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Front cover: NO. 73 AIRBRUSH

Photography by Nicole Neenan 516-313-7442
Design and typography by Jerry Kelly
1. **AQUARONI, ANTONIO.** *PONI-ANTICHI SUL TEVERE E SULL’ANIENE DISEGNATI ED INCISI DA ANTONIO AQUARONI IN ROMA. (ANTIQUE BRIDGES AT THE RIVERS TIBER AND ANIENE).*


Engraved pictorial title page with Calcografia Roma Regio stamp in margin and thirteen engravings of the eight ancient bridges.

Aquaroni (circa 1801-1874) was an illustrator and engraver hired for his excellent eye and documentary fidelity by the Vatican to enrich its collection of Roman views.

This work is not included in OCLC but is held by the Istituto Nazionale per la Grafica in Rome and the Thorvaldsen Museum, Copenhagen. $7000

**EMPIRE STATE BUILDING**

2. **(BAILEY, VERNON HOWE)** *EMPIRE STATE: A PICTORIAL RECORD OF ITS CONSTRUCTION.*

A beautiful pictorial and textual record of the construction of the New York City landmark, beginning with drawings of the demolition of the old Waldorf-Astoria building on the site and continuing through many phases of erecting the skyscraper. With one color and 24 black and white illustrations by Vernon Howe Bailey. $750

**CHAUVE-SOURIS CABARET THEATER**

3. (BALIEFF, NIKITA) EFROS, N. E. **TEATR LETUCHAYA MYSH/ N. F. BALIEFF'S THEATER OF "THE BAT"**.


First edition marking the first ten years of the theater-cabaret founded by the Jewish Russian impresario and former member of Stanislavsky’s Moscow Art Theater. After the Revolution the theater continued in Paris and New York. $1250

4. BEARD, MARK. **MANHATTAN THIRD-YEAR READER**.

(New York: Vincent FitzGerald and Company, 1984). Oblong 4to, red linen binding with title in royal blue on front cover by Gérard Charrière. Front endpaper creased with tear, else fine. This is copy 2 of only 30 copies with text and 41 mounted original color linocuts with tissue guards by Mark Beard, pulled and assembled by Beard and Vincent FitzGerald, on 28 different kinds of paper. The papers were selected by FitzGerald on his way to Beard’s loft each morning during production. Signed by Mark Beard.

Autobiography and dreams of Beard’s arrival and his first three years in New York from his Mormon youth in Utah, taken from his diaries and arranged in the style of a grade school primer.

Laid in is a 11 1/2" x 7 3/4 inch original watercolor “Sunset in Agra”, unsigned. $1950

**ALSO IN STOCK:**

BEARD, MARK. **NINETEEN FAMOUS PEOPLE, TWENTY-TWO FRIENDS AND SIX NUDES.**
1992. Number two of only ten copies, signed by Beard. Andy Warhol, Tennessee Williams, Robert Mapplethorpe, Virgil Thomson, et al. in hand colored photographs by Beard transferred onto handmade Arches paper with additional hand coloring. Memoirs of the artistic glitterati of the day in hand set typography. $6500

5. (BEARD, MARK) RUMI JALALUDDIN MOHAMMED. MOSES AND THE SHEPHERD.
Illustrated by Mark Beard with ten drypoint etchings in accordion-fold format with the etchings as a continuous running head over the poetry, about ten feet in length. Rumi was a 13th century Persian poet and Sufi mystic. Signed by Beard and Zahra Partooy, the translator, with an additional inscription by FitzGerald. $1500

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

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

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

7. (BING, SIEGFRIED) TRADE CARD. *FANTAISIES JAPONAISES/ S. BING RUE CHAUCHAT* 19.

(Paris: S. Bing, circa 1874). An etched and drypoint announcement card designed by Henry Somm, measuring 5 1/4” x 4 1/4”, for the first shop and
gallery location of Siegfried Bing. Calling it "L’Art Japonais", Bing opened it in 1874 at the corner of Rue Chauchat and Rue de Provence, featuring luxurious artisanal objects from the Far East where he traveled extensively, introducing Japanese art and artworks to the western market. His pavilion at the 1900 World’s Fair helped present the name and style of Art Nouveau.

The artist, Henry Somm, took part in the Impressionist Exhibitions of 1879 and 1889, but he was also a transitional figure between Impressionism and Symbolism, a friend of Toulouse-Lautrec, a Chat Noir regular, and member of Les Incohérents. He often incorporated Japanese motifs into his work. The image in this card is of a fashionable young woman customer in Bing’s shop with a procession of figures in Japanese dress carrying articles which have emerged from a large shipping crate. Scarce. OCLC: Bibliothèque Nationale and Van Gogh Museum, Amsterdam. $1250

8. BING COLLECTION. COLLECTION S. BING. OBJETS D’ART ET PEINTURES DU JAPON ET DE LA CHINE.

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

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

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

9. BONFILS, ROBERT. LA MANIÈRE FRANÇAISE.

Préface de Lucien Descaves. Paris: Librairie “Lutetia” (1917). 4to, portfolio with pochoir-colored cover illustration, red-white-blue silk ties, and extravagantly designed and colored endpapers (abstracted flowers on black background with repeated "Vive la France"). Light abrasions to delicate paper spine else fine. One of 300 copies.

Pochoir-colored frontispiece, sixteen full page pochoir plates, culs-de-lampe, and contents/justification page. Robert Bonfils was a painter, designer of textiles and bindings, poster artist and fashion illustrator for La Gazette du Bon Temps and Le Goût du Jour. Lucien Descaves was a pacifist journalist.

On the cover La Belle France rides through foliate arches in a blue metal helmet and tricolor outfit. Images include La Mobilisation, La Victoire de la Marne, Les Prisonniers,  La Receptions des Zeppelins, Sur Mer, Adolphe Pégoud (an aerial battle), and Verdun. $1200

CHROMOLITHOGRAPHY

10. (BOOK OF HOURS) HEURES DU MOYEN ÂGE.

Paris: Gruel-Engelmann, 1862. 16mo, full purple morocco, spine banded, all edges gilt and gauffered, inner dentelles gilt, moiré endpapers, elabo-

In 1850, Mme. Gruel, widow of the second (?) generation of the famous binders, remarried Jean Engelmann, the great chromolithographer, and the company became known as Gruel-Engelmann.

With 192 pages, mounted on hinges, illustrated with miniatures in chromolithography in the manner of the Middle Ages by Moreau, the miniaturist painter. Text in Gothic lettering.

$1250

**WORLD WAR I PRISON CAMP**

II. (BOUCHER, E. LUCIEN) MEUNIER, MARIO. *IMAGES DE LA VIE DES PRISONNIERS DE GUERRE.*


Illustrated by Lucien Boucher, painter, poster designer and illustrator. Two vignettes in text (one repeated on cover), double plate view of the prison camp and 21 plates, hand colored by the artist in somber and melancholy tones. The brief text and the images reflect the boredom and depression of prison life.

The three men were prisoners of war in the Mersen burg camp in Saxony: the artist Lucien Boucher, the publish-
er Marcel Seheur and the author Mario Meunier, who was the secretary of
Rodin and Isadora Duncan.

Translated from the preface by MacOrlan: beautiful, melancholy and malic-
ious images. University of Chicago website: “large blocks of color, oblique angles, and
abstracted forms that clearly owe something to Japanese prints and avant-garde practice.” $3000

12. (BREMER PRESS) GOETHE, JOHANN WOLFGANG VON. HERMANN UND DOROTHEA.
Munich: Bremer Press, 1922. Narrow 4to, blue paper over boards with
mounted cover label. About fine in handsome custom gilt-lettered quar-
ter-morocco clamshell box. One of 500 copies printed on a hand press
with nine initials designed and engraved by Anna Simons, German graphic
designer and star pupil of calligrapher Edward Johnston.

Prospectus for Christmas 1924 laid in.

From the library of Lucien Goldschmidt with a small gift card presenting
the book in 1990. Rodenberg 59. $325

13. BRULLER, JEAN. HYPOTHÈSES SUR LES AMATEURS DE
PEINTURE A L’ÉTAT LATENT. UN POSTULANT ET 16 LITH-
OGRAPHIES EN COROLLAIRE.
Paris (Chez l’Auteur, 1927). 4to modern plum-colored cloth boards and
matching half-morocco spine with gilt-lettered author and title. Fine. One of
175 copies on Arches with lithographs printed by Mourlot and hand colored.

The author/artist has written an eight page text and portrayed in 16
lithographs characteristics of artists, including Picasso, Matisse, Bonnard,
Rouault, Gris, Soutine, Denis, Signac and Laurencin, by depicting the col-
lectors of their works in their distinctive styles. For example, Paul Signac’s
collector is a philatelist who arranges his multi-colored stamps.

A delightful, gently satiric work. Bruller later co-founded Les Éditions de
Minuit, a publishing house of the French Resistance to the Nazi occupa-
tion. $950

SCARCE ART DECO PERIODICAL

14. BRUNELLESCHI, UMBERTO AND JEAN HERMANO-
VITS (Artistic and Literary Directors). LA GUIRLANDE. ALBUM
MENUEL D’ART ET DE LITTÉRATURE.
Paris: François Bernouard (1919-1921). 4to, complete in eleven issues bound
into three volumes of pink cloth, tan buckram spines and morocco spine
labels. Original pictorial wrappers bound in at rear of third volume: the
design is a lovely Brunelleschi image in color and silver of a young woman
reading, her head surrounded by (what else?) a garland of flowers. A mixed
set of the limited edition of 800 copies.

Of the 407 plates, 57 are full page in pochoir color by Jean Saudé, master
colorist, and three full page portraits. Charming pochoir vignettes on every
page of text. Numerous fascinating luxury fashion advertisements.

The fashion plates include many men’s clothes by Barclay, Avenue de
l’Opéra.

Artists include Brunelleschi, Barbier, Benito, Marty, Dulac, Arnoux, Ger-
da Wegener and many others. Articles on fashion and shopping, various
other amusements, theatrical and literary criticism, poetry and essays.
Julie Melby, Princeton University Graphic Arts Blog, May 15, 2013 calls it one of the rarest of the Art Deco magazines, combining elements from the 18th century galanteries with the buffoonery of the Commedia del’Arte. 

See another illustration on back cover. $7000

15. BURNHAM, DANIEL H. AND EDWARD H. BENNETT. PLAN OF CHICAGO PRESENTED UNDER THE DIRECTION OF THE COMMERCIAL CLUB DURING THE YEARS MCMVI, MCMVII, AND MCMVIII.

Chicago: The Commercial Club, 1909. Large thick 4to, deluxe publisher’s binding of cream vellum over thick boards, gilt cover and spine lettering and gilt device on front cover. Vellum very much darkened with some spotting; spine darkened and rubbered. Sound copy, internally excellent. Bookplate presenting this copy to William S. Richardson. One of 1650 copies (most in cloth). Engraved and printed by R. R. Donnelley & Sons at the Lakeside Press. Edited by Charles Moore. Renderings by Jules Guérin.

A design for Chicago’s downtown Civic Center and lake front, reclaiming it for public parks and railroad and harbor facilities. An important document in the history of civic and landscape planning with photographs, maps, folding plates, and architectural drawings in color and black and white. $2250

16. (BURNHAM, DANIEL) MOORE, CHARLES. DANIEL H. BURNHAM/ARCHITECT/PLANNER OF CITIES.

Boston: Houghton Mifflin, 1921. Two volumes. 4to, handsome gilt-decorated green cloth. Fine in dust jackets and very poor box (which still bears the pasted-down printed blurb). With 268 and 238 pages, 71 and 49 illustrations, some colored.

Burnham was an American architect and urban designer, Director of Works for Chicago World’s Columbian Exhibition of 1893,
which was nicknamed the "White City" and inspired the City Beautiful movement.

Designer of the Flatiron building in New York, the Rookery Building in Chicago, the Montauk Block, perhaps the first building labeled a skyscraper, and many other iconic buildings. He had a keen interest in parks and city planning, designing a comprehensive public parks system and downtown city plan.

$425

11. (CASSANDRE, A.M.) BIFUR. SEULE UNE LETTRE N’EST RIEN.

Paris: Presses des Fonderies Deberney-Peignot, 1929. 8vo, silver wrappers with circular cut-out, revealing rose cellophane over the letter “s”. A superb advertising piece, the height of Art Deco typography. Deberney and Peignot present their new character “Bifur” designed by Cassandre in 18 pages printed in black and yellow with cellophane overlays of yellow, salmon and navy, resulting in chromatic variations. Minor creases, about fine.

Alphabets, numbers and brief but delirious text. The playful typographic composition recalls that of “Le Spectacle Est Dans la Rue”.

WITH: PEIGNOT CARACTÈRE DESSINÉ PAR CASSANDRE.

Paris: Fonderies Deberney et Peignot (n.d.). 12mo, four fold, pull-out printed on both sides with letters and vignettes in colors and black and white.

For the two: $2500

17. CHAMPIER, VICTOR. DOCUMENTS D’ATELIER. ART DÉCORATIF MODERNE.

Paris: Librairie de la Revue des Arts Décoratifs, 1898 and 1899. First and Second Series, complete in two volumes. 4to, portfolios with folding protective flaps. First volume in printed and decorated boards in color; second volume in 1/4 green cloth and darker boards, as issued. Rebacked with original gilt-lettered spine laid down; new ribbons. Three page preface by Gustave Larroumer. Title page and plate lists in each volume.
Each series with 60 plates for a total of 120 color plates, facsimiles of watercolors. Fin-de-siècle French style in architecture, furniture, ceramics, jewelry, textiles, book bindings, etc., by Marius Michel, Lalique, Mucha, Giraldon, Prouvé, Rudnicki, Guimard, Majorelle and others.

Victor Champier, art critic and historian, founded the Revue des Arts Décoratifs, which was published between 1887 and 1902, and established a school for decorative arts in Roubaix. He was a founder of the Union Centrale des Arts Décoratifs modeled on what became the Victoria and Albert Museum.

An important compilation of the decorative arts of the period, which he promoted. $1750

19. (CHEKHONIN, SERGEI) MARSHAK, SAMUIL. KNIZHKA PRO KNIGI (BOOK ABOUT BOOKS).
Moscow & Leningrad: Raduga, 1925. 4to, color pictorial wrappers. Spine restored; library stamp effaced on title page. Still an extremely nice copy of a very fragile piece.

Black and white illustrations by Sergei Chekhonin for a tale of two horrid little boys, Mishka and Grishka, who are cruel to their books, which flee to the public library where they are repaired and put to bed to heal. When one of the boys visits the library, he is confronted by the enraged Catalogue. The books include Grimm’s Fairy Tales, Robinson Crusoe, Uncle Tom’s Cabin, Don Quixote, Chukovsky’s Giant Cockroach and Marshak’s own Detki v Kletke.

Scarce first edition; copies only at Princeton, Cotsen Children’s Library and Miami University. Although World Cat lists twelve holdings, ten are a later book with the same title illustrated by Dmitri Mitrokhin.

University of Virginia, The Firebird and the Factory/Modern Russian Children’s Books, (2007), #57. $2500

RUSSIAN CONSTRUCTIVIST ARCHITECTURE

20. CHERNIKHOV, YAKOV GEORIEVICH. KONSTRUKT-SIIYA ARKHITEKTURNYKH I MASHINNYKH FORM (CONSTRUCTION OF ARCHITECTURAL AND MACHINE FORMS).
Leningrad: Leningrad Society of Architects, 1931. 4to, green paper-covered black boards boldly lettered in black. Some peeling and rubbing of the paper down to the boards at spine joints; corners worn. Sound, contents fine; about very good copy.

With 232 page text including 343 illustrations and 40 plates of visionary projects by the outstandingly original architect 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 Soviet architecture. His work was not acceptable in Stalin’s oppressively utilitarian Soviet Union and few of his projects were built. Getty, Russian Modernism, 126. $3500
STREET FRONT ARCHITECTURE

21. CUMMINGS, M.F. AND C.C. MILLER. ARCHITECTURE: DESIGNS FOR STREET FRONTS, SUBURBAN HOUSES, AND COTTAGES, INCLUDING DETAILS, FOR BOTH EXTERIOR AND INTERIOR, OF THE ABOVE CLASSES OF BUILDINGS. ALSO, A GREAT VARIETY OF DETAILS NOT INCLUDED IN THE DESIGNS; ILLUSTRATED BY ELEVATIONS. COMPRISING IN ALL 382 DESIGNS AND 714 ILLUSTRATIONS.


A pattern book intended for owners and builders without an architect. Details of American and Canadian street front architecture: stores, banks, row houses and country villas. Designs for various features given in detail and drawn to large enough scale to be useful with, additionally, a variety of elevations of building fronts showing the effects when combined.

Marcus Fayette Cummings was an architect in Toledo and Charles Crosby Miller worked in Troy, NY.

$350

22. (EXTER, ALEXANDRA) PANORAMA DU FLEUVE. PANORAMA DE LA MONTAGNE. PANORAMA DE LA CÔTE.


The three panoramas unfold in a continuous strip accordion format to ten panels with illustrated text on one side and color illustrations on the other side, showing the different activities in each locale. Conceived and executed by Alexandra Exter, Russian Constructivist stage designer and artist who emigrated to France in 1924 and opened her own atelier. Her experience in theater design gave her the concept of these album-panoramas.

A. L. de Saint Rat in Journal of Decorative and Propaganda Arts #11, 1989: “... masterpieces of graphic design, unsurpassed to this day. ... stage design applied to geography.” Princeton, Cotsen Children’s Library #17009, 17010, 17011.

$2250
23. (FAÎENCE) COLLECTION DE FAÎENCES (title on spine).
(France, later 19th century). Oblong 4to, contemporary half red morocco and marbled boards with monogram A. G. at foot of spine.

A charming album of watercolor and pen and ink drawings on laid paper watermarked Dambricourt Frères of Hallines, a nineteenth century papermaker. Faîence is tin-glazed pottery with painted decoration on an earthenware body. With 147 unnumbered leaves, including three very pretty calligraphic divisional titles within pictorial or decorative borders and forty blank pages.

Meticulously painted depictions of the ware in three parts. The first, Faîence Patriotique, a specialty in the years of the French Revolution, contains 58 drawings of plates decorated with motifs of the Revolution, mostly two per page. The second, Porcelaines et Faîences, Genres Divers, shows 21 examples on nineteen pages of a variety of shapes of ceramics from Rouen, Delft and elsewhere. The third, Marques de Porcelaines et Faîences, is a manuscript guide to mostly French manufacturers of the 17th to 19th centuries with over 400 drawings of their monograms and marks, including Sèvres, Rouen, Lille, Lorraine, Île de France, Alsace, Provence, Orléans and Nivernais.

MANUSCRIPT ALBUM OF FRENCH FAÎENCE

$9500

24. FALDA, GIOVANNI BATTISTA. ROMANORUM FONTINALIA SIVE NITIDISSIMORUM PERENNIIUMQUE, INTRA & EXTRA, URBEM ROMAM.

Nuremberg: Froberger for Sandrart, 1685. Folio, early calf, worn and rubbed but sound. Minor worming. Plates fresh with strong impressions. Complete with 42 engraved plates (forty are double-page) of spectacular baroque Roman fountains. All but two of the plates are copies of etchings designed and engraved by Falda for “Le Fontane di Roma” of 1675.
The fountains are linked to the urban spectacle of surrounding buildings and influenced by theatrical stage design of the period and the passion for gardens. They include those in St. Peter’s Square and at the papal palaces and the Pantheon; in the Piazzas Capitoline, Navona, De Popolo and Di Spagna; in front of the Palaces Aldobrandini, Colonna and Farnese; and the Moses fountain (Fontana dell’Acqua Felice). Gorgeous baroque fountains whose style derived from imperial antiquity, many built in the reigns of Gregory XIII and Clement VIII.

Etchings by 17th century printmakers of the architectural splendors of Rome stimulated the fashion of the Grand Tour to Italy. Falda’s realistic work contributed to a new perception of the modern city in its baroque splendor as expanded by its popes.


25. FUNG, H. K. THE SHOP SIGNS OF PEKING.
Peking: Chinese Painting Association of Peking, 1931. Small oblong folio, original highly decorative patterned-paper boards with embroidered silk corners and hand-written cover label on silver; cloth spine and string cords in the Asian style. Some foxing to endpapers and some oxidation of metallic paints. Contemporary inscription to on title page with Chinese monogram stamp to H. R. Shurtleff, New England architect and draftsman. One of 100 unnumbered copies.

Eighteen leaves with 101 hand-colored illustrations of shop signs advertising various trades, highlighted in gold and silver with Chinese and English captions. Shops include pawn shop, apothecary, baker, public bath, goldsmith, and purveyors of swords, funeral garments, ginger, wine, and many others.

See another illustration inside front cover. $5250

NEO-RIMPA : CLOUDS AND MIST

26. FURUYA KORIN. UNKA SHU (A COLLECTION OF CLOUDS AND MIST).
Kyoto: Yamada Unsodo, Meiji 36 (1903). Two volumes. 8vo, lettered wrappers decorated in color, stabbed and string-bound in traditional style. Fine. Each volume contains ten block-printed designs in color highlighted in silver and gold on five leaves and thirty designs in black and white on ten leaves. Neo-Rimpa designs using clouds and mist as design elements.

Furuya Korin was a key figure in the development of modern Japanese design known as Neo-Rimpa in the late Meiji period: a stylized and abstracted version of nature based on the aesthetics of the school of Ogata Korin. He was editor of the Japanese design magazine Shin-Bijutsukai.

Kyoto was the center of high-end Japanese textile design and production as well as printing from hand-carved woodblocks by skilled artisans.

This book is a classic example of zuancho, design idea books for kimono, screens, etc.

27. GOETHE, JOHANN WOLFGANG VON AND FRANZ SCHUBERT. LE ROI DES AULNES. ERLKÖNIG BALLADE DE GOETHE ET MUSIQUE DE SCHUBERT. 

Translation by Catulle Mendès. Paris: E. Pelletan, 1904. 4to, handsome binding by Canape of three-quarter dark blue morocco with marbled boards and endpapers; elaborate mosaic spine with circular motif in three colors, brown, beige and salmon. Scattered foxing else fine. Original illustrated wrappers bound in as well as the four page prospectus which presents the wrapper with its illustration of Goethe and Schubert and a full page color plate, repeating the second illustration. One of 214 numbered copies on vélin à la cuve.

Pages of music and illustrations by Henri-Jules-Ferdinand Bellery-Desfontaines printed in color by the Imprimerie Nationale. Color woodblock illustrations, of which six are full page and various headpieces, borders, initials and fleurons. Large scale, poster-like drawings superbly engraved in color by Florian.

Ray, Art of the French Illustrated Book, 314. $975

28. (GONCHAROVA, NATALIA) TSETLIN, MIKHAIL. PROZRAChNYE TENI I OBRAZY (TRANSPARENT SHADOWS AND FORMS).

Paris and Moscow: (K-vo "Zerna"), 1920. 8vo, original decorated wrappers. Fine in modern archival clamshell box. One of 150 copies on Vieux Chine (this an unnumbered out-of-series copy) of a total edition of 1150.

Covers, initials and illustrations by Natalia Goncharova, who settled in Paris in 1917 with her lifetime companion Mikhail Larionov. Her work in this book reflects her move away from Russian Futurism. The abstract illustrations are exquisitely printed in red and black with a small cover illustration, two full page plates and 25 smaller illustrations, including decorated initials.

Poetry by Mikhail Tsetlin, who emigrated to Paris when the Soviet government seized his property and then to the United States when Hitler invaded France.

Getty, Russian Modernism, 789. Not in MoMA. $10,000
29. *(GOODHUE, BERTRAM GROSVENOR) BERTRAM GROSVENOR GOODHUE- ARCHITECT AND MASTER OF MANY ARTS.*

Edited by Charles Harris Whitaker. New York: Press of the American Institute of Architects, 1925. Folio, tan and blue linen. Spine a little darkened, bottom of spine starting to ravel. An excellent copy in defective dust jacket (lacking spine and with some chips and splits) but with design intact. A monumental work *(Karpe B186)* with four color plates and 273 black and white plates, including photographs and plans.

A key American architect (1869-1924), his work spanned many styles from the Gothic Revival of churches and academic buildings to the Spanish Colonial Revival of the 1915 Panama-Pacific Exposition to Byzantine Revival for St. Bartholomew’s to the modernist work of his later churches, court houses and the Los Angeles Public Library, which became the dominant California regional vernacular.

He was also an important book illustrator and designer of the stunning Arts and Crafts style Altar Book of 1896 among others and typographer, creating Cheltenham for the Cheltenham Press and Merrymount for the Merrymount Press. $500

**SHOE SPECTACULAR**

30. **GREIG, T. WATSON, OF GLENCARSE. LADIES’ DRESS SHOES OF THE NINETEENTH CENTURY.**

Edinburgh: David Douglas, 1900. Tall slim folio, red cloth-backed boards with lettering and vignettes of shoes in gilt. Binding faded and somewhat scratched, edges rounded, inner hinge cracked; presentable and sound. Last pages of text and two plates with light crease at top and minor old repairs at bottom of gutter not near images. The plates remain bright and truly spectacular.

Twenty-two full page color lithograph plates providing 63 illustrations, some finished with gilt, bronze or silver. Three nearly life-size shoes to a page except for single shoe on frontispiece and last plate, which depicts Madame Cerri’s ballet slippers. Each plate with letterpress text, many attributing the shoes to the women who wore them, including women of fashion, actresses and singers. Most could be worn with great effect today.

Another title by Greig, Ladies’ Old-Fashioned Shoes, an oblong folio is listed as Colas 1312, but this book is not in Colas. $7500

**“BROOKLYN COCKTAIL”**

31. **GROHUSKO, J(ACOB) A. JACK’S MANUAL ON THE VINTAGE AND PRODUCTION, CARE AND HANDLING OF WINES, LIQUORS, ETC. A HANDBOOK OF INFORMATION FOR HOMES, CLUBS, HOTELS & RESTAURANTS. . .**

New York: Alfred A. Knopf, 1933. 8vo, striking cover design on orange and black laminated boards with minor peeling. First published in 1908, this edition is completely revised and reset.

Introductory pages and approximately 400 recipes for cocktails...
and drinks of all sorts, including juleps, punches, highballs, etc.; some toasts to women and love; index.

Includes one of the first "Brooklyn cocktails": rye, vermouth, maraschino liqueur and a French aperitif, Amer Picon. Jack Grohusko was a bartender who worked in a Brooklyn restaurant. $350

**RUSTIC GARDEN DECOR**

32. **GUilmard, D(ÉSIRÉ). ALBUM PITTORESQUE DES JARDINS AMEUBLEMENS ET DÉCORS RUSTIQUES. DESSINÉ ET PUBLIÉ PAR D. GUilmARD.**


Désiré Guilmard (1810-1885), the founder of the journal Le Garde-Meuble Ancien et Moderne, which specialized in ornament and furniture, was closely connected to the Parisian design community and an influential purveyor of taste in a fifty year period of economic growth and changing tastes. His various albums and books on design and interior decoration appear in OCLC but there is only one listing of this book on garden furniture and rustic architecture - at the musée Histoire Naturelle in Paris.

Pretty decorative title page with border design of leaves and ornamental twisted twigs. Sixteen plates of rustic benches, chairs and tables of rough timber, rattan, and/or painted wood. Three plates of small bark cottages, two plates of highly decorated thatched roof kiosks, all with elevations and plans; one plate of a bark bridge; and one plate of a lay-out of a small garden of flowers, turf, and trees to surround a rustic house.

Rare. $4250

33. **HEGEMANN, WERNER AND ELBERT PEETS. THE AMERICAN VITRUVIUS: AN ARCHITECT’S HANDBOOK OF CIVIC ART.**

A thesaurus of civic art for architects with 298 pages and over 1200 photographs, plans and drawings of city development and urban design from its origins to contemporary garden city movements by a well-known German architect and city planner and his friend Elbert Peets, a landscape architect. Fleeing Nazi Germany, he spent many years in the United States, teaching at the New School for Social Research, and making city plans for Berkeley and Oakland besides being housing commissioner for Philadelphia. $650

TEXTILE SAMPLE BOOK

34. (JAPANESE TEXTILES) YAMA NO KASURI and YAMA NO IRO (KASURI FROM MOUNTAINS and COLORS OF/ FROM MOUNTAINS).

No place, no date (circa 1930). Two quarto volumes; publisher’s boards with title labels, cloth tie stabbed binding. Boards of second volume with surface insect damage; internally fine. Fifteen color plates in each volume on 12 and 15 card leaves respectively, with tissue guards.

These sample volumes are apparently a commercial production for a rural textile manufacturer with design examples for katsuri (Japanese ikat textiles). Ikat techniques developed in present-day Okinawa in the 12th or 13th centuries and were introduced into Japan by 1750, spreading into rural areas. Mounted color plates; the patterns are applied on flat backgrounds by a stencil process with textured high relief paints with a weave pattern. $1200

ART DECO INTERIORS

35. JOURDAIN, FRANÇOIS. INTERIEURS.


Interiors and furniture by architects of the Art Deco period, including Robert Mallet-Stevens, Le Corbusier, Charlotte Perriand, Pierre Chareau, Djo-Bourgeois, René Herbst and others. Forty eight plates, of which seven are in pochoir color.

$1000

MODERN HAND PRINTING

36. (KALDEWEY PRESS) KALDEWEY, GUNNAR. WOLKEN (CLOUD).

Fourteen leaves printed on aluminum, the text hand-printed in blue along the top borders of the leaves. Various colored paints were applied to both sides of leaves to indicate movements of the clouds, corresponding to Bun-Ching Lam’s music. A coolly elegant production.

$1500

SPECTACULAR RUSSIAN ALPHABET

37. KONASHEVICH, VLADIMIR. AZBUKA (ALPHABET).
Petrograd: Golike i Vilborg, 1918. Small 4to, pictorial wrappers. Wear to spine; plates extremely nice. Preserved in modern clamshell presentation case in blue and red with facsimile of cover illustration laid down and laz-
ender protective folding wrapper, also with facsimile of cover illustration.

Vladimir Konashevich (1888-1963) was one of the great Russian children’s book illustrators and illustrated classical works by Russian authors as well. These spectacular color illustrations were influenced by the Mir Iskusstva, the Russian magazine and artistic movement of the Golden Age, and are a homage to Benois’s 1904 alphabet picture book.

Princeton, Cotsen Children’s Library #15595. $8500

PACIFIST DANCE OF DEATH

38. (LAFORGE, LUCIEN) LA DANSE MACABRE À HANS HOLBEIN AU 16e SIÈCLE.

Paris: Librairie Lutetia A. Ciavarri (1922). 4to, illustrated wrappers. Fine in the rare publisher’s hand-painted black folder with cover device and name of artist on front and interior of boards with repeated design in green; new ribbon tie. Number 50 of 335 copies.

One cul-de-lampe and twenty plates created and engraved in 1918 and first published in 1922. Printed in black on “papier pur chiffon fabrique spécialement par les papeteries d’Arches” with effect of aged paper.

Lucien Laforge was an illustrator contributing to various pacifist left-wing journals and revues as well as children’s and other books.

Plates include Death and the Idiot, the Prostitute, Judge, Monkey, Mutated (in war time), Pope, Soldier, Child, Bistro, et al.

OCLC locates only two copies. $3500

TWO REPRINTS OF IMPORTANT TEXTS

39. LANDSCAPE GARDENING.

Two in a series published at the suggestion of the American Society of Landscape Architects.


Designed by Bruce Rogers. $250

With 39 illustrations, maps, plans and two large folding plates in front and back pockets which show the Prince’s grounds before and after his improvements.

This work evolved from Pückler-Muskau’s experience in developing his estate between 1815 and 1844. He visited the United States and lived for years in England at a time of great changes in landscape architecture initiated by Lancelot Brown and Humphry Repton, who influenced his emphasis on natural and picturesque beauty. In turn, Charles Eliot, the American landscape designer, visited his estate in 1886.

$300

40. LEBEDEV, VLADIMIR AND SAMUIL MARSHAK. *VSELII CHAS (HAPPY HOUR)*. Leningrad: Ézh, 1929. 8vo, pictorial wrappers, color lithograph covers in green, red, black and cream. On the rear cover, the vignettes surround a list of titles by Samuil Marshak. Fine. A 24 page selection from some of the titles of the collaboration between poet and artist, including Pudel (Poodle), Tsirk (Circus), Morozhene (Ice Cream), Zagadka (Riddles), Mish (Mice), Loshad (Horse) and others. Vibrant animated illustrations in black on each page by Lebedev, the greatest Russian children’s book artist.

MoMA, Russian Avant-garde Book, 1232. Not in Cotsen/Princeton catalogue. $950


Two collections (1931 and 1959) of color scales for the Swiss wallpaper company “Salubra”. Thirteen sample cards showing 63 color shades, four slide bands and 63 full color plates. The first volume discusses the Salubra collection in the context of modern architecture and design with many color and black and white illustrations and sketches. Volumes 2 and 3 feature the colors themselves.

Le Corbusier was a pioneer in modern architecture and urban planner, a designer of iconic furniture, (and I cannot resist adding- the first to make owlish black spectacles the trademark for modern architects.)

Architecture d’Aujourd’hui: “What is striking in this new edition is the smell. The samples have been printed as actual wallpaper and smell as such. They have been manufactured to best preserve the nuances of the original colors, and are therefore usable as a real tool by architects; one can cut up the swatches and carry them to a worksite.” $600

POLITICAL SATIRE À LA COMMEDIA DELL’ARTE

42. LORENTZ (ALCIDE-JOSEPH) POLICHINEL: EX-ROI DES MARIONETTES DEVENU PHILOSOPHE. Paris: Willermy, 1848. Tall 8vo, contemporary gilt-decorated and banded red morocco spine and marble boards in signed binding by Galette. A little
rubbed; few pages with professional repairs to clean tears. An excellent copy. First edition, first state.

With 21 full-page illustrations and a vignette on nearly every page of text by Lorentz, who contributed drawings and wood engravings to La Caricature, Journal pour Rire, and the Revue Comique de 1848 among other publications.

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

*Vicaire V*, 393. According to a penciled note on an endpaper by a previous bookseller, this is the copy that Vicaire describes. $1250

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**THE CUBIES ATTACK MODERN ART**

43. **LYALL, MARY MILLS AND EARL HARVEY LYALL. THE CUBIES’ ABC.**

New York & London: G. B. Putnam’s Sons, 1913. Oblong small 8vo, original tan pebbled cloth with color pictorial paste-down cover illustration. Some mild finger soiling to cover. This is the first edition; it was reprinted in 2013 on the one hundredth anniversary of the Armory Show.
With 29 color plates within colored borders, including title page, dedication and end pages plus seven line drawings by Earl Harvey Lyall to accompany verses on opposite pages by Mary Mills Lyall in the form of an ABC.

A light-hearted but pointed contemporaneous attack by the Cubies (three pyramid-shaped children) on modern art and Cubism, specifically the famous International Exhibition of Modern Art known as the Armory Show at the 69th Regiment Armory in New York in 1913. Only a few of the artists were Cubists, including Brancusi, Braque, Picasso, Duchamp, Archipenko. Gertrude Stein is another of those named in this rhyming alphabet.

The Marcel Duchamp entry reads, in part: D is for Duchamp, the Deep-Dyed Deceiver, Who drawing accordions, labels them stairs. With a lady that must have been done in a fever,-His model won’t see her, we trust, it would grieve her!- (Should the stairway collapse, Cubie’s good at repairs.) . . .

$7950

44. MAillard, LéON. les menus & programmes illustrés. invitations-billets de faire part-cartes d’adresse-petites estampes.


A fascinating compendium of menus and theatrical programs from the 17th century to the Art Nouveau of the Belle Époque with 460 reproductions, including 19 in color by Toulouse-Lautrec (2), Chéret, Willette, Steinlen, Boutet de Monvel, Job, Ibels and others.

$950

45. (MALIutIN, SERGEI VASILEVICH) PrUSKHIN, ALEKsANDR. rUSLAN I LUDMILLA.

Moscow: A. I. Mamontov, 1899. Folio, oatmeal linen over flexible boards with gilt lettering and large gilt abstract design incorporating dates of Pushkin’s centenary. Light crease to upper right corner; front pastedown with splits in paper and inner hinge cracked.
An attractive copy of a large and handsome book. With the bookplate designed by Sergei Chekhonin for Simeon J. Bolan, a New York bookseller instrumental in the creation of Slavic collections at major universities and libraries: a medieval Russian knight with sword guarding an armful of books and manuscripts against a Slavic background.

An opulent edition of Pushkin’s poems issued in 1899 to commemorate his centenary. The poem is an epic fairy tale about Ludmilla, daughter of the prince of Kiev, abducted by an evil wizard and rescued by the knight Ruslan. Eighteen gilt-bordered color lithographs with text, facing pages of text within gilt borders.

Sergei Maliutin was a painter and stage designer who helped revive the Russian folk art tradition and one of the fathers of Russian children’s book illustration. His color lithographs inspired Ivan Bilibin who went on to illustrate several of Pushkin’s tales. This is Maliutin’s most ambitious and lavish work. $3000

ART DECO EROTICA

46. MARTIN, CHARLES. MASCARADES ET AMUSANTES.
Paris: À l’Enseigne du Nombrel de Vénus (Marcel Valotaire, Jean Beauclair et Georges Cretté, 1933). Oblong folio, loose as issued in custom orange calf portfolio with applied gilt-stamped title on front board and blind border. Very light wear to portfolio; edges of plates lightly toned; plates bright. One of only 63 copies with original etchings on vélin d’Arches.


Charles Martin was a master of Art Deco book and fashion illustration, a poster artist, and a ballet and theater set and costume designer. Although erotically graphic, this work exhibits his usual elegance of line. Dutel, Bibliographie des Ouvrages Érotiques Publié Clandestinement . . . , 1937. $10,000
47. MELLERIO, ANDRÉ. LA LITHOGRAPHIE ORIGINALE EN COULEURS.

Paris: Publication de l’Estampe et l’Affiche, 1898. 8vo, pictorial wrappers. Bit of loss to spine extremities and crack starting at upper joint, stitching loosening. Still a pleasing, clean copy, uncut and unopened, preserved in a cloth folder with flaps and ribbon tie. The frontispiece, a color lithograph by Pierre Bonnard, is fine.

One of 1000 copies. The cover (tiny chip at edge) and color frontispiece are original lithographs by Pierre Bonnard. Mellerio discusses artists including Lautrec, Bonnard, Vuillard, Denis, Rivière, De Feure, Chéret, Steinlen, Redon, et al., as well as publishers and printers. An important work in the history of art and aesthetics.

Cate and Hitchings, The Color Revolution/Color Lithography in France 1890-1900, pages 73 to 97 with full page reproductions of title page, cover and frontispiece and an English translation of the text: “. . . unique analysis of the aesthetic activities of his time”, observing that color lithography was the era’s special artistic form, “. . . essentially a record of almost a decade of avant-garde printmaking activity. . . a forum for advanced aesthetic theories. . . an eloquent prelude to the aesthetic convulsions of the twentieth century.”

Hofer, Artist and the Book, 26: “Because of its cover and multi-color frontispiece, this book is often considered the first French livre de peintre with original color lithographs.”

Roger-Marx, Bonnard Lithographie, 72-73. $2800

48. (MERRymoUNT PRESS/ DANIEL BERKELEY UPDIKE) MILTON, JOHN. THE POETICAL WORKS . . . WITH A LIFE OF THE AUTHOR AND ILLUSTRATIONS.

Boston: R. H. Hinckley Company, 1908. Four volumes. Large 8vo, incised full tan pigskin with elaborate floral motif on covers and spine in the publisher’s deluxe binding in an Arts and Crafts style. One of 555 copies. Fore edges of uncut leaves tanned else fine.

Title page and decorations by W. A. Dwiggins printed in sepia. Sixteen plates adapted from John Flaxman.

Hutner, The Merrymount Press, 47: “The use of Mountjoy type is particularly effective here, and the impression on specially handmade paper is crisp and satisfying. The introductory texts to Milton’s English and Latin verse are both invitingly readable.” $985

49. (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. Near 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 created by Koloman Moser, who designed for dancers for the traditional theater and for the legendary Kabarett Fledermaus. A founding member of the Vienna Seces-
sion 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

50. (PARKS, FANNY) WANDERINGS OF A PILGRIM, IN SEARCH OF THE PICTURESQUE, DURING FOUR-AND-TWENTY YEARS IN THE EAST; WITH REVELATIONS OF LIFE IN THE ZENANA.

London: Pelham Richardson, 1850. Two volumes. Thick 4to, period three-quarter vellum and marbled boards; gilt-decorated red leather labels, a little chipped, lacking the W from Wanderings in the label of the first volume; all edges marbled. Some spotting on the uncolored plates and a few spots on some colored plates. Still an attractive set, with the folding lithograph of the Himalayas present in an end pocket. Fifty lithographic plates by herself, her friends and Indian artists, of which nineteen are colored, chromolithographed or tinted.

An engaging and readable travel memoir of the period, written by Fanny Parks, wife of a writer for the East India Company, chiefly about India although two plates deal with African subjects. She sailed without her husband up the Jumna river to Agra and up the Ganges River to Fatehgarh and spent nearly a year in the Himalayas. Speaking fluent Hindustani, she studied and sketched the people, plant, animal and insect life that she observed and created her own “cabinet of curiosities”.

ODNB: “Reviewers noted the accuracy, detail, and range of observation— as well as the unusual character of the authoress.” Abbey, Travel, 476. $3850

51. (POSTER) PLAKAT. GEDANKEN UND KUNST. EINIGES AUS DER PLAKAT-PRAXIS.

Stuttgart and Vienna: Propaganda Stuttgart, no date. 8vo, black wrappers with lettering in gray under head of a contemplative man chewing on end of pencil. Minor chipping to cover edge else fine. Profusely illustrated with full page and vignette black and white illustrations and 30 full page color plates, including one tipped-in and one folding. No artists are credited but the work is characteristic of the early 20th century when Germany was in the vanguard of graphic design.

$450

52. (POSTER) SCHUBERT, DR. WALTER F. DIE DEUTSCHE WERBE-GRAPHIK.

Berlin: Francken & Lang, 1927. 4to, coarse tan linen binding decorated in red and black with turned-in edges. Fine.

Only edition of this important study of the great era of German graphic design: posters, packaging, advertising, book illustration, programs for theater, sports, etc. Profusely illustrated with 198 tipped-in color plates and 300 black and white in the text of work by Bernhard, Hohlwein, Klinger, Pretoirius, Gipkens, Kleukens, Cissarz, Pechstein, and many others. $1000
VENETIAN PASTORAL POETRY

53. PRINGLE, G. QUATRO ELEGANTISSIME EGLOGHE RUSTICALI (FOUR ELEGANT RUSTIC ECLOGUES).
Venice: Apresso Paulo Colombani, 1760. 4to, original pasteboard wrappers, spine lettered in ink in a contemporary hand. Fine, unwashed, uncut, unsophisticated copy preserved in a modern linen and morocco clamshell box with gilt-lettered spine. Tear in outer margin of one leaf. Title page vignette, headpiece, five tailpieces, ornamental initials and four delightful and witty full page engraved plates.

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

FRENCH/JEWISH TRAGEDIENNE

54. (RACHEL) JANIN, JULES. RACHEL ET LA TRAGÉDIE.

Rachel (Elisabeth Rachel Félix 1821-1838), known for her tragic roles, revived the French tragedies of Racine and Corneille in a classical style different from the exaggerations of the Romantic movement. From a humble beginning as a street performer and daughter of itinerant Jewish peddlers, she became the star of the Comédie Française and the Théâtre Français. Prominent in society, she was the mistress of Napoleon III and many others. She is buried in the Jewish section of Père Lachaise Cemetery where her
funeral prayers were recited by the Chief Rabbi of France.

Text by the French critic, Jules Janin, discusses Mlle. Rachel’s principal roles. Ten original mounted photographic plates by Henri de la Blanchère, photographer and author of “L’Art du Photographe”, published the same year, and other books on photography.

WITH: a ten line manuscript letter by the actress with tiny label “Coll. René Coursaget”, critic who wrote on the contemporary theater. $1200

55. (RIPPL-RONAI, JOSEF) RODENBACH, GEORGES.
LES VIERGES. LES TOMBEAUX.
Paris: S. Bing, 1895. Two volumes. Large 8vo, white or black moiré silk over boards, each volume with a large wrap-around band illustrated with a bracelet holding a flower. First volume splitting at spine; the white silk a little darkened and small repaired tear at bottom of front cover. Second volume with some rubbing at top of spine and top edge. Contained in a modern gilt-lettered leather and board chemise and slipcase.

Plates and text fine; printed on one side of folded page in the Japanese manner. An excellent set of an exquisite work.

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

The publisher, Siegfried ‘Samuel’ Bing, was the owner of the influential Paris gallery ‘L’Art Nouveau Bing’, which promoted the Japanese taste in France and gave its name to the Art Nouveau movement. He commissioned Rodenbach, whose first exhibition he held, a Belgian Symbolist poet and novelist influenced by Mallarmé, to write stories based on the illustrations.

Harvard Catalogue, The Turn of the Century, 64. From Manet to Hockney, 12. Hoffstätter, page 260. $8500

56. (ROCKEFELLER CENTER) ROCKEFELLER CENTER.
New York, copyright 1932. Folio, cream boards with embossed design and lettering on front cover. Fine in intact but worn and repaired plain slipcase.
Tipped in later small sheet stating that changes were made since 1932, most notably suspension of plans for a Metropolitan Opera house, and offering the few remaining copies for one dollar.

History, progress and plans with full page illustrations and a center double page illustration in color and black and white. Some are signed John Wenrich, 20th century artist of the Pennsylvania Impressionist School, who was an architectural renderer for the design team of Rockefeller Center and for the Century of Progress Exposition in Chicago.

Laid in are two renderings by Wenrich, not included in the book, on glossy photographic paper, “General View of Rockefeller Center from Northeast”, one with label on verso “The Group/1230 Avenue of the Americas... Editorial Use Only”. $350

57. (RUHLMANN, EMILE-JACQUES) BADOVICI, JEAN. “HARMONIES” INTÉRIEURS DÉ RUHLMANN. (Paris): Morancé (1924). 4to, printed portfolio with ties. Fine. The sixteen page text is a dialogue between the architect, Jean Badovici, and Ruhlmann with an analysis of his style. Forty plates, of which sixteen are in exquisite pochoir coloring: examples of the work of the master Art Deco furniture designer par excellence, noted for his perfect detailing and craftsmanship.

Ruhlmann designed all components of a room, carpets, textiles, etc. for a full ensemble, using such opulent materials as mahogany and inlaid ivory. By the 1920s he introduced chromium, tubular steel and black lacquers in the Moderne style. In 1925 he furnished the Hôtel du Collectionneur for the Paris Expo des Arts Décoratifs et Industrielles. $3000

DANCE OF DEATH

58. SATTLER, JOSEPH. EIN MODERNER TOTENTANZ IN 16 BILDERN. Berlin: Stargardt, 1912. Folio, pictorial gray boards with designs on both covers; decorated endpapers. Light spine wear and soiling, still an excellent copy.

Second, preferred edition. The images were first exhibited in the 1893 Berlin Salon and first published as photogravures in 1894. The sixteen illustrations here are heliogravures, some colored and some tipped-in.

Joseph Sattler (1867-1931) was a German Art Nouveau painter and illustrator. A modern, surreal interpretation of the Dance of Death. $3500


Title page and eleven charming color plates in bright clear colors and flattened geometric shapes by Tom Seidmann-Freud, pseudonym of Martha-Gertrud Freud, great-niece of Sigmund Freud.

An avant-garde artist influenced by the Neue Sachlichkeit (New Objectiv-
ity) movement of post World War I Weimar, she opened a publishing house, Ophir, with her husband and Jewish poet Chaim Bialik to produce Hebrew books for children. The house was bankrupted in the economic collapse of 1929. Her husband killed himself and the always fragile Tom committed suicide the next year. With the Nazis in power in the 1930s, her books were declared "Entartete Kunst" (Degenerate Art) and most were destroyed. $2500

**REMARKABLE ASSOCIATION COPY**

60. STEIN, GERTRUDE. *HAVE THEY ATTACKED MARY HE GIGGLED (A POLITICAL CARICATURE)*

(New York: Vanity Fair, 1917) Small 4to, red wrappers printed in black. One of 200 numbered copies. Extremely good with slight sunning and mild wear at spine and corners and a small chip at bottom right corner of wrapper.

This scarce and early title by Gertrude Stein is enhanced by the initialed ink notation by Henry McBride, subject of the full page woodcut frontispiece portrait by Jules Pascin and target of the text: "Don’t believe every word of this. It’s partly libel".

McBride, art critic for the New York Sun and prominent promoter of Stein’s work in America, arranged with Vanity Fair to have this piece published. The poem first appeared in the magazine in June 1917 with thirty five lines omitted. They are restored in this pamphlet.

*Wilson A4.*

$1500

**AMERICAN JUVENILE - SIX LIMITED PROOF COPIES**

61. STEPHENS, H(ENRY) L(OUIS). NURSERY RHYMES.

New York: Julius Bien Lithographer (for Hurd and Houghton), (1864-1865). Complete series of six volumes, each one of 100 “Proof Impressions” printed for subscribers in the rare original deluxe issue. Later printed in a two volume compilation and in wrappers.

Folio, publisher’s brown cloth with charming gilt circular vignettes on front and back covers. All edges gilt. Wear to spine tips and corners of some volumes; age-toning and occasional foxing, heaviest on tissue guards. In all, an excellent set and rare to find complete. Lithographed title pages with large circular illustrations and decorative gilt borders. Total of 86 leaves
printed on rectos only with verses lettered in gilt and full page gray-tinted mounted lithographs on heavy card with tissue guards.

Anthropomorphic animals in contemporary dress. The tales are presented in the costumes and settings of their times by H.L. Stephens (1824-1882), a prolific caricaturist and satirist. The set comprises: A Frog He Would A Wooing Go; Death and Burial of Poor Cock Robin; Old Mother Hubbard; The Fox and the Geese; The Five Little Pigs; and The House That Jack Built. In The House That Jack Built, the rat is a New York rowdy, the dog is a Broadway policeman, and the man “all tattered and torn” hails from the Bowery or Five Points.

Sinclair Hamilton, Early American Book Illustrators and Wood Engravers, lists only one Proof copy of the Nursery Rhymes (Cock Robin). $7500

62. SULLIVAN, LOUIS H. A SYSTEM OF ARCHITECTURAL ORNAMENT ACCORDING WITH A PHILOSOPHY OF MAN’S POWERS.

New York: American Institute of Architects, 1924. Folio, blue paper-covered boards, gilt-lettered, with cream cloth spine. Typography by Frederic W. Goudy; printed by William Edwin Rudge. Extraordinarily fine copy of a scarce and handsome book, the only small flaws being tiny nicks to top of four plates and small ink signature of previous owner, an architect, at bottom of front free endpaper.

Sullivan’s definitive statement on the role of ornament in architecture, written shortly before his death. Although he is known for his credo “Form Follows Function” (which he attributed to Marcus Vitruvius Pollo), his trademark signature on his buildings is decorative elements in Art Nouveau or Celtic Revival styles cast in iron or terra cotta.

Complete with twenty plates of which nineteen are characteristic architectural elements from his drawings. Plate nine is a page of text. Sullivan: “Plate #9 is entirely didactic as I found it necessary to make a literary philosophical interlude”.

Henry-Russell Hitchcock, Architecture Nineteenth and Twentieth Centuries: “...the first truly great modern architect not alone of America but of the whole western world.” “...Sullivan considered ornament of the greatest importance in architecture and gave to its invention and elaboration his best thought and energy.” $3250

63. (THOMPSON-STARRETT COMPANY) TRIBUTES FROM THE TRIBUNAL. BUILDING AND INDUSTRIAL CONSTRUCTION/NEW YORK/CHICAGO/PITTSBURGH/DETROIT/CLEVELAND.

Montreal: Thompson-Starrett Company, Ltd., 1922. 4to, orange cloth spine and black cloth-covered boards with title in gilt; glassine dust jacket. Fine except for shadow on front endpapers from old clipping.

Attractive promotional piece for the construction company designed by Maximilian Fyscher, printed on one side only. Many of the buildings are on the National Register of Historic Places. Sepia frontispiece of New York skyline with fifteen buildings by the firm identified, including the Woolworth Building, Municipal Building, buildings at 68, 123 and 134 William Street, and the Equitable Building in lower Manhattan.

The text consists of “tributes” from the architects and owners of their
buildings, each with a lovely sharp little sepia vignette, including Cass Gilbert, McKim, Meade and White, D. H. Burnham & Co., Howell & Stokes, Warren & Wetmore, and Albert Kahn. Residences include Otto Kahn’s Fifth Avenue home (now Convent of the Sacred Heart) and the Rockefeller’s Kykuit (not pictured).

The firm was founded in 1899 and continued until 1968. It was a pioneer in construction of skyscrapers, one of the first to build such large projects on a national basis. $750

64. THOMSON, JAMES. RETREATS: A SERIES OF DESIGNS, CONSISTING OF PLANS AND ELEVATIONS FOR COTTAGES, VILLAS, AND ORNAMENTAL BUILDINGS.

With 32 page text and 41 plates, including 31 hand colored aquatints. Scarce model book of late Regency designs by a Bath architect in Grecian, Gothic and Rustic styles.

Abbey, Life 76: “A delightful and amusing book in fine grain aquatint skilfully coloured.” British Coloured Books Ipex 80 lists the 1833 edition. $4000

65. (TIFFANY) KAY, CHARLES D. THE ART WORK OF LOUIS C. TIFFANY.
Garden City: Doubleday, Page, 1914. Thick 4to, original stunning publisher’s binding of embossed, enameled and gilt red vellum.

Vellum a little warped; a few tissue guards creased. A handsome copy.

One of 492 copies on Japan paper for private presentation. Beautifully produced with excellent large-scale plates, of which 21 are tipped-in and in color plus 42 photogravures with lettered tissue guards.

The binding’s embossed squares allude visually to Tiffany’s work in metal, stained glass, jewelry and textiles. This book is included in the Cooper
Hewitt 2016 exhibit “Passion for the Exotic: Louis Comfort Tiffany and Lockwood de Forest”.

Louis C. Tiffany (1848-1933) was an Art Nouveau and Aesthetic Movement designer in every medium of the decorative arts, including leaded glass windows, pottery and glass, metal and enamel work, jewelry and interiors.

Chapters on “Tiffany the Painter”, “The Making of Stained Glass”, “Enamels and Jewelry”, “Textiles and Handstuffs”, “Decoration of Interiors”, “Landscape Architect”, and so on. $6000

66. TRIGGS, OSCAR L. CHAPTERS IN THE HISTORY OF THE ARTS AND CRAFTS MOVEMENT.
Chicago: Bohemia Guild of the Arts and Crafts Movement, 1902. 8vo, Kelmscott-influenced binding with tan buckram spine printed in blue and blue paper-covered boards, gilt lettering and device on cover. Large scrawled later owner’s name and date on front free endpaper else a fine copy of a book important in the American Arts and Crafts Movement. Frontispiece and two plates. Chapters on William Morris, Carlyle, Ashbee, and Ruskin, and on the Rookwood Pottery as an example of the ideal workshop, “the association of art and labor”. Includes a “Proposal for a Guild and School of Handicraft in Chicago”. The following year Triggs founded a William Morris Society in Chicago. $400

POSTMODERNIST ICON

67. VENTURI, ROBERT, DENISE SCOTT BROWN AND STEVEN IZENOUR. LEARNING FROM LAS VEGAS.
Cambridge & London: MIT Press (1972). Folio, dark gray cloth, gilt lettered spine and cover with inset color photographic insert. Cloth slightly faded with a few faint spots on front cover and discoloration on back cover.
Gilt spine and cover lettering bright. A collectable and more than respectable copy. With 240 illustrations: maps, drawings, black and white and color photographs.

A seminal and controversial post-modernist work which became a cult book for a generation of architects. “The ugly and the ordinary” everyday city landscape with mass culture, pop-art Las Vegas as a springboard for contemporary architecture and an embrace of popular culture in place of what the authors saw as the dead end functionalism of postwar modernism.

Ada Louise Huxtable: “… these studies are brilliant… the kind of art history and theory that is rarely produced.”

$1500

**KIRCHE AM STEINHOF (CHURCH OF THE STEINHOF PSYCHIATRIC HOSPITAL)**


Vienna 1907. Small 8vo, original printed self wrappers with blue and gold cord. Fourteen pages, floor plan, two sketches, and six photographs. With an additional three page pamphlet on the church including information on windows and altarpiece.

The Roman Catholic oratory (also known as the Church of Saint Leonard) of the Steinhof Psychiatric Hospital in Vienna was built between 1903 and 1907 with mosaics and stained glass by Koloman Moser and sculpture by Othmar Schimkowitz. The design meets the specific requirements of its worshippers, the mentally ill, with few sharp edges, limited entry to the pulpit and emergency exits while reflecting Wagner’s stunning Vienna Secession style. A rare ephemeral piece. *WorldCat lists only reprints.*

$1450

**BELLE ÉPOQUE CARICATURE**


Paris: Émile Testard, 1895. 4to, original color pictorial wrappers bound into blue cloth and marbled boards, gilt-lettered spine. Copy number 4 of 25 on Japon Impérial of a total edition of fifty of this collection of lampoons of
Belle Époque culture. The wrappers show the brothers holding masks with their names in French, English, Spanish, Italian, German and Greek.

Les Veber’s was the collective pseudonym of the brothers. Pierre was the editor of Gil Blas, a weekly journal devoted to theater, music hall and café-concert performances. His brother Jean joined him at the journal. A prodigiously talented caricaturist and printmaker, he caricatured the notable figures of Parisian theater, belle-lettres and politics, and contributed also to Le Rire and L’Assiette au Beurre. Numerous double portraits of the brothers appear throughout the text.

WITH: LA JOVIALE COMÉDIE PAR LES VEBER’S.
Paris: H. Simonis Empis, 1896. 4to, original color pictorial wrappers bound into new green cloth boards with paper cover label. The wrappers show figures sliding down a fiery slope to hell, the gates guarded by two caryatids representing the brothers. Copy number 7 of 20 on Japon (the complete edition according to the limitation page). Black and white illustrations on every page.

For the pair $950

70. WHARTON, EDITH. ITALIAN VILLAS AND THEIR GARDENS.
New York: Century, 1904. 4to, color and gilt pictorial cloth. Slightly skewed, occasional foxing to tissue guards, endpapers foxed. Excellent bright copy of the first edition.

With 26 plates by Maxfield Parrish in color and black and white and another 26 plates from photographs and drawings; lettered tissue guards.

Wharton discusses eighty splendid villa gardens and sixty garden architects, promoting the Italian style of landscape gardening with its ordered, classical use of water, sculpture and perennials and the blend of garden and architecture of the house, as opposed to the English picturesque school. Her influence on American gardening in this work is comparable to the success of her earlier Decoration of Houses on American interior design. $1250

Also in stock, descriptions on request:
THE DECORATION OF HOUSES. 1902. $900
ITALIAN BACKGROUNDS. 1905. $250
A MOTOR FLIGHT THROUGH FRANCE. 1908. $150
ARTEMIS TO ACTAEON AND OTHER VERSE. 1909. $300

PRESENTATION COPY

71. WHISTLER, JAMES McNEILL. MR. WHISTLER’S “TEN O’CLOCK”.

Presentation copy with Whistler’s butterfly monogram in ink and a tiny floral vignette on title page with inscription “To Miss Binnie.” A typed extract laid in from Walter T. Spencer’s Forty Years in My Bookshop suggests that this copy was inscribed to Alice Fay Greaves, sister of the artist Walter Greaves, who was known as Tinnie. However, it seems clear that the name is Binnie not Tinnie and is perhaps inscribed to the sculptor and collector Miss Binnie Philip.
Twenty nine page text of a public lecture delivered in 1885 in London at the unusual hour of 10 A.M., stating Whistler’s belief in art for art’s sake without moral or social function and expressing his irritation at Oscar Wilde’s echoing of his aesthetic theories. He pointedly refers to Wilde, who was in the audience: “. . . the Dilettante stalks abroad . . . The voice of the aesthete is heard in the land, and catastrophe is upon us.”

72. WILLARD, SOLOMON. _PLANS AND SECTIONS OF THE OBELISK ON BUNKER’S HILL. WITH THE DETAILS OF EXPERIMENTS MADE IN QUARRYING THE GRANITE._
Boston: Charles Cook’s Lith., 1843. 4to, original boards with paper label, brown leather spine. Binding rubbed, soiled and ink-spotted but firm, unsophisticated copy. Endpapers foxed, some spotting throughout.

Fourteen plates (one folding), including frontispiece. The 221 foot obelisk of Quincy granite was erected between 1827 and 1843 to commemorate the 1775 Battle of Bunker Hill, the first major conflict between British and patriot forces in the Revolutionary War. It stands on Breed’s Hill where most of the fighting actually took place, and was the largest scale memorial prior to the Washington Monument, which opened in 1888.
73. (AIRBRUSH COLOR) LÜPKE, GEORG. *IRIS. FARBSTRAHL-DEKORE.*
Square small folio. Stiff black self-folding wrappers with gilt airbrushed
design and lettering. Title page, introduction, page of technique, advertise-
ment for the machine and paint, and page of paint swatches. Forty full page
and eighty half page sample sheets of Art Deco color airbrush patterns.
A scarce manual for a German airbrush decorating company with designs
using the company’s trademark silver, gold and bronze metallic plates in
original and imaginative geometric, abstract, transportation, cityscape, ex-
otic and figural motifs. Two works by Georg Lüpke for the company are on
WorldCat, but this one is not.
$5000

74. (COACHES AND CARTS) W. P. LOVE COACH BUILDER,
COMMERCIAL ROAD, PADDOCK WOOD (title from cover let-
tering).
(Possibly Tunbridge Wells, Kent?) (late 19th century). Oblong small 8vo,
gilt-lettered blue boards and navy buckram spine. Few spots to covers, else
extremely good with clean, bright plates. Forty color plates of horse-drawn
coaches and carts, showing a variety of commercial utility and multi-pas-
senger vehicles. Beautifully delineated and colored, more than one would
expect. No copies on OCLC.
$1250
75. (COSTUME, BURBERRY) EQUIPEMENT BURBERRY / POUR SPORT, VILLE ET CAMPAGNE.
Paris: 10, Boulevard Malesherbes and London.
(N.D., circa 1910). 8vo, green-gray wrappers printed in red within a cartouche, and green. Staples have left some rust marks, else fine. Sixteen pages with men’s and women’s outerwear for golf, fishing, hunting, riding, motoring, social engagements, and the iconic raincoat. $350

76. (COSTUME, KNOCK-OFF COUTURE) CHARLTON COMPANY, CHICAGO. MODEL GOWNS DISPLAYED BY THE CHARLTON COMPANY 175 NORTH STATE STREET CHICAGO/SPRING AND SUMMER 1920. DESIGNED, ENGRAVED AND COLORED BY THE MODE ART COMPANY NEW YORK-PARIS.
Small folio, semi-rigid leatherette. About fine. Mounted on front free endpaper is a typed letter presenting the album and asking for payment or return. The letterhead description of the company is "Importers/Laces, Silks, Dress Goods, Linings, Notions", including the address of a Paris office.
Title page and forty leaves in color printed on rectos only, each with a color plate and line drawing of a pretty woman in a dress for evening, dancing, lunch, dinner or street. Designers are specified, including Chanel, Molyneux, Lanvin, Margaine-Lacroix (associated with the body revealing "robe-sylphide") and the Fashion Art League, which promoted high fashion by American designers. The dresses are elaborate but feature the slender, loose, uncorseted silhouettes of the 1920s.
Charlton’s customers were presumably American knock-off designers and manufacturers who could order their materials from Charlton.
Laid in is a tissue envelope with tissue pattern parts, “Supplément à La Parisienne Élégante No.8”. Undated but in a much earlier style. $850

77. (INLAID WOOD BANDING) BUFFARD FRÈRES. FILETS DE BOIS/BANDES MOSAIQUE DE STYLES ET MODERNES.

A beautiful trade catalogue of Art Deco and geometric patterned inlaid wood banding. Sixteen pages, including fifteen chromolithograph pages, each with numerous examples of inlaid strips in wood, ivory, copper, nickel-silver and pewter for use in furniture, carriages, religious articles, etc. A second section has its own title page: "Bandes Mosaique Art Moderne". Buffard Frères worked from the late nineteenth century until their bankruptcy in the 1930s. Their shop and offices were at 21 Faubourg St. Antoine (11ème).

WorldCat: a copy at the Metropolitan Museum of Art with a different title; another copy at the National Art Library, London. Also at the Wolfsonian, digitized. $1250

78. (NEW YORK SHOP ADVERTISEMENT) COWPERTHWAITE, B. M. & CO. THE NEW SHOW WINDOWS OF THE ELEGANT FURNITURE AND CARPET STORES ...

New York 1882. Fold-over color lithographed advertising card printed by Burrow-Giles Lith. Co. of New York, measuring 7 3/4” by 7 3/4” when open. The company, celebrating its 75th anniversary and its recent remodeling, sold furniture, bedding, carpets, cornices, stoves and refrigerators at its stores on 153, 155, 157 and 159 Chatham Street in New York and 408, 410 and 412 Fulton Street in Brooklyn.

The two front panels show the new exterior of the Chatham Street shop and an interior scene, both peopled with elegantly dressed customers. The verso of the panels includes a printed list of the goods and praise for the establishment "...where improvements and progress have taken the place of the old methods of doing business."

Included are two period color illustrated trade cards for the shop, with printing on the verso and the penciled note of an enterprising salesman "Mr. Brown will give you 5 (sic) off on any purchase for this card." $400

TWO OF THE EARLIEST NICOLAS CATALOGUES

79. (WINE)

Second and third catalogues for the French wine distributor Nicolas, printed by Draeger and scarce. Small quartos, decorated wrappers. The cover illustration and photographer are anonymous but according to Alain Weill in Nectar Comme Nicolas, the Bottleman of the 1929 Listes was drawn by Charles Loupot after the original design of Drancy. The 1930 Bottleman is stylistically akin. Loupot, Paul Colin and Jean Carlu were important poster and advertising artists influenced by Cubism and Art Deco after World War I.

A. LISTE DES VINS FIN. 1929. Thick black paper wrappers, string tie, with design of Nectar, the Bottleman emblem of the wine company, in gilt and red within the calligram "NICOLAS". Tiny abrasion lower corner of wrappers. Laid in are three extra leaves; two copies of "Appellations d’Origine des Grands Vins de Bourgogne " with vignette of Nectar and one sheet of bronze paper lettered in red and mounted on black paper.

List of the great wines of Bordeaux and Burgundy with 23 pages illustrated with four photographs in black and white. On each is a round gilt vignette of Nectar at work as well as small square gilt vignettes of the Bottleman on other pages. $800
B. LISTE DES GRANDS VINS FINS. 1930. Spiral bound gilt and blue embossed covers lettered in red with large image of the Bottleman, who cavorts through the 22 page catalogue. Two of the plates are photographic paste-downs in gilt and midnight blue with the Bottleman talking on the telephone with a man and conducting a violinist and a black jazz musician. Mild adhesions to the top of the two photographic plates. Printed in midnight blue and red with geometric borders. Loose illustrated sheet laid in.

$700

ADDENDUM

THREE ON BELLE ÉPOQUE PARIS


Paris: Imprimé pour les "Bibliophiles Contemporains", 1894. Small 4to, unbound signatures as issued, pictorial wrappers. Wrap-around color cover illustration by Eugène Delâtre; varied wide color lithograph floral borders to each page of text; two suites of four etchings (color and black and white) by A. Bertrand surrounded by monotone vignettes of related scenes; black and white vignettes at beginning and end of each chapter. Faint darkening to wrappers, occasional very light foxing. A pretty copy. One of 180 copies with the second suite.

The name of the bibliophile for whom it was intended has been effaced. Beautiful Art Nouveau illustrations of fin-de-siècle Paris: the Montmartre night club, the auction house, the quays and the Luxembourg Gardens. Carteret IV, 50: “Édition recherchée.”

$1300

B. SCIAMA, ANDRÉ. (PSEUDONYM OF ALBERT SEMIANE). PARIS EN SONNETS.

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

The 24 sonnets include En Hiver, La Brasserie, Patinage (ice skating), Réunion Publique, Le Boulevard, Bal à l’Opera, Hotel Drouot (the auction house), Grands Magasins, A Montmartre, Aux Ambassadeurs, Les Halles, Concours Hippiques and Longchamps. Charming little vignettes of Belle Époque life by a poet and collaborator on comic operas. $500

C. VIDAL, PIERRE. PARIS QUI CRIE. PETITS MÉTIERS.
Paris: Georges Chamerot pour les Amis du Livre, 1890. Large 8vo, pretty contemporary binding by G. Champs of brown levant with gilt filet borders on covers and gilt roses in corners; spine gilt-lettered with climbing vine and urn design. Original black and gilt wrappers and spine bound in with scenes in color on both covers. Minor marginal spotting. One of only 120 copies.


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

Heinrich Heine wrote that when God became bored in heaven, he looked out on the boulevards of Paris. Vicaire I, 46. $2500
TERMS: All books are returnable for any reason within seven days of receipt if carefully packed and fully insured. Advance notice is requested. Libraries billed according to their budget requirements. New York customers must add sales tax. Postage and insurance are additional. Visitors welcome by appointment.