



Highlights presented at

RARE BOOKS BERLIN

Internationale Messe für Bücher & Graphik



De Slegte

Antiquariaat De Slegte Antwerpen



Nos. 27 / 19 / 2 / 8 / 33 / 49 / 41 / 58 / 44 / 51 / 48



An early systematic treatise on chess in an armorial binding

1. [Chess] - Rodrigo LÓPEZ DE SEGURA - Il giuoco de gli scacchi di Rui Lopez, Spagnuolo. Nuouamente tradotto in lingua Italiana.

**Venetia, presso Cornelio Arriuabene, 1584. 4to.
[8], 214, [2] pp.** Woodcut printer's device on title
and seven woodcut illustrations in the text.

19th-century red morocco armorial binding,
covers with central gilt crowned supralibros of
George-John Thicknesse-Touchet, 20th Baron
Audley, within a triple gilt fillet border; richly
gilt inner dentelles, red morocco doublures, all
edges gilt. Rebacked in black leather, with the
original gilt spine laid down. - € 4.500, -

* The first (and only) Italian edition of Ruy López de
Segura's celebrated treatise on chess, translated from
the Spanish by Giovanni Domenico Tarsia.

Originally published at Alcalá in 1561, López's work
is one of the earliest systematic treatises on chess and
played a fundamental role in the development of
modern chess theory. It contains an account of the
history and origins of chess, a discussion of the rules
and strategy of the game, and an extensive analysis
of chess openings, including López's criticism of the
opening theories of Pedro Damiano.

The work is particularly important for its early
systematic treatment of opening play and for the
opening later known as the Ruy López, which
remains one of the principal openings in modern
chess. From the library of George-John Thicknesse-
Touchet (1781-1837), 20th Baron Audley
(supralibros).

Binding rubbed and worn at extremities, more
substantially along the spine; rebacked in black
leather with the original spine laid down. Some
minor foxing internally.

Rare Dutch Narrenschiff

**2. Sebastian BRANT - Aff-ghebeelde Narren
Speel-schuyt, verciert met meer als hondert
schoone figueren nae den aert van veelderley
sotten die op aerden zijn: bewesen met
stichtelijcke exempelen, soo uyt de H. Schrift
als oock uyt de kerckelijcke Oudt-Vaders ende
andere schrijvers meer tot dienste van een
pegelijcken. Beschreven int Latijn ende
Hooch-Duytsch. Amsterdam, J.E.**

Cloppenburgh, 1635. Copper engraving &
woodcut. 8vo: [4], 109, [1] ff. Old half vellum
with corners, marbled paper over covers, flat
ink-titled spine, old endpapers. - € 5.750, -

* Rare edition of the Dutch translation of the famous
"Narrenschiff" of the German humanist S. Brant
(1458-1521), first published Basel, 1494. Illustrated
with engraving of the Ship of Fools on title and oval
author's portrait, and 105 large woodcuts showing a
wide variety of fools coming from all trades,
professions and social classes. The amusing
woodcuts are drawn after earlier Basel & Strasbourg
editions. Title in red & black. Text in roman and
gothic type. Missing leaf P4 (holding 2nd register
leaf and "Het besluyt deses boecx", provided in later
ms. copy). Upper corner of leaf P3 torn off and
strengthened with later paper piece with missing
letters in ms. Some minor, light browning or foxing.

Astrology as a rational science

3. [Astrologie] - Blaise François comte DE PAGAN - L'astrologie naturelle. Premiere partie. Contenant les principes ou les fondemens de la science. Paris, A de Sommaville, 1659. 8vo: [14], 511, [1] pp.

Cont.
leather, gilt spine with raised bands. - € 1.750, -

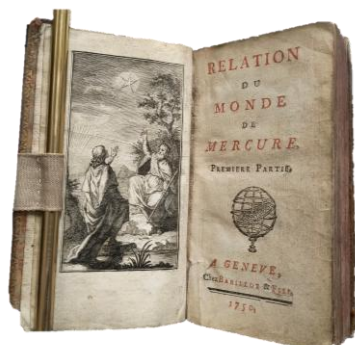
* First edition of this astrological work, of which only
the first part was published. The author Bl. Fr. de
Sagan (1603-1665) was a military engineer whose
work "Les Fortifications" was an important
influence for Vauban. After he lost his sight in 1645,
he started studying and publishing in various
scientific domains, including mathematics, geometry
and astronomy. In "L'astrologie naturelle", he aims
to transform astrology into an exact, rational
science, stripped of superstition and magic.
Engraved armorial vignette on title. Front joint,
head, tail and corners expertly repaired; front flyleaf
gone. Some flaws in orig. leather. Some light damp
staining and foxing, upper corner of first few leaves
strengthened. A few annotations in pencil
throughout. A good copy of very rare book. Ref.
Caillet 8252. Dorbon 3443.

4. [Chess] - **Giachino GRECO - Le jeu des eschets. Traduit de l'italien. Paris, D. Mouchet, 1714.** 12mo: [22], 343, [1 bl., 2] pp. Contemp. leather, gilt spine with raised bands. - € 750, -
 * 4th French edition of this famous early chess book, by the Calabrian G. Greco (1600-1634), first published in French 1669. Greco was the best chess player of his time, travelling to Rome, Paris, London and Madrid to beat the strongest players. He was the one of the first to record and publish entire games, mostly constructs against fictional players, but serving as examples of ingenious combinations. The book holds 2 parts: 39 fully recorded games, and 55 more advanced problems.

An Arabic grammar with a Christian and a Jewish provenance

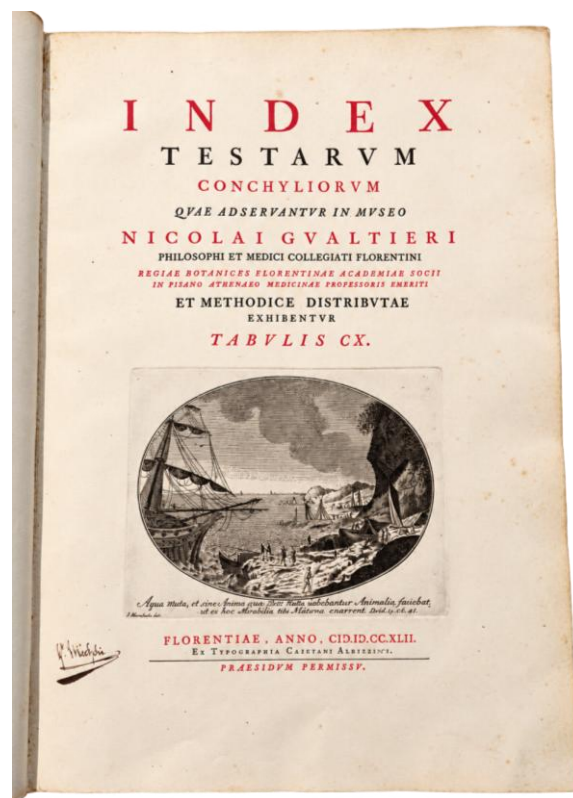
5. **Thomas ERPENIUS & Albert SCHULTENS - Grammatica arabica Cum fabulis Locmanni, etc. accedunt excerpta anthologiae veterum arabiae poetarum [...] Leiden, Samuel Luchtmans et filium, 1748.** 4to: [28], clxxii, 603, 29 pp. Copper engraving. Contemp. marbled leather, richly gilt flat spine, a.e.g., marbled endpapers. - € 1.750, -
 * Later edition (1st 1613) of the first scientific Arabic grammar by a European scholar. This is the rare and important edition expanded by A. Schultens (1686-1750) with an early Latin translation of pieces of the *Hamasa*, compiled by the 9th-c. Arabic poet Abu Tammam. Ill. with engr. printer's mark on title and engr. arms. Th. Erpenius (1584-1624), a student of Scaliger, was the first professor Arabic at the University of Leiden.
 Small triangular label on bottom title with Hebrew text "Emet" ("Truth"). Monastic library stamps and labels. Binding rubbed, corners bumped, sm. def. at head & tail, front joint splitting. Light foxing inside. Very good, interesting copy of an Arabic grammar with a Christian and a Jewish provenance.

1750-sci-fi on planet Mercury



6. **Chevalier DE BETHUNE - Relation du monde de Mercure. Partie I & II. Genève, Barillot & fils, 1750.** Ill. With copper engr. 12mo, [2]-xvi-264, 286 pp.

Contemp. leather, gilt spine with 5 raised bands & leather title label. - € 500, -
 * 2 parts in 1 volume. Very rare first edition of one of the very first books of science fiction, an account of an imaginary voyage on the planet Mercury. Translated, according to the author, from an Arabic manuscript that describes observations through a "microscope philosophique", a species of telescope invented by a rosicrucian. This "fiction amusante" (p. xiv) gives an account of the whole mercurian society: government, law, customs, buildings, religion, animals, science and literature... Illustrated with frontispice and 2 engraved headpieces. Binding slightly used (joints split, corners bumped, small def. at head & tail, light cuts in leather) but still very firm. Without title page of second part, small repair on verso of title page of first part. Good copy of a rare, curious book.



Hardouin Michelin's extensively annotated copy

7. [Conchology] - **Niccolò GUALTIERI - Index testarum conchyliorum quae adservantur in Museo Nicolai Gualtieri Philosophi et Medici Collegiati Florentini [...] et methodice distributae exhibentur tabulis CX.** Florence, Ex Typographia Caietani Albizzini, 1742. Folio. XXIII, [1] pp.; 12 inserted section-title leaves; engraved allegorical frontispiece and 110 numbered full-page engraved plates principally

engraved by Pietro Antonio Pazzi after Giuseppe Menabuoni. Without the engraved portrait of Gualtieri. Contemporary full vellum with red morocco spine label, marbled endpapers. - € 12.000, -

* First edition of one of the great eighteenth-century illustrated works on conchology, recording the



celebrated shell collection of the Florentine physician and naturalist Niccolò Gualtieri (1688–1744). An especially interesting copy from the library of the French conchologist and palaeontologist Jean-Louis Hardouin Michelin de Choisy (1786–1867), with his ownership signature “H. Michelin” on the title-page. The ruled identification margins beside the plates have been extensively and systematically annotated in an early nineteenth-century hand with Linnaean species names and references.

The magnificent series of 110 plates depicts hundreds of shells with remarkable precision, frequently showing specimens from several viewpoints. Published before the establishment of Linnaean binomial nomenclature, Gualtieri's work subsequently became an important visual source for the identification of eighteenth-century species. The extensive annotations in the present copy thus provide particularly interesting evidence of the nineteenth-century taxonomic reinterpretation of Gualtieri's pre-Linnaean conchology. They are very likely connected with Michelin's use of the volume, although their autograph character has not been conclusively established. Michelin's important natural-history library was dispersed at auction in Paris by F. Savy, 4–6 February 1868.

Lacking the portrait, but complete with all 110 numbered plates. Vellum lightly soiled, inner front hinge weakened; internally a very good, wide-margined copy with strong impressions, with only occasional spotting and minor staining. Ref. Nissen ZBI 1736.

Two seminal hand-coloured works on riff corals and marine life

8. John ELLIS - *Essai sur l'histoire naturelle des corallines, et d'autres productions marines du même genre, qu'on trouve communément sur les côtes de la Grande-Bretagne et d'Irlande. Auquel on a joint une description d'un grand polype de mer pris auprès du Pole Arctique, par des pêcheurs de baleine, pendant l'été de 1753.* The Hague, P. de Hondt, 1756. Hand coloured copper engraving. 4to: xvi, 125, [3]; [2], iii, 73, [5] pp. Contemp. leather, covers with triple gilt-ruled border frame, richly gilt spine with red leather title labels and raised bands, gilt sides & inside dentelles, a.e.g., marbled endpapers. - € 9.750, -

* First French edition (orig. 1755) of this beautifully illustrated and seminal overview on corals by the British naturalist J. Ellis (1710–1776). Illustrated with frontispiece showing the titular grand polyp and 39 full-page plates (of which 5 folding), all hand-coloured. Ellis (ca. 1710–76), whom Linnaeus termed a "bright star of natural history" and "the main support of natural history in England," was one of the earliest marine zoologists.



[Bound with:] Vitaliano DONATI - *Essai sur l'histoire naturelle de la Mer Adriatique.* The Hague, P. de Hondt, 1758. 11 full-page plates, hand-coloured.

* First French edition (orig. 1745) of this important work on the fauna and flora on the seabed of the Adriatic, by the Italian botanist V. Donati (1717–1762). Ill. with 11 full-page plates, all hand-coloured. Stocklist at the end of each book. Binding lightly rubbed, sm. defect at head and tail. Light browning & foxing on text pages of first book, plates very clean. Ms. names of corals under each plate in first book. Large bookplate of the Dukes of Arenberg, by Vermorcken after Schoy. Fully hand-coloured luxury copy of two rare illustrated 18th-c. books on corals, with a nice provenance.

Klein's pre-Linnaean attempt at a systematic classification of shells

9. [Conchology] - **Jacob Theodor KLEIN** - **Tentamen methodi ostracologicae sive dispositio naturalis cochlidum et concharum in suas classes, genera et species, iconibus singulorum generum aeri incisus illustrata. Accedit lucubratiuncula de formatione, cremento et coloribus testarum quae sunt cochlidum et concharum. Tum commentariolum in locum Plinii Hist. Nat. Libr. IX. Cap. XXXIII. De concharum differentiis. Denique sciagraphia methodi ad genus serpentium ordinate digerendum. Lugduni Batavorum [Leiden], apud Georg. Jac. Wishoff, 1753. 4to. [10], 177, [35], 44, 16, [2] pp. Title printed in red and black, with 12 engr. plates, all attractively hand-coloured. Contemp. vellum. - € 1.650, -**

* First edition of Klein's important pre-Linnaean attempt at a systematic classification of shells, published five years before the tenth edition of Linnaeus's *Systema Naturae* (1758). Jacob Theodor Klein (1685–1759), naturalist and secretary of the city of Danzig, sought to establish a natural arrangement of shells principally according to their external morphological characteristics. In addition to his classification, the volume contains observations on the formation, growth and colouring of shells, a commentary on Pliny's distinctions between different types of shells, and, at the end, a short systematic arrangement of snakes.

Illustrated with 12 engraved plates depicting numerous shells, all attractively coloured by hand, apparently at an early date. The first five plates have systematic manuscript identifications of the depicted shells added in an early hand. The engraved portrait of Klein, present in some copies but apparently not issued with all, is not present here. Some foxing and browning, occasionally more pronounced in the text; the coloured plates generally clean and well preserved. Attractive copy in contemporary vellum. Ref.: Nissen ZBI 2211.

Amboinische Raritäten-Cammer

10. [Conchology] - **Georg Eberhard RUMPF** - **Amboinische Raritäten-Cammer oder Abhandlung von den steinschaalichten Thieren welche man Schnecken und Muscheln nennet. Aus dem Holländischen übersetzt von Philipp Ludwig Statius Müller, und mit Zusätzen aus den besten Schriftstellern der Conchylologie vermehret**

von Johann Hieronymus Chemnitz. Vienna, Kraussische Buchhandlung, 1766. Folio. [20], CXXVIII [recte CXXX], [2], 200, [2] pp. Title printed in red and black, engraved allegorical title, 2 engraved armorial vignettes and 33 folding engraved plates numbered XVII–XLIX. Contemporary calf, richly gilt spine with five raised bands, red morocco title and date labels, red edges. - € 4.500, -



* First German edition of the conchological part of Rumphius's celebrated 'D'Amboinsche Rariteitkamer', first published in Amsterdam in 1705, here translated from the Dutch by Philipp Ludwig Statius Müller and augmented with additions by the conchologist Johann Hieronymus Chemnitz. Georg Eberhard Rumphius (1627–1702), often called 'Plinius Indicus' (the 'Pliny of the Indies'), spent most of his working life on Ambon in the service of the Dutch East India Company and devoted decades to the study of the natural history of the Moluccas. His 'Rariteitkamer' is of particular importance as one of the earliest extensive and systematic accounts of the exceptionally rich marine fauna of the region, especially its shells and molluscs. The 33 finely engraved folding plates, numbered XVII–XLIX, are reversed copies of the corresponding plates in the original Dutch edition and illustrate a remarkable variety of shells and other marine specimens. A particularly attractive copy, with strong impressions of the plates, in a well-preserved and richly gilt contemporary binding. Some occasional minor spotting and browning. Ref.: Nissen ZBI 3519.

*Two uncommon eighteenth-century
works on the human mind*

11. James USHER - An Introduction to the Theory of the Human Mind. By J. U. Author of *Clio*. London: Printed for T. Davies, in Russell-Street, Covent-Garden, 1771. 8vo: xvi, 96 pp. – Bound with: [ANONYMOUS]. *The Mirror of Human Nature. Wherein are exhibited Analytical Definitions of the Natural and Moral Faculties, Affections, and Passions, Whence All Actions Originate. With Maxims for the Regulation thereof. To Which is Subjoined, A Systematical View of Human Knowledge.* Nosce Teipsum. London: Printed for J. Bew, Pater-Noster-Row, [1775]. 12mo: [4], 66, [2] pp., the final leaf containing adverts. Cont. calf, spine with five raised bands, gilt rules and lettering-piece. - € 1.250, -

* First edition of Usher's scarce anonymously published philosophical study of the human mind. James Usher (1720–1772), Irish writer, Catholic priest, schoolmaster and philosopher and author of 'Clio: or, A Discourse on Taste' (1767). Usher opposes the Deists by searching and proposing an explanation and theory of the mind, to prove that the way the mind works, is a part of God's divine plan. Early manuscript attribution "By James Usher, Priest." on the title-page. ESTC T114173. Bound with the very rare, anonymously published Mirror of Human Nature (1775), an analytical classification of the natural and moral faculties, affections and passions from which human actions originate, followed by a "Systematical View of Human Knowledge: comprehending memory, reason, imagination." Stocklist of J. Bew at the end. Apparently, the sole eighteenth-century edition. ESTC T117527. Contemporary calf, spine with five raised bands, gilt rules and morocco lettering-piece. Binding rubbed and worn, with surface loss to leather, particularly at spine ends and extremities; corners worn. Lettering-piece rubbed but largely legible. Binding nevertheless sound. A particularly appropriate conjunction of two uncommon eighteenth-century works concerned with the analysis and classification of the faculties and operations of the human mind, forming a remarkably coherent contemporary philosophical miscellany.

*Goethe's landmark work
on plant morphology*

12. Johann Wolfgang von GOETHE – Versuch die Metamorphose der Pflanzen zu erklären.

Gotha, bey Carl Wilhelm Ettinger, 1790. 8vo (205 × 125 mm). [6], 86 pp. Contemporary marbled boards, red morocco lettering-piece to spine. - € 1.500, -

* First edition of Goethe's most important botanical work and his first independently published contribution to the natural sciences. In this concise treatise Goethe developed his theory of plant metamorphosis, interpreting the successive organs of the plant – leaves, calyx, corolla, stamens and fruit – as transformations of a common underlying form. The work became an important contribution to the development of comparative morphology and reflects Goethe's search for structural unity within the diversity of living nature.

The genuine 1790 first edition, with Goethe's name printed above the title and comprising three preliminary leaves and 86 pages. It should not be confused with the considerably later, backdated reprint bearing the date 1790, which has only two preliminary leaves and 79 pages. A large copy with generous margins. Binding rubbed and worn at extremities, lettering-piece somewhat worn; occasional minor browning and spotting Copy from the library of Boudewijn Büch. Hagen 211; Goedeke IV/3, 576, 17; Kippenberg I, 368; Pritzel 3452; Sparrow, Milestones of Science 86.

*Devotional work addressed to the
enlightened female reader*

13. Johann Gottlob MAREZOLL – Andachtsbuch für das weibliche Geschlecht vorzüglich für den aufgeklärten Theil desselben. Leipzig, bey Georg Joachim Göschen, 1788. 2 vols. 8vo. [14], 410; [4], 376 pp. With engraved frontispiece *Religion*. Uniformly bound with: **ZOLLIKOFER, Georg Joachim – Andachtsübungen und Gebete zum Privatgebrauche für nachdenkende und gutgesinnte Christen. Dritter Theil. Leipzig, in der Weidmannschen Buchhandlung, 1792.** XVI, 528, [2] pp. Together 3 vols. Contemporary mottled calf, covers with gilt Greek-key borders, richly gilt smooth spines with red morocco title labels and green morocco volume/ownership labels, gilt board edges and turn-ins, marbled endpapers, all edges gilt. - € 450, -

* First edition of Marezoll's devotional work specifically addressed to the enlightened female reader, an interesting product of German Protestantism and the religious Enlightenment. Rather than offering a conventional prayer book alone, Marezoll addresses women as reflective

religious readers, an approach which places the work within the broader eighteenth-century literature concerned with female education and intellectual formation. The work proved successful, subsequently appearing in several editions and translations. The engraved frontispiece, entitled *Religion*, depicts the personification of Religion at an altar. The two volumes are here accompanied by Georg Joachim Zollikofer's *Andachtsübungen und Gebete, Dritter Theil* (1792), and were evidently conceived by their original owner as a single devotional library: all three volumes are uniformly and unusually handsomely bound and numbered 1–3 on the spines. The association is particularly appropriate, since the celebrated Leipzig preacher Zollikofer was an important model for the young Marezoll. Bindings somewhat rubbed with minor wear to extremities; occasional spotting and browning internally, but generally a very attractive and decorative set.

Scarce ABC-booklet for children

14. B. E. MANUEL - Abécédaire contenant, avec la figure des objets les plus communs, et leur nom inscrit au milieu, l'histoire naturelle des animaux domestiques ou les plus connus, mise à la portée de l'enfance. Paris, Fr. Dufart, An IX [= 1800-1801]. Illustrated with copper engravings. Square 8vo: 72 pp. Pap. - € 495,-
 * Very rare early ABC-booklet for children by the French professor B.E. Manuel. Illustrated with 8 full-page plates, each one showing 9 animals or things. Binding slightly loosening, but generally in excellent condition.

Goethe's great East-West poetic cycle

15. Johann Wolfgang von GOETHE - West-östlicher Divan. Stuttgart, in der Cotta'schen Buchhandlung, 1819. 8vo. [2], 556 [= 554] pp. With engraved frontispiece and engraved title. Contemporary blue paper-covered boards with gilt borders, black leather spine with gilt decoration and paper lettering-piece. - € 950, -
 * First edition, with the corrected cancel leaves on pp. 7–10, including the corrected heading 'Talismane' on p. 9. Goethe's celebrated late poetic cycle, inspired above all by Hafiz and Persian poetry, and conceived as a literary dialogue between East and West. The work also contains poems by Marianne von Willemer, whose authorship was not publicly revealed until 1869. From the library of Boudewijn Büch. Binding rubbed and worn, particularly at spine and extremities, with some loss to the spine covering. Some foxing, occasionally

heavier. Two old library stamps a contemporary or early manuscript inscription to engraved title. Goedeke IV/3, 492, 110; Hagen 416; Kippenberg I, 399–401; Fischer (Cotta) II, 1189.

A 1825 standard chess manual

16. [Chess] - André Danican PHILIDOR - Studies of chess: containing a systematic introduction to the game and the analysis of chess. With original comments and diagrams. Sixth edition, with very considerable additions. London, S. Bagster, 1825. 8vo: [4], 20, v-xxiv, 536 pp. Contemp. brown morocco signed Sangorski & Sutcliffe, covers with gilt-ruled border frame, gilt-titled spine with raised bands, top edge gilt, gilt-ruled sides & pastedowns, decorated endpapers. - € 600, -
 * English edition of this standard chess manual by the French composer and chess master A.D. Philidor (1726-1795). Included is "Caissa; or The game at chess", a poem by William Jones. Ill. with frontispiece chessboard, vignette on title and several chess diagrams in text. Joints lightly rubbed, spine slightly discoloured, some marginal browning or foxing on endpapers; binding otherwise clean & untouched. Some light foxing on poem pages. A handsome copy in a nice binding.

Berlin & Rio de Janeiro

17. Samuel Heinrich SPIKER - Berlin und seine Umgebungen im neunzehnten Jahrhundert. Eine Sammlung in Stahl gestochener Ansichten von den ausgezeichnetesten Künstlern Englands nach an Ort und Stelle aufgenommenen Zeichnungen von Mauch, Gärtner, Biermann und Hintze nebst topographisch-historischen Erläuterungen. Berlin, Verlag von George Gropius, 1833. 4to. [2], VI, 158 pp. With engraved title, armorial plate and 50 (of 52) steel-engraved plates, each containing two views (100 of 104 views). Contemporary black morocco, covers elaborately decorated in gilt and blind, gilt title to front cover, gilt and blind-decorated spine, marbled endpapers and gilt Greek-key roll to turn-ins; signed and dated in gilt on the rear cover "W. SIEGISMUND / RIO DE JANEIRO / 1840", and with the name "L. THEREMIN" blind-stamped on the front cover. Rebacked, retaining the orig. spine. - € 1.200, -
 * First edition of this important series of views of Berlin and its surroundings during the great period

of the city's nineteenth-century transformation. The views, after drawings made on the spot by Mauch, Gärtner, Biermann and Hintze, were engraved on steel by English artists and include numerous buildings, streets, squares and monuments of Berlin, as well as views of Potsdam, Charlottenburg and the surrounding area. A complete copy comprises X, IV, VI, II pp., [1] leaf, 165 pp., with engraved title, armorial leaf and 52 steel-engraved plates containing 104 views. The present copy contains 50 plates (100 views), and lacks pp. 159–165 and substantial portions of the preliminary matter.

Of particular interest is the remarkable contemporary binding, explicitly signed, located and dated on the rear cover "W. SIEGISMUND / RIO DE JANEIRO / 1840". The name "L. THEREMIN", blind-stamped on the front cover, can almost certainly be identified with Leo Cephas Theremin (1812–1877), son of the Berlin-born merchant, artist and Prussian consul-general in Rio de Janeiro Carl Wilhelm von Theremin (1784–1852). Leo succeeded his father in the Prussian consular service in Rio and is explicitly recorded there as vice-consul in 1840, the very year in which the present binding was made. His father was himself an amateur artist whose views of Rio de Janeiro were lithographed and published in Berlin. As such an unusually evocative Berlin–Rio de Janeiro provenance. Binding considerably rubbed and worn, with loss of much of the gilt decoration, now partly appearing in blind; corners bumped and extremities worn, spine restored. Some foxing and spotting, chiefly marginal; old marks to the engraved title. Ref.: Andres I, 202.

18. François BAUCHER - Dictionnaire raisonné d'équitation. [Bound with:] **Méthode d'équitation basée sur de nouveaux principes. Huitième édition. Rouen, D. Brière, 1833-1846.** 8vo: [2], xvi, 304; [6], 287 pp. Cont. half leather, flat gilt spine, marbled pap. on covers. - € 500, -

* Composite volume with 2 popular treatises on horse riding by the French riding master François Baucher (1796–1873). 1: First edition of his first book. 2: Eighth ed. (1st 1842), ill. with a lithographic frontispiece portrait and 14 lithogr. plates on 8 leaves. Binding lightly rubbed. Lower corner of title cut off. Foxing & browning throughout 1st work, to a lesser extent in 2nd work.



Brontë's Shirley in first edition

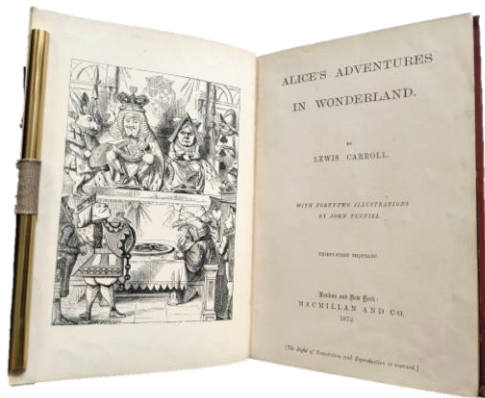
19. Charlotte BRONTË [as Currer BELL] - Shirley. A Tale. By Currer Bell, Author of "Jane Eyre." In Three Volumes. London, Smith, Elder and Co., 1849. 3 vols. 8vo. iv, 303, [1]; iv, 308; iv, 320 pp. Without half-titles, as issued; without the 16-page publisher's catalogue sometimes present in vol. I; with the three pages of press notices for *Jane Eyre* at the end of vol. III. Later 19th-century full tan calf, covers ruled in gilt with small gilt floral corner-pieces, spines with five raised bands, gilt floral orn. and lettering, marbled endpap. - € 2.250, -
* First edition of Charlotte Brontë's second published novel, following the enormous success of *Jane Eyre* (1847), and again published under her pseudonym Currer Bell. *Shirley* appeared on 26 October 1849 in three volumes and is one of the major Victorian "three-decker" novels. Vol. II, p. 304 is correctly numbered but retains the uncorrected reading "Well said he" in the first line. The final three pages of vol. III contain the publisher's press notices for *Jane Eyre*. A particularly attractive set in uniform later 19th-century full calf. Bindings somewhat rubbed, with some wear to extremities and raised bands; internally remarkably clean. With the ownership inscription "E. Bennett, 1897" and the later printed ownership label of Edith Smith. Ref.: Sadleir 348; Smith 5, pp. 112–117; Parrish, p. 93; Wise 6.

Partly first edition

20. [Rops] - Charles BAUDELAIRE - Les Epaves. Avec une eau-forte frontispice de Félicien ROPS. Amsterdam, A l'enseigne du Coq (Bruxelles, Poulet-Malassis), 1866. 8vo, [8], 163, [1] p. 260 numbered copies. Cont. half leather. - € 5.950, -

* First edition (of 17 poems). One of 250 numbered copies on Holland, only edition except for 10 copies printed on China. Complete with the famous engraved frontispiece by Félicien Rops. Published in February 1866. It is the last book overseen by Baudelaire himself, who suffered a debilitating stroke in March 1866 and died the following year back in Paris. The collection contains 17 unpublished poems to which are added the 6 'pièces condamnées tirées des Fleurs du mal'. The whole is accompanied by Baudelaire's notes. Preface ('Avertissement') and explanation of the frontispiece by Poulet-Malassis. Very fine copy, ex libris pasted in.

**An early edition (1872) of
Alice's adventures in Wonderland**



21. Lewis CARROLL - Alice's Adventures in Wonderland by Lewis Carroll. With forty-two illustrations by John Tenniel. Thirty-first thousand. London and New York, Macmillan and Co., 1872. 8vo, [12], 192, [2] pp. Original publisher's cloth. - € 450, -

** An early edition of this all-time classic. Same format as the first published edition (1866), the real first (1865) being withdrawn. Nice copy in original publisher's brick red cloth, gilt title and author lettering to the spine, roundel with "Alice" motif to front cover and "Cheshire Cat" to rear cover, blind rules to covers, all edges gilt. Linen binding with some stains, remnant of removed ex libris on inner flap. Endpapers somewhat creased. Interior firm and in very fine condition.*

22. [Société des Peintres Lithographes] - Henry HAMEL - [Catalogue de la] Deuxième Exposition de la Société des Peintres



Lithographes, du 10 au 25 janvier 1899. Salon du Figaro, Rue Drouot Paris. Catalogue. Préface L. Roger Milès. Paris, Imprimerie Lemercier, 1899. XXIV + 64 pp., including 32 original lithographs. Original lithographed wr. by Eugène Grasset. - € 1.250, -
** First edition.*

Catalogue of the second annual exhibition of the Société des Peintres Lithographes. Text 'La lithographie et les lithographes. La Renaissance' by Henry Hamel. The exhibition brought together 43 exhibitors and comprised 197 works. The catalogue

itself forms a remarkable portfolio of 32 original lithographs by, among others, Dillon, Fantin-Latour, Auguste Lepère, Jeannot, Jean Veber, Fauchon, Gottlob, Georges de Feure, Fuchs, Robida, Van Muyden, Girardot, Malteste, Bourgonnier, Morlot, Chéret, Zacharie, Artigue and Pierre Vauthier. Interestingly, the table of contents lists only 30 lithographs, whereas the catalogue actually contains 32. The exhibition included, in addition to the artists represented by original lithographs in the catalogue, works by Steinlen, Marcel-Lenoir, Eugène Grasset and Eugène Carrière. Very fine copy.

A major Jugendstil pattern book

23. Arnold LYONGRÜN - Neue Ideen für dekorative Kunst und das Kunstgewerbe. 48 Tafeln. Berlin, Verlag von Kanter & Mohr, [1903]. Large oblong folio. Decorative title-page and 48 numbered loose plates. Collotype plates by F. Schober, Grossh. Hof-Lichtdruck-Anstalt, Karlsruhe i.B., printed on imitation Japan paper. Original publisher's blue cloth portfolio, lettered in white, with ties. - € 500, -

** A striking Jugendstil pattern book by Arnold Lyongrün (1871-1935), one of a series of influential design portfolios he produced around the turn of the century. The plates present a rich repertory of designs for the decorative and applied arts, combining highly stylised plant and floral forms with human figures, animals and abstract ornament. Lyongrün had studied in Paris, and the designs reveal the close relationship between French Art Nouveau and German Jugendstil in his work. The first version of Neue Ideen appeared with 24 plates; the present expanded edition comprises the complete series of 48. Some foxing and occasional marginal wear, portfolio somewhat rubbed and marked; generally a well-preserved complete set in its original portfolio.*

The great land route to China and Korea



24. [Siberian Railway] - Edward STANFORD - Stanford's Map of the Siberian Railway. The Great Land

Route to China and Korea. London, Edward Stanford, June 1908. Printed by Stanford's Geographical Establishment, London. Large

lithographed map printed in colour, dissected and laid on linen. - € 400, -

** An impressive and highly detailed map showing the Trans-Siberian Railway across the entire Russian Empire, from European Russia to Vladivostok, together with its connections to China and Korea. Stanford's map first appeared in 1903/1904 and was subsequently revised in a series of dated issues to record the development of the railway network. The present issue, dated June 1908, was published at a particularly significant moment in the history of the Trans-Siberian route, shortly after the Russo-Japanese War and during the continuing expansion and reorganisation of the railway system in the Russian Far East. Fine copy.*

The important second year of 'De Stijl'



25. [De Stijl] - [Theo VAN DOESBURG, ed. - Piet MONDRIAAN, Vilmos HUSZÁR, J.J.P. OUD, Gerrit RIETVELD, a.o.] - De Stijl. Maandblad gewijd aan de moderne beeldende vakken en kultuur. Tweede jaargang, nos. 1-12. Leiden, 1918-1919. IV, 144 pp., with

23 numbered plates and illustrations in the text. Or. publisher's binding with the typographical design by Vilmos Huszár. - € 6,500. -

** Fine complete bound copy of the important second year of 'De Stijl', in which the artistic and theoretical principles of the movement were decisively formulated. The opening number (November 1918) contains the celebrated 'Manifest I' van "De Stijl", 1918, signed by Theo van Doesburg, Robert van 't Hoff, Vilmos Huszár, Antony Kok, Piet Mondrian, Georges Vantongerloo and Jan Wils, one of the defining programmatic statements of the movement, here published in Dutch together with French, English and German versions. This volume contains important contributions by Van Doesburg, Mondriaan, Huszár, Oud, Van 't Hoff, Rietveld, Severini, Vantongerloo and others, and is illustrated with works and architectural designs by, among others, Mondrian, Van Doesburg, Huszár, J.J.P. Oud, Robert van 't Hoff, Frank Lloyd Wright, Alexander Archipenko, Carlo Carrà, Antonio Sant'Elia, Lyonel Feininger, Fernand Léger and Gerrit Rietveld. Particularly notable are the plates of Rietveld's 'Kinderstoel' and 'Leunstoel'. Very fine copy. Two library stamps at front; traces of a removed shelf label at head of spine.*

Complete set of ten lithographs, all signed by Orlik

26. Emil ORLIK – Schauspielerbildnisse aus der Büchse der Pandora von Frank Wedekind. Nach der Aufführung bei Reinhardt. Berlin, Neue Kunsthandlung, 1919. Folio. 10 original lithographs by Emil Orlik, all signed in pencil. Loose as issued in the original illustrated portfolio. One of 100 numbered copies on handmade paper, no. 79, signed and dated '1919' by Orlik in the justification. - € 1.150, -

** First edition. Complete copy of Orlik's remarkable series of actor portraits made in connection with Max Reinhardt's production of Frank Wedekind's Die Büchse der Pandora. The expressive portraits form an important example of Orlik's work as a lithographer and record the actors of one of the defining works of the German theatre of the period. Each of the ten original lithographs is individually signed in pencil by Orlik. The edition was limited to 100 numbered copies; a further 10 Roman-numbered deluxe copies were issued with an original drawing. Original cardboard portfolio somewhat worn and discoloured, lithographs in excellent condition.*

HARO! The complete post-war series



27. Albert DAENENS, ed. - Haro! Gent, 1919-1920; 1927-1928. Second series, nos. 1-12 (July 1919-June 1920), complete; together with the third and final series, nos. 1-5 (October 1927-March 1928), complete. 17 original issues,

each in its original illustrated wrappers, with numerous illustrations and original graphic contributions in the text and on the covers by Albert Daenens and other artists. - € 5.500, -

** An exceptionally fine and complete run of the two post-war series of Haro! the radical Belgian periodical founded and edited by the Ghent artist Albert Daenens. After the short-lived first series of 1913-14, Daenens revived Haro! immediately after the First World War with a second series of twelve numbers, issued between July 1919 and June 1920.*

A final revival followed in 1927–28 and comprised only five numbers.

Haro! occupies a distinctive position at the intersection of the Belgian artistic avant-garde and the political and social ferment following the First World War. Under Daenens, the journal combined an outspoken anti-militarist and socially engaged editorial position with an unusually strong visual programme. The second series in particular brought together writing and graphic work associated with the contemporary Belgian avant-garde and includes work by and contributions associated with artists such as Jozef Cantré, Frans Masereel, Frits Van den Berghe, Paul Joostens and Charles Counhaye. Particularly noteworthy are the six woodcuts by Jozef Cantré appearing across nos. 6–9, while Daenens himself provided some of the journal's most characteristic and forceful graphic designs.

Complete runs are exceptionally difficult to encounter. A very well-preserved set: all seventeen issues complete; a few of the particularly fragile issues with some light wrinkling and traces of the original fold. Ref. Waterlot-Jottrand & Lefebvre, *Haro! Une revue belge d'avant-garde 1913–1928* (Mons, 1995).

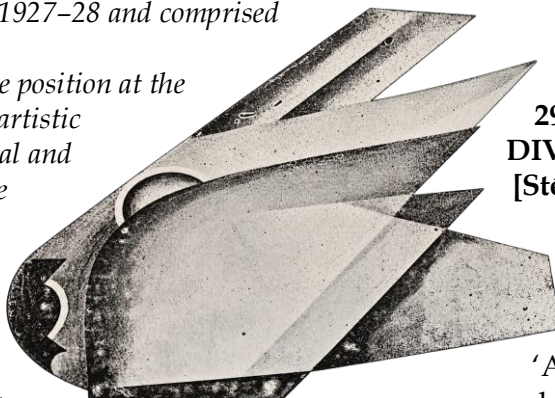
With two original etchings by Renoir



28. [RENOIR – PISSARRO – GUILLAUMIN] – Théodore DURET – Histoire des Peintres Impressionnistes. Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin. Nouvelle édition. Paris, H. Floury, 1919. 4to. [4], 149, [5] pp. With 16 plates. Fine half morocco with corners,

raised bands, marbled boards, gilt top edge; original wrappers preserved. – € 1,500. –

* Second edition of Duret's important history of Impressionism, first published in 1906. Illustrated with 16 plates, including three original etchings: two by Pierre-Auguste Renoir, 'Jeunes filles' and 'Baigneuse', and one by Armand Guillaumin, 'En Hollande', as well as a woodcut after Camille Pissarro, engraved by Lucien Pissarro. A particularly attractive copy in a very fine half-morocco binding, with the original wrappers preserved.



Fascinating French theatrical avant-garde

29. ART ET ACTION. Fernand DIVOIRE; Henri-Martin BARZUN; [Stéphane MALLARMÉ] – [Le simultané EST]. [Paris: Art et Action, ca. 1923]. 4to (250 × 190 mm). 20 pp., of which 17 printed, illustrated with the 'Art et Action' device on the upper

wrapper and 10 black-and-white figures and scenographic designs in the text. Original pale blue card wrappers, upper wrapper featuring the Art et Action monogram; cord-sewn through two punched holes. – € 2.450, –
* A very interesting programme/manifesto of the experimental Paris theatre laboratory 'Art et Action', founded and directed by Édouard Autant and Louise Lara, documenting its radical experiments with simultaneous poetry, polyphonic recitation and the visual and spatial transformation of the stage. No conventional title-page or imprint. Booklet containing: Fernand Divoire's manifesto "Le simultané EST", followed by his 'Étude sur le décor et la mise en scène des œuvres polyphoniques et simultanées'. Further sections document Art et Action's experiments with Stéphane Mallarmé's 'Un Coup de dés jamais n'abolira le hasard', including "Polyphonie (Mallarmé)" and the diagrammatic 'Livret de polyphonie. Le Coup de dés de Stéphane Mallarmé', and Henri-Martin Barzun's theories and experiments in simultaneous and orchestral poetry. Scenographic figures reproduce experimental stage designs, architectural constructions and diagrams devised to translate polyphonic recitation into spatial, visual and kinetic form. Some are dated 1922, one signed André Véra.

'Art et Action' presented Barzun's 'Panharmonie orphique, drame simultané' in Paris in December 1922, while Divoire presented 'Le simultané EST' before the 'Art et Action' audience in 1923. The present booklet therefore appears to belong to this exceptionally fertile moment in the laboratory's development and may have served both as a theoretical statement and as documentation of recent experimental productions. A fascinating testimony to the French theatrical avant-garde, situated at the intersection of Simultaneism, visual poetry, experimental typography, scenography and performance. Well-preserved copy of this fragile item. The cardboard cover shows some sled and some stains, name on first (blank) page, some spots in the front of the work. Extremely scarce.

30. [Karel MAES] - Willem PUTMAN - Marietje Hemelzoet. Een bundel kinderscenen. Met houtsneedes van Karel MAES. Waereghem, Toneelfonds Palmer Putman, 1923. Oblong, 120 p. Orig. ill. Wrappers. - € 450.-

** First edition. With 8 original woodcuts (one of which is portrait of Willem Putman, one on the front plate and a vignette on the back plate) printed in blue ink. Karel Maes (1900–1974) was a pioneer of modern and abstract art in Flanders. He worked together with Flemish avant-garde artists and stage innovators (as within the circle of the Flemish Volkstoneel). Its woodcuts are characterized by powerful (black and white) contrasts, clean lines and geometric surfaces that aligned with early European constructivism and expressionism. Scarce edition with original woodcuts by Karel Maes. Fine specimen, the fragile cover slightly contaminated.*

First edition, second printing of a seminal Japanese photobook of the twenties

31. Shinzō FUKUHARA - Hikari to sono kaichō (The Light and it's Harmony) [First edition, second printing]. Tokyo, Shashin Geijutsusha ("Photographic Art Society"), 1923. Small 8vo, 64; 48 pl.; 6 adverts.

Professionally re-bound, retaining the front and back covers and cloth backstrip. Full vellum, in a slipcase. - € 2.200, -

** Second printing, issued 30 March 1923, three days after the first edition, first printing of 27 March 1923 (as stated in the colophon) of this seminal Japanese photobook. It combines forty-eight photographs by Shinzō Fukuhara (1883–1948) with some of his most influential texts on photography and the expressive possibilities of light and tonal harmony. The book met with immediate success. At least twelve printings followed one another with remarkable rapidity during the spring of 1923 until the Great Kantō Earthquake of 1 September 1923, a disaster that ended the activities of the Photographic Art Society. Rebound in full vellum. Complete with all illustrated covers, cloth spine, photographs, text pages, and advertisements. Original slipcase replaced by a new, professionally made slipcase. Slight foxing and age-toning. Otherwise, a well-preserved copy from a very early printing of a most important publication in the history (and theory) of Japanese photography.*

32. [Der Sturm] - Marie TAK VAN POORTVLIET & Rudolf BLÜMMER - Jacoba van HEEMSKERCK - Sturm-Bilderbuch VII.

Berlin, Verlag Der Sturm, 1924. Large 8vo. With tipped-in photographic portrait, 7 original full-page woodcuts by Jacoba van Heemskerck and 28 reproductions after her paintings and drawings. Illustrated original publisher's quarter cloth. - € 850, -

** First edition. The seventh and final volume of the celebrated Sturm-Bilderbücher, published posthumously by Herwarth Walden as a tribute to the Dutch expressionist Jacoba van Heemskerck (1876–1923). With an introduction by Walden, contributions by Marie Tak van Poortoliet and Rudolf Blümner, and the poem 'Für Jacoba van Heemskerck' by Lothar Schreyer. Particularly important for the seven original woodcuts – Wald, Baum I, Segel, Stilleben, Baum II, Waldweg and Mühle – all printed from Van Heemskerck's original blocks. Most had previously appeared in Der Sturm between 1914 and 1921. Van Heemskerck was closely associated with Walden and the international circle around Der Sturm and developed a highly individual expressionist and increasingly abstract visual language. Reference: Jentsch 148. Nice copy, only small imperfections.*

33. Franz KAFKA – Das Schloss. Roman. München, Kurt Wolff Verlag, 1926. 8vo. [6], 503, [1] pp. Original blue cloth with printed red-and-blue title labels. - € 1.450, -

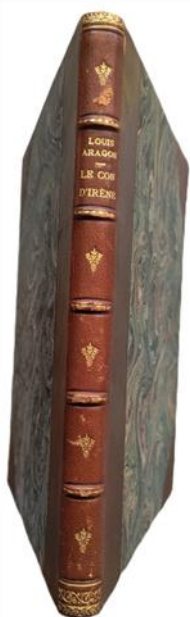
** First edition of Kafka's unfinished third novel, published posthumously in 1926 and edited from the manuscript by his friend and literary executor Max Brod. Kafka had begun the novel in 1922 but left it unfinished; Brod prepared the text for publication after Kafka's death in 1924, despite the author's well-known instruction that his unpublished manuscripts should be destroyed. 'Das Schloss', with its inaccessible castle and the land surveyor K.'s futile attempts to gain recognition from its opaque bureaucracy, became one of Kafka's defining works and a central text of twentieth-century literature. An unusually fresh, tight copy; the blue cloth only lightly spotted and the spine very slightly faded, the printed labels remarkably well preserved.*

34. [Foujita] - Paul CLAUDEL – L'Oiseau noir dans le Soleil Levant. Eaux-fortes de FOUJITA. Paris, Éditions Excelsior, 1927. 4to. 145, [3] pp., with 12 original colour etchings hors texte by Foujita, numerous illustrations in the text, and a large folding plate. Original illustrated wrappers. One of 425 numbered copies on vergé d'Arches, from a total edition of 546 copies. - € 1.000, -

* First edition. A particularly successful encounter between Claudel's writings on Japan and Foujita's synthesis of Japanese and Western graphic traditions. Written during Claudel's diplomatic tenure, these lyrical prose pieces offer an intimate, profound exploration of the Japanese soul, nature, and sacred theatrical traditions (Nô and Bunraku). Claudel famously considered this work the mature, definitive counterpart to his legendary 'Connaissance de l'Est'. The title pays homage to the poetic moniker bestowed upon Claudel by his hosts: "Kouro dori" (The Black Bird) walking under the Rising Sun. Foujita's illustrations are a masterclass in aesthetic fusion, effortlessly merging the gossamer-fine precision of traditional Japanese ink-line work with the vibrant spirit of Western modernism.

35. [Foujita] - Henri CHAUMET - Bêtes & Cie. Illustré de 25 eaux-fortes de FOUJITA. Paris, Kra Éditeur, 1928. Small 8vo, ca. 19 × 11 cm. 76 pp. Illustrated with 25 original etchings by Foujita, printed in the text. 350 copies. Orig. wrap., title printed in red and black. - € 1950, -
* First edition limited to 350 copies, comprising 5 copies on Japon, 15 on Hollande and 330 on vélin d'Arches. This unnumbered copy printed on Arches. A charming and characteristic example of Foujita's book illustration from his celebrated Paris period, comprising a bestiary of twenty-five delicately executed original etchings. Foujita's animals – including cats, birds, reptiles and other creatures – are rendered with the exceptionally fine, economical line that became one of the distinguishing features of his graphic work. Very fine.

**A seminal surrealist publication
'Le con d'Irene'**



36. [Louis ARAGON] - Le Con d'Irene. [Paris, René Bonnel, 1928]. Etchings by André MASSON. 4to, 85, [2] pp., with 5 original etchings hors texte, including the frontispiece. Contemporary half red morocco over marbled boards, spine with five raised bands, richly gilt in compartments; original red wrappers and spine preserved. One of 125 numbered copies on vergé

d'Arches, from a total edition of 150 copies; this copy no. 129. - € 5.000, -

* First edition of this seminal work of Surrealist erotic literature, published anonymously and clandestinely in 1928 by René Bonnel, with the collaboration of Pascal Pia. The text forms part of Aragon's unfinished and largely destroyed novel 'La Défense de l'infini' and was published without the names of author, publisher or illustrator. One of 125 copies on vergé d'Arches, numbered 11–135; in the present copy 'Arches' is correctly printed in the justification. An exceptionally well-preserved copy, with only a few rub marks to the binding. Ref.: Pia, Enfer, 226; Perceau 342; Dutel 1270; Saphire-Cramer 5.

**First of four hand-coloured copies
Ex libris by Ernst Ludwig Kirchner**

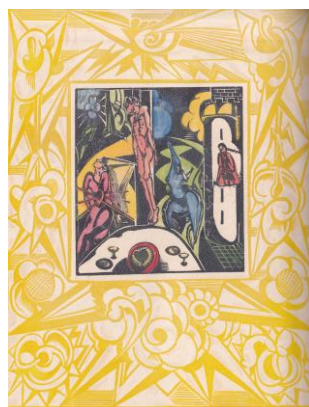
37. [Ernst Ludwig Kirchner] - Roger AVERMAETE - Dix vieilles chansons du beau pays de Flandre [Illustrated with woodcuts by



Joris MINNE]. Antwerp, Lumière, 1928. Printed in two colours, black text and yellow ornamental borders. [60] p., half flinn., stamped boards. 104 copies - € 1,150, -
* First edition. This is copy A(D), coloured and signed by author and artist. 'Ce sont dix vieilles chansons choisies parmi les plus belles que chantèrent à

travers le temps les enfants du beau pays de Flandre. Roger Avermaete les redit ici, à sa façon, avec des mots d'aujourd'hui pris au jardin de la France. Joris Minne les commente à sa manière, au goût de notre temps, qui n'est plus celui des tours, des chevaliers et des blanches pucelles.' 'Du present ouvrage achevé d'imprimer le 31 janvier 1928, sur les presses de l'Imprimerie Loki à Anvers, il a été tiré [...] 100 num. de 1 à 100 et 4 hors commerce, marqués

A,B,C,D. Les ex. 1 à 25 et A, B, C, D sont rehaussés à la main et signés par l'auteur et l'illustrateur.' Probably a private binding (on the inner cover label 'Librairie Arthème Fayard, Paris'), with pasted-in ex libris of Ed Leubner by Ernst Ludwig Kirchner, a woodcut from 1907.



'Le Sens Propre'
Rare complete set



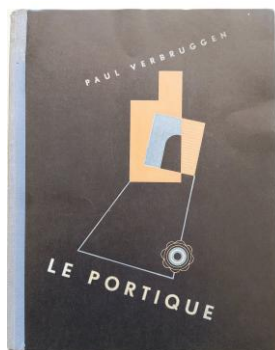
38. René MAGRITTE & Camille GOEMANS
Le Sens Propre. Paris, Camille Goemans,
(février-mars) 1929. 5 issues. 4°, 1 p., each one
illustrated with the reproduction in black of a
painting. Printing (recto only) in black on
coated paper. - € 2.500, -

* Very scarce complete collection of 'Le Sens Propre'
5 tracts published by Goemans and Magritte. No. 1
La Statue Errante (February 16) - No. 2 L'Arbre de
Chair (February 23) - No. 3 La Charmeresse (March
9) - No. 4 Le voyage (March 10) & No. 5 Prédire le
temps (March 12). According to Vovelle (Le
Surréalisme en Belgique, p. 23) 'the clearest
illustration of the desire of independence of the
Belgian surrealists compared to the French
surrealists'. Cf. Mariën, L'Activité..., p. 185-189.
Good copies, small spots and imperfections, some
traces of folding.

39. [Jos Leonard] - Paul VERBRUGGEN - Le
portique. Traduit du flamand par Jane Molloy.
4 ill. by Jos Léonard. Anvers, De Sikkel, 1932.

24 p., 4vo., orig.
clothbacked wrappers.
200 + 26 copies. - € 350,-

* First edition. Numbered
copy. Book design by
Léonard using his
drawings dating from
1924. Printed in red and
black by Wellens &
Godenne (Brussels). Very
fine copy.



Famous Escher edition

40. [Escher] - Jan WALCH - De vreeselijke
avonturen van Scholastica. Illustrated by M. C.
Escher. Bussum, C.A.J. van Dishoeck, 1933.
Large 4to (ca. 32.5 × 25 cm). [2], 27, [3] pp.
Illustrated by M.C. Escher with 6 full-page
woodcuts, 10 woodcut initials, a woodcut
tailpiece and a woodcut design on the front
wrapper. Original illustrated wr. 300 numbered
copies, (this copy unnumbered). - € 11.000, -
* First edition of one of Escher's most celebrated
illustrated books. Printed by Joh. Enschedé en
Zonen, Haarlem, in an (intended) edition of 300
numbered copies. Escher designed an extensive series
of woodcuts for Jan Walch's story, including six full-
page illustrations and the striking woodcut cover.
The illustrations were printed directly from Escher's
original woodblocks, resulting in exceptionally
strong and sharply defined impressions. Escher and
Walch had visited Oudewater together in 1931,
where Escher photographed the town and collected
visual material for the illustrations; the woodcuts
were subsequently executed in 1931-1932. The
complete group is recorded in Bool, M.C. Escher: His



Life and Complete Graphic Work (1981), nos. 188-
205. Very light stain on front cover, traces of a soft
crease over the bottom corner of last page and back
cover. An exceptionally beautiful specimen with
bright and sharp illustrations. Pasted-in ex libris by
Pam G. Rueter for M.A. Pit.

The edition that helped revive
The Great Gatsby

41. F. Scott FITZGERALD - The Great Gatsby.
New York, Editions for the Armed Services,
Inc., 1945. Armed Services Edition no. 862.
Oblong 8vo, 224 pp. Original colour-printed
wrappers. - € 750, -

** First Armed Services Edition, and one of the most historically significant later editions of Fitzgerald's masterpiece. Published for distribution to American servicemen during the Second World War, it appeared at a crucial moment in the history of the novel. When Fitzgerald died in 1940, *The Great Gatsby* had largely disappeared from public attention. The distribution in 1945 of approximately 155,000 copies of this inexpensive pocket-sized Armed Services Edition introduced the novel to a vast new readership and played an important part in the posthumous revival of both the book and Fitzgerald's reputation. The Armed Services Editions were designed to be carried easily in a serviceman's pocket and to withstand intensive wartime use, and were printed in a distinctive horizontal format. Wrappers somewhat rubbed and worn along edges and corners, with minor creasing and small marginal tears; spine somewhat soiled. Final blank leaf with some soiling and signs of use; otherwise internally clean and well-preserved. Binding sound. Wrappers somewhat rubbed and worn along edges and corners, with minor creasing and small marginal tears; spine somewhat soiled. Final blank leaf with some soiling and signs of use; otherwise internally clean and well-preserved. Binding sound. A well-preserved copy of this fragile wartime edition. Brucoli A11.3.*

42. Robert Hans VAN GULIK - Dee Goong An. Three Murder Cases Solved by Judge Dee. An Old Chinese Detective Novel Translated from the Original Chinese with an Introduction and Notes by R. H. van Gulik, Litt.D. Tokyo, printed for the author by the Toppan Printing Company, 1949. 8vo. 238 pp. Illustrated with plates after Chinese originals and drawings by the author. Original pictorial boards, decorated with a polychrome woodblock print designed in the Chinese manner. 1200 numb. copies. - € 2.250, -
** First edition, no. 356 of only 1,200 copies, signed by Robert van Gulik and with his red Chinese seal on the limitation leaf. Inscribed by the author on the front free endpaper: For Professor T. Hayashi, with the author's best regards. R. H. van Gulik, Tokyo, March 1965.*
The privately printed first edition of Van Gulik's translation of the eighteenth-century Chinese detective novel which inspired his celebrated Judge Dee series. An attractive copy with a presentation inscription made sixteen years after publication, but shortly after Van Gulik's return to Tokyo in 1965.

Some rubbing and wear to boards, spine and extremities.

Aram Khachaturian - Signed Copy

43. Aram Ilyich KHACHATURIAN - Concerto for Piano and Orchestra. Moscow, State Music Publishers, 1957. 4to, 148p., Original publisher's decorated binding, in brown textured paper/board, with an ornamental blind-stamped border. Russian and English title-page. - € 950, -

** A scarce 1957 Soviet edition of Khachaturian's Piano Concerto, issued in an edition of 1300 copies. Boldly signed by Aram Khachaturian on the title-page. Probably on June 1st or 2nd when Kachaturian visited Antwerp and took part in the International Alex De Vries Music Festival by conducting the performance of his Second Symphony. A handwritten note by the Belgian musicologist Luc Leytens on the front endpaper, lists the performance of 1 June 1977 at the Koningin Elisabeth Zaal, Antwerp, with Robert Groslot as soloist and the Philharmonie of Antwerp under Armand Van de Velde.*

A complete 1959 set in the correct dust-jackets

44. J.R.R. TOLKIEN - The Lord of the Rings. I. The Fellowship of the Ring; II. The Two Towers; III. The Return of the King. London, George Allen & Unwin, 1959. 3 vols. 8vo. First edition, eighth, sixth and fifth impressions respectively. Original red cloth, gilt-lettered spines, top edges red. Each vol. with its folding map and matching dust-jacket. - € 2.000, -
** A uniform 1959 set of Tolkien's landmark fantasy trilogy, comprising the eighth impression of *The Fellowship of the Ring*, the sixth impression of *The Two Towers* and the fifth impression of *The Return of the King*, each retaining its correct impression-matching dust-jacket. This 8th/6th/5th combination was also used for the scarce 1959 issue of *The Lord of the Rings* as a three-volume set in the publisher's slipcase. All three folding maps are present and very well preserved. The books themselves are internally very good and clean. Dust-jackets price-clipped, considerably worn and soiled, with rubbing, tears, creasing and losses, particularly to the spines and extremities; the jacket of *The Two Towers* with more substantial loss to the spine. Previous owner inscriptions on first free endpapers. An uncommon early uniform set retaining all three correct original dust-jackets.*

With an original watercolour by Serge Vandercam & a fine presentation inscription by Broodthaers



45. Marcel BROODTHAERS – Minuit. Bruxelles, George Houyoux, 1960. 22, [2] p. Original printed wrappers. One of 213 numbered copies on pur fil, this being no. 109 (total edition 225 copies). Uncut. Wrappers somewhat stained. - € 3.000, -
** First edition of Broodthaers' second collection of poetry. An exceptional copy, enriched with an original watercolour and gouache by Serge Vandercam extending over two facing pages around the poem "À la fée noire", and with a fine contemporary presentation inscription by Broodthaers to "Tony" [reading uncertain], signed and dated May 1960: "À Tomy / avec amitié / en mémoire du temps / que nous gagnons à / l'amour (avec un grand A / même si nous sommes un / peu con) / Il est Minuit. / M.B. Mai 60 -". Although the justification reserves an original watercolour by Vandercam for the 12 copies on Hollande (I–XII), several copies of the regular issue on pur fil are known with an original watercolour, as here. Ref. Ceuleers & Van de Velde 28.*

46. [Lucio FONTANA] – Museumjournaal voor moderne kunst. Serie 9, no. 5/6. Otterlo, Stichting Kunstpublicaties, 1964. 4to. 48 p. Illustrated throughout. Original wrappers with cover designed by Lucio Fontana, with 24 original hand-punctured holes surrounding the central black medallion, signed and dated "L Fontana 64" in print. - € 600, -
** Special ZERO/Nul issue of Museumjournaal, with contributions by W.A.L. Beeren, Henk Peeters, Herman de Vries and Hans Sleutelaar, among others. Particularly notable for Lucio Fontana's celebrated cover design: the perforations were executed by hand by Henk Peeters and assistants according to Fontana's design, making each cover subtly*

individual. With the characteristic Yves Klein-blue opening leaf. Fine copy, minor faults.

47. Pierre ALECHINSKY – Communication. 16 manifestations d'hypertrophie calligraphique. La Louvière, Éditions du Daily-Bul, 1967. [4] pp. and 16 full-page original lithographs in black by Alechinsky, printed by Clot, Bramsen et Georges, Paris. 4to, ca. 28 × 22.5 cm. Original publisher's boards covered with red-and-black marbled paper, printed title-label on upper board. 4to, ca. 28 × 22.5 cm. - € 950, -
** First edition. A nice artist's book by Pierre Alechinsky, consisting of sixteen original lithographs, without accompanying text. The edition comprised 550 copies: 50 numbered copies on Arches, signed by the artist, followed by 500 copies on offset paper. This copy no. 15 of the deluxe edition on Arches, additionally inscribed and signed by Alechinsky on first free endpaper. References: Rivière 281–296; Alechinsky, The Complete Books, no. 24.*

A classic Los Angeles artists' book

48. Edward RUSCHA & Billy AI BENGSTON – Business Cards. [Hollywood], Billy AI Bengston and Edward Ruscha, Inc., 1968. [16] leaves, illustrated with photographs by Larry Bell and Ken Price. Original faux wood-grain card wrappers, bound with a knotted leather cord, with an original photograph of Ruscha and Bengston mounted in four black photo corners on the front cover. With the original business cards of both artists stapled at the end, Bengston's deliberately crumpled, as issued. Edition of 1,000 unnumbered copies, each signed by Ruscha and Bengston on the front cover. - € 3.250, -
** First and only edition of this celebrated collaborative artists' book by Ruscha and Bengston. Conceived with characteristic deadpan humour, 'Business Cards' records the creation of the artists' respective business cards, culminating in their ceremonious exchange over dinner at The Bistro in Beverly Hills. Every element of the book forms part of the work: the faux wood-grain covers, leather-cord binding, original photograph mounted on the front cover and the artists' actual business cards stapled at the end. Bengston's card was deliberately crumpled in each copy. An early and characteristic example of the transformation of the apparently banal materials of everyday Los Angeles life into an artists' book. Very fine, wrappers with only minor imperfections at the extremities. Ref. Engberg B7;*

Signed by Heidegger & Chillida

49. Martin HEIDEGGER & Eduardo CHILLIDA - Die Kunst und der Raum / L'Art et l'espace. St. Gallen, Erker-Verlag, 1969. Ca. 22.5 × 16 cm. Heidegger's text reproduced in facsimile from his manuscript, with 7 original two-colour lithograph-collages by Eduardo Chillida and an original lithograph on the wrapper. With the separately printed German-French text and the original 33 rpm record of Heidegger reading 'Die Kunst und der Raum' (Erker-Verlag, no. 30-962), in its original sleeve. Loose as issued, in original wrappers and publisher's slipcase. One of 150 numbered copies (no. 50) signed by both Martin Heidegger and Eduardo Chillida. - € 4.900, -

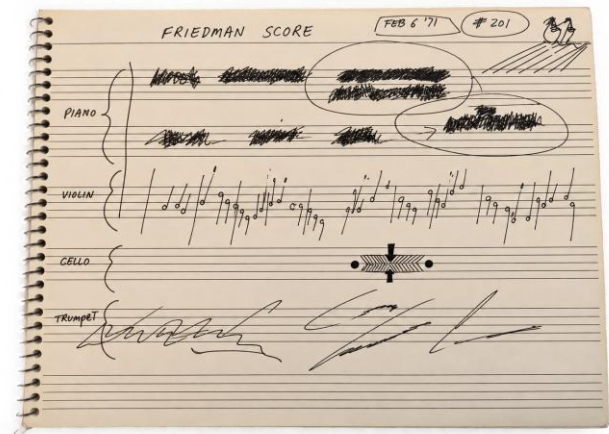
* First edition of this celebrated collaboration between Martin Heidegger and Eduardo Chillida, in which Heidegger's meditation on art, space and place is brought into direct dialogue with Chillida's exploration of space through graphic form. Heidegger's text was lithographically reproduced from his manuscript and is accompanied by seven original two-colour lithograph-collages by Chillida, composed of lithographed and applied paper elements, as well as the lithographic wrapper. Van der Koelen 69027-69034. From the library of Cees Nooteboom (1933-2025), with his handwritten note "Heideggerplaat horende bij Chillida / Heidegger boek !!!" on the preserved cardboard packaging. This very copy is referred to repeatedly by Nooteboom in his published diaries. Some small faults to the mylar wrappers.

Copy with a vintage photographic print

50. Henri CARTIER-BRESSON - L'Homme et la machine. Photographies. Introduction d'Etiemble. Paris, Chêne, 1972. Oblong 4to. 116 pp. With 114 photographs by Cartier-Bresson. Original grey cloth, ill. dust-jacket. - € 750, -

* First French trade edition of Cartier-Bresson's photographic study of the relationship between man and technology, originating in a commission from IBM and first published by IBM World Trade Corporation in 1969. With an introduction by Etiemble and layout by Robert Delpire. An interesting presentation copy, warmly inscribed by Cartier-Bresson on the half-title "à Jan van Broeckhoven / avec l'amitié / d'Henri". Jan Van Broeckhoven (1944-2024) was a prominent figure in Antwerp cultural life and particularly active in the promotion of photography. He organised his first

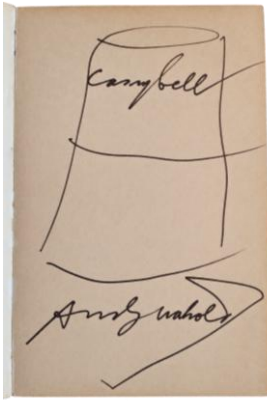
photographic exhibition at the Antwerp Filmhuis in the 1970s and subsequently founded and coordinated Fotografiecircuit Vlaanderen, which developed into a network of photographic exhibitions throughout Flanders. He was also involved in major Antwerp photography initiatives, including the Zomer van de Fotografie and, later, Antwerpen 93: een stad gefotografeerd. Pasted beneath the inscription is a small vintage photographic print (7.6 × 5 cm), depicting a man beside electronic equipment and directly relating to the subject of the book. A particularly appealing association copy, fine.



The sudden death of music

51. Ken FRIEDMAN - Quick Death (1971). Original manuscript notebook, with the title 'Quick Death' on the cover, containing autograph texts, musical and graphic notations, diagrams and working notes in various media. 60 pp., of which 2 pp. inscribed. 18 x 20.5 cm. Oblong, spiral binding. - € 2.000, -

* A remarkable working manuscript by Fluxus artist and composer Ken Friedman (1949-2025), combining musical composition, experimental graphic notation and conceptual practice. Friedman had been associated with Fluxus since the mid-1960s and had developed the event score as an important vehicle for his work. This composition, dated "Feb 6 '71", combines graphic and musical notation for piano, violin, cello and trumpet. Particularly striking is the manuscript's abrupt conclusion: "THE REMAINDER OF THIS BOOK IS CANCELLED DUE TO THE SUDDEN DEATH OF MUSIC." This statement is followed by the remaining blank music-ruled leaves, effectively incorporating the unfinished notebook itself into the work and turning this unique manuscript into a conceptual object poised between musical score, graphic notation and Fluxus event.



Warhol's iconic Campbell's Soup

52. Andy WARHOL – Ma philosophie de A à B et vice versa. Paris, Flammarion, 1977. 8vo (20 × 14 cm), 217, [5] pp. Orig. ill. wr. – **1.250,-**
* First French edition of 'The Philosophy of Andy Warhol (From A to B &

Back Again)', originally published in New York in 1975, translated into French by Marianne Véron. A nice copy, embellished on the front free endpaper with a rapidly executed drawing of Warhol's iconic Campbell's Soup can and a sweeping signature below. Some rubbing and loss to the laminate of the wrappers, still a fine copy.

A landmark Matta-Clark catalogue

53. Gordon MATTA-CLARK – Gordon Matta-Clark. Antwerp, Internationaal Cultureel Centrum (ICC), 1977. 49 pp., printed recto only, followed by XIII plates, each with two photographic illustrations in black and white. 4to (ca. 30 × 21 cm). Original stapled publication in the original blue typographical portfolio with geometric design by Paul IBOU. ICC catalogue no. 112. – **€ 900,-**

* First edition. Important catalogue published for Gordon Matta-Clark's exhibition at the Internationaal Cultureel Centrum (ICC), Antwerp, 8 October–6 November 1977, and closely associated with Office Baroque, the major architectural intervention he created in a vacant office building on the Antwerp quays. Extensively illustrated with photographic documentation of Matta-Clark's architectural cuts and projects, and including an interview with the artist, Al Brunelle's "The Great Divide: 'Anarchitecture' by Gordon Matta-Clark" and Donald Wall's "Gordon Matta-Clark's Building Dissections", together with biographical and bibliographical material. 'Office Baroque' became one of Matta-Clark's most important building cuts. Following his death in 1978, efforts to preserve the work led to the establishment of the Gordon Matta-Clark Foundation; the collection assembled through artists' donations subsequently formed an important basis of the M HKA collection. A scarce contemporary document, published less than a year before Matta-Clark's death and complete with its original ICC portfolio. Very fine.

A blue sprayed multiple by Anish Kapoor

54. [Anish Kapoor] – Control Magazine No. 13 London, Control Magazine, 1982. 31 × 22.5 cm, 32 p., orig. pap. wrappers, stapled. – **€ 600,-**
* Original edition. 13th issue of Stephen Willats' seminal and pioneering conceptual art magazine featuring an assembling of artists' contributions, including an original work by Anish Kapoor. It consists of a mounted plastic beetle (3 x 1 cm), sprayed with bright blue dye. Below the beetle is a short text by Kapoor stating 'I once saw an insect in a pile of colour, it seemed to me that this was almost a work'. Other contributions by Jenny Holzer, Glenys Johnson 'Agent Orange' (photocopy collage with neon orange spray paint), Sue Arrowsmith, Stephen Willats, Tony Cragg, Kate Blacker, Jean-Luc Vilmouth, Tony Bevan, David Evans, Bill Woodrow and Sam Burford. Moderate creasing, rear cover shows small bulge caused by Kapoor's insect, blue pigment has spread onto the adjacent page. Nice copy of this fragile issue with Kapoor's beetle intact and still pasted on.

Wood- and linocuts by Paladino

55. Mimmo PALADINO – Claude LÉVI-STRAUSS – Siegfried J. SCHMIDT – Linolschnitte – Holzschnitte. Tristes Tropiques. Schlußsatz. Jenseits der Zeichen. Bielefeld, Edition Jesse, 1989. Large folio (ca. 44 × 33 cm). 10 unnumbered leaves on Zerkall mould-made paper, with 13 original wood- and linocuts by Mimmo Paladino, several printed in colour. Original grey cloth binding with cut-out window and mounted illustration. One of 350 copies. Signed by Paladino in pencil on the front blank. – **€ 795,-**

* First edition. An impressive large-format artist's book bringing together the concluding passage from Claude Lévi-Strauss's 'Tristes Tropiques' and Siegfried J. Schmidt's 'Jenseits der Zeichen' with thirteen original wood- and linocuts by Mimmo Paladino. The prints, several extending across the large sheets and printed in colour, form an integral part of the book rather than reproductions of pre-existing works. Published by Edition Jesse in an edition of 350 copies on Zerkall mould-made paper, signed by Paladino. The distinctive cloth binding, with its cut-out window and mounted image, forms an integral part of the design of the book. A particularly fine example of Paladino's work in the artist's-book medium. Very fine copy.

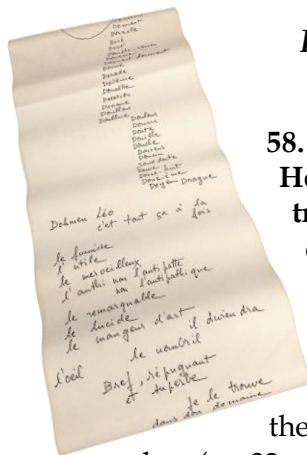
One of 100 signed copies

56. Vladyslav KRASNOSHCHOK – Negatives are Stored. Madrid, Riot Books, 2014. 53 loose colour-printed cards on Arches 250 gr. paper, ca. 12 × 16 cm, preserved as issued in the original wooden box with sliding lid. One of only 100 numb. and signed copies. - € 350, -
* First edition of this remarkable photographic artist's book, based on Krasnoshchok's 2011 project of the same name. The artist collected anonymous late nineteenth- and early twentieth-century cabinet and visiting-card photographs at flea markets in Kharkiv, subsequently scanning and radically reworking the images by colouring, drawing and removing parts of the original photographic emulsion. The title refers to the formula formerly printed by photographic studios on the backs of photographs, assuring clients that the negatives were retained for future orders. The work consists of 53 reproductions presented loose in a purpose-made wooden box. A scarce and unusual artist's book associated with the contemporary Kharkiv School of Photography.

An elaborate artist's photobook

57. Cristina DE MIDDEL – Jan Mayen. London, Archive of Modern Conflict (AMC Books), 2015. 118 p. 15 × 20 cm. Photographically illustrated throughout. Elaborately constructed hand-bound concertina comprising a main fold-out structure incorporating eleven further concertinas. Original black leather binding, blind-stamped and fastened with metal clasp, in the original cardboard box. Printed on deadstock recycled inkjet paper. One of only 100 numbered copies, this being no. 42/100, signed by Cristina de Middel. Fine copy. - € 800, -

* First edition. An exceptionally elaborate artist's photo-book in which De Middel revisits the story of a failed 1911 expedition to the remote Arctic island of Jan Mayen. Working from the surviving expedition archive and a script written by its cameraman, De Middel reconstructed the journey on the Isle of Skye, combining historical material with newly staged photographs and hand-coloured imagery. The resulting sequence deliberately blurs documentary evidence, reconstruction and fiction. The physical construction of the book forms an integral part of this narrative: the principal concertina unfolds to reveal eleven subsidiary concertinas, creating a complex succession of images and viewpoints.



Exceptional enriched association copy

58. Bernard AUBERTIN & Henri CHOPIN – Feu triomphant. Le disque à feu de Bernard Aubertin et mode d'emploi graphique de Henri Chopin. [S.l., les auteurs], September 1967. Artist's multiple in the original red cloth-covered box (ca. 32 × 32 × 4 cm), containing Aubertin's perforated revolving metal *Disque de feu*, mounted on wood, together with printed instructions, texts and Chopin's typographical contribution. Edition of 22 copies. With extensive additional manuscript and documentary material. - € 7.500, -
* An exceptional association ensemble from the collection of Belgian Surrealist artist and photographer Leo Dohmen. Aubertin's kinetic fire object, conceived in 1961, was issued in this form in 1967 in collaboration with the experimental poet Henri Chopin: matches inserted into the perforated



revolving disc transform the work through actual fire. The ensemble contains two copies of Chopin's *Le disque à feu*: a tiré à part on Arches, numbered 3/7, and a copy on Japon marked "M.B." Also included is an original manuscript typographical poem by Chopin expressly dedicated to Leo Dohmen ("Dohmen Léo / c'est tout ça à la fois"), together with original correspondence, manuscripts and typescripts, diagrams, instructions and other contemporary documentation relating to the work. Aubertin himself inscribed material in the ensemble to Dohmen, dated 11 November 1967. An unusually rich surviving dossier documenting the collaboration between Aubertin and Chopin and its direct connection with the Belgian avant-garde. Generally well preserved, the red cloth box partly discoloured.

*The definitive visual score for
Le Corbusier's 'Poème électronique'*

59. LE CORBUSIER - Le poème électronique. Minutage définitif des ambiances et images. 2 mars 1958.
Brussels, Philips, 1958. Square 8vo (ca. 20.5 × 20.5 cm). 144 unnumbered pages, numbered by hand 1–140. Extensively hand-coloured throughout in gouache and ink, with numerous contemp. manuscript corrections, additions and technical annotations in ink and pencil. Original wrappers, stapled.
- € 10.000, -

* An extensively hand-coloured and annotated working copy of Le Corbusier's definitive visual timing score for the Poème électronique, the pioneering multimedia environment created for the Philips Pavilion at the Brussels World's Fair of 1958. The document is explicitly headed "Minutage définitif des ambiances et images – 2 mars 1958" and bears the imprint "Philips Bruxelles 1958", placing it in the final phase of preparation of the spectacle. The minutage translates Le Corbusier's visual conception into a detailed production scenario. Arranged according to the seven sequences of the Poème, it coordinates, second by second, the projected images and films, coloured "ambiances" and other visual effects. The left-hand pages show sections through the Philips Pavilion with the successive lighting schemes extensively applied by hand in vivid gouache and ink; the facing tables provide the corresponding second-by-second



programme, with columns for volumes, screens, visual references, "tri-trous" and spoken texts.

Of particular importance are the numerous manuscript interventions throughout the document. Printed colour specifications have been crossed out or altered, alternative combinations and technical values entered, and individual cues corrected or marked,

demonstrating its use as a working document in establishing the visual programme.

The 'Poème électronique' brought together Le Corbusier's visual scenario, the revolutionary architecture of the Philips Pavilion, designed by Le Corbusier in collaboration with Iannis Xenakis, and Edgard Varèse's electronic composition in an automated eight-minute environment of projected images, coloured light and spatialised sound. Not to be confused with the published book *Le Poème électronique* Le Corbusier of 1958: the present document is a technical working scenario for the images and ambiances themselves. No comparable annotated working copy has been traced by us in the auction or antiquarian market. In very good condition; some staples lacking or loosened at the spine. Ref. Jan de Heer & Kees Tazelaar, *From Harmony to Chaos: Le Corbusier, Varèse, Xenakis and Le poème électronique* (Amsterdam, 2017), particularly "The Coloured-in Ambiances" and "Le Corbusier's Definitive Minutage"

