

FIFTY RARE BOOKS

Modern Illustrated Books,
Artist Books, Prints and Posters

1874–2000

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[01]. — The first truly modern illustrated book, with the rare original wrappers.

Paris
Librairie de l'Eau-Forte
1874

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

MANET, Edouard. Cros, Charles. Le Fleuve. Eaux-Fortes d'Edouard Manet.

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

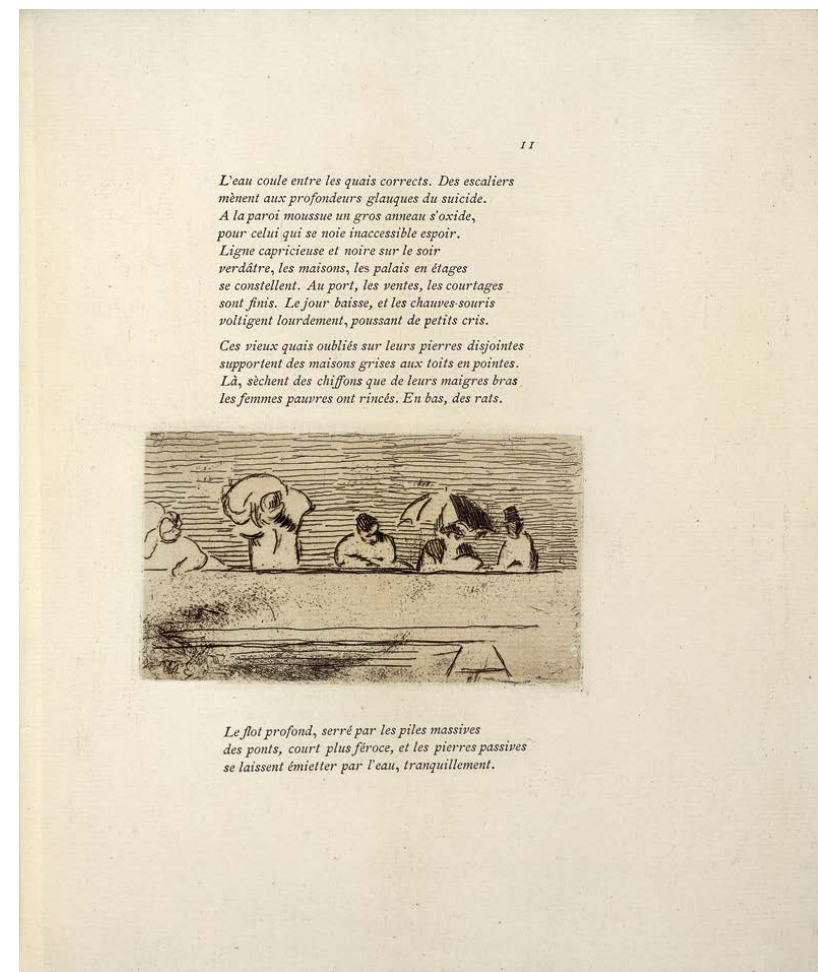
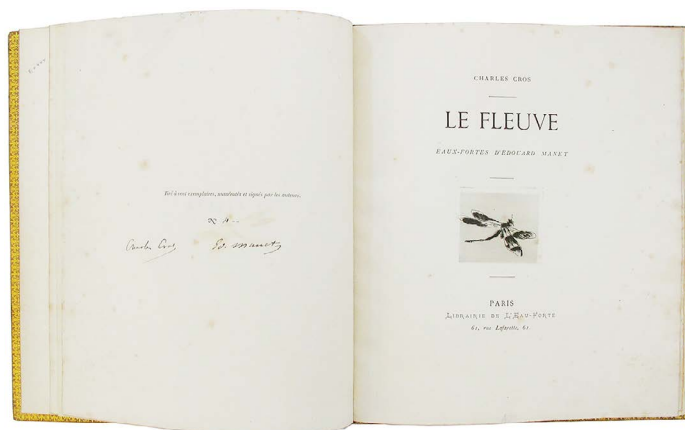
The etchings, here in very good to fine impressions, were printed by August Delatre and A. Cochet.

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

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

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

£35,000



[02]. — The first issue of the first edition of Stéphane Mallarmé's eclogue illustrated by Manet.

Paris.
Alphonse Derenne, Editeur
1876

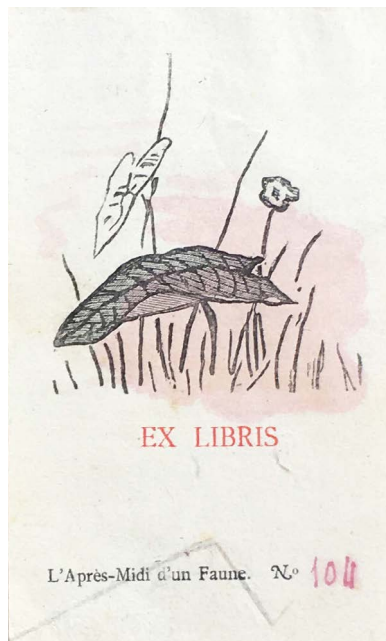
Large 8vo. (295 x 204 mm). [8 leaves from four folded sheets + frontispiece on chine; pp. (ii), 12, (ii) + frontispiece]. Leaf with ex-libris with hand-coloured woodcut and copy number in red ink, leaf with half-title recto, inserted leaf of chine with hand-coloured woodcut frontispiece (175 x 240 mm), leaf with printed title in red and black, leaf with printed dedication in red and black, three leaves with Mallarmé's verse recto and verso and woodcut head- and tail-piece, final leaf with limitation verso; all woodcuts by Edouard Manet. Full burgundy crushed morocco, boards ruled in blind to surround central armorial vignette of a crowned lion, banded spine in six compartments with green morocco label with gilt title, turn-ins with elaborate decorative tooling, marbled endpapers, original publisher's printed wrappers with gilt titles to front cover, label with price to inner rear wrapper with original black and pink silk ties.

MANET, Edouard. Mallarmé, Stéphane. L'Après-Midi d'un Faune. Eglogue par Stéphane Mallarmé avec Frontispice, Fleurons & Cul-de-Lampe.

[PROVENANCE: With the de Luynes crowned lion device of the Ducs de Luynes, likely that of Honoré d'Albert, 10th Duc de Luynes (1868–1924) to front and rear covers].

From the edition limited to 195 numbered copies, with this one of 175 on Hollande.

First edition for Mallarmé's verse and with the 4 original woodcuts by Manet. The ex-libris woodcut is printed on chine and is hand coloured in rose as is the frontispiece, printed in black and with the background also hand coloured in rose; the hand-colouring is by Manet. The other two woodcuts are printed in black, one acting as head-piece to the first leaf of verse, the other as final tail-piece.



'Il faut absolument arrêter les frais de colorage. Ce serait épouvantable. Je me charge de les faire moi-même. Il me faut une journée ...' (Manet writing to Mallarmé).

'Offrir à trois amis, ayant pour nom CLADEL, DIERX & MENDES, ce peu de vers (qui leur plut) y ajoute du relief; mais autant vaut que mon cher Editeur en saisisse le public rare des amateurs: l'illustration faite par MANET l'ordonne.' (Mallarmé's dedication).

[The Artist & the Book 179; En Français dans le Texte 302].

£10,000



[03]. — Jean Ajalbert's set presented to him by the author Gustave Geffroy.

Paris
Dentu (after 1897, Floury)
1892–1903

8 vols. 8vo. (180 x 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. Contempo-
rary green cloth-backed
marbled boards (vols. 1 - 7),
leather labels with gilt titles
and volume nos. to spines,
original publisher's printed
wrappers with titles to front
covers in red and black, pub-
lisher's advertisements to
rear, uncut, vol. 8 in original
publisher's printed wrappers
as issued.

GEFFROY, Gustave. La Vie Artistique. Préface d'Edmond de Goncourt.

Geffroy's evocative presentations, evidence of his profound friendship and respect for Ajalbert, vary (save for the final three) although the displayed sentiments are similar, the most effusive appear in the first two volumes:

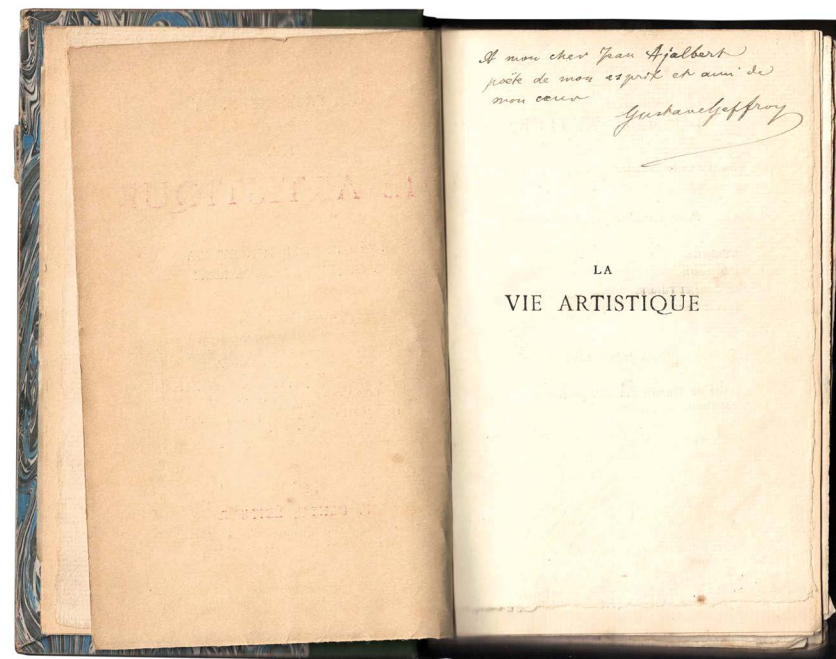
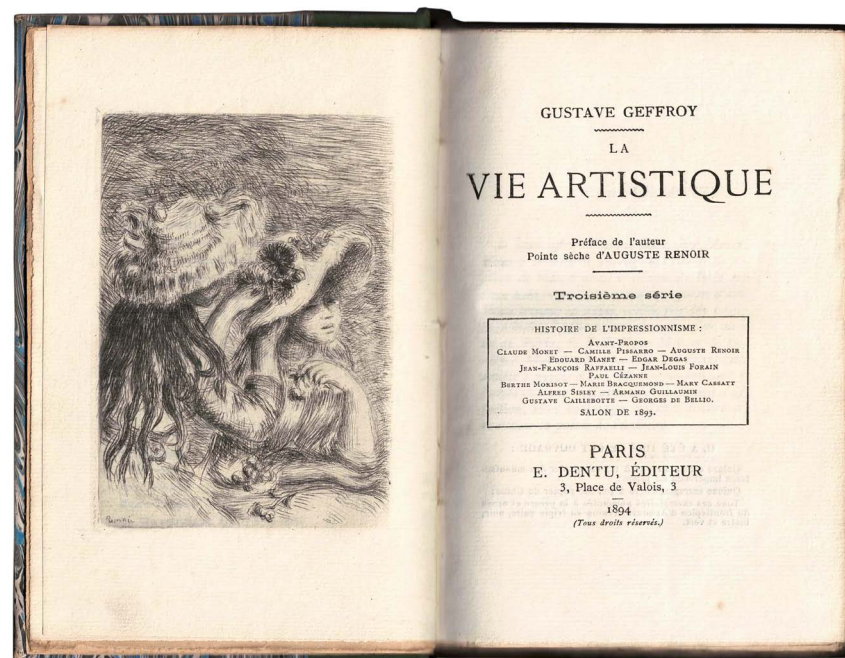
- I - 'A mon cher Jean Ajalbert / poète de mon esprit et ami de / mon coeur / Gustave Geffroy';
- II - 'A mon cher p'tit, le doux (?) poète / et violent avocat: Jean Ajalbert / de tout mon coeur d'ami / Gustave Geffroy.'

The first volume also includes a letter from Geffroy, a bifolium of smooth paper (138 x 108 mm) with Geffroy's manuscript recto and verso to the first leaf, addressed to Ajalbert and his son. Among details such as a desire that Ajalbert visit him when he comes to Paris is news of Geffroy's health ('Ma santé continue à se lézarder. J'entends distinctement les craquements.') and of the death of Eugène Carrière in agony ('... une des plus tristes choses, la plus triste même, la plus sinistre, de ma vie ...'). As for the presentations in the volumes, Geffroy ends familiarly and affectionately 'affectueusement à toi et ton gosse', addressing Ajalbert in his 'Auvergne de neige'.

Jean Ajalbert was a poet, author and journalist publishing in the 'Revue Independante', 'La Pleiade', 'L'Humanité' and a major contributor to the Dreyfusard press. The front pastedowns of the volumes feature Ajalbert's circular woodcut bookplate with his initials flanking an image of Mount Fuji and initialled 'MB'.

'La Vie Artistique' was one of the most influential of the late-nineteenth century art periodicals. Geffroy was a friend and one of the earliest supporters of the Impressionists. He was a founding member of the Academie Goncourt and was, in Edmond de Goncourt's words, 'dispensateur d'une culture nouvelle.' He writes about the artists he liked and admired: Manet, Carrière, Rodin, Pissarro, Raffaelli, Whistler, Moreau, Puvis de Chavannes, Sisley, Forain, Cassatt, etc. The testaments he published on Impressionism constitute one of the major sources of the history of art of the period.

'De fait ses comtes rendus d'expositions et ses études d'artistes mettent en valeur avec une étonnante pénétration des talents aussi divers que ceux de Gustave Moreau, de Puvis de Chavannes, de Maurice Denis, de Rude...' (D. B. F.).



[04]. — The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.

Paris
Société du Mercure de
France
1896

8vo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black.

SEGUIN, Armand. de Gourmont, Remy. Le Pèlerin du Silence.

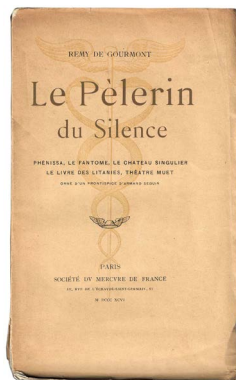
The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin unopened and unsophisticated in the original wrappers.

From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this the first of 6 numbered copies on Chine, the second paper after three copies on Japon Impérial; 12 copies on Hollande van Gelder were also issued together with an ordinary edition of the book with Seguin's frontispiece as a reproduction.

This collected edition includes de Gourmont's works 'Phénissa', 'Le Fantôme', 'Le Château Singulier', 'Le Livre des Litanies', Théâtre Muet' and 'Le Pèlerin du Silence'.

'... le frontispiece d'Armand Seguin a été gravé à la pointe sèche et tiré à la poupée'. (From the justification)

£6,000



[05]. — Toulouse-Lautrec's masterpiece and one of the earliest and greatest modern illustrated books.

Paris
L'Estampe Originale
1894

Square folio. (408 x 390 mm). [22 unnumbered leaves from 11 folded sheets]. Leaf with justification verso, blank, leaf with publisher's imprint verso, 16 leaves with Geffroy's text and original lithographs by Henri de Toulouse-Lautrec, all printed in olive green ink recto only, 2 blank leaves, final leaf with colophon recto. Sheet size: c.375 x 390 mm. Original publisher's printed wrappers with title and original lithograph by Toulouse-Lautrec to front wrapper, sheets held in by canvas cords, as issued.

TOULOUSE-LAUTREC. Geffroy, Gustave. Yvette Guilbert.

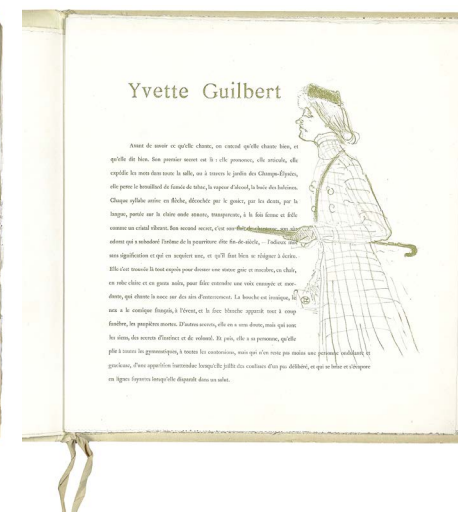
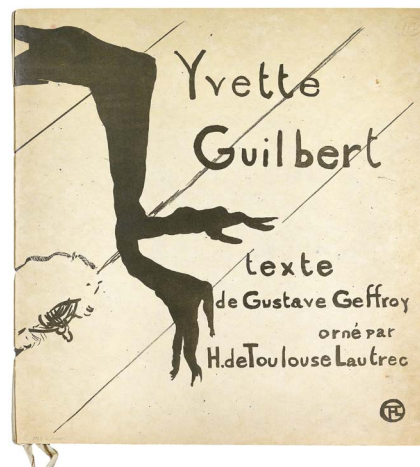
From the edition limited to 100 numbered copies on Arches, signed by Yvette Guilbert in green crayon.

The silhouettes of the female entertainers such as Yvette Guilbert and Jane Avril had already appeared in Lautrec's 1892 poster 'Divan Japonais', and again in his illustrations for Georges Montorgueil's 'Le Café Concert' of 1893. In the Yvette Guilbert volume, published the following year, Lautrec, in his 16 lithographs, depicts the singer in a variety of poses, her restless gestures breaking the narrow composition and stabbing into the text itself. Toulouse-Lautrec was known to oversee the printing process with care, often inking his subjects himself, and, when creating original lithographs - as here - drew directly on the lithographic stone.

'Yvette Guilbert, the famous singer in many cafés and revues of the nineties, was one of Lautrec's favourite subjects ... these sharply observed lithographs ... have immortalized her.' (The Artist and the Book).

[Wittrock 69 - 85; The Artist and the Book 301].

£38,500



[06]. — The complete set of the 13 original lithographs by Toulouse-Lautrec on beige wove paper from the edition printed for 'Les XX' in 1913.

Paris)
(1898)

(Print size: 320 x 392 mm; sheet size: 565 x 377 mm). 13 original lithographs by Henri de Toulouse-Lautrec, each mounted to a support sheet of vélin. Loose as issued.

TOULOUSE-LAUTREC, Henri de. Portraits d'Acteurs et d'Actrices. Treize Lithographies.

This set was originally conceived with the English publisher W.H.B. Sands as a book with lithographic portraits and biographical sketches of Parisian actresses and actors. Although Bliss Sands published an album of Yvette Guilbert portraits in the same year, this album was not published by them and it is unclear who did publish this album.

The artistes represented are the following:

1. Sarah Bernhardt; 2. Jeanne Granier; 3. Anna Held; 4. May Belfort; 5. Émilienne d'Alençon; 6. Coquelin Aine; 7. Jane Hading; 8. Louise Balthy; 9. Sybil Sanderson; 10. Cleo de Merode; 11. Lucien Guitry; 12. Marie-Louise Marsy; 13. Polin.

This set was originally issued as a double suite of 2 sets of the lithographs in a portfolio both for the edition before 1906 and for the edition for 'Les XX' in 1913, preserved in a linen portfolio. The edition sizes are unclear but Wittrock says there were approx 400 impressions of the 13 prints issued before 1906 and another 40 impressions of each in the 1913 edition. Our set is a single uniform set of the 13 lithographs without the portfolio.

'It would appear that, as early as the original date of publication, the albums were divided and both single and double suites on various combinations of paper types were offered as complete sets ... A set of the Treize Lithographies, either as a single suite or complete as a double suite, is very rare.' (Witrock p.573).

[Delteil 150 - 162; Wittrock 249 - 261].

£7,500



[07]. — Odilon Redon's 'Apocalypse de Saint-Jean': an excellent unsophisticated set in the original wrappers.

Paris
Ambroise Vollard
1899

Folio. (630 x 440 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet; sheet size: c.565 x 425 mm. Loose as issued in original tan paper wrapper with titles and pictorial lithograph title by Redon in black to upper cover.

REDON, Odilon. Apocalypse de Saint-Jean par Odilon Redon.

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

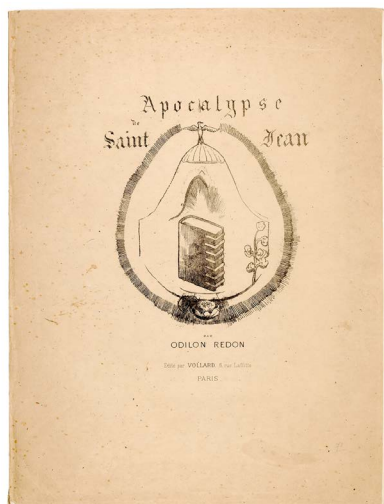
The wrapper - larger than the support sheets and often damaged or trimmed - is for this example in very good condition.

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 Nos. 173 - 185].

£30,000



[08]. — An excellent, complete and unsophisticated copy of Paul Berthon's rare portfolio.

Paris
Offert par la Maison E.
Gerschel - Produite pour la
Lithographie / Atelier Paul
Berthon
1902

*Folio. (560 x 382 mm).
[6 leaves]. Wrapper with
titles &c. and six original
lithographs each in a single
colour on large sheets of
Japon Imperiale with large
margins, each numbered
beneath and with the stamp
of Maison Gerschel. Loose
as issued in original publish-
er's grey wove printed paper
wrapper, pictorial titles with
decoration, list of plates &c.
by Berton to front cover in
red, loose in later blue card
portfolio with cloth ties.*

BERTHON, Paul. Six Estampes Originales de Paul Berthon. (Les Six Vierges).

From the edition limited to 200 copies, with this one of 100 'souscrits par la Maison Gerschel & portant sa marque'.

The complete set of the 6 lithographic portraits by Paul Berthon printed in different colours.

This set has an extra state of the first of the prints, 'La Vierge au Houx', without remarque and signed in pencil.

The prints are titled as follows: I. La Fille aux Houx; II. La Femme aux Aiglents; III. La Vierge aux Lys; IV. La Florentine; V. Sainte Philomène; VI. Dame aux Hortensias.

£5,750



[09]. — First edition, first issue of
Kokoschka's colourful masterpiece.

Wien
Berger und Chlawa für die
Wiener Werkstätte
1908

*Oblong 4to. (244 x 298 mm).
[10 leaves]. Illustrated with 10
original lithographs by Oskar
Kokoschka, 8 in colour,
all printed recto only (the
label for the cover is also an
original lithograph). Original
publisher's cloth with pasted
on label with lithograph by
Kokoschka in black and with
gold paint splatter.*

KOKOSCHKA, Oskar. Die Träumenden Knaben.

From the proposed edition limited to 500 copies - many fewer copies were issued.

Oskar Kokoschka's 'Die Träumenden Knaben' (The Dreaming Youths) features his own original lithographs to illustrate his own text. Kokoschka's illustrations, with their bold, flat colour mark the border of Jugendstil and Expressionism while his flowing, symbolist verse is far from the childrens' story for which he was commissioned. This example is from the rare first edition published by the Wiener Werkstätte who had commissioned the book before the sheets were sold off to Kurt Wolff and reissued with a different binding in 1917.

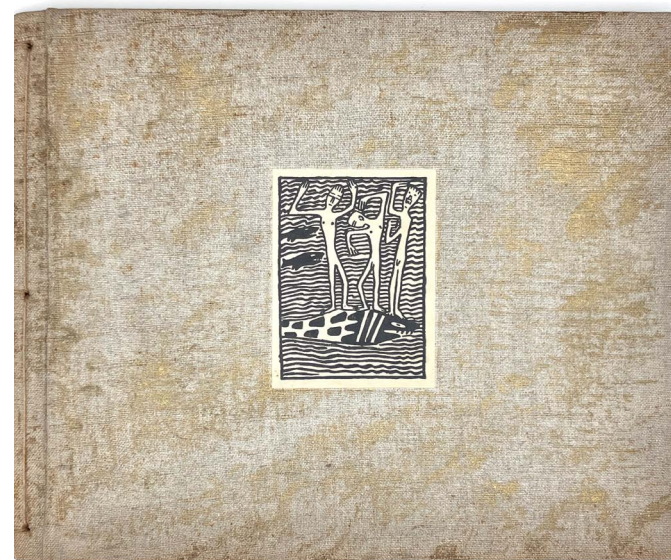
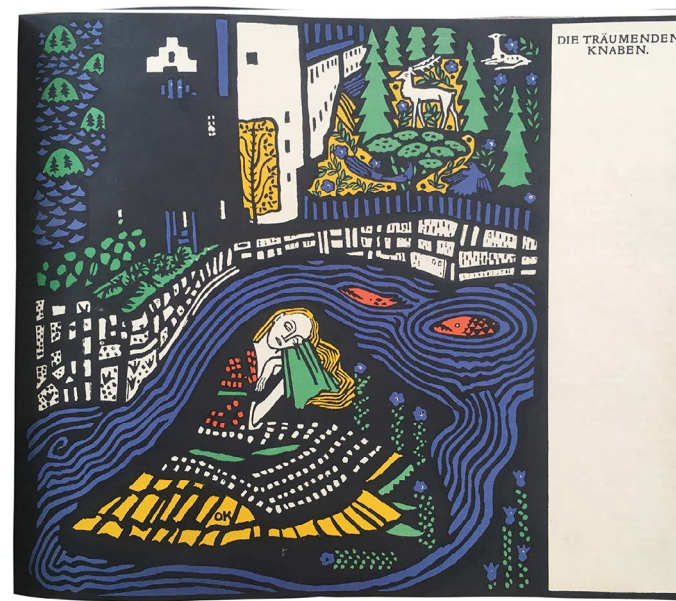
'In this, his [Kokoschka's] first graphic work, the decorative influence of the Jugendstil and folk art is apparent. The Wiener Werkstätte had commissioned him to write and illustrate a book for children and Die Trauemenden Knaben was shown in the 1908 Kunstschau, where Kokoschka's work was exhibited for the first time. Only a handful of copies was sold at that time and the book was reissued in 1917 by Kurt Wolff.' (The Artist and the Book).

'In the work Kokoschka seeks to follow the dreams of a young adolescent boy, the strong colours of the lithographs providing an exotic landscape to support the text. In his autobiography, the artist states his intention to have been to create a 'picture poem'. The work is dedicated to Gustav Klimt, who had left the Vienna Secession in 1905 and whose work was a powerful influence on Kokoschka at the time.' (From Manet to Hockney).

'Ausgabe 1908: Die Blätter sind albumartig gebunden. Der Leinenüberzug der Einbanddecke ist mit Goldfäden durchwirkt.' (Wingler / Welz).

[Wingler / Welz 22 - 29; The Artist and the Book 147; From Manet to Hockney 24].

£40,000



[10]. — Louis Marcoussis's copy with his original signed Cubist gouache covering the wrappers.

Paris
éditions de la Nouvelle
Revue Française
1911

8vo. (192 x 140 mm). pp.
205. Contemporary green
morocco-backed marbled
boards, title gilt to spine,
marbled endpapers, original
wrappers and backstrip with
Marcoussis' signed gouache
painting preserved, t.e.g.

MARCOUSSIS. Claudel, Paul. L'Otage. Drame.

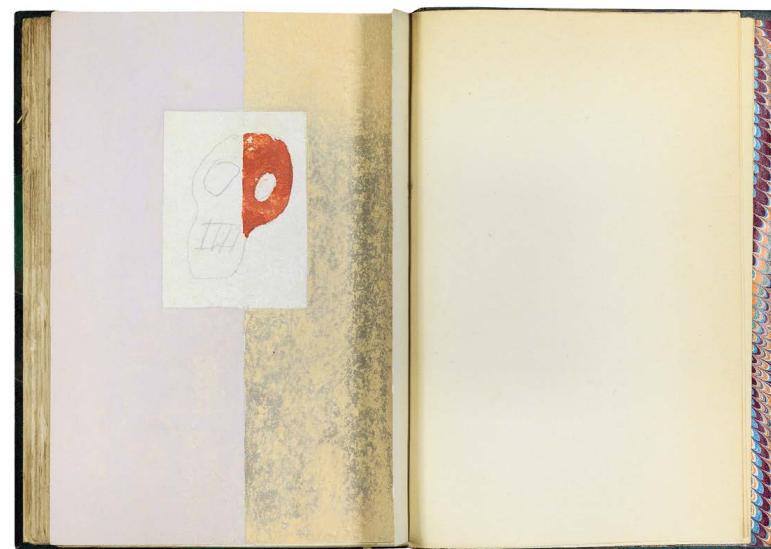
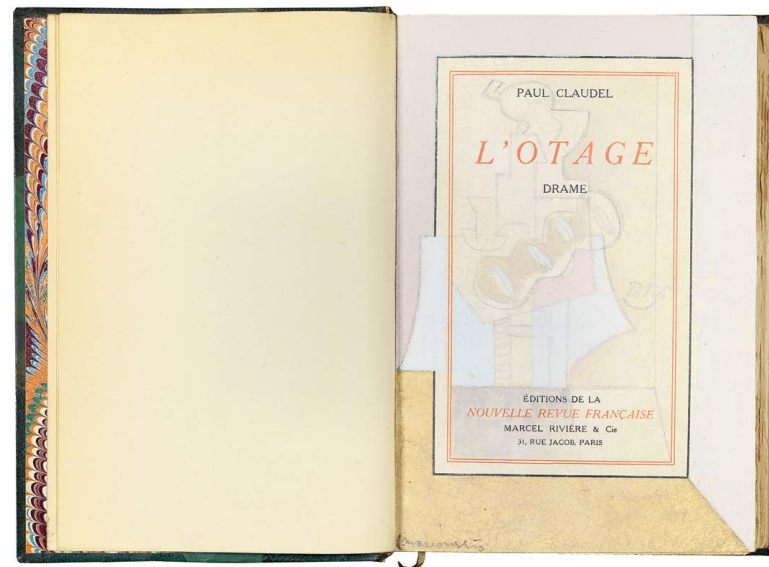
Marcoussis' original gouache covers the entirety of the original wrappers: the front cover, spine and rear wrapper, and is signed by him ('L. Marcoussis') on the front wrapper at lower left. The composition, in typically Marcoussian Cubist-style, is executed in terracotta, pale pink, cream, white and ochre gouache over pencil and incorporates the original printed text of the wrapper; the book also features Marcoussis' ownership signature in blue ink to the initial blank.

The catalogue 'de Parallèlement à Chanson Complète' (2005) features a similar work by Marcoussis, the painted box for a copy of Marcoussis' 'Eaux-Fortes pour Alcools de Guillaume Apollinaire' (Paris, 1934). That work consisted of a gouache painting by Marcoussis for the front cover only of the protective box for the book, also in a typically Marcoussian Cubist style, and was presented by Marcoussis to André Breton ('L'emboîtement fut peint en 1934 - 1935 par Marcoussis pour André Breton ...'). Breton's copy with the painted box was sold at Christie's Paris in 2006.

Paul Claudel's 'L'Otage', written in 1908 - 1910, was the first book to be published by the publisher NRF ('éditions de la Nouvelle Revue Française'). The first play of his dramatic historic trilogy, 'La Trilogie des Coûfontaine' (the remaining two parts are 'Le Pain Dur' of 1913 - 1914 and 'Le Père Humilié' of 1915 - 1916), 'L'Otage' was first performed at London's Scala Theatre and had its Parisian debut in 1914 at the Théâtre du Vieux-Colombier; 'L'Otage' is the most performed of Claudel's trilogy.

[see 'Parallèlement à Chanson Complète' pp. 349 - 352].

£17,500



[11]. — One of the finest Eragny productions: a superb copy of 'Charrue d'Erable' in the original limp apple calf, with the additional signed suite on Chine.

Paris
Le Livre Contemporain /
Eragny Press
1912

8vo. (217 x 152mm). [74 leaves: 4 blank leaves, 66 leaves with text and illustration, 4 blank leaves; pp. 105, (iii)]. Half-title with justification verso, printed title with pictorial colour woodcut decoration, 12 hors-texte original colour woodcut plates by Camille Pissarro each initialed 'CP' in the plates, 9 colour woodcut head- and tail-pieces and ten-line initials by Lucien Pissarro after Camille Pissarro, monochrome woodcut head-piece to 'Table des Matières', colophon leaf with woodcut Eragny Press device to verso; woodcut text ornaments throughout. Text and plates printed by Lucien and Esther Pissarro at the Eragny Press. Original publisher's limp apple calf, gilt title and gilt apple vignette to upper right of front cover, limp pinkish calf doublures with elaborate decorative scheme of gilt rules surrounding a field of matching gilt apple tools, suite loose in paper wrapper, later green paper-lined black morocco box by Alain Lobstein with his signature gilt, boards and spine with decorative foliate tools, title gilt to spine.

(ERAGNY PRESS). PISSARRO, Camille. Moselly, Emile. La Charrue d'Erable.

From the edition limited to 116 copies, this copy printed for M. L. Comar; the separate suite of the 43 plates and head- and tail-pieces, loose in a paper wrapper, is on Chine and each is initialed and numbered by Lucien Pissarro in pencil from the edition of 13.

The binding for the present copy is in an excellent state of preservation although the paper endpapers are toned as usual from contact with the light pink doublures.

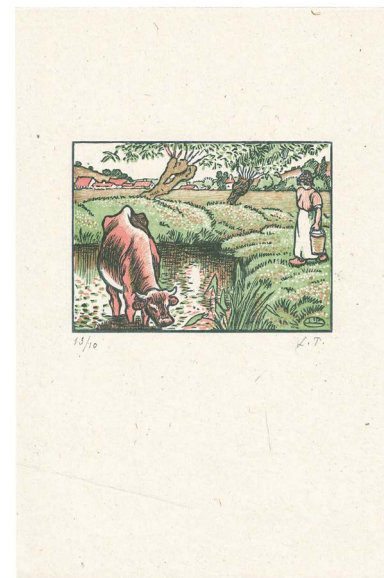
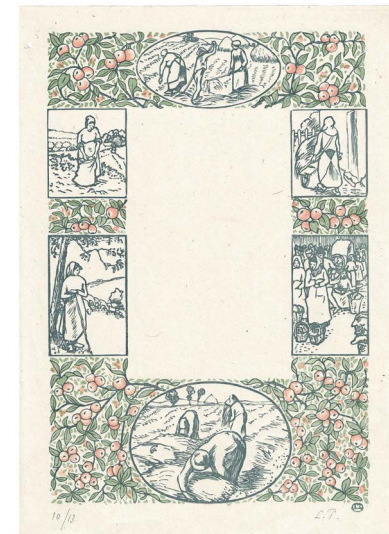
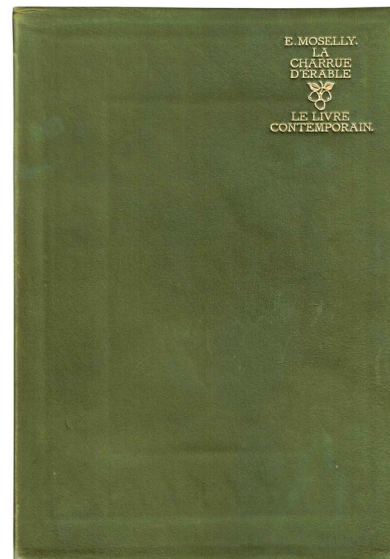
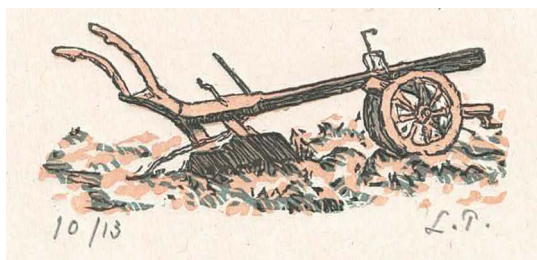
'L'illustration hors texte de ce livre a été spécialement dessinée par Camille Pissarro pour être gravée par son fils Lucien Pissarro lequel, chargé d'orne le texte et désireux d'y maintenir l'unité de décoration, y a, dans ce but, adapté le plus souvent possible des croquis de son père. Toutes les gravures sur bois ont été exécutées par Lucien et Esther Pissarro ...'. (From the achevé d'imprimer).

'My father Camille Pissarro was always greatly interested in my books. He planned with me a book to deal with country work. For this purpose he designed 12 compositions to be engraved on wood in chiaroscuro. Unfortunately he died before all the blocks were engraved, but he had seen two of them and this gave me the clue to the rest ...'. (Lucien Pissarro).

'Lucien regretted that his father had not lived to see the completion of their project, but he felt that he had been able to complete it as Camille Pissarro would have wished ...'. (Fern pg. 68).

[Genz EP31; Tomkinson Eragny 31; Ashmolean 47; The Artist and the Book 247].

£25,000



[12]. — An excellent example of one of Schwitters' finest productions, 'Die Kathedrale', including the white paper label to the covers.

Hanover.
Paul Steegemann Verlag
1920

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

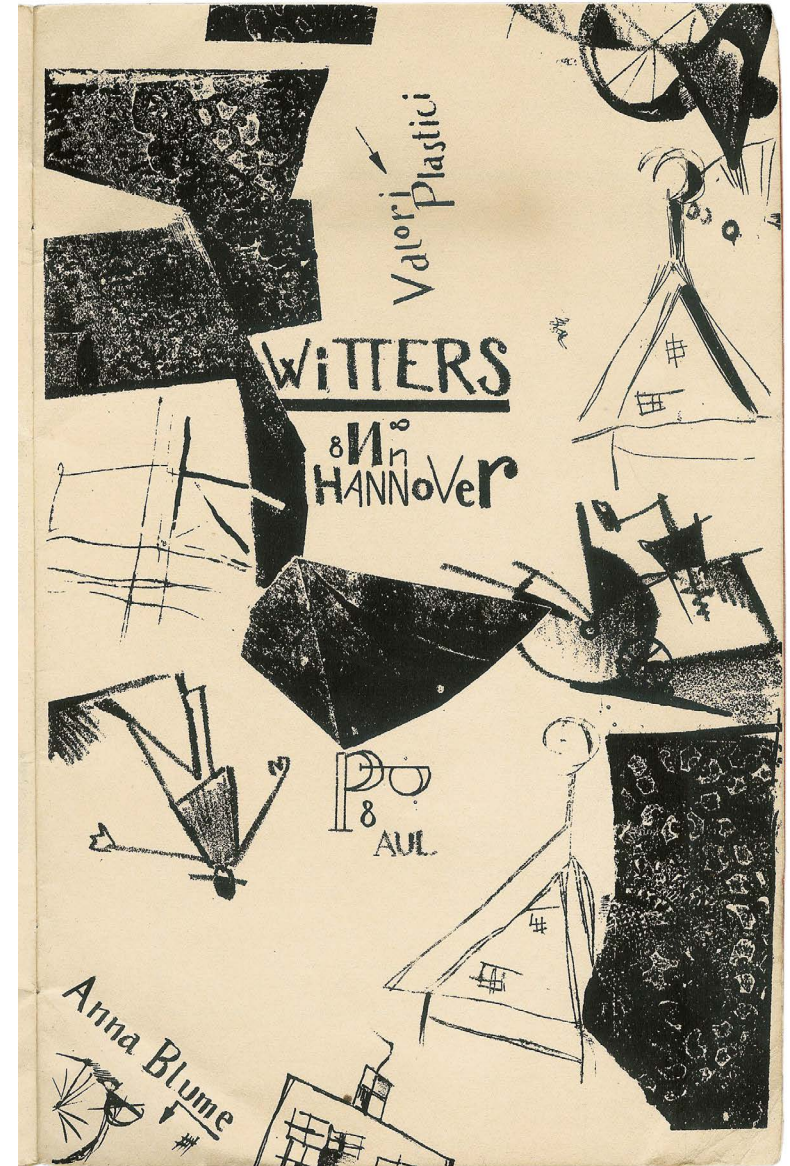
SCHWITTERS, Kurt. Die Silbergäule MERZ - Die Kathedrale.

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

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

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

£12,500



[13]. — A fresh example of this scarce dada announcement with illustration by Picabia and design by Tzara.

Paris
(Au Sans Pareil)
1920

Folio. (266 x 374 mm). Printed text in French in red and black on pink paper stock with typical dada typographic caprices and two line drawings in red by Picabia superimposed over the text, advertisements at right angles at right hand edge, text and illustration recto only. Loose as issued.

PICABIA, Francis. Tzara, Tristan. Manifestation dada: Le Samedi 27 Mars, à 8 h. 15 précises.

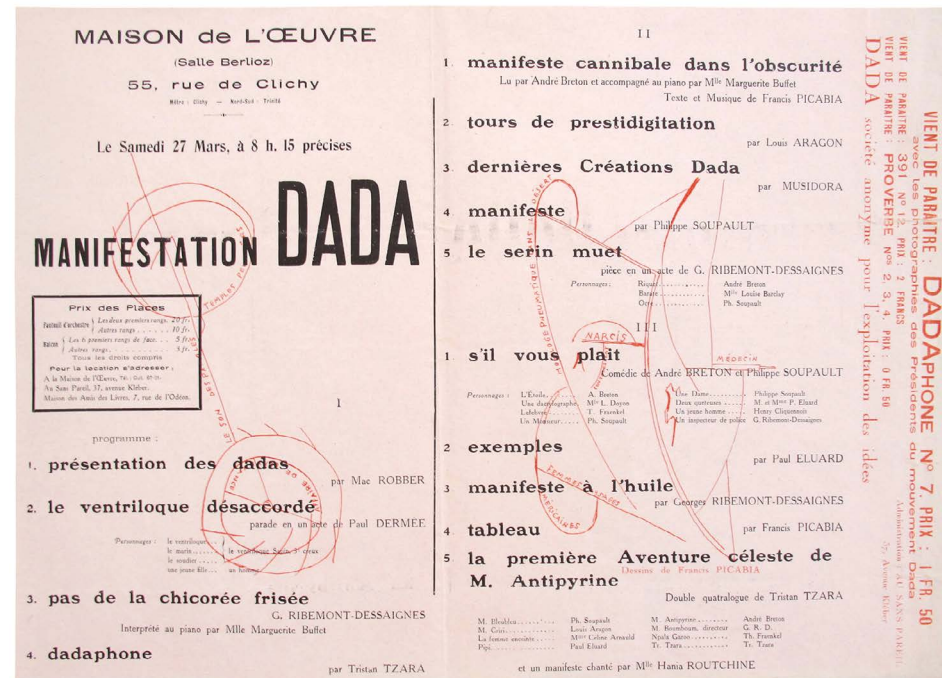
Tristan Tzara arrived in Paris on January 17th, 1920, his coming awaited with impatience by his adherents who were not - at least initially - disappointed. Tzara began to plot dada manifestations, outrages and provocations: 'the first dada season was an immense success in terms of public outrage' (Ades). This poster, for the 'MANIFESTATION DADA' in the 'Salle Berlioz' at the 'Maison de l'oeuvre' on 'le Samedi 27 Mars' was the third such manifestation and the most elaborate and featured, among other readings and actions, the first performance of Tzara's 'la première Aventure céleste de M. Antipyrine'. At the right-hand edge of the sheet are advertisements in red - at right angles to the orientation of the main poster - for 'DADAPHONE' (i.e. dada no. 7, 'avec les photographies des Présidents du mouvement Dada'), '391' no. 12 and 'PROVERBE' nos. 2, 3 and 4. The advertisements conclude: 'DADA société anonyme pour l'exploration des idées'.

As per Georges Hugnet: 'It consisted of plays ('le serin muet' by Ribemont-Dessaignes, 'la première Aventure céleste de M. Antipyrine' by Tzara, and 's'il vous plaît' by Breton and Soupault) ... Breton read, in complete darkness, a 'manifeste cannibale' by Picabia. Some poems by Eluard ('Exemples') were read. Ribemont's 'le pas de la chicorée frisée' (Dance of the Curled Chicory) was played on the piano; likewise, as a joke, some melodies by Duparc ... These melodies ... completely exasperated the audience, which began to whistle even at Duparc's band music, which normally they liked. Delighted with this contradiction, the actors, themselves Dadaists, began to insult the audience, welcoming catcalls with a smile ... Picabia's picture, 'Portrait of Cézanne', was shown ... The Théâtre de l'Oeuvre had not witnessed such goings on since the riot caused by the presentation of Alfred Jarry's play 'Ubu Roi!'

This copy of the poster is in very good condition, albeit with traces of an irregular vertical and horizontal fold, a small (less than 10cm) tear in the right hand margin (not affecting text), and with only some very slight soiling to the lower right hand corner; the pink paper is fresh and bright as is the printed text in black and red. The poster is also accompanied by two clippings from contemporary French newspapers concerning this 'Manifestation dada': 'La Crise "Dada"' by Jean Lefranc and an anonymous account by Pierre Mille.

[Ades 8.42].

£5,500



[14]. — An excellent example, never folded, of the first issue of the iconic 'kleine dada soirée' poster.

(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 x 300 mm.

DOESBURG, Théo van & Kurt Schwitters. kleine dada soirée.

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 10th, 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', 'rag-time-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.

'DADA EXISTE DEPUIS / TOUJOURS LA SAINTE / VIERGE DÉJÀ FUT / DADAÏSTE'. (From the poster).

It is thought that Piet Zwart, a member of the Kunstkring attended that first performance, and over the following three months a further 13 performances were held in different cities. The basic form for each event included van Doesburg reading from his booklet 'Wat ist Dada?', Schwitters making animal noises (barking like a dog or cooing like a dove) from the audience before reading his own works, van Doesburg's wife Nelly - she appeared under the stage name 'Pétro' - would play musical selections and the fourth collaborator, Vilmos Huszár, projected on a screen the moving figure of a mechanical dancer.

'We opened in den Haag in Konstruktivistik manner. Doesburg read a very good dadaistic programme, in which he said the dadaist would do something unexpected. At that moment I rose from the middle of the publik and barked loud. Some people fainted, and were carried out, and the Papers reported that Dada means barking.' (Schwitters quoted in Dada and Surrealism Reviewed).

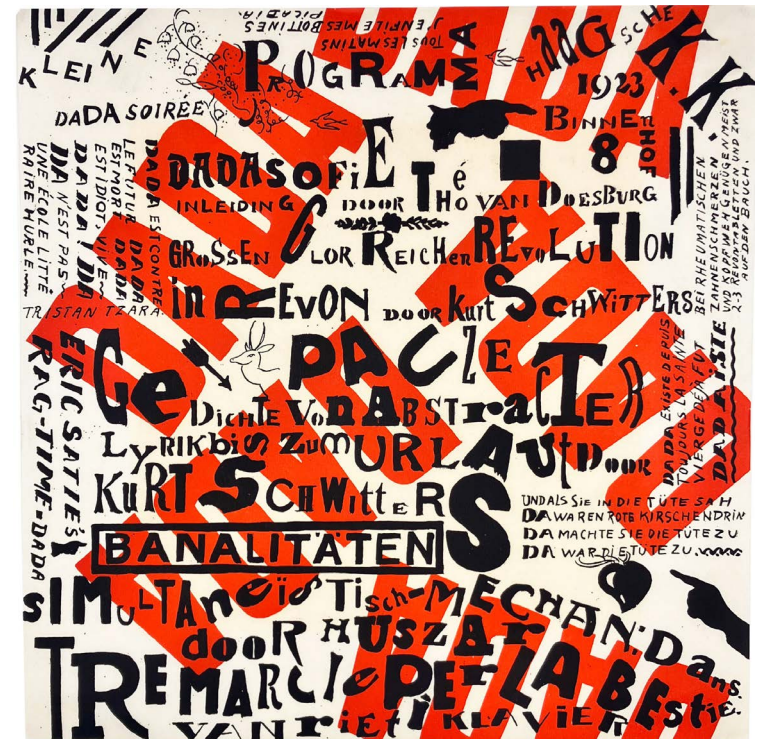
A second issue of the poster was produced later with the address at upper right ('Haagsche K[un]st. K[ri]ng. / Binnenhof 8') replaced with details of a subscription for van Doesburg's 'Mécano': 'Abonnement Mécano 5 Fr. per Jaar'.

'The poster / program 'Small Dada Evening' is a carefully orchestrated visual cacophony. Information is difficult to discern in this

nonhierarchical [sic] composition of red and black lettering distributed pell-mell across the white page. The work was printed in two passes through the press ... 'Small Dada Evening' is a tricky piece of graphic design, a playful tease falling somewhere between communication and Dadaist self-subversion. The sheet doubles as a poster advertising the Dada Soirées that toured Holland in 1923 and as a program for the Soirées' proceedings, but even while it claims these dual functions, it undermines them ... 'Small Dada Evening' is not a poster in the traditional sense. It may be better understood as a visual emblem of the Dutch Dada tour, a graphic encapsulation of the soirées and of Van Doesburg's and Schwitters' particular brands of Dada.' (Christian Larsen).

[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].

€25,000



**[15]. — Max Ernst's early
frottage experiments.**

Paris
(Editions Jeanne Bucher)
1926

Folio. (512 x 355 mm). [2 bifolia (432 x 280 mm) with title, Arp's 'introduction', list of plates and justification + 34 leaves of plates]. Illustrated with 34 lithograph plates by Max Ernst each printed recto only and numbered I - XXXIV (sheet size: 498 x 324 mm or the reverse). Loose as issued in publisher's cloth-backed portfolio, printed title label to upper board.

ERNST, Max. Histoire Naturelle.

From the edition limited to 300 numbered copies, with this one of 250 copies on vélin Lafuma signed in ink and numbered in pencil by Max Ernst.

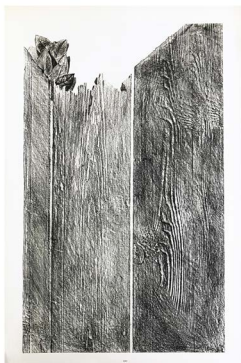
One of Ernst's earliest childhood recollections was of an imitation mahogany panel opposite his bed which he was prone to peruse while falling asleep. Such an image helped spark his invention of frottage (rubblings of diverse materials such as planks, bricks, watch parts, cheese graters, buttons, etc.).

Made during the latter half of 1925, this album represents only a small portion of the hundreds of frottages Ernst produced during that period. Bearing both poetic and descriptive titles (The Fascinating Cypress, The Vaccinated Bread), the plates are introduced by Ernst's dada compatriot Hans Arp by means of a long automatic prose poem. The text is printed without capitals throughout; the final plate ('ève la seule qui nous reste') is misnumbered '43' in the list of plates.

'vous voyez donc qu'on ne consume monsieur son père que tranche par tranche. impossible d'en finir en un seul déjeuner sur l'herbe et le citron même tombe à genoux devant la beauté de la nature.' (arp's final paragraph in the 'introduction').

'Sans aucune doute l'ouvrage le plus beau dû à la technique du 'frottage', inventée par Max Ernst, comme équivalent pictural à l'écriture automatique.' (see catalogue de la Bibliothèque Daniel Filipacchi, Première Partie).

£8,000



[16]. — A very fine presentation copy of this scarce collaboration between Masson and Jouhandeau.

Paris
Editions de la Galerie Simon
(Kahnweiler)
1927

8vo. (174 x 132 mm). [40 unnumbered leaves]. Etched frontispiece, title printed in red and black with Kahnweiler's woodcut vignette device and Jouhandeau's text illustrated with five etched plates by André Masson, each printed recto only. Original publisher's cream printed wrappers with titles to front cover in black.

MASSON, André. Jouhandeau, Marcel. Ximenès Malinjoude.

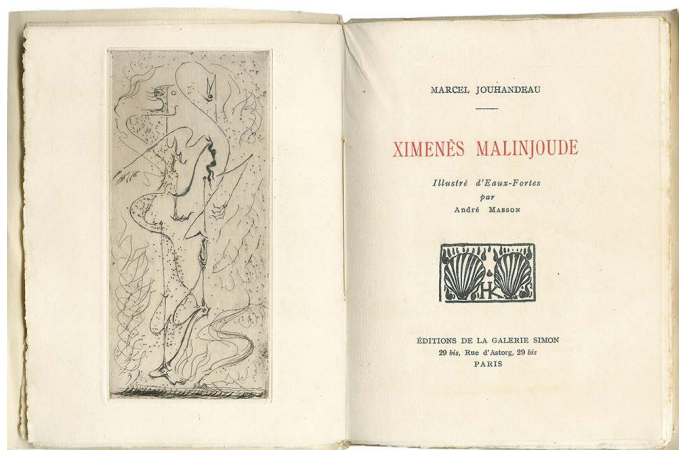
From the edition limited to 112 copies, with this one of 10 'exemplaires de Chapelle' on 'Vergé d'Arches' numbered in Roman numerals and signed by Masson and Jouhandeau in mauve ink on the colophon and with a signed presentation in blue ink on the front free endpaper recto: 'Cher, cher / Gabriel Bonoure, / tu sauras, toi, / déchiffrer / l'enigme / de ce livre sanglant / Jouhandeau'.

Also included, loosely inserted, are two sheets of manuscript concerning Jouhandeau and Masson and their collaboration, likely in the hand of Bounoure, the poetry critic of the Nouvelle Revue Française and presentee of the volume, who contributed greatly to the public recognition of Jouhandeau's work.

'Aux yeux de Jouhandeau, ces illustrations étaient un curieux mais brillant compromis entre la figuration, qui suit l'intrigue du roman, et les compositions automatiques, qui reflètent largement l'oeuvre massonien de 1927 dans les peintures au sable. Mais puisque les eaux-fortes en question datent de la même année, il se pourrait tout aussi bien qu'elles aient influencé son style de 1927 plutôt que l'inverse.' (Cramer).

[Cramer 4].

£3,800



[17]. — A very fine example of the édition de tête with de Chirico's original etchings and corrected proofs by Cocteau.

Paris
Editions des
Quatre Chemins
1928

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

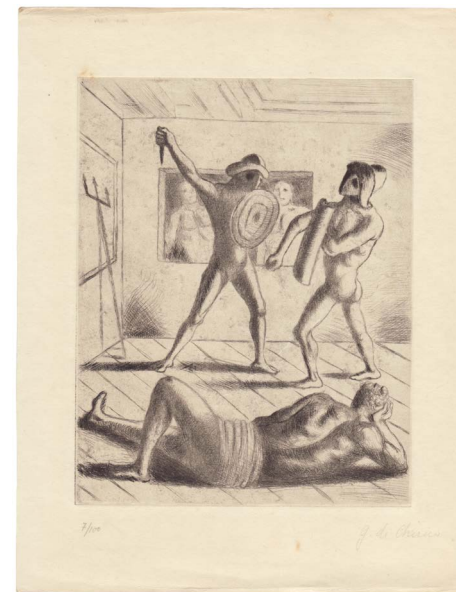
CHIRICO, Giorgio de. Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico).

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

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

[Ciranna 3 / 4].

£15,000



[18].— A very good unsophisticated copy of 'La Belle-Enfant ou l'Amour à Quarante Ans' with Raoul Dufy's illustrations for Eugène Montfort's text.

Paris
Ambroise Vollard Editeur
1930

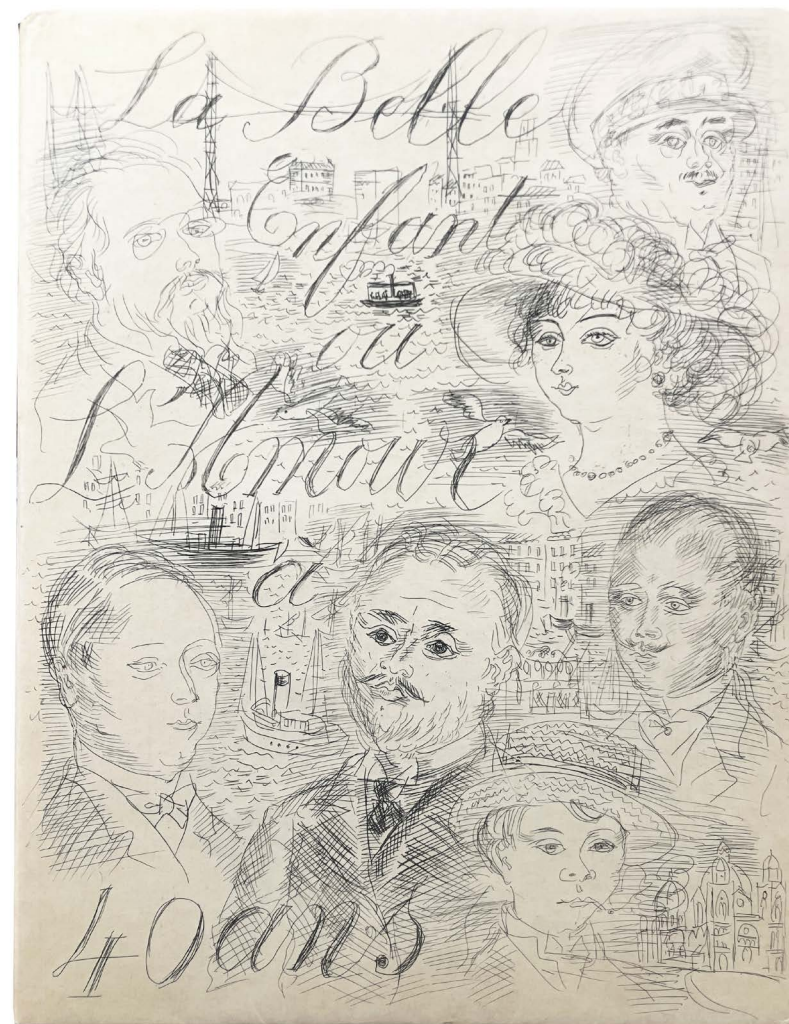
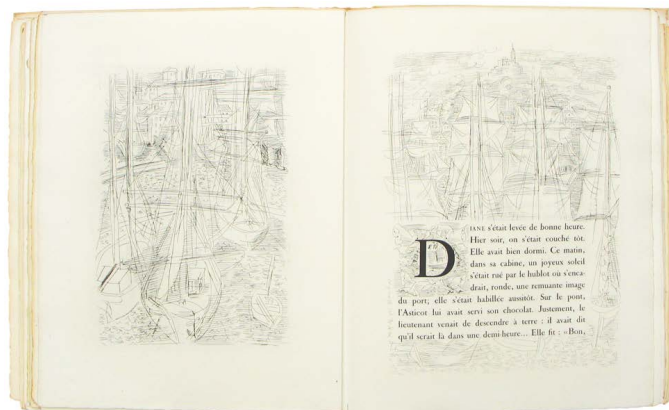
Small folio. (335 x 258 mm). Illustrated half-title with Dufy's etching and justification verso, printed title with etched vignette recto and vignette verso and Chapitre Premier to Chapitre Quinzième of Montfort's text illustrated with ninety-four etchings, 16 full-page and hors-text, as well as text illustrations, vignettes and cul-de-lampes and the cover etching, all by Raoul Dufy, 'Tables' and final leaf with achevé d'imprimer Loose as issued in original publisher's pictorial cream printed wrappers with Dufy's etching to front cover.

DUFY, Raoul. Montfort, Eugène. La Belle-Enfant ou l'Amour à Quarante Ans.

From the edition limited to 390 numbered copies (including 15 exemplaires d'exposition and 35 hors commerce), with this one of 245 on vélin d'Arches.

'Commissioned by Vollard to provide illustrations for Montfort's work, Dufy made a number of preliminary studies in Marseilles, a centre from which he travelled to gather material for pictures of Société Mondaine, and the locale of Montfort's novel!' (From Manet to Hockney).

[The Artist & The Book 93; From Manet to Hockney 85]. £2,500



[19]. — An excellent copy of the édition de tête of 'Mr. Knife, Miss Fork' with Max Ernst's frottage photograms.

Paris.
The Black Sun Press
1931

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

ERNST, Max. Boyle, Kay & René Crevel, (Trans.). Mr. Knife, Miss Fork.

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

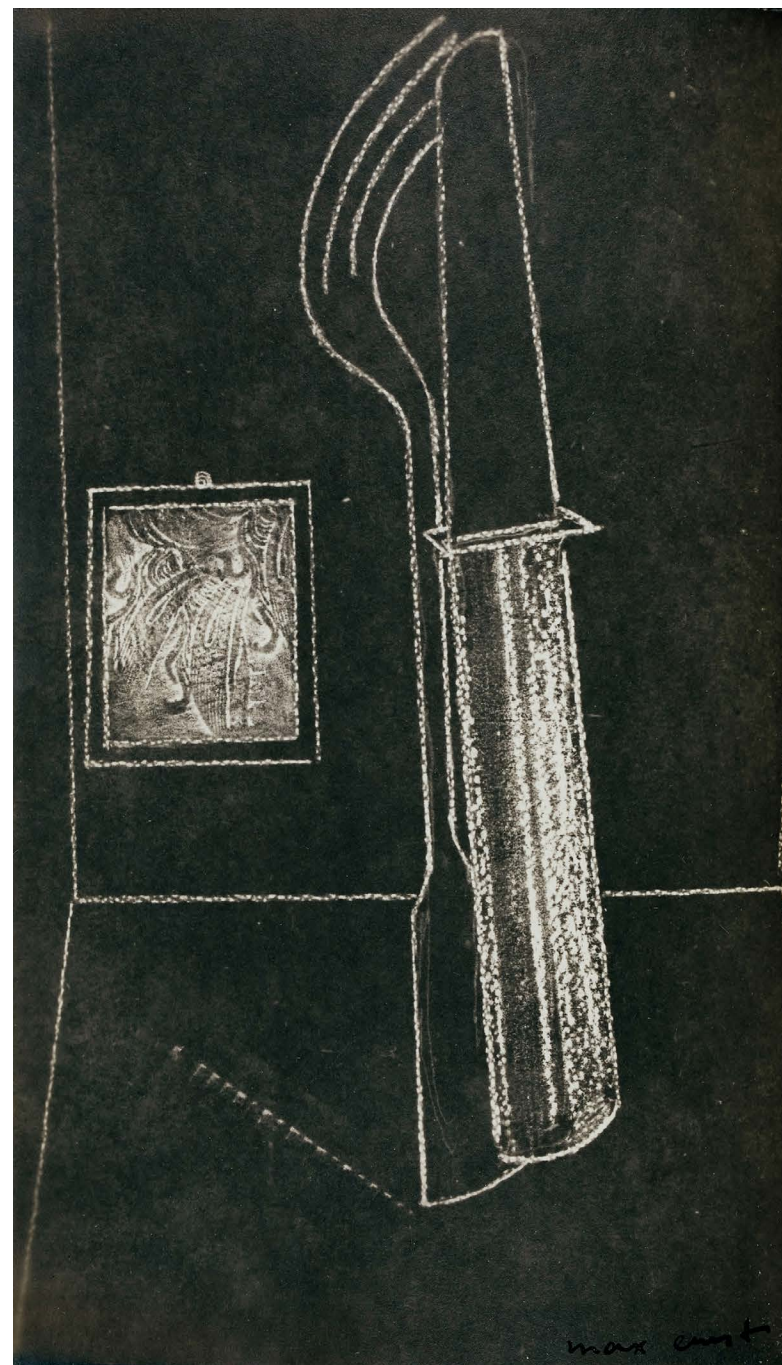
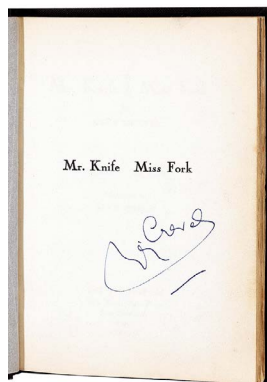
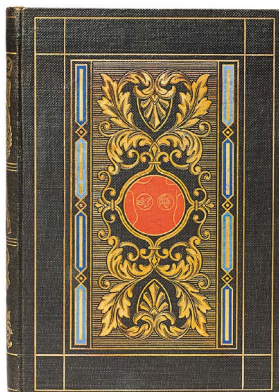
The English translation of of the first chapter of René Crevel's 'Baby-lone', 'Monsieur Couteau, Mademoiselle Fourchette', first published by Editions Simon Kra in 1927.

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

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

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

£25,000



[20]. — Breton's copy of the rare édition de tête with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

Paris
Editions des Cahiers Libres
1932

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

ERNST, Max. Tzara, Tristan. Où Boivent les Loups.

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

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

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

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

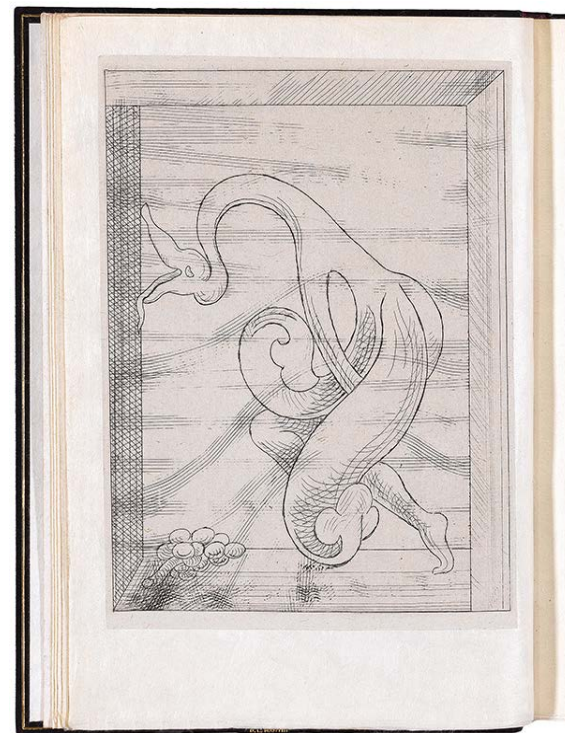
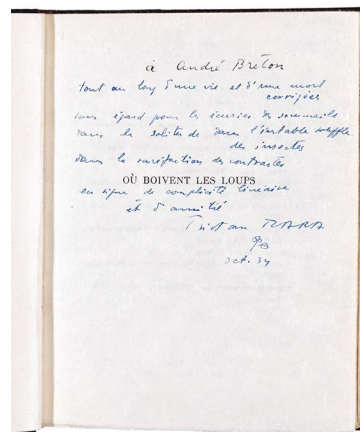
'Ouvrage avec une rarissime gravure de Max Ernst tirée sur Chine appliqué. Cette gravure s'inscrit dans le cycle de 'Loplop', personnage mi-homme mi-oiseau que l'artiste s'est choisi comme double figural vers 1930. Tout en courbes ornementales, ce drôle d'oiseau semble ici avoir pondu ses oeufs dans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

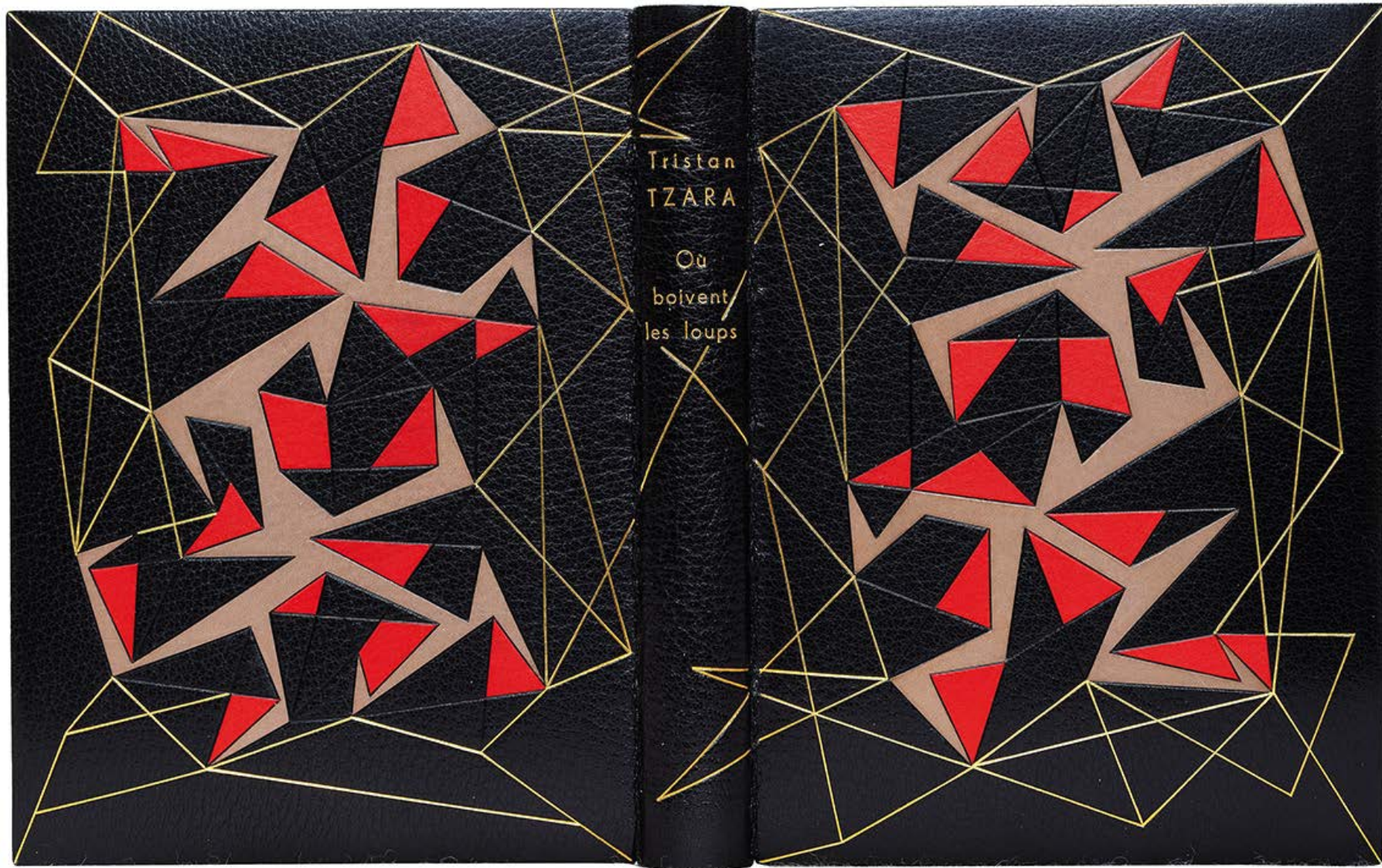
The édition de tête of 'Où Boivent les Loups' with Max Ernst's frontispiece, limited to 10 numbered copies as well as those nominatif for the author, artist and publisher, is truly scarce and we can locate only very few extant examples: the present copy with the presentation to Breton (no. 2); a copy described (erroneously?) as Tzara's copy (number 9) sold in 2006 and in a private collection in Germany; Jacques Matarasso's copy, bound by Leroux, sold in 1993 (the number is not known); René Gaffé's copy in a half-binding by Huser (no. 1); and

the editor, René Laporte's nominatif copy, sold in Paris in 2016. Of these copies, it seems that only the present example and that of Gaffé include Ernst's frontispiece in three states and only these two, together with that of Laporte, include an envoi from Tzara.

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

£55,000





Tristan
TZARA
Ou
boivent
les loups

[21]. — The édition de tête of the first edition of René Char's collection with Wassily Kandinsky's original frontispiece etching and bound by Georges Leroux.

Paris
Editions Surréalistes
1934

8vo. (192 x 146 mm), pp. 142, (i). Leaf with half-title recto and 'Du Même Auteur' verso, leaf with Kandinsky's dry point engraving as frontispiece verso, printed title in red and black with copyright verso, Char's verse, two leaves with 'Table' and final leaf with justification and *achevé d'imprimer* recto. Full black crushed morocco by Georges Leroux with his signature gilt, boards with abstract geometric rules in gilt and green and outlined parallelograms, several with inlaid café crème calf, smooth spine with gilt titles, café crème calf doublures, bright green brushed suede free endpapers, original publisher's printed wrappers in black and red and backstrip with titles in black preserved, a.e.g., black morocco-edged green paper-covered board slipcase with additional signature at foot.

KANDINSKY, Wassily. Char, René. Le Marteau sans Maître.

[PROVENANCE: Discreet bookplate of bibliophile François Ragazzoni with his name and initials 'F R' in blue to front free endpaper verso].

From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for 'La Main Passe' (1934) and 'Fraternity' (1939), before Kandinsky's death in 1944. Pablo Picasso was a profound admirer of Char and of the work, which collected all of Char's poems published after 1927, and submitted an etching for the second edition - printed in a very similar format to this edition - published again by José Corti's Editions Surréalistes, in 1945. A third illustrated edition was also published, illustrated by Joan Miró, in 1976. This first edition and in this issue of 20 copies with Kandinsky's etching is the rarest of the editions; Picasso's etching for the édition de tête was issued in 25 copies while the version with Miró's etchings was an edition of 215 copies, 50 with an additional suite.

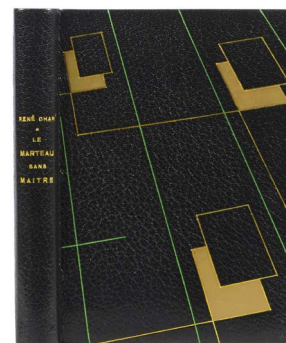
'Le Marteau sans Maître' includes 'Abondance Viendra', 'Poèmes Militants' (it appeared here for the first time), 'Arsenal' (corrected and with four new poems), 'Artine' and 'L'Action de la Justice est Eteinte'. In the present copy, the poems 'Sosie' and 'Détachement' feature corrections by Char in green ink. He has amended the last line of 'Sosie' to read: 'Je ne vais pas au bout de ta pauvreté' for 'tes misères', a change reflected in the subsequent editions. The first line of 'Détachement' ('La fleur du pissenlit a perdu son identité') is crossed through and Char has drawn an arrow to it from a note beneath: 'Ce vers ricanait qu'il meurs / comme tant ce fin ricane. / R. C.' 'Détachement' was renamed 'Dentelée' for subsequent editions but was altered considerably by Char and the first line crossed through here was removed entirely.

'Des trois éditions illustrées du 'Marteau sans Maître', celle-ci (la première) est la plus rare ... Dans une lettre à Char du 28.11.1933, Kandinsky accepte la demande de fournir une gravure pour son livre, bien qu'il ne connaisse pas l'auteur. Avec 'La Main Passe' de Tzara, c'est le seul ouvrage poétique illustré par Kandinsky [sic] ...'. (De Parallèlement à Chanson Complète).

'Auflage: 20 eigenhandig signierte Exemplare auf Van-Gelder-Butten ... Veröffentlicht in der Luxusausgabe von Rene Char, 'Le Marteau sans Maître', Paris, Editions Surréalistes, 1934.' (Roethel).

[Roethel 199; see 'De Parallèlement à Chanson Complète' pp. 357 - 364; see lot 100 'Bibliothèque François Ragazzoni Seconde Partie: Editions Originales', Paris, 13 / 14 May, 2003].

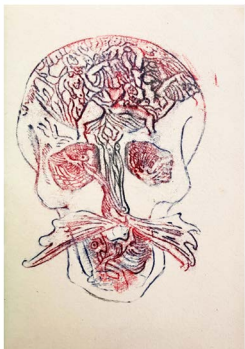
£27,500



[22]. — Maurice Heine's presentation copy of the collaboration featuring Max Ernst's colour frottages with Benjamin Péret's verse.

Paris
Editions Surréalistes
1936

8vo. (Wrapper size: 148 x 107 mm. Sheet size (max.): 206 x 220 mm.). [28 unnumbered leaves including 4 inserted leaves with Ernst's frottages; frottage by Ernst; half-title with list of Péret's publications verso; title, 13 poems by Péret and three additional frottages by Ernst; justification with achevé d'imprimer verso; final blank leaf]. Illustrated with four original colour frottages on cream paper by Max Ernst; sheet size: 143 x 102 mm. Original publisher's green printed wrappers with duotone title to upper cover.



ERNST, Max. Péret, Benjamin. Je Sublime.

From the edition limited to 241 numbered copies, with this one of 25 hors commerce examples from the total edition of 41 copies with the four original frottages by Max Ernst and with large protruding and untrimmed sheets; 200 copies on vergé were also issued that did not include Ernst's frottages.

Benjamin Péret's presentation is in black ink to the half-title: 'A Maurice Heine / qui répand le sang et / le goût du sang comme un / boisson de jasmin / Son ami / Benjamin Péret'.

Maurice Heine (1884 - 1940) was a writer and editor, he was a cousin of Heinrich Heine and was close to the Surrealists, known most particularly for his extensive work related to the Marquis de Sade. Heine wrote fifteen studies on de Sade's work and was the editor and transcriber of the scroll - with de Sade's minuscule manuscript - of 'Les 120 Journées de Sodome, ou l'Ecole du Libertinage' published between 1931 and 1935.

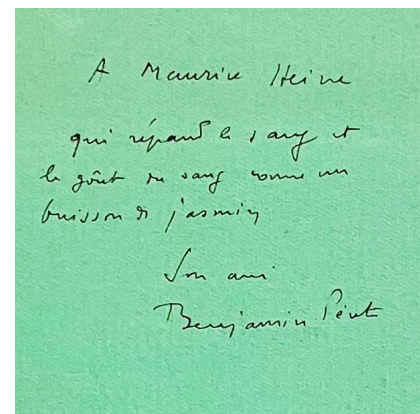
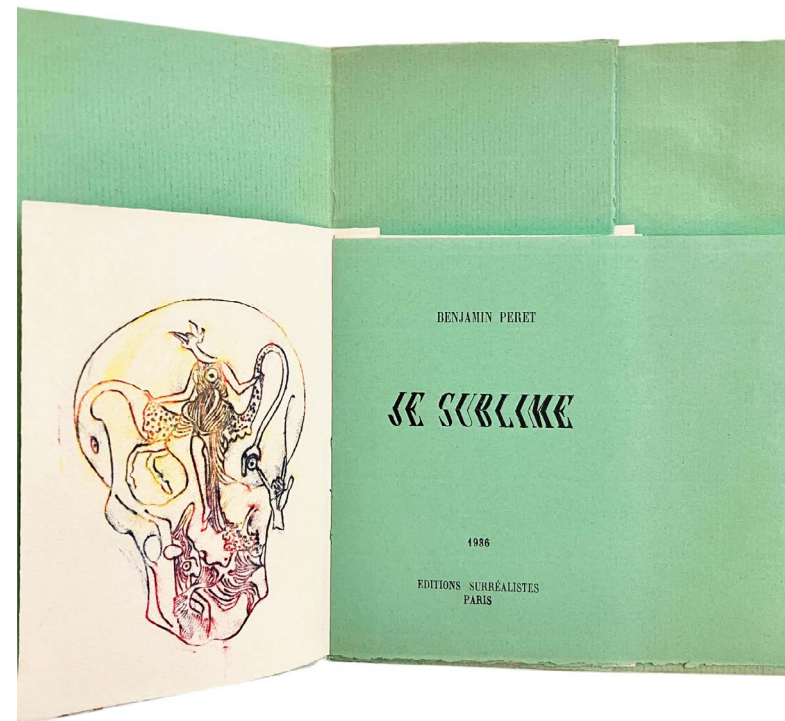
This extremely rare Surrealist collaboration features four original colour frottages, each achieved by hand by Max Ernst to accompany Péret's thirteen poems.

'Les frottages multicolores de Max Ernst, chacun réalisé à la main par l'artiste avec les couleurs différentes, déploient un imaginaire érotique se développant à l'intérieur d'un crâne ou d'une partie de crâne. Cette technique de frottage en couleurs obtenu à partir d'un bloc gravé fut utilisé par Max Ernst la même année pour le frontispice du tirage à part de 'Minotaure' du texte d'André Breton 'Le Château étoilé!' (De Parallèlement a Chanson Complète', pg. 385).

'Buch mit vier eingehafteten farbigen Frottagen in der Vorzusausgabe. Die Anzahl der Farben variiert innerhalb der Auflage.' (Spies).

[Spies / Leppien 16B; Russell (Books) 14; Gershman pg. 33; De Parallèlement à Chanson Complète pp. 383 - 385].

£35,000



[23]. — An excellent copy of the scarce édition de tête of 'The Road is Wider than Long' with two original collages, colour illumination by hand and a presentation from Penrose.

London
London Gallery Editions
1939

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

PENROSE, Roland. The Road is Wider Than Long.

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

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

Sir Roland Penrose (1900 - 1984), the Surrealist painter, poet and collagist, noted collector, curator, historian, philanthropist, organiser of the London International Surrealist exhibition, founder of the ICA, friend to Picasso, Ernst, Eluard and other notable Surrealists (the list of Penrose's accomplishments and friendships is near endless), wrote and illustrated 'The Road is Wider than Long' for Lee Miller, the pioneering photographer, war correspondent and photojournalist, muse to Man Ray and other Surrealists (again the list is near endless), after their peripatetic, amorous Balkan idyll in the summer of 1938. Penrose and Miller travelled from Athens, initially by sea to Mykonos, Delos and Syros, before continuing by road in Miller's grey Packard convertible which she had had shipped from Egypt (Miller was married to an Egyptian at the time).

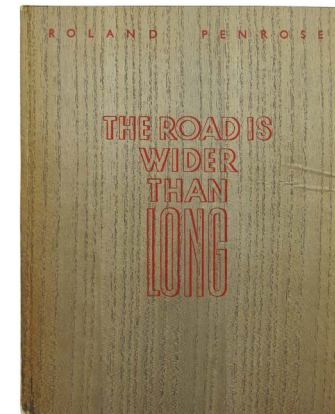
'The Road is Wider than Long' is Penrose's Surrealist hymn of love to Miller - later in Egypt he gave her the original manuscript of his verse, 'laboriously calligraphed', illustrated with his own photographs and 'a small collage' and bound in 'thick shoe leather' together with a pair of gold handcuffs 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 direct painted background in blue and black overlaid with excised sections from a monochrome photograph of water, creating an effect of Stonehenge-like dolmen or a passage tomb beneath a

yellow and orange sky with an outline black sun; the collage is signed at lower right 'R. Penrose' in black ink.

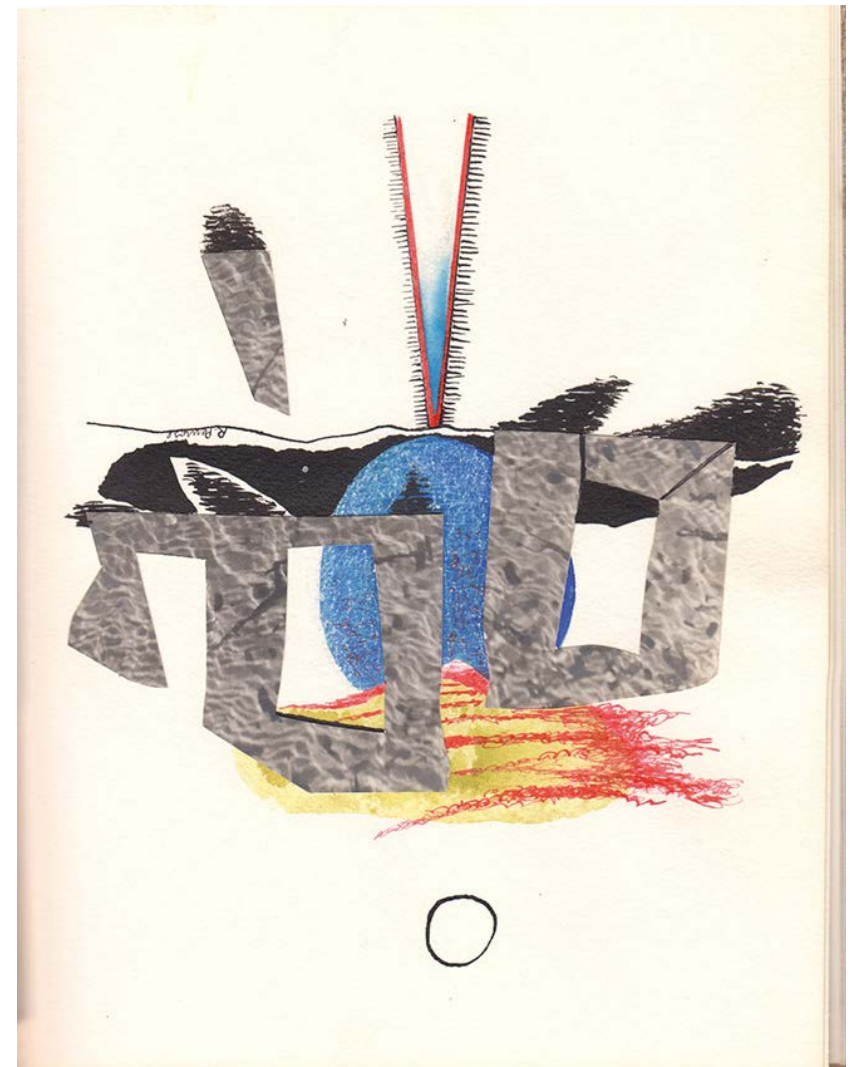
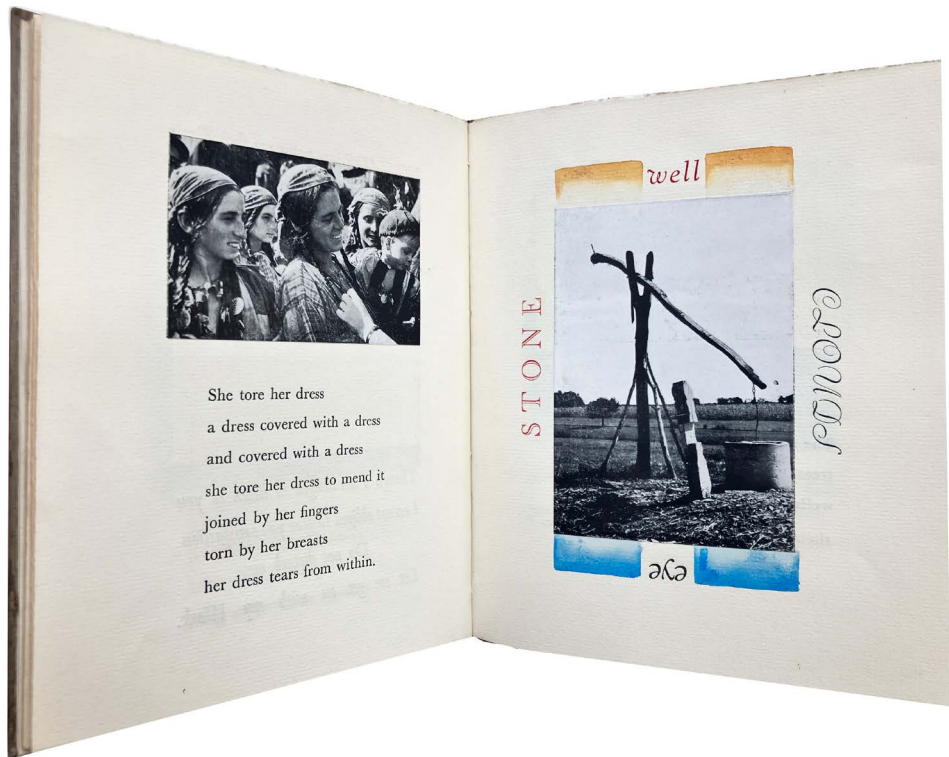
The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian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

Copies of the édition de tête of 'The Road is Wider than Long' with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland. A second edition was published in facsimile by The Arts Council to coincide with the 1980 'Roland Penrose Retrospective Exhibition'; a third edition was published in facsimile by the J. Paul Getty Museum in 2003 to coincide with the exhibition 'Surrealist Muse: Lee Miller, Roland Penrose, and Man Ray'.

[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].



£22,500



[24]. — The édition de tête of 'Non Vouloir' with a presentation from Hugnet, Picasso's frontispiece engraving and a suite of the plates in four colours.

Paris
Editions Jeanne Bucher
1942

8vo. (192 x 148 mm). [58 leaves including blanks and suite; pp. 76, (i)]. Half-title with Hugnet's presentation in scarlet ink and 'Du Même Auteur' verso, printed title in red and black, Picasso's original engraving as frontispiece, leaf with dedication 'A Paul Eluard' and Hugnet's verse illustrated with four monochrome zincographs with engraving, all by Picasso, final leaf with justification and *achevé d'imprimer*, together with the additional suite of zincographs, each printed in red, blue, yellow and green, and the additional superimposition zincograph (see below). Full milk chocolate polished calf by F[rançois]. Brindeau with his signature gilt, sky blue polished calf *doublures*, matching brushed suede guardleaves, original publisher's printed wrappers with titles to front cover in red and black, backstrip with titles in black preserved, a.e.g., matching calf-backed suede-lined cloth board chemise with gilt title to spine and matching cloth slipcase.

PICASSO. Hugnet, Georges. Non Vouloir.

From the edition limited to 426 copies, with this one of 20 édition de tête examples on vergé d'Arches teinté, signed and numbered by Hugnet in red ink and signed by Picasso in 'crayon arlequin' with Picasso's engraved frontispiece etching, the suite of plates each in four colours and the superimposition plate.

Hugnet's presentation is in scarlet ink to the half-title: 'à Monsieur Jean Masurel / Bien amicalement / Georges Hugnet / 15 Juin 1942' and continues beneath the printed half-title 'Non Vouloir' with the three stanzas from page 37: 'L'eau qui ne ferme jamais les yeux / Passe d'un rire à l'autre. / Les pas les pierres le seuil / Font le tour de la liberté. / Le jour ô fantôme de midi / Où le vent ouvrira toutes les fenêtres.'

Jean Masurel (1908 - 1991) was a French textile manufacturer and collector who it is suggested bought his first Léger in 1920. Masurel had inherited a large collection of proto-Cubist work as well as Modiglianis and Légers from his maternal uncle which provided a foundation for his own collection. In 1979 Masurel's collection formed the basis for the LaM (Lille Métropole - Musée d'Art Moderne, d'Art Contemporain et d'Art Brut) at Villeneuve-d'Ascq.

Picasso's engraved frontispiece and the suite of zincographs was issued only with the édition de tête and a further six 'exemplaires d'auteur', also printed on vergé d'Arches teinté. The 'superposition' is composed of all of the zincographs in all of the colours printed on a single sheet.

'Picasso made four illustrations for this collection of poems. With engraving, he reworked the plates made from four wash drawings: Portrait de Dora Maar (p. 21); Danseuse I (p. 35); Danseuse II (p. 49); Femme assise (p. 65) ... The suite accompanying the de luxe copies of the book contains impressions of each of the zincographs printed in red, blue, yellow and green as well as a superimposition, on the same leaf, of Femme assise in yellow, Danseuse I in red, Danseuse II in blue, and Portrait de Dora Maar in black ... In the etching used as frontispiece we again see the face of Dora Maar; her expression is stern, and her staring eyes seem to be without pupils ...'. (Cramer).

[Cramer 36; Bloch 360 (for the etching); Baer 721-724 and note pp. 331-332 for the 'superposition'].

£37,500



[25]. — André Derain's superb woodcuts for François Rabelais' 'Pantagruel'.

Paris
Albert Skira
1943

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

DERAIN, André. Nasier, Alcofrybas (Pseud. of François Rabelais). Pantagruel. Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, Fils du Grand Géant Gargantua.

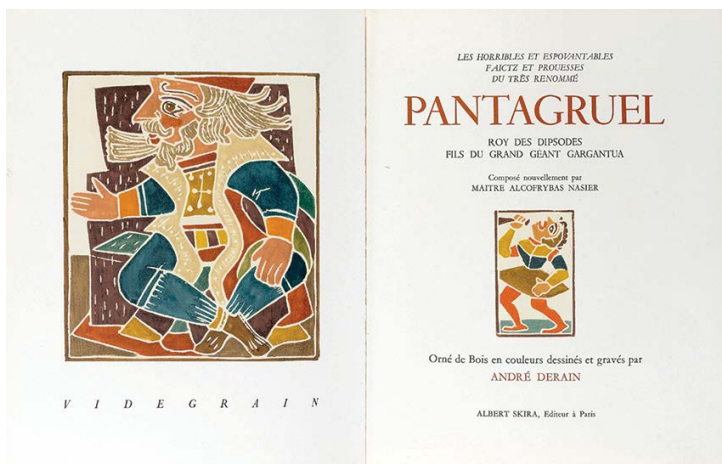
From the edition limited to 275 numbered copies, with this one of 200 ordinary examples on vélin d'Arches signed by Derain.

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

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

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

£9,500



[26]. — A unique copy of Gisèle Prassinos' 'Le Feu Maniaque' with original drawings and watercolours.

Paris
Robert J. Godet
1944

8vo. (192 x 144 mm), pp. 125. Half-title with note 'Textes Choisis par Henri Parisot' verso, leaf with illustration by Prassinos verso as frontispiece, printed title with publisher's vignette, leaf with Breton's 'Notice', leaf with Eluard's 'Preface' and Prassinos' verse illustrated with 8 full-page illustrations by Prassinos herself, Eluard's 'Postface' with 'Du Même Auteur' verso, 'Table' and final leaf with justification and achevé d'imprimer. Original publisher's printed wrappers with titles in white against a decor of red and green abstract shapes, drawings loose in a separate green card portfolio, orange card portfolio and matching slipcase with applied painted paper decor.

PRASSINOS, Gisèle. Le Feu Maniaque. Notice d'André Breton. Préface et Postface de Paul Eluard. Couverture et Illustrations de l'Auteur.

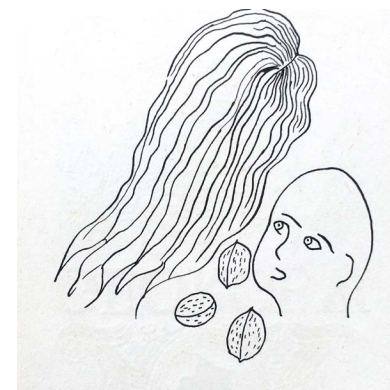
From the edition of 150 numbered copies, with this one of 125 on pur fil du Marais; an original etching is called for that is not present here.

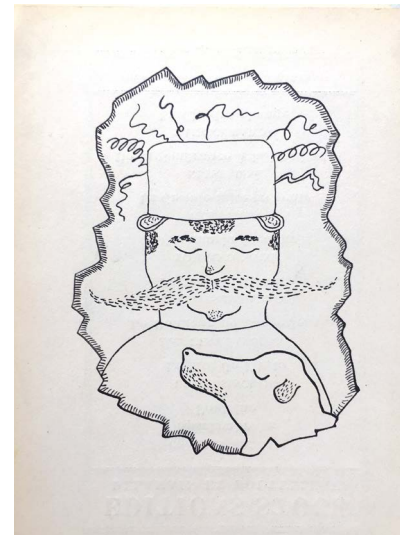
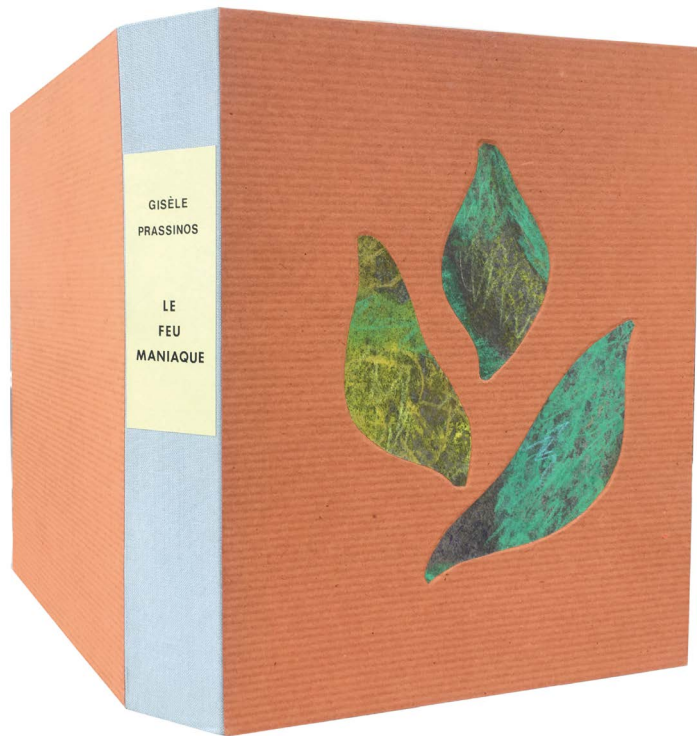
This copy features all 8 of the original drawings for the illustrations in the book together with a further 10 original drawings intended for the book but unused in the published version; 3 additional watercolours are also included (1 in colour; 2 in black and white), all designs for the cover of the book, loose in an envelope addressed by Henri Parisot - who made the selections in the book - to Gisèle Prassinos.

André Breton's 'Notice' is reprinted from 'L'Anthologie de l'Humour Noir' (1940); Paul Eluard's 'Préface' is reprinted from Gisèle Prassinos' collection 'La Sauterelle Arthritique' (1935).

The precocious Prassinos was discovered by her elder brother, the painter Jean-Mario Prassinos, and introduced to André Breton (he writes the 'Note' here) who published the fourteen-year-old's writings in Minotaure. Apparently unaware of Surrealism, Prassinos claimed to write 'automatically' and it is a measure of the effect she had on the Surrealists that the preface to her first collection, La Sauterelle Arthritique, was written by Paul Eluard, who for the present work provided the preface and postface.

£7,500





[27]. — A very fresh example of the spectacular polychromatic poster for the exhibition at the Galerie René Drouin in 1946.

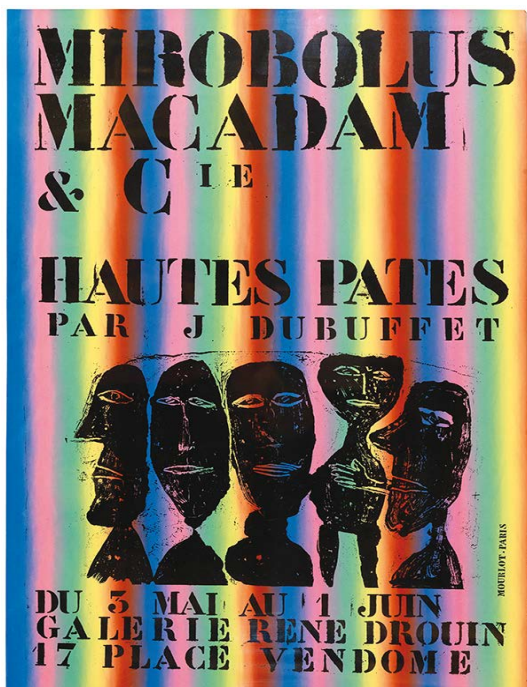
Paris
Galerie René Drouin
1946

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

DUBUFFET, Jean. Mirobolus, Macadam & Cie, Hautes Pâtes de Jean Dubuffet.

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

[Webel 97, see also Webel 88: 'Suite de Visages II']. £3,000



[28]. — Miguel Hernandez's very scarce Art Brut artist book.

(Paris)
L'Art Brut
1949, Febrero

8vo. (190 x 137 mm). [16 leaves]. Leaf with printed title recto and first poem 'Dibujo Numero Uno' verso, the following recto with original linocut and 14 further 'Dibujo' poems each with facing original monochrome linocut, final verso blank. Printed text in double columns in Spanish and French throughout, the 'Dibujo' poems numbered 1 - 15 and 'Uno' to 'Quince'; sheet size: 185 x 135 mm. Stapled as issued in original salmon pink paper wrappers, front cover with linocut illustration and title.

HERNANDEZ, Miguel. Evolucion / Evolution.

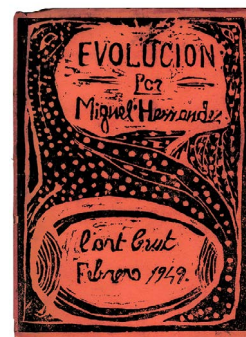
Although the book was published without an explicit limitation, it seems likely that the edition was small; Dubuffet's 'LeR DLa CaN-paNe paR DUBUFe J' published a very short time prior to 'Evolucion' and in a very similar format, was issued in an edition of only 165 copies.

The other books published by 'l'art brut', all at a similar time and in the same vein, were Dubuffet's 'Ler dla canpane', Slavko Kopac's 'Tir à cible' and Jean l'Anselme's 'Histoire de l'Aveugle' (see no. 32).

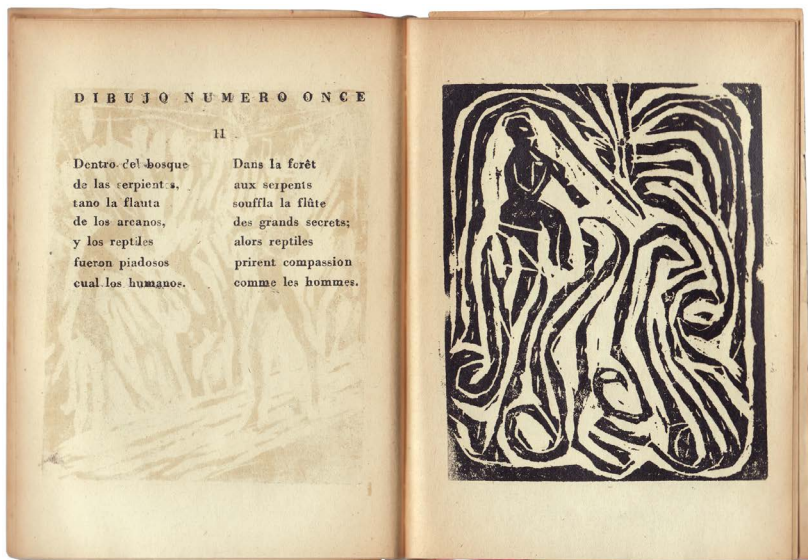
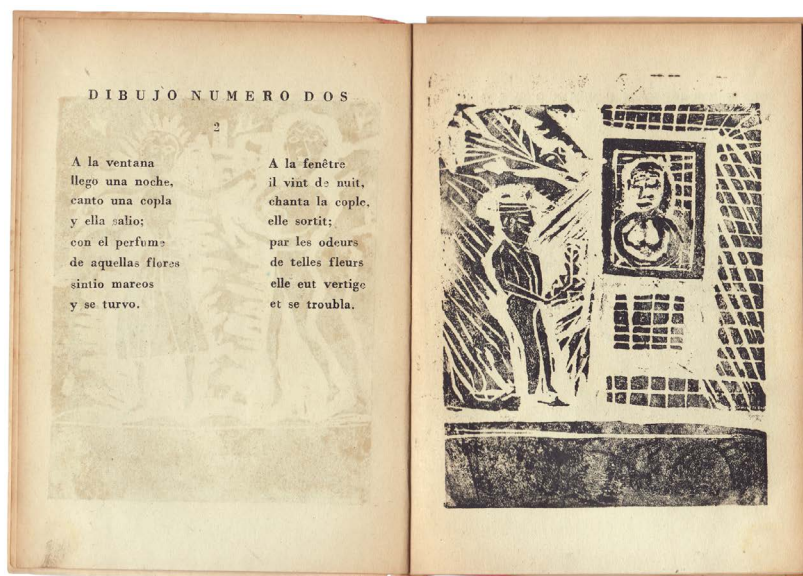
Miguel Hernandez (1893 - 1957) was a militant pacifist and anarchist who began to draw and paint during his many incarcerations for political dissidence. Not to be confused with the Spanish poet of the same name (who died in 1942), Hernandez fled Spain with his wife for France where both were interned as refugees; separated, his wife was returned to Spain and Hernandez never saw her or the country of his birth again. In Paris, Hernandez continued his militant activities, edited 'España Libre' and was among the first authors or artists to be published by Jean Dubuffet's Compagnie de l'Art Brut founded in 1948. Hernandez's first solo exhibition was held at the Galerie René Drouin in the same year.

'Son oeuvre est habitée par des images de l'Espagne, du monde ouvrier et paysan, inscrites dans des spirales angoissantes, ou des femmes fantomatiques.' (see abcd-artbrut.net).

This scarce collection is of particular rarity and we can trace copies at the Bibliothèque Nationale de France, the Bayerischer Staatsbibliothek and Yale only; at auction we can locate only André Breton's copy with a presentation from Hernandez (part of lot 638) sold by Calmels Cohen in 2003.



£4,000



[29]. — The first edition of Jean Paulhan's large format critical study with stunning reproductions and original work by Fautrier.

Paris
Librairie Auguste Blaziot
1949

FAUTRIER, Jean. Paulhan, Jean. L'Enragé.

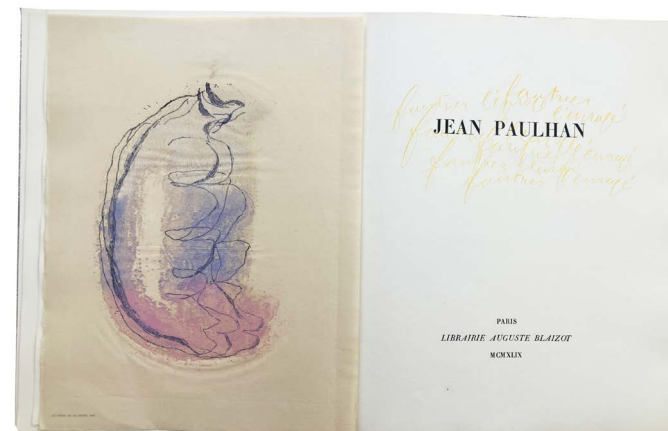
From the edition limited to 250 copies, with this one of 204 examples on Marais.

Jean Paulhan's analytical text is divided into the following sections:

- Preface - 'Le critique n'a jamais tort';
- I - 'Quel virtuose! Le Blanc et le Noir. Un peintre ambigu. L'époque des fureurs.';
- II - '"Comme c'est donc beau', dit-on. De quelques matières précieuses. Ou l'ambiguïté se fait peinture. L'époque des éblouissements.';
- III - 'Les critiques n'ont pas tort, mais ... à chaque tableau son double. Eloge de l'oeil normal. L'époque des otages.';
- Biographical text - 'Fautrier lui-même'.

The five large reproductions of paintings by Fautrier were printed by Mourlot. The other original prints were executed on Fautrier's own press. Also included, loosely inserted, is an additional colour reproduction not called for.

£5,500



[30].— A very good unsophisticated copy of the very scarce illustrated book 'Janela do Caos': Francis Picabia illustrating Murilo Mendes.

Paris
Imprimerie Union
1949

Small folio. (326 x 260 mm).
[24 leaves + 6 leaves (suite);
pp. 41, (i)] Half-title, printed
title in red and black and
Mendes' verse illustrated
with 6 monochrome
lithographs by Francis
Picabia, final leaf with *achevé*
d'imprimer and justification,
also included with this copy
is the additional suite of
lithographs printed in red;
the lithographs were printed
by Desjobert, Paris. Loose as
issued in original publisher's
printed wrappers with title to
front cover in black, the suite
loose in a separate wrapper
with title in black and flap, or-
ange paper-covered board
chemise with title to spine in
black and grey paper-cov-
ered board slipcase.

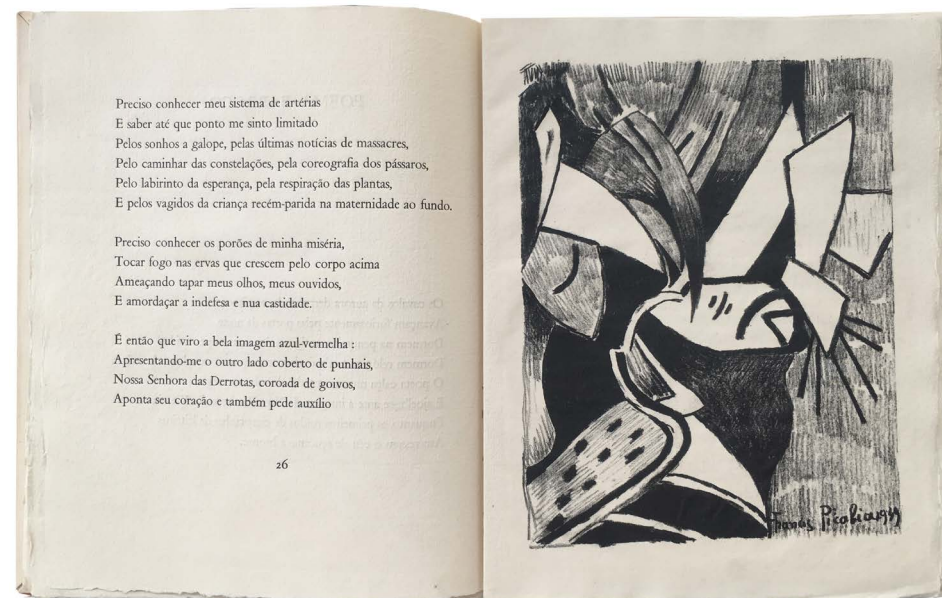
PICABIA, Francis. Mendes, Murilo. Janela do Caos. (Window of Chaos).

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

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

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

This edition of 'Janela do Caos' is scarce, likely due to the language and the fact the major portion of the edition was sold in Brazil. World-Cat lists copies at the National Library of Australia, the Library of Congress, Indiana and New Mexico only; COPAC lists no copies and neither do the catalogues of the British Library nor the Bibliothèque Nationale de France. We locate an additional copy at MoMA.



£12,500

[31]. — Wols' 'exemplaire de compagnon' of Iliazd's typographic masterpiece of visual, phonetic and sound poetry, a beautiful anthological work of the poetic avant-garde.

Paris
Le Degré 41
1949

Small 8vo. (175 x 138 mm). [29 leaves each folded in 4]. Letterpress text by various poets throughout, several leaves with additional overprinting in colour, each illustrated by various artists with linocut, woodcut, lithograph, etching, burin engraving or drypoint, several in colour; sheet size: c.320 x 245 mm. Uncut sheets with deckle edges as issued loose in 5 chemises. Poems and illustration printed recto only with attributions and numbering of leaves (2 - 24) verso, terminal blank and final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank stitched as issued. 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.

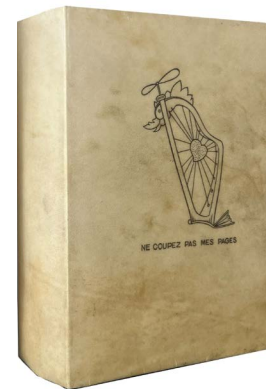
ILIAZD. Poésie de Mots Inconnus.

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).

Wols' contribution to 'Poésie de Mots Inconnus' is a dry-point engraving to leaf 16 as an illustration to Iliazd's own 'Morceaux de Théâtre', three excerpts from his works 'L'Ané à Louer' (1919), 'Ile de Pâques' (1919) and 'Janko Rois des Albanais' (1918). Wols was the pseudonym of Alfred Otto Wolfgang Schulze (1913 - 1951), a German artist and a leading light of the Tachist school, who, although noted during his lifetime, was recognised as a pioneering abstract expressionist post mortem. Tachism (or Tachisme) as a term was first used in 1951, the year of Wols' death; Michel Tapié's 'Un Art Autre' was instrumental in the spread of the term and the movement.

This anthology of 'forgotten phonetic poetry' by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and 'Poésie de Mots Inconnus' was to be Iliazd's published riposte after the chaotic *mélée* that concluded his 1947 lecture 'Après Nous le Lettrisme'. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: 'He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.'

The texts were written between 1910 and 1948, starting with Velimir Khlebnikov and ending with Antonin Artaud, and consist of Russian Futurist texts and Dadaist writings from Paris, Zurich, and Berlin. The book has two formats, folded - as here - and unfolded in sheets and as for all of the books Iliazd published, he did not want the book to be cut or bound (the exhortation 'Ne coupez pas mes pages' is



printed on the cover of the volume). For each author, he varies the composition of the page and the book is full of invention typical of this master of *mise-en-page*. In folded form, the book is solid, compact and almost sculptural, tactile and a beautiful object with a vellum jacket and overjacket with a pleated vellum spine: it is a book that must be handled to be appreciated. The importance of the work to Iliazd is clear, even if it brought him much anxiety. After the publication of 'Poésie de Mots Inconnus', Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor / publisher / artist and the template for his meticulous future productions. The book was dedicated: 'in recognition of our companions' and the pages were printed by letterpress by Alexander Zasypkine and the Imprimerie Union.

'The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' described his presence at a conference where Isou denounced his existence, and then, having denied that he existed, proceeded to describe in detail the various things Iliazd did not do ... Iliazd and the futurists and dadaists, Isou insisted, had copied Lettrism in the past, stealing their ideas from Isou and the future movement.' (Johanna Drucker).

'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, Khlebnikov, 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, Surville, Taueber-Arp, Tytgat, Villon, Wols, Ribemont-Dessaignes.' (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].

£27,500

[32]. — Jean l'Anselme's scarce artist book dedicated to Jean Dubuffet and published by Dubuffet's 'l'art brut'.

(Paris)
l'art brut
1949

8vo. (214 x 142 mm). [13 un-numbered leaves including initial blank]. Blank leaf, leaf with title, ten leaves with alternating lithograph text (6 leaves) and illustration (four leaves), final leaf with justification, all leaves printed recto only 'au duplicateur L. N. S.'. Original publisher's tan paper printed wrappers, stapled as issued with additional original green faux leather backing, lithograph manuscript titles and vignette to front cover in black.

ANSELME, Jean L'. Histoire de l'Aveugle.

From the edition limited to 80 copies numbered by hand in ink to the justification.

Produced by L'Anselme by hand - 'ceci a été composé / à la main / avec beaucoup de peine / par l'auteur lui-même' - in a small edition on a duplicating machine ('au duplicateur L. N. S.') and dedicated to the patron of l'art brut, Jean Dubuffet, 'Histoire de l'Aveugle' is a charming handmade artist book. Dubuffet published a series of handmade artist books, a genre of non-bibliophile, anti-livres d'artistes, with text and illustration by the artist, using ordinary paper and simple reproductive methods. Dubuffet's own production, 'LeR DLa CaNpaNe paR DUBUFe J.' was dedicated to Jean L'Anselme ('a JaNLaNSeLM') so it seems fitting that l'Anselme responded with his own book and that he dedicated it in turn to Dubuffet.

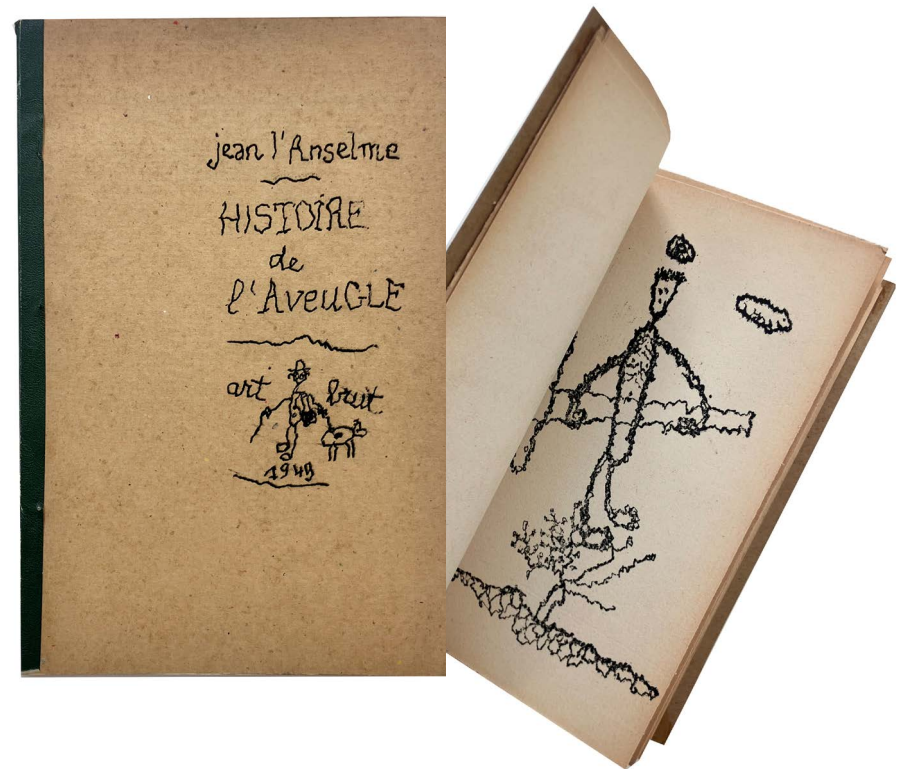
The other books published by l'art brut in the same vein were Dubuffet's 'Ler dla canpane', Slavko Kopac's 'Tir à cible' and Miguel Hernandez's 'Evolucion' (see no. 28).

"Histoire de l'aveugle" (1949), qui est aujourd'hui un objet de collection bien qu'il ait été conçu en dehors de tout souci de pérennité, opère un retour à ces savoureux amphigouris qui font le charme des rédactions d'écoliers ... C'est au duplicateur L.N.S. que L'Anselme, a composé son ouvrage en préservant dans son texte autographié et dans ses images, cette maladresse tremblante et si touchante de l'enfant qui s'applique à infléchir, heureusement sans succès, son monde intérieur.' (Jean-Louis Lanoux).

'Histoire de l'Aveugle' is scarce and we can trace only those copies at the BNF and Jacques Doucet in France and the example at Yale in the US.

[see 'L' Anselme Jean, Un Vache de Poète' by Jean-Louis Lanoux, La Nouvelle Revue Moderne Hors-série no. 2, December 2002].

£2,750



[33]. — Enid Bissett's hors commerce copy of 'La Métromanie' with a presentation from Dubuffet.

Paris
Presses lithographiques
de Edmond et Jacques
Desjobert
1950

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

DUBUFFET, Jean. La Métromanie, ou les dessous de la capitale. Texte de Jean Paulhan.

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

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

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

[Webel 175 - 264].

£12,500



[34]. — One of Miró's greatest illustrated books.

Paris
Maeght Editeur
1950

*Folio. (395 x 305 mm), pp.
128. Illustrated with 72 original lithographs by Joan Miró. Loose as issued in original publisher's wrappers with a collage after Miró to front wrapper, original decorated chemise and original slip-case with designs after Miró.*

MIRO, Joan. Tzara, Tristan. Parler Seul.

From the edition limited to 253 copies, with this one of 200 on Malacca pure rag paper, signed by the author and the artist.

'This book represents a particularly effective collaboration between artist and author. Miró's brilliantly spontaneous and amorphous images, drawn directly on the stone with very few preparatory sketches, have the inventive verve of Tzara's random verses.' (The Artist & the Book).

[Cramer 17; The Artist & the Book 206].

£12,500





**[35]. — 'Les Murs' with verse by
Eugène Guillevic and Dubuffet's
magnificent lithographs.**

Paris
Les Editions du Livre
(1950)

DUBUFFET, Jean. Guillevic, E[ugène]. Les Murs.

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

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

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

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

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

[Webel 52 - 67].

£17,500

[36]. — The rarest of Fernand Léger's illustrated books.

Paris
Seghers
1952

Small folio. (270 x 222 mm). [31 doubled leaves]. Half-title with justification verso, printed title with large lithograph vignette, leaf with dedication 'A Christiane' and Frénaud's verse illustrated with four original colour lithographs by Fernand Léger printed on vélin d'Annan, each initialled by Leger in the stone, leaf with 'Table' and final leaf with achevé d'imprimer. Original publisher's red printed wrappers, stitched as issued with black thread in the Japanese style, black cloth-backed red board chemise with title to spine in red and matching slipcase.

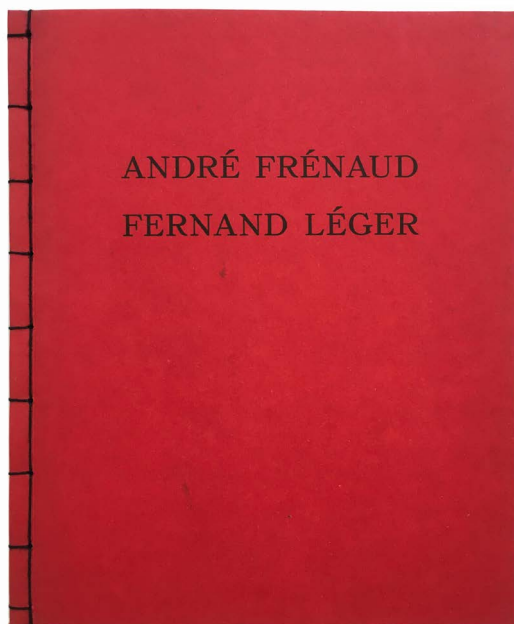
LEGER, Fernand. Frénaud, André. Source Entière.

From the edition limited to 25 numbered copies on Chine (as well as three additional lettered copies) signed in blue ink by Léger and Frénaud, with the colour lithographs printed on vélin d'Annan.

Although five colour lithographs are announced on the title ('avec cinq lithographies originales en couleurs'), as Saphire makes clear, only four colour lithographs are included in the text; the fifth lithograph is the vignette on the title printed in black.

[Saphire 121 - 125].

£15,000



[37]. — An excellent copy of 'Le Moteur Blanc' with Giacometti's signed etching as frontispiece.

Paris
G[uy]. L[évis]. M[ano]
1956

GIACOMETTI, Alberto. Bouchet, André du. Le Moteur Blanc.

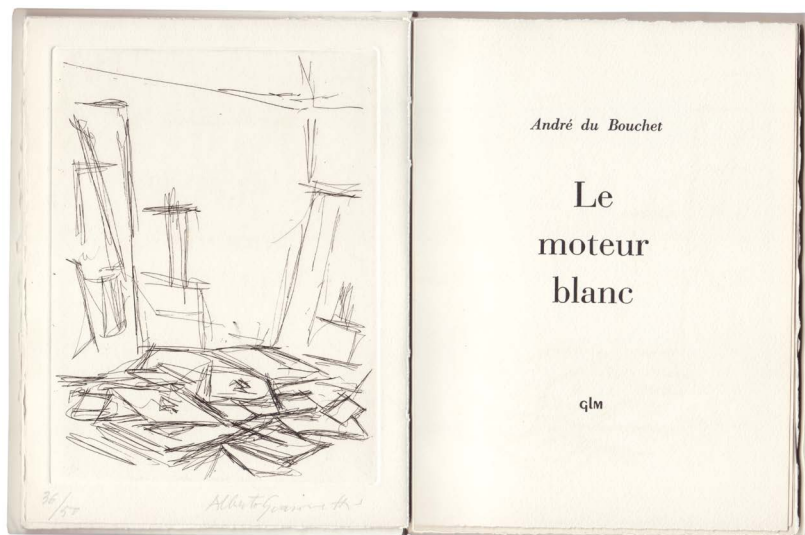
From the edition limited to 450 numbered copies, with this one of 50 from the édition de tête on vélin d'Arches with Giacometti's signed etching as frontispiece numbered from the edition of 50.

8vo. (198 x 144 mm). [26 leaves]. Half-title with copyright verso, leaf with Giacometti's signed original etching as frontispiece verso, printed title and du Bouchet's verse, leaf with 'Table' recto and justification verso. Original publisher's white paper wrappers with titles to front cover and spine in black.

Giacometti's original etching is signed at lower right and numbered at lower left in pencil.

[Lust 97].

£5,500



[38]. — The édition de tête with Giacometti's signed etching in the original wrappers.

Paris
Jean Hugues, Libraire
1959

GIACOMETTI, Alberto. Lely, Gilbert. La Folie Tristan. Poème Anglo-Normand du XIIe Siècle Traduit Librement dans Son Mètre Original.

From the edition limited to 277 numbered copies on vélin de pur chiffon, with this one of the first 50 édition de tête copies with Giacometti's signed engraved frontispiece and the colophon signed by Gilbert Lely; a further 12 hors commerce 'de présent' copies were issued as well as the 215 copies without Lely's signature or Giacometti's frontispiece.

8vo. (152 x 104 mm). [34 leaves including inserted bifolium with Giacometti's engraving; pp. 57, (i)]. Half-title, title, 'Préface', original etching by Alberto Giacometti as frontispiece (double page printed on a single sheet) signed in pencil and Chant I - Chant III of Lely's translation printed in italic throughout, 'Envoi' and final leaf with justification recto. Sheet size: c.150 x 104 mm; engraving sheet size: 152 x 204 mm. Original publisher's printed wrappers with titles in black to front cover and spine and vignette to rear cover.

Issued by Jean Hugues as Volume I of the series 'Le Cri de la Fée', the other two volumes were illustrated by Max Ernst (Volume II: 'Le Poème de la Femme 100 Têtes' with text by Ernst) and Hans Bellmer (Volume III: 'Mon Arrestation du 26 Août' with text by de Sade), and the series was edited by Gilbert Lely. All of the volumes were published in 1959.

[Lust 103].

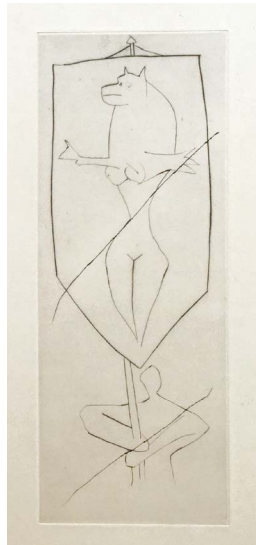
£5,500



[39]. — The suite of 'cuivres rayés' of all of the dry-point engravings by Picasso for his collaboration with Iliazd: 'Le Frère Mendiant o Libro del Conocimiento'.

Paris
Latituda Cuarenta y Uno (41°
/ Iliazd)
1959

Folio. [16 leaves]. 24 original dry-point engravings by Pablo Picasso (including those for the cover) each printed from the cuivre rayé (the cancelled plate) on large sheets of coarse japon paper, the majority with deckle edges; sheet size: c.408 x 604 mm (double-page) / 420 x 308 mm (single-page). Loose as issued.



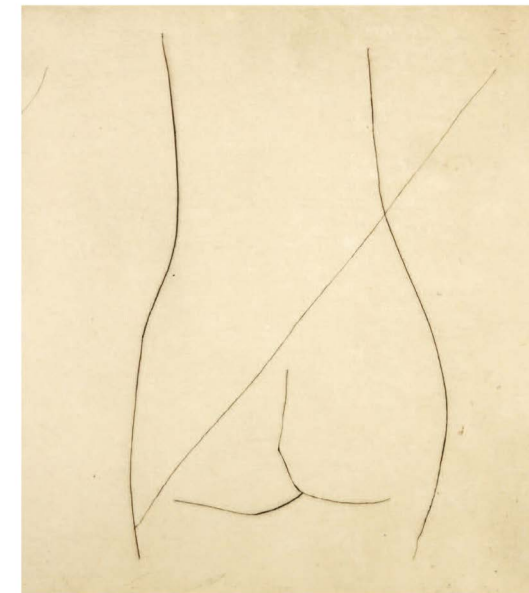
PICASSO, Picasso. Espada, M. J. de la, and Margry, P. Suite of 'cuivres rayés' for Le Frère Mendiant o libro del conocimiento.

This suite, aside from the published edition limited to 54 copies on japon ancien, is printed on unfolded sheets of a coarser, more fibrous japon than that used for the book. Baer lists these engravings under her state 'D' and apart from trial proofs (state 'A') and eight series of proofs, the 'tirage à part' of five copies on chine and three on japon blanc à la forme (state 'C'), these were the only prints issued unfolded; she suggests too that at least one complete series of this state was issued on parchment. As for all pulls of the plates, these were printed by Lacourière-Frélaut, Paris. This issue is not described by Cramer.

'Les cuivres, non aciérés, non datés au dos, ont été rayé après le tirage. Quelques séries d'épreuves ont été tirées ultérieurement sur japon et sur chine.' (Brigitte Baer).

'The Frère Mendiant was a Castilian Franciscan, living in the 14th century, who went to Africa before it was colonized ... Iliazd loved travel books, and was particularly interested in Black Africa ... It seems that Picasso participated enthusiastically in this French-Spanish tribute to Black Africa and her civilisation ... Iliazd's layout of the book has a processional rhythm which is felt as one leaf through the pages, and sees one unknown land after another.' (Cramer).

[Baer 1003–1018; not in Cramer but see Cramer 98]. £12,500



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

Paris
Jean Hugues
1961

GIACOMETTI, Alberto. Leiris, Michel. Vivantes Cendres, Innommées.

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

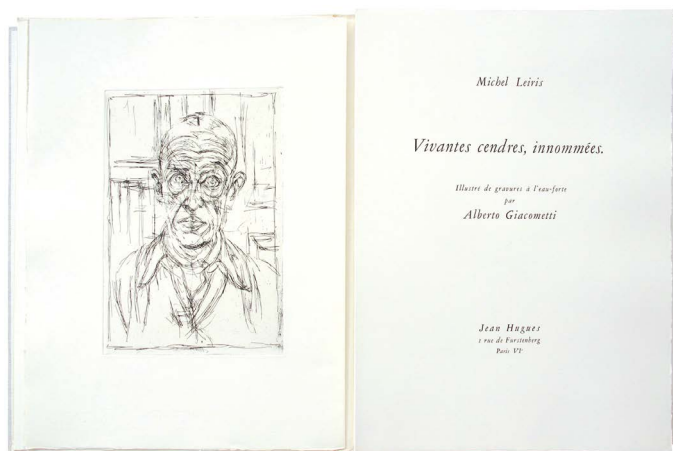
Small folio. (330 x 254 mm). [18 bifolia; pp. 58, (ii), (i)]. Half-title, original etched frontispiece portrait of Leiris by Giacometti, printed title and Leiris' verse illustrated with 12 original etchings by Giacometti, final leaf with justification; sheet size: 325 x 250 mm. Loose as issued in original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

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

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

[Lust 108 - 120; Logan 225].

£12,500



[41].— An excellent copy of André du Bouchet's verse collection with Giacometti's signed portrait of the poet as frontispiece.

(Paris)
Mercure de France
1961

GIACOMETTI, Alberto. Bouchet, André du. Dans la Chaleur Vacante.

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.

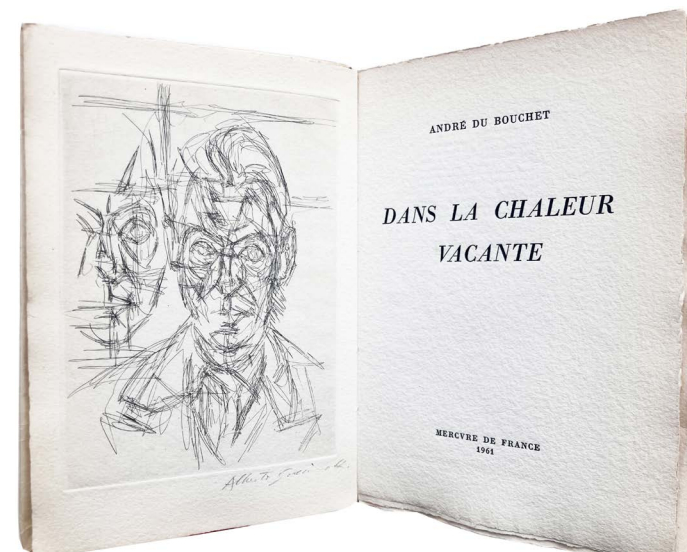
8vo. (206 x 144 mm). Half-title, leaf with Giacometti's signed original etching as frontispiece verso, printed title with justification and copyright verso, section title and du Bouchet's verse in seven sections, leaf with 'Table' and final leaf with achevé d'imprimer and printer's credit verso. Original publisher's printed wrappers with titles and publisher's vignette to front cover and titles to spine in black.

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. 'Le Moteur Blanc' is also included in this collection together with other verse, some not previously published. 'Dans la Chaleur Vacante' also includes 'Sol de la Montagne', 'Au Deuxième Etage', 'Face de la Chaleur', 'Sur le Pas' and 'Cession'. The collection received the 'Prix de la Critique' in 1961, the year of publication.

[Lust 107].

£6,500



[42]. — A very good copy of Péret's 'Anthologie de l'Amour Sublime' with Miro's signed colour lithograph.

Paris
Editions Albin Michel
1956

8vo. (202 x 135 mm).
Half-title with 'Du Même Auteur' verso, leaf with Miro's original colour lithograph as frontispiece verso, title with justification verso and Péret's text illustrated with reproductions on glossy paper throughout, two leaves with 'tables' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles in red to front cover and spine, front cover with repeated reproduction in relief in pink of a drawing by Ambroise Paré.

MIRO, Joan. Péret, Benjamin. Anthologie de l'Amour Sublime.

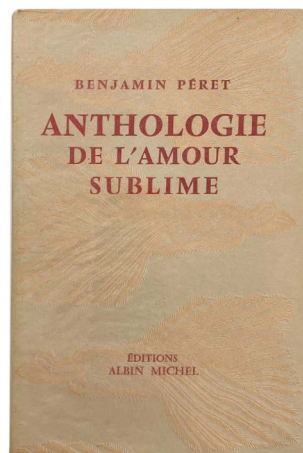
From the édition de tête limited to 37 numbered copies on vélin du Marais with the original colour lithograph signed and numbered by Miro as frontispiece, with this one of seven hors commerce copies numbered in Roman numerals; an ordinary edition without the frontispiece was also issued.

Miro's original colour lithograph, printed by Mourlot, Paris, is numbered from the edition of 40.

Also included, inserted loose, is a card for 'Editions Jean-Jacques Pauvert' to be filled out and sent in order to receive the 'Catalogue Illustré'.

[Cramer 35; Miro Lithographe 175].

£9,500



[43]. — A beautiful original photo-collage by Hugnet featuring Brigitte Bardot.

(Paris)
1962 / 'L'Herbière le 2
Janvier'

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

HUGNET, Georges. Brigitte Bardot. (Original Collage).

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

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

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

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



£6,500

[44]. — A superb example of 'Le Mirivis des Naturgies' with Dubuffet's lithograph experiments illustrating Martel's pataphysical, 'paralloïdre' verse.

Paris
J. Dubuffet / A. Loewy
1963

4to. (298 x 236 mm). [24 un-numbered leaves: 12 bifolia]. Lithograph text and illustration printed recto and verso throughout: colour lithograph frontispiece, printed title, Dubuffet's calligraphic text and 13 colour lithographs, final leaf with *achevé d'imprimer* and justification; the cover and the illustration for the slipcase are also original colour lithographs. (Sheet size: c.285 x 230 mm). Loose as issued in original publisher's printed wrappers with colour lithograph illustration and title to front cover, title to spine in black, black paper chemise with title in white to spine and 'Avis au Relieur' sheet mounted to rear interior board, original publisher's black paper board slipcase with colour lithograph illustration and title to upper cover.

DUBUFFET, Jean. Martel, André. Le Mirivis des Naturgies.

From the edition limited to 110 numbered copies on papier d'Auvergne, signed and numbered in pencil to the justification by Dubuffet and Martel; 6 hors commerce examples numbered in Roman numerals and 2 exemplaires d'essai were also issued.

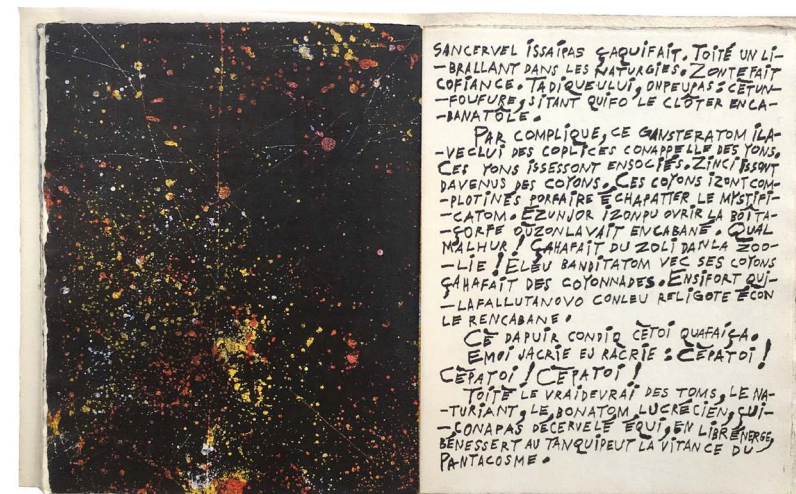
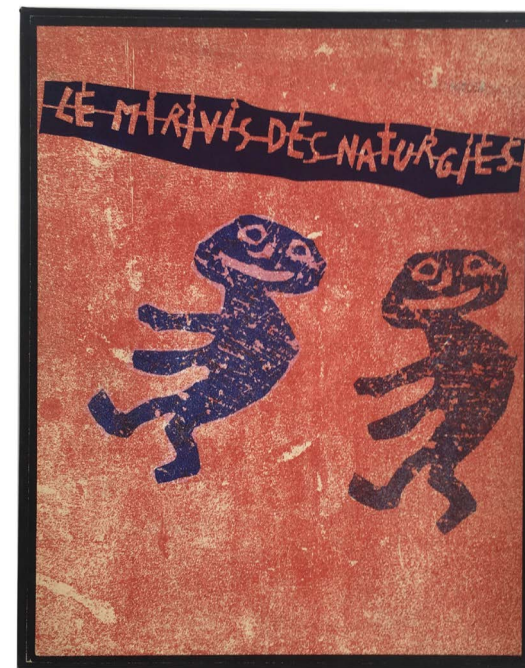
André Martel, Dubuffet's secretary and like Dubuffet himself, a member of the 'Collège de Pataphysique' - the followers of Alfred Jarry's comedic seriousness or serious comedy - described himself (on at least one occasion) as 'André Martel / dit le Martelandre / Papafol du Paralloïdre'. 'Paralloïdre' was Martel's invented language, developed in the late 1940s, in which all of his poetic output was written. Dubuffet shared Martel's interest and published several artist books in his own phonetic orthography.

Jean Dubuffet was the most important and outspoken French artist of the postwar era. A man of uncompromising ideas, his art is linked to the concept he himself originated, art brut, which denotes a spontaneous, unconscious, and anti-artistic quality ... Versatile in painting, drawing, and sculpture, Dubuffet was an accomplished printmaker who produced a considerable number of artists' books.' (Logan Collection catalogue).

'... tirés en lithographie par Serge Lozingot sur la presse à bras de J. Dubuffet à son atelier de la rue de Rennes dans les mois d'hiver 1962 - 1963 ... en vente chez Alexandre Loewy, libraire à Paris ...'. (From the justification).

[Webel II, 824 - 868; Logan 147].

£12,500



[45]. — An excellent example of Ed Ruscha's beautiful conception, the scarce, literal and reductive portfolio multiple 'Stains'.

Hollywood
Heavy Industry Publications
1969

RUSCHA, Ed. Stains.

From the edition limited to 70 copies each signed and numbered by Ruscha in blue ink; 2 artist proof and 3 'donor' copies were also printed.

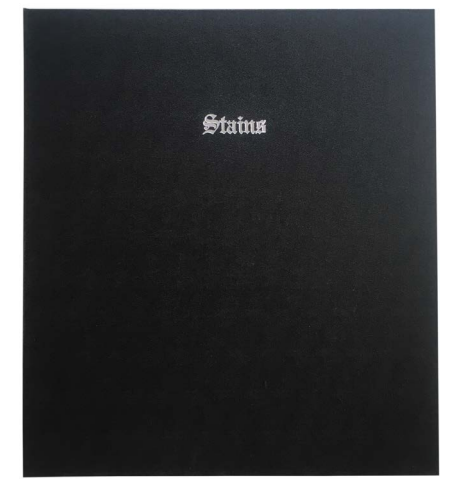
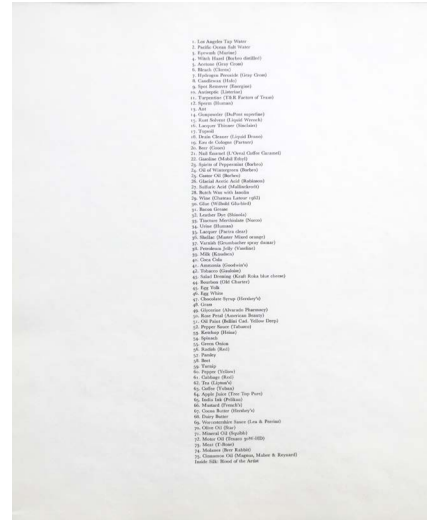
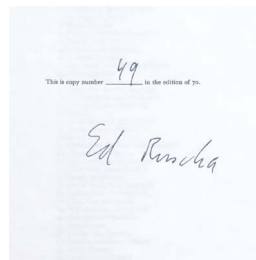
Square 4to. (318 x 290 mm). [78 leaves]. Leaf of thick card with title, leaf with numbered list of materials used, leaf with justification signed by Ruscha and 75 leaves each with a single stain and each stamp-numbered at lower right, all on Eagle Coupon Bond 100% cotton paper, the final stain ('Blood of the Artist') to the white silk moiré fabric lining of the original box; sheet size: 300 x 274 mm. Loose as issued in black faux-leather clamshell box, embossed title in silver to front cover and spine.

For 'Stains' - the title and concept are literal - Ed Ruscha made use of 76 varied materials to create 76 individual stains on 75 sheets and the lining of the portfolio itself. Each of the materials used is listed together with - where applicable - the manufacturer. The range covers the clear, the opaque, the sticky and the corrosive and we find everything from 'Los Angeles Tap Water' (no. 1) and 'Witch hazel (Borbro distilled)' (no. 4) to 'Molasses (Brer Rabbit)' (no. 74) and 'Cinnamon Oil (Magnus, Mabee & Reynard)' (no. 75) via 'Wine (Château Latour 1962)' (no. 29), 'Coca Cola' (no. 40), 'Oil Paint (Bellini Cad. Yellow Deep)' (no. 51) and 'Coffee (Yuban)' (no. 63); the final stain, dripped on to the rear silk lining of the box itself is Ruscha's own blood ('Blood of the Artist').

'Ruscha once remarked that of the many patterns in his 1967 book Thirtyfour Parking Lots in Los Angeles, the most interesting to him were those formed by 'the oil droppings on the ground'. The notion of spilled liquids begun in the paintings and prints of the late 1960s had become something that the artist felt he could take a step further ... he produced a work in which sheets of paper were actually stained with spots of various organic and inorganic substances, grouped in a luxuriously bound and imprinted faux leather box, and sold as an edition. Though Stains was released through Ruscha's imprint, Heavy Industry Publications, it is more akin to a portfolio of drawings than it is to a book, and has a distinctly different sensibility ... Stains was published as loose leaves of quality paper in a signed and numbered limited edition of seventy. The black box in which the stained sheets were housed was stamped in silver in a black-letter typeface reminiscent of a motel Bible, imbuing the portfolio with the feel of a sacred relic, or as Ruscha has said, a coffin.' (Siri Engberg).

[Engberg & Phillpot B9; see Siri Engberg's 'Out of Print', pg. 26 and Clive Phillpot's 'Sixteen Books and Then Some', pg. 71].

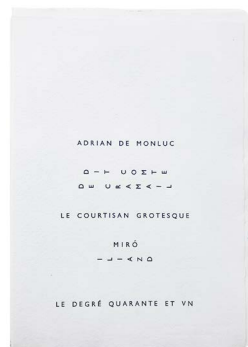
£120,000



[46]. — Iliazd's typographic masterpiece
'Le Courtisan Grotesque' with illustration
by Miró.

Paris
Iliazd / Le Degré Quarante
et Un
1974

Folio. (462 x 340 mm).
[32 bifolia]. Title and text
illustrated with 15 colour
etchings by Miró, all printed
on single folded sheets, final
leaf with justification and
achevé d'imprimer. Loose
as issued in original vellum
wrappers with a colour etch-
ing by Miró to front cover,
additional jacket of 'papier
de boucher', publisher's grey
cloth chemise with title and
monogram to spine in black
and matching slipcase.



MIRÓ, Joan. Monluc, Adrien de. (Comte de Cramail). Le Courtisan Grotesque.

From the edition limited to 110 copies signed by the artist and publisher in pencil, with this one of 60 copies on Auvergne Richard de Bas.

'Le Courtisan Grotesque' was Iliazd's final printed and published book but he had first written to Miró concerning the project in 1951. Further discussions occurred in the mid-1960s but it was not until 1971 that production began in earnest and it was only in 1974, in time for Iliazd's 80th birthday on April 21st, that the book was completed.

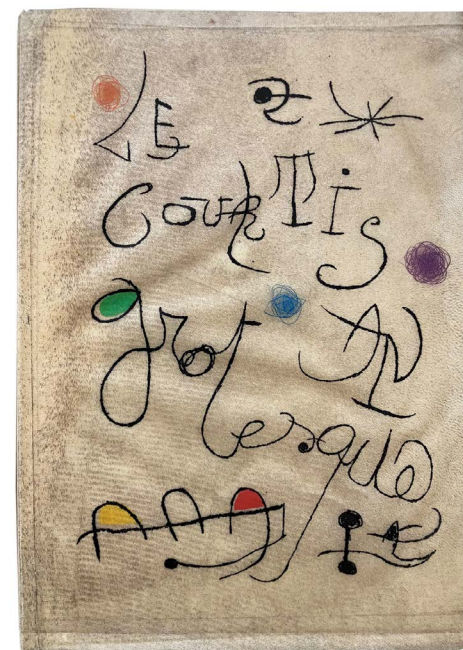
'I find the book more and more beautiful, and I am very proud to have done it with you.' (Miro writing to Iliazd in December 1974).

'Nowhere is Iliazd's typographic skill more apparent than in the artfully deft handling of typography to indicate puns within the seventeenth-century text of Adrien de Monluc that appears in *Le Courtisan Grotesque* (1974). In that work, Iliazd called attention to the wordplay by setting the phrases containing double entendres sideways within the line. A difficult technical task, one for which Iliazd's early apprenticeship with the elaborate pages of *Ledentu* (1923) had prepared him more than fifty years earlier. The aesthetic judgement with which Iliazd subsumed his youthful exuberant spirit of radical experiment into the almost classical-seeming beauty of the works of his later decades bears tribute to his capacity to preserve the best of his early discoveries within the context of a more artistic vision.' (Johanna Drucker, *Iliazd and the Art of the Book*).

'The typographic virtuosity involved in setting the letters of phrases that contain wordplay is almost invisible to anyone unfamiliar with the letterpress process. But the justification of each line (the process by which it is made into a solid form so it can print correctly) would have required hours of meticulous attention.' (Drucker).

[Cramer 182; Isselbacher 17; see 'Iliazd and the Art of the Book' by Johanna Drucker in 'Splendid Pages, The Molly and Walter Bareiss Collection of Modern Illustrated Books', 2003].

£22,500



[47]. — The first edition of Claude Esteban's 'Comme un Sol Plus Obscur' illustrated with slate engravings by Raoul Ubac.

Paris
Editions Galanis
1979

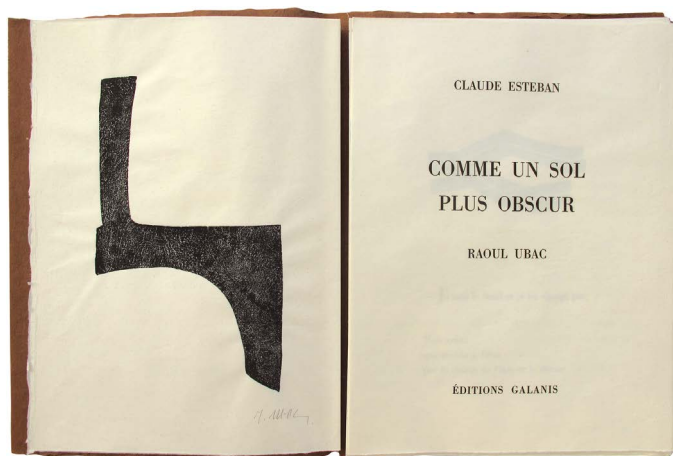
UBAC, Raoul. Esteban, Claude. Comme un Sol Plus Obscur.

From the edition limited to 85 numbered copies on Japon Hosho signed by the author and artist to the justification; the frontispiece engraving is also signed by Ubac in pencil.

Folio. (430 x 330 mm). [15 folded sheets including blanks]. Half-title with copyright verso, leaf with Ubac's original engraving on slate as frontispiece signed in pencil verso, printed title and Esteban's poem illustrated with 13 further slate engravings (4 double-page), leaf with justification, final leaf with achevé d'imprimer, each gathering is numbered on the verso of the final folded leaf. Loose as issued in original publisher's maroon printed wrappers with title to front cover in black, rust chemise with title to spine in white and matching slipcase.

Esteban's poem and the original prints by Ubac are all printed on large single sheets of handmade Japon Hosho folded into four to make doubled leaves. This is the first edition of Esteban's 'Comme un Sol Plus Obscur'; Ubac's original prints, created using slate, were hand-printed at Dieudonne by the Atelier Anne Delfiau.

£3,750



[48]. — A beautiful illustrated book pairing the poems of André Frénaud with slate engravings by Raoul Ubac.

Paris
Editions Galanis
1980

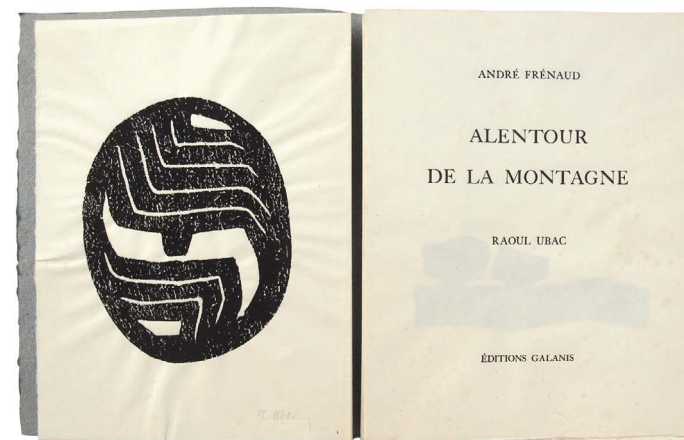
UBAC, Raoul. Frénaud, André. Alentour de la Montagne.

From the edition limited to 105 copies on Japon Misumi, with this unnumbered copy signed by the author and artist in pencil to the justification; the original frontispiece is signed by Ubac in pencil as called for.

Small folio. (368 x 290 mm). [17 folded sheets including blanks]. Half-title, Ubac's signed original print as frontispiece, printed title and Frénaud's 29 poems illustrated with 15 original prints by Raoul Ubac, leaf with 'Ordre des Poèmes' recto and verso, leaf with 'Note', leaf with justification and final leaf with achevé d'imprimer; each gathering is numbered 1 - 15 on the verso of the final folded leaf. Loose as issued in original publisher's blue / grey printed wrappers with title to front cover in black-blue silk-covered chemise with title to spine in gilt and beige silk-covered slipcase.

Frénaud's verse and the original prints by Ubac are all printed on large single sheets of handmade Japon Misumi folded into four to make doubled leaves. The 29 poems by Frénaud were collected here for the first time; Ubac's original prints, created using slate, were hand-printed at Dieudonne by the Atelier Anne Delfiau.

£3,750



[49]. — A beautiful, highly elegant publication of spare engravings illustrating Mila Gagarine's verse collection: 'Ame Une'.

Paris
1981

Thin 4to. (314 x 188 mm). [14 bifolia + 8 leaves (suite)]. Half-title, title, list of contributors, original drypoint engraving as frontispiece by Vera Pagava and Gagarine's verse illustrated with three further original engravings (a drypoint by Brigitte Simon and burin engravings by Maria Helena Vieira da Silva and Geneviève Asse), leaf with 'Table', leaf with colophon and signatures of the participants verso, final leaf with justification recto and achevé d'imprimer and copyright verso; in a separate plain wrappers is the additional suite of signed prints (see below). Loose as issued in original publisher's thick white paper wrapper with thin white laid printed jacket with flaps and title to front cover in black, original white paper-covered board box with title to upper cover in black.

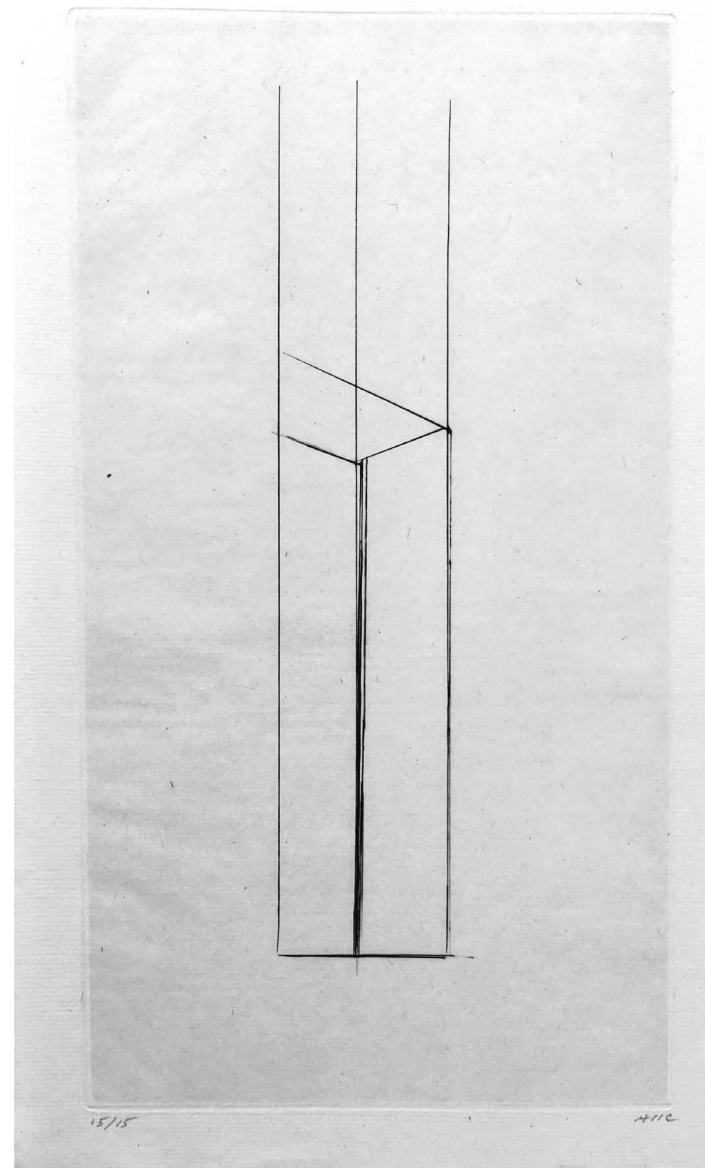
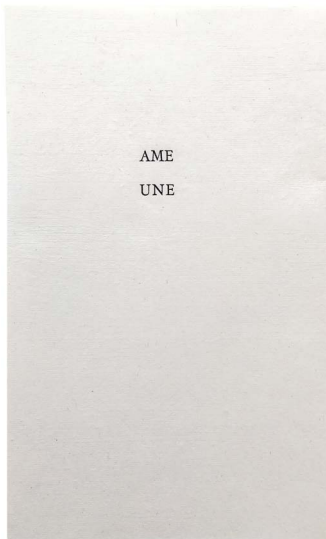
ASSE, Geneviève, Maria Helena Vieira da Silva et al. Gagarine, Mila. Ame Une.

From the edition limited to 77 numbered copies, with this one of 15 from the édition de tête on Chine signed by the poet and artists, and with the additional suite of engravings for the book, each signed and numbered by the respective artist and with the additional four engravings also signed and numbered by the respective artist in pencil.

There is also an extra set of 4 additional and different prints by the same artists, each signed and numbered in pencil from the edition of 15.

The artists who contributed prints (drypoint or burin engravings) are Mila Gagarine, Geneviève Asse, Maria Helena Vieira da Silva, Vera Pagava and Brigitte Simon.

£3,000



[50]. — A presentation copy of Pierre Lecuire's beautiful book object 'Delphiques' illustrated by Geneviève Asse.

Paris
Editions des Livres de Pierre
Lecuire
2000

Oblong folio. (65 x 485 mm). [3 conjoined sheets + leaf with presentation + bifolium with prospectus]. Leporello of 3 conjoined sheets of Chine folded into 18 sections: Leaf with engraved title, printed title with the pencil signatures of Asse and Lecuire and 7 poems by Lecuire illustrated with 7 drypoint engravings by Geneviève Asse, the verse and engravings alternating between blanks, leaf with list of fragments, final leaf with colophon and achevé d'imprimer; sheet size, unfolded: 2318 x 484 mm. Loose as issued in original printed wrappers in original hinged plexiglass box.

ASSE, Geneviève. Lecuire, Pierre. Delphiques.

From the edition limited to 30 numbered copies on Chine, signed by Lecuire and Asse in pencil; this copy with a long presentation from Lecuire to a single leaf of laid paper similar in size to the book / leporello.

Lecuire's poetic presentation reads as follows: 'à mon ami Henry Bouillier qui s'est souvent déraltéré à 'LA FONTAINE DE CASTALIE.' / N'élève pas de monument à la goutte qui jette son éclat de pluie sur le rocher et emporte un filet liquide plus limpide qu'un pli. Ne dresse pas à sa rencontre un monument / de mains désertes. Un pied sur ce roseau ne franchira jamais les eaux sans âge des fleurves éternels. [a short passage in Greek follows]. xii.2000. P. L.'

The engraved title in Greek is also by Geneviève Asse. The book was conceived and designed by Pierre Lecuire and the engravings were printed at atelier Georges Leblanc in Paris.

Henry Bouillier (1924 - 2014) was a school friend of Lecuire, a bibliophile, literary critic and editor at the NRF. As the presentation in 'Delphiques' indicates, Bouillier and Lecuire remained close throughout their lives.

'Le 7 poèmes en prose de Pierre Lecuire ... renvoient aux réalités fortes et poétiques du site et du phénomène delphiques. Selon un rythme sobre, ils alternent avec les 7 'flèches gravées' de Geneviève Asse. Dans le texte sont insérés en grec des fragments de 7 poètes grecs anciens ... Ces 'citations' donnent une dimension intemporelle à l'hommage rendu au génie de la Grèce antique.' (From the prospectus for the book).

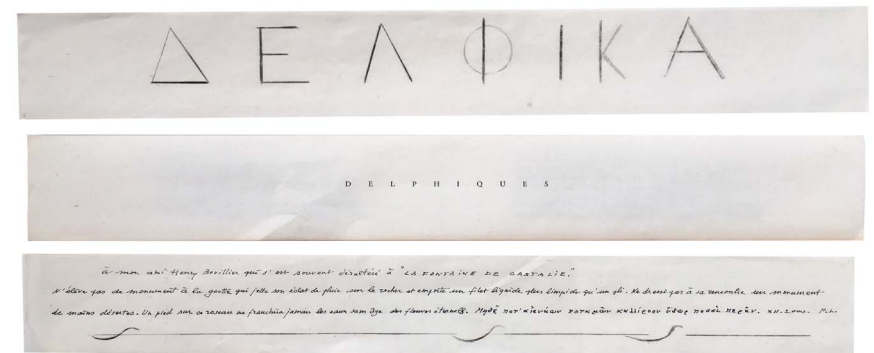
Lecuire's poems are as follows: I. Chemin de Delphes; II. L'Aurige; III. Fontaine de Castalie; IV. Pythie; V. Torche; VI. Roches Phédiadi; VII. Poète.

The fragments used are by Alcman, Sappho, Hesiod, Orpheus, Lycophron, Empedocles and an anonymous poet.

Also included with this copy is the original prospectus for the book, a bifolium in the same format as the book with title to the first recto and publication details to the second recto and following verso.

[Livres de Pierre Lecuire 68].

£4,000





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