

BENJAMIN SPADEMAN  
RARE BOOKS

London  
Original  
Print  
Week

1st - 8th May 2021  
10.30 - 6pm

14 Masons Yard, London, SW1Y 6BU

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**BRAQUE, George (1882 – 1963)**

**HESIOD.**

*Theogonie.*

Paris: Aimé Maeght, 1955.

Folio, (438 x 330mm). Printed in Greek in sans serif Europe capitals, the headlines and page numerals inked in brown. Illustrated with an etched frontispiece printed in black and tan, 16 mixed etching plates, mixed-etching headpiece and tailpiece vignettes, illustrated table of the etchings, etched front cover of original wrappers printed in colours and varnished in yellow, all by George Braque, the frontispiece and plates blind-stamped in margins with monogram GB within a circle.

Bound in crushed black morocco by Paul Bonet, each cover with two abstract sculptural onlays, signed by Bonet on the front turn-in and dated 1960 on the lower.

A spectacular Paul Bonet binding.

One of 150 numbered copies, this one being number 98, all on papier d'Auvergne, signed by Braque on the justification leaf.

Bonet Carnets 1295; Artist & the Book 38; Manet to Hockney 96; Rauch 108.

£ 27,500

## A fine impression on chine of one Daumier's finest prints



DAUMIER, Honoré (1808 - 1879)

*Le Ventre Législatif. Aspect des bancs ministériels de la chambre improstituée de 1834*

Paris: Association Mensuelle, January 1834

Plate: 28.2 x 43.5 cm

Le Ventre Legislatif was the first lithograph of Daumier published by L'Association. The artist portrays the fictitious reunion of thirty five members of the legislature.

“Pièce unanimement celebre, le Ventre legislatif marque l’aboutissement spectaculaire des series de portraits-charges politiques de la monarchie de Juillet et constitue un des chefs-d’oeuvre de Daumier lithographe par la maitrise des degrades du noir au blanc”(BNF).

Delteil 131

£ 18,500

DUFY, Raoul (1877 - 1953)

*Le Boeuf*

1911

Artist proof woodcut on chine paper

sheet: 33 x 21 cm; woodcut: 20 x 19.5 cm

Signed by the artist and inscribed to Guillaume Apollinaire.



This image is taken from “Le Bestiaire ou Cortège d’Orphée”, a poetic album by Guillaume Apollinaire (1880 - 1918) published in 1911, for which Raoul Dufy provided the woodcuts. This is the signed presentation proof from Dufy to Apollinaire.

£ 8,500

## Gooden's Aesop, one of twelve sets of proofs



**GOODEN, Stephen (1892-1955)**

***Aesop's Fables***

London: Published by George Harrap, 1935 - 1936.

Folio. A suite of proofs of twelve engravings by Stephen Gooden.

All plates measure 6-3/8 x 4-11/16 in. (15,2 x 10,1 cm), except for the engraved title-page.

One of twelve sets of proofs pulled before the copper plates were steel faced, each plate being in the final state, and each signed in pencil by Gooden at lower right corner.

A rare and desirable suite of plates for what is widely considered Gooden's magnum opus, his *Aesop's Fables*, published by Harrap in 1936.

Commissioned in 1931 by Heinemann, the *Fables* reveal Gooden as a consummate engraver of animals; the twelve full page illustrations and equal numbers of head-and-tailpieces 'include some of the artist's most delightful inventions' according to Campbell Dodgson, who picks out An Ape and a Dolphin, The Fox and Stork and The Wolf and Kid as among his best engravings.

£ 5,000





**GROSZ, George (1893 - 1959)**

*Robinson Crusoe*

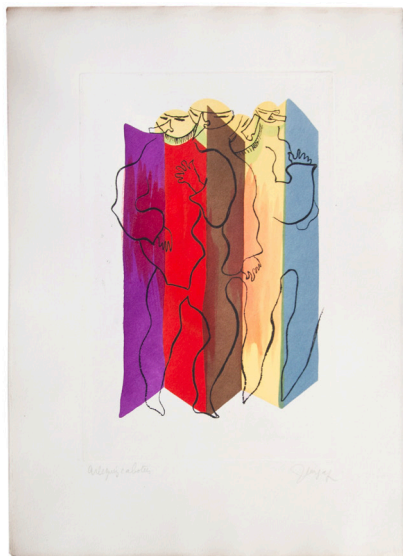
1934

ink and watercolour on paper, 63.4 x 48 cm

Signed, dated and inscribed lower right: "drawn [19]34" and his ms. dedication: "To my old friend Wiel[and Herzfelde] & Trude with love from George, Douglaston 1943"

£ 35,000

One of only 40 copies, signed by the artist



**LURÇAT, Jean (1892-1966).**

***Toupies [Spinning Tops].***

**Paris: Chez l'auteur, 1925.**

No. 2 of 40 copies, signed by the artist. 13 drypoint etchings by Jean Lurçat coloured with pochoir technique, all signed and all but one titled in pencil by the artist, title page by Lurcat printed in black with a vignette coloured with pochoir by the artist. 4 pages of text printed on rectos only, signed by the artist and numbered and dated with monogram. Housed in the original linen backed portfolio with silk ties (one broken) and with a printed paper label on the upper cover, boards rather faded with some marks and wear to edges but still intact. The title page is a little browned and the edges of the text plus the very edges of a couple of the plates but generally a very good set.

Magnificent illustrations which were the first large publication of the extraordinary artist Lurçat who is very well known for his paintings and contemporary tapestries. They are considered one of his most original pieces of work and show the influence of his early friendship and artistic connection with Picasso and the Cubists.

£ 7,000

**Manet's illustrations for Mallarmé's  
translation of  
Edgar Allen Poe's  
*The Raven*  
in its original vellum  
wrappers**

MALLARMÉ, Stéphane  
(1842-1898; transl.)  
Poe, Edgar Allan (1809-1849)  
Manet, Édouard (1832-1883)  
Le Corbeau (The Raven)

Paris; Richard Lesclide 1875



Folio (548 x 358 mm). 10 unnumbered leaves: 6 leaves of Hollande with printed title in red and black, justification verso, half-title and parallel text in English (Poe) and French (Mallarmé's translation), final leaf with 'achevé d'imprimer' dated 'le Vingt Mai Mil Huit Cent Soixante-Quinze' verso; 4 leaves of Hollande with Manet's monochrome lithographs printed recto only, each signed 'E.M.' in the stone (sheet size c. 546 x 354 mm) and smaller loosely inserted parchment 'Ex Libris' leaf (194 x 278 mm) with monochrome printed text and lithograph by manet (raven in flight). Original vellum wrappers, with Manet's lithograph raven head. A fine copy.

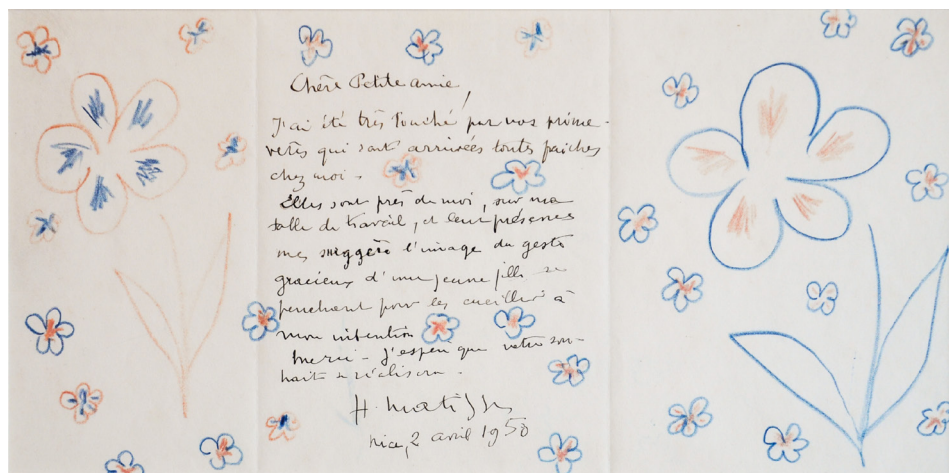
From the edition limited to 240 copies (although only 150 were printed )

Le Corbeau, a large and striking work, is cited as one of the high points of French book illustration. Considered 'an astonishingly modern illustrated book for 1875' [The Artist and the Book] it represents a turning-point in the history of the illustrated book, which was subsequently 'liberated' from literal interpretation.

£ 75,000



**A wonderful illustrated autograph letter addressed to the daughter of one of Matisse's models.**



**MATISSE, Henri (1869 - 1954)**

***Une Lettre Illustrée aux Fleurs***

Extensively inscribed, signed H. Matisse and dated Nice, 2 Avril 1950 (lower center)

Colored crayon and pen and ink on paper

21.9 by 43.8 cm

Executed on April 2, 1950.

Provenance: Mrs. John Allen

Harold Kaye, London

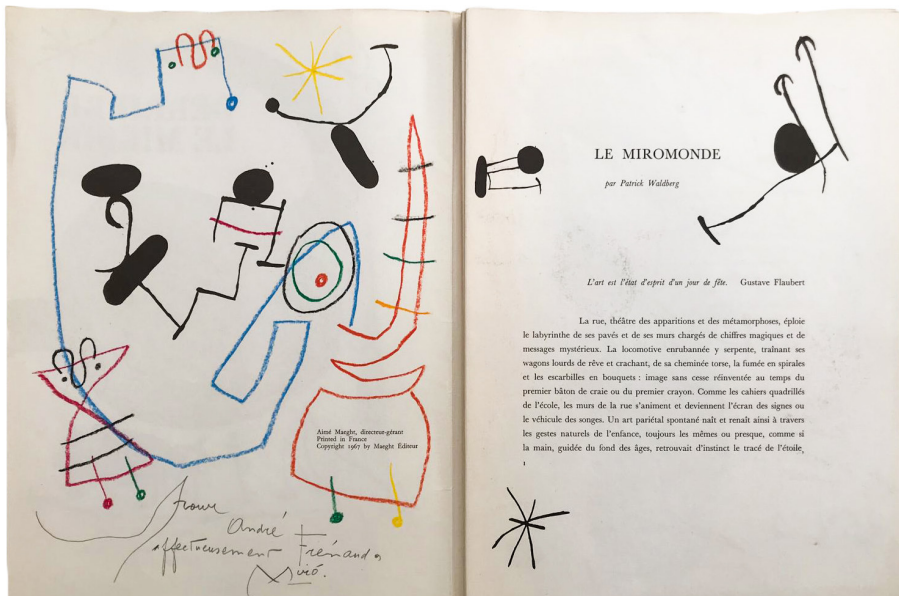
Brook Street Gallery, London

Sale: Sotheby Parke Bernet, New York, October 22-23, 1975, lot 223

Sale: Sothebys 8th May 2013 (\$87,500)

£ 50,000

## Original drawing and 5 lithographs by Miro



**MIRO, Joan (1893 - 1983)**

***Derriere Le Miroir 164/165. Joan Miró. L'Oiseau Solaire, L'Oiseau Lunaire, Etincelles***

Paris: Maeght Editeur, 1967

Folio. 38pp. Unbound in illustrated paper wrappers. With 5 original color lithographs (one is a triptych) by Miro and 5 lithographs after Miro.

Presentation copy from Miro to poet André Frenaud, signed in pencil and with an original colour pencil drawing.

This issue of *Derriere de Miroir* contains the articles "Le Miromonde" by Patrick Waldberg, "Deux Oiseaux Fabuleux A Altomiro" by André Frenaud, and the poem "Itineraire" by Shuza Takiguchi. Small designs and illustrations in black interspersed into text throughout.

£ 20,000



**MORGHEN, Fillipo**

*Raccolta delle cose piu notabili vedute da Giovanni Wilkins erudito Vescovo Inglese nel suo famoso viaggio della Terra alla Luna.*

Naples. 1767.

Oblong folio. Frontispiece and 9 etched plates.

Second edition.

This rare collection of etchings by the Florentine artist Filippo Morghen, of whom little is known, mark an interesting moment in the mythology and speculation of life on the moon, two centuries before the Apollo lunar landings. The advances of science in the 17th century brought new momentum to the problem of reaching the moon. Bishop Francis Godwin's hero, Gonsales, in his 'Man in the Moone' of 1638, was carried thither by migratory gansas or geese. In Francesco Lana's 'Prodormo' of 1670, a humble wooden car or boat is elevated to the moon by means of four metal globes from which their air has been exhausted. Morghen seemingly follows this whimsical theme - the delightful frontispiece to this work shows the two voyagers stepping from their winged wooden machine on their return to Earth. The lunar vehicle seems no more than a flying chicken run. It has wings and a tail and observation ports, but of its method of propulsion we are given no clues.

£ 47,500

**NICHOLSON, William (1872 - 1949)**

*The Book of Blokes*

NP (London): Faber & Faber, nd (1929).

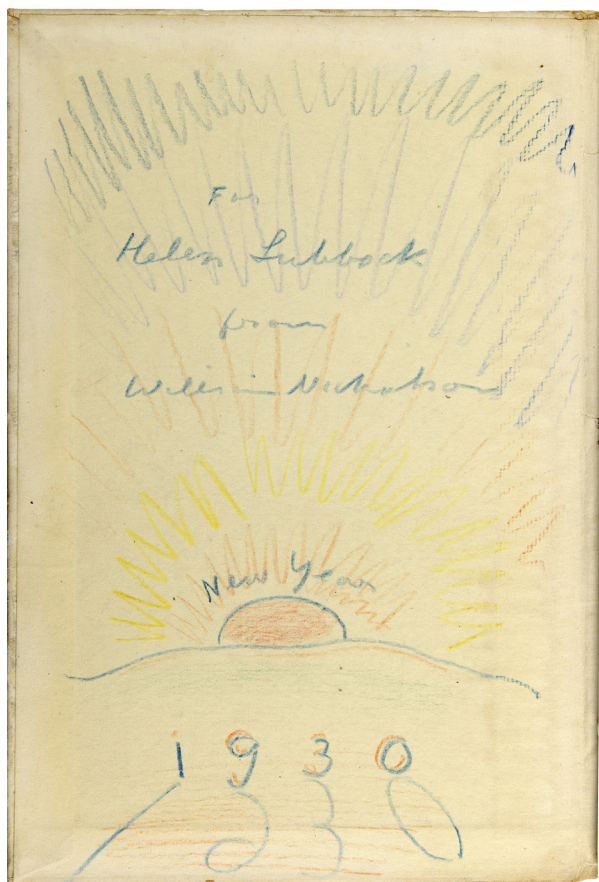
First edition.

Octavo (130 x 190 mm), pp. 60;29 caricatures in chalk of male heads, in various colours, no text.

Publisher's pictorial boards, some wear to spine.

Front endpaper with full page drawing of a sunrise in coloured crayon.

£ 2,500





NICHOLSON, William (1872 - 1949)

*D For Dandy*

London: William Heinemann

1898

Original signed woodcut from the deluxe edition of the alphabet.  
Hand coloured by the artist.

£ 2,500



**PISSARRO, Camille.** (1830 - 1903)

**THORNLEY, Georges William.** (1857 - 1935)

*25 Lithographies par W. Thornley d'après C. Pissarro.*

Paris, Ch. Hessèle. c.1900.

No. 70 of 108 copies signed by Thornley and Pissarro in pencil. 25 original lithographs printed by Engelmann and Atelier Belfond with the 4 page 'Homage a Camille Pissarro' by Gustave Geffroy, list of prints and justification, all loose in the original 'Eragny' style portfolio of green paper backed iris patterned paper covered boards, with the original ties. A little spotting to the edges of the plates but generally an extremely good set.

The lithographs were transcribed onto stone by the noted Parisian lithographer, Georges William Thornley (the son of a Welsh immigrant), under the eye of Pissarro who was fascinated by the process. Thornley was highly regarded as a sensitive and technically brilliant lithographer and Pissarro sought him out after seeing his previous collaborations with Degas and Monet. The images were taken from oils by the great painter, one of them being a very moving portrait of the painter's son Felix-Camille who died of tuberculosis in London in 1897 when he was only 24.

A rare survival in the original portfolio which appears to have been inspired by the bindings on the Eragny Press books of Camille's son Lucien which had this paper backed patterned paper covered boards with printing on the front of the spine.

£ 19,000







**RICKETTS, Charles de Sousy (1866-1931)**  
*Cover design for 'Saint Joan'*

pencil, pen and brown ink, heightened with white on paper  
 44.8 x 31.1 cm

Signed and inscribed by the artist.

George Bernard Shaw's 1923 play *Saint Joan* premiered at the Garrick Theatre, New York City three years after the canonisation of Joan of Arc. The costumes and sets were designed by Ricketts, as were the illustrations for the script, published by Constable and Co. in 1924. Ricketts was already a prominent theatre designer, having worked with Oscar Wilde, W.B. Yeats, John Masfield and Shaw already, but his designs for *Saint Joan* are widely regarded as his greatest achievement.

The present drawing is the design for the cover of the published script, and its crisp stylised lines act as a shorthand for Ricketts' elegant designs for the production.

£ 12,000

**RICKETTS, Charles de Sousy (1866-1931)**

**WILDE, Oscar (1854 - 1900)**

*The Sphinx.*

London: Elkin Mathews and John Lane. The Ballantyne Press. 1894.

Quarto (256 x 187mm). Printed in green, red and black on hand-made paper, illustrations and ornamentation by Charles Ricketts. Original gold-tooled vellum, signed with initials CR (Charles Ricketts) and HL (Henry Leighton, binder), original cloth ties, yapp edges.

Limited edition, one of 25 deluxe large paper copies. Dedicated to his friend the symbolist poet Marcel Schwob (1867-1905), who had worked with Wilde on translating his infamous play *Salome*, *The Sphinx* is 'a fairy tale for adults in Wilde's most jewelled and extravagant style' (Collected Poems, p.xxii). Charles Ricketts 'was requested by Wilde to design this first edition of *The Sphinx*, and it is the first book over which he exercised complete control of illustration, page, and binding design' (The Turn of the Century 10). 'No illustrated book was ever more thoroughly planned [...] The result is a perfect whole, as harmonious as it is dazzling' (Ray, *The Illustrator and the book in England* 262). Mason 362.

£ 25,000



## First Copperplate Engravings in China.



**RIPA, Matteo (1682 – 1746)**

*A Lingzhi Path on an Embankment to the Clouds. Zhijing yundi.*

c. 1711 – 1713

Copperplate engraving, 30 x 27.2 cm

Matteo Ripa, an Italian priest, was sent to China as a missionary by the Propaganda Fide, and between 1711 and 1723 he worked as a painter and copper-engraver at the court of the Kangxi Emperor. The Emperor commissioned Ripa to translate the original thirty-six Chinese woodblock illustrations, accompanying his Imperial Poems on the Mountain Estate for Escaping the Heat, to a new medium brought from the West – copperplate engraving. These were the first copperplate engravings done in China and Ripa presented a set to the Emperor for his 60th birthday in 1713.

£ 8,000

**SAINT AUBIN, Charles-Germain (1721 - 1786)**

***Théâtre italien. Essai de papillonerie humaines.***

Paris: Saint Aubin, [c. 1756-1760].

Etched plate, sheet size (375 × 237 mm, plate area 326 × 230 mm, just shaved at right hand margin.)

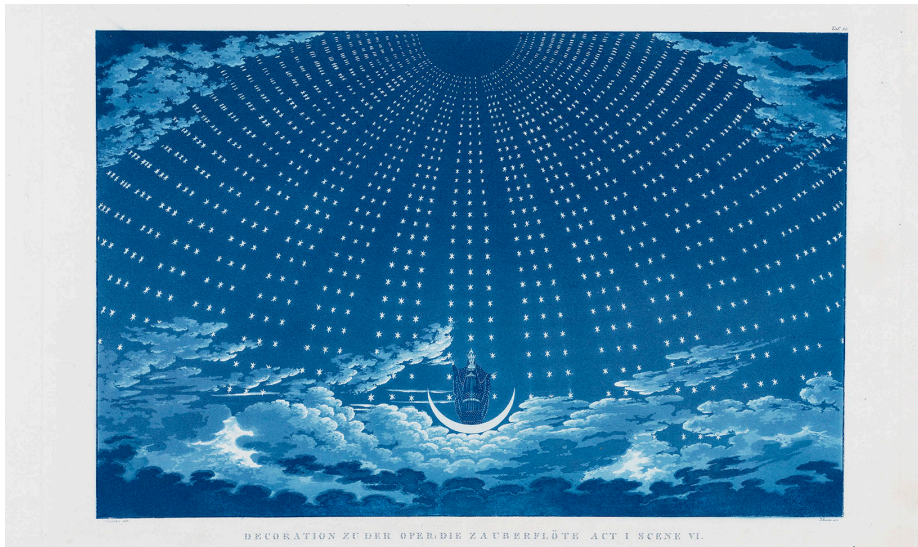
*Essai de papillonerie humaines* appeared in two series of 6 plates (12 in all), each now exceptionally rare, showing butterflies engaged in human activities (dancing, duelling, acting); witty reflections of the transience of human vanities. They exemplify the wider contemporary fashion for anthropomorphic subjects in an arabesque setting (cf. the compositions of Huet, Gillot and Watteau). This example is from the second, more elaborate series in portrait format.

*Théâtre italien* is a delightful composition with a rocaille structure and three butterflies and is one of two theatrical plates in the *Essai* (the other being *Théâtre François*). *Essai de papillonerie humaines* are of exceptional rarity, either complete or as individual plates. William Ottley remarked of them in his 1831 *Notice of Engravers and their Works*, 'none of which I remember to have seen'.

£ 5,000



Superb set of large high-quality German aquatints designed by the artist and architect Carl Friedrich Schinkel.



**SCHINKEL, Carl Friedrich (1781-1841)**

***Sammlung von Theater-Decorationen***

1862. Berlin. Ernst & Korn '(Gbopius'sche Buch-und Kunsthandlung)'

Set of thirty-two aquatints with etching, printed in grey or green-blue ink. (Plates of varying sizes, some almost filling the sheet.; sheets 423 x 540 mm av. ; volume 427 x 545 mm) Title-page: 'Sammlung Von Theater-Dekorationen. Erfunden von Carl Friedrich Schinkel. XXXII Tafeln.'. Table of contents. Prints. Bound in quarter red Morocco and pale brown marbled hard-covers with red leather and gilt title-plaque on the front and gilt lettering on the spine. Prints in excellent condition, apart from very slight foxing in the margins.

This volume of aquatints, printed variously in grey, brown-black and green-blue ink, draws together a number of Schinkel's designs for stage-sets, demonstrating the grandiosity of theatrical performances in the early 19th century as well as this more ephemeral and un-circumscribed exercise of the great architect's talents. This is the third edition of the collection, which was very popular and reprinted throughout the 19th century. The eight plates for the 'Magic Flute' record a deservedly celebrated and ambitious design.

£ 22,000





SEM (1863 - 1934)

*Sem Au Bois.*

N.D (circa,1908)

Large oblong quarto. 24 folding coloured chromolithographed plates (35cm by 900cm). Key list on inside front cover with names of people represented in the panorama. Original publishers half cloth with title on cover.

Caricature depicting a procession of carriages and automobiles conveying members of the Jockey Club of Paris, and well-known persons of the day, through the Bois de Bologne to the races at Longchamp.

Rare panorama by Sem, folding out to 9 metres in length.

Abbey (Life) 627.

£6,000





**WHISTLER, Rex (1905 - 1944)**

*Bacchus*

circa 1940

Large sketch design in graphite and coloured crayon for a pub mural on primed board. 92 x 102 cm.

£ 18,500



**WHISTLER, Rex (1905 - 1944)**  
**and Jonathan SWIFT (1667-1745).**

*Gulliver's Travels*

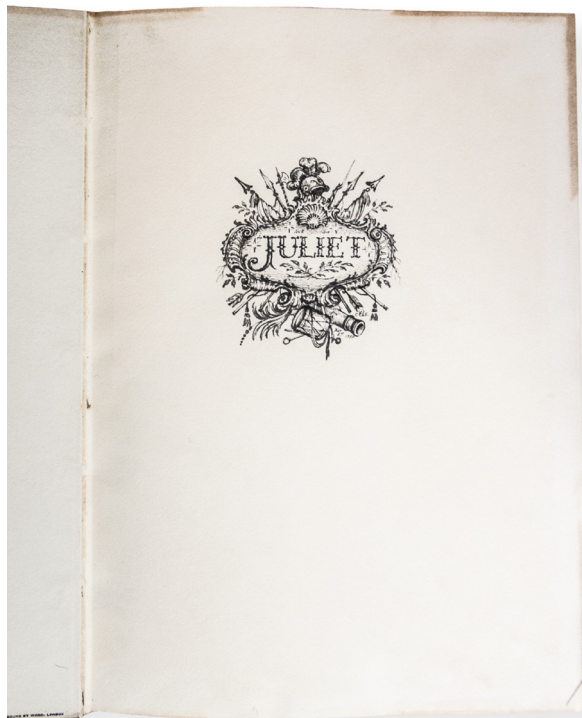
London: Cresset Press, 1930.

Presentation cartouche by Whistler to Lady Juliet Duff on flyleaf of vol.1, incorporating the name 'Juliet' and signed 'Rex / Nov. 27. 1930'.

Limited edition, number 36 of 195 copies on hand-made paper from a total edition of 205. This edition of *Gulliver's Travels* is the finest work published by the Cresset Press, owing largely to Whistler's splendid illustrations, thought to be inspired by Bentley's edition of Thomas Gray's poems of 1753.

2 volumes, folio (358 x 250mm). Half titles, 2 engraved frontispieces and 10 plates by Rex Whistler, all hand-coloured, 5 engraved maps, engraved head- and tailpieces (some minor offsetting). Original green half morocco over vellum boards by Wood, spines lettered in gilt, top edges gilt, others uncut, slipcase.

£ 17, 500





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