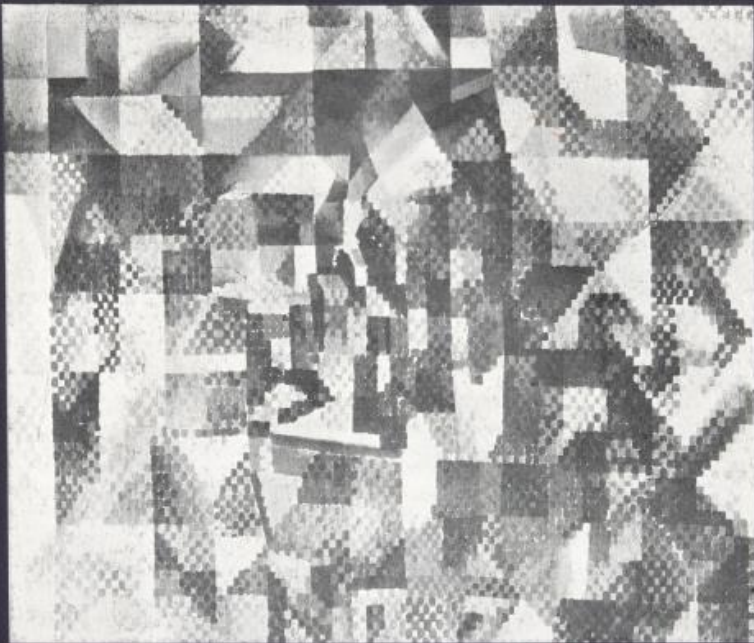


THE ARTISTS

AND

THE BOOKS



1911 contrastes Simultane
reproduced with
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Tours

Cover : **19. APOLLINAIRE & DELAUNAY.** Les Fenêtres. *Paris, imprimerie d'André Marty, [november 1912].*

Back cover : **10. GOYA Y LUCIENTES.** Los Caprichos. *[Madrid, for the author, 1799].*

STEPHANE CLAVREUIL RARE BOOKS

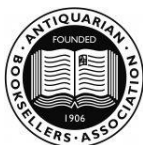
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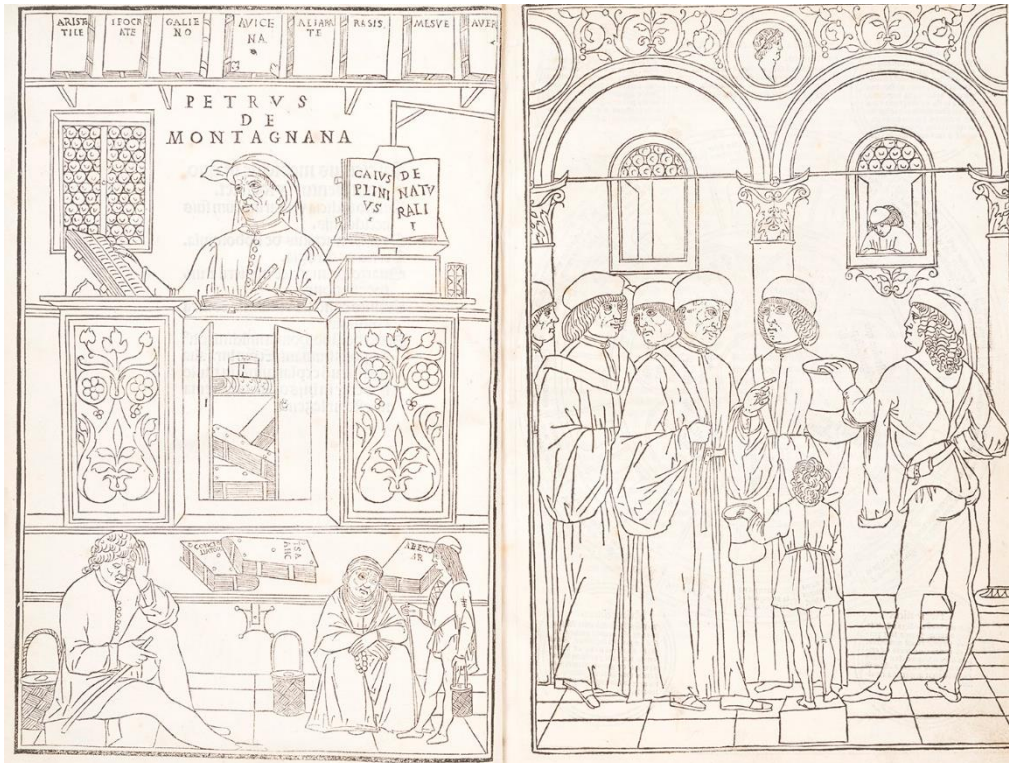


DANTE ALIGHIERI. *La Commedia.* Florence, Nicolaus Laurentii Alamanus, 30 août 1481.

First illustrated edition of Dante's *Comedia*, the mother of all fictions. First edition of Dante printed in Florence his native city and first edition of Landino's commentary. It contains four copper engravings.

As early as the 16th century, Giorgio Vasari, the most important early source on Botticelli, wrote about this book : "Since Botticelli was a learned man, he wrote a commentary on part of Dante's poem, and after illustrating the *Inferno*, he printed the work."

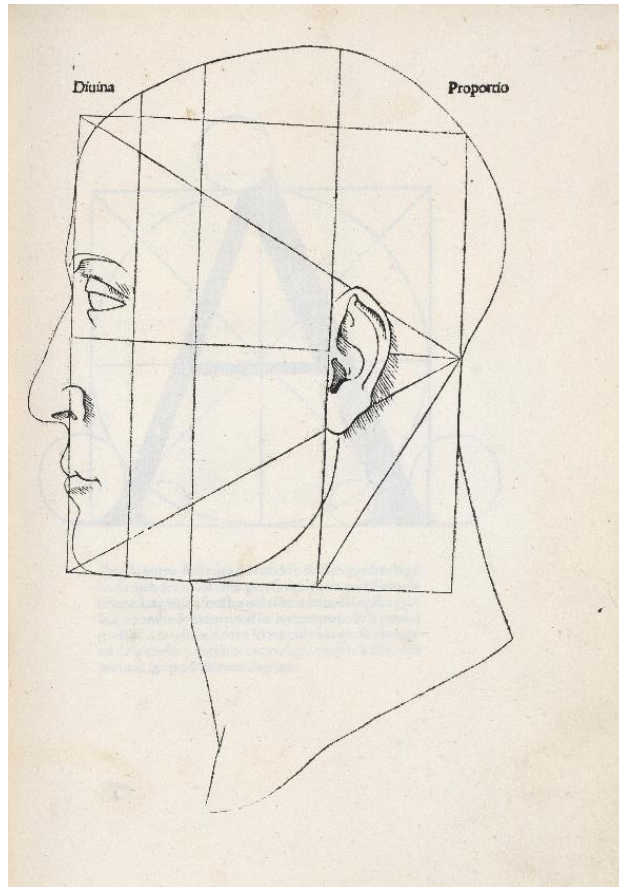
" Botticelli's Dante drawings are of such vision and beauty that, no less than the *Primavera*, they are central to his artistic achievement. " (Barbara Watts, *Sandro Botticelli's drawings for Dante's Inferno*).



KETHAM, Johannes de. Fasciculus medicine. Venice, Giovanni e Gregorio de Gregori, 15 October 1495.

The first printed medical book to have anatomical illustrations of any kind.

Extremely rare 15th century edition of the most beautiful illustrated medical incunabula containing realistic figures and one the first presentation of a dissection scene. The marvellous wood cuts are attributed to either Mantegna or his brother-in-law Bellini. "Whoever the designer, it can hardly be doubted that these woodcuts are the invention of a painter of genius" (Hind).



PACIOLI, Luca. *Divina proportione.* Venice, Paganino de Paganini, 1509.

First and only edition of one of the richest sources for studying the interplay of mathematics, art and architectural theory and typography during the High Renaissance by the mathematician Luca Pacioli, with illustrations designed by Leonardo da Vinci.

61 remarkable illustrations by Leonardo da Vinci, the earliest work from the artist's hand to appear in print *The Divina proportione* is one of the most remarkable illustrated books published in the sixteenth century.



DÜRER, Albrecht. Die Unterweysung der Messung, mit dem Zirckel unnd Richtscheyt... &. Nuremberg, Hieronymous Andreas Formschneider, 1525.

First edition of Dürer's first book on the theory of art, written and illustrated by the artist himself. Translated and reprises several times, the *Underweysung* became a handbook used by practitioners on a regular basis for centuries.



« This book was the first of the theoretical writings on art which Dürer composed towards the end of his life. (...) These methods were to be applied architecture, painting, lettering (Dürer designed both Roman and Gothic letters) and ornamental forms in general, and his book is therefore addressed not only to artists but also to sculptors, architects, goldsmiths, stonemasons and other craftsmen... Dürer's work

first presented to northern Europe the completely new attitude to artistic creation which had crystalized in Italy during the Renaissance » (PMM).



GHISI, Adamo Scultori, dit. [Paintings of the Sistine Chapel.] Michael Angelus pinxit. Adam Sculptor Mantuanus incidit. *Np, nd [16th century].*

Rare first edition of the complete suite of engravings of Michelangelo's frescoes for the Sistine Chapel by the Mantuan engraver Adamo Scultori: the earliest comprehensive graphic record of this monumental cycle. Of great art historical interest, as the series was an important means for the dissemination of designs that revolutionized Renaissance painting, and it also includes images of the Prophet Jonah and surrounding figures which Michelangelo destroyed in 1535 in order to make room for the Last Judgement.



VASARI, Giorgio. *Le Vite de' piu Eccellenti Pittori, Scultori et Architetti.* Bologna, Heredi di Evangelista Dozza, 1647.

The « Father of art history ». Magnificent copy bound for Vittoria della Rovere, wife of the dedicatee, Ferdinando de' Medici, the granduca di toscana, of the first critical edition of Vasari's *Lives*, bound in a superb richly decorated binding with the painted arms of the dedicatee.

The very important augmented and illustrated edition of this landmark of art historical criticism and biography with the copious notes by Carlo Manolessi.



PIRANESI, Giovanni Battista. *Vedute di Roma. Rome, 1778-1779.*

A magnificent set of 133 prints of Piranesi's *Vedute di Roma*, in two volumes in *atlante* or *in piano* unfolded format bound in contemporary Roman gilt vellum.

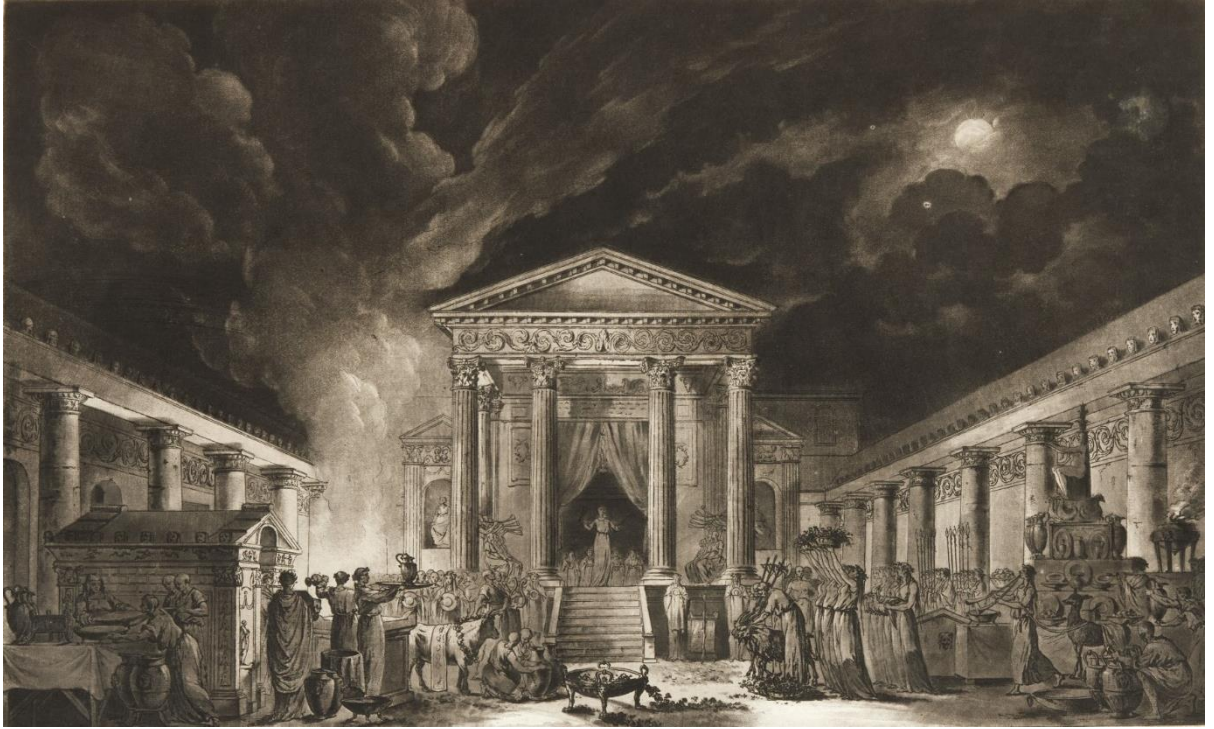
« Piranesi's *Vedute di Roma* defined an epoch in the most profound sense. In the second half of the 18th century, a period that saw a vast acceleration in the diffusion of printed images and art publishing, Piranesi's grandiose and sublime vision of Rome literally moulded the sensibilities of European culture. Indeed, his extraordinarily popular and widely-distributed *vedute* so radically transformed the image of the Rubs and its architectural wonders that they remained no longer just documents or objects of study but became instruments for a genuinely philosophical reflection on the history, ethics and aesthetics of civilisation itself. » (Mario Bevilacqua, *The Rome of Piranesi, Views of the Ancient and Modern City*)



TASSO, Torquato. *La Gerusalemme liberata.* Paris, Didot l'aîné, 1784.

A unique and superlative copy, extra-illustrated with 118 original drawings by Pietro Antonio Novelli, illustrating the work, and associated autograph letters and documents.

The present copy brings together the highest illustrative interpretations - one by Novelli and one by Cochin - of Tasso's great work, one of the most influential of Western literature, and its renowned typographic treatment by Didot, in a copy celebrated for its fine binding by Walther and with distinguished provenance.



SAINT NON, Jean Claude Richard, abbé de. *Voyage pittoresque ou description des Royaumes de Naples et de Sicile. Paris, Clousier, 1781-1786.*

First edition. A landmark in French book publication history of the time.

284 engraved plates, numerous vignettes, culs-de-lampe and medals after drawings by Fragonard and Hubert Robert.

« The Abbé Jean Claude Richard de Saint-Non was an important and passionate eighteenth-century French amateur and patron of fine arts. As a friend and benefactor to artists, Saint-Non contributed much to the progress of design and engraving in France. Among the artists whose designs contributed to the success of volume 1 were Fragonard and Robert, whose work figured extensively in this volume. Robert would also contribute to volumes 2 and 3 » ('Millard).



GOYA Y LUCIENTES, Francisco de. Los Caprichos. [*Madrid, for the author, 1799*].

First edition of Goya's celebrated masterpiece. A magnificent copy in contemporary Spanish binding of the complete set of eighty etchings with burnished aquatint, drypoint and engraving printed in warm sepia with rich contrasts.



TURNER, Joseph Mallord William. *Liber Studiorum*. London, Published by the artist, 1812 (1807 - 1819).

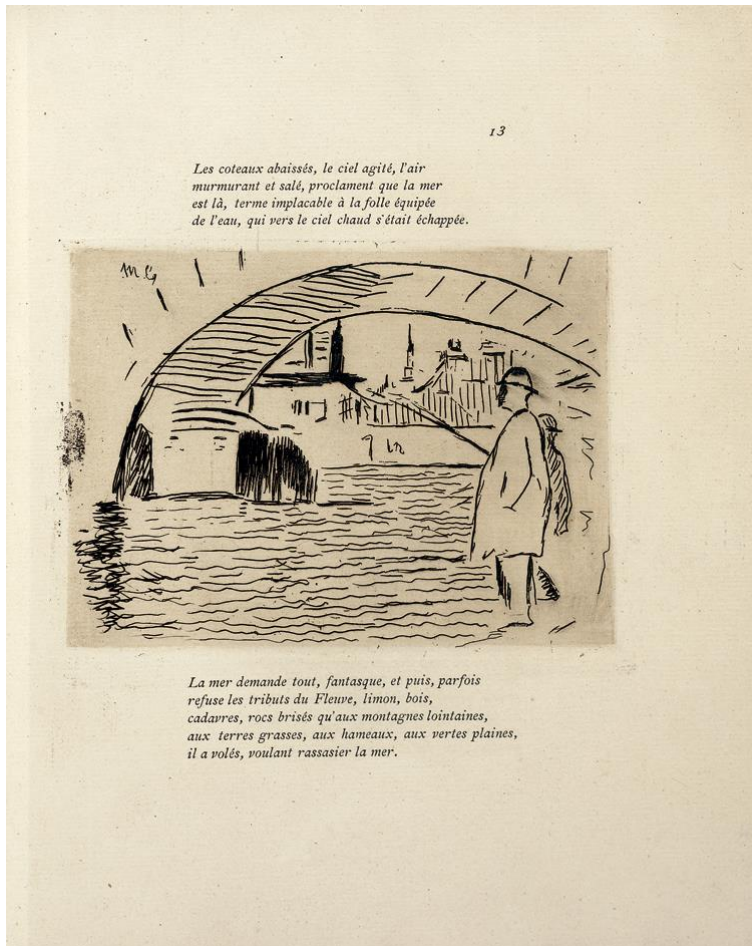
A very good complete set of Turner's famed *Liber Studiorum*, with all plates on uncut sheets.

“Were all Turner's paintings and drawings destroyed, his *Liber Studiorum* would suffice to establish his reputation as one of the great artists of Europe ... the work contains some of the freshest and most vigorous outpourings of Turner's genius...*Liber Studiorum* is the work of a young man. Artists sometimes like poets do their best work when they are young. It may be that Turner's *Liber Studiorum* contains the pith of all that is best in his life and work.” (Finberg).



REDOUTE, Pierre-Joseph. *Les Roses.* Paris, Didot, 1817-1824.

First edition, one of the 100 copies printed on large paper, uncut. Redouté's Roses are perhaps his most celebrated images, his compositions allows the viewer to focus without distraction on the beauty and delicate complexity of the plants themselves. The collaboration of Redouté, the “Raphael of Flowers” and most successful flower painter of all time, with Claude-Antoine Thory, an ardent botanist and collector of roses, produced a work not only of great artistic merit, but also an invaluable scientific record.



CROS, Charles. *Le Fleuve.* Eaux-Fortes d'Edouard Manet. Paris, Librairie de l'Eau-Forte, 1874.

Manet's illustrations for Cros' *Le Fleuve*, the first truly modern illustrated book, with the rare original wrappers.

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



[EXHIBITION CATALOGUE]. Exposition de la "Dépêche" de Toulouse. Illustrated with 17 original lithographs. *Toulouse, la Dépêche, 1894.*

An extraordinary exhibition catalogue illustrated with 17 original lithographs by Anquetin, Bonnard, Denis, Grasset, Ibels, Lauge, Maufra, Maurin, Hermann-Paul, Rachou, Ranft, Ranson, Roussel, Serusier, Toulouse-Lautrec, Vallotton and Vuillard. In May 1894 a newspaper from southwest France, *La Dépêche de Toulouse*, staged an art exhibition in its offices to support the work of young artists, and, if possible, to develop a taste for contemporary art. For the catalogue, each artist submitted an original lithograph to accompany the list of their works.



PERRAULT, Charles. *La Belle au bois dormant & le petit chaperon rouge. Deux contes de ma mère Loe.* London, *Hacon & Rickets pour Eragny Press*, 1899.

First edition, limited to 224 copies (including 24 hors commerce copies), richly decorated by an elaborate double-page frontispiece, illustrations, and ornamental capitals all designed by Lucien Pissarro and engraved in wood by the artist and his wife, Esther. A lovely production from the Eragny private press, established in England by the son of the French Impressionist painter Camille Pissarro.



WILDE, Oscar. *Salome. A Tragedy in One Act* : Translated from the French, with Sixteen Drawings by Aubrey Beardsley. *London & New York, John Lane, 1907.*

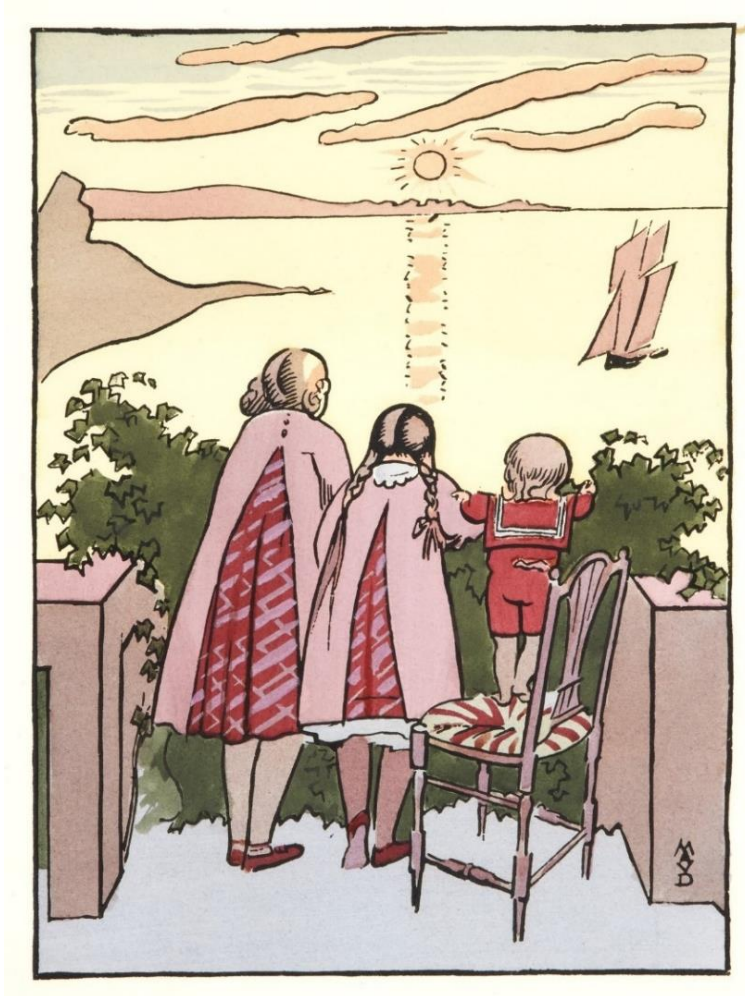
First edition containing all the illustrations created by Aubrey Beardsley for *Salome*. The original edition, written in French, was published in 1893 by the Librairie de l'Art Indépendant. Lord Alfred Douglas produced an English translation, published in London in 1894. The present 1907 edition is illustrated with 16 hors texte compositions by Aubrey Beardsley, all printed on Japan paper. It includes two previously refused compositions.



APOLLINAIRE, Guillaume. *L'Enchanteur pourrissant*. Illustré de gravures sur bois par André Derain. *Paris, Henry Kahnweiler, 1909.*

First edition of Apollinaire's first book ; the first book published by the young Henry Kahnweiler in Paris ; André Derain's first illustrated book. Not only did the young artist illustrate the book he also designed the title vignette which Kahnweiler would continue to use for all further books published by him.

« A triple monument in the history of 20th century books » (Garvey).



DENIS, Maurice. Premiers paysages. *Paris, Henri Laurens, 1911.*

First edition. A very rare colouring book by the famous Nabi painter Maurice Denis to teach his children. The work was published in the series *Les Leçons de Choses du Petit Colorist*.

Only 20 numbered copies were printed (this one n° 6) all signed by the artist.



APOLLINAIRE, Guillaume. *Les Fenêtres. Paris, imprimerie d'André Marty, [november 1912].*

First edition. The catalogue, executed according to Sonia Delaunay's model, shows great refinement. The poem by Guillaume Apollinaire is printed on gold yellow imitation Japanese paper. It precedes the reproduction of eleven paintings by the painter Robert Delaunay mounted on strong purple paper.

It was published for the exhibition of Robert Delaunay's works in Berlin, at the Der Sturm gallery (17 January-20 February 1913). An exceptional copy, dedicated in coloured pencil from Robert Delaunay to Roger Allard. It also contains autograph indications for some illustrated plates, as well as an additional silver print of plate 2. This copy is accompanied by an autograph letter from Sonia Delaunay.



KOKOSCHKA, Oskar. Die Träumenden Knaben (The Dreaming Youths).
Wien, Berger und Chlawa für die Wiener Werkstätte, 1908.

An exceptional presentation copy of the rare first edition, first issue - with the black lithograph label and gold paint splattered binding - of Kokoschka's colourful masterpiece.

« Commissioned by the Wiener Werkstätte when Kokoschka was only 21 years old, this children's book was exhibited at the Wiener Kuntschau but very few copies were sold - its failure was no doubt due to the unconventional and disturbing imagery of its art and verse. It is now heralded as one of the landmarks in modern illustrated books, and amongst the earliest 'livres de peintre' to originate east of the Rhine. » (Justin G. Schiller, Catalogue 50, *Five Centuries of Childhood*).



KLIMT, Gustav. *Das Werk*. Vienna & Leipzig, Hugo Heller, 1918.

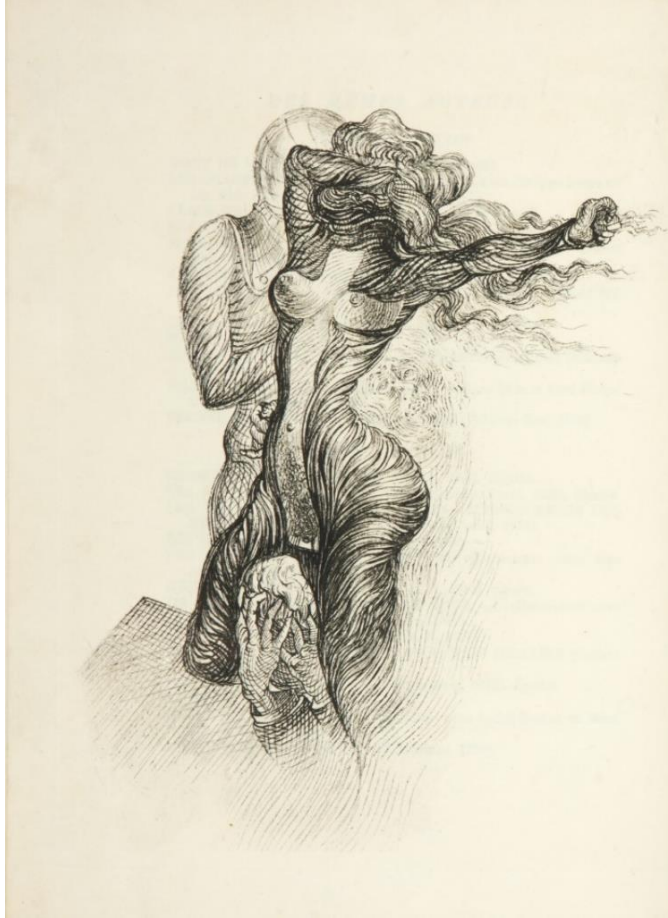
The fifty plates represent Klimt's most important paintings between 1893 and 1913, including iconic masterpieces such as *The Kiss*, *Judith I*, and *Emilie Flöge*. The project began in 1908 with Klimt choosing the works himself and closely supervising the production. Prints were released in groups of ten to subscribers every six months over a space of six years, with two colour plates in each set. The portfolio also remains an important record of the paintings which were destroyed by the Nazi regime, who deemed them too pornographic.



POE, Edgar Allan. *La Chute de la maison Usher.* Traduction de Charles Baudelaire. Gravures de Alexeïeff. *Paris, éditions Orian, 1929.*

A very fine edition of the translation by Charles Baudelaire. One of 25 copies on Japon impérial (numbered 12 to 36, this one is numbered 16) containing 3 states of the engravings (thus a total of 30 original illustrations) admirably illustrated by the Russian filmmaker and illustrator Alexandre Alexeïeff.

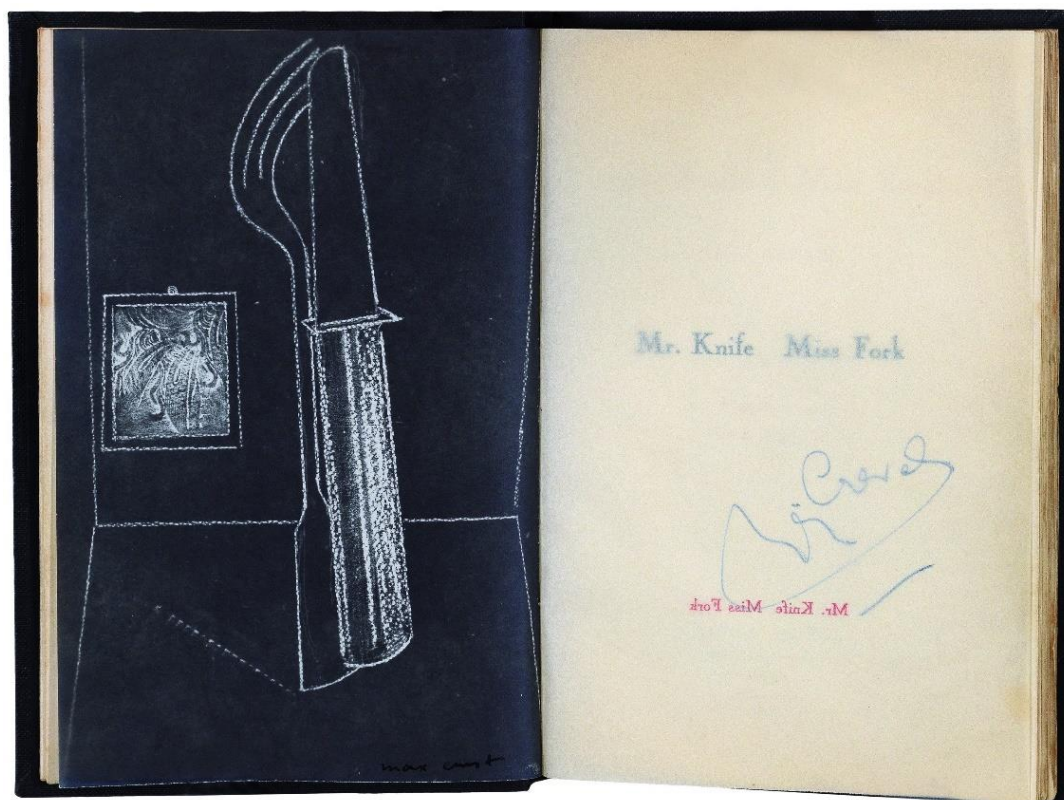
Copy bound in a beautiful surrealist photographic binding by Paul Bonet, covered with large photographic prints from Studio Chevojon.



BRETON, André & ELUARD, Paul. *L'Immaculée conception*. Paris, Éditions Surréalistes chez José Corti, 1930.

First edition. The *Immaculée conception*, Dalí's first illustrated book, was written in fifteen days during the summer of 1930.

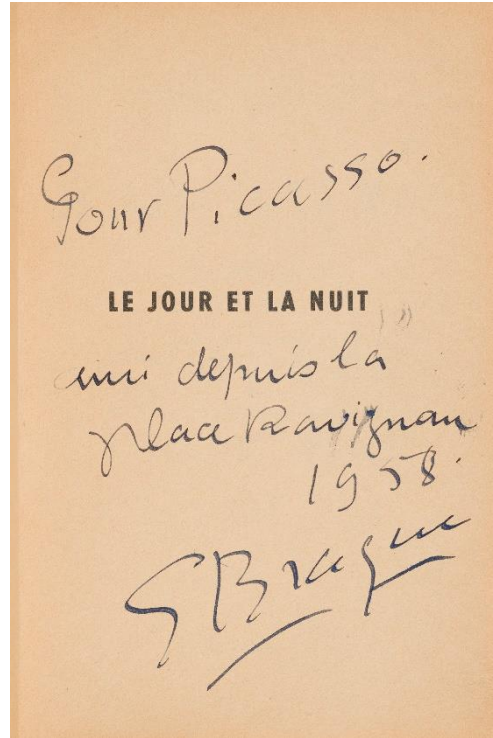
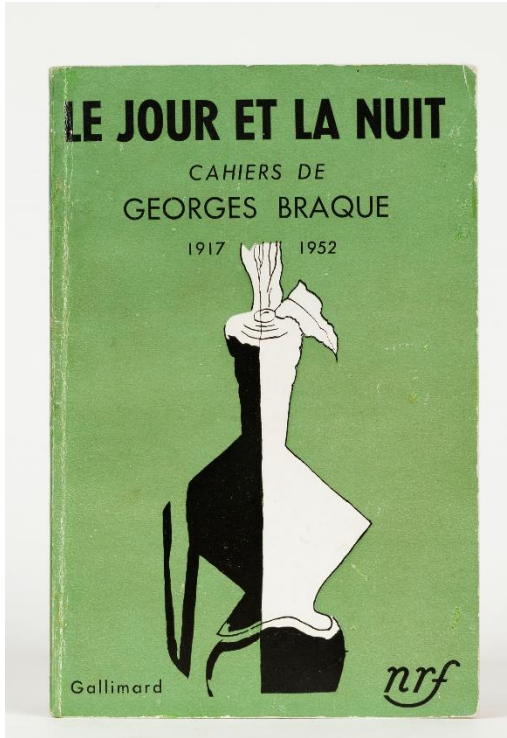
One of the 100 copies of the first edition on Hollande paper (after 1 on Chine, and 10 on Japon), numbered from 12 to 111 (bearing the number 44), signed in ink by André Breton and Paul Éluard. Only the first copies contain the original etching by Salvador Dalí.



CREVEL, René & BOYLE, Kay (Trans.). *Mr. Knife, Miss Fork.* Paris, The Black Sun Press, 1931.

An excellent copy of the large paper édition de tête of *Mr. Knife, Miss Fork* with Max Ernst's frottage photograms (gelatin silver prints).

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



BRAQUE, Georges. *Le Jour et la nuit.* Paris, Gallimard, 1952.

First edition.

Unique copy, inscribed by Georges Braque to his friend Pablo Picasso on the half-title :

*Pour Picasso.
[Le jour et la nuit]
ami depuis la
Place Ravignan
1958.
G. Braque*

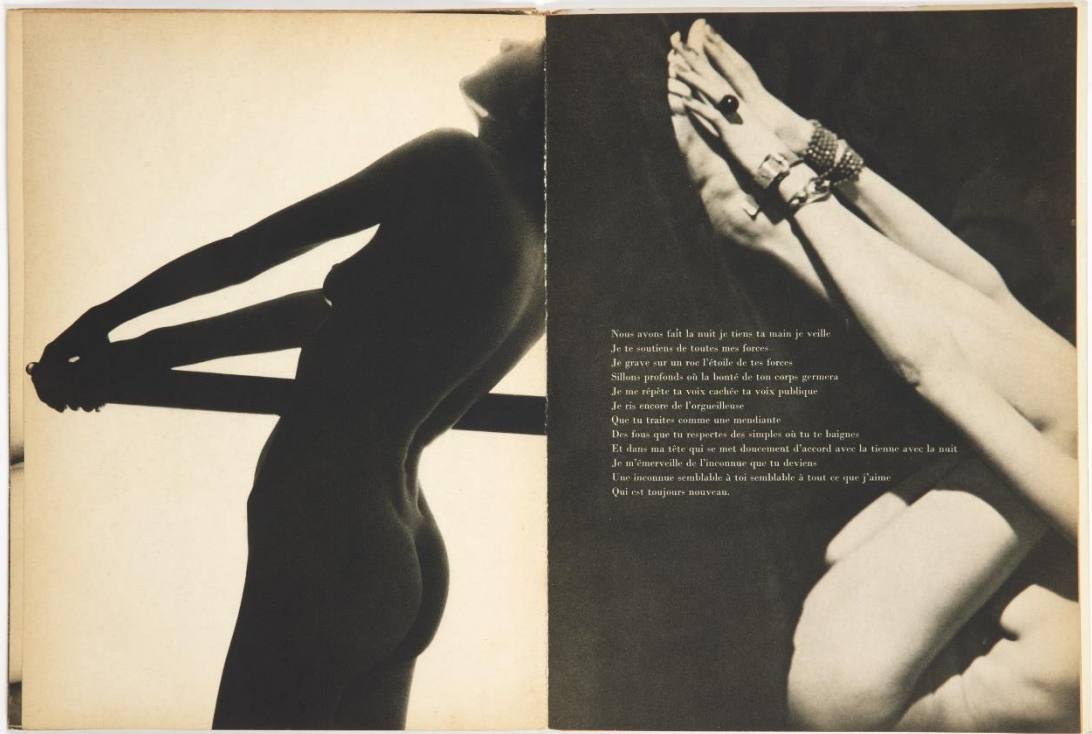


KIPLING, Rudyard. *La Chasse de Kaa.* Illustrations de Paul Jouve. Paris, Javal & Bourdeaux, 1930.

Unique copy of the original layout for the printed edition of *La Chasse de Kaa*, complete with all the original hand coloured drawing illustrations by Paul Jouve and Gustave Miklos, including 10 signed by Jouve and one with his initials.

Paul Jouve offered the layout to the bibliophile Dupuy and inscribed the book at the beginning :

Ce volume comprend tous les dessins originaux qui furent gravés dans la Chasse de Kaa. Très heureux de les savoir figurant à côté des livres de la bibliothèque de Monsieur Dupuy. Paul Jouve



ELUARD, Paul. Facile. Poème de Paul Eluard, photographies de Man Ray.
Paris, Edition G.L.M., 1935.

An iconic book, born of the joint inspiration of three artists: a poet, Paul Éluard (1895-1952), a photographer, Man Ray (1890-1976), and a typographer, Guy Lévis Mano (1904-1980), *Facile* contributed to the awakening of eroticism in the 1930s' art, a phenomenon that would later be observed in mass-market print.

With 12 photographs by Man Ray reproduced in heliogravure.



DUBUFFET, Jean. *Ler dla canpane* par Dubufe J. [Paris, *Compagnie de l'Art Brut*], 1948.

First edition. *Ler dla canpane* is the first text published in 'raw language' by Jean Dubuffet in 1948, calligraphed and illustrated by the artist-poet himself.

A very rare copy of the first edition (n°6 on 15 numbered copies) with a beautiful dedication from Dubuffet to his friend the critic-writer-publisher Jean Paulhan.



DELGADO GUERRA, José Alias Pepe Illo. La Tauromaquia o arte de torear obra utilísima para los toreros de profesión, para los aficionados y para toda clase de sujetos que gusten de toros. *Barcelona, Ediciones de la Cometa, Editorial Gustavo Gili, 1959.*

Picasso's superb *Tauromaquia*, the modern equivalent to Goya's, here with an exceptional drawing by Picasso, a superb full page ink drawing is executed on the half title, signed by him and inscribed:

Pour mon cher Ami / Picasso le 2. 12. 63

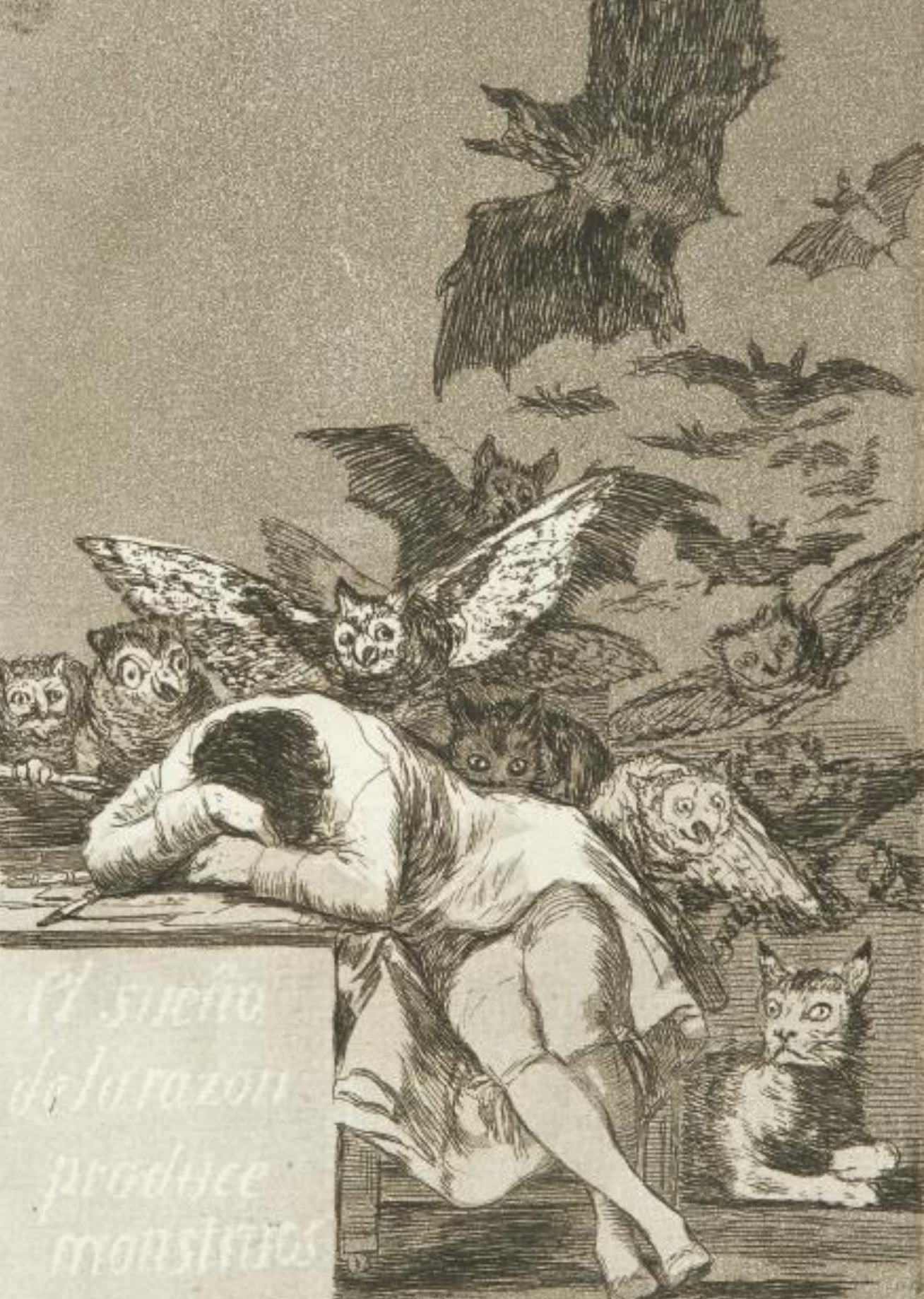
From the edition limited to 263 copies, with this one of 220 copies on Guarro wove (with the bull's head watermark designed by Picasso).



BECKETT, Samuel, *Foirades / Fizzles.* London / New York, *Petersburg Press Ltd*, 1975 - 1976.

An excellent copy of the much-celebrated result of the collaboration of Samuel Beckett and Jasper Johns. Illustrated with 33 original etchings (2 etchings printed in colour as endpapers) and 2 colour lithographs for the inside lining of the portfolio by Jasper Johns.

From the edition limited to 250 copies on Richard de Bas handmade paper, signed by the artist and the author in pencil.



El sueño
de la razón
produce
monstruos