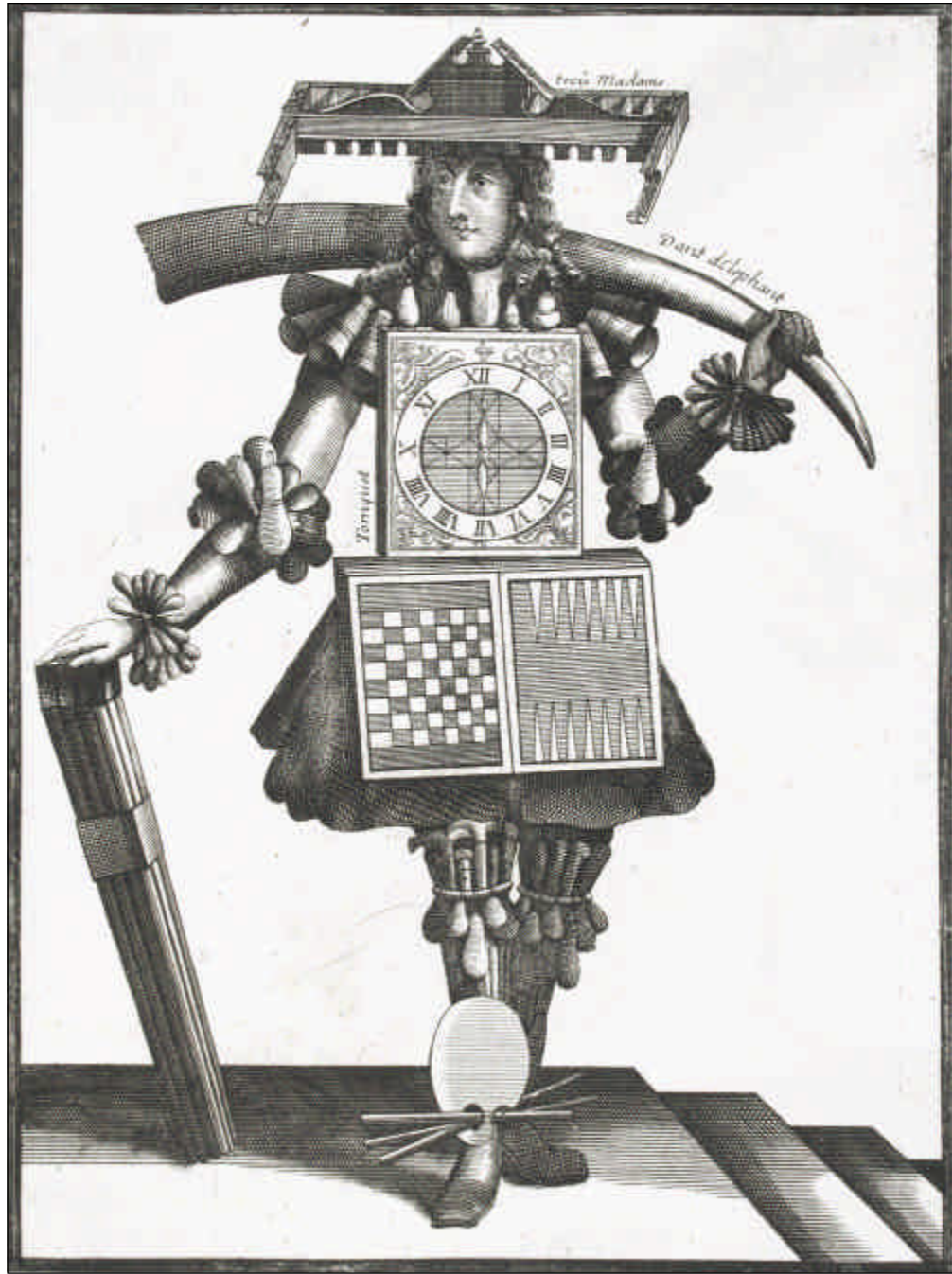


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December 2012



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1

BISSCHOP, JAN DE

Paradigmata graphices variorum artificum. Bound with: Signorum veterum icones.] Per loh. Episcopium ex formis Nicolai Visscher. Etched dec. title-page by Gerard de Lairese, 57 through-numbered etched plates; etched dec. title-page, 100 through-numbered etched plates. All etchings are by Jan de Bisschop, and signed with the artist's Latin monogram, JE. Printed on heavy laid paper, with more than one watermark. Sm. folio. Contemporary mottled boards, handsomely rebaked in brown morocco, with gilt label.

First published in The Hague, 1671; this edition apparently issued by Hendrik de Leth sometime between 1731, when he took charge of the firm after his father's death, and 1741, when copies are noted in private libraries, though it is possible that de Leth continued to use the plates in later years.

An important drawing book by the painter Jan de Bisschop (1628-1671), and equally an important source for the study of classical sculpture in European collections. "[De Bisschop] certainly depended on drawings by other artists, as well as the illustrations from François Perrier's 'Icones' (Paris, 1645) for his two influential series of prints in book form, the 'Signorum veterum icones' (1668-9), with 100 prints after classical sculptures, dedicated to Johannes Wtenbogaard and Constantijn Huygens, and the 'Paradigmata graphices variorum artificum' (1671), with prints after old master drawings and dedicated to Jan Six. Some of the classical sculptures reproduced in de Bisschop's 'Icones' were from the seventeenth-century collections of Gerrit Uylenburgh and Hendrik Scholten, to which de Bisschop had direct access; most of the old master drawings in the 'Paradigmata' were based on works by Italians: Annibale Carracci, Domenichino, Francesco Salviati, Cavaliere d'Arpino, Giulio Romano and others. The sequence of the 'Icones' adhered strictly

to the classical tradition: first the individual parts of the body were illustrated (this section was left unfinished at de Bisschop's premature death), then complete figures, followed by poses and suggestions for compositions with more than one figure. The prints were intended to provide artists with examples of ideal poses. From the paintings of Adriaen van der Werrff and Nicolaes Verkolje, it is clear just how influential these studies were in the development of Dutch classical painting during the late 17th century" (Ger Luijten). Plate 14 in the first work with an early pencil sketch filling the top margin; plate 14 in the second with a small marginal hole. In general an exceptionally clean and fresh copy, with sparkling impressions of the plates. From the library of Leo Steinberg, with his ownership inscription, 1967, and loosely inserted notes.

Amsterdam (Hendrik de Leth), n.d. (ca. 1731-1741?).

\$12,000.00

Cicognara 3429; Brunet II.1020, III.401; Graesse II.487, III.409; Gelder, J.G. van & Joost, Ingrid: Jan de Bisschop and His Icones & Paradigmata (Doornspijk, 1985); Luijten, Ger: "Jan de Bisschop" (in: The Dictionary of Art IV.95f.)

2

CAVALIERI, GIOVANNI BATTISTA

Antiquarum statuarum urbis Romae liber primus. Illustrissimo, et Reverendissimo D. Othoni Trusches de Vuald-burg. August. S.R.E. Cardinali Episcopo Albanensi Dicitus. Cum privilegio. Ioanne Baptista de Cauallerijs lagherino incisore. Engraved dec. title, 52 through-numbered engraved plates. 264 x 200 mm. (ca. 10 3/8 x 7 3/4 inches). 4to. Handsome contemporary red morocco gilt, both covers with gilt and blind-tooled fillets, gilt floral cornerpieces and ornaments, and central armorial cartouches with hand-painted arms (back cover cartouche over-painted in black).

A very rare early issue of this important publication, one of the very first visual presentations of classical statuary. The



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undated first edition was published in Rome circa 1560/1561, with 58 plates; a second in 1561/1562, with 52 plates. This is the third edition, also with 52 plates. It can be dated between 1562 and 1570, the *terminus post quem* being established by the phrasing on the title-page, which notes the ascendancy of its clerical dedicatee to the see of Albano, and the *terminus ante quem* by the appearance of a pirated edition in Venice. All of these early editions are known in but a handful of copies. Subsequent editions (some of them also quite rare) expanded the work eventually to four volumes with 200 plates. The engraver, publisher and draughtsman Giovanni Battista Cavalieri, was active in Rome from 1559. "[His] repertoires of engravings reflect the antiquarian interests of his patrons, high clergy of the Counter-Reformation Church. The 'Antiquarum statuarum urbis Romae' provides the first systematic publication of engravings of antique statues in public and private, mostly clerical, collections in Rome. Printed between c. 1560 and 1594 in a series of small editions, its number of plates increased from 58 to 200. The representations of the statues are accurate, showing the degree of restoration. Latin captions give their names and locations, which in later editions reflect changes of address. Cavalieri's plates were also reprinted in the 17th century. Ashby described each standard edition by Cavalieri and his followers and tabled the plates of the various editions, including captions and present locations of the statues. Many extant copies vary from the standard editions, as customers chose loose plates to bind with a title-page, and copies



2

not noted by Ashby contain prints from reworked and renumbered plates" (R.O. Rubinstein, in the Dictionary of Art). Losses at head and foot of spine, somewhat rubbed; one plate with a small hole; intermittent very pale marginal foxing. An impressive copy, complete, clean, and with substantial margins, and with very strong impressions, some with plate tone. From the library of Leo Steinberg, with his loosely inserted notes.

N.p. [Rome] (Apud Franciscum Palumbum Novariensem), n.d. [ca. 1562-1570]. \$12,500.00

Citing various different editions, cf.: Borroni II.7932; B.M.C. Italian Books 162; Graesse I.149; Cicognara 115655; Ash-by, Thomas: "Antiquae Statuae Urbis Romae" in: Papers of the British School at Rome, IX (1920), p. 107ff. (catalogue I.1c); Lowry, B.: "Notes on the 'Speculum Roma-num Magnificentiae' and Related Publications" in: The Art Bulletin XXXIV (1952), pp. 46-50; Michaelis, A.: "Die Skulpturen im Vatikanischen Belvedere," in: Jahrbuch des Deutschen Archäologischen Institut, 1890 part I, p. 7; Witcombe, Christopher L.C.E.: Copyright in the Renaissance: Prints and the Privilege in Sixteenth-Century Venice and Rome (Leiden, 2004), p. 162f.

3

CUSTOS, DOMINICUS

Fuggerorum et Fuggerarum quae in familia natae quaeve in familiam transierunt. Quot extant aere expressae imagines. Engraved title-page leaf engraved with Fugger heraldic device, and 127 engraved portraits,

within highly elaborate architectural borders. Letterpress commentary appears on the facing versos. Folio. 450 x 320 mm. Contemporary German full ruled vellum. Second, greatly expanded edition (the first edition of 1593 contained only 59 plates).

One of the greatest illustrated books of the German Baroque. This suite of engravings commemorates the Fuggers of Augsburg, the preeminent family of bankers and merchants, renowned for their successful dealings with European magnates from the Medici to the Hapsburgs. Altogether, 127 crisp, full-page engravings portray Fugger men and women, their identities conveyed by inscription, beginning with "Iacobus Fugger senex" (d.1469), progenitor of the Lilie branch of the family. The portraits are arranged by generation, brothers and sisters grouped together, with wives included as well. Each portrait is enclosed by one of eleven styles of elaborate ornamental frame, decorated with a coat of arms. Most of the portraits were engraved by Lucas or Wolfgang Kilian; some of the borders were engraved by Wolfgang Kilian after designs by Mathias Kager.

The title-page of the volume is an architectural assemblage populated by figures of virtues (*Fama, Gloria, Aeternitas, Virtuti, Honori*) expressing the ideals of the Fugger family. The date of publication of the first edition appears beneath the right-hand virtue. A few paper repairs at margins only and small marginal tears, some plates with light marginal foxing; none of the foregoing affecting the images. Cover slightly stained.

Augsburg, 1618. \$8,500.00
 Lill, Georg (ed.): *Fuggerorum et Fuggerarum imagines, tomus secundus: 1618-1938 (Augsburg, 1938), ch. 2.* ; *Hollstein, German Etchings VI, p. 183, no. 60; XVII, p.154, nos. 621-50; and XVIII, p. 198, nos. 705, 911 & 918; Lipperheide Da8*



3



3

4

DANREITER, FRANZ ANTON

Die Salzburgerische Kirchen-Prospect. / Les prospectes des églises de Salsbourg... Etched title, 20 engraved plates.

Bound with:

[Hoch-Fürstl. Gebäudes zü Mirabell in Saltzburg.] Etched and engraved dedication leaf, 5 engraved plates.

Bound with:

[Hoch-Fürstl. Gebäudes und Garten zu Mirabell in Saltzburg.] 9 engraved plates.

Bound with:

Vier Prospect des Schloss zu Saltzburg./ Les quatre prospectes du Chateau de Salsbourg. 4 etched and engraved plates.

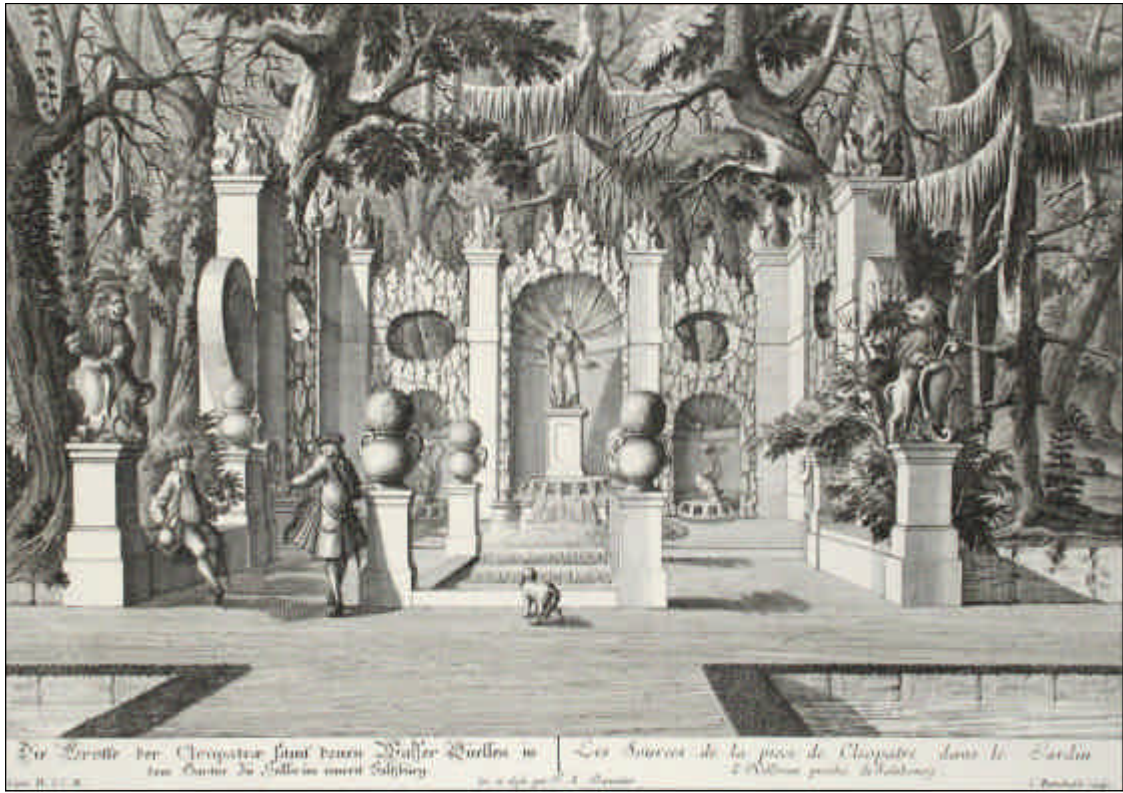
Bound with:

Die Garten Prospect von Hellbrun./ Les prospectes du jardin d'Hellbrun. 20 etched and engraved plates.

Oblong folio. 332 x 465 mm. Contemporary mottled and tanned sheepskin (with the later blind-stamped monogram of William Sterling-Maxwell on front and back cover) and title information stamped on lower edge of text block, as a secondary shelf label.

Five volumes, all in first editions, of this superb Baroque series on Salzburg architecture and landscape design, with views and schematic plans of cathedrals and churches, princely castles, and gardens in its vicinity. In all, these suites contain a total of 60 etched and engraved plates, including one title, one dedication leaf, and 58 prints after designs by Franz Anton Danreiter, all with engraved captions in parallel German and French.

Following the extensive first part, with dramatic views of ecclesiastical buildings in urban and pastoral settings, the collection proceeds to Schloss Mirabell (1 plan, 4 views), and the gardens of Schloss Mirabell (1 plan, 8 views), to Schloss Salzburg (i.e. Hohensalzburg





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Castle, 4 views), and finally to the gardens of Hellbrunn Palace (1 plan, 18 views).

Franz Anton Danreiter (1695-1760) was appointed by Leopold Prince Archbishop of Salzburg as Chief Inspector of Gardens (Oberaufseher aller Salzburger Hofgärten), and was much involved in the design of gardens and landscapes throughout this collection. Danreiter was responsible for designing the famous garden of the Schloss Mirabell, extensively depicted here, and later supervised the construction of the Sebastiankirche in Salzburg. The work provides rare eighteenth-century visual records of the gardens at Hellbrunn, Leopold's grand estate just south of Salzburg, built around 1615 and acclaimed for its mechanical theaters, and its fountains. Danreiter's "Garten Prospect von Hellbrunn" here includes magnificent views of the pleasure gardens and park, ponds, courtyards and theatres, its belvederes, and its coquillage grottoes and fountains of Cleopatra, Neptune and Thetis, Diana and Actaeon, and bizarre Monstre de la Forêt.

All of these works are quite scarce. Copies of all five works are at the National Gallery of Art (Millard Collection) and at Princeton; OCLC also cites copies of the third work at Harvard, Illinois and the Canadian Centre for Architecture; and of the last work also at Harvard and the Canadian Centre for Architecture.

From the library Sir William Sterling-Maxwell (1818-1878), with his blind-stamped cypher and arms added to the covers, his large ex-libris on inside the front cover, and his Keir Art of Design on inside back cover; Liberna "L" in circular blind-stamp at foot of first blank leaf. Sterling-

Maxwell--historian, scholar, bibliographer, and collector--was a founding member of the Philobiblon Society, and an eminent figure in literary and artistic Victorian England. Augsburg (Johann Andreas Pfeffel), circa 1730.

\$30,000.00

Millard: Northern European Books, nos. 17, 19, 20, 21, 22; Berlin 2109., 3334, 3335; Thieme-Becker VIII.376; Messner, Dieter (ed.): Franz Anton Danreiter, Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730 (Dortmund, 1982)

5

DORÉ, GUSTAVE

La ménagerie parisienne Printed title and 24 contemporary, hand-coloured lithographic plates. 4to. 243 x 325 mm. Publisher's gilt-lettered green glazed paper over boards (rebacked with matching green glazed paper, new leather label at spine). An exquisite, extremely rare copy with all the lithographs brilliantly coloured by a contemporary hand (probably the publisher's) and heightened in gum arabic.

This title was first issued with black and white lithographs in 1854. Created as a social satire of French culture, "La ménagerie parisienne" was intended by Doré to be witty more than critical. Drolly, he characterizes select Parisians as different animal types, drawing on their attitudes and style of fashion. *Lions* portrays a group of predatory bearded men haughtily studying their female prey as they willingly promenade past; *Lionnes* takes the other side, showing magnificently dressed women speeding by in an open carriage, a study in indifference; *Rats*

d'opéra depicts three men in a box at the theatre, catching the eyes of a phalanx of comely ballerinas; and *Coq* a male dancer on tip-toe, nose high in the air, performing a street jig for a captivated audience. Other subjects include *Loups* (wolves), *Buses* (buzzards), *Chouettes* (owls), *Pan-thères* (panthers), *Pie* (magpies), *Gens de Bourse* (stock-brokers), and *Grandes Dames ou Gens du Peuple*. This early publication shows Doré working much in the spirit and style of Honoré Daumier, but with a humor distinctly his own.

"All three of these lithographic albums are rare. Most copies were long ago taken apart to sell the lithographs individually. There are also full-color versions of the *Ménagerie* and *Publics*, and those are particularly desirable" (Malan).

Provenance: Descamps-Scrive with ex-libris (his catalogue II, 1925, no. 486); Étienne Cluzel with ex-libris; Samuel Clapp of London, from his renowned Doré collection. **Exhibited:** Musée d'Art Moderne Strasbourg, 1983, Catalogue # 527.

Plates trimmed closely, affecting 2 captions at foot; a very fresh copy with outstanding colouring.

Paris (Journal Pour Rire), [circa 1861]. \$18,500.00
Rahir, Bibliothèque de l'amateur, 404; Malan, Gustave Doré, 230; Leblanc, Catalogue de L'Oeuvre Complet de Gustave Doré, 237.

6

FONTANA, DOMENICO

Della trasportatione dell'obelisco vaticano et delle fabriche di nostro signore Papa Sisto V. Libro primo. Intagliato da Natal Bonifatio a Sibenico. Etched and engraved title-page, ff. [1]-108 (including elaborately etched and engraved frontispiece, and 38 etched and engraved plates, of which 2 folding and 2 printed on a single folding bifolium), (8)pp. The frontispiece incorporates an elaborate portrait of Fontana clasping a miniature version of the obelisk, within an architectural border incorporating measuring implements. Plates by Natale Bonifazio, after drawings by both Giovanni Guerra and Domenico Fontana himself. Folio. New full limp vellum. ties, new endpapers. Cloth slipcase.

We quote at length from Martha Pollok's excellent discussion of the book in the Millard catalogue:

"Critics of this influential book focus almost exclusively on the movement and placement of the Egyptian obelisk from the side to the front of the church of Saint Peter's in Rome, but it also documents the thirty-five architectural and urbanistic projects all designed by the Lombard architect Domenico Fontana, begun and realized during the short and extremely energetic reign of Pope Sixtus V (1585-1590). The ambitious scale and successful realization of Fontana's interventions, which definitively altered the appearance of the city, have received a great deal of attention from historians of the papacy and of Roman architecture. Since it concerns the movement of huge, invaluable and monolithic objects that had fascinated the ancient Romans, the obelisk project has also been exhaustively considered by archaeologists and historians of science. Thus the secondary literature about the subjects and author of this book is remarkable extensive, and ranges from polemical and panegyric writings contempo-

rary with the pope's and his architect's lifetime, through scientific studies made in the seventeenth and eighteenth centuries, to the historical interpretations and engineering evaluations of the twentieth century.

"Fontana authored not only the architectural and urbanistic projects of Pope Sixtus V, but also this book, which commemorates them. Fontana's twenty-five year in Rome took him from a positions as stone carver (c. 1563), stuccoist (1576), and surveyor, to the architect of Cardinal Peretti in 1574, to papal architect from 1585. His work in Rome, buttressed by a team of relatives (two brothers and his nephew Carlo Maderno, who became an important architect by completing the interior and façade of Saint Peter's) brought him honors and renown, as well as remarkable wealth. He reached the apogee of his career at forty-two, when, despite his 'youthful' age, Sixtus V appointed him to direct the moving of the Vatican obelisk, the principal feat celebrated in 'Della trasportatione.' After the successful completion of this project, which cost two and a half times more than he had budgeted, Fontana was named count palatine and knight of the Speron d'oro—though he was better known as 'cavaliere della guglia,' or knight of the obelisk—and awarded various income-producing securities. This generous papal recognition earned him the envy of the Romans, and after the death of Sixtus V in 1590, he left for Naples where he stayed until his death.

"His book, published before the pope's death in 1590 and republished in Naples in 1607, has become one of the most important texts on architecture and building technology. One of the most original sixteenth-century books on architecture, its visual attraction is due to the successful balance between the descriptive details of its copperplate engravings and beautifully laid-out typographic composition. Most of the engravings are surrounded by an ornate frame composed of two fillets and one column of astragals, which may be a result of Fontana's work as a stuccoist and is consistent with his taste in architectural design, correctly balanced between elegance and obviousness.... Besides its great graphic virtues, then, this book by Fontana is an important source for the history of architecture. It is differentiated from contemporary theoretical publications by its dominant technical and pragmatic approach to architectural problems, and specifically by its interest in the organization of the construction site, its vast vision, and its research in architectural typology."

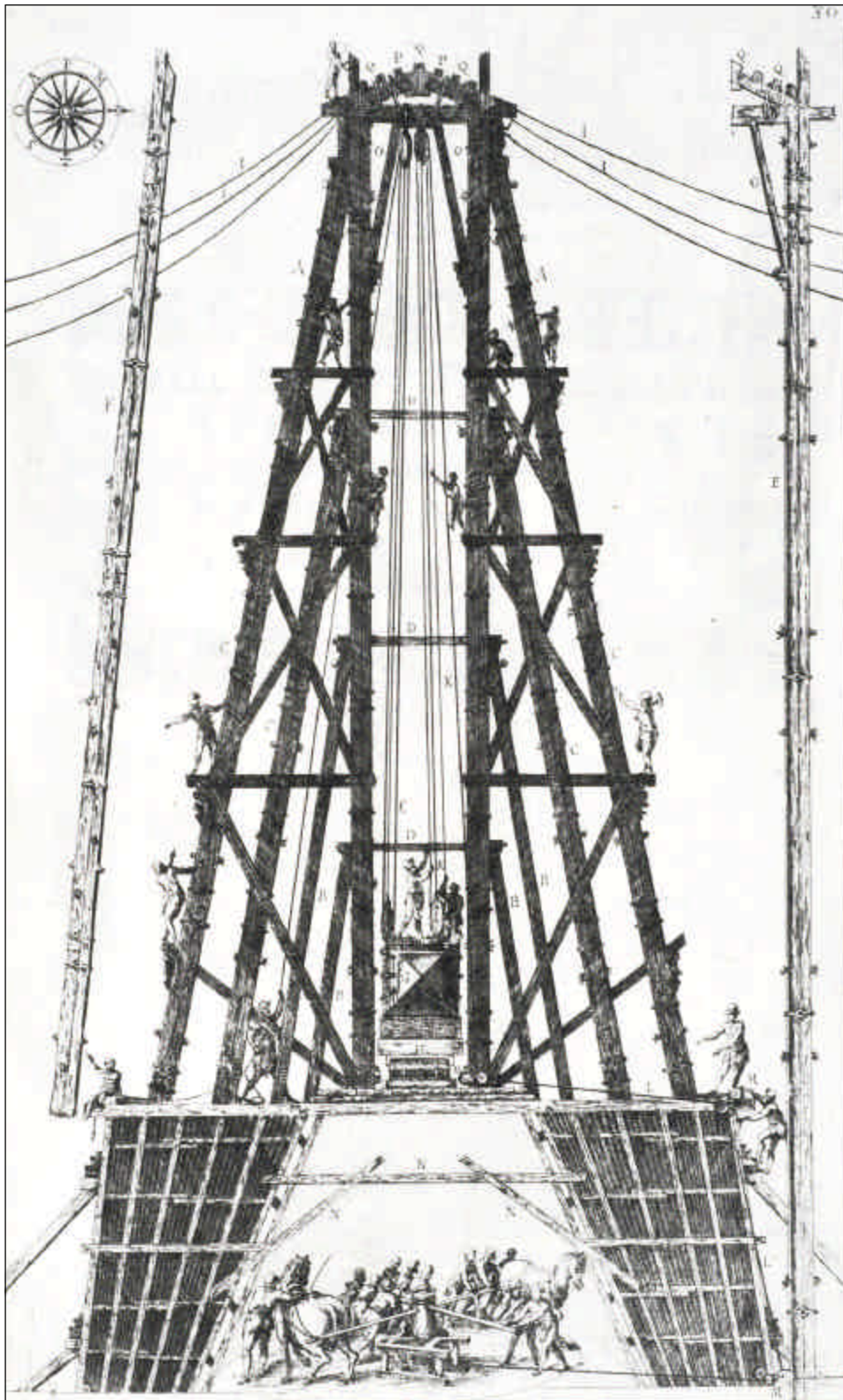
Sporadic slight foxing; several leaves expertly mended at corners, 1 text leaf with short clean marginal tear. A fine copy, with considerable plate tone, and in fresh condition. Roma (Domenico Basa), 1590. \$27,500.00

Berlin 2652; Cicognara 3736; Schlosser p. 598; Mortimer Italian 193; Besterman Old Art Books p. 41; Fowler 124; Millard Italian and Spanish 40; Berlin: Architektur in Darstellung und Theorie 11; Riccardi I.466f.; cf. Dibner, Bern: Moving the Obelisks (Norwalk, 1950; Cambridge/London, 1970).

7

FOSSATI, GIORGIO

Raccolta di varie favole. Delineate, ed incise in rame da Giorgio Fossati, architetto, &c./ Recueil de diverses fables.... 6 vols., bound in 2. (12), 44, (8)pp.; (8), 48, (8)pp.; (8), 76pp.; (8), 59, (1)pp.; (8), 59, (1)pp.; (8), 36pp. 216 engraved plates hors texte throughout (versos blank). Engraved title-page



borders (Vol. I), engraved title-page vignettes (Vols. II-VI), 3 engraved culs-de-lampe (1 repeat), Woodcut lettrines. Each volume with separate titles in parallel Italian and French (the French preceding). Lrg. 4to. Contemporary vellum. Parallel texts in Italian and French.

The Swiss-born Fossati (1705-1785) had a dual career in Venice as a practicing architect, responsible for the façade of the Scuola di San Rocco, and for designs for the theatre and prestigious festivities, and as the editor, translator and illustrator of a number of classic treatises on art and architecture. This elaborately illustrated edition of fables, regarded as his most important work, clearly evinces a flair for architecture in the best of its compositions. Keenly interested in printmaking, he was noted for his experiments with multi-colored inks. In some copies of this edition, some or all of the illustrations were printed in a variety of colors; in this one, the plate for Fable 18 in Vol. 3 is printed in pale grey-green, and the title-page vignettes for Vol. 6 in sepia. Expert mend to vellum at front hinge of Vol. I. Ex-libris Case Memorial Library, Hartford Seminary Foundation (with stamp and discreet blindstamp); Peter A. Wick.

Venezia (Carlo Pecora), 1744. \$20,000.00
Brunet II, 1354; *Cohen-De Ricci* 410; *Sander* 727; *Morazzoni* p. 232; *Lapicciarella* 168; *Lanckoronska* p. 22f., *illus.* 107-109; *Martineau, Jane & Robison, Andrew (eds.): The Glory of Venice. Art in the eighteenth century (London/Washington, 1995), cat. 190, illus. p. 291*

8

FRISONI, D.G.

Vues de la Residence Ducale de Louisbourg./ Unterschiedlicher Prospekt und Grundriss dess Residenz-Schlusses Ludwigsburg. Engraved title-page and 19 plates (all double- or triple-page), engraved by Johann

August Corvinus and Georg David Nessenthaler after designs by Donato Giuseppe Frisoni. Some plates are credited Ieremias Wolff excud. Oblong folio. Nineteenth-century patterned boards, rebaked in gilt calf, with new endpapers. First edition. Frisoni succeeded J.F. Nette as the chief architect of Ludwigsburg, one of the most important princely seats of the eighteenth-century. The plates offer superbly engraved elaborate depictions of the powerful tripartite palace and its spectacular gardens.

This copy does not contain the two dedicatory leaves present in the Getty copy, but contains all the plates, as follows:

Engraved title. 1. Vue et perspective du Chateau de Louisbourg, accompagné du jardin de la Favorite, et de la Faisanderie (2 conjoined double-page plates). 2. Plan du Chateau. 3. Perspective du Jardin, du Labirinte, du Vergier, et du potager, aussi bien que des Orangeries, inventées par Mr. Frisoni.. 4. Vuë et Perspective de l'Escalier de Pierre, qui conduit dans le Jardin Ducale. 5. Prospect und Perspectiv der Residenz. 6. Plan General du Chateau. 7. Vuë de la Sale, avec la moitié du plafond, peint à fresq. 8. Elevation du Balcon et du Portal. 9. Plan du Balcon et du Portal. 10a. Profil de l'Escalier et du Vestibule. 10b. Profil fuer Stiegen und Vestibuli. 11. Plan de l'Escalier et du Vestibule. 12. Elevation des Fenêtres. 13. Plan de la Chapelle de la Cour. 14. Profil und Perspectiv der herzoglichen Hoff-Kapelle. 15. Façade du Chateau du Côté de la Faisanderie. 16. Vue du Portail de la Faisanderie. 17. Veue et Perspective du favorite de Prince au Jardin. [18.] Unnumbered (two double page joined) garden plan lettered a and b.

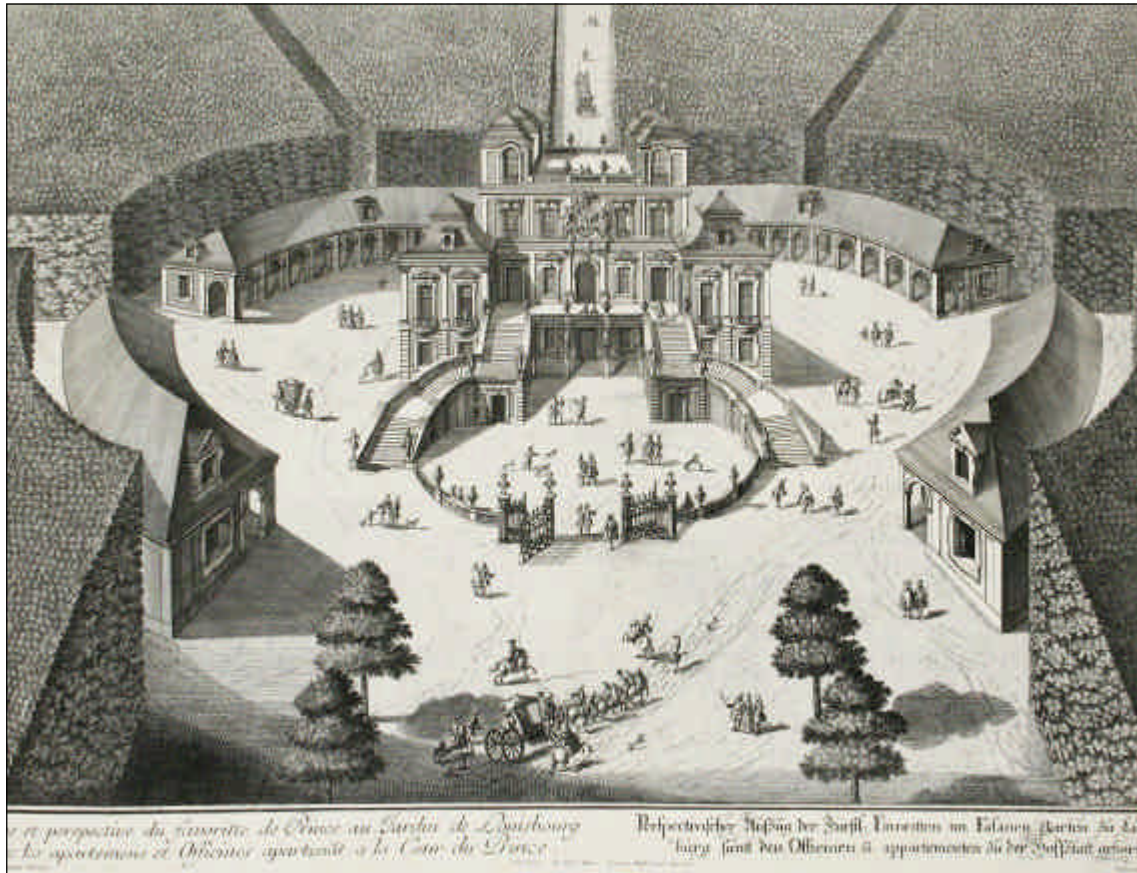
Soiling to the title and minor soiling to some margins, but a good copy overall, with fine impressions of the



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8

plates. Of great rarity, OCLC listing only one copy in the United States, at the Getty, and no copies appearing at auction on ABPC.

Aug. Vindel. (Augsburg) (Heirs of J. Wolff,), 1727.

\$13,500.00

Berlin 2110; Thieme-Becker XII.496 ff; Wimmer/Lauterbach: *Bibliographie der vor 1750 erschienenen deutschen Gartenbücher* (Nördlingen, 2003), p. 242 ; Völkel, Michaela: *Das Bild vom Schloss* (Berlin, 2001), p. 328f., no. 20; Berger-Fix/Merten: *Die Gärten der Herzöge von Württemberg im 18. Jahrhundert* (Worms, 1981), p. 28ff.

9

LARMESSIN, NICOLAS DE, II

[Les costumes grotesques et les métiers.] 38 full-page engraved images set within ruled borders. Average image size: 270 x 190 mm. (10 1/2 x 7 1/2 inches). Paper stock certainly late seventeenth- or early eighteenth-century; two unidentified watermarks are present: the imperial orb with crowned fleur-des-lys and the initials "G_P" or "G_B" set inside a perfect orb. Folio. 435 x 310 mm. Recent French quarter red morocco, gilt at spine, marbled paper over boards; raised bands.

A very rare series of this famous French seventeenth-century suite of fancy trade costumes. Each plate is devoted to a single stylized character, usually an itinerant craftsman, merchant or street vendor. The figures are portrayed much in the manner of Arcimboldo, the accoutrements and tools of their particular trade whimsically adorning

their clothes, and sometimes constituting their anatomies.

The gardener (*Jardinier*) has a floral and fruit composition for a hat, clay flower pots for forearms, and fruits and flowers for legs, with hoes, rakes and a scythe over one shoulder and a watering can in the other hand; the clock maker/seller (*Orlogeur*) is composed of an elegant table clock as his chest, with chiming bells as a hat, pocket watches dangling from each arm and leg, and clock keys and winding devices hanging from his belt.

The surrealistic aspect of the figures, dressed as if to attend a costume ball at the court of Louis XIV, removes them from the grime of the workplace and brings them into the realm of the marvelous. Some of the figures' now unfamiliar accoutrements are at the same time the subject of esoteric study, the Larmessin engravings being a source for historians of the art and material culture of this period of pre-factory production.

This group of 38 engravings includes the following figures: Gardener (*Jardinier*), Money Changer (*Monnoyeur*), Miller (*Meusnier*), Maker of Table Games (*Tabletier*), Printer (*Imprimeur en Lettres*), Fisherman (*Pescheur*), Blacksmith (*Marechal*), Winemaker (*Vigneron*), Hatmaker (*Chapellier*), Knife and Sissor Sharpener (*Remouleur Gaigne Petit*), Plumber (*Plombier*), Cobbler (*Sauetier*), Basketmaker (*Vannier*), Locksmith (*Serrurier*), Leatherworker (*Ceinturier*), Wheelwright (*Charron*), Second-hand Clothes Seller (*Fripier*), Dairyman and Cheesemaker (*Layettier*), Brickmason (*Masson*), Baker (*Boulangier*), Butcher (*Boucher*), Farm Laborer (*Labouere*), Wild Game

Chef/Seller (*Rotisseur*), Saddlemaker (*Sellier*), Furrier (*Foureur*), Wine Merchant (*Cabaretier*), Chest and Box Maker (*Malletier-Coffretier*), Comb and Brush Seller (*Peigné*), Coffee Merchant (*Caffetier*), Hosier (*Bonnetier*), Tailor (*Tailleur*), Plume and Feather Seller (*Plumassier*), Playing Card Printer (*Cartier*), Physician (*Médecin*), Chef (*Cuisinier*), Comedian (*Comédien*), Perfume Maker/Seller (*Parfumeur*), and Clockmaker (*Orlogeur*).

The de Larmessin (or L'Armessin) family was a renowned French dynasty of engravers, printers, and booksellers active during the seventeenth and eighteenth centuries. The suite of prints from which these plates derive has been given various titles: *Les costumes grotesques et les métiers*, *Costumes grotesques*, or *Habits des métiers et professions*. Roger-Armand Weigert in his article, "Sur les Larmessin et les costumes grotesques" in "Nouvelles de l'Estampe," discusses the family at length and settles the attribution for the creation of these exceptional prints on Nicolas de Larmessin II (1638-1694), known for his numerous engravings for books, calendars, almanacs, and various decorative prints. The *Costumes grotesques* has occasionally been attributed to Nicolas Larmessin III (1640-1725), and it is possible that both of them worked on this extensive series of prints.

This group of *Costumes grotesques* is mainly without background décor, indicating them to be in the second issue. Colas cites a total of 97 engravings in the series, but the Bibliothèque Nationale de France set, contains only 41 engraved plates, and their catalogue states that the complete series is limited to a total 77 engravings.

These prints are very rare; plates infrequently appear on the market as single sheets, but are almost never found in suites. Even so important and early a collector as Lipperheide was able to obtain a group of 38 plates, the same complement as here. Strong impressions of the engraved images, overall. Professional paper repairs to short tears



11



9

and losses at extremities of many of the plates, the *Orlogeur* sheet with some extensive repairs at margins. A few sheets shorter in size. Very nice condition, on the whole.

Paris [circa 1700].

\$30,000.00

Lipperheide 1971 (dating the work 1695 and listing only 38 plates); Colas 1779; Weigert, Roger-Armand: "Sur les Larmessin et les costumes grotesques" (in: *Nouvelles de l'Estampe*, 1969, no. 4)

SEE FRONTISPIECE

10

PERRET, CLÉMENT

Excercitatio alphabetica nova & vtilissima, varys expressa lingvis et characteribvs: raris ornamentis, vmbris, & recisibus, picture architecturaeque, speciosa. Nusquam ante hac edita. Clementis Perreti Bruxellani, nundum 18. annum egressi, industria. [A new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture: never previously published. The work of Clemens Perret of Brussels, still in his eighteenth year.] Engraved title-page [plate 1], engraved plates 2-33. Complex grotesque and strapwork Mannerist ornamental borders on all leaves. Watermark: cluster of grapes. Oblong 4to. Nineteenth-century marbled boards, 3/4 cloth, with gilt red leather supralibros. Modern cloth slipcase.

The exceedingly rare first issue of the first edition of this masterpiece in the history of writing and calligraphy, whose remarkable beauty and innovative character established it as the model par excellence for a whole series of

books published in the Netherlands from 1594 on. That it is the work of an eighteen year-old boy is nothing short of astonishing.

"The 'Exertatio' may be looked upon as a showpiece, a special collector's item suitable for princes, nobility and wealthy burghers, to be coveted by all lovers of penmanship. Presented in a large format, its beautifully written title, and exemplars all set within imaginative, intriguing, and richly decorated borders, no writing-book had hitherto been such a form. An additional feature which will have made the book even more attractive for collectors was the fact that never before had a writing-master's book been reproduced in copper engraving. Quite apart from the aesthetic advantages or disadvantages this method entailed in comparison with woodcut, hitherto used for reproducing script, this was a technical first.... Add to this that until then the models in such a book had never yet been written in so many languages, seven in all, and each of them in its appropriate hand" (Croiset van Uchelen). "With the exception of Neudörffer's early experiments with etched lettering samples, Perret's book is the first intaglio writing manual" (Becker). Among its many marvels of the calligraphic inscriptions are a plate of mirror writing, and a calligram in the form of four mirrored hearts, braided in a single line of text.

Significant aspects of the book's history remain uncertain, as does much of the author's mysterious biography. The design of the 'Excertatio's' elaborate grotesque and strapwork ornamental borders has been attributed by some authorities to Perret and by others to Hans Vredeman de Vries, and opinion is divided on the engraving of the borders, attributed variously, and uncertainly, to the Doetechum brothers, to Jacob Floris, and to Ameet Tavernier. (The writing samples are assumed to have been engraved by Cornelis de Hooghe.) Perret himself (1551-1591), whose even rarer "Eximiae peritiae alphabetum" followed the "Exercitatio" two years later, in 1571, virtually disappears from view for two decades before his early death. The great seventeenth-century Dutch calligrapher

Jan van den Velde, in a testimonial statement discovered by Croiset van Uchelem, implied that Perret had entered the service of Queen Elizabeth I of England as her personal tutor in the Italian hand—a circumstance that could explain Perret's complete absence from Netherlandish documents, though there are equal arguments to dispute its accuracy.

In a census of extant examples, Croiset van Uchelen has located only four copies of the first issue, among the twenty-six copies of the book in public collections throughout the world (Amsterdam University Library; Sächsische Landesbibliothek, Dresden; British Library; Victoria and Albert Museum). Apart from the fact that the plates in the first issue are unnumbered, printed before the addition of the roman numerals, the text exhibits numerous differences from later issues; Croiset van Uchelen has identified more than sixty points, mostly of errata, which were later rectified, beginning with the first word of the title. In addition to changes in spelling and line-breaks, there are other corrections, such as a small panel in the border of the title-page, which in the first issue identifies the engraver Cornelis de Hooghe as "Bredanus Sculpsit"—an error, de Hooghe having been born in The Hague and not Breda. In later issues, the statement is replaced with the words "Sculptor Literarum."

Very soon after, the sale and exclusive distribution of the book was contracted to Christopher Plantin, and a privilege leaf was added to copies of it, both in letterpress and in engraved form. Croiset van Uchelen identifies as the second and third issues of the book those copies which include the two versions of the privilege. The fourth issue consists of copies in which the text is fully corrected, but which do not contain the privilege leaf. Croiset van Uchelen speculates that Perret distributed copies of the first issue himself, and that Plantin insisted on correcting the faults of this first "varys" edition before releasing it under his imprint.

The Wick copy is of special interest not only for being one of a very small number of surviving copies of the issue



actually handled by the youthful author himself. It also exhibits intriguing additional features which may possibly shed light on the history of the book. To begin with, the two panels on the title identifying Cornelis de Hooghe as "Bredanus Sculpsit" have been scraped away: the frames around them are untouched, but both inscriptions within have been carefully effaced from the surface of the paper. Likewise, where these two inscriptions are repeated on the last leaf, once again in small panels in the elaborate border, they have been once again painstakingly scraped away.

Furthermore, three leaves in the book (*ff.* 6, 28 and 33) are in the second issue in all particulars of their engraved texts, though at the same time none of these leaves are numbered (which all states after the first are recorded to be). On one these, *f.* 28, is a short contemporary annotation, "como la" reiterating two words in the first line with an additional flourish above, conceivably a proposed alteration of the engraved calligraphy. (The same hand has added a small six-word annotation on the blank verso opposite, which we are not able to decipher.)

These anomalies suggest that we are dealing with a very early transitional issue, before the work was perfected to Plantin's satisfaction. A noticeable variation in the strength of the impressions throughout this copy—some plates dark and emphatic, some silvery—would be consistent with this reading. Intermittent light soiling, occasional expert mends (several plates renewed at margins); a fine copy. The Princes Liechtenstein copy, ex-libris Liechtensteinianis.

[Antwerp], 1569. \$28,000.00
Bonacini 1404; Becker: Hofer Collection 47; Berlin 5002; Victoria and Albert 78; Marzoli 66; Jessen 2491; Whalley 1980, p. 177; Funck p. 378; Hollstein Dutch and Flemish IX.117.5-39; Delen II.61; Croiset van Uchelen, A.R.A.: "The Mysterious Writing-master Clemens Perret and His Two Copy-Books" ("Quaerendo," Vol. 17 [1987], pp. 3-44)

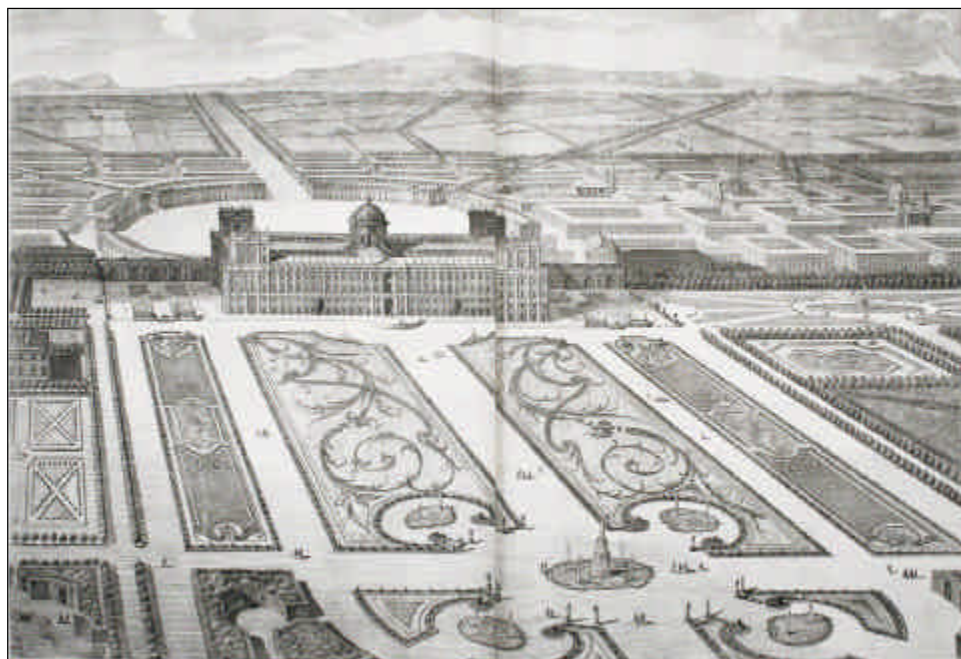
11

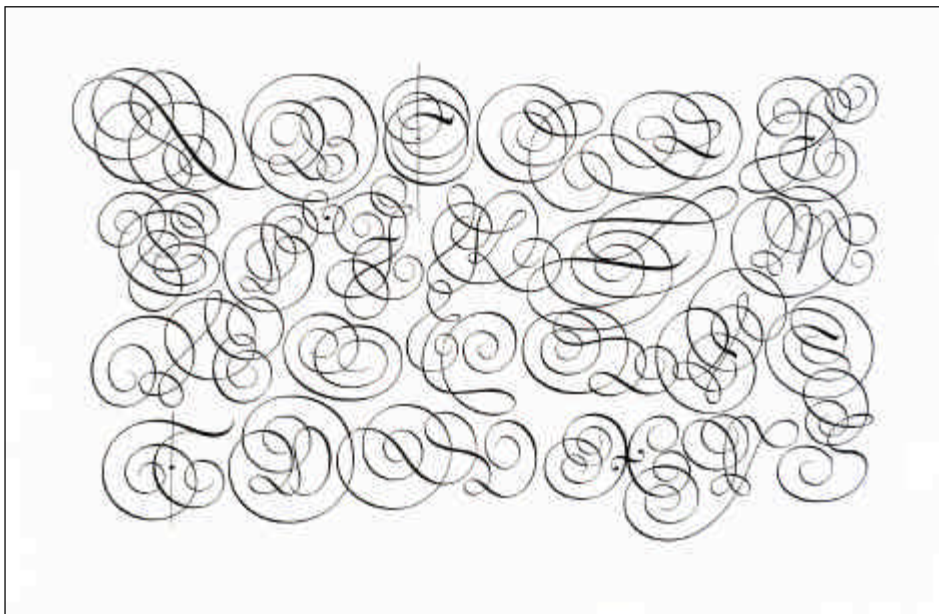
TENNEN, KAIGAI

Tennen Moyo Kagami [A Mirror of Patterns by Tennen]. Edited by Yamada Geiso (Yamada Geisodo Zōban). 5 vols., with a total of 187 full-page color plates. Folio. 370 x 255 mm. Original and/or early stitched Japanese wrappers, laid into protective chemise and beige cloth folding box with tan title-label on spine.

The "Tennen Moyo Kagami" is a celebrated example of the pattern book, a genre which was extremely popular from around 1890 to 1930. The *nishiki e* style woodcuts propose polychrome kimono designs and motifs meant for use on other textiles as well. They include several depictions of complete kimonos, folded over a hanging pole, or stretched flat across the page. Most of the woodcuts, however, focus on motifs for kimono sleeves or lower parts of the kimono. Their traditional subject matter includes small animals, flowers, bamboo, birds, butterflies, fans, maple leaves, and landscape river and mountain scenes, in addition to abstract geometric designs.

As Jack Hillier has written, Japanese pattern books encompassed everything from "source books for artisans, commercial concerns manufacturing textiles, pottery, lacquered goods, *fusuma* and the like, to the fine-art book produced with lavish colour prints." Hillier identifies Tennen as "one of the most adept of pattern-designers." "As early as 1899, Unsōdo produced a superbly printed album, entitled 'Tennen Moyo Kagami,' 'A Mirror of Patterns by Tennen'.... This is a dream landscape, where everything is purposely out of scale to destroy any suggestion of illusionism, and where we accept the stereotyped plum-blossom and the minuscule bamboos as quite in keeping. Tennen was free to take the most bizarre liberties with nature, with no other objective, no more practical purpose, than to create an arresting pattern." Along with Kamisaka Sekka's "Momoyo-gusa," Tennen's "Moyo Kagami" represents the most outstanding example of its kind. Both are virtuoso examples of color woodblock





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printing, produced by the most prolific and, according to Hillier, the most expert publisher of the Japanese pattern book. Some soiling to covers, several of the interleaved protective tissues torn, a few missing. A few creases to ca. a dozen pages, otherwise, a finely preserved, subtly coloured, copy of a book normally found in heavily used and worn condition. Few copies survive intact and in nice condition.

Kyoto (Unsodo), [1899]. \$15,000.00

Hillier: *The Art of the Japanese Book*, pp. 978, 982.

SEE FRONT AND BACK COVERS

12

VANVITELLI, LUIGI

Dichiarazione dei Disegni del Reale Palazzo di Caserta. (6), xix, (1) pp. 14 double-page plates, numbered I-XIV. Atlas folio. 700 x 530 mm. Contemporary Italian decorated paper boards, traces of two pairs of ties.

First edition of one of the finest architectural books in the eighteenth century printed in Italy. Vanvitelli depicts the spectacular gardens and architecture of the palatial complex at Caserta; to this day Caserta, with over 1200 different rooms, is recognized as the Italian equivalent of Versailles. The work is illustrated with fourteen large architectural designs by Vanvitelli engraved by C. Nolli, R. Pozzi, N. Orazi and F. Morghen.

Additionally there are four engraved vignettes and two engraved historiated initials. The illustrations comprise detailed garden plans, architectural elevations, and perspective views. They are preceded by elegantly printed captions that function as legends to the plates. The giant site plan shows the palace located between the urban square and the landscaped garden and park. The parterre is beautifully rendered; according to Chigiotti, the parterre was very probably influenced by Dézallier d'Argenville's *La Théorie et la pratique du jardinage* (1709, new edition 1749).

"The original planting—the parterres, bosquets and parkland—is almost entirely lost" (Laird). Hence, the importance of this contemporary account of the gardens at Caserta. Luigi Vanvitelli (1700-1773) was summoned to

Naples by the King, Carlo III to design and build the palace and gardens. For the famous sculpture in the fountains and cascades at Caserta, Vanvitelli appropriated iconography from scenes in Ovid's *Metamorphoses*. The "river-road" which runs a distance of nearly 2 miles, begins at the palace and undulates in ever-steepening waterfalls to the distant hills. Although the intention of Carlo III and Vanvitelli was to equal Versailles in splendour, the result was, not surprisingly, more Italianate in the use of greenery, water and sculpture than its French predecessors, which relied more on mathematical precision in their design and execution.

"This magnificent volume of plates of Vanvitelli's designs for the royal palace of the Bourbons at Caserta, in the Kingdom of Naples, was published in 1756, while work on the palace's construction was still in progress. The palace, which was not completed until 1774, drew visitors from all over Europe to the court of the Kingdom of Naples and volumes such as this were often acquired by well-connected Grand Tourists as mementoes of their visits to foreign courts. The bird's eye views capture the grandeur of Vanvitelli's conception of the palace, and is a masterpiece of late Baroque design" (King's College London, "Travels Near and Far," describing the *Dichiarazione dei disegni del Reale Palazzo di Caserta* as "the exhibition's centre-piece"). An excellent copy of this great book.

Napoli (Nella Regia Stamperia), 1756. \$15,000.00

Millard, *Italian 140*; Fowler 348; Chigiotti, Giuseppe: "The Design and Realization of the Park of the Royal Palace at Caserta by Luigi and Carlo Vanvitelli" (in: "Journal of Garden History," 5 (1985), pp. 184-206; cf. Laird, Mark: *The Formal Garden* (London, 1992), p. 139

13

VELDE, JAN VAN DEN

Spiegel der schrijfkonste in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende oderrichtinghe wtgegeven. Engraved title-page (designed by Karel van Mander, engraved by Jacob Matham), second engraved title-page (in Latin), engraved

portrait of the author (by Jacob Matham), 50 (of 54) engraved calligraphic plates; 22pp. letterpress text (signed A-E2, F1) with 17 engraved illus. Oblong folio. Full vellum over boards, both covers with blindstamped crests within ruled fillets and small cornerpieces. Modern fitted cloth slipcase and chemise.

An uncut large-paper copy of one of the most beautiful of all writing books. "Apparently without the slightest difficulty Jan van den Velde executed every style of writing with an unparalleled virtuosity which is really astounding. He stands out as a master in the making of letterforms in any conceivable shape, but he also shows himself a great decorative artist in his inimitably complicated, yet always tasteful and harmonious, scrolls, and finally as an able draughtsman of sometimes whimsical, sometimes bizarre, but always lively figures of humans and animals which ornament his calligraphy. The 'Spiegel' owes much to the ability of the engraver, Simon Frisius, who translated van den Velde's art into the medium of the copperplate. The calligrapher praised him lavishly for it" (Verwey).

"Van Mander's design for the title is in the Rijksprentenkabinet, Amsterdam, as are van den Velde's original penned models for this celebrated book. Simon Frisius (ca. 1580-1629) engraved the writing samples; he had previously done the same for Guillaume Le Gangneur. First published in Rotterdam by Jan van Waesberghe in 1605, the 'Spiegel' was soon translated into Latin and French editions and was reprinted several times. The plates were taken over in turn by two Amsterdam publisher-printsellers, Cornelisz Claesz. and Wilhelm Jansz. Blaeu, who added his engraved imprint to the bottom of the title-page for this edition of ca. 1609" (Becker).

"Following Mercator's treatise, van de Velde's copy-book... is usually considered the most important work on calligraphy to be printed in Holland. Van de Velde's scripts are a link between the Italiane-bastarde letters seen in the Frenchmen Materot and Barbedor and the eighteenth-century English round hand. Van de Velde enjoyed considerable fame as a calligrapher; one of his sons was the renowned artist Jan II" (Baltimore).

This copy lacks four plates. The letterpress, though with one leaf less than the Hofer copy, is complete, having been reset in a different issue containing the same texts and cuts. Imposing in its dimensions, this copy measures 308 x 373 mm. (as compared with the Hofer copy's 237 x 340 mm.). The plates are bound first, in a variant sequence (including the second title-page within the body of the plates). The text, mounted on stubs at the end, is of more conventional dimensions, though these leaves (all uncut) vary in height to some extent, one from the next. Occasional very unobtrusive wear and expert mends; in general remarkably fresh and bright; a superb copy.

Amsterdam (Bij Willem Jansz. inde vergulde Zonnewyser), [ca. 1609]. \$35,000.00

Cf. the following, citing this and the Rotterdam 1605 edition: Bonacini 1931; Berlin 5010-12; Becker: Hofer Collection 100; Ekström p. 38f.; Hollstein: Dutch and Flemish, VII.21 no. 30; Victoria and Albert 99; Marzoli 67; Baltimore 91; Jammes 12; Verwey, H. de La Fontaine: "The Golden Age of Dutch Calligraphy" (in: Litteraræ Textuales IV [1976], p. 69ff.); Ackley, Clifford S.: Printmaking in the Age of Rembrandt (Boston, 1981), no. 26

14

VITRUVIUS

De Architectura Libri Decem. Traducti di latino in vulgare affigurati: commentati: & con mirando ordine insigniti; per il quale facilmente potrai trouare la multitude de li abstrusi & reconditi vocabuli a li soi loci & in epsa tabula con summo studio exposti & enucleati ad immensa utilitate de ciascuno studioso & beniuolo di epsa opera. (8), clxxxiii, (1)ff. (collation [-]8, A-Z8); lacking the final leaf, which is replaced in facsimile. 117 woodcut illus. (including 1 repetition), of which 9 full-page. Folio: 420 x 290 mm. Folio. Fine modern full brown calf gilt by the Harcourt Bindery; raised bands. Cloth clamshell case. One of the great books in architectural literature and a monument of Renaissance culture, the first translation of Vitruvius from Latin into a living language. The Italian translation is the work of Bono Mauro da Bergamo and Benedetto Jovio da Comasco; the commentary, and the highly original and beautiful woodcut illustrations, are the work of the Milanese architect and painter Cesare Cesariano (1476/8 - 1543), a student of Bramante and probably also of Leonardo da Vinci, whose influence on the illustrations has always been noted, particularly in the section on human proportion.

This edition is widely regarded as one of the key illustrated books published in Italy in the sixteenth century. The plans and elevations of Milan cathedral are the first measured drawings to appear in book form, and are generally thought to be "the earliest representations of Gothic architecture in a printed book" (Fowler). As C.H. Krinsky notes in Placzek, Cesariano's volume, "although employing a scheme of illustration based on that of Fra Giocondo's Latin Vitruvius editions of 1511 and 1513, went so far beyond its predecessors in the elaboration of the pictures, in translating and commenting on the text, that the 1521 Vitruvius edition itself became the model for several subsequent editions and treatises, for example those by Francesco Lutio Durantino (1524, 1535) and Walter Ryff (alias Rivius, 1543)." The last leaf, with errata and statement from the editors Luigi Pirovano and Agostino Gallo, is lacking and here replaced in a facsimile; lower outer corner of ff. 130-183 expertly renewed; title-page unobtrusively remargined; occasional other expert repairs; a few of the woodcuts touched very lightly in brown ink at an early date. An exceptionally large copy at 420 x 290 mm. (the Millard copy is 399 x 265 mm.), generally in exceptionally clean and fresh condition, carefully washed, the title with neat early inscription "Ricciolin Viterbien" at the head (perhaps associable with the Ricciolini dynasty of painters, such as Niccolo Ricciolini, 1687-1757). Ex-libris Mario Diacono.

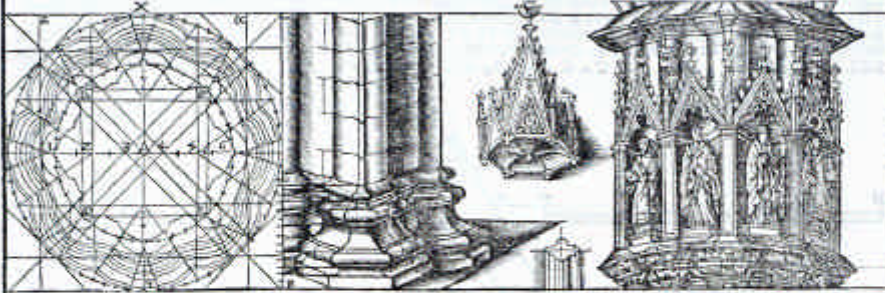
Como (Gottardo da Ponte), 1521. \$35,000.00
 Millard Italian 158 (and commentary p. 494ff.); Evers, Bernd (pref.). *Architectural Theory from the Renaissance to the Present: 89 Essays on 117 Treatises (Köln, 2003)*, p. 66ff.; Mortimer Italian 544; Borroni II.2.60; Berlin 1802; Fowler 395; Cicognara 698; Schlosser p. 251f.; Sander 7696; Brunet V.1330; Graesse VII.378f.; Essling IV.89; Haym IV.108; Besterman p. 104f.; cf. Placzek I.399; Arntzen/Rainwater H10; Chamberlin 2046

LIBER

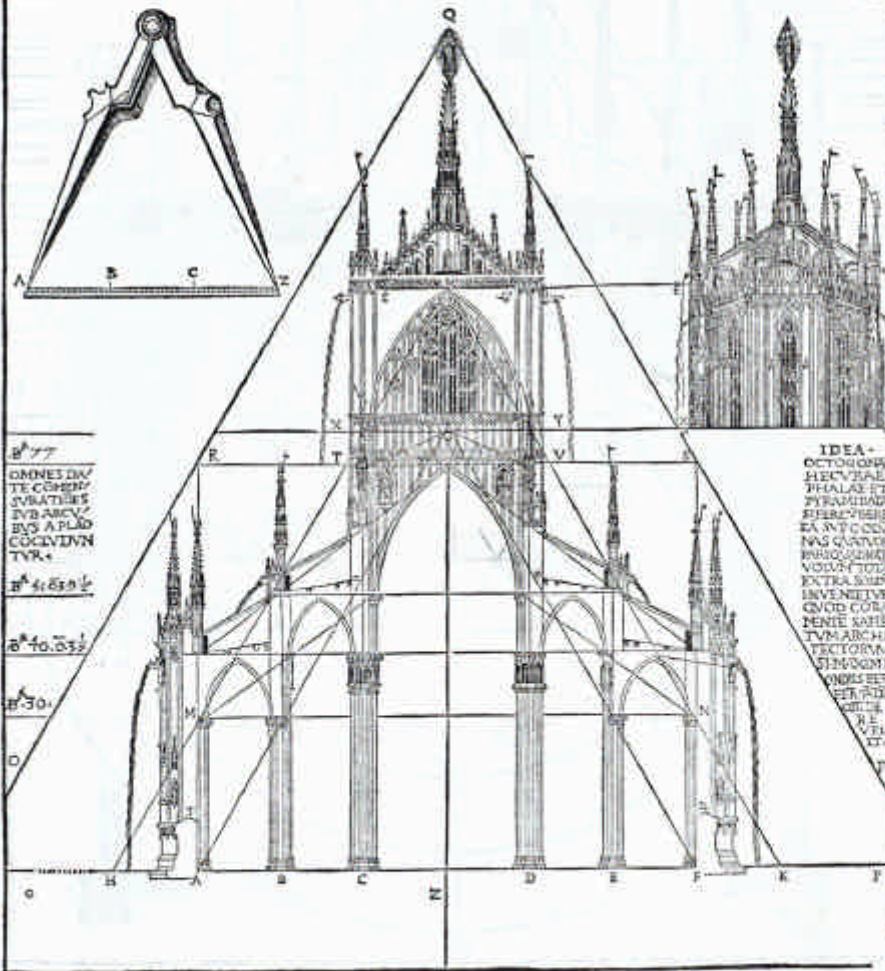
PRIMVS

XV.

ORTHOGRAPHIÆ AB ICHNOGRAPHIA EXORTA PERFIGURATIO PROCVBENS AD FRONTEM
EXASTYLAM SACRÆ AEDIS BARI CAEPHALÆ. SECVNDVM GERMANICAM SYMMETRIAM VTI
EA QVÆ MEDIOLANI PERSTVCTA EST A TRIGONALI RATIONE AC NORMA. FEREQVATA VIDETVR.



EA SCHEMA PERDISTINCTIONIS BASIS ET COLVNAE. ORTHOGRAPHIA. IMPAGVM HIERI
BASIS AC ABACI CAPITVLI. I ORTHOGRAPHIA. IMPAGVM HIERI COLVNAE CAPITVLM
GERMANICO MORE PORNATV.



B⁷⁷
OMNES DV
TE COMEN
SVRATIES
SVB ARCIB
BVS A PLAD
COQVIVN
TVR.

B^{41.50.6}

B^{40.33.2}

B^{30.}

IDEA -
OCTOGONA
HIERICAL
PHALAE ET
PYRAMIDAE
SUPERVSE
EA SVT GON
NAS QUANTO
BVS QUANTO
VOCAT TOTA
EXTRA SVB
INVENTIVR
QVOD COLV
PENTE SATE
TVR ARCHIT
PECTORNI
SINGONI
VNDI SVT
SVT SVL
SVL SVL
R. E.
V. H.
O. T.

15

(BECKMANN) Edschmid, Kasimir

Die Fürstin. Mit sechs Radierungen von Max Beckmann. 81, (3)pp., 6 original etchings by Beckmann (Hofmaier 111-116). 4to. Full brown morocco embossed with ornamental vignette on front cover (E.A. Enders). Raised bands. Vorzugsausgabe: one of 130 copies on handmade Zandersbüttlen with **all six etchings signed in pencil by Beckmann**, from the limited edition of 500 copies in all, signed in the colophon by Edschmid; and of these, one of 95 copies bound in full brown morocco by E.A. Enders, Leipzig.

One of Beckmann's most important works. "The embittered view of society that Beckmann developed during his hospital duty and subsequent nervous breakdown during World War I is reflected in the prints he contributed to 'Die Fürstin.' Edschmid's poetic text about a hero's dreams is strangely coupled with Beckmann's Expressionist renderings of compressed arrangements of bodies in alienated pairings" (Castleman). "The plates to 'Die Fürstin,' 'Die Stadtnacht,' and to 'Fanferlieschen,' together with the lithographs to 'Apokalypse' (1943), and his drawings to Goethe's 'Faust, Part II' (begun in 1943) represent Beckmann's greatest successes as an illustrator" (Lang). Binding slightly rubbed; a fine copy.

Weimar (Gustav Kiepenheuer), 1918. \$18,500.00
Hofmaier 111-116; Jannasch 4; Gallwitz 89; Castleman p. 175; The Artist and the Book; Manet to Hockney 44; Stern 5; Jentsch 37; Lang 12, p. 52; Marbach 164.2; Vom Jugendstil zum Bauhaus 100; Rifkind/Davis 132; Rifkind/Reed 369

16

DEFFKE, WILHELM

Maske Magdeburg. Organ der Deutschen Theater-Ausstellung Magdeburg 1926. Heft 1. Leporello, printed in red and black on recto only. 21, (1)pp. Halftone illus. of photographs and works of art; graphic decoration.

Deffke, whom in 1925 Bruno Taut had appointed director of the Magdeburg exhibition "Der Zucker" was in the same year also named director of the Magdeburg Handwerker- und Kunstgewerbeschule (whose students then included Walter Dexel and Johannes Molzahn, among others). Following this, Deffke was given complete responsibility for all aspects of the design of the Magdeburg Theatre Exhibition—architecture, exhibition design, poster, catalogue and so forth—for which this publication was printed. Deffke's brilliant conception, with its powerful red and black graphic abstractions, perhaps inevitably calls to mind Frederick Kiesler's 1924 program for the Internationale Ausstellung neuer Theatertechnik, in Wien, though quite different in its immediacy. Particularly striking are his extraordinary advertising designs at the end.

Magdeburg, 1926.

\$1,850.00

17

(DELAUNAY) Apollinaire, Guillaume.

Robert Delaunay. 5ff. letterpress text, printed on golden wove paper; 11 plates (the first in color), tipped onto heavy indigo-colored card mounts, numbered in silver at lower right. Sm. folio. Original heavy cream-colored wraps., secured with red silk cord, as issued. Original glassine d.j.

The history of this beautiful album, printed in a very small edition, is well known. Designed by Sonia Delaunay, it was published to accompany an exhibition of Robert Delaunay's great abstract series, "Saint-Séverin," "La Tour Eiffel," and "Les Fenêtres" at Der Sturm in Berlin, in January and February of 1912. Apart from two leaves of catalogue and table, its only text is Apollinaire's famous poem, "Les Fenêtres," written for this publication, and his magniloquent statement "J'aime l'Art d'aujourd'hui parce que J'aime avant tout la Lumière et tous les hommes Aiment avant tout la Lumière ils ont inventé le feu," grandly isolated in letterpress on the first golden leaf of the album. It commemorates one of the most electrifying





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breakthroughs in the history of abstract art, and the show provoked widespread interest throughout Europe. Split at foot of spine, small tear at head of spine; an exceptionally fresh copy, the covers and interior in fine condition.

Paris (Imprimerie André Marty), [1912]. \$4,500.00

Inventaire des Collections Publiques Françaises 15: Paris, Musée National d'Art Moderne: Robert et Sonia Delaunay, 1967; Paris, Bibliothèque Nationale: Sonia et Robert Delaunay, 1977), nos. 55, 331; cf. Paris, Musée d'Art Moderne de la Ville de Paris: Robert/Sonia Delaunay (1985); New York, Solomon R. Guggenheim Museum: Visions of Paris: Robert Delaunay's Series, 1998.

18

(ERNST) Péret, Benjamin

Au 125 du boulevard Saint-Germain. Conte. Avec une point-sèche de Max Ernst et trois dessins de l'auteur. (Collection "Littérature.") (54)pp. 1 original drypoint etching by Ernst on chine (tipped-in frontispiece). 3 full-page illustrations by Péret in text. Sm. 8vo. Dec. wraps., with small illustration by Ernst on front cover. Glassine d.j. One of 50 press copies on vergé, designated P, apart from the edition of 131 numbered copies (of which A on chine, I-X on japon, 1-20 on hollande van Gelder, and the balance on vergé).

The first book illustrated by Max Ernst with an original print, "Au 125 du boulevard Saint-Germain" also has the distinction of containing one of only three original prints

made by Ernst during the decade of the 1920s. "In 1923, the year before publication of André Breton's 'Manifesto of Surrealism,' Ernst made three collage-inspired original prints, his entire print production for the decade of the 1920s.... The third and most intriguing print of 1923 is a drypoint issued as a frontispiece to Benjamin Péret's 'Au 125 du boulevard Saint-Germain'. Showing a nude man running, or hopping, in a small, fish-filled room, it refers obliquely to Péret's automatist texts.... It also matches more closely in its diminutive size and hatching technique the collage-derived illustrations of 'Répétitions' and 'Les malheurs des immortels' than the other two prints of the same year. With its stage-set interior and detailed modeling, it recalls the illustration to the poem 'nul' in 'Répétitions.' Just as the process of photomechanical reproduction had fused the seams of the cut-and-pasted elements in the illustration and had cancelled out their discreteness, so the time-worn system of fine drypoint lines that Ernst had utilized to delineate the composition of his print onto a copperplate masked its collage derivation. Simultaneously, the linear hatchings of the drypoint summarize the style of the hackneyed engravings the print imitates and parodies. Ernst convinces us of the strange poetic reality of his scene through the use of inexpressive means, and through a technique previously associated with the depiction of the observable world. Ernst's prints of 1923 were the only significant examples of traditional printmaking realized in accord with concepts advocated by the future



18

Surrealists during the formation of their movement. Corresponding in method to his great proto-Surrealist paintings of 1921-24, the prints have an originality as images that is striking and undeniable" (Robert Rainwater).

Presentation copy, inscribed on the front flyleaf "Au baron Éric de Haulleville/ le pied levé vers le ciel/ tombe comme une pomme/ Bien à vous/ Bernjamin Péret/ 23 novembre 1923," and with the calling card of Paul Éluard loosely inserted.

The Belgian poet Éric de Haulleville (1900-1941) published his first book of verse in this year, brought out by Franz Hellens of "Le disque vert." Light even browning, wraps, slightly worn (back cover with tiny loss at foot). Rare.

Paris, 1923. \$18,500.00
Spies/Leppien 9; Hugues/Poupard-Lieussou ; Rainwater 16, pp. 11f., 96f. ; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 5; Almanacco Dada p. 503; Sanouillet: Dada in Paris (Cambridge, 2009) no. 450; Lista: Dada libertin & libertaire, p. 242; Verkauf p. 181; Gershman p. 32; Gershman Surrealist Revolution in France p. 143; Milano p. 648f.

19

(ERNST) Arp, Hans

Gedichte: Weisst du schwarz du. Fünf Klebebilder von Max Ernst. 32pp. 5 plates of collages of wood engravings by Ernst. Sm. 4to. Silver foil wraps. D.j., with collage cover design by Max Ernst (recapitulating frontispiece).

Vorzugsausgabe: one of 50 hand-numbered copies signed by Arp in the colophon, from the limited edition of 250 in all. Only these fifty copies were signed by Arp. Arp's

**Au 125
 du boulevard Saint-Germain**

conte
 par

Benjamin Péret

avec une pointe-sèche

de *Max Ernst*

et trois dessins de l'auteur

1923

nine poems, dating from 1924, were illustrated by Ernst in 1929. This is one of the most exquisite of Ernst's illustrated books, and typographically exceptionally elegant. Discreet stamp inside front cover. A fine copy.

Zürich (Pra Verlag), 1930. \$9,000.00
Hugues/Poupard-Lieussou 9; Spies/Metken 1672-1676; Spies: Max Ernst Collages 387-391; Rainwater 27; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 12; Rolandseck 96; Dada Global 269; Motherwell/Karpel 189; Winterthur 178; Franklin Furnace 78; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 426

20

MALLARMÉ, STÉPHANE

Un coup de dés jamais n'abolira le hasard. (30)pp. Folio. Printed wraps.

Originally published in 1897 in an issue of the review "Cosmopolis" (in somewhat different form and in a smaller format); this is the first independent and most influential edition of "Un coup de dés," without doubt the single most important composition in the history of modernist typography. "Mallarmé's work occupies a seminal position in avant-garde page design comparable to that of Picasso's 'Les Demoiselles d'Avignon' in the history of modern painting. It directly or indirectly influenced works by many artists and writers, including typographical compositions by Guillaume Apollinaire and the Futurists, the Cubists' juxtapositions of different viewpoints in different image planes; the Suprematists' invention of infinite space inhabited by geometric forms; the use of figure-ground relationships in functional

typography; Henri Matisse's notion of harmony as a balancing act, and Marcel Duchamp's visual and verbal displacements" (Andel). A little light wear to the wrappers; a nice copy.

Paris (Éditions de la Nouvelle Revue Française), 1914.
\$5,000.00

Carteret II.100; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 24ff. (illus. 6); Andel, Jaroslav: The Avant-Garde Book 1900-1945 (New York, Franklin Furnace, 1989), no. 3, Baudelaire to Beckett 307; Poésure et peinture p. 70f.

21

PARIS. SALLE GAVEAU

Festival dada. Mercredi 26 mai 1920 à 3 h, après-midi. Programme. Handbill poster, printed in black on pale green stock, overprinted in orange with an elaborate dada mechanomorphic drawing by Picabia (and additional text). On the verso: catalogue of the Dada publishers and gallery Au Sans Pareil. 350 x 250 mm. (13 5/8 x 9 3/4 inches).

Design by Francis Picabia and Tristan Tzara. On the program (which is headlined in orange with the announcement "Tous les Dadas se feront tondre les cheveux sur la scène!") are featured "le sexe de dada," "le célèbre illusionniste" by Philippe Soupault, "le nombril interlope, musique de Georges Ribemont-Dessaignes, interprété par Mlle. Marguerite Buffet," "festival manifeste presbyte, par Francis Picabia, interprété par André Breton et Henri Houry," "le rastaquouère" by Breton, "la deuxième aventure de monsieur Aa l'antipyrine" by Tristan Tzara, "vous m'oublierez, sketch par André Breton et Philippe Soupault," "la nourrice américaine, par Francis Picabia, musique sodomiste interprétée par Marguerite Buffet," "manifeste baccarat" by Ribemont-Dessaignes,



21



19

saignes, enacted by Soupault, Breton and Berthe Tessier, "système DD" by Louis Aragon, "je suis des javanais" by Picabia, "poids public" by Paul Éluard, and "vaseline symphonique," by Tzara, among other things; foxtrots were played on the famous organ, accustomed to Bach; Ribemont-Dessaignes performed his "danse frontière," wrapped in a large cardboard funnel oscillating at its tip. The audience, pettishly put out by the Dadas failing to have their heads shaved as promised, pelted the participants with tomatoes, rotten eggs, bread rolls, and, from one corner, veal cutlets, a novel touch. Tiny tears at edges, with a few small losses at bottom; a very fine, comparatively bright copy, superior to those exhibited in the 2005/2006 exhibitions, particularly rare with such strong color.

Paris, 1920. \$9,500.00

Documents Dada 20; Dada Global 229; Almanacco Dada p. 607; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 768; Motherwell/Karpel 45, p. 111ff., illus. p. 179; Dachy p. 136 (illus. in color); Dachy: Archives Dada/Chronique p. 422 (illus. in color); Düsseldorf 257; Zürich 443; Tendenzen 3.112; Pompidou 1472, illus. p. 431; Washington: Dada pl. 360

22

[391. NO. 15.] LE PILHAOU-THIBAOU

Supplement illustré de "391." (16)pp. Tabloid folio. Self-wraps. Contributions by 'Funny Guy' Francis Picabia, Jean Crotti, Ezra Pound, Guillermo de Torre, Cocteau, Duchamp (as Rose Sélavy: "Si vous voulez une règle de grammaire," being extracts from a letter to Picabia of January 1921, using puns to ridicule grammatical rules),



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Georges Auric, Céline Arnaud, Pierre de Massot, Clément Pansaers, Gabrielle Buffet, Paul Dermée, et al.

“Le Pilhaou-Thibaou” (Editor: Funny Guy) was announced as an ‘illustrated supplement of “391”’ but the only illustration it contains is an extremely rudimentary drawing by Picabia (from ‘Poèmes et dessins de la fille née sans mère’) on the back cover: ‘Monument à la bêtise latine.’ Picabia considered it no. 15 of the ‘391’ series, temporarily changing the name because of ‘391’s close association with Paris Dada. It is less aggressive in both tone and appearance than the preceding ‘391’s; the typography is still very varied, and some pages look like posters, there are still banner headlines, aphorisms running round the page and texts facing in different directions but the overall look is more static.

“Neither Ribemont-Dessaignes nor any of the ‘Littérature’ group, naturally, appear, but Picabia gathered new adherents like Ezra Pound and Pierre de Massot. The two poems by Pound were the first to be translated into French.... ‘Pilhaou-Thibaou’ also contains the first mention of Jean Crotti’s movement ‘Tabu,’ restricted to himself and his wife Suzanne Duchamp. ‘And besides DADA has no importance because I am TABU-DADA or DADA-TABU,’ to which Picabia was party as he was all for sowing maximum confusion round Dada” (Ades). Central fold, as usual; a fine copy.

Paris, 1921. \$5,000.00
Ades pp. 146f., 153; Gershman p. 54; Almanacco Dada 160; Chevrefils Desbiolles p. 316; Sanouillet: Dada in Paris (Cambridge, 2009), no. 740; Motherwell/Karpel 86; Verkauf p. 183; Pompidou Dada 1340, illus. p. 72.1; Düsseldorf 250; Zürich 396; Milano p. 648

23

TZARA, TRISTAN

La première aventure céleste [sic] de Mr. Antipyrine. Avec des bois gravés et coloriés par Marcel Janco. (Collection Dada.) (16)pp. 8 original color linocuts, of which

6 full-page in teal blue and black, and 2 other in black (front cover and cul-de-lampe illustration), printed on uncut fine laid paper. Image size: 170 x 90 mm. (6 3/4 x 3 1/2 inches). Sm. 4to. Orig. grey wraps., with handcut typography on front cover, reproduced from a woodcut design by Janco. Dated 28 July 1916 in the justification, this is the first publication of the Collection Dada and possibly the first Dada imprint; it is also the first book of Tristan Tzara, then nineteen years old. Mr. Antipyrine takes his name from a now forgotten patent medicine which Tzara found helpful for his migraines (and not, as is sometimes said, from a type of fire extinguisher). Its contents contain a selection of his early verse, African chants, and the first Dada manifesto, included by Tzara under his own name rather than that of one of his characters (“Dada est notre intensité.... Dada est l’art sans pantouffles ni parallèle...”).

An historic early presentation copy, inscribed by both Tzara and Janco on the inner front cover: “Sympathie + affection/ Tristan Tzara/ [flower]/ Zürich /l/ Frau-münsterstrasse 21/ Centralhof/ [flower] (the foregoing in turquoise ink, and all but the first line in capitals); “Considération/ Marcel Janco” (in black ink, adjacent). The text also contains, on the recto of f. 7, two autograph corrections in black ink, in the hand of either Janco or Heuberger, the printer. Tzara’s address here is at the Pension Altinger, where he shared lodging with Janco, who was then enrolled at the Technische Hochschule. By 1918, Tzara had moved to the Hotel Limmatquai.

Wraps. lightly worn, with a few nearly indetectible expert mends.

Zürich (Collection Dada/ Imprimerie J. Heuberger), 1916.

\$25,000.00

Harwood 1; Berggruen 1; Ilk, Michael: Marcel Janco: Das graphische Werk (Ludwigshafen, 2001), CR1-8, pp. 11ff, 77f.; cf. Cernat, Paul: Avangarda româneasca si complexul periferiei: primul val (Bucharest, 2007), p. 111; Gershman p.



22



23

43; *Dada in Zürich* 81; *Almanacco Dada* illus. p. 461; *Sanouillet, Michel: Dada in Paris* (Cambridge, 2009), no. 626; *Motherwell/Karpel* 414; *Verkauf* p. 183; *Dachy* p. 38 (color illus. p. 37); *Dada Spectrum* p. 275; *Dada Artifacts* 9; *Düsseldorf* 107; *Zürich* 348; *Pompidou: Dada 1309*, illus. pp. 270, 537; *Washington: Dada* pl. 6; *Franklin Furnace* 65; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, pl. 134; *Tendenzen* 3/45; *The Artist and the Book* 135; *Castleman* p. 176; *Manet to Hockney* 39

24

ZEIT-ECHO

Ein Kriegs-Tagebuch der Künstler. Herausgegeben von Otto Haas-Heye. Vol I, No. 1 - Vol. II, No. 15, 1914-1916, in 38 issues. 4to. Printed wraps. with cover woodcut by Max Unold (Vol. I grey with mounted title panels, Vol. II yellow, the title imprinted), the issues stitched with colored string. Publisher's wrap-around bands (those for Vol. I nearly all on various different colored stocks).

A fine long run, complete but for 4 double issues published in Bern in 1917 in a different format. Included among the original prints are lithographs by Paul Klee ("Der Tod für die Idee," Kornfeld 63.II), Oskar Kokoschka (5, illustrating his poem "Allos Makar" in the "Oskar Kokoschka-Heft,"

Wingler/Welz 69-73), Alfred Kubin (4), Hans Richter, and Richard Seewald (5, Jentsch L7-11), as well as Schinnerer, Unold, Scharff, Beeh, Geiger, Jansen, Grossmann, and others. Literary contributors include J.R. Becher, F. Blei, E. Bloch, M. Brod, M. Buber, Th. Däubler, K. Edschmid, P. Fechter, O. Flake, W. Hausenstein, H. Hesse, H. von Hofmannsthal, O. Kokoschka, E. Laskerschüler, A.R. Meyer, W. Rheiner, R.M. Rilke, P. Scheerbar, G. Trakl, M. Walser, F. Werfel, and many others.

"Founded as a war diary, the magazine attempted to show the effect of war on painters and writers. It intended to define the mood of those years, and originally took no political stand. Pacificists as well as war enthusiasts were welcomed. Everyone was allowed to speak 'what was in his heart.' When Hans Siemsen took over as designer in the second year, he saw a changed mood among intellectual Germans. 'I think that the mood of war for the last year is about all we can take.' The change became anti-war. It became somewhat confused, 'full of grief and giddy'" (Raabe). A very fine set, partly unopened, complete with the fragile wrap-around bands for all but four issues. München, 1914-1916. \$5,000.00

Söhn II.364-365; *Raabe* 22; *Perkins* 205; *Schlawe* II.42f; *Rifkind* 308



25

25
BROUWS, JEFF

Freight Cars. Eighteen photographs of railroad rolling stock, 1995-2001. (2)ff., 18 archival digital pigment print photographs, each signed, numbered, dated and titled by the artist in ink on the verso. Image size: 160 x 205 mm. (6 1/4 x 8 1/8 inches). 1 additional plate recapitulating the 18 images. Wove paper guards. Oblong 4to. Cloth clamshell box, with mounted photographic vignette. Edition of 9 copies in all, signed, numbered and dated by the artist in the colophon. Prints made on the Epson StylusPro 9800 using K3 Ultrachrome Inks.

In an artist's statement, Brouws wrote that he "has combined anthropological inquiry and a bleak aesthetic beauty mining the overlooked, the obsolete, the mundane." Fine, as issued.

N.p. (The Artist), 2009.

\$8,500.00

26
KEPES, GYORGY

Gyorgy Kepes: 12 Photographs. Introduction by Philip Hofer. 4ff. title (printed in red and black), introduction, table and colophon. 12 original gelatin silver print photographs, each signed in full and dated in pencil by Kepes, and each numbered, on the verso, and each archivally mounted in passepartout mats. Image sizes vary, but all are printed on silver paper measuring ca. 8 x 10 inches (ca. 250 x 200 mm.). Portfolio. Publisher's pale brown linen clamshell box, gilt. All content loose, as issued. One of 20 hand-numbered portfolios from the edition of 25 in all, including 5 artist's proofs.

Completed in March 1977, the portfolio was published by Mary Pratt of Vision Gallery, in collaboration with Nancy and Tom House; the project editor was Brent Sikkema. The photographs were printed and processed to archival standards by Chris Enos under the supervision of Gyorgy Kepes. The letterpress was designed and printed by Katy Homans.

The photographs date from Kepes's Chicago years, 1938 to 1943, with one more from Cambridge, 1948 (and Kepes has dated them using the year of their conception). They

include some of his most iconic images, including "Juliet's Shadow Caged" (1938), "Eyes" (circa 1941), "Hieroglyphic Body" (1942) and "Fluid Patterns" (1942).

"These photographs encompass overtones and undertones that even the remarkably composite American population cannot decipher at once. The prints have an immediate impact indeed. Still they must be studied for further meaning. A predominating strain that strikes this one out of a his multitude of admirers is his comprehension of the fundamental calligraphy behind all art as well as language. Yet there are mirages and powerful surface tensions directed at other facets of our comprehension. This multi-leveled richness is evident as much in his paintings as in his photographic work" (Philip Hofer). A very fine copy. Complete copies are quite rare.

Boston (Vision Gallery of Photography), 1977.

\$15,000.00

27
MINKKINEN, ARNO RAFAEL

White Underpants. 1f. (title/colophon leaf), 20 vintage selenium-toned gelatin silver prints, each signed on the verso in pencil by the artist. Sheet size: 10 x 7.5 inches. Image size: 5.5 x 3.5 inches. 4to. Clamshell box with stretch-fabric wrap-around band, mounted with title. Contents loose, as issued. Edition of 20 copies, signed and numbered in ink by the artist in the colophon. Images dated between October 1971 and October 1973, printed by the artist and assembled in 1976. Fine, as issued.

N.p., [1973].

\$30,000.00



26



28
(SANDER, AUGUST)

Portraits of Artists by August Sander. / Künstlerporträts von August Sander. 1f. (colophon on board), 12 original silver print photographs, handprinted from the original glass plates on Portriga photographic paper and embossed with the artist's seal, each tipped into heavy passepartout mount, and signed, numbered and dated by Günther Sander on the back of the mount. Photographs: ca. 290 x 210 mm. (11 1/8 x 8 1/8 inches). Mounts 547 x 447 mm. (21 1/2 x 17 1/2 inches). Lrg. folio. Publisher's brown cloth dropdown box. One of 75 numbered copies from the limited edition of 81 in all, including 6 artist's proofs. The photographs were printed by Günther Sander, the artist's son and assistant.

The subjects are as follows:

1. The Painter Gottfried Brockmann, 1924.
2. The Painter Willi Bongartz, 1924.
3. The Painter Gerd Arntz, 1929.
4. The Painter Anton Räderscheidt and Marta Hegemann, 1924.
5. The Painter Franz Wilhelm Seiwert, 1928.
6. The Dadaist Raoul Hausmann, Posing, 1930.
7. The Dadaist Raoul Hausmann, Sitting, 1930.
8. The Painter Heinrich Hoerle, 1929.
9. The Painter Otto Dix and Wife, 1926.
10. Heinrich Hoerle Painting the Boxing Champion Hein Domgörgen, 1929.
11. The Painter Otto Freundlich, 1929.
12. The Painter Jankel Adler, 1929. A fine copy, as issued. München (Schirmer Mosel), 1974. \$9,500.00

29

LEWITT, SOL

Grids, using straight lines, not-straight lines & broken lines in all their possible combinations. [Grids.] 28 etchings. (4)ff., 28 original etchings, each initialled in pencil by the artist on the verso, printed on Rives BFK. 270 x 270 mm. (10 5/8 x 10 5/8 inches). Tissue guards. Lrg. sq. 4to. (285 x 285). White silk over boards, stamped in black. Paper slipcase (slightly abraded). Edition limited to 25 copies in all, and 10 artist's proofs, signed and numbered by Lewitt in pencil in the center of the last leaf. Printed by Kathan Brown at the Crown Point Press, Oakland.

"Departing from his other offset-printed books, LeWitt's Crown Point books are beautifully hand printed and bound. 'Grids...' holds twenty-eight full page etchings. The progressions are listed first, from combination number one ('Straight/Straight') through number twenty-eight ('Straight, Not-Straight, Broken/Straight, Not-Straight, Broken'). The cut of the etched lines into the soft paper (the lines which at first glance appear straight, and then on closer inspection reveal their freely drawn character), produce a vital page design and pleasurable viewing experience. A hand printed and bound LeWitt exerts a stronger sense of weight and permanence that creates a bridge between the intuitive idea guiding his books, and a stronger, more engaging contact sustained by the viewer while paging through LeWitt's system" (Minneapolis). A fine copy.

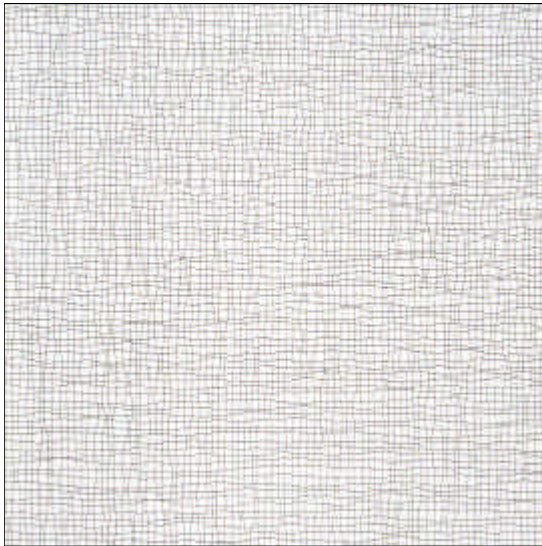
New York (Parasol Press Ltd.), 1973. \$20,000.00

Barbara Krakow Gallery: Sol LeWitt Prints Catalogue Raisonné 1947-2006, no. 1973.03, Minnesota Center for Book Arts: Pick up the book, turn the page and enter the system: books by Sol LeWitt (Minneapolis, 1988)

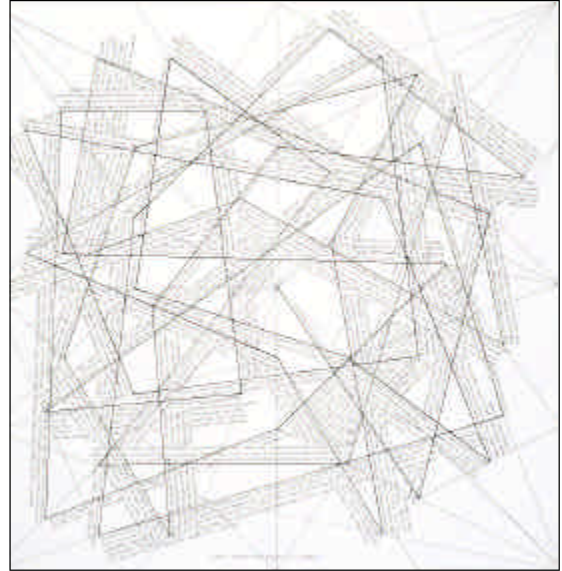
30

LEWITT, SOL

Three Kinds of Lines & All Their Combinations. 1. Straight lines, 2. not-straight lines. 3. broken lines, 4. alternate



29



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straight & not-straight lines, 5. alternate straight & broken lines, 6. alternate not-straight & broken lines, 7. alternate straight, not-straight & broken lines. Seven black & white etchings. Title/colophon leaf, and 7 original etchings, each signed and numbered in pencil on the verso, printed on Rives BFK, loose as issued. 692 x 540 mm. (27 1/4 x 21 1/4 inches). Lrg. folio (710 x 555 mm.). Publisher's ivory cloth box (slightly scuffed). Edition limited to 25 copies, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1973. \$15,000.00

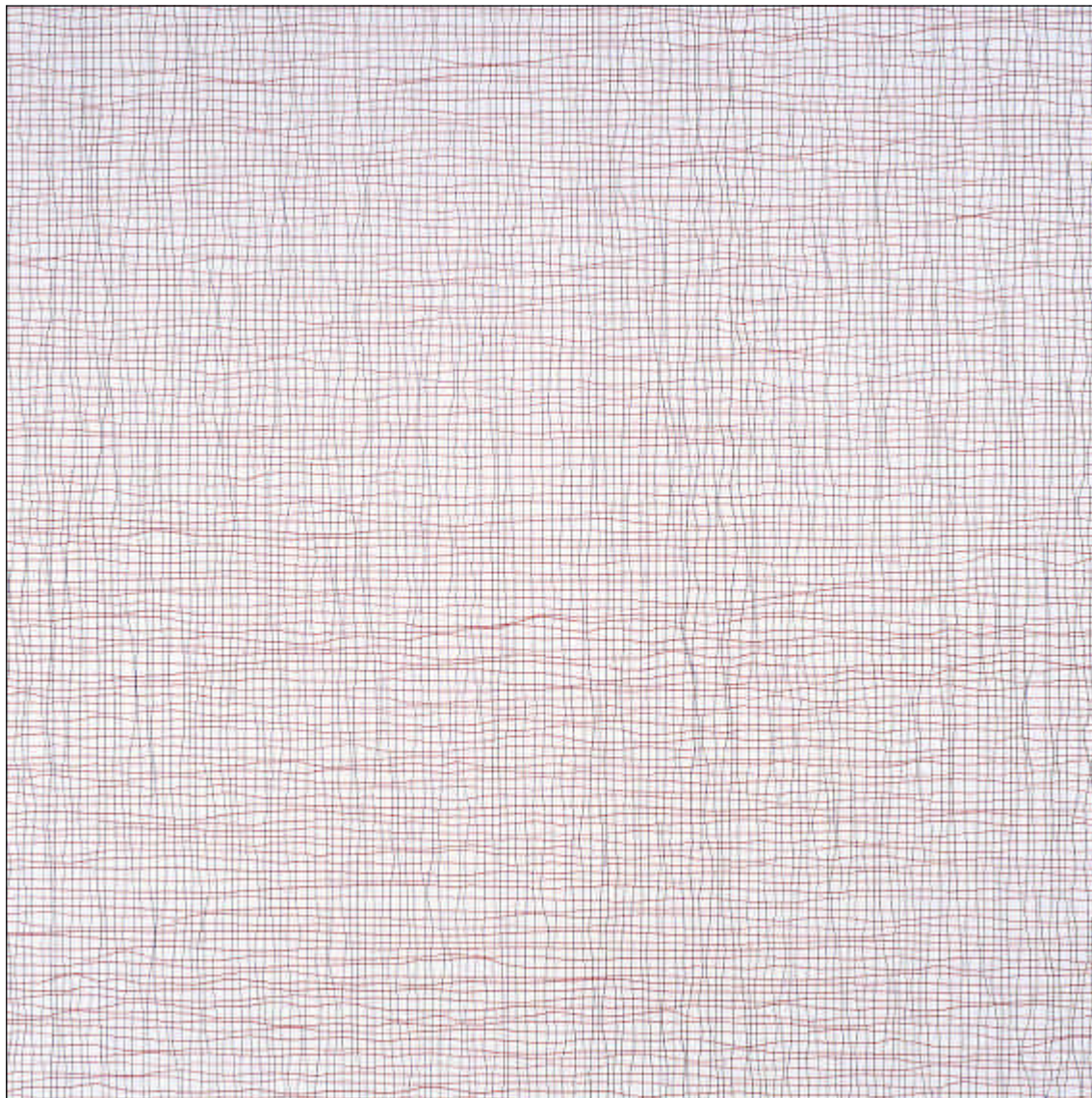
Barbara Krakow Gallery: Sol LeWitt Prints Catalogue Raisonné 1947-2006, no. 1973.01

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LEWITT, SOL

[Color Grids.] Suite of 45 original etchings, printed in four colors, through-numbered 1-45 in pencil on the verso, and each signed in pencil on the verso by the artist, printed on Rives BFK. 508 x 508 mm. (20 x 20 inches). Edition limited in all to 10 copies and 7 artist's proofs. Printed by Gerald Sisco at the Crown Point Press, Oakland.

Simultaneously published with this suite was a separate issue of the same prints in bound form, cut down to substantially smaller dimensions (the book version measures 10 1/2 x 10 1/2 inches only), also limited to 10 copies and 7 artist's proofs. In the book version, the prints are initialled on the versos, rather than signed as they are here. Though the Krakow Gallery catalogue raisonné refers to both simply as "Color Grids," neither is explicitly identified with this title in the publication itself. The book version (cat. 1975.02) is called "Grids, using straight, not-straight and broken lines in yellow, red & blue and all their combinations" on a formal title-page, whereas the print suite was issued without a



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title. In this suite, plate 7 is numbered but not signed. Very fine condition.
 New York (Parasol Press Ltd.), 1975. \$40,000.00
Barbara Krakow Gallery: Sol LeWitt Prints Catalogue Raisonné 1947-2006, no. 1975.03

32

LEWITT, SOL

The Location of Lines. Five etchings. Title/colophon leaf, and 5 original etchings, each signed and numbered in pencil on the verso, printed on Rives BFK, loose as issued. 457 x 457mm. (18 x 18 inches). Tissue guards. Sq. folio (465 x 465 mm.). Publisher's black cloth box (slightly soiled). Edition limited to 25 copies in all, and 10 artist's proofs, printed by Gerald Sisco at the Crown Point Press, Oakland. A fine copy.
 New York (Parasol Press Ltd.), 1975. \$8,500.00

Barbara Krakow Gallery: Sol LeWitt Prints Catalogue Raisonné 1947-2006, no. 1975.06

33

LEWITT, SOL

The Location of Six Geometric Figures (Circle, Square, Triangle, Rectangle, Parallelogram and Trapezoid). Six etchings. Title/colophon leaf, and 6 original etchings, each signed and numbered in pencil, printed on Rives BFK, loose as issued. 608 x 507 mm. (24 x 19 7/8 inches). Tissue guards. Lrg. folio. (625 x 525 mm.). Publisher's black cloth box. Edition limited to 25 copies and 10 artist's proofs, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.
 New York (Parasol Press Ltd.), 1975. \$12,000.00
Barbara Krakow Gallery: Sol LeWitt Prints Catalogue Raisonné 1947-2006, no. 1974.01

THE GRAPHIC ART OF BRITISH INDIA, 1780-1860: THE MAX ALLEN COLLECTION

This impressive collection, comprising some 217 prints, 5 watercolors and 123 illustrated books and portfolios, was the subject of a notable exhibition in 1987, "A Journey to Hindoostan: Graphic Art of British India, 1780-1860," which was shown at The William Benton Museum at Storrs, and at the Sterling and Francine Clark Art Institute, in Williamstown. The catalogue of the show, by Thomas P. Bruhn, featured an essay by the distinguished scholar Mildred Archer.

As Thomas Bruhn writes in the introduction to that catalogue, "the period from the late eighteenth to the mid-nineteenth centuries was a time when India came forcefully to the mind and eye of the British, and with this increasing interest a new body of topographical and ethnographical literature arose. The masterpieces of this visual and literary endeavor are the great prints, illustrated portfolios, and colored books that the British professional and amateur artists produced at this time. The exhibition 'A Journey to Hindoostan' is a cross-section of these prints and books and offers a history and study of British aesthetic sensibility that explored this exotic land."

The prints include major examples by the outstanding figures of the period, many deriving from the great illustrated portfolios of the time, opening with William Hodges and his contemporaries Thomas and William Daniell, and continuing with Robert H. Colebrooke, Thomas Anburey, François Balthazard Solvyns, Thomas Williamson, Charles Gold, Henry Salt, Charles D'Oyly, James Baillie Fraser, Charles Ramus Forrest, Robert M. Grindlay, John Luard, Richard Barron, J.B. East, Marianne Postans, William Tayler, Emily Eden, Charles Stewart Hardinge, James Rat-tray, Charles Richard Francis, Fanny Parks, Mrs. W.L.L. Scott, Charles Henry Meecham, George F. Atkinson, and William Simpson, among others.

Among the books of special interest are James Atkinson's "Sketches in Afghaunistan" (1842), Emily Eden's "Portraits of the Princes & People of India" (1844), Charles Ramus Forrest's "A Picturesque Tour along the Rivers Ganges and Jumna, in India" (1824), Robert Melville Grindlay's "Scenery, Costumes and Architecture, Chiefly on the Western Side of India" (1830), John Luard's "Views in India, Saint Helena and Car Nicobar" (1838), George Annesley, Earl of Mountnorris' "Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt" (1809), François Balthazard Solvyns' spectacular "A Collection of Two Hundred and Fifty Coloured Etchings Descriptive of the Manners, Customs and Dresses of the Hindoos" (1799), and William Tayler's "Sketches Illustrating the Manners & Customs of the Indians & Anglo Indians" (1842).

The Allen Collection is for sale *en bloc* only. A complete catalogue of the collection is available on request. Price on application.



THE JULIET KEPES ARCHIVE

The distinguished and innovative artist, writer and illustrator, Juliet Appleby Kepes (1919-1999) is best known for the 17 children's books she wrote and illustrated, which won her a Caldecott Honor citation (for "Five Little Monkeys" in 1952) and other awards from the Museum of Modern Art, the American Institute of Graphic Artists, and the Society of Illustrators. The New York Times four times cited her books among the ten best children's books of the year. Her book "Birds" (1968) was published under the auspices of the Department of Printing and Graphic Arts of Harvard College Library, and introduced by its curator, Philip Hofer.

The British-born wife of Gyorgy Kepes, the influential artist and theorist, Juliet Kepes was trained at the Chicago Institute of Design (known then and now as the New Bauhaus), and worked as an artist in a number of fields relating to children, designing environmental spaces, murals, sculpture and textiles, among other things, sometimes in collaboration with her husband. Her work is featured in the Museum of Modern Art's show, "Century of the Child: Growing by Design, 1900-2000" (July-November 2012), in which the famous playroom environment she and Gyorgy Kepes designed for their daughter in 1949 was recreated at the Museum for this exhibition. Juliet Kepes's gouache drawing for the playroom mural was reproduced as a poster for the MOMA exhibition.

The present archive includes more than 3,000 original drawings in various formats—ranging from quick occasional sketches to elaborately finished watercolors and finely painted sumi ink wash scrolls and albums—as well as extensive manuscript and typed texts for her books, both published and unpublished, and artwork relating to these from various stages of technical production. Also among the drawings are examples of her designs for holiday and greeting cards, some of which were published by the Museum of Modern Art and Design Research. In addition, the archive includes a variety of other creations, such as handmade puppets and painted wooden objects for children's rooms, bolts of textiles jointly designed by Juliet and Gyorgy Kepes, and examples of her original lithographs, etchings and silkscreens, all of which relate to her work as an illustrator. The archive also includes correspondence with editors, publishers, gallerists, and collaborators, as well as other professional files.

Perhaps the most significant aspect of the Juliet Kepes Archive is the vast amount of material it contains—both of illustrations and of text—for books that were never published. These projects include some of her finest work, which, for various reasons of her own, and of her several publishers, were never completed or released. They include hundreds of manuscript drafts and annotated typescripts, together with an extraordinary wealth of artistic designs, worthy of study and, perhaps, eventual publication.

Further details on request. Price on application.

