Illustrated Books & Portfolios, Original Prints & Drawings

A Holiday Miscellany

(Allen Collection) 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 shown in 1987 at the William Benton Museum and the Clark Art Institute as “A Journey to Hindoostan: Graphic Art of British India, 1780-1860” (catalogue with an essay by Mildred Archer). Offering a wide panorama of the subject from the advent of aquatint to the height of chromolithography, the collection includes extensive examples by the outstanding artists of the period, among them William Hodges, Thomas and William Daniell, 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 Rattray, Charles Richard Francis, Fanny Parks, Mrs. W.L.L. Scott, Charles Henry Meecham, George F. Arkinson, and William Simpson, among others. The Allen Collection is for sale en bloc.

Link to catalogue: https://arslibri.com/collections/AllenCollection.pdf

Link to photographs of the prints: https://www.dropbox.com/sh/5pq0hd454ojjl446/EQ89WHC4P7

Price on application
ASHBERY, JOHN. **Self-Portrait in a Convex Mirror.** The poem with original prints by: Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj, Larry Rivers; together with a foreword by the poet, a recording of his reading of the poem, & on the album an essay by Helen Vendler. (2), 27, (3)ff. All contents loose, as issued. **8 original prints hors texte, each signed and numbered in pencil,** including 1 photograph by Richard Avedon (continuous-tone offset lithograph); 4 lithographs, of which 3 printed from the stone (Elaine de Kooning, Willem de Kooning, Jane Freilicher) and 1 from a metal plate (Alex Katz); 1 woodcut (Jim Dine); 1 softground etching with aquatint (R.B. Kitaj; printed by Aldo Crommelynck), 1 photogravure etching with hand-coloring (Larry Rivers; printed at Universal Limited Art Editions). Print and text dimensions: 450 mm. (ca. 17 3/4 inches) in diameter. 33-1/3 r.p.m. phonograph record of Ashbery reading the poem, in album with liner commentary by Helen Vendler. Title-page and record album both with reproductions of the Parmigianino self-portrait. Folio. Publisher’s polished steel canister, with inset convex mirror on the lid. Edition limited to 175 hand-numbered copies (25 hors de commerce), signed in the colophon by Andrew Hoyem, printed on uncut Twinrocker paper. Foreword written for this edition by John Ashbery, signed by him in pencil at the conclusion. “The enigmatic ‘Self-Portrait in a Convex Mirror’ (1523-1524) by the Italian mannerist artist Parmigianino was the inspiration for John Ashbery's 1973 poem of the same name. This highly original version of the poem uses a round format and is housed in a metal film canister containing a convex mirror. The eight artists who provided the illustration were all old friends of Ashbery from the New York art world. Their choices of image were as varied as their styles and personalities. Three artists (Avedon, Elaine de Kooning and Rivers) portrayed Ashbery, while two (Dine and Kitaj) portrayed themselves. The remaining artists provided a portrait of a woman (Katz), a still life (Freilicher), and an abstraction (Willem de Kooning)” (Robert S. Johnson). Very slight dent on the edge of the canister lid. All contents in very fine condition. San Francisco (Arion Press), 1984. $10,000.00

Johnson, Robert Flynn: Artists’ Books in the Modern Era, no. 173; Splendid Pages p. 206

Paris (Éditions Georges Fall), 1972. $5,000.00

BUHOT, FÉLIX. Japonisme. Dix eaux-fortes. 10 original etchings and aquatints, 1874-1883 (Bourcard/Goodfriend 11-20). Bourcard/Goodfriend’s third states, except B/G 11 (first state), B/G 12 (fourth state), B/G 17 and 20 (second state), and B/G 19 (only state). Sheet size: 355 x 260 mm. (ca. 14 x 10 1/4 inches). Together with this, as issued, two chemises each reprinting the first and last etchings (both with B/G 11 in third state, with letters). Inner chemise: 540 x 375 mm. (ca. 21 1/8 x 14 5/16 inches), with the etchings here printed in sanguine on brown heavy wove stock; apricot silk ties (fragmentary). Outer chemise: 580 x 404 mm. (ca. 22 7/8 x 15 7/8 inches), with the etchings printed in black, on a coarser brown heavy wove stock (triple-folding). Folio. New fitted cloth clamshell case. Édition de tête: ex. no. 6 of 50 copies on Japon, from the limited edition of 150 numbered copies, here numbered in pencil on the first plate, and on both the inner and outer chemises (within the platemark of the front cover etchings).

A landmark publication of French japonisme. “The preeminent critic of the etching movement, Philippe Burty, took an early interest in Buhot's printmaking. In late 1874 he commissioned Buhot to make etchings of several Japanese objects in his renowned personal collection. These three-dimensional objects were to be done in the manner of Jules Jacquemart, the unchallenged master of this genre, although Buhot gave a warmth of interpretation to his prints lacking in the more clinical perfection of Jacquemart… These Japonisme prints were Buhot’s first entries in the Salon of 1875 and were well received by Japanese art enthusiasts like Louis Gonse. The series was finally published as a portfolio in 1883” (Fisher).

The etchings tipped onto fine modern Bristol mounts, the interior of the inner chemise lined with a second paper. An historic presentation copy, inscribed in pencil on the inner chemise ‘à Monsieur Edmond Sagot/ en souvenir des bons soins qu’il a bien voulu ... à cette édition/ Félix Buhot gr.,” with the artist’s personal cypher stamped in red above. Paris, 1883. $12,500.00


A complete set, including the sensationaly rare No. 2, published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost. Remarking on this "inaccessible et mythique numéro," the Breton sale catalogue of 2003 reported that "d’après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l’océan. De la plus insigne rareté."

Contents of the set as follows:

invitation of the Czech group, visited Prague early in 1935, where they were lionized by the Communist Party press. Declarations by Vítězslav Neval and others; illus. of work by Syrsky and Toyen.

No. 2: Boletín internacional del surrealismo. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de París y ‘Gaceta de Arte’ de Tenerife (Islas Canarias). 9, (1)pp. 5 illus. Parallel texts in Spanish and French. ‘In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Dominguez in Tenerife who for four years had been publishing a review of modern art, ‘Gaceta de Arte.’ Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro García Cabrera and Agustín Espinoza. ‘Gaceta de Arte’ organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings, and photographs.... Conferences were held, and Bufuel and Dalí’s film ‘L’Age d’Or’ was shown. A second bilingual edition of the ‘International Surrealist Bulletin,’ this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues—the relationship between art and revolution—as the Czech number. It contained reproductions of ‘The Hunter’ by Dominguez, and ‘The Death of Marat,’ an engraving by Picasso for a collection of poems by Benjamin Péret’ (Marcel Jean).

No. 3: Bulletin international du Surréalisme. Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. Opening with a manifesto protesting the Franco-Soviet pact, “Le couteau dans la plaie,” signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton’s speech to the Congrès des Écrivains pour la défense de la Culture—which, notoriously, he had been prevented from reading. “There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party” (Ades).

No. 4: International Surrealist Bulletin. Issued by the Surrealist Group in England. September 1936. 18, (2)pp. 11 illus. Texts by Herbert Read and Hugh Sykes Davies; bulletin “read and approved” by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England, following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936.


6 Wilbur, Richard & CALDER, ALEXANDER. A Bestiary. 74, (4)pp. Prof. illus. with line drawings by Calder. Lrg. 4to. Cloth, embossed with a design by the artist. Publisher’s dec. slipcase (slightly rubbed). One of 750 hand-numbered copies on uncut Curtis Rag paper, signed by Wilbur and Calder in the colophon, from the edition of 825 in all, printed at the Spiral Press by Joseph Blumenthal. A fine copy.
New York (Pantheon Books), 1955. $600.00
CLIO AND EUTERPE, OR, BRITISH HARMONY. A collection of celebrated songs and cantatas by the most approv'd masters. Curiously engrav'd, with the thorough bass for the harpsicord and transposition for the German flute. Embellish'd with designs adapted to each song. 3 vols., entirely engraved. (8), 200pp.; (8), 200pp.; (8), 200pp. Elaborately illustrated throughout by Henry Roberts, with engraved allegorical frontispiece repeated in each volume, and engraved pictorial headpieces for every song. Lrg. 8vo. Nineteenth-century brown speckled calf, gilt, inner dentelles (several hinges expertly renewed). A.e.g. First editions of the three volumes appeared in 1758, 1759, and 1762 respectively; this set uniformly 1762. The set includes musical compositions by Arne, Purcell, Handel (from “Jephtha”), Boyce, and Rameau, as well as Balldon, Bell, Defesch, Green, Oswald, Riley, Stanley, and others, and texts from Shakespeare (“Cymbeline” and “The Tempest”), Dryden, Pope, Swift et al: ballads, art songs and cantatas based on classical mythology and sentimental narratives, as sung at Vauxhall Gardens, Ranelagh and other elegant venues. An extremely charming specimen of English rococo illustration, profusely illustrated with Watteauvian vignettes by the indefatigable engraver and printseller Henry Roberts, who in 1738-1739 had issued the similar “Calliope, or English Harmony.” A few very pale waterstains, intermittent light soiling. Engraved armorial ex-libris of The Right Honourable Charles Lindley, Viscount Halifax (1891). London (Henry Roberts), 1762. $3,500.00
COVARRUBIAS, MIGUEL. *Mexico South: The Isthmus of Tehuantepec.* xxviii, 427, (9), viii, (2) pp., 8 color plates. 96 halftone photographic illus. from an album by Miguel and Rosa Covarrubias, and numerous line drawings in text. 4to. Cloth. D.j. (designed by Covarrubias), protected by acetate. Dec. slipcase. One of an edition limited to 100 copies, with an original finished portrait drawing of a woman, possibly Rosa Covarrubias, signed "COVARRUBIAS" in ink. Covarrubias is both illustrator and writer, just as in his previous book *Island of Bali,* which also included photographs from an album taken by Miguel and his new wife Rosa on their honeymoon trip. Presentation copy, inscribed on the half-title "For Natalia and Jan Drohojowski, with the friendship of their friends Rosa and Miguel Covarrubias," with Rosa’s signature in her own hand. Underneath the inscription the artist has added an amusing self-portrait drawing in profile. Loosely inserted: (6) pp. illustrated publisher’s prospectus.

New York (Alfred A. Knopf), 1946. $15,000.00
10 DELLA VALLE, PIETRO. Voyages de Pietro Della Valle, gentilhomme romain, dans la Turquie, l’Égypte, la Palestine, la Perse, les Indes Orientales, & autres lieux. Nouvelle édition, revuë, corrigée & augmentée. 8 vols. 2 engraved portraits, and 6 copper-engraved plates (of which 5 are plans). Fine contemporary mottled calf, handsomely gilt at spine. A later French edition of the work first published in Rome in 1650-1653, written in the form of 54 letters from the author to the Neapolitan physician Schipano; the first French translation appeared in 1661-1664. “The prince of all such travellers is Pietro de la Valle, the most insatiate in curiosity, the most intelligent in apprehension, the fullest and most accurate in description” (H. Yule, after Cox). Della Valle’s journey, undertaken over twelve years, took him through the Near East, Persia, and India, and, on his return, through Arabia, Cyprus, Malta and Sicily. “Della Valle left Venice in 1614 on a pilgrimage to the Holy Land. From there he travelled through Syria to Persia, where he married the Circassian Setti Manni and spent some time at the Court of Shah Abbas. He carried on his travels to the west coast of India, finally returning to Italy in 1626. The greatest number of letters are dated from Persia… Ten letters are dated from Constantinople” (Blackmer). A very handsome and fresh copy, with the rococo ex-libris throughout of M. Huvier du Mée.

Rouen (Robert Machuel), 1745. $4,500.00

Cf. (citing various editions): Blackmer 1712; Tobler 95; Cox I.273; Wilson p. 234

11 DESCARTES, RENÉ. De homine, figuris. Et latinitate donatus a Florentio Schuyl. (38), 121 [i.e.123], (1)pp., 10 plates (2 folded, and two with overlaid movable flaps). 58 woodcut and engraved illus. Woodcut title-page device; head- and tailpieces. Sm. 4to. Full contemporary vellum. Second edition of the first European work on physiology, and the first mechanical account of bodily functions. Written by Descartes in the early 1630s, he was ready to publish in 1633, but delayed the publication when he learned of Galileo’s condemnation by the Catholic Church. He continued to correct and amend the manuscript, which was then translated into Latin by Florentius Schuyl, and published posthumously in 1662. The two plates with movable flaps are present. Ownership inscription, “Ex-libris Vincenrorij [-?] de Ambra, 1670”.

Lugduni Batavorum (Ex Officinâ Hackiana), 1664. $4,500.00

(DUBUFFET) Paris. Galerie René Drouin. Les gens sont bien plus beaux qu’ils croient. Vive leur vraie figure. Portraits. A ressemblance extraite, à ressemblance cuite et confite dans la mémoire, à ressemblance éclatée dans la mémoire de Mr. Jean Dubuffet. Du mardi 7 au 31 octobre. [At the base, corresponding to the top:] “Plus beaux qu’ils veulent/ Beaux malgré eux.” Poster, with manuscript text and portrait drawing at the center, printed on salmon-colored wove stock, in offset lithography. 580 x 400 mm. (22 7/8 x 15 5/8 inches). 2 cancelled taxe d’affichage stamps affixed at blank portion at lower left, as usual. The extremely rare, graphically riveting poster for one of the most radical exhibitions in postwar France, Dubuffet’s art brut portraits of Parisian intellectuals, at the Galerie René Drouin in 1948. Initially, the series was based on personalities in the literary salon of Florence Gould, to which Dubuffet had been introduced by Jean Paulhan, including Paulhan himself, Pierre Benoit, Marcel Jouhandeau, and Paul Léautaud; it was then extended to include other friends and acquaintances, such as Antonin Artaud, Francis Ponge, Henri Michaux, and Jean Fautrier. “Dubuffet’s aggressive, graffiti-style caricatural portraits of 1946-47 are in part caricature in the simplest sense, a mocking variant on the pantheons of artists that had become sober clichés of even ‘radical’ French art, as in Surrealist group portraits. But Dubuffet’s portraits manifest the revolt, and revulsion, of intellectuals: mental energy and will are now all that matter, and the body can (indeed must...) go to hell. His writers and intellectuals are pathetic monsters, their features reduced to pop-eyed scralls, their aplomb prodded into jumping-jack spasms. Yet since grotesque harshness and imbalanced disturbance are in Dubuffet’s view tokens of authenticity, to be portrayed by him with scar-like contours and inept anatomy is, perversely, to be made glamorous” (High and Low). A few indetectible very short clean marginal tears mended on verso; a bright, unfolded copy. Paris, 1947. $3,500.00


The front cover—its amusing line-drawing of a mantle clock with no hands, the dial simply reading “Il est trois heures” in script—is surely Duchamp-Villon’s design, as must be the surrealist vignette in the justification, showing a pipe stem curling out of an open window (and its smoke curling back again in the shape of a question mark). That no trace of the work seems to exist in the Duchamp-Villon or Duchamp literature prior to 1998 (including the careful 1967 monograph by George Heard Hamilton and William C. Agee, with bibliography by Bernard Karpel) is one index of its rarity. Presentation copy, inscribed by Keller to Mlle. Renée Druet, February 1919. A fine copy.

Châlons-sur-Marne (Imprimerie-Librairie de l’Union Républicaine), 1918. $2,500.00

**DUMONT, MAURICE. La suite des Polichinelles. 1e série. 8 original metal matrices for the prints** (including variants). Together with this: Double proof suite of 7 original relief prints (glyptographies) on chine, each here in two states (one in orange, one in grey or grey-green), each initialled by the artist at lower right, loosely inserted in the artist’s illustrated chemise reprising the first plate in orange, here signed in full by the artist and dated “94” in pencil. Image: 140 x 88 mm. Cover 281 x 190 mm. 4to. New fitted cloth clamshell case. “Il existe plusieurs essais ou variantes de couleurs pour chaque planche” (Bonafous-Murat, in “Maurice Dumont, 1869-1899: Peintre-graveur, illustrateur, poète et éditeur de ‘L’Epreuve,’” Paris 1991). The Dumont collection at the Musée Municipal de la Ville d’Avranches includes two matrices from this suite. Provenance: Jacques Frapier, each print bearing his oval stamp (Lugt 950b).

[[Paris] (The Artist), 1894. $6,500.00

**Bonafous-Murat 26**
15 Girard, Alexander. Textiles & Objects poster designed by Alexander Girard to advertise the opening of the Herman Miller Textiles & Objects store in 1961 in Manhattan. Poster, printed in red, black and blue on cream stock. 66 x 50 cm. (26 x 19 3/4 inches). Folio. Folded in quarters. Girard conceived of the idea, designed the shop, and stocked it with textiles, furniture, handcrafted objects, and even folk art from around the world. The store, unfortunately, was not a success, closing its doors in 1963. Reds attenuated, as usual. Small splits at foldlines; slightly chipped; some browning and foxing; pinholes at corners.


$500.00

16 Gourmont, Remy De. Phocas. Avec une couverture et trois vignettes par Remy de Gourmont. 28, (4)pp. 3 illus. by Gourmont (including 1 original linocut, on the title-page). 2 additional original linocuts by Gourmont, printed in teal green, on front and back covers. Sq. 8vo. Dec. blue wraps., printed in green with linocuts by Gourmont. Unspecified very small limited edition, printed on uncut laid paper. One of the most beautiful publications of Gourmont's and Alfred Jarry's short-lived
review "L’Ymagier," "Phocas" is a fable of a youthful gardener, martyred for his faith in fourth-century Sinope. Gourmont's visual imagery is meant to evoke the early Christian mode of the text, in a primitivized style drawn from Gauguin and the Pont-Aven artists, particularly Charles Filiger and Jarry, whose "Minutes de sable mémorial," illustrated with woodcuts of his own, had just appeared. "Phocas," plaquette in-seize raisin tirée à un très petit nombre, est aujourd'hui l'un des opuscules les plus rares de la collection gourmontienne" (B. Guégan and J. Megret, "Remy de Gourmont typographe"). A very fine copy.

Paris (L'Ymagier), 1895.


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**GRÉVIN, ALFRED. Articles de journaux illustrés de croquis originaux.** Album of original pencil drawings, arranged with clipped proofs of texts, as layouts for humoristic illustrated journal articles. 32ff., including manuscript title-page (with tipped-in vignette), 30ff. of tipped-in sheets with multiple vignette drawings (3 full-page) in layout with clipped proofs of texts, 11. with final vignette. Sm. 4to. 184 x 248 mm. (9 3/4 x 7 1/4 inches). Pastepaper boards. Fitted clamshell case.


[Paris], n.d. $1,750.00

18 HAYTER, STANLEY WILLIAM. *Paysages urbains*. Suite de six pointes-sèches. 6 original drypoint etchings, each signed and numbered in pencil by the artist (Black/Moorhead 33-38ii). Sheet size: 375 x 285 mm (ca. 14 3/4 x 11 1/2 inches). Lrg. 4to. Publisher’s portfolio (boards with supralibros title, 1/4 cloth, ties). Edition of 50 copies (apart from artist’s proofs), printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication. Paris (Éditions des Quatre Chemins), [1930]. $4,000.00

19 HECHT, JOSEPH. *Ile des cormorans*. 10 original copperplate etchings, each signed in pencil in the margin. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This “suite libre de dix estampes” (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. This set, with all plates signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart’s edition A, estimated at 30 copies, from the edition of circa 152 in all, all unnumbered and all on watermarked papier de Montval. [Paris (The Artist), 1938-1939]. $3,750.00

Tonneau-Ryckelynck/Plumart 311-320 (A).
HECHT, JOSEPH. Londres. 12 original copperplate etchings, all signed in pencil in the margins. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This “suite libre de douze estampes” (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. This set, entirely signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart’s edition A, estimated at between 5 and 10 copies, from the edition of circa 70-80 in all (as well as 151 individual prints, not in sets), all on watermarked papier de Montval. The subjects are: Canterbury Station, Oldgate, Grosvenor Avenue, Cleopatra’s Needle, Chiswick, Waterloo Bridge, Downing Street, Tower Bridge, Zoo, Westminster Cathedral, Westminster Monument, and Nelson’s Column. [Paris, 1938-1939]. $6,000.00

Tonneau-Ryckelynck/Plumart 298-309 (A).
HERMANN-PAUL. *La vie de Madame Quelconque en dix tableaux lithographiés.* (Les Grands Spectacles de la Nature. 2ème Série.) 10 original lithographs, on thin laid Japan paper. Sheet size: 416 x 316 mm (ca. 16 1/2 x 12 1/2 inches. Contents loose as issued. Folio. Orig. printed chemise, with list of the prints on the front cover (artist’s monogram at foot). New fitted cloth clamshell case. Issued without justification. This copy is designated “No. 78” in pencil at the foot of the cover, next to the artist’s monogram. N.p., [ca. 1895]. $2,200.00

Adam, Paul. *Reims dévastée. Illustre de soixante et onze eaux-fortes originales par CH. JOUAS,* 5, (1), 236, (10)pp. 94 original etchings, including 71 illustrations (23 full-page hors texte) and 23 pictorial lettrines by the artist. Lrg. 4to. Full brown morocco gilt. Raised bands, a.e.g., moiré silk doublure and endpapers. Slipcase (marbled boards, edged in morocco). Orig.
wraps. (with etched vignette) and spine bound in. One of 100 numbered copies on Rives B.F.K. pur chiffon, signed by Jouas in the justification, from the edition of 180 in all. In addition, this copy is bound with a “Suite spéciale de 77 épreuves en 1er état des eaux-fortes de l’illustration pour ‘Reims dévasté’” and a fine signed original finished drawing by Jouas in charcoal and colored chalk, of an angel resting on a balcony of the Cathedral façade. Also bound in is the publisher’s prospectus for the book.

Paris (Éditions Lapina), 1930. $2,800.00


Paris (H.J. Jansen, Imprimeur-Libraire), An VIII de la République [1799/1800]. $5,500.00

Ferguson 307; Sabin 38420; Nissen ZBI 2331
24 LABOUREUR, J. E. Ten Etchings from Pittsburgh. A collection of ten original etchings. (4)pp, 10 original etchings, each signed and numbered in pencil in the margins. Sheet size: 360 x 280 mm. (ca. 14 1/2 x 11 inches). Dec. vignette on title-page, printed in red. All contents loose, as issued. Sm. folio. Publisher’s brown chemise, printed in black and red. New fitted cloth clamshell case. One of 50 hand-numbered copies on Holland paper, from the limited edition of 60.

N.p. (The Artist), 1905. $7,000.00

25 (LÉGER) Goll, Ivan. Chansons de France. Dessin de Fernand Léger. (Poets’ Messages.) (16)pp. Line-drawn cover design by Léger. Sm. 4to. Dec. self-wraps., stitched with red thread. A copy numbered in red, from the limited edition of 700 in all, printed on Chippendale Offset. Unspecified édition de tête, in which the blooms of the flowers on the cover--superimposed on a sketchily drawn map of France--have been hand-colored by Léger in red and blue, and initialled in ink by the artist. Published in New York, where both Léger and Ivan Goll were in exile during the war years, these very classical Gallic poems express Goll’s anguished longing for his lost country. Partly uncut. A fine copy, unopened.

New York (The Gotham Book Mart), 1940. $500.00

LHÉRITIER [Thomas Romain]. Comiques du Palais-Royal. 16 original watercolors, each signed "Lh" in pencil within the composition, tipped onto windowed album leaves. Average dimensions: 200 x 148 mm. (ca. 7 7/8 x 5 3/4 inches). Contemporary full gilt embossed leather (partial split at one hinge, light rubbing). New fitted cloth clamshell case. This cavalcade of finished watercolor caricatures consists of a unified series of 15 compositions, each on the same buff-colored paper, mounted within captioned ruled borders.

The comic artist Romain Thomas, who styled himself Lhérifetier (1809-1885) had a dual career as an artist and an actor, which is encompassed in this series of caricatures of leading figures of the Palais Royal, one of the principal theatres of the Paris stage. The subjects include Lhérifetier himself, Brasseur, Grassot, Hyacinthe, Gil-Perès, and Luquet--some in several different roles--as well as the artist Henry Monnier.

The sixteenth water color here would appear to be a later addition to the album, being on a different paper stock of slightly larger dimension, signed in full (rather than initialled), and without caption or frame. [Paris, circa 1870].

$5,000.00
Vallès, Jules. Mazas. Publié avec l’autorisation de Séverine. Lithographies par MAXIMILAN LUCE. 12pp., 9 full-page lithographs. 1 lithographic illus. in text. Printed on double-fold sheets. Sm. folio. Orig. wraps., secured with cord, as issued. Glassine d.j. New fitted cloth clamshell case. One of 240 copies in laid papier à dessin, signed and numbered in ink by Luce in the justification, from the limited edition of 250, “en vente à L’Estampe Originale.” The images are famous in the history of French anarchism, three of them depicting Félix Fénéon during his incarceration at Mazas. Presentation inscription from André Marty. A remarkable copy, accompanied by a fine original charcoal study by Luce for his full-length self-portrait in the book, leaning meditatively against the wall of his cell. 284 x 184 mm. (ca. 11 1/4 x 7 1/4 inches), on buff laid paper (loosely inserted).

Paris, n.d. $4,500.00
28 MANET, ÉDOUARD. Study for “Rendez-vous des chats.” Graphite, black ink, and white gouache, on buff laid paper (watermark indistinct). 140 x 98 mm. (ca. 5 1/2 x 3 7/8 inches), slightly irregular. Signed in pencil at lower right: manet. Provenance: Sold by the artist to Alphonse Daudet; Hôtel Drouot, Sale April 1, 1942, lot 116 (sold for 4,600 francs by the expert Calic, according to Guérin); bought by Viscount Alain de Léché; by whom sold to Gérard Cramer; Gérard Cramer, Genève, by whom sold to the father of the present owner July 6, 1951.


A preliminary design for the famous lithograph “Le rendez-vous des chats” (Guérin 74), which was to serve as a poster for the second edition of the book “Les chats” by Champfleury, published in Paris in 1870. Alain de Leiris, discussing the
preparatory drawings for the lithograph in his authoritative study "The Drawings of Édouard Manet," notes that this drawing is the first study to show Manet's conception of representing cats in an outdoor setting:

"In 1868, the publication of Manet's lithograph 'Le Rendez-vous des chats' was a pioneering step in launching the poster as an art form. It prefigured the accomplishments of Chéret, Lautrec, and Bonnard in the later decades of the century. Manet had illustrated the book entitled 'Les chats,' written by his friend Champfleury, with an etching, 'Le chat et les fleurs' (Guérin, no. 53)-a technically elaborate and exotic image. The lithograph 'Le Rendez-vous des chats' was planned as a poster to advertise the book. The genesis of this image is of particular interest since the final lithograph is the most stylized work of Manet. First came the direct sketches of animals in action, their characteristic poses caught in silhouetted form. Three of these drawings appear on a single sheet.... Manet repeated this motif without change in a small pencil and wash drawing (illustrated in Guérin under no. 74), contrasting it on the same page with another cat differing in pose and much more stylized in form. This drawing appears to be the first stage of a composition representing cats in an outdoor setting. A large drawing presents the final synthesis. Its form is caricatural, and the pattern is dense. The two cats are now the protagonists in a ritual dance. The black cat is reminiscent of the animal in 'Olympia.' The caricatural element and picturesque subject matter (the moonlight setting and the ghostly actors: cats and chimeneypots) produce a haunting mixture of the strange and the familiar."

Paris, 1868.

Price on application


Berlin (J.M. Rüdiger), 1696. $4,500.00

Cordier: Sinica I.539f.; Walravens 99; NDB XVII.94ff.
MERINO DE JESUCRISTO, ANDRÉS. Escuela paleographica, ó de leer letras antiguas, desde la entrade de los Godos en España hasta nuestro tiempos. Title-page, (32), 443, (1)pp. Engraved title, 59 engraved plates. 4 text illus. Folio. Contemporary Spanish mottled calf, the spine gilt in compartments. The first edition of this beautiful Spanish writing book.” Contiene bellissime tavole incise da Francisco Assensio. Quest’opera di insegnamento paleografico è composta innanzi tutto da 29 tavv. di iscrizioni eseguite da Padre Andres, con antichi caratteri dal 4º secolo in poi, con uno sguardo al moderno alfabeto” (Bonacini). Bonacini goes on to quote a commentary on the book by Maggs Bros. “An extremely interesting transcript of Julius Caesar’s will is given in the old Roman characters, such as Mabillon had published... Curious hieroglyphics are also reproduced from ancient Spanish coinage and an interesting chapter is devoted to early Gothic and Moorish money; while the alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfian, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts.” Father Andrés Merino (1730-c. 1787) taught at the Escuelas Pías in Castile, and had made an intensive study of paleography. A fine, tall copy, in fresh condition. Ex libris D.F.F. de Navarette.

Madrid (D. Juan Antonio Lozano), 1780. $2,750.00

Bonacini 1168; Palau 165667; Salva 2325; Palha 485; Cotarelo y Mori 706; Jammes 75
31 (MONNIER) [Loève-Veimars, François-Adolphe, et al.] *Scènes contemporaines, laissés par feue madame la Vicomtesse de Chamilly*. Seconde édition, augmenté du dix-huit Brumaire. Scènes nouvelles. [Par François-Adolphe Loève-Veimars, Louis-Émile Vanderburch et Auguste Romieu.] xvi, 442, (2)pp., 2 lithographed plates by Henry Monnier, finished by hand in colors. Lrg. 8vo. Marbled boards, 3/4 morocco gilt. T.e.g. Orig. dec. wraps. (after Monnier) and spine bound in. “Madame la Vicomtesse de Chamilly” was the collective pseudonym of these three writers. This copy with Monnier’s two finished original watercolor drawings for the plates bound in. 
Paris (Urbain Canel, Libraire), 1828. $3,000.00

32 NICHOLSON, WILLIAM. *An Almanac of Twelve Sports*. Words by Rudyard Kipling. (36)pp. 12 color-lithographic plates (and pictorial publisher’s device) after woodcuts by Nicholson. Lrg. 4to. Dec. boards, with cover design by the artist, 1/4 cloth (chipped at spine). Loosely inserted, the publisher’s 4-pp. quarto illustrated prospectus for the book. London (William Heinemann), 1898. $750.00


"Picnic in the Park" is the second pull of the monotype "Spring in Franklin Park," one of the important group of Prendergast monotypes now in the collection of the Terra Museum of American Art. In her discussion of the latter, Cecily Langdale observes that "Picnic in the Park" shares with "Spring in Franklin Park" an exceptional color scheme. "Picnic in Franklin Park" is notably strong in color (as, indeed, is even the second pull from the same plate); in it, the vivid greens of the grass
and trees are accented by the brownish black trunks and pink blossoms of those trees, and by the black, brown, and white dresses and hats of the little girls. In this monotype, Prendergast has relied to an unusual degree upon the ‘back of the brush’ technique; most of the figures are outlined and much of the foliage delineated in that manner” (Langdale, 1979).

Comparatively few of Prendergast’s monotypes are dated, as is this one. When it was shown in New York in 1979, Langdale noted that of the 107 monotypes in the exhibition, only 17 were dated. The year 1895 marks the beginning of Prendergast’s most significant work in the monotype medium. “In late 1894 or early 1895, Prendergast departed from Paris to go back to Boston; when he had left his native city four years earlier, he had been a self-taught amateur; now he was returning as a superbly assured mature artist…. The next several years were extremely productive ones for him. While he certainly painted the occasional oil, it was a period during which his concentration was focused upon the media of watercolor and monotype. Between 1895 and 1898, Prendergast produced a substantial percentage of his monotype oeuvre” (Langdale, 1984).

Backed with a second sheet of japon, folded back at top and bottom margins; some small marginal tears (consolidated by the backing) and light marginal soiling.

[Boston], 1895.  
Price on application

1886. One of the most elaborate costume books ever produced, this edition is much less common than the smaller format which was published in the same year. A handsome set.

Paris (Firmin-Didot et Cie.), 1888. $5,500.00

Lipperheide 93; Colas 2471; Hiler 732; Amtzen/Rainwater P99

ROBERTS, JAMES & ROBERTS, HENRY. The Sportsman’s Companion: Or Portraits, Pedigrees and Performances, of the most Eminent Race Horses & Stallions, Represented in Variety of Attitudes. Interspersed with Tail-Pieces & Embellishments alluding To the Sport. Calculated for the Utility and Entertainment of the Nobility, Gentry, Breeders, &c. Drawn & Engraved by James & Henry Roberts. This Work may be Framed & Glazed in various Sizes. Sold by J. Barker, Russell-Street, Covent Garden [Price Half-a-Guinea.] Various Volumes of Racing Calendars may be had of J. Barker. Title-page, index, 40 fully engraved plates. Lrg. 8vo. Newly bound in marbled boards, 3/4 leather gilt. Leather spine label. T.e.g. Engraved throughout, except for title-page and leaves 25, 28 and 40, which are printed, with engraved illustrations. A finely engraved series of plates, each depicting a famous horse with his rider or stable-hand, and recording its pedigree, qualities and racing record, together with the owner’s name. The final plate shows the most famous of all, the Godolphin Arabian (here called the “Bay Arabian, the property of the Right Hon.ble the Earl of Godolphin”), foaled in Yemen around 1724. The first edition was published in 1760 under the title “The Sportsman’s Pocket Companion...” Huth dates this edition to 1820 which appears unlikely. Another copy is bound with a 4pp. catalogue of Barker publications all dating from the 1790s.

London (J. Barker), n.d [before 1800]. $5,500.00

Huth, F.H.: Works on Horses and Equitation, 38
[SACY, CLAUDE-LOUIS-MICHEL] Les amours de Mirtil. vii, (1), 141, (1)pp. 6 plates hors texte, by Louis Legrand after Gravelot, the prints here present in two suites, one printed in black, and one in pink. Dec. title-page by Legrand (likewise in black and in pink states). Cuis-de-lampe. Contemporary red morocco gilt (skillfully rebacked, preserving the original gilt backstrip). T.e.g. Traditionally ascribed to Fontenelle (Bernard Le Bovier, 1657-1757), the text is now given to the versatile Claude-Louis-Michel Sacy (1746-1794), who, apart from large-scale historical studies also wrote drama and poetry. A pastoral in the tradition of Tasso’s “Aminta,” it appeared in English translation in 1770, titled “The Loves of Mirtil, Son of Adonis.” The plates are normally printed in black, but special copies such as this are known in which they are included in pink or blue, or in some combination thereof.

Constantinople [i.e. Paris (Joseph-Gérard Barbou)], 1761. $2,250.00

Sander 719 (“attrib. à Fontenelle”); Cohen-De Ricci 77


$4,500.00

38  **VALLOTTON, FELIX. Crimes et châtiments.** (L’Assiette au Beurre. No. 48. 1 mars 1902. Numéro spécial.) 23ff., with 22 full-page original lithographs in three colors, including front cover (Vallotton & Goerg 56-78); versos blank. Lrg. 4to. Dec. self-wraps. “Le présent numéro présente plusieurs innovations, il est lithographié, il n’est pas imprimé au recto, et son format dépasse le format ordinaire de L’Assiette au Beurre” (from the publisher’s notice on the back cover). Small tear in last plate; a fresh copy, clean and unbrown, rare thus.

Paris, 1902.  

$1,500.00

*Cate and Hitchings 179*

**VOGENAUER, ERNST RUDOLF. 10 Buchzeichen.** (4)pp. (single sheet folding), set in letterpress with title, dedication, poem by Vogenauer, and table/clophon (signed in ink by Heinrich Graf); 10 original drypoint etchings by Vogenauer, all signed in full and numbered I/X in pencil and tipped onto Bütten paper mounts blindstamped with the printer’s initials; 1 additional trial proof of the first etching, annotated and initialed in pencil. Image size varies, from 55 x 48 mm. to 130 x 70 mm. (2 1/8 x 1 7/8 inches to 5 1/4 x 2 3/4 inches). Mount size: 263 x 197 mm. (10 3/8 x 7 3/4 inches). 4to. Publisher’s original portfolio (red boards, 1/4 vellum, with asymmetrical blue paper supralibros printed in black with title and artist’s name).

**Vorzugsausgabe: copy no. I of X deluxe copies,** from the edition of 50 in all (of which 25 were sold).

**The Heinrich Stinnes copy,** with his ownership inscription in ink, dated July 1924, on title and on the inside cover of the portfolio, and with his collector’s mark in red at the lower left corner of the prints. (as well as his discreet pencilled annotation at foot of the mounts). In his collector’s note, Stinnes records that only these first ten copies were printed before the plates were steel-faced.

This extremely rare portfolio was published by Ernst Rudolf Vogenauer (1897-1969) in the year of his participation in the Bucharest avant-garde exhibition "Contimporanul," organized by the co-editors of the eponymous review, Marcel Janc and Max Hermann Maxy. Here Vogenauer’s work was shown together with the work of some fifteen other East- and West-European artists (Maxy was in charge of the West-), including Arp, Schwitters, Klee and Viking Eggeling, among others. As Jürgen Holstein and others have pointed out, Vogenauer’s drypoint etchings—proposed as an imaginary series of ex-libris designs for celebrated leftist political and cultural figures—are conceived in an ideologized Constructivist style reminiscent of the work of the Cologne “Gruppe progressiver Kunst,” and at the same time are marked by a graphic delicacy quite close to that of Paul Klee. The subjects of the prints are titled as follows: 1. An Lenin. 2. Klara Zetkin. 3. Toller. 4. Szemere. 5. Lebedour. 6. Guilbeaux. 7. Nexö. 8. Holst. 9. Whitehead. 10. Siegrist. This copy includes an extra trial proof of the first drypoint—which incorporates Lenin’s famous appeal, ‘Workers of the World, Unite!’—annotated in pencil in the margins “mit diesem Papier nicht drucken” and signed with initials. Particularly compelling is the massively geometrical typography, rather in the spirit of Paul Renner and the later Weimar Bauhaus (Moholy-Nagy), which sets off the spidery elegance of the drypoints with quite unusual effectiveness. Vogenauer had studied with F.H. Ehmcke in Munich, and worked at various small presses throughout his career, running afoul of the East German state after the War for his ‘excessive formalism.’ Very fresh condition. OCLC records one copy only, at the Deutsche Nationalbibliothek.

Muenchen (Heinr. Graf), Pfingsten 1924. $7,500.00