

SHAPERO

RARE BOOKS



PARIS
2024

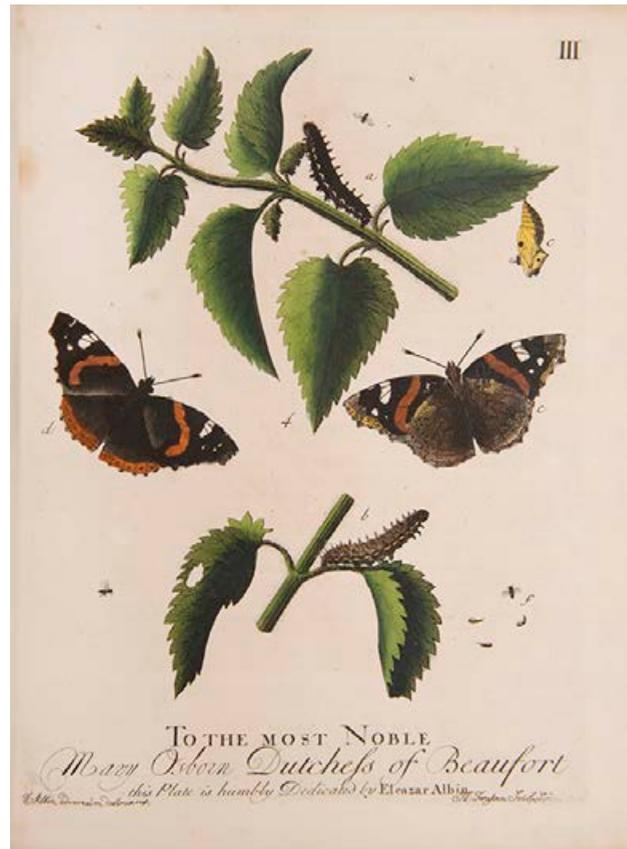
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Fair Contact

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SALON DU
LIVRE RARE
& DES ARTS
GRAPHIQUES



1. ALBIN, ELEAZAR. *Insectorum Angliae Naturalis Historia*. London, William Innys, 1731.

€4,000 [ref: 111466]

Very rare. First Latin edition of this English work on lepidoptera by one of the leading entomological illustrators of his day.

Albin states in the preface to his 1720 publication *Natural History of English Insects* that several prominent society patrons who were keen on entomology employed him to prepare drawings of butterflies, moths and larvae and there each plate is dedicated to a subscriber or well known personality of the day. The subjects were largely based upon his own collecting on the outskirts of London, with the villages of Hampstead, Highgate, and Chelsea mentioned as locations where particular species were to be found. Some of the plates may have been coloured by his daughter who assisted him in his work.

Provenance: John McTaggart (engraved armorial bookplate to front pastedown).

First Latin edition; 4to (29.2 x 25 cm); title with engraved vignette, 100 hand-coloured engraved plates, wood-engraved capital and tailpieces, 4.5 cm closed tear to plate XIV, some spotting and browning, affecting some plates; contemporary tree calf, covers with narrow gilt Greek key border, flat spines gilt in compartments, red and green morocco gilt labels, marbled endpapers, yellow edges, extremities slightly rubbed, joints expertly repaired; overall a good copy. Lisney, 121; Nissen ZBI, 59.





センチメンタルな旅



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1000部限定
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PRESENTATION COPY WITH A DRAWING

2. **ARAKI, NOBUYOSHI.** *Senchimentaru na Tabi [Sentimental Journey].* Tokyo, [privately printed], [1971].
 €10,500 [ref: 111533]

An early PRESENTATION COPY of Araki Nobuyoshi's most important work, inscribed to Asahi Sonorama Chief Editor Tatsuo Shira with a drawing of a three-trunked elephant, which was Araki's preferred method of embellishment in the 1970s.

Sentimental Journey is Araki's signature work, comprising photographs made while on honeymoon with his wife Yoko in Yanagawa on Japan's Kyushu island. Araki's exposure of this most intimate of occasions attracted much criticism in a country which still valued a strict code of behaviour, but ultimately, by putting his private life forward for public scrutiny, he paved the way for successive generations of Japanese photographers to work in a similar vein.

Initially, Araki had intended for Sentimental Journey to contain no text. However, after publication and at the request of the bookshop Kinokuniya, he wrote a short introduction that rejects the falseness and insincerity of much photography and compares his work to the popular post-war literary form of the 'I' novel. This text was printed on a green leaf of paper and laid into the book.

First edition, PRESENTATION COPY inscribed by Araki on the upper wrapper with a drawing, his address on the lower side crossed out; 4to (238 x 238 mm, 9¼ x 9¼ in); black-and-white photographs printed in offset; wire-stitched with white photo-illustrated card wrappers, printed in black, light rubbing and soiling, minor foxing to sides and edges, a near-fine copy with the printed leaf of green paper added by Araki shortly after publication at a bookshop's request; [108]pp. *Provoke* pp11-12; *The Book of 101 Books* pp206-7; *The Photobook: A History I*, p295; *The Open Book* pp268-9; *Auer Collection* p527; *Self Life Death* p694; *A Book of Araki Books* pp38-45; *Japanese Photobooks of the 1960s and '70s* pp108-115; *The Japanese Photobook* 321.



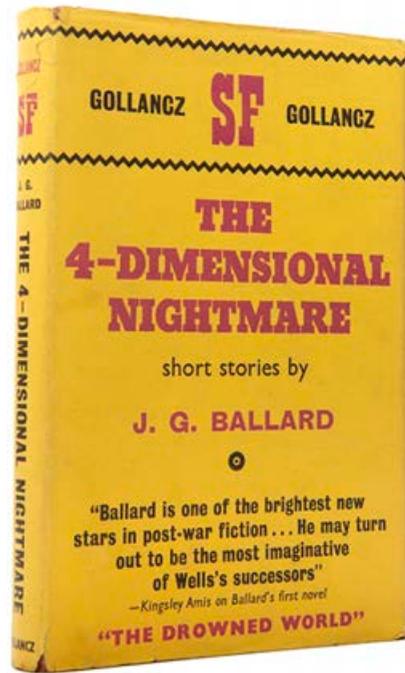
INSCRIBED WITH A DRAWING

3. ARAKI, NOBUYOSHI. *Okinawa, Araki Nobuyoshi Shashinshu 2, Zoku Senchimentaru na tabi* [Okinawa: Araki Nobuyoshi Photobook 2. *Sentimental Journey Continued*]. Tokyo, [privately printed], 1971.

€3,000 [ref: 110664]

PRESENTATION COPY, likely contemporary, inscribed with a drawing of a three-trunked elephant, which was Araki's preferred method of embellishment in the 1970s. Although the title suggests that it is a continuation of the work he made during his honeymoon in *Sentimental Journey* (1971), the work is, in fact, unrelated and consists of a series of street scenes, some nudes and a few photographs of his wife, Yoko. Araki made the photographs during a visit to Okinawa for the Dentsu advertising agency while working on a poster campaign for the Japanese Government to mark the return of Okinawa Island to Japanese administration after 27 years of United States control. This is the last book Araki produced before leaving his advertising job at the Dentsu agency in 1972.

First edition, PRESENTATION COPY, likely contemporary, inscribed with a drawing of a three-trunked elephant; oblong 8vo (126 x 182 mm, 5 x 7¼ in); black-and-white photographs printed in offset, light spotting to edges; wire stitched with white photo-illustrated wrappers, printed in black, minor wear, light spotting to sides, light crease along the upper fold, a very good copy; [200]pp. *The Open Book* pp270-1; *Self Life Death* p694; *A Book of Araki Books!* p50; *Japanese Photobooks of the 1960s and '70s* pp108-115.

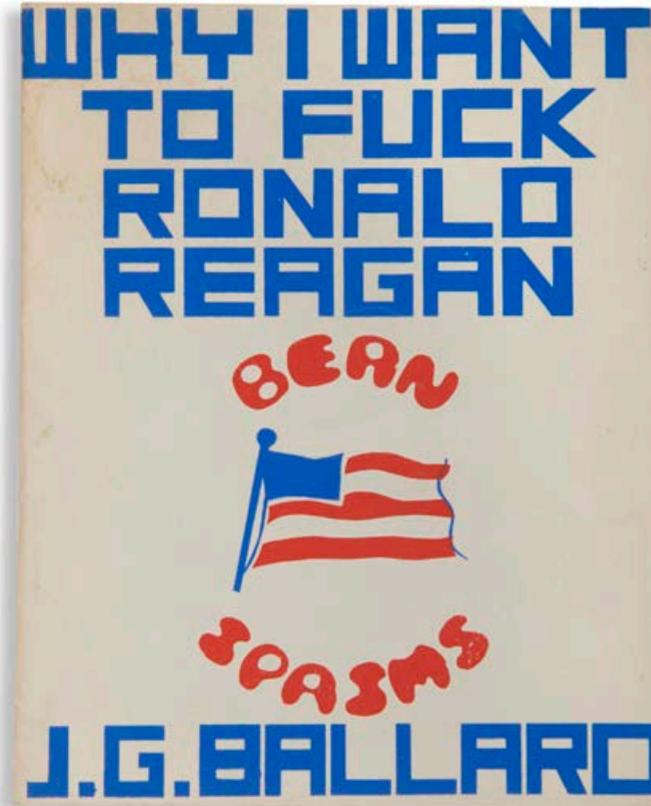


4. BALLARD, J.G. *The 4-Dimensional Nightmare*. London, Victor Gollancz Ltd, 1963.

€2,000 [ref: 112303]

Ballard's second Gollancz publication and uncommon in this first issue binding. So normally this book comes in the standard Gollancz red boards. A while ago we became aware the Boots Library copies (never found in dust jacket which were discarded before circulation) were put out in the brown boards. Now, Boots typically received their copies first, they having so great purchasing power, which leads to the inevitable conclusion that this is the earliest binding. The present is the first we have encountered in the early binding, with no library markings and retaining the original dust jacket.

First edition, first impression, first issue binding; 8vo; unmarked internally; publisher's brown boards, titles to spine gilt, with the unclipped dust jacket, light spotting to top edge, but an excellent copy in the nicked and very lightly rubbed dust jacket with a couple of minor snags at the top of the spine panel.



ONE OF 50 COPIES - SIGNED BY THE AUTHOR

5. BALLARD, J.G. *Why I Want to Fuck Ronald Reagan*. Brighton, Unicorn Bookshop, 1968.

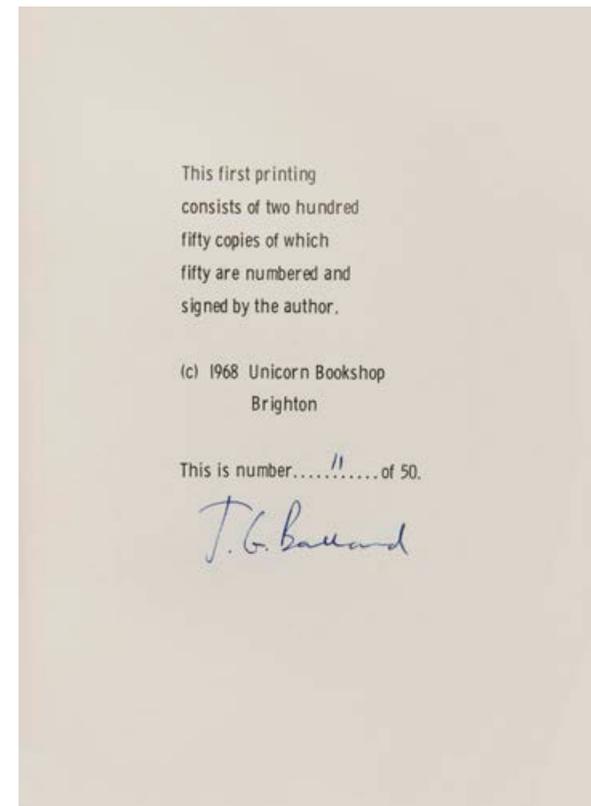
€4,000 [ref: 112061]

ONE OF 50 SIGNED COPIES OF BALLARD'S PSYCHO-SEXUAL POLITICAL SATIRE.

Ballard's prescient short story, written in the guise of a scientific report to satirise the rise of celebrity politicians, was written at a time when Reagan was two years into his first term as Governor of California. Its publication led to prosecution on grounds of obscenity, and the closure of the Unicorn Bookshop, but the story was subsequently reprinted in *The Atrocity Exhibition* in 1970.

The limitation states that 50 copies of the edition were signed and numbered by Ballard, but he is known to have signed and randomly numbered copies outside of the limitation. The present copy, being number 11, is within the original signed limitation of 50 copies. Rare thus.

First edition, first printing, NUMBER 11 OF 50 COPIES SIGNED BY THE AUTHOR, from a total edition of 250; 4to; title page printed in blue, unmarked internally; original wrappers printed in blue and red, stapled as issued, minor soiling and creasing to edges, else very good.



This first printing consists of two hundred fifty copies of which fifty are numbered and signed by the author.

(c) 1968 Unicorn Bookshop Brighton

This is number.....11..... of 50.

J.G. Ballard

6. BERLÈSE ABBÉ LORENZO. Iconographie du genre camellia ou description et figures des camellia les plus belles et les plus rares peints d'après nature dans les Serres et sous la direction de M. L'Abbé Berlèse par M.J.-J. Jung. Paris, Abbé de Sainte-Rose, [1839-]1841-1843.

€56,000 [ref: 107400]

AN EXQUISITELY BOUND COPY OF BERLÈSE'S MONOGRAPH ON THE CAMELLIA WITH SUPERB COLOURED ENGRAVINGS, FROM THE CELEBRATED FAIRHAVEN LIBRARY.

Abbé Lorenzo Berlèse (1784-1863) was an Italian priest who became fascinated with the camellia plant upon his move to Paris, where he was to be a chaplain. Camellias captured the Western imagination when travellers to Japan and China would return with the so-called 'Japan rose'. It was named camellia by Carl Linneaus, and began to be cultivated successfully and in larger numbers toward the end of the eighteenth century.

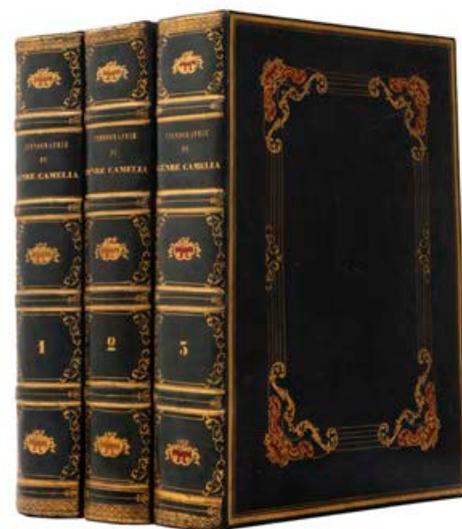
Berlèse accumulated a significant collection of camellias over twenty years, eventually deciding to record them in the present monograph. J.J. Jung, a lesser known artist, engraved the plates in a striking style, affirming the strong influence of Redouté over botanical works of this period.

The Fairhaven Library was renowned for the excellence of its books, featuring the great classics of illustrated natural history in fine fresh condition.

Provenance: Henry Rogers Broughton, Second Baron Fairhaven (armorial bookplate).



First edition. 3 volumes, folio (35.7 x 25.9 cm.) 300 fine stipple-engraved plates, partially printed in colour and finished by hand, contemporary navy calf with gilt romantic style decoration, spines gilt in compartments, pink watered silk endpapers, occasional light spotting, a few plates lightly toned. Nissen BBI 150; Dunthorne 30; Great Flower Books, p. 50



ONE OF 25 COPIES - WITH AN ORIGINAL WATERCOLOUR

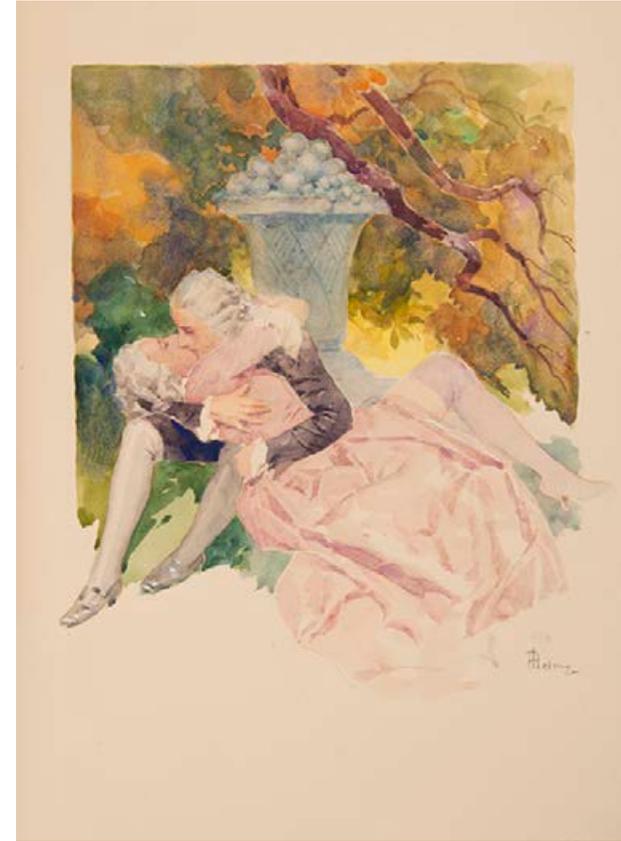
7. BOYLESVE, RENÉ; LELONG, RENÉ (ILLUSTRATOR). *La Leçon d'Amour dans un parc*. Paris, Romagnol, 1923

€5,300 [ref: 111482]

A finely bound example of Boylesve's *La Leçon d'Amour dans un parc* with elaborate doublures and pictorial silk endpapers.

René Lelong (1871-1938) exhibited in Paris at the Salon des Artistes Français. He obtained a third class medal in 1895 and was nominated a member of the Salon in 1898.

Limited edition, one of 25 large paper copies, nominally printed for Joseph J. Goussakow, from a total edition of 300, 4to (36 x 27 cm); illustrations after Lelong, full page plates in three states and vignettes in two states, this example is enriched with a large original signed watercolour bound at the front; full aubergine crushed morocco by G. G. Levitzky (signed in gilt to bottom of upper doublure), spine in parts with raised bands, intricate floral onlay and gilt ruled design to covers and spine, elaborate floral onlay morocco doublures and pictorial silk endpapers, original wrappers bound in, minor fraying to endpaper, a.e.g. housed in a morocco entry chemise and slipcase.



ONE OF 25 COPIES - WITH AN ORIGINAL WATERCOLOUR

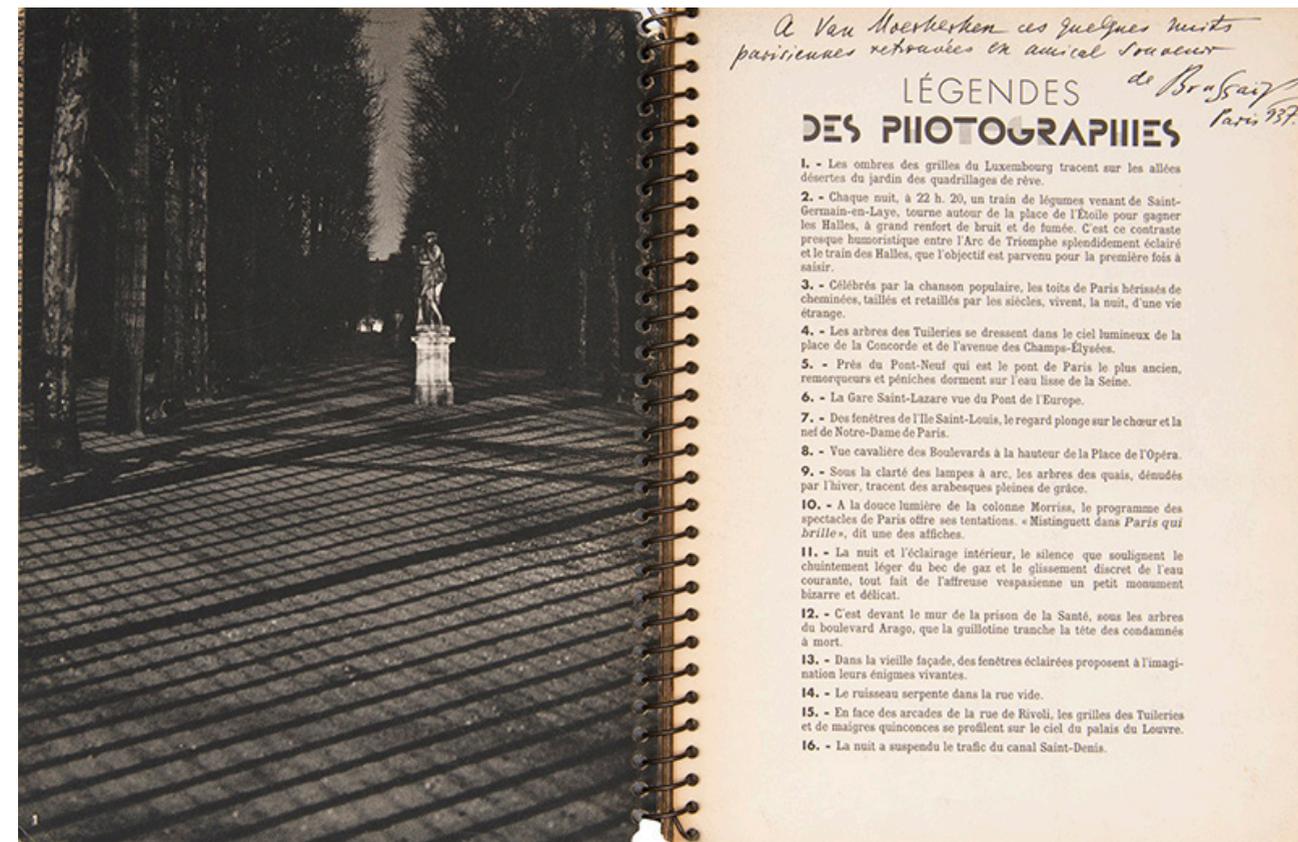
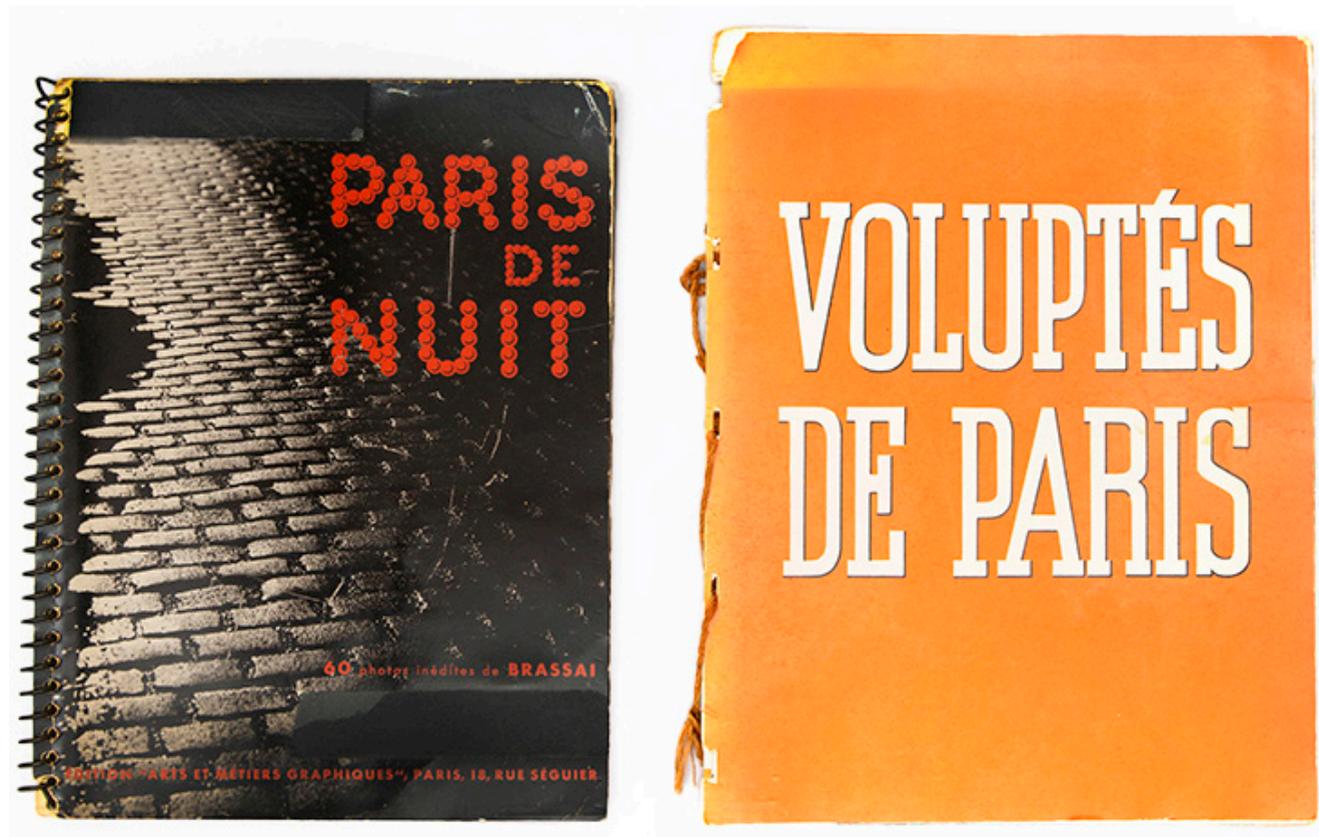
8. BOYLESVE, RENÉ; LELONG, RENÉ (ILLUSTRATOR). *La Leçon d'Amour dans un parc*. Paris, Romagnol, 1930.

€5,300 [ref: 111483]

A finely bound example of Boylesve's *La Leçon d'Amour dans un parc* with elaborate doublures and pictorial silk endpapers. Richly illustrated by René Lelong who also illustrated the 1923 edition published by Romagnol. This later edition, however, features entirely new compositions.

Limited edition, one of 25 large paper copies, nominally printed for Joseph J. Goussakow, from a total edition of 301, 4to (36 x 27 cm); illustrations after Lelong, full page plates in three states and vignettes in two states, this example is enriched with a large original signed watercolour bound at the front; full brown crushed morocco by G. G. Levitzky (signed in gilt to bottom of upper doublure), spine in parts with raised bands, intricate floral onlay and gilt ruled design to covers and spine, elaborate floral onlay morocco doublures and pictorial silk endpapers corresponding to Lelong's illustrations, original wrappers bound in, joints a little cracked, boards slightly faded, a.e.g. housed in a morocco entry chemise and slipcase, a fine copy.





ARTIST'S FIRST TWO BOOKS INSCRIBED TO EMIEL VAN MOERKERKEN

9. BRASSAI (PSEUD. HALASZ, GYULA). Paris de Nuit [WITH] Voluptés de Paris; [AND] VAN MOERKERKEN, Emiel. Portrait of Brassai; [AND] BRASSAI. Paris de Nuit. Paris, [1932; 1934]; 1936 [but printed 1991]; [1932].

€11,500 [ref: 111551]

Van Moerkerken or perhaps even Brassai has removed and discarded the text pages with Paul Morand's introduction to Paris de Nuit, and has placed black tape over Morand's name on the cover. Brassai was furious that Morand's name was printed on the cover in a typeface almost twice the size as the rest of the text, suggesting that Morand was the book's author. Contemporary reviews of Paris de Nuit pointed out that Brassai's photographs were far superior to Morand's text, with Le Temps stating, 'When the name of Paul Morand will be long forgotten, Brassai's photographs will still be living and precious documents.'

Presentation copy of Brassai's second book, inscribed to Dutch photographer and filmmaker Emiel van Moerkerken: 'à mon cher Van Moerkerken / ces malheureux "plaisirs" qui ont mérités / un meilleur sort / Brassai / Paris [1938]: [to my dear Van Moerkerken / these unfortunate "pleasures" who deserved / a better fate / Brassai / Paris [1938:]

Voluptés de Paris is Brassai's scarcest title. Disappointed after the publication of Paris de Nuit (1932) failed to bring either the extra income or new commissions that he had hoped for, Brassai began publishing some of his more risqué photographs in magazines such as Scandale, Secrets de Paris, and Paris Magazine. The publisher of Paris Magazine was Léon Vidal, who also owned Librairie de la Lune and the Diana Slip lingerie company; for a time, he was Brassai's best customer. In August 1932, Vidal and Brassai signed a contract to publish a book called 'Paris Intime', intended to be similar in format to Paris de Nuit with a text by Pierre Mac Orlan. The project drifted as the relationship between Brassai and Vidal deteriorated, and two years later, Vidal published Voluptés de Paris without any involvement on Brassai's part. Brassai disowned the book, as inferred in the inscription, and when many of these photographs were later included in The Secret Paris of the Thirties (1976), he claimed that this would be the first time they were published.

Copies of Voluptés de Paris exist in versions comprising either 48 or 40 pages. Although the exact reason and time this censorship or change occurred is unclear, being ring-bound, removing four leaves without disturbing the others would have been easy. This copy has the full complement of 48 pages.

Provenance: Emiel van Moerkerken (inscribed by Brassai).

'Paris de Nuit. Paris, Édition Arts et Métiers Graphiques, [1932]: First edition, presentation copy inscribed by Brassai on the first page with a gelatin silver photograph by Emiel van Moerkerken mounted on the front cover, verso (107 x 77 mm, 4¼ x 3 in); 4to (248 x 192 mm, 9¾ x 7½ in); black-and-white photographs printed in gravure by Draeger, light offsetting to first page, four leaves with Morand's text removed; photo-illustrated spiral-bound card covers, titles printed in red, wear to edges, handling creases, top and bottom tabs lost, Morand's name and the editor and series information on the upper side covered in black tape; Emiel Van Moerkerken's ownership signature and bookplate on the first page; [76]pp.

'Voluptés de Paris. Paris, Paris-Publications, [1934]: First edition, the complete version with 46 photographs, presentation copy inscribed on rear cover, recto; 4to (271 x 209 mm, 10¾ x 8¼ in); black-and-white photographs printed in relief halftone by G. Desgrandchamps, tabs torn; printed card covers, red, title in white and black, light fading to edges, chip to top corner at head, originally bound with five plastic rings, now missing and partially tied with thread, Emiel Van Moerkerken's bookplate to verso of front cover, his ownership signature dated Paris Sep '38 to first page; [48]pp.

Portrait of Brassai: Gelatin silver photograph (244 x 347 mm, 9½ x 13¾ in), signed and titled in pencil on verso.

'Paris de Nuit': First edition; 4to (248 x 192 mm, 9¾ x 7½ in); black-and-white photographs printed in gravure by Draeger, light offsetting to first page; photo-illustrated spiral-bound card covers, titles printed in red, light wear, handling creases, tear to first tab, a very good copy; [76]pp. [Paris de Nuit] Regards à travers Le Livre 57; Brassai: Letters to My Parents pp207-8; Fotografia Pública 100-3; The Book of 101 Books pp76-7; The Photobook: A History I, p134; The Open Book pp110-1; Auer collection p198; Paris: Les Livres de photographies pp116-21; [Volupté de Paris] Regards à travers Le Livre 61; Auer collection p214; Paris: Les Livres de photographies pp136-7.



EACH PRINT SIGNED AND NUMBERED BY THE ARTIST

10. BUFFET, BERNARD. Paris. Poèmes de Charles Baudelaire. Paris, A. Mazo éditeur, 1962.

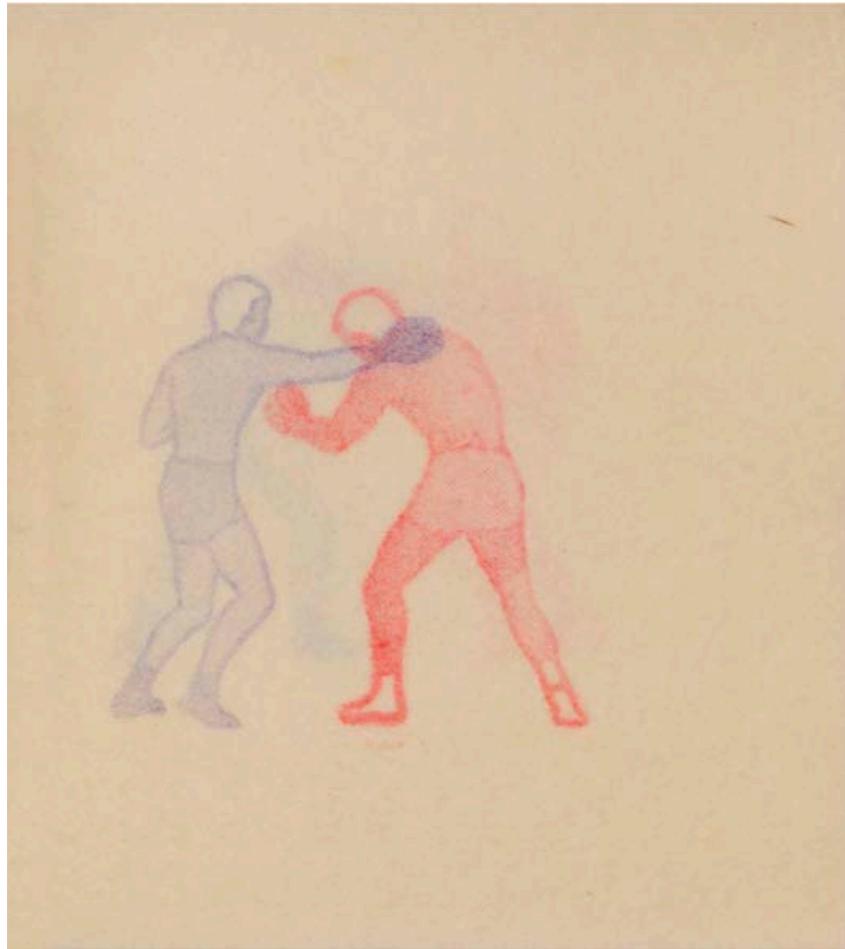
€33,500 [ref: 96197]

A SUPERB EXAMPLE - a prime example of Buffet's intense emotional style with long elongated portraits, sombre and solitary but also very sympathetic. He became extremely popular as contemporary taste developed an appetite for his stark, sombre images.

A renowned French expressionist painter, Buffet (1928-1999) studied for two years at the École des Beaux-Arts in his hometown of Paris. From 1945 he worked as a freelance painter, with his first solo exhibition being held in 1947. Following his receiving the 'Prix de la Critique' in June 1948 he gained considerable attention and his works were suddenly in great demand. Buffet developed a distinctive, style with dramatic heavily emphasized thick black lines. In 1955, he was awarded the first prize by the magazine *Connaissance des Arts*, which named him as one of the ten best post-war artists; he was also awarded the Chevalier de la Légion d'Honneur in 1973.

Limited edition, NUMBER 73 OF 150 COPIES; landscape folio (55 x 23 cm); title, limitation page, table of illustrations, text by Baudelaire and 10 colour lithographs, each signed and numbered; loose in beige portfolio with flaps, ribbon ties.





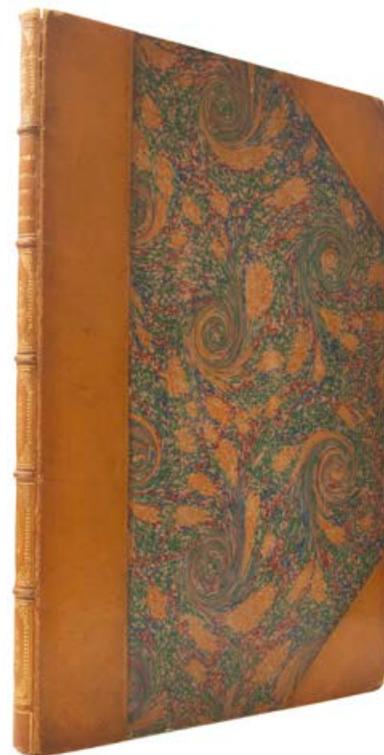
EDITION OF 100

11. CARRION, ULISES. *Mirror Box*. [Amsterdam], [Stempelplaats], [1979].
€2,200 [ref: 111954]

Ulises Carrión is a key figure in Mexican conceptual art as an artist, editor, curator, and theorist of the post-1960s international artistic avant-garde. In 1975, he founded Other Books and So (1975-1979), an artist-run bookshop and gallery in Amsterdam which distributed artists' publications and multiples. Carrión's interest in print culture and media led him to engage with mail art and, eventually, performance, film and video.

'The soft touch of the page, in contrast to the strong punch of the imagery, makes for a potent allusion to the exchange and repression of male sexuality' (Books by Artists).

First edition, 100 unnumbered copies; small 4to (185 mm x 185 mm, 7¼ x 7¼ in); thick synthetic felt leaves with rubber stamped illustrations of boxers in red and purple, title in black; stapled and bound with black adhesive tape, minor creasing to last leaf, near-fine; 11 leaves. Guest and Celant, *Books by Artists* p62.



WITH 72 HAND-COLOURED PLATES

12. CRUZ CANO Y OLEMEDILLA, JUAN DE LA. *Collection des costumes Espagnols anciens et modernes*. Paris, chez Gaugery, 1791.

€17,500 [ref: 111324]

FIRST FRENCH EDITION OF CRUZ CANO Y OLEMEDILLA'S POPULAR SPANISH WORK, WITH 72 HAND-COLOURED PLATES.

The collection of costume plates was intended to record the different outfits worn by the Spanish people, both common and noble, stretching across all the different regions of the country and accounting for all of its colonies. Cruz Cano Y Olemedilla (1734-1790), a Spanish engraver and cartographer, was sent by the state to study architectural engravings in Paris in 1752. During this time he also learnt the art of map engraving under the great French geographer Jean Baptiste Bourguignon d'Anville (1697-1782).



His background and training in France can be appreciated in this suite of costume engravings; the topographical and architectural details included in the plates provide further insight into the customs and the geographical features of the various depicted towns and cities.

First published in Madrid between 1777-1788, the work was initially issued in 7 parts, each consisting of 12 plates (apart for the final part which, according to the Bibliotheca National in Madrid, was released only with 10 plates). Although the work was never actually completed, the prints proved incredibly popular and were reprinted in both France and Germany. This present French edition was published a year after Olemedilla's death.



Provenance: Bibliothèque Léon (bookplate to flyleaf).

First French edition; folio (38.2 x 26.2 cm); 72 aquatint plates engraved by Devere after Cruz Cano Y Olemedilla and finished in contemporary hand-colour, 8 cm repaired closed tear to title near imprint affecting one letter, the first 2 letters of the imprint missing (probably through a production flaw and consequently repaired), faint tears around the letterpress of 'Paris' due to printing technique, some light scattered variable spotting, more heavily affecting plates 12, 36, & 55, plate 56 mis-bound between plates 60 and 61; 19th-century tan half calf ruled in gilt, over marbled paper boards, top edge gilt, the others red, extremities faintly rubbed, joint splitting at head of spine. Bobins IV, 1215; Colas 843; Lipperheide Jc 4.



[ORNITHOLOGY] ONE OF 250 COPIES

13. DRESSER, HENRY EELIS. A Monograph of the Coraciidae or the family of the rollers. Farnborough, published by the author, 1893.

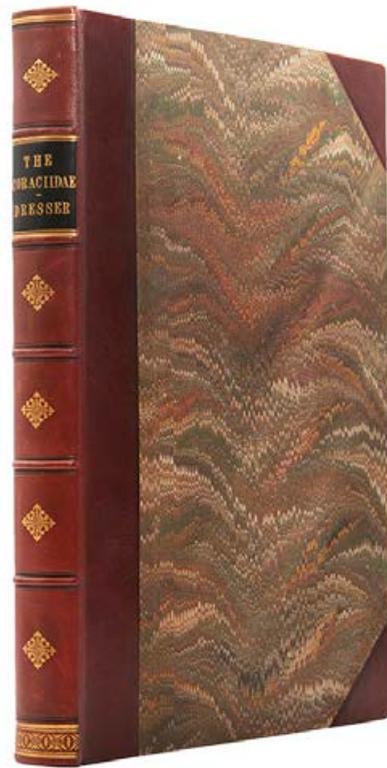
€10,500 [ref: 108928]

A SCARCE MONOGRAPH PUBLISHED IN AN EDITION OF 250 COPIES ONLY.

Keulemans was the last of the great bird illustrators. This beautifully illustrated work was intended by the author as a companion to his Meropidae. The great value of Keulemans' work as an ornithological draughtsman lay in his sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with the different plumes receiving sympathetic treatment, the fine soft underplumage and the large flight feathers being equally well drawn.

Provenance: Liverpool Free Public Library (stamp); Kobrin (bookplate).

Folio. xx, 111 pp., 27 fine hand-coloured lithographed plates after and by J.G. Keulemans. Later tan half morocco gilt, black morocco lettering piece, light fade to spine, tiny marginal repair to outer blank margin of page xiii, old stamp to title verso and page 198, a good example, plates clean and fresh. (Jackson, C. E. Bird Illustrators p. 90); Fine Bird Books, 72; Nissen IVB, 270.



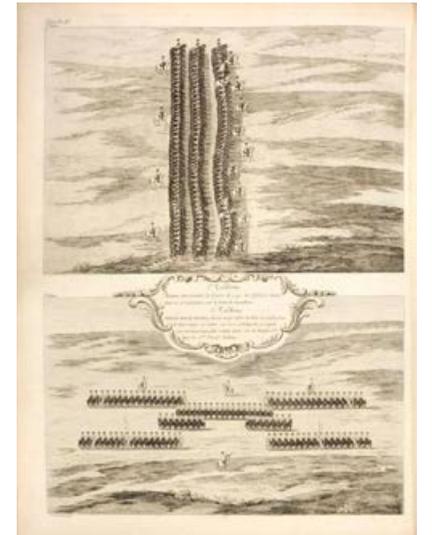
ROYAL COPY IN FINE RED MOROCCO

14. DRUMMOND DE MELFORT, LOUIS HECTOR (COMTE DE). Traite sur la Cavalerie. Paris, De l'Imprimerie de Guillaume Desprez, 1776.

€53,000 [ref: 94757]

SCARCE AND IMPRESSIVE WORK ON CAVALRY: BEAUTIFUL RED MOROCCO COPY OF THE PRINCE DE CONDÉ, A GREAT GRANDSON OF KING LOUIS XIV AND A GREAT MILITARY GENERAL.

Dedicated to Louis XVI, the 32 superb and very large plates represent different aspects of the instruction of an individual horseman and of dressage, as well as cavalry formations and tactical manoeuvres. Each horseman and each horse is drawn individually and shown against a countryside backdrop. Most of the plates have a descriptive cartouche in addition to the explanations in the text volume.



The author, of Scottish origin, was a Lieutenant-General of Cavalry who saw active service in Germany, Italy and Flanders between 1735 and 1762.

Provenance: Louis-Joseph de Bourbon-Condé (arms to atlas; 1736-1818); Confiscated at the Revolution, then in Bibliothèque du roi, Compiègne, then to; Bibliothèque nationale in 1873 until 1976 (exchanged; stamps).

2 vol. Text folio (44 x 29 cm), atlas broadsheet (65 x 50 cm).

Text: engraved frontispiece by Ingouf l'aîné, title page with engraved vignette by Macret, dedication with engraved head-piece by Bruneau, each part with 3 engraved vignettes (including 2 by Louis-Nicolas Van Blarenberghe), 2 engraved tail-pieces, one engraving by Van Blarenberghe at end, and 11 plates; frontispiece and title with foxing.

Atlas with 32 double-page plates, including 3 folding, most after Van Blarenberghe (1 and 24 not signed, 21 by Dupuis); a few marginal closed tears. Contemporary full red morocco gilt, spines with raised bands, atlas with gilt arms to covers, gilt edges. Mennessier I-408; Brunet II-842; Nathalie Lemoine-Bouchard, L.-N. van Blarenberghe et le Traité sur la cavalerie de Drummond de Melfort, Histoire de l'art, 1999, page 57-69; not in Mellon. Cf. OHR 2365-7 for the arms.



De la Course



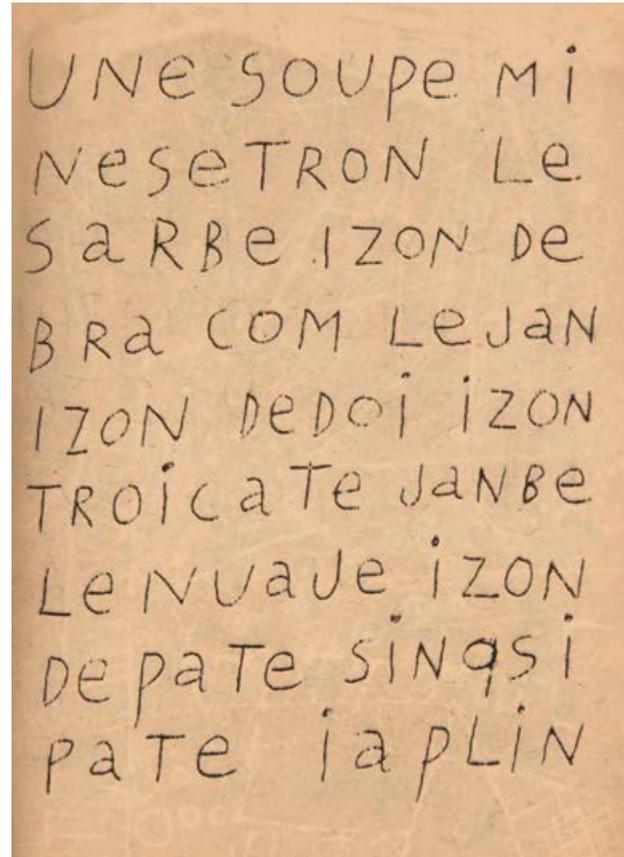
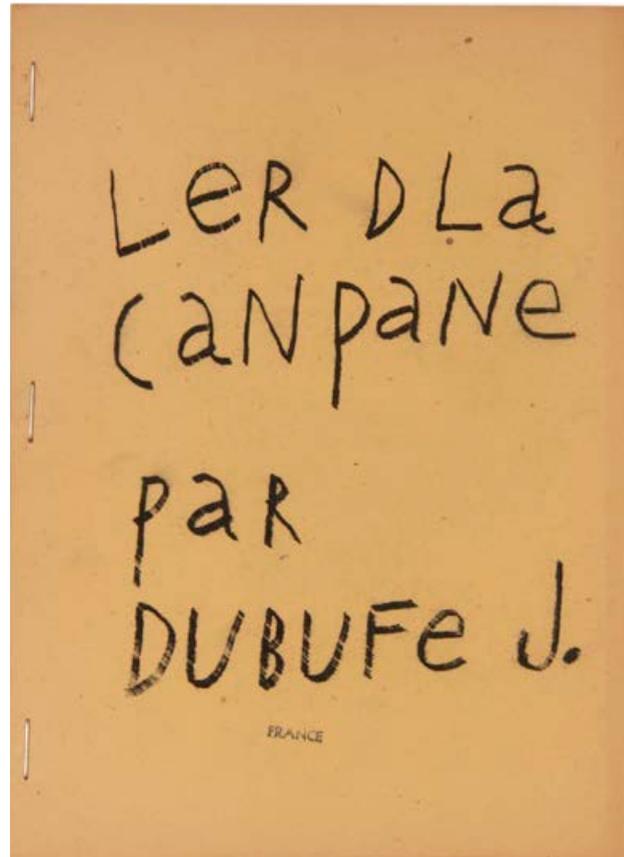
3^{me} Cartouche

Du Saut

Du Saut

4^e Cartouche

Del. et Sculp.



15. DUBUFFET, JEAN. LeR DLa CaNpane paR DUBUFe J. [sic]. [Paris], *L'art brut*, Noël 1948. €4,400 [ref: 111925]

A fine copy of Jean Dubuffet's *LeR DLa CaNpane paR DUBUFe J*, published to raise money for his *Compagnie de l'Art Brut*. The title is a phonetic spelling of 'l'air de la campagne'. The book comprises stencilled texts with illustrations in linocut and woodcut. Dubuffet and his wife produced the edition at their dining room table. This copy is from the estate of Alfonso Ossorio, the Filipino American abstract expressionist artist and friend of Dubuffet.

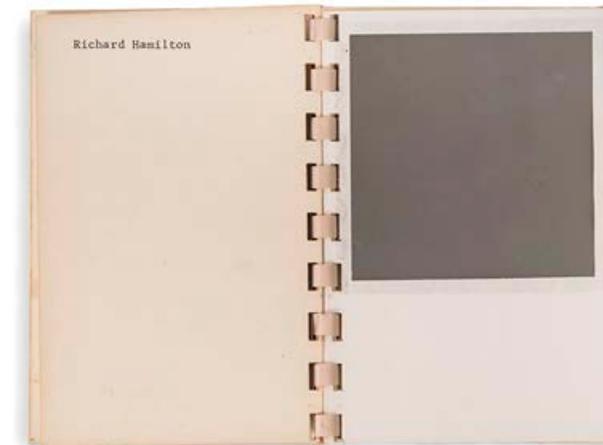
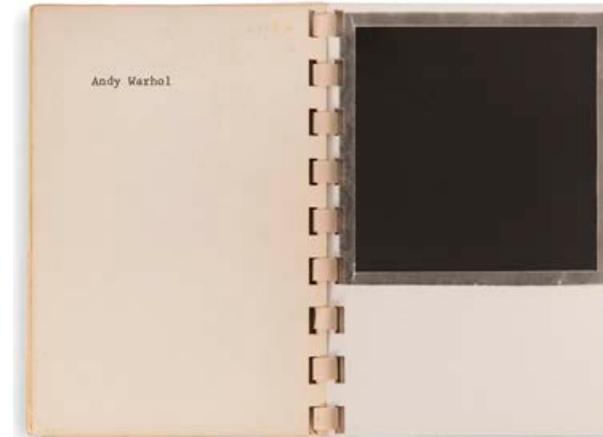
First edition, one of 150 copies on papier journal, from a total edition of 165; 8vo (188 x 137 mm, 7½ x 5½ in); stencil text and 6 illustrations printed as linoleum cuts and woodcuts; 9 leaves side-stapled into printed yellow wrappers with titles in black on upper side, 'France' stamped in ink on cover, fine; [18]pp.

16. [EROTICA]. Album with watercolour illustrations. France, circa 1844. €17,500 [ref: 112328]

An attractive album containing explicit examples of erotic scenes in the style of Achille Devéria.

Provenance: manuscript inscription at rear in French recording the album as a gift, dated 1844.

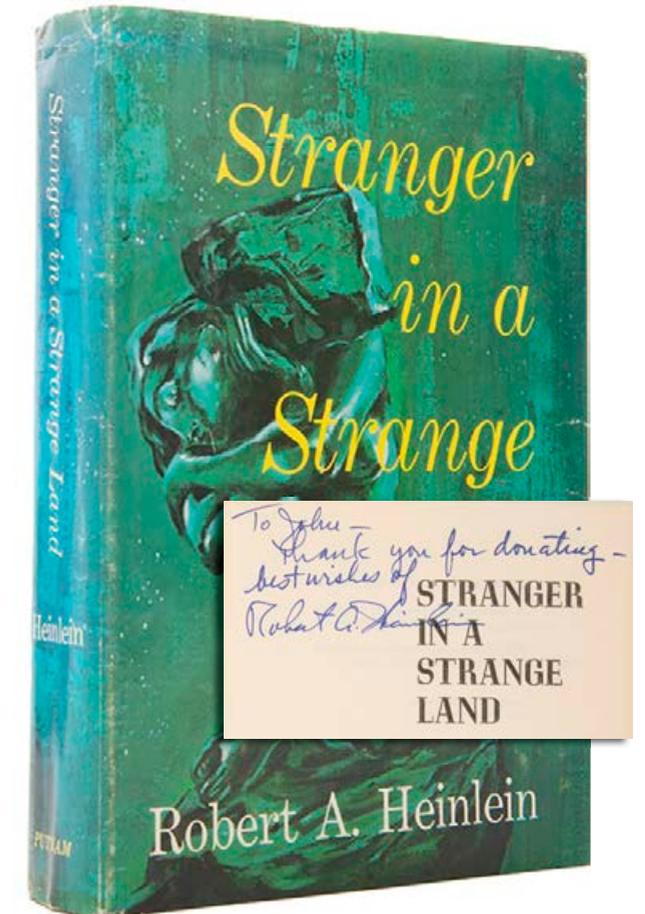
Album (26.5 x 20.5 cm) containing 13 watercolours (23 x 15 cm approx), of erotic scenes, fully coloured backgrounds, clean and fresh, other pencil art studies at rear, contemporary maroon morocco decorated in gilt and blind, wear to spine extremities, inner hinges split, a very good example.



17. [HAMILTON, RICHARD]. FAULKNER, DEREK. *Polarvoid Portraits*. Edited by Derek Faulkner Vol. I No. I. For Dick Rivers after Richard Hamilton. [N.p.], [ca. 1977]. €600 [ref: 111158]

Artists' book, likely unique; a play on Richard Hamilton's series of polaroid portraits. Here a series of polaroid photographs are reproduced with a title opposite each: Richard Hamilton, Dieter Rot, Andy Warhol, Jasper Johns, Larry Rivers, Robin Crozier, Robert Morris, Robert Rauschenberg, self portrait, Dick Rivers, Robert Filliou. Dick Rivers is a pseudonym used by Faulkner in his work; it was also the name chosen by French singer Hervé Forneri, adapted from the character Deke Rivers played by Elvis Presley in his 1957 film *Loving You*. Ulises Carrión's assembling magazine *Ephémère* #2 (Amsterdam, Other Books & So, December 1977), a monthly journal of mail and ephemeral works, reproduces a series of images with the title "'Dick Rivers, Private Investigator'", Derek Faulkner, Newcastle.

Artists' book, likely unique, signed on the first page with the note 'prototype only'; 11 gelatin silver photographs (123 x 85 mm, 4¾ x 3¼ in) mounted on card; comb-bound, lightly toned and marked with light wear; [26]pp.



PRESENTATION COPY

18. HEINLEIN, ROBERT A. *Stranger in a Strange Land*. New York, G. P. Putnam's Sons, 1961. €14,700 [ref: 112602]

First edition of Heinlein's masterpiece, with the author's signed presentation inscription in blue ink to the title page, 'To John - / thank you for donating - / best wishes of Robert A. Heinlein'.

Winner of the 1962 Hugo Award for best science fiction novel, and now considered a major work of 20th century literature. Rare thus.

First edition, first impression (with publisher's code of C22 at gutter of p.408), INSCRIBED BY THE AUTHOR; 8vo; unmarked internally; publisher's green cloth, gilt lettering to spine, green topstain, with the unclipped pictorial dustjacket (correct with code '0761' to front flap), spine typically blue, slight rubbing to extremities, else very good. Currey, 193.

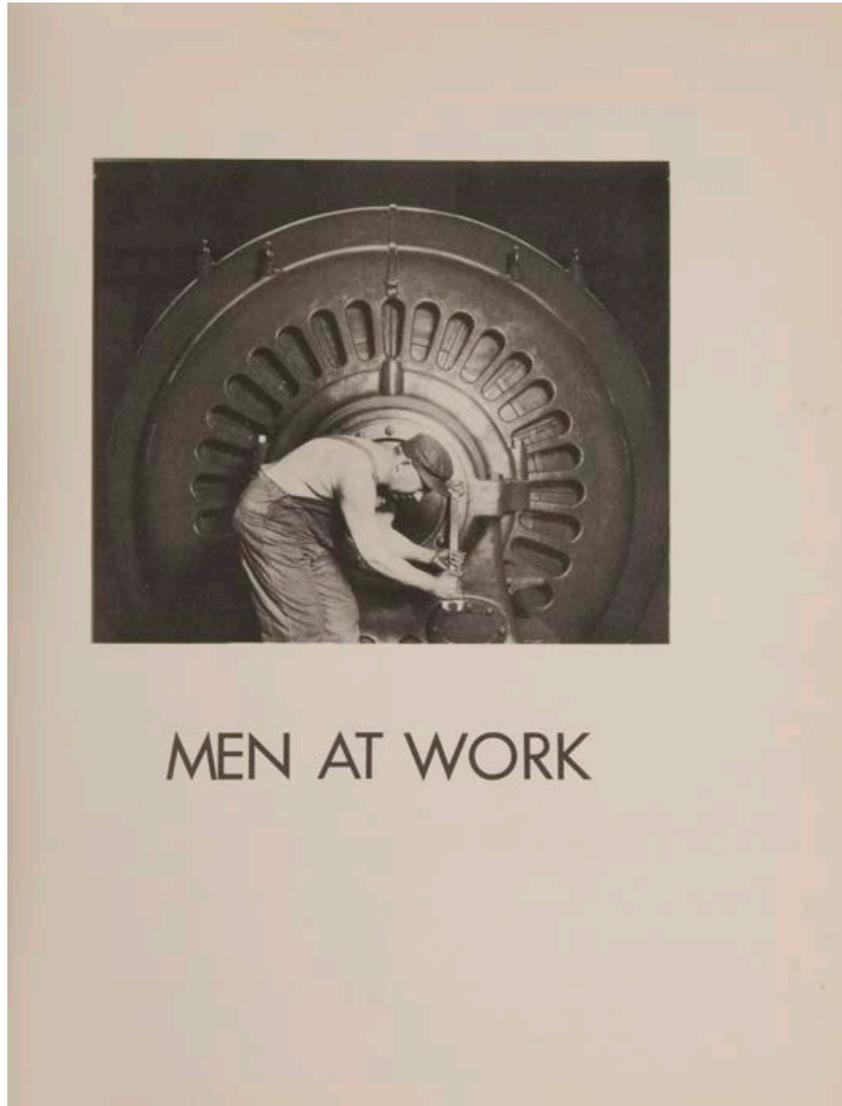
INSCRIBED TO OWEN R. LOVEJOY

19. HINE, LEWIS W[ICKES].
**Men at Work. Photographic Studies
of Modern Men and Machines.** New
York, The Macmillan Company, 1932.

€17,500 [ref: 111371]

An important PRESENTATION COPY in a remarkable example of the rare dust-jacket, inscribed: 'To Owen R. Lovejoy / for his never-failing appreciation / of our work, – many of the results / being the direct outgrowth of his / suggestions and optimistic criticism. / May his vision never grow dim.' Owen R. Lovejoy was a vehement opposer of child labour. He served as the general secretary of the National Child Labor Committee from 1907 to 1926, where Lewis Hine was a staff photographer and art director of their magazine 'Charities and Commons (later 'The Survey') between 1908 and 1917.

Men at Work contains photographs made between 1920 and 1931, issued amid the worst employment crisis the United States had ever known. Hine saw it as a way of reaching out to schoolchildren, providing them with constructive role models and emphasising the human element of industry, with photographs of railroad employees, coal miners, aeroplane assemblers, steelworkers, and others. Among the most striking photographs are Hine's images of the construction of the Empire State Building, which Empire State, Incorporated, had used widely for publicity purposes.



Hine always insisted on exerting control over the layout of his photographs, regularly requesting to see magazine proofs before publication. It is probably for this reason that he was not selected to work for the Farm Security Administration during the 1930s, with Roy Stryker, head of the Historical Division of the FSA, expressing concern that Hine may be difficult to employ and that it would be impossible to make the type of arrangements that he would have found satisfactory. Men at Work is the only book of Hine's photographs published in his lifetime.

Provenance: Owen R. Lovejoy (inscribed).

First edition, PRESENTATION COPY inscribed on the front free endpaper; 4to (253 x 203 mm, 10 x 8 in); black-and-white photographs printed in gravure; minor foxing to endpapers, green cloth-covered boards, titles to upper side in black, mottling to boards along fore-edge, photo-illustrated dust-jacket, minor wear to edges, minor foxing to verso, price-clipped for presentation, a near-fine copy in a remarkable example of the rare dust-jacket; [48]pp. [With:] LOVEJOY, Owen R. The Negro Children of New York. New York, The Children's Aid Society, 1932. The Photobook: A History I, p 126; The Open Book pp 108–9; Auer Collection p 187.



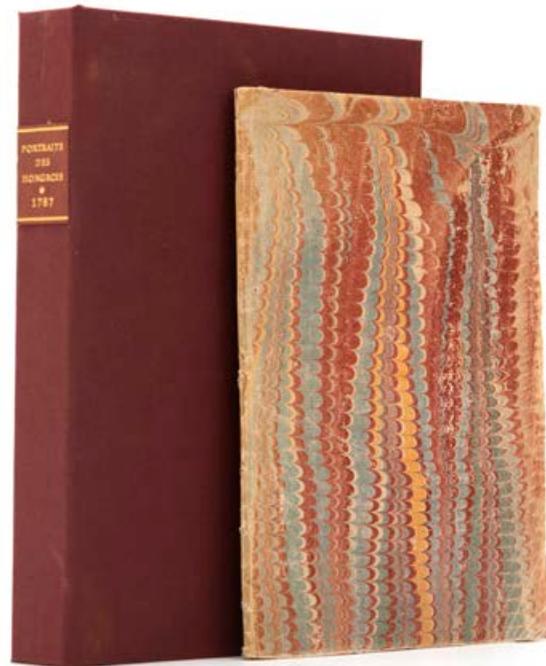


20. [HUNGARY]. Portraits des Hongrois, des Pandoures ou Croates, des Waradins ou Esclavoniens, et des Ulans, &c. qui sont au service de LL. MM., la Reine de Hongrie & le Roi de Prusse. [The Hague], 1787.

€2,900 [ref: 110360]

First published in 1742 in folio format, both editions are extremely rare. WorldCat lists just 2 copies of the first edition and only a few copies of the English editions of 1742 and 1743.

Second edition; 8vo; text in French and Dutch in double column, 6 hand-coloured engraved plates, bookplate to verso of front wrapper, occasional light spotting, slight toning to leaves; original marbled wrappers, stitched as issued, slightly rubbed and faded, some fraying to spine, housed in modern maroon cloth drop-back box. Bobins 1124; cf. Colas 2410 (first edition).



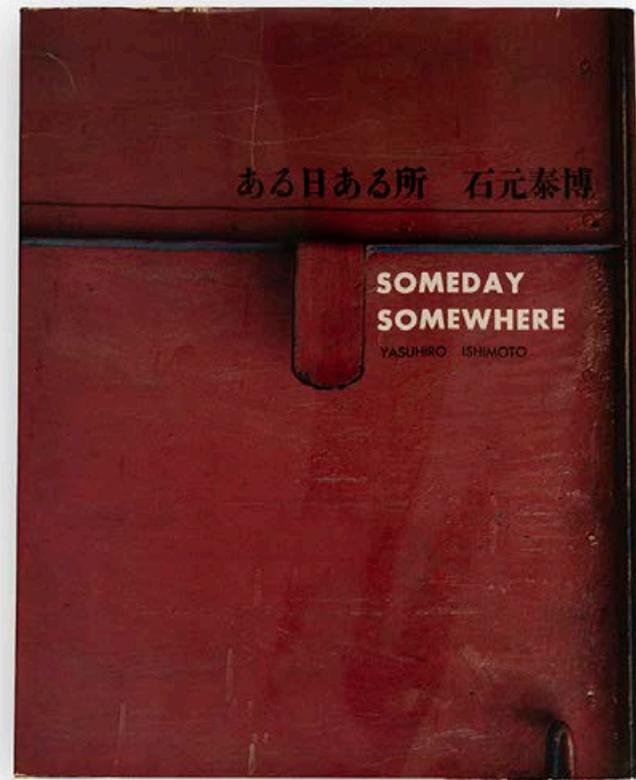
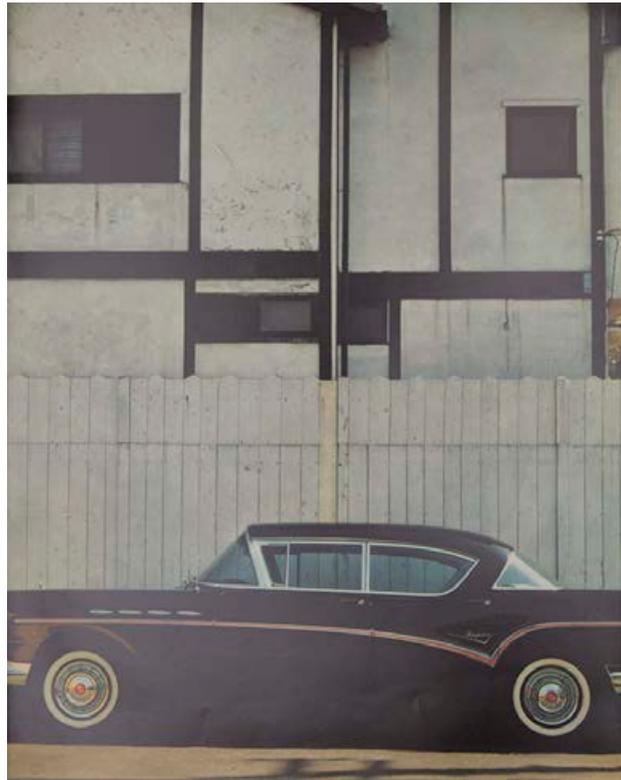
21. INTERNATIONALE SITUATIONNISTE; DEBORD, GUY ERNEST [ET AL.] (EDITORS). Bulletin central édité par les sections de l'internationale situationniste, nos. 1-12. [TOGETHER WITH] Supplement to no. 11. Paris, 1958-1969.

€5,900 [ref: 112073]

Complete, well-preserved run of the principal theoretical journal of the Situationist International and its members, including the rarer first edition of issue no. 2, the only one to be reprinted when it was found that the foil wrappers were prone to deterioration. The bulletins carried articles, often attacking art and culture, listed key terms and definitions, and were illustrated with reworked photographs and illustrations.

"Through the 11 years of its existence it stayed remarkably consistent in style, with only the colour of its metallic covers changing for each issue... As Debord later wrote, in addition to bankrupting its two printers, the journal "dominated this period, and it attained its goal. It was very important for passing on our theses in this epoch"" (Simon Ford, The Situationist International: A User's Guide, p.53).

First editions, nos. 1-12 (all published), with supplement to no. 11; 8vo; black and white illustrations, some staining to title of no. 2, else unmarked internally; original metallic wrappers of varying colours, foil on no. 2 with creases and worn at spine and extremities, glassine wrappers, housed in slipcase and custom designer magazine file, titled and decorated with metallic pins and beads on front panel.

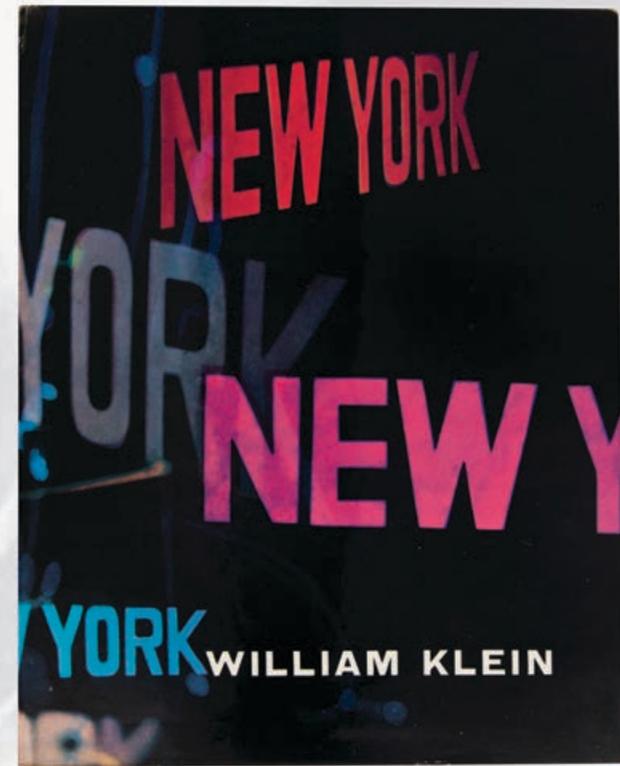


22. ISHIMOTO, YASUHIRO. *Aru hi Aru tokoro. Someday, Somewhere.* Tokyo, Geibi Shuppansha, 1958.

€2,900 [ref: 111693]

Ishimoto participated in the first and third The Eyes of Ten exhibition in May 1957 and July 1959. In between, he published this, his first book and the first significant work to emerge from the group. Ishimoto occupies an interesting position in the history of Japanese photography and was another important link between the East and West. Born in San Francisco in 1921, he moved to Japan at age three with his family. After graduating high school, he returned to San Francisco to study. A year later, as a result of the war, he was sent to an internment camp in Colorado for Japanese citizens and those of Japanese descent. It was here that his interest in photography began. After the war, Ishimoto went to Chicago and studied at the Institute of Design under Harry Callahan and Aaron Siskind. He graduated in 1952 and returned to Japan the following year, although he continued to travel between the two countries. *Someday, Somewhere* contains photographs from Chicago and Tokyo, clearly showing the influence of his time studying with Callahan and Siskind.

First edition; 4to (279 x 224 mm, 11 x 8¾ in); colour and black-and-white photographs printed in relief halftone, black-and-white photographs printed in gravure, texts by Watanabe Tsutomu and Ishimoto Yasuhiro in Japanese and English, design by Yamashiro Ryoichi, imprint printed in black on yellow paper with Ishimoto's chop in red ink tipped on to final leaf as issued, occasional minor offsetting; yellow endpapers, navy cloth-covered boards, yellow cloth spine with titles stamped in black, minor wear to corners, colour photo-illustrated dust-jacket printed in black, light wear and creasing to edges, short tear to top edge and chip to bottom edge of rear panel, two pieces of publisher's ephemera laid in, near-fine in an excellent dust-jacket; [168] pp (two of which are folding). The Photobook: A History I, pp272-3; Japanese Photobooks of the 1960s and '70s pp40-5; The Japanese Photobook 1912-1990 184 pp286-7.



CHANCE WITNESS REVEALS

23. KLEIN, WILLIAM. *Life is Good & Good for You in New York Trance Witness Reveals.* Paris, Éditions du Seuil, Album Petite Planète 1, 1956.

€5,200 [ref: 111373]

Life is Good & Good For You in New York changed the parameters of what a book of photographs could be, representing William Klein's attempt to capture the kinetic quality of 1950s New York. After serving in the army towards the end of the Second World War, Klein moved to Paris in 1949 on the G.I. Bill and spent six years living there after studying painting, including a brief time with Fernand Léger. In 1954, Alexander Lieberman invited him back to New York to join the Vogue art department as a design assistant. Klein returned to New York. He didn't take the role with Vogue but spent eight taking photographs whilst rediscovering New York. Rejecting traditional ideas of sharpness, brightness, and composition, Klein experimented with the layout using the Vogue darkrooms and Photostat, which allowed him to try many ideas, such as cutting, pasting, and playing with scale and sequencing, quickly and easily.

Neither Vogue nor any American publisher was interested in these photographs. Klein returned to Paris, where he showed them to Chris Marker, then an editor at Éditions du Seuil. The publication of *Life is Good & Good For You In New York* was the first of several collaborations with Chris Marker. Six years later, Klein and his wife Janine appeared as 'men of the future' in Marker's seminal film *La Jetée* (1962), with Klein providing the English narration.

First edition; 4to (276 x 204 mm, 10¾ x 8 in); black-and-white photographs printed in gravure by Roto-Sadag, Geneva; photo-illustrated endpapers, black cloth-covered boards, titles stamped in white on spine, colour illustrated dust-jacket, light wear, laminate lifting at spine with light rubbing and creasing to head, 16pp stapled leaflet of illustrated captions laid in as issued, oxidation to staples, fine in a near-fine dust-jacket; 189, [3]pp. Regards à travers Le Livre 117; The Book of 101 Books pp140-2; The Photobook: A History I, p243; The Open Book pp164-5; Errata Editions: Books on Books 5; New York in Photobooks pp66-73.

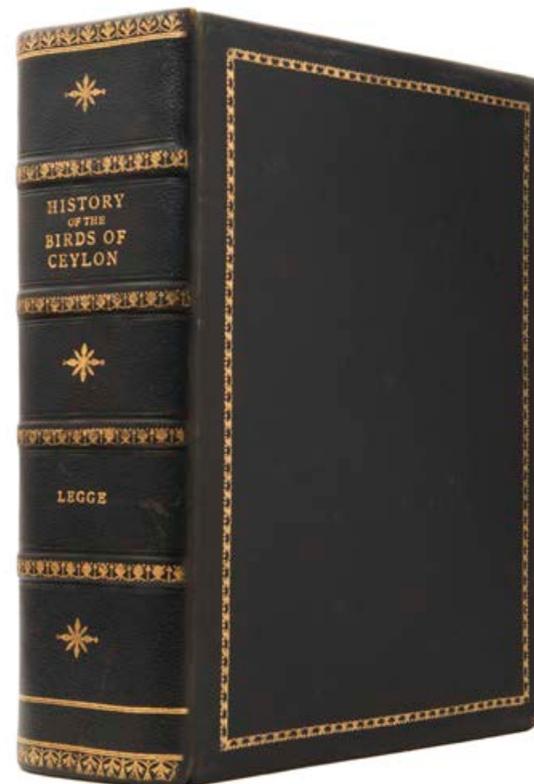


24. LEGGE, WILLIAM VINCENT. A History of the Birds of Ceylon. London, published by the Author, 1878-1880

€7,500 [ref: 111268]

First Edition of Legge's important monograph on the 371 birds of Ceylon. Colonel Legge was born in Tasmania, was educated in England and served with the Royal Artillery in Ceylon. He was one of the founders and first President of the Australasian (later Royal) Ornithologists' Union.

First edition; 4to, 33 hand-coloured lithographed plates by J.G. Keulemans, printed by Hanhart, coloured map of Ceylon, diagrammatic plate of avian physiognomy, chromolithograph plate of eggs, early blue morocco gilt, edges speckled, pp 1009-1020 with a little insect damage to blank lower margin, pp. 481 -488 with short tear in gutter, p. 480 with short tear just touching text, a good copy. Anker 284; Fine Bird Books 89; Nissen IVB, 539; Nissen SVB, 294; Whittell 421-23; Wood 430; Zimmer 382-83; Trinity College 145; Yale Library 167.



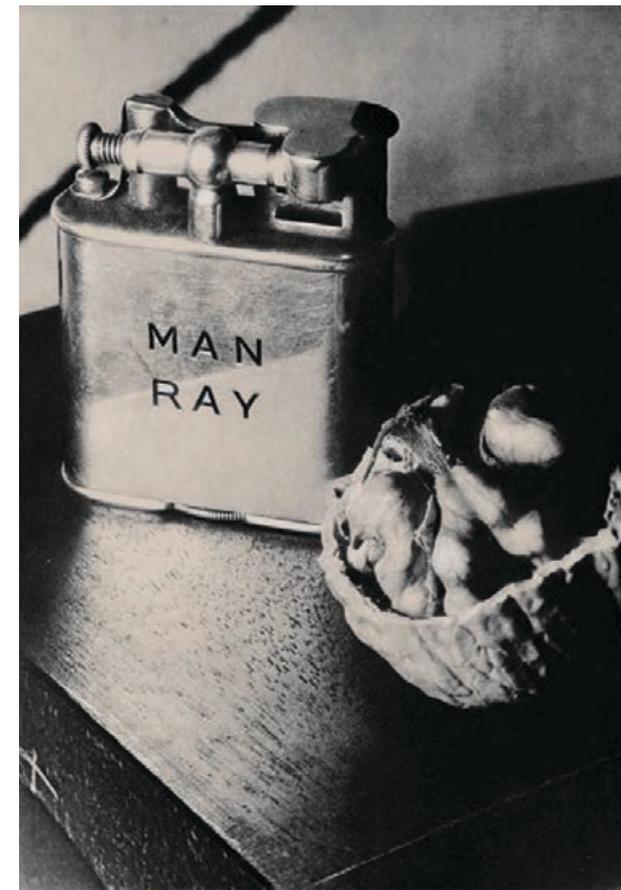
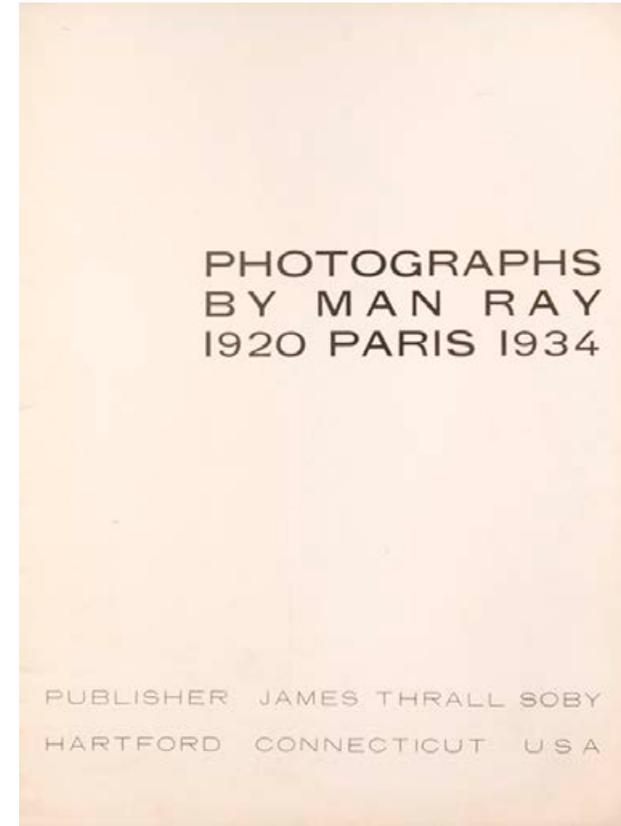
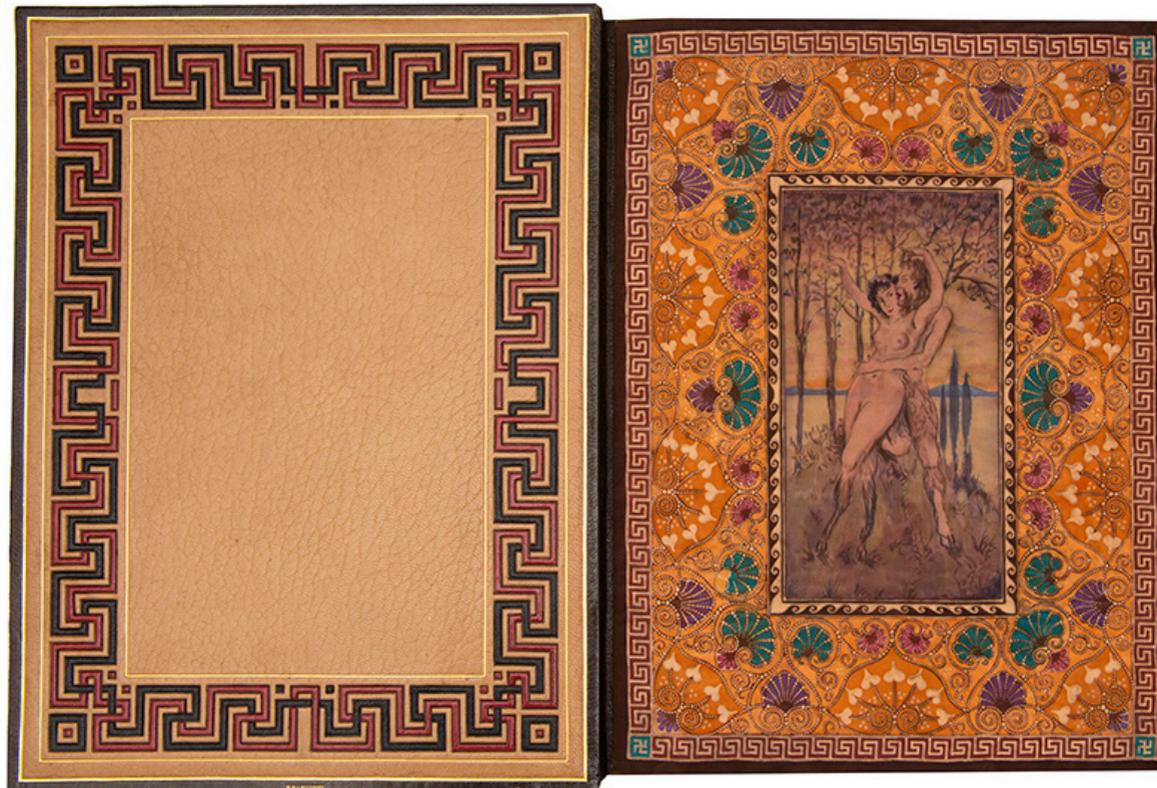
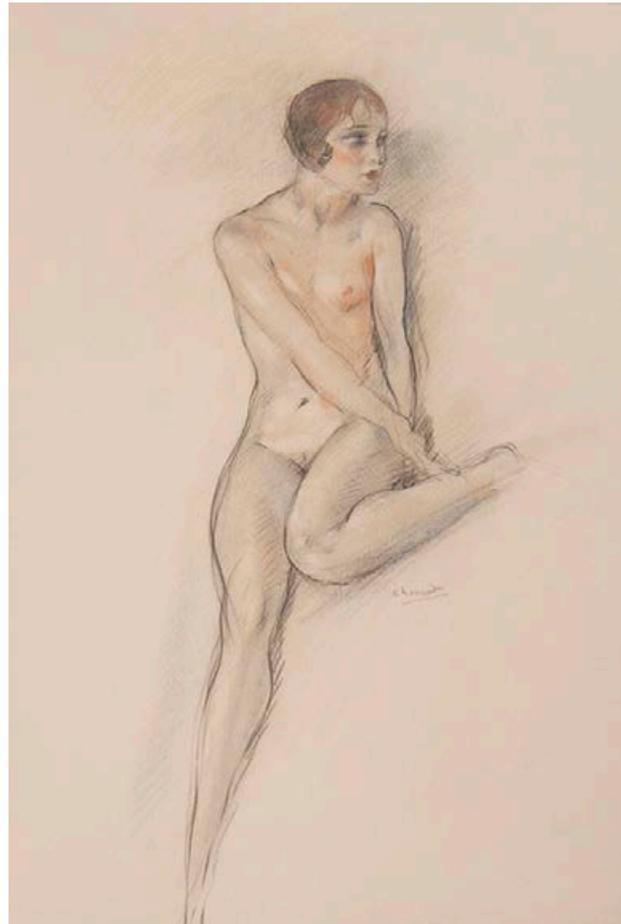
WITH AN ORIGINAL SIGNED DRAWING

25. LOUYS, PIERRE; CHIMOT, EDOUARD. *Les poésies de Méléagre. Paris for the Artist, and his friends, [1926].*

€7,500 [ref: 111051]

An excellent copy of Pierre Louys' erotic poetry finely bound by Levitzky with pictorial silk endpapers inspired by Chimot's illustrations. One of 30 hors commerce examples printed for the artist and his friends, there are five additional plates uncalled for which are more erotic than the published fifteen.

Limited edition, one of 30 hors-commerce copies reserved for the artist printed on Japon ancien spécial, from a total edition of 230, large 4to (33.5 x 26 cm); illustrated with 15 etchings after Chimot in multiple states, this copy includes an additional signed original pencil, pastel and watercolor drawing bound in at front and five extra plates in 6 states each bound at the rear; full crushed brown morocco by G. G. Levitzky (stamped in gilt to upper pastedown), spine in parts with raised bands, title in gilt to second and fourth, spine bands decorated with gilt and red morocco inlay on covers, board edges gilt-ruled and decorated, morocco doublures with inlaid border of black and red morocco in Greek key pattern, both upper and lower silk endpapers with designs after Chimot's illustrations, plus wide and colourful borders, original wrappers bound in, a.e.g., morocco edged chemise and slipcase, upper board of chemise detached, a fine copy.



THE FIRST ISSUE

26. MAN RAY (PSEUD. RADNITZKY, EMMANUEL). *Photographs by Man Ray 1920 Paris 1934. Hartford, Connecticut, James Thrall Soby, 1934.*

€9,500 [ref: 112311]

Man Ray's first monograph, with the scarce first issue title-page. James Thrall Soby was an important patron of the avant-garde in the United States. Alfred Barr, Director of the Museum of Modern Art, New York, had encouraged Soby to visit Man Ray in Paris, and following their meeting, Soby subsidised the production of this, the first monograph of Man Ray's work.

Man Ray had hoped that royalties from the sale of this book would enable him to make a long-overdue trip back to New York. Photographs... was well received in France, but in the United States, the reception was distinctly less enthusiastic. Lewis Mumford wrote in The New Yorker that Man Ray had 'done almost everything with a camera, except use it to take photographs... photographing Calla lilies so that they will look like drawings by a second-rate academician.' Commercially, it was not a success. It is widely suggested that in an attempt to generate sales, the publishers recalled the book and replaced the original title page with one stating 'deuxième édition'. The favourable reception in France also led to the 'second edition' being titled in French with attention drawn to the other contributors: Man Ray. Photographies 1920-1934 Paris avec un portrait par Picasso – textes de André Breton Paul Eluard Rose Sélavy Tristan Tzara – préface par Man Ray.

First edition with first issue title-page; folio (384 x 312 mm, 15 x 12¼ in); black-and-white photographs printed in gravure by The Néogravure Company, texts in English and French by Man Ray, Paul Eluard, Andre Breton, Tristan Tzara, Rose Selavy [Marcel Duchamp]; colour photo-illustrated covers with a plastic comb binding by Draeger Frères, light wear, shallow crease to bottom corner upper side, rubbing, marking, and indentation to lower side and several end leaves, crease to top corner lower side, top and bottom tabs torn, a close to near-fine copy; [vi], 1-24, [2], 25-42, [2], 43-66, [2], 67-84, [2], 85-104, [2]. Regards sur un siècle de photographie à travers le Livre 47; The Book of 101 Books: Seminal Photographic Books of the Twentieth Century pp80-1; 802 books from the Auer Collection p225; Paris, Les livres de photographies 1920-1950 pp148-51.

AN EXCEPTIONALLY FINE COPY

27. MARTYN, THOMAS. *The Universal Conchologist, exhibiting the Figure of every known Shell accurately drawn and painted after Nature: with A New Systematic Arrangement by the Author.* London, [Thomas Martyn], 1789.

€40,000 [ref: 108232]

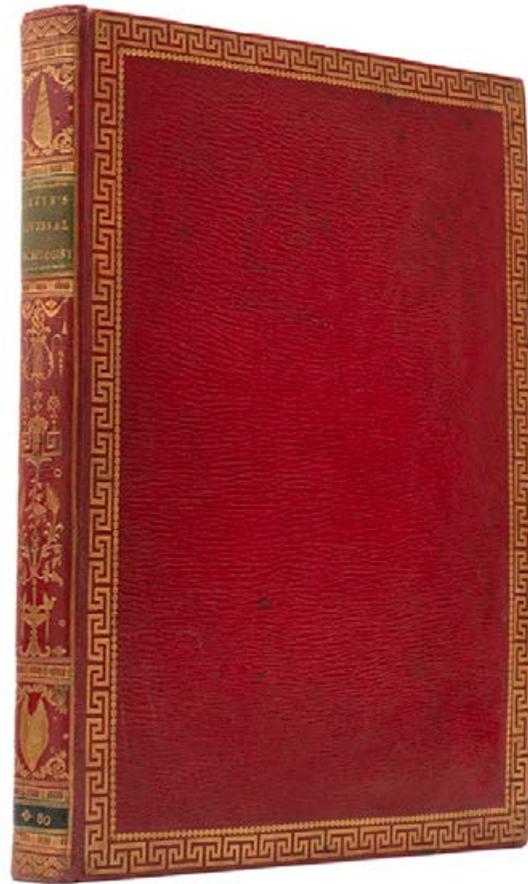
The 'South Seas' issue of Thomas Martyn's (d.1811) richly illustrated *The Universal Conchologist*, comprising 80 hand-coloured engravings of shells purchased by Martyn from specimens collected by 'several officers of the ships under the command of Captains Byron, Wallace, Cook, and others, in the different voyages made to the South Seas' (p.6).

Whilst shell collecting had been a popular amateur pastime since the seventeenth century, it was the discovery of new species by European explorers a century later that really propelled natural history to the forefront of public imagination. *The Universal Conchologist* fed into this burgeoning interest in the new world, producing hand coloured illustrations of previously unrecorded shells comparable to watercolours in terms of quality. This copy is one of the specially produced 'select copies... in a rich extra-binding in large folio, [which] may be had at nine guineas each volume, or ten guineas and a half in Morocco' (see the prospectus in English dated 1787).

Frederick du Cane Godman was a leading English naturalist of the Victorian era and co-editor with Osbert Salvin of the *Biologia Centrali-Americana*, an encyclopaedia of the natural history of Mexico and Central America privately printed in 215 parts between 1879-1915. John du Pont (1938-2010) founded the Delaware museum of Natural History, donating some one million shells from his private collection.

Provenance: Frederick DuCane Godman (bookplate); John Cleuthère due Pont (bookplate).

The 'South Seas' issue; 2 vols bound as one; folio (35.5 x 29 cm, 14 x 11.5 in); two armorial bookplates to front pastedown; hand coloured etched frontispiece, two engraved parallel titles in English and French (the first with imprint also in French), engraved dedication to the King, two engraved explanatory tables, half-title, engraved plate of medals (undated), 80 hand coloured engraved plates numbered in a contemporaneous hand, with two loose contemporaneous single leaf prospectuses in English and French; contemporary full red morocco by L. Staggemeier and Welcher (with ticket), gilt-ruled borders of a Greek key roll and gilt-dotted rule, gilt spine with emblematic and classical tools offset by two green morocco contrasting lettering-pieces, all edges gilt, extremities lightly rubbed, a few minor stains to binding, very occasional spotting internally; 39, [1]pp (pagination begins half-title verso). A very fine copy. Forbes 1: 176; cf. Freeman 2499; Nissen ZBI 2728.





PRESENTATION ISSUE WITH INTERVENTIONS INSCRIBED BY GORDON MATTA-CLARK

28. [MATTA-CLARK, GORDON]. [Walls Paper]. [New York], [n.p.], [ca. 1973].

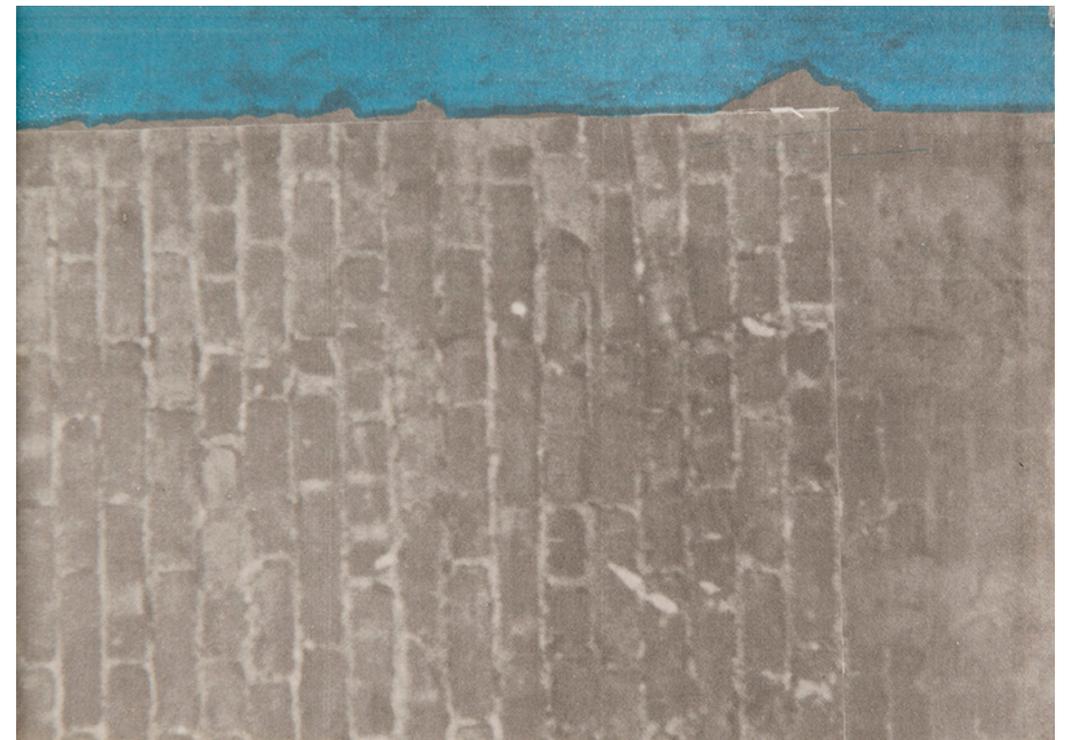
€29,500 [ref: 112336]

Gordon Matta-Clark was a catalyst for the creation of Soho as a new social and artistic area of New York City in the early 1970s. Walls Paper is his first, and most structurally and conceptually complex, artists' book, published in an unstated edition, variously given as 300-500 or 1000 copies, with 100 signed. Separate from this published edition were the privately issued format, half the size, and hand-assembled by Matta-Clark as an end-of-year gift to friends. We know of just one other example, which was given to Richard Artschwager. This copy is from the library of Tommy Mew, and is inscribed:

'Many thanks for your / curious gift / well wishes for the year ahead / Gordon Matta-Clark.'

Best known for the site-specific artworks he called 'building cuts,' sculptural transformations of architecture produced through direct cuts into condemned buildings scheduled for demolition. Owing to their ephemeral nature, and the fact that many were inaccessible to the public, these works exist only as sculptural fragments or in documented form as photographs, videos and films.

Walls Paper was conceived in 1972 when he was making his Bronx Floors works, a series of unauthorised rectangular cuts made through the floor and ceiling of apartments in derelict buildings in the South Bronx. Walls Paper, a play on the words wallpaper and newspaper, consists of coloured photographs of the exposed walls of one of these condemned tenement buildings. The photographs of partially demolished walls, taken over a period of several months, reveal multiple layers of paint and wallpaper from previous occupants. The chronology of the evolution and production of this work is slightly unclear, but the generally accepted account is that 'Matta-Clark reconceived these images as a form of recapitulated wallpaper, enlarging and printing them (with the help of his friend Joan Simon, whose Buffalo [sic] Press] ultimately published the book) in newly acidic colors on long strips of newsprint that he hung on the walls and piled on the floor for an October 1972 exhibition at 112 Greene Street, the alternative space in SoHo he had co-founded a few years earlier with Jeffrey Lew and Alan Saret. At the conclusion of the show, the prints were cut into the form of artists' books and bound between black-and-white covers depicting decrepit walls... In their consideration of architecture and decay and their unusual "built" structure, the Walls Paper books... are vivid instantiations of the central concern of all of Matta-Clark's bookworks: namely, the "relations between photographs, books, and buildings" (Artists Who Make Books, 180).



Artists' book, a hand-assembled variant issue, inscribed by Gordon Matta-Clark on the verso of the upper cover; (130 x 198 mm, 5 x 7¾ in); black-and-white photographs overprinted with yellow, green, brown, purple, blue, and burgundy, printed as offset lithographs on newsprint, several interventions by Matta-Clark including cuts and folds; photo-illustrated wire-stitched card covers, light wear, creasing to spine; 30 leaves.



WITH THE SCARCE DUST-JACKET

29. [MOÏ VER] (PSEUD. RAVIV-VOROBELCHIC, MOSHÉ). The Ghetto Lane in Wilna. 65 Pictures by M. Vorobeichic. Preface by S. Chneour. Publisher: Dr. Emil Schaeffer. Zurich & Leipzig, Orell Füssli Verlag, 1931.

€1,800 [ref: 106541]

Moi-Ver made the photographs for this, his first book in the Jewish quarter of Vilnius, where he was born and raised. In 1927, he attended classes at the Bauhaus in Dessau before going to Paris to study at the École Technique de Photographie et de Cinematographie. Both his photographs and the layout employ New Vision techniques such as unconventional angles, double-printing, repetition, and montage to create a visually stunning book that documents a way of life that was to be destroyed by Nazi Germany a decade later. This is the most sought-after book in the Orell Füssli's Schaubücher series. It was issued simultaneously in German/Hebrew, English/Hebrew, and German/Yiddish versions.

First edition, English/Hebrew issue; 12mo (189 x 127 mm, 7½ x 5 in); 64 pages of black-and-white photomontages and photographs printed in relief halftone, text in English (left to right) and Hebrew (right to left), stamped 'Printed in Switzerland' opposite title-page; plain endpapers, quarter orange cloth, photo-illustrated paper-covered boards printed in black and orange, titles stamped in black on spine, light wear to extremities, slightly bowed, publisher's plastic dust-jacket, shrunken and chipped as usual, near-fine in the scarce dust-jacket; 7, [1], [64], 6, [2]pp. [German/Hebrew issue] Regards à travers Le Livre 46; The Photobook: A History I, p1 30; Auer Collection p1 68.

INSCRIBED

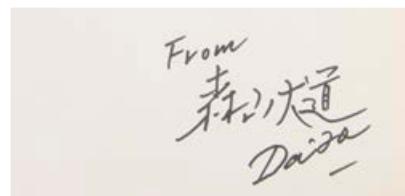
30. MORIYAMA, DAIDO. Shashin yo Sayonara [Bye Bye Photography]. Tokyo, Shashin Hyoron-sha, 1972.

€7,000 [ref: 111556]

PRESENTATION COPY, inscribed to Hilary Gerrard. Shashin yo Sayonara is the central book of the Provoke movement, born out of Moriyama's perceived limitations of Provoke's manifesto and photography as a medium. The resulting combination of images re-photographed from newspapers, magazines, television screens, other people's negatives, and his own pictures composed mainly of out-takes, scratched frames, and blurred images was sequenced by two editors at Shashin Hyoron-sha in a seemingly random order to create a visual manifestation of the overpowering density of life in modern Japan.

Provenance: Hilary Gerrard.

First edition, PRESENTATION COPY inscribed by Moriyama in black ink on the title-page; 4to (230 x 181 mm, 9 x 7¼ in); black-and-white photographs printed in gravure, transcript of a conversation between Moriyama Daido and Nakahira Takuma, minor spotting to top edge; plain endpapers, ghost mark from bookseller's label, printed wrappers, black, grey, and blue, minor reading crease, printed white dust-jacket, text in black, blue, and grey, trivial wear along spine-fold, publisher's red order slip laid in, fine; 308, [2]pp. The Book of 101 Books pp218-221; The Photobook: A History I, pp298-9; Auer collection p543; For a New World to Come 172; The Japanese Photobook 1912-1990 256, pp344-5.





THE LOVERDOS COPY OF THE EXPANDED ITALIAN EDITION

31. NICOLAY, NICOLAS DE. *Le navigationi et viaggi, fatti nella Turchia, di Nicololo de' Nicholai del delfinato, signor d'Arfevilla...* Venice, Francesco Ziletti, 1580.

€9,500 [ref: 110317]

The best, expanded edition in Italian of Nicolas de Nicolay's (1517-1583) *Quatre premiers livres des navigations*, the first comprehensive survey of the costumes and customs of the Ottoman Empire.

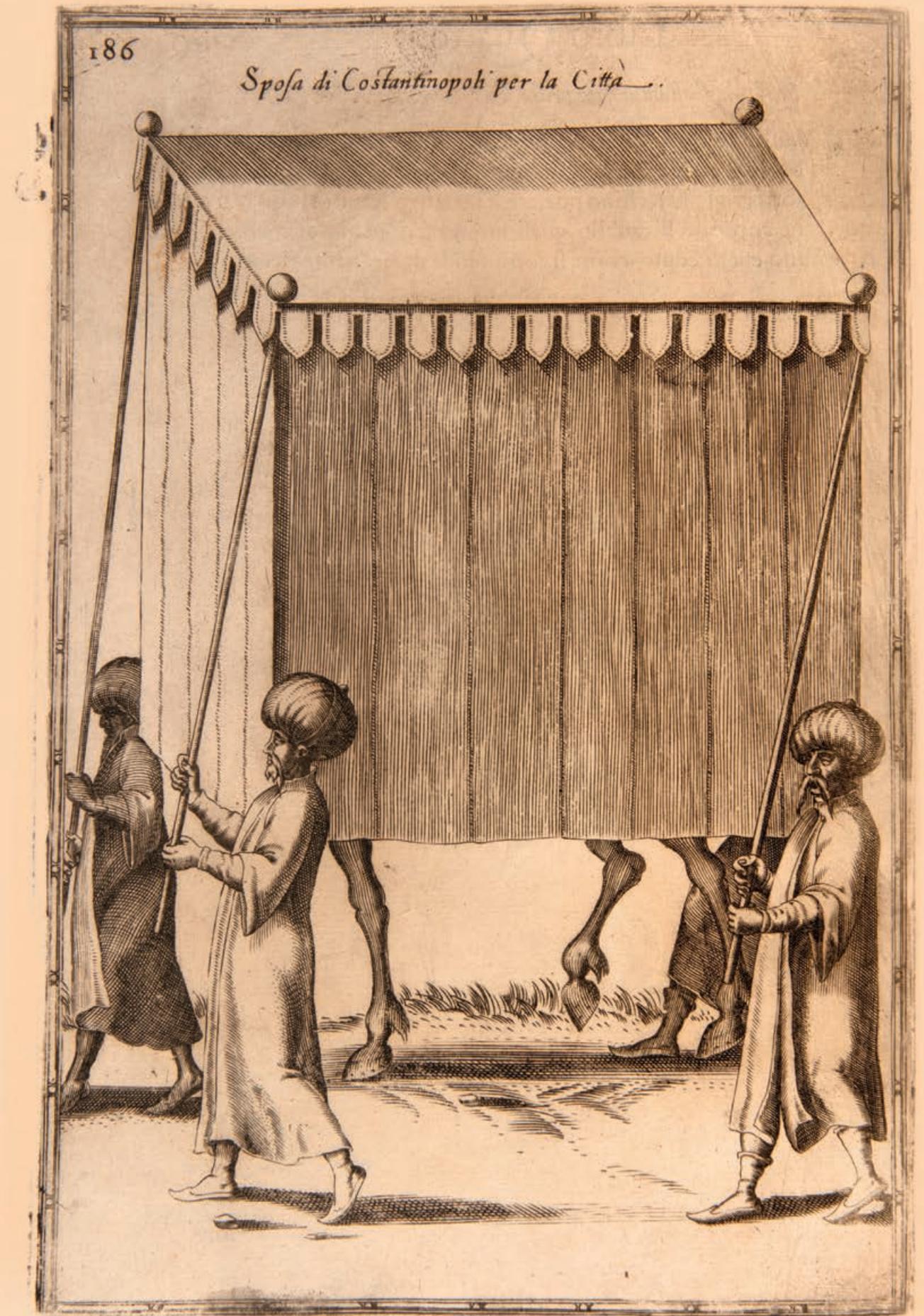
Artist, geographer and spy, Nicolay (1517-1583) was sent by the French king Henri II to Constantinople in 1551 to join d'Aramont's embassy at the court of the sultan. Henri's predecessor had counted Suleiman an ally and Henri wished to revive that accord. Nicolay's account of his travels, written whilst in residence, is more balanced in its depiction of the Ottomans than others of the period, although it still includes salacious details of sex, drugs and cruelty.

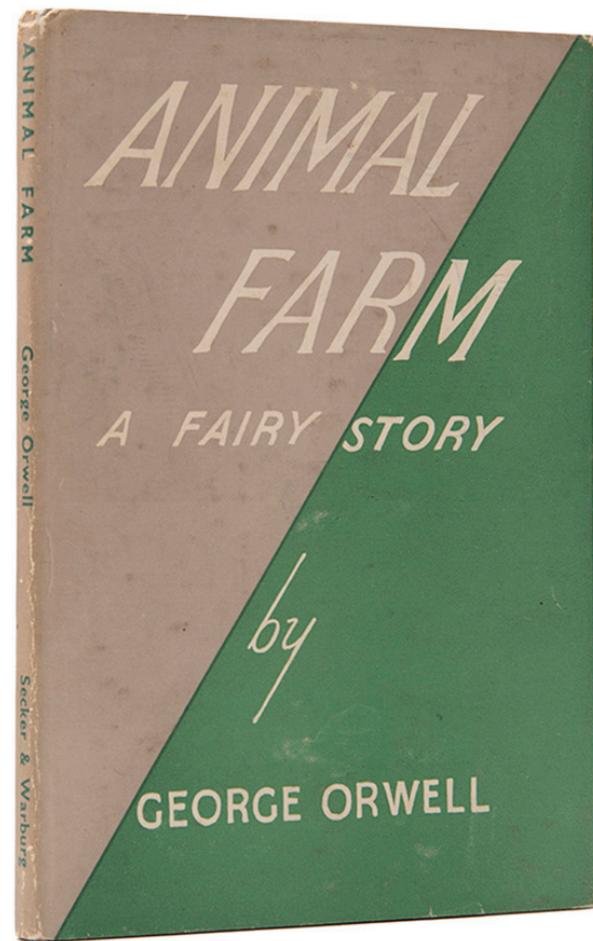
The work is illustrated with 67 plates claimed by Nicolay as his own work, although Baudrier assigns them to Louis Danet of whom nothing else is known. The engravings closely follow the 1567 Lyon edition of the French text, and attest to the cultural diversity of life under the sultanate, with plates depicting Greeks and Arabs, Turks and Armenians, and a Jewish physician. In our copy the often-mutilated image of a qalandar (p.108) member of the dervish fraternity is uncensored. The additional 7 plates produced for this 1580 Ziletti edition (pp. 154, 182, 184, 186, 188, 190 and 192) include images of an Arab captain, a lady travelling under canopy through the city, and the Patriarch of Constantinople.

The 'finest and most influential pictorial introduction of Turkish characters and costumes' (Rouillard). With provenance for Dionysius P. Loverdos (1878-1934), a banker from Cephalonia and one of the most important collectors of post-Byzantine religious art.

Provenance: Spiros Loverdos Collection (bookplate).

Second edition in Italian, expanded with 7 additional plates; folio (30.5 x 21 cm); text in Italian, 67 full-page engraved illustrations, minor offsetting, woodcut device to title, initials and headpieces, gilt bookplate and old bookseller's label to front pastedown, old library stamp to rear pastedown, endpapers watermarked with lily in circle, title watermarked with angel in circle below star, final blank f; present; old vellum, MS title to spine in pen, edges stained red, remains of silk ties, covers a little yellowed, minor worming top top-margin of first few ff., otherwise internally clean; [24], 192, [2]pp. Blackmer 1196; Colas 2204.





32. ORWELL, GEORGE. *Animal Farm*. London, Secker and Warburg, 1945.

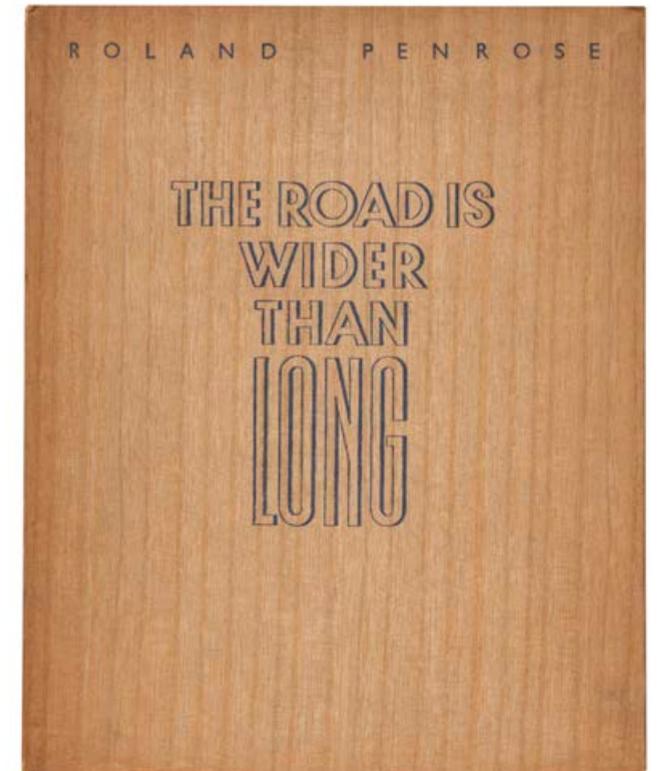
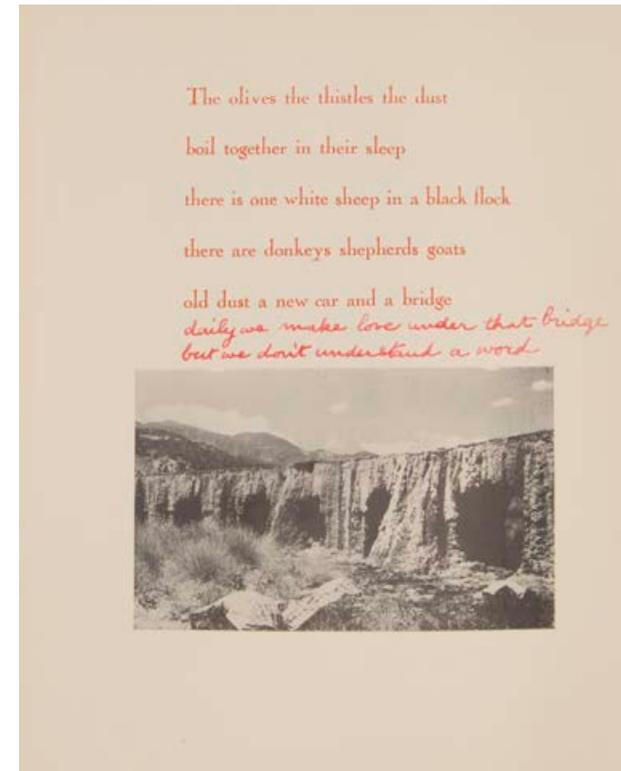
€17,500 [ref: 111746]

The first edition of Orwell's socio-political classic, intended by the author to serve as a satirical take on the events that led up to the Russian Revolution and Stalinism whilst simultaneously illustrating the weaknesses inherent in the human condition that make any political and economic ideal almost unworkable. As the author states himself in his 1946 essay *Why I Write*, the motivation behind *Animal Farm* was 'to fuse political purpose and artistic purpose into one whole'.

Examples in this condition are of the utmost scarcity. The jackets for the entire edition were printed on the porous side of recycled wrappers, due to paper supply regulations in the UK during World War II. As a consequence they are extremely prone to rubbing and chaffing.

The book was banned in the Soviet Russia for obvious reasons, however it is interesting to note that printers were discouraged from printing it in the United Kingdom during the second world war as it was thought it might provoke their Soviet allies. The book was also banned in the United Arab Emirates in 2012 for 'un-Islamic' values and North Korea which is unsurprising given that the book questions authoritarian leadership.

First edition, first impression; 8vo; unmarked internally; publisher's green cloth, titles to spine in white, with endpapers, tiny strip of fading to cloth at foot of spine, with the price-clipped dust-jacket on the blue printed Searchlight Books blank, minor edge-wear, merest trace of rubbing to spine; an exceptional copy, scarce thus.



INSCRIBED TO JOHN HAYWARD

33. PENROSE, ROLAND. *The Road is Wider than Long. An Image Diary from the Balkans July–August 1938. Series of Surrealist Poetry edited by E.L.T. Messens No.1.* London, London Gallery Editions, 1939.

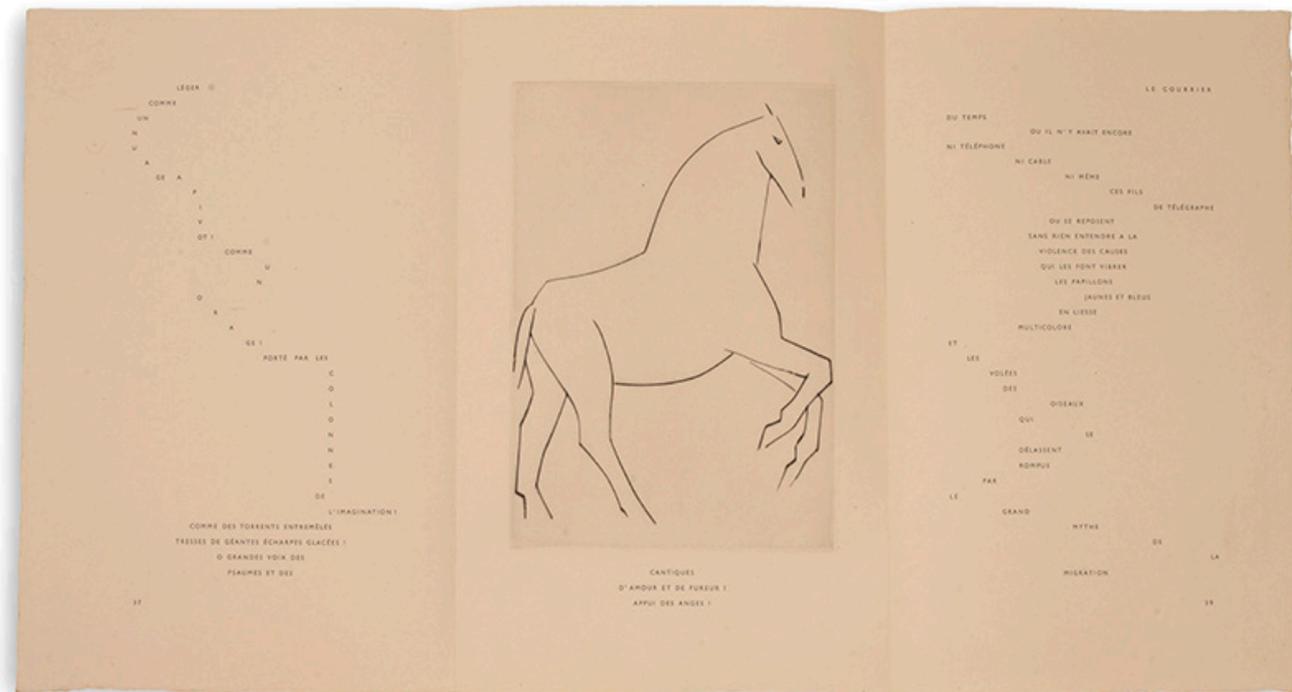
€3,200 [ref: 111740]

PRESENTATION COPY, inscribed to editor, critic, anthologist, and bibliophile John Hayward: 'to John Hayward / [drawing of a compass] / the vertical compass the / unflinching guide / affectionately Roland Penrose'. With two additional manuscript lines of poetry added to another page.

The Road is Wider than Long is a surrealist love poem with photographs originally presented by Penrose to Lee Miller in manuscript form. Penrose and Miller met in Paris in 1937 and soon began a romantic relationship. They travelled through Greece, Romania, and Bulgaria together the following year, each taking photographs, and Penrose based this book on his journals from the trip. In 1938, Penrose launched the London Gallery with Belgian artist E.L.T. Mesens, which became a centre for Surrealism in England. *The Road is Wider than Long* was published by the London Gallery as the first in a proposed series, interrupted by the war in Europe, of surrealist poetry edited by Mesens.

Provenance: John Hayward (author's inscription).

First edition, number 128 of 510 copies, PRESENTATION COPY inscribed on the half-title with two additional lines added in manuscript; 8vo (216 x 167 mm, 8½ x 6½ in); black-and-white photographs printed in relief halftone at the Bradley Press, text in black and red; original gelatin silver photograph endpapers, imitation wood paper-covered boards, titles to spine and upper side in blue, cover designed by Hans Bellmer, light wear to extremities, an excellent copy; [52]pp. Regards à travers Le Livre 51; Auer Collection p271.



SIGNED BY PICASSO AND ILIAZD

34. PICASSO, PABLO; ILIAZD; GREY, ROCH [PSEUD. OETTINGEN, HÉLÈNE]. Chevaux de minuit. Cannes & Paris, Degré Quarante et Un, 1956.

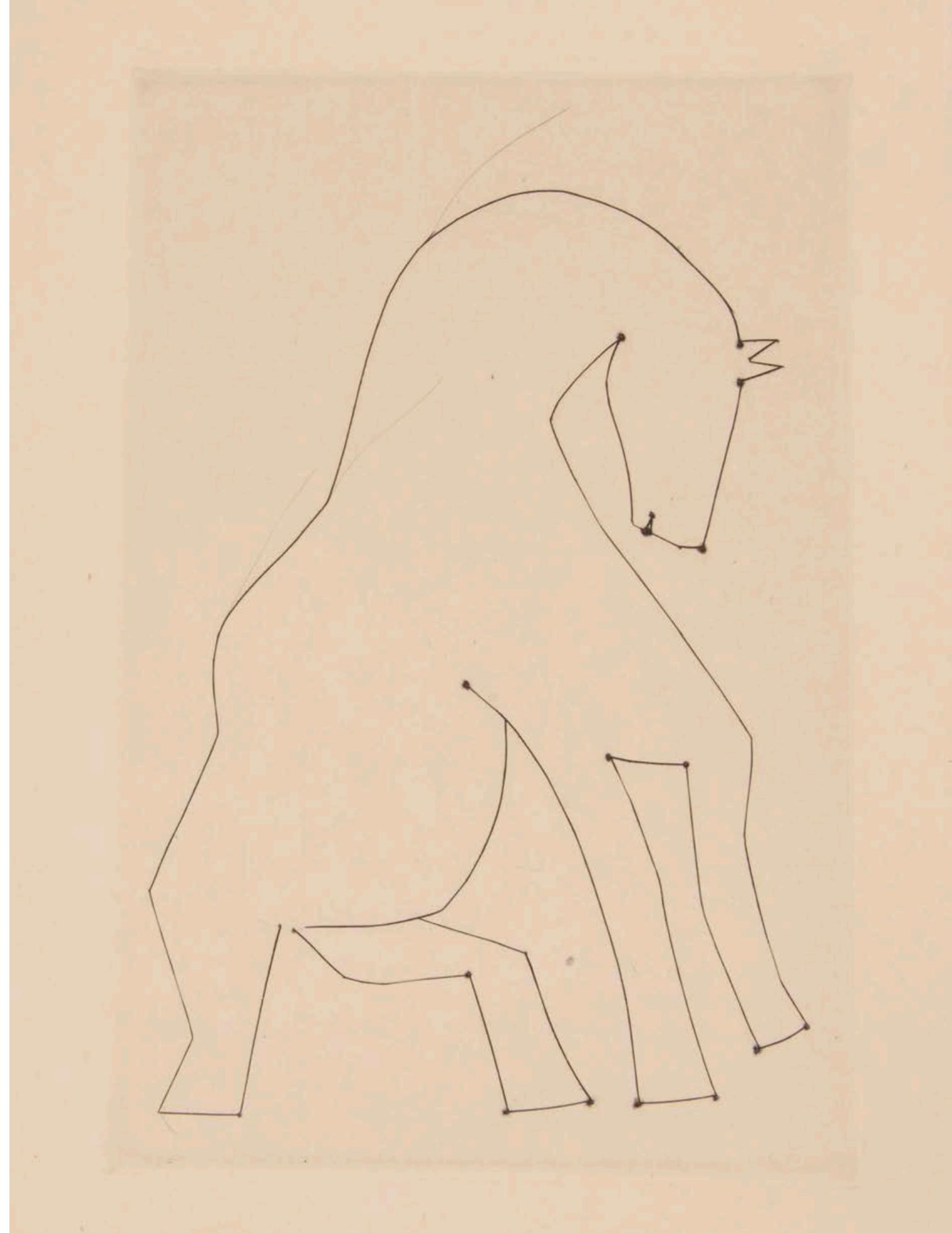
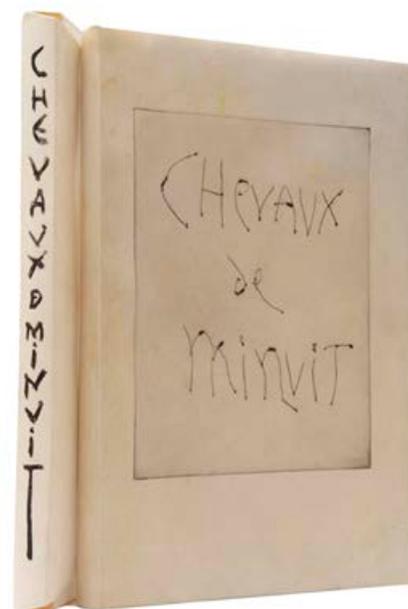
€76,000 [ref: 109080]

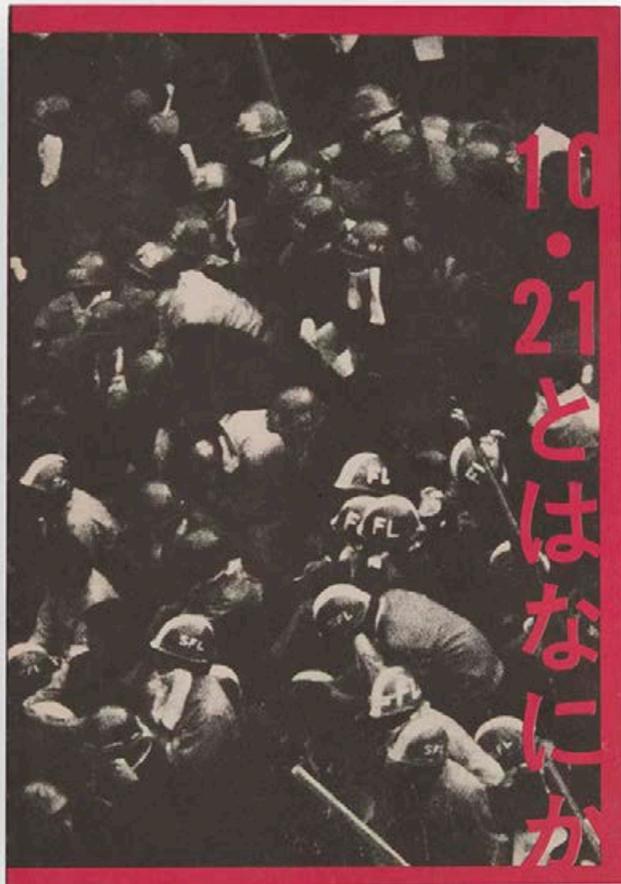
One of 52 copies, Chevaux de minuit is one of Picasso and Iliazd's most successful collaborations.

'Picasso's stylistic range from the animals of the 1942 Buffon to these horses is a vast one. Here he has restricted himself to an extreme simplification of outline, accented only by the drypoint burr, yet vividly descriptive of movement. The typographic layout by Iliazd carefully balances and sometimes echoes the design of the plates' (Artist and the Book)

The poem Chevaux de Minuit by Roch Grey (pseudonym of Baroness Hélène Oettingen) was edited by Iliazd after her death in 1950. The two had been friends and Ili Zdanovich felt that the writer's work had been under-appreciated in her lifetime, having not received recognition in either mainstream or avant-garde literary circles. It was his aim, especially in the later part of his career to bring to light the work of marginal writers by collaborating with famous artists, many of whom were his close companions.

Limited edition, ONE OF 52 COPIES ON VIEUX JAPON from a total edition of 68 SIGNED BY PICASSO AND ILIAZD; folio (32 x 22 cm); with 12 engravings, of which 2 are hors texte and 10 are in text; pages are folded in three with engraving in centre and text either side; in original vellum wrappers with a drypoint etching on the cover, in a folded vellum sleeve with the spine imprinted with the title, vellum wrappers slightly stained otherwise a fine copy.





36. [PROTEST BOOK]. 10.21 towa nanika [What is October 21?]. [Tokyo], The 10.21 towa nanika Publishing Committee, [1969].

€2,500 [ref: 110663]

In the late 1960s, the student protest movement reached its peak in Japan, and a number of remarkable books were published during this period. 10.21 towa nanika is particularly valuable as a social and historical record because the students themselves created it. The title 10.21 towa nanika refers to the nationwide rally on 21 October 1968 to mark International Anti-War Day. The demonstrations were highly coordinated and took place in over 500 locations in nearly 50 cities throughout Japan. It includes photographs taken by students at these events and others during various student movement activities throughout 1967-68. The students who contributed photographs were mostly amateurs and did not have access to the appropriate equipment or film.



In addition to this, the pictures were often taken at night and under challenging circumstances. Consequently, the images are mostly out of focus and grainy, prompting comparisons, which some have argued are coincidental, with the photography of the Provoke movement.

Provoke founder Takuma Nakahira was heavily involved in the student protest movement, so whether or not there was any influence on the style of photography, there was undoubtedly an ideological link.

First edition; 8vo (210 x 150 mm, 8¼ x 6 in); black-and-white photographs printed in offset; photo-illustrated wrappers, printed in red and black, fine; [96]pp. Japanese Photobooks of the 1960s and '70s pp144-9; The Photobook: A History III, p59; For a New World to Come 353; Provoke: Between Protest and Performance pp102-109; The Japanese Photobook 199.



37. ROWLEY, GEORGE DAWSON (EDITOR). Ornithological Miscellany. London, Trubner & Co.; B. Quaritch; R.H. Porter, 1876, 1877, 1878.

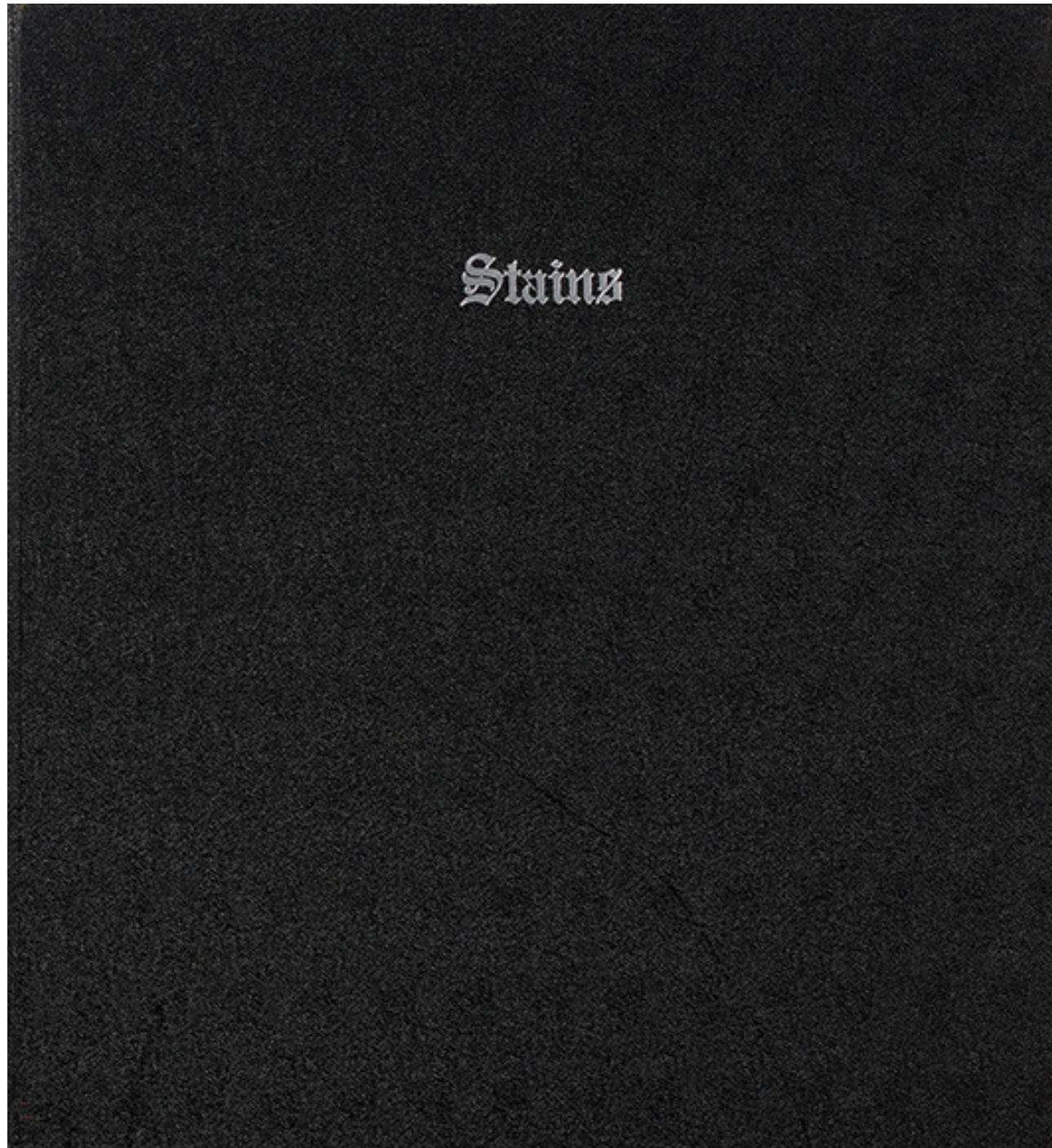
€7,500 [ref: 111270]

A collection of papers issued in fourteen parts in irregular intervals. The majority were written by Rowley himself although other well known ornithologists such as Dresser, Salvin, Sclater, Seeborn, and Sharpe made important contributions.

Provenance: The Avicultural Society, T.H. Newman Bequest 1944 (bookplate to front pastedown of each volume).

First edition; 14 parts in 3 vols, 4to (34.5 x 26 cm); 135 plates, of which 104 hand-coloured and chromolithographic by J.G. Keulemans and J. Smit, three maps, some pages slightly loose, scattered light foxing, very occasional inoffensive spotting to plates, else plates generally clean and fresh; publisher's green cloth, gilt lettering to spine, top edge gilt, corners and spine ends bumped, slight rubbing to extremities, original wrappers bound in at rear; a very good set. Zimmer 533; Anker 432; Fine Bird Books 103; McGill/Wood 543; Nissen IVB, 798; Nissen SVB, 421; Trinity College 204; Yale Library 246.

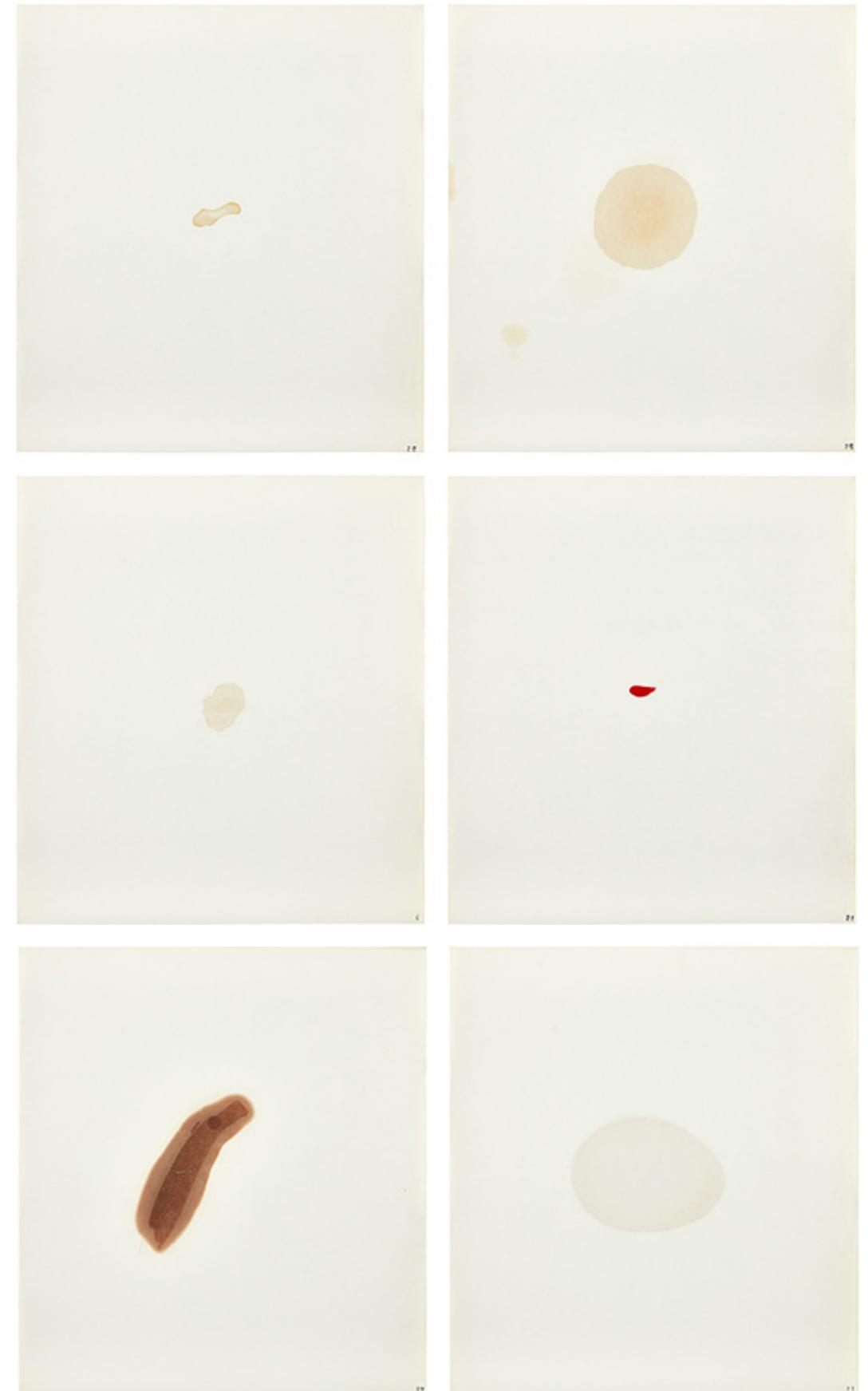


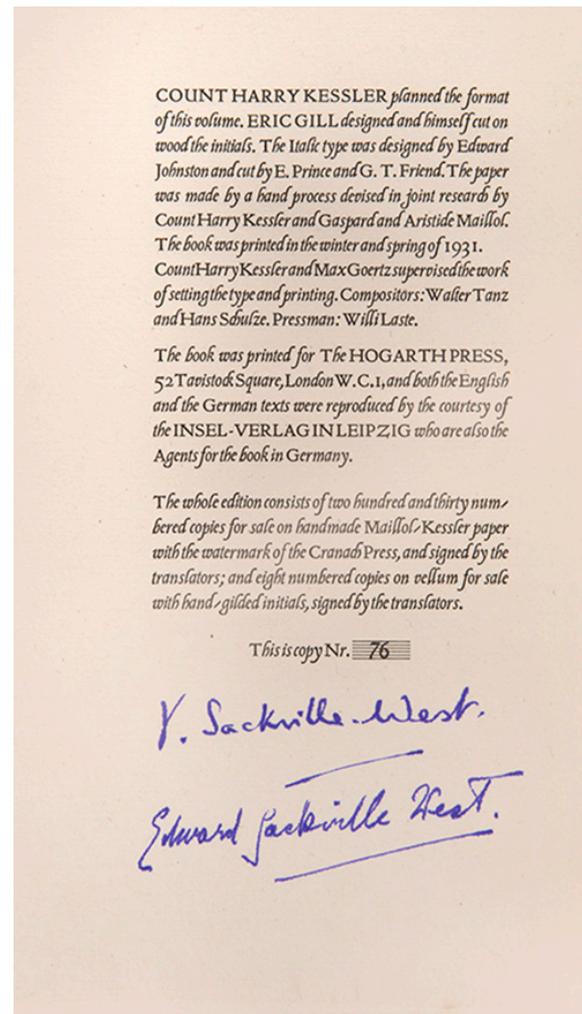
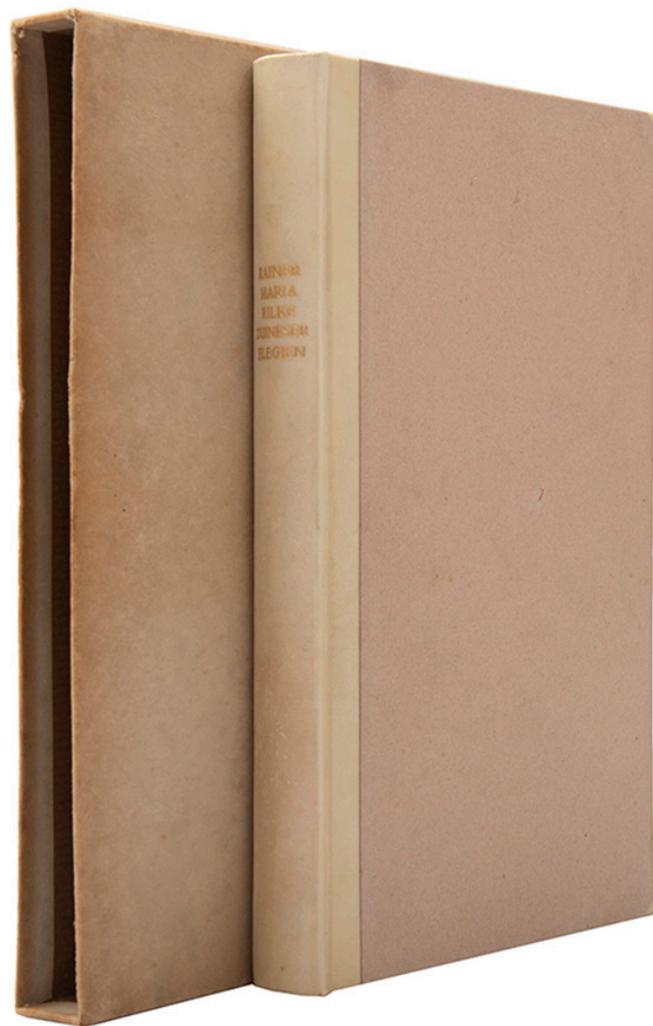


38. RUSCHA, Ed. Stains (E.B9). 1969.

€79,000 [ref: 110670]

The complete portfolio of 76 stains (Mixed Media), 1969, on Eagle Coupon Bond paper, including the additional stain on white silk moiré fabric boxed in the portfolio, with title, colophon and index pages, all loose (as issued), contained in the original clamshell portfolio covered with black textured paper with embossed title in silver ink on the cover and spine. Signed and numbered from edition of 70 in blue ink on the colophon, all sequentially stamp-numbered '1-75' in black ink (also 2 artist's proofs), published by Heavy Industry Publications, Hollywood. Each sheet: 29.8 x 27.3 cm (11 3/4 x 10 3/4 in), Portfolio: 31.8 x 28.6 x 3.8 cm (12 1/2 x 11 1/4 x 1 1/2 in)





39. SACKVILLE-WEST, VITA & EDWARD (TRANSLATORS); RILKE, RAINER MARIA. *Duineser Elegien; Elegies from the Castle of Duino*. London, Printed at the Cranach Press for the Hogarth Press, 1931.

€6,800 [ref: 109026]

Kessler established the Cranach Press to produce finely printed translations of classic non-German literature. So when the Woolfs decided to produce a translation going in the other direction they decided it would be natural to commission Kessler to print the edition for them. The result was one of the triumphs of the press and coincidentally one of the Sackville-West's enduring contributions to world literature.

First edition, first printing; LIMITED EDITION, NUMBER 76 OF 230 COPIES ON HANDMADE MAILLOL-KESSLER PAPER AND SIGNED BY THE TRANSLATORS; large 8vo; text in English and German, designed by Count Harry Kessler, printed in red and black in Edward Johnston italic cut by E. Prince & G.T. Friend, wood-engraved initials by Eric Gill; publisher's vellum-backed boards, titles to spine gilt, top edge gilt, others uncut. With the publisher's card slipcase. occasional scattered spotting as so often, light foxing to the fore edge, spine perhaps a touch faded but really nice copy in the original slightly chuffed and tanned card slipcase. Cross & Ravenscroft-Hulme A25; Woolmer 268.



LIMITED EDITION FINELY BOUND BY HONNEGER

40. SCHMIED, FRANCOIS-LOUIS (ILLUSTRATOR); FORT, PAUL. *Les Ballades françaises. Montagne, forêt, plaine, mer*. Lyon, Cercle lyonnais du Livre, 1927.

€10,000 [ref: 105489]

A wonderful edition of Paul Fort's *Ballades françaises*, which helped earn him the honorary French title of 'Prince of Poets'. The printer, painter and illustrator, Francois-Louis Schmied drew and engraved the charming illustrations to the text. Having rose to fame with his illustrations for Kipling's *The Jungle Book* in 1919, he produced luxurious books in very small editions for subscribers and bibliophiles. His strategy was to display sheets of his art work in progress at fairs and secure the interest of wealthy organisations and patrons before going to print. With financial backing and immense talent, he was able to become one of the most influential and active figures in Art Deco publishing and a master of the style.



Limited edition, one of 120 named examples on *vélin teinté d'Arches* printed for the members of the Lyon society, this example for Maurice Méric, 4to (25.5 x 20 cm); 54 illustrations in colour, drawn and engraved by Schmied (of which 26 are full-page); tan morocco binding, signed and dated 1998 by Honneger, with an abstract rectangle design to the covers, made up of red, green and brown morocco and yellow shagreen, with gilt lines, morocco doublures with gilt detail and cream suede guards, original wrappers bound in, in a morocco backed, brown suede lined, cloth clamshell box with gilt title to spine, an excellent copy.



PHOTOGRAPHS OF CAROLEE SCHNEEMAN'S THAMES CRAWLING PERFORMANCE

41. [SCHNEEMAN, CAROLEE.] CROSSWAITE, DAVID. Carolee Schneeman 'Thames Calling' at the Underground Film Festival, National Film Theatre, London, 17 September 1970.

€11,700 [ref: 112744]

Photographs by David Crosswaite of Carolee Schneeman's 'Thames Crawling' performance at the 1970 International Underground Film Festival at the National Film Theatre, London.

In a note to David Curtis, co-organiser with Simon Field of the Film Festival, Carolee Schneeman writes:

'Dear Dave: PUBLIC NOTICE –Yugoslavian films lost to us – total black out on communications; at this late date it must mean "not possible". For the late evening program, 17th, where we hoped to have the Yugoslavian films, I'll present an expanded cinema piece (Kinetic Theater my name for it) juxtaposing "Fuses" and "Viet-Flakes" on buttresses outside, under the NFT Theater; a performance in a foam rubber environment which might engulf performers and spectators – an activation exchange. Call it for now, "Thames Crawling". Realisation with Joan Lifton.'

David Crosswaite is a filmmaker and artist associated with the London Film-Makers' Co-operative (LFMC). He photographed many happenings and performances, and his photographs of 'Thames Crawling' are included in Carolee Schneeman's *Parts of a Body House Book* (1972) artists' book.

The LFMC was founded in 1966 as a screening club at Better Books on Charing Cross Road, London, and grew into a pioneering organisation that played a crucial role in establishing film as an art form in the UK. In the 1990s, the LFMC merged with London Electronic Arts and became the Lux Centre, which later became Lux.

15 vintage gelatin silver photographs (105 x 164 mm, 4¼ x 6½ in); occasional minor marks, lightly curled.



THREE BOOKS IN EDITIONS OF 20

42. SHORE, STEPHEN. Three iPhoto artists' books: *KT Ranch July 1969* [with] *Merry Christmas*. Los Angeles CA. 2005; [and] *Merry Christmas*. Tivoli, NY December 2006. [Tivoli, NY], [self-published], 2003; 2006; 2006.

€5,900 [ref: 111835]

A group of three of Stephen Shore's artists' books produced using Apple's print-on-demand iPhoto software. Shore began making these books in the spring of 2003 and first exhibited them at 303 Gallery, New York, that Autumn. Each book is a visual record of Shore's activities on a given day. The first book, *KT Ranch*, is interesting as it features archive photographs, an example of work made before Shore defined the parameters of the project: initially photographs taken over one day, he later refined it to be photographs taken during the course of one day on days when the *New York Times* deemed it appropriate to print a full-width six-column headline on its front page.

KT Ranch is not included in *The Book of Books: Photographs by Stephen Shore* (2012), the survey of this project published in an edition of 250. The other two books are featured, and these are inscribed to Bill Charles, an agent who represented Shore and other artists, including Joel Sternfeld, Jeff Mermelstein, Adam Broomberg & Oliver Chanarin, and Larry Sultan, for commercial work in the late twentieth and early twentieth centuries. Added to the group is a book by John Midgeley, another photographer who worked with Bill Charles, which was also produced as an iPhoto book.

Provenance: Bill Charles (author's presentation inscription).

'*KT Ranch*': First edition, number 2 of 20 copies signed on the title-page; oblong 4to (215 x 278 mm, 8½ x 11 in); black-and-white photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, label marked, gallery label laid in at rear, light rubbing, near-fine; [24]pp.

'*Merry Christmas Los Angeles*': First edition, number 5 of 20 signed copies, presentation copy inscribed 'For Bill / From Stephen' on the title-page; oblong 4to (215 x 278 mm, 8½ x 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, burgundy cloth-covered boards with photographic title label mounted on upper side, fine; [20]pp.

'*Merry Christmas Tivoli*': First edition, number 4 of 20 signed copies, presentation copy inscribed 'For Bill / Season's Greetings / Stephen' on the title-page; oblong 4to (215 x 278 mm, 8½ x 11 in); colour photographs printed in digital offset; grey textured endpapers with 'made on a mac' printed on rear pastedown, black cloth-covered boards with photographic title label mounted on upper side, minor rubbing, near-fine; [20]pp. *The Book of Books: Photographs by Stephen Shore*.

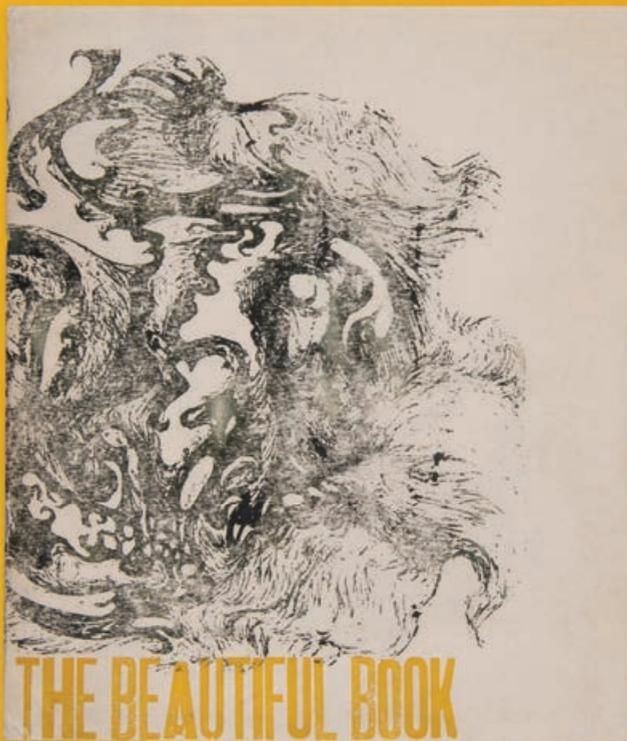
43. SMITH, JACK. The Beautiful Book. [New York], [Dead Language Press / Piero Heliczer], [1962].

€23,500 [ref: 110662]

Jack Smith is a key figure in the cultural history of Downtown New York; his influence is foundational in the history of experimental film, queer cinema, and performance art, helping transform the artistic landscape of New York. This copy of *The Beautiful Book* includes an additional image, meaning it contains 20 gelatin silver photographs instead of the usual 19 (18 photographs by Smith and one portrait of Smith by Ken Jacobs). Except for the additional photograph, the sequence of the images remains consistent with other copies but with one print orientated differently.

The *Beautiful Book* was produced in an intended but unrealised edition of 200 copies. Jack Smith, Piero Heliczer, and their associates assembled the books during the late spring and early summer of 1962 before shooting began on Smith's film *Flaming Creatures* (1963), one of the most notorious underground films of the 1960s, which became a test case of censorship laws. The *Beautiful Book* contains photographs taken during an extended series of photo sessions at his Lower East Side apartment between 1961 and 1962. Smith planned to give them to Jonas Mekas's *Film Culture* magazine as a series titled '16 Immortal Photographs'. However, *Film Culture* declined to publish the work, so he produced *The Beautiful Book* with Piero Heliczer's *The Dead Language Press* instead.

First edition, one of a planned edition of 200 copies; 4to (225 x 190 mm, 8¾ x 7½ in); 20 gelatin silver contact photographs (55 x 55 mm, 2¼ x 2¼ in) mounted on yellow pages, minor occasional mirroring; wire-stitched card covers printed in black and yellow after a design by Marian Zazeela, slight crease to foot of spine, stray ink marks to inside covers with minor offsetting to first and last pages, bottom wire pulling at spine, near-fine; [20pp]. *Flaming Creature* p77; *The Open Book* pp190-1.

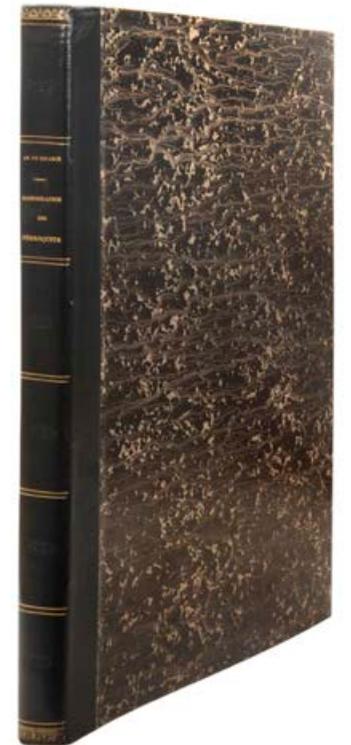


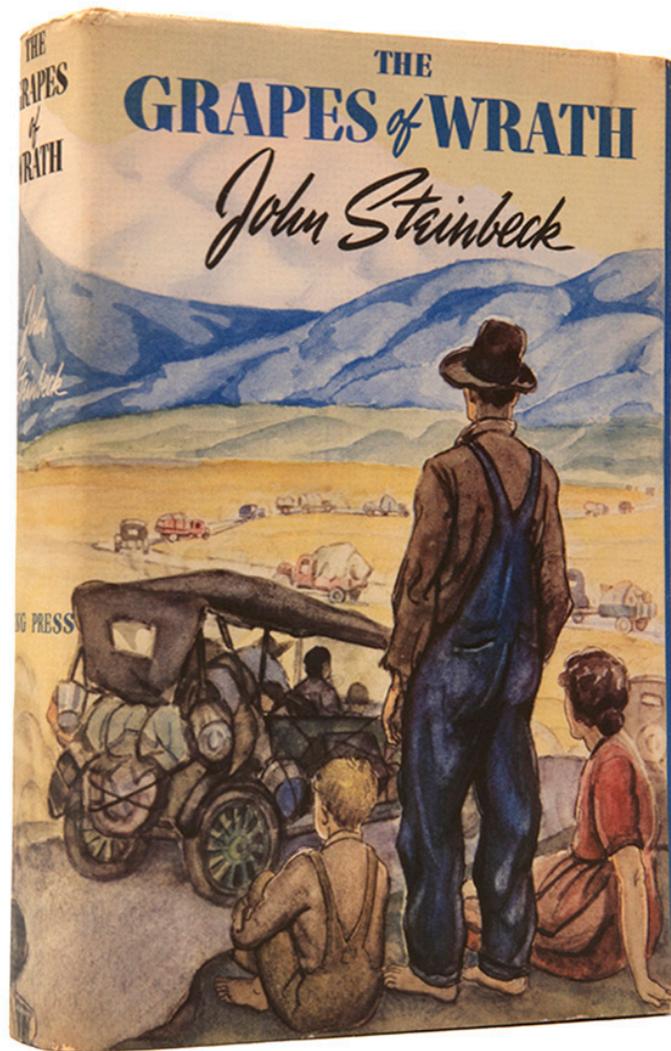
44. SOUANCÉ, CHARLES DE. Iconographie des Perroquets non figurés dans les publications de Levaillant et de M. Bourjot Saint-Hilaire... avec la coopération de S.A. le prince Bonaparte et de Émile Blanchard. Paris, Bertrand, 1857-[58].

€14,700 [ref: 111271]

Souancé's *Perroquets* is a fine sequel to the works of Levaillant and Bourjot Saint-Hilaire. Together these three works constitute the definitive study of parrots in France. The change of printer after the plates I-XV, resulted in the later plates having the branches uncoloured.

First edition; large folio; 48 hand-coloured, lithographed plates (last plate is misnumbered LXXIX) with descriptive text. The first 15 plates by Emile Théophile Blanchard (1795-1864) have both the birds and the branches coloured, while the branches are left uncoloured in the remaining plates by J. Daverne (? -1860); modern black half morocco gilt slight tear to margin plate 14, spotting, browning and toning to many of the plates as usual with this book due to the slightly inferior paper stock used, but withal a very good example of this work; housed in modern black box. Anker 479; *Fine Bird Books* 108; Jackson 161, 217; McGill/Wood 578; Nissen IVB, 887; Zimmer 598.





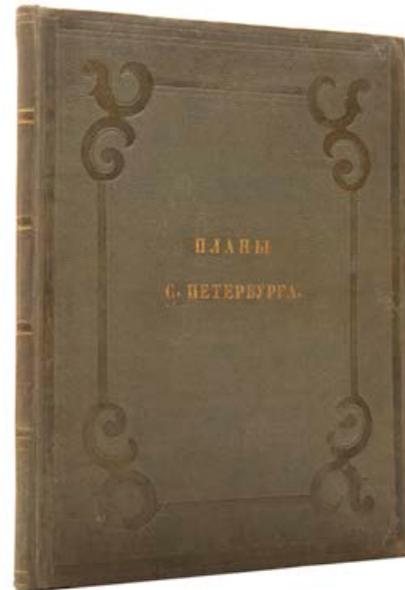
'MUSCLES ACHING TO WORK, MINDS ACHING TO CREATE - THIS IS MAN'

45. **STEINBECK, JOHN.** *The Grapes of Wrath.* New York, The Viking Press, 1939.

€14,700 [ref: 111806]

Set during the Great Depression, the novel focuses on the Joads, a poor family of tenant farmers driven from their home by drought, economic hardship, and changes in financial and agricultural industries. Due to their nearly hopeless situation and in part because they were trapped in the Dust Bowl, the Joads set out for California. Along with thousands of other 'Okies', they sought jobs, land, dignity, and a future. Steinbeck was awarded the Pulitzer Prize for Literature in 1940 for this novel.

First edition, first printing; 8vo; unmarked internally; publisher's pictorial beige cloth, decoration to boards and titles to spine in brown, yellow topstain, pictorial endpapers, light toning to cloth at extremities, with the unclipped pictorial dustjacket by Elmer Hader, correct state with 'FIRST EDITION' on the front flap and with the \$2.75 price extant, short closed tear to top edge of front panel, else near-fine; housed in modern blue cloth drop-back box, gilt lettering to spine.



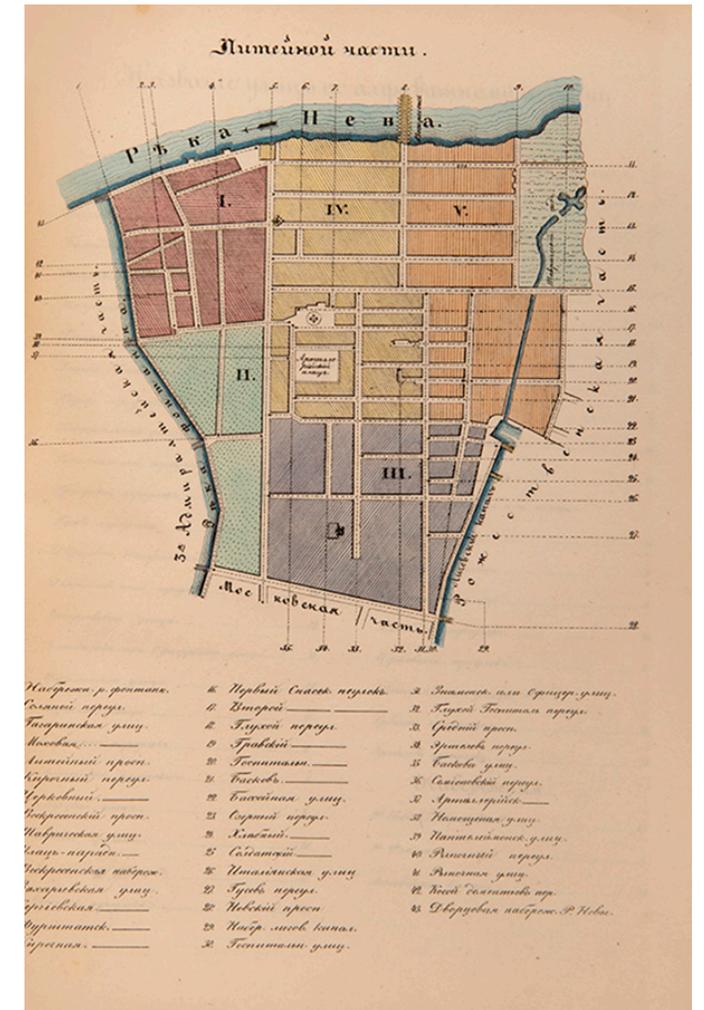
INSCRIBED PRESENTATION COPY

46. **TSYLOV, NIKOLAI IVANOVICH.** *Plany S. Peterburga v 1700, 1705, 1725, 1738, 1756, 1777, 1799, 1840 и 1849 godakh, s prilozheniem planov 13 chastei stolitsy 1853 goda.* Plans of St Petersburg. St Petersburg, V tip. shtaba Otdel'nogo Korpusa vnutrennei strazhi, 1853.

€10,500 [ref: 112350]

An excellent example of this extremely rare work on St Petersburg, inscribed to Secretary of State Vladimir Ivanovich Panaev. It was compiled by the noted cartographer and statesman, Major-General Nikolai Ivanovich Tsylov who became famous for his address books and the topographical atlases of Saint Petersburg and Tsarskoe Selo. In 1849, under the orders of the Chief of police, Tsylov published the first street atlas of the city with a section on each of the thirteen districts.

The present work includes the plans for each of the thirteen districts along with indexes detailing the palaces, street names and churches of each section.



This edition is supplemented with five tinted lithographs, portraits of the Tsar and Peter the Great as well as 8 additional plans (the 1849 edition only having one general plan of the city for that year). Tsylov had consulted the city's archives and libraries to create plans starting from 1700, tracking how the boggy delta of the Neva was transformed into an established European capital of marble and stone. It's fascinating to see how the buildings and canals built up over the previous 150 years, spreading over the Vasilyevsky and Petrogradsky islands.

Tsylov's publications were printed in very small editions, possibly by subscription and had already become bibliographical rarities by the turn of the 20th century. The inscription from Tsylov to Panaev suggests that the two worked together and is wonderfully familiar for 19th century Russian civil servants. It reads, 'Your Excellency | Vladimir Ivanovich Panaev | sincerely and with the deepest respect your always devoted | N. I. Tsylov | 23rd May 1853 or the last day of my residency in the Liteyniy District | Farewell!! Vladimir Ivanovich Panaev (1792-1859) was a privy councillor and secretary of state, reporting directly to Nicholas I.

Provenance: Vladimir Ivanovich Panaev (inscription to upper flyleaf).

First edition, small 4to (26.5 x 20.5 cm); ink inscription to upper flyleaf, illustrated with two frontispiece portraits, 5 tinted lithographs (minor foxing to margins), 22 plans in colour, tissue guards in different colours, drawing to tissue guards; contemporary dark green cloth, blind stamped, title in gilt to upper cover, spine gilt ruled, minor wear to binding, a very good copy. Obolianinov 2894.



47. VENTIMIGLIA, DOMENICO. Il Torneo di Caserta nel Carnevale dell'Anno 1846 [The Caserta Tournament in the Carnival Year of 1846]. Naples, Filippo Cirelli, 1850.

€11,200 [ref: 110369]

Ventimiglia's *Il Torneo nel Carnevale* is a record of the celebration at the Bourbon court of Ferdinand II, King of the Two Sicilies between 1830 and 1859, in the final days of the independent southern Italian kingdom shortly before its assimilation into a unified Italy in 1861.

The lithographs by Riccio, after designs by Giovanni Mariani, include portraits of 24 leading personages at court, the first being of Ferdinand II, dressed in 15th-century armour for the tournament in which participants were divided into two teams, the Reds and the Whites. Each portrait is accompanied by a short explanation by Ventimiglia, detailing the figures' positions and costumes. Similarly recorded are twenty-four named noble ladies, also in historical garments. Additional characters and active scenes make the tournament vivid, with trumpeters, the King of Arms, and the Cavalier Nero (Giuseppe Palmieri, Marchese di Monferrato, 1805-1884), as well as a charging Cossack and a Bedouin. Ventamiglia's accompanying text gives a narrative of the tournament and details of those involved. The final four plates, two of which are decorated with gold, record in fine detail the armour of three kings and a nobleman.

Very rare. COPAC records one copy only (V&A Libraries) and WorldCat one other (University of Missouri).

Folio (52 x 36 cm); 74 hand-coloured plates, 7 printed historiated initials. Original publishers quarter green morocco with grained cloth sides, spine tooled in black and gold, gilt lettered direct, marbled end-papers; some slight foxing, occasional tiny marginal tears, soft crease to title, small area of loss to blank lower margin plate second plate, not affecting print, lightly rubbed; [a]¹, 1-8², [b]¹, [title, blank verso], [5], 6-31 pp, [blank verso], [index, blank verso]; a very good copy. Bobins 1266 (this copy); Lipperheide 2780 (not coloured); Hiler, p. 873; not in Colas.



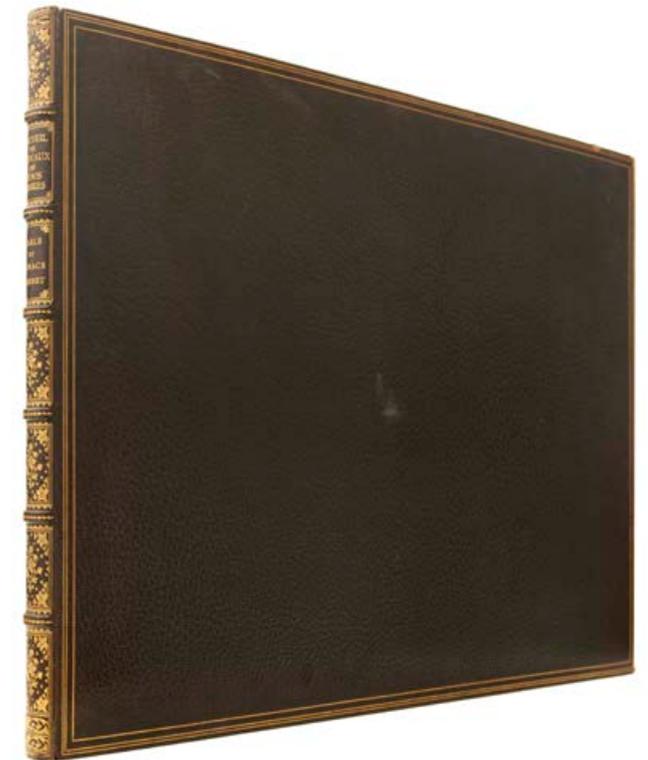
'INFINIMENT RARE, SURTOUT EN COULEURS' (THIÉBAUD)

48. VERNET, CARLE & HORACE. *Recueil de chevaux de tous genres...* Paris, Rue St. Lazare, Chaussée d'Antin No. 42, [1794-1807].

€20,500 [ref: 111336]

A REMARKABLE SERIES OF LITHOGRAPHS OF HORSES, BEAUTIFULLY HAND-COLOURED. A group of these plates show sportsmen hunting with guns on horseback. Horace Vernet, son of Carle Vernet, was responsible for the majority of them; Carle was particularly renowned for his images of horses. Thiebaud states that it is almost impossible today to find a complete series in colour, print dealers and amateurs having broken up the majority of copies.

Oblong folio (34.3 x 50.8 cm); engraved title in English and French with hand-coloured vignette of galloping horse, and 48 lithographic plates, with fine contemporary hand-colour, borders engraved in English and French, the first 4 series, of a total of 5, each series comprising 12 plates, title lightly spotted and some light marginal spotting to plates; fine late 19th-century dark green crushed morocco by Riviere and Sons, covers bordered with triple gilt rule, spine with gilt ruled raised bands, richly gilt in compartments, edges with double gilt rule, inner dentelles richly gilt, all edges gilt, extremities slightly rubbed.





Carlo Veruel inv. et del.

Levahey Sculp.

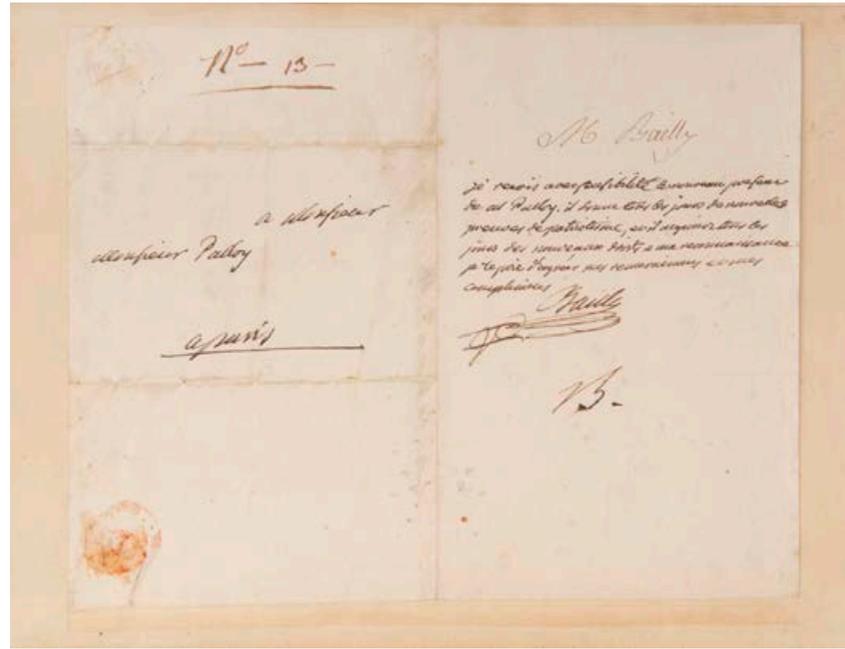
Le Galop de Chasse

(N. 5)

Hunting Gallop.

Deposee a la Bibliotheque Nat.

à Paris, chez Auber, Rue St. Lazare, Chaussée d'Antin, N. 88.



WITH CONTEMPORARY HAND-COLOURING AND REVOLUTIONARY PROVENANCE

49. [VIEILH DE VARENNES, RAYMOND-AUGUSTIN; MOREAU, JEAN-MICHEL]. [Collection des drapeaux faits dans les soixante districts de Paris en juillet 1789]. [Paris, 1789-1790].

€11,200 [ref: 111332]

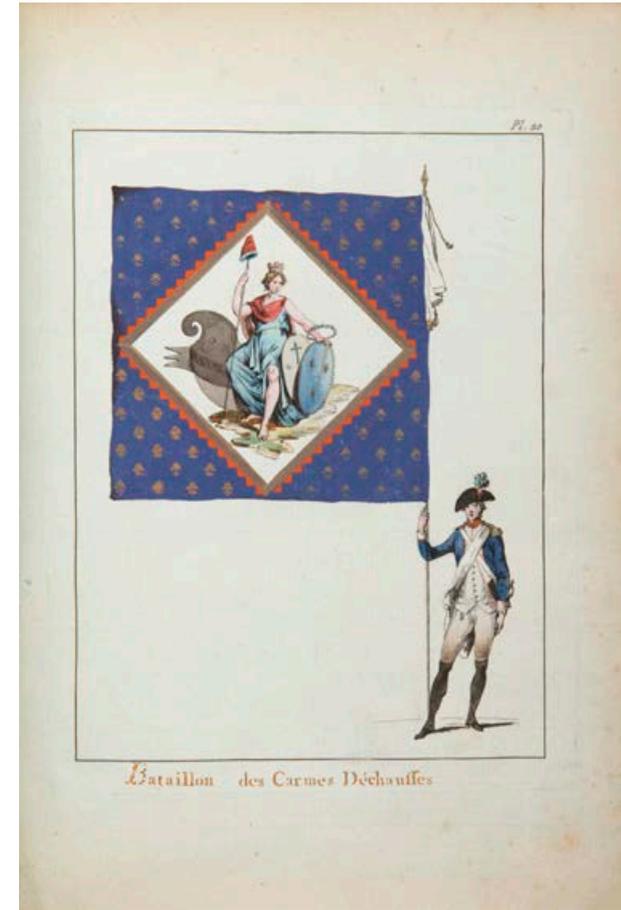
ONE OF THE RAREST 18TH-CENTURY FRENCH ILLUSTRATED BOOKS, EVEN RARER WITH CONTEMPORARY HAND-COLOURING AND APPARENT REVOLUTIONARY PROVENANCE.

A beautiful series of engravings illustrating the revolutionary flags for the ten battalions of each of the six divisions of the Garde Nationale created in the aftermath of the Revolution of 1789. Exceedingly rare, this collection provides the only witness that we have of these flags, which were all destroyed by decree in 1792 owing to the monarchical symbols they contained. A finely coloured copy, highlighted and stencilled in gold, and bound in a style similar to those made by Bozerian.

It was first described when presented to the National Assembly on 7 October 1790 by Raymond Augustin Vieilh de Varennnes, most likely the artist, whose work was engraved by Jean-Michel Moreau (Moreau le Jeune). This copy was most likely presented to Jean-Sylvain Bailly (1736-1793), the first revolutionary Mayor of Paris, by Pierre Francois Palloy (1755-1835), who called himself 'Palloy Patriote'. The autograph letter tipped-in to the work is from Bailly to Palloy thanking him for his gift and recommending him for his patriotism: 'Je recois avec sensibilité le nouveau présent de tu Palloy. Il donne tous les jours de nouvelles preuves de patriotisme, et il acquiert tous les jours des nouveaux droits à ma reconnaissance je le prie d'agréer me remerciements et mes compliments, J.S. Bailly'.

Palloy was a building contractor who only two days after the storming of the Bastille on 14th July 1789 secured the contract to demolish the prison. While he removed most of the building over the subsequent months, Palloy profited from the possession of it by conducting tours, showing the public around the basements and dungeons with skeletons as props, and by writing speeches and arranging celebratory festivals and theatrical reconstructions of the day the Bastille fell, all for a fee. He sold parts as souvenirs, including replica Bastilles made from the stones of the building itself. The creator of this work, Vieilh de Varennnes, an artist and publisher, was also contracted as 'Garde-magasin général des démolitions de la Bastille' and was undoubtedly also connected to Palloy, and thus likely involved in the work's presentation to Bailly.

The work is extra-illustrated with a very rare engraving, mounted as a frontispiece, by Moreau le Jeune engraved by Dambrun, and published by Vieilh de Varennnes. The background depicts the marquis de La Fayette and the storming of the Bastille, while in the foreground the people of Paris are mounting a portrait of Bailly on a pedestal beneath a bust of Louis XVI. The image also shows workers beginning the demolition of the Bastille.



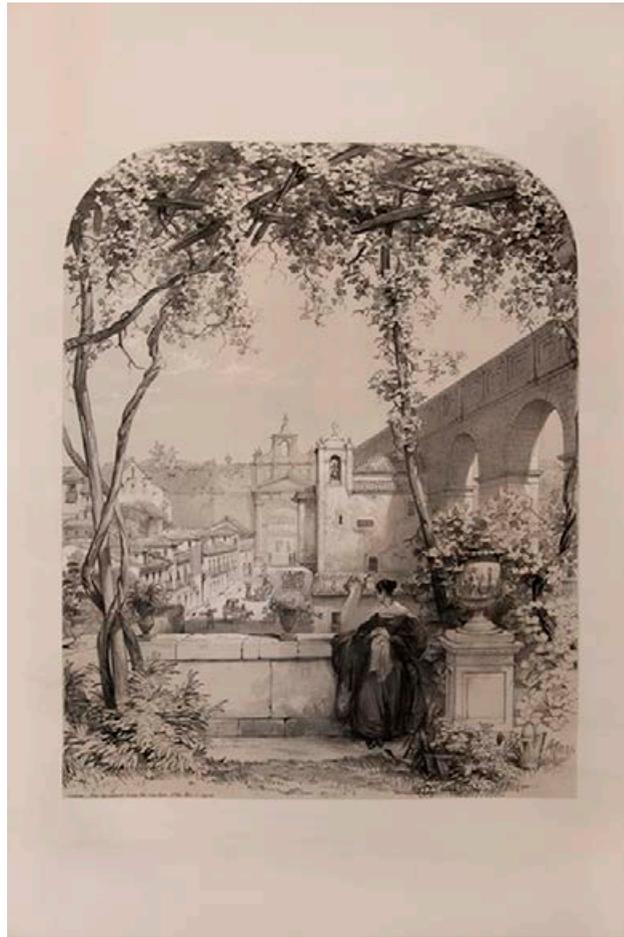
Bailly was elected Mayor of Paris shortly after the storming of the Bastille. A renowned astronomer, mathematician, freemason, and political leader of the early part of the Revolution, he presided over the Tennis Court Oath, and was himself the first to take the oath (as beautifully depicted in a drawing by David). He served as the mayor of Paris from 1789 to 1791 but was subsequently guillotined in 1793 during the Reign of Terror. The work has a second loosely inserted plate, unsigned, of the Champs de Mars, ironically where Bailly was later executed.

Irwin Laughlin (1871-1941) likely acquired the book whilst stationed at the US embassy in London from 1912 to 1919. Prior to that, the book was in the possession of the gentleman collector Sir William Augustus Fraser (1826-1898), a member of the Society of Dilettanti, whose library was sold by Sotheby's in 1901. 'The chief items were extra-illustrated books and books with autograph inscriptions by distinguished persons' (ODNB).

Very rare. We can locate only 4 copies of the 1789 edition in institutional collections worldwide: Library of Congress (coloured), John Hay Library at Brown University (coloured), National Library of Sweden (undescribed), and the BnF (undescribed).

Provenance: Jean-Sylvain Bailly (autograph letter laid-in); Sir William Augustus Fraser (engraved armorial bookplate); Anna de Brémont (letter loosely inserted); Irwin B. Laughlin (bookplate).

First edition; 4to (28.5 x 20.6 cm); 60 numbered engravings, some printed on blue paper, all with fine contemporary hand-colouring, sometimes heightened and stencilled in gold, with tissue guards, unsigned, nos. 1-30 & 41 captioned below in yellow stencil (imprimées au froton), nos. 31-60 with engraved captions, flag for pl. 46 blank as issued, extra-illustrated with 2 engraved portraits of Bailly tipped in to flyleaf, engraved frontispiece by Moreau le Jeune, engraved view of the Champs de Mars in Paris loosely inserted, tipped-in autograph letter from Bailly and biographical excerpt from the 'Iconographie instructive', 2ff of loose material further pertaining to provenance, occasional light toning and spotting, particularly affecting tipped-in engravings; contemporary tree calf, covers with a gilt scrolled border, fan designs gilt tooled to corners with red morocco inlays, central oval fan ornament with gilt red morocco inlay at centre, edges and inner dentelles gilt, rebaked to match, corners restored, slightly rubbed, very good. Bobins V, 1586; Destailleur 180, Cohen/de Ricci p.248; Tourneux 6712.

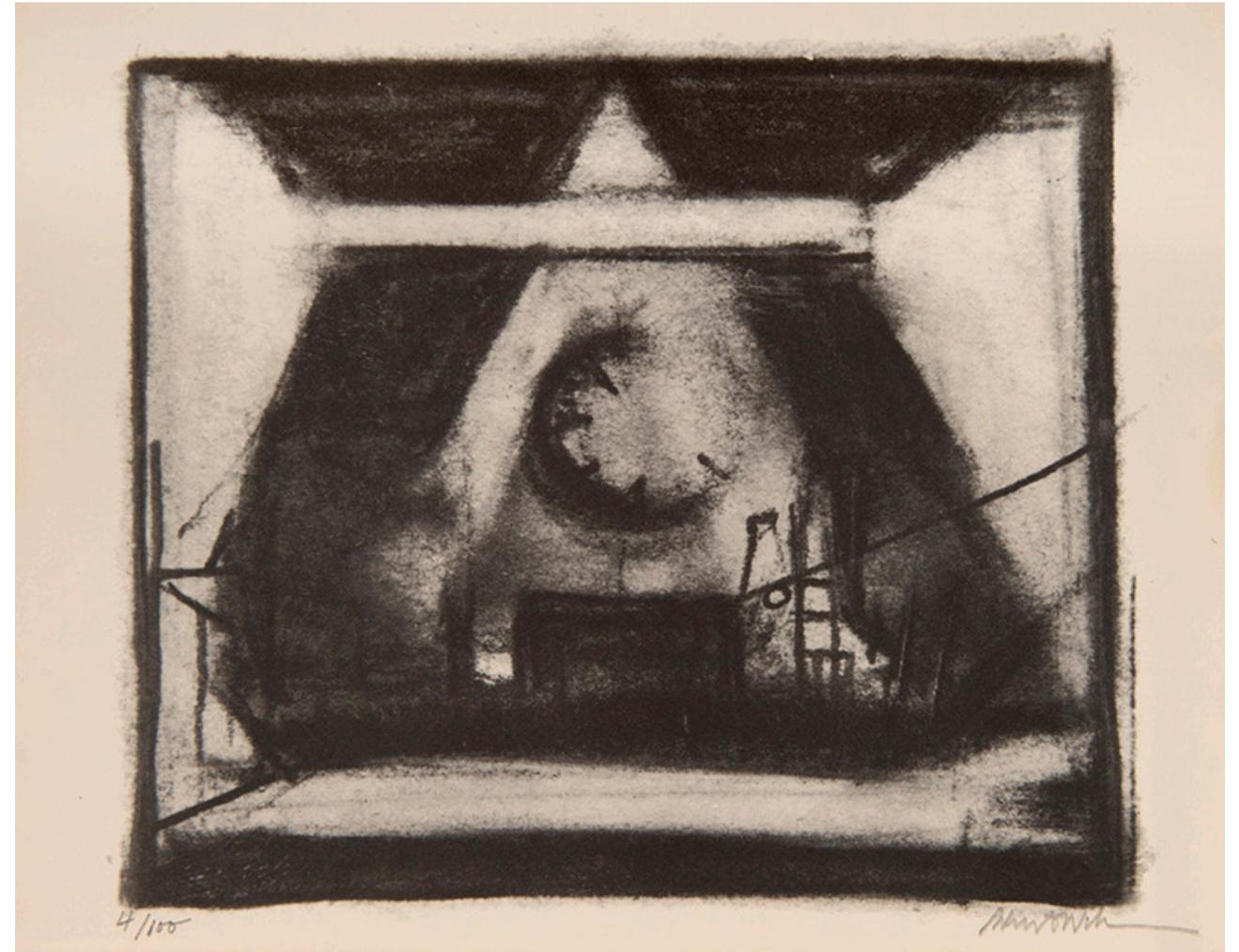


50. VIVIAN, GEORGE. Scenery of Portugal and Spain. London, P. & D. Colnaghi, 1839.

€5,200 [ref: 108844]

A sequel to Vivian's volume on Spain, this series of lithographs is largely devoted to Portugal, including views of Lisbon, Cintra, Setubal, Arrabida, Leiria, Coimbra, Porto, Villa do Conde, Guimares, Braga, and Ponte do Lima. Additionally, there are equally picturesque scenes from Vigo, Malaga, Granada, and Valencia.

Folio (55.5 x 38 cm); pictorial lithographed title, 2 vignettes on list of plates, 32 views on 29 lithographed plates, 2 advertisement leaves, occasional light foxing but generally plates clean, third plate torn with loss to fore-edge (not affecting image), occasional light creasing; recased in publisher's green quarter morocco over floral blindstamped patterned green cloth, a few small scuff marks. Abbey Travel 138.



ONE OF 100 SIGNED COPIES - WITH A SIGNED PLATE

51. WILSON, ROBERT & GLASS, PHILIP (COMPOSERS); DE GROAT, ANDREW (CHOREOGRAPHER). Einstein on the Beach. New York, EOS Enterprises Inc, 1976.

€2,900 [ref: 112439]

ONE OF 100 COPIES SIGNED BY ROBERT WILSON, PHILIP GLASS AND ANDREW DE GROAT; EDITION DE LUXE WITH A PLATE PRINTED APART AND SIGNED BY THE ARTIST ROBERT WILSON.

Philip Glass and Robert Wilson's most celebrated collaboration. This landmark opera had its premiere at the Avignon Festival in 1976. During its initial European tour, Metropolitan Opera premiere, and revivals in 1984 and 1992, Einstein provoked opposed reactions from both audiences and critics. Today, Einstein is celebrated as an avant-garde work, and is widely acknowledged as being profoundly significant in the history of opera and musical theatre.

Provenance: Oliver Sacks.

First edition, EDITION DE LUXE, NUMBER 4 OF 100 COPIES SIGNED BY THE COMPOSERS AND CHOREOGRAPHER, WITH A PLATE PRINTED APART AND SIGNED BY THE ARTIST; oblong 4to; text in English, Italian, and French, diagrams by Lucina Childs and Andrew de Groat, set designs by Robert Wilson, examples of the score, script, and choreography via diagrams of the performance, unmarked internally, compliment slip loosely inserted; original grey wrappers printed in black, light rubbing to spine at joints, else fine; housed in quarter brown morocco black cloth solander box, red morocco title piece to spine lettered in gilt.

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