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Winter 2019



Sims Reed Rare Books

*Rare Books
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43 Duke Street St James's London SW1Y 6DD
Tel. +44 (0) 20 7930 5566 Fax +44 (0) 20 7925 0825
www.simsreed.com info@simsreed.com

1. QUR'AN / KORAN. Al-Qur'an Al-Karim. (Istanbul). 23 Sha'ban 984 A.H. (i.e. 15th November, 1576).

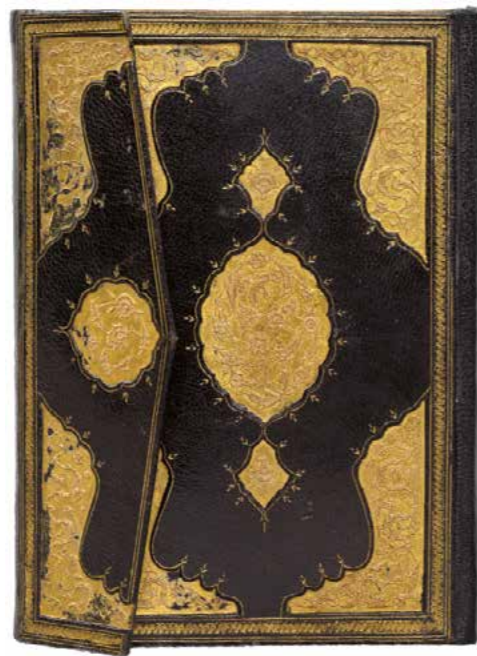
8vo. (175 x 120 mm). [2 blank leaves, 323 leaves, 2 blank leaves]. First leaf verso and second leaf recto with 'Bismillah' and opening, seven lines in black ink in naskh script with diacritics in red within triple-framed compartments, gilt foliate decoration against a lapis background above and beneath containing gilt cartouches with sura headings and verse counts in white tawqi', the margins with decorative work in blue, and 323 leaves with manuscript text in black ink in naskh, 13 lines per page within triple rules in gilt, black and blue with catchwords, verse divisions (and corrections) marked with circular gilt motif throughout with sura headings and marginal hizb and juz' divisions in gilt, final leaf verso with gilt flecking and colophon. Manuscript text in Arabic on burnished laid paper throughout with numerous cancels in gilt, occasional marginal and interlinear corrections, occasional additions, some staining and soiling. Contemporary dark chocolate morocco with flap, boards with gilt decorative frame borders to surround elaborate gilt decorative arabesque-stamped panels with central arabesque and cornerpieces with floral decoration, red morocco doublures ruled in gilt with central floral vignettes.

A complete 16th-century Ottoman manuscript Qur'an, the elegant production of Hasan ibn 'Abdallah.

This small and unusual Qur'an, very likely intended for the personal use of the calligrapher, Hasan ibn 'Abdallah, epitomises the restrained elegance of the scribal ateliers of contemporary Istanbul and the continuing influence of the master, Sheikh Hamdullah. The lack of an inscription, seal or attribution, in combination with the small format and simplicity of the present work suggest that it was produced by the calligrapher for personal use.

Although no Hasan ibn Abdallah is recorded in *Manaqib-i hunar waran* (Epic Deeds of Artists, the earliest survey of Ottoman calligraphers, painters, illuminators and so on), a Hasan ibn 'Abdallah is known to have illuminated two Qur'ans copied by Sheikh Hamdullah in the early years of the century. While a long period of time separates the Sheikh Hamdallah associated Hasan ibn 'Abdallah and the scribe for the present copy, several distinctive features suggest it is not implausible that this Qur'an is the work of the same individual: an uncommonly large number of cancels feature in the text - all carefully corrected with liquid gold - although the manuscript is by no means slovenly. The earlier Hasan ibn 'Abdallah is known to have been both a diligent editor and an error-prone copyist and the argument that a novice or apprentice would lavish (or be permitted to!) such an amount of gold on his text bears no weight. That the manuscript is the work of an elderly scribe, enacting a very personal virtuous devotion to his religion toward the end of his life, is rather more plausible.

£27,500



2. ARPHE (Arfe) y Villafañe, Joan de. *Varia de Commensuracion para la Esculptura y Architectura. Seville. En la Imprenta de Andrea Pescioni, y Juan de Leon. 1585 - 1587.*

Small folio. (316 x 218 mm). [148 leaves; foliated at upper right with occasional misfoliation: (6), 35, (1); 48, (2); 14; 40, (2)]. Printed title with elaborate woodcut arms of the dedicatee, Pedro Giron, Duke of Ossuna (Osuna), verso with oval vignette portrait of the author and dedicatory sonnet by Luis de Torquemada, leaf with 'Licencia' dated December 24th, 1584 recto and de Arfe's dedication to the Duke of Osuna verso, two leaves with 'A los Lectores' and 'Carmen', two leaves with 'Prologo' and 'Libro Primero' to 'Libro Quarto' of de Arfe's text (with his mnemonic verse) illustrated with 285 woodcuts (235 vignettes keyed to the text and 50 full-page plates, mathematical tables in Book I, Part II), de Arfe's woodcut arms to title of each Book, woodcut tail-piece to conclusion of each Book, 'Tabla' for Books I and II at conclusion of each, those for Book III and IV at the conclusion of Book IV, printed text in Spanish in italic and roman types throughout. Later Italian (?) thick interim card wrappers, manuscript titles to spine in sepia.

The first edition of Juan de Arfe's very scarce, comprehensive and influential treatise, *De Varia Commensuracion*, signed by de Arfe at the foot of the title.

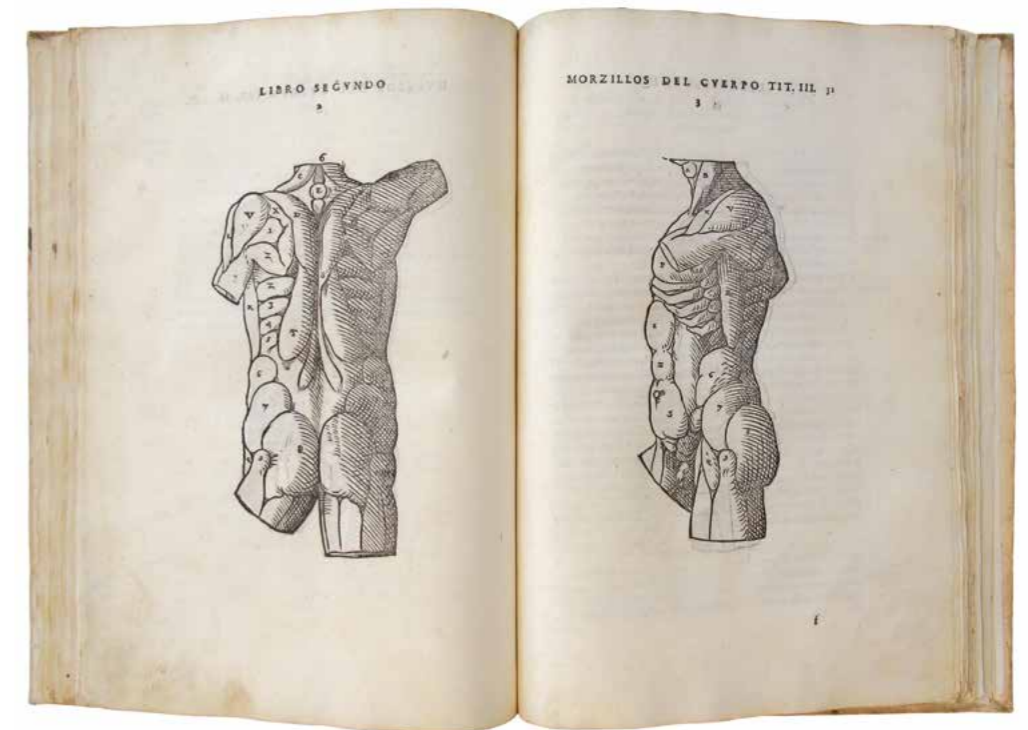
The most comprehensive Spanish sixteenth-century work on sculpture and architecture is that by Juan de Arfe y Villafañe ... (Hanno-Walter Krufft).

Juan de Arfe y Villafañe (Leon 1535 - Madrid 1600) was the son and grand-son of artists, an accomplished sculptor, anatomically-trained artist, metal-worker and architect, not to mention a highly important and influential theorist. de Arfe's first major printed work *Quilatador de la Plata, Oro, y Piedras* of 1572, is a notable text, however, it is this later work, with its debts - acknowledged or not - to Leonardo, Serlio, Dürer and Vasari that has ensured his enduring legacy as the *Spanish Cellini*. Divided into four books, each again divided into sub-sections, the *De Varia Commensuracion* is an artistic and scientific tour de force that marks de Arfe as an emblematic figure of the Spanish Renaissance. Richard Ford described de Arfe as *the greatest artist of his family and the Bezaleel of the Peninsula* (after Moses' artisan of the Tabernacle and overseer of the making of the Ark of the Covenant) and *the Cellini of Spaniards*.

Each of de Arfe's four books demonstrate his credentials as a pioneering Renaissance figure: his familiarity with the works of Euclid (translated into Spanish by de Arfe's contemporary and friend Rodrigo Zamorano) and with navigation, astronomical instruments and so on is demonstrated in his *Libro Primero: Trata de las Figuras Geometricas &c.* The *Libro Secundo: Trate de la Proporcion* is indebted not only to Dürer and his *Menschlicher Proportion* (1528) but also to the anatomical drawings of Leonardo. In a series of woodcut plates, de Arfe delineates the body, representing outlines of the whole body or of single parts with the measurements (Choulant) including the body of a woman and the proportions for a child. The affinities between de Arfe's woodcuts and Leonardo are clear, however, what is less clear is their transmission. It is known that Pompeo Leoni acquired the majority of Leonardo's writings and drawings, or at least those left to his father, Francesco, from Orazio Melzi in the 1580s while Leoni had a studio in Madrid. Leoni, working for successive Kings of Spain, collaborated with de Arfe, not least on the tombs of Charles V and Philip II in the church of the Monastery of El Escorial, and it is tempting to imagine de Arfe and Leoni examining Leonardo's drawings together. Scholars, however, date Leoni's purchase of the drawings to 1589 and whether that date is correct or not, de Arfe does not cite Leonardo in his text, presenting a somewhat mysterious lacuna.

De Varia Commensuracion is scarce in any edition and this, the first edition, is of particular rarity. A note in Italian to the front free endpaper attests to this: *Il Cicognara aveva un Edizione de' Madrid in fol. del 1730 ... Questa del 1585 che / può dizia Editio Princeps è introvabile.* We can trace a single copy at auction in the last century, while COPAC lists only the copy at the V & A (the British Library holds a copy, however, the catalogue lists it as two parts only); OCLC adds an additional copy in the UK at the Wellcome (incomplete, 3 parts only), two copies in Spain and France, a copy at Frankfurt and one at Utrecht. In the US, only Harvard appears to hold a copy, described as mutilated and lacking text.

[not in Millard; not in RIBA; not in Cicognara; not in Fowler; not in Berlin; not in Brunet; not in Park; please contact us for further sources]. £40,000



3. DESRAIS, Claude Louis. *Promenade du Boulevard Italien (ou Petit Coblantz)*. Paris. (1797).

Single sheet. (294 x 367 mm). Hand-coloured copper-plate etching on pale blue paper stock with printed title 'Promenade du Boulevard Italien' in black beneath.

A striking hand-coloured etching of *Promenade du Boulevard Italien* by Etienne Claude Voysard after a drawing by C. L. Desrais.

The boulevard, one of twenty *grands boulevards* in Paris, received its name from the théâtre des Italiens built on it in 1783. It became known as the Petit Coblantz after 1795, since many emigrés, exiled from Koblenz, gathered there. The boulevard was depicted by many artists, and is perhaps most well known through Pissarro's paintings.

The sheet has been trimmed and is consequently without the subtitle; there is some creasing to the blue / green paper, particularly at upper right. £750

4. B[ERARD]., C[yprien]. *Lord Ruthwen, ou Les Vampires*. Paris. Chez Ladvocat, Libraire. 1820.

2 vols. 12mo. (182 x 106 mm). pp. (iv), (ii), (i), iv, 208; (ii), (i), 194. Two leaves with 'Ouvrages Récemment Mise en Vente', half-title to each vol. with printer's credit verso, printed titles to each vol., vol 1 with 2 leaves with 'Observations Préliminaires' with credit 'C. N.' and anonymous text in various sections each with sub-title, vol. 2 with final blank. Original publisher's printed wrappers, titles within ruled border to front covers, titles to spines, advertisements to rear covers, later protective board box with title to spine in red.

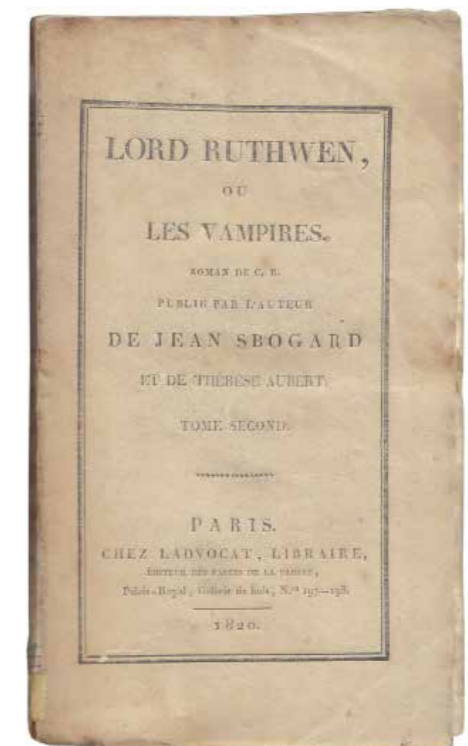
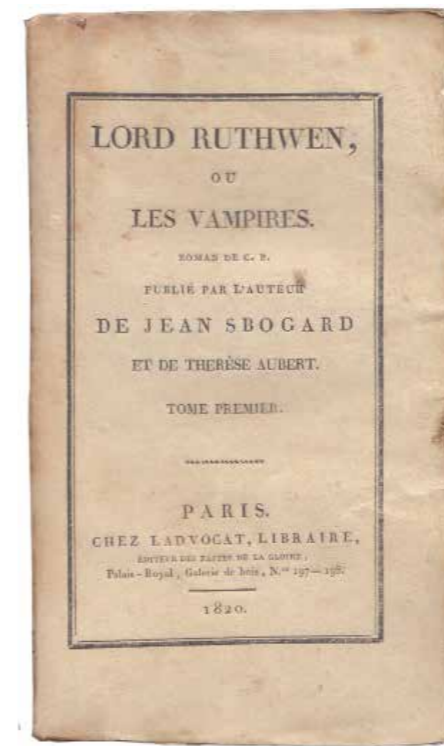
The first edition of *Lord Ruthwen, ou les Vampires*, a superb unsophisticated copy in the original wrappers.

Lord Ruthven, appeared for the first time - not as a vampire but as an unflattering portrait of Byron - in Lady Caroline Lamb's 1816 Gothic novel *Glenarvon* but took vampiric form in John Polidori's tale *The Vampyre* composed in the same year. Polidori, Byron's doctor, composed his version, along with Mary Shelley's composition of *Frankenstein*, at the now notorious evening spent on the shores of Lake Geneva at which Byron proposed that those present (the Shelleys and Polidori among them) should write a work of Gothic horror. Polidori's tale was attributed spuriously to Byron himself on first publication (one he denied vigorously threatening litigation), an attribution maintained in the concluding notes of this French continuation, a work with its own problems of attribution.

The wrapper and title of *Lord Ruthwen, ou Les Vampires* describe the book as *Roman de C. B.*, the initials of Cyprien Bérard, and attribute the publication to *L'Auteur de Jean Sbogard et de Thérèse Aubert*, both the works of Charles Nodier. Nodier is the author too of the *Observations Préliminaires* for the book, signing these with his initials C. N. Nodier's introductory text makes clear his part in the publication, but the advertisements for the *Roman Nouveaux* published by *Ladvocat* to the rear wrapper attributes the book directly to Nodier: *LORD RUTWEN* [sic], *ou les Vampires*, par Charles Nodier. Nodier did write a drama titled *Le Vampire*, first performed in 1820, but it appears that Nodier's version was based on Polidori's.

Cyprien, or Jean-Cyprien, Bérard was certainly the director of the Théâtre du Vaudeville (1822 - 1824) and later of the Théâtre des Nouveautés (1827) in Paris, however little else is known of his birth, life, or death. That Nodier should have wanted to support a fledgling novelist is entirely plausible, especially a novelist who was also a theatre director with the means to aid his own dramatic efforts. Authorship aside, the present novel is a literary precursor of Bram Stoker's later and definitive version of the vampire myth, draws on many of the tropes of the Gothic form and sees the central vampire already in his characteristic and familiar form.

COPAC lists two locations: at Oxford and Trinity College, Dublin; OCLC adds a copy at the British Library, two in France (at the BNF and Fribourg) and four at German institutions; copies must be held in US libraries but any search is complicated by the usual confusion over online and other electronic versions. £4,000



5. GRANDVILLE. Delord, Taxile & Alphonse Karr, (Intro.). *Les Fleurs Animées*, par J. -J. Grandville. Paris. Gabriel de Gonet, Editeur. 1847.

2 vols. Large 8vo. (274 x 192 mm). pp. (ii), 262; (ii). (i), (i), 263 - 364; iv, 62, (i); iv, 65 - 132. Half-titles with printer's credit verso, elaborate engraved pictorial titles with additional colouring by hand and printed titles to each vol., printed text and 50 engraved plates all with additional colour by hand; the two parts of the supplement 'Botanique et Horticulture des Dames' with introduction by Karr and text by 'le Comte Foelix' with the two additional uncoloured engraved plates are also present. Original publisher's full scarlet calf, boards with central outline vignettes in gilt against blue panels, 'Le Dahlia' (page 270) for front boards signed Haarhaus, 'Le Lin' (page 237) for the rear, panels surrounded with highly decorative floral and foliate tooling in gilt, corners and sides with tooled gilt sections against green panels, smooth spines with gilt titles and elaborate decorative tooling in gilt with highlights against green and blue panels, cream glazed endpapers, a.e.g.

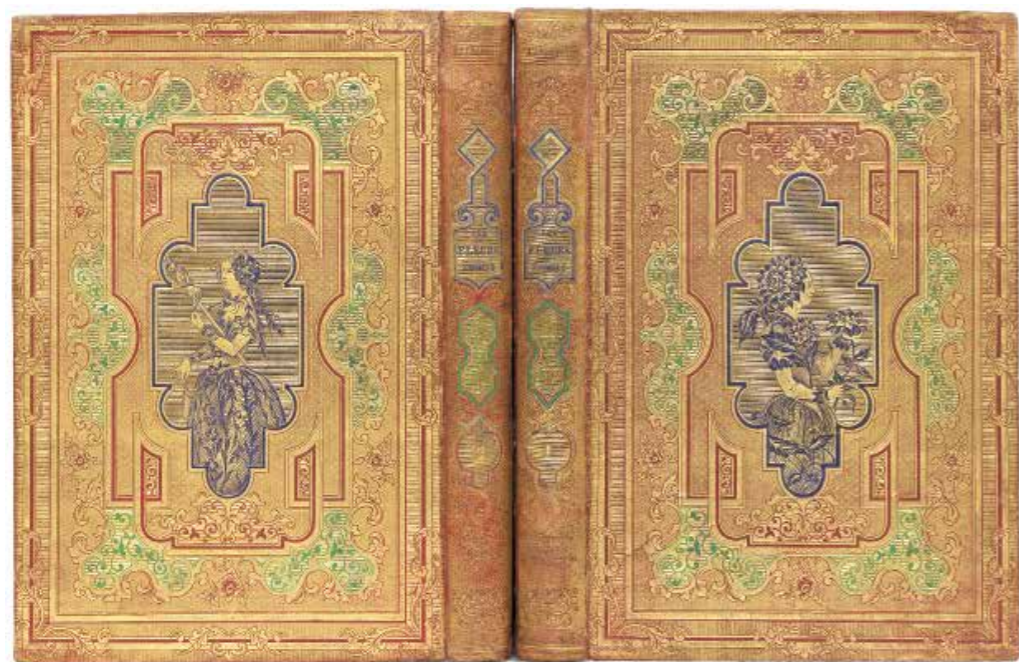
The first issue of the first edition of Grandville's *Les Fleurs Animées* in an extraordinary polychromatic binding, the rarest of those issued by the publisher.

After 'Un Autre Monde' the fifty-two coloured engravings of 'Les Fleurs Animées' are the chief example of Grandville's efforts to penetrate to the meaning objects like an 'intellectual miner' ... Though the images in the book are of Grandville's time, his manner of proceeding is that of an artist of the modern movement, exploring the same subject through a sequence of slight but significant variations ... A little world is created, governed by its own laws ... (Gordon Ray).

The beautiful polychromatic binding for the present work designed by Haarhaus (the front board features his signature) is a very scarce example of the most impressive of those issued by the publisher. While the binding bears similarities to others, notably two examples of *L'Été à Bade* and another of *Femmes de la Bible*, we can trace no examples of the present binding.

Les cartonnages et surtout les reliures de l'editeur ... sont à rechercher. (Carteret).

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286; see Sophie Malavieille's 'Reliures et Cartonnages d'Editeur en France au XIXe Siècle']. £9,500



6. GERM, THE. Rossetti, William Michael (Editor). *The Germ: Thoughts towards Nature in Poetry, Literature and Art*. Nos. 1 - 4. (All Published). London. Aylott & Jones / Dickinson & Co. and Aylott & Jones. January 1850 - April 1850.

8vo. (218 x 140 mm). pp. 48; 49 - 96; 97 - 144; 145 - 192. Original etched frontispiece to each issue (one double-page and folding), printed verse and prose by various contributors throughout. Full contemporary vellum, boards ruled in gilt with decorative tools at corners, spine ruled in gilt and with gilt title, marbled endpapers, all edges red; some soiling to vellum and minor staining and some spotting throughout.

[PROVENANCE: John Lucas Tupper's copy with his ownership signature in sepia ink to initial blank the final leaf recto of issue 1, and his (?) pencil attributions throughout; bookplate of John Sparrow to front pastedown].

Contributor John Lucas Tupper's copy of the only true Pre-Raphaelite periodical: *The Germ*.

The Germ features original etched frontispieces by William Holman Hunt, James Collinson, Ford Madox Brown, and Walter Howell Deverell to each part. Literary contributions, and *The Germ* features verse, literary criticism and prose dialogues, were provided by Christina Rossetti, Dante Gabriel Rossetti, William Bell Scott, Ford Madox Brown, William Michael Rossetti, Thomas Woolmer, John Orchard, John Lucas Tupper and others. Many contributions were issued anonymously or under pseudonyms with the contents of each number listed on the verso of each of the original front wrappers. The absence here of the original wrappers is mitigated by pencilled attributions for each contribution, presumably in the hand of Tupper, the original owner of this copy.

John Lucas Tupper (1842 - 1879) was a Pre-Raphaelite sculptor, poet, critic and scholar. Tupper was a close friend of Holman Hunt and William Michael Rossetti and was a natural choice - given his literary achievements - to contribute to *The Germ*. In 1865 Tupper was appointed to a teaching position at Rugby and this location follows his ownership signature on the initial blank. John Lucas Tupper is not to be confused with the printer of *The Germ*, George Isaac Frederick Tupper (1820 - 1911).

Also included, loosely inserted, is the following:

- ALS from Elliot Stock, dated July 2nd 1883 with the address 62, Paternoster Row, London E. C., to Tupper's widow (?) regarding a planned reprint of *The Germ* - it never appeared - and requesting permission to include her late husband's original contributions; although Stock addresses the recipient only as *Dear Madam*, the dating of the letter makes it possible that it is indeed Tupper's widow (he died in 1879) and his literary executor who was the recipient.

- a bifolium with explanatory text concerning *The Germ* and its aims together with details of the contents of the first issue.

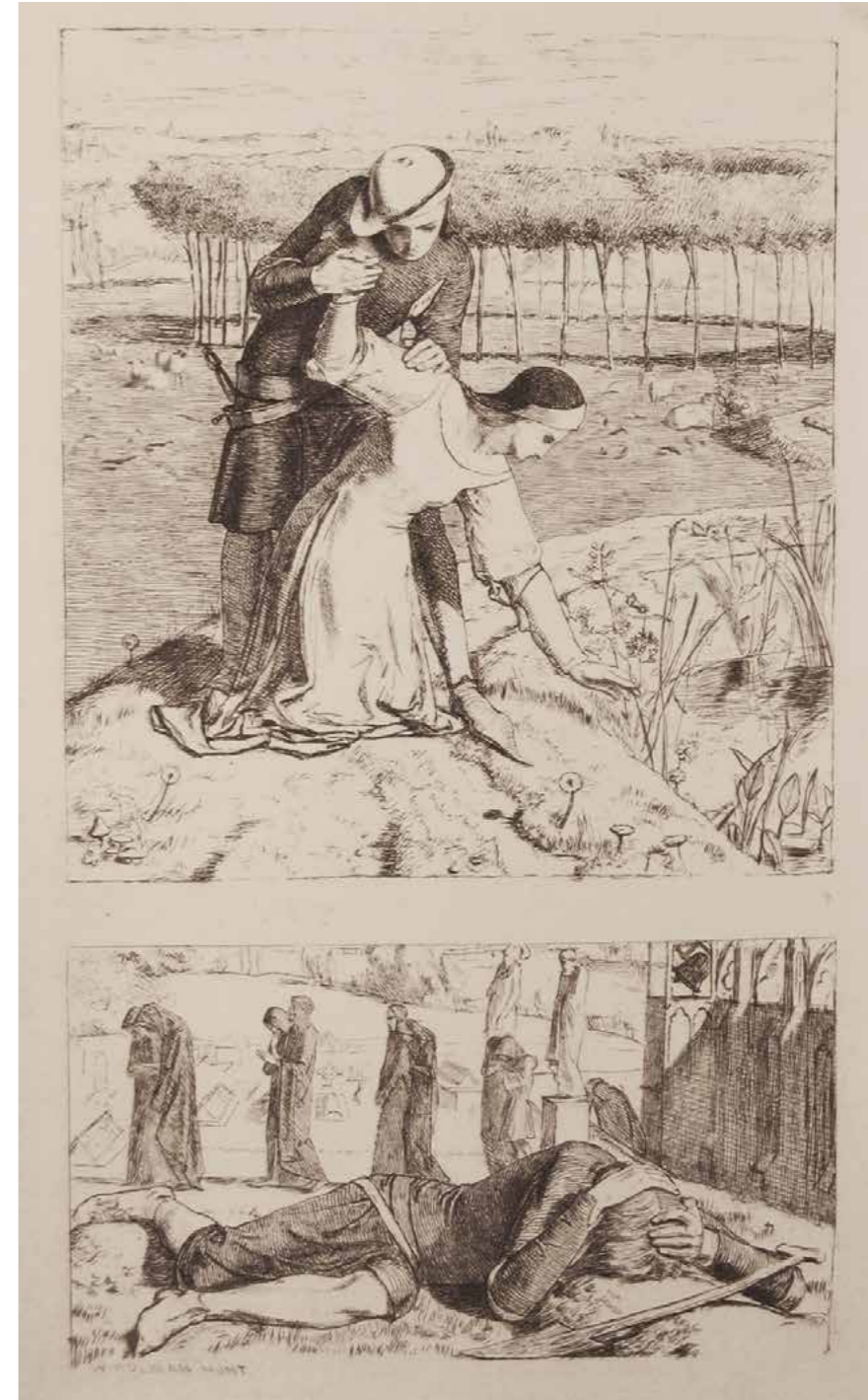
- a single leaf with explanatory text regarding number 2 of *The Germ*

Emily Holman Hunt, the sister of William Holman Hunt, reported to her husband on the rarity of *The Germ*: [It] being exceedingly rare and much sought after, and more valuable since some of the contributors are dead, others having become great men.

The Brotherhood's most characteristic etchings, however, are the frontispieces to the four issues of their magazine, 'The Germ', published between January and April, 1850: Holman Hunt's 'My Beautiful Lady', James Collinson's 'The Child Jesus', Ford Madox Brown's 'Cordelia', and W. H. Deverell's 'Viola and Olivia'. (Ray).

[Ray 217 (listed after the Etching Club edition of Milton's 'L'Allegro.' (see pg. 140)).

£9,500



7. BURNE-JONES, Sir Edward Coley. Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte, Componirt von L. van Beethoven. Leipzig / Berlin. C. F. Peters, Bureau de Musique. (c.1870?).

4to. (276 x 198 mm). [47 leaves; pp. 93]. Leaf with printed pictorial title recto and 'Inhalt' verso and 46 leaves with Beethoven's 'Lieder' for piano printed recto and verso, final leaf recto only. Full contemporary vellum, front board with original painting and presentation by Edward Burne-Jones in oil and gilt (see below), loose in original maroon velvet-lined hinged gilt display frame with clasp (386 x 304 mm).

[PROVENANCE: Presented by Burne-Jones to Mary Gladstone with inscription to painted front cover and tipped-in letter to front pastedown; bequest by Mary Gladstone (under her married name Mary Drew) to her friend Kathleen Alington with inscription in blue ink to front free endpaper; presentation inscription from Kathleen Alington to her friend Elizabeth Wansborough in blue ink to same leaf; sold as part of the Lewis Collection at Sotheby's, London; private collection, Japan].

An exceptional gift: Beethoven's *Lieder* in a binding painted by Sir Edward Burne-Jones and presented by him to Mary Gladstone, daughter of the Liberal Prime Minister.

This extraordinary work, painted and presented by Burne-Jones to Mary Gladstone and later bequeathed by her, has been associated for much of its existence with three families, each connected intimately with each other and with the artist himself. Burne-Jones' painting for the cover is a beautiful confection: headed *Beethoven* in an elegant calligraphy in black oil, the title is supported and entwined with - at left - a five-petalled rose with two opening buds that climbs a support from the foot to the head of the board; at right is a painted panel with gilt and scarlet frame enclosing a figure in blue flowing robes with five-stringed lyre and floral coronet, identified at left with vertical capitals as *ORPHEUS*; beneath in blue are the initials *M G* and the date *18 / 80*; at lower right in ochre paint is the presentation: *from EBJ*; the remaining surface of the board is covered with a dense decor of blue flowers providing superb contrast against the vellum and a context for the more overt elements of the composition.

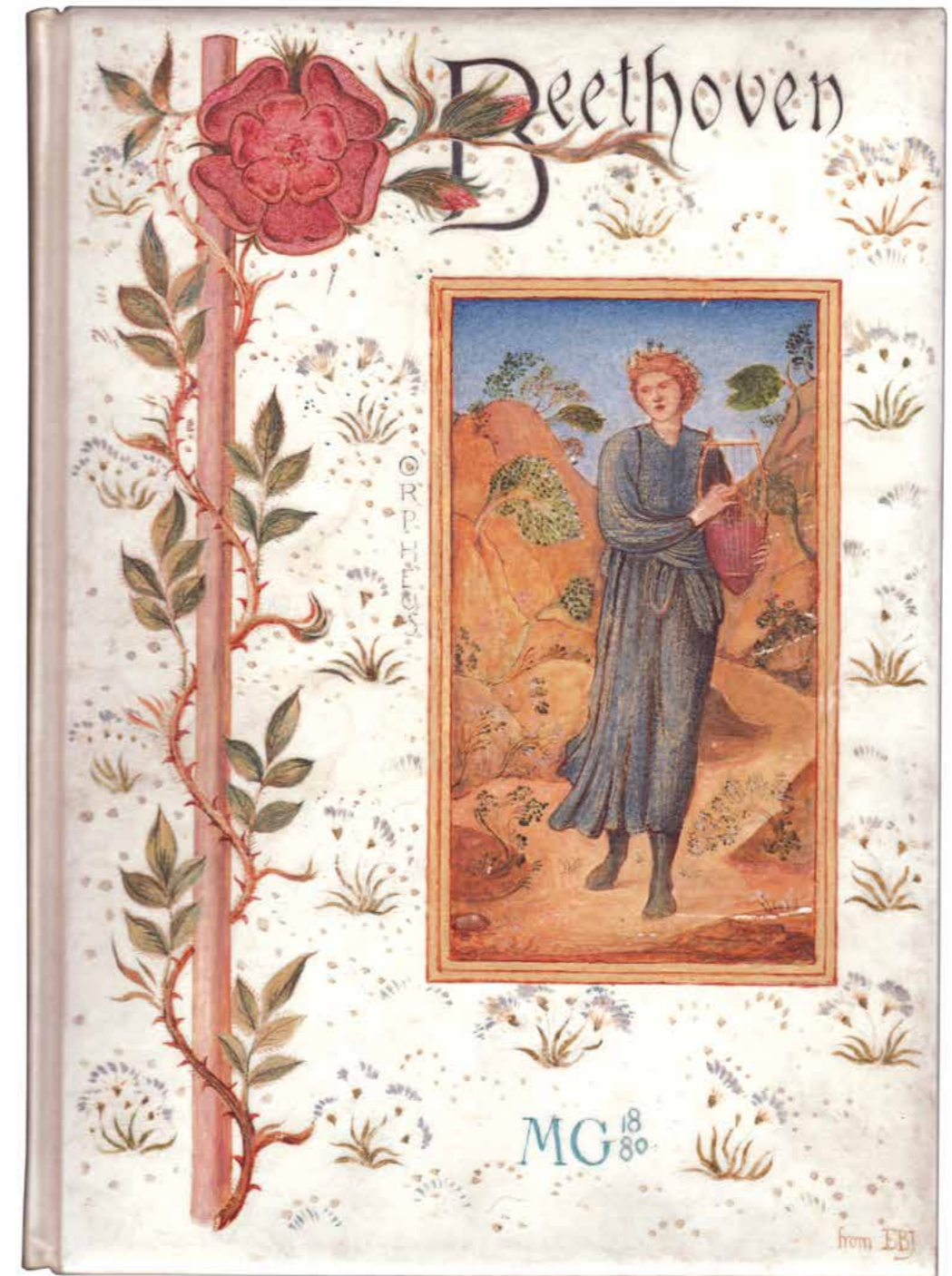
Mary Gladstone (1847 - 1927), daughter of William Ewart Gladstone, and his confidante, advisor and for a time private secretary, was one of a number of young, accomplished and fashionable women befriended by Edward Burne-Jones during the 1870s and 1880s. Many of those most important to Burne-Jones, among them Mary Gladstone, Frances Graham, May Morris and Margaret Burne-Jones, feature in Burne-Jones' muse-filled painting *The Golden Stairs* of 1880 and it was in 1880 that Burne-Jones presented this book to Gladstone. As an accomplished musician for whom Beethoven was highly significant this collected edition of his *Lieder* would certainly have appealed to Gladstone but as the binding and presentation (and the provenance with the successive bequests of the book) suggest, it must have meant rather more.

The artist presented the binding in 1880 and tipped-in to the front pastedown is Burne-Jones' affectionate and typically self-deprecating letter: *My Dear Miss Gladstone / Lo! Thy little book ...* Gladstone died at Hawarden, the Gladstone family home on January 1st, 1927, and her book was bequeathed to Kathleen Alington. Alington (1908 - 1938) was the daughter of Cyril Argentine Alington and his wife, the Hon. Hester Margaret Alington, whose father, the 4th Baron Lyttelton, was the widower of Mary Gladstone's aunt, Mary Glynne, the sister of Mary's mother Catherine. Alington in turn bequeathed the book to Elizabeth Wansborough née Lewis (1897 - 1995) whose parents were also connected intimately to Burne-Jones. The book remained in Wansborough's collection until the 1990s.

Burne-Jones made few painted bindings and all save those made for personal use, were created as gifts or for presentation. Frances Graham was the recipient of two (copies of *The Apocrypha* and *The Book of Common Prayer*), as was Helen Gaskell, but the only other painted binding we can locate was made by Burne-Jones for his own copy of Caxton's 1485 edition of Malory's *Morte d'Arthur*. Mary Gladstone's painted binding therefore represents something of a rarity.

[see Wildman & Christian, 'Edward Burne-Jones: Victorian Artist-Dreamer', New York, 1998, pg. 243; see 'Victorian Pictures', Sotheby's London, 7th June, 1995, lot 153].

£95,000



8. REDON, Odilon. A Gustave Flaubert. Six Dessins pour la (Deuxième Série) de la Tentation de Saint-Antoine. Paris. Becquet ... En vente chez Dumont. (1889).

Folio. 7 original monochrome lithographs by Odilon Redon, one signed 'Odilon Redon' and one initialled 'Od R.' This copy without the wrapper.

A complete set of the second series of Redon's *Tentation de Saint-Antoine* issued in 1889.

From the edition limited to 60 copies; the plates are printed on Chine collé sur Vélín.

The plates in this set are as follows:

Frontispice.

1. *Saint-Antoine ... à travers ses longs cheveux qui lui couvraient la figure, j'ai cru reconnaître ammonaria.*
2. *... Une longue chrysalide couleur de sang.*
3. *La Mort: Mon ironie dépasse toutes les autres!*
4. *Saint-Antoine: il doit y avoir quelque part des figures primordiales dont les corps ne sont que les images.*
5. *Le Sphinx ... mon regard que rien ne peut dévier, demeure tendu a travers les choses sur un horizon inaccessible. La chimère: moi, je suis légère et joyeuse.*
6. *Les sciabodes: la tête le plus bas possible, c'est le secret du bonheur!*

Flaubert's first magnum opus, retelling the temptations that afflicted Saint Anthony, was completed over twenty-five years before its publication in 1874. The mystical trials were compelling subjects for Redon, who made three sets of illustrations in which he tried to fathom their symbolic content. (Castleman).

[Mellerio 94 - 100; Manet to Hockney 13; Castleman].

£30,000



9. GRAY, John. Silverpoints. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

Tall 12mo. (218 x 112 mm). [22 leaves; pp. xxxviii, (i)]. Printed title, leaf with copyright recto, quotation from Verlaine verso and 28 poems by Gray, leaf with printer's credit and discreet vignette; decorative 6-line initials by Ricketts to the opening of two poems. Full vellum designed by Charles Ricketts, front and rear boards ruled in gilt to surround a mosaic field of gilt foliate tools on a gilt curvilinear background, discreet titles in gilt at upper right.

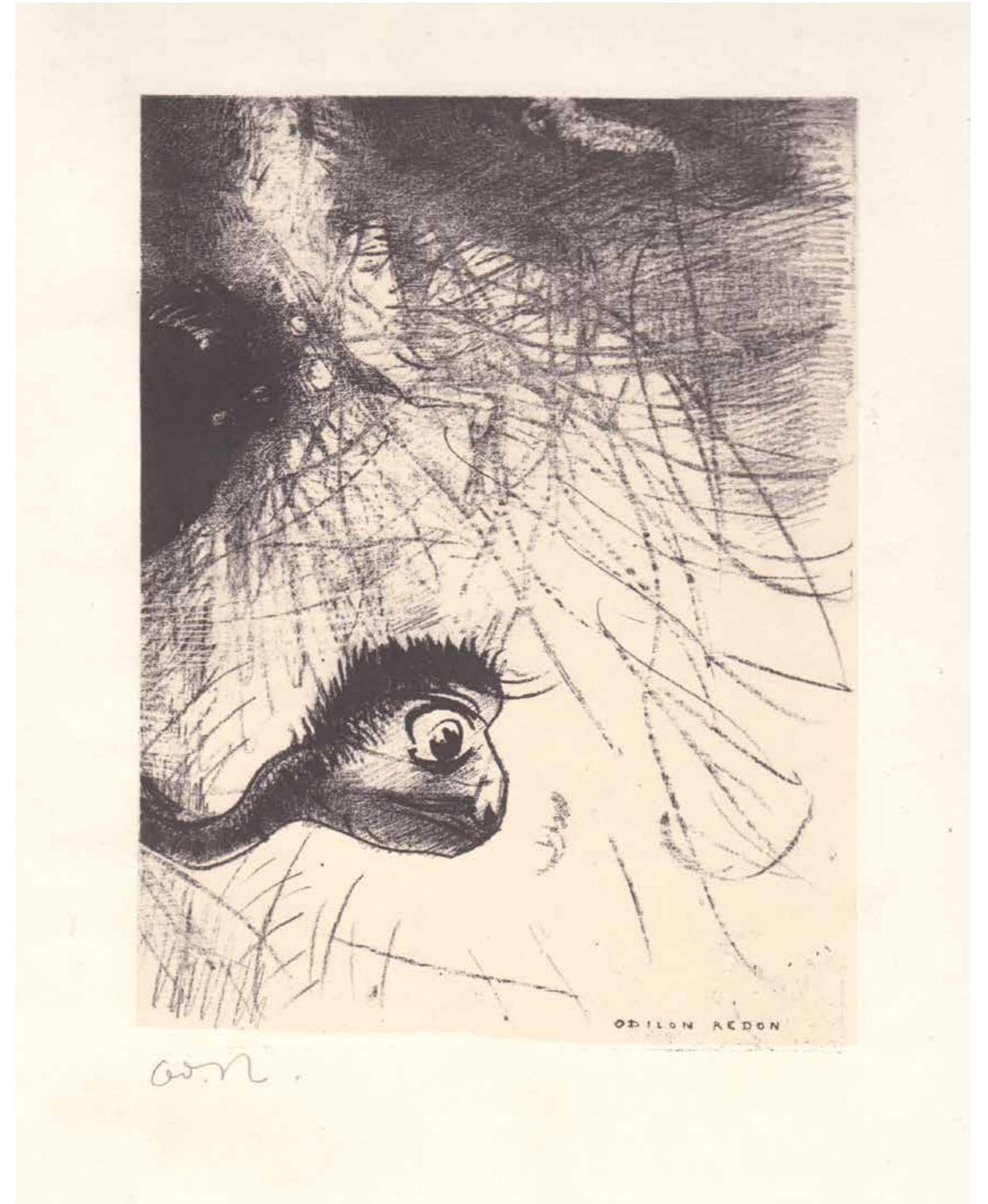
The de luxe edition of John Gray's decadent *Silverpoints* bound in full vellum.

From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper with the watermark *SPALDING* and bound in full vellum; the ordinary edition was bound in green cloth with matching decoration.

John Gray's first book and one of the most influential works of the Aesthetic Movement.

Gray was a protégé of Oscar Wilde - the poem *Summer Past* is dedicated to Wilde - who is believed to have paid the publishing costs of the book. Gray dedicates his poems to, among others, Verlaine, Charles Shannon, Jules Laforgue, Ellen Terry and Pierre Louÿs and includes imitations of Verlaine, Arthur Rimbaud, Stéphane Mallarmé and Baudelaire.

£12,500



10. DENIS, Maurice. André Gide. *Le Voyage d'Urien*. Paris. Librairie de l'Art Indépendant. 1893.

Small square 8vo. (200 x 196 mm). [58 leaves; pp. 107. Leaf with justification verso, leaf with half-title, printed title, section title and the three parts of Gide's text (see below) including the blank pg. 51 / 52 illustrated with 30 original colour lithographs by Maurice Denis, printed in black and pale yellow or black and pale green by Ancourt, two leaves with verse 'Envoi', leaf with 'Table' and final leaf with achevé d'imprimer; front wrapper with original woodcut in black. Contemporary brown half-morocco by Stroobants, banded spine with gilt decorative title and tooling in six compartments, marbled boards and endpapers, original publisher's printed wrappers with lithograph vignette and title to front cover preserved.

[PROVENANCE: Brown morocco bookplate with gilt tooling and text of Henri Thuile to front pastedown].

An excellent copy of André Gide's *Le Voyage d'Urien* with Maurice Denis' only original lithographs.

From the edition limited to 302 copies, with this one of 300 on hollande paper partially uncut.

Denis' lithographs for *Le Voyage d'Urien* are the only lithographs he drew directly on the stone.

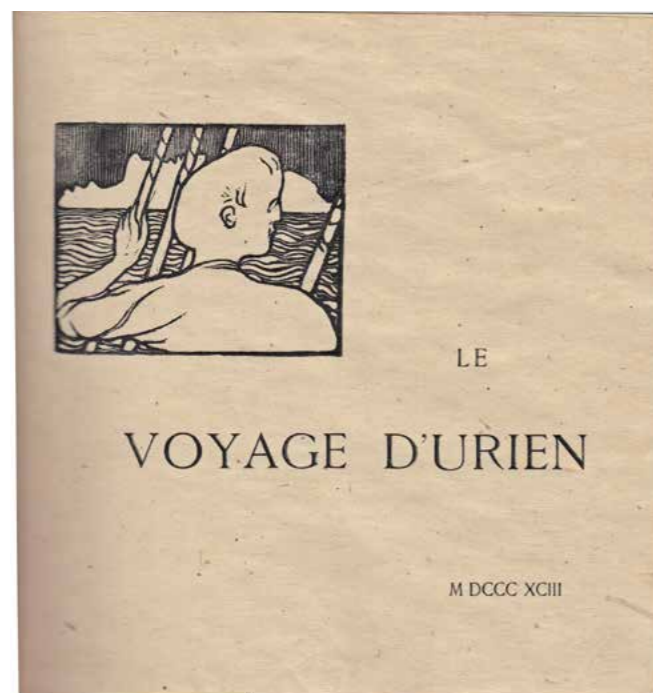
The three parts of Gide's text are *Voyage sur l'Océan Pathétique*, untitled (a blank leaf), and *Voyage vers une Mer Glaciale*; tipped-in to the final blank is a leaf listing publications of the *Librairie de l'Art Indépendant*.

Gide wrote his Voyage under the influence of symbolism. The symbolic poets and writers were searching for 'fluidity', a word they constantly used, and rhythm and division into rhythmical units were the prime ingredients of their poetic form. The visual vocabulary of Denis was also infused with fluidity and rhythm and thus in harmony with Gide's text. (Houghton Library 53).

This little known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution. (The Artist and the Book).

[The Artist and the Book 76].

£7,500



11. REDON, Odilon. Apocalypse de Saint-Jean par Odilon Redon. Paris. Ambroise Vollard. 1899.

Folio. (565 x 428 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet. Loose as issued in original paper portfolio with lithograph title by Redon to upper cover, loose in later blue morocco-backed blue cloth portfolio with flaps by Devauchelle, morocco label with gilt title to front cover.

Odilon Redon's Apocalypse de Saint-Jean.

From the edition limited to 100 copies, this copy initialled by Redon O R in blue crayon at lower left of the front wrapper verso.

Vollard issued only two portfolios by Redon, the present example and *La Tentation de Saint-Antoine*. It is printed on Chine laid down on heavy wove.

Past sixty when these lithographs were finished, Redon used blacks with superb power, to be equaled much later only by the graphic work of Rouault....(in 'Apocalypse de Saint-Jean'). Preoccupied with the unknown and with his symbolism, Redon created a broodingly somber world, one in which dreams are the ultimate reality. (Johnson: Ambroise Vollard. 1944).

[Mellerio 173 - 185].

£32,500



12. MUCHA, Alphonse. Le Pater. Paris. F. Champenois & H. Piazza & Cie. 1899.

Folio. (406 x 324 mm). [Book: 32 leaves including blanks; Suite on Japon: 28 leaves; Suite on Chine: 29 leaves; 89 leaves in total]. Leaf with signed watercolour by Mucha, leaf with half-title in red, leaf with colour vignette and copy number, leaf with colour lithograph pictorial title, leaf with dedication to Henri Piazza and 22 leaves with 8 full-page colour lithographs with heightening in gilt, 7 leaves with elaborate calligraphic text and decorative initials and vignettes and 7 monochrome heliogravure plates, leaf with justification within elaborate decorative colour frame and final leaf with colour frame and achevé d'imprimer all by Alphonse Mucha; also included is the suite in colour on Japon interleaved with the suite on Chine in black without colour, the original wrappers are also present in the suite on Chine. Full burgundy crushed morocco by Marius Michel with his signature gilt, boards with decoration in blind, banded spine in five compartments with gilt title, turn-ins with elaborate decoration in blind and inlaid sections of green and red morocco at corners to form holly and berry motif, patterned silk moiré doublures, marbled endpapers, original illustrated wrappers with gilt heightening preserved, a.e.g., matching slipcase.

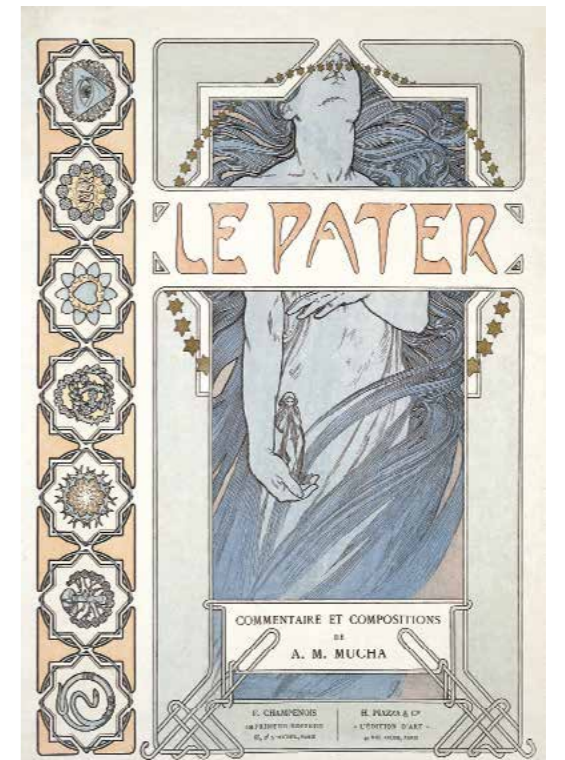
An exceptional copy from the édition de tête of Mucha's mystical Art Nouveau masterpiece with an original signed watercolour and in a binding by Marius Michel.

From the edition limited to 510 copies, with this one of 10 édition de tête copies printed on Japon with an original drawing by Mucha, the colour suite of all the plates on Japon and an additional suite in monochrome on Chine.

Le Pater, considered Mucha's printed magnum opus and masterpiece in book form, takes the text of the Lord's Prayer in Latin and French and illustrates it in a series of dense Art Nouveau and Symbolist compositions.

Mucha's large original watercolour, executed on the second blank initial leaf, depicts a seated female figure garlanded with flowers face on with elaborately draped skirt and floral patterned chemise. The work is signed in pencil at lower right and dated 99, the year of publication of the book. The printed half-title in red is present only in the suite on Japon, the illustrated title is present in both, but is without letters in the monochrome, and the original wrappers are present only in the monochrome suite.

£45,000



13. (ERAGNY PRESS). Keats, John. *La Belle Dame sans Merci*. London. Eragny Press. (1906).

12mo. (80 x 110 mm). [20 leaves + tipped-in errata leaf; pp.xxviii, (1), (1)]. Hlaf-title with printed title in red and black within patterned frame and with vignette verso, six leaves with Keats' verse, leaf with explanatory text, six leaves with an alternate version of Keats' verse, leaf with colophon and final leaf with justification; opening of each version with large decorative initial in red and elaborate frame in red, printed text throughout in red and black with decorative text ornaments. Original publisher's blue paper-backed patterned paper-covered boards with white label with printed title to upper cover.

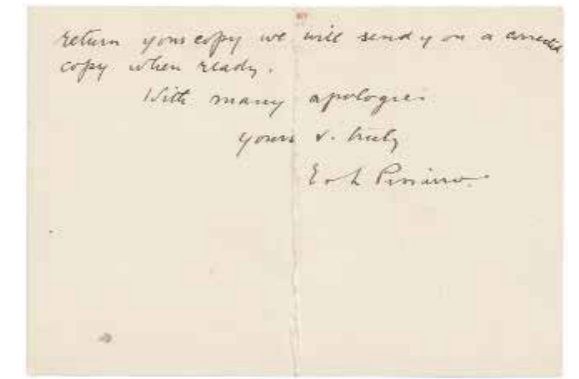
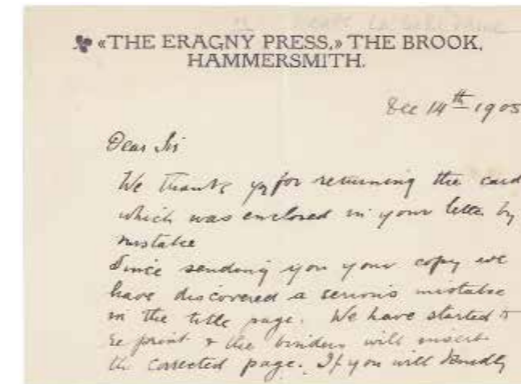
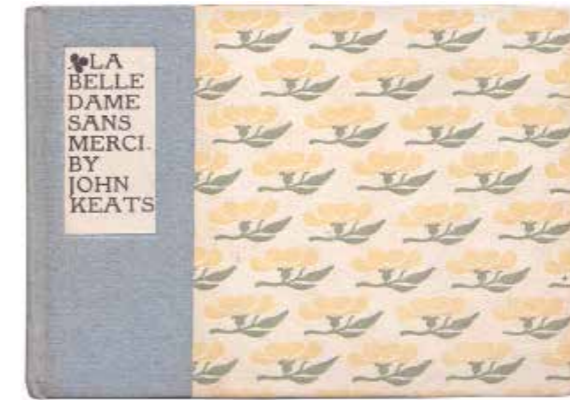
An excellent copy of the Eragny Press edition of Keats' *La Belle Dame Sans Merci* with its variant.

From the edition limited to 210 copies.

The two versions of *La Belle Dame Sans Merci* printed here feature differences and variations [that] are very considerable. Buxton Forman, whose explanation is printed in the book, thought that the 'Indicator' version is a revision of the other and that an unpublished manuscript version was the source.

With a letter from Lucien and Esther Pissarro to Harold Pierce of Philadelphia asking him to return the copy as ... we have discovered a serious mistake in the title page. We have started to reprint and the binders will insert the corrected page. If you will kindly return your copy ...

The mistake was in the date on the title but this copy of the book was not returned; this copy does include a leaf with errata. £1,250



14. (ERAGNY PRESS). PISSARRO, Lucien & Esther. Gautier, Judith. *Album de Poèmes Tirés du Livre de Jade*. London. Eragny Press. 1911.

8vo. (198 x 132 mm). [18 doubled leaves; pp. (i), 27, (i)]. Illustrated with vignette colour wood-engravings by Lucien Pissarro, printed text in turquoise and red with gilt initials printed in colour throughout, pages ruled in red. The wood engravings were designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. Original publisher's limp olive morocco, stitched in the Japanese style, title gilt to front cover with decorative gilt vignette, original (?) tan board slipcase.

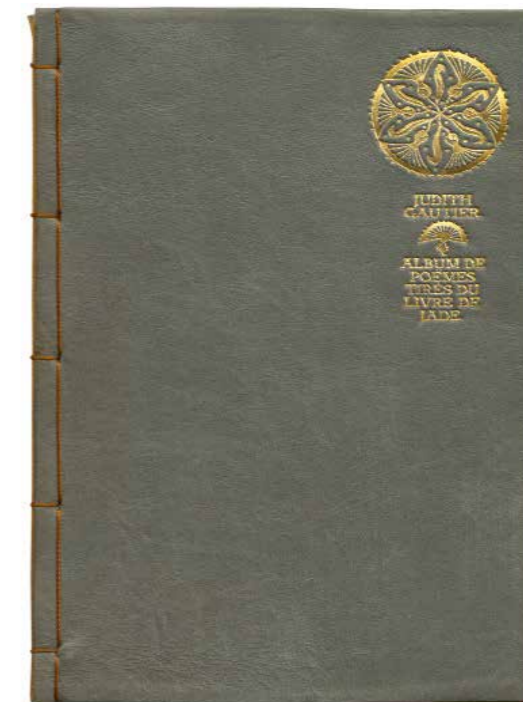
An excellent presentation copy, the limp morocco wrappers matching the text block.

From the edition limited to 130 copies, with this one of 120 on Japanese vellum.

This exceptionally fine copy with presentation in grey green ink to verso of the title (the leaf with copy number): *To Mr. [Noel] Clément Janin / from / Lucien Pissarro / & / Esther Pissarro.*

The olive morocco binding fits the text perfectly; frequently the binding was too short (or morocco was used that has contracted subsequently), leaving the fore edge of the text exposed.

Noel Clément-Janin was a writer, art critic and editor. He edited *L'Estampe et l'Affiche* with André Mellerio, worked with Edouard Pelletan at his publishing house and was curator at the Doucet Library. £9,500



15. PROUST, Marcel. *A la Recherche du Temps Perdu*. Paris. Grasset (vol. 1) / N. R. F. 1913 - 1927.

8 parts in 13 vols. 8vo. (c.190 x 120 mm). Original publisher's printed wrappers as issued, yellow printed wrappers for the first part with titles in black to front cover and spines, the remaining vols. in cream printed wrappers with titles in red and black, contemporary morocco-backed marbled board chemises, each with titles gilt to banded spines in six compartments, and matching marbled board slipcases.

A complete set, broché as issued and entirely unsophisticated, of the first edition of Proust's magnum opus *A la Recherche du Temps Perdu*.

This monumental novel is also one of the most influential in 20th century literature. The first volume of the work was refused for publication by *La Nouvelle Revue Française* under the direction of André Gide, an act which Gide later recognised as one of the most regrettable mistakes of his life.

The novel recounts the story of Proust's own life (*I realised the materials of my work consisted of my own past*), and encompasses themes of love, art, time and memory, representing the author's own allegorical search for truth and meaning.

The transmutation of sensation into sentiment, the ebb and tide of memory, waves of emotions such as desire, jealousy, and artistic euphoria—this is the material of this enormous and yet singularly light and translucent work. (Vladimir Nabokov).

Proust so titillates my own desire for expression that I can hardly set out the sentence. Oh if I could write like that! I cry. And at the moment such is the astonishing vibration and saturation and intensification that he procures—there's something sexual in it—that I feel I can write like that, and seize my pen and then I can't write like that. Scarcely anyone so stimulates the nerves of language in me: it becomes an obsession. But I must return to Swann. (Virginia Woolf).

The final volumes were published posthumously and edited by Proust's brother Robert. This set is as follows:

I. *Du Côté de Chez Swann*. 1913. pp. (iv), 523, (i), (viii). With publisher's advertisements. First issue.

II. *A l'Ombre des Jeunes Filles en Fleurs*. 1918. pp. 443, (v). First issue.

III. *Le Côté de Guermantes*. I. 1920. pp. 279, (i). 1 of 800 numbered copies on papier vélin de Lafuma printed for the Amis de l'Édition Originale.

IV. *Le Côté de Guermantes*. II. [And:] *Sodome et Gomorrhe*. I. 1921. pp. 252, (i), 255 - 282, (i). Limitation as per the previous vol. and with matching number. With the bifolium of 'errata' loosely inserted.

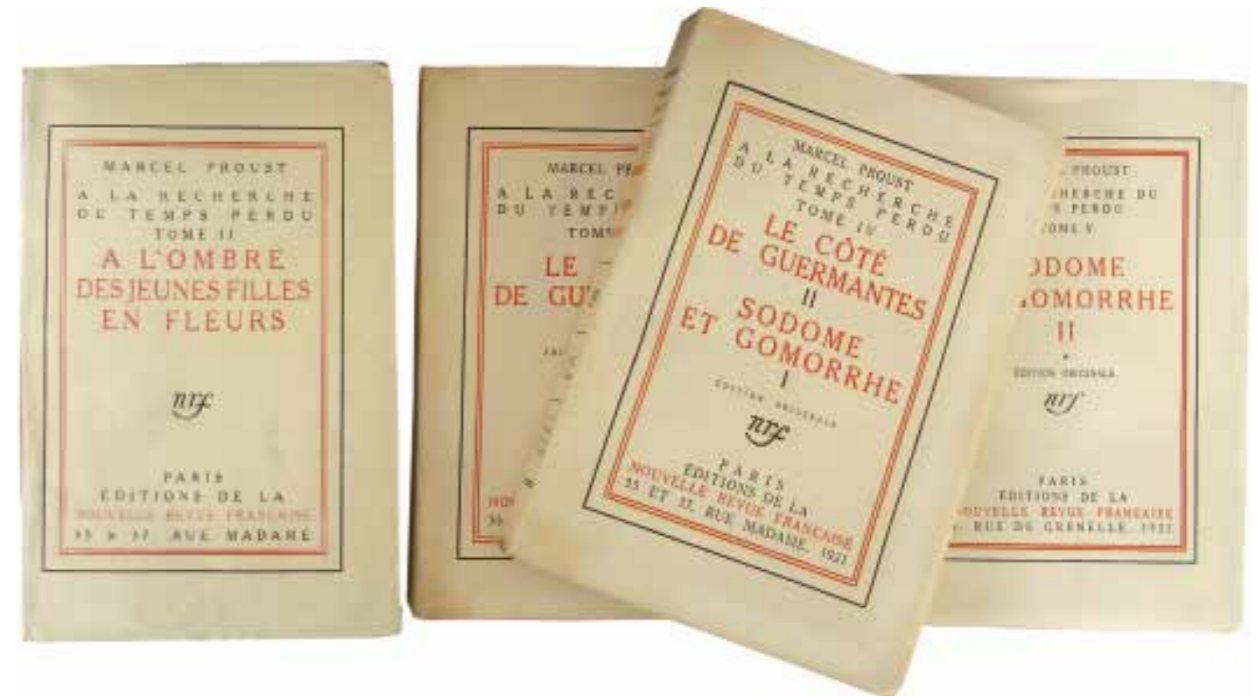
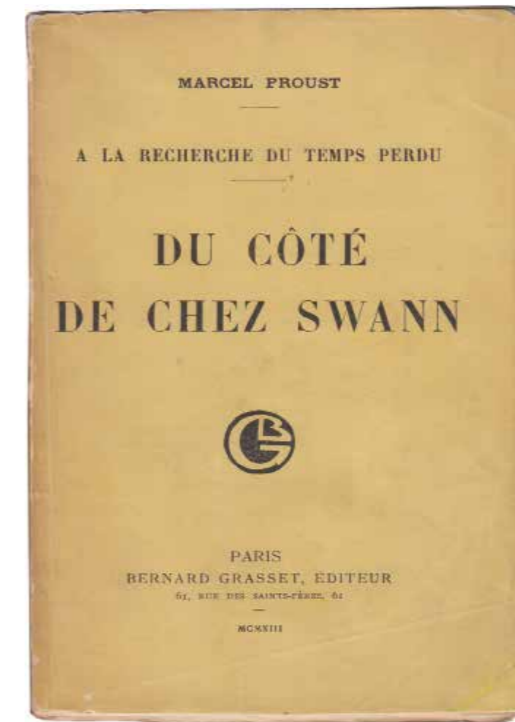
V. *Sodome et Gomorrhe*. II*. [And:] II**. [And:] II***. 1922. pp. 230, (i); 236, (i); 237, (i). Each one of 850 copies, each with matching numbering.

VI. *La Prisonnière*. (*Sodome et Gomorrhe* III). *. [And:] **. 1923. pp. 280, (i); 287, (i). Each one of 875 copies, each with matching numbering.

VII. *Albertine Disparue*. *. [And:] **. 1925. pp. 225, (i); 213, (i). Each one of 1,200 copies, each with matching numbering.

VIII. *Le Temps Retrouvé*. *. [And:] **. 1927. pp. 237, (i); 260, (i), (i). Each one of 1,200 copies, each with matching numbering.

£17,500



16. DADA. Janco, Marcel. Tzara, Tristan. La Première Aventure Célèste de Mr Antipyrine. Zürich. Collection Dada (l'imprimerie j heuberger). le vingt huit juillet, 1916.

8vo. (235 x 166 mm). [8 unnumbered leaves]. Printed title with blank verso and seven leaves with Tzara's verse drama 'La Première Aventure Célèste de Mr Antipyrine' with 6 full-page woodcut plates in azure and black and final monochrome woodcut tail-piece by Marcel Janco; three corrections in manuscript to text: 'LA PARABOLE' for 'LA PARAPOLE' (in red ink), 'chacun' for 'chaq' un' (in ink) and 's'aplatisse' for 's'aplatissa' (in ink), justification printed to rear wrapper recto. Original publisher's blue / grey stapled printed wrappers with typographic woodcut title by Janco in black with manuscript price: '2 Fr.' to front cover, printed advertisements to rear cover.

A very good copy of the first edition of Tzara's first book and the first publication of Zurich dada.

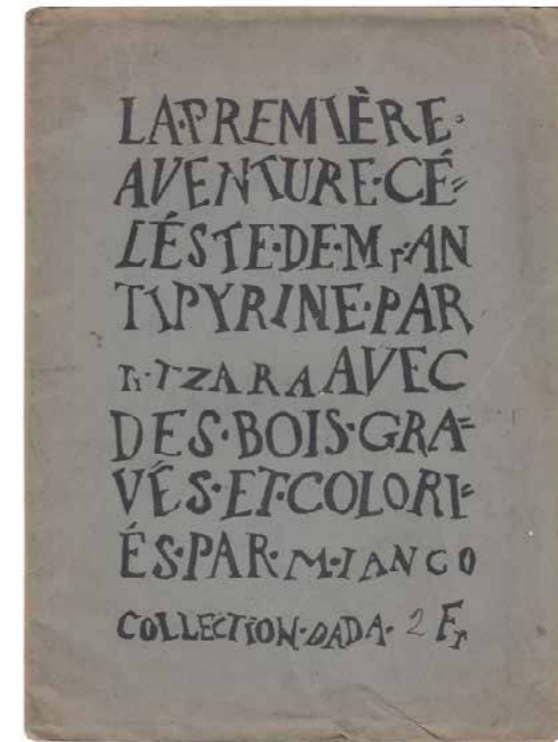
Although the edition is unspecified, the justification lists only ten examples on *Hollande* with hand-coloured woodcuts, Castleman gives an entire edition of 510 copies.

When Janco went to Zurich to study architecture he met Arp and his own countryman Tzara. Together they constituted the core of Dada, bringing to the Cabaret Voltaire their tastes in art for exhibitions and their unconventional antics. After he and other Dada artists went to Paris he became disenchanted, particularly with those who were inclined to the theories that would mature into Surrealism. (Castleman).

It is the first volume of the Dada series and the first book published by Tzara, who was 19 at the time. Mr. Antipyrine's name comes from the pills the poet used to take against headaches and not from a certain type of fire extinguisher, as suggested sometimes. The volume includes a selection of his early poems, 'Cântece africane (African Songs)', the first Dada manifesto under his own name, not under the ones of his characters. ('Tzara. Dada. Etc.').

[A Century of Artist's Books 176; see 'Dada', Editions du Centre Pompidou, 2006].

£10,000



17. DADA. Schwitters, Kurt. Die Silbergäule MERZ - Die Kathedrale. Hannover. Paul Steegemann Verlag. 1920.

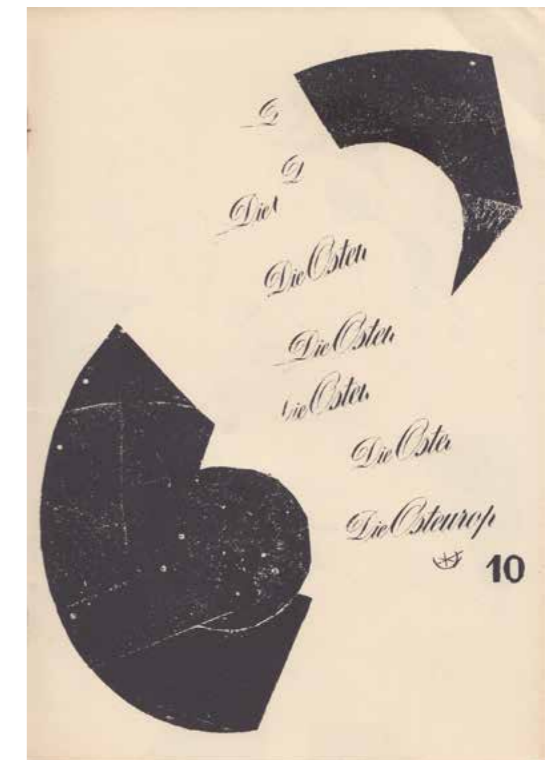
8vo. (224 x 144 mm). [8 unnumbered leaves]. Cover with lithograph title by Schwitters and additional white pasted on label with printed lithograph text recto and 'Von Kurt Schwitters' with list of works verso, 7 leaves with Schwitters' original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vrozusausgabe' (all published by Paul Steegemann), rear wrapper with printer's credit and additional half of pasted on paper label printed lithograph text. Original publisher's brown printed wrappers including the white paper lithograph label to front and rear covers cut as usual, stapled as issued.

An excellent example of one of Schwitters' finest productions, Die Kathedrale, including the additional white paper label to the front and rear covers.

The booklet 'Die Kathedrale' with 8 lithographs by Schwitters was published by Paul Steegemann's Silbergäule series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements familiar from the drawings (windmill, coffee mill, house, stroller, handwriting, numbers). Others are compact and flat-looking 'abstract' forms - rectangular or oval. Here too Schwitters made use of 'foreign matter' such as pieces of shoe leather and patterned material (presumably confectioners' paper such as he often used in his early collages, but pasted on the process block). The Kathedrale graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics. (Schmalenbach).

[Ades 6.7 & 6.33, see pg. 123].

£12,500



18. SEVERINI, Gino. Futurisme - Cubisme. (Paris?). (c.1918).

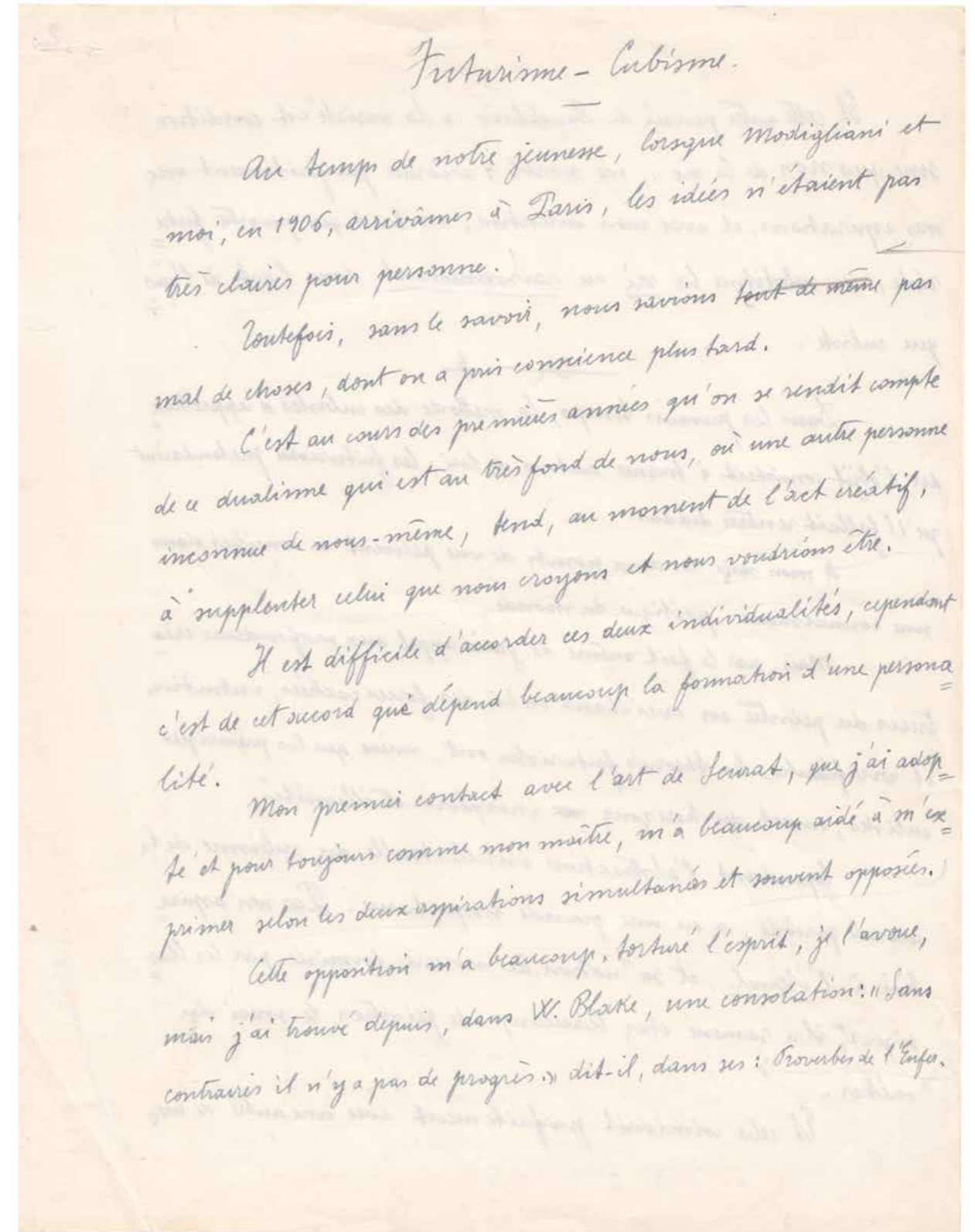
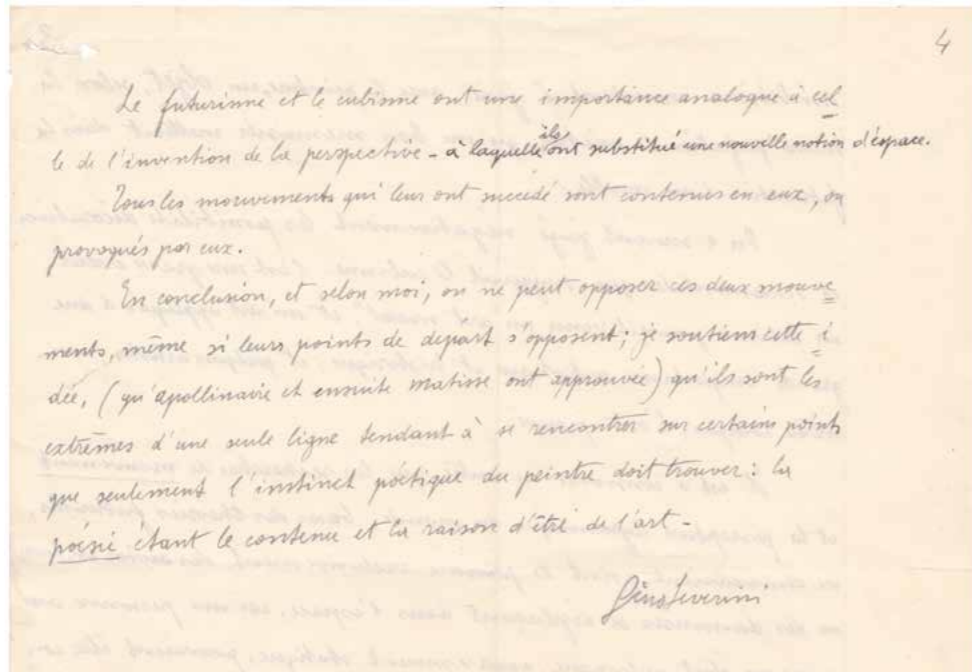
4to. (270 x 210 mm). [2 leaves]. Manuscript text in French in blue ink, concluding in black, recto and verso with occasional excision and correction in pencil on cream wove paper with the watermark 'EXTRA STRONG', text with title to initial leaf, numbered at upper right and signed at conclusion.

Autograph manuscript by Gino Severini contrasting and comparing Futurism and Cubism and making reference to Seurat, Blake, Baudelaire, Apollinaire and Matisse.

One of the leaders of Italian Futurism and an important theoretician of the technicalities of painting in his own right, Gino Severini, writes here of Futurism and Cubism, its interpenetrating relationship, its derivations and inspirations and its place in a wider artistic context. The MSS starts with Severini's arrival in Paris together with Modigliani in 1906: *Au temps de notre jeunesse, lorsque Modigliani et moi ... arrivâmes à Paris, les idées n'étaient pas très claires pour personne* He discusses the differences between the two movements, their similarities and Blake's *The Marriage of Heaven and Hell*: *Cette opposition m'a beaucoup torturé l'esprit, je l'avoue, mais j'ai trouvé depuis, dans W. Blake, une consolation: 'Sans contraires il n'y a pas de progrès', dit-il, dans ses: 'Proverbes de l'Enfer'*

After a discussion of the beginnings of both movements, their reception and importance (he compares this to the discovery of perspective), he concludes with the lines: *En conclusion, et selon moi, on ne peut opposer ces deux mouvements, même si leur points de départ s'opposent; je soutiens cette idée (qu'Apollinaire et ensuite Matisse ont approuvée) ... la poésie [underlined] était le contenu et la raison d'être de l'art.*

This discrete manuscript by Severini appears to be unpublished. Although it certainly has a bearing on his technical, analytical and historical essay *Du Cubisme au Classicisme* of 1921 we can find no published version in French or Italian. £4,250



19. TZARA, Tristan. Dada Documents Autographes. Dada and Surrealist Compositions. (Zürich / Paris). (c.1918 - c.1930).

4to. (278 x 230 mm). [6 bifolia + 30 leaves = 42 leaves + notebook of 40 leaves]. Original blue envelope addressed to René Gaffé and sent by Paul Eluard () as front wrapper (the rear of the envelope bound in as the rear wrapper), postcard with two original monochrome photographs and manuscript text in a variety of inks and pencil on a variety of paper stock by Tristan Tzara throughout, numerous alterations and excisions and marginal drawings throughout together with an original notebook by Tzara (see below); the leaves mounted on tabs throughout. Black morocco with red morocco inlays over gilt, scarlet and black marbled paper by Paul Bonet, front board with 'DADA' tooled in gilt to 12 inlaid sections of red and 9 inlaid sections of black morocco to form a mosaic, rear board with matching decor without title, smooth spine with alternating red and black morocco inlays, 'DADA' in gilt to 21 red inlaid sections, 'DOCUMENTS AUTOGRAPHES' in gilt to alternate black inlays, gilt, scarlet and black marbled endpapers, t.e.g., black morocco-edged suede-lined marbled board slipcase.

[PROVENANCE: Tristan Tzara (1896 - 1963); Paul Eluard (1895 - 1952); René Gaffé (1887 - 1968), lot 237 in his sale 'Bibliothèque de M. René Gaffé' at Drouot, Paris, '26 et 27 Avril 1956'; Maurice Car (1908 - 1968) and by descent].

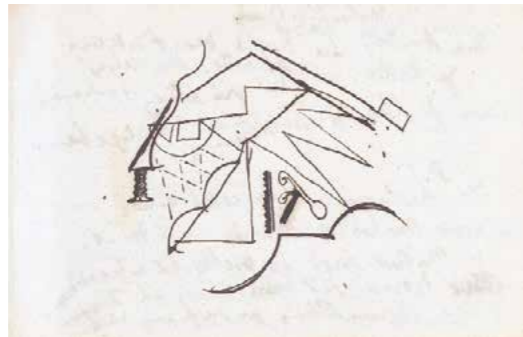
An exceptional collection of autograph manuscripts and drawings by Tristan Tzara spanning Zürich and Dada and Paris and Surrealism from the collection of René Gaffé, bound for him by Paul Bonet.

Spanning Tristan Tzara's most fecund period of poetic endeavour, and providing a highly interesting not to say important aperçu into Tzara's process of composition, this collection of original manuscripts is presented in an exceptional Art Deco binding by Paul Bonet dating to the very early 1930s. Bonet at the time worked extensively with André Breton and Paul Eluard, binding books and collections of manuscripts - as well as for Gaffé - and was creating very beautiful and stylised bindings in a marked Art Deco style. At a similar period, Bonet bound also for Gaffé, his set of *Littérature*, a series of manuscripts by Aragon, Breton's *Clair de Terre*, Eluard's *Au Défaut du Silence* and others.

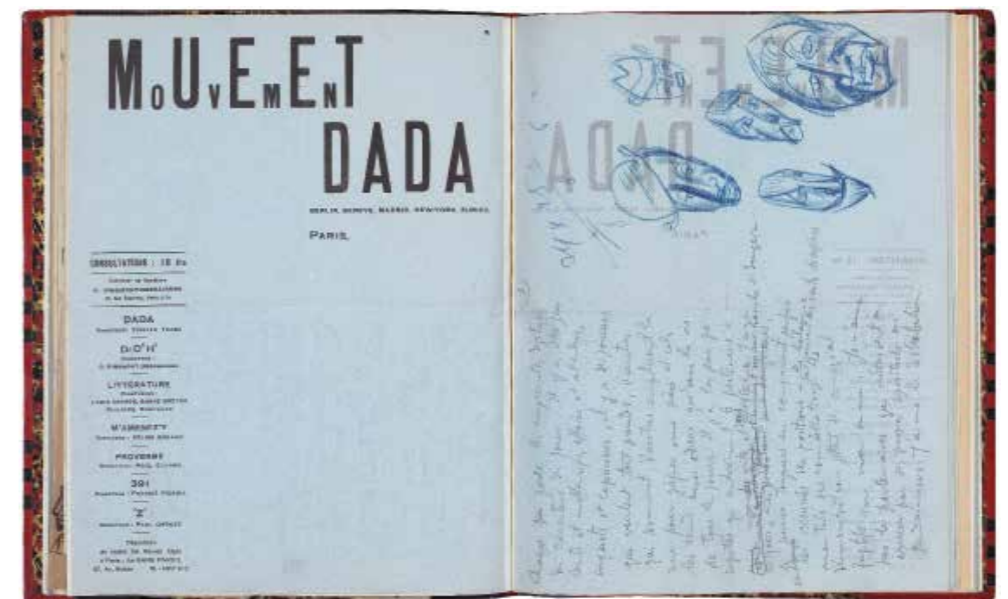
The present series of manuscripts by Tristan Tzara, the Romanian (he was born Samuel Rosenstock) autodidact, enfant terrible of Dada and theoretician of Surrealism, represent an exceptional trove of his creative output. The larger portion of the manuscripts feature work for *De Nos Oiseaux* (1923), *L'Antitête* (1933) but also sections from larger works such as *la deuxième aventure céleste de monsieur Antipyrine* (1920) and unpublished material. A postcard composed of original photographs sent to Eluard in 1921, bound in at the opening of the volume, appears to originate from Imst in Austria (Tzara was there with Arp, Breton, Ernst and Maja Kruscek) and the composition of *Dada au Grand Air*, the final flourish of Paris Dada. Perhaps the most important inclusion is a remarkable notebook of Tzara's (75 x 135 mm) dating from his time in Zürich in 1918. This extraordinary little volume includes a number of drawings by Tzara as well as memoranda, lines of verse, a list of contributors to Dada 3, people of influence and so on. Tzara's drawings, automatic cubo-futurist, caricature portraits and stylised abstractions decorate this small book of notes and give a further insight into the mind of the poet. It should also be noted that many of the other manuscripts in the present volume feature drawings and marginalia by Tzara.

A fuller description with more extensive detail is available on request.

[Bonet Carnets, see 204A & pl. 22].



P.O.A.



20. PICABIA, Francis. *Unique Eunuque*. Paris. *Au Sans Pareil*. 1920.

8vo. (208 x 152 mm). [20 leaves; pp. 38, (i)]. Blank leaf, leaf with half-title, printed title, leaf with Picabia's 'Portrait de l'Auteur par Lui-Même', leaf with Picabia's dedication '... A mon meilleur ami', two leaves with Tzara's 'Préface', leaf with Pascal's 'Préface' recto and quotations verso, section title and ten leaves with Picabia's verse recto and verso dated 'Paris, 6 janvier 1920', final leaf with justification and publisher's woodcut vignette by Derain; the protruding uncut pages have some minor spotting at foot. Original publisher's thick yellow printed paper wrappers with titles to front cover and spine in black.

A very scarce uncut and unsophisticated copy of the large paper édition de tête of Picabia's dada verse composition.

From the edition limited to 1,025 copies, with this one of 10 copies from the édition de tête on large paper vergé d'Arches - all hors commerce - stamp-numbered to the justification.

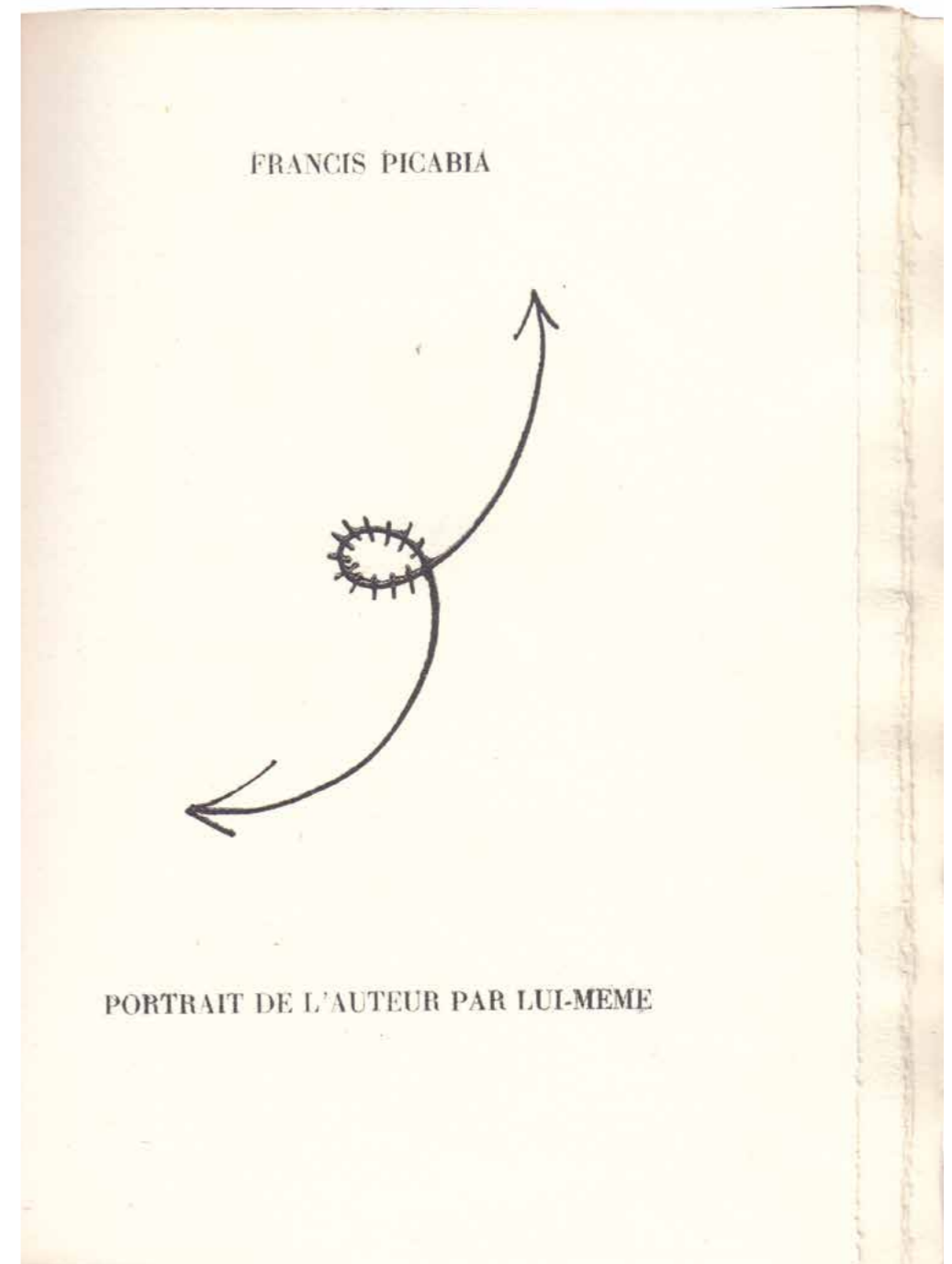
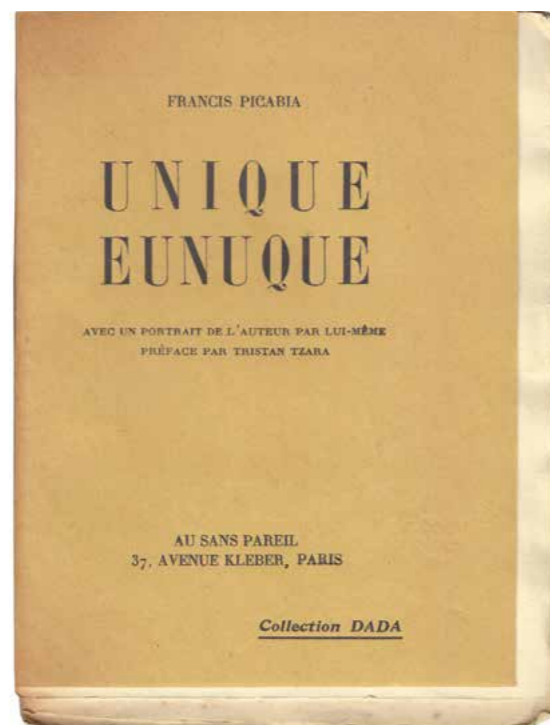
Published in the series *Collection Dada* with a preface by Tristan Tzara, an additional *Préface par Pascal* and introductory quotations from Oscar Wilde, Nietzsche and Picabia himself, *Unique Eunuque* is a long verse work of automatic stream of consciousness composed in January 1920. Illustrated with Picabia's highly stylised and abstracted self-portrait as frontispiece - Brancusi's noted abstraction of Joyce is figurative by comparison - the poem was published shortly before *Jésus-Christ Rastaquouère* and Picabia's rupture with Tzara and Paris dada.

Toute conviction est une maladie. (Picabia's introductory aphorism).

Un titre bizarre, 'Unique Eunuque', nous prédispose à une méfiance barbare ... C'est en effet un poème unique ... où l'auteur semble avoir poursuivi le problème d'enregistrer comme sur une plaque sensible les images les plus disparates telles qu'elles se présentent à l'esprit, avec divagation. On pense souvent en effet sans but, et l'esprit perçoit alors comme l'oeil le vol d'une hirondelle dans l'azur; un souvenir lubrique ou banal lui succède, par bonds; un chant traverse l'espace et frappe l'oreille; la mémoire frémit à un choc douloureux, une joie vous transporte subitement, une caresse passe ... (Marie de la Hire, 1920).

[Ades 7.24; Sanouillet 463].

£6,500



21. PICABIA, Francis. Hire, Marie de la. Francis Picabia. Paris. Galerie La Cible. (1920).

Small folio. (334 x 254 mm). [36 leaves; pp. (ii), 34, (iii), (iii)]. Blank leaf with presentations (see below) recto, half-title with drawing (see also below) and 'Du Même Auteur' verso, leaf with tipped-in monochrome reproduction drawing of Picabia by Picabia (signed 'Francis par Picabia'), title and de la Hire's text illustrated with 14 further tipped-in hors texte plates after works by Picabia, 10 partially or wholly coloured by hand (the uncoloured plates in sanguine), final leaf with *achevé d'imprimer* and justification recto. Stitched as issued in original publisher's thick mottled tan wrappers with flaps, monochrome vignette in black to rear cover, printed label with titles in black to front cover.

The author, Marie de la Hire's copy, of the first monograph dedicated to Picabia, with presentations from Picabia and the editor, the plates coloured by hand and with a large signed original drawing by Picabia to the half-title.

The presentations are each to the first blank leaf, at upper right, in black ink: *A Madame Marie de la Hire / souvenir amical / de l'éditeur / J. Povolozky / 5 / II-21.* and beneath in blue: *à Marie de la Hire / Très affectueusement / Francis Picabia / Paris 5 Fevrier 1921,* underlined, and beneath: *Il suffit d'un coup d'oeil pour / voir que les hommes sont de race / ordinaire - Francis Picabia.*

From the edition limited to 1,100 copies, with this one of 50 édition de tête examples on pur fil de Lafuma with a number of the plates coloured by hand.

Picabia's large original drawing, executed in pencil and black crayon on the half-title, is titled *COURTE-FOLIE* at upper right and signed by Picabia at lower right. The drawing shows significant correspondences with Picabia's series of seven mechanomorphic drawings executed at a similar date. All featuring text, these *dessins-poèmes*, are considered *experiments in uniting visual, verbal, and even sonic suggestions* (Camfield / Calté).

Marie de la Hire (1878 - 1925), the pseudonym of Marie Weyrich, was a French novelist, poet and painter who had studied with Picabia at the Atelier (or Académie) Cormon. She wrote to Picabia in May, 1920, indicating that she wished to write an article on Picabia and his work. The result, the first monograph on the artist, analyses his work, discusses his early training, his iconoclasm, travels, immersion in New York and Paris Dada, the resulting controversies and his work as a writer and poet. Published to coincide with Picabia's retrospective at the Galerie Povolozki / Galerie de la Cible, de la Hire's work, illustrated with several of the works Picabia included in the exhibition, served also as a catalogue.

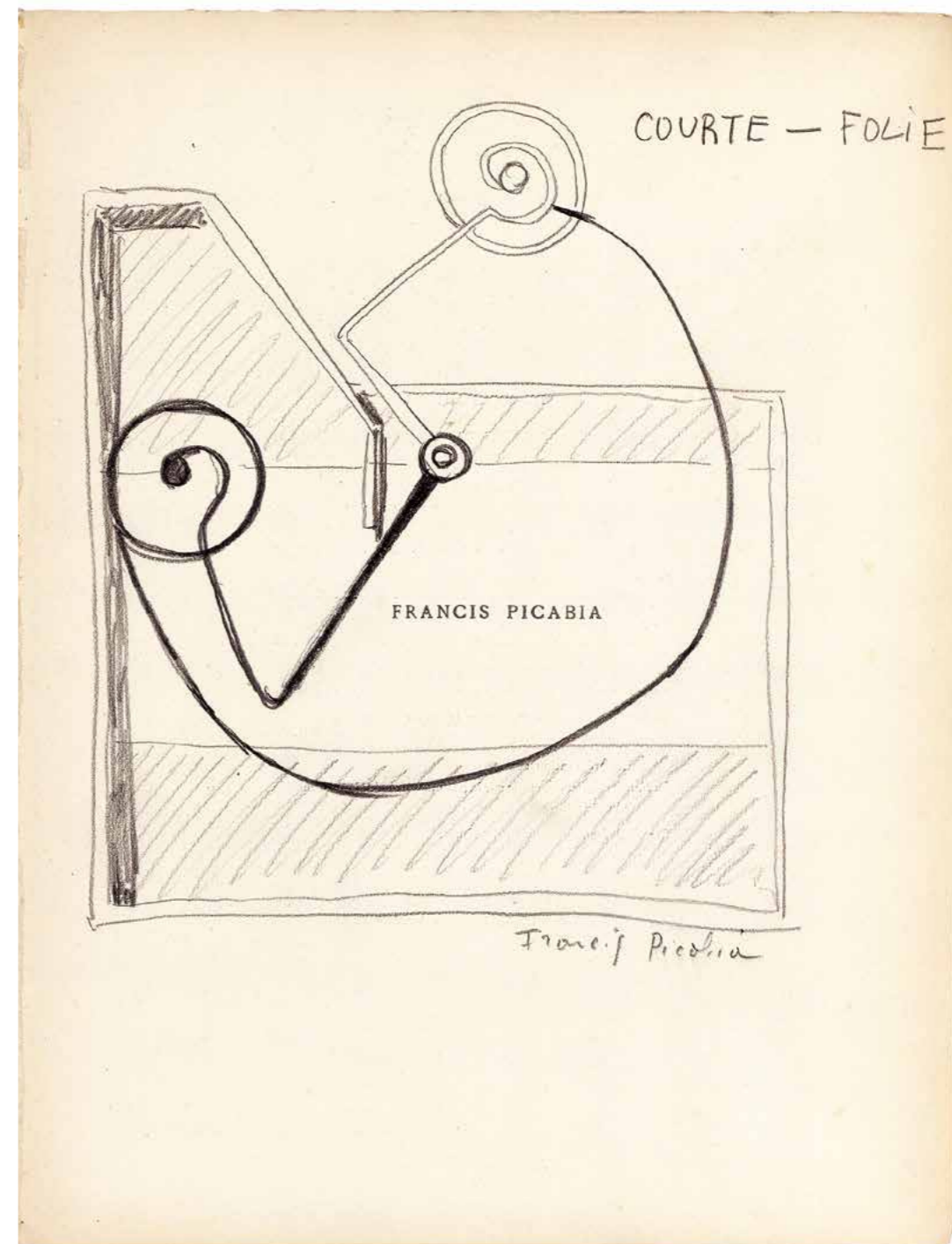
The exhibition itself - to which Picabia invited various groups antagonistic to each other including Cocteau and Breton and various non- and anti-Dada figures - is described by Borràs thus: *Seldom more so than at this retrospective was Picabia to display his anti-gregarious spirit, that out-and-out individualism that was to lead him to mock even those who considered themselves his friends, his direct associates, his fellow-travellers. It was not by chance that the bulk of this exhibition consisted of his portraits of Spanish women ... portraits utterly alien to the Dada spirit.*

La fantaisie charmante et libre a toujours dirigé cet homme avide d'espace et varié à l'infini sa carrière de peintre. Le changement, le mouvement, l'évolution constante restent les qualités d'un cerveau qui entraîne loin ceux qui le suivent et qui du moins tient nos regards fixés très haut dans les sphères de l'Utopie. (Marie de la Hire).

The hand-coloured illustrations for the work are considered to have been executed by Picabia himself; the significance of the present copy of the book, with the original drawing and the presentations from both Picabia and Povolozky appear to support this idea. Among the reproductions are the following: *Francis par Picabia 1920; Espagnole; Flamenca à la Rose Rouge; Camille Pissarro; La Musique est Comme la Peinture; Force Comique* and *Petite Solitude au Milieu des Soleils.*

[see Borràs pg. 204 & 214 / 215; see Camfield / Calté II, 634 - 640]. (Camfield, W.A. Francis Picabia. NY: Guggenheim Museum, 1970).

£60,000



21bis. DUCHAMP & MAN RAY. New York Dada. New York. April 1921.

Folio. (366 x 254 mm). Single sheet of smooth tan paper folded in four with printing to upper cover only in red (724 x 504 mm unfolded), the sheet with wear to edges, split at folds and with minor water staining at lower left. Loose as issued in original wrapper with red printed text 'new york dada april 1921' inverted and repeated over whole cover and around central vignette with printed reproduction in red of 'Belle Haleine: Eau de Violette'.

The Marcel Duchamp work executed by Man Ray, signed and dated by Man Ray in pencil and inscribed *Dada*.

Examples of the single issue *New York Dada* magazine are now exceedingly rare and this cover represents a remarkable survival. Printed on very fragile newsprint paper, this copy is inscribed in pencil with a large and bold *Dada*, and is also designated (at lower right) *Copy # 1* and dated *April 1921*.

This cover was designed by Marcel Duchamp but was executed by Man Ray and features at centre, Man Ray's photo of Duchamp's modified ready-made *Belle Haleine: Eau de Violette* (Beautiful Breath, Veil Water), a bottle of perfume having as its label a photo of Duchamp dressed as Rose Selavy, the whole printed in orange against a background composed of the words *new york dada april 1921* printed upside down and repeated endlessly top to bottom.

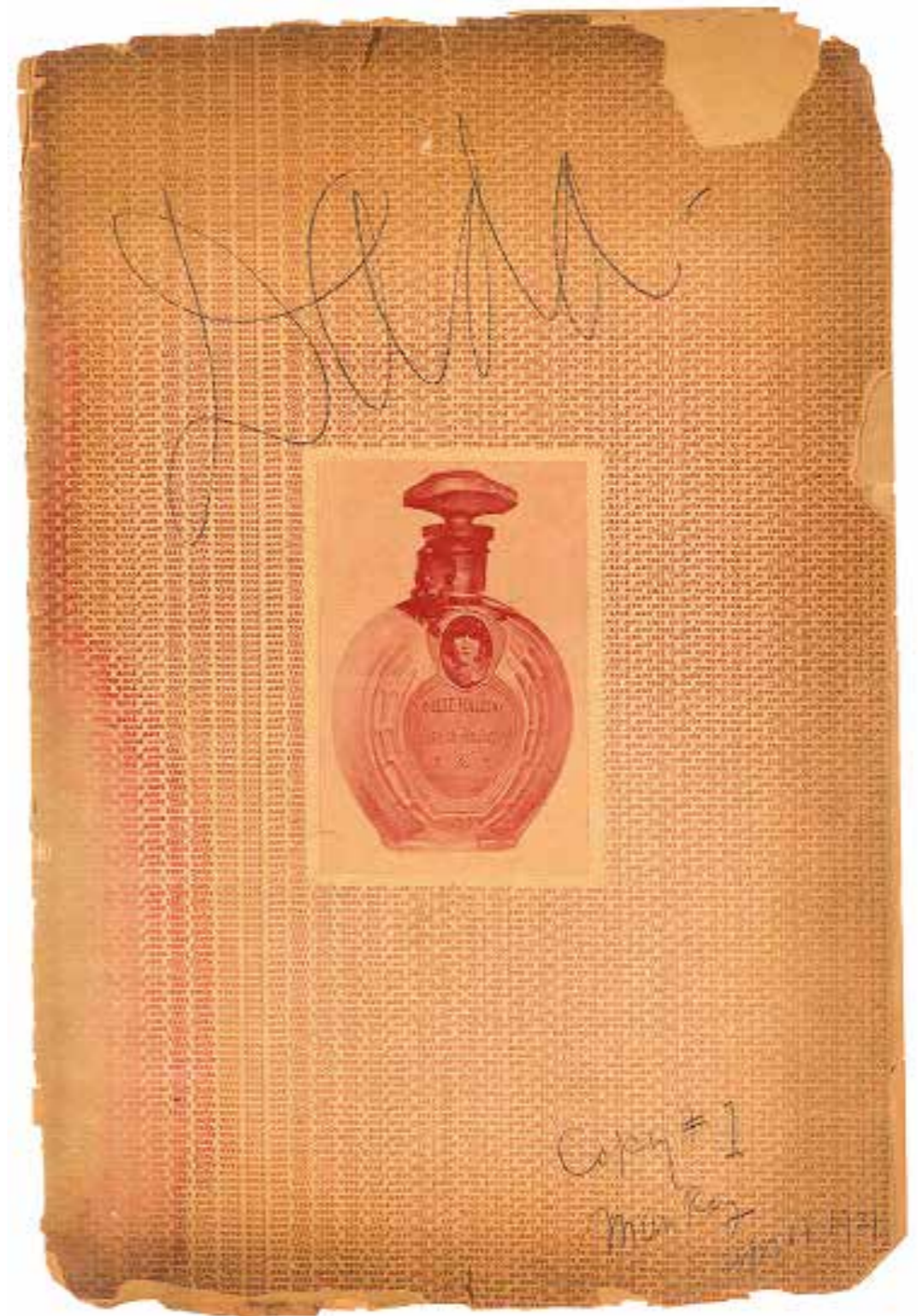
As Tzara introduced his review *Dada* in Zurich, related activities were taking place in New York. Not unlike Zurich, New York had become a refuge for European artists seeking to escape the war. For artists such as Marcel Duchamp and Francis Picabia, the American city presented great potential and artistic opportunity. Soon after arriving there in 1915, Duchamp and Picabia met the American artist Man Ray, and by 1916, the three men had become the centre of radical anti-art activities in New York.

The appearance of *New York Dada* (April 1921) ironically marked the beginning of the end of *Dada* in New York. Created by Duchamp and Man Ray, the magazine for which this is the cover would be the only New York journal that would claim itself to be *Dada*, a claim that Man Ray took up and inscribed here in bold pencil letters over a large section. Wishing to incorporate *dada* in the title of this new magazine, Man Ray and Duchamp sought authorisation from Tzara for use of the word. In response to their tongue-in-cheek request Tzara replied, *You ask for authorization to name your periodical Dada. But Dada belongs to everybody.* In addition to printing Tzara's response in its entirety, this first and only issue featured this cover designed by Duchamp and executed by Man Ray.

As with so many self-published artistic journals, *New York Dada* was neither distributed nor sold, but circulated among friends with the hope that it would generate a following. *New York Dada*, however, was unable to ignite any further interest in *dada* and by the end of 1921, *dada* came to an end in New York and both Man Ray and Duchamp departed for Paris.

[Schwarz 390; see Schwarz 386 - 389; Schwarz Bibliography 17; Ades 2.51 (reprint)].

£15,000



22. DADA. Schwitters, Kurt. MERZ 1: HOLLAND DADA. Hannover. (Merzverlag). Januar, 1923.

8vo. (222 x 141 mm). [8 leaves; pp. 1 - 16]. Printed text illustrated with monochrome illustrations of paintings, dada constructions and drawings as well as typographic text ornaments and dada typography; printed text and illustration on yellow paper as issued. Original publisher's blue / grey printed wrappers with typographic dada designs to covers, stapled as issued.

An excellent copy of *MERZ 1: HOLLAND DADA*, the first number of Kurt Schwitters' eclectic Hanover dada review.

MERZ 1 (HOLLAND IST DADA) features texts by Schwitters (*Dada complet*, a passage from *Die Anna Blume* translated by van Doesburg into Dutch), Huszar (on his *mechanische Dansfigur*) and van Doesburg (Part I of his *Dadaïsme*); the illustrations are by Schwitters, Hannah Hoch, V. Huszar (*Tanzpuppe Mechanische Dansfigur*), and Picabia.

The first number of 'Merz' was devoted to Holland Dada, with contributions by van Doesberg and Schwitters himself, and is complete with little vignettes of dairy cows. However, the formal clarity of the cover, and the layout of the pages, with texts divided by lines and blocks, is influenced by 'De Stijl' and 'Mécano'. The advertisement page on the back ... is organised like a neo-plastic painting by Mondrian. (Dawn Ades).

[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. £6,500

23. DADA. Schwitters, Kurt. MERZ 2: NUMMER 'i'. Hannover. Merzverlag. April, 1923.

8vo. (222 x 142 mm). [8 leaves; pp. 17 - 32]. Printed text illustrated with monochrome reproductions of paintings, drawings and photographs, as well as typographic text ornaments and dada typography; printed text and illustration on pale blue paper as issued. Original publisher's blue / grey printed wrappers with typographic dada designs to covers, stapled as issued.

MERZ 2: NUMMER 'i', the second number of Kurt Schwitters' eclectic Hanover dada review.

MERZ 2 includes an extended typographic essay on the letter *i*, *ich bin der Künstler von i*; a *Manifest Proletkunst* signed by van Doesburg, Schwitters, Arp and Spengemann, the second installment of van Doesburg's *Dadaïsme* and texts by Schwitters, Arp et al. The illustration includes x-rays by Dr. Reijs, van Doesburg's *Komposite 20*, Schwitters' *Das Kreisen* and Bonsett's *Fabrikansicht*.

[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. £6,000



24. DADA. Schwitters, Kurt. **MERZ 4: BANALITÄTEN.** Hannover. *Redaktion des Merzverlages.* Juli, 1923.

8vo. (230 x 146 mm). [8 leaves; pp. 33 - 48]. Printed text illustrated with monochrome illustrations of paintings, photographs, sculpture, furniture and architectural projects as well as typographic text ornaments and dada typography; printed text and illustration on rose paper as issued. Original publisher's grey printed wrappers with typographic dada designs to covers, stapled as issued.

An excellent copy of Kurt Schwitters' **MERZ 4: BANALITÄTEN.**

MERZ 4 features literary contributions from Schwitters, Soupault, Ribemont-Dessaignes, Tzara (*DADA est une promenade*), Haussman (*CHAOPLASMA*), Malespine (*SENTIMENT (demi tarif)*), Arp (*Die Hasenkaserne*) and El Lissitzky (*Topographie der Typographie*). As one might expect, the printed text in German or French, follows dada practise and caprice throughout.

Artistic contributors included Picasso (credited as Sacipos for *Le Lonvoi*), Schwitters, van Doesburg, Arp, Segal and Moholy-Nagy.

MERZ est le journal le plus sot du monde. Aus dem Inhalt: Malespine. Rellisverse. saci Pos. [Picasso]. Rietveld. Chaoplasma. Typographie usw. (From the cover).

Cet été les éléphants porteront des moustaches, ET VOUS? (Philippe Soupault in the text).

[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. £6,000



25. DADA. Schwitters, Kurt. **MERZ 6: Jmitatoren watch step! / ARP 1: Prapoganda und Arp.** Hannover. *Merzverlag / Redaktion des Arpverlages.* Oktober, 1923.

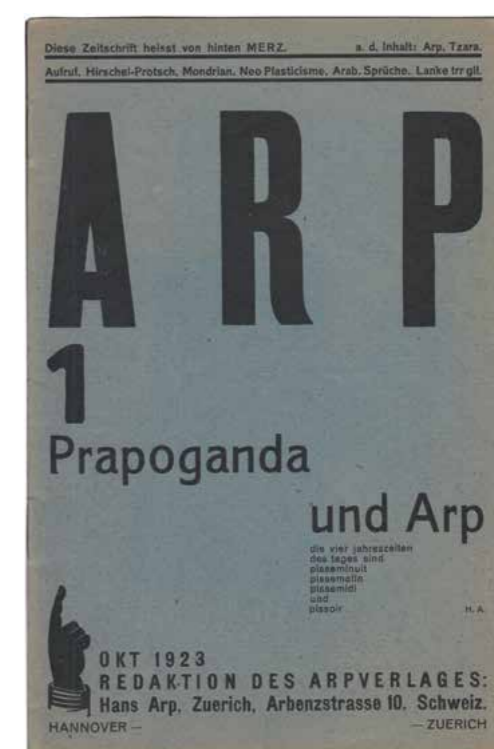
8vo. (222 x 144 mm). [8 unnumbered leaves; pp. 49 - 64]. Printed text illustrated with monochrome reproductions of paintings, drawings, sculpture and photographs, as well as typographic text ornaments and dada typography; printed text and illustration on pale yellow paper as issued. Original publisher's blue printed wrappers with typographic dada designs to covers, stapled as issued.

An excellent copy of the very scarce **MERZ 6: Jmitatoren watch step!**, the sixth number of Kurt Schwitters' eclectic Hanover dada review.

MERZ 6 includes texts by Schwitters (*WATCH YOUR STEP!*), van Doesburg, M. Josephson, Tristan Tzara (writing on Arp in *ARP*), Mondrian (*HET NEO-PLASTICISME*) et al. The illustrations are by El Lissitzky (*Proun*), Tatlin, Sophie Taeuber (not yet Taeuber-Arp), Schwitters (*Das Merzbild*), Hirschel Protsch (*Stempelzeichnung*), Mondrian and others.

The pagination throughout the issues of *MERZ* is continuous but *MERZ 6* (pp. 57 - 64) runs from the front cover to the centre of the issue where the text is then inverted; the rear cover is an additional front cover with the title *ARP 1: Prapoganda und Arp* (pp. 49 - 56) and the text runs as usual until it reaches the centre spread where it is then inverted. Given that this is an issue of *MERZ*, and that *MERZ* features continuous pagination throughout the issues, it seems that Schwitters is both subverting his own publication and beginning a new one with the title *ARP*; given that *ARP* runs on its own pagination from the previous issue of *MERZ*, it also appears that Schwitters is giving priority to his new project and his friend.

[see Ades pp. 123 - 126 & 130 (for a detailed list of the content); see Le Fonds Paul Destribats 204]. £7,500



26. DOMINGUEZ, Oscar / Georges Hugnet. Michaux, Henry. *Mes Propriétés*. Paris. J. O. Fourcade. 1929.

8vo. (194 x 148 mm). pp. 134, (iii). Leaf with half-title and Michaux's presentation, 'Du Même Auteur' verso, printed title with justification verso and 'Première' to 'Cinquième Partie' of Michaux's text, leaf with 'Table des Matières' recto and *achevé d'imprimer* verso, the text illuminated by Oscar Dominguez with 12 original colour gouache compositions, 4 full-page and 8 at the conclusion of poems / texts, 10 initialled at lower left or right 'O. D.' (various sizes - see below). Full two tone crushed morocco over wooden boards by Georges Hugnet executed by Mercher and with their signatures in black, front board in *café au lait morocco* with 37 grey iridescent buttons stitched to board at outer edge with cream thread in three vertical lines (12 / 13 / 12), rear board in grey crushed morocco with 37 pearlescent buttons stitched to board with grey thread in three matching vertical lines (12 / 13 / 12), vertical title to spine ('MES PROPRIÉTÉS') in blind in matching two tone calf (cream on grey / grey on cream), mauve silk patterned endpapers, original cream and blue printed wrappers with titles and publisher's credits and backstrip preserved, grey morocco-backed white wool-lined wood board box with silver titles to spine.

An extraordinary Surrealist objet-livre: the édition de tête of Henry Michaux's seminal *Mes Propriétés* presented to Georges Hugnet, illuminated by Oscar Dominguez at Hugnet's request and in a Surrealist binding by Hugnet.

From the edition limited to 270 numbered copies, with this one of 20 from the édition de tête on papier Japon numbered in Roman numerals and with a presentation from Michaux in black ink to the half-title: *Amicalement / à Georges Hugnet / qui remplira de couleurs seulement / MES PROPRIÉTÉS* [printed] / *qui en saut si vides. / H. Michaux*; on the initial blank verso (facing the half-title) is a note in pencil in Hugnet's hand: *gouaches d'Oscar Dominguez / exécutées sur ma demande en 1943 / pour orner cet exemplaire / de Mes propriétés* [the title underlined].

Oscar Dominguez (1906 - 1957), Tenerife-born, arrived in Paris in the early 1930s with the new wave of international Surrealists and the return to automatism. Dominguez invented a new process, taken up with enthusiasm by Breton, Hugnet, Tanguy et al, that of *décalcomanie*, the first new process of Surrealism since Ernst's *frottage*. Initially influenced by Tanguy, Dali and Picasso, Dominguez became a prolific maker of Surrealist objects, the 1936 *Pérégrinations de Georges Hugnet*, for example, but also a painter of liminal power. The *Pérégrinations* illustrates the close friendship between Hugnet, the urbane historian of dada and Surrealism, and the elephantiasis-suffering Canarian who had caused Victor Brauner to lose an eye in a brawl. Hugnet and Dominguez collaborated on several editions and books and both - together with Michaux - remained in Paris during the Second World War.

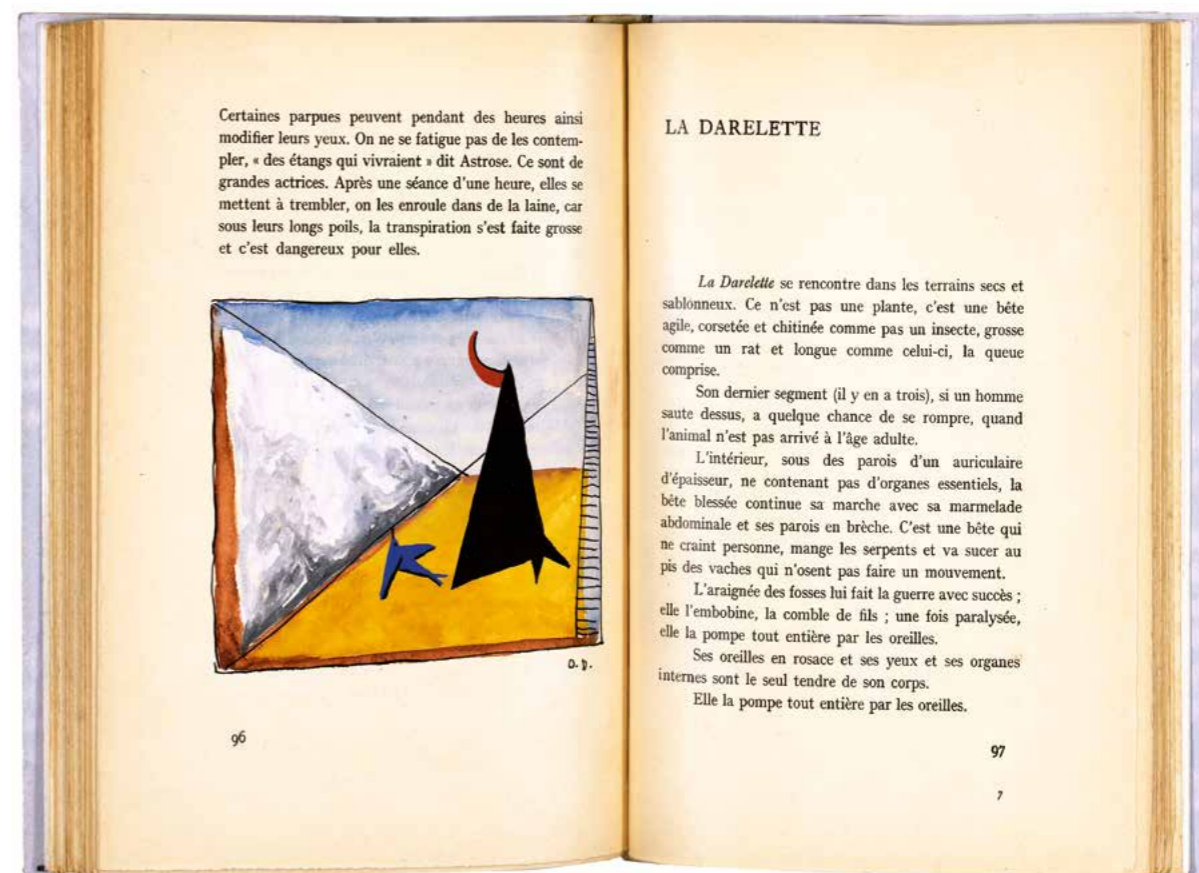
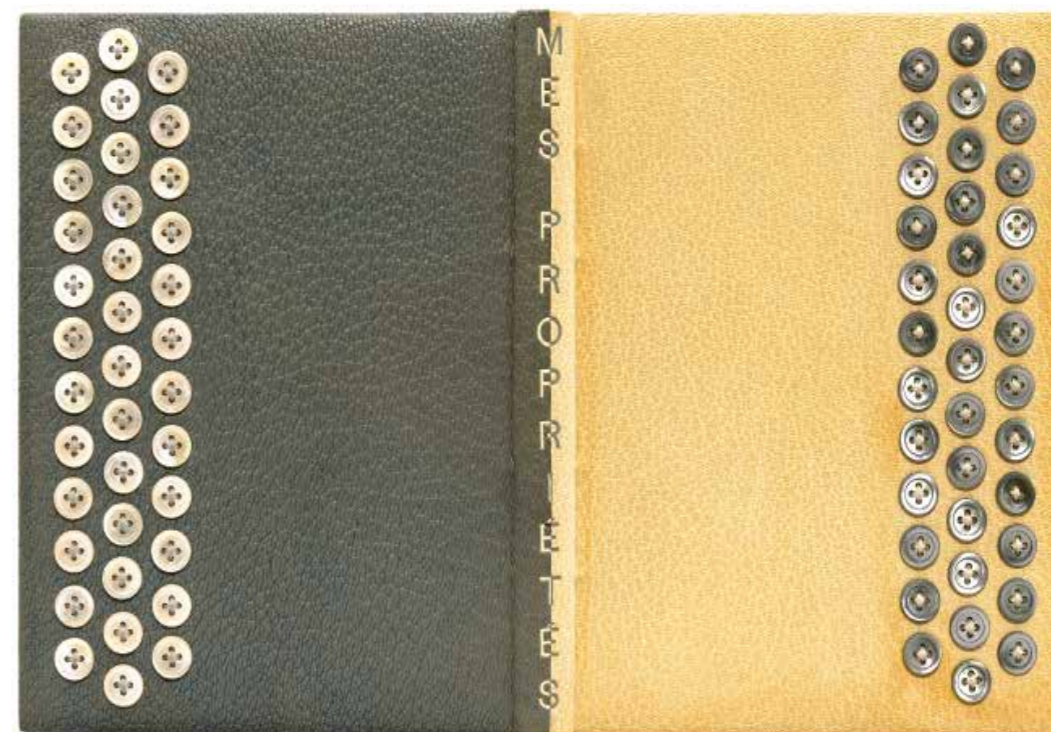
It is unsurprising that Hugnet should ask Dominguez, as the pair together with Picasso and Eluard met weekly on Wednesdays at the Catalan bistro, to illuminate his copy of Michaux's *Mes Propriétés*. The twelve exquisite gouache vignette paintings are typical of Dominguez' so-called *metaphysical* period of 1942 - 1943 (pace Ana Vázquez de Parga) marked by a return to the use of strong colour and a rigorous geometric conception to create abstract, suggestive images of the unconscious: conceptions most fitting for the work of a writer of a similar bent, Henri Michaux.

Although not strictly a dadaist or Surrealist, Henri Michaux (1899 - 1984), the Belgian-born poet, author, traveller, psychedelic voyager, and painter, had affinities with both movements but was too much an individualist for either. *Mes Propriétés* is an extraordinary work of sui generis literary invention, prefigured by Lautréamont, Mallarmé and Rimbaud. Michaux certainly knew Hugnet and was present at the performance of Picasso's *Désir Attrapé par la Queue* in the apartment of Michel Leiris in 1944.

On se demande si ce Canarien, voûté, remuant d'obscur souvenirs, ne serait pas le dépositaire des secrets d'un univers englouti et s'il ne nous propose pas un monde d'automates au fonctionnement perdu, à l'usage oublié, un monde de héros sans noms, nous revenant à bord d'une légende fantôme. (Georges Hugnet, from the introduction of Dominguez' 1944 exhibition at Galerie Roux-Henschel).

[see Georges Hugnet's 'Pleins & Déliés: témoignages et souvenirs 1926 - 1972', Editions Guy Authier, 1972; see Dawn Ades, 'Dada & Surrealism Reviewed', pg. 303].

£65,000



27. ERNST, Max. *La Femme 100 Têtes*. Paris. Editions du Carrefour. 1929.

4to. (254 x 202 mm). [164 unnumbered leaves]. Leaf with justification verso, half-title, printed title with copyright verso, 3 leaves with Breton's 'Avis' recto and verso and 'Chapitre Premier' to 'Chapitre Dernier' with one leaf of text ('Sachez que ... &c.') illustrated with 147 monochrome plates printed recto only after collages by Ernst each with printed caption, final leaf with *achevé d'imprimer* recto. Full emerald crushed morocco by Georges Leroux with his signature gilt and dated '1969', smooth spine with gilt titles, olive brushed suede doublures and endpapers, original publisher's turquoise printed wrappers with titles and vignette in black preserved, a.e.g., later green cloth board slipcase.

Max Ernst's own copy of the édition de tête of *La Femme 100 Têtes* on Japon Impérial paper.

From the edition limited to 1,000 numbered copies, with this édition de tête copy - lettered B in black ink - one of three hors commerce copies on Japon Impérial (12 numbered copies were also issued on the same paper).

The justification of the present copy features Max Ernst's bookplate and a note in blue ink on squared paper is also included, loosely inserted, from the binder Georges Leroux: *cet exemplaire de la Femme sans tête [sic] m'a été / confié par Max Ernst le 12 Mai 1968 - / Je le lui ai rendu en Mars 1969. / le prix de la reliure était de 1.250 N. F. / (Georges LEROUX)*.

In addition the justification features the printed name *Marie-Berthe*, the name of Max Ernst's second wife, Marie-Berthe Aurenche, as in ... 3 ex[emplaires]. H[ors]. C[ommerce]. *dont l'un imprimé au nom de ...*, but in the present copy, *Marie-Berthe* has been excised and seemingly with prejudice, the printed name scraped and overlaid with blue, sepia and heavy black inks to form the word *MERDE*. It is very tempting to assume that this replacement was effected by Ernst himself, or by one of his later wives, Peggy Guggenheim or Dorothea Tanning.

Also included, loosely inserted, are eight leaves of proofs including the half-title, title, the first plate *Crime ou miracle: un homme complet* and the *Avis au Lecteur* by André Breton. The proofs are for a later edition of *La Femme 100 Têtes* that was to be published by *Arcanes* in 1954 (the leaves are stamped 9 MARS 1954 on an initial blank) although it was never issued. The complete text of Breton's *Avis* features extensive corrections in black ink in Breton's hand, the text matches that of the first edition and is inscribed: *Bon à tirer / après corrections [underlined] 21 mars 1954 / AB*.

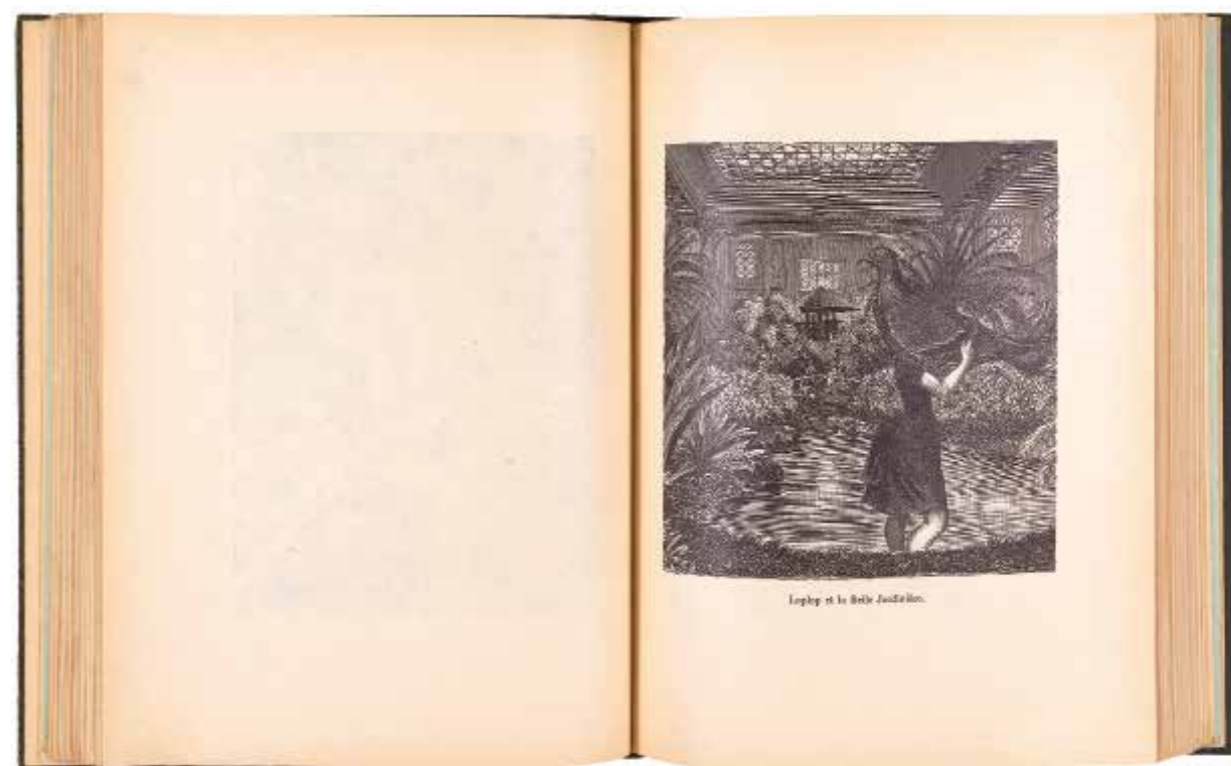
La Femme 100 Têtes is the first of Max Ernst's trilogy of Surrealist books with illustrations after his collages. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etching and engraving plates and each feature a descriptive caption by Ernst. The *Avis au Lecteur* serving as preface was written by André Breton.

Referred to subsequently as a *collage novel*, the work is divided into 9 chapters but features only one leaf of text; inserted between the end of the *Chapitre Huitième* and the *Chapitre Dernière*, the text reads as follows: *Sachez que, / de mémoire d'homme, la femme 100 têtes n'a jamais eu de rapport / avec le fantôme de la repopulation. Elle n'en aura pas: plutôt se / faire macérer dans de la rosée et se nourrir de violettes glacées.*

Copies of *La Femme 100 Têtes* on Japon Impérial paper from the édition de tête, as here, are of exceptional rarity. As with Max Ernst's other early books, such as the 1926 *Histoire Naturelle* or the 1930 *Rêve d'une Petite Fille qui Voulut Entrer au Carmel* (the second part of the same trilogy of collage novels concluding with *Une Semaine de Bonté* in 1934) which were also issued in the édition de tête in small numbers on Japon Impérial, copies appear very rarely on the market. We can locate only one other example from the édition de tête, the René Gaffé / Jean Hugues / Edmée Maus / Renaud Gillet / Fred Feinsilber copy sold at Sotheby's Paris in 2006. The important collection of Daniel Filipacchi, a noted devotee of the work of Max Ernst, did not include a copy of *La Femme 100 Têtes* from the édition de tête. It is worth noting, in addition, that André Breton, the author of the *Avis au Lecteur* of Ernst's work and a noted bibliophile, only possessed a copy of *La Femme 100 Têtes* on the second paper, Hollande Pannkoek.

[see lot 195 in the catalogue 'Collection Fred Feinsilber, Sotheby's Paris, October, 2006].

£45,000



28. ERNST, Max. *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*. Paris. Editions du Carrefour. 1930.

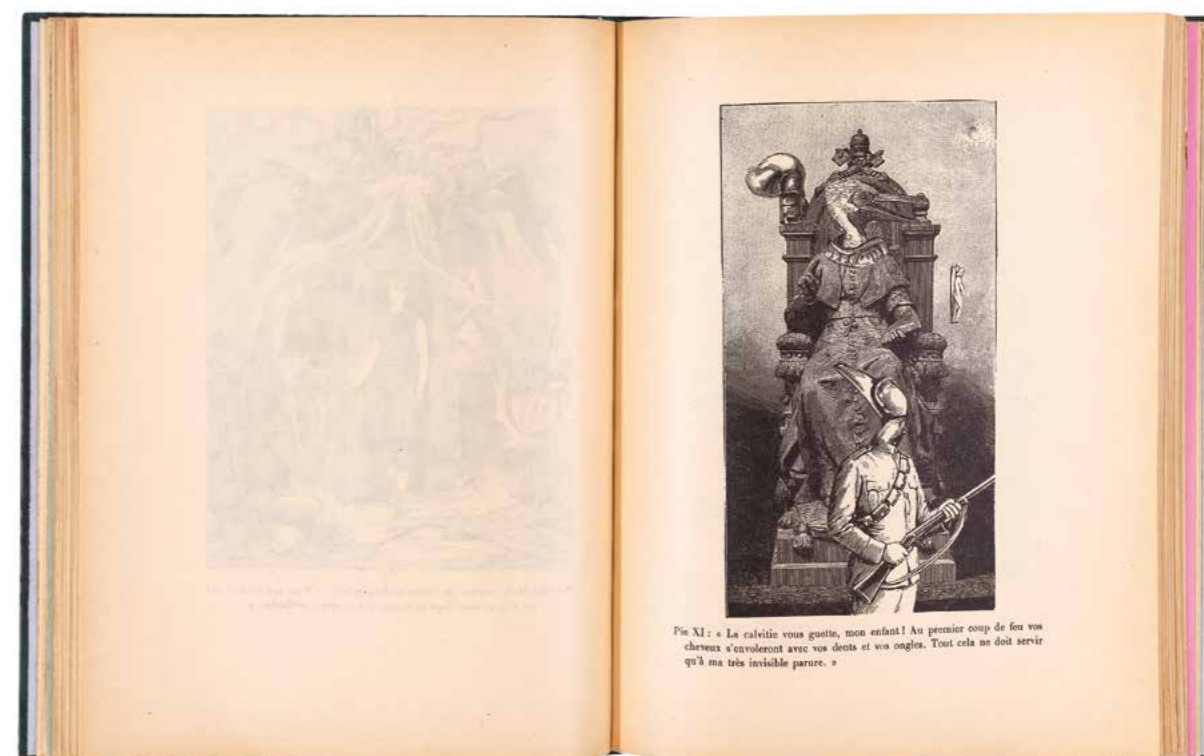
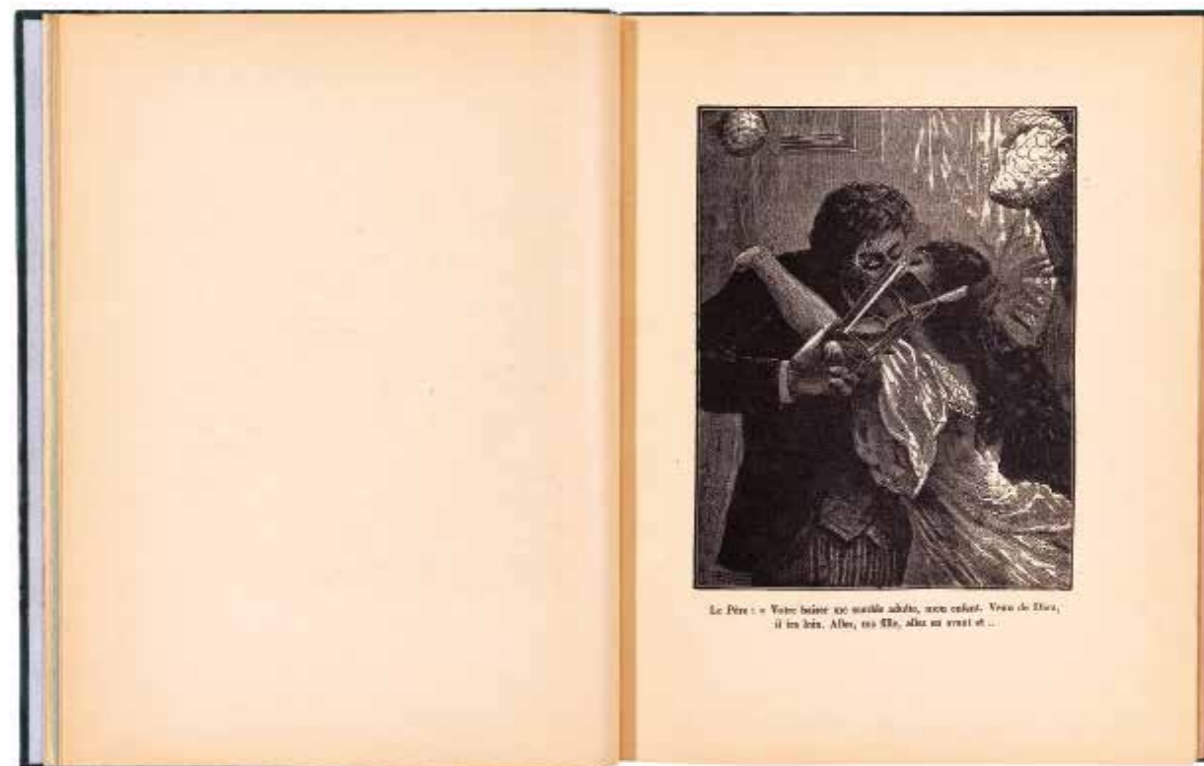
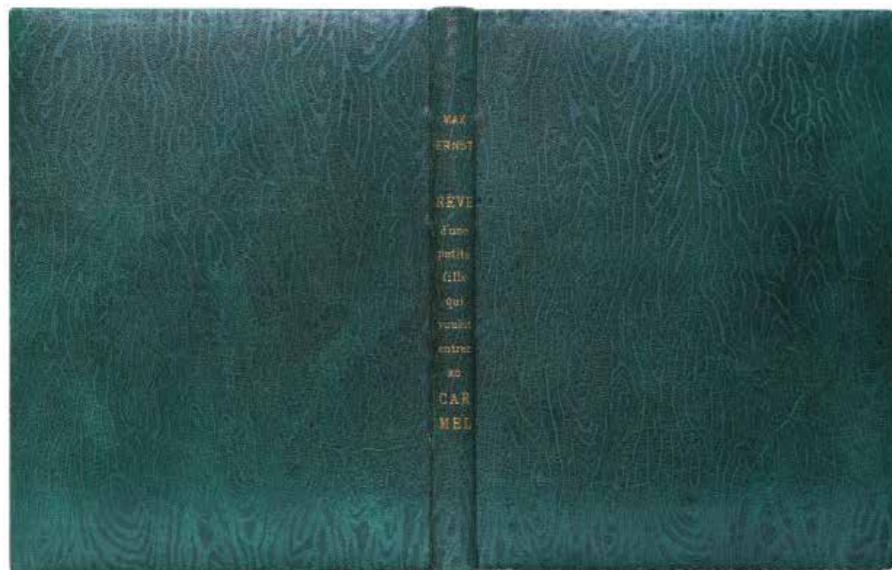
4to. (238 x 192 mm). [88 unnumbered leaves]. Half-title with justification verso, printed title, 2 leaves with illustration ('L'Académie des Sciences') and introductory text, section titles for each part and illustrated with seventy-eight monochrome plates printed recto only by Ernst, each with printed caption, ('I - La Ténébreuse' with 22 plates, 'II - La Chevelure' with 25 plates, 'III - Le Couteau' with 21 plates, 'IV - Le Céleste Fiancé' with 10 plates), final leaf with *achevé d'imprimer* recto; sheet size: 234 x 184 mm. Full veined emerald crushed morocco by Georges Leroux with his signature gilt and dated '1987', smooth spine with copper titles, turquoise brushed suede doublures and endpapers, original turquoise printed wrappers and backstrip preserved, a.e.g., matching suede-lined calf-backed green cloth chemise with gilt title to spine and matching green cloth slipcase.

An exceptional édition de tête example of Max Ernst's collage novel on Japon bound by Leroux.

From the edition limited to 1,063 numbered copies, with this one of 20 édition de tête copies on Japon Impérial numbered in Roman numerals in black ink on the justification (20 ex. sur Japon Impérial, dont 17 numérotés de I à XVII et 3 ex. H. C., numérotés de XVIII à XX).

Also included, mounted to a tab at the rear of the volume, is the folded sheet of magenta card (234 x 165 mm) for the 1964 exhibition *MAX ERNST / Collages, frottages, ready-mades (1919 - 1929)* at the Galleria Schwarz in Milan, where a number of Ernst's original collages for the present work were exhibited. The card reproduces the front cover of *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*, includes a reproduction of one of the collages within and a reproduction of the very early work *Le mugissement des féroces soldats* to the rear.

Rêve d'une Fille Qui Voulut Entrer au Carmel is the second of Max Ernst's trilogy of Surrealist books with illustrations after his collages, the first was *La Femme 100 Têtes* (1929) and the third and concluding work, *Une Semaine de Bonté* (1934). Ernst had, prior to the publication of *La Femme 100 Têtes* in 1929, produced two books with similar illustration to accompany texts by Paul Eluard: *Les Malheurs des Immortels* and *Répétitions*. Both published in 1922 in small editions and with much smaller numbers of plates, neither book featured a tirage in large paper or édition de tête, a treatment that was only accorded to Ernst's suite of reproduction frottages of 1926, *Histoire Naturelle* before the publication of *La Femme 100 Têtes*. £30,000



29. MARCOUSSIS, Louis. Hugnet, Georges. La Belle en Dormant. Paris. Les Editions des Cahiers Libres. 30 janvier 1933.

8vo. (192 x 148 mm). [38 leaves; pp. 66, (i), (i)]. Half-title with 'Du Même Auteur' verso, leaf with original monochrome etching by Louis Marcoussis verso as frontispiece, printed title with copyright verso, leaf with dedication, inserted leaf with " by Hugnet and Hugnet's verse, final leaf with justification. Full tan calf by Daniel-Henri Mercher with his signature and dated 1994, front and rear boards with onlaid sections of abstract-shaped mauve calf with black striation over turquoise silk with a floral décor, smooth spine with direct title in turquoise and magenta, turquoise silk floral doublures, matching watered silk endpapers, original printed yellow wrappers and backstrip with titles preserved, tan calf-backed turquoise paper board chemise with titles to spine and matching slipcase.

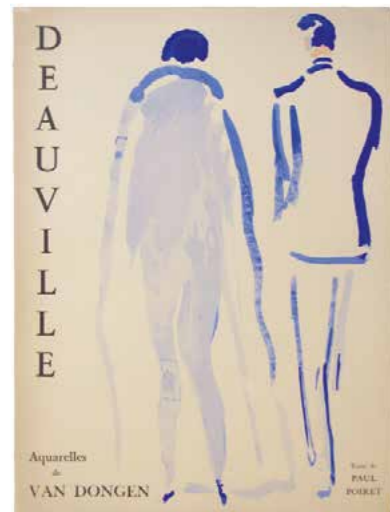
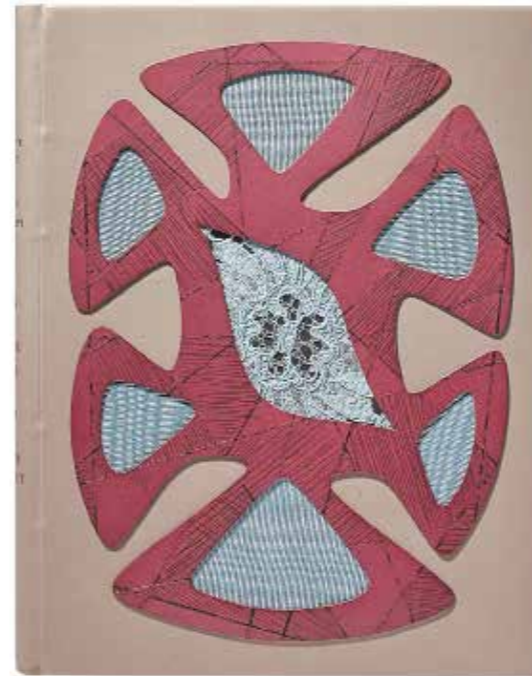
An excellent copy of the édition de tête bound by Mercher and with Marcoussis' original frontispiece.

From the edition limited to 510 numbered copies, with this one of 10 from the édition de tête on Japon Ancien signed in black ink by Georges Hugnet and with the original etching as frontispiece by Louis Marcoussis.

Also included tipped-in to the blank following the printed dedication is a poem by Georges Hugnet. Executed in black ink the poem is not included in *La Belle en Dormant: Mémoire, je viens boire à la source / où s'abreurent de jeunes géographies. / Les dentelles perdues reviennent ceindre / la cuisse de la femme oeil de chat. / Pays aux noms inoubliés, je vous apprend / si je veux savoir d'où je viens. / Une pioche oubliée à l'origine d'une plainte, / un écho qui cherche une parole à travers l'absence, j'attrape au vol ce qui se continue. / La poésie vient en dormant. Et toi?*

Also included, tipped-in to the final blank, is the folded subscription sheet for the book.

£6,500



30. VAN DONGEN. Poiret, Paul. Deauville. Paris. Editions M.-P. Trémois. 1930.

Folio. (452 x 324 mm). Half-title with limitation verso, printed title and 10 illustrations, all with pochoir colour, five full-page and hors-texte, the remainder printed as vignettes with text, all engraved by Maccard after Van Dongen's original watercolours. Loose as issued in publisher's wrappers.

Van Dongen's beautiful Deauville with the suite with each plate signed by Van Dongen in pencil.

From the edition limited to 317 copies, with this one of 20 nominatif copies - this copy on Japon - together with a signed suite of all of the hors-texte plates also printed on Japon.

The text is by the couturier Paul Poiret.

Chaque âge a son historien, son peintre, son couturier. Jongkind et Boudin avaient raconté la grève, le marais Vernier, le jusant, le flot, le sable, l'estacade pleine de moules, les feux, les balises, le phare. Van Dongen a dit la flore spontanée d'élégance jaillie des fonds spongieux, les femmes pareilles à des actinies, à des madrépores, vibratiles, voluptueuses, sensibles, irritables. Est-ce une plage de sable ou de galets? Ma foi je ne sais plus; c'est une plage de planches, c'est Deauville, quoi! (From Poiret's text).

£15,000



31. ERNST, Max. Crevel, René & Kay Boyle (Trans.). *Mr. Knife, Miss Fork. Paris. The Black Sun Press. 1931.*

8vo. (184 x 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guard-leaf; pp. 38, (i), (i)]. Leaf with monochrome photogram frontispiece signed in black ink by Max Ernst, half-title, printed title in red and black with knife and fork vignette and Kay Boyle's English translation of Crevel's French text illustrated with 18 hors texte original monochrome full-page photograms by Max Ernst (in collaboration with Man Ray), each with tissue guard-leaf with printed title in red, leaf with justification, blank leaf and final leaf with list of Black Sun publications; printed text in English with pagination, photogram titles and initials in red throughout. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase.

An excellent copy of the large paper édition de tête of *Mr. Knife, Miss Fork* with Max Ernst's frottage photograms.

From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevel on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst.

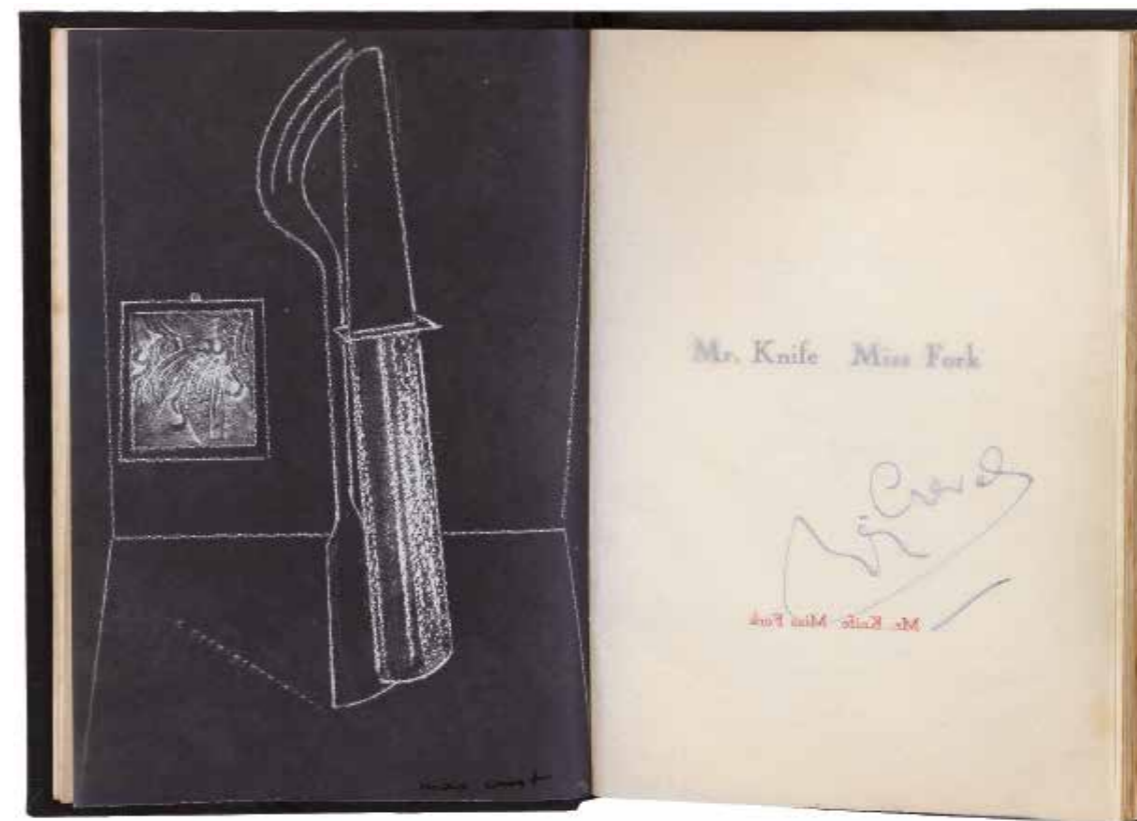
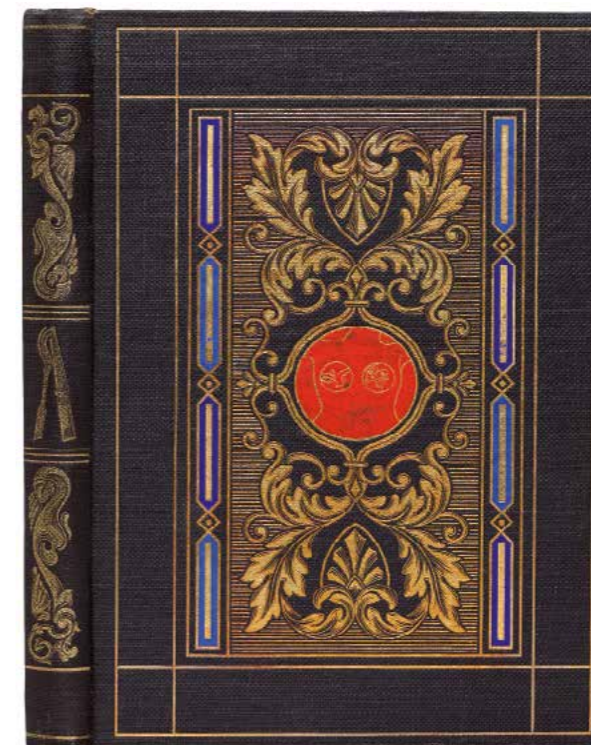
The English translation of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

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

Buch mit 19 eingelebten Photogrammen von Frottagen, in Zusammenarbeit mit Man Ray ... Die Photogrammen sind Negativkopien von Frottagen ... (Spies).

[Spies 13, I - XIX; Roth, 'The Book of 101 Books' pp. 66 - 67].

£27,500



32. ERNST, Max. Tzara, Tristan. *Où Boivent les Loups*. Paris. *Editions des Cahiers Libres*. 1932.

12mo. (194 x 148 mm). [94 leaves ; pp. 173, (i)]. Half-title with Tzara's presentation (see below) and 'Du Même Auteur' verso, three leaves with the frontispiece etching by Ernst in three states verso (see also below), printed title with copyright verso, two inserted leaves with manuscript by Tzara and Tzara's verse: 'Pièges en Herbe', 'La Fonte des Ans', 'Où Boivent les Loups' and 'Le Puisatier des Regards', three leaves with 'Table' and final leaf with justification. Full black crushed morocco by Pierre-Lucien Martin with his signature gilt and dated '1955', front and rear boards and spine with elaborate gilt rules in gilt and blind to form an elaborate parallelogrammatic motif, boards with additional heightening onlays of scarlet and beige calf, title gilt to spine, turn-ins ruled in gilt, japon nacré doublures and endpapers, original printed wrappers with titles in black to front cover and spine and publisher's vignette to rear cover preserved, black calf-backed red paper board chemise and matching slipcase.

André Breton's copy of the rare édition de tête on Japon Nacré with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

From the edition limited to 1,010 numbered copies, with this one of 10 from the édition de tête on Japon Nacré, signed by Tzara in blue ink and with Max Ernst's original etching as frontispiece; Ernst's etching, here in three states, was issued only with the édition de tête and the three nominatif copies for the author, artist and publisher.

Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes / dans la raréfaction des contrastes / en signe de complicité linéaire / et d'amitié / Tristan Tzara / [with a drawing of a flower] / Oct. '34.

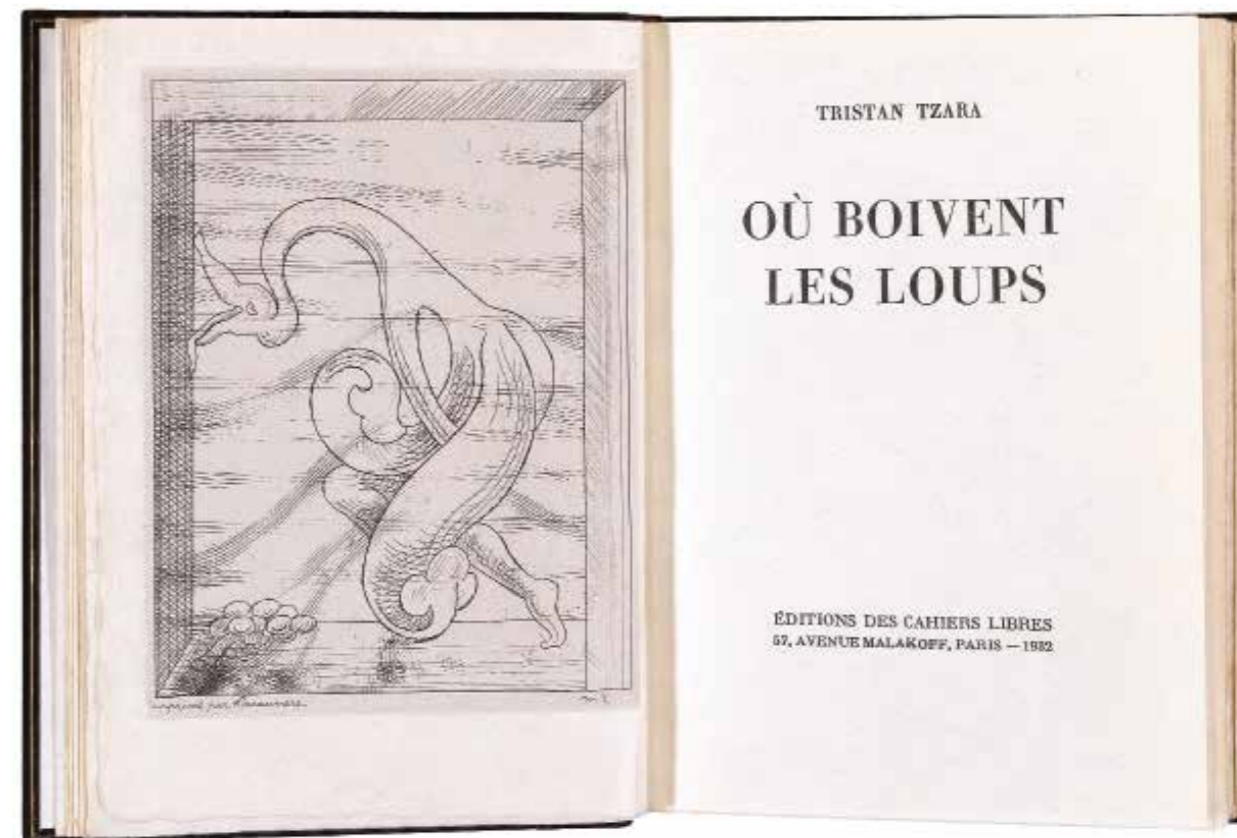
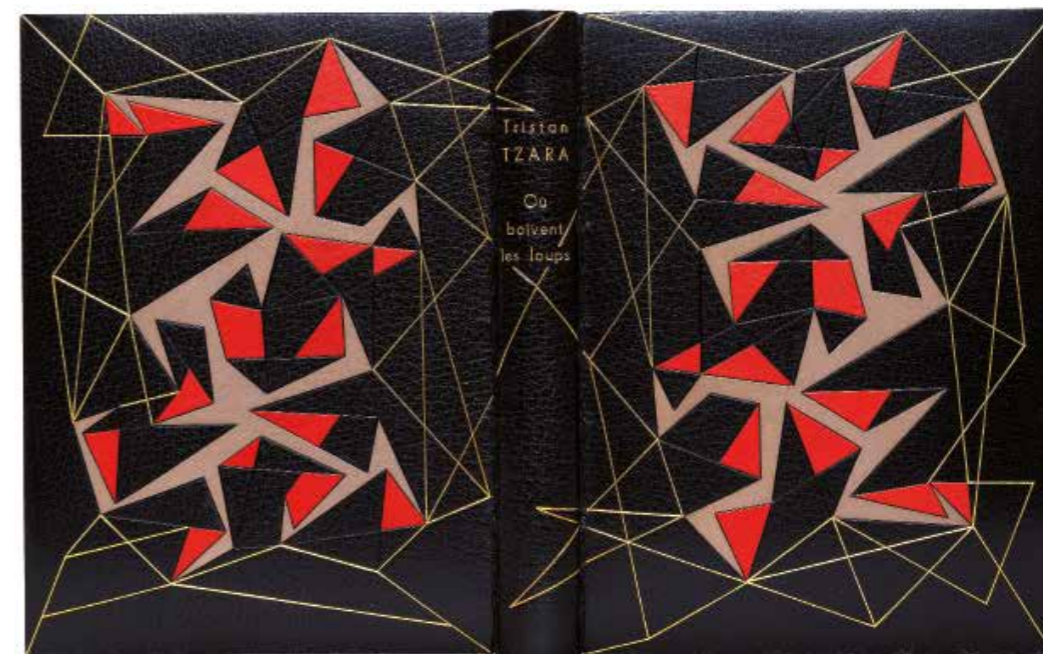
The etching, printed by Roger Lacourière, is present in the final published version (Spies E) on Chine appliqué, without letters on Chine appliqué (Spies D) and with the plate cancelled on Chine (not listed by Spies). The etching is itself of considerable rarity in any state with Spies recording only 16 copies in total, no mention of pulls of the barred plate and with the 'D' state known in only a single pull.

Also included, bound in after the title, is Tzara's original manuscript for *et du jour au lendemain*, recto only in blue ink, the eighth poem in four stanzas of *La Fonte des Ans*; all of Tzara's text is printed in lowercase throughout.

Ouvrage avec une rarissime gravure de Max Ernst tirée sur Chine appliqué. Cette gravure s'inscrit dans le cycle de 'Loplop', personnage mi-homme mi-oiseau que l'artiste s'est choisi comme double figural vers 1930. Tout en courbes ornementales, ce drôle d'oiseau semble ici avoir pondu ses oeufs dans un encadrement tiré au cordeau. (Bibliothèque d'un Grand Amateur Européen).

The édition de tête of *Où Boivent les Loups* with Max Ernst's frontispiece is truly scarce and we can locate only the present copy with the presentation to Breton, Tzara's copy (number 9) sold in 2006 and in a private collection in Germany, Jacques Matarasso's copy sold in 1993, and the editor, René Laporte's copy, sold in Paris in 2016. We can now add René Gaffé's copy, copy number 1, in a half-binding by Huser.

[Spies / Leppien 14; see 'Bibliothèque d'un Grand Amateur Européen', lot 126; see Bibliothèque Matarasso, Loudmer, 1993, lot 660]. £60,000



33. SCHMIED, François-Louis. Morand, Paul. *Paysages Méditerranéens*. Paris. (François-Louis Schmied). 1933.

4to. Illustrated with 72 compositions by François-Louis Schmied, wood-engravings of which 58 are in colour and 13 in black and white. Loose as issued in original publisher's printed wrappers, chemise and slipcase.

An exceptional copy of Schmied's *Paysages Méditerranéens* with two original signed watercolours.

From the edition limited to 110 numbered copies, this copy on vélin d'Arches and signed by Schmied to the justification.

This exceptional copy includes two original watercolours, each signed by Schmied in pencil, together with a suite of the 52 woodcuts in colour on Japon, a suite of 7 proof plates on chine, each signed, and an additional proof, signed and annotated by Schmied. £15,000



34. JOHN, Augustus, Jacob Epstein, Duncan Grant et al. *Exploitation of Contemporary British Painters for Nazi Propaganda Purposes - Letter to the Editor of the News Chronicle*. London. 18th December, 1936.

4to. (257 x 200 mm). [2 leaves]. Letter with typed text on two leaves of laid paper with the watermark 'Krypton Linen' recto only, second sheet with signatures in black or green ink (see below), sheets numbered '1' at foot and '2' at head and stapled at upper left.

A fascinating letter concerning an attempt of the German Authorities to enlist the support of British Artists in the cause of Nazi Propaganda and illustrating the increasing effect of Entartete Kunst.

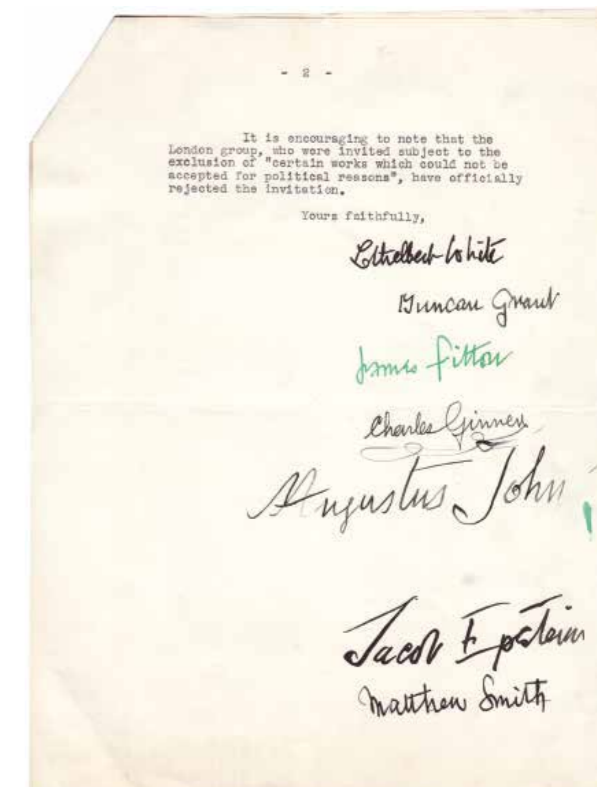
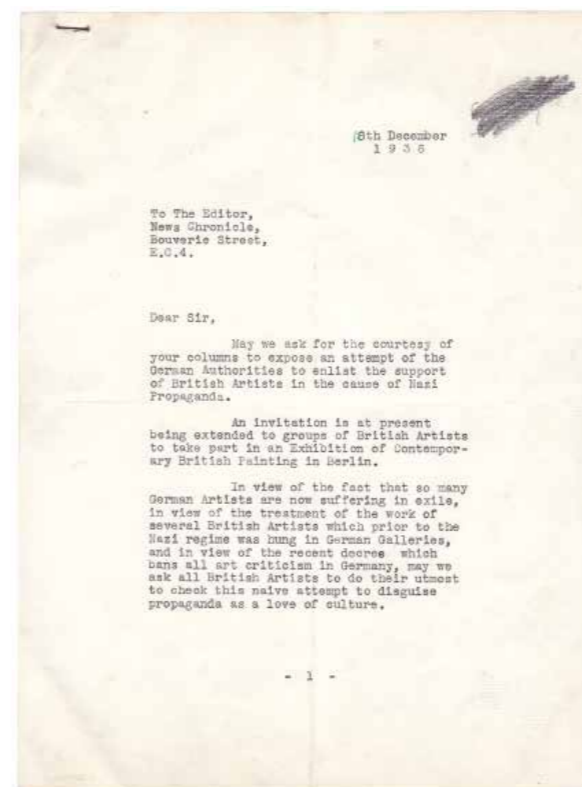
Dated 18th December, 1936 (the date altered from the 8th), and addressed to *The Editor of the News Chronicle*, this typed letter, signed by - among others - Augustus John, Duncan Grant and Jacob Epstein, is concerned with the invitation circulating among *British Artists* to participate in an *Exhibition of Contemporary British Painting in Berlin*.

The letter continues, expressing concern for the treatment of German artists (Hitler's rise to power saw the prescription or exile of German artists considered degenerate and the removal of their works from museums) as well as the work of British artists (Modernism was rejected as degenerate in all its forms): *In view of the fact that so many German Artists are now suffering in exile, in view of the treatment of the work of several British Artists which prior to the Nazi regime was hung in German Galleries, and in view of the recent decree which bans all art criticism in Germany, may we ask all British Artists to do their utmost to check this naive attempt to disguise propaganda as a love of culture.*

The letter concludes with a nod to the *London group*, who were invited subject to the exclusion of certain works which could not be accepted for political reasons and who had already officially rejected the invitation!

Composed against the background of rising repression of the arts - the first *Entartete Kunst* exhibition was held in Germany the following year, 1937 - this expression of solidarity among fellow artists is signed on the second leaf by Ethelbert White, Duncan Grant, James Fitton, Charles Guinness, Augustus John, Jacob Epstein and Matthew Smith.

The change in date of the letter - altered in green ink from 8 to 18 - although possibly a typing error, appears most likely a deliberate postponement due to the abdication crisis which occupied many column inches in the first ten days of 1936 (Edward VIII's abdication was reported in the *News Chronicle* on Friday 11th); rather than dilute the impact of their letter, it appears that the signatories decided to delay its publication and the letter was published without revision (save the capitalisation of the *g* in *London Group*), the first in that day's letters column, under the heading *German Invitation to British Artists*. £2,250



35. ERNST, Max. Péret, Benjamin. *Je Ne Mange Pas De Ce Pain-Là*. Paris. Editions Surréalistes. 31 Janvier, 1936.

12mo. (156 x 112 mm). [52 leaves + 6 inserted leaves with Ernst's original etching; pp. 99, (ii)]. Half-title with 'Du Même Auteur' verso, original monochrome etching signed in pencil by Max Ernst as frontispiece on chine (sheet size: 140 x 105 mm) together with the additional suite of the same etching in blue, charcoal, green, purple and sanguine, each also on chine and signed in pencil by Ernst, printed title with copyright verso and Péret's 28 poems, two leaves with 'table des Matières', final leaf with justification recto and *achevé d'imprimer* verso. Full anthracite polished calf by Georges Leroux with his signature gilt and dated '1962', front board with onlaid cruciform motif composed of vertical and horizontal sections of snake-skin and two-tone polished calf, rear board with the motif inverted, smooth spine with gilt title, chocolate polished calf and brushed suede doublures and endpapers, original scarlet printed wrappers and backstrip preserved, a.e.g., chocolate suedelined anthracite calf-backed wood board chemise with gilt title and matching slipcase.

Benjamin Péret's rare verse collection *Je Ne Mange Pas De Ce Pain-Là*, here on scarlet paper, with Max Ernst's etching as frontispiece together with the very rare additional suite in colour, all signed by Ernst in pencil.

From the edition limited to 250 copies, with this copy one of 25 *exemplaires d'auteur* on scarlet *le Roy Louis teinte bourgogne* paper with an original etched frontispiece by Max Ernst on chine, exceptionally signed by the artist in pencil together with the additional suite of the same etching in blue, charcoal, green, purple and sanguine, also exceptionally signed.

The additional suite in the present copy is of the utmost rarity: Spies, pace the justification of the book, lists the suite as having been issued solely with the first copy of the book (numbered 1 on Japon Nacré) while other sources suggest it was issued only with the 15 copies of the second paper (numbered 2 - 16 on Japon impérial), however, the Edmée Maus / Daniel Filipacchi copy on Japon Impérial contained the etching in only two states; the only other example of the present suite we trace was in Jacqueline Breton's copy, also, as here, on scarlet *le Roy Louis teinte bourgogne*. Breton's suite was not signed by Ernst.

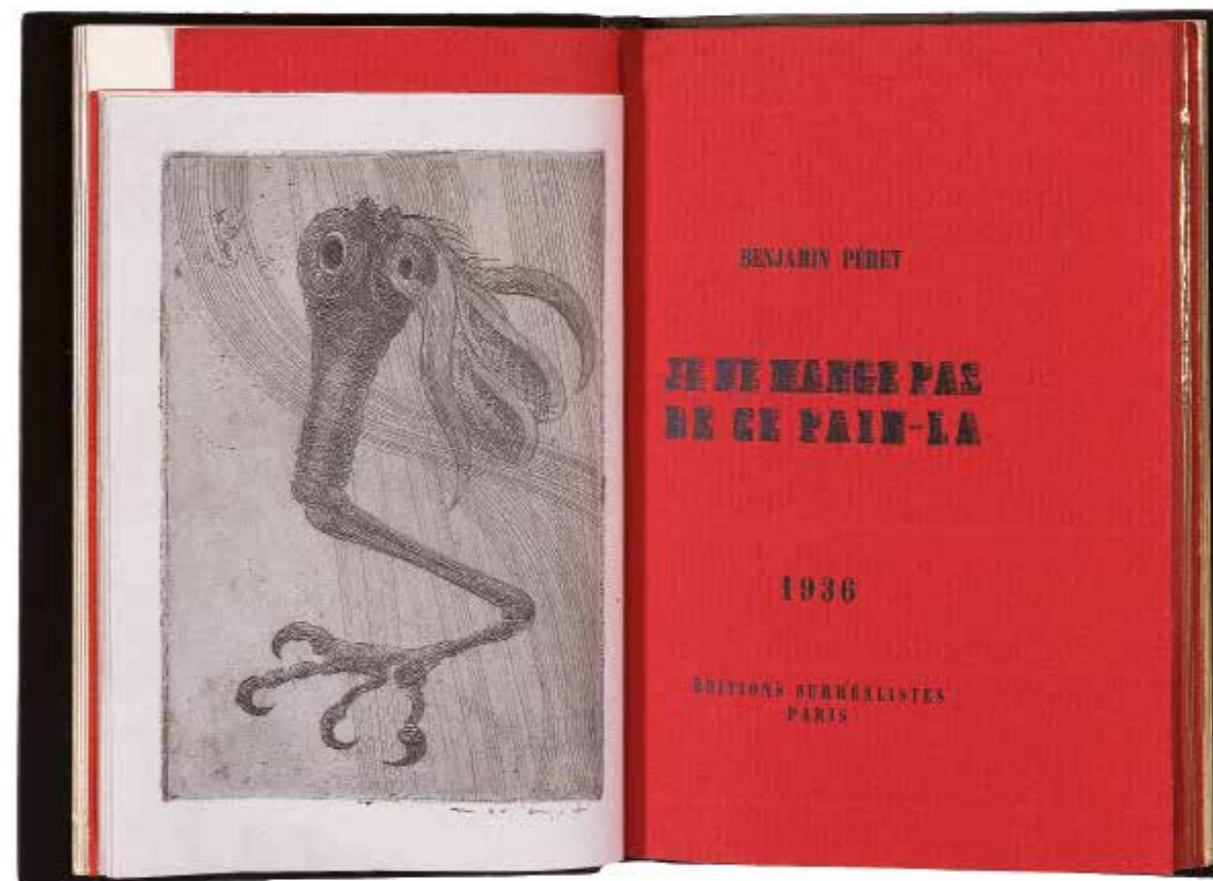
Also included in the present copy, tipped-in, is the original subscription leaf for the book also printed on scarlet paper.

This rare collaboration between Benjamin Péret and Max Ernst, with Ernst providing a Surrealist etching as the frontispiece for twenty-eight of Péret's poems, features some of Péret's most virulent polemic. In 1959, on his death, the title of the work was used as Péret's epitaph in the cemetery in Batignolles.

... Max Ernst a réalisé un frontispice devenu célèbre, sorte de créature marine ressemblant à un hippocampe avec une patte de poulet et un oeil qui fixe paraît avoir été inspiré par le poème 'Nungesser und Coli Sind Verreckt' ... La quintuple suite en couleurs de l'eau-forte, annoncée pour l'exemplaire no 1 sur Japon nacré, ne fut semble-t-il jointe que dans de rares exemplaires ... Ces 28 poèmes sont en effet particulièrement virulents, anti-patriotiques, anti-cléricaux et anti-militaristes. Benjamin Péret y livre toute sa verve, toute son énergie avec un talent dévastateur. (see 'Bibliothèque d'un Amateur Européen').

[Spies 18, A & B; Gershman pg. 32; see lot 105 in 'Bibliothèque d'un Amateur Européen', Christie's Paris, 2006 for Jacqueline Breton's copy].

£60,000



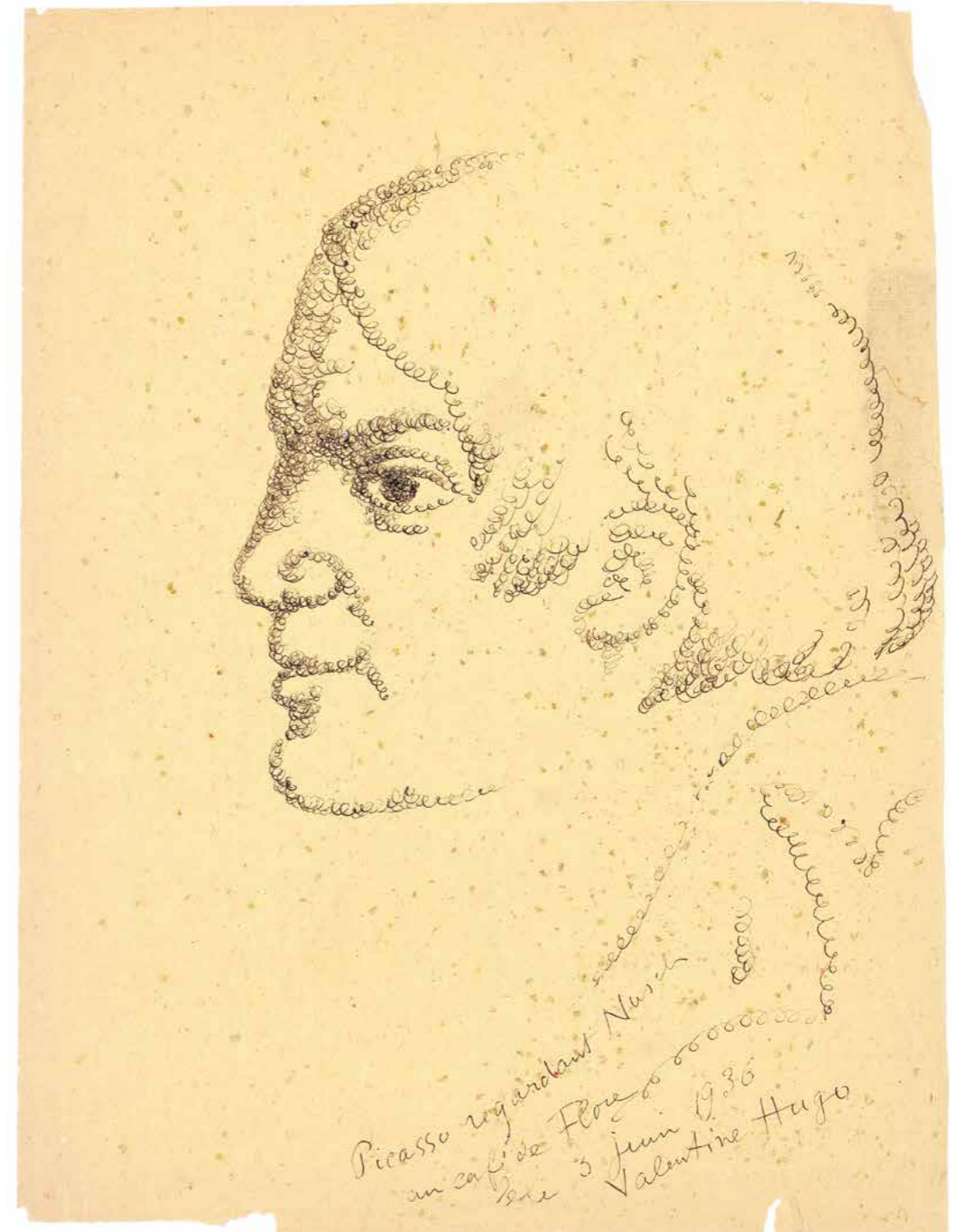
36. HUGO, Valentine. 'Picasso Regardant Nusch': Portrait of Picasso. (Paris). 1936.

(214 x 290 mm). Drawing in ink on yellow chine with gold leaf speckling, signed and inscribed at lower right.

A portrait of Pablo Picasso in 1936 by Valentine Hugo.

The drawing in black ink, executed in curlicues to depict Picasso in profile, is signed and inscribed in black ink at lower right: *Picasso regardant Nusch / au café de Flore / le 3 Juin 1936 / Valentine Hugo.*

Picasso, as was the case with many other artist and photographers, depicted Nusch Eluard many times. The closeness of their relationship prompted speculation that the two were involved romantically, with Paul Eluard, who loved them both, suggested in the rôle of Cupid. The present drawing shows the left profile of Picasso as he regards Nusch; Picasso's gaze appears appreciative - Nusch Eluard was very beautiful - albeit predatory. £9,500



37. REVERBERES. Les Réverbères. Nos. 1 - 5. [All published]. Paris. (April) 1938 - (July) 1939.

5 issues. 4to. 8 pages per issue. With hors-texte plate in each volume. Original printed wrappers on various coloured stock.

Complete set of this rare neo-Dada revue edited by Jean Marembert and Michel Tapié.

Michel Tapié, Jacques Office, Pierre Mine and Henri Bernard first met together in December 1937, in the workshop of the painter Jean Marembert, and the Les Réverbères group was born. As well as publishing this important review, which was to include illustrations and poems by amongst others Tristan Tzara and Jean Cocteau, the group organised exhibitions, jazz concerts (including performances by Django Reinhardt) and stage performances (works by Guillaume Apollinaire and Georges Ribemont-Dessaignes).

Contributing poets and critics to the group's magazine include Noël Arnaud, Camille Bryen, Georges Herment, and Jacques Bureau; contributing artists include Michael Tapié, Roger Sby, Pierre Minne, Aline Gagnaire, and Ulrich Senne. Primarily designed as a literary journal (although each issue is accompanied by a signed hors-texte plate, printed on newsprint), the publication was overseen by Jean Marembert, Minne, and Tapié, the last of whom became an influential art critic in the post-War years, closely identified with Art Informel, Art Autre, and Art Brut. The text, explicitly Dadaist in nature, is often critical of Surrealism, most notably in Bureau's open letter to André Breton on the front page of issue number one.

N° 1 (April 1938) - complete with hors-texte plate on *papier rose* by Michel Tapié entitled *Narcisse*, with a suite of the same plate on Japanese parchemin signed and numbered from an edition of 130 by Tapié. Also with the *Club des Réverbères* announcement and subscription form inserted.

N° 2 - (June 1938) - with the group's statement printed on the front cover - *Demobilisation de la Poesie*. Complete with hors-texte design by Roger Sby printed on orange paper (remaining text leaves printed on brown and green paper). Together with adverts for the *Club des Réverbères* with its *Orchestre Hot* - it was at these events that recordings by the group were originally on sale.

N° 3 - (November 1938) - Report on the legendary so-called *Entartete Kunst* degenerate art exhibition held at the time in Berlin (Chabrun's essay begins on the front cover). This issue with an hors texte plate by Pierre Minne on green paper (remaining text printed on pink and blue paper), with a suite of the same plate printed on orange paper. With large (folded 4 times) announcement of the publication of a recording of Tzara's *La deuxième aventure celeste de M. Antipyrine de Tzara*, an *Hommage à Guillaume Apollinaire* in the presence of Mme. Guillaume Apollinaire, a performance of *Les Mamelles de Tirésias* (*drame sur-réaliste*) and *Olga Luchaire*, *Le Bestiaire*, etc. Also with a leaf announcing Madelaine Milhaud's *Le Chanson du Mal Aimé*.

N° 4 - (March 1939) - *Art Poétique* issue. With an hors texte illustration by Aline Gagnaire (printed on green paper). With an announcement for Jean Cocteau's *Enigme* and various other Réverbères publications.

N° 5 - (July 1939) - *Histoire da la Sale Peinture* - with an hors texte plate by Ulrich Senn, printed on yellow paper. Inserted loosely in the issue in an advertisement leaf for Jean Jausion's *POLY thème ou l'escadron bleu*. Also present is the typed subscription leaf for the proposed sixth issue of the magazine. This issue was never published and the magazine came to a premature end at the outbreak of the Second World War.

[Le Fonds Paul Destribats 396].

£8,500



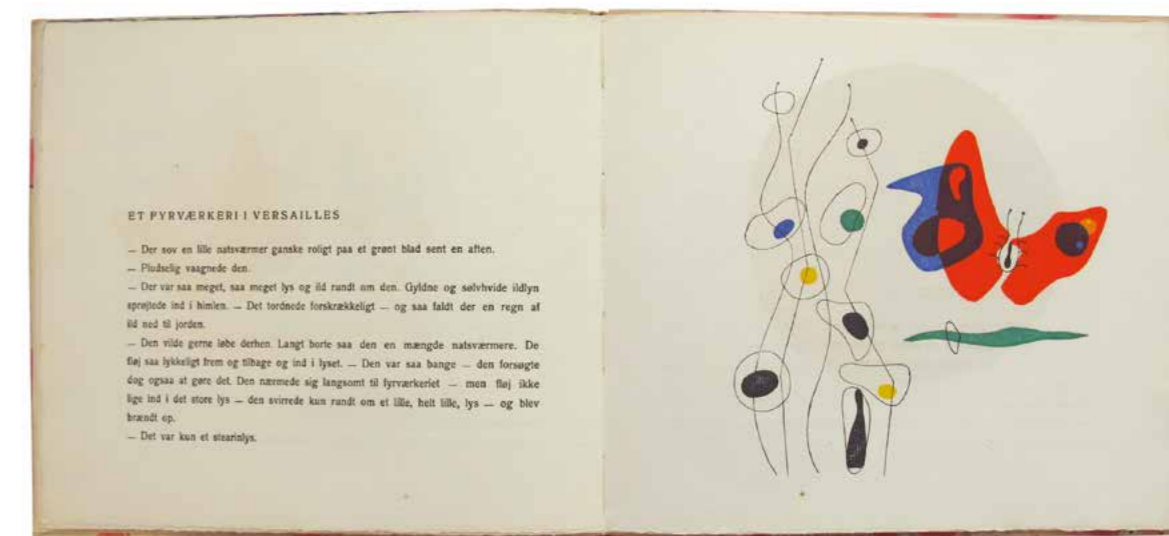
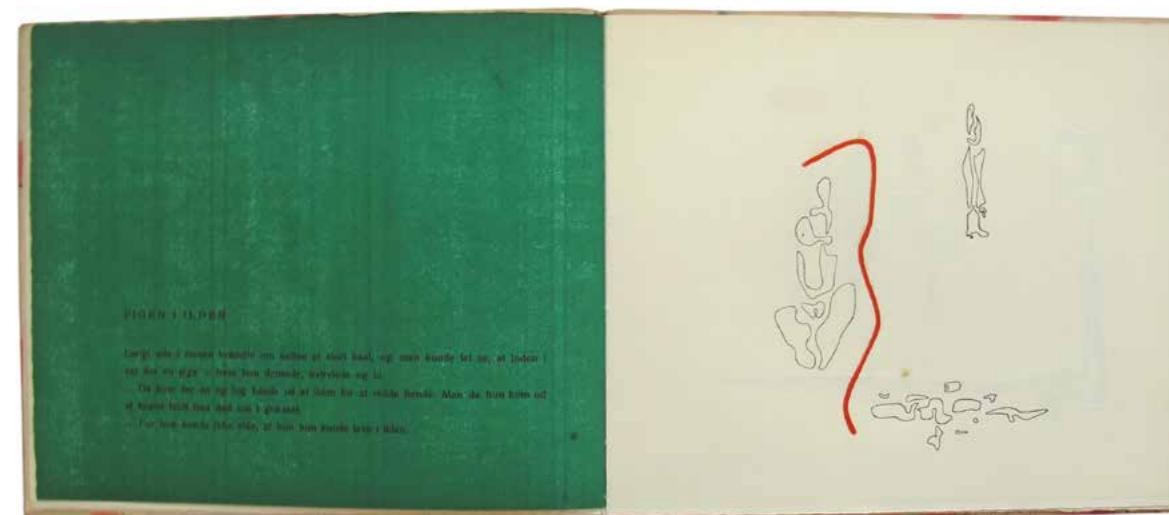
38. JORN, Asger. (Asger Oluf Jørgensen). Rajchmann, Genia Katz. Pigen I Ilden. (The Girl in the Fire). Silkeborg. Fischers Verlag. (1938).

Oblong 8vo. (218 x 246 mm). [18 unnumbered leaves]. Leaf with printed title in red and black with vignette (matching that for the front board) and Rajchmann's printed text in black red and blue, one leaf printed in green, one leaf printed in blue and illustrated by Asger Jorn with 16 colour linocuts, final leaf with justification. Original publisher's boards with original abstract colour decoration by Hans Jørgensen, front board with circular printed label with illustration by Jorn (matching that for the title).

Copy number 1 of Asger Jorn's first illustrated book produced in collaboration with Genia Katz Rajchmann.

From the edition limited to 200 numbered copies, with this one of 50 from the édition de tête on Ingres paper signed by Rajchmann and with a presentation from Jorn; an additional 150 copies were issued on different paper in wrappers.

Rajchmann's text was written in French before its first publication, the present edition, in Danish, translated and with illustrations by Asger Jorn, credited under his real name Asger Oluf Jørgensen. Illustrated with abstract original linocuts, the tale tells of a girl who can only live in the fire. The first edition in the original French was published later, privately, in 1966. £5,500



39. PENROSE, Roland. *The Road is Wider than Long*. London. London Gallery Editions. 1939.

Small 4to. (222 x 176 mm). [30 unnumbered leaves]. Leaf with Penrose's presentation recto, leaf with additional inserted collage recto (held with photograph corner mounts) and original signed collage verso (this as called for - see below), half-title with pasted monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 pasted monochrome photographs and two text illustrations / compositions, 10 leaves with additional illumination by Penrose in various colours (as called for); printed text in red and black in various types throughout on cream Millbourn hand-made paper. Original publisher's wood-grain paper-covered boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers (see below).

An excellent copy of the very scarce édition de tête of *The Road is Wider Than Long* with two original collages, colour illumination by hand and a presentation from Penrose.

From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose.

Penrose's presentation is in orange ink to the initial blank: *This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972.*

The Road is Wider than Long is Penrose's Surrealist hymn of love to Lee Miller - later in Egypt he gave her the original manuscript of his verse, labouriously calligraphed, illustrated with his own photographs and a small collage and bound in thick shoe leather together with a pair of gold handcuffs by Cartier - and a paeon to places and times yet untouched but soon to vanish or alter completely. In the édition de tête, the reproduction photographs are replaced with originals, and ten of the leaves are illuminated by Penrose in watercolour and a variety of colour inks. The endpapers too are original photographs, cropped versions of Penrose's photograph Sand Prints and it is tempting to imagine that the footprints photographed are those of Miller herself. Each of the ten copies from the édition de tête also include an original collage facing the half-title; the collage is signed at lower right 'R. Penrose' in black ink.

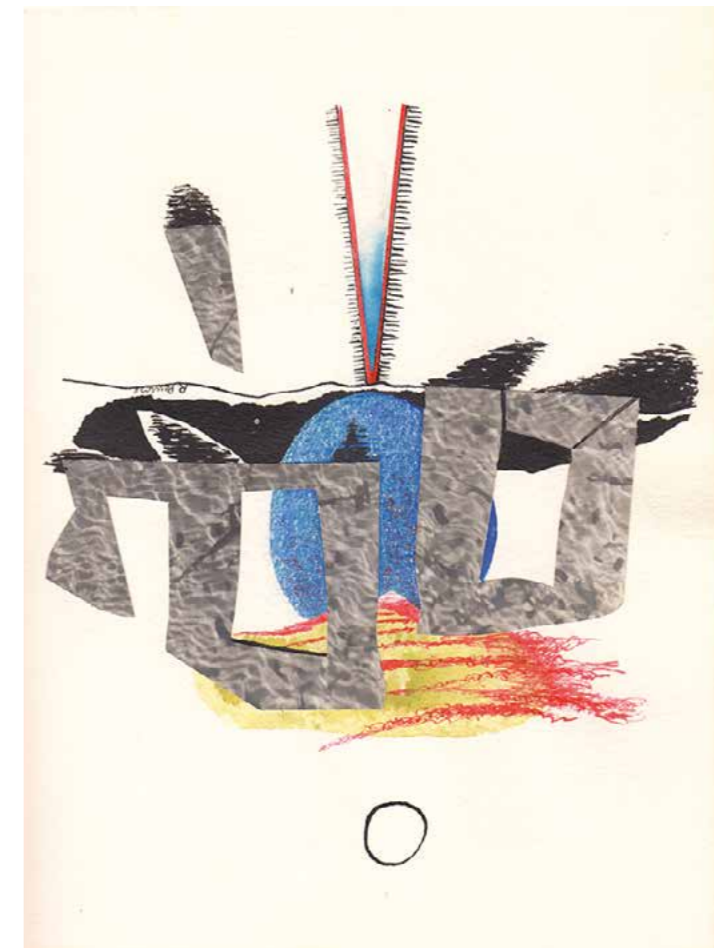
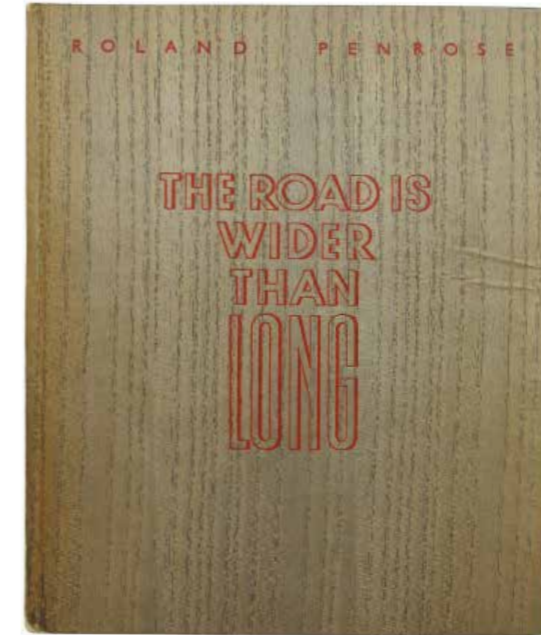
The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian cliff-top scene of a picnic. A seated group of women at right is flanked at left by a man in nautical dress indicating something on the horizon that a woman with telescope is viewing; a child clutches at her skirts while a further figure, prone for safety, looks over the cliff edge. The collage is completed by an additional figure pasted over both scenes, at left, the marble legs and torso of a classical nude with an added erect phallus of matching colour; it is clearly this phallus indicated by the nautical male and at which the woman with the telescope gazes.

Penrose had learned the collage technique from Max Ernst in the 1920s and had assisted in the publication of Ernst's *Une Semaine de Bonté* (1934). While the colour collage called for on the justification is markedly the work of Penrose, the second collage is strongly reminiscent of Ernst's own efforts, suggesting perhaps that it dates from this period.

Roy Edwards, to whom Penrose later presented this copy, had known Penrose since the era of the London Gallery, when as a seventeen year-old he had sent poems to the artist. Later in the 1970s, Edwards translated a collection of verse by Penrose's first wife, the Surrealist poet Valentine Penrose (née Boué) and assisted Penrose himself with his autobiographical *Scrap Book 1900 - 1981*.

Copies of the édition de tête of *The Road is Wider than Long* with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland.

[see 'Scrap Book 1900 - 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 - 93].



40. PENROSE, Roland. *The Road is Wider Than Long*. London. London Gallery Editions. 1939.

Small 4to. (212 x 172 mm). [26 unnumbered leaves]. Half-title with monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 monochrome reproduction of his photographs and illustrations; printed text in red and black throughout on toned glossy paper. Original publisher's wood-grain paper-covered boards, titles to front cover and spine in blue (designed by Hans Bellmer).

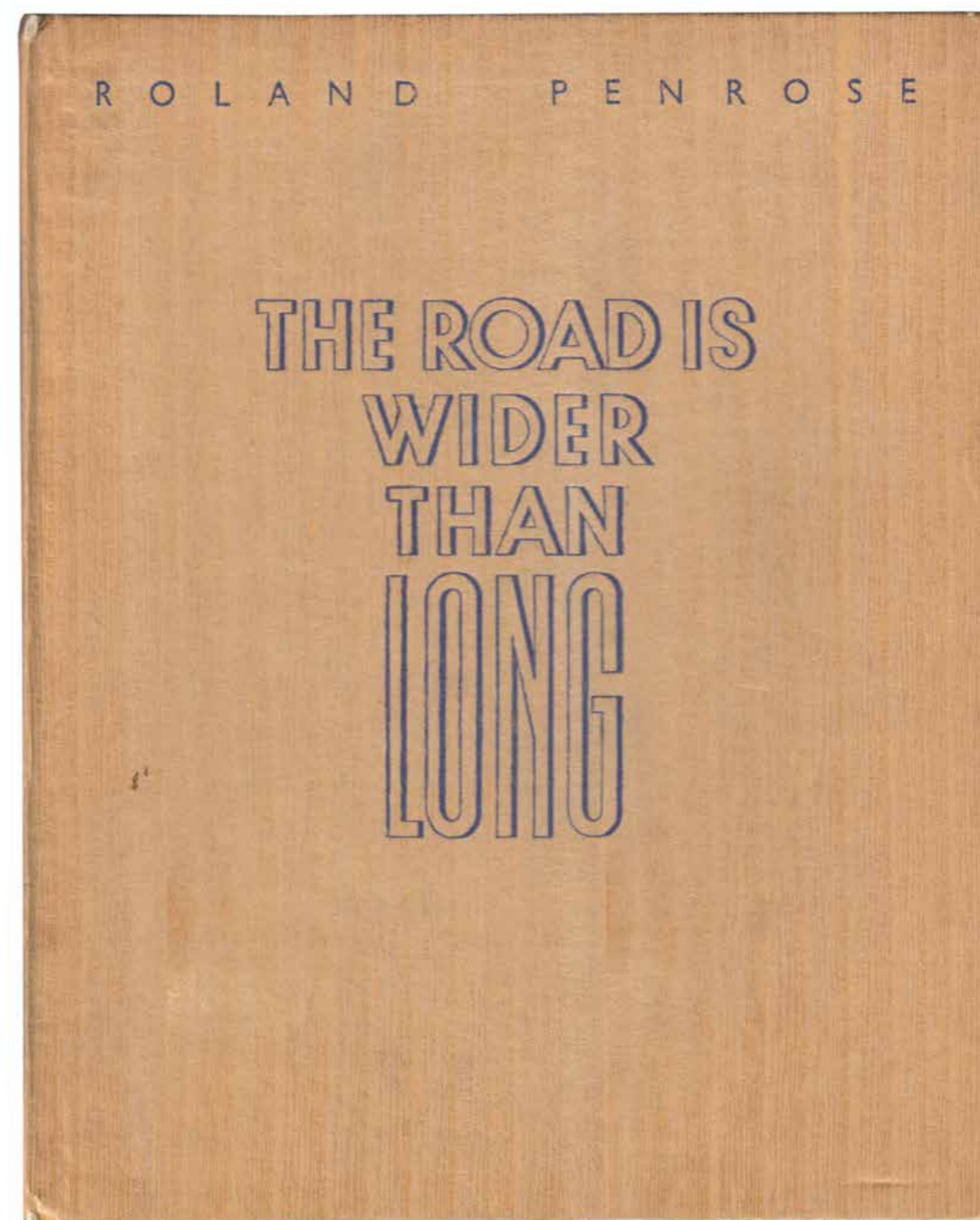
A superlative copy of Roland Penrose's *The Road is Wider Than Long*.

From the edition limited to 510 numbered copies, with this one of 500 on Art paper numbered in blue ink.

In 1938, Penrose together with Lee Miller visited the Balkans, recording their journey in this, *The Road is Wider Than Long*, with verse and illustration by Penrose, subtitled *An Image Diary from the Balkans July - August 1938*; Penrose dedicated the book, with a binding designed by Hans Bellmer, to Miller.

During July and August 1938, as Europe prepared for war, Roland Penrose and Lee Miller took a journey through the Balkans. Penrose was a painter and a writer; Miller was a studio assistant to Man Ray, a muse to several artists, and a brilliant photographer. As they travelled, Penrose snapped pictures and took notes on a world that both artists were just discovering and that would soon be transformed forever. Shortly after their return, Penrose created a handmade book for Miller, containing the photographs he made and a poetic commentary on what he and Miller experienced during their travels. It was later published as a limited edition book, which Penrose then personalized with a series of fanciful drawings. Altogether, this affecting little book occupies an important place in the history of surrealist literature and, indeed, the history of Europe ... (Getty announcement for the facsimile edition).

Due to the fragility of the binding, copies are often in poor state; this superlative example remains in exceptional condition with only some slight rubbing to the head and tail of the spine. £2,250



41. DELAUNAY, Robert. Delagrave, Anatole, (Pseud.). *Clefs des Pavés*. Paris. 1939.

8vo. (185 x 145 mm). [25 leaves (including unnumbered leaf inserted after collage): pp. (iv), 37, (i)]. Printed title, leaf with quotation from Nostradamus and printed text illustrated with Delaunay's sepia etching of the Eiffel Tower and the original collage 'fluoenluminure' on clear celluloid, final leaf verso with justification and final blank leaf; text printed on diverse coloured papers. Manuscript corrections to the text in turquoise ink as usual (see below). Original publisher's clear perspex boards with Delaunay's engraving for front board, orange for rear board, stitched with orange plastic twine as issued, later protective box by Mercher.

The profoundly original *Clefs des Pavés* with Robert Delaunay's extraordinary fluoenluminure.

From the edition limited to 100 copies signed and numbered by the author on the justification .

Although the edition was announced as 100 copies, it seems very likely that far fewer were produced, with many copies lacking Delaunay's original collage fluoenluminure.

Antoine Delagrave (the pseudonym for Anatole Jakovski, 1908 - 1975) has, in addition, made manuscript corrections, also in turquoise ink to the text: *vieilli* for *vielli* in line 3 of the first page of text, the addition of an *f* to *chifonne* and an *e* to *fané* on page 22, and *temps aboli* to the conclusion of page 23 line 7.

Anatole Jakovski, essayiste, défenseur de l'art moderne et de l'art naïf, élaborera lui-même ce livre construit autour d'un texte poétique de lui ... Les compositions apparaissent dans un ouvrage dont la facture en fait un des livres les plus originaux de la première moitié du vingtième siècle: attaché spirale, couverture de rhodoïd, papiers de différentes couleurs pour le texte- rapelant "Tour Eiffel" de Huidobro, typographie de machine à écrire. (De Parallèlement à Chanson Complète, pg. 421).

.. *la tentative la plus originale de Robert Delaunay dans le domaine du livre ...* (Cat. Delaunay 204, BNF). £25,000



42. PICASSO, Pablo. *Le Désir attrapé par la queue*. (Paris). (Privately printed for the author). (1941).

4to. (317 x 240 mm). [12 unnumbered leaves]. Contents: title to front wrapper verso; first leaf with 'Portrait de l'auteur' recto, verso blank; leaf with presentation from Picasso, verso with commencement of Picasso's manuscript text in six acts; final leaf verso 'Fin de la pièce' and dated 'Paris vendredi 17 janvier 1941'. Text with numerous revisions, sketches and additions printed throughout in black. Original publisher's printed wrappers reproducing the 'Carnet de Dessins' of the original, calf-backed chemise with gilt title to spine and slipcase.

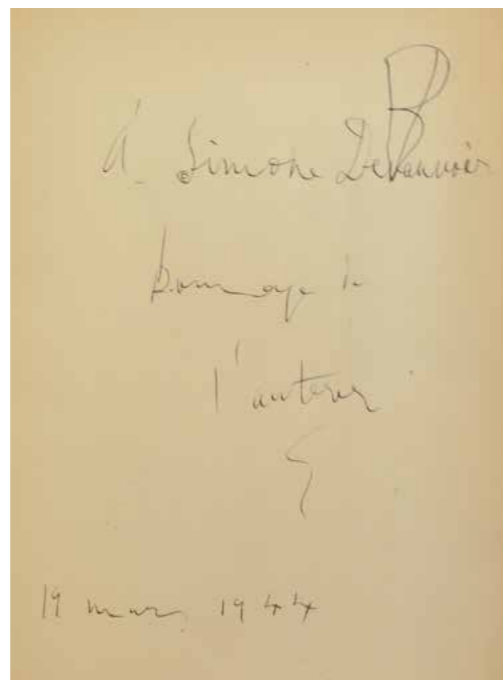
Simone de Beauvoir's superb presentation copy of Picasso's facsimile manuscript text for his Surrealist play.

Picasso's presentation is in black ink to an initial blank: à Simone De Beauvoir / hommage de / l'auteur / 19 mars 1944'; de Beauvoir acted the part of *Sa Cousine* (see below). Picasso's presentation is dated the day that the play was first performed, March 19th, 1944.

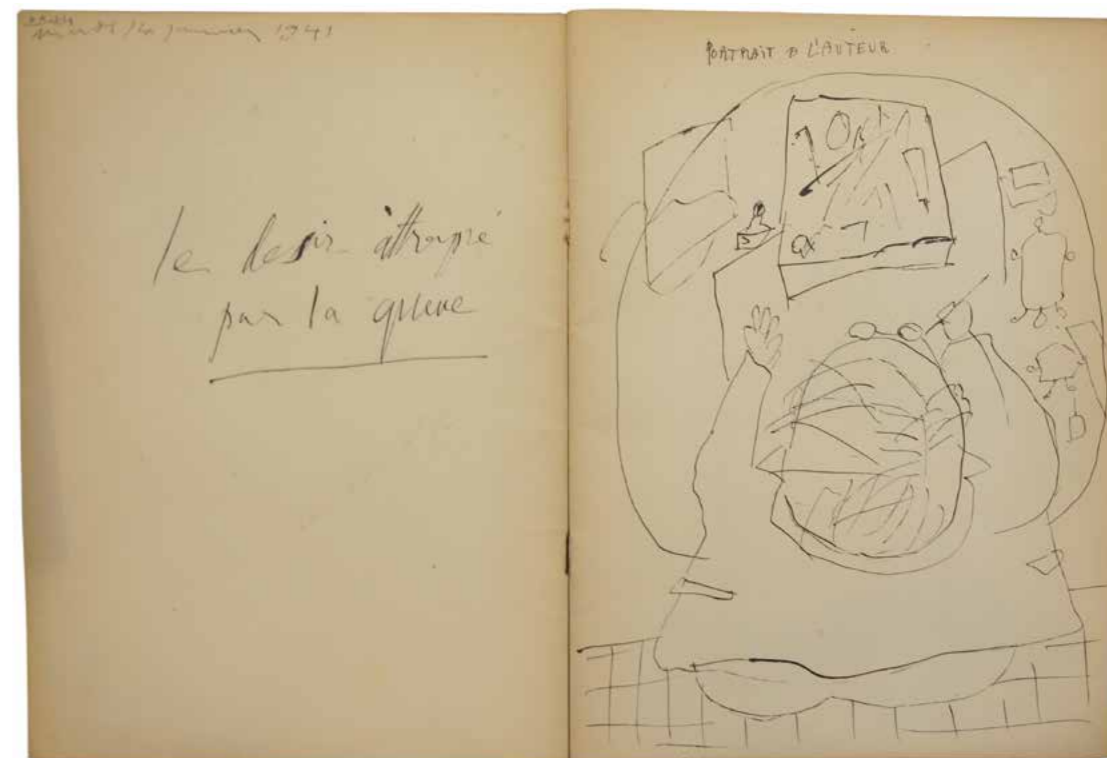
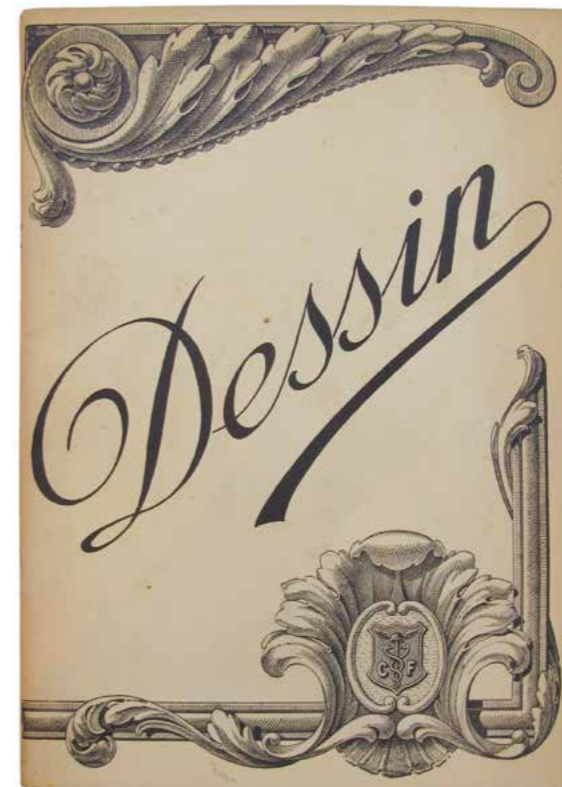
The facsimile - printed without limitation but likely limited to less than 50 copies - reproduces exactly Picasso's original manuscript: the front wrapper (with printed decoration and *Dessins* diagonally across the cover) is a facsimile of the cover of the sketchbook used by Picasso for the manuscript, the title is written on the verso opposite Picasso's self-portrait *Portrait de l'auteur* (seen from above seated at his desk working on the manuscript) and the text includes Picasso's own sketches, aides mémoires, cancellations, effacements, additions and ellisions.

Le Désir attrapé par la queue was first performed chez Michel Leiris; Picasso took the part of *Gros pied*, Jean-Paul Sartre that of *le bout rond*, Simone de Beauvoir that of *Sa Cousine*, Dora Maar that of *l'angoisse*, Raymond Queneau *l'Oignon* (among others) while Michel Leris was the narrator. It was written over 4 days in January 1941 but not performed until 1944 as per the presentation.

Picasso has written plays. The first of these, a bitter farce in six acts entitled 'Desire caught by the tail', was begun 'as a pastime' in Paris during the long evening hours of 14 January 1941 and finished three days later. This first winter in German-occupied Paris was bitterly cold and everyone suffered from the effects of privation. Food was scarce, movement was restricted, there was not enough fuel to keep warm, gloom and despair were the prevailing moods. Disinclined to paint or draw, yet determined not to give way to depression, Picasso took up his pen and started to write - not poetry, as he had done previously, but a play. He went about it very methodically. That is to say, he began by drawing as a frontispiece in the cheap sketch-book he was using a 'Portrait of the Author' - himself, of course - seen from above and behind, lying on a sofa, pen in hand. Then at the top of the next page he wrote 'Act I, Scene I' and made a drawing in lieu of stage directions showing a table sparsely laid with a small fish, a small ham, some glasses and bread, below which dangle an assortment of human legs, the whole being framed between draped curtains. Picasso made similar illustrative drawings for subsequent scenes ... The play cannot be said to have a plot - it proceeds from one situation to the next - but the dialogue turns obsessively around three subjects: cold, hunger and love. (Cooper, Picasso Theatre).



£9,500



43. ERNST, Max. **Untitled. (The Bird People).** From the **VVV Portfolio. (New York).** (VVV). (1942 / 1943).

Folio. (454 x 355 mm). Crayon on paper by Max Ernst, signed in pencil at lower right.

Max Ernst's contribution to one of the key publications of Surrealist activity in New York.

From the edition limited to approximately 20 copies; although 50 were announced it is very likely that fewer were issued.

Although this work by Ernst is part of an edition, each extant iteration is unique. Ernst often made use of an underlying matrix over which he placed sheets of paper, then by way of his frottage technique he would create an image to be coloured by hand. The background image, the *Bird People*, created here with a pastel or crayon, has led to some confusion as to the technique used by Ernst and is found described variously.

The current work is part of a portfolio of 10 works commissioned to finance the *VVV* journal, the Surrealist magazine produced in New York by Europeans in exile during the Second World War. The journal lasted only 4 numbers (one a double) but was highly influential and markedly avant garde. The editorial board consisted of André Breton, Marcel Duchamp, and Max Ernst, with David Hare as general editor.

The separate portfolio is of considerable scarcity and the projected edition was never completed. The artists other than Ernst, involved, and their contributions, were: André Breton - *Poème-Objet* (collage), Alexander Calder - *Score for Ballet 0-100* (etching), Leonora Carrington - *Untitled* (etching), Marc Chagall - *Eiffel Tower* (etching), David Hare - *Untitled* (mounted gelatine silver print photograph), Andre Masson - *Les Fruits de l'Abîme* (etching), Roberto Matta - *Untitled* (watercolour and pencil on paper), Robert Motherwell - *Untitled* (watercolour and ink on paper), and Kurt Seligmann - *Phantom of the Past* (etching with aquatint).

[see Surrealist Prints pg. 96].

£85,000



44. TORRES-GARCIA, J[oaquin]. Mi Opinion Sobre la Exposicion de Artistas Norteamericanos. (Contribucion al Problema del Arte en America). Montevideo. La Industria Gráfica Uruguaya. 1942.

8vo. (228 x 162 mm). [10 leaves; pp. 19, (i)]. Blank leaf with monochrome drawing in ink by Torres-Garcia verso (see below), printed title and eight leaves with Torres-García's text recto and verso dated 'Montevideo, 5 de Setiembre de 1941' at foot of text to final recto. Original publisher's printed wrappers stapled as issued, monochrome illustration and titles in black to front cover, additional protective portfolio and wool-lined black card box with red leather label with gilt title to spine.

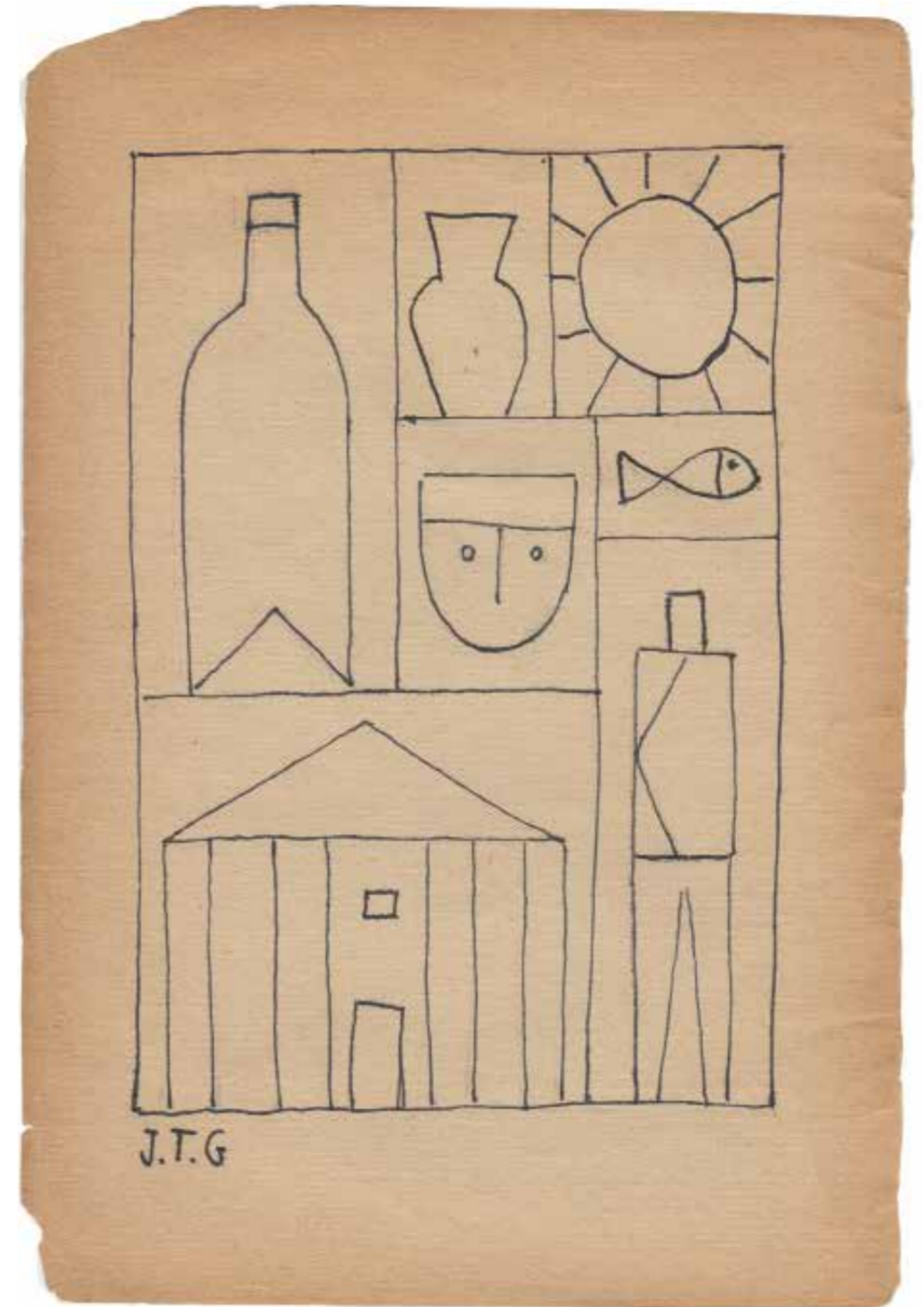
A scarce copy of Torres-García's critical lecture on North American art and artists with an original drawing by the artist.

Torres-García's original drawing, executed in black ink to the verso of the initial blank and signed with his initials J. T. G. at lower left, is typical of his Universal Constructivist oeuvre, depicting a bottle, a jar, a mask, the sun, a fish, a man and a building, each within its own section but unified by the page and Torres-García's drawn frame.

During the late 1930s and '40s, Torres-García devoted himself to developing and propagating his theories on Constructivist art. Written while he was delivering his lessons on 'Universalismo constructivo', this lecture contains many of the aspects of his theory of a new art for Latin America, including his convictions that American artists must embody the 'new man'; that new forms of art must be based on Creole sources; and that these sources must be mined for new abstract forms, new rhythms, and tones. In this text Torres-García stresses that this 'new man' or 'nueva raza' encompasses the entire hemisphere, Latin and Anglo-Saxon America. Here, as in other texts, the poet Walt Whitman (1819 - 1892) exemplifies this universal American man for Torres-García. (Maria C. Gaztambide, Museum Fine Arts Houston).

The painter, sculptor, muralist and book illustrator and designer Joaquin Torres-García (1874 - 1949) was born in Uruguay to a Catalan father and an Uruguyan mother. The family settled in Barcelona in 1891 where Torres-García studied art, eventually taking the reins of Catalan modernism. By 1900 Torres-García had begun to associate with Picasso and others who frequented the cafe Els Quatre Gats in Barcelona, a city that was central to his artistic inspiration and persona. After a spiritual crisis, the artist began assisting Gaudi with stained glass, first for the cathedral in Palma, Mallorca and later for the Sagrada Familia. Torres-García is credited as the father of South American modern art, but was, perhaps, more important for his fusion of Cubism and Constructivism which was labelled Universal Constructivism. A highly regarded figure, Torres-García was an artists' artist and was much admired by artists as diverse as Picasso, Mondrian, van Doesburg, Hélión and Arp.

£5,500



45. TANGUY, Yves. Péret, Benjamin. *Feu Central de Benjamin Péret*. Paris. Collection le Quadrangle. K éditeur. 1947.

4to. (248 x 192 mm). [60 leaves + inserted leaf with Tanguy's etching; pp. 101, (ii), (i), (i)]. Half-title (with Péret's presentation), title with copyright verso and Péret's verse illustrated with 4 hors-texte phototypie plates reproducing gouaches by Tanguy, 'Table', justification and final leaf with achevé d'imprimer; inserted loose (as issued) is Tanguy's original etching (238 x 188 mm). Original publisher's printed wrappers as issued: a grey jacket with illustration after Tanguy in white with excised section to front cover and beneath a yellow patterned wrapper with printed text in red (see below).

André Breton's copy with a beautiful presentation from Benjamin Péret and Tanguy's original etching.

From the edition limited to 1,030 numbered copies, with this copy one of *quelques exemplaires hors-commerce* and inscribed H. C. and conforming to the édition de tête of 30 copies on pur fil Johannot numbered in Roman numerals; Péret's presentation is in blue ink to the half-title: *A André Breton / que les vents n'atteignent pas ; le seul homme / fidèle à lui-même que j'aie jamais connu / Son ami / Benjamin Péret / 18 mai 1949*.

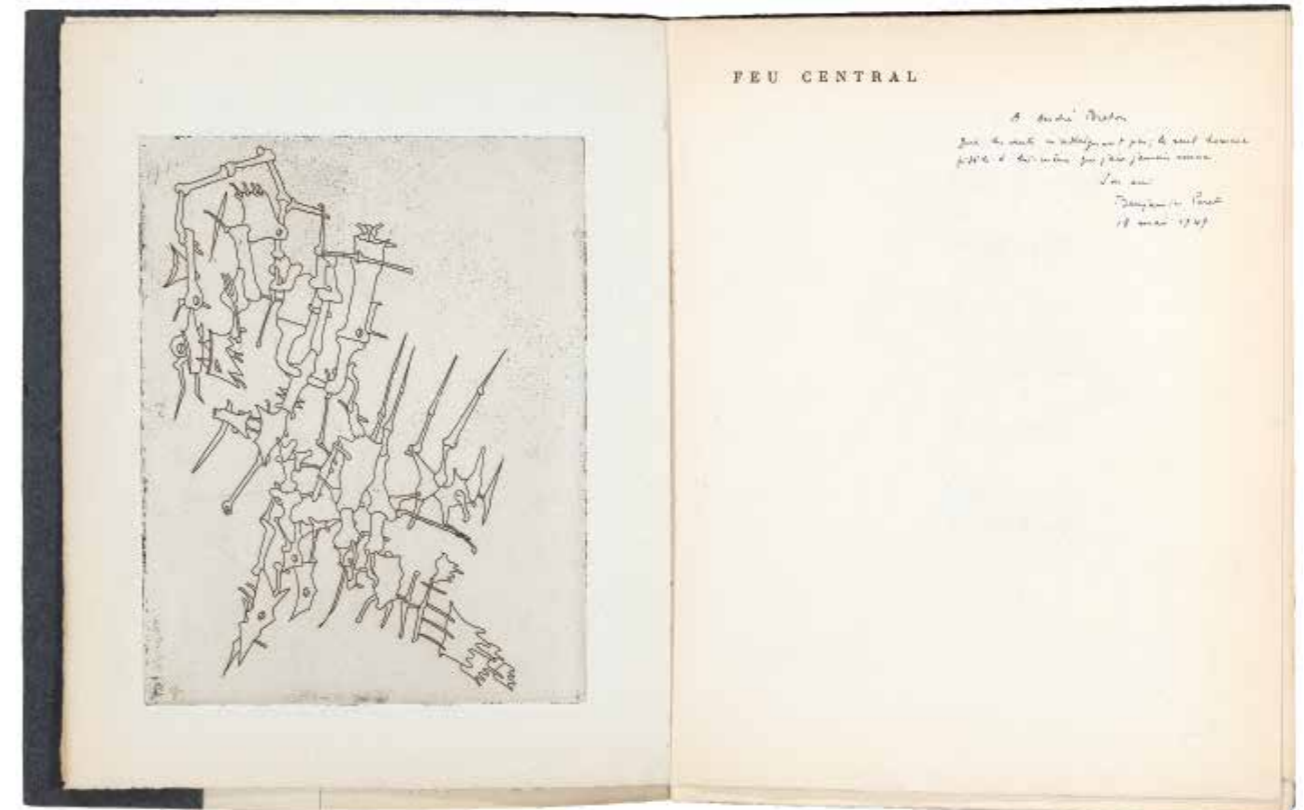
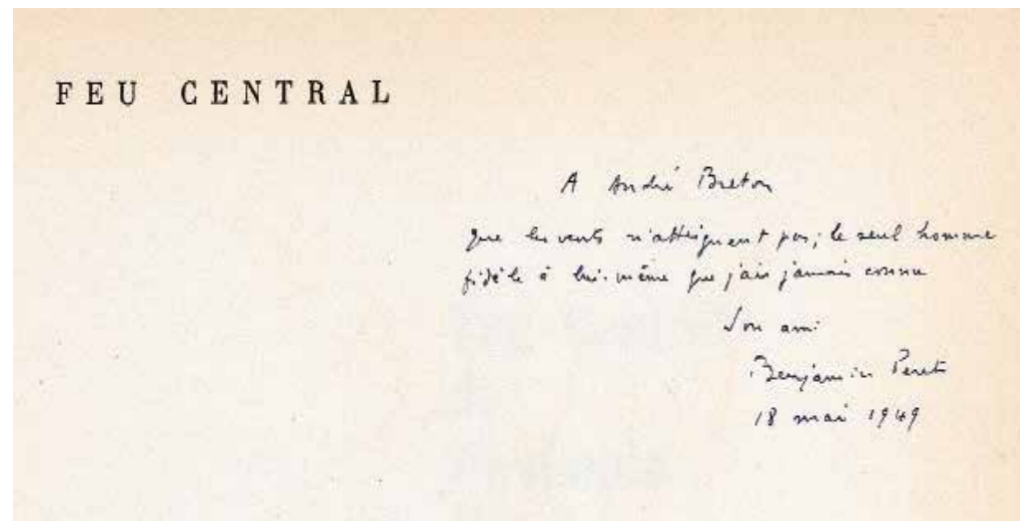
This copy, that of André Breton, was not included in the sale of Breton's library by Calmels Cohen, Paris, in 2003. Breton's widow, his third wife Elisa Claro, née Bindorff, to whom he was married from 1945 until his death, retained a handful of his most cherished books, among which was this copy of his friend Péret's *Feu Central* with its beautiful, personal and evocative presentation.

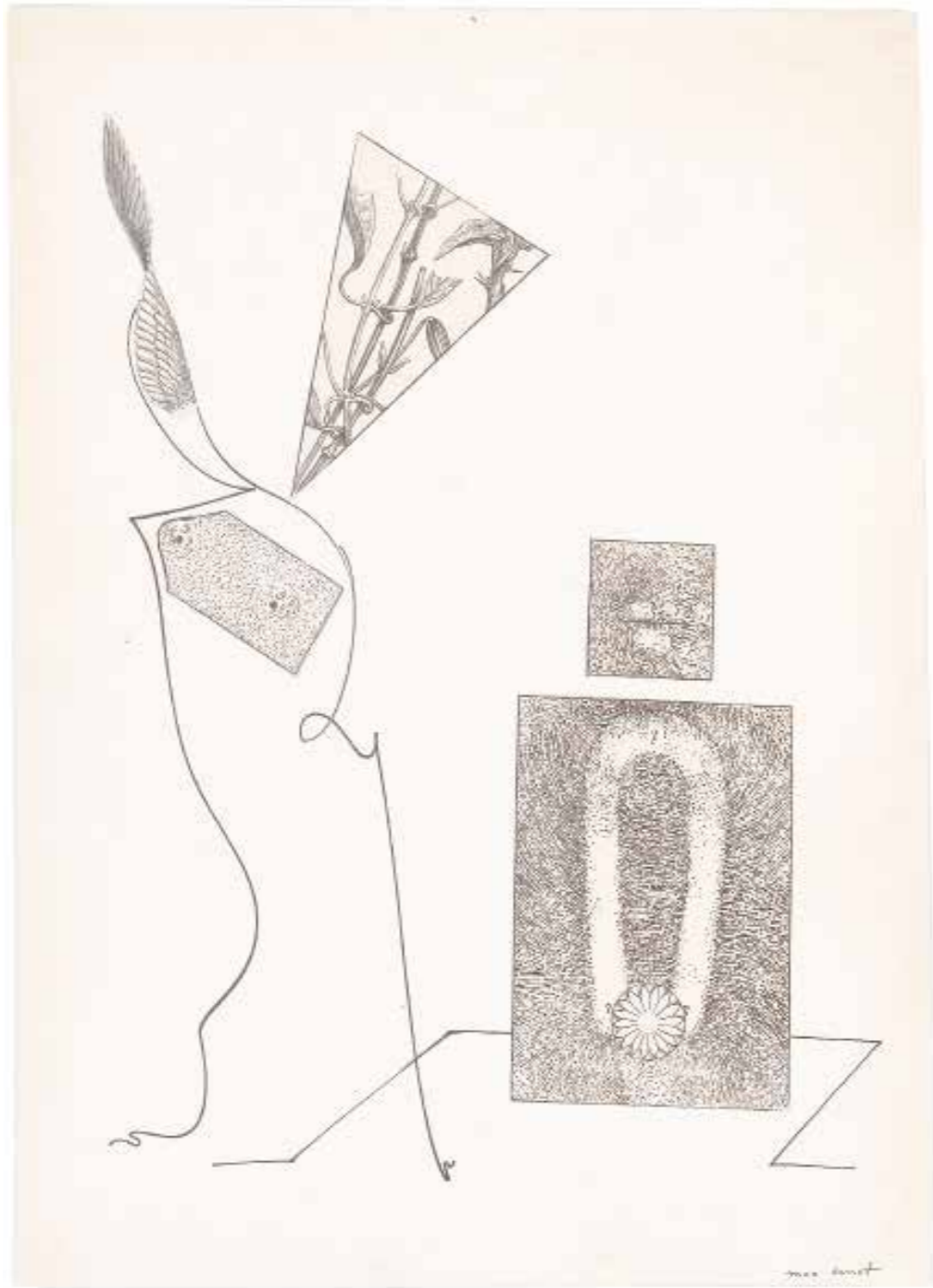
Feu Central collects Péret's verse collections *Immortelle Maladie* (1924), *Dormir, Dormir dans les Pierres* (1927), *Je Sublime* (1935), *Un Point C'est Tout* (1946) and *A Tatons*; all, save *A Tatons*, which appears here for the first time, had been published previously.

The original wrappers for the book, designed especially for the first 230 *exemplaires de luxe*, were executed after the maquette by Pierre Faucheux after Tanguy's original drawing.

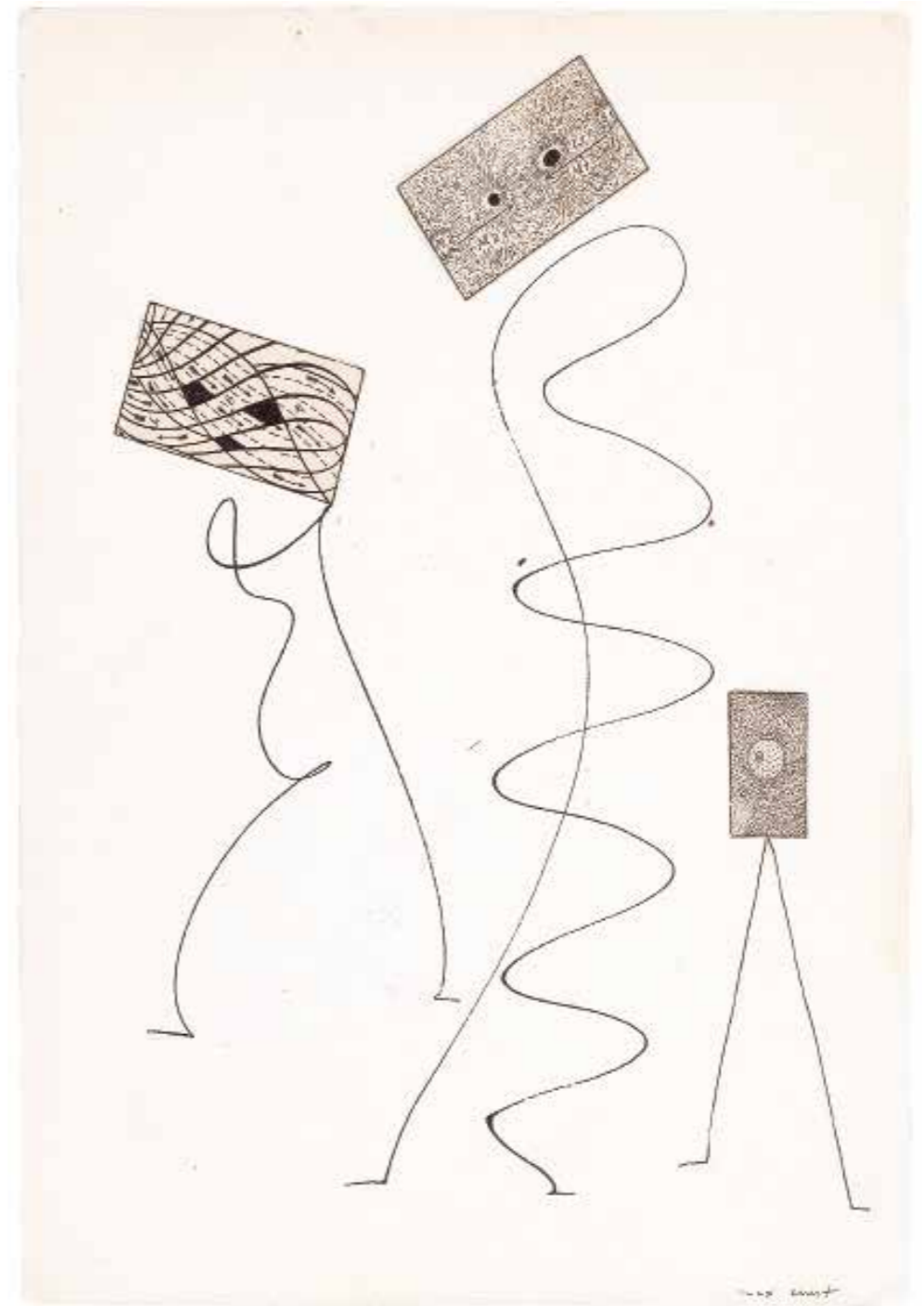
[Trésors de la bibliothèque d'André Breton 42].

£13,250





46. ERNST, Max. Original collage for La Brebis Galante. 1949.
(282 x 214 mm). Collage on paper, signed in pencil at lower right.
This collage was not included in the published book.
£37,500



47. ERNST, Max. Original collage for La Brebis Galante. 1949.
(282 x 214 mm). Collage on paper, signed in pencil at lower right.
This collage was not included in the published book.
£37,500

48. DUBUFFET, Jean. *La Métromanie, ou les dessous de la capitale*. Texte de Jean Paulhan. Paris. Presses lithographiques de Edmond et Jacques Desjobert. 1950.

Small 4to. (208 x 210 mm). [46 unnumbered leaves]. Lithograph text and illustration printed recto and verso throughout: 15 full-page illustrations, 44 leaves with text and illustration, 32 leaves with text only, final leaf with justification recto and *achevé d'imprimer* verso; text after Dubuffet's manuscript. Original olive linen-covered boards, gilt title to front cover.

Enid Bissett's hors commerce copy of *La Métromanie* with a presentation from Dubuffet.

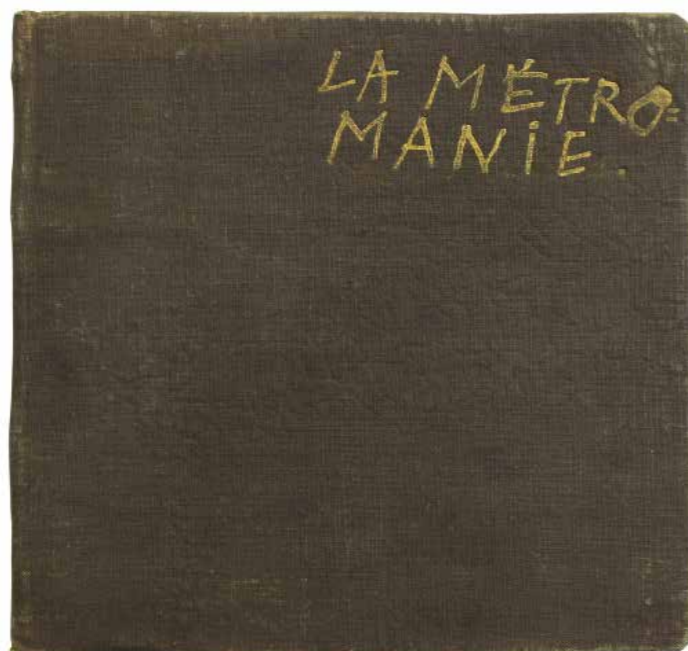
From the edition limited to 150 copies, with this hors commerce copy unnumbered on papier d'emballage, as called for, and with a presentation in blue ink on the verso of the first leaf: *avec l'amical salut de / Jean Dubuffet / à Enid Bissett*.

Enid Bissett was, together with Ida and William Rosenthal, the developer of the Maidenform bra; Enid and her husband Joseph were close personal friends of Dubuffet and his wife Lili. Generous patrons of the arts, the Bissetts owned paintings and other works by a number of major European artists including Picasso, Modigliani and Giacometti, as well, of course, as Dubuffet.

Calligraphié et orné d'images par Jean Dubuffet en décembre 1949, texte et illustrations ont été tracés au roseau taillé avec de l'encre lithographique sur papier report et reportés ensuite sur pierres, imprimé chez Desjobert, Paris, décembre 1949, chez les auteurs, Paris 1950. (Webel, pg. 64).

[Webel 175 - 264].

£12,500



49. LEGER, Fernand. *Cirque*. Paris. Tériade. 1950.

Folio. (425 x 330 mm). [30 bifolia: 60 leaves; pp. (ii), 110, (i), (i)]. 63 original lithographs in colour or monochrome and the original lithograph text after Léger's manuscript with 22 illuminations and decorations. Loose as issued in original publisher's printed lithograph wrappers, later blue morocco chemise with inlaid title and decor in colour morocco to front board, spine and vignette to rear board, decorative inlaid vignettes in blue morocco to honey morocco inner boards, honey morocco slipcase.

Léger's graphic masterpiece *Cirque*, his own text illustrated with his own original lithographs.

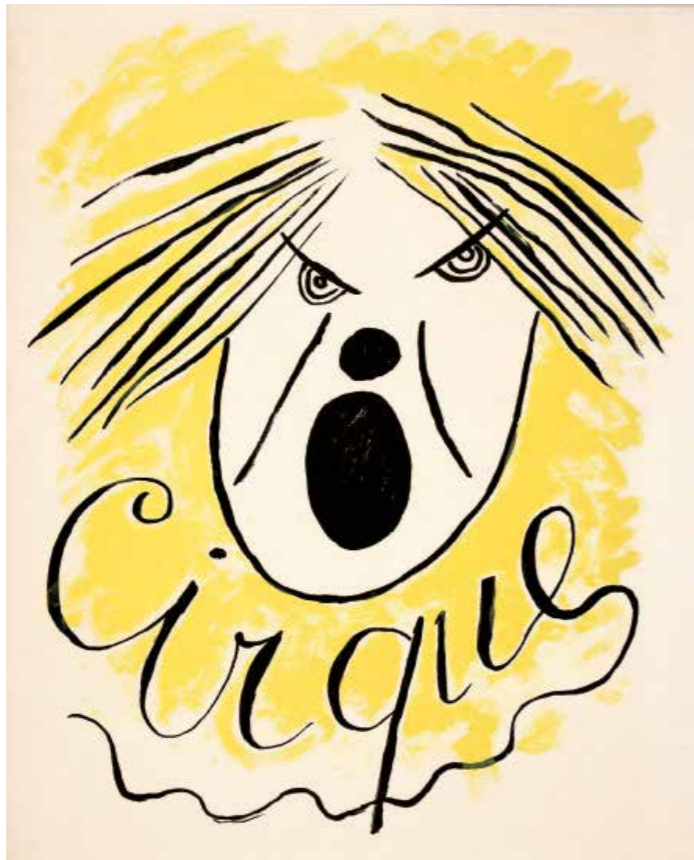
From the edition limited to 300 numbered copies on vélin d'Arches, with this one of 280 numbered in Arabic numerals and signed by Léger in blue ink.

The beautiful morocco chemise created for this copy of *Cirque* takes its inspiration from the book itself but appears to be an anonymous production.

Cirque is Léger's master graphic work, a compendium of 34 colour lithographs and 29 in black - almost half his print output. The text is Léger's own and his themes are the circus and the countryside; from these touchstones of his inspiration Léger extracts the principles of his art and life. There can be no doubt that *Cirque* stands as his testament. (Sapphire).

[Sapphire 44 - 106].

£25,000



50. DUBUFFET. Guillevic, E[ugène]. *Les Murs*. Paris. *Les Editions du Livre*. (1950).

Folio. (400 x 304 mm). [17 unnumbered bifolia including blanks: 34 leaves]. Half-title, justification verso, original monochrome lithograph frontispiece, printed title and Guillevic's verse (presented as bifolia numbered 1 - 12 on first recto with verse verso, Dubuffet's lithograph on following recto with blank verso) with 13 original monochrome lithographs (the final lithograph hors texte), final leaf with *achevé d'imprimer* recto; the front cover is also an original monochrome lithograph. (Sheet size: 380 x 285 mm). Loose in original paper wrappers with Dubuffet's lithograph cover, blue paper board chemise with printed title label to spine and matching slipcase.

Les Murs with verse by Eugène Guillevic and Dubuffet's magnificent lithographs.

From the edition limited to 172 numbered copies, with this one of 160 on Montval.

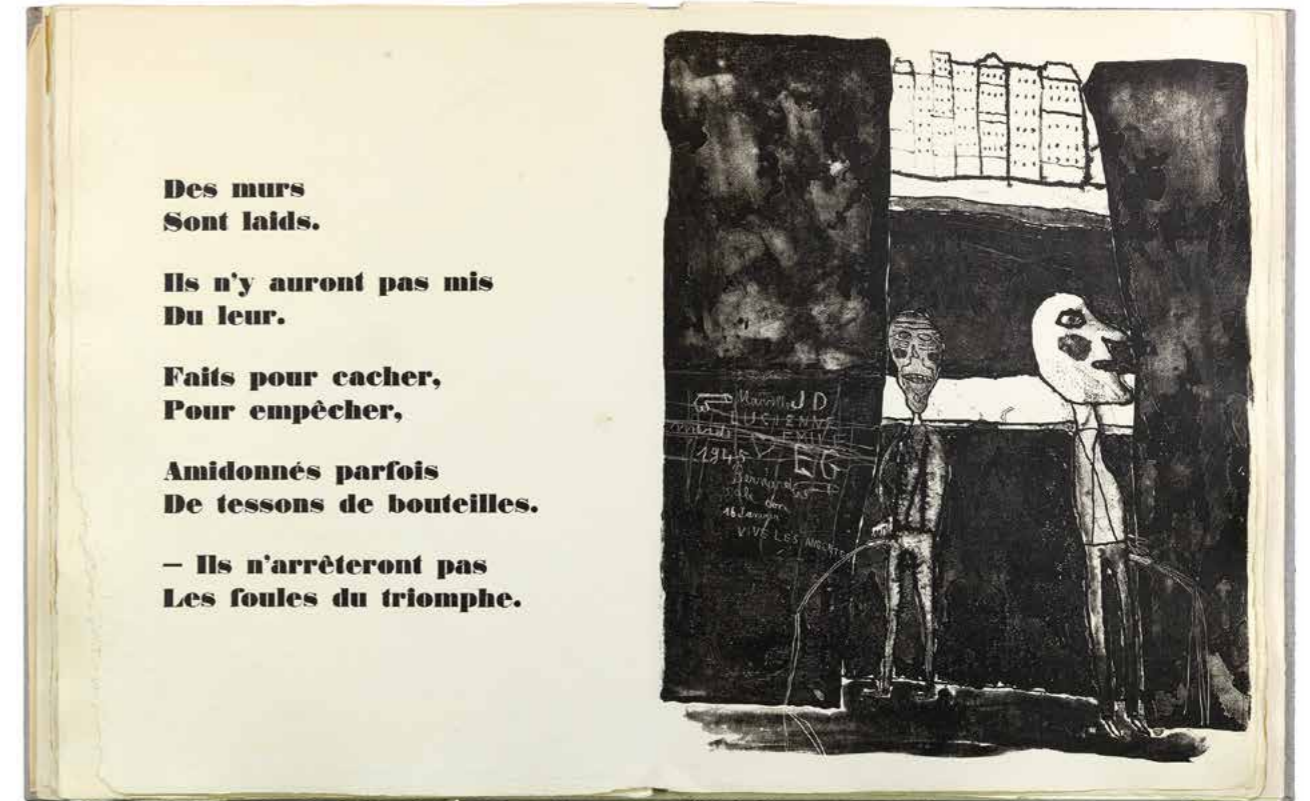
In *Les Murs*, one sees a distillation of many of Dubuffet's fundamental ideas. The artist was fascinated by natural materials, and constructed his lithographs by building upon the various imprints he made during his experiments with stones, leaves, dirt, etc. In this series of fifteen lithographs, he repeatedly explores the motif of the stone wall, examining its rich patterns, textural possibilities and the human and animal interventions upon it (graffiti and defacement) that all combine to create a new canvas. By presenting these apparently crude images the artist set out to shock the world with a *new refreshed eye*. In 1945, he stated: *I feed on the banal. The more banal a thing may be, the better it suits me ... It is where the picturesque is absent that I am in a state of constant amazement.*

The figures in *Les Murs* do not have any definable relationship to each other or to their surroundings, they merge with their environments, absorbed into the various wall surfaces. By focusing on the mundane materiality of walls, the elemental aspect of nature, Dubuffet creates a new expressive vocabulary that challenges the process of idealisation inherent in mainstream artistic endeavours.

The lithographs were executed by Dubuffet in 1945 and printed at Mourlot Frères; the book was printed by Joseph Zichieri, Paris for *Les Editions du Livre*.

[Webel 52 - 67].

£17,500



51. ERNST, Max. Artaud, Antonin. Galapagos. Les îles du bout du monde. Paris. Louis Broder. 1955.

8vo. (228 x 170 mm). [28 leaves: 14 bifolia; pp. 42, (iii)]. Half-title, monochrome etched frontispiece verso, printed title and Artaud's text illustrated with nine original colour etchings by Max Ernst, three full-page, one printed without colour as issued (sheet size: 210 x 155 mm), final leaf with justification; the wrappers and spine also feature a large original colour etching by Ernst. The original colour frottage is bound in before the half-title. Full turquoise polished calf by Pierre-Lucien Martin with his signature gilt and dated '1962', front and rear boards with elaborate inlaid sections of colour polished calf to form an abstract decorative mosaic scheme, additional inlays to spine for same, gilt title direct to spine, turquoise polished calf doublures and endpapers, original wrapper with Ernst's colour etching preserved, folded and mounted on a tab, a.e.g., turquoise calf-backed grey suede-lined grey board chemise and matching calf-lined board slipcase.

An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.

From the edition limited to 135 numbered copies on vélin de Rives signed by Ernst, with this one of the first 20 édition de tête examples with Ernst's original colour frottage, signed at lower right and numbered at lower left by the artist in pencil.

Also included, bound in at the conclusion of the book, are two proofs of the illustrations - after Ernst's original collages - for the decoration for the front and rear boards of the slipcase; as for the slipcase for the unbound book, these proofs are printed on grey laid paper.

[Spies 59, I - XI].



£35,000



52. LE CORBUSIER. *Poème de l'Angle Droit*. Paris. Teriade. 1955.

Folio. (430 x 330 mm), pp. 150. Illustrated with 19 full-page plates and many in-text illustrations; apart from the full-page colour lithographs the text is lithographed in the artist's hand and interspersed with numerous lithographs printed in monochrome or colour. Loose as issued in original publisher's colour lithograph wrappers, chemise and slipcase.

Le Corbusier's philosophical and artistic catechism.

From the edition limited to 250 numbered copies (with an additional 20 hors commerce and numbered in Roman numerals) on vélin d'Arches and signed by Le Corbusier in pencil.

Apart from the 19 full-page colour lithographs the text is lithographed in the artist's hand and interspersed with numerous lithographs printed in black or colours.

The *Poème de l'Angle Droit*, Le Corbusier's catechism of personal and artistic philosophy, began as a series of paintings composed between 1947 and 1953. The nineteen interrelated and interreferring paintings with their hermetic and alchemical overtones were intended as an iconostatic series to be displayed in a particular colour-coded near cruciform order. Le Corbusier recreated these paintings as lithographs which he combined with a sententious text and incorporated all into his important book *Poème de l'Angle Droit* published in an edition of 270 copies. £27,500



53. PICASSO, Pablo. Oettingen, Hélène Baronne d'. (Roch Grey). Chevaux de Minuit. Cannes / Paris. Aux bons soins du Degré Quarante et Un par Iliazd. 1956.

Small folio. (348 x 245 mm). [24 leaves: 14 bifolia, 10 trifolia; pp. 60]. Illustrated with 12 original engravings with burin (and 1 drypoint, the title on the vellum wrapper) by Pablo Picasso; the first and last on a single sheet, the remaining 10 on folded sheets to form a triptych of text and image. Sheet size: 310 x 208 mm (single leaf); 310 x 410 mm (double sheet); 310 x 620 mm (triptych). Loose as issued in original publisher's parchment wrapper with drypoint title by Picasso to upper cover, several additional terracotta Auvergne paper wrappers and publisher's parchment portfolio with black printed title to spine.

The extraordinary collaboration of illustration by Picasso and typography and mise en page of Iliazd, the beautiful Chevaux de Minuit.

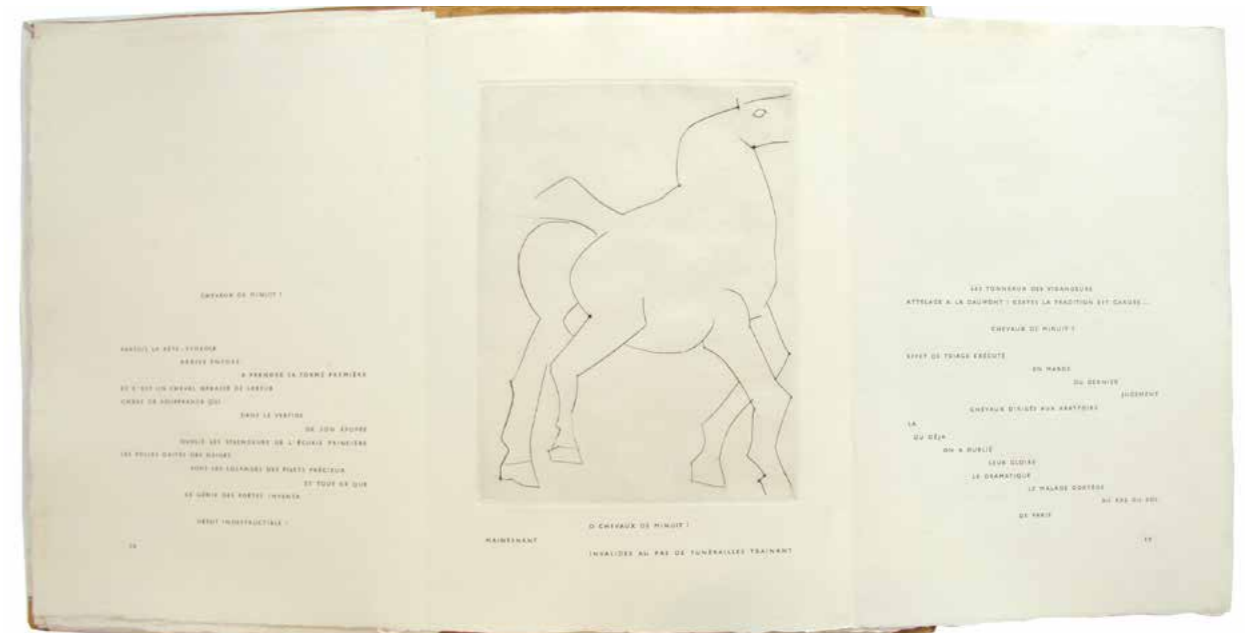
From the edition limited to 68 copies signed by the artist and printer in red crayon, with this one of 52 on *Vieux Japon* and also dated 9556 by Iliazd in red crayon (i.e. May 9th 1956).

Iliazd's organization of the text on a given page was ingeniously calculated. In Chevaux de Minuit, which was published in 1956, the staccato layout of Roch Grey's epic poem gallops, trots, and leaps in the company of Picasso's engraved horses. (Audrey Isselbacher, 'Iliazd and the Tradition of the 'Livre de Peintre'').

Roch Grey was the pseudonym of Baroness Hélène d'Oettingen, an exceptionally gifted person who showed talent in many fields, including poetry, painting and ceramics. A member of Apollinaire's circle, she contributed to the magazine Les Soirées de Paris, and played an important role in the cultural life of the colony of Russian artists in Paris. She dies in 1950 ... In his 'Adieu d'Iliazd à Roch Grey' at the end of the book, Iliazd states that it is in memory of 'that era, so near and yet so terribly far away, when poets lived among us' that he undertook to publish this text by a forgotten writer. He tells of the great difficulties encountered along the way. At first Picasso was reluctant to collaborate on the book and returned the copperplates. For a long time he continued to hesitate. Finally he was won over by the supplications and reproaches of the patient Iliazd, and agreed to make some illustrations. For the cover title, he made a drypoint; to illustrate the text he produced twelve burin engravings of horses. These he drew with great economy of line, and when seen together they form a kind of graceful and joyful ballet. The first and last horses appear hors-texte; the ten others occupy the centre of a triple page, thus forming a triptych, the two side panels of which are covered with typographical arrangements recalling Apollinaire's calligrams. (Cramer).

[Cramer 73; Isselbacher 22].

£75,000



54. PICASSO. José Delgado alias Pepe Illo. *La Tauromaquia* o arte de torear obra utilísima para los toreros de profesión, para los aficionados y para toda clase de sujetos que gusten de toros. *Barcelona. Ediciones de la Cometa, Editorial Gustavo Gili. 1959.*

Oblong folio. (358 x 500 mm). Illustrated with 26 original aquatints and 1 original drypoint for the cover by Picasso. Loose as issued in original publisher's green wrappers with Picasso's drypoint to the front cover, publisher's vellum chemise with title to spine and cloth-covered vellum box.

Picasso's superb *Tauromaquia*, the modern equivalent to Goya's own *Tauromaquia*, here with an exceptional signed original drawing of the corrida.

Picasso's superb full page ink drawing is executed on the half title, is signed by him and inscribed: *Pour mon cher Ami / Picasso le 2. 12. 63.*

From the edition limited to 263 copies, with this one of 220 copies on Guarro wove (with the bull's head watermark designed by Picasso).

The achevé d'imprimer wrongly states that all the copies were signed in pencil by the artist; some are unsigned. (Cramer).

Also included, loosely inserted is the publisher's announcement, a single folded sheet with publisher's details and vignettes of the 26 aquatints.

*This book was commissioned by Gustavo Gili, Senior, in 1927, for the collection of bibliophile books he published ... and then the wars in Spain and elsewhere put an end to the project. In 1956 Gustavo Gili, Junior, reminded Picasso of the book. In the spring of 1957, at Cannes, several days after the Easter corrida that the artist had attended at Arles, he started work again. Using a brush, he painted on the copperplates directly, creating a sort of 'stenogram' of light and shade, which is the modern equivalent of Goya's *Tauromaquia* of 1815. Picasso's 26 aquatints accompany the text written by the famous torero, Pepe Illo; his manual, which was published in 1796, was the first handbook for toreros and aficionados. (Patrick Cramer).*

[Cramer 100].

£72,000



55. BRAQUE. Suzuki, Daisetz T. Le Tir à l'Arc. Mis en Lumière par Georges Braque. Paris. Louis Broder. 1960.

8vo. (230 x 160 mm). pp. 62. Illustrated with lithographic frontispiece in blue printed verso, printed title, text by Suzuki pp. 7 - 12 (page 9 with aphorisms from Braque's 'Cahiers 1917 - 1952' printed in red), leaf with lithograph printed recto, text by E. Herrigel pp. 15 - 54 with a further 5 lithographs by Braque and pages with aphorisms interspersed, leaf with printed number of the edition signed in pencil by Braque, leaf with information regarding the chosen texts, leaf with justification, final blank; with two protective pages with wood-engraved floral motif by Braque in white and additional pink lithographic endpapers. The front cover is also an original etching by Braque. Loose as issued in publisher's printed wrappers with original etching by Braque and original silk-covered box with motif by Braque in white to centre, in Japanese-style protective chemise with motif in white to spine.

A beautiful example of Braque's *Le Tir à l'Arc*.

From the edition limited to 165 copies, with this one of 130 on *vélin pur chiffon à la main du Moulin d'Ambert* signed by the artist. The cover etching is on *papier Antaimoro*.

The text was chosen by Suzuki and E. Herrigel from *Le Zen dans l'Art Chevaleresque du Tir à l'Arc* (1955).

[Vallier 153].

£3,500



56. TOYEN (Marie Cerminova). Dhainaut, Pierre. Mon Sommeil est un verger d'embruns. Ussel (Corrèze). Editions Peralta. 1961.

4to. (250 x 172 mm). [20 unnumbered leaves]. Half-title, inserted leaf with Toyen's original dry-point engraving (signed and numbered by the artist in pencil) as frontispiece verso, printed title in green and black, leaf with dedication 'à Jacqueline', leaf with quotation from Keats, 10 leaves with Dhainaut's verse dated 'Décembre 1961' at conclusion, final leaf with justification and *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in black and green.

The first edition of Pierre Dhainaut's first published poem illustrated by Toyen.

From the edition limited to 72 copies on *vélin d'Arches*, each with the original dry-point engraving frontispiece by Toyen (Marie Cerminova), signed in pencil.

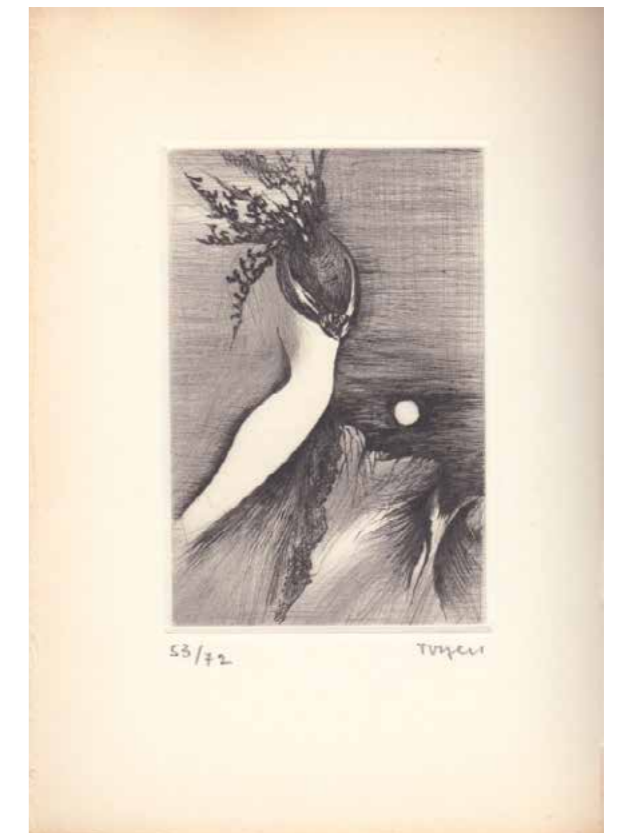
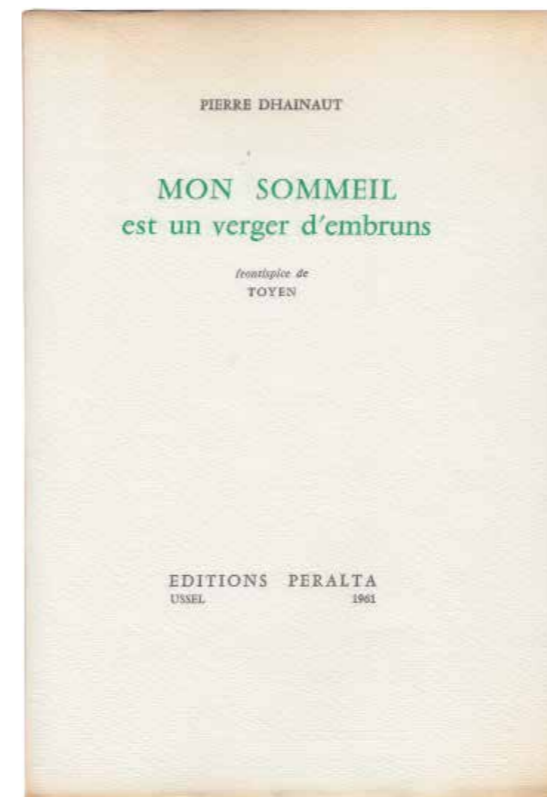
Dedicated to Dhainaut's wife Jacqueline (née Desudde), this early Surrealist poem (early for Dhainaut, later for Surrealism as literature) was published shortly after Dhainaut's meeting with and influence by, André Breton. Part of a late generation of Surrealists, Dhainaut was also a critic, theorist and painter. Dhainaut presented a copy to Breton at the time of publication.

The first three copies of the edition were all *nominatif* and none of the remaining examples were for sale ('Le tirage ... est de 72 exemplaires dont aucun ne sera mis dans le commerce').

Dhainaut's work is scarce and we can locate only those copies at the BNF and the Bibliothèque littéraire Jacques Doucet in Paris.

Also included, loosely inserted, is the subscription bulletin for another book to be published in Ussel, *Le Libérateur du Massacan* by Alfred Campozet, printed by *le maître-imprimeur Rico*, à *Manosque* and to be published by Jehan Mayoux; the book was also published in 1961.

£1,750



57. DUBUFFET, Jean. *Experiences Musicales*. Venice. *Galleria del Cavallino*. 1961.

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

The complete series of Jean Dubuffet's musical experiments: *Experiences Musicales*.

Each of the records is inscribed H. C and signed by Dubuffet to the central pink label.

Tout ceci [Dubuffet's text] dit les disques ici réunis ne sont pas présentés dans l'esprit d'oeuvres prétendant à s'imposer mais comme premières expérimentations d'un qui s'aventure en un domaine fort mal connu de lui et c'est dans cet esprit que je prie les musiciens de les accueillir. (Jean Dubuffet, Avril 1961).

I. *Aggravation / Cris d'Herbe / Longue Peine*. Musique de Jean Dubuffet jouée par l'auteur.

Edition of 60 copies including 10 hors commerce; inscribed HC and signed by Dubuffet in ink to central pink label.

II. *La Fleur de Barbe*. Poème de Jean Dubuffet interprété par l'auteur.

Edition of 134 copies including 50 destinés à l'artiste with a red label, 60 including 10 hors commerce with a pink label and 24 including 4 hors commerce with a yellow label; inscribed HC and signed by Dubuffet in ink to central pink label.

III. *Pousee l'Herbe, l'Eau / Coq à l'Oeil / Aguchements*. Musique de Jean Dubuffet jouée par l'auteur.

Edition of 115 copies including 55 destinés à l'artiste including 5 hors commerce with a white label and 60 including 10 hors commerce with a pink label; inscribed HC and signed by Dubuffet in ink to central pink label.

IV. *Délibérants / Terre Foisonnante / Prospère-Prolifère / Diligences Futiles*. Musique de Jean Dubuffet jouée par l'auteur.

Edition of 60 copies including 10 hors commerce; inscribed HC and signed by Dubuffet in ink to central pink label.

V. *Pleure et Applaudit / Le Gai Savoir / Le Bateau Coulé / Dimanche*. Musique de Jean Dubuffet jouée par l'auteur.

Edition of 120 copies including 60 destinés à l'artiste including 10 hors commerce with a white label and 60 including 10 hors commerce with a pink label; inscribed HC and signed by Dubuffet in ink to central pink label.

VI. *Humeur Incertaine / Temps Radieux / Trotte Matin / Solennités*. Musique de Jean Dubuffet jouée par l'auteur.

Edition of 114 copies including 54 destinés à l'artiste including 4 hors commerce with a white label and 60 including 10 hors commerce with a pink label; inscribed HC and signed by Dubuffet in ink to central pink label.

Exemplaires destinés à la Galleria del Cavalino avec une étiquette rose ... (Webel pp. 213 / 214).



58. ZERO. Mack, Heinz & Otto Piene (Eds). ZERO. Vol. 1 - Vol. 3. [All Published]. Düsseldorf. (1958) - 1961.

3 issues. Square 8vo. (c.200 x 210 mm). pp. 23, (i); 35, (i); (294). Printed text throughout (largely in German but no. 3 also in French and English) by various contributors, no. 1 with central spread on red paper, nos. 2 & 3 with monochrome illustration on glossy paper, no. 3 with Yves Klein's burnt and torn pages (as issued) and with Spoerri's matchstick and Tinguely's sunflower seed glued to final leaf verso (as issued). Original publisher's printed wrappers with titles, stapled as issued for nos. 1 & 2, no. 3 perfect bound and with rear cover hole-punched as issued.

The complete series of ZERO with seminal contribution, innovation and typography and the interventions and multiples for Vol. 3.

With texts and illustrations by Enrico Castellani, Lucio Fontana, Yves Klein, Heinz Mack, Piero Manzoni, Otto Piene, Daniel Spoerri, Arnulf Rainer, Dieter Roth, Jean Tinguely, Günther Uecker, et al.

The final issue of ZERO includes both of the artists' multiples glued to the final leaf, Daniel Spoerri's matchstick and Jean Tinguely's sunflower seed together with the hole-punched rear cover allowing the multiples' visibility. The section regarding Yves Klein and his oeuvre features the burnt half-page in the French section of *Le Vrai Devient Réalité*, while the English section, *Truth Becomes Reality*, features a torn out page; the German section is unmutilated.



[Allen 312; not in Le Fonds Paul Destribats].

£2,750

59. PICASSO. Crommelynck, Fernand. *Le Cocu Magnifique*. Paris. Atelier Crommelynck. 1968.

Oblong folio. (312 x410 mm). pp. 173. 12 original etchings and aquatints by Picasso. Loose as issued in original parchment wrappers and parchment-lined red morocco box with title in black to spine by Jean Duval.

Picasso illustrating Crommelynck's *Le Cocu Magnifique*.

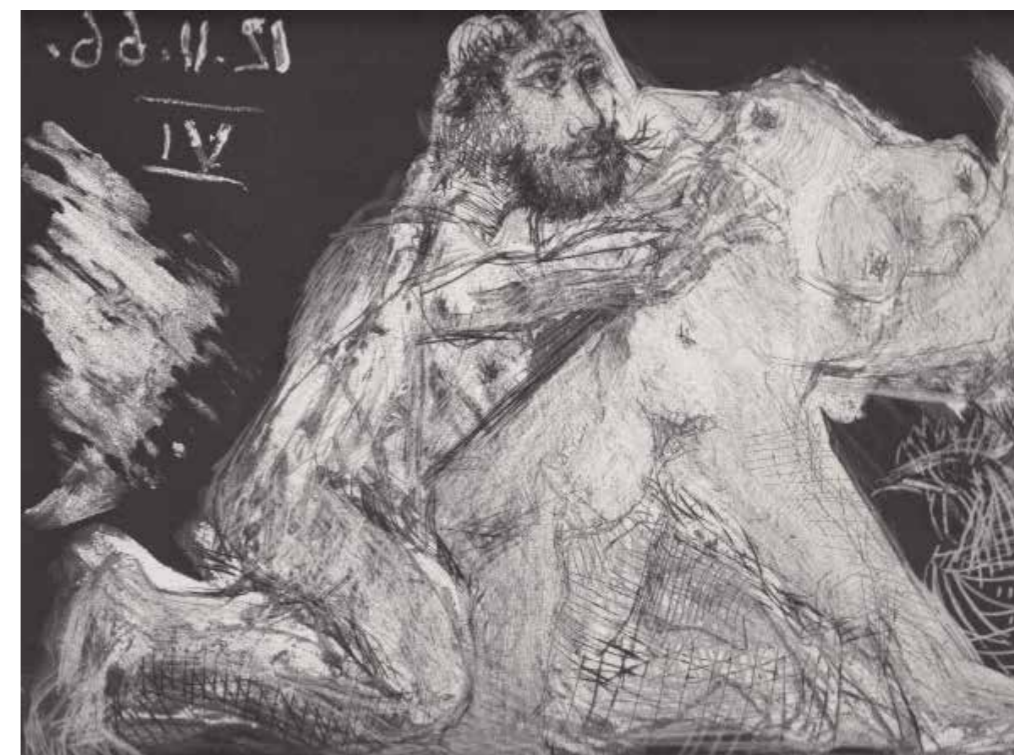
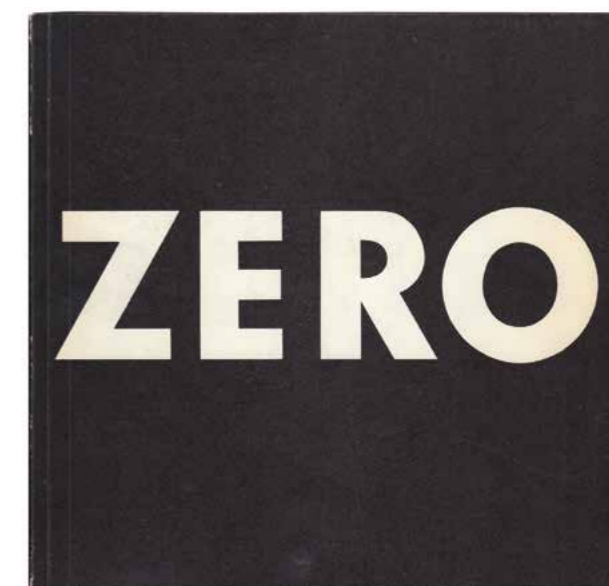
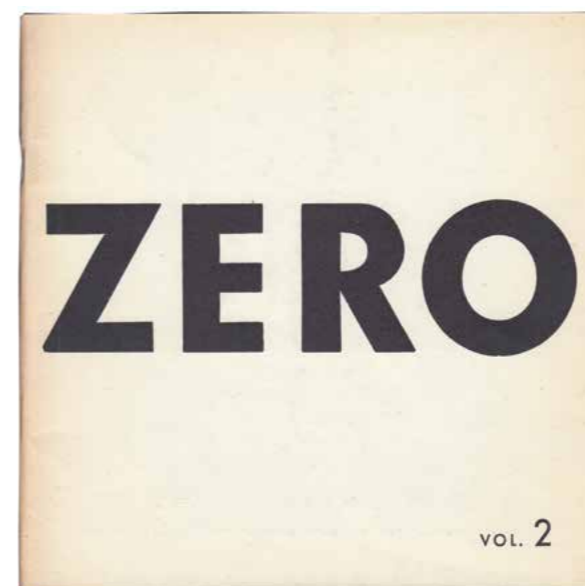
From the edition limited to 200 numbered copies on Rives, signed by Picasso and the author.

This was the first work that proved successful for the Belgian dramatist Crommelynck and as a tragic farce concerning jealousy and adultery it is unsurprising that it proved to be of great interest to Picasso.

'Le Cocu magnifique. Farce en trois actes' was presented for the first time on December 18, 1920 ... Picasso knew Fernand Crommelynck and had for a long time intended to illustrate this play. In the 'forties [sic], he had met the playwright's son, Aldo, who was working in Lacourière's printing shop. In 1963, Aldo and his brother, Piero, opened their own atelier for engraving at Mougins; it was here that the large suites of engravings Picasso did in his last years were printed. And it was the 'Editions de l'Atelier Crommelynck' which published this book, in 1968, two years before Fernand Crommelynck's death. To illustrate *'Le Cocu Magnifique'*, Picasso created scenes with characters from his own personal mythology ... Picasso's manner of staging *'Le Cocu Magnifique'*, like Crommelynck's, is untrammled and without repression. (Cramer).

[Cramer 140].

£14,500



60. ILIAZD (Ilia Zdanevitch) & Georges Ribemont-Dessaigues. Boustrophédon au Miroir. Paris. Le Degré Quarante et Un. 1971.

Large 8vo. (286 x 185 mm). [13 bifolia]. Leaf with title, five leaves of text printed on the centre of five bifolia and illustrated with ten etchings by Georges Ribemont-Dessaigues also printed on five bifolia with the first and final etchings printed singly, the remainder in pairs, final leaf with *achevé d'imprimer* and justification; an additional etching is printed on the vellum wrapper. Loose as issued in original publisher's parchment wrappers with etched design by Ribemont-Dessaigues, additional blue thick wove paper dust-jacket, coarse weave grey cloth chemise with black-printed monogram and initials to spine and matching slipcase.

An excellent copy of Iliazd's recapitulative lyrical catechism illustrated by Georges Ribemont-Dessaigues.

From the edition limited to 55 copies on vieux japon paper, signed in pencil by Iliazd and Ribemont-Dessaigues to the title.

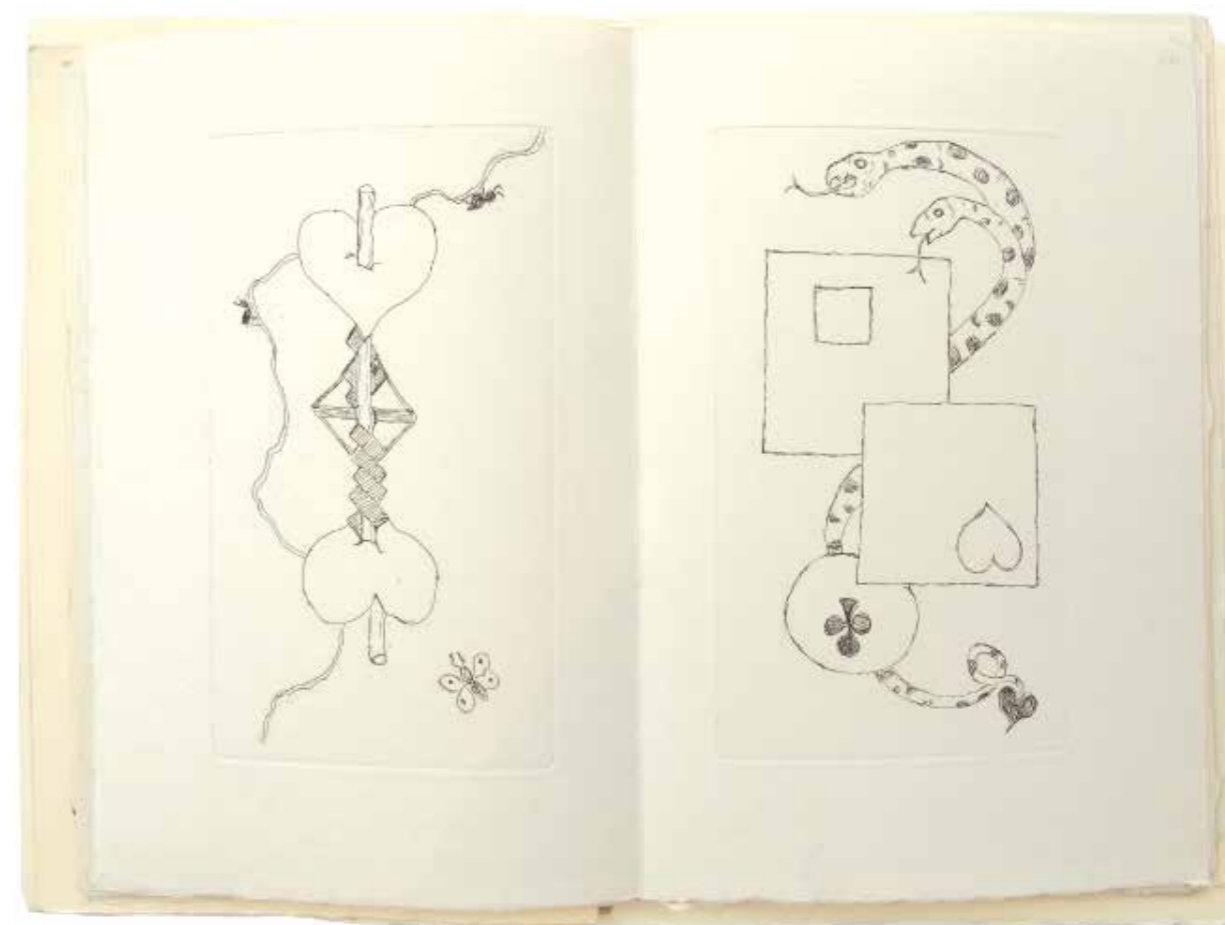
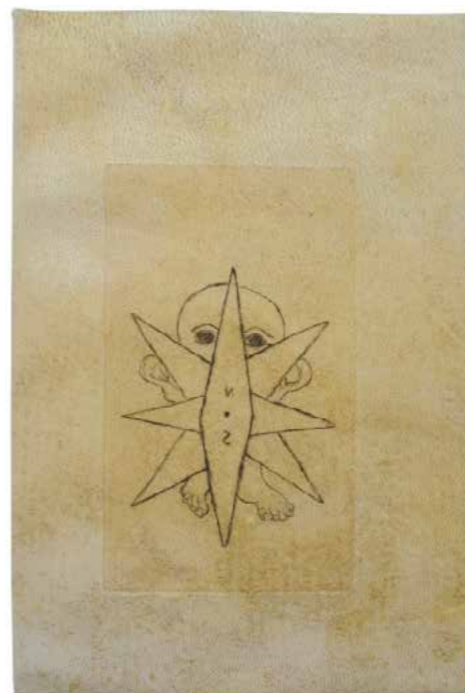
Printed in Iliazd's standard format: loose sheets in a parchment wrapper with additional heavy wove paper dust-jacket, initial blank leaves of another heavy wove paper and text and images beautifully printed in Iliazd's *mise-en-page* with innovative typography.

The text consists of a series of lines printed in large capitals, with beneath each line, in a smaller type, the text printed in reverse. The lines are a recapitulative catechism of Iliazd's oeuvre: his heroes, his lyrics, his authors, his printed books and mark a return to the *zaum* of his youth.

boustrophedon, adv. and adj. (and noun) - (Written) alternately from right to left and from left to right, like the course of the plough in successive furrows; as in ancient inscriptions in Greek and other languages. (OED).

... 'Boustrophédon' was a highly calculated work, a memorial tribute not only to the companions of his youth, Michel Ledentu and Pirosmansvili, but also to his beloved wife Hélène ... and to Adrien de Monluc, a figure whose renegade linguistic tactics had brought him into conflict with Cardinal Richelieu, as well as to others with whose heroic achievements (or failures) Iliazd identified. These figures were the sum of Iliazd's sense of himself as artist, poet, typographer, publisher - and human being. The text is highly moving, an old man's work, fully cognizant of the finitude of human life and of the preciousness of gathering together, in tribute, those few poetical strands that constitute a self-articulated legacy. As with every work of Iliazd, this book cannot be mistaken for the production of any other editor or publisher. (Johanna Drucker).

[Isselbacher 27 / 28; see 'Johann Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages', Toledo, 2003]. £6,500



61. ROTH, Dieter. Original Handmade Handpainted Postcard. Reykjavik. 31st August, 1973.

Postcard. (318 x 164 mm). Torn roughly rectangular section of card from box (?) used by Roth as a postcard, white printed recto with original painting in various colours of thick oil paint, signed DiEter [sic] Roth / 73' in pencil and with the stamp 'Port payé' etc., verso with manuscript address and text by Roth in blue ink in postcard format dated '31 August 73' with three stamps, franked and mailed.

An excellent example of Dieter Roth's innovative mail art: an original painting sent as a postcard from Reykjavik to Akureyri.

Although Roth made extensive use of standard postcards - he painted over the original image *since painting and drawing on unpainted or unmarked paper is harder to do than on paper with something already on it* - in his oeuvre, the work presented here is somewhat more unusual. In the present example, Roth has created his own postcard by painting an image on one side of a roughly torn piece of card (likely taken from a cardboard box) and using the verso as the mailing side of the postcard. At left is Roth's text in Icelandic, dated 31 August 73 and signed D. R. in blue ink, while at right is the address, that of Roth's brother-in-law, Vigfús Björnsson. The card, bearing three stamps, has been franked and mailed, and was sent from Reykjavik to the northern city of Akureyri.

Roth's painting, executed with heavy impasto in green, light and dark blue, orange, red and burgundy oil, is a vibrantly expressive abstraction. The painting is signed and dated in pencil at lower right. £7,500



62. RICHTER, Gerhard. Isa Genzken. Tri-Star. Düsseldorf. Ton-Atelier. 1979 / 1981.

7" 45 r.p.m. vinyl disc. Issued loose in original white paper sleeve.

The very scarce original vinyl record painted by Gerhard Richter in grey enamel paint.

The B-side of the record has been *painted* by Gerhard Richter over the central label and the majority of the vinyl, he has also signed the work on the grey paint in black ink and dated it *Okt. 81*.

From the edition limited to 75 numbered copies signed and dated by Richter (plus 2 signed but unnumbered hors commerce examples), with this one of the 2 unnumbered hors commerce copies.

Originally released in 1979 in 40 copies by Isa Genzken, *Tri-Star* was issued by Richter in 1981 in a further edition of 77 copies, each modified with grey enamel paint as here. The *musical* contents were of Lockheed Tri-Star airplanes at Düsseldorf Airport that were recorded by Isa Genzken.

A joint project by Isa Genzken and Gerhard Richter. (Butin).

[Butin / Gronert / Olbricht 57].

£35,000



63. LONG, Richard. Mud Hand Prints. London. Coracle Press. 1984.

Small folio. (342 x 294 mm). [4 unnumbered leaves + guardleaf]. Leaf with title, leaf with left hand print verso, guardleaf, leaf with right hand print recto, final leaf with colophon verso. Original publisher's green cloth with title to front board in black.

The scarce hand-made *Mud Hand Prints* by Richard Long.

From the edition limited to 100 copies.

The artist arrived in the premises of the Coracle Press with a bucket of mud from the river Avon carefully mixed to the desired consistency; having made prints of his hands in each of the 100 books, already bound, he threw the remaining mud down the stairwell walls, where the artists who have worked with the Press have all left evidence of their work. Time alone will tell whether the prints created by artist and river will last as long as the reserved image of hands ... made by Paleolithic (Magdalenian) man to be found in caves from the Périgord to the Pyrenees and Northern Spain. (From Manet to Hockney).

[From Manet to Hockney 167].

£3,000



64. LONG, Richard. Nile / Papers of River Muds. Los Angeles. The Lapis Press. 1990.

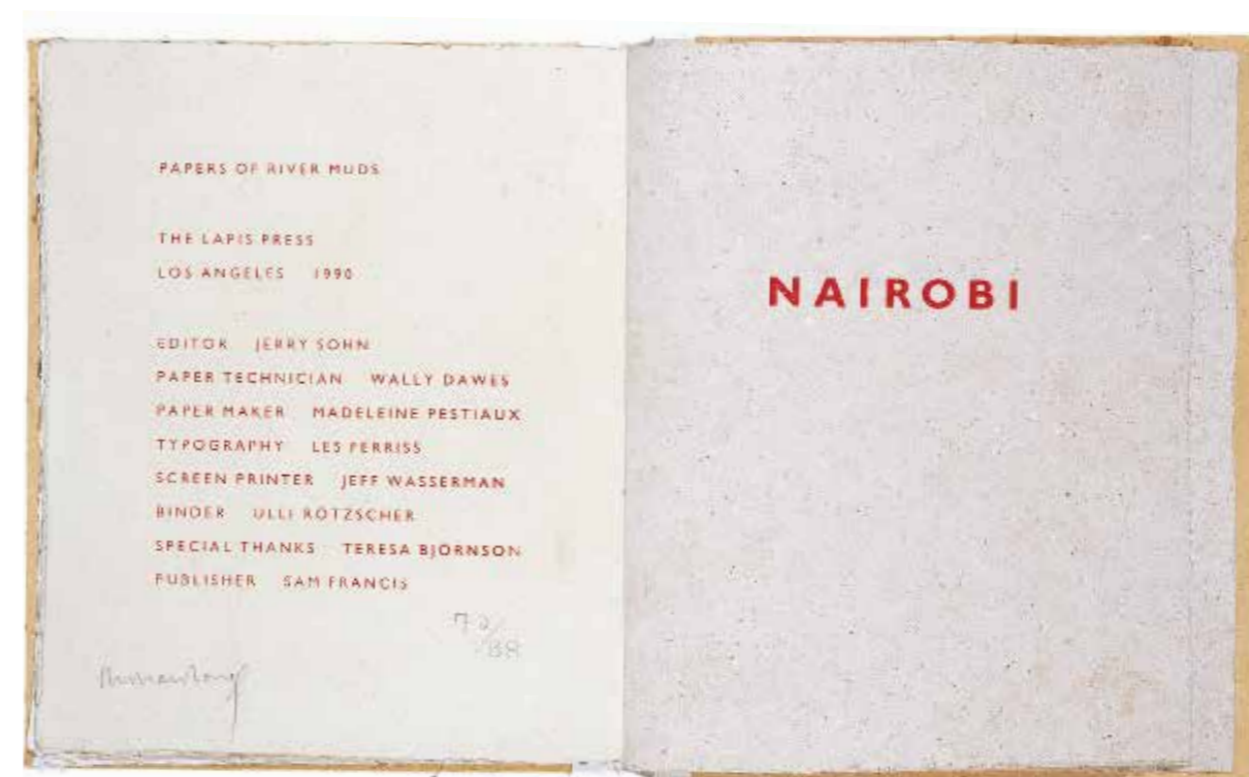
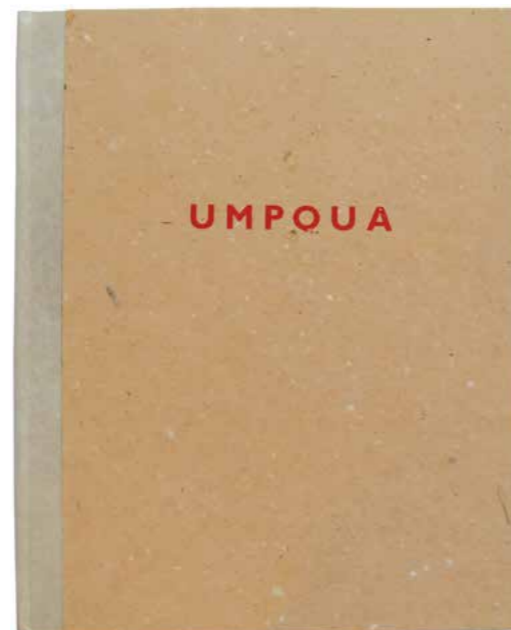
Small folio. (357 x 298 mm). [12 bifolia: 24 unnumbered leaves including pastedowns]. Comprised of bifolia of hand-made paper manufactured with mud from a variety of rivers of the world; the first leaf of each bifolium is screen-printed with the river's name in capitals in red (save that for the front pastedown). Sheet size: c.344 x 286 mm. Original publisher's parchment-backed mud-soaked paper boards, 'UMPQUA' to front board and 'RICHARD LONG' to spine in red, parchment-edged slipcase with 'NILE' and 'RICHARD LONG' to upper cover in red.

An excellent copy of Richard Long's artist book of leaves of paper made with river mud.

From the edition limited to 88 numbered copies, signed and numbered by Long in pencil to the justification.

The colour of the leaves varies according to the shade of the mud used in the process of its making. The rivers included (in order) are: Mississippi, Indragoodby, Jordan, Condamine, Avon, Chitravathri, Amazon, Rhine, Guatiquia, Huang He, Hudson and Nairobi. The boards for the book are covered with paper made with mud from the Umpqua and that for the slipcase with mud from the Nile.

The paper was made by Madeleine Pestiaux with the assistance of paper technician Wally Dawes and the book was bound by Ulli Röttscher; the Lapis Press of Sam Francis in Los Angeles published the book.



£6,500

65. ASSE, Geneviève. Borges, Jorge Luis, (Silvia Baron Supervielle, Trans.). *Les Conjurés*. Genève. Jacques T. Quentin, éditeur. 1990.

Large 8vo. (280 x 190 mm). [30 leaves + additional inserted leaf with painting]. Half-title, printed title, leaf with Borges' 'Inscription', leaf with Borges' 'Prologue' dated '9 janvier 1985' recto and first poem verso and Borges' verse illustrated with 10 original pochoir illustrations (11 including the wrapper) in scarlet ink after Asse's original paintings (one is on a trifolium with text on the left and right hand leaves, a central illustration and a further illustration on the folding leaf with a tear as issued to allow the image beneath to bleed through), leaf with copyright verso, final leaf with 'achevé d'imprimer and justification', a final inserted leaf includes an original signed oil painting - as called for - by Asse; sheet size: 276 x 180 mm. Text and illustration mounted on guards throughout. Book and maquette printed on vélin d'Arches. Full scarlet polished calf by Monique Mathieu with her signature in blind and dated 1992, front and rear boards with asymmetric excision with additional onlays of patterned morocco (or lizardskin?), front board with onlaid section of calf bisecting the lower section of the board and additional onlaid section of tinted lizardskin at upper right, bisected spine with additional onlaid fillet and title in blind, matching doublures, grey brushed suede endpapers, original publisher's plain wrappers with pochoir illustration in red to front cover and backstrip preserved, matching grey suede-lined scarlet calf-backed chemise with spine to match that of book with titles in grey and matching scarlet calf-edged grey paper board slipcase.

A superb copy of the édition de tête of Geneviève Asse's *Les Conjurés* with an original signed painting on paper and bound by Monique Mathieu together with the original maquette for the book with all of Asse's original paintings including several trials and an unused painting.

From the edition limited to 120 numbered copies illustrated with 11 pochoirs, signed by Asse and Supervielle in pencil, with this one of the first 20 copies including a signed *huile sur papier* by Asse; an additional 12 hors commerce copies numbered in Roman numerals were also issued for the *collaborateurs*.

Asse's original painting is a single brush stroke in scarlet paint to the centre of a leaf (272 x 160 mm) and is signed at lower right by Asse in pencil; the verso is annotated *Huile sur papier G. A. / les conjurés*.

Les Conjurés, Borges (1899 - 1986) final verse collection was published in Spanish as *Los Conjurados* (The Conspirators) in the year before his death. The collection features 40 poems and prose poems by Borges (the 'Inscription' and the 'Prologue' aside).

The original maquette, with all of Asse's eleven original paintings for the illustration, reproduced in pochoir for the book, is a remarkable document of her process, creative thought and engagement with Borges' verse. This maquette includes all of the final versions of the eleven paintings for reproduction, together with an additional original painting, and several of those paintings that were used feature additional trials and versions verso. It is clear from a close comparison of this maquette and the published book that only those pages that included illustrations had not been finalised at the time the maquette was produced, the absence of any bifolia without illustration in the present maquette indicating that this was the final specimen; if a complete *bon à tirer* version was produced it would have included the illustrations in their pochoir version. The maquette also presents a remarkable window into Asse's personal philosophy vis à vis her use of colour and its interaction - in this case a rare use by her of red, inspired directly by Picasso's use of the same for Reverdy's *Le Chant des Morts* published by Tériade in 1948 - with the blank page and the printed text. If Asse was inspired by Picasso's illumination for Reverdy's poem, her work is certainly in no way derivative and the book is indubitably, even if *sui generis*, her own. As stated above, this maquette includes all of Asse's paintings for the book as well as a final highly finished work that was never used but is entirely in keeping with the corpus of illustration.

Full details of the maquette are available on request.

[Miessner / Quignard XVIII; Mason 323 - 333; see 'Geneviève Asse: La Pointe de l'Oeil' by Marie-Françoise Quignard, 2002, pp. 37 - 38; see 'Peindre en Carnets' by Christian Briend, 2013]. £40,000



66. PENDLETON, Adam. *Anthology*. New York. Zucker Art Books. 2018.

Folio. (498 x 380 mm). [100 unnumbered doubled leaves]. Illustrated throughout in monochrome with silkscreen compositions of text and image recto and verso on Japanese Shoji paper; sheet size: Stitched as issued in original publisher's canvas boards with the unique cover by Pendleton with silkscreen text: 'WHAT / A DAY / WAS T[HIS]' over monochrome checkerboard pattern, white Shoji paper endpapers, housed in black cloth box with title to front cover in blind and justification to interior of box, black card slipcase.

Adam Pendleton's unique artist book of Black Dada, *Anthology*.

From the edition limited to 24 copies on Japanese Shoji paper, each with a unique cover, signed and numbered by the artist in pencil to the rear pastedown; 10 artist proof copies were also issued.

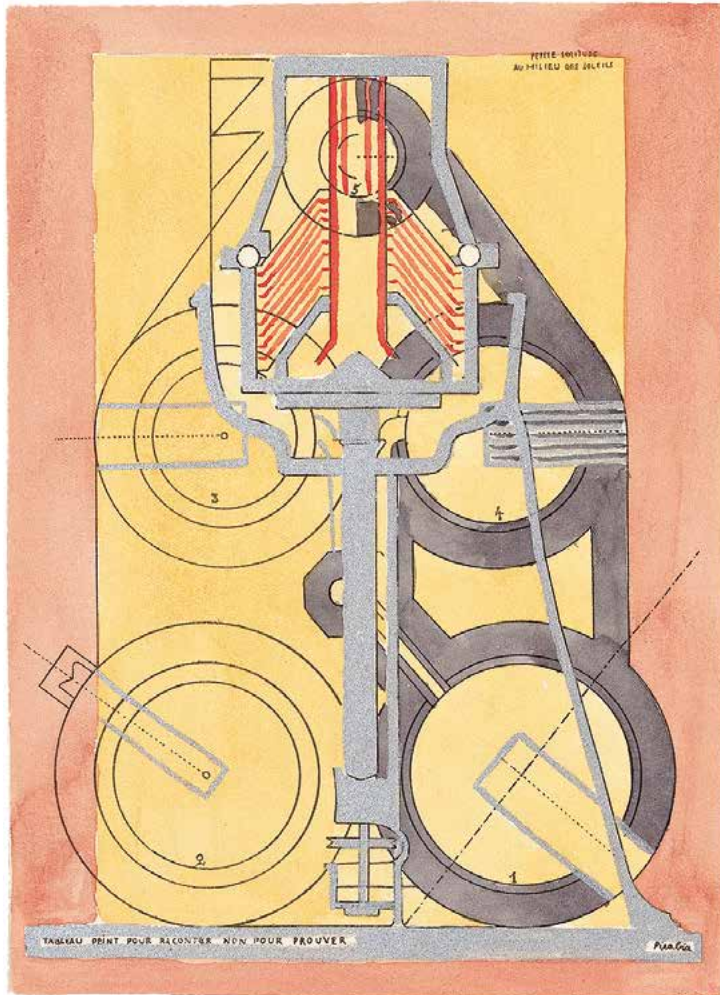
*Anthology is a new artist's book by Adam Pendleton featuring 200 compositions and a unique cover. Isolated photographs and fragments photocopied from the pages of books in the artist's personal library are layered with marks, dashes, patterns, shapes, and handwriting that frequently verges on abstraction. Each composition is unique, but many elements iterate and recombine throughout the series: masks, ceramics, phrases ("WHAT A DAY WAS THIS"; "IF THE FUNCTION"), and historical images related to the visual culture of decolonization. The compositions are directly related to Pendleton's ongoing series of works on Mylar, and the book translates and indexes these source collages, which are usually printed on transparent film; in *Anthology* they have been silkscreened onto delicate Japanese Shoji paper ... Reflecting the combinatorial nature of the compositions, each book has a unique canvas fabric cover with a black-and-white pattern, screen printed with one of four handwritten texts. For this large volume, Pendleton collates the works in chronological sequence and encourages readers to track these recurring components as they phase in and out across the book's 200 pages. (From the publisher's prospectus).*

Adam Pendleton (b. 1984, Richmond, Virginia) is a New York-based artist whose work is animated by what the artist calls "Black Dada," a critical articulation of blackness, abstraction, and the avant-garde. Drawing from an archive of language and images, Pendleton makes conceptually rigorous and formally inventive paintings, collages, videos, and installations that insert his work into broader conversations about history and contemporary culture. Pendleton's work is found in numerous public collections including the Museum of Modern Art, New York; the Studio Museum in Harlem, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art, Chicago; and the Solomon R. Guggenheim Museum, New York. (From the publisher's prospectus).

£15,000







Sims Reed Ltd. 43 Duke Street St James's London SW1Y 6DD
Tel. +44 (0) 20 7930 5566 Fax +44 (0) 20 7925 0825
www.simsreed.com info@simsreed.com