

Small booklets  
*and ephemeral pieces*

\*

November 2024

SIMS REED

**1. TALBOT, William Henry Fox.  
The Process of Calotype  
Photogenic Drawing,  
Communicated to the Royal  
Society, June 10th, 1841.**

**London. Printed by J. L. Cox  
and Sons. 1841.**

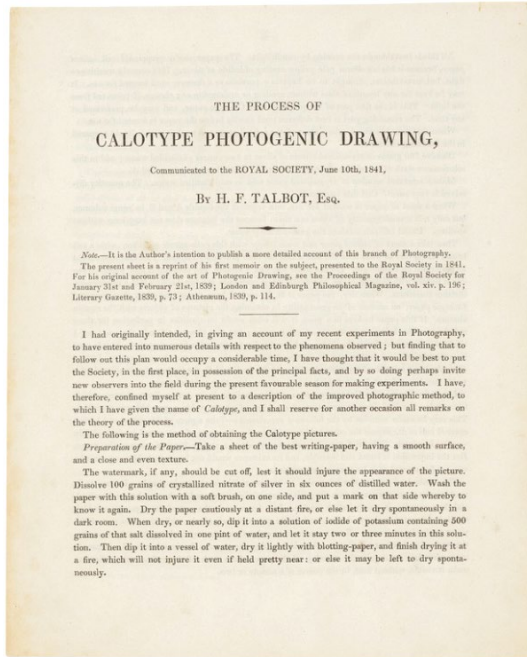
*4to. (229 × 182 mm). [Single bifolium: pp.  
(4)]. Leaf with drop-head title and note  
above opening text, printed text recto and ver-  
so on following leaves, folded as issued. Loose  
as issued, later morocco-backed portfolio.*

**The rare first edition of the first  
announcement of Fox Talbot's  
calotype method (the negative /  
positive photo-graphic process)  
the most important innovation in  
the history of photography.**

Although Talbot had announced his researches and progress in the field of what was to become photography in his 1839 lecture to the Royal Society ('Some Account of the Art of Photogenic Drawing ... &c.'), that lecture, although ground-breaking, dealt largely with the achievement of an image on treated paper and only alluded briefly to the possibility of a more versatile development. It was not until his 1841 lecture to the same body (the title as per the present publication was 'The Process of Calotype Photogenic Drawing ... &c.') that the details of his refinements, and most particularly his successes with the negative / positive process, were delineated. Those successes and Talbot's development of the resultant negative / positive process for photographic reproduction and

duplication remained the predominant methodology in the field for more than 150 years; all subsequent refinements, whether in the chemicals used, differing methods for image capture, printing and so on, were merely variations on Talbot's original scheme. Talbot had patented his method in secret (he was awarded 'Her Majesty's Royal Letters Patent No. 8842') in February 1841, prior to his lecture to the Royal Society, concerned by Arago's announcement of Daguerre's discoveries, the efforts of Hippolyte Bayard and the priority of his own work.

'In 1841 William Henry Fox Talbot announced an improvement of his photogenic drawing process, which he named 'calotype' (from the Greek, meaning 'beautiful picture'). Previously he had allowed his sensitized paper to remain exposed to light until an image became visible. He now made a remarkable discovery: a much shorter exposure so changed the characteristics of the silver salts that they could be reduced to silver by chemical after-treatment. This principle of the 'development of the latent image' is basic to most subsequent photographic processes ... To make a calotype negative, Talbot bathed a sheet of paper in two solutions, one of silver nitrate, the other of potassium iodide ... After exposure the paper was bathed again in this solution [a mixture of gallic acid and silver nitrate] which acted as a physical developer and gradually brought out the image ... He printed them [the resultant negative] with his original silver chloride paper.'  
(Beaumont Newhall).



‘Privately printed for the author for distribution to friends and editors.’ (Gernsheim).

‘Between 1835 and 1839, Talbot and Henneman continued their experiments, motivated by a desire ... for reproducing images from nature. Following Arago’s announcement to the Académie des Sciences 7 January 1839 of the existence of Daguerre’s photographic process, Talbot became concerned over the priority of his work; he frantically sought to improve his process prior to the disclosure of Daguerre’s ... In 1840 Talbot would develop a latent image on paper, and he called this new process the calotype. He patented and then disclosed the process in a paper presented to the Royal Society in June of 1841 ...’ (DSB).

Talbot’s document is scarce: COPAC locates no copies in the UK and the catalogue for the British Library reports no example; OCLC lists two copies in Germany (at Marburg and Stuttgart’s Staatsgalerie) and four in the US (at Syracuse, Columbia, Harvard and Princeton).

The document was reprinted with an altered title (‘The Process of Talbotype (formerly called Calotype) Photogenic Drawing ... &c.’) in 1846.

[Gernsheim 655; see Beaumont Newhall’s ‘The Calotype: The Pencil of Nature’ in ‘The History of Photography’, New York, 1997, pg. 43].

£27,500



**2. QUATR'Z'ARTS.  
Bal des Quat'z'Arts.  
Invitation pour un couple.**

**(Paris). Le Comité des Quat'z'Arts.  
1892.**

*Single sheet. (433 x 265 mm). Black letter-press text printed on brown butcher's paper, the single illustration is covered by a label with the stamped text 'Dessin supprimé par la censure.'*

**The scarce, ephemeral invitation to the first of the 'Bal des Quat'z'Arts'.**

The 'Bal des Quat'z'Arts', which took place on 23 April 1892, was organised for students of architecture, painting, sculpture and engraving at the École Nationale Supérieure des Beaux-Arts. The event was held in the Élysée Montmartre and behaviour was modest by comparison to standards reached in subsequent years.

The owner's name is handwritten in pencil. The invitation has been folded down the centre.

£750

**3. CHERET, Jules. Quatr'Z'Arts.  
Invitation Card for the 1893 Bal des  
Quatr'z'Arts.**

**(Paris). Le Comité du Bal des  
Quatr'z'Arts. 1893.**

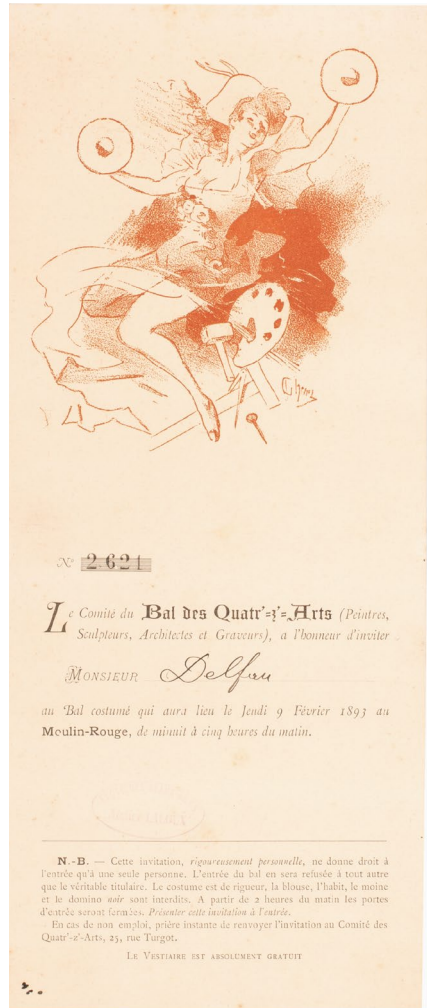
*Single sheet of card. (138 x 320 mm).  
Lithograph illustration in bistre by Jules  
Chéret above printed letterpress text in black.*

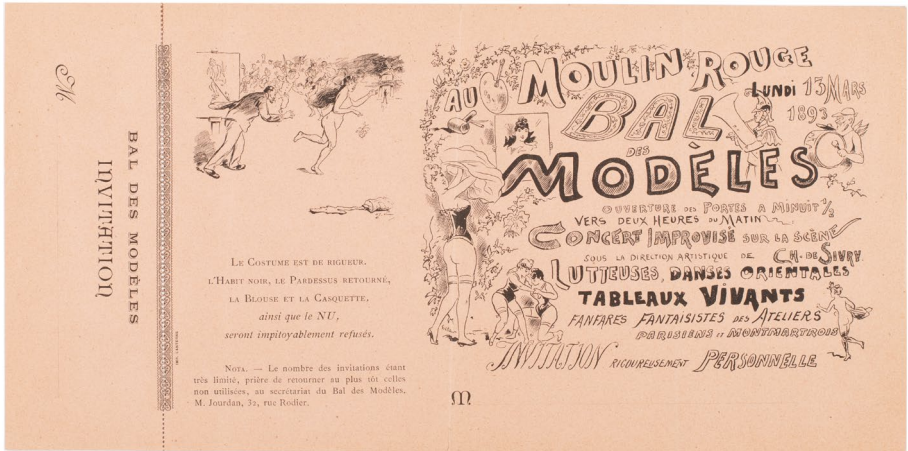
**A scarce ephemeral illustrated  
invitation to the second Bal des  
Quatr'z'Arts held at the Mou-  
lin-Rouge in 1893.**

Held on February 9th, the 'Bal Cos-  
tumé' began at midnight and continued  
until 5 o'clock. As the invitation, in an  
effort to encourage original and inter-  
esting costume, states: 'Le costume est  
de rigueur, la blouse, l'habit, le moine  
et le domino noir sont interdits'.

The invitation, with the lithograph  
by Jules Chéret, features a stamped  
number (no. 2621, suggesting a large  
number of guests) and the owner's  
name 'Monsieur [printed] Delfau',  
written in the appropriate space in  
black ink. The invitation also bears the  
stamp of the 'Ecole des Beaux-Arts /  
Atelier Laloux'.

£250





**4. SOMM, Henri.  
Invitation Card / Ticket for Bal des  
Modèles at the Moulin Rouge.**

**(Paris). 1893.**

*Single sheet. (355 x 178 mm). Illustration by  
Henri Somm with pictorial and printed text  
on pink paper, perforations at left.*

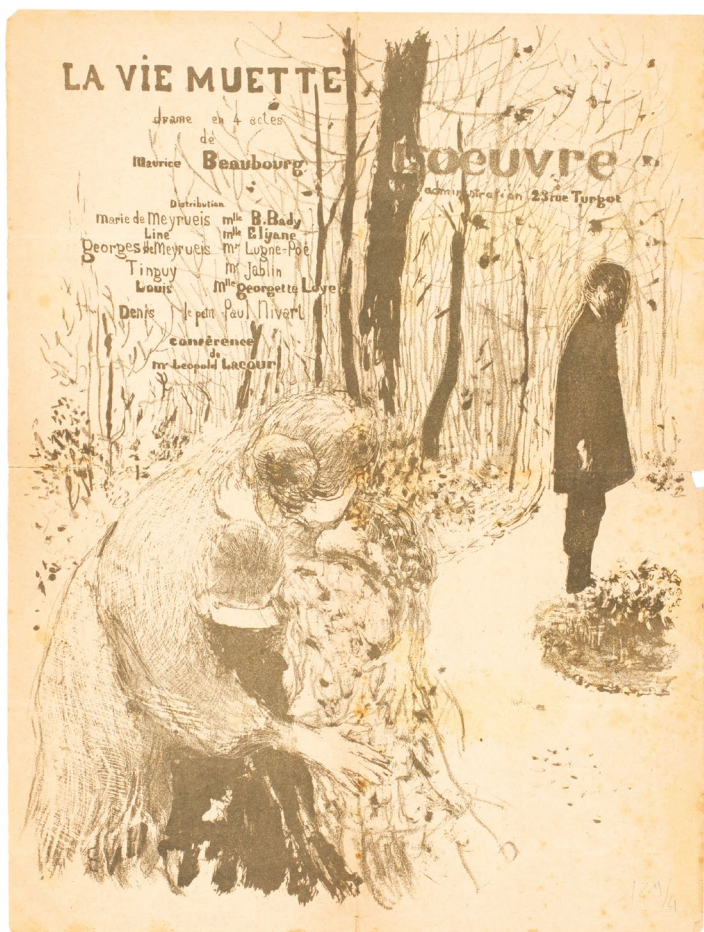
**The very scarce invitation to  
the 1893 Bal des Modèles at the  
Moulin Rouge.**

The pictorial text indicates that the Bal  
des Modèles was organised by Charles

de Sivry and featured ‘Lutteuses, danses orientales, tableaux vivants, fanfares, fantaisistes des ateliers Parisiens et Montmartrois’. As the letterpress text also indicated: ‘Le costume est de rigueur, l’habit noir, le paredessus retourné, la blouse et la casquette, ainsi que le nu, seront impitoyablement refusés’.

The invitation appears not to have been used as it bears no owner’s name; in excellent condition, the sheet has one central fold.

£450



**5. VUILLARD, Edouard.**  
**La Vie Muette. Drame en 4 actes de**  
**Maurice Beaubourg.**

**Paris. 1894.**

*Single sheet. (312 × 237 mm). Original monochrome lithograph by Edouard Vuillard.*

**The scarce original lithograph announcement poster by Vuillard.**

Vuillard's original lithograph composition is for 'La Vie Muette', performed at the Théâtre de l'Œuvre in November 1894.

[Roger-Marx 20].

£375



**6. VUILLARD, Edouard. Bang, Hermann, Henri de Regnier & August Strindberg.**  
**'Lisez la Revue Blanche' [&]  
 'Frères' [&] 'La Gardienne' [&]  
 'Créanciers'.**

**(Paris). 1894.**

*Single folded sheet. (484 x 324 mm). Original monochrome lithograph illustration and text by Edouard Vuillard recto only.*

**A scarce original lithograph announcement poster by Vuillard.**

This single folded sheet, with two different lithograph compositions by Vuillard, is both an illustrated

announcement for 'La Revue Blanche' and an advertisement for three plays – Hermann Bang's 'Frères', Henri de Regnier's 'La Gardienne' and August Strindberg's 'Créanciers' – performed at the 'Salle de la Comédie Parisienne', the '8e Soirée de l'Oeuvre'. The advertisement gives additional details of the leading performers.

It seems probable that the sheet was intended originally to be cut along the horizontal central fold to create two separate sheets; this example was never cut but was folded in four and then eight with resultant creases and splitting.

[Roger-Marx 23].

£1,250



**7. LEGRAND, Louis.**  
**Louis Legrand Invitation Card.**

(Paris). (1896).

*Single sheet of thin card. (119 × 207 mm). Original monochrome etching with aquatint and etched reproduction of Legrand's manuscript text recto only.*

**Illustrated invitation card by Louis Legrand for his exhibition at Samuel Bing's 'L'Art Nouveau' gallery.**

Legrand's text, reproducing his own manuscript reads as follows: 'Louis Legrand / vous invite à visiter l' / exposition de ses œuvres qui / se fera à l'Art Nouveau / 22 rue de Provence / du 2 au 19 Avril.' £350



**8. LEBASQUE, Henri.**  
**'Le Fils de l'abbesse' [AND]**  
**'Le Fardeau de la Liberté.'**

(Paris). Imp[rimerie]. Eugène Verneau. 1897.

*Single sheet. (240 × 310 mm). Monochrome lithograph by Henri Lebasque signed in the stone at lower right, printed text in black at lower left and beneath the lithograph.*

**The rare announcement poster for the Théâtre de l'Oeuvre with lithograph by Henri Lebasque.**

The poster announces two dramas at the Théâtre de l'Oeuvre in rue Turgot, the anonymous 'Le Fils de l'Abbesse'

(“Thèse en trois actes et quatre tableaux”) and Tristan Bernard's one act 'Le Fardeau de la Liberté'. Although it is not clear which of the dramas - if either - Lebasque is alluding to in his lithograph, he presents a wooded scene with a long-haired figure, apparently naked and seemingly a woman, with outstretched arms being embraced by a dark figure; the central scene is obscured partially by the text of the poster but the out-stretched arms suggest that the embrace is not voluntary.

At the foot of the sheet is an advertisement for 'La Critique', a 'Revue Illustrée / Bibliothèque d'Art / Collection d'Affiches' appearing twice a month and edited by George Bans. £650



**L'Œuvre** QUATRIÈME SAISON  
23, Rue Turgot SEPTIÈME SPECTACLE

**le fils de l'abbesse**

Théâtre en trois actes et quatre tableaux

Julie Constance La Pressais M<sup>me</sup> Bender  
 Juliette La Pressais Suzanne Anclaire  
 Le général La Pressais M. G. Labruyère  
 Paul d'Arcy Luxeuil  
 Le marquis de St-Laurent Zeller  
 Le procureur du Roi A. Mersié  
 Un greffier A. Vernès

**Le Fardeau de la Liberté**

Plus en plus de M. Fernes Bécarré

Chambolin ..... M. F. Gémier  
 Requin ..... Jean Adès  
 1<sup>er</sup> agent ..... Zeller  
 2<sup>nd</sup> agent ..... A. Vernès  
 Pothouidon ..... Luxeuil  
 Le facteur ..... Georges Flandre



Paris. Imp. Eugène Verseau, 105, rue de la Filles-Mélicourt.

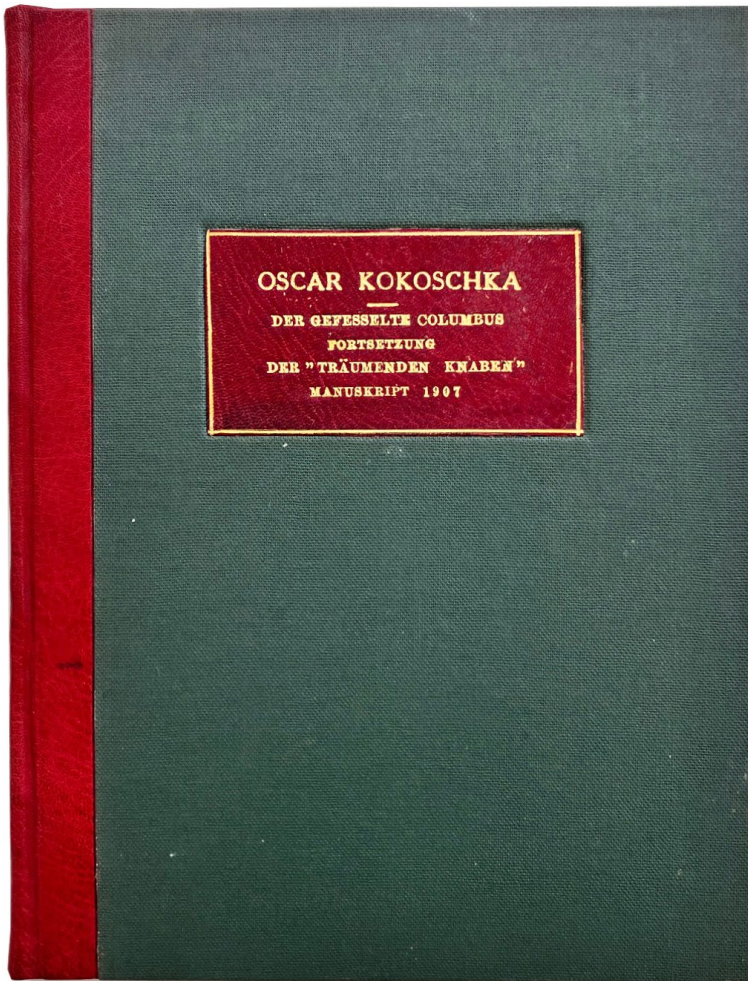
Georges BANS, Directeur  
 30, Boulevard Latour-Maubourg  
 PARIS

REVUE ILLUSTRÉE  
 BIBLIOTHÈQUE D'ART  
 Collection d'Alibiches

**LA CRITIQUE**

Parait le 5  
 et le 20  
 de chaque mois.

N° 30 c. - Un an : 7 fr. - U.-P. : 8 fr.  
 et le 20  
 EDITION DE LUXE (JAPON)  
 Avec estampes japonaises : 20 fr. par an



No. 9: Oskar Kokoschka

**9. KOKOSCHKA, Oskar.**  
**Der Gefesselte Columbus Fort-**  
**setzung der ‘Träumenden Knaben’.**

**(Vienna). 1907.**

*4to. (220 × 290 mm). [17 leaves including blanks]. Two leaves with pasted-in catalogue details, leaf with pasted-in letter, leaf with presentation in pencil and seven leaves of wove paper with Kokoschka’s typescript manuscript text recto only, the leaves numbered ‘1’ to ‘7’ at upper right with extensive annotation, excision and alteration in blue ink by hand, the text divided and ruled into sections in red crayon and numbered ‘I’ to ‘XII’ (see below for additional details); sheet size: 283 × 214 mm. Later burgundy morocco-backed green cloth, matching morocco label with gilt titles to front cover.*

**Oskar Kokoschka’s original typescript for ‘Der Gefesselte Columbus’, his continuation to ‘Die Träumenden Knaben’, with his extensive corrections and a signed presentation.**

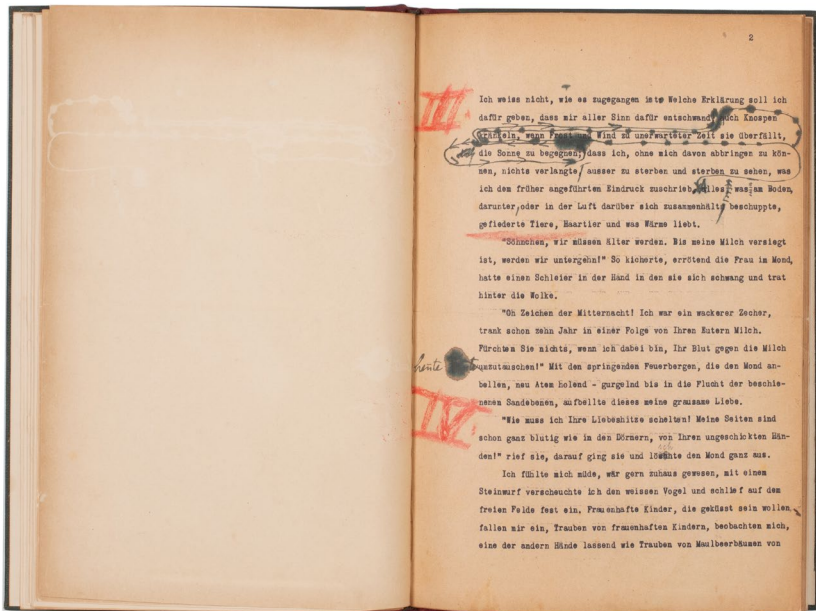
Kokoschka’s text, recto only on seven leaves of wove paper and dated 1907, is titled at the head of the first leaf ‘Fortsetzung der ‘Träumenden Knaben’ before the addition above of the manuscript title ‘Das Bewusstsein der Gesichte’, itself crossed through and replaced beneath with the further and final title ‘Der Gefesselte Columbus’.

Although written by Kokoschka as a continuation of his ‘Die Träumenden Knaben’ (published in 1908), ‘Der Gefesselte Columbus’ was not pub-

lished as a text until 1921. At that date it was issued as a lithograph reproduction of Kokoschka’s manuscript to accompany a series of pictorial lithographs Kokoschka had executed after the inspiration of his love for Alma Mahler. Although the text pre-dates Kokoschka’s meeting with Alma, the lithographs their passionate three year relationship inspired – also published separately in 1916 by Gurlitt after Kokoschka composed them in 1914 – fitted the text and an edition of 120 copies uniting the illustration and text was published, again by Gurlitt, in 1921; a larger edition in small format was also issued.

Pasted in at the front of the volume is the front cover of the catalogue for the auction where the manuscript was purchased (‘Dr. Ernst Hauswedell’ in Hamburg, November 23rd, 1968) while the following leaf has the description of the manuscript itself (lot 1893: ‘Schreibmaschinenmanuskript m. eigenh. Korrekturen u. Zusätzen’). A further leaf features a typed letter from Dr. Ernst Hauswedell himself (dated ‘14. November 1968’) affirming that the manuscript is certainly from 1907 (‘das Manuskript von Kokoschka ist sicherlich aus der Zeit um 1907’). After the purchase at Hauswedell, the owner showed the manuscript to Kokoschka who then inscribed it for him: ‘für den lieben Dichter (?) Wolfgang / der mein Manuscript gefunden / hat, eine Ehre für mich / dein OKoko-schka / 14.III.69’.

£15,000



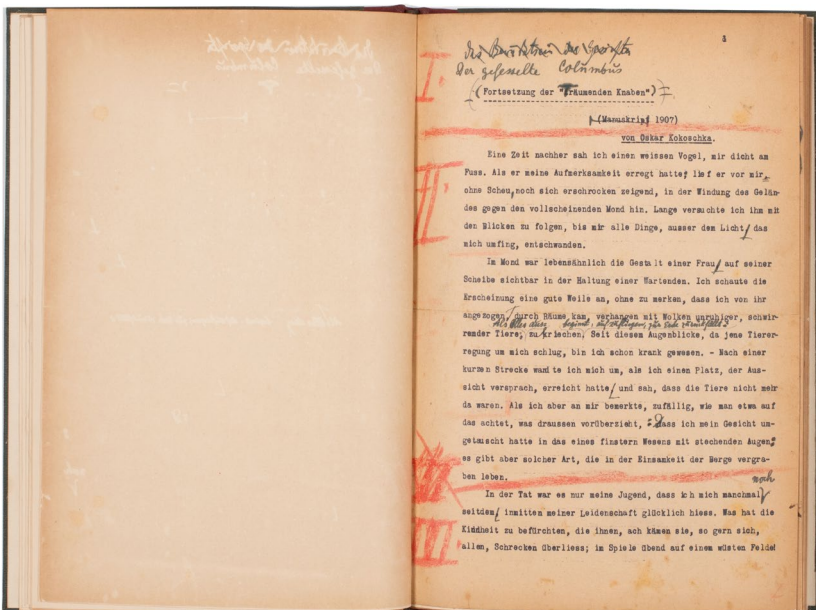
III Ich weiss nicht, wie es zugegangen ist Welche Erklärung soll ich dafür geben, dass mir aller Sinn dafür entschwand sich Knospen ~~zu bilden, wenn Frostwind in ungewöhnlicher Zeit sie überfällt, die Sonne zu begegnen, dass ich, ohne mich davon abbringen zu können, nichts verlangte / ausser zu sterben und sterben zu sehen, was ich den früher angeführten Eindruck zuschrieb, dieses saarjam Boden, darunter, oder in der Luft darüber sich zusammenschling beschuppte, gefiederete Tiere, Haartier und was Wärme liebt.~~

"Schmäh, wir müssen Alter werden. Bis meine Milch verlegt ist, werden wir untergehn!" So lichter, errötend die Frau im Mond, hatte einen Schleier in der Hand in den sie sich schwang und trat hinter die Wolke.

"Oh Zeichen der Mitternacht! Ich war ein süsserer Zecher, trank schon zehn Jahr in einer Folge von Ihren Etern Milch. Fürchten Sie nichts, wenn ich dabei bin, Ihr Blut gegen die Milch *Worte* 'Quentauschen!' Mit den springenden Feuerbergen, die den Mond anbellten, neu am Holend - gurgelnd bis in die Flucht der beschwanzten Sandebenen, aufleuchte dieses meine grausam Liebe.

IV "Wie muss ich Ihre Liebesmitte schelten! Meine Seiten sind schon ganz blutig wie in den Dörnern, von Ihren ungeschickten Händen!" rief sie, darauf ging sie und löschte den Mond ganz aus.

Ich fühlte mich müde, sehr gern ruhlos gewesen, mit einem Steinwurf veräuschete ich den weissen Vogel und schloß auf dem freien Felde fest ein. Fremdschaft Kinder, die geküsst sein wollen, fallen mir ein, Trauben von fremdschaften Kindern, beobachten sich, eine der andern Hände lassend wie Trauben von Maulbeerbäumen von



III Die Besten der Vögel der gefesselten Colombine  
(Fortsetzung der "Fräulein Enaben")  
I (Manuskript 1907)  
von Oskar Kokoschka

IV Eine Zeit nachher sah ich einen weissen Vogel, mir dicht an Pass. Als er meine Aufmerksamkeit erregt hatte lag er vor mir, ohne Scheu, noch sich erschrecken zeigend, in der Bindung des Geländes gegen den vollscheinenden Mond hin. Lange vermauchte ich ihn mit den Blicken zu folgen, bis mir alle Dinge, ausser dem Licht, das mich umfing, entschwandnen.

In Mond war lebensähnlich die Gestalt einer Frau / auf seiner Scheibe sichtbar in der Haltung einer Hartenden. Ich schaute die Erschelung eine gute Weile an, ohne zu merken, dass ich von ihr angezogen, durch Bäume kam, verlagern mit Wolken umflogger, schreierender Tiere; zu krähen. Seit diesem Augenblicke, da jene Tiererregung um mich schlug, bin ich schon krank gewesen. - Nach einer kurzen Strecke wandte ich mich um, als ich einen Platz, der Aussicht versprach, erreicht hatte / und sah, dass die Tiere nicht mehr da waren. Als ich aber an mir besarrte, zufällig, wie man etwa auf das achtet, was draussen vorüberzieht, dass ich mein Gesicht ungewohnt hatte in das eines finstern Wesens mit stechenden Augen, es gibt aber solcher Art, die in der Einsamkeit der Berge vergessenen leben.

III In der Tat war es nur meine Jugend, dass ich mich manchmal seltsam / imitten meiner Leidenschaft glücklich liess. Was hat die Kindheit zu befruchten, die ihnen, auch können sie, so gern sich, allem, Schrecken überliess; in Spätle Abend auf einem wüsten Feld

**10. ERNST, Max, J[ohannes].  
T[heodor]. Baargeld (Alfred  
Grünwald) et al.  
Bulletin D.**

**Cologne. (Für den Inhalt verant-  
wortlich Max Ernst. Köln). 1919.**

*Small folio. (312 × 238 mm). [6 leaves of  
white glossy paper]. Leaf with drop-head  
title and text, two leaves with printed text in  
German within borders, four leaves with mono-  
ochrome illustration and credit (see below).  
Original publisher's thin tan card printed  
wrappers, stapled as issued, printed title and  
illustrations in black to front cover, editorial  
credit to rear, inner front wrapper with quo-  
tation, inner rear wrapper with monochrome  
illustration.*

**The first flowering of dada in  
Cologne: Max Ernst and Johannes  
Baargeld's very rare manifesto /  
review / catalogue 'Bulletin D'.**

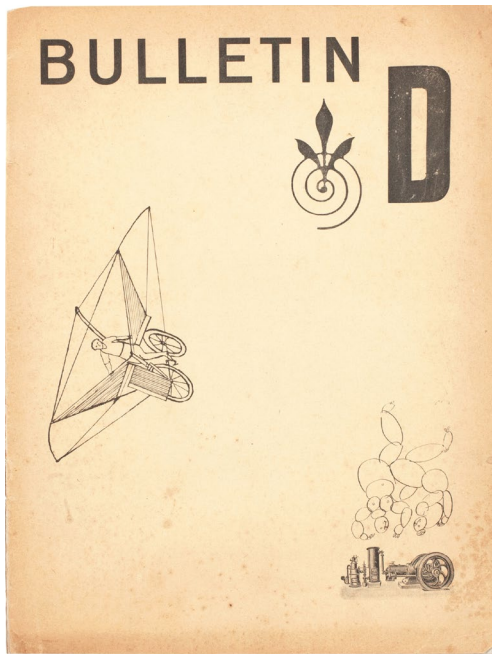
'Bulletin D', with contributions from Angelika and Heinrich Hoerle, Franz Seiwert, Anton Räderscheidt (and others) was produced by Johannes Theodor Baargeld (the pseudonym of Alfred Grünwald) and Max Ernst and issued to coincide with the Cologne dada exhibition held at the Cologne Society of Artists in November 1919. Given the usual reaction of the establishment to dada it now seems odd, but Karl Nierendorf had given permission for the first exhibition of Cologne dada at the Kunstverein largely due to Ernst's participation - he showed paintings - at a previous exhibition in May. However, when faced with the actual dada work, Nierendorf with-

drew that permission and the work was shown separately. Contributing artists included Hans Arp, Paul Klee (Ernst had been inducted into Zürich dada at Klee's atelier where he met Hugo Ball and Emmy Hennings), Ernst himself, Baargeld, Heinrich and Angelika Hoerle, Anton Räderscheidt and Franz Wilhelm Seiwert. Seiwert and Hoerle withdrew their work before the exhibition opened because they had come to see that 'dada was a bourgeois art business'!

As per Ades, 'they now installed works by Sunday painters and children, and a variety of miscellaneous objects including an umbrella and a piano hammer, wire constructions representing mathematical formulae ... and African sculptures'. Again, as per Ades, 'Baargeld and Ernst in the true spirit of making the most of such opportunities, turned it into a dada event'. This manifesto / review / catalogue was issued but was confiscated by the British authorities who had oversight of the Rhineland. Although no further issues of 'Bulletin D' appeared and no further exhibitions were held, Baargeld and Ernst did form the group 'Central W/3' ('Zentrale Westupiden 3') with Hans Arp, that led to the review 'Die Schammade' and via a further exhibition, ultimately, at least for Arp and Ernst, to Paris dada and Surrealism.

'Bulletin D ... schlägt das warme Ei aus der Hand! ... '. (From the text).

'Bulletin D' was published to coincide with the first dada exhibition in Cologne ... The cover of 'Bulletin D'



was designed by Ernst, with collage (a piece of machinery cut from an old print) and drawing; the magazine-catalogue also contained several of the works in the exhibition reproduced in small format in the centre of single pages, and texts by Baargeld, Ernst, Otto Freundlich and Heinrich Hoerle, of the purest dada bombast ... Ernst recalls that Katherine Dreier visited the exhibition, told them of her friend Marcel Duchamp and invited them to send their exhibition to her gallery in New Haven, Connecticut. This was promptly vetoed by the British military authorities, who also confiscated 'Bulletin D' ...'. (Dawn Ades).

'Cologne Dada (1919 – 1922) emerged as a complex double pivot between

wartime and postwar Dada with a later turn from Dada to Surrealism. Dada was both stimulated and suppressed by the dire conditions in Cologne under British occupation after the war. Through several publications and two major exhibitions, Cologne Dada evolved an independent and distinctive character best described as parodic and contradictory. The central figure was Max Ernst, an intellectual whose fantastical ideas were inspired by the absurdity of the postwar era. Ernst's main collaborator was Alfred Grünwald, whose pseudonym, Johannes Baargeld (Moneybags), reflected the affluence of his father, an insurance director ... The double view of poetic politics surfaced as Bulletin D raged against Berlin Dadaists, and Ernst and



Baargeld turned postwar conditions into whimsical fantasies of a mechanized humanity.’ (From ‘Cologne Dada’ by Tina Yarborough).

‘Bulletin D’ is, due to the apparent seizure of issues by British authorities, necessarily scarce and we locate only three copies at auction since 1960. ‘Bulletin D’ is also very scarce in institutions and we locate only the following copies: in the US, four copies (at Yale (incomplete), MoMA, Northwestern and the Getty); in Germany, five copies (at the Badisches Landesbibliothek, the Deutsches Literaturarchiv Marbach, the Universitätsbibliothek Kassel, the Wissenschaftliche Stadtbibliothek Mainz and the Universitätsbibliothek Johann Christian Senckenberg

in Frankfurt); in France, a copy is held at the Bibliothèque Kandinsky in Paris; we locate no further examples.

The wrappers, a folded leaf of thin printed card, have, in the present copy, split at the spine and the staples have oxidised; the front cover is slightly stained and one staple is absent. Despite this, the copy remains in good condition.

[Bolliger III, 137 (Tzara’s copy); see Ades pg. 110 and pp. 103 – 104; Le Fonds Paul Destribats 111; see ‘Cologne Dada’ by Tina Yarborough in the Routledge Encyclopedia of Modernism].

£40,000



# K A T A L O G



Et si, au lieu de l'œuvre, vous voyez...

- Hans Arp** 1-4) Zeichnungen
- J. T. Baargeld** 7) Stahl, Nylon  
8) 1. e.d. - 10) Arp - 11) dada  
84) Zeichnung
- Hans Balz** 98) Kopf
- Max Ernst** 100) Das japanische Geräusch  
111) Adam, Selbstbildnis  
121) Architekt  
131) Stilleben  
143) Gewächshaus  
151) Eisbaer  
161, 171, 2) Plastik  
180) Landschaft  
**Angelika Hoerte** 191) Relief  
201) Relief  
**Heinrich Hoerte** 201) Relief einer Liliputanerin  
211) Skulptur  
**Paul Klee** 221) Zeichnungen  
231) Skulptur  
241) Zwei gleich eins
- Meister, unbekannter aus dem Anfang des 20. Jahrhunderts**  
251) Frau mit Violon  
261) Frau mit Harle
- Meister, unbekannter aus dem Anfang des 20. Jahrhunderts**  
311) Relief  
321) Skulptur  
331) Skulptur  
341) Skulptur  
351) Skulptur  
361) Skulptur  
371) Skulptur  
381) Skulptur  
391) Skulptur  
401) Skulptur  
**Anton Ridderschildt** 411) Plastik  
**F. W. Selwert** 421) Plastik  
431) Plastik  
441) Plastik
- Kinderzeichnungen** 451-51)
- Plastiken** 521) Negerplastik  
531) Plastiken  
541) Plastiken  
551) Plastiken  
561) Plastiken  
571) Plastiken  
581) Plastiken  
591) Plastiken  
601) Plastiken

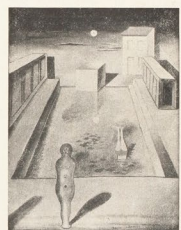
61) Expressionistische Fotografien von Kollwitz, Dorngraben, M. Oppenheim und einem unbekanntem Fotografen.



H. Hoerle: Porträt einer Liliputanerin.



A. Ridderschildt: Plast.



Max Ernst: Plast. skulptur.



**11. PROVERBE.** Eluard, Paul (Ed.). Proverbe. Feuille Mensuelle. Nos. 1 (1er Février 1920) – 5 (1er Mai 1920) + No. 6 (Also L'Invention 1, 1er Juillet 1921). (All Published).

Paris. 1920 – 1921.

6 issues. (221 x 139 mm). [Single folded sheets of newspaper stock; issue 3 printed in red, issue 4 printed vertically with no outer text, issue no. 4 with a printed illustration 'Machine de bon mots' after a drawing by Francis Picabia and the printed stamp in red

on outer unprinted wrapper: 'PROVERBE / n'existe que pour / justifier les mots.' Single printed folded sheets as issued.

A rare complete and unsophisticated set of this dada periodical.

Edited by poet Paul Eluard, the focus of 'Proverbe' is far more serious-

ly linguistic, although it retains the playfulness to be expected from dada, than many other periodicals of the period. Although the typical elements of dada typography are present – the variable font, different register, differing colours, the ruling and the use of different angles of printing to the plane of the page – here it is the word that reigns. In fact, only one of the issues is in any sense illustrated: issue 4 contains a reproduction of a drawing by Picabia, the ‘Machine de bon mots’, but even here Picabia’s concern is at least as semantic as visual.

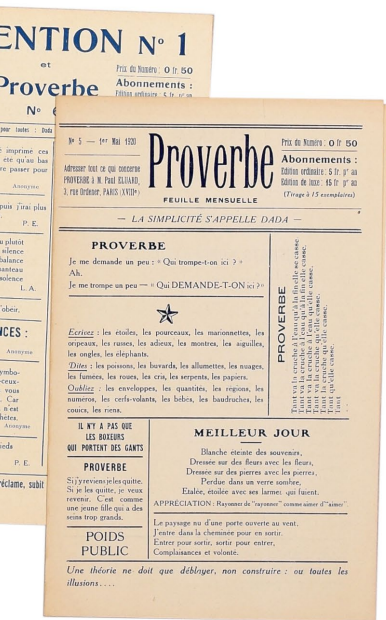
by Phillippe Soupault, Tristan Tzara, an aperçu by the Marquis de Sade and an editorial page of aphorisms, mottoes, advertisements and instructions. Perhaps the most memorable of these latter is the reassuring announcement concerning Picabia’s ‘391’: ‘391 ne contient pas d’arsenic. On peut le prendre en toute sécurité et en secret sans rien changer à ses habitudes.’

The second issue saw the arrival of additional contributors and the editorial board of Louis Aragon, André Breton, Paul Eluard, Jean Paulhan, Francis Picabia, Maurice Raynal and Philippe Soupault was expanded to include Georges Ribemont-Dessaignes. Issue 4 – the only illustrated issue – was printed on the recto only of the sheet but with an excised circular hole (Picabia again) incorporated into the issue and titled ‘Bracelet de la Vie’.

The contributions for issue five were published anonymously while issue 6, printed after a delay of nearly a year, was titled additionally ‘L’Invention’ and gives only the initials (readily identifiable) of each of the contributors. On the final page of issue 6 the contributors are listed as: ‘la Canule de verre, Rides propres, la Nourrice des étoiles, le Grand serpent de terre, le Mandarin citroun, l’Homme à vapeur, la Pissotière à musique et l’Homme à la tête de perle’.

‘... a delicious melange of quotations from Picabia, Paulhan, Aragon, Dermée and others ...’. (Ex-Libris Cat. 2).

£8,500



The first article of the first issue makes the aim of ‘Proverbe’ clear: ‘Syntaxe’ by Jean Paulhan with its urge to reinvigorate language is followed by pieces



**12. SCHWITTERS, Kurt.**  
**Die Silbergäule MERZ –**  
**Die Kathedrale.**

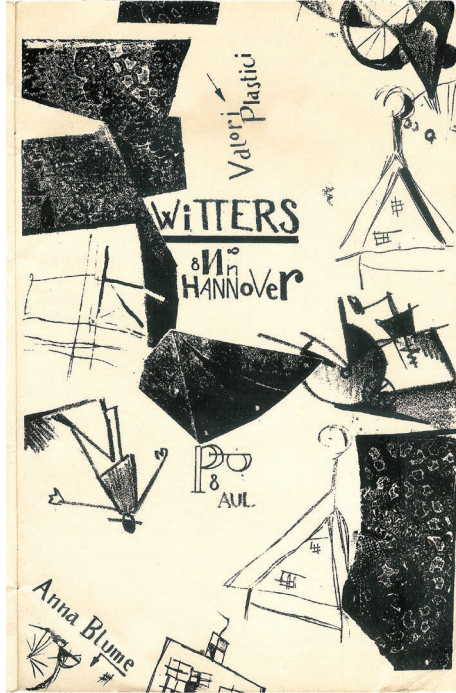
**Hanover. Paul Steegemann**  
**Verlag. 1920.**

*8vo. (224 × 144 mm). [8 unnumbered leaves]. Cover with lithograph title by Schwitters and additional white pasted on label with printed lithograph text recto and 'Von Kurt Schwitters' with list of works verso, 7 leaves with Schwitters' original monochrome lithographs recto, leaf with list of works of 'Die Silbergäule' recto and 'Neue Graphik' verso, rear inner wrapper with list of 'Einmaligen Vorzusausgabe' (all published by Paul Steege-*

*mann), 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.*

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

'The booklet 'Die Kathedrale' with 8 lithographs by Schwitters was published by Paul Steegemann's Silbergäule series in 1920. The prints differ greatly



from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically [sic] 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. DOESBURG, Théo van  
and Kurt Schwitters.  
kleine dada soirée.**

**(The Hague). (1922 / 1923).**

*(300 x 300 mm). 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.*

**An excellent example, never folded, of the first issue of the iconic 'kleine dada soirée' poster.**

This programme / poster by Théo van Doesburg and Kurt Schwitters details the events for the travelling show they had devised towards the end of 1922. Their proposed tour of Holland was to start in The Hague in December 1922 but had to be postponed due to problems with Schwitters' passport. On January 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', 'ragtime-dada' by Erik Satie and Schwitters' sound poetry. The chaotic typography of the poster, in typical dada style, features random capitalisations, variations in typography, the text at variable and peculiar angles, manicules, small vignettes, a quotation from Tristan Tzara etc., all against a background with 'dada' printed in red.

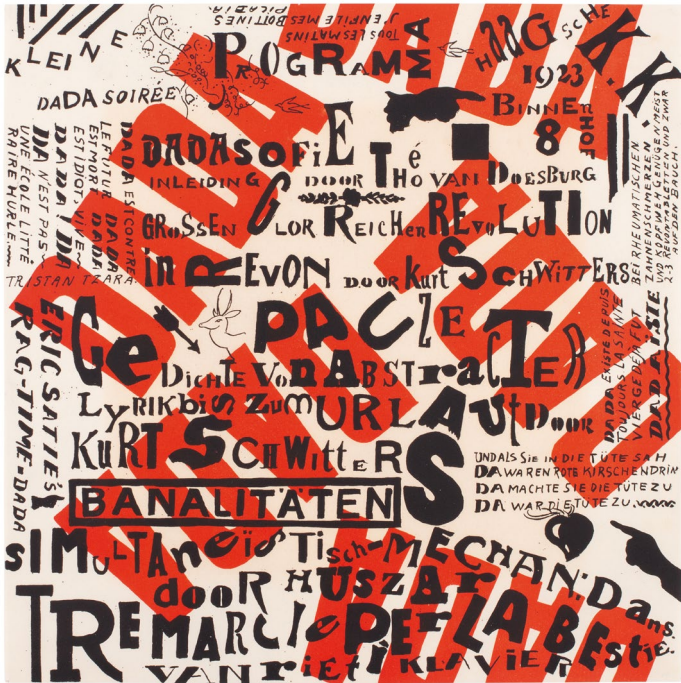
**'DADA EXISTE DEPUIS / TOUJOURS LA SAINTE / VIERGE DÉJÀ FUT / DADAÏSTE'.  
(From the poster).**

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 Konstruktivistisk 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'.

**'DADA EST CONTRE / LE FUTUR DADA / EST MORT DADA / EST IDIOT, VIVE / DADA! DA / DA N'EST PAS / UNE ÉCOLE LIT'**



-TÉ / RAIRE HURLE. / TRISTAN TZARA'. (From the poster).

'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

**14. SCHWITTERS, Kurt.  
MERZ 4: BANALITÄTEN.**

**Hannover. Redaktion des  
Merzverlages. 1923, Juli.**

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

**Kurt Schwitters' 'MERZ 4:  
BANALITÄTEN'.**

MERZ 4 features literary contributions from Schwitters, Soupault, Ribemont-Dessaignes, Tzara ('DADA est une promenade'), Hausmann ('CHAOPLASMA'), Malespine ('SENTIMENT (demi tarif)'), Arp

('Die Hasenkaserne') and El Lissitzky ('Topographie der Typographie'). As one might expect, the printed text in German or French, follows dada practise and caprice throughout. Artistic contributors included Picasso (credited as Sacipos for 'Le Lonvoi'

('Violin'), Schwitters, van Doesburg, Arp, Segal and Moholy-Nagy.

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

'Cet été les éléphants porteront des moustaches, E'T VOUS?' (Philippe Soupault in the text).

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

£5,500



MERZ est le Journal le plus sot du monde. Aus dem Inhalt: Malespine. Reillsverse, sac! Pos. Rietveld. Chaoplasma. Typographie usw.

# MERZ

## 4

UNTER — — — TAILLE.

# BANALITÄTEN

TRISTAN TZARA / DUEMNER.  
va cultiver ses vices.  
Immer mit den Fölen auf der Erde bleiben.



JULI 1923  
REDAKTION DES MERZVERLAGES:  
KURT SCHWITTERS, HANNOVER, WALDHAUSENSTR. 51



KURT SCHWITTERS  
DAS ZWILLINGSBILD.

# 38

l'arriviste  
**TRISTAN TZARA** va cultiver  
(un interview.) ses **VICES.**

**Boq:** Êtes-vous arrivé?  
**Tzara:** Evidemment, énormément. Ce qui me plaît le plus dans la vie, c'est l'argent et les femmes. Entre parenthèses je ne crois pas qu'il existe une perfection quelconque, et je pense, que les JIMPURETES et les MALADIES sont aussi utiles que les microbes de Ferni sont nécessaires à la digestion.  
**Boq:** Pourquoi êtes-vous arrivé?

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Has been more  
frequently  
observed

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lahalshala

(Alle Keimern umsonst)



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o o h d e f f e r r f i l l i n u n n m.  
R. HAUSMANN

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# CHAOPLASMA

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2. o h e n e r o  
3. o r e n e r o  
4. o h e n e r o  
5. o r e n e r o  
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8. o h e n e r o  
9. o r e n e r o

Ich habe  
den  
Kopf  
auf  
den  
Boden  
geschlagen

## Von der Zensur gestrichen

harr || A || ferrr || O || dunn ferrr || I ||  
o o h d e f f e r r f i l l i n u n n m.  
R. HAUSMANN

**15. YEATS, William Butler, Lennox Robinson, Joseph Campbell, Charlotte Arthur, Arthur Symons et al. Stuart, Henry Francis Montgomery & Cecil Salkeld (Eds.).**

**TO-MORROW. VOL. 1 No. 1. (AUGUST, 1924) – VOL. 1 No. 2. (SEPTEMBER, 1924). (All Published).**

**Dublin. 1924.**

*2 issues. Large folio. (448 x 288 mm). [2 bifolia: pp. 8; bifolium + inserted leaf: pp. 6]. Printed text recto and verso in English (and German) in columns throughout, large monochrome woodcut illustration by Cecil Salkeld to each issue. Loose as issued.*

**The rare, short-lived and suppressed Irish literary periodical ‘TO-MORROW’ with the first appearance of Yeats’ ‘Leda and the Swan’.**

Edited by Cecil Salkeld and Henry Stuart, ‘TO-MORROW’, despite its optimistic and future-looking title and the solicitation for content and subscription announcements, saw only two issues in 1924, for August and September. The editors had, however, secured contributions, a poem (‘TO-MORROW’ saw the first publication of ‘Leda and the Swan’) and an anonymous editorial, from Nobel Laureate W. B. Yeats, Liam O’Flaherty and Lennox Robinson as well as many others (see below) and aimed to publish a forum for new Irish poetry and prose that was inclusive and expansive. Unfortunately, ‘TO-MORROW’ was also controversial and was suppressed despite the support of Yeats and oth-

ers; not only did ‘TO-MORROW’ fail to invigorate Irish art and bring about a free Irish Renaissance, it helped usher in a climate of further repression, suppression and censorship.

The first issue included prose works such as O’Flaherty’s ‘A Red Petticoat’, Robinson’s ‘The Madonna of Slieve Dun’, Salkeld’s ‘The Principles of Painting’, Margaret Barrington’s ‘Colour’ and L. K. Emery’s manifesto-like ‘A Primitive’. Yeats’ ‘Leda and the Swan’ led the poetry section that also included work by Charlotte Arthur, F. R. Higgins, Joseph Campbell and R. N. D. Wilson. A sonnet in German by O. F. Fleck was also published.

The second issue was in similar format, a mixture of prose and poetry, opening with Arthur Symons’ appreciation of Honoré Daumier, featuring the conclusion of Salkeld’s ‘The Principles of Painting’, as well as ‘The Poplar Road’ by Iseult Stuart, H. Stuart’s ‘In the Hour Before Dawn’, ‘The Garden’ by Sachka and ‘The Tendencies of the Younger Irish Poetry’ by L. K. Emery. Poetry included further contributions from Charlotte Arthur, R. N. D. Wilson and F. R. Higgins as well as a poem by Blanaid Salkeld. O. F. Fleck contributed another poem, ‘An P’. Each issue included a large woodcut by Cecil Salkeld.

[see Bernard McKenna’s ‘Yeats, ‘Leda’, and the Aesthetics of To-Morrow: ‘The Immortality of the Soul’, in Vol. 13, No. 2 of the ‘New Hibernia Review’, 2009].

£1,250

Contributors include: W. B. YEATS, LENNIX ROBINSON, JOSEPH CAMPBELL.

VOL. I, No. 1.

APRIL 1961

SIXTYCENT

**THE MADONNA OF SLEVE DIN**

By Lennox Robinson

She had always been the name. What was the name? A little child brought to the father and mother by the fair and market in Limerick, the small effort came home to the mother, sitting on a sack of barley in the middle of the day, all because she was not with the town had a drop of dark ink and was contented and happy. She had always been the name. What was the name? A little child brought to the father and mother by the fair and market in Limerick, the small effort came home to the mother, sitting on a sack of barley in the middle of the day, all because she was not with the town had a drop of dark ink and was contented and happy. She had always been the name. What was the name? A little child brought to the father and mother by the fair and market in Limerick, the small effort came home to the mother, sitting on a sack of barley in the middle of the day, all because she was not with the town had a drop of dark ink and was contented and happy.

**A RED PETTICOAT**

By Liam Flaherty

Mary, Mary Flaherty and her four children were sitting around the fire in their cabin. They were very comfortable. For the reason that the day was a cold one in the middle of February and there was no coal in the house. Mary, Mary Flaherty and her four children were sitting around the fire in their cabin. They were very comfortable. For the reason that the day was a cold one in the middle of February and there was no coal in the house. Mary, Mary Flaherty and her four children were sitting around the fire in their cabin. They were very comfortable. For the reason that the day was a cold one in the middle of February and there was no coal in the house.

**NONO DALLMER**

By Arthur Symonds

Honore Daller was born at Marseilles in France in 1841. He died at Valenciennes on February 11, 1879. Charles Perrault, who created "Le Chat-qui", the distinct type of the modern children's story, and there were several other children's stories which were written by him. Perrault, who created "Le Chat-qui", the distinct type of the modern children's story, and there were several other children's stories which were written by him. Perrault, who created "Le Chat-qui", the distinct type of the modern children's story, and there were several other children's stories which were written by him.

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VOL. I, No. 2.

SEPTEMBER 1961

SIXTYCENT

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**16. ALBERT-BIROT, Pierre and Roch Grey (Baronne Hélène d'Oettingen). Paris. No. 1. Novembre, 1924. (All Published).**

**Paris. Est en vente chez Jean Budry. 1924.**

*Small 4to. (250 × 194 mm). [2 bifolia + inserted leaf]. Printed text in French recto and verso throughout. Stitched as issued in original blue publisher's printed paper wrappers with titles in gilt to front cover, advertisements in black to interior of rear cover.*

**Pierre Albert-Birot's important and very scarce single issue Apollinaire-an Surrealist review.**

'Paris', issued in a single number in 1924 by Pierre Albert-Birot, was issued the month after the publication of the first Apollinairean Surrealist manifesto (published on October 1st by Yvan Goll) and the first Bretonian Surrealist manifesto (published on October 15th). 'Paris' took the part of the Apollinairean Surrealists and opens with Roch Grey's analysis and impassioned defence of Apollinaire, his position and most crucially his definition of the term he had coined originally (see below). Roch Grey's contribution is dated 'Paris le 19 Octobre 1924, four days after the publication of Breton's manifesto. Also included are poems by Pierre Albert-Birot, 'Théâtre', a single page poem (present also as a single loose sheet for distribution), and 'Deux Poèmes': 'Poème Rose' recto and 'Ange' verso. The interior of the rear wrapper features an advertisement

for 'Exposition de François Angiboult' in December 1924 at Galerie Percier featuring 'Etoffes Peintes [and 'Jeu de Cartes' and 'Tableaux Brodés]' pour parer les femmes, pour dissimuler les hommes, pour exaspérer la vie jusqu'au sublime'; François Angiboult was another pseudonym, like Roch Grey, for Hélène d'Oettingen. Pierre Albert-Birot's collection 'La Lune ou le Livre des Poèmes' is also announced for 'le fin Novembre' of the same year.

Guillaume Apollinaire had first made use of the neologism 'sur-réalisme' in the program notes to Erik Satie's 1916 ballet 'Parade' before he subtitled his own drama 'Les Mamelles de Tirésias', 'drame Surréaliste', in 1917. Despite Apollinaire's coinage, the word 'Surréaliste' did not enter common usage until the 20s and the issue of the various Surrealist manifestoes (in 1924), at which point intellectual controversy debated the definition of the word, whether Apollinaire was a Surrealist, the manner in which Surrealism differed from his Surrealism and so on. Breton (and his camp) took the view that Surrealism was new and utterly different to anything previous, while his opponents – equally loud in defence of Apollinaire but rather less antagonistic – among them Ivan Goll, Paul Dermée and Pierre Albert-Birot maintained that a school of Surrealism had existed since Apollinaire's coinage of the term. Debate and Breton's prevarications aside, the neologism is Apollinaire's and Surrealism would not have existed in any of the forms it took ultimately without him and without 'Les Mamelles de Tirésias'.

Roch Grey, was one of the several pseudonyms of Hélène Miontchinska, Baronne d'Oettingen (1878 – 1950), known also as Léonard Pieux or Jean Cérusse (as a writer) or Edouard or, as here, François Angiboult (as a painter).

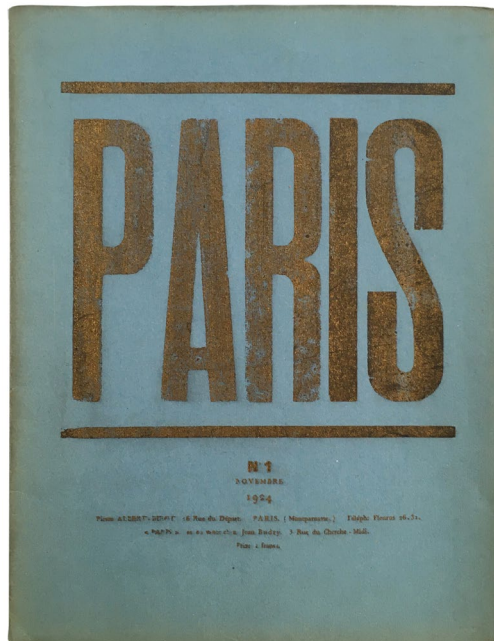
'Guillaume Apollinaire, inventeur du mot 'surréalisme' n'en donna qu'une sensation assez vague, diffuse, dans la préface des 'Mamelles de Tirésias'. Quand un homme a voulu imiter la marche, il a créé la roue qui ne ressemble pas à une jambe – il a fait ainsi du surréalisme sans le savoir ... Son surréalisme pris dans ce sens, fouetté come une toupie dirigée sans but précis, mais toujours vers le régions de l'inaccessible, d'incrée, d'un inconcevable dans le passé, pourrait donner un essort momentané à une volonté

créatrice toute neuve, qui l'abandonnant sur place comme un stimulant absorbé au hasard d'une rencontre, saurait prendre le chemin du dehors ...' (Roch Grey)

Pierre Albert-Birot's poem 'Théâtre' is present here, in addition to the version in 'Paris' and in matching format, dimensions and typography, as a loose sheet of thin tan unwatermarked wove paper (244 x 188 mm); it appears to be either a proof or for distribution.

'Paris' is very scarce outside France and COPAC locates no copies in the UK; we locate copies in the US at Yale, Indiana and Michigan only.

[not in Le Fonds Paul Destribats].  
£1,250



**17. BRETON, André.  
Légitime Défense.**

**Paris. Editions Surréalistes. 1926.**

*12mo. (177 x 113 mm). [14 leaves; pp. 26]. Half-title with 'Du Même Auteur' verso, title and Breton's text, final leaf with achevé d'imprimer. Original publisher's brown printed patterned-paper wrappers, stapled as issued, titles in black to front cover.*

**Andre Breton's own copy of his pamphlet, with a leaf of manuscript and other related ephemera.**

Pierre Naville, originally a member of Breton's coterie, left Surrealism for the Communist party in 1926 after experiencing one of Breton's notorious personal attacks. That year he published the pamphlet 'La Revolution et les Intellectuels: Que Peuvent Faire les Surréalistes?' [see No. 18] in which he argued that Surrealism and Marxism were incompatible, as the Surrealists were too individualist and bourgeois to contribute to the collective 'disciplined action of class struggle' necessary to overthrow capitalism.

Breton responded in September 1926 with his own 'Légitime Défense', published in 'La Révolution Surréaliste' no. 8 and, as here, a separate pamphlet. In it Breton not only rebuts Naville's attack but also those of others (Henri Barbusse – see below – is mentioned frequently) and the refusal of the entire Communist Party to take Surrealism seriously. Breton also attempts to define the social implications of Surrealism: 'This pamphlet

set out to demonstrate that there is no fundamental antinomy in the basis of surrealist thought.' (from What is Surrealism? by Breton).

The additional material is as follows:

– A leaf of manuscript by Breton, recto only in black on a folded sheet of white wove paper (192 x 108 mm), is titled 'Décision du B. P. [Bureau Politique] du jeudi 4 Novembre (1926) concernant L'Humanité'; Breton has also dated the sheet '1926' in pencil.

– A folded sheet (212 x 146 mm) with proofs of an article – also titled 'Légitime Défense' – by Henri Barbusse (?) with his manuscript corrections in blue ink; several passages of the proof are printed inverted, however, the text, like those by Barbusse detailed below, attack Breton and Surrealism: 'Ce subtil révolutionnaire [i.e. Breton] est surtout un dadaïste dont le rôle social consiste à casser les assiettes.' (from Barbusse's text).

– Two duplicate newspaper clippings of an article by Henri Barbusse entitled 'Les Livres / A propos des mots, matière première du style', dated '1 Septembre 1926'.

Please contact us for the full list of additional material.

£3,250

ANDRÉ BRETON

# LÉGITIME DÉFENSE

PRIX : 75 CENTIMES

ÉDITIONS SURREALISTES  
16, Rue Jacques-Callot, 16  
PARIS

SEPTEMBRE 1926

## ART ET

### LES SURREALISTES et la Révolution

Dans une brochure intitulée « Légitime Défense », André Breton s'en prend aux communistes et à ce qui entoure le parti de Bachtou, coupables de ne pas comprendre le surréalisme.

Nous n'attachons pas d'importance à ce pamphlet, si les surréalistes n'avaient pris, dans ces dernières années, une place considérable sur la scène littéraire. Ils passent pour révolutionnaires, voire pour communistes. Ils feraient donc de nous des ennemis de première main. Nous sommes donc obligés de prendre nos distances et de dire ce que nous pensons de cette turbulente équipe.

Une brochure parue sous le titre : « La Révolution et les intellectuels » que peuvent faire les surréalistes? nous a déjà assez bien la question et montre ce qu'il s'en va de vain et de confus le révolutionnarisme et l'orientalisme surréalistes. Il faut aller plus loin et démontrer le danger grave que ces littérateurs apportent avec eux dans nos rangs.

### LE PA

Louis Aragon a un filate. D'un ongle acéré, il a saisi le langage humain. Il est des préjugés et des rures éblouissantes des vaincus de poésie alors comme du plus ses doigts agiles. F verbiage métaphysique images insolites de langue cent de son d'étonnantes découps profonds abyssaux aussi quelle indulgence la fantasia! Voltige mince fil de lumière milieu du feu d'été sans. Ses plus les gravitent autour de

### Décision du B. P. du jeudi 14 novembre concernant L'Humanité 1926

Le Bureau politique, saisi des incidents qui se sont produits dans la rédaction de L'Humanité, déclare inadmissible que des collaborateurs aient pu assurer la diffusion dans les services du journal d'une brochure attaquant L'Humanité et le Parti, et exige de camarades Figy, Fourrier, Guillard et Plet qu'ils s'en désolidarisent explicitement par une lettre à la direction du Parti.

Déclarer qu'il est inadmissible qu'une politique contraire à celle de la Direction Littéraire du Journal soit préconisée, non dans les organes et qu'il est inadmissible de voir un groupe fractionnel et faire une action politique que la politique communiste de la direction du Parti.

Enregistrer la lettre adressée au camarade Vaillant Guerinier par le camarade Figy. Bloquer le camarade Figy pour les divers faits dont il s'est rendu coupable dans son poste de secrétaire de rédaction.

Approuver la décision prise immédiatement par la Direction de L'Humanité de le relever de son poste.

A titre de sanction, mais en tenant compte des explications fournies par le camarade Figy, le Bureau Politique décide de le passer sous le coup de suspension à demi inconditionnelle et de ne le réintégrer qu'à l'écart au poste de secrétaire

Paris, le

**18. NAVILLE, Pierre / André Breton.**

**La Revolution et les Intellectuels. Que Peuvent Faire les Surréalistes? [WITH:] Légitime Défense. September 1926 [AND:] Au Grand Jour.**

**Paris. 1926 – 1927.**

*3 vols. Small 4to. + 8vo. + 12mo. pp. 32. Full black calf by Mignet with his signature and dated 1971, with polished onlay panels of bright crimson on both front and rear boards, original wrappers preserved (the additional pamphlets housed in pockets of inner front and rear boards), slipcase.*

**Benjamin Péret's copy of Pierre Naville's renowned manifesto highlighting the tensions between Trotskyist Surrealists and Stalinist Surrealists.**

Naville, originally a member of Breton's coterie, left Surrealism for the Communist party in 1926 after experiencing one of Breton's notorious personal attacks. That year he was to publish this important pamphlet in which he argues that Surrealism and Marxism are incompatible, as the Surrealists were too individualist and bourgeois to contribute to the collective 'disciplined

action of class struggle' necessary to overthrow capitalism.

This copy from the collection of Benjamin Péret, with two signed presentations on the title: from Naville: 'à Benjamin Péret / rédacteur à l'Humanité', and from André Breton: 'à Benjamin Péret / l'esprit calque / AB'.

Breton responded in September 1926 with his own pamphlet 'Légitime Défense', which is also present here. In it Breton not only rebuts Naville's attack but also the refusal of the entire Communist Party to take Surrealism seriously. This copy with initialled inscription from André Breton: 'A Albert Valentin son ami'.

A third pamphlet is present – the collective Surrealist tract 'Au Grand Jour' published in May 1927, in which Breton, Aragon, Eluard and others again espouse the socio-political nature of Surrealism, and rail against those who were deemed by the Surrealist hierarchy to lack the requisite degree of political engagement - figures such as Artaud and Philippe Soupault. This copy stamped 'Specimen' on front wrapper.

£3,500





**19. TANGUY. Péret, Benjamin.  
Dormir, Dormir, dans les Pierres.**

**Paris. Editions Surréalistes. 1927.**

*8vo. (227 x 178 mm). [18 unnumbered leaves]. Half-title with list of publications verso, pictorial title (matching the wrapper) and Péret's text illustrated with three full-page plates printed recto only, and 10 vignette head- and tail-pieces by Yves Tanguy, final leaf with justification and *achevé d'imprimer*; the cover, title and the three hors-texte plates with additional colouring by hand with gouache and water-colour. Original publisher's printed wrappers with text in black and Tanguy's cover illustration with additional hand-colouring, later black cloth-backed board chemise and matching box.*

**Tanguy's first Surrealist illustrations for a text, published in the same year as his first solo exhibition.**

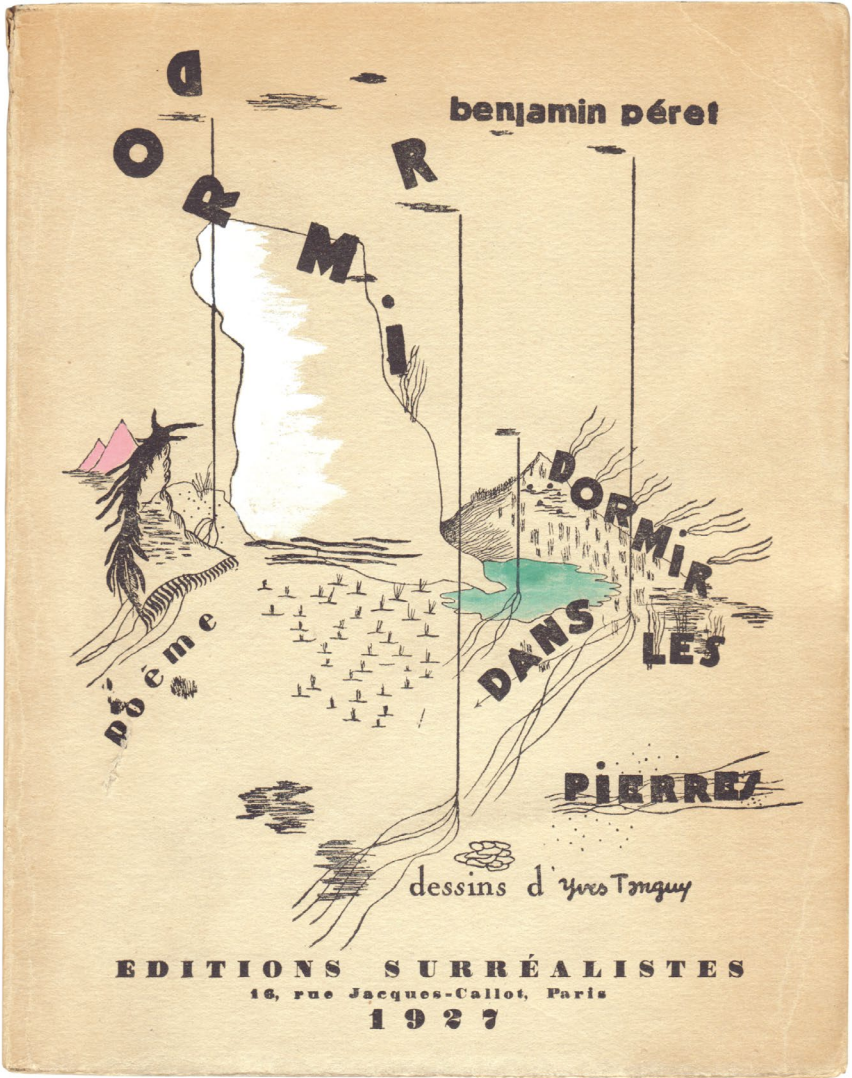
From the edition limited to 210 numbered copies, all signed by Tanguy in black ink and Péret in blue on the justification, with this one of 20

copies on Hollande Van Gelder (after 5 hors commerce copies on Chine and 10 on Japon Impérial).

The front cover, the title page (the printed versions match) and the three hors-texte plates all feature additional colouring by hand in gouache and water-colour. Castleman notes that only copies of the book on Chine (the five hors commerce nominatif copies), Japon Impérial (the first ten numbered copies) and Hollande van Gelder (as here) feature hand-colouring.

'The cover and illustrations of this first embellishment of a Surrealist text by the artist are reproductions of his drawings, which he has enhanced with white paint on the first copies. In the year this book was published the self-taught Tanguy introduced small biomorphic and pebble forms into the barren landscapes that characterized his compositions.' (Riva Castleman, 'A Century of Artists Books').

[From Manet to Hockney 80; Castleman 179].  
£8,500



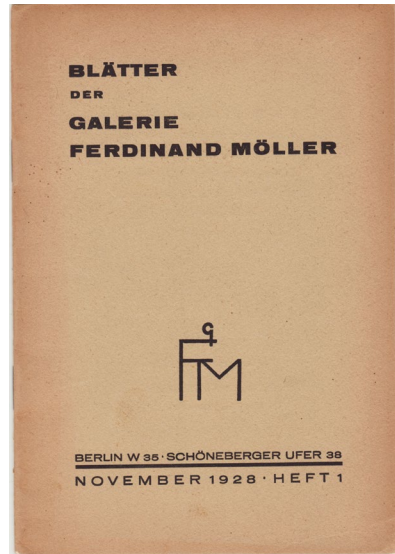
**20. SCHMIDT-ROTTLUFF, Karl.**  
**Blätter der Galerie Ferdinand**  
**Möller. November 1928, Heft 1.**

**Berlin. Galerie Ferdinand Möller.**  
**1928.**

*8vo. (21 x 15 cm). pp. 12. With 7 black  
and white illustrations. Publisher's wrappers,  
stapled.*

Published on the occasion of the  
exhibition Karl Schmidt-Rottluff,  
November 1928. With texts by Will  
Grohmann, Ferdinand Möller, and  
Willi Wolfradt. At the exhibition 22  
paintings and 19 watercolours were  
shown.

£65



**21. PICASSO, Matisse, Derain,**  
**Munch et al. Flechteim, Galerie**  
**Alfred.**  
**Sommer 1929.**

**Berlin / Düsseldorf. Otto**  
**von Holten for Galerie Alfred**  
**Flechtheim. 1929.**

*12mo. (158 x 119 mm). pp. 16. 16  
monochrome illustrations recto and verso  
throughout on glossy paper. Original  
publisher's printed textured paper wrappers,  
stapled as issued with printed titles in red to  
front cover with illustration after Picasso and  
advertisement and printer's credit to rear.*

**The scarce catalogue booklet**  
**published by Galerie Alfred**  
**Flechtheim: 'Sommer 1929'.**

The artists included, and their works,  
are the following: Picasso ('Maternité',  
1921, and 'Femme au Fauteuil Rouge',  
1929), Matisse ('L'Odalisque'), Munch  
(*'Der Blaue Knabe'*), Maillol ('Venus',  
bronze, 1928), Derain ('Cathérine  
Hessling (Mme Jean Renoir)', 1925),  
Hofer ('Italienerin', 1929), Grosz (a  
drawing), Beckmann (*'Der Peruanische  
Soldat Trinkt'*, 1929), Braque ('Dieppe',  
1928), Klee ('Die Schwarzen  
Schiffe', 1927), Gris ('Comptier et  
Carafe', 1923), Laurencin ('Alcools',

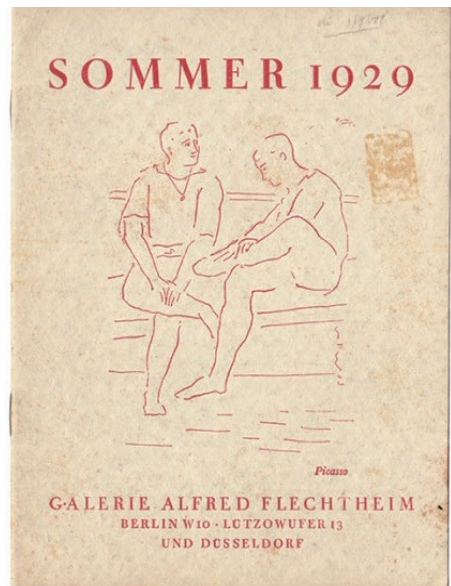
1910, formerly in the collection of Guillaume Apollinaire), Léger ('Composition', 1928), Belling ('Schmeling', bronze, 1929) and Sintenis ('Das Fohlen', bronze, 1929). The eponymous Galerie Alfred Flechthaim was established in 1913 in Düsseldorf before further branches were opened in Berlin, Vienna, Frankfurt and Cologne. Flechthaim (1878 - 1937), who inherited an industrial fortune, espoused Impressionist, post-Impressionist and abstract art but his business suffered during the First World War, eventually collapsing. He re-established himself in 1919 - apparently the Berlin parties at the gallery were legendary - exhibiting the works of important French and German artists, Picasso and other Cubists, and so on.

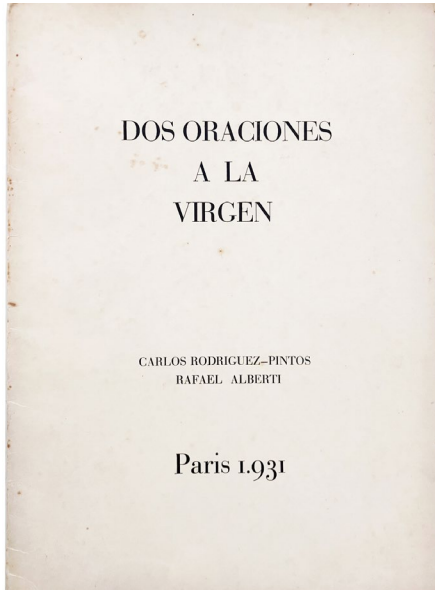
The rise of the Nazis put enormous pressure on Flechthaim, considered a particular proponent of 'Entartete Kunst', and after their ascendancy, Flechthaim was forced to flee, first to Paris, then to London where he organized exhibitions. The Galerie Alfred Flechthaim was closed in March, 1937, the month of Flechthaim's own death in London. Flechthaim's stock and collection, seized by the Nazis, was dispersed and attempts by his heirs for restitution are ongoing.

The front cover of the catalogue shows a letterpress illustration of a Picasso drawing of dancers at the Paris Opera.

The catalogue is scarce: we can trace copies at the Tate and the V & A in the UK, at the Kunstmuseum Basel and Kunsthau Zürich in Switzerland, at the Stedelijk, two copies in Berlin (at the Staatliche Museen and Freie Universität), the National Museum of Western Art in Tokyo and, finally, two copies in the US, at MoMA and Northwestern only.

£350





**22. ALBERTI, Rafael & Carlos Rodríguez-Pintos.**  
Rodríguez-Pintos, Carlos & Alberti,  
Rafael. *Dos Oraciones a la Virgen*.

**Paris. Carlos Rodríguez-Pintos.**  
1931.

*4to. (210 × 290 mm). [3 bifolia: 6 un-numbered leaves]. Printed title, quotation printed verso (see below), leaf with poem by Carlos Rodríguez-Pintos ('Nuestra Señora de la Cinta') printed recto and verso followed by Alberti's illustration of the same title, Alberti's poem ('Nuestra Señora de la Buena Leche') printed recto and verso followed by an illustration by Rodríguez-Pintos of the same title, final leaf with *achevé d'imprimer* and illustration of Rodríguez-Pintos at his press. Loose as issued in original publisher's thick Japon printed wrappers with flaps and titles in black to upper cover.*

**A charming double collaboration between artist and poet, printed on the poet's own press, with each providing a poem and an illustration.**

From the edition limited to 325 copies, with this unnumbered copy seemingly on Japon; copies were issued on 'papel Holland Pannekoek' and on 'papel Ronsard' and this copy appears to be neither.

'Tota pulchra est ...', from the verso of the title.

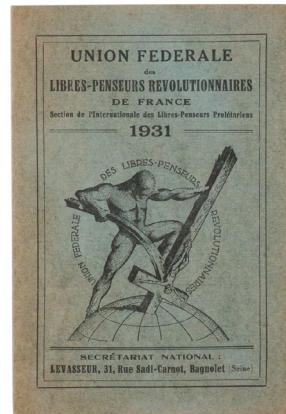
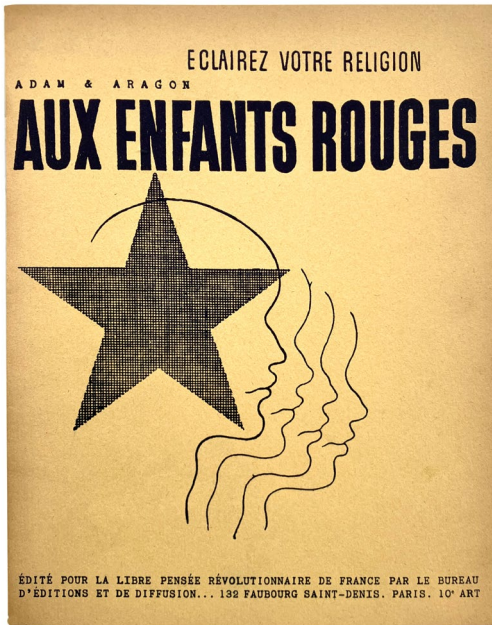
'Dos Oraciones a la Virgen' is scarce with OCLC reporting copies at the Biblioteca Nacional de España, the Sorbonne and the British Library in Europe and at Notre Dame and Syracuse in the US only.

£950

NUESTRA SEÑORA DE LA CINTA



ilustración de  
*Rafael Alberti*



**23. ADAM, Georges. Aragon Louis. Eclairer Votre Religion – Aux Enfants Rouges.**

**Paris. Bureau d'Éditions et de Diffusion. 1932.**

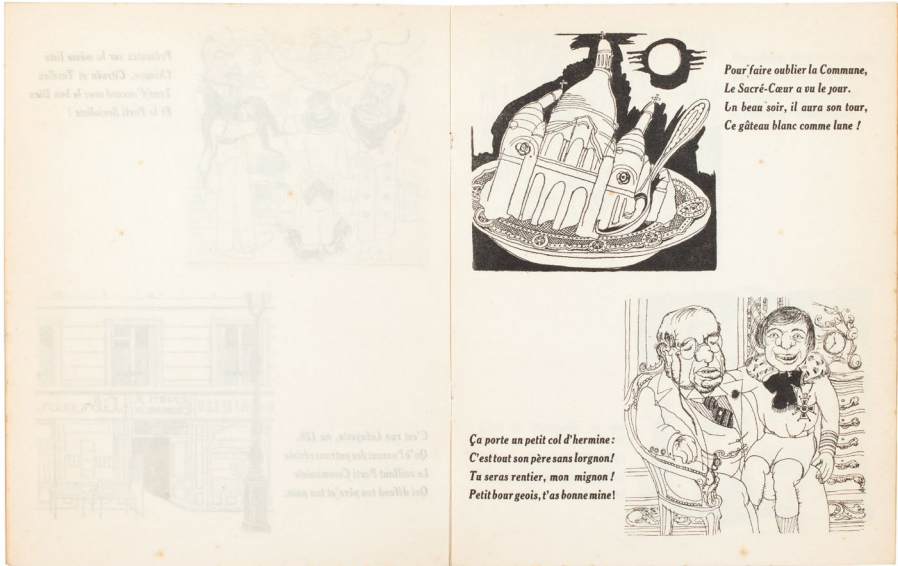
*Small 4to. (230 x 184 mm). [10 unnumbered leaves]. Leaf with title, eight leaves with caricature vignettes by Georges Adam and verse by Aragon recto only (two per page), final leaf with achevé d'imprimer. Original publisher's tan printed wrappers, stapled as issued, titles and illustration in black to front cover, advertisements to rear.*

**André Breton's excellent copy of this very scarce plaquette destined for the children of workers and**

**noted for its virulent 'anticlérical, anticapitaliste, anticolonialiste, antipatriotique' sentiments.**

This rare pamphlet by Louis Aragon was intended for the children of the exploited masses and as noted by Pierre Juquin was 'anticlérical, anticapitaliste, anticolonialiste, antipatriotique'. Aragon had thrown himself into anti-clericalism after his break with Surrealism and wrote the verses, accompanied by Adam's caricatures, in Russia. The pamphlet was printed on the presses of 'L'Imprimerie Centrale'. 'Pour faire oublier la Commune, / Le Sacré-Coeur a vu le jour. / Un beau soir, il aura son tour, / Ce gâteau blanc comme lune!' (From the text).

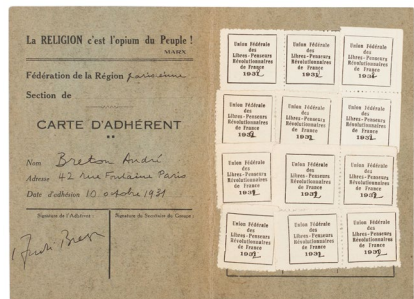




Also included, inserted loose, is André Breton's membership card (filled out in his own hand in black ink giving his address in rue Fontaine and signed beneath) for the 'Union Fédérale des Libres-Penseurs Revolutionnaires de France'. A bifolium of blue card, the front cover features the vignette of the 'Union' which matches the vignette for Aragon's plaquette. The membership card features Marx's famous slogan 'La Religion c'est l'opium du Peuple!' and a quotation from Lenin as well as fifteen stamps of the Union (indicating membership? or attendance at meetings?), nine dated '1932' and three dated '1931' and inscribed 'Octobre', 'Novembre', 'Décembre'.

Aragon's plaquette is scarce: we locate copies at the Bibliothèque Nationale in France, the Bibliothèque Genève in Switzerland as well as copies at Syracuse, Duke, Yale, Bowdoin and the University of California in the US.

£3,000



**24. DOMINGUEZ, Oscar.**  
**Hugnet, Georges.**  
**La Hampe de l'Imaginaire.**

**Paris. Editions G[uy]. L[évis].**  
**M[ano]. 1936.**

*4to. (255 x 196 mm). [12 unnumbered leaves]. Leaf with publication details verso, leaf with title recto, leaf with drypoint engraving by Oscar Dominguez as frontispiece verso (signed in the plate and dated '35'), three leaves with Hugnet's verse recto and verso, two blank leaves, leaf with justification recto. Loose as issued in original publisher's orange printed wrappers with titles to front cover in black.*

**Georges Hugnet's verse with**  
**Oscar Dominguez' 'exquisite'**  
**frontispiece.**

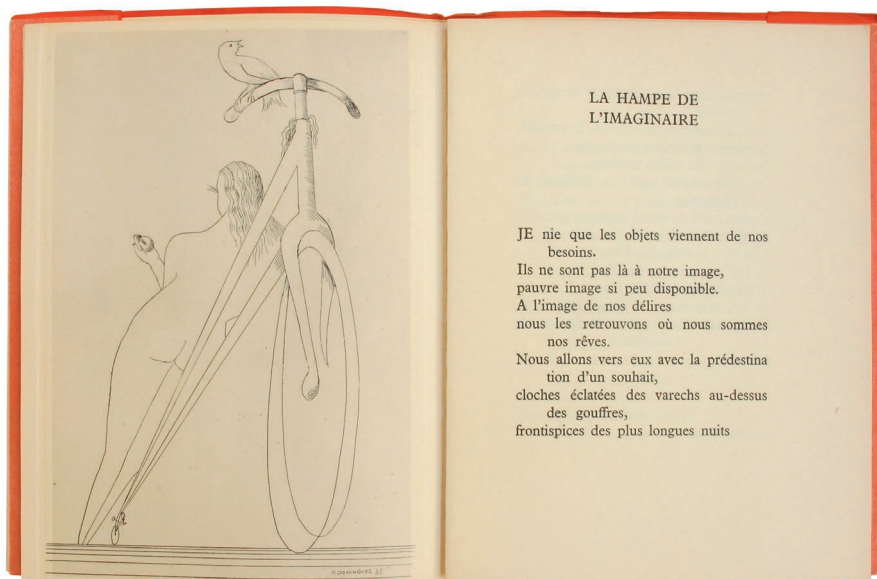
From the edition limited to 70 numbered copies on 'normandy vellum teinté' signed by the editor.

Published as number 12 in GLM's series 'Repères', Dominguez's etching with drypoint 'Femme à la Bicyclette' was one of his first efforts in the medium.

'Another surrealist who did not terminate his activity during the occupation years was the Spaniard Oscar Dominguez. Dominguez began making prints in the 1930s, first producing two gemlike erotic etchings for the anonymously authored, pocket-size book 'Le Feu au cul' [not published until 1943] and then the truly exquisite drypoint 'Femme à la Bicyclette', which accompanied Hugnet's *La Hampe de l'Imaginaire*, published a year later.' (Surrealist Prints pg. 95).

[Surrealist Prints 40].            £2,250

GEORGES HUGNET  
OSCAR DOMINGUEZ



25. DUCHAMP, Marcel.  
Rose Sélavy.

Paris. GLM. (G[uy]. L[évis].  
M[ano].). 1939.

*8vo. (164 x 118 mm). [10 unnumbered leaves]. Leaf with half-title recto and imprint verso, printed title, leaf with advertisement for 'Oculisme de Précision / RROSE SELAVY' etc., 5 leaves with text, final verso with justification and achevé d'imprimer. Stitched as issued in original publisher's tan printed wrappers, titles to front cover and advertisements to rear in black.*

**An excellent copy of the collection of Marcel Duchamp's verbal**

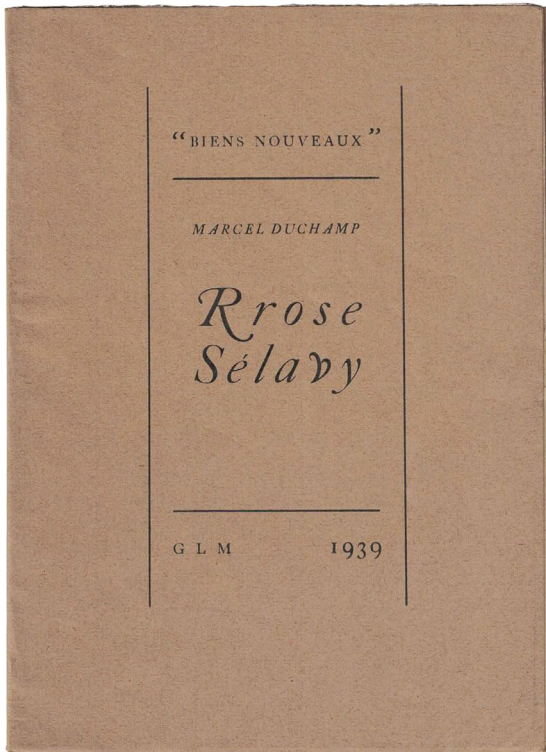
**and literary witticisms: aphorisms, puns, apophthegms and phrasal palindromes.**

From the edition limited to 515 numbered copies, with this one of 500 on vélin blanc stamp-numbered to the justification.

'Rose Sélavy et moi esquivons les ecchymoses des Esquimaux aux mots exquies.' (From the text).

'My niece is cold because my knees are cold.' (Also from the text).

£950



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

**(London). (Privately Printed). 1942.**

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

**Nancy Cunard's very scarce and early Surrealist portfolio, a centre-piece of English Surrealism.**

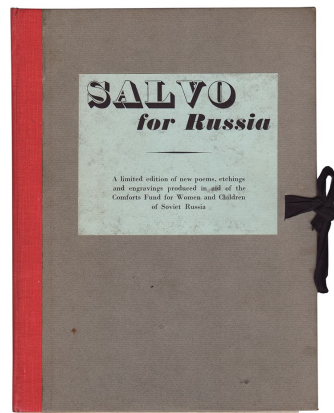
From the edition limited to 100 copies (it is likely that an additional 4 hors commerce copies were also issued), with each of the original prints signed and numbered by the relevant artists.

Published by Nancy Cunard as 'a limited edition of new poems, etchings and engravings' to raise money for the 'Comforts Fund for Women and Children of Soviet Russia' after the invasion by the Germans, this is one of the very few British purely Surrealist

publications and very similar in format and production to the two portfolios 'Solidarité' (Paris, 1938) and 'Fraternity' (London, 1939) issued in support of the Spanish Government during the Spanish Civil War. The portfolio was edited by Cunard and John Banting (it features his only etching) and includes John Piper's first published engraving.

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

[dada and Surrealism Reviewed 14:60].  
£12,500





2/  
100

John Piper



$\frac{2}{100}$

John Bunting  
The Spirit of Appearance

**27. MATTA, Roberto. Péret,  
Benjamin.  
La Parole est à Péret.**

**Paris. Editions Surréalistes. 1943.**

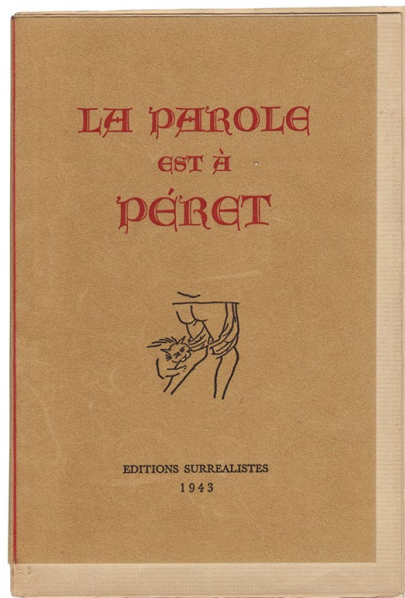
*8vo. (196 x 130 mm). [26 leaves; pp. 47]. Half-title with tipped-in monochrome reproduction photograph of Péret and Remedios Varo (his companion) by Ylla as frontispiece verso, leaf with original colour drawing in the shape of a polyhedron by Matta, printed title with publisher's vignette (matching the wrappers) recto, justification and copyright with printer's credit verso, leaf with explanatory text dated 'New York, le 28 mai 1943' recto and 'De benjamin Péret' with list of works verso and Péret's text. Original publisher's faux suede printed wrappers with titles in red and black and publisher's vignette to front cover.*

**Benjamin Péret's text with an  
original drawing by Matta.**

From the edition limited to 660 copies, with this one of 60 on 'Ticonderoga Text' paper, signed and numbered by Matta in yellow crayon and with an original colour drawing, the 'polyèdre en couleurs' for the 'projet dymaxionnel' by Matta, tipped onto an initial blank; 14 of the 60 copies were numbered in Roman numerals.

This work was intended, in English translation, as the introduction for a collection of 'mythes, légendes et contes populaires d'Amérique' but was felt to be of sufficient importance that it merited a separate issue and in Péret's original French. Published by the Surrealists in exile, the leaf with explanatory text is signed by Breton, Duchamp, Matta, Duits, Ernst and Tanguy, and dedicated to absent Surrealist friends including Brunius, Valentine Penrose, Magritte, Ubac, Lam, Henein, Pierre Mabille, Leonora Carrington and Esteban Frances. The anthology was published eventually in 1960 in Paris and Péret's 'Préface' included additional material written in the 1950s after this edition was published.

£3,750







**28. DUBUFFET, Jean.**  
**Galerie René Drouin. 17, place Vendôme, Paris. Exposition de Tableaux et Dessins de Jean Dubuffet du vendredi 20 octobre au samedi 18 novembre 1944.**

**Paris. Imprimerie Union / Mourlot, Editeur. 1944.**

*8vo. (234 × 156 mm). [10 unnumbered leaves]. Tipped-in monochrome frontispiece of a work by Dubuffet, 5 leaves with Paulhan's 'Lettre à Jean Dubuffet par Jean Paulhan' and 3 leaves with 'Catalogue'. Stapled as issued in original publisher's salmon pink printed wrappers with titles in red and black to upper cover.*

**The catalogue for Dubuffet's first exhibition with an introduction in the form of a letter by Jean Paulhan.**

Held at the Galerie René Drouin in the Place Vendôme in October / November 1944, Dubuffet exhibited

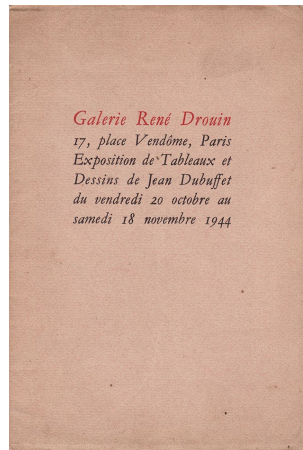
**29. DUBUFFET, Jean.**  
**Exposition de Lithographies de Jean Dubuffet avec Quelques Peintures et Dessins du Même Artiste Ayant Rapport aux MURS.**

**Paris. M[ourlot]. F[rères]. for Galerie André. 1945.**

*12mo. (132 × 104 mm). [4 bifolia: 8 unnumbered leaves including wrappers; pp. 3 - 13, (i)]. Titles to front wrapper, four leaves*

55 'Peintures à l'Huile', 24 'Peintures à l'Eau ou à l'Encre' and 3 'Lithographies'. The catalogue also announces the 'suite complète des lithographies, exécutées par Jean Dubuffet au cours d'un stage dans les ateliers des frères Mourlot' which would become 'Matière et Mémoire'. Dubuffet continued to exhibit with Galerie René Drouin until 1947.

£1,250



*with Dubuffet's 'NOTICE' recto and verso, two leaves with 'PROGRAMME' with details of exhibited works, final leaf with printer's credit recto; printed text in French on magenta paper throughout. Original publisher's magenta printed wrappers, stapled as issued, titles and details to front cover in black; wrappers slightly faded.*

**A very good copy of the very scarce 'Petit Guide' for Dubuffet's second exhibition.**

The exhibition which ran from 14th – 30th April, 1945, was Dubuffet's second [see the previous item, no. 28 for his first] and was held at the Galerie André in rue des Saint-Pères in the VIème; Marie-Louise Termet, the wife of Henri Michaux, ran the Galerie André.

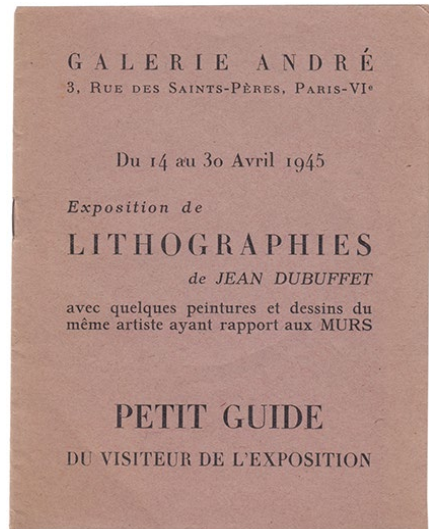
The 'Petit Guide' features Dubuffet's important text, 'Notice', an autobiographical artistic catechism that outlines Dubuffet's entry into and attitude towards art and his single-minded pursuit of his own vision. The 'Programme' which follows serves to underline the 'Notice' and lists 67 works including the prints 'Matière et Mémoire ou Les Lithographes à L'Ecole' (the series of 34 lithographs executed whilst Dubuffet was at the Atelier Mourlot Frères) and the lithographs and related works for 'Les Murs' (see below). Other works included landscapes, portraits ('Mademoiselle Swing', 'Sophisticated Lady', 'Pianiste' &c.), and the 'Vache' prints.

Also detailed are the printed works Dubuffet made for 'Les Murs', as per the catalogue: 'Suite de 13 lithographies pour illustrer 'Les Murs', 12 poèmes de Guillevic. Fernand Mourlot, éditeur' together with 'Quelques-unes des lithographies refusées pour ledit ouvrage' and 'en outre quelques peintures, dessins et ouvrages divers ayant rapport aux MURS'. In fact, the book 'Les Murs' did not see publication until 1950 and it is only in the ten copies of the édition de tête that one can see both the 'suite de 13 lithographies' and the 'lithographies refusées'; the

small number of paintings of 'Murs' that Dubuffet also made are dispersed in museums such as MoMA or the Baltimore Museum of Art or in private collections.

This scarce and important catalogue is reported by few libraries or museums: in France we locate copies at the Bibliothèque Nationale, Bibliothèque Littéraire Jacques Doucet and the Musée LaM; copies in the US are held by the Metropolitan Museum, the National Gallery, Art Institute Chicago as well as Yale, Princeton and the University of North Carolina.

£850



**30. DUBUFFET, Jean.**  
Mirobolus, Macadam et Cie.  
Hautespates.

**Paris. Galerie René Drouin. (1946).**

*Small 4to. Illustrated with two monochrome plates of works by Dubuffet. Original publisher's blue printed wrappers, titles to front cover in black.*

**An excellent copy of the catalogue for Dubuffet's third exhibition.**

Exhibition catalogue for Dubuffet's second show and one that was as controversial as the first. Included is an essay by Dubuffet, *L'Auteur Répond à Quelques Objections*, and a small piece by Ernst Jünger, *Le Plaisir Stéréoscopique*.

£250



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

**Paris. Galerie René Drouin. 1946.**

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

**A very fresh example of the spectacular polychromatic poster for the**

**exhibition 'Mirobolus, Macadam & Cie' held at the Galerie René Drouin, 3rd May – 1st June, 1946.**

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

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

£3,000

**MIROBOLUS  
MACADAM  
& C<sup>IE</sup>**

**HAUTES PATES  
PAR J DUBUFFET**



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

MOULOT - PARIS



**32. NASH, Paul.**  
**Aerial Flowers.**

**Oxford. Counterpoint Publications.**  
**1947.**

*4to. (284 × 224 mm). pp. 8. 6 illustrations, including one tipped-in colour plate. Original publisher's printed tan wrappers, stapled as issued with profile portrait of Nash on cream paper pasted to front cover with titles in black,*

**Paul Nash's final publication.**

From the edition limited to 1,000 copies numbered in black ink to justification to inner front wrapper.

‘This brochure was designed by Paul Nash shortly before he died ... and is now published by his friends one year later, as a small tribute to his memory. The edition is limited to 1,000 copies’. (From the justification).

This copy has staining to the centrefold.

£75



**33. HENNING-PEDERSEN.**  
Dotremont, Christian.  
Carl Henning-Pedersen.

Monographic study of Cobra artist  
Carl Henning-Pedersen, from the  
'Free Artists' series, edited by Jorn.

Copenhagen. Ejnar Munksgaard.  
1950.

£80

*8vo. [16 unnumbered pages]. Monochrome  
illustrations throughout. Original publisher's  
lithographic wrappers, stapled.*

**34. MAEGHT.**  
**Galerie Maeght.**

**Paris. Maeght Editeur. 1957–63.**

*7 vols. Folio. (380 × 280 mm). Illustrated throughout profusely in monochrome. Original publisher's stapled wrappers; publisher's green card portfolio and original mailing box.*

**A complete separate series of promotional catalogues from the influential Maeght Editeur (1957 – 1963).**

The catalogues present 'Eaux-fortes et lithographies originales', 'Estampes

à tirage limité et justifié', 'Derrière le Miroir' and 'Affiches originales'.

The list of artists represented in the catalogues comprise Chagall, Braque, Bazaine, Giacometti, Tal-Coat, Miro, Léger, Bonnard, Picasso, Derain, Kandinsky, Fiedler, Calder and Ubac.

This series, remaining still in the original paper folder and mailing box, was issued as a promotional prospectus detailing all the works available through Galerie Maeght. This set is in very good condition and is remarkably well-preserved.

£450





**35. MANZONI, Piero, et al.  
BAJ DANDELO D'ARENA  
FONTANA GRACCO MANZONI  
MUNARI ORSENIGO  
POMODORO.**

**Munich. Galerie 17. 1957.**

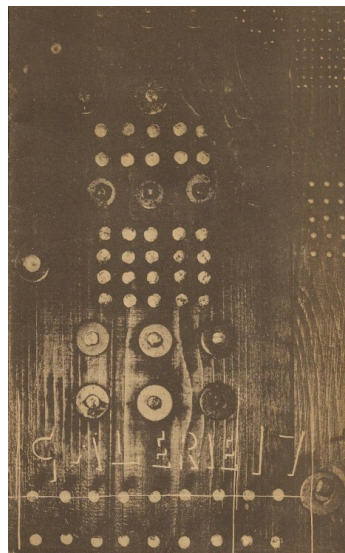
*8vo. (225 x 135). [6 leaves]. Initial leaf with drawing by Fontana printed recto, two pages of text followed by artist portraits and illustrations of works in the exhibition printed in black and white; 2 tipped-in colour plates; final leaf verso with Dangelo illustration. Original publisher's printed wrappers, stapled as issued.*

**The scarce catalogue / invitation for Manzoni's early group show at Galerie 17 in January 1957.**

The group exhibition at Galerie 17 featured work by Baj, Dangelo, D'Arena, Fontana, Gracco, Manzoni, Munari, Orsenigo and Pomodoro. It ran from 15–31 January 1967.

Manzoni's work included in this exhibition was titled 'Milano et Metologia'. The artist's work dramatically changed direction after he saw Yves Klein's 'Epoca Blue' exhibition at Galleria Apollinaire in Milan, open the same month as his own group show in Munich (January, 1957). By the end of the year Manzoni's work no longer referenced Art Informel and instead drew on Klein's monochromes. One year later he founded the Azimut Gallery with fellow artist Enrico Castellani, initiating a series of influential avant-garde exhibitions.

£250



**36. MANZONI, Piero, Enrico Castellani and Agostino Bonalumi. Paolazzi, Leo. bonalumi – castellani – manzoni.**

**Roma. Galleria Appia Antica. 1959, aprile.**

*12mo. (124 × 98 mm). [6 unnumbered leaves]. Leaf with title and exhibition details, two leaves with introductory text by Leo Paolazzi followed by three folding leaves, each with credit and details on folded section of leaf and monochrome reproduction on unfolded section, each showing one painting by Manzoni, Bonalumi and Castellani; unfolded leaves: 124 × 184 mm. Original publisher's pale blue printed wrappers with flaps, stapled as issued, with titles and exhibition details in red to front cover.*

**A very scarce, early exhibition catalogue for the group show by Piero Manzoni and his close artistic allies Agostino Bonalumi and Enrico Castellani.**

The exhibition at Galleria Appia Antica took place from the 3 – 15 April 1959 and was the second group show of the trio (the first was at Galleria del Prisma in Milan in February) in 1959. The text is by Leo Paolazzi, a poet and friend of Manzoni, who later used the pseudonym Antonio Porta. Manzoni's contribution to the catalogue is an untitled 'Achrome' from 1958.

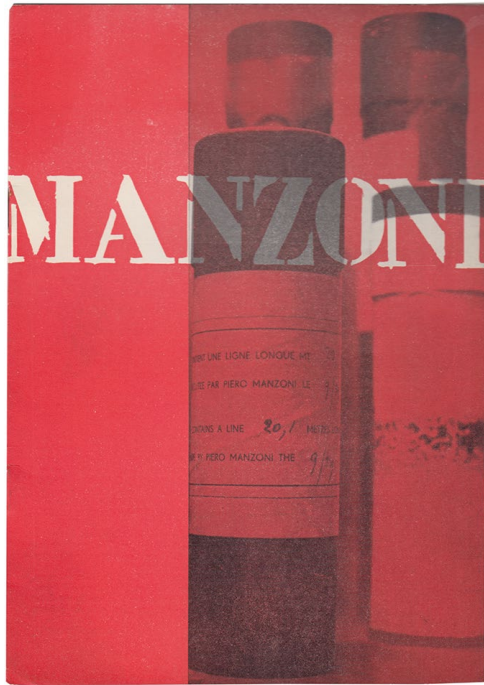
In the late 1950s, Agostino Bonalumi met fellow Milanese artists Enrico Castellani and Piero Manzoni. As each was interested in the artwork as a material entity, a close association developed

between the three. The esteemed critic Gillo Dorfles coined the term 'pittura oggetto' to describe their work; building on Lucio Fontana's conceptual innovations, they attended to the artwork as an object in its own right rather than as a strictly representational form. (see Phillips online).

This elegant catalogue is very scarce and we can locate only two copies, the first at the Royal Danish Library and the second at MoMA.

£750





**37. MANZONI, Piero.  
Agnetti, Vincenzo.  
12 Linee.**

**Milan. Azimut. 1959.**

*Small 4to. (240 x 170 mm). Printed text by Vincenzo Agnetti 'Piero Manzoni: Les Lignes' in French to front cover verso, leaf with English version of the same text 'Piero Manzoni: The Lines' to following recto, verso and following leaf with Agnetti's text in Italian 'Piero Manzoni: Le Linee' as a spread printed in red with drawing after Manzoni above, verso and following leaf with Manzoni's biography in Italian (with illustration of Manzoni's face above one of his lines in black), French and English. Original publisher's printed pictorial wrappers stapled as issued, front cover in red with 'MANZO-*

*NI' in white over an image of his 'Linee' containers, matching image to rear cover with exhibition details and measurements in black.*

**An excellent copy of Piero Manzoni's very rare '12 Linee' catalogue for his exhibition at Azimut in Milan in 1959.**

'12 Linee' was held at Azimut in Milan's via Clerici from December 4th to December 24th, 1959. Manzoni had begun to execute his 'Linee' earlier in the same year, using a roller, brush or other method to make a continuous line on a scroll of paper. The scroll, its details noted, would then be rolled up and placed in a cylinder which was then sealed before labelling with the length of the line, the date of creation

and the artist's signature (some also featured an external representation, a sample, of the content). The cylinders were not to be opened but were to be displayed and purchased as found.

'For Manzoni, a painting has to be, first and foremost an act of giving, a wonderful charge, and that's all. All boiled down to pure art ... his pictorial sense has completely disappeared [sic] – as a matter of fact, they are endlessly long, interminable lines ... Traced on strips of paper and then rolled up, these lines are inserted into tubes, suitably coloured and sealed, and the length of each is marked on the container, but it refers to the title rather than the actual length [sic] ... In front of these works, all useless chatter concerning painting, transitions and beloved returns fades ...

**38. BROODTHAERS, Marcel.**  
**Invitation to 'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie ... ' (I, too, wondered whether I could not sell something and succeed in life).**

**Brussels. Galerie St Laurent. 1964.**

*Single folded sheet. (252 × 338 mm). [Single magazine sheet]. Printed text in black and orange recto and verso on a page from a magazine, the text printed in landscape format over the page with printing in portrait format.*

**The very scarce invitation / poster / announcement for Marcel Broodthaers' first solo exhibition at Brussels' Galerie St Laurent in 1964.**

In each of these lines, predominant is the immediate and irresistible embrace of Kierkegaard's Eros ... a catharsis that geometrically repeats itself beyond the present and beyond useless expression.' (From Vincenzo Agnetti's 'Piero Manzoni: The Lines' in the catalogue).

This catalogue is very scarce and we can locate only those copies at Bologna's Biblioteca delle Arti and Revereto's MART in Italy, at the Rijksmuseum, Stedelijk and the Institute for Art History in the Netherlands, the Bibliothèque Kandinsky in Paris and a copy at London's Tate; we can locate no copies in the US.

[see Das Archiv Sohm pg. 64 for illustration of 'Linee'].

£4,500

Broodthaers' exhibition at the Galerie St Laurent, rue Duquesnoy in Brussels was from 10th to 25th April, 1964; the vernissage for the exhibition was held on the 10th.

Each example of this announcement / invitation, printed using orange and black inks for the letterpress text over the page of a magazine, is necessarily unique. The present example features an advertisement for snake-skin shoes recto and the 'Miss Chantelle' girdle verso. Broodthaers' text is crucial and illuminating in regard to his transformation from Surrealist-allied poet to artist.

'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et

réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans ... [printed in orange] L'idée enfin d'inventer quelque chose d'insincère me traversa l'esprit et je me mis aussitôt au travail. Au bout de trois mois, je montrai ma production à Ph. Edouard Toussaint la propriétaire de la galerie Saint Laurent. Mais c'est de l'Art, dit-il et j'exposerais volontier tout ça. D'accord lui répondis-je. Si je vends quelque chose il prendra 30%, Ce sont, paraît-il des conditions normales certaines galeries prenant 75%. Ce que c'est? En fait, des objets. Marcel Broodthaers ... [printed in black]'

'Although most exhibition announcements are instrumental, inviting the viewer to witness a sincere, creative presence in a white cube, Marcel

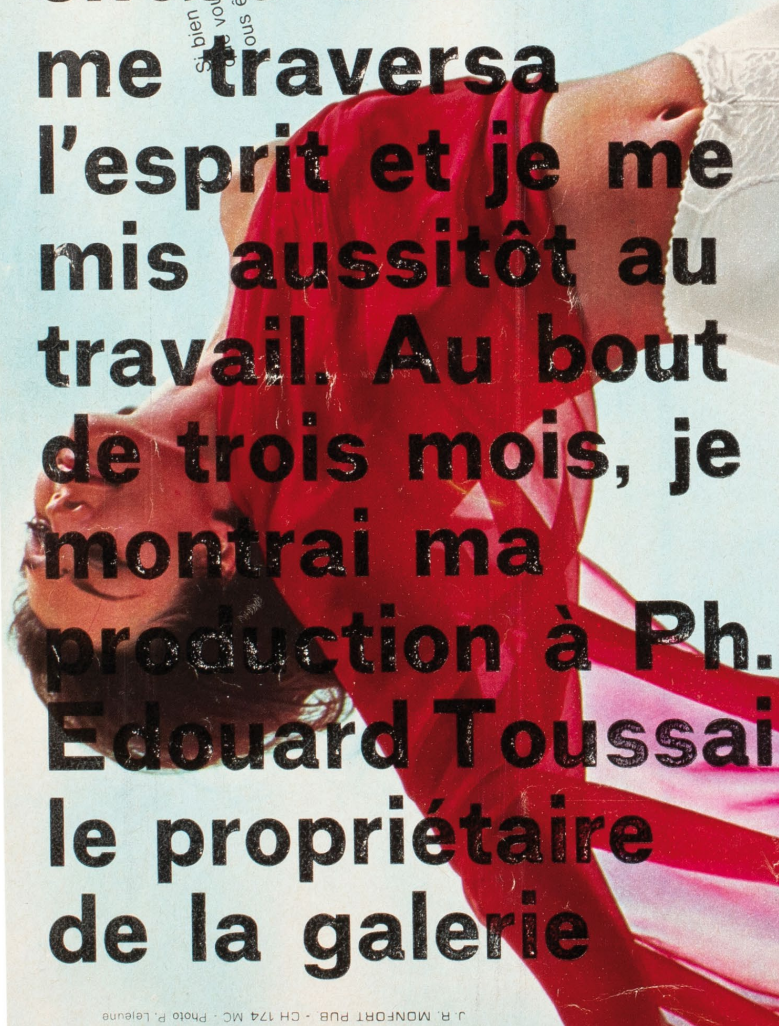
Broodthaers' first one-person exhibition poster announces a very different approach to making art and publicity (which, in Broodthaers' 'studio' / 'museum' went hand in hand). Having been struck by the developments of American Pop art in Paris in 1963–64, Broodthaers' announced his transformation from poet to artist after hitting upon 'the idea of inventing something insincere'; tellingly, this first announcement / manifesto is printed on different pages removed from a Belgian fashion magazine. It is difficult to say that this collision of image-and-text – this 1964 exhibition announcement – is less consequential than just about anything else the artist produced during his first year at work.' (Todd Alden).

£9,500



**L'idée enfin  
d'inventer quelque  
chose d'insincère  
me traversa  
l'esprit et je me  
mis aussitôt au  
travail. Au bout  
de trois mois, je  
montrai ma  
production à Ph.  
Edouard Toussaint  
le propriétaire  
de la galerie**

si bien maintenue  
si vous sentez légère  
si vous êtes enchaînée de Chantal  
si vous êtes enchaînée de Chantal



J. R. MONFORT PUB - CH 174 MC - Photo P. Lelonne

le  
e  
nt

**Saint Laurent.**  
**Mais, c'est de l'Art,**  
**dit-il**  
**et j'exposerais**  
**volontiers tout ça.**  
**D'accord,**  
**lui répondis je,**  
**Si je vende**  
**quelque chose**  
**il prendra 30%,**  
**Ce sont, paraît-il**  
**des conditions**  
**normales**

**Miss Chantelle**

**VOUS ÉLÉVEZ VOTRE CORPS!**  
...ains, vous en aurez tout de suite la  
... un petit plaisir élit  
... et les a  
... emboitante... les re  
... votre corps, les  
... elles, vous  
... les qu'ent  
... mais rien, ab  
... entant la

**LA PETITE GAINÉ COUPÉE EN FORME**  
...enez-la en  
... coupe, e  
... les form  
... hélas, les  
... vous avez  
... sées "abeille"  
... vos mouvements, mais légers...  
... gâmes légères...  
... collection de gainés :  
... pour vous.  
... la plus  
... elle est  
... L'une d'elles est  
... pour femmes fortes...  
... taille...

**Chantelle**  
de  
**Chantelle**  
la gainé qui remonte pas

Réf. 698  
Couleurs :  
blanc  
ou marine  
Tailles :  
80 à 110

**39. ERNST, Max. Iliazd.  
L'Art de Voir de Guillaume Tempel.**

**Paris. Iliazd. 1964, 21 avril.**

*2 vols. Tall 8vo. (316 × 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 × 106 mm; image size: 201 × 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book.*

**A very fine copy in the original printed envelope of the very scarce Iliazd and Ernst collaboration to mark the publication of Maximiliana.**

From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

This copy also includes the original invitation – a sheet of red card (303 x 102 mm) with printed text in black, the

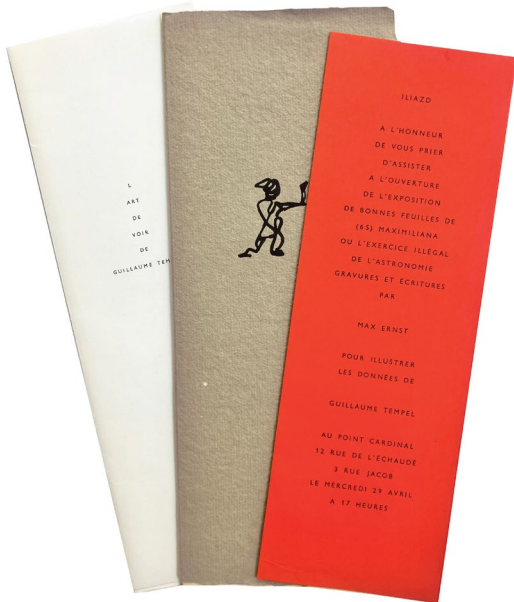
typography by Iliazd, recto only – to the vernissage of the exhibition of the collaboration between Iliazd and Ernst 'Au Point Cardinal' in rue Jacob, 'le Mercredi 29 Avril', 1964.

'L'art de voir de Guillaume Tempel', was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration 'Maximiliana, ou l'exercice illégal de l'astronomie', held at 'Point Cardinal', 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821 – 1889) who had discovered the asteroid 'Maximiliana' (later 'Cybèle') on March 8th, 1861. Iliazd had made his own discovery – Tempel's poems, notes, drawings and lithograph charts – and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

[Spies 96B; I Libri di Iliazd 26; see Isselbacher 4].

£4,500





**40. BEUYS, Josef, Alison Knowles, Di[e]ter Rot[h], Wolf Vostell et al. Edition Staeck / Tangente. Postkarten - Serie 1 - Köln.**

**Heidelberg. Edition Tangente. 1968.**

*14 postcards. (148 x 105 mm). A complete set, each with image recto and printed titles etc. verso and each signed by the relevant artist recto or verso. Loose as issued in original clear plastic envelope.*

**The very scarce complete set Klaus Staeck's 'Serie 1 - Köln' postcards all, exceptionally, signed by the relevant artist.**

This set of original postcards was published by Klaus Staeck's Edition Tangente which soon became Edition Staeck. Each of the postcards is classified as an 'Originalgrafik', and this set - Staeck's first serie of artist postcards - includes Joseph Beuys' second artist postcard. This exceptional set features all of the postcards signed by the respective artist; although no explicit limitation is given, it is probable that not more than ten such sets exist. Each of the images depicted was inspired by the city of Cologne.

The full details of the cards are as follows:

Nr. 1. Stefan Wewerka - Der Dom zu Köln im Jahre 5040 - offset - signed

and dated in pencil verso.

Nr. 2. Dick Higgins - Der Dom im Himmel - 1968 - offset with collage element - signed in pen.

Nr. 3. Gabor Altorjay - Köln Altstadt - offset - signed recto in ink.

Nr. 4. Karl Heinz Krull - 4711 immer dabei - offset - signed and dated '68' in pen.

Nr. 5a. Dieter Rot - Kölner Rheinbogen - offset - signed in pencil.

Nr. 6. Klaus Staeck - Kölner Dom für Raucher - woodcut - signed and dated in pen.

Nr. 7. Wolf Vostell - Köln die deutsche Hauptstadt der Kunst - signed in pen.

Nr. 8. Nikolaus Jungwirth - Dom (ostseite) mit Rhein - offset - signed in pen.

Nr. 9. Jean-Frederic Schnyder - Sieh Köln und Stirb - offset - signed in pen.

Nr. 10. Werner Nöfer - Der Rhein bei Köln - offset - signed in pencil.

Nr. 11. Friedrich Heubach - 'ziehen sie verbindungen' - offset - signed in pen.

Nr. 12. Alison Knowles - from the publication a house of dust - offset - signed in pen.

Nr. 13. Alison Knowles - from the publication a house of dust - offset - signed in pen.

Nr. 14. Horst Antes - (Brief) - not issued.

Nr. 15. Joseph Beuys - Köln, signed in pen.

[Schellmann P2].

£2,250



**41. DUCHAMP, Marcel  
and Man Ray.  
Combat de Boxe.**

**Paris. Editions de Larcos. 1970.**

*Folio. (370 × 520 mm). pp. (5) including wrapper. Leaf with title recto and explanatory text verso ('COMBAT de BOXE / Pied du jongleur de gravité / Vêtement de la mariée') with colour (blue, green and red) keyed to the engraving by Man Ray, the engraving with additional colour, numbered '1 / 100' at lower left and signed at lower right 'M R' in pencil. Original publisher's printed wrappers with titles in black to front cover, additional original glassine jacket.*

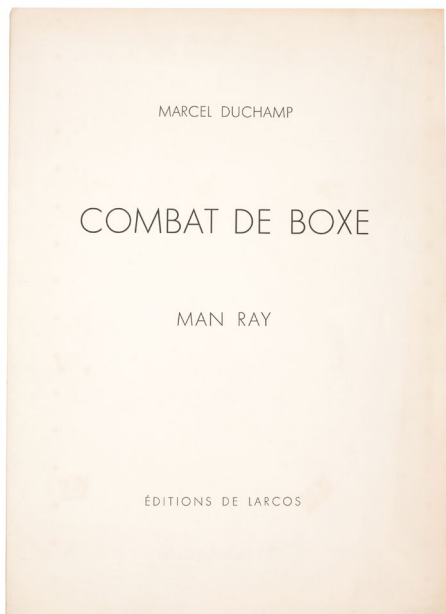
**Copy number 1 of this collaboration between Man Ray and Marcel Duchamp from 'The Large Glass': 'Combat de Boxe'.**

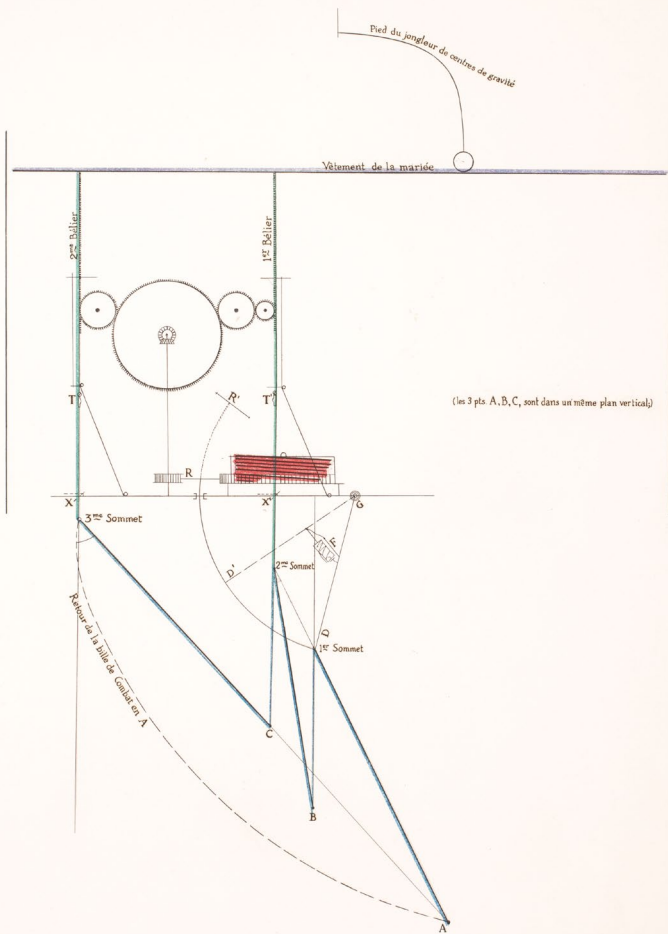
From the edition limited to 100 numbered copies, this copy numbered '1 / 100' and signed by Man Ray with his initials in pencil.

'Combat de Boxe' is the joint project – a posthumous one in the case of Duchamp who had died in 1968 – of Man Ray and Marcel Duchamp (the drawing by Man Ray is based upon an original idea of Duchamp) and relating to 'The Large Glass'. The print is presented in a folio with a page of text by Duchamp explaining the codes used for the making of the drawing.

[Schwarz 337 for the photograph of the original drawing 'Combat de Boxe'; see Schwarz pp. 172 – 175].

£3,500





1/100

MIR



# The Ten Speeches of

*George and Gilbert*

the sculptors

SPRING 1971

ART FOR ALL

12 FOURNIER STREET, LONDON, E.1 Tel 247 0161

## 42. GILBERT & GEORGE. The Ten Speeches of Gilbert and George the sculptors.

London. Art for All. 1971, Spring.

*Square 8vo. (204 × 202 mm). [Ten leaves]. Ten leaves numbered 'One' to 'Ten' each with central printed monochrome vignette portraits of Gilbert and George (each 40 × 30 mm) with alternating placement for each succeeding leaf above three line printed text, each leaf stamped with the red 'GG' stamp at lower right corner all recto only; sheet size: 190 × 190 mm. Loose as issued in original card wrapper with titles in black and signatures of*

*Gilbert and George in red to front cover, justification '9 / 10' to rear cover in sepia ink.*

**The very rare early portfolio detailing Gilbert & George's view of their own artistic persona(e).**

From the edition limited to 10 numbered copies, signed by the artists in red ink to the front cover and inscribed '9 / 10' to rear cover.

Each leaf in 'The Ten Speeches of Gilbert and George ... ' features a similar text: for example for the first leaf ('One'): 'They weren't Good Artists

One



*They weren't Good Artists  
They weren't Bad Artists  
But, My God, they were Artists.*



/ The weren't Bad Artists / But, My God, the were Artists', with the word 'Artists' on subsequent leaves replaced with 'Sculptors' ('Two'), 'People' ('Three'), 'Thinkers' ('Four'), 'Drawers' ('Five'), 'Writers' ('Six'), 'Painters' ('Seven'), 'Dreamers' ('Eight'), 'Searchers' ('Nine') and 'Men' ('Ten'). The vignettes for each sheet had been used previously in the earlier portfolio 'The Words of the Sculptors Gilbert and George' from 1970.

'The Ten Speeches of Gilbert and George ...' was also an exhibition / performance held over the course of a

week later in the year. The opening was on November 29th.

With a limitation of only ten copies, 'The Ten Speeches ...' is necessarily rare. We can trace a single copy sold at auction in 2002 and one institutional copy, that at MoMA, only.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 5, E (Exhibition) & LE (Limited Edition); see 'The Words of Gilbert & George' pp. 36 & 305].

£15,000

**43. MACCHERONI, Henri.  
Thirion, André.  
Les Eboueurs Ne Sont Plus  
en Grève.**

**(Paris). (1973).**

*Small 8vo. (200 × 140 mm). [2 bifolia including wrapper + inserted leaf with etching]. Front wrapper with title, justification with Thirion's signature verso and Thirion's text with an original signed etching by Henri Maccheroni loosely inserted as frontispiece; sheet size for Maccheoni's etching: 210 × 138 mm. Original publisher's printed wrappers stapled as issued with titles in black to front cover.*

**An excellent copy of André  
Thirion's polemic pamphlet  
responding to Georges Hugnet's  
critical review of Thirion's own  
memoir 'Révolutionnaires sans  
Révolution'.**

From the edition limited to 60 numbered copies on papier vélin chiffon signed by Thirion in pencil and with the original etching signed and numbered in pencil by Henri Maccheroni.

This pamphlet was issued by André Thirion in response to Hugnet's review of his old friend Thirion's memoir 'Révolutionnaire sans Révolution'. Hugnet published 'A Propos de Révo-

lutionnaires sans Révolution', in his edition of collected essays and journalism 'Pleins et Délisés' in 1972. Hugnet had accused Thirion of self-aggrandisement, megalomania and of being little more than an impostor. Thirion in the present work accuses Hugnet of similar traits, writing and telling 'contrevérités notoires', finding 'la lucidité dans le vin rouge!' and adds: 'Georges Hugnet doit au Surréalisme son importante collection et une petite notoriété'. As Jean Petithory notes: 'La postérité donnera raison à l'un ou l'autre'.

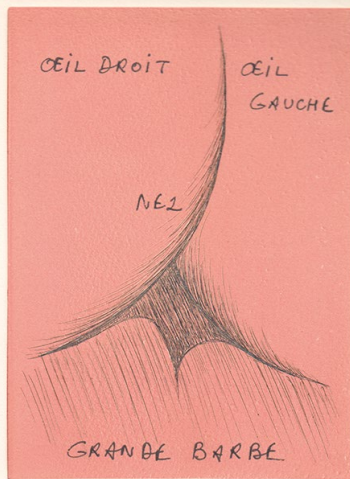
Maccheroni's original etching, on a sheet larger than the pamphlet itself, is numbered at lower left, signed at lower right and titled beneath (all in pencil): 'Visage en forme de Hugnet'. Printed in black against an orange background, the etching shows the pubic area of a woman with legs crossed, the bottom of the etching is inscribed in the plate 'GRANDE BARBE' with one thigh inscribed 'OEIL DROIT, the other 'OEIL GAUCHE' while the area where her legs cross is inscribed 'NEZ'; Maccheroni's implication is explicit and seems at odds with his wider oeuvre which most usually demonstrates a tender affection for its object(s).

£350



André Thirion

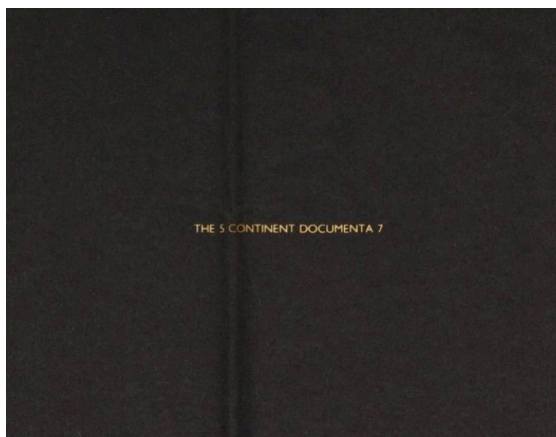
*Les  
éboueurs  
ne sont plus  
en grève*



*visage en forme de Hupuet*

46/60

macchiarini



**44. BYARS, James Lee.  
The 5 Continent Documenta 7.**

**(Groningen). (Corps de Garde).  
(1979).**

*Four conjoined sheets of thin black tissue paper folded as issued; unfolded the sheets form the figure '7', central printed title in capitals in gold: 'The 5 Continent Documenta 7'; sheet size: 194 x 128 mm (folded), 2255 x 860 mm (unfolded). Loose as issued.*

**An excellent example of James Lee Byars' scarce announcement / poster / work for Documenta 7.**

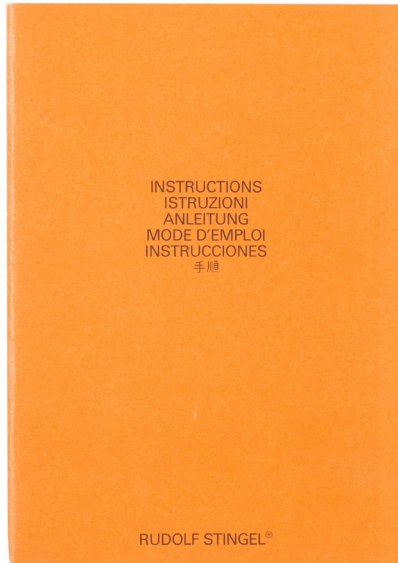
A typical ephemeral work by James Lee Byars, 'The 5 Continent Documenta 7' takes the form of several conjoined sheets of folded black tissue that unfold to form the numeral '7' with a small printed title in gold near the upper centre. In reference to Documenta 7 (Byars participated in Documenta 5 in person and Documenta 6 by letter),

Byars' initial concern was that curatorial policy would ensure that the event was both commercial and inescapably occidentocentric and to that end he created this, his exhortation for a global art event that encompassed all continents (omitting Antarctica for obvious reasons).

In conjunction with Jürgen Glaesemer and Francesca Pia, a protest action, 'The 5 Continent Documenta 7' was organised. Byars began by sending a number of small tissue versions of the number '7' to Joseph Beuys who was to 'put these little 7s up all over Düsseldorf at night with just a touch of spit or a very wet kiss'. Later, Byars created larger versions with a title (as here) and as a performance work posted them to colleagues and friends for distribution and display and attached them himself to walls Europe-wide with a sponge.

£2,250





**45. STINGEL, Rudolf ®.  
Instructions / Istruzioni /  
Anleitung / Mode d'Emploi /  
Instrucciones.**

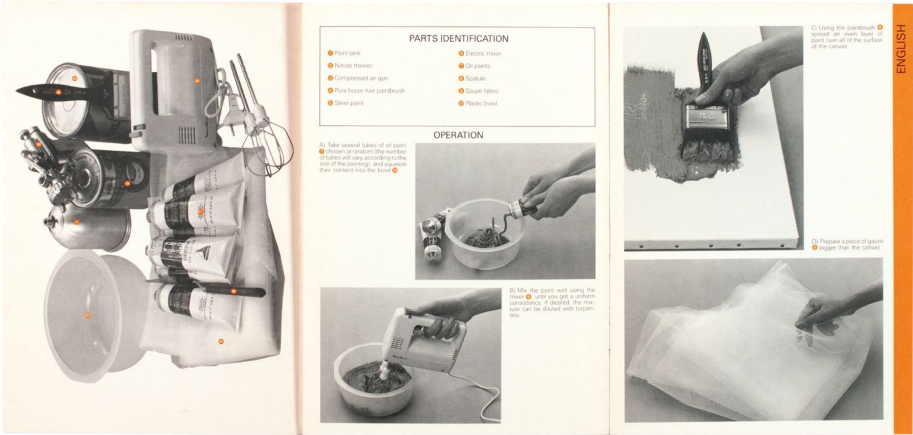
**(Milan). (Nava web ... fro Italiana  
di Comunicazione). (1989).**

*8vo. (209 × 149 mm). [12 unnumbered leaves]. Leaf with title with artist's name, verso and following leaves with 12 repeated pictorial spreads with explanatory text in six sections divided by language, two spreads per language (English, Italian, German, French, Spanish and Japanese), each with orange border to the right-hand outer margin of the first spread with language in black and each making use of the key image printed to the inner side of the front wrapper; printed text in various languages throughout with monochrome photographic reproductions of images by Santi Caleca, images and text with key numbers in orange. Original*

*publisher's orange printed wrappers stapled as issued, titles to front cover in black with credits to rear cover, front cover with flap with illustration to inner side, final page of contents to inner side of rear wrapper.*

**Rudolf Stingel's very scarce multi-lingual artist book / 'how to' manual detailing the creation of one of his own works.**

Published to coincide with Stingel's first exhibition in 1989 at the Massimo de Carlo Gallery, Milan, the artist book 'Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones', does just that, comprising a detailed step-by-step manual for the creation of one of the works shown in the exhibition. The steps are outlined in the various languages of the title (i.e. English, Italian, German, French, Spanish and



Japanese) as per any instruction manual with all details keyed to the pictorial key of required ingredients and equipment printed to the inside of the front wrapper flap. The banality of Stingel's presentation highlights the subversive question at the heart of the work: why - and how - does Stingel's work differ from a work created by another using exactly the same methodology?

'Instructions, Istruzioni [...] 'constituait une riposte à la fétichisation de la "main de l'artiste", posant la question du statut de l'œuvre d'art : pourquoi une peinture créée par Stingel lui-même aurait-elle davantage de valeur qu'une toile résultant d'un procédé rigoureusement identique, mais réalisée par quelqu'un d'autre?' (Fondation Beyeler).

'Stingel's feat was to reverse Walter Benjamin's theory [concerning the loss of authenticity and authorship in mechanical reproduction], creating a chance to teach the mechanics of producing the aura of his artworks. He erased the very idea of the copy because every painting, following his instructions, would have come out as a true original ... ' (Francesco Bonami).

'Instructions...' is scarce in commerce and in institutions: we can locate no copies at auction and only four copies in institutions: 2 in Austria and one each in Germany and Switzerland. Stingel also produced a silkscreen diptych from pages of the book, issued in an edition of five.

[see Francesco Bonami's 'Rudolf Stingel', 2007, pg. 18]. £5,500

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