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The 60th Anniversary New York International
Antiquarian Book Fair



5-8 March 2020

Booth E5

Park Avenue Armory
643 Park Avenue
New York

WANTED



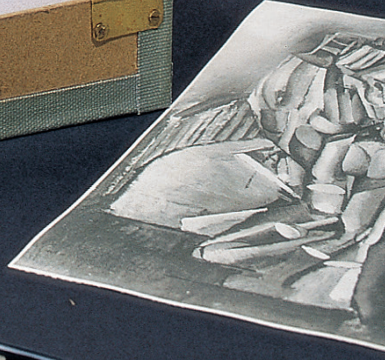
\$2,000 REWARD

For information leading to the arrest of George 'Bull' Plukens, alias Bull, alias Plukens, etcetera, who operated Bucket Shop in New York and name HOBBS, LYON and CROUER. Height about 5 feet 9 inches. Weight about 180 pounds. Complexion medium, eyes same. Known also under name BROSS SÉLAVY.

Paris, Dec 20, 1919
to Loan & Trust Co. of New York
2 Wall Street
New York
of Daniel
had fifteen
Moral
ORIGINAL



Illustration
1877
1878
1879



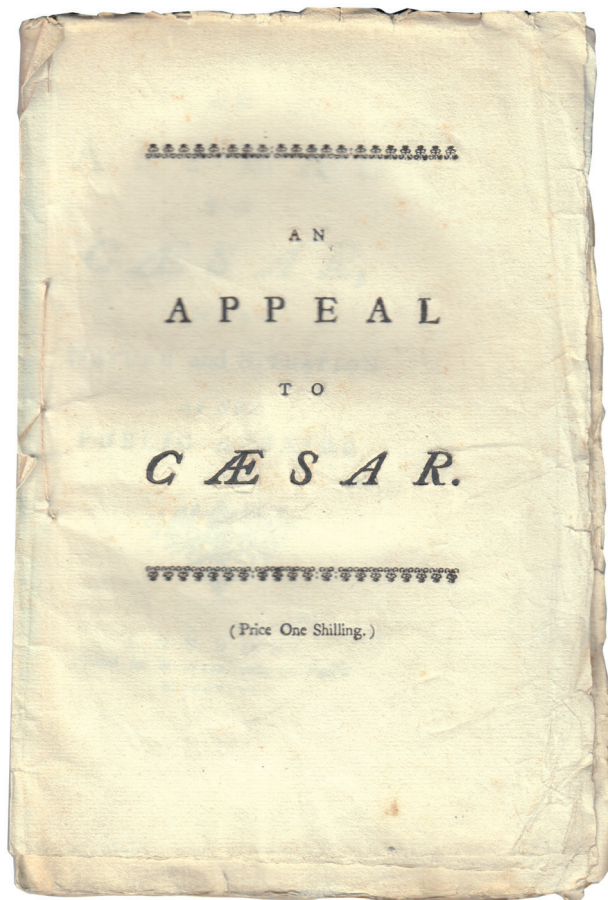
1. (ANON). *An Appeal to Caesar, On the Nature and Situation of Our Public Affairs. By An Englishman. London. Printed for W. Webb, near St. Paul's. 1746.*

8vo. (226 x 148 mm). pp. (i), (i), 51. Half-title with printed text between printed rules, title with decorative woodcut vignette and text with heading 'To the King' and decorative woodcut four-line opening initial, final leaf with signature 'Your Majesty's / Most dutiful and affectionate / Subject and Servant / An Englishman' and blank verso. Stitched as issued on uncut sheets, central tear to final leaf not affecting text.

A good copy of this scarce pamphlet arguing for economic and tax reform during the reign of George II.

Addressed to the King in rhetorical form, the author argues from the position that *the great political maxim of a free state, is to avoid all possible occasions of taxation*. Written at the time of political upheaval and Jacobite rebellion at home, the War of the Spanish Succession in Europe and general economic uncertainty, the authorial tone is that of reason, logic and altruistic patriotism. The state of the nation is analysed from an economic perspective and arguments are raised against the window tax, the inequality of the land tax, the imposition of duty on various goods (among them leather and tea, malt, beer, soap, candles, salt, sugar, rum &c.), smuggling and the loss of money abroad spent by English soldiers on campaign against the French. If the three evils of the *Taxes, the Smugglers, and Rebels* can be cured then the King would be *the greatest prince on earth* and the King's subjects *the happiest people*.

The nature of our debts are such, that supposing we pay only the interest of fifteen millions to foreigners, it lessens, if not entirely carries off the whole balance of our trade; and if that should appear to be the case, it evidently follows, that we are in no better situation than those who trade not at all; and consequently can only defend ourselves, but not in any sense impede the progress of ambitious neighbours, without still increasing this debt, and with it all the fatal consequences, unless it shall appear that some general change in the system of our taxes is capable, by a quite new turn of affairs, to bring us an ample remedy. (From the text). \$750



2. ARAKI Nobuyoshi. Zerokusu Shashin-cho #22: Nishi Atami Burusu. (Photo Book 22: West Atami Blues). (Tokyo). (Printed by the Artist). (1970).

Small oblong folio. (124 x 258 mm). [21 unnumbered leaves]. Leaf with title with photocopy text 'Araki Nobuyoshi Photo Book 22 'Nishi Atami Burusu'', 19 leaves with monochrome photocopy images by Araki recto only, final leaf with colophon with photocopy text. Stitched as issued in the Japanese style in black paper wrappers with scarlet thread.

A very scarce example of an early photocopy artist book by Araki.

From the edition limited to 70 copies; the entire edition was produced by Araki by hand.

Araki Nobuyoshi was employed by the advertising agency Dentsu when the first photocopiers were introduced and he was among the first artists to see creative possibilities in their reproductive qualities. Araki produced a series of 25 photocopy artist books, each assembled by hand in a small edition of around 70 copies, in collaboration with his future wife, Yoko, who helped with the printing of the images, and the brothers Yaehata who bound the volumes. The books were then sent out into the world by mail including - apparently - to people found at random in the phone book. The production of the series is reputed to have cost Araki his job.

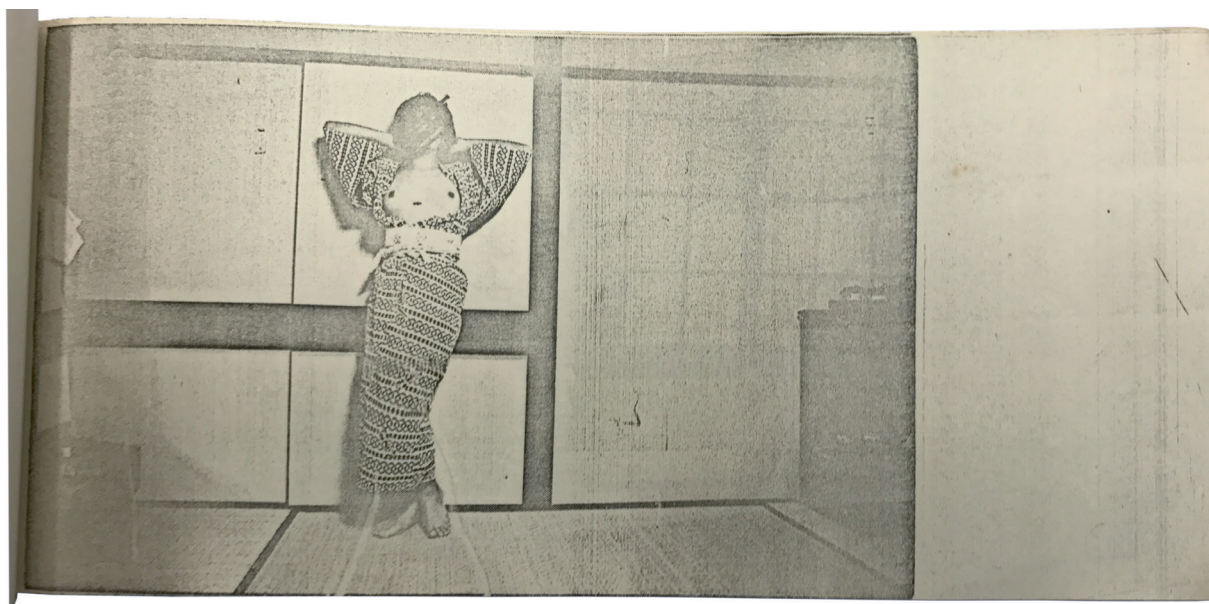
The subjects of the books vary considerably, from portraits to travel documentary, erotica to whimsy and those that defy categorisation. The present book, apparently the document of a visit to Atami in the company of a young woman, prefigures much of Araki's later work. Although the woman in the images presented here is neither bound nor hanging, many of the poses are familiar and her dishevelled kimono reveals all; Araki has censored her features in each of the revealing images although it has been effected deliberately badly and her face is mostly visible.

Rather than aim for a quality reproduction of the photographs, Araki says he intentionally used the text mode on the copier so the image would degrade and the backgrounds blow out. He mailed the finished books to writers, critics, editors and other cultural figures ... The 'Xerox Photo Album' constituted a form of 'mail art' ... (Iizawa Kotaro).

The photobooks are anything but modest in ambition ... Repetitive, fragile, and now extremely valuable, the books focus largely on street scenes, portraits, nudes and images taken from television sets, the typical Provoke themes reworked in Araki's inimitable way. (Parr / Badger).

[The Japanese Photobook 1912 - 1980 369, see pp. 447- 448 & 457; Parr / Badger I, 294 for #24].

\$22,750



3. ARP, Hans. Tzara, Tristan. *Vingt-Cinq Poèmes. Dix gravures sur bois de Hans Arp. Zurich. Collection Dada. 1918.*

8vo. (205 x 146 mm). [26 unnumbered leaves]. Leaf with title and woodcut vignette by Arp recto, leaf with presentation recto and Tzara's verse verso, 15 leaves with Tzara's 25 verses recto and verso and eight original woodcuts by Arp, each recto only, final leaf with justification / colophon and woodcut vignette by Arp verso; printed text in French lowercase throughout. Original card wrappers with pasted-down title label with titles in black and original woodcut by Arp, later morocco-backed chemise and slipcase.

First edition of this superb Dada collaboration and Tzara's second collection.

A fine copy, completely unsophisticated, and with a presentation in ink: *hommage / Tristan Tzara / Zurich / Hôtel Seehof Schifflande.*

The work is Tzara's second published collection of poetic experiments. *Vingt-cinq Poèmes* is unquestionably one of the book highlights of the heroic period of the Dada movement, as founded in Zurich (1916).

An important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists. (The Artist and the Book).

[The Artist and the Book 2].

\$16,250



tristan tzara
vingt-cinq poèmes

h. arp
dix gravures sur
bois

collection dada
zurich



4. ARPHE (Arfe) y Villafaña, 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 Villafaña ... (Hanno-Walter Kruff).

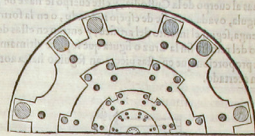
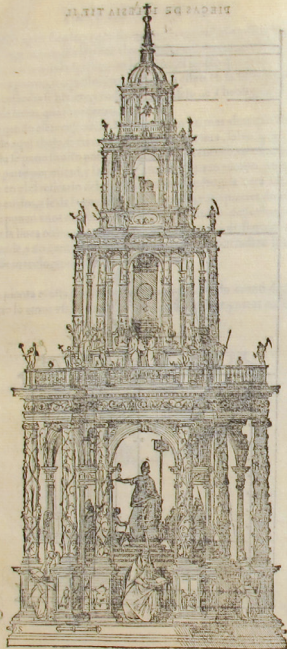
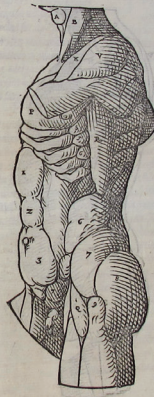
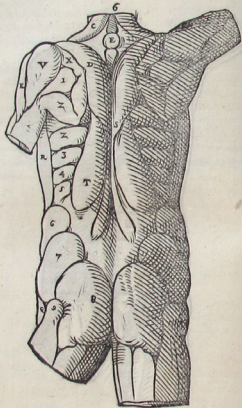
Juan de Arfe y Villafaña (Leon 1535 - Madrid 1600) was the son and grand-son of artists, an accomplished sculptor, anatomically-trained artist, metal-worker and architect, not to mention a highly important and influential theorist. de Arfe's first major printed work *Quilatador de la Plata, Oro, y Piedras* 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].

\$52,000



CVSTODIA portatil, se llama la que no es de asiento, sino ^{capilla} puesta balaustralmente. Esta siendo de tres quartas de alto, se ^{capilla} divide en cinco partes, y se dan las dos al asiento del pie de C. en D. y una linea obliqua de A. en C. para la terminacion de los anchos de todos sus cuerpos. De los cinco partes del alto, se da una al pie de C. en D. media a la manga de D. en E. y otra media al recebimiento de E. en E. Las tres partes restantes se dividen en dos, y se da la una al primer cuerpo de T. en G. y la otra partida en dos, se da la una al segundo cuerpo de G. en H. y partiendo siempre por mitad, y dando a cada cuerpo la una parte, se forman vnos libre otros, cuyos anchos son E. H. I. K. Para los anchos del pie se divide el diametro C. L. en diez y seys partes, y de ellas se dan a la manga quatro por lo mas ancho y dos por lo mas angosto. Los cuerpos de estas custodias se dividen sus altos segun la orden que en ellos se figure, dando a los bancos los mismos altos que a los freijos, de manera que si el primero es de orden Corinthia, se parte su alto en treze partes, para dar pueva a la columna, y dos al banco, y utras dos al freijo, en la simetria de esta orden, todo lo tocante a molduras, como queda dicho, y lo mismo en las demas. En el cuerpo primero se pone el relicario y reciben los resaltes vnas carcelas, otros ponen vnas repisas que se quedan colgadas, y en estos bancos que se quedan en el ayre, no se ponen molduras de debuelo en la parte baxa, sino vn architrabe como el del freijo, y labrado ni mas ni menos. ^{capilla} Quando estas custodias son de dos quartas de alto, y dege abaxo ^{capilla} se ha.

5. 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].

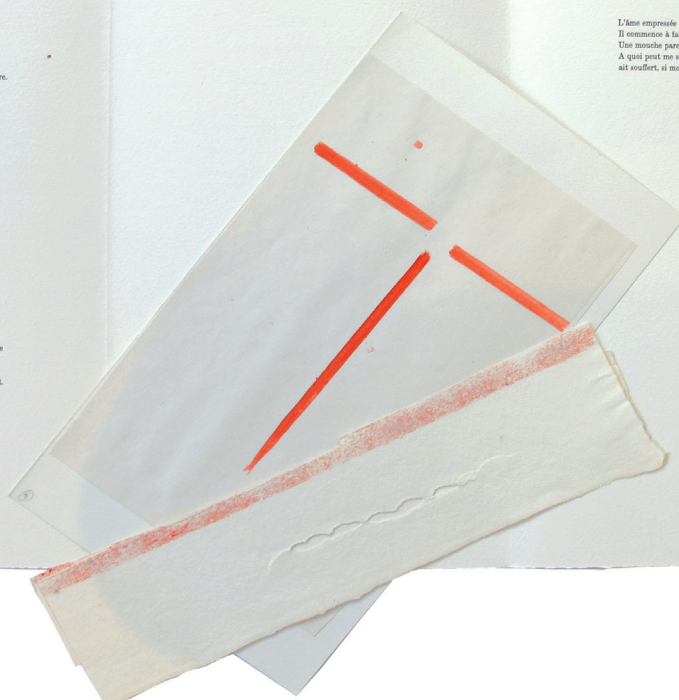
\$52,000



CHRIST SUR LA CROIX

Christ sur la croix. Les pieds touchent la terre.
 Les trois poteaux sont à la même hauteur.
 Christ n'est pas au centre. C'est le troisième.
 La hache noire pend sur la potence.
 Le visage n'est pas le visage des estampes.
 Il est rugueux et jaill. Je ne le vois pas,
 mais je le chercherai sans cesse jusqu'à
 l'ultima jour de mes pas sur la terre.
 L'homme effondré souffre et se tait.
 La couronne d'épines lui fait mal.
 La robe de la pilule qui a vu tant
 de fois son agneau ne l'attriste pas.
 La sienne ou celle d'un autre. Cela est pareil.
 Christ sur la croix. Confolment
 Il pense au royaume qui peut être l'attend,
 Il pense à une femme qui n'a pas été sienne.
 Il ne lui est pas donné de voir la théologie,
 l'inséparable Trinité, les gothiques,
 les cathédrales, la lame d'Océan,
 la pourpre, la mitre, la liturgie,
 la conversion de Guthrum par l'Épée,
 l'Épique, le sang des martyrs,
 les astrotes Croisés, Jeanne d'Arc,
 le Vatican qui béatit les armées.
 Il sait qu'il n'est pas un dieu, mais un homme
 qui meurt avec le jour. Il n'y pense pas.
 Il pense au dur fer des clous.
 Ce n'est pas un Romain. Ni un Grec. Il gémit.
 Il ne se laisse de splendides notes-hors
 et une doctrine de pardon susceptible
 d'annuler le passé. (Cette sentence fut
 écrite par un Irlandais dans une prison.)

L'âme empressée cherche la fin.
 Il commence à faire sombre. Déjà il est mort.
 Une mouche parcourt sa chair gelée.
 À quel point me servir que cet homme
 ait souffert, si moi à présent je souffre?



6. B[ERARD]., C[yyprien]. 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. \$5,500

LORD RUTHWEN,

OU

LES VAMPIRES.

ROMAN DE C. B.

PUBLIÉ PAR L'AUTEUR

DE JEAN SBOGARD

ET DE THERÈSE AUBERT.

TOME PREMIER.

.....

PARIS.

CHEZ LADVOCAT, LIBRAIRE,

ÉDITEUR DES FASTES DE LA GLOIRE,
Palais-Royal, Galerie de bois, N.ºs 197-198.

1820.

LORD RUTHWEN,

OU

LES VAMPIRES.

ROMAN DE C. B.

PUBLIÉ PAR L'AUTEUR

DE JEAN SBOGARD

ET DE THERÈSE AUBERT.

TOME SECOND.

.....

PARIS.

CHEZ LADVOCAT, LIBRAIRE,

ÉDITEUR DES FASTES DE LA GLOIRE,
Palais-Royal, Galerie de bois, N.ºs 197-198.

1820.

7. BARLOW, Francis. Behn, Aphra. Aesop's Fables with his Life: in English, French and Latin. Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life by Francis Barlow. London. H. Hills jun. for Francis Barlow. 1687.

Folio. (372 x 242 mm). [196 leaves; pp. (x), 40, (62), 40, 17, 2 - 221, (3)]. Collation: a2, B2-I2, K2-L2, B2-I2, K2-L2, B2-I2, K2-T2, V2, X2-Z2, Aa2-Ii2, Kk2-Tt2, Vv2, Xx2-Zz2, Aaa2-Iii2, Kkk2-Ppp2. Contents: Leaf with engraved title verso; title recto, verso blank; leaf with engraved arms of 'William, Earl of Devonshire' verso; a1 dedication leaf 'to the Right Honorable William, Earl of Devonshire'; a2 'to the Reader' recto, engraved frontispiece verso; page 1 (B1) - page 40 (L2) 'A Brief Prospect of the Life of Aesop'; 31 engraved plates by Francis Barlow printed recto only, including the "scandalous" plate; page 1 (B1) - page 40 (L2) 'la Vie d'Esop, Phrygien'; page 1 (B1) - page 17 (F1 recto) 'Aesopi, Philosophice Fabulantis, Vita'; page 2 (F2 verso) - page 222 (Ppp1 recto 'the Fables of Aesop', 'Fables d'Esop', 'Aesopi Fabulae' with 110 half-page vignette engravings by Francis Barlow with verses by Aphra Behn; Ppp1 verso - Ppp2 recto 'the Table'. Engraved title, printed title, engraving with the Devonshire arms, dedication leaf 'to the Right Honourable William of Devonshire', leaf 'to the Reader', engraved frontispiece and 31 engraved plates illustrating the 'Life of Aesop' and 110 half-page vignette engravings to the 'Fables'. Full contemporary black morocco, boards ruled in gilt to surround gilt tooled decorative panels with foliate decorative corner pieces, banded spine with elaborate decorative tooling and title 'BARLOWs AESOP' gilt, turn ins and board edges with gilt roll tool decoration, marbled endpapers, a.e.g.

A superlative large paper copy in a contemporary binding of Barlow's undoubted masterpiece of English book illustration.

This second edition of Francis Barlow's masterpiece adds 31 plates (32 including the frontispiece) to illustrate the life of Aesop, including the often mutilated *obscene* plate (here untouched), and includes verse by Aphra Behn (1640 - 1689) commissioned especially for each of the *Fables*. The unsigned plates are engraved by Barlow and the remainder by Thomas Dudley, a student of Wenceslaus Hollar. Barlow himself drew and engraved all of the illustrations for the *Fables* themselves.

The Ingenious Mrs. A. Behn has been so obliging as to perform the English Poetry, which in short comprehends the Sense of the Fable and Moral: Whereof to say much were needless, since it may sufficiently recommend it self to all Persons of Understanding. (Francis Barlow).

Francis Barlow was the first native English book illustrator - indeed, the leading interpretative illustrator in England before 1800 ... Otto Benesch of the Albertina Museum, Vienna has called him 'one of the greatest illustrators of all time'. (Edward Hodnett).

Complete copies of Barlow's work in good condition are scarce, the present copy, however, a large paper example in its original binding, printed on a different, thick, paper stock and entirely unsophisticated, is of the utmost rarity. This is borne out, if it is necessary to provide evidence, by the fact that this copy featured in two sophisticated collections of illustrated books of the last 50 years: firstly that of Arthur and Charlotte Vershbow, secondly that of Robert S. Pirie; the latter collector rarely, if ever, settled for second best and would certainly have bought another copy if he had found one, that he had to wait for the present copy is telling.

[Wing 703; see 'Francis Barlow' by Edward Hodnett, 1978]. Wing A 703. Edward Hodnett. Francis Barlow, 1978. See Chapters XIII & IX.] \$45,500



Æ S O P ' S
FABLES
WITH HIS
LIFE:
IN
ENGLISH, FRENCH
AND
L A T I N.

NEWLY TRANSLATED.

Illustrated with One hundred and twelve
SCULPTURES.

To this Edition are likewise added,
Thirty one New Figures representing his Life.

By FRANCIS BARLOW.

L O N D O N,

Printed by H. Hills jun. for Francis Barlow, and are to be sold by
Chr. Wilkinson at the Black-boy against St. Dunstan's Church in
Fleet-street, Tho. Fox in Westminster-hall, and Henry Faithorne at
the Rose in St. Paul's Church-yard. M. DC. LXXXVII.

8. BEUYS, Joseph. Zeichnungen zu den beiden 1965 wiederentdeckten Skizzenbüchern 'Codices Madrid' von Leonardo da Vinci. Stuttgart. Manus Press. 1975.

2 vols. 8vo. + Folio. With 81 granolithographs by Joseph Beuys Original publisher's cloth-backed boards, black cloth portfolio with flaps for the separate suite.

Joseph Beuys meditating upon and interpreting Leonardo da Vinci.

From the edition limited to 1,000 copies, with this from the édition de tête limited to 100 copies with the extra suite of 12 lithographs, each signed and numbered in pencil by Beuys; 6 of the prints are not included in the book publication which has 81 granolithographs.

Im Vordergrund des Interesses steht zu dieser Zeit neben Joyce die künstlerischen und naturwissenschaftlich-technischen Erkenntnisse Leonardo da Vincis und Galileis ... Leonardo wird als 'Schlussfigur' erkannt, sowohl als Maler, Bildhauer und Baumeister, als auch als Naturforscher ... Seine Vielseitigkeit, seinen fundierten Erkenntnisse in völlig konträren Bereichen, das heisst, sein nahezu enzyklopadisches Wissen, das er mit den Mitteln der Erfahrung und des Experiments zu gewinnen wusste, wurde von Beuys bewundert. Er erkennt in ihm einen Künstler, der die geschichtlichen Vorgänge und die Situation, in der er lebte, kritisch durchschaute und ganz bewusst in seine Überlegungen mit einbezog. (Adriani, Leben und Werk S. 39)

[Schellman 165 - 185].

\$6,500

9. BRAQUE. Perse, Saint-John. L'Ordre des Oiseaux. Paris. Au Vent d'Arles. 1962.

Folio. pp. 54. Illustrated with 12 original colour aquatints printed by Crommelynck, Paris. Original publisher's black morocco-backed moiré silk-covered boards by Jean Duval, upper board with onlaid paper collage bird design after Braque.

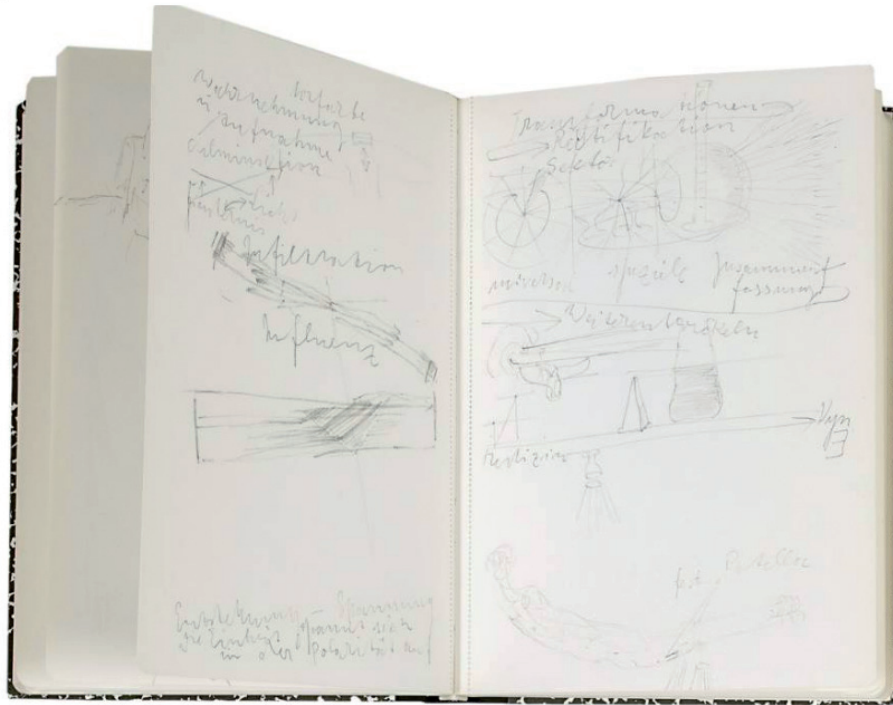
The beautiful aquatints accompanying Saint-Jean Perse's text produced for Braque's 80th birthday.

From the edition limited to 152 copies, signed by the artist and the author on the justification page.

The deliberate simplicity of Braque' [sic] drawing is apparent in 'L'Ordre des Oiseaux'. The artist did not complicate the printing process with the addition of numerous colors, requiring the use of several plates ... and chose a paper far superior to those ordinarily used, beautiful but unstable (stretching or shrinking after it had been dampened). The deep bite [of the acid] and the use of thick inks with great covering power has imparted a unique palpable richness to these works. (Dora Vailer)

[Vallier 182]

\$22,500



10. BROODTHAERS, Marcel. Marcel Broodthaers. Fig. 1. (Filmabend / Ausstellung 21. Oktober - 7. November 1971). Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1971.

8vo. (208 x 162 x 36 mm). Four empty card boxes, each with printed title to front cover and text to rear (see below). Loose as issued in original card box with title 'Fig. 1' to front cover, text by Cladders and limitation to rear cover and 'BROODTHAERS / STÄDTISCHES MUSEUM / MÖNCHENGLADBACH' in black to side.

An excellent example of Marcel Broodthaers' Mönchengladbach Kassettenpublikation catalogue / multiple.

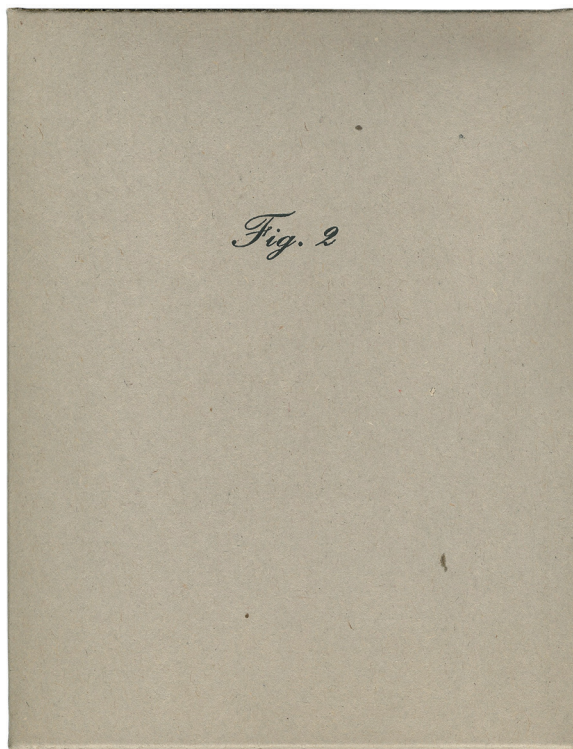
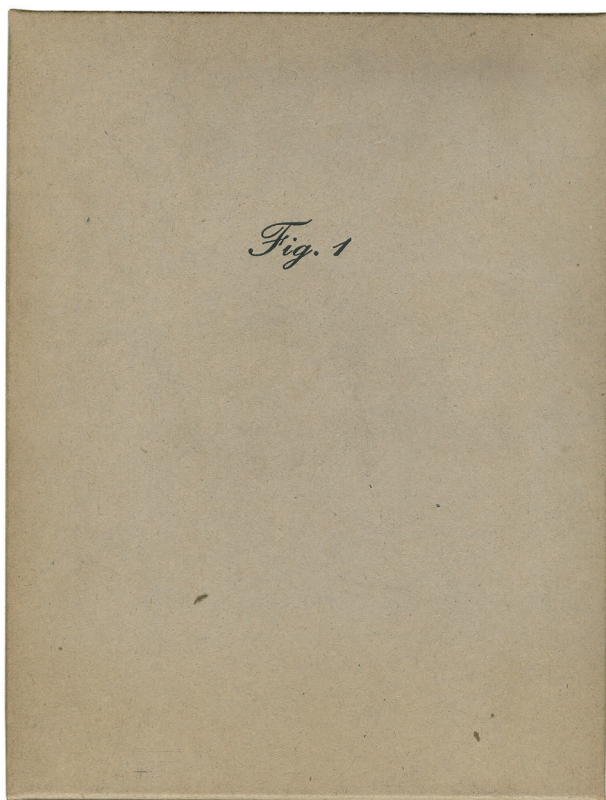
From the edition limited to 220 copies, each stamp-numbered to the base of the first box.

Each of the four card boxes features a printed title to the front and the same text by Johannes Cladders (titled *Fig. A*) to the rear; the first also has the stamped limitation of the edition. The titles, printed in black to each front cover, differ and are from largest to smallest: *Fig. 1*, *Fig. 2*, *Fig. 0*, and *Fig. 1 2*.

Fig. A bezeichnet meine Mintarbeit am Text, bevor ich ihn gelesen habe. (From Cladders' text).

[Glasmeier, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 086].

\$2,750



11. CHAR, René, Georges Braque, Mariette Lachaud, Pierre André Benoit. *Ainsi Va L'Amitié*. (Alès). P[ierre]. A[n-dré]. B[enoit]. (1962).

Oblong 4to. (222 x 270 mm). pp. (16). Title, leaf with list of contributors, aphorisms by Braque and Char illustrated with 8 tipped-in original monochrome photographs by Mariette Lachaud and P. A. B. each with caption, leaf with list of subjects and attribution and justification. Full terracotta calf by Pierre-Lucien Martin with his signature in blind and dated 1962, front board with inset panel of polished wood incised with the contributors names, title to spine in blind, wood doublures and endpapers, matching wool-lined calf-backed card board chemise and matching slipcase.

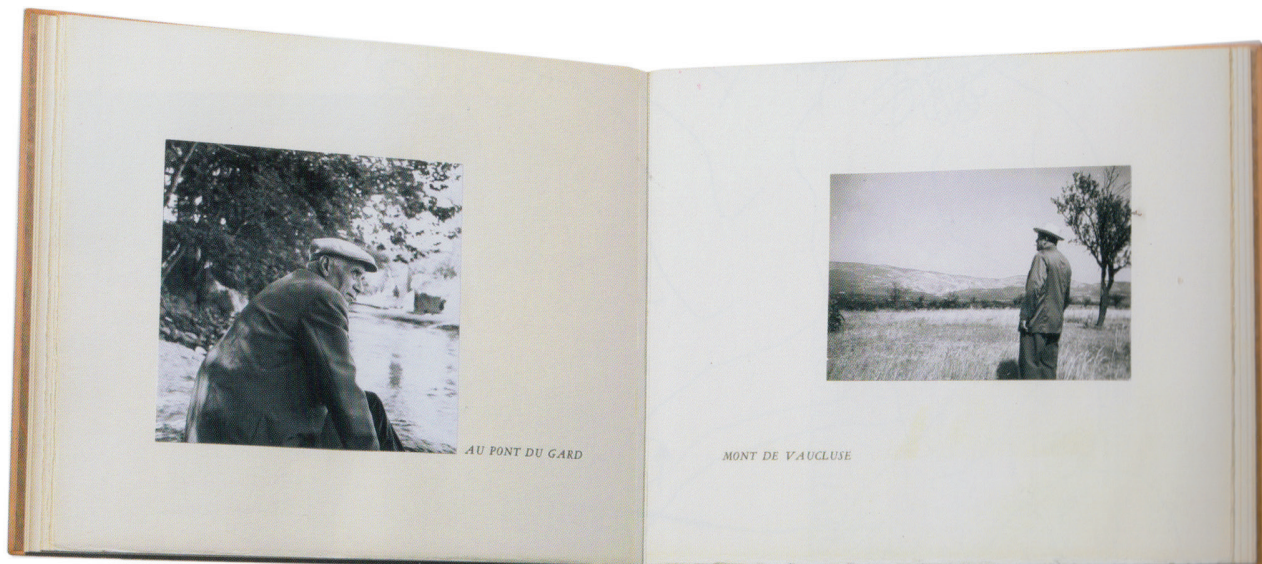
An excellent copy of this scarce PAB marking the friendship of the four contributors in a beautiful binding by Martin.

From the edition limited to 21 copies, signed and numbered by P. A. B. and with Lachaud's final photograph signed in pencil.

The 8 photographs illustrate two aphorisms, the first *Chemin faisant ainsi va l'amitié* by George Braque and the second *Nous n'avons pas de souvenirs. / Nous en laissons* by René Char. Four of the photographs are by Mariette Lachaud (portrait of George Braque and René Char, two portraits of Braque, and a view of Braque's atelier signed by Lachaud in pencil). The other four photographs are by Pierre André Benoit (two portraits of René Char, portrait of Georges Braque, and a view of Avignon).

[Montpellier 409].

\$7,000



12. CHIRICO, Giorgio de. *Metamorphosis*. Paris. Editions des Quatre Chemins. 1929.

Folio. (572 x 462 mm). [6 unnumbered leaves]. Six original colour lithographs by Giorgio de Chirico, each signed and numbered in pencil at lower right (sheet size: 565 x 450 mm or the reverse). Loose in original publisher's cloth-backed portfolio, boards with textured faux crumpled paper pattern, printed title label to front board.

Giorgio de Chirico's mythically rare first suite of lithographs, nearly impossible to find complete.

From the edition limited to 112 copies with each lithograph signed and numbered by de Chirico in pencil.

Ciranna cites an additional ten copies issued in monochrome only as suites for the first ten numbered copies.

de Chirico's lithographs are titled as follows:

1. *Il Ritorno del Figliuol Prodigio I.*
2. *Gladiatore.*
3. *Hebdomeros.*
4. *Villa sul Mare.*
5. *Scuola di Gladiatori II.*
6. *Gli Archeologi IV.*

La serie intitolata 'Metamorphosis' fu pubblicata a Parigi nel 1929 dalle 'Editions des Quatre Chemins' e costituisce il primo incontro impegnativo di de Chirico con la tecnica litografica ... oggi introvabile completa ... (Ciranna).

Of mythical rarity, de Chirico's *Metamorphosis* is almost impossible to find in complete form: we can locate only a single example sold at auction, that of Daniel Filipacchi in 2005; in addition we can locate only the copy in the Cabinet des Estampes at the Bibliothèque Nationale de France described by Ciranna in 1969 as the sole recorded example.



[Ciranna 11 - 16; see Bibliothèque Daniel Filipacchi Deuxième Partie lot 75, Christie's Paris, Vendredi 21 Octobre 2005]. \$39,000



13. CUNARD, Nancy and John Banting (Eds.). *Salvo for Russia. A Limited Edition of New Poems, Etchings and Engravings Produced in Aid of the Comforts Fund for Women and Children of Soviet Russia. (London). (Privately Printed). (1942).*

8vo. (230 x 174 mm). [Bifolium + 10 unnumbered leaves]. Two leaves (a single bifolium) of text with four poems recto and verso by Cecily Mackworth, James Law Forsyth, J. F. Hendry and Nancy Cunard and 10 original engravings on laid paper with the watermark 'Han Made' by various artists (see below), each signed and numbered by the relevant artist in pencil; sheet size: 225 x 162 mm. Sheets irregularly trimmed retaining deckle edges as usual, occasional minor spots and toning to sheet edges. Loose as issued in the original publisher's red cloth-backed grey board portfolio with blue printed title label to front cover, black silk ties.

Nancy Cunard's very scarce portfolio *Salvo for Russia* and one of the few major works of English Surrealism.

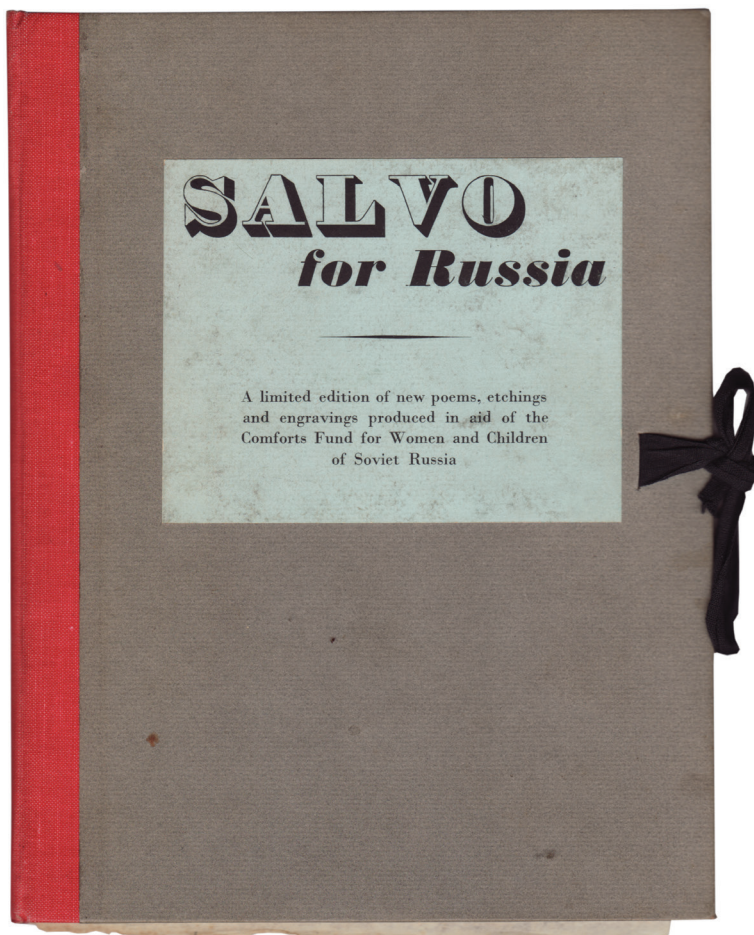
From the edition limited to 100 copies (it is likely that an additional 4 hors commerce copies were also issued), with each of the original prints signed and numbered by the relevant artists.

Published by Nancy Cunard as a limited edition of new poems, etchings and engravings to raise money for the *Comforts Fund for Women and Children of Soviet Russia* after the invasion by the Germans, this is one of the very few British purely Surrealist publications and very similar in format and production to the two portfolios *Solidarité* (Paris, 1938) and *Fraternity* (London, 1939) issued in support of the Spanish Government during the Spanish Civil War. The portfolio was edited by Cunard and John Banting (it features his only etching) and includes John Piper's first published engraving.

The contributing artists were John Banting (*The Spirit of Appeasement*), John Piper (*Derelict House*, here untitled), Mary Wykeham (*Attack*), C. Salisbury (*Iceland* and dated 42), Julian Trevelyan (*Soldier*), Geza Szobel (*Horse*, here untitled), Dolf Rieser (*Bird*, here untitled), John Buckland Wright (*Combat*), Roland Penrose (*Antique Statue*, here untitled, engraved by Buckland Wright and signed by both artists) and Ithell Colquhoun (*Zodiac*). As noted above, the four poems, each untitled, are by Nancy Cunard, Cecily Mackworth, James Law Forsyth and James Findlay Hendry.

[dada and Surrealism Reviewed 14:60].

\$16,250





$\frac{2}{100}$

John Banting
The Spirit of Appearancement

14. 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 Thuille 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.

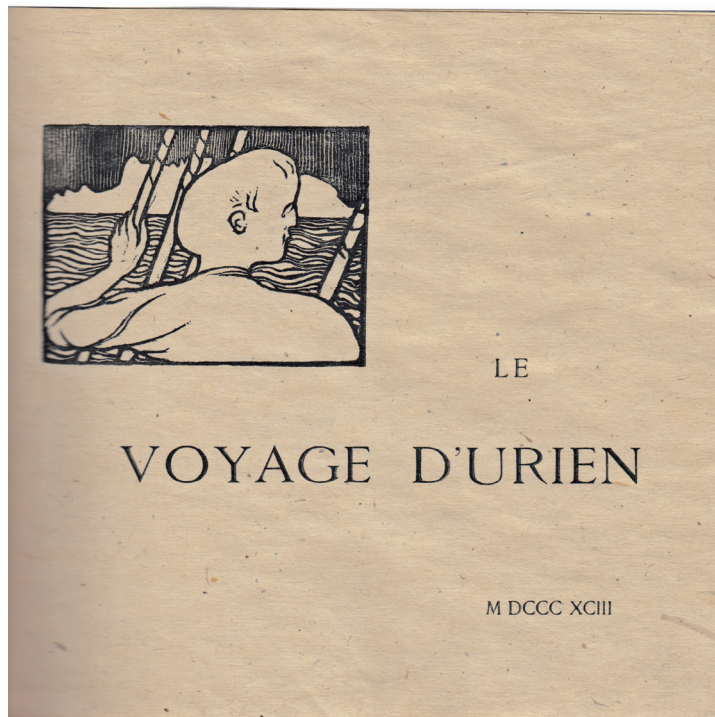
The three parts of Gide's text are *Voyage sur l'Océan Pathétique*, untitled (a blank leaf), and *Voyage vers une Mer Glaciale*; tipped-in to the final blank is a leaf listing publications of the *Librairie de l'Art Indépendant*.

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].

\$9,750





15. DERAÏN, André. Nasier, Alcofrybas (Pseud.). Pantagruel. Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, Fils du Grand Géant Gargantua. Paris. Albert Skira. 1943.

Folio. (348 x 284 mm). pp. 187, (ii), (i), (i). Half-title with large woodcut frontispiece verso, printed title in burgundy and black with large colour woodcut vignette and dedicatory verse verso, Rabelais' prologue and text illustrated with 179 colour printed woodcuts, including frontispiece, initials and ornamental tail-pieces, by André Derain; the woodcuts were printed by Roger Lacourière. Loose as issued in original publisher's wrappers with label to front cover, original parchment-backed chemise with label to spine and slipcase.

André Derain's superb woodcuts - the only colour illustrations he made for a book - for François Rabelais' *Pantagruel*.

From the edition limited to 275 numbered copies, with this one of 200 ordinary examples on vélin d'Arches signed by Derain.

André Derain's only book illustrations printed in colour and an outstanding example of the unusual process of polychrome printing from single blocks. Roger Lacourière, usually an intaglio printer, was so intrigued by the proposed process for Derain's illustrations that he collaborated with Derain in their production. The printing took two years in the special studio that Lacourière had established.

Commissioned by the publisher Albert Skira in 1941, Derain worked for 3 years to produce the illustrations, co-operating with Lacourière and developing a novel printing process whereby the wooden blocks were inked in several colours simultaneously rather than the usual method of a separate block for each colour. (From Manet to Hockney).

[From Manet to Hockney 111; The Artist and the Book 81; Logan 194]

\$12,500



L E M É D E C I N

*Comment Pantagruel feut malade, et la façon
comment il guerit*

CHAPITRE XXXIII

PEU de temps après, le bon Pantagruel tomba malade et feut tant prins de l'estomach qu'il ne pouvoit boire ny manger, et, parce qu'un malheur ne vient jamais seul, luy print une pisse chaulde qui le tormenta plus que ne penseriez; mais ses medecins le secoururent, et très bien, avecques force de drogues lenitives et diuretiques, le firent pisser son malheur.

Son urine tant estoit chaulde que depuis ce temps là elle n'est encores refroidie, et en avez en France, en divers lieux, selon qu'elle print son cours, et l'on l'appelle les bains chauls, comme :

- A Goulers,
- A Limons,
- A Dint,
- A Bellerac,
- A Nerac,
- A Bourbonnensy et ailleurs
- En Italie :
- A Mons Grot,
- A Appone,
- A Sancto Petro dy Padua,
- A Casa Nova,
- A Sancto Bartholomeo.
- En la Conté de Bouloigne,



16. 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, voué, 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 & Délisés: témoignages et souvenirs 1926 - 1972', Editions Guy Authier, 1972; see Dawn Ades, 'Dada & Surrealism Reviewed', pg. 303].

\$85,000



Certaines parpues peuvent pendant des heures ainsi modifier leurs yeux. On ne se fatigue pas de les contempler, « des étangs qui vivaient » dit Astrose. Ce sont de grandes actrices. Après une séance d'une heure, elles se mettent à trembler, on les enroule dans de la laine, car sous leurs longs poils, la transpiration s'est faite grosse et c'est dangereux pour elles.



D. J.

LA DARELETTE

La Darelette se rencontre dans les terrains secs et sablonneux. Ce n'est pas une plante, c'est une bête agile, corsetée et chitinée comme pas un insecte, grosse comme un rat et longue comme celui-ci, la queue comprise.

Son dernier segment (il y en a trois), si un homme saute dessus, a quelque chance de se rompre, quand l'animal n'est pas arrivé à l'âge adulte.

L'intérieur, sous des parois d'un auriculaire d'épaisseur, ne contenant pas d'organes essentiels, la bête blessée continue sa marche avec sa marmelade abdominale et ses parois en brèche. C'est une bête qui ne craint personne, mange les serpents et va sucer au pis des vaches qui n'osent pas faire un mouvement.

L'araignée des fosses lui fait la guerre avec succès ; elle l'embobine, la comble de fils ; une fois paralysée, elle la pompe tout entière par les oreilles.

Ses oreilles en rosace et ses yeux et ses organes internes sont le seul tendre de son corps.

Elle la pompe tout entière par les oreilles.

17. DORÉ. Enault, Louis. Londres. Illustré de 174 gravures sur bois par Gustave Doré. Paris. Librairie Hachette et Cie. 1876.

Small folio. (385 x 296 mm). pp. (ii), (i), 430. Half-title with printer's credit verso, printed title in red and black and Enault's text illustrated with 174 wood-engraving after Doré, of which 52 are full-page. Contemporary burgundy half-morocco, marbled boards and endpapers, banded spine with gilt title in six compartments, original publisher's blue printed wrappers and backstrip with titles in red and black retained, t.e.g.

A very scarce deluxe example of Louis Enault's *Londres* illustrated by Gustave Doré printed on Chine and with a signed original drawing.

This is the first French edition; the work was first published in English in 1872 with text by Blanchard Jerrold. No copies of the English edition were issued on Chine.

The original drawing by Doré (420 x 350 mm), framed separately, is a preparatory sketch for one of the illustrations in the book, *Pauvresse à Londres*. The image shows a bare-footed young woman seen from behind carrying a small child on her left shoulder, her head turned to the right, another child, very slightly older, her face half-turned towards the viewer shelters within the skirts of the young woman, the whole scene suggesting pathos and poverty.

La publication de cette édition française ne reçut que des éloges. (Leblanc).

[Ray 251 (English edition) & 252; SR / BF 59]. \$19,500



18. DUBUFFET, Jean. *Mirobolus, Macadam et Cie, Hautes Pâtes de Jean Dubuffet*. Par Michel Tapié. Paris. René Drouin. 1946.

Folio. (328 x 255 mm). [33 leaves, including colour lithograph on inserted sheet; pp. 56, (vi)]. Half-title, tipped-in monochrome frontispiece verso, printed title, inserted leaf with colour lithograph ('Suite de visages bronzés'), Tapié's text and 31 tipped-in monochrome reproduction plates of paintings, justification, final leaf with *achevé d'imprimer*. Original publisher's cream printed wrappers with title to upper cover.

The scarce édition de tête with Dubuffet's original colour lithograph.

Edition of 730 numbered copies including 700 on *papiers de couleurs* and 30 on *fort vélin d'Arches à la forme* numbered in Roman numerals; copy XVII on *fort vélin d'Arches à la forme*, with the original colour lithograph (*Suite de visages bronzés*) and signed in blue ink by Tapié, Dubuffet and Drouin.

A separate *tirage à part* of 65 copies of the lithograph was also printed (5 on *Japon* and 60 on *Arches* including 5 hors commerce), but was destroyed by Dubuffet. The lithograph, apart from two proofs, exists only in the *édition de tête* examples of *Mirobolus, Macadam et Cie*. The book was printed at l'Imprimerie Union, Paris.

[Webel 98; see pg. 48].

\$12,000



19. DUBUFFET, Jean. Mirobolus, Macadam & Cie, Hautes Pâtes de Jean Dubuffet. Paris. Galerie René Drouin. 1946.

(610 x 415 mm). Lithograph text and illustration ('Suite de Visages II') in black over multicolour screenprint paper recto only.

The poster for the exhibition *Mirobolus, Macadam & Cie* held at the Galerie René Drouin, 3rd May - 1st June, 1946.

From the edition of 340 copies (*environ*) including 40 on larger white paper; copy on *papier d'affiche multicolore*.

[Webel 97, see Webel 88: 'Suite de Visages II'].

\$3,500

**MIROBOLUS
MACADAM
& C^{IE}**

**HAUTES PATES
PAR J DUBUFFET**



**DU 3 MAI AU 1 JUIN
GALERIE RENE DROUIN
17 PLACE VENDOME**

MOULIOT · PARIS

20. 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)].

\$19,500

Handwritten signature or initials in blue ink, possibly reading "J.M.M."



Handwritten text in the bottom right corner: "Copy #1" and "Munich 1921".

21. DUCHAMP, Marcel. From or by Marcel Duchamp or Rrose Selavy (The Box in a Valise). (La Boîte-en-Valise). Paris. Marcel Duchamp. 1941 - 1958.

Folio. (400 x 376 x 92 mm). 68 miniature replicas and colour reproductions of works by Marcel Duchamp inserted or placed loosely as issued in the original grey coarse-weave cloth box.

A very scarce copy of Marcel Duchamp's *La Boîte-en-Valise* with a triple presentation from Duchamp.

From the Series C issued in Paris in 1958, limited to 30 unnumbered copies, and assembled by Iliazd (Ilia Zdanevitch); this edition C is usually unsigned but this example has three signed presentations from Duchamp, two dated 1958 (the year this issue was assembled), on the upper cover of the contents in white paint: *To Art Buchwald / Marcel Duchamp / Cordialement / 1958*, to the inserted bifolium with a colour reproduction of Duchamp's *Rotorelief / Disque Optique* in blue ink: *pour Art Buchwald / Cordialement / Marcel Duchamp / 1958* and to the sheet reproducing the *Cimetière des Uniformes et Livrées* in blue ink: *To Buchwald / Art Marcel Duchamp*.

Arthur Art Buchwald (1925 - 2007) was an American humourist, journalist and satirist best known for his long-running syndicated column for The Washington Post in which he lampooned the rich, the famous, the political classes and indeed anyone he thought worthy of ridicule. Buchwald won the Pulitzer Prize in 1982.

Series A and B were issued, firstly, in Paris, just before Duchamp's departure for New York, but the majority issued when Duchamp had arrived in New York. There were 20 de luxe copies of Edition A and between 60 - 75 unnumbered boxes for edition B (approx. 25 - 35 were issued in leather valises) which were assembled during the war years by Joseph Cornell, Xenia Cage, Patricia Matta Kane, and others. Series A was issued between 1941 and 1949; series B was issued between 1941 and 1954.

Series C - as for the present example - was issued in Paris in an of edition of 30 copies assembled by Iliazd: *For this series, Duchamp added a label for the Arensberg Collection (which had entered the Philadelphia Museum of Art collection in 1950) pasted into a black folder. He also included new castings of the miniature, three-dimensional reproduction of Fountain, 1917. These castings, however, were not as successful as those incorporated in the Series B, New York edition. Duchamp sent the contents for this edition to Paris from New York in 1956. The French Customs refused to recognise them as works of art and allowed them to be reimported as samples.* (Schwarz).

Series D was issued in 1961 in 30 examples and assembled by Jacqueline Matisse Monnier. Series E was issued in 1963 in an edition of 30, unnumbered, and also assembled by Jacqueline Matisse Monnier, and enclosed in a dark green imitation leather valise. Series F was issued by Arturo Schwarz in 1966 in an edition of 75 in red leather valises. Series G was also issued by Arturo Schwarz in an edition of 47 between 1966 and March 1971.

*Duchamp worked for five years (1935 - 40) in Paris on the material for his 'portable Museum' assembling photographs and supervising colour reproductions of his works ... A subscription bulletin issued in Paris in 1940 announced the publication date of this item as January 1, 1941. However, because of the war (Paris had fallen to the Germans in June 1940), Duchamp assembled most of the items a few months later, in New York, after having smuggled the elements separately out of Occupied France in the course of several trips which he made armed with a cheese merchant's identity card ... In an interview with James Johnson Sweeney, Duchamp explained his reasons for *The Box in a Valise*: 'It was a new form of expression for me. Instead of painting something the idea was to reproduce the paintings that I loved so much in miniature. I didn't know how to do it. I thought of a book, but I didn't like that idea. Then I thought of the idea of a box in which all my works would be mounted like in a small museum, a portable museum, so to speak, and here it is in this valise.*

'Characteristically,' observed Robert Lebel, 'one year before the war Duchamp foresaw that he must pack his bags in as small a space as possible ... (Schwarz).



22. DUCHAMP, Marcel. Schwarz, Arturo. The Large Glass and Related Works. Milan. Schwarz Gallery. 1967 - 1968.

2 vols. Folio. (425 x 260 mm). pp. xiv, 293, (5); viii, 142, (5). Vol. I with 9 etchings by Duchamp, 2 double-page and one with colour, as well as reproduction sketches, plans and notes [Schwarz 623 - 631]; vol. II Illustrated with 9 original etchings by Marcel Duchamp. Vol. I in original publisher's printed wrappers, cloth chemise, and publisher's clear plexiglass slipcase with printed colour image of 'The Large Glass'; vol. II in original publisher's printed wrappers, cloth chemise with printed title and slipcase with printed 'éros c'est la vie / Rose Sélavy'.

Marcel Duchamp's final, exegetic pronouncement on his *most important work*, The Large Glass.

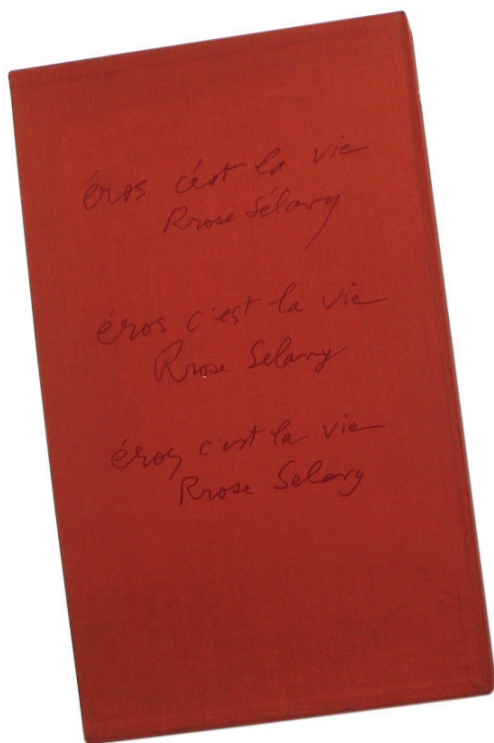
From the edition limited to 150 numbered copies, with each volume signed by Duchamp and Schwarz.

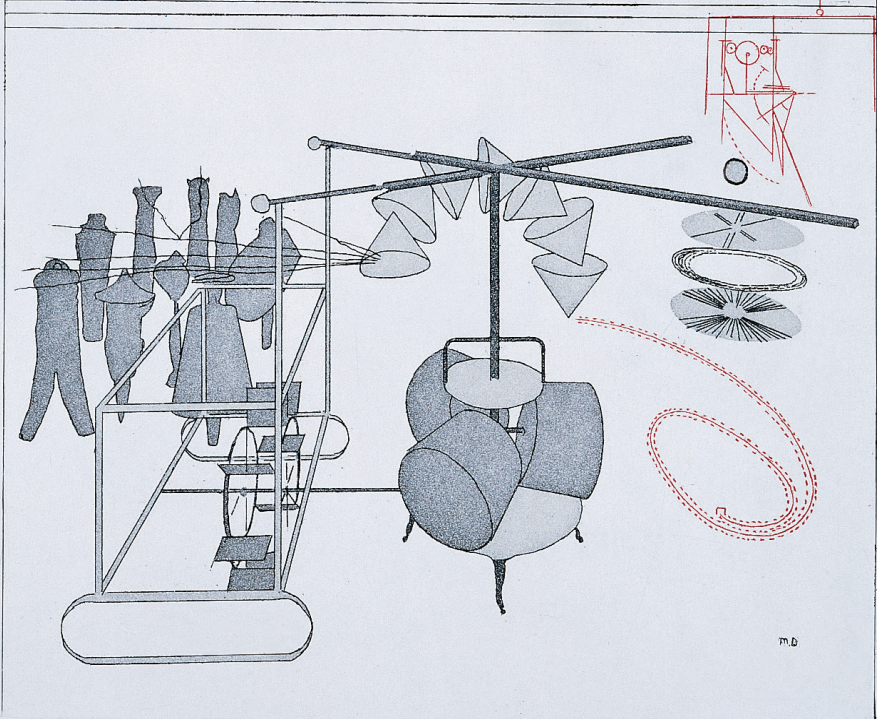
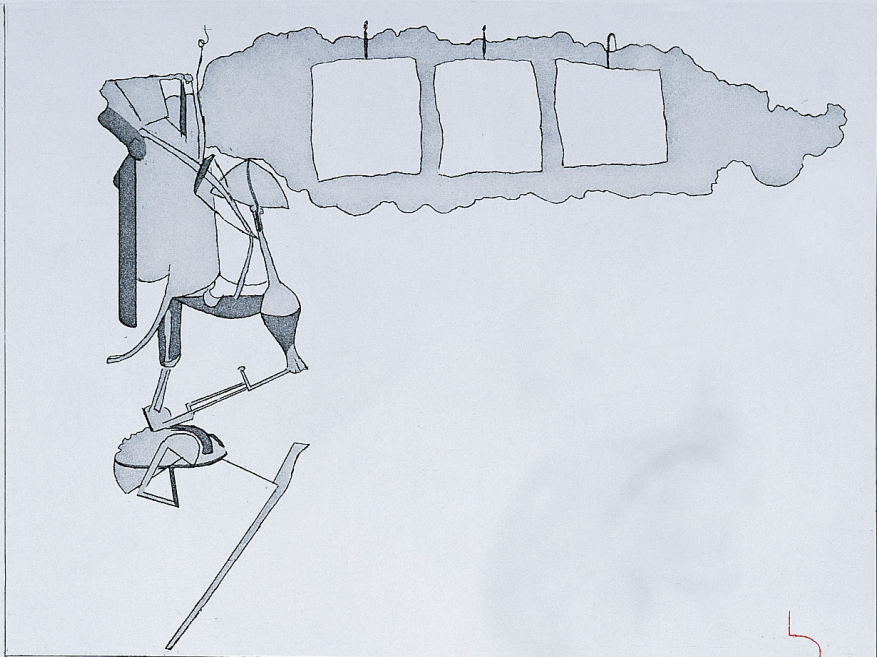
Marcel Duchamp considered *The Large Glass* to be *the most important work I ever made*. A large kinetic structure composed of plate glass and lead wire, Duchamp constructed the work in New York from 1915 to 1923. The Schwarz-Duchamp collaboration, resulting in the present work, is based on the notes Duchamp made during construction of the Large Glass. All unpublished notes were recovered by Duchamp in 1964, and from this collection Arturo Schwarz selected the 39 most directly concerned with the Large Glass.

The 9 original etchings in Volume One illustrate the various components of the *Large Glass*, while the 9 in Volume Two illustrate figures *After Ingres*, *After Courbet*, *After Rodin*, etc. The *Large Glass* was meant to be a mechanically functioning apparatus composed of two principal elements: the Bride (several plates of glass located at top of structure) and the Bachelors (nine moulds).

[Schwarz 643; Schwarz 658].

\$22,750





m.b.

23. DUFY, Raoul. Daudet, Alphonse. Aventures Prodigieuses de Tartarin de Tarascon. Paris. Scripta Et Picta. 1937.

*Small folio. (330 x 254 mm). [112 leaves; pp. 207, (ii)]. Half-title with dedication verso, printed title in red and black with publisher's lithograph vignette and 'Episode Premier - Troisième' of Daudet's text, each episode ('A Tarascon', 'Chez les Teurs' and 'Chez les Lions') with title leaf, illustrated with 146 original colour lithographs by Raoul Dufy as head- and tail-pieces, historiated initials and text illustrations (large, nearly full-page vignettes and text ornaments), the initial word for each paragraph in a variety of colours, 'Table' and final leaf with *achevé d'imprimer* and justification. Loose as issued in original publisher's grey printed wrappers, grey faux-paper board chemise and matching slipcase.*

Raoul Dufy's beautiful and ground-breaking illustrated book *Aventures Prodigieuses de Tartarin de Tarascon*.

From the edition limited to 130 numbered copies on papier blanc de Rives.

Magnifique livre d'artiste qui fera sensation et que les bibliophiles avertis placeront d'emblée à côté des plus beaux livres modernes illustrés par nos grands peintres contemporains ... Pour la première fois un peintre attaque l'illustration d'un texte avec sa palette et non avec un crayon noir! Ainsi cet ouvrage marquera-t-il une date considérable dans l'histoire du livre illustré ... Les délicieuses illustrations originales de Raoul Dufy ont été dessinées en couleurs directement sur pierre, chaque couleur sur une pierre différente ... (From the announcement card for the 'exposition ... de Tartarin de Tarascon').

These spirited and colourful lithographs are typical of Dufy's most popular work. Six years in production, the lithographs required three hundred eighty-five stones - about five for each color plate - a great technical challenge to the printers. (The Artist and the Book).

[The Artist and the Book 94].

\$16,250

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

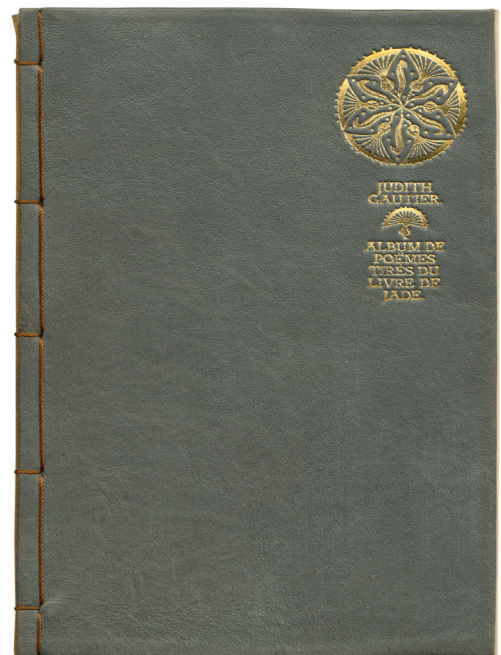
8vo. (198 x 132 mm). [18 doubled leaves; pp. (i), 27, (i)]. Illustrated with vignette colour wood-engravings by Lucien Pissarro, printed text in turquoise and red with gilt initials printed in colour throughout, pages ruled in red. The wood engravings were designed by Lucien Pissarro and engraved by 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.

\$12,000



traversant ce jardin mirifique!... Ce fut bien autre chose
C quand on m'introduisit dans le cabinet du héros.
CE cabinet, une des curiosités de la ville, était au fond
du jardin, ouvrant de plain-pied sur le baobab par une
porte vitrée.

25. ERASMUS, Desiderius. *The Praise of Folie. Moriae Encomium. A Booke Made in Latine by That Greate Clerke Erasmus Roterodame. Englished by Sir Thomas Chaloner Knight. (London). T[homas]. B[erthelet]. 1549.*

Small 4to. (184 x 138 mm). [80 unnumbered leaves: A4, A4 - I4, K4 - T4]. Leaf with printed title within elaborate allegorical woodcut frame, three leaves with Chaloner's preface 'To the Reader' and Erasmus' text with marginal notes, final leaf with publisher's imprint recto and Berthelet's elaborate woodcut device verso. 32-line black letter text with running headline 'The Praise of Folie' throughout with quotations in italic and proper nouns in Roman types, two elaborate ten-line woodcut decorative initials for the preface and text. Sheet size: 181 x 130 mm. Full nineteenth-century brown crushed morocco by Jenkins & Cecil with their stamp to foot of front free endpaper verso, boards ruled in gilt with crowned thistle and floral tools at corners, banded spine with title gilt and rules and tools in six compartments, turn-ins with elaborate tooling in gilt, marbled endpapers, a.e.g.

A complete copy of the first edition in English of Erasmus' prose satire, *Moriae Encomium: The Praise of Folie.*

Desiderius Erasmus (1466? - 1536) composed the Latin text of his *Moriae Encomium* (note the punning title), that brilliant and biting satire (PMM), while staying at the Old Barge, the house of his close friend, Sir Thomas More, during the winter of 1509 - 1510; it is likely that the satire arose out of the Lucianic discussions for their joint translation that led also to the publication of More's *Utopia*. Erasmus' narrator is the female morosoph Folie (Stultitia in the original Latin) who expounds her subversive view in a tone of serio ludere that it is folly that drives the world and the affairs of men and that none, from those that rank the highest in society to the lowest, are free from her influence. Taking his tone from the works of Rabelais, Guyot Marchand and Sebastian Brant, Erasmus and his narrator present a society where those that think themselves the least foolish - and Erasmus includes himself in his text - are proven by Folie to be the most deluded and the most under her considerable influence.

First published in Paris in 1511, the *Moriae Encomium* was reprinted in a large number of editions - several years featured two and even three or more - in its original form before any vernacular translation was published. Sir Thomas Chaloner (1520 - 1565), the translator, was Cambridge-educated and a notable figure, knighted in 1547, whose fame to the Elizabethans rested ... on his Latin poetry, his military and diplomatic service of four Tudor monarchs, and his near escape from drowning after shipwreck off the coast of Algeria (Miller - see pp. xxix - xlv for *The Life of Sir Thomas Chaloner*). Chaloner contributed to the *Mirror of Magistrates* and was the earliest translator of Ovid and Ariosto into English. Extensive analysis suggests Chaloner used a Cologne edition of the *Moriae Encomium* from 1526 (Bibliotheca Belgica E868) as the source for his translation, while also consulting Antonio Pellegrini's 1539 edition in Italian.

The importance of *The Praise of Folie* to Shakespeare and his works has been the subject of considerable debate but it seems clear that Shakespeare was indebted to Erasmus' text, and more particularly to Chaloner and his translation. Chaloner's text appears to be the obvious source for Jaques' All the world's a stage monologue in Act II, Scene VII of *As You Like It* (see E3 verso: So likewise, all this life of mortall men, what is it els, but a certaine kynde of stage plaie? etc.) and Gonzalo's speech on the island in *The Tempest* (see Chaloner A4 verso where the *Islandes ... called Fortunatae* are the birthplace of *Folie*).

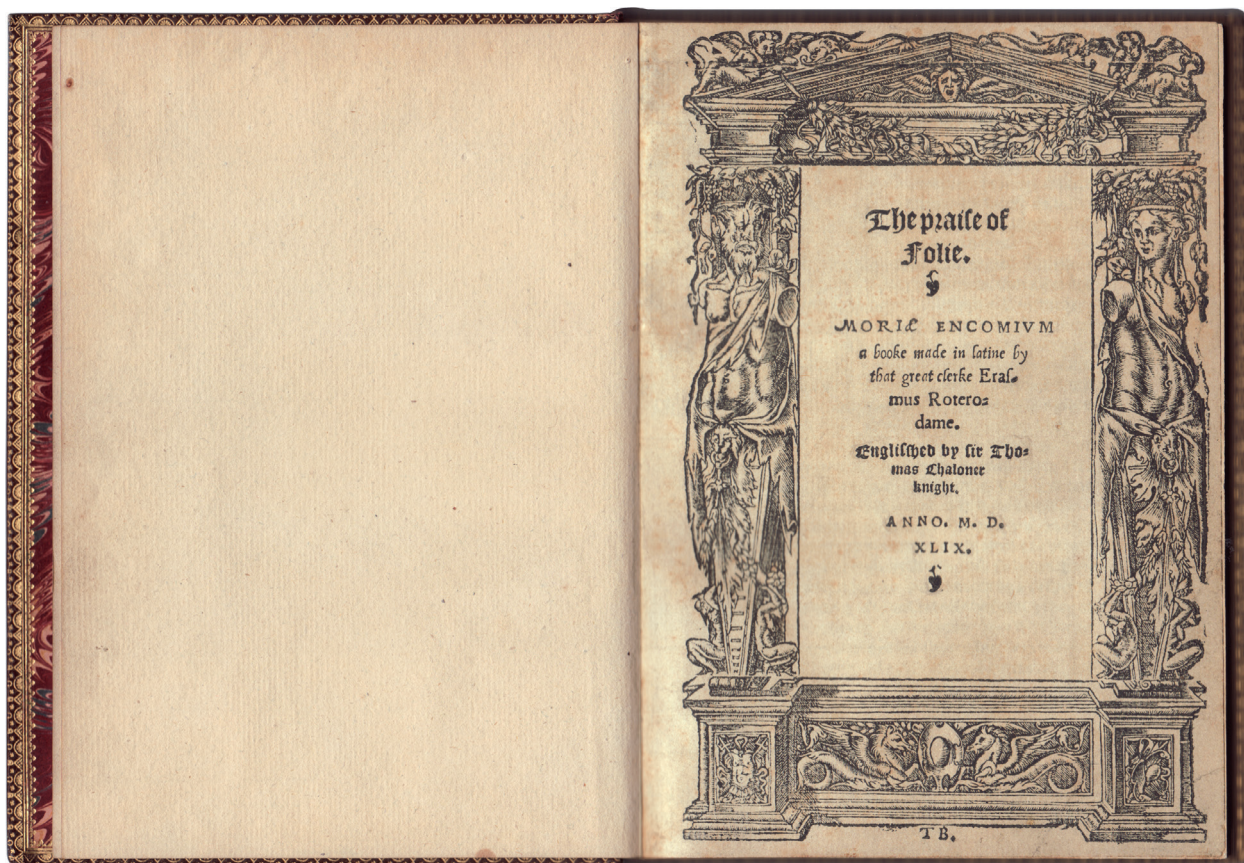


Of more importance is the suggestion that the conception, character and tone of Hamlet are directly linked to Erasmus' original through Chaloner's translation. In Act II, Scene II, Hamlet enters reading and more than one authority has posited that he is reading a copy of Chaloner's The Praise of Folie while analysis of Shakespeare's verbal usage has identified several instances where a word from Chaloner is used in Hamlet and in few other, if any, instances (for example quietus / quites est, satyr, tropically / tropologically, quidditee, quintessence and so on). It is known that grammar schools in the 1570s and 1580s used Erasmus' and Chaloner's text and by 1577 three editions of Chaloner's version were available, so it is not implausible to suggest, as Frank McCombie does: ... that the *Moriae Encomium* was drawn upon by one who knew it very intimately, had absorbed a great deal of its feeling into his own outlook and thinking, but who now consulted it again, on the brink as it were, of his new creation, to see what it might afford him ... The use he made of it was masterly, his absorption of it entire ...

The general similarity in the turn of thought in the Moriae Encomium ... has always struck readers as being quite startlingly Shakespearian ... Although a variety of sources for Shakespeare's humanistic ideas makes better sense ... it is nevertheless intriguing that so many of those ideas should echo the Moriae Encomium so insistently. It would not, for instance, be absurd to speculate how far the Moriae Encomium ... owes its sustained popularity in this country to the fact that Shakespeare has attuned us to its characteristic modes of thought. The relationship is that close. (Frank McCombie).

[ESTC S101685; Pforzheimer 359; PMM 43 (first edition, 1511); see the Early English Text Society edition edited by Clarence H. Miller, 'The Praise of Folie', Oxford University Press, 1965; Shakespeare Survey: An Annual Survey of Shakespearean Study and Production, vol. 27, Cambridge University Press, 1974].

\$123,500



26. 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[ommer]ce. *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].

\$58,500



La femme 100 têtes ouvre sa manche auguste.



Loplop et la Belle Jardinière.

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

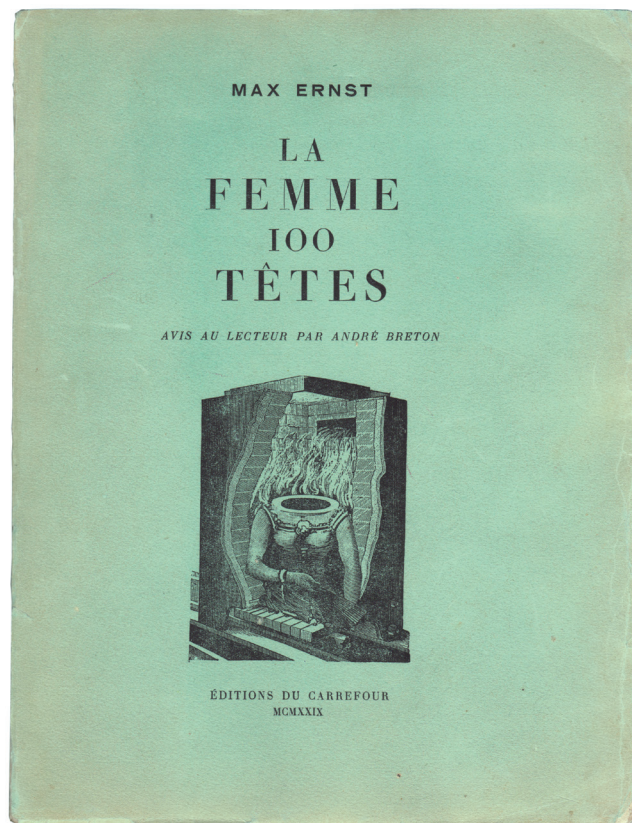
4to. (252 x 192 mm). [164 unnumbered leaves]. Leaf with justification verso, half-title, printed title, 3 leaves with Breton's 'Avis' and illustrated with 147 monochrome plates printed recto only after collages by Ernst, final leaf with *achevé d'imprimer* recto. Original publisher's turquoise printed wrappers with text and vignette to front cover and titles to spine in black.

The first part of Max Ernst's trilogy of collage novels: *La Femme 100 Têtes*.

From the edition limited to 1,000 numbered copies, with this copy one of 900 on vélin teinté.

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.

Presque tout, dans l'oeuvre de Max Ernst, se rattache au collage ... On pourrait [en] conclure qu'il [La Femme 100 Têtes] d'un chant d'amour Surréaliste. L'ouvrage connut un succès immédiat. Le tirage fut épuisé en quelques semaines ... Ouvrage précurseur, puisqu'il inaugure un élargissement fondamental par rapport aux collages antérieurs, La Femme 100 Têtes révèle une écriture et une conception picturale nouvelles. (From the Feinsilber catalogue). \$9,750





Loplop et la Belle Jardinière.

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

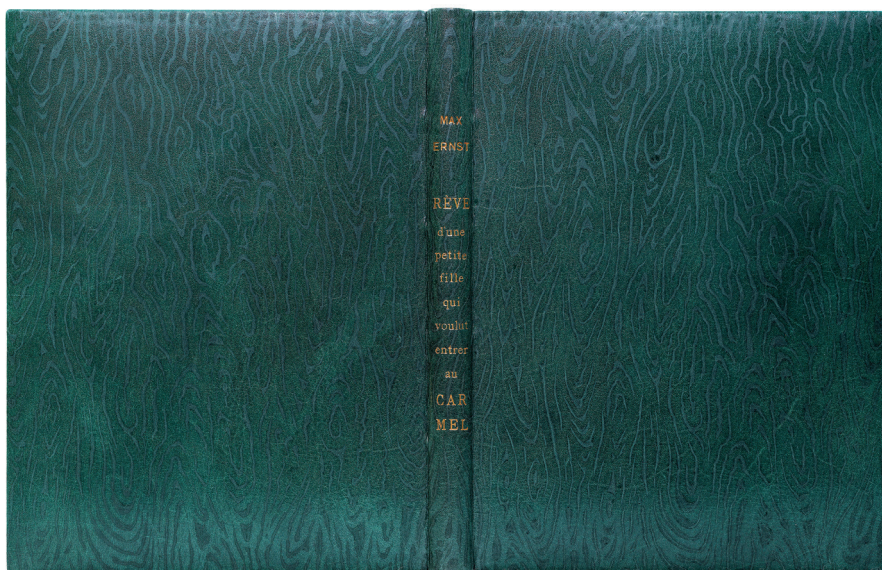
4to. (238 x 192 mm). [88 unnumbered leaves]. Half-title with justification verso, printed title, 2 leaves with illustration ('L'Académie des Sciences') and introductory text, section titles for each part and illustrated with seventy-eight monochrome plates printed recto only by Ernst, each with printed 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*.
\$39,000

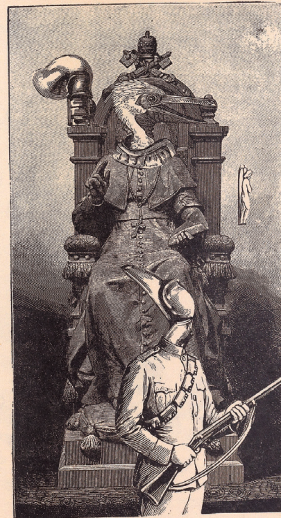




Le Père : « Votre baiser me semble adulte, mon enfant. Venu de Dieu, il ira loin. Allez, ma fille, allez en avant et .. »



Le Père : « Votre baiser me semble adulte, mon enfant. Venu de Dieu, il ira loin. Allez, ma fille, allez en avant et .. »



Pie XI : « La calvitie vous guette, mon enfant ! Au premier coup de feu vos cheveux s'envoleront avec vos dents et vos ongles. Tout cela ne doit servir qu'à ma très invisible parure. »

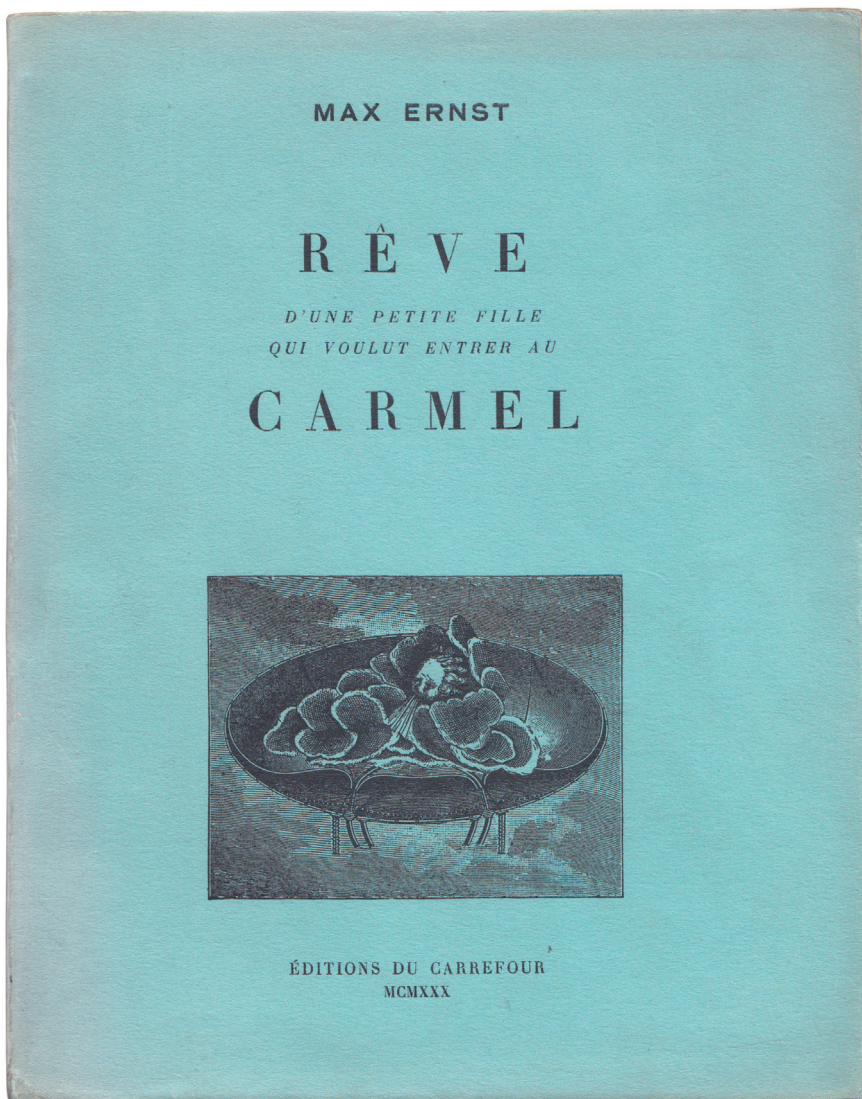
29. ERNST, Max. *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*. Paris. Editions du Carrefour. 1930.

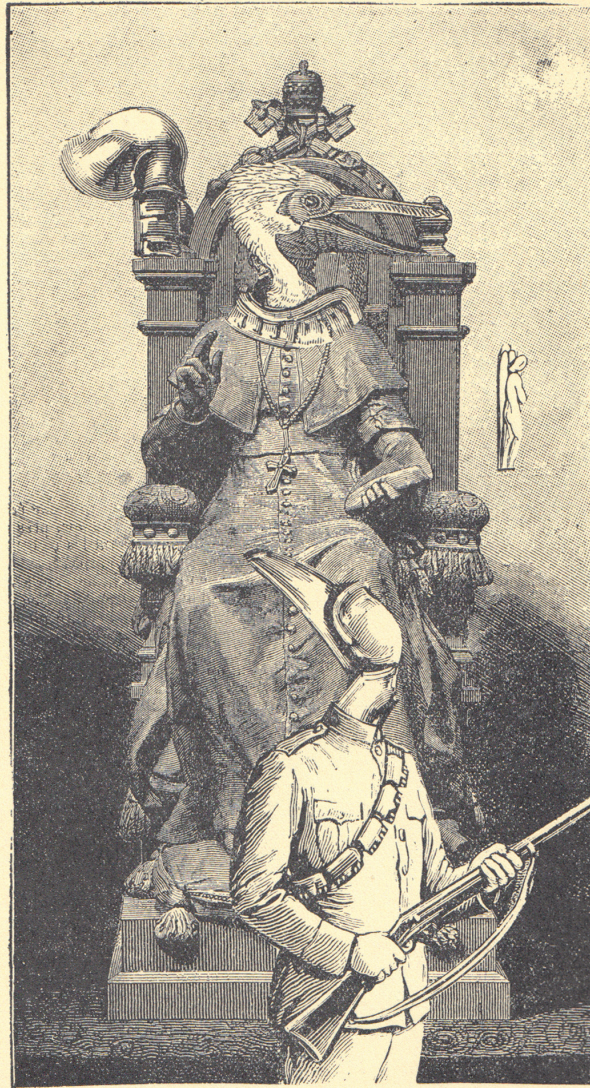
4to. (238 x 188 mm). [88 unnumbered leaves]. Half-title with justification verso, printed title, 2 leaves with illustration ('L'Académie des Sciences') and introductory text, section titles for each part and illustrated with seventy-eight monochrome plates printed recto only by Ernst, each with printed 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. Original publisher's turquoise printed wrappers with text and vignette to front cover and titles to spine in black.

Max Ernst's second collage novel *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*.

From the edition limited to 1,063 numbered copies, with this one of 1,000 copies on *vélin teinté*.

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, *Une Semaine de Bonté* (1934). \$5,850





Pie XI : « La calvitie vous guette, mon enfant ! Au premier coup de feu vos cheveux s'envoleront avec vos dents et vos ongles. Tout cela ne doit servir qu'à ma très invisible parure. »

30. 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.

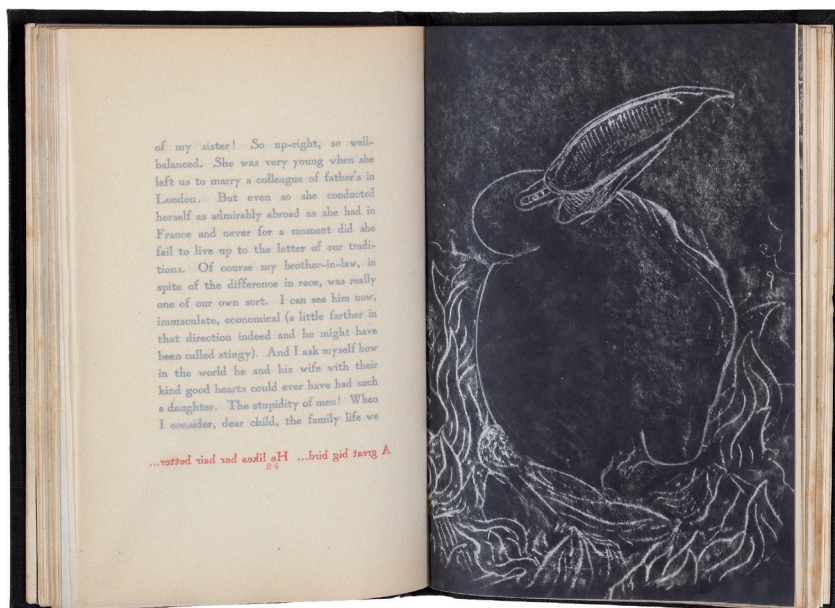
The English translation of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

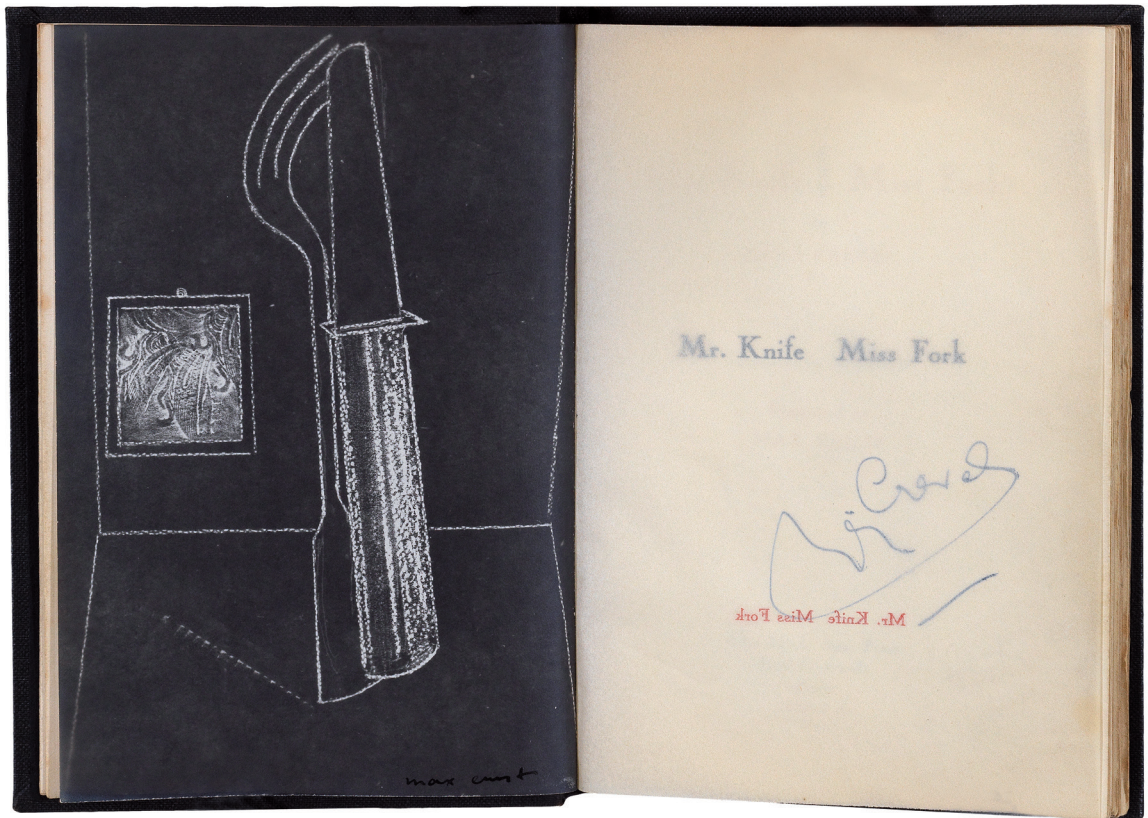
Although it is usually said that Ernst collaborated with Man Ray to make 'photograms' of his frottages, it is more accurate to call them 'cliché-verres' ... Ernst's rubbings (from the embossed patterns on greetings cards, postcards, bookcovers, etc.) were done on very thin, translucent pieces of paper, 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].

\$35,000





31. 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.

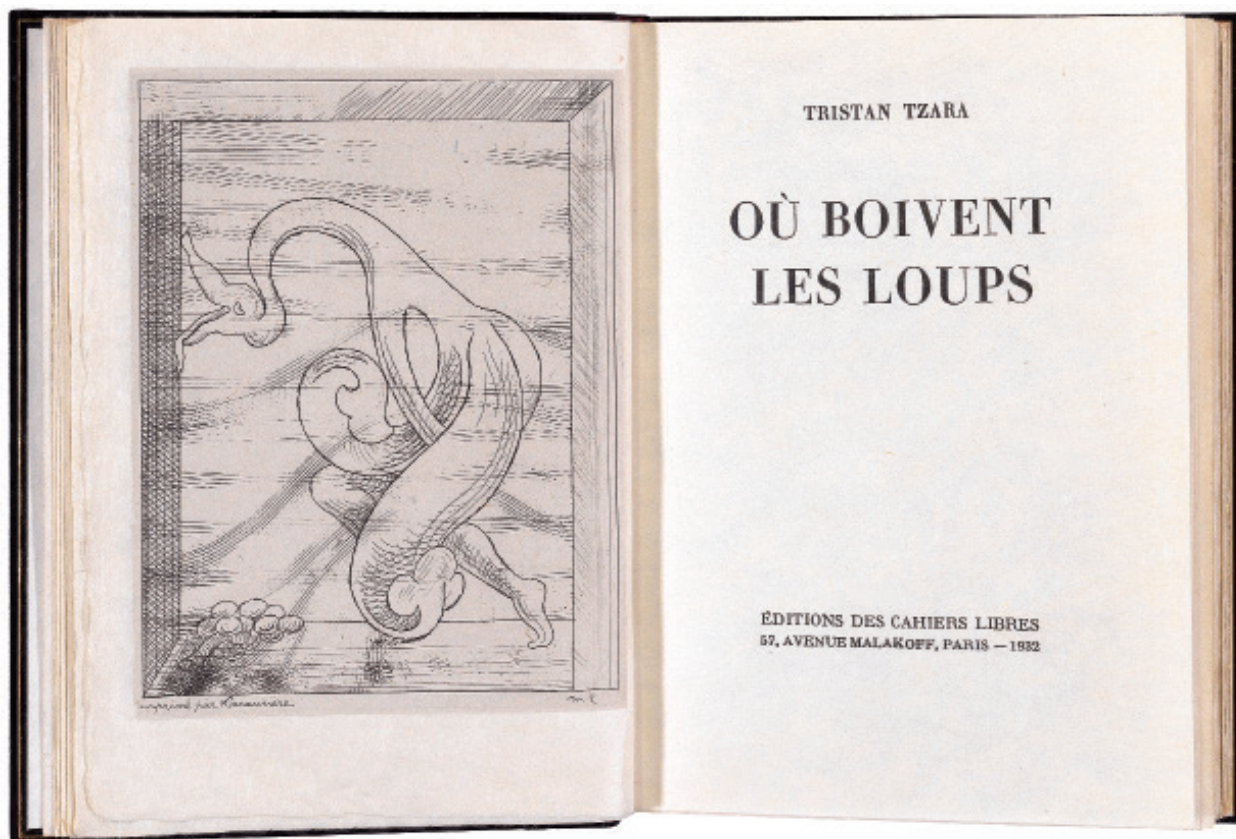
Also included, bound in after the title, is Tzara's original manuscript for *et du jour au lendemain*, recto only in blue ink, the eighth poem in four stanzas of *La Fonte des Ans*; all of Tzara's text is printed in lowercase throughout.

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].

\$78,000



32. ERNST. *Une Semaine de Bonté, ou, Les Sept Elements Capitaux*. Roman. Paris. Aux Editions Jeanne Bucher. 1934.

5 vols. 4to. (280 x 224 mm). Illustrated throughout with monochrome plates after Ernst's cut-up found etchings. Original publisher's printed colour wrappers (purple, green, red, blue and orange) with Yapp edges, original card slipcase with green illustrated label to front board and title label to spine.

An excellent copy of Max Ernst's *Une Semaine de Bonté, ou les Sept Elements Capitaux*.

From the edition limited to 816 copies, with this one of 800 on *papier Navarre*, each numbered in pencil as issued (many copies feature stamped numbers).

The five *cahiers* of Ernst's seminal graphic novel, albeit without text, are individually titled as follows:

Premier Cahier: *Dimanche / Elément: La Boue. Exemple: Le Lion de Belfort*. (Purple wrappers).

Deuxième Cahier: *Lundi / Elément: L'Eau. Exemple: L'Eau*. (Green wrappers).

Troisième Cahier: *Mardi / Elément: Le Feu. Exemple: La Cour du Dragon*. (Red wrappers).

Quatrième Cahier: *Mercredi / Elément: Le Sang. Exemple: Oedipe*. (Blue wrappers).

Cinquième Cahier: *Jeudi, Vendredi, Samedi / Eléments: Le Noir / La Vue / Inconnu. Exemples: Le Rire du Coq, L'Ile de Paques / L'Interieur de la Vue / La Cle des Chants*. (Yellow wrappers).

Une Semaine de Bonté is the last of Max Ernst's trilogy of Surrealist books, after *La Femme 100 Têtes* (1929) and *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930), with illustrations after his collages. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etched and engraved plates. \$8,500





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

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, in 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-elle 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]. \$78,000



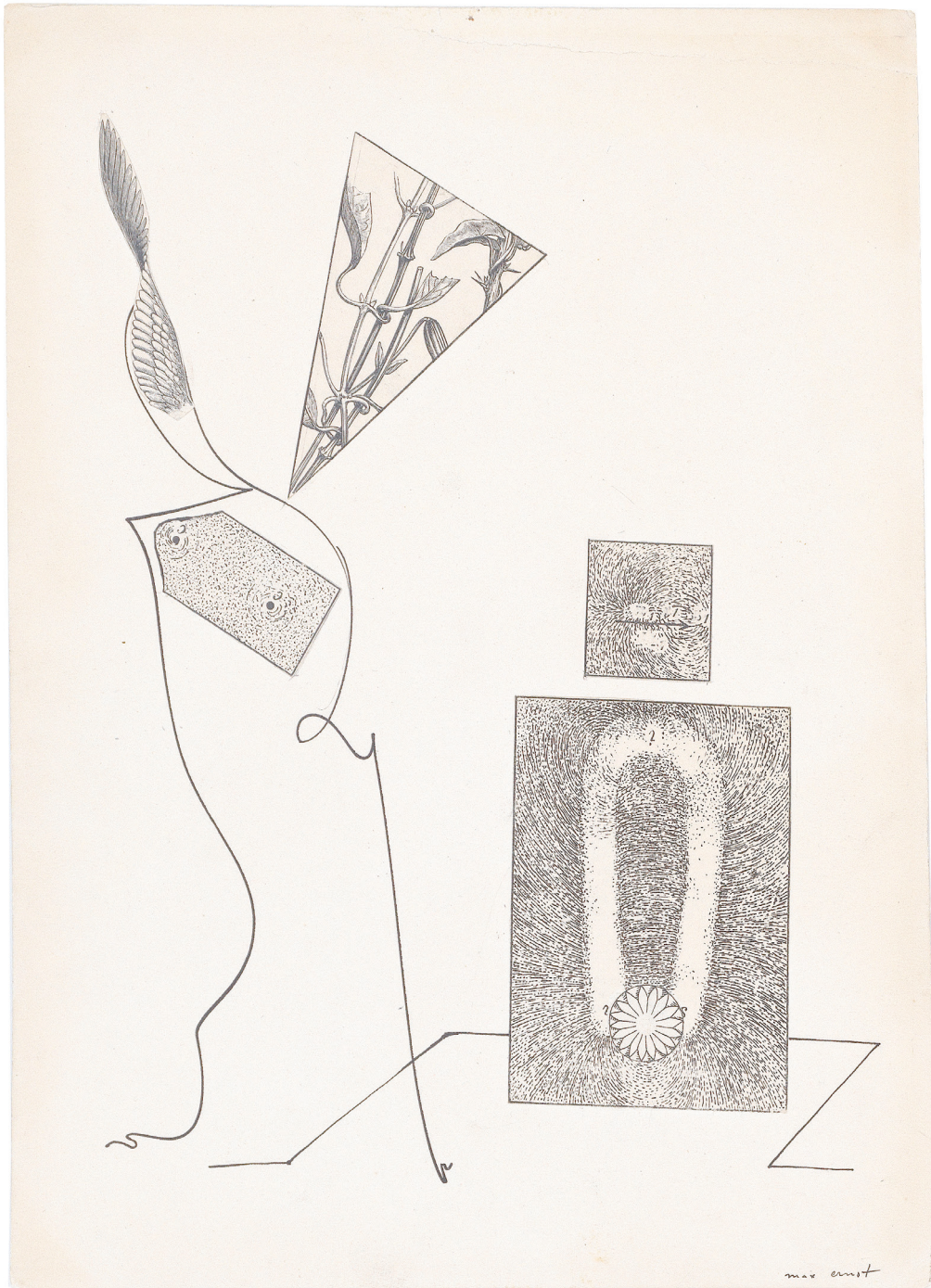
BENJAMIN PÉRET

**JE NE MANGE PAS
DE CE PAIN-LÀ**

1936

ÉDITIONS SURREALISTES
PARIS





34. 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 book published by Les Editions Premières with text by Benjamin Péret.

The book included colour etchings and was published in an edition of 321 copies.

[see Spies / Lepien 28 for the book].

\$48,750

35. 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.

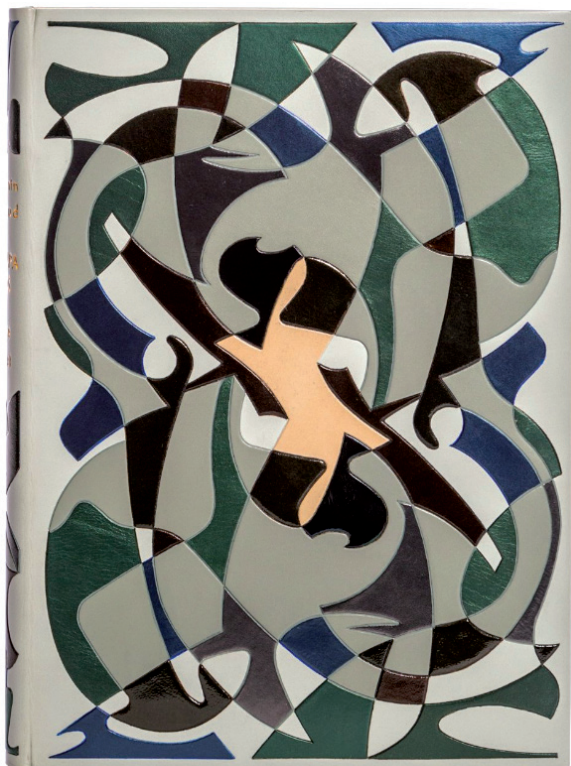
An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.

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].

\$45,000



36. FURTTENBACH, Joseph. Architectura Recreationis ... &c. [With:] Architectura Civilis ... &c. [&] Architectura Privata ... &c. Augsburg / Ulm. Durch Johann Schultes (first and third works) / Durch Jonam Saur (second work). 1640; 1628; 1641.

Small folio. (322 x 194 mm). pp. (xxiv), 120; (xx), 78; (xii), 78. Each work with engraved frontispiece, decorative printed title in red and black, dedication, Vorhede and Register; Architectura Recreationis with 35 engraved plates; Architectura Civilis with 40 engraved plates; Architectura Privata with 14 engraved plates; all plates folding and mounted to sheets matching those for the text for ease of folding, frontispiece for Architectura Privata bound after text, all works with elaborate decorative woodcut head- and tail-pieces and decorative initials throughout, German text in Gothic type throughout. Sheet size: single (text) leaf: 311 x 194 mm; folding plates of various sheet sizes: 370 x 300 mm (maximum). The plates by various engravers, largely after Furtttenbach himself. Full contemporary vellum, titles stamped in blind direct to head of spine.

[PROVENANCE: Engraved bookplate with the text 'Ex Bibliotheca Velsleriana' (likely Carolus Velsler 1635 - 1697) to front pastedown; with the stamp of 'G. W. Günther to front board and lower margin of title of each work [Lugt 1114] and his signature to rear pastedown in sepia ink [Lugt 1115]; ownership signature 'Shelburne' in sepia ink to front pastedown; bookplate of bookplate of Emily, Marchioness of Lansdowne (1819 - 1895) to rear pastedown; various location details in pencil and ink to pastedowns].

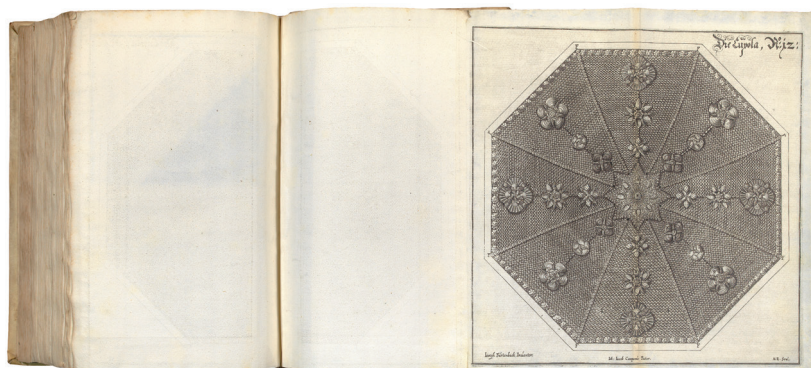
A sammelband of three of Furtttenbach's architectural treatises, each a production of beautiful engraved plates and distinctive mise-en-page.

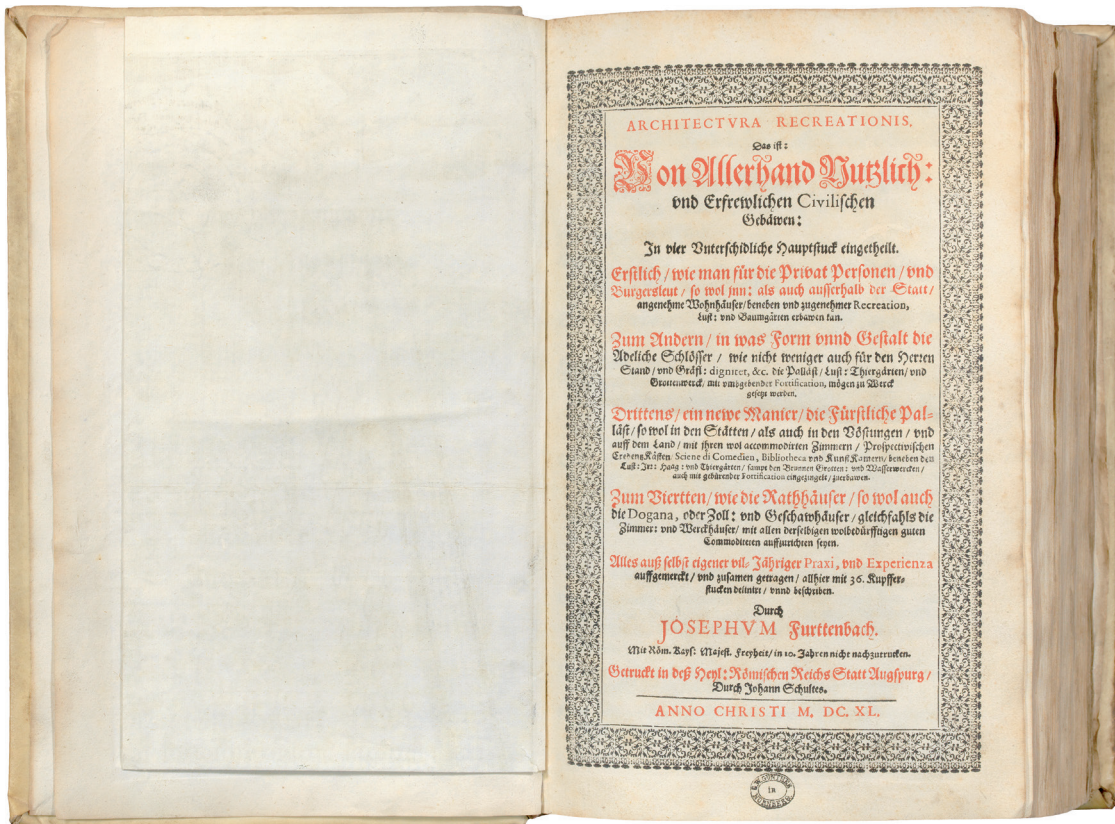
The three books relate to speculative or fantastic architecture (showing what may be achieved), civil architecture and that for a more domestic and restricted market. The design of each book is highly-accomplished, with distinctive typography and Furtttenbach's text keyed to the elaborate Baroque engravings with a clear methodology. Of particular interest are those plates that deal with gardens - Furtttenbach is innovative for his day in Germany - with plates showing elaborate mazes, small kitchen gardens, walled gardens and parterres, elaborate palaces, bourgeois houses, churches, theatres, cottages, orchards, stage and set designs (Furtttenbach had studied in Italy with Giulio Parigi), decorative schemes, architectural details, plans and so on.

Furtttenbach (1591 - 1667), the elder of two architects of that name, was an architect in Ulm in South Germany who had previously spent ten years in Italy. His is an extensive collection of writings on every aspect of contemporary architecture, showing the extent to which architects were still expected to be jacks-of-all-trades ... The plates ... show his skill as a planner from everything from a palace downwards, including gardens and mazes; all are taken from his measured drawings. (Weinreb).

The binding, with the distinctive title stamped direct to the head of the spine, is of a pair with that for a sammelband of works by Kircher, although the Kircher volume (of a similar period of production) features Carolus Velsler's arms to the boards; the matching bookplates make it probable that they were both bound at a similar date for Velsler. These three works were reprinted as a single volume in 1971.

[Berlin 1957, 1953, 1958; see Weinreb 38:82; Millard 34 for Architectura Civilis; Fowler 131 for Architectura Civilis; not in Cicognara]. \$16,250





ARCHITECTVRA RECREATIONIS.

Das ist:

Von Allershand Lustlich:
vnd Erfreulichem Civilischen Gebäuden:

In vier Unterschiedliche Hauptstück eingetheilt.

Erstlich / wie man für die Privat Personen / vnd Burgerstat / so wol inn: als auch außserhalb der Statt / angenehme Wohnhäuser / künden vnd zugemeiner Recreation, lust: vnd Baumgärten erbawen tan.

Zum Andern / in was Form vnd Gestalt die Adeltliche Schloßer / wie nicht weniger auch für den Herren Stand / vnd Groß: dignet, &c. die Palast / lust: Burggärten vnd Orangerien, mit emigender Fortification, mögen in Werk gelegt werden.

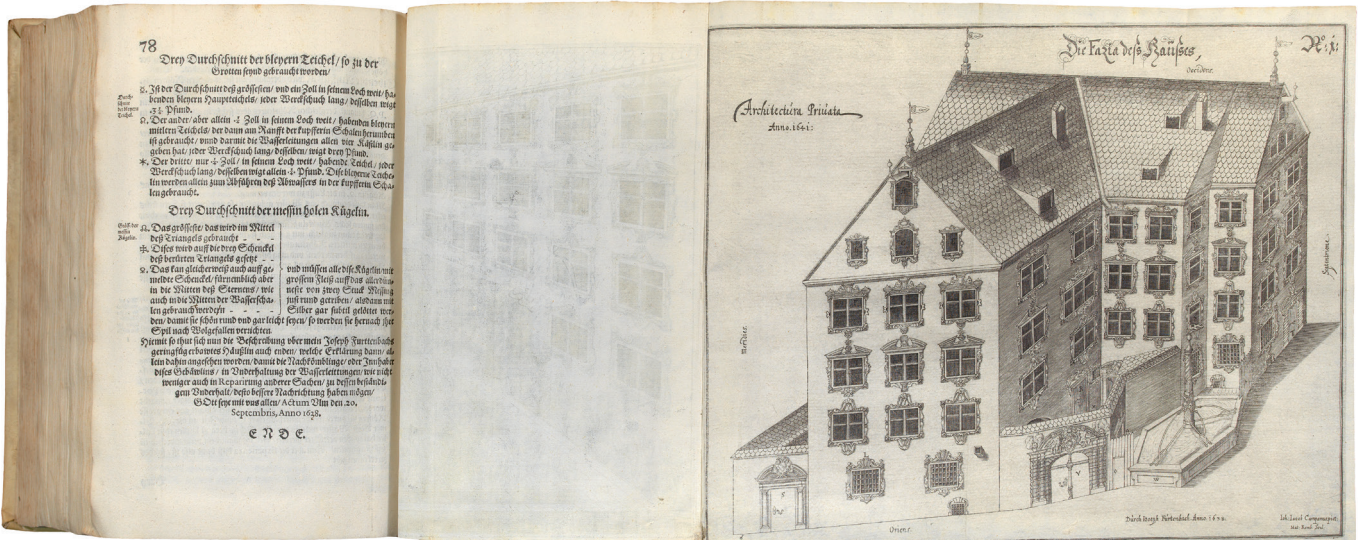
Drittens / ein neue Manier / die Fürstliche Palast / so wol in den Stätten / als auch in den Vöslungen / vnd auff dem Land / mit ihren wol accomodierten Zimmern / Prospersischen Gärten / Scenen di Comedien, Bibliotheca vnd Kunst Kammern / künden den Lieb: Der: Jagd: vnd Thiergärten / fangt den Blumen Orangerien: vnd Wasserwerden / auch mit gebührender Fortification eingegürtet / gesehen.

Zum Vierten / wie die Rathshäuser / so wol auch die Dogana, oder Zoll: vnd Gerichtshäuser / gleichfalls die Zimmer: vnd Werkhäuser mit allen verhoffen notwendigen guten Accomodationen aufzuführen seyn.

Alles auß selbst eigener vll. Jähriger Praxi, vnd Experientza auffgerichtet / vnd zusammen getragen / offter mit 36. Kupffern raden beilieg: vnd zu sehen.

Durch
JOSEPHVM Furttenschach.
Mit Röm. Kayf. Freyheit / in 10. Jahren nicht nachzurufen.
Veruckt in der Heyl: Römischen Reichs Statt Augspurg /
Durch Johann Schultes.

ANNO CHRISTI M. DC. XL.



78
Drey Durchschnitte der bloßten Zeichel, so zu der
Verein seyn gebraucht worden.

1. Ist der Durchschnitt des ersten, und ein Zoll in seinem Loch mehr / als
künden können Hauptarchitek: jeder Wertschick lang / dessen weit
34. Pfund.

2. Der ander / aber allein 4. Zoll in seinem Loch / balden kleiner
mittleren Loches / wie denn am Klafft der kuffigen Schloßer werden
ist gebrauch: vnd damit die Wasserleitungen allen vier Schloßer ge
geben hat / über Wertschick lang / dessen weit drei Pfund.

* Der dritte mit 4. Zoll in seinem Loch / habein Lohel, jeder
Wertschick lang / dessen weit allein 4. Pfund. Die kleine Caden
in werden allein zum abfließen des Abwassers in der kuffigen Schloß
in gebrauch.

Drey Durchschnitte der messin helen Kugeln.

1. Das größte das wird im Mittel
des Kuffigen gebrucht.

2. Das mittl: auß dem Kuffigen
des verfahren Kuffigen geht.

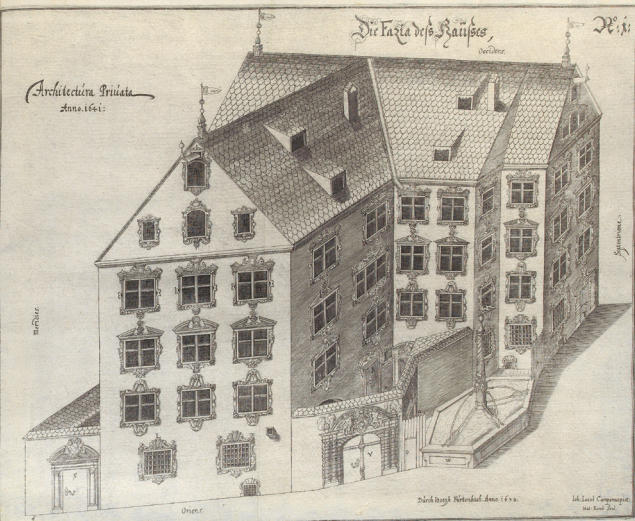
3. Das klein: auß dem Kuffigen
in die Mitte des Kuffigen / wie
auch in die Mitte der Oberfläch
in gebrauch werden.

und müssen all: die Kugeln mit
großen Reich: auß das aller
nütz: von steyr Stand: Wölff
ist: und getrieben: andern
Euler: gar nicht gelöst: wer
den: dann: sie: haben: und: gar: nicht: seyn: so: werden: sie: hernach: hier
Erl: nach: Völs: stellen: werden.

Hierzu: so: hat: man: die: Zeichnung: über: dem: Joseph: Furttenschach
genau: gemessen: haben: und: haben: selber: Erklärung: dazu: da
man: haben: ansetzen: werden: damit: die: Nach: schickung: über: In: der
dieser: Ob: schloß: in: Über: schloß: der: Wasser: leitungen: wie: nicht
weniger: auch: in: Reparatur: anderer: Schloß: in: best: kuffigen
genau: über: schloß: best: kuffigen: Nach: schickung: haben: mögen.

© Die: hier: mit: aus: allen: Actum: Wien: den: 20.
Septembris, Anno 1641.

E N D E



37. GAVARNI (Sulpice-Guillaume Chevallier). Méry, Joseph and Le Cte. Foelix. *Perles et Parures: Les Joyaux Fantaisie. Minéralogie des Dames. [&:] Les Parures Fantaisie. Histoire de la Mode. Paris / Leipzig. G. de Gonet, Editeur ... &c; Chez Charles Twietmeyer. (1850).*

2 vols. Large 8vo. (270 x 184 mm). pp. (ii), (i), (i), 316; (ii), (i), (i), 300. Half-titles with printer's credit verso, engraved pictorial titles with additional colour by hand, printed titles to each vol., and text illustrated 31th 31 engraved plates by Gavarni, each with additional colour by hand and with the margins cut 'à la dentelle' and backed with pink paper, final leaf of each vol. with 'Table des Matières'. Original publisher's midnight blue percaline with elaborate polychromatic decoration, front boards with elaborate gilt decorative oval titles to surround central vignettes, matching gilt vignettes to rear covers, smooth spines with elaborate decorative tooling and titles in gilt, all with additional colour heightening, cream glazed endpapers (vol. 1) and yellow (vol. 2), a.e.g.

The most desirable issue of *Perles et Parures* with the hand-coloured plates on vélin découpés en dentelles and in the original polychromatic percaline bindings.

Published under the collective title *Perles et Parures*, these first editions of *Les Joyaux Fantaisie* (with *Minéralogie des Dames*) and *Les Parures Fantaisie* (with *Histoire de la Mode*), are here in the most desirable form, with Gavarni's plates printed on vélin, delicately hand-coloured and with the leaves stencil-cut to a lace pattern to form delicate frames and backed with pink paper. The two volumes contain jewel- and fashion-inspired texts with matching illustration, as stated by Ray: *They are studies of beautiful women, fashionably attired ... which were drawn in London.*

... more appealing [than the normal edition] is this special edition in which the steel engravings are printed and delicately colored on paper with borders cut to various lace patterns. So presented, Gavarni's designs become fashion plates of the first order. (Ray).

La réunion des deux ouvrages avec les gravures à marges de dentelles est assez rare à recontrer. (Carteret).

[Ray 209A / 210; Carteret III, 460 / 461].

\$5,850



nouvelles de ma santé par tous les courriers. Je suis trop l'ennemi des choses bourgeoises, je suis trop l'ami des innovations pour descendre à ce prosaïsme humiliant. J'ai trouvé mieux que cela, et je m'en sers, très heureux de penser que l'oreille d'élite qui m'écoute est digne de me comprendre et que nous avons tous deux cette foi robuste qui n'admet le possible que dans le surnaturel.

Bien des phrases furent encore échangées avant le départ du comte de Coulanges, mais elles sont de la nature de ces vulgarités qui n'ajoutent rien à un récit.

La maison du roi partit le soir même de ce jour, et sa destinée l'appela aux champs de Fontenoy.

La jeune comtesse avait suspendu le médaillon à une de ces flèches que le dieu Amour lançait aux creux dans la forêt de la pendule et elle ne cessait de le regarder, même aux heures de nombre pair. Quelquefois elle le prenait pour l'admirer de plus près et causer avec lui sur le canapé où le comte brodait une tapisserie pastorale.

Les yeux du pastel avaient toujours le même éclat; ils lançaient des flammes; ils étincelaient de toute l'éloquence de l'amour.

Les jours s'écoulaient. La gazette officielle donnait souvent des nouvelles de la maison du roi et de l'armée française. Tout semblait annoncer une grande et décisive bataille; les cœurs de toutes les mères, de toutes les épouses, de toutes les amantes,



LE
MÉDAILLON

38. (GEORGE II). Anno Regni Georgii II. Regis Magnae Britanniae, Franciae, & Hiberniae, Tricesimo. At the Parliament begun and holden at Westminster 31 May, 1754 ... and from thence continued ... to 2 December 1756. London. Thomas Baskett. 1756.

Large 4to. pp. 676, (xiv). Contemporary full panelled calf with central gilt embossed vignette of the Royal Arms to front and back boards.

A collection of eighteenth-century parliamentary acts including several related to the British colonies in America in contemporary panelled calf with the arms of George II.

The 79 Public Acts and 59 Private Acts include the following:

Act to prohibit ... the exportation of Corn, ... Beef ... and other victual from his Colonies in America ... &c.

Act ... to prevent unlawful combinations of Workmen employed in the Woollen Manufactures ...

An Act to extend the Liberty ... of importing Bar Iron ... from America.

An Act for ... preservation of the Spawn and Fry ... in the River Thames

An Act for Draining and Preserving certain Fen Lands ...

An Act to enable the commissioners for building Westminster Bridge ... \$1,000



39. GRANDVILLE. (Delord, Taxile). Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.

Large 8vo. (266 x 200 mm). pp. (ii), (i), (i), 295, (i). Half-title in red with pseudo-privilege verso (also in red), leaf with frontispiece verso, printed title in red and printed text illustrated with 36 hors-texte wood-engraved plates all with additional colouring by hand and 146 wood-engravings in the text, final two leaves with 'Table', 'Explication' and 'Errata' verso. Original publisher's midnight blue percaline with elaborate polychromatic decoration, front board with large central pictorial vignette reproducing the frontispiece with additional colour in red, white, green and blue (signed Liebherre), beneath an additional title vignette heightened in blue, gilt pictorial vignette to rear board, titles and elaborate gilt decoration heightened with colour to spine, additional decoration in blind, yellow glazed endpapers, a.e.g.

Grandville's finest book and magnum opus, an extraordinary imaginative tour de force in the original publisher's polychromatic binding.

Un nouveau monde est né; que Grandville soit loué. (Max Ernst).

Grandville's most remarkable book, an expansive flight of inspirational fantasy, and a remarkable precursor. It is clear that the influence of this work extends onward in the nineteenth and well into the twentieth centuries and beyond. A remarkable work of sui generis imaginative verve, Grandville produced the illustration which was then illustrated with a commissioned text. The tale of three demi-gods, *Dr. Puff*, *Dr. Krackq*, and *Dr. Hahbille*, their created worlds and travels. The work, a descendant of the works of Swift and Goya, inspired, in passing, Lewis Carroll (*La Bataille des Cartes*), Max Ernst, the Surrealists in general as well as later caricaturists such as Steadman and Scarfe.

In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream to the public. (Ray).

The full title - which gives a good indication of the enormously broad scope of the work - reads as follows: *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pèrègrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folâtreries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempscyses, apothéoses et autre choses.*

[Ray 196; SR / BF 76 / 77; Carteret III, 285; Rebeyrat 287].

\$13,000



LA BATAILLE DES CARTES.

40. GRANDVILLE. Les Fleurs Animées, par J.-J. Grandville. Paris. Gabriel de Gonet, Editeur. (1847).

2 vols. 8vo. (274 x 188 mm). pp. (ii), 260, (i); (ii), (i), (i), 102; (i), (iv), (iv), 105 - 234, (i). 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 midnight blue percaline with elaborate gilt decorative floral and foliate tool to front board by Peau after by Grandville, smaller vignette within foliate frame and tooling in blind to rear board, smooth spine with gilt titles and elaborate tooling to match, cream glazed endpapers, a.e.g.

Grandville's *Les Fleurs Animées*, an excellent copy in the first publisher's cartonnage.

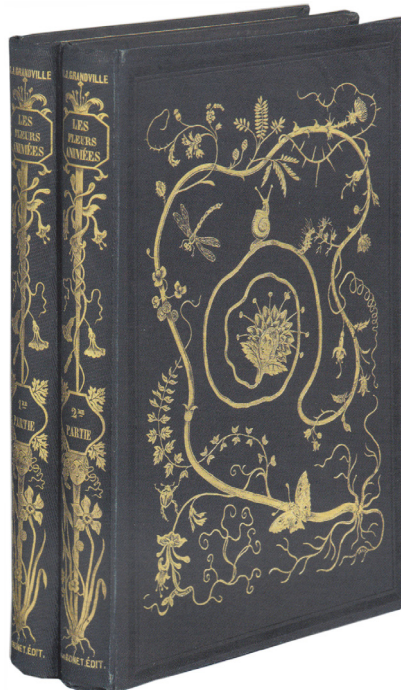
The second issue with separate pagination for each volume.

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 ... full of significance for Grandville and hence ... the reader ... (Gordon Ray).

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

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286].

\$9,750





PAVOT

C de CONET Editeur.

41. GRANDVILLE. *Les Fleurs Animées*, par J.-J. Grandville. Paris. Gabriel de Gonet, Editeur. (1847).

2 vols. 8vo. (268 x 182 mm). pp. (ii), 260, (i); (ii), (i), (i), 102; (i), (iv), (iv), 105 - 234, (i). 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 midnight blue percaline with elaborate polychromatic decoration and decoration in blind, front boards with elaborate gilt decorative borders to surround large central vignettes with design 'Le Lin' (page 237) after Grandville, rear board with stylised vignette with anthropomorphic flower with snail and caterpillar, smooth spine with elaborate gilt tooling, yellow glazed endpapers, a.e.g.

Grandville's *Les Fleurs Animées*, a very good copy in the second publisher's cartonnage.

The second issue with separate pagination for each volume.

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 ... full of significance for Grandville and hence ... the reader ... (Gordon Ray).

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

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286].

\$8,500





AUBÉPINE

42. 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.

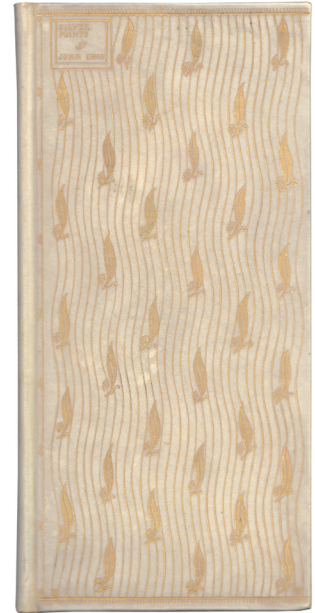
The de luxe edition of John Gray's decadent *Silverpoints* bound in full vellum.

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.

\$16,250



43. HUGNET, Georges. Brigitte Bardot. (Original Collage). (Paris). 1962, 'L'Herbère le 2 Janvier'.

8vo. (145 x 100 mm). Original monochrome photograph with additional excised applied elements recto, verso with photographer's credit and manuscript text by Hugnet in black ink. Framed under passepartout with verso visible via excision.

A beautiful original photo-collage by Georges Hugnet, featuring Brigitte Bardot, sent to Charles Raton.

Hugnet and Raton had been friends since the 1930s when Hugnet (among many others) exhibited his livres-objets at the *Exposition Surréaliste d'Objets* at the Galerie Charles Raton. Raton dealt in avant-garde and Surrealist art as well as the art of Africa, Oceania and North America and was a prodigious and prestigious collector. This card marks Hugnet's move to his final Paris address, the small and discreet courtyard off rue de la Gaité in Montmartre, he shared with his wife Myrtille.

Hugnet describes the interminable move to the new address and the desire on his return to Paris to see Raton *le plus tôt possible, même si l'installation traîne un peu*. He wishes Raton a happy new year (*Bonne année, Charles*) and presents this collage: *Je t'envoie ce petit montage original ... puisque tu aimes BB*. Raton, it seems, loved BB (Brigitte Bardot) so much that the profits from the sale of his art were donated to the Fondation Brigitte Bardot.

Hugnet's collage depicts Brigitte Bardot, an additional strawberry in her lap, against the background of a ship, the Champlain, a ship that had transported many refugees to America, - among them Vladimir Nabokov and his parents and many Jews fleeing the Nazis during the early part of World War II. In 1940, the Champlain hit a mine off the Ile de Ré and it is the evocative image of the ship heeled over and largely under water with only her smoke stacks showing, that Hugnet has appropriated. A further female figure, wearing a swimsuit, is pasted at left, her feet in the water while she talks on the telephone, her head bowed.

Georges Hugnet (b. 1906), a poet and playwright, took part in a number of Surrealist activities in the 1930s in Paris; his introduction to the *PETIE ANTHOLOGIE DU SURREALISME* (Paris, 1934) was a major text of Surrealist literary theory and was included by Herbert Read in his book of 1936 that introduced Surrealism to the English reading public. Bookbindings made by Hugnet, and exhibited as 'book objects' at the Gallery Raton in 1936, were reproduced in *MINOTAURE* in 1937 with an article about them by Benjamin Péret. He made a number of photo-collages at this time. His account of Dada painting published in 1957 is a major source for the subject. According to Alfred Barr, he was 'among all the surrealist writers, the one most interested in an historical approach'. (The Artist and the Book).

\$9,750



44. 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 cafe 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. \$12,000



Picasso regardant Nusch
au café de Flore
le 3 juin 1936
Valentine Hugo

45. JANCO, Marcel. Tzara, Tristan. *La Première Aventure Céleste de Mr Antipyrine*. Zürich. *Collection Dada* (l'imprimerie j heuberger). 1916, 20th July.

8vo. (235 x 166 mm). [8 unnumbered leaves]. Printed title with blank verso and seven leaves with Tzara's verse drama 'La Première Aventure Céleste 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 on the justification other than ten examples on *Hollande* with hand-coloured woodcuts, Castleman gives an entire edition of 510 copies.

... *La Première Aventure Céleste de M. [sic] Antipyrine, une belle impression, hasardeuse, balbutié (les coquilles sont corrigées à la main); le texte est un poème-théâtre dont le lyrisme intense malmène l'attendu poétique ... Rien n'est plus émouvant que cette danse du text et des compositions somptueuses en regard ... un livre on ne peut plus simple, artisanal, parfait dans son imperfection.* (see 'Marcel Janco - Gravures et Reliefs' by Yves Peyré).

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.').

[Berggruen 1; A Century of Artist's Books 176; Tzara. Dada. Etc. 5; Ex-Libris 5, 294; see 'Dada', Editions du Centre Pompidou, 2006]. \$13,000



LA PREMIÈRE
AVENTURE CÉ-
LÈSTE DE M^R AN
TYRINE PAR
T. TZARA AVEC
DES BOIS GRA-
VÉS ET COLORI-
ÉS PAR M. JACO
COLLECTION DADA 2 F_T

46. KOMAR & MELAMID. *Superobjects - Supercomfort for Superpeople*. New York. Ronald Feldman Fine Arts. 1977.

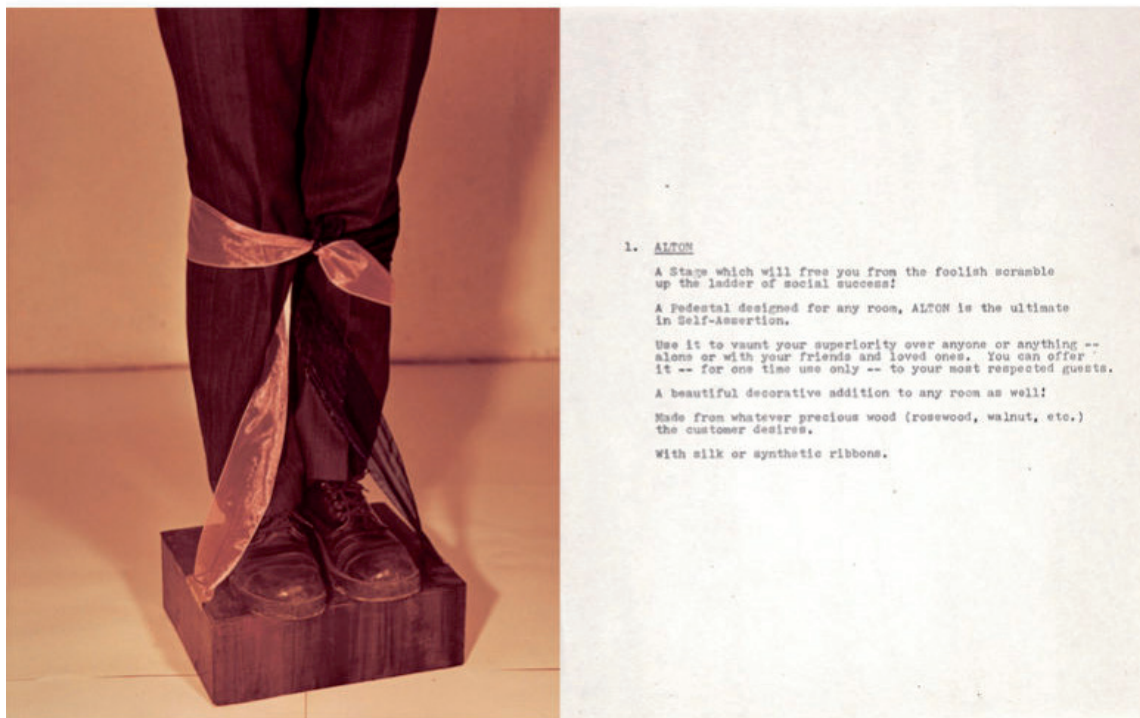
Folio. (274 x 228 mm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour photographs, each with leaf of descriptive text. Loose as issued in original grey cloth paper-lined box, artist's red stamp to inside of lid, with original brown paper outer wrapper with matching number to that of the copy in pencil.

The superb, subversive photographic portfolio satirising capitalism and communism.

From the edition limited to 100 copies, each photograph stamped verso by the artists and numbered and signed by the publisher; the work is not signed by the artist themselves for obvious reasons.

The Russian conceptual art dissidents and collaborators Vitaly Komar and Alexander Melamid were trained originally - as were all of their peers - as painters in the Socialist Realist tradition. Increasingly disenchanted with a regime and society that they felt oppressive, the two were expelled from the Artists' Union for the crime of *distortion of Soviet reality* in 1973. In 1974 the pair were arrested and had work, together with other nonconformist artists, destroyed by the government in what became known as the *Bulldozer Exhibition*. The pair began to receive international recognition and were invited in 1977 to hold an exhibition in New York at the Ronald Feldman Gallery.

Superobjects - Supercomfort for Superpeople, presented here, was the subversive and satirical photographic portfolio that resulted, produced in Komar and Melamid's absence from smuggled negatives printed in the US as the artists were refused permission to attend by the Soviet regime. The portfolio, a twisted re-imagining of an American sales catalogue, describes fantastical Soviet consumer articles, devices and products. The *Olo*, for example, a tongue-ring with pearl, helps ensure that only positive words are spoken, the obvious imprecation to watch what one says is implied, while the *Alton*, a beribboned block of wood in the shape of a brick, provides those who use it with an enhanced sense of self-importance and is designed to free one from 'the foolish scramble up the ladder of social success'; the device, needless to say, the 'Alton' available with synthetic or silk ribbons or in various rare woods. All of the depicted objects highlight and satirise both untrammelled consumerism and repressive social hegemony. \$26,000



47. LAURENS, Henri. Radiguet, Raymond. *Les Pélican*. Paris. Editions de la Galerie Simon (Kahnweiler). 1921.

Folio. (326 x 238 mm). [14 unnumbered leaves]. Half-title with *dramatis personae* verso, printed title in red and black with the woodcut vignette designed by Derain, leaf with 'Personnages' and vignette etching by Laurens as tail-piece, nine leaves with *Acte Première - Acte Deuxième* of Radiguet's drama illustrated with 5 etchings by Laurens, two full-page, final leaf with justification and *achevé d'imprimer* recto. Original publisher's printed wrappers with titles and Laurens' etching to front cover.

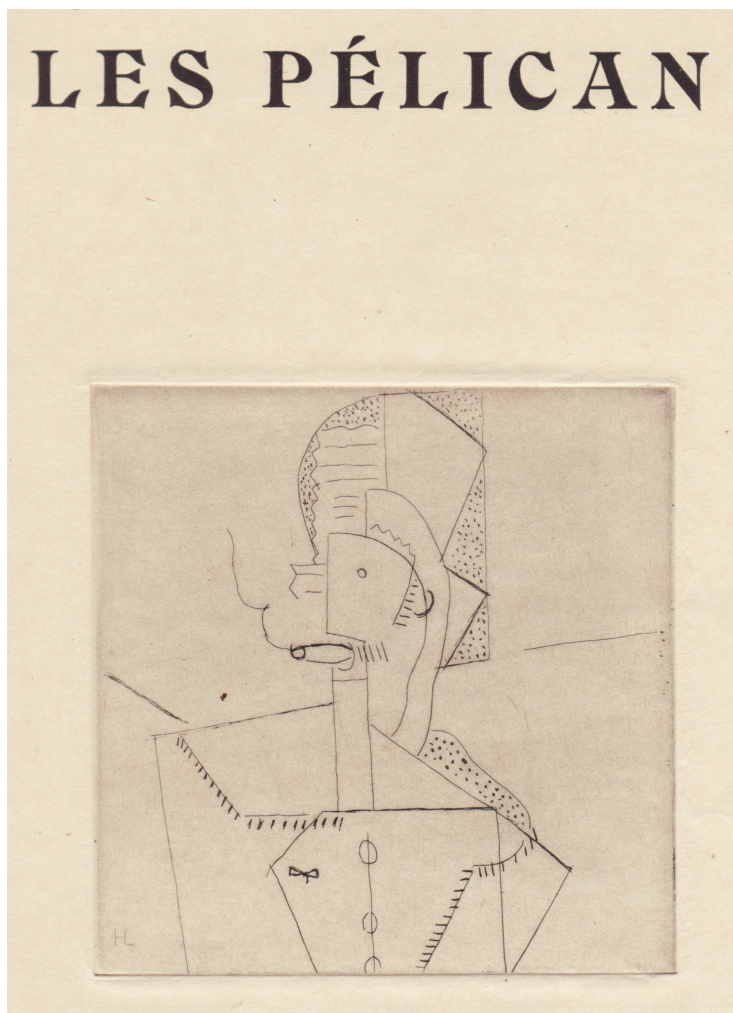
One of the most beautiful and elegant of Kahnweiler's illustrated books.

From the edition limited to 112 numbered copies signed by the artist and author, with this one of 90 on Hollande; Radiguet's drama is illustrated with seven etchings by Laurens including that for the wrapper.

... Laurens enjoyed considerable fame in his lifetime as a sculptor, draftsman, and book illustrator. Kahnweiler, who considered Laurens the greatest sculptor of his era, commissioned him to try his hand at printmaking for the first time with this 1921 volume. *Les Pélican* was a satirical play by the precocious and short-lived writer Raymond Radiguet. Laurens' whimsical, cubist illustrations capture the absurdist tone of the play. (Artists' Books in the Modern Era 1870 - 2000: The Reva and David Logan Collection of Illustrated Books).

[Logan Collection 27; The Artist and the Book 156; From Manet to Hockney 62; Castleman 174].

\$16,250



48. 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 mono-chrome 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. \$35,000



49. MANET. Cros, Charles. *Le Fleuve*. Eaux-Fortes d'Edouard Manet. Paris. Librairie de l'Eau-Forte. 1874.

4to. (276 x 240 mm). [8 leaves; pp. 15]. Contents: leaf with half-title recto, justification with manuscript number and the signatures of Manet and Cros verso; printed title with etched vignette, verso blank; six leaves with Cros' poem 'Le Fleuve' and seven etchings by Manet, each within the text and printed rectos only, final leaf with two etchings and imprimatur verso. Illustration: title with etched vignette and 7 original etchings by Manet. Full contemporary café crème calf by Pagnant with his signature, boards ruled in blind, banded spine with black morocco labels and gilt title in six compartments, turn-ins with elaborate tooling in gilt, marbled endpapers, original publisher's printed wrappers with text in red and black preserved.

Manet's illustrations for Cros' *Le Fleuve*, the first truly modern illustrated book, with the rare original wrappers.

From the edition limited to 100 copies, signed by Cros and Manet on the colophon and containing 8 etchings and etchings with drypoint by Manet.

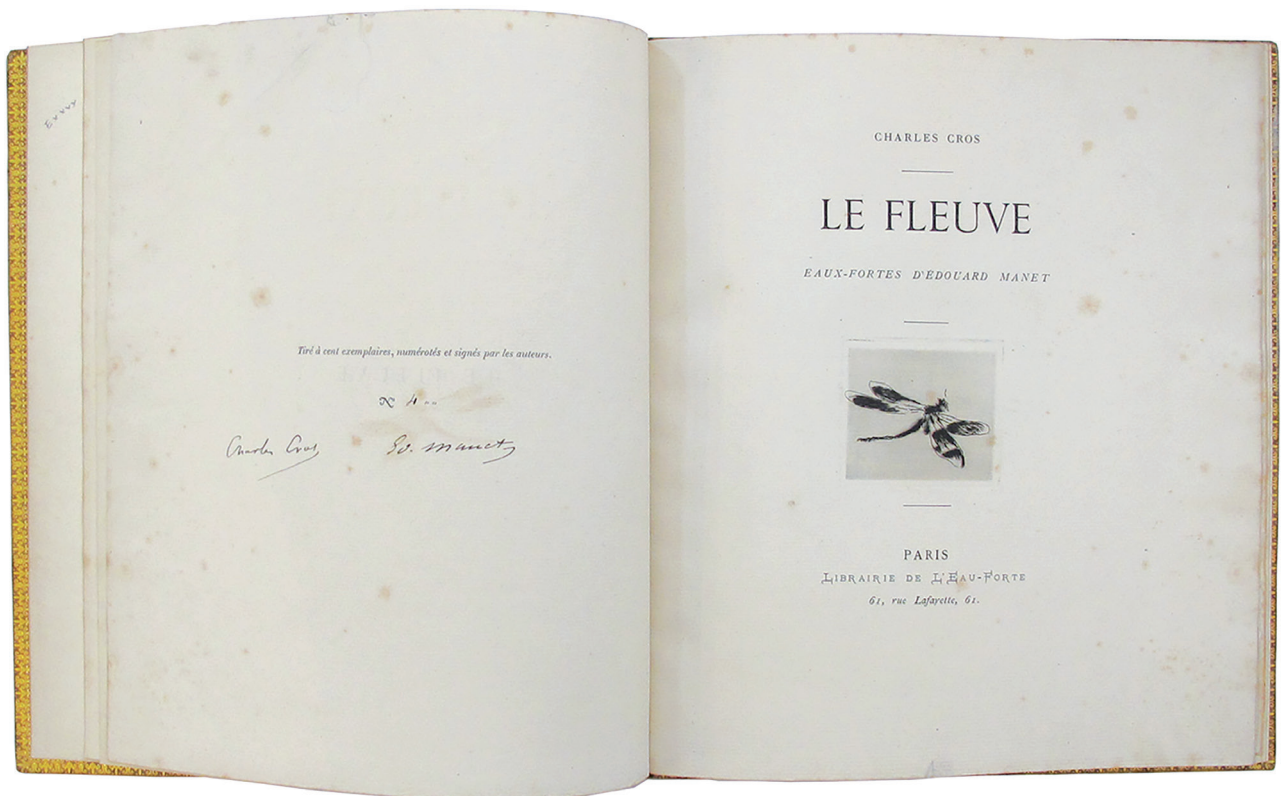
The etchings, here in very good to fine impressions, were printed by August Delatre and A. Cochet.

Probably the first 19th century book to have a truly modern appearance with etchings simplified almost to abstraction, a square format and wide margins. Much of the atmospheric quality due to careful printing by Auguste Delatre, noted etcher and teacher, who sometimes rubbed his plates slightly after wiping, to spread the ink and soften the tone. (The Artist and the Book).

The original publisher's printed wrappers, present here and smaller than the sheets for the book, are often lacking.

[The Artist and the Book 177; Guerin 63; Carteret IV,128; Harris 228-229].

\$45,000



50. MARLIANI, Bartolomeo. Urbis Romae Topographia. Rome. In Aedibus Valerii Dorici & Aloisii fratris, Academiae Romanae Impressorum. (1544).

Small folio. (305 x 215 mm). [68 leaves]. Printed title with privilege, leaf with dedication to Francis I of France ('Francisci Regi Gallorum'), three leaves with 'Tabula Aedificiorum Urbis' and Marliani's text illustrated with 24 woodcuts including several full-page and the large double-page map by Giovanni Battista Palatino (305 x 466 mm), leaf with errata and privilege verso and final leaf with register, colophon and large woodcut device of the publisher. Printed text in Latin in italic throughout. Contemporary limp vellum, wrinkled and somewhat stained, spine worn with cords exposed, remains of ties to front and rear covers.

The first illustrated edition of Marliani's influential guide to Rome.

Bartolomeo Marliani's text is one of the earliest and most famous guide books to Rome. Marliani's approach differs considerably from that of his forerunners, especially Mazochius, in that he gives far more prominence to architectural and sculptural detail than to the inscriptions which had solely occupied his predecessors. The present edition is the third overall but the first to feature illustrations, consisting of (among others) a large folding double-page map of Rome by Giovanni Battista Palatino, Romulus and Remus being suckled by the wolf, the sculpture *Laocoön and His Sons* in the Vatican, the Hercules of the Forum Boarium, architectural remains such as the baths of Atrippa or the pyramid of Caius Cestius, groundplans, elevations and so on.

Questo e la principale edizione di questo autore ornata di belle tavole in legno distribuite fra il testo, e ritiensi in pregio per aver servito a molte opere posteriori, e si trovano pochi esemplare di bella conservazione. (Cicognara).

[Mortimer Italian 284; Cicognara 3778]

\$16,250

Quae locorum antiquitas omnino fuit neglecta, et descriptio facile datur

A.	Arca	L.O.M.	Locus opt. Mar.	V.	Vicus
Am.	Amphitheatr.	Lac.	Lacus		
Ar.	Arca	Mar.	Marcellus		
Arca.	Arca	Mec.	Mecenas		
Arca.	Arca	Nas.	Nasennae		
B.	Basilica	Ob.	Obeliscus		
Bal.	Balnea	Olym.	Olympus		
Bu-Gal.	Bursa Gallica	Pa.	Palatium		
C.	Circus	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		
Cl.	Claustra	Pa.	Palatium		



51. MATISSE, Henri. *Jazz*. Paris. Tériade éditeur. 1947.

Small 4to. (245 x 190 mm). [4 bifolia]. Label with details of the edition by Gerd Hatje (editor) pasted to inner front wrapper; lithograph title reproducing that for the book with Matisse's script, label with 'Tériade éditeur' pasted to foot, 4 pages with text by Matisse (a transcription of his 'Jazz' text for the book), page with text by Kurt Martin, facsimile page ('une page d'écriture de 'Jazz') to page 6, final page with 'Index des Planches' and a list of Matisse's other illustrated books and with two double-page colour illustrations from 'Jazz' ('L'enterrement de Pierrot' and 'Le lanceur de couteaux') printed in reduced form recto only. Original publisher's grey-green paper portfolio reproducing the original wrappers for the published book with Matisse's manuscript 'Jazz' to the front cover and vignette to rear.

The extremely scarce prospectus for Matisse's *Jazz*.

In an interview, Matisse described the appeal and the beauty of the work as he saw it: *It is not enough to place colours, however beautiful, one beside the other; colours must also react to one another. Otherwise you have cacophony. Jazz is rhythm and meaning.*

Matisse has taught the eye to hear. (Riva Castleman).

Indeed Matisse had used the technique of paper cut-outs for the first time for the cover of Cahiers d'Art, 1936 and for three covers for Verve. Giving in to Teriade's pleadings, he would once again 'give rise to the colour limited by the contour and its own special drawing at the same time'. But not until 1943 did Matisse really concentrate on the work that he would first call Cirque - before Jazz seemed to him to capture the spirit of the plates better ... Matisse then transcribed his text with a brush, a text for which the large writing was reproduced in facsimile. 'This is the way that I undertake to ornament the white pages to envelope the plates in colours - the only ones that matter, the real heart and soul of the work I have entitled Jazz. (Duthuit).

[Duthuit / Garnaud 22; Castleman pp. 96 - 97].

\$7,250



52. MATISSE. Ronsard, P[ierre]. de. Florilège des Amours de Ronsard. Paris. Albert Skira. 1948.

Folio. Illustrated with 128 original lithographs by Henri Matisse, of which 127 printed in sanguine and 1 in black; with additional lithographs printed in sanguine on the front and rear wrappers. Loose in original publisher's purple suede-backed chemise and white board slipcase with a decorative design after Matisse.

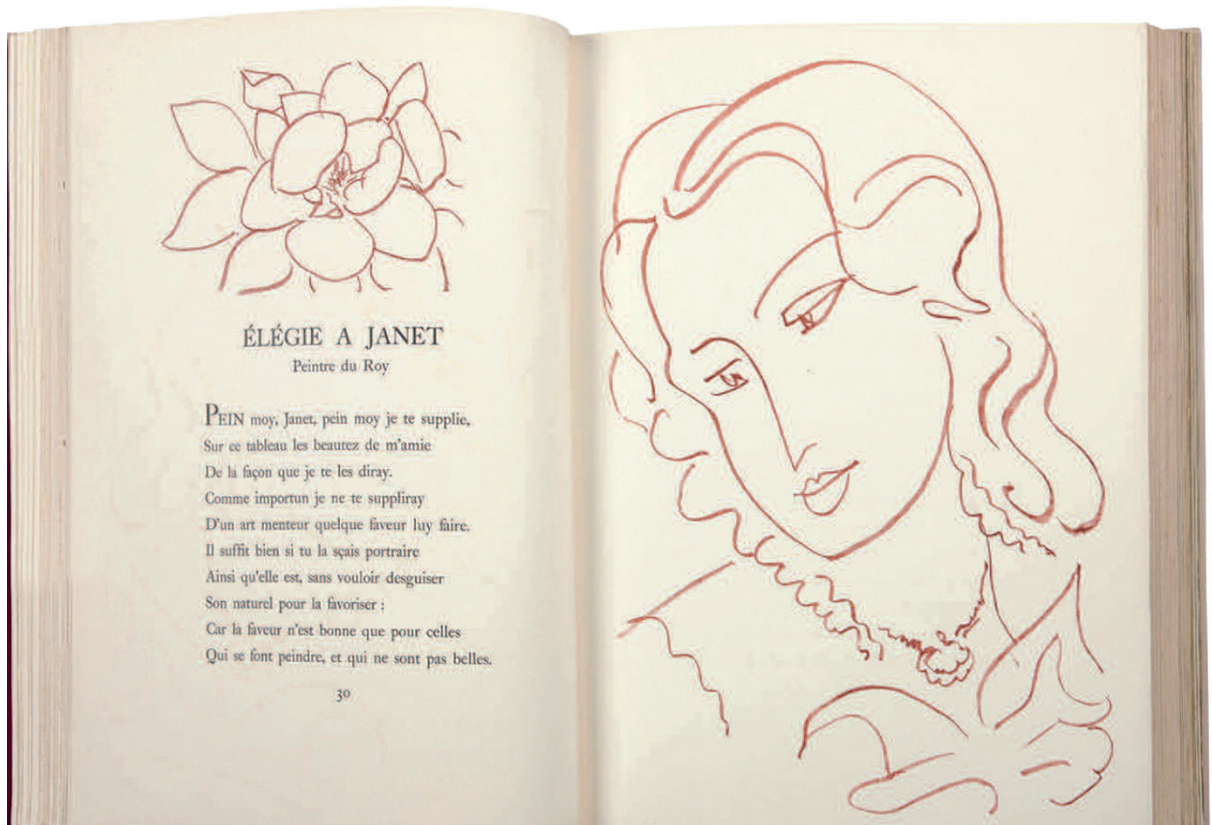
Matisse's beautiful lithograph illustrations for his own selections from Ronsard.

From the edition limited to 320 copies, signed by Matisse and Skira on the justification.

While convalescing from the serious operation he had undergone in January of 1941, Matisse began plans to publish 'a book containing a number of memories having more or less to do with painting, but especially the life of a painter' which would be illustrated with linoleum cuts and published by Albert Skira. He decided against the idea not long afterwards ... Now he can announce that Ronsard will take the place of Memoires and the book-collectors won't be disappointed ... Work on Ronsard lasted seven years, and was interspersed with two long interruptions, one due to the war and the other due to technical difficulties Matisse and Skira experienced during production. Matisse used these interruptions to work at the composition of other books, notably Jazz and Charles d'Orleans. (Duthuit).

[Duthuit 25; The Artist and the Book 201; Cramer 33].

\$32,500



53. MIRO, Joan. Jarry, Alfred. *Ubu Roi*. Paris. Tériade Editeur. 1966.

Folio. (430 x 330 mm). pp. (viii), 133, (xv). Illustrated with 13 original colour lithographs by Joan Miró printed by Mourlot. Loose as issued in original publisher's printed wrappers, chemise with gilt title to spine and matching slipcase.

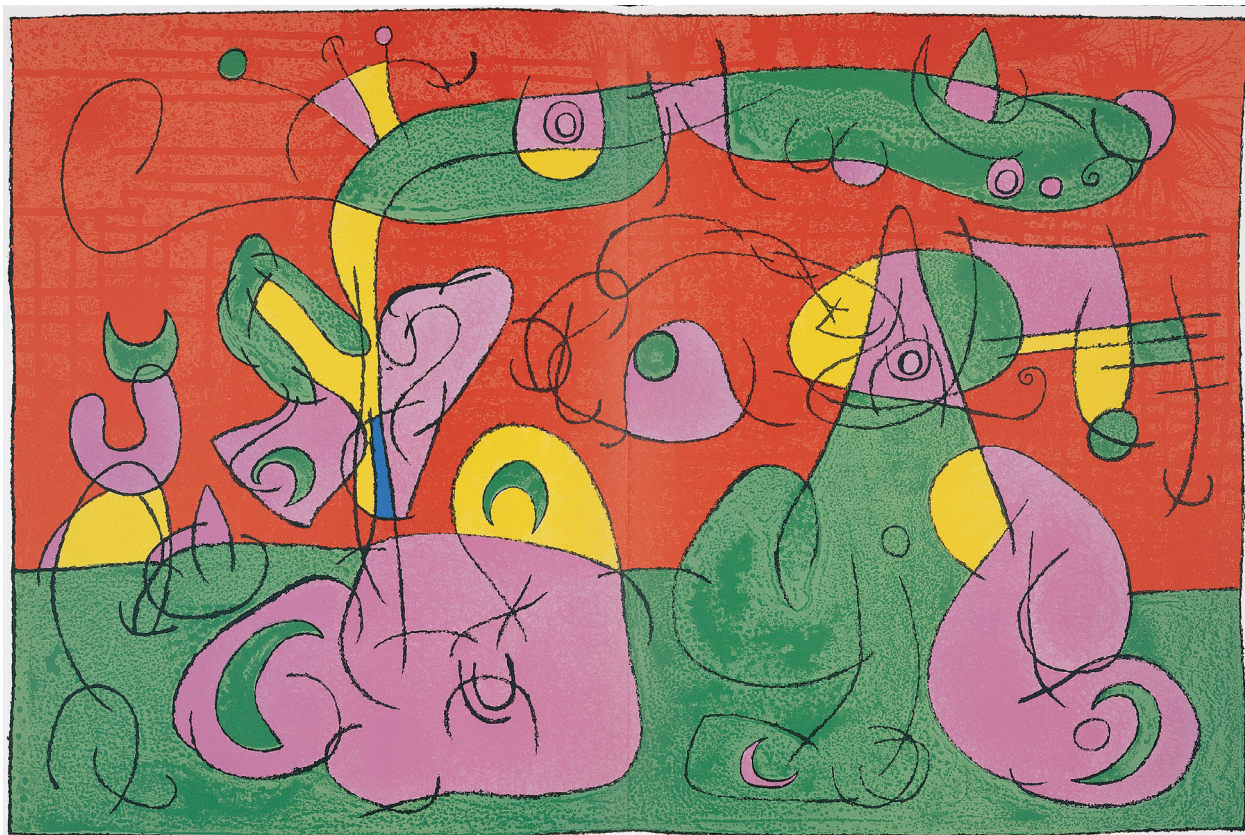
Joan Miró's beautiful colour lithographs for Alfred Jarry's *Ubu Roi*.

From the edition limited to 205 numbered copies on vélin d'Arches à la forme, signed on the justification by the artist in pencil.

The play 'Ubu Roi' by Alfred Jarry, first performed in 1895, was instrumental in the development of the Théâtre de l'Absurde that was to have such an impact on the Dada and Surrealist movements. Miró chose to create thirteen large, colourful double-page lithographs for his 1966 illustrations of the play, employing imagery that is characteristically biomorphic and humorous, in keeping with themes of the play. The prints, however, are densely colored, drawn, and finished, as well as more formal and painterly than most of Miró's graphic work. (Artists' Books in the Modern Era 1870 - 2000).

[Cramer 107; Logan 151; see Miró Lithographe 394 - 430].

\$22,750



54. ONO, Yoko, et al. fluxorchestra at carnegie recital hall sept. 25. (New York). (Fluxus). (1965).

Folded sheet of greenish / yellow paper. (430 x 300 mm). Circular vignette printed 24 times across and down the page (6 x 4) with surrounding text, each vignette also with printed text.

An excellent example of the scarce poster / announcement / programme by George Macunias for the flux-orchestra's September 25th, 1965 recital.

The programme, designed by Maciunas and making use of the *Mask* vignette he had used previously for the fluxshop / fluxorchestra manifesto, included works by La Monte Young (1965 \$50), Yoko Ono's *Sky piece to Jesus Christ* and 4 pieces for orchestra to *La Motte Young*, pieces by George Brecht, Chieko Shomi, Shigeko Kubota, Ben Vautier, Tony Cox, Robert Watts, and others.

The fluxorchestra, costumed by Robert Watts (also on tuba), featured La Monte Young as conductor, Ayo on trumpet, a string section featuring Tony Cox and Yoko Ono, Jonas Mekas on accordion, *Samurai Sword* as a special guest (presumably playing on Tony Cox's *Sword Piece*) and so on.

During Yoko Ono's 'Sky Piece to Jesus Christ' (1965), at Carnegie Recital Hall, in New York, N.Y., members of the Flux-orchestra were wrapped in gauze as they performed. Eventually they were no longer able to operate as a unified body. When all the music was stilled, the musicians, bound together, left the stage together. (Encyclopedia Britannica).

We can locate examples at the Walker Art Center, Detroit Institute of Arts, National Gallery of Victoria and Northwestern; a note for the Northwestern copy indicates it was folded to form a paper airplane. A note for the Fondazione Bonotto suggests that it was the flyer - similar to the present sheet but without the surrounding text - that was used to make the airplanes that formed part of the performance.

\$1,750



55. ONO, Yoko. We're All Water. Tokyo. Gallery 360. 2005.

Box. (140 x 130 x 50 mm). Six cards with printed text, 3 in Japanese, 3 in English, see below for contents. Loose as issued in original black plastic bento box with the original white paper obi with printed text.

Yoko Ono's box multiple issued to accompany the eponymous exhibition.

From the edition limited to 90 deluxe examples signed and numbered by Yoko Ono to the justification pasted to the lid interior.

The contents are as follows:

1. Folded sheet in 4 parts (350 x 83 mm): *We're all Water* from the album *Some time in New York City*.
2. The same text, the Japanese version.
3. Small sheet (53 x 53 mm): *Water Piece. Water 1964. Spring*.
4. The same text, the Japanese version.
5. Sheet (97 x 83 mm): *Water Talk. Text for Half -A-Wind-Show*, Lisson Gallery, 1967.
6. The same text, the Japanese version.

... 'You are water. I am water, too. (a story of water)' in 1967, water has been her continuous interest since when [sic] she resumed her art career. Water is a synonym for love to Ono as both are indispensable for us to live. (From the publisher's announcement). \$850

56. ONO, YOKO. Open. A map piece in a wooden trick box. Tokyo. Gallery 360. 2006.

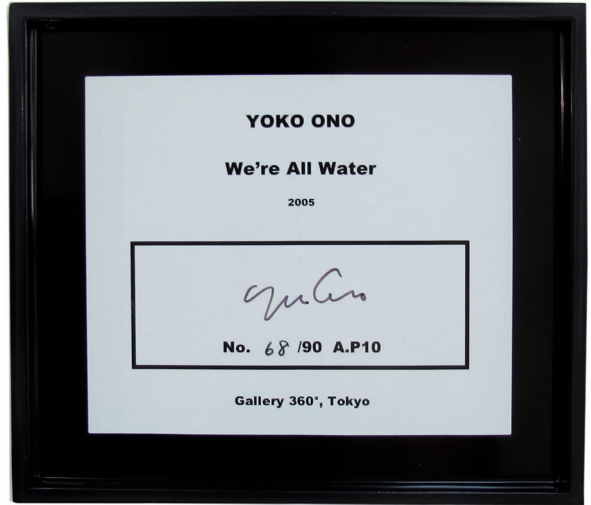
Box. (80 x 80 x 80 mm). Section excised from a Japanese map (66 x 66 mm) mounted on board, verso with applied section of squared paper with the edition number, the title label is concealed behind a sliding compartment. Polished wooden box with hidden sliding sides, grey chamois leather wrapper and protective card box.

Yoko Ono's original cartographic box multiple.

From the edition limited to 32 copies, signed and numbered by Yoko Ono in black ink; 3 artist proof copies and an exhibition proof example were also issued.

This work arose from the idea of Yoko Ono's 'Part Paintings'. To own one small fragment is to become a part of the element that composes the whole, and to imagine the whole that is not here. (From the publisher's statement).

The work also appears to allude to the song *Open Your Box* by Yoko Ono and the Plastic Ono Band, released as the B-side to John Lennon's 1971 single *Power to the People*. \$2,500



57. OVID (Publius Ovidius Naso). *P. Ovidii Nasonis Heroides ... In Ibin ... &c. Venice. Ionnis Tacuini da Tridino. 1525.*

Folio. (314 x 204 mm). [138 leaves: 24 unnumbered leaves, 113 leaves with foliation in Roman numerals I - CXIII at upper right, terminal blank leaf]. Collation: AA6 - DD6, A6 - I6, K6 - T6. Printed title in red and black with elaborate woodcut border, verso with 'Lectoribus', 23 leaves with laudatory texts, commentaries, introductions and index and Ovid's *Heroides* illustrated with 22 woodcuts, one for each verse epistle: 20 as triptychs (each c.80 x 130 mm) illustrating each letter and two larger woodcuts (each c.105 x 160 mm) for Sappho to Phaon and 'In Ibin' together with woodcut diagram, final leaf with peroration and life of Ovid by Antonium Volscum recto, life of Ovid by Christophorum Zarotum, register and colophon verso, final blank leaf. Printed text in Latin in Roman type throughout with occasional insertions in Greek, Ovid's text with extensive surrounding commentary and printed marginal notes. Ovid's text with nine-line introductory initials to each letter throughout, commentary with four-line decorative and historiated initials throughout. Occasional minor soiling and staining, occasional annotation in sepia with pen trials to initial and terminal blanks, several woodcuts with partial colouring. Sheet size: 312 x 212 mm). Contemporary goatskin-backed bevelled wooden boards, front board with central circular relief vignette portrait of Ovid (see below) with text 'P. OVID. NAS / HEORIDES' and heightening in gilt, spine with decorative tooling and rules in blind, later paper label with manuscript title in red and remains of location label (?) at foot, remains of two leather clasps at fore edge, later wool-lined green cloth box with gilt title to spine and red leather label with gilt ex-libris to front cover.

[PROVENANCE: Bookplate of Francesco Carafa (1781 - 1846), Duke of Forli and Count of Policastro to front inner board; red leather label with gilt ex-libris of Teodoro Becu (1890 - 1946) to cover of protective box and manuscript collation / reference note to initial blank; pictorial bookplate of Cornelius J. Hauck (1893 - 1967) with the motto 'and He spake also of Trees' to front inner board and sold as lot 229 at his sale, Christie's, 2006].

A beautiful, untrimmed and large-margined copy of this scarce illustrated edition of Ovid's *Heroides* in an intriguing contemporary binding.

Ovid's *Heroides*, is a collection of literary epistles in elegaic couplets, written in the person of the most important and famous aggrieved heroines of classical mythology. Of extreme originality - Ovid claimed in the *Ars Amatoria* to have created a new literary genre - the fact of writing in the persona of another is undoubtedly novel in a literary context and critics have argued that in the *Heroides* Ovid prefigured the modern novel. Fifteen of the twenty-two letters are written solely from the point of view of the heroine, but also included (and subject to debate as to authorship) are the six 'double *Heroides*', letters written from, for example, Leander to Hero, but also Hero to Leander.

Giovanni Tacuino produced a number of illustrated editions of the *Heroides*, the first issued in 1501, all using the same series of 22 influential woodcuts *de la main du graveur qui a travaillé pour le Legendario delli Sancti, 30.xii.1504 et pour le De Fastis, 4.vi.1508* (Essling). The woodcuts that open each epistle are composed as a triptych, with each block divided into three bordered compartments, and show several details from each of the poetic episodes. The woodcuts were so successful that rival printers adapted them for their own editions of the same work and Tacuino issued further editions of the same work, with differences in preliminary matter and commentary, in 1505, 1510, 1512, 1516, 1522 and 1525, as here (see Essling pp. 900 - 903).

The two final woodcuts, larger and composed as single tableaux, illustrating the letter from Sappho to Phaon and the final work, Ovid's *curse poem* of rhetorical invective against an individual given only the pseudonym *Ibis*, prompted Essling to write: *Deux surtout sont remarquables, SAPPHO ... dont la composition est assez bonne, et surtout INVIDIA ... qui est d'une belle allure, d'un beau dessin et qui nous rappelle les grands maîtres de style mantegnesque.*

All of Tacuino's illustrated editions of the *Heroides* are scarce, both in institutions and on the market, but for the present edition we trace only the copy of the British Library in the UK, together with two copies in Germany (at the Badisches Landesbibliothek and at Sachsen-Anhalt) and a single copy in the U.S., that at Yale.

Illustrations for the Epistolae [Heroides] in Italy and France generally followed Giovanni Tacuino's Venice edition of 1501, where the blocks were divided into three compartments showing successive scenes and usually the writing and receipt of the letter. (Mortimer).

P. OVIDII NA
SONIS HEROIDES

COMMENTANTIBVS

Ant. Volco. Bertino Cres.
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Cum doctiss. Annoracionibus.

Joan. B. Egnatio. Ang. Politiano.

Barth. Bech. Scod. &c. Deruiæ
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ma:zaptissimis figuris: quæ nullq; lo
cum hactenus impellia reperis

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LEANDER HERONI

LXXI

ANTO. In ditione septiman Epistolam Argum. m. C. In ditione septiman Epistolam Argum. m. C. In ditione septiman Epistolam Argum. m. C.



LEANDER HERONI

Int. Abydenus, qui mallet ferre, filium, Si cadat ira maris, Seta puella est. Si mihi di faciles, sciant in amore fecundi.

ANTO. In ditione septiman Epistolam Argum. m. C. In ditione septiman Epistolam Argum. m. C. In ditione septiman Epistolam Argum. m. C.

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58. 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 paean 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 clifftop 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.

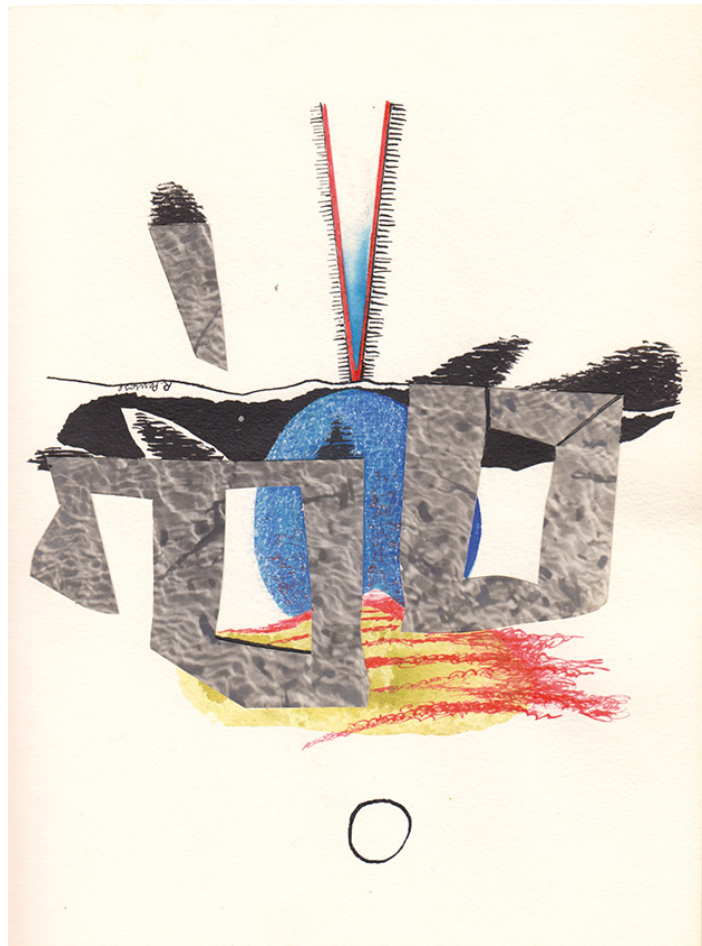
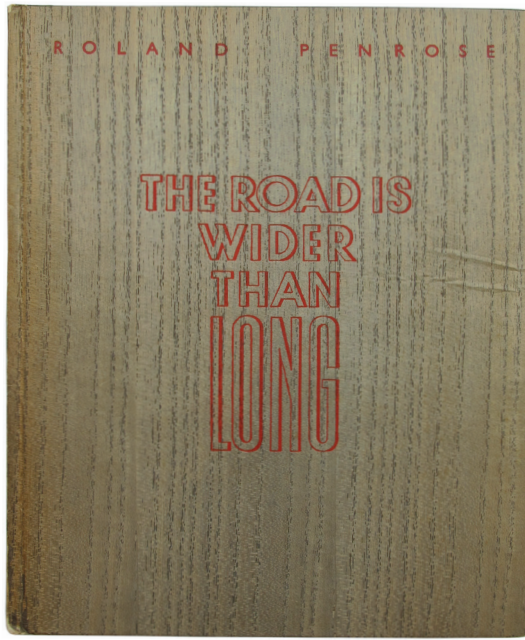
Penrose had learned the collage technique from Max Ernst in the 1920s and had assisted in the publication of Ernst's *Une Semaine de Bonté* (1934). While the colour collage called for on the justification is markedly the work of Penrose, the second collage is strongly reminiscent of Ernst's own efforts,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

\$35,000



59. PICABIA, Francis. Mendes, Murilo. *Janela do Caos. (Window of Chaos). Paris. Imprimerie Union. 1949.*

*Small folio. (326 x 260 mm). [24 leaves + 6 leaves (suite); pp. 41, (i)] Half-title, printed title in red and black and Mendes' verse illustrated with 6 monochrome lithographs by Francis Picabia, final leaf with *achevé d'imprimer* and justification, also included with this copy is the additional suite of lithographs printed in red. Full black morocco by Mercher with his signature gilt, front and rear boards with inset perspex within window-frame excisions over sheets of gold paper with mounted scarlet star-shaped cut paper, title gilt to spine, original wrappers and backstrip preserved, top edge stained red, additional matching morocco-backed wool-lined wooden board protective box.*

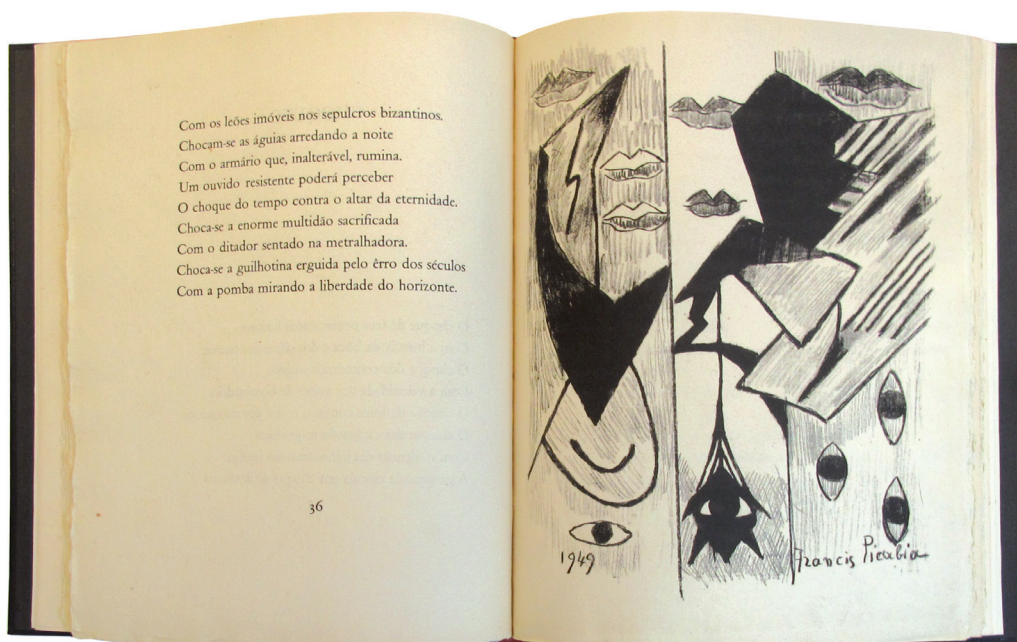
The very scarce illustrated book and sole edition of *Janela do Caos*: Francis Picabia illustrating Murilo Mendes.

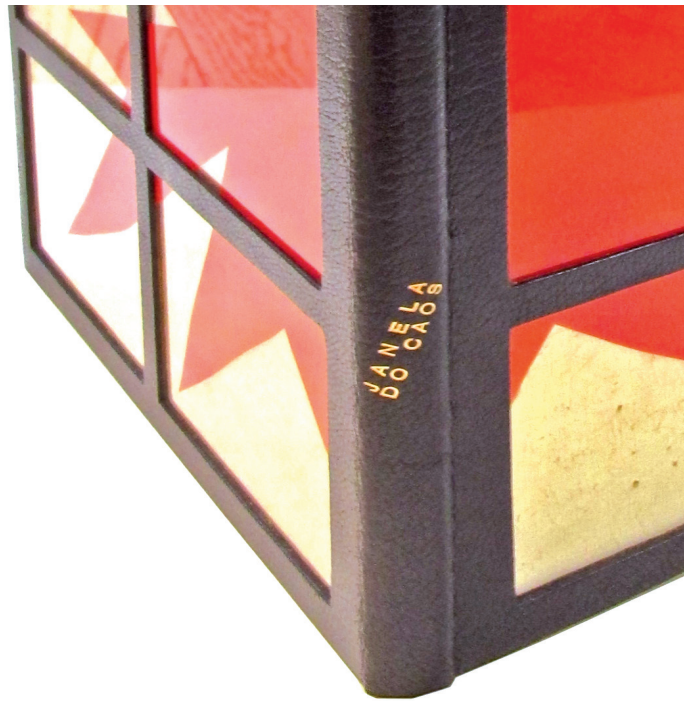
From the edition limited to 220 numbered copies on Auvergne, with this one of 23 hors commerce examples with the additional suite of lithographs in red.

This remarkable and scarce book, truly international in formation, combines the illustration of Francis Picabia with the verse of the Brazilian Modernist Murilo Mendes with typography by Michel Tapié; the text was printed by Imprimerie Union (Russian emigrés), the lithographs by the Parisian printer Desjobert, directed by the diplomat Roberto Asumpção de Araujo in collaboration with J. Guimarães Rosa and Francette Rio-Branco. Mendes' verse is taken from his collections *Poesia Liberdade* and *Mundo Enigma*.

Apesar do número reduzido de poemas, eles representam o resumo do espírito da poesia muriliana. Ao contemplar as linhas do livro 'Janela do caos' fica nítida a heterogeneidade temática de Murilo Mendes. Observações sobre a sociedade passam quase despercebidas em palavras que inspiram a criação de imagens mentais, o cotidiano vira cenário para discussões filosóficas e existenciais e o surrealismo convida o leitor a acessar as próprias janelas da alma com debates poéticos sobre ordem e loucura ... A união das estéticas visual e verbal que acontece em 'Janela do caos' era um desejo antigo do poeta ... Assim, ao colocar para o leitor figuras reais como olhos, bocas, corpos, rostos, animais e fortes expressões num contexto surreal, criado pelos poemas, as imagens do livro 'Janela do caos', materializam algumas aspirações do poeta. E refletem, portanto, o contato sensível de 'um grande poeta brasileiro e um grande pintor da escola de Paris', como disse o jornalista Paulo Mendes Campos, no artigo 'O itinerário de um livro em Paris'. (Museu de Arte Murilo Mendes).

This edition of *Janela do Caos* is scarce, likely due to the language and the fact the major portion of the edition being sold to Braxil. WorldCat lists copies at the National Library of Australia, the Library of Congress, Indiana and New Mexico only; COPAC lists no copies and neither do the catalogues of the British Library nor the Bibliothèque Nationale de France. We locate an additional copy at MoMA. \$9,750





60. 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.

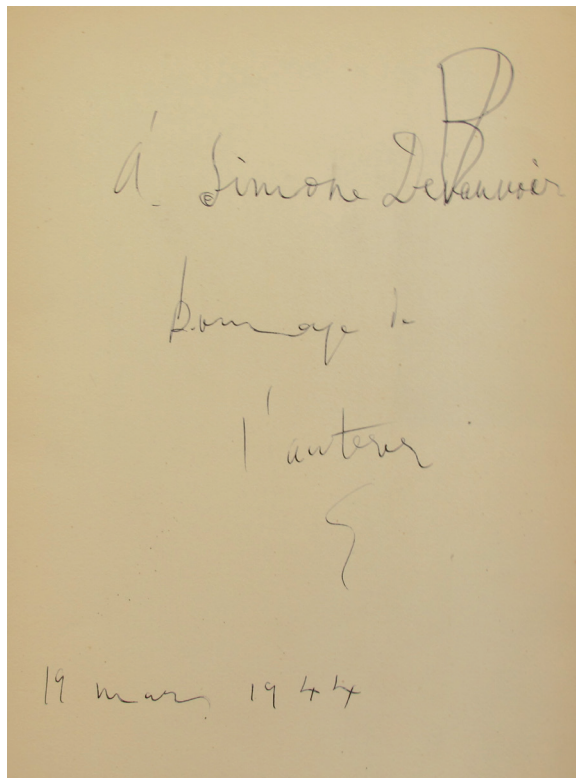
Simone de Beauvoir's superb presentation copy of Picasso's facsimile manuscript text for his Surrealist play.

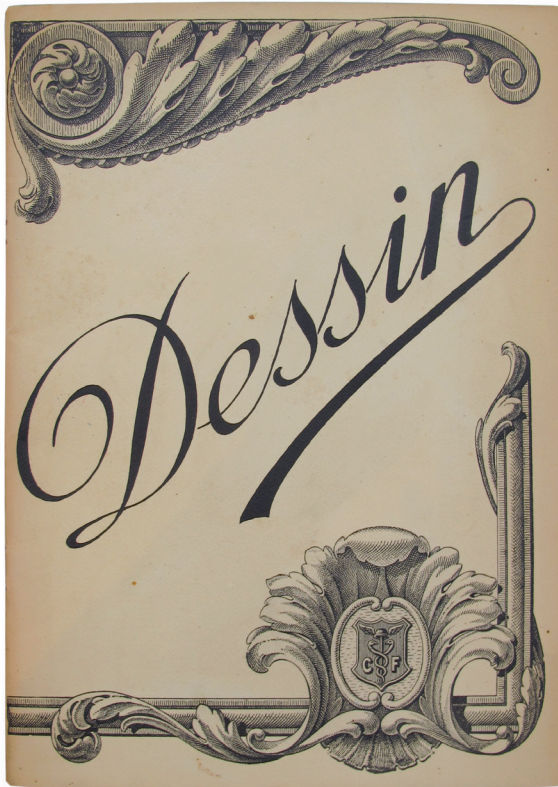
Picasso's presentation is in black ink to an initial blank: à Simone De Beauvoir / hommage de / l'auteur / 19 mars 1944'; de Beauvoir acted the part of *Sa Cousine* (see below). Picasso's presentation is dated the day that the play was first performed, March 19th, 1944.

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). \$12,500





Paris
Mardi 14 Janvier 1741

Le desir étouffé
par la queue

Portrait de l'auteur



61. PICASSO. Mérimée, Prosper. Carmen. Paris. La Bibliothèque Française. 1949.

4to. pp. 165. Illustrated with 38 burin engravings by Pablo Picasso, printed by Roger Lacourière, 30 full-page including the frontispiece, 8 head- and tail-pieces. Loose as issued in original publisher's printed wrappers, cloth-backed marbled board chemise and matching slipcase.

Picasso's illustrations for Mérimée's *Carmen*.

From the edition limited to 320 numbered copies signed by Picasso in pencil, with this one of 289 on vélin de Montval.

Carmen, Prosper Mérimée's novella, was written in 1845 (the definitive version appeared in 1847). It is at once a rather romanticized account of the customs of the Andalusian gypsies and the dramatic story of a fatal passion ... The story of Carmen, which became popular through George Bizet's opera (1875), evoked in Picasso associations with Spain and the corrida ... The novella's text is illustrated with 38 burin engravings ... The illustrations consist of several studies of different facial features of men and women: there are also some heads of bulls. (Cramer).

[Cramer 52].

\$22,500

eues pour l'homme le plus aimé. Dès que je pus me tenir sur mes jambes, elle me mena à Grenade dans le plus grand secret. Les bohémienues trouvent partout des asiles sûrs, et je passai plus de six semaines dans une maison, à deux portes du corréridor qui me cherchait. Plus d'une fois, regardant derrière un volet, je le vis passer. Enfin je me rétablis; mais j'avais fait bien des réflexions sur mon lit de douleur, et je projetais de changer de vie. Je parlai à Carmen de quitter l'Espagne, et de chercher à vivre honnêtement dans le Nouveau-Monde. Elle se moqua de moi.

— Nous ne sommes pas faits pour planter des choux, dit-elle; notre destin, à nous, c'est de vivre aux dépens des payllos. Tiens, j'ai arrangé une affaire avec Nathan-ben-Joseph de Gibraltar. Il a des cotonnades qui n'attendent que toi pour passer. Il sait que tu es vivant. Il compte sur toi. Que diraient nos correspondants de Gibraltar, si tu leur manquais de parole?

Je me laissai entraîner, et je repris mon vilain commerce.

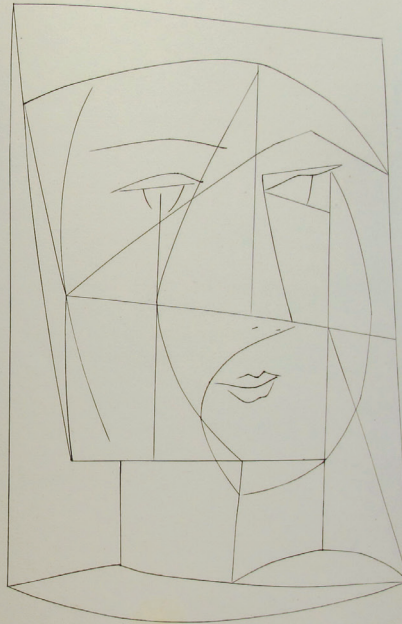
Pendant que j'étais caché à Grenade, il y eut des courses de taureaux où Carmen alla. En revenant, elle parla beaucoup d'un picador très adroit nommé Lucas. Elle savait le nom de son cheval, et combien lui coûtait sa veste brodée. Je n'y fis pas attention. Juanito, le camarade qui m'était resté, me dit, quelques jours après, qu'il avait vu Carmen avec Lucas chez un marchand du Zacatin. Cela commença à m'alarmer. Je demandai à Carmen comment et pourquoi elle avait fait connaissance avec le picador.



les individus de même origine qu'eux, leur empressement à s'entraider, le secret inviolable qu'ils se gardent dans les affaires compromettantes. Au reste, dans toutes les associations mystérieuses et en dehors des lois, on observe quelque chose de semblable.

J'ai visité, il y a quelques mois, une horde de bohémienues établis dans les Vosges. Dans la hutte d'une vieille femme, l'ancienne de sa tribu, il y avait un bohémien étranger à sa famille, attaqué d'une maladie mortelle. Cet homme avait quitté un hôpital où il était bien soigné, pour aller mourir au milieu de ses compatriotes. Depuis treize semaines il était alité chez ses hôtes, et beaucoup mieux traité que les fils et les gendres qui vivaient dans la même maison. Il avait un bon lit de paille et de mousse avec des draps assez blancs, tandis que le reste de la famille, au nombre de onze personnes, couchait sur des planches longues de trois pieds. Voilà pour leur hospitalité. La même femme, si humaine pour son hôte, me disait devant le malade: *Singo, singo, homte hi mulo*. Dans peu, dans peu, il faut qu'il meure. Après tout, la vie de ces gens est si misérable, que l'annonce de la mort n'a rien d'effrayant pour eux.

Un trait remarquable du caractère des bohémienues, c'est leur indifférence en matière de religion; non qu'ils soient esprits forts ou sceptiques. Jamais ils n'ont fait profession d'athéisme. Loin de là, la religion du pays qu'ils habitent est la leur; mais ils en changent en changeant de patrie. Les superstitions qui, chez les peuples grossiers remplacent les sentiments religieux, leur sont également



62. PICASSO, Pablo. L'Escalier de Flore. Alès. P. A. B. (1958).

Folio. (340 x 225 mm). Original drypoint engraving on celluloid on a bifolium of Auvergne Gourbeyre paper.

Pablo Picasso's drypoint engraving for René Char's *L'Escalier de Flore*.

From the edition limited to 40 copies on Auvergne Gourbeyre; two further impressions were pulled on paper with large margins and were signed by Picasso.

Rene Char was one of Benoit's - as well as Picasso's - favorite poets.....For this poem, Picasso made a large drypoint in two colours. First he engraved the limbs of a human figure in simplified form on celluloid, and then cut out of the celluloid a star and a large roof-shaped piece. After this three-step procedure, he cut off the right side of the roof-shaped piece, turned it over and engraved, thereon, the eyes, nose and mouth, which were printed in red. (Patrick Cramer).

[Cramer 94; Baer 1020; Bloch 865].

\$10,000



63. 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].

\$92,500



por mandado
de don. L. R. G.



LA TAUROMAQUIA

64. PIRANESI, Giovanni Battista. *Le Antichità Romane*. Rome. Nella Stamperia di Angelo Rotili nel Palazzo de' Massimi ... Si Vendono in Roma dai Signori Bouchard, e Gravier ... &c. 1756.

4 vols. Folio. (536 x 392 mm). pp. (xi), 40, xi, iii, iv, iii, (ii). Vol. I: Engraved frontispiece portrait of Piranesi by Polanzani, printed title, engraved double-page dedication (first state with Charlemont's arms and text), and 44 engraved plates numbered I - XLIV; Vol. II: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont et al), engraved list of plates and a total of 63 engraved plates numbered I - LXIII; Vol. III: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont) and a total of 54 plates numbered I - LIV in Roman; Vol. IV: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont), engraved list of plates and a total of 56 engraved plates numbered I - LVI. Sheet size: 524 x 376 mm (single sheet); 524 x 716 mm (double-page). Contemporary calf-backed marbled boards and endpapers, banded spines with gilt rules and titles in seven compartments, all edges marbled.

The very rare first edition, first issue of Piranesi's *Le Antichità Romane*, with the dedication to James Caulfeild, Viscount Charlemont intact and excellent early impressions of the engravings.

This work, which required eight years of careful study and excavation by Piranesi, established his reputation as the leading protagonist of Roman archaeology when it first appeared in 1756. His aim, as with all his archeological publications, was both to record the vanishing past for scholars and to inspire contemporary designers to emulate the achievements of ancient Rome. The work began in controversy - as this copy attests - with Piranesi's search for a patron and dedicatee who would underwrite the cost of the work in return for dedications in each of the volumes. Piranesi considered that he had found this patron in the person of the Irish peer, James Caulfeild, Viscount Charlemont, however, Charlemont and his lordship's Roman agent, John Parker, viewed the matter differently and only one payment, the modest sum of 100 scudi, was ever received by Piranesi.

A small number of copies of the *Antichità* (the number given by Piranesi himself was 70, Wilton-Ely contradicts this with his figure of 40, while RIBA suggests 80) with the dedications to Charlemont, as in this copy, were issued before controversy caused Piranesi to deface the plates and remove the dedications. Although likely a misunderstanding between Piranesi and the Irish peer he assumed to be his patron, the reality of the considerable cost of production for a work such as the *Antichità* and the apparent promise of financial support from Charlemont, caused Piranesi a large debt. Prior to the removal, Piranesi had written a long letter to Charlemont stating his position, requesting the promised money, threatening the removal of the dedications and publication of the details of the whole affair. Receiving no response to his letter (and it is possible that Charlemont never received it), Piranesi had the letter printed and displayed at the Vatican Library, at the Barberini and Corsini Libraries and elsewhere in Rome, in an attempt to embarrass Charlemont to pay. Piranesi received no reply and a further and shorter letter was written to Charlemont announcing Piranesi's intention to publicise the whole affair, that he had removed the dedications and had engraved a new dedication. Piranesi had both letters printed in folio format for inclusion in copies of the *Antichità*, likely in the Spring of 1757, the date marking the conclusion of the first issue and the terminus ante quem of this copy.

The mediation of Peter Grant, a Scottish Catholic Abbé in Rome, failed to calm matters and, indeed, he sought legal injunctions against Piranesi and against Bouchard and Gravier, the publishers, to force removal of the controversial letters from the *Antichità*. Piranesi reprinted the two letters, with additional details of the controversy and with illustration in a different format in February 1758. Despite the controversy over the publication, the tremendous scarcity of this first issue and the rarity even of the second, *Le Antichità Romane* was a success and continued to be issued in further states until a second edition with some additional plates by Francesco Piranesi was published in 1784.

Volume I explains the urban structure of ancient Rome in terms of its walls, defences and aqueducts as well as its public monuments. Volumes II - III include the plans of the Camera Sepolcrali, and are devoted to the extensive remains of sepulchres around Rome. Volume IV concentrates on the heroic feats of Roman engineering in the form of bridges and monumental structures such as the Curia Hostilia, the substructure of the Temple of Claudius, Hadrian's mausoleum (the Castel Sant'Angelo), and the Theatre of Marcellus. As John Wilton-Ely notes, the work includes plates by or after other artists, chiefly in volumes II and III.

This first issue copy presents a number of interesting features:

- the dedications to James Caulfeild, Viscount Charlemont are present in each volume (the engraved dedication in vol. II features additional dedications to others such as James Parker and Robert Adam).
- the uncommon leaf with the *Imprimatur* (dated 25 Gennaro 1756) recto and the list of works by Piranesi available at the time verso is retained.
- a large number of plates, comparable to the copy held by the Soane Museum, are present in their first state and feature numeration and / or the volume numbers in manuscript in ink.
- vol. IV features 56 engraved plates numbered I - LVI; a further plate numbered LVII was added to the second issue.

The 'Antichità Romane' was an immediate international success and clearly established Piranesi as the foremost artistic proponent of Roman architecture ... His fame was confirmed within a year of publishing Le Antichità Romane by his election to the Society of Antiquaries in London and capped by his belated election to the Accademia di San Luca at the beginning of 1761. (Andrew Robison).

After two hundred years, the work still remains the vastest picture book of buildings and antiquities in Rome. Almost half the plates record things that have since vanished or been further damaged. It is the first book that attempted to reassemble objects that had been found and then scattered. The big plate of the Roman water system was the first painstaking reconstruction of far flung and complicated ruins, and alone cost him six months of drawing, digging and measuring. This book also went farther than previous attempts to interpret ancient remains in the light of ancient texts, and especially in the light of Vitruvius' description of Roman engineering practice. (A. Hyatt Mayor, Piranesi, pg. 12).

[Hind pp. 83 - 84; Wilton-Ely D II, 279 - 528; BAL RIBA 2560 (the 'Lettere di Giustificazione'; BAL RIBA 2550 (the 'Antichità'); Millard 88 / 89 (two copies)].

\$162,500



65. 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.

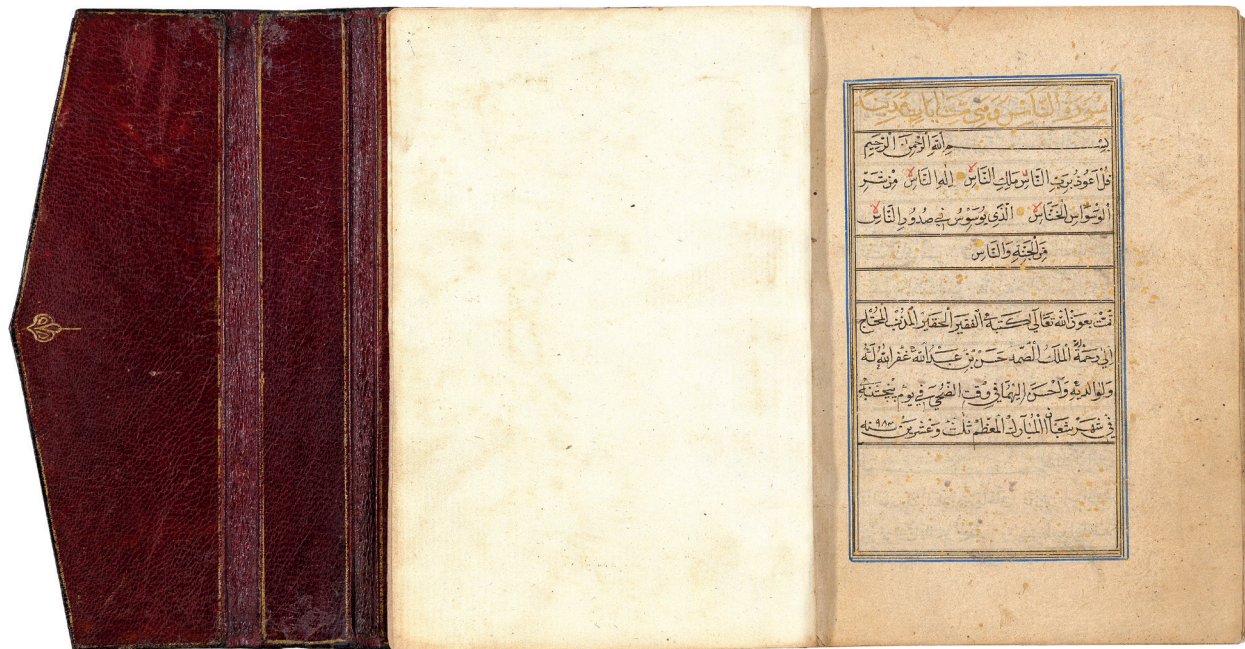
A complete 16th-century Ottoman manuscript Qur'an, the elegant production of Hasan ibn 'Abdallah.

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.

\$35,000





66. RUSCHA, Ed. Dutch Details. Deventer, The Netherlands. Stichting Octopus / Sonsbeek 71. 1971.

Long oblong 8vo. pp. 23 (10 lateral fold-out pages containing 116 photographic illustrations, 1 title page, 1 introduction page, 11 blank pages). Coated white cardboard covers with title to front cover in black.

Ed Ruscha's scarce *Dutch Details*.

From the edition limited to 3,000 copies, the larger part of the edition reputedly destroyed.

This project, commissioned by the Groninger Museum, Groningen, documents the Dutch communities of Veendam, Stadskanaal, Musselkanaal, and Ter Apel. According to the introduction: *The photographs were taken only at bridge locations and the bridges themselves used as a walkway by the artist to take the pictures with a hand-held camera.*

Dutch Details ... bears little resemblance to any other book by Ruscha. Dutch Details is markedly horizontal, with a long superior spine. Each long page, bar one, has six square photos of successively diminishing details of buildings lining the river bank. Each foldout, bar one, carries six square photos that appear to be views of those buildings on the other side of the bridge in successive close-ups ... Apart from Babycakes it [Dutch Details] is the only book project not funded by Ruscha himself. The unique place of Dutch Details among Ruscha's books and its emphatic horizontality reflect Ruscha's response to the Dutch landscape around Groningen, where he was invited to work. (Engberg & Phillpot).

[Engberg & Phillpot B14].

\$16,250



67. RUSCHA, Ed. *Insects*. New York and Los Angeles. Multiples Inc. (Printed by Styria Studios). 1972.

Large folio. (515 x 690 mm). [7 unnumbered leaves]. Leaf with title and edition details and six original silkscreen prints, three printed on '140 pound Classico glazed finish watercolor paper by Fabriano' and three on 'paper backed wood veneer', each signed, numbered and dated by Ruscha in pencil and with copyright stamp verso. Loose as issued in original cloth portfolio, the upper board covered in clear polythene and containing a quantity of reddish earth (see below).

Ed Ruscha's scarce and innovative portfolio *Insects*.

From the edition limited to 100 copies with each print signed, numbered and dated by Ruscha in pencil and with copyright stamp verso; there were also 21 proof copies.

The plates are titled: *Flies*, *Black Ants*, *Swarm of Red Ants*, *Red Ants*, *Cockroaches*, and *Pearl Dust Combination*.

The soil for the cover of the portfolio was gathered from Ruscha's former playground at Hawthorne Elementary School, Oklahoma City.

[Engberg & Phillpot 60 - 65].

\$52,000



68. SAND, Maurice. *Masques et Bouffons (Comédie Italienne)*. Texte et Dessins par Maurice Sand, Gravures par A. Manceau. Préface par George Sand. Paris. A. Lévy Fils, Libraire-Editeur. 1862.

2 vols. Large 8vo. (270 x 196 mm). pp. (ii), (viii), 356, (i), (i); (ii), (i), (i), 384. Half-titles with printer's credit and publisher's note verso and printed titles in red to each vol., engraved frontispiece with additional colouring by hand to vol. 1, 'Préface' by George Sand, 'Avant-Propos', 'Introduction' and text illustrated with xx With 50 engraved coloured plates by Maurice Sand Original publisher's midnight blue morocco with elaborate polychromatic decoration by A. Lenègre with his signature gilt, front boards ruled in blind to surround an elaborate gilt vignette ('La Comédie' from the *Commedia dell'Arte* raising her mask after the frontispiece to vol. 1) beneath title and flanked by the gilt names of other characters, banded spine with gilt titles and floral decoration in six compartments, marbled endpapers, a.e.g.

A superlative copy with the plates coloured by hand in the deluxe issue of the publisher's polychromatic binding.

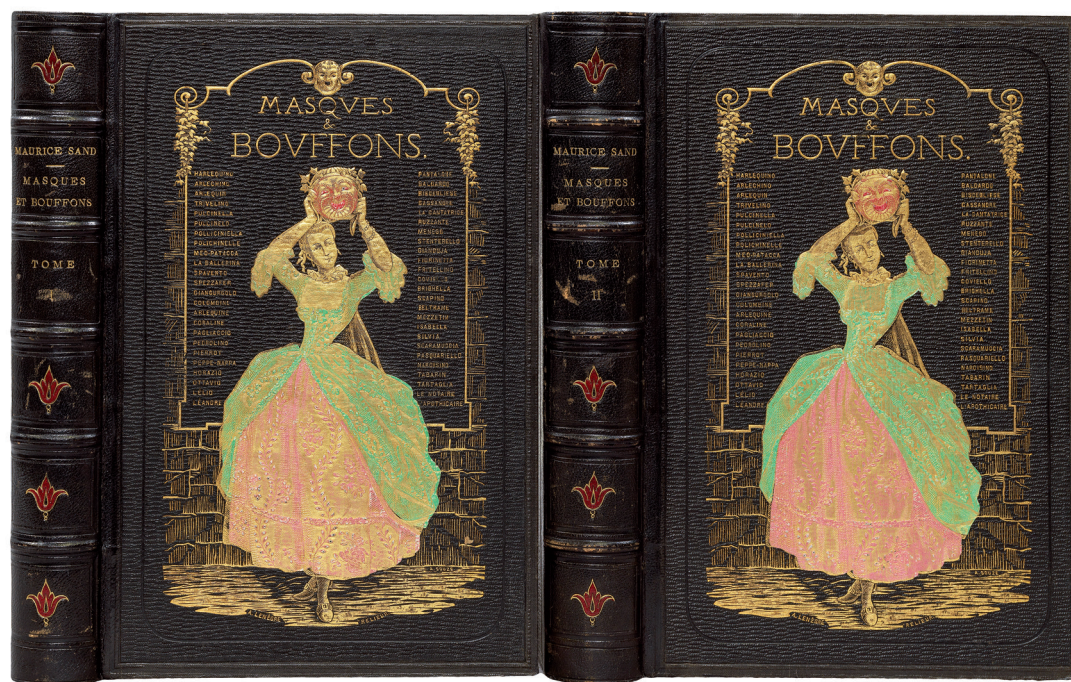
This history of the characters and rôles of the *Commedia dell'Arte* was written and illustrated by Jean-François-Maurice-Arnauld Dudevant, better known by his pseudonym, Maurice Sand, a name adopted after his mother's literary pseudonym, George Sand. A writer, artist and entomologist, Maurice Sand studied under Delacroix. His mother, George Sand (Amantine Lucile Aurore Dupin) wrote the introduction and her lover Alexandre Manceau, a friend of her son's and many years her junior, engraved the plates after Maurice Sand's originals. This exceptional example demonstrates the remarkable publisher's binding to superlative effect with only some very slight rubbing to the spine.

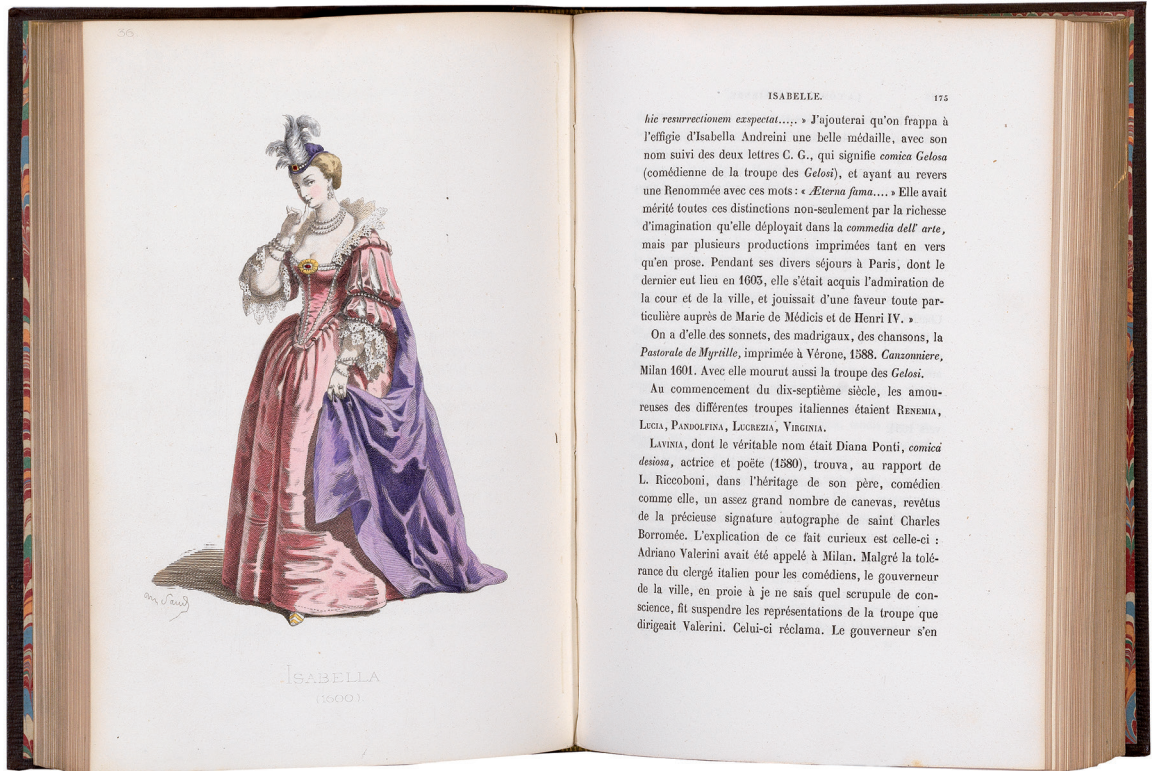
Also included, tipped-in to vol. 1 before the frontispiece his mother in which he relates a part of his visit to USA with Prince Napoleon.

According to Colas and Carteret, the work was issued in several versions: with the plates in black, with the plates in red and with the plates with additional colour by hand; the present version has the title dated '862 and the plates with additional colour by hand.

[Carteret III, 549 / 550; Colas 2638; Lipperheide 3223].

\$9,750





hic resurrectionem exspectat.... » J'ajouterai qu'on frappa à l'effigie d'Isabella Andreini une belle médaille, avec son nom suivi des deux lettres C. G., qui signifie *comica Celosa* (comédienne de la troupe des *Celosi*), et ayant au revers une Renommée avec ces mots : « *Eterna fama....* » Elle avait mérité toutes ces distinctions non-seulement par la richesse d'imagination qu'elle déployait dans la *commedia dell'arte*, mais par plusieurs productions imprimées tant en vers qu'en prose. Pendant ses divers séjours à Paris, dont le dernier eut lieu en 1605, elle s'était acquise l'admiration de la cour et de la ville, et jouissait d'une faveur toute particulière auprès de Marie de Médicis et de Henri IV. »

On a d'elle des sonnets, des madrigaux, des chansons, la *Pastorale de Myrtille*, imprimée à Vérone, 1588. *Canzoniere*, Milan 1601. Avec elle mourut aussi la troupe des *Celosi*.

Au commencement du dix-septième siècle, les amoureuses des différentes troupes italiennes étaient RENEMIA, LUCIA, PANDOLFINA, LUCREZIA, VIRGINIA.

LAVINIA, dont le véritable nom était Diana Ponti, *comica desiosa*, actrice et poète (1580), trouva, au rapport de L. Riccoboni, dans l'héritage de son père, comédien comme elle, un assez grand nombre de canevas, revêtus de la précieuse signature autographe de saint Charles Borromée. L'explication de ce fait curieux est celle-ci : Adriano Valerini avait été appelé à Milan. Malgré la tolérance du clergé italien pour les comédiens, le gouverneur de la ville, en proie à je ne sais quel scrupule de conscience, fit suspendre les représentations de la troupe que dirigeait Valerini. Celui-ci réclama. Le gouverneur s'en



ISABELLA
(1600)



encore mieux traité que dans les comédies-ballets de Molière. Il joue un rôle, vient s'immiscer dans l'intrigue, et parle de son art par métaphores et emblèmes.

« Je suis persuadé, monsieur », dit-il en s'adressant au Docteur dont il vient demander la fille en mariage, « qu'une chaise percée dénoterait mieux un apothicaire qu'une chaise à porteurs. (*Il est entré en chaise à porteurs.*) Mais, comme cette voiture ne me mettrait pas en bonne odeur auprès d'une matresse, et que l'équipage est un avantageux début pour la noce, je me fais apporter chez vous d'une manière élégante, pour vous présenter des respects accompagnés de toutes les soumissions que la pharmacie doit à la médecine.... Je vous amène un sujet désespéré, sur lequel tous les simples ne peuvent rien, et dont la cure seule mettra votre faculté en crédit.

C'est moi, monsieur, qui suis le malade et la maladie; c'est moi qui suis gâté jusqu'au fond des moelles, de ce mal affreux. C'est moi qui suis gangrené des perfections de Colombine. C'est moi qui veux l'épouser; et c'est moi, enfin, qui vous prie de me l'ordonner comme un apozème savoureux, que je prendrai avec délice. Le médecin en aura tout l'honneur et l'apothicaire tout le plaisir.

LE DOCTEUR. Paroles ne puent point : vous êtes apothicaire ?

L'APOTHICAIRE. Oui, monsieur, grâce au Ciel, en gros et en détail; et à tel jour qu'il y a, on fait chez moi à la fois de la décoction pour trente douzaines de lavements, et je puis dire sans vanité qu'il n'est point de pays qui ne connaisse M. Cusifle,.... c'est le nom de votre petit serviteur.



L'APOTHICAIRE
(1645)

Sur P. Charbon. 1645. Sur P. Bonafant. 1645.

69. 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 Silbergaule 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).

When he published an album of lithographs in 1920, '*Die Kathedrale*', he put a sticker on the front reading 'Vorsicht: AN-Ti-dada', and one of the lithographs inside places 'Merz' and 'Der Sturm' together inside a box with 'Dada' on the outside. (Ades).

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

\$16,250

70. SCHWITTERS, Kurt. MERZ 4: BANALITÄTEN. Hannover. Redaktion des Merzverlages. 1923, Juli.

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.

Kurt Schwitters' MERZ 4: BANALITÄTEN.

MERZ 4 features literary contributions from Schwitters, Soupault, Ribemont-Dessaignes, Tzara (*DADA est une promenade*), Hausman (*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* (Violin)), 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).

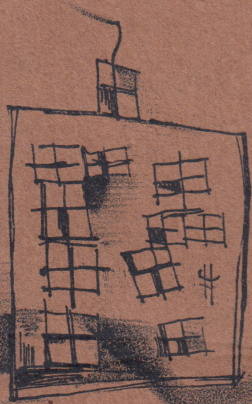
[see Ades pp. 123 - 126 & 129 (for a detailed list of the content); see Le Fonds Paul Destribats 204].

\$7,000



DIE SILBERGÄULE

MERZ



Aus primitivem
Gewinn zu
geduldet.
Vorsicht: ANTI=
dada
DIE

KATHEDRALE¹

8 LITHOS VON
KURT SCHWITTERS

PAUL STEEGEMANN VERLAG HANNOVER

71. 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.

\$5,500

72. TAPIES. Paz, Octavio. Petrificada Petrificante. (Pétrifié Pétrifiante). Paris. maeght éditeur. 20th October, 1978.

Large folio (548 x 432 mm). Illustrated with signed engraved frontispiece and six engraved plates (including two double-page) by Antoni Tàpies using etching, aquatint and carborundum; the engraved wrappers for the book using the same technique form the eighth engraving. Loose as issued in original publisher's engraved wrappers by Tàpies, publisher's brown cloth box with black decoration by Tàpies.

Tapies illustrating Paz.

From the edition limited to 195 copies on *papier à la main du Moulin du Larroque* signed by Paz and Tàpies,

Octavio Paz's text is present in Spanish and French. The French text is translated by Claude Esteban and marks the first appearance of Paz's text in French.

\$9,750

Futurisme - Cubisme.

Aux temps de notre jeunesse, lorsque Marinetti et moi, en 1906, arrivâmes à Paris, les idées n'étaient pas très claires pour personne.

Toujours, sans le savoir, nous savions tout de même pas mal de choses, dont on a pris conscience plus tard.

C'est au cours des premières années qu'on se rendit compte de ce dualisme qui est au fond de nous, où une autre personne à suppléer celui que nous croyons et nous voudrions être.

Il est difficile d'accorder ces deux individualités, cependant c'est de cet accord que dépend beaucoup la formation d'une personnalité.

Mon premier contact avec l'art de Seurat, que j'ai adopté et pour toujours comme mon maître, m'a beaucoup aidé à m'exprimer selon les deux aspirations simultanées et souvent opposées.

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 et Songs ».

Le futurisme et le cubisme ont une importance analogue à celle de l'invention de la perspective - à laquelle ^{ils} ont substitué une nouvelle notion d'espace.

Tous les mouvements qui leur ont succédé sont contenus en eux, en provoqués par eux.

En conclusion, et selon moi, on ne peut opposer ces deux mouvements, même si leurs points de départ s'opposent; je soutiens cette idée, (qu'Apollinaire et ensuite Marinetti ont approuvée) qu'ils sont les extrêmes d'une seule ligne tendant à se rencontrer en certains points, que seulement l'instinct poétique du peintre doit trouver: la poésie avant le contenu et la raison d'être de l'art.

Jinshoum



73. TURNER, Joseph Mallord William. Liber Studiorum. London. Published by the artist. 1812 (1807 - 1819).

2 vols. Folio. (364 x 520 mm). Each vol. with sheet of thick card with elaborate manuscript title, vol. number and list of plates in black ink and 71 etched mezzotint and aquatint plates (vol. I with plates numbered 1 - 35, vol. II with 36 - 71) printed in warm sanguine or sepia ink on uncut sheets of laid or wove paper as applicable with stab marks at left and retaining deckle edges, each plate mounted to sheet of card with passepartout, pencil numeration to passepartouts at lower right. Plates by J. M. W. Turner (10 plates), I. C. Easling (4), C. Turner (23), W. Say (11), R. Dunkarton (5), Thos. Lupton (4), S. W. Reynolds (2), F. C. Lewis (1), W. Annis (1), H. Dawe (4), Th. Hodgetts (3), Annis and Easling (1) and G. Clint (2) after J. M. W. Turner. One plate with several old repairs, occasional foxing or soiling; several plates with pencil annotations recto or verso in various hands. Various sheet sizes: c.300 x 440 mm; mount size: 344 x 508 mm. Contemporary green morocco portfolios by Agnew & Sons with their partial label to front pastedown of vol. I, front boards with rules in gilt and blind with floral corner tools, titles gilt to spines, cream glazed board lining and flaps, turn-ins ruled in gilt, green silk ties.

A very good complete set of Turner's famed *Liber Studiorum*, with all plates on uncut sheets.

Turner's *Liber Studiorum*, issued in a series of 14 parts of 5 plates per part, was published intermittently over the course of more than a decade. Turner began with the intention to produce the etched foundation of each plate himself and to leave the mezzotint to others, however, he experimented himself and eight of the plates were finished by Turner himself. For the remaining plates, Turner intended originally to use the engraver Charles Turner, but the painter's exacting demands and the disputes they led to made it necessary to use many others. Seventy-one plates were published eventually of a proposed one hundred, with a further twenty printed but never published; the published plates are categorised as architectural, pastoral, marine, historical and mountains with the corresponding initial printed above each. Turner's title for the series, the *Liber Studiorum*, is a direct reference to the *Liber Veritatis* of Claude Lorraine.

In the present, complete, copy, the states (as per Finberg) are as follows: 7 plates in first state, 22 plates in second state, 25 plates in third state, 12 plates in fourth state, 5 plates in fifth state and no plates in sixth or later states. Full details of the state of each plate and their order is available on request.

Were all Turner's paintings and drawings destroyed, his LIBER STUDIORUM would suffice to establish his reputation as one of the great artists of Europe ... the work contains some of the freshest and most vigorous outpourings of Turner's genius ... LIBER STUDIORUM is the work of a young man. Artists sometimes like poets do their best work when they are young. It may be that Turner's LIBER STUDIORUM contains the pith of all that is best in his life and work. (Finberg).

... a truly monumental work, taking rank with the highest production of Turner's genius, and exhibiting intimately his strength, as indeed also his weakness, during a period of his life in which a large part of his strongest and soberest ... work was done ... (Rawlinson).

[Finberg 1 - 71; see also Rawlinson, *Turner's Liber Studiorum*, London 1878].

\$42,250



On the possession of the East of England

London, Printed by G. G. & J. C. 1785. By J. G. & J. C. 1785.

Printed by G. G. & J. C.



NEAR BLAIN ATHOL, SCOTLAND

Original drawing by J. G. & J. C. from an etching by J. G. & J. C.

Printed by G. G. & J. C. 1785.

74. 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 Kruschek) 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].

\$180,000

75. VARIN, Amédée. Nus, Eugène & Antony Meray. *Les Papillons. Métamorphoses Terrestres des Peuples de l'Air.* Paris Gabriel de Gonet. (c.1852).

2 vols. Large 8vo. (270 x 190 mm). pp. (ii), (i), (i), (i), 232, (i), (i); (ii), (i), (i), (i), 258, (i), (i). Half-titles with printer's credit verso, engraved pictorial titles with additional colour by hand and printed titles to each vol. and text illustrated with 35 wood-engravings by Varin (including pictorial titles) each with additional colour by hand, final section 'Entomologie des Dames' with numerous monochrome text vignettes.. Original publisher's dark blue percaline with elaborate polychromatic decoration, front boards with gilt title and elaborate decorative border to surround central vignette ('Le Bolero' see vol. 2, page 87) with additional colour, butterfly vignette to rear covers, smooth spines with gilt titles and elaborate gilt tooling, yellow glazed endpapers, a.e.g.

[PROVENANCE: Printed bookplate of Paul Eluard designed by Max Ernst (with the text: 'Après moi / le Sommeil') to front paste-down of vol. 1].

Paul Eluard's copy of of *Les Papillons* in the publisher's polychromatic binding.

Although not a work by Grandville, *Les Papillons* with its anthropomorphic depictions is very much in a similar style. The series of texts by Nus and Meray are illustrated with fancifully inspired and characterised butterflies by Amédée Varin. Like Grandville's oeuvre, 'Les Papillons' can also be seen as a precursor of Surrealism as the present copy, from the collection of founding Surrealist Paul Eluard with his Ernst-designed bookplate attests. The present copy retains its beautiful polychromatic binding with elaborate gilt stamps heightened with colour.

[Carteret III, 452].

\$7,500





Il assistait même à sa toilette.

Pyloscope, Gogre, Auguste atomus, Frelon



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