FIRSTS 2025 London's Rare Book Fair

SIMS REED

STAND D24
Saatchi Gallery
LONDON
15–18th May 2025

ALLIX, Susan.
 Anon, old or unknown.
 Nonsense & Nonsense.
 London. (Susan Allix). 2008.

The édition de tête in the deluxe magnetic binding of one of Susan Allix's most extraordinary, inventive, capricious and whimsical artist books.

From the edition limited to 24 numbered copies signed and numbered by Allix in pencil, with this one of 8 from the édition de tête in the deluxe binding.

Folio. $(290 \times 230 \text{ mm})$. [50 unnumbered leaves including blanks]. Printed text in various types and illustration in various media on various paper stock throughout. Full burgundy crushed morocco with excised sections and magnetic additions, drop-back box with morocco label to spine.

£4,000

ALLIX, Susan.
 Pagoda Memories.
 London. (Susan Allix). 2009.

A superb example of a Susan Allix illustrated book – created in its entirety by the artist – inspired by her travels in Myanmar.

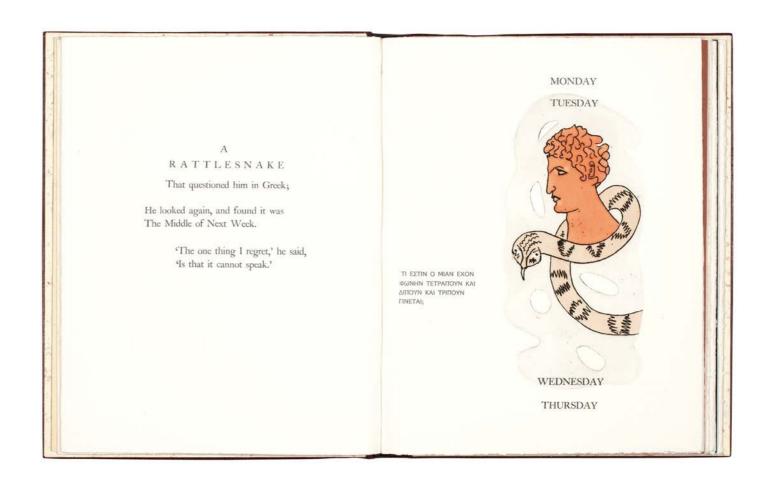
From the edition limited to 10 copies on Magnani Biblos and Burmese mulberry papers, signed and numbered by Allix in pencil.

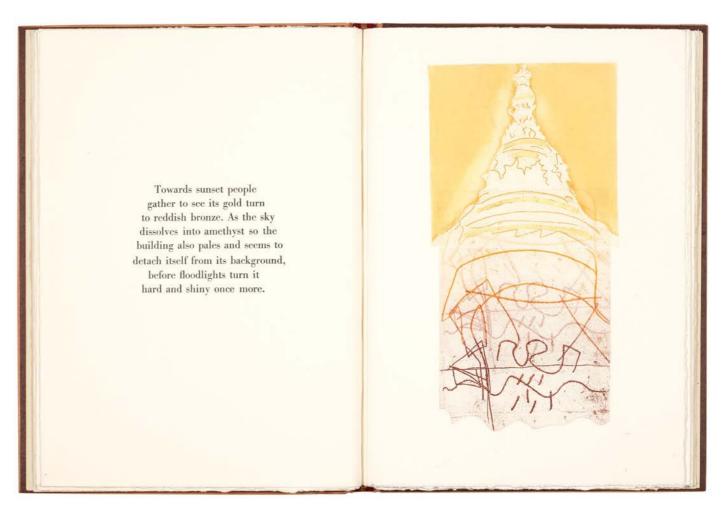
Folio. $(340 \times 248 \text{ mm})$. [33 unnumbered leaves]. Engraved frontispiece and 7 engravings some with additional gold leaf. Full terracotta crushed morocco with decoration, drop-back box with leather label to spine.

£4,000









5

3. ARDIZZONE, Edward.

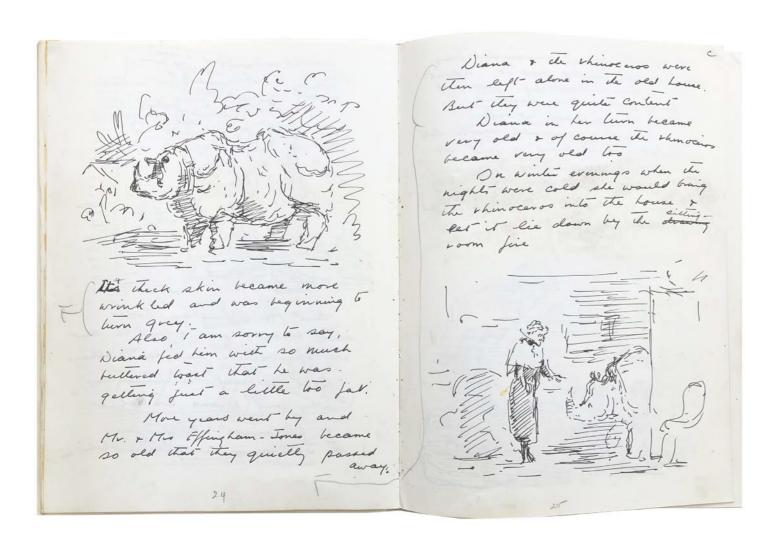
Final Draft: Diana and Her Rhinoceros. (Original Maquette).

(London). (By the author / artist). (c.1964).

The complete original maquette, presented to his grandchildren: 'To my grandchildren / Susannah, Quentin & / Dominic who live at / 43 Queen's Road, Richmond, / Surrey, England.'

4to. (258 × 194 mm). Ardizzone's manuscript text and illustration recto and verso in black ink throughout. Original white paper-covered boards and white paper dust-jacket with manuscript titles in black ink.

£12,500



4. ASHENDENE PRESS.
Thucydides. (The History of the Peloponnesian War).

Chelsea. The Ashendene Press. 1930.

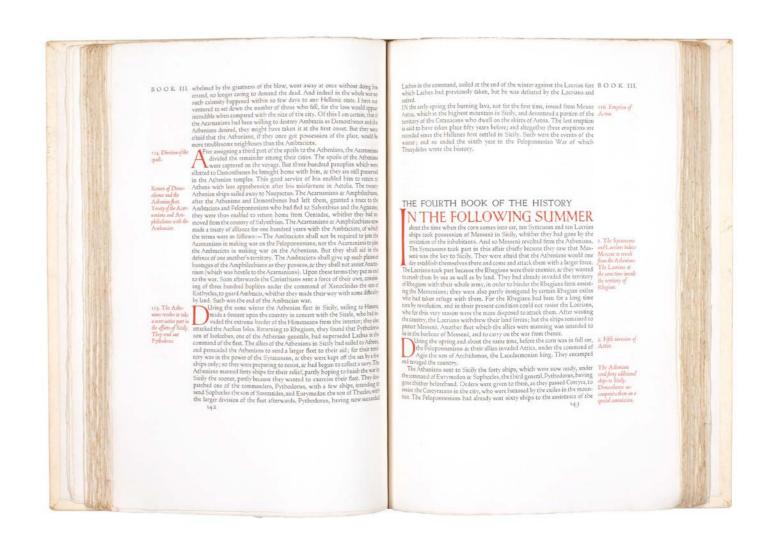
The Ashendene Thucydides, the final foli from the press.

From the edition limited to 280 copies, with this one of 260 on Batchelor 'knight in armour' Ashendene paper; 20 copies on vellum were also issued.

Folio. (408 × 282 mm). Printed title and Thucydides' text in English in red and black in Ptolemy type.

Original publisher's full white pigskin by W. H. Smith & Son, Ltd.

£7,500



5. BALDESSARI, John.

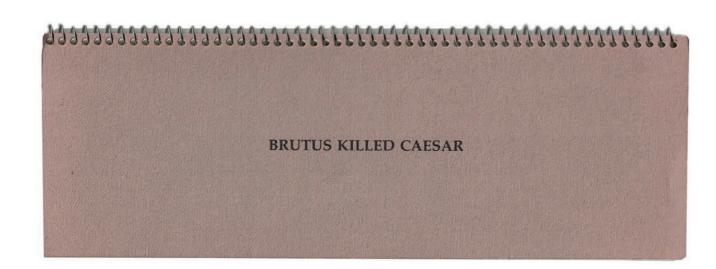
Brutus Killed Caesar.

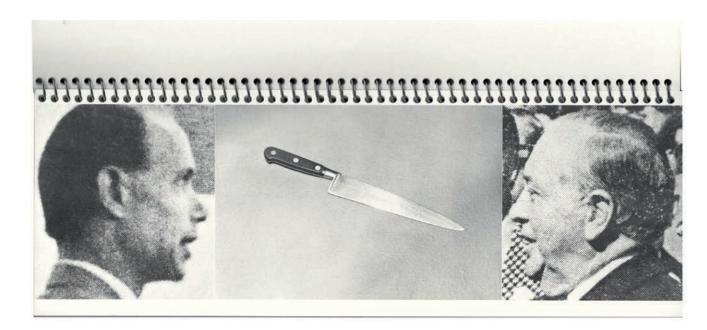
Akron, Ohio. The Emily H. Davis Art Gallery of the University of Akron ... &c. 1976.

A very fine copy of John Baldessari's artist book 'Brutus Killed Ceasar'.

Slim oblong 8vo. (274 \times 95 mm). Title and 33 leaves, each with a triptych. Original publisher's spiral bound printed wrappers.

£1,250





6. BARLOW, Francis.

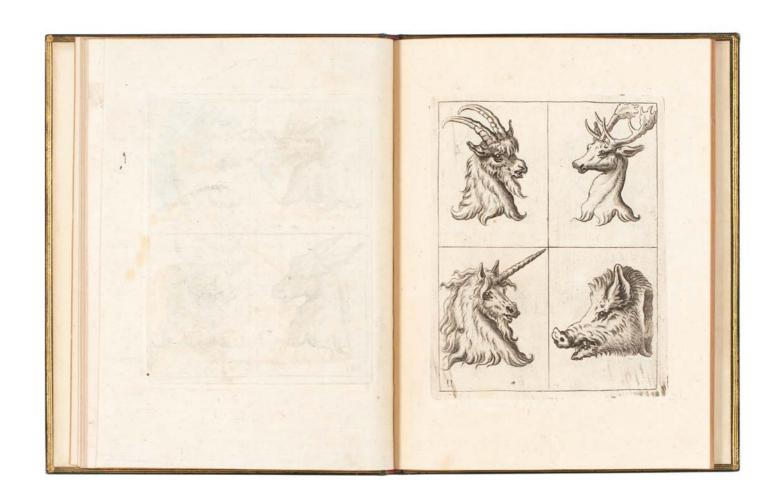
A Booke Containing such Beasts as are most Usefull for such as practice Drawing, Graveing, Armes Painting, Chaseing, and for severall other occasions.

London. John Overton. 1664.

Francis Barlow's very rare English drawing book of model animals and profile head with an elephant, a camel, a griffin, a unicor and others.

12mo. (184 × 144 mm). [14 leaves]. Engraved title and 12 engraved plates by William Vaughan after Barlow. Full nineteenth century green crushed morocco.

£9,500



7. BEERBOHM, Max.

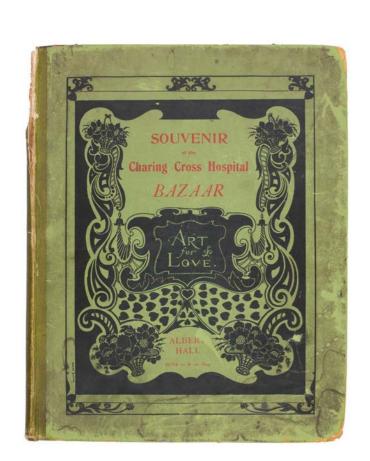
Souvenir of the Charing Cross Hospital Bazaar. Held at the Royal Albert Hall, June 21 & 22, 1899. Compiled and Edited by Herbert Beerbohm Tree.

London. Nassau Press. 1899.

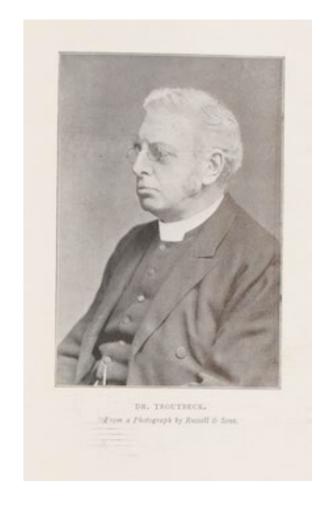
Max Beerbohm's copy with his ownership signature and his extensive caricature alterations, transformations and interventions to portraits and works throughout.

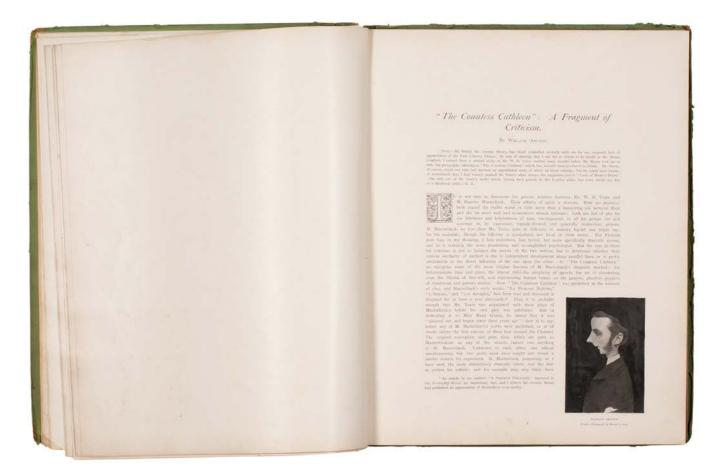
Folio. (376 × 304 mm). Half-title, printed title in red and black, contents and text profusely illustrated throughout with portraits, works etc., a large number altered by Beerbohm in ink. Original publisher's green cloth-backed card boards, later solander protective portfolio and matching box.

£15,000









8. BONNARD, Pierre. Petites Scènes Familières. Pour Piano. Paris. E. Fromont. (1893).

Charles Terrasse's musical scores with Bonnard's lithograph illustrations – one of his earliest works – together with the exceptionally rare signed suite on Chine.

The exceptionally rare suite – limited to approx. 20 copies – of the 19 prints printed on Chine without text and with each image signed by Bonnard with his initials, in brush, either in scarlet or blue.

Small folio. $(352 \times 274 \text{ mm})$. Printed title, table and 19 original monochrome lithographs by Bonnard illustrating musical arrangements with the complete set of 19 lithographs signed in ink on Chine before text. Original publisher's printed wrappers.

£25,000



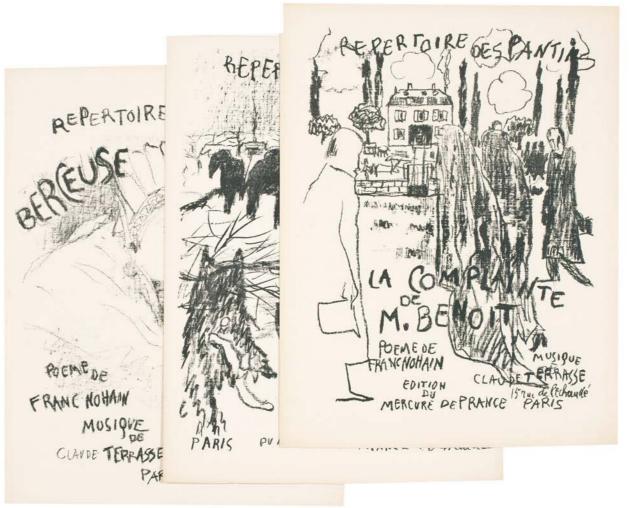
9. BONNARD, Pierre. Terrasse, Claude and Franc-Nohain. Répertoire des Pantins. Paris. Mercure de France. (1898).

A complete set of the musical scores with covers illustrated by Pierre Bonnard for the Répertoire des Pantins.

6 issues. Folio. (c.350 × 270 mm). Printed musical scores, each with original lithograph cover by Bonnard. Loose in original publisher's printed wrappers.

£3,500





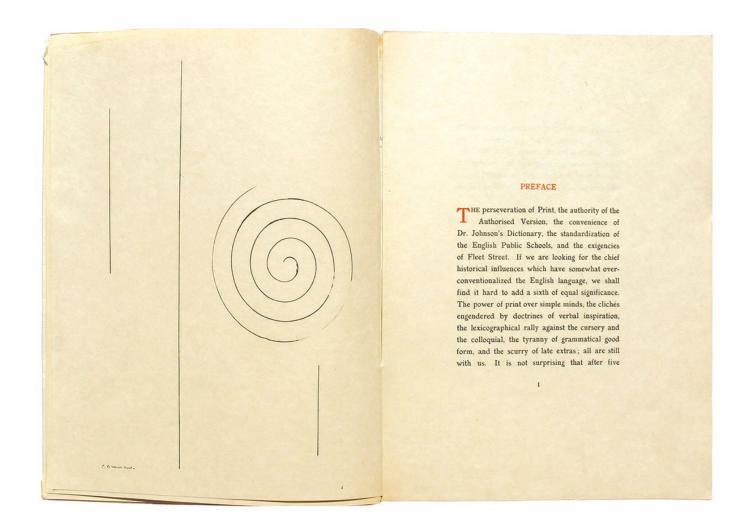
10. BRANCUSI, Constantin. Joyce, James. Tales Told of Shem and Shaun. Three Fragments from Work in Progress. *Paris. The Black Sun Press.* 1929.

Harry Marks' nominatif copy on Japon – conforming to the édition de tête – signed by Joyce.

From the edition limited to 650 copies, with this nominatif copy conforming to the edition de tête of 50 hors commerce on Japanese Vellum signed by Joyce in black ink to the half-title.

4to. (212 × 168 mm). Etched abstract portrait frontispiece by Constanin Brancusi, preface by C. K. Ogden, Joyce's text and justification. Original publisher's cream wrappers and original glassine wrapper.

£9,500



11. BROODTHAERS, Marcel.

Invitation to 'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie ... '.

Brussels. Galerie St Laurent. 1964.

The very scarce invitation / poster / announcement for Marcel Broodthaers' first sol exhibition at Galerie St Laurent in 1964.

Single folded sheet. (252 \times 338 mm). Printed text in black and orange recto and verso on a page from a magazine, the text printed in landscape format over the page with printing in portrait format.

£9,500



12. BROODTHAERS, Marcel. Gedicht - Poem - Poème (Teil I) / Change -Exchange - Wechsel (Teil II). Heidelberg. Edition Staeck. 1973.

Marcel Broodthaers' poetic and commercial work of solipsistic initials.

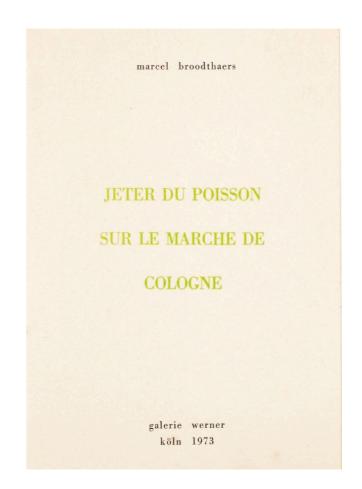
From the edition limited to 100 copies for each, each numbered, initialled and dated in red ink at lower right.

(980 × 685 mm). Two large screenprints by Marcel Broodthaers printed in red and black recto only on cream Schoeller-Parole paper; sheet size: 980 × 685 mm.

£12,500

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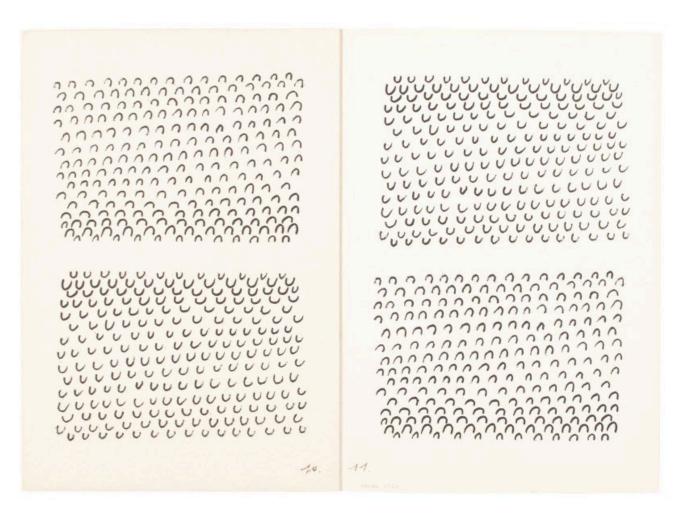
13. BROODTHAERS, Marcel. Jeter du Poisson sur le Marché de Cologne. *Köln. Galerie Werner. 1973.*

Marcel Broodthaers' gnomic and allusive piscatorial artist book.

From the edition limited to 50 numbered copies with manuscript pagination '2' to '11' in sepia ink and manuscript justification to final leaf (rear wrapper) verso: 'Il a été tiré de ces 12 pages, 50 / exemplaires num. et signés. / 17 / 50 M.B. 73.'.

8vo. $(210 \times 146 \text{ mm})$. Leaf (front wrapper) with title in green and black, printed text and illustration in black or green and pagination in manuscript throughout, final leaf with justification verso. Loose in original publisher's printed wrappers, titles to front cover, manuscript justification to rear.

£12,500



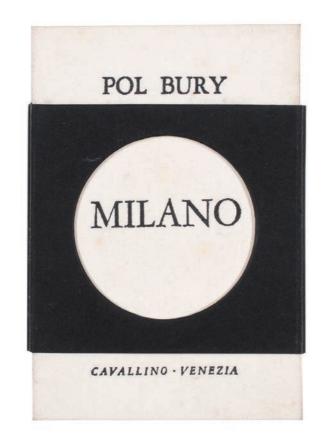
14. BURY, Pol.Milano Cinetizzazioni.Venice. Edizioni del Cavallino. 1967.

Pol Bury's magnificent lepo ello artist book.

From the edition limited to 400 copies, each signed and numbered by the artist.

12mo. (154 \times 102 mm). 12 monochrome photographic images and justification. Original publisher's white cloth boards with printed titles in black and original black card obi.

£1,250





15. CONDER, Charles. Verlaine, Paul. Choix de Poésies.

Paris. Bibliothèque Charpentier. 1904.

A beautiful copy in purple morocco by the Woolrich sisters, presented by Charles Conder to his patron Mary Davis and with six signed original drawings in ink, crayon and watercolour.

Conder's presentation is in black ink to the verso of the title: 'To Mrs. Edmund Davis Souvenir of / Christmas Paris 1905 from Charles Conder'.

8vo. (182 × 126 mm). Inserted leaf with manuscript and drawn pictorial half-title by Conder in ink, printed title with Conder's presentation verso, and 5 inserted leaves with Conder's original watercolours. Contemporary purple crushed morocco by Ellen & Sofita Woolrich with their signatures gilt, later protective box reproducing the décor of the binding.

£22,500



16. CUNARD, Nancy. Alexandre, Maxime, Louis Aragon, Jacques Baron et al. Hands Off Love. (Printed in Transition). (Paris). 1927.

The very scarce offprint of 'Hands Off Love' issued in defence of Surrealism's hero Charlie Chaplin after his divorce and the publication of Lita Grey Chaplin's scandalising 'The Complaint of Lita'.

12mo. (194 × 144 mm). Leaf with drop-head title and printed text in English throughout. Original publisher's red printed stapled wrappers.

£2,250

HANDS OFF LOVE

printed in

transition

40, rue Fabert
Paris, 7-

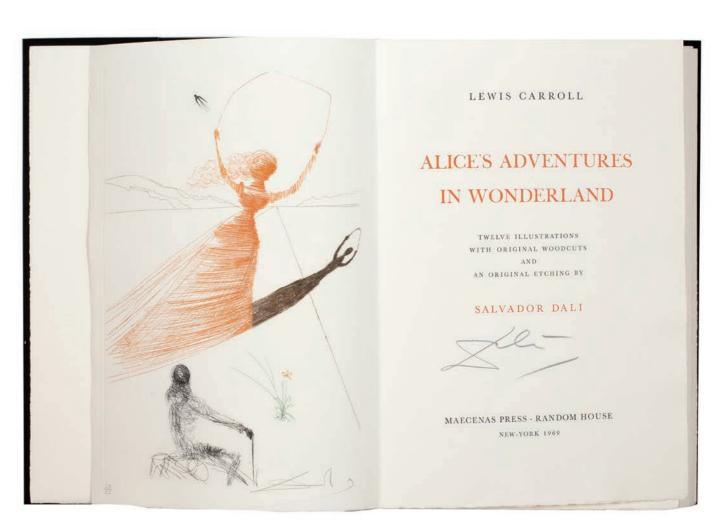
17. DALI, Salvador. Carroll, Lewis. Alice's Adventures in Wonderland. Twelve Illustrations with original woodcuts and an original etching by Salvador Dalí. *New York. Maecenas Press - Random House.* 1969.

The deluxe edition with the additional suite of Salvador Dali's illustrations for Lewis Carroll's proto-Surrealist masterpiece.

From the edition de luxe limited to 200 signed and numbered copies on vélin de Rives with the additional suite of all the plates on Japon Nacré including the frontispiece etching which is signed in pencil by Dali; the full edition was 2,500 copies on Mandeure paper.

Folio. (430 × 285 mm). Carroll's text illustrated with an original frontispiece etching signed and numbered by Dali in pencil and twelve colour woodcut plates and with the additional suite on Japon Nacré. Loose in original publisher's black cloth silk portfolios and original morocco box.

£22,500







ABOVE and RIGHT: No. 17

18. DAVIES, Benjamin Rees.
To the Queen: This Specimen of Graphic
Ingenuity Being the Creed, the Lord's Prayer,
the Ten Commandments ... &c.
London. Published ... by the Engraver
(B[enjamin]. R[ees]. Davies). 1833.

A stunning example of early miniature printing with the 'Creed, the Lord's Prayer' etc. engraved and printed to the size of an early nineteenth-century silver penny together with the additional key plate.

Folio. (295 × 197 mm). Steel engravings on laid India paper recto only, dedication, title, explanatory text &c. at foot of each.

£1,750

and load us not into temptation, but det the Kingdom, and the power and the of The Commandments. I. Thou shalt have it shalt not make to thuyself any graven imate that its in Heaven above, or in the Karth the Karth; How shalt not bow down to them thy God am a jeglous God, and visit the signance, unto the third and rought generation mercy unto the outsands in them that love —3. Thou shalt not take the name of the Lord not hold him guiltless, that taketh his name keep holy the Sabbath day; ix days shalt hast to do; but the screnth day is the Sabb shalt do no manner or work, thou, and thy servant, and thy mad-servantify cattle and gates. For in six days the Lord made Heave in them is, and rested the seventh day; when day, and hallowed it. 5. Honour thy Father a be long in the land which the Lord thy God der. 7. Thou shalt not commit Adultery, 8. Tho not bear false witness against thy neighbor neighbour's house, thou, shalt not covet thy new maid, nor his ox, nor his ass, nor any thing to AlMIGHTY GOD. Father of all merges we thin most humble and hearty thanks for all neess to us, and to all man. We bless thee and all the blessings or this, life, but if love in the redemption of the world the means, of grace, and for the hope give us that due sense of all thy murfeignedly thanking, and that we not only with our lips, but in our to they service, and by walking be rightedwishess all our days, three love in the single form of the Holy Ghost, evermore: Amen.

In Jesus Christ: Amen. The Grace Christ and the love of the ship of the Holy Ghost, evermore: Amen.

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ABOVE: Details of the prints

19. DELVOYE, Wim. seXrays.

Luxembourg. beaumontpublic. 2002.

Wim Delvoye's legendary artist book / catalogue of pornographic x-rays.

From the edition limited to 220 unnumbered copies.

Small folio. (306 × 228 mm). Printed title, text in German or French and 25 cibachrome prints on clear acetate with the additional booklet with English text. Spiral bound with thick black rubber wrappers as issued, loose in publisher's printed card boards.

£2,750



20. DORÉ, Gustave. Enault, Louis. Londres.

Paris. Librairie Hachette et Cie. 1876.

A very scarce deluxe example of Louis Enault's 'Londres' illustrated by Gustave Doré printed on Chine and with a signed original drawing.

Small folio. (385 × 296 mm). Half-title with printer's credit verso, printed title in red and black and Enault's text illustrated with 174 wood-engraving after Doré, 52 are full-page. Contemporary burgundy half-morocco, original wrappers retained.

£15,000

21. DUBUFFET, Jean.Expériences Musicales.Venice. Galleria del Cavallino. 1961.

The complete series of vinyl records of Jean Dubuffet's musical experiments, 'Expériences Musicales', each in the lithograph sleeve he designed.

Square 4to. (295 × 285 mm). 6 vinyl records with music and poetry by Dubuffet, each with a monochrome lithograph sleeve cover by Dubuffet, with the text booklet. Each disc inserted into paper sleeve with Dubuffet's lithograph, loose in original publisher's box.

£12,500





ABOVE: No. 20

22. DUCHAMP, Marcel.

Rrose Sélavy.

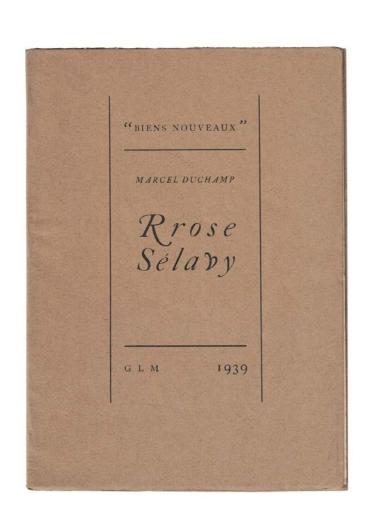
Paris. GLM. 1939.

An excellent copy of the collection of Marcel Duchamp's verbal and literary witticisms: aphorisms, puns, apophthegms and phrasal palindromes.

From the edition limited to 515 numbered copies, with this one of 500 on vélin blanc stamp-numbered to the justification.

8vo. (164 × 118 mm). Half-title with imprint verso, printed title, advertisement and Duchamp's text and justification. Stitched in original publisher's wrappers.

£950





23. DUCHAMP, Marcel et al. Boîte Alerte. Missives Lascives. Exposition Internationale du Surréalisme. 1959–1960. Paris. Daniel Cordier. 1959.

A superb example of the scarce Surrealist catalogue in the form of a post box: 'Boîte Alerte'.

From the edition limited to 250 copies, with this one of 200 from the édition de luxe with the box stampnumbered to the interior of the lid.

Various formats. Various sizes. Envelopes with imitation stamps, containing letters, illustrations and booklets by a range of artists and a folder containing original graphics and exhibition catalogue. Loose in original green postbox designed by Marcel Duchamp.

£10,000



24. DUCHAMP, Marcel. Schwarz, Arturo. The Large Glass and Related Works. *Milan. Schwarz Gallery. 1967–1968.*

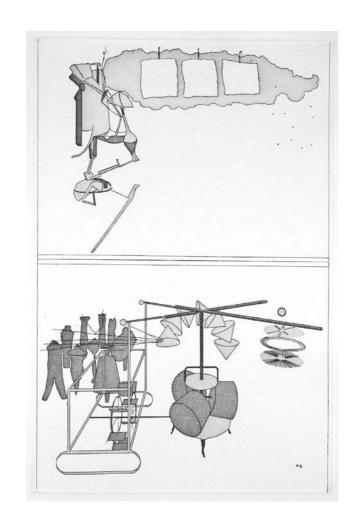
A superb copy, pristine in the original protective wooden shipping boxes, of Marcel Duchamp's final, exegetic p onouncement on his 'most important work': 'La Mariée Mise à Nu par Ses Célibataires, Même', 'The Large Glass'.

From the edition limited to 150 numbered copies on handmade wove paper with the watermark 'THE LARGE GLASS', with each volume signed by Duchamp and Schwarz; 15 hors commerce copies numbered in Roman numerals were also issued.

2 vols. Folio. (425 × 260 mm). Half-title, printed title and contents to each vol., each with 9 original etchings by Duchamp. Loose in original publisher's, vol. I in clear plexiglass printed slipcase, vol. II with orange silk-covered chemise and matching printed slipcase, each vol. in the original mailing box.

£30,000







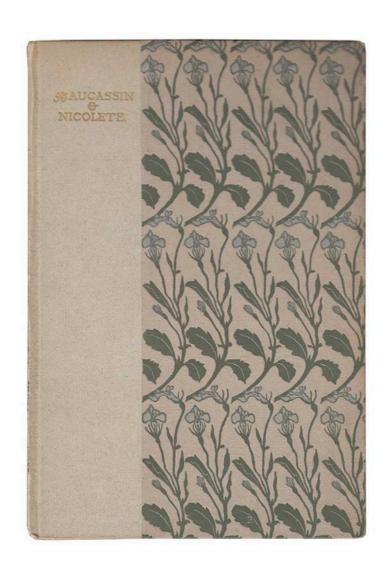
25. ERAGNY PRESS.
(Bourdillon, Francis William, Ed.).
Aucassin & Nicolette.
The Brook, Hammersmith.
The Eragny Press. 1903.

French novelist Georges Lecomte's presentation copy of the medieval French chantefable 'Aucassin & Nicolette'.

From the edition limited to 230 copies (only 200 for sale), this copy with a presentation in sepia ink to front free endpaper: 'à mon ami Georges Lecomte [effaced but legible] / Lucien Pissarro'.

8vo. (221 × 150 mm). Title, frontispiece, printed text in black in French with decoration, ornaments and musical notation throughout. Original publisher's boards.

£1,250



26. (ERAGNY PRESS).
Pissarro, Camille. Moselly, Emile.
La Charrue d'Erable.
Paris. Le Livre Contemporain /
The Eragny Press. 1912.

One of the finest Eragny p oductions – Pissarro's second commission and, all in all, his finest book – with the additional discrete suite limited to 13 copies.

From the edition limited to 116 copies, this copy printed for 'M. Ad. Messimy'; the separate suite of the 43 plates and and head- and tail-pieces, bound-in at the rear of the book, is on Chine and each is initialled and numbered by Lucien Pissarro in pencil.

8vo. (217 × 158 mm). Half-title with justification verso, printed title and text with woodcut head- and tail-pieces throughout and 12 original colour woodcut plates by Camille Pissarro. Full emerald Jansenist crushed morocco by Georges Cretté with his signature gilt, original calf wrappers preserved, a.e.g., slipcase.

£17,500





27. ESSEX HOUSE PRESS.

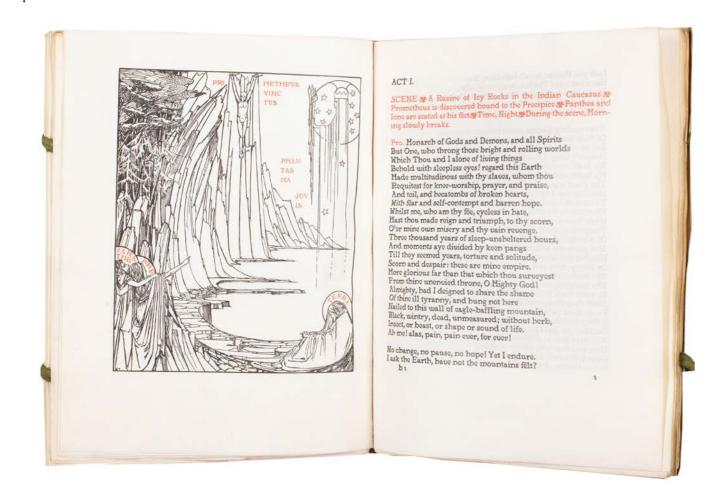
Shelley, Percy Bysshe.
Prometheus Unbound.
Campden, Glos. / London / New York.
Essex House Press for Edward Arnold
& Samuel Buckley & Co.. 1904.

Copy number I on vellum – unopened and completely unsophisticated – of Ashbee's edition of Shelley's drama.

From the edition limited to 220 numbered copies, with this copy the first of 20 on vellum and numbered '1' in red ink to the justification.

Small folio. (286 \times 226 mm). Title, woodcut by Ashbee as frontispiece and Shelley's drama in red and black, final leaf verso with justification, printer's device and colophon. Original publisher's vellum with Yapp edges, green silk ties, gilt title to spine.

£8,500



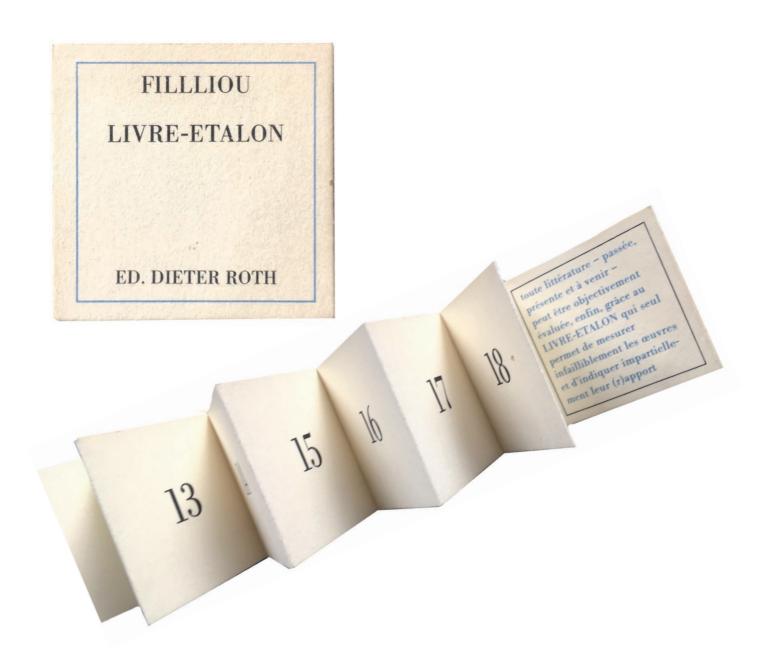
28. FILLIOU, Robert. Livre-Etalon / Standard-Book. Stuttgart. Ed. Dieter Roth. (1981).

The highly elegant leporello by Robert Filliou.

From the edition limited to 1,000 copies.

Square leporello. $(40 \times 40 \text{ mm}, 40 \times 800 \text{ mm})$ unfolded). Printed text recto and verso throughout. Publisher's wrappers.

£495



29. FINLAY, Ian Hamilton.Ocean Stripe Series 3.Edinburgh. Wild Hawthorn Press. 1965.

A very good copy of the rarest volume in Ian Hamilton Finlay's 'Ocean Stripe Series' and his first kinetic poem-booklet

Large 8vo. (205 × 130 mm). Text and leaves of colour tissue. Original publisher's stapled wrappers.

£950





30. FRONTZEK, Anett. "het water 1".

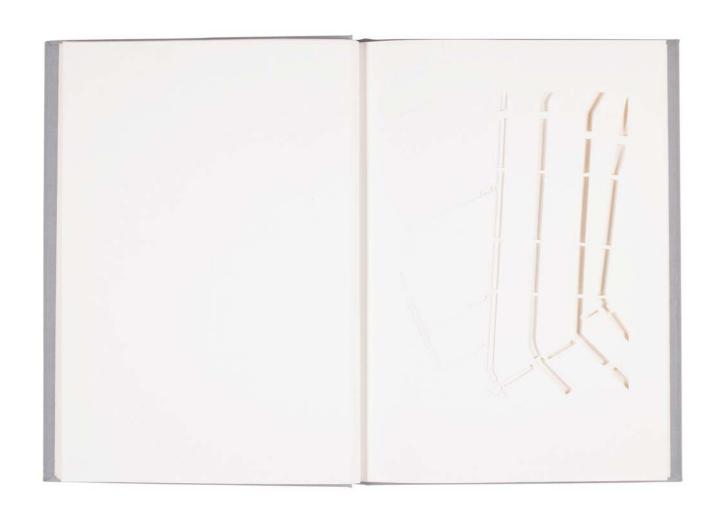
Kassel. (Self-published). 2000.

An innovative cartographic artist book by Anett Frontzek.

Signed and dated by the artist in pencil to the final leaf.

4to. (300 × 265 mm). 15 die-cut pages with non-representational designs taken from Amsterdam's cartography, justification. Original publisher's bolted grey linen boards, silver titles to cover.

£1,500



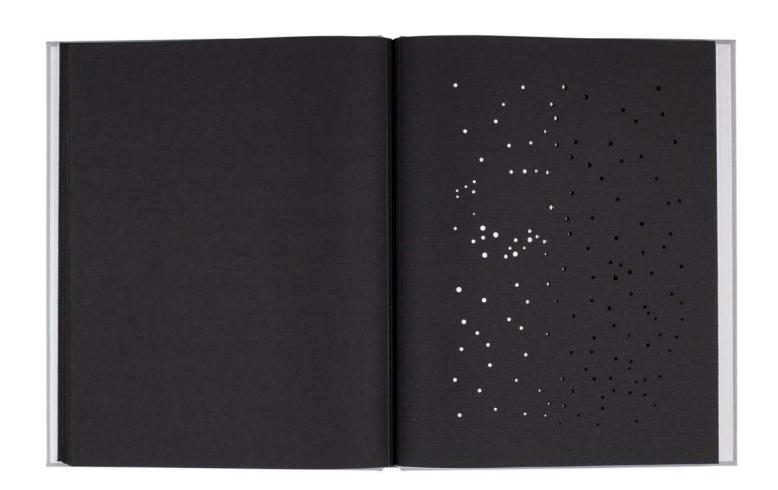
31. FRONTZEK, Anett. 0,1-33m unter NN. Ostsee 1. *Kassel. (Self-published). 2001.*

Geological artist book by Anett Frontzek relating to changes in sea level.

From the edition limited to 5 + 1 copies, each signed and numbered by the artist in pen to the colophon page.

4to. (320 × 263 mm). Title and 14 doubled leaves of black laid-paper over white with arrangements of diecut holes, final leaf with map, key with small perforations and justification. Original publisher's bolted grey linen boards, grey titles debossed to cover.

£1,250



32. ROSSETTI, William Michael (Ed). The Germ ... &c. Nos. 1 - 4. [All Published]. London. 1850.

A complete copy of the only true Pre-Raphaelite periodical, likely the copy of poet Henry Septimus Sutton, including a letter to him from the printer of 'The Germ', George Isaac Frederick Tupper.

8vo. (222 × 138 mm). Etched frontispiece to each issue (one double-page and folding), printed verse and prose by various contributors throughout. Full dark green crushed morocco by Riviere & Son with their signature gilt, original wrapper for parts one and three retained.

£10,000







33. GIACOMETTI, Alberto & Marcel Duchamp. Lebel, Robert. La Double Vue / L'Inventeur du Temps Gratuit. Paris. Le Soleil Noir. 1964.

Robert Lebel's dual novel and autobiography with Marcel Duchamp's signed multiple, Giacometti's signed diptych and the additional signed suite of his etchings.

One of the 15 'hors commerce' copies on vélin cuve BFK Rives with an original double page etching by Giacometti (signed on the cover as usual), Marcel Duchamp's original signed multiple and the additional suite of 6 smaller etchings, all signed by Giacometti.

Square 4to. (288 × 234 mm. Lebel's text of 'La Double Vue', section title 'L'Inventeur du Temps Gratuit' and Lebel's text for both title with double-page original etching by Giacometti, Duchamp's original signed paper multiple and a suite of six additional original etchings by Giacometti, each signed in pencil. Loose in original publisher's wrappers, Giacometti's signed diptych within blue printed boards, original publisher's blue paper board chemise and slipcase.





34. GILBERT & GEORGE.

The Ten Speeches of Gilbert and George the sculptors.

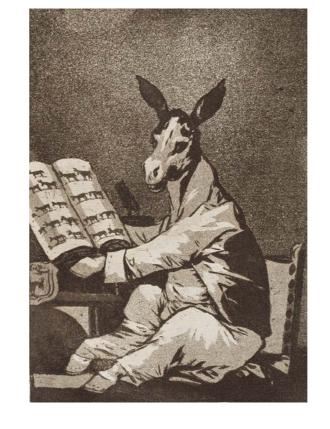
London. Art for All. 1971, Spring.

The very rare early portfolio detailing Gilbert & George's personal view of their own artistic persona(e).

From the edition limited to 10 numbered copies, signed by the artists in red ink to the front cover and inscribed '9 / 10' to rear cover.

Square 8vo. (204 \times 202 mm). Ten leaves with central monochrome vignette portrait of Gilbert and George above three line printed text, each leaf with red 'GG' stamp. Loose in original card wrapper with titles in black to front cover, justification to rear.

£15,000



35. GOYA Y LUCIENTES, Francisco de Los Caprichos. (Madrid). (By the artist). (1799).

A superb set of the first edition of Goy 's greatest series of engravings, an early copy printed shortly after the scratch occurred to engraving 45, bound in contemporary Spanish calf and with excellent impressions of the prints.

From the edition limited to approximately 300 copies.

Small folio. (310 × 216 mm). Eighty etched plates with burnished aquatint many with drypoint and / or burin printed in sepia ink by Francisco Goya on thick laid paper. Contemporary Spanish mottled calf, Spanish marbled endpapers, edges stained scarlet.

£275,000







36. GRAY, John.

Silverpoints.

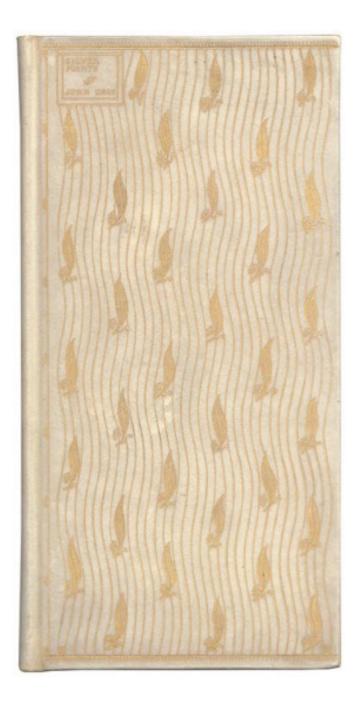
London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.

The de luxe edition of John Gray's decadent 'Silverpoints' bound in full vellum.

From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper and bound in full vellum.

Tall 12mo. (218 × 112 mm). Title and 28 poems by Gray. Full vellum with gilt décor designed by Charles Ricketts.

£12,500

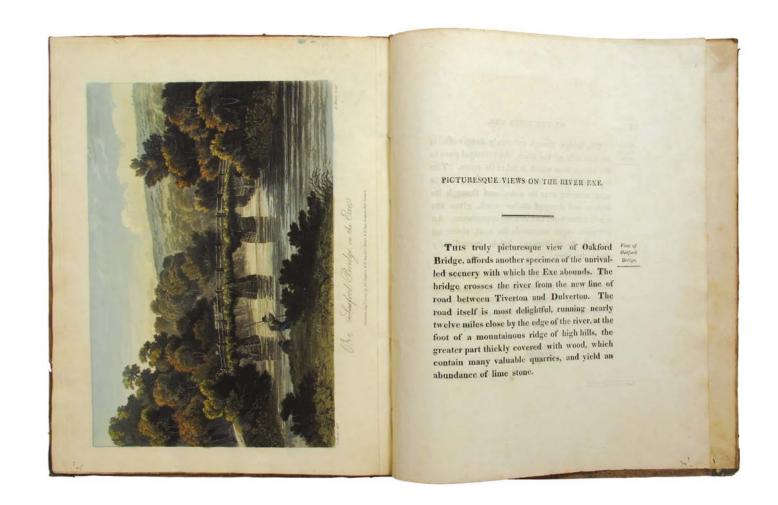


37. HASELER, Henry et al. Picturesque Views on the River Exe. *Tiverton. Printed for J. Chaplin by T. Parkhouse. 1819.*

A scarce example of this bucolic pictorial tour of the River Exe.

Small folio. (298 × 236 mm). Frontispiece, title and text illustrated with 6 aquatints all with additional colour by hand. Original green roan-backed pastepaper boards.

£950



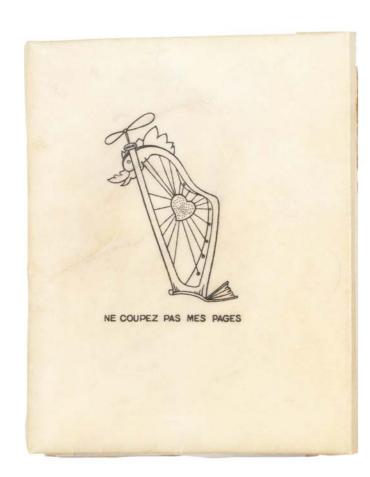
38. ILIAZD. Poésie de Mots Inconnus. *Paris. Le Degré 41. 1949.*

Iliazd's typographic masterpiece of visual, phonetic and sound poetry, preserved as intended unbound and with the very rare original protective card cartonnage with stamped title and matching edition number.

From the edition limited to 158 copies on papier Isle de France à la cuve, with this one of 115 numbered in Arabic numerals and signed and dated '12151' in black crayon by Iliazd.

Small 8vo. (175 × 138 mm). Letterpress text by various poets throughout, several leaves with additional overprinting in colour, each illustrated by various artists with linocut, woodcut, lithograph, etching, burin engraving or drypoint, several in colour; sheet size: c.320 x 245 mm. Loose in original publisher's, two thick paper jackets, original parchment wrapper and envelope and original two part protective card cartonnage.

£35,000





39. JONES, Allen. Letters Box. London. Lu Pin for Alan Cristea Gallery. 2007.

Allen Jones' scarce woodcut series – his only discrete use of woodcut – printed in China and featuring asemic calligraphic characters.

From the edition limited to 30 numbered copies with each print signed, numbered and dated by the artist in pencil; 7 artist proof copies were also issued.

Small folio. (430 × 340 mm). Title, colophon verso and 12 original colour woodblock water prints on rice paper, each signed, numbered and dated by the artist in pencil. Loose in sliding drawer in original camphor wood box and additional card box with lid.

£10,000



40. JONES, Allen. Campbell, Naomi. Naomi.

New York / London. Taschen. 2016.

Allen Jones's 'Naomi' multiple / artwork celebrating the remarkable Naomi Campbell, an excellent copy housed in the original pink mailing box and additional card packaging.

One of 240 numbered Artist Proofs with the Allen Jones multiple / artwork signed by Jones in black pen and stamped '161 AP'; the larger monograph is signed by Campbell in black ink.

2 vols. 4to. (220 × 297 mm). + Folio. (337 × 475 mm). Profusely illustrated in colour and monochrome throughout. Original publisher's magenta cloth and torso-shaped resin box multiple by Allen Jones, original pink 'Naomi' mailing box and card packaging.

£6,000

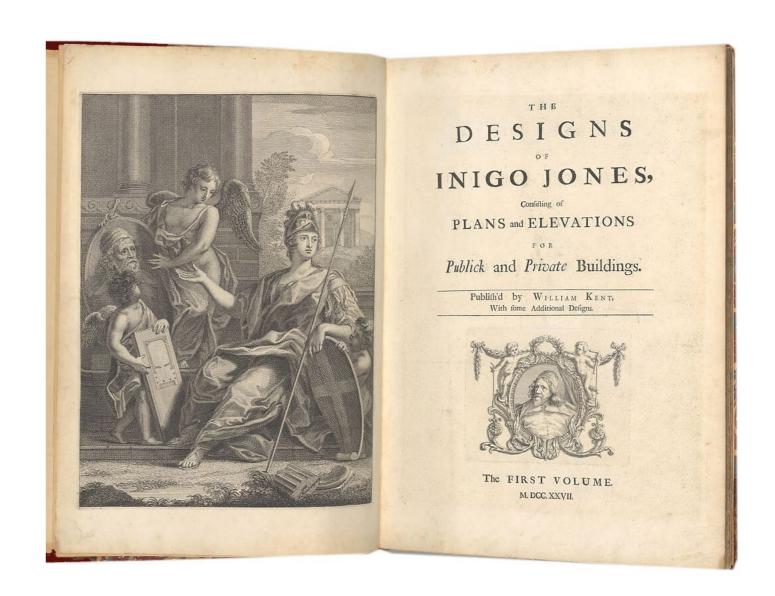


41. (JONES, Inigo). Kent, William.
The Designs of Inigo Jones ... &c.
London. Published by William Kent. 1727.

An outstanding example of the first edition of the published works of Inigo Jones in contemporary French red morocco.

2 vols. in 1. Folio. (505 × 390 mm). Frontispiece, title, dedication &c. and 52 engraved plates. Contemporary French red morocco, marbled endpapers, a.e.g.

£18,500



42. KELMSCOTT PRESS.

Blunt, Wilfrid Scawen.

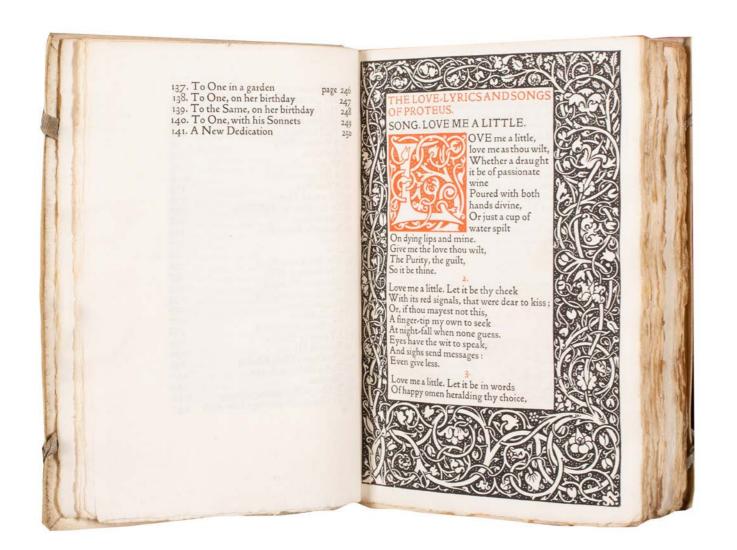
The Love Lyrics & Songs of Proteus by Wilfrid Scawen Blunt.

Hammersmith. Kelmscott Press. 1892.

A very good copy of the only Kelmscott book to feature initials printed in red; one of 300 copies.

8vo. (208 × 150 mm). Printed title in red and black, four leaves with contents, opening leaf of text with large decorative border and nine-line initial in red, decorative border and initial to the opening leaf of 'Love Sonnets', decorative initials, shoulder notes and stanza numbers in red throughout, final leaf with colophon and Kelmscott device. Original publisher's stiff vellum with Yapp edges, silk ties, title gilt to spine.

£5,500



43. KELMSCOTT PRESS. Ruskin, John. The Nature of Gothic: A Chapter of the Stones of Venice. With a Preface by William Morris.

Hammersmith. Kelmscott Press. 1892.

A superlative copy of the Kelmscott edition of Ruskin's 'The Nature of Gothic'; one of 500 copies on paper.

8vo. (208 × 148 mm). Half-title, 'Preface', leaf with elaborate decorative border and ten-line decorative initial to open Ruskin's text, decorative initials throughout, woodcut vignettes, 'Appendix' with notes, final leaf verso with colophon and Kelmscott device. Original publisher's stiff vellum with Yapp edges, four silk ties, title gilt to spine.

£3,750



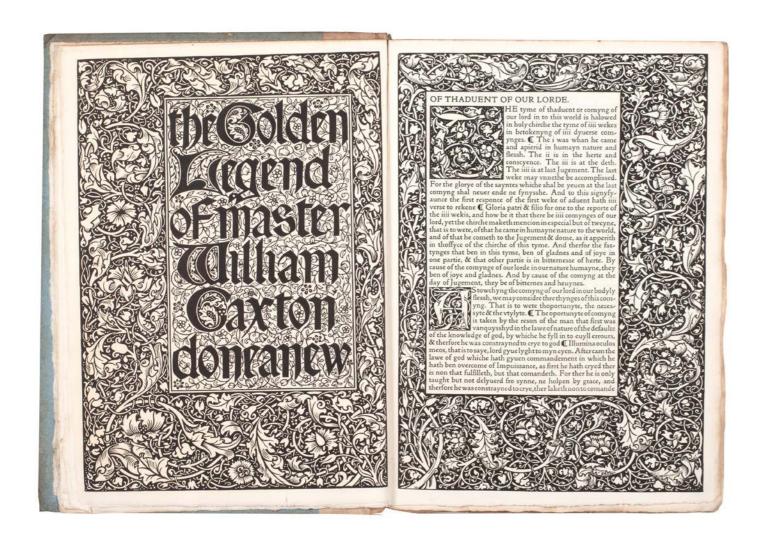
44. KELMSCOTT PRESS.

Voragine, Jacobus de. The Golden Legend of Master William Caxton. *Hammersmith. Kelmscott Press. 1892.*

A very good copy of The Golden Legend; one of 500 copies on Flower paper.

3 vols. 4to. (304 × 216 mm). Woodcut title by Morris and two full-page woodcut plates by Burne-Jones, together with facing leaves of text with elaborate woodcut borders, several additional woodcut decorative flourishes, numerous decorative woodcut initials throughout, colophon with Kelmscott device. Original publisher's canvas-backed boards.

£9,500



45. KELMSCOTT PRESS.

Mackail, J[ohn]. W[illiam].

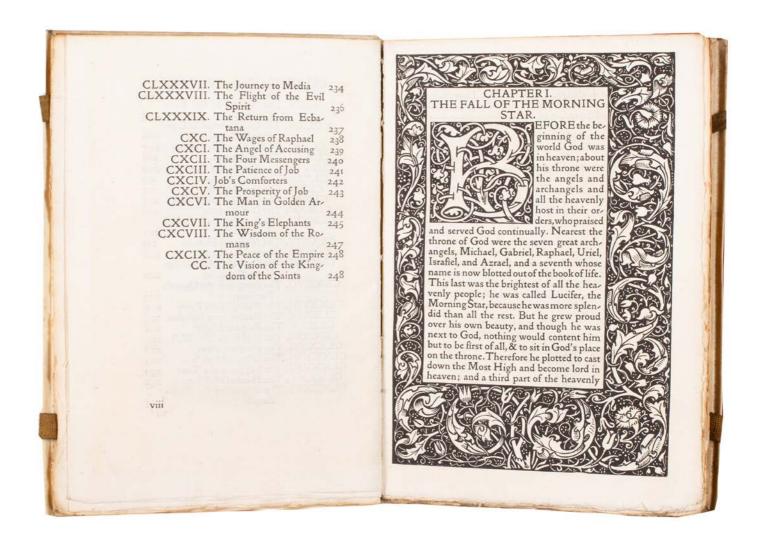
Biblia Innocentium: Being the Story of God's Chosen People Before the Coming of Our Lord Jesus Christ Upon Earth, Written Anew for Children.

Hammersmith. Kelmscott Press. 1892.

The copy presented by Mackail to his Oxford colleague Gilbert Murray and his wife Mary; one of 200 copies on paper.

8vo. (214 × 150 mm). Title, contents, opening of Mackail's text with elaborate decorative border with decorative ten-line initial, decorative initials to each of the 200 chapters of Mackail's text, colophon and Kelmscott device verso. Original publisher's stiff vellum with Yapp edges, four silk ties, gilt title to spine.

£4,000



46. KELMSCOTT PRESS. Cavendish, George. The Life of Thomas Wolsey, Cardinal Archbishop of York.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of the Kelmscott edition of the first major biography in English, a sou ce for Shakespeare; one of 250 copies on paper.

8vo. (210 × 148 mm). 'Foreword', title &c., first leaf of text with elaborate decorative border and decorative ten-line initial, printed text with decorative initials and text ornaments throughout, final leaf with colophon and Kelmscott device. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£4,000

most untrewe; unto the whiche I could have suffi-ciently answered according to the trouthe, but as me semeth, it was moche better to suffer and dissimule the matter, and the same to remayne still as lyes, than to replie ayenst ther untrouthe, of whome I myght for my boldnes soner have kyn-deled a great flame of displeasyng, than to quenche onesparke of ther malycious ontrouthe. Therfore I comyt the trouthe to hyme that knowyth all trouthe. For what so ever any man hath conan's sonne, bori ceyved in hyme when he lyved or synce his deathe, thus myche I dare be bold to say without displea-sure to any person, or of affection, that in my jugethe countie o out a child was very apte to learnyng; by means wherof his par-ents, or his good frends and maysters, con-veyed hyme to the Unyversitie of Oxford, ment I never sawe thys realme in better order, quietnes and obedyence, than it was in the tyme of quietnes and obedyence, than it was in the tyme of his auctoryte and rule, ne justice better mynestred with indifferencye, as I could evydently prove if I shold not be accused of to myche affeccion, or else that I set forthe more than trouthe. I wyll therfore here desist to speke any more in his commendacion, and proceed fyrst to his orygynall begynnyng, assendyng by fortune's favour up to highe honours, dygnyties, promocions and riches.

Finis quod G. C. where he prospered so in learnyng that (as he old me his owen person) he was called the bye bacheler, forasmyche as he was made acheler of art at xv yeres of age which was a rare thyng and seldome seen Thus prosperyng & encreasyng in learnyng, was made fellow of Magdalen Collage, & after appoynted for his learnyng to be scole may terthere; at which tyme the Lord Marque Dorsett had three of his sonnes at scole ther with hyme, commyttyng as well unto hyme ther virtuous educasion as ther instruccio

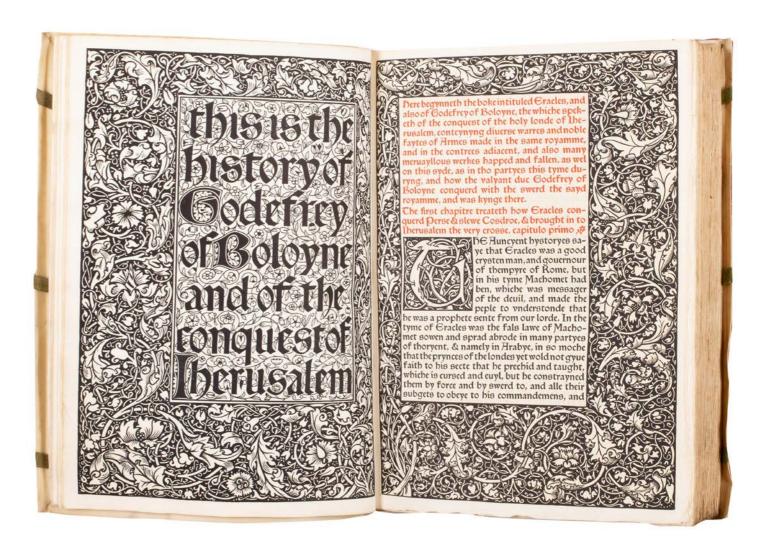
47. KELMSCOTT PRESS.
(Guilelmus, Archbishop of Tyre).
The History of Godefrey of Boloyne and of the Conquest of Iherusalem.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of Morris' reprint of Caxton; one of 300 copies on handmade Batchelor paper.

Small folio. (294 × 212 mm). Title, Caxton's introduction and contents, leaf with elaborate decorative title verso facing opening of text (conceived as a spread) with elaborate decorative border and eight-line initial, printed text in black with chapter titles in red throughout with decorative initials and borders, leaf with 'A Table of Some Strange Words' recto, colophon and Kelmscott device. Original publisher's full limp vellum with Yapp edges, six brown silk ties, gilt title to spine.

£8,000



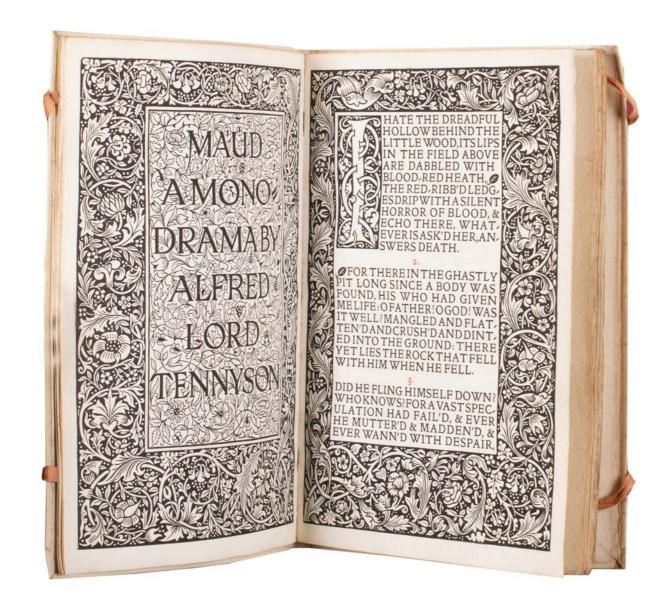
48. KELMSCOTT PRESS.
Tennyson, Alfred (Lord).
Maud, A Monodrama, by
Alfred Lord Tennyson.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of the Kelmscott edition of Lord Tennyson's 'Maud'; one of 500 copies on handmade Batchelor paper.

8vo. (210 x 148 mm). Half-title, title with elaborate decorative woodcut border verso to face opening leaf of verse with 12-line decorative initial and Tennyson's with stanza numbers in red and decorative initials throughout, colophon with Kelmscott device. Original publisher's full limp vellum with Yapp edges, title gilt to spine, original silk ties.

£4,000



49. KELMSCOTT PRESS.
Meinhold, William.
Sidonia the Sorceress.

Hammersmith. Kelmscott Press. 1893.

An excellent copy of 'Sidonia the Sorceress' with the original prospectus for the book; one of 300 copies on paper.

Small folio. (289 × 212 mm). Half-title, Preface, contents and text in red and black, decorative woodcut border to first leaf of each Book, decorative initials throughout, colophon with Kelmscott device. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£9,500



50. KELMSCOTT PRESS. Morris, William. The story of the Glittering Plain which has been also called the land of living men or the acre of the undying.

Hammersmith. Kelmscott Press. 1894.

Robert Hoe's copy of the first illustrated edition with Walter Crane's vignettes, the only book issued twice by the press; one of 250 copies on paper.

Small folio. (294 × 220 mm). Half-title, contents, woodcut title designed by Morris and first leaf of text with elaborate decoration and woodcut vignette, 22 woodcut vignettes as chaper headings, tail-piece to first chapter, all by Walter Crane, decorative woodcut marginalia and initials throughout, text in red and black, colophon with Kelmscott device. Original publisher's limp vellum with Yapp edges, six silk ties, gilt title to spine.

£9,500

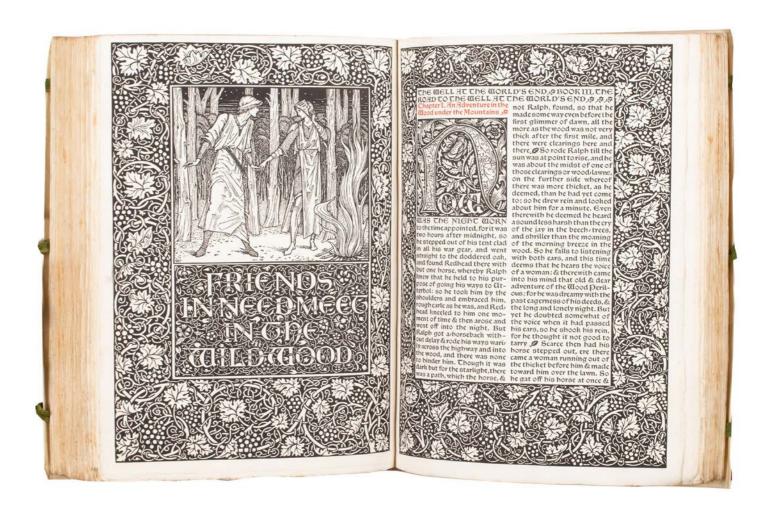


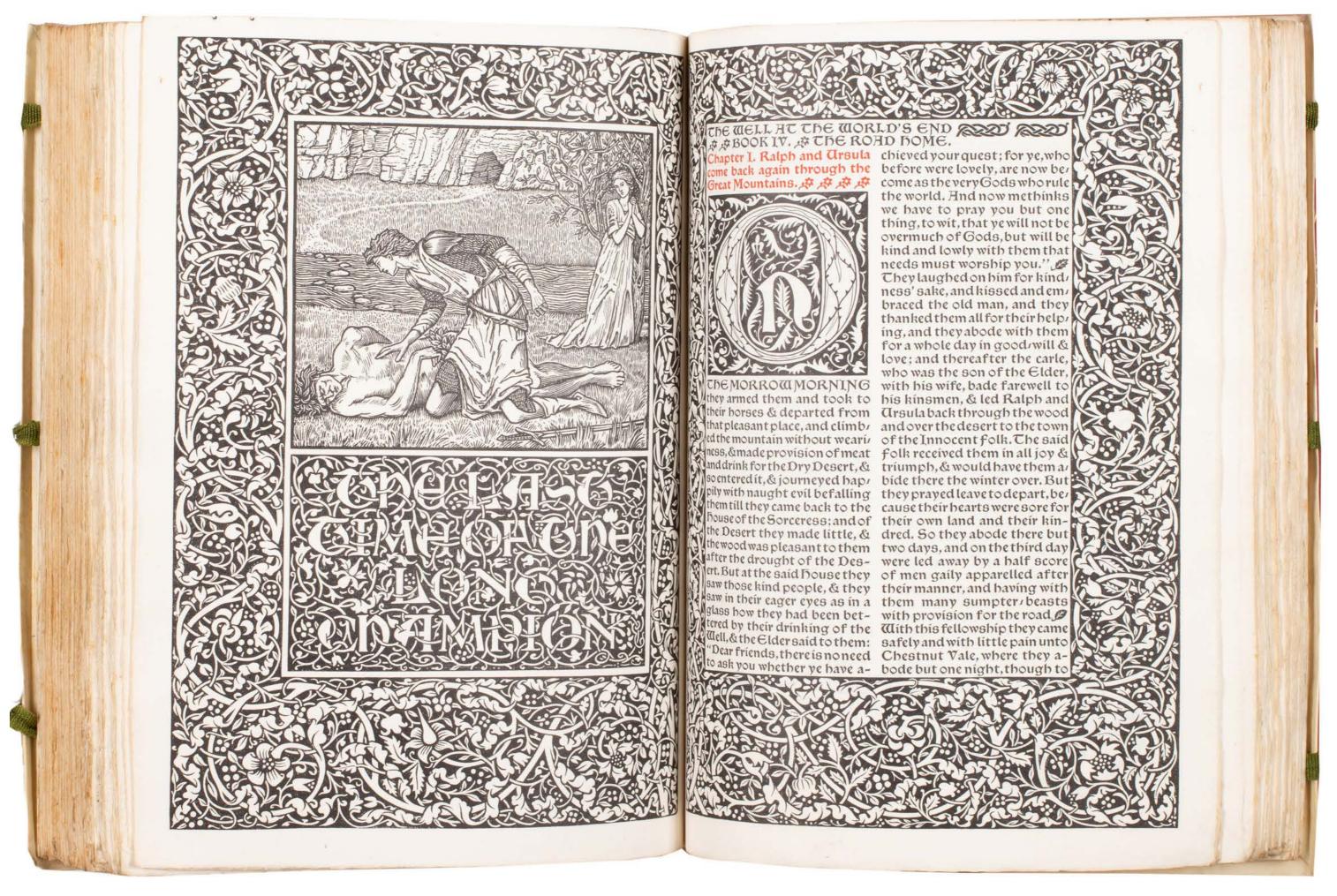
51. KELMSCOTT PRESS. Morris, William. The Well at the World's End. *Hammersmith. Kelmscott Press. 1896.*

William Morris' influential 'The Well at the World's End'; one of 350 copies on paper.

Small folio. (292 × 218 mm). Title, woodcut frontispiece by Burne-Jones, opening of text with decorative woodcut initial, all with decorative border and conceived as a spread, printed text in double column in red and black with decorative initials and page borders throughout, three further woodcuts by Burne-Jones, colophon recto and Kelmscott device verso. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£10,000





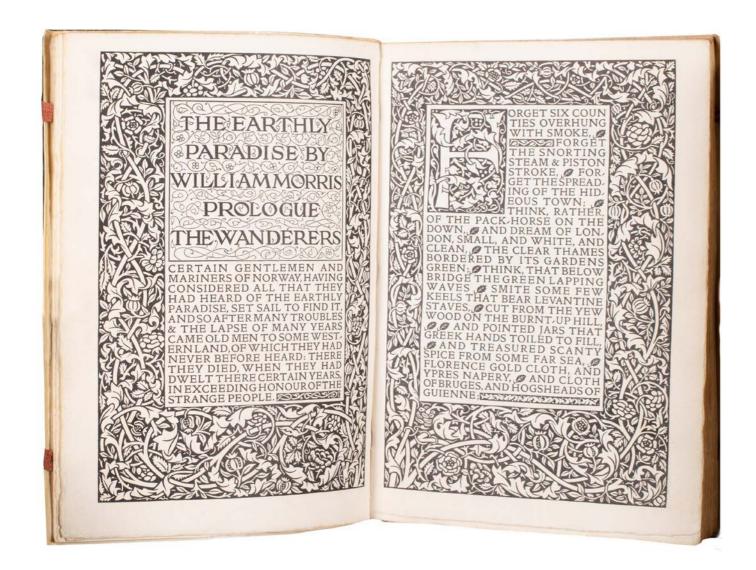
52. KELMSCOTT PRESS. Morris, William. The Earthly Paradise.

Hammersmith. Kelmscott Press. 1896, 7th May – 1897, June 10th.

A very good copy of the Kelmscott edition of William Morris' 'The Earthly Paradise'; one of 225 copies on paper.

8 vols. Small 4to. (240 × 172 mm). Title with dedication, printed title and introductory verse to each vol. and Morris' text in black with headlines, marginal notes and highlights in red throughout, decorative woodcut initials throughout, each tale with elaborate decorative woodcut border (25 in total), additional marginal decorative borders for each month all by Morris, final leaf of each vol. with colophon (from vol. IV altered to reflect Morris' death). Original publisher's vellum with Yapp edges and silk ties, titles gilt to spines.

£15,000



53. KELMSCOTT PRESS. Morris, William. The Water of the Wondrous Isles. *Hammersmith. Kelmscott Press.* 1897.

An excellent example of 'The Water of the Wondrous Isles'; one of 250 copies on paper.

Small folio. (289 \times 210 mm). Half-title, elaborate decorative woodcut border to first leaf of text and first page of each part), decorations and initials throughout, text printed in red and black, colophon with Kelmscott device. Original publisher's full limp vellum with Yapp edges, six silk ties, gilt title to spine.

£8,500



54. KELMSCOTT PRESS. Morris, William.

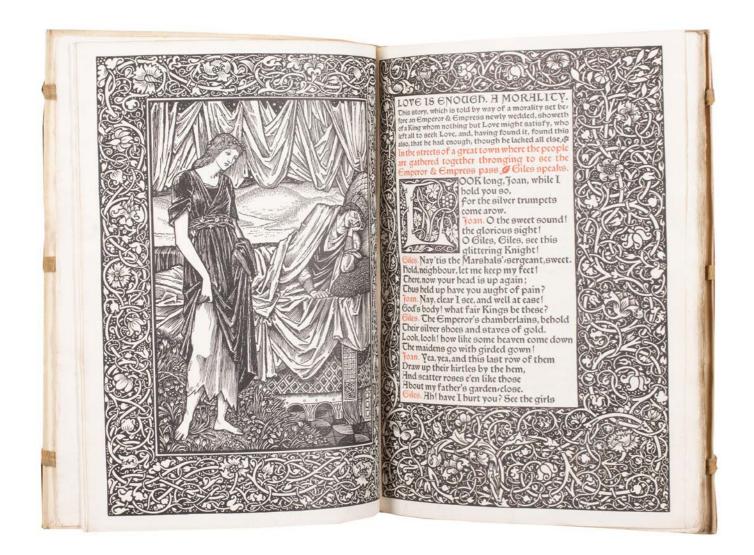
Love is enough, or the freeing of Pharamond: a morality.

Hammersmith. Kelmscott Press. 1897.

Lord Battersea's copy of 'Love is enough' one of only two Kelmscott books to incorporate blue as well as red and black; one of 300 copies on paper.

Small folio. (296 × 212 mm). Title, large full-page woodcut by Burne-Jones verso, following leaf conceived as a spread with elaborate decorative border and eight-line decorative initial, printed text in red and black throughout with elaborate decoration and ornamental initials in blue or black, colophon and final full-page woodcut by Burne-Jones. Original publisher's full limp vellum with Yapp edges, six brown silk ties, gilt title to spine.

£8,500



Of a land wherein Love is the light and the lord, Where my tale shall be heard, & my wounds gain a girl Hnd my tears be a treasure to add to the hoard Of pleasure laid up for his people's reward.

The pleasure laid up! haste thou onward and listen, for the wind of the waste has no music like this, Hnd not thus do the rocks of the wilderness glisten: With the host of his faithful through sorrow and bliss My Lord goeth forth now, and knows me for his.

Enter before the curtain Love, with a cup of bitter drink and his hands blo Love speaks.

Pharmond, I knew thee brave and strong, Hnd yet how might'st thou live to bear this wron H wandering/tide of three long bitter years, Solaced at whiles by languor of soft tears, By dreams self/wrought of night & sleep & sorre holpen by hope of tears to be tomorrow:

Had from the might of thy fair hand
Cast wide about the blooming land
Che seed of such-like take as this!
O Day, change round about our blise,
Come, restful night, when day is done!
Come, dawn, and bring a fairer out.
Precenda Love in Gnough, or The freing of
Dhammond, writer by Kulliam Morris with two
pictures designed by Sir-Gloward Stume; Jones, &
engraved on wood by GL. D. Dooper. Che picture
ontheoposite pagewas not designed for this edition of Love is Gnough, but for an edition projected about twentry/five years ago, which wasneve
carried out. Printed at the Kelmescut Press, Gp
per Mall, Dammersmith, & finished on the withday
of December, 89;
Sold by the Crustees of the late Gilliam Morris
at the Kelmescut Press.

55. KLEIN, Yves. Wember, Paul. Yves Klein.

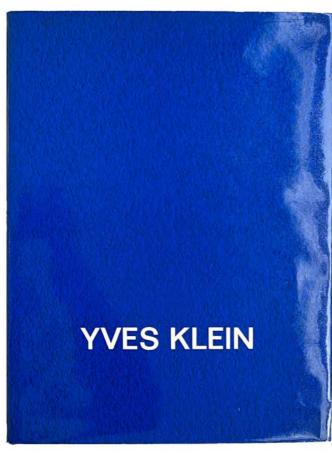
Cologne. Verlag M. DuMont Schauberg. 1969.

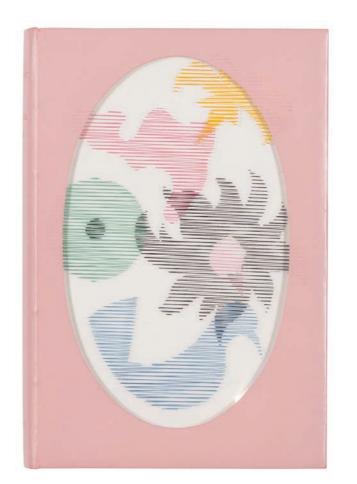
A superlative copy of the catalogue raisonné of Yves Klein's works; one of 1,000 copies.

4to. (330 × 250 mm). Photographic portrait frontispiece, title &c. and printed text in German illustrated with 15 colour illustrations, 12 full-page monochrome plates and over 700 monochrome vignette illustrations, final leaves with exhibition history, bibliography &c. Original publisher's blue cloth, original dust-jacket, gold slipcase.

£4,500







56. LABOUREUR, Jean-Emile. Gourmont, Remy de. Couleurs. Contes avec des Gravures de J.-E. Laboureur.

Paris. Camille Bloch, Editeur. 1929.

The unique nominatif copy on papier Impérial du Japon printed for the publisher Camille Bloch with all of Laboureur's original drawings for the book and a wealth of additional original material.

2 vols. 8vo. (240 × 168 mm). pp. 231. Title and de Gourmont's thirteen tales, each titled with a different colour with matching initial, full-page colour etching and etched head-piece, 9 tail-pieces are also included. Together with a separate volume with suites, proofs and Laboureur's original drawings Full polished rose calf by Mercher with his signature gilt and dated 1970, a.e.g., calf-backed chemise and slipcase, the drawings and suites in calf-backed boards, a.e.g., and slipcase.

£17,500



57. LONG, Richard. From Around a Lake. *Amsterdam. Art & Project. 1973.*

An excellent copy of the first edition o Richard Long's early artist book; one of 300 copies.

Narrow 8vo. (210 × 98 mm). 20 colour offset plates of reed leaves. Original publisher's printed wrappers.

£750



58. LOUDON, Mrs. (Jane Webb).
The Ladies' Flower-Garden of Ornamental
Greenhouse Plants.

London. William Smith. 1848.

The first edition of Mrs. Loudo 's work on Ornamental Greenhouse Plants.

4to. (280 \times 230 mm). Half-title, printed title, contents &c. and text illustrated with 42 lithograph plates all with additional colouring by hand. Contemporary red half-morocco, marbled boards and endpapers, a.e.g.

£2,500





59. MARI, Enzo. Contenir, Regarder, Jouer. (Exhibition Poster). (Milan). (Musée des Arts Décoratifs). 1970.

Enzo Mari's iconic poster for his 1970 exhibition at the Palais du Louvre.

Single sheet. (660 \times 480 mm). Printed text in black on laid paper, blank areas filled with 48 symmetrical circular excisions.

£750

CONTENER
REGARDER
JOUER
MUSEE DES ARTS DECORATIFS
PRODUCTIONS ET EDITIONS DE DANESE
PALAIS DU LOUVRE
107 RUE DE RIVOLI PARIS
DU 14 JANVIER AU 9 MARS 1970
TOUS LES JOURS SAUF LE MARDI
DE 12 H. A 18 H.
LE DIMANCHE DE 11 H. A 18 H.

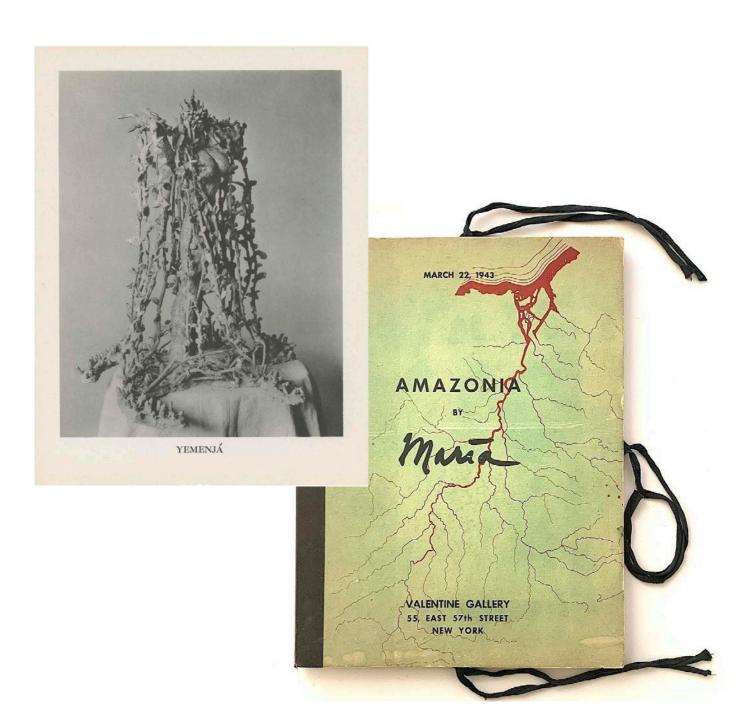
60. MARTINS, Maria. Zarur, Jorge. Amazonia.

New York. Valentine Gallery. 1943.

The rare catalogue / portfolio for the solo exhibition by the visionary Brazilian artist Maria Martins; one of 500 numbered copies, signed by by Martins to the title page.

Small folio. Text and 8 monochrome images of Martins' sculptures. Loose in original publisher's portfolio.

£4,500



61. MATTA-CLARK, Gordon. Walls Paper.

New York. Buffallo Press. 1973.

An excellent copy of 'Walls Paper', Gordon Matta-Clark's scarce artist book.

4to. $(252 \times 204 \text{ mm})$. Pages with colour tinted reproduction photographs, each split horizontally into two sections, as designed. Original publisher's printed wrappers.

£3,500

61 bis. MIRO, Joan. Paalen, Alice. Sablier Couché. (Paris). Editions Sagesse. 1938.

Sonja Sekula's copy of 'Sablier Couché', presented by Paalen, with a manuscript poem, Miró's superb signed frontispiece and bound by Pierre-Lucien Martin.

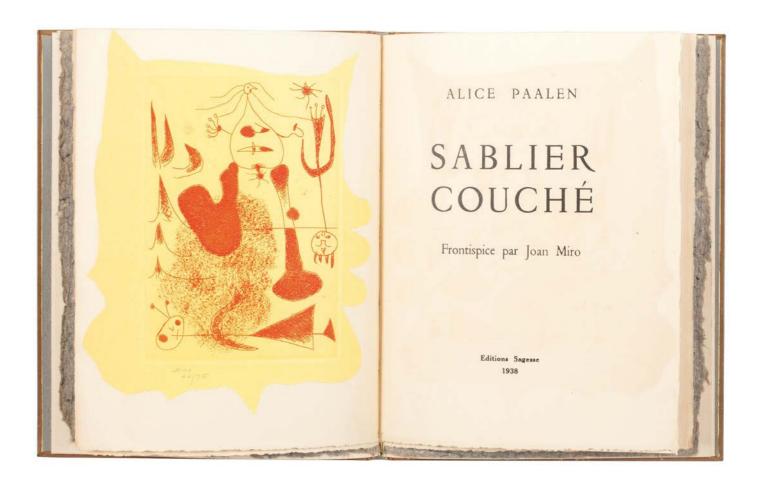
From the edition limited to 75 numbered copies on Arches paper signed and numbered in ink by Alice Paalen on the justification and signed and numbered by Miró on the etched frontispiece.

8vo. (210 × 174 mm). [8 unnumbered leaves; 4 bifolia]. Leaf with manuscript text by Paalen recto, manuscript poem verso, leaf with original etching as frontispiece by Miró printed in red on irregularly trimmed yellow paper and signed and numbered from the edition of 75 in pencil, printed title, three leaves with Paalen's verse,

leaf with justification recto. Full tan polished calf by Pierre-Lucien Martin with his signature gilt to front turn-in and dated 1970, front and rear board with large abstract geometric onlays of crème caramel polished calf, turquoise suede doublures and free endpapers, smooth spine with title gilt, t.e.g., original grey handmade paper wrappers with titles in black to front cover preserved, matching wool-lined calf-backed paper board chemise with gilt title to spine and calf-edged slipcase.

£15,000



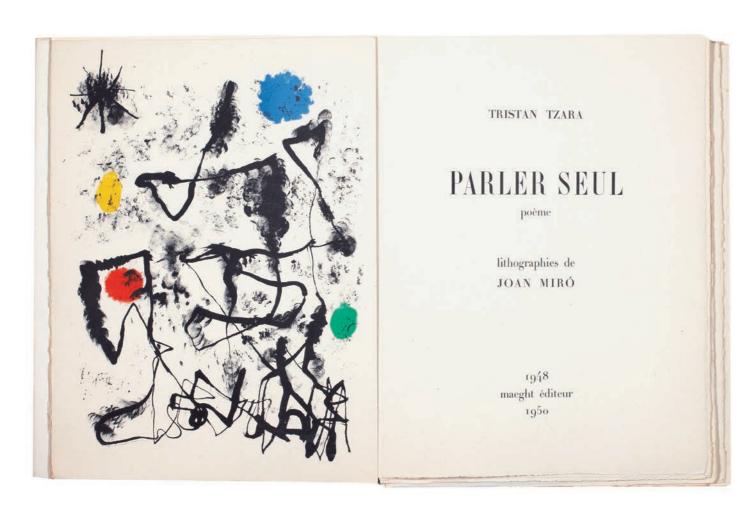


62. MIRO, Joan. Tzara, Tristan. Parler Seul. *Paris. Maeght Editeur. 1950.*

One of Miró's greatest illustrated books together with its original prospectus; one of 200 copies on Malacca pure rag paper, signed by the author and the artist on the justification

Folio. (395 × 305 mm). Half-title, original lithograph frontispiece, title and Tzara's verse illustrated with 71 original colour lithographs (including the wrapper, the chemise and the slipcase) by Joan Miró. Loose in original publisher's wrappers with collage after Miró, original chemise and slipcase.

£15,000

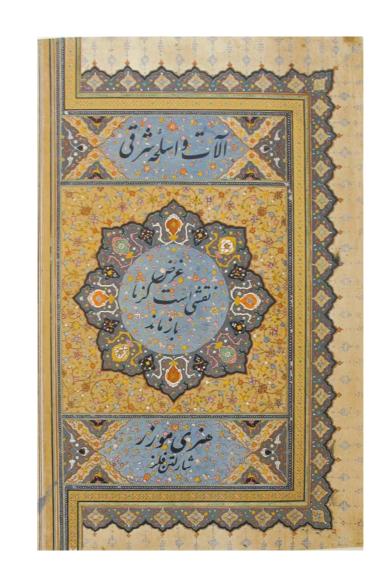




63. MOSER, Henri. Armes et Armures Orientales. Leipzig. Karl W. Hiersemann. 1912.

An outstanding copy of Henri Moser's catalogue with the portfolio in pristine condition and preserved in the scarce original wooden box; one of 100 copies in French.

Folio. (532 \times 428 mm). Title, 'Avant-Propos' &c., reproduction photographic portrait and 45 plates. Loose in original blue cloth portfolio with flaps and original hinged wooden box.



64. (PAOLOZZI, Eduardo) et al. Flikker Books 1 – 9. (All published). London. Alecto International Ltd. 1971.

Complete set of Pop and Kinetic art flipbooks produced by several of the founding fathers and mothers such as Lijn, Paolozzi and Boshier.

9 vols. 16mo. Illustrated recto only. Original glossy card wrappers.

£950



65. PICASSO, Pablo & Paul Eluard. Grand Air. (Les Yeux Fertiles). Paris. (G[uy]. L[évis]. M[ano].). 1936.

A very scarce proof example of 'Grand Air', the remarkable collaborative Surrealist etching by Eluard and Picasso, aside from the edition of ten copies issued with the book 'Les Yeux Fertiles' and inscribed 'épreuve d'artiste'; aside from the edition limited to ten copies on vergé de Montval.

(510 × 320 mm). Original monochrome etching with scraper by Picasso with Eluard's engraved autograph text, signed in the plate by Eluard and Picasso, printed by Roger Lacourière, Paris.

£25,000

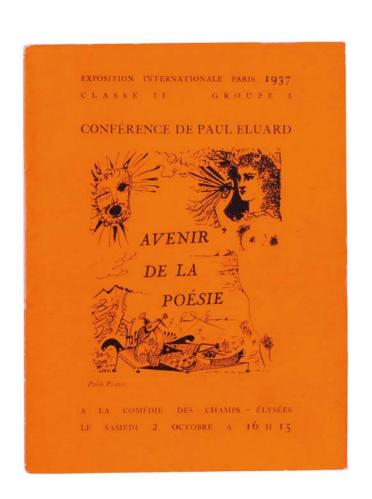


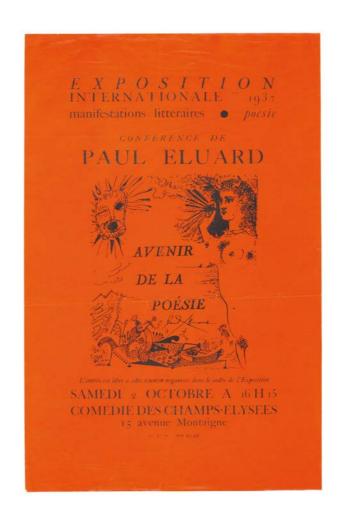
66. PICASSO, Pablo. Eluard, Paul. Conférence de Paul Eluard: Avenir de la Poésie. Samedi, 2 Octobre, 16 h.15. (Affiche + Catalogue + Invitation pour Deux Personnes). Paris. G. L. M. (Guy Lévis Mano). 1937.

The very rare poster by Picasso together with the catalogue and the invitation – also with the same image by Picasso – for Paul Eluard's 1937 conference 'Avenir de la Poésie'.

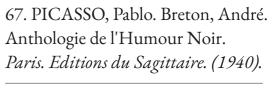
Folio. (502 × 325 mm). + 12mo. (184 × 138 mm). + 16mo. (138 × 104 mm). Poster of glazed red / orange paper with Picasso's illustration from 'Grand Air' and printed text in black, invitation of thick cream wove paper, with Picasso's illustration and printed text, catalogue with definition of 'Surréalisme', list of conferences, quotations, advertisements, 'Programme' and final leaf with advertisments. Loose as issued (poster and invitation), original publisher's orange wrappers.

£9,500







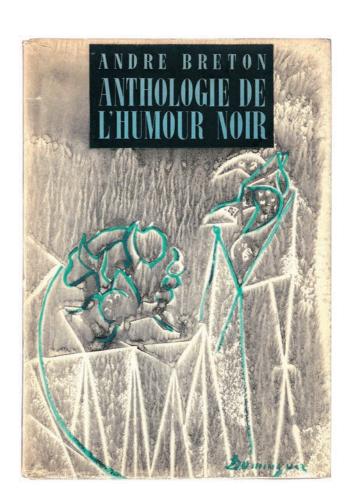


An excellent, unsophisticated copy of André Breton's important 'Anthologie de l'Humour Noir' with the frontispiece etching by Picasso and Oscar Dominguez's unique cover.

One of 17 copies issued with Picasso's etching and one of 10 on Hollande van Gelder.

Large 8vo. (233 × 164 mm). Original etching with aquatint and burin by Picasso as frontispiece, title with justification verso, Breton's preface and text illustrated with 20 captioned portraits on glossy paper. Original publisher's wrappers with overall original monochrome décalcomanie by Oscar Dominguez and his signed illumination in green ink.

£35,000





68. PICASSO, Pablo.

Pis'mo. Escrito por Iliazd / Grabado por Picasso. (Paris). Latitud Curenta y Uno. (Le Degré Quarante et Un / 41º). (1947/1948).

A very rare signed proof of the cover for 'Pis'mo: Escrito por Iliazd / Grabado por Picasso', Picasso's 1948 collaboration with Iliazd.

Oblong folio. (396 \times 620 mm). Etching, grattoir and burin on copper by Picasso printed on a full sheet of parchment by Roger Lacourière, Paris.

£12,500

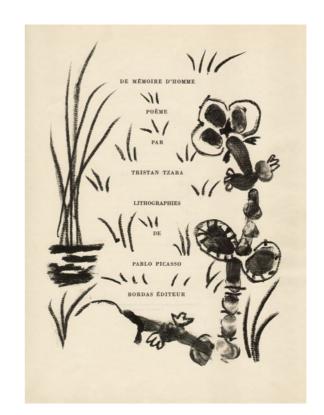


69. PICASSO, Pablo. Tzara, Tristan. De Mémoire d'Homme. *Paris. Bordas Editeur. 1950.*

The édition de tête of Tzara's collection with a suite of Picasso's finger drawn lithographs on Japon and with the additional vellum jacket; one of 30 copies on Hollande Van Gelder Zonen signed by the author and artist and with the additional suite.

Small folio. (328 × 258 mm). pp. 124. Title with original lithograph illumination by Picasso and Tzara's text with 8 full-page original lithographs in black by Picasso; also included is the additional suite of all of the lithographs on Japon. Original publisher's wrappers with flaps and additional vellum jacket.

£8,000





70. PICASSO, Pablo. Scheler, Lucien. Sillage Intangible.

Paris. Le Degré Quarante et Un (Iliazd). 1958.

'Sillage Intangible', uniting Lucien Scheler, Pablo Picasso and Iliazd in grief for and tribute to their lost friend Paul Eluard; one of 50 numbered copies on vieux japon, signed by the author and the illustrator.

Small folio. (260 × 224 mm). Title, original drypoint engraving by Picasso and Lucien Scheler's verse. Loose in original publisher's vellum and original card emboîtage in two sections.

£15,000

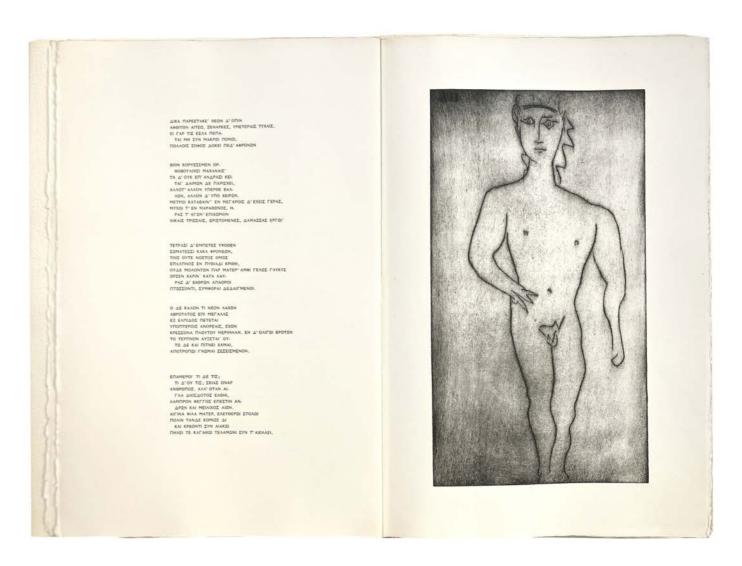


71. PICASSO, Pablo. Pindare. (Jean Beaufret, Trans.).
VIIIe Pythique.
Alès. PAB. (P[ierre]. A[ndré]. B[enoit].). 1960.

A superb example of this superb collaboration between Picasso and PAB; one of 44 copies signed and numbered in pencil on the justific tion by the publisher and artist.

Folio. (512 \times 340 mm). Title, Picasso's original drypoint engraving on celluloid as frontispiece, text in Greek and in translation in French, with 2 original drypoints by Picasso plus that for the cover. Loose in original wrappers with original drypoint by Picasso, chemise and slipcase.

£22,500



72. PICASSO, Pablo. Duhamel, Marcel. The Pocket Picasso / Le Picasso de Poche. (Paris). (Published by the Author). (1964).

'The Pocket Picasso' – the facsimile of Picasso's gift for Marcel Duhamel – with the original signed engraving; the engraving is limited to 100 examples.

2 vols. 24mo. (104×134 mm). + 48mo. (100×75 mm). Facsimile notebook illustrated with colour drawings and decoration by Picasso, booklet with printed text in French by Duhamel and with one original burin engraving signed and numbered by Picasso in blue ink. Original publisher's boards and original grey wrappers, original envelope with colour decoration and clear plastic slipcase.

£6,500



73. RIVIERE, Henri.

La Céramique dans l'Art Musulman.

Paris. Emile Lévy, Editeur / Librairie Centrale
des Beaux-Arts. 1913.

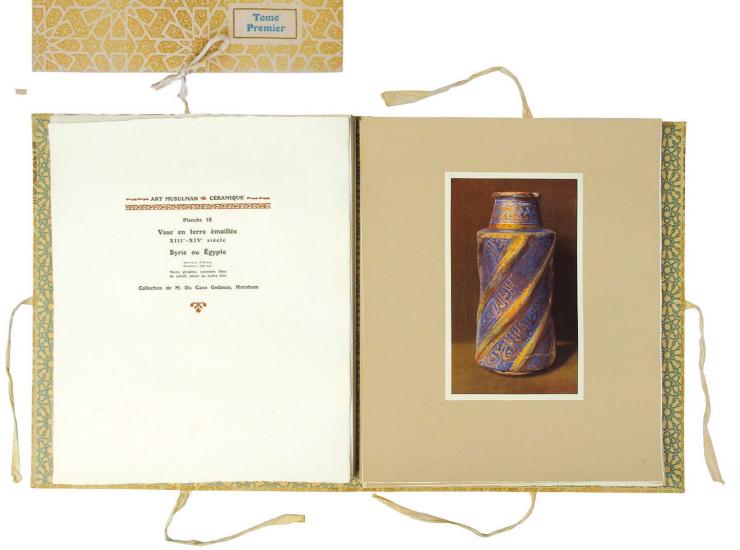
An excellent copy of Henri Rivière's superb work on Islamic ceramics with outstanding plates printed in lavish colour; one of 200 numbered copies on vélin d'Arches.

2 vols. Folio. (488 × 410 mm). Printed title in colour to each vol., preface with tipped-in colour vignettes, list of plates &c. and 100 colour plates. Loose in original publisher's portfolios and paper board slipcases.

£12,500

CÉRAMIQUE

L'ART MUSULMAN



74. ROSENBERG, Léonce. Bulletin de 'l'Effort Moderne'. No. 1. (Janvier 1924). - No. 40. (Décembre 1927). (All Published). Paris. 1924–1927.

A scarce complete set of Léonce Rosenberg's 'Bulletin de 'L'Effort Moderne' with all the wrappers by Georges Valmier.

40 vols. 8vo. (c.238 × 156 mm). Each issue with drophead title, 'Sommaire' and printed text in French and illustrated throughout leaves of glossy paper with monochrome reproduction photographs. Original publisher's printed colour wrappers by Georges Valmier, advertisements to rear covers and wrapper interiors.

£17,500

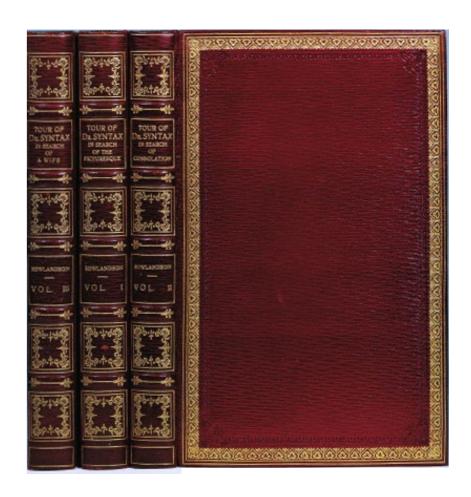


75. ROWLANDSON, Thomas.
Combe, William.
Three Tours of Doctor Syntax. *London. Ackermann. (1812; 1820; 1821).*

The first edition of each of D . Syntax's tours in later red morocco.

3 vols. 8vo. (230 × 152 mm). pp. 276; 277; 279. Vol. I: engraved title with aquatint vignette, and 30 aquatint plates including frontispiece, title and plates; vol. II: engraved title with aquatint vignette with 24 aquatint plates including frontispiece; vol. III: engraved title with aquatint vignette and 24 aquatint plates, vignette and plates. Plates coloured throughout by a contemporary hand. Later red morocco by Root, boards ruled in gilt and with central gilt vignette tool of a man riding an ass, banded spines with gilt titles and tooling in six compartments, turn-ins tooled in gilt, red silk doublures and endpapers, t.e.g.

£1,500

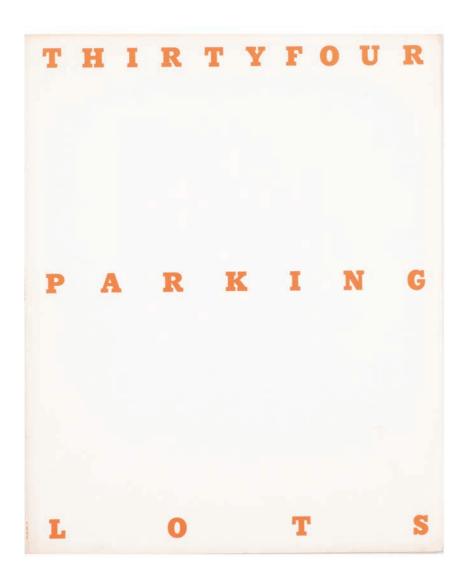


76. RUSCHA, Ed.
Thirtyfour Parking Lots in Los Angeles. *Los Angeles. 1967.*

A very fine copy of the first edition; one 2,413 copies.

Small 4to. (254 \times 204 mm). Printed title, copyright verso and 34 photographic illustrations. Original publisher's wrappers and original glassine.

£2,500

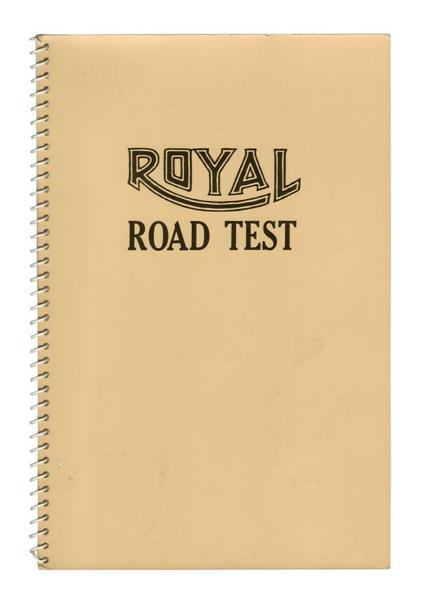


77. RUSCHA, Ed. Royal Road Test. *Los Angeles. 1967.*

The first edition of Rusch 's collaboration with Mason Williams and Patrick Blackwell; one of 1,000 copies.

8vo. (238 \times 162 mm). Printed title, copyright verso, leaf with quotation and 36 monochrome reproduction photographs. Original spiral-bound wrappers.

£950

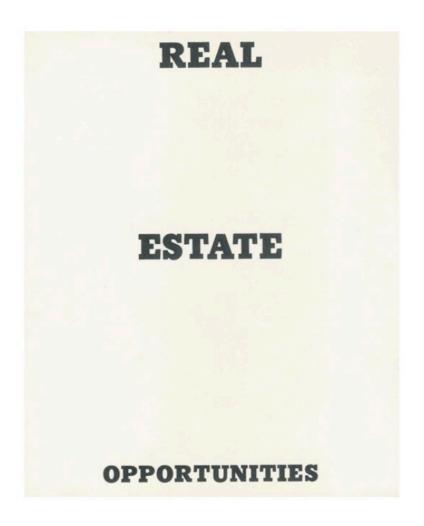


78. RUSCHA, Ed. Real Estate Opportunities. (Los Angeles). 1970.

A very fine copy; one of 4,000 copies

8vo. (178 × 140 mm). Title with copyright verso and 25 black-and-white photographic illustrations. Original publisher's wrappers and original glassine.

£750



79. RUSCHA, Ed.

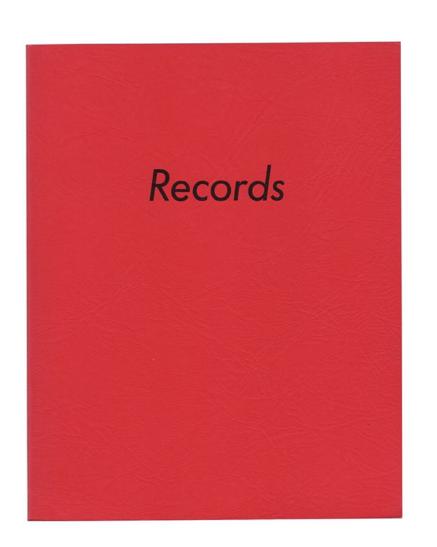
Records.

Hollywood. Heavy Industry Publications. 1971.

An excellent copy; one of 2,000 copies.

12mo. (178 × 140 mm). Printed title with copyright and credits verso and 60 monochrome photographs. Original publisher's wrappers.

£1,250

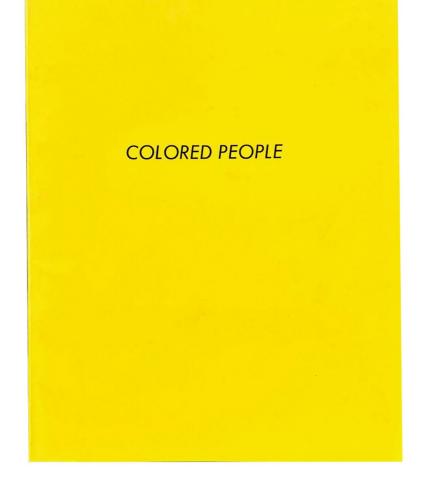


80. RUSCHA, Ed. Colored People. (Los Angeles). 1972.

A very good presentation copy: 'Larry / Extreme cheers / Ed Ruscha'; one of 4,065 copies.

8vo. (178 × 141 mm). Title with copyright verso and 15 colour reproduction photographs. Original publisher's wrappers.

£1,250

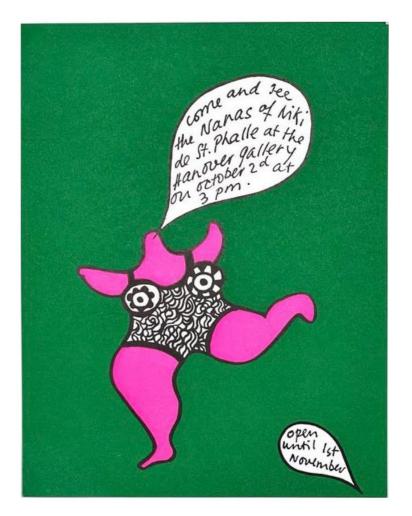


81. SAINT-PHALLE, Niki de. Niki de Saint-Phalle. *London. Hanover Gallery. 1968*.

The invitation to Niki de Saint-Phalle's 1968 exhibition at the Hanover Gallery.

Card. $(165 \times 130 \text{ mm})$.

£150



82. SCHWITTERS, Kurt.

Die Silbergäule MERZ - Die Kathedrale.

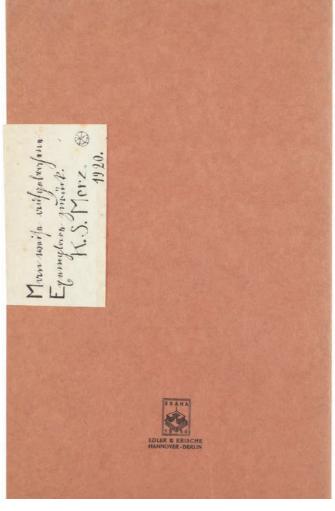
Hanover. Paul Steegemann Verlag. 1920.

An excellent example of one of Schwitters' finest p oductions, 'Die Kathedrale', including the additional white paper label to the front and rear covers.

8vo. (224 × 144 mm). Lithograph title to cover and 7 leaves with Schwitter's original monochrome lithographs, leaf with list of works. Original publisher's wrappers with white paper lithograph label.

£12,500





83. SCHWITTERS, Kurt. MERZ 4: BANALITÄTEN.

Hannover. Redaktion des Merzverlages. 1923, Juli.

Kurt Schwitters' 'MERZ 4: BANALITATEN'.

8vo. (230 × 146 mm). Printed text illustrated in monochrome on rose paper as issued. Original publisher's wrappers.

£5,500



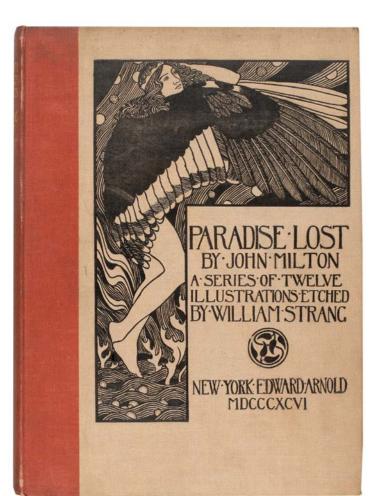
84. STRANG, William. Milton, John. Paradise Lost.

New York. Edward Arnold. 1896.

A scarce New York edition of William Strang's original etchings for 'Paradise Lost': one of 150 numbered copies.

Folio. (388 × 290 mm). Engraved frontispiece portrait of Milton, engraved title and 10 original etchings by Strang. Original publisher's cloth boards.

£1,000





85. TANNING, Dorothea.
Frieze of 6 Erotic Original Watercolour
Drawings by Dorothea Tanning.

Paris. (c.1965)

An original watercolour 'frieze' / leporello / letter by Dorothea Tanning with figu es in erotic or post coital poses in watercolour and pencil on a single folded sheet of Japon with the text: 'Ecoute mon amie / Tu me manque / aussi / se verra t'on / à Paris / LOVE / DOROTHEA.'

Single sheet. (130 \times 660 mm). 6 watercolour drawings, recto only, folded for mailing to form a leporello or card.

97

£5,500





ABOVE: The leporello with, (Below): A detail

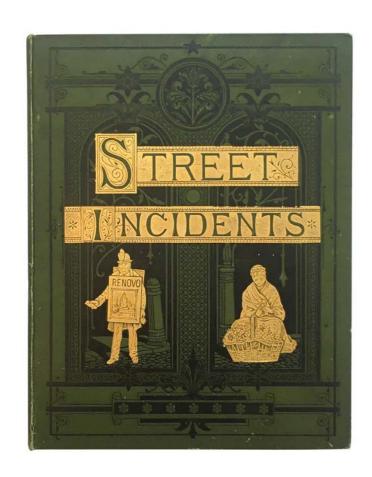
86. (THOMSON, John). (Thomson, J. & Adolphe Smith). Street Incidents. London. Sampson Low, Marston, Searle, & Rivington. 1881.

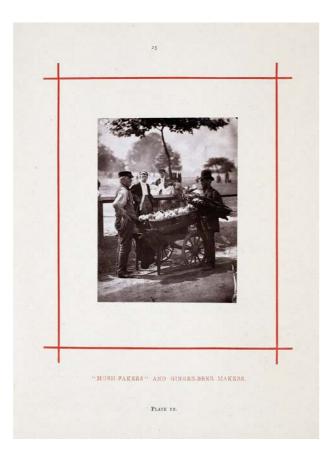
'Street Incidents', John Thomson's photographic depictions of London's street life.

4to. (284 × 222 mm). Title, list of plates and 21 monochrome Woodburytype photographs. Original publisher's cloth, with gilt title and elaborate decoration in blind and gilt, later cloth box.

£7,500

98





87. TOYEN. (Marie Cerminova). Breton, André. La Lampe dans l'Horloge. Avec une Lithographie Originale de Toyen. Paris. Editions Robert Marin. 1948.

André Breton's copy, uncut and unopened, with proofs of his text and an additional version of Toyen's original lithograph; one of 250 numbered copies on vélin d'Arches with Toyen's original lithograph.

Square 8vo. (Wrapper size: 168 × 140 mm; sheet size (max.): 198 × 234 mm). Monochrome lithograph by Toyen as frontispiece, title and Breton's text; also included, inserted loose, is an alternative version of the lithograph in magenta. Original publisher's wrappers with additional publisher's jacket.

£4,500



88. 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.

2 vols. Folio. (364 × 520 mm). Each vol. with sheet of thick card with elaborate manuscript title, vol. number and list of plates in black ink and 71 etched mezzotint and aquatint plates. Contemporary green morocco portfolios by Agnew & Sons, green silk ties.

£32,500

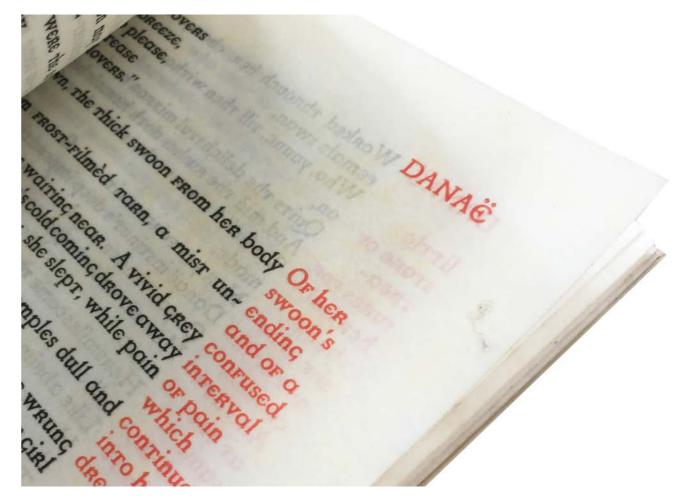


89. VALE PRESS. Ricketts, Charles. Moore, Thomas Sturge. Danaë. *London. 1903*.

Laurence Hodson's copy with his bookplate; one of 10 copies on vellum.

8vo. (237 × 151 mm. Half-title, publication note, dedication &c. and Moore's verse with 3 full-page woodcuts by Ricketts. Original publisher's vellum.

£12,500



90. WARHOL, Andy. A Gold Book. (New York). (By the artist). (1957).

A unique example of the most beautiful of Warhol's pre-Pop books with a variant cover; one of 100 signed copies.

Small folio. $(370 \times 282 \text{ mm})$. Half-leaf with title recto and justification verso and 19 leaves with 13 offset lithograph plates in black on gold paper and six printed in black on cream paper, each with additional colouring by hand. Original publisher's boards, front cover with collage decoupé lithograph.

£32,500





91. WEBER, Max. Woodcuts and Linoleum Blocks. New York / Great Neck, Long Island. E. Weyhe. 1956.

An excellent example with the additional signed suite; one of 25 from the édition de tête specially bound and with the additional portfolio.

2 vols. 8vo. (258 × 174 mm). + Folio. (336 × 244 mm). Half-title, printed title, justification \mathfrak{Sc} . and 31 woodcuts and linoleum cuts; also with the additional portfolio with five signed woodcuts. Original publisher's boards and slipcase, additional prints loose in original card portfolio.

£3,500



