Marilyn Braiterman

Rare Books Catalogue 34
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Design and typography by Jerry Kelly

Item 42 Moser. Die Quelle

Front cover: Item 69 (Vienna Secession) Die Fläche
1  (AGHION, JANINE) MORNAND, PIERRE. GUNANDROS. SUITE DE 4 CONTES EN PROSE...
One of 322 copies on vélin d'Arches. Four tales interpreted by Janine Aghion, artist and designer for Paul Poiret who worked in his atelier “Martine”. Four hors-texte and eight vignettes in unusual blue and gold coloring and five text illustrations in mauve. The title translates as “of uncertain sex” or “hermaphrodite”. $1850

2  (ALKEN, HENRY - IN THE MANNER OF) O’BRADLEY, ARTHUR. THE GRETKA-GREEN BOLT-A, OR, YOUNG LADIES’ MAN-UAL.
London: Rudolph Ackermann & Paris: Galignani & Co. (1853). Oblong 8vo, handsome crimson crushed levant morocco by Morrell, gilt-tooled spine; both covers with a gilt double fillet border and corner ornaments of hearts, cupid’s bows and arrows and leafy sprays; front cover gilt-lettered. Marbled paste-downs and endpapers, inner dentelles gilt. In custom red cloth clamshell box. Armorial bookplate of Sir William A.H. Bass, a noted race-horse owner) and leather bookplate of Cortland Bishop. Copy of catalogue entry from the latter’s April 27, 1938 sale laid in. Color lithograph from original front wrapper laid down and mounted, repeating the color lithograph frontispiece. Foxing to frontispiece depicting pursuit of eloping couple. Prose and verse printed on pink paper. Gretna-Green is a village in Scotland famous for run-away weddings as it was the first village in southern Scotland following the old coaching route from London to Edinburgh. Scarce first edition with interesting provenance of this light-hearted piece of manners and morals, which must have been hilarious at the time. Abbey, Life, 408, giving the date of 1853. $2000

3  (BAKST, LÉON) LEVINSON, ANDRÉ. HISTOIRE DE LÉON BAKST.
Paris: Société d’Éditions et de Librairie Henri Reynaud, 1924. Folio, original plain wrappers. Fine in chemise and slipcase. Of an edition of 345 copies of the French issue, this is #72 of 150 copies on papier d’Arches vélin blanc. Mounted color frontispiece of Bakst by Modigliani and 68 full page plates, mounted and in color with touches of gilt and silver, as well as illustrations in the text, many in color. Bakst (1866-1924) was a Russian painter and stage designer. With Alexander Benois and Serge Diaghilev, he founded Mir Iskusstva (World of Art), an avant-garde circle of artists and its eponymous journal. The most daring and brilliant stage designer of his time, his sensational costumes and decor for Diaghilev’s Ballets Russes in Orientalist, Symbolist and Art Nouveau styles with kinetic color and movement contributed to its spectacular successes and revolutionized 20th century stage design. $4000
FRENCH JUVENILE

4 BARIC (JULES-JEAN-ANTOINE) *L'ÉDUCATION DE LA POUPÉE.*
Hand colored lithographed title page and fifteen plates, all signed by the publisher and the lithographer, Roche. The little girl in the story corrects her own faults in order to earn the doll but then finds that the doll is rude and lazy and must be educated. A charming representation of the comfortable life of a bourgeois French child of the period and a pleasant way to teach her manners and behavior.
Baric (1825 or 1830 to 1905) illustrated several books in this format for De Vresse; one is in Gumuchian but this one is not. He contributed to the Journal Amusant and to most of the other illustrated journals of the day. No copies on OCLC.

$1750

SOUTHWEST ARTIST BOOK

5 BAUMANN, GUSTAVE. *FRIJOLES CANYON PICTOGRAPHS. RECORDED IN WOODCUTS AND HAND PRINTED...*

$2000

BEARD, MARK. *NINETEEN FAMOUS PEOPLE, TWENTY-TWO FRIENDS AND SIX NUDES.*

New York: Feard Press, 1992. Folio, publisher’s gray cloth clamshell box with inset title on front cover lettered in white and outlined in red. Box made by David Bourbeau of the Thistle Bindery. Little nicked in two places at top of lid. Contents fine; loose as issued in the box.
Number two of only ten copies, signed by Mark Beard.
Hand colored photographs by Beard transfer-printed onto handmade Arches paper by Craig Fry and Beard with additional hand-coloring, resulting in painterly images.
Included are Andy Warhol, Tennessee Williams, Henry Geldzahler, Robin Byrd, Pat Loud, Quentin Crisp, Robert Mapplethorpe, Virgil Thomson and others. Facing pages of Beard’s recollections and comments reproduced in his handwriting from his memoirs of the artistic glitterati of the day.
Each section: New York Celebrities, Three Gentlemen, Three Serious Ladies, A Playwright and a Poet, is introduced by handset typography.

$6500
(BEHMER, MARCUS) VOLTAIRE (FRANÇOIS MARIE AROUET). ZADIG, ODER DAS GESCHICK: EINE MORGENLÄNDISCHE GESCHICHT.

Berlin: Pan-Presse (Verlag Paul Cassirer) 1912. Small folio, original mustard cloth with lettering and design in black. Slightly bowed else fresh and fine. Of 250 numbered copies, this is one of 170 on Holland paper printed in Tie mann-Antiqua type. Forty original tipped-in jewel-like etchings, some full page, by Marcus Behmer; his magnum opus. The eleventh work of the Pan-Presse, started by Paul Cassirer and specializing in luxury editions of books and graphics. His gallery represented leading members of the Berlin Secession, of which Behmer was a member. Rodenberg, page 453.

(BEHMER, MARCUS) DER ERSTE BEERNHAÜTER (THE FIRST BEAR SKINNER).

Berlin: Brandus’sche Verlagsbuchhandlung, 1919. 12mo, gilt lettered half-calf and batik paper-covered boards and endpapers. Fine copy of the seventh Nibelungen imprint, printed by Otto von Holten; a story by Von Grimmelshausen from the Nuremberg edition of 1684, the third part of the Simplicissimus writings. Of 320 copies, this is one of 200 bound in half-leather. Marcus Behmer designed the typography, ornamental initial, title woodcut and five etchings. A tiny bear device acts as a sentence separator.

(BOUTIQUES) THREE TITLES

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

(Paris) Éditions Albert Morancé (1925). In series "Documents d’Architecture". 4to, portfolio, embossed decoration on front cover. Spine a bit raveled at upper joint else an excellent copy. Fourteen page text and 32 very pretty pochoir-colored plates after copper engravings produced between 1866 and 1828, originally published as Collection des Maisons de Commerce de Paris et des Intérieurs les Mieux Décorés.
The First Empire shops include pharmacies, perfumers, gold and silversmiths, jewelers, clockmakers, cafés, dress shops, etc. - and a beautiful butcher shop.

B. CHAVANCE, RENÉ. NOUVELLES BOUTIQUES. FAÇADES ET INTÉRIEURS.

Paris: Éditions Albert Levy (1929). Folio, cloth and illustrated board portfolio with spectacular modernist design by Jean Carlu (of poster fame); ties. Diagonal typography in red and black and a pasted-down illustration printed on silver paper. Perfect copy.
Fine collection of 48 halftone plates of commercial façades and interiors by Ruhlmann, Mallet-Stevens, Maurice Dufrène, René Herbst, Maurice Jallot and others. They include Mallet-Stevens’ design for the Peugeot showroom on the Champs-Élysées, Patou’s work for the wine merchant Nicolas, designs for a hairdresser, department store, jeweler, bar and restaurant, cinema and theater.

C. DELACROIX, HENRY. BOUTIQUES.

Paris: De Bonadona (circa 1930). Oblong folio, publisher’s
gray board portfolio with large silver rectangle on which is placed the title in white on a red background. Cloth ties. Label of the Librarie Centrale d'Architecture, Brussels, mounted to lower front cover. Light wear to portfolio, plates with scattered light foxing but bright and attractive. Table of contents and plates loose in portfolio as issued. Of the 48 plates, 18 are colored in pochoir and the rest are photographic images of Parisian shop façades and interiors. They include a book and record store, pharmacies, a famous shoe shop (Chaussures Cécil), florist, jeweler, dentist, perfumery and so on. Also the Italian tourism office and the showrooms of Renault and Citroëns automobiles. Architects are Delacroix, Petit, Blomme, Le Grand, Pérot and others. Handsome Art Deco shops. Some façades include chrome and aluminum in their construction.

$2750

10 BRADLEY, WILL. BRADLEY: HIS BOOK.
Complete set. Volume I, Number 1 to Volume II, number 4 (the scarce fragmentary final issue).
Springfield, Mass.: The Wayside Press, May 1896 to February 1897. Tall 8vo and 4to (from November 1896 on). All bound with original wrappers and mailing envelopes in publisher’s gray boards, lettered in white. The separately printed Prospectus is bound in. Excellent condition. Profusely illustrated by Bradley and with reproductions of posters and other work by Beardsley, William Morris, Burne-Jones, Penfield, Parrish, Toulouse-Lautrec, Mucha and many others. Volume I, Number 4 contains Bradley’s Beauty and the Beast, his final work in the Art Nouveau style. Will Bradley was the master of the American Arts and Crafts movement, an influential typographer and an inventive decorator and illustrator of books, posters and advertisements. Harvard, Turn of a Century 136: “In this publication, which was his first entirely independent venture of this kind, many of Will Bradley’s gifts appear…”

$6000

11 BRAYLEY, EDWARD WEDLAKE AND DANIEL HAVELL. HISTORICAL AND DESCRIPTIVE ACCOUNTS OF THE THEATRES OF LONDON, ILLUSTRATED WITH A VIEW OF EACH THEATRE...
London: printed for J. Taylor, Architectural Library… 1826. 4to, handsome modern half morocco and marbled boards; spine banded, gilt-ornamented and lettered. With Dedication leaf and list of plates but without half title. Some light foxing or tanning to text, especially to preliminaries. First plate cut down and mounted. All plates clean and bright. A view of each theater with fourteen hand colored aquatint plates “drawn and engraved by the late Daniel Havell” and descriptive text. Two uncolored engraved plates of plans precede the four pages of addenda. Theaters in-
clude: Drury Lane, Covent Garden, Haymarket, Sadler’s Wells, Islington theaters and others. Daniel Havell was a member of a gifted family of aquatint engravers; Brayley was an antiquarian and topographer. Rare work on London theaters. Abbey, Scenery 227. $7000

STRIKING MEZZOTINTS

12 BRILLAT-SAVARIN (JEAN ANTHELME) APHORISMES, MENUS & VARIÉTÉS.

WAYNE THIEBAUD COLOR LITHOGRAPHS

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

San Francisco: Arion Press, 1994. Large thick 4to, blue cloth and slipcase decorated with drawings by Wayne Thiebaud. As new. One of 200 copies signed by the artist. Profusely illustrated with full page and vignette drawings and nine full page color lithographs. The American artist Wayne Thiebaud is known for his works of pop culture, including cakes and pastries as well as landscapes and figures and is an enthusiastic cook.
The preface and postscript to this classic work of gastronomy were written by M.F.K. Fisher, who translated it. The book was designed by Andrew Hoyem and printed under his supervision at the Arion Press. The text was cast in Monotype Neo Didot with Bodoni type handset for display characters and printed on French mouldmade paper. The copy in the New York Public Library Spenser Collection was displayed in their exhibition “Lunch Hour”.

CZECH FUTURISM


Prague: Kral. Vinohrady, 1918. 8vo, original boards with different linocut cover designs on front and rear boards in red and white on an orange background. Gilt spine lettering faded else an extremely attractive copy of the first edition. Of a total edition of 760, this is one of 50 copies signed on the half-title by Capek and Neumann. Frontispiece lithograph of a nude printed in a red and orange design similar to that of the front cover and linocut endpapers with an all-over yellow and white design, all in a dynamic Futurist style.

The artist Josef Capek was the brother of Karel Capek who wrote the classic science fiction play R.U.R. (Rossum’s Universal Robots). It was Josef, however, who invented the word robot, which was then used by his brother in literature.

This is one of the earliest works of Czech Futurism and considered the first Czech avant-garde publication. Capek had been a follower of Cubism but left the movement under the poet Neumann’s influence. Thiele, Josef Capek, 188.

$2500

RUSSIAN CONSTRUCTIVIST ARCHITECTURE

15 CHERNIKHOV, YAKOV GEORGIJEVICH. KONSTRUKTSIIYA ARKHITEKTURNYKH I MASHINNYKH FORM (CONSTRUCTION OF ARCHITECTURAL AND MACHINE FORMS).

Leningrad: Leningrad Society of Architects, 1931. 4to, green and black paper-covered boards printed in green and black. Binding worn and soiled; inner hinges cracked. About very good.

With 232 page text including 343 illustrations and 40 plates of visionary projects by the outstandingly original architect whose work stands with others of the Russian avant-garde. Chernikhov’s theories of Constructivist architecture were influenced by art movements in Russia immediately after the Revolution and fuse elements of Futurism and Suprematism. He argues for emotion and fantasy in construction and envisioned a new Socialist architecture. His work was not acceptable in Stalin’s oppressively utilitarian Soviet Union and few of his projects were built. Getty, Russian Modernism, 126.

$4000

16 CRUIKSHANK (ROBERT) THE BRITISH DANCE OF DEATH, EXEMPLIFIED BY A SERIES OF ENGRAVINGS, FROM DRAWINGS BY VAN ASSEN; WITH EXTRAORDINARY AND MORAL ESSAYS.

London: Printed by and for Hodgson and Co., (1823?). 8vo, modern full morocco by Rivière, elaborately gilt
decorated spine and triple fillet borders on covers, inner dentelles richly gilt, marbled endpapers; top edge gilt, otherwise untrimmed. Modern slipcase. Title page within memento mori borders with skull and bones and winged hourglasses in black and white and a central motif. Frontispiece signed by Robert Cruikshank and some other plates signed J. Gleadah. Frontispiece and eighteen plates with original hand coloring. The characters are in typical contemporary British costumes and settings: the dancer, the warrior, the sempstress, the pugilists, the glutton, the drunkard, the fishwoman, et al. A variant of Susan Minns 135: “the best editions of these fine color plates” bearing the George Smeeton imprint. Tooley 111 (this imprint). Not in Abbey. OCLC lists only the Huntington Library copy.

**VIENNA SECESSION DESIGN**

17 (CZESCHKA, CARL OTTO) ALLEREI GEDANKEN IN VIGNETTEN FORM VON C. O. CZESCHKA. DIE QUELLE I.

Vienna: Martin Gerlach (1902). Oblong 4to, portfolio, cloth and decorated boards, ties. Fine copy of the first in this series of decorative designs. Thirty plates in tinted and black and white lithography, including title page, of Secession designs. Czeschka was a painter and graphic artist who designed fonts, woodcuts, stained glass windows, jewelry, book illustration, advertisements, textiles, furniture and theatrical costumes. A member of the Vienna Secession, he joined the Wiener Werkstätte in 1904. $2500

(CZESCHKA, CARL) DIE NIBELUNGEN DEM DEUTSCHEN VOLKE . . .

Vienna: Gerlach & Weidling (1924). Square 12mo, blue/gray boards lettered in black on spine and cover. Fine copy of the second edition of the most beautiful book in the series “Gerlach’s Jugendbücherei”. Patterned endpapers, decorative double title page and eight striking double page illustrations lithographed in black, blue, red and gilt by Czeschka, a member of the Klimt group and co-founder of the Wiener Werkstätte. He designed books, painted, and worked in metal, stained glass, jewelry and interior design. A small masterpiece of Vienna Secession design and an impressive work of epic archaism for children with a North European sensibility drawn from folk myth and sagas. Hofstätter, Art Nouveau Prints, Illustrations and Posters, pages 244-245: “(the illustrations) are characterized by a sparing use of color with gold, and by the juxtaposition of large and significant areas with small mosaic-like forms.” Varnadoe, Vienna 1900, pages 94-95. $950

19 DE FOREST, LOCKWOOD. INDIAN DOMESTIC ARCHITECTURE.

(New York) 1885. Folio, original paper-covered boards, green cloth spine. Old library bookplate, no other markings. An attractive copy of this plainly bound book. The front board has been covered in a fully detachable matching paper, to which a title label within a large architectural design taken from an advertisement in the book has been applied. Preserved in a removable plastic cover. An interesting combination of architectural book and trade catalogue with 25 heliotype plates of Indian architecture and ornament; original dust sheets still present.
Lockwood De Forest was a key figure in the American Aesthetic Movement. At the beginning of his career, he worked at Associated Artists along with Louis Comfort Tiffany before starting his own decorating business at 9 East 17th Street. His particular interest was the preservation of Indian arts, crafts and trades, and he founded workshops in Ahmadabad to revive the art of wood carving, supplying Associated Artists with carved architectural elements and furniture.

His own home built between 1886 and 1888 and now owned by New York University stands at 7 East 10th Street between University Place and Fifth Avenue in Greenwich Village with an astonishing carved teakwood projective bay and trim. Two of the heliogravure plates are views of rooms in his home. Francis Morrone, The Architectural Guidebook to New York City: "...one of the city’s marvels, both for its intricate artistry and for having so heartily survived the elements all these years."

Fourteen full page gorgeously decorated advertisements within large decorative borders for related architectural products from New York, Chicago and Boston firms: color, stains and brushes; brass, bronze and wrought ironwork; oriental rugs and carpets; decorative painting; air registers and screens; cabinet and woodwork; grates and fenders; imported Japanese wallpapers; furniture and upholstery; tiles and mosaics, etc.

ART NOUVEAU JEWELRY

20 **DUFRÈNE, MAURICE. NEUER SCHMUCK.**

Stuttgart: Julius Hoffmann (circa 1910). Large oblong 4to, decorated portfolio with decorated paper flaps. Plates fine; binding a little rubbed. With 24 lithographic plates in pale green tint, each showing a number of brooches, necklaces, combs, earrings, etc.

Maurice Dufrène was a founding member of the Société des Artistes Decorateurs and worked on Meier-Graefe’s “La Maison Moderne”. He designed furniture, ceramics and interiors as well as jewelry. His later style evolved to Art Deco and he designed a salon in the Ambassade Française pavilion in the 1925 Paris Exposition. $1500

TWO ON VELLUM

21 **ESSEX HOUSE PRESS.**

Two in the Great Poems Series. Each is a 12mo in full vellum binding with blind-stamped rose and motto “Soul is Form” and printed on vellum with hand-illumination at the Essex House Press under the care of C. R. Ashbee. An
Arts and Crafts press, it was part of a group of workshops of the Guild of Handicrafts.

A. (CHAUCER, once attributed to). FLOWER AND THE LEAF.
London & New York: Edward Arnold & Samuel Buckley, 100 William Street, 1902. Slightly darkened, spine gilt bright, in a simple slipcase. Fine. One of 165 copies. One full page and one double-page illustration and 85 historiated initials all hand-colored by Edith Harwood. Probably the prettiest and most illustrated work in the series. Colin Franklin, The Private Presses, page 77: “...the most skilful and original (of the Series) a charming small work of art...Edith Harwood made and coloured the decorations which run happily through the pages, in quite original simplicity of form and arrangement- large initials for each new stanza, with people and flowers in greens and pinks, purple and brown”. $3000

B. BROWNING, ROBERT. THE FLIGHT OF THE DUCHESS.
Campden, Gloucestershire, 1905. Slightly yellowed, fine and tight in a simple slipcase. One of 125 copies of the fourteenth and last in the “Soul is Form” series. With erratum note - the frontispiece is by Paul Woodroffe (not Will Rothenstein). Color frontispiece and initials in red; flower symbol of the Press in pink and green. $975

(ESSEX HOUSE PRESS) THE PRAYER BOOK OF KING EDWARD VII. THE BOOK OF COMMON PRAYER.
(New York: M. Walter Dunne, 1904) Authorized American edition of the Essex House Prayer Book published one year after the English. C.R. Ashbee was unique in his time for his American connections and was an important influence on the American Arts and Crafts movement.
Folio, purple silk-covered boards with design in gilt, silver, pink and white, incorporating cross, crowns, fleurs-de-lys and roses. Endpapers in dark blue silk with repeating design of rampant lions. Fine.
Designs and type are of the English edition and are the work of C.R. Ashbee. Printed in red and black in the proprietary types of the Press, Endeavour and Prayer Book. Vignettes, full page and double page illustrations and decorative initial letters.
Printed at the Plympton Press, Norwood Massachusetts under the direct supervision of Angus Frederick Mackay. The Pressmen were Richard Whitaker and Henry J. Madden. The binding is from designs drawn and executed at the Dunne Bindery. The blocks were cut in England by W. H. Hooper and Clemente Housman.
The heading of the section on Calendars is illustrated with a globe containing the signs of the Zodiac, below which are two figures. The one in contemporary dress sits by a flat-bed hand press before the church of St. Mary’s Bow and a building which is the Essex House. A large volume in the oak binding of the English edition is in the foreground. “Thus Ashbee literally as well as figuratively incorporates himself and the Guild in the Prayer Book, attempting at one stroke to illustrate all the basic elements of his theory in one comprehensive statement of Guild belief.” C.R. Ashbee and the Guild of Handicraft; An English View of the Craftsman Ideal. Exhibition catalogue, Parsippany, NJ, 1994; David W. Lowden, Curator. $950

FRÉMAUX, LÉON. NEW ORLEANS CHARACTERS.
(New Orleans) Peychaud & Garcia 48 Camp Street, 1876. Folio, original black sheep spine and corners over pebbled cloth. Gilt spine lettering and ornament bright; spine and edges worn with old repairs but sound. Old cloth tape to hinges and some gutter margins. Internally clean (front free endpaper with faint pencil mark in margin). Coloring fresh and vivid.
Lithograph title page with hand-colored oval portrait entitled “Tignon a la chinoise”. Sixteen stunning plates, charmingly drawn and vibrantly hand-colored of contemporary New Orleans street characters, social life and tradespeople, men and women individually or in small groups. Captions in dialect and translation.
Characters include cotton and sugar merchants, stockbroker (“selling imaginary stock at real prices”), an auc-
tion drummer, “merry roustabouts” (two men dancing), vendors of fritters, apples, ice cream, coffee, oysters and Choctaw wares.

Whitman Bennett, page 44: “...an unmistakeable French atmosphere.” Howes F362. Reese, Nineteenth Century American Color Plate Books, 93: “...may be the best example of the genre printed in the United States. It is not surprising that it was produced in the most European of American cities.” See another ill. back cover.

$11,000

“LA MARSEILLAISE” ON WOVEN SILK

24 (GRASSET, EUGÈNE) LA MARSEILLAISE. CHANT NATIONAL PAR ROUGET DE LISLE. TISSAGE DE LA MAISON CHATEL ET TASSINARI.

Lyon: Bernoux & Cumin (1899). Folio, attractive new blue cloth portfolio with original printed cover label describing the illustrations laid down on front cover and new tricolor ribbon ties. One of 300 copies of this rendering of the French national anthem by Eugène Grasset, one of the great Art Nouveau illustrators. Fine. Printed title and four pictorial panels in the original mats bordered in tricolor ribbon, each measuring 13 by 9 inches, woven in fine silk with a technique based on the punch-card system used by Jacquard and following principles developed by Charles Babbage for his experimental calculating machine. According to a copy of a 1970 letter, which is laid in, from the Curator of the Textile Museum of Lyon, the work (“ce véritable chef-d’oeuvre de tissage lyonnaise”) is comparable to the most beautiful woven portraits of the 19th century. He quotes Tassinari et Chatel, the company which did the original weaving, as stating that even though they still have the original cards, the cost of reproducing it made it highly unlikely that they would ever do so.

The first plate, the title panel, shows a fierce Marianne, personification of France, flying over a battlefield waving sword and helmet; the borders incorporate symbols of war’s destruction, including flames, wreaths, torches and human figures. The second panel, with words and music woven into the fabric within a classical frame, includes a portrait of Rouget de Lisle, author of the anthem. The third and fourth panels give the remaining verses flanked by monumental figures of winged Victory, French soldiers in rippling cloaks and martial emblems (trumpet, weapons, oak branches, etc.) within an architectural setting. $3000

GRAY, WILLIAM, illustrator. SOCIAL CONTRASTS PORTRAYED IN A SERIES OF TWENTY TWO COLOURED LITHOGRAPHIC PLATES FROM PEN AND INK SKETCHES.

London: William Oliver (1865). Oblong 4to, elaborately gilt-stamped and lettered plum cloth. Some wrinkling and wear to corners; new endpapers. Very good. Color pictorial title page with composite scenes and 22
hand-colored chromolithograph plates heightened with gum arabic on twelve pages. Original plain paper guards. A fascinating women's studies piece, the plates show the perils facing women in Victorian society in various London settings, contrasting rich and poor women. Many are based on life in the music hall and ballet, including full page plates for Boxing Day, 10AM and Boxing Day, 10PM. Most pages feature side by side lithographs with the wealthy and down-trodden women on opposite sides, such as “In Luck,” “Out of Luck” “Going to the Well”, and “Going to the Bad”.

26 (HOCKNEY, DAVID) CAVAFY (CONSTANTINE P.) FOURTEEN POEMS.
Translated by Nikos Stangos and Stephen Spender. London: Editions Alecto Ltd. (1966). Folio, plain purple cloth in black cloth slipcase. Fine. One of 250 copies of Edition A of a total edition of 550 copies; signed by David Hockney and with one signed loose etching entitled “Portrait of Cavafy II”. Twelve original etchings etched directly on copperplates accompany the poems by C.P. Cavafy, one of the first modern authors to write openly about homosexuality. They were based not on his visit to Beirut, which he considered the modern equivalent of Cavafy’s Alexandria, but on his friends in Notting Hill as an updated interpretation of the poems with visual equivalents to their themes. The book was published in 1966 as Parliament passed an act decriminalizing homosexuality. Manet to Hockney, 137.

$2000

27 (INDIAN SKETCHBOOK) BASTAR STATE. DESARA FESTIVAL.
Oblong 12mo, cloth-covered sketchbook with 24 leaves of Whatman’s drawing paper; London stationer’s label tipped on to back paste-down. Original handwritten paper sticker on front cover is reproduced and pasted down: “Bastar State-Desara Feastival (sic)”. Bastar was a princely state in central India founded in the early fourteenth century. It is now a district of Chattisgarh State. Desara (or Dussehra) is the most famous event of the region, a major Hindu festival celebrating the victory of good over evil in the worship of the goddess Durga, also known as Vijayadashami. It lasts for 75 days, the longest Dussehra in India, with a distinctive traditional flavor. Nineteen sketches in colored chalks and nine in pencil, many with descriptive captions, mostly legible. The work of an accomplished amateur, a very engaged tourist or perhaps a colonial official under the Raj. The festival revolves around the chariot, pictured near the beginning of the album, pulled by various castes and representing the chariot brought back from Puri by the ruler 500 years ago. Other rituals depicted involve a virgin on a thorn-swing and a yogi buried shoulder-deep in earth in addition to other ceremonies and costumes.

$10,000

$1200
NEO-RIMPA DESIGN

28 (JAPANESE GRAPHIC DESIGN). KORIN, FURUYA, editor. SHIN-BIJUTSUKA. NEW MONTHLY MAGAZINE OF VARIOUS DESIGNS BY THE FAMOUS ARTISTS OF THE DAY.

Kyoto: Yamada Geikido (circa 1905). Large 8vo, decorated paper rear wrapper, different on each number, and title printed in English on front wrapper. Stabbed and sewn spines, contents printed on one side of folded paper in the Japanese manner.

Four numbers of a Japanese design magazine which was published between 1902 and 1906. Each number with 24 pages of woodblock prints, mostly in color, showing designs for textiles, porcelain and papers, some heightened with gold and silver.

Foruya Korin, editor and probably main designer for this journal of the New Fine Art Association, was instrumental in the development of Japanese modern design in the early 20th century known as Neo-Rimpa, an aesthetic based on the school of Ogata Korin in the late Meiji period: a stylized and abstracted version of nature with overtones of Art Nouveau.

$1850

SAMURAI FURNITURE

29 (JAPANESE HOUSEHOLD SHRINE SHELVES) HANZO INAGAKI. MIZUSHI/KURODANA NO MAKI KEN KODOGU.

1816. Tall 8vo, embossed dark blue wrappers with calligraphic strip on front cover, bound with string, with double leaves in the Japanese manner; contained in folding case with bone clasps. Twenty four page manuscript and watercolor booklet created in 1816 (Bunka 13) by Hanzo Inagaki (name on red seal on colophon) of ornamental cabinets and shelves and the coordinating boxes to display on them. Apparently an inventory copying an earlier work on this small furniture of a samurai household, often the trousseau of daimyō brides.

A miniature cabinet shrine, *zushi* was used to store the writing materials and books of court nobles since the Heian period. The *zushidana* was invented when shelves were attached inside the *zushi*. Upper class samurai adapted the *zushidana*, and boxes for cosmetics, writing materials and incense displayed on the shelves were coordinated to match.

Pages one to four show two *zushi-kurodana*, with measurements that are old Japanese conventions, no longer in use. Pages five through twenty show boxes that should be on the *zushi-kurodana*. Page six is a box that stores narrow writing paper called *tanzaku* for the writing of poems. Page seven is also a box for writing paper. Page eight: above is a box that stores brushes and inkstone (*suzuri*); below is a box for *mizuhiki*, a special cord used in artforms. Page nine is a box called *jinbako* that stores *jinko*, a wood used for incense and perfumes. Page eleven is a wig box. Page twelve is a box called *oosumiakatebako*, which stores makeup kits. Pages thirteen and fourteen are boxes for combs. Page fifteen is a *konbu-bako*, box that stores dried seaweed called *konbu*, which is believed to bring luck and long life. Page sixteen is a box for eyebrow makeup, paints and brushes, called *mayutsukuri-bako*. Page seventeen, *ohaguro*, is used for dye to blacken teeth. Page twenty is a box that stores a nail clipper.

The shelves and boxes are in yellow watercolor with touches of coral in decoration and ties. The book ends with several pages of archaic calligraphy and a colophon.

$1750

EXTRA-ILLUSTRATED

30 JESSE, HENAGE. LONDON: ITS CELEBRATED CHARACTERS AND REMARKABLE PLACES.

London: Richard Bentley, 1871. Three volumes. 8vo, handsome later 19th century full crushed brown niger morocco bound by Bayntun with triple gilt-fillet central panels.
Belgian symbolism

(KHNOIFF, FERNAND) MAETERLINCK, MAURICE.
PELLÉAS ET MÉLISANDE.

4to, original printed wrappers. Contents in folded signatures, as issued, in original portfolio of blue cloth and decorative paper and matching slipcase. Portfolio rebacked in matching cloth with original spine lettering laid down. Contents fine.
One of 55 copies on papier impérial du japon with text in blue and black for members of the Société. Five photogravure plates after Fernand Khnopff, each hand-colored in crayon by the artist himself a year before his death.
The plates with lettered tissue guards, headings and culs-de-lampe illustrate the five acts of Maeterlinck’s play of doomed lovers, originally performed in 1893.
Khnopff was a founding member of the Belgian Symbolist group “Le Groupe des XX” and a member of the Vienna Secession with a passion for theater and opera for which he designed costumes and sets. He was a painter of symbols and allegories and enigmatic states of mind. Monod 7610.

LA FONTAINE, JEAN DE. FABLES CHOISIES...
ORNÉES DE FIGURES LITHOGRAPHIQUES, DE MM. CARLE VERNET, HORACE VERNET, ET HIPOLYTE LECOMTE.

Two volumes. Oblong folio, full golden-tan calf. Double series of gilt borders on front and back covers, central blind-stamped plaques; spines with gilt-ornamented raised bands; inner dentelles with gilt borders; all edges gilt. Moderate wear at outer joints, light stain to front cover of first volume; foxing, inevitable in this publication. Strong impressions of the plates. The half-title of Volume I is used as a title page in Volume II, in which a title page or half-title is not called for.
A total of 113 fables and a tale illustrated by 132 lithographed plates. As the work was originally published in parts, the collation is not established; some copies have fewer fables and illustrations than this set (apparently none have more).
The first and best edition of the Fables illustrated by lithography, which was established in France by the publisher, Godefroy Engelmann. Powerfully illustrated by the Vernet Brothers of the prominent family of French artists and boldly signed in the plates Gordon Ray, Art of the French Illustrated Book, 99 (his copy with 121 plates): “... certainly one of the notable sequences of illustrations for the Fables.”
LEFLER, HEINRICH AND JOSEF URBAN. ANDERSEN KALENDER 1911. ZWOLF MÄRCHEN...

Vienna: M. Munk, 1911. 4to, cream wrappers with color lithograph motif of crown and fish by Urban. Small loss to paper covering at bottom of spine else fine. Twelve color and gilt lithographs illustrate twelve fairy tales by Hans Christian Andersen opposite pages of text within elaborate gilt borders. Decorated calendar pages list feast or saint’s days for each month. Lefler and Urban did a series of these illustrated story-calendars with different plates. The tales include The Galoshes of Happiness, The Wild Swan, Flying Suitcases, The Snow Queen, The Nightingale, The Emperor’s New Clothes, The Sea Maiden and The Red Shoes, and others.

A lovely example of Viennese Jugendstil design by its major illustrators. $1200

RUSSIAN BALLET CARICATURE

LEGAT, NICOLAI AND SERGEI. (IMPERIAL RUSSIAN BALLET IN CARICATURE)

(St. Petersburg: 1902-’1905). Large 4to, handsome and sturdy new clamshell box with gilt-lettered leather spine label. Remarkable collection - complete - of 95 color lithograph plates of dancers, choreographers, musicians and ballet masters of the Imperial Russian Ballet, which is now known as the Mariinsky or Kirov Ballet. Minor toning to plates, which remain bright and attractive. Brief, useful penciled identifying descriptions on versos of plates. Included from another work is a color portrait of ballet critic and author Valerian Svetlov examining a ballerina under a microscope.

A double color portrait of the Legat brothers serves as a frontispiece or title page. Nicolai and Sergei Legat were dancers, choreographers, teachers and brilliant caricaturists. As director of the Imperial Ballet School Nicolai taught Mikhail Fokine and Vaslav Nijinsky and later in London, Alexandra Danilova, Anton Dolin and Serge Lifar. Sergei Legat, who also taught Nijinsky, killed himself in 1905. The subjects of their wickedly amusing caricatures include Anna Pavlova, Tamar Karsavina, Michel Fokine, Vera Trefilova, Mathilde Kschessinskaya (lover of the
future Nicholas II) and Marius Petipa (considered the founder of modern classical ballet). Many later danced with Diaghilev’s Ballets Russes.

Very rare complete with all 95 plates: the British Museum copy has 94 plates and the New York Public Library Performing Arts Dance Collection has 86 plates. Their 1909 Diaghilev exhibit included some of the caricatures.

Niles and Leslie, page 308: “unsurpassed for their penetrating and ironic comment on each victim’s costume, coiffure, features, physique and individual characteristics of technique.”

$15,000

35 (LEGRAND, LOUIS) RAMIRO, ERASTÈNE (Pseudonym of Eugène Rodrigues). COURS DE DANSE FIN DE SIÈCLE.

Paris: E. Dentu, 1892.

Small 4to, three-quarter dark rose morocco and marbled paper boards with matching endpapers, gilt-lettered, top edge gilt; original wrappers bound in. Fine.

One of 350 unnumbered copies on vélin. Eleven full page etchings, including frontispiece, with lettered tissue guards and 23 color printed wood engraved vignettes and initials throughout the text of Parisian dancers rehearsing their steps. Louis Legrand’s great subject was the contemporary Parisian woman, reminiscent of Degas and Lautrec. Eugène Rodrigues was a lawyer and bibliophile who catalogued his etchings and wrote the text for two of his books.

Gordon Ray, The Art of the French Illustrated Book 342: “The etchings are exercises in Zolaesque naturalism... His strength lay in showing life as it is with style and accuracy.”

$1450

36 LEPAPE, GEORGES. COSTUMES DE THÉÂTRE, BALLETs & DIVERTISSEMENTS.

Paris: Éditions Lucien Vogel, 1920. Narrow 8vo, silver and green decorated portfolio, metallic ties. Portion of spine label missing; three plates with tiny pinholes at top and bottom; a few with pencil markings on verso. Respectable although not fine condition and priced accordingly.

Four page preface by Henry Bidou and 21 beautiful plates by Lepape handcolored in the pochoir process with touches of silver and gilt by Jean Saudé, master colorist.

Seventeen costumes and three set designs for “Le Coup Manqué”, a ballet/pantomime by RIP, and “L’Enfantement du Mort” by Marcel L’Herbier.

Several plates from these works are illustrated and the plays and designs discussed in From the Ballets Russes to Vogue/ Art of Georges Lepape: “…Georges Lepape altered all the then current ideas of theater design...” New York Public Library Dance Catalogue, Volume 6, page 3622.

$1750

37 (LEPAPE, GEORGES). MAETERLINCK, MAURICE. DÉCORS ET COSTUMES POUR L’OISEAU BLEU.


With 61 plates
colored in pochoir by Jean Saudé, master colorist. Of a total edition of 230 copies, this is a unique hors commerce copy on Arches with an additional hors texte suite in gouache of the fourteen illustrations from the first volume of “L’Oiseau Bleu” published in 1925. Lepape’s sets and costumes for Maeterlinck’s Blue Bird perfectly reflect the taste of his times, the chic style of the modernist 1920s in fashion, theater and illustration. This anthology is an audacious and original interpretation of Maeterlinck’s play. From the Ballets Russes to Vogue/The Art of Georges Lepape, pages 123-125.

DUTCH COSTUME

38 MAASKAMP, E. AFBELDINGEN VAN DE KLEEDINGEN, ZEDEN EN GEWOOTEN IN DE NOORDELIJKE PROVINCIEN VAN HET KONINGRIJK DER NEDERLANDEN.../TABLEAUX DES HABILLEMENTS, MOEURS ET COUTUMES DANS LES PROVINCES SEPTENTRIONALES DU ROYAUME DES PAYS-BAS AU COMMENCEMENT DU DIX-NEUVIÈME SIÈCLE...

Amsterdam: Chez E. Maaskamp...1829. 4to, beautiful new binding of marbled paper with cloth spine and paper cover label; original plain blue wrappers preserved. Hand colored engraved allegorical frontispiece and 24 hand colored plates of Netherlands costume, genre and trade scenes. Text in Dutch and French. Plates are fresh and vivid with a few edges slightly toned.

Colas 1682 (under Kuyper and Portman, 1823 edition). This is the most complete edition. The first edition of 1803-1805 had only 16 costume plates, the edition of 1811 added three more and this edition added four more for a total of 24 plates (including frontispiece). All plates have the address of the London printer Colnaghi & Co. underneath the Amsterdam address of Maaskamp except for the additional plates of this edition which are undated and have only the Maaskamp address.

Arntz, in the journal Quaerendo: “one of the most charming books ever published in the Netherlands.” $2000

“EMBODIMENT OF ART NOUVEAU”

39 MARX, ROGER AND PIERRE ROCHE. LA LOÎE FULLER. ESTAMPES MODELÉES DE PIERRE ROCHE. (Paris: Les Cent Bibliophiles, 1904). 4to, original cream wrappers with embossed design in pink, gill and green across front and rear wrappers. Professionally rebacked in compatible paper. Included is the contemporary marbled board portfolio into which the book had been bound for one of the members of this bibliophile society, Maurice
Quarré with his bookplate by Giraldon and the announcement from L’Estampe Originale listing this work as appearing next. Scattered minor foxing; a lovely copy. One of 130 copies. Thirteen leaves with seventeen embossed designs in color, “estampes modelées” by Pierre Roche. These are sculptural relief engravings from plaster models, printed with touches of color in a process called gypsography, according to Gordon Ray. Roche, a pupil of Auguste Rodin was a noted sculptor, medallist and ceramist. This is the first use of relief illustrations in a book and the first use of Auriol Italique type. They combine for a beautiful mise-en-page.

This exquisite Art Nouveau book captures the celebrated American dancer whirling in her diaphanous veils lit by colored spotlights. Loïe opened her own theater at the 1900 Paris World’s Fair and called her performance “la danse serpentine”. A wild success, she appeared in the posters of Chéret, Orazi and Toulouse-Lautrec. A vibrant homage to the dancer who fascinated the world and a bibliographic and technical tour de force. Gordon Ray, 368, The Art of the French Illustrated Book: “...she was...the embodiment of Art Nouveau. Marx’s book is the most delicate and personal of the tributes accorded her.”

$15,000

MATTHAEY, CARL. ABBILDUNG UND BESCHREIBUNG DER MODERNSTEN FORMEN FÜR KUNSTLER UND HANDWERKER. Ilmenau & Weimar: Bernard Friedrich Voight, 1831, 1832, 1835, 1835. Four fascicles in one volume, complete. 8vo, plain calf spine and brown marbled paper boards, worn and somewhat scraped but sound; internally fresh. Only edition of a rare Biedermeier pattern and ornament book for the use of craftsmen and architects at the time that the style was emerging in a transitional period between Neoclassicism and Romanticism for the new urban classes of Germany, Austria and Scandinavia between 1815 and 1848 in literature, music, interior design and visual arts. Matthaey (1778-1848) was an architect and writer on architecture, author of a number of practical works. Twenty lithographed plates in each fascicle for a total of eighty with descriptive text of designs and motifs for gold- and silversmiths, carpenters, woodworkers, furniture and fabric designers, porcelain factories, glass and iron workers and equipment and accessories for horses. Engelmann, Bibliotheca Mechanico-Technologica, 238. Universal Catalogue of Books on Art Supplement, pages 414-415 lists only Parts 1 and 2. Not in Berlin Katalog. Three holdings in German libraries and copies at the Getty and the British Library, according to WorldCat/OCLC.

$5000

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


42 MOSER, KOLOMAN. DIE QUELLE. FLÄCHEN-SCHMUCK.

Vienna: Martin Gerlach (1901). Oblong 4to, decorated cloth portfolio with flap. Minor foxing but a beautiful copy. With the wounded satyr bookplate “Ex Biblio Hamill”. Color pictorial title page and thirty color plates; each plate double-sided with color and gilt design on recto and a different black and white design on verso. The third and most beautiful portfolio in the three volume series “Die Quelle” (The Source). Moser was an Austrian graphic artist and designer, a founder of the Vienna Secession; with Josef Hoffmann he established the Wiener Werkstätte in 1903. Designs for flat surfaces such as wall hangings, upholstery, decorated papers, and rugs, incorporating mermaids, dancers, fish, flowers, butterflies and plants in fantastical geometrical abstracted forms based on nature in repetitive interlocking patterns. Featured in the Cooper-Hewitt Museum inaugural exhibition “Making Design”, an overview of five key elements of design. Skrypzak and Buenger, Design, Vienna 1890s to 1930s, “…Moser plays with fore-and background space through the juxtaposition of form, color and pattern. The result is spatial tension that verges on optical illusion. Inspired by Japanese prints, Moser also superimposed square or rectangular insets on the patterns that identify the name of the design and its suggested use.” See another ill. inside front cover. $15,000

43 (MOSER, KOLOMAN) BITTNER, JULIUS. DER MANTEL DER LIEBE. DREI TANZBILDER.
Vienna: Brüder Rosenbaum (1909). Small square 8vo, original wrappers designed by Koloman Moser in a repeated design of hearts in pink, red, black and white; string tie. Nearly fine copy of a rare and fragile production. In modern custom box with sliding top, gilt lettering and pink lining. Twelve unnumbered pages with decorated borders documenting a ballet by the Austrian composer Julius Bittner (1874-1939), friend of Gustav Mahler, performed in 1909 at the Vienna Opera House.

The five photographic plates show opulent costumes in Secessionist style reminiscent of Emilie Flöge’s dresses and probably designed by Koloman Moser, who designed for dancers for traditional theater and for the legendary Kabarett Fledermaus. A founding member of the Vienna Secession and a co-founder of the Wiener Werkstätte, he was a prolific designer of domestic and commercial projects, textiles, furniture, glass and porcelain.

OCLC: copies at Harvard and Cambridge Universities and the Getty.

$3250

44 NAKAJIMA, NOBUYOSHI. TEIZOHO ZUSHIKI TAI-FAN (THE ART OF LANDSCAPE GARDENING)
Kaishinshoro: Tokyo, 1911 (Meiji 44).
Oblong small folio, gilt-lettered green board binding with string tie in the Japanese manner. Front and rear free endpapers creased and a little chipped at top. Old Dawson Bookseller’s description tipped in. Very nice.
With the book label of Mary Griggs Burke reading “Mary Griggs Burke Garden Books”. She acquired the most comprehensive private collection of Japanese art outside of Japan. It was the first Western collection to be displayed at the Tokyo National Museum. Mrs. Burke was awarded the Order of the Sacred Treasure in 1987.
A book with specific instructions on how to make a park-like garden and a survey of Japanese gardens of the Meiji period. Introduction, three photographic plates and 29 scenes and diagrams in muted color.

$2000

45 (NEILL, PATRICK) JOURNAL OF A HORTICULTURAL TOUR THROUGH SOME PARTS OF FLANDERS, HOLLAND AND THE NORTH OF FRANCE IN THE AUTUMN OF 1817 BY A DEPUTATION OF THE CALEDONIAN HORTICULTURAL SOCIETY.
Tall 8vo, original brown boards with paper spine label. Uncut. Binding rubbed, some light foxing to plates, joint starting, ink institutional ex libris and number on title page. A very nice unsophisticated copy preserved in a modern archival clamshell box with leather spine label.
Seven engraved plates, including two fold-out plans (one with brief tears, no loss, at top) by W.H. Lizars after John Hay and eight illustrations in the text of a journey by prominent Scottish gardeners and horticulturists to regions recently under Napoleonic rule.
Patrick Neill (1776-1851) was a Scottish printer and horticulturist and a founder of the Caledonian Horticulture Society. He toured with two other members of the Society to bring back fruits and vegetables which might be introduced into Scotland and documented public and private gardens including Malmaison (the former residence of Josephine de Beauharnais, first wife of Napoleon) as well as commercial nurseries.

$875

46 (NEW YORK CITY) THE WHARVES, PIERS AND SLIPS BELONGING TO THE CORPORATION OF THE CITY OF NEW YORK.
Comprehensive survey, complete in two volumes, of
the New York waterfront at the end of the Civil War. An important historical record of maritime New York history and a spectacular example of American color printing. Each volume with lithographic title page made up from various decorative type faces within a decorative border followed by list of the ‘Commissioners of the Sinking Fund of the City of New York’. The wharves, piers and slips had become dilapidated “not only preventing any adequate revenue being derived there from, but producing serious injury to the commerce” of the city. Volume I has 17 pages of text followed by 66 lithographic plans, printed in red and black and hand colored in blue and pink, each preceded by a page of letterpress explanation. Volume II has 8 pages of text followed by 65 lithographic plans, printed and colored as above. The East River wharves, slips and piers are depicted from the foot of Whitehall Street to the foot of 130th Street; the North (Hudson) River piers from Albany Street to 155th Street. The second section of each volume contains ‘Plans and Explanations’ with fine plans drawn to varying scales, including names of nearby streets and estimates for repair. Beautifully produced volumes using attractive typography with fascinating lithographic plates making use of color printing allied with hand coloring. An excellent example of late 19th century design and an important historical document. $7500

PAPWORTH, J(OHN) B(UONAROTTI. SELECT VIEWS OF LONDON; WITH HISTORICAL AND DESCRIPTIVE SKETCHES OF SOME OF THE MOST INTERESTING OF ITS PUBLIC BUILDINGS.
London: printed for R. Ackermann...1816. 4to, handsome later 19th century full scarlet morocco by Rivière with triple fillet panels, spine with raised bands, gilt-ornamented compartments; marbled endpapers with inner dentelles gilt; all edges gilt. Expert hinge repair with custom-dyed Japanese paper. Mild offsetting of plates onto text. Plates clean and bright. With 76 hand colored aquatint plates, including five folding panoramas.

John Papworth, who took the middle name Buonarotti around 1815, was a versatile architect working in London and the countryside as well as a designer of ornaments and a founding member of the Royal Institute of Architects. His published works included “Hints on Ornamental Gardening” and “Rural Residences”. He was a frequent contributor to Ackermann’s “Repository of the Arts” in which most of these views originally appeared.

John Summerson, 20th century British architectural historian, described him as “one of the most versatile architects and decorative artists of the period. $7500

47 FANCY DRESS + POLITICAL SATIRE
(PARFUMERIE ORIZA) ALBUM DU CARNAVAL.
No place, no date (circa 1875). 4to, purple cloth boards, gilt-lettered spine. About fine. Large bookplate of Wilhelm Herzog Braunschweig.
Twelve color lithographs by E. Girard on thick paper mounted on stubs of provocatively dressed young women each with caption alluding to Ismail Pasha (1830-1895). $8000

Abbey, Scenery, 217 notes two issues with no priority but copies with Papworth’s name on the title page (as in this copy) are somewhat rarer.

48
Ottoman Viceroy of Egypt with the hereditary title Khedive. He was educated in Paris and visited the Universal Exposition in 1867. His greatest achievement was his role in the opening of the Suez Canal, but his building projects and profligate personal spending led to British control and his forced abdication in 1879.

Sexy Anglo-Egyptian carnival costumes which are satiric adaptations of military costume with such figures as Colonel du Royal-Régiment du Sphinx de S.A.R. le Khédive, Colonel du régiment Highlanders au service de S.A.R. le Khédive, Major du régiment Caïman de l’armée de S.A.R. le Khédive, and Polichinelle municipal du Caire. Costume elements include Scottish and Islamic motifs. $3000

WILL BRADLEY

(POSTERS) THE AULT & WIBORG CO. POSTER ALBUM.

Cincinnati, New York, etc. (1902). 4to, green cloth with lettering and Art Nouveau decoration in white. Fine copy of a wonderful compendium of the posters designed for the ink company between 1895 and 1902 to advertise their products in various printing industry publications, including the Inland Printer. There are a total of 54 posters (plus a few non-poster illustrations) including twenty by Will Bradley and others by Binner, Henri, Rhead, Crittenden, Bonte, Liggett, Carolyn Huntington, Westervelt, Harker and Swick. Most are printed in striking color lithography, using the company’s finest inks and serving a double purpose as a publicity piece for Ault & Wiborg and an album for turn-of-the-century American poster collectors. $3500

PRICE, SIR UVEDALE. AN ESSAY ON THE PICTURESQUE, AS COMPARED WITH THE SUBLIME AND THE BEAUTIFUL; AND, ON THE USE OF STUDYING PICTURES FOR THE PURPOSE OF IMPROVING REAL LANDSCAPE. A NEW EDITION WITH CONSIDERABLE ADDITIONS.

Two volumes. London: J. Robson 1796 and Hereford: D. Walker for J. Robson, 1798. The revised and preferred edition of Volume I and the first edition of Volume II. 8vo; fine copies in contemporary English calf with red morocco spine labels. Armorial bookplates of Richard Hart Davis (1767-1842), a descendant of King William IV and collector of rare books and paintings. Primary documents of the Picturesque movement in landscape gardening, an attempt to discredit Capability Brown’s theories of invasive landscaping and an argument for designing gardens after the works of the landscape painters Claude Lorrain and Salvator Rosa.

“Price advocates gardening by calculated neglect (what Repton
thought would result in a ‘huge picturesque forest’) and the use of artificial foregounds to link the wild park with the formal house garden.’ Weinreb 17:119. The second volume contains ‘three further treatises designed to meet Repton’s challenge for Price to produce a practical method of improvement. ...Price suggests an ordered procession from the grand Italianate garden around the mansion, through gravelled walks and shrubberies, to wooded parklands and eventually to unrestrained nature.’ Weinreb 17:120.

51 RAYMOND, ALEXANDRE M. L’ART ISLAMIQUE EN ORIENT.
Première Partie: Vielles Faïences Turque en Asie-Mineure et a Constantinople. Deuxième Partie: Fragments d’Architecture Religieuse et Civile. The first volume is a portfolio with cloth spine and heavily decorated green and gold lithographed boards with an Islamic design on both sides. Decorative endpapers and flaps with arabesques in blue, green and gold. Ties worn, spine ends discolored, preliminaries slightly rumpled. Plates are fine. Introductory material and 39 of 40 splendid plates (missing plate 4) some folding, of the architectural use of ceramics in complex geometric patterns in mosques, mihrabs and ornamental decoration. The second part is a bound volume of matching design with a cloth spine and green and gold lithographed boards and the same cover designs and endpapers. Small gilt label of printer, M. Schulz, Prague on inside cover. Splendid chromolithograph title page and dedication page with silk tissue guard to the Honorable Charles R. Crane, former ambassador to China, in honor of his protection of Turkish decorative arts. Illustrated text and sixty gorgeous color plates (some double page) of portals, windows, iron work, facades, etc. of mosques, minarets and mausoleums. Included are the remnants of dust jackets of both volumes, prospectus with order sheets, copies of correspondence relating to publication and a descriptive sheet for Part I which includes an announcement of Part II. Alexandre Raymond was a French architect who lived part of his life in Istanbul. His architectural drawings of Seljuk and Ottoman monuments around the country show their original appearance at a time when some pashas preferred the “modernist” French and German aesthetic. It is rare to find the two parts together. Some major references refer only to Part II. Apparently Raymond applied the series title to the first part retrospectively. A projected Part III was never published. Creswell 445. Atabey 1015 “a very attractive book”.

52 REPTON, HUMPHRY. SKETCHES AND HINTS ON LANDSCAPE GARDENING. COLLECTED FROM DESIGNS AND OBSERVATIONS NOW IN THE POSSESSION OF THE DIFFERENT NOBLEMEN AND GENTLEMEN, FOR WHOSE USE THEY WERE ORIGINALLY MADE. THE WHOLE TENDING TO ESTABLISH FIXED PRINCIPLES IN THE ART OF LAYING OUT GROUND.
London: W. Bulmer for J. & J. Boydell (1794). Oblong 4to, contemporary marbled boards expertly rebacked in brown morocco. A few repairs to endpapers, mild foxing or toning. An unusually fresh copy in a custom clamshell box with paper spine label. First edition of Repton’s scarce first book. The plates are charming perspective views and descriptions of country estates whose grounds Repton re-designed. The moveable overslips are to be lifted to show the improvements. Two small black and white illustrations and a tailpiece. Ten hand colored aquatint engravings (one folding and
three double-page), each with one or more overslips. Repton’s intention was to write a manual on a style of landscape gardening more natural and more picturesque than the work of Lancelot Brown and to record his own work with excerpts from the first 57 ‘Red Books’, which he produced for each estate he worked on. Loosely quoted “what God would have done if he had had the money”. The folding plate of the Duke of Portland’s house, Welbeck Abbey in Nottinghamshire, includes Repton and his assistants at work. This image was adapted for the backdrop in Tom Stoppard’s play ‘Arcadia’.

Abbey, Scenery 388. $20,000

REPTON DOES ANGLO-INDIAN

53 REPTON, HUMPHRY. DESIGNS FOR THE PAVILION AT BRIGHTON...


Invited by the Prince of Wales, the future George IV, to submit designs for the remodeling of the Marine Pavilion at Brighton, Humphry Repton produced an elaborate and exotic building and gardens in the Indian style. His philosophy of landscape gardening is expressed in the inscription to the frontispiece, “Gardens Are Works of Art Not Nature”, and in his own words, “in landscape gardening everything may be called a deception by which we endeavour to make our works appear to be the product of nature only”. The lovely frontispiece depicts a lush Flora triumphing over Old Man Winter with the help of a heated conservatory.

The text includes an argument for the Indian style as
more suitable for the project than Gothic or Classical. When he became king and had the funds for the work, George IV obviously did not agree, and the commission was given to the architect John Nash, Repton’s former partner and rival.

With twenty-one aquatints, including an extra frontispiece in color (supplied from the second edition) and the uncolored frontispiece which is correct for the first edition. Eight plates, one in sepia and seven hand colored, including two double-page. Five of the plates with overslips, of these two have two overslips apiece. Eleven vignettes, one in sepia and three handcolored, two with overslips. The overslips fold back to reveal the proposed alterations.


VENETIAN TERRAZZO FLOORS

RODLICH, H. F. (ROEDLICH, HIERONYMUS FRANZ). PRAKTISCHE ANWEISUNG ZUR VERFERTIGUNG DER VENEZIANISCHEN ESTRICHE.

Berlin: C. H. Platen, 1810. 4to, modern binding of gilt-decorated quarter navy leather and marbled boards. Discreetly removed institutional stamp from verso of title page. A pretty book in excellent condition. With a 28 page foreword by an academic from a royal academy, list of contents and 24 hand colored engraved plates on twelve leaves illustrating the process of laying
a floor made of chips of granite or marble set in concrete and polished to smoothness. Recently excavated classical ruins in Rome influenced the popularity of crushed stone floors in Italy and Germany. The cheerful workmen, including some young boys, are stylishly dressed (not covered in dust as might be expected). Tools and steps in the process are detailed. WorldCat cites only two copies, both in German libraries. $5000

ROSETTI, CHRISTINA. SPEAKING LIKENESSES.

London: Macmillan, 1874. Small 8vo, royal blue cloth, gilt-lettered spine; large gilt vignette of mother kissing a sleeping child while cat, dog and rooster watch. Slight wear to extremities; upper right corner pinched. A pretty copy of the first edition, first binding with the gilt pictorial front cover. Twelve illustrations by Arthur Hughes, a Pre-Raphaelite painter. The Pre-Raphaelites were fascinated with childhood as a time of innocence and innate spirituality. Rossetti’s fantasy adventure of a little girl was published three years after Lewis Carroll’s Through the Looking Glass, an inspiration she acknowledged in a letter to her brother Dante Rossetti. The tales are told by an aunt to her young nieces. In the first Flora passes through a door in a tree to a room ruled by the ‘Birthday Queen’, who appears to be her sinister twin. New York Public Library 2014 exhibition “The ABC of It: Why Children’s Books Matter” describes Hughes’ gilt cover design as “at once an intimate domestic vignette and an image shot through with a sense of spiritual radiance.” $575

BAUHAUS ARCHITECTURE

RUCKERT, OTTO. DIE KUNSTHANDWERKLICHE FÖRDERUNG DES BAUMALERS (DIE FÖRDERUNG DES LEHRLINGS IN WERKSTATT UND SCHULE).

Dresden: Im Verlag des Verbandes Sächsischer Vereinigungen Selbständiger Maler und Lackierer...1929. Small 4to, green cloth lettered in black with white panel on front board. Slightly faded and discolored; an attractive copy of the first edition, tight and internally clean. Contemporary inscription and stamp on front free endpaper. Bauhaus design and color theory for architecture and interior design with 63 pages and 42 color plates in muted tones. A survey of color and design for contemporary Bauhaus architecture. Plates of color combinations, colors for interiors and exteriors and overviews of house plans with differently colored rooms for residential and commercial buildings. Chapters on the aesthetics, psychology and effects of color in building design. Appealing also for its Bauhaus-inflated typography and book design. $1200

SAINT PHALLE, NIKI DE. THE DEVOURING MOTHERS. STORY BOOK.

London, New York & Zurich: Gimpel Fils, 1972. Printed in Milan by Sergio Tosi. Squarish 12mo, tan board covers (a little darkened at edges as usual), lettered in black, string binding. Fine in custom folding box signed S. Later (Steph-
Annie Later Studio) of oatmeal cloth-covered boards with motif of insects taken from the book on three inner flaps. An artist’s book of 28 color lithograph pages and occasional text, combining charmingly whimsical characters and a disturbing story of an abusive father and a devouring mother.

Niki de Saint Phalle (1930-2002) a sculptor, painter and film maker of French and American parentage was a feminist hero from the start. Her work has elements of Pop Art, Surrealism, folk and outsider art. She created a monumental garden in Tuscany, Le Tarot, influenced by Antonio Gaudí’s Park Güell and Simon Rodia’s Watts Towers and other sculptures in architectural settings. Her Nanas, archetypal female figures, appear in large public installations.

**TREATISE ON POCHOIR**

58 **SAUDÉ, JEAN. TRAITÉ D’ENLUMINURE D’ART AU POCHOIR.**

Paris: Éditions de l’Ibis, 1925. Folio, rebound by Gruel in purple morocco (spine faded) with gilt-bordered morocco turn-ins on doublures of blue moiré silk. The front pastedown bears a metal pochoir template washed in mauve paint and heightened in gold; the design is drawn from Supplementary Plate II. The original wrappers are bound in with pochoir pastedown illustrations by Benedictus and the original decorative pochoir endpapers by Chapuis. Top edge gilt. Prospectus bound in. Marbled board slipcase. One of only sixty numbered extra-illustrated deluxe copies signed by Saudé from a total edition of 500 and in a custom binding.

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

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

$8,000

59 **(SILVA, ERCOLE) DELL’ARTE DE’ GIARDINI INGLESI.**

Milan: Pietro e Giuseppe Vallardi, 1813. Two volumes. 8vo, original printed blue wrappers with typographic borders, uncut. Moderate wear, especially at spines. In two new custom folding boxes with leather spine labels. Second and best edition (originally published in 1801), enlarged and with four new plates. Forty handsome engraved plates by G. Riboli of gardens, architecture and landscape views, of which thirteen are folding.

An influential work in introducing English garden design in Italy, which Silva favored over the more formal French style. Cicognara 960: “La migliore opera in questo genere che abbia l’Italia.” Berlin Katalog 3498.

$1500
(SLOAN, JOHN) PROSPECTUS FOR “JOHN-A-DREAMS” VOLUME 1, NUMBER 0.

New York: Corell Press, October 1896. 8vo, green string-tied printed wrappers; subscription card and folded printed mission statement sheet laid in. Fine. Rare prospectus for Booth Tarkington’s short-lived magazine “for the conservative iconoclast and the practical dreamer, devoted to mere literature and to classical typography”; its name from the Hamlet soliloquy “Oh, What a Rogue and peasant slave am I.”

The cover bears an early print by John Sloan in orange and black signed in the plate. Tarkington wrote most of the pieces for his magazine and was the staff artist. Sloan’s illustrations appear on the covers of subsequent issues. This image is not recorded in the definitive Sloan catalogue raisonné by Peter Morse but is listed in Elizabeth H. Hawke’s “John Sloan’s Illustrations in Magazines and Books”, Delaware Art Museum 1993. The journal is owned by major institutions including NYPL and Princeton, but the only known copies of the prospectus are in the Houghton and Wichita State University libraries. Neither credit the cover to Sloan. $975

LE CENTAURE. RECUEIL TRIMESTRIEL DE LITTERATURE ET D’ART. REDIGÉ PAR MM. HENRI ALBERT, ANDRÉ GIDE, A.-FERDINAND HEROLD, ANDRÉ LEBEY, PIERRE LOUYS, HENRI DE REGNIER, JEAN DE TINAN, P.V. (PAUL VALERY). VOLUMES I-II.

Paris 1896. Complete in two volumes (all published) of this luxurious Symbolist periodical, inspired by the German review Pan and a precursor to 20th century reviews to follow. 4to, publisher’s gilt-lettered green cloth with original pictorial wrappers bound in. Handsome modern board, linen and cloth clamshell box with gilt-lettered calf spine label. Very mild surface wear to cloth binding. Supplements to each volume bound at rear, with illustrated advertisements with designs by Bonnard, Vallotton, Chéret, Willette, et al. Literary contributions, some printed here for the first time, by Henri de Regnier, Jean de Tinan, Pierre Louys, André Gide, Paul Valery and others. Illustrated with lithographs, etchings and woodcuts, some in color; lettered tissue guards. Volume I with seven plates including three original color lithographs by Jacques-Emile Blanche and Charles Léandre and two original etchings by Félicien Rops and Gustave Leheutre and cover design by Louis Anquetin. Volume II with six plates, including three original lithographs by Armand Point, Henri Heran (color) and Paul Ranson (color) and an original etching by Albert Besnard. Lithographs printed by A. Clot and etchings by A. Deltre. $2200

JAPANESE BOOK OF CRAFTSMEN

TACHIBANA MINKO (illustrator). SAIGA SHOKUNIN BURUI (VARIOUS CLASSES OF CRAFTSMEN).

Tokyo 1916. Two volumes. Tall 8vo, grayish-blue paper covers with geometric decoration in darker blue and printed paper label. Rubbed but sound; some binding threads missing from first volume. Bottom of one page with clean tear. Reprint of the 1771 original edition. A delightful book of trades in a long tradition of pictures of the artisan class in the Edo period with 28 double-page color woodcut illustrations of craftsmen, each with an identifying inscription and commentary. Included are a mirror-polisher, papermaker, mounter of Kakemono, potter, weaver, swordsmith, etc. Some of the workers are accompanied by cats, small children, goldfish or other features of their work lives. Hillier, Art of the Japanese Book, Volume I, pages 304-308 and plate 32 (the original edition). $1750
TOLMER, ALFRED. 
MI SE EN PAGE. THE THEORY AND PRACTICE OF LAYOUT.
London: The Studio, 1931. 4to, yellow and black boards with decorative typography in black, silver and chrome yellow; black cloth spine lettered in gold. A beautiful copy, the best I have seen, in matching chrome yellow and black slipcase with minor inevitable chipping. Internally immaculate.
A spectacular Art Moderne design book: the Tolmer firm’s definitive treatise on graphic design as they practiced it for three generations, producing hundreds of books, often illustrated with original pochoir or lithographic prints. This is their bible for the arts of publicity, composition and layout, the art of the poster and other forms of advertising.
Many illustrations and fifteen superb plates showing the effects that can be achieved through the use of embossed printing, collage, photomontage, flocked illustration and the different uses of matte and glossy paper. with thirteen glass negatives, which are the original takes for the illustrations. These are the work of photographers, including possibly Claude Tolmer, who then collaborated with the atelier. They measure (except for one smaller) 119 x 89 mm, in contemporary box with manuscript caption.
Christie’s, Photobooks, May 31, 2007: “an influential primer on modern graphic design, with lavishly realized illustrations, deftly balancing photograph and typography with a variety of printing techniques and materials.”

HE BREW T YPOGRA PHY

TSCHERKASSKY, JOSEPH. SCHRIFTGIESSEREIEN UND MESSENLINIE N-F ABRlKEN AKTIEN-GESSE LLSHAFT.
Berlin: H. Berthold, 1924. 4to, cloth and batik paper-covered boards with large label in colors and gilt on both covers spelling “Berthold” in German and Hebrew. Fine fresh copy neatly rebacked in compatible cloth. The first catalogue of Hebrew types according to the Preface, containing also numerous specimens for use in books and fine printing. Joseph Tscherkassky was the owner of an eponymous type foundry in Kiev, later the head of the Oriental Department of the Berthold type foundry with plants in Vienna, Leipzig, Stuttgart and Petersburg, all of which are pictured above translations of the Preface in Polish, French, German, English, Hebrew and Arabic. Illustrated with 19 plates in rich color and 44 pages in red and black of ornaments, alphabets, specimen pages and pictorial designs. $1250

COMMEDIA DELL’ARTE

VALENTINI, FRANCESCO.
TRATTA TO SU LA COMMEDIA DELL’ARTE, OSSIA IMPROVVISA. MASCHERE ITALIANE, ED ALCUNE SCENE DEL CARNEVALE DI ROMA.
Berlin: Guglielmo Wittich, 1826.
Bound with: ABHANDLUNG UBER DIE CÖMODIE AUS DEM STEGREIF UN DIE ITALIENISCHEN MASKEN...
Berlin: Ludwig Wilhelm Wittich, 1826.
4to, half red levant and red linen covered boards; gilt-decorated spine. Joints worn. Text pages and the paper of the final two plates are browned. Twenty superb hand colored plates of characters and scenes of the commedia dell’arte, including Pantalone, Arlecchino, Sméraldina and a male and female Pulcinella (who evolved into the Punch of English Punch and Judy shows).
An important text, complete in Italian and German as
called for. "Comedy of the craft of improvisation" with masked types in specific roles in travelling companies performing on outside stages with minimal props. Begun in Italy in the sixteenth century and popular in Germany after the publication of Goethe's Römische Carneval in 1789. This improvised acting became a professional theatrical form with an established repertoire. Notably, female roles were played by women, which was standard on the Italian stage.

**Colas 2956.**

66 **VALÉRY, PAUL. ODES: AURORE, LA PYTHIE, PALME.**

Paris: Éditions de la Nouvelle Revue Français, 1920. Folio, contemporary half polished tan calf and marbled paper boards with spine gilt-decorated in descending floral motif, gilt-lettered leather spine label. Binding by Yseux, successor to Thierry and Simier. Original wrappers bound in. Fine. One of 125 copies on Whatman paper from a total edition of 150. This copy inscribed and signed by Valéry to patron and collector René Philipon and with an autograph letter to him tipped to front blank, along with the original envelope, discussing poems, translations and citations dated 11 May 1920. Valéry was a poet, essayist and intellectual figure in French society, considered the last of the Symbolist poets. The poem "Palme" inspired James Merrill's 1974 "Lost in Translation". Designs for the wrapper vignette, title page and head- and tailpieces drawn and engraved by Paul Vera, and the blocks destroyed after the edition was created. Paul Vera, with his brother André, was a landscape architect strongly influenced by Cubism. He designed the murals for the liner Île-de-France and decorations for the wares of Sevrès and of Beavais. A lovely Art Deco book with a graceful mise-en-page, quietly elegant binding and classical/cubist illustrations.  

**EROTIC NOVEL**

67 **(VALOTAIRE, MARCEL) NOUS DEUX. SIMPLES PAPIERS DU TIROIR SECRET.**
Gravé et imprimé pour les auteurs et leurs amis. Paris: Coulu-
ma et Vernant (1929) Two volumes. 8vo, loose as issued in
color pictorial wrappers with some scattered foxing, deck-
led edges. One of 200 sets on Arches (of a total edition of
295) privately printed for the authors and their friends.
An erotic epistolary novel with 46 Art Deco illustrations by
Jean Dulac printed in color of a couple’s amorous adven-
tures. Text in alternating fragments of journals and letters
between Nelly, a young art student, and Jean, her professor.
Dutel II-2054: “Cette édition était la plus chère des éditions clan-
$3500

Handwork and edification for the bourgeois woman in a
sophisticated periodical, each issue divided in two parts.
The first describes a particular project in the applied arts:
painting, embroidery, fashion, china decoration, basket
work, decorative objects for the home and interior color
schemes. The second part is a “lecture” of poems, history,
stories, travel sketches and religion. $8500

FOR THE DUTCH HAUTE-BOURGEOISE

68 VAN MEERTEN, A. B. PENÉLOPÉ OF MAANDWERK
AAN HET VROUWELIJK GESLACHT TOEGEWIJD. BE-
VATTENDE: DE BESCHRIJVING EN AFBEELDING VAN
ALLERHANDE SOORTEN VAN VROUWELIJKE HAND-
WERKEN. (PENÉLOPE OR MONTHLY WORK FOR THE
FEMALE SEX CONTAINING THE DESCRIPTION AND
PICTURE OF THE MOST CHARMING SORT OF FEMI-
NINE HANDWORK FOR THE FEMALE CIRCLE)
Amsterdam: Beijerinck, 1821-1835. Eight volumes, com-
plete. Tall 8vo, contemporary half calf and green marbled
boards, orange spine labels. Volumes I to III and VIII
rebacked to style with original spines laid down. Others
with neat repairs to joints, worn and rubbed but sound.
Engraved pictorial series title page, Penelope at her loom.
All engraved title pages are present, lacking only the let-
terpress title to Volume II.
A rare complete set of the only edition of this monthly
magazine for Dutch housewives with the full complement
of 200 engraved plates, including the title pages, some
folding and most color printed and hand colored.

69 (VIENNA SECESSION) DIE FLÄCHE (THE SURFACE).
(Vienna 1903). Band I. Heft 1,2,3,7,8,9. Six fascicules
from the first of two volumes; the second was published
in 1910 in a different format. Pagination 1-48 and 97-144.
Each number is sixteen pages for a total of 96 plates.
4to, plain green cloth. Good copy only but with spectacu-
lar plates and very scarce. Rebound into original covers
with original lettering laid down onto new spine. Custom
clamshell box. Fragile. Some paper restoration to plates
and some small repaired tears; completely resewn on new
hinges. Half-inch stain on plate 31 and a few stray spots
on inner margin of plate 97.
A beautiful pattern book of lithograph designs printed in
brilliant aluminum plate applicable to “surfaces”: posters,
graphics and textiles, with work by Koloman Moser, Josef
Hoffmann, Gustav Klimt, Max Benirschke, et al. Heft 7 features women artists. Heft 8 includes posters for Vienna Secession exhibits and other Secession posters by Adolf Böhn, Ferd. Andri, M. Kurzweill and Kolo Moser. Provenance: From the library of noted architect, Ely Jacques Kahn with his name in ink on front pastedown. (An unsigned rough pencil sketch of a woman on front free endpaper.) Kahn, son of an American/Jewish family whose father imported design wares from Europe, was an American commercial architect and skyscraper designer. He was one of the key architects of Jazz Age New York, and his early work used elaborate and colorful decoration. See ill. front cover.

VOX, MAXIMILIEN. PANORAMA DES XII MOIS DE L’AN (PANORAMA OF THE TWELVE MONTHS OF THE YEAR).

Paris: Librairie Lutetia (1920). Small square 8vo in leporello form in publisher’s card wrappers with large color illustration on front. String tie. Fine. One of only 250 numbered copies. Twelve color plates with unpublished verse underneath by Maximilien Vox forming a folding frieze. Vox, a pseudonym for Samuel William Theodore Monod, was an important writer, cartoonist, illustrator, publisher, journalist, critic, art theorist and historian of French letters and typography. A rare jeu d’esprit of undeniable charm. $975

POCKET VITRUVIUS

VITRUVIUS POLLIO MARCUS. VITRUVIUS ITERUM ET FRONTINUS À IOCUNDO REVISI REPURGATUS QUANTUM EX COLLATIONE LICUIT.

Florence: Filippo de Giunta, 1513. 16mo, 18th century vellum gilt spine label. Bound with FRONTIUS DE AQUEDUCTIBUS, as issued. Title page with erased penciling at top, small clean tear and faded early ink on top pastedown. (1-v), 1-187 and (1)-24 with last leaf misnumbered 34 + (24) page index. Leaves zii and ziii repaired in margin with loss of text to zii only. A very pleasing copy. 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. The first pocket-sized edition of any architectural work and the first “pocket Vitruvius”, intended for the use of artisans, merchants and students. A reconstructed text of the only surviving architectural work of the ancients, the book was a great commercial and critical success. Edited by Fra Giocondo, a distinguished architectural historian and field archaeologist and practicing architect who succeeded Bramante in the building of St. Peter’s. Millard, Italian Books, pages 492-493: “Although seemingly coarse and diagrammatic, the illustrations are logical and clear. The woodcut illustrations, based on drawings probably prepared by Fra Giocondo himself, are assumed to have been made by the publisher.” Fowler 394. Berlin Katalog 1799. Cicognara 697. First edition thus and an appealing book. $8500

(WEGENER, GERDA) BRAGENELL, PIERRE. DOUZE QUATRAINS.

Paris: Cythère, 19230 (sic). 4to, binding by Canapé of three-quarter turquoise morocco and marbled boards; spine with gilt bordered floral design in five compartments with raised bands, gilt-lettered. Original paper wrappers bound in. Pretty binding in fine condition, contents clean and bright. Inscribed by the author on the colophon. One of 250 copies. Twelve erotic illustrations with lesbian themes in bright pochoir color by Gerda Wegener, Art Deco painter and illustrator for Vogue, La Vie Parisienne, Fantasio and other French magazines. Born Gerda Gottlieb in 1886, she married Einar Wegener, a fellow Danish artist who came out as a transsexual woman and was her favorite model. Her work, unsigned, is identified by the tiny domino mask at bottom of each plate. A female artist in the pre-
dominately male Art Deco period. 
rapportent a une suite d’aquarelles, publiée en 1917 et intitulée 
‘Les Delassements d’Eros’.” 

PENNSYLVANIA- GERMAN COLOR PLATE JUVENILE 

WEIK, JOHN. THE CHILD’S OWN ALBUM. LOVELY 
SCENES OF AMERICAN LIFE. 

Philadelphia: John Weik, Publisher and Importer (circa 
1850s). Small oblong 4to, glazed white paper-covered 
boards with gilt intaglio floral borders and center vignette of 
a stagecoach scene, repeated in blind on rear cover. Plates 
printed on rectos only. First and only edition of a rare book. 
John Weik emigrated from Germany around 1827 and 
worked in Philadelphia as a bookseller, stationer and pub- 
lisher known for his color lithograph work. The captions 
are printed in German and English, no doubt intended 
for Pennsylvania’s German-speaking population and per- 
haps for their relatives still in Germany. 
Sixteen beautiful hand colored plates, many depicting 
white and black children playing together as well as white 
and black adults in scenes together. While the African-
Americans may be both poor and/or servants, there is no 
suggestion of slavery. 
OCLC locates three copies, giving the plate count as fifteen. 

$9000

GROlier ONE hUNDRED 

WHITE, GILBERT. THE NATURAL HISTORY AND 
ANTiquITIES OF SELBouRN, IN THE COUNTY 
OF SOUTHAMPTON; WITH ENGRAVINGS AND AN 
APPENDIX. 

London: T. Bensley for B. White and Son, 1789. 4to, full 
crushed dark green morocco by Birdsall with a Grolier-
-esque gilt design of arabesque triple gilt fillets and con-
centric vines. The spine, pleasantly sunned to brown, is 
banded and gilt-ornamented with lettering in gilt. All 
edges gilt. Inner gilt fillets and ornaments and moiré silk 
endpapers. Plates with minor spotting. Imprints on the 
frontispiece and one engraving have been trimmed. With 
the errata leaf, here appearing after the author’s Adver-
tisement. Later slipcase. 
Fine copy of the first edition and the only edition appear-
ing in the author’s lifetime. Nine copperplate engravings 
plus an extra folding engraving entitled “Copy of a Picture 
Presented to the Church of Selborne by Benjamin White, 
Esq.” Folding engraved frontispiece, two title page vignettes, 
four full page views and two illustrations of natural history 
as called for in the plate list (plus the extra engraving). 
Gilbert White was a pioneering naturalist, ornithologist, 
diarist, record keeper and a clergyman. He is regarded by 
many as England’s first ecologist. This work, written with 
charm as well as scientific accuracy and a classic in Eng-
lish literature, has never been out of print. It consists of 
two series of private letters to friends of similar interests 
and a series on the “antiquities of Selbourne”. 
Grolier One Hundred Books Famous in English Literature, 62. 

$3500

JOSEF HOFFMANN DESIGN 

(WIENER WERKSTÄTTE) GRILLPARZER, FRANZ. 
DER ARME SPIELMANN. 

(Vienna: K.K. Hof-und Staatsdruckerei) 1915. 4to, deco-
rated boards. Bold design in white and black on black 
boards with small center ornament and geometric floral 
pattern borders, which are repeated on the double open-
One of 500 copies with binding, borders and initials by Josef Hoffmann, central figure of early 20th century Viennese design, architect and artistic director of the Wiener Werkstätte. A copy was displayed in the 2006 Neue Galerie exhibit, “Josef Hoffmann Interiors, 1902-1913.” $950

**WIENER WERKSTÄTTE TOYS** SPIELZUG 17 LINOLSCHNITTE DER SCHULE PROF. JOSEF HOFFMANN.

(Vienna 1922). Large 4to. Plates and penciled hand-written title page laid in an orange paper folder with printed yellow title label and contained in a modern custom orange board slipcase with printed title on cover and spine. Folds reinforced with archival tissue paper; plates with occasional light creasing.

A remarkable collection of seventeen signed linocuts in sensational color heightened with watercolor of folk toys made in Vienna by the students of Josef Hoffmann. In 1899 he was appointed a professor at the Kunstgewerbeschule (School of Applied Arts). He was a founding member of the Vienna Secession and co-founder of the Wiener Werkstätte in 1903, at which he stayed until 1931. The Kunstgewerbeschule was an important part of the Secessionist movement and a training ground for members of the Wiener Werkstätte, most of whom were graduates. Wooden toys include toy soldiers, figures, decorative pieces, animals and birds, many of them moveable. Designing creative art for children was an important aspect of the school. Several names became famous in the design world: artists include Christa Ehrlich who collaborated with Hoffmann on the house of Sonja Knips and specialized in tableware and jewelry, fashion illustrator Gertrud Höchsmann, Wilhelm Rösler a glass designer, and Fridl Steininger, future wife of architect Walter Loos and later the most famous costume designer in Argentina.

A beautiful and important collection. $10,500

**WILLETTE (ADOLPHE LÉON) PAUVRE PIERROT.**

No place, no date (Paris: Léon Vanier, circa 1890). Small folio, royal blue boards with diagonal lettering and large vignette of Pierrot with a nimbus around his head, hanging from a lamppost, all in silver. Covers reconnected with a new spine in matching cloth, contents secured with new envelope flaps and velcro closure. Clean and bright.

Complete with 41 loose sheets, as issued, including pictorial title and preface by the author. Each plate, except the title and preface, is followed by another plate containing the text in the hand of the author and includes another drawing. Entirely engraved on chine.

Willette (1857-1926) contributed to the French illustrated press, decorated the nightclub Le Chat Noir and painted the ceiling of the music hall La Cigale. Pierrot, his 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.” He falls in love with a worldly and greedy woman, is ridiculed, and commits suicide.

Cate and Shaw, editors, The Spirit of Montmartre: Cabarets, Humor and the Avant-Garde 1875-1905. $1500
PUBLICITY AND TRADE CATALOGUES

78 (AMMUNITION) SOCIÉTÉ FRANÇAISE DES MUNITIONS DE CHASSE, DE TIR ET DE GUERRE.
(Paris) Imprimerie Viellemard et Fils (1905). Oblong 4to, original red wrappers. Spine a little worn and gilt lettering faded. Bright silver lettering “Exposition Universelle Paris 1900/3 Grands Prix (Chasse, Guerre, Colonies)/Exposition de St.-Louis 1904 Grand Prix”. Housed in attractive red and silver clamshell box. Depictions of the two factories with lettered tissue guards. Plates mounted on stubs. With 58 brilliant chromolithographs of the containers and munitions for hunting, shooting ranges and war in colors, gilt, bronze and silver along with descriptive text. $1850

79 (BAGGAGE) TRANSPORTS MEYER.
Paris: Cercle d’Editions d’Art, n.d. (circa 1925). 8vo, one oblong leaf folded several times to square 8vo format. Front illustration of man amidst his scattered baggage; rear cover of chauffeured automobile over loaded with baggage with several overturned in the road; opening to a large illustration of a satisfied couple whose numerous bags have arrived safely. Illustrated and printed in black, golden brown and gilt. Fine. Perfectly charming promotional piece for a baggage forwarding service. “Ne vous laissiez pas accabler.” Do not let yourself be overburdened; Transports Meyer will take care of your baggage. Color illustrations by Hemjic (Marcel Jacques, born 1894) noted illustrator, graphic artist and poster designer, who designed posters and sales brochures for department stores La Grande Maison, La Belle Jardinière and Le Printemps and for Hermès. He contributed work to Le Rire, Le Sourire, Monsieur and Femina. $750

80 (BALLOONS) LACHAMBRE, HENRI. GRANDS ATELIERS AÉROSTATIQUE DE Vaugirard.
Paris, circa 1900. Oblong 12mo, printed wrappers. Some rust at staples else fine. Sixteen pages, illustrated. An advertising brochure for the firm that manufactured balloons “de toutes formes et dimensions”, including hot air balloons, balloons for scientific uses and balloons for circuses and fairs. The final plate is entitled “Santos-Dumont à Monaco” and shows a dirigible. Santos-Dumont designed, built and flew the first practical dirigible. Scarce - only one copy recorded in WorldCat (Smithsonian). $1200

81 (BEER AND BREWING) THE BERGNER & ENGEL BREWING CO.
(Philadelphia, circa 1882). 8vo, publisher’s blue cloth lettered in gilt. New spine in compatible blue cloth and protective chemise enclosing the plates. Twelve loose double page sheets with two or four views by A. M. J. Mueller of the production and distribution pro-
cess of the dominant Philadelphia brewery, located in an industrial neighborhood called Brewery Town, comprising the Twenty-ninth Ward. It won the grand prize at the Philadelphia Centennial Exhibition of 1876 and at the Paris Exposition of 1878, and was shut down by Prohibition in 1928. Collates with the Hagley Museum copy with the estimated date of 1882.

Views of the brewery buildings, images of their refrigerated railroad car and “the first and only locomotive owned and operated by any brewing establishment in America”, interior scenes of the brew house, depots in other cities, their pavilion at the Philadelphia Centennial, their medals, etc. $1500

82 (CANDY BOXES) LA MARQUISE DE SÉVIGNÉ CHOCOLATS ET CONFISERIES DE LUXE.

1936. Tall 8vo, plastic ring binding on glossy coated paper covers with gorgeous design of an ocean liner and a Roman sailing ship with oars in royal blue, midnight blue, red, white and gold. Fine. A splendid Draeger production in their “ reliure plastique” style. With 34 pages of lavish containers for candy with interleaved descriptions and prices printed on matte paper, one-third the size of the illustrated pages. Inventively designed containers in metals, wood, crystal, lacquer, crocodile and porcelain in the shape of jardinières, cigarette boxes, books, a tea service, sugar bowls, dog and so on. One box represents the ship “Normandie”. Center fold and several plates of the candies in color. $950

SPORTING CALENDAR

83 (DEPARTMENT STORE) LA BELLE JARDINIÈRE.

1906 CALENDRIER DES SPORTS. 12 AQUARELLES INÉDITES DE GEORGES SCOTT OFFERT PAR LA BELLE JARDINIÈRE.

Paris: G. de Malherbe (1905). Oblong 4to, very pretty color pictorial wrappers with images of dancers surrounded by an elaborate border incorporating masks of Comedy and Tragedy, insects and flowers. Fine. It was published on the occasion of the 1909 Exposition de Soireries, evoking the spirit of the Marquise Victoire de Créquy, the 18th century poet and woman of letters. Cover and color vignettes and black and white or tinted decorations by Louis Popineau. Publicity album for Les Grands Magasins de Pygmalion, a Paris department store with offerings of silks, women’s clothing and accessories. Each page with small photographic portrait of a contemporary actress, color vignette of drama or opera and text relating to the piece and its costumes. A charming work with theatrical, costume and commercial interest. $400

84 THEATER INTEREST

(DEPARTMENT STORE) CRÉQUY, MARQUISE DE. CARNET D’ARTISTE. LES SOIERIES AU THÉÂTRE.

Paris 1909. Oblong 4to, very pretty color pictorial wrappers with images of dancers surrounded by an elaborate border incorporating masks of Comedy and Tragedy, insects and flowers. Fine. Advertising pieces over the years. This one serves as an attractive publicity piece, showing the proper outfits for each sport, for sale at La Belle Jardinière. $1200
(HATS) **LA MODE EN MIL NEUF CENT DOUZE CHEZ MARCELLE DEMAY.**

Paris: Draeger Frères, 1912. Folio, decorated paper covers with design by Charles Martin colored in pochoir and with a gilt band; silk cord at spine. Fine.

Certainly the most beautiful hat catalogue ever and another wonderful Draeger publicity piece. The millinery house founded at the beginning of the twentieth century closed between the two world wars. Album of high fashion hats for the 1912 season. Four pochoir colored illustrations of the hats, tipped-in photographic portrait of Mlle. Berthe Cerny of the Comédie Française where she created the role of “La Parisienne”, four tipped-in photographic plates of the actress wearing the hats and vignettes in yellow at the bottom of these pages. *Pages d’Or de l’Édition Publicitaire, 3.*

$1500

(HATS) **LES CHAPEAUX DU ‘TRÈS PARISIEN’.**

Paris: Printemps 1925. This is Number 4 of the sixth year of the quarterly supplement to the French fashion periodical. Creations Jane Blanchot and Cora Maison. Title and artistic direction G.-P. Jomard. Fine. 4to, color pictorial wrappers. Eighteen full pages in pochoir showing one, two or more hats, and pochoir illustrations in the text. The plates are on tissue tipped onto heavier paper.

Charming hats on adorable women. $525

(HERMÈS) **HERMÈS SELLIER.**

Paris, n.d. (circa 1920-1930). Small 4to, color pictorial wrappers over stiff cardboard picturing Louis XIV on a horse. Fine. Created and printed by Draeger, the best and most prestigious of publicity printers. Seven full page and many vignette photographs by Clair-Guyot with text by Paul Reboux of sporting equipment for man and beast: polo, golf, flying, racing, saddles and luggage, as well as handbags, umbrellas and so on for the modern woman. With an oblong 12mo triptych showing the facade of the store, opening to a three part illustration of items for voyage, sports, and saddlery with a brief history of the firm on the back.

$1500

STOCKINGS À LA BALLETS RUSSES

(HERSHEY) **ABERLÉ PRESENTS BALLET OF COLOR.**

New York: Willard B. Golovin, Inc. Advertising, Spring and Summer 1941. 4to, color-illustrated heavy card covers and seven leaves; spiral binding with mylar outer cover on front wrapper. Soil to rear cover else very nice. One of 750 copies. The concept is the company’s presentation of their products in the form of a contemporary Ballets Russes program with stocking shades inspired by six ballets: Berlioz-Fantastic Symphony, Debussy-Afternoon of a Faun, Borodin-The Pavilion, Rimsky-Korsakov-The Golden Cockerel, Dargomijsky-Roussalka and Adolphe Adam-Giselle. Large pochoir colored lithographs on each page facing a page of smaller color lithograph illustrations (usually four or five per ballet) with actual swatches of silks and wools worked into the designs. Silks by Cheney Brothers and
woolens by Strong-Hewat & Company. The last two pages with a color chart and samples of six shades ofnylons designated by the names of the six ballets. The Aberlé Company was based in Philadelphia. Willard B. Golovin was an interesting figure in advertising history. In addition to being an advertising executive (other clients included Harry Winston), he was a poet, painter, photographer and director of the Bayer Art Gallery in New York. His papers are in the David M. Rubenstein Rare Book and Manuscript Library of Duke University.

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$985

89 (LOUBOK) IMPRESSIONS ET CARTONNAGES D'ART.
Paris: Loubok, 1932. Folio, glossy red boards with square cover image in silver of the machinery of the firm; spiral binding. Somewhat chipped at joints and edges, internally pristine.
An elaborate advertising piece for Loubok, the well-known printing and binding firm. Their products, workers and machinery appear in glossy modernist industrial photographs, some double page. A series of full page color plates shows how a simple design of a rose can be reinterpreted in different eras.

$1850

90 (OIL) ENERGOL.
Paris: printed by Draeger, n.d. (circa 1920s). Squarish 8vo, board covers, spiral binding. Front cover with scene of mechanic pouring oil from a large can into an automobile at an anthropomorphic pump in green, yellow, white and black on a gilt background. Light soil and wear to covers; very good.
A publicity brochure for a French oil company with stylish Art Deco illustrations by Hjic, a commercial artist of the day. Technical tables in rear.

$600

91 (PERFUME) MOLINARD. 21 RUE ROYALE, PARIS.
Paris: Draeger, 1949. 4to, decorated cream wrappers with large gilt “M” under a gilt crown. Wrappers slightly darkened at edges, else fine. Published in celebration of the centennial of Molinard, the Grasse perfumery. Preface and fourteen full page color plates in vivid “technicolor”, several of which show the Lalique or Baccarat bottles. Each faces a descriptive phrase in English and French within a large decorative border.

$500

92 (PIANO) GAVEAU PARIS. GAVEAU MANUFACTURE DE PIANOS FONDÉE EN 1847.
Paris and Brussels, circa 1920s. Slender 8vo, silver-embossed cream fold-over portfolio with “Gaveau Paris” on the upper side and a design in
silver on the lower. Folder a little soiled but pretty. With a rare survival of thin tissue internal wrapper with a similar all-over design in black. The company was established in 1847 and at one time was one of the three largest piano makers in France. Certain models are still manufactured under the Gaveau name. Some constructed with artistic cabinets and some equipped with pneumatic systems. Printed title page, view of their 1020 seat concert hall (45, rue la Boétie) built in 1905-1906 and still in use, and 31 loose full page plates of pianos on thick paper. Eight plates are colored lithographs by Chazelle, including designs by Ruhlmann, Jansen and Sue et Mare in Art Deco room settings. A pretty Art Deco trade catalogue. $950

(RENAULT) A TRAVERS LE DESERT AVEC LES 6 ROUES RENAULT.


(RENAULT) RENAULT PRÉSENTE LES ‘STELLA’.

Paris: Draeger, (1933). 4to, embossed silver foil boards lettered in blue and red; spiral bound. Bold radiating star design on covers. Edges and top of spiral a little rubbed else a fine copy of a trade catalogue for seven models of the Renault “Stella”, their luxury class. Illustrated throughout with black and white photographic views of the factory and production and photographs of beautifully dressed people motoring, playing golf and watching a polo match. Striking chromolithograph fold-out centerfold with a large image of one of the cars splashed across and color lithograph images of other models on the flaps and outer pages of the centerfold. $1200
95 (RUM) PLOUVIEZ, LOUIS & FILS, IMPRIMEURS.
Paris, n.d. (circa 1920-1930) Oblong 12mo, tan wrappers printed and decorated in red on front and back covers. Clean tears along edges. Collection of about 45 rum labels with several additional smaller labels to be affixed to bottles. Bound together in printed wrappers with the details of the printers, Louis Plouviez and Son, who worked in Paris between 1920 and 1930. Most of the imagery on the labels is of the black inhabitants of Martinique and is quite racist.
$500

96 (SHOES) LA MODE CHEZ F. PINET DE PARIS.
Paris, n.d. (circa 1920s). 8vo, printed paper portfolio with pochoir-colored illustration of flowers and shoes. Laid in are fourteen cards of women’s and three men’s shoes in pochoir color and gilt within large gilt borders; printed brief text. Pinet is a French designer and purveyor of handmade shoes starting in Paris in the 1920s and currently a high-end shoe store in London.
$900

97 (THEATER) LE REX À PARIS.
Paris, circa 1948. 4to, stiff cream wrappers with center raised view of Paris landmarks, a red dot marking the location of the Rex on Blvd. Poissonnière. The wrappers are handmade on “pur chiffon auvergne”. A publicity piece for the theater, which was built in 1932, with color frontispiece, numerous charts in interesting layouts, two handsome color plates of the stage and photographs by Willy Ronis of Paris and Provence, who worked with Brassai and Doisneau. He was the first French photographer for Life Magazine and is included in Steichen’s “Family of Man”.
An example of Moderne architecture: its three white letters spelling out “Rex” on the facade dominate the building and the boulevard. It is the last historic movie house still open in Paris, now known as Le Grand Rex and since 1982 on the Minister of Culture’s list of historic monuments. The largest auditorium in France, it functions as a cineplex, concert hall and nightclub.
$750
Three early wine catalogues for the French wine distributor Nicolas with typography, layout and illustration by A. M. Cassandre, the brilliant poster artist and typeface designer. Printed by Draeger. All small 4to, spiral bound thick wrappers. Fine copies.

A. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINIS 1931.
Deep blue wrappers with cut-out revealing a silver star with the initial N, the next page on silver foil with a small star and the large star, now spelling out NICOLAS. Color center spread of map of France overprinted with the Maison Nicolas star plus two full page stylized drawings of the famous Nicolas bottle man. $350

B. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINIS 1936.
Cover with boldly designed and vividly colored letters on black background within yellow, white and gray frame, spelling out NICOLAS. Typography and compositions in various colors throughout by Cassandre. $350

C. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINIS 1939.
Cream covers with bold lower case initial “n” on front wrapper. Full and double page illustrations in color and tint by C. Erickson. $350

(WORLD’S FAIR 1939 NEW YORK)
Designs by Tony Sarg for Pepperell Fabrics “Pigment French Crepes”. Three sample sets - each with seven or eight swatches in different color ways measuring 9 inches by 12 inches with pinked edges attached to a single-folded printed card holding them in place. Fabrics with vertical stripes with designs and the words “World’s Fair New York”. The themes are Children’s Toys, Classical Horse and Rider and Flags. $500
TERMS: All books are returnable for any reason within seven days of receipt if carefully packed and fully insured. Advance notice is requested. New York customers must add sales tax. Postage and insurance are additional. Visitors welcome by appointment.
'Tis... 'tis... 'tis... 'tis... ad infinitum.
The geman that beats the drum for the time that sells.