

MARILYN BRAITERMAN

RARE BOOKS • CATALOGUE 32

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40.

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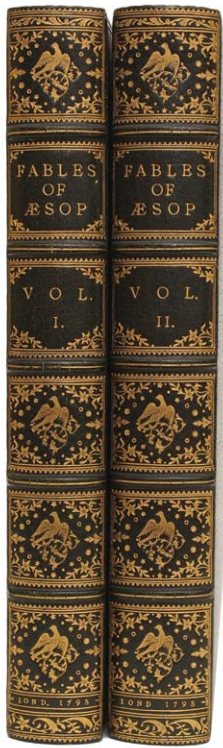
212-585-4373 · www.BraitermanBooks.com · Marilyn@BraitermanBooks.com

Front Cover Illustration: (60.) Moser, Koloman. *Die Quelle/Flächenschmuck*.

Above: (40.) *Japanese Erotica-Shunga*. Kyokutori Shujin. *Koi No Yatsufuji (Yatsufuji In Love)*.

Photography: Avraham Bank 410-358-2308 · Design: Lucinda Morreale 410-258-6201





1.

1. AESOP. *FABLES, WITH LIFE OF THE AUTHOR.*

London: John Stockdale, 1793. Two volumes. Tall 8vo, full crushed green morocco, triple gilt-ruled covers; spines elaborately gilt with gilt bird device and lettering within five raised bands; top edge gilt. Handsome binding in fine condition by Bedford on Stockdale's beautifully printed edition of Aesop's fables in the version of Samuel Croxall. Large paper copy, about ten inches tall; titles slightly cut down. With 112 engraved plates, including vignette titles, by Grainger, Bromley, Martin, et al. The illustrations are after those of Francis Barlow in the 1666 edition. \$2500

THE OFFICINA BODONI AESOP

2. AESOP. *THE FABLES OF AESOP. PRINTED FROM THE VERONESE EDITION OF MCCCCLXXIX IN LATIN VERSES AND ITALIAN VERSION BY ACCIO ZUCCO, WITH THE WOODCUTS NEWLY ENGRAVED AND COLOURED AFTER A COPY IN THE BRITISH MUSEUM. WITH: THE FIRST THREE BOOKS OF CAXTON'S AESOP, CONTAINING THE FABLES ILLUSTRATED IN THE VERONA AESOPUS.*

Verona: Editiones Officinae Bodoni, 1973. Two volumes. Large 8vo, quarter green oasis morocco and vellum sides with gilt lettering and geometric decorative border. Vellum with some natural discoloration else fine in original plain slipcase, split at top. Prospectus/announcement and specimen with color illustration laid in. One of 160 copies printed on handmade Magnani paper.



2.

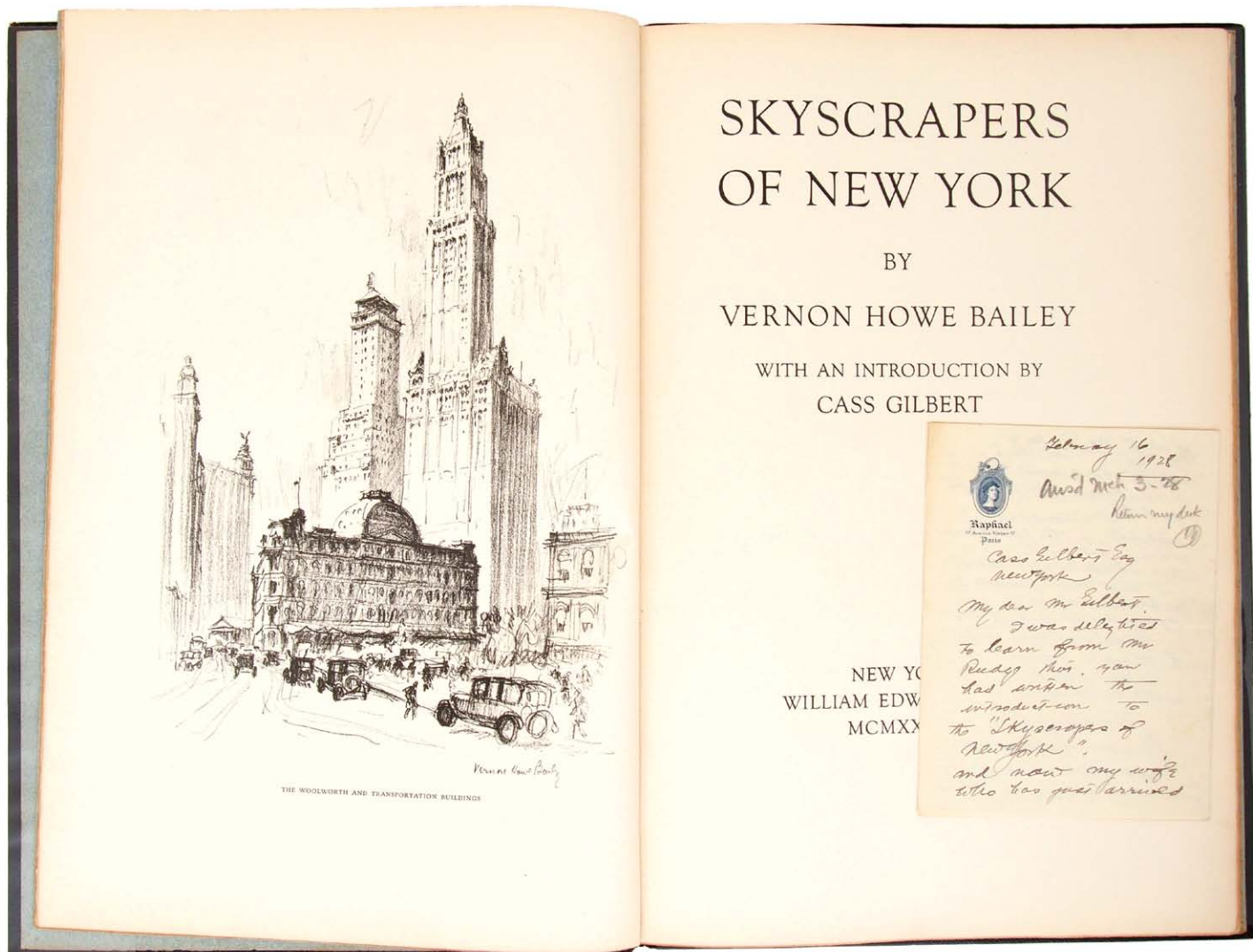
An exquisite presentation of one of the most beautiful illustrated books of the fifteenth century, printed by Giovanni Alvisé of Verona between 1478 and 1480. Alvisé was also the inventor of the first typographic ornaments, and the woodcuts, attributed to the outstanding miniaturist of contemporary Verona, are surrounded by borders of printer's flowers.

The first volume has 66 hand-colored woodcuts recut by Anna Bramanti with the coloring carried out in Paris by Atelier Daniel Jacomet. The second volume has sixty fables in Caxton's translation, followed by six missing in Caxton and translated here from the Latin.

Mardersteig, 182. Barr, 91. Grolier Club, A Century for the Century, 78. \$5000



1.



3.

CASS GILBERT'S COPY

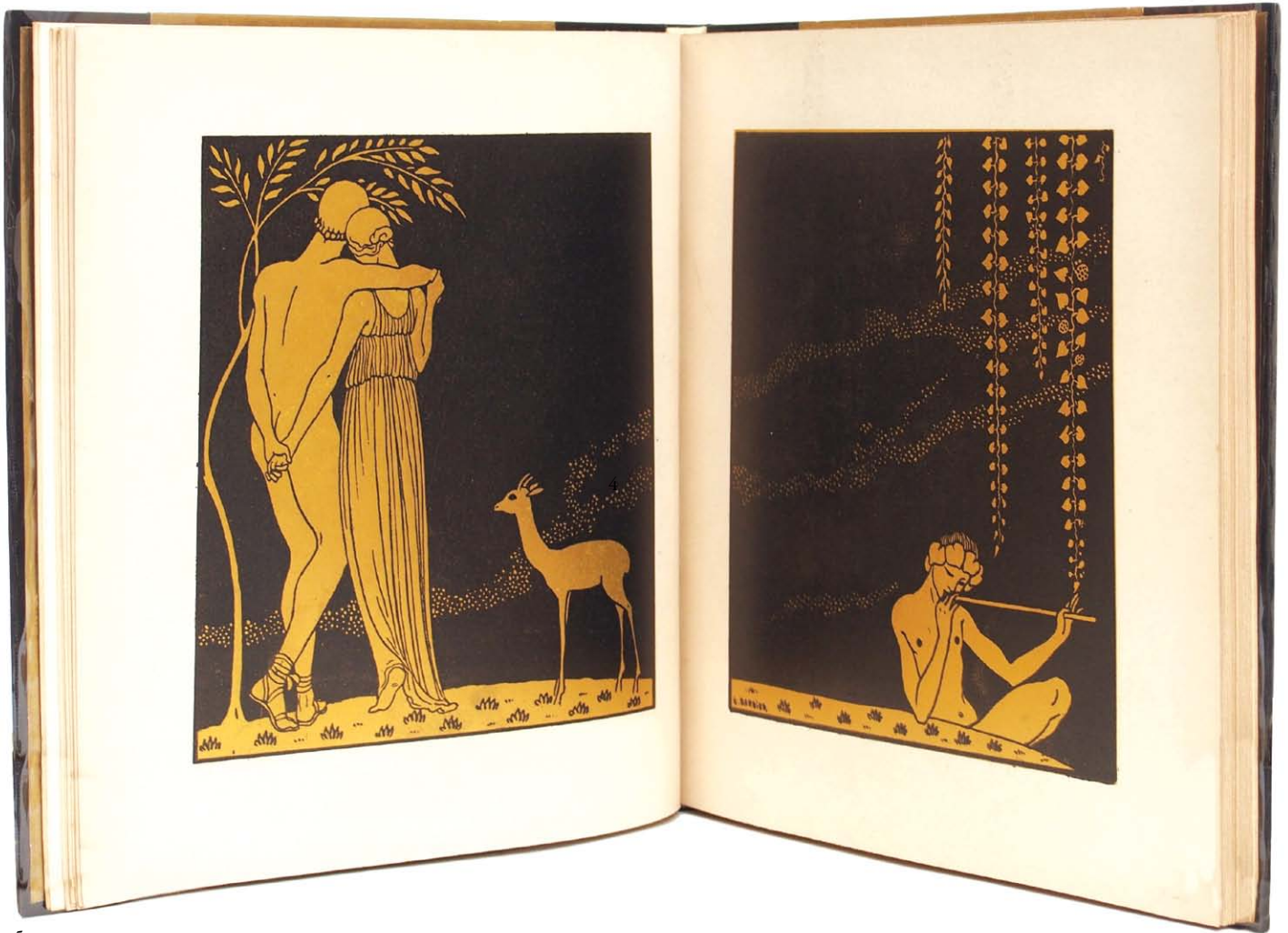
3. BAILEY, VERNON HOWE. *SKYSCRAPERS OF NEW YORK*.

New York: William Edwin Rudge, 1928. Tall narrow folio, full morocco with gilt spine and cover lettering, double gilt fillet borders. Introduction by Cass Gilbert. With 24 lithographed plates on thick laid paper after Bailey's charcoal sketches of skyscrapers and views, including Cass Gilbert's Woolworth Building, the Standard Oil Building, Ritz Tower, American Radiator Building, New York Telephone Company, views of mid-town Park and Fifth Avenues, lower New York from the Manhattan Bridge, lower Broadway, Central Park with the great apartment houses in the background, and the Heckscher Building (now Crown Building) with General Sherman's monument in the foreground.

Presumably Gilbert's own copy as the full leather binding differs from the regular binding of cloth and boards and with an ALS by Bailey to Gilbert, a TLS by publisher William Rudge to Gilbert, both concerning the Introduction (February 16, 1928 and December 28, 1927) and a TLS by Bailey to Mrs. Cass Gilbert from 1935 concerning an omission of Gilbert's name in a NY Sun article (Gilbert had died in 1934). \$1200

4. (BALLETS RUSSES) *VINGT-QUATRE DESSINS SUR SCHÉHÉRAZADE (BALLET RUSSE) PAR DUNOYER DE SEGONZAC*.

Paris (1910). Square 12mo, pictorial wrappers lettered in red and black; ribbon tie. Very good. Illustrations on both wrappers, title page and 22 pages of black and white drawings by Dunoyer de Segonzac of the ballet Schéhérazade, perhaps the greatest success in the history of modern ballet (according to Charles Spencer). The



5.

ART DECO SONG OF SONGS

5. BARBIER, GEORGE. *DIX-SEPT DESSINS SUR LE CANTIQUE DES CANTIQUES.*

Paris: La Belle Édition (1914). Squarish 4to, original gilt and black pictorial wrappers bound into an art deco binding by Arnold Lobstein of quarter black morocco over gold boards with gilt-lettered spine and matching endpapers. In custom felt-lined black board clamshell box with printed spine label. Fine. One of 175 copies on papier vergé calendré from a total edition of 240.

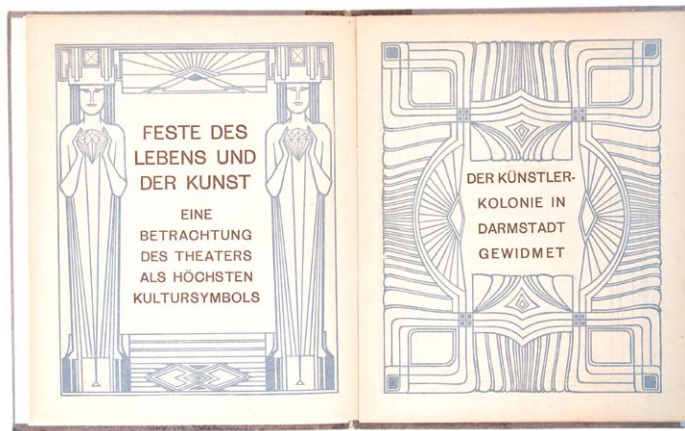
With 17 designs including 13 full page plates by George Barbier printed in black and burnished gold illustrating the Song of Songs. One of Barbier's early illustrated works, showing his characteristic elegance and restraint. *Gordon Ray, The Art Deco Book in France: "one of the few significant illustrated books in which the Art Deco style already predominates published in 1914 or earlier." Carteret, Trésor du Bibliophile IV, 87. \$7850*



4.

ballet was designed by Léon Bakst and danced by Nijinsky and Ida Rubenstein.

This is the first printing with "vingt-quatre dessins" on cover instead of "vingt-six". *Luc Monod, Manual de l'Amateur de Livres Illustrés Modernes 1875-1975, stated a printing of 32 copies. \$1000*



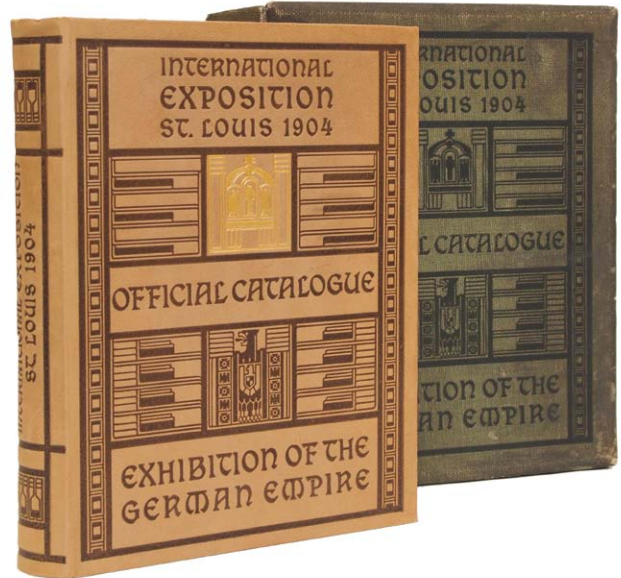
6.

6. BEHRENS, PETER. *FESTE DES LEBENS UND DER KUNST, EINE BETRACHTUNG DES THEATERS ALS HÖCHSTEN KULTURSYMBOLS (FESTIVAL OF LIFE AND ART: A CONSIDERATION OF THEATER AS THE HIGHEST CULTURAL SYMBOL)*.

Leipzig: Eugen Diederichs, 1900. Large 8vo, thick gray wrappers with title printed in black, flanked with design of gilt flames rising from urns. Slight stain on back cover else fine. Decorative frontispiece with a pair of caryatids bearing faceted crystals, title page, two borders and initial by Behrens; printed in pale blue, crimson and brown on cream paper. Dedicated to the Künstler-Kolonie, an artists' colony at Mathildenhöhe near Darmstadt founded by Grand Duke Ludwig of Hesse, which Behrens joined in 1899. He was a pioneer of twentieth century architecture, an industrial designer, and in his earlier career a graphic artist and designer of jewelry, porcelain and furniture.

Feste des Lebens und der Kunst is a Jugendstil theater manifesto heralding the advent of the new decorative style and its relation to the theater. It is a critique of the naturalist/realist theater style of the nineteenth century stage and its illusion of a single, fixed-point perspective. Behrens believed that a dynamic theater space should overcome the rigid distinction between actor and audience and sublimate art and culture over raw nature. Building on Wagner's notion of the total work of art (*Gesamtkunstwerk*), the new theater was to combine all the arts under a single roof, dominated by beautiful speech and movement, elevating art into life.

Aynsley, Graphic Design in Germany, page 61: "(Behrens) gave equal consideration to typographic composition, letter initials and illustrations, as well as paper quality and binding." Harvard, Turn of a Century, 108: "Characteristic of Behrens and the Germans is the geometric control of the design with the repetitive curvilinear forms subordinated to a strict framework." \$1850



7.

7. (BEHRENS, PETER) *WELTAUSSTELLUNG IN ST. LOUIS 1904. AMTLICHER KATALOG. AUSSTELLUNG DES DEUTSCHEN REICHS*.

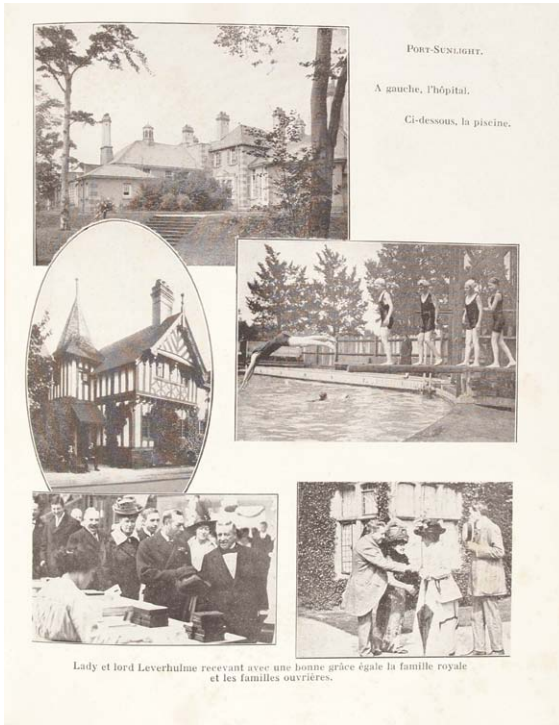
Berlin: George Stilke (1904). Small 4to, original publisher's binding of tan leather tooled with a geometric design in black on covers and spine with a gilt-stamped vignette on front cover. A perfect copy in the original clamshell box of green buckram with the same design as the cover of the book. The box is somewhat rubbed and the upper joint is separating but basically sound.

One of 300 special copies of the catalogue for the German pavilion at the landmark St. Louis Exposition of 1904, completely designed by Peter Behrens with endpapers, title page design, borders, ornaments and typographic decorations in colors throughout. Text within double line green borders; maps, plans and illustrated advertisements. Sections on art, book industries, musical instruments, engineering, toys, machines, wine culture, etc., by Julius Lessing and Peter Jessen, among others.

Peter Behrens was an architect, type designer, founder of the Deutsche Werkbund and artistic director of AEG, for which he developed the new idea of corporate identity. The present highly designed work is an indication of his belief in the necessity of the unification of art and industry. \$2000

8. BENOIT-LÉVY, GEORGES. *CITÉS-JARDINS 1932*.

Nice, France 1932. In series "La Cité-Jardin IV". Large 8vo, original wrappers bound in boards with geometric decoration and basket-weave spine with small morocco label and matching slipcase. Binding fine, wrappers lightly creased, contents fine. One of 10 copies on papier à la main de Montval. With 130 pages, plans and photographic illustrations.



8.



9.

Benoit-Lévy (1880-1971) was a French architect and urban planner, founder and director of Association des Cités-Jardins de France. He was a prolific author on urban planning in France, England, America and Australia. This book deals with the English garden cities of Welwyn, Port Sunlight and Bournville and the influence of the movement in Bristol, Liverpool and Manchester. \$475

9. BILIBIN, IVAN. *VOLGA*.

St. Petersburg, 1904. Folio, color pictorial lithograph wrappers. Clean tear on front cover expertly repaired, edges somewhat worn. Very good in new brown linen portfolio with protective flaps and cover label.

Cover design, five magnificent full page plates and decorations by Bilibin, incorporating Art Nouveau with Russian folk art and fairy tales in a presentation of the epic poem depicting animal and human life on and along the great river. Ivan Bilibin (1876-1942) was a Russian illustrator and stage designer who contributed to the art periodical *Mir Iskusstva* and to the décor and costumes of the Ballets Russes. His influences include Russian folk art and architecture, Japanese woodcuts and Art Nouveau. \$1500

JAPONISME

10. (BING COLLECTION) *COLLECTION S. BING. OBJETS D'ART ET PEINTURES DU JAPON ET DE LA CHINE*.

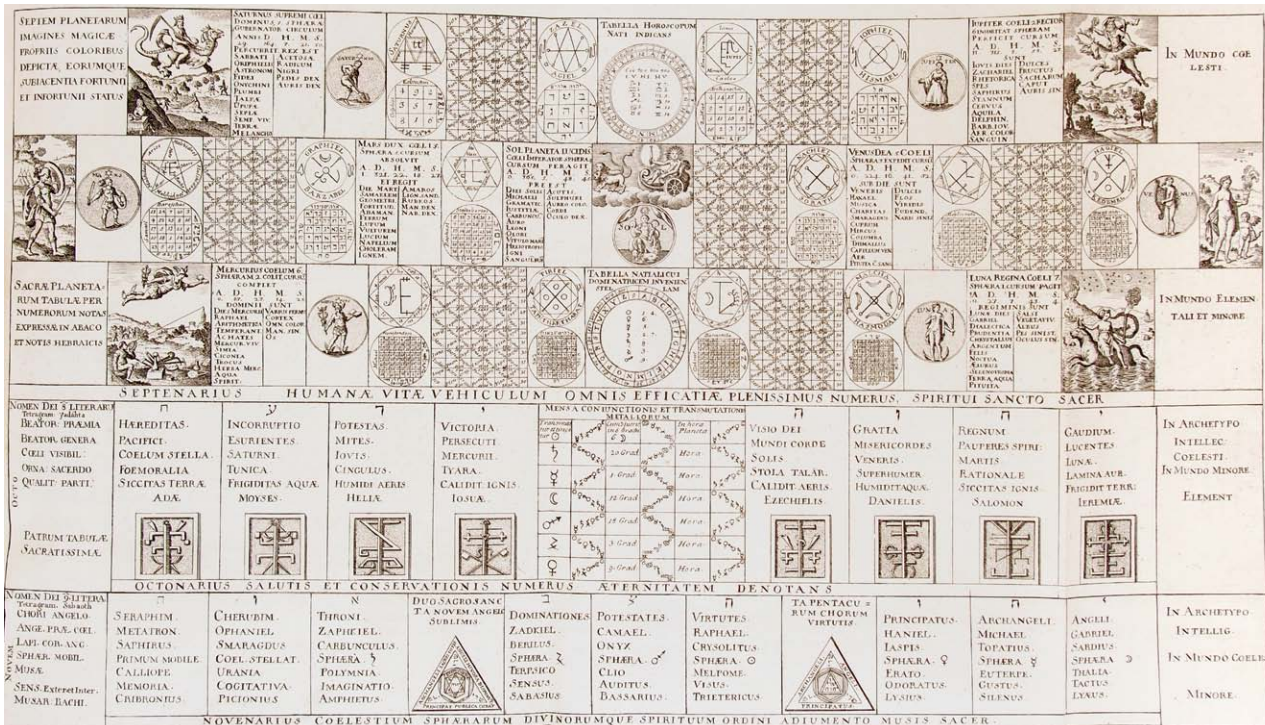
(Paris 1906). Folio, decorated board portfolio with ties, containing six fascicles in paper wrappers. Portfolio with some wear at edges of spine. An excellent complete set.

Auction catalogue of the private collection of Asian antiquities of Samuel Bing, the owner of the Paris gallery "L'Art Nouveau Bing". He was largely responsible for the rage for *Japonisme* in France which was a major influence on Impressionism and Art Nouveau. He had close professional ties to William Morris, James Whistler and Louis Comfort Tiffany.

The collection was sold in May 1906 in the galleries of Durand-Ruel. It included Japanese and Chinese painting, sculpture, textiles, metal work, lacquer, inro, netsuke, masks, fans, arms and armor, porcelain and stoneware. A lavish catalogue with over 250 illustrations, including illustrations in the text and heliogravure plates with tissue guards. \$1500



10.



12.

NEW YORK CITY ARCHITECTURE

11. (BLUM, GEORGE AND EDWARD) *THE WORK OF GEORGE AND EDWARD BLUM ARCHITECTS NEW YORK CITY.*

Np: July 1925. 4to, printed wrappers; wear to yapped edges else extremely nice. With 43 pages of illustrations of the brothers' work, some with more than one building depicted, and 24 pages of advertisements, many illustrated, for suppliers to the buildings.



11.

Their innovations included frankly vertical designs for tall buildings, a radically different style for early 20th century residential structures, which were still being built in various historical modes. Their work included apartment houses, residences, synagogues and office buildings (notably the Lefcourt-Marlborough building of 1924). The splendid Hotel Teresa, known as the Waldorf of Harlem, was built in 1912 of glazed white brick and terra cotta in a combination of Alhambra and Art Deco styles (later famed for one of its guests, Fidel Castro, in 1960 and the site of the 1959 Communist Party Convention.) In a New York Times Streetscapes article on July 3, 2011, Christopher Gray describes the Admaston and the Evanston on the Upper West Side, noting "their trademark Secession-like styling, with hypnotic lacy runs of terra cotta, beige tapestry brick with deep-struck joints, and extensive and inventive use of iron ornament." \$995

TYCHO BRAHE'S MAGICAL CALENDAR

12. (BRAHE, TYCHO) GREPPI, FORTUNATO. *DE SUPERSTITIONE & VINCULUS DAEMONUM SECUNDUM AEGYPTIORUM ET CHALDAEORUM DOGMATA IUXTA ETIAM TYCHONIS CALENDARIUM ACCURATE EMENDATUM.*

(Mediolani i.e., Milan sumptibus auctoris typis datum, 1805). Folio, later half-vellum and marbled boards. Short split at upper joint but binding strong, text clean and bright.

Rare, privately printed first edition. On thick paper with wide, untrimmed margins, strong impressions of the plates. With (xi), 63 pages, copper-engraved pictorial title by Joseph Aloja, engraved frontispiece portrait of Greppi, engraved dedication to Czar Alexander I, charts (some full page) and copper engravings in the text plus one full page engraving. The last page is a charming engraving of two putti holding mathematical instruments and a globe encircled with signs of the zodiac.

Four finely engraved folding plates reproduce the "Calendarium Naturale Magicum Perpetuum Profundissimam Rerum Secretis Simarum Contemplationem..." replete with zodiacal and iconographic symbols and astrological charts of Pythagoras, Ptolemy, Plato, Aristotle and others.

Tycho Brahe (1546-1601) was a Danish astronomer who accurately measured the comets, novae and planets. His work fits between that of Copernicus and Kepler and Galileo. As a firm cosmologist, he believed

that the application of pure science to the Scriptures was required. While he did not accept the concept of the solar system, his accurate measurements would support the Copernican doctrine.

The handsome astrological chart reflects the exactitude of his astronomic recordings. This reproduction of his "Magical Calendar" is rare; only a few copies of the first edition were printed. \$6500

13. BRETON, ANDRÉ, et al. *VIOLETTE NOZIÈRES*.

Brussels: Nicolas Flamel, 1933. Large 8vo, wrappers and original glassine dust jacket; with prospectus and order form. Front cover photograph by Hans Bellmer. Fine in a (supplied) board slipcase with gilt-lettered spine label. One of 2000 copies with verse and images by André Breton, René Char, Paul Eluard, Benjamin Péret, Salvador Dali, Yves Tanguy, Max Ernst, René Magritte, Marcel Jean, Victor Brauner, Hans Arp, Alberto Giacometti and others. Eight full page illustrations.



13.

The young patricide Violette Nozières was a cause célèbre of the Surrealists, who proclaimed her a symbol of liberation from bourgeois morals, corruption and materialism and a symbol of feminist resistance. In Depression Era France near the end of the Third Republic, however, her story was packaged by journalists to represent the dangers of the new social mobility and sexual morality of the rising working class and newly emancipated and independent young women.

Andel, Avant-Garde Page Design: "This bizarre tribute investigated the many different ways in which a word can be interpreted while celebrating the unconscious through the looking-glass of semantic complexity." \$1250



14.

WAYNE THIBAUD COLOR LITHOGRAPHS

14. BRILLAT-SAVARIN, JEAN ANTHELME. *THE PHYSIOLOGY OF TASTE OR MEDITATIONS ON TRANSCENDENTAL GASTRONOMY*.

San Francisco: Arion Press, 1994. Large thick 4to, blue cloth and slipcase decorated with drawings by Wayne Thibaud. As new in original glassine jacket. Original invoice from the Press to a noted San Francisco bookseller laid in. Number 37 of 200 copies signed by the artist. Profusely illustrated with full page and vignette drawings and nine full page color lithographs. The American artist, Wayne Thibaud, is noted for his works of pop culture, including cakes and pastries, and is an enthusiastic cook.

The preface and postscript to this classic work of gastronomy were written by M.F.K.Fisher, who translated the work. The book was designed by Andrew Hoyem and printed under his supervision at the Arion Press. The text was cast in Monotype Neo Didot with Bodoni type handset for display and printed on French mouldmade paper.

The copy in the NYPL Spenser Collection is exhibited in the exhibition "Lunch Hour". \$4850



15.

15. (BUNBURY, HENRY W.) GAMBADO, GEOFFREY.
ANNALS OF HORSEMANSHIP: CONTAINING ACCOUNTS OF ACCIDENTAL EXPERIMENTS AND EXPERIMENTAL ACCIDENTS, BOTH SUCCESSFUL AND UNSUCCESSFUL...

London: John Stockdale, 1812.

4to, very handsomely bound to style in full brown calf: spine banded, borders blindstamped, gilt-stamped title in cartouche on front cover. Minor foxing and offsetting from plates. A lovely copy with hand-colored aquatint frontispiece and 16 attractively hand-colored engraved plates of a spoof on riding manuals and aspects of horsemanship. *Not in Tooley or Abbey.* \$1000

TANGO!

16. CHASTEL, ROGER AND PIERRE MOURGUE. ...EH BIEN, DANSEZ MAINTENANT...

Paris: Editions du Bon Ton (circa 1920). Small 4to, paper chemise illustrated front and back. Repair at bottom of spine; some foxing to covers. Plates bright with darkening at extreme top margins of some plates. Very good. One of 500 copies.

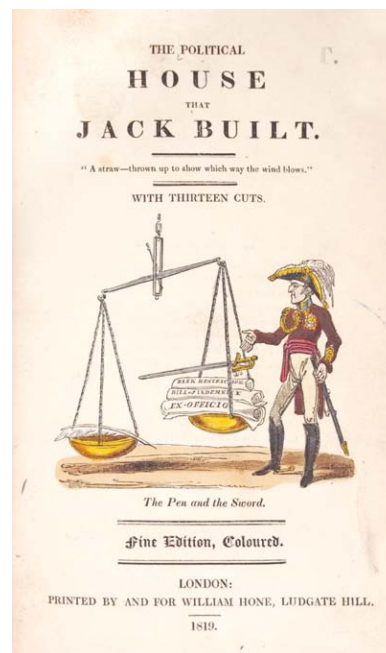
Brief preface by André de Fouquières. Complete with twenty four plates (numbered XXV with one double-page plate), hand-colored in pochoir by J. Saudé. Striking caricatures of louche Jazz-Age Paris



16.

tango dancers. They are identified by name or partial names and include tango legends Casimiro Ain and Jasmine, silent film stars Fanny Liona, Oterito de Noya and others. The double page plate depicts dancers and African-American musicians, and the final plate is a self-portrait of the two artists. (*See additional illustration on back cover.*) \$1500

POLITICAL SATIRE



17.

to cripple the radical British movements of the 1790s, which had been invigorated by the French revolution. On the front pastedown is the bookplate of the library of Anne Renier and F. G. Renier with their note. Their collection of children's books was given to the Victoria and Albert Museum and their William Hone collection is at Adelphi University.

An excellent collection of eight political satires illustrated by George Cruikshank and published by William Hone (1780-1842), a radical and influential publisher (and bankrupt bookseller) whose court battle against censorship in 1817 was a turning point in British

press freedom. Because of his political parodies expressing radical political and religious views, he was brought to trial and acquitted three separate times. *The Late John Wilkes's Catechism* and *The Political Litany* are two of the three pamphlets for which Hone was tried for blasphemy and acquitted. \$2750

a. *The Political House That Jack Built. With Thirteen Cuts. Fine Edition. Coloured.* London: William Hone, 1819. With 13 coloured cuts by George Cruikshank. First edition (deluxe edition with all of the cuts contemporaneously colored), of Hone's most famous satire. A defense of freedom of the press. McCoy H333: "... he attempts to show the power of pen over sword. He strikes out at the despised ex-officio informations against printers." *Cohn 663*

b. *A Political Catechism, dedicated, without permission, to His Most Serene Highness Omar, Bashaw, Dey, and Governor, of the Warlike City and Kingdom of Algiers; The Earl of Liverpool; Lord Castlereagh, and Co. By an Englishman.* London: Printed for one of the Candidates for the Office of Printer to the King's Most Excellent Majesty, and sold by William Hone, 1817. First edition.

c. *The Late John Wilkes's Catechism of a ministerial member; taken from an original manuscript in Mr. Wilkes's handwriting, never before printed, and adapted to the present occasion.* London: William Hone, 1817

d. *The Political Litany, diligently revised; to be said or sung, until the appointed change come, throughout the dominion of England and Wales, and the town of Berwick upon Tweed.* London: William Hone, 1817.

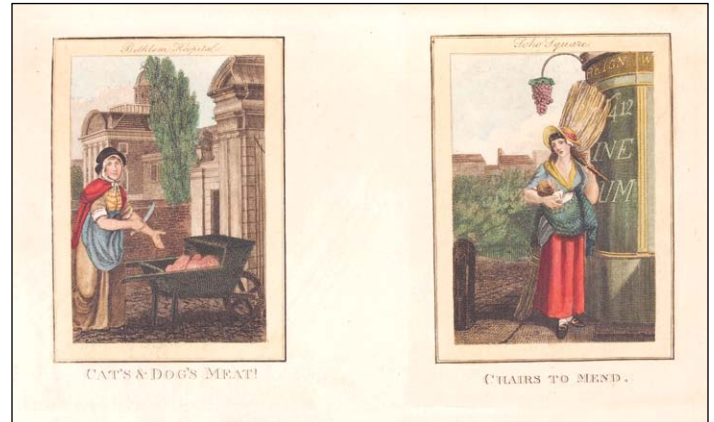
e. *Official Account of the Noble Lord's Bite! And his dangerous condition with who went to see him, and what was said, sung, and done, on the melancholy occasion.* London: William Hone, 1817. First edition. Woodcut vignette on title page by George Cruikshank. *Cohn 614.*

f. *Another Ministerial Defeat! The Trial of the Dog for biting the Noble Lord; ...* London: William Hone, 1817. First edition. With woodcut vignette on title page by George Cruikshank. *Cohn 806.* These two rare dog pamphlets (e and f) are an attack on Lord Castlereagh for his support of repressive ministers. The dog is "Honesty", depicted biting his very long nose in (e) and in chains in (f).

g. *The Queen's Matrimonial Ladder, a national toy, with fourteen step scenes; and illustrations in verse, with eighteen other cuts.* London: William Hone, 1820. Fifth edition. A satiric pamphlet accompanied by a toy ladder composed of cardboard, with fourteen small woodcuts and eighteen other cuts, all by George Cruikshank. Each step in the ladder narrates the degradation of the Prince in his marriage to Caroline whom he sued for divorce. *Cohn 680*

h. *"Non mi Ricordo!"* London: William Hone, 1820. Fifth Edition. Three woodcuts by George Cruikshank. *Cohn 606.* An attack on the Crown's attempt to interfere with Queen Caroline's adultery trial before the House of Lords by briefing hostile witnesses to testify against her and ridiculing George IV. *Cohn 606*

LONDON CRIES



18.

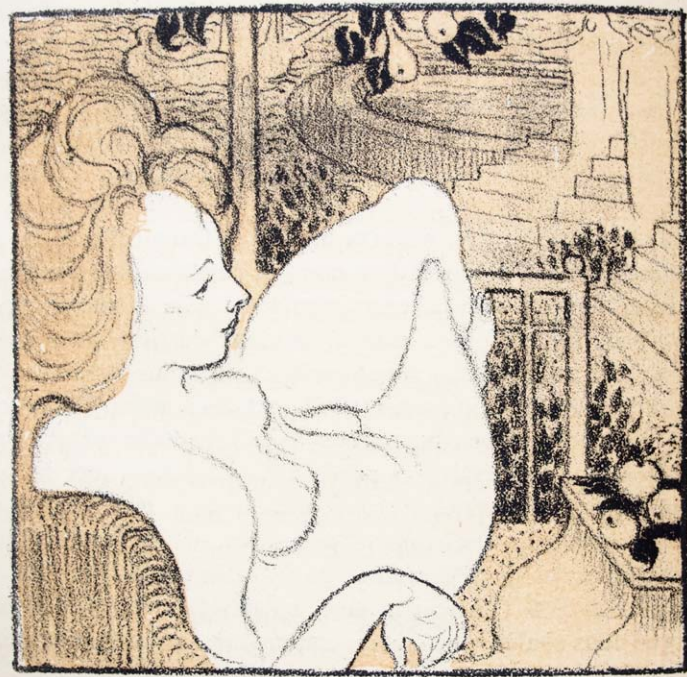
18. (CRAIG, WILLIAM MARSHALL) DESCRIPTION OF THE PLATES, REPRESENTING THE ITINERANT TRADERS OF LONDON IN THEIR ORDINARY COSTUME; WITH NOTICES OF THE REMARKABLE PLACES GIVEN IN THE BACKGROUND.

(London 1804). 4to, brown calf with double gilt filets; earlier gilt-ornamented spine laid down (rubbed); inner dentelles gilt. Issued as a Supplement and sometimes bound with Phillips' *Modern London*. Paper evenly browned but coloring bright. Color frontispiece of King William Street inserted.

Complete with sixteen leaves of hand colored plates with two cries per leaf for a total of 31 illustrations with accompanying text leaves. Each trader is depicted in his appropriate architectural background, and the letterpress describes both the tradesman or woman and the architecture.

Plates include Strawberries (Covent Garden), Lavendar (Temple Bar), Mackerel (Billingsgate), Buy a Bill of the Play (Theatre Drury Lane), A Showman (Hyde Park Corner), Old Clothes! (a Jew at Fitzroy Square) and Band Boxes (at Tabart's Juvenile Library, "a very admirable and unique Institution, where all elementary books of science and education are to be found in addition to every moral and amusing publication..."). Several of the Criers are children.

Not in Colas. Tooley 370. \$1500



19.

19. (DENIS, MAURICE) GIDE, ANDRÉ. *LE VOYAGE D'URIEN*.

Paris: Librairie de l'Art Indépendant, 1893. 8vo, three-quarter brown morocco and marbled paper boards, spine with gilt lotus flower design with red onlays. Original pictorial wrappers bound in. Fine. WITH three page ALS (autograph letter signed) from Gide to Denis, circa 1901, asking to buy a painting and inviting him to the première of "Le Roi Candaule", offering a loge with the Redons.

One of 300 copies on Holland paper with thirty lithographs by Denis printed in black and yellow and black and green, the only lithographs he drew directly on the stone. Denis was a painter, illustrator, writer and theorist, the spokesman for the Nabis group of post-Impressionist avant-garde artists.

Garvey and Hofer, The Artist and the Book 1860-1960: "This little known item is a masterpiece of Art Nouveau... to which the graphic art of Denis and the Nabis made an important contribution." Harvard, The Turn of a Century, 53: "Gide wrote his Voyage under the influence of Symbolism... The visual vocabulary of Denis was also infused with fluidity and rhythm and thus in harmony with Gide's text..." \$10,000

FRENCH FLAGS AND BANNERS IN CHROMOLITHOGRAPHY

20. DESJARDINS, GUSTAVE. *RECHERCHES SUR LES DRAPEAUX FRANÇAIS/ ORIFLAMME, BANNIÈRE DE FRANCE/ MARQUES NATIONALES, COULEURS DU ROI, DRAPEAUX DE L'ARMÉE/ PAVILLONS DE LA MARINE*.



20.

Paris: Vve. A. Morel et Cie, 1874. 4to, half-red morocco and marbled boards; spine gilt-lettered and decorated. Joints skillfully repaired.

Forty color lithograph plates, two lithograph plates, 56 figures in the text and twelve plates of French flags, standards and banners from the Middle Ages until 1789 of the army, the navy and royal insignia. Vivid chromolithography

by Lemercier et Cie., Paris. Followed by "Tableaux Militaire des Drapeaux, Étendarts et Guidons des Troupes au Service de la France" for the year 1771. Chart (Plate XIII in black and white lithography) and 38 chromolithograph plates. \$575

SPECTACULAR ORNAMENTAL COOKERY



21.

of a rare work on 19th century French gastronomy with spectacular plates of ornamental cuisine.

21. DUBOIS, URBAIN. *ARTISTIC COOKERY. A PRACTICAL SYSTEM FOR THE USE OF THE NOBILITY AND GENTRY AND FOR PUBLIC ENTERTAINMENTS*.

London: Longmans, Green and Co., 1887. Large thick 4to, handsomely rebound in three-quarter crimson morocco with five raised spine bands, gilt lettering, and marbled boards. Second edition in English: the first appeared in 1870. With 244 pages and 80 copper-engraved plates. Fine copy

Dubois (1818-1901) was an important figure in French cuisine along with Carême, Gouffé and Escoffier. Although trained in Paris, he spent much of his career abroad as chef to Prince Orloff of Russia and joint chef to Emperor Wilhelm of Prussia and influenced the courts and great houses of Europe.

The presentation of food in incredibly ornamental styles, ranging through classical, rococo, romantic, gothic and oriental, and often with inedible decoration, places this work in the field of decorative arts almost as much as cookery.

The eighty plates, which are fresh and bright, show 337 examples of meat, fish and dessert dishes arranged on exquisite serving pieces or stands. *Bitting*, page 131 (the 1870 edition): "The plates... forming an exposition of formal and high-class cookery in themselves." \$2500

PRODIGAL SON IN MINIATURE ENGRAVINGS

22. DUPLESSI-BERTAUX, JEAN. HISTOIRE DE L'ENFANT PRODIGE EN DOUZE SUJETS, COMPOSÉS ET GRAVÉS A L'EAU-FORTE PAR JEAN DUPLESSI-BERTAUX EN 1816.



22.

Paris: De L'Imprimerie de P. Didot, L'Ainé...1816. 4to, original printed pink boards, later morocco spine. Duplicate withdrawn from the Metropolitan Museum with their bookplate indicating the 1976 gift of Lincoln Kirstein,

founder with George Balanchine of the Ballet Society, renamed the New York City Ballet. Older bookplate effaced. Tiny stamp of the Museum on verso of plates. Considerable foxing although the plates are clean.

Twelve exquisite small engravings, an example of the works illustrated by miniature plates which were popular starting in 1789 because of unsettled political and economic conditions and appearing for another quarter-century. (See *Gordon Ray*, page 148.)

Scarce: only an 1836 Brussels edition on OCLC. *Cohen, Guide De L'Amateur de Livres à Vignettes et à Figures du XVIIIe Siècle*. \$400



24.

TWO ON VELLUM

(ESSEX HOUSE PRESS) Two in the Great Poems Series

23. MILTON, JOHN. COMUS, A MASK.

24. SPENSER, EDMUND. THE EPITHALAMION.

Each printed under the care of C. R. Ashbee in 1901. 12mo, full vellum with blind-stamped rose and motto "Soul is Form". Each one of 150 copies printed on vellum with hand illumination and hand-colored frontispieces and colophons.

The Milton with tiny ink fleck on front cover else a lovely fresh copy with hand-colored woodcut frontispiece by Reginald Savage, rubricated initials by Florence Kingsford and a ten-line gilt opening initial. Misattribution of the artist neatly corrected on colophon.

The Spenser, a beautiful wedding poem, has a hand-colored woodcut frontispiece by Reginald Savage, hand-illuminated three-line initials in blue or gold and an opening nine-line initial with painted decorations in color.

Each \$975



25.

ART DECO IRONWORK

25. (EXPOSITION/ PARIS 1925) MARTINIE, HENRI. *LA FERRONNERIE*.

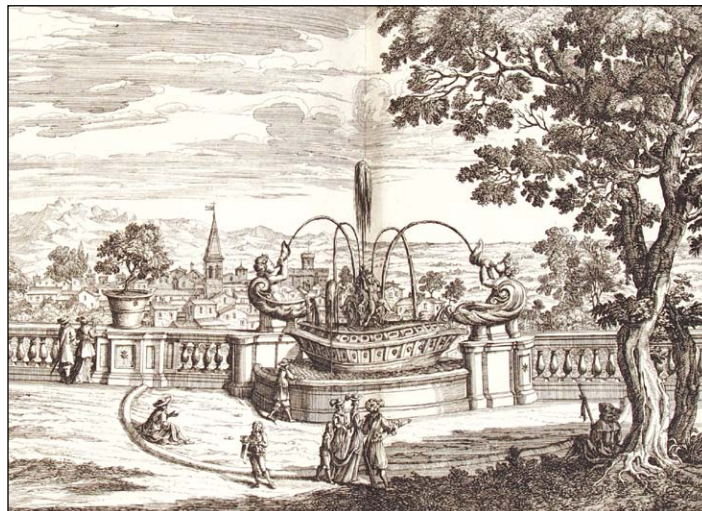
Paris: Éditions Albert Lévy (1926). 4to, silver and gray-brown boards with lettering in silver and gray-brown on the reverse fields. Fine copy of one of the volumes documenting the 1925 Exposition des Arts Décoratifs in Paris. Introduction and 58 plates of gorgeous metalwork for the pavilions at the Exposition by Jean Prouvé, Raymond Subes, Maurice Dufrené, Edgar Brandt, Borderel et Robert, the metal workshop at the Sevrès factory, Peter Behrens and many other masters of the craft. \$750

EXPOSITION – See also above: (BEHRENS) *ST. LOUIS 1904*

26. FALDA, GIOVANNI BATTISTA. *ROMANORUM FONTINALIA SIVE NITIDISSIMORUM PERENNIIUMQUE, INTRA & EXTRA, URBEM ROMAN., ...*

Nuremberg: Froberger for Sandrart, 1685. Folio, early calf; worn and rubbed but sound. Minor worming. Plates fresh with strong impressions. Complete with 42 engraved plates of spectacular baroque Roman fountains whose style derived from the architecture of imperial antiquity.

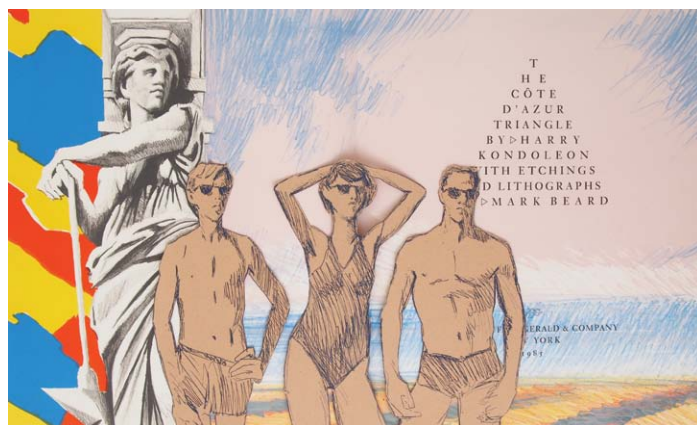
All but two of the plates are copies of etchings designed and engraved by Falda for “Le Fontane di Roma” of 1675. The fountains are linked to the urban spectacle of surrounding buildings and influenced by theatrical stage design. They include those in St. Peter’s Square and at the papal palaces and the Pantheon; in the Piazzas Capoline, Navona, de Popolo and di Spagna; in front of the



26.

Palaces Aldobrandini, Colonna and Farnese; and the Moses fountain (Fontana dell'Acqua Felice).

Millard, Italian Books, 36: “... the most sophisticated and elaborate collection of plates ever engraved on the subject.” Berlin Catalogue (3604) – this edition. \$7000



27.

27. (FITZGERALD & COMPANY, VINCENT) KONDOLÉON, HARRY. *THE CÔTE D'AZUR TRIANGLE. WITH ETCHINGS AND LITHOGRAPHS BY MARK BEARD.*

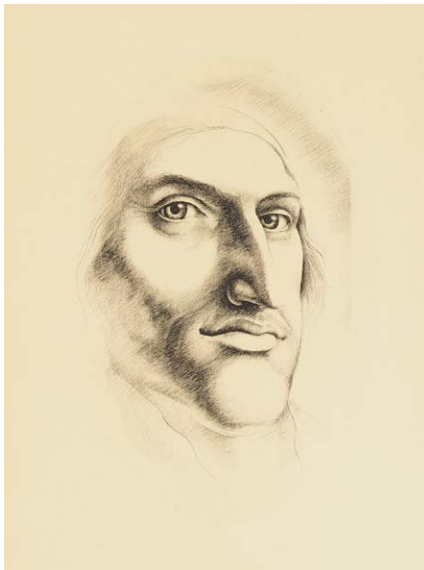
New York: Vincent FitzGerald & Company, 1985. 4to, yellow cloth with black lettering within red triangle on front cover. Fine in original black cloth folding box.

One of 119 copies signed by author and artist. Mark Beard has crossed out the printed “125” on the colophon and penciled in “119”, which was the number of copies actually printed before the breakdown of the printing plates. Letterpress printed at the Wild Carrot Press on RIVES BKF paper in Janson type.

Mark Beard is an artist and noted theatrical set designer as is evident in this book. Vincent FitzGerald is a publisher of limited edition artist books in the tradition of the French *livre d'artiste* in which artists and writers collaborate. His publications are in the collections of museums and libraries in the United States and Europe.

Beard has juxtaposed line etchings on top of color lithographs with stunning effect. They include a large folding plate resembling a stage set. The three paper dolls of the protagonists are present: wife, husband and his lover in their bathing suits and sunglasses. They play out their rapid lives on the Riviera until consumed by sea dragons. **\$4000**

28. (GEHENNA PRESS) *THE DEFENSE OF GRACCHUS BABEUF BEFORE THE HIGH COURT OF VENDOME/ EDITED & TRANSLATED WITH AN ESSAY ON BABEUF BY JOHN ANTHONY SCOTT..*



28.

Northampton 1964. Large 4to, unbound signatures laid in a full leather chemise and encased in a stout buckram tray case with leather spine, as issued. Slight wear to the box else fine. One of 300 copies.

With 21 magnificent portrait etchings by Thomas Cornell of leaders and precursors of the French Revolution: Voltaire, Rousseau, Diderot, Helvetius, Marat, and others. Unsigned frontispiece of Babeuf and 20 portraits signed in pencil by the artist. The first large scale project completely produced at the Gehenna Press; designed by Leonard Baskin, who signs the colophon.

Babeuf's defense was praised by Edmund Wilson as "a summing up of the unrealized ideas of the Enlightenment and a vindication of their ultimate necessity."

Grolier Club, American Illustrated Books 1945-1965 (one of forty books selected). Brook, 36. The Gehenna Press /The Work of Fifty Years, 36 with a note by Baskin: "This book is an example of an ideal that the press strove for in those years. A meaningful text, generally unavailable, set forth in handsome & apposite typography & enhanced with a set of etchings, woodcuts or lithographs, that enlarge or augment or deepen the text." **\$800**

29. GERSHWIN, GEORGE. *GEORGE GERSHWIN'S SONG-BOOK.*

New York: Random House, 1932. Folio, publisher's full dark-blue morocco, gilt-lettered spine and front cover. Excellent condition for a book intended to be propped open on a piano. The spine has been professionally restored with original elements present. Visible wear at joints but binding firm. In the original stained and repaired publisher's sleeve. One of 300 copies signed by both George Gershwin and the illustrator, Constantin Alajalov. The sheet music, "Mischa, Yascha, Toscha, Sascha", written but not used for the 1931 film "Delicious", which is often missing, is inserted in the back pocket as issued.

Frontispiece photographic portrait of the composer and his brief introduction. Eighteen full page illustrations by Alajalov, illustrator and cartoonist, satirist of the American scene. Gershwin comments that "the illustrations caught the spirit of the songs." Sheet music for eighteen songs including "Swanee", "The Man I Love", "Liza", "S' Wonderful", and "I Got Rhythm". **\$5750**



29.

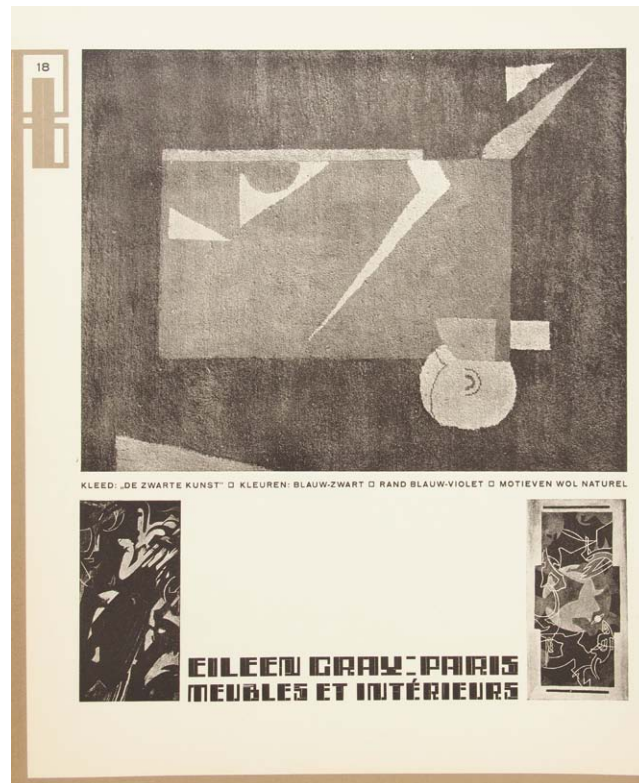


30.

30. GRASSET, EUGÈNE. *LES MOIS. DOUZE COMPOSITIONS.*

Paris: G. De Malherbe (circa 1895). 4to, original printed gray wrappers, slightly soiled; plates fine. The cover notes that the plates were “gravées sur bois et imprimées en chromotypographie”: a process in which the outline is engraved on wood and color added by metallic means. This process called Gillotage, an early form of photolithography, was invented by Grasset’s friend, Firmin Gillot. A ravishing series of twelve color plates, one for each month, designed for the promotional calendars of *La Belle Jardinière*, a Parisian department store, depicting pretty young women tending their gardens. Their gardens, clothes and activities change with the seasons, giving a lesson in horticulture, as well. A rare issue printed on vellum and without calendar or text, except for the name of the month.

Harvard, Turn of a Century, 50: “...a lady’s book à la mode with comely maidens dressed in ‘aesthetic’ free-flowing costumes...these garden settings are a foil for his sense of formalized surface patterns...” \$6500



31.

31. (GRAY, EILEEN) *WENDINGEN, VOLUME VI, #6.*

Amsterdam: Architecture et Amicitia, 1924. Large oblong 4to, stiff aubergine and green wrappers, string tie binding. About fine. Special issue of 32 pages devoted to the work of Eileen Gray with introduction by the architect Jan Wils and an article by Jean Badovici with whom she worked on architectural projects. Excellent photographs of interiors, tapestries, lacquer screens and furniture.

Among the major women architects and designers of the 20th century, Eileen Gray had her own workshop where she designed furniture, lamps, textiles and rugs in a strong and sophisticated Modernist style. \$850

32. GREIG, T. WATSON. *LADIES' OLD-FASHIONED SHOES. Bound with SUPPLEMENT TO LADIES' OLD-FASHIONED SHOES.*

Edinburgh: David Douglas, 1885 and 1889. Oblong folio, pictorial boards. Neatly rebacked, boards darkened and spotted, mild toning to contents, images clean and coloring brilliant.

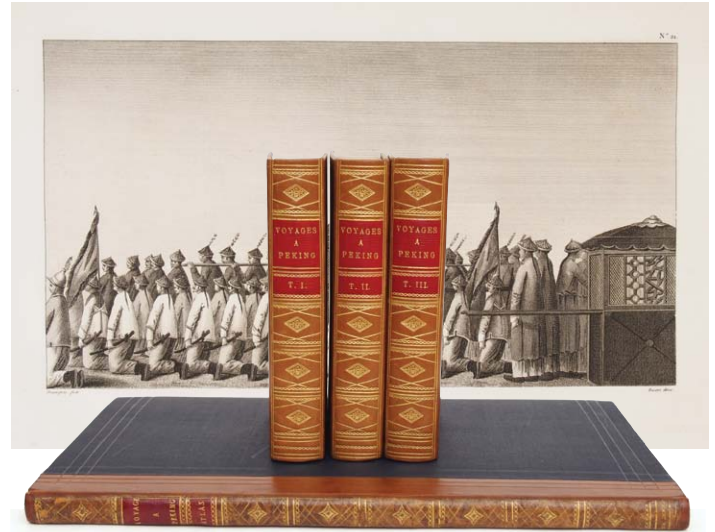
Eleven gorgeous full page color lithographs of mostly 17th century shoes, one said to have belonged to Mary Queen of Scots, each with facing page of historical description. Appendix with woodcut vignette illustrations. The Supplement contains historical text, two black and white plates of ancient shoes and four plates of shoes in color lithography.



32.

The shoes are variously made of silk, kid or brocade, ornamented with silk or metallic thread embroidery, ribbon ties or buckles; with platforms, pointed toes, baby or high heels, etc.

Visually stunning. \$4250



34.

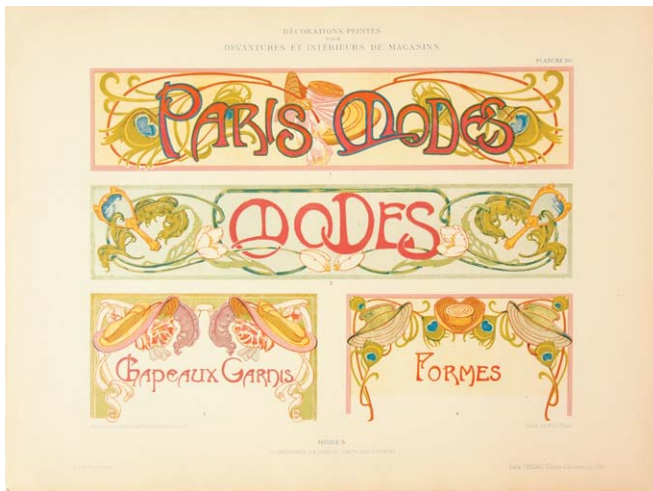
34. GUIGNES, CHRÉTIEN LOUIS JOSEPH DE. *VOYAGES À PEKING, MANILLE ET L'ÎLE DE FRANCE, FAITS DANS LA INTERVALLES DES ANNÉES 1784 À 1801.*

Paris: De l'Imprimerie Impériale, 1808. Four volumes, complete. Three 8vo text volumes in recent calf, spines gilt, red morocco labels, contained in marbled-paper slipcases. Atlas volume in modern quarter-calf and blue cloth boards with early 19th century gilt spine with red morocco labels laid down. Minor scattered spotting. A handsome set of the first edition of this comprehensive account.

Atlas volume with 97 engravings on 66 leaves, including large map on two folding sheets, two full page maps and two folding maps. The maps include the region between Peking and Qingdao (Canton), map and plan of Macao, maps of the Philippines and of Manila Bay. The plates illustrate views, architecture of palaces and pagodas, street life, gardens, theater, costume, etc. Text deals with foreign trading companies, industry, canals, ships, roads, painting and sculpture, porcelain, festivals and customs, and so on.

Guignes, a French orientalist scholar and diplomat, was appointed French Resident in China and Consul in Canton in 1784. From 1794 to 1795, he was interpreter with the Dutch Embassy to Peking, spending a total of seventeen years in China.

Cordier 2351-2352. Hill 2004. \$8500



33.

ART NOUVEAU SHOPS

33. GUÉDY, HENRY. *DÉCORATIONS PEINTES POUR DEVANTURES ET INTÉRIEURS DE MAGASINS.*

Dourdan: Émile Thézard (circa 1900). Folio, tan printed paper-covered boards; recent cloth spine; original cloth ties; plates loose in portfolio as issued. Some with light edge wear but attractive.

Charming Art Nouveau designs for shop façades, signs and interiors, published under the direction of Henry Guédy, architect and editor of the design periodical "La Décoration Artistique" and other works on architectural ornament.

With 24 color lithographs of bakeries, patisseries, restaurants, wine-bars, florists, hairdressers, bookstores, café-concerts, casinos and so on. Five heliotype plates of ten actual Parisian shops by the Art Nouveau architects Lavirotte, Boursier, Hébrard, Le Mault and Hermant. \$3000



35.

MASTERPIECE OF ART NOUVEAU ARCHITECTURE

35. GUIMARD, HECTOR. *LE CASTEL BÉRANGER. L'ART DANS L'HABITATION MODERNE.*

Paris: Librairie Rouam, 1899. Oblong folio, publisher's portfolio with cloth spine and decorated boards, folding flaps and ties; gilt Art Nouveau design. Portfolio a little rubbed; the most negligible foxing to contents of a book always found foxed. A superior copy.

Color printed title page within decorative cartouche. Introduction by G. D'Hostingue. Sixty five plates in black/white and in color reproduce every detail of plans, architectural drawings and interior and exterior decoration: sculpture, ironwork, mosaics, windows, glass work, fireplaces, wall paper and hangings, stone, glass and ceramic work, bronzes, furniture and so on – all designed by Guimard. He composed the typography and mise-en-page himself; each page bears his monogram. The names of all the suppliers are given as well as the artist who created the plates in collotype from photographic negatives. Jean Sauté, the master Art Deco colorist, at this time a young printmaker already interested in the process, added pochoir watercolor by hand.

A spectacular documentation of the masterpiece of the architect and designer who created the entrances of the Paris Metro, the portfolio was produced to coincide with the 1900 Paris World's Fair. The apartment block of luxury flats at 14-16 rue de la Fontaine stands in the 16th Arrondissement of Paris and is stunning in its originality and intensity. Included in the 2011 Museum of Modern Art exhibition

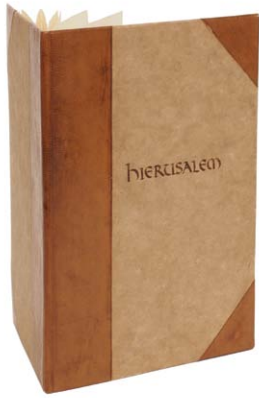
International New Art 1890-1914, Part I Shaping Modernity 1880-1980 : "...visitors were able to compare different manifestations of the New Art from around the world- above all the sinuous forms of French Art Nouveau." It was also exhibited at MoMA in 1970: "With the outfitting of this one apartment house, Guimard came close to achieving... the total modernization of French decorative arts... the influence of the building and the book was enormous."

Harvard, Turn of a Century, 69. Schmutzler, Art Nouveau: "The most remarkable detail of the Castel Béranger consists in the surprisingly freely conceived asymmetrical ironwork of the main entrance, where Rococo blends with flamboyant Gothic. However, the decisive force, the stimulus that sets everything in motion, again springs from the flowing lines of the curves of Japanese woodcuts in particular and Japanese surface ornamentation in general." \$7500

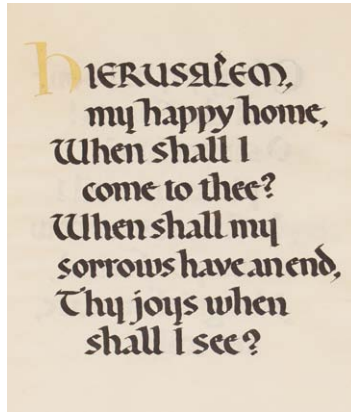
36. HEWITT, GRAILY. *HIERUSALEM.*

12mo, quarter brown calf and tan textured-paper boards with handwritten title on front board. Fine. An exquisite illuminated calligraphic manuscript by Graily Hewitt, the English calligrapher and illuminator who studied with Edward Johnston and with him revived the art at the turn of the twentieth century. He continued this work until his death in 1952.

Title page, "Hierusalem", in red and eleven pages in black ink with initial letters in red, gold or blue with eight lines per page of an anonymous poem. On the last blank page in pencil "Written out and gilded by Graily Hewitt. Bound by A. V. Hughes." \$2000



36.

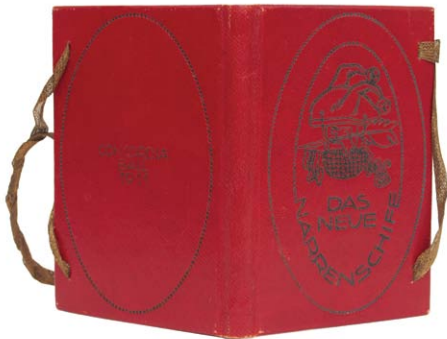


WIENER WERKSTÄTTE BALL SOUVENIR

37. (HOFFMANN, JOSEF) *DAS NEUE NARRENSCHIFF VON SEBASTIAN BRANT...*

Vienna: "Concordia." Druck Brüder Rosenbaum, 1911. Narrow 12mo, illustrated booklet in pictorial paper wrappers bound with silk cord into a beautiful pictorial full red morocco case with metallic ribbons. Slight rubbing. Lettered on back cover "Concordia Ball 1911".

The morocco binding with design on front cover of the Ship of Fools is by Josef Hoffmann. Illustrations are by several artists, mostly Theodor Zasche, Viennese artist and caricaturist.



37.

Josef Hoffmann was a founding member of the Vienna Secession and with Koloman Moser cofounder of the Wiener Werkstätte in 1903. His style evolved from the Secessionist variant of Art Nouveau to later geometrical and abstract work. \$1500

38. HULME, F. EDWARD. *SUGGESTIONS IN FLORAL DESIGN.*

London: Cassell, Petter & Galpin (1878). Folio, original publisher's binding of olive-green boards, the front cover decorated in black and gilt with the motif repeated in blind on the back cover; gilt-lettered spine and cover. Spine neatly repaired, preserving the original spine and replacing a few missing elements with appropriate matching cloth. Plate margins lightly toned; images bright.



38.

A handsome book with 52 plates of ornaments and designs based on natural forms in bold color and strong design. Printed by Depuy & Fils, Paris; similar to Christopher Dresser's *Studies in Design* and from the same publisher. A copy was included in the Christopher Dresser exhibit at Cooper-Hewitt in 2004. \$1575

STILE LIBERTY

39. (ITALIAN ART NOUVEAU) *L'AMBIENTE MODERNO. MOBILE E DECORAZIONE INTERNA.*

Milan: Preiss, Bestetti & Co. (1911). 4to, original decorative gray wrappers with lettering in mustard or rust. Fine. Complete first (only?) year in twelve numbers. Brief text in first issue and a total of 96 fine photogravure plates on heavy stock plus advertisements. Furniture and room settings in the Stile Liberty (also known as Stile Floreale) by Italian architects and designers.



39.

Important names in the movement, whose work is illustrated, include Giacomo Cometti, designer, sculptor and cabinetmaker; Eugenio Quarti, a cabinetmaker of extraordinary originality; Galileo Chini, ceramist and painter; and A. Mazzucotelli, who was the leading figure in decorative wrought iron and exponent of design reform in Italy. Other designers are Enrico Monti, Giovanni Bistolfi, Ernesto Basile, and Luigi Brunelli, among others. There are also several depictions of installations at the "Casa dell'Arte" in Florence. Scarce. OCLC lists holdings at only the Metropolitan Museum and Bard Graduate Center. \$1500



40.

40. (JAPANESE EROTICA-SHUNGA) KYOKUTORI SHUJIN (pseudonym for Hanagasa Bunkyo). KOINO YATSUFUJI (YATSUFUJI IN LOVE).

(Edo, i.e. Tokyo, circa 1870). Three volumes, complete. 8vo, color block printed wrappers with paper labels on two volumes. Marginal worming to one volume else an excellent set. The author, Hanagasa Bunkyo (1785-1860) was an Edo playwright who wrote this erotic parody, first published in 1836, of a famous tale by Takizawa Bakin, the eminent writer of early 19th century Japan. Each volume with Japanese text and erotic single and double page color woodblocks.

The artist is Utagawa Kunisada (1786-1865), also known as Utagawa Toyokuni III. He was the most popular and prolific designer of ukiyo-e woodblock prints at the end of the Edo period. There are a total of two full page, 17 double page color woodblocks and a title opening in the style of the Ukiyo-e (Pictures from the Floating World). \$4500

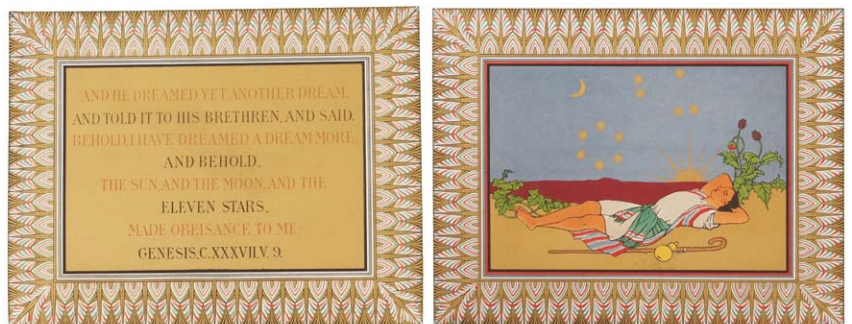
VICTORIAN COLOR PRINTING

41. (JONES, OWEN) JOSEPH AND HIS BRETHREN. GENESIS CHAPTERS XXXVII, XXXVIII, XL.

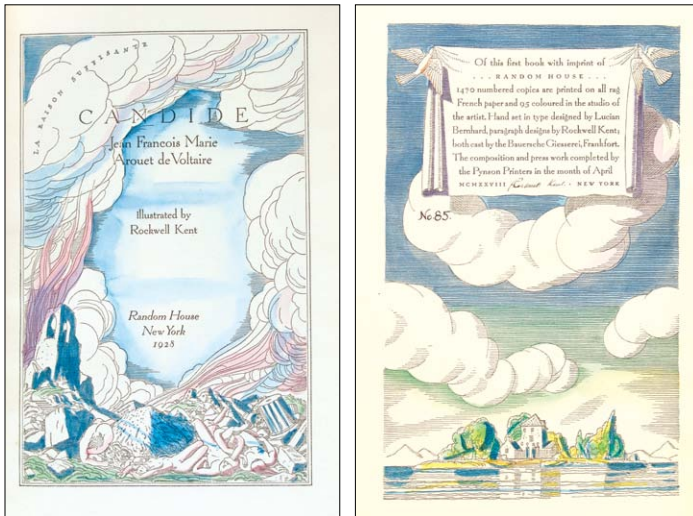
London: Day & Son (1865). 4to, decorative dark red cloth with geometric, Egyptianesque borders and ornament in gilt, white and green. Publisher's binding by Leighton Son & Hodge. Near fine with modest wear to binding and foxing limited to preliminary pages.

Brilliant example of mid-Victorian color printing, illuminated by Owen Jones and Henry Warren and drawn on the stone by Albert Warren. Alternating pages of drawn text and illustration designed as pairs of facing pages, all within pseudo-Egyptian rectangular borders. From six to thirteen colors were used per page.

Ruari McLean, Victorian Book Design: "... his pages owe nothing to the traditions of book design which are based on engraving: but since the text is drawn to imitate the regularity of type, there is no obvious link with the manuscript tradition either... a new conception of book design, which prefigures the Kelmscott openings of thirty years later. \$875



41.



42.

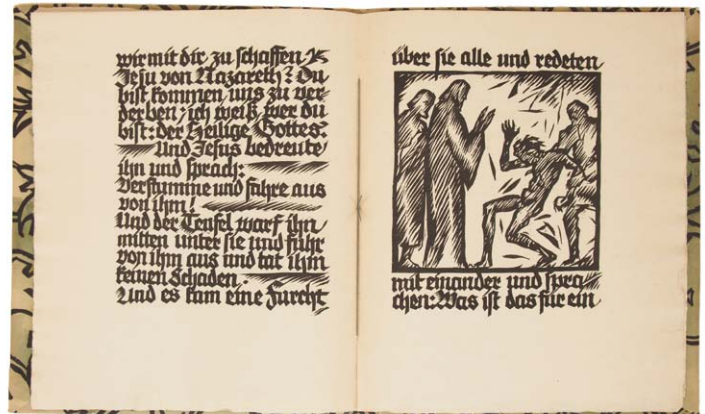
HANDCOLORED COPY

42. (KENT, ROCKWELL) VOLTAIRE, JEAN FRANÇOIS. *CANDIDE, OR, OPTIMISM.*

New York: Random House, 1928. 4to, gilt-lettered quarter-morocco and patterned boards. Fine. Of 1450 signed by Rockwell Kent, this is one of only 95 copies specially bound and with all of the illustrations hand-colored in the artist's studio. Illustrated title page, copyright page, colophon, thirty initials and 78 vignettes by Kent, all handcolored.

A landmark of the American illustrated book with elegantly satirical vignettes and decorated initials integrated into the text of Voltaire's masterpiece. "Optimism" was the philosophical doctrine that this world is the best of all possible worlds. Kent's illustration of a house on the colophon page- depicting the home where Candide and his friends cultivated their garden after their horrific adventures- is still used as the Random House logo.

One of the books included in the Grolier Club's *The Best of Both Worlds/Finely Printed Livres d'Artistes 1910-2010*. "Both the thin, sharp Bernhard font and Rockwell Kent's line drawings were modern for their time, yet both speak of the 1920s to today's eyes...Monroe Wheeler, director of exhibitions and publications at the Museum of Modern Art, cited it as an exemplary union of printing, artist, and text..." Jake Milgram *Wien, Rockwell Kent: The Mythic and the Modern*. \$2500



43.

43. (KOCH, RUDOLF) *DIE HEILUNG DES BESESSENEN (THE HEALING OF THE MAN POSSESSED BY THE DEVIL/ GOSPEL OF LUKE).*

Offenbach: Rudolfinischer Drucke, 1919. 4to, hand-colored wrappers in a foliate woodcut pattern in green and black with spots of yellow and red. Fine, uncut and unopened, in modern custom green linen clamshell box with two leather spine labels. One of 200 copies.

A block-book, a pre-Gutenberg practice, incorporating on one block of wood both the illustration and the lettering. Each page of text printed on one side of leaf only in Koch's dramatic Gothic typeface with an Expressionist woodcut, woodcut initials and ornaments. The private press Rudolfinische Drucke was a collaboration of Rudolf Koch and Rudolf Gerstung (1911-1924). This was their ninth production. Koch was an eminent typographer, type designer and calligrapher in Germany in the early twentieth century.

Rodenberg, *Deutsche Pressen*, page 126. Cinnamon, Rudolph Koch, page 57: "These block-books of 1919-20 establish Koch's position in the German Expressionist movement of this period and...demonstrate Koch's astonishing graphic power and the height of his religious intensity."

\$1250

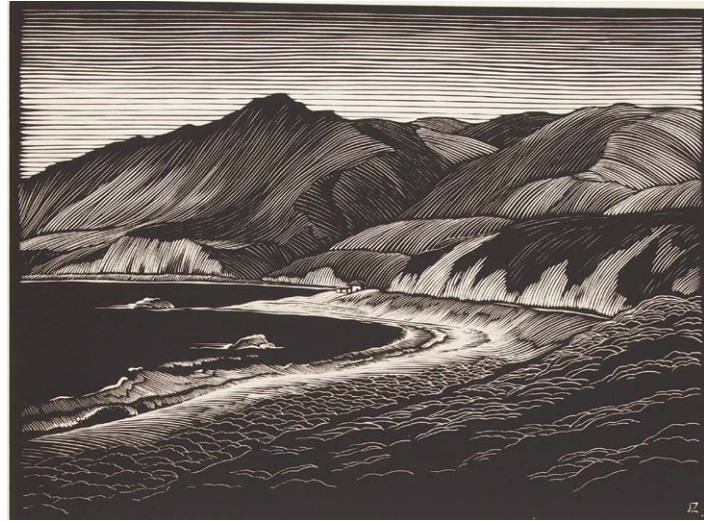


44.

44. LAMBERT, TH. MOTIFS DÉCORATIFS TIRÉS DES POCHOIRS JAPONAIS.

Paris: Charles Schmid/Ch. Massin (1878). Folio. Portfolio with brown cloth spine and tan pictorial boards with flower and bird motif. Portfolio somewhat rubbed and worn but intact; original ties; contents excellent. Title page, introduction, list of plates and fifty plates of splendid Japanese stencil designs printed in shades of brown and cream on heavy paper.

Siegfried Wichmann devotes a chapter in his book *Japonisme* to "The Dyer's Stencil" and its effect on Art Nouveau illustration and European decorative arts. The large collection of Japanese paper stencils (katagami) bought by the Österreichische Museum für Kunst und Industrie in 1873 had a profound influence on the Vienna Secession and Wiener Werkstätte artists. Lambert's portfolio is an early example of this approach. **\$1500**



45.

45. (LANDACRE, PAUL) CALIFORNIA HILLS AND OTHER WOOD ENGRAVINGS.

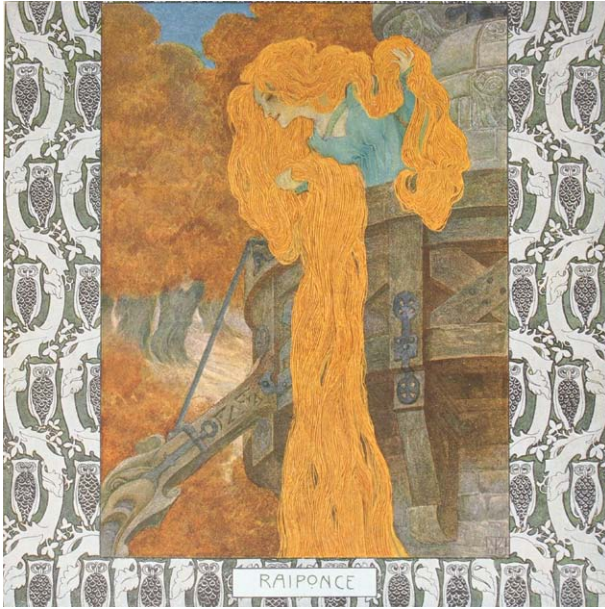
Los Angeles: Bruce McCallister, 1931. 4to, decorated paper-covered boards in red and gray with a wood engraving on front cover label. Covers lightly soiled else fine. With the bookplate of Roger K. Larson, physician and collector of California and western material.

One of 500 copies printed from the original blocks and signed by the artist, Paul Landacre, distinguished American print maker. Fourteen wood engravings and a small engraving on last leaf of dramatic monumental scenery, including Big Sur, Indio Mountains, Point Magu, Malibu Coast, Berkeley Stadium, San Bernadino Mountains, Monterey Hills and others. Probably the best-known California illustrated book. *Journal of Decorative and Propaganda Arts* #7, Winter 1988. **\$4000**

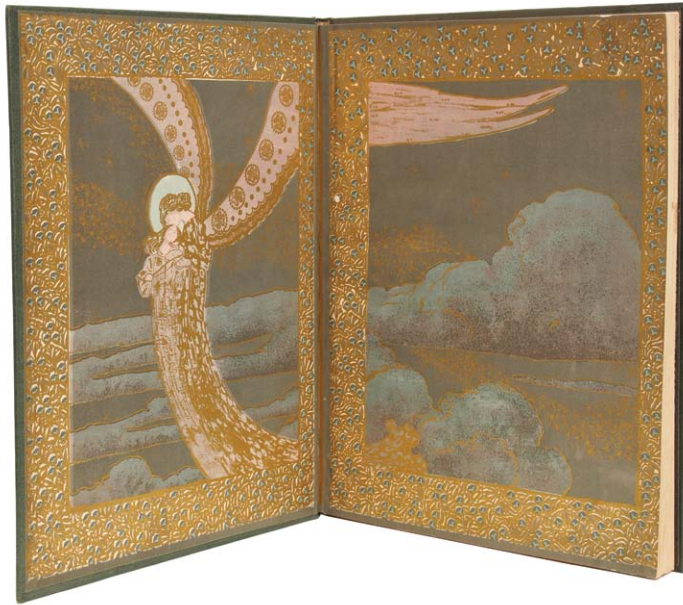
46. LEFLER, PROF. H(EINRICH). CONTES DE FÉES. MIS EN VERS PAR JEAN JULLIEN.

Vienna: M. Munk (circa 1910). Small square 4to, printed wrappers. Light foxing to preliminaries else a pretty copy. Twelve color plates of fairy tale illustrations within lavishly decorated borders, each facing a page of text and preceded by the title of the tale within a floral border.

Beautiful example of Viennese Jugendstil design. Included are Blanche-Neige, Cendrillon, Le Prince Grenouille, Le Cygne, La Vierge et l'Enfant, Raiponce (Rapunzel) and other less-known fairy tales. **\$850**



46.



47.

47. (LEFLER, HEINRICH AND JOSEPH URBAN) CSODA ALBUM, SZERKESZTETTE SZINI GYULA.

Budapest 1911. Small folio, elaborately gilt-decorated and lettered green cloth. Fine. Exquisite pictorial endpapers in colors and gilt. Twelve full page color plates of Lefler and Urban's illustrations from the Andersen-Kalender of 1911; decorated initials, title page and chapter headings in color ; other tinted full page illustrations by Czech illustrators within complex Czech Jugendstil design borders. \$950



48.

JUGENDSTIL MASTERPIECE

48. (LEFLER, HEINRICH AND JOSEPH URBAN) MUSAEUS, JOHANN KARL AUGUST. DIE BUECHER DER CHRONIKA DER DREI SCHWESTERN.

Berlin: J. A. Stargardt, 1900. Square folio, black morocco spine and decorated paper-covered boards in a black and white pattern reminiscent of the Wiener Werkstätte. Fine.

Highly decorative example of Jugendstil (Viennese Art Nouveau) by its major illustrators, Heinrich Lefler and Joseph Urban. Title page within decorative black, white and gilt border. Six full page illustrations plus illustrations on every page of text; many in tints and heightened with gilt. This book of fairy tale illustrations was the most beautiful work that the two men did together. It was awarded a grand prize in the 1900 Paris World's Fair for excellence in printing.

Carter and Cole, Joseph Urban, Architecture, Theatre, Opera, Film, pages 22-23: "The last major illustration in the text is a glorious piece of Jugendstil design, complete with a gold-and-lavender peacock...In the use of both line and color, the pure Jugendstil piece from the 'Three Sisters' bears quite obvious resemblance to Gustav Klimt's work." \$5000



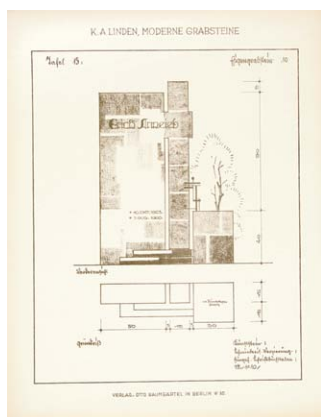
49.

after copper engravings produced between 1806 and 1828, originally published as *Collection des Maisons de Commerce de Paris et des Intérieurs les Mieux Décorés*.

The First Empire shops include pharmacies, perfumers, gold and silversmiths, jewelers, clockmakers, cafés, dress shops, etc. – and a beautiful butcher shop. \$700

49. LEFUEL, HECTOR.
BOUTIQUES PARISIENNES
DU PREMIER EMPIRE.

(Paris): Éditions Albert Morancé (1925). In series “Documents d’Architecture”. 4to, portfolio, embossed decoration on front cover. Spine a bit ravelled at upper joint else a very nice, fresh copy. Fourteen page text and 32 very pretty pochoir colored plates (hand-colored through a stencil)



50.

4to, tan board portfolio with cover label. Backstrip neatly replaced. Forty plates, each with one or two drawings of bronze or iron gravestones by the architect, Karl August Linden. \$750

ART DECO
GRAVESTONE
DESIGNS

50. LINDEN, KARL AUGUST.
DIE FORM MODERNER
GRABSTEINE MIT BRONZE
UND EISEN VORWORT
VON GEORG KUHK,
GARTENBAUARCHITEKT.

Berlin: Otto Baumgärtel (1930).

POLITICAL CARICATURE

51. LORENTZ (ALCIDÉ-JOSEPH). *POLICHINEL: EX-ROI*
DES MARIONNETTES DEVENU PHILOSOPHE.

Paris: Willermy, 1848. Tall 8vo, contemporary gilt-decorated and banded red morocco spine and marbled boards by Galette (signed at foot of spine). A little rubbed; few pages with professional repairs to clean tears. An excellent copy. First edition, first state. With 21 full page illustrations and a vignette on nearly every page of text by Lorentz, who contributed drawings and wood-engravings to *La Caricature*, *Journal pour Rire*, the *Revue Comique* de 1848 and other publications.



51.

Vicaire V, 393. According to a penciled note on an endpaper by a previous bookseller, this is the copy that Vicaire describes. \$1575

Political satire against Louis-Philippe using characters of the commedia dell’arte, Polichinel and Pierrot. Louis-Philippe was brought to the throne as a constitutional monarch after the 1830 revolution. He was known as the “bourgeois monarch” or “citizen king”, but the monarchy became increasingly conservative and unresolved problems of the middle class and working classes led to his overthrow in the 1848 revolution.



52.

52. LUGAR, ROBERT. *ARCHITECTURAL SKETCHES*
FOR COTTAGES, RURAL DWELLINGS, AND VILLAS,
IN THE GRECIAN, GOTHIC AND FANCY STYLES WITH
PLANS; SUITABLE TO PERSONS OF GENTEEL LIFE AND
MODERATE FORTUNE.

London: J. Taylor at the Architectural Library, 1823. 4to, original embossed purple cloth with gilt-stamped title on cover. Neatly rebaked, finely hand-colored plates. Lugar’s first book, originally published in 1805 with uncolored plates.

Title, dedication and preface leaves, chapter on “Observations on the Style and Character of Buildings”, and Explanation of the Plates. With 38 aquatint plates of which 23 are hand-colored (the others are black and white plans). Bound in at rear are two unsigned manuscript architectural drawings in ink with sepia wash, a printed floor plan from another work, and two floor plans drawn in ink, one of which is a photocopy with the original, trimmed and loosely laid in.

Weinreb 17:85a and b: "These designs for useful and ornamental cottages, farm houses and parsonages are intended for persons... who are liberal minded enough to accommodate their peasantry comfortably and are at the same time concerned with embellishing their picturesque gardens. Lugar's concept of the picturesque in architecture excludes ruins and the effects of time, and insists upon function as the guiding principle of irregularity. Of special interest is his distinction between various types of Gothic: ecclesiastical, military (e.g. castles) and domestic or 'house Gothic'. The later... is considered particularly suitable for farms and parsonages. He also indulges in what he calls a 'fancy style', like the Indian villa which is a miniature of the Taj Mahal..."

Abbey, *Life in England* 30 (the uncolored first edition). Berlin Catalogue 2314. \$4250

53. (LUNOIS, ALEXANDRE) BALADES DANS PARIS. AU MOULIN DE LA GALETTE – A L'HOTEL DROUOT – SUR LES QUAIS – AU LUXEMBOURG. NOTES INÉDITES PAR MM. E. R., PAUL EUDEL, B.-H GAUSSERON & ADOLPHE RETTÉ.

Paris; Imprimé pour les "Bibliophiles Contemporains", 1894. Small 4to, unbound signatures loose in color pictorial wrappers. One of 180 copies with a second suite in black and white. The name of the bibliophile for whom it was intended has been effaced. Preserved in a later custom clamshell box.

Four beautiful Art Nouveau illustrations in color of *fin-de-siècle* Paris, each central image: a night club, the auction house, the quays and the Luxembourg Gardens, surrounded by monochrome vignettes in the margins incorporating various related scenes. Lovely wide floral borders in color to the text and vignettes in black and white. An exquisite book invoking the Belle Époque. \$2500

54. (LUNOIS, ALEXANDRE) ANDERSEN, HANS CHRISTIAN. HISTOIRES ET AVENTURES.

Paris: (A. Lunois), 1909. Thick 4to, contemporary three-quarter green morocco and marbled boards by Marius Magnin, spine gilt with inlay of a frog. Original wrappers bound in. Fine. Of a total edition of 146, this is one of 20 on Japan paper; the example *nominative* for Georges Simon. Bookplate L'Eloge de la Bibliophilie after Charles Eisen.

A luxurious book in a handsome binding by a noted Art Nouveau/Deco binder. Eleven full page etched plates, each in three states, and 41 etched headpieces and vignettes. Numerous color wood-engraved decorations engraved by Mlle. Suzanne Lepère. Suite of the vignettes and a suite of the decorations in black bound in at the end.



53.



54.

Gordon Ray, *The Art of the French Illustrated Book*, 313 and 313A (this state). *Sombre etchings of the frozen North*. \$2500

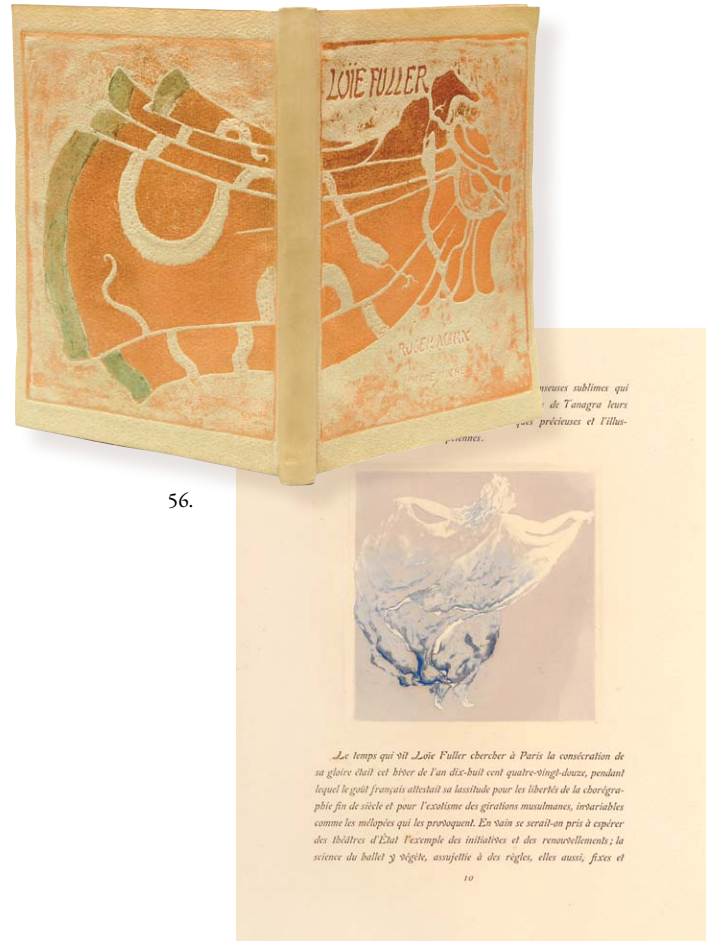
ALMANAC OF ROSES FOR 1818

55. MALO, CHARLES. *HISTOIRE DES ROSES*.

Paris: Louis Janet, (1818). 12mo, original publisher's plain pink boards in a pink card slipcase (lacking base of slipcase) with gilt-decorated spine and an old library label. Stitching starting to loosen else fine. Title page with color vignette of a rosebush and 240 pages with folding plate of saint's days for 1818 at the rear and a selection of French poetry on the rose and a botanical vocabulary. Twelve exquisite miniature plates of roses by Panrace Bessa in color stipple engraving finished by hand with protective tissues. A pupil of Redouté, Bessa was employed by Empress Josephine to describe the rare plants at Malmaison. Later he was a protégé of the Duchesse de Berry. *Nissen 1226. Dunthorne 36. \$1500*



55.



56.

LOÏE FULLER

56. MARX, ROGER & PIERRE ROCHE *LA LOÏE FULLER*
(Paris: Les Cent Bibliophiles, 1904). 4to, cream wrappers with embossed design covering both covers in pink, gilt and green. Professionally rebaked in compatible paper. Included is the contemporary marbled board portfolio, into which the book had been bound, presumably for the original owner, Maurice Quarré, a member of the French bibliophile society, with his bookplate laid in. With announcement from L'Estampe Originale listing this work as appearing next. Scattered minor foxing; a very pretty copy.

Seventeen embossed designs in color, "estampes modelées," by Pierre Roche. These are sculptural relief engravings apparently from plaster models according to Gordon Ray, printed with touches of color in a process called gypsography. Roche, a pupil of Rodin, was a noted sculptor, medallist and ceramist. This is the first use of relief illustrations in a book and the first use of Auriol Italique type, which combine for a beautiful mise-en-page.

This exquisite Art Nouveau book captures the celebrated American artiste whirling in her diaphanous veils, lit by colored spotlights. Loïe opened her own special theater at the 1900 Paris World's Fair and called her performance "la danse serpentine." A vibrant homage to the dancer who fascinated the world and a bibliographic and technical tour de force. *Ray, The Art of the French Illustrated Book, p. 480. \$15,000*



57.

RUSSIAN MODERNISM

57. (MAYAKOVSKY) VLADIMIR MAYAKOVSKY. EDITED BY V. KATAN'IAN.

Moscow (1931). Small square 4to, color pictorial wrappers printed in red, black and white with reproductions of six satirical posters on front cover. The fragile work has been professionally rebacked and repaired; spine lettering retouched. Some clean tears and creasing to spine; yapped edges with some short tears. In new custom clamshell box with color pictorial label. Introduction by the Futurist poet, Osip Brik.

An extensive early album of Mayakovsky's work in Agit-Prop; its aim was to explain and disseminate Soviet ideas in easily comprehensible forms in a naïve style of drawing and typography.

Reproduced are posters, book covers, drawings and stories told in captioned cartoons and his stage designs for his 1918 play, *Mystery Bouffe*. Eleven of his ROSTA windows combining satirical graphics and text are included; Mayakovsky was one of the main creators of these propaganda pieces.

Getty, Russian Modernism, 560. Compton, Russian Avant-Garde Books, page 11. MoMA, The Russian Avant-Garde Book, illustration page 165. Rosenfeld, editor, Defining Russian Graphic Arts from Diaghilev to Stalin, page 136: "It is his individual artistic manner, distinguished by laconism, dynamism, expressiveness, and unusually sharp word and graphic combinations, that define the nature of the Moscow Windows." \$1850



58.

58. MAYAKOVSKY, VLADIMIR. OKTYABR 1917-1918. GEROI I ZHERTVY REVOLUTISTII (OCTOBER 1917-1918. HEROES AND VICTIMS OF THE REVOLUTION).

Petrograd: IZO Narkompros (1918). Folio, original portfolio printed in red and black, professionally restored. Despite the inherent fragility of the wartime paper, the plates are in excellent condition.

Contents leaf and eighteen lithographs: four by Kseniya Bogoslavskaya, six by Vladimir Kozlinski, five by Ivan Puni and three by Sergei Makletsov. Suite of Russian avant-garde propaganda to commemorate the first anniversary of the Bolshevik revolution. Each with brief caption by Vladimir Mayakovsky.

The heroes are the Worker, Red Army Soldier, Farm Worker, Sailor, Seamstress, Laundress, Motor-Car Operator, Telegraph Operator and Railway Worker. The petit-bourgeois and upper class victims (or villains) are Factory Owner, Banker, Landowner, Kulak, Baroness, Priest, Bureaucrat, General and Merchant. *Getty, Russian Modernism, 507. \$2250*



59 c.

MESOAMERICAN – THREE CODICES

59.

- a. **GATES, WILLIAM. DRESDEN CODEX. REPRODUCED FROM TRACINGS OF THE ORIGINAL. COLORING FINISHED BY HAND.** Baltimore: The Maya Society, 1932. Narrow 8vo, contents loose as issued in the original cloth folding case (edges frayed) with paste-down pictorial label. Eight page text in brown wrappers, followed by the facsimile of 74 numbered accordion-folded leaves in eight chapters and a table of the sections and tzolkins. One of 75 copies of an ancient Mexican codex printed in black and red with many illustrations in color, finished by hand. Interesting for the study of Mayan astronomy, mythology and ceremony and as an example in the history of printing. \$1750

- b. **(TEPECHPAN) TIRA DE TEPECHPAN. PICTOGRAFIA MEXICANA DEL SIGLO XVI.** Mexico: Libreria Anticuaria. G. M. Echànz, (circa 1940s). Oblong folio, gilt-titled cloth boards, in two separate pieces as issued, cloth tie. Very good. Title page and 19 accordion-folded leaves of hand colored facsimiles. One of 25 copies. *Facsimiles of Mesoamerican Codices in the University Libraries, SUNY-Albany: "This document depicts the founding of Tepechpan, and continues with the dynasties of Tepechpan and Tenochtitlan. The drawings appear above and below a line of native-year glyphs that divides the tira into two horizontal divisions."* \$1750

- c. **CODICE RAMÍREZ. PICTOGRAFIA HISTÓRICA MEXICANA, ACTUALMENTE EN EL MUSEO ARQUEOLÓGICA DE MEXICO.** Mexico: Libreria Anticuaria, 1947. Oblong small 4to, leather spine and gilt-titled cloth boards with screw-posts, as issued. Title page and 32 leaves of hand colored facsimiles. One of 25 copies. The Ramírez Codex is the only account which clearly ties Aztec cannibalism to ritual sacrifice. \$1750

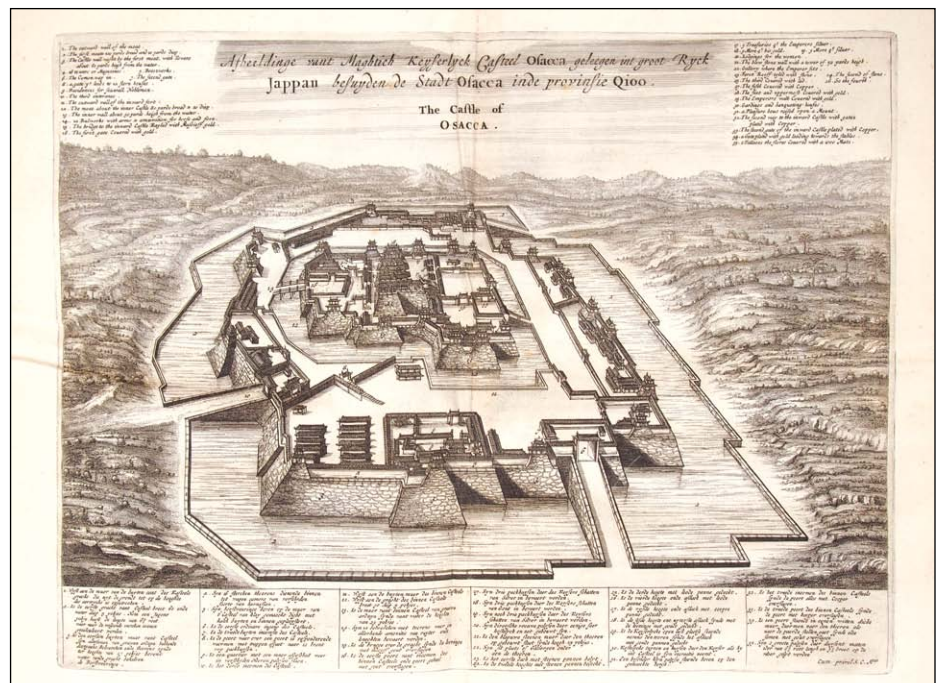
60. **MONTANUS, ARNOLDUS. ATLAS JAPANENSIS: BEING REMARKABLE ADDRESSES BY WAY OF EMBASSY FROM THE EAST-INDIA COMPANY OF THE UNITED PROVINCES, TO THE EMPEROR OF JAPAN CONTAINING A DESCRIPTION OF THEIR SEVERAL TERRITORIES, CITIES, TEMPLES, AND FORTRESSES; THEIR RELIGIONS, LAWS AND CUSTOMS; THEIR PRODIGIOUS WEALTH AND GORGEOUS HABITS...**

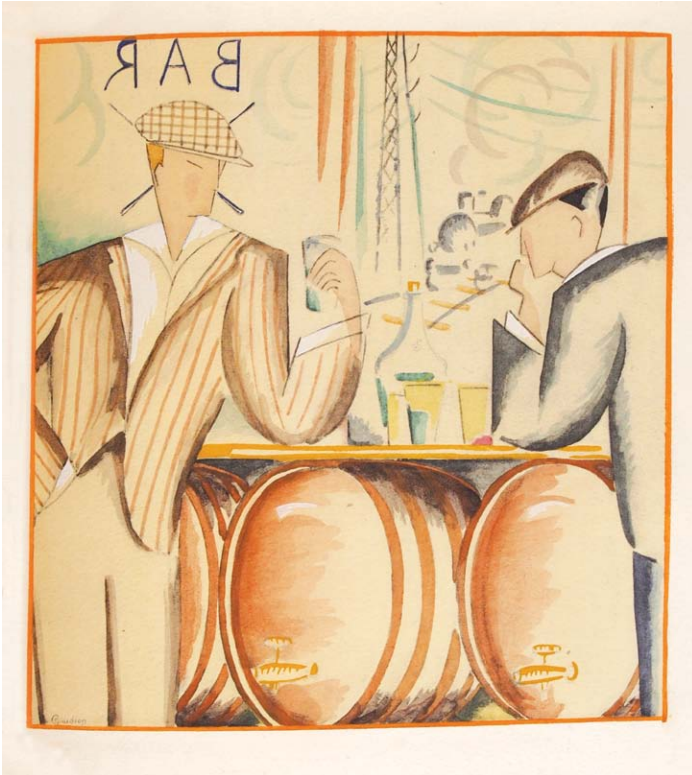
London: Thomas Johnson, 1670. Tall thick folio, early calf.

Engraved pictorial title page, printed title page, dedication page, folding map, 488 pages, plate list. With 24 folding plates and maps and many engraved illustrations in the text. Somewhat browned but strong, crisp impressions of the plates; excellent margins.

First edition in English of the first major work on Japan, first published in Amsterdam in 1669. Translated by John Ogilby. Description of the Dutch East India Company's Embassy to Japan at the peak of its power in the Far East. Views of Tokyo, Kyoto, Kagoshima, Osaka, temples, fortresses, customs and ceremonies. \$22,500

60.





61.

JAZZ AGE ILLUSTRATION

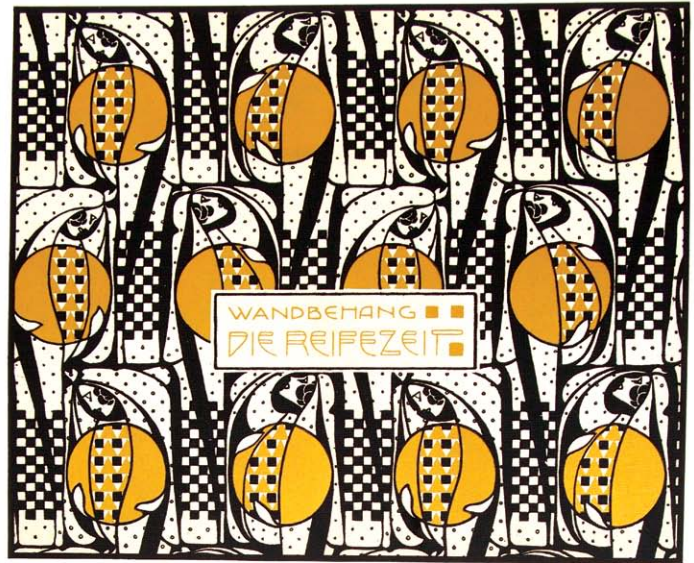
61. MORAND, PAUL. *POÈMES* (1914-1924). *LAMPES A ARC, FEUILLES DE TEMPÉRATURE SUIVIES DE VINGT-CINQ POÈMES SANS OISEAUX.*

Toulouse: Editions Richard, 1926. Large 8vo, bound in three-quarter morocco and marbled boards; endpapers marbled, spine banded and gilt-lettered. The original wrappers, including the spine, with mounted front cover illustration of the empty bird cage, a glass and a flask, are bound in. Foxing to preliminaries and some light scattered foxing throughout. The illustrations are clean and bright even when their mounts are lightly foxed.

One of 400 copies with sixteen color aquarelles by Georges Gaudion reproduced in pochoir by Jean Saudé. Lively Jazz Age scenes. Paul Morand was an early Modernist poet, playwright, novelist and diplomat, best known for his literary work in the 1920s. \$1750

62. MOSER, KOLOMAN. *DIE QUELLE/ FLÄCHENSCHMUCK.*

Vienna: Martin Gerlach (1901). Oblong 4to, decorated cloth portfolio with flap. Minor foxing but a beautiful copy. With the wounded satyr bookplate of "Ex Biblio Hamill". Color pictorial title page and thirty color plates; each plate double-sided with color and gilt design on recto and a different black and white design on verso.



62.

The third and most beautiful portfolio in the three volume series, "Die Quelle" (The Source). Moser was an Austrian graphic artist and designer, a founder of the Vienna Secession who with Josef Hoffmann established the Wiener Werkstätte in 1903.

Designs for flat surfaces such as wall hangings, upholstery, decorated papers and rugs, incorporating mermaids, dancers, fish, flowers, butterflies and plants in fantastical geometric forms in repetitive patterns.

Skrypzak and Buenger, Design, Vienna, 1890s to 1930s, page 97: "... Moser plays with fore-and background space through the juxtaposition of form, color and pattern. The result is spatial tension that verges on optical illusion. Inspired by Japanese prints, Moser also superimposed square or rectangular insets on the patterns that identify the name of the design and its suggested use." (See additional illustration on front cover.)
\$15,000



63.

ART NOUVEAU PATTERN BOOK

63. (MUCHA, ORAZI AND OTHERS) DOCUMENTS LITHOGRAPHIQUES. QUARANTE PLANCHES COMPORTANT PLUS DE 300 COMPOSITIONS ORIGINALES EN COULEURS DE MM. H. BELLERY-DESFONTAINES - A.-M. MUCHA - M.P.-VERNEUIL - M.FRAIKIN-RIOM - F. LASKOFF.

Paris: Librairie Centrale des Beaux-Arts (circa 1900). Folio, new portfolio of heavy black linen with the original printed front panel (with the above information) laid down. New ties and protective flaps. Plates with minor marginal age-toning.

Particularly attractive collection of art nouveau designs lithographed in colors, a pattern book for the applied arts in commerce and industry, ready to use for various needs. Included are designs for programs, menus, bookplates, announcements, decorated initial letters, trade cards, publisher's editions, advertisements, food products and factories. \$2750



64.

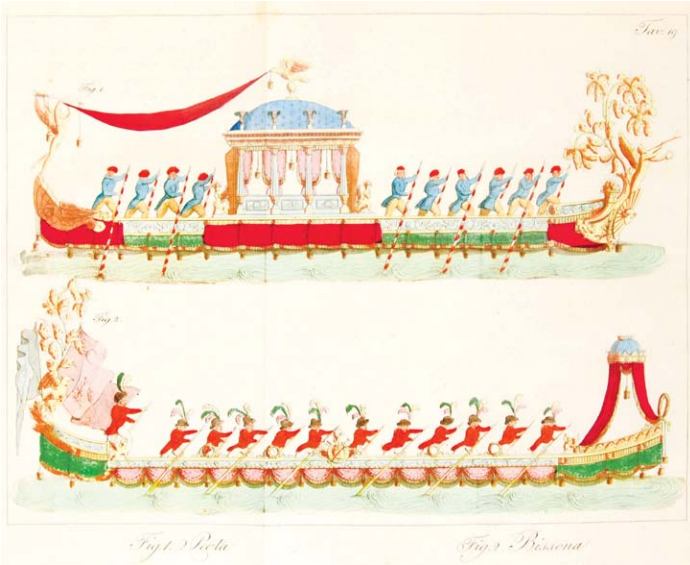
ASHBEE PROVENANCE

64. MÜNCHENER KALENDAR 1894-1911.

Munich Verlagsanstalt 1894 to 1911. Tall narrow 4to, bound in black buckram with the title in gilt on the spine. Splits in cloth spine; slightly shaken. With bookplate "From the Library of Janet Ashbee and C. R. Ashbee". Ashbee was the founder of the Guild of Handicraft Essex House Press.

The vividly colorful sixteen page booklets are printed on thick paper with deckle edges left in place, and their design is inspired by fifteenth and sixteenth German woodcuts. They are signed with the initials of Otto Hupp, German graphic and type designer whose main focus was heraldry.

Each calendar contains one page for each month of the year, opposite a large, multi-colored Wappenschild (armorial shield) representing an illustrious family whose history is furnished in the text section in the back. Hupp also uses imaginative typefaces and varied border designs. Designed for practical as well as decorative use, there are blank lines adjacent to the name of the appropriate saint. Many of these are neatly filled in with pencil notations, giving a picture of a family's upper middle class life in those pre-war years. \$1000



65.

VENETIAN COSTUME

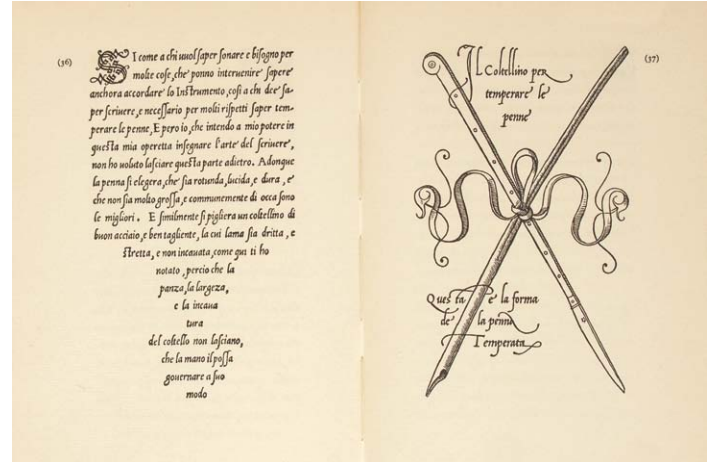
65. MUTINELLI, FABIO. *DEL COSTUME VENEZIANO SINO AL SECOLO DECIMOSETTIMO.*

Venezia: Typografi di Commercio, 1831. 8vo, contemporary morocco and marbled boards, orange leather spine label. Spine and outer joints worn and repaired. Modest foxing to contents but overall fresh and colored plates are bright. Nineteen hand-colored plates with a folding plan of Venice from a fourteenth century codex, folding plate of the Rialto Bridge when it was made of wood, folding plate of three styles of gondola, ten costume plates, two plates of acrobatic sailors forming pyramids on floating platforms, and a beautiful folding plate of two lavishly embellished lagoon boats with costumed crews. The text covers aspects of the merchant republic's history, architecture, customs, theater and dress up to the seventeenth century. *Colas 2173; Lipperheide 1331. \$1500*

66. (OFFICINA BODONI). *THE CALLIGRAPHIC MODELS OF LUDOVICO DEGLI ARRIGHI SURNAMED VICENTINO. A COMPLETE FACSIMILE AND INTRODUCTION BY STANLEY MORISON.*

Paris: Privately Printed for Frederic Warde, 1926. 8vo, quarter vellum spine and red paste-paper boards. Spine a little age-darkened and very slight rubbing to boards; still an attractive copy. One of 300 copies on Zanders handmade paper.

The first of several facsimile editions of Renaissance writing books printed by the Officina Bodoni. This is a facsimile of Arrighi's *La Operina & Il Modo de Temperare le Penne*. Frederic Warde, an American typographer admired by Mardersteig, collaborated with him on this book on Arrighi (1475-1527), the great Renaissance



66.



67.

printer, type designer, bookseller, publisher and papal scribe. His elegant italic printing types were more formal than the earlier Aldine and influenced other sixteenth century typographers as well as a number of twentieth century printers. *Schmoller, Officina Bodoni, 15. \$1200*

67. (OFFICINA BODONI) BOCCACCIO, GIOVANNI. *THE NYMPHS OF FIESOLE.*

Verona 1952. 4to, quarter vellum and purple paste-paper boards. Gilt spine lettering a little faded but legible, else fine in slipcase. One of 225 copies on Fabriano handmade paper. A pastoral poem circa 1345 with 23 woodcut illustrations by Bartolomeo di Giovanni, a pupil and assistant of Domenico Ghirlandaio, for a lost quattrocento edition. The woodcuts were reassembled and recut by Fritz Kredel. Heliogravure facsimile of the title page of the original English edition and a note by Mardersteig on the printing of the book. *Schmoller, Officina Bodoni, 102. \$1500*

68. (OFFICINA BODONI) PLATO. *CRITO. A SOCRATIC DIALOGUE TRANSLATED BY HENRY CARY.*

Paris: The Pleiad, 1926. 8vo, brown marbled-paper boards, spine label in gilt on black. Fine in slipcase. One of 470 copies on Binda handmade paper printed in Arrighi-Vicenza italic, the cursive version of the Ludovico Vicentino type of the great Renaissance calligrapher and printer. *Schmoller, Officina Bodoni, 16. \$500*

69. (OFFICINA BODONI) *THE SAYINGS OF THE SEVEN SAGES OF GREECE.*

Verona 1976. 8vo, quarter vellum and gray boards with green geometric pattern. As new in slipcase with prospectus. One of 160 copies (plus 160 copies in the Italian translation). Original Greek text edited and translated into English by Betty Radice from the version of Johannes Stobaeus.

Seven Delphic inscriptions drawn by Giovanni Mardersteig in the manner of Greek lettering and printed in black on terracotta background within Meander borders. Reproduction of a marble inscription and other illustrations. *Schmoller, Officina Bodoni, 196. \$525*

ART NOUVEAU WITCHCRAFT AND ASTROLOGY

70. (ORAZI, MANUEL) DE CROZE, AUSTIN. *CALENDRIER MAGIQUE.*

Paris: L'Art Nouveau, 1895. Very narrow folio, in custom fitted plexiglass case. Some skillful repairs to wrappers else near fine copy of this extremely fragile work.

Published in an edition of 777 copies, mimicking the Christian calendar in charting the year of magic in 1896. The publisher, Siegfried Bing, was an art dealer and collector whose shop gave its name to the Art Nouveau movement. Printed in red and black in Gothic script with color and gold lithographs by Manuel Orazi of witchcraft, black arts, the occult and magic in the decadent and extravagant style of the fin-de-siècle. Images of fantastic animals, witches, devils, tarot card, astrological and lunar charts, sun compass, Satan and naked figures of the damned.

Very scarce with only four institutional copies in the United States and four in France.

References: Caillet 8197. Bibliotheca Esoterica 609. Cornell University website, "The Fantastic in Art and Fiction", illustrates all of the pages. \$12,500

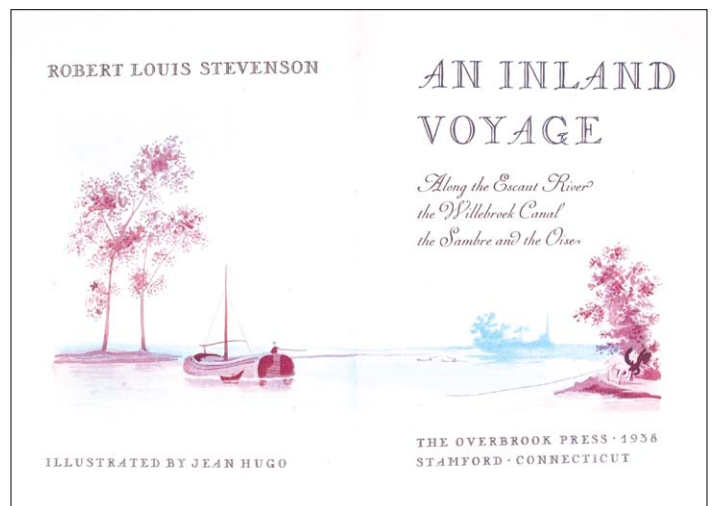


70.

71. (OVERBROOK PRESS) STEVENSON, ROBERT LOUIS. *AN INLAND VOYAGE ALONG THE ESCAUT RIVER, THE WILLEBROEK CANAL, THE SAMBRE AND THE OISE.*

Stamford, CT, 1938. 4to, quarter tan leather and blue cloth-covered boards with gilt-stamped leather cover label. Spine lightly rubbed with two faint scratches near base, light foxing to endpapers and a very occasional spot in the text. An attractive copy in the original slipcase.

One of 150 copies. Double title illustration and 23 vignettes in gouache by Jean Hugo, reproduced in pochoir by Jean Saudé, the master colorist, in Paris. The most beautiful production of Frank Altschul's Overbrook Press and the best American book with hand coloring by the pochoir method. **\$1250**



71.

72. OWEN, ROBERT DALE. HINTS ON PUBLIC ARCHITECTURE, CONTAINING, AMONG OTHER ILLUSTRATIONS, VIEWS & PLANS OF THE SMITHSONIAN INSTITUTION: TOGETHER WITH AN APPENDIX RELATIVE TO BUILDING MATERIALS...

New York: Putnam, 1849. 4to, original cloth with gilt-embossed column on front cover. Exceptionally nice copy. Six tinted lithograph plates, nine full page wood engravings and 109 woodcut illustrations in the text.

Robert Dale Owen, the Chairman of the Building Committee of the Smithsonian Institution, considered the prevalent Greek Revival style inappropriate for American public buildings and advocated a "picturesque" or Gothic Revival style, influenced by Ruskin and Pugin. Most of the work is by James Renwick. In addition to the Smithsonian buildings, there are full page plates of Grace, Calvary and Holy Communion Churches in New York and the General Post Office Building in Washington.



72.

Hitchcock 885. Avery's Choice 224: "(One) of the most original and far-reaching books of American architectural literature published after the Civil War." \$1000

VILLAS OF ROME

73. PERCIER (CHARLES) AND (PIERRE FRANÇOIS LEONARD) FONTAINE. CHOIX DES PLUS CÉLÈBRES MAISONS DE PLAISANCE DE ROME ET DES SES ENVIRONS...

Paris: Jules Didot Ainé, 1824. Second edition. Folio, newly bound in green linen and goat skin; spine gilt-banded and lettered. Handsome, clean copy with wide margins of an imposing work.

Frontispiece and 76 engraved plates (numbered 1-38, 39a, 39b, and 40-75 on 75 pages), engraved head and tail pieces. Twenty four villas of Rome and its suburbs are described with plans, elevations and perspective views including plans and views of their gardens. This is probably the first work to bring attention to the grand suburban villa. Percier and Fontaine travelled in Italy as students. After the revolution they worked together as architects of Malmaison and decorated the Paris Opera and the Théâtre Français.



73.

Included are the Villas Albani, Medici, Panfili, Barberini, Borghese, D'Este, Farnesiana, Negroni and Madama; Casino del Papa situated in the gardens of the Vatican; and the villa of Pope Julius III. Architects include Vignola, Bernini, Michaelangelo and Vasari. *Berlin Catalogue 3500 (this edition).* \$3750

AVANT-GARDE RUSSIAN THEATRE DESIGN

74. (PETRIZKY, ANATOL) CHMURY, B. THEATER-TRACHTEN.

Staatsverlag der Ukraine, 1929. 4to, gray sueded paper-covered boards, neatly rebacked in heavy black linen, new paper spine label. Tissue guards present with some wrinkling and spotting. Plates fine and bright.

With 57 tipped-in plates, of which 29 are in color, silver and gilt; all mounted on gray art paper.

Petrizky's spectacular and witty theatrical costumes for opera and ballet in the Constructivist style are also reminiscent of Bakst's work and Alexandra Exter's geometric stylization. Title pages, introductory text, captions and plate list in Russian and German.

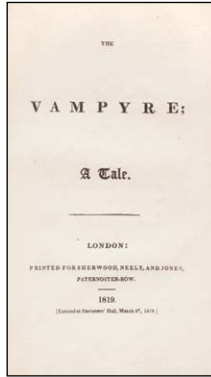
Petrizky was a leading member of the Ukrainian avant-garde and worked on theatrical design throughout his life in Ukraine and Russia. *Bowlt: "... a pioneer in the artistic and theatrical renaissance that occurred in the Ukraine in the late 1910s and 1920s and was a leading exponent of the distinctive Ukrainian interpretation of Constructivism that manifested itself vividly in stage design."* \$3000



74.

75. (POLIDORI, JOHN WILLIAM) *THE VAMPYRE; A TALE.*

London: Printed for Sherwood, Neely and Jones, 1819. 8vo, modern half red morocco and red and gilt patterned boards. Repaired marginal tear to half title; some small pale marginal stains but a very nice, uncut copy.



75.

First edition, second issue, omitting Byron's name from the half title and title pages and with "almost" misspelled on the final line of page 36. Sherwood, Neely and Jones advertisements dated March and November 1818. One of the earliest issues that can be acquired.

Originally published as Lord Byron's work, it was written by Polidori, his physician, during a summer spent with Byron, Shelley, Mary Shelley and Claire Clairmont in Switzerland as an evening's amusement (during which Mary Shelley conceived the idea for "Frankenstein").

Precursor of the romantic Gothic vampire genre of horror stories, television and films. \$3000

AUSTRIAN POSTERS

76. (POSTER) MASCHA, OTTOKAR. *ÖSTERREICHISCHE PLAKATKUNST.*

Vienna: Kunstverlag J. Löwy (circa 1914). Folio, recased in gray Canapetta linen with large cover label. Fine copy of the only comprehensive book on the Austrian poster during its golden age with scholarly text and 21 color plates (some tipped-in) and 176 full page and vignette illustrations. Artists include Klimt, Schiele, Moser, Klinger, Olbrich, Löffler and many others.

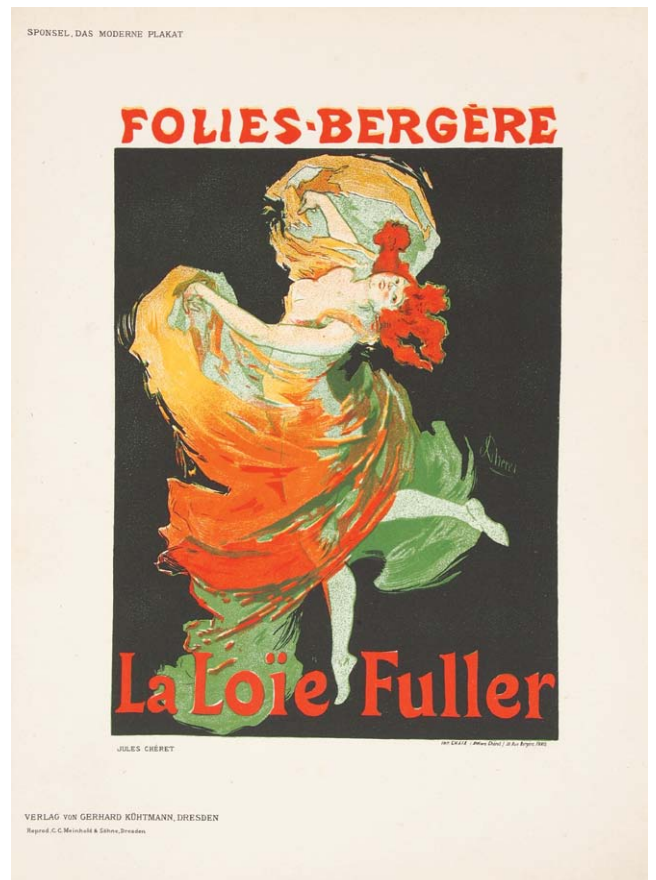
Rare and important. \$10,000

77. (POSTER) SPONSEL, JEAN LOUIS. *DAS MODERNE PLAKAT.*

Dresden; Gerhard Kühtmann, 1897. 4to, original pictorial wrappers contained in a modern clamshell box of green linen with gilt-lettered morocco label. Spine a little worn and the contents are loose in the wrappers but a very nice untrimmed copy. Numerous text illustrations and 52 color lithograph posters by Belgian, French, English, American, German, Austrian/Hungarian and other European poster artists, including Chéret, Toulouse-Lautrec, Steinlen, Grasset, Mucha, Van Rysselberghe, Rassenfosse, Will Bradley, the Beggarstaff Brothers and many others. Text includes a chapter on Japanese woodcuts, which influenced many Art Nouveau poster designers. \$6000



76.



77.



79.

79. REPTON, HUMPHRY. *SKETCHES AND HINTS ON LANDSCAPE GARDENING. COLLECTED FROM DESIGNS AND OBSERVATIONS NOW IN THE POSSESSION OF THE DIFFERENT NOBLEMEN AND GENTLEMEN, FOR WHOSE USE THEY WERE ORIGINALLY MADE. THE WHOLE TENDING TO ESTABLISH FIXED PRINCIPLES IN THE ART OF LAYING OUT GROUND.*

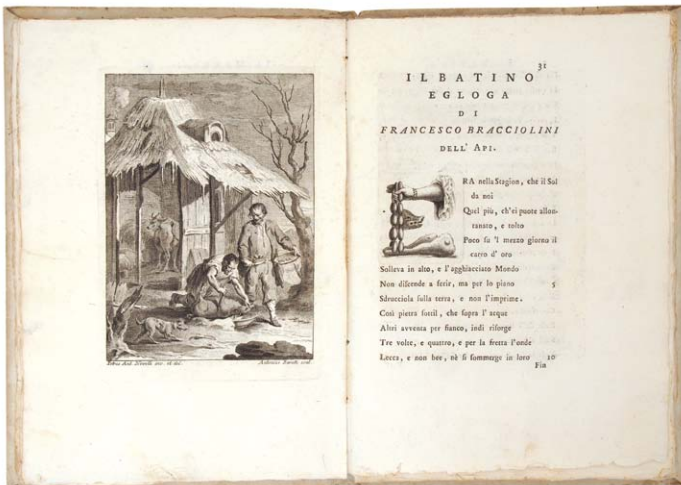
London: W. Bulmer for J. & J. Boydell (1794). Oblong 4to, contemporary marbled boards expertly rebaked in brown morocco. A few repairs to endpapers, mild toning or foxing. An unusually fresh copy in a custom clamshell box with paper spine label.

First edition of Repton's scarce first book. The plates are charming perspective views and descriptions of country estates whose grounds Repton re-designed. The moveable overslips are to be lifted to show the improvements. Two small black and white illustrations and a tailpiece. Ten hand-colored aquatint engravings (one folding and three double-page), each with one or more overslips.

Repton's intention was to write a manual on a style of landscape gardening more natural and more picturesque than the work of Lancelot Brown and to record his own work with excerpts from the first 57 "Red Books", which he produced for each estate he worked on.

The folding plate of the Duke of Portland's house, Welbeck Abbey in Nottinghamshire, shows Repton and his assistants at work. This image was adapted for the backdrop in the recent production of Tom Stoppard's play, "Arcadia." *Abbey, Scenery*, 388. \$25,000

Also in stock: REPTON. *Designs for the Pavillon at Brighton...* 1808. \$20,000



78.

VENETIAN PASTORAL POETRY

78. PRINGLE, G. *QUATRO ELEGANTISSIME EGLOGHE RUSTICALI (FOUR ELEGANT RUSTIC ECLOGUES).*

Venice: Apresso Paulo Colombani, 1760. 4to, original pasteboard wrappers, spine lettered in ink in a contemporary hand. A fine, unwashed, uncut, unsophisticated copy preserved in a modern linen and morocco clamshell box with gilt-lettered spine. Tear in outer margin of one leaf. Title page vignette, headpiece, five tailpieces, ornamental initials and four delightful and witty full page engraved plates.

A charming Venetian pastoral, mostly on food and wine with four eclogues by various authors, each with a full page engraving and a large historiated initial associated with the scene in a genre of rustic poetry derived from Virgil's Eclogues and devoted to the rough pleasures of the countryside. The illustrations engraved by Antonio Baratti after designs by Pietro Antonio Novelli and Francesco Bartolozzi show scenes not of the nobility but of peasant life. A man pounds garlic, a pig is slaughtered and a young man stirs polenta. In a bacchanalian scene, satyrs crush grapes and drink wine. *Brunet IV, 1005. Not in Vicaire or Simon bibliographies.* \$2750



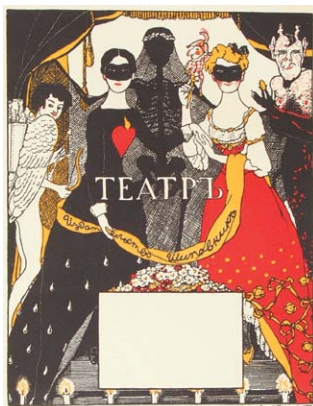
81.

RUSSIAN BOOK DESIGN

80. RADLOV, NIKOLAI AND SERGEI MAKOWSKY. *DER MODERNE BUCHSCHMUCK IN RUSSLAND...*

St. Petersburg: Golicke & Willborg, 1914. 4to, newly bound in black linen with paper cover label; vivid red and black endpapers by Chekhonin preserved. Contents fine.

With 112 pages, profusely illustrated with 19 full page plates and 178 illustrations in the text in black and white, tint and color. Pre-Revolutionary study of Russian book design and illustration published in connection with an international exhibition of graphic design held in Leipzig.



80.

Sections on book work by Benois, Somoff, Bakst, Lanceray, Bilibin, Dobushinski, Roerich, Narbut, Mitrokhin, Sudeikin, Chekhonin and others. Book illustration and decorative cover designs for *Mir Iskusstva*, *Zolotoe Runo*, *Apollon* and other art journals. *Journal of Decorative and Propaganda Arts*, Fall 1989: "This valuable album includes the work of all major *Mir Iskusstv*iniki, as well as examples from the works of Feofilaktov, Vladimir Levitsky, S. Kliuchnikov and Ivan Modzalevsky." \$1250

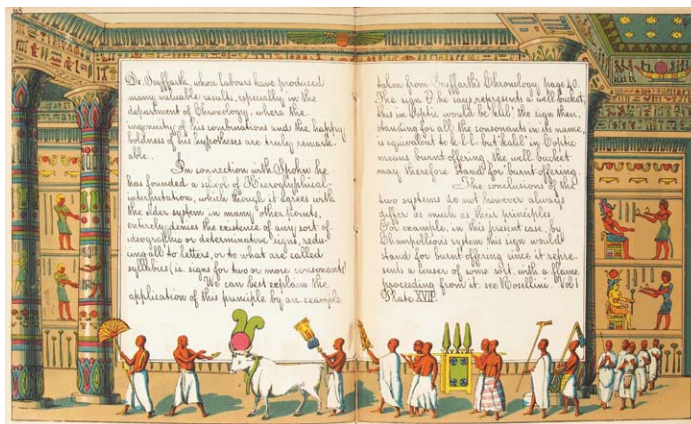
Marilyn Braiterman

81. (RIPPL-RONAI, JOSEF) RODENBACH, GEORGES. *LES VIERGES. LES TOMBEAUX.*

Paris: S. Bing, 1895. Two volumes, large octavos, contained in a modern gilt-lettered leather and board chemise and slipcase. Each is in its original binding of white or black moiré silk over boards with large wrap-around band illustrated with a braceleted hand holding a flower. First volume splitting at spine; the white silk a little darkened and small repaired tear at bottom of front cover. Second volume with some rubbing at top of spine and top edge. Plates and text fine; printed on one side of folded page in the Japanese manner. An excellent set of an exquisite work.

Les Vierges is illustrated with four color lithographs with a calm, simple decorative rhythm in clear pastel colors by Rippl-Ronai, Hungarian associate of the Nabis group. *Les Tombeaux* has three woodcuts in an archaic style by his friend James Pitcairn-Knowles, who introduced him to the Nabis painters.

The publisher, Samuel Bing, was the owner of the Paris gallery "L'Art Nouveau Bing" which promoted the Japanese taste in France and gave its name to the Art Nouveau style. He commissioned Rodenbach, a Belgian Symbolist poet and novelist influenced by Mallarmé, to write stories based on the illustrations. *The Turn of the Century*, 64. *From Manet to Hockney*, 12. *Hoffstätter*, page 260. \$8500



82.

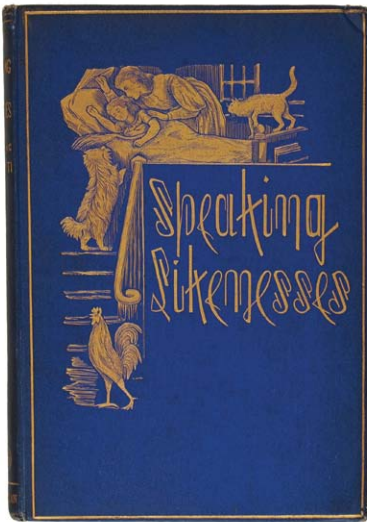
AMERICAN COLOR LITHOGRAPHY

82. (ROSETTA STONE). *REPORT OF THE COMMITTEE APPOINTED BY THE PHILOMATHEAN SOCIETY OF THE UNIVERSITY OF PENNSYLVANIA TO TRANSLATE THE INSCRIPTION ON THE ROSETTA STONE.*

(Philadelphia: L. N. Rosenthal, 1859). Small 4to, original embossed dark brown pebbled cloth with gilt sphinx vignette on front and back covers. Spine professionally rebaced in compatible cloth with original spine title laid down. Second edition. The 1859 catalogue of members of the Society is bound in at the end.

A monument of American scholarship, the hieroglyphic text was translated by three University of Pennsylvania undergraduates, Charles R. Hale, S. Huntington Jones and Henry Morton. The book is a marvel of American chromolithography and design printed entirely by lithography with hand-lettered text and illustrations drawn on stone by Henry Morton, one of the translators, under the direction of Max Rosenthal, a well-known Philadelphia lithographer. The second edition was published shortly after the first and is virtually a different book so far as decoration is concerned because most of the plates for the first edition had been effaced from the lithographic stone. Whenever an original lithographic stone was used, the pagination is out of order. The text is intermingled with marvelous Egyptianesque borders, motifs and scenic plates in color and black and white.

Bennett, American Color Plate Books, p. 93. Joseph Jackson, Encyclopedia of Philadelphia. Reese, Nineteenth Century American Color Plate Books, 91. \$975

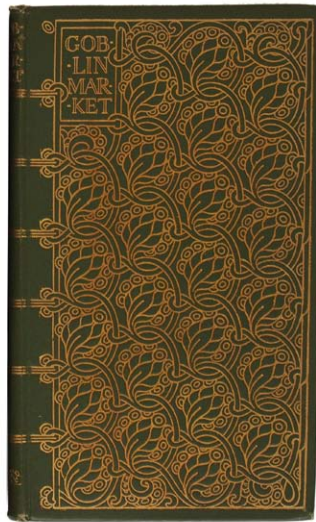


83.

83. ROSSETTI, CHRISTINA. *SPEAKING LIKENESSES*.

London: Macmillan, 1874 Small 8vo, royal blue cloth, gilt-lettered spine, large gilt vignette of mother kissing a sleeping child while cat, dog and rooster watch. Slight wear to extremities; upper right corner pinched. A pretty copy. First binding with the large gilt pictorial front cover.

Twelve illustrations by Arthur Hughes, a pre-Raphaelite painter. Fantasy adventures of a little girl, perhaps inspired by Lewis Carroll's *Alice in Wonderland* published eight years earlier. \$575



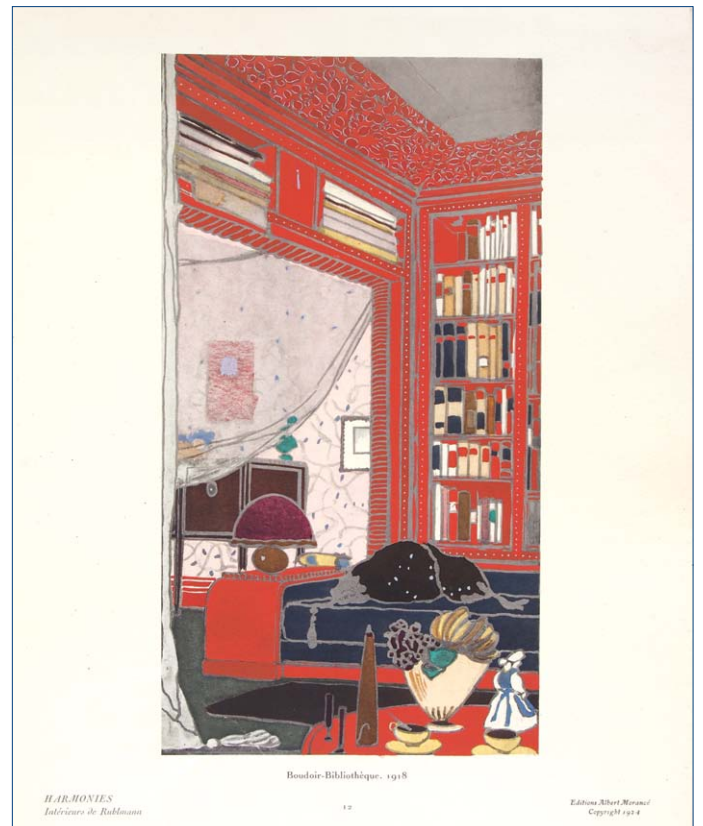
84.

84. ROSSETTI, CHRISTINA. *GOBLIN MARKET*.

London: Macmillan, 1893. Narrow 8vo, gilt-decorated green cloth with a lovely interlocking floral pattern on both covers, connecting on the spine. Very slight rubbing to spine tips, light internal crack; gilt bright.

First illustrated edition of Christina Rossetti's poem and the second book that Laurence Housman designed and illustrated. He invented, according to John Russell Taylor, *The Art Nouveau Book in Britain*, the "strange upright format" which became a favorite with Art Nouveau designers. He designed the binding, title page, the arrangement of vignettes in the text and the twelve full page illustrations of grotesque cloaked animals, the goblin merchant men. A beautifully balanced and proportioned small book.

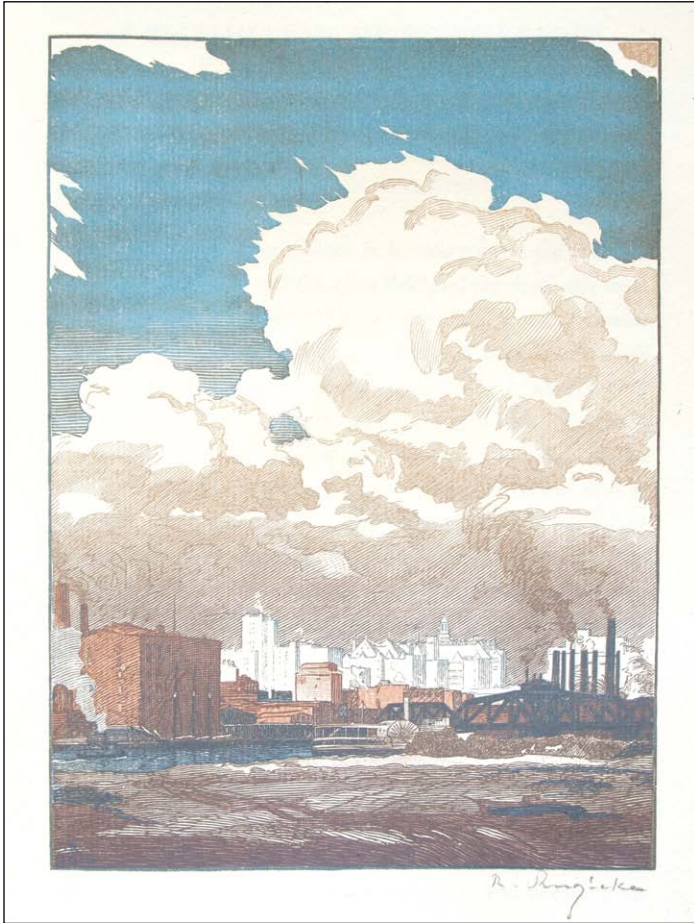
Gordon Ray, The Illustrator and the Book in England, 279: "... a harmonious and elegant whole." \$700



85.

85. (RUHLMANN, EMILE-JACQUES) *"HARMONIES" INTÉRIEURS DE RUHLMANN PRÉSENTÉS PAR JEAN BADOVICI, ARCHITECTE*.

(Paris): Morancé, (1924). 4to, printed portfolio with ties. Fine. The sixteen page text is a dialogue between Badovici and Ruhlmann with an analysis of his style. Forty plates, of which sixteen are in exquisite pochoir coloring: examples of the work of the master Art Deco furniture designer *par excellence*, noted for his perfect detailing and craftsmanship. \$2500



86.

86. (RUZICKA, RUDOLPH) NEWARK. A SERIES OF ENGRAVINGS ON WOOD... With an Appreciation of the Pictorial Aspects of the Town by Walter Prichard Eaton.

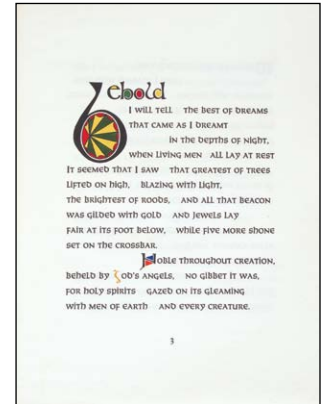
Newark, New Jersey: The Carteret Book Club, 1917. 4to, yellow buckram spine and marbled boards. Fine in publisher's brown paper-board slipcase, which is worn at spine.

One of 200 copies with five full page color wood engravings, each signed in pencil by Ruzicka, and eleven large wood-engraved vignettes. The five color plates were printed by Ruzicka; the text and other illustrations by D. B. Updike at the Merrymount Press.

Ruzicka was a Czech-born American graphic artist, typeface and book designer. *Grolier, A Century for the Century*, 9. \$1250

87. (ST. TERESA'S PRESS) THE DREAM OF THE ROOD/ TAKEN FROM THE NINTH CENTURY ANGLO-SAXON.

Flemington, New Jersey, 1966. Small 4to, quarter brown leather spine and handmade textured paper-covered boards with gilt lettering. Fine. One of 150 copies on English handmade paper printed by a private press of the 1960s and 1970s in a cloistered Carmelite monastery. Hand-colored title page and initial letters after the Book of Kells. The type is handset in Solemnis and Palatino Italic. \$375



87.

TREATISE ON POCHOIR

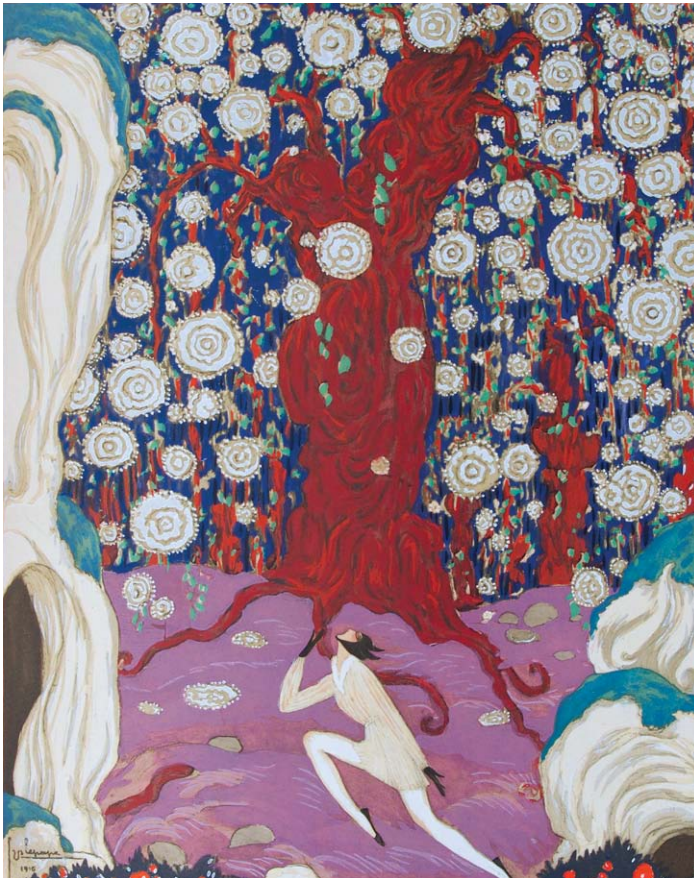
88. SAUDÉ, JEAN. TRAITÉ D'ENLUMINURE D'ART AU POCHOIR.

Paris: Éditions de l'Ibis, 1925. Folio, rebound by Gruel in purple morocco (spine faded) with gilt-bordered morocco turn-ins on doublures of blue moiré silk. The front pastedown bears a metal pochoir template washed in mauve paint and heightened in gold, the design drawn from Supplementary Plate II. Bound in are the original wrappers with pochoir pastedown illustrations by Benedictus and the original decorative pochoir endpapers by Chapuis. Top edge gilt. Prospectus bound in. Marbled board slipcase.

One of only sixty numbered extra-illustrated deluxe copies signed by Saudé from a total edition of 500.

Complete with 30 pochoir plates (i.e., 20 plates, some in several versions), each with descriptive sheet. There are also illustrations within the text, many in pochoir. The three supplementary plates are: II bis: "Pochoir de Cuivre Découpé"; XVII bis: two states of Bourdelle's "Aurore"; and XVIII bis: two states of Maurice Denis' "Portrait de Jeune Fille". Illustrators include Benedictus, Sem, Lepape, Halouze and others.

An illustrated manual and historical treatise on the art of pochoir (the hand-coloring of illustrations through a stencil) by its leading practitioner; the only full length published work on the subject, showing a wide range of applications including a hand-colored facsimile of a Rodin watercolor. Saudé was the movement's leading producer of illustrated editions and design portfolios. \$8,000



88.

BELLE ÉPOQUE PARIS

89. SCIAMA, ANDRÉ. *PARIS EN SONNETS*.

Paris: Librairie L. Conquet, 1897. 8vo, three-quarter morocco and marbled boards and lovely gilt and color marbled endpapers, gilt ornamented spine with tiny red circular onlays, by Weckesser. Original color pictorial wrappers bound in. Fine. One of 300 copies *hors commerce* with the recipient's name. Printed only on one side of the leaf with a color illustrated limitation page, title page and table of contents and color illustrations in the margins of each page of text by Henriot.



89.

The 24 sonnets include En Hiver, La Brasserie, Patinage (ice skating), Réunion Publique, Le Boulevard, Bal à L'Opera, Hotel Drouot (the auction house), Grands Magasins, A Montmartre, Aux Ambassadeurs, Les Halles, Concours Hippiques and Longchamps. Charming little vignettes of Belle Époque life. \$450

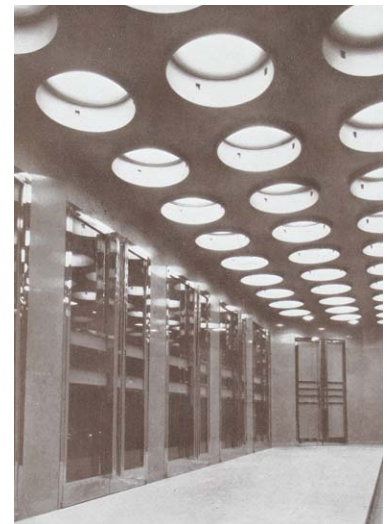


88.

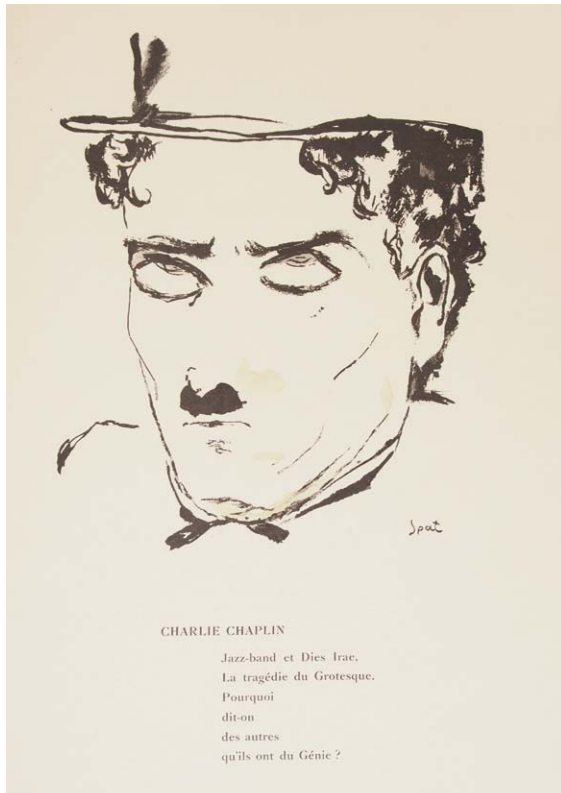
DECO ARCHITECTURE

90. (SICLIS, CHARLES). *CH. SICLIS. PREFACE DE GUILLAUME JANNEAU*.

Geneva: Éditions "Les Maîtres de l'Architecture" (1930). Small square 8vo, red cloth. White lettering faded from spine and partly faded from front cover, else very nice. Charles Siclis (1889-1942) was an architect and urban planner who designed luxury hotels, restaurants, shops and villas in Paris and Biarritz. He is especially known for his Art Deco theatre designs, including the Théâtre Saint-Georges and the Théâtre Pigalle, working for, among others, Philippe de Rothschild to whom the book is dedicated. \$450



90.



91.

CARICATURE/CINEMA

91. SPAT (GABRIEL S. PATLAGEAN). *VEDETTES MONDIALES DE L'ÉCRAN.*

Preface by Louis Delluc and Commentary by André Daven. Paris 1923. 4to, stiff wrappers in mauve with all-over swirl design in deep blue, black and darker mauve; paper cover label. Fine. Of 92 copies, this is number 54 of the Japan Imperial paper issue with coloring retouched by the artist.

With 32 clever color caricatures of "world stars of the screen" by SPAT, pseudonym of Gabriel S. Patlagean, who is described in the preface as a young Russian sculptor. I can find no further information on this artist, but he was a brilliant caricaturist. Each caricature with a brief literary portrait by André L. Daven. Louis Delluc, an important figure in French cinema was a director, script writer and critic of contemporary French and American film. (The Prix Louis Delluc is given to the best French film every year.)

Film stars caricatured include Jackie Coogan, Lilian Gish, Constance and Norma Talmadge, Douglas Fairbanks, Pola Negri, Nazimova, Mary Pickford, Lady Diana Manners, Sessue Hayakawa, William Hart and Charlie Chaplin. \$2000



92.

92. SPILSBURY, FRANCIS B.***PICTURESQUE SCENERY IN THE HOLY LAND AND SYRIA, DELINEATED DURING THE CAMPAIGNS OF 1799 AND 1800.***

London: Thomas M'Lean, 1819 (i.e., 1820). Folio, half red calf and rose linen with marbled endpapers. Narrow streak on back cover else attractive modern binding by Bayntun. Library bookplate. Scattered minor marginal stains; coloring bright. Second edition, first published in 1803, not including the uncolored portrait of Sir William Sidney Smith.

Written and sketched on the spot by Francis B. Spilsbury of the British warship (captured from the French) *Le Tigre*. He was the surgeon during both campaigns. Dedicated to Sir William Sidney Smith, British admiral who served in the American and French revolutionary wars. His mission in the 1799 and 1800 campaigns was to strengthen Turkish opposition to Napoleon and to assist the Turks in destroying the French army stranded in Egypt. He defended Acre against Napoleon in his drive to invade Syria, forcing him to retreat to Egypt. In his reminiscences Napoleon accused Smith of making him miss his destiny.

Nineteen fine hand colored plates: 16 aquatints, two soft-ground etchings and one engraving. Views include the ship, Tyre, Sidon, Acre, Beirut, Tiberias, Caesaria, Mount Tabor, etc. The final chapter is the journal of a tour from Jaffa to Jerusalem by officers of the ship.

Colas 2788 (first edition). Abbey, Travel, 381 (first edition). Tooley 464 (this edition). \$5500

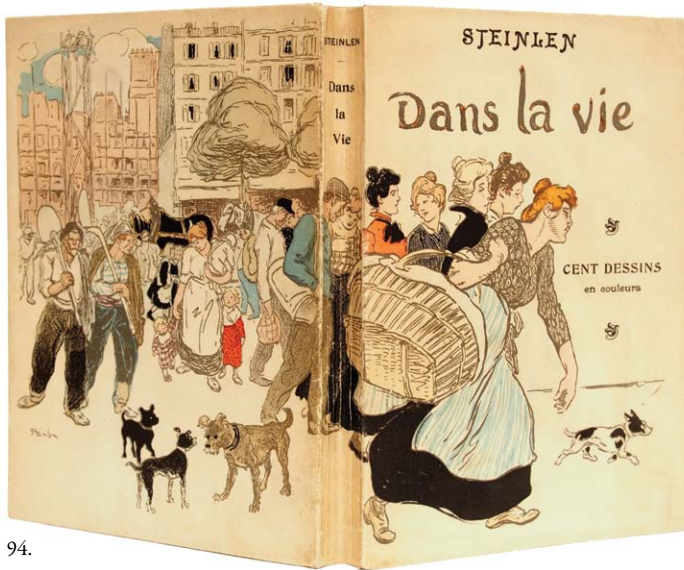
93. (STEINBERG, SAUL) FRAZIER, IAN AND SAUL STEINBERG. *CANAL STREET.*

New York: Library Fellows of the Whitney Museum of American Art, 1990. Folio, black morocco spine, gilt-lettered, and yellow linen boards. Fine. One of 160 copies signed by Frazier and initialed by Steinberg. First in the series 'Artists and Writers: American Journals', organized by May Castleberry for the Whitney Museum. Printed by Stamperia Valdovona in Verona under the supervision of Martino Mardersteig.



93.

A very amusing collaboration and a handsome production. Two color woodcuts, one of which is initialed by Steinberg, hand-painted by Michael Berdan, and sixteen tipped-in offset lithographs. They depict the traffic, architecture and noise of Canal Street, which was Frazier's neighborhood in New York for twelve years. Canal Street leads to the Holland Tunnel, the first Hudson River vehicular tunnel, of which Frazier describes the building history. Opened in 1927 it is a National Historic Monument. Canal Street is a vivid hodgepodge of architecture and shops, both open air and enclosed, selling everything from designer knock-offs to fruit and vegetables to an amazing array of hardware and auto parts. \$3000



94.



94.

94. STEINLEN, THÉOPHILE-ALEXANDRE. *DANS LA VIE. CENT DESSINS EN COULEURS.*

Paris: Sevin et Rey, 1901. 8vo, wrap-around pictorial wrappers with the lively scene in colors extending across both covers and the spine. One of 100 copies on Japan paper. Some creasing to spine else fine and bright in glassine and modern clamshell box with leather spine label.

Full page color illustrations with brief text of daily working class street life. Collection of Steinlen's illustrations published in Gil Blas Illustré, Le Mirliton, and Chambard.

WITH a small original photograph of Steinlen, dapper in a striped jacket with a young woman on a balcony overlooking the lake; caption on verso "Ouchy Juillet 1923", taken five months before his death in December 1923. \$950



95.

**AVANT-GARDE PROPAGANDA
PHOTOCOLLAGE**

95. (TELINGATER, SOLOMON) FEINBERG, IL'IA. 1914-1: DOKUMENTAL'NYI PAMFLET (THE YEAR 1914- A DOCUMENTARY PAMPHLET).

Moscow: MTP, www.abebooks.com/servlet/ClientBookMatchList?cm_la=want&refdt=13441278090001934. 8vo, black cloth with author's name in silver and title in red. Cloth a little faded, some finger-soiling, inner hinge cracked. Design by Solomon Telingater (1903-1969), Soviet designer of books, posters and typefaces, master of typography and photography. An inventive book of photomontage, a technique of which the Constructivists were early developers. His book designs and those of Lissitzky and Rodchenko were an influence on radical European designers such as Jan Tschichold.

Tipped-in foreword of four narrower pages. Plates with tissue guards with quotations from Lenin and Stalin in red letterpress and slips tipped in with quotations from Lenin printed in white on red. Two eight-page fold-out photomontages, color photographs and text printed in black and red documenting World War I and the events that coincided and led up to it.

Dawn Ades, Photomontage, page 87. Getty, Russian Modernism, 192. MoMA, The Russian Avant-garde Book 1910-1934, 1053. \$3250

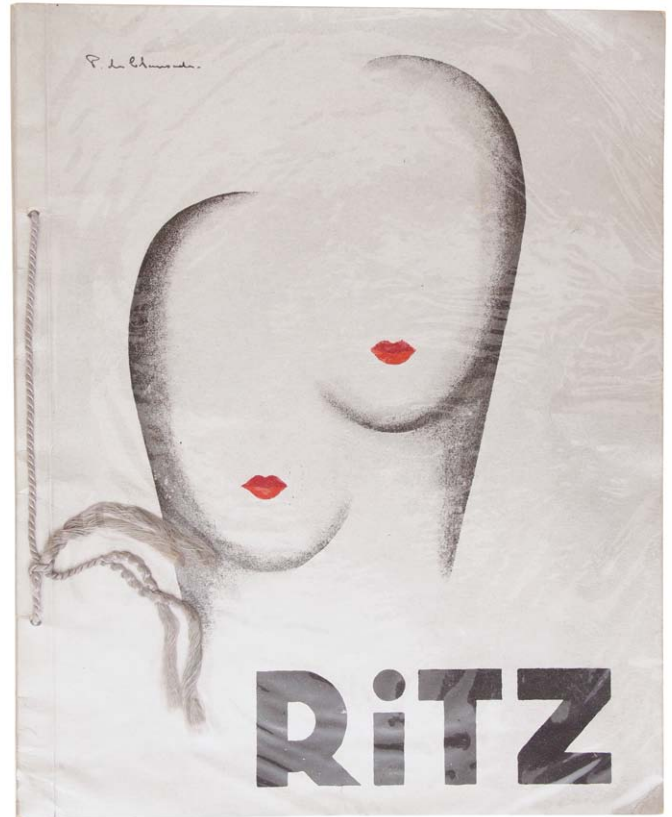


96.

**96. (TRADE CATALOGUE) GRAF, MORSBACH & CO.
WHOLESALE MANUFACTURERS HARNESS & SADDLERY.
SEVENTEENTH ANNUAL CATALOGUE.**

Cincinnati (1891). Oblong small 4to, color and gilt printed and embossed boards and black cloth spine (worn in a few spots). Very nice, sound copy of a splendid catalogue. Two color pictorial title pages (signed Cohen-Co. Sc / Cin O), folding frontispiece of men and women on horseback and in carriages, a leaf of harness trimmings printed in silver and gold, 76 pages of horses in harnesses printed in two colors and 54 pages of mostly Western saddles printed in colors, two to a page, and various other pieces of tack. Printed and handwritten price list for 1891, order blank, embossed envelope and small sheet with view of the new (1891) factory (repeated on rear cover).

Romaine, page 208: "One of the finest color plate records in the field".
\$1200



97.

CHIC

**97. (TRADE CATALOGUE) RITZ/PARIS. ROUGE. RITZ.
RÊVE. REALISÉ.**

(No place, no date but circa 1930s). Printed by Gély & Pernet. Small 4to, silver wrappers with block lettering, illustrated with two stylized faces with bright red lips; silver string tie. Fine copy of a very stylish promotional piece for the products of the cosmetics firm Ritz: lipstick, rouge, powder, creams for whitening and anti-wrinkle, self-tanning lotion and night cream, perfume stick and nail polish. Two preliminary pages printed in red; seven pages depicting the products in black, silver, various pinks and reds and flesh tones within silver frames; followed by a page of testimonials and three pages, each with four photographs of male and female celebrities endorsing the products. \$650



98.



98.

98. TROUHANOVA, NATALIA. *CONCERTS DE DANSE.*

(Paris: Maquet, April 1912). 4to, illustrated wrappers, colored by the pochoir method and heightened with gilt; string tie. Fine. Number seven of 100 copies of the edition de tête on Japon Imperial paper; this copy not signed.

Lavishly produced and very pretty program for Natalia Trouhanova's four dance concerts organized by Jacques Rouché, director of the Théâtre des Arts, which brought together contemporary French musicians and artists to promote French theatre, countering the Russian-dominated ballet scene.

Four pochoir illustrations, of which two are folding plates of set design; folding plate of the program; many black and white illustrations in the text and a photographic portrait of Trouhanova. The works were "La Péri" by Paul Dukas, "Istar" by Vincent d'Indy, "La Tragédie de Salomé" by Florent Schmitt and "Adélaïde or Le Langage des Fleurs" by Maurice Ravel. Décor and costumes by René Piot, Georges Desvallières, Maxime Dethomas and Drésa.

WITH: *LA SEMAINE À L'OPÉRA. ACADEMIE NATIONALE DE MUSIQUE ET DE DANSE.*

3 Janvier 1916, No.1. (Paris: Maquet). 12mo, decorated gilt and white wrappers with printed cover label. Laid in is a small pochoir and gilt plate duplicating the folding plate in the above work of the set design for "La Péri". Some of the illustrations duplicate others in the large program. Operas include "Armide", "Thais" and "Faust". There is also a double page plate of décor for "Salomé", social notes, illustrated advertisements for couturiers, posters, cars, etc. and photographs of actors and dancers. Charming little production, perhaps the only number published. The Académie is better known as the Paris Opéra.

For the two \$1400



99.

SURREALIST PERIODICAL

99. VVV: POETRY, PLASTIC ARTS, ANTHROPOLOGY, SOCIOLOGY, PSYCHOLOGY.

New York: Numbers One to Four (June 1942-February 1944) in three volumes, as issued, complete. 4to, original color pictorial wrappers with original designs by Ernst, Duchamp and Matta. Near fine set of this surrealist magazine. Chicken wire insert on rear cover of the Double Issue, Two/Three, intact. Very light wear; spine of Volume One faded, thumb crease to right edge of corner.

One of the best and most luxurious of the Surrealist periodicals, a production of the movement in war-time America, edited by David Hare with André Breton, Max Ernst and Marcel Duchamp as editorial advisors. The title is taken from the World War II

“V for Victory” but tripled to signify “victory over the forces of aggression... the View around us-the View inside us.” Illustrations include color plates, inserts, cut-outs, volvelles and other moveable parts. The experimental wire screen (the Twin-Touch Test) is by Frederick Kiesler, avant-garde Austrian architect. Other illustrations by Ernst, de Chirico, Masson, Chagall, Picasso, Duchamp, Lam, Tanguy, Breton and many others. Poetry and prose by William Carlos Williams, André Breton, Claude Levi-Strauss, Robert Motherwell, Alfred Jarry, Apollinaire, Benjamin Peret, et al.

The Little Magazine, page 364: “A genuinely and avowedly surrealist magazine... The contents of the magazine for the most part reflect a desire to recognize the eccentricities and ambiguities of the dream mechanism and to reproduce them in the arts...” Marcel Jean, *The History of Surrealist Painting*, pages 317-318. \$7850



100.

100. (VASNETSOV, VIKTOR MIKHAILOVICH) PUSHKIN, ALEXANDER. PESN O VESHCHEM OLEGE (SONG OF OLEG THE WISE).

St. Petersburg: (Imperial Printing), 1899. Thin folio with six accordion folded leaves, printed page as front cover and another as back cover. Near fine copy of a fragile piece (some pale spots to outer leaves and faint tracings of penciling on front cover).

Issued to commemorate Pushkin's centenary, a traditional Russian folk tale with four color lithograph illustrated plates, decorative ornaments, initials and head and tail pieces by Vasnetsov. His work, in a neo-Russian style, used elements of folk art motifs, manuscripts and ornament and was an influence on Ivan Bilibin. Vasnetsov also designed the façade of the Tretyakov Gallery in Moscow. \$3000

Preface by Henri Beraldi, scholar and the most distinguished book collector of his time, who initiated a series of illustrated books celebrating life and locales in Paris, published in very limited editions.

Thirty colored plates and one vignette by Pierre Vidal depicting Parisian peddlers and merchants, each with facing text by various authors. In addition to the flower girl, street singer and food and drink vendors, there is a chair renter for outdoor events, a man who picks up cigar butts and a ticket scalper.

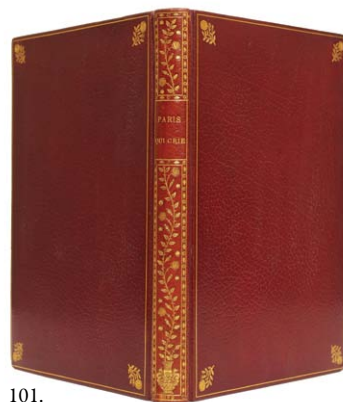
101.



PARIS STREET LIFE

101. VIDAL, PIERRE. PARIS QUI CRIE. PETITS MÉTIERS.

Paris: Georges Chamerot pour les Amis du Livre, 1890. Large 8vo, pretty contemporary binding by G. Champs of brown levant, gilt. Gilt filet border on covers with gilt rose in corners; spine gilt-lettered with climbing vine and urn design. Original black and gilt wrappers and spine bound in with colored scenes on each cover. Minor marginal spotting. One of 120 copies.



101.

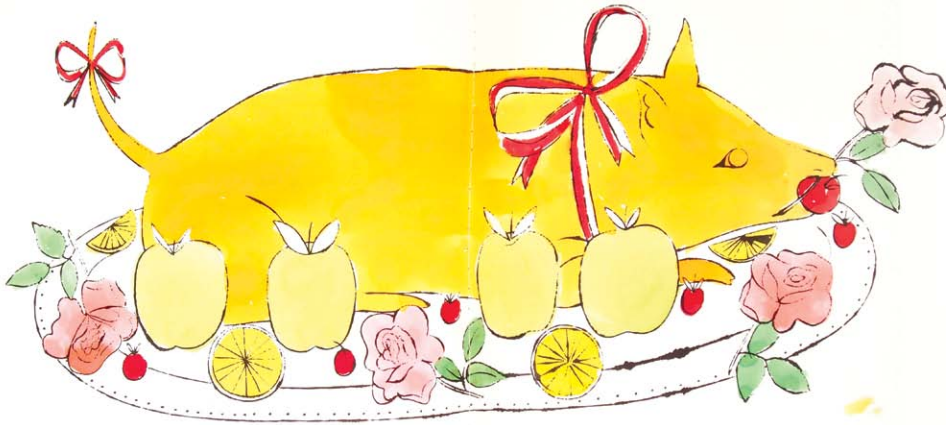
Heinrich Heine wrote that when God became bored in his heaven, he looked out on the boulevards of Paris. *Vicaire I, 46.* \$2500

102. VILLIERS DE L'ISLE-ADAM, COUNT DE. AXEL. PREFACE BY WILLIAM BUTLER YEATS.

London: Jarrold's, 1925. Large 8vo, white linen with gilt-pictorial designs on spine and cover. Fine, gilt bright, quite stunning in this condition. One of 500 copies signed by the translator. A Symbolist drama reflecting the author's metaphysical



102.



Piglet

Contact Under Tree's and under all pound suckling pig to save
 15. Have Handy take in every cabinet to the side entrance
 and receive the pig at exactly 6:45. Rush home immediately and
 place on the open spit for 50 minutes. Remove and garnish with
 fresh strawberries.

103.

and occult studies influenced by Poe, Baudelaire and his friend Mallarmé. Binding and large decorations in the text by T. Sturge Moore, closely modeled on Charles Ricketts' English Art Nouveau style. *Taylor, Art Nouveau Book in Britain, page 92. \$500*

103. WARHOL, ANDY AND SUZIE FRANKFURT. *WILD RASPBERRIES*.

(New York 1959). Folio, original raspberry-colored boards, rather pleasantly faded to ombré pinks. Spine replaced with pink linen and foredge consolidated with dyed Japanese tissue.

One of perhaps 100 copies created for New York's Beau Monde restaurant by Warhol and Frankfurt. A spoof on elaborate French cuisine, the title is a take on Ingmar Bergman's film, "Wild Strawberries". The cooking terms are antiquated and the recipes in Warhol's mother's handwriting are parodies of classical French dishes.

Seventeen pages of whimsical recipes with illustrations, three of which are hand-colored, including the famous double-page roasted piglet. The other hand-colored images are the Salade de Alf Landon and Stewed Cepes for Richard Rogers' Wife. Several plates with the original pink tissue guards. One recipe page is not illustrated. The title page is not illustrated. (I am counting the double page pig as one plate.)

A joyful, exuberant book: even the pig looks cheerful on a platter surrounded by apples, lemons and flowers and adorned with ribbons. *From Manet to Hockney, 130. \$18,500*

SOUTHERN CALIFORNIA ARCHITECTURE

104. WINSLOW, CARLETON MONROE AND EDWARD FISHER BROWN, editors. *SMALL HOUSE DESIGNS COLLECTED FROM THE NATIONAL COMPETITION CONDUCTED BY THE COMMUNITY ARTS ASSOCIATION*.

Santa Barbara, California: Community Arts Association, 1924. Small folio, linen and boards, gilt lettering and seal on front cover. Near fine (bit of bump to foredge of front cover, endpapers foxed); remains of dust jacket laid in.

With 62 designs by various architects facing a page of commentary of small houses appropriate to the southern California climate, costing under \$5000, in Spanish colonial and English stucco and wood styles. **\$325**

105. WOOLF, VIRGINIA. *BEAU BRUMMELL*.

New York: Rivington & Hooper, 1930. Folio, red cloth spine and green boards, small illustration of peacock on printed cover label, repeated on slipcase. Fine in moderately edge-worn publisher's green board slipcase. One of 550 copies signed by Virginia Woolf. Designed and embellished by W. A. Dwiggins with two full page green and orange illustrations; printed and bound by William Edwin Rudge.

Beau Brummell was the arbiter of etiquette and men's fashion in Regency society. He established the elements of modern men's clothing: fitted well-cut suits in dark colors, in a revolt against the previous fashion of breeches, bright colors and fancy trimmings.

Woolf: "... he stands for a symbol; his ghost walks among us still." **\$2000**

TERMS

All books are returnable for any reason within seven days of receipt if carefully wrapped and fully insured. Advance notice requested. New York customers must add sales tax. Postage and insurance are additional. Visitors welcome by appointment only.

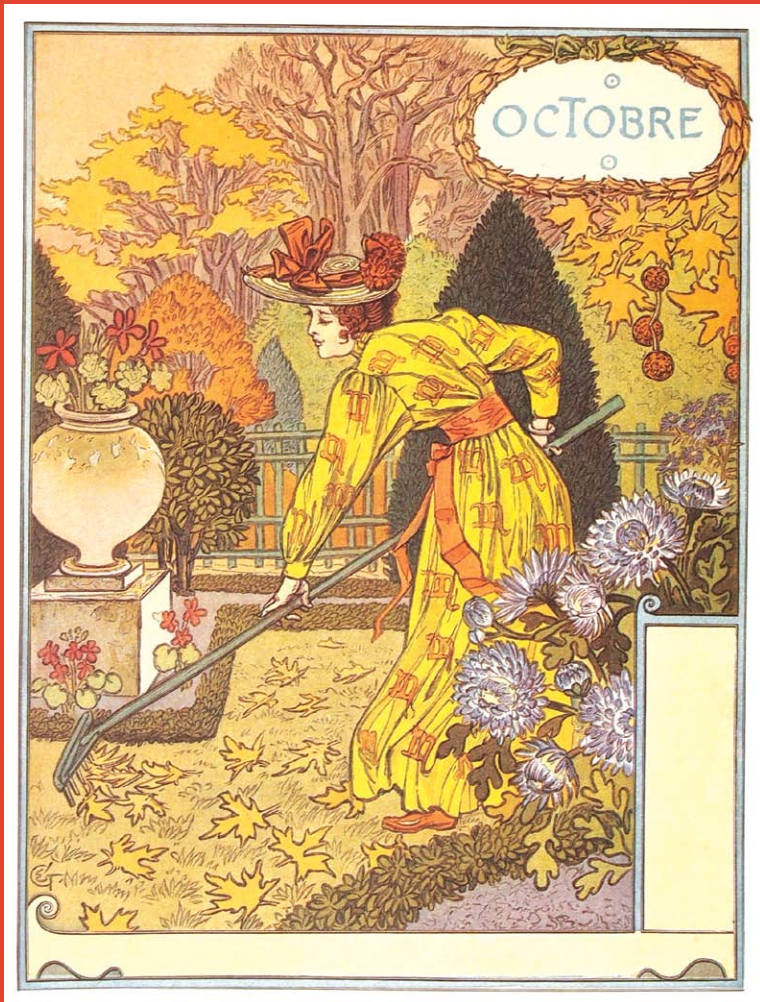


Mademoiselle d'Arg.n.s.n et Monsieur H.l.p.rs.n

16. Chastel, Roger and Pierre Mourgue. ...Eh Bien, Dansez Maintenant...



19. (Denis, Maurice) Gide, André. *Le Voyage D'Urien*.



30. Grasset, Eugène. *Les Mois. Douze Compositions*.



14. (Wayne Thibaud). Brillat-Savarin, Jean Anthelme. *The Physiology of Taste or Meditations on Transcendental Gastronomy*.