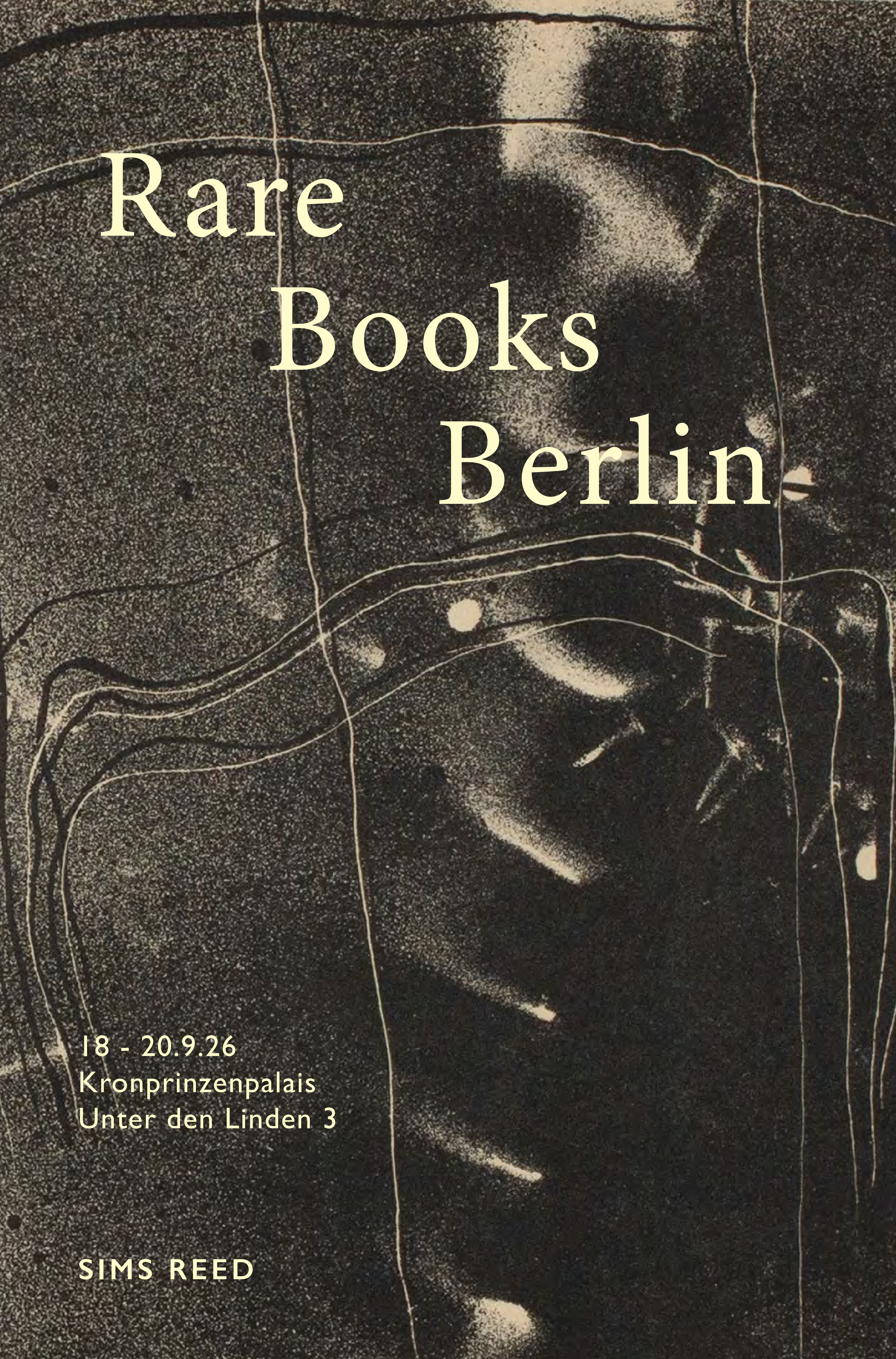




Rare Books Berlin

18 - 20.9.26
Kronprinzenpalais
Unter den Linden 3

SIMS REED

NB. Book descriptions have been abbreviated for this fair list.
Please contact us for full descriptions or further images.

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RARE BOOKS BERLIN

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Stand 51 | First Floor
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<i>Appel</i>	<i>Gris</i>	<i>Miró</i>
<i>Arp</i>	<i>Guino</i>	<i>Moriyama Daido</i>
<i>Barbier</i>	<i>Guthrie</i>	<i>Muehl</i>
<i>Bonnard</i>	<i>Here de Corny</i>	<i>Neufforge</i>
<i>Bourgeois</i>	<i>Hoch</i>	<i>Picabia</i>
<i>Chagall</i>	<i>Iliazd</i>	<i>Picasso</i>
<i>CoBrA</i>	<i>Kelmscott Press</i>	<i>Piranesi</i>
<i>Dada</i>	<i>Kirchner</i>	<i>Pissarro</i>
<i>Decker</i>	<i>Klein</i>	<i>Redon</i>
<i>Dürer</i>	<i>Maillol</i>	<i>Kiki Smith</i>
<i>Eragny Press</i>	<i>Man Ray</i>	<i>Toulouse-Lautrec</i>
<i>Ernst</i>	<i>Manet</i>	<i>Toyen</i>
<i>Goya</i>	<i>Matisse</i>	<i>Warhol</i>

[oi].

Karel Appel (& Hugo Claus)

DE BLIJDE EN ONVOORZIENE WEEK. DE HAND-REEKS NUMMER 1.
(THE HAPPY AND UNFORESEEN WEEK. THE HAND-SERIES NUMBER 1).
(All Published)

Paris. By the artists / COBRAbibliotheek. 1950, December

¶ A very rare presentation copy of Karel Appel and Hugo Claus' photocopy artist book with the illustration with additional colour by Appel by hand.

From the edition limited to 200 numbered copies signed by Appel and Claus in blue ink to the title; Appel's presentation is in blue ink to the same leaf: 'VOOR / ALDO. / 25-12-'50'.
[see the catalogue of the Erfgoedbibliotheek Hendrik Conscience].

€ 8 750

4to. (276 x 228 mm). [4 bifolia: 8 unnumbered leaves]. Leaf with title with small vignette, frontispiece by Appel verso, following leaves with verse by Claus and full-page illustrations, all composed as spreads with Appel's illustration at left and Claus' verse at right, final leaf with justification verso; photocopy text and illustration throughout, all of Appel's illustrations are signed in the plate and feature colouring by the artist by hand. Sheet size: 270 x 210 mm. Original publisher's tan photocopy card portfolio with flap, title after Claus' manuscript to front cover with illustration by Appel across covers and spine coloured by the artist by hand.



[O2].

Hans Arp (Kurt Schwitters)

ARP I: PRAPOGANDA UND ARP. (PROOF FOR THE COVER OF 'ARP I'
(MERZ 6) WITH ALTERNATE COLOUR SCHEME)

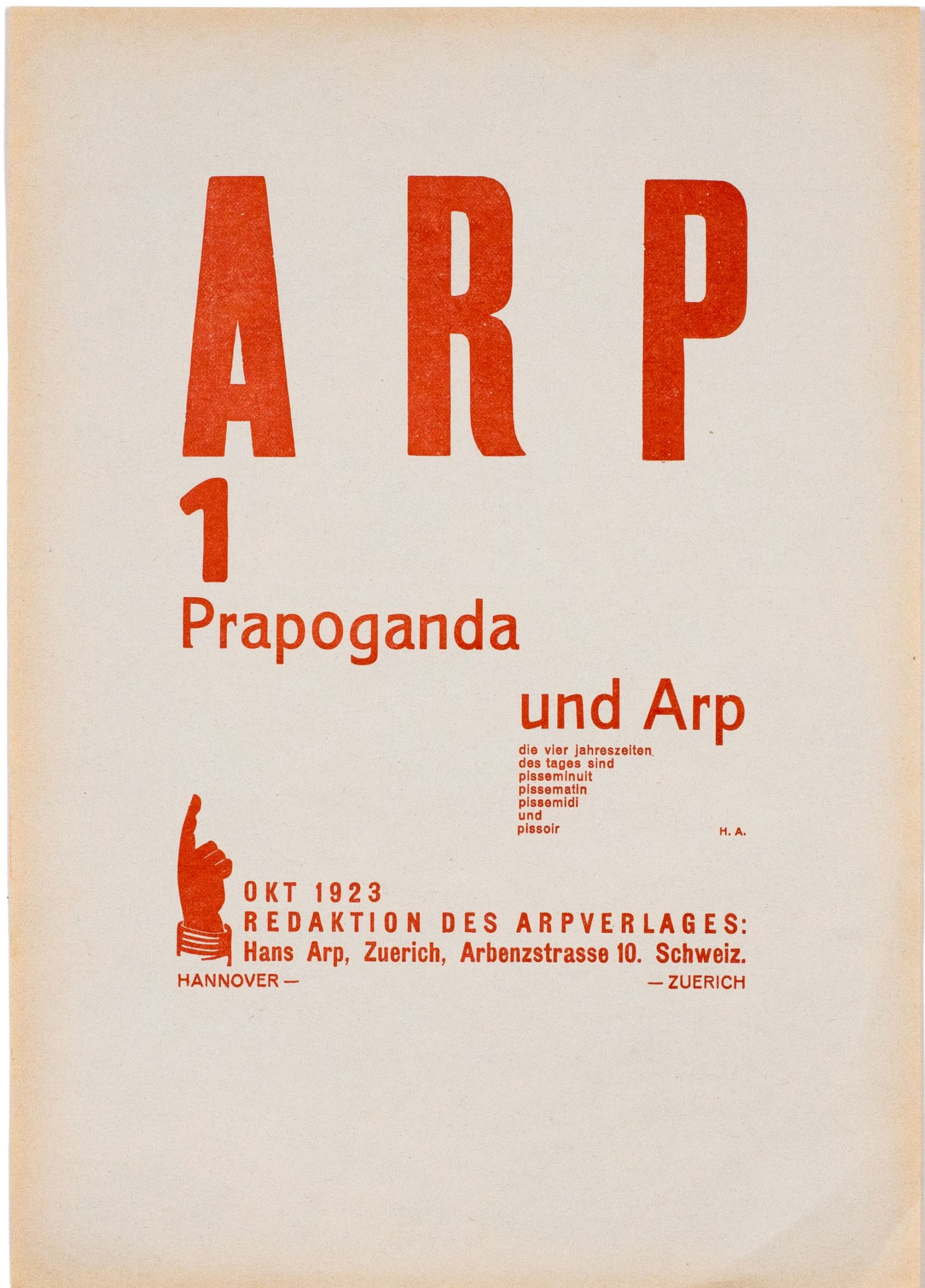
Hanover / Zurich. Merzverlag / Redaktion des Arpverlages. Oktober 1923

¶ A very scarce proof of the cover for 'ARP 1: Prapoganda und Arp', the rear portion of Schwitters' 'MERZ 6: Imitatoren watch step!'.

*Small folio. (297 x 210 mm). Printed text with
manicule in red on a pale purple sheet recto only.*

€ 1 750

[see Ades pp. 123 - 126 & 130 (for a detailed list of the content of 'MERZ 6 / ARP 1'); see Le Fonds Paul Destribats 204].



Georges Barbier (& Albert Flament)

PERSONNAGES DE COMÉDIE

PARIS. CHEZ MEYNIAL. 1922

¶ A very fine copy of this delightful collaboration between two Art Deco masters: Georges Barbier and François-Louis Schmied.

From the edition limited to 150 numbered copies, signed by Barbier in pencil.

€ 10 000

Folio. (380 x 294 mm). pp. 64. Illustrated half-title with colour wood-engraved design by Barbier, title with colour woodengraved Harlequin vignette, 12 full- and 2 half-page wood-engraved colour plates, 22 wood-engraved colour four-line initials as well as decorative devices in the text, many heightened in silver and gold, final wood-engraved colour vignette, list of plates and colophon. Each leaf of text surrounded by decorative frame. The cover illustration is repeated on the halftitle.

Loose as issued in original publisher's printed wrappers with a colour design by Barbier heightened with gilt, gilt, black and purple marbled board chemise and matching slipcase.

encadrent son visage couleur de cire où brûle un regard désabusé Le Commandeur se dresse et nous entendons claquer les boîtes aux lustres consumés.



Vous voyez-vous passer avec des rubans verts à l'épaule le long des rigides arabesques de buis? Il se nomme Alceste. L'automne ajoute à son amertume... Cet enfant s'appelle Chérubin le myrte d'Espagne étoile son front et fait un écrin satiné à la Diane que, rêveur, il contemple, accoudé au socle... Il se nomme Fortunio, cet adolescent, voyez-le courir dans le verger de Jacqueline, que la vigne drap de feu...
 D'Amour, amour... Lequel de ces gracieux fantômes ne vient à la



[04].

Pierre Bonnard (& Paul Verlaine)

PARALLÈLEMENT

Paris. Imprimerie Nationale / Ambroise Vollard Editeur. 1900

¶ **The ground-breaking ‘Parallèlement’, Ambroise Vollard’s first book, Verlaine’s verse illustrated with Pierre Bonnard’s delicate rose lithographs, in the original wrappers.**

From the edition limited to 200 numbered copies, with this one of 170 on vélin de Hollande.

[see ‘De Parallèlement à Chanson Complète’, pp. 15 - 21; From Manet to Hockney 17; Logan 11; The Artist & the Book 27; Castleman pp. 86 - 87].

Small folio. (308 x 256 mm). [74 leaves; pp. (vi), 139, (iii)]. Leaf with frontispiece verso, half title with justification verso, title with vignette by Bonnard (matching that for the wrapper) and vignette verso, and Verlaine’s verse illustrated with 109 original lithographs by Bonnard printed in rose and 9 wood-cut vignettes after Bonnard printed in black, two leaves with ‘Table des Matières’ and final leaf with achevé d’imprimer. Original publisher’s printed wrappers with titles and vignette by Bonnard to front cover in black, title to spine, later protective black box.

€ 20 000



[05].

Pierre Bonnard (Longus)

LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOÉ

Paris. Ambroise Volland, Editeur. 1902

¶ A very rare example of Bonnard's superb second book with Volland, one of ten from the édition de tête on Japon ancien, with the additional suite and in a contemporary binding by Noulhac.

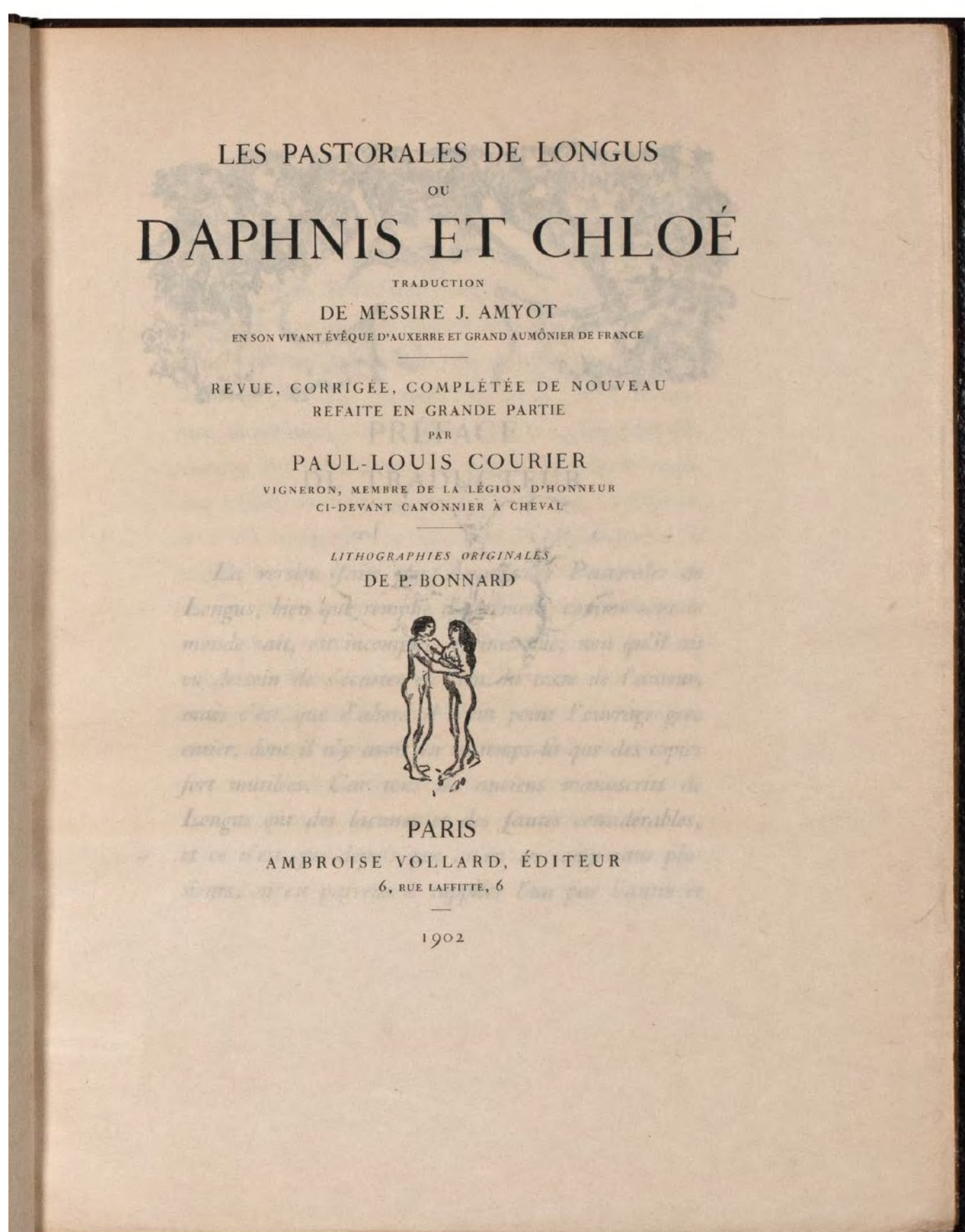
From the edition limited to 250 numbered copies, with this one of 10 copies on japon ancien à la forme from the édition de tête with the additional suite of the lithographs printed without text in 'ton rose'.

[see Guignard's 'Le Livre', Paris, 1942; see 'de Parallèlement à Chanson Complète' pp. 23 - 26].

€ 41 000

*Small folio. (334 x 268 mm). [156 leaves; 151 leaves (suite); pp. x, 294, (i), (i)]. Half-title with justification verso, printed title with vignette by Bonnard, 3 leaves with 'Préface du Traducteur' and Longus' text illustrated with 156 original lithographs by Bonnard printed in black, leaf with 'Table des Matières', final leaf with *achevé d'imprimer*; also included in a separate volume with a separate wrapper is the complete series - three leaves with a lithograph recto and verso and one leaf with the two final lithographs recto - of lithographs printed in 'ton rose'. Full aubergine crushed morocco by Noulhac with his signature gilt for each vol., banded spines with gilt titles in six compartments, turn-ins ruled in gilt with decorative Greek key roll-tool border and floral ornaments at corners, green silk doublures and endleaves, marbled endpapers, original publisher's printed wrappers with titles and Bonnard's vignette in black to front cover and and backstrip for each vol. preserved, a.e.g.*

FURTHER IMAGES ON NEXT PAGE





[o6].

Louise Bourgeois

THE PURITAN

(New York). Osiris Editions. 1990

¶ **First edition of Louise Bourgeois' recapitulative geometric artist book 'the puritan'.**

From the edition limited to 75 copies on handmade paper, each signed and numbered by Bourgeois in pencil, with this one of 70 copies bound by Kim O'Donnell.

€ 11 500

Large folio. (688 x 526 mm). [15 folded sheets stitched in the Japanese style]. Bourgeois' text and eight chine collé engravings by Louise Bourgeois (printed with the assistance of Christian Guérin); sheet size: 658 x 502 mm. Original printed wrappers, original canvas box with 'LOUISE BOURGEOIS' to spine and title 'the puritan' to front cover.



[07].

Marc Chagall (& Nicolas Gogol)

LES AMES MORTES. EAUX-FORTES ORIGINALES DE MARC CHAGALL

Paris. Tériade Editeur. 1948

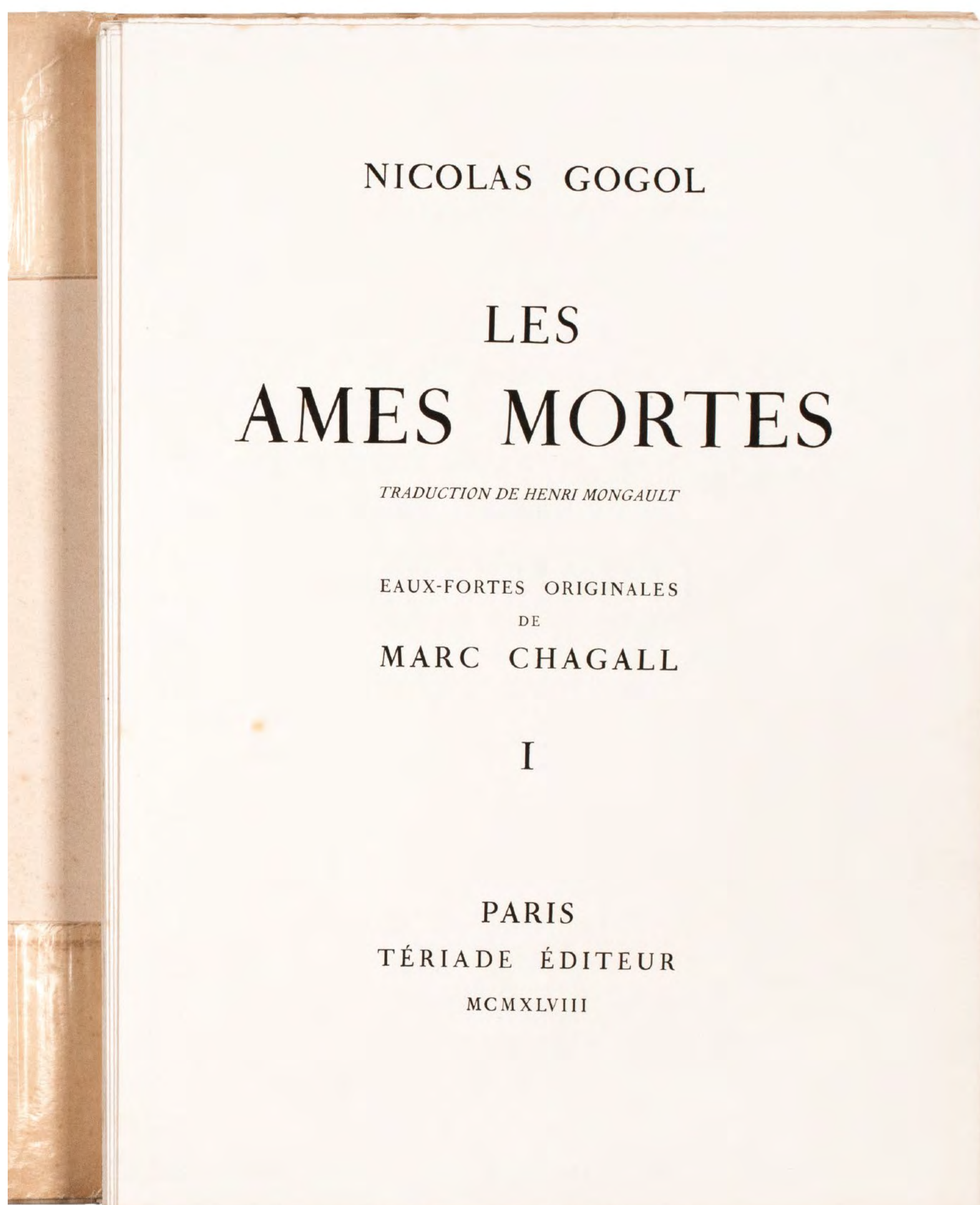
¶ **Marc Chagall's masterful illustrations for Gogol's 'Dead Souls'.**

From the edition limited to 370 numbered copies signed by Chagall, with this one of 285 from the normal edition.

[Cramer 17].

€ 41 000

2 vols. Folio. (388 x 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, chemises with labels to spines, slipcase.



LES AMES MORTES

Le mot de *gentilhomme* produisit impression sur la vieille.

— Attendez; je vais prévenir Madame, dit-elle.

Elle s'éloigna pour revenir deux minutes plus tard, une lanterne à la main. Le portail s'ouvrit. Une autre fenêtre s'éclaira. La britchka pénétra dans la cour, s'arrêta devant une petite maison, difficile à distinguer dans l'obscurité, la lumière qui tombait des fenêtres & frappait en plein les flaques d'eau n'en laissant voir que la moitié. La pluie tambourinait sur le toit en bois & se déversait à flots bruyants dans un baquet. Cependant les chiens exécutaient un concert vocal en l'honneur des arrivants. L'un d'eux, la tête rejetée en arrière, s'appliquait à des roulades si prolongées qu'on eût pu le croire grassement payé pour cet office; un autre vocalisait à la hâte; l'infatigable soprano d'un caniche mêlait à ce choral des sons de grelot; un vieux chien robuste, à en juger par sa voix rauque, raclait la basse; ainsi, au plus fort d'un concert, alors que les ténors se haussent sur la pointe des pieds pour lancer une note élevée & qu'un élan unanime emporte les exécutants, seule la basse-contre, plongeant dans sa cravate un menton mal rasé & s'inclinant presque jusqu'à terre, émet de là une note qui fait trembler les vitres.

Des virtuoses aussi accomplis laissaient bien augurer de l'importance du domaine; mais notre héros, trempé, gelé, transi, ne songeait qu'à dormir. La britchka à peine arrêtée, il sauta sur le perron, trébucha, faillit choir. Une femme, qui ressemblait en plus jeune à la précédente, l'accueillit sur le seuil & l'introduisit dans l'appartement.

Tchitchikov jeta autour de lui un regard distrait : de vieux papiers à rayures; des gravures représentant des oiseaux; une horloge avec des fleurs peintes sur le cadran; des miroirs vieillots à cadres brunis en forme de feuilles recroquevillées, d'où émergeaient une lettre, un jeu de cartes, un bas... Il ne put distinguer autre

50



LES AMES MORTES

— Sérieusement, une affaire, & urgente encore.

— Tu mens, je parie! Voyons, dis-moi chez qui tu vas?

— Chez Sobakévitch.

A ces mots, Nozdriov partit d'un de ces formidables éclats de rire, dont connaissent seuls le secret les solides gaillards qui s'esclaffent en tressaillant des bajoues & en découvrant toutes leurs dents blanches comme sucre, tandis qu'à deux pièces de là leur voisin se réveille en sursaut & s'écrie, les yeux écarquillés : « Ah ça! qu'est-ce qui lui prend, au compère! »

— Qu'y a-t-il de risible? dit Tchitchikov assez mécontent de cette hilarité.

Mais Nozdriov continuait de s'esclaffer, tout en murmurant : — Pitié, pitié, je vais crever de rire!

— Il n'y a là rien de plaisant; je lui ai donné parole de l'aller voir, reprit Tchitchikov.

— Mais en arrivant chez ce fesse-mathieu, tu oublieras la joie de vivre! Je connais ton caractère...; tu te trompes fort si tu crois trouver là-bas gros jeu & bonne bouteille. Allons, mon cher, au diable Sobakévitch! Viens-t'en chez moi. Tu verras mon balyk. Cette fripouille de Ponomariov m'a assuré avec force courbettes : « Je vous l'ai réservé; vous pouvez courir toute la foire, vous n'en trouverez pas un semblable. » Mais c'est un coquin fieffé. Je le lui ai dit en face : « Écoute, le fermier des eaux-de-vie & toi, vous êtes les plus insignes fripons que je connaisse! » Il n'a fait qu'en rire, le gredin, en caressant sa barbe. Kouvhinnikov & moi déjeunions tous les jours chez lui... Ah, j'oubliais, il faut que je te montre quelque chose; mais je te préviens, je ne le céderai pas pour dix mille roubles. Holà, Porphyre, cria-t-il par la fenêtre à son domestique, qui tenait d'une main un couteau & de l'autre une tranche de balyk qu'il avait réussi à chaparder en furetant dans la

80



[o8].

CoBrA, Chr. Dotremont, (editor)

COBRA. BULLETIN POUR LA COORDINATION DES INVESTIGATIONS
ARTISTIQUES / REVUE INTERNATIONALE DE L'ART EXPERIMENTAL.

Brussels, Amsterdam, Hannover. 1949 - 1951

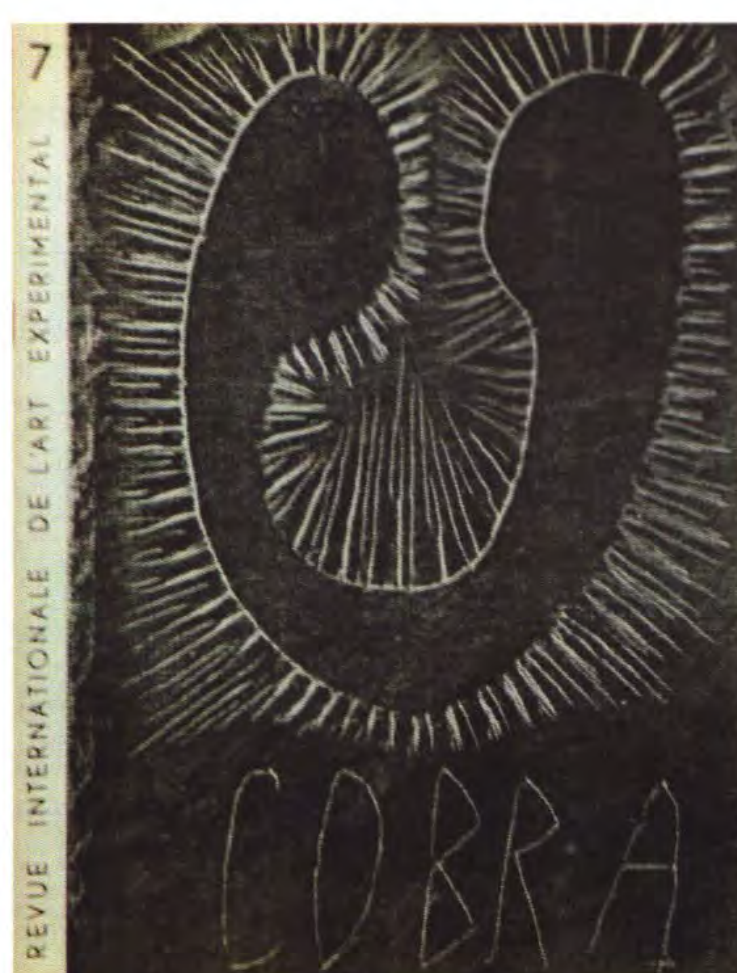
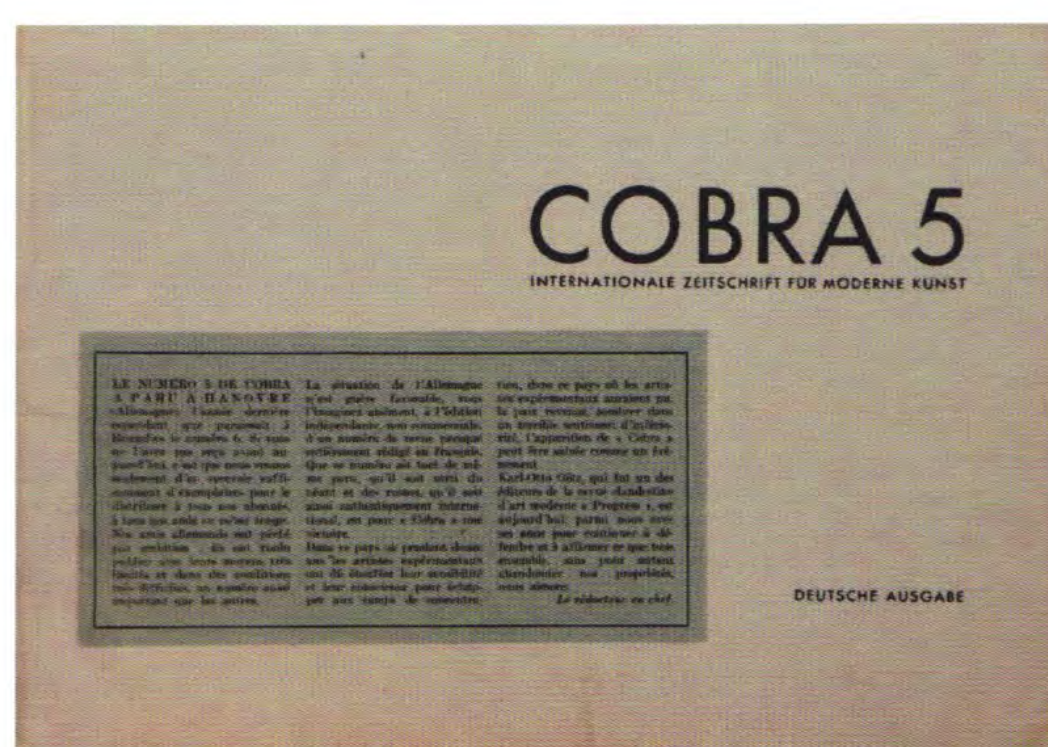
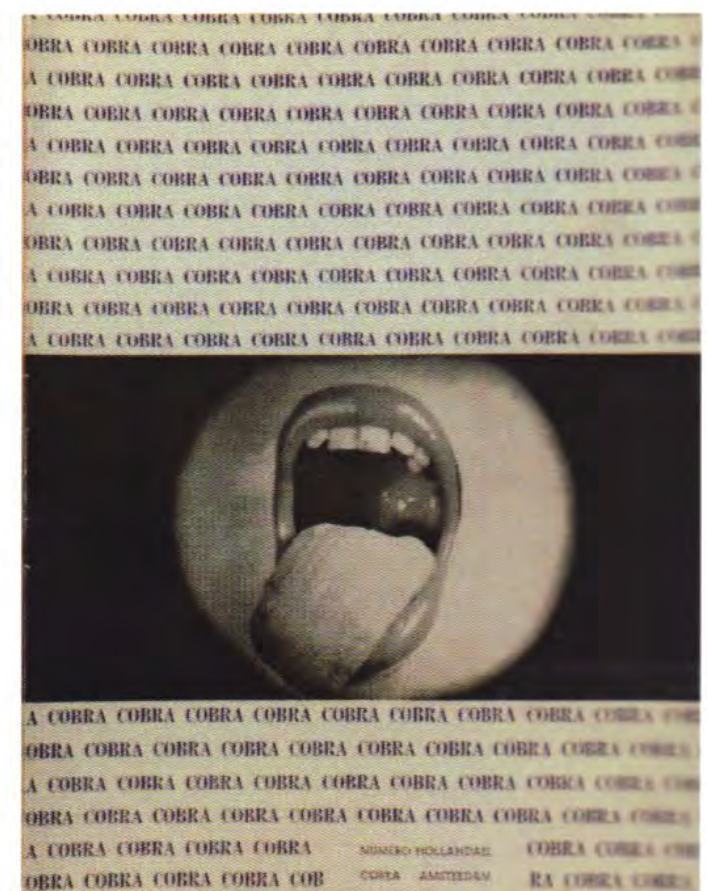
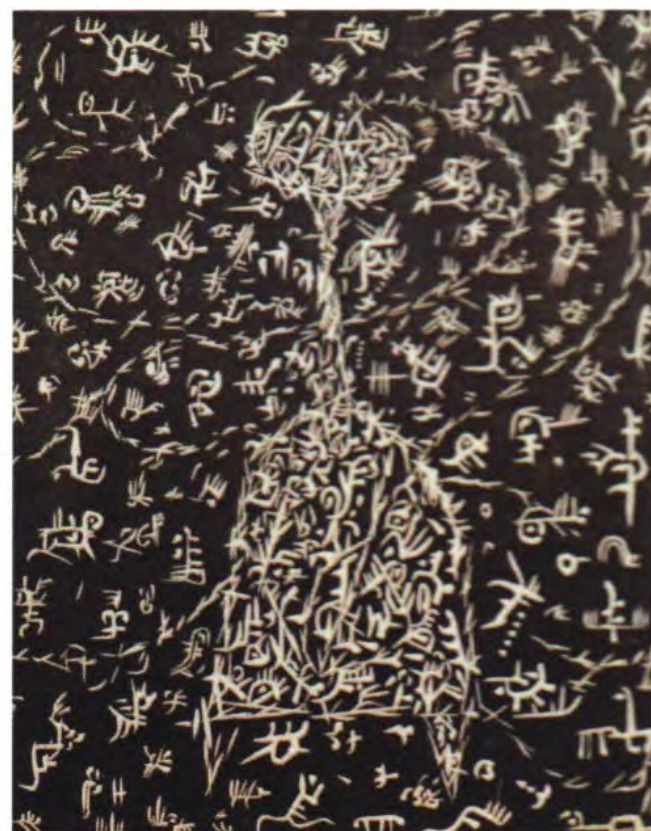
¶ A scarce complete series of CoBrA,
the review of the CoBrA movement .

[Le Fonds Paul Destribats 532; Allen 250].

€ 11 500

*Small 4to. c.26 pages per issue with
contributions from Asger Jorn, Eiler Bille,
Carl-Henning Pedersen, Pol Bury, Pierre
Alechinsky et al. Vols. 8 / 9 not issued.*

*Original publisher's printed wrappers, stapled
as issued.*



[09].

DADA

Tristan Tzara, Edgar Varèse, Philippe Soupault, Georges Ribemont-Dessaignes,
Man Ray, Max Ernst et al.

DADA SOULÈVE TOUT. DADA CONNAÎT TOUT.

DADA CRACHE TOUT. MAIS

Paris. Au Sans Pareil. 12 Janvier 1921

¶ A very fine example, never folded,
of this scarce, iconoclastic and
blasphemous dada manifesto, an
excellent specimen of dada typography.

*Folio. (277 x 212 mm). [Single sheet of cream
paper]. Drop-head title and printed text
recto and verso in French with typical dada
typography, manicules and type variation,
imprint and list of signatories at foot of verso.*

[Destribats Tracts 132 / 133; Ades 8.45;
Pompidou 326 / 327].

€ 5 850



[10].

DADA

Théo van Doesburg & Kurt Schwitters

KLEINE DADA SOIRÉE

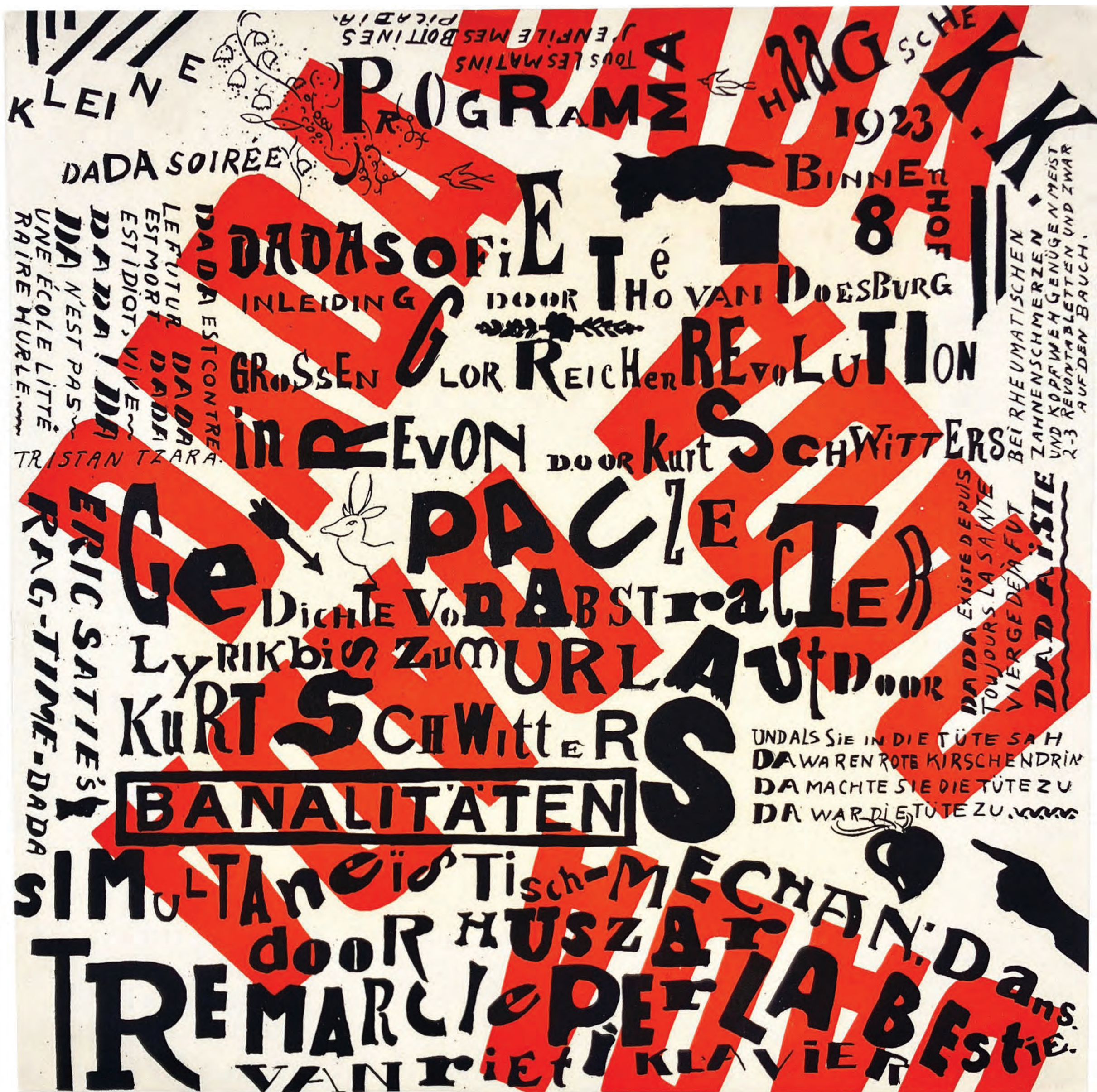
(The Hague). (1922 / 1923)

¶ An excellent example, never folded, of the first issue of the iconic 'kleine dada soir  e' poster.

(300 x 300 mm). Lithograph in red with additional printing in black recto only on thin newsprint paper, the full sheet, never folded.

[see 'Dada in the Collection of the Museum of Modern Art', New York, 2008, pp. 102 - 105; see Ades pp. 125 - 126 which describes the series of 'kleine dada soir  e' performances (but without naming them) in Schwitters' words].

€ 29 000



[II].

Paul Decker the Elder, Paul Decker the Younger, Abraham Drentwett the Elder et al.
REPRAESENTATIO BELLI, AB SUCCESSIONEM IN REGNO HISPANICO ... / DER
SPANISCHE SUCCESSIONS-KRIEG ... &C.

Augsburg. Jeremias Wolff. c.1715

¶ An exceptional copy of Decker's very rare suite of engravings – here in-plano and with exceptional additional colouring and highlighting in gilt by hand – illustrating the battles of the War of the Spanish Succession.

[Berlin 103 (incomplete); Bobins III, 1165; Brunet V, 626 for the French edition].

€ 76 000

Folio. (554 x 423 mm). [58 unnumbered leaves]. Engraved allegorical title with Latin and German text, leaf with letterpress text in German in double columns and 56 engraved allegorical plates all after the Deckers by various engravers (see below). (Sheet size: 435 x 560 mm). Full contemporary blond calf, boards with elaborate neo-classical decorative borders composed of rules, foliate, floral and rope-work tools, vase tools at head and foot and mask corner tools all to surround a central lozenge with a decorative composition of floral, foliate and mask tools, later banded spine with elaborate decorative tooling in gilt in seven compartments, turn-ins tooled in gilt, red speckled edges.



[12].

Albrecht Dürer

DIE HEIMLICHE OFFENBARU[N]G IOH[AN]NIS. (THE SECRET REVELATION
OF ST. JOHN). / APOCALIPSIS CUM FIGURIS.

(THE APOCALYPSE WITH PICTURES).

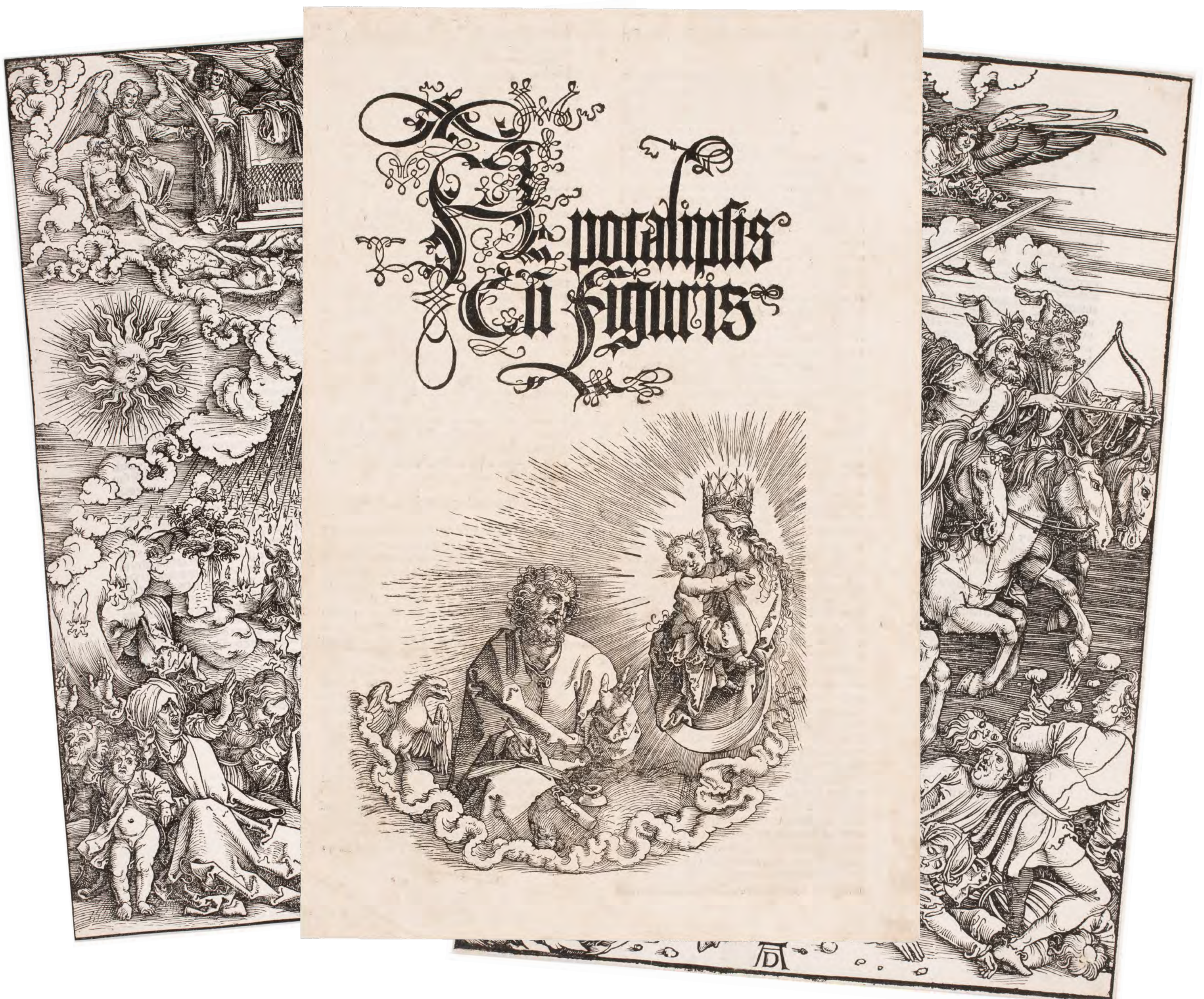
Nuremberg. (By the artist). 1498 / 1511

¶ Albrecht Dürer's 'The Apocalypse',
the first book to be conceived,
designed, printed and sold by a single
artist.

*Folio. (c.380 x 280 mm). Original woodcut
title with the Virgin with child appearing to
St. John, printed text in Latin or German
where applicable and 15 original woodcuts by
Albrecht Dürer, various sheet sizes.*

[Meder 163 - 178; Bartsch 60 - 75].

P.O.A.



DÜRER – ‘THE APOCALYPSE’

[‘St. John Devouring the Book’ (393 x 283 mm):

1511 Latin edition with text verso.]



[13].

(ERAGNY PRESS)

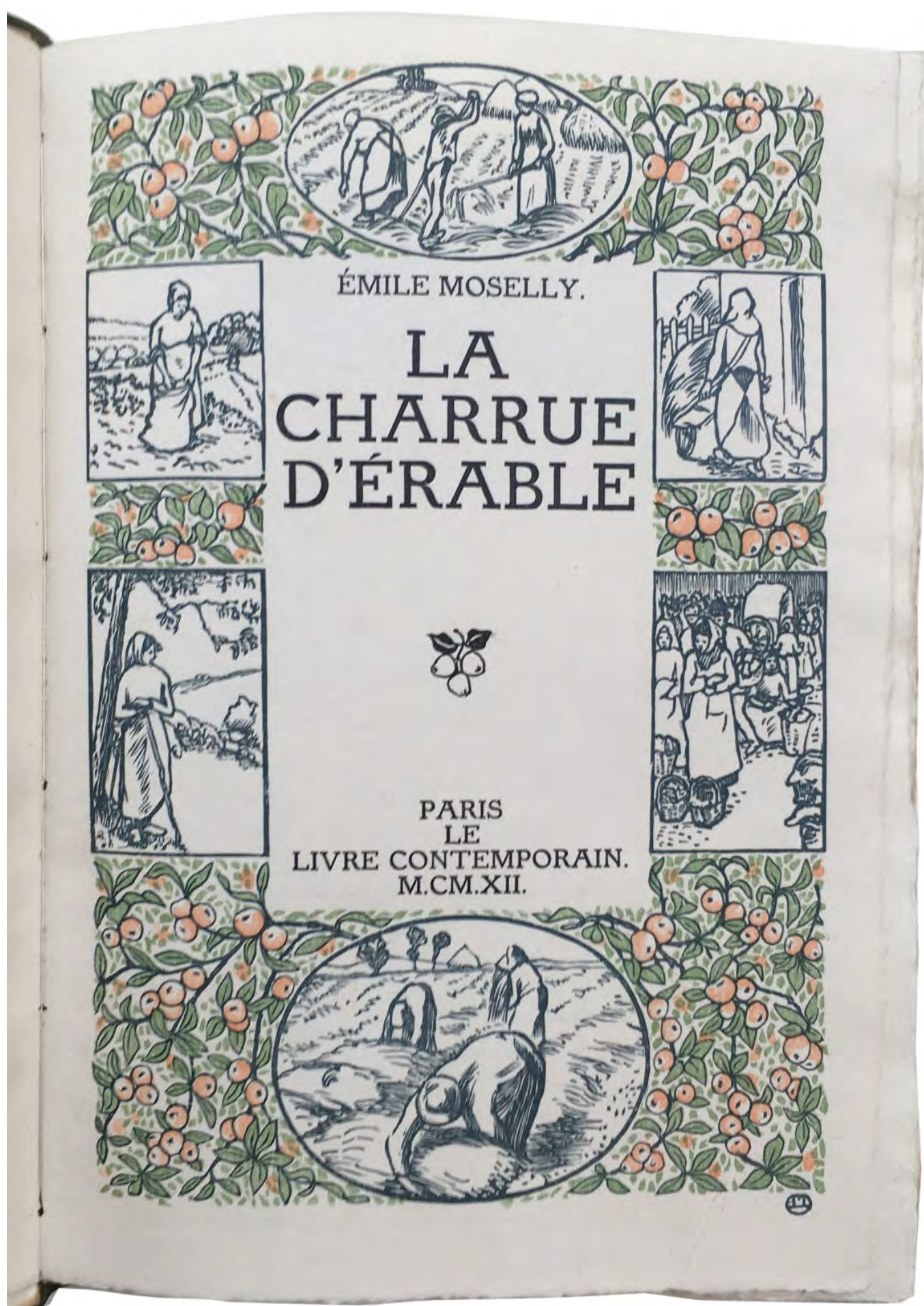
Camille Pissaro & Emile Moselly

LA CHARRUE D'ÉRABLE

Paris. Le Livre Contemporain / Eragny Press. 1912

¶ One of the finest Eragny productions - Pissarro's second commission and, all in all, his finest book - a superb copy in the original limp apple calf and with the rare additional signed suite on Chine.

From the edition limited to 116 copies, this copy printed for M. L. Comar; the separate suite of the 43 prints is on Chine and each is initialled and numbered from the edition of 13 by Lucien Pissarro in pencil.



8vo. (217 x 152 mm). [74 leaves: 4 blank leaves, 66 leaves with text and illustration, 4 blank leaves; pp. 105, (iii)]. Half-title with justification verso, printed title with pictorial colour woodcut decoration, 12 hors-texte original colour woodcut plates by Camille Pissarro each initialed 'CP' in the plates, 9 colour woodcut head- and tail-pieces and ten-line initials by Lucien Pissarro after Camille Pissarro, monochrome woodcut head-piece to 'Table des Matières', colophon leaf with woodcut Eragny Press device to verso; woodcut text ornaments throughout. Text and plates printed by Lucien and Esther Pissarro at the Eragny Press. Original publisher's limp apple calf, gilt title and gilt apple vignette to upper right of front cover, limp pinkish calf doublures with elaborate decorative scheme of gilt rules surrounding a field of matching gilt apple tools, suite loose in paper wrapper, later green paper-lined black morocco box by Alain Lobstein with his signature gilt, boards and spine with decorative foliate tools, title gilt to spine.

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

€ 29 000

[14].

Max Ernst & Hans Arp (Intro.)

HISTOIRE NATURELLE

Paris. (Aux Editions Jeanne Bucher)

¶ A superlative unsophisticated édition de tête example of exceptional rarity of Max Ernst's early frottage experiments.

From the edition limited to 300 numbered copies (6 lettered hors commerce copies were also issued), with this one of the first 20 édition de tête copies on Japon Impérial signed and numbered '11' in ink by Max Ernst.

[see 'La Révolution Surréaliste', no. 9 / 10, 1927, pg. 41; see lot 112, 'Bibliothèque Daniel Filipacchi, Première Partie', Christie's Paris, Jeudi 29 Avril, 2009; see lot 107, 'Mille Nuits de Rêve, Collection Genebviève et Jean-Paul Kahn II', Pierre Bergé et Associés, Paris, Vendredi 9 Octobre, 2020].

Folio. (516 x 350 mm). [2 bifolia (text on smaller sheets) + 34 leaves of plates]. Leaf with title, leaf with list of plates recto and verso, leaf with Arp's introductory text recto and verso, blank leaf with justification verso (all on smaller sheets) and 34 lithograph plates by Max Ernst each printed recto only and numbered I - XXXIV (sheet size: c.498 x 324 mm or the reverse). Loose as issued in original publisher's cloth-backed blue, turquoise and black paper board portfolio, printed title label to upper board, publisher's label to upper right interior corner of rear board, blue cloth ties.

€ 35 000



[15].

Max Ernst & Iliazd (Ilia Zdanevich), (Guillaume Tempel)

(65) MAXIMILIANA OU L'EXERCISE ILLÉGAL

DE L'ASTRONOMIE

Paris. Le Degré 41 (Iliazd). 1964

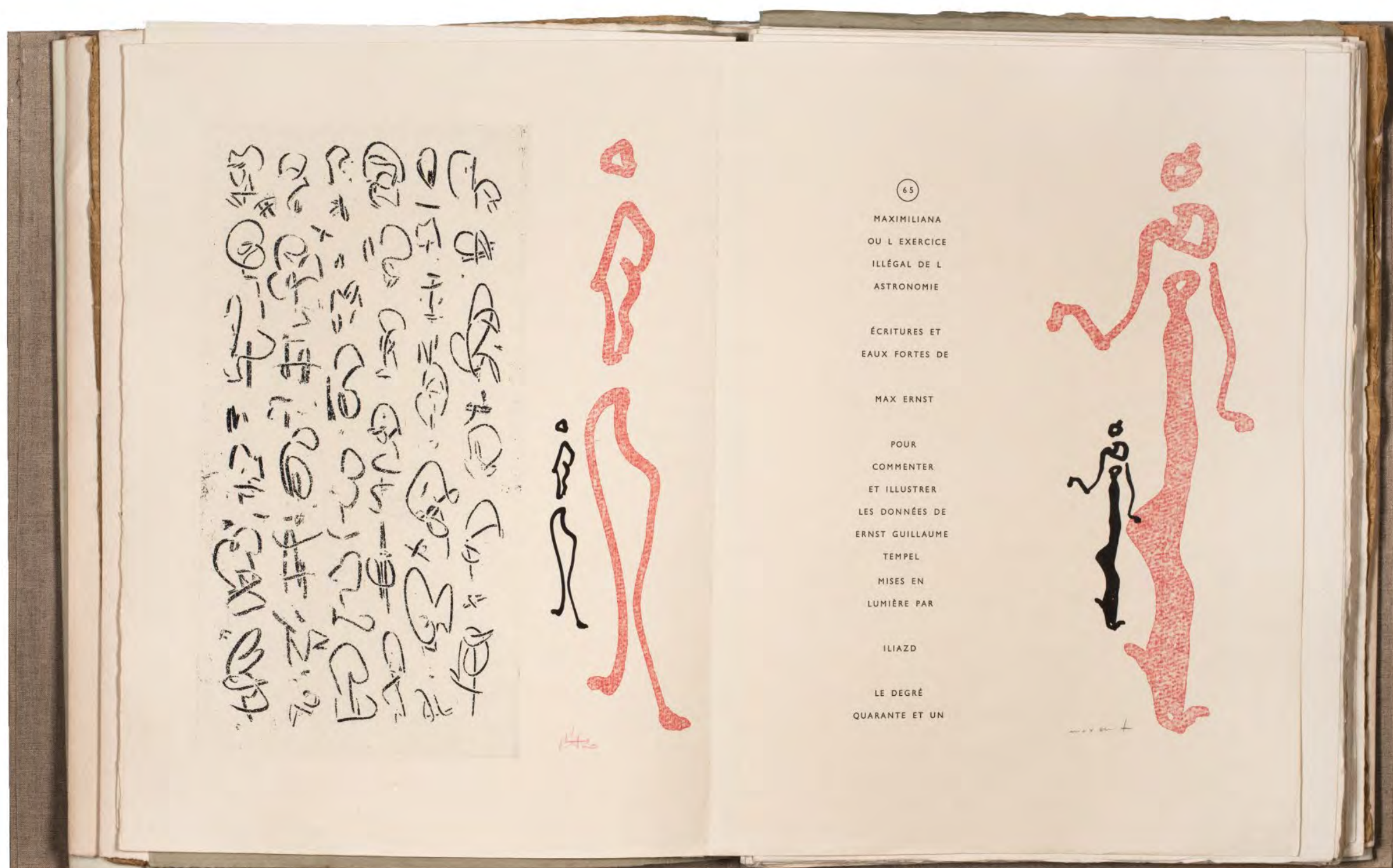
¶ The superlative 'Maximiliana', the double tour de force: for Max Ernst's graphic oeuvre and for Iliazd's mastery of typography and mise en page together with the announcement 'L'Art de Voir de Guillaume Tempel' and the poster 'Hommage à Tempel' both issued to mark the publication of the book.

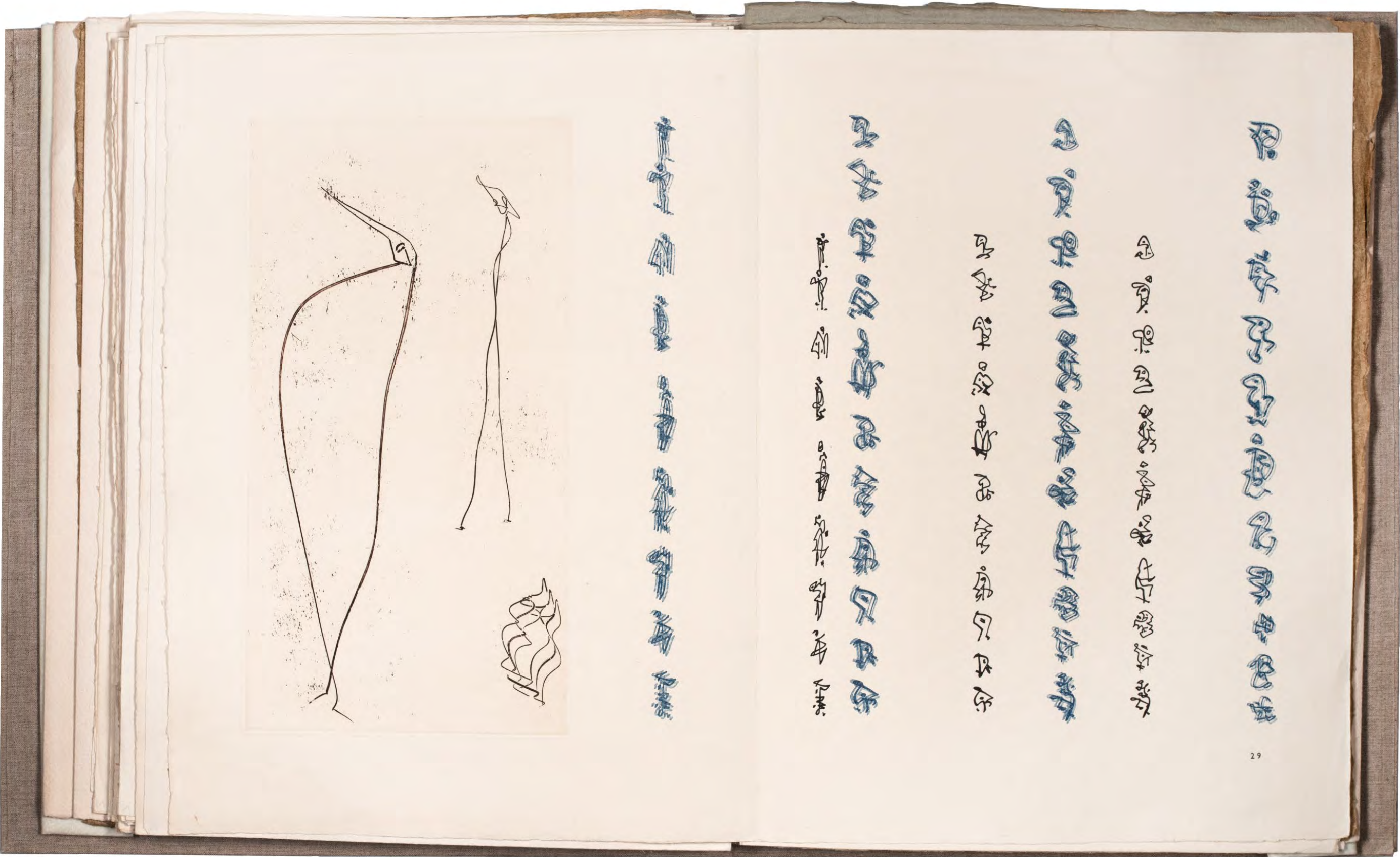
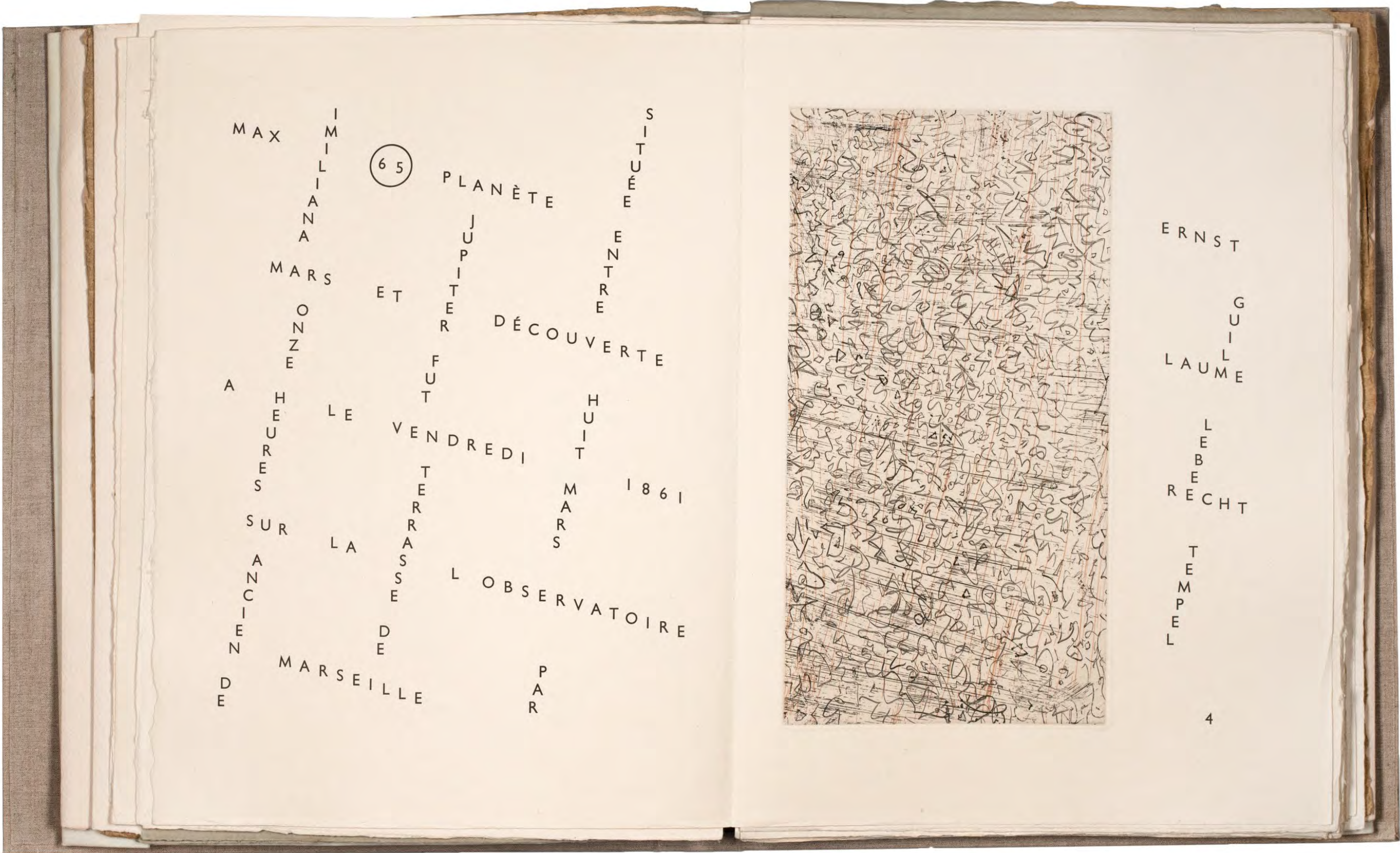
From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

[Spies 95, I - XXXIV & Spies 96B; Isselbacher 4; I Libri di Iliazd 26; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages'].

€ 150 000

Folio. (422 x 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and achevé d'imprimer, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 x 306 mm; unfolded: 410 x 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.





[16].

GOYA, Francisco José de Goya y Lucientes

LOS CAPRICHOS

Madrid. (Published by the artist). (1799)

¶ A fine set of the first edition of Goya's greatest set of prints, 'Los Caprichos', printed in warm sepia ink on thick laid paper.

From the first edition limited to approximately 300 copies (see Harris); this copy is printed after the scratch on plate 45 ('Mucho hay que chupar?') which occurred early in the printing but this is nevertheless a beautiful set with very crisp impressions of the plates, the paper retaining its original tone and the aquatint remaining strong.

4to. (308 x 215 mm). Eighty etched plates with aquatint by Francisco Goya (sheet size: 300 x 200 mm) numbered 1 - 80 on laid paper. Full green crushed morocco by Marius Michel with his signature gilt, boards ruled in gilt, banded spine with title gilt and foliate and floral decorative tooling in six compartments, turn-ins with elaborate gilt floral motif, marbled endpapers, a.e.g., later green morocco-backed wool-lined solander box.

€ 320 000

[Harris 1, 36 - 115; Brunet II, 1685].





[17].

Juan Gris & Paul Reverdy
AU SOLEIL DU PLAFOND
Paris. Tériade Editeur. 1955

¶ **Pierre Reverdy's verse with
lithographs by his friend Juan Gris.**

From the edition limited to 220 copies
signed by Reverdy, with this one of 205
on vélin des Papeteries d'Arches.

€ 7 500

*Folio. 430 x 330 mm. Half-title, title and text,
all after Reverdy's manuscript, and illustrated
with colour lithograph frontispiece and ten
colour lithographs after Juan Gris. Loose as
issued in original publisher's printed wrappers
with Gris' monochrome lithograph to front
wrapper, blue paper board chemise with title
to spine and slipcase.*



[18].

Michel Guino & Paul Eluard

UN SOUPÇON. POÈME DE PAUL ELUARD, ILLUSTRÉ DE POINTES SÈCHES PAR
GUINO, MIS EN LUMIÈRE PAR ILIAZD

Paris. Le Degré Quarante et Un. 1965

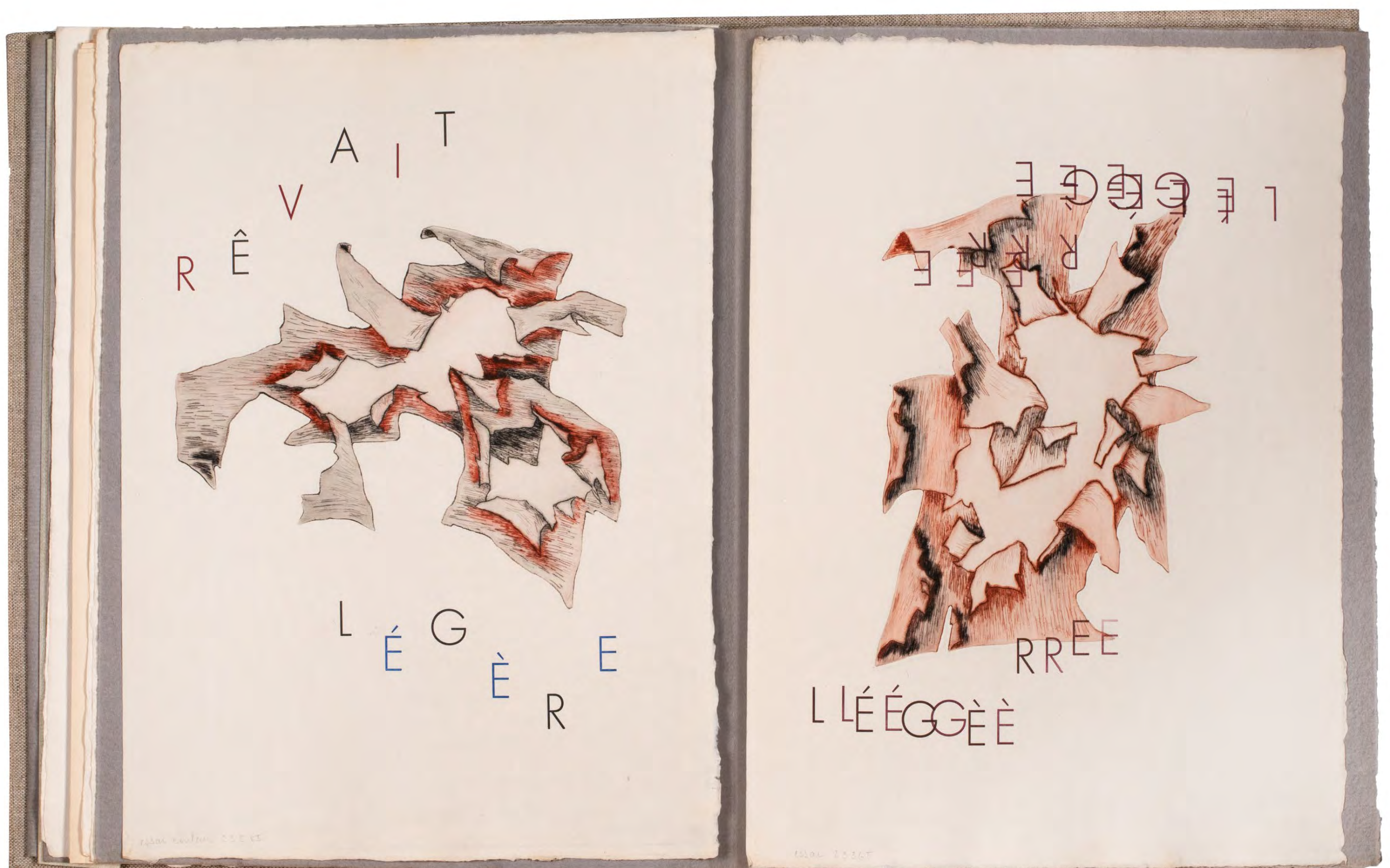
¶ A beautiful example of this
illustrated book by the typographer /
poet Iliazd.

From the edition limited to 81 copies,
with this one of 47 on 'Japon Impérial',
signed by Guino in pencil and
with the monogram of Iliazd in red
pencil.

[Isselbacher 11].

€ 10 000

*Folio. (430 x 336 mm). [18 bifolia]. Folded
sheet with title, folded sheet with colour dry
point frontispiece, 14 folded sheets each with
text and colour dry point, folded sheet with
final line of Eluard's verse and final folded
sheet with justification; colour dry points
and additional dry point for the wrapper
by Michel Guino, sheet size (unfolded):
420 x 620 mm. Loose as issued in original
publisher's printed parchment wrappers with
an additional dry point by Guino, additional
blue paper wrapper, publisher's grey cloth
chemise and slipcase.*



[19].

James Guthrie & Gordon Bottomley

FRESCOES FROM BURIED TEMPLES. A PORTFOLIO OF DRAWINGS BY
JAMES GUTHRIE WITH POEMS BY GORDON BOTTOMLEY.

Flansham. Pear Tree Press. 1928

¶ An excellent example of James Guthrie's rare and remarkable masterpiece of versatile printing technique with each copy unique.

From the edition limited to 55 copies, signed by the artist and author.

[Isselbacher 11].

€ 14 000

Folio. (440 x 300 mm). Decorative intaglio half-title and pictorial colophon printed in colours, woodcut pictorial title in turquoise and black, woodcut part titles, woodcut or intaglio plates and intaglio calligraphic text after Helen Hickley, many printed in colours or gold, 2 plates double-page, a few intaglio plates printed in light colours on black paper and tipped in, all by James Guthrie, the rare printed prospectus dated 1923 and inserted loose. Loose as issued in original publisher's printed pictorial wrappers with woodcut illustration, additional card wrapper and original publisher's cloth slipcase, printed labels to upper cover and spine.



Emmanuel Léopold Here de Corny

RECUEIL DES PLANS, ELEVATIONS ET COUPES ... DES CHÂTEAUX,
JARDINS ET DEPENDANCES QUE LE ROY DE POLOGNE OCCUPE EN
LORRAINE [TOGETHER WITH:] SUITE DES PLANS, ELEVATIONS ET COUPES
[AND:] PLANS ET ELEVATIONS DE LA PLACE ROYALE DE NANCY ET DES
AUTRES EDIFICES QUI L'ENVIRONNENT.

Paris. Se Vend à Paris Chez François. 1750 (c.) - 1753

¶ **The rare first edition - a beautiful copy in contemporary red morocco with the arms of Stanislas Leczinski for whom the book was produced - of one of the greatest and most beautiful 18th century books on gardens and architecture.**

[Not in RIBA; not in Fowler; Brunet III, 113; Berlin 2511; Millard 78, pp. 200 - 205; Cicognara 4024; for the present copy see lot 72 in the sale 'Architecture: Cent Cinquante Livres Rares des XVIIe, XVIIIe et XIXe siècles', Paris, 1985; see lot 112 in 'De Vitruve à Ledoux', Alde, 2014; see no. 41 in Bernard and Stéphane Clavreuil's catalogue 'Livres Précieux de XVe au XIXe Siècle', 2010; see Alexandre Joly's 'Histoire de Lorraine au XVIIIe Siècle: Le Château de Lunéville', Paris, 1859].

3 vols. Elephant folio. (656 x 490 mm). 83 engraved plates: composed of 3 engraved titles within rich ornamental borders by Latré, 2 allegorical frontispieces (vols. I and III only) by Jean Charles François after P. Girardet, 2 engraved dedications to the French King (vols. I and III only) and 76 engraved plates, plans, sections and elevations and the two leaves of

engraved text in vol. I ('Description du Rocher ... au bas de la Terrasse du Château de Luneville' with engraved head- and tail-piece, printed recto and verso of a single leaf) and vol. III ('Reflexion sur les Divers Batimens et sur Tous les Ornemens qui les Accompagnent' printed recto only and dated 1751); this copy also with the additional 'Mausoleum' plate added to vol. II. Sheet size: 644 x 462 mm. Full contemporary French crushed red morocco, front and rear boards to each volume with large central vignettes: the arms of Stanislas Leczinski with his bull's head, eagle and cavalier devices with the 'Croix de l'Ordre du Saint-Esprit' and the thistle of Nancy, large decorative corner tools with the repeated devices of Stanislas and the Nancy thistle at centre, all within three elaborate decorative borders with gilt-ruled divisions, turn-ins and board edges with gilt foliate roll tool decor, banded spines with elaborate decorative tooling, titles, volume numbers and the devices in eight compartments with fleurs-de-lys at head and foot, sky blue watered silk doublures and guardleaves, a.e.g.

€ 186 000

IMAGES ON NEXT PAGE



[21].

Hannah Hoch

MINIATUREN

Berlin. Galerie Nierendorf. 1964

¶ **Hannah Höch's 1918 portfolio of linocuts reissued in 1964 with a new title-page.**

From the edition limited to 30 numbered copies with each linocut signed and numbered from the edition of 30 by Höch in pencil; Höch created a new title for this issue.

Folio. (328 x 250 mm). Printed title and 16 original linocuts by Hanna Höch on Japon paper, each signed and numbered by Höch in pencil. Loose as issued in original publisher's portfolio.

€ 4 100



[22].

Iliazd (Ilia Zdanevich)

POÉSIE DE MOTS INCONNUS

Paris. Le Degré 41. 1949

¶ **A very fine copy of Iliazd's typographic masterpiece of visual, phonetic and sound poetry, preserved, as intended, unbound.**

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 '271249' 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.

[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].

€ 41 000

Small 8vo. (175 x 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 x 245 mm. Uncut sheets with deckle edges as issued loose in 5 chemises. Poems and illustration printed recto only with attributions and numbering of leaves (2 - 24) verso, terminal blank and final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank stitched as issued. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, two thick paper jackets, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine, 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.

IMAGES ON NEXT PAGE

ILIAZD – POÉSIE DE MOTS INCONNUS – NO. 22



[23].

Iliazd (Ilia Zdanevich) / Ania Staritzky (& Eugène Guillevic)

BRIGADNYJ. (UN DE LA BRIGADE)

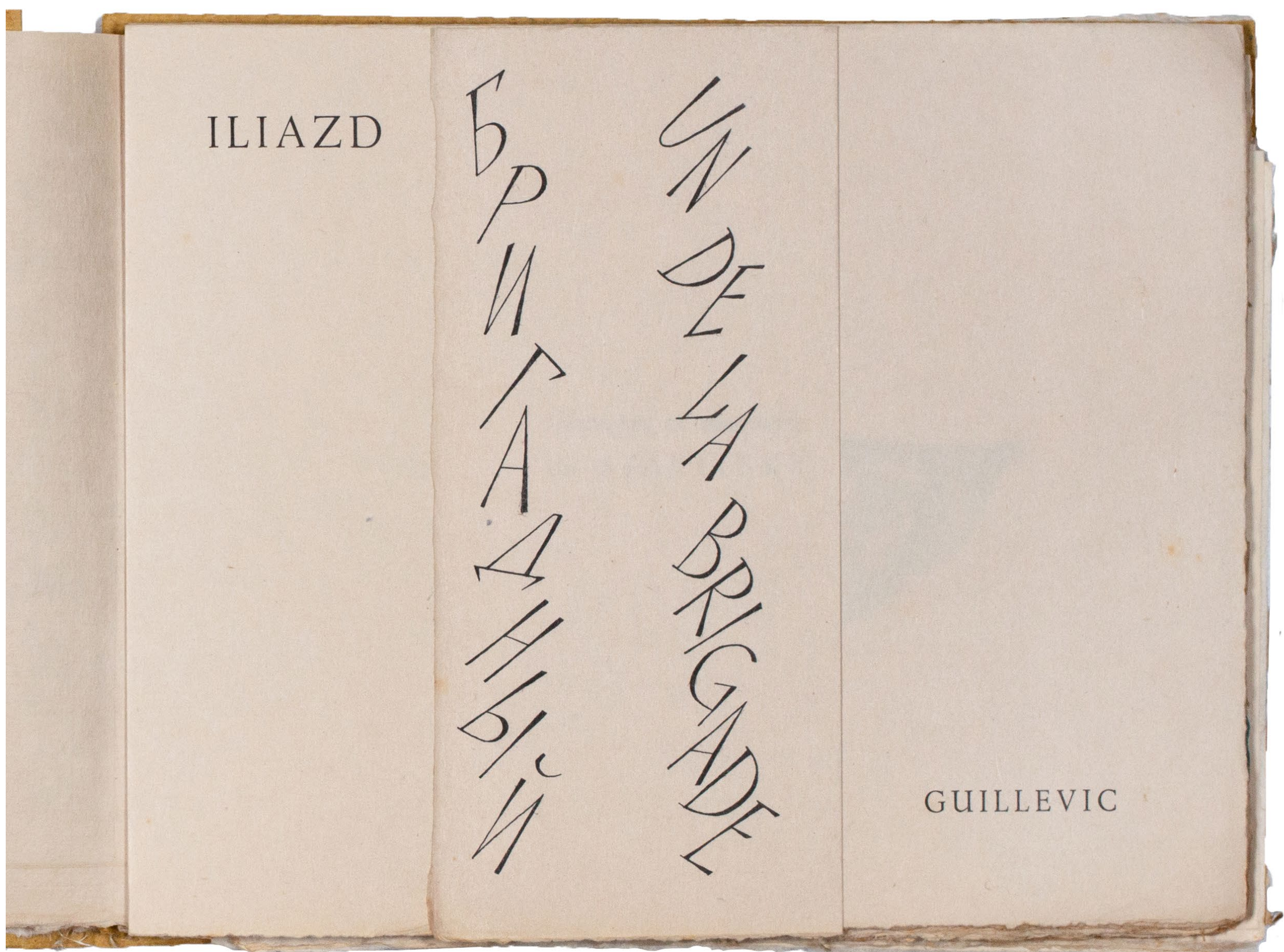
(Paris). (Hélène Iliazd). 1982

¶ A rare presentation copy of the scarce posthumous tribute to Iliazd produced exactly as if one of his own works.

From the edition limited to 25 numbered copies on Japon ancien signed by Eugène Guillevic, with this one of 10 nominatif examples also signed by Hélène Iliazd.

€ 5 250

Oblong 4to. (230 x 290 mm). [32 bifolia].
Folded leaf with calligraphic title in Russian and French and printed credits, 'Centurie' 1 - 20 of Iliazd's poem in French, bifolium with calligraphic title in Russian in blue (in Iliazd's hand) containing 20 bifolia each with a 'Centurie' of Iliazd's verse in Russian, final leaf with colophon and justification Mise en page and 6 copper engravings by Ania Staritsky (2 double page), printed in blue. Loose as issued in original publisher's printed wrappers of different paper stock, white paper label to outer wrapper, parchment jacket and blue cloth slipcase with reproduction of Iliazd's monogram in white.



KELMSCOTT PRESS

Raoul Lefèvre

THE RECUYELL OF THE HISTORIES OF TROYE

Hammersmith. Bernard Quaritch for Kelmscott Press. 1892

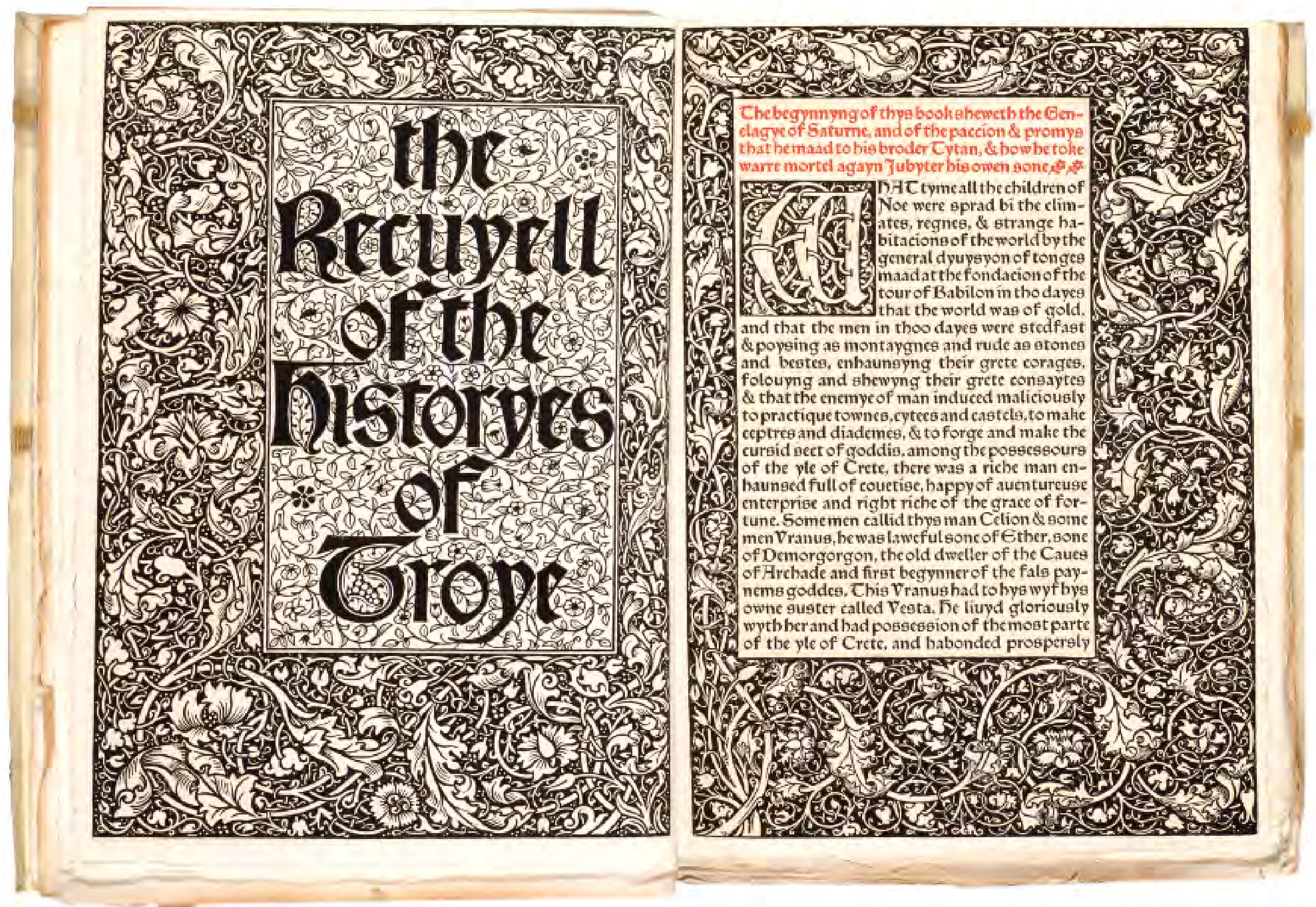
¶ The Kelmscott Press edition of Caxton's 'The Recuyell of the Historyes of Troye', the first book printed in English.

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

[Peterson A8].

€ 10 000

3 vols. in 2. Large 4to. (300 x 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, green cloth ties, titles gilt to spines.



[25].

KELMSCOTT PRESS

Frederick S. Ellis (Editor)

THE POEMS OF WILLIAM SHAKESPEARE PRINTED AFTER
THE ORIGINAL COPIES OF VENUS AND ADONIS, 1593. THE RAPE OF
LUCRECE, 1594. SONNETS, 1609. THE LOVERS COMPLAINT
Hammersmith. The Kelmscott Press. 1893

¶ The Kelmscott edition of the poetic work of Shakespeare in a charming binding by Hatchards of Piccadilly.

From the edition limited to 510 copies, with this one of 500 on Flower paper. [Peterson A11].

8vo. (208 x 146 mm). [116 leaves including blanks; pp. (vi), 216, (i)]. Decorative woodcut borders and ten-line decorative woodcut initials to introduce each poem, 6-line decorative

woodcut initials throughout, text printed in red and black in Golden type throughout, final leaf with large Kelmscott device and colophon recto. Full red crushed morocco by Hatchards with their signature gilt to rear pastedown, front board with concentric fillets to enclose gilt title 'THE POEMS OF / SHAKESPEARE', decor of pointille tools at corners, sides and head and foot, matching decor to rear board, banded spine with gilt title and gilt decoration in six compartments, turn-ins and board edges with gilt rules, a.e.g.

€ 10 000



[26].

KELMSCOTT PRESS

William Morris

THE WOOD BEYOND THE WORLD

Hammersmith. Kelmscott Press. 1894

¶ Robert Hall's copy - with his bookplate depicting his library with this copy displayed to show the frontispiece and opening page of text - of William Morris' fantasy novel 'The Wood Beyond the World'.

From the edition limited to 358 copies, with this one of 350 on paper.

[Peterson A27].

€ 11 000

8vo. (212 x 148 mm). [134 leaves including terminal blank; pp. (iv), 261]. Frontispiece by Edward Burne-Jones, borders and half-borders by William Morris, numerous decorative 10-line, 3-line and other initials, printed text in Chaucer type in red and black throughout, final leaf with colophon and large Kelmscott device recto. Original publisher's limp vellum with Yapp edges, yellow silk cloth ties, title gilt to spines.



[27].

Ernst Ludwig Kirchner & Max Pechstein

MUIM INSTITUT. MODERNER UNTERRICHT IN MALEREI,
GRAPHIK, PLASTIK, TEPPICH-, GLAS-, METALL-ARBEIT MALEREI IN
VERBINDUNG MIT ARCHITEKTUR. (ORIGINAL PROSPECTUS)

(Berlin? / Dresden?). (Gärtnersche Buchdruckerei / Heinrich Niescher for the MUIM Institut)

(1911)

¶ **The very rare prospectus for the MUIM Institut, the art school for ‘neue Art’ founded by Ernst Ludwig Kirchner and Max Pechstein, with Kirchner’s original woodcut for the front cover.**

[Gercken A66; Dube H959; see Valentia Bay’s ‘Brücke in Berlin’ at the website of Berlin’s Brücke Museum].

8vo. (206 x 144 mm). [Bifolium: 2 leaves of thick wove paper]. Leaf (front cover) with Kirchner’s original woodcut with the text ‘Muim / Institut’, verso and following leaf with printed text with details of the institute (see below), final leaf verso (rear cover) blank; sheet size: 206 x 144 mm (folded); 206 x 288 mm (unfolded). Original printed self wrappers with Kirchner’s woodcut in black to front cover as issued.

€ 6 500



[28].

Ernst Ludwig Kirchner

AUSSTELLUNG VON GEMÄLDEN VON E. L. KIRCHNER.

KUNSTHANDLUNG LUDWIG SCHAMES

Frankfurt. (Kunsthandlung Ludwig Schames). 1919

¶ Kirchner's own copy, signed beneath the cover woodcut and annotated by him, of the catalogue for the second of his exhibitions at Kunsthandlung Ludwig Schames in Frankfurt.

[Dube H736/I/B, H737; Gercken A91, A93].

€ 8 750

4to. (285 x 225 mm). [19 leaves of glossy paper]. Leaf with title, following leaves with text and catalogue (50 paintings and four sculptures were exhibited in four rooms) illustrated with 10 monochrome reproductions of works by Kirchner; the front and rear covers of the catalogue are original woodcuts by Kirchner. Original publisher's pale yellow printed wrappers, stapled as issued, large original woodcuts by Kirchner in black to front and rear covers.



[29].

Ernst Ludwig Kirchner

AUSSTELLUNG VON GRAPHISCHEN ARBEITEN VON E. L.

KIRCHNER. KUNSTHANDLUNG LUDWIG SCHAMES

Frankfurt. (Kunsthandlung Ludwig Schames). 1920

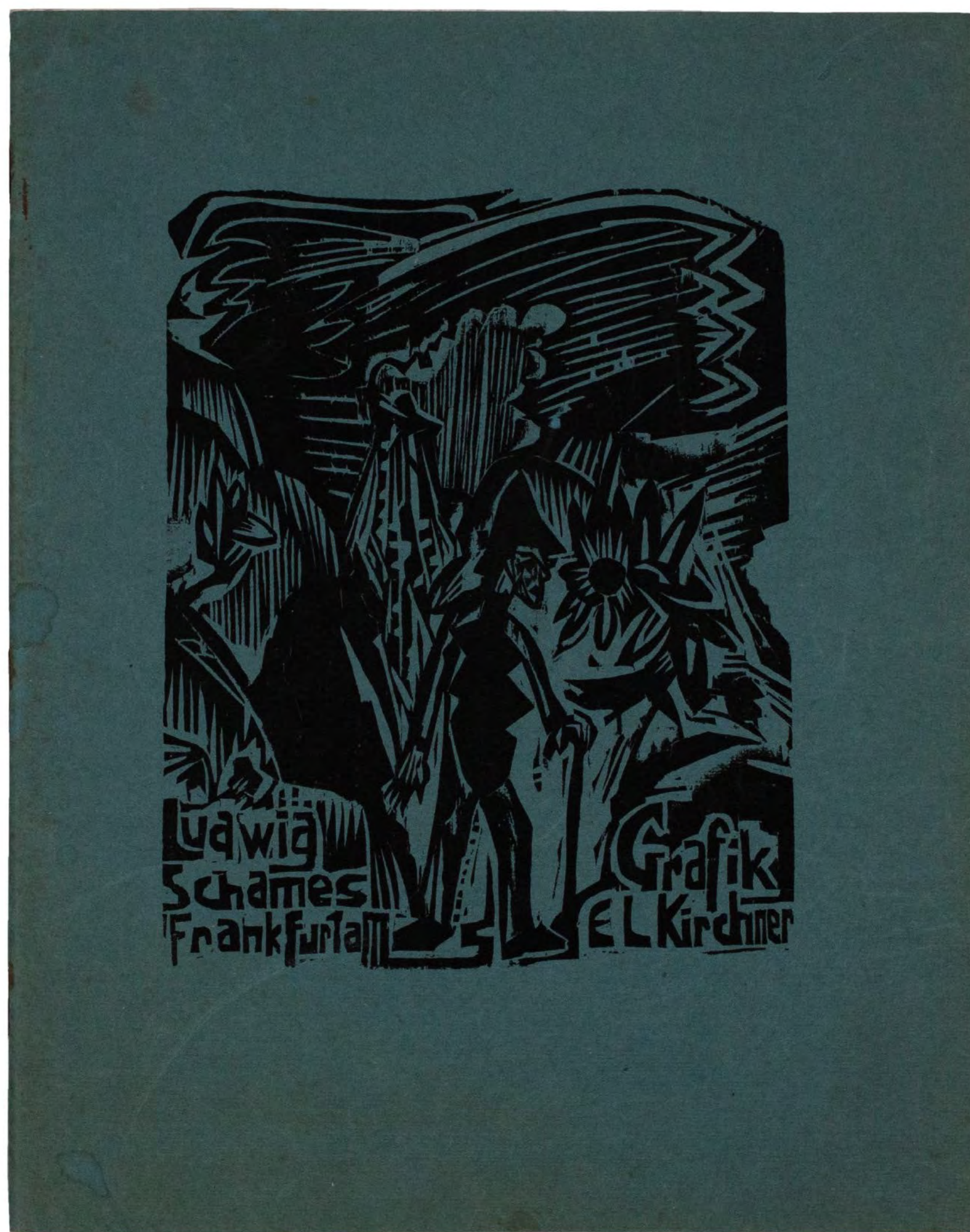
¶ Erna Schilling's very fine presentation copy of this very scarce catalogue illustrated with original woodcuts for the 1920 exhibition of Kirchner's graphic work.

[Dube H737, H748/II/A & H768B].

4to. (284 x 226 mm). [23 leaves (including inserted leaf with title) of glossy paper; pp. 45]. Leaf with title, copyright notice verso, verse ('Ernst Ludwig Kirchner') by

C. Th. Bluth, text by E. Griesebach ('... über das graphische Werk von E. L. Kirchner') and further texts on the graphic work ('Die Lithographie', 'Die Radierung' and 'Der Holzschnitt') with a catalogue of the exhibited graphic work illustrated with 30 monochrome illustrations of works and 3 original woodcuts. Original publisher's blue / green printed wrappers, stapled as issued, large original woodcut by Kirchner in black to front cover.

€ 6500



[30].

Yves Klein

MONOCHROME UND FEUER

Krefeld. Museum Haus Lange. 1961

¶ A very fine example of Yves Klein's catalogue multiple 'Monochrome und Feuer' purchased at the Kaiser Wilhelm Museum in Krefeld at the time of the exhibition.

€ 23 000

4to. (320 x 235 mm). 9 pages of printed text and 24 illustrations and with the 3 chromatic sheets in blue, pink and gold, the latter decorated with three sections of applied gold leaf. Loose as issued in original publisher's printed card wrapper.



[31].

Alfred Kubin

FÜNFZEHN FACSIMILED RUCKE

Munich. Hans von Weber. 1903

¶ **Kubin's first independent publication, and also the first publication by Hans von Weber.**

From the edition limited to 1,000 copies; a further 100 copies, each signed and numbered by the artist, were also issued.

€ 2 650

Folio. (465 x 378 mm). Leaf with title and justification, an alternative title page with justification printed verso, leaf with the foreword by Hanns Holzschuher and 15 etchings after drawings by Alfred Kubin, each with facsimile signature and titles by Kubin; sheet size: 440 x 360 mm. Loose as issued in original publisher's wing-flapped brown portfolio, covers worn.



*A. Kubin
Der Schwächling
5*

[32].

Aristide Maillol

OVID. OVIDE: L'ART D'AIMER. / P. OVIDII NASONIS ARTIS AMATORIAE

Paris. Frères Gonin. 1935

¶ **A superb copy of Maillol's beautiful illustrations for Ovid with the additional suite in sanguine.**

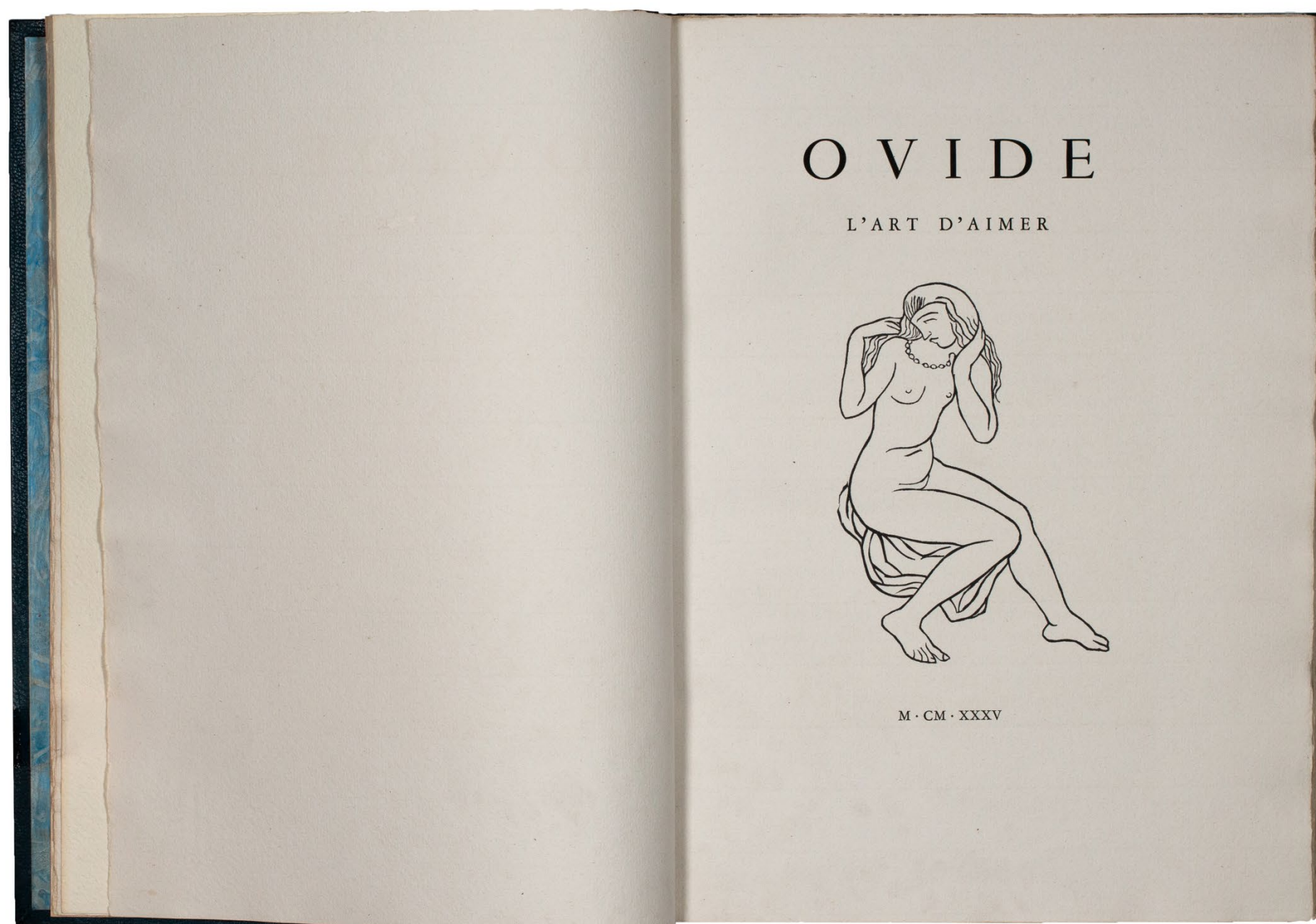
From the edition limited to 275 numbered copies on papier pur chanvre fabriqué à la main, signed in pencil by Maillol; this copy also includes the additional suite of original lithographs printed in sanguine, each signed by Maillol with his monogram in sanguine and numbered from the edition of 50 in pencil.

[The Artist and the Book 173].

Folio. (388 x 288 mm). [62 leaves + 12 leaves (suite); pp. 122, (ii)]. Leaf with printed title with large woodcut vignette by Maillol and Ovid's text in French in three books illustrated with 12 full-page original lithographs by Maillol

each signed with his monogram in the stone and with 16 original woodcuts including 4 decorative initials, the title vignette and that for the wrapper, final leaf with justification recto and colophon and achevé d'imprimer verso; also included with a separate wrapper (the cover woodcut matches that for the wrapper of the book) is the separate suite of all of Maillol's lithographs printed in sanguine and signed by Maillol with his monogram in crayon and numbered from the edition of 50 in pencil. Full ultramarine morocco, gilt title to smooth spine, marbled textured paper doublures and endpapers, original publisher's printed wrappers with titles and vignettes in black preserved, matching morocco-backed marbled paper calf-lined board chemise with gilt title to spine and matching slipcase.

€ 11 500



[33].

Man Ray

LES INVENDABLES. QUARANTE OEUVRES INVENDABLES DE MAN RAY.

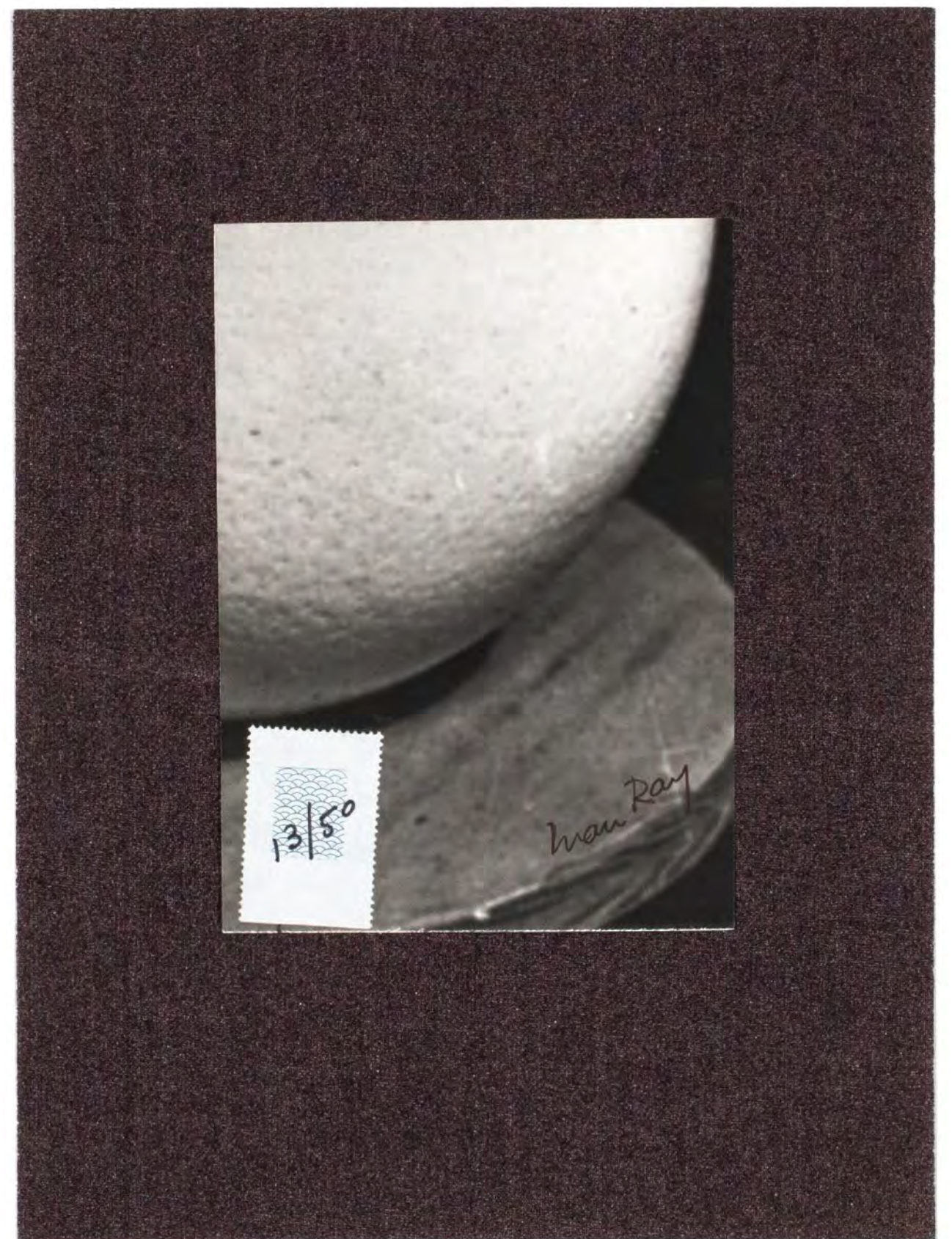
Vence. Galerie Alphonse Chave. 1969

¶ Dr. Marcel Zara's presentation copy of the deluxe issue of Man Ray's catalogue with the original signed collage.

From the edition limited to 500 copies, with this one of 50 on 'beau papier' (a smooth laid paper) signed and numbered by Man Ray to the justification; also included inserted loose is the original collage, signed and numbered from the edition of 50 in black ink.

€ 8 750

4to. (280 x 230 mm). [3 uncut quartered sheets: 12 leaves]. Half-title, title with monochrome lithograph of a 1914 Man Ray self-portrait as frontispiece verso, leaf with introductory text by Man Ray and reproductions of original works by Man Ray including four further monochrome lithographs and six tipped-in illustrations in colour, final leaf with justification and *achevé d'imprimer*. Original collage by Man Ray of an original signed and numbered photograph tipped onto sandpaper inserted loose. Loose as issued in original publisher's printed thick paper wrappers with flaps, colour titles to front cover.



Edouard Manet & Edgar Allan Poe

LE CORBEAU. THE RAVEN. POÈME PAR EDGAR POE. TRADUCTION

FRANÇAISE DE STÉPHANE MALLARMÉ.

AVEC ILLUSTRATIONS PAR EDOUARD MANET

Paris. Richard Lesclide. 1875

¶ **Manet's illustrations for Mallarmé's translation of Edgar Allen Poe's 'The Raven', a stunning copy of 'Le Corbeau' in the original portfolio, with a suite of Manet's illustrations on Chine and with the very rare 'affiche de librairie'.**

From the edition limited to 240 copies (although only 150 were printed), with this copy signed by Manet and Mallarmé in ink to the justification, with the additional suite of lithographs on Chine, the original poster on papier parcheminé and in the original portfolio with Manet's raven's head to front cover and the list of publications to the rear.

[Guérin 85 - 86; Harris 83; The Artist and the Book 178; Ray, Art of the French Illustrated Book 277; Fischer 65 - 71; see Henri Mondor, Vie de Mallarmé, Paris, 1941; see Wilson-Bareau, Manet 1832-1883, Metropolitan Museum of Art, 1983].

Folio. (548 x 372 mm). [10 leaves of Hollande + four leaves of Chine + parchment ex-libris + poster]. Contents: 14 unnumbered leaves: six leaves of Hollande with printed title in red and black, justification verso, half-title and parallel text in English (Poe) and French (Mallarmé's translation), final leaf with 'achevé d'imprimer' dated 'le Vingt Mai Mil Huit Cent Soixante-Quinze' verso; four leaves of Hollande with Manet's monochrome lithographs printed recto only, each signed 'E. M.' in the stone (sheet size: c.545 x 355 mm.) together with the suite of the same four lithographs on Chine and smaller loosely inserted parchment 'Ex Libris' leaf (c.260 x 290 mm) with monochrome printed text and lithograph raven in flight by Manet. Loose in the original publisher's portfolio, the 'cartonnage illustré' of parchment with Manet's raven's head to front cover in black and the advertisements of Librairie de l'Eau-Forte to the rear, the portfolio with later cloth backing and new ties.

€ 162 500

IMAGE ON NEXT PAGE

LE CORBEAU

(THE RAVEN)

Poème d'EDGAR POË

TRADUIT PAR STEPHANE MALLARMÉ

Illustré de cinq Dessins de MANET



TEXTE ANGLAIS ET FRANÇAIS

Illustrations sur Hollande ou sur Chine

AU CHOIX

Couverture et Ex-Libris en parchemin. — Tirage limité.

PRIX : 25 FRANCS.

Avec Épreuves doubles sur Hollande et Chine : 35 francs.

Cartonnage illustré, en sus : 5 francs.

Paris. — Émile Albert-Lamy.

[35].

Henri Matisse & Henri de Montherlant
PASIPHAÉ, CHANT DE MINOS. (LES CRÉTOIS)

Paris. Martin Fabiani. 1944

¶ **Henri Matisse's illustrations for de Montherlant's 'Pasiphaé'.**

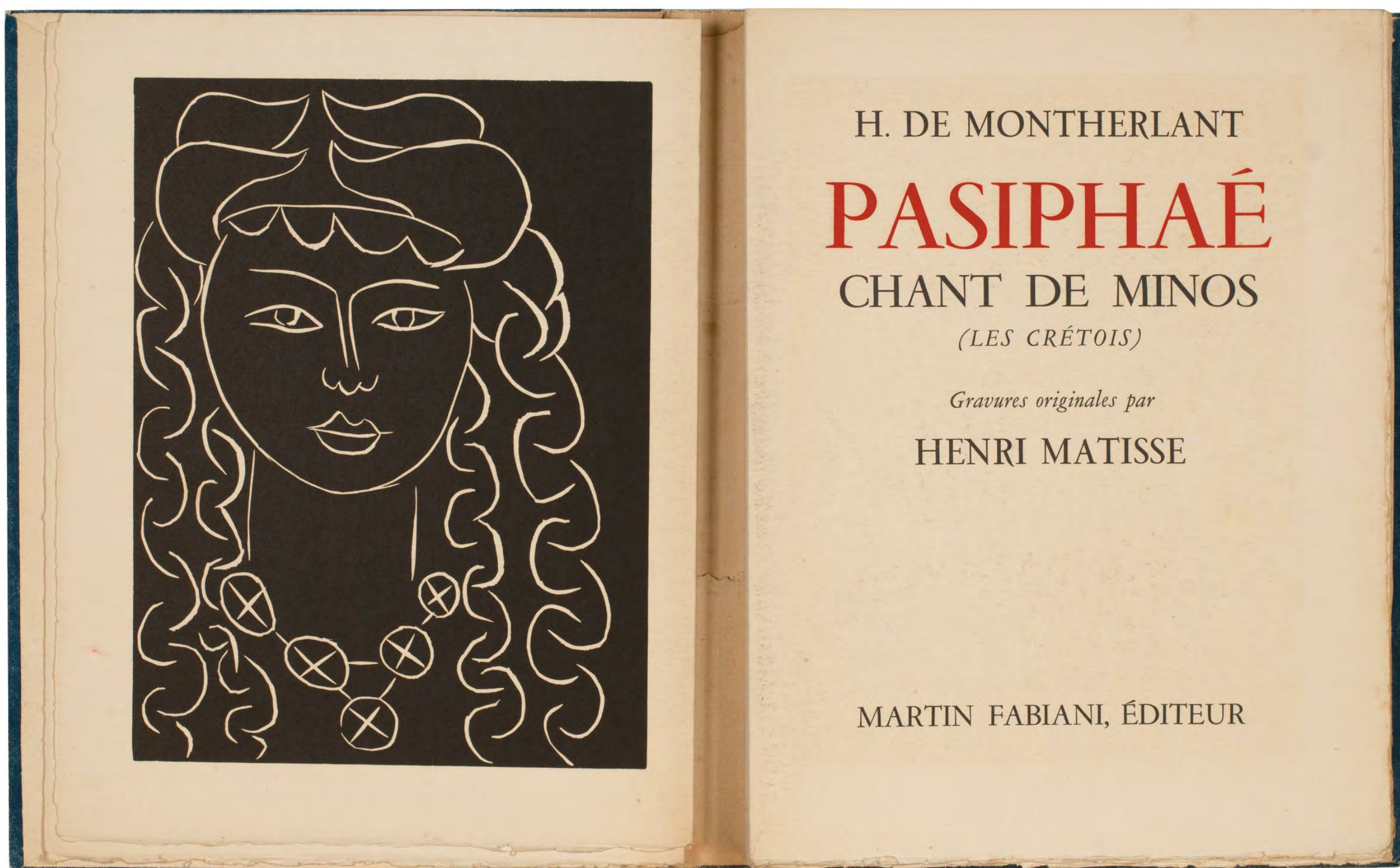
From the edition limited to 250 numbered copies signed by Matisse to the justification, with this one of 200 on vélin d'Arches filigrané au nom de l'éditeur.

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

4to. (336 x 260 mm) [68 leaves including blanks; pp. 121, (i), (i), (i), (i)]. Half-title, justification verso, original linoleum engraved frontispiece, printed title in red and black, de

Montherlant's introduction and text for the 'Chant de Minos' and 'Pasiphaé' illustrated with 17 full-page original linoleum engravings printed in black, 33 vignettes including head- and tailpieces also in black, 13 repeated headbands in red and 84 initials also in red, leaf with notes and final leaf with *achevé d'imprimer*, all the original linoleum cuts by Henri Matisse; the wrapper for the book also features an original linoleum cut over both covers printed in blue. 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, without slipcase.

€ 11 000



[36].

Joan Miró, Alice Paalen (Alice Rahon)

SABLIER COUCHÉ

(Paris). Editions Sagesse. 1938

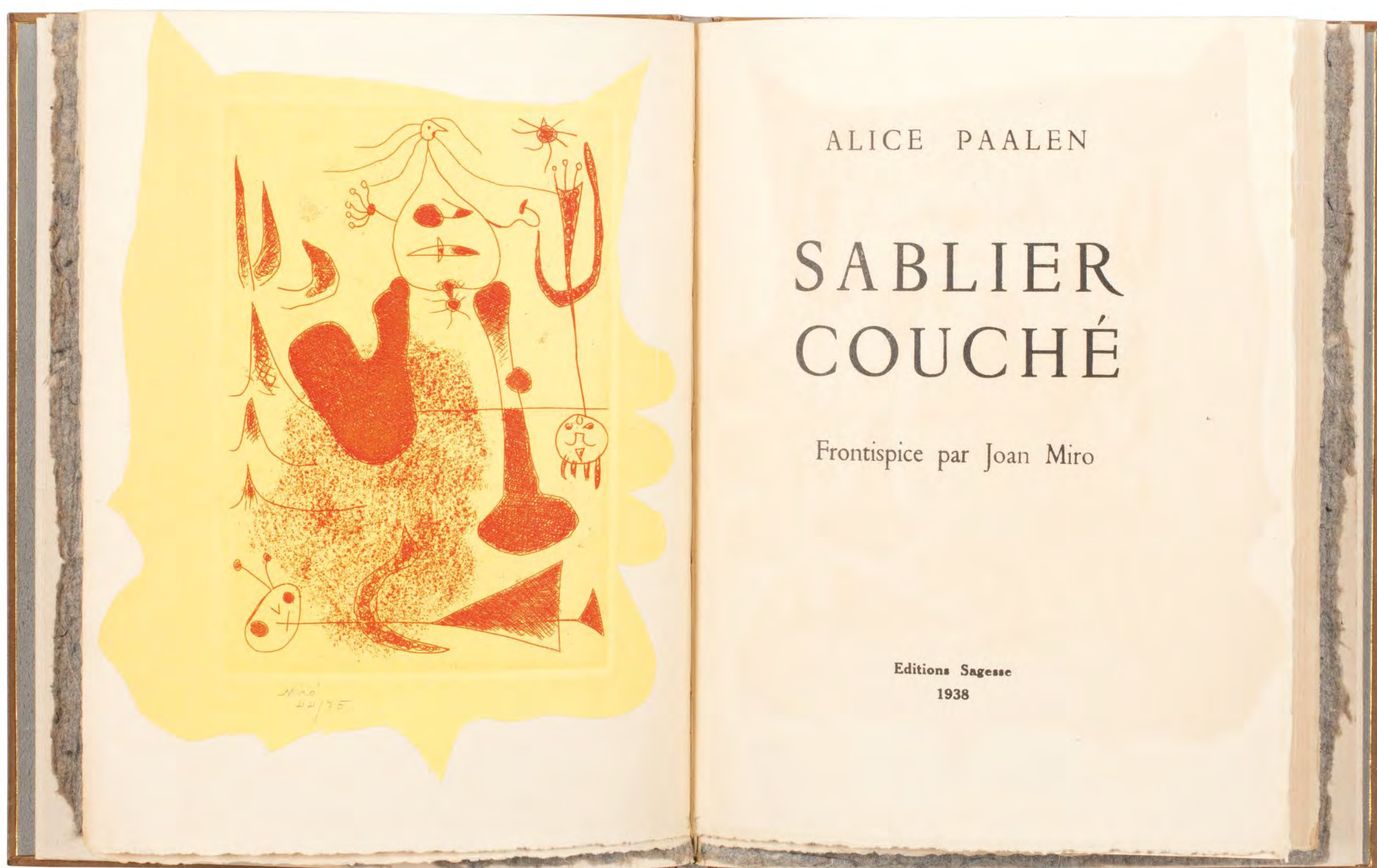
¶ **Sonja Sekula's copy of 'Sablier Couché' presented by Paalen, with a manuscript poem, Miró's superb signed frontispiece and bound by Pierre-Lucien Martin.**

From the edition limited to 75 numbered copies on Arches paper signed and numbered in ink by Alice Paalen on the justification and signed and numbered by Miró on the etched frontispiece.

[Cramer 5; see Andreas Neufert's 'Paalen: Life and Work, Vol. 2, Under the Volcano: The DYN Project and Exile in Mexico, 1939 - 1959' Norderstedt, 2023, pp. 198 - 199].

€ 20 000

8vo. (210 x 174 mm). [8 unnumbered leaves; 4 bifolia]. Leaf with manuscript text by Paalen recto, manuscript poem verso, leaf with original etching as frontispiece by Miró printed in red on irregularly trimmed yellow paper and signed and numbered from the edition of 75 in pencil, printed title, three leaves with Paalen's verse, leaf with justification recto. Full tan polished calf by Pierre-Lucien Martin with his signature gilt to front turn-in and dated 1970, front and rear board with large abstract geometric onlays of crème caramel polished calf, turquoise suede doublures and free endpapers, smooth spine with title gilt, t.e.g., original grey handmade paper wrappers with titles in black to front cover preserved, matching wool-lined calf-backed paper board chemise with gilt title to spine and calf-edged slipcase.



[37].

MORIYAMA DAIDO

MO HITOTSU NO KUNI / ANOTHER COUNTRY IN NEW YORK

(Tokyo). (Self-published by the artist). 1974

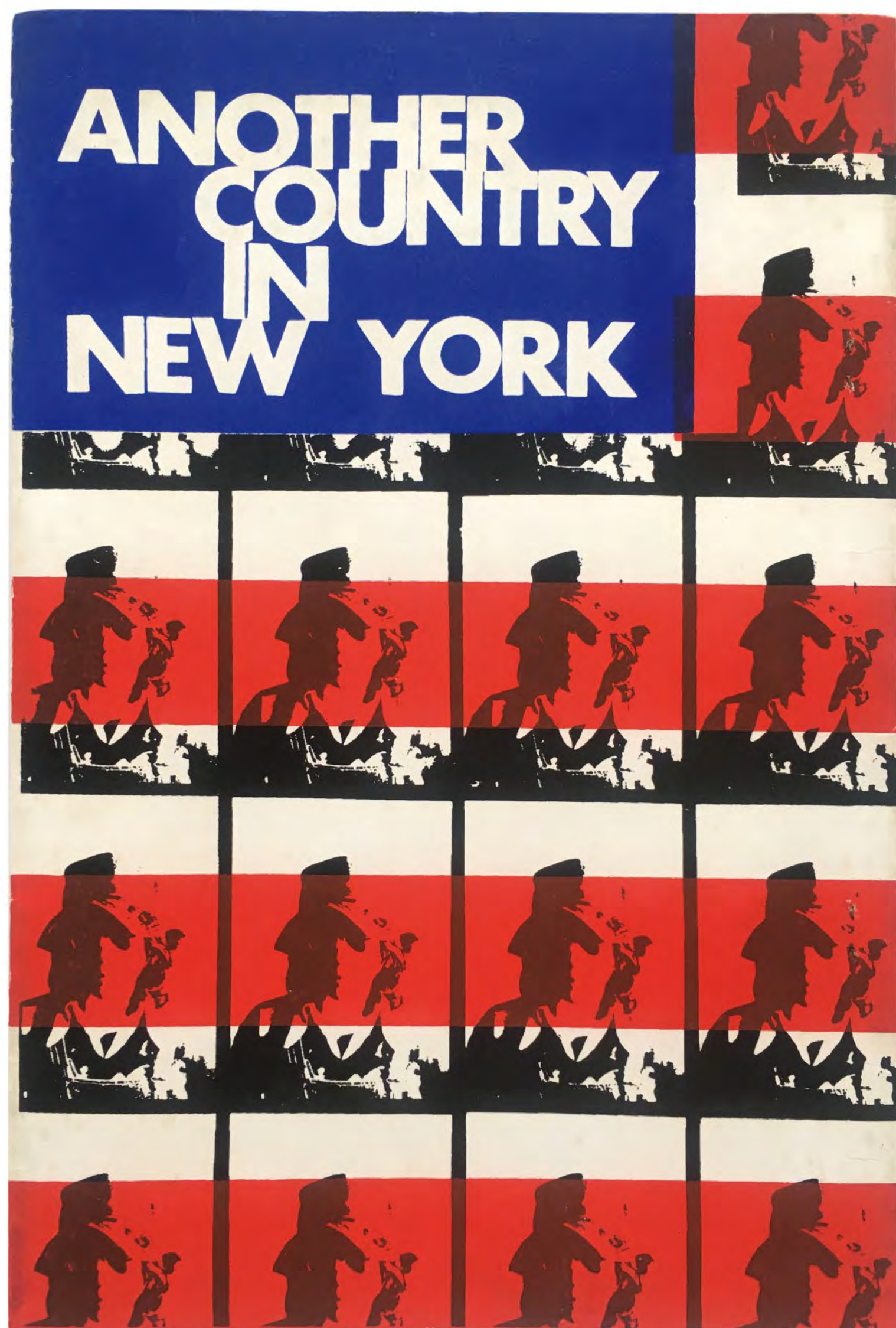
¶ **Moriyama's hand-made artist book, the variant with the American flag cover, signed 'Daido' in black ink.**

From the edition limited to approximately 100 copies.

[Parr & Badger I, 301; Kaneko & Vartanian pp. 28 - 29].

€ 44 000

Small folio. (318 x 214 mm). [22 unnumbered leaves]. Printed title in Japanese and English (signed 'Daido' in black felt pen) with Japanese text verso, 20 leaves with Moriyama's photocopied images recto and verso, final leaf with 'The End' recto and colophon verso. Original stapled silkscreen wrappers with American flag design, Moriyama's repeated self-portrait motif and title in white..



[38].

Otto Muehl

OH SENSIBILITY! 2

Vienna. By the artist. 1970

¶ The very rare portfolio of original photographs documenting the Aktionist performance 'Oh Sensibility!'.

From the edition limited to 25 numbered copies, each numbered to the portfolio and signed and numbered by Muehl in turquoise ink to the title leaf.

[Gray 2423; see 'Die Schastrommel' No. 3, October 1970; see Andrew Grossman's 'An Actionist Begins to Sing: An Interview with Otto Mühl' in Bright Lights Film Journal, 2002].

Small folio. (300 x 240 mm). Leaf of white card with silkscreen title in red recto (as for the portfolio cover), leaf of rose paper with purple mimeograph text by G. Frey mounted to sheet of card and 11 original monochrome photographs, each 286 x 224 mm or the reverse, each mounted to larger sheet of card and titled 'Oh Sensibility' and signed and dated '1970' by Muehl in pencil or blue ink to mount beneath; sheet size: 299 x 239 mm or the reverse. Loose as issued in publisher's yellow painted card portfolio with flaps, silkscreen titles and justification in red to front cover, numbered '14' in red ink to lower right corner.

€ 14 500



[39].

Jean-François de Neufforge

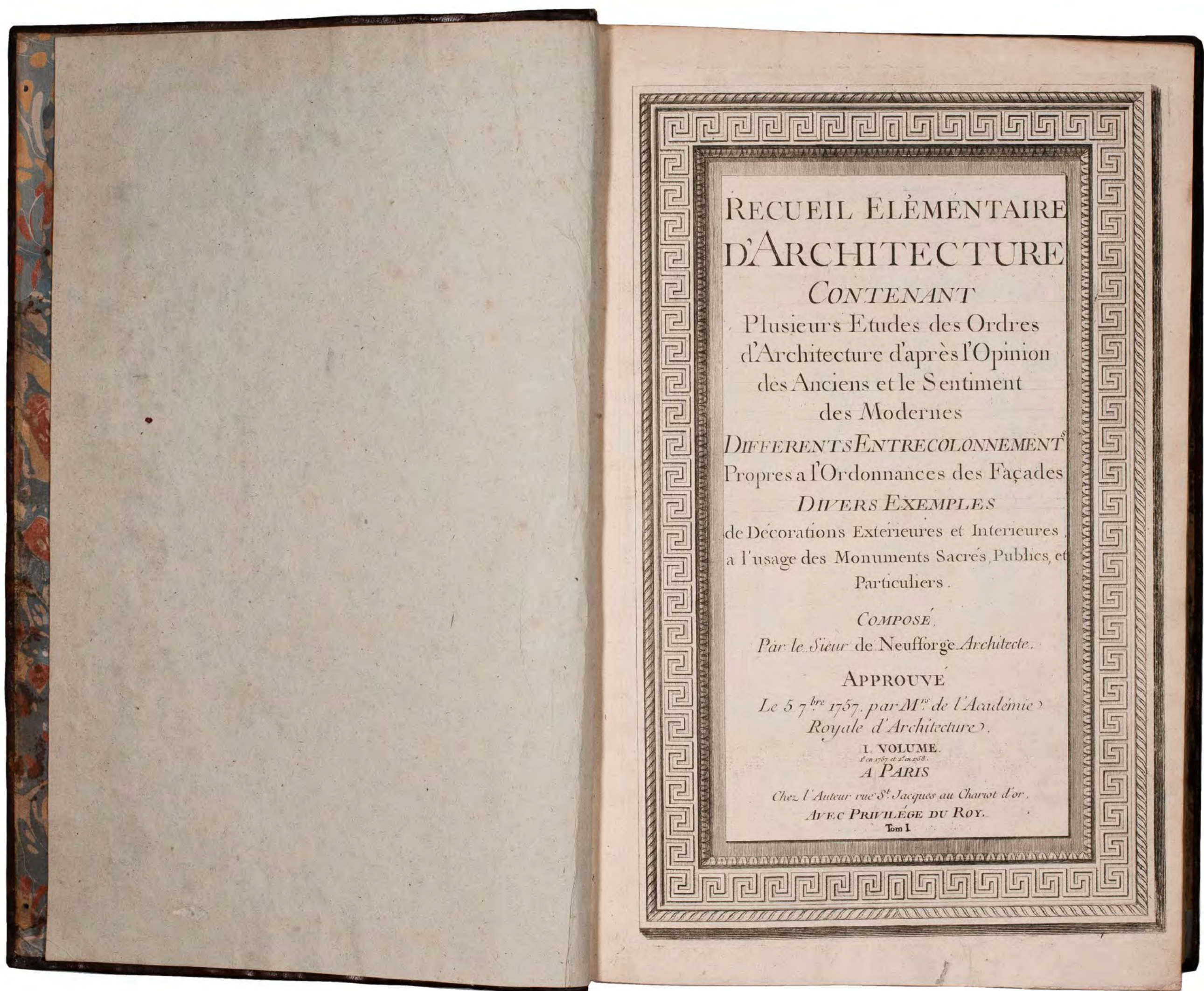
RECUEIL ELÉMENTAIRE D'ARCHITECTURE. CONTENANT PLUSIEURS ÉTUDES
DES ORDRES D'ARCHITECTURE D'APRÈS L'OPINION DES ANCIENS ET LE SEN-
TIMENT DES MODERNES (&:) SUPPLÉMENT

Paris. Chez l'auteur. 1757 - 1780

¶ An exceptional complete copy of
the first edition of Jean-François de
Neufforge's chef d'oeuvre including
the extensive supplement.

€26 000

*Folio. (412 x 450 mm). 9 vols. bound in 3. 914
copperplates of elevations, plans, and details
for the interiors and exteriors of buildings.
Contemporary full mottled calf, banded
spines, gilt.*



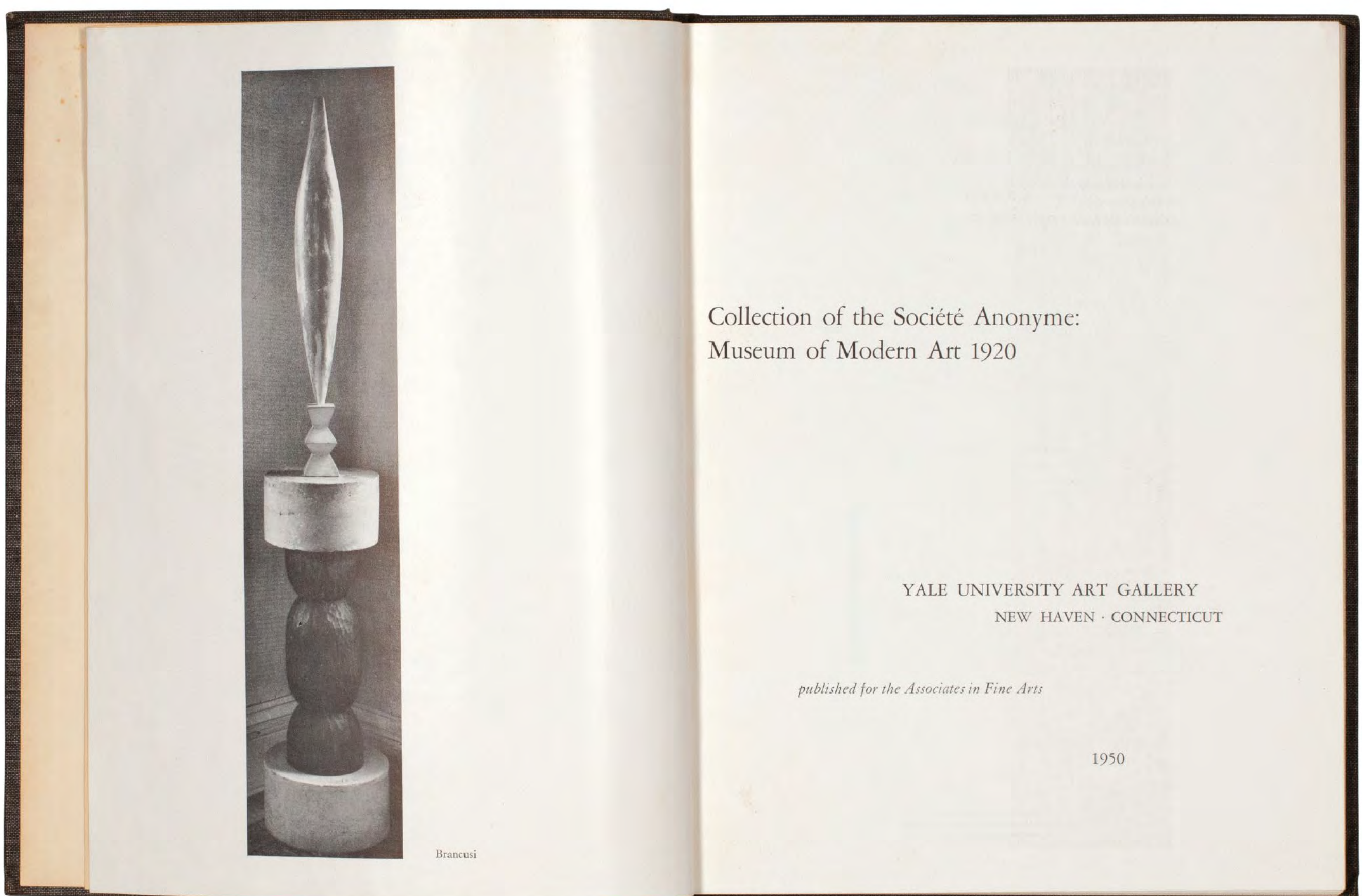
Francis Picabia, Katherine S. Dreier, Marcel Duchamp & George Heard Hamilton
COLLECTION OF THE SOCIÉTÉ ANONYME: MUSEUM OF MODERN ART 1920
New Haven, Connecticut. Case, Lockwood & Brainard / Yale University Art Gallery. 1950

¶ Francis Picabia's copy of the first edition of the catalogue of the Collection of the Société Anonyme, presented by Duchamp and Dreier at the time of publication.

4to. (262 x 204 mm). pp. xxiv, 223. Leaf with monochrome reproduction photograph of a sculpture by Brancusi as frontispiece, title with copyright verso, , leaf with contents and monochrome reproduction photograph of a work by Joseph Stella verso, note and correspondence regarding the donation of the

collection to Yale, 'Foreword' by John Marshall Phillips, 'Introduction' and 'Acknowledgement' by Dreier, George Heard Hamilton's essay as 'Curator' and 'The Catalogue' detailing 169 artists and their work and illustrated throughout with monochrome images, final leaves with abbreviations, list of Directors, list of Exhibitions, list of Lectures and Index. Original publisher's dark grey / purple cloth, argent titles to front cover and spine, cream endpapers.

€ 17 500



[41].

Pablo Picasso

FIGURE. BAIGNEUSE À LA CABINE
(Paris). (1929)

¶ A rare large paper signed proof - from the collection of Vollard and Petiet - of Picasso's Surrealist original lithograph issued with 'Le Manuscrit Autographe'.

€ 20 000

Folio. (420 x 290 mm). Original lithograph by Picasso printed on a large sheet of Japon.

From the large paper issue of unknown size on Japon; an ordinary edition of 275 copies was issued to subscribers.

[Baer 246c; Bloch 96; see Cramer 17].



[42].

Pablo Picasso

PABLO PICASSO. 14 DESSINS ORIGINAUX GRAVÉS SUR CUIVRES

Lausanne. Louis Grosclaude. (1943)

¶ **Louis Grosclaude's portfolio of etchings after Picasso's original drawings.**

From the edition limited to 300 copies numbered in ink and signed by the publisher to the justification; each etching is numbered in pencil from the edition of 300.

€ 6 725

Small folio. (420 x 314 mm). [15 unnumbered leaves]. Leaf with title, justification verso and 14 etchings after Picasso printed on large paper, each numbered at lower left in pencil from the edition of 300; sheet size: 405 x 299 mm. Loose as issued in original publisher's grey cloth-backed grey paper-covered board box, gilt title to spine.



[43].

Pablo Picasso & Paul Eluard

LE VISAGE DE LA PAIX

Paris. Cercle d'Art. 1951

¶ **The édition de tête with Picasso's original lithograph.**

From the edition limited to 150 copies with the original lithograph; this copy exceptionally signed by Picasso in pencil and with the collector's mark WDB.

4to. (285 x 228 mm). With original lithograph by Picasso and 29 lithographs after Picasso drawings printed by Mourlot. Original publisher's printed wrappers with titles to front cover in black.

€ 7 600

[Mourlot 203; Cramer 62].



[44].

Giovanni Battista Piranesi

VEDUTE DI ROMA. (AN EARLY COLLECTION OF 38 ORIGINAL ETCHINGS)

Rome. 1747 - 1754

¶ An important milestone in the issue of Piranesi's veduti: a complete collection of all the prints, the majority in first state, for the 'Vedute di Roma' that Piranesi had published by 1754.

€ 110 000

Folio. (548 x 412 mm). 38 original etchings by Giovanni Battista Piranesi; sheet size 540 x 405 mm or the reverse. Modern calf-backed boards, title to spine.

[Hind 1 - 38; Millard 86, see also pp. 297 - 316; see Andrew Robison's 'Piranesi tra Venezia e l'Europa - Atti del Convegno', Florence, 1983]



[45].

Giovanni Battista Piranesi

DIFFERENTES VUES DE QUELQUES RESTES DE TROIS GRANDS EDIFICES QUI
SUBSISTENT ENCORE DANS LE MILIEU DE L'ANCIENNE VILLE DE PESTO
AUTREMENT POSIDONIA QUI EST SITUÉE DANS LA LUCANIE

Rome. 1778

¶ The first edition, printed and published in Rome, of Piranesi's final - and very scarce - work on Paestum, in-plano and in an extraordinary contemporary Italian binding.

[Wilton-Ely 717 - 737; Focillon 583 - 599; see lot 359 in Gilhofer and Ranschburg's catalogue 'Kostbare Bücher und Manuskripte aus den Bibliotheken der Russischen Zaren in Zarskoje-Selo ... &c.', Lucerne, 1932].

€ 87 000

Large folio. (766 x 556 mm). [28 leaves]. Engraved title and 20 engraved plates numbered I - XX in Roman numerals by Piranesi (see below); also included, bound in at the conclusion of the volume, are seven plates taken from Piranesi's 'Vedute' (see also below). Visible watermarks in the series appear to conform to Robison 36 (i.e. a fleur-de-lys within a double circle); sheet size: 540 x 732 mm. Contemporary Italian marbled calf, boards with a highly elaborate Rococo décor, a large and elaborate central vignette surrounded by four decorative borders of different tools and styles featuring various floral, foliate and astral tools, acorns, thistles and coronets, banded spine with elaborate decorative tooling and morocco label with gilt title (PIRA- / NESI / PAE- / STUM) in eight compartments, elaborate patterned printed paper pastedowns, a.e.g.



[46].

Lucien & Camille Pissarro

TRAVAUX DES CHAMPS. A PORTFOLIO OF WOODCUTS BY LUCIEN PISSARRO

AFTER CAMILLE PISSARRO

London. Hacon & Ricketts. 1893

¶ **The very rare collaboration of Lucien Pissarro and his father Camille.**

From the edition limited to 25 copies, with each print signed in pencil by Lucien Pissarro.

€ 14 500

Small folio. 6 original woodcuts by Lucien Pissarro after Camille Pissarro. Three woodcuts are printed with two or more blocks, the others single blocks, one in grey / black, one light brown, and one grey / green, each woodcut loose in individual mount, Loose as issued in original publisher's parchment-backed boards, paper label with printed title to front cover, gilt title to spine.



[47].

Odilon Redon

LA TENTATION DE ST. ANTOINE - 3^{ME} SÉRIE

Paris. Published by the author. 1896

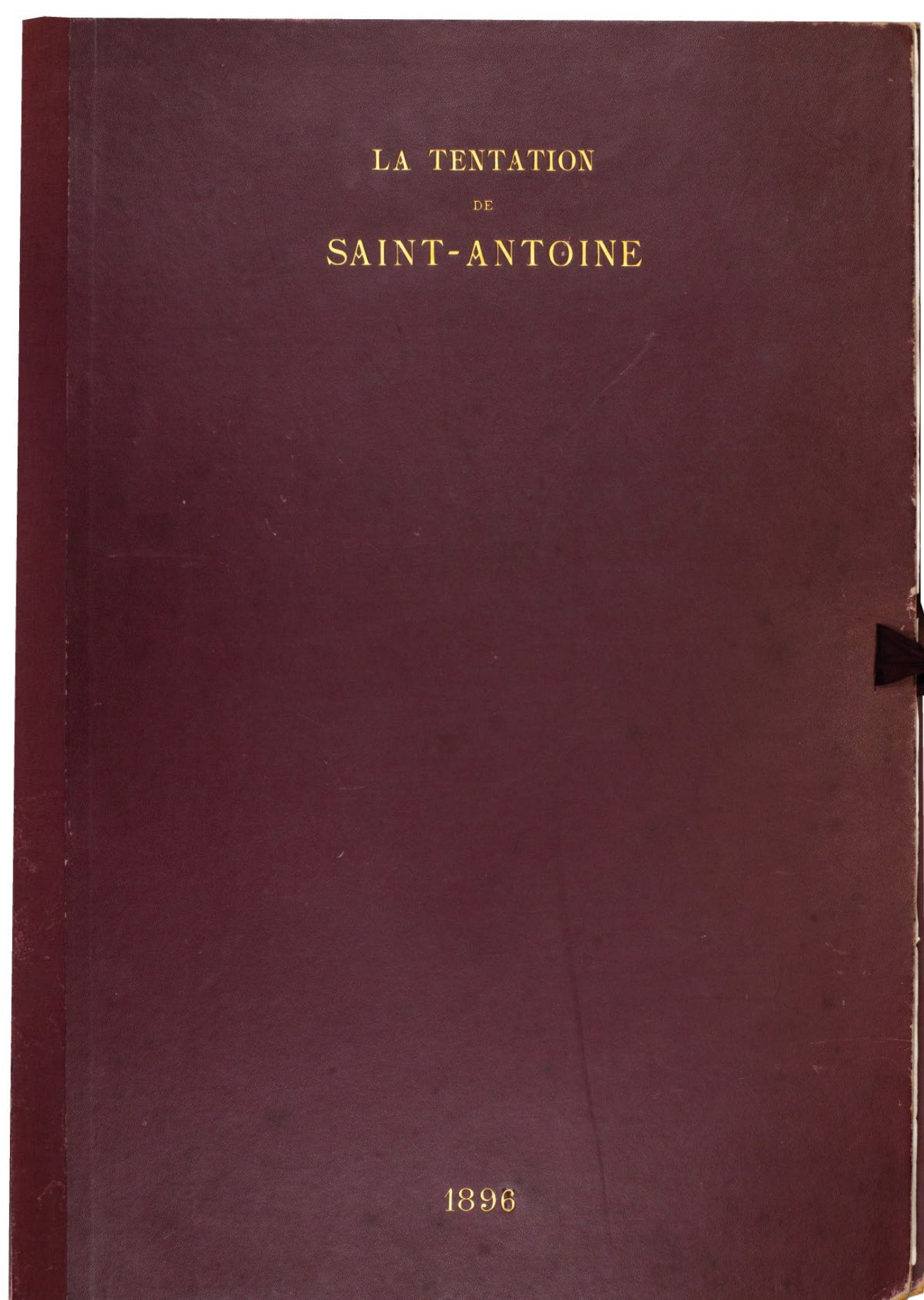
¶ **André Gide's exceptional copy of the 'Troisième Série' of 'La Tentation de St. Antoine' with all of the lithographs signed in pencil by his friend, the artist Odilon Redon.**

From the edition limited to 50 copies; this copy features the title signed 'Odilon Redon' in crayon and all 23 of the lithographs signed in pencil by Redon in his usual minute capitals.

[Mellerio 134 - 157; Manet to Hockney 13; Castleman 11; Logan 6].

Folio. (586 x 410 mm). [24 leaves]. Leaf with lithograph title and vignette printed in vermillion and signed in crayon by Redon and 23 original lithographs on chine appliqué by Redon mounted to larger sheets of stiff card, each with printed title beneath and signed on the lithograph by Redon in pencil. Loose as issued in original publisher's wrapper with lithograph vignette and text and original burgundy portfolio with gilt titles to front cover.

€ 87 500



[48].

Kiki Smith

FOUNTAINHEAD

(Columbus). Logan Elm Press. 1991

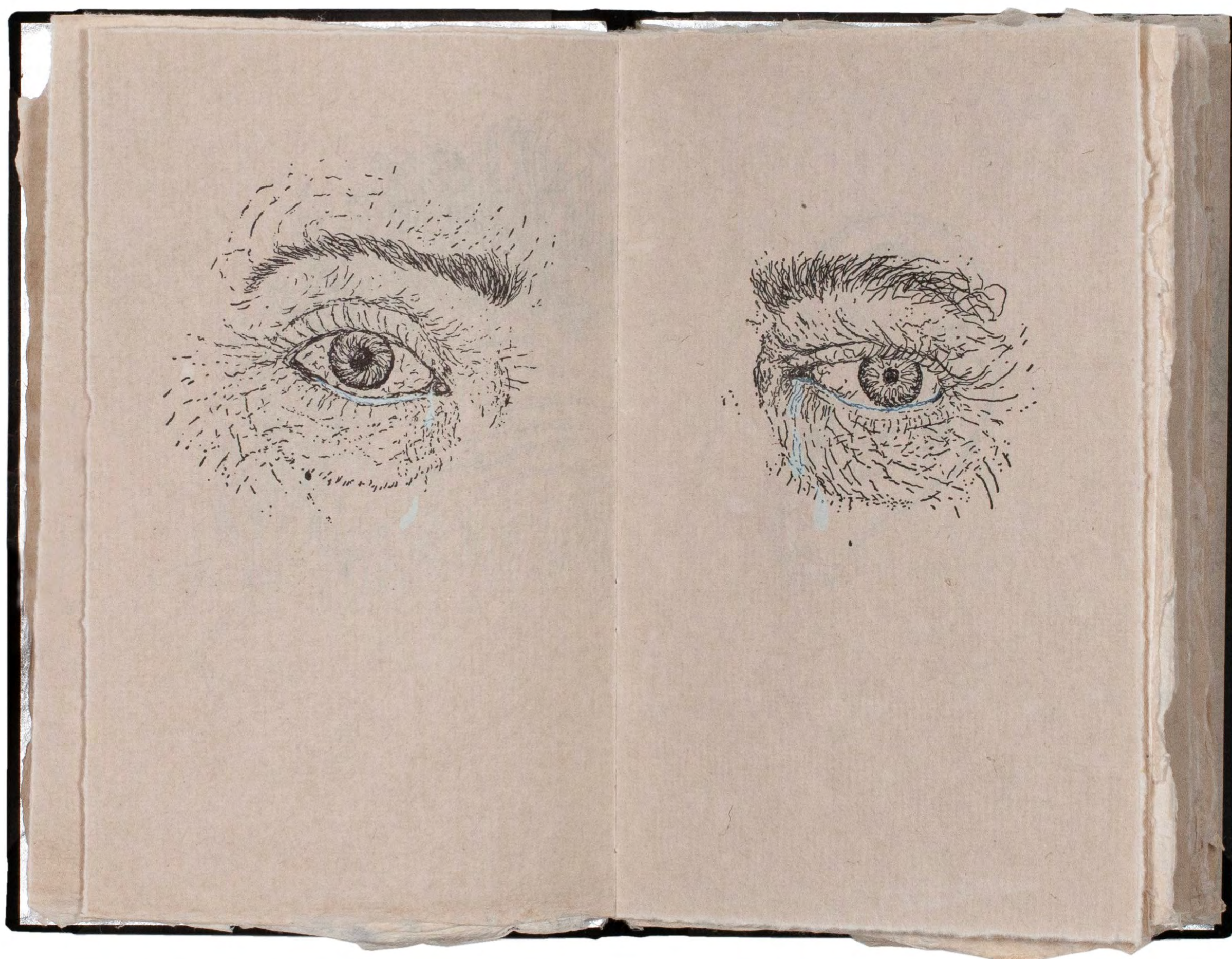
¶ **An excellent copy of Kiki Smith's artist book.**

From the edition limited to 115 copies numbered copies on hand-made Abaca paper, with this one of 100 numbered in Arabic numerals and signed by Smith in pencil.

[see 'Kiki Smith: Prints, Books & Things' by Wendy Weitman, MoMA, 2003].

8vo. (205 x 135 mm). [18 unnumbered leaves]. Half-title, title and 18 photoengraved plates (two on folding sheets) each with additional colour by hand, final leaf with colophon and justification. Original publisher's black cloth-backed black paper boards by the Campbell-Logan Bindery, paper labels with silver titles to spine, silver splatters - as issued - to front cover, silver pastedowns.

€ 3 200



[49].

Henri de Toulouse-Lautrec
MÉLODIES DE DÉSIRÉ DIHAU
(Paris). (1895)

¶ A complete set of the original lithographs by Henri de Toulouse-Lautrec for the music by his cousin the bassoonist Désiré Dihau composed for the artists of the Cabaret de Chat Noir.

Folio. 250 x 330 mm. 14 original lithographs by Toulouse-Lautrec; this set on Vélin Glace Ivoire was printed in 1935 with the text but without the names of the distributors. Loose as issued.

€ 5 700

[Wittrock 124 - 137].



[50].

Henri de Toulouse-Lautrec & Jules Renard

HISTOIRES NATURELLES. EDITION ORNÉE DE VINGT-DEUX
LITHOGRAPHES ORIGINALES DE H. DE TOULOUSE-LAUTREC

Paris. H. Floury, Editeur. 1899

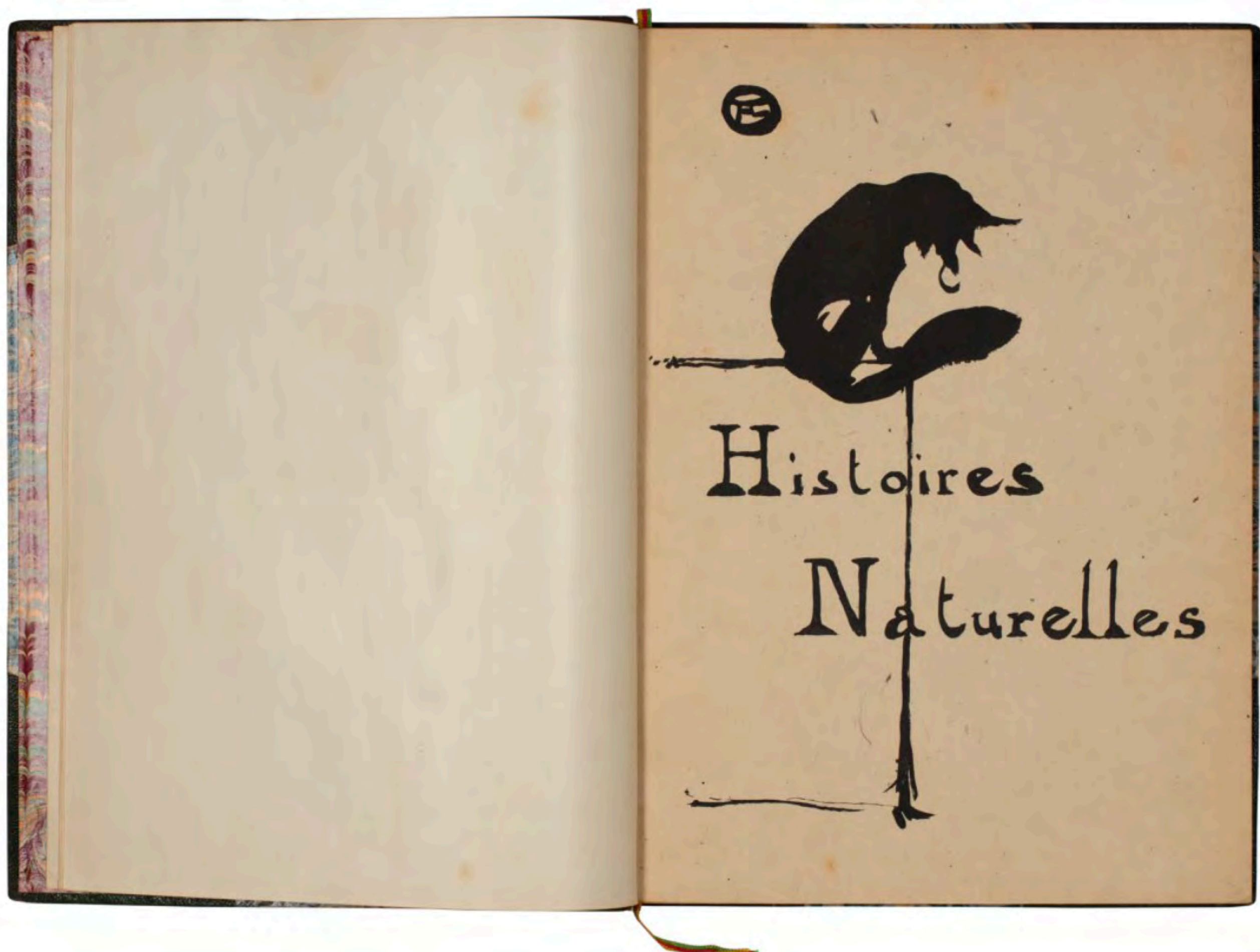
¶ **One of Toulouse-Lautrec's
most charming and most highly
accomplished illustrated books.**

From the edition limited to 100 copies.

[Wittrock 202 - 224; The Artist and the
Book 304].

€ 17 500

*Small folio. (318 x 232 mm). [50 unnumbered
leaves including blanks]. Half-title with
justification verso, printed title and
Renard's texts, each text ('Coqs', 'La Pintade',
'La Dinde', 'Le Paon' &c.) illustrated with an
original full-page monochrome lithograph
of the subject with Lautrec's monogram and
printed title in bistre, final leaf with printers'
credits. Contemporary green morocco-
backed marbled boards, matching morocco
corners, spine with gilt title and elaborate
decorative tooling, marbled endpapers,
original publisher's tan printed wrappers with
Lautrec's lithograph title with illustration of a
fox on a wall to front cover preserved, t.e.g.*



[51].

(TOYEN)

Jindrich Styrsky, Vitezslav Nezval, Karel Teige (Typ.)

ZIDOVSKY HRBITOV. (THE JEWISH CEMETERY)

Prague. Odeon / Jan Fromek. 1928

¶ **Toyen's extraordinary presentation copy of 'Zidovsky Hrbítov', her friend Vitezslav Nezval's verse illustrated by Jindrich Styrsky and designed by Karel Teige, a highly important, significant and deeply resonant association and the only known manuscript exchange between Styrsky and Toyen.**

From the edition limited to 220 numbered copies on Hollande Van Gelder; this copy signed by Nezval to initial blank and numbered to the justification in ink; also with Nezval's presentation to the initial blank beneath his signature, Styrsky's extensive and allusive manuscript quotation from de Quincey to the half-title and with all the original lithographs signed and dated '1928' in pencil by Styrsky.

[see Karel Srp and Lenka Bydzovska's 'Mirrors without Images' in 'New Formations: Czech Avant-Garde Art and Modern Glass from the Roy and Mary Cullen Collection', Houston, 2011; see 'Prague with Fingers of Rain', Ewald Oser's translation of Nezval's 'Praha s prsty deště', Tarsset, Northumberland, 2009; see 'The Surrealist Years' in Brandon Taylor's 'Collage: The Making of Modern Art', London, 2004; see 'Charles Baudelaire, His Life', Guy Thorne's translation of Théophile Gautier's 'Charles Baudelaire, Sa Vie ... &c.', London, 1915].

Small folio. (303 x 244 mm). [24 leaves; pp. 31]. Initial blank with Nezval's signature and Nezval's signed presentation, half-title with extensive signed manuscript quotation by Styrsky, leaf with original lithograph by Styrsky as frontispiece verso, printed title, leaf with dedication to Styrsky and Nezval's verse illustrated with five further original full-page lithographs by Styrsky, final leaf with justification, all of the original lithographs are signed and dated '1928' by Styrsky in pencil; printed text and illustration recto only throughout with mise en page and typography by Karel Teige. Contemporary Czech vellumbacked stiff black card boards, gilt tile to spine, t.e.g., original publisher's orange printed paper wrappers with titles to front cover and spine in grey / green by Karel Teige preserved.

€ 46 500

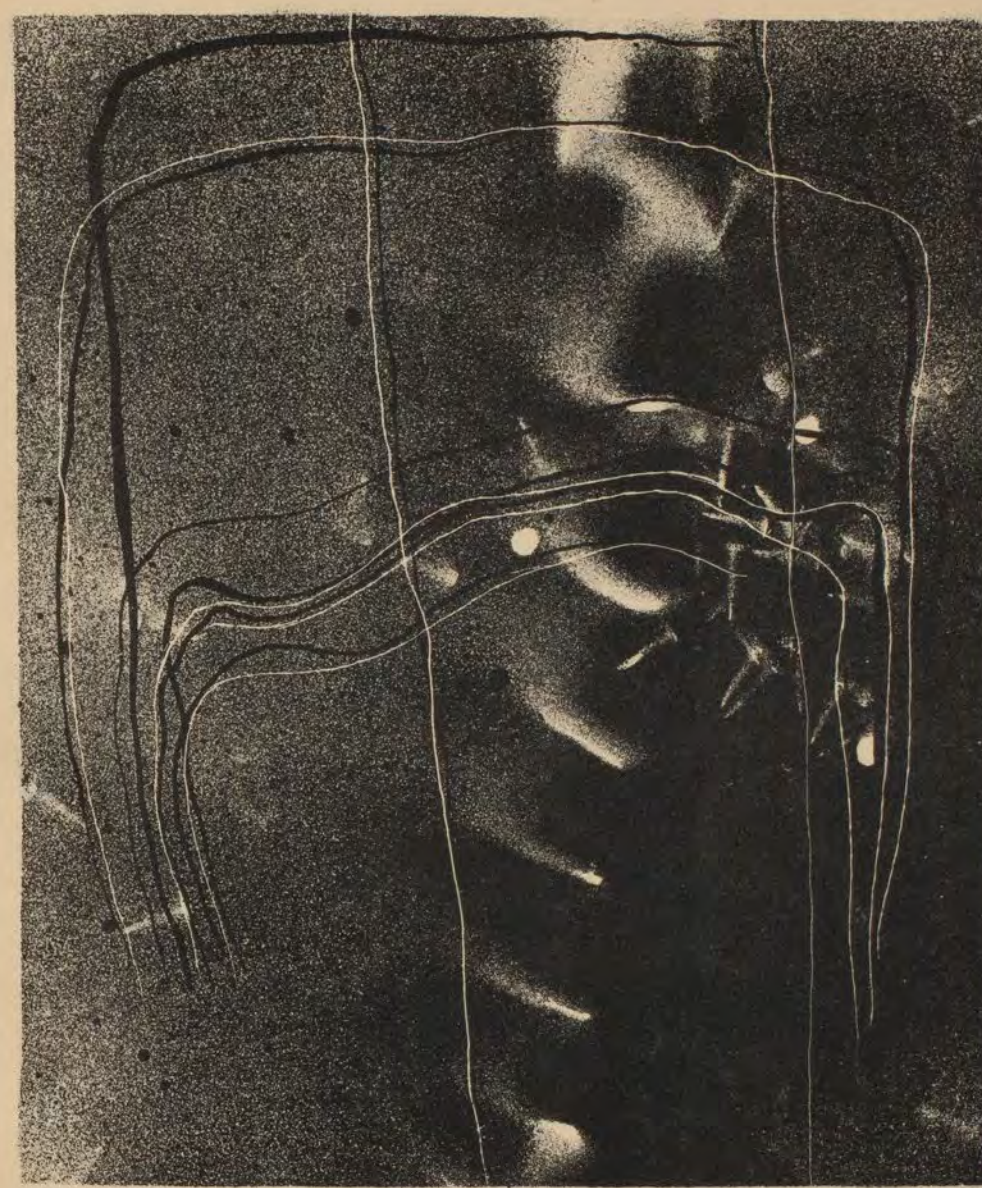
IMAGES ON NEXT PAGE



VÍTĚZSLAV NEZVAL:

ŽIDOVSKÝ
HŘBITOV

1928



[52].

Andy Warhol, Tom Wesselmann, Allen Jones et al. Creeley, Robert, Robert Indiana,
Gerard Malanga et al. William Katz (Ed.)

STAMPED INDELIBLY. A COLLECTION OF RUBBERSTAMP PRINTS

New York. William Katz / Indianakatz ... at the Bowery. 1967

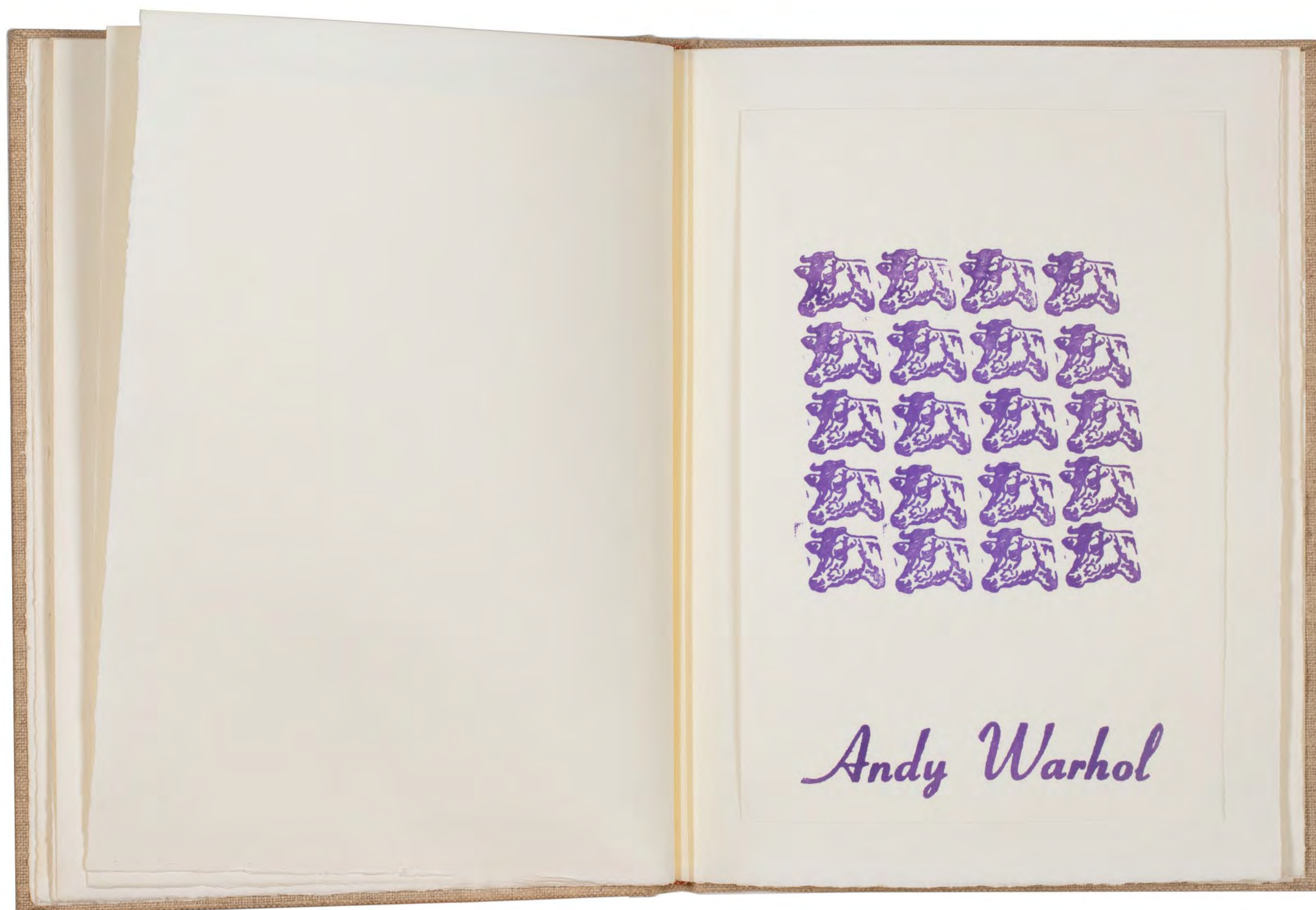
¶ **An excellent presentation copy - to Robert Duncan and Jess - of William Katz's assemblage of rubberstamps by various poets and POP artists.**

From the edition limited to 225 numbered copies with each print signed by the artist (the Warhol and Red Grooms prints with stamp signatures as issued); only the first 110 copies were for sale, available through Multiples, Inc.

[The American Livre de Peintre 56].

€ 11 500

4to. (292 x 225 mm). [14 unnumbered leaves with 19 mounted leaves recto and / or verso]. Leaf with title, list of contents verso and following recto, verso with Robert Creeley's 'Kate's' text and illustration recto and / or verso on following leaves (see below), final leaf with justification recto; nineteen mounted sheets with rubberstamp text or illustration in various colours by various artists; print size: c.243 x 166 mm; sheet size: 283 x 216 mm. Original publisher's coarse-weave oatmeal cloth as issued.



[53].

Andy Warhol

A GOLD BOOK

(New York). (By the artist). (1957)

¶ A unique example of the most beautiful of Warhol's pre-Pop books with a variant cover.

From the edition limited to 100 copies, signed by Andy Warhol in ink on the half-leaf justification and with the text: 'Dedicated to / Boys / Filles / friuts [sic] / And / flowers / Shoes and t[ed] c[arey] and e[d]. W[allowitch]. / Book designed by / Miss Georgie Duffee'.

[F & S IV.106 - 124].

Small folio. (370 x 282 mm). [20 unnumbered leaves: 14 leaves of gold paper (including half-leaf for title + 6 leaves of cream laid paper)]. Half-leaf with title recto and justification verso and 19 leaves with 13 offset lithograph plates printed in black on gold paper and six printed in black on cream paper, each with additional colouring by the artist by hand. Original publisher's gold paper-covered boards, front cover with collage decoupage lithograph of a hand clasping a flower in black on gold paper.

€ 38 000





SIMS REED

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