

Sims Reed Rare Books

Rare Books, Prints & Photographs



Sims Reed Rare Books

Rare Books, Prints & Photographs

SIMS REED LTD.
43a Duke Street,
St. James's,
London SW1Y 6DD

Tel. +44 (0) 20 7930 5566
Fax +44 (0) 20 7925 0825

www.simsreed.com
info@simsreed.com

1. SERLIO, Sebastian. *The First [- Fift] Booke of Architecture, Made by Sebastian Serly ... Translated Out of Italian into Dutch, and out of Dutch into English. London. Printed for Robert Peake [at London, by Simon Stafford], and are to bee sold at his Shop, neere Holborn Conduit, next to the Sunne Tauerne. 1611.*

Folio. (398 x 270 mm). [206 leaves; each book with foliation to leaves at upper right: (3), 13 (including misfoliation); (1), 26 (including final blank leaf); (1), 73; 72 (including misfoliation); 16]. Collation supplied on request. Illustrated title to each book (title of Book I repeated for Book V and Book II for Book IV), Book III title without imprint, leaf with dedication to 'Henry, Prince of Wales' (d. 1612), leaf with 'To the Louers of Architecture' in Book I and text and illustration of Books I - V, decorative woodcut initials and head- and tail-pieces throughout and 403 woodcut illustrations (BAL RIBA's count) including many full-page, a number of leaves printed as bifolia and mounted on tabs. Black letter text throughout with prefaces, dedications and headlines in Roman or italic types (also some passages in Books IV and V). Title to Book I trimmed to woodcut border and laid down at an early date, occasional minor tears to sheet edges, occasional very minor stains and imprint 'Printed for Robert Peake' crossed through in black ink (printed) in Book IV, Book V printed on slightly smaller stock (see below); with blank leaf N2. Full contemporary calf, boards ruled with double fillets in blind, banded spine ruled in gilt with red leather label with gilt title and double-headed eagle tool in seven compartments, red speckled edges.

An excellent and very large copy of the first and only complete edition of Serlio in English, the first complete work on architecture published in the English language.

Sebastian Serlio's seminal works on architecture were of very considerable significance for the spread of the study (and to the practise) of architecture in Western Europe both because of their own intrinsic merit and from the incidental fact that Serlio's were the very first original illustrated architectural treatises of the renaissance period (the only previous illustrated architectural books had been editions of Vitruvius). The entire history of the publication of Serlio's works is complicated (he published Book IV before any of the others) but this English edition made use of the blocks cut for the various editions of Books I - V published by Pieter Coecke van Aelst and his widow (Book IV - 1539, Book III - 1546, Books I, II and V - 1553). The same blocks were then used for collected editions in the 1540s and 1550s, Cornelis Claesz's 1606 Amsterdam edition and the 1608 - 1609 Basel edition before their purchase by (one presumes) Peake; the heavy inking in the present edition gives an indication of the wear the blocks had suffered but they were re-used once more for a further edition in Dutch in 1616.

Serlio's five books: *Of Geometrie* (I), *Of Perspective* (II), *Of Antiquitie* (III), *Of the Thuscana, Dorica, Ionica, Corinthia, Composita ... &c.* (IV) and *Of divers formes of Temples* (V) provided a complete course of instruction, theoretical and practical and illustrated with examples, for the architect, builder or student of architecture. It is therefore entirely unsurprising that this English edition was used extensively by 17th-century architects and their patrons and was influential in the development of English illustrated and technical books. Inigo Jones made use of the woodcuts in Book II (*Of Perspective* which treats also of stage design) in his own designs for masques at court and it is known that John Evelyn owned a copy. The woodcut alphabet printed on two leaves at the close of Book IV is *the first large decorative alphabet to appear in an English printed book* (Weinreb).

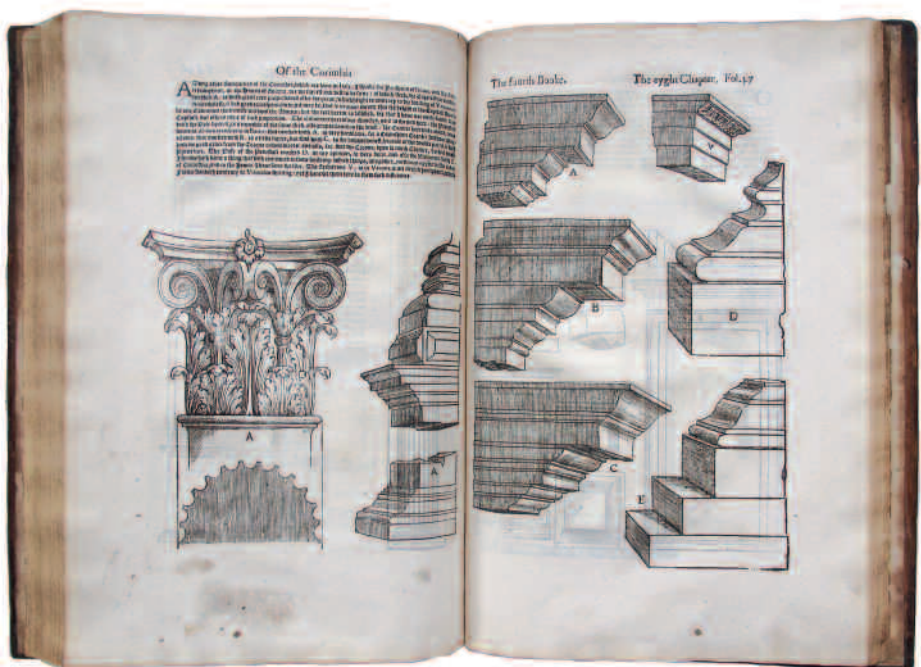
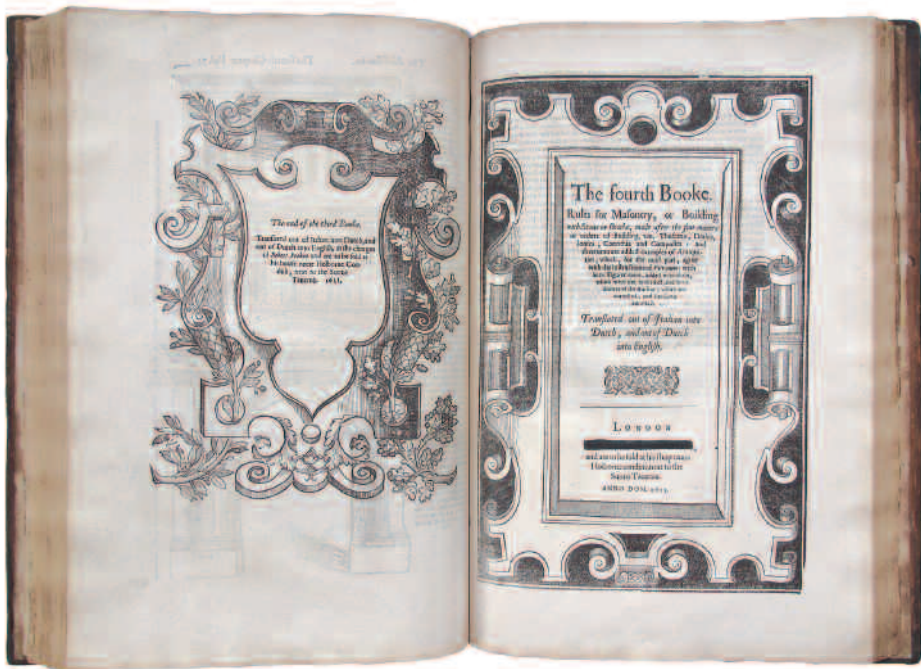
Of greatest rarity. (Weinreb).

This translation of Serlio is the earliest connected work on architecture in the English language. (Fowler).

The copy presented here - given the margin size it is tempting to describe it as a large paper issue - has an intriguing feature, in that Book V is printed on a slightly shorter paper stock. Given the debate as to the printing of the work - see BAL RIBA for the contributions (or possible contributions in some cases) of Simon Stafford, Thomas Snodham and the widow of Hans Wootneel - and the necessary complication of printing a work of this scope, it may be that Book V was indeed produced by a different printer. The deckle edges found in several of the earlier books, the apparently untrimmed state of the leaves in Book V (this book too has ample margins) combined with the fact that all other traced copies are shorter even than the leaves of Book V in the present copy suggest that copies were trimmed to the size of Book V after printing. The only other examined copy in a contemporary binding (it featured a sheet size of 366 x 244 mm against the present Book V's 372 x 252 mm) appears to support this hypothesis.

[Fowler 331; Millard 74; BAL RIBA 2976 (incomplete); see Weinreb 16:13, 40:374, 51:648].

£55,000



2. BARTOLI, P. Daniello. *Missione Al Gran Mogor del P. Ridolfo Aquaviva della Compagnia di Giesu. Sua Vita e Morte E d'altri quattro Compagni uccisi in odio della Fede in Salsete in Goa. Rome. Per Il Varese ... Con Licenza de' Superiori. 1663.*

12mo. (145 x 80 mm). pp. 218, (ii). Printed title with woodcut vignette, leaf with short Latin preface and privilege verso, dedication leaf, five-line woodcut decorative initial to first leaf of text, discreet red stamp (illegible) to title page. Condition: small hole to title with no loss of text, leaf A4 with central horizontal tear not affecting text, degree of browning throughout, hinges and joints of vellum splitting. Full contemporary vellum, manuscript title and call number to spine.

First edition of Bartoli's account of the mission of the Jesuit Ridolfo Aquaviva to the Court of the Mughal Emperor Akbar the Great in 1580.

Daniello Bartoli (1608 - 1685), the most important historian of the Jesuits, recounts the life and mission of Father Ridolfo Aquaviva to the court of the enlightened Mughal Emperor Akbar the Great in 1580. Summoned by Akbar from Goa, Aquaviva, the first Jesuit missionary to be admitted to the Mughal court and a man whom Akbar appears to have liked personally, took part in many of the religious debates instigated by Akbar between Muslims, Hindus, Jains, Jews, Catholics and even secular atheists. Aquaviva hoped to convert Akbar to Christianity, thereby introducing Catholicism as the state religion, however the Emperor, with his rationalist approach to the divine, made benign use of the missionary and his teachings as a tool against the entrenched Muslim hierarchy and hoped to introduce Christianity as another religion in his quest for religious toleration. Further, Akbar wished to open diplomatic channels with the Pope, the King of Spain and Aquaviva's uncle, Father Claudio Aquaviva, the head of the Jesuit order; these intentions chimed in no way with Portuguese policy and Akbar's envoys were impeded and forestalled at Goa. Aquaviva, despite the Emperor's wish for him to remain at court and in his determination to be martyred for his faith, returned to Goa and eventually fulfilled his determination in Salsete in 1583 in company with four others: the Jesuits Alfonso Paceco, Pietro Berni and Antonio Franceschi and the Dominican Francesco Aragna.

Bartoli, who entered the Jesuit order in 1623, was highly regarded for his prose and was called to Rome in 1650 where he was installed as the historian of the order. This independent publication was later incorporated into Bartoli's general history of the Jesuits. A second edition was published the following year in Milan.

Bartoli's work is rare: only this copy appears in auction records for the last 35 years and COPAC lists no copies. £7,500

MISSIONE
AL GRAN MOGOR
DEL
P. RIDOLFO A QVAVIVA
della Compagnia di Gesu.

Sua Vita e Morte
E d'altri quattro Compagni
uccisi in odio della Fede
in Salfete di Goa.

*Descritta dal P. Daniello Bartoli della
medesima Compagnia.*



IN ROMA, per il Varese. MDCCLXIII.

Con licenza de' Superiori.

17979

3. STERNE, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. York / London. (John Hinxman, vols. I - II, without imprint); R. & J. Dodsley, vols. III - IV; T. Becket & P. A. Dehondt, vols. V - IX. 1760 -1767.

9 vols. in 5. 8vo. (151 x 92 mm). Half-titles to vols. IV, V, VI and IX as called for, black leaf E5 to vol. I, engraved plate by Ravanet after Hogarth as frontispiece in vol. III, vol. III also with marbled inserted leaf, vol. IV with the blank leaf for the reader's portrait of Widow Wadman, vol. V with initial blank, vol. V with errata to title verso, vol. IX with variant setting for Sterne's 'Dedication', Sterne's signature to vols. V, VII and IX (his protection against piracy) as called for. Contemporary speckled calf, banded spines in six compartments with red morocco labels with gilt titles: 'TRISTRAM / SHANDY' with decorative surrounds, vol. nos. direct to spines and rules in gilt, red speckled edges, later box.

A very good example of the scarce first edition of Laurence Sterne's *Tristram Shandy* one of the most extraordinary and important novels in English.

... the machinery of my work is of a species by itself; two contrary motions are introduced into it, and reconciled, which were thought to be at variance with each other. In a word, my work is digressive, and it is progressive too, - and at the same time. (Book I, Chapter XXII).

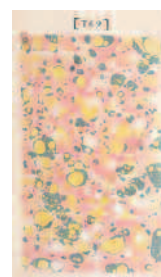
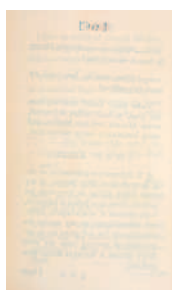
Lauded by many and disdained by many others, Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* follows in the Cervantean tradition of the novel in treating small events in the manner of the great, in his own words *describing silly and trifling Events, with the Circumstantial Pomp of Great Ones*. Sterne is never serious, except perhaps in his satirical aim, anticipating any criticism beforehand. Thackeray, for one, found this uncomfortable, considering that Sterne *is always looking in my face, watching his effect* and it is this quality that makes the book so successful: any analysis of the book is undermined - Sterne has built this into his text - by the book itself. To say that *Tristram Shandy* is post-Modern would not be inaccurate but would do a disservice to Sterne and his profoundly influential text.

The book, published over the course of nearly ten years had a complicated history: the first two volumes were rejected initially by Dodsley, who published the following two, and were printed privately in York in a small edition (likely 300 copies) without imprint, but they brought enormous and near instant fame to Sterne when issued on January 1st, 1760. The following two years, with Sterne in London, saw further volumes (II - V), entrance to society and the court, Sterne's portrait by Reynolds and a decline in Sterne's health, attributed often to his fast London living. In 1762 he travelled to France on the grounds of ill health, returning in 1765 to publish vols. VI - VIII. The final volume was published in 1767; Sterne's only other novel *A Sentimental Journey Through France and Italy* was never completed and was published a month before his death.

A man and his HOBBY-HORSE, tho' I cannot say that they act and re-act exactly after the same manner in which the soul and body do upon each other: Yet doubtless there is a communication between them of some kind; and my opinion rather is, that there is something in it more of the manner of electrified bodies, - and that by means of the heated parts of the rider, which come immediately into contact with the back of the HOBBY-HORSE, - by long journeys and much friction, it so happens, that the body of the rider is at length fill'd as full of HOBBY-HORSICAL matter as it can hold; - so that if you are able to give but a clear description of the nature of the one, you may form a pretty exact notion of the genius and character of the other. (Book I, Chapter XXIV).

[Ashley V, pg. 204; Cross II, pg. 268; Rothschild 1970; Tinker 1973].

SOLD



4. BOILEAU DESPREAUX, Nicolas. *Oeuvres de Boileau Despreaux avec des Eclaircissemens Historiques, donnees par lui-meme, & rediges par M. Brossette; augmentees de plusieurs Pieces, tant de l'Auteur, qu'ayant rapport a ses Ouvrages; avec des Remarques & des Dissertations Critiques.* Par M. de Saint-Marc. Paris. *Libraires Associes.* 1772.

5vols. Small folio. (). pp. (6), cxvi, 431; (6), 617; (10), 340; (6), 362; (6), clvi, 378. Illustrated with engraved title vignettes, culs-de-lampe, engraved frontispiece and hors-texte engraved plates. Engravings by Picart le Romain. Full contemporary polished calf, banded spines in six compartments with gilt floriated decoration, red and brown leather title labels in second and third compartments, triple gilt fillets to boards, gilt turn-ins, marbled endpapers, a.e.g.

[PROVENANCE: Gilt *tughra* of the Ecole Imperiale Ottomane to each front board; armorial bookplate with the text *Bibliothèque du V[icom]te. Calvet-Rogniat*; red morocco bookplate with gilt decoration and 'Ex Libris / R. Esmerian' to front pastedowns].

An interesting copy with each page mounted to larger sheets in a binding with the gilt Imperial Ottoman stamp to each front board.

Nicolas Boileau (1636-1711) was a renowned 17th century French poet and critic. He was educated at the college of Beauvais and was at first destined to enter the Church, but soon abandoned the study of theology and, to please his father, prepared himself for the Bar. Though admitted as counsellor-at-law (December 1656), he never practised and his father having died leaving him enough to satisfy his wants, he devoted himself entirely to poetry. He was then twenty-one years old. Four years later he published his first satirical poem: *Adieux d'un poète à la ville de Paris*; immediately after this he published six others: *Les embarrass de Paris*, *La satire à Molière*, *Le repas ridicule*, *La noblesse*, and two others of minor importance. In these satires not only did Boileau parody and attack such writers as Cotin, Chapelain, and Le Voyer, but he also developed the practical capabilities of the French language.

Above all, these satires inaugurate in France a systematic literary criticism for art's sake, where previously criticism had been nothing but the expression of envy or anger. In 1660 Boileau published the *Epistles*, more serious in tone and also more polished in style. In 1674 appeared *Le lustrin* which was lighter in tone. Boileau's masterpiece, however, and that of the didactic school in French, was without doubt *L'art poétique*. This was also the first code of French versification. It comprises four books, the first and the last containing general precepts; the second treating of the pastoral, the elegy, the ode, the epigram, and the satire; and the third of tragic and epic poetry. His later publications were chiefly poems which he composed to defend himself against the numerous enemies his satires had raised up against him.

These five volumes are one of the most beautiful of the complete editions of Boileau.

£7,500





5. PONCE, Nicolas. *The Engraved Works of Nicolas Ponce. (Paris). c.1775 - 1822.*

Folio. (520 x 340 mm). [146 unnumbered leaves]. Illustrated with portrait of Ponce and 406 engravings, each tipped-in (one loosely inserted), many leaves with several per page, many with title in manuscript in pencil beneath. Contemporary French mottled calf, banded spine with elaborate decorative gilt tooling and green morocco label with gilt title 'OEUVRES / DE / PONCE' in seven compartments, boards with double gilt rules, marbled endpapers and edges; front board detached, block sound and contents good.

An exceptional recueil of Nicolas Ponce's graphic oeuvre, likely constituted by the artist himself, and an important monument to the history of French engraving in the eighteenth century.

Nicolas Ponce (1746 - 1831) was a student of Jean-Baptiste-Marie Pierre (1713 - 1789), Etienne Fessard (1714 - 1777) and Nicolas Delaunay (1739 - 1792). As an engraver he produced works primarily after others, including numerous vignettes and book illustrations, for Ovid's *Metamorphoses* and *Orlando Furioso*, as well as for numerous treatises on art, architecture and aesthetics, and also reproductive prints after Pierre-Antoine Baudouin, Fragonard, Boucher, Moreau and many others. Ponce was also a keen student of antiquity (he wrote treatises on the subject) and the history of art, as well as a political polemicist, maker of his own prints and, during the revolution in France, the *chef de bataillon de la garde nationale*.

The set of engravings presented here appears to be the recueil of his work, collected by Ponce himself: *Ponce avait réuni tout ce qu'il avait gravé, en un recueil in fol., composé d'épreuves de premier état et d'eaux-fortes.* (Portalis et Beraldi).

This volume contains 406 engravings, opening with the portrait of Ponce by Civeton (1822), although nearly all his engravings were executed in the 18th century. The larger number of them - 207 - are printed before letters. Many of Ponce's masterpiece engravings are present, including *L'Enlèvement Nocturne (le morceau capitale de Ponce ... sans contredit)*, *Les Cerises, Annette et Lubin*, and *La Toilette*, each engraved after paintings by Baudouin, many with the avant-lettre state. Fragonard is represented by two paintings - *Le Pot au Lait* and *Le Verre d'Eau*, each present in early states with letters and without address.

As well as individual prints, well-known series of engravings are included such as the eight designs Ponce produced for the series on the American War of Independence: *Recueil d'Estampes représentant les différents événements de la Guerre qui a procuré l'Indépendance aux Etats Unis de l'Amerique* (Paris, c.1780). Another ambitious series of engravings is *Les Illustrés Français* (Paris 1790 - 1816), a glorification of the great men of France: the work was commenced in 1790, interrupted by the French Revolution, and resumed again in 1816. The designs are by Marillier, however Ponce had an influence on the composition and arrangement of illustrations as well as engraving the 56 plates.

Much of Ponce's engraved work was done for the beautiful illustrations of 18th century French books, after the designs of Eisen, Cochin, Gravelot, Marillier, Moreau le Jeune and other masters. Among those present are the illustrations for Ariosto's *Orlando Furioso*, translated into the French by d'Ussieux (Paris, 1775 - 1783) - consisting of 44 engravings, plus one proof plate; Ovid's *Metamorphoses*, translated by Banier (Paris, 1767 - 1771) - 6 engravings after Eisen, Moreau and Monnet; Homer, *L'Iliade* (1786) - frontispiece and five plates after Marillier; Gessner, *Oeuvres* (1786-1793) - ten plates after drawings of Le Barbier illustrating the *Idylles*; Berquin's *Pygmalion* (1775) - four vignettes after Moreau; *La Sainte-Bible*, translation by Le Maistre de Sacy (1789 - 1804) - under the direction of Ponce whose nine plates are present in the collection.

Finally, the volume also includes some examples of the work of Madame Ponce, née Marguerite Hémerly, the engraver's wife and also an engraver in her own right; Madame Ponce died the year after her husband.

Graveur de talent en même temps qu'écrivain d'art, Nicolas Ponce avait reçu une éducation très supérieure à celui de la plupart de ses confrères, ce qui explique la nature multiple de ses travaux ... Il devint bientôt un habile graveur de vignettes, et se signale tout particulièrement aussi dans l'estampe galante. (Portalis / Beraldi).

[see Portalis / Beraldi, 'Les Graveurs du Dix-Huitième Siècle', Paris, 1880 - 1882, pp. 325 -339].

£18,000



6. VISCONTI, Giovanni Battista & Ennio Quirino. *Il Museo Pio-Clementino* [Together with:] *Il Museo Chiaramonti aggiunto al Pio-Clementino*. Roma. *Da Ludovico Mirri / Da Luigi e Giuseppe Mirri / Da Gaspare Caparrone / Antonio d'Este e Gaspare Caparrone ... Con Privilegio Pontificio*. 1782 - 1807.

8 vols. Large folio. (620 x 445 mm). Each vol. with half-title, printed title with large engraved vignette, frontispiece Papal portrait, leaf with publisher's dedication, preface and text; vol. I: large folding plan and 54 plates, numbered I - LII + A and B; vol. II: 54 plates numbered I - LII + A and B; vol. III: 53 plates numbered I - L + A, B and C; vol. IV: 46 plates numbered I - XLV (including XIX* and two plates taking two numbers each) + A and B; vol. V: 48 plates numbered I - XLV + A, B and C; vol. VI: 63 plates numbered I - LXI + A and B; vol. VII: 53 plates numbered I - L (including *XLIII) + A and B; vol. VIII: 45 plates numbered I - XLIV + A. Plates engraved by various artists. Contemporary calf-backed marbled boards, banded spines with gilt decorative tooling and black morocco labels in seven compartments.

[PROVENANCE: Engraved pictorial bookplate of Count Dimitri Boutourlin with the motto *Amantibus Iustitiam Pietatem Fidem* to front pastedown of vol. I].

A complete set of the *Museo Pio-Clementina* with the additional volume *Il Museo Chiaramonti*.

Named for the Popes Clement XIV Ganganelli (1769 - 1774) and Pius VI Braschi (1775 - 1799) under whom the Papal collection of classical statuary was expanded in the eighteenth-century, the *Museo Pio-Clementino* was the product of an Enlightenment urge to form a museum in the modern sense. Donations by collectors and antiquaries and acquisitions due to the excavations being carried out near Rome had expanded a core collection, for the most part Greek, that was formed during the primacy of Julius II (1504 - 1513) and housed in the Cortile delle Statue. A modern museum, open to the public, with a duty for care of the collection and the possibility of its study was duly commissioned and the architecture entrusted to Alessandro Dori, Michelangelo Simonetti and Giuseppe Camporese.

Following the Treaty of Tolentino (1797) the major and best pieces were transported to Paris by Napoleon; the majority of the collection was restored subsequently after the Congress of Vienna and through the efforts of the sculptor Canova.

Excellent ouvrage, tant pour le texte que pour les pl[anches]. (Brunet).

Count Dimitri Petrovich Boutourlin (1763 - 1829) was a Russian diplomat and bibliophile and the director of the Imperial Library at St. Petersburg. Boutourlin was distinguished for having composed two magnificent libraries during his lifetime: Boutourlin's first library, composed of 4,000 printed books, was lost in the Moscow fire of 1812 following Napoleon's invasion; Boutourlin's second library was formed in Florence after his retirement from active life and was celebrated for 1,000 fifteenth-century printed books and a large number of manuscripts. The *Museo Pio-Clementino* presented here featured in Boutourlin's second library which was dispersed 1839 - 1841 in a number of sales.

[Cicognara 3467; Brunet V, 1313; see 'Catalogue de la Bibliothèque de son Exc. M. le Comte D. Boutourlin', Florence, 1831, no. 1829].

£12,500

Passando ora a considerare i bustinelli del pomo candelabro, le tre deità che si vedono sono tre de' dodici Dei maggiori Giove, Giunone, e Mercurio. Egizio è l'autore di questi bustinelli, ma lo stile in cui son tratti è uno stile d'imitazione: si è voluto fingere la caduta del tempo de' famosi artefici in bronzo, di Mirone, di Policleto; ma si è poi condono il lavoro con tanta facilità, e morbidezza, che non ha nulla d'austero, ma scopre i tempi del lusso e delle grazie dell'arte. Il carattere dello stile antico è conservato nelle posture allegrate, e nella pieghe de' panneggiamenti alternate con simmetria, e finalmente nelle piccole parti aggiunte ad alcune delle figure appunto per dimostrare che tutti copie d'antichi originali. Questa imitazione la credo originata dai lavori d'argento e di bronzo, dove gli antichi possessori si fecero pregio di avere delle figurine antiche da gran maestri del vecchio tempo, le quali dimandavan *Spolia* (a). Tutto il pezzo vasellame di Vetro era ornato di eccellenti lavori, altri di mezzo, altri di non rilievo in oro, in argento, e anche in bronzo de' più insigni artefici Greci, strappati dagli uterili de' Siciliani. Questi restavano intatti nel nuovo viaggio con tutta integrità e buon gusto, che sembravano fatti espressamente per arricchirlo (b). Nel vasellame si comprendevano ancora i candelabri, e anche questi ornamenti di Spolia, ossia di figurine antiche, e per lo più d'età più antica e preziosa (c). Questo lusso, che era proprio de' lavori di metallo, e dell'arte degli etruschi, si è voluto emulare ne' nostri Candelabri, nelle basi de' quali si sono intese a bella posta delle figurine, o Spolia, imitati da capi d'opere de' più antichi e rinomati maestri.

Il Giove ha lo sterno col suo pomo come in altre immagini pure di stile antico (d); la chioma colta e ben disposta, pure annodata dal diadema, porta pendente su gli omeri; ha il suo picciol piumo *serpens, aversatorum*, raggruppato sul omero manca, e cadente in belli accidenti di pieghe, cingolando in parte di pezzi che pendon dagli angoli a guisa di fiocchetti, *ut*, come pure, per tener più attente indotto le vestimenta (e). Il pinneggiamento della Giunone è uno de' più variati e ricchi che si incontrino in figure antiche. Ella è vestita della *mitra*, e del *peplu* maggiore, *dans de Latini palla*, ed ha in capo quell'ornamento detto

(a) Cuius est, et de Romanis. In museo Pio-Clementino, bustinelli di bronzo, si veggono le statue di Giove, Giunone, e Mercurio, che sono tre de' dodici Dei maggiori. Egizio è l'autore di questi bustinelli, ma lo stile in cui son tratti è uno stile d'imitazione: si è voluto fingere la caduta del tempo de' famosi artefici in bronzo, di Mirone, di Policleto; ma si è poi condono il lavoro con tanta facilità, e morbidezza, che non ha nulla d'austero, ma scopre i tempi del lusso e delle grazie dell'arte. Il carattere dello stile antico è conservato nelle posture allegrate, e nella pieghe de' panneggiamenti alternati con simmetria, e finalmente nelle piccole parti aggiunte ad alcune delle figure appunto per dimostrare che tutti copie d'antichi originali. Questa imitazione la credo originata dai lavori d'argento e di bronzo, dove gli antichi possessori si fecero pregio di avere delle figurine antiche da gran maestri del vecchio tempo, le quali dimandavan Spolia (a). Tutto il pezzo vasellame di Vetro era ornato di eccellenti lavori, altri di mezzo, altri di non rilievo in oro, in argento, e anche in bronzo de' più insigni artefici Greci, strappati dagli uterili de' Siciliani. Questi restavano intatti nel nuovo viaggio con tutta integrità e buon gusto, che sembravano fatti espressamente per arricchirlo (b). Nel vasellame si comprendevano ancora i candelabri, e anche questi ornamenti di Spolia, ossia di figurine antiche, e per lo più d'età più antica e preziosa (c). Questo lusso, che era proprio de' lavori di metallo, e dell'arte degli etruschi, si è voluto emulare ne' nostri Candelabri, nelle basi de' quali si sono intese a bella posta delle figurine, o Spolia, imitati da capi d'opere de' più antichi e rinomati maestri.

(b) Questo pomo è l'ivo, che per lo più si usava in un busto di bronzo, e si è cambiato con la figura di una cornuta, o di un serpente, come si vede in un busto di bronzo, che si trova nel Museo Pio-Clementino.

(c) Il diadema di Giove è un ornamento di metallo, che si vede in un busto di bronzo, che si trova nel Museo Pio-Clementino. Il diadema di Giove è un ornamento di metallo, che si vede in un busto di bronzo, che si trova nel Museo Pio-Clementino. Il diadema di Giove è un ornamento di metallo, che si vede in un busto di bronzo, che si trova nel Museo Pio-Clementino.



GIOVE

Sculpsit a S. J. B. in un busto di bronzo, che si trova nel Museo Pio-Clementino.

7. MORLAND, George. Blagdon, William Francis. *Authentic Memoirs of the late George Morland, with remarks on his abilities and progress as an artist: in which is interspersed a variety of anecdotes never before published ... the whole collected ... by Francis William Blagdon. London. Edward Orme. 1806.*

Oblong folio. (c.450 x 565 mm). [28 leaves]. Printed title, 7 leaves of text (pp.16 including engravings) and 22 plates on 20 sheets, 7 printed in colour, engravers include William Ward, T. Vivares, E. Bell, and R. Dodd. Watermarks for the text are consistently 'J / 1802', that for the plates either 'J WHATMAN / 1804' or 'HS / 1804'. Original publisher's blue paper wrappers with label with lithograph title and Morland drawing pasted on the wrappers.

This beautiful and rare collection of prints after the work of George Morland was collected by Francis Blagdon and published by Edward Orme.

An unusual variety of printing processes were used in this book, published after Morland's death in 1804: aquatint, soft ground etching, stipple engraving and mezzotint, with the mezzotints printed in colour. This copy conforms to the copy in the British Museum with the collation as per Tooley.

Blagdon's Memoirs of George Morland is an extremely scarce book and I have had great difficulty in tracing copies to compare. (Tooley). [Tooley 90; Abbey Life 208 (1824 issue)].

£12,000





8. HOWITT, Samuel. Williamson, Captain Thomas. *Oriental Field Sports; Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East ... the Whole Taken from the Manuscript and Designs of Captain Thomas Williamson ... &c. London. Printed by William Bulmer and Co. ... for Edward Orme. 1807.*

Oblong folio. (470 x 595 mm). pp. ii, 150, (i, list of plates). Illustrative colour title (stencil-coloured) with text 'Wild Sports of the East', printed title, leaf with Orme's dedication to George III, leaf with Williamson's 'Preface' (pp. ii), descriptive text for each plate (pp. 1 - 146), index (pp. 147 - 150), leaf with list of plates in English and French printed recto only and forty colour aquatint plates by Howitt after Williamson (all by H. Merke, save 31, soft-ground etching with aquatint, by Viveres and 27 and 34, stipple engravings with aquatint by J. Hamble). Sheet size: 458 x 572 mm. Plates with the watermarks: 'J WHATMAN / 1804' or 'E & P / 1804'; text with watermarks: 'E & P / 1804' or 'HALL & TATLIN 1804'; first leaf of index with watermark: 'E & P / 1802'; second with: 'RUSE & TURNERS / 1805'. Scarlet half-morocco by Rivière & Son, with their discreet stamp to front free endpaper verso, red cloth-covered boards with red morocco label with gilt title mounted to front board, banded spine with title gilt in six compartments, original blue stencil-coloured part wrappers for livraisons 9 and 10 mounted to front and rear pastedowns, marbled endpapers, a.e.g.

First edition, an early issue bound from the parts, with two of the original part wrappers.

Issued originally in a series of 20 parts, *Oriental Field Sports* (or *Wild Sports of the East* as the illustrated wrappers and title have it), features illustration by Samuel Howitt after Captain Williamson's original drawings to illustrate Williamson's own text. The copy offered here, with two original part wrappers tipped to the front and rear pastedowns, has been bound from the original parts as demonstrated by the 1804 watermarks on all text leaves and plates (save for one leaf of the index with an 1805 watermark) as well as the uncorrected title for plate XXXI (*Hunting Jackalls* - cf. Tooley ... *this must be the first issue of the plate. It is rare.*). The 20 parts for subscribers were issued monthly between June 1805 and January 1807.

Williamson's text treats of all aspects of hunting in India and, together with Howitt's fine plates, provides a detailed survey of the subject, from the hunting of tiger, jackal, wild dog, deer, wild boar, leopard and so on, to the trapping of elephant and the ferocity (exaggerated presumably) of the rhinoceros and his particular antipathy to the elephant. A further edition in the same format was published in 1808 (described by Tooley as *greatly inferior*) as well as various editions in octavo and quarto.

The most beautiful book on Indian sport in existence ... (Schwerdt).

The book is not only a mine of information as to the manners, customs, scenery, and costume of India, but contains one of the finest series of sporting plates ever published. (Martin Hardie, *English Coloured Books*, 1906).

[Schwerdt II, 298; Abbey Travel 427; Tooley 508; Hardie, pp. 135 - 136, 302 - 303; Brunet V, 1456].

£20,000

9. CRUIKSHANK, George. Illustrations for Chamisso's Peter Schlemihl. (London). (1823 / 1824).

4to. (c.300 x 220 mm). Eight etchings by George Cruikshank, on India paper and mounted to larger sheets. (India sheet size: c.194 x 112 mm). Each plate mounted under passepartout.

The very rare separate printing of Cruikshank's etchings on India paper.

This issue is not mentioned by Cohn in his bibliography, nor was an example present in the catalogue of the sale of his collection at Sotheby's in 1920. We can trace no other examples of this issue.

Many consider these as Cruikshank's best. (Taken from loosely inserted description).

[Cohn 475].

£1,000





10. KINGSBOROUGH, Edward King, Viscount. *Antiquities of Mexico ... &c. London. Printed by James Moyes, Published by Robert Havell & Colnaghi & Co. (Vols. I - VII); Printed by Richard and John E. Taylor, Published by Henry G. Bohn. (Vols. VIII & IX). 1831 - 1848.*

9 vols. Large folio. (550 x 390 mm). Illustrated with a total of 743 plates, mostly by Agustine Aglio, comprising: 587 lithograph plates, all with additional colouring by hand (39 coloured in part), 144 uncoloured lithographs including 127 chalk lithographs on India paper and mounted to larger sheets, 4 engravings, 6 aquatints (one folding), all in vols. I - IV and 2 lithograph tables (in text vols. V & VI). The 60 page section for the projected 10th volume is here bound at the end of volume IX. Contemporary blue morocco-backed marbled boards, banded spines with gilt decoration and tooling in compartments.

First edition of the coloured issue of Kingsborough's magnum opus, the greatest illustrated work on Mexican antiquities.

Supported by Sir Thomas Phillipps - many of whose manuscripts are described in the *Antiquities* - Edward King, Viscount Kingsborough (1795 - 1837), who first became fascinated by Mexican artifacts whilst studying at Oxford, employed the Italian painter Augustine Aglio to scour Europe's greatest libraries and private collections for Mexican manuscripts. Aglio sketched and later lithographed these manuscripts for publication here in Kingsborough's magnum opus. Although Kingsborough's intention was to prove that the indigenous people of the Americas were a lost tribe of Israel, he inadvertently produced one of the most important books on the architecture and extant codices of Central America and Mexico ever produced. The cost of producing the work was enormous and Kingsborough reportedly spent more than £32,000, driving him into bankruptcy and debtor's prison as well as litigation with Phillips. Kingsborough died of typhoid contracted while in prison for a debt to a paper manufacturer mere months before he inherited the estate, with an annual income of £40,000, of his father, the Duke of Kingston.

This set is from the Havell issue: Aglio began publication of the first five volumes in 1830 but later, in 1831, transferred publication to Havell and Colnaghi who printed newer title pages.

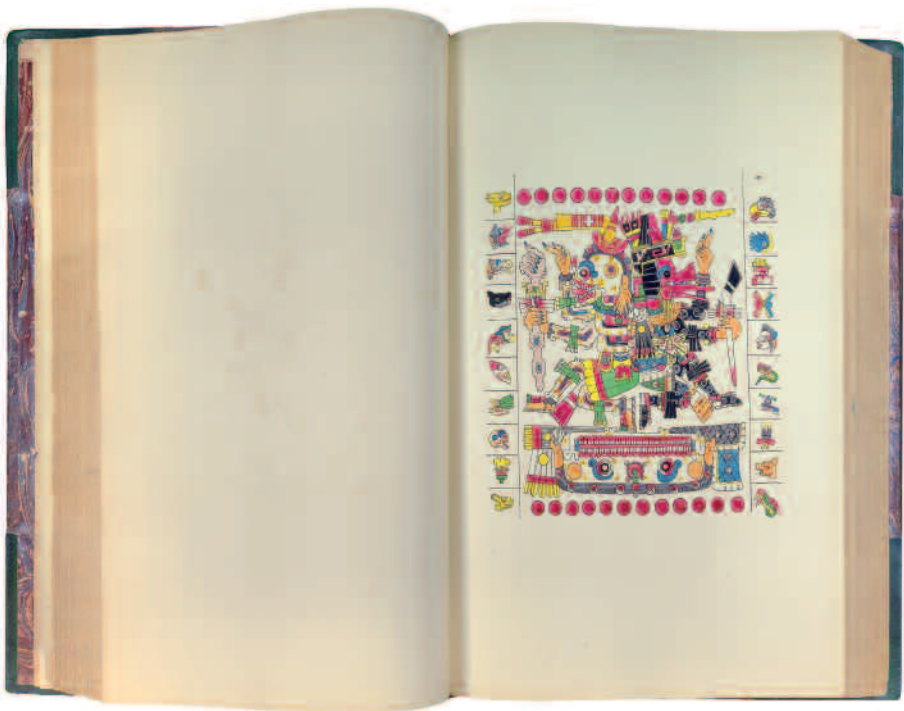
Besides Aglio's reproductions of manuscripts in the Bodleian, the Vatican Library, the Imperial Library of Vienna, the Library of the Institute at Bologna, and the royal libraries of Berlin, Dresden, and Budapest, the work includes Dupaix's *Monuments of New Spain (the first drawings of Maya architecture to be published, Wauchope)*, taken from Castaneda's original drawings, and descriptions of sculptures and artefacts from several private collections. The text, with sections in Spanish, English, French, and Italian, includes Sahagun's *Historia General de la Nueva Espana* and the chronicles of Tezozomoc and Ixtlilxochitl. As stated on the title of volumes I - VII, the work was intended to contain 7 volumes; the last two volumes were published by Bohn in 1848 as a supplement based on the author's notes.

The full, and lengthy, title of the work reads as follows: '*Antiquities of Mexico: Comprising Fac-similes of Ancient Mexican Paintings and Hieroglyphics, Preserved in the Royal Libraries of Paris, Berlin, and Dresden; in the Imperial Library at Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute of Bologna; and in the Bodleian Library at Oxford. Together with the Monuments of New Spain, by M. Dupaix: With Their Respective Scales of Measurement and Accompanying Descriptions. The Whole Illustrated by Many Valuable Inedited Manuscripts, by Lord Kingsborough. The Drawings, on Stone, by A. Aglio. In Seven [Nine] Volumes.*

La superbe et unique publication. (Bibliotheca Mejjicana).

[Bibliotheca Mejjicana 879; Palau 128006; Brunet III, 663].

£110,000



11. BLAKE, William. *Illustrations to Dante's Divine Comedy*. (London). (Dixon & Ross for John Linnell). (1838.)

Oblong folio. (c.400 x 550 mm). Seven engraved plates by William Blake on chine appliqué / laid India on thick wove backing sheets; sheet size: each c.398 x 546 mm. Loose as issued.

A very scarce complete set of William Blake's unfinished *Illustrations to Dante's Divine Comedy*.

Blake's engravings for *Illustrations to Dante's Divine Comedy* were based on a series of watercolours commissioned by John Linnell in around 1824. Over the course of Blake's remaining years, these drawings - he completed 102 for the project - and the present engravings derived from them, occupied Blake, although the engravings, begun in 1826, were left unfinished at his death in 1827. Blake had pulled proofs of several of the engravings (these are now in the British Museum, the Fitzwilliam and elsewhere) but it was not until the purchase of the engraving plates themselves by John Linnell that an edition was published, printed by Dixon and Ross in 1838.

Various limitations have been suggested for that initial printing: Keynes suggests 120 sets of the plates (he may have been giving the figure for the combined issue - see below), Bentley (citing the printers' daybook) gives 55 as the number of sets issued, while Essick refines the figure further (also using the printers' daybook) to 38 sets, an initial 25 sets printed on September 26th and a further 13 sets on October 2nd, all on chine appliqué (or laid India). To confuse matters further, an additional 50 sets of the plates, also on chine appliqué, were printed c.1892 by Holdgate Bros., again for the Linnell family; several facsimiles of the plates were issued in the 20th century.

The Linnell family, in the guise of John Linnell's sons William and James, were keen to make the 1892 impressions as close to the earlier versions as possible and chose paper and printing technique accordingly. As a result of this, it appears a virtual impossibility to attribute the plates with any definition to one printing or another. The traditional idea that Whatman paper was used only for the first printing is undermined by a letter from William Linnell in 1892 that *Whatman drawing paper is the nearest in quality and appearance to the old prints*.

The seven engravings were all left unfinished upon Blake's death in 1827 and the only contemporary impressions are a few progress proofs ... Blake began the watercolour drawings for Dante at least as early as 1825, but the first indication that he had made progress upon the engravings is to be found in a letter to Linnell of February, 1827, and in one of his last letters: on 25 April 1827 he wrote that he had 'Proved the Six Plates, & reduced the Fighting devils ready for the Copper. (Bindman).

In the Dante plates, Blake puts into practice more fully than elsewhere his contention that 'Engraving is drawing in Copper & Nothing Else'. (Robert Essick).

The plates are titled as follows:

- *The Circle of the Lustful: Paolo and Francesca.* (Inferno, Canto V).
- *The Circle of the Corrupt Officials: the Devils Tormenting Ciampolo.* (Inferno, Canto XXII).
- *The Circle of the Corrupt Officials: the Devils Mauling Each Other.* (Inferno, Canto XXII).
- *The Circle of the Thieves: Agnolo Brunelleschi Attacked by a Six-Footed Serpent.* (Inferno, Canto XXV).
- *The Circle of the Thieves: Buoso Donati Attacked by the Serpent.* (Inferno, canto XXV).
- *The Circle of the Falsifiers: Dante and Virgil Covering their Noses because of the Stench.* (Inferno, Canto XXIX).
- *The Circle of the Traitors: Dante's Foot Striking Bocca degli Abbate.* (Inferno, Canto XXXII).

[Bindman 647- 653; see Robert N. Essick's 'The Printing of Blake's Dante Engravings', 1990].

£60,000



12. TURNER, ROBERTS, NASH et al. Lawson, John Parker. *Scotland Delineated in a Series of Views ... with Historical, Antiquarian and Descriptive Letterpress. London. E. Gambart & Co. / Joseph Hogarth. 1854.*

2 vols. Elephant folio. pp. 198; 199 - 308. Half-title, printed title to each volume, leaf with Joseph Hogarth's dedication 'To the Queen', leaf with contents, leaf with list of plates with each artist and lithographer named and 90 hand-coloured lithograph plates, after various artists by Harding, Carrick, Gauci, Needham and so on. Each plate coloured by hand and mounted on thick card. Contemporary green half-morocco, banded spine with title gilt and gilt decoration composed of crowned thistles in a cruciform motif in seven compartments, marbled endpapers, a.e.g., later cloth slipcases.

The magnificent *Scotland Delineated* in the extremely rare hand-coloured state.

One of the major achievements of British topographical lithography and an extremely attractive book of British scenery. The hand-coloured lithographs are, in the main, after drawings of Scottish scenery commissioned especially for the work from the foremost landscapists of the day by Joseph Hogarth, the publisher. The outstanding plates combined with the outstanding scenery they depict give the work a dramatic grandeur that is unparalleled in British topographical illustration.

Among the artists represented (in the order they appear on the title) are J. M. W. Turner (2 plates), Sir W. Allan (2 plates), Clarkson Stanfield (4 plates), George Cattermole (11 plates), W. L. Leitch (16 plates), Thomas Creswick (3 plates), David Roberts (14 plates), J. D. Harding (4 plates), Joseph Nash (2 plates), Horatio MucCulloch (5 plates), D. O. Hill (1 plate) and W. A. Nesfield (2 plates). The lithographs were drawn by Harding, Carrick, Gauci, Needham and others.

This issue, with the plates hand-coloured and mounted on card, is of extreme rarity: only three copies (one incomplete) have appeared at auction in the last 35 years. Martin Hardie in *English Coloured Books* makes no mention of a coloured issue, noting only that by 1850 *the method of toned lithograph was becoming out of date* and that many of the books issued with such illustrations were *admirably adapted for hand-colouring*.

In 1847, such distinguished artists as David Roberts, Stanfield, J. D. Harding, Nash, and others, joined in illustrating ... a book entitled Scotland Delineated. (Martin Hardie).

In the 'List of Plates' in the volume of text, Number 3, 'Holyrood Palace', is followed by the entry 'Holyrood Palace from the South-Eastern side of the Calton Hill'. This plate was never issued, the entry being a duplicate of Number 3. (Abbey).

[Abbey Scenery 493; not in Tooley; see Martin Hardie, *English Coloured Books*, pg. 248 - 249].

£60,000



13. MASSON, Luis-Léon. Album Fotografico Sevillano, Dedicado à SS. AA. RR. los Sermos. Sres. Infantes Duques de Montpensier. *Seville. Louis Léon Masson, Fotografico, Calle de las Sierpes número 13 ... Imprenta del Porvenir. (c.1855).*

Oblong folio. (486 x 550 mm). [24 unnumbered leaves]. Chromolithograph title page with decorative border surrounding printed text in gold and 23 calotype photographs from paper negatives printed in sepia, each mounted to sheet of wove paper with guardleaf, and with manuscript captions at lower left of mounts in pencil in French. Original publisher's blue moiré cloth, boards with elaborate decorative ruling in blind, gilt-stamped title ('ALBUM FOTOGRAFICO / SEVILLANO') to centre of upper board, white moiré cloth endpapers.

A rare early album of views in Seville, bound for presentation, by the French photographer Masson.

Although of French birth, Masson was one of the earliest photographers established in Seville, possibly as early as 1850 but certainly by 1855, and is known for his architectural views and studies - in Seville particularly but also further afield in Andalucía and Toledo - as well as his pioneering photographs of the corrida de toros.

The album presented here contains 23 photographs by Masson, all of his adopted Seville, and include a series of photographs of the Gothic Cathedral of St. Mary, the Alcázar and San Telmo palaces, churches, La Cartuja and views of the Triana, the port and the Guadalquivir (see below for a full list of photographs). With an elaborate chromolithograph title page with the text printed in gilt and elaborate calligraphy and Masson's dedication to the Duke of Montpensier, it seems likely that the album was bound for presentation.

Masson's photographs are rare on the market and in institutions; although single images are occasionally seen, we can locate only one further example of an album such as this, at the University of Navarre.

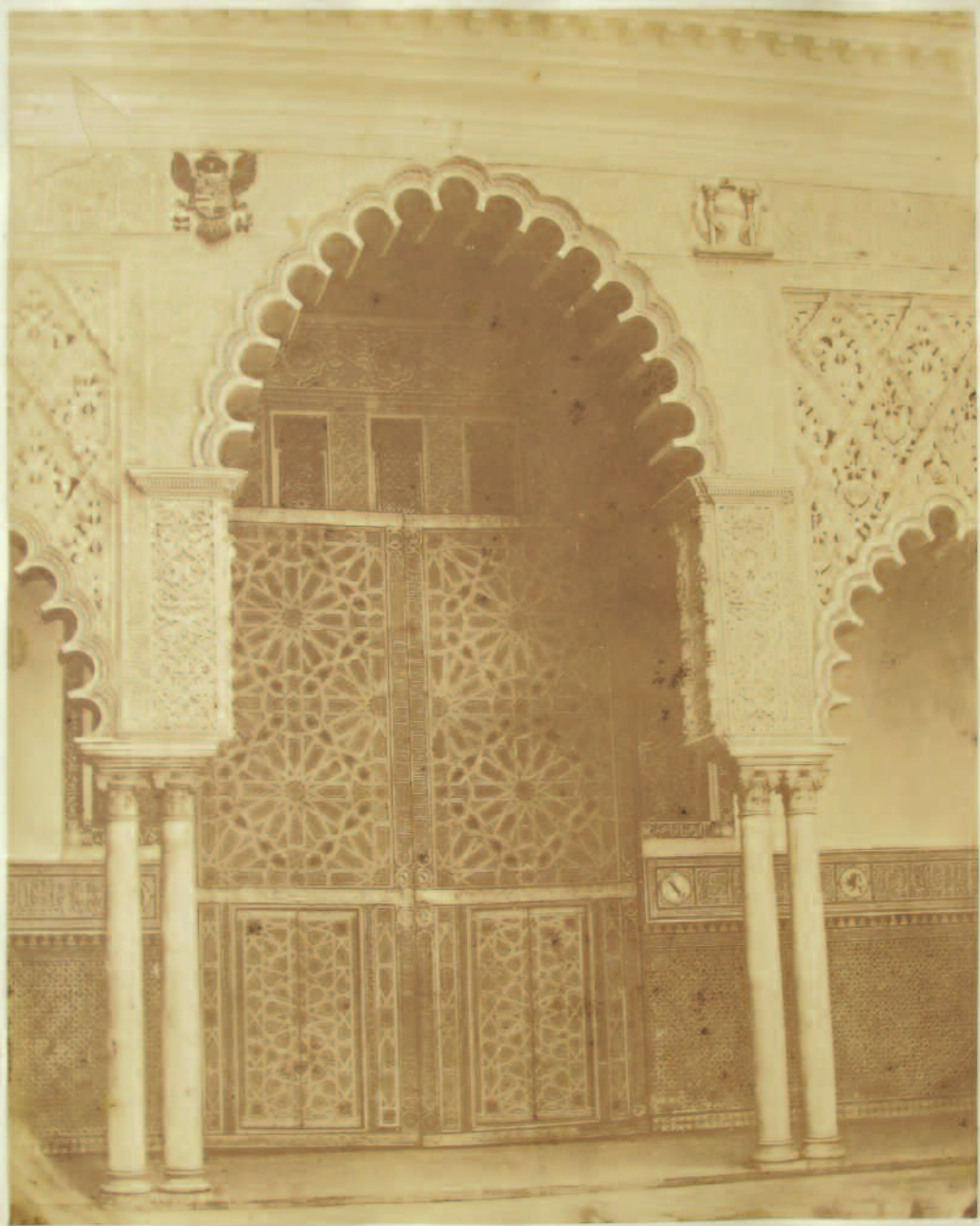
Masson trabajó en Sevilla entre 1855 y los últimos años de la década siguiente y fue autor de algunos memorables calotipos de tema tau-rino, probablemente los primeros en su género ... La producción calotípica no fue, pues, muy abundante, y tuvo sus cultivadores más destacados en fotógrafos foráneos, como los citados Tenison, Vigier, Gustave de Beaucorp, Masson, de Clercq y Clifford. (see López Mondéjar, Historia de la Fotografía en España &c.).

Each of the photographs in the album is captioned in pencil *Seville* on the mount sheet at lower left in two hands in French with further indications as to the view.

A full list of the plates is available on request.

£30,000





14. BURNE-JONES, Sir Edward Coley. *Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte, Componirt von L. van Beethoven. Leipzig / Berlin. C. F. Peters, Bureau de Musique. (1880).*

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

[PROVENANCE: Presented by Burne-Jones to Mary Gladstone with inscription to painted front cover and tipped-in letter to front pastedown (see below); bequest by Mary Gladstone (under her married name Mary Drew) to her friend Kathleen Alington with inscription in blue ink to front free endpaper: *Bequeathed to Kathleen Alington / by Mary Drew - / 1927 -*; presentation inscription from Kathleen Alington in blue ink to same leaf: *Given to Elizabeth Wansbrough / in memory of her friendship / with Kathleen Alington / March 27th 1938*; sold as part of the Lewis Collection at Sotheby's, London, June 7th, 1995].

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

This extraordinary work, painted and presented by Burne-Jones to Mary Gladstone and later bequeathed by her, has been associated for much of its existence with three families, each connected intimately with each other and with the artist himself.

Burne-Jones' painting for the cover is a beautiful confection incorporating many themes from Burne-Jones' larger oeuvre: headed *Beethoven* in an elegant calligraphy in black oil, the title is supported and entwined with - at left - a five-petalled rose with two opening buds, seven sprays of leaf and thorns that climbs a support from the foot to the head of the board; at right is a painted panel with gilt and scarlet frame enclosing a figure in blue flowing robes with five-stringed lyre and floral coronet, a strolling minstrel in a blue-skied, hilly landscape with wild flowers, foliage and shrubs, identified at left of frame with vertical capitals as *ORPHEUS*; beneath the frame in blue paint are Gladstone's initials *M G* and the date *18 / 80*; at lower right in ochre paint - and in rather smaller lettering - is Burne-Jones' presentation: *from EBJ*; the remaining surface of the board is covered with a dense decor of blue flowers - they appear to be agapanthus - providing a superb contrast against the white vellum and a context for the more overt elements of Burne-Jones' composition.

Mary Gladstone (1847 - 1927), daughter of William Ewart Gladstone, and his confidante, advisor and for a time private secretary, was one of a number of young, accomplished and fashionable women befriended by Edward Burne-Jones during the 1870s and 1880s. Many of those most important to Burne-Jones, among them Mary Gladstone, Frances Graham (daughter of his patron William Graham and likely the person who introduced Gladstone and Burne-Jones), May Morris (daughter of his friend William Morris) and Margaret Burne-Jones (the artist's daughter), feature in Burne-Jones' muse-filled painting *The Golden Stairs* of 1880 and it was in 1880 that Burne-Jones presented this book to Gladstone. As an accomplished musician (*music was her passion*, DNB) this collected edition of Beethoven's *Lieder* would certainly have appealed to Gladstone - her *great susceptibility to musical sounds* was noted by her father when she was barely more than a month old - but as the binding and presentation (and the provenance with the successive bequests of the book) suggest, it must have meant rather more. Beethoven too was of great significance for Gladstone, although she was overheard to say, and perhaps in relation to one of the *Lieder* in the present volume: *I know Beethoven wrote it like that', but I like to play it like this.*

Burne-Jones made few painted bindings and of those we can trace, all save those made for personal use, were created as gifts or for presentation. Frances Graham (later Mrs. John Horner), another of Burne-Jones' great friends, was the recipient of two painted bindings (copies of *The Apocrypha* and *The Book of Common Prayer*) in 1879 and 1880, as was Helen Gaskell, recipient of the same works in the 1890s, but the only other painted binding we can locate was made by Burne-Jones for himself, for his own copy of Caxton's 1485 edition of Sir Thomas Malory's *Morte d'Arthur*. Mary Gladstone's painted binding therefore represents something of a rarity, but more importantly, an indication of a profound sympathy between an artist then in his 50s and a woman, by 1880 with her father re-installed as Prime Minister in the same year, of considerable influence and social and political importance, albeit nearly 20 years his junior. The two had begun corresponding in the 1870s and their friendship was to endure, even after Gladstone's marriage in

Beethoven



© R. P. HEUS

MG¹⁸/₈₀

fin III

1886 to the Reverend Harry Drew (Burne-Jones painted their daughter Dorothy in 1893), until the artist's death in 1898. It is worth noting too that the award of Burne-Jones' baronetcy was proposed in 1893 by Mary's father, William Gladstone, as outgoing Prime Minister; the award was made in the following year, 1894. In addition, Burne-Jones' last work and one about which he corresponded with Mary, was the stained glass window he designed to commemorate her father at the Church of St. Deiniol, Hawarden, completed a few weeks before the artist's death in 1898.

The artist presented the binding - as per the painted cover date - in 1880 and tipped-in to the front pastedown is Burne-Jones' affectionate and typically self-deprecating letter: *'My Dear Miss Gladstone / Lo! Thy little book - and / bear to use it - use will make / it better & the colours are / dry and no harm will happen to it - only a badhearted / person scraping it with a knife / out of malignant purpose could / hurt it - therefore don't show / it to Sir Drummond Wolfe / - whose soul may some deity swiftly wash for the public health's sake - / I cannot bring it to-day to thee / - and rather hide than display / it - it ought to be better / but was meant with all my / heart to please thee - and / don't forget [Monday crossed through] Tuesday. Yours aff. E B-J.* Burne-Jones allusion to Sir Drummond Wolfe (the diplomat and politician Sir Henry Drummond Charles Wolff, 1830 - 1908, known as *Lord Randolph's Jackal*) suggests that the presentation was made in early 1880, as it was in that year, with Gladstone re-installed as Prime Minister, that Wolff, in consort with Lord Randolph Churchill and the two other members of the *Fourth Party*, made mischievous sport in Parliament. Given Mary Gladstone's position vis-à-vis her father and given Burne-Jones' intimacy with Mary herself, it comes as little surprise that the two should discuss and share a joke - Burne-Jones' imputation to Wolff of *malignant purpose*' and suggestion that his *soul* required washing by a *deity* - on such a subject.

Mary Gladstone died at Hawarden, the Gladstone family home inherited by her brother, on January 1st, 1927, *having been particularly lively at dinner in the evening* on New Year's Eve and her book with its painted binding was bequeathed to Kathleen Alington as per the inscription on the front free endpaper. Alington (1908 - 1938) was the daughter of the *hymn-writing Provost of Eton*, Cyril Argentine Alington and his wife, the Hon. Hester Margaret Alington, whose father, the 4th Baron Lyttelton, was the widower of Mary Gladstone's aunt, Mary Glynne, the sister of Mary's mother Catherine; an indication of the close relations of the Gladstone and Lyttelton families - they have been described as always in each others' houses - was intimated in the marriage of the Glynne sisters on the same day in the same church.

Alington, in turn, bequeathed the book to her close friend Elizabeth Wansbrough (1897 - 1995), née Lewis, as per the subsequent inscription. Wansbrough was the daughter of Sir George Lewis, the second baronet, and grand-daughter of the famed and feared lawyer Sir George Lewis and his wife, the formidable saloniste Lady Elizabeth Lewis; Burne-Jones himself, a close friend of the family, described him as ... *the terror of the aristocracy of England and [a man who] knows enough to hang half the Dukes and Duchesses in the Kingdom ...*, DNB concurs, adding that he was *trusted to handle royal mistresses and maris complaisants*. Lady Lewis and her husband were keen supporters, admirers and friends of Burne-Jones, commissioning paintings, entertaining and travelling with him (he painted a notable portrait of their daughter Katie) and he was involved with Lady Lewis' bohemian salon at their house in Portland Place. The Lewis' collection of paintings and other works passed to their daughter Katie who donated, sold or disposed of many, retaining those most important, particularly those of Burne-Jones and these in turn passed to her niece, Elizabeth Wansbrough. Wansbrough, who had inherited this painted binding from Alington, lived until nearly one hundred years of age, and it and her remaining paintings and drawings were consigned by her daughter, to auction.

Gladstone's painted binding was displayed at the Burlington Fine Arts Club in 1899, the year after Burne-Jones' death, in *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.* (described as *Bound in vellum, with water-colour drawing on the front cover, Orpheus with his Lute ... decorated with a climbing five-petalled rose*) together with Frances Horner's *The Apocrypha* (*Bound in vellum, with pen and ink drawings on both covers*) and Horner's manuscript *Rubáiyát of Omar Khayám* with text by William Morris and six watercolours by Burne-Jones; no other books featured in the exhibition.

[see 'Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.' London, Burlington Fine Arts Club, 1899 ('no. 5 in the 'case of painted books and sketches'); see Wildman & Christian, 'Edward Burne-Jones: Victorian Artist-Dreamer', New York, 1998, pg. 243; see 'Victorian Pictures', Sotheby's London, 7th June, 1995, lot 153].

£95,000

My Dear Miss Gladstone

Lo! This little book - and
I fear to use it - we will make
it better & The colours are
dry and no harm will happen
to it - only a bad hearted
person scraping it with a knife
at its malignant purpose and
hurt it - therefore don't show
it to Sir Drummond Wolfe
- whose soul may some deity
swiftly wash for ^{the public} health's sake -
I cannot buy it to-day to thee
- and rather hide than display
it - it ought to be better
but was meant with all my
heart to please thee - and

Don't forget Monday. Tuesday.

Yours affly

MS. 9

15. CERVANTES. *Don Quijote de la Mancha: Facsimile de la Primera Edición* [&:] *Las 1633 Notas* [&:] *Iconografía de Don Quijote. Barcelona. Por El Coronel Francisco López Fabra, Imp. Pablo Riera. 1871 - 1873; 1874; 1879.*

4 vols. Large 8vo. (282 x 210 mm). Facsimile: Each vol. with half-title in green and justification leaves, vol. I with 332 leaves printed recto and verso with facsimile of Part I of *Don Quixote* (1605), vol. 2 with 292 leaves printed recto and verso with facsimile of Part II of *Don Quixote* (1615); Notes: pp. viii, 202 and with 10 issues of the 'Boletín de la Reproducción Foto-Tipográfica de la Primera Edición ... &c.' bound in at rear of vol.; Iconography: Half-title, printed title, leaf with Fabra's dedication, leaf with prologue, 101 leaves with mounted plates on chine and 4 leaves with additional bibliographic detail. Later blue half-morocco by René Kieffer with his stamp to front free endpapers verso, marbled boards and endpapers, banded spines with gilt titles in six compartments, t.e.g. others uncut, original publisher's wrappers preserved.

A good copy of the facsimile of the first editions of both parts of Cervantes' *Don Quixote* together with the additional volumes of notes and iconography.

From the edition limited to 2,605 numbered copies on papel de Capellades D. Santiago Serra.

Produced from the copies of the first editions of both parts of *Don Quixote* (Part I published in Madrid in 1605, Part II in 1615) from Madrid's Biblioteca Nacional, this facsimile edition was published in a series of 26 parts. The edition was printed *en facsimile por la fototipografía, y publicada por su inventor el coronel Don Francisco López Fabra, bajo los auspicios de una Asociación Propagadora de la que son presidente el excmo. Sr. D. Juan Hartzenbusch, autor de las notas de esta edición, y secretario el Sr. D. Carlos Frontaura.*

The first two volumes contain the facsimiles - apparently the first facsimile produced using a lithographic technique - of the first edition of each part of *Don Quixote*. The third volume presents a series of notes on the text by Juan Eugenio Hartzenbusch (as indicated there are 1,633 notes) giving details of variants and corrections, as well as textual analysis; the volume concludes with Hartzenbusch's contextual essay *Cervantes y Lope en 1605: Citas y aplicaciones relativas à estos dos esclarecidos ingenios* and the ten issues of the *Boletines* giving details of the publication history and subscribers. Volume IV, the *Iconografía de Don Quijote* presents bibliographic details of 60 editions of *Don Quixote* with 101 tipped-in illustration taken from the relevant work. The editions include 15 printed in Madrid, 23 in Paris, 11 in London, 3 in Barcelona, and one each from Boston, Brussels, Copenhagen, The Hague, Leipzig, Prague, Tours and Venice.

What had begun as a simple satire on the tedious chivalric romances of the time broadened into a sweeping panorama of Spanish society; and it was this, the variety, the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its universal humanity, were slower to be appreciated ... Don Quixote is one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills or Sancho Panza at the inn. (PMM).

Although this facsimile and the subsequent volumes were published in a relatively large edition, the work is rare in commerce: examination of the subscribers' list in the *Boletines* indicates that a large part of the edition was destined for academic institutions and the remainder for subscribers in Spain (particularly in Madrid and Barcelona). The only subscribers outside Spain (apart from Portuguese or Spanish-speaking countries) are two copies destined for Frankfurt and 30 copies for the bookseller Bernard Quaritch *para diversas Bibliotecas de Europa.*

[Palau 52135; see PMM 111 for the first editions].

£2,500

EL INGENIOSO
HIDALGO DON QUI-
XOTE DE LA MANCHA,

*Compuesto por Miguel de Cervantes
Saavedra.*

DIRIGIDO AL DVQUE DE BEJAR,
Marques de Gibraleon, Conde de Benalcazar, y Bañares,
Vizconde de la Puebla de Alcozer, Señor de
las villas de Capilla, Curiel, y
Burguillos.



Año,

1605.

CON PRIVILEGIO,
EN MADRID Por Iuan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro señor

16. ROPS, VALLOTTON, GRASSET, ROBIDA, MORIN et al. Uzanne, Octave (Ed.). *L'Art et L'Idée: Revue Contemporaine Illustrée du Dilettantisme Littéraire et de la Curiosité Publiée par Octave Uzanne. Tome Premier, No. 1 - No. 6 (Janvier - Juin) - Tome Second, No. 7 - No. 12 (Juillet - Décembre). Paris. 1892.*

12 livraisons in 2 vols. Large 8vo. (252 x 180 mm). pp. 1 - 431, (i); 1 - 382, (ii). Continuous pagination throughout each 'Tome', indices for each in nos. 6 & 12; the majority of issues with four leaves of advertisements at rear. Half-titles with justifications verso (vol. I with number), printed titles in red and black with publisher's vignettes and text, illustrated throughout with monochrome vignettes and plates, reproduction photographs, reproductions of drawings and original graphics (see below), all on various paper stock and by various artists and illustrators, occasional inserted supplements and advertisements to rear of each vol. Printed text in French throughout. Stitched as issued in original publisher's colour two-tone printed wrappers (each month different) with illustration and titles to front covers, advertisements for works by Uzanne to rear, loose in original publisher's pink paper-lined turquoise cloth portfolios with gilt floral motifs surrounding blue printed titles and vignettes, titles to spine in blue with gilt rules, matching advertisements to rear covers with matching floral motifs on gilt background.

An excellent complete and unsophisticated set of Octave Uzanne's review *L'Art et L'Idée* in the original wrappers and volume chemises.

From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

L'Art et L'Idée was Octave Uzanne's (1851 - 1931) vehicle for his literary interests and ambitions and the review is demonstrably the production of an extrovert bibliophile. Each issue is filled with articles on the subject of books, their publication, their illustration, their bindings and contents, their gauffered edges even, the sale of libraries and collections of note, French books, foreign books, literary circles, movements, trends and centres, the two *Tomes*, all that were published, a cornucopia of bibliophilia. Uzanne commissioned various authors for the text but much is his own work.

Uzanne also commissioned many of the best artists and illustrators of the day and the review is illustrated profusely with vignettes, head- and tail-pieces, hors texte plates reproducing drawings, paintings, prints and photographs and original graphics. The original graphics, issued only with the 60 exemplaires de luxe, appeared sporadically (for several issues Uzanne decided the content of the issue did not merit an original work or featured enough illustration already) and include works by Félicien Rops, Félix Vallotton, Eugène Grasset, Louis Morin, Carlos Schwabe, Albert Robida and others, often in several states (see below).

If the review was short-lived, lasting only the twelve months of its initial year, Uzanne managed to fill it with ideas and information that remain valuable and the high quality of the reproductions, the presence of the original works outlined below, and the meticulous printing and presentation, all contribute to an exceptional confection. Articles, all beautifully illustrated, show (for example) the drawings of Victor Hugo, discuss the definition of Symbolism, de Sade's *Justine*, analyse an unpublished letter of Voltaire, assess New York as a literary centre, detail the *Bouquineurs et Bouquinistes* of Paris, the genesis of Zola's *Germinal* and so on. Uzanne's article *Le Maladie Actuel de l'Édition et de la Librairie* suggests that the fears, concerns and gripes of booksellers and publishers concerning their métier remain unchanged to this day.

The original graphics (details of each is listed on the verso of the front wrapper at foot but others are also included) often in a number of states and on various papers, include work by Carlos Schwabe (No. 1), Delâtre fils & Félix Vallotton (No. 2), Félicien Rops (No. 3), Louis Morin (No. 4), Pierre Vidal (No. 6), Félix Vallotton (No. 7), EMile Bertrand (No. 8), Albert Robida (No. 9), Eugène Grasset (No. 10); No. 12 includes a variety of lithographs composed especially for the issue.

A full list of the additional material is available on request.

£3,500

17. ARABIAN NIGHTS. Burton, Sir Richard. F. (Trans.) *The Book of the Thousand Nights and a Night*. (Alf Layla wa Layla). Translated from the Arabic by Captain Sir R.F. Burton. Reprinted from the original edition and edited by Leonard C. Smithers. London. H. S. Nichols and Co. 1894.

12 vols. Large 8vo. (257 x 174 mm). Half-title, frontispiece with Arabic quotations verso and printed title in red and black to each vol., 'Editor's Note', reproduction of the title in red and black of the Kamashastra Edition, leaf with black-bordered dedication to 'John Frederick Steinhauser, contents and 'The Translator's Preface' to vol. 1 and Burton's text translated from the Arabic; publisher's slip inserted between endpapers of each vol. Original publisher's black cloth with large gilt Islamic motif and title in Arabic (Alf Layla wa Layla) to front covers, gilt calligraphic Arabic titles to rear covers, vignettes and English titles gilt to spines, cream glazed endpapers, t.e.g.

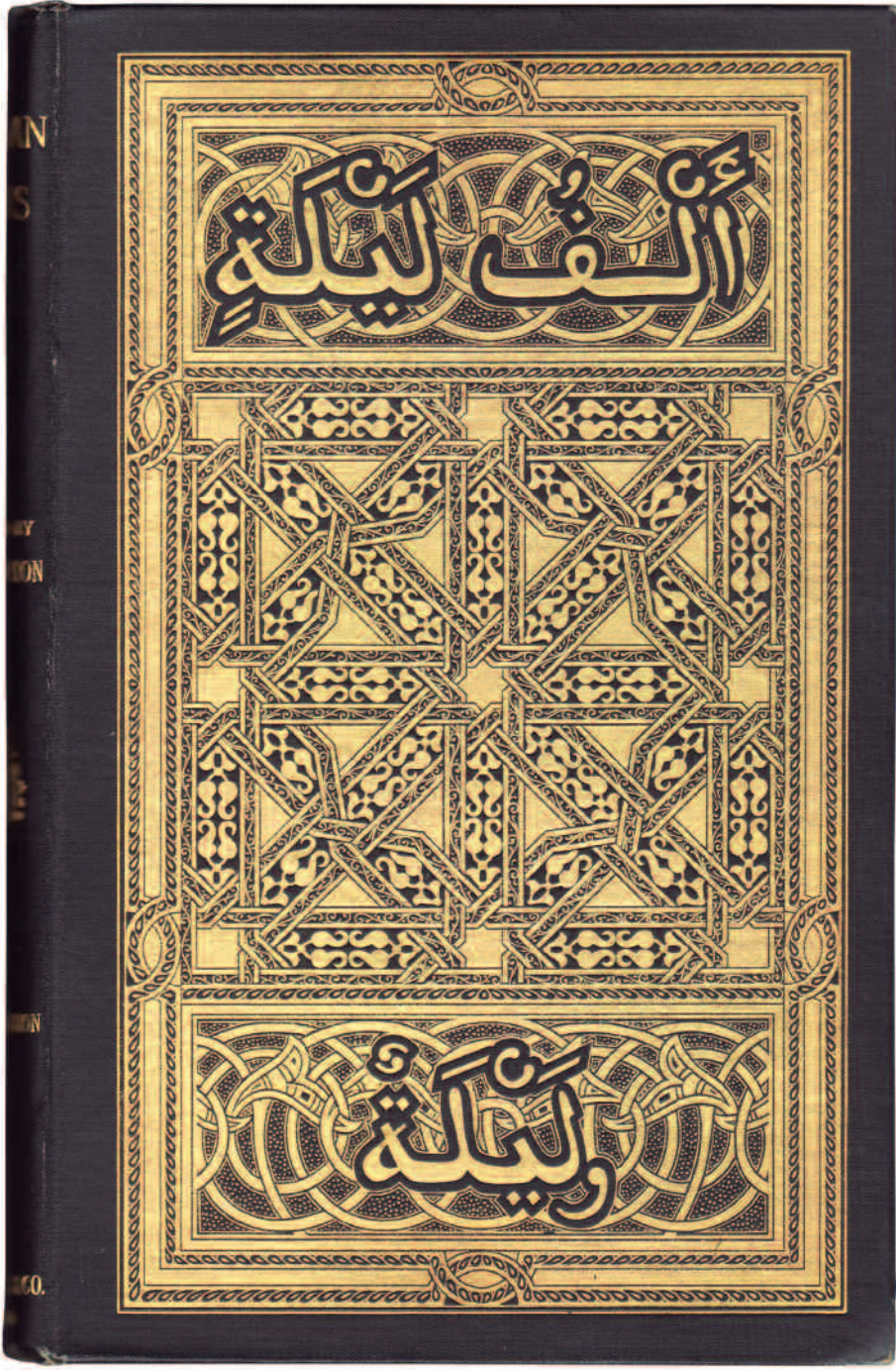
A beautiful set of Sir Richard Burton's translation of *Alf Layla wa Layla*, *The Book of the Thousand Nights and a Night*.

The Book of the Thousand Nights and a Night, a closer translation of the Arabic title of *Alf Layla wa Layla* than *The Thousand and One Nights* is narrated by Scheherezade in an effort to delay her execution. An enormous compendium of story-telling, it is thought that the work is a composite from a wide variety of Indian, Persian and Arab sources which from a small initial core amalgamated other story cycles; the earliest fragment dates from the 9th century.

Sir Richard Burton (1821 - 1890) had long worked on a translation of the cycle - he described it as a *labour of love* and a *talisman against ennui and despondency* - and after a number of setbacks including the death of his collaborator Steinhauser (to whom Burton dedicated the work) and the loss of his manuscript, he finished. Burton's translation was published originally in 1885 in Benares by the Kamashastra Society for subscribers only, Lady Burton issued an expurgated edition in 1886 before the present edition was issued. This first Nichols / Smithers *Library Edition* (a further edition was published in 1897), has almost all passages restored which had been omitted from Lady Burton's edition; as Smithers points out in his *Editor's Note*, *certain gross passages* as well as some of the translator's 'anthropological' notes - some 215 pages! - were omitted on grounds of their obscenity, and, further, omissions aside, that Lady Burton's edition reprinted only the first ten volumes of the original sixteen.

The reader has, therefore, the most complete English edition of The Nights that can ever be published, the extreme grossness of the few words and passages omitted absolutely precluding their appearance ... they enable this great monument of Eastern literature - an acknowledged masterpiece of translation - to be freed from the burdensome restriction of being kept under lock and key, and to take its proper place on the library shelf alongside Cervantes and Shakespeare. (Leonard Smithers in the Editor's Note). £1,500





18. CEPHAS, Kassian. *Photografifen van Tjandi Brambanan (Candi Parambanan)*. (Jakarta). 1895.

Oblong folio. (335 x 248 mm). 60 albumen print photographs printed in sepia, each mounted to larger sheets of stiff card recto only; mount size: 245 x 330 mm (or the reverse); image size: 160 x 220 mm (or the reverse). Loose as issued in original publisher's marbled board portfolio, printed title label to spine.

A rare collection of original photographs - by the first professional Indonesian photographer Kassian Cephas - of the Hindu temple at Candi Prambanan.

Kassian Cephas (1845 - 1912), the Javanese photographer to the Court of the Sultanate of Yogyakarta and the first professional Indonesian photographer, was commissioned to photograph *Candi Parambanan*, also known as *Roro Jonggrang* (slender maiden), as part of the study by the *Archaeologische Vereeniging* of the architectural cultural monuments in Central Java. First reported in 1733, *Candi Parambanan* was investigated for the first time under the Governor Generalship of Stamford Raffles but it was not until the late nineteenth century that the temple received systematic attention from J. W. Ijzerman, the first president of the Archaeological Association of Yogyakarta. Cephas, who had previously published photographs of Javanese dancers in *In den Kedaton te Jogjakartâ* was commissioned to undertake photographic documentation of the site, with Ijzerman and his assistant Groneman directing restoration and excavation.

Candi Parambanan is the largest Hindu temple of central Java and was constructed to mark the return to power of the Sanjaya Dynasty (a Hindu dynasty) after nearly a century of dominance by the Sailendra (a Buddhist dynasty). A desire to rival the large Buddhist temples of *Borobodur* and *Sewu*, constructed nearby by the Sailendra, is also thought to be a reason for the building of *Prambanan*. A temple with elaborate reliefs depicting the Ramayana and dedicated to Shiva was first constructed at the site in 850 A.D. - an indication of the grandeur of the project lies in the fact that the course of the River Opak was altered during the work - and the complex was expanded by subsequent rulers with temples dedicated to Vishnu and Brahma added, until the entire court was moved to east Java on the founding of the Isyanan Dynasty in the following century. The foundation of the new dynasty was also the start of the slow decline of the temple complex and its eventual abandonment; a major earthquake in the 16th century caused the temples to collapse while the complex, with its statues and ruins, became the source of legend.

The photographs in this collection show general views of the temple complex, as well as more detailed images of the frescoes and bas-reliefs (the majority of the photographs) and the surviving temple statuary. Two plates depict Cephas himself, seated and standing at the entrance to a temple and in one, workers can be seen excavating at Cephas' left. Many of the images are numbered, but at least three numbering systems appear to have been used (there are two plates numbered 50 in different styles and many plates bear no number); several of the images feature exposed captions in the image and most of these are given the additional details *Prambanan* and are dated *Avril 1895*.

£9,500



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

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

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

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

Le Pater, which Alphonse Mucha (1860 - 1939) considered his printed magnum opus and masterpiece in book form, takes the text of the Lord's Prayer in Latin and French and illustrates it in a series of dense Art Nouveau and Symbolist compositions. As a devout Catholic, Mucha wished to present a pictorial version of the prayer and each of his large full-page colour lithographs incorporates lines of the Latin text (above) with the French (below) heightened with gold and colour while the heliogravures illustrate the themes of the prayer. The calligraphic leaves, each with elaborate frame, historiated and decorative initials and vignettes, elucidate the lines of the prayer in Mucha's own spiritual, mystical and philosophical terms.

Mucha's large original watercolour, executed on the second blank initial leaf, depicts a seated female figure garlanded with flowers face on with elaborately draped skirt and floral patterned chemise. The work is signed in pencil at lower right and dated '99', the year of publication of the book.

The printed half-title in red is present only in the suite on Japon, the illustrated title is present in both, but is without letters in the monochrome, and the original wrappers are present only in the monochrome suite.

£45,000



20. RUSKIN, John. E. T. Cook and Alexander Wedderburn (Editors). *The Works of John Ruskin. Library Edition. London. George Allen. 1903 - 1912.*

39 vols. Large 8vo. (250 x 176 mm). Monochrome and colour plates and text illustrations throughout. Contemporary burgundy half-morocco by W. J. Mansell with his stamp to front free endpapers verso, marbled boards and endpapers, banded spines with gilt titles, t.e.g. others uncut.

The complete literary works of John Ruskin.

This edition remains the only collected edition of Ruskin, limited to 2062 copies and produced to a very high standard at the Ballantyne Press.

Full details of the contents of the volumes are available on request.

£5,500



LIBRARY EDITION

THE WORKS OF
JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN



LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.

1903

21. PASCIN, Jules (Julius Pincas). Heine, Henri. *Aus den Memoiren de Herr von Schnabelewopsky*. Berlin. Verlag bei Paul Cassirer / PAN-PRESSE. 1910.

4to. (312 x 242 mm). [52 leaves; pp. 83, (1)]. Leaf with title with lithograph vignette by Pascin recto, justification verso and Heine's text illustrated with 35 lithographs by Pascin, of which 9 are signed in pencil and 6 are coloured by hand (one double page), final leaf with list of the illustrations recto. Original publisher's full vellum, front cover with lithograph by Pascin with additional colouring by hand, title to spine in black, t.e.g.

The édition de tête of Pascin's first illustrated book with an original drawing.

From the edition limited to 310 copies, with this one of 60 from the édition de tête on Kaiserliches Japan, signed by Pascin pencil to the justification; Pascin has signed 9 of the lithographs in pencil and 6 feature additional colouring by hand.

The original drawing by Pascin, on a sheet of smooth laid paper without watermark (196 x 196 mm), is for the second illustration in the book, that on page 10. The drawing, as per the illustration, within a drawn frame is slightly larger than the lithograph version (the drawn frame is 178 x 178 mm while the printed version is 146 x 146 mm) and, in addition, also features (at upper right) a tiny remarque in watercolour: the head of a mouse peeking out of a hole to observe the events of the drawing.

Pascin's first book illustrations. The deceptive simplicity of his drawing, recalling German illustration of a hundred years earlier, gives the plates a mock innocence. (The Artist and the Book).

[The Artist and the Book 219].

£7,250





22. GONCHAROVA, Natalia. 6 Litografi K Stikham Churilina. (6 Lithographs for Churilin's Verse). Vesna Posle Smerti. (Spring after Death). (Moscow). Kushneriev & Co. 1912.

Small 4to. (216 x 178 mm). [8 leaves]. Lithograph title with vignette and lithograph text (216 x 222 mm) and seven lithographs (216 x 178 mm), all recto only in monochrome on smooth wove paper with full margins, each numbered at lower left (1 to 6 and 6a) and with signature at lower right (signed in the stone), three dated '12' or '1912'. Loose as issued.

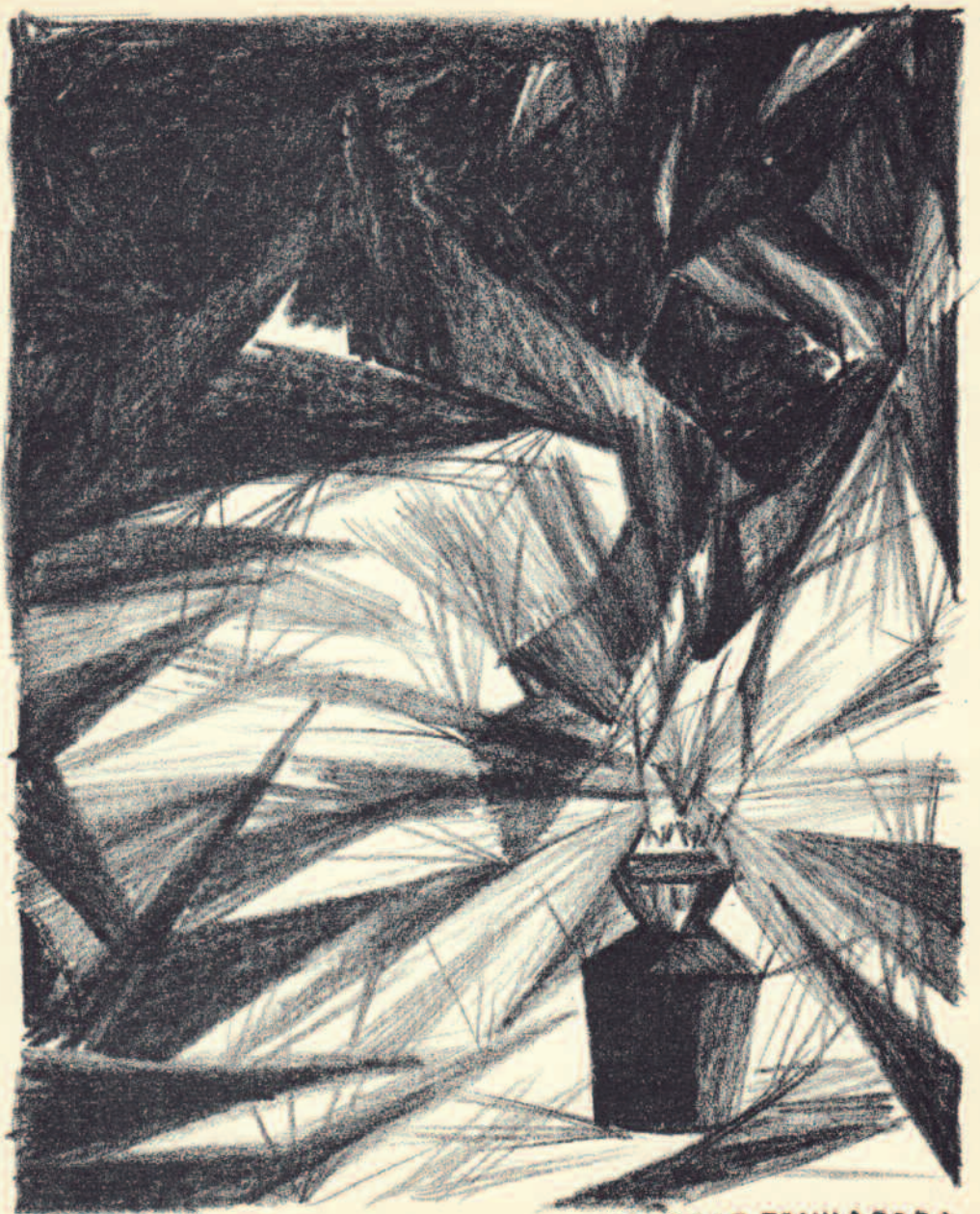
The complete series of lithographs by Natalia Goncharova inspired by Tikhon Churilin's verse.

These eight lithographs - a lithograph title with vignette and seven plates - were inspired by the verse of the poet Tikhon Churilin (1885 - 1946). After reading manuscript versions of poems by the poet, Goncharova produced this important lithograph series, an early flowering of Rayonism. This early printing, executed in 1912, was published loose without text before the prints were incorporated into the first edition of Churilin's *Vesna Posie Smert* (Spring After Death). Published in 1915, the book edition was limited to 240 copies, and the lithographs were trimmed to fit the page.

[Rowell & Wye 103 / 104 (book edition)].

£9,500





№5.

НАТАЛІЯ ГОНЧАРОВА

23. LOBEL-RICHE. Coquirot, Gustave. *Poupées de Paris, Bibelots de Luxe. Composition et Gravure Originale de Lobel-Riche. Paris. Librairie de la Collection des Dix, A. Romagnol, Editeur. 1912.*

Large 4to. (320 x 295 mm). Illustrated with 40 original etchings by Lobel-Riche. Full dark green crushed morocco by Charles Meunier with his signature and dated 1913, front and rear boards with inlaid cuir ciselé plaques by Meunier (c. 270 x 222 mm) and signed by him 'Ch. Meunier 13', that for the front board with elaborate foliate decorative scheme surrounding central female head-and-shoulders portrait heightened with gilt lacquer and painted calf, similar but less dense decorative scheme for rear plaque, banded spine in five compartments with gilt title and inlaid sections of colour morocco to form floral decoration, doublures of tan crushed morocco with inlaid sections of colour morocco to form extensive Art Nouveau passion flower surround (pale purple flowers for the front doublure, red for the rear), silk moiré endleaves, marbled endpapers, original wrappers and backstrips preserved, a.e.g., matching green morocco-backed marbled paper board chemise and matching slipcase.

Lobel-Riche's own copy with original drawings and the plates in several states in a stunning cuir ciselé binding by Charles Meunier.

From the edition limited to 300 numbered copies signed by the publisher, with this copy printed especially for 'Monsieur Lobel-Riche', the artist, with original drawings for the work and the plates in a number of different states.

The nine original drawings for the work are bound at the front of the volume and are each signed or initialled by Lobel-Riche in red crayon or pencil.

The etchings for the volume, printed by Porcabeuf, are all present in a number of different states (between three and seven), without text, without text in outline, with remarques, published state and so on, on a variety of different paper stock; many of these plates are also signed by Lobel-Riche in red crayon or pencil. Also present, bound at the end of the volume is the publisher's subscription announcement and the publisher's specimen leaf.

Personne mieux que lui ne connaît, en effet, less pittoresques et jolis décors dans lesquels vivent et s'amuse les Parisiennes ... Il a intitulé son nouveau livre: POUPEES DE PARIS, BIBELOTS DE LUXE, parce qu'il n'ignore point que c'est le seul titre valable pour ces charmantes femmes qui sont quelque chose de délicat, de précieux et d'extraordinairement captivant. (From the Avis de l'Editeur in the publisher's specimen).
£25,000





24. ROZANOVA & KUL'BIN. Kruchenykh, Aleksei & Velimir Khlebnikov. *Bukh Lesinnyi*. (Forestly Rapid / A Forest Boom). *St. Petersburg. EUY. 1913.*

12mo. (144 x 100 mm). [24 leaves including wrappers]. Monochrome lithograph text and plates printed on pale green paper recto only, Kruchenykh's verse illustrated with three lithographs by Olga Rozanova, a lithograph portrait of Aleksei Kruchenykh by Nikolai Kul'bin and twelve vignettes and head- and tail-pieces by Aleksei Kruchenykh; various sheet sizes as issued. Original publisher's lithograph wrappers stapled as issued with monochrome lithograph illustration and text to front and rear covers by Olga Rozanova.

The scarce first edition of Aleksei Kruchenykh's *Bukh Lesinnyi* with illustration by Olga Rozanova.

From the edition limited to 400 unnumbered copies.

This collection of poetry by Khlebnikov and Kruchenykh is entirely produced (both text and plates) in lithography, which enabled Kruchenykh to manipulate the text and his own decorative insertions at will. *Bukh Lesinnyi* includes all of Kruchenykh's poems from *Starinnaia Liubov* ('Old-Time Love'), as well as new poems by him and Khlebnikov. Kruchenykh and Rozanova collaborated on a number of superb and innovative books and married in 1916.

'Bukh Lesinnyi' ... is virtually untranslatable, for the usual 'A Forestly Rapid' leaves out the many meanings implicit in the non-sense title. 'Bukh' is close to the German or English word 'book', and to the Russian 'dukh', meaning a spirit, as well as suggesting the splosh of a heavy object falling into water. The 'les' of the first syllable of the second word literally means a wood, but the unexpected addition of 'sinnyi' adds blue to the meaning, suggesting a pine forest. Rozanova has included these ideas on the cover design. (Compton).

The production of the book, lithography on leaves of thin green paper of various sizes stapled at the spine, has ensured a certain fragility and of the 400 copies printed, it seems likely that few have survived. The present copy is in good condition with only some fading and staining to the wrappers (the staples are oxidised as usual) and some minor splits and nicks to the sheet edges of some leaves; internally the sheets preserve their green tone.

Bukh Lesinnyi is very scarce both on the market and in institutions: COPAC lists copies at the British Library and Essex only while OCLC lists copies at the Tate, the NYPL, UCLA and the Getty only; we can trace no copies at auction since 2007.

[Rowell & Wye 49; Getty 397; Compton pp. 102 / 125].

£9,500



В. Ф. Рязанов
Бух ЛЬСКИНЬИ ч. ЗДК
Обложки и рис. В. Рязановой
Портрет А. Крутеных - рис. Н. Кульбина
Заставки и концовки -

А. Крутеных
Издательство "Суд" склад:
СПБ. Максимилиан, п. 16, кв. 6



Бух ЛЬСКИНЬИ
А. Крутеных
В. Хлебников

25. KOKOSCHKA, Oskar. 'O Ewigkeit - du Donnerwort'. 9 Lithographien zu der Cantate (II. Composition) des J. S. Bach von Oskar Kokoschka. Berlin. Verlag Fritz Gurlitt. 1916 / 1917.

Large folio. (685 x 525 mm). [12 leaves]. Leaf with dedicatory 5 line poem by Kokoschka (?) and eleven original lithographs by Kokoschka printed in black on uncut sheets of Hollande van Gelder Zonen (retaining deckle edges), each signed in pencil by the artist lower right. (Sheet size: 670 x 510 mm). Original publisher's parchment-backed grey paper board portfolio, printed title in black to upper board.

The de luxe issue of Kokoschka's *O Ewigkeit* with each of the lithographs on Van Gelder Zonen and signed by the artist in pencil at lower right; the series was issued in an unnumbered edition of approximately 25 copies.

Oskar Kokoschka's series of lithographs to illustrate Bach's Cantata 60 *O Eternity, Thou World of Thunder* was inspired by his turbulent but fecund relationship with Alma Mahler (see below). The series, conceived as early as 1914 but not published until 1916 / 1917, appeared in a number of formats and editions and scholarship on the subject is confused. This de luxe edition consists of eleven signed lithographs (rather than the nine mentioned on the portfolio) on Hollande van Gelder Zonen and does include a leaf of text with 5 lines of verse. A standard edition was printed in 1917 in an edition of 100 copies with the first lithograph signed and the remainder initialled, and a second edition was printed in 1918 and issued in portfolio and bound issues.

This de luxe issue is of extreme rarity.

The list of plates are as follows:

Selbstbildnis (Brustbild mit Zeichenstift)

Drachen über eine Flamme

Der Wanderer im Gewitter

Das Weib führt den Mann

Die Flehende

Das letzte Lager

Furcht und Hoffnung (Der Mann tröstet das Weib

Mann und Weib auf der Sterbeweg

Der Adler ('Selig sind die Toten')

Der Mann erhebt seinen Kopf aus dem Grabe, auf dem das Weib sitzt

Pietà ('Es ist genug')

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

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

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

£25,000



„O EWIGKEIT, DU
DONNERWORT“

9 LITHOGRAPHIEN

ZU DER CANTATE
(IL COMPOSITION)
DES J. S. BACH

VON

OSKAR KOKOSCHKA

VERLAG FRITZ GURLITT / BERLIN 1916

26. ONCHI Koshiro, HAGIWARA Sakutarō & TANAKA Kyokichi. *Tsuki ni Hoeru*. (Howling at the Moon). Tokyo. Kanjyoshisha, Hakujitsusha Publishing Division. 1917.

8vo. (200 x 140 mm). Frontispiece and 3 woodblock print illustrations by Onchi Koshiro, 11 plates by Tanaka Kyoichi. Original publisher's beige paper-covered boards with printed title to spine and vignette to front board, matching endpapers and original dust-jacket with colour design by Tanaka Kyokichi to front panel, printed title to spine.

[PROVENANCE: Effaced ownership signature to title: S. Shimidzu / Kobe, 1917; contemporary bookseller's ticket to rear flap of dust-jacket].

The scarce first edition of Hagiwara Sakutarō's *Tsuki ni Hoeru* with illustration by Onchi Koshiro in the very scarce dust-jacket.

From the edition limited to 500 copies.

Sakutarō Hagiwara is considered by many critics to be the father of modern Japanese poetry. He was among the first poets to break away from the traditional, strictly metered forms of Japanese poetry as practiced in the writing of tanka and haiku. He also established a new aesthetic in Japanese poetry in which he attained a sustained poetic lyricism by using colloquial Japanese speech in free-verse poems.

In 1916 he co-founded the magazine *Kanjo* (Sentiment) with Muro Saisei, an author whose poems he greatly admired. The magazine featured a new style of modern Japanese poetry that was distinct from the highly intellectual poems that other magazines of the day were publishing. The following year Hagiwara published his first poetry collection, *Tsuki ni Hoeru* (Howling at the Moon). This collection, which introduced Hagiwara's extraordinary talent for using colloquial speech in a free-verse style, gained wide critical acclaim and established his reputation as a significant new voice in Japanese poetry. Because of the erotic content of two of the poems, six pages were removed by the censorious authorities.



Tsuki ni Hoeru had a wide and immediate impact on the Japanese literary community. Although the collection contains some traditional tanka, many of the poems use colloquial language and are written in a loose, unmetred form. Hagiwara's success at elevating common Japanese speech to a poetic form was unprecedented - he essentially created a new aesthetic in modern Japanese poetry.

Not only is the poetry of *Tsuki ni Hoeru* of such a landmark status, the book's importance also lies in the groundbreaking illustrations. Onchi Koshiro is considered one of the leading innovative figures among Japan's twentieth-century artists. He produced single sheet prints and book designs, as well as being a poet and art theorist. In 1911, under the influence of Takehisa Yumeji, Onchi began to design books and quickly became involved in producing print and poetry magazines. Onchi started to make abstract prints at the beginning of the Taisho- era (1912-26), and continued to experiment, drawing on traditional elements of Japanese colour and decorative sense, combining them with motifs from international modernism. His abstract designs for *Tsuki ni Hoeru*, produced in collaboration with Tanaka Kyokichi during the last months of the latter's terminal illness, are of huge importance in regard to the nascent beginnings of avant-garde artistic activity in Japan. A second edition was published in 1922.

[Japan des avant gardes 1910-1970 pg. 175; Books as Art - Urawa Art Museum 2001, pp. 74 - 75].

£15,000



夢のなかで目をよきかへしたときに、
空にはさみしいなみだがながれてゐた。
【これはさういふ種類の煙草です】

100



あかるき餅の底より、
われは白き餅をさしぬけり。

101

27. VAN DONGEN. Hillel-Erlanger, Irène. *Voyages en Kaléidoscope. Avec un Titre et un Thermomètre Dessinés par Van Dongen.* Paris. Editions Georges Crès et Cie. 1919.

8vo. (200 x 158 mm). [92 leaves; pp. 180, (i), (i)]. Half-title with list of works verso, printed title with publisher's vignette and justification verso, leaf with printed dedication 'A la Grande Ame de L. B.', two leaves with 'Frontispice' and Chapters I - X of Hillel-Erlanger's text illustrated with thermometer designed by Van Dongen (see page 107), leaf with 'Table' and final leaf with publisher's vignette recto. Original publisher's printed wrappers with titles in black and typography by Van Dongen to front cover.

A very good copy of the large paper édition de tête of this legendary literary rarity, Van Dongen's first illustrated book.

From the édition de tête limited to 23 numbered copies with this one of 20 on vergé d'Arches.

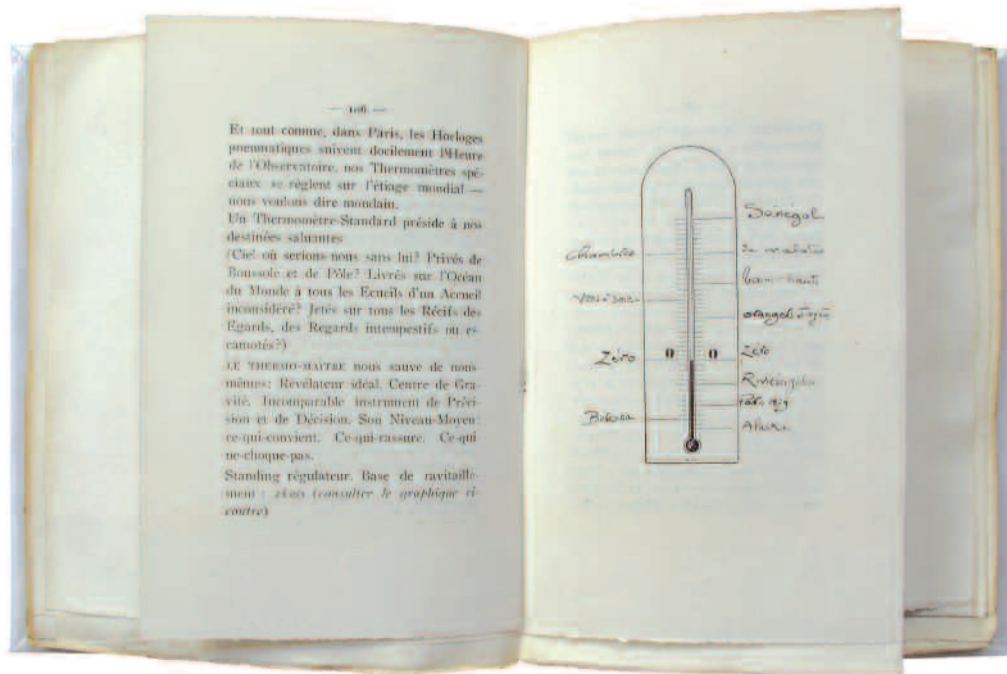
Sous le couvert d'une fiction surréaliste [sic], l'auteur dévoile les plus Hauts Secrets de l'Hermétisme Transcendant.

Irène Hillel-Erlanger (1878 - 1922), né Hillel-Manoach, scion of a Constantinople-based family of Jewish bankers, was a deeply mysterious figure surrounded by myth, obfuscation and rumour. Undoubtedly a poet (she wrote under the male pseudonym Claude Lorrey and has been credited with the first development of the *cinégraphie de la page*) and a pioneering screenwriter (she collaborated on a number of early French cinematic productions with Germaine Dulac, although only *La Belle Dame sans Merci* of 1920 is extant). She was, in addition, a reputed alchemist, saloniste, devotee of *Le Chat Noir*, an intimate of diverse artistic legends including the Surrealists and Dadaists (she was the inspiration for Louis Aragon's *Le Con d'Irène*), Van Dongen, the mystic Saint-John Perse, the even more mysterious Fulcanelli, Jean Cocteau and Anna de Noailles and, finally, in her guise here: a novelist.

Hillel-Erlanger's *Voyages en Kaléidoscope*, published under her own name in 1919, has attracted its own share of mystery. Described by some as a Cubist novel - others have characterised it as *alchemicodada* - the book details the invention by the protagonist Joël Joze of a kaleidoscope (*une sorte de Cinématographe*) which allows the viewer to see the *sens caché de toutes choses* and create a *fusion de l'individu et de la collectivité dans une sorte de physico-chimie transcendante et humoristique : l'harmonie naissant d'un échange de vues!*

Riddled apparently with alchemical codes and secrets, shortly after publication copies of the book were sought out by an unknown and possibly diabolical individual - it may have been the secretive Fulcanelli himself who instigated this, while other sources suggest her uncle, the banker Solomon Camondo of the Banque Transatlantique, fearing scandal - who burned them. Hillel-Erlanger disappeared shortly afterward (there is confusion as to whether this was in 1920 or 1922), although some sources maintain that she was poisoned at a celebratory soirée with oysters for revealing those same alchemical secrets.

We have been able to locate only five copies of this first edition, two at the Bibliothèque Nationale (one from the édition de tête), a copy at the Bibliothèque Municipale de Lyon, one at the National Library of Congress and one (also from the édition de tête) at Stanford; COPAC lists no copies and the book is also absent from the British Library catalogue. £9,500



28. PICABIA, Francis. *Poésie Ron-Ron*. (Lausanne). (1919).

Small 8vo. (195 x 125 mm). [32 leaves]. Original publisher's red printed wrappers, titles in gilt letters to front cover.

One of the rarest of Francis Picabia's dada publications.

From the edition limited to 100 copies on papier vergé.

Composed by Picabia late in 1918, *Poésie Ron-Ron*, published in Switzerland the following year, is among the small groups of books featuring Picabia as a dada poet; the word *dada* is included towards the end of Picabia's verse. Picabia's Swiss period (as opposed to his subsequent Paris dada affiliation) saw him writing poetry rather than painting but he did collaborate with Hans Arp, Tristan Tzara (the two met shortly after the composition of *Poésie Ron-Ron*) and the dadaists of Zurich (issue 8 of 391 was published there). Picabia was committed to dada for another two years before he abandoned it in early 1921.

Picabia's literary dada works include: *Poèmes et Dessins de la Fille Née Sans Mère* (1918), *Rateliers Platoniques* (1918), both published, as was the present collection in Lausanne, as well as the Paris publications *Pensées Sans Langage* (1919), *Jésus-Christ Rastaquouère* (1920) and *Unique Eunuque* (1920).

[not in Ades].

£6,500



29. MASSON, André. Leiris, Michel. *Simulacre. Poèmes et Lithographies*. Paris. Editions de la Galerie Simon (Kahnweiler). 1925.

Small 4to. (252 x 198 mm). [18 unnumbered leaves]. Half-title with quote from Raymond Lulle verso, printed title in red and black with the woodcut vignette designed by Derain, 13 leaves with 7 poems by Leiris illustrated with 6 original monochrome lithographs by André Masson, final leaf with justification and achevé d'imprimer. Original publisher's printed wrappers with Masson's pictorial lithograph title to front cover, later black cloth chemise and box.

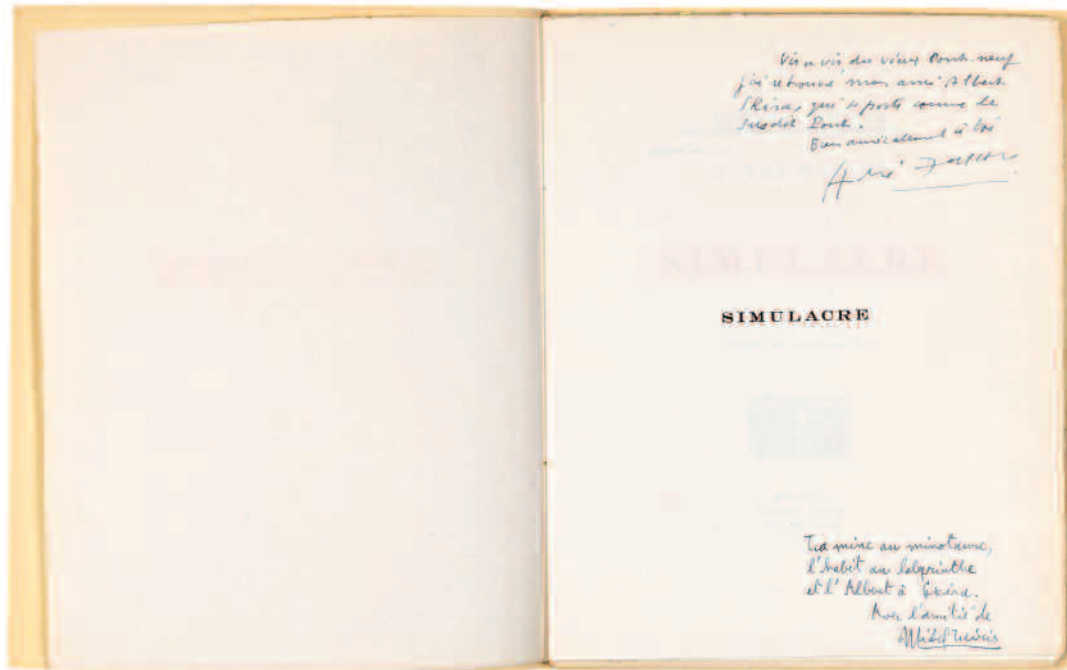
Albert Skira's copy of Michel Leiris' first book of poems illustrated by his friend Masson with presentations from both.

From the edition limited to 112 numbered copies signed by the author and artist, with this one of 90 on papier vergé des Manufactures d'Arches and with presentations in blue ink from artist and author: *Vis à vis, du vieux Pont-Neuf / j'ai retrouvé mon ami Albert / Skira, qui je porte comme le / susdit Pont. / Bien amicalement à toi / André Masson* and *Ta mine du minotaure, / l'habit du labyrinthe / et l'Albert à Skira. / Avec l'amitié de / Michel Leiris*.

Michel Leiris rencontra Masson en 1922. De cinq ans son cadet, il allait devenir l'un de ses amis les plus proches ... Toujours modeste, Leiris collabora plus d'une fois avec Masson sur le plan littéraire et fut un ardent défenseur de l'oeuvre de son ami ... Simulacre a été le premier livre de poésie de Leiris, publié par le marchand de Masson Kahnweiler. (Cramer).

[Cramer 2].

£8,500



30. MARTIN, Charles. Mérimée, Prosper. Carmen. Paris. Editions de la Roseraie. 1926.

4to. (255 x 205 mm). pp. 143. Engraved frontispiece, decorative printed title with colour vignette 5 engraved plates (each in two states) and 34 etched vignettes, 28 in colour by Charles Martin; a separate suite of all the vignettes with additional title is bound in at the rear of the volume, the final illustration in the suite is present in the suite alone. Full vellum with Yapp edges, the binding painted by Martin (see below) and signed in ink at lower left, original silver printed wrappers and backstrip preserved, grey silk moiré doublures, marbled endpapers, t.e.g., polished paper chemise with gilt title and matching wool-lined slipcase.

Charles Martin's illustrations for Mérimée's *Carmen* in a beautiful painted binding.

From the edition limited to 176 numbered copies, with this one of 150 on vélin de Rives teinté and with an extra suite of the plates printed in black.

Martin's painted binding, signed on the front cover at lower left and executed in black ink with additional highlights in gilt and colour depicts (for the front board) a man and a woman, the man with a gold earring and a cigarette between his lips, the woman - it seems likely that this is a portrait of Carmen herself - with elaborate coiffure and a green leaf between her stylised lips, her elaborate mantilla picked out in gilt; the rear cover depicts a landscape with mounted caballero and a hacienda with a cloud in outline behind; the spine features the title in magenta ink and a small vignette at the foot.

£9,500



31. ARABIAN NIGHTS. Carre, Léon & Racim Mohammed. Mardrus, Dr. J.-C. (Trans.). *Le Livre de Mille Nuits et une Nuit. Paris. L'Édition d'Art Henri Piazza. 1926.*

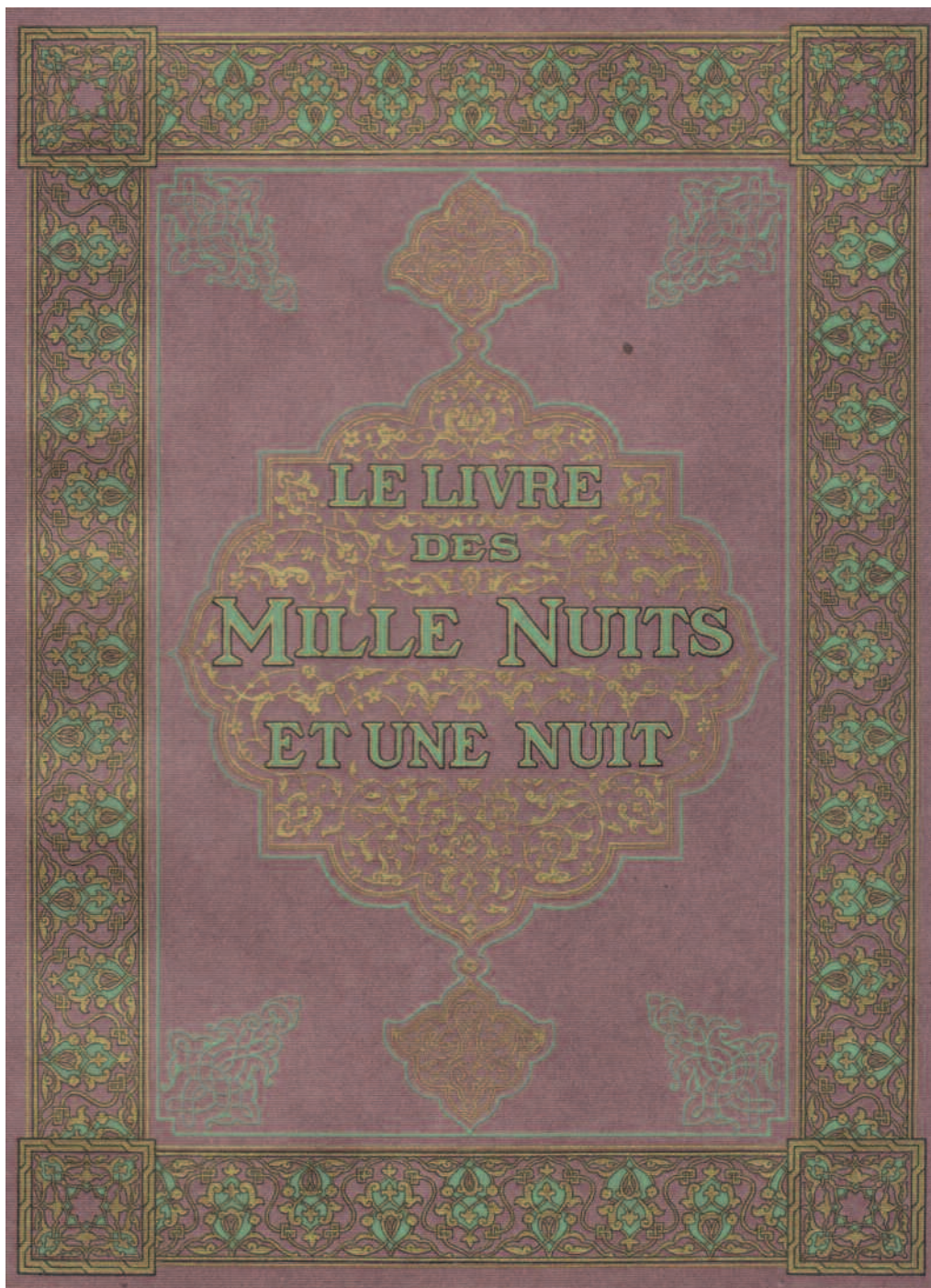
12 vols. 4to. (312 x 240 mm). pp. 199; 181; 269; 251; 264; 269; 293; 295; 239; 227; 201; 243. Each vol. with decorative half-title and title by Racim Mohammed in Islamic illuminated style and twelve hors-texte colour plates by Léon Carré (vol. IX with ten plates, vol. XII with 14), each plate on paper with printed decorative pattern and gilt border, tales with elaborate Islamic illuminated titles, bismillah head-pieces and 12-line initials, each 'Night' with decorative head-piece in differing colours and 6-line initials, text with Islamic printed borders in differing colours, index with list of plates, justification and *achevé d'imprimer* to each vol. Original publisher's purple printed wrappers for each vol., title to front covers and spines with elaborate decoration in the Islamic manner in gilt and turquoise, suites loose in separate paper board portfolios, slipcase for each vol. with gilt decoration.

A very fine copy - in original wrappers as issued - with an additional suite of the plates in black.

From the edition limited to 2,500 numbered copies, with this one of 250 copies on japon Impérial with an additional suite of the plates in black.

Mardrus' edition of the *Alf Layla wa Layla* (the *Thousand and One Nights* or *The Book of the Thousand Nights and a Night*), is noted for its extensive calligraphic decoration in the Islamic manner, executed by Racim Mohammed, as well as for the fidelity of his translation.

£2,500



LE LIVRE
DES
MILLE NUITS
ET UNE NUIT

32. CHIRICO. Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico). Paris. Editions des Quatre Chemins. 1928.

Small 4to. (246 x 194 mm). pp. (blank leaf), 80, (v), (2 blank leaves). Half-title, printed title with copyright verso and Cocteau's text dated 'Décembre 1927' illustrated with 5 monochrome illustrations by de Chirico each recto only, leaf with justification recto and 'Paru dans la même collection' verso and final leaf with *achevé d'imprimer*. Original publisher's cream printed wrappers with red printed title and black printed text to upper cover and spine, cloth-backed board chemise and matching box.

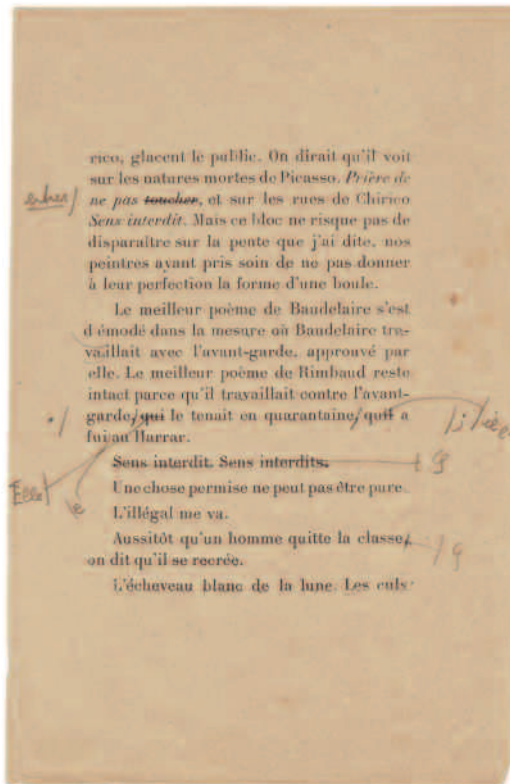
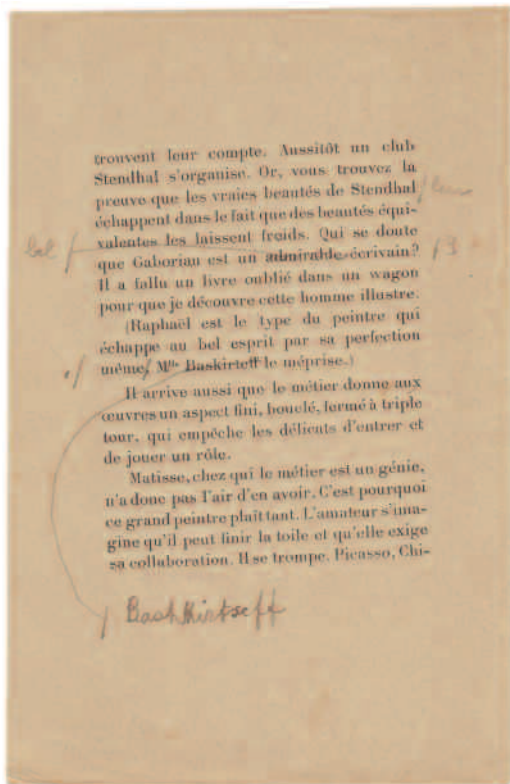
One of 10 édition de tête copies with de Chirico's original etchings and corrected proofs by Jean Cocteau.

From the edition limited to 3,330 copies, with this one of 10 édition de tête copies on Japon Impérial, with de Chirico's 2 original etchings loosely inserted, each signed by de Chirico and numbered from the edition of 100; the book is also signed by Jean Cocteau on the half-title and includes two leaves of Cocteau's text printed recto only with manuscript corrections in ink by Cocteau.

The two leaves with manuscript corrections feature text printed on pages 30, 31, 32 and 33. Cocteau has made manuscript excisions, ellisions and additions which amount to substantial changes. In several instances the corrections differ even from the final published text which was completed in December 1927; the *achevé d'imprimer* gives a publication date of *le Trente Mai Mil Neuf Cent Vingt-Huit*.

[Ciranna 3 / 4].

£20,000





2/100

J. de Chinois

33. BARBIER, Georges. Gautier, Théophile. *Le Roman de la Momie*. Paris. A. & G. Mornay, Editeurs. 1929.

2 vols. 4to. (252 x 200 mm). pp. (v), 325, (i), (i). Printed half-title with printed copy number verso, leaf with wood-engraved frontispiece by Georges Barbier verso, decorative title printed in colour, 'Prologue' and Chapters i - XVIII of Gautier's text illustrated with 35 wood-engraved colour illustrations by Georges Barbier (2 head- and tail-pieces, 2 5-line decorative initials, vignette to justification and 27 text illustrations as well as the frontispiece), final leaf with justification and *achevé d'imprimer*, the original wrappers feature a large composition to the front cover (see below), a vignette to the rear with printed 'G[eorges]. B[arbier]. / 1929' and vignette to the backstrip; in addition two suites of 36 leaves with all of the 38 illustrations, in colour as published and in monochrome (in a variety of colours: black, blue, magenta, red &c.) in outline only are included in vol. 2 together with the original watercolours. Full blue crushed morocco by Georges Cretté with his signature gilt for the book, boards with inlaid sections of green, terracotta and tan crushed morocco with gilt highlights to form corner pieces of Egyptian floral motifs to front and rear boards, matching decoration to head and foot of spine with gilt title, blue morocco dentelles, brushed green suede doublures, original publisher's printed wrappers and backstrip with designs by Barbier preserved, a.e.g., matching blue morocco-backed marbled board chemise, matching blue morocco-backed marbled boards (drawings and suites) ruled in gilt with gilt title to spine, marbled endpapers, t.e.g., both vols. with matching slipcase.

[PROVENANCE: Both vols. with blue morocco bookplate with gilt vignette of *Francis Kettaneh* to verso of initial blank leaf].

An exceptional copy, number 1 on large paper vieux japon, with a number of original watercolours by Barbier, two additional suites and bound by Georges Cretté.

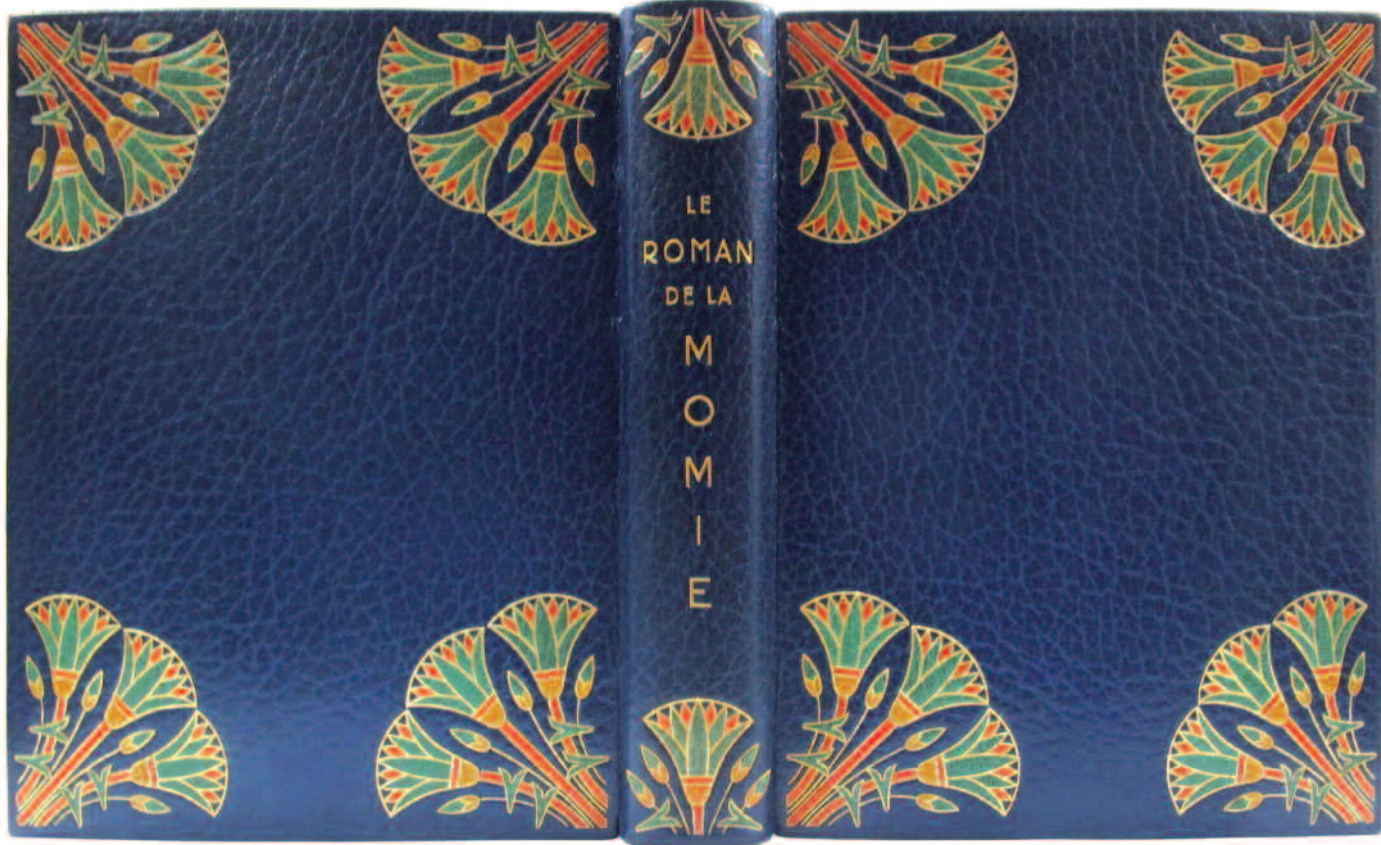
From the edition limited to 1,091 copies, with this copy number 1 of 3 édition de tête copies, uncut on vieux japon à la forme with two suites of the plates, in colour on japon and in outline (in a variety of colours) on chine, and a number of Barbier's original watercolours (*un tiers des originaux*) for the book.

The 14 original watercolours by Barbier, bound in the second volume on 13 sheets under passepartouts, feature the designs for the original wrappers (the large design for the front wrapper with the work's title and the vignette for the rear wrapper with Barbier's initials), many of the larger vignettes, several of the smaller vignettes and one of the two decorative colour initials. Many of the watercolours feature additional annotations in pencil and are of larger size than the printed versions.

Full details of Barbier's original watercolours, all on thick cream paper with pencil registration, are available on request.

£37,500





LE
ROMAN
DE LA
M
O
M
I
E

34. PICASSO, Pablo. Balzac, Honoré. de. *Le Chef-d'Oeuvre Inconnu*. Paris. Ambroise Vollard, Editeur. 1931.

Folio. (320 x 260 mm). pp. xv, A-P, 94. Illustrated with 13 etched plates by Picasso. Full dark brown crushed morocco by Georges Cretté with his signature gilt, boards with decorative onlaid sections of red, black and chocolate crushed morocco to form mosaic of stylised letters for the title of the work, the whole framed with horizontal gilt tools, title gilt to spine, suede doublures and endpapers, original wrappers and backstrip preserved, a.e.g., matching chemise and slipcase.

A superb copy from the édition de tête in stunning binding by Georges Cretté.

From the edition limited to 340 numbered copies, with this one of 65 édition de tête copies on Japon Impérial signed by Picasso and with Vollard's monogram and with an additional suite of the plates on Rives; the ordinary edition was signed neither by Picasso nor Vollard.

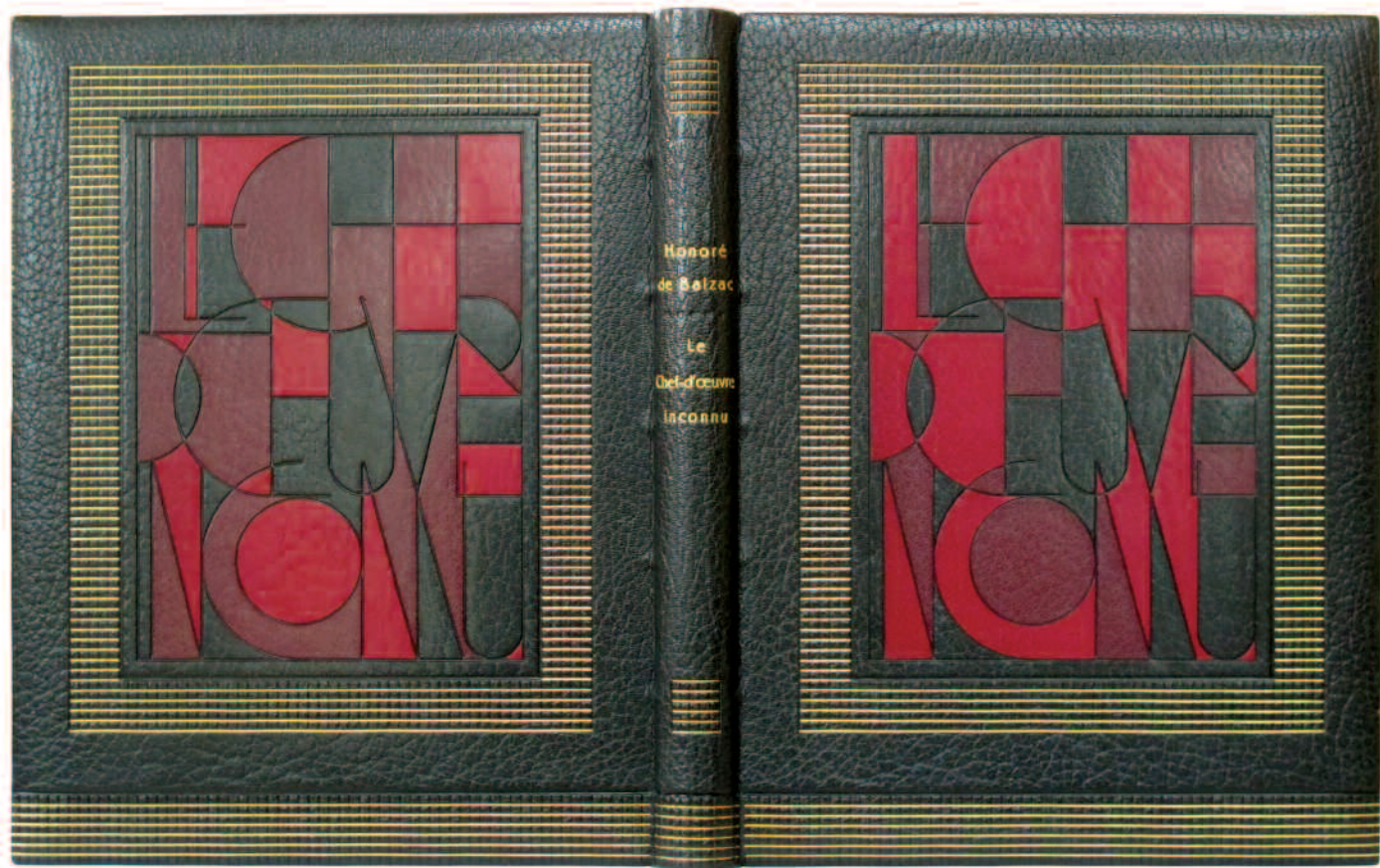
Picasso's twelve etchings for Le Chef-d'Oeuvre Inconnu do not illustrate the events which take place in the story: rather, they deal with the novel's deeper meaning, especially the various elements of an artist's relationship to his model ... All the details concerning the early planning of the book are not clear. We do know that Vollard asked Picasso to illustrate Balzac's text in 1926. Picasso submitted a great number of disparate illustrations to Vollard, to whom must go the credit for having known how to adapt himself to the originality of Picasso in selecting the format, paper, and typography. (Patrick Cramer).

Le Chef d'Oeuvre Inconnu and *Les Metamorphoses*, both published in the same year, 1931, are the first of Picasso's major projects in illustrated books. *Les Metamorphoses* has 30 etchings, and this work 13, whilst the most prints any of his earlier books had were 4 etchings, in *St. Matorel*. *Le Chef d'Oeuvre* also looks forward to the Vollard suite which Picasso was about to start. In fact, this book is Picasso's first collaboration with Vollard.

[Cramer 20].

£55,000





Honoré
de Balzac
Le
Oeuvre
Inconnu

35. DEPERO, Fortunato. 96 Tavole a Colori per 'I Dopolavoro Aziendali in Italia'. Rovereto. Tipografia R. Manfrini. Anno XVI / 1938.

Small folio. (296 x 274 mm). [97 leaves]. Leaf with calligraphic title (repeat of the front board of the binding) in pink, copy number and signature verso, leaf with explanatory text recto and 95 colour plates, each with guard leaf, recto only. Original publisher's coarse weave cloth, burgundy title to front cover reproducing Depero's manuscript.

An excellent copy of the propaganda colour plates produced by Fortunato Depero to symbolise Italian regions for the III^o Congresso Mondiale del Dopolavoro.

From the edition limited to 200 copies, signed and numbered by Depero in black ink to the verso of the title.

Fortunato Depero (1892 - 1960) was commissioned to produce a series of illustrations for *I Dopolavoro Aziendali in Italia*, a five-volume book published in five languages, on the occasion of the 1938 *Third International World Congress of Leisure Time and Recreation (III^o Congresso Mondiale del Dopolavoro)*, which convened first in Hamburg before moving to Rome. Depero produced 100 images for the book *ideate e realizzate con singolare senso artistico*, each representing a different Italian region and bearing a motto by Mussolini: *Ogni tavola a colori simboleggia una Provincia del Regno e porta impresso, oltre i dati statistici di quel Dopolav[oro]. Prov[incia]., un motto del DUCE [sic] ad essa riferentesi.*

Depero's *tavole* open with a pictorial dedication to the patron of the work, Il Duce, Benito Mussolini, with the repeated slogan *DUCE / DUCE / DUCE / DUCE* above and a repeated black eagle beneath; various symbols of a modern Fascist Italy are also included but an overt reference to previous Italian glory, in the form of the Roman *senatus populusque romanus* is also included at right in its *S P Q R* form. The plate is completed with a quotation from Mussolini: *noi vogliamo forgiare la grande, la superba, la maestosa italia del nostro sogno, dei nostri poeti, dei nostri guerrieri, dei nostri martiri.*

In essence a monument to *Kraft durch Freude* (Strength Through Joy), Depero's plates - running in alphabetical order from *Aquila* to *Zara* - each represent a region and each include a further quote from Il Duce. The iconography is often simplistic, makes frequent allusions to Italy's history and Roman heritage, is more frequently Futurist, but remains distinctly Fascist throughout, especially when combined with Mussolini's slogans, a testament to art's frequent subservience to power. Despite the title, the work - as always - features 95 plates not including the colour title after Depero's manuscript; each plate is signed within the image by Depero. The publication details are to the rear pastedown.

The *96 Tavole a Colori per 'I Dopolavoro Aziendali in Italia'* is scarce and we can trace only one copy outside Italy, that at the Zentralbibliothek, Zürich.

£9,500

96 tavole a colori per "I Dope-
levono Azienda-
li in Italia"
Fortunato Depero



36. DUCHAMP, TANGUY, MIRO, and others. Breton, Péret, etc. *Le Surréalisme en 1947. Exposition Internationale du Surréalisme Présentée par André Breton et Marcel Duchamp. Paris. Pierre à Feu / Maeght Editeur. 1947.*

*Square 4to. (234 x 204 mm). pp. 141. Half-title with justification verso, leaf with original colour lithograph as frontispiece by Miró recto, printed title with 'Pays Représentés' verso, list of participants, 'Sommaire' etc. and printed text illustrated with 44 monochrome hors-texte plates numbered I - XLIV, numerous monochrome vignette illustrations including 2 full-page and one double-page and 24 original graphics by various Surrealist artists (see notes), final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with monochrome illustration to front cover and reproduction of the slipcase label to rear, original glassine jacket with title in red, pink paper board chemise with Duchamp's mounted moulded female breast multiple to front cover and printed label with the text 'PRIERE DE TOUCHER' to rear, additional marbled paper board chemise and matching slipcase.*

A very good copy of *Le Surréalisme en 1947* with Marcel Duchamp's *Prière de Toucher*.

From the edition limited to 999 numbered copies on vélin supérieur, with this one of 950 ordinary copies.

The original graphics are as follows: 5 colour lithographs by Victor Brauner, Max Ernst, Jacques Herold, Wilfredo Lam, and Joan Miró (the colour frontispiece); with 5 original etchings by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy, and Dorothea Tanning; 2 woodcuts by Jean Arp; and 12 original monochrome lithographs by Serge Brignoni, Alexander Calder, Bruno Capacci, Elisabeth van Damme, Julio de Diego, Enrico Donati, David Hare, Jacqueline Lamba, Matta, Kay Sage, Yves Tanguy, and Toyen; the etchings were printed by Lacourière and the remaining graphics by Mourlot Frères.

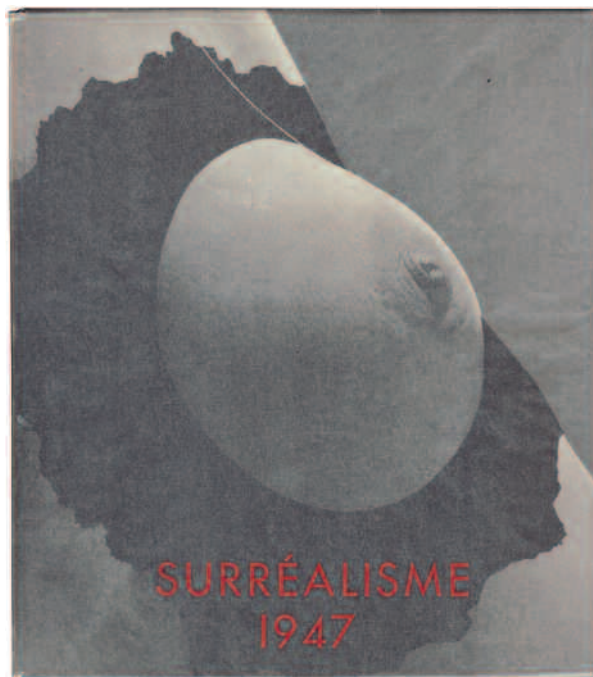
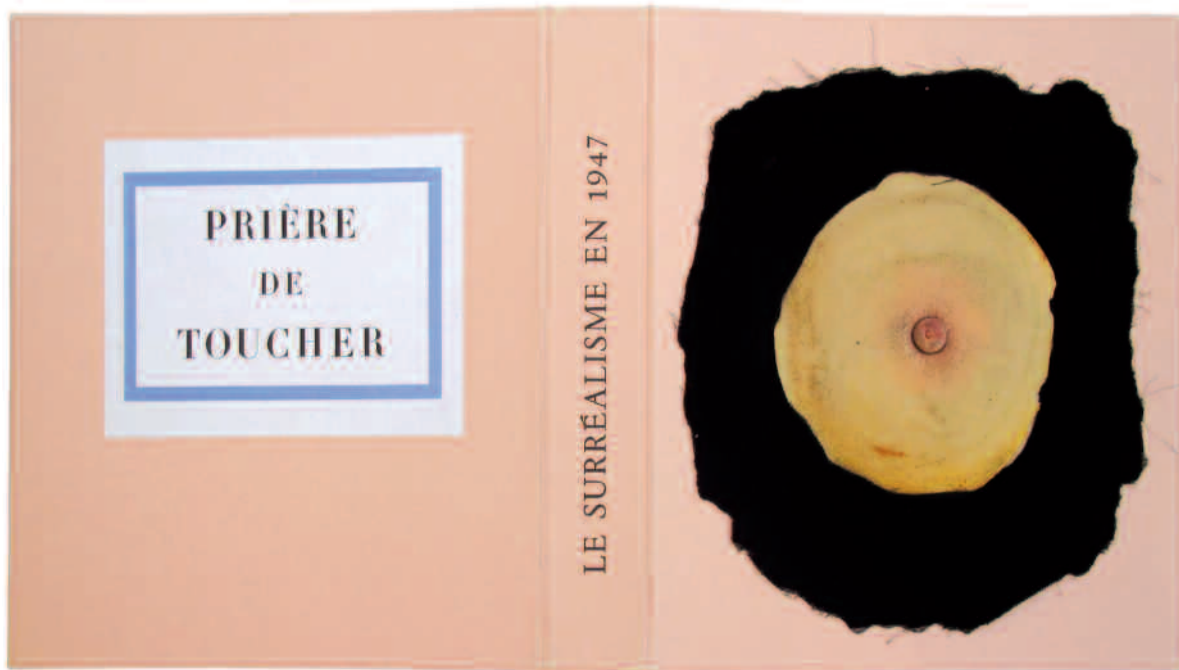
Literary contributions are by André Breton (*Devant le Rideau*), Benjamin Péret (*Le Sel Répandu*), Victor Brauner (*Proclamation*), Henry Miller (*Paysages*), Maurice Nadeau (*Sade, ou l'Insurrection Permanente*), various English Surrealists (*Declaration du Groupe Surréaliste en Angleterre*) Georges Bataille (*L'Absence de Mythe*), Robert Lebel (*Au Bas Mot*), Aimé Césaire (*Couteaux Minuit*), Hans Bellmer (*L'Anatomie de l'Amour*), and many others.

It is very difficult to find copies of this book with the Duchamp *breast* multiple in good condition as in the present example. This copy with the printed text (to the interior of the additional chemise) describing the destruction of 46 examples in 1952 in a flood and the recreation, using Duchamp's original multiple, of a number of copies in 1989. The book and the multiple date from the original issue in 1947.

For each numbered copy of the exhibition catalog, Duchamp, in collaboration with Enrico Donati prepared a three-dimensional cover. On the pink cardboard cover they pasted a pink foam-rubber breast (from a set of 'falsies') ... surrounded by a rough circle of black velvet. On the back cover was a blue-bordered label bearing the request 'PRIERE DE TOUCHER'. (Schwarz).

[Schwarz Revised 523 (cover), 523a ('Prière de Toucher'); Cramer, Miró Illustrated Books, 11].

£50,000



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

Folio. (388 x 300 mm). [118 leaves: 98 leaves (book) + 12 leaves (suite) + 8 leaves (suite); pp. 185, (ii), (i)]. 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. Full cyclamen crushed morocco by Paul Bonet with his signature gilt, boards with elaborate gilt tooling to form an elaborate, decorative circular motif, gilt title within one circle and the artist's name within the other, purple brushed suede doublures, original publisher's printed wrappers with Matisse's lithographs and backstrip preserved, a.e.g., morocco-backed chemise and slipcase.

An excellent copy of the édition de tête of Matisse's *Florilège des Amours de Ronsard* with the two additional suites and in a stunning binding by Paul Bonet.

From the edition limited to 320 numbered copies on vélin teinté pur chiffon à la forme des Papeteries d'Arches signed by Matisse and Skira, with this one of 20 from the édition de tête with the additional suite of *pierres refusées* limited to 20 copies on Japon Impérial and the additional suite of variants for the plate *Marie, qui voudroit votre nom retourner* limited to 30 copies on Japon Impérial with each plate from the two suites initialled *HM* in pencil by Matisse.

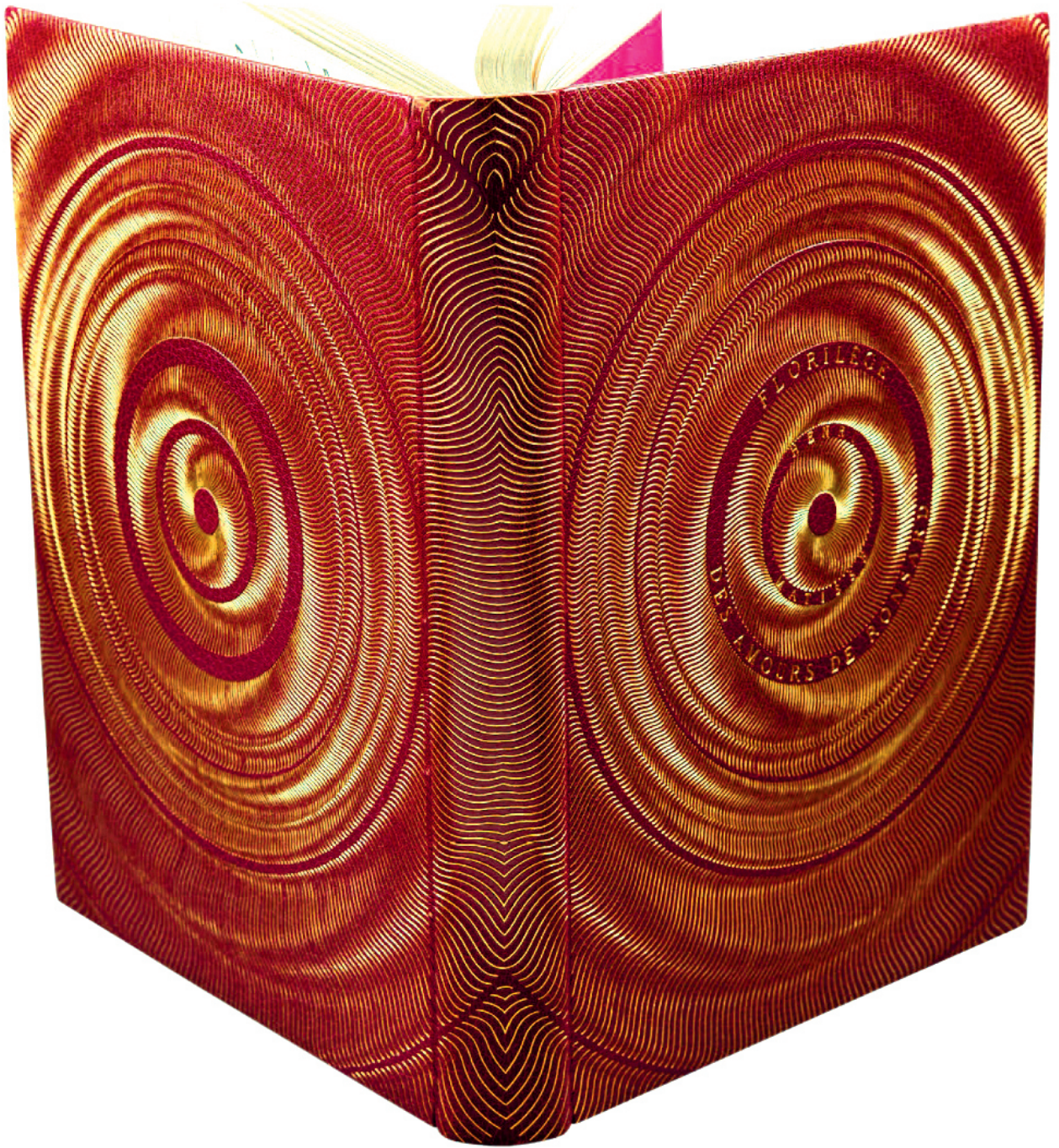
The first additional suite, 12 original lithographs recto only in sanguine, each initialled *HM* in pencil and printed from the *pierres refusées* is limited to 20 copies on Japon Impérial and was included only with the édition de tête. The second additional suite, 8 original lithographs recto only in sanguine, each initialled *HM* in pencil, containing the variant lithographs for the poem *Marie, qui voudroit votre nom retourner* is limited to only 50 copies and was included only with the édition de tête and the following 30 copies of the book.

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).

From beginning to end, the feminine and the vegetal are mixed together and set in relation to each other. The luxuriant but not libidinous character of the nymphs, nymphets and sirens; the embraces, passionate without being lecherous; the rondo going back to 'la Danse'; the visual metaphors, of which the most frequent is that which equates fruits and breasts; the pairs of doves; the unconventional 'Naissance de Vénus', ('Pescumière fille' ('daughter of the foam'); 'portée en sa coquille' ('carried in her shell')); right down to the mosquito, the 'cousin' (cousin, or 'crane-fly') drawn with the accompaniment of a flower or plant décor; all make up a 'Ronsardian' garland of the most seductive venereousness. (Jean Guichard-Meili, translated by Timothy Bent in 'By the Light of the Great Flowering Books' - see Duthuit page 420).

[Duthuit 25; The Artist and the Book 201; Bonet Carnets 1538].

£75,000



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

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

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

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

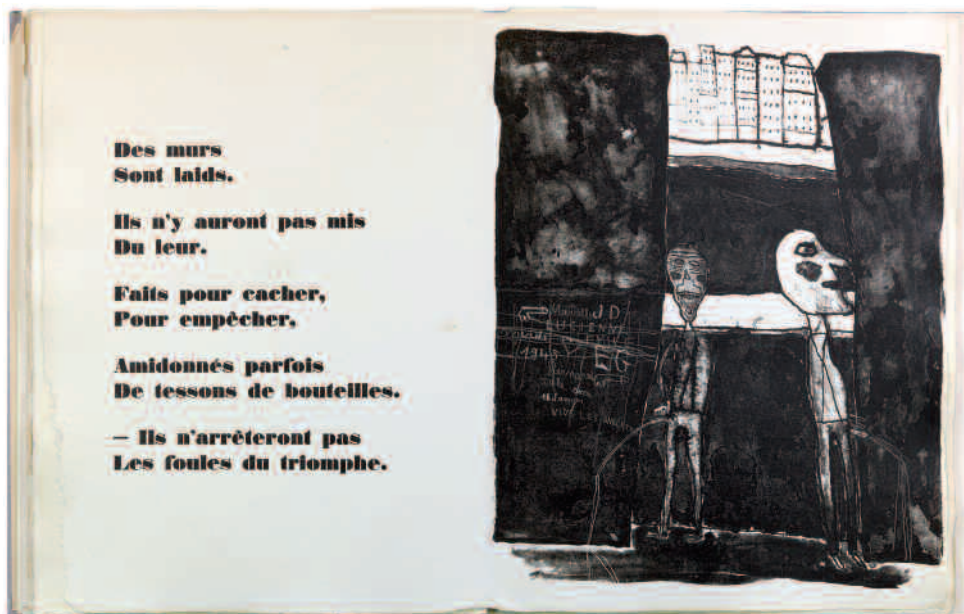
In *Les Murs*, one sees a distillation of many of Dubuffet's fundamental ideas. The artist was fascinated by natural materials, and constructed his lithographs by building upon the various imprints he made during his experiments with stones, leaves, dirt, etc. In this series of fifteen lithographs, he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

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

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

[Webel 52 - 67].

£17,500





**Un homme
Est devenu jaloux des murs**

**Et puis, tétu, c'est des racines
Qu'il ne peut plus se démêler.**

**Il assoit à l'écart
Un corps habitué,**

**Exclut les portes,
Exclut le temps,
Voit dans le noir**

Et dit : amour.



39. MUNARI, Bruno. *Auguri Volanti*. (Flying Salutations). (Milan). 1956.

(95 x 65 mm). *Microsculpture flying machine constructed from wood, tissue paper with elastic band motor.*

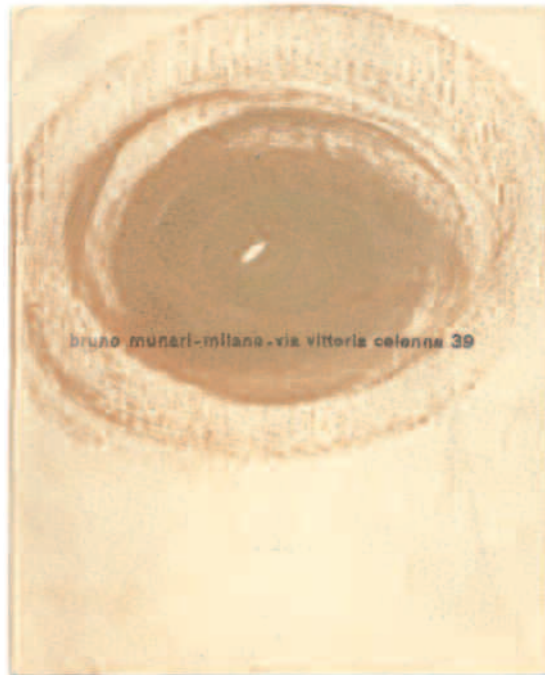
An original aeroplane sculpture, *Auguri Volanti*, by Bruno Munari created as a gift.

Microsculpture flying machine in the form of a da Vinciesque aeroplane, constructed out of bent bamboo and tracing paper with an elastic band to provide the required thrust. Munari has inscribed the sculpture across the tracing paper wings: *1956 auguri volanti - MUNARI*.

Also included is a folded visiting card on cream card stock belonging to Munari with a gold circular pattern to upper cover and the printed text: *bruno munari - milano - via vittoria colonna 39*.

Munari's construction is shown actual size.

£2,250



1956 auguri volant - MUNARI

40. DOMINGUEZ. (Patrick Waldberg, Preface). Oscar Dominguez. *Paris. Galerie Rive Gauche. 1957.*

12mo. (180 x 126 mm). [3 stapled bifolia: 6 unnumbered leaves]. Leaf with exhibition details, 2 leaves with Patrick Waldberg's preface, leaf with tipped-in colour illustration ('Le Clown'), leaf with catalogue recto, leaf with justification recto; first leaf recto and final leaf verso with browning from wrappers. Original publisher's grey stapled printed wrappers with titles to front cover in black.

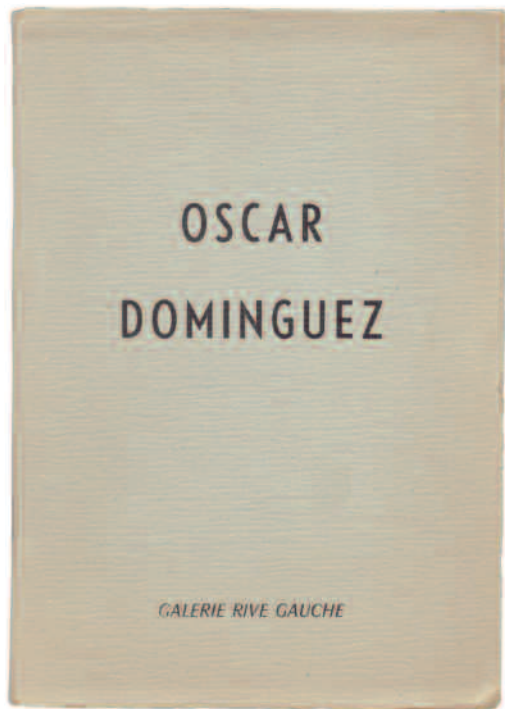
The scarce catalogue for Oscar Dominguez' final exhibition, possibly the artist's own copy, with two décalcomanies.

From the édition de tête limited to 25 numbered copies on papier d'Arches signed by Dominguez and Waldberg in blue ink; this copy is without the original drawing called for on the justification but includes instead two décalcomanies by Dominguez.

The exhibition, Dominguez' last, was held at the Galerie Rive Gauche, 44 Rue de Fleurus, in Paris, was from November 12th - December 2nd, 1957. Dominguez was to commit suicide on December 31st of the same year in his Montparnasse studio. Waldberg is effusive in his praise of Dominguez, whom he had known for twenty years, ending his Préface thus: *Par les milles facettes de son esprit inventif, fantasque, romantique et rieur, il nous tient en haleine. Je ne me lasse pas, quant à moi, de ses 'Taureaux danseurs', de ses 'Lacs noirs', de ses 'Oiseaux des Profondeurs', de ses 'Horizons', de ses 'Aubes' et de cette 'Préhistoire de la Roue', si mystérieusement végétale et solaire. Caïman sentimental, archéologue de l'inconscient, grand officiant de taorobole, Oscar, 'hombre, amigo mio, que te vaya bien?'*.

The two décalcomanies by Dominguez both feature the same foreground image, what appears to be a stag taken from a cave painting, but are worked extensively in different manners:

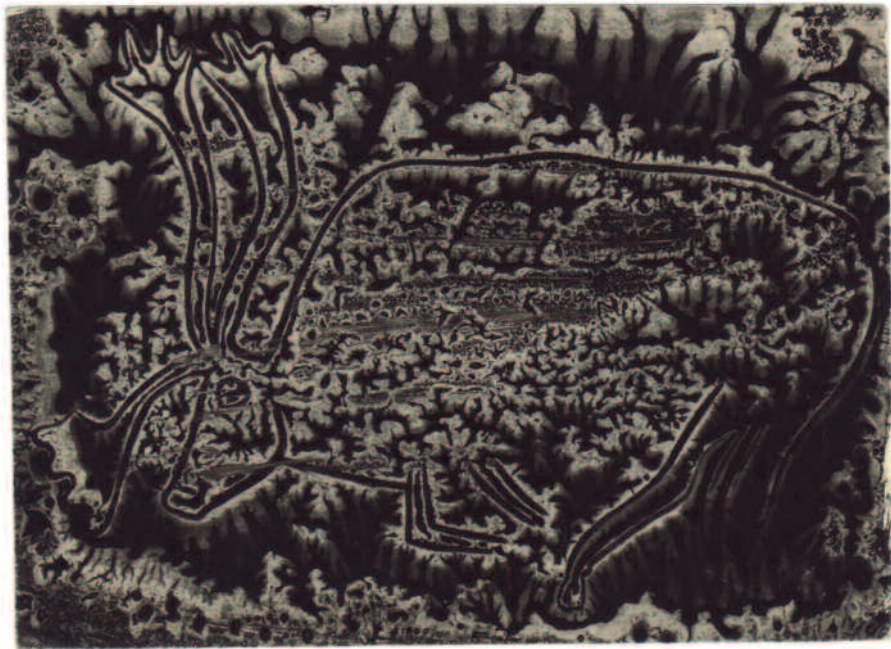
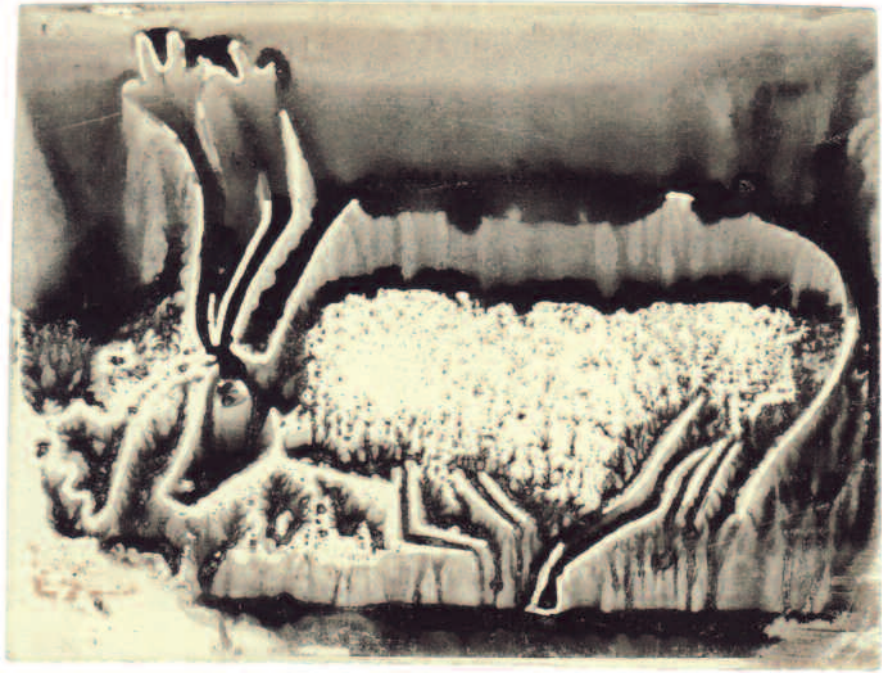
- *Cerf blessé* on cream card (85 x 116 mm) with title and attribution verso in pencil.
- *Cerf* on cream card (92 x 120 mm) with title and attribution verso in pencil.



The *décalcomanie* (from the French *décalquer*) process was used extensively by Dominguez from the mid-1930s. The process involves the use of ink or gouache spread on a sheet of glass or card which is then blotted to form an abstract pattern on a further sheet. Dominguez' refinements enabled him to use a recognisable image - in this case the *cerf* (deer) - as the basis for the *print* which is then altered profoundly in transposition to make a new image albeit one based clearly on the original.

Also included, loosely inserted, is a postcard to Dominguez, addressed to his studio in the rue Campagne Première, from Juliette and Man Ray dated 22.12. / 56; produced as a photograph, the card bears the scratched text 1957 / MEILLEURS SOUHAITS / JULIETTE et / MAN RAY; the card presents a profound irony as 1957 was the year that Dominguez committed suicide, slitting his wrists on December 31st.

We can trace no copies of the édition de tête of this catalogue at auction; the single institutional copy we can trace, at MOMA, appears to be an ordinary copy or lacks the original drawing. £6,250



41. rot. (Bense, Max and Elizabeth Walther, Eds.). rot. Nos. 1 - 62. (All Published). *Stuttgart. Verlag der Augenblick / edition rot. 1960 - 1976; 1991 - 1997.*

56 issues. Square 8vo. (Each c.150 x 150 mm). + Single issue. 4to. (280 x 230 mm). Printed text throughout in various languages, monochrome illustrations and reproduction photographs to various issues (the final issue the sole number with colour reproductions), several issues with text in red and black, with visual poems, concrete poems, calligrammes, manipulated text and so on as issued. Original publisher's printed wrappers by Walter Faigle, each issue stapled, perfect bound or in leporello format as issued and with serial variant design and typography in red and white to front covers, issue number in black and white rear cover with red or black quotation by Ernst Bloch.

A scarce complete set of the periodical *rot* founded by Max Bense and Elizabeth Walther to explore the boundaries between science, literature and art.

Es gibt auch rote Geheimnisse in der Welt, ja, nur rote. (Ernst Bloch's quotation to the rear cover of each issue).

From the edition limited to 180 - 1,177 copies, with most numbers issued in between 300 - 500 copies.

The philosopher, writer, mathematician, physicist, geologist and lecturer Max Bense (1910 - 1990), founder of the review *Augenblick*, author of the *Theory of Texts* (1962) and an important proponent of information aesthetics, founded *rot* in 1960 together with Elizabeth Walther (later, as his partner, Elizabeth Walther-Bense), supremely significant in her own right in the fields of semiotics and aesthetics. Given the shared interests of Bense and Walther, it comes as no surprise to find that *rot* walks the line between science, literature and art, featuring a stellar list of contributors from the avant-garde in the fields of experimental poetry, painting particularly in terms of the mathematically and computer generated image, visual and concrete poetry, semiotics and linguistic theory and philosophy.

The varied content of *rot* - lowercase text is de rigueur - and the interests of its founders ensured the treatment of early and important examples of algorithmic and computer art: #8 features the *erstses manifest der permutationellen kunst*, #24 Burckhardt's *strukturen* and siegfried maser's *berechnungen*, #37 George David Birkhoff's *einige mathematische elemente der kunst*, and #45 - 50 with Carole Spearin McCauley's *six portraits / wild birds on a winter mountain* etc. Perhaps of most importance however, is #19, which includes Bense's text *projekte generativer ästhetik* with *stochastische graphik* illustrations produced by George Nees' programming. These graphic works appear to be the first examples of *computer-generated, algorithmic art* and were exhibited at the Studiengalerie of TH Stuttgart, in February, 1965 and Bense's text is, therefore, the manifesto of computer-generated art.

Linguistic experimentation was another area of particular focus and *rot* is filled with visual and concrete poetry with language itself as art, and most specifically the word as an artistic unit, in and of itself. While many issues include examples of concrete poetry, it is perhaps more important to highlight the relevance of *rot* as a vehicle for experimental poetry and the wide, international range of its practitioners: from Germany there are contributions by Diter Rot (in the incarnation prior to Dieter Roth), Helmut Heißenbüttel, Ludwig Harig, Reinhard Döhl, Hansjorg Mayer, Friedrike Mayröcker, Franz Mon, Timm Ulrichs, and of course others. Brazil features strongly - one of the scarcest issues with a limitation of 180 copies is #7 *noigrandes konkrete text* devoted to Brazilian concrete poetry- with contributions from Harold de Campos, Décio Pignatari, Augusto de Campos, Ronaldo Azeredo, João Cabral de Melo, Mira Schendel, Aloisio Magalhães et al. Francis Ponge, Jean Genet, Pierre Garnier and Witold Wirpsza were also contributors while #36 features Georg Wilhelm Friedrich Hegel's *vorlesungen über die ästhetik*.

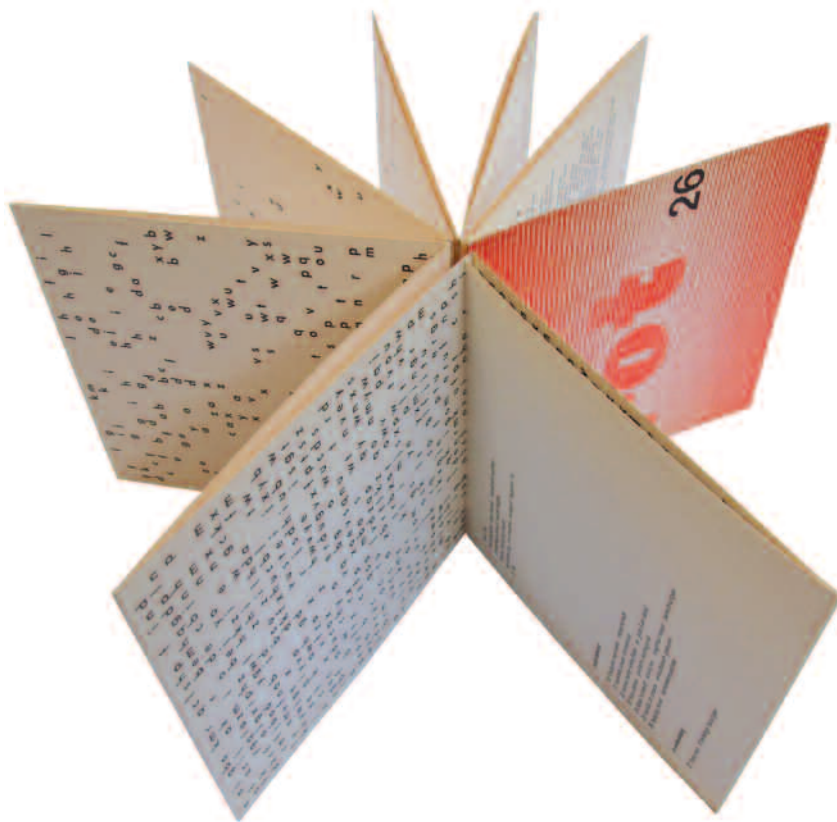
A final mention must be made of the three issues devoted to the subject of Elizabeth Walther's particular interest, the father of modern semiotics, Charles Sanders Peirce: #20 *über zeichen*, #44 *graphen und zeichen: prolegomena zu einer apologie des pragmatizismus* and #52 *zur semiotischen grundlegung von logik und mathematik*.

We can trace no complete sets of *rot* in the UK, Europe or the US.

A complete listing of the issues and their contributors is available on request.

[Das Archiv Sohm, pp. 140 - 141, 143; Le Fonds Paul Destribats 860 (4 issues only); not in Allen].

£10,000



42. GIACOMETTI. Leiris, Michel. *Vivantes Cendres, Innommées*. Paris. Jean Hugues. 1961.

Small folio. (330 x 254 mm). [18 bifolia; pp. 58, (ii), (i)]. Half-title, original etched frontispiece portrait of Leiris by Giacometti, printed title and Leiris' verse illustrated with 12 original etchings by Giacometti, final leaf with justification; sheet size: 325 x 250 mm. Loose as issued in original publisher's printed wrappers with titles to front cover in black, patterned cloth-covered chemise with title to spine in black and matching slipcase.

A beautiful copy, as issued, of Giacometti's collaboration with his friend Michel Leiris.

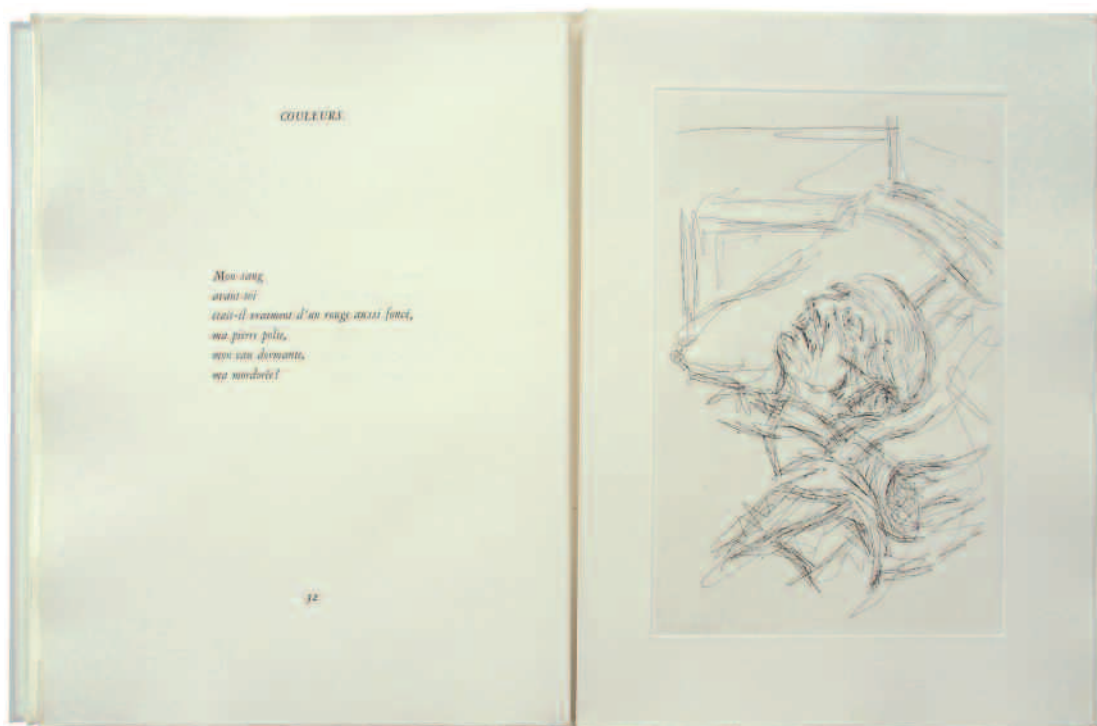
From the edition limited to 100 numbered copies on vélin de Rives, with this one of 90 numbered in Arabic numerals, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues.

The critic, ethnographer and Surrealist poet Michel Leiris (1901 - 1990) wrote the first critical text regarding the then unknown Giacometti in *Documents* in 1929. The two remained friends throughout the turbulent years of Surrealism and war until Giacometti's death in 1966. *Vivantes Cendres, Innommées*, in which Giacometti illustrates Leiris' verse, is the only illustrated book on which the two friends collaborated.

It was said that Giacometti was never completely at ease with the medium of intaglio printmaking, but one would never know that from the confidence and artistry displayed in these thirteen etchings. Giacometti's genius lay in his ability to reduce his subject to the lines of artistic necessity, leaving nothing in excess. Like twisted wire filling a void, his line is thin yet strong, calligraphic yet descriptive. (Logan Collection).

[Lust 108 - 120; Logan 225].

£17,500





Michel Leiris

Vivantes cendres, innommées.

*Illustré de gravures à l'eau-forte
par
Alberto Giacometti*

*Jean Hugues
1 rue de Furstenberg
Paris VI*

43. BEUYS, Joseph. ... Mit Braunkreuz. (... With Browncross). Original Letter by Beuys to 'Monsignore Mauer' Concerning the Seminal Multiple. *Düsseldorf. 1966, 16 November.*

4to. (297 x 210 mm). Single leaf of cream A4 paper with triple circular watermark 'MK / PAPER' with Beuys' manuscript in black ink recto and verso, dated 'Düsseldorf, den 16 November 1966' and addressed to *Sehr geehrter, lieber Monsignore Mauer!*, recto with small drawing of the multiple with explanatory annotations, additional marginalia to verso, signed 'Herzliche Grüße / von Joseph Beuys' at foot of verso; text in German throughout. Two punched holes (for filing) at right of sheet edge restored.

A highly important letter from Joseph Beuys to Monsignor Otto Mauer of Galerie Nächst Saint Stephan concerning the early multiple ... *mit Braunkreuz.*

The multiple ... *mit Braunkreuz* is of particular significance for Beuys' oeuvre as it incorporates so many of the themes and currents, here still in development, that came to dominate his work. It seems clear from the letter that Beuys seeks to convey that significance to Mauer, a man whose intellect would allow him to grasp it and whose influence would allow its dissemination. Stemmler notes that an entire book could be written about the interplay of theme, content and interpretation and the interrelated significances thereof.

Beuys opens his letter effusively, greeting Mauer as '*Sehr geehrter, lieber Monsignor Mauer!*' before beginning his explanation of his multiple ... *mit Braunkreuz* published by Edition René Block earlier in the same year. In addition to Beuys' explanation, which takes up much of the letter, the artist has sketched an explanatory drawing, towards the foot of the first page showing each element: at left, *Kassette* with two texts, *Text I* and *Text II*, at centre the felt piece *halb. Filzkreuz* and at right the *Zeichnung mit 2 braunen Kreuze in Ölfarbe*. Beuys continues *Es ist einfach, aber für mich eine wichtige Arbeit ein ziemliches Mysterium* (It is simple, but for me an important work, a relative mystery).

Overleaf, Beuys explains the content of the multiple, consisting as per his drawing, of two framed typed texts, *GIOCONDA III* (i.e. *Text I* of the drawing) and *BÜHNESTÜCK I*, (i.e. *Text 2*), elucidating his allusive prose and following the typography of each of them - both refer to actions and performances by Beuys - as published. The two texts, each important in terms of reference and interleaved with Beuys' artistic philosophy, experiential mysticism and thought processes (referring to Greek mythology, Leonardo, the Swedish chemist, Berzelius, the theatre and cooking) are the source of much speculation and exegesis and it seems clear that he was concerned to convey the detail in toto to Mauer. The other parts of the multiple, are the half felt cross and the original drawing with the cross painting, a symbol that became - from this multiple onward - very significant for Beuys. Beuys signs off with his typical *Herzliche Grüße* before adding a postscript suggesting that Mauer may want two or three copies of ... *mit Braunkreuz.*

Monsignor Otto Mauer, was a Catholic priest and collector who founded the *Galerie Saint Stephan* (later the *Galerie nächst Saint Stephan*) in Vienna's Grünangergasse next to the Stephansdom. Cited as the *driving force behind the revitalisation of Austrian art after the Second World War*, Mauer was a keen proponent of abstraction and conjoined with his intellectual leanings, founded the gallery as a place for the exchange of ideas and a platform for the avant garde. Mauer remained director of the gallery until his death and was an early champion of performance and installation - Beuys' work included - as well as contemporary art in all its forms.

A full transcription of the letter is available on request.

Browncross: This term designates a type of brown primer frequently used by Beuys. '... brown ... is a densely covered red - the will to sculptural form. Brown is earth, suppressed red, earthly warmth, dried blood. But it's through this suppression that the colors of light or of the spectrum are thrown up by contrast and emphasized.' (Beuys, in: Coyote, pg. 28; see Schellman, pg. 428).

The divided cross motif initially occurred in connection with the notion of 'EURASIA'. To Beuys' way of thinking, the political division of the contiguous landmass of Europe and Asia into East and West was accompanied by a spiritual distinction between Eastern and Western Man. The bisected cross was a symbol of this division, and at the same time a new symbol of unity. (Uwe M. Schneede in 'Die Aktion', pg. 129; see Schellman, pg. 428).

[see Schellman 3 and pp. 509 - 510; see 'Joseph Beuys: Werbung für die Kunst', 2012, pg. 95 for this letter].

£15,000

Dinslaken, den 16. November 1966

Sehr geehrter, lieber Herrsignore Herr!

Ihre Bestimmung über „Tannbüch“ hat mich gefreut und ich bedanke mich für Ihren Brief.

Die Edition Block ist kämmerlich gesehen eine Kassetten in den Taschen wie auf der beiliegenden Karte beschrieben.

von mir gemeint ist, dass man das ganze Objekt in irgendeiner Weise auseinanderlegt und in einen tiefen Rahmen oder Kasten einrahmt. Wichtig ist für mich, dass man alle Teile zur gleichen Zeit zusammensetzt.



Kassette halbfilmstreifen

Beide einfach, aber für mich eine wichtige Arbeit an irgendeinem Zeitpunkt. Es ist schon jetzt

Text aus linken Handbuchdeckel lautet

Tiscovola II
B-Secunden-Strich

Joseph Beuys
1969

Bergelius
Teil I

der Slot
Teil II

mit Detail

Prinzipien
Lesen

Hinter dem Detail nennt „Bergelius“ von der „Leda“ die erste Seite mit dem Schwarz-Weiß ein monumentales Blattbild wobei die „Prinzipien“ über der „Leda“ steht Ende des Buches

Die Karte zeigt
jeweils ein
Lederband mit
den Beschriftungen
von der ALBERTINA
Bauhaus Kassel

rechte Handseite:

Büchlein I
von Joseph Beuys 1969

Die Vornamen sind bei geschlossener
Vorhänge mit den auf die Büchlein gestellt.

Der Vornamen steht auf
offener Büchlein seine last ab

Die Auflage ist glatt ich zur Hälfte versprochen
und es würde sich vielleicht lohnen wenn
Sie mir bei Block einige Exemplare ausreichen
würden. Die Sache ist sehr billig und Block
hat bereits vor den Preis für die zweite
Halbte / zu stehen. Herzliche Grüße

PS: Vielleicht noch 2-3 Exemplare von Joseph Beuys

Handwritten note on the right margin of the second page.

44. PAOLOZZI, Eduardo. Moonstrips Empire News. Volume I. London. Kelpra Studio (for) Editions Alecto. 1967.

Folio. (400 x 280 mm). [101 leaves]. Title, introductory text and 100 colour screenprints by Eduardo Paolozzi on a variety of paper stock (including acetate) each signed in pencil by Paolozzi and with publisher's / printer's stamp verso (EA 763 on two sheets); the first eight screenprints are signed and numbered by Paolozzi in pencil (the plates on vinyl are neither signed nor stamped although one features traces of a stamp); sheet size: 380 x 254 mm (two - EA 763 - on smaller sheets as issued). Loose as issued in original publisher's two-part green and transparent acrylic resin box.

An exceptional copy - with all plates signed by the artist - of Eduardo Paolozzi's extraordinary English Pop screenprint portfolio multiple.

From the edition limited to 500 copies, with all the screenprints signed by Paolozzi verso and with eight screenprints signed and numbered by Paolozzi recto in pencil.

The screenprints that are signed and numbered (each are numbered 46 / 500 and are also inscribed *Signed Overleaf / EP* verso) are the following: *Secrets of the Internal Combustion Engine*, *Cover for a Journal*, *Erni and T. T. at St Louis Airport*, *Memory Core Units*, *Donald Duck Meets Mondrian*, *Formica-Formikel*, *High Life* and *The Silken World of Michelangelo*.

The various paper stock used - as described on the justification - includes *Centurian*, *Ferndown*, *Fibrex*, *Flexicover*, *Kendal* and *Soho cover boards*, *All British Cartridge*, *Astralux cast coated boards*, and *clear Acetate*. The typography was by Gordon House.

In the situation where we are bombarded by a whole range of media - electronic and otherwise - the artist has two useful functions open to him. He can detach himself from this complex and create something with an independent and stable existence; or he can place himself in the middle of the shifting language patterns and provide a tool with which to grasp these patterns. Paolozzi belongs to this second category. Clearly it is not possible for one man to objectively analyse all the possible permutations of language that confront us but, having devised a basic system of syntax, he can provide us with a mechanism which will enable us to grasp the whole. Moonstrips is such a mechanism. (Christopher Finch writing in the 'Introductory Text').

[EA 710 - 809, see pp. 191 - 193].

£12,500





45. GOJOWCZYK, Hubertus. *Kleiner Schmetterling. (Small Butterfly). (Düsseldorf). 1970.*

(110 x 160 x 120 mm). *Book object / multiple using pages excised from a book cut into the shape of a butterfly and mounted via a screw to a wooden base.*

An early book object / multiple by Hubertus Gojowczyk.

From the edition limited to 10 copies, each signed, dated and numbered by Gojowczyk in black ink.

To create his book object, Gojowczyk has removed pages 85 - 110 from volume III of William Neumann's *Die Componisten der Neuere Zeit* (Cassel, Ernst Balde, 1856) - the text may or very well may not be of significance - which he has cut into the shape of a butterfly (hence Gojowczyk's title) with outspread wings (the work is signed on the left-hand wing and dated on the right-hand wing), the leaves pasted to a card backing (the work is numbered on this backing) and secured by a screw through the thorax of the insect to the wooden base below.

Hubertus Gojowczyk (born 1943) completed his studies in Düsseldorf (where this work was likely produced) at the Kunstakademie after time at university in Koblenz. At the Kunstakademie Gojowczyk worked with Josef Beuys, Rolf Sackenheim and Dieter Roth; it was Roth, another major book artist, who had a profound effect on Gojowczyk, inspiring his subsequent oeuvre. Since 1968 Gojowczyk has created more than 900 book objects or works that take as their starting point the form or content of a book.

The work presented here, a sculptural object constructed from the shaped pages of a nineteenth-century book, represents an early endeavour by Gojowczyk. Gojowczyk exhibited at *Documenta 5* and *Documenta 6* and the place of printing of Gojowczyk's chosen text, Cassel (or as today, Kassel) suggests a possible link.

£1,800



Anfällen des Blutsturzes, die ihn im Jahre
Tode nahe gebracht hatten.

Verstehen wir Jeska in diesen und noch ein-
geistlichen Gesangswerken recht, so hat er sich den un-
sterblichen Handel seinem Geiste, Sinne und Style
nach zum Vertrauten in diesem Fache gewählt; er hat
in Handel's Werken dieser Gattung abzusondern ge-
wußt, wozu diesen oft beschränkte äußere Mittel, beson-
ders aber der damalige Stand der Instrumentalmusik
erlaubten, oder worin er, wie jeder Sterbliche, seiner
sein Sühnopfer brachte, und was dergleichen Zu-
und Untergeordnetes mehr ist; er hat sich ein
entwerfen gesucht davon, wie dieser musikalische
unzehnten Jahrhundert, mit den jehigen
Mafsn (das Utrechter Jubilar, deutsch
schreiben würde.

ers seinem „nenn-
Agstimmen mit Beglei-
21. Werk),“ zum Muster
Damit sind nun zugleich die
dieser trefflichen Composition
hiernach z. B., daß es in den
auf Größe und ernst sen-
als an glänzende Reize und
er Sinne, daß es in

gern vor allem auf den Ausdruck männlich sanft
adfreundlicher Hingebung abgesehen ist; daß in de-
größern Chören die gebundene Schreibart vorherrscht,
in den kleinern die größte Einfachheit bis zum Choral-
mäßigen; daß die Instrumentalmusik, wenn auch für
sich noch so interessant, doch überall dem Gesange nach-
gesetzt ist, und dieser, Wort und Ton, entscheidet un-
dergl. mehr, dieß wird man nach Obigem erwarten, u-
dieß wird man auch finden. Uebrigens ist das
folgendermaßen gestaltet.

„Ich danke dem Herrn von ganzem Her-
wird, als Einleitung, kurz und gewissermaßen
mäßig mit herrlicher Begleitung der
vorgetragen. Daran schließt sich:
bin fröhlich in Dir“ — als
gebundener
alle Instrumente,
das Chor mit einigen
Mit: „Lobet seinen Na-
populäres Jugenthema er-
auch mit vieler Gewandthe-
stets verständlich und effek-
Verhältnis zum Vorhergegan-
Ganzen könnte die Fuge
Verhältnis zum Schluss-

46. BUREN, Daniel. A Group of Vintage Monochrome Photographs of Works in Situ. *Various places. (1970 - 1983).*

Various formats and sizes (see below). 11 original monochrome photographs of works by Daniel Buren. Loose in glassine folder.

A highly interesting group of photographs of early Buren works in situ including a very scarce record of his controversial contribution of the Guggenheim International Exhibition 1971.

Since 1967, Daniel Buren has employed alternating vertical stripes in white and colour, each stripe measuring exactly 87 mm in width, for his works in situ. Often of pre-fabricated canvas cloth which Buren would then paint and position according to an established system, the stripes, their placement and manipulation were intended to explore art's relationship to its physical environment, usually mischievously and subversively, whether in a gallery or a museum, or as these photographs also demonstrate in an outside context. For these outside contexts, Buren would often employ his guerilla technique of *affichages sauvages*; documentation, sometimes the sole record, of Buren's works in situ and his guerilla acts are therefore central to his practice.

These photographs, largely from the early 1970s, provide a glimpse of the period when Buren was both an enfant terrible criticising the mainstream of art, and was beginning to achieve recognition and acclaim through solo and group shows in that mainstream. Of particular interest are the photograph (annotated by the artist) of Buren's early exhibition at the Galerie Yvon Lambert *Indication à lire comme indication de ce qui est à voir* where his work was vandalised, and the photograph of the work - it became highly controversial, was never exhibited and this photograph is a scarce record - he contributed to the *Guggenheim International Exhibition 1971*.

- Monochrome photograph (239 x 181 mm) of Buren's work in situ for *Invitation à lire comme indication de ce qui est à voir* at Galerie Yvon Lambert (December 2, 1970 - January 5, 1971) comprising a *Peinture acrylique blanche sur toile de coton tissé à raures blanches et vertes, alternées et verticales de 8.7 cm de large chacune, câbles; 300 x 300 cm* hanging above the street; annotated by Buren beneath in green and red inks: *Paris / Décembre 1970 Rue de l'Echaudé / Paris / Peintre blanc et verte / recto verso*; Buren's work was vandalised during the exhibition and had to be taken down. [see T IV 82].

- Monochrome photograph (239 x 180 mm) of Buren's work in situ for the *Guggenheim International Exhibition 1971* at the Solomon R. Guggenheim Museum, New York (1971) comprising a *Peinture acrylique blanche sur toile de coton tissé à rayures blanches et bleues, alternées et verticales de 8.7 cm de large chacune; 2,000 x 1,000 cm*; Buren's work caused objections from Donald Judd, Dan Flavin and Michael Heizer and the museum removed the work despite protest from the other exhibitors (Sol LeWitt, Carl Andre, Hanne Darboven and others); a second work by Buren was never exhibited and Andre and LeWitt removed their own works. [see T IV 99].

- Monochrome photograph (240 x 180 mm) of Buren's work in situ at the Wide White Space Gallery, Antwerp; the photograph annotated in pencil verso: *White + Transparent, 1972 [altered to 1971] / Antwerpen / (Private) / Cellophane (no glue)*. Although Buren had multiple exhibitions at Antwerp's Wide White Space in the early 1970s, we cannot trace this work, executed in the circular window beneath the protruding ship's prow, suggesting that it was unconnected to Buren's series of exhibitions in 1969, 1971 and 1972 or that it was executed at a later date (Buren continued to exhibit there). [see T III 65; T IV 116; T IV 217].

- Monochrome photograph (238 x 180 mm) of Buren's work in situ for the exhibition *Including the Walls* at Houston, Texas' Cusack Gallery, opening 22 May, 1975.

- Monochrome photograph (202 x 254 mm) of Buren's work in situ (*Chez Georges - Blanc et Orange*) at the restaurant *Chez Georges*, on the corner of rue du Débarcadère and Boulevard Péreire, 17ème Arrondissement, Paris, (1974); pencil annotations verso.

- Four monochrome photographs (each 202 x 254 mm) of Buren's works in situ for *These Elements that are Manipulated*, his contribution to the group exhibition *Museums by Artists* at Canada's Art Gallery of Ontario, Toronto (the Sam and Ayala Zacks Wing), April 2nd - May 15th, 1983; Buren exhibited alongside Marcel Broodthaers, Robert Filiou, General Idea, On Kawara, James Lee Byars, Jannis Kounellis et al. Each photograph with attribution label verso from the David Bellman Gallery, Toronto.

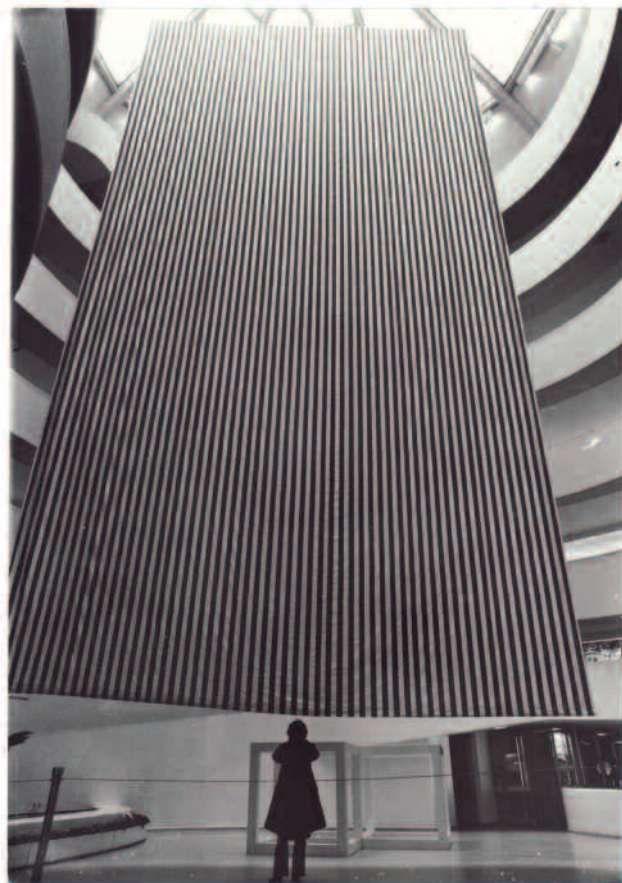
- Two monochrome photographs (254 x 204 mm and the reverse) of unlocated works in situ by Buren.

[References cited are to Buren's catalogue raisonné].

£4,500



11 dicembre 1970 - PARIS
- Rue de l'Écluse
1^{er} arr.
1^{er} étage blanc et vert
Zecro Verso



47. DUBUFFET, Jean. *Coucou Bazar. Bal de l'Hourloupe. An Animated Painting by Jean Dubuffet. New York. Pace Editions, Inc. for the Solomon R. Guggenheim Museum. 1973.*

Folio. (458 x 350 mm). Leaf with mounted title, eight leaves with Dubuffet's text printed recto only, two leaves with mounted sheets with 'Notes', leaf with reproduction collage and leaf with mounted list of personnel involved with the production, the whole illustrated with 10 tipped-in illustrations (including a monochrome photograph of the cast with Dubuffet) after Dubuffet's designs including 5 in colour, and two monochrome printed illustrations after Dubuffet's designs. Original publisher's printed wrappers with title to front cover in red and illustration in black after Dubuffet to front and rear covers, spiral bound as issued.

The édition de tête of Dubuffet's catalogue / multiple with an original signed drawing for the first performance of animated painting *Coucou Bazar*.

From the edition limited to 530 numbered copies, with this one of 10 numbered in Roman numerals in black ink and with Dubuffet's original drawing executed in black ink, initialled *J. D.* and dated 73.

This catalogue multiple, produced for the Guggenheim Museum in New York, marks the first performance of Dubuffet's *animated painting Coucou Bazar*, where it was performed from May to July, 1973.

Dubuffet's original ink drawing, executed on a thick sheet of white paper tipped to a backing sheet, depicts a figure from the *Hourloupe* cycle; the drawing is annotated verso: *P490 / Avril / 73 / VIII* and is accompanied by the certificate for the same with Dubuffet's stamp.

Preliminary version, presented in the auditorium of the Solomon R. Guggenheim Museum, as a preview for the spectacle to be produced at the Grand Palais in Paris in September, 1973, under the auspices of the Salon d'Automne. (From the title). £30,000





48. SCHMIDT-HEINS, Gabriele. Material: Bleistift, Braunstift, Ölfarbe (Umbra, Grau). (Hamburg). (Self-published by the artist). 1973 / 1978.

4to. (297 x 214 mm). [50 unnumbered doubled leaves]. Unpaginated artist book composed of 50 leaves of A3 paper, each manipulated by the artist (see below), folded in half and bound on the open edges, white label with typed explanatory text and artist's signature and details to rear inner wrapper. Original grey tape-backed brown card wrappers.

Gabriele Schmidt-Heins' unique artist book, made by hand, using pencil, crayon and oil paint.

Composed of 50 A3 sheets, Schmidt-Heins has drawn along the middle of the leaves (in landscape format) in pencil and brown crayon before going over each mark with brown and grey oil paint, she then folded the sheets so that the marks are within the folded enclosures and bound the leaves with the free edges to the spine. The page edges of the bound book are therefore the unopened folded edges and it is the bled results of her marks, the oil paint in particular although traces of the pencil and crayon are also visible, that are the traces of her work. The book is signed in pencil and dated *Jan '73 / I Sept '78* in pencil to the rear inner wrapper; a typed label (see below) with explanatory text is pasted to the same.

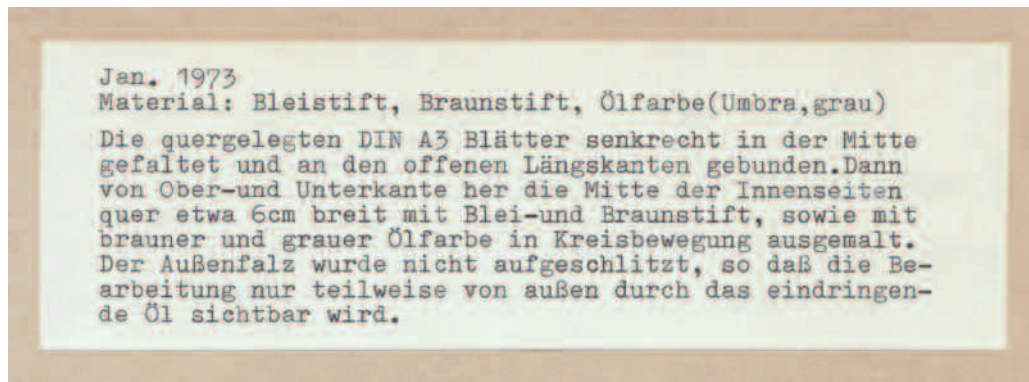
Die quergelegten DIN A3 Blätter senkrecht in der Mitte gefaltet und an den offenen Längskanten gebunden. Dann von Ober- und Unterkante hier die Mitte der Innenseiten quer etwa 6cm breit mit Blei- und Braunstift, sowie mit brauner und grauer Ölfarbe in Kreisbewegung ausgemalt. Der Aussenfalz wurde nicht aufgeschlitzt, so dass die Bearbeitung nur teilweise von aussen durch das eindringende Öl sichtbar wird. (From typed label pasted to the rear inner wrapper).

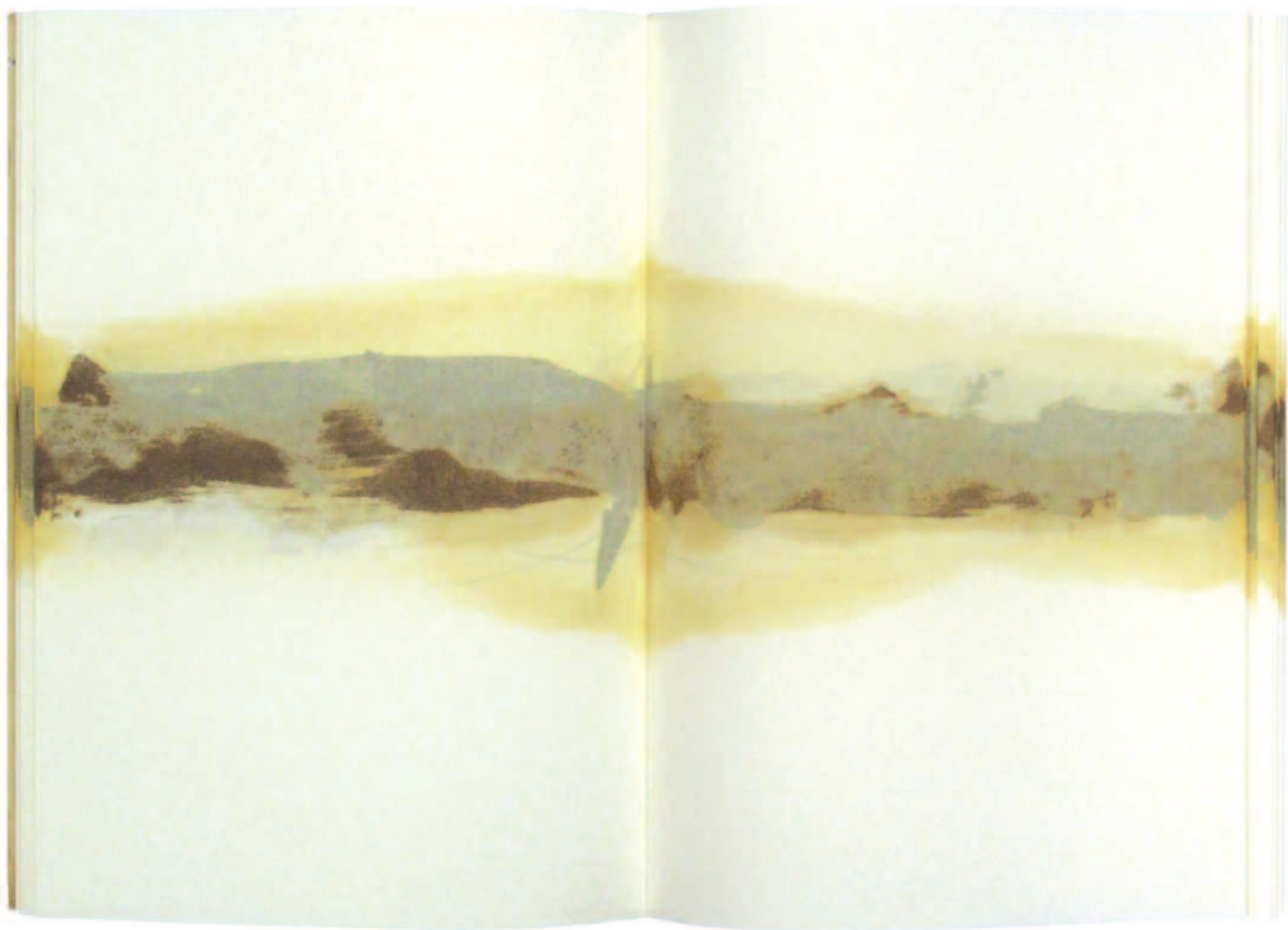
The non-identical twins Gabriele and Barbara Schmidt-Heins were born in Rellingen in Pinneberg (near Hamburg) in 1949 and twins studied together at the Academy of Fine Arts, Hamburg from 1968 to 1974. Since 1974, the twins have worked either individually (as here) or in collaboration. The twins are most renowned for their artist books, exhibited to great acclaim at the *Kabinett für aktuelle Kunst*, Bremerhaven in 1976, and then more famously at *documenta 6*, Kassel in 1977. Although this book was originally conceived in January 1973, Schmidt-Heins has dated this version September 1st, 1978; it is possible that she signed the book at that date, or that was when it was bound, or alternatively that date marked the period it had taken for the oil paint and other marks to bleed through the paper and for the book to achieve maturity.

An element of the book is also knowledge of its process and origination; the process character not only of the book as a whole, but also of the work on each individual sheet, can only sometimes be directly retraced; very often, the sequence of the work processes can only be reconstructed if one is intimately familiar with the material. (From 'Books Works' etc.).

[see 'Bookworks. Barbara Schmidt-Heins. Gabriele Schmidt-Heins. Original Books from 1972 to 1976', *Kunstraum München / Institut für moderne Kunst, Nuremberg*, 1977 - G8, pg. 24].

£1,750





Gabriele Schmitt-Heius
Jan '73 / I Sept '78

49. SCHMIDT-HEINS, Barbara. Material: Kaffee. (Hamburg). (Self-published by the artist). 1975 / 1977.

4to. (298 x 214 mm). [100 unnumbered leaves]. Unpaginated artist book composed of 100 leaves of A4 paper, each manipulated by the artist (see below), and bound, white label with typed explanatory text and artist's signature and details to rear inner wrapper. Original grey tape-backed brown card wrappers.

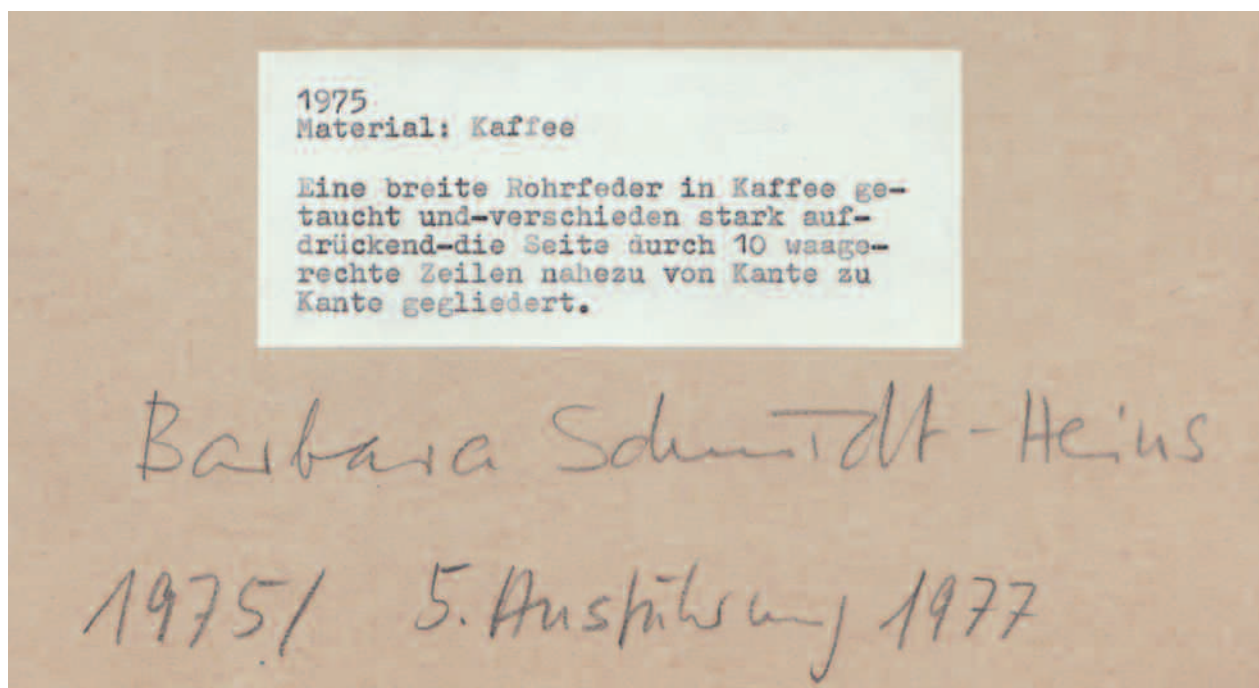
Barbara Schmidt-Heins unique artist book, made by hand, using coffee as ink.

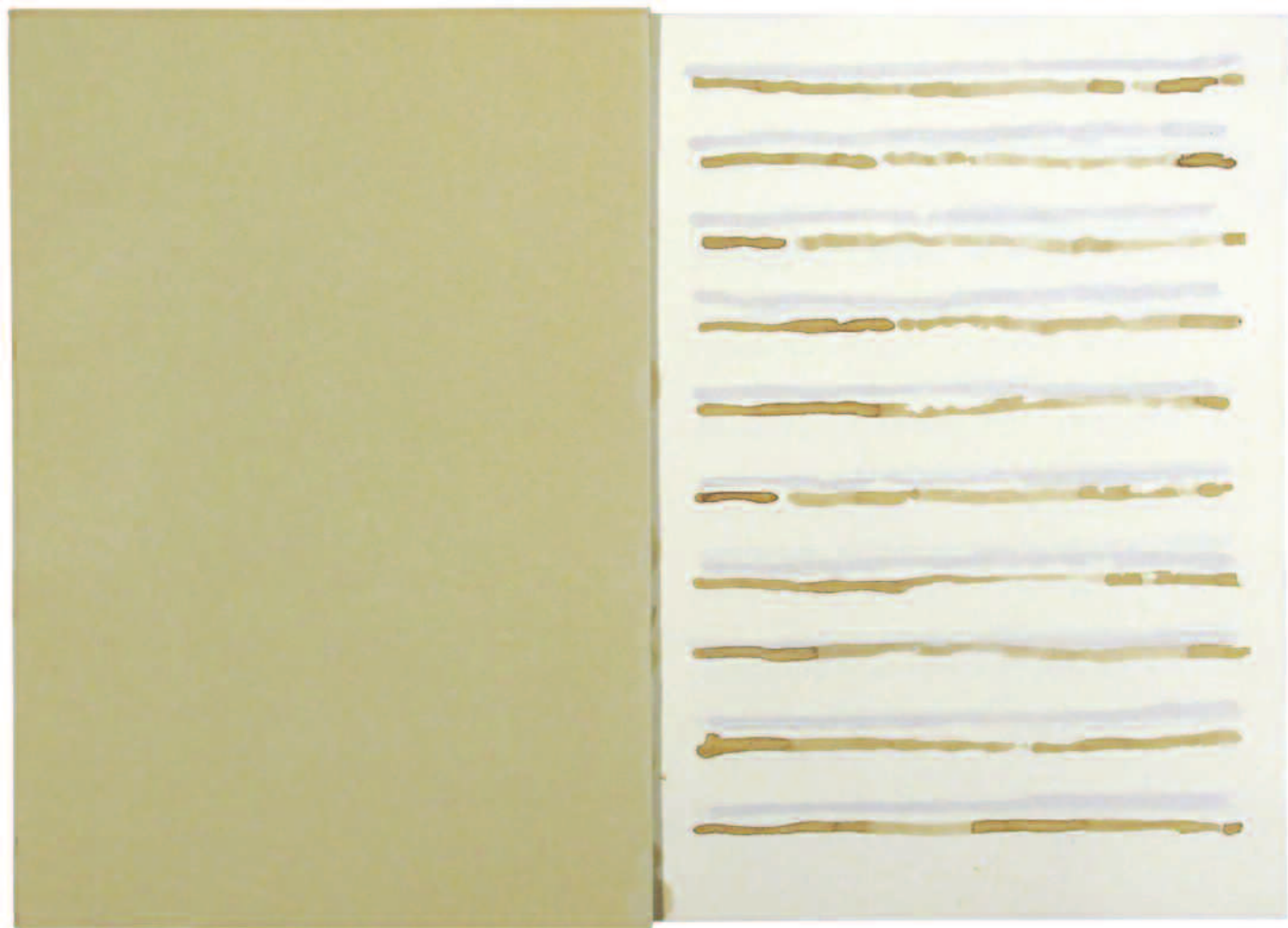
Composed of 100 A4 leaves, Schmidt-Heins has used coffee as ink and drawn ten horizontal lines (taking up almost the total width of the page) to each recto using a wide, reed pen. The book is signed in pencil and dated 1975 / 5. *Ausführung* 1977 to the rear inner wrapper; a typed label (see below) with explanatory text is pasted to the same. Although conceived originally in 1975, Schmidt-Heins has inscribed it 5. *Ausführung* (5th implementation) and dated this version 1977.

Kaffee. Eine breite Rohrfeder in Kaffee getaucht und-verschieden stark auf drückend die Seite durch 10 waagerechte Zeilen nahezu von Kante gegliedert. (From typed label pasted to the rear inner wrapper).

[see 'Bookworks' &c., Nuremberg, 1977 - B24, pg. 17].

£1,750





50. BROODTHAERS, Marcel. Charles Baudelaire. *Pauvre Belgique*. Brussels. Daled, Gevaert & Lebeer. 1974.

Small folio. (325 x 250 mm). [76 leaves]. Blank leaf, leaf with reproduction in red and black with vignette portrait of the title of Baudelaire's 'Oeuvres Complètes', leaf with section title 'Sur la Belgique', leaf with printed frame reproducing the page size of Baudelaire's 'Oeuvres Complètes' with subtitle 'Pauvre Belgique' recto, verso with reproduction of page 1318 of same with frame and headline 'Pauvre Belgique' and without text and 70 leaves (pp. 1319 - 1457) with frame and headline 'De la Belgique' recto and 'Pauvre Belgique' verso, all without text, final leaf with list of works by the Bibliothèque de la Pléiade verso, blank leaf and final leaf with 'Note' and justification. Original publisher's white printed wrappers with titles in black to front and rear covers, Broodthaers' copyright to inner rear wrapper, additional semi-opaque glassine jacket with printed titles 'ABCABCABCABCA' masking the title 'PAUVRE BELGIQUE' of the wrappers.

An excellent copy of Marcel Broodthaers' scarce gnomic artist book based on Charles Baudelaire's criticism of Belgium.

From the edition limited to 44 copies on papier d'épreuve, with this one of 40 numbered examples (34) signed and dated *Bruxelles, le 26 Septembre 74. M. B.* by Broodthaers in black ink.

In this artist book, like others in Broodthaers' oeuvre - Dumas' *Vingt Ans Après* or the words of Mallarmé for *Un Coup de Dèc N'abolira Jamais le Hasard* - Broodthaers' concern is with and of a found text. Charles Baudelaire's highly critical *Pauvre Belgique* was begun in June 1864 but was never published during his lifetime (extracts were issued in 1887 in *Le Progrès*) and did not appear until 1952. Scathing in regard to Belgium, its people, their habits and outlook, Baudelaire's text has been assumed to reflect more on his own state of mind and misery than on Belgium itself but it certainly appears that Broodthaers' choice of text indicates a certain seriousness in his own attitude to it.

In Broodthaers' version, Charles Baudelaire remains the author, the title remains the same and the work gives every appearance of being a large paper reprint of the Bibliothèque de la Pléiade edition of Baudelaire's *Oeuvres Complètes* (or at least a part of it) complete with the title in red and black and the vignette of Baudelaire. That appearance dissolves when one turns the pages further, only to find that although each page includes the frame of the original, the page number and the running headline, the text has been removed in its entirety; the nullification continues throughout, even to the final page (also in red and black) listing other works issued by the Bibliothèque de la Pléiade.

In addition, although the front and rear covers are printed with the titles as per the book, Broodthaers has added a glassine jacket with a central printed title of its own *ABCABCABCABCA* which, when in place, effaces the title of Baudelaire's work. Broodthaers' final flourish is to give the book fictitious places of publication: *Paris* for the front cover, *New York* for the rear; the book was, as per the justification, printed at the expense of (*pour le compte de*) Herman Daled, Yves Gevaert and Paul Lebeer, all three resident in Brussels.

L'on ne peut définir ce livre comme une contrefaçon / telle qu'elle fut d'usage courant chez les éditeurs bruxellois / pendant la période romantique. / Si contrefaçon, il y a, elle se trouve être une référence / dont la forme particulière renvoie aux polémiques actuelles / dépassant un cadre géographique précis. / C'est tout au moins, ce que j'ai visé. (Marcel Broodthaers 'NOTE' to the justification).

[Jamar 42; Werner 19; Ceuleers 43; see Artists Who Make Books pp. 51 - 52].

£22,500

CHARLES BAUDELAIRE

ABC ABC ABC ABC A

PARIS
1874

CHARLES BAUDELAIRE

PAUVRE BELGIQUE

NEW YORK
1874

CHARLES BAUDELAIRE

PAUVRE BELGIQUE

PARIS
1874

51. BROUWN, Stanley. *1 m 1 Step*. Eindhoven. Printed by Lecturis for the Stedelijk Van Abbemuseum Eindhoven. 1976.

Very tall narrow 8vo. (998 x 100 mm). [8 unnumbered leaves]. Leaf with limitation and publisher's and printer's credits verso, blank leaf, leaf with section title '1 m', leaf with outer edge printed in black (998 x 2 mm), blank leaf, leaf with section title '1 step', leaf of smaller size with outer edge printed in black (880 x 3 mm), terminal blank leaf; also included with this copy, loosely inserted, is a flexible paper ruler of length 1 m. Original publisher's canvas-backed cream card boards, printed title to front cover in black, boards toned as usual, slight bumping to upper corners.

Stanley Brouwn's artist book produced for the exhibition at the Van Abbemuseum in 1976.

From the edition limited to 500 copies; this copy with an additional inserted metre-long flexible ruler.

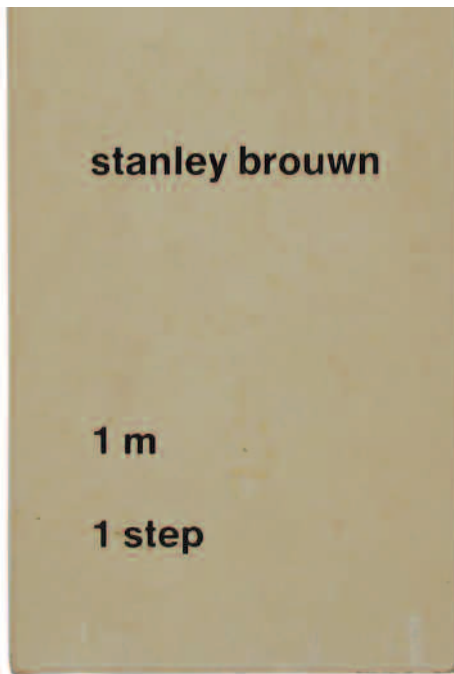
A profound irony of the work is that the book, despite the title's reference to *1 m*, measures 998 mm in height and the printed stripe within, announced with its own section title *1 m*, is of matching size; the additional inserted metre-long flexible ruler protrudes from the book and is folded at each end.

This 'life-size' metre-long book measures and compares distance in metres and steps in conceptual and experiential terms. (Books by Artists).

Since 1972, Stanley Brouwn has requested that his work not be reproduced ... At the artist's request, his birth date is excluded here ... (Cherix).

[Books by Artists 78; see In and Out of Amsterdam pp. 61 - 62 / 134].

£1,250





52. NASH, Paul. *A Private World*. 25 Photographs 1931 - 1946. London. Fischer Fine Art. 1978.

Various sizes. 25 original monochrome photographs by Paul Nash printed from the original negatives, numbered in Roman numerals I - XXV and from the edition of 45 in pencil and with the blindstamps of the 'Paul Nash Trustees' and 'Tate Gallery Archives Department' verso. Sheet size: c.304 x 215 mm (maximum, or the reverse). Loose as issued.

The scarce series of Paul Nash photographs *A Private World* selected by John Piper.

From the edition limited to 45 copies, each photograph numbered in pencil on the verso and with the blindstamps of the *Paul Nash Trustees* and the *Tate Gallery Archives Department*.

Having been selected by John Piper from Paul Nash's original negatives, these photographs, taken on Nash's No.1 A pocket Kodak series Two camera between 1931 and 1946, were printed by David Lambert for Fischer Fine Art and published in an edition of 45 as *A Private World, Photographs by Paul Nash* in 1978. The negatives are now lodged with the Tate Gallery Archives Department.

Paul had an economical and obsessive eye and his new toy [i.e. his camera] at once became a valuable weapon ... Paul Nash always had a feeling for the horizontal, at once boundless and embracing, and this is especially noticeable in his photographs. His Kodak, whether by chance or intention, took an exceptionally wide picture. But he always expected things to work for him and they usually did. (John Piper writing in 1977).

£4,500





53. PARKETT. Parkett. Kunstzeitschrift / Art Magazine. Nos. 1 - 100 / 101. (All Published). Zürich. Parkett Verlag. 1984 - 2017.

101 issues in 98. 4to. (255 x 211 mm). Printed text in German and English throughout, each issue illustrated profusely in colour and monochrome with works produced especially for the magazine, loose inserts, a CD and a variety of related ephemera. Original publisher's colour printed wrappers with titles to front covers and spines, the spines illustrated throughout with composite illustrations by various artists.

A very good complete set of *Parkett*, a cornucopia of contemporary art and the benchmark for the zeitgeist of the art market.

From its conception and first issue in 1984, *Parkett* reflected the concerns, aims and achievements of artists, elucidating and promulgating their work, collaborating with them (each issue was produced with an artist, later with several artists), interviewing them, serving as a forum for the creation of new works (in the vorzusausgabe version many of the issues became works themselves or promoted editioned original works in limited numbers). In essence, *Parkett* served both the art world and market that encompassed those artists while acting as their own vehicle. The production values were of the highest level, the printing exceptional, the choice of paper stock (a variety was used) meticulous and the scope and content of the widest range; a list of the featured artists would encompass anyone and everyone of importance or interest in the wide field of modern and contemporary art.

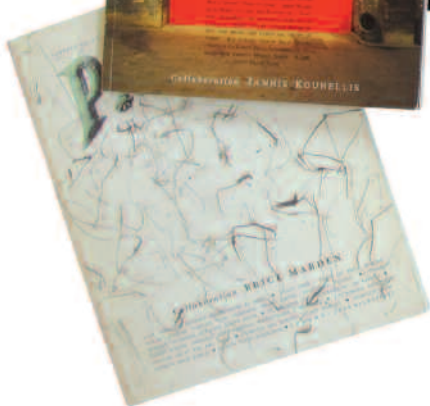
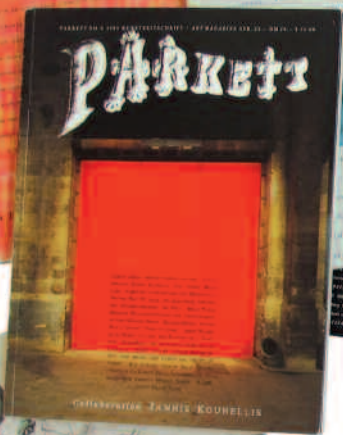
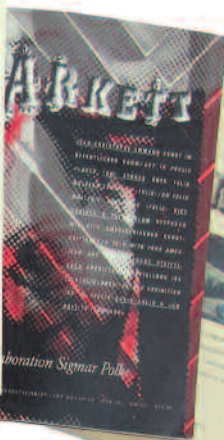
This excellent complete set includes all of the issues published over the course of more than thirty years but also a number of the additional, ephemeral offshoots. These are listed below.

A catalyst for invigorating change whilst always producing the 'harvest of the quiet eye'. (Hans-Ulrich Obrist).

Dear reader, We are happy to present Parkett to you, the new art magazine in German and English. Parkett will be partial and bold in discussing notable, yet unnoted undercurrents, and quick to recognize new developments in the bud. We are aiming to produce a vehicle of direct confrontation with art, providing not only coverage 'about' artists, but original contributions 'by' them. We would like to thank Enzo Cucchi for his enthusiasm; what more could we wish for than a great artist helping to launch Parkett with original works and his spirited 'Coraggio amici'! Now let yourself be carried away, and let Parkett treat you - four times a year, with intelligence and grace - to views and insights into art. (Bice Curiger writing in issue 1).

This volume completes the 33-year adventure of Parkett as a printed book. It is a weighty publication comprising Parkett's traditional format in combination with a retrospective view, characterized by the polyphony of voices that our readers have come to anticipate ... Statements by former editors, designers, and curators of Parkett exhibitions chart the exceptional reach of an impassioned network dedicated to in-depth inquiry into the art of our times. (Introduction to the final issue, No. 100 / 101).

A complete list of the additional material (it includes a number of supplements, postcard series issued separately, details of available issues and editions and so on) is available on request. £3,750



54. KIPPENBERGER, Martin. *ELITE '88*. Graz. Edition Artelier Graz. 1988.

Large folio. (605 x 417 mm). [13 unnumbered leaves]. Leaf with original silkscreen pictorial title with 'ELITE '88' in gold, copy number, signature and date in black ink, printed edition details inverted verso and 12 leaves in calendar format, May 1988 (as issued) to April 1989, each with original silkscreen image in various colours in portrait or landscape format recto and verso with calendar details in gold or bronze at foot, December 1988 printed recto only (as issued); sheet size: 605 x 517 mm. Original publisher's silkscreen wrappers, leaves in calendar format with black metal spiral-binding and hanging loop at head, original glassine wrapper, original card portfolio box with colour label with printed titles in black and additional card mailing box.

An excellent example of Martin Kippenberger's scarce *ELITE '88* pictorial artist book calendar / multiple, the genesis of the artist's homage to Picasso and his hugely significant series of self-portraits.

From the edition limited to 27 numbered copies on Canson MiTeintes, signed, numbered and dated 88 by Kippenberger in black ink to cover; 5 artist proof copies numbered in Roman numerals were also issued.

Each month in Kippenberger's calendar *Elite '88* is illustrated with a full-page silkscreen image of the artist posing in large white underpants in a spartan hotel room, details of the same room, the street below, or as for the cover image, the view through the net curtains. Kippenberger had been struck by an image of Picasso in similar large white underpants taken by the photojournalist David Douglas Grant in 1962. Picasso, aged 81 at the time of the photograph, exudes his typically buoyant self-confidence, and the artist's attire proved a springboard for Kippenberger's commentary on the machismo associated with the genre of self-portraiture; at the time, Kippenberger was not even half the age of Picasso, having turned 35 in February.

Taken at the Pension Elite in Vienna where Kippenberger was staying with Albert Oehlen during the spring of 1988, Kippenberger's photographs and the artist book he then created, were the commencement for the artist's homage to Picasso and provided the source for the series of self-portraits he then painted. These paintings, in which he positions himself as the legitimate heir to Picasso, while clearly mocking both himself and his perceived idol, are Kippenberger's first attempts at large scale self-portraiture, and were painted crucially by Kippenberger himself. That such a series, among the most important of the late twentieth century, should have their genesis in a calendar / multiple composed of original silkscreens is indicative of the central position of the artist book to Kippenberger's oeuvre.

The calendar runs, as intended by Kippenberger, from May 1988 to April 1989, with the details of a normal calendar (the days of the month, holidays and so on) printed over the original silkscreen images in gold or bronze inks. February 25th, 1989, Kippenberger's birthday, has been circled by hand and printed in the same ink as the usual calendar dates. For several of the months, Kippenberger has again manipulated the traditional calendar format with his use of both landscape and portrait formats and in several images the large white underpants have been printed using white to draw attention to the absurdity of the artist and his attire. Although the format used by Kippenberger was not new for the artist book - Allan Kaprow had used the calendar format for his *Days Off* (1970) and John Baldessari for *Ingres, and Other Parables* (1971) - by creating a calendar of original screenprints with a strict limitation, Kippenberger created something novel: an artist book that is not a book, a portfolio that is indivisible, a multiple that is sui generis, another in a series of artist books that is indubitably and could only be Kippenberger.

His [Kippenberger's] interest lay in Picasso's 'representation, how everything works ... he's the very biggest, maybe independent of his works.' For Kippenberger, this was the ultimate goal: artistic posterity in and of itself, in free orbit without the cumbersome banality of the artworks to hold it back. (Bell).

In his worst periods he looked like a shabby artist: unwashed, drunk, fat. So he pulled his underpants up over his belly like Picasso, stuck out his paunch, had a photo taken, and turned it into an exhibition poster, or a painting, or a calendar. Every weakness became a strength when transformed into art, even if the pain remained ... (Susanne Kippenberger).

[Koch 61; see 'Martin Kippenberger: Catalogue Raisonné of the Paintings', Vol. 3, 1987 - 1992; see Susanne Kippenberger's 'Kippenberger: The Artist and His Families', Berlin, 2007].

RESERVED



Martin Kippenberger

ELITE '88

Nr.: 25/27

Handwritten: 25/27

Edition ARTELIER Graz

55. BUREN, Daniel. *La Grille - La Couleur - Le Motif*. (Art Wall Sticker). Arbois. *Art Wall Sticker*. 2001.

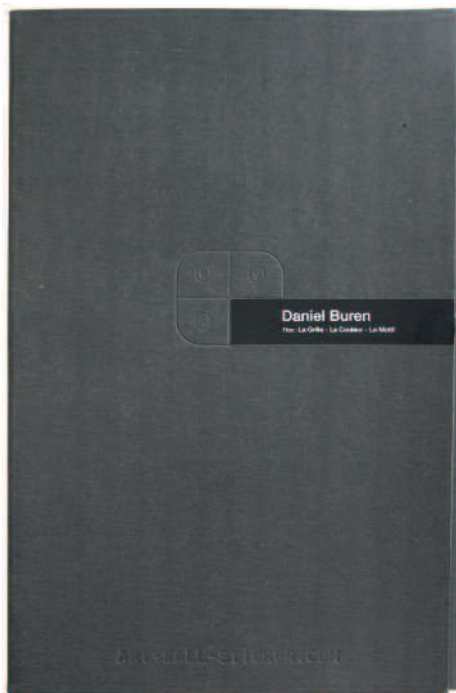
Oblong 8vo. (Book: 190 x 297 mm) + 4to. (Stickers: 300 x 282 mm). in Folio. (410 x 266 mm). Printed book / catalogue ('Art Wall Sticker: Collection 2001') with text in English and French on a variety of different paper stock with illustration throughout in colour and monochrome depicting the various 'Art Wall Sticker' works by different artists available (Buren's contribution is on pp. 12 / 13 with text on pp. 55 / 79) with explanatory text, order forms and so on; 20 leaves of unused stickers ('White / Transparent / White' and 'Transparent / White / Transparent') for Buren's work are also included together with bilingual assembly instructions, a title sticker and the signed 'Certificat d'Authenticité'. Loose as issued in original publisher's black card portfolio, printed title labels to front cover and spine, publisher details and vignette in blind to front cover.

Daniel Buren's *Art Wall Sticker* multiple enabling the creation of a unique Buren work.


From the edition limited by time (730 days), signed in capitals and numbered by Buren to the certificat d'authenticité.

The innovative *Art Wall Sticker* catalogue proposed a series of works - the catalogue lists those by 20 individuals - that could be ordered through the post or from a website to be created in situ by the person who made the order. Each work would then, created in accordance with the instructions, be unique. The work presented here, by Daniel Buren, presents a series of vinyl stickers to be arranged in a grid pattern on a painted wall that would then be documented photographically by its creator and the images and details returned to *Art Wall Sticker*.

The artwork is about positioning on a wall a series of patterns in a sticker form on the indicated locations. To do this, one firstly paints the entire wall X in a colour Y, left to the choice of the collector. (All colours are authorised, including white) ... It is ... understood that each piece, once painted, drawn and the patterns stuck, is an original artwork, different from any other. The result of this 'mecanism' [sic] of unlimited edition, shall produce a unique work of art each time. (From Buren's explanatory text). £2,250



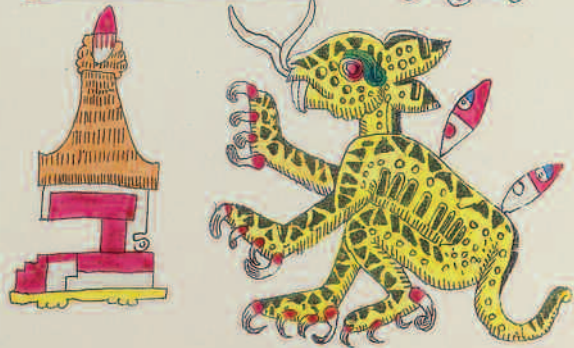
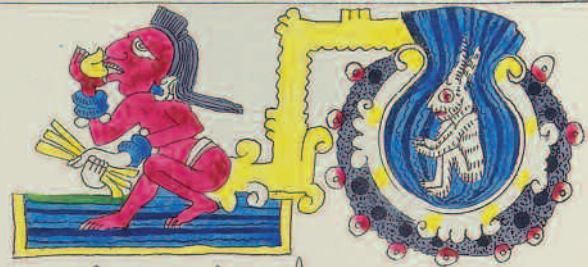
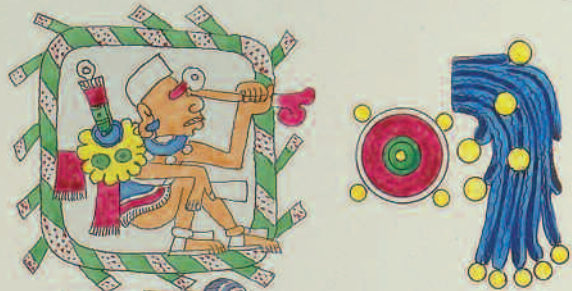




www.art-wall-sticker.com

Daniel Buren

Titre : La Grille - La Couleur - Le Motif
Collection 2001







Sims Reed Ltd. 43a Duke Street St. James's London SW1Y 6DD

Tel. +44 (0) 20 7930 5566 - Fax +44 (0) 20 7925 0825

www.simsreed.com - info@simsreed.com