Nimmo imprint of Strang's etched title, before they were issued again by Arnold the following year with both London and New York imprints. Printed at the Ballantyne Press, Edinburgh for the text and F. Goulding, London for Strang's original etchings. \$1,250



- 75 TOULOUSE-LAUTREC, Henri de. Geffroy, Gustave. YVETTE GUILBERT. Paris. L'Estampe Originale. 1894.

Square folio. (408 × 390 mm). [22 unnumbered leaves from 11 folded sheets]. Original publisher's printed wrappers with title and original lithograph by Toulouse-Lautrec to front wrapper, sheets held in by canvas cords. ¶ Toulouse-Lautrec's masterpiece, pre-dating Bonnard's 'Parallèlement' by some 6 years, and one of the earliest and greatest modern illustrated books. From the edition limited to 100 numbered copies on Arches, signed by Yvette Guilbert in green crayon.

The silhouettes of the female entertainers such as Yvette Guilbert and Jane Avril had already appeared in Lautrec's 1892 poster *Divan Japonais*, and again in his illustrations for Georges Montorgueil's *Le Café Concert* of 1893. In the Yvette Guilbert volume, published the following year, Lautrec, in his 16 lithographs, depicts the singer in a variety of poses, her restless gestures breaking the narrow composition and stabbing into the text itself. Toulouse-Lautrec was known to oversee the printing process with care, often inking his subjects himself, and, when creating original lithographs – as here – drew directly on the lithographic stone. [Wittrock 69–85; *The Artist and the Book* 301]. \$50,000



No. 73, (TOP); No. 74, (MIDDLE); No. 75, (BOTTOM)

- 76 TOYEN (Marie Cerminova). Vancura, Vladislav. PEKAR JAN MARHOUL. Román. Prague. Družstevní práce. 1929.

8vo. (196 × 138 mm). [70 leaves of laid paper + inserted leaf of different stock; pp. 134, (i), (i)]. Loose as issued, unbound gatherings in tan paper wrapper, marbled paper-covered board slipcase, paper label with title to spine. ¶ A very fine copy, unopened, uncut and unassembled, of Vladislav Vancura's first novel illustrated by Toyen. From the edition limited to 1040 copies, with this one of 50 from the édition de tête on French laid paper, numbered on the colophon and signed by Vancura in black ink to the title.

The fourth edition of Vladislav Vancura's immensely popular first novel, 'Pekar Jan Marhoul' is the book that made him famous. First published in 1924, 'Pekar Jan Marhoul' was Vancura's third published book after two collections of short stories. The novel recounts the story of the baker Jan Marhoul and the Quixotesque vicissitudes and tragedies that attend him despite his hard work and forbearance.

This copy, unbound, unopened and unassembled – the nine gatherings of the book are loose and unsewn – gives an intriguing insight into the manner of the book's publication. It is clear that the publisher's intention – at least for the 50 copies of the édition de tête – was that those who purchased copies of the book would have them bound themselves. The book was very popular after its initial publication in 1924, a second edition of 1925 and a third edition (also of 1929) were issued with wrappers – different for each edition – designed by Karel Teige. \$400

- 77 TOYEN. (Marie Cerminova). Breton, André. LA LAMPE DANS L'HORLOGE. AVEC UNE LITHOGRAPHIE ORIGINALE DE TOYEN. Paris. Editions Robert Marin. 1948.

Square 8vo. (Wrapper size: 168 × 140 mm; sheet size (max.): 198 × 234 mm). [36 unnumbered leaves + inserted leaf of glossy paper with reproduction photograph; pp. 71, (i), (i)]. Original publisher's green printed wrappers – the wrapper and the sheets uncut – monochrome reproduction photograph to front cover with title in black and author and publisher in white, loose in additional

publisher's white printed jacket – also uncut – with titles to front cover in black. ¶ André Breton's copy, entirely uncut and unopened, with proofs of his text and an additional version of Toyen's original lithograph. From the edition limited to 250 numbered copies on vélin d'Arches with Toyen's original lithograph; a further 2,000 copies on vélin satiné were also issued together with 'quelques exemplaires de presse'. Although the justification indicates a figure of 350 copies for the édition de tête, the numbering of the remaining 2,000 copies on vélin satiné, i.e. from 251–2,250, makes it clear that the copies on vélin d'Arches were limited to 250 copies.

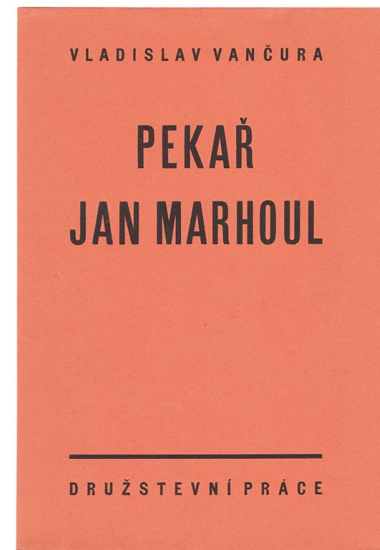
The lithograph by Toyen is in 2 states; One printed in burgundy and the other in black. There are also slight differences to the composition. \$5,750

- 78 VALE PRESS. Ricketts, Charles. Moore, Thomas Sturge. DANAË. London. Printed by The Ballantyne Press ... [for] Hacon & Ricketts ... And [for] John Lane 1903.

8vo. (237 × 151 mm). [41 leaves including blanks and 3 hors-texte plates; pp. xlv, (i)]. Original publisher's full vellum pierced for thongs, spine with gilt rules to form six compartments with title gilt at head. [PROVENANCE: Bookplate of Laurence Hodson, printed at the Kelmscott Press, to front paste-down]. ¶ Laurence Hodson's copy on vellum of 'Danaë', the last book sold by Hacon & Ricketts. From the edition limited to 240 copies with this one of 10 printed on vellum.

Thomas Sturge Moore (1870–1944), he added the 'Sturge' (his middle and his mother's maiden name) to distinguish himself from another poet named Thomas Moore, was an English poet, artist and author. His long poem 'Danaë' was first published (there is a note to this effect in the book) in 'The Dial', also the work of Ricketts, in 1893 before its first separate appearance here. 'Danaë', printed in Ricketts' favoured Kings type, is also notable as the last book published by the Vale Press before the type and matrices were thrown into the Thames; Cobden-Sanderson cast his own Doves type into the Thames on the closure of his own press in 1916 / 1917. [Watry B43].

\$16,250



No. 76, (TOP); No. 78, (MIDDLE); No. 77, (BOTTOM)

- 79 VARIOUS SURREALISTS. Exposition Surréaliste d'Objets du 22 au 29 Mai 1936 de 14 h. 30 à 18 h. 30. Paris. Chez Charles Ratton. (1936).

8vo. (236 × 154 mm). [2 bifolia including wrappers]. ¶ The rare catalogue for the seminal 'Exposition Surréaliste d'Objets' held at Charles Ratton's gallery in 1936. The week long exhibition displayed objects of all kinds – the interplay of modern and ancient, original and derived, inspirational and inspired was entirely novel – and from a number of important collections. The more traditional objects included 'Objets Naturels', 'Objets Trouvés', 'Objets Américains' and 'Objets Océaniques' but even some of these objects were recontextualised ('Objets Naturels Interprétés' and 'Objets Trouvés Interprétés') or altered ('Objets Naturels Incorporés'). In the catalogue these objects are then followed by 'Objets Mathématiques' (none are listed), the singular category of Duchamp ('Ready-Made et Ready-Made Aidé') listing his 'Porte-Bouteille' and 'Why not sneeze [Rose Sélavy]?' and the much larger grouping 'Objets Surréalistes'. The objects themselves were taken from the collections of Man Ray, Lise Deharme, Paul Chadourne, Georges Salles, Mme. Divonne Charles Ratton, Paul Eluard, André Breton, Paul Rosenberg etc. \$1,625

- 80 WARHOL, Andy. MICK JAGGER, 1975. New York. Multiples Inc. / Castelli Graphics. 1975.

Small 8vo. (156 × 104 mm). 10 printed cards each with reproduction of Warhol's original silk-screen in colour, numbered 1–10 in black verso at lower left, each signed by Warhol in black marker vertically at upper left or right; sheet size: 156 × 102 mm. Loose as issued in original white paper wrapper with titles to front cover in black and Warhol's signature in black marker and explanatory text to interior. [PROVENANCE: From the collection of Robert William Burke Jr. (1948–2020)]. ¶ An exceptional example of the prospectus / catalogue for Andy Warhol's portfolio of screenprints of Mick Jagger with each of the cards and the cover signed in black marker by Warhol.

This prospectus / catalogue for Warhol's famed series of screenprint portraits of the

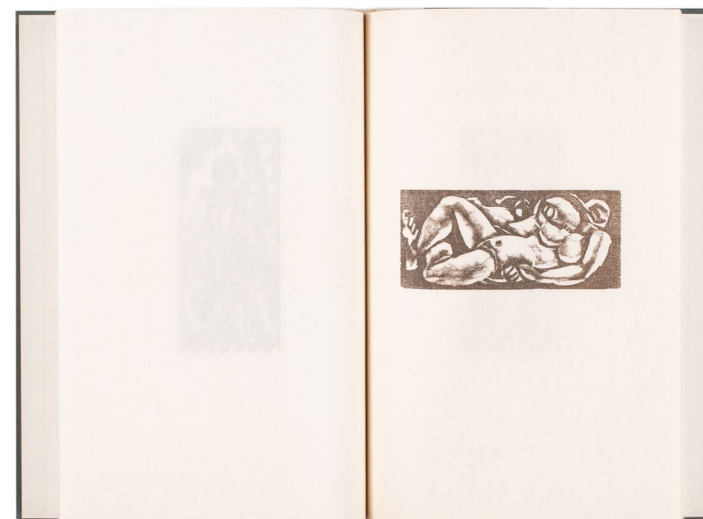
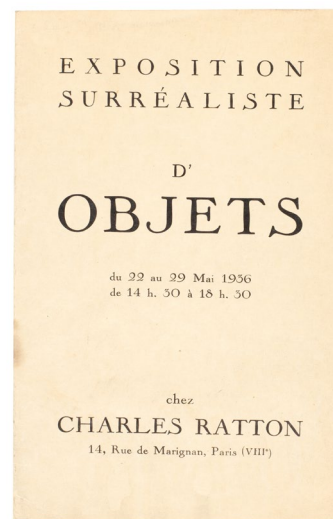
Rolling Stones' Mick Jagger includes a card of each of the published screenprints in a printed wrapper with the edition details to the interior. This exceptional example, from the collection of Warhol's friend and collaborator, the distinguished gallerist and collector William Burke (known by his middle name William), features Warhol's signature to each of the cards as well as the front cover of the wrapper. For over a decade Burke lived in the Paris apartment of Warhol's business manager in the rue du Cherche-Midi, the apartment in which Warhol stayed when visiting Paris. Warhol described Burke, who had worked for Galerie Ileana Sonnabend before opening his own gallery la Remise du Parc in the late '70s, as 'our man in Paris'. [see F & S II.138–147]. \$30,000

- 81 WEBER, Max. WOODCUTS AND LINOLEUM BLOCKS. New York / Great Neck, Long Island. E. Weyhe. 1956.

2 vols. 8vo. (258 × 174 mm). + Folio. (336 × 244 mm). [4 leaves of cream wove paper + 31 leaves of doubled Japon Shiduzoka]. Original publisher's oatmeal cloth-backed printed paper-covered card boards, title gilt to spine, matching paper-covered board slipcase, additional prints loose in original grey card portfolio, white paper label with printed titles to upper cover. ¶ An excellent example of the édition de tête with the additional signed suite. From the edition limited to 225 copies each signed and numbered by Weber in ink, with this one of the first 25 from the édition de tête specially bound and with the additional portfolio of signed woodcuts; the remaining copies were issued in cloth and without the signed suite.

Max Weber (1881–1961) was a pioneering American painter and printmaker who studied in Paris in the early years of the twentieth century where he was exposed to the work of Cézanne, Picasso and Matisse, met Guillaume Apollinaire, attended Gertrude Stein's salon and made friends with Douanier Rousseau (Weber helped organise his first US exhibition). On his return to the US in 1909, Weber is credited with the introduction of Cubism to the New World.

'Most of the woodcuts in this volume were made from the walls of honeycomb cases. The soft silk-like quality of the basswood had a



No. 79, (TOP); No. 80, (MIDDLE); No. 81, (BOTTOM)

strong plastic appeal ... The delight in cutting the first block and the thrill of seeing the first printing on paper were so stimulating that a second and third were cut. With increasing skill and sustained interest a set of about forty was completed ... Every bit of material, be it stone, wood, ivory, bone or metal, contains a work of art. To bring to light the hidden beauty, the artist must establish spiritual intimacy with, and respect for, his material... Most of the small abstract woodcuts were made in 1918. In concept, design and graphic features the entire series is an outgrowth of crystal figure drawings and paintings done in 1911–1914, and abstract sculpture in 1915. The larger figurative woodcuts were made more recently.' (Max Weber writing in his introduction). \$4,500

Additional items

- 82 PICASSO, Pablo. Char, René, Michel Leiris, Joan Miró et al. 25 OCTOBRE 1961. (Alès). PAB. (P[ierre]. A[ndré]. B[enoit]). (1961).

Oblong 16mo. (130 × 170 mm). [7 bifolia: 14 unnumbered leaves]. Loose as issued in original publisher's printed wrappers with title in black to front cover, later chemise and slipcase. ¶ PAB's tribute to Picasso created as a present for his 80th birthday. From the edition limited to 80 copies, with this one of 70 numbered in Arabic numerals, signed in pencil by the publisher to the justification and with Picasso's original frontispiece engraving signed in pencil.

Picasso's original engraving was made on a piece of celluloid - one of several - cut from the larger sheet used for the engraving for the second plate in PAB's *Pindare (VIIIe Pythique)* of 1960.

This book was a present to Picasso on the occasion of his 80th birthday. Pierre André Benoit collected seven testimonials of friendship from René Char, Jean Hugo, Michel Leiris, Joan Miró, PAB himself, Jacqueline Picasso, and Tristan Tzara. [Cramer 114]. \$9,750

- 83 MAN RAY. LA FEMME. (New York). (1918).

(106 × 84 mm). Gelatine silver print on AZO photograph postcard stock, printed postcard layout and detail verso.

¶ Man Ray's first assisted Readymade 'La femme', photographed in his New York studio in 1918.

This gelatine silver print on photographic postcard paper shows Man Ray's first assisted Readymade, 'La femme', photographed in his studio on West 8th Street, New York, in 1918. Just prior to 'La femme', Man Ray had photographed the Readymade 'L'homme', an egg whisk, using a strong light source to create a suggestive dual image. 'La femme', constructed from two hemispherical light reflectors, a sheet of glass, six clothes pegs and thin twine or fishing line, was photographed by Man Ray at a slightly oblique angle, again with a powerful light source - the resultant shadows are integral to the effect of the image - at right. A second photograph of the assisted Readymade exists, taken at a slightly different angle, that Man Ray titled 'Integration of Shadows'. Although Man Ray waited nearly 25 years before the creation of another Readymade ('Self-portrait' in 1944), he made many assisted Readymades in the years after 'La femme', among them 'Priapus Paperweight' (steel balls and tubing) and 'Export Commodity' (ball bearings in a glass jar) in 1920. It is fascinating to compare the inverted reflection visible in the reflectors in the photograph with contemporary photographs of Man Ray's studio.

The catalogue 'Dadaglobe' notes that although 'L'homme' and 'La femme' are dated 1918 - the dating used subsequently by Schwarz and others - no evidence, at least no evidence thus far, demonstrates that a print of either existed prior to the 1920 photographs sent to Tristan Tzara (see below). The present photograph is printed on AZO photographic postcard stock and given the English wording on the verso ('POST CARD', 'Correspondence', 'Address' and so on) and the US manufacture of the stock (Eastman Kodak Co.) it is tempting to imagine that this photograph represents a 1918 printing. An example of 'Integration of Shadows' is known that is printed on the same stock. However, the 'Integration of Shadows' features Man Ray's first Paris studio stamp to the verso; the absence of any stamp here - Man Ray did not use a stamp for his New York studio - perhaps reinforces the idea of a 1918 New York printing.

Analysis of different photographic postcard stock - AZO included - and in particular the differences in the various 'PLACE STAMP HERE' boxes and the various postcard layouts, suggests a terminus ante quem for the present photograph of 1930. While some marks are highly specific and in use for only a year or so, the present layout with two corner triangles pointing upward and two downward, appears to have been in production between 1918 and 1930 according to one source; another source suggests production between 1910 and 1930.

'L'homme' and 'La femme', both large format silver gelatine print photographs were sent to Tristan Tzara via Gabrielle Buffet-Picabia in 1920, solicited from Man Ray by Tzara for the collective dada review 'Dadaglobe'. 'Dadaglobe' was destined never to appear but the two photographs were exhibited in 1921 at the Galerie Montaigne in Salon Dada shortly before Man Ray's arrival in Paris. 'La femme', at least, remained in Tzara's collection until the collection's dispersal by Kornfeld und Klipstein (their Auktion 126) in 1968. It was donated to the Metropolitan Museum in New York in 2005. An example of 'L'homme', it is at least plausible that this is the example of 'L'homme' to Tzara's 'la femme', was included in the Pompidou exhibition 'DADA' and remains in a private collection in Paris.

Two further examples of each photograph are known albeit with the titles reversed ('La femme' became 'L'homme', 'L'homme' became 'La femme'), both inscribed with title and 'Man Ray / New York / 1920', and sent to Hans Arp in 1921. 'La femme' (originally 'L'homme') is now in the Pompidou, Paris after its donation in 1973. 'L'homme' (originally 'La femme') remains with the Fondazione Marguerite Arp in Locarno, Switzerland. We can trace no other examples in any format.

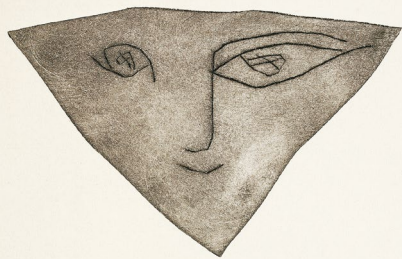
'... 'La femme', depicts an assemblage of elements clipped together: reflectors, glass plates, and clothespins, also casting shadows ... Considered in terms of their function, reflectors, glass plates, and clothespins all relate to the practice of photography.' (dadaglobe pg. 51)

'In 1918, two years before his first Found object, Man Ray chose his first Readymade and assembled his first assisted Readymade ... The first example in Man Ray's oeuvre of the

Readymade was 'Man' ['L'homme'] (1918), an eggbeater, and the first assisted Readymade, 'Woman' ['La femme'] (1918), an assemblage of two hemispherical reflectors and six laundry pins pinching a sheet of glass, with a strong light from the right to enhance the shadows. The titles of these two objects are an appropriate hint at the generative powers of the first couple - in this case 'Man' and 'Woman' were indeed to give birth to an extraordinarily rich and varied progeny of objects.' (Arturo Schwarz).

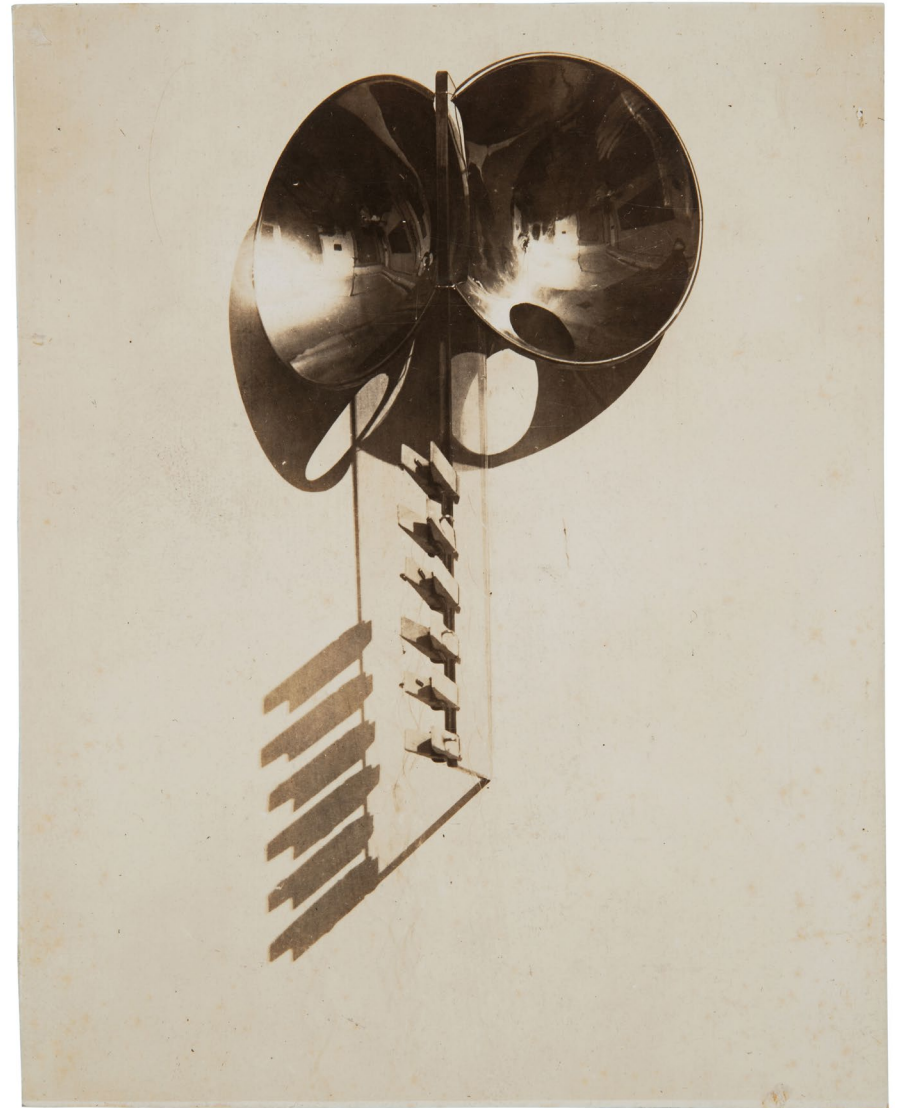
'Photography, naturally, was Man Ray's method of recording his constructions and objects. Probably the first Dada photographs were 'Man' (1918), an eggbeater, and 'Woman' (1918), a construction with reflectors and laundry-pins, exhibited at the first Salon Dada at the Galerie Montaigne in Paris in 1921 ... Although not all of Man Ray's Dada photographs were pictures of his objects, practically all of his objects were subjects for photographs.' (Arturo Schwarz). [see Dadaglobe Reconstructed, Zürich, 2016, pp. 50 - 52, pl. 112; see Arturo Schwarz's 'Man Ray: The Rigour of Imagination', London, 1977, pp. 158 - 159, 212, 233, pl. 273; see the Centre Pompidou's 'DADA', Paris, 2005, pp. 602, 661, 728 & 730; see 'Duchamp, Man Ray, Picabia', London, 2008, pg. 95, 183 & 191]. \$65,000

25 octobre 1961



Picasso

No. 82



No. 83

PLEASE CONTACT US FOR FULL
DESCRIPTIONS AND FURTHER IMAGES

Published online – March 2025



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

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

SIMS REED

The Creed.

I Believe in God the Father Almighty maker of heaven and Earth, and in Jesus Christ his only Son our Lord, who was conceived by the Holy Ghost, Born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried. He descended into hell, the third day he rose again from the dead. He ascended into Heaven, and sitteth on the right hand of God the Father Almighty, from whence he shall come to judge the quick and the dead. I believe in the Holy Ghost, the Holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen. The Lords Prayer Our Father which art in Heaven hallowed be thy name thy Kingdom come thy will be done in Earth as it is in Heaven give us this day our daily bread, and forgive us our trespasses as we forgive them that trespass against us, and lead us not into temptation but deliver us from evil, for thine is the Kingdom and the power, and the glory, for ever and ever. Amen. — The Commandments. 1. Thou shalt have none other gods but me. 2. Thou shalt not make to thyself any graven image, nor the likeness of any thing that is in Heaven above, or in the Earth beneath, or in the water under the Earth; thou shalt not bow down to them, nor worship them; for I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children, unto the third and fourth generation of them that hate me, and show mercy unto thousands in them that love me, and keep my commandments. 3. Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless, that taketh his name in vain. 4. Remember that thou keep holy the Sabbath day; six days shalt thou labour, and do all that thou hast to do; but the seventh day is the Sabbath of the Lord thy God; in it thou shalt do no manner of work, thou, and thy son, and thy daughter, thy manservant, and thy maid-servant, thy cattle, and the stranger that is within thy gates; for in six days the Lord made Heaven and Earth, the sea, and all that in them is, and rested the seventh day; wherefore the Lord blessed the seventh day, and hallowed it. 5. Honour thy Father and thy Mother, that thy days may be long in the land which the Lord thy God giveth thee. 6. Thou shalt do no murder. 7. Thou shalt not commit Adultery. 8. Thou shalt not steal. 9. Thou shalt not bear false witness against thy neighbour. 10. Thou shalt not covet thy neighbours house, thou shalt not covet thy neighbours wife, nor his servant, nor his maid, nor his ox, nor his ass, nor any thing that is his. A General Thanksgiving ALMIGHTY GOD, Father of all mercies we thine unworthy servants do give thee most humble and hearty thanks for all thy goodness, and loving kindness to us, and to all men; We bless thee for our creation, preservation, and all the blessings of this life; but above all for thine inestimable love in the redemption of the world by our Lord Jesus Christ; for the means of grace, and for the hope of glory; And we beseech thee, give us that due sense of all thy mercies, that our hearts may be unfeignedly thankful, and that we may shew forth thy praise not only with our lips, but in our lives, by giving up ourselves to thy service, and by walking before thee in holiness and righteousness all our days, through Jesus Christ our Lord, to whom with thee and the Holy Ghost be all honour and glory, world without end. Amen. — Evening Collect. Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son our Saviour Jesus Christ. Amen. — The Grace of our Lord Jesus Christ; and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. Amen. — B. R. DAVIES Ie. 16, George Street, Exeter square. March 1833.