

RARE ILLUSTRATED BOOKS

October 2025



SIMS REED

RARE ILLUSTRATED BOOKS

October 2025

Sims Reed Ltd.
44 St James's Place
London SW1A 1NS

info@simsreed.com
020 7930 5566

SIMS REED

1 BECKMANN, Max. Edschmid, Kasimir.
Die Fürstin. Mit sechs Radierungen von Max Beckmann.
Weimar. Gustav Kiepenheuer. 1918.

Small folio. (324 × 240 mm), pp. 81. Title and Edschmid's text illustrated with 6 original etchings by Max Beckmann. Original publisher's cream silk by Else von Guaita, front board with decorative rule in black and central vertical title within decor, title to spine in black, original patterned paper-covered board slipcase.

📖 **An excellent copy with the binding remarkably well preserved.**

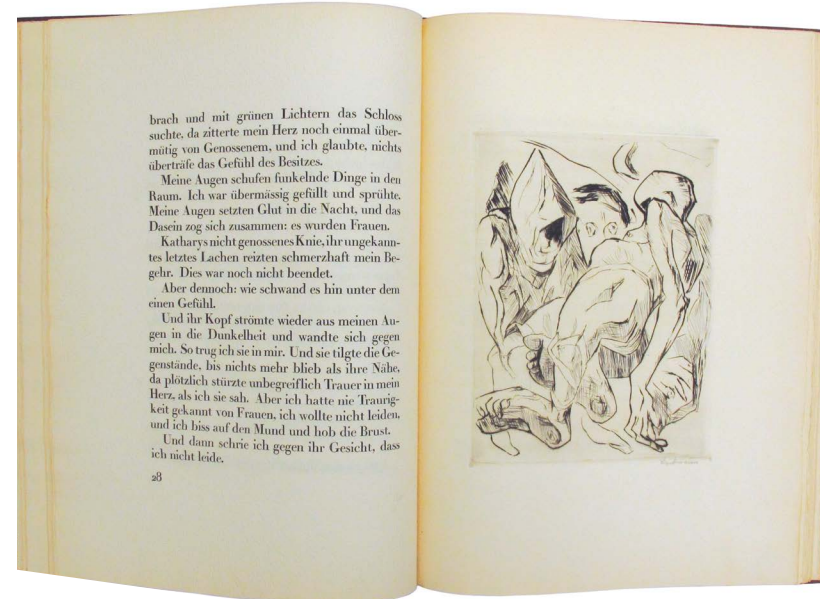
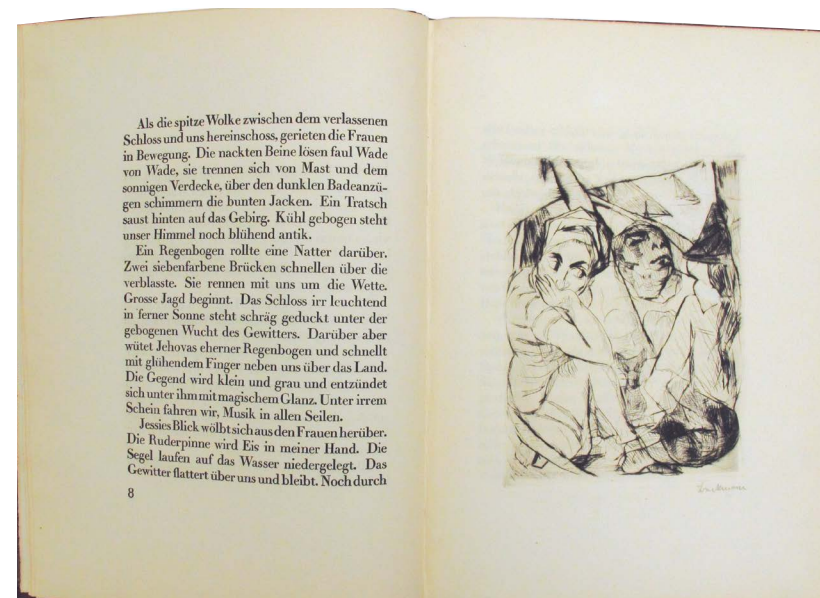
From the edition limited to 500 numbered copies, with this one of 270 copies on Hollande in the silk binding.

'Beckmann's painting style is reflected in this early graphic work, in the comp-ositional device of a crowded frontal plane, with the expressive power of the figures concentrated in the heads.' – *The Artist & the Book: 1860–1960*

'Beckmann's illustrations describe both the emotional and erotic character of the narrative ... Much of his [Edschmid's] work was characterised by broken-up sentences, a bumpy continuity and emotive use of visceral distortion with concise, abrupt and dynamic rhythms. Edschmid was ordered to stop writing by the Nazis in 1941.' – *From Manet to Hockney*

[The Artist & the Book 20; From Manet to Hockney 44]

£6,000



2 BLAKE, William. Young, Edward
The Complaint, and the Consolation; or, Night Thoughts.
London. R. Noble. 1797.

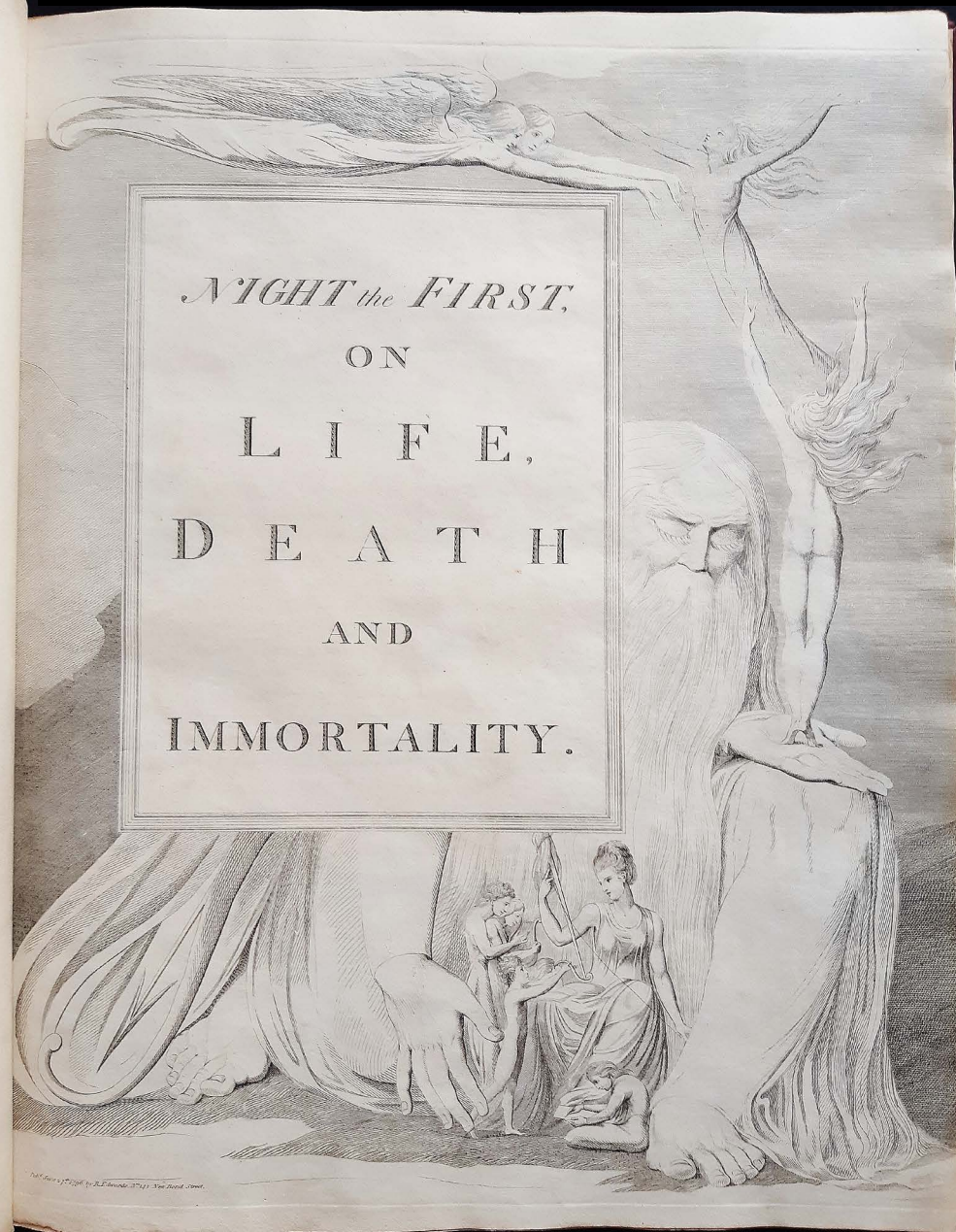
Folio. (415 × 325 mm). pp. (ii), viii, 95. Leaf with 'Explanation of the Engravings' recto and verso, printed title, advertisement (pp. iii–viii) and 43 leaves with engravings by William Blake surrounding the text; 21 of the leaves retain the publisher's imprints. Scarlet morocco-backed contemporary moiré cloth boards, gilt titles to front cover and spine.

📖 First edition of Blake's illustrations for Young's 'Night Thoughts'.

'Night Thoughts' is a key work in the Blake canon, executed at a crucial point in his career. Sometime in 1795 or 1796 Blake was commissioned by the publisher Richard Edwards to undertake the illustration of each page of Young's bestseller 'Night Thoughts'. It was intended to publish the whole poem of nine nights in installments accompanied by engravings based on Blake's drawings, but Edwards went out of business after the first volume consisting of 4 Nights and the project was never completed.

'Blake has undertaken to make designs to encircle the letter press of each page of Young's Night Thoughts, Edwards the Bookseller, of Bond Street employed him and has had the letter press of each page laid down on a large half sheet of paper. There are about 900 pages – Blake asked 100 guineas for the whole. Edwards said he could not afford to give more than 20 guineas for which Blake agreed. Fuseli understands that Edwards proposes to select about 200 from the whole to have that number engraved (by Blake) as decorations for a new edition.' – *Blake Records*

£12,000

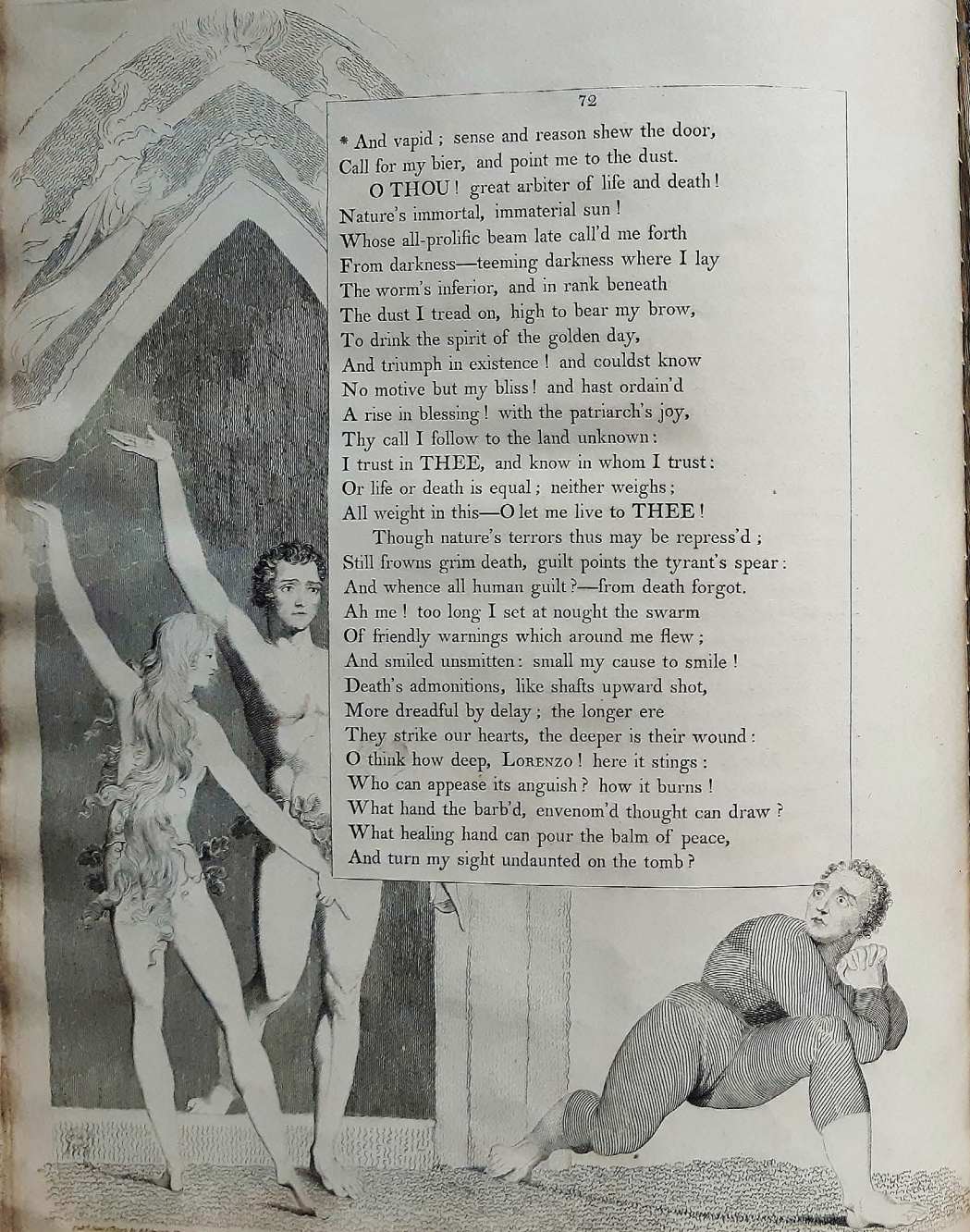


* And vapid ; sense and reason shew the door,
Call for my bier, and point me to the dust.

O THOU ! great arbiter of life and death !
Nature's immortal, immaterial sun !

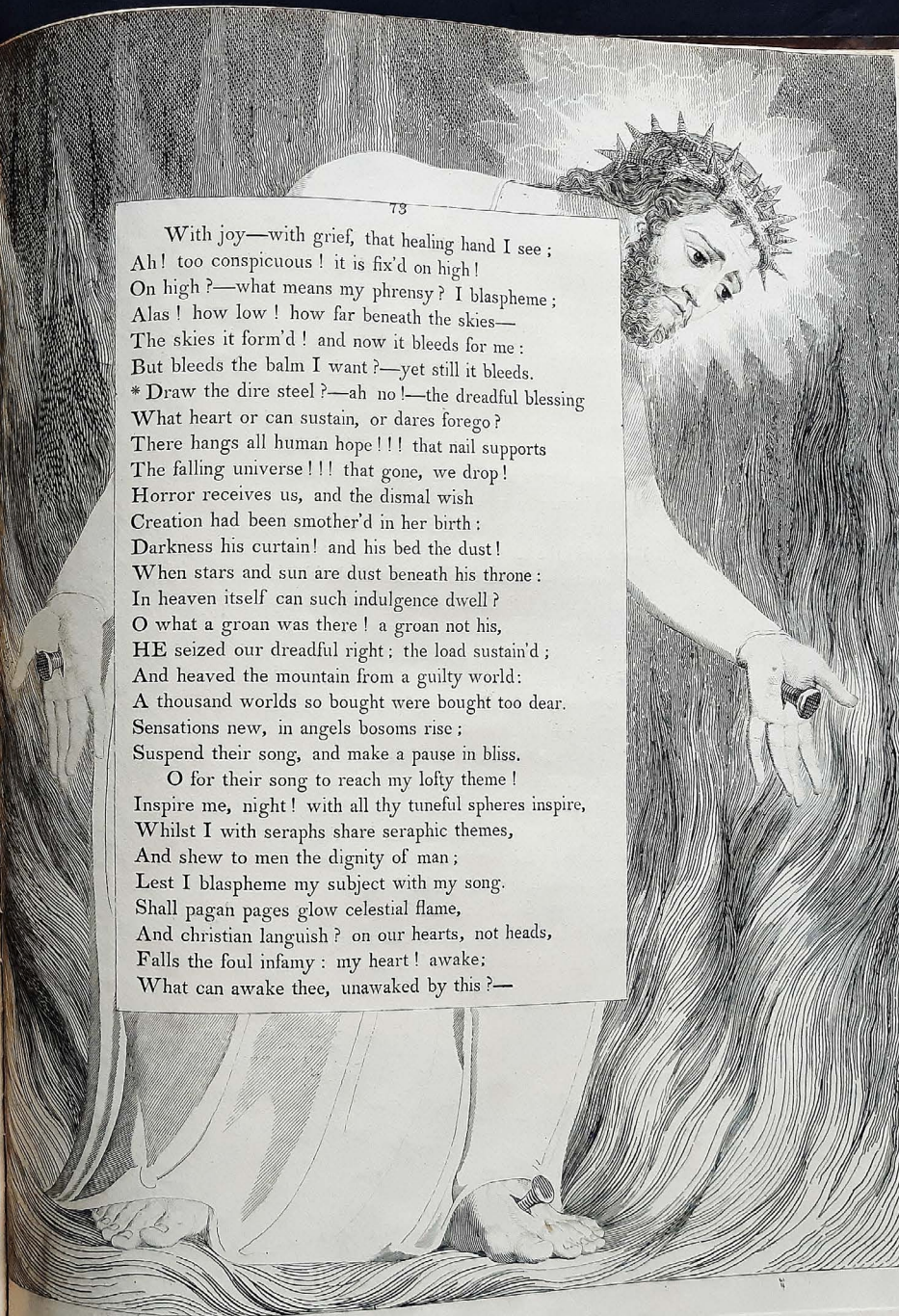
Whose all-prolific beam late call'd me forth
From darkness—teeming darkness where I lay
The worm's inferior, and in rank beneath
The dust I tread on, high to bear my brow,
To drink the spirit of the golden day,
And triumph in existence ! and couldst know
No motive but my bliss ! and hast ordain'd
A rise in blessing ! with the patriarch's joy,
Thy call I follow to the land unknown :
I trust in THEE, and know in whom I trust :
Or life or death is equal ; neither weighs ;
All weight in this—O let me live to THEE !

Though nature's terrors thus may be repress'd ;
Still frowns grim death, guilt points the tyrant's spear :
And whence all human guilt ?—from death forgot.
Ah me ! too long I set at nought the swarm
Of friendly warnings which around me flew ;
And smiled unsmitten : small my cause to smile !
Death's admonitions, like shafts upward shot,
More dreadful by delay ; the longer ere
They strike our hearts, the deeper is their wound :
O think how deep, LORENZO ! here it stings :
Who can appease its anguish ? how it burns !
What hand the barb'd, envenom'd thought can draw ?
What healing hand can pour the balm of peace,
And turn my sight undaunted on the tomb ?



With joy—with grief, that healing hand I see ;
Ah ! too conspicuous ! it is fix'd on high !
On high ?—what means my phrensy ? I blaspheme ;
Alas ! how low ! how far beneath the skies—
The skies it form'd ! and now it bleeds for me :
But bleeds the balm I want ?—yet still it bleeds.
* Draw the dire steel ?—ah no !—the dreadful blessing
What heart or can sustain, or dares forego ?
There hangs all human hope ! ! ! that nail supports
The falling universe ! ! ! that gone, we drop !
Horror receives us, and the dismal wish
Creation had been smother'd in her birth :
Darkness his curtain ! and his bed the dust !
When stars and sun are dust beneath his throne :
In heaven itself can such indulgence dwell ?
O what a groan was there ! a groan not his,
HE seized our dreadful right ; the load sustain'd ;
And heaved the mountain from a guilty world :
A thousand worlds so bought were bought too dear.
Sensations new, in angels bosoms rise ;
Suspend their song, and make a pause in bliss.

O for their song to reach my lofty theme !
Inspire me, night ! with all thy tuneful spheres inspire,
Whilst I with seraphs share seraphic themes,
And shew to men the dignity of man ;
Lest I blaspheme my subject with my song.
Shall pagan pages glow celestial flame,
And christian languish ? on our hearts, not heads,
Falls the foul infamy : my heart ! awake :
What can awake thee, unawaked by this ?—



3 BRAUNER, Victor. Goll, Yvan.
Le Char Triomphal de l'Antimoine.
Paris. Editions Hémisphères. 1949.

8vo. (261 × 176 mm). 3 original etchings each signed and numbered by Brauner in pencil. Loose as issued in original publisher's cream printed wrappers, titles to front cover with alternating letters in red and black, title and credit to spine in black.

📖 An excellent example of Goll's text with Brauner's mystical etchings.

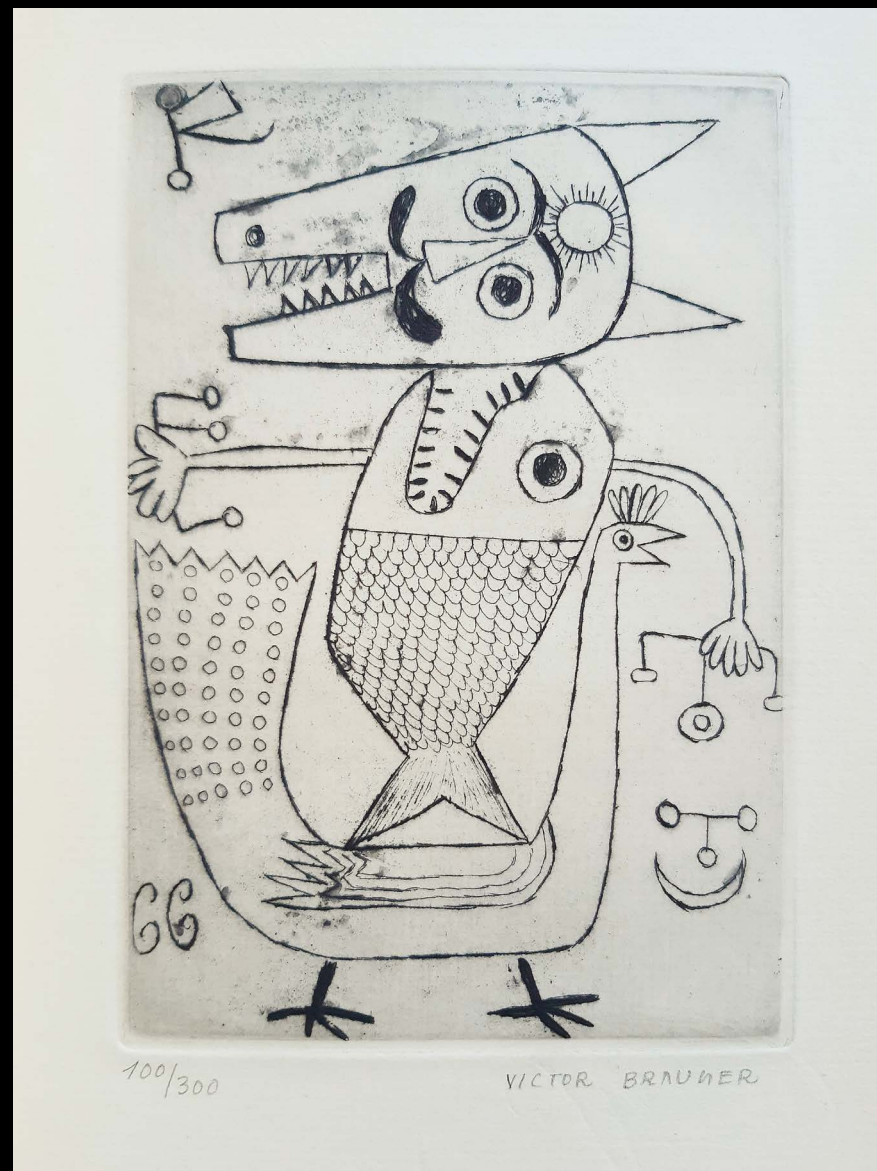
From the edition limited to 333 copies with this one of 300 on vélin de Rives à la forme.

Yvan Goll (1891–1950) is notable as one of the leader's of the so-called dissident Surrealists, those who followed Apollinaire's original ideas of sur-réalisme rather than those developed by Breton, and whose manifesto 'Surréalisme' was published shortly before the 'Manifeste du Surréalisme' in 1924. Yvan Goll founded the New York-based review 'Hémisphères' during World War Two which published work by both European exiles and American artists and poets; the present edition was issued by its publishing branch. Brauner's etchings depict Azoth, Raziel and Lilith, illuminating Goll's writings, themselves inspired by the Kabbalah and gnostic thought.

'... certains exemplaires comprennent seulement deux ou une seule signature de l'artiste ... de cette édition il n'y a eu qu'environ 150 exemplaires terminés avec les trois gravures signées par Brauner.' – *Michael Ilk*

[Ilk 20].

£6,000



4

CHAGALL, Marc. Gogol, Nicolas.
Les Ames Mortes. Eaux-Fortes Originales de Marc Chagall.
Paris. Tériade Editeur. 1948.

2 vols. Folio. (388 × 286 mm). Half-title and title for each vol. half-title of vol. I with justification verso and Gogol's text illustrated with 96 original etched plates and 22 etched initials by Marc Chagall, 'Table', engraved 'Table' on 11 leaves recto only for the placement of the engravings and final leaf with *achevé d'imprimer* and colophon. Loose as issued in original publisher's printed wrappers with titles in black to front covers, board chemises with labels to spines and matching slipcase.

📖 A rare presentation copy of Marc Chagall's masterful illustrations for Gogol's 'Dead Souls'.

From the edition limited to 370 numbered copies signed by Chagall.

Chagall's presentation is in black ink to the half-title: 'Pour Alla et Dicky / Goldschmidt / en bon souvenir / et merci – / Marc Chagall / Bruxelles / 1957.'

The 96 prints for Gogol's masterpiece were executed between 1927 and 1930 for Vollard but Tériade was the first to publish them and not until after World War II.

[Cramer 17].

£38,500





IL A ÉTÉ TIRÉ DU PRÉSENT OUVRAGE
SUR VÉLIN D'ARCHES FILIGRANÉ «LES ÂMES MORTES»
CINQUANTE EXEMPLAIRES NUMÉROTÉS DE 1 À 50
COMPRENANT UNE SUITE
DES EAUX-FORTES SUR JAPON NACRÉ
DEUX CENT QUATRE-VINGT-CINQ EXEMPLAIRES
NUMÉROTÉS DE 51 À 335
ET TRENTE-TROIS EXEMPLAIRES HORS COMMERCE
NUMÉROTÉS DE 1 À XXXIII
RÉSERVÉS AUX COLLABORATEURS
TOUS LES EXEMPLAIRES SONT SIGNÉS PAR L'ARTISTE

EXEMPLAIRE

322

Marc Chagall

NICOLAS GOGOL

LES
ÂMES MORTES

TRADUCTION DE HENRI MONGAULT

EAUX-FORTES ORIGINALES
DE
MARC CHAGALL

I

PARIS
TÉRIADE ÉDITEUR
MCMXLVIII

5 CHIRICO, Giorgio de. Apollinaire, Guillaume.
Calligrammes.
Paris. Librairie Gallimard. 1930.

4to. (330 × 258 mm). [142 leaves; pp. 269, (3)]. Half-title, printed title with original lithograph vignette, leaf with *achevé d'imprimer*, leaf with Apollinaire's dedication ('*A la mémoire du plus ancien de mes camarades*') to René Dalize and Apollinaire's verse divided into 6 sections with title for each ('*Ondes*', '*Etendards*', '*Case d'Armons*', '*Lueur des Tirs*', '*Obus Couleur de Lune*' and '*La Tête Etoilée*'), 2 leaves with '*Table*', leaf with details of the first edition of *Case d'Armons* and leaf with justification, illustrated with 68 original monochrome lithographs by Giorgio de Chirico (including the wrapper and the title-page) each coloured by the artist by hand in watercolour. Printed text in red and black throughout with headline and marginal notes in red and occasional vignettes and musical notation in blue. Sheet size: 324 × 246 mm. Full black crushed morocco by Henningsen with his signature gilt, title gilt to spine, board edges ruled in gilt, red suede doublures and endpapers, original wrappers with lithograph and backstrip preserved, red cloth wool-lined slipcase.

PROVENANCE: From the collection of Dr. Herbert Gross, with a letter of certification, tipped-in to an initial blank leaf, from Edouard Loewy, Libraire-Expert, dated 'le 2 Février 67' to Dr. Gross: 'Cher Maître ... je puis vous confirmer que l'exemplaire hors-commerce no. XV [this copy], sur Chine, de 'Calligrammes' illustré par Giorgio de Chirico a été rehaussé d'aquarelle à la main, par l'artiste lui-même ...'.

 **Unique hand-coloured copy with the lithograph for the front wrapper and each of the lithographs in the book hand-coloured by de Chirico in delicate shades of watercolour.**

From the edition limited to 131 copies signed by the artist, with this one of 25 hors commerce copies on Chine marked 'exemplaire chine' and numbered in Roman numerals.

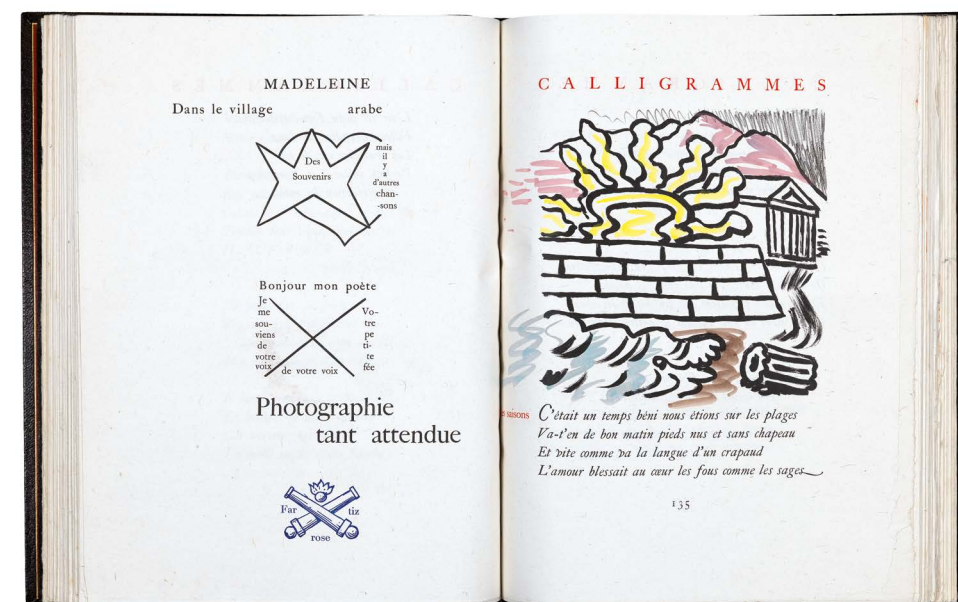
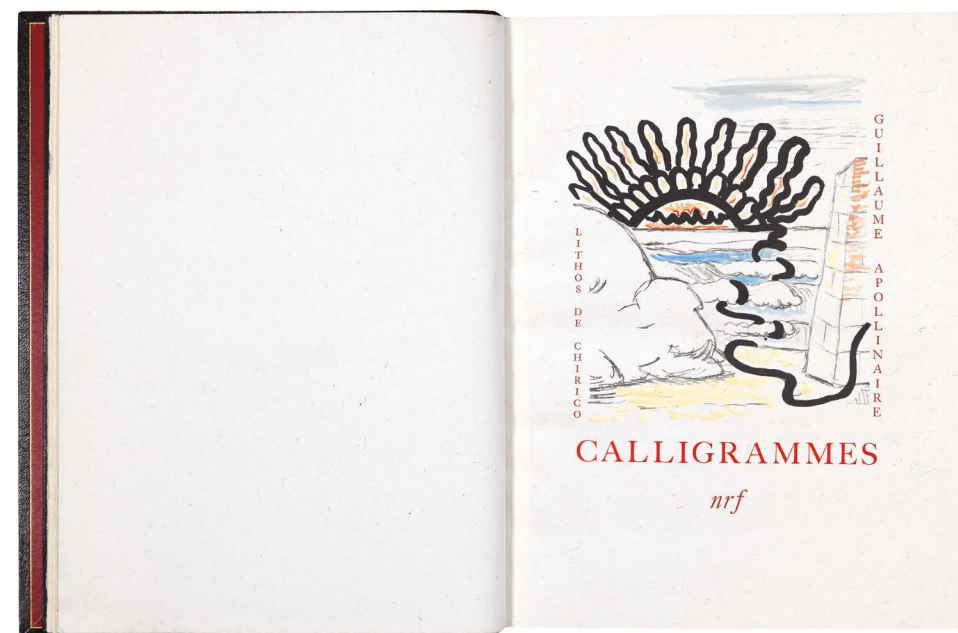
Ciranna cites another copy hand-coloured by the artist: 'Nella vendita di libri illustrati moderni realizzata il 6 Giugno 1968 all'Hotel Drouot di Parigi figurò l'esemplare n. IV di CALLIGRAMMES, su carta madreperlacea del Giappone, con tutte le litografie nel testo acquarellate ...'

– Giorgio de Chirico, *Catalogo dell'opera grafica, 1921–1969*

'This edition of *Calligrammes*, with its spacious pages and deliberately eccentric typographic design, seeks to express in visual terms the rhythm of the verse.' – *The Artist & the Book: 1860–1960*

[Ciranna 17–82; Manet to Hockney 84; Castleman 180; Logan 105; Artist & the Book 57].

£90,000



CALLIGRAMMES

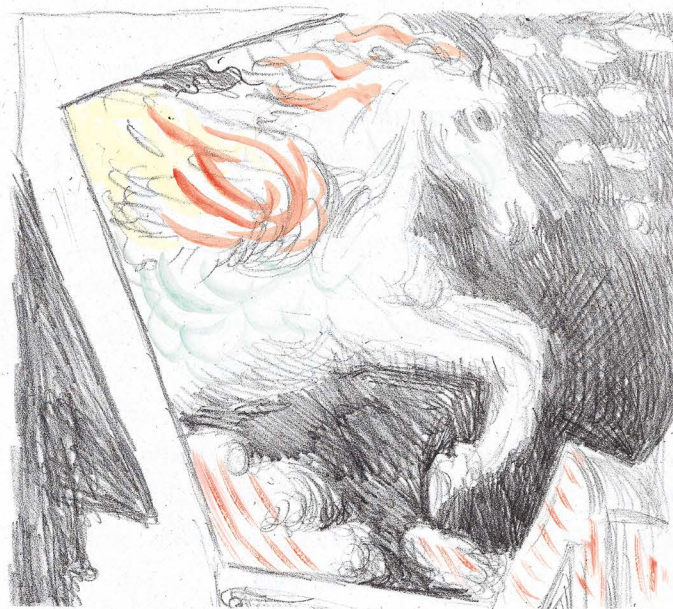


A R. D.

tour

*Au Nord au Sud
Zenith Nadir
Et les grands cris de l'Est
L'Océan se gonfle à l'Ouest
La Tour à la Roue
S'adresse*

CALLIGRAMMES



A M. Ch.

à travers
l'europe

*Rotsoge
Ton visage écarlate ton biplan transformable en hy-
droplan
Ta maison ronde où il nage un hareng saur*

6 DELACROIX. Goethe, J. W. von.
 Faust. Tragédie de M. de Goethe, traduite en français par M.
 Albert Stapfer, ornée d'un portrait de l'auteur, et de dix-sept
 dessins composés d'après les principales scènes de l'ouvrage et
 exécutés sur pierre par M. Eugène Delacroix.
 Paris. Ch. Motte & Sautet. 1828.

Folio. pp. iv, 148. Frontispiece portrait of Goethe, half-title, additional lithograph wrapper by Devéria, title and 17 lithographs by Delacroix. Black morocco-backed marbled boards and endpapers, gilt spine, original printed wrappers by Devéria bound in.

📖 A large paper copy of the first edition of Delacroix's masterful interpretation of 'Faust', a pioneering meeting of word and image and a monument of nineteenth-century illustration..

All of the plates, printed on chine and mounted to larger sheets, conform to first or first published state with the address of 'Ch. Motte'. The wrapper is present in two states, one of the front cover on white paper and the other, including both the front and rear covers and the backstrip, on blue paper.

'Ouvrage remarquable et typique de l'époque romantique, illustration magistrale du grand Delacroix, qui est heureusement de plus en plus estimé des bibliophiles de gout.' – *Carteret*

£25,000





Ce crâne, Monsieur, était celui d'Yorick le Bouffon du Roi — Hélas! Pauvre Yorick!



Vraiment ce conseiller est maintenant bien silencieux, bien discret, bien grave, lui qui dans sa vie était le drôle le plus bavard du monde.

**7 DELACROIX, Eugène. Shakespeare, William.
Hamlet. Treize Sujets Dessinés par Eugène Delacroix.
Paris. Chez Gibaut Frères. 1843.**

Folio. 13 original lithographs by Eugène Delacroix. Loose as issued, with the original front and rear wrappers, housed in modern box; wrappers torn, with tape repair; occasional foxing to some plates (mainly in the margins), damp-staining affecting the upper margin only of one plate, a small stain on the far right margin of another plate.

 **The complete suite of the first published edition on large paper.**

From the first published edition with 13 original lithographs limited to 80 copies, of which this is one of 60 on French paper. There were also 20 examples on chine. All of the prints with letters and the majority with the printer's imprint of Villain.

Delacroix originally composed 16 lithographs in order to illustrate Hamlet, the work gradually being completed between 1834 and 1843, but only 13 were issued with the first published edition.

The prints in the set are:

- La reine s'efforce de consoler Hamlet (Robaut No. 577; Delteil 103).
- Hamlet veut suivre l'ombre de son père (Robaut No. 578; Delteil 104).
- La fantôme sur une autre partie de la terrasse (Robaut No. 579; Delteil 105).
- Polonius and Hamlet (Robaut No. 580; Delteil 106).
- Hamlet fait jouer aux comédiens la scène de l'empoisonnement de son père (Robaut No. 583; Delteil; Delteil 109).
- Hamlet et Guildenstern (Robaut No. 584; Delteil 108).
- Hamlet tente de tuer le roi (Robaut No. 585; Delteil 110).
- Le meurtre de Polonius (Robaut No. 586 - 587; Delteil 111).
- Hamlet et la reine (Robaut No. 588; Delteil 112).
- Hamlet et le cadavre de Polonius (Robaut No. 589; Delteil 113).
- Mort d'Ophélie (Robaut No. 591-592; Delteil 115).
- Hamlet et Horatio devant les fossoyeurs (Robaut No. 593-594; Delteil 116).
- Mort d'Hamlet (Robaut No. 597; Delteil 118)

£12,000



Ce crâne, Monsieur, était celui d'York le Bouffon du Roi — Hélas! Pauvre York!



Vraiment ce conseiller est maintenant bien silencieux, bien discret, bien grave, lui qui dans sa vie était le drôle le plus bavard du monde.



Qu'est ce donc?..... Un rat!

8

KOKOSCHKA, Oskar.

Die Träumenden Knaben.

Wien. Berger und Chlawa für die Wiener Werstätte. 1908.

Oblong 4to. (244 × 298 mm). [12 leaves including initial and terminal blanks]. Leaf with monochrome lithograph dedication verso, leaf with monochrome lithograph title recto and with eight leaves with Kokoschka's original colour lithographs, each with Kokoschka's printed text at right; the illustration for the cover is also a monochrome original lithograph by Kokoschka. Original publisher's cloth with pasted on label with lithograph by Kokoschka in black and gold paint splatter.

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

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

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

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

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

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

£40,000



9 KOKOSCHKA, Oskar.
'O Ewigkeit - du Donnerwort'. 9 Lithographien zu der Cantate
(II. Composition) des J. S. Bach von Oskar Kokoschka.
Berlin. Verlag Fritz Gurlitt. 1916.

Large folio. (685 × 525 mm). [12 leaves]. Leaf with dedicatory fifteen-line poem by Kokoschka, printed dedication and Kokoschka's manuscript dedication in pencil (see below) and eleven lithographs by Kokoschka printed in black on uncut sheets of Hollande van Gelder Zonen (retaining deckle edges), each signed in pencil by the artist lower right. (Sheet size: 670 × 510 mm). Original publisher's parchment-backed grey paper board portfolio lined with yellow cloth, printed title in black to upper board.

 The first printed copy of the de luxe issue of the first edition presented to Kokoschka's parents.

The de luxe issue of Kokoschka's 'O Ewigkeit' with each of the lithographs signed by the artist in pencil and with a manuscript presentation from Kokoschka: 'Meinem lieben Vater und meiner lieben Mutter / das erste Exemplar auf der druckpresse / zu Weihnachten (?) 1917'.

Oskar Kokoschka's series of lithographs to illustrate Bach's Cantata 60 ('O Eternity, Thou World of Thunder') were inspired by his turbulent but fecund relationship with Alma Mahler (see below). The series, conceived as early as 1914 but not published until 1916 / 1917, appeared in a number of formats and editions and scholarship on the subject is confused. This copy – with Kokoschka's pencil inscription presenting this first printed copy to his parents – makes it clear that the de luxe edition consisted of eleven signed lithographs (rather than the nine mentioned on the portfolio) on Hollande van Gelder Zonen and did include a leaf of text with the printed dedication to Countess Alexandrine Mensdorff-Dietrichstein (the catalogue raisonné of Kokoschka's prints suggests that this leaf was only included with the second edition). A standard edition was printed in 1917 in an edition of 100 copies with the first lithograph signed and the remainder initialled, and a second edition was printed in 1918 and issued in portfolio and bound issues.

The de luxe issue is of extreme rarity.

The list of plates are as follows:

- Selbstbildnis (Brustbild mit Zeichenstift)
- Drachen über eine Flamme
- Der Wanderer im Gewitter
- Das Weib führt den Mann
- Die Flehende
- Das letzte Lager
- Furcht und Hoffnung (Der Mann tröstet das Weib
- Mann und Weib auf der Sterbeweg
- Der Adler ('Selig sind die Toten')
- Der Mann erhebt seinen Kopf aus dem Grabe, auf dem das Weib sitzt
- Pietà ('Es ist genug')

'Höhe nicht mehr exakt feststellbar, vermutlich 25 Expl.' (Wingler / Welz, Oskar Kokoschka, Das druckgraphische Werk).

'Bach's cantata presents a dialogue between Fear and Hope. In these prints, Kokoschka casts himself in the role of Hope, while Mahler plays Fear. Guided by Fear, Hope sets down a road that leads to his death (although the cantata itself sounds a positive note of divine salvation). Throughout, Kokoschka cites earlier works and weaves in biographical allusions to his relationship with Mahler. The imagery in *Drachen über einer Flamme* (Dragons over a flame) recalls his attempts to protect the pregnant Mahler from seeing frightening reptiles, while the final print reprises imagery from the poster for his earlier play *Mörderer, Hoffnung der Frauen* (Murderer, hope of woman). In the penultimate print, Kokoschka depicts himself standing in a grave, an acknowledgement of guilt for the failed relationship. As he later stated, 'I am in the grave, slain by my own jealousy'.
– Heather Hess, *German Expressionist Digital Archive Project, German Expressionism: Works from the Collection*. 2011 – MoMA catalogue).

[Wingler / Welz 58–68; *The Artist & the Book* 150 & *From Manet to Hockney* 45 (both second editions)].

£32,000



10 REDON, Odilon.
**La Tentation de St. Antoine. 3e série. Texte de Gustave
 Flaubert. Paris. Published by the author. 1896.**

Folio. Title page with vignette printed in purple on Japon and 23 monochrome lithographs by Redon (22 are signed in pencil) printed on chine and mounted to larger sheets. Printed by Clot and Blanchard, Paris. Contemporary full fawn crushed morocco by Thierry, St. de Petit-Simier with his signature gilt, gilt title to upper board, inner dentelles ruled in gilt, marbled endpapers.

Redon's 'La Tentation de St. Antoine'.

From the edition limited to 50 copies.

The complete album, comprising the title-page with the lithographed vignette printed in purple on Japon (signed in purple by Redon), and the set of 23 lithographs to illustrate Flaubert's text, printed on chine appliqué, all with the exception of one signed individually in pencil with the small capitals within subject.

Redon spent much of 1895 making *La Tentation de St. Antoine. 3me. Série* his first album of lithographs in five years. He produced only one more album of lithographs, '*Apocalypse de St. Jean*', in 1899.

'Flaubert's first magnum opus, retelling the temptations that afflicted Saint Anthony, was completed over twenty-five years before its publication in 1874. The mystical trials were compelling subjects for Redon, who made three sets of illustrations in which he tried to fathom their symbolic content. The last and largest series of lithographs on the temptations [this set] was commissioned by Vollard and issued in 1896, many decades before they were incorporated into book form after the artist's death.' – *Riva Castleman*

[Manet to Hockney 13; Castleman 11; Logan 6].

£58,000



Saint Antoine

Au secours, mon Dieu!

OPLOW RECH



OPLOW RECH



11 ROUAULT, Georges. Volland, Ambroise Les Réincarnations du Père Ubu. [Together with:] Manuscrit de G. Rouault – Préface aux ‘Réincarnations...’ Paris. Ambroise Volland. 1932.

2 vols. Folio. (450 × 358 / 466 × 350 mm). pp. vii, 192. Illustrated with 104 wood-engraved plates, vignettes and head- and tail-pieces (including the vignettes of the etchings in the ‘Tables’, the title vignette and that for the wrapper), all by Aubert after Rouault’s originals and 22 full-page mixed etchings. Rouault’s manuscript (sheet size c.443 × 328 mm) in black ink over pencil on 2 bifolia of thick cream paper forming eight pages recto and verso is accompanied by proof text (sheet size c.384 × 278 mm) of same printed recto only on five leaves of thin proofing paper - see below. Loose as issued in original publisher’s wrappers with printed title and wood-engraved vignette after Rouault, later marbled board chemise and slipcase; manuscript loose in coarse weave cloth wrapper with manuscript title to front cover.

 Volland’s ‘Les Réincarnations du Père Ubu’ illustrated by Rouault together with Rouault’s original manuscript for his introduction.

From the edition limited to 335 copies, with this one of 55 édition de tête copies (number 2) on Montval signed by Rouault and Volland in ink on the justification with two sets of the 22 hors-texte etchings: one on Rives with the watermark ‘Ambroise Volland’ and one on Arches.

Also included with this copy is Rouault’s original manuscript text for the introduction (‘Petit Poème Français en Guise d’Avertissement, Introduction, Préface aux Réincarnations du Père Ubu’) on 2 bifolia of large cream paper (with the watermark ‘M B M’ and ‘J. PERRIGOT ARCHES (FRANCE)’ and dated ‘6/8/29’ in pencil at the foot of the first sheet. Rouault’s manuscript, written in black ink over pencil within ruled pencil frames and on ruled lines is for his first draft for the introduction to the book. Beneath a large wash vignette, largely effaced but matching the size and shape of the final published vignette, Rouault’s title and text, including the verse interpolations, follows the contours of the final published version save the vignette illustrations but differs in many respects. The manuscript concludes with Rouault’s name beneath and is dated ‘Paris, mars 1929’.

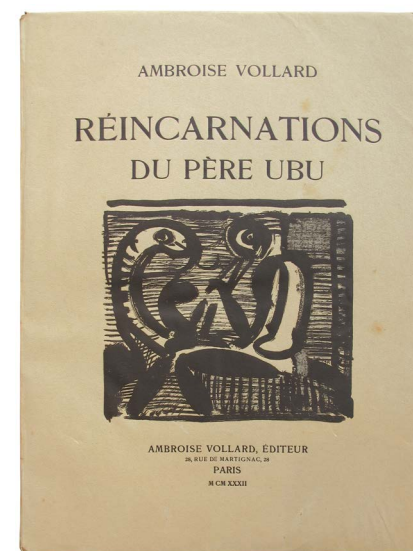
The manuscript is also accompanied by a printed proof of the same text on five leaves of thin proofing paper printed recto only. In this version, stamped at the head of the first sheet with ‘Imprimerie A. Jourde / 1er Epreuve / le 28/8/29’, the text matches that of the manuscript but has been reworked extensively by Rouault in blue ink. The opening paragraph has been rewritten, many passages have been removed entirely, the verse has been

edited and the text rearranged. The changes made by Rouault evidenced here go much further towards the final published version than the manuscript version, however, comparison between the final published version and this proof version evince further changes. Both versions provide highly interesting variations to the completed version and demonstrate Rouault’s working practise in a literary sense.

‘Les gravures sur le thème d’Ubu aux colonies datées de 1918 et 1919 furent tirées à l’initiative d’Ambroise Volland mais conservées sans être utilisées pour une édition. Les cuivres qui n’avaient pas encore été rayés furent retravaillés par Georges Rouault en 1928. Le premier tirage (1918–1919) fut retrouvé après la mort d’Ambroise Volland.’ *Francois Chapon*

‘Volland wrote more than 10 works on the subject of Père Ubu, beginning with Le Grand Almanach du Père Ubu (1900–1901) and ending with Les Réincarnations du Père Ubu (1932). The character was based on Alfred Jarry’s Ubu Roi, a play first performed in 1896 and marking the beginning of the Théâtre de l’Absurde, which had great vogue in Dada and Surrealist circles. Whereas Jarry’s Ubu was a personification of crass malevolence and dictatorial buffoonery, Volland’s character was made into a character that typified political and bureaucratic corruption.’ *From Manet to Hockney*

[Chapon 8–30; The Artist and the Book 270; From Manet to Hockney 81]. £24,000





SIMS REED