

The 64<sup>th</sup> ABAA

NEW YORK  
INTERNATIONAL  
ANTIQUARIAN  
BOOK FAIR



SIMS REED APRIL 2024 – STAND C17

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**Stand C17**  
Park Avenue Armory  
643 Park Avenue, New York

# The 64<sup>th</sup> Annual ABAA New York International Antiquarian Book Fair



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- [01] ALBERT-BIROT, Pierre & Roch Grey (Baronne Hélène d'Oettingen). PARIS. NO. 1. NOVEMBRE, 1924. (All Published). Paris. Est en vente chez Jean Budry. 1924.

*Small 4to. (250 × 194 mm). [2 bifolia + inserted leaf]. Stitched as issued in original blue publisher's printed paper wrappers.* ¶ Pierre Albert-Birot's important and very scarce single issue Apollinaire Surrealist review. 'Paris' was issued in a single number in 1924, the month after the publication of the first Apollinaire Surrealist manifesto (October 1<sup>st</sup> Yvan Goll) and the first Bretonian Surrealist manifesto (October 15<sup>th</sup>). 'Paris' took the part of the Apollinaire Surrealists and opens with Roch Grey's analysis and impassioned defence of Apollinaire, his position and most crucially his definition of the term 'Surrealism', that he had coined originally. Pierre Albert-Birot's poem 'Théâtre' is present here as a loose sheet of thin tan unwatermarked wove paper (244 × 188 mm); it appears to be either a proof or for distribution.

[not in Le Fonds Paul Destribats]. – \$1,580

- [02] ANON. (Henry Aldrich?). ELEMENTA RELIGIONIS POLYGLOTTA UNA CUM HYMNIS QUI EX S[ANCTO] SCRIPTURA DERUMPTI IN ECCLESIA CANTANTUR. (Oxford?). 1666.

*Large 8vo. (220 × 148 mm). [68 leaves including blanks]. Full contemporary crushed morocco by the Queens' Binder A (William Nott?), boards with double roll tool border within double fillet to surround a beautiful geometric interlacing décor with additional decorative floral, guilloche and volute tools, banded spine with gilt cruciform composition in six compartments, board edges and turn-ins with roll tool décor, comb marbled endpapers, a.e.g.* ¶ A beautiful, complex and elaborately sophisticated document: an extraordinary and mysterious seventeenth century manuscript collection of illustrated polyglot prayers – testament perhaps to the legacy of the London Polyglot – in an exquisite contemporary English binding of red morocco. This extraordinary volume comprises Christian prayers and texts (the Confession of Faith, Ten Commandments, the Eucharist, Benedictus, Magnificat and

Nunc Dimittis and others) in a variety of Middle-Eastern and European languages including Greek, Latin, Hebrew, Arabic, Chaldean, Syriac, Farsi, Ge'ez, French, Italian, Spanish and German. The volume is composed in the Arabic and Hebrew manner, i.e. reading from right to left, and is illustrated with a series of striking contemporary compositions including the architectural title, portraits of Jesus as the Salvator Mundi, the Virgin Mary, the Apostles and others such as Moses and Simeon. [see BL Sloane MS 5242; see Howard M. Nixon's 'Five Centuries of Bookbinding' & 'English Restoration Bookbindings'; see 'Miriam Foot's 'The Henry Davis Gift' vol. II; see Maggs' 'Bookbinding in Great Britain' (i.e. Catalogue 966); see Brian Walton's 'Biblia Sacra Polyglotta']. – \$57,000

- [03] ARDIZZONE, Edward. ROUGH DRAFT OF NEW VERSION OF TIM AND LUCY GO TO SEA. (Original Maquette). (London). (By the author / artist). (c.1958).

*4to. (262 × 194 mm). [24 leaves + additional pasted correction slip; pp. (i), 1–46]. Original white paper-covered boards, titles in black ink to front cover and spine, plain white endpapers, corners worn, some soiling and splits to spine.* ¶ The complete illustrated original maquette for the definitive version of Edward Ardizzone's 1938 book 'Tim and Lucy Go to Sea'. [see Alderson 7; see Ardizzone's 'The Born Illustrator' in 'Motif – A Journal of the Visual Arts', No. 1, Nov. 1958; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016]. – \$19,000

- [04] ARDIZZONE. FINAL DRAFT: DIANA AND HER RHINOCEROS. (Original Maquette). (London). (By the author / artist). (c.1964).

*4to. (258 × 194 mm). [16 leaves + inserted leaf + 2 inserted leaves + additional pasted correction slip; pp. (i), 30]. Original white paper-covered boards, white paper dust-jacket with manuscript titles.* ¶ The complete original maquette, presented to his grand-children, for Edward Ardizzone's 1964 illustrated book 'Diana and Her Rhinoceros'. Ardizzone's presentation to his grand-children – it matches that in the published book – is in black ink to the front free endpaper: 'To my grandchildren / Susan

nah, Quentin & / Dominic who live at / 43 Queen's Road, Richmond, / Surrey, England.' [see Alderson 107; see Alan Powers' 'Edward Ardizzone Artist and Illustrator', London, 2016, pp. 119 – 120 for an illustration of this maquette]. – \$19,000

- [05] ARP, Hans. DER PYRAMIDENROCK. Zurich/Munich. Eugen Rentsch Verlag. (1924).

4to. (252 × 196 mm). [36 leaves; pp. 70]. Title, leaf with monochrome portrait frontispiece of Arp by Modigliani recto and Arp's verse recto and verso, final two leaves with 'Inhalt'. Original publisher's printed wrappers with the repetitive motif of 'Der Pyramidenrock' printed across the front and rear wrappers three times and downward forty-one times. ¶ First edition of Arp's poems. Written in German in four-line stanzas with varying meters, 'Der Pyramidenrock' ('the Pyramid Dress') was Arp's third collection of Dada verse. The portrait frontispiece appears to have been done by Modigliani in 1914 in Paris when Arp became acquainted with Picasso, Apollinaire and other leaders of Modernism.

[Bleikasten - Aa29]. – \$2,850

- [06] ART & LANGUAGE. Terry Atkinson & Michael Baldwin & David Bainbridge & Harold Hurrell. OLIVET DISCOURSE. Paris. Daniel Templon. 1971.

4to. (280 × 223 mm). pp. (44). Loose sheets as issued, bound in plain card wrappers with a sliding plastic spine. ¶ 'Olivet Discourse' from Art & Language. From the edition limited to 40 numbered copies, initialled by each of the artists on the title.

[Germano Celant - Book as artwork 1960/1972. p.84; Printed Matter; Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek. Staatliche Museen zu Berlin, p. 90]. – \$3,800

- [07] ASHENDENE PRESS. Tolstoy, Leo. Maude, Louise & Aylmer Maude (Trans). WHERE GOD IS LOVE IS. Chelsea / Chantmarle, Dorset. (The Ashendene Press). 1924, Christmas.

8vo. (207 × 148 mm). [16 leaves; pp. (i), 26, (i)]. Original publisher's blue printed paper wrappers with Yapp edges. ¶ The scarce Christ-

mas Ashendene translation of Tolstoy. From the edition limited to c.200 copies on paper. Printed at Essex House, Chelsea, 'Where God Is Love Is', was issued 'With All Good Wishes for a Merry Christmas and a Happy New Year from St. John and Cecily Hornby' 'for their friends whom God preserve this Christmastide'. [Hornby 'Minor Pieces' IX]. – \$2,850

- [08] B[ERARD], C[yrien]. LORD RUTHWEN, OU LES VAMPIRES. Paris. Chez Ladvocat, Libraire. 1820.

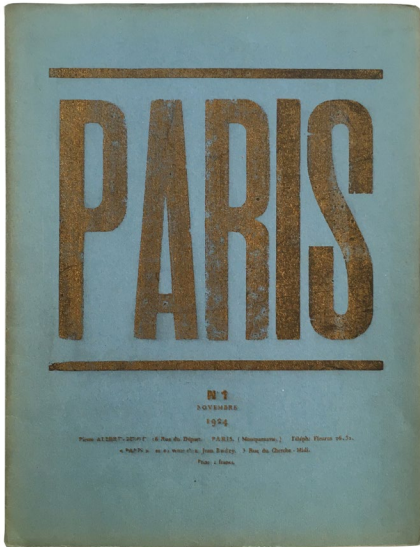
2 vols. 12mo. (182 × 106 mm). pp. (iv), (ii), (i), iv, 208; (ii), (i), 194. Original publisher's printed wrappers. ¶ The first edition of 'Lord Ruthwen, ou les Vampires', a superb unsophisticated copy in the original wrappers. Lord Ruthwen, appeared for the first time – not as a vampire but as an unflattering portrait of Byron – in Lady Caroline Lamb's 1816 Gothic novel 'Glenarvon' but took vampiric form in John Polidori's tale 'The Vampyre' composed in the same year. Polidori, Byron's doctor, composed his version, along with Mary Shelley's 'Frankenstein', at the now notorious evening spent on the shores of Lake Geneva at which Byron proposed that those present (the Shelleys and Polidori among them) should write a work of Gothic horror. Polidori's tale was attributed spuriously to Byron himself on first publication (one he denied vigorously threatening litigation), an attribution maintained in the concluding notes of this French continuation, a work with its own problems of attribution.

– \$5,000

- [09] BALDESSARI, John. THROWING THREE BALLS IN THE AIR TO GET A STRAIGHT LINE (BEST OF THIRTY-SIX ATTEMPTS). Milan. Giampaolo Prearo Editore S.r.L. / Galleria Toselli. 1973.

Oblong folio. (248 × 328 mm). [14 unnumbered leaves]. Original publisher's blue card envelope.

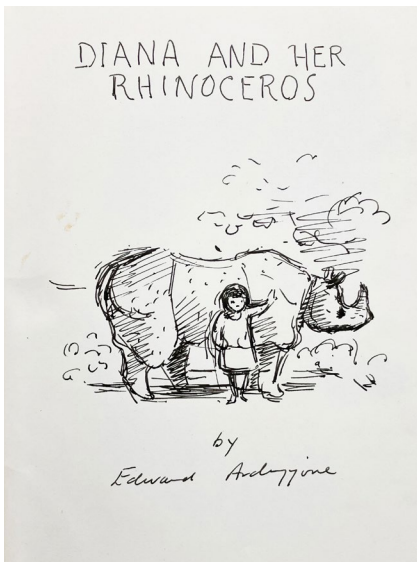
¶ John Baldessari's beautiful photographic serial multiple. From the edition limited to 2,000 copies. As early as 1972/1973, Baldessari had set himself the impossible task of balancing order and chaos with 'Throwing Four Balls in the Air to Get a Straight Line (Best of 36 Tries)' and 'Throwing Three Balls in the Air to



01



02



04



24

At last, owing to the great  
wavering of the crew, all the men  
on the raft were saved; but they  
were a villainous looking lot  
and the Captain said he would  
be glad when they were sent  
ashore.  
Mrs. Smawley, who was watching

Put them in the  
forecastle Mr. Mate

26

the vessel, felt sure something  
terrible would happen, and something  
terrible nearly did happen.

A day or two later Tim &  
Lucy were going into the store room  
when they heard the vessel's men  
plotting to capture the ship.

03

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05

ART - LANGUAGE PRESS

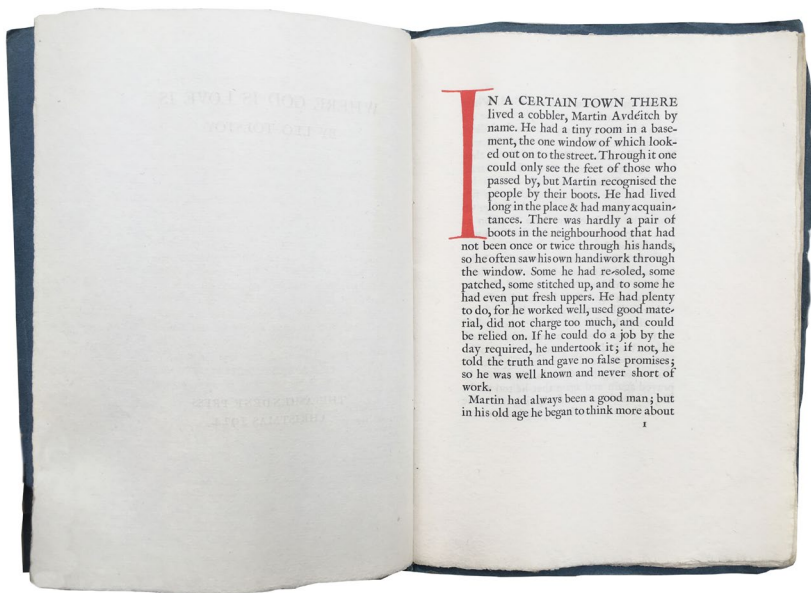
TERRY ATKINSON  
DAVID BAINBRIDGE  
MICHAEL BALDWIN  
HAROLD HURRELL

"OLIVET DISCOURSE"

Edited by DANIEL TEMPLON - Paris - 1971

787 PD 416 HH 77  
23/40

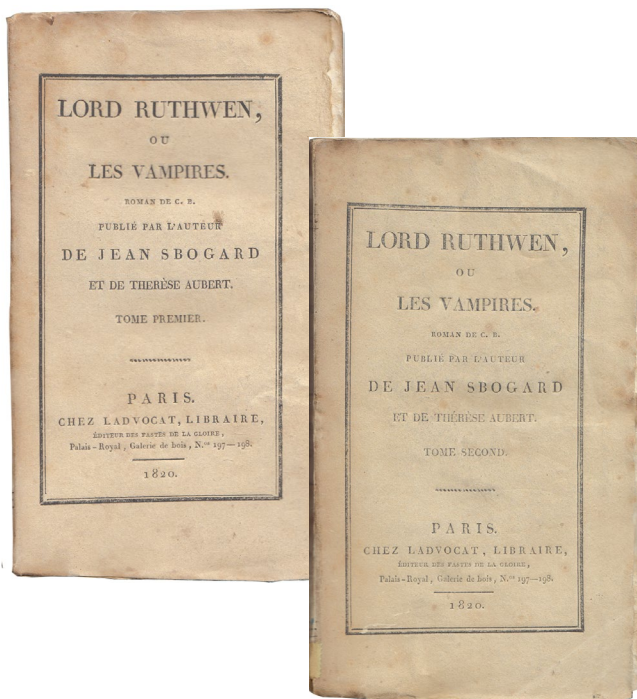
06



**T**N A CERTAIN TOWN THERE lived a cobbler, Martin Axedfeich by name. He had a tiny room in a basement, the one window of which looked out on to the street. Through it one could only see the feet of those who passed by, but Martin recognised the people by their boots. He had lived long in the place & had many acquaintances. There was hardly a pair of boots in the neighbourhood that had not been once or twice through his hands, so he often saw his own handiwork through the window. Some he had re-soled, some patched, some stitched up, and to some he had even put fresh uppers. He had plenty to do, for he worked well, used good material, did not charge too much, and could be relied on. If he could do a job by the day required, he undertook it; if not, he told the truth and gave no false promises; so he was well known and never short of work.

Martin had always been a good man; but in his old age he began to think more about

07



LORD RUTHWEN,

OU

LES VAMPIRES.

ROMAN DE G. E.

PUBLIÉ PAR L'AUTEUR

DE JEAN SBOGARD

ET DE THÉRÈSE AUBERT.

TOME PREMIER.

\*\*\*\*\*

PARIS.

CHEZ LADVOCAT, LIBRAIRE,

ÉDITEUR DES FAUCES DE LA GLOIRE,  
Palais-Royal, Galerie de Bois, N<sup>o</sup> 127-128.

1820.

LORD RUTHWEN,

OU

LES VAMPIRES.

ROMAN DE G. E.

PUBLIÉ PAR L'AUTEUR

DE JEAN SBOGARD

ET DE THÉRÈSE AUBERT.

TOME SECOND.

\*\*\*\*\*

PARIS.

CHEZ LADVOCAT, LIBRAIRE,

ÉDITEUR DES FAUCES DE LA GLOIRE,  
Palais-Royal, Galerie de Bois, N<sup>o</sup> 127-128.

1820.

08



09



10

Get an Equilateral Triangle (Best of 36 Tries), continuing in 1974 with 'Throwing Four Balls in the Air to Get a Square (Best of 36 Tries):' – \$8,200

- [10] BRAVO, Manuel Alvarez. (Friedlander, Lee, Ed.). FIFTEEN PHOTOGRAPHS. New York. Double Elephant Press. 1974.

*Folio.* (532 × 395 mm). [18 unnumbered leaves]. Loose as issued in original publisher's black morocco clamshell box. ¶ A superb example of the Double Elephant Press portfolio of signed photographs by Manuel Alvarez Bravo. From the edition limited to 75 numbered copies (plus 15 artist's proofs) with each photograph signed and numbered by Bravo in pencil to the support sheet. André Breton's introduction was written originally for the exhibition 'Mexique' in 1939. – \$50,000

- [11] BROODTHAERS, Marcel. A VOYAGE ON THE NORTH SEA. London. Petersburg Press. 1973.

*Oblong 12mo.* (151 × 177 mm). [19 unopened doubled leaves]. Original publisher's glossy white wrappers. ¶ A good copy of the English edition of Marcel Broodthaers' legendary artist book. From the English language edition limited to 1,100 copies (including 100 édition de tête examples). This artist book, published to accompany a film of the same name, combines details from a 19th century painting of a fleet of fishing vessels and a photograph of a 20<sup>th</sup> century sailing boat, delivering a typically befuddling narrative. Printed on unopened doubled leaves, Broodthaers includes a warning text (to the inner front cover and to the final leaf verso) advising against opening the pages with a knife. As is usual with Broodthaers, the two warnings differ, as do the two versions of the title page (one in traditional situation, the second to the rear inner cover). [Marcel Broodthaers – Complete Graphic Work & Books 39; Ceuleers 40]. – \$700

- [12] BROODTHAERS, Marcel. CHARLES BAUDELAIRE. PAUVRE BELGIQUE. Brussels. Daled, Gevaert & Lebeer. 1974.

*Small folio.* (325 × 250 mm). [76 leaves]. Original publisher's white printed wrappers with titles in black to front and rear covers. An excellent copy of Marcel Broodthaers' scarce gnomonic 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, signed and dated 'Bruxelles, le 26 Septembre 74. M. B.' and numbered by Broodthaers in black ink; four lettered copies were also issued.

[Jamar 42; Werner 19; Ceuleers 43; see Artists Who Make Books pp. 51 – 52]. – \$28,000

- [13] BROODTHAERS, Marcel. UN COUP DE DÉS JAMAIS N'ABOLIRA LE HASARD – IMAGE. Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969.

*Folio.* (326 × 250 mm). [16 unnumbered leaves, blanks included]. Original publisher's white printed wrappers with titles in red and black, original glassine dust-jacket as issued. ¶ An excellent, crisp presentation copy of Marcel Broodthaers' important appropriation of Stéphane Mallarmé. From the edition limited to 400 copies, with this one of 300 marked 'exemplaire catalogue' on white wove paper without watermark, inscribed by Broodthaers in blue ink, signed with his initials 'M. B.' (as usual) and dated 'déc. 69.'; the copies marked 'exemplaire catalogue' were not issued with a signature or number. Broodthaers' inscription replaces his own name (he has crossed through it with a large 'X') in 'Copyright 1969 by Marcel Broodthaers Bruxelles' with an arrow from the 'by' to the new names 'Olga et Sandro', while beneath he has dated and signed it: 'déc. 69. / M.B.'

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 – 51]. – \$16,000

- [14] BROODTHAERS, Marcel. UN JARDIN D'HIVER. Brussels & London. Sur les Presses de l'Imprimerie J. Paeshuys ... for Société des Expositions & Petersburg Press. 1974.

*Square 8vo.* (200 × 200 mm). [14 doubled leaves; pp. 28]. Original publisher's printed wrappers with cloth-tape spine as issued, titles in red and black and monochrome illustrations

to front and rear covers, original white card folder with title to front cover and *achevé d'imprimer* to rear. ¶ A good copy of Broodthaers' artist book 'Un Jardin d'Hiver' with the original portfolio. From the edition limited to 120 copies, each numbered and signed with initials by Broodthaers in red ink to final leaf; he has also initialled the first page in the same red ink. [Jamar 41; Ceuleers 42; Werner 18; Künstler Bücher 16; Das Archiv Sohm 309]. – \$9,500

- [15] (BROODTHAERS). Charles Baudelaire. *JE HAIS LE MOUVEMENT QUI DÉPLACE LES LIGNES*. Hamburg. Edition Hossmann. 1973.

*Small folio. (320 × 250 mm). [8 unnumbered leaves]. Original publisher's white printed wrappers with titles in red and black to front cover and (Fig. A) in black to rear. ¶ A superb copy of the édition de tête of the 'édition originale' of Marcel Broodthaers' anonymous artist book – the first of 3 lettered copies and one of only 13 signed by the artist – inspired by Baudelaire's sonnet 'La Beauté'. From the edition limited to 338 copies, with this one of 3 lettered copies, inscribed 'A' and initialled 'M B', on papier Roemerturm Alt Xanten à la cuve conforming to the édition de tête signed and numbered by Broodthaers in ink; the remaining copies, on different paper, were neither signed nor numbered. [Ceuleers 39; Jamar 38; Werner 15]. – \$22,250*

- [16] CHAGALL, Marc. Gogol, Nicolas. *LES AMES MORTES. EAUX-FORTES ORIGINALES DE MARC CHAGALL*. Paris. Tériade Editeur. 1948.

*2 vols. Folio. (388 × 286 mm). Loose as issued in original publisher's printed wrappers with titles in black to front covers, chemises with labels to spines, without slipcase. ¶ Marc Chagall's masterful illustrations for Gogol's 'Dead Souls'. From the edition limited to 370 numbered copies signed by Chagall, with this one of 50 from the édition de tête, however this example is without the extra suite printed on Japon Nacré. The 96 prints for Gogol's masterpiece were executed between 1927 and 1930 for Volland but Tériade was the first to publish them. [Cramer 17]. – \$30,000*

- [17] CRUIKSHANK, George. *GREENWICH HOSPITAL, A SERIES OF NAVAL SKETCHES, DESCRIPTIVE OF THE LIFE OF A MAN-OF-WAR'S MAN*. By an Old Sailor. London / Dublin. Published by James Robins and Co. ... And Joseph Robins. 1826.

*4to. (295 × 232 mm). [114 leaves incl. 12 leaves of plates on thick cream stock; pp. (i), (ii), 200]. Original publisher's salmon printed card boards, tan endpapers, front cover with 12 vignettes by Cruikshank to surround printed titles in black, titles to spine and vignette to rear cover, scarlet grey paper-lined chemise, red morocco pull-off case with banded spine and gilt titles and rules in six compartments by 'W. Root & Son, Binders, London' with their signature gilt to case. ¶ A superlative copy, completely unsophisticated, completely uncut and in the original salmon printed boards.*

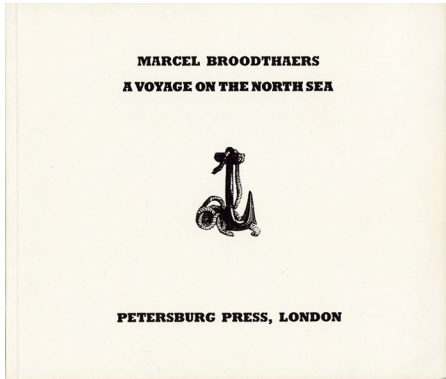
[Cohn 47 (& 53); Abbey Scenery 226]. – \$7,000

- [18] CRUIKSHANK, George. *SIX ILLUSTRATIONS TO COWPER'S DIVERTING HISTORY OF JOHN GILPIN*. London. Charles Tilt. 1828.

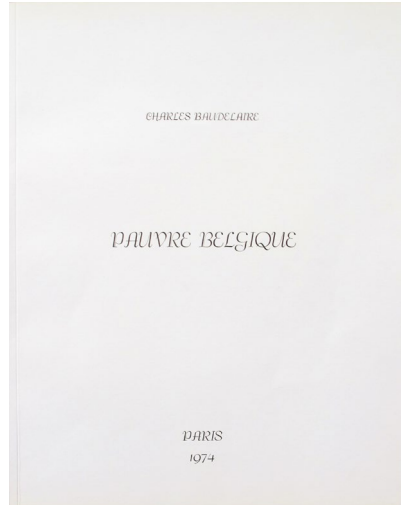
*8vo. (236 × 164 mm). Original publisher's printed stitched paper wrappers, loose in later paper-lined brown cloth portfolio with gilt title to spine. ¶ The rare issue of Cruikshank's plates, proofs on India paper, in the original wrappers. 'The illustrations (India proofs) were also issued unmounted separately without text, in brown paper printed wrappers, in royal octavo.' (Cohn). [Cohn 169]. – \$550*

- [19] (DADA). Dermée, Paul. (Ed.). *Z. No. 1. DIRECTEUR PAUL DERMÉE*. (All Published). Paris. Au Sans Pareil. 1920, mars.

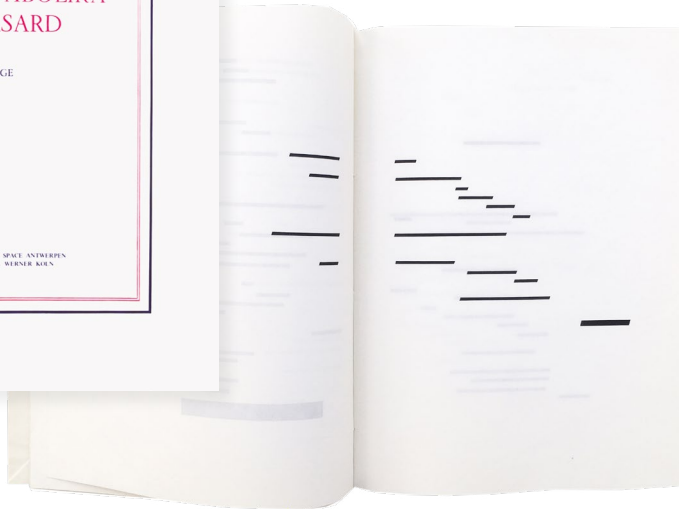
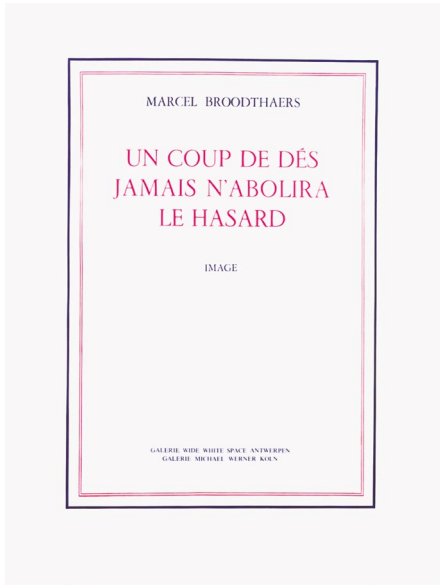
*Tall 8vo. (310 × 230 mm). [Single sheet folded four times to make eight pages]. Unbound as issued. ¶ Rare Paris dada revue published by 'Au Sans Pareil' in 1920. Although further issues were intended (a price for ten issues is listed on the front wrapper at 10 Francs), this single number was all that was published. Paul Dermée (1886–1951) was the pseudonym of the Belgian poet, author and critic Camille Janssen. He and his wife Céline Arnaud (who produced her own sin-*



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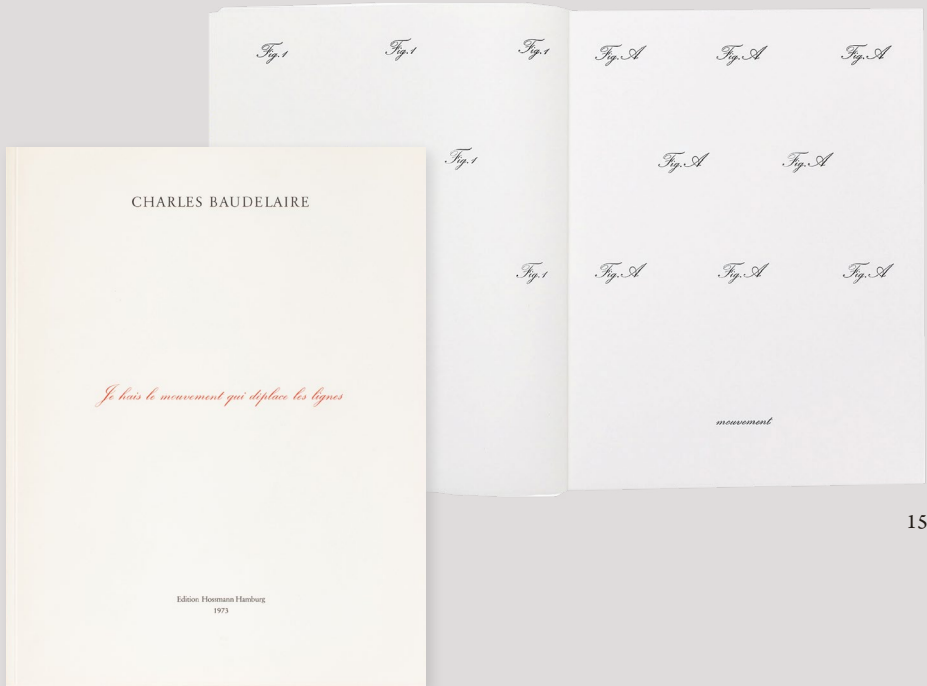
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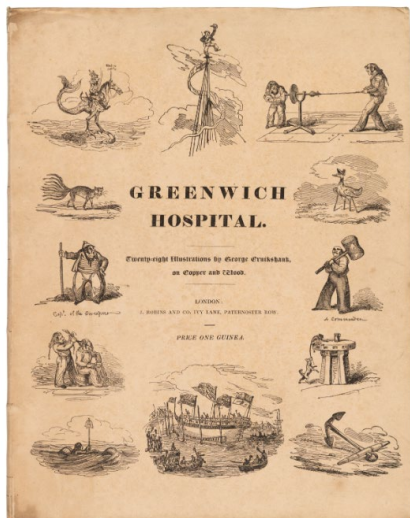
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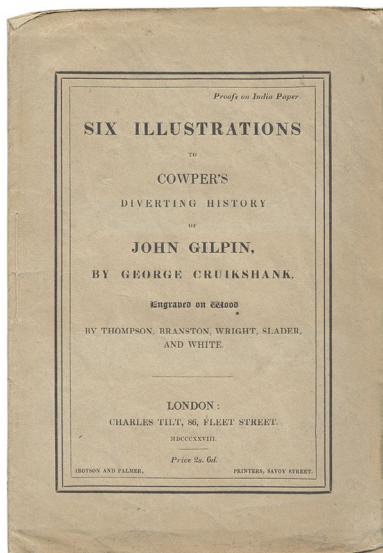
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8

**DANS LES CARTES**

Aux bons livres parallèles — pigeon  
une tête brisée est possible  
Pauvre de Charles magnanime en voyage  
Bonne anecdote par l'opéra —  
une homme méchant

le fils cause — les castagnettes  
Après le succès libéré de cette agnelle  
Avec honneur son lauréat est fidèle  
Nuit — pigeon lève — la fin — inévitable  
Carnade succède à cet en sera son quart plus  
Désigne la jour à bois de saur  
sept heures de sang fort médi

Paul Derrier

**DERNIERE HEURE**

Duhamel — Tous les dactylopes sont satisfaites  
London. — Vous les polliciers sont distantes  
— les vobres aussi! All well! Daignez à  
Roger All Art (sigle Baroness Orest)

**Hypothèse** —  
Dadas couchent sur tous les bancs  
Dadas subissent les puces  
Dadas sont fiers comme Atalante  
Dadas se moquent de Vanuvelles

Rome. — Que fait-on dans à Paris  
Venons de recevoir la *Gauche Espagnole*  
Sommes tous malades. Ispira. Et le Section  
d'Art ou l'Action d'Art? Vie, nouvelles. Acep-  
plains un petit paucours porter secours. D'été  
Prampolain!

**New-York.** — Les jeunes gens des Univer-  
sités de Minnesota, Connecticut et Massachusetts  
retour à l'occasion du Grand Match de foot-ball  
présentent évidemment leur honneur enthousiaste  
et respectueux au Secrétaire du Dadaisme: Jac-  
ques-Boniface Blanché!

T. S. F.

1

Mars 1920

**Z**

Abonnement: 12 fr. Le Numéro: 1 fr. 50.  
Dépôt: Le Sirey Paris 12, Avenue Kléber, Paris

**PAUL DERRIER**

**Qu'est-ce que Dada!**

Tout est dada.  
Chacun a **dada**.  
Vous vivez vos dadas dont vous avez fait  
des dadas.

Les dadaïstes connaissent leurs dadas et  
s'en moquent. C'est la grande supériorité qu'ils  
ont sur vous.

Dada n'est pas une école littéraire ni une  
doctrine esthétique.

Dada est une attitude fœnicierement origi-  
nalisée, analogue à celle de devant l'œil colle  
au microscope.

Dada est tiré de ceux qui vivent "ART"  
"la Beauté", "la Vérité" avec des majuscules  
et qui en font des réalités supérieures à l'homme.  
Dada before atrocement les majuscules.

Dada relevant l'autorité des contraintes tend  
à libérer le jeu naturel de son activité. Dada  
même dose à l'amarillisme et un lyrisme le plus  
spontané, par conséquent le moins logique. Ce  
lyrisme s'exprime de mille façons dans la vie.

Dada nous déçoit de l'épaisse couche de  
crasse qui est déposée sur nous depuis quel-  
ques siècles.

Dada détruit et se borne à cela.

Que Dada nous aide à faire la table rase, puis  
chacun de nous reconstruit une maison moderne  
avec chaudières centrales et tout à l'égoût,  
dadas de 1920.

PAUL DERRIER  
saisonné dactylo

Le Génie! Paul Derrier.  
Saisonné dactylo. 4, Rue Tardieu, Paris

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gle issue Dada magazine 'Projecteur' also in 1920) were active in Parisian Dada circles and Dermée had helped distribute the revue Dada in Switzerland during the war earning him the title 'Proconsul Dada' from Tzara. [Le Fonds de Paul Destribats 129; Ades 8.35].  
– \$3,500

- [20] DOESBURG & Kurt Schwitters. KLEINE DADA SOIRÉE. (The Hague). (1922/1923).

*Lithograph in red with additional printing in black recto only on thin newsprint paper, the full sheet, never folded; sheet size: 300 × 300 mm.*

¶ An excellent example, never folded, of the first issue of the iconic 'kleine dada soirée' poster. This programme / poster by Théo van Doesburg and Kurt Schwitters details the events for the travelling show they had devised towards the end of 1922. Their proposed tour of Holland was to start in The Hague in December 1922 but had to be postponed due to problems with Schwitters' passport. On January 10<sup>th</sup>, 1923, Schwitters and van Doesburg appeared at the Haagsche Kunstkring (the details are at the upper right of the poster together with the address 'Binnenhof 8') and the performance featured van Doesburg's 'dadasofie', 'ragtime-dada' by Erik Satie and Schwitters' sound poetry. The chaotic typography of the poster, in typical dada style, features random capitalisations, variations in typography, the text at variable and peculiar angles, manicules, small vignettes, a quotation from Tristan Tzara etc., all against a background with 'dada' printed in red.

[see 'Dada in the Collection of the Museum of Modern Art', New York, 2008, pp. 102 – 105; see Ades pp. 125 – 126 which describes the series of 'kleine dada soirée' performances (but without naming them) in Schwitters' words].  
– \$31,500

- [21] DORÉ, Gustave. Enault, Louis. LONDRES. ILLUSTRÉ DE 174 GRAVURES SUR BOIS PAR GUSTAVE DORÉ. Paris. Librairie Hachette et Cie. 1876.

*Small folio. (385 × 296 mm). pp. (ii), (i), 430. Contemporary burgundy half-morocco, marbled boards and endpapers, banded spine with gilt title in six compartments, original publisher's blue*

*printed wrappers and backstrip with titles in red and black retained, t.e.g. ¶ A very scarce deluxe example of Louis Enault's 'Londres' illustrated by Gustave Doré printed on Chine and with a signed original drawing. This is the first French edition; the work was first published in English in 1872 with text by Blanchard Jerrold. No copies of the English edition were issued on Chine. The original drawing by Doré (420 × 350 mm) is a preparatory sketch for one of the illustrations in the book, 'Pauvresse à Londres'. [Ray 251 (English edition) & 252; SR / BF 59].  
– \$19,000*

- [22] DOVES PRESS. Emerson, Ralph Waldo. ESSAYS. WITH PREFACE BY THOMAS CARLYLE. Hammersmith. The Doves Press. 1906.

*8vo. (235 × 170 mm). [164 leaves including blanks; pp. 311, (i)]. Original publisher's limp vellum with stamped signature to rear pastedown: 'THE DOVES BINDERY', paper endpapers and pastedowns, title gilt to spine. ¶ A fine copy on vellum of Emerson's Essays, the only American text printed at the Doves Press. From the edition limited to 325 copies, with this one of 25 on vellum. 'Cobden-Sanderson had actually met Emerson once when Emerson was visiting London in the 1860s. In a presentation copy of the Doves edition of the Essays, Cobden-Sanderson wrote that they were printed in memory of a conversation he had had with Emerson as they walked together down Pall Mall. Cobden-Sanderson was attracted to Emerson's idealism, and to the hint of mysticism that coloured his view of nature. In Cobden-Sanderson's mind Emerson was 'a pinnacle of a man'. The Essays, issued in June 1906, were printed from the first English edition, with a preface by Carlyle. It was the first Doves Press book in which Miller and Richard's Old Style italic was used...' (Tidcombe). [Tidcombe DP8; see Ransom, Doves 9].  
– \$19,000*

- [23] DOVES PRESS. Goethe, J. W. von. TORQUATO TASSO. Ein Schauspiel von Goethe. Hammersmith. Doves Press. 1913.

*8vo. (236 × 172 mm). [92 leaves including blanks; pp. 163, (i)]. Original pumpkin morocco by Cobden-Sanderson at the Doves Bindery*

with gilt signature to rear pastedown as usual, boards with gilt border to surround smaller gilt tooled rectangles, banded spine ruled in gilt with gilt title in six compartments, turn-ins ruled in gilt, a.e.g., later matching morocco-edged cloth slipcase. ¶ The Doves Press edition of Goethe's 'Torquato Tasso' on vellum with gilt initials supplied by Graily Hewitt. From the edition limited to 227 copies, with this one of 12 on vellum with gilt initials by Graily Hewitt; 15 additional copies were printed on vellum with printed initials as well as the 200 on paper. Goethe's verse drama 'Torquato Tasso' (written during the 1780s and completed in 1790) takes as its subject the final descent into madness of Tasso (1540 – 1595), author of the epic poem 'La Gerusalemme Liberata' (first published in 1581). The Doves binding for the present copy, signed as usual to the rear turn-in by Cobden-Sanderson 'THE DOVES BINDERY / 19 C-S 13', has been restored: the hinges have been reinforced and the spine repaired, particularly at the head and foot.

[Tidcombe DP31; Tomkinson 34]. – \$15,850

- [24] DOVES PRESS. Keats, John. KEATS. (POEMS). Hammersmith. Doves Press. 1914.

*Large 8vo. (234 × 168 mm). [102 leaves; pp. 203]. Full scarlet crushed morocco by Frieda Thiersch with her signature gilt, boards with double gilt rules, banded spine with elaborate tooled decoration with title 'KEATS / 1815 – 1820' and dated 'MCMXIV' in six compartments, large turn-ins with gilt tools and rules to surround vellum doublures, board edges ruled in gilt, morocco-edged wool-lined marbled board slipcase. ¶ A very scarce copy of the vellum issue of the Doves Press' Keats in a highly accomplished binding of red morocco by Frieda Thiersch. From the edition limited to 212 copies, with this one of 12 examples printed on vellum. Apprenticed to the binder Charles McLeish who described her as the 'most skillful pupil we ever had ... equal to any professional', Frieda Thiersch (1889–1947) was a prodigy: a highly talented, innovative and controversial binder. The daughter of a distinguished Munich-based architect, Frieda had a privileged upbringing before her seduction by her music master Ludwig Hess for a bet; the ensuing*

pregnancy caused her banishment to France for the birth of her child to avoid scandal. After the birth she was sent to London where she undertook an apprenticeship at McLeish & Sons that led to their endorsement and laid the foundations for her future as a binder. [Tidcombe DP36; Tomkinson 58, 45]. – \$63,000

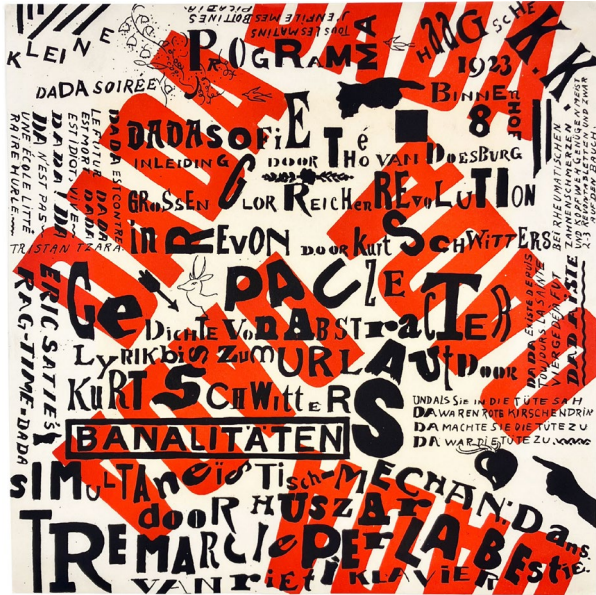
- [25] DUBUFFET, Jean. Volboudt, Pierre. LES ASSEMBLAGES DE JEAN DUBUFFET. SIGNES, SOLS, SORTES. TEXTE DE PIERRE VOLBOUDT. Paris. Editions Fernand Hazan / Pierre Matisse, New York pour 'XXe Siècle'. 1958.

*Small folio. (340 × 245 mm). [66 leaves (including inserted lithograph); pp. 117, (vi)]. Loose as issued in original publisher's printed wrappers, chemise with title in black to spine and marbled design and matching slipcase, the wrappers, chemise and slipcase were designed especially by Dubuffet. ¶ The édition de tête with Dubuffet's signed lithograph 'Le Promeneur'. From the edition limited to 770 copies, with this one of 50 from the édition de tête on vélin d'Arches with Dubuffet's original signed colour lithograph as frontispiece. Dubuffet's original lithograph, 'Le promeneur', printed in five colours is signed and numbered from the edition of 50 in pencil by the artist verso. With the publisher's announcement for the book.*

[Webel 395; see pg. 123]. – \$5,700

- [26] DUCHAMP, Marcel & André Breton. FIRST PAPERS OF SURREALISM. New York. Coordinating Council of French Relief Societies, Inc. 1942.

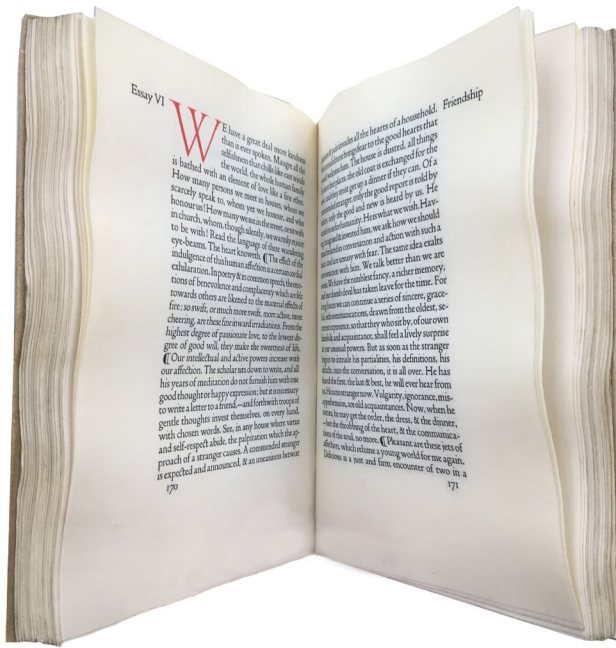
*Small folio. (266 × 184 mm). [26 unnumbered leaves]. Original publisher's yellow printed perforated glossy wrappers by Marcel Duchamp, stapled as issued. ¶ An excellent copy of the seminal 1942 'Surrealism-in-Exile' exhibition catalogue. Curated by André Breton and featuring – among many other exhibits – Duchamp's installation of twine ('Sixteen Miles of String'), 'First Papers of Surrealism' was held in 1942 from October 14<sup>th</sup> to 7<sup>th</sup> November at the Whitelaw Reid Mansion in Madison Avenue to benefit France. The first major exhibition of Surrealism in America, 'First Papers of Surrealism' – as an exhibition*



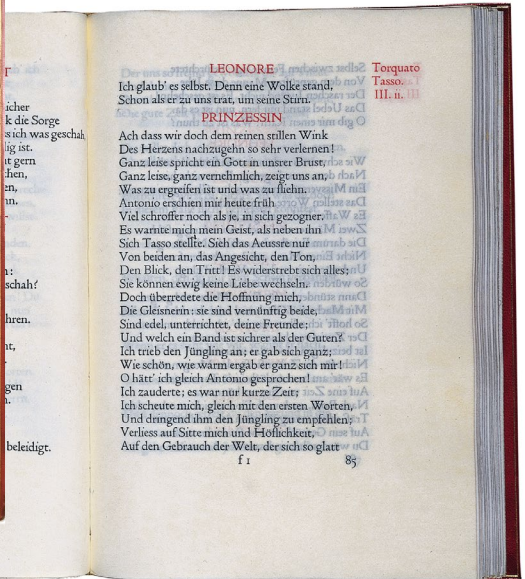
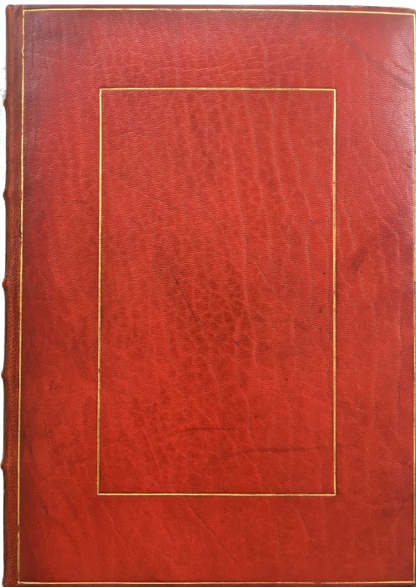
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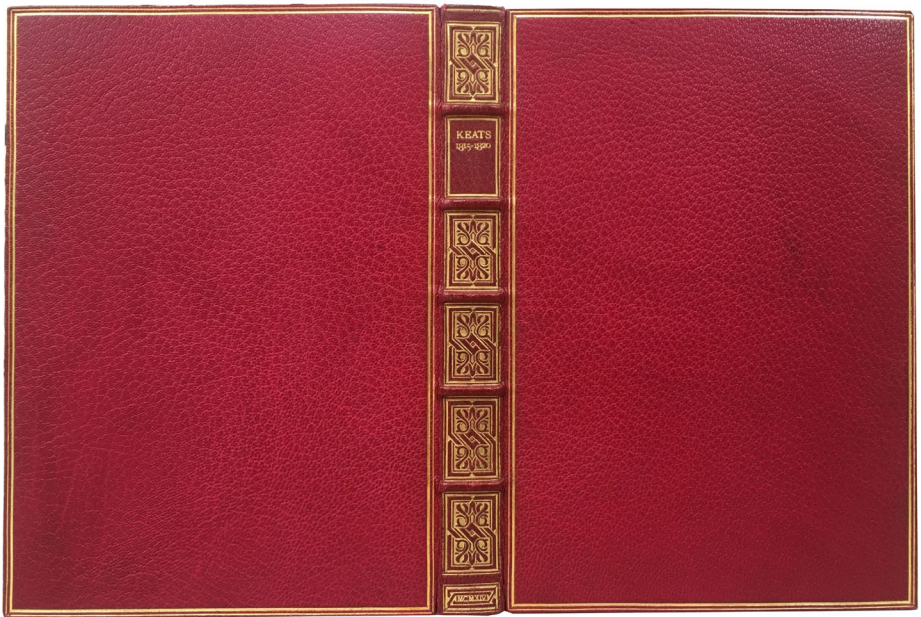


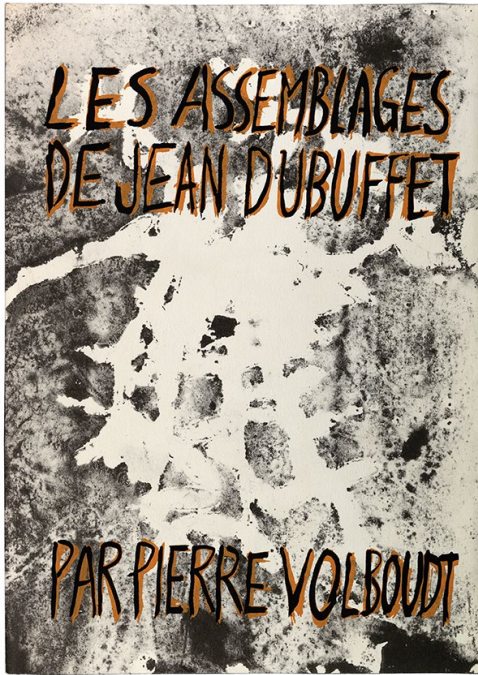
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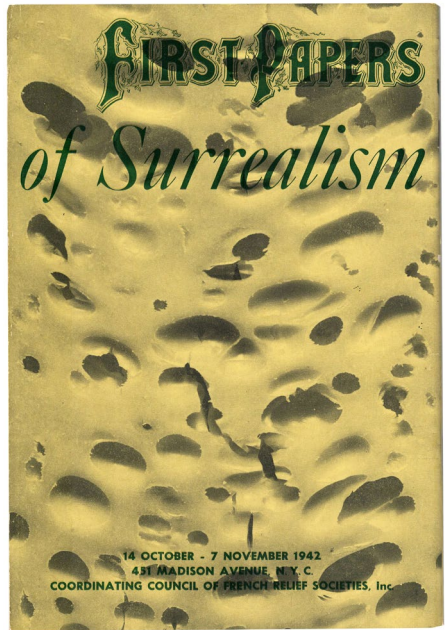
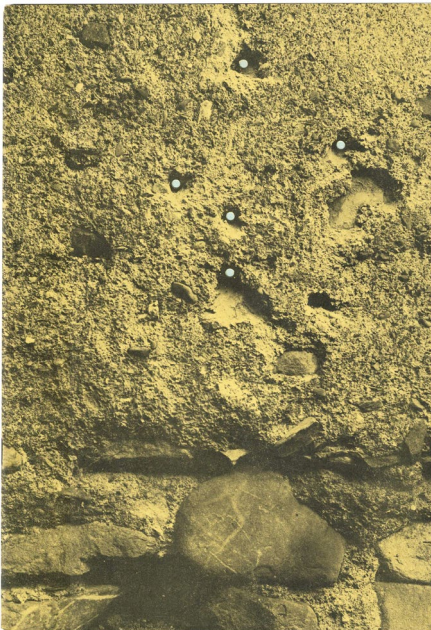
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 beleidigt.

LEONORE  
 Ich glaub' es selbst. Denn eine Wolke stand,  
 Schon als er zu uns trat, um seine Stirn  
 PRINZESSIN  
 Ach dass wir doch dem reinen stillen Wink  
 Des Herzens nachzugehen so sehr verlernen!  
 Ganz leise spricht ein Gott in unsrer Brust:  
 Ganz leise, ganz vernünftig, zeigt uns an  
 Was zu ergreifen ist und was zu fliehen.  
 Antonio erschien mir heute früh  
 Viel schroffer noch als je, als neben ihm  
 Es warnte mich mein Geist, als neben ihm  
 Sich Tasso stellte. Sieh das Aeußere nur  
 Von beiden an, das Angesicht, den Ton,  
 Den Blick, den Tritt! Es widerstrebt sich alles,  
 Sie können ewig keine Liebe wechseln,  
 Doch überredete die Hoffnung mich,  
 Die Gleisnerin: sie sind vernünftig beide,  
 Sind edel, unterrichtet, deine Freunde;  
 Und Welch ein Band ist sicherer als der Guten?  
 Ich trieb den Jüngling ans er gab sich ganz,  
 Wie schön, wie warm ergab er ganz sich mir!  
 O hätt' ich gleich Antonio gesprochen!  
 Ich zauderte; es war nur kurze Zeit;  
 Ich scheute mich, gleich mit den ersten Worten  
 Und dringend ihm den Jüngling zu empfehlen  
 Verließ auf Sitte mich und Hoflichkeit,  
 Auf den Gebrauch der Welt, der sich so glatt





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and catalogue it followed closely previous Surrealist exhibitions and catalogues – included precursors, Surrealists who had fled the war in Europe as well as allusion to those who remained ('Circumstances make it impossible for us to represent properly or by their most recent works, a number of artists ... Rather than give an insufficient idea of them, we have with regret omitted surrealist objects from this catalogue ... '); where examples of artists' work are included, found photographs depicting others are displayed in place of portraits of the artists or writers themselves. [see Schwarz Revised 487; Schwarz 313; Lebel 180].

– \$2,200

- [27] EPISTOLAE ET EVANGELIA AD USUM CONGREGATIONIS SANCTI MAURI ORDINIS SANCTI BENEDICTI, NECNON EORUM OMNIUM QUI MISSALI ROMANO UTUNTUR. Paris. Typ. Lud. Annae Sevestre ... Cum Privilegio Regis. 1708.

Folio. (380 × 250 mm). pp. (iv), 328, lxii, (v). Full contemporary red morocco à la dentelle surrounding central vignette of St. Peter (front board) or St. Paul (rear), borders with lyre and other evangelical tools, Saints Peter and Paul at alternating corners, banded spine with green morocco label with gilt title and elaborate decorative tooling in gilt in seven compartments, turn-ins with floral roll tool borders, board edges ruled in gilt, green and cream silk placemarkers, marbled endpapers, a.e.g., later burgundy calf-backed marbled board box with gilt titles to spine.

¶ A splendid French edition of the 'Epistolae et Evangelia' in a beautiful contemporary binding of red morocco à la dentelle likely by Padeloup. This magnificent French edition of the 'Epistolae et Evangelia', readings from the Epistles and Gospels designated for specific Sundays and holy days throughout the liturgical year, was printed for the use of the Congregation of Saint Maur. This copy in a beautiful binding – likely by Antoine-Michel Padeloup le Jeune – was bound for Henry Arundell, 8th Baron Arundell of Wardour (1740–1808). Arundell, an avid collector in all fields and a leading English Catholic peer, commissioned a number of bindings in Paris for service books for use in his All Saints' Chapel at New Wardour Castle in Wiltshire.

The castle was designed by James Paine and includes additions by the Imperial Russian architect Giacomo Quarenghi; All Saints' Chapel was reworked and enlarged by Sir John Soane in the 1780s. – \$15,500

- [28] ERAGNY PRESS. Ronsard, Pierre de. ABREGÉ DE L'ART POÉTIQUE FRANÇOIS. The Brook, Hammersmith. Eragny Press. 1903.

8vo. (214 × 146 mm). [22 leaves; pp. 44]. Full polished calf by Sangorski & Sutcliffe (see below), boards with elaborate gilt and colour floral and foliate tools at corners, boards with elaborate gilt rules, gilt title to upper section of front board, banded spine ruled in gilt and with gilt title in six compartments, turn-ins ruled in gilt, handmade patterned paper pastedowns and endpapers, a.e.g., later brown morocco-edged cloth board slipcase. ¶ The Eragny Press edition of Ronsard's 'Abregé de l'Art Poétique François'. From the edition limited to 226 copies, all on paper. Although the binding for the present copy is unsigned, a pencil note attributes it to Sangorski & Sutcliffe. With a presentation inscription in blue ink to initial blank: 'M. Dodderidge / from B. G. Palmer / 1952, Milan.

[Genz EP15]. – \$2,850

- [29] ERAGNY PRESS. Browning, Robert. SOME POEMS BY ROBERT BROWNING. The Brook, Hammersmith. Eragny Press. 1904.

8vo. (210 × 138 mm). [35 leaves including frontis. on inserted leaf; pp. 64, (i), (i), (i)]. Full dark chocolate crushed morocco by Zaehnsdorf with signature gilt and dated 1905, boards ruled in gilt to surround a wide inset border of green morocco with gilt and red floral and gilt foliate tools, banded spine in six compartments with inlaid sections of green morocco and gilt and red floral tools and gilt title, turn-ins with gilt decorative border with foliate decor, thick green doublures and endpapers, board edges ruled in gilt, original blue paper-backed decorative 'Wild Rose' printed paper boards with gilt title preserved, a.e.g., later brown cloth box with gilt title to spine. ¶ The Eragny Press edition of Browning in a beautiful binding by Zaehnsdorf. From the edition limited to 209 copies,



with this one of 200 on paper. This copy with an inscription in sepia ink (badly faded and only partially legible) beneath the frontispiece: 'I bought this for myself ... M. M. ... 1905'. This beautiful edition caused the Pissaros much trouble: with the paper, printing, bindings and finally, with sales. Lane, selling the edition in America, thought it expensive but there, at least, it did well and he took 50 copies.

[Genz EP20]. – \$3,500

- [30] ERAGNY PRESS. (Jonson, Ben). SONGS BY BEN JONSON. A SELECTION FROM THE PLAYS, MASQUES, AND POEMS, WITH THE SETTINGS OF CERTAIN NUMBERS. The Brook, Hamsmith, London. The Eragny Press. 1906.

8vo. (208 × 136 mm). [41 leaves including blanks; pp. 59, (iii)]. Full burgundy morocco by Blackwell with their discreet stamp to front free endpaper verso, banded spine with title gilt in six compartments, turn-ins ruled in gilt with gilt decorative floral corner-pieces, matching burgundy morocco-edged scarlet cloth slipcase. ¶ The dedication copy of the Eragny 'Songs by Ben Jonson' on vellum. From the edition limited to 185 copies, with this, the dedication copy, one of ten printed on vellum; with a presentation in black ink from the Pissaros to the dedicatee J. M. Andreini: 'From Esther Pissarro & / Lucien Pissarro / to / J[oseph]. M[anuel]. Andreini'. A beautiful Eragny book, Emery Walker described the book to Esther Pissarro as 'a beautiful specimen' and in reference, in particular, to the music: '... I think it is the prettiest specimen of modern music typography I have seen'. [PROVENANCE: Presentation from the Pissarro's to Joseph Manuel Andreini (the dedicatee), with his bookplate pasted to front free endpaper verso; bookplate of Norman J. Sondheim to front pastedown].

[Genz EP26; Ransom 25; Tomkinson 26]. – \$31,500

- [31] ERNST, Max. Eluard, Paul. LES MALHEURS DES IMMORTELS RÉVÉLÉS PAR PAUL ELUARD ET MAX ERNST. Paris. Librairie Six. 1922.

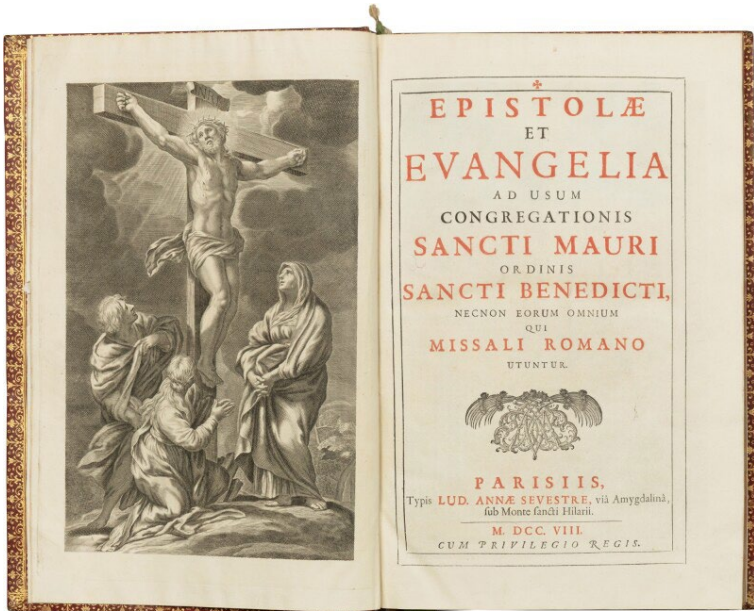
4to. (250 × 190 mm). [22 leaves; pp. 43, (i)]. Original publisher's printed wrappers with titles to front cover in black. ¶ Iliazd's presentation copy – with a double presentation from both

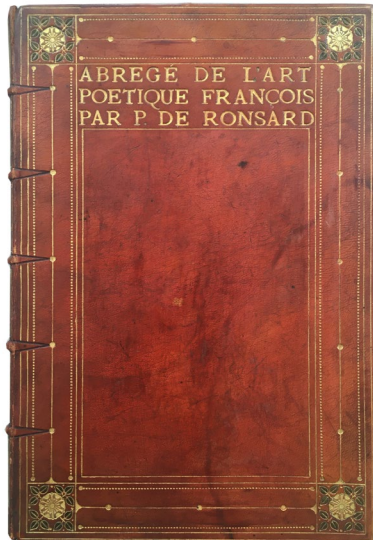
Max Ernst and Paul Eluard – of the first edition of the seminal collaboration marking the boundary between dada and Surrealism. From the small edition of unknown size on simili-japon with a presentation in black ink in both the hands of Max Ernst and Paul Eluard to the half-title: 'à / Ilja Zdanévitch / Les malheurs des immortels [printed half-title] / avant et après que je l'ai / connu / Max Ernst / 27. déc. 23 / Paul Eluard / dans la 29<sup>e</sup> année / de sa vie'.

Iliazd (Ilia Zdanevich or, as here, Ilja Zdanévitch, 1894–1975) was a Georgian-born avant-garde Russian Futurist poet and after he emigrated to France in 1921, a publisher, a typographer and the impresario for arguably the most beautiful books made in the twentieth century. After his arrival in Paris, Iliazd moved in determinedly avant-garde circles, participating in, while maintaining a distance from, dada events, publications and manifestations. The presentation from Ernst and Eluard, 'Les Malheurs des Immortels' was their second collaboration after 'Répétitions' published earlier in the year, is particularly moving as all remained friends throughout all of their lives. Iliazd published his book 'Un Soupçon' with verse by Eluard in homage to his deceased friend the poet and with Max Ernst, he made his masterpiece and magnum opus, '(65) Maximiliana ou l'Exercice Illégal de l'Astronomie'. This first edition of 1922 – which was issued in very small numbers – of 'Les Malheurs des Immortels' matches Paul Eluard's prose poems with Max Ernst's 'synthetic' collages. [see 'De Parallèlement à Chanson Complète', pp. 167 – 174]. – \$10,000

- [32] ERNST, Max. Boyle, Kay & René Crevel, (Trans.). MR. KNIFE, MISS FORK. Paris. The Black Sun Press. 1931.

8vo. (184 × 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guardleaf; pp. 38, (i), (i)]. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase. ¶ An excellent copy of the édition de tête of 'Mr. Knife, Miss Fork' with

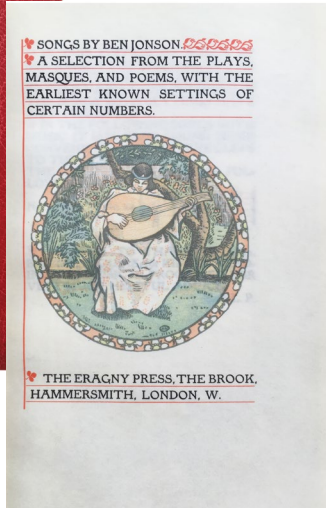
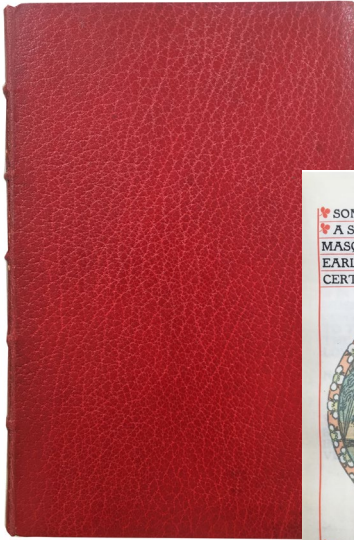




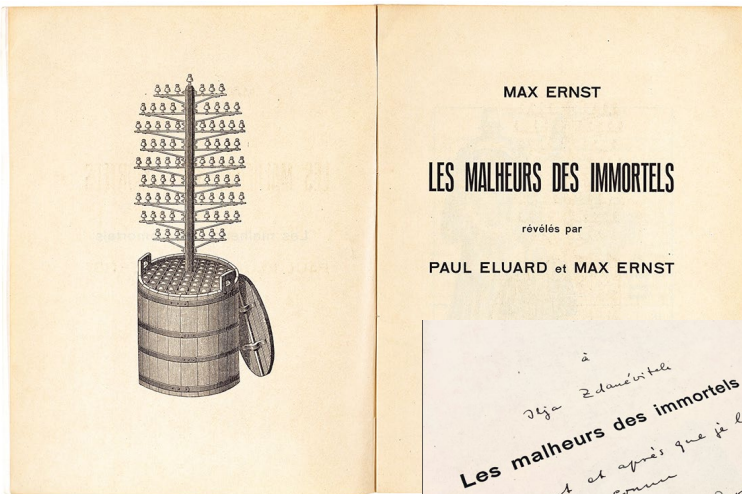
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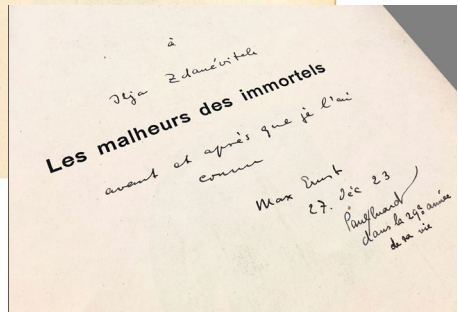
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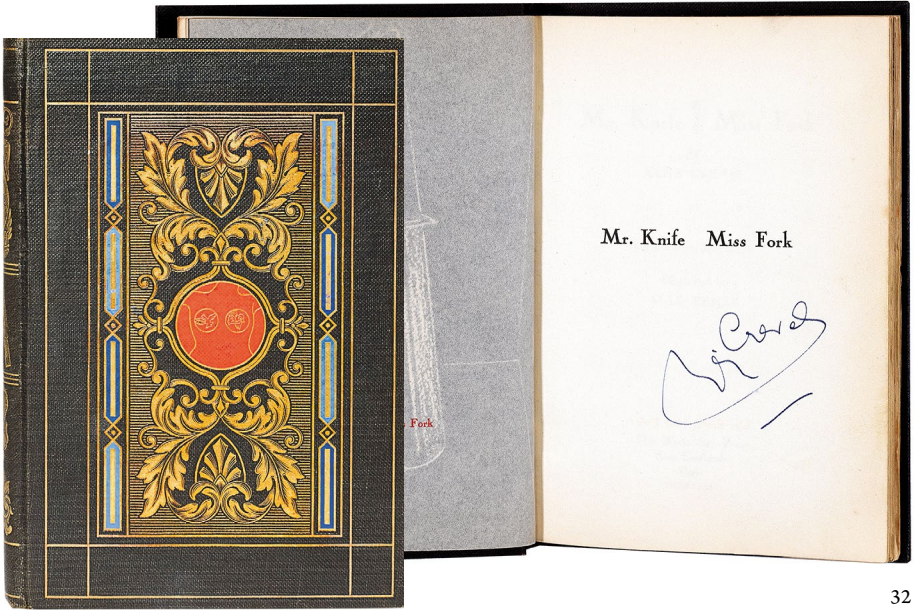


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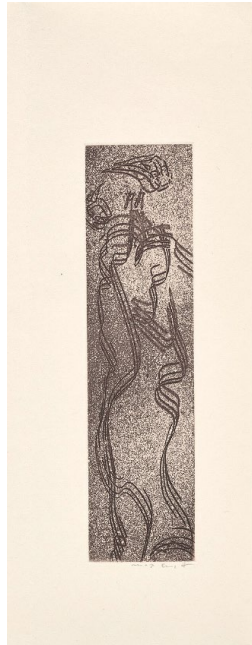
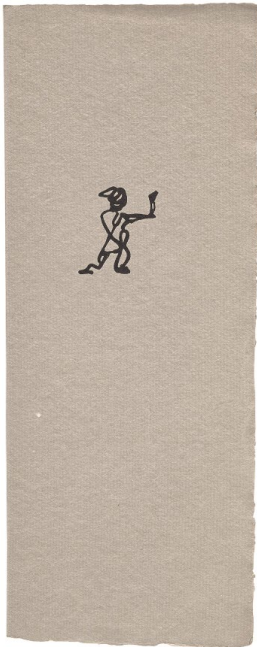


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Max Ernst's frottage photograms. From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevé on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst. [Spies 13, I – XIX; Roth, 'The Book of 101 Books' pp. 66 – 67]. – \$31,000

[33] ERNST, Max. *Iliazd. L'ART DE VOIR DE GUILLAUME TEMPEL*. Paris. Iliazd. 1964, 21 avril.

*2 vols. Tall 8vo. (316 × 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 × 106 mm; image size: 201 × 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book. ¶ A very fine copy in the original printed envelope of the very scarce Iliazd and Ernst collaboration to mark the publication of Maximiliana. From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching. This copy also includes the original invitation – a sheet of red card (303 × 102 mm) with printed text in black, the typography by Iliazd, recto only – to the vernissage of the exhibition of the collaboration between Iliazd and Ernst 'Au Point Cardinal' in rue Jacob, 'le Mercredi 29 Avril', 1964.*

'L'art de voir de Guillaume Tempel', was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration 'Maximiliana, ou l'exercice illégal de l'astronomie', held at 'Point Cardinal', 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821–1889) who had discovered the asteroid 'Maximiliana' (later 'Cybèle') on March

8<sup>th</sup>, 1861. Iliazd had made his own discovery – Tempel's poems, notes, drawings and lithograph charts – and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters. [Spies 96B; I Libri di Iliazd 26; see Isselbacher 4]. – \$5,700

[34] FRITH, Francis. *THE QUEEN'S BIBLE. THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS: TRANSLATED OUT OF THE ORIGINAL TONGUES, AND WITH THE FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED, BY HIS MAJESTY'S SPECIAL COMMAND. APPOINTED TO BE READ IN CHURCHES*. Glasgow, Edinburgh and London. William Mackenzie. 1862–1863.

*2 vols. Large folio. (480 × 370 mm). Original full red morocco by Leighton, boards with elaborate decorative tooling in blind surrounding a central lozenge with the Royal monogram (VR) with coronet and gilt decorative tools, banded spines with titles gilt and decorative tools in eight compartments, boards with brass edges, mounts and clasps, dentelles with elaborate gilt decorative tooling, marbled endpapers, a.e.g. ¶ The magnificent 'Queen's Bible' illustrated with original photographs by Francis Frith and in elaborate decorative red morocco with extensive furniture by Leighton.*

First edition limited to 170 copies in the magnificent red morocco binding by Leighton with the Queen's monogram. Produced for the Great London Exhibition of 1862, Frith and Mackenzie's great Queen's Bible is a stunning example of deluxe Victorian book production and the most expensive book issued by Frith with a subscription price of 50 guineas.

[Darlow & Moule 1217; see pp. 68 – 69 in 'Imagining Paradise – The Richard and Ronay Menschel Library at George Eastman House, Rochester']. – \$90,000

[35] FURTTENBACH, Joseph. *ARCHITECTURA RECREATIONIS ... &c. [With:] ARCHITECTURA CIVILIS ... &c. [ & ] ARCHITECTURA PRIVATA ... &c. Augsburg / Ulm. Durch Johann Schultes (first and third works) / Durch Jonam Saur (second work). 1640; 1628; 1641.*

*Small folio.* (322 × 194 mm). pp. (xxiv), 120; (xx), 78; (xii), 78. *Full contemporary vellum, titles stamped in blind direct to head of spine.* ¶ A sammelband of three of Furttenbach's architectural treatises, each a production of beautiful engraved plates and distinctive mise-en-page. The three books relate to speculative or fantastic architecture (showing what may be achieved), civil architecture and that for a more domestic and restricted market. The design of each book is highly-accomplished, with distinctive typography and Furttenbach's text keyed to the elaborate Baroque engravings with a clear methodology. Of particular interest are those plates that deal with gardens – Furttenbach is innovative for his day in Germany – with plates showing elaborate mazes, small kitchen gardens, walled gardens and parterres, elaborate palaces, bourgeois houses, churches, theatres, cottages, orchards, stage and set designs (Furttenbach had studied in Italy with Giulio Parigi), decorative schemes, architectural details, plans and so on. [PROVENANCE: Engraved bookplate with the text 'Ex Bibliotheca Velsleriana' (likely Carolus Velsler 1635–1697) to front pastedown; with the stamp of 'G. W. Günther to front board and lower margin of title of each work [Lugt 1114] and his signature to rear pastedown in sepia ink [Lugt 1115]; ownership signature 'Shelburne' in sepia ink to front pastedown; bookplate of Emily, Marchioness of Lansdowne (1819–1895) to rear pastedown; various location details in pencil and ink to pastedowns].

[Berlin 1957, 1953, 1958; see Weinreb 38:82; Millard 34 for *Architectura Civilis*; Fowler 131 for *Architectura Civilis*; not in Cicognara]. – \$15,000

- [36] GEFROY, Gustave. *LA VIE ARTISTIQUE. PRÉFACE D'EDMOND DE GONCOURT.* Paris. Dentu (after 1897, Floury). 1892–1903.

8 vols. 8vo. (180 × 118 mm). pp. xvi, 375; 396; xx, 395; xviii, 334; 408; 462; 368; 483. *Original etched frontispiece to each volume by Carrière, Rodin, Renoir, Raffaelli, Fantin-Latour (lithograph on chine), Pissarro, Vierge, and Willette. Contemporary green cloth-backed marbled boards (vols. 1–7), leather labels with gilt titles*

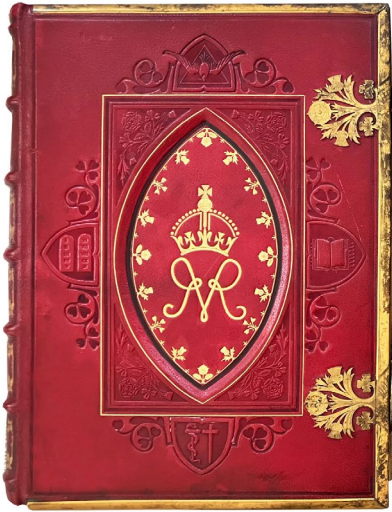
*and volume nos. to spines, original publisher's printed wrappers preserved, vol. 8 in original publisher's printed wrappers as issued.* ¶ Jean Ajalbert's set presented to him by the author Gustave Geffroy. Geffroy's evocative presentations, evidence for his profound friendship and respect for Ajalbert, differ in each volume (those for the final three are matching) although the sentiments are similar, with the most effusive appearing in the first two vols.: I – 'A mon cher Jean Ajalbert / poète de mon esprit et ami de / mon coeur / Gustave Geffroy'; II – 'A mon cher p'tit, le doux (?) poète / et violent avocat: Jean Ajalbert / de tout mon coeur d'ami / Gustave Geffroy'. The first volume also includes a letter from Geffroy, a bifolium of smooth paper (138 × 108 mm) with Geffroy's manuscript recto and verso to the first leaf, addressed to Ajalbert and his son. – \$7,000

- [37] GIACOMETTI, Alberto. *Bouchet, André du. DANS LA CHALEUR VACANTE.* (Paris). Mercure de France. 1961.

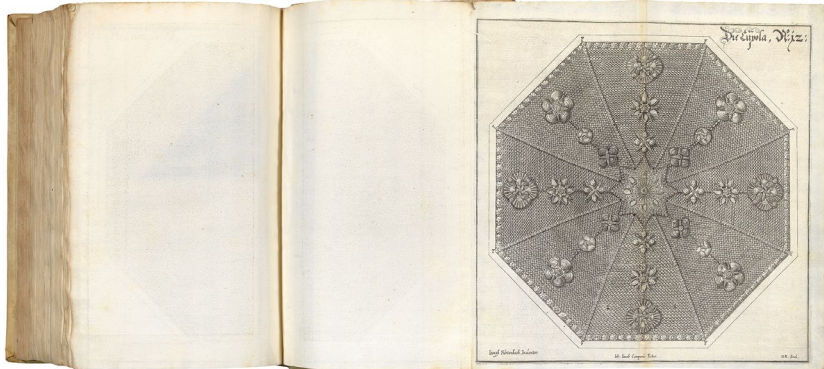
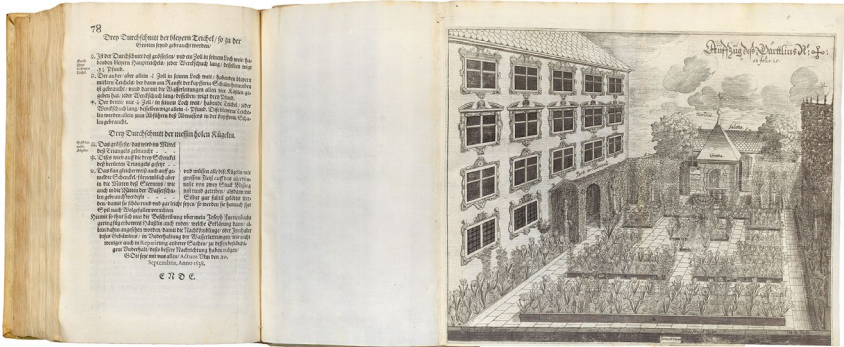
8vo. (206 × 144 mm). *Original publisher's printed wrappers with titles and publisher's vignette to front cover and titles to spine in black.* ¶ An excellent copy of André du Bouchet's verse collection with Giacometti's signed portrait of the poet as frontispiece. From the edition limited to 520 numbered copies with this one of the first 70 on vergé d'Auvergne à la main du moulin Richard-de-Bas with Giacometti's signed original etching as frontispiece. Giacometti's original etching, signed in pencil at lower right, is a portrait of the poet André du Bouchet. Giacometti had provided an etching for du Bouchet's earlier 'Le Moteur Blanc' (GLM, 1956) appearing to show the poet's desk or the floor of a studio covered in canvases. [Lust 107]. – \$8,250

- [38] GILBERT & GEORGE. *THE 8 LIMERICKS OF GILBERT & GEORGE THE SCULPTORS.* London. Art for All. 1971, April.

8vo. (205 × 138 mm). [8 leaves]. *Each leaf with printed letterpress text, a limerick in four two-line stanzas in italics, each numbered 1 to 8 at foot at centre; sheet size: 192 × 127 mm.*

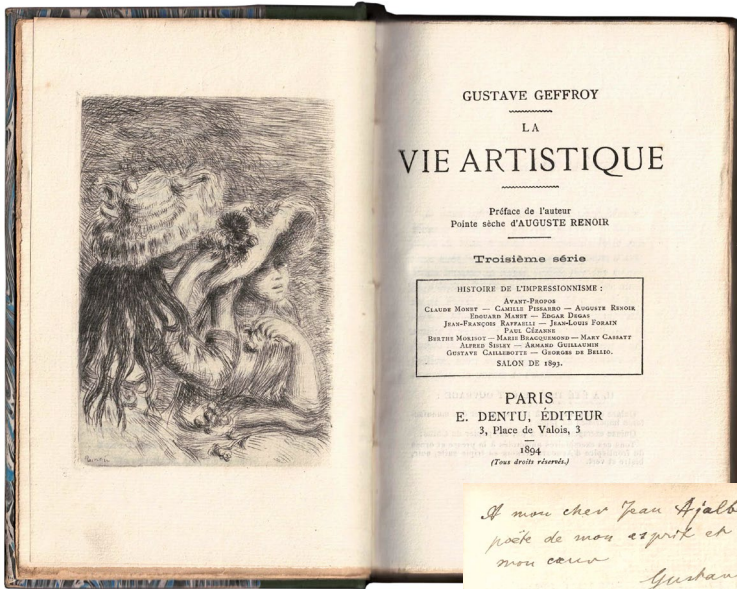


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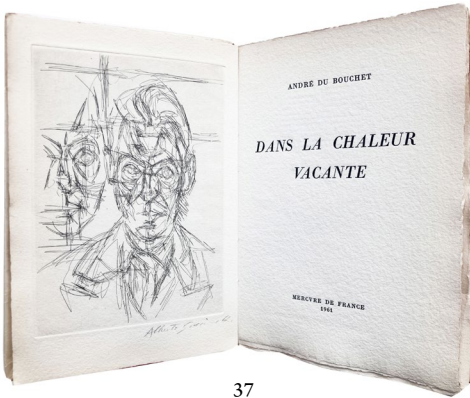
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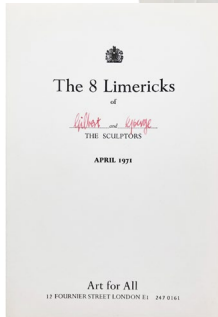


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*À mon cher Jean Ajalbert  
poète de mon esprit et ami de  
mon cœur  
Gustave Geffroy*



37



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*Loose as issued in original publisher's white paper printed wrappers, printed titles in black and artists' signatures in red to front cover, justification to rear.* ¶ The very rare separate collected printing of the verso of all eight of Gilbert & George's 'The Limericks'. From the edition limited to 25 numbered copies, signed by Gilbert and George in red ink to front cover and numbered in black ink to rear.

'The Limericks', one of the early 'postal sculptures' of Gilbert and George, was issued by mail at intervals in 1971 (the franking of sets reveals they were mailed between April and October) although the cards themselves are dated between March 11<sup>th</sup> and May 19<sup>th</sup>, 1971. Each discrete part of the 'postal sculpture' consisted of a folded card of cream or white card with a title, the individual date, a monochrome image and the 'Art for All' imprint to the cover, a printed dedication to the verso (personalised for each dedicatee) and the following recto with a limerick in four two-line stanzas above the artists' signatures, arms and the text 'Goodbye for now'. This separate printing, issued likely during – possibly even before – the mailing of the 'postal sculpture' (it is dated 'April 1971' on the cover), features each of the limericks themselves in the same format on individual sheets of smooth white stock and numbered at foot at centre 1 to 8. [see 'Gilbert & George's Art Titles 1969 – 2010 in Chronological Order' pg. 5, LE (Limited Edition); see 'The Words of Gilbert & George' pp. 32 – 34 & 305].

– \$7,000

- [39] GILBERT & GEORGE. *THE SADNESS IN OUR ART*. London. Art For All. 1970, 4th July.

*Folded sheet (370 × 250 mm when unfolded). Printed text with two monochrome illustrations and stamp in red ink with the GG emblem on patterned 'Art for All' paper recto only. Loose as issued in original envelope with titles and date to front in black and addressed to the recipient in black ink, addressed to recipient and with "The Sadness in Our Art" and the date and artists' names printed.* ¶ An excellent example in the original envelope of one of the scarcest and most fragile of early Gilbert and George postal works. Composed of two somewhat scratchy monochrome illustrations after pho-

tographs, together with the printed text from 'Underneath the Arches', on artificially aged paper. This paper has then been deliberately burnt by the artists. The sheet is dated '4th July 1970' and this example was sent out the following month; the stamp is franked '24 AUG / 1970'.

[Gilbert & George 1968 to 1980, pg. 80]. – \$4,450

- [40] GRAEVENITZ, Gerhard von & Jürgen Morschel (Eds.). *NOTA. STUDENTISCHE ZEITSCHRIFT FÜR BILDENDE KUNST UND DICHTUNG. NR. 1 (MAI 1959) – NR. 4 (1960)*. (All Published). Munich. 1959 – 1960.

*4 vols. Tall 8vo. (298 × 104 mm). Original publisher's printed wrappers, stapled as issued.*

¶ The complete series of 'nota', the determinedly avant garde periodical charting the movement from abstraction to concrete poetry, kineticism and ZERO. Eschewing, at least for the most part, the capital letter (ground-breaking for a language so dependent on the capital as German), 'nota' edited by Gerhard von Graevenitz and Jürgen Morschel began life with a peculiar direction. The first issue features 'Ubu' in German translation both as a king ('König Ubu'), a clown ('Ubu-clown') and as an appreciation of 'Père Ubu' and his rôle in the modern theatre. In combination with dada typography, European abstraction, erstwhile concrete poetry, other contributions by Bazon Brock, Ferdinand Kriwet and others as well as an appreciation of Bernard Buffet and Elisabeth Borchers' 'Die Vermufungen', 'nota' seems unsure of quite what it is. [not in *Le Fonds Paul Destribats*]. – \$1,575

- [41] GRANDVILLE, DAUMIER, Cham et al. *MUSÉE OU MAGASIN COMIQUE DE PHILIPON ... &c. (MUSÉE PHILIPON. ALBUM DE TOUT LE MONDE.) 1RE - 48E LIVRAISON*. (All Published). Paris. Chez Aubert et Cie. (1842 – 1843).

*2 vols. Folio. (352 × 278 mm). pp. 192; 48; 241 – 384. Original publisher's cream boards with elaborate pictorial titles, later cloth spine and corners; boards somewhat dusty.* ¶ A fine copy of Philipon's profusely illustrated satirical magazine. It is a testament to Philipon's

tireless satirical efforts that after the problems he experienced in editing *La Caricature* – constant harassment by the authorities, numerous arrests and prosecutions – he could continue to publish and in a similar vein. Announced in the first livraison as consisting of a prospective 96 livraisons, publication was curtailed after only 48. The illustrators used include several (principally Grandville and Daumier) employed by *La Caricature* as well as many making their names for the first time. Illustrators included (as mentioned on the title pages) Cham, Daumier, Dollet, Eustache, Forest, Gavarni, Grandville, Eugène Lami, Lorentz, Plattier, Tromolet, Vernier, and others. Literary contributors included Philipon himself, as well as Bourget, P. Borel, Cham, L. Huart, Lorentz and Marco Sainte-Hilaire. [Carteret III, 426]. – \$1,200

- [42] GRAY, John. *SILVERPOINTS*. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

*Tall 12mo. (218 × 112 mm). [22 leaves; pp. xxxviii, (i)]. Full vellum designed by Charles Ricketts, front and rear boards ruled in gilt to surround a mosaic field of gilt foliate tools on a gilt curvilinear background, discreet titles in gilt at upper right. ¶ The de luxe edition of John Gray's decadent 'Silverpoints' bound in full vellum. From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper with the watermark 'SPALDING' and bound in full vellum; the ordinary edition was bound in green cloth with matching decoration. John Gray's first book and one of the most influential works of the Aesthetic Movement. – \$15,850*

- [43] HfG ULM. Bense, Max et al. *OUTPUT. STUDENTENSELBSTVERWALTUNG DER HOCHSCHULE FÜR GESTALTUNG*. (No 1–2, 6/7, 8–16, 17/18, 19, 20–23, 24/25 & 26. Ulm. Studentenselbstverwaltung der Hochschule für Gestaltung. 1961–1964.

*23 vols, mostly Square 4to. (210 × 198 mm). Original publisher's printed card wrappers with text printed in black (later issues with hole-punches denoting issue number). ¶ An ex-*

tensive run of the very scarce student journals at the Hochschule für Gestaltung, Ulm. The Hochschule für Gestaltung Ulm was founded in 1953 by Inge Aicher-Scholl, Otl Aicher and Max Bill. Its importance as a design university is second only to the Bauhaus. Joseph Albers, Johannes Itten, Josef Müller-Brockmann and many other luminaries passed through its doors. The school was closed in 1968 as a result of internal disputes.

The initial issues of 'output' contain predominantly text and are of a different format (A4 or A5 respectively). Subsequent issues contain mainly illustrations, mostly collaged drawings with the faces of Ulm professors (those of Max Bill & Anthony Froshaug are instantly recognisable). Subjects range from school politics, seminar notices, the student work at HfG Ulm, British industrial design and construction, town planning, research methodologies, art in the machine age, Japanese design, design pedagogy, humorous surveys, diagrams and tables, film screenings and reprinted texts by professors associated with the school (by Max Bense, Margit Staber et al).

'The student journal 'output' opens up another, often more revealing, view of the life and debates of the school.' (Robin Kinross, 'Journal of Design History'). – \$2,850

- [44] (HOCH, Hannah). Schwitters, Kurt. *ELEMENTAR. DIE BLUME ANNA / DIE NEUE ANNA BLUME / EINE GEDICHTSAMMLUNG / AUS DEN JAHREN 1918–1922. EINBECKER POLITURAUFGABE VON KURT MERZ SCHWITTERS*. Berlin. Verlag Der Sturm. 1922.

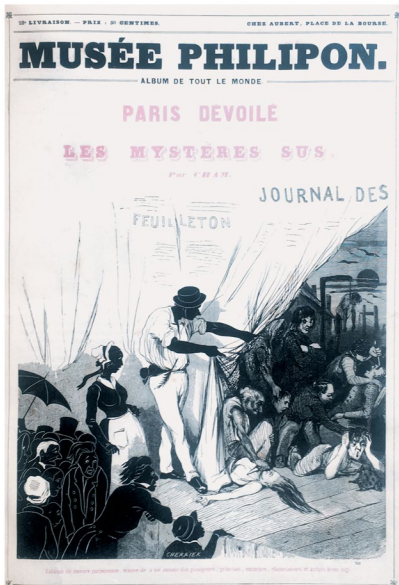
*8vo. (230 × 156 mm). [16 leaves; pp. (iii), 32]. ¶ Hannah Höch's copy of her dada colleague Kurt Schwitters' collection of typographic sound poems. The front inner wrapper features Hoch's circular estate stamp with the text 'HANNAH HOCH / ROSSNER-HOCH / NACHLASS / SAMMLUNG'. The extraordinary success of 'Anna Blume' (1919) caused two further collections of poetry and prose by Schwitters to imitate it in their title, the present work and 'Memorien Anna Blumes in Bleie' (also 1922). 'Die Blume Anna' contains some of the earliest manifestations of Schwitters's Dada sound-poems. The poem*



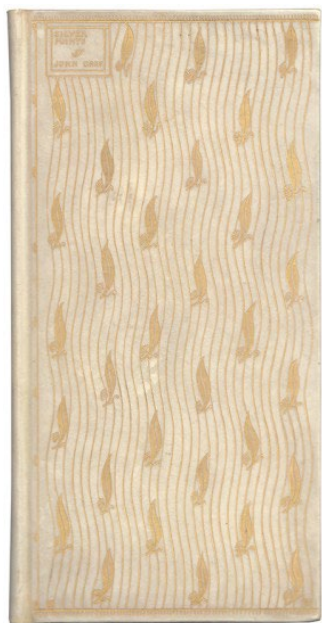
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that forms the conclusion, a typographical picture-poem entitled 'Gesetzes Bildgedicht', is addressed more to the eye than to the ear - shaped optically as well as phonetically.

'The copious adventures of Anna Blume ... made their first appearance in 1919 ... and soon became a succes de scandale ... 'My Anna Blume went from triumph to triumph', Schwitters later gloated, 'People condemned me and kept out of my way.' (Ex-Libris 15). - \$2,250

- [45] HUGO, Valentine. Motte-Fouqué, Frédéric-Henri-Charles de la. (Trans. Jean Thorel). *ONDINE*. Paris. Librairie José Corti. 1943.

8vo. (188 × 122 mm). pp. 145, (i), (i), (iii). *Original publisher's cream printed wrappers with title in turquoise within decorative frame to front cover, title to spine in black, book and discrete suite loose in large brown envelope.* ¶ The nominatif copy printed for Dominique Corticchiato - the son of publisher José Corti - with the additional suite of lithographs by Valentine Hugo. From the edition limited to 1,000 copies, with this one of the 10 copies on Annam 'réservés à la librairie José Corti, 'imprimé spécialement pour Dominique Corticchiato' and with the additional suite of all of Valentine Hugo's lithographs. - \$1,600

- [46] IBELS, Toulouse-Lautrec, Vallotton, Hermann-Paul, Vuillard, Willette et al. Darien, Georges. (Dir.). *L'ESCARMOUCHE. JOURNAL ILLUSTRÉ HEBDOMADAIRE. PREMIÈRE ANNÉE NO. 1. (12 NOVEMBRE 1893). - DEUXIÈME ANNÉE. NO. 3. (16 MARS 1894)*. Paris. 1893 - 1894.

11 issues. Folio. (396 × 294 mm). [4 leaves per issue]. *Each issue with title and cover illustration, printed text in French throughout and advertisements to rear cover and with 33 illustrations by Toulouse-Lautrec, Bonnard, Ibels, Willette, Vallotton, Hermann-Paul and others. Later burgundy cloth-backed marbled paper boards, original publisher's printed illustrated wrappers preserved.* ¶ An excellent, complete set of the very scarce fin-de-siècle illustrated revue 'L'Escarmouche' with additional important ephemera and original material (please contact us for details).

Directed by Georges Darien, the writer, satirist and artist, the anarchist 'L'Escarmouche' was short-lived even by the standards of the day, appearing weekly for only three short months from November 1893 to January 1894 (a very rare final number, included here, was issued as an afterthought and without illustration apart from the cover by Ibels, in March 1894). Noted rather more for its illustration than any literary merit, 'L'Escarmouche' featured covers by Henri-Gabriel Ibels (4), René Georges Hermann-Paul (5) and Félix Vallotton (1). 'L'Escarmouche' is one of the scarcest of the periodicals from the French fin-de-siècle and this exceptional set includes the final number - almost always missing from sets - issued two months after the penultimate number. [not in Ray]. - \$10,000

- [47] ILIAZD. *POÉSIE DE MOTS INCONNUS*. Paris. Le Degré 41/Thésée Galerie Graphique. 1949.

16mo. (210 × 135 mm, unfolded). [Single folded sheet]. *Bifolium of thick wove paper (likely the same as that for the printed book) with letterpress printed text in black recto and verso.* ¶ The scarce invitation to the opening of the exhibition of Iliazd's typographic masterpiece of visual, phonetic and sound poetry: 'Poésie de Mots Inconnus.' A typical example of Iliazd's clear typography and likely printed by Imprimerie Union. The vernissage for the exhibition of the 'bonnes feuilles du livre' took place on '30 juin 1949 à 17 heures' at Louis Broder's 'Thésée Galerie Graphique' in rue de l'Université. The invitation lists the contributing poets and artists in full (using their surnames only) and details that the invitation is issued 'de la part de Louis Broder'; the exhibition continued until July 12th. - \$570

- [48] ILIAZD. *POÉSIE DE MOTS INCONNUS*. Paris. Le Degré 41. 1949.

Small 8vo. (175 × 138 mm). [29 leaves each folded in 4]. *Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, two thick paper jackets, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS*

MES PAGES' in black to front cover and title stamped in blind to spine and original pleated parchment envelope with title stamped in blind to spine. ¶ Wols' 'exemplaire de compagnon' of Iliazd's typographic masterpiece of visual, phonetic and sound poetry, a beautiful anthological work of the poetic avant-garde. From the edition limited to 158 copies, with this one of 41 'Compagnon' examples numbered 'XXIX' in Roman numerals and printed for Wols ('Compagnon XXIX Wols' printed in purple) and signed and dated ('26250') in black crayon by Iliazd to the justification (i.e. leaf '3' with Dominguez' engraving).

'Ce livre édité par Iliazd vient en réponse aux prétentions novatrices des lettristes. Iliazd y rassemble vingt-et-un poètes et vingt-trois peintres. Poèmes de Akinsemomyin, Albert-Birot, Arp, Artaud, Audiberti, Ball, Beauduin, Bryen, Dermée, Hausmann, Huidobro, Iliazd, Jolas, Khlébnikov, Krutchonkyh, Picasso, Poplavsky, Schwitters, Seuphor, Téréntiev, Tzara, ornés de gravures et lithographies par Arp, Braque, Bryen, Chagall, Dominguez, Férat, Giacometti, Gleizes, hausmann, Laurens, Léger, Magnelli, Masson, Matisse, Metzinger, Miro, Picasso, Survage, Taueber-Arp, Tytgat, Villon, Wols, Ribemont-Dessaigues.' (From the catalogue of the Fonds Iliazd in the Bibliothèque Kandinsky, Paris). [Isselbacher 30 – 32; Chapon 293 / 294; see Cramer Picasso 54 & Miro 19; see Johanna Drucker's 'Iliazd – A Meta-Biography of a Modernist', 2020, pp. 160 – 174]. – \$35,000

- [49] JONES, Inigo. Kent, William. THE DESIGNS OF INIGO JONES, CONSISTING OF PLANS AND ELEVATIONS FOR PUBLIC AND PRIVATE BUILDINGS. WITH SOME ADDITIONAL DESIGNS. London. Published by William Kent. 1727.

2 vols in 1. Folio. (505 × 390 mm). Contemporary French red morocco, boards with triple gilt rules, banded spine with gilt decoration and tooling with green morocco label with gilt title in eight compartments, turn-ins with roll tool border, board edges ruled in gilt, marbled endpapers, a.e.g. ¶ An outstanding example of the first edition of the published works of Inigo Jones in contemporary

French red morocco. Essentially based on the Jones-Webb collection of architectural drawings purchased by Lord Burlington in the early 1720s, this book provides extensive coverage of Jones's designs for the Banqueting House in Whitehall and various smaller projects. The work gives much space to the designs by Jones and Webb for Whitehall Palace as a whole (without acknowledging that they are in fact mainly by Webb) and adds to the drawings from this source four plates based on Palladio's drawings for S. Giorgio in Venice (which Burlington had also acquired). There are, in addition, a large number of plates illustrating buildings designed by Lord Burlington himself, notably Chiswick House and the Westminster School dormitory. The whole forms a splendid record of Jones's work and of Burlington's reinterpretation of Palladio and Jones for his own time. The allegorical frontispiece by William Kent, frequently lacking, is present here. [PROVENANCE: Discrete bookplate of Baron Alexis de Redé to front pastedown]. [Millard 34; Fowler 162]. – \$23,500

- [50] JUDD, Donald. DON JUDD. Eindhoven / London. Van Abbemuseum / Whitechapel Art Gallery. 1970.

Large 4to. (265 × 235 mm). Original publisher's gold stapled wrappers with title design 'Don Judd' to centre. ¶ The sought-after gold 'Don Judd' exhibition catalogue (1970). – \$200

- [51] JUDD, Donald. DONALD JUDD. FURNITURE RETROSPECTIVE. Rotterdam. Museum Boymans-van Beuningen. 1993.

4to. (278 × 228 mm). pp. 134. Original publisher's brown boards with dustjacket. ¶ An excellent copy, in hardback, of the iconic Donald Judd 'Furniture Retrospective' catalogue. Published to accompany the exhibition of Donald Judd's furniture at Museum Boymans-van Beuningen, Rotterdam (April – June 1993) and later at Villa Stuck. – \$1,200

- [52] JUDD, Donald. DONALD JUDD IN CONTEXT. SCULPTURE / PRINTS / FURNITURE / ARCHITECTURE. OXFORD. Museum of Modern Art. 1995.



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POÈMES DE

AKINSEMOYIN ALBERT-BIROT ARP ARTAUD  
 AUDIBERTI BALL BEAUDUIN BRYEN DERMÉE  
 HAUSMANN HUIDOBRO ILIAZD JOLAS  
 KHLÉBNIKOV KRUTCHONYKH PICASSO  
 POPLAVSKY SCHWITTERS SEUPHOR TÉRÉNTIEV  
 TZARA

ORNÉS DE GRAVURES ET LITHOGRAPHIES PAR

ARP BRAQUE BRYEN CHAGALL DOMINGUEZ  
 FÉRAT GIACOMETTI GLEIZES HAUSMANN  
 LAURENS LÉGER MAGNELLI MASSON MATISSE  
 METZINGER MIRO PICASSO SURVAGE  
 TAEUBER-ARP TYTGAT VILLON WOLS  
 RIBEMONT-DESSAIGNES

ÉDITÉS PAR LE DEGRÉ 41

EXPOSÉS DU 30 JUIN AU 12 JUILLET

THÉSÉE  
 GALERIE GRAPHIQUE  
 70 RUE DE L'UNIVERSITÉ

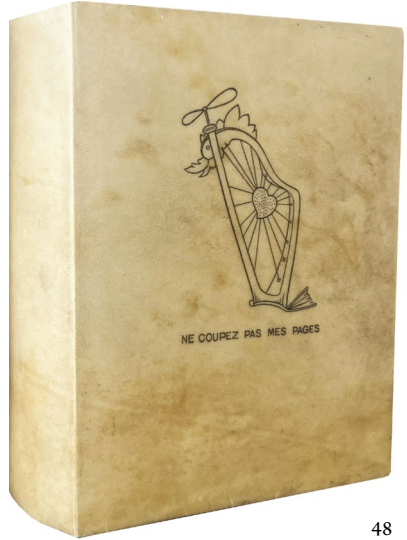
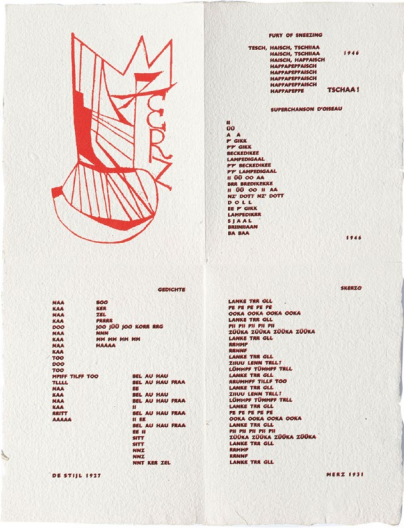
VOUS PRIE DE LUI FAIRE L'HONNEUR  
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 DES BONNES FEUILLES DU LIVRE

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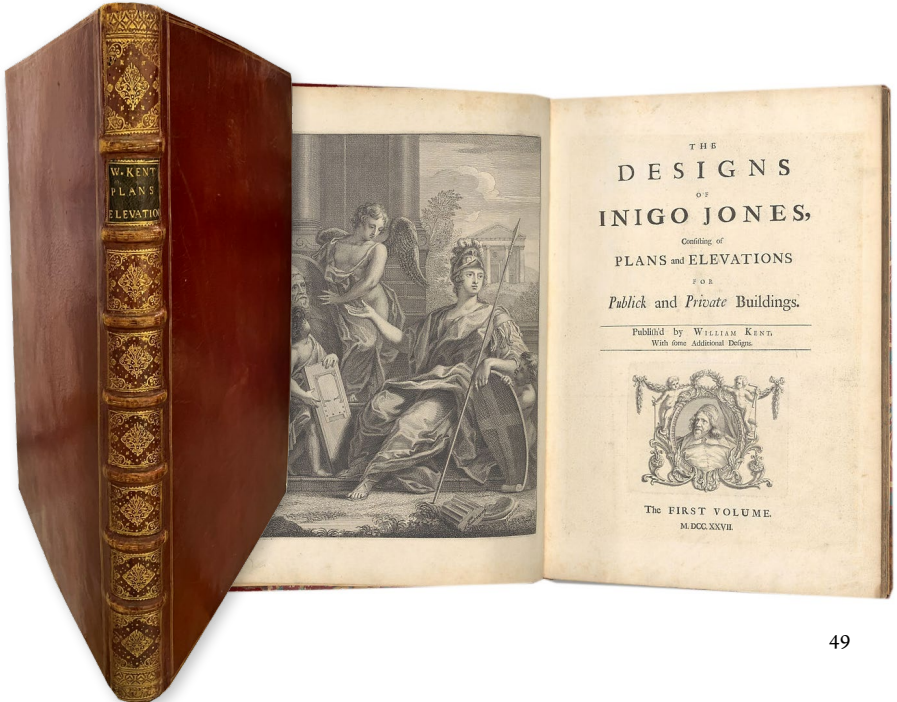
QUI AURA LIEU LE JEUDI 30 JUIN 1949  
 A 17 HEURES

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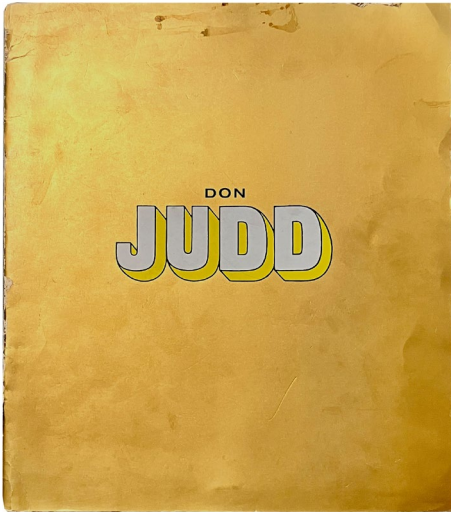




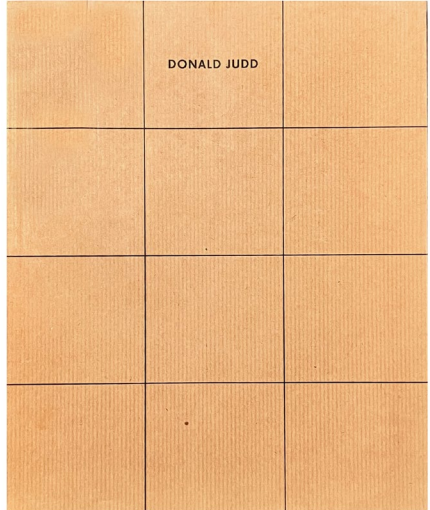
48



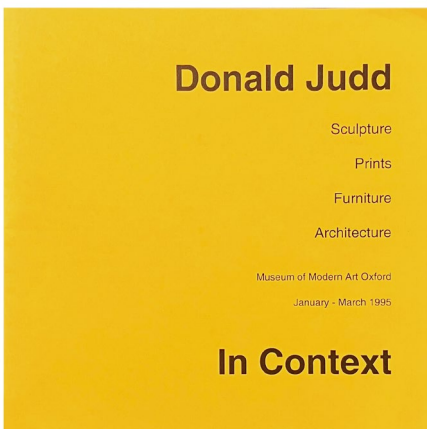
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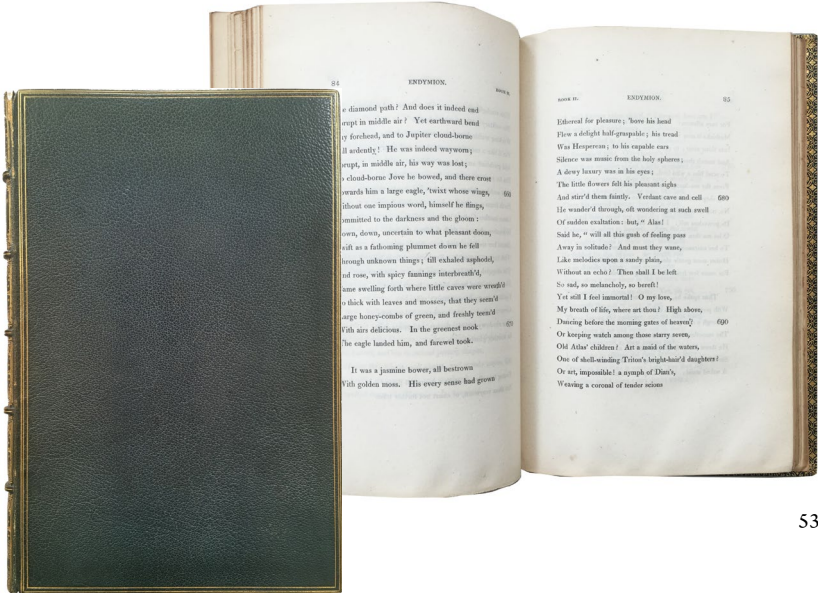
50



51



52



84  
 ENDYMION.  
 A diamond path? And does it indeed cast  
 A sleep in middle air? Yet northward bend  
 Of footlock, and to Jupiter cloud-borne,  
 It sobers! He was indeed wayworn,  
 A sleep in middle air, his way was lost;  
 A cloud-borne Jove he bow'd, and there came  
 Towards him a large eagle, 'twixt whose wings  
 Without one impious word, himself he flung,  
 Submitted to the darkness and the gloom:  
 Down, down, unscorch'd to what pleasant doom,  
 With a falconing plummet down he fell  
 Through unknown things; Oil exhaled sulphur,  
 And rose, with spicy fannings interweav'd,  
 Ane swelling forth where little caves were wroth'd  
 To thick with leaves and mosses, that they seem'd  
 Like honey-combs of green, and freshly torn'd  
 With air delicious. In the greatest nook  
 The eagle land'd him, and fervent took.  
 It was a jessamine bower, all bestrown  
 With golden moss. His every sense had grown

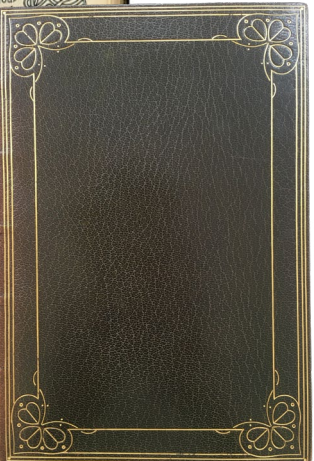
85  
 ENDYMION.  
 Ethereal for pleasure; None his hand  
 Thus a delight half-graspable; his tread  
 Was Hesperus; to his caprice ears  
 Silence was music from the holy spheres;  
 A drowsy luxury was in his eye;  
 The little flowers for his pleasant sighs  
 And stir'd them faintly. Venust cave and cell,  
 He wander'd through, oft wondering at such swell  
 Of madon exaltation: but, "Alas!  
 Said he, " will all this gush of feeling pass  
 Away in nothing! And must they wane  
 Like moloches upon a sandy plain,  
 Without an echo? Thus shall I be left  
 So sad, so melancholy, so brief!  
 Yet still I feel immortal! O my love,  
 My bonds of life, where art thou? High above,  
 Dancing before the morning gates of heaven?  
 Or keeping watch among those stary seven,  
 Old Atlas' children? Art a maid of the waters,  
 One of shell-maid, Titon's singlehoof'd daughter?  
 Or art, impenetrable a nymph of Dawn's,  
 Wearing a coronal of tender acorn



PSYCHE BORNE OFF BY ZEPHYRUS, DRAWN BY EDWARD BURNES, JONES & ENGRAVED BY WILLIAM MORRIS

NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS, &c.

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the typography, even without the additional ornament, with which many of them were so lavishly supplied. And it was the sense of my undertaking to produce that which it would be a pleasure to look at as pieces of printing and arrangement of type. Looking at my adventure from a point of view then, I found I had to consider chiefly the following things: paper, the form of the type, the relation of the letters, the words, and



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*Square 4to. (208 × 208 mm). (7 sheets). Various coloured papers, text printed in black to recto and verso. Loose as issued in original publisher's orange wrappers. ¶ Donald Judd exhibition ephemera in excellent condition. The 7 sheets are titled: 'Introduction', 'Essays and statements', 'Twentieth century abstraction: art movements and ideas', 'Twentieth century abstraction: artists and influences', 'The Minimalist challenge to Greenberg', 'Artists, Autonomy and Politics' and 'Suggestions for further reading.'* – \$700

- [53] KEATS, J. *ENDYMION: A POETIC ROMANCE*. London. Printed for Taylor and Hessey. 1818.

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*8vo. (224 × 150 mm). pp. ix, (i), 207. Full green crushed morocco by Rivière & Son with their signature gilt, boards with triple gilt ruled borders, banded spine with gilt decoration, floral tools and gilt title in 6 compartments, turn-ins with elaborate decorative borders, board edges ruled in gilt, marbled pastedowns and endpapers, later matching green morocco-edged cloth board slipcase. ¶ The first edition of Keats' 'Endymion'. 'Endymion' was John Keats' second book, dedicated to Thomas Chatterton, who like Keats and Shelley and Byron, epitomised the Romantic ideal with their precocious talents and tragic early deaths. 'Endymion' was received badly by contemporary reviewers and it has been argued that it contributed to Keats' death from tuberculosis. Indeed, the reviews for 'Endymion' caused Byron to write: 'Tis strange the mind, that very fiery particle / Should let itself be snuffed out by an article.' (Don Juan, Canto 2, Stanze 60). Shelley defended Keats also, attributing Keats' early death directly to the reception of 'Endymion', in his introduction to 'Adonais', published in the year of Keats' death, 1821. This tall copy with many sheets retaining deckle edges at foot is from the second issue with the printer's credit reading 'T. Miller, Printer, Noble street, Cheapside' and with the five-line errata.*

[MacGillivray A2]. – \$12,000

- [54] KELMSCOTT PRESS. Morris, William. *THE STORY OF THE GLITTERING PLAIN. WHICH HAS BEEN ALSO CALLED THE LAND*

*OF LIVING MEN OR THE ACRE OF THE UNDY-ING.* Hammersmith. Kelmscott Press. 1891.

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*8vo. (203 × 148 mm). [95 leaves (without blank a1); pp. (ii), 188]. Contemporary milk chocolate crushed morocco by Morrell for Bickers & Son with their signatures gilt to rear and front turn-ins respectively, banded spine with gilt title in six compartments, turn-ins with gilt roll tool decoration and rules with corner tools, gilt foliate patterned silk doublures and endpapers, t.e.g., later printed paper-covered board box with vellum label with title to front cover.*

¶ The scarce first book printed at the Kelmscott Press. From the edition limited to 206 copies, with this one of 200 on Flower paper. Also included with this copy, loosely inserted, is a note and the original envelope from Halliday-Sparling. Dated 'May 25 1892' with woodcut head-piece and the address 'Hammersmith Terrace', the typed note addresses a question regarding the source of 'The Glittering Plain.' [Peterson A1]. – \$9,500

- [55] KELMSCOTT PRESS. Morris, William (& Sydney Carlyle Cockerell). *A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S.C. COCKERELL, AND AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT.* Hammersmith. Kelmscott Press. 1898.

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*8vo. (208 × 144 mm). pp. (1), 70, (1). Full dark green crushed morocco by the Doves Bindery signed 'The Doves Bindery / 19 C - S 00', boards with elaborate gilt fillets and floral corner-pieces, banded spine with gilt decoration and title in six compartments, turn-ins with gilt decoration, a.e.g. ¶ The last book issued by the Kelmscott Press in a Doves binding. From the edition limited to 537 copies, with this one of 525 on Flower paper. This was the last book printed at the Kelmscott Press and was issued after the death of William Morris. The book incorporates descriptions of all of the books issued by the Kelmscott Press and provides a checklist of the publications. The final leaves include passages to illustrate the 'Troy' and 'Chaucer' types of the press. Each publication is, in this copy, checked in pencil – save the*

last, this book, for self-evident reasons. [Peterson A53]. – \$7,000

- [56] KOSUTH, Joseph. LA SEPTIÈME INVESTIGATION (PROPOSITION 8). Paris. Galerie Daniel Templon. 1970.

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4to. (270 × 210 mm). [15 leaves]. Stapled as issued, held in protective folder with clear plastic cover. ¶ A Kosuth artist book, part of Kosuth's series 'First Investigations.' From the edition limited to 40 copies, each with rubberstamp of the gallery and number to the verso of the final leaf. This publication was part of Kosuth's series First Investigations (subtitled Art as Idea as Idea), which he began in 1966. The series was comprised of photocopies of dictionary definitions and other texts; in it he sought to demonstrate that 'art' is not located in the art object, but in the idea or concept of the work.  
– \$3,500

- [57] LEDOUX, Claude Nicolas, Etienne Boule, Pierre Rousseau et al. Prieur, Armant-Parfait. COLLECTION OF ARCHITECTURAL PLANS, FACADES, ELEVATIONS AND COUPES. (GRAND PRIX D'ARCHITECTURE). Paris. Prieur. c.1791.

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Folio. (430 × 320 mm). Contemporary Russian full red morocco, boards with elaborate gilt decorative borders, smooth spine with decorative tooling and green morocco label with gilt title 'PLANUE' (plans) in Russian, turn-ins with roll tool border, board edges with gilt decoration, blue watered silk doublures and endpapers, a.e.g. ¶ A beautiful volume of architectural engravings all with contemporary colour by hand selected from the first edition of the Grand Prix d'Architecture. The presence of work by Nicholas Ledoux, whose patron was the Russian Czar Alexander I, is suggestive as the engravings are assembled in a Russian binding of red morocco. The Neo-Classical designs were either gathered for a Russian client or presented in an attempt to solicit an architectural commission. The volume includes examples of work by the most influential architects active under the last years of the ancien régime of Louis XVI and in the early years of the revolutionary age.  
– \$15,850

- [58] MARTIN, Charles. Mérimée, Prosper. CARMEN. Paris. Editions de la Roseraie. 1926.

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4to. (255 × 205 mm). pp. 143. 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.  
– \$12,000

- [59] METRONOME PRESS. Deliss, Clémentine (Editor). METRONOME. PUBLICATION INTER-CULTURELLE DES ARTS PLASTIQUES. Nos. 0–11. (All Published). Dakar / London / Berlin / Basel / Vienna / Frankfurt / Oslo / Copenhagen / Portland / Tokyo. Metronome Press. 1996–2007.

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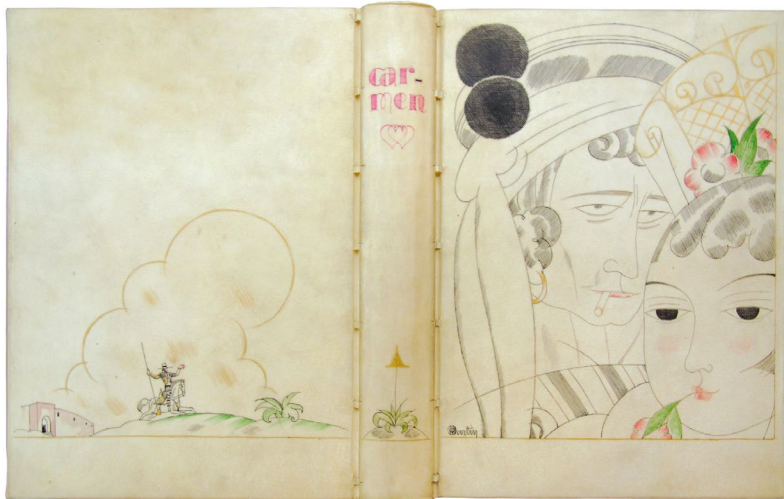
12 vols. Various forms. Large folio (295 × 455 mm) to 8vo (125 × 160 mm). Each issue in original publisher's wrappers. ¶ A complete run of the innovative 'Metronome', with additional signed ephemera and the four novels published by the Metronome Press. 'Metronome', founded in 1996 by Clémentine Deliss, acted as an alternative form of art publishing, having no fixed location or editorial team. The issues were regarded more as artworks than publications due to its collective and research-based methodology. Fiction was always a central component of 'Metronome', leading to the

A Table of the Chapters of this Book.

I. Of those Three who came to the House of the Raven, 1. ¶ II. Evil Tidings come to hand at Cleveland, 4. ¶ III. The Warriors of the Raven search the Seas, 9. ¶ IV. Hallblithe taketh the Sea, 12. ¶ V. They come unto the Isle of Ransom, 15. ¶ VI. Of a Dwelling of Men on the Isle of Ransom, 28. ¶ VII. A Feast in the Isle of Ransom, 27. ¶ VIII. Hallblithe taketh Ship again from the Isle of Ransom, 51. ¶ IX. They come to the Land of the Glittering Plain, 56. ¶ X. They hold Converse with Folk of the Glittering Plain, 66. ¶ XI. The Sea-eagle reneweth his Life, 73. ¶ XII. They look on the King of the Glittering Plain, 79. ¶ XIII. Hallblithe beholdeth the woman who loveth him, 86. ¶ XIV. Hallblithe has speech with the King again, 92. ¶ XV. Yet Hallblithe speaketh with the King, 101. ¶ XVI. Those Three go their ways to the edge of the Glittering Plain, 106. ¶ XVII. Hallblithe amongst the Mountains, 113. ¶ XVIII. Hallblithe dwelleth in the wood alone, 126. ¶ XIX. Hallblithe builds him a skiff, 134. ¶ XX. So now saileth Hallblithe away from the Glittering Plain, 143. ¶ XXI. Of the Fight of the Champions in the Hall of the Ravagers, 157. ¶ XXII. They go from the Isle of Ransom and cometh to Cleveland by the Sea, 178.

THE STORY OF THE GLITTERING PLAIN OR THE LAND OF LIVING MEN  
CHAPTER I. OF THOSE THREE WHO CAME TO THE HOUSE OF THE RAVEN

**H**T HAS BEEN told that there was once a young man of free kindred and whose name was Hallblithe: he was fair, strong, & not untried in battle; hewas of the House of the Raven of old time. ¶ This man loved an exceeding fair damsels called the Hostage, who was of the House of the Rose, wherein it was right & due that the men of the Raven should wed. ¶ She loved him no less, & no man of the kindred gainsaid their love, and they were to be wedded on Midsummer Night. ¶ But one day of early spring, when the days were yet short and the nights long, Hallblithe sat before the porch of the house smoothing an ash stave for his spear, and he heard the sound of horse-hoofs drawing nigh, and he looked up and saw folk riding





foundation in 2005 of the Metronome Press.

'Discontent with notions of context and the banality of criticism that accompanies the attitude of 'not knowing enough,' its propositions offer jump-plugs into an operational circuit between Africa and Europe.' (Issue 0). – \$2,200

- [60] ONO, Yoko, et al. FLUXORCHESTRA AT CARNEGIE RECITAL HALL SEPT. 25. (New York). (Fluxus). (1965).

*Folded sheet of greenish / yellow paper. (430 × 300 mm). Circular vignette printed 24 times across and down the page (6 × 4) with surrounding text, each vignette also with printed text.* ¶ An excellent example of the scarce poster / announcement / programme by George Macunias for the fluxorchestra's September 25th, 1965 recital. The programme, designed by Macunias and making use of the 'Mask' vignette he had used previously for the fluxshop / fluxorchestra manifesto, included works by La Monte Young ('1965 \$50'), Yoko Ono's 'Sky piece to Jesus Christ' and '4 pieces for orchestra to La Monte Young', pieces by George Brecht, Chieko Shomi, Shigeo Kubota, Ben Vautier, Tony Cox, Robert Watts, and others. – \$1,600

- [61] PENROSE, Roland. THE ROAD IS WIDER THAN LONG. London. London Gallery Editions. 1939.

*Small 4to. (222 × 176 mm). [30 unnumbered leaves]. Original publisher's wood-grain boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers.* ¶ The very scarce édition de tête of 'The Road is Wider than Long' with two original collages, colour illumination by hand and a presentation from Penrose. From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose, in orange ink to the initial blank: 'This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972.'

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

The present copy also includes an additional collage (118 × 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background seascape with a small belaboured boat at lower left, over which is pasted a Victorian cliff-top scene of a picnic and, opposite, a classical nude with erect phallus, being keenly observed by the picnic goers.

[see 'Scrap Book 1900 – 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Life of a Surrealist' by James King, Edinburgh, 2016; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 – 93]. – \$28,500

- [62] DE LA MORE PRESS. Percy, Bishop Thomas. Furnivall, Dr. F. J. and Professor J. W. Hales. (Eds.). THE PERCY FOLIO OF OLD ENGLISH BALLADS AND ROMANCES. London. At the de la More Press. 1905.

*4 vols. Folio. (312 × 232 mm). Full polished milk chocolate calf by Donnelley of Chicago with their signature gilt to pull-off case, banded spines with gilt titles in six compartments, turn-ins and board edges ruled in gilt, match-*



ing morocco wool-lined pull-off cases with banded spines with gilt titles. ¶ The de la More edition of the highly important Percy Folio on vellum. From the edition limited to 325 copies, with this unnumbered copy 1 of 5 printed on vellum; the remaining 325 copies were issued on hand-made paper. Issued as part of the King's Classics series and under the general editorship of Professor Israel Gollancz, this four volume edition was the fourth title published by Alexander Morning de la More Press.

Thomas Percy (1729–1811), Bishop of Dromore, is noteworthy as a friend of Johnson and Boswell, the translator of the first full length Chinese novel to be published in English and as a saviour and promoter of old English verse. The famed 'Percy Folio', a seventeenth century transcription of contemporary and earlier sources for ballads, songs and romances (among the earliest are those from the twelfth century) and a crucial source for English poetry includes the Middle English 'Death and Liffe', Arthurian texts including some not found elsewhere, tales of Robin Hood and 'Scottish Feilde' about the Battle of Flodden Field. Bishop Percy made use of the folio to compile his 'Reliques of Ancient Poetry' (1765); the folio was used by Francis Child for his own 'The English and Scottish Popular Ballads' (1883). The full contents of the folio – as here – were not published in full until 1867. – \$12,000

- [63] PICABIA, Francis. UNIQUE EUNUQUE. Paris. Au Sans Pareil. 1920.

8vo. (208 × 152 mm). [20 leaves; pp. 38, (i)]. Original publisher's thick yellow printed paper wrappers with titles to front cover and spine in black. ¶ An unsophisticated copy of the large paper édition de tête of Picabia's dada verse composition. From the edition limited to 1,025 copies, with this No. 3 of 10 copies from the édition de tête on large paper vergé d'Arches – all hors commerce – stamp-numbered to the justification. Published in the series 'Collection Dada' with a preface by Tristan Tzara, an additional 'Préface par Pascal' and introductory quotations from Oscar Wilde, Nietzsche and Picabia

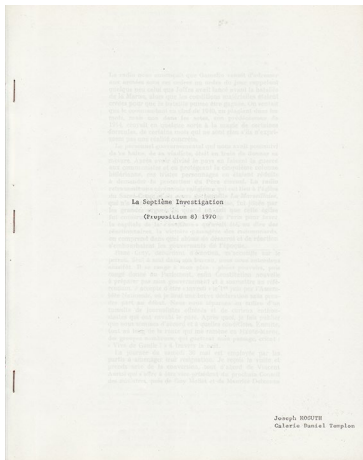
himself, 'Unique Eunuque' is a long verse work of automatic stream of consciousness composed in January 1920. Illustrated with Picabia's highly stylised and abstracted self-portrait as frontispiece – Brancusi's noted abstraction of Joyce is figurative by comparison – the poem was published shortly before 'Jésus-Christ Rastaquouère' and Picabia's rupture with Tzara and Paris dada. [Ades 7.24; Sanouillet 463]. – \$8,250

- [64] PICASSO, Pablo, Juan Gris, André Derain et al. Fels, Florent & Marcel Sauvage. (Directeurs). ACTION. CAHIERS INDIVIDUALISTES DE PHILOSOPHIE ET D'ART. PREMIÈRE ANNÉE – NUMÉRO 1. (FÉVRIER 1920) – TROISIÈME ANNÉE – (NUMÉRO 12). (MARS / AVRIL 1922). (All Published). Paris. 1920 – 1922.

12 issues: 11 vols. Small 4to. (c.244 × 192 mm). + 1 vol. 8vo. (218 × 138 mm). Original publisher's printed wrappers as issued with titles in black to front covers, publisher's device and price to rear, advertisements to interiors; with the scarce bandeau for no. 1, housed in later white paper board box with title in blind to spine and green board box with marbled paper decoration.

¶ The complete series of the scarce literary and artistic review 'Action' with a focus on Individual Anarchism, Cubism, poetry and art. Florent Fels (1891–1977), the driving force behind 'Action', had been raised with Left-leaning and Individual Anarchist ideas but was also the link between a number of diverse Parisian literary and artistic coteries such as that centred on Max Jacob. Through Jacob Fels met Pierre Reverdy, Georges Gabory, André Salmon, Jean Cocteau and many of the other collaborators of 'SIC' and 'Nord-Sud', many of whom would contribute to 'Action'. Fels' own Individual Anarchist cohort also contributed as did those artists and writers he encountered in his own wanderings in Montmartre and Montparnasse. The delay in the appearance of the first issue (see below) saw Fels drop the 'Individualiste' from the title and thereafter the review was more purely literary and artistic.

This copy is complete with the paper bandeau for issue 1 with the printed text in red: 'ACTION / 1 / Ce numéro a été saisi / par



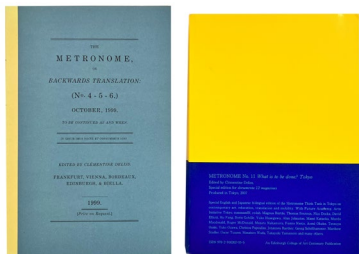
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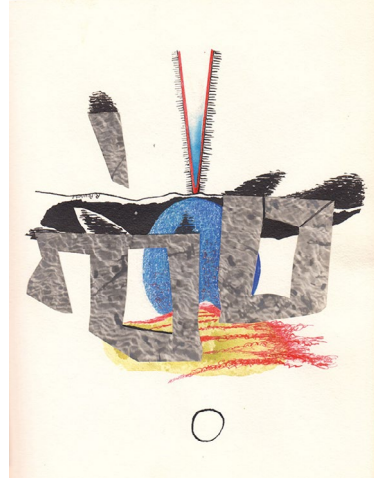
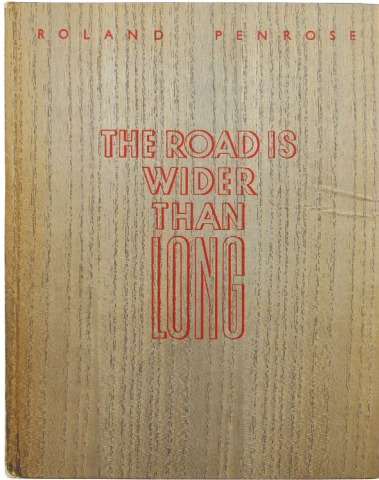
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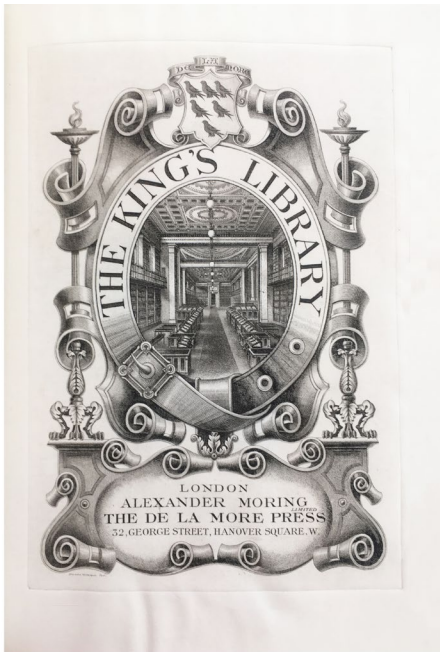
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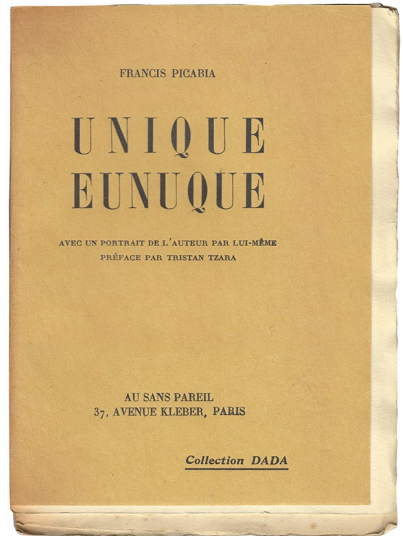
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61



62



63

la censure'. Georges Gabory's short fiction 'Eloge de Landru' was the reason for the delay in the appearance of the issue, held up at customs (Fels had chosen initially a Belgian printer but subsequent issues were printed in Paris) for several months, on the basis that it was written in praise of a murderer who had killed 12 people.

[Le Fonds Paul Destribats 140; see Walter G. Langlois' 'Anarchism, Action, Malraux' in 'Twentieth Century Literature', Vol. 24 No. 3 pp. 272 – 289, Duke University Press, 1978].  
– \$5,700

- [65] PICASSO, Pablo. Iliazd (Ilia Zdanevitch). AFAT. SOIXANTE-SEIZE SONNETS. Paris. Le Degré Quarante et Un. 1940.

*Oblong 4to. (215 × 320 mm). [50 unnumbered leaves including blanks]. Loose as issued in original publisher's printed parchment wrappers over card boards with title in black to upper cover, original tan patterned paper board chemise and matching slipcase with label with 'ILIAZD / PICASSO' in blue ink to edge.* ¶ The first of Iliazd's beautiful and typographically inventive illustrated books and the first he produced with Picasso. From the edition limited to 64 copies on 'Montval à la cuve', signed by Picasso and Iliazd in pencil.

'Afat was the first of nine books Iliazd and Picasso collaborated on. All of them were published under the imprint of 'Degré Quarante et Un', a name Iliazd chose in memory of a school of futurist poetry called the 'University of the 41°', which he had founded in Tiflis in 1917 ... Afat is a collection of 76 sonnets in Russian by Iliazd, the majority of which were written between January and June, 1938. In his poems, Iliazd writes of love, of feminine beauty, of the poet's difficult métier and the hidden meaning of words. Three sonnets are about the poet's relationship to 'Pablo' (Picasso).' (Patrick Cramer).

[Cramer 33; see see Johanna Drucker's 'Iliazd – A Meta-Biography of a Modernist', 2020, pp. 146–147].  
– \$40,000

- [66] PICASSO, Pablo. Tzara, Tristan. DE MÉMOIRE D'HOMME. Paris. Bordas Editeur. 1950.

*Small folio. (328 × 258 mm). pp. 124. Original publisher's printed paper wrappers with flaps, artist's and author's names in black to front cover and publisher's details to rear, additional vellum jacket with flaps and printed titles to front cover.* ¶ The édition de tête of Tzara's collection with a suite of Picasso's finger-drawn lithographs on Japon and with the additional vellum jacket. From the edition limited to 350 copies, with this one of 30 on Hollande Van Gelder Zonen signed by the author and artist and with the additional suite of the plates on Japon Impérial paper; the 300 copies issued on Arches and the 20 hors commerce copies on Alfa Mousse were initialled by Tzara only. For Tzara's four-section collection (the sections are 'Le Temps Détruit', 'Le Déserteur', 'Le Boeuf sur la Langue' and 'Le Poids du Monde'), Picasso drew the illustrations directly and spontaneously on the lithographic stone with his finger. Although Tzara had been specific in what illustration he desired, the lithographs he produced for the book were ultimately Picasso's own. The illustration for the title does not feature printed text in the suite. [Cramer 59; Berggruen 35].  
– \$12,000

- [67] PICASSO, Pablo. Zdanevitch, Ilia (Iliazd). PIROSMANACHVILI 1914. Paris. Le Degré Quarante et Un. 1972.

*Small folio. (330 × 245 mm). [9 unnumbered bifolia]. Loose as issued in arches wove wrappers, additional marbled parchment wrapper and additional printed papier de boucher dust-jacket, original coarse-weave cloth chemise with Iliazd's monogram to spine and matching slipcase.* ¶ Iliazd's and Picasso's homage – their final collaboration – to the painter Niko Pirosmanachvili. From the edition limited to 78 copies on japon ancien, signed on the justification by Iliazd in pencil and with Picasso's signed drypoint frontispiece.

'In 1912, the brothers Kyril and Ilia Zdanevitch and their friend, Michel Ledentu, all three fervent Futurists, met the painter Niko Pirosmanachvili. Shocked by the misery in which the artist lived and eager to draw attention to his exceptional talents, Ilia pub-

lished a sort of manifesto about Pirosmachvili's art in a local paper in 1914. In the summer of 1971, nearly 60 years after their meeting, Iliasz decided to reprint this article as a loyal tribute to his long unrecognised friend ... Iliasz prepared a small copperplate hoping that Picasso would consent to engrave a frontispiece. On February 21, 1972 he went to see Picasso at Mougins, and the artist made for him a remarkable, idealized portrait of the Georgian painter in drypoint.' (Cramer).  
[Cramer 154]. – \$15,850

- [68] REDON, Odilon. APOCALYPSE DE SAINT-JEAN PAR ODILON REDON. Paris. Ambroise Vollard. 1899.

*Folio. (630 × 440 mm). [12 leaves]. Loose as issued in original tan paper wrapper with titles and pictorial lithograph title by Redon in black to upper cover.* ¶ Odilon Redon's 'Apocalypse de Saint-Jean', an excellent unsophisticated set in the original wrappers. From the edition limited to 100 copies, this copy initialled by Redon 'O R' in pencil at lower left of the front wrapper verso. The wrapper – larger than the support sheets and often damaged or trimmed – is, here, in very good condition. Vollard issued only two portfolios by Redon, the present example and 'La Tentation de Saint-Antoine'. The lithographs are printed on Chine laid down on heavy wove.

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

[Mellerio 173 – 185]. – \$38,000

- [69] RICHARDS, Ceri. Dylan Thomas. DYLAN THOMAS. COLLECTED POEMS 1934–1952. London. J. M. Dent & Sons Ltd. 1953.

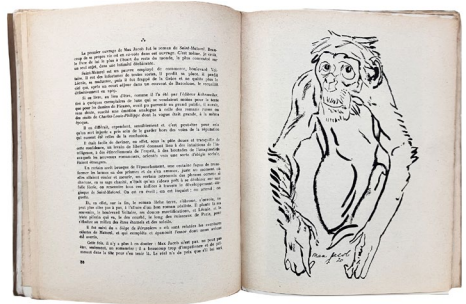
*8vo. (220 × 146 mm). pp. xiv, 178. Original publisher's blue cloth, titles gilt to spine, supplied dust-jacket with elaborate signed painting in ink and watercolour over covers and flaps*

*by Ceri Richards with his manuscript title and text in black ink: 'Homage to Dylan Thomas / Ceri Richards 1953 November', top edge stained red.* An extraordinary work of sympathy, empathy and synchronicity: Ceri Richards' ink illuminations to the poems of Dylan Thomas – with the beautiful painted dust-jacket – undertaken while the poet was dying. Presented by the artist Ceri Richards to the important collector and patron Sir Colin Anderson and his wife Morna, this beautiful book represents a remarkable and harmonious appreciation of the great poet Dylan Thomas by his fellow countryman. Drawing on major themes in Thomas' verse, themes that were also of profound importance to Richards' own oeuvre, the artist has created drawings on 42 of the leaves of the book and has supplied a dust-jacket covered entirely with original work. For the jacket's front panel Richards has drawn a superbly evocative portrait of the poet at work, his left profile to the fore, his right hand busy in the act of writing and his pen transforming into the stem of a flowering plant; Thomas' gaze leads over the spine covered with leaves and flowers sprouting from his pen to a stalking heron against a cloud-filled bright blue sky and beyond to birds in flight sweeping through the sky before Thomas' own house on the bay in Laugharne.

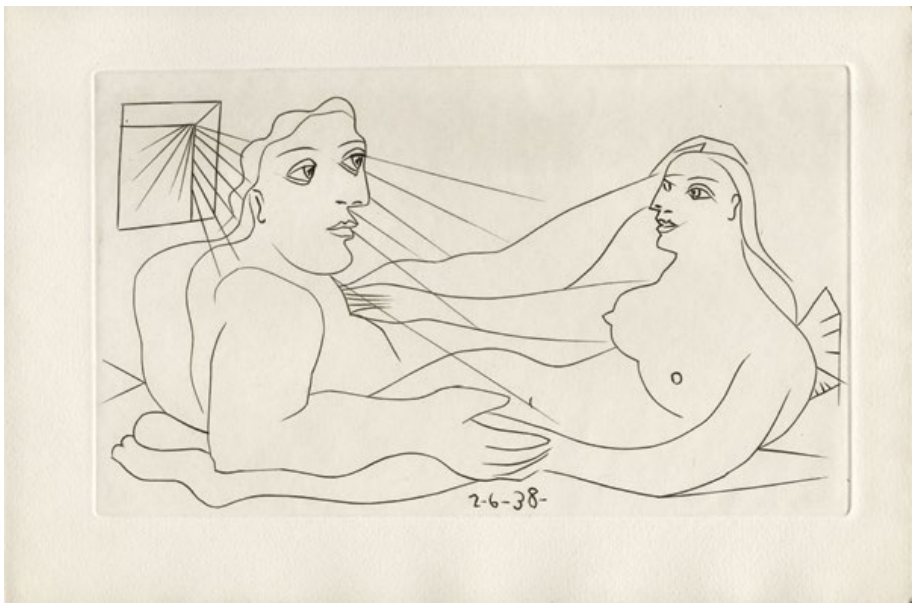
Richards is known to have illuminated four copies of poems by Dylan Thomas, all at a very similar date in November 1953, just before Thomas' death and during his final days (Thomas died on November 9<sup>th</sup>, 1953 in New York). The copies he is known to have illuminated include those for his wife, Frances; a copy he sold to Swansea Central Library in March 1954; a copy he gave to his sister Esther Thomas (no relation to the poet); the copy – now misplaced or lost – belonging to the Hon. Mrs. Lucille Frost. This example, that of Sir Colin Anderson, was unknown previously; the copy also includes three letters: two from Ceri Richards (in 1953 and 1966 respectively) to Anderson with details of the volume and a third from Frances Richards (in 1973) to Anderson after the artist's death. These letters add additional detail to the history of all of the illuminated copies and the provenance of the present example.



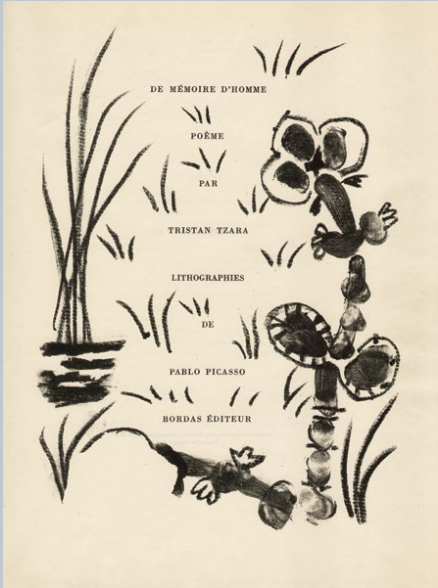
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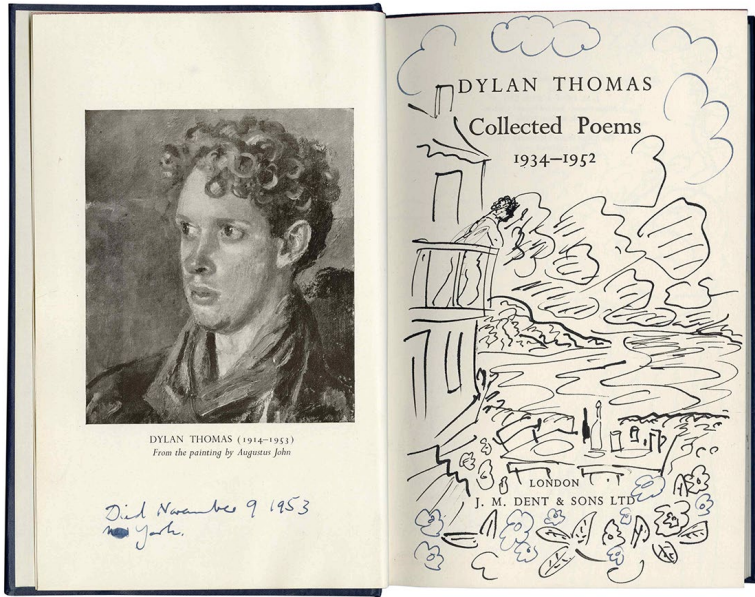
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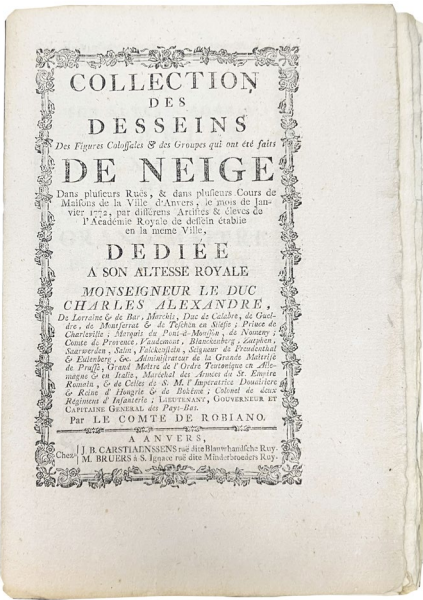
67



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71

[see Richard Burns' 'Ceri Richards and Dylan Thomas: Keys to Transformation', London, The Enitharmon Press, 1981]. — \$68,000

- [70] ROBIANO, Comte de. COLLECTION DES DESSEINS DES FIGURES COLOSSALES & DES GROUPELS QUI ONT ÉTÉ FAITS DE NEIGE DANS PLUSIEURS RUES, & DANS PLUSIEURS COURS DE MAISONS DE LA VILLE D'ANVERS, LE MOIS DE JANVIER 1772 ... &c. Antwerp. Chez J. B. Carstiaenssens ... [&] Chez M. Brusers ... &c. (1773).

8vo. (220 × 155 mm). Loose as issued in original printed wrappers with printed titles to front wrapper. ¶ A beautiful and completely unsophisticated example, with the text uncut and unopened, of this scarce illustrated descriptive catalogue of ice sculpture. Executed by the artists and students of Antwerp and its Royal Academy in the streets and courtyards of houses in the winter of 1772 were a series of elaborate ice sculptures. Inspired for the most part by classical myth, the engravings and the descriptive text which details the responsible artists, the subject and its situation, are the only remaining records of the ephemeral works.

[Berlin 4222; not in Cicognara]. — \$2,850

- [71] 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 × 180 mm). pp. 1–431, (i); 1–382, (ii). 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 un-

sophisticated 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 China and 30 on Japan 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 gaufered 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. — \$4,400

- [72] RUSCHA, Ed. SOME LOS ANGELES APARTMENTS. (Los Angeles). 1965.

8vo. (180 × 141 mm). [24 leaves]. Original publisher's white wrappers, title in green to front cover and original glassine, the glassine worn, some consequent toning to lower edge of front wrapper. ¶ The first edition of Ed Ruscha's 'Some Los Angeles Apartments', from the edition limited to 700 copies; a second edition was issued in 1970.

'His (Ruscha's) third book, Some Los Angeles Apartments returned to the more varied page layouts of Twentysix Gasoline Stations, but like the two previous books, the most common page spread contained a single photograph on the upper right-hand portion of the page. That said, the mix of layouts is richer than in the first book.' (Clive Philpot).

[Engberg & Phillipot B3]. — \$3,800

- [73] RUSCHA, Ed. EVERY BUILDING ON THE SUNSET STRIP. (Los Angeles). Edward Ruscha. 1966.

8vo. (181 × 144 mm). Single narrow accordion-folded sheet. Original publisher's printed wrappers, title in silver to front cover and spine,

*original reflective silver slipcase.* The first edition first issue, signed by Ruscha on the title, of this famous and important leporello artist book. From the edition limited to 1,000 copies, complete with the small folded flap at the end of the book (at 9176 and 9171 Sunset Boulevard); this copy signed on the title page by Ruscha.

'The Sunset Strip satisfied one of Ruscha's early ambitions: 'In Oklahoma City, I delivered newspapers riding along on my bicycle with my dog ... I dreamed about making a model of all the houses on that route, a tiny but detailed model that I could study like an architect standing over a table and plotting a city'. As a result of his subsequent fascination with the Sunset Strip, this unrealized youthful ides resurfaced in a different form. The accordion-fold structure of the book was an appropriate format for Ruscha's intended depiction of the famous Hollywood thoroughfare as a series of two-dimensional storefront facades, like those of a Western town.' (Clive Phillpot). [Engberg & Phillpot B4; Roth pp. 182–185]. – \$6,750

- [74] RUSCHA, Ed. THIRTYFOUR PARKING LOTS IN LOS ANGELES. Los Angeles. 1967.

*Large 8vo. pp. 48. Original wrappers, text printed in orange ink on front and spine; glassine dust jacket.* ¶ First edition.

'When he was working on Thirtyfour Parking Lots, Ruscha commissioned aerial photographer Art Alanis to take the photographs and told him to shoot all the empty lots he came across. While the images in the book are striking, especially those lots with herringbone patterning, Ruscha found even more to interest him in the photographs' unexpected visual features, such as the oil droppings on the ground revealed by photographing the lots without cars.'

[Engberg & Phillpot – Ed Ruscha Editions, B5].  
– \$3,150

- [75] RUSCHA, Ed. COLORED PEOPLE. (Los Angeles). 1972.

*8vo. (178 × 141 mm). [32 leaves]. Original publisher's glossy yellow wrappers, printed title to front cover in black.* ¶ A very good copy of

Ruscha's enigmatic artist book. From the edition limited to 4,065 copies. Despite the title, this book is composed of Ruscha's series of colour photographs of cacti. The book was issued without a tissue jacket and no other edition was issued.

[Engberg & Phillpot B16]. – \$575

- [76] SCHMIDT-HEINS, Barbara. MATERIAL: KAFFEE. (Hamburg). (Self-published by the artist). 1975 / 1977.

*4to. (298 × 214 mm). [100 unnumbered leaves]. 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 with explanatory text is pasted to the same.

[see 'Bookworks. Barbara Schmidt-Heins. Gabriele Schmidt-Heins. Original Books from 1972 to 1976; Kunstraum München / Institut für moderne Kunst, Nuremberg, 1977 – B24, pg. 17]. – \$2,250

- [77] SCHWITTERS, Kurt. MERZ 4: BANALITÄTEN. Hannover. Redaktion des Merzverlages. 1923, Juli.

*8vo. (230 × 146 mm). [8 leaves; pp. 33 – 48]. Original publisher's grey printed wrappers with typographic dada designs to covers, stapled as issued.* ¶ Kurt Schwitters' 'MERZ 4: BANALITÄTEN', featuring literary contributions from Schwitters, Soupault, Ribemont-Dessaignes, Tzara ('DADA est une promenade'), Hausman ('CHAOPLASMA'), Malespine ('SENTIMENT (demi tarif)'), Arp ('Die Hasenkaserne') and El Lissitzky ('Topographie der Typographie'). As one might expect, the printed text in German or French, follows dada practise and caprice throughout. Artistic contributors included Picasso (credited as Sacipos for 'Le Lonvoi' ('Violin'), Schwitters, van Doesburg, Arp, Segal and Moholy-Nagy. [see Ades pp. 123 – 126 & 129 (for a detailed list of the content)]; see Le Fonds Paul Destribats 204]. – \$6,850

**SOME  
LOS ANGELES  
APARTMENTS**



405 S. HIGHLAND AVE.

**T H I R T Y F O U R  
P A R K I N G  
L O T S**



**COLORED PEOPLE**





77



76

- [78] SEGONZAC, André Dunoyer de. L'APPEL DU CLOWN. COMÉDIE EN UN ACTE DE RÉGIS GIGNOUX. Paris. 1930.

*Small folio.* (335 × 265 mm). pp. 102. With 26 original etchings by André Dunoyer de Segonzac. Loose as issued in two vellum wrappers, slipcase. ¶ 'L'Appel du Clown' with the additional suite. From the edition limited to 135 copies, with this one of 30 copies on Hollande Van Gelder with an additional suite of the etchings (two of the prints in the suite are printed on the same plate). – \$4,150

- [79] SHAKESPEARE HEAD PRESS. Froissart, [Jean]. FROISSARTS CRONYCLES OF ENGLANDE, FRAUNCE, SPAYNE, PORTYNGALE, SCOTLANDE, BRETAYNE, FLAUNDERS & OTHER PLACES ADJOYNUNGE; TRANSLATED OUT OF FRENCH BY SIR JOHN BOURCHIER, LORD BERNERS. Stratford-upon-Avon. Printed at the Shakespeare Head Press, & Published for the Press by Basil Blackwell. 1927–1928.

*2 vols. in 8. Large 8vo.* (242 × 178 mm). Original publisher's full vellum with Yapp edges, titles gilt to spines, rose silk ties. ¶ The Shakespeare Head Press edition of 'Froissarts Cronycles' on vellum. From the edition limited to 357 copies, with this one of 7 examples on vellum numbered 'TWO' in black ink to the justification and bound in vellum. Froissart and his history of the Hundred Years War was an important subject for the private presses and of considerable importance too as a source for the history of medieval Europe. The Chronicles were favourite reading of William Morris, and their chivalry inspired many of his poems and stories, among them The Haystack in the Floods, and The Tale of King Florus. The Shakespeare Head Froissart, which came out over a two year period, is certainly one of the masterpieces of the Stratford press.

'Its pages are easy and unbroken, helped by shoulder notes as subject guides on the right hand side; and bringing a discreet bright chivalry in the painted crests of the Knights as each enters the story. Otherwise the daring of this design appears in its plainness, the refusal to go to town with a gothic flourish ... It is a classic of Newdigate's skill ...'

(Colin Franklin, The Private Presses, pg. 149). – \$7,000

- [80] BIROT, Pierre-Albert (Dir.). SIC. SONS. IDÉES. COULEURS. FORMES. No. 1. (Janvier 1916). – No. 53 / 54. (Décembre 1919). (All Published). Paris. SIC, 37 rue de la Tombe-Issoire. Janvier 1916–Décembre 1919.

*54 issues in 40 vols. 4to.* (282 × 225 mm). Original publisher's wrappers as issued, with Albert-Birot's device 'SIC' to covers where applicable, issues 26 – 34 with 'SIC' replaced with a reproduction of a work of art. ¶ The scarce complete series – with the majority of issues from the édition de tête – of the avant garde review SIC. The limitations of the tirage de luxe of SIC were as follows: Nos 1–12 in 10 examples on Japon; Nos 13–24 in 6 examples vieux Japon; Nos 25–36 in 6 examples on Chine; Nos 37 – 54 in 4 examples on Chine. In the present set, all issues from no. 12 onwards are from the deluxe issue; the first 11 numbers are printed on the standard edition paper.

Founded by the poet, painter, sculptor, publisher and typographer Pierre Albert-Birot (1876 – 1967) in 1916, SIC, with its focus on the avant garde was one of the most influential literary, musical and artistic periodicals of the period. From issue number two, Albert-Birot was aided by Gino Severini and in issue number 7, Apollinaire makes his first – but by no means his last – appearance with the poem 'Deux lacs nègres ...'; Apollinaire continued to contribute until his death in 1918 and the triple issue 37 / 38 / 39 was 'composé en mémoire de Guillaume Apollinaire'. Of particular note is the fact that SIC sought to represent the whole of the avant garde and promoted Cubism, Futurism, dada, with Tzara contributing regularly, as well as contributions from Breton, Aragon and others who would develop Surrealism. [Le Fonds Paul Destribats 65; Ades I.36]. – \$19,000

- [81] TALBOT, William Henry Fox. THE PROCESS OF CALOTYPE PHOTOGENIC DRAWING, COMMUNICATED TO THE ROYAL SOCIETY, JUNE 10TH, 1841. London. Printed by J. L. Cox and Sons. 1841.

4to. (229 × 182 mm). [Single bifolium: pp. (4)]. The rare first edition of the first announcement of William Henry Fox Talbot's calotype method – the negative / positive photographic process – the most important innovation in the history of photography. Although Talbot had announced his researches and progress in the field of what was to become photography in his 1839 lecture to the Royal Society ('Some Account of the Art of Photogenic Drawing ... &c.'), that lecture, although ground-breaking, dealt largely with the achievement of an image on treated paper and only alluded briefly to the possibility of a more versatile development.

It was not until his 1841 lecture to the same body (the title as per the present publication is 'The Process of Calotype Photogenic Drawing ... &c.') that the details of his refinements, and most particularly his successes with the negative / positive process, were delineated. Those successes and Talbot's development of the resultant negative / positive process for photographic reproduction and duplication remained the predominant methodology in the field for more than 150 years; all subsequent refinements, whether in the chemicals used, differing methods for image capture, printing and so on, were merely variations on Talbot's original scheme. Talbot had patented his method in secret (he was awarded 'Her Majesty's Royal Letters Patent No. 8842') in February 1841, prior to his lecture to the Royal Society, concerned by Arago's announcement of Daguerre's discoveries, the efforts of Hippolyte Bayard and the priority of his own work. [Gernsheim 655; see Beaumont Newhall's 'The Calotype: The Pencil of Nature' in 'The History of Photography', New York, 1997, pg. 43]. – \$34,750

- [82] TENNYSON, Alfred. THE PRINCESS: A MEDLEY. London. Edward Moxon & Co. 1860.

8vo. (218 × 154 mm). pp. (vi), 188. Full scarlet crushed morocco by Sangorski and Sutcliffe with their signature gilt, inlaid sections of colour morocco with dense and extensive decorative tooling, banded spine with title gilt and coronet tools in six compartments, inset morocco doublures, watered silk endpapers, all edges gilt and gauffered.

¶ Tennyson's 'The Princess', a beautiful illustrated edition, beautifully bound in red morocco with a rich decor by Sangorski & Sutcliffe. The full description of the highly elaborate binding is as follows: A large frame on the covers with gilt crowns, mosaic flowers, mosaic blue morocco squares at the corners of the framing, with scientific instruments, painter's palettes and brushes and antique style columns, all to surround for the front board a shield with blue morocco medallions decorated with dotted lines in gilt with a portrait of the Princess Ida holding poetry, and for the rear board a blue morocco medallion with the motto 'Amor Omnia Vincit', the spine in 6 panels with similar decorations to the covers, the turn-ins ruled in gilt with floral corners, the blue morocco doublures with a dense field of gilt floral tools to surround central vignettes composed of a spray of gilt and red flowers, blue watered silk endpapers with a decorative gilt frame, the edges gilt and gauffered. Sangorski & Sutcliffe's signature reads: 'DESIGNED & BOUND BY SANGORSKI & SUTCLIFFE, LONDON'. – \$15,850

- [83] (THOMSON, J. & Adolphe Smith). STREET INCIDENTS. A SERIES OF TWENTY-ONE PERMANENT PHOTOGRAPHS, WITH DESCRIPTIVE LETTER-PRESS. London. Sampson Low, Marston, Searle, & Rivington. 1881.

4to. (284 × 222 mm). pp. (i), 100 (including 21 leaves with plates). Original publisher's green cloth, with gilt title and elaborate decoration in blind and gilt figures from 'Covent Garden Flower Women' and 'the London Boardmen', printed floral endpapers, later cloth box with label with pictorial title to front board and label with title to spine (both taken from the binding itself).

¶ John Thomson's photographic depictions of London's street life. Published as a shortened version of Thomson's earlier 'Street Life in London', Street Incidents contains 16 fewer plates, though apart from the altered title the binding is the same. It is unknown whether the plates were reprinted due to the popularity of the work or whether the present volume was reissued with fewer plates to ensure sale of the publisher's stock.

‘... one of the most significant and far-reaching photobooks in the medium’s history.’ (The Photobook I, 48).

[Parr / Badger I, 48; see Gernsheim pg. 447]. – \$9,500

- [84] TWOMBLY, Appel et al. PLUS. Nos. 1–3. (All Published). Brussels. 1957 – 1960.

4to. (Nos. 1–2). 8vo (No. 3). *Illustrated throughout in black and white with printed text in French, or English, or Italian. Original publisher’s stapled pictorial wrappers, with the original printed envelope for No. 3.* ¶ A complete set of the Cobra-influenced periodical. ‘Plus’ was edited by Jean Dypreau, Theodore Koenig, Serge Vandercam, Jean Verbruggen and Philippe d’Arschot. Two of the three issues have original lithographic wrappers: No. 1 designed by Karel Appel (original lithograph printed in red and black) and No. 3 designed by Cy Twombly (front cover with lithograph also in red and black); issue No. 1 includes the original envelope for the subscription and No. 3 includes the original printed mailing envelope together with the card for subscription for all three issues.

The magazine also contains illustrations of works by Alechinsky, Baj, Corneille, Van Anderlecht, S. Vandercam, Fautrier, B. de Leeuw, B. van Velde, W. Gaul, M. Butor, C.H. Pedersen, and others. Literary contributors include M. Lecomte, Dylan Thomas, T. Koenig, M. Havrenne, J. Putman, Samuel Beckett and Dotremont. [Le Fonds Paul Desribats 605]. – \$2,220

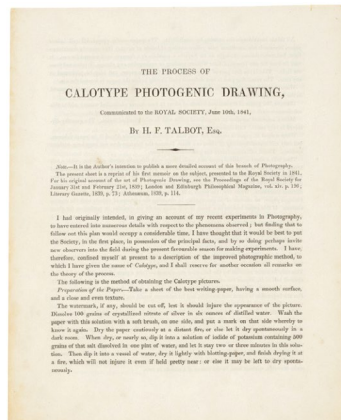
- [85] VALE PRESS. Ricketts, Charles. Moore, Thomas Sturge. DANAË. London. Printed by The Ballantyne Press ... [for] Hacon & Ricketts ... And [for] John Lane 1903.

8vo. (237 × 151 mm). [41 leaves including blanks and 3 hors-texte plates; pp. xlv, (i)]. *Original publisher’s full vellum pierced for thongs, spine with gilt rules to form six compartments with title gilt at head.*

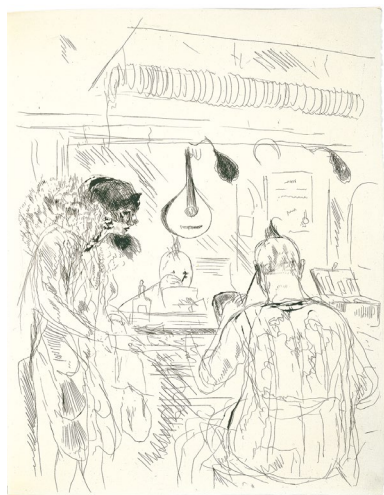
¶ Laurence Hodson’s copy on vellum of ‘Danaë’, the last book sold by Hacon & Ricketts. From the edition limited to 240 copies with this one of 10 printed on vellum.

Thomas Sturge Moore’s (1870–1944) long poem ‘Danaë’ was first published (there is a note to this effect in the book) in ‘The Dial’, also the work of Ricketts, in 1893, before its first separate appearance here. ‘Danaë’, printed in Ricketts’ favoured Kings type, is also notable as the last book published by the Vale Press before the type and matrices were thrown into the Thames; Cobden-Sanderson cast his own Doves type into the Thames on the closure of his own press in 1916 / 1917.

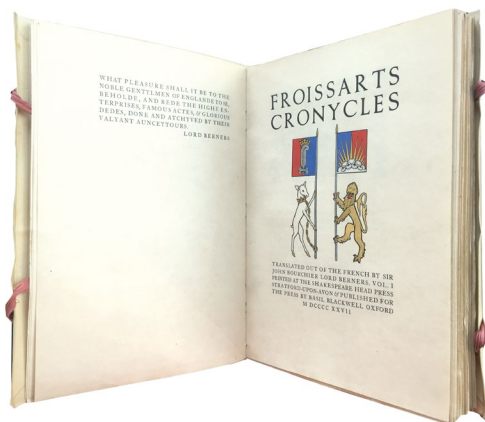
‘Ricketts gave Moore ‘a laughing commission to lengthen it’ as he judges it not long enough to make the book he had in view’. Ricketts asked that the additions be ‘all golden syrup’ ... In the prefatory summary ... Moore describes the poem as like a dream with ‘no fixed order or progress’: ‘it begins and begins again and is broken off rather than ended.’ (Maureen Watry). [PROVENANCE: Bookplate of Laurence Hodson, printed at the Kelmescott Press, to front pastedown]. [Watry B43]. – \$15,850







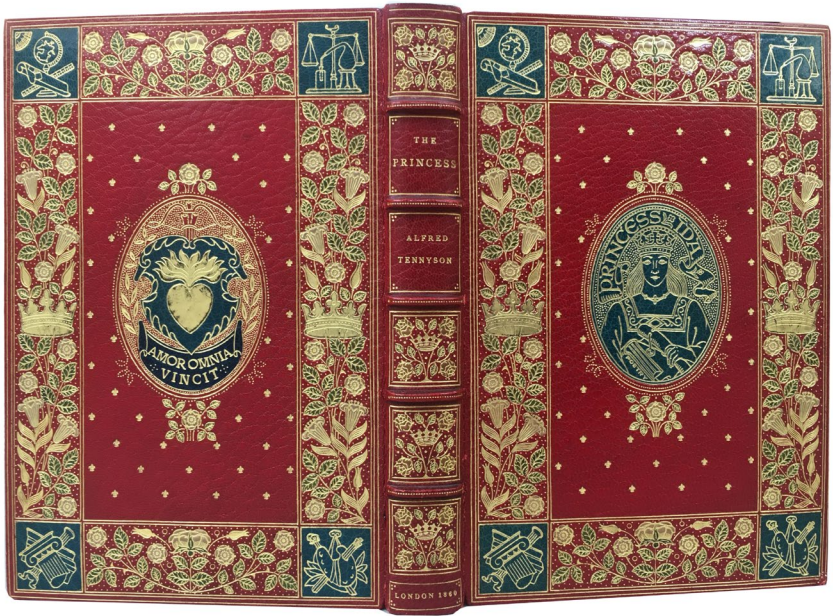
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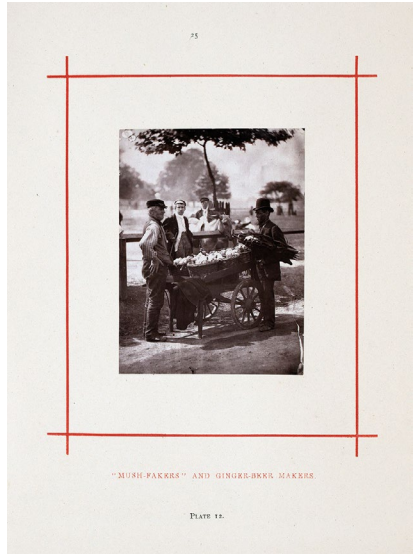
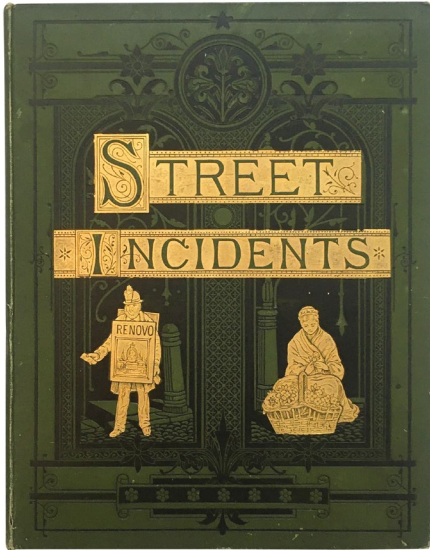
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