

luciusbooks

STAND NUMBER 39

AMSTERDAM

INTERNATIONAL ANTIQUARIAN
BOOK FAIR 2024



PASSENGER TERMINAL AMSTERDAM

PIET HEINKADE 27, 1019 AMSTERDAM

19 - 20 OCTOBER 2024

PREVIEW : FRI 18 OCT, 5 - 8PM

SAT 19 OCT, 11AM - 7PM

SUN 20 OCT, 11AM - 5PM

AMSTERDAM

INTERNATIONAL ANTIQUARIAN BOOK FAIR 2024

Lucius Books are pleased to be exhibiting at the Amsterdam International Antiquarian Bookfair 2024. This catalogue showcases a selection of the items we'll be bringing to the fair. All are available for purchase prior to the opening of the event, so please do get in touch by telephone or email if you see something of interest. We look forward to meeting many of you at the bookfair, where you can find us at Stand 39.

Our next bookfairs in 2024 include:

PBFA BRIGHTON BOOK FAIR

26 Oct, Brighton Racecourse, East Sussex

ABA CHELSEA RARE BOOK FAIR

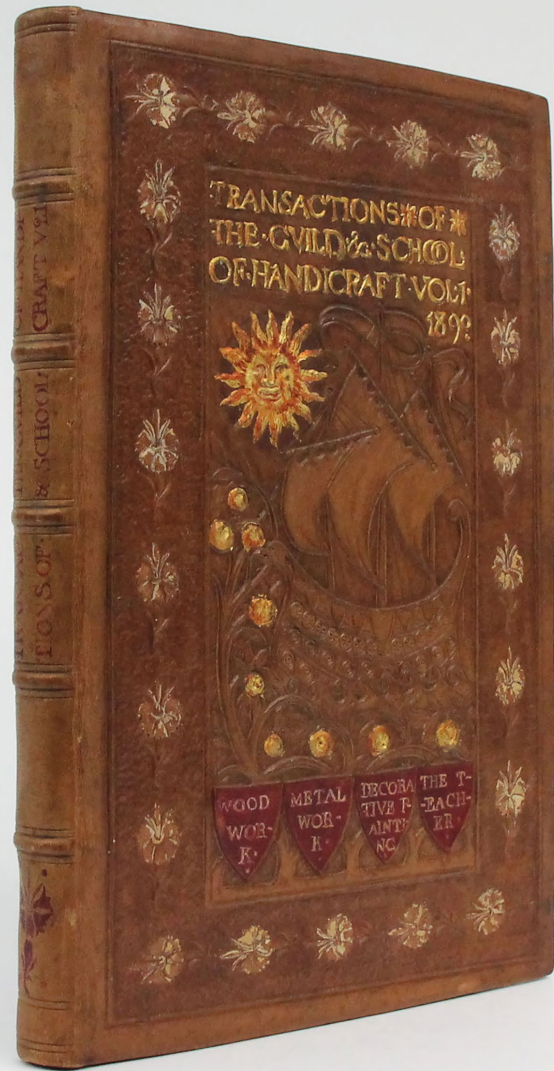
1-2 Nov, Chelsea Old Town Hall, London

ABAA BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR

8 - 10 Nov, Hynes Convention Centre, Boston, MA, USA

FIRSTS HONG KONG

6 - 8 Dec, Hong Kong Maritime Museum, Hong Kong



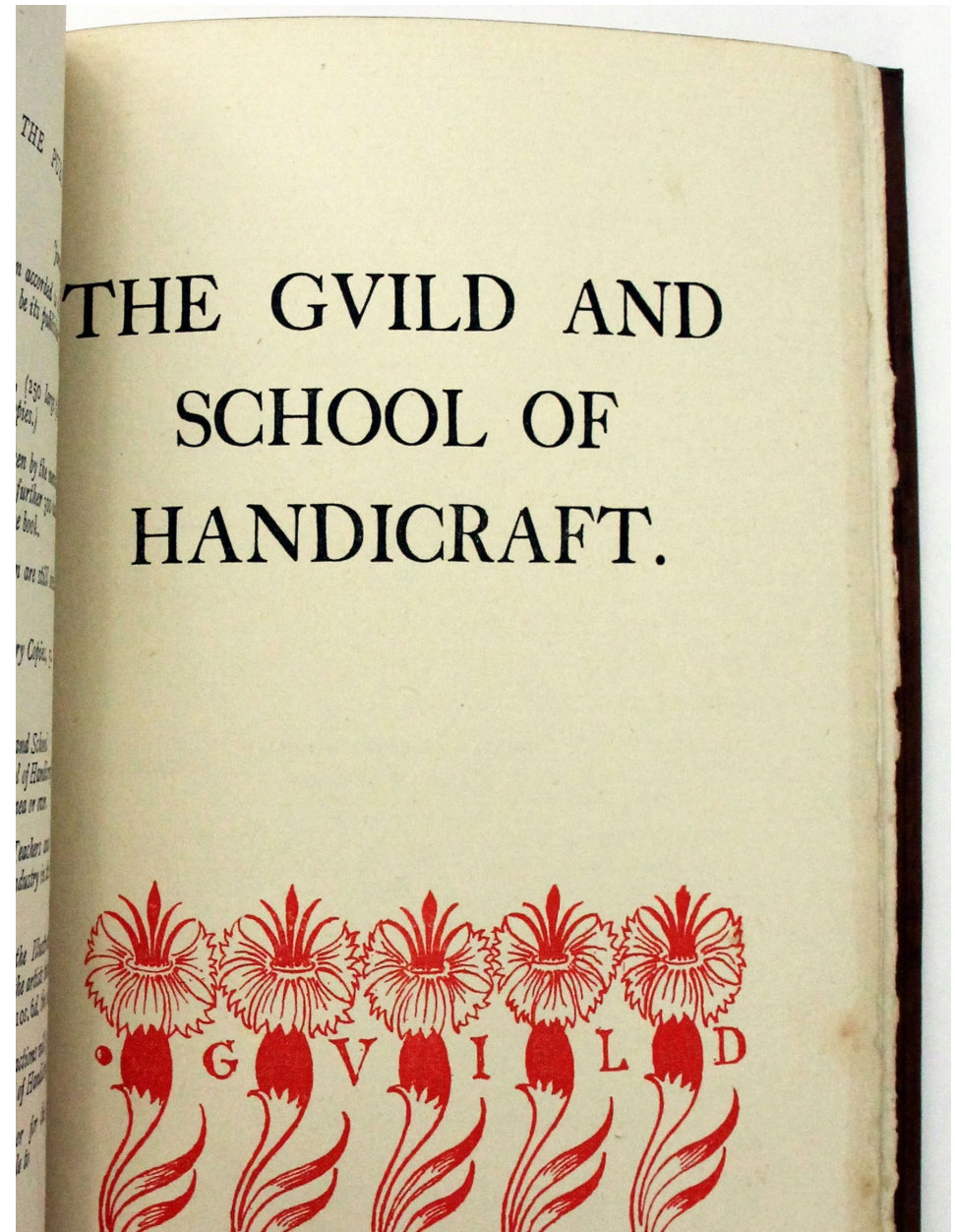
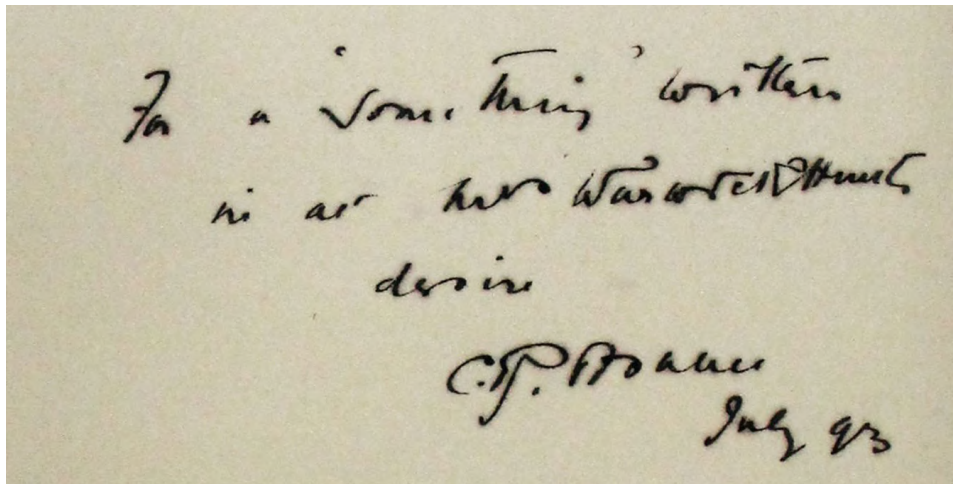
1/ ASHBEE, Charles Robert: TRANSACTIONS OF THE GUILD & SCHOOL OF HANDICRAFT. VOL I. London: Published by The Guild & School of Handicraft, Essex House, Mile End, E. [Essex House Press]. 1890

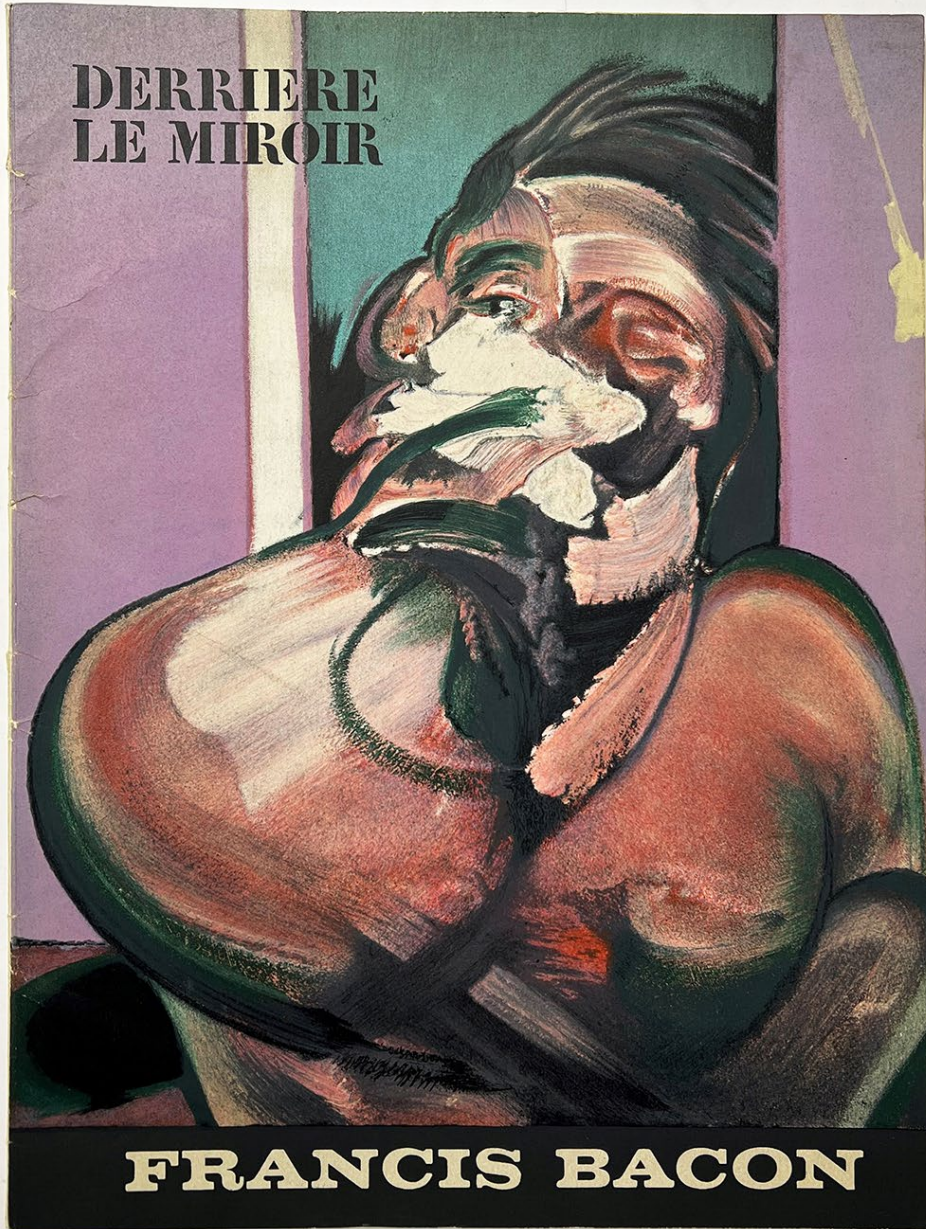
First edition. Inscribed presentation copy. In an outstanding Guild of Handicraft Arts and Crafts movement binding. Full tan sheep with extensive tooled decoration to the upper board displaying the favoured emblems of the Guild including the 'Craft of the Guild' galleon under sail beneath a rising sun and a border of stylised pink carnations (with traces of colour remaining). The sun, the fruits within the foliage beneath the galleon, and the titles in two-toned gilt. Red onlays in the shape of shields at the foot with the names of different crafts lettered in white. The spine with five raised bands, titles hand-painted in red, and with a painted carnation to the bottom compartment. Top edge gilt, the others untrimmed. Blue card endpapers. Original card upper cover bound in at the front. Half title, title page, dedication and contents printed in black and red. Illustrated with a black and white frontispiece and profusely throughout with black and white vignettes and decorations by C. R. Ashbee, J. Eadie Reid, T. Stirling Lee, E. P. Warren and others. A fine copy, the binding square and tight with only minor rubbing to the extremities. The contents with a little minor spotting to the endpapers are otherwise clean and bright throughout.

£6,750 / €8,100

*A beautiful and important binding executed at the Guild of Handicraft/Essex House Press after a design by C.R. Ashbee. Inscribed by Ashbee in black ink to the front endpaper: "For a 'something' written / in at Mr ***** 's / desire / C. R. Ashbee / July '93", followed by an excerpt from Rudyard Kipling's poem 'The Conundrum of the Workshops': "They builded a tower to shiver / the sky & wrench the stars apart - / Till the Devil grunted behind the / bricks: 'It's striking, but is it Art?' / The stone was dropped at the / quarry-side & the idle derrick swung, / While each man talked of the / aims of Art, & each in an / alien tongue". Established in London in 1888 by the designer, architect and social reformer C.R. Ashbee (1863-1942), the Guild and School of Handicraft became one of the foremost workshops of the Arts and Crafts movement.*

Modelled on the medieval guilds, it took the form of a craft co-operative, intending to give working people satisfaction in their craftsmanship, to produce beautiful, functional hand-crafted goods, and to serve as a centre for educating apprentices in traditional artistic crafts, increasingly under threat from a machine-driven industrial consumer capitalism. Working on the principles of John Ruskin and William Morris, many members of the Guild were active socialists, and in 1902 the Guild moved to Chipping Camden, in the Cotswolds, to establish a co-operative community of artists and craftspeople. In the present work, the activities of the Guild in its earlier period are recorded, in addition to essays by Ashbee, George Frederick Watts, William Holman Hunt, Lawrence Alma Tadema and Henry Holiday amongst others. A listing of the Guild's upcoming courses reveals the range of leading figures involved in its activities, with classes taught by individuals including William Morris, Walter Crane and Thomas Cobden-Sanderson. It is unknown as to who precisely at the Guild of Handicraft/the Essex House Press created the present binding, however, similar examples of decorative leatherwork designed by Ashbee are held in the Victoria and Albert Museum as well as the Cheltenham Art Gallery's renowned Arts and Crafts collection and it was doubtless executed to his design. An exceptional example of a Guild binding. [18616]





*To Norman Reid
with all my best wishes
Francis Bacon*

2/ BACON, Francis: DERRIERE LE MIROIR Paris: Maeght Editeur. 1966

First edition. Inscribed by Francis Bacon to the director of the Tate Gallery. Publisher's original colour lithograph card covers. The contents with five single sheet colour lithographs and one folding triptych colour lithograph, loose as issued. Further illustrations throughout. The text by Michel Leiris and an interview with Bacon by David Sylvester is in French. An excellent near fine copy, the covers without tears or creasing, the contents bright throughout. A very attractive, complete example of the Francis Bacon issue of Derriere Le Miroir.

£3,500 / €4,200

Inscribed by the artist in green pen on the inside cover "To Norman Reid / with all my best wishes / Francis Bacon". A fabulous association copy. The recipient, Sir Norman Reid served as the Director of the Tate Gallery from 1964 to 1980. During his 16 years as Director, through major acquisitions and ground-breaking exhibitions, he transformed an English institution into an internationally acclaimed museum recognised as one of the leading museums of modern art in the world. A trained painter himself, Reid formed strong relationships with several major artists that led to important works being donated to the Gallery. Mark Rothko's Seagram murals and work by Barbara Hepworth, Ben Nicholson, Naum Gabo and Henry Moore were all gifted to the Tate largely as a result of the personal respect the artists had for its Director. Notably, the year of this publication and presumably Bacon's presentation inscription coincides with the Tate's first purchase of a Francis Bacon painting (Portrait of Isabel Rawsthorne, 1966). [20341]

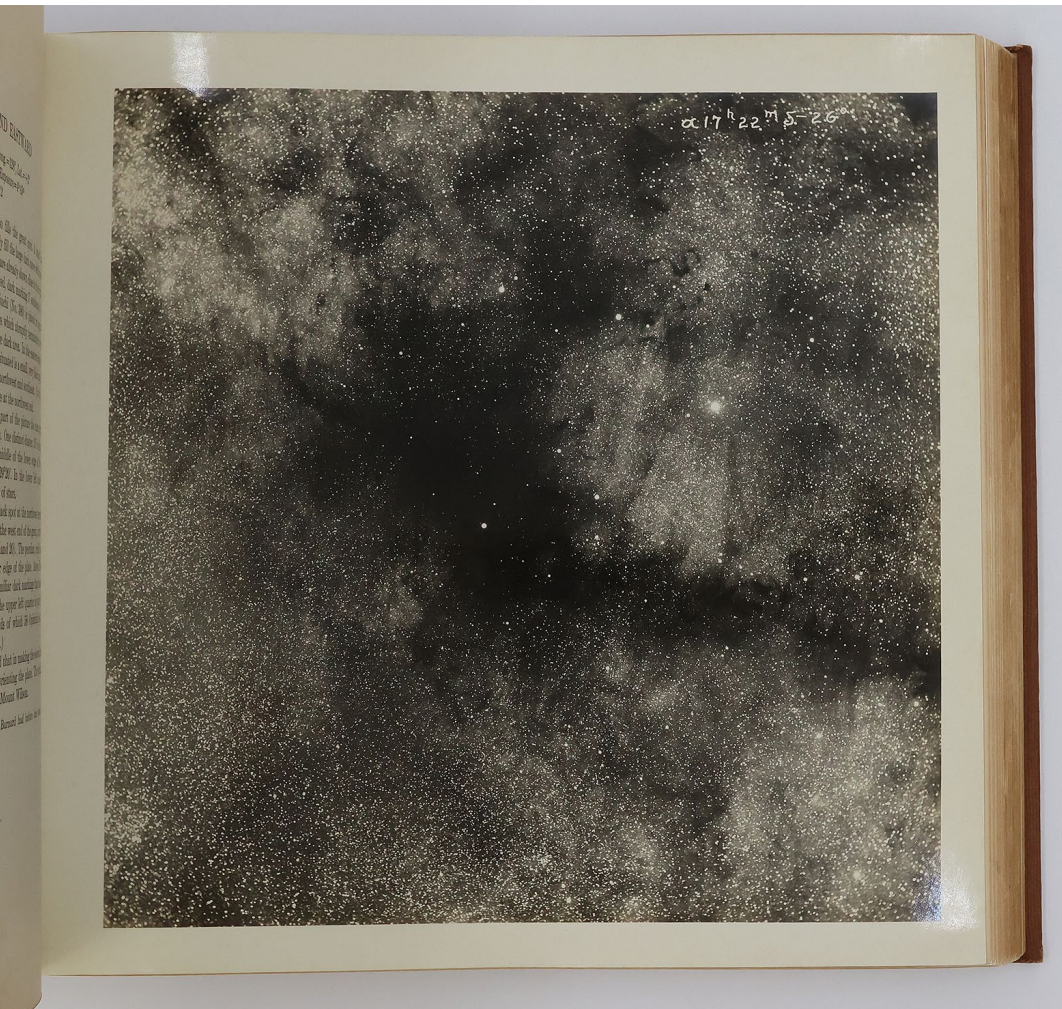


3/ BANKSY: WALL AND PIECE London: Century. 2005

First edition, first printing. Publisher's original pictorial boards, in the scarce limited edition dustwrapper. Illustrated in colour throughout. A superb fine copy, the binding clean and square, the contents clean throughout and without previous owner's inscriptions or stamps. Complete with the scarce original dustwrapper, which is lightly creased to the top of the spine and with a light indentation to the top centre of the rear panel. A lovely copy without toning, loss or tears.

£1,750 / €2,100

Only a small percentage of the first edition were issued in the dustwrapper.



4/ BARNARD, Edward Emerson; edited by FROST, Edwin B.; CALVERT, Mary R.: A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY: Part I: Photographs and Descriptions. Part II: Charts and Tables.

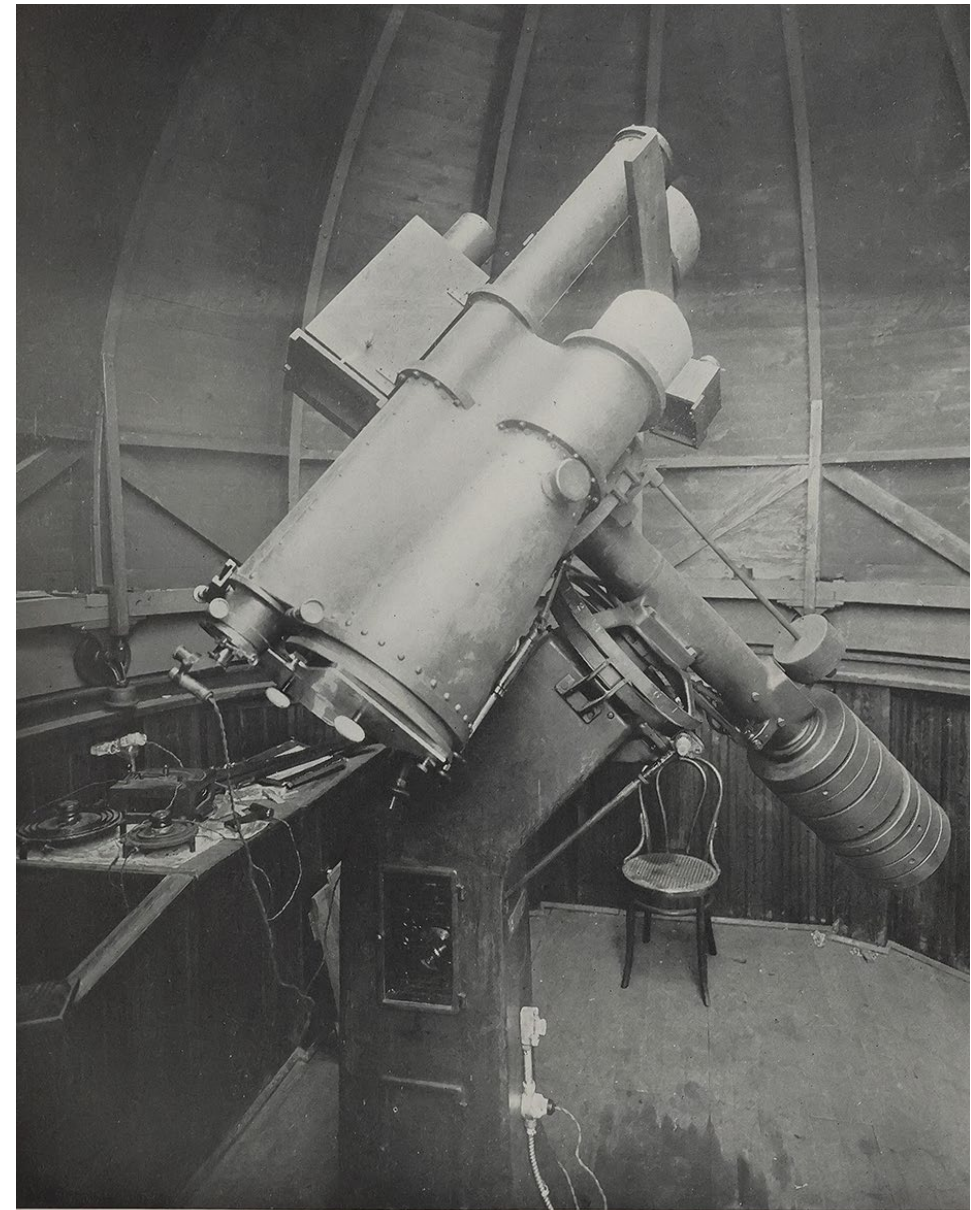
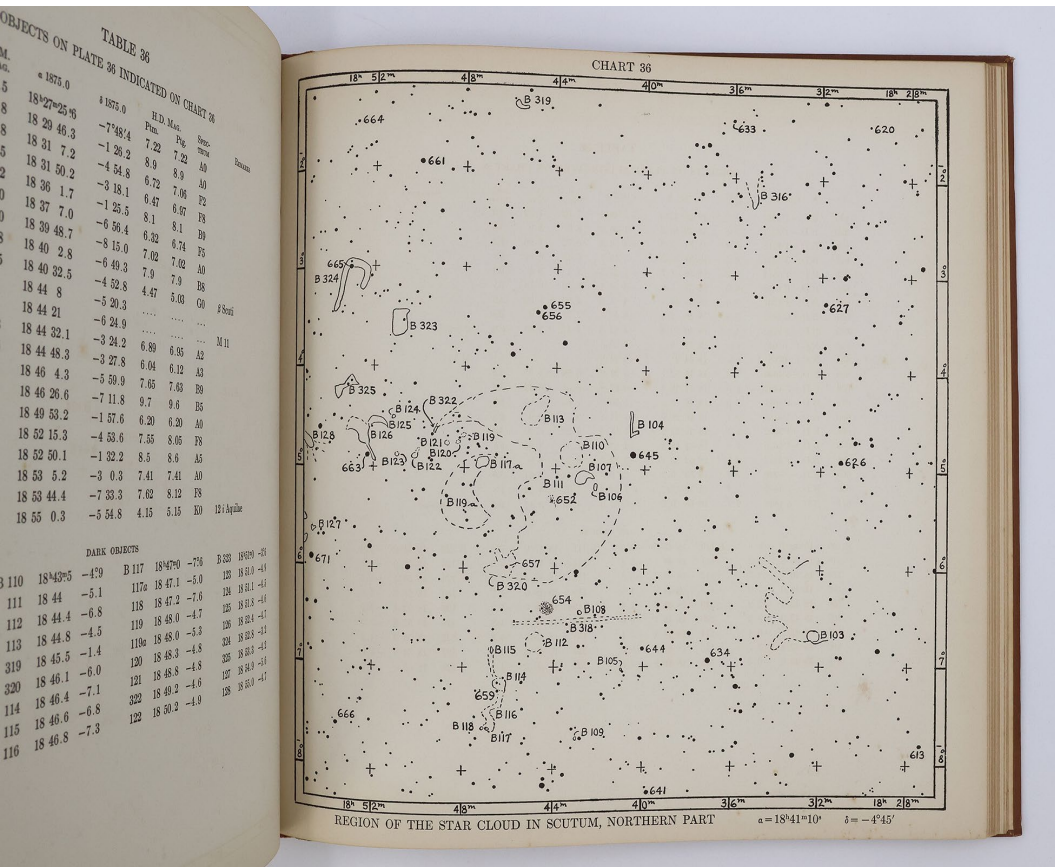
Washington: Carnegie Institution of Washington. 1927

First edition. Two volumes. Oblong quarto (Part I: 275mm x 250mm. Part II: 275mm x 275mm). Publisher's original brown cloth with gilt titles to the spine, without dustwrapper as issued. Illustrated throughout in black and white. Part I with portrait frontispiece, halftone plate of the Bruce photographic telescope and 51 full-page silver photographic prints mounted on linen. Part II with 50 black and white charts and tables. An excellent better than very good copy, the binding square and firm, with light mild bumping to the spine tips, the cloth a little marked and lightly rubbed to the extremities. The contents, with a previous owner's name to the front endpaper of each volume, are intermittently spotted mainly to the first and last pages, with some offsetting of the portrait frontispiece onto the previous page and tissue guard. The facing page of plate 48 has a small tear to the bottom edge with associated creasing, which has also creased the lower border of plate 48 (not affecting the image). The prints have occasional silvering to the extremities, very light surface rubbing and offsetting in places, and are otherwise in near fine condition throughout.

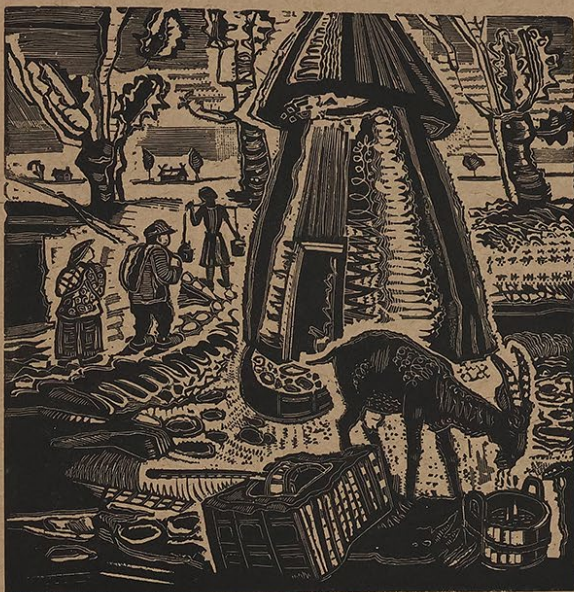
£5,750 / €6,900

A pioneer of celestial photography and one of the greatest observational astronomers of his time, E. E. Barnard made several important contributions to the field, including the discovery of Jupiter's fifth moon, numerous comets and the star with the greatest known proper motion (named Barnard's Star in his honour). He became interested in astronomy as a child, buying a small telescope with which he discovered comets, nebulae and other celestial objects. As a teenager he worked in a photography gallery in Nashville, learning photographic skills he would later apply to the celestial field. In 1888, the Lick Observatory offered Barnard a position as astronomer, where he began

photographing the Milky Way, followed by tenures as Professor of Practical Astronomy at the University of Chicago and astronomer at Yerkes Observatory. In 1897, the university was gifted funding from Miss Catherine W Bruce for the purchase of a telescope and observatory allowing him to continue his work, with the Carnegie Institution providing funding for the production of his seminal Atlas in 1907. Ever meticulous, he personally examined each one of the 35,700 photographic prints produced for the edition, rejecting those not up to his high standards. The images and descriptive text were completed before his death in 1923, the work seen through the press by the director of Yerkes Observatory, Edwin B. Frost, with Barnard's niece and personal assistant Mary Calvert completing the 'Catalogue of Dark Objects' and 'Tables of Objects', which she had worked on under his supervision. A beautiful copy of this scarce and important work, published in an edition of just seven hundred copies. [25154]



THE BRUCE PHOTOGRAPHIC TELESCOPE IN ITS DOME AT THE YERKES OBSERVATORY



Cet album porte le numéro ~~47~~ à 300 exemplaires. Cet album a été imprimé sur papier à la forme Tosa. Sur ce nombre 100 exemplaires ont été numérotés et signés. Les clichés ont été livrés d'après les gravures sur bois originals, par la librairie de l'Université Wagner à Innsbruck. L'impression a été réalisée par l'Imprimerie de Lustenau. La reliure a été exécutée par le maître relieur Josef Bayer à Lustenau.

Lustenau/Vorarlberg
Août 1945

Telesforas Valius
Lustenau 45
Austria

**5/ BECHTOLD, Professeur Albert; illustrated by VALIUS, Telesforas:
TELESFORAS VALIUS: 10 GRAVURES SUR BOIS**

Lustenau: Lustenau Printing House. 1945

First edition, first printing. Signed by the author. Original tan paper-covered boards with a brown cloth spine and black titles to the upper board. Illustrated with 10 woodcuts by Telesforas Valius. A near fine copy, the binding square and firm with just a little wear to the cloth at the spine and bumping at the corners. The boards are clean and fresh. The contents are clean throughout and without previous owners' stamps or inscriptions. Scarce.

£425 / €510

Issued in a limited edition of 300 copies, the first 100 of which are signed. The present example is numbered 49 and signed by Telesforas Valius in black ink on the limitation page. Further inscribed in pencil on the front endpaper "Mr Percy Bray / 41 Kensington Mansions / Fitzrovia Road, London SW5 / Tele. Valius [underlined] / Freiburg, / Germany 48". A wonderful collection of the Lithuanian artist's fine woodcuts, introduced by the Austrian sculptor Albert Bechtold (1885-1965). [25933]

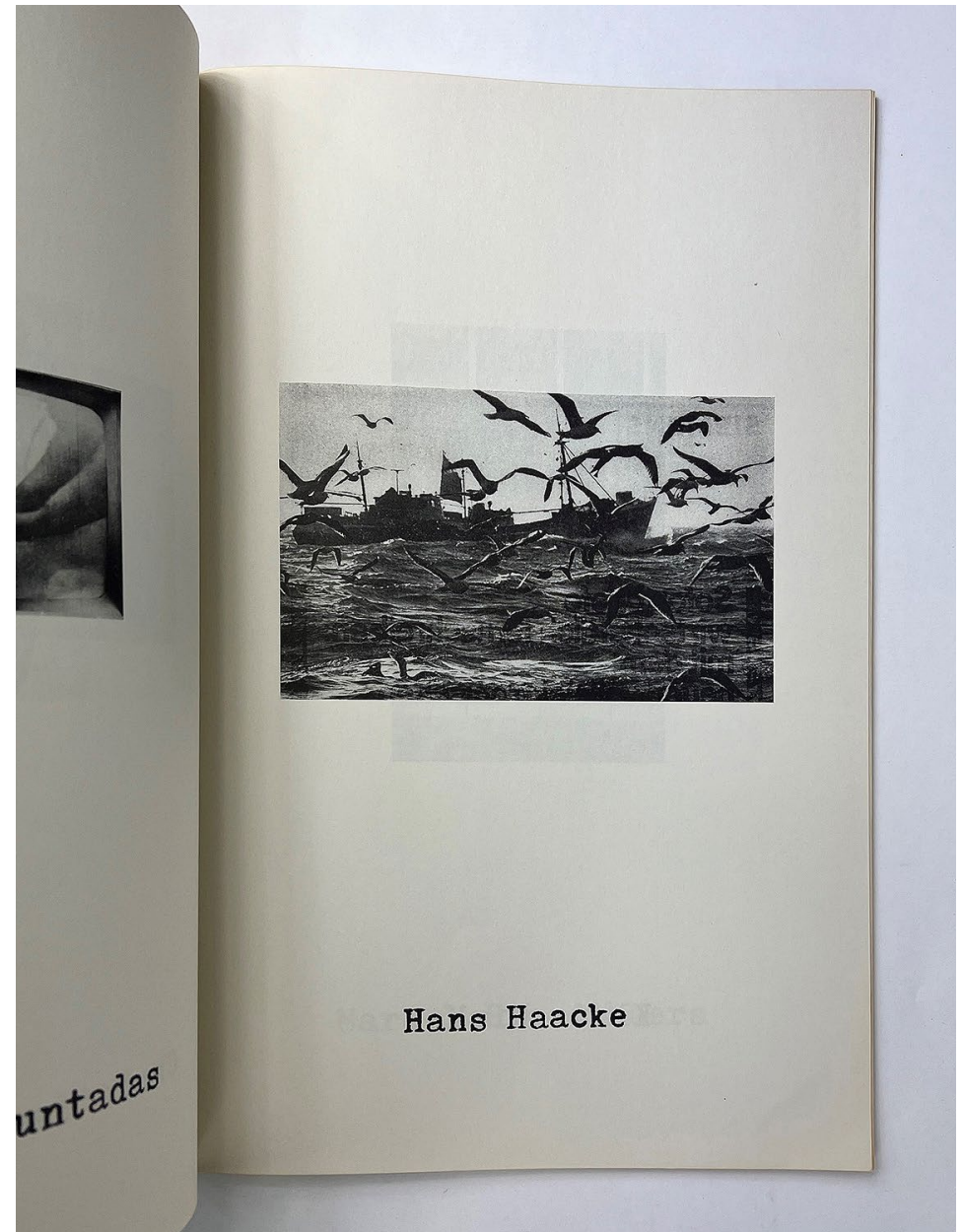
6/ CARMELLE, Ernst: FORTY FOUND FAKES

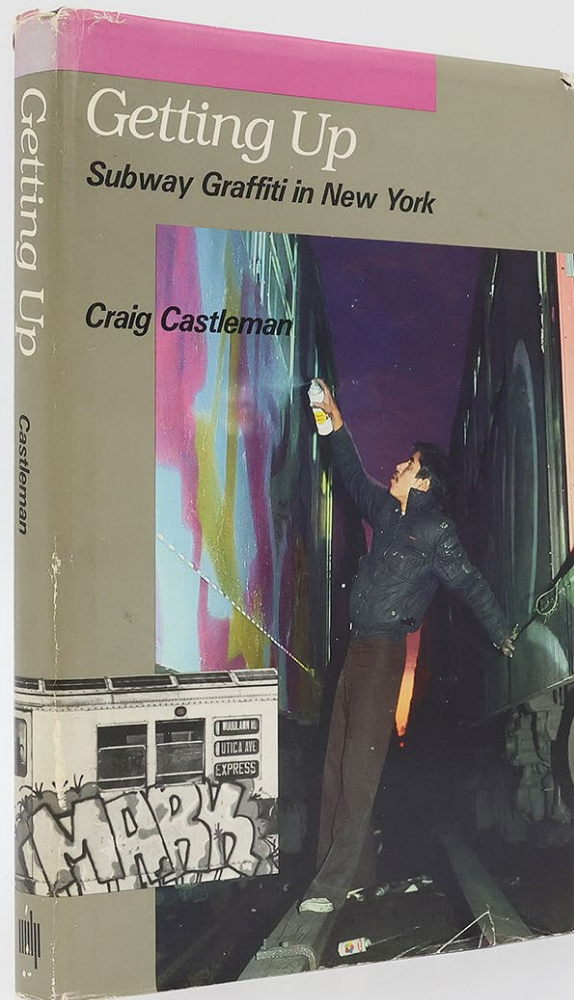
New York: Thomas Way and Company. 1979

First edition, first printing of the Austrian conceptual artist's breakthrough artists book. Publisher's original white card covers printed in black. Large 4to (28 x 43 cm). Illustrated in black and white throughout. An excellent near fine copy, the binding square and firm with mild toning to the extremities. The contents are clean throughout and without previous owner's marks. Scarce.

£750 / €900

Issued in a limited edition of 1000 copies, of which this is numbered 440. According to one of his guiding principles "Art is a fake", Caramelle presents photographs collected from magazines and newspapers as works by forty important contemporary artists. Accompanied by a brief statement, the artist presents one illustration per page with the corresponding name – Palermo, Klaus Rinke, Trisha Brown, Joseph Beuys, Hanne Darboven etc. His book plays with our perception and takes an ironic look at the discourses on the often arbitrary reproducibility of art and the constant debate between the original and the fake. [22393]





7/ CASTLEMAN, Craig; COOPER, Martha; CHALFANT, Henry: GETTING UP: Subway Graffiti in New York. Cambridge, MA and London: The MIT Press. 1982

First edition, first printing of a foundational book about New York subway graffiti. Publisher's black cloth with metallic purple titles to the spine, in dustwrapper. Illustrated with four pages of colour photographs and black and white photographs throughout by Martha Cooper and Henry Chalfant. An excellent near fine copy, the binding square and firm, the cloth and titles bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the very good rubbed, nicked and spine faded dustwrapper that has a couple of short closed tears with associated creasing and tiny chips to the corners. Not price-clipped (\$15.00 to the upper front flap).

£275 / €330

The first edition of one of the first scholarly publications on the subject of New York Subway Graffiti. Expanded from Castleman's dissertation at Columbia University, through candid interviews, in nine comprehensive chapters, he provides detailed insights into the history, motivations, experiences and approaches of New York graffiti writers and crews. The publication is also notable for the early appearance of photographs by the now legendary documentarians Martha Cooper and Henry Chalfant, subsequently popularised in the writer's bible Subway Art (1984). Issued simultaneously in hardcover and paperback, the hardcover is relatively scarce in decent condition. [24784]

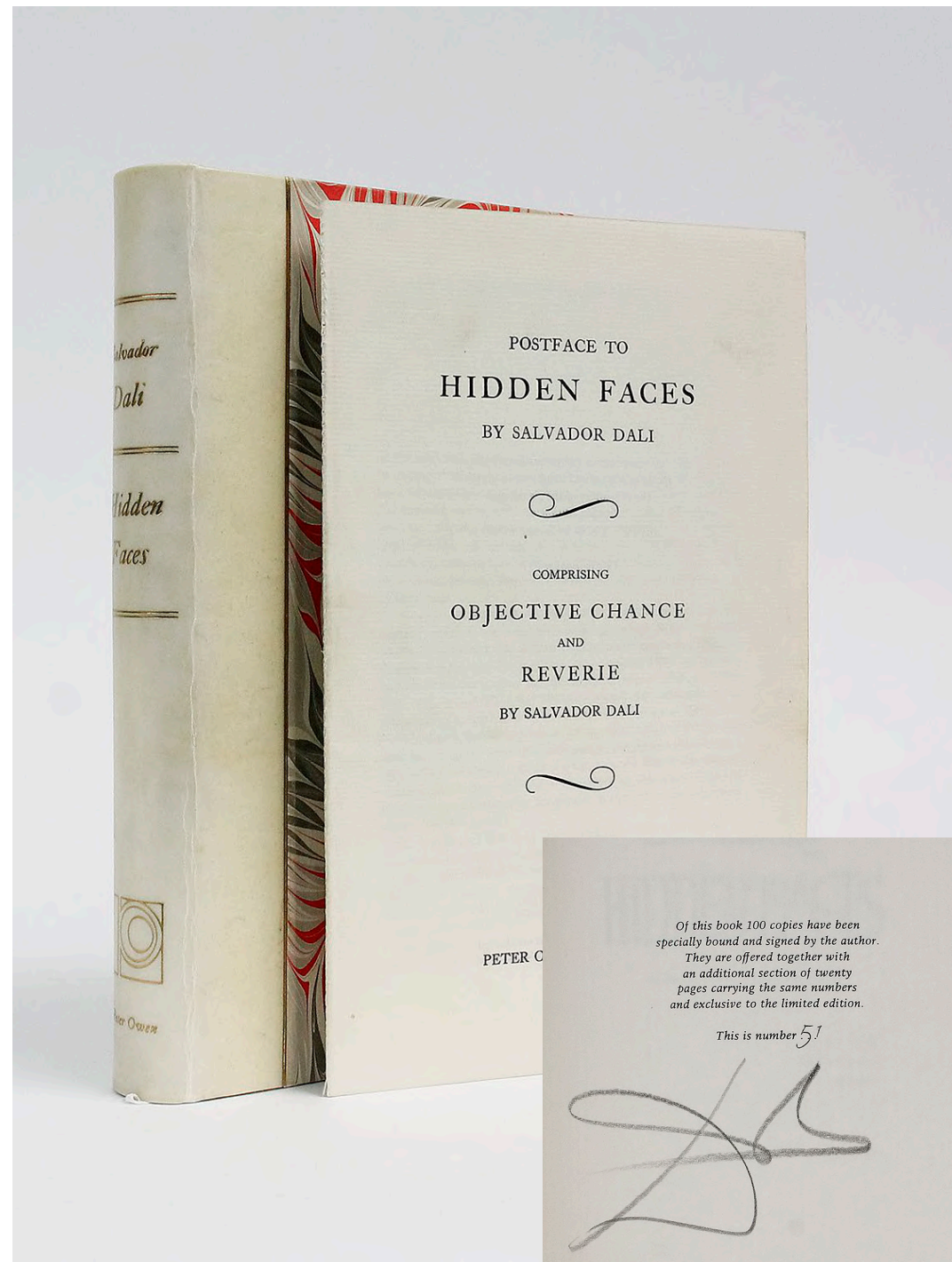
8/ DALI, Salvador: HIDDEN FACES. With 'Postface to Hidden Faces'.

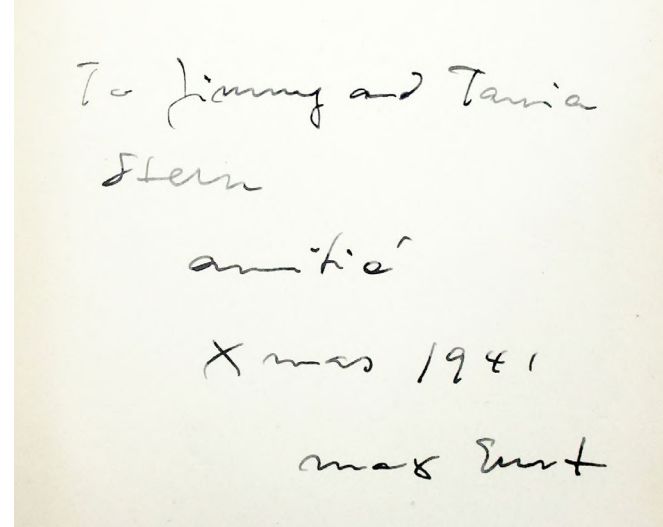
London: Peter Owen. 1973

Signed limited edition. Publisher's quarter vellum over marbled paper covered boards with titles in gilt to the spine. Top edge gilt. White silk ribbon. Illustrated with black and white plates by Salvador Dali. 'Postface to Hidden Faces' in publisher's white paper covers, printed in black. Housed in a red cloth slipcase. A fine copy, the binding square and tight, the contents clean throughout and without previous owner's marks.

£2,500 / €3,000

Limited edition of 100 copies, both the book and 20 page 'Postface' pamphlet hand numbered 51, the book signed by Salvador Dali on the limitation page, as issued. Translated by Haakon Chevalier, Hidden Faces is Dali's only novel. [22346]





**9/ ERNST, Max; CREVEL, Rene; [STERN, James]; translated by BOYLE, Kay:
MR. KNIFE, MISS FORK Paris: The Black Sun Press. 1931**

First edition. A rare, inscribed presentation copy from Max Ernst to James Stern. Publisher's black buckram, decorated in gilt to a design by Max Ernst. Illustrated with 19 original photograms by Max Ernst, each with a glassine guard, with the title printed in red. Black endpapers. Housed in a bespoke quarter morocco solander case. A very good copy, the binding square and firm with rubbing and fraying at the spine tips and corners. The contents are entirely complete, clean throughout and without inscriptions or stamps. This work is a fragment from Crevel's novel *Babylone*. The 19 photograms of Ernst's frottages were completed with the collaboration of Man Ray in his studio after days of trials, with Ernst's rubbings on transparent paper serving as the negative. Ernst had developed his frottage technique as a visual counterpart to the Surrealist ideal of "automatic writing," and the dark visions he produces here perfectly capture the darkness of Crevel's own vision, here translated by Kay Boyle. A fine and strikingly original production.

£11,500 / €13,800

Inscribed by the artist in black ink on the front blank "To Jimmy and Tania / Stern / amitié / Xmas 1941 / Max Ernst". One of 200 copies printed on 'finest Bristol Paper'; there was also an edition of 50 on Hollande paper signed by both

the author and the artist; and five special copies, each containing four of the original artworks. Whilst the signed edition appears sporadically in commerce, presentation copies by Ernst are genuinely rare (rarebookhub traces not a single example in the last 50 years, although a colleague was able to locate a defective example, lacking all but two of the nineteen photograms, offered in 1985).

Anglo-Irish writer James Stern's friendship with Max Ernst began in Paris during the 1930s, but at the time of this inscription they were both living in New York. Ernst had arrived in the city with his patron, and soon to be wife, Peggy Guggenheim, after she had helped him to escape from Nazi-occupied France. In New York, they formed part of a growing community of exiled European artists and writers, including friends such as Marcel Duchamp and Marc Chagall. Stern had also moved to the city in 1939, becoming a fixture of such artistic and literary circles; as Malcolm Cowley once remarked to him, "My God, you've known everybody, his wife, his boyfriend, and his natural issue!" This position was reflected through Stern's extensive correspondence with a multitude of leading cultural figures of the period (now largely held in the James Stern Archive at the British Library). Notably, Arthur Miller dedicated 'A View from the Bridge' to Stern, and, when Peggy Guggenheim came to write her memoir, 'Out of this Century: Confessions of an Art Addict' (in which she painted a harsh portrait of Ernst, her then ex-husband), Stern was one of the trusted friends to whom she turned for advice. (Minkoff, George: A Bibliography of The Black Sun Press A41; Roth, Andrew: The Book of 101 Books. Seminal Photographic Books of the Twentieth Century, 2001, p.66). [17717]





10/ FENNING, B.; LYNCH D.; and others: FINE REGENCY ALBUM OF WATERCOLOURS, DRAWINGS, OIL SKETCHES, AND ENGRAVINGS

[c.1820-1840]

Folio (365 x 245mm). Handsome contemporary blindstamped red morocco, ruled and decorated in gilt. Containing a collection of fine original watercolours, oil sketches, pencil drawings, and engravings of natural history subjects, costume groups and genre scenes, mostly mounted recto only across around 90 leaves. Original label for "Louisa Tyrrell / Late widow of G. Fielder / 2 Greek St. Soho" to the front pastedown. The binding, which has some scuffs to the lower board, is detached from the textblock, although the album still sits together neatly as a collection of artworks contained within their attractive original boards, now serving as a folder. The contents with a few loose items, some scattered foxing and toning to the pages, and the odd tear (one larger tear affecting a botanical watercolour on pith), are otherwise in very good order, the artworks remaining clean and the colours bright.

£1,750 / €2,100

A wonderful regency album containing dozens of highly accomplished artworks including five exceptional animal studies in pencil and watercolour signed "B. Fenning" (hare coursing; dappled race horse; grouse shooting with dogs; wolfhound; grouse); nine colourful watercolour costume groups (two signed "D. Lynch, 1829", four of European female traditional costumes, and three incorporating means of transport - one depicting an open carriage with nine flamboyantly dressed female passengers, another showing a bullock drawing carts); eight beautiful botanical scenes incorporating birds and butterflies,

highlighted in gilt, some incorporating decoupage elements; four oil views of rural landscapes, and several others in watercolour (likely European); three fine female portraits in pencil (one dated 1840); several watercolours of temples; naval scenes in watercolour and pencil; an attractive pencil drawing of the Menai bridge and several other topographical scenes; and a number of superbly hand-coloured engravings. The album itself originated from Louisa Tyrrell's "Emporium of Fancy" in Soho, an establishment where "every material for ladies fancy work" could be obtained. An appealing, complete early nineteenth-century album with unusually fine contents and a high proportion of original pieces. [19310]





11/ GATEWOOD, Charles: WALL STREET

Woodstock, NY: Sun in Scorpio Press. 1984

First edition. Hardcover issue. Signed by the author. Oblong quarto. Publisher's original black cloth over boards with title lettering in silver to upper panel. Light rubbing to the extremities but certainly a near fine copy, the binding square and firm, the contents clean throughout and without previous owner's inscriptions or stamps. With an introduction by A. D. Coleman.

£500 / £600

Limited edition of 700 copies, around 550 of which were issued in paperback. This copy one of scarce hardcover issue, numbered 320 and signed by Charles Gatewood in black ink on the title page. A superb volume that deserves a wider audience. Gatewood is best known as a photographer who documents the sexual underground and helped launch the Modern Primitives meme into popular consciousness. This, however, is undoubtedly his best book, and one of the notable American photo books of modern times. Unlike his other work that emphasises sexuality and the idiosyncrasies and weirdness of human existence, these images are ethereal, formal and emotionally void with an underlying theme of capitalism and control. "Wall Street" illustrates the message that it may be money and high finance which constitute the real obscenity of our age. The black and white concrete desolation of these photographs provide a set of visual metaphors for that most secretive perversion of all, high finance. [22454]





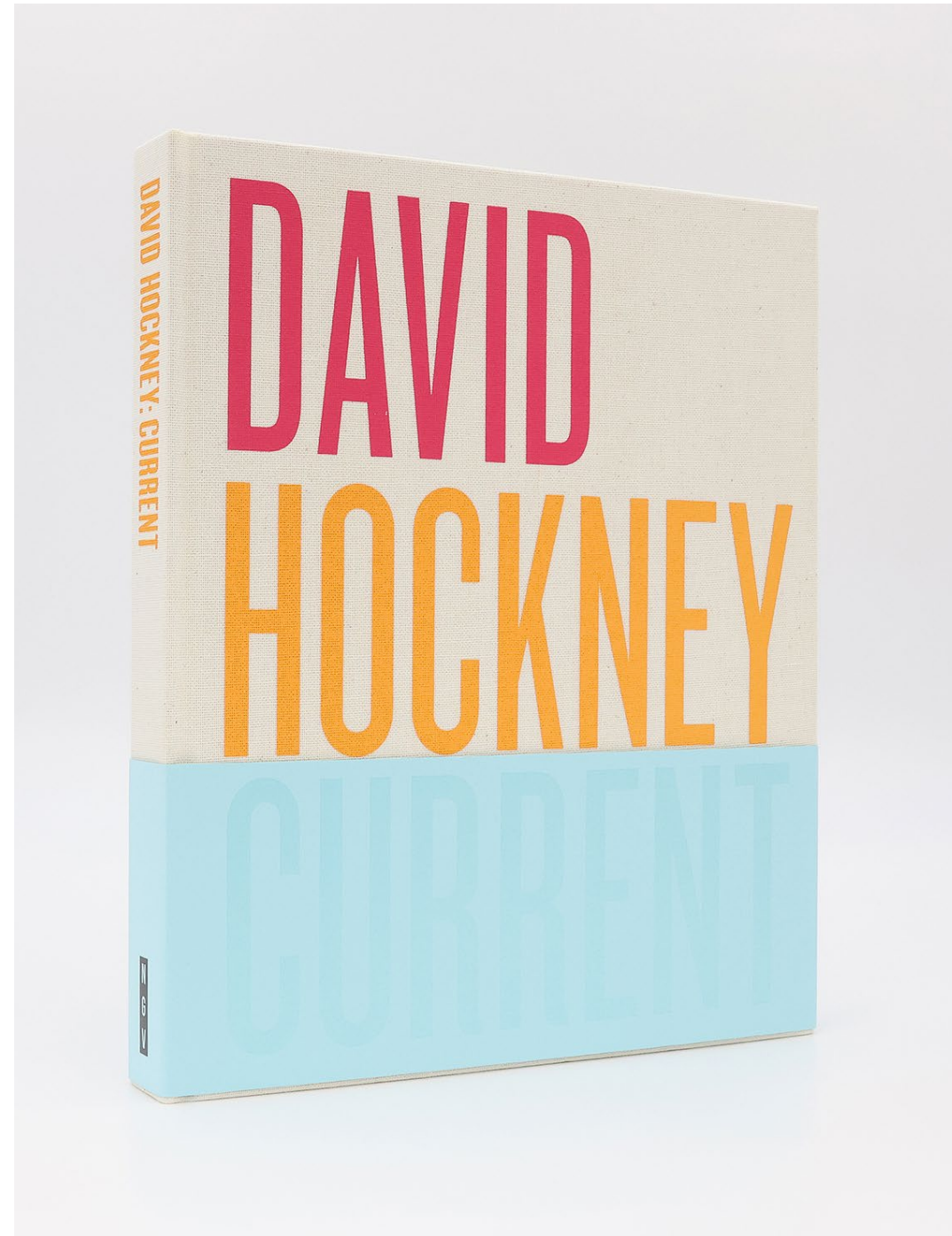
12/ HOCKNEY, David: DAVID HOCKNEY: CURRENT. (A Catalogue Raisonné of iPhone and iPad drawings).

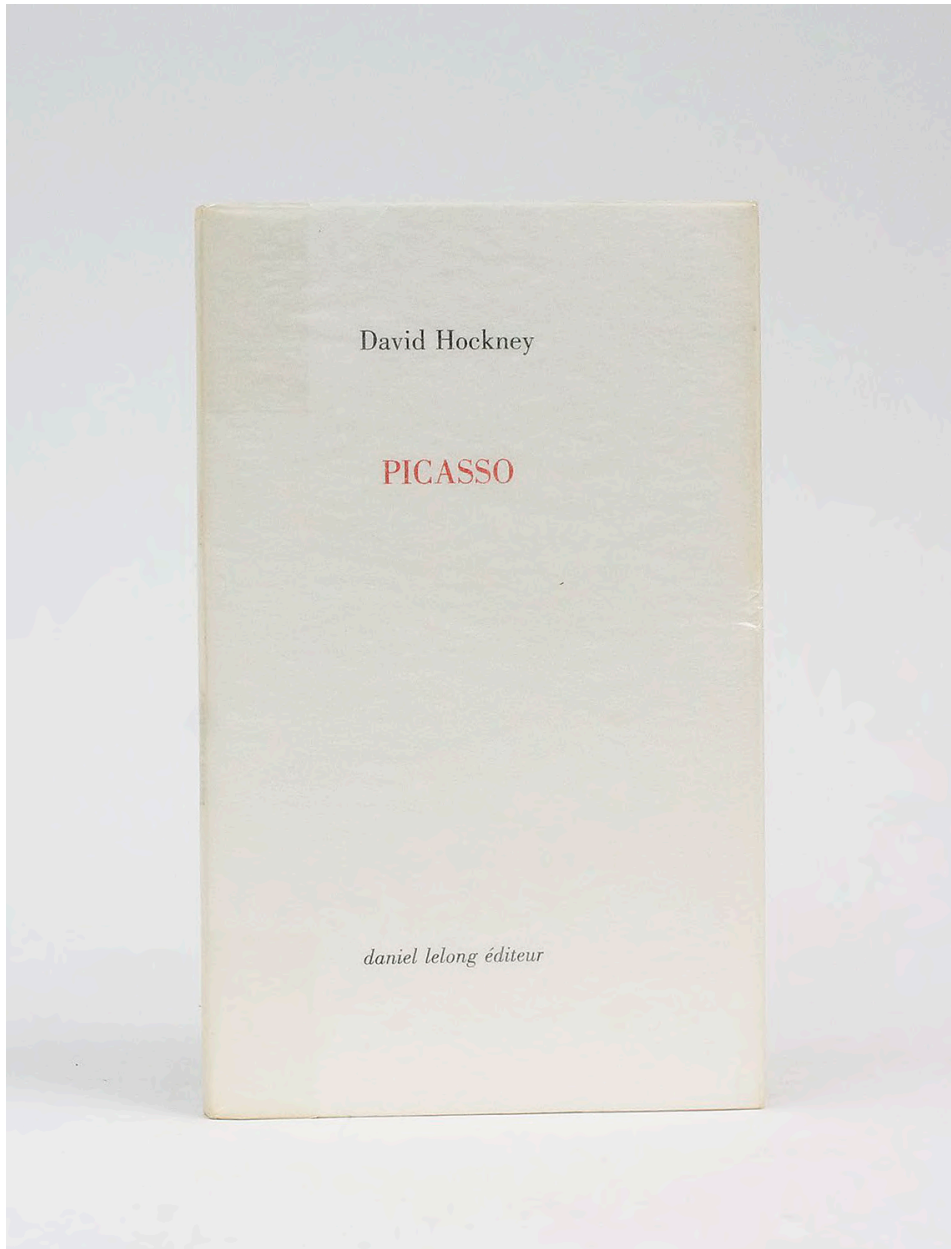
Melbourne: The National Gallery of Victoria (NGV). 2016

First edition. Signed by the author. Limited Edition. Hardcover. Publisher's cover off-white cloth with titles in red, orange and white to the upper board, and in orange to the spine. With the blue paper wraparound band, unique to the signed limited edition. All edges orange. Illustrated in colour throughout. A fine, as new copy.

£3,250 / €3,900

Signed by David Hockney in black ink on the limitation page tipped in at the front of the volume, as issued. This signed limited edition was produced in exclusive collaboration with David Hockney and The National Gallery of Victoria in an edition of just 100 individually numbered copies, this being number 80. This generously illustrated volume, issued on the occasion of the major exhibition that took place at NGV between 11th November 2016 and 13th March 2017, includes essays by Simon Maidment, Barbara Bolt, Edith Devaney, Martin Gayford and Li Bowen. Importantly, the volume includes for the first time a full catalogue raisonné of Hockney's iPhone and iPad drawings, totalling more than 1500 works. [24862]



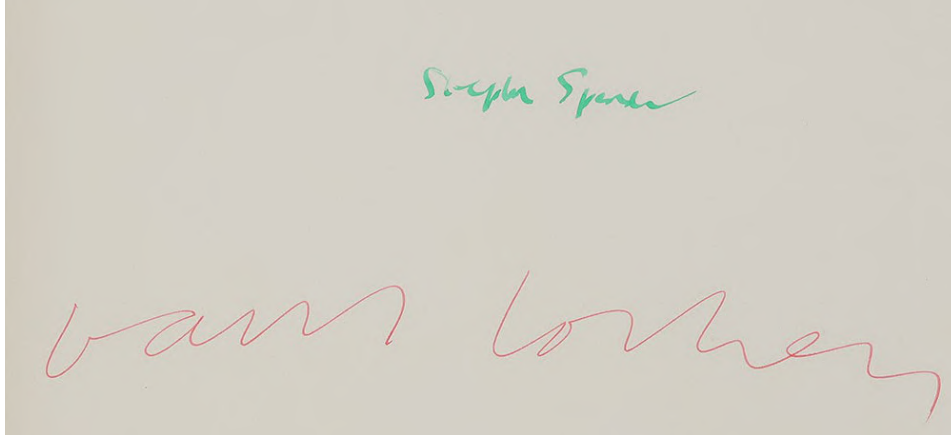


13/ HOCKNEY, David: PICASSO Paris: Daniel Lelong. 1999

First French language edition, first printing. Signed by David Hockney. Unbound portfolio style 'binding' with signatures loosely laid in to card wrappers, in the original glassine. Titles in black and red to the spine and upper board. A fine copy, wraps clean and firm, the contents clean and bright throughout.

£300 / €360

David Hockney's essay on Picasso - painter on painter. Originally published in English in 1990, this first French translation was issued in a signed limited edition of only 50 copies. This example is numbered 40 and signed by David Hockney in pencil on the limitation page. [23140]



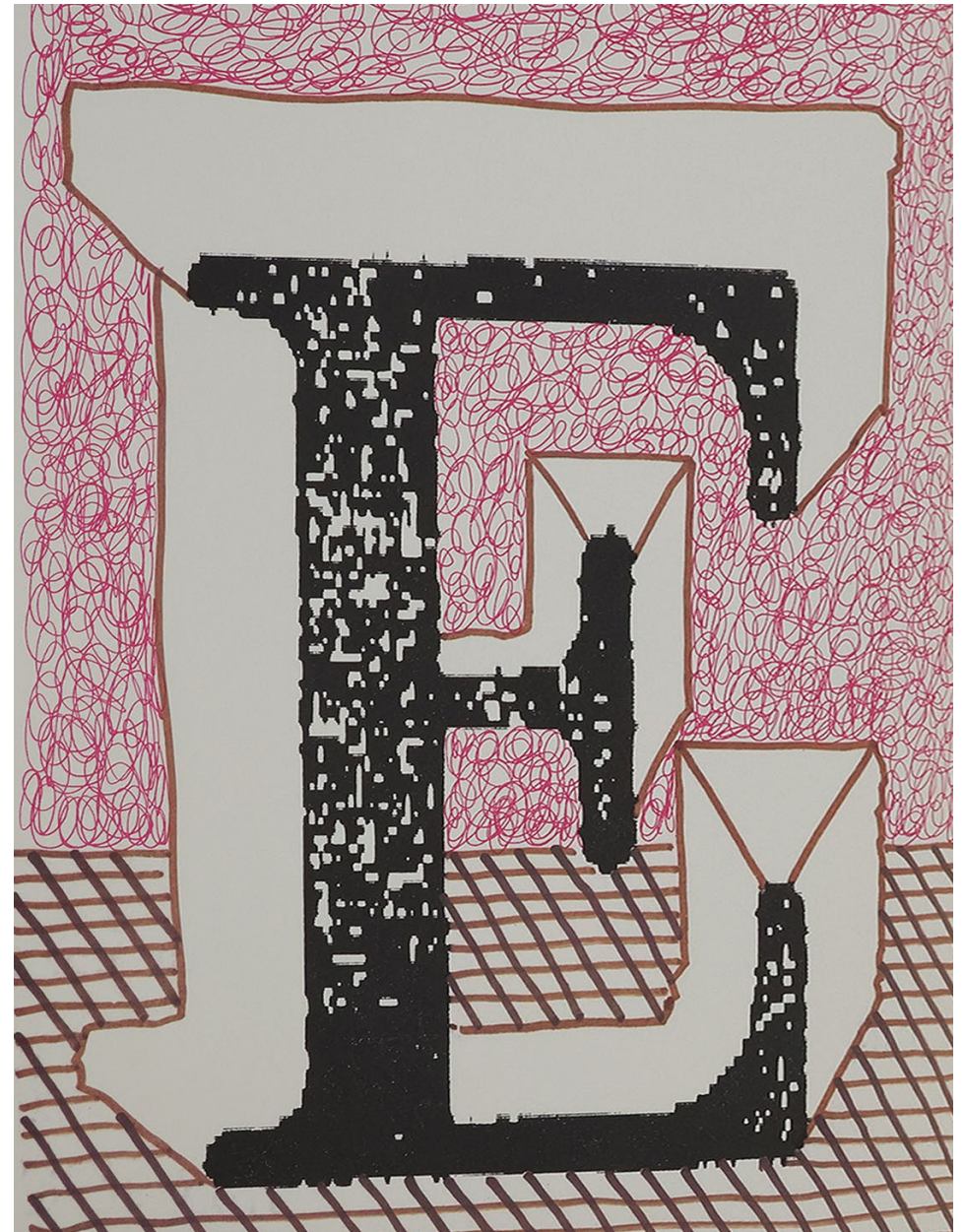
14/ HOCKNEY, David; SPENDER, Stephen; LESSING, Doris; BOYD, William; DRABBLE, Margaret; AMIS, Martin; GOLDING, William; FERMOR, Patrick Leigh; NICOLSON, Nigel; HEANEY, Seamus; ADAMS, Douglas; BARNES, Julian; RAINE, Craig; ISHIGURO, Kazuo; MURDOCH, Iris; PRITCHETT, V. S.; JONG, Erica; MILLER, Arthur; NORWICH, John Julius; SONTAG, Susan; OATES, Joyce Carol; UDPIKE, John; MAILER, Norman; MCEWAN, Ian; BURGESS, Anthony; ELIOT, T. S.; HUGHES, Ted; VIDAL, Gore: HOCKNEY'S ALPHABET

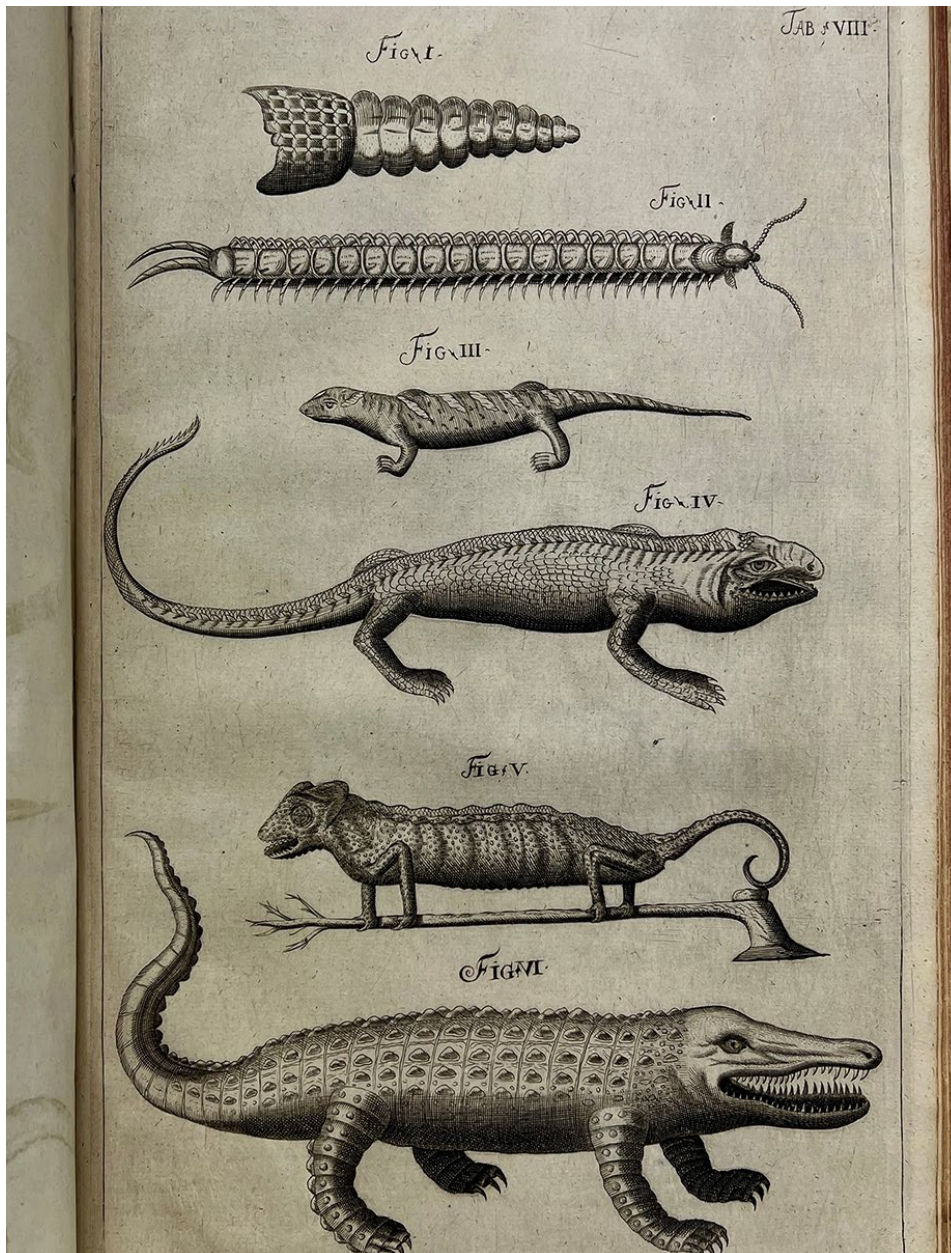
London: Faber and Faber for the AIDS Crisis Trust. 1991

First and limited edition. Signed by the author and illustrator. Publisher's original yellow buckram stamped in black and with titles in gilt to the spine. Housed in the publisher's grey cloth slipcase. Printed on Exhibition Fine Art Cartridge. Illustrated with 26 drawings in colour by David Hockney, one for each letter of the alphabet and accompanied by written contributions by British and American authors at the invitation of Stephen Spender. A fine copy, the binding square and tight, the contents clean throughout. Complete with the lightly rubbed and marked slipcase.

£2,500 / €3,000

One of an unspecified limited edition signed by Stephen Spender in black ink and David Hockney in green ink. A beautiful publication, created to raise money for the AIDS Crisis Trust. [25740]





15/ JACOBÆUS, Oliger: MUSÉUM REGIUM, Seu Catalogus Rerum Tan Naturalium Quàm Artificialim, Quæ In Baslilica Bibliothecæ Augustissimi Daniæ Norvegiæq; Monarchæ Christiani Qvinti Hafniæ Asservantur, Descriptus Ab Oligero Jacobæo, Me. & Phil. Prof. Regio. WITH: AUCTARIUM RARIORUM, Qvæ Museo Regio Per Triennium Hauniæ Accesserunt, Uberioribus Illustrata Commentariis, Præcipue Numismata et Aliæ Antiquitates Parti Secundæ Aut Insertæ Aut Inserendæ.

Copenhagen: Joachim Schmetgen. 1696

First edition. Folio. pp. [16], 1-40, [1], 43-201, [5], [41] + [2], 97, [1].

Contemporary full vellum with manuscript title in black ink to the spine. Red speckled edges. Title page printed in red and black. Illustrated with an engraved frontispiece, 41 engraved plates (two of which are double-page) and with a decorative headpiece, tailpiece and large engraved initial to each chapter, each illustrated to represent the category of artefacts discussed therein. The standard collation of the work is 37 plates, however the present copy also includes the 'Auctarium rariorum' (1699) and so contains an additional four plates of numismatic subjects. A near fine copy, the binding square and firm; the vellum with some minor marking is otherwise unusually clean and bright. The frontispiece with the margins trimmed and three closed tears (10cm, 7cm and 3cm) laid down to the recto of the second front blank. The entirely complete contents with a small armorial bookplate to the front pastedown are otherwise immaculate throughout, remaining free from any foxing, marking or inscriptions. The plates themselves are in very fine condition. A superlative copy.

£9,750 / €11,700

A beautifully preserved example of this magnificent guide to the King of Denmark's Kunstkammer, or Cabinet of Curiosities, richly illustrated with a superb suite of engravings by Johann Erichsonig after Benedict Grothschilling.

The Renaissance enthusiasm for classical antiquity and the upsurge in trade resulting from the discovery of new continents, provided the impetus for the

growth of collections of ancient relics, artistic objects and rarities relating to ethnography and natural history during the sixteenth and seventeenth centuries. Assembled in princely, noble and scholarly houses all over Europe, these 'cabinets of curiosity', or 'wonder-rooms', were curated spaces of 'learned entertainment' in which social and intellectual elites could showcase the glamorous objects which they had gathered during their travels (or else that had been acquired on their behalf). Forming tangible representations of their owner's intelligence, erudition and taste, such collections were certainly a conspicuous display of wealth and social standing. However, through their attempts to categorise, learn from, and tell stories about the wonders and oddities which they contained, these pioneering assemblages also formed the precursor of the modern museum, both in spirit and substance.

The Royal Danish Kunstkammer, founded by King Frederick III in 1650 and continued by his son, Christian V (1646-1699), to whom the present work is dedicated, formed a spectacular example of its type. This catalogue, authored by Oliger Jacobaeus (1650-1701), a comparative anatomist who taught medicine, philosophy, history and geography at the University of Copenhagen, provides an important written and visual record of the Kunstkammer as it was in the late seventeenth century, illustrating a wide range of its fascinating holdings, including: Egyptian mummies, reptiles, birds, fishes, shells, snakes, insects, plants, elephant teeth, skulls, horns, antlers, asteroids, minerals and stones, precious gold and silver objects, instruments and weaponry created by cultures from around the globe, relics from Northern Europe's antiquity, mechanical and optical instruments and an extensive collection of coins and medals. As was the case with many such collections, the Kunstkammer was dispersed in 1825, with its contents going on to form the basis of several specialised museums which were established during the early nineteenth century. [20667]





Edition of ten
two of which
have hand-painted
wrappers by the
author:-
Mark Jeoffroy

16/ JEOFFROY, Mark; STOKER, Bram: BRAM STOKER'S DRACULA

London: The Alchemia Press. 2005

First edition, first printing. Signed by the author. In a hand painted dustwrapper executed in ink and watercolour, one of two copies thus. Original black flecked boards with titles in black to the spine. Illustrated throughout in black and white by the author. A fine copy, the binding square and firm. The contents, with a couple of faint marks on the title page, are otherwise clean and without previous owners' stamps or inscriptions. The unique hand painted, hand lettered, and signed dustwrapper includes a manuscript poem to the rear panel, is in fine condition. Housed in a black cloth-covered slipcase which is lightly rubbed at the extremities.

£475 / €570

Issued in a limited edition of ten copies, this example is one of only two copies with a hand painted dustwrapper. Signed and inscribed by Mark Jeoffroy on the limitation page and the dustwrapper. A collection of poems inspired by Bram Stoker's 'Dracula', each with an accompanying illustration by the author. A wonderful combination of book and original art. [25932]

17/ KAWS (pseudonym of DONNELLY, Brian); RICHARDSON, Terry; JOHANSON, Chris; YELLAND, Tobin; DUNN, Cheryl; JACKSON, Johanna; MILLS, Mike; FAIRY, Frank Shepard; TEMPLETON, Ed; JONZE, Spike; MCGEE, Barry; WEYLAND, Jocko; ROSE, Aaron; STRIKE, Christian, SERRA, Ivory: BEAUTIFUL LOSERS: CONTEMPORARY ART AND STREET CULTURE

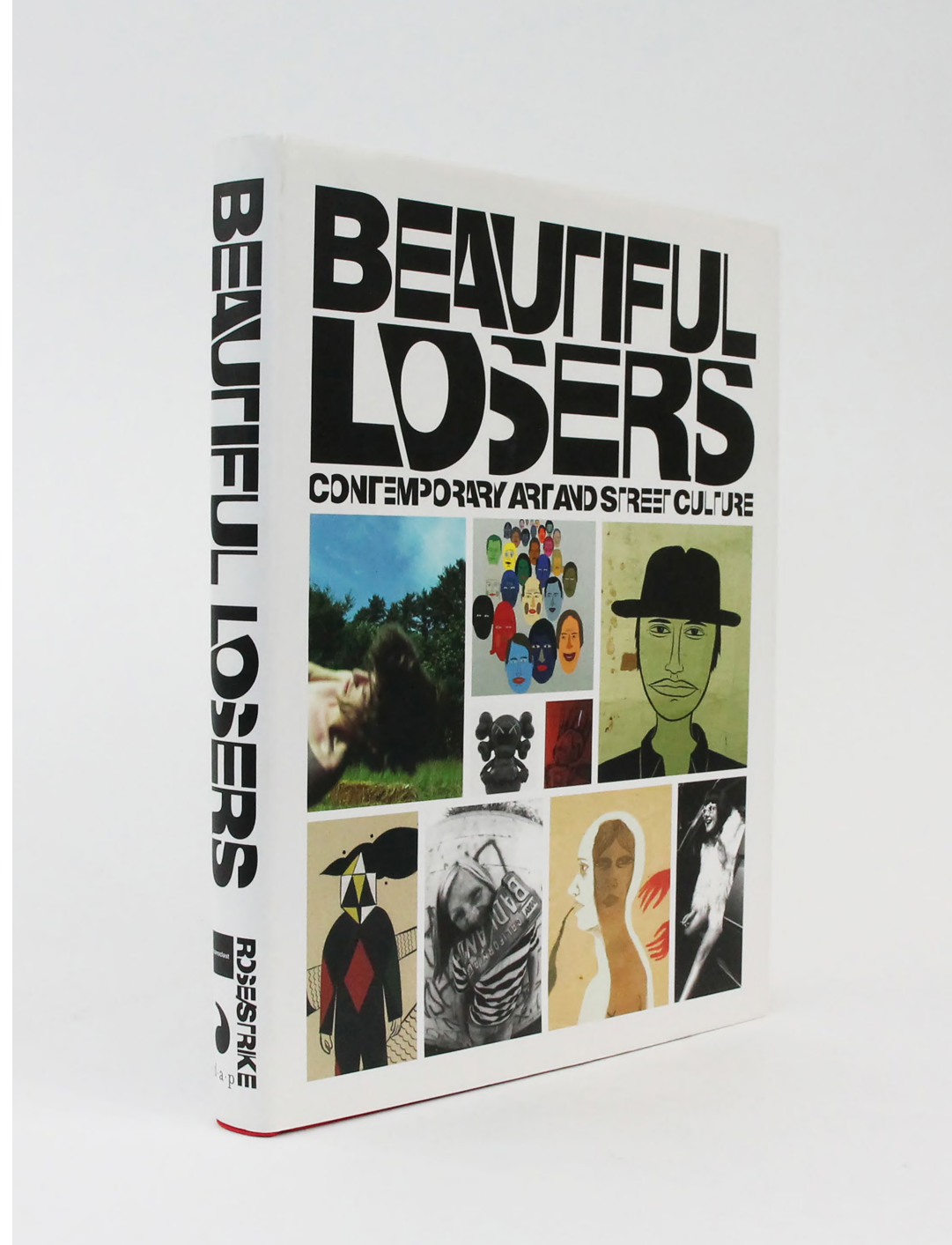
New York: Iconoclast Productions. 2004

First edition, first printing. Signed by KAWS and ten other contributing artists, photographers and filmmakers. Publisher's original red cloth with gilt titles to the upper board and spine, in dustwrapper. Illustrated profusely in colour and black and white throughout. A fine copy, the binding square and firm, the contents clean throughout. Complete with the fine original dustwrapper. Produced in conjunction with the international travelling museum exhibition of the same name which opened at the Contemporary Arts Center in Cincinnati, Ohio in March 2004. The related Aaron Rose and Joshua Leonard directed documentary film was released in 2008.

£975 / €1,170

Signed in black ink on across the front pastedown and endpaper by KAWS, Terry Richardson, Tobin Yelland, Chris Johanson, Cheryl Dunn, Christian Strike, Aaron Rose, Ivory Serra and three other contributors. Scarce thus.

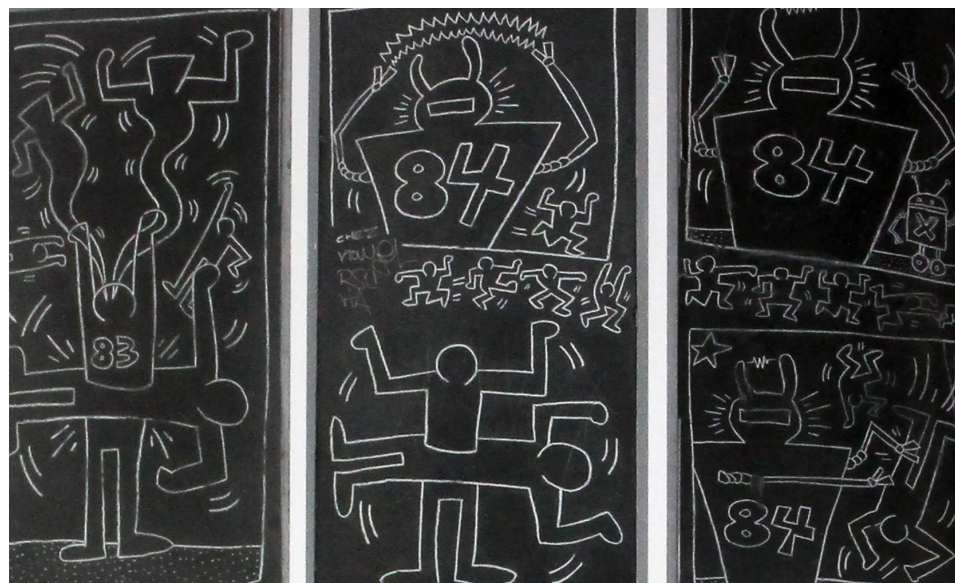
In the 1990s, a loose-knit group of American artists and creators, many just out of their teens, began their careers influenced by the popular underground youth subcultures of the day, such as skateboarding, graffiti, street fashion, and independent music. Artists like Shepard Fairey, Mark Gonzales, Spike Jonze, Margaret Kilgallen, Mike Mills, Barry McGee, Phil Frost, Chris Johanson, Harmony Korine, and Ed Templeton began to create art that reflected the lifestyles they led. Many had no formal training and almost no conception of the





inner workings of the art world. They learned their crafts through practice, trial and error, and good old-fashioned innovation. Not since the Beat Generation have we seen a group of creative individuals with such a unified aesthetic sense and varied cultural facets. The world of art has been greatly affected by their accomplishments as have the worlds of fashion, music, literature, film, and, ironically, athletics.

Beautiful Losers is a retrospective celebration of this spirit, with hundreds of artworks by over two dozen artists, from precursors like Jean-Michel Basquiat, Keith Haring, and Larry Clark, to more recent adherents Ryan McGinniss, KAWS, and Geoff McFetridge. Work in all conceivable mediums is included, plus reproductions of reams of ephemera. The accompanying essays are contributed by half a dozen writers who have championed these beautiful losers from the start. [24049]



To Pjtea & Felix
 With the Artists' love
 Tokyo. Oct 19th 1922

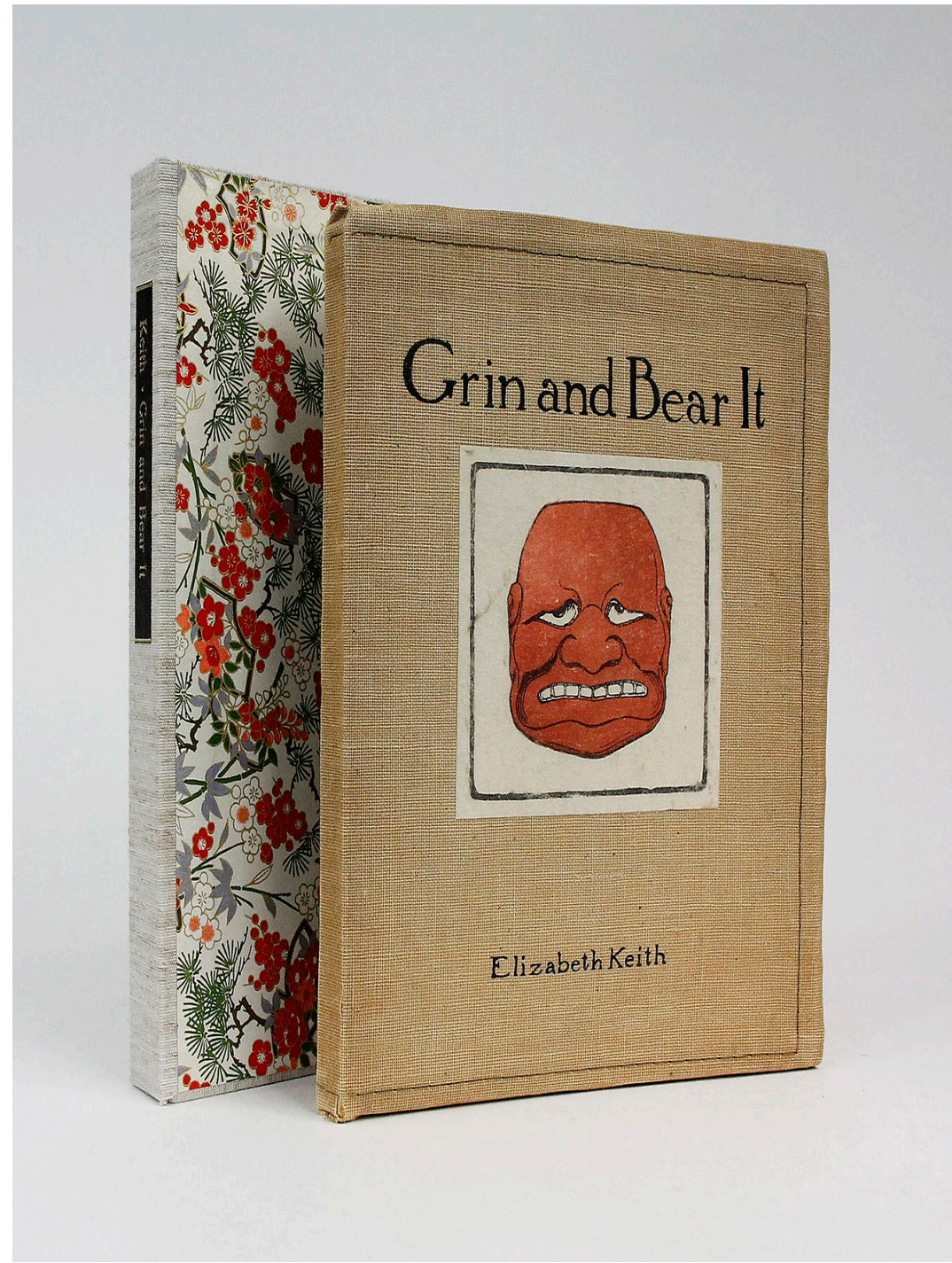
18/ KEITH, Elizabeth: GRIN AND BEAR IT; together with TWO INSCRIBED HAND MADE CHRISTMAS CARDS FEATURING THREE ORIGINAL WOODBLOCK PRINTS and a SIGNED PORTRAIT PHOTOGRAPH.

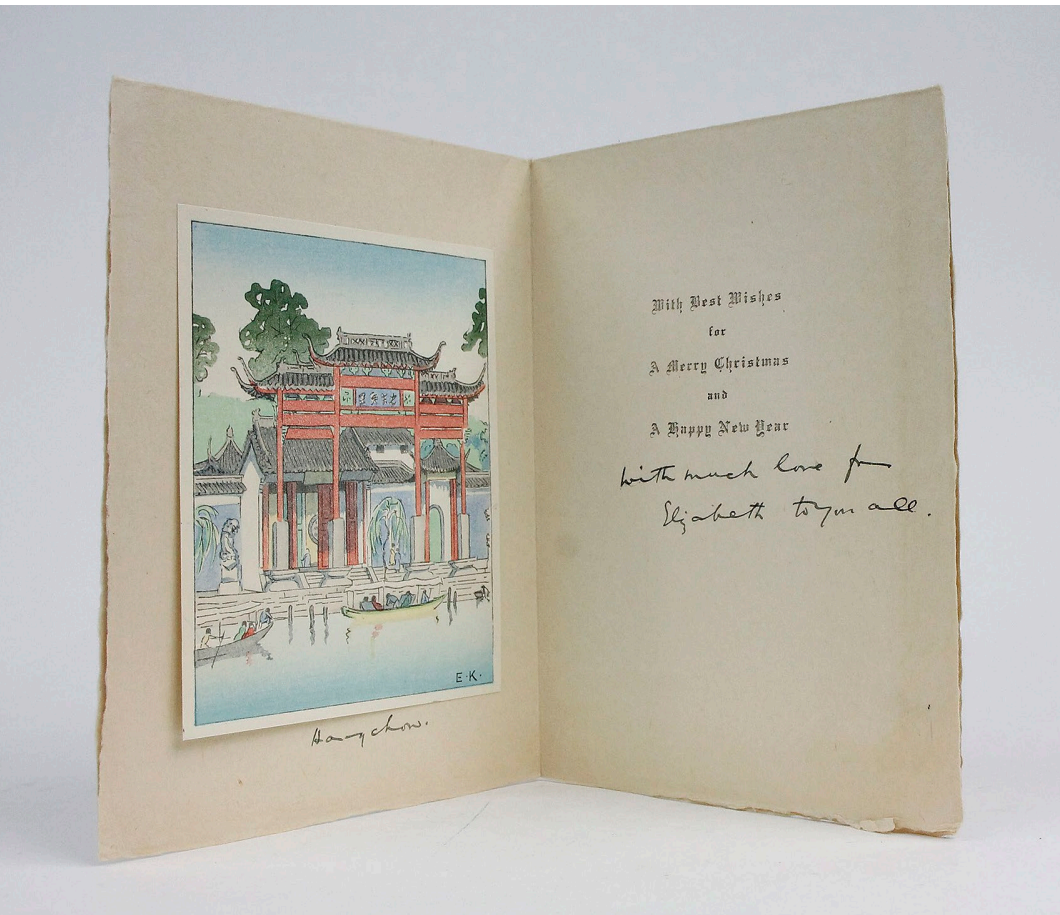
Tokyo: The New East Press. 1917

First edition, first printing. Inscribed presentation copy of the Scottish artist, writer and print-maker's first book. Publisher's original yapped cloth covers with titles in black and a woodblock illustration on paper to the upper cover. With sixty-two colour illustrations portraying sardonic caricatures of Tokyo's social luminaries, after watercolour paintings by Elizabeth Keith. An excellent near fine copy, the binding square and firm, the cloth clean and bright with minor wear at the spine tips. The contents are clean throughout and without previous owner's marks. Inner front hinge is cracked but holding. Housed in a bespoke cloth and paper solander case. Very scarce.

£4,500 / €5,400

Inscribed in black ink on the front endpaper "To Pjtea and Felix / With the artist's love / Tokyo. Oct. 19th 1922". Loosely laid in are two hand-made Christmas cards: the first a single sheet of handmade paper, folded in four with two woodblock prints tipped in (one hand titled in ink "Hang Chow"), stamped "With best wishes / for / A Merry Christmas / and / A Happy New Year" underneath which Keith has inscribed in black ink "With much love from / Elizabeth to you both"; the second card is a single piece of plain card, folded in





two with a tipped in woodblock print to the outer cover, inscribed in black ink inside “A happy xmas to you both / Elizabeth + Jessie M. Keith / Tokyo. 1936. / Imperial Hotel”. Additionally laid in is black and white portrait photograph inscribed in black ink to the lower right corner “Yours affectionately / Elizabeth” and in pencil (in Japanese) to the reverse.

Elizabeth Keith, watercolorist, illustrator, and print-maker, was born in Aberdeenshire on 30 April 1887, moving to London with her family in childhood. Despite a lack of formal art education, she developed into a talented watercolourist. Her first trip to Japan in 1915 was with her sister, Jessie, who married J. W. Robertson Scott, a Tokyo based publisher with the New East Press. Intending it to be a short visit, Elizabeth remained in Asia for nine years travelling in Japan, China, Korea, and the Philippines, drawing inspiration from the landscape, temples, and daily life, sketching constantly.

In 1917, the Peer’s Club of Tokyo asked Scott to produce a book to raise money for the Red Cross. The result (coinciding with Elizabeth’s first exhibition of paintings), was ‘Grin and Bear It’. The book [and exhibition] of sixty-two watercolour illustrations portraying sardonic caricatures of Tokyo’s social luminaries, whilst infuriating many of the figures represented, gained her significant attention for her artistry. The publisher Shōzaburō Watanabe became interested in Elizabeth’s work after attending her 1919 exhibition of Korea paintings, collaborating to and produce a woodblock print of “East Gate, Seoul by Moonlight”. The partnership would lead to the production and publication of over 100 prints. Although almost all of her prints were executed at Watanabe’s traditional shin-hanga workshop, Keith participated in every part of the process and even carved some of her own blocks. She depended upon Watanabe for the production and distribution of her artwork.

After leaving Japan in 1924, Elizabeth began mastering the techniques of colour etching and continued to produce prints from sketches she had made in Asia. As a printmaker and watercolourist, she gained an international reputation and exhibited to great acclaim in Britain (Queen Elizabeth, The Queen Mother bought several prints) and the United States.

Her last visit to Japan was in 1936 after which exhibitions continued until pre-war tension in Japan forced her to cancel her shows. The market for Asian-influenced art completely deteriorated and by the late 1930s Keith was no longer able to support herself with the sale of her work. Despite the virtual abandonment by collectors and friends, Keith continued painting and making prints of the landscapes and people she loved, and during the war she raised funds for Chinese women affected by Japan's military violence. In 1946, she and Jessie published 'Old Korea: Land of the Morning Calm', a celebration of the country and people who had welcomed them throughout the 1920s and 1930s. The book included criticism of Japan's colonization of Korea before and during the war.

Elizabeth Keith exhibited with the Royal Institute of Painters in Watercolour, the Royal Academy, the International Society, and the Royal Society of Artists. Her work is represented in the collections of the British Museum, London; the Dayton Art Institute, Ohio; the Jordan Schnitzer Museum of Art, University of Oregon, Eugene; the Honolulu Museum of Art, Hawaii; the Metropolitan Museum, New York; the National Gallery of Canada, Ottawa; the Musée Guimet, Paris; the Rhode Island School of Design Museum, Providence; the McNay Art Museum, San Antonio, Texas; and the Fine Arts Museums of San Francisco, California. Her portfolio consists of more than a hundred woodblock prints and about a dozen color etchings. She died in London, England in 1956. [22929]





19/ LEWITT, Sol: FOUR BASIC KINDS OF STRAIGHT LINES; FOUR BASIC COLOURS: YELLOW, RED, BLACK, BLUE AND THEIR COMBINATIONS; FOUR BASIC KINDS OF LINES AND COLOUR *London: Studio International; Lisson Publications; New York: Paul David Press. 1969, 1971, 1977.*

First edition, first printing of all three titles. **FOUR BASIC KINDS OF STRAIGHT LINES**, published in 1969 by Studio International. Staple bound white card covers, printed in black. [32] p. Offset printed. An excellent near fine copy, the binding square and firm with very light rubbing and toning to the cover edges. The contents are clean and bright throughout and without inscriptions or stamps. **FOUR BASIC COLOURS AND THEIR COMBINATIONS**, published in 1971 by Lisson Publications. Staple bound white card covers, printed in yellow, red, black and blue. [34] p. Offset printed. An excellent near fine copy, the binding firm with just mild rubbing and toning to the extremities and a small blemish to the lower right of the upper cover. The contents are clean throughout and without inscriptions or stamps. **FOUR BASIC KINDS OF LINES AND COLOUR**, published in 1977 by Paul David Press. [36] p. Offset printed. Illustrated with 16 black and white images and 16 colour images. An excellent near fine copy with a little rubbing and a hint of toning to the cover edges. The contents are clean throughout and without inscriptions or stamps. This volume is a composite of the two previous publications.

£1,250 / €1,500

A very attractive set of three early Sol LeWitt artist's books. [23470]

20/ LONG, Richard: RIVER AVON BOOK *Bristol: Self published. 1979*

First edition, limited to 106 unique copies. Original dark grey paper covered boards, in the original card slipcase with the handwritten title in white pencil to one side (as issued). Unpaginated. 34 pages, each a unique original artwork created by dipping sheets of hand-made paper into silty wet mud taken from the River Avon in Bristol. A fine copy, the binding square and tight with just a touch of fading to the spine panel. The slipcase is fine and structurally sound. A superb example of this early artists book by the multi-award winning sculptor and conceptual artist Richard Long, notably the first presentation of his mud paintings, a technique and medium to which the artist frequently returns.

£8,000 / €9,600

“I think the first mud work on paper was River Avon Book of 1979, where I had the idea to make this book with the pages dipped in muddy water. So I got all these sheets, quite big sheets, and after they had been dipped in the muddy water they were cut down and bound into these books. That was the first time I used paper with mud on it.” - Richard Long (Elliott, 2006). Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for White Water Line. The intended print-run of the River Avon Book was 120 copies although only 106 were produced. The book is rare in commerce, with not a single copy recorded at auction (rarebookhub). Most copies are held in institutional collections including the Tate Gallery, London; Museum of Modern Art, New York; National Galleries of Scotland, Edinburgh. (Fuchs, R. H.: Richard Long, 1986; Elliott, Patrick: Richard Long, Walking and Marking, 2006). [24617]



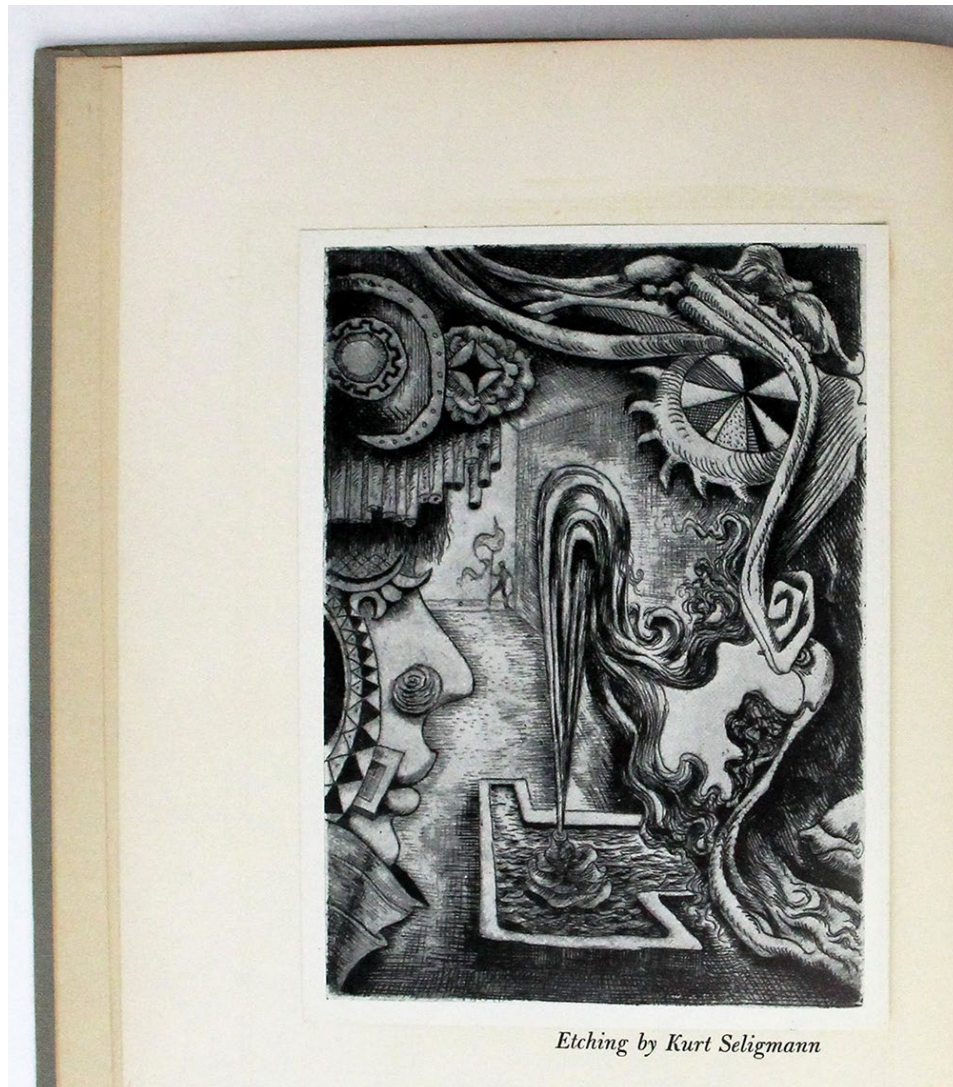
pour
Barbara Reis
Souvenir des journées
de chaleur, de discussions
et de travail
amicalement
Kurt Seligmann
juillet 1940

21/ MALLARME, Stephane; illustrated by SELIGMANN, Kurt; translated by MILLS, Clark: *HERODIAS* Prairie City, IL: The Press of James A. Decker. 1940

First English edition, first printing. Inscribed presentation copy. Hardcover issue. Publisher's original grey cloth white paper label printed in black and red to the upper board. With a black and white plate reproducing an etching by Kurt Seligmann tipped in as a frontispiece. An excellent example, the binding square and firm with a little fraying at the spine ends and faint toning at the extremities. The contents are clean throughout and without previous owner's inscriptions or stamps. This is the first appearance of Mills's translation of Mallarmé's poem *Herodias* (an unfinished imagining of the story of Salome, started in the 1860s), attempting to improve upon Roger Fry's earlier effort, and printing the English translation and French original in facing text.

£675 / €810

*Inscribed in black ink on the front endpaper "pour Barbara Reis / souvenir des journées / de chaleur, de discussions / et de travail / amicalement / Kurt Seligmann / juillet 1940". This copy, presented by the illustrator Swiss-American surrealist Kurt Seligmann (1900 - 1962) is number 7 of 80 numbered copies issued in cloth, from a limited edition of 300. The recipient was fellow artist Barbara Poe-Levee, née Reis (1922-2013), the daughter of wealthy art collectors Bernard and Rebecca Reis, who in 1940 befriended Peggy Guggenheim and collaborated with her on many projects. Reis was at the time of this inscription studying under Seligman alongside Robert Motherwell. Her debut exhibition was in the 1942 "First Papers of Surrealism" show, organised by Marcel Duchamp and Andre Breton in New York and following that was the youngest of the artists to exhibit at Guggenheim's critically acclaimed "Exhibition by 31 Women". This inscribed *Herodias* thus makes for an appealing handing-down of the lineage of literary and artistic surrealism to a significant artist at the outset of her career. [19314]*



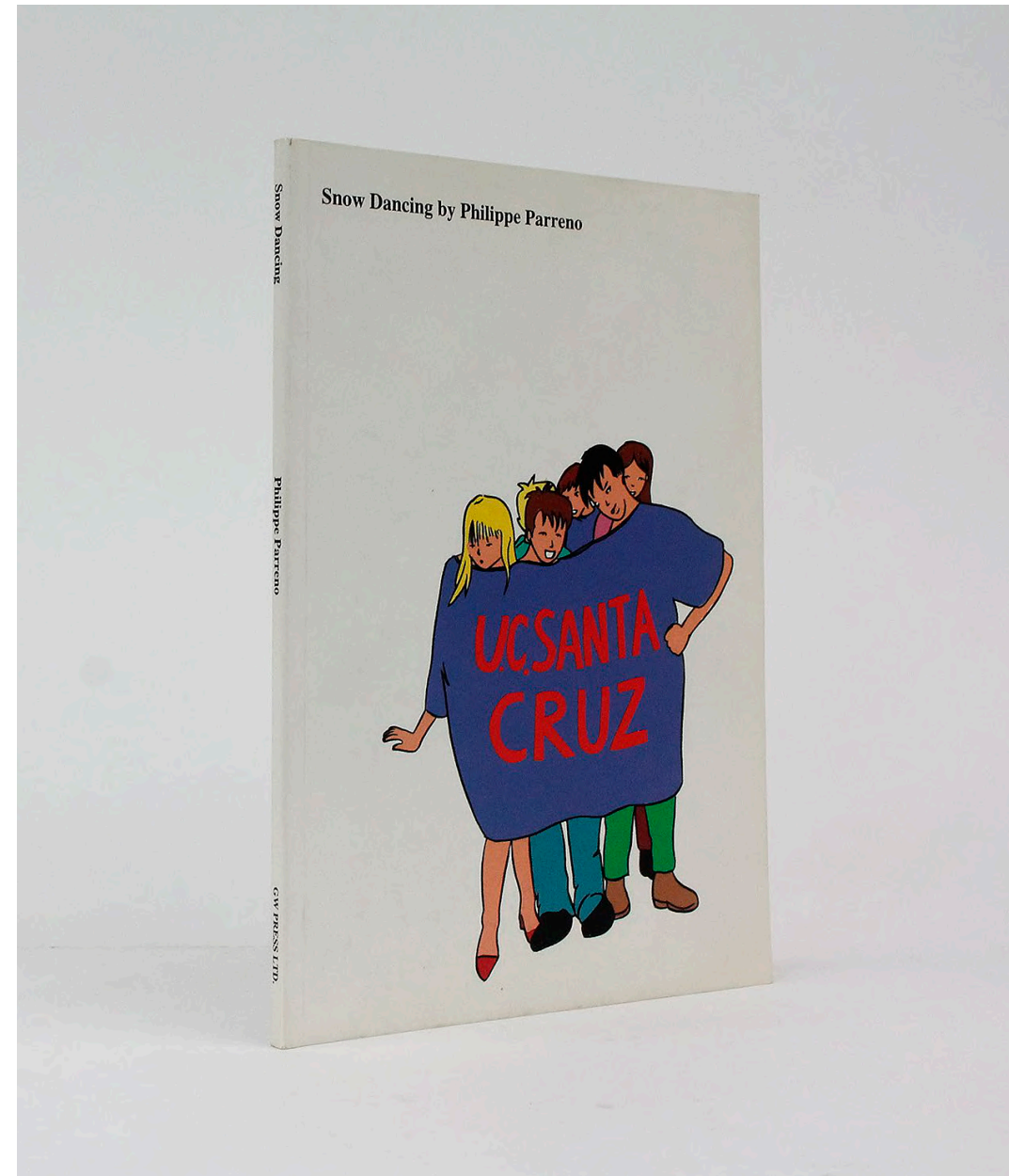
Etching by Kurt Seligmann

22/ PARRENO, Philippe: SNOW DANCING London: G. W. Press Ltd. 1995

First edition, first printing of the critically acclaimed French artists' publication: an artist's book and novel of speculative fiction. Publisher's original white card covers, illustration after an original drawing by Philippe Parreno to the upper cover titles printed in black to the upper cover and spine. A very near fine copy, just a hint of rubbing to the binding extremities. The contents are clean and bright throughout. Scarce.

£275 / €330

In late 1994 Philippe Parreno dictated to Liam Gillick and Jack Wendler a fantastical description of a party that had not yet occurred. Snow Dancing, is a record of his original conversation and the party it described. At the Consortium in Dijon two months later, hundreds of people were invited to participate in a promotional event that played out Parreno's earlier description. The party lasted one hour and a half hours, exactly as long as it had taken to narrate it – and about as long as it will take you to read this book. "Snow Dancing (1995) started with the publication of a book in which I described a promotional event, a kind of party or festival. The reading time of the text was about the same as the event itself. So the book was a score that was performed in Le Consortium in Dijon. I transformed the exhibition space that hosted the party, and this time-based architecture became the exhibition - people were invited to visit an architecture produced by a party. So the book was a score that produced a space." - Parreno, Philippe interview with Tom Morton, "Team Spirit": Frieze, 2004. [22382]





23/ [Ruscha, Ed pastiche]; Anonymous: VARIOUS NEW YORK STORE FRONTS York: Lucius Books. 2015

First edition. Presentation issue (one of 25). Original white card covers printed in red, in the plain glassine dustwrapper. Illustrated in colour throughout. A fine copy. The entire print-run was made up of 75 numbered copies for sale (of which 58 perished) and 25 presentation copies for the publisher.

£65 / €78

Produced in the style of Ed Ruscha's Twentysix Gasoline Stations, VARIOUS NEW YORK STOREFRONTS publishes 48 images in their original size and format in this limited edition print run of 75 hand-numbered copies. The unknown photographer using Kodachrome, shot pharmacies, cinemas, drugstores, liquor stores and restaurants in and around Manhattan. Kodachrome was Kodak's first commercially viable colour film. The photographs date from between 1947 and 1952 and were re-discovered over half a century later in a New York fleamarket. [25919]

24/ SCHWITTERS, Kurt; STEINITZ, Käte; DOESBURG, Theo van: DIE SCHEUCHE: Märchen. [THE SCARECROW: A Fairytale].

Hannover: Aposs Verlag. 1925

First edition. Publishers original card wraps with letterpress blue titles and typographic scarecrow illustration to the upper panel. 12pp. Perfect Bound. Octavo 20.5cm x 24.5cm. Text in German. Typographic figurative illustrations throughout with alternating blue and red letterpress designs. A genuinely better than very good copy, the binding firm with some splits to the spine ends (3cm) and a little rubbing and creasing to the extremities. The poor quality paper stock is toned, as usual. The contents, with a small area of foxing to the lower corner of the inside cover and a small chip to the top corner of the first page, are otherwise clean throughout and without inscriptions or stamps. An attractive example of this fragile publication, in entirely original condition, without repair or restoration.

£6,250 / €7,500

As an influential figure in Dadaism and the subsequent emergence of European Modernism, Kurt Schwitters was at the forefront of radical avante-garde design in the early twentieth century. He coined the term 'Merz', to describe his collage and assemblage works, which used scrap and found materials. Fascinated with language, he founded 'Merz' magazine in 1923, featuring contributions from a variety of creative disciplines, including poetry, art and advertising from key figures in Dadaism, De Stijl and Constructivism, as well as his own collage and typographic work. As an advocate for the 'New Typography' movement and a founding member of 'Ring neuer Werbegestalter' (Circle of New Advertising Designers) in 1927, alongside Jan Tschichold, Laszlo Moholy-Nagy, Walter Dexel [et al], Schwitters explored the creative possibilities of typography and graphic design as art.





In 1925 Schwitters co-produced, the typographic children's book 'Die Scheuche: Märchen' (The Scarecrow: A Fairytale) with Theo Van Doesburg, the founder of the De Stijl movement (contributing previously to 'Merz' magazine) and Kate Steinitz, who he had collaborated with on 'Hahnepeter' (Peter and the Rooster 1924) and 'Die Marchen vom Paradies' (The Tale of Paradise 1925). A typographically radical fairy tale was proposed (most likely by Van Doesburg), which would be designed and illustrated purely using type case elements. Schwitters wrote the story of the Scarecrow, with cane, scarf and coat (X), Rooster (O) and Peasant (B), the typographic designs collaboratively created by the trio, with the typesetter Paul Vogt, specially producing letters for the technically challenging book.

Issued in three variants. Of the two which are subtitled 'Märchen', one includes the publisher's details 'Apost No 3 Hannover' rotated 90 degrees counter-clockwise (as here), the other has blank space where the publisher's details would be. The third variant replaces the subtitle with 'Merz 14/15' to coincide with the publication of this work as a double issue of 'Merz' magazine in 1925.

The unconventional text arrangement, asymmetrical layout, contrasting colours and variable sans serif type, were in direct contrast to previous publication designs during the 1920s, which were still influenced by the ornamentation of Art Nouveau. A scarce typographic publication from one of the forerunners of modernism and an early example of the radical modernist principles that would provide the foundations for the development of Graphic Design in the twentieth century. [25638]

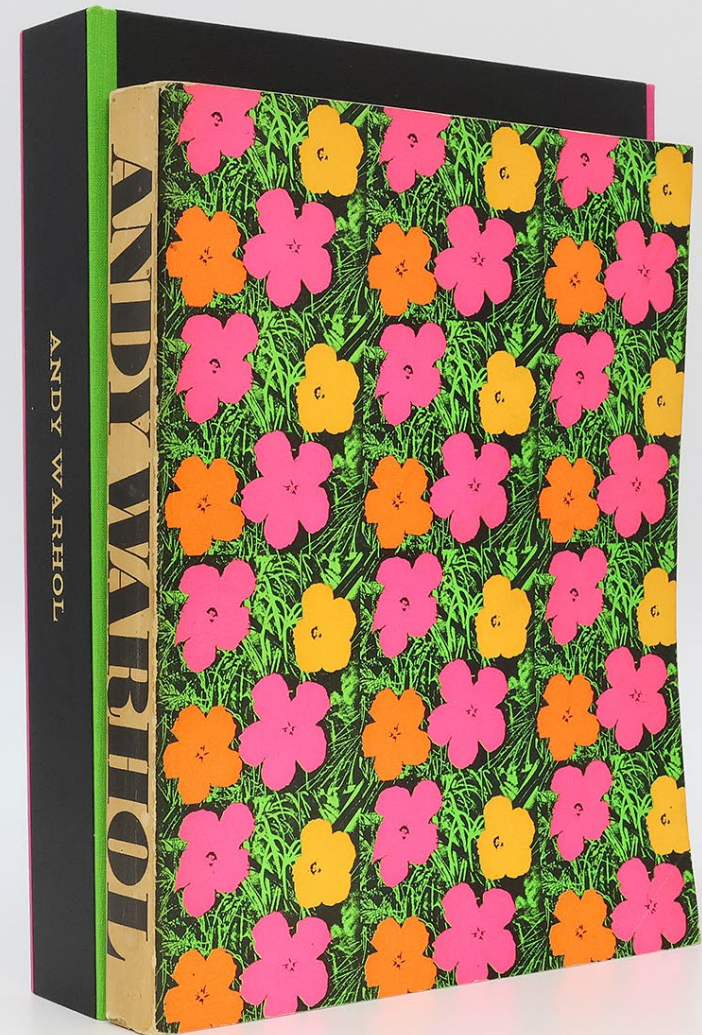


25/ WARHOL, Andy; edits with KÖNIG, Kasper, HULTÉN, Pontus and GRANATH, Olle. Design by MELIN, John; SVENSSON, Gösta and ARBMAN, Stig: ANDY WARHOL *Stockholm: Moderna Museet. 1968*

First edition, first printing of the catalogue for Warhol's first major European retrospective. Illustrated card covers, with a design after Warhol's 'Flowers' silk-screen. 614 black-and-white reproductions, divided into three sections: black-and-white reproductions of Warhol's work, followed by two sections of photographs of Warhol and his associates by Billy Name and Stephen Shore. A very good copy, the binding square and firm, with light rubbing and creasing to the extremities, the spine with a small chip to the tail is mildly darkened with light vertical creasing. The contents, with a little spotting to the top edge, light toning to the edges of the pages and a long thin brown mark (14cm) to the rear page (visible both sides), are otherwise clean throughout and free from inscriptions or stamps. Housed in a bespoke, felt lined, cloth solander case. An attractive example of a notoriously fragile publication.

£750 / €900

(Parr & Badger: The Photobook II, p.144-145). [25643]





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