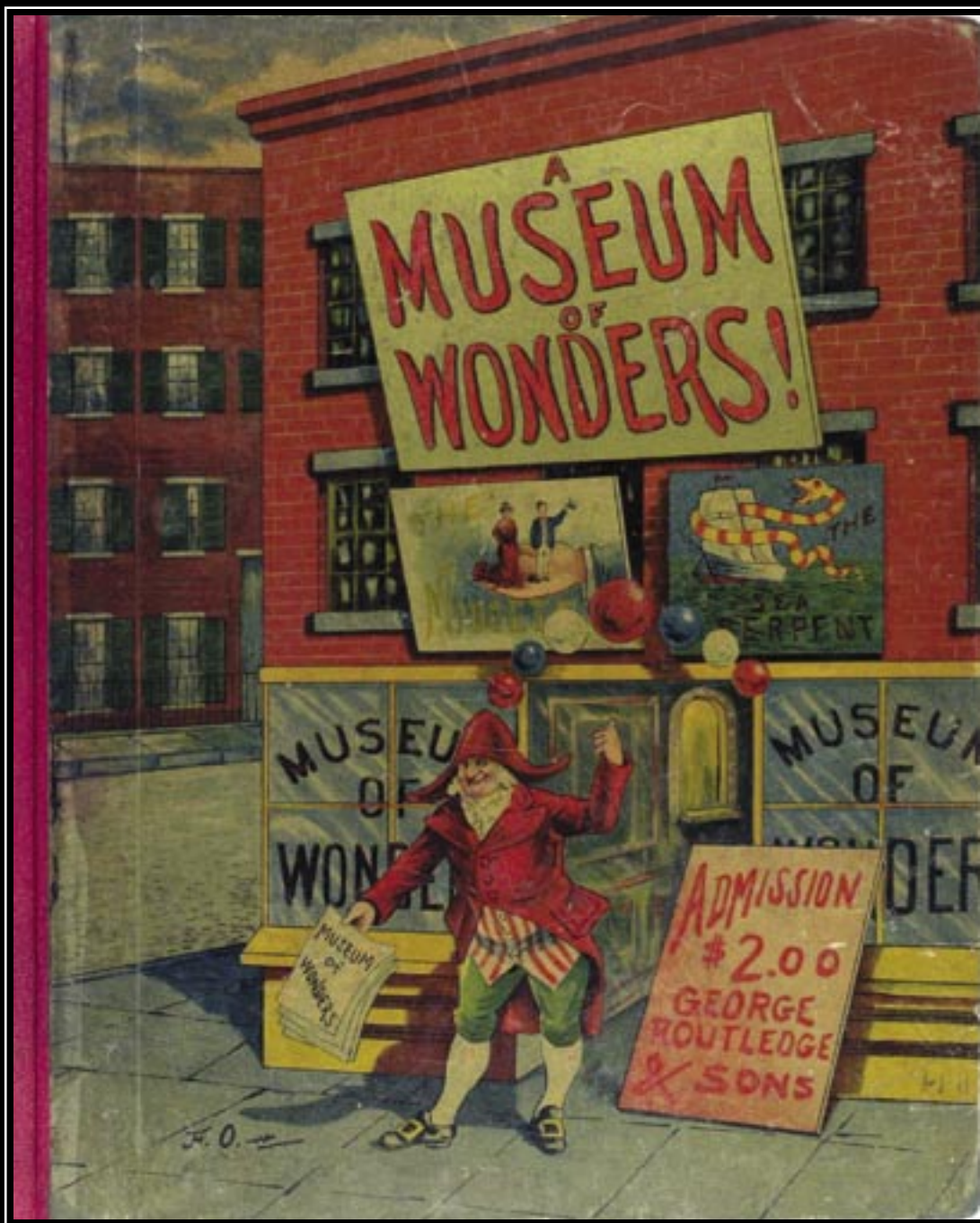


Marilyn Braiterman



RARE BOOKS

Catalogue 27

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Catalogue 27

Fine and Decorative Arts, Architecture and Landscape Design, Travel, Literature,
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96

 Indicates that a color photograph of the book appears in the catalogue

TERMS

All books are returnable for any reason within seven days of receipt if carefully wrapped and fully insured. New customers are asked to send check with first order. Institutions can be billed according to their requirements. Maryland customers must add sales tax. Postage and insurance are additional. I am always eager to buy fine single books or collections. Please let me know your specific collecting interest and I will be glad to offer appropriate books. Visitors are welcome by appointment.

Front Cover Illustration: 85. (JUVENILE) OPPER, F(REDERICK) *Museum of Wonders and What the Young Folks Saw There. Explained in Many Pictures...*

Back Cover Illustrations: 126. *The Savoy: An Illustrated Monthly*. Edited by Arthur Symons and 160. *Yellow Book. An Illustrated Quarterly*.

Photography: Sara Glik 410-653-2653 Design: Lucinda Morreale 410-323-4272

1. (ALLEN PRESS) POE, EDGAR ALLAN

The Murders in the Rue Morgue.

Antibes, France (1958). 8vo, black, red and gray paper-covered boards. Fine. Prospectus laid in; original protective acetate jacket. One of 150 copies printed in Didot type on handmade paper by Lewis and Dorothy Allen on an Albion hand press. Chapter headings illustrated with color block prints by the Allens. **\$450**

2. (ALLEN PRESS) CAMUS, ALBERT *The Fall.*


(Kentfield, CA 1966). Folio, pale gray, charcoal and black boards. Fine. One of 140 copies hand set on all-rag Arches paper in Goudy Modern. Color title, six colored abstract block prints and paragraph markers in various colors. Designed, illustrated, printed and bound by Lewis and Dorothy Allen. **\$475**

ARABIC MS. PRAYER BOOK WITH ILLUMINATIONS

3. (ARABIC MANUSCRIPT) ALI IBAN SULTAN

MUHAMMED AL-QARI, *Compiler.*

Istanbul: A.H. 1203/ A. D. 1789. Small 8vo, contemporary Islamic binding of richly gilt maroon morocco (front flap loose). In custom red morocco pull-off box, protective sleeve. Gilt-illuminated manuscript with two finely executed full page colored miniatures of Mecca and Medina. Illuminated floral incipit in gilt, blue and red; pages framed in gilt. Some rubrication and gilt ornaments as headpieces, text breaks and marginal decoration. Neat marginal notes in red or black ink. Nashki script in the hand of Mahmud of Istanbul. A handbook of rituals and prayers for pilgrims to Mecca and Medina. **\$6000**

 **4. (ART DECO LAMP SKETCHES)** Nineteen original aquarelle sketches on different toned paper of lamps from the firm of G. Lebrun-Tardieu in Paris. The color sketches vary from approximately 10" x 6 1/2" to 14 1/2" x 10 1/2" and are tipped onto a uniformly sized passe-partout mat with glassine window and contained in a handsome new custom clamshell box covered in marbled paper. They include twelve ceiling fixtures, three floor lamps, three wall fixtures and one floor lamp with matching sconces. Each drawing is marked with a catalogue number.

Included is a price list for the firm (although not for these particular lamps) and two illustrated catalogue leaves, some of the lamps corresponding with the sketches, and one photograph. **\$3250 SEE COLOR INSERT**

 **5. (ART NOUVEAU) Documents d'Architecture Moderne. Ensembles et Details. Formes-Materiaux-Couleurs.**

Paris: H. Laurens (1905). Edited by R. Beauclair and M.I. Gradl. Complete year in twelve numbers. 4to, original wrappers in pale and darker green with Art Nouveau motif and lettering. Beautiful condition. The inside wrappers give plate descriptions, plans and summary. There is also a descriptive plate list for the entire year. Each issue has eight plates, mostly in color and several mounted, for a total of 96 for the year. Work by Dufrene, Sézille, Benirschke, Baillie Scott, Guimard, Voysey and other German, French, Dutch, , Finnish (Gessellius, Lindgren & Saarinen), Austrian and Czech architects for private houses and public buildings. **\$1250 SEE COLOR INSERT**

STILE LIBERTY

▶ 6. (ART NOUVEAU, ITALIAN)

L'Ambiente Moderno. Mobile e Decorazione Interna.

Milan: Preiss, Bestetti & Co. (circa 1907). 4to, decorative gray wrappers with lettering in mustard or rust. Fine .

Complete first year in twelve numbers. Brief text in first number 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 architects and designers. 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. Other designers are Enrico Monti, Giovanni Bistolfi, Ernesto Basile, and Luigi Brunelli, among others. There are also several plates of installations at the "Casa dell'Arte" in Florence. Scarce. **\$2000**



▲ 7. (ARTS INCOHÉRENTS)

Catalogue Illustré de l'Exposition des Arts Incohérents.

Paris: E. Bernard, 1884. 8vo, newly bound in half leather and marbled boards; spine banded and gilt-ornamented; original pictorial and printed wrappers (mounted, a little soiled and worn) bound in. Fine copy, nicely bound, commemorating the fourth Exposition of the group (the last was in 1893).

The Incohérents were a loosely organized group of poets, writers and artists who observed the Parisian social scene, an irreverent, inventive and witty lot. Led by Jules Lévy, they included members of the Hydropathes and the Chat Noir group. Primarily aiming to "épater la bourgeoisie", their parody and satire prefigured Dada and Surrealism. Described are 223 pieces, of which 85 are illustrated, accompanied by fantastic commentary. Included are two photographic plates by Georges Lorin, "Un

Effet de Lune” and “La Comète” and an illustrated supplement, “Souvenir Rétrospectif des Expositions 1882-1883”. *Cate and Shaw, editors. The Spirit of Montmartre. Cabarets, Humor, and the Avant-Garde 1875-1905. \$975*

► **8. ASHBEE, C.R.**

Where the Great City Stands. A Study in the New Civics.
London: Essex House Press & B.T. Batsford, Ltd., 1917. 4to, tan cloth spine and blue paper-covered boards with printed geometric border surrounding a cityscape. Immaculate in the fragile brown dust jacket, which repeats the cover design. In this condition, a piece of design in itself.



With 165 pages, including index, and eighty plates, mostly photographic, of public buildings including Ashbee’s own plans for the London Fraternal House, Morley College and his Cheyne Walk houses. Much on the United States, including work by Frank Lloyd Wright and the new San Francisco Town Plan and City Centre. Ashbee’s practical idealism encouraged an aesthetic and liveable urban landscape. **\$800**

9. AZEMA, LEON *Documents d’Architecture Contemporaine.* Paris: A. Vincent et Cie. (1927-1928). First, Second and Third Series, complete in three volumes. Large 4to, portfolios, ties. Very good set of this survey of modern architecture with 162 plates of photographs, plans and elevations, interior and exterior details of private and public buildings, theaters, hotels, apartments, churches and shops in Paris, Biarritz, Cannes, Marseilles and elsewhere in France, a few in Belgium and the Millinery Center Building in New York City by Buchman and Kahn. *Placzek, I, 120. \$975*

◊ **10. BARBIER, GEORGE** *Vingt-Cinq Costumes pour le Théâtre. Préface par Edmond Jaloux.*

Paris: Chez Camille Block & Jules Meynial, 1927. Large 4to, original pictorial stiff wrappers. Fine. One of 275 copies. Frontispiece portrait of Barbier by Charles Martin and 25 mounted, richly colored pochoir plates of costume design for “Casanova”, “Le Tapis Persan”, “Marion de Lorme”, “Madame Paulette Duval”, “Lysistrata”, and “Amarylla”, each with lettered tissue guard. Exquisite work by Barbier, one of the quintessential figures in Art Deco design and illustration. **\$4000 SEE COLOR INSERT**

11. (BASKIN, LEONARD) CRANE, HART

Voyages, Six Poems from White Buildings.
New York: Museum of Modern Art, 1957. Oblong 4to, blue wrappers with label on front cover in original blue paper-covered board folder with another label. Fine copy in folder, which is a little sun-faded at edges. One of 1000 copies signed by Leonard

Baskin who designed and printed the book at his Gehenna Press. A complicated book by Baskin’s admission with three wood engravings printed in black; three wood engravings hors texte, of which one is printed in black on tissue and two in a single color; and one wood cut hors texte printed in black on green Moriki paper. Printed in Perpetua type and the illustrations pulled on Japanese and Italian hand made papers in several colors. *Hofer, The Artist and the Book 1860-1960, 13. One of the “Fifty Books of the Year 1957”. Gehenna Press, Work of Fifty Years, 11. \$350*

12. (BASKIN, LEONARD) KUNITZ, STANLEY

The Coat without a Seam. Sixty Poems 1930-1972.
(Northampton: Gehenna Press, 1974). Tall 4to, quarter-paper vellum spine and blue boards. Fine. One of 150 copies signed by Stanley Kunitz, printed in black and red on handmade Italian paper in Centaur Monotype. Portrait of the poet by Leonard Baskin on the title page and the pomegranate device of the Press in red on the colophon. First in a projected series, “The Gehenna Poets”, a self-chosen selection of the verse of a living poet with a portrait by Baskin. *Gehenna Press, Work of Fifty Years, 76. \$400*

► **13. (BEARDSLEY, AUBREY) MALORY**

The Birth, Life and Acts of King Arthur; of His Noble Knights of the Round Table... and in the End, Le Morte Darthur...

(London: J.M.Dent) 1893-1894. Two volumes. 4to, publisher’s cream linen with Beardsley’s design for front cover, spine and back cover device in gilt. Binding foxed, gilt fairly bright, pages a little toned. A very nice copy inscribed by George H. Duckworth to Hazlitt Alva Cuppy at the time of publication. One of 1500 copies of the first edition. Illustrated by Beardsley with photogravure frontispieces, sixteen full page and four double page illustrations, 43 borders, 288 chapter headings, initial letters and ornaments. *Lasner 22. \$1500*



► **14. (BEARDSLEY, AUBREY) WILDE, OSCAR**

Salome. A Tragedy in One Act.
London: Elkin Mathews & John Lane/ Boston: Copeland & Day, 1894. 8vo, gilt-decorated blue linen with a small design by Beardsley on both covers. Spine extremities a little worn, upper joints starting. Still a nicer than usual copy with gilt bright and contents fresh. Modern slipcase. One of 500 copies



of the first edition with Beardsley drawings, the first English edition of the work and the first edition in English. Dedicated to Lord Alfred Douglas, "the translator of my play" (although the translation had to be corrected by Wilde). Sixteen page catalogue of publisher's ads at end.

Illustrated by Beardsley with ten full page plates, designs on title page and list of pictures page, tail piece and binding designs. Wilde is caricatured in some of the plates. *Lasner 59* (not noting the Boston imprint). Kraus, Messrs. Copeland & Day, 8. Harvard, *Turn of a Century*, 27, quoting Robert Ross: "in the illustrations to *Salome* Beardsley reached the consummation of the new convention he created for himself: they are collectively his masterpiece." **\$1500**

16. (BEARDSLEY, AUBREY) POPE, ALEXANDER

The Rape of the Lock. An Heroi-Comical Poem in Five Cantos. London: Leonard Smithers, 1896. Large 8vo, turquoise cloth over beveled boards; front cover with large gilt vignette including candelabra, scissors and lock of hair. Bump at bottom of spine, gilt cover with some oxidation as usual; some foxing mostly to edges of text; plates bright. Armorial bookplate of Henry Cabot Lodge. Eight full page illustrations, frontispiece and cover design by Beardsley in a lavish 18th century style.

Lasner 105. Taylor; Art Nouveau Book in Britain: "a unique tour de force, both imaginatively and technically... everything here is light and fragile, fine and graceful as gossamer." Morris and Levin, The Art of Publishers' Bookbindings, 75. Printing and the Mind of Man exhibition catalogue 162: "...masterpieces of line-engraving. Aubrey Beardsley was the first really original artist to understand and perfect the photo engraved line-block method."

\$450



◀ **17. BEARDSLEY, AUBREY**

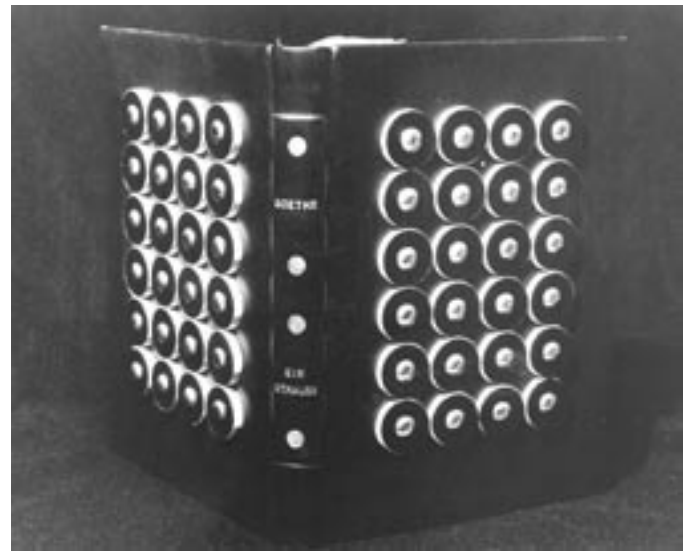
Six Drawings Illustrating Théophile Gautier's Romance Mademoiselle de Maupin. London: Leonard Smithers & Co., 1898.

Folio. Portfolio, boards and cloth spine, printed paper cover label; lacking ties. Very good. One of only 50 sets. Title page and content leaves and six fine mounted photogravure plates, reproductions of wash drawings from an abandoned project. *Lasner 121. \$1250*

🦋 **18. BINDER, JOSEPH** *Colour in Advertising.*

London & New York: "The Studio", 1934. 4to, black cloth, lettering and design in shocking pink and blue. Slight discoloration to the shiny black cloth, else fine in the defective but uncommon dust jacket. A striking and stylish presentation. Text by Binder on color harmony, psychological effect, and practical applications of color on posters, pamphlets, labels and

packages. With 24 tipped-in color plates, some mounted, of work by Binder, Angerer, Dupas, Benito, Kauffer, Glass, Hammond and others. **\$450 SEE COLOR INSERT**



▲ **19. (BINDING) GOETHE, JOHANN W. VON** *Auserlesene*

Lieder, Gedichte und Balladen. Ein Strauss. Selected and arranged by T. J. Cobden-Sanderson. (Hammersmith): Doves Press, 1916. Small 4to, bound by René and Michael Kieffer in full crushed black morocco, spine stamped with four discs and lettering in platinum. Both covers with 24 black and white morocco medallions centered with steel hemispheres and arranged in a 4" x 6" matrix raised above the surface of the covers. All edges platinum. Black suede doublures and endpapers of black wash on laid paper. Signed in platinum by the Kieffers and with their binder's ticket. Fine in lined slipcase. One of 175 copies printed in red and black at the Doves Press by Cobden-Sanderson and the last title of the Press except for two pamphlets and the catalogue raisonnée. A stunning marriage between the classic Art Deco binding and the purity of the printed text. **\$3500**

ARNOLD GENTHE PHOTOGRAPHS

20. (BOSWORTH, WELLES) *The Gardens of Kijkuut.*

(Baltimore: Norman Munder) Privately Printed 1919. 4to, gray boards with spine sewn with gray cloth threads in the Japanese style; Japan paper endpapers in branch and leaf design printed in light gray. A delicate binding in excellent condition, the upper joint expertly repaired with matching Moriki tissue paper. With 56 half tone illustrations reproducing Genthe's beautifully evocative photographs and a folding plan of John D. Rockefeller's country house garden in Pocantico Hills, New York. Genthe describes Rockefeller's reaction to his photographs in his autobiography, *As I Remember.*

The gardens were designed by Welles Bosworth, who had recently done the landscaping for MIT's Cambridge campus. They were designed in the fashionable neo-classical style influenced by Italian gardens (see Edith Wharton's *Italian Villas and Their Gardens*). One of the best surviving examples of Beaux-Arts gardens in the United States. **\$500.**



▲ 21. (BRADLEY, WILL) BLACKMORE,
RICHARD DODDRIDGE *Fringilla*.

Cleveland: Burrows Brothers, 1895. 8vo, linen spine and pictorial boards. Fine. An out of series copy; although one of 40 on Japan paper (in addition to an issue of 600 copies on hand made paper), this copy is not numbered, is in the smaller binding of the larger edition and does not have the portraits of Blackmore and Bradley. Binding, double spread title page within Kelmscott-style borders, full page illustrations, ornamental borders, initials and plates by Will Bradley. Text in red and black.

Bambace A9. Thompson, American Book Design and William Morris: "brilliant book...with strong Arts and Crafts details." Princeton, Arts and Crafts Movement in America, 133: "Here the combined influence of Morris and Beardsley is very evident..." Harvard, Turn of a Century, 134: "...he has assimilated the influence of Whistler, Beardsley and Morris and turned it to his own use... a most imaginative and inventive designer both in decoration and illustration." \$1200

"MONUMENT OF AMERICAN ART NOUVEAU
BOOKMAKING"

▼ 22. (BRADLEY, WILL) CRANE, STEPHEN

War is Kind.

New York: Frederick A. Stokes, 1899. Tall slim 8vo, pictorial paper-covered gray boards with lettering and design in black. Minor wear to top of spine and spine label chipped at very outer edge; a superior copy of a fragile book. Binding design, title page, 22 illustrations of which six are full page, decorations and layout by Will Bradley. The Crane poem is printed on thick gray laid paper. *Bambace A42. BAL 4083. Harvard, Turn of a Century 137. Princeton, Arts and Crafts Movement in America, 134: "...the most original of*



Bradley's book designs...a gloomy, harsh masterpiece." Finlay, Artists of the Book in Boston, 54: "...combines an eccentric page layout with strange and subtly decadent decorations...one of the most beautiful books of the period." Thompson, American Book Design and William Morris, page 116. \$1250

23. (CALDER, ALEXANDER)

Fables of Aesop according to Sir Roger l'Estrange.

Paris: Harrison of Paris & New York: Minton, Balch (1931). 4to, pictorial paper-covered boards. Fine (small split at lower end of joint) in chemise and slipcase with minor wear. The paper knife with illustration is present. One of 595 copies on Auvergne with fifty reproductions of Calder's drawings for the fables. *Hofer, Artist and the Book, 47. Wheeler, Modern Painters and Sculptors as Illustrators, 29. \$1200*

24. CAPPIELLO (LEONETTO)

Nos Actrices. Préface de Marcel Prévost.

Paris: Editions de la Revue Blanche, 1899. Folio, stiff wrappers. Inner hinge cracked else a fine copy. One of 40 on japon imperial (not to be compared with the ordinary edition). An early work by Capiello, the famous poster artist, with 18 marvelous, richly colored pochoir plates of contemporary actresses in their roles. They include two of Sarah Bernhardt, one in her role as Medea. Other actresses are Lavallière, Lucienne Bréval, Marthe Brandès, Marie-Louise Marsy, Lara, Yahne, Cassive, Simon Girard, Jeanne Granier, Cecile Sorel, Réjane, Mégard, Marcelle Lender, Mariette Sully and Lucie Gerard.

"La Revue Blanche" was an important art and literary review which was involved with emerging artistic movements.

Capiello's style marked the culmination of the Belle Époque and the beginning of revolutionary new trends and modern advertising. From the Preface: "*Voici un artiste nouveau, une vision des types féminins, une façon neuve de traduire par le crayon et le pinceau l'impression d'art.*" \$4000

SEE COLOR INSERT

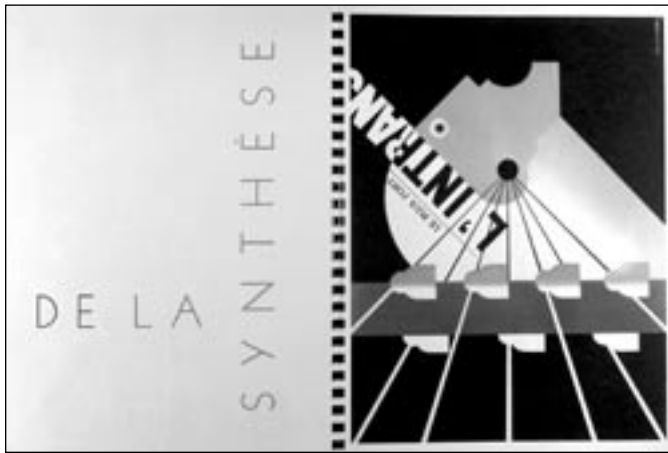
25. (CARICATURE/CINEMA) SPAT (GABRIEL S.

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 #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 for 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 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

SEE COLOR INSERT



▲ 26. (CASSANDRE, A. M.) CENDRARS, BLAISE

La Spectacle est dans la Rue.

(Paris): Draeger Frères (1935). 4to, stiff white wrappers, spiral bound, with part of the cover title printed in raised letters and the remainder in giant letters in red, black and green. Fine copy of a veritable chef d'oeuvre of the typographic art and a major work by Draeger, the firm that printed Cassandre's posters; a promotional piece for both. Fifteen classic posters by Cassandre in black and white and color. From the introduction by Cendrars, printed in red, black and green: "(he has) *découvert dans la Publicité la fleur de la vie contemporaine... une affirmation d'optimisme et de santé.. je suis reconnaissant à Cassandre de n'avoir pas seulement été un peintre, mais surtout un des plus fervents animateurs de la vie moderne: le premier metteur en scène de la rue.*" \$1650

🐉 27. CASSANDRE, A. M.

Le Peignot. Caractère Dessinée par A. M. Cassandre.

Paris: Deberny et Peignot (1937). 4to, original printed wrappers with ornament by Cassandre. Fine. Thirty unnumbered pages presenting Cassandre's new alphabet, showing the various ways it could be utilized in publicity, album covers, invitations, price lists, books, etc. Printed in black and green. \$675

SEE COLOR INSERT

🐉 28. (CAT) LEMONNIER, CAMILLE

Les Maris de Mlle. Nounouche. Histoire de Chats.

Paris: H. Floury, 1906. Small 4to, color pictorial wrappers. First illustrated edition and first separate edition of this short story (first published in "Derrière le Rideau"). One of 400 copies of which this is XXI of the first 32 on Japon Imperial with two original signed watercolors and a suite in black on Chine paper of all the illustrations. Sixty five color illustrations within the text by the French animal painter, A. Vimar (1851-1916). Fine copy, complete, although the limitation page as well as the Grisay and Talvert bibliographies mistakenly call for two suites in black.

\$975 SEE COLOR INSERT

▼ 29. (CAT) (MONCRIF, AUGUSTIN PARADIS DE)

Dissertation sur la Prééminence des Chats, Dans la Société, sur les autres Animaux d'Égypte etc.

Amsterdam: Barthelemi Vlam, 1767. 12mo, contemporary full calf, gilt-ornamented spine with morocco label. Worn at joints, small chip at top of spine. With ten plates (of which two are folding) and a folding genealogical plate. Early edition of this popular book with delightful illustrations. \$1500



30. (CIRCLE) MARTIN, J.L., BEN NICHOLSON AND NAUM GABO

Circle: International Survey of Constructive Art.

London: Faber and Faber (1937). Small 4to, red-lettered white cloth. Fine. With 292 pages and 100 full page and smaller photographic reproductions, architectural plans, etc. Sections on painting, sculpture, and architecture by Mondrian, Le Corbusier, Richard Neutra, Maxwell Fry, Gropius, Moholy-Nagy and others. A movement of artists and architects based on geometric and abstract principles and a leading school of British Modernism. \$375

31. CLOUSTON, WILLIAM ALEXANDER

Hieroglyphic Bibles, Their Origin and History. A Hitherto Unwritten Chapter of Bibliography with Facsimile Illustrations...and A New Hieroglyphic Bible Told in Stories by Frederick A. Laing.

Glasgow: David Bryce and Son, 1894. Thick 4to, pictorial cloth with a deep border of small images taken from the bibles described. Fine; inner hinges reinforced. In a matching cloth dust jacket (spine panel darkened; circular stain on front panel). With 316 pages followed by Laing's work, which consists of 94 plus 184 mounted plates, four to a page, of stories from the Old and New Testaments presented in colored hieroglyphics for children. Hieroglyphic bibles were aimed at children and illiterate adults to delight and instruct them. The bibliographic section deals with English and German versions, 15th century block books and emblem literature, with facsimile illustrations. \$950

32. CONTET, F. *Intérieurs Directoire et Empire. Recueil de Dessins Originaux Provenant de Collections...*

Paris: F. Contet, 1932. Folio, portfolio with cloth spine and color lithograph marbled boards; large cover labels; ties. Fine. Plate list and 24 beautiful color plates of Directoire and Empire furniture, wall, ceiling and floor decorations and paneling by Belanger, Percier, Prieur, Santi and others at the end of the 18th century in the neo-classical style. Includes the Hall of Théâtre Feydeau erected by Legrand and Molinos in 1790. **\$1250**

33. (COOKERY) FARLEY, JOHN. *The London Art of Cookery, and Housekeeper's Complete Assistant...*

London: for Scatcherd and Letterman, and others, 1804. "Tenth Edition" (first published in 1783). 8vo, recent green morocco and marbled boards, gilt-lettered spine with raised bands. Mild aging and foxing to text; old dampstain to frontispiece, title page and first few pages. With 356 pages plus publisher's ad leaf, engraved frontispiece portrait of John Farley and his establishment, the London Tavern, and twelve copper-engraved plates of bills of fare for each month. Includes section on "Necessary Articles for Seafaring Persons." *Maclean, page 50; Oxford, page 114; Bitting, page 152 (this edition); Vicaire 355.* **\$350**

34. (COOKERY) (GLASSE, HANNAH) *The Art of Cookery, Made Plain and Easy; Which far exceeds any Thing of the Kind yet published... by a Lady.*

London: for A. Millar and others, 1767. "New Edition". 8vo, recent brown morocco and marbled boards, spine banded, gilt-lettered and decorated. Quite a nice copy with minor aging, large bookplate on verso of front blank, small section missing from top edge of rear blank; index at rear dust-soiled.

An early edition in which the name of the author does not appear except in facsimile on first page of text. Appendix of 150 new and useful receipts. The most celebrated English cook book. *Bitting, pages 186-189; Crahan 62; McLean, pages 59-60; Cagle 702 (this edition).* **\$625**

35. (COOKERY) HOWARD, MRS. B. C. *Fifty Years in a Maryland Kitchen.*

Baltimore: Turnbull Brothers, 1873. Small 8vo, early black sheep and pebbled cloth, spine gilt-lettered and ruled. Minor wear and scuffing; gilt on spine bright, text tight and clean with a few light old splash spots, one leaf with short tears and chipping at fore-edge. A remarkably preserved copy of the first edition of the most famous 19th century Baltimore cookbook. *Bitting, page 235. Not in Cagle.* **\$700**

36. COOKERY) SOYER, A(LEXIS)

The Pantropheon, or, History of Food & Its Preparation from the Earliest Ages of the World.

Boston: Ticknor, Reed, and Fields, 1853. Large, thick 8vo, blue pebbled cloth with large gilt vignettes on both covers and gilt-lettered and ornamented spine. Expertly rebacked with entire original spine laid down. Small rectangle removed from first page of Contents with no loss of text. Foxing, generally light. An exceptionally nice copy, tight, and with the elaborate binding in excellent condition.

First U.S. edition, same year as the English. With 42 steel-engraved plates (two double-page), "illustrating the greatest gastronomic marvels of antiquity"; portrait frontispiece, index and ads for Soyer's other works. *Bitting, page 443; Lowenstein 596; Simon 1405; Cagle (American Books...) 724.* **\$1100**

37. (COSTUME) MAY, C. & W. *Costumes de Bals.*

No place (Paris?), no date (circa 1889). 4to, contemporary quarter cloth and boards, front cover with title as above, "C.& W.May" stamped in gilt. A lovely and unusual trade catalogue for the firm's patterns for costume balls. With 37 handcolored lithographic plates after drawings by Van Herre, Bertheaux and a designer with an unknown monogram. The plates are numbered consecutively from 188-233 with one out of series. Names and descriptions of the dresses are given along with type and amount of material needed for their construction and the price of the paper pattern alone and for the assembled piece.

In addition to national costumes and the conventional Watteau shepherdess, dancer, and Greek and Roman maiden, there are very original designs for a firefighter, bat, Électricité, Fin de Siècle, Clownesse, Magicienne, Moyen Age, and Téléphone Internationale with an American motif in red, white and blue with a Statue of Liberty head dress. *Not in Colas or Lipperheide.* **\$2000**
SEE COLOR INSERT

38. (COSTUME/POLAR) (Paris: Louis Durel, 1921).

An astonishing promotional album with an elaborate Siberian motif for a fur company, Maison de Fourrures "À la Reine d'Angleterre". Oblong small 4to, pictorial parchment bound with leather strips, at the bottom of which is attached an incised bone medallion. Front cover decorated with scenes of Siberian life within decorative borders in black and orange, signed V. Lhuer. Rear cover with Samoyed dance mask within decorated round border.

Thirty-two pages on vellum: introductory page, text by the explorer, Jean Charcot, two aquarelle scenes of polar life by the animalier painter Edouard Mérite and documentary pages by C.D'Hoeelt on fur-bearing animals. The text is surrounded by colored borders of Siberian motifs. There are eight half-page color fashion plates of 20th century Parisiennes and 18th century Samoyed women in furs. *Pages d'Or de l'Édition Publicitaire, 21: "...une collaboration originale... dont l'aboutissement ressemble à un grimoire esquimau."* **\$150** **SEE COLOR INSERT**

39. COTERIE. Number 1 through Number 6/7. May 1919 to Winter 1920/1921. London: Hendersons (The Bomb Shop). 4to, original wrappers. The complete run of this important journal contained in the original gilt-lettered cloth clamshell box. Fine and bright (except for very minor dust-soiling to two numbers); box starting to wear at joint.

Covers by Mary Stella Edwards, William Roberts, Nina Hamnett, E.R. Brown, A. Allinson and David Bomberg. Literary contributions by Aldous Huxley, T. S. Eliot, the three Sitwells, Harold Monro, Frank Harris, Oscar Wilde, Wilfred Owen, Amy Lowell and many others. Illustrations by Archipenko, Sickert, Modigliani, Derain, Rothenstein, Zadkine and others. **\$750**

40. (CRAIG, EDWARD GORDON) HOFMANNSTHAL, HUGO VON. *Der Weisse Fächer.*

Leipzig: Friedrich Richter, 1907. Folio, cream parchment spine lettered in gilt and cream boards with pattern in soft rose and green. Fine copy of a delicately bound book. One of 800 printed in ochre and black at Insel Verlag with four striking woodcuts by Craig of set designs for the theatrical production of Hofmannsthal's work; the largest he had executed until that time and the first book that Count Harry Kessler commissioned him to illustrate. (Craig later illustrated the Cranach Press Hamlet for Kessler.) *Fletcher & Rood 614b (after an issue of only 50 copies on Japanese vellum).* From *Manet to Hockney*, 22. **\$850**



◀ **41. DEGENERATE ART.** *Entartete Kunst.*

Ausstellungsführer. 1937. 8vo, pictorial wrappers. Back cover slightly wrinkled else clean and fresh. Small printed notice from "Der Führer" laid in. Exhibition catalogue for a vicious and defamatory 1937 show of modern art organized by Hitler and Goebbels in Munich. Its purpose was to collect "the most hideous creations of a degenerate humanity and

of a pathological generation of 'artists.'" Over 5000 works of art, including a large number of paintings, were seized from museums and private collections. Artists included Nolde, Heckel, Kirchner, Beckmann, Braque, Chagall, Ensor, Gauguin, Van Gogh, Lissitzky, Picasso, *et al.*

The cover of the catalogue depicts the sculpture "The New Man" by Otto Freundlich. The catalogue is illustrated, and works by Jewish artists are identified as such. Goebbels is quoted: "How deeply the perverse Jewish spirit has penetrated German cultural life is shown in the frightening and horrifying forms of the Exhibition of Degenerate Art."

Ironically, the art was shown in a dramatic and shocking way, seemingly borrowed from the Dadaist style, which the Nazis despised. The exhibition was reconstructed (as far as possible since much of the art was destroyed by the Nazis) at the Smithsonian several years ago. **\$750**

42. (DESIGN) *Encyclopédie des Métiers d'Art.* Paris: Albert Morancé, n.d. Two volumes. 4to, portfolios in brilliant colors; ties. Fine. Introductory material and total of 200 plates, of which five are colored in pochoir, of historic styles from ancient Egypt and Pompeii to the 19th century, including architecture, furniture, textiles, jewelry, metalwork and fireworks. **\$700**

43. DEUTSCHEN WERKBUND.

Bau und Wohnung. Die Bauten der Weissenhofsiedlung in Stuttgart errichtet 1927 nach Vorschlägen des Deutschen Werkbundes im Auftrag der Stadt Stuttgart und im Rahmen der

Werkbundaustellung "Die Wohnung".

Stuttgart: Fr. Wedekind, 1927. Slim 4to, tan linen lettered in black and red. Little bump to upper rear cover else extremely nice. With 152 pages and dozens of photographs and plans.

The 1927 building exposition on a hill in Weissenhof, superintended by Ludwig Mies van der Rohe, is considered the highpoint of early modern architecture. Sixteen architects from five European countries were invited to erect prototypes for affordable workers' housing from free-standing villas to row houses to apartment buildings. The designs are described by their architects, who include Peter Behrens, Walter Gropius, Victor Bourgeois, Le Corbusier, Richard Döcker, Hans Scharoun, Ludwig Hilberseimer, J.J.P. Oud, Bruno and Max Taut, and Mies himself, who encouraged the International Style: cubic, flat-roofed, light colored and minimalist.

Whittick, Encyclopedia of Modern Architecture: "The housing exhibition proved to be one of the most important events in domestic architecture in the period between the two wars. Its historical value is that it demonstrated, in a concentrated form, the stages reached in the evolution of house design and construction in 1927 by the most progressive architectural thought in Europe." **\$950**

▶ **44. DUCHATEL, E(DOUARD).**

Traité de Lithographie Artistique. Paris: Chez l'Auteur... à la Société des Imprimeries Lemercier... et au Journal l'Artiste... (1893). 4to, original wrappers with chromolithograph illustration on front and back covers.



Joints torn, few minor chips but bright and clean. Housed in later cloth protective folder. Inscribed in the year of publication by Duchatel to Germain Hediard, specialist in Fantin-Latour. An artists' instruction manual on lithography, the first since a treatise by Engelmann in 1835, with thirteen instructional plates plus black and

white and chromolithograph plates by Felix Buhot, E. Bertrand, Fantin-Latour, Dulas, Fuchs, Lunois and others. The artists' lithographs are signed in the stone.

Duchatel was employed for 22 years in the print shop of Lemercier where he specialized in the printing of artistic lithography. André Mellerio in *La Lithographie Originale en Couleurs* refers to him as: "the pride and support of the important commercial firm, Lemercier... He is both expert and enamored of his art, and has published a simple and very lucid treatise about it." See *Cate and Hitchings, The Color Revolution. Color Lithography in France 1890-1900*, page 22 and figure 31. **\$1500**

45. EISEN, GUSTAVUS AND FAHIM KOUCHAKJI .

Glass: Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century.

New York: William Edwin Rudge, 1927. Two volumes. 4to, blue boards and white linen spine, paper labels. Fine copy in glassine and slipcase of this essential standard reference work. One of 525 copies, profusely illustrated with 198 plates, including ten color plates and 284 figures in the text; bibliography. **\$425**

▼ **46. (ELSTON PRESS) BROWNING, ELIZABETH BARRETT. *Sonnets from the Portugese.***

New York 1900. Small 4to, vellum and boards. Vellum spine soiled else fine copy of the first book of Clark Conwell's Elston Press. With prospectus. One of 485 copies on Holland paper. *Princeton, Arts and Crafts Movement in America, 139: "... one of the most successful of the private presses that sprang up at the turn of the century. The work Helen O'Kane did for Conwell, her husband, shows her at her most spectacular. Here the extreme boldness of the design, complemented by the heavy Satanick type, the impeccable presswork, and the high quality of the ink and paper, result in a complicated but masterful page."* *Thompson, American Book Design and William Morris: "superb achievement..."* **\$750**



47. (ELSTON PRESS) ROSSETTI, D. G. *The House of Life.* (New Rochelle 1901). 4to, linen spine and boards. Paper spine labels somewhat rubbed else fine. One of 310 copies on handmade paper. Third book of the press and the first to be done in New Rochelle. A new font was created for this book. Opening and closing illustrations and large woodcut initials for each sonnet, each page within floral woodcut border, designed by Helen O'Kane.

Princeton, Arts and Crafts Movement in America, 140: "Another O'Kane-Elston masterpiece...one of the most original and romantic books of the whole American Arts and Crafts period." *Thompson, American Book Design and William Morris.* **\$750**

SEE ALSO BELOW: O'KANE. *Pre-Raphaelite Ballads*

INDIA

48. ÉNAULT, LOUIS. *L'Inde Pittoresque.* Paris: Morizot, Librairie-Éditeur, 1861. 4to, original pebbled cloth with blind-stamped borders, spine banded and gilt, all edges gilt.

Fine, unfoxed, bright copy. Twenty attractive steel-engraved illustrations by Rouarge and Outwaith of scenery and life in India, of which four are colored. **\$750**

49. (ERAGNY PRESS) FLAUBERT, GUSTAVE.

La Légende de St. Julien l'Hospitalier.

London 1900. 16mo, linen spine and blue paper-covered boards; cover label. Fine. With Rainforth Armitage Walker's bookplate designed by Aubrey Beardsley. Walker was an art scholar and expert on Beardsley and Eric Gill. One of 226 copies. Engraved frontispiece, initials and border by Lucien Pissarro, who founded the Eragny Press with his wife, Esther Bensusan. Although publishing in London, Pissarro by heritage and training was French not British, and his work is more monumental and vigorous than that of Ricketts with whom he had a close business association and whose Vale Press types he used until the closing of that press. **\$850**

🦋 **50. (ERAGNY PRESS) VILLON, FRANÇOIS.**

Autres Poesies.

London 1901. 8vo, patterned boards. Fine copy of another charming book designed by Lucien and Esther Pissarro. One of 226 copies with frontispiece, initials and borders, printed in red and black with borders in green. Order form laid in. **\$600**
SEE COLOR INSERT

51. (ERAGNY PRESS) COLERIDGE, S.T.

Christabel, Kubla Khan, Fancy in Nubibus, and Song from Zepolya.

London 1904. Gray spine and floral designed board covers. Front and rear endpapers discolored, else fine and crisp. One of 226 copies. Chiaroscuro frontispiece, woodcut title page in green and orange and colored wood-engraved decorations and initials by Lucien and Esther Pissarro. **\$600**

52. (ESHERICK, WHARTON) *The Song of Solomon.*

Philadelphia: Centaur Press, 1927. Small 4to, orange cloth spine and cream boards with colored embossed designs on front and back covers; gold paper pastedowns. Fine in defective box. One of 525 numbered copies signed by Esherick on limitation page, printed and bound in the Japanese manner on exterior folded sheets of wove paper with "Japan" and floral watermarks. Text ornaments printed in yellow-orange, pictorial title page, chapter headings, initials and twenty full page woodcut illustrations. Wharton Esherick was an American craftsman and master of woodblock printing, wood sculpture, furniture and architectural interiors which combined modern art and utopian philosophies with "Arts and Crafts" concepts of hand craftsmanship in wood. **\$300**

53. (ESSEX HOUSE PRESS) CRANMER, THOMAS.

The Psalter or Psalms of David from the Bible of Archbishop Cranmer. Edited by Janet Ashbee.

London 1901. 4to, original blue-dyed limp vellum, linen ties. Vellum has faded to a pleasant water-colorish hue. One of 250 copies printed in red and black in Endeavour type with pictorial woodcut initials by Cr. R. Ashbee.

The psalms are printed in two columns with printed red leaves to mark verses.

Franklin, The Private Presses: "Ashbee's type solid on a page dazzles with its even blackness...Each psalm starts with woodcut initials which he designed for the book, and they, with his mannered letter forms, give this a happy unity." \$750

54. (ESSEX HOUSE PRESS) SPENSER, EDMUND.

The Epithalamion.

Camden, Gloucestershire 1901. Small 8vo, full vellum with blind-stamped rose device and motto "Soul Is Form". Front cover slightly soiled. *Great Poems Series, No.5.* One of 150 copies printed entirely on vellum. Hand-colored woodcut frontispiece by Reginald Savage, hand-illuminated and hand-drawn three-line initials in blue or gold and an opening nine-line initial with painted decorations in two colors. A lovely version of Spenser's wedding poem. \$650

55. (ESSEX HOUSE PRESS) ASHBEE, C.R.

An Endeavour towards the Teaching of John Ruskin and William Morris. Being a Brief Account of the Work, the Aims, and the Principles of the Guild of Handicraft in East London.

1904. 8vo, full vellum. Slight darkening of vellum else fine. One of 350 copies with wood-engraved title page illustration, pictorial initials illustrating various crafts and wood-engraved colophon: the Essex House pink by George Thomson. The first title printed in Ashbee's new "Endeavour" type. His essays and the delightful small illustrations of crafts reflect the ideals of Guild Socialism which informed the press and its other activities (silver, furniture and jewelry making, etc.) of the Guild of Handicraft. \$425

56. (EXHIBITION- PARIS 1900)

A. *Figaro Illustré / L'Exposition de 1900.*

Paris: Manzi, Joyant, 1900. Folio, dark maroon and green boards, gilt-lettered and decorated. Bottom of spine worn; small snag at one corner. Binding bright; internally fine. Complete set of ten special numbers bound together, with Index: May 1899, Nov. 1899, April - November 1900. Each with color cover and splendid double page color illustrations of buildings and views of the Exposition and many black and white photographic illustrations in the text, documenting French arts, industry and commerce with some sections on other nations.

B. *Figaro Illustré / Les Sections Étrangères a l'Exposition de 1900/ Allemagne, Autriche, Espagne, Italie, Pays-Bas, Russie, Suède.* Paris: Per Lamm / Manzi, Joyant / Librairie du "Figaro". Folio, 3/4 red cloth and green boards, gilt lettered. Fine. Complete set of seven special numbers, Oct. 1900 to Jan. 1901, marked "hors série", documenting exhibits of art, industry and commerce of other nations at the Exposition. Color covers of each issue with a view of that country's Pavilion; color illustrations, mostly of art works, and profusion of black and white photographic illustrations. For the pair. \$1985 SEE COLOR INSERT

57. (EXHIBITION- TURIN 1902) KOCH, ALEXANDER, GEORG FUCHS AND F. H. NEWBERY.

L'Exposition Internationale des Arts Décoratifs Modernes a Turin 1902.

Darmstadt: Alexander Koch (1902). 4to, cream boards with Art Nouveau design and lettering in white and gilt on front cover and spine. Some spotting on binding and bulked edges else bright and internally clean. With 340 pages + advertisement page; profusely illustrated, including some color plates.

The Turin Exposition of 1902 was the first to celebrate the emergence of the Art Nouveau style in Italy and is considered the first international exhibit of modern decorative art. Turin was a center of liberal ideas and creativity and thus a receptive environment for imported modernism with work exhibited by Behrens, Mackintosh, Olbrich, *et al.* Italian artisan workshops and individual craftsmen such as Carlo Bugatti were also featured. The exposition was concerned also with the renewal of Italian architecture. A bold, exuberant, stylistically appropriate setting was created by Raimondo D'Aronico, at that time the chief architect to the Sultan in Constantinople. His work for the exposition was influenced by a visit to the Darmstadt Artist's Colony designed by Joseph Olbrich. His entrances, pavilions and exhibition and administrative buildings are illustrated in the first section of the present work, which deals with architecture. See "*Journal of Decorative and Propaganda Arts*", Summer 1989 (*Stile Floreale Theme Issue*). Scarce: OCLC lists six holdings, none in the United States. \$1200

58. (EXHIBITION- PARIS 1925 - NETHERLANDS)

L'Art Hollandais a l'Exposition Internationale des Arts Décoratifs et Industriels Modernes Paris 1925.

Paris: Joh. Enschedé & Zonen, 1925. 4to, tan cloth lettered in black. With 158 pages and 125 heliogravure reproductions of work in architecture, furniture, textiles, ceramics, applied arts, posters, etc. for the Netherlands contribution to the 1925 Paris Art Deco Exposition by Berlage, Dudok, Hoytema, Van Krimpen, Oud, Holst, Sluyters, Toorop, Wijdeveld and many others. Typography and design of the volume by Jan van Krimpen, including the first use of his "Lutetia" font with highlights and large capital letters printed in red. \$300

59. FIELDING, T.H.

British Castles: or, a Compendious History of the Ancient Military Structures of Great Britain. Illustrated by Numerous Views of Some of the Most Interesting Castles...

London: Howlett and Brimmer, 1825. Oblong 4to, attractive new binding of half leather and cloth with a spine-length gilt-lettered leather label. Twenty five handcolored aquatint plates, 17 page preface and letter press descriptions of each plate. Excellent bright coloring. *Abbey, Life in England, 20.* \$2000

60. (FRASCONI, ANTONIO) NERUDA, PABLO.

Bestiary/Bestiario.

New York: Harcourt, Brace (1965). 4to, quarter-cloth and pictorial boards. Fine in slipcase. One of 300 copies printed at the Spiral Press and signed by Frasconi and Joseph Blumenthal, the printer. Mounted color woodblock frontispiece, signed by the artist and nineteen other woodblock illustrations in orange and black. Text in English and Spanish. \$600

CZECH PHOTOGRAPHY

61. FUNKE, JAROMIR. *Fotographie Vidí Povrch: La Photographie Reflète l'Aspect des Choses (Photography Sees the Surface)*. Edited by Jaromir Funke and Ladislav Sutnar. Prague: École Nationale des Metiers Graphiques, 1935. 4to, photo-pictorial wrappers. Fine.

Designed by Sutnar, this is the first book on Functionalist photography. Photographs and photograms by students and professors of the school, including Funke, Ehm, Danek, Gilbert, Hejzlar and Pickova. *Cěský Funkcionalismus 257 (Prague 1978 exhibition catalogue)*. *Primus 375 (Hamburg 1990 exhibition catalogue)*. \$975

✂ **62. GOLLERBACH, E. AND M. FARMAKOVSKI.**

La Porcelaine d'Art Russe.

Leningrad: Édition de l'État, 1924. 4to, color pictorial stiff wrappers in blue and black on white. Binding somewhat rubbed and soiled but sound. Collection of articles in both French and Russian on Russian State porcelain, edited by Gollerbach and Farmakovski. With 162 pages plus index.

Published to celebrate the first (1917-1922) years of the Soviet State Porcelain Manufactory (private ceramic industry being nearly extinct after the Revolution). The artistic director was Sergei Chekhonin (or Tchékhoneine) who used Revolutionary symbols as a propaganda device in an elegant and decorative manner. There is a little historical background going back to porcelain created for Catherine II. Photographs in the text of the workers in the Soviet factory and of the products and marks and 42 full page plates, of which 11 are in color and 31 in sepia. \$950

SEE COLOR INSERT



▲ **63. GRASSET, EUGENE.**

Histoire des Quatre Fils Aymon.

Paris: H. Launette, 1883. 4to, publisher's full gilt-stamped leather

binding repeating motif of title page. Fine. Produced by the new process of photo color relief printing with Grasset's watercolor designs for titles, half-titles, borders, vignettes and initials integrated in the text. *Cate and Hitchings, The Color Revolution/Color Lithography in France 1890-1900*: "the work is of major importance in the history of creative book illustration as well as in the development of the color movement."

The text is a popular version of the chansons de geste of Charlemagne and his barons. The style of the illustrations is a mixture of medieval, Celtic and Japanese ornament. *Harvard, Turn of a Century*, 48: "One of the seminal forerunners of Art Nouveau book design in France, perhaps the first illustrated book in which text and illustration were conceived as a coordinated mise-en-page. Gordon Ray, *Art of the French Illustrated Book*, 357: "... a turning point in the history of illustration... an inexhaustible source for other artists as Art Nouveau became the dominant style of the period." \$1200

64. (GRAY, EILEEN) Wendingen. Vol. VI, #6.

Amsterdam: Architecture et Amicitia, 1924. Large oblong 4to, stiff aubergine and green wrappers, string tie binding. Very good; some edge wear. 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. Excellent photographs of interiors, tapestries, lacquer screens and furniture.

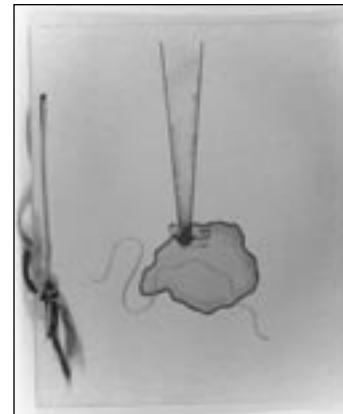
Among the major women architects and designers of the 20th century, Eileen Gray designed modernist furniture, lamps, rugs and two houses. \$850

ART DECO CINEMA

► **65. GRIDAINE, MAURICE.** *Le Paris.*

(Paris 1936). Square small 4to, parchment wrappers with pochoir illustration of a spotlighted theater; cord tie in two colors.

A wonderful Art Deco promotional piece for a new Paris cinema on the Champs-Élysées, written by the architect. Six pages entirely colored by hand through the pochoir process, views of the theater and its elegant patrons. The illustrated center pages promote the inaugural offering: the Fred Astaire and Ginger Rogers film "Top Hat" with music by Irving Berlin. \$350



66. (HARRIMAN ALASKA EXPEDITION) BURROUGHS, JOHN AND JOHN MUIR AND GEORGE BIRD GRINNELL.

Alaska. Volume I. Narrative, Glaciers, Natives. Volume II. History, Geography, Resources.

New York: Doubleday, Page 1901. Two volumes. Large 8vo, green cloth, some corners lightly bumped. About fine. Profusely illustrated with photogravures of Inuits, native architecture, sculpture and topography, many by Edward Curtis; color heliotypes of birds, mammals and flowers; maps and line

drawings; 14 chromolithograph landscape views by R. Swain Gifford and Fred S. Dellenbaugh. Most of the gravures were produced by John Andrew & Son, who later worked with Edward Curtis on *The North American Indian*.

The expedition was organized and financed by Edward Harriman and included Curtis and another photographer, artists and scientists. Setting sail in May 1899, the *Geo. W. Elder* covered a distance of 9000 miles, visiting the Pribilof Islands, the Islands of Hall, St. Matthew and St. Lawrence, Prince William Sound and many Eskimo settlements on the Asiatic and American coasts. Botanical and zoological collections and ethnographic studies were made, and the previously unknown Harriman Fjord was found, named, mapped and photographed. *Arctic Bibliography* 6676. **\$1000**

MASQUERADE WITH DANCING

67. HIRT, ALOYS AND COUNT BRÜHL.

Die Weihe des Eros Uranios. Ein Festlicher Aufzug mit Tänzen. Gegeben den 8ten Januar 1818...

Berlin: Ludwig Wilhelm Wittich, 1818. Oblong large 4to, contemporary boards, paper cover label. Small handstamp of a royal library on title page. The fete, a masquerade with dancing, was given to celebrate the marriage of Prince Frederick of Prussia and Princess Wilhelmine Luise von Anhalt-Bernburg. List of subscribers, 21 page text by Hirt and Brühl describing the plates, one black and white folding plate of the procession and twelve color plates of the costumes, which were inspired by mythology, antiquity and the Middle Ages. *Lipperheide* 2535. *Vinet* 702. *OCLC* lists four holdings. **\$2000**

68. (HOUSMAN, LAURENCE) HOUSMAN, CLEMENCE.

The Were-Wolf.

London & Chicago: John Lane/The Bodley Head and Way & Williams, 1896. 8vo, patterned brown muslin cloth, gilt-lettered. Slightly faded, else fine. First edition of the author's first book. The tale of supernatural terror is illustrated by her brother with six tissue-guarded plates. Double opening frontispiece with title page lettering and design in yellow-ochre. **\$325**

69. (JEWELRY) *Modern Design in Jewelry and Fans.*

London, Paris & New York: "The Studio" Special Winter Number, 1901-1902. 4to, fine new binding of half-green morocco and boards; spine banded and gilt-ornamented. With 120 plates in color and black and white of exquisite Art Nouveau jewelry, most showing several pieces, and an illustration of a fan printed on silk and tipped in. Work by C.R. Ashbee, Jessie M. King, C.R. and Margaret Mackintosh, Joseph Olbrich, René Lalique, and many other French, British, Austrian, German, Belgian and Danish designers. **\$450**

70. (JEWELRY) FOLLOT, PAUL.

Documents de Bijouteries et Orfèverie Modernes.

Paris: Henri Laurens, n.d. Folio, portfolio, ties; taupe cloth over boards, lettered in brown; striking large cover vignette in gray, black and mustard of a goldsmith at work. Fine. Twenty four plates, twelve of jewelry in color and twelve of gold/silver work in tint, each with a number of examples of exquisite Art Nouveau

hair ornaments, buckles, necklaces, bracelets, cufflinks, rings and purses; and for the table, bowls, teapots, utensils, candlesticks and brushes and powder boxes for the dressing table.

Paul Follot, a pupil of Eugène Grasset, was the chief designer for La Maison Moderne, a rival of Bing's shop, L'Art Nouveau. **\$1850**

71. (JONES, DAVID) *The Book of Jonah.*

Golden Cockerel Press 1926. Small 4to, cream cloth, gilt-lettered spine title. Somewhat age-darkened with a few smudges; internally fine. One of 175 copies. Fifteen pages, four full plates, eight half-page plates, woodcut on title page. Striking wood engravings by David Jones. **\$1200**

72. (JONES, OWEN)

Joseph and His Brethren. Genesis Chapters XXXVII, XXXVIII. XL. London: Day & Son (1865). 4to, decorative dark red cloth with geometric, pseudo-Egyptian 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 blank preliminary, edge of title page and colophon.

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 Egyptianesque 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 prefigure the Kelmscott openings of thirty years later." **\$850**



▲ 73. (JUDAICA) BIRNBAUM, URIEL.

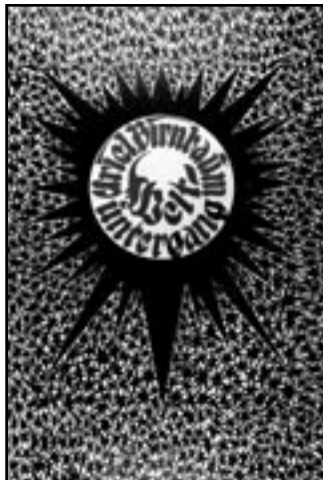
Das Buch Jona.

Vienna: A. Berger, 1921. Folio, neat new black cloth spine and original black boards with paper cover label. Little wear at corners. One of 300 copies (this is Number 2) signed by the artist and by Julius Zimpel, the calligrapher. Seventeen dramatic lithograph plates. Uriel Birnbaum was a Viennese Jewish Expressionist; his work shows a strong apocalyptic vision. **\$1750**

▼ **74. (JUDAICA) BIRNBAUM, URIEL.**

Weltuntergang (The End of the World).

Vienna: Carl Konegen, 1921. Folio. Portfolio with striking cover design and lettering in black and tan. Near fine; corners worn. One of 150 copies with twelve original lithographs and lithographed title page; text leaf. Five plates are signed by the artist, a Viennese Jewish Expressionist. **\$1750**



75. (JUDAICA) GUTTMANN, HENRI.

Hebraica. Documents d'Art Juif. Orfèverie, Peinture.

Paris: Librairie des Arts Décoratifs (1930). 4to, original printed portfolio, darkened, spine and ties replaced Preface by Henri Guttman. Examples from the collection of S.M.Salomon of Paris. Four page descriptive text and 48 plates, of which six are colored in pochoir and heightened in gilt. Ceremonial objects include numerous Hanukkah lamps. Several plates show the collection as it was installed. **\$500**

► **76. (JUDAICA) OSBORN, MAX.**

Nathan Altman.

Evreiskaia Grafika.

Berlin: Petropolis, 1923.

Folio, cream vellum and boards; lettering and design in black, gray and white on front cover. Somewhat rubbed, scraped and darkened but a very presentable copy. Plates clean and fresh. One of 250 numbered copies of the Russian language edition.



The text by Max Osborn discusses contemporary Jewish art in a cultural and aesthetic context, centering on Altman's pre-Revolutionary period. An album of his work with ten marvelous illustrations in black, white and gold within burnished copper borders, recording his interpretations of reliefs from Jewish tombstones and ornaments from synagogue textiles. Altman and other central figures of Russian Jewish modern art, such as Ryback and Lissitzky, sought to fuse Eastern European Jewish

folk art with the most contemporary artistic techniques to create a national, secular art.

From the book *Contemporary Jewish Graphics quoted in Tradition and Revolution/The Jewish Renaissance in Russian Avant-Garde Art 1912-1928*: "The clever adaptation of essential features of folk art, understood in its formal aspect, and its skillful transformation into a new art not only makes Altman's graphic works interesting from the national point of view, but also establishes him as an artist of distinction in the general European context." **\$2750**

✂ **77. (JUDAICA/JUVENILE) RYBACK, ISSACHAR.**

Foyglen (Birds).

Berlin: Verlag "Schwellen" (1922). Oblong 4to, color pictorial wrappers; spine worn, light crease through center of book. In plain cardboard protective chemise. Both covers in vibrant color. Pictorial title page and fourteen illustrations in black and white. Poetry by Leib Kvitko illustrated by Ryback, a leading figure in Russian-Jewish avant-garde art, which fused Jewish folk sources with new artistic movements of the day: in this work, strong Cubist elements. The flower vase on the back cover is adapted from Jewish tombstone carvings.

Tradition and Revolution/ The Jewish Renaissance in Russian Avant-Garde Art 1912-1928, pages 208-209 and figs. 137-137(13). **\$2000 SEE COLOR INSERT**

78. (JUVENILE) ANDERSEN, HANS CHRISTIAN.

Gesammelte Märchen.

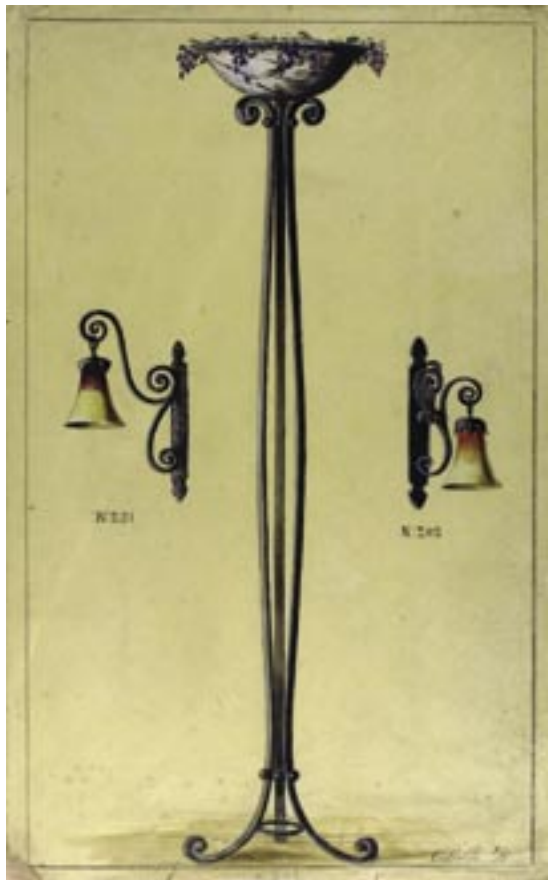
Berlin: Axel Juncker Verlag, 1919. Squarish small 4to, gilt-pictorial and lettered speckled calf. Lightly rubbed at edges. One of 100 copies with tipped-in color plates by Alfred Thon from his watercolors. Signed by the artist. **\$250**



▲ **79. (JUVENILE) (BALLAND, EUGÈNE AMÉDÉE)**

Les Papillons: Leur Histoire, la Manière de leur Faire la Chasse et de les Conserver; Ouvrage Amusant et Instructif...Dédié à la Jeunesse.

Paris: Pre. Blanchard et Lecerf (1823). Oblong 4to, original pink engraved pictorial boards showing butterfly nets and mounted specimens; later pink cloth spine and new endpapers. Residue from old tape at edges of boards; mild foxing. Overall, a lovely copy of a scarce book. NUC lists only one copy and that is



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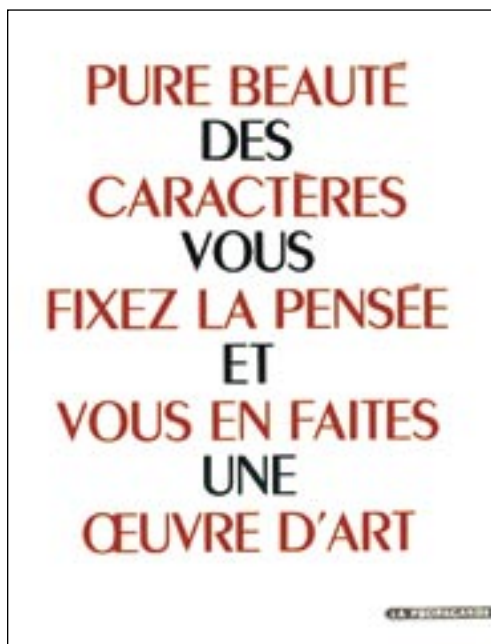
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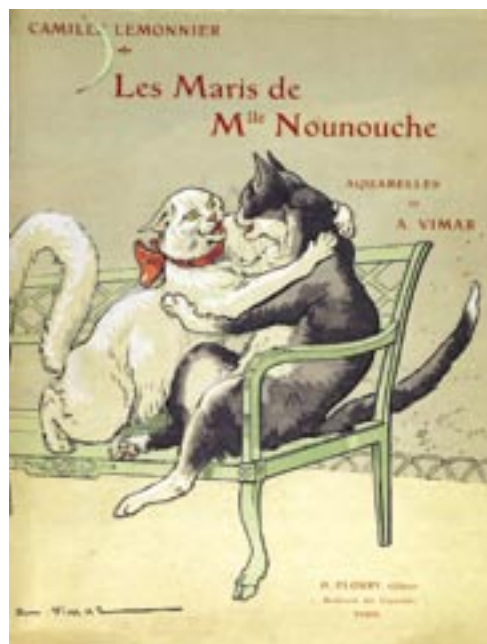
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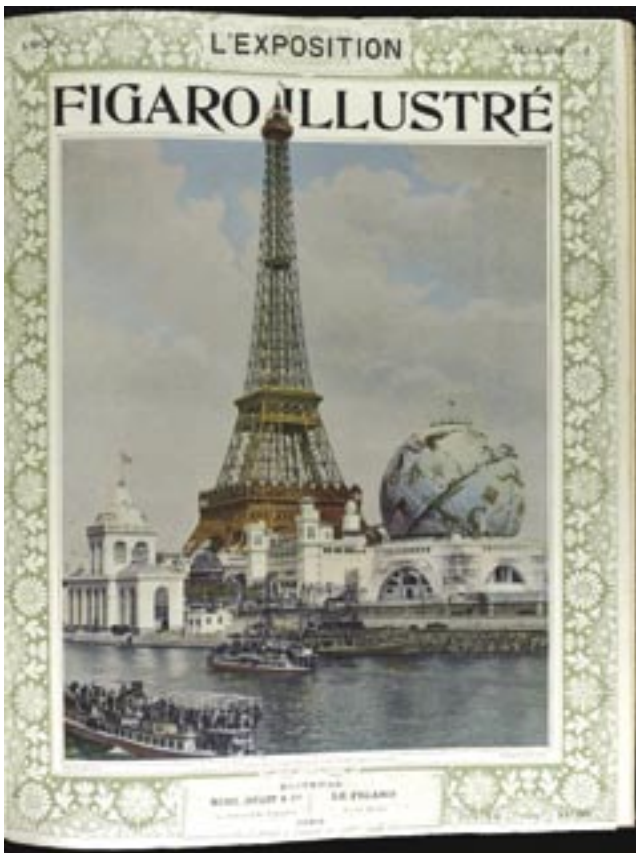
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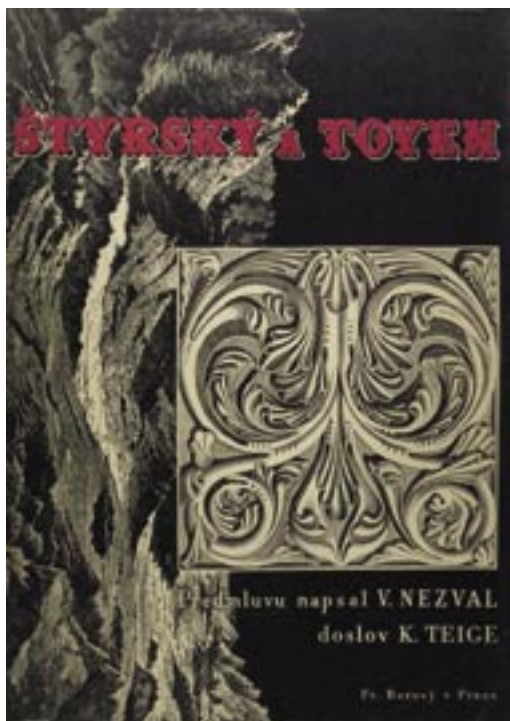
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103



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115



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lacking frontispiece and contents leaf, which are present in this copy. Beautiful frontispiece of a tutor with apparatus and children catching butterflies with nets in a landscape. Six composite plates of butterflies and moths, all with vibrant and precise contemporary handcoloring. *Gumuchian 4371: "rare"*. **\$1850**

80. (JUVENILE) BILIBIN, IVAN. *Skazki. Marya Morevna.* St. Petersburg 1903. 4to, color pictorial lithograph wrappers. Neat narrow spine reback. Fine. In the series of six popular Russian folk tales commissioned by the government Department for the Production of State Documents. Full page and smaller color illustrations and decorations. **\$850**

 **81. (JUVENILE) BILIBIN, IVAN.** *Volga.* St. Petersburg 1904. Folio, color pictorial lithograph wrappers. Extremely nice copy. Larger than the format for his *Skazki*. A wonderful presentation of the epic poem depicting animal, marine and human life on the great river and along its shores. Five richly colored lithograph plates, decorated title page and borders of text pages.

Bilibin was an illustrator, painter and designer of theatrical sets and costumes. His work is based on the Russian folk art of the *lubok* and medieval art combined with the decorative elements of the modern art group, Mir Istkusstva (World of Art) founded by Serge Diaghilev and Alexander Benois. **\$1500**
SEE COLOR INSERT

 **82. (JUVENILE) HEARN, LAFCADIO.** *Japanese Fairy Tales.*

Philadelphia: Macrae-Smith, (1931). 12mo, complete set of five volumes printed from woodblocks in color on crepe paper and bound in the Japanese style. Fine set, bright and fresh in the original folding case (spine faded but lettering legible) with bone closure.

The titles are: The Boy Who Drew Cats, The Goblin Spider, The Old Woman Who Lost Her Dumpling, Chin-chin Kobakama, and The Fountain of Youth. Illustrations printed by hand in color on every page. \$2000 **SEE COLOR INSERT**

83. (JUVENILE) HOFFMAN, DR. HEINRICH. *Slovenly Peter (Der Struwelpeter). Translated into English jingles from the original German...by Mark Twain.*

New York: (Marchbanks Press for) Limited Editions Club, 1935. Small folio, leather spine and illustrated boards with rows of color images from the book. Fine in original glassine except for a little fading to the spine of the chemise and the slipcase. With small printed slip from the LEC, asking for remittance. One of 1500 copies with clever illustrations by Fritz Kredel on double-fold pages, hand-colored through stencils. First printing of the Twain translation; foreword by Clara Clemens. **\$400**

84. (JUVENILE) (NARBUT, IGOR) *Spasennaya Rossiya (Russia Saved. Fables of Krylov).* Petersburg 1913. 4to, printed blue wrappers. Some spine wear else fine. Dedicated to the heroes of the 1812-1814 war with Napoleon. Animal fables with full page and large vignette illustrations interpreting Russia's victory. Similar to the Narbut/

Krylov (*Year 1812 in the Poems of Krylov*), which is advertised on the last page. **\$750**

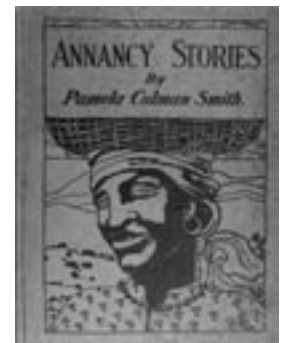
NEW YORK SIDE SHOW
85. (JUVENILE) OPPER, F(REDERICK).

Museum of Wonders and What the Young Folks Saw There. Explained in Many Pictures... London & New York: George Routledge & Sons (copyright 1884). Large 4to, color and gilt pictorial front cover depicting the museum and some of its attractions with a barker holding a sign, "Admission \$2.00." Neatly rebacked, new endpapers, some smudging and toning.

A spectacular book of side show marvels in color illustration and verse, including the Imitation Elephant, Living Skeleton, Learned Pig, Distorting Mirrors and, of course, the Fat Lady (singing). An early work by the American cartoonist and illustrator (1857-1937), who spent eighteen years with Puck magazine, then joined a Hearst paper in which his political "Common People" cartoons appeared. He illustrated works by Mark Twain, Bill Nye and Finley P. Dooley. **\$1250 FRONT COVER**

► **86. (JUVENILE) SMITH, PAMELA COLMAN.**

Annancy Stories. New York: R. H. Russell, 1899. 4to, tan pictorial boards with striking large illustration, and cloth spine. Crack between frontispiece and title page else fine. Foreword by Thomas Nelson Page: "... perhaps the most original contribution to negro folklore literature since "Brer Rabbit." Text in dialect and full page and vignette illustrations in black and white throughout by Pamela Colman Smith. Tales of West Indian black folklore. **\$475**



▼ **87. (KELMSCOTT PRESS) VORAIGNE, JACOBUS DE.** *The Golden Legend.*

Translated by William Caxton. Edited by F. S. Ellis. (Hammersmith 1892). Three volumes. Large 4to, tan linen spine and blue paper-covered boards. Spines a little darkened, some soiling to front cover of Volume III. Advice to the Binder slip laid

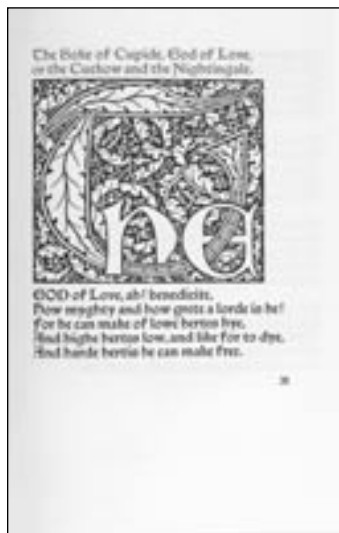


in. An attractive set, uncut and largely unopened. One of 500 copies printed in Golden type. Woodcut title, the first designed by William Morris, two woodcut illustrations by Edward Burne-Jones, and woodcut borders by Morris. The text is that of the Wynken de Worde edition of 1527. A medieval collection of saints' lives first written in the 13th century, *The Golden Legend* gives insight into the customs and manners of the Middle Ages. It was to have been the first book of the Press, but delays in printing led to its being known as the "Interminable". *Peterson A7; Ransom, page 325, #7. Tomkinson, page 109, #7. \$3500*

88. (KELMSCOTT PRESS) *Psalmi Penitentiales.*
 Edited by F. S. Ellis. (Hammersmith 1894). 8vo, tan linen spine and blue paper-covered boards. One of 300 copies printed in Chaucer types in red and black with ornamental borders and initials. Several spots on front cover and stain to upper joint; large bookplate. Rhymed version of the seven penitential psalms found in a manuscript Book of Hours written at Gloucester around 1440 and transcribed and edited by F. S. Ellis. *Ransom, page 328, #30. \$1200*

89. (KELMSCOTT PRESS) MORRIS, WILLIAM.
Child Christopher and Goldilind the Fair.
 Hammersmith 1895. Two volumes. 16mo, linen spine and blue paper-covered boards, printed spine labels (a little worn at edges). Corners of second volume lightly bumped. Armorial bookplates. One of 600 copies printed in Chaucer type in red and black. with woodcut title, borders and initials by William Morris. **\$1200**

90. (KELMSCOTT PRESS) ROSSETTI, DANTE GABRIEL.
Hand and Soul.
 Hammersmith 1895. 16mo, full vellum; a little age-darkened else a very nice copy of the U.S. issue sold by Way and Williams, Chicago. The only Kelmscott book to include an American limitation. Announcement of the book from Way and Williams laid in. One of 300 copies for America (plus 225 on paper and 10 on vellum for England). Printed in red and black on handmade paper. Woodcut double title page and many decorated initials. *Ransom 36. Sparling 36. Tomkinson, page 116. \$1500*



◀ 91. (KELMSCOTT PRESS)
The Floure and the Leafe, & The Boke of Cupide, God of Love, or The Cuckow and the Nightingale. Edited by F. S. Ellis.
 Hammersmith 1896. Small 4to, quarter-linen and blue paper-covered boards. Fine. One of 300 copies printed in Troy type with the title of each poem printed in red within a half-page woodcut initial. Sydney Cockerell and Wilfred Scawen Blunt note

that the first bound copy arrived at Kelmscott House an hour before Morris's death. **\$1750**

92. KENT, ROCKWELL.
Architectonics. The Tales of Tom Thumtack Architect.
 New York: William T. Comstock, 1914. 12mo, color and gilt pictorial cloth. Brilliant copy in a fine pictorial dust jacket. Tom Thumtack leaps across the sky within a lettered border in red, navy and gilt.
 Stories about architects and their work by Kent's Columbia classmate. Illustrated throughout: the first book illustrated by Kent, preceding his own first published book, *Wilderness*, by twenty years. **\$1000**
SEE COLOR INSERT

93. KENT, ROCKWELL.
The Seven Ages of Man. Illustrated in four drawings by Rockwell Kent.
 New York: Published by the author, 101 Park Ave., 1918. Squarish 4to. Portfolio, gray stiff paper wrappers with illustrated cover label with the above information and limitation notice of 100 copies. Fine and scarce.
 Four plates reproducing drawings, tipped to paper mounts, each signed by Kent. The theme is the ages of man: baby, boy, lover and young corpse. **\$2000**

94. (KENT, ROCKWELL) VOLTAIRE. *Candide.*
 New York: Random House, 1928. 4to, gilt-lettered quarter-morocco and patterned cloth. Mint copy in slipcase. Laid in is a hand-colored invitation to display of the original drawings in an envelope addressed to Carl Pforzheimer. Of 1450 copies signed by Kent, this is one of only 95 specially bound and with all the illustrations hand colored in the artist's studio. Illustrated title page, colophon, thirty initials and 78 vignettes by Kent. **\$3000**

95. (KENT, ROCKWELL) MELVILLE, HERMAN.
Moby Dick or The Whale.
 Chicago: Lakeside Press, 1930. Three volumes. 4to, navy cloth with design and lettering in silver; contained in the original aluminum slipcase. Minor wear to spine tips else about fine. One of 1000 printed on Arnold unbleached antique paper and illustrated by Rockwell Kent with 279 illustrations, of which 25 are spectacular full page. A powerful rendition of the great American novel.

WITH illustrated four page announcement of E. Weyhe Gallery exhibition of the drawings and WITH Lakeside Press prospectus, "Four American Books. The Lakeside Press Announces Illustrated Editions of American Books," Chicago 1930: which includes four illustrated specimen pages for *Moby Dick*, announcement and order form. **\$3500 ▶**





◀ **96. KENT, ROCKWELL.**
New York, no date. 4to, folded sheet printed in pink, blue and silver on page one, the rest blank. Invitation to a party given by Bennett Cerf and Donald Klopfer, "...a so-called Tea or Inspirational Orgy for the spiritual benefit of Rockwell Kent..." One of 99 numbered copies, all of which were numbered one. Sweetly erotic design by Kent of a nymph sprinkling stars from a cocktail glass while

perched on a globe and a reclining figure lying on a mountain top with a cocktail shaker. **\$950**

97. (LIFAR, SERGE) *Serge Lifar: Sixteen Drawings in Black and White* by Eileen Mayo. With a Foreword by Boris Kochno and an Appreciation by Cyril W. Beaumont.

London: C.W. Beaumont, 1928. Large square 4to, limp yellow boards with bust of Lifar on the cover; satin cord stitched at spine. Covers lightly soiled; contents clean and bright. One of 500 copies with dramatic drawings of the dancer by Eileen Mayo in Art Deco style. He is depicted in roles including "Zephyr et Flore", "Barabou", "Romeo and Juliet", "Triumph of Neptune", and "Las Meninas". *DDM 1808. Magriel, page 18. Leslie, page 38.* **\$400**

98. (MacDOUGALL, WILLIAM BROWN)

The Book of Ruth.

London: J. M. Dent & New York: Dodd, Mead, 1896. Squarish 4to, gilt-pictorial cream cloth. About fine. Title page with vignette and border; eight illustrations, including one double-page, ornamental initials, vignettes and sixteen different borders designed by MacDougall. *Harvard, Turn of a Century, 39.* **\$400**

99. MAROT, DANIEL.

Nouveaux Livre d'Ornements pour l'Utilité de Sculpteurs et Orfèvres Inventée et Gravée à La Haye...

Paris: Rapilly (circa 1880?). Folio, handsome new half black oasis leather and Japanese cloth over boards; spine with five raised bands and gilt-stamped title. Title page browned in margins; top margin of plates lightly stained, other scattered foxing. Rapilly reprinted the work originally published in The Hague in 1702. With engraved title page and 71 engraved plates of ornament for furniture, ironwork, decorative paneling, balconies, fireplace surrounds, moldings, columns, etc. The designs are by Marot, J. Barbet, A. Bosse, Jean Marot, Pierre Lepautre, Philibert Delorme, Pierre Collot and others and form an excellent record of contemporary fashions in interior design.

Daniel Marot (1661-1752), an architect and influential designer, worked mainly in England and Holland, where he was employed by William of Orange designing the interiors of his palace at Het Loo and introducing the extravagantly rococo Louis XV style. **\$1000**

101. MELLOR MEIGS & HOWE.

A Monograph of the Work of Mellor Meigs & Howe.

New York: Architectural Book Publishing Co., 1923. Large heavy folio, cloth and boards. Bottom edge of covers rubbed; former owner's name neatly written on title page and front paste-down, else clean and bright in chipped dust jacket. Preface by Owen Wister and articles by Cret, Gilchrist, Price, Meigs and Howe. Frontispiece and profusion of plates from photographs and architectural plans of lavish Pennsylvania country houses, mostly Philadelphia and Main Line. **\$500**



◀ **102. (NASH, JOHN) BATES, H.E.**

Flowers and Faces.

Golden Cockerel Press 1935. Small 4to, green leather spine and marbled boards. Fine. One of 325 copies, signed by the author and printed in Golden Cockerel type on hand made paper. Top edge gilt, other edges uncut. Floral title page and four full page woodcuts by John Nash. **\$800**

CZECH MODERNISM

☞ **103. NEZVAL, VÍTEZSLAV AND KAREL TEIGE.**

Styrsky a Toyen.

Prague: Fr. Borovy, 1938. 4to, pictorial wrappers. Fine (internal crack but sound). Foreword by Nezval and afterword by Teige. The only Czech - language monograph on the two most important Czech Surrealist artists, Jindrich Styrsky and Toyen (pseudonym for Marie Cerminova). With 177 plates illustrating their work, photographic portraits of the artists by Man Ray, and several pages of their poems. Teige typography. **\$1200**

SEE COLOR INSERT



▲ **104. (O'KANE, HELEN) MORRIS, WILLIAM.**

Pre-Raphaelite Ballads.

New York: A. Wessels Company 1900. 8vo, white boards, gilt-lettered cover and spine. Fine. One of 250 large paper copies on Imperial Japanese paper printed in Satanick type with red initials.

Double opening, illustrations and decorative borders by Helen O'Kane.

Princeton, Arts and Crafts Movement in America, 138: "Her style, which is her own kind of Arts and Crafts enlivened with Art Nouveau, seems to have come, like Bradley's, from both Morris and Beardsley. Thompson, American Book Design and William Morris: "The borders have large botanical motifs...while the illustrations recall both Burne-Jones and Beardsley." \$500

► **105. (ORAZI, MANUEL) DIEHL, CHARLES.**

Theodora, Imperatrice de Byzance.

Paris: Edition d'Art H. Piazza (1904). Square 8vo, bound by Lortic in full brown levant morocco with all-over gilt design, raised bands on spine, silk and marbled free endpapers and flyleaves, brown levant morocco doublures with gilt tooling and a single panel in blind. Original printed color wrappers bound in. Very fine in morocco-tipped marbled slipcase.

One of 30 numbered copies on Japan vellum (of a total edition of 300) with an extra suite of illustrations and larger decorations in monochrome or black. Pictorial half-title, titles and section titles, 62 illustrations (mostly full page) in colors and gilt, a variety of borders and numerous color and gilt headpieces in an oriental/Byzantine style, which is echoed in the custom binding.

Carteret, Trésor du Bibliophile, IV, page 140: "interesting publication sought after and costly." \$1250



◀ **106. (ORIENTALISM)**

Articles de Chine et du Japon. Oppenheimer Frères Catalogue No. 16. Paris (1906). 4to, highly decorative color and gilt pictorial wrappers, featuring a samurai. An interesting trade catalogue with color and gilt frontispiece and 43 black and white plates each with numerous objects in porcelain and metals, rugs, furniture, screens, embroidered silks, and so on.

Laid in is a booklet of prices and more detailed descriptions of the objects illustrated. With two letters from the firm dated 1906 in an envelope addressed to a merchant in Montargis. Fascinating for the detailed view of the passion for orientalism of the upper middle class French market. **\$400**

QUINTESSENTIAL 1890s PRODUCTION

107. The Pageant.

London 1896, 1897. Edited by C. Hazelwood Shannon and J. W. Gleeson White. Two annual volumes, all issued. 4to, decorated plum cloth with designs in gilt by Charles Ricketts. The first volume is fine; second volume with spine lettering faded and narrow red streak on front cover.

Excellent set of an important *fin-de-siècle* serial publication issued at the same time as *The Yellow Book* and *The Savoy*. Literary contributions by Yeats, Beerbohm, Lionel Johnson, Swinburne, Verlaine, Maeterlinck and others. Charles Ricketts supervised the layout. Illustrations by Rossetti, Ricketts, Burne-Jones, Millais, Conder, *et al.* The 1896 number contains an original lithograph by Whistler and the 1897 volume a color woodcut in five blocks by Lucien Pissarro, "The Queen of the Fishes." *Harvard, Turn of a Century, 15. \$500*

108. (PALLADIO) BERTOTTI-SCAMOZZI, OTTAVIO.

Les Bâtiments et les Desseins de André Palladio Recueillis et Illustrés par Octave Bertotti-Scamozzi.

Vicenza: Jean Rossi, 1796. Four volumes (complete although a fifth volume on the Roman baths was published in 1797). Small 4to, attractive new binding of handmade paste paper over boards with paper spine labels and handmade period-style endpapers. Foxing, mostly marginal but sometimes heavy. Third edition and first quarto edition; in French, published at the same time as an Italian edition and preceded by the 1786 folio edition and the original edition published in Vicenza 1776-1783. This reduced version has the same text.

Rich, dark impressions of the plates, thirty four of which are folding, beautifully engraved by Antonio Mugnon. Volume I with portrait frontispiece and 52 engraved plates; Volume II with 51 plates; Volume III with 51 plates (of 52? plate 33 never bound in); Volume IV with 54 plates. Scamozzi was a practicing architect and scholar, who took part in the revival of interest in Palladio's work and built in the neo-classical style. Palladio's villas, churches and public buildings are rendered in detailed drawings, plans, facades and elevations. *Berlin Catalogue 2722; Brunet IV, 321; Fowler 231 - all the first folio edition. \$2750*

109. PICKERING PRAYER BOOK.

The Order for the Administration of the Holy Communion and Occasional Offices, According to the Use of the Church of England.

London: William Pickering, 1844. Folio, contemporary dark red morocco in antique style with four brass bosses at corners of each cover; spine banded and gilt-lettered. Very attractive copy. Printed by C. Whittingham, Chiswick in black and red in old English type with title page and ornaments in imitation of earlier works. The colophon states that this work was ordered by Queen Victoria to be annexed to the Book of Common Prayer and used in churches throughout England and Ireland. This work is not in Keynes (neither is a smaller version published in 1848) although it was printed at the same time as the six volumes of Books of Common Prayer, which comprised books from Edward VI to the present time. Device no. xviii on title page as in the *Book of Common Prayer, with the Psalter*; also printed in 1844. **\$950**

110. (PLEČNIK, JOŽE)

Novosti Prazského Hradu A Lán (New Additions to the Prague Castle and Its Grounds.

Published on the occasion of the 10th anniversary of the Czechoslovak Republic by the Administration of Construction of the Prague Castle. 1928. Folio, flexible boards, gilt vignette of the castle on front cover. Very good.

With 127 photographic plates of architectural and landscape additions to Prague Castle. Interiors are also photographed. The work, although not attributed in the book, is by Jože Plečnik (1872-1957), who was appointed Prague Castle Architect in 1920 and spent the next decade modernizing the castle. His architectural vocabulary, grounded in history and tradition ranging from ancient Egypt to Constructivism, has drawn post-modernist architects to Prague. **\$975**

111. (POSTERS) ALEXANDRE, ARSÈNE, M.H. SPIELMANN, H.C. BUNNER AND AUGUST JACCACI.

The Modern Poster.

New York: Scribner's, 1895. Small 4to, white linen with color paste-down illustration on front cover, gilt and navy design on rear cover, design on spine and gilt lettering, all by Will Bradley. Soiled, spine tips a little rubbed. One of 250 copies on Imperial Japan (another 750 were on enameled book paper).

Chapters on French posters and book covers, English posters, American posters and Italian poster and music-book covers. **\$275**

112. (POSTERS) FRENZEL, H.K. Ludwig Hohlwein.

Introduction by Dr. Walter F. Schubert. English translation by Herman George Scheffauer. Berlin: Phoenix Illustrationsdruck und Verlag, 1926. 4to, blue cloth with gilt lettering and device on spine and cover. Recased with most of original covers and spine laid down; edges worn. A serviceably bound copy, internally fine. With 73 page text and 268 plates (63 in color) of posters, packaging and advertisements by the key figure in German poster and commercial art of the 1920s. **\$900**

113. (POSTERS) SCHUBERT, DR. WALTER F.

Die Deutsche Werbe-Graphik.

Berlin: Francken & Lang, 1927. Folio, coarse tan linen binding decorated in red and black with turned-in edges. Fine except for mild foxing at preliminaries and last few pages. A superb copy in the rare original cardboard box (two inches of fold-over flap gone) with spine of box repeating the lettering and design of the book.

Only edition of this important study of a great era of German graphic design for posters, packaging, advertising, book illustration, programs for theater and sports, etc. Profusely illustrated, mostly with tipped-in color plates of work by Bernhard, Hohlwein, Klinger, Preetorius, Gipkens, Kleukens, Cissarz, Pechstein and many others. **\$2750**

114. PRICE, FRANCIS. ►

The British Carpenter: Or, A Treatise on Carpentry... The Third Edition enlarged and illustrated with Sixty-Two Copper-Plates.

London: Printed by C. and J. Ackers... for C. Hitchcock and L. Hawes, 1753. 4to, contemporary (or early) full calf, spine

banded with diaper-pattern in gilt; joints repaired, some wear. Supplement bound in, as issued, ...*Containing Palladio's Orders of Architecture, with the Ornaments of Doors and Windows...* Two frontispieces and sixty engraved plates. Eileen Harris, *British Architectural Books and Writers*, 709: "...the first comprehensive work on carpentry in English and the standard one for the remainder of the century." A very popular work in the American colonies. **\$1250**

115. (PROPAGANDA)

Dognat i Peregnat (Overtake and Surpass).

Circa 1934. Set of 72 color postcards in the original gilt-lettered folding box, as issued. (Only 70 cards are called for on the top of the box.) The postcards have curled at the edges with age and the box is a little worn, still a very nice example of an uncommon piece.

The cards relate to the Russian economy. Each card shows an aspect of technology, manufacture or education; symbols show the progress made by the Soviet Union. For example, passengers carried by Soviet railroads between 1913 and 1933 are represented by railroad cars at 25,000 passenger/kilometers; public dining rooms symbolized by bowls of soup. Among the subjects are production of agricultural machines, growth of electric power stations, and increase in number of literate people. Explanation in English and German on back of each card. **\$1750**

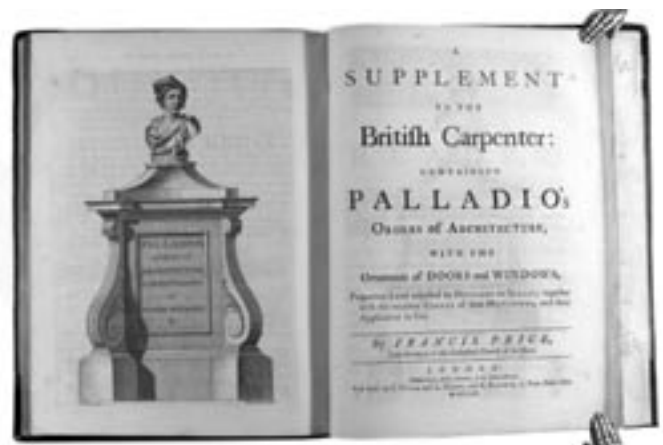
SEE COLOR INSERT

116. REPTON, HUMPHREY.

Observations on the Theory and Practice of Landscape Gardening. Including Some Remarks on Grecian and Gothic Architecture...

London: for J. Taylor at the Architectural Library, 1803. Small folio, early 20th century half olive morocco gilt by Morrell. Spine slightly faded, light offsetting from plates, scattered marginal spotting. Early owner's inscription on blank side of portrait with some bleed through.

Frontispiece portrait and 40 aquatint illustrations of which 11 are hand colored (9 of these with hinged overslip views), 3 hand tinted plates, 11 black and white plates (3 of these with hinged overslip views), 2 maps (one hand colored) and 13 aquatint illustrations in the text including 3 with hinged overslips. The text includes long quotations from the famous Red Books, which



Repton prepared for his clients, his manuscript albums, many now lost, and his evaluations of earlier landscape gardeners: Capability Brown, Payne Knight, Uvedale Price, and others.

Scarce first edition of Repton's most important contribution to the theory of landscape architecture (a term he invented). The overslip views show proposed improvements to the landscape of English country estates. Under the moveable flaps appears the landscape as improved by Repton. What God would have done if He had the money, according to a famous quip. *Abbey, Scenery*, 390. **\$10,000 SEE COLOR INSERT**

117. RICH, ADRIENNE CECILE.

Not I, But Death. A Play in One Act.

Baltimore: Privately printed, J. H. Furst Company, 1941. 16mo, green paper-covered boards, paper spine and cover labels. Fine. One of the poet's two juvenile efforts printed in a small edition for family and friends. Sold with an ALS to the bookseller, (*moi*) thanking her for the return of personal letters written in the late 1940s. **\$1950**

118. (RICKETTS, CHARLES) WILDE, OSCAR.

A House of Pomegranates.

London: Osgood, McIlvaine, 1891. Small 4to, half -green cloth, gilt-lettered and ornamented and ivory cloth boards stamped in coral and gilt with design of peacock, fountain and pomegranates; spine lettered and decorated in gilt. Excellent copy (hinges cracked) of an often disheveled book. Custom chemise and slipcase of purple cloth and darker purple morocco. Twelve illustrations by Charles Ricketts and four by C.H. Shannon, which in all examples of this book are faint due to a mistake in production. Ornamental vignettes throughout by Ricketts, many with a pomegranate motif.

Harvard, The Turn of a Century, 6. *Mason, Bibliography of Oscar Wilde*. *Taylor, Art Nouveau Book in Britain*. *Ricketts, A Defense of the Revival of Printing*. **\$1750**

119. (RICKETTS, CHARLES) DeTABLEY, LORD (JOHN LEICESTER WARREN) *Poems Dramatic and Lyrical.*

First and Second Series. London: Elkin Mathews & Elkin Mathews and John Lane, 1893, 1895. Two volumes. 8vo, elaborately gilt-decorated green cloth binding designed by Charles Ricketts. Untrimmed edges and preliminary leaves lightly foxed, else bindings and contents clean and bright. Tissue-guarded illustrations by Ricketts.

Taylor, Art Nouveau Book in Britain, notes that the illustrations are in the style of continental high Art Nouveau and also influenced by Rossetti, "slightly exaggerated and tinged with self-conscious decadence." *Krishnamurti 193*. *Nelson, The Early Nineties: among "the most beautiful and consummately designed trade books of the 1890s"* **\$400**

120. (RICKETTS, CHARLES) WILDE, OSCAR. ►

The Sphinx.

London: Elkin Mathews and John Lane, 1894. Printed by the Ballantyne Press and designed and illustrated by Charles Ricketts. 8vo, modern quarter-crimson morocco and cream linen with original gilt-stamped vellum covers and spine with sphinx

design by Ricketts bound in. Usual pinpoint foxing, sometimes considerable. One of 200 copies printed in rust, black and green on Arnold hand made paper with the Vale Press watermark. Ricketts notes in his *Recollections of Oscar Wilde* that part of the edition was destroyed by a fire at the press.

Pictorial title page, nine illustrations and initials by Ricketts, the first book over which he had complete control of the design, and the last book published by Wilde before his imprisonment.

Harvard, The Turn of a Century, 10. *Gordon Ray*, 262: "... a perfect whole, as harmonious as it is dazzling... his most original and consistent work." **\$4000**

121. (RICKETTS, CHARLES) RAYMOND, JEAN PAUL AND CHARLES RICKETTS.

Oscar Wilde. Recollections.

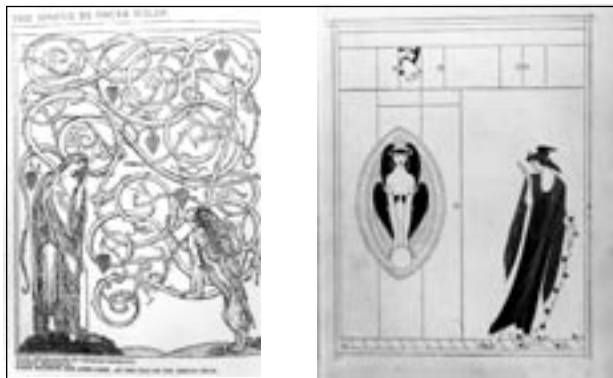
Bloomsbury: Nonesuch Press, 1932. Narrow 8vo, gilt-pictorial white buckram designed by Ricketts. Fine in black dust jacket with gilt-lettered spine (chipped at upper edge). A striking binding. One of 800 copies printed in red and black with typography by Francis Meynell. Jean Paul Raymond was a fictitious character created by Ricketts to enable him to express his indignation at the fate of his friend, Oscar Wilde. **\$500**

122. ROBINSON, WILLIAM.

Home Landscapes... Illustrated with Sun Pictures taken in the Farms, Woods, and Pleasure Grounds of Gravetye Manor by George Champion.

London: John Murray, 1914. Small folio, deluxe publisher's binding of half vellum and cream cloth. Fine. An imposing book, especially in this condition.

Letterpress by the Chiswick Press and 32 fine gravure plates from photographs, with tissue guards. A study of picturesque landscape design and planting around the country house using examples from Gravetye Manor, a stone Elizabethan manor in West Sussex built in 1598 by Richard Infield for his wife Katherine. Until 1935 it was the home of William Robinson and is now a hotel preserving his landscape. One of England's greatest gardeners, Robinson was a pioneer of the English natural garden. From the Preface: "This art is a purely English one - we were the first to depart from the builder and decorator's way with a garden." Chapters on "Italian Gardens and Their Lessons for Good or Evil", "Planting by Lakes and Rivers", and "Rock Gardens of the Future". **\$900**



🦋 **123. ROSSETTI, WILLIAM M., editor.**

Ruskin: Rossetti: PreRaphaelitism. Papers 1854 to 1862. London: George Allen, 1899. Thick 4to, decorated cloth and boards; sunflowers, monograms and title banner in gilt on front cover, gilt-decorated and lettered spine. Spine darkened but legible, with a small brown spot; crack at inner hinge but sound. One of a limited edition of 250 copies beautifully printed on antique paper. Collection of letters to and from Dante Gabriel Rossetti, mostly from John Ruskin, and also William Rossetti, Madox Brown, Elizabeth Siddal, Browning, and others. Fourteen tissue-guarded gravure plates of Rossetti's paintings. *Fredeman 72.6. \$600*
SEE COLOR INSERT

124.(ROYCROFT PRESS) BROWNING, ROBERT.

The Last Ride.
1900. 8vo, full vellum, silk ties. About fine. One of 940 copies signed by Hubbard and the illuminator, Alta Hatley. Ten full page hand-colored plates ascribed to Samuel Warner but actually a direct copy of Caruchet's designs for Uzanne's *Voyage Autour de Sa Chambre*. Beautiful Art Nouveau figural and floral borders surround the text block on each page. *McKenna, 59. Princeton, Arts and Crafts Movement in America, 147. \$750*

▶ **125.
(ST. DOMINIC'S
PRESS)
(GILL, ERIC).**

*Horae Beatae
Virginis Mariae
Juxta Ritus
Sacri Ordinis
Praedicatorum Jussu
Editae.* Ditchling
1923. 4to, oatmeal
linen boards; some uneven darkening. One of 220 copies with woodcut illustrations by Eric Gill and text and music printed in red and black in Caslon type on Batchelor handmade paper. Lovely edition of the Dominican Rite with the plainchant notation between red staves. Printed and used both by Dominican novices and by the Dominican Tertiaries of Ditchling Common. Twelve wood engravings by Eric Gill and two by Desmond Chute. *Sewell 50. Gill 384. Stanley Morison, English Prayer Books, #586 (honorable mention). \$1200*



126. The Savoy: An Illustrated Monthly.

Edited by Arthur Symons.
London: Leonard Smithers, January-December 1896. Numbers 1 to 8, all published, bound in three volumes. 4to, publisher's elaborately gilt-pictorial navy cloth with front cover design by Aubrey Beardsley. Spectacular binding, bright and fresh. First edition in book form and the first state of the binding with "Leonard Smithers/1896" at base of spines. This binding is advertised at rear of #8: "Artistic blue cloth cases, with elaborate cover design in gold by Aubrey Beardsley, to bind the complete set of "The Savoy" in three volumes..." Each issue is preceded by print of the front wrapper on white paper; all original advertisements are present at rear of each number. Volume I with

Beardsley-designed bookplate of William West. Literary contributors include George Bernard Shaw, Beerbohm, Beardsley, Havelock Ellis, W. B. Yeats, Verlaine, Gosse, Conrad and others. Illustrations by Beardsley, the art editor, and others. Many artists and writers for The Yellow Book followed Beardsley to *The Savoy* after his expulsion. According to Stanley Weintraub, the periodical was named for the great new London hotel to suggest modernity, opulence and magnificence. *Harvard, The Turn of a Century, 34: "... perhaps the most mature and consistent periodical to express the literary and artistic culture of the Nineties in England."* *Lasner 103. \$2750*
BACK COVER

BEARDSLEY POSTER

▶ **127. The Savoy.**

London, November 1896.
Color lithograph poster printed in green, red and black. Adaptation of wrapper design of Savoy No.8, it depicts a seated Pierrot with lettering. Fine, no center fold, matted and attractively framed. Beardsley posters are scarce, especially in this condition and in color. The poster promotes the collected issue of the magazine in three volumes, priced at one guinea. *Lasner, 103b: "Beardsley produced the lithograph by adding pen and ink and watercolor to pulls of the line block supplied to him by Smithers."* **\$1000**



🦋 **128. SEGARD, SIR W. AND FRANÇOIS MARTIN TESTARD.**

Picturesque Views of Public Edifices in Paris by Messrs. Segard and Testard Aquatinted in Imitation of the Drawings, by Mr. Rosenberg.
London: Printed by J. Moyes... 1814. 4to, newly rebound in simple gray boards, paper spine label. Library stamp on reverse of frontispiece and on verso of one plate. Coloring fresh; one plate with smudge outside of image. A charming book, the plates very attractive in the round format. Twenty hand-colored aquatints in the form of circular views of Paris. *Abbey, Travel, 104. \$950*
SEE COLOR INSERT

129. SHELLEY, G. E. A Handbook to the Birds of Egypt.

London: John Van Voorst, 1872. 8vo, tan polished calf by Rivière, rebaked with gilt-ornamented spine and morocco label laid down. Inner dentelles gilt; marbled endpapers; armorial bookplate. Descriptive account with information on habits and location of Egyptian birds. Fourteen hand colored lithograph plates after drawings by J. G. Keulemans. The birds, some illustrated here for the first time, were examined in their Nile habitats by the author, who made three tours and gives information on his travels as well. This attractive book was intended for hunters and collectors. *Nissen 872. Anker 469. \$925*

AMERICAN POLITICAL CARICATURE

🦋 130. STEPHENS, HENRY L.

The Comic Natural History of the Human Race.

Philadelphia: S. Robinson, 1851. 4to, blue boards, neatly rebacked in leather, gilt-lettered. Foxing and spotting as usual to text and illustrations but coloring remains bright and the images are clean. Laid in is a useful two page letter dated 5/29/46 to the previous owner from the chief of the Reference Department, NYPL, identifying the actual people who were caricatured. Forty illustrations by Henry Stephens, popular early American comic artist, color-lithographed by Rosenthal, some with partial hand-coloring as well. The anthropomorphic figures (birds, animals and fish with human heads and faces) represent notable contemporaries. For example, "Humbug" is P.T. Barnum and Henry Clay is "The Same Old Coon". *Sinclair Hamilton, Early American Book Illustrators and Wood Engravers 1670-1870, #1213: "scarce and amusing". \$1500*

SEE COLOR INSERT



◀ 131. SÛE ET MARE.

*Intérieurs de Sûe et Mare
Présentés par Jean Badovici,
Architecte.*

Paris: Albert Morancé (1924). 4to, vivid orange cloth and board portfolio, cloth ties. An exceptionally fine, bright copy. Frontispiece and vignette illustrations by Paul Vera, preliminary text by Badovici; two plates in the text and fifty plates hors texte, including eight in pochoir color. Louis Sûe, the avant-garde painter, and André Mare were among the most refined and elegant Art Deco

designers. Their partnership, La Compagnie des Arts, was formed in 1919 and produced a wide range of furniture, lamps, printed fabrics, wallpaper and decorative objects. The plates show interior views and studies for furniture and objects.

Duncan, Art Deco Furniture, pages 165-166: "Few if any designers of 1920s furniture developed a more distinctive style... Not only did their furniture echo the past, but it was profoundly French..." \$1250

132. SVETLOV, V. (VALERIAN IVCHENKO).

Le Ballet Contemporain.

Edited with the collaboration of Léon Bakst. St. Petersburg 1912. 4to, modern full morocco, spine gilt-ornamented; hinges neatly reinforced. Original decorated ribbed silk front cover by Lanceray bound in. One of 525 copies of the French edition (there was also an edition in Russian), signed by De Brunoff, the editor.

A lovely book with text decorations by Bakst and Benois, some mounted on gray art paper. Costumes and set design by Bakst, Benois, Roerich and Golovine; portraits of Diaghilev, Benois and Isadora Duncan by Bakst; photographs of Nijinsky, Karsavina, St. Dennis, Pavlova, Petipa, Tagliioni, *et al.* **\$1200**

🦋 133. (SVIN'IN, PAVEL PETROVITCH)

Sketches of Russia; illustrated with fifteen engravings.

London: R. Ackermann, 1814. 8vo, full red morocco by Morrell; gilt-lettered, banded and decorated spine; covers ruled in gilt. Top edge gilt, other edges untrimmed. Front hinge skillfully repaired, else fine.

Fifteen color plates, including two portraits and 13 hand-colored aquatints of views and scenes. Complete with engraved leaf of music, "A Russian National Song." *Tooley, 478: "a scarce book with very charming plates." \$1850 SEE COLOR INSERT*



AFRICAN PROVERBS

▲ 134. THARAUD, JÉROME AND JEAN.

Au Pays de Samba Diouf; Proverbes Africains. Aquarelles du Sénégal et du Sudan par Mary-Morin.

Paris: A l'Enseigne du "Chardon d'Or"/ Editions Radot (1927). 4to, unbound sheets, loose as issued in plain cloth and board portfolio. Fine. One of 250 copies with one leaf of text and 30 plates of life and scenery illustrating proverbs from Senegal and Sudan. Locations are noted on the plates. Colored in pochoir by Propin under the artistic and literary direction of José Almira. **\$975**

135. THOREAU, HENRY D.

Where I Lived and What I Lived For.

(Waltham St. Lawrence: Golden Cockerel Press, 1924). 16mo, vellum spine and blue batik boards; gilt lettered spine. Spine darkened else very nice copy of a delightful small book, one of 350 copies, with seven small wood engravings by Robert Gibbings printed in blue ink. **\$300**

AMERICAN COLOR PLATE RARITY

🦋 136. (TRADE CATALOGUE) *Exterior Decoration: A Treatise on the Artistic Use of Colors in the Ornamentation of Buildings, and a Series of Designs Illustrating the Effects of Different Combinations of Colors in Connection with Various Styles of Architecture.*

New York & Chicago: Coffin Devoe & Company, 1885. Oblong folio, original dark red pebbled cloth; gilt-lettered cover. Expertly rebacked with matching cloth, new end bands, inner joints

reinforced with compatible cloth. Old dark stain affecting a few letters of the Chicago imprint on cover. Dampstain to edges of the two plates of paint chips. Overall, a near fine copy of a very scarce book, which is usually in disheveled condition when found.

One of the best of the house paint trade catalogues for ready-mixed paint, which became popular in the 1870s. Twenty color lithograph plates printed by Forbes Co. of Boston and New York show the appearance of various color combinations on different styles of houses. Two leaves at end, each with 25 mounted color chips, and interesting illustrated advertisements, including depictions of the company's factories and products and color reproductions of their package and can labels.

Reese, Nineteenth Century American Color Plate Books, page 79: "In the 1880s paint companies such as Lucas, Devoe, Seeley Brothers and Sherwin-Williams produced a number of lavish portfolios of painting designs for buildings. These fall somewhere between books and trade catalogues, intended to promote products and provide design ideas." **\$3500 SEE COLOR INSERT**

137. (TRADE CATALOGUE) WESSELL, NICKEL & GROSS.

Illustrated Catalogue of Piano-Forte Actions.

New York 1893. Oblong 4to, black pebbled cloth, decorative gilt lettering on front cover. Fine copy of a handsomely produced catalogue for a firm established in 1874 which manufactured piano components. Two plates of the company's factory and office at 457 W. 45th Street and Tenth Avenue, portrait of the company's principals, four pages text and 53 spectacular illustrations, most lithographed in color, silver and gilt, of the firm's products. They are depicted with incredible precision. *Trade Catalogues at Winterthur, 1432.* **\$2000 SEE COLOR INSERT**

138. TRIGGS, OSCAR L.

Chapters in the History of the Arts and Crafts Movement.

Chicago: Bohemia Guild of The Industrial Art League, 1902. 8vo, tan buckram printed in blue and blue paper-covered boards, gilt lettering and device on cover. Very good copy of a book important in the American Arts and Crafts movement. Frontispiece and two plates. Chapters on William Morris, Carlyle, Ashbee and Ruskin and on the Rookwood Pottery as an example of the ideal workshop, "the association of art and labor." Includes a "Proposal for a Guild and School of Handicraft in Chicago". The following year Triggs founded a William Morris Society in Chicago. **\$425**

139. TUER, ANDREW.

The Book of Delightful and Strange Designs. Being One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter. London: Leadenhall Press (circa 1893). Oblong 8vo, linen spine and blue paper-covered boards. Edge wear, spine label rubbed with loss of lettering, professionally recapped at spine ends and thus a nice, sound copy. Christmas 1895 inscription "with the compliments of the author."

The frontispiece in this limited edition is an actual Japanese stencil. Introduction in English, French and German with figures in the text and 104 stencil designs printed in white on black, of which forty are double page. A charming Aesthetic Movement

book, important in the development of graphic design; e.g., Vienna Secession, Wiener Werkstätte, Will Bradley. The designs are close to those in Lambert's 1878 *Motifs Decoratifs Tirés des Pochoirs Japonais*. See *Wichmann. Japonisme, pages 199-203*, on dyer's stencils. **\$595**

140. TUER, ANDREW W. *History of the Horn-Book.*

London: Leadenhall Press, 1897. Thick 4to, cloth, leather spine label. Some soil to binding and internal smudges but very nice. This is the one volume edition with three actual horn-books in pocket in rear: on oak, card and ivory. The ivory horn-book was unknown at the time of the earlier two volume set which contained seven horn-books. With 300 illustrations. **\$575**

141. UNION OF ARTISTES MODERNES - UAM. (Paris)

Charles Moreau (1930). 4to, white wrappers with bold design in red and black, incorporating the initials of the group UAM. Fine. Text by Pierre Lièvre, 24 fine photographic plates of work by the members and some stylish advertisements. Chic Art Deco work in jewelry, lighting, silver, interior design, sculpture, architecture, bookbinding, textiles, furniture, etc. by Chateau, Barillet, Sonia Delaunay, Fouquet, Herbst, Jourdain, Legrain, Mallet-Stevens, Prouve, Puiforcat and others. (Eileen Gray was also a member of the group.) Photographs by Thérèse Bonney. and others. UAM was founded in 1930 and this seems to be their initial publication, documenting their first Salon. **\$650**

142. URBAN, JOSEPH AND HEINRICH LEFLER.

Ansichten vom Wiener Rathauskeller.

Vienna: Martin Gerlach (1899). Oblong 4to, portfolio, lettered boards and cloth spine, ties. Fine. With accompanying booklet (a little soiled, bit of corner missing). The portfolio contains 51 photographic plates on thick card stock of the interiors of the Rathauskeller, decorated by Lefler and Urban, assisted by Karl Wilda, Alexander Goltz, Hugo Darnaut and others. The booklet contains fifteen chromolithograph plates on glossy paper of Lefler and Urban's artwork for the building.

The restaurants, wine cellar, bar and halls were located beneath City Hall. This was the most significant project awarded by the Viennese government to an architect at the turn of the century. Huge murals by Lefler in the style of his and Urban's medieval and historical book illustrations provided the overall decorative



scheme which included the furniture and architectural elements. A wonderful documentation of this work of *fin-de-siècle* architecture and decoration by the “Twins”, as they were known in Jugendstil art circles. *Carter and Cole, Joseph Urban, pages 24-30. \$1850*



◀ **143. (VALE PRESS) LONGUS.**

Daphnis and Chloe. A Most Sweet and Pleasant Pastoral Romance. London: Elkin Mathews and John Lane, 1893. 4to, green cloth. Binding a little darkened and soiled, spine ends rubbed; a very good plus copy, internally fresh. Printed by the Ballantyne Press and considered by Ricketts to be an early Vale Press book. One of 210 copies with 37 woodcuts designed by Charles Shannon and Ricketts, drawn on wood by Ricketts

for uniformity of style and then engraved by both. The earliest book with original wood engravings by the pair, its classical Renaissance style influenced by the Aldine *Hyperotomachia* of 1499. *Harvard, The Turn of the Century, 9: “An unexpected note of humor is found in the illustration of the wedding feast on p. 97, attended by the artists themselves and their friends.” \$1250*

144. (VALE PRESS) MARLOWE, CHRISTOPHER AND GEORGE CHAPMAN. *Hero and Leander.*

(London 1894) 8vo, full vellum decorated with geometric and floral designs. Age-darkened, a little bowed, few leaves foxed. Still an attractive copy. Doris Louise Benz leather book label. Another pre-Vale Press production, designed by Charles Ricketts and Charles Shannon at “The Vale”, their home in Chelsea. One of 220 copies with pictorial title page, six vignette illustrations and ornaments designed and cut on the wood by Ricketts and Shannon. *Taylor, Art Nouveau Book in Britain. Harvard, The Turn of a Century, 11: “The effective small cuts combine the style of the early Florentine woodcut with the elongated Pre-Raphaelite figure style.” \$1250*

▶ **145. (VALE PRESS) MOORE, T. STURGE.**

Danaë. (London 1903). 8vo, linen and boards, printed cover label. Fine copy of a handsome, beautifully printed book. One of 230 copies, printed in black and red, of the last book published by the Vale Press. Three illustrations designed and engraved on wood by Charles Ricketts. **\$750**



146. (VALE PRESS) APULEIUS.

De Cupidinis et Psyche's Amoribus Fabula Anilis. Edited by C. J. Holmes. 1901. 4to, quarter-linen and blue boards, paper cover label. Corners bumped; light foxing to bottom of preliminary pages; still an excellent copy. One of 310 copies of one of the few large format Vale Press books. First page of text with three-quarter border and decorated initial and five vignette woodcut illustrations by Charles Ricketts. *Taylor, Art Nouveau Book in Britain. \$800*

▼ **147. (VERTÈS, MARCEL) MAC ORLAN, PIERRE.**

Les Jeux du Demi-Jour. Paris: Les Arts et le Livre, 1926. Folio, stiff pink pictorial wrappers. Light wear to a few spots but an attractive copy. Out-of-series copy from an edition of 600 on vélin (which included 100 on Chine, with a second suite and signed). Twelve lithographed plates by Vertès of the demi-monde and brothel life. Text with ornaments in green. **\$900**



MARK BEARD LITHOGRAPHS

149. (VINCENT FITZGERALD & CO.) SITWELL, DAME EDITH.

The Death of Venus. Introduction by Michael Feingold. New York 1983. 4to, calf spine in the shape of a column and green silk and linen over boards, hand-lettered in silver. Contents loose as issued. Fine. One of only 50 numbered and signed copies by the artist Mark Beard, his first *livre d'artiste*. Seven lithographs, one folding, of which six are hand-tinted by Beard. Prospectus and photocopied list of production, signed by Beard, are laid in. **\$1500**

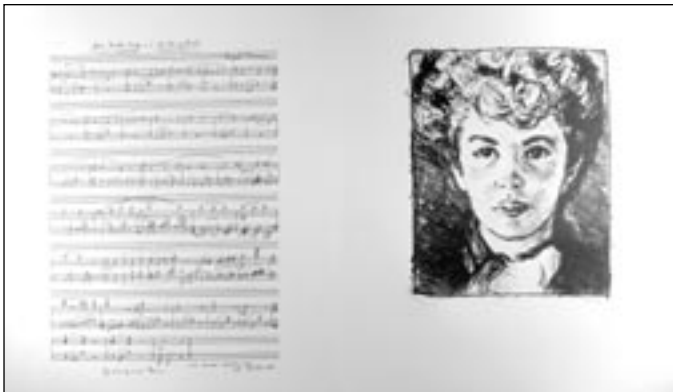
150. (VINCENT FITZGERALD & CO.) THOMSON, VIRGIL. *Eighteen Portraits.*

New York 1985. Folio, blue silk folding box, contents loose as issued. Fine. A handsome collaboration between Virgil Thomson the composer, and the artist Maurice Grosser, who worked together on Thomson's operas. One of 120 numbered copies signed by both. Eighteen lithographed portraits by Grosser accompany compositions by Thomson in his hand. Each is initialed and numbered by Grosser. They include mutual friends in arts and letters, including Theodore Johnson, who sang Thomson's

operas, and Jane Bowles the writer.

The manuscript compositions are hand printed by John Hutcheson; letterpress by Wild Carrot; calligraphy by Jerry Kelly; pulled at Bob Blackburn's Printmaking Workshop in New York.

\$2250 ▼



151. VITRUVIUS. *Vitruvius Iterum À Iocundo Revisi Repurgatique Quantum Ex Collatione Licuit.*

Florence: Filippo de Giunta, 1513. Small 8vo, 18th century vellum, gilt spine label. Bound with FRONTINUS *De Aqueductibus* as issued. Title page with erased penciling at top, small clean tear and faded early ownership signature. (i-v), 1-187 and (1)-24 with last leaf misnumbered 34 +(24) index. Leaves zii and ziii repaired in margin with loss of text to zii only.

Woodcut title border, printer's mark on verso of colophon leaf and 140 woodcut illustrations. Printed entirely in Italic, the Italian cursive vernacular type based on 15th century writing, which came into fashion in the early 1500s in the production of neat portable volumes. Edited by Fra Giocondo, who succeeded Bramante in building St. Peter's.

The first pocket-sized edition of any architectural work and the first "pocket Vitruvius", intended for the use of artisans, merchants and students. First edition thus and an appealing copy. *Fowler 394. Berlin Catalogue 1799. \$10,000*

AFRICAN EXPLORATION

152. VON HÖHNEL, LIEUT. LUDWIG.

Discovery of Lakes Rudolf and Stephanie:

A Narrative of Count Samuel Teleki's Exploring and Hunting Expedition in Eastern Equatorial Africa in 1887 and 1888.

Translated by Nancy Bell (N.d'Anvers). London: Longmans, Green, 1894. Two volumes. Large 8vo, original red-brown cloth stamped in gilt, including spine and front cover vignettes. Large folded map at end of each volume on linen hinges, portrait and map as frontispieces, extensive photo-engraved illustrations in the text. Very good copy, gilt bright, early owner's signature on half-titles, later owner's small handstamp on verso of title pages. First English edition (first published in German in 1892) of the narrative of a sporting and exploring expedition headed by Count Teleki, which went inland as far as the foothills of Kilimanjaro, accumulating extensive geographical and scientific information during an often arduous journey. Teleki discovered Lakes Rudolf and Stephanie in the region south of the Ethiopian highlands. **\$2000**

153. WHARTON, EDITH. *Italian Backgrounds.*

New York: Charles Scribner's, 1905. Tall 8vo, dark green cloth with gilt-lettered cover and spine with design by Margaret Armstrong in blue, gray and cream. Near fine copy of the first edition of Edith Wharton's first travel book. Thirteen plates by E. C. Peixotto with lettered tissue guards. **\$250**

154. (WHISTLER, JAMES) *A Catalogue of Blue and White Nankin Porcelain Forming the Collection of Sir Henry Thompson. Illustrated by the Autotype Process from Drawings by James Whistler, Esq. and Sir Henry Thompson.*

London: Ellis and White, 1878. Small 4to, gold cloth embossed with all-over design of thorns and thistles. Unusual and beautiful Aesthetic Movement binding, bright and clean with minor bumping to spine extremities. With the pencilled ownership name of Nelson C. White, American artist and critic, and his pencilled note on front pastedown, "scarce", and recording purchase of the book in 1935 from Weyhe.

Descriptive text for each piece and illustrations for forty nine items from the Thompson collection in the autotype process from ink and wash drawings by the owner and by James Whistler. The twenty plates by Whistler are signed in the plate with his characteristic butterfly signature. In the 1870s Whistler was increasingly involved in interior decoration, producing his famous Peacock Room for F.R. Leyland in 1876, which he decorated with porcelain and oriental designs, reflecting the passion of the time. **\$1250**

WILDE, OSCAR. SEE ABOVE: (BEARDSLEY) Salome. (RICKETTS) The Sphinx (RICKETTS) House of Pomegranates RICKETTS. Oscar Wilde. Recollections.

► **155. WILLETTE, ADOLPHE.**

Pauvre Pierrot.

Paris: Leon Vanier (1896). Small folio, portfolio of royal blue boards with lettering and vignette of a hanged Pierrot in silver. Binding bright; very slight browning to plates. This edition with 39 leaves is unknown to bibliographers, who list others with different numbers of plates, sizes and papers. Entirely engraved: title page, author's preface and 37 plates printed only on the rectos.

Pierrot, Willette's career-long alter ego is the "sympathetic metaphor for the artist's plight in society... the vulnerable artist-poet whose genius and sensitivity are never fully appreciated by society." Pierrot falls in love with a worldly woman, is ridiculed and commits suicide. *Cate and Hitchings, editors. The Spirit of Montmartre. Cabarets, Humor, and the Avant-Garde 1875-1905, page 37 and figures 37 and 38. \$750*



156. (WINE) MOREAU-BÉRILLON, C.

Au Pays du Champagne. Le Vignoble-Le Vin.

Preface by Léon Bourgeois. Reims: Librairie L. Michaud (1924). Thick 4to, half-red morocco and marbled boards, spine banded, gilt lettered, ruled and ornamented. Fine. Of a total edition of 1625, this is one of 125 on papier à la cuve du Marais, and it is an imposing book. Extensive study, profusely illustrated, of champagne and wine culture in that region. *Not in Gabler.* **\$450**

157. WORCESTER, C. R. G.

The Junks and Sampans of the Yangtze.

A Study in Chinese Nautical Research.

Shanghai: Statistical Department of the Inspectorate General of Customs, 1947-1948. Two volumes. 4to, original green cloth, gilt lettered. Very clean, gilt bright, text firm. First edition. Signed presentation by Lester Knox Little, Inspector General of Customs. Definitive work with profusion of illustrations, including text illustrations and nearly 200 full page and folding plates, primarily scale plans of various ships and boats, and eight full page and folding maps. Worcester spent thirty years as River Inspector on the Yangtze with the Chinese Maritime Customs Service. The first volume is a revision of an earlier work by Worcester on the junks and sampans of the Upper Yangtze, published in 1940. **\$1000**

158. (WREN, CHRISTOPHER) Sir Christopher Wren A.D.

1632-1723. Bicentenary Memorial Volume published under the auspices of the Royal Institute of British Architects.

London: Hodder & Stoughton, 1923. Thick 4to, full vellum with gilt lettering, rules and coat of arms. Bright, fine copy. One of 250 copies and a very handsome book thus. Numerous illustrations throughout, including thirteen color plates. **\$750**

► **159. WRIGHT, FRANK**

LLOYD. V.C. Morris.

No place, no publisher, circa 1948. 4to, buff wrappers with circular motif, echoing the building it describes, in gilt and red with red lettering. Fine copy of a pamphlet describing the V. C. Morris shop on Maiden Lane, San Francisco, the only executed retail shop by Wright. Twelve pages and eight illustrations; text by Wright (on rear wrapper), Mr. and Mrs. Morris, Edgar Kaufmann, Jr. and Elizabeth Mock.



The most striking feature of the shop's facade is a low deep single arch reminiscent of the work of H. H. Richardson, which penetrates a monumental blank wall of long thin buff bricks with a horizontal and a vertical strip of light. The motif of the circle is also expressed in the built-in display furniture and the spiral ramp used later with great effect at the Guggenheim Museum. *Sweeney* 799. **\$750**

160. Yellow Book. An Illustrated Quarterly.

London: Elkin Mathews and John Lane & Boston: Copeland & Day (later: London: John Lane, The Bodley Head Boston: Copeland & Day. London & New York :John Lane, The Bodley Head), 1894-1897. Complete in thirteen volumes. 8vo, yellow cloth stamped in black with designs by Aubrey Beardsley and others. Extremely nice set, bindings clean and with unchipped spines. Scattered foxing to text; plates clean. Volumes printed variously on coated and laid papers and with advertisements dated in the year of publication except for volumes without ads (Vol. I, II, VIII, XI-XIII).

Aubrey Beardsley was the art editor until dismissed at the time of the Oscar Wilde trials. Other contributors include Ethel Reed, Charles Conder, Charles Robinson, Laurence Housman, A.J. Gaskin, W. B. Yeats, Henry James, Max Beerbohm, Baron Corvo, George Gissing and Henry Harland, the editor. The periodical helped define the decade of the 1890s.

Harvard, The Turn of a Century, 33: "The bright yellow hard covers, Beardsley's arresting style, and the varied contents combined to produce an immediate success as well as succès de scandale." Lasner 65. Finlay, Artists of the Book in Boston, 39 (re Ethel Reed's work for the periodical). **\$1500**

BACK COVER

► **161. (ZWART, PIET)**

Het Boek van PTT.

Leiden: Rotogravure, 1938.

Small 4to, color pictorial wrappers. Fine copy of an ingenious book for school children: an introduction to the Dutch postal and telegraph system. A marvelously inventive and witty book integrating image and text with innovative typography, photo-montages, paper puppets and drawings.

Zwart was a member of the Dutch avant-garde and was involved with its movements and designers at various stages of his life: De Stijl, Bauhaus and the international design movement. He displays here his interest in photography, typography and the use of graphic design for visual communication in mass-produced items. His work for the PTT was the subject of a special exhibition in The Hague Gemeentemuseum in 1968 and an immense retrospective there in 1973. **\$1200**



ADDENDUM

162. BERTOTTI-SCAMOZZI, OTTAVIO.

Il Forestiere Istrutto nelle Cose Più Rare di Architettura e di Alcune Pitture della Città di Vicenza.

Vicenza: V. Mosca, 1804. Third Edition. 8vo, later full speckled polished calf; spine panels gilt-decorated in floral motifs; black leather spine label. Dampstaining at upper margins of first half of text leaves and a few plates, not affecting images. Internally bright and fresh.

The first edition was published in 1761 in dialogue form. The second and third editions were written anonymously using direct description.

Thirty six copper plate engravings by Cristoforo dall'Acqua, mostly folding plates. A charming guide book with handsome plates describing the architecture of Vicenza with primary attention to the buildings of Scamozzi and Palladio. *See Fowler 44.*

\$1500

VICTORIAN COLOR PRINTING

163. COSTELLO, LOUISA STUART.

The Rose Garden of Persia.

London: Longman, Brown, Green, & Longmans, 1845. 8vo, later 19th century full red morocco decorated in gilt on both covers and spine in a Persian motif. A pretty and appropriate binding by Hayday. Blue endpapers with all-over small star motif in gilt. Fine. The first of several illuminated books in an "oriental" style by the Vizetelly Brothers. Louisa Costello's translation of Persian poetry for an English audience.

McLean, Victorian Book Design, "Every page is surrounded by a woodcut border in colour and there are several pages of Persian decoration printed in red, blue and gold, drawn by the author and engraved and printed by the Vizetellys. It is certainly a triumph of letterpress colour printing." \$850

▼ 164. (NONESUCH PRESS) *Genesis: The First Chapter.*

London 1924. 8vo, gilt-stamped black boards. Slight wear to spine tips else fine. One of 375 numbered copies. Text printed in Rudolf Koch's Neuland type on Zanders handmade paper by the Curwen Press for Nonesuch. Twelve striking abstract woodcuts by Paul Nash printed from the original blocks. One of the great achievements of 1920s book illustration. **\$1575**



165. (OFFICINA BODONI) TERENCE.

A Comedy of Terence Called Andria.

Translated Into English by Richard Bernard with Twenty-five

Illustrations by Albrecht Durer.

Verona 1971. Folio, quarter-vellum and yellow Roma boards with gilt rule at joints and gilt device. Fine in original glassine and slipcase with prospectus laid in. One of 170 copies of the English version (it was also printed in German and Italian) with text in Dante Roman and Italic on handmade paper.

A splendid book illustrated with 25 woodcuts by Fritz Kredel re-engraved on pearwood blocks after drawings made by Albrecht Durer for an illustrated edition of Terence which was never published. The 1598 prose translation is by Richard Bernard. Long postscript by Giovanni Mardersteig on the young Durer in Basel and on contemporary illustrated editions of Terence. **\$1750**

166. PHILBY, H. ST J. B. (HARRY ST. JOHN BRIDGES PHILBY) *A Pilgrim in Arabia.*

(London) Golden Cockerel Press (1943). 4to, quarter-crushed niger morocco and linen spine, banded and gilt lettered, by Sangorski & Sutcliffe. Linen a little soiled. An extremely nice copy. One of 350 (the first thirty were bound in full niger with a short supplement) printed in Perpetua type on Arnold's mould-made paper. Portrait frontispiece of the author in Arab head-dress. In the Introduction, Philby writes "...the Arabs resent the tendency of the Christian West to claim, and by its greater military might, achieve control over the Islamic lands of the Middle East." Account of a journey that began in 1931. **\$750**

AMERICAN AESTHETIC MOVEMENT

167. SPOFFORD, HARRIET PRESCOTT.

Art Decoration Applied to Furniture.

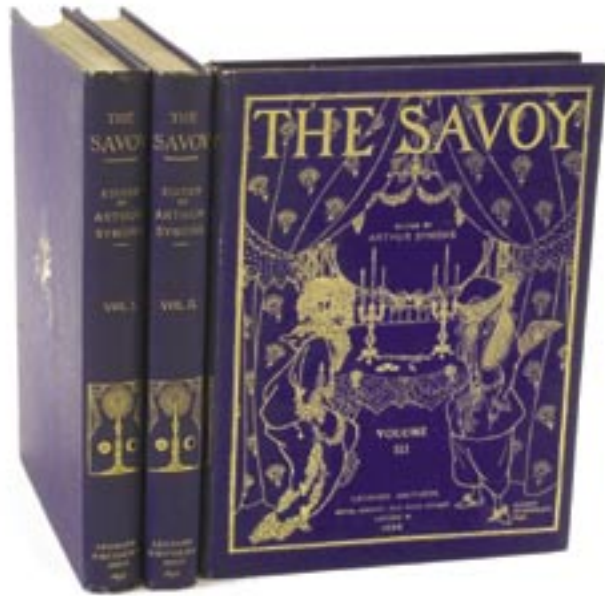
New York: Harper, 1878. Small 4to, gilt-pictorial green cloth with gilt vignette on front cover within an ornamental design. Bright, fine copy of the first edition. With 237 pages plus ad leaf, frontispiece and 108 woodcuts, of which two are full page with tissue guards.

History of furniture from Roman times to late 19th century contemporary furniture and interior design. Spofford was a prolific author. This book connects her with the American Aesthetic Movement. She emphasizes English art furniture in the popular Modern Gothic, Moorish, Oriental, Queen Anne and Eastlake styles. *In Pursuit of Beauty: Americans and the Aesthetic Movement: "... (the book) contributed to the aesthetic mania that captivated a great many Americans in the 1870s and 1880s."* **\$600**

168. *The Woodcut: An Annual.* Edited by Herbert Furst.

London: Curwen Press for the Fleuron, Ltd., 1927-1930. Four volumes, all published. 4to, black cloth spines and printed boards in distinctive geometric patterns, each different. Front hinge of Volume IV cracked. Volume III in chipped and worn dust jacket. Near fine set. Each volume one of 700 or 750 copies.

A compendium of contemporary woodcut illustration. Articles by Robert Gibbings, Eric Gill, A. F. Johnson, Julius Rodenberg and others. Two mounted color woodcut patterns by Enid Marx and Eric Ravilious for the Curwen Press and a profusion of black and white woodcut illustrations by English, U.S. and continental artists including Raverat, Hermes, Maillol, David Jones, Paul and John Nash, Rockwell Kent, Wharton Esherick, Barlach, Gordon Craig, Clare Leighton, Gill, *et al.* **\$800**



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