

FIRSTS LONDON

SAATCHI GALLERY, 14-17 MAY 2026



SIMS REED

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COVER IMAGE: see NO. 13 | REAR COVER: see NO. 55

PLEASE NOTE:

Item descriptions have been abbreviated for this fair catalogue. Please contact us for the full descriptions and further images.

SIMS REED RARE BOOKS
 44 ST JAMES'S PLACE SW1A 1NS
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1. **BARLOW, Francis. (Aesop). Philipot, Thomas & Robert Codrington. Aesop's Fables With His Life: in English, French & Latin. London. Printed by William Godbid for Francis Barlow, and are to be sold by Ann Seile at the Black-Boy against St. Dunstan's Church in Fleetstreet, and Edward Powell at the Swan in Little Britain. 1666.**

Folio. (356 x 242 mm). [161 leaves including additional engraved title; pp. (i), (i), (iii), (i), 40, 31, 17, 2-221, (ii)]. Full contemporary calf; boards ruled in blind, later spine with red morocco label with gilt title and blind rules in seven compartments, marbled edges.

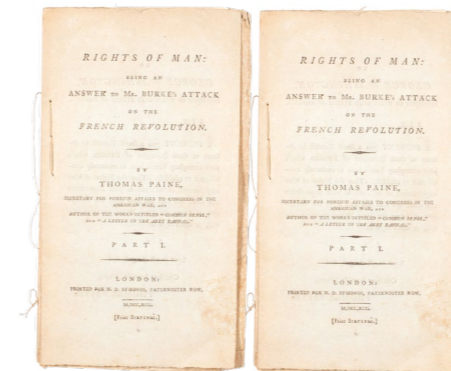
A VERY RARE LARGE PAPER COPY OF THE SCARCE FIRST EDITION OF BARLOW'S UNDOUBTED MASTERPIECE OF ENGLISH BOOK ILLUSTRATION. — £40,000



1bis. **PIRANESI, Giovanni Battista. Differentes vues de quelques Restes de trois grands Edifices qui subsistent encore dans le milieu de l'ancienne Ville de Pesto autremont Posidonia qui est située dans la Lucanie. Rome. 1778.**

Large folio. (766 x 556 mm). [28 leaves]. Engraved title and 20 engraved plates numbered I-XX in Roman numerals by Piranesi; also included, bound in at the conclusion of the volume, are seven plates taken from Piranesi's 'Vedute'. Visible watermarks in the series appear to conform to Robison 36 (i.e. a fleur-de-lys within a double circle); sheet size: 540 x 732 mm. Contemporary Italian marbled calf; boards with a highly elaborate Rococo décor, a large and elaborate central vignette surrounded by four decorative borders of different tools and styles featuring various floral, foliate and astral tools, acorns, thistles and coronets, banded spine with elaborate decorative tooling and morocco label with gilt title (PIRA- / NESI / PAE- / STUM) in eight compartments, elaborate patterned printed paper pastedowns, a.e.g.

THE FIRST EDITION, PRINTED AND PUBLISHED IN ROME, OF PIRANESI'S FINAL – AND VERY SCARCE – WORK ON PAESTUM, IN-PLANO AND IN AN EXTRAORDINARY CONTEMPORARY ITALIAN BINDING. — £75,000



2. **PAINÉ, Thomas. Rights of Man: Being An Answer to Mr. Burke's Attack on the French Revolution. [AND:] Rights of Man. Part the Second. Combining Principle and Practice. London. Printed for H. D. Symonds, Paternoster Row. 1792.**

2 vols. 8vo. (208 x 126 mm). pp. iv, 78, (i); vii, (i), 9-90, (iv), (i). Printed title to part one with Paine's dedication 'To George Washington, President of the United States of America', leaf with 'Preface to the English Edition' and Paine's text including the 'Declaration of the Rights of Man and of Citizens by the National Assembly of France', the 'Observations' on the same, Paine's 'Miscellaneous Chapter' and 'Conclusion', final leaf with advertisement recto for 'Rights of Man Part II'; printed title to part two, leaf with Paine's dedication to 'M. de la Fayette' recto, verso and following leaves with 'Preface' and contents, Paine's text with 'Introduction' and five chapters and 'Appendix', final leaf verso with advertisement for 'Part I' and 'Common Sense'. Unbound gatherings stab stitched in pamphlet form as issued.

SUPERB, UNSOPHISTICATED EXAMPLES, UNCUT ENTIRELY AND STITCHED AS ISSUED IN PAMPHLET FORM, OF THE FIRST TWO PARTS OF THOMAS PAINE'S 'RIGHTS OF MAN'. — £7,500



3. **(GRASSET DE SAINT-SAVEUR, Jacques). Abito dei Rappresentanti del Popolo Francese: Membri dei due Consigli, del Direttorio Esecutivo, dei Ministri dei Tribunali, dei Messaggeri di Stato Uscieri, ed altri Funzionari Pubblici. Nice. Presso la Calcografia Nazionale, e Presso i Principali Mercat[i] di Stampe d'Italia. 1796.**

8vo. (212 x 148 mm). [24 leaves]. Contemporary vellum-backed cream boards, manuscript title 'Costumes Françaises' and date '1796' to spine in sepia ink.

A RARE ITALIAN-LANGUAGE COSTUME BOOK PUBLISHED UNDER THE DIRECTORY IN 1796 SHOWING THE COSTUMES OF THE CONSEIL DES CINQ CENTS. — £5,750

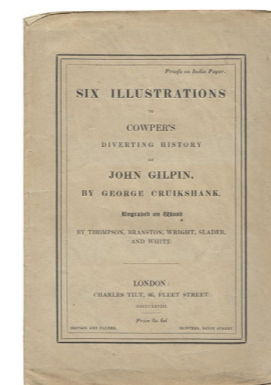
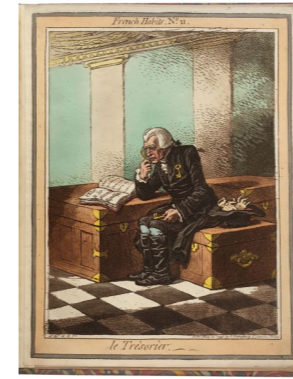
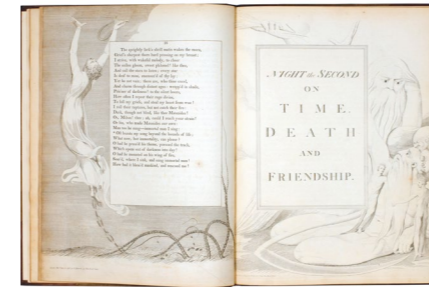
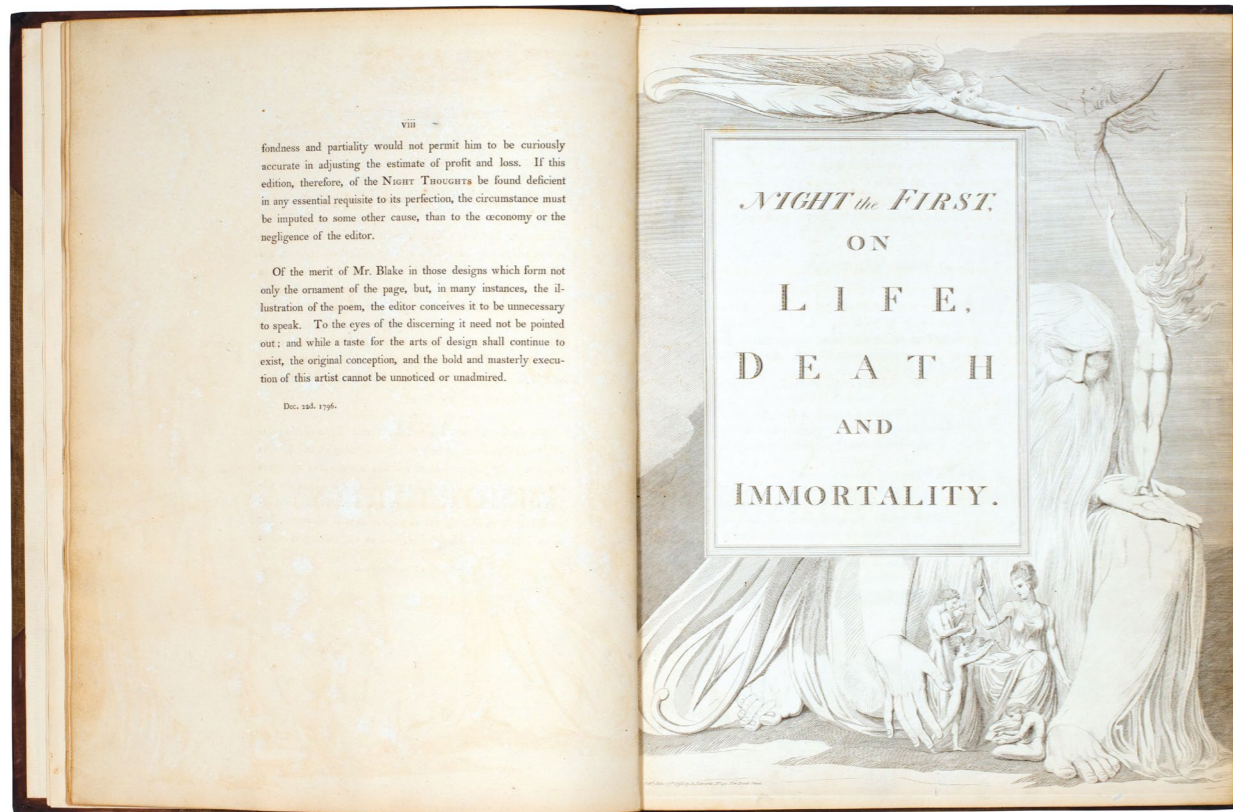


DIFFERENT
RESTES DE
OUI SUBSISTENT
L'ANCIENNE VILLE
SIDONIA. OVI

LES VUES
TROIS GRAN
ENCORE DA
LE DE PESTO
EST SIVÉE

NOUVELOVES
EDIFICES
NS. LE MILIEU DE
AUTREMENT POS
DANS LA LYGANIE

Vue des restes intérieurs du Temple de Neptune. Nous ne nous étendrons pas à donner un détail de ces morceaux, parce qu'ils seront bien détaillés, et bien spécifiés dans les Planches suivantes. Dans ce Frontispice nous les avons dessinés telqu'ils existent afin d'en présenter un grand appareil uni à d'autres amas de ruines, que nous donnerons ci après dans les Planches. Les Voyageurs connoisseurs assurent, que par rapport à l'Architecture Grecque des Temples bâtis dans l'Ordre Dorique, ceux de Pesto sont supérieurs en beauté à ceux, qu'on voit en Sicile et dans la Grece, et que sans se donner la peine, et la fatigue de longs voyages, ceux-ci peuvent suffire pour contenter la curiosité, et qu'enfin cette grande, et majestueuse Architecture donne en son genre l'idée la plus parfait de ce bel art. Piranesi fecit.



4. **BLAKE, Young, Edward.** *The Complaint, and the Consolation; or, Night Thoughts.* *London. R. Noble. 1797.*

Folio. (410 x 312 mm). pp. (ii), viii, 95. Printed title, 43 leaves with engravings by William Blake surrounding the text; 24 of the leaves retain the publisher's imprints. Later calf-backed cloth-covered boards, black morocco label with gilt title and gilt tooling to banded spine in six compartments.

FIRST EDITION OF BLAKE'S ILLUSTRATIONS FOR EDWARD YOUNG'S 'NIGHT THOUGHTS'. — £12,500

5. **GILLRAY, James.** *Habits of the New French Legislators, and other Public Functionaries. No. 1–No. 12.* *London. H. Humphrey. 1798.*

Small folio. (278 x 222 mm). [12 leaves]. 12 etched plates by James Gillray, each with wash borders and additional colouring by hand, signed beneath 'J[ame]s. G[illra]y. d[elineavit]; & f[eci]t.' at lower left and with the publisher's address 'Pub[lish]e[d]. April 18th (– May 21st) 1798. by H[annah]. Humphrey 27 St. James's Street' at lower right and with title caption at foot, the first plate with title as above and numbered '1', the remainder with 'French Habits' and numbered 2–12; plates mounted on tabs throughout, sheet size: c.268 x 202 mm. Later marbled paper-covered boards, black morocco label with gilt title to spine.

A VERY FINE COMPLETE SET OF GILLRAY'S HAND-COLOURED SATIRICAL ETCHINGS OF THE WHIG OPPOSITION DEPICTED IN THE COSTUMES DESIGNED BY J.-L. DAVID FOR THE LEGISLATORS OF THE FRENCH REPUBLIC. — £9,500

6. **GOYA, Francisco José de Goya y Lucientes.** *Los Caprichos.* *Madrid. (Published by the artist). (1799).*

4to. (308 x 215 mm). Eighty etched plates with aquatint by Francisco Goya (sheet size: 300 x 200 mm) numbered 1 - 80 on laid paper. Full green crushed morocco by Marius Michel with his signature gilt, boards ruled in gilt, banded spine with title gilt and foliate and floral decorative tooling in six compartments, turn-ins with elaborate gilt floral motif, marbled endpapers, a.e.g., later green morocco-backed wool-lined solander box.

A FINE SET OF THE FIRST EDITION OF GOYA'S GREATEST SET OF PRINTS, PRINTED IN WARM SEPIA INK ON THICK LAID PAPER. — £275,000

7. **CRUIKSHANK, George.** *Six Illustrations to Cowper's Diverting History of John Gilpin.* *London. Charles Tilt. 1828.*

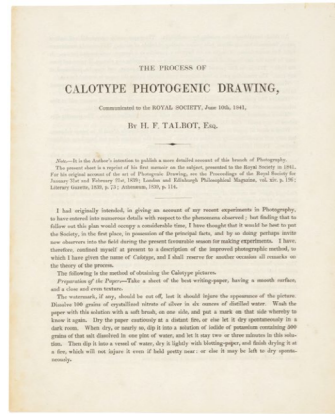
8vo. (236 x 164 mm). Six monochrome wood engravings by George Cruikshank, each printed recto only on India paper. (Sheet size: 212 x 158 mm). Original publisher's printed stitched paper wrappers, loose in later paper-lined brown cloth portfolio with gilt title to spine.

THE RARE ISSUE OF CRUIKSHANK'S PLATES, PROOFS ON INDIA PAPER, IN THE ORIGINAL WRAPPERS. — £450

8. **MANZONI, Alessandro.** *The Betrothed Lovers; A Milanese Tale of the XVIIth. Century: Translated from the Italian of Alessandro Manzoni.* *Pisa. Nicolas Capurro, Lung'Arno. 1828.*

3 vols. 12mo. (198 x 122 mm). pp. (i), (i), xvii, (i), 390, (ii); 397; 347, (i). Full contemporary vellum, gilt decoration and titles to spines.

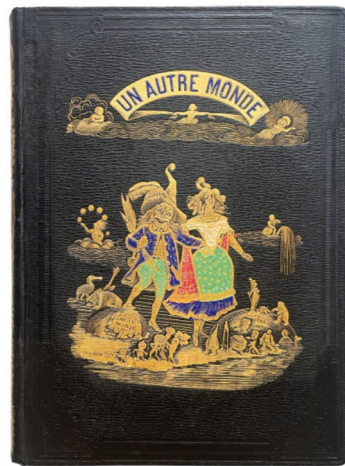
THE VERY RARE FIRST EDITION IN ENGLISH OF ALESSANDRO MANZONI'S MASTERPIECE OF ITALIAN LITERATURE. — £9,500



9. TALBOT, William Henry Fox. *The Process of Calotype Photogenic Drawing, Communicated to the Royal Society, June 10th, 1841. London. Printed by J. L. Cox and Sons. 1841.*

4to. (229 x 182 mm). [Single bifolium: pp. (4)]. Leaf with drop-head title and note above opening text, printed text recto and verso on following leaves, folded as issued. Loose as issued, later morocco-backed portfolio.

THE RARE FIRST EDITION OF THE FIRST ANNOUNCEMENT OF WILLIAM HENRY FOX TALBOT'S CALOTYPE METHOD – THE NEGATIVE / POSITIVE PHOTOGRAPHIC PROCESS – THE MOST IMPORTANT INNOVATION IN THE HISTORY OF PHOTOGRAPHY. — £27,500



10. GRANDVILLE, (Jean-Ignace-Everard Gérard). (Delord, Taxile). *Un Autre Monde: Transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations ... &c. Paris. H. Fournier, Libraire-Editeur. 1844.*

Large 8vo. (266 x 200 mm). pp. (ii), (i), (i), 295, (i). Original publisher's midnight blue percaline with elaborate polychromatic decoration, front board with large central pictorial vignette reproducing the frontispiece with additional colour in red, white, green and blue (signed Liebherre), beneath an additional title vignette heightened in blue, gilt pictorial vignette to rear board, titles and elaborate gilt decoration heightened with colour to spine, additional decoration in blind, yellow glazed endpapers, a.e.g. AN EXCELLENT COPY OF GRANDVILLE'S FINEST BOOK AND MAGNUM OPUS, AN EXTRAORDINARY IMAGINATIVE TOUR DE FORCE IN THE ORIGINAL PUBLISHER'S POLYCHROMATIC BINDING. — £9,500



11. GRANDVILLE, (Jean-Ignace-Everard Gérard). *Les Fleurs Animées, par J.-J. Grandville. Paris. Gabriel de Gonet, Editeur. (1847).*

2 vols. 8vo. (268 x 182 mm). pp. (ii), 260, (i); (ii), (i), (i), 102; (i), (iv), (iv), 105–234, (i). Original publisher's midnight blue percaline with elaborate polychromatic decoration and decoration in blind, front boards with elaborate gilt decorative borders to surround large central vignettes with design 'Le Lin' (page 237) after Grandville, rear board with stylised vignette with anthropomorphic flower with snail and caterpillar, smooth spine with elaborate gilt tooling, yellow glazed endpapers, a.e.g. GRANDVILLE'S 'LES FLEURS ANIMÉES', A VERY GOOD COPY IN THE SECOND PUBLISHER'S CARTONNAGE. — £4,500



12. BLAKE, William. *The Marriage of Heaven and Hell. (London). (John Camden Hotten). (1868).*

4to. (251 x 200 mm). [27 leaves]. Original publisher's vellum-backed blue paper-covered boards.

THE FIRST PUBLISHED FACSIMILE OF ANY OF BLAKE'S ILLUMINATED BOOKS, JOHN CAMDEN HOTTEN'S 'THE MARRIAGE OF HEAVEN AND HELL'. — £1,750



13. MANET, Edouard. *Poe, Edgar Allan. Le Corbeau. The Raven. Poème par Edgar Poe. Traduction française de Stéphane Mallarmé. Avec Illustrations par Edouard Manet. Paris. Richard Lesclide. 1875.*

Folio. (548 x 372 mm). [10 leaves of Hollande + four leaves of Chine + parchment ex-libris + poster]. Contents: 14 unnumbered leaves: six 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; four leaves of Hollande with Manet's monochrome lithographs printed recto only, each signed 'E. M.' in the stone (sheet size: c.545 x 355 mm.) together with the suite of the same four lithographs on Chine and smaller loosely inserted parchment 'Ex Libris' leaf (c.260 x 290 mm)





with monochrome printed text and lithograph raven in flight by Manet. Loose in the original publisher's portfolio, the 'cartonnage illustré' of parchment with Manet's raven's head to front cover in black and the advertisements of Librairie de l'Eau-Forte to the rear, the portfolio with later cloth backing and new ties.

MANET'S ILLUSTRATIONS FOR MALLARMÉ'S TRANSLATION OF EDGAR ALLEN POE'S 'THE RAVEN', A STUNNING COPY OF 'LE CORBEAU' IN THE ORIGINAL PORTFOLIO, WITH A SUITE OF MANET'S ILLUSTRATIONS ON CHINE AND WITH THE VERY RARE 'AFFICHE DE LIBRAIRIE'. — £140,000

14. **KIPLING, Rudyard. Departmental Ditties and Other Verses. No. 1 of 1886. Lahore. The Civil and Military Gazette Press. 1886.**

Tall 8vo. (268 x 110 mm). [26 unnumbered leaves]. Leaf with contents and 25 leaves with Kipling's verse recto only throughout. Original publisher's printed wrappers in the form of an envelope with flap, printed titles to front cover, stamp to rear flap.

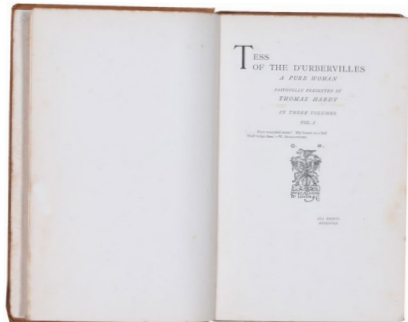
A GOOD UNSOPHISTICATED EXAMPLE OF KIPLING'S FRAGILE FIRST INDEPENDENTLY PUBLISHED BOOK. EDITION LIMITED TO 500 COPIES. — £3,000



15. **HARDY, Thomas. Tess of the d'Urbervilles: A Pure Woman. London. James R. Osgood, McIlvaine and Co. 1891.**

3 vols. 8vo. (196 x 138 mm). 264 pp.; 278 pp.; 277 pp. Original publisher's honey cloth, front board to each vol. with decorative gilt honeysuckle décor by Charles Ricketts, titles gilt to spine.

THE FIRST EDITION, FIRST ISSUE, COMPLETELY UNSOPHISTICATED, OF HARDY'S TRAGIC NOVEL OF LOVE, REDEMPTION AND LOSS. — £2,750



16. **KELMSCOTT PRESS. Burne-Jones, Edward. Morris, William. A Dream of John Ball and A King's Lesson. Hammersmith. Kelmscott Press. 1892.**

8vo. (210 x 152 mm). [70 leaves including blanks; pp. (i), (i), 123]. Leaf with half-title, leaf with woodcut frontispiece by Edward Burne-Jones and elaborate woodcut border, following leaf with 10-line initial and elaborate woodcut border, chapter headings and marginal notes in red throughout (including one passage in red), numerous woodcut 10- and 6-line initials throughout, elaborate woodcut border to 'A King's Lesson', final leaf with conclusion of text and colophon with woodcut Kelmscott device recto. Original publisher's cream vellum with Yapp edges, blue silk ties, gilt title to spine.

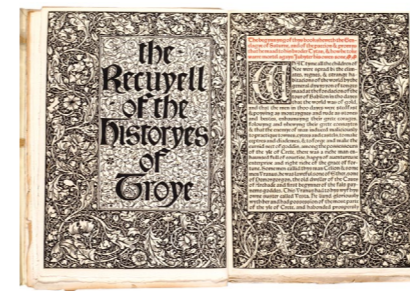
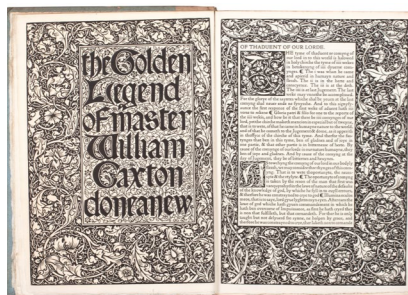
A FINE EXAMPLE OF THE FIRST ILLUSTRATED BOOK ISSUED BY THE PRESS. — £7,500



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

3 vols. 4to. (304 x 216 mm). pp. xii, 464; 465 - 864; 865 - 1286. Woodcut title by William Morris and two full-page woodcut plates by Sir Edward Burne-Jones (all in vol. 1), each, together with facing leaves of text with elaborate woodcut borders, several additional woodcut decorative flourishes, numerous ten-line and six-line decorative woodcut initials throughout, colophon with woodcut Kelmscott Press vignette. Original publisher's canvas-backed blue paper boards, printed paper title labels to spines, spines a little darkened, labels and free endpapers with some toning as usual.

A VERY GOOD COPY OF THE FIRST EDITION. — £9,500



18. **KELMSCOTT PRESS. Lefevre, Raoul. The Recuyell of the Historie of Troye. Hammersmith. Bernard Quaritch for Kelmscott Press. 1892.**

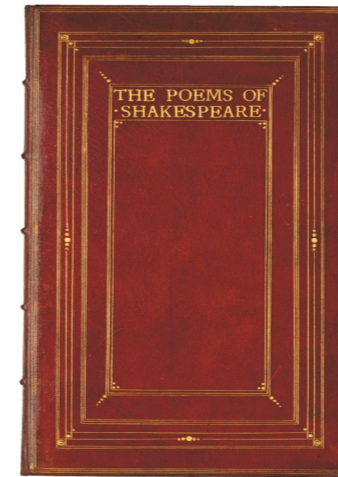
3 vols. in 2. Large 4to. (300 x 220 mm). [156 leaves, 214 leaves, with inserted blank; pp. xv, (i), 295; 297-718]. Elaborate decorative woodcut borders and initials throughout, text printed in Troy type, with table of characters and glossary in Chaucer type, printed in black and red throughout. Original publisher's limp vellum with Yapp edges, green cloth ties, titles gilt to spines.

THE KELMSCOTT PRESS EDITION OF CAXTON'S 'THE RECUELL OF THE HISTORIES OF TROYE', THE FIRST BOOK PRINTED IN ENGLISH. — £8,500

19. **KELMSCOTT PRESS. Ellis, Frederick S. (Editor). The Poems of William Shakespeare printed after the original copies of Venus and Adonis, 1593. The Rape of Lucrece, 1594. Sonnets, 1609. The Lovers Complaint. Hammersmith. The Kelmscott Press. 1893.**

8vo. (208 x 146 mm). [116 leaves including blanks; pp. (vi), 216, (i)]. Decorative woodcut borders and ten-line decorative woodcut initials to introduce each poem, 6-line decorative woodcut initials throughout, text printed in red and black in Golden type throughout, final leaf with large Kelmscott device and colophon recto. Full red crushed morocco by Hatchards with their signature gilt to rear pastedown, front board with concentric fillets to enclose gilt title 'THE POEMS OF / SHAKESPEARE', decor of pointille tools at corners, sides and head and foot, matching decor to rear board, banded spine with gilt title and gilt decoration in six compartments, turn-ins and board edges with gilt rules, a.e.g.

THE KELMSCOTT EDITION OF THE POETIC WORK OF SHAKESPEARE IN A CHARMING BINDING BY HATCHARDS OF PICCADILLY. — £8,500



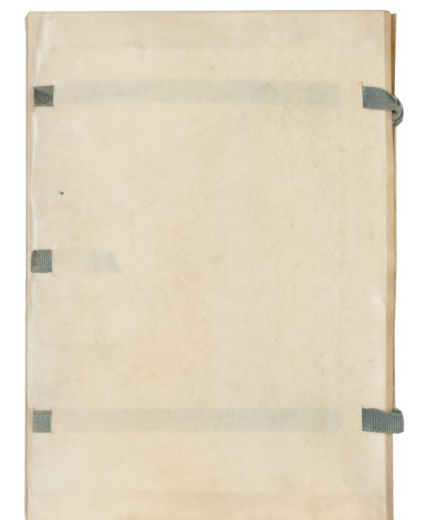
20. **KELMSCOTT PRESS. Lull, Ramon, William Caxton, William Morris, F. S. Ellis (Ed.). The Order of Chivalry. Translated from the French by William Caxton. [AND:] L'Ordene de Chevalerie with Translation by William Morris. Hammersmith. Kelmscott Press. 1893.**

2 vols. in 1. 8vo. (204 x 140 mm). [78 leaves including blanks; pp. (iv), 151]. Wood-engraved frontispiece after a design by Edward Burne-Jones with full woodcut border, numerous 10-line and smaller decorative initials, printed text in red and black in Chaucer type throughout, concluding leaf of the first work with colophon and large Kelmscott device verso, final leaf of second work with with colophon and large Kelmscott device recto. Original publisher's limp vellum with Yapp edges, maroon silk cloth ties, title gilt to spines.

A FINE COPY OF THE KELMSCOTT EDITION OF CAXTON'S TRANSLATION, THE FIRST BOOK FROM THE PRESS PRINTED IN CHAUCER TYPE. — £4,500



Left: NO. 20,
THE ORDER OF CHIVALRY
Right: NO. 16,
A DREAM OF JOHN BALL

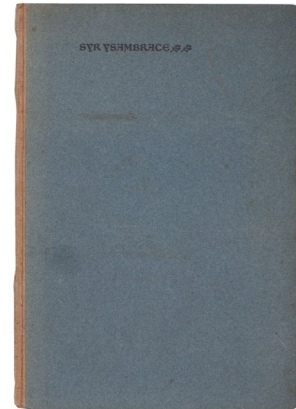




21. KELMSCOTT PRESS. Morris, William. *The Wood Beyond the World*. Hammersmith, Kelmscott Press. 1894.

8vo. (212 x 148 mm). [134 leaves including terminal blank; pp. (iv), 261]. Frontispiece by Edward Burne-Jones, borders and half-borders by William Morris, numerous decorative 10-line, 3-line and other initials, printed text in Chaucer type in red and black throughout, final leaf with colophon and large Kelmscott device recto. Original publisher's limp vellum with Yapp edges, yellow silk cloth ties, title gilt to spines.

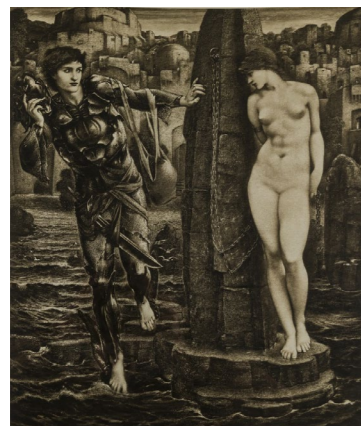
ROBERT HALL'S COPY – WITH HIS BOOKPLATE DEPICTING HIS LIBRARY WITH THIS COPY DISPLAYED TO SHOW THE FRONTISPIECE AND OPENING PAGE OF TEXT – OF WILLIAM MORRIS' FANTASY NOVEL.—£9,500



22. KELMSCOTT PRESS. Syr Ysambrace. (The Romance of Sir Isumbras). Hammersmith, Kelmscott Press. 1897.

8vo. (210 x 146 mm). [24 leaves; pp. (iv), 41]. Woodcut frontispiece by Edward Burne-Jones, title and frontispiece with decorative woodcut border by William Morris, ten-line initial letter to title and three-line initials throughout, printed in red and black in Chaucer type. Original publisher's blue holland-backed printed boards with title and ornaments to front cover in black.

A VERY GOOD COPY, PARTIALLY UNOPENED. —£3,000



23. BURNE-JONES. The Works of Edward Burne-Jones. Ninety-one photogravures directly reproduced from the Original Paintings. London. The Berlin Photographic Company. (c.1899).

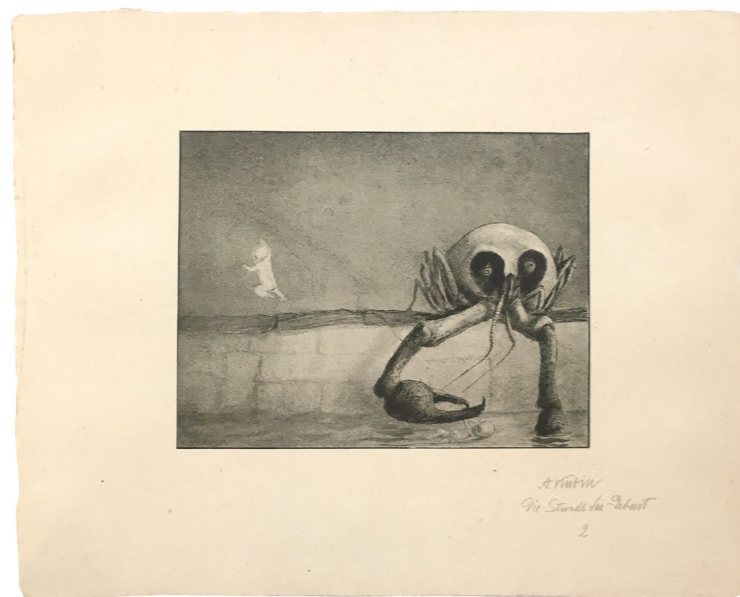
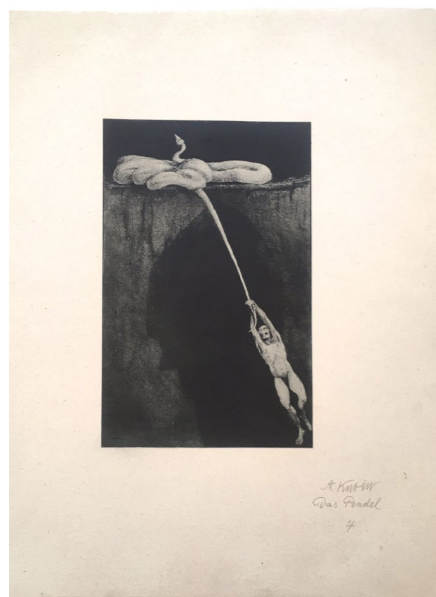
Elephant folio. pp 24. With 91 photogravures printed on rectos only, sheet size measures 19 3/4 x 26 inches (50 x 66.5 cm). Original publisher's morocco.

LIMITED TO 200 COPIES SIGNED BY SIR PHILIP BURNE-JONES. —£12,000

24. KUBIN, Alfred. Fünfzehn Facsimiledrucke. Munich. Hans von Weber. 1903.

Folio. (465 x 378 mm). Leaf with title and justification, an alternative title page with justification printed verso, leaf with the foreword by Hanns Holzschuber and 15 etchings after drawings by Alfred Kubin, each with facsimile signature and titles by Kubin; sheet size: 440 x 360 mm. Loose as issued in original publisher's wing-flapped brown portfolio, covers worn.

KUBIN'S FIRST INDEPENDENT PUBLICATION, AND ALSO THE FIRST PUBLICATION BY HANS VON WEBER. —£2,250



25. CONDER, Charles. Verlaine, Paul. *Choix de Poésies*. Paris. Bibliothèque Charpentier. 1904.

8vo. (182 x 126 mm). pp. iv, 300. Contemporary purple crushed morocco by Ellen & Sofita Woolrich with their signatures gilt to rear pastedown, boards with double gilt rules to enclose a decorative border of gilt-surrounded azure morocco pointilles and linear gilt tooling, banded spine with related decor and 'PAUL VERLAINE' in six compartments, matching morocco turn-ins with pointille corner décor and rules in gilt, white vellum doublures, t.e.g., peach velvet-lined, leather-covered lime cloth protective box with leather covers reproducing the décor of the binding.

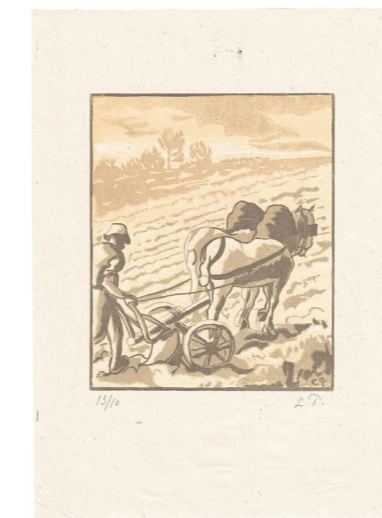
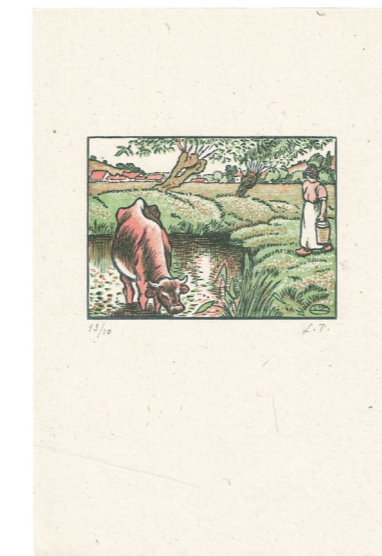
A BEAUTIFUL COPY IN PURPLE MOROCCO BY THE GUILD OF WOMEN-BINDERS' WOOLRICH SISTERS, PRESENTED BY CONDER TO HIS PATRON MARY DAVIS AND WITH SIX SIGNED ORIGINAL DRAWINGS IN INK, CRAYON AND WATERCOLOUR. — £22,500



26. SHANNON, Charles Haslewood. *Fan Design: Two female nudes*. (c.1905–1910).

Fan-shape. (150 x 375 mm). Watercolour on silk; framed: 470 x 695 mm.

A SIGNED CHARLES H. SHANNON WATERCOLOUR FAN DESIGN EXECUTED ON SILK. — £1,800



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

8vo. (217 x 152 mm). [74 leaves: 4 blank leaves, 66 leaves with text and illustration, 4 blank leaves; pp. 105, (iii)]. Half-title with justification verso, printed title with pictorial colour woodcut decoration, 12 hors-texte original colour woodcut plates by Camille Pissarro each initialed 'CP' in the plate, 9 colour woodcut head- and tail-pieces and ten-line initials by Lucien Pissarro after Camille Pissarro, monochrome woodcut head-piece to 'Table des Matières', colophon leaf with woodcut Eragny Press device to verso; woodcut text ornaments throughout. Text and plates printed by Lucien and Esther Pissarro at the Eragny Press. Original publisher's limp apple calf, gilt title and gilt apple vignette to upper right of front cover, limp pinkish calf doublures with elaborate decorative scheme of gilt rules surrounding a field of matching gilt apple tools, suite loose in paper wrapper, later green paper-lined black morocco box by Alain Lobstein with his signature gilt, boards and spine with decorative foliate tools, title gilt to spine.

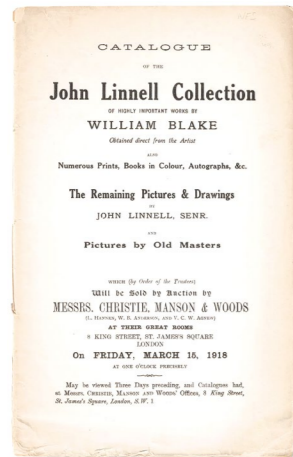
ONE OF THE FINEST ERAGNY PRODUCTIONS – PISSARRO'S SECOND COMMISSION AND, ALL IN ALL, HIS FINEST BOOK – A SUPERB COPY IN THE ORIGINAL LIMP APPLE CALF AND WITH THE ADDITIONAL SIGNED SUITE ON CHINE.— £25,000



28. HERMANN-PAUL, René Georges. Sur le Rhône de Lyon à Saint-Louis. Paris. Chez l'Auteur. (1913).

Folio. (474 x 408 mm). [54 leaves of blue paper]. Half-title with justification verso, printed title with large monochrome vignette (matching the front cover), 51 leaves each with mounted reproduction drawing after Hermann-Paul with printed title beneath and numbered 1-51, final leaf with list of illustrations recto and vignette verso (matching that for the rear cover); the present example includes all of Hermann-Paul's original drawings for the book, inserted loose as appropriate, each mounted to grey blue paper, initialled 'HP' in pencil and numbered and titled beneath in ink as for the printed versions. Original publisher's blue paper wrappers with titles and large vignette illustration to front cover in black, titles to spine and vignette to rear cover, black endpapers, later blue cloth box.

AN EXCEPTIONAL COPY MARKED 'HORS TIRAGE' AND INCLUDING ALL OF HERMANN-PAUL'S ORIGINAL DRAWINGS.— £5,500



29. BLAKE, William. Catalogue of the John Linnell Collection of Highly Important Works by William Blake Obtained Direct from the Artist ... &c. London. Christie, Manson & Woods. 1918.

8vo. (246 x 155 mm). [16 leaves; pp. 30]. Title to front wrapper, conditions of sale verso and the details of 215 lots. Original publisher's printed paper wrappers, stitched as issued, titles to front cover in black.

A FINE UNSOPHISTICATED COPY OF THE IMPORTANT CATALOGUE OF THE SALE OF THIS HIGHLY SIGNIFICANT COLLECTION OF WILLIAM BLAKE MATERIAL.— £1,750



30. TIJTGAT, Edgard. Le Petit Chaperon Rouge. Un Conte de Perrault. London. Cyril Beaumont. 1918.

Small 4to. (260 x 192 mm). [37 leaves: 21 doubled leaves of papier antique, 16 leaves of Chine]. Stitched as issued in original publisher's white printed paper boards with colour titles and vignettes by Tjtgat to front and rear boards, repeated colour floral motif to spine, printed endpapers with repeated colour floral motif.

EDGARD TIJTGAT'S CHARMING 'LE PETIT CHAPERON ROUGE'.— £1,750

31. DADA. Tzara, Tristan, Edgar Varèse, Philippe Soupault, Georges Ribemont-Dessaignes, Man Ray, Max Ernst et al. DADA SOULÈVE TOUT. DADA connaît tout. DADA crache tout. MAIS Paris. Au Sans Pareil. 1921, 12 Janvier.

Folio. (277 x 212 mm). [Single sheet of cream paper]. Drop-head title and printed text recto and verso in French with typical dada typography, manicules and type variation, imprint and list of signatories at foot of verso.

A VERY FINE EXAMPLE, NEVER FOLDED, OF THIS SCARCE, ICONOCLASTIC AND BLASPHEMOUS DADA MANIFESTO, AN EXCELLENT SPECIMEN OF DADA TYPOGRAPHY.— £5,000

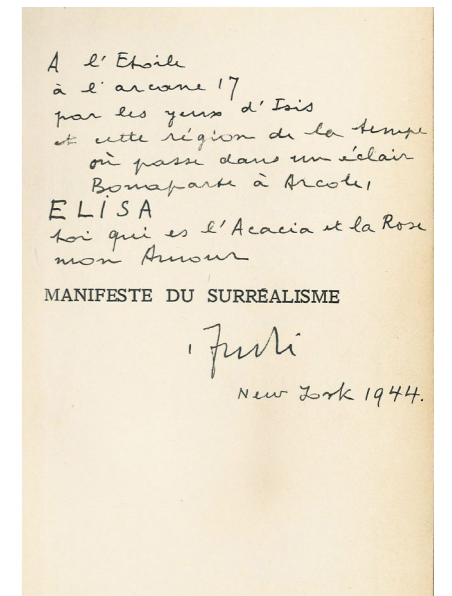
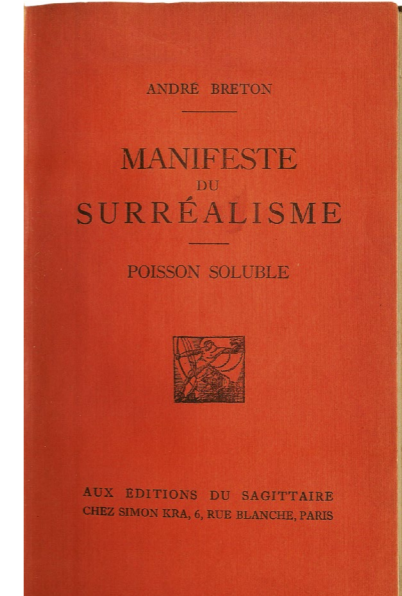
32. BRETON, André. Manifeste du Surréalisme. Poisson Soluble. Paris. Aux Editions du Sagittaire. 1924.

8vo. (191 x 124 mm). pp. 190, (i), (ii). Contemporary cloth-backed marbled boards, leather label with title gilt to spine, original orange publisher's printed wrappers with titles to front cover and spine and backstrip retained, later morocco-backed chemise and slipcase by Devauchelle.

ANDRÉ BRETON'S COPY OF THE FIRST EDITION OF THE FIRST SURREALIST MANIFESTO LATER GIVEN – WITH A TENDER POETIC PRESENTATION – TO HIS FUTURE WIFE, ELISA.— £20,000



Right: NO. 32, BRETON



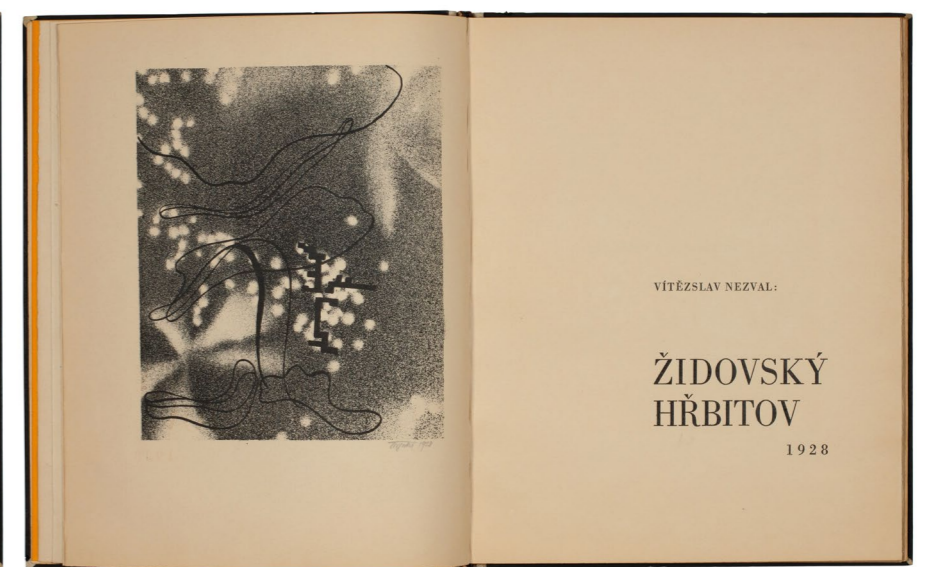
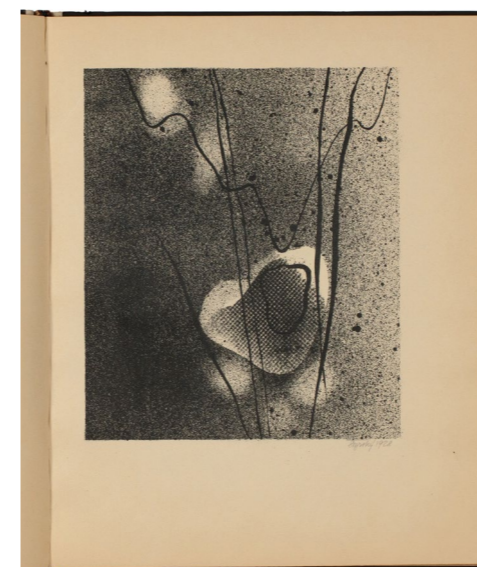
33. YEATS, William Butler, Lennox Robinson, Joseph Campbell, Charlotte Arthur, Arthur Symons et al. Stuart, Henry Francis Montgomery & Cecil Salkeld (Eds.). TO-MORROW. VOL. 1 No. 1. (AUGUST, 1924) – VOL. 1 No. 2. (SEPTEMBER, 1924). (All Published). Dublin. 1924.

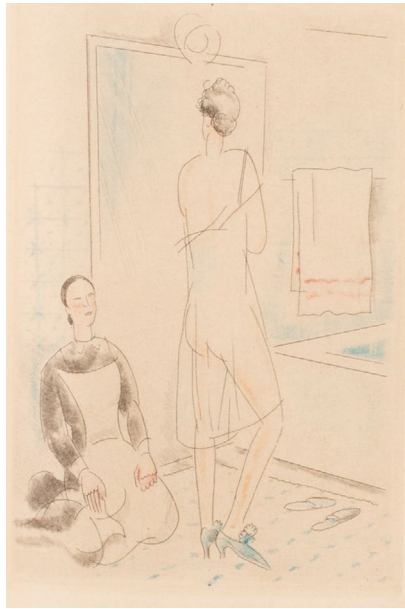
2 issues. Large folio. (448 x 288 mm). [2 bifolia: pp. 8; bifolium + inserted leaf: pp. 6]. Printed text recto and verso in English (and German) in columns throughout, large monochrome woodcut illustration by Cecil Salkeld to each issue. Loose as issued.

THE RARE, SHORT-LIVED AND SUPPRESSED IRISH LITERARY PERIODICAL WITH THE FIRST APPEARANCE OF YEATS' 'LEDA AND THE SWAN'.— £1,250

34. (TOYEN). Styrsky, Jindrich. Nezval, Vitezslav. Židovský Hřbitov. (The Jewish Cemetery). Prague. Odeon / Jan Fromek. 1928.

Small folio. (303 x 244 mm). [24 leaves; pp. 31]. Contemporary Czech vellum-backed stiff black card boards, gilt tile to spine, t.e.g., original publisher's orange printed paper wrappers with titles to front cover and spine in grey / green by Karel Teige preserved. TOYEN'S COPY OF HER FRIEND VITZSLAV NEZVAL'S VERSE ILLUSTRATED BY JINDRICH STYRSKY AND DESIGNED BY KAREL TEIGE.— £40,000

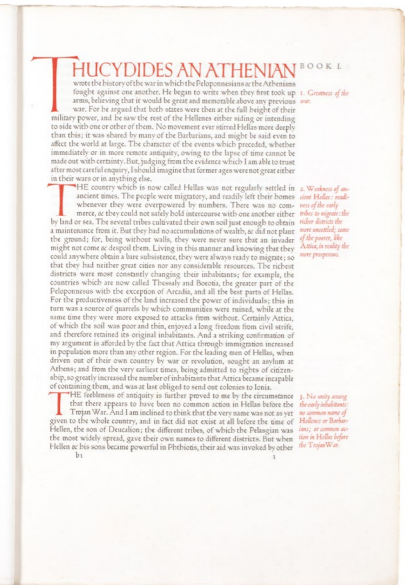




35. LABOUREUR, Jean-Emile. Gourmont, Remy de. Couleurs. Contes avec des Gravures de J.-E. Laboureur. Paris. Camille Bloch, Editeur. 1929.

2 vols. 8vo. (240 x 168 mm). pp. 231. Printed title with 'Couleurs' in burgundy and engraved vignette by Laboureur, de Gourmont's introduction and de Gourmont's thirteen tales, each titled with a different colour with matching four-line initial, full-page colour etching as frontispiece and etched head-piece, 9 tail-pieces are also included, 'Table' and final leaf with three-line initial in red, achevé d'imprimer and justification; 36 original etchings by Laboureur including the vignette for the title. 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, oval excisions from front and rear boards with inset panels of clear plexiglas to show the colour decor to free endpapers, smooth spine with gilt title, doublures of argent silk, original cream printed patterned-paper wrappers and backstrip preserved, a.e.g., matching rose calf-backed white wool-lined wooden board chemise and matching slipcase, the drawings and suites in matching rose calf-backed white paper boards, a.e.g., and matching slipcase.

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 ADDITIONAL MATERIAL. — £17,500



36. ASHENDENE PRESS. Thucydides. (The History of the Peloponnesian War). Chelsea. The Ashendene Press. 1930.

Folio. (408 x 282 mm). [188 leaves; pp. 363, (i)]. Printed title and 'Book I' to 'Book X' of Thucydides' text in English in red and black in Ptolemy type, chapter summaries in Blado marginal, chapter summaries and opening lines by Graily Hewitt in red, the red initials from the alphabet designed by Eric Gill for the Ashendene Utopia, final leaf with colophon and woodcut Ashendene device verso. Original publisher's full white pigskin by W. H. Smith & Son, Ltd. with their signature gilt to rear turn-in, banded spine with gilt title in six compartments.

THE ASHENDENE 'THUCYDIDES', THE FINAL FOLIO FROM THE PRESS. — £7,500



37. LEGRAND, Louis. Carco, Francis. Quelques-Unes. Eaux fortes originales de Louis Legrand. Châtenay-Malabry. Pro Amicis. 1931.

Small 4to. (288 x 236 mm). pp. (vi), 114, (iii), (i), (i). Full Jansenist black calf by Georges Cretté with his signature ('G. Cretté Succ. de Marius Michel') gilt, smooth spine with gilt titles, turn-ins ruled in gilt to surround inset copper printing plates for illustrations in the book, gilt-spotted black silk guardleaves, marbled endpapers, original printed wrappers preserved, a.e.g., calf-edged marbled board chemise

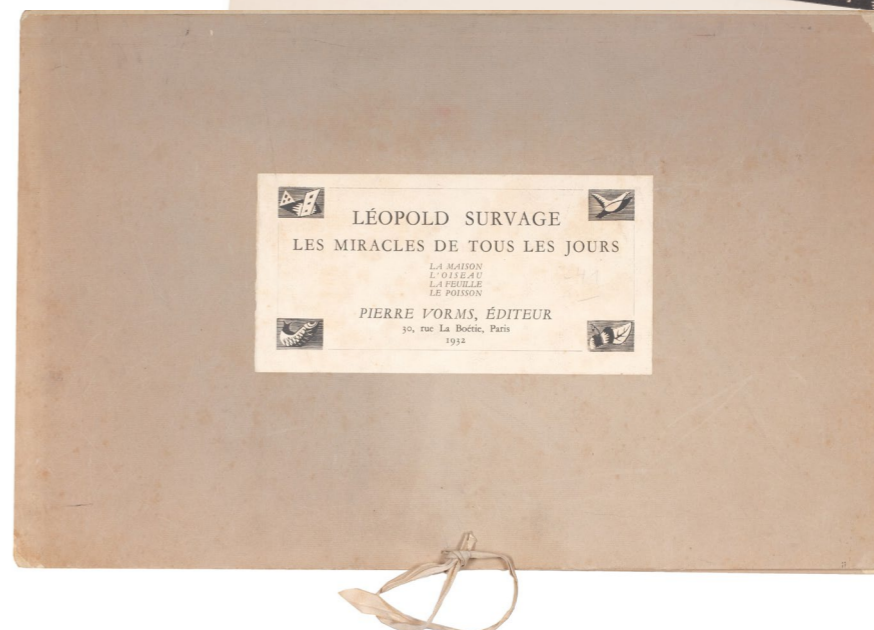
COPY NUMBER ONE PRINTED FOR HENRI PROST WITH ORIGINAL SIGNED PASTEL DRAWINGS, A SIGNED SUITE OF FIRST STATES, TWO COPPERPLATES AND BOUND BY GEORGES CRETTE. — £5,500

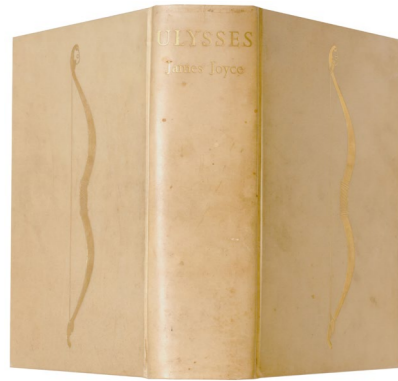


38. SURVAGE, Léopold. Les Miracles de Tous Les Jours. Paris. Pierre Vorms, Editeur. 1932.

Oblong folio. (334 x 526 mm). Four original monochrome wood engravings by Survage on Japon Impérial, each signed and dated at lower right in pencil, together with the additional suite of cancelled wood engravings on Hollande and the original signed drawing in black ink and wash for the first lithograph, 'La Maison'; sheet size: c.328 x 510 mm. Loose as issued in original publisher's paper-lined cream cloth-backed grey / blue paper-covered board portfolio with flaps and cloth ties, paper label with printed titles and four vignettes by Survage pasted to front board.

COPY NUMBER ONE OF SURVAGE'S SCARCE PORTFOLIO WITH THE SIGNED LITHOGRAPHS ON JAPON IMPÉRIAL, A SUITE OF THE PLANCHES BARRÉES AND THE ORIGINAL DRAWING FOR 'LA MAISON'. — £3,500





39. JOYCE, James. *Ulysses*. London. *John Lane / The Bodley Head*. 1936.

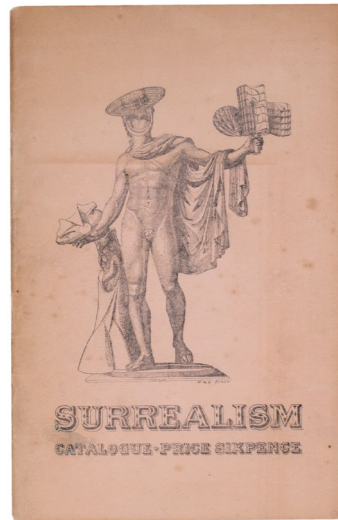
Large 8vo. (264 x 204 mm), pp. xiii, 765, (i). Original publisher's full vellum designed by Eric Gill with gilt bow vignette to front and rear boards, cream endpapers, title gilt to spine, a.e.g., original patterned paper-covered board slipcase with white paper label with printed titles and matching copy number in ink.

THE DELUXE ISSUE OF THE FIRST EDITION OF JOYCE'S MAGNUM OPUS TO BE PRINTED IN GREAT BRITAIN.— £27,500

40. BRETON, André (Preface) and Herbert Read (Introduction). *The International Surrealist Exhibition. Thursday, June 11th to Saturday, July 4th, 1936. London. New Burlington Galleries. 1936.*

8vo. (155 x 240 mm), pp. 32. Original publisher's pink stapled wrappers with printed collage by Max Ernst to front cover, later protective crystal wrappers.

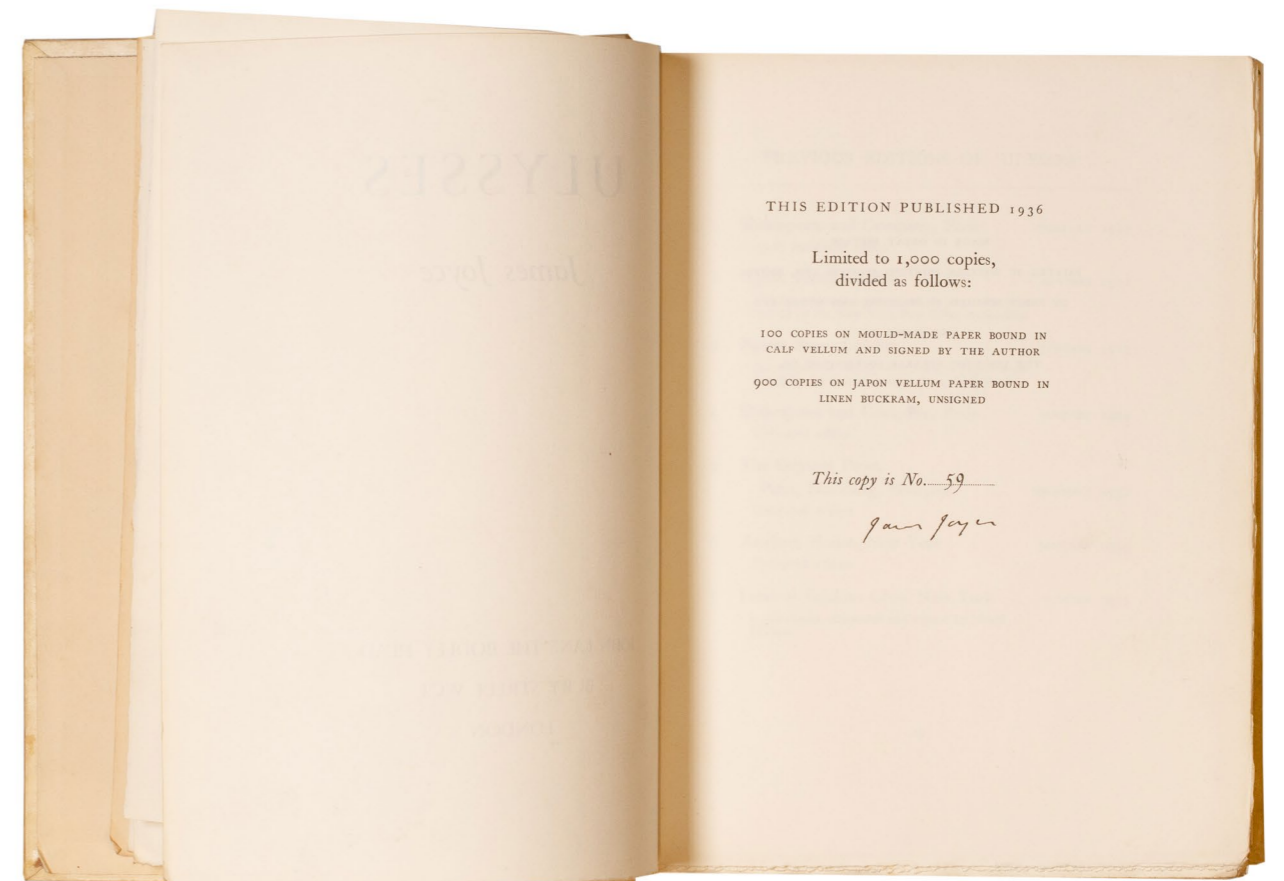
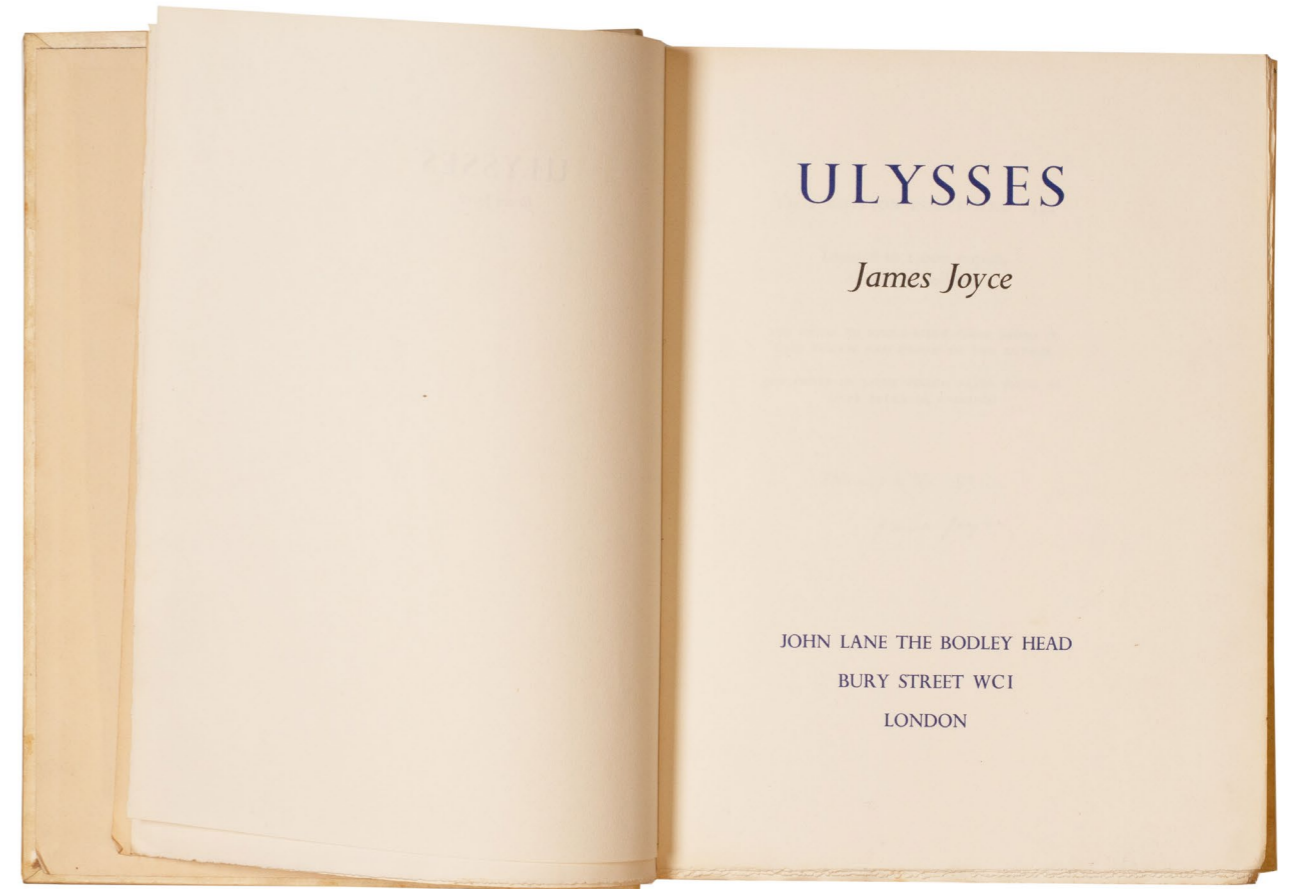
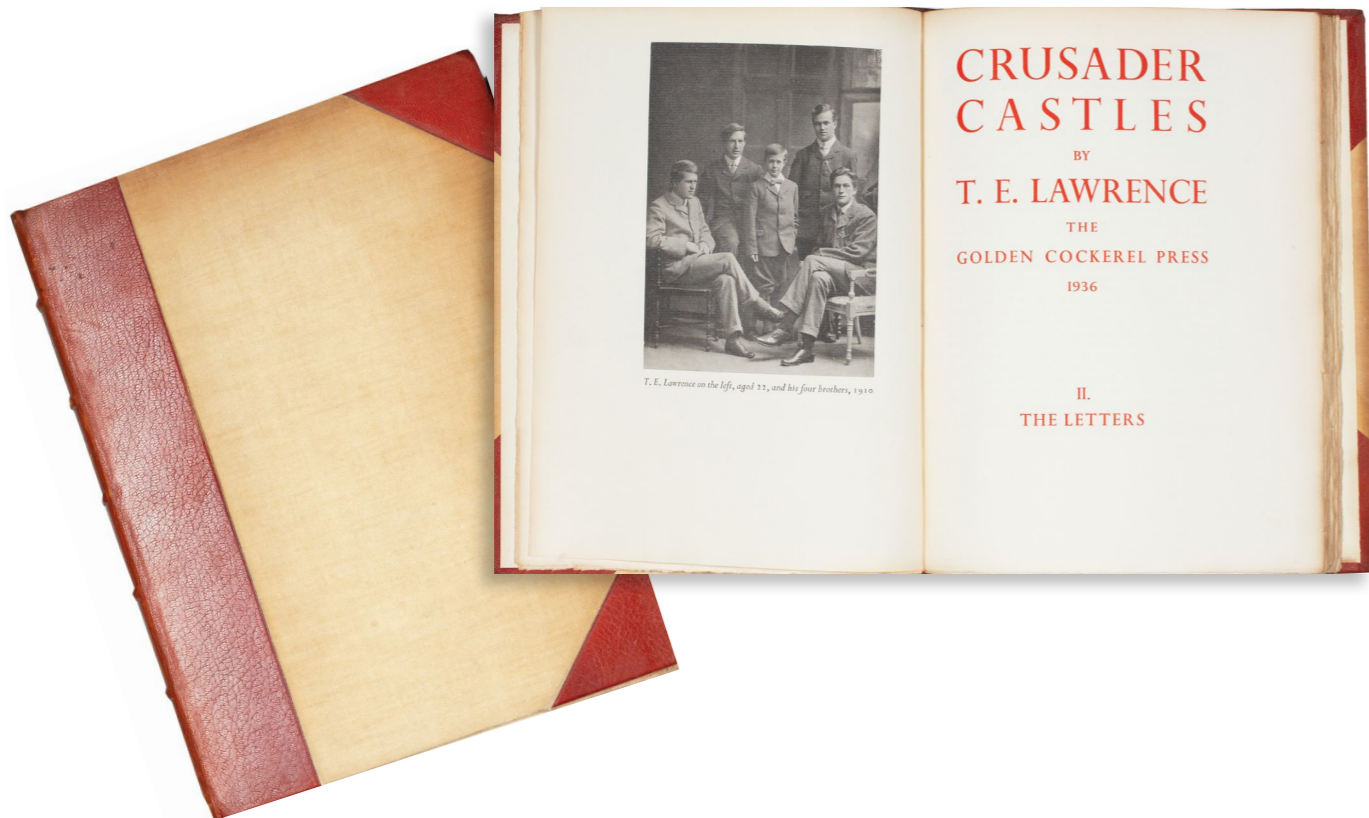
GASTON FERDIÉRE'S PRESENTATION COPY OF THE SCARCE CATALOGUE FOR THE AMBITIOUS AND HIGHLY INFLUENTIAL INTERNATIONAL SURREALIST EXHIBITION HELD IN LONDON IN 1936, SIGNED BY A NUMBER OF THE PARTICIPANTS.— £3,000

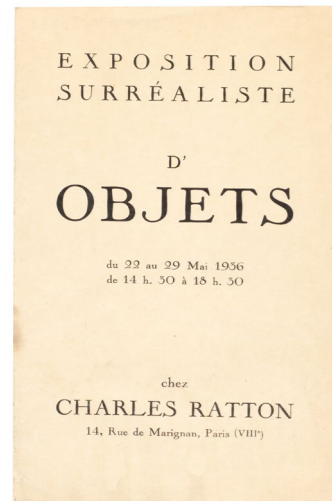


41. LAWRENCE, T[homas]. E[dward]., A[rnold]. W[alter]. *Lawrence (Intro.) and S[arah]. Lawrence (Preface). Crusader Castles. I. The Thesis. II. The Letters. Waltham St. Lawrence. Golden Cockerel Press. 1936.*

2 vols. 4to. (254 x 198 mm). Original publisher's red half-morocco by Sangorski & Sutcliffe with their stamped signature ('BOUND BY S. & S. LONDON') to each vol., cream canvas-covered boards, banded spines with gilt title and Golden Cockerell device in five compartments.

THE FIRST PUBLISHED EDITION OF T. E. LAWRENCE'S UNDERGRADUATE THESIS FOR HIS FINAL EXAMINATION IN HISTORY AT JESUS COLLEGE, OXFORD.— £950





42. **VARIOUS SURREALISTS.** *Exposition Surréaliste d'Objets du 22 au 29 Mai 1936 de 14h.30 à 18h.30. Paris. Chez Charles Ratton. (1936).*

8vo. (236 x 154 mm). [2 bifolia including wrappers]. Printed title, verso and following recto with introduction by André Breton and 4 pages with the catalogue, printed text in French throughout. Original printed wrappers, stapled as issued, titles to front cover in black.

THE RARE CATALOGUE FOR THE SEMINAL 'EXPOSITION SURREALISTE D'OBJETS' HELD AT CHARLES RATTON'S GALLERY IN 1936. — £1,250

43. **VERVE.** *Revue artistique et littéraire. Edited by E. Tériade. Paris. Edition Verve. 1937–1960.*

Small folio. 38 issues in 26 volumes. (362 x 268 mm). Profusely illustrated throughout in colour and monochrome. Original publisher's printed boards or wrappers as issued. A COMPLETE RUN OF ONE OF FRANCE'S MOST FAMOUS ART PERIODICALS 'VERVE.' — £22,500 (Not pictured)



44. **PIPER, John. Douglas, Lord Alfred.** *Brighton Aquatints. Twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas. London. Curwen Press for Duckworth. 1939.*

Oblong folio. (257 x 396 mm). [28 unnumbered leaves]. Half-title with justification and John Piper's signature verso, title page followed by Lord Alfred Douglas's Introduction and 24 leaves with 12 hand-coloured aquatint views, each with title leaf and a short descriptive text printed verso on blue paper stock; tissue guard leaves. Original publisher's green buckram-backed marbled boards, printed label to upper board, spine titled in gilt.

THE DELUXE EDITION OF PIPER'S CHARMING AND EVOCATIVE HAND-COLOURED AQUATINTS OF BRIGHTON. — £12,500



45. **MATISSE, Henri. Montherlant, Henri de.** *Pasiphaë, Chant de Minos. (Les Crétois). Paris. Martin Fabiani. 1944.*

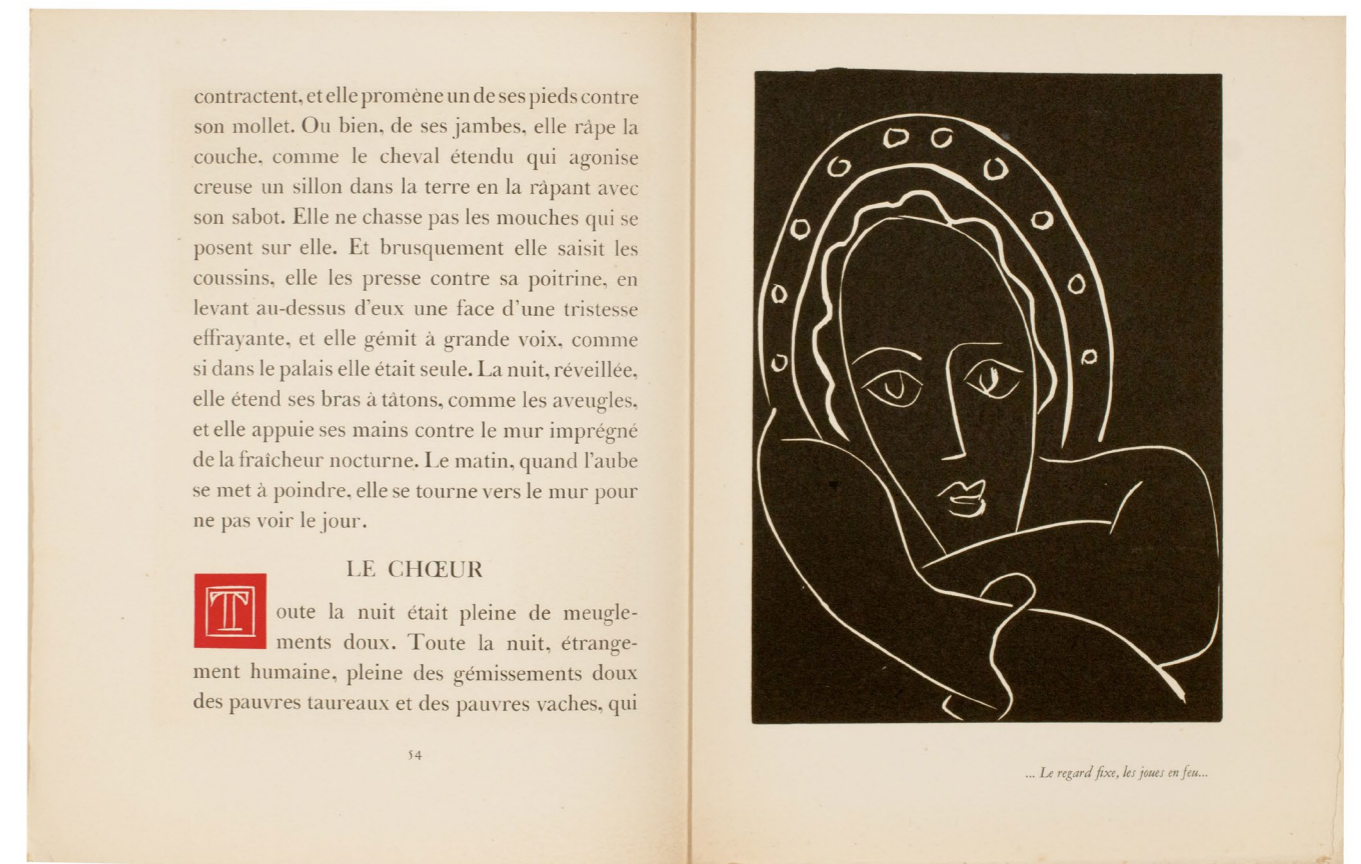
4to. (336 x 260 mm) [68 leaves including blanks; pp. 121, (i), (i), (i), (i)]. Original publisher's printed wrappers with flaps, original linoleum cut illustration and title by Matisse in blue and white, original publisher's cream cloth-backed patterned board chemise with title in red to spine, without slipcase.

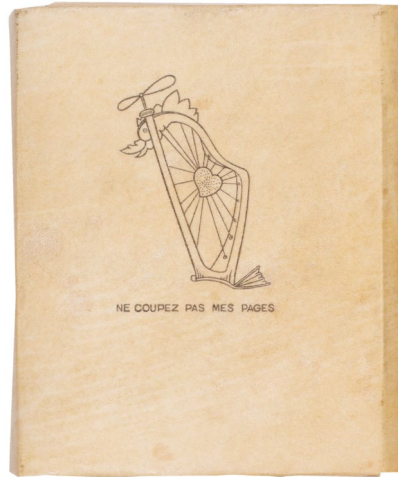
MATISSE'S ILLUSTRATIONS FOR DE MONTHERLANT'S 'PASIPHAË'. — £9,500

46. **PICASSO, Pablo.** *Pis'mo. Escrito por Iliazd / Grabado por Picasso. (Couverture / Wrapper). (Paris). Latitud Carenta y Uno. (Le Degré Quarante et Un / 41°). (1947 / 1948).*

Oblong folio. (396 x 620 mm). Etching, grattoir and burin on copper by Picasso printed on a full sheet of parchment pierced at edges for printing and with central fold by Roger Lacourrière, Paris.

A VERY RARE SIGNED PROOF OF THE COVER FOR 'PIS'MO: ESCRITO POR ILIAZD / GRABADO POR PICASSO', PICASSO'S 1948 COLLABORATION. — £12,500





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

Small 8vo. (175 x 138 mm). [29 leaves including terminal blank each folded in 4]. 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. Uncut sheets with deckle edges as issued loose in 5 chemises. Poems and illustration printed recto only with attributions and numbering of leaves (2-24) verso, terminal blank and final two sheets with printed title: 'AVIS MUET AU RELIEUR' otherwise blank stitched as issued. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, two thick paper jackets, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine, original pleated parchment envelope with title stamped in blind to spine.

A VERY FINE COPY OF ILIAZD'S TYPOGRAPHIC MASTERPIECE OF VISUAL, PHONETIC AND SOUND POETRY, PRESERVED, AS INTENDED, UNBOUND. — £35,000



48. APPEL, Karel. Claus, Hugo. *De Blijde En Onvoorziene Week. De Hand-Reeks Nummer 1*. (The Happy and Unforeseen Week. The Hand-Series Number 1). (All Published). Paris. *By the artists / COBRA-bibliotheek*. 1950, December.

4to. (276 x 228 mm). [4 bifolia: 8 unnumbered leaves]. Original publisher's tan photocopy card portfolio with flap, title after Claus' manuscript to front cover with illustration by Appel across covers and spine coloured by the artist by hand.

A VERY RARE PRESENTATION COPY OF KAREL APPEL AND HUGO CLAUS' PHOTOCOPY ARTIST BOOK WITH THE ILLUSTRATION WITH ADDITIONAL COLOUR BY APPEL BY HAND. — £7,500



49. PICASSO, Pablo. Eluard, Paul. *Le Visage de la Paix*. Paris. *Cercle d'art*. 1951.

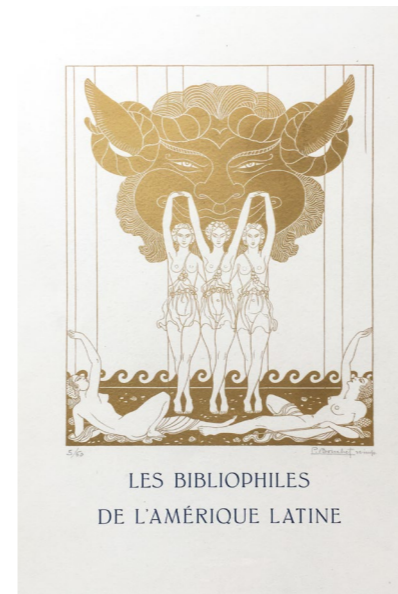
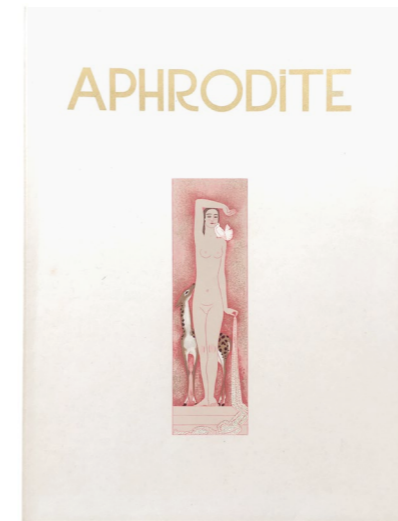
4to. (285 x 228 mm). With original lithograph by Picasso and 29 lithographs after Picasso drawings printed by Mourlot. Original publisher's printed wrappers with titles to front cover in black.

THE LAST COLLABORATIVE BOOK OF PICASSO AND ELUARD. — £6,500

50. BARBIER / LEPAPE. *Aphrodite. Moeurs antiques. Compositions de George Barbier et Georges Lepape gravées sur bois par Pierre Bouchet*. Paris. *Les Bibliophiles de l'Amérique Latine*. 1954.

2 vols. 4to. (284 x 222 mm). Illustrated with 52 colour wood-engraved illustrations by Pierre Bouchet after George Barbier and Georges Lepape: full-page frontispiece to each vol., printed title to vol. I with vignette, 6 vignette head-pieces, vignette tail-piece, 6 further full-page plates and 34 text vignettes (as well as the two illustrations for the wrapper of each vol.); 33 decorative gilt initials, numerous gilt text ornaments, vignettes and head- and tail-pieces throughout; each vol. with two additional suites, colour and black and white; additional portfolio consisting of 13 prints (marked 'Décomposition de la gravure') for page 297; also included is a signed gouache by Barbier. Original publisher's cream illustrated wrappers with printed titles in gold, chemises with titles to spine and later red morocco-backed slipcases.

AN EXCELLENT EXAMPLE OF BARBIER'S 'APHRODITE' WITH A SIGNED GOUACHE, TWO PAIRS OF SUITES AND FURTHER UNIQUE MATERIAL. — £6,000

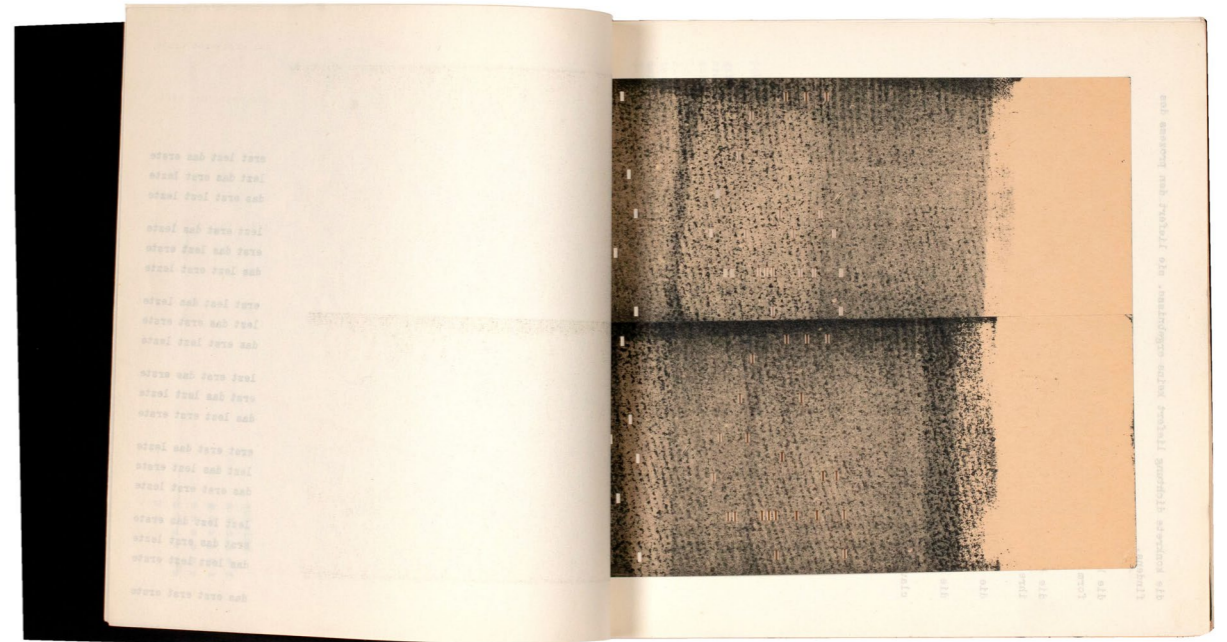




51. SPOERRI, ROT(H), WILLIAMS, BURY, LUCA, HAUSMANN et al. material. Nos. 1–3 + 5. (All Published). Darmstadt / Paris / Göttingen. 1958–1959; 1960; 1982.

Square 4to. (c.200 x 210 mm). [35 leaves; 32 leaves; 30 leaves; 31 leaves]. Printed text with inserted leaves of various paper stock with illustration, punched holes, tears, excisions etc. Original publisher's black printed or hole-punched paper wrappers, stitched, fastened or rubber bound as issued.

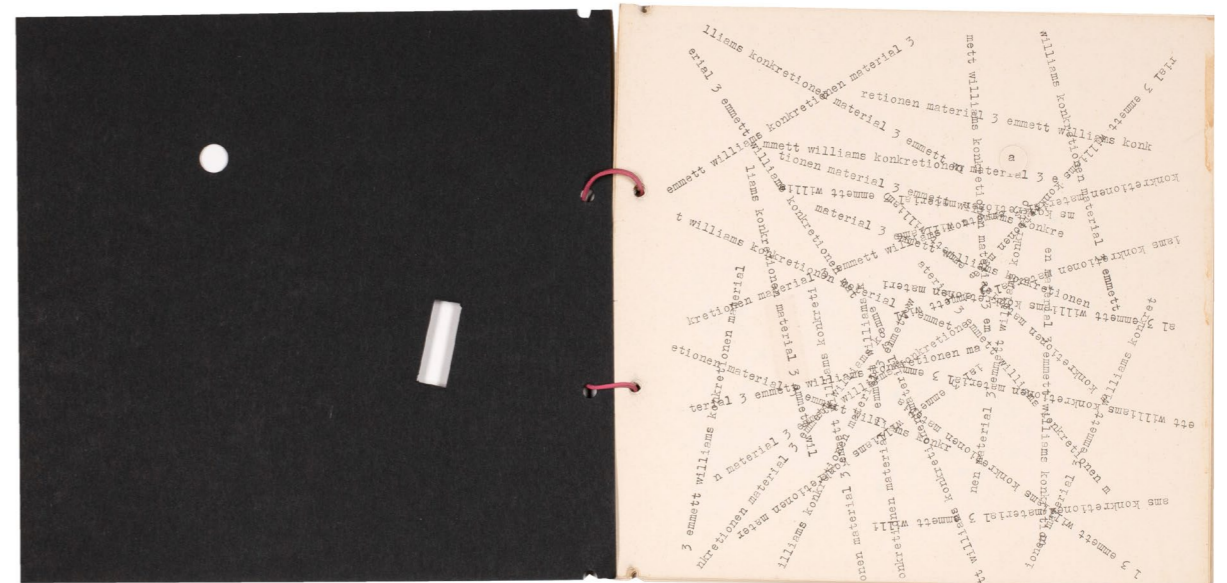
THE COMPLETE SERIES, INCLUDING ALL SUPPLEMENTS, OF DANIEL SPOERRI'S GROUND BREAKING, CAPRICIOUS AND INNOVATIVE 'MATERIAL'. — £9,500



52. ZERO. Mack, Heinz & Otto Piene (Eds.). ZERO. Vol. 1–Vol. 3. (All Published). Düsseldorf. (1958)–1961.

3 issues. Square 8vo. (c.200 x 210 mm). pp. 23, (i); 35, (i); (294). Printed text throughout (largely in German but in no. 3 also in French and English) by various contributors, no. 1 with central spread on red paper, nos. 2 & 3 with monochrome illustration on glossy paper, no. 3 with Yves Klein's burnt and torn pages (as issued) and with Spoerri's matchstick and Tinguely's sunflower seed glued to final leaf verso (as issued). Original publisher's printed wrappers with titles, stapled as issued for nos. 1 & 2, no. 3 perfect bound and with rear cover hole-punched as issued.

THE COMPLETE SERIES OF 'ZERO' WITH SEMINAL CONTRIBUTION, INNOVATION AND TYPOGRAPHY AND THE INTERVENTIONS AND MULTIPLES BY YVES KLEIN, DANIEL SPOERRI AND JEAN TINGUELY FOR VOL. 3. — £3,500





53. DUCHAMP, Marcel. (Parent, Mimi). Couple de Tabliers. (Couple of Laundress's [sic] Aprons). Imitated Rectified Readymade. (Paris). (Mimi Parent for Daniel Cordier). 1959.

Two oven gloves / potholders in red, blue and yellow tartan with additional applied white cloth tape and silk labels with hanging strap at head, each rectified at lower end to create two legs, the 'male' with excised section to create a 'fly' with concealable pink-beaded phallus of stuffed white cloth, the 'female' with flap and applied section of animal fur to create pubic hair, the labels verso signed and dated in laundress ink 'Marcel Duchamp 59'; male: 203 x 177 mm; female: 205 x 198 mm.

MARCEL DUCHAMP'S RARE ANTHROPOMORPHIC IMITATED RECTIFIED READY-MADE 'COUPLE DE TABLIERS'. — £95,000



54. ZERO GROUP. Motion in Vision / Vision in Motion. Antwerp. Hessenhuis Anvers. 1959.

Square 4to. [19 leaves]. Introduction in Dutch and French by Marc Cammewaert, curator of the show. Text in French by Bathazar on Bury. Original stapled paper covers (half-sized front cover, showing the aluminated plate by Heinz Mack, as published).

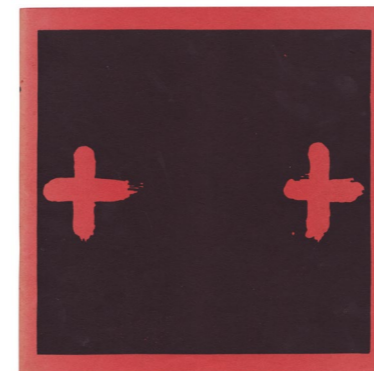
THE VERY EARLY AND RARE DOCUMENT ON THE ZERO GROUP AND NEW REALISM TOGETHER WITH THE INVITATION TO THE VERNISSAGE. — £2,750



55. FLUXUS. The Festival of Misfits. The Frozen Exhibition. October 1962–October 1972.

Collection of exhibition materials, including 35 small-format photographic plates by Bruce Fleming. London. Gallery One. 1962. Mounted in a printed cardboard bowler hat with pocket for inserts from Galerie Légitime by R. Filliou. 205 x 320 mm. Verso with a materials list signed by Filliou.

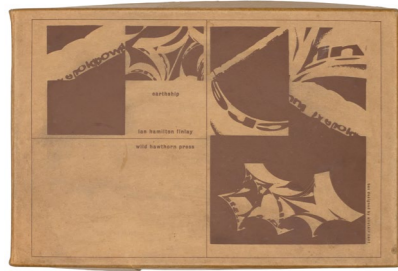
THE VERY RARE DOCUMENTARY OBJECT FROM THE FIRST BRITISH FLUXUS EXHIBITION IN 1962. — £4,750



56. BEUYS, Joseph. Josef Beuys Fluxus. Aus der Sammlung van der Grinten. Stallausstellung im Hause van der Grinten. Kranenburg Niederrhein Hochstrasse 148. 26. Oktober bis 24. November 1963. Kranenburg. 1963.

Square 4to. (200 x 200 mm). [38 unnumbered leaves]. Original publisher's red printed wrappers, stapled as issued, the front cover with additional over-printing in black with two small areas of omissions to create a work by Beuys with crosses.

AN EXCELLENT EXAMPLE OF THIS IMPORTANT AND SCARCE EARLY JOSEF BEUYS EXHIBITION CATALOGUE. — £350



57. FINLAY, Ian Hamilton. earthship. (Edinburgh). Wild Hawthorn Press. (1965).

Shoebbox. (200 x 310 x 110 mm). + 12mo. Leporello. (113 x 2000 mm). [19 leaves]. 19 irregular printed sheets, conjoined with staples at each corner to form a leporello, silkscreen text in black recto only. Loose as issued in original printed card shoebox designed by Alistair Cant, silkscreen title and illustrations to lid.

A FINE EXAMPLE OF IAN HAMILTON FINLAY'S EARLY LARGE PAPER SCULPTURE 'EARTHSHIP', COMPLETE WITH THE ORIGINAL ENCLOSURE, A PRINTED CARD SHOEBOX BY ALISTAIR CANT. — £4,500



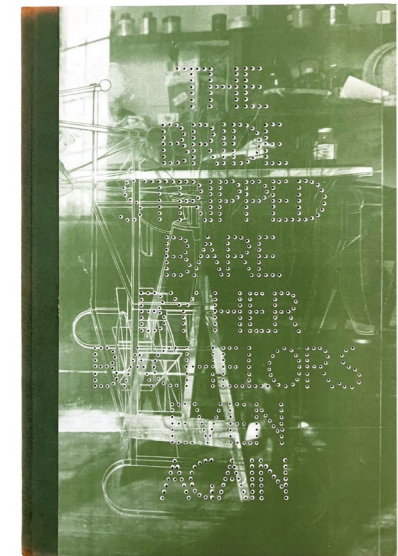
58. DELAUNAY, Sonia. Damase, Jacques. Rythmes-Couleurs. Texte de Jacques Damase. Paris. Les Éditions de la Galerie Motte. 1966.

Folio. (538 x 384 mm). [16 bifolia + additional inserted leaf; pp. 63]. Loose as issued in original publisher's printed wrappers with pochoir illustration to front cover, original blue cloth drop-back box with white label with printed title to spine in black. AN EXCELLENT COPY OF SONIA DELAUNAY'S 'RYTHMES-COULEURS'. — £6,500

59. (DUCHAMP, Marcel). Hamilton, Richard. The Bride Stripped Bare By Her Bachelors Even Again. Newcastle. The Department of Fine Art, Newcastle University. (1966).

4to. (300 x 205 mm). pp.(32). Original publisher's suede-backed green printed boards; matching green suede slipcase with brown suede label, title stamped in gilt.

THE IMPORTANT DOCUMENT / ARTIST BOOK DETAILING HAMILTON'S RECONSTRUCTION OF DUCHAMP'S 'THE LARGE GLASS', SIGNED BY DUCHAMP AND HAMILTON. — £4,500



60. MALONEY, Martin. Intervention. Brussels. Galerie MTL. 1971.

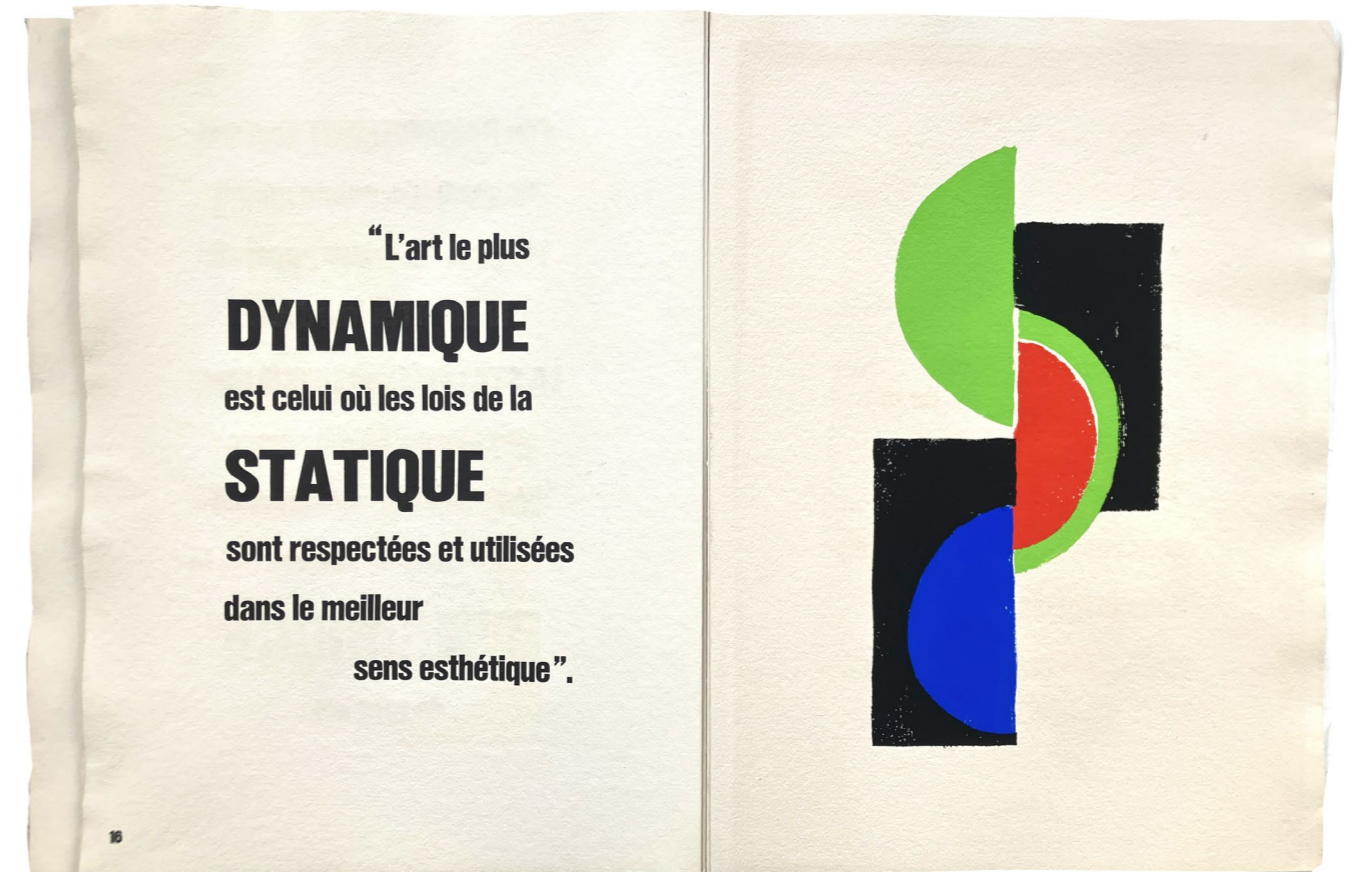
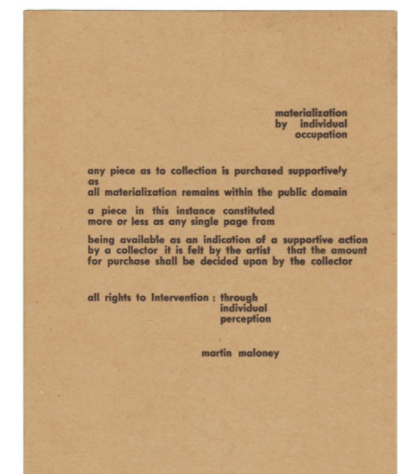
8vo. (135 x 108 mm). pp. (28). Artist statement to front wrapper, leaf with title, verso and following leaves with Maloney's texts. Original publisher's tan printed wrappers, stapled as issued, printed text to covers in black.

AN EXCELLENT COPY OF MARTIN MALONEY'S ARTIST BOOK, THE SOLE RECORD OF HIS 1971 EXHIBITION AT GALERIE MTL. — £350

61. FILLIOU, Robert. Recherche sur l'Origine / Research on the Origin / Erforschung des Ursprungs. Düsseldorf. Edition Städtischen Kunstballe. 1974.

Booklet: 16mo. (148 x 104 mm) + Scroll (298 x 8,420 mm). [Booklet: 20 leaves + Scroll: 8 conjoined leaves]. The left-hand wooden roller is signed and numbered by Filliou in pencil. Booklet: blue paper wrappers, stapled as issued, front cover with white label with reproduction of Filliou's signature in black; paper scroll of blue squared paper recto on wooden rollers; booklet and scroll loose as issued in original white card box.

ROBERT FILLIOU'S CONCEPTUAL SCROLL MULTIPLE. — £950





62. CHRISTO. Wrapped Book. (Modern Art). New York. Abrams Original Editions. 1978.

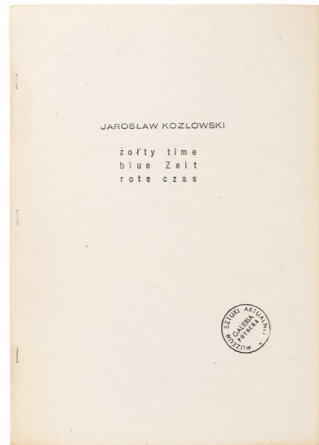
4to. (349 x 254 mm). The book Modern Art, by Sam Hunter and John Jacobus, wrapped in transparent plastic with twine and cord, signed and numbered by Christo on the rear wrapping. Wrapped as issued.

SCARCE PRESENTATION COPY OF CHRISTO'S BOOK OBJECT MULTIPLE.—£15,000

63. KOZLOWSKI, Jarosław. żółty time / blue zeit / rote czas. Krakow. Galerie Potocka / Muzeum Sztuki Aktualnej. 1988.

4to. (297 x 210 mm). [2 leaves; pp. (4)]. Original monochrome photograph of a wristwatch pasted to front cover verso; first leaf with original crayon drawing of three horizontal lines in yellow, blue and (pinkish) red. Original publisher's white printed card wrappers, stapled as issued, titles to front cover in black.

SCARCE ARTIST BOOK BY POLISH CONCEPTUAL ARTIST KOZLOWSKI.—£750



64. ALLIX, Susan. Anon, old or unknown. Nonsense & Nonsense. A collection of verses and extracts by Mr. M. Prior, Dr. S. Johnson, Mr. E. Lear, Mr. L. Carroll, the Sphinx, Mr. or Mrs. Anon. etc. with logical or nosensical Typographic arrangements and visual promptings. London. (Susan Allix). 2008.

Folio. (290 x 230 mm). [50 unnumbered leaves including blanks]. Full burgundy crushed morocco, excised sections with curvilinear edges reveal a checkerboard pattern of gilt, pink and café crème paper, front board with three applied sections of white paper with monochrome drawings and four colour paintings mounted to squares or rectangles of burgundy crushed morocco with magnetic fastenings, single painting mounted to rectangle of burgundy morocco affixed to centre of rear board, smooth spine with tooled title in black, cream handmade patterned paper doublures, bronze free endpapers, burgundy velvet-lined oatmeal drop-back box with morocco label to spine with title in black.

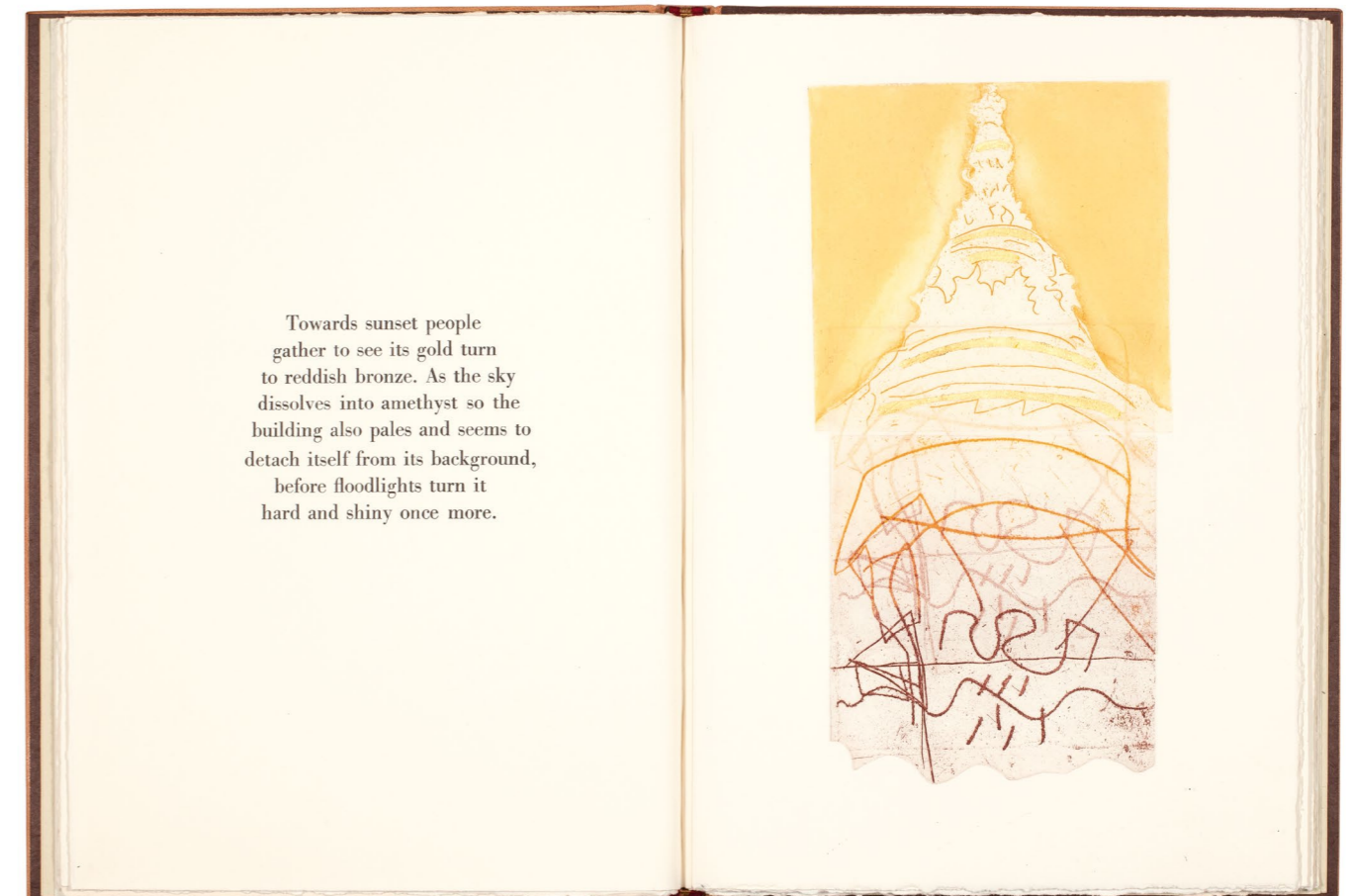
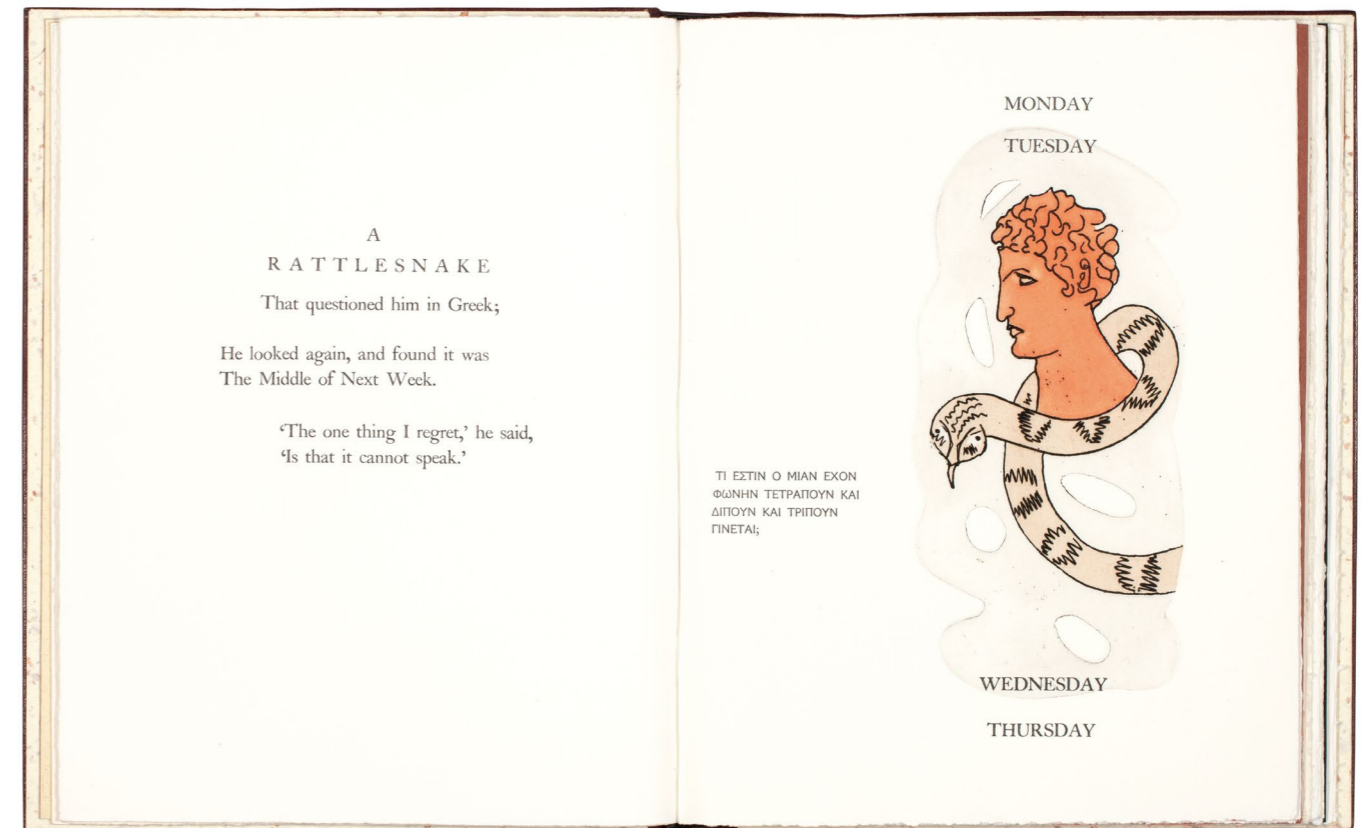
THE ÉDITION DE TÊTE IN THE DELUXE MAGNETIC BINDING OF ONE OF SUSAN ALLIX'S MOST EXTRAORDINARY, INVENTIVE, CAPRICIOUS AND WHIMSICAL ARTIST BOOKS.—£4,000



65. ALLIX, Susan. Pagoda Memories. Golden Pagodas of Myanmar with Burmese Notes. London. (Susan Allix). 2009.

Folio. (340 x 248 mm). [33 unnumbered leaves]. Full terracotta crushed morocco, front and rear boards with large onlaid sections of burgundy to claret varicoloured morocco, front board with additional gilt decoration with onlaid sections of tan morocco with curvilinear decorative tooling in gilt, red and black to form a stylised pagoda motif, handmade textured chocolate paper doublures, burgundy gilt-patterned Kinwashi paper free endleaves, custard wool-lined burgundy cloth drop-back box with leather label to spine with title in black.

A SUPERB EXAMPLE OF A SUSAN ALLIX ILLUSTRATED BOOK – CREATED IN ITS ENTIRETY BY THE ARTIST – INSPIRED BY HER TRAVELS IN MYANMAR.—£4,000



Item descriptions have been abbreviated for this fair catalogue. Please contact us for the full descriptions and further images.

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