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REDON, Odilon. Apocalypse de Saint-Jean par Odilon Redon. Paris. Ambroise Vollard. 1899.

Folio. (565 x 428 mm). [12 leaves]. Printed wrapper with original lithograph illustration and text to front cover and 12 original monochrome lithographs on chine appliqué, each with printed caption to support sheet. Loose as issued in original paper portfolio with lithograph title by Redon to upper cover, loose in later blue morocco-backed blue cloth portfolio with flaps by Devauchelle, morocco label with gilt title to front cover.

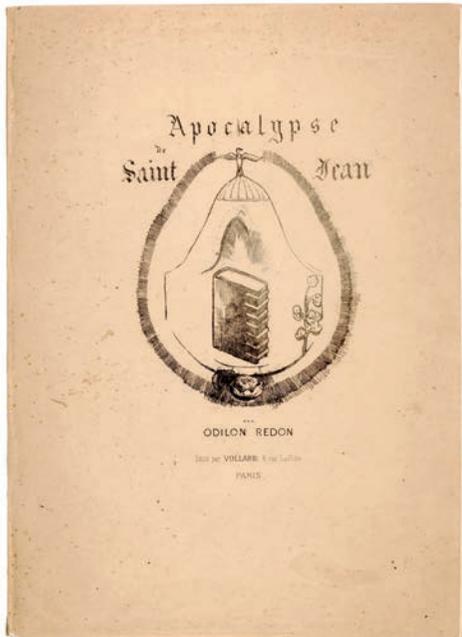
Odilon Redon's *Apocalypse de Saint-Jean*.

From the edition limited to 100 copies, this copy initialled by Redon O R in blue crayon at lower left of the front wrapper verso.

Vollard issued only two portfolios by Redon, the present example and *La Tentation de Saint-Antoine*. It is printed on Chine laid down on heavy wove.

[Mellerio 173 - 185]. Mellerio Nos. 173-185.

¥4,550,000



GRANDVILLE. Delord, Taxile & Alphonse Karr, (Intro.). Les Fleurs Animées, par J. -J. Grandville. Paris. Gabriel de Gonet, Editeur. 1847.

2 vols. Large 8vo. (274 x 192 mm). pp. (ii), 262; (ii). (i), (i), 263 - 364; iv, 62, (i); iv, 65 - 132. Half-titles with printer's credit verso, elaborate engraved pictorial titles with additional colouring by hand and printed titles to each vol., printed text and 50 engraved plates all with additional colour by hand; the two parts of the supplement 'Botanique et Horticulture des Dames' with introduction by Karr and text by 'le Comte Foelix' with the two additional uncoloured engraved plates are also present. Original publisher's full scarlet calf, boards with central outline vignettes in gilt against blue panels, 'Le Dahlia' (page 270) for front boards signed Haarhaus, 'Le Lin' (page 237) for the rear, panels surrounded with highly decorative floral and foliate tooling in gilt, corners and sides with tooled gilt sections against green panels, smooth spines with gilt titles and elaborate decorative tooling in gilt with highlights against green and blue panels, cream glazed endpapers, a.e.g.

The first issue of the first edition of Grandville's *Les Fleurs Animées* in an extraordinary polychromatic binding, the rarest of those issued by the publisher.

The beautiful polychromatic binding for the present work designed by Haarhaus (the front board features his signature) is a very scarce example of the most impressive of those issued by the publisher. While the binding bears similarities to others, notably two examples of *L'Été à Bade* and another of *Femmes de la Bible*, we can trace no examples of the present binding.

[SR / BF 93 / 94 / 95; Ray 198; Rebeyrat 287; Carteret 286; see Sophie Malavieille's 'Reliures et Cartonnages d'Editeur en France au XIXe Siècle'. ¥1,330,000



GRANDVILLE. (Delord, Taxile). *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.*

Large 8vo. (272 x 212 mm). pp. (ii), (i), (i), 295, (i). Half-title in red with pseudo-privilège verso (also in red), leaf with frontispiece verso, printed title in red and printed text illustrated with 36 hors-texte wood-engraved plates all with additional colouring by hand and 146 wood-engravings in the text, final two leaves with 'Table', 'Explication' and 'Errata' verso. Original publisher's full green morocco, the front board with large central pictorial vignette reproducing the frontispiece beneath the pictorial title vignette, rear board with gilt vignette from 'Petites Misères de la Vie Humaine', banded spine with elaborate gilt tooling and titles in five compartments, marbled endpapers, green silk placemaker, t.e.g.

[PROVENANCE: With the printed bookplate in red and black of I. C. A. *Chicora* to front pastedown].

Grandville's finest book and magnum opus, an extraordinary imaginative tour de force in a variant of the publisher's de luxe full morocco binding.

Un nouveau monde est né; que Grandville soit loué. (Max Ernst).

Grandville's most remarkable book, an expansive flight of inspirational fantasy, and a remarkable precursor. It is clear that the influence of this work extends onward in the nineteenth and well into the twentieth centuries and beyond. A remarkable work of sui generis imaginative verve, Grandville produced the illustration which was then *illustrated* with a commissioned text. The tale of three demi-gods, *Dr. Puff*, *Dr. Krackq*, and *Dr. Hahbille*, their created worlds and travels. The work, a descendant of the works of Swift and Goya, inspired, in passing, Lewis Carroll (*La Bataille des Cartes*), Max Ernst, the Surrealists in general as well as later caricaturists such as Steadman and Scarfe.

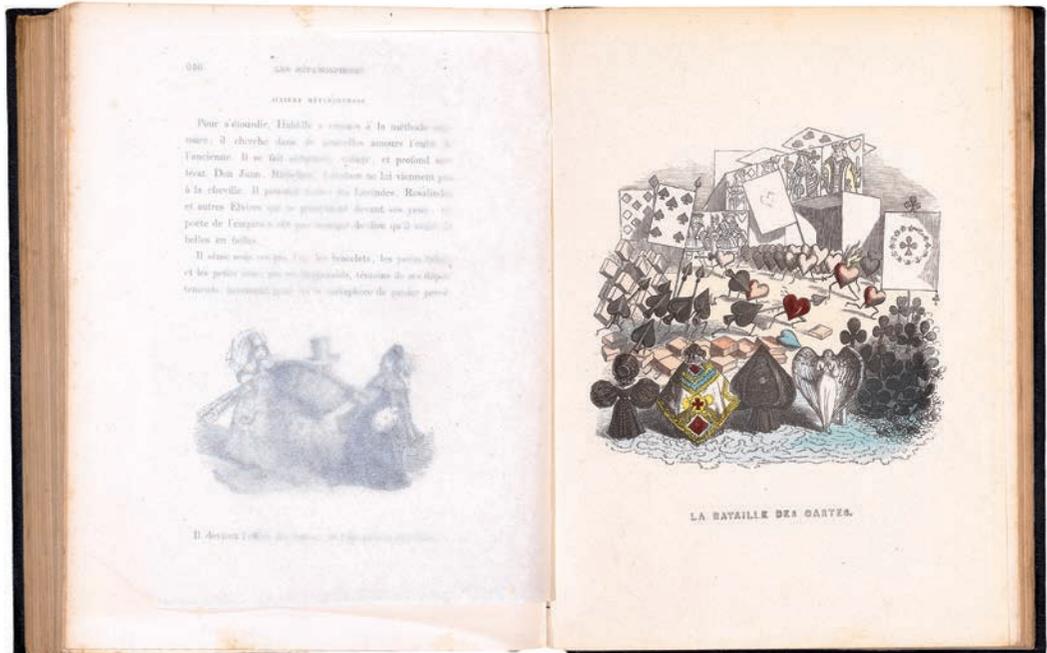
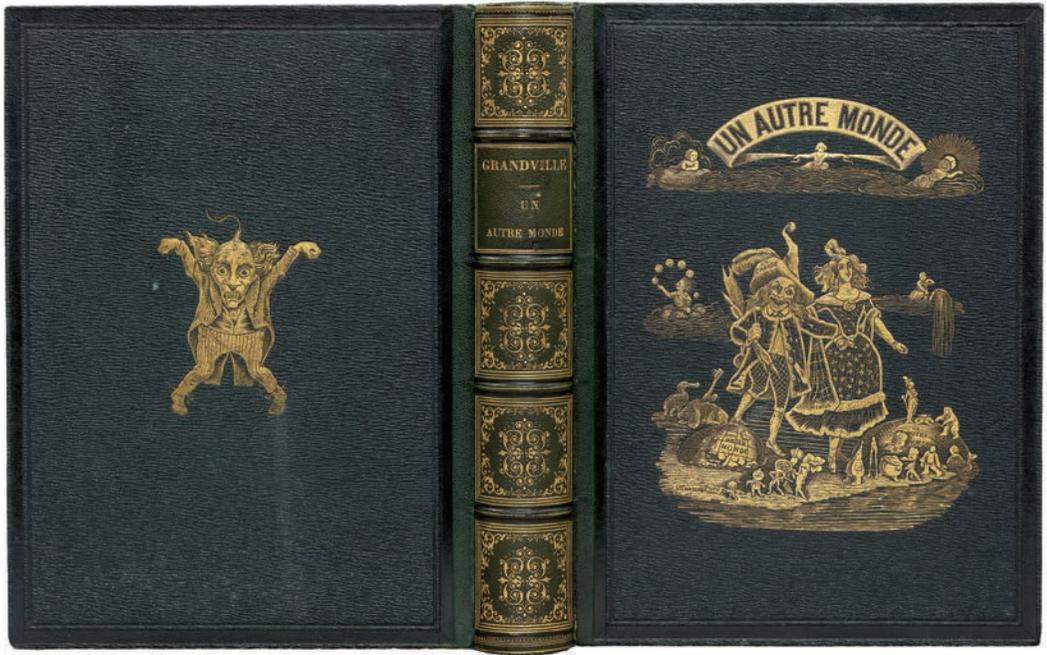
The binding for the present copy, not cited by Carteret is likely unique. As for the very few other known copies in the deluxe binding, the front board reproduces the frontispiece showing *la Charge et la Fantaisie passant de l'ancien monde à l'autre* signed by Liebherre. The rear board normally blank or displaying the same stamp, here features another, taken from the *Petites Misères de la Vie Humaine*.

In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream to the public. (Ray).

The full title - which gives a good indication of the enormously broad scope of the work - reads as follows: *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folâtreries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempyscoses, apothéoses et autre choses.*

[Ray 196; SR / BF 76 / 77; Carteret III, 285; Rebeyrat 287].

¥3,150,000



GRANDVILLE. Le Dimanche d'un bon bourgeois, ou les Tribulations de la petite propriété par Isidore Granville [sic]. Paris. A l'établissement lithographique de Langlumé et Cie. (1826 / 1827).

Oblong small folio. (252 x 335 mm). [13 leaves + inserted leaf]. Leaf with printed title / wrapper and twelve monochrome lithographs on cream wove paper with printed caption / title beneath and numbered at upper right, each with additional colouring by hand; with an additional proof of 'Tribulation 9' (see below). Sheet size: c. 246 x 330 mm). Contemporary calf-backed marbled boards, paper label to front board with manuscript title: 'Caricatures. / Le Dimanche d'un Bon Bourgeois ... / par Isidore Granville [sic] / a Paris', pale blue endpapers, original printed wrapper on purple paper retained as title.

The first edition, first issue of the first of Grandville's famous series of caricatures.

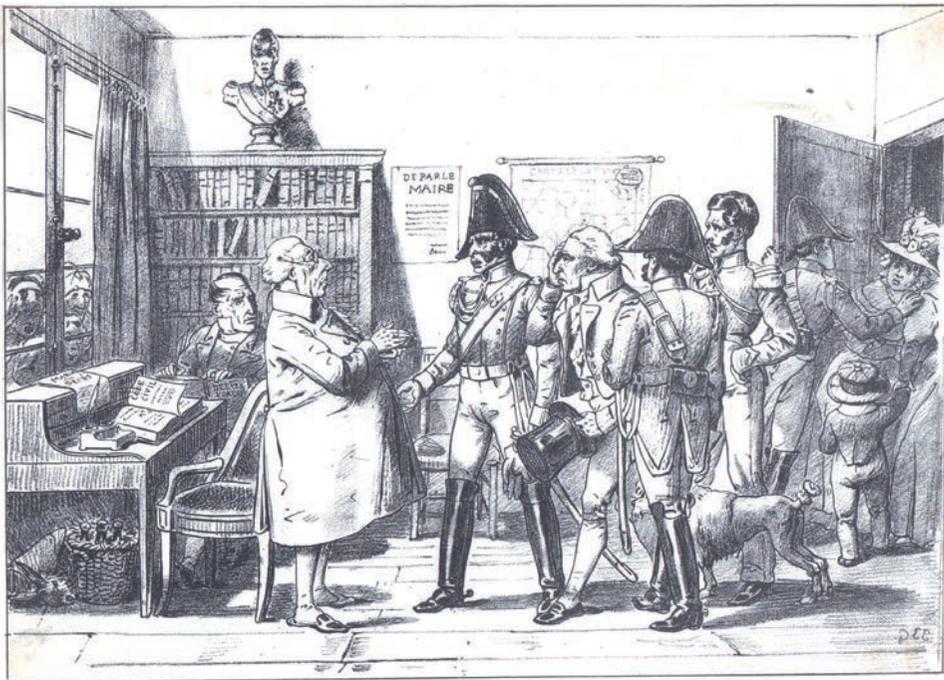
Inspired by English caricatures and caricaturists, Grandville mocks the domestic and social lives of the Parisian bourgeoisie. In this series of prints he depicts the adventures and misadventures of a family with two children accompanied by a servant and their dog. The story starts with their rising at 7 in the morning with the plates delineating the stations of the day until their return at midnight. Everything that can go wrong goes wrong: horses go wild, the picnic is interrupted by storms, the children run riot while the father drinks, provokes a scene and is escorted *chez le Maire*, the family returns to Paris on foot and in the rain, they lose their keys, and so on.

As per Rebeyrat, ten of the plates feature additional numbers at upper right in the first state; these additional numbers were removed for later issues of the plates.

This copy includes, loosely inserted, an additional proof, uncoloured on white wove paper and mounted to a larger sheet of laid paper (the backing sheet is foxed considerably) for *9e. Tribulation: 7 heures du soir. / Conduite chez le Maire*. The proof is annotated beneath with the title in pencil, and verso in a different hand.

[Rebeyrat 291; SR / BF 3; Rahir 447].

¥770,000



GRANDVILLE. Various Authors. *Scènes de la Vie Privée et Publique des Animaux. Paris. J. Hetzel et Paulin, Editeurs. 1842.*

2 vols. Large 8vo. (270 x 194 mm). pp. (iv), 386, (i), (vi); 390, (vi). Each vol. with half-title, title and frontispiece and a total of 199 hors-texte monochrome plates as well as numerous monochrome vignettes, all engraved by Brevière after Grandville. Original publisher's maroon morocco, boards ruled in blind with matching gilt vignettes to front and rear boards and spines, titles gilt to spines, cream moiré endpapers, two original part wrappers retained, a.e.g.

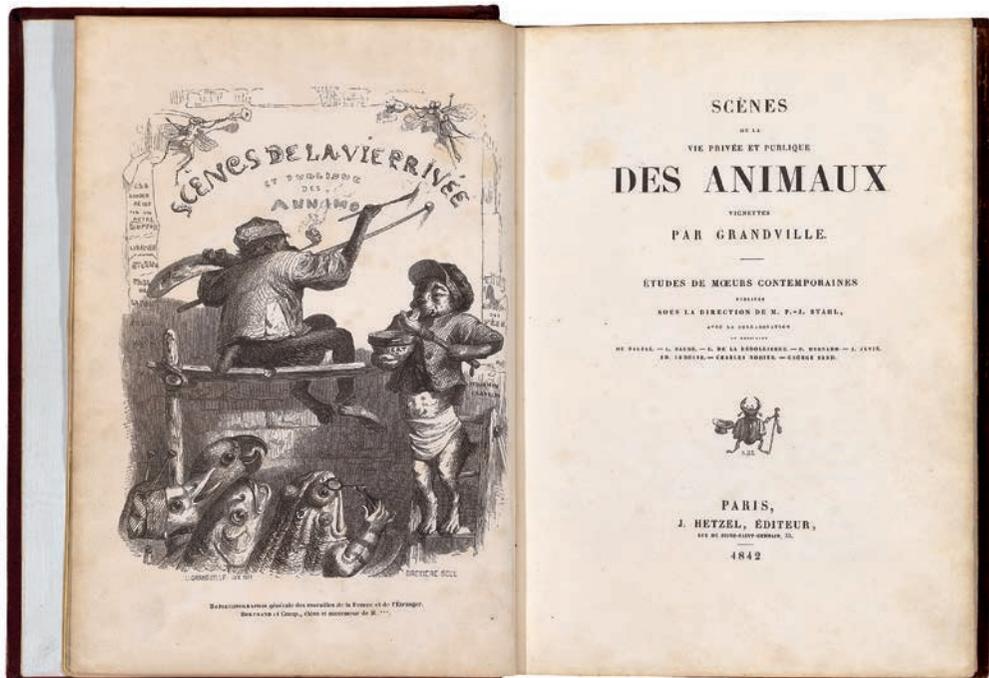
The first edition of Grandville's anthropomorphic masterpiece in the deluxe publisher's binding.

This exceptional copy, bound in full maroon morocco, features all of the plates in the first issue (as per Carteret) and the first issue of the binding incorporating the special tools after Grandville's designs but without the additional decorative tools to the corners of the central panels of the front boards. The legend *Badigeonographie générale des murailles de la France et de l'étranger* to the frontispiece, later removed by the censor, is present and four of the original yellow paper part wrappers (the two volumes were issued in 100 parts) are retained. Grandville's inspirational illustrations were engraved on wood by Brévère, cited by Ray as *the one craftsman whose renderings of his work Grandville refused to criticize.*

The twenty-nine tales by various authors of the *Scènes de la Vie Privée et Publique des Animaux* are accompanied by J. J. Grandville's wonderful anthropomorphic illustrations. The tales themselves are by the foremost authors of the day.

[Ray 194; SR / BF 63 / 64 / 65; Carteret III, 552 - 559; Rebeyrat 289 / 190].

¥1,200,000



S. M. S. Copley, William. S. M. S. (Shit Must Stop). Deluxe Issue. Nos. 1 - 6. (All Published). New York. The Letter Edged in Black Press. 1968.

6 portfolios. (346 x 290 mm). A collection of over 70 original multiples, almost all of which are signed, in various formats and techniques, kept in 6 portfolios. Each portfolio with cover designed by a different artist, loose in original printed card mailing boxes as issued.

A complete set of the deluxe issue of William Copley's S. M. S. (Shit Must Stop) periodical.

From the edition limited to 2,000 copies (although fewer were assembled), with this one of the rare deluxe sets with the majority of the multiples signed by the participating artists.

S[hit]. M[ust]. S[top]. *is a portable gallery of contemporary hyper-awareness.* (From a manifesto for The Letter Edged in Black Press).

In the deluxe issue, almost every item in the set is signed by the contributing artist. Notable exceptions are Autograf, the Russian writer who contributed to issue 3, who was unable to sign his work for political reasons: *Autograf is a pseudonym for a poet in Moscow ... it is important for him to maintain his anonymity.* Congo, the infamous chimpanzee with a taste for abstract painting did not sign his cover for issue 5: *S. M. S. regrets we are unable to obtain his signature for these deluxe copies.*

Highlights of the periodical, which contains a large collection of multiples in various techniques and materials (paper, board, plastic, facsimiles, letters, books, objects, tapes, etc.), include Man Ray's piece depicting Leonardo da Vinci smoking a cigar, Richard Hamilton's nostalgic signed postcard with the inscription *Wish you were here*, Yoko Ono's plastic bag with poem, glue and the instruction that urges you to break your favourite cup and repair it with the glue and the poem, as well as signed pieces by Lichtenstein, James Lee Byars, Bruce Nauman, Meret Oppenheim, Christo, Claes Oldenburg, Alain Jacquet, Ray Johnson, Dick Higgins, Arman, Mel Ramos, John Cage, Di[e]ter Rot[h], La Monte Young, Marcel Duchamp (the cover for issue 2 which was never signed due to Duchamp's death) and others. Each issue has the a leaf listing the works included signed by Copley.

SMS 1: James Lee Byars, Christo, Richard Hamilton, La Monte Young & others.

SMS 2: Marcel Duchamp, Alain Jacquet, Meret Oppenheim, George Reavey & others.

SMS 3: Enrico Baj, Dick Higgins, Joseph Kosuth, Roland Penrose, Man Ray, Terry Riley & others.

SMS 4: Arman, John Cage, On Kawara, Roy Lichtenstein, Domenico Rotella & others.

SMS 5: William Copley, Bruce Nauman, Yoko Ono, Mel Ramos, Lawrence Weiner.

SMS 6: Dieter Roth, Ronoldo Ferri, Claes Oldenburg, Jean Reavey, Bernar Venet.

William Copley founded his S. M. S. studio in the spirit of the late sixties, the students' revolts, the experiments in art, literature, painting etc. It was during this period that Pop Art, Concept Art, Performance, Minimal Art, and Fluxus were born. In these six portfolios all this is to be found. Copley ensured that money was no object to the realisation of any proposal, which made it possible to replicate a fragment of each artist's oeuvre with great accuracy.

¥2,450,000

