



JULY 2025

SIMS REED

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RECENT ACQUISITIONS

*Susan Allix*

*William Blake*

*Jean Dubuffet*

*Kelmscott Press*

*Paul Klee*

*Kasimir Malevich*

*Maria Martins*

*Thomas Paine*

*Pablo Picasso*

*Egon Schiele*

*Kurt Schwitters*

*Théophile Steinlen*

*Raoul Ubac*

et al.



**1. ALLIX, Susan.**  
**The Song of Solomon.**  
*London. The Willow Press. 1977.*

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☛ An excellent copy of one of Susan Allix's earliest artist books.

From the edition limited to 50 numbered copies, signed and numbered in ink by Allix on the justification.

The book is created in its entirety by Allix, who made the prints, developed the typography and mise-en-page and bound the book.

*Folio. (340 × 255 mm). [28 unnumbered leaves: 3 blank leaves, 20 leaves with text and illustration composed of uncut double leaves, leaf with justification, 4 blank leaves]. Half-title, frontispiece, printed title with publisher's vignette, colophon verso, text with 20 illustrations (14 full-page), all original colour etchings with aquatint by Susan Allix, final leaf with justification recto; loosely inserted is the original printed slip with advice regarding the interleaving of the plates. Full light blue crushed morocco by Susan Allix with her blindstamped initials to rear pastedown, front board with gilt tooling to form an abstract female figure, tooling in blind flowing over both boards with additional inlaid sections of colour morocco to form a decorative floral design, turn-ins with additional inlaid sections of morocco and tooling in blind to match, blue handmade paper endpapers, loose in original wool-lined blue cloth box with gilt title to spine.*

**£4,000**

SUSAN ALLIX



## 2. BLAKE, William.

**Catalogue of the John Linnell Collection of Highly Important Works by William Blake Obtained Direct from the Artist ... &c. London. Christie, Manson & Woods. 1918.**

☛ A fine unsophisticated copy of the important catalogue of the sale of this significant collection of William Blake material.

The sale was held on Friday March 16<sup>th</sup>, 1918 at Christie's 'Great Rooms' in King Street, St. James's.

In 1818 John Linnell (1792–1882) met William Blake (1757–1827), with whom he remained friendly until Blake's death in 1827. Linnell became an important patron to Blake in the final years of his life, commissioning, among other works, a set of engravings illustrating the Book of Job, and buying the watercolours that Blake had made for Milton's 'Paradise Regained'.

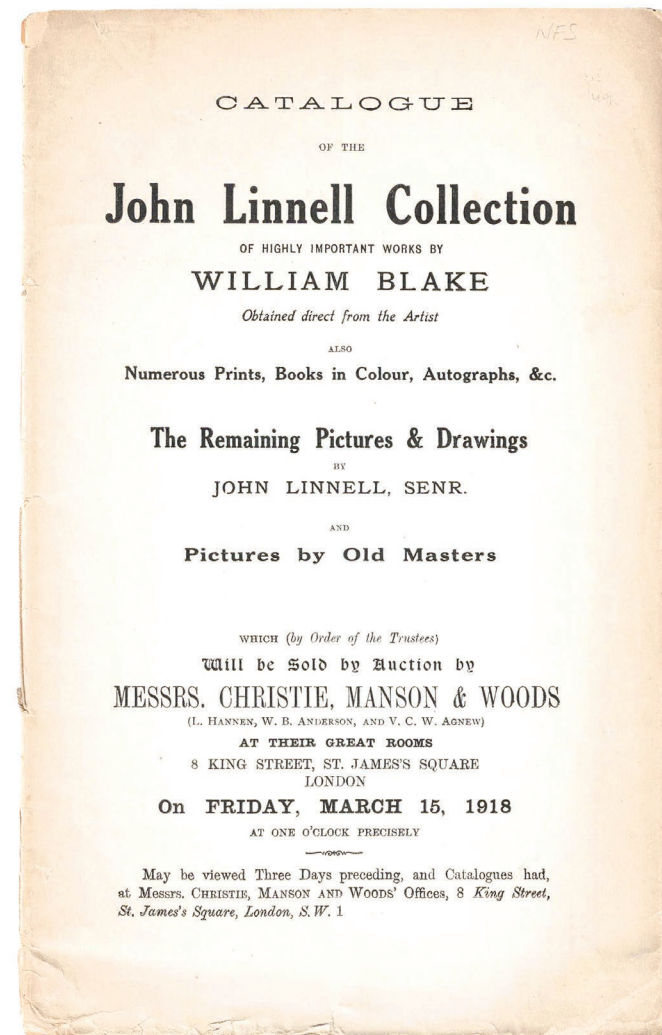
The first portion of the sale was made up of works by Linnell himself as well as works and prints by other artists. Lots 148 to 215 all relate to Blake and include among sketches, watercolours and letters, the 98 drawings for Dante, the drawings for the 'Illustrations of the Book of Job', the drawings for Milton's 'Paradise Regained', the illuminated books 'America, A Prophecy', 'The Marriage of Heaven and Hell', 'Songs of Innocence and Experience' (two copies), 'There Is No Natural Religion', 'Vala' and more; notable are also the eleven sets of Blake's engravings for Dante and the 68 copies of the 'Illustrations for the Book of Job'.

Four of the lots are priced in sepia ink in the catalogue: a note records that '148 Dante's 'Divina Comedia' sold for 7,300 Guineas; '149 The Book of Job' (i.e. the original drawings) sold for 3,000; '151 Paradise Regained' fetched 2,100; and '215 ... 'Songs of Innocence and Experience' achieved 700 Guineas.

The catalogue, a remarkable survival, shows some toning to the wrappers and has been folded at some point, a few chips to the rear wrapper and some dog ears do not detract from a well-preserved and unsophisticated example. Although well represented and widely held in institutions, the catalogue is very scarce in commerce.

*8vo. (246 × 155 mm). [16 leaves; pp. 30]. Title to front wrapper, conditions of sale verso and the details of 215 lots. Original publisher's printed paper wrappers, stitched as issued, titles to front cover in black.*

£1,750





### 3. DUBUFFET, Jean. Frénaud, André.

*Vache bleue dans une ville.*

*Paris. Mourlot, imprimeur, pour le compte de Pierre Seghers, éditeur. 1944.*

☛ A beautiful copy of 'Vache bleue dans une ville' with a long manuscript poem by André Frénaud and a superb association, uniting the poet, Frénaud, the artist, Dubuffet, the artist's wife, Lili, and Frénaud's wife, the binder Monique Mathieu.

From the edition limited to 150 copies on Auvergne, numbered in blue crayon to the justification (rear wrapper).

Frénaud's extensive manuscript, the prose poem 'Ma petite vache', is in red ink to an inserted leaf recto and verso: 'Ma petite vache / à Lili et Jean Dubuffet / Si tendrement elle tournait vers moi son visage que / j'ai bientôt su que c'était moi-même qui me regar- / dais hypocrite voyeur mon faux semblable ô ma / sœur en vérité il n'y a rien que nous autres et / si soudaines vaches pour nous reconnaître avec une / aussi sereine complaisance et une langue de lan- / gage si bien pendante et une main de pis / à quatre doigts et avec ces cinq cornes dont / deux véritables et une oreille et une queue / et la si douce langue sans tache, ma vache, / et elle portait sa bouse en tache fière sur son / justaucorps comme un blason, et Dubuffet / lui avait fait encore un soupçon d'universelle / géographie sur toute sa quadrature et des yeux / fastes pas cynique crénelés si affectueux, le / Dubuffet qui le 9 novembre 1944 m'a bien / affectionné, moi aussi, et d'ailleurs vous en êtes / une autre Monsieur Dubuffet et nous en ferons / encore des vaches et nos pis ne se dégonfleront / pas du tout à la vôtre / 31-1-45 / André Frénaud'.

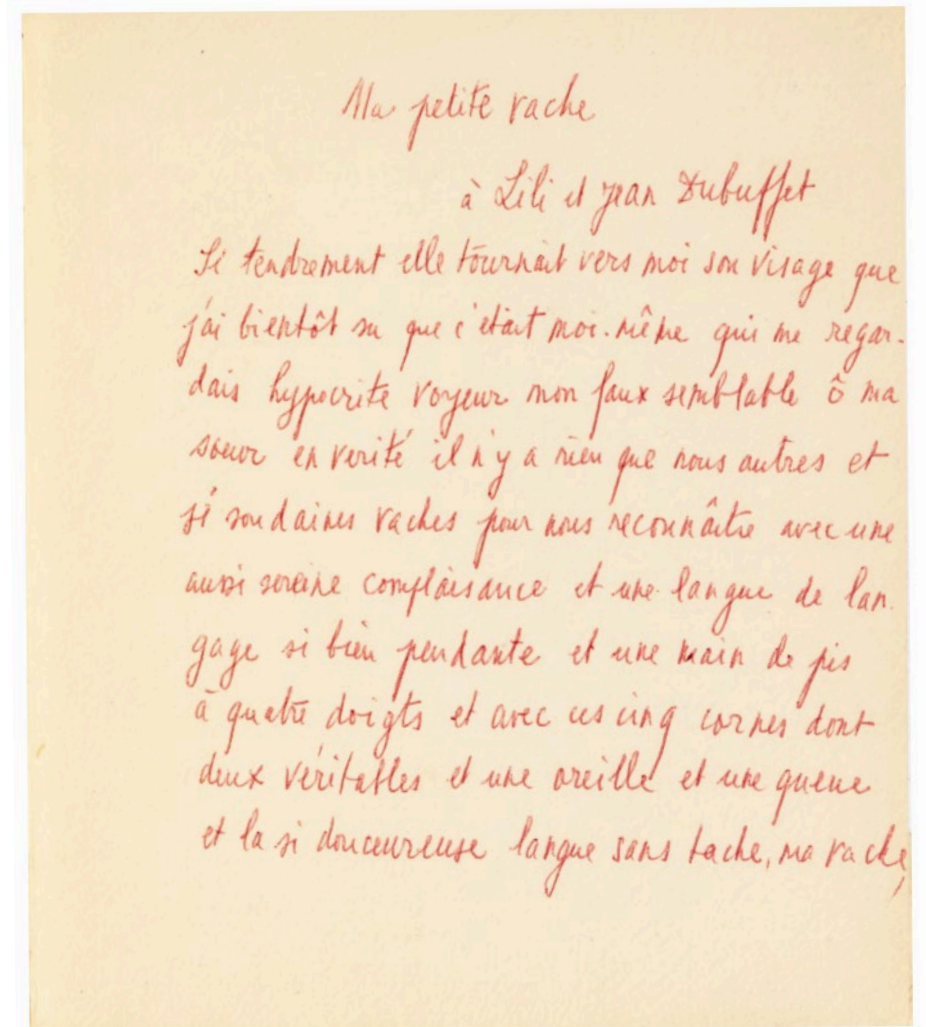
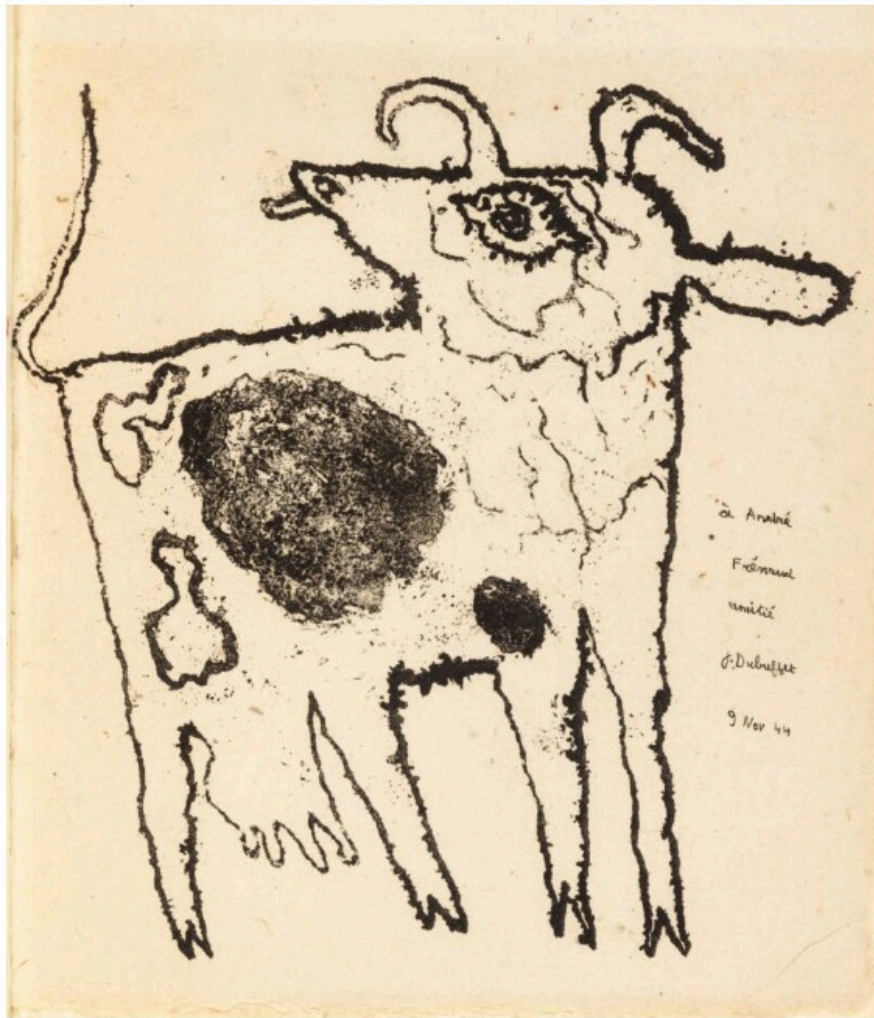
'Vache Bleue dans une Ville' features a 1944 prose poem by André Frénaud dedicated to

Jean Dubuffet (dated '20 juillet') paired with Dubuffet's lithograph 'Vache no. 4' with its dedication 'à André / Frénaud / amitié / J. Dubuffet' dated '9 Nov 44' as frontispiece. The book itself features the date 'le 25 décembre 1944' to the *achevé d'imprimer* while Frénaud's manuscript, another prose poem, is dated '31-1-45'. The book and its presentation unite Dubuffet and Frénaud, Dubuffet's wife Lili - also mentioned in Frénaud's presentation - as well as Frénaud's wife Monique Mathieu who bound the book, her abstract geometric motif recalling Dubuffet's frontispiece the 'Vache no. 4'. Frénaud's long manuscript - the Surrealist prose poem 'Ma petite vache' - reflects the language and content of the printed Surrealist prose poem 'Vache bleue dans une ville' (and the two were composed within six months of each other). The two works by Frénaud and the lithograph by Dubuffet reflect back and forth and are reinforced too by Monique Mathieu's abstraction to the front cover of the binding.

*Square 8vo. (202 × 176 mm). [5 unnumbered leaves including inserted leaf with Frénaud's presentation]. Front wrapper / initial leaf with title, inserted blank leaf with elaborate presentation by Frénaud in red ink recto and verso, leaf with monochrome lithograph illustration ('Vache no. 4') with lithograph dedication: 'à André / Frénaud / amitié / J. Dubuffet / 9 Nov 44', leaf with Frénaud's text 'à Jean Dubuffet' recto and verso, final leaf (rear wrapper) with conclusion of Frénaud's text recto and *achevé d'imprimer* and justification verso. Full blue limp crushed morocco by Monique Mathieu with her signature gilt and dated 1976, front cover with elaborate asymmetric excisions, inserted sections of asymmetric tan suede and blue toned calf to form an abstract geometric motif recalling a cow, morocco doublures and endleaves, original printed printed Auvergne wrappers with title to front cover and justification and *achevé d'imprimer* to rear wrapper preserved, chocolate reverse calf-lined blue cloth chemise with gilt title to spine and blue cloth slipcase.*

[Webel 51]. £9,500







## 4. DUBUFFET, Jean.

LeR DLa CaNpaNe paR DUBUFe J.

*Paris. L'art brut. Noël 1948.*

☛ An excellent copy of the édition de tête of 'LeR DLa CaNpaNe', Dubuffet's first artist book, his own printing of his own illustrations and his own text, in this tirage de tête with each copy unique.

From the edition limited to 165 copies, with this one of 15 copies from the édition de tête on papier journal maculés au rouleau encreur signed and numbered by Dubuffet in black ink to the justification.

The édition de tête, printed like the normal edition by Dubuffet and his wife by hand, differs greatly from the ordinary edition: it features a title, more leaves, additional illustration, frottage to the text and blanks, as well as an extraordinary patina to each page and the covers themselves produced by overprinting with the rouleau encreur. Each copy of this highly restricted tirage is necessarily unique as each was prepared and 'maculé' by Dubuffet by hand with the result that there is extensive variation in the inking and printing especially to the blank leaves and margins; in this example the order of the text and plates differs to that of Webel and pages and 8 and 9 (with the lithograph 'Paysage Champêtre avec Deux Personnes' and the page of text beginning 'DTERE PARTOU') are transposed.

Dubuffet's text is full of nonsense and intentional misspellings – the title is Dubuffet's phonetic version of 'l'air de la campagne' – that reflect the lively child-like illustrations. Executed on linoleum, on strips of wood from packing cases or on the circular bases of Camembert cheese containers (see below), these illustrations reflect Dubuffet's position as an outsider. He was an outsider too in his determination to

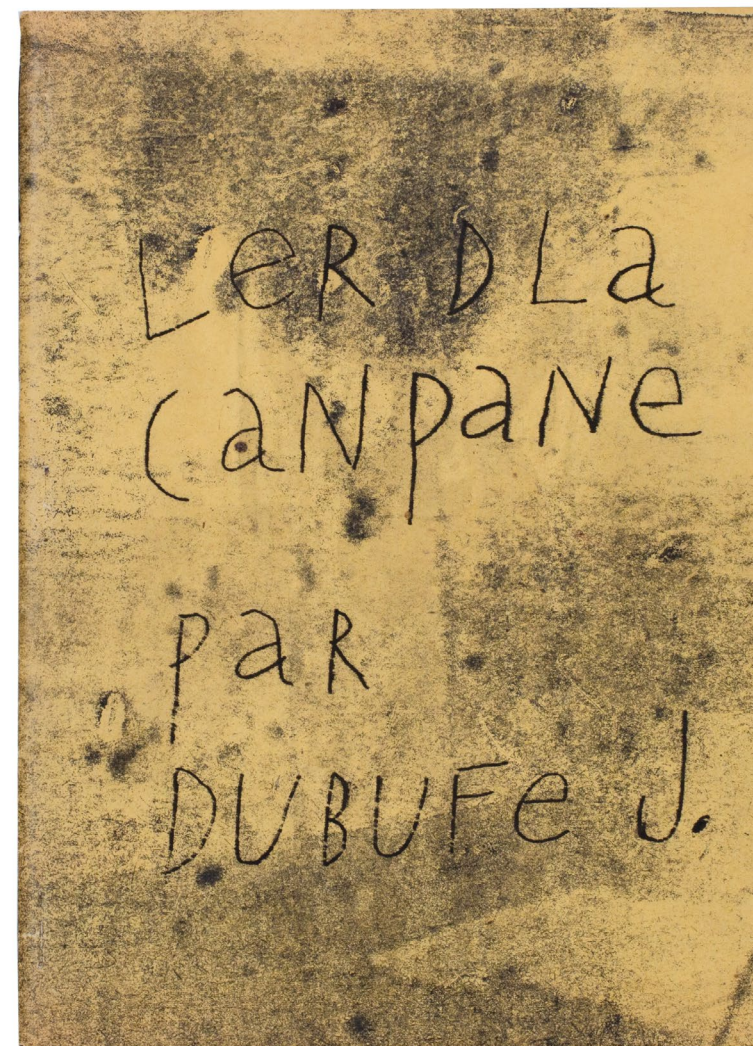
produce a book as unlike the luxurious livres d'artistes produce by his peers and published by the establishment from which he was so keen to distance himself. LeR DLa CaNpaNe is the first publication of Dubuffet's l'art brut imprint.

'Elles étaient gravées sur des supports grotesques: linoléum, bois de caisse, de boîtes de cirage, ou fonds de boîtes de camembert.' (Dubuffet).

'Premier véritable livre de Dubuffet, écrit selon l'orthographe phonétique et truculente qu'il affectionna, illustré, imprimé et publié par lui ...'. (Antoine Coron).

'LER DLA CANPANE fut tiré par moi avec l'aide de ma femme, page après page, sur la table de la salle à manger prestement débarrassée après les repas ... sans autre machine que le plat de la main pour les gravures, et, pour les pages de texte, un rudimentaire stencil (fine grille de soie tendue dans un petit cadre) sur lequel j'écrivais avec une pointe. D'où une impression, comme on peut penser, assez barbare.' (J. Dubuffet, writing in the introduction to 'Vignettes Lorgnettes').

Jean Dubuffet began his book-making oeuvre with three triumphant argotic texts, all with the text reproduced in his own orthography and each written in a specific phonetic French of his own invention – syllabic sounds reproduced with alternative letters and groups of letters, words and sentences elided and unpunctuated – beginning with this, 'LeR DLa CaNpaNe', issued for Noël in 1948. The second of the trilogy, 'anvouaije par in ninbesil avec de zimaje', was printed almost exactly a year later and issued in January 1950. The final part, 'labonfam abeber par inbo nom' with illustration of 1949, was issued in spring 1950. These three publications, artist books that amount to anti-livres d'artistes in their conception and production,





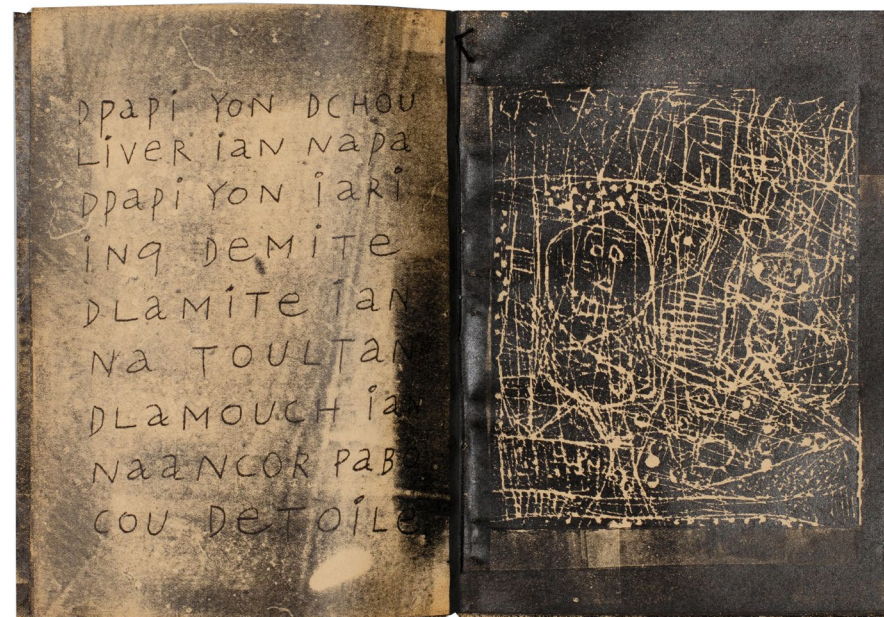
represent a tour de force of imagination, experiment, mise en page, format and execution.

Please contact us for the details of the printing of each leaf of text or illustration.

12mo. (189 × 136 mm). [Bifolium (wrapper) + 6 bifolia: 12 unnumbered leaves]. Title to front wrapper, engraving verso, leaf with title, leaf with frontispiece, justification verso, leaf with dedication and vignette ('a JaN-LaNSeLM'), stencil text verso, 7 leaves with stencil text and illustration, leaf with conclusion of text and vignette, 'achevé d'imprimer' verso, final leaf with illustration recto

and decoration verso, illustration to recto of rear wrapper; the 9 illustrations are linoleum cuts and woodcuts printed using camembert boxes and packing cases, all leaves with 'maculé' overprinting, frottage and grattage in heavy black ink. Original publisher's printed wrappers, printed titles and 'maculé' printing to covers, wrapper interiors with printed illustration, later black paper-lined black calf-backed grey marbled paper board chemise by J-P Miguet with his signature, gilt title to spine, matching black calf-edged slipcase.

[Webel 124–148; Dubuffet CR IV, 239–250]. £30,000







JEAN DUBUFFET, NO. 4





## 5. ESSEX HOUSE PRESS.

Shelley, Percy Bysshe.

Prometheus Unbound.

*Camden, Glos. / London / New York. Essex House Press for Edward Arnold & Samuel Buckley & Co. 1904.*

Copy number 1 on vellum – unopened and completely unsophisticated – of Ashbee's edition of Shelley's drama.

From the edition limited to 220 numbered copies, with this copy the first of 20 on vellum and numbered '1' in red ink to the justification.

Shelley's lyrical drama 'Prometheus Unbound' was composed in Italy starting in 1818 but was only published – unsatisfactorily for Shelley and with many errors – in 1820. Shelley was inspired by the 'Prometheia' trilogy, supposed by many to be a trilogy and attributed to Aeschylus, but for Shelley the play concerned freedom and rebellion, the French Revolution and the tyranny of contemporary governments. In Shelley's version the revolutionary Prometheus is the hero who overcomes the tyrant Jupiter; unlike in the original version there is no reconciliation between the protagonist and his persecutor. This edition of Shelley's drama does not include the explanatory introduction written by Shelley for the first edition.

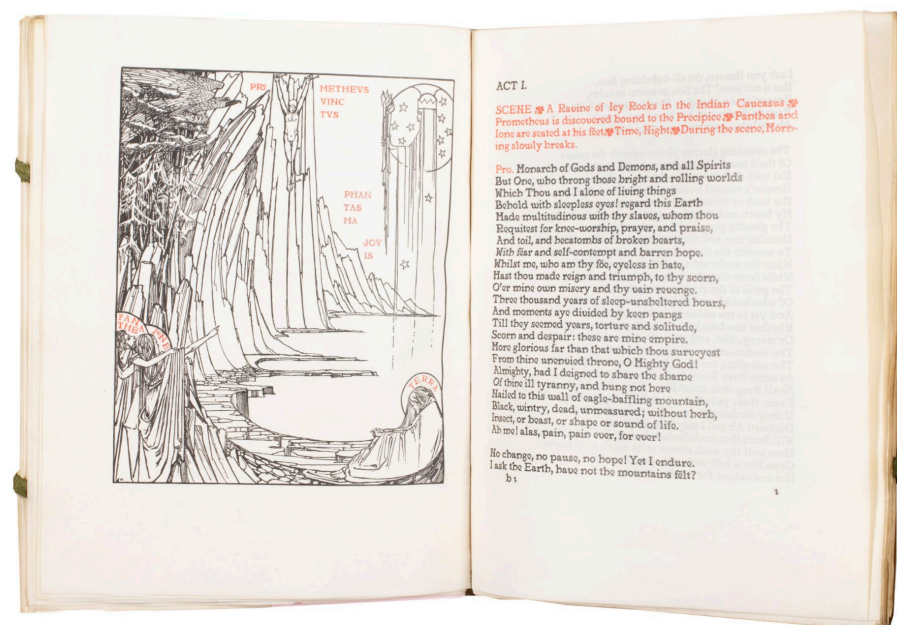
Charles Robert Ashbee (1863–1942), the architect, designer, bibliophile and primum mobile of the Arts and Crafts Movement (he founded the Guild and School of Handicraft in 1888), founded his Essex House Press after the closure of William Morris' Kelmscott Press. The press issued a large number of books – all

printed on the Floor Model Albion Press No. 6551 formerly used at the Kelmscott Press – between 1898 and 1911. Ashbee designed two types, 'Prayer Book' as used in 'Prometheus Unbound' and 'Endeavour', both based on Morris' own 'Golden' type.

Copies of the book on vellum are necessarily rare and we trace only a handful since 1990, all bound or incomplete. This copy, number 1 of 20 on vellum, unopened and with only some minor staining and a few spots to the vellum binding, is very well preserved.

*Small folio. (286 × 226 mm). [54 leaves including blanks: pp. 96]. Leaf with title, quotation from Sophocles in red and dramatis personae, leaf with large woodcut in black with red printed text by Ashbee verso as frontispiece and Act I - Act IV of Shelley's drama, printed text in red and black in Prayer Book type throughout, final leaf verso with justification, printer's device and colophon. Original publisher's vellum with Yapp edges, four green silk ties, gilt title to spine.*

[Ransom 43]. £8,500





**6. KELMSCOTT PRESS. Lefèvre, Raoul.**  
**The Recuyell of the Historyes of Troye.**  
*Hammersmith. Bernard Quaritch for*  
*Kelmscott Press. 1892.*

♣ The Kelmscott Press edition of Caxton's 'The Recuyell of the Historyes of Troye', the first book printed in English.

From the edition limited to 305 copies, with this one of 300 on Flower paper.

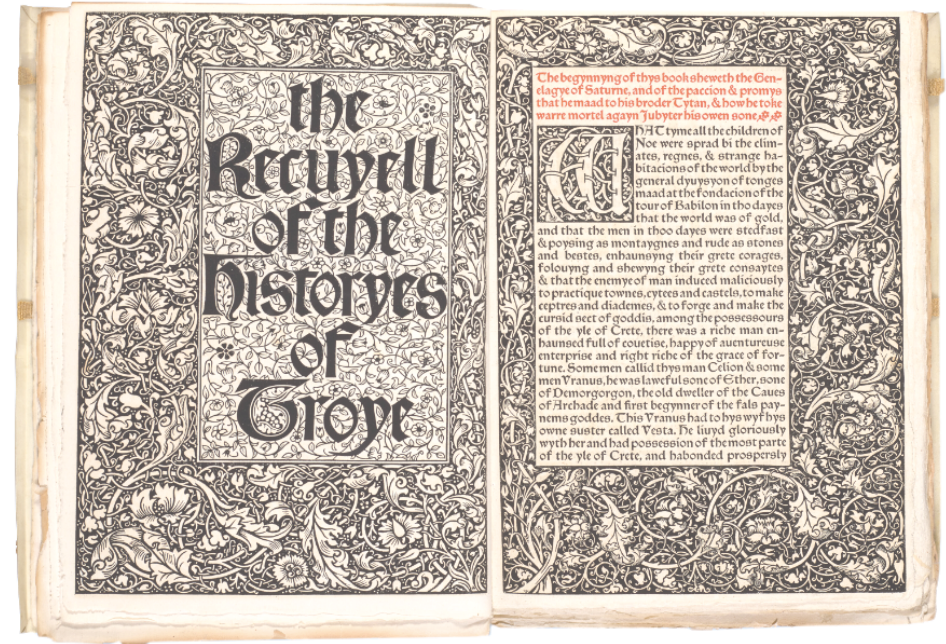
Caxton's edition of the text, using his own translation of Raoul Lefèvre's Burgundian romance, was the first book printed in the English language in Bruges in 1473 or 1474. The book was also a favourite of William Morris. Although Caxton's 'Recuyell' had been reprinted in numerous editions, this Kelmscott Press version was 'the first to go back directly to Caxton's text' (Peterson). The text was edited by H. Halliday Sparling. Morris' ornamental designs are printed here for the first time and his vine border – used twice in the second volume – also appears here for the first time.

'As to the matter of the book, it makes a thoroughly amusing story, instinct with mediaeval thought and manners ... It is the last issue of that story of Troy which had such a hold on

men's imaginations; the story built up from a rumour of the Cyclic Poets, of the heroic City of Troy, defended by Priam, with his gallant sons, led by Hector the 'preux Chevalier', beset by the violent & brutal Greeks, who were looked on as the necessary machinery for bringing about the undeniable tragedy of the fall of the city.' (Morris' manuscript note for Quaritch's catalogue in Cockerell's presentation copy).

*3 vols. in 2. Large 4to. (300 × 220 mm). [156 leaves, 214 leaves, with inserted blank; pp. xv, (i), 295; 297–718]. Elaborate decorative woodcut borders and initials throughout, text printed in Troy type, with table of characters and glossary in Chaucer type, printed in black and red throughout. Original publisher's limp vellum with Yapp edges, blue cloth ties, titles gilt to spines.*

[Peterson A8]. **£8,500**



7. MALEVICH, Kasimir. Punin, Nikolai. *Pervyi tsikl lektzii chitannykh na kratkos-rochnykh kursakh dlia uchitelei risovaniia. (First Cycle of Lectures, Given at a Short-Term Course for Teachers of Drawing). Petrograd. Izo NKP. (Otdel izobrazit. iskusstva Narkomprosa). 1920.*

• A very fine unsophisticated example of Punin's text on Malevich featuring Malevich's only colour lithographs for the front and rear wrappers of the book.

From the edition limited to 1,500–2,000 copies.

The colour lithographs for the wrappers by Kasimir Malevich were the only two colour lithographs undertaken by the artist. The two prints follow Malevich's experiments with Suprematist forms that he had begun at UNOVIS in 1919, here illustrating a series of lectures given by Punin in 1919. The lectures, conforming to Malevich's own thoughts on art, condemned the 'decadent and romantic' art of past-times and called for a new and dynamic approach, i.e. Suprematism.

The final leaf features the stamp of the publisher (Otdel izobrazit. iskusstva Narkomprosa)

as for other copies and the rear wrapper is stamped with the original price 250 Rubles.

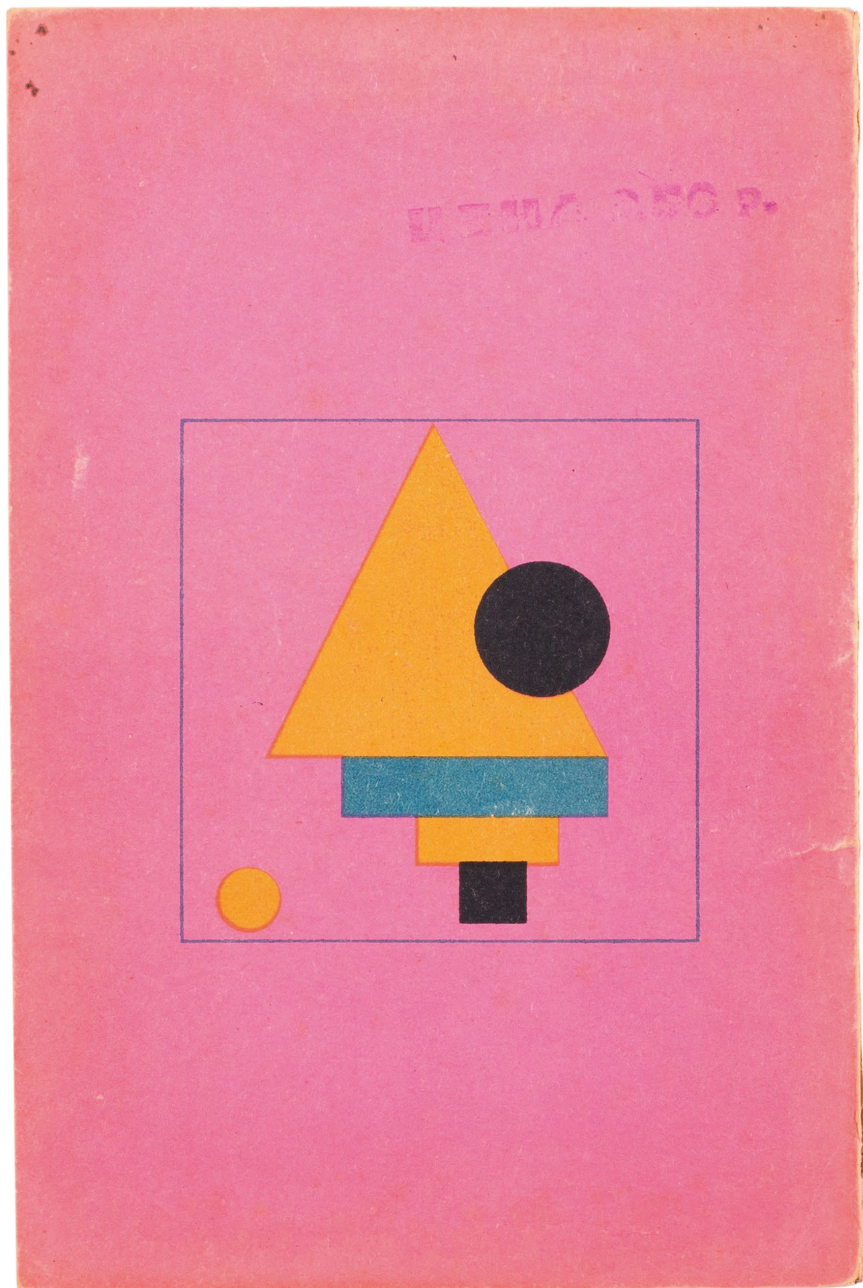
Although the large edition has ensured that the copy is well represented in institutions in the UK (at the British Library and the V&A), in Germany (we locate three copies) and the US (MFA Houston, the Getty, Princeton, Yale, Johns Hopkins, Iowa, Notre Dame, the Met and MoMA) as well as a copy at the Israel Museum, unrestored copies in good condition are scarce. This copy with only some insignificant rubbing to the spine, a few small nicks to the wrapper edges and a little mild soiling, is remarkably well-preserved and completely unrestored.

*8vo. (215 × 142 mm). [42 leaves; pp. 84]. Title with printer's credit verso, leaf with Punin's preface and his text. Original publisher's pink printed wrappers with original colour Suprematist lithographs to front and rear covers by Kasimir Malevich in black, yellow and blue, with typography in blue and yellow.*

[Rowell & Wye 306; Nakov S-631]. **£9,500**









## 8. MARTINS, Maria.

Breton, André &amp; Michel Tapié.

Les Statues Magiques de Maria.

Paris. René Drouin, Editeur. (1948).

• The édition de tête with the original poster.

From the edition limited to 381 copies, with this one of 31 from the édition de tête on vélin d'Arches signed by Martins, Breton and Tapié to the justification and including Martins' large lithograph poster for the exhibition; the additional lithograph called for in the justification was not issued.

Issued at the time of Maria Martins' 1948 exhibition at René Drouin, Paris, 'Les Statues Magiques de Maria' is both catalogue and monograph, an analysis and tribute to Martins' work guided by André Breton and Michel Tapié. Breton's text had appeared in English as the introduction to another exhibition by Martins, that at Julien Levy in New York in 1946, before its French appearance here. Michel Tapié's gnomic three-part text 'Magie Maria Message' includes for its second section Martins' own poem 'Maria' that she engraved for the 1946 exhibition; the poem was also issued in 1946 as part of her scarce portfolio – also 'Maria' – together with other engravings.

Whilst Martins is known to many as Duchamp's lover, (first revealed in 1997 in the film *The Secret of Marcel Duchamp* by Chris Grandlund from the BBC), she was a fascinating artist in her own right and was a huge influence on Duchamp. See for example Francis Naumann's article 'Marcel and Maria' (in *Art in America*) which focuses on the role of Martins and his wife Alexina in the making of Duchamp's 'Etant donnés'.

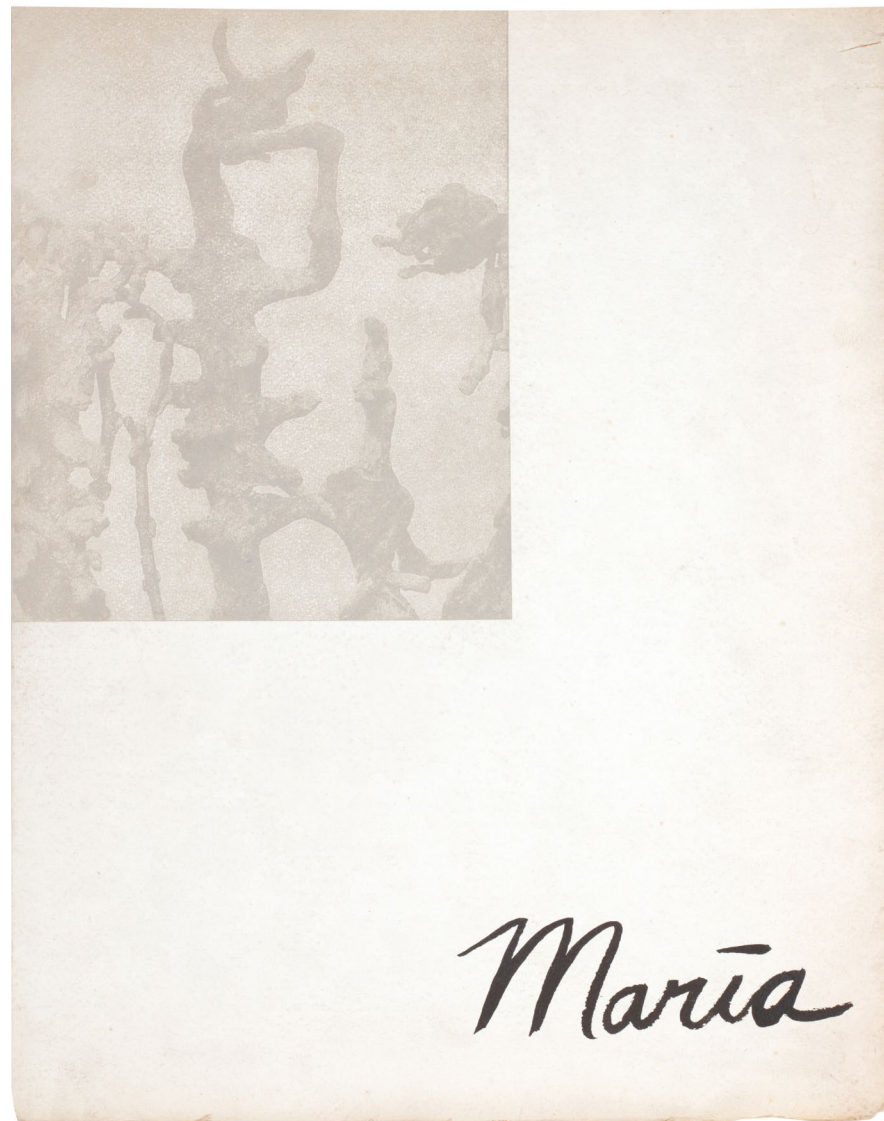
The édition de tête of 'Les Statues Magiques de Maria' was issued on uncut sheets – the

sheet sizes vary throughout as for many deluxe French editions – which were then stitched and inserted loose into the original wrapper. The original poster is folded as issued and also inserted loose. This copy retains the original bookmark, a small inserted slip of paper, with matching numbering to the copy. The tipped-in illustrations have some minor creasing to the edges, nevertheless the copy remains in very fine unsophisticated condition.

'Maria Martins (1894–1973) was a visionary Brazilian artist who left her mark on the Surrealist movement and international modernism. She began her career in the 1940s and her presence in the art world shaped the history of Brazilian art. The artist was closely associated with prominent figures from the Surrealist movement, such as André Breton, Yves Tanguy and Max Ernst. Her work transcended the boundaries of Surrealism, breaking down established concepts by developing a bold and essentially poetic language. The complexity of her incursions into fine art signalled a depth rooted in a humanist culture, wrapped in time-ly philosophical reflections. Martins explored a variety of means of expression, including sculptures, ceramic objects, drawings and texts. Her intense research resulted in the transformation of human figures, with expressions that exalt nature.' (Fundação Getulio Vargas).

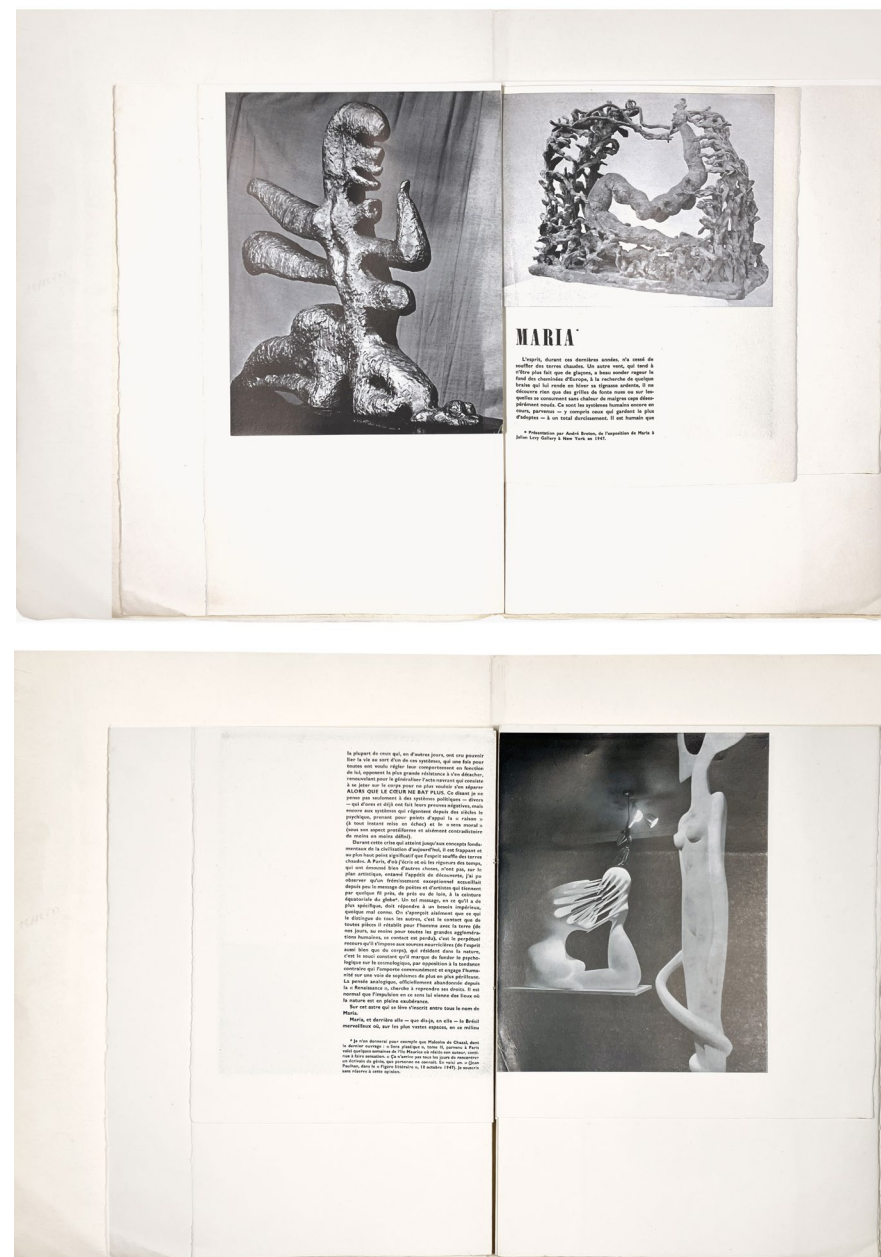
*Large folio. (506 × 396 mm). [16 unnumbered leaves]. Leaf with half-title, tipped-in monochrome reproduction photograph of a Martins sculpture verso as frontispiece, title and Breton's introductory text, 'Magie Maria Message' by Michel Tapié, Table and final leaf with justification and achevé d'imprimer, illustrated with 11 tipped-in monochrome reproduction photographs of Martins' sculptures. Stitched as issued and inserted loose together with the original poster into the wrapper, a large folded sheet of wove paper with printed title 'Maria' after Martins' signature and reproduction of a photograph of one of Martins' sculptures in grey to front cover.*

£5,500





(No.8: The Original Exhibition Poster)





## 9. PAINE, Thomas.

**Rights of Man: Being An Answer to Mr. Burke's Attack on the French Revolution. [AND:] Rights of Man. Part the Second. Combining Principle and Practice. London. Printed for H. D. Symonds, Paternoster Row. 1792.**

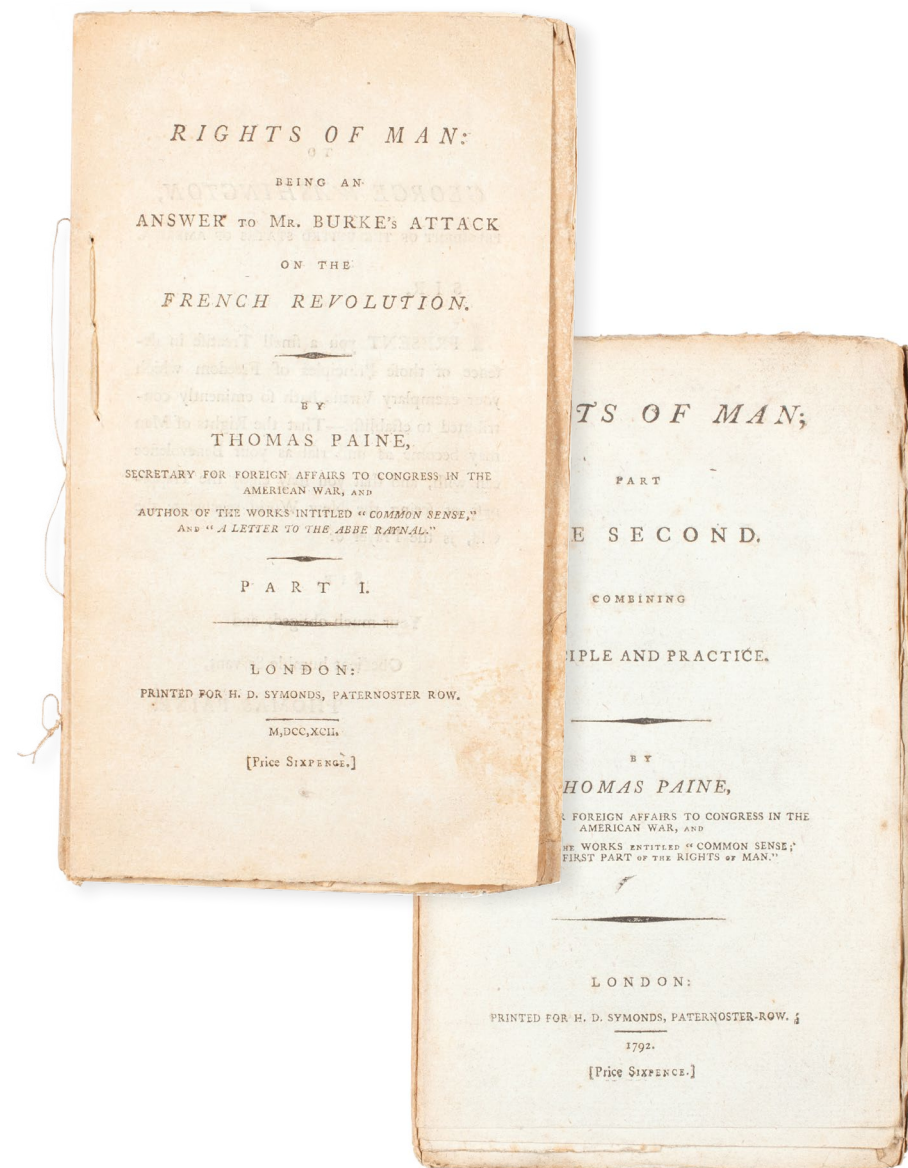
Superb, unsophisticated examples, uncut entirely and stitched as issued in pamphlet form, of the first two parts of Thomas Paine's 'Rights of Man'.

Composed in reaction to Edmund Burke's 1790 'Reflections on the Revolution in France' (and so advertised in Paine's title as 'An Answer to Mr. Burke's Attack ...'), the first part of Paine's response was first published in February 1791 by Joseph Johnson before its withdrawal - Johnson feared prosecution or worse - and its issue with a new imprint by J. S. Jordan in March of the same year. Despite efforts by the government of the day to censor the work - although Pitt feared the effect on the populace he himself (see PMM) thought Paine correct - the analysis of basic democratic rights was so crucial that it proved very popular and was reprinted numerous times. The two parts presented here, each with an individual price, unbound and stab stitched as issued, demonstrate that the 'Rights of Man' was made available as a pamphlet for ease of distribution and concurrent popular influence.

'With a force and clarity unequalled even by Burke, Paine laid down those principles of fundamental human rights which must stand, no matter what excesses are committed to obtain them ... Rights of Man was an immediate success ... The government tried to suppress it, but it circulated the more briskly ... Considered apart from the turmoil which attended its first publication, however, Rights of Man can be seen for what it is: the textbook of radical thought and the clearest of all expositions of the basic principles of democracy.' (Printing and the Mind of Man).

2 vols. 8vo. (208 × 126 mm). pp. iv, 78, (i); vii, (i), 9-90, (iv), (i). Printed title to part one with Paine's dedication 'To George Washington, President of the United States of America', leaf with "Preface to the English Edition" and Paine's text including the 'Declaration of the Rights of Man and of Citizens by the National Assembly of France', the 'Observations' on the same, Paine's 'Miscellaneous Chapter' and 'Conclusion', final leaf with advertisement recto for 'Rights of Man Part II'; printed title to part two, leaf with Paine's dedication to 'M. de la Fayette' recto, verso and following leaves with 'Preface' and contents, Paine's text with 'Introduction' and five chapters and 'Appendix', final leaf verso with advertisement for 'Part I' and 'Common Sense'. Unbound gatherings stab stitched in pamphlet form as issued.

[ESTC: T5878 & T5879; see PMM 241]. £7,500





**10. PICASSO, Pablo. Reverdy, Pierre.**  
**Le Chant des Morts. Lithographies**  
**originales de Pablo Picasso.**  
**Paris. Tériade. 1948.**

• A scarce presentation copy of 'Le Chant des Morts', Reverdy's collaboration with Picasso, the only book Picasso made with Tériade.

From the edition limited to 270 copies, with this one of 20 hors commerce copies numbered in Roman numerals copies signed by Picasso and Reverdy.

Reverdy's poetic presentation is in black ink and surrounds the half-title: 'Admirable Juliette / acceptez / en souvenir / de moi / ce chant / sévère / puisque dans notre destinée / [printed half-title] s'est / inscrite / la preuve / que les / splendeurs / sereines / du couchant l'emportent quelquefois / sur celles de l'aurore - et / tout ce que vous lirez, seule, entre les lignes / P.'

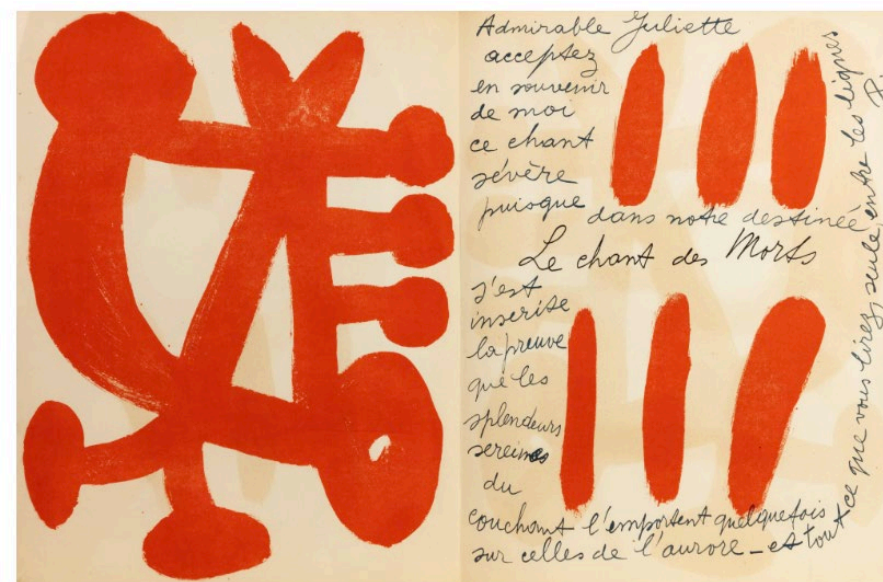
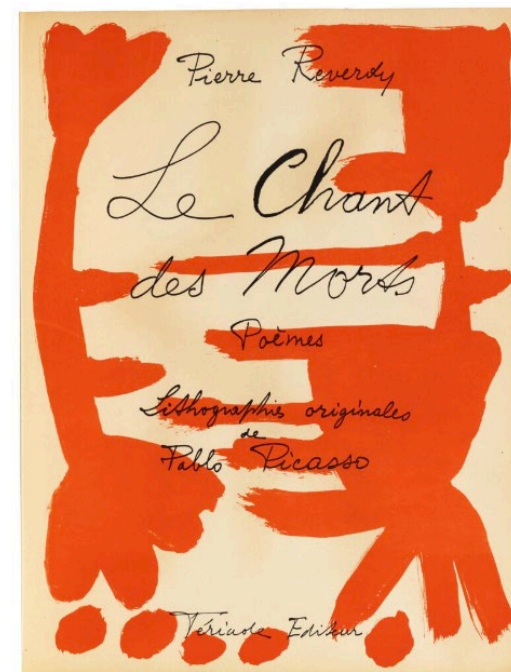
A further poetic quotation has been added by Reverdy in the margin at the head of page 40 in matching ink: 'Je me suis étendu sous les paliers de cendre / Et tu t'es élevé sur les colonnes d'or / Aux gouffres du malheur je ne peux plus descendre / le ciel est dépassé / Il surplombe la mort'.

'Collaboration between Picasso and Tériade began in the days when the young Greek was in charge of the modern section of Christian Zervos's Cahiers d'Art. It continued through 1933-36, when Tériade worked with Albert Skira on Minotaure, another well known art review. When Tériade began his own artistic and literary magazine, Verve, in 1937, he was to devote three entire issues to Picasso, the first of these appearing in April 1948. In spite of these contacts, and continually renewed friendship between the two men, the opportunity of collaborating on an illustrated book occurred only

once. On this occasion, Picasso was to create a new type of book illustration ... On January 5, 1945 Reverdy finished a series of 43 poems he called 'Le Chant des Morts'. At first, Picasso thought he would illustrate the text in the usual way - that is, with illustrations separated from the text. The artist changed his mind, however, and decided instead to illustrate Reverdy's text page by page, in the manner of the old illuminated manuscripts. Picasso perceived Reverdy's large handwriting, which filled the pages without crowding them, as an arrangement of little black signs which he could complete with large red strokes resembling oriental calligraphy. The manuscript is thus illuminated, which gives a ritual, religious character to the work.' (Patrick Cramer).

*Folio. (426 x 328 mm). [68 bifolia + additional bifolium with a presentation by Reverdy: 70 leaves; pp. 117, (vi), (i)]. Leaf with illumination by Picasso recto and verso, leaf with half-title, Reverdy's presentation (see below) and illumination recto and verso, leaf with title and illumination recto and verso and Reverdy's verse on 56 leaves with illumination recto and verso, leaf with 'achevé d'écrire' dated 'le 5 Janvier 1945 à Solernes', 2 leaves with 'Pages' (contents) and illumination recto and verso, final leaf with 'achevé d'imprimer and justification recto and copyright verso., the text reproduces Reverdy's manuscript throughout and Picasso's illumination is reproduced in lithography (125 original lithographs in total) in vibrant orange throughout; this copy includes an additional example of the bifolium with the half-title with a presentation by Reverdy. Loose as issued in original publisher's printed wrappers with lithograph decoration in orange to front and rear covers and spine, original cream board chemise.*

[Cramer 50]. £9,500



**11. SCHIELE, Egon, Paul Klee,  
Alfred Kubin et al.  
Sema Mappe.  
München. Delphin. 1912.**

✪ The scarce portfolio of the Sema group with signed original graphics and including Egon Schiele's first original print.

Sema was an international artists' association based in Munich in the early days of German Expressionism, which grouped itself around the painter Paul Klee from 1911 to 1912, a few months before the founding of the Blue Rider.

The portfolio contains prints by M. Casper-Filser, A. Fricke, R. Genin, F. S. Herrmann, F. Hofmann-Juan, G. Jagerspacher, A. Schinnerer, J. W. Schülein and C. Schwalbach, K. Casper, P. Klee, A. Kubin, M. Oppenheimer, E. Scharff, and E. Schiele.

This portfolio, published in 1912, is one of the first collaborative graphic projects committed to a modern conception of art and marks the beginning of a long series of portfolios of the 20th century.

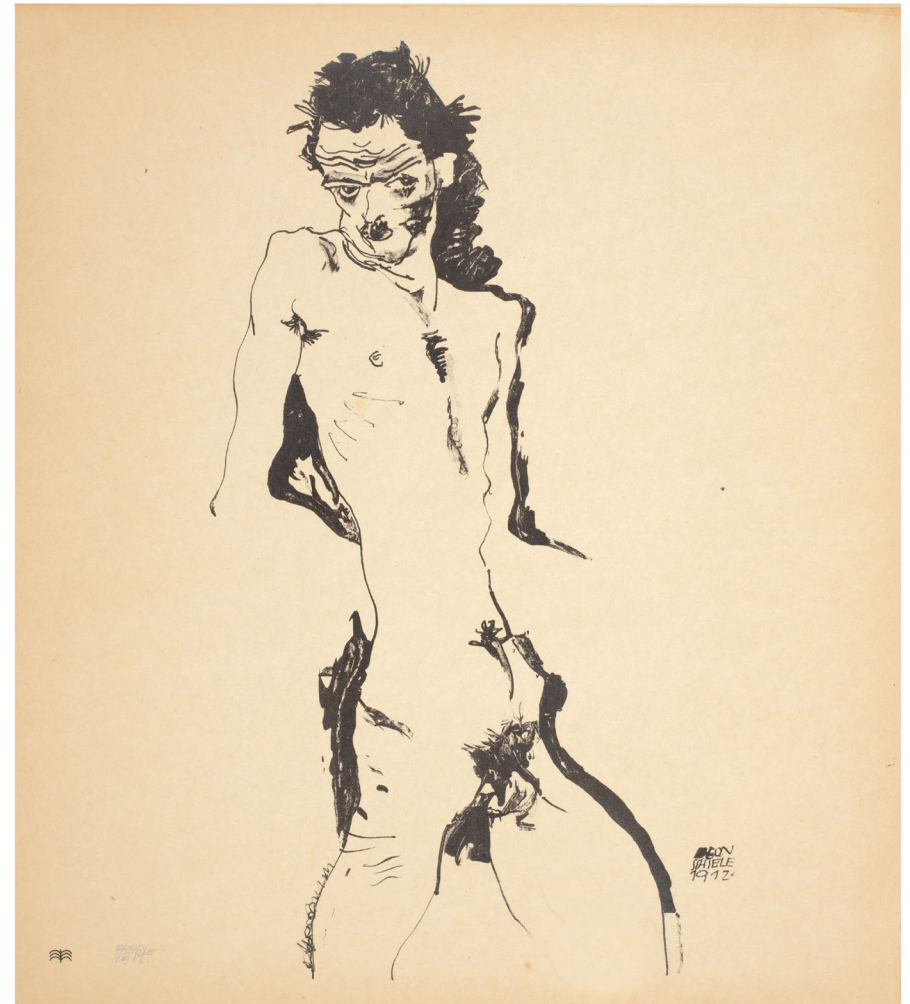
The Expressionist artists' association Sema was founded in Munich in the summer of 1911 and united members of various professions and nationalities, including the visual artists Karl Caspar (1879–1956), Paul Klee (1879–1940), Alfred Kubin (1877–1959), Max Oppenheimer (1885–1954), Edwin Scharff (1887–1955), and Egon Schiele (1890–1918). Named after the Greek word for 'sign', the Sema artists' association existed until 1913 and dissolved due to the defection of Paul Klee and Alfred Kubin to the rival artist group 'Der Blaue Reiter.'

During its existence, the Sema artists' association attracted the attention of its contemporaries through an exhibition at the "Modern Gallery Heinrich Thannhauser" in Munich and the publication of a portfolio of prints in 1912. Published by the renowned Delphin publishing house, the Sema portfolio contained fifteen lithographs, including such important graphic works as 'River Landscape' by Paul Klee, 'The Refugee' by Alfred Kubin, and 'Nude' by Egon Schiele. For Paul Klee and Egon Schiele, the Sema portfolio marked their first engagement with lithographic techniques in their artistic work; for Paul Klee in particular, the Sema portfolio thus occupies a significant position in his subsequent artistic development.

Although the Sema artists' association existed only for a few years, its example can be used to demonstrate some fundamental trends of the time. Their programmatic commitment to Expressionism as an artistic movement and the spirituality within artistic creation demanded in the written statements of the artists' association Sema must be regarded as one of the earliest definitions of the Expressionist conception of art.

*Folio. (460 × 410 mm). With title, 2 pages of text, and 15 original lithographs, each signed, by various artists from the Sema Group including Schiele, Klee, and Kubin. Original publisher's paper-backed cream portfolio with appliqué red oval to centre, matching spine.*

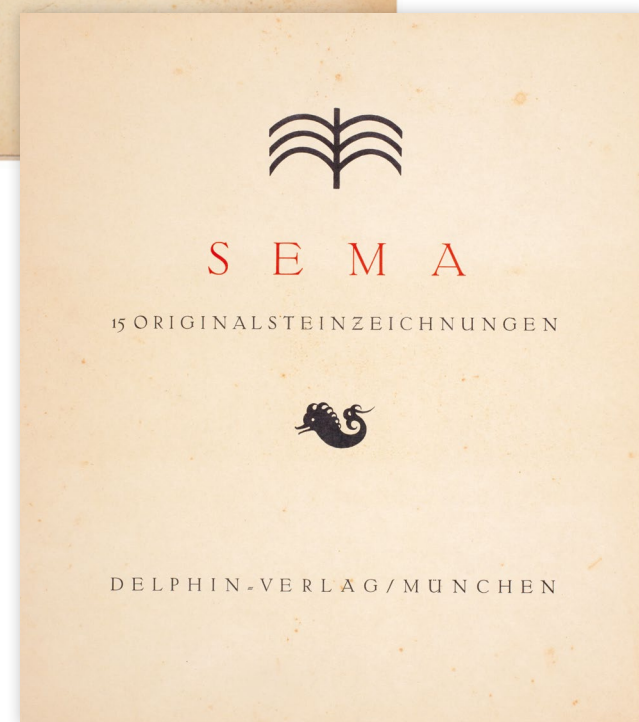
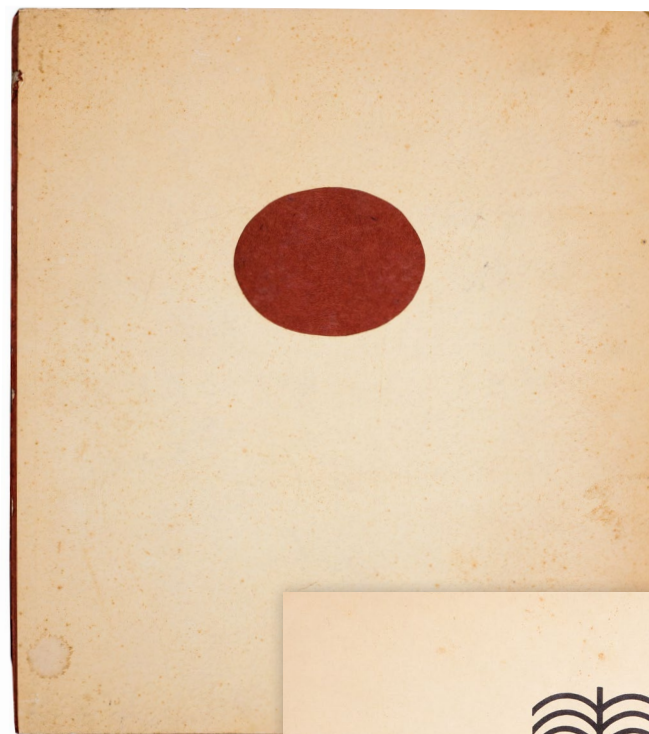
**£38,000**







(No.11: *Paul Klee's contribution to Sema Mappe*)



12. SCHWITTERS, Kurt.  
Merz 21. Erstes Veilchenheft.  
(First Violet Issue).

Hannover. C. L. Schrader for Merz-Verlag.  
(Kurt Schwitters). 1931.

☛ Kurt Schwitters' scarce Merz 21.

Merz 21, subtitled 'Erstes Veilchenheft' (First Violet Issue) features Schwitters' texts 'Veilchen', 'Die Zoologische Garten-Lotterie', 'Schacko Jacco', 'Derrr Ruudolf!', 'Scherzo', a section from the famous 'Ursonate' (published in toto in Merz 24 in 1932), 'Ich und Meine Zlele' among others. The frontispiece and indeed the front cover feature striking typographic compositions by Schwitters.

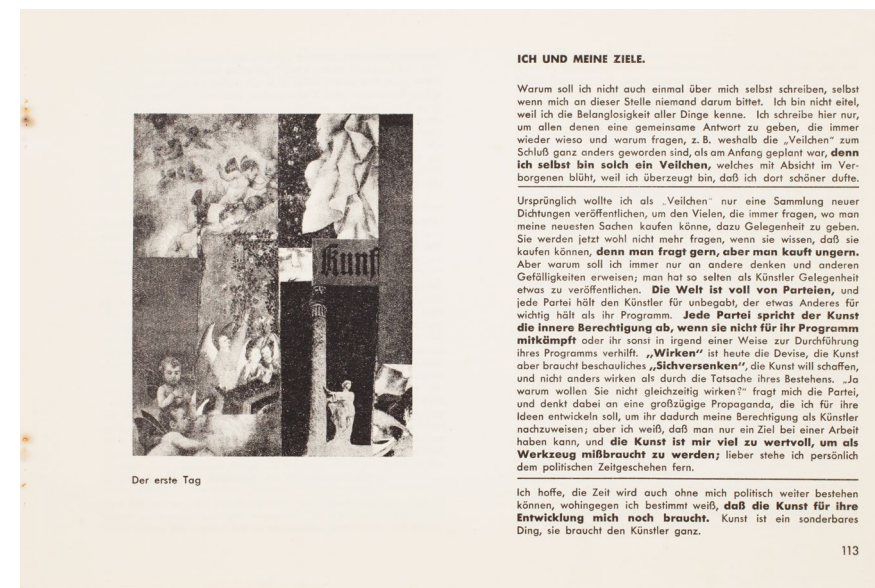
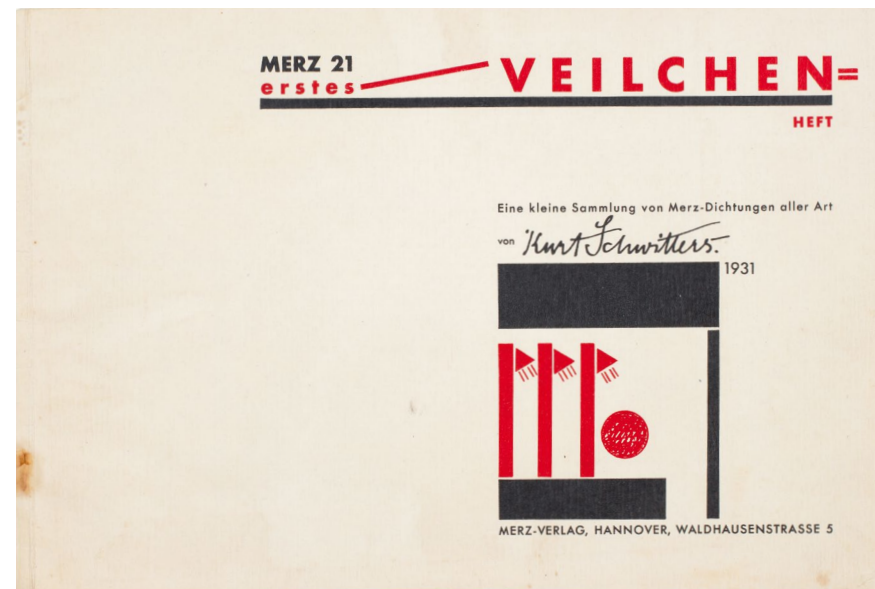
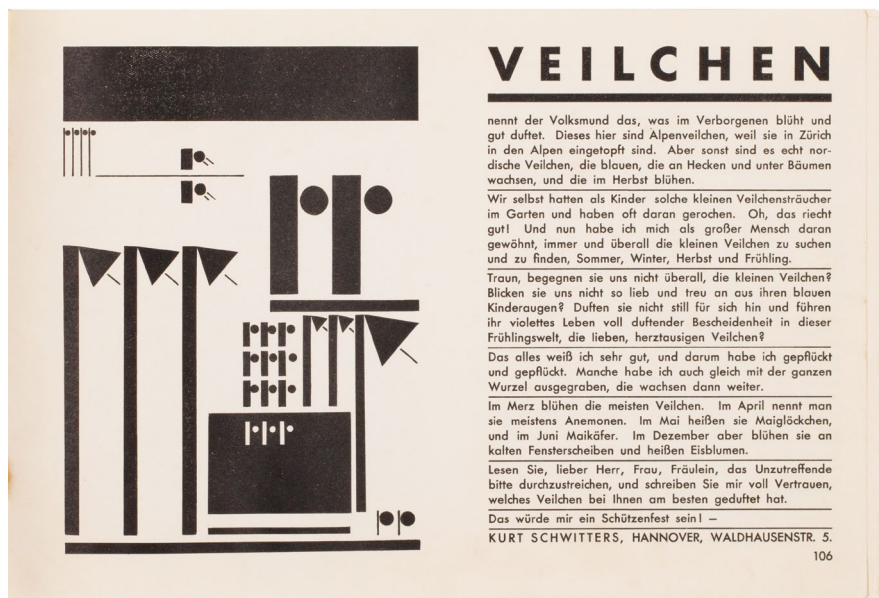
Merz 21 is one of the rarer issues of the Merz numbers issued by Schwitters between 1923

and 1932 and is very scarce in institutions and on the market. OCLC details copies at Princeton and Harvard in the US and a single copy in Germany (at Regensburg's University Library) only. Copies are also held at MoMA, the Getty and Iowa.

As with many of the issues of Merz, Merz 21 is a fragile production; this copy is remarkably well preserved and barring some minor staining from oxidised staples is in very good condition.

*Oblong 8vo. (213 × 316 mm). [8 leaves including wrappers; pp. 106–117]. Schwitters' printed text in double columns in German throughout with frontispiece illustration by Schwitters in black and monochrome reproduction of Schwitters' collage 'Der erste Tag', dada typography and caprices throughout. Original publisher's printed paper wrappers, front cover with titles in red and black and illustration in red, printer's credit to rear, lacking staples.*

£12,500





13. STEINLEN, Théophile. Crauzat, E. de. L'Oeuvre gravé et lithographié de Steinlen. Catalogue descriptif et analytique suivi d'un essai de bibliographie et d'iconographie de son oeuvre illustré.

Paris. Société de Propagation des Livres d'Art. 1913.

• The catalogue of Steinlen's graphic work including his work in periodicals and other ephemera.

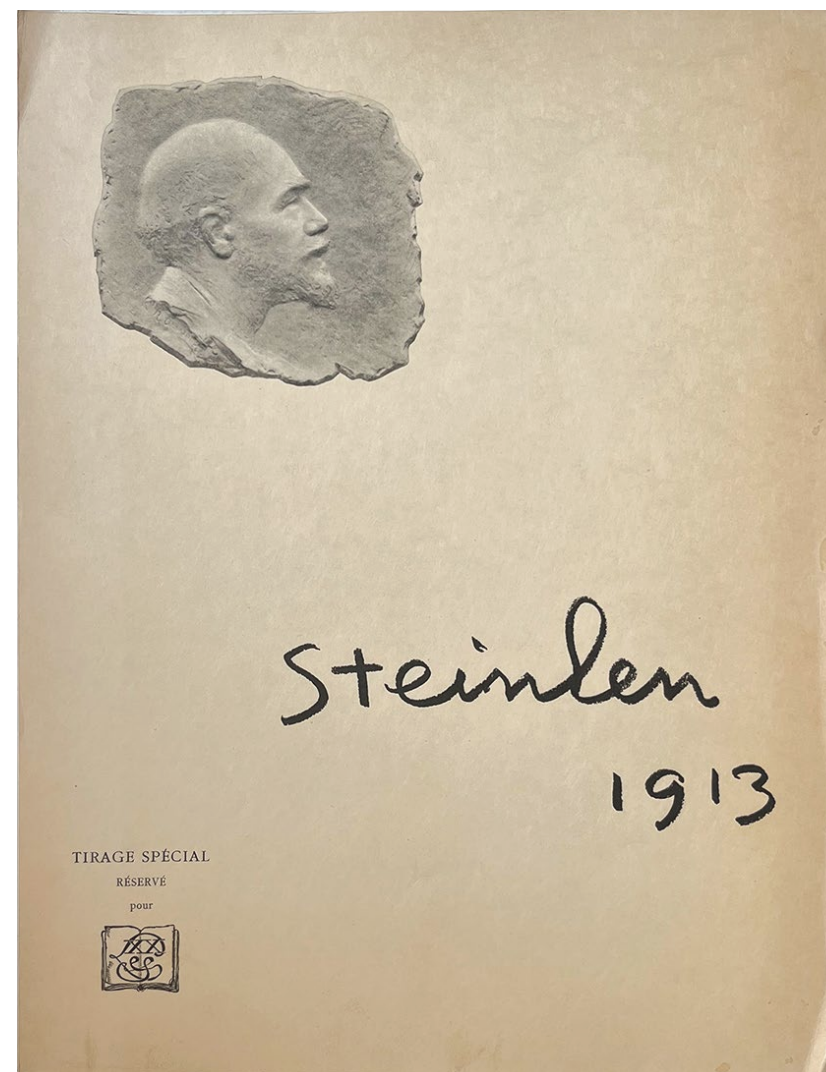
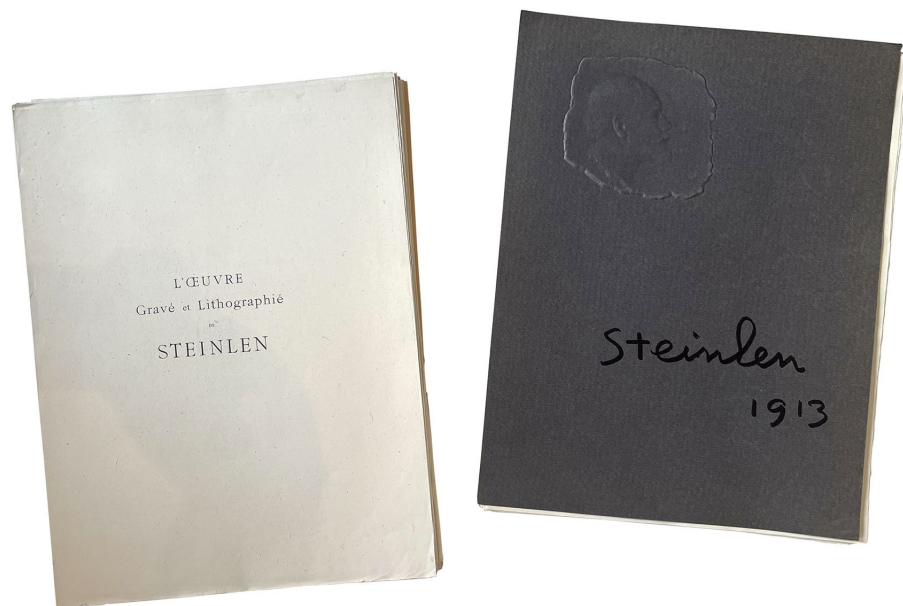
From the edition limited to 500 copies, with this one of 20 deluxe copies printed entirely

on chine and reserved for members of Les XX group.

Signed by both Steinlen and De Crauzat, this deluxe copy has 11 original prints by Steinlen, including four etchings and seven lithographs, each present in two or three states. Several of the states include remarques.

*4to. pp. xv, 228, iv. With 11 original prints (4 etchings and 7 lithographs). 5 of the prints in 2 states and 6 of the prints in 3 states. Monochrome illustrations throughout. Unbound with original wrappers.*

£2,500



**14. UBAC, Raoul. Lecuire, Pierre.**  
**Logis de Terre: Pierre Lecuire Poèmes.**  
 Ardoises de Raoul Ubac.  
*Paris. (Marthe Fequet et Pierre Baudier*  
*for the Author). (1970).*

✪ Pierre Lecuire's extraordinary poetic book construction illustrated with Raoul Ubac's beautiful slate engravings all printed on handmade Nepalese paper.

From the edition limited to 60 numbered copies (including ten hors commerce numbered in Roman numerals) on papier de Népal, signed by the author and the artist.

Also included, inserted loose, is an additional sheet of handmade Nepalese paper (505 x 296 mm unfolded), folded in three and featuring the printed text – it reproduces the original manuscript – of a letter written to Lecuire by Francine del Pierre. del Pierre's letter details her emotions on hearing Lecuire's poem 'Cortège' read aloud by a mutual friend.

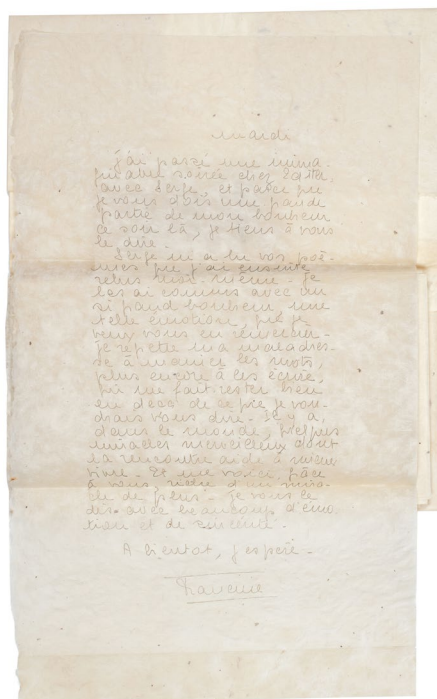
The original prospectus for the book is also present, printed recto only on a sheet of matching handmade Nepalese paper folded in four to make a two-page booklet, with title, details of the edition to the central spread and the detail of Lecuire's imprint to the final leaf verso.

Lecuire's 'Logis de Terre' with Raoul Ubac's original 'estampages d'ardoises gravées' is printed on handmade Nepalese paper in a remarkable format: it opens and closes with bifolia but the opening bifolium is then followed by five

multiply folded leaves (in the manner of a leporello) that feature Lecuire's verse. Ubac's slate engravings (as well as the final explanatory leaf with Latin text) are printed on small, page-sized leaves of the same paper each of which features the printed caption 'Ardoise I' to 'Ardoise VI'.

*Large 8vo. (322 x 178 mm). [2 bifolia + 5 multiply folded leaves + 7 leaves]. Half-title, printed title, with Ubac's original slate engraving as frontispiece and 21 poems by Lecuire illustrated with five further original slate engravings, each numbered 'Ardoise I' (frontis.) to 'Ardoise VI', leaf with justification recto and copyright verso, leaf with copy number and the signatures of Lecuire and Ubac and final leaf, a single sheet, with explanatory text in Latin and dated 'MCMLXVIII'. Loose as issued in original publisher's plain folded paper wrappers, cream thick board slipcase.*

£2,500





**15. VARIOUS ARTISTS: Marc Chagall, Max Ernst, Yves Tanguy, André Breton, Piet Mondrian et al. Soby, Alfred Thrall and Nicolas Calas.**

**Artists in Exile.**

*New York. Pierre Matisse. 1942.*

➤ Margaret and Alfred Barr's presentation copy of the catalogue for the exhibition they had done so much to enable, signed by all of the participating artists and by the gallerist Pierre Matisse.

[PROVENANCE: Margaret and Alfred Barr; acquired from Barr's estate by Thomas Walther; private collection Berlin].

Pierre Matisse's presentation is in black ink to the foot of the blank 'Notes' leaf bearing the signatures of the participating artists: 'THIS IS A SPECIALLY SIGNED COPY FOR MARGARET AND ALFRED BARR / Pierre Matisse / NEW YORK MARCH 3d 1942'.

The copy is signed in various colour inks by all of the participants: Marc Chagall (blue ink), Pavel Tchelitchev (turquoise), Ossip Zadkine (red), Eugene Berman (purple), Yves Tanguy (umber), Fernad Léger (red), Max Ernst (blue), André Masson (red), André Breton (turquoise), Amedée Ozenfant (blue), Kurt Seligmann (umber), Piet Mondrian (blue / black), Roberto Matta Echaurren (sepia) and Jacques Lipchitz (green).

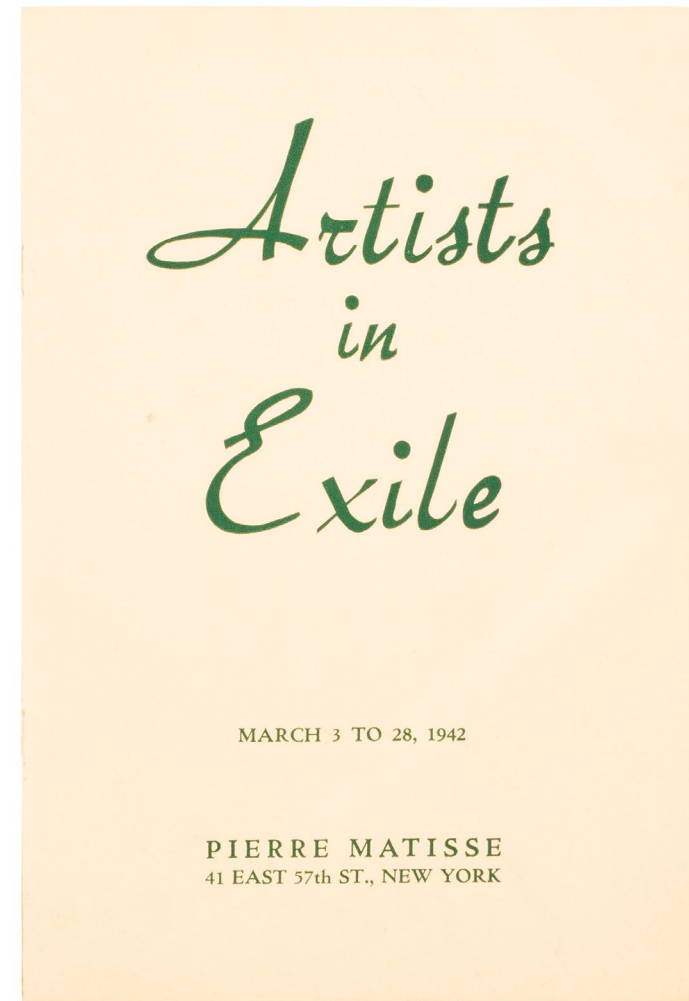
It is significant that Margaret Scholari Barr, known as Marga, is listed first in the presentation by Pierre Matisse, as from 1940 she had taken charge of the ongoing operations to help artists and writers fleeing Europe. Each individual required 'a visa from the State Department, an affidavit of financial support, an affidavit of moral sponsorship vouching that he or she was in imminent danger and would not be inimical to U.S. interests, biographical sketches

and letters of reference proving identities and the above, and at least \$400 for ocean passage'. In conjunction with Curt Valentin (himself a beneficiary of the Barrs' help), Kay Sage (she married Yves Tanguy, another beneficiary in 1940), Kay Boyle and the Emergency Rescue Committee. Although no exact list of all of those who benefited from the help of the Barrs and the ERC remains extant, the majority of those who exhibited in 'Artists in Exile' did and the present catalogue represents a remarkable testament to their work, their efforts and their humanity.

The exhibition - perhaps an unlikely one given the range of participants and their differing outlooks, temperaments and sympathies - was held at Pierre Matisse, 41 East 57th Street, New York from 3rd - 28th March, 1942; each of the artists contributed one work undertaken after their arrival in the US, those by Masson and Lipchitz were courtesy of the Buchholz Gallery.

'Pierre Matisse did not run after publicity, but there were times when publicity ran after him. That is what happened in March 1942 when the Pierre Matisse Gallery in New York opened a show called 'Artists in Exile'. The title came fraught with pathos. So did the timing ... The word 'exile' had sharp teeth ... As he wrote to his father ... 'I stayed in town to hang the exiles' show today, instead of tomorrow. I took this precaution because all the exhibitors are right here in town. You know what they are like. They'd insist on giving me advice, and making sure that their own painting had a very good place ... They number fourteen in all, and I got them together for a group photograph. As most of them didn't speak to one another when they were in France, I was afraid there would be trouble when they were all thrown together ... ' (Pierre Matisse quoted by John Russell).

'In no sense were they a band of brothers. But they did all agree to huddle together before the





camera ... Given the variety of age, instinct, outlook, nationality, and relative achievement that was in question, the show was necessarily the equivalent of alphabet soup. It was not likely that the fourteen artists in question would ever again be in the same room at the same time. Not only were they a tight fit in the space available, but solidarity was minimal. And yet, for an uneasy quarter of an hour, along with other unlikely conjunctions, André Masson sat next to Piet Mondrian, and Marc Chagall sat between Max Ernst and Fernand Léger. There was zero eye contact. Unsmiling, they sat stiff and still and stared straight ahead.' (James Russell).

'... as the situation became increasingly desperate across the Atlantic [i.e. in Europe] in the 1930s, European artists, scholars, and arts workers began reaching out to MoMA for help. Working in concert with the Emergency Rescue Committee (ERC), a group of New York-based activists, MoMA staff, including director Alfred H. Barr Jr. and his wife, art historian Margaret Scholari Barr, who led the initiative at the Museum, helped their peers in Europe secure the papers and funds necessary to immigrate to the US ... Scholari Barr made 'rescue' operations her full-time occupation in these years ... Artists including André Breton, Marc Chagall, Max Ernst and Piet Mondrian

were able to relocate here through the aid of the Barrs and the ERC.' (MoMA catalogue).

'Sometimes doing more than the government was willing to do, MoMA was the final hope for many. The Barrs took advantage of their contacts and MoMA's reputation to turn the museum into a literal protector and defender of modern art.' (Christina Eliopoulos).

8vo. (230 × 154 mm). [3 unnumbered leaves, one large and fold-out]. Title to front cover, verso and interior of folding flap with text 'Europe' by James Thrall Soby, page (also to interior of wrapper) with 'Catalogue' with artist, title and date of each work, leaf of white paper with the text 'America' by Nicola Calas recto, verso with blank

leaf with printed heading 'Notes' here with numerous signatures (see below), following fold-out spread with monochrome reproduction photograph by George Platt Lynes of the participating artists (see also below), recto and verso also with the text 'America' concluding on the inner rear wrapper. Original publisher's pale yellow printed wrappers with folding flap, titles to front cover in green, later green board slipcase.

[see Christina Eliopoulos' 'In Search of MoMA's "Lost" History: Uncovering Efforts to Rescue Artists and Their Patrons', MoMA, 2016; see John Russell's 'Matisse: Father and Son', New York, 1999, pp. 201–203].

£17,500

## EUROPE

creation benefits an occasional American painter, many of our best artists mature by working with full comprehension of contemporary European movements, accepting or rejecting the tenets of these movements with confidence and sensitivity. These men know that if the world is not lost its borders must narrow, its lines of communication quicken and extend, until ideas achieve an almost immediate parlance around the earth. They want American art to have equal voice with that of Europe in the new world, but they check their ambition at this point, knowing that beyond lies the dread bait of imperialism which all men of heart must suspect.

Meanwhile, the arts are the only currency left which cannot be counterfeited and which may be passed from nation to nation and from people to people. It is true that this currency must now be smuggled part of the way by men for whom beauty stifles the pulse of terror. But it will some day return openly to the captive lands, and in America — let us make sure — it will never be refused or unjustly deflated. These fourteen artists have brought us art in high denomination. Let us therefore say to them, for their sakes but also for ours: "Welcome, and welcome again."

Farmington, Conn.

JAMES THRALL SOBY

More Chagall  
 NOTES  
 P. Tcheli. Alex  
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 Piet Mondrian  
 Matisse  
 Michalsky  
 THIS IS A SPECIALLY SIGNED COPY FOR  
 MARGARET AND ALFRED BARR  
 Thine M. A. H.  
 NEW YORK MARCH 30 1942



First row from left to right  
 Marc Chagall  
 André Breton  
 Piet Mondrian  
 André Masson  
 Amadeo Ozenfant  
 Jacques Lipchitz  
 Pavel Tchelitchew  
 Kurt Seligmann  
 Eugene Berman

Photograph by  
 George Platt Lynes  
 New York, Feb. 1942



## EUROPE

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## NOTES

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*Piet Mondrian*  
*Matta*  
*Mitchell*

THIS IS A SPECIALLY SIGNED COPY FOR  
 MARGARET AND ALFRED BARR

*Thine Motion*  
 NEW YORK MARCH 30 1942

## AMERICA

thermore it is necessary for the pioneers in culture of both continents to agree on their outlook on the future. I will now comment briefly on these three points:

## I. CONTEMPORARY TENDENCIES IN EUROPEAN ART

It is easy to recognize in European art two fundamental tendencies. The one concerns itself primarily with problems of form, artists of the second tendency search for causes within the human being and direct their attention to problems of the unconscious and its images. What abstraction is for the artists of the first group, symbolism (in the Freudian sense) is for artists of the second group. Some well-known artists, among them the "Neoromantics," follow neither of these extreme tendencies and instead of searching for final causes in images or forms illustrate "the spirit of things," in other words what they consider beautiful in combinations of lines and colors and in subject, takes precedence over discovery.

Although it is much too soon to write a history of European artists in America, it is possible to indicate the aspects of American life that will influence more particularly each type of artist. The first group, influenced directly or indirectly by Cubism, will seek to discover in the American scene new combinations of form color and volume; for the second group, Surrealists, the American scene will again serve as medium but for the discovery of new dreams and myths. To properly understand the results obtained by the first group a powerful intellectual effort is needed, therefore this art should be called intelligent; the second must be termed inspiring because it is an art that provokes shocks and surprises of far reaching consequences. The Neoromantics, by a combination of anecdote and essential qualities, use the American scene



SIMS REED