1 (ADVERTISING) BISCUITS LEFÈVRE-UTILE. NOUVELLES BOITES SPÉCIALES & ILLUSTRÉES. 1898. Paris: F. Chamonois, 1898. Charming chromolithograph sheet promoting the company’s latest products in packaging which included cookie tins, platters, a tramway toy, and a coin purse, some designed by Alphonse Mucha. The sheet is 9¼ x 12½ inches and is in a modern gilt frame measuring 11½ x 15 inches. Fine.

Lefèvre-Utile is a biscuit company founded in 1846 in Nantes, still producing cookies and biscuits. They are known for their striking posters and advertisements, including Art Nouveau publicity albums, packaging and tins, mostly notably designed by Mucha. $750

CHAUVE-SOURIS CABARET THEATER


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.

WITH program from the New York engagement of 1923-1924 at the Shubert-Alvin Theatre. 4to, color wrappers and illustrations. Small marginal adhesion on page 11 else excellent. Two small paper programs laid in. On the cover Balieff holds the strings as
puppets dance. Decor and costumes by Soudeikine and Remisoff.
Centerfold of Balieff with nine rows of the audience, which in-
cludes Pavlova, Chaliapin, Jolson, Ring Lardner, Anita Loos,
Charlie Chaplin, Ring Lardner, and numerous other theatrical and
literary notables of the day.

HAND-COLORED BUTTERFLY MANUAL FOR CHILDREN

3 (BALLAND, EUGÈNE AMÉDÉE) LES PAPILLONS: LEUR HISTOIRE, LA MANIÈRE DE LEUR FAIRE LA CHASSE ET DE LES CONSERVER; OUVRAGE AMUSANT ET INSTRUCTIF. . . DÉDIÉ À LA JEUNESSE. Paris: Prc. Blanchard et Lecerf (1823). Oblong 4to, original ink engraved pictorial boards showing butterfly nets and mounted specimens; later pink cloth spine and new endpapers. edges of boards worn; mild foxing. Four specimens laid in. Overall, a very good copy of a scarce book.
Beautiful frontispiece of a tutor with apparatus and children catching butterflies with nets in a landscape. Six plates with numerous examples of butterflies and moths, including intermittent stages of development. All with vibrant and precise contemporary hand-coloring.

*Gumuchian 4371: rare.*

$1250

4 (BERNERS, DAME JULIANA) ANDREWS, WILLIAM LORING. *TREATYSE OF FISHING WITH AN ANGLE, FROM THE BOOK OF ST. ALBANS. WITH AN INTRODUCTORY ESSAY ON THE CONTEMPLATIVE MAN’S FAVORITE RECREATION.* New York: Scribner’s, 1903.
12mo, full limp vellum with gilt lettering and decoration. Fine copy with full unbroken ties in morocco-backed slipcase. One of 160 copies on handmade paper. "Printed at the Gilliss Press from type cast specially for this book, patterned after the traditional old character first used by Wynkyn de Worde" in the 1496 edition.


The *Treatise* is the earliest known volume on fly fishing and is attributed to Dame Juliana Berners, who wrote on fishing and hunting and was possibly the Prioress at a nunnery near St. Albans.


$1200
An excellent copy of Bragaglia’s major text on Italian experimental theater with 212 pages, profusely illustrated in black and white.

Bragaglia was a key figure in Italian futurist theater. Set designer, theater and film director, and photographer, he opened a theater in the ancient Roman baths of Septimius Severus with rooms decorated by Balla, Depero and Prampolini, inaugurated in 1923 as the Teatro degli Indipendenti, showing the works of the avant-garde movements of the day. Plays discussed and illustrated in the book include Jarry’s “Ubu Roi” and Pirandello’s “L’uomo dal fiore in bocca” and “All’uscita”, and scenic designs by Fornari, Longanesi, Marano, Olesievicz, Pannaggi and others.

Documentary photographs, mostly by Bragaglia, are not illustrated elsewhere.

He was an exponent of futurist photography with the concept of “photodynamism”.

Hulten (editor), Futurism and Futurisms, pages 435-436. $750

BRAQUE AND COCTEAU AT THE BALLETS RUSSES

6 (BRAQUE, GEORGES AND JEAN COCTEAU) LES FÂCHEUX. THÉÂTRE SERGE DE DIAGHILEV. Paris: Éditions des Quatre Chemins, 1924. Two volumes. 4to, color pictorial wrappers illustrated by Georges Braque. Short splits to joints at spine extremities else very fresh in the publisher’s red-lettered yellow chemise (light soiling) and plain box (splitting).

One of 40 copies on Van Gelder paper of an edition of 500. The first volume with facsimile plate of music by Georges Auric, who composed the score, a portrait of Auric by Jean Cocteau, and
text by Cocteau and Louis Laloy. With 23 lovely pochoir-colored plates from Braque’s designs for costume and decor for the ballet. Published under the direction of Boris Kochno with plates executed at the ateliers of Daniel Jacomet. The second volume has 22 photographic plates of the dancers and a portrait of Braque after a Man Ray photograph.

The ballet, from Molière’s play “Les Fâcheux”, a comedy-ballet made for the court of Louis XIV in 1661, was choreographed by Bronislava Nijinsky for Diaghilev and presented in January 1924 in Monte Carlo.

Cocteau on the importance of Braque’s contribution: Dès le lever du rideau Braque saute la rampe d’un bond, sans effort, la main dans la main de Molière, Il était le chorégraphe réel et Madame Nijinska ne pouvait que le suivre. La vraie danse des Fâcheux se fait entre les beiges, les jaunes, les marrons, les gris.” Niles & Leslie, page 75.

DUTCH REGENCY ARCHITECTURE AND GARDENS


Two parts in one volume. Etched vignette on title page, etched headpiece on dedication leaf, frontispieces for the two parts, folding engraved map and 100 copper-engraved views on fifty leaves with brief descriptions in Dutch and French. The plates are unsigned but the title states that they are by Hendrik de Leth.

Scarce documentation of Dutch architecture and gardens of the late 17th and early 18th centuries with plans and views of town and country houses and their elaborate gardens in Kennermerland, a fashionable country district north of Haarlem. The houses are in the Dutch Regency style and subordinate to the gardens, which, while still symmetrical, show natural elements superseding the formal. They include water features, a labyrinth, allées of trees, parterres, a Turkish tent and other pavilions, amphitheaters, a triumphal arch, statues and vases.

Berlin Catalogue 22.46 (8). Mark Millard Architectural Collection, Northern European Books, 9. $2750
INSCRIBED BY ONE GREAT GRAPHIC DESIGNER TO ANOTHER


Cover and title page printed by Les Fonderies Deberny et Peignot in Cassandre’s Bifur type. Introduction, plate list and 49 plates, of which six are in color, of posters, catalogues, shop windows, bindings and so on by Cassandre, Zwart, Joseph Binder, Julius Klinger, MacKnight Kauffer, Jean Adnet, Paul Colin, Moholy-Nagy, Jan Tschichold, Jean Carlu, Herbert Bayer and others. Modern graphic design by French, Dutch, Austrian, German, American, English, Czech, Swiss and Polish artists. $2,250

9 (CASSANDRE, A. M.) CENDRARS, BLAISE. *LE SPECTACLE EST DANS LA RUE*. (Paris): Draeger (1933). 4to, stiff white wrappers, spiral bound, with part of the cover title printed in raised letters and the remainder in giant letters in red, black and green. Fine copy in original glassine envelope (tattered and torn). Signed by Cassandre in ink on front endpaper. Erased line, probably previous owner’s signature, on preliminary page.

A veritable chef d’oeuvre of the typographic art and a major work by Draeger, the firm that printed Cassandre’s posters and other wonderful promotional pieces for many firms. Fifteen classic posters by Cassandre in black and white and color. From the introduction by Blaise Cendrars, printed in red, black and green: “(Cassandre) découvert dans la Publicité la fleur de la vie contemporaine. . .une
affirmation d'optimisme et de santé . . . je suis reconnaissant à Cassandre de
n'avoir pas seulement été un peintre, mais surtout un des plus fervents anima-
teurs de la vie moderne: le premier metteur en scène de la rue.” $1000

(CIRCUS TOYS) A.SCHOENHUT CO.

10 HUMPTY DUMPTY CIRCUS. 10,001 Astonishing Tricks, Unbreakable Jointed Figures. Philadelphia, copyright 1928. Large 8vo, pictorial wrappers. Fine. Thirty five pages profusely illustrated with ten full page depictions of arrangements of the animal and human performers, dramatically presented, and a double-page spread of two children playing with an elaborate set. The human figures of acrobats, clowns and animal trainers include a “Chinaman Acrobat” and a “Negro Dude”. The Humpty Dumpty Circus is a balancing toy with figures which can be arranged in various positions. $350
CRANE, WALTER AND BEATRICE. THE PROCESSION OF THE MONTHS. Wisbeach: R. H. Bath (1906). Slim tall 4to, later full dark green niger morocco by Sangorski & Sutcliffe, gilt lettered spine and thin gilt ruled borders, marbled endpapers. Original gray-green printed wrappers bound in with armorial bookplate on verso of front wrapper which has a short closed tear and some faint creasing. Binding and contents immaculate.

Verses by Crane’s daughter, Beatrice Crane, which she wrote as a child, and illustrated with his designs. Decorated title page, preface and twelve leaves each with printed monthly calendar with decorations in light olive green and a list of that month’s flowers. Each calendar leaf is preceded by a leaf with large allegorical figure of a maiden in the style of the Aesthetic Movement of which Crane was a leading artist, and floral and other motifs from nature printed with the hand-lettered text in dark green.

Not in Massie and rare with WorldCat listing only two holdings at Harvard and Smith College, establishing the date of 1906 with a calendar for 1907. $1250

One of 150 copies on Arches of the deluxe edition with a reimp-ression of an original Delaunay copper engraving signed in pencil by Sonia Delaunay and with pencil notation “E a Bar” (Epreuve d’Artiste Bon à Tirer). There were also 1000 ordinary copies.

A stylish celebration of Delaunay’s iconic Eiffel Tower proj-ect, published posthumously, with numerous illustrations, poems and other texts by contemporaries and colleagues, many previously unpublished. With 68 pages in unsewn gatherings as issued. Interior royal blue wrappers for the text and for the origi-nal engraving. $1250

With 59 pochoir-colored engravings of women by André Domin within elaborate borders of metallic gilt and brown roses, facing calligraphic text with a decorative gilt initial letter within matching borders. Domin, along with Marcel Genevière, founded the decorating house "Dominique", which exhibited at the 1925 Art Deco Exposition. Rémy de Gourmont, poet, critic, novelist and playwright, was a leading literary figure in the French Symbolist movement.

An elegantly erotic Art Deco book. $3250
BRITISH LIFE IN THE RAJ

14 D’OYLY, CHARLES AND CAPTAIN THOMAS WILLIAMSON. THE COSTUMES AND CUSTOMS OF MODERN INDIA; FROM A COLLECTION OF DRAWINGS BY CHARLES DOYLEY (sic) ... WITH A PREFACE AND COPIOUS DESCRIPTIONS BY CAPTAIN THOMAS WILLIAMSON. London: Edward Orme (circa 1824). Large 4to, period straight-grain crimson morocco with wide gilt border of scalloped foliate devices. Rubbed; rebacked with original gilt decorated and lettered spine laid down. One text leaf with neat old repair. Armorial bookplates of John Morrice and Hermann Marx of Cobham Surrey (probably in his 1948 Sotheby’s sale).

Plates identical to The European in India published by Edward Orme in 1813 (Abbey 435). Although Abbey 440 notes that the borders of the plates in the circa 1824 edition are washed in yellow, in this copy they are washed in pink and gray as in the 1813 edition. The imprint is “London. Published & Sold By Edwd. Orme, March 1st, 1813”.

Twenty attractive hand-colored aquatints presenting a fascinating view of British life in the Raj when England ruled India: English men and women and their servants and entertainers in domestic and social life, a snake charmer, dancing women, puppets, Marquis Wellesley at the Nabob of Oude’s breakfast table viewing an elephant fight, and the Marquis’ boatman in his livery. Williamson was a British officer in the East India Company, author of Oriental Field Sports. He served in Bengal and was an accomplished amateur artist.


$4500
15 ÉLUARD, PAUL AND MAN RAY. FACILE. POÈMES.

Paris: Éditions G. L. M., 1935. 4to, original photographic wrappers, unbound folded sheets as issued. Small creases on front cover, slight edge wear, lightly toned as usual. Near fine in modern clamshell box. One of 1200 copies on thick vélin paper (there were also 25 copies with an original print signed by Man Ray).

With twelve images by the American photographer, Man Ray (born Emmanuel Radnitzky) in collaboration with the poet, Paul Éluard, whose wife, known as Nusch, inspired the poems and posed for the photographs.

Beautiful Surrealist photographic book with the images interwoven in and around the poems.

*Parr and Badger, The Photobook, a History, Volume 1, page 105:* “... one of the iconic French photobooks of the 1930s. ... Though ethereal rather than earthy, the pictures exude an elegant eroticism, especially when printed in photogravure so luscious that one just wants to touch it.”

*Blank, Peter, Four Works by Man Ray, Stanford Libraries 2013:* “The photographic techniques include negative imagery, solarization, and double exposures.” $5000
(ERNST, MAX) ÉLUARD, PAUL. À L’INTERIEUR DE LA VUE. 8 POÈMES VISIBLES. (Paris: Pierre Seghers, 1947). 8vo, cream wrappers with purple, orange and red design by Max Ernst. Slight soil, about fine. One of 600 copies on Alma Marais paper (plus ten copies reserved for the publisher).

First edition of an artistic and literary collaboration between Éluard and Ernst, who lived for two years in the 1920s in a ménage à trois with the poet’s wife Gala. The poems were written in 1931 and illustrated by Ernst in 1946 from surrealist collages which he created in 1931-1932. Cover design and 39 illustrations after these collages by Ernst, of which seven are hand-colored. The illustrations were printed by Mourlot Frères for the publisher.

Robert Rainwater, editor. Max Ernst. Beyond Surrealism, #31 and color plate X. $2000
(ESSEX HOUSE PRESS) FLOWER AND THE LEAF.
London and New York: Edward Arnold & Samuel Buckley, 100 William Street, 1902. In the Great Poems Series. 12mo, full vellum binding with blind-stamped rose and motto “Soul is Form”. Fine and tight; slightly darkened, spine gilt bright, preserved in a simple slipcase.

One of 165 copies printed on vellum with hand-illumination printed at the Essex House Press under the care of C. R. Ashbee. An Arts and Crafts press, it was part of a group of cooperative workshops of the Guild of Handicrafts, which followed the socialism of William Morris and the craft ethic of John Ruskin.

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. The text was once attributed to Geoffrey Chaucer.

Colin Franklin, The Private Presses, page 77:” . . . the most skilfull 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 arrangements—large initials for each new stanza, with people and flowers in greens and pinks, purple and brown.”

$2500
TWO ITALIAN FASHION CATALOGUES

A] (METLICOVITZ, LEOPOLDO) LE PELICCIE DI VENTURA NELL’AUTUNNO INVERNO 1912-1913. Milan (1912). Square 4to, textured paper wrappers with oval cut-out window revealing hand-colored image underneath. Gold foil endpaper. Minor, professionally repaired tear at cover, else fine. Double fold pages with four full page pochoir-colored images of chic women wearing the firm’s luxury furs, signed with the distinctive monogram of Leopoldo Metlicovitz. Seven photogravure images of the production process, showing the mostly female staff at work, with marginal hand-colored vignettes of the animals whose fur was used and an interior view of the shop.

Elegant publicity catalogue for the Ventura firm founded in Milan in 1815 and by 1860 purveyor to Queen Margherita. Printed by G. Ricordi, founded as a publisher of classical music, particularly for La Scala opera house, and commissioning posters by Cappiello, Dudovich, Hohenstein, and Metlicovitz.

Leopoldo Metlicovitz (1868-1944) was a versatile poster designer, illustrator and theatrical and advertising designer, producing sets and costume designs for La Scala. He was the technical director of the Ricordi printing house.

Scarce. No holdings on WorldCat but there is a copy unattributed to Metlicovitz at the Wolfsonian Library. $1200

B] GIOVANNI GILARDINI: STAGIONE 1920-1921. (No place): Stab. Salomone (1920). Narrow 8vo, thick gray paper portfolio, front cover with large color paste-down illustration of a fox
and the gilt monogram of the firm. Fold-over flap with printed label with the firm’s addresses in Italian cities. Very good; moderate wear to portfolio.

A fur catalogue with 24 loose color lithographs of elegant women in luxurious furs in interior and outdoor settings. On verso of each are details of the designs and accessories in outline. Illustrators are G.B.Conti and T. Corbella. $850

19 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 auction 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.” $11,000
20 (GILL, ERIC) THE SONG OF SONGS CALLED BY MANY THE CANTICLE OF CANTICLES. Waltham St. Lawrence: The Golden Cockerel Press, 1925. 4to, gilt-lettered cream buckram in custom clamshell box with gilt-lettered red calf spine label. Extraordinarily bright copy.

One of 750 copies printed by Robert Gibbings in red and black in Caslon Old Face Type on Batchelor handmade paper. Twenty wood engravings designed and engraved on wood by Eric Gill. An heir to William Morris and the Arts and Crafts Movement, he was sculptor, type designer and printmaker. The bold typeface complements his wood engravings in his first effort at illustrating Scripture, combining his religious and erotic interests.

Chanticleer 31. Gill 275. $2750


Study of contemporary international architecture, including...
works by Frank Lloyd Wright, Le Corbusier, Adolf Loos, Mies van der Rohe, and modern Russian architects. Illustrated with photogravures and diagrams.

Ginzburg (1892-1946) was an influential Soviet Constructivist architect whose work was discredited when conventional Stalinist architecture was instituted after 1932. In the early 1920s he founded the OSA group (Organization of Contemporary Architects), which was linked to Vladimir Mayakovsky and Osip Brik’s LEF group (Left Front of the Arts).

SOVIET STATE PORCELAIN

22 GOLLERBACH, E. AND M. FARMAKOVSKI. RUSSKII KHUDOZHESTVENNI FARFOR (LA PORCELAINE D’ART RUSSE). Leningrad 1924. 4to, color printed and pictorial stiff wrappers in blue and black on cream. Wrappers a little worn but sound. Captions in French and Russian; all else in Russian except summary pages in French.

Collection of articles on Russian State Porcelain edited by Gollerbach and Farmakovski and published to celebrate the first five years (1917-1922) of the State Porcelain Manufactory (private ceramic industry being nearly extinct).

The artistic director was Sergei Chekhonin, one of the first artists to design ceramics with propaganda themes. Some historical background is also included, going back to porcelain created for Catherine II. Full page plates, including eleven in color and 31 in sepia, and photographs in the text of the workers and of the products and marks.

23 (GONCHAROVA, NATALIA) PUSHKIN, ALEXANDER. CONTE DE TSAR SALTAN ET DE SON FILS LE GLORIEUX ET PUISSANT PRINCE, GIRDON SALTANOVITCH ET DE SA BELLE PRINCESSE CYGNE. Paris: Éditions de la Sirène, 1921. 4to, unbound and unopened gatherings in decorated board portfolio, as issued. Brilliant copy, the vivid portfolio unfaded, ties replaced with compatible purple grosgrain, tissue guards present. One of 529 copies on papier vélin.
de Rives with ten full page and two vignette illustrations, numerous illustrated capitals, full page floral designs, floral borders and decorated endpapers. Entirely hand-colored in vibrant jewel-tone pochoir by Studio Marty under the direction of Daniel Jacomet.

Natalia Goncharova, a designer for Diaghilev’s Ballets Russes, combined Russian folk art with Symbolism and Art Nouveau. This French translation of Pushkin’s poem is her most sumptuous illustrated book. MoMA, *The Russian Avant-Garde Book*, 338. $5250

TRAVELS IN CHINA AND THE PHILIPPINES


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

Guignes, a French Sinologist, lexicographer, and diplomat, was appointed French Resident in China and Consul in Canton
in 1784. From 1794 to 1795, he was interpreter with the Dutch Embassy to Peking, spending a total of seventeen years in China. His narrative, illustrated with sketches that he made on the spot, is an interesting personal perspective on the embassy to Peking.


RUSTIC GARDEN DECOR


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.

The opening of formerly royal properties and the transformation of Paris with grand boulevards and parks brought tremendous interest in landscaping and horticulture not only for public parks but for domestic gardens. Suburban and country house gardens needed chairs and benches and, where people could afford it, picturesque architectural structures such as Guilmard’s kiosks, bridges and small huts.

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
RARE COLOR PLATE SATIRE

26 HEATH, WILLIAM. GOOD DINNERS, DRESSED BY W. HEATH AND SERVED BY THOMAS M’LEAN, AT THE HOTEL OF WIT AND HUMOUR, 26 HAYMARKET. London: Thomas McLean, 1824. Oblong 4to, late 19th century full pigskin armorial binding for Henry Arthur Johnstone whose library was sold en bloc in 1921. Elaborate gilt monogram and three pictorial rondelles and device on front cover; spine banded with small gilt ornaments and gilt-lettered. Full pigskin pastedowns and endpapers with Johnstone’s stamped nautical bookplate dated 1899. Binding a little scuffed but remarkably nice; internally fresh. Original front wrapper bound in with descriptive list of McLean’s publications on verso.

Nine hand-colored plates including the elaborate title page. Each plate with six or seven small captioned images of various food and drink with literal representations of mishaps in English life. Punning captions include: “Brown Stout”, a woman of color; “Flounders”, an overturned horse-drawn carriage; “Tongue”, a
shrewish woman; and "A Pigeon", man servant signaling moves to gentleman at card table.

The artist William Heath (1795-1840) was a popular satirist of English life. This album is very scarce, not in Tooley or Abbey, with OCLC locating only the Harvard and Indiana copies. $5000

WIENER WERKSTÄTTE TOYS

27 HOFFMANN, JOSEF. 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, where 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. $6500

28 (JAPANESE NOH THEATER) No place, no date. Circa 1930. Blue paper covers with stamped decorative motif, red string binding, measuring 10½ x 7½ inches with 28 double-fold pages. Water stain on back cover else very nice.

An interesting costume and set design book for a Noh theater play. Noh is a stylized and symbolic form of classical music, dance-based drama, which has been performed since the 14th century and was designated in 2001 as a UNESCO Masterpiece.

The 32 masks on eight pages, hand-colored and enriched with gilt and silver, include six iconic categories: “Okina”, old men; “Jo”, old men distinguished by their hair; “Otoko”, man; “Onna”, women; “Kishin”, demons, which include “Tobide”, savages and “Beshimi”, goblins; and “Onryo”, ghosts and spirits. Plates of set decorations depict foliage, gates and rickshaws, and costume plates portray elaborate hats and various weapons. Each illustration with small caption in Japanese. $850

JAPANESE BRAIDED KNOT WORK

each end to a board, becoming the front and back covers of the book. Light wear.

Each volume with eighteen striking wood block designs printed in several colors, often heightened in silver and gold and with embossing. The patterns are made by knotting thin ropes to form various patterns. The verb “musubi” has moral and cultural connotations in Japanese, Chinese and Korean cultures, deriving from a sacred word in Shintoism. Contemporary Japanese still practice “hana-musubi” (flower knotting) to decorate for happy occasions. $3750

INSCRIBED TWICE

30 KERTESZ, ANDRÉ. **DAY OF PARIS**. New York: J.J. Augustin (1945). 8vo, black-lettered tan cloth. Pictorial dust jacket designed by Alexis Brodovitch. Book is fine. Dust jacket is chipped at all edges and its spine is detached from the front panel. With 103 black and white photogravure plates, some double page.

From the dust jacket: “A day in the life of a man who has a profound love of Paris...probing the secret of the city’s humanity, poetry, endless beauty”. An icon of the photobook.

Parr and Badge, The Photobook, A History, Vol.1, page 200: “the best of his humanist documentary imagery.” Andrew Roth, Seminal Photograph Books of the Twentieth Century: “…a leisurely understated design that allows for double spreads, shrewd juxtapositions, and unexpectedly grand expanses of white space for this small format.”

$2000

1920s MONTPARNASSE


Alice Ernestine Prin (1901-1953), nicknamed Kiki the Queen of Montparnasse, was an artist’s model, nightclub singer, painter and actress.

This copy of her memoirs is inscribed to her lover, Moïse Kisling, a Polish-Jewish painter who lived in Montparnasse, at one time in the renowned Bateau Lavier where he became a close friend of Modigliani, who painted his portrait. The inscription on the
front free endpaper reads: “a mon Kiki Kisling/ mon demi miché/
mon frère cheri/ sa Kiki Reine 1929”.

Apparently Kiki presented this copy to Kisling in the presence
of Hermine David, Foujita, Per Krohg and Tono Salazar, all of
whom inscribed and signed their portraits of Kiki, which appear in
the book. In addition to modeling for each of them, Kiki also had
prior romances with both Foujita and Per Krohg. Foujita writes “À
mon Kiki homme à toi Foujita”. Krohg writes “À Kiki(sling) l’amí
de maintenant d’après”. Kisling signed his own portrait of Kiki “à
mon meme bien cordialement Kisling”.

Twenty reproductions of Kiki’s paintings and ten photographs
by Man Ray, her companion through much of the 1920s. $3500

INTERIOR DECOR FOR TRADITIONAL CEREMONIES

32 KORIN, FURUYA. KYUGI SOHSHOKU JUUROKU-SHIKI
ZUFU (SIXTEEN ILLUSTRATIONS OF DECORATIONS FOR
TRADITIONAL CEREMONIES).

Kyoto: Geijutsu-do, 1933. Oblong 4to, patterned silk – covered
boards with calligraphic and pictorial labels. Originally printed in
1903 by Kyoto Bijutsu Kyokai (Kyoto Art Association). Light soil
and darkening to edges of silk covers. Japanese accordion-fold bind-
ing (Orihon); single sheets hinged together and attached at each
end to a board, becoming the front and back covers of the book.

Furuya Korin was instrumental in the development of Japanese
modern design in the early 20th century known as Neo-Rimpa,
a stylized and abstracted version of nature with overtones of Art
Nouveau. Introduction by Asamaro Inokuma (1870-1945), scholar
and preservationist specializing in traditional festivals.

Twenty seven color wood block plates, some double page, il-
lustrate sixteen chapters on room settings for ritual implements,
main palace, coming of age, tea, incense and wedding ceremonies,
ancient form of soccer played by Japanese courtiers (kemari), Noh
theater musical instruments, uniforms of officials, and more.
Complete list on request. $4000
VIENNESE NOAH’S ARK

LASKE, OSKAR. DIE ARCHE NOAH. Vienna: Anton Schroll (circa 1925). Oblong 4to, color pictorial boards bound as a leporello (i.e., sheets hinged together, accordion-style). Minor stain to upper front cover but clean and bright.

Twelve vivid, highly colored, humorous chromolithographs mounted on heavy board. The narrative flows continuously on both sides of the boards: animals coming to the ark in one direction and leaving on the other.

Oskar Laske (1874-1951) was a Viennese architect, painter, illustrator, and stage designer. He belonged to the three major Viennese art associations of the first half of the 20th century: from 1907, a member of the Hagenbund; from 1924, the Vienna Secession; and from 1928 the Künstlerhaus Vienna. $2750
RUSSIAN BALLET CARICATURE

34. 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 originated the role of the Nutcracker
in Tchaikovsky’s ballet in 1892. He and Nicolai staged Josef Bayer’s ballet “Feya Kukol” (The Doll Fairy) with costumes by Leon Bakst in 1903. Sergei was a suicide in 1905 at the age of 29.

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
LISSITZKY PHOTOBOOK

35 LISSITZKY, LAZAR MARKOVICH, "EL"

INDUSTRIYA SOTSIALIZMA (THE INDUSTRY OF SOCIALISM). Edited by Boris Markovitch Tal’. Moscow: IZOGIZ, 1935. Large, heavy folio. Original cloth drop-back box with red lettering and photograph by Anatoly Skurikhin of Kuznetsk workers outlined with silver riveted border. Spine with red lettering within the same riveted double borders. Box worn at edges with some rubbing and dust-soiling and stain to back. Internally clean. A very good copy of an important and extraordinarily elaborate piece of Soviet propaganda, produced to accompany the first All-Union Art Exhibition celebrating Socialist industrialization.

Frontispiece portraits of Lenin and Stalin in folding card wrapper followed by red cloth flap with title and index enfolding complete set of seven parts with Volumes I-VI in cloth-backed wrappers printed in red with gilt and silver elements with embossed illustrations. The large folding photographic plate in Volume
VI has been expertly repaired. Part VII in original printed silver and red card folder contains two large folding maps and printed booklet listing Soviet factories. Illustrations include diagrams and maps, accordion fold-outs, half pages and gate-fold pages, printed opaque overlays, a fabric swatch, photographs and photomontages. For preparation of this album, Lissitzky used photographic work by V. Shtranikh, M. Prekhner, V. Alpert, A. Shaikhet, G. Petrusov and others.

Book design and layout by El Lissitzky and his wife, Sophie Küppers, his close collaborator at this time, incorporating many of the radical design ideas they had conceived for the magazine “USSR in Construction” in this book.

Parr and Badger, The Photobook, A History, Volume 1, pages 160-163: “...a cornucopia of graphic design and photomontage, arguably the high point of Lissitzky’s book-designing career and of the Soviet propaganda photobook. . .”.


$15,000
NEW YORK SOCIAL CIRCUS


Oblong small 4to, black moiré silk binding with bold gilt lettering and caricature of a face. Neatly rebacked in compatible black cloth; inner hinges strengthened; very minor edge chipping. A more than presentable copy.

Pictorial title, half title, introductory page and “20 pages of social circus performances!” With twenty pages, including some double page, in brilliant chromolithography satirizing contemporary upper class society presented as circus performers. Captioned tissue guards. $750

Gérard Charrière and Carol Joyce with decorated handmade endpapers. Title page calligraphy by Jerry Kelly.

Illustrated by Edward Koren, New Yorker Magazine cartoonist, with his hairy monster people. One original signed etching frontispiece and four plates after his drawings, printed on Misu paper at the Meriden Gravure Company. Signed by Koren and Mamet and with a presentation inscription by Vincent FitzGerald. A play for children adapted from the Grimm Brothers fairy tale by David Mamet, Pulitzer Prize winning playwright. $500

AUSTRIAN POSTERS

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

Ottokar Mascha (1852-1929) was a Viennese collector, bibliophile and publicist for Austrian poster and commercial design – a remarkable expert, writer and researcher. His poster collection forms the basis of the collection of applied graphic art at the Albertina Museum. This, his magnum opus, is the basis for all subsequent publications on the subject. Rare and important. $7500
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 when the style was emerging in a transitional period between Neoclassicism and Romanticism for the new urban classes of Germany, Austria and Scandinavia 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 silver-smiths, 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

COLOR PLATES OF THE MANHATTAN WATERFRONT


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.

Handsomely 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

JAPANESE PHOTOGRAPHY

41 (OGAWA, K.) THE HAKONE DISTRICT/ ILLUSTRATED BY K. OGAWA, PHOTOGRAPHER, TOKYO IN COLLOTYPE
WITH DESCRIPTIVE TEXT BY JAMES MURDOCH, M.A. (Tokyo 1892); printed by the Yokohama Printing & Publ. Co.

Folio, stiff wrappers with all-over decorative motif in gray, silver, green, black and gilt; silk thread tie binding. About fine copy of one of Ogawa’s lesser known books. He was the leading Japanese photographer of his time. With 17 full page and 12 smaller (four per page) plates with tissue guards and a color map.

Hakone is a mountainous town west of Tokyo in Fuji-Hakone-Izu National Park, known for its hot springs baths and views of Mt. Fuji and still popular today among Japanese and foreign tourists. $850

VIENNA SECESSION

42 OLBRICH, JOSEF M. IDEEN VON JOSEF M. OLBRICH. ZWEITE AUFLAGE. Leipzig: Baumgärtner’s Buchhandlung (1904). Oblong 8vo, later red leather spine with title in English and small old library stamp and original dark blue cloth boards
with gilt lettering and gilt device repeating the elaborate motif of the title page with an architectural design and motto embraced by two nude figures. Small gilt device (Olbrich’s initials) on rear board. Minor age wear, a very good attractive copy.

Usually seen loose in a portfolio, this copy has its contents bound on cloth stubs for easy reference. Second, enlarged edition with 122 pages of mostly black and white illustrations of Olbrich’s work and 32 full page color illustrations printed on one side only, reproduced from drawings and photographs. (The first edition had only eight color plates.)

Josef Olbrich was the senior member of the Darmstadt KünstlerKolonie, one of the leaders of the Secession movement, which he founded with Otto Wagner, Gustav Klimt, Josef Hoffmann and Koloman Moser, and the architect of the
magnificent white and gold Vienna Secession building, the architectural manifesto of the movement. Rejecting historicism, he also designed in various fields of applied arts and design, including interiors, clocks, pottery, jewelry and other objects. (See illustration no. 38)

Harvard, Turn of a Century, 121 (the first edition of 1900, mentioning this enlarged edition).

43 PAPINO, ROBERTO. LE ARTI D’OGGI. ARCHITETTURA ET ARTI DECORATIVE IN EUROPA. Milan: Bestetti e Tuminelli, 1930. Small folio, beige cloth with Art Deco motif in color on both covers and spine. Some faint spotting to spine else fine copy of an impressively produced book and a major reference.

Sections on the finest work in all fields of decorative design of the Art Deco period: architecture, furniture, bookbinding, textiles, porcelain, glass, etc., by Behrens, Cartier, Christofle, Daum, Dufrene, Ginori, Hoffmann, Lalique, Puiforcat, Ruhlmann, Süe et Mare, Wiener Werkstätte, and many others. Profusely illustrated with 435 plates in color and black and white, containing 808 figures.

$1250

44 PAPWORTH, JOHN BUONAROTTI. 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.

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 furniture and interior decoration 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 between 1810 and 1815. This is their first appearance in book form. Plates include Westminster Abbey, Grosvenor Square, the British Museum, the Bank of England, Newgate and Old Bailey and a set of views of West End Squares.

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

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. $6,000


Portrait frontispiece of the author, a noted British Arabist, in Arab head-dress. In the Introduction, he writes: “... the Arabs resent the tendency of the Christian West to claim, and by its
greater military might, achieve control over the Islamic lands of the Middle East”. Account of a journey begun in 1931 to Medina, Riyadh, and Persia.

Etched on Philby’s tombstone “Greatest of Arabian Explorers”.

$475

46 (PYLE, HOWARD) TENNYSON, LORD ALFRED. *THE LADY OF SHALOTT*. New York: Dodd, Mead (1881). 8vo, beveled cream cloth, foliated gilt design on spine; covers with black lettering, pictorial design in gilt, red and black illuminating the capital letter “T”. All edges gilt. Color lithography by Brett Lithographing Co., NY. Fine copy, unusual thus, of a beautiful Aesthetic style gift book.

Lavishly illustrated with nineteen full page illustrations combined with text, eleven other full page illustrations, pictorial title page, four pictorial half-titles and ten decorated pages – all in chromolithography. Designed by Howard Pyle in an Aesthetic style recalling the work of Walter Crane,
which he soon repudiated. The illustrations which spread out over the text prefigure the style of Eugène Grasset in “Quatre Fils d’Aymon”.

Whitman Bennett, American Nineteenth Century Color Plate Books, page 91: “one of the most notable gift books ever produced in this country and the best of the Pyle color work . . .”


Eric Holzenberg, For Art’s Sake, 109: “. . . not only attractive aesthetic designs . . . some of the earliest color printing for children produced in America.” $1200

ISLAMIC ARCHITECTURAL DETAIL


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 color 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. 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”. $7500

48 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.
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. Six uncolored aquatint plates, four 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.

He was the first to use the term “landscape gardening”, arguing in the Introduction for the combination of the powers of the landscape painter and the practical gardener. “What God would have done if he 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”.


ALSO IN STOCK:


LOÏE FULLER

49 (ROCHE, PIERRE) MARX, ROGER. LA LOÏE FULLER. ESTAMPS MODELÉES DE PIERRE ROCHE. (Paris: Les Cent Bibliophiles, 1904). 4to, original cream wrappers with embossed design in pink, gilt and green across front and rear wrappers. Professionally rebacked in compatible paper. Scattered minor foxing; a lovely copy. One of 130 copies, this nominatif copy was printed for a member of the bibliophilic society, Maurice Quarré, with his bookplate designed by Giraldon. Laid in is the announcement from L’Estampe Originale listing this work as appearing next.

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. Roche, a pupil of August 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, the prints like medals within the text.

This exquisite Art Nouveau book captures the celebrated American dancer, Loïe Fuller, whirling in her diaphanous veils lit by colored spotlights. She opened her own theater at the 1900 Paris World’s Fair. 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 bibliographical and technological tour de force. Gordon Ray, The Art of the French Illustrated Book, 368: “. . . she was. . . the embodiment of Art Nouveau. Marx’s book is the most delicate and personal of the tributes accorded her.”

50 ROWLANDSON, THOMAS. MISERIES OF HUMAN LIFE.
London: R. Ackermann, 1808. 4to, original half-calf over drab boards; spine and joints abraded with splits; original printed paper label on front cover; call letters to foot of spine, Handsome later full red morocco solander case. With the rare “Pall Mall” plate, which Abbey notes is in most cases replaced with “The Chiropodist”.
Fifty hand-colored engraved plates, including an elaborate and riotous title page illustration, most with text. Satiric depictions of the "petty outrages, minor humiliations and tiny discontents that make up everyday human existence". They depict miseries of the country and of London: games and sports, social life, the table, traveling, reading and writing, etc.
Rowlandson based some of his illustrations closely on James Beresford’s 1806 book and some were his own invention. Rudolf Ackerman compiled fifty of these in 1808, two years after publication of Beresford’s work.

_Abbey, Life 317._

$3500

51 **ROWLANDSON, THOMAS. ROWLANDSON’S CHARACTERISTIC SKETCHES OF THE LOWER ORDERS, INTENDED AS A COMPANION TO THE NEW PICTURE OF LONDON.** London: printed (by W. Clowes) for Samuel Leigh, 1820. 16mo (5¼ x 3½ inches), nineteenth century three-quarter red morocco, spine with gilt bands, ornaments and lettering; marbled boards and matching endpapers; tissue guards.


_Tooley 424. Grolier 44. Not in Abbey, Life._

$3250

52 **(SCHNACKENBERG, WALTER) BIE, OSKAR. KOSTUME/PLAKATE UND DEKORATIONEN.** Munich: Musarion Verlag, 1922. Zweite Auflage. Folio, color and gilt picto-
rial boards with different images on front and back covers. Minor edge wear; an excellent copy.

Frontispiece portrait of Schnackenberg in his atelier with dancer Lo Hesse in one of his costumes. With 31 color lithograph plates, eight photographic plates, and five black and white plates of poster, advertising and costume design. Brilliant plates pulled by Schnackenberg’s printer, Oskar Consée, probably under his supervision.

Painter, poster designer and graphic designer with the frivolous and elegantly decadent sensibility of Berlin between the wars. Derra de Morroda 2271. $3950

JAZZ AGE NEW YORK


Chapters on speakeasies, night clubs, dance halls, Harlem, Greenwich Village, Lower East Side, and Yorkville. Much on restaurants—luxury, “foreign”, chop suey with and without dancing, chophouses and grill rooms, etc. With an index useful for the bon vivant.

Raymond Bret-Koch was an architect, poster artist and illustrator. He studied architecture with Mallet-Stevens, decorating with André Groult, and advertising with Tolmer.

Night life in Jazz Age New York, two years before the end of Prohibition. A delightful artifact of its time. $875
Elisabeth Sonrel was a French painter in the Art Nouveau style; she exhibited a painting at the Paris 1900 Exposition. Her work was inspired by Renaissance and Pre-Raphaelite artists, biblical themes, medieval legends, mysticism and Symbolism.

The Mame family was a line of French publishers and printers whose press incorporated a number of workshops such as printing and binding and their own paper mill. A devout Catholic, Alfred Mame was inspired by the ideal of social harmony.

A] **MISSEL AVEC ILLUSTRATION PAR MLLE. SONREL**

Tours: A. Mame et Fils (circa 1900). Narrow 16mo, embossed leather with all-over cross motif within fleuron borders. Elaborate gilt inner dentelles and marbled endpapers. Fine in original marbled-pattern slipcase (bottom side split). With eighty chromolithographed vignettes heightened in gilt and decorated borders on each page of the French text. A small and lovely example of the work of the firm and of a woman artist.  $950

B] **MISSEL DES SAINTES FEMMES DE FRANCE (MISSAL OF FRENCH WOMEN SAINTS)**

Tours: A. Mame et Fils (circa 1900). Small 8vo, full morocco binding with four incised bands at the spine and the owner’s applied metal initials on the front board; all edges gilt over marbling. Triple embroidered bookmark with metal piece reading “Credo”. In original hinged case with ruched ecru silk lining. Ten fine color plates fully illuminated in one changing color and gold. Fine.  $1200
GERMAN FASHION PERIODICAL

55 STYL. BLÄTTER FÜR MODE UND DIE ANGENEHMEN DINGE DES LEBENS. (JOURNAL FOR FASHION AND THE PLEASANT THINGS OF LIFE)


Art Deco fashion and lifestyle periodical comparable to the French Gazette du Bon Temps. Total of 91 numbered plates colored in pochoir. Separate detailed descriptions in back of each volume. A plethora of stylish advertisements, many in stunning pochoir color for elegant shops for men and women, textiles, porcelain and crystal, furniture, Steinway pianos, cigarettes, automobiles, perfume, and so on. Articles with pochoir illustrations in the text on the joys of (upper class) life: sports, theater, cuisine, music, and shopping.
Verse and stories by Bruno Frank and Emil Ludwig and illustrations by Emil Orlik, Ludwig Kainer, Walter Trier, E. R. Weiss, George Kobbe and Marie Laurencin, among many others.

Laid in, as called for in the Index, are separate inserts for "Pariser Modenbrief" in issues 3, 4 and 7 and a separate section in issue 5/6, "Blätter des Verbandes der Deutschen Modenindustrie" with twelve fashion plates from twelve Berlin shops, which does not seem to appear in the Index.

$6500

SYMBOLISM

56 (SYMBOLIST ALMANACS) L’ALMANACH DES POÈTES.
Paris: Édition du Mercure de France, 1896 and 1897. Oblong 12mo, original illustrated paper wrappers. Chipped at edges and spine extremities; some light foxing throughout. Very good copies of these fragile works preserved in handsome modern solander box of brown linen with leather spine label. Each is one of only 12 copies on chine (an additional five copies were printed on japon).
Rare fin-de-siècle Symbolist work, which ran for one more issue in 1898. It was edited by Robert de Souza, a disciple of Stéphane Mallarmé, and published work by the most important Symbolist poets, including André Gide, Gustave Kahn, Henri de Regnier, Emile Verhaeren, Stuart Merrill, Camille Mauclair and others. Calendars of the months and holy days printed on pages of varying sizes.

The 1896 Almanac was illustrated in reddish-brown by Auguste Donnay and the 1897 Almanac in olive green by Armand Rassenfosse with Symbolist vignettes, ornaments and designs throughout. Both men were Belgian painters, graphic artists, illustrators and poster designers. $950

57 (SYMBOLIST PERIODICAL) LE CENTAURE.
RECUEIL TRIMESTRIEL DE LITTERATURE ET D’ART.

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. $1750

SYMBOLIST CALENDAR

58 TOMBELLE, HENRY DE LA. LE CYCLE DES JOIES ET DES LARMES. Paris: (Clichy: Presses de la Rotolithe et les Arts Graphiques for Maurice Bauche) 1913. 8vo, cream wrappers illustrated in blue on both covers. Fine copy of a charming calendar with a large Symbolist vignette illustration for each month printed in colors.

Scarce- OCLC lists only one copy (Université Laval, Canada). $750

(VERY SMALL) ORIGINAL LAUTREC

59 TOULOUSE-LAVERY, HENRİ DE. Bookplate for Maurice Guibert (1856-1922).

Ex-libris in Philippe Musard, Paris Chez Musard par un Habitue. Paris: Chez tous les libraires, 1857. 12mo, quarter red cloth and marbled boards, gilt lettering and spine ornaments. Original wrappers bound in. Text foxed; the bookplate is clean.

An evocation of the social and musical world of Philippe Musard (1793-1859), a popular composer. Maurice Guibert was an amateur photographer and friend of Lautrec, who designed his bookplate in 1893. Influenced by the Japonisme movement of the time and, in particular, Japanese
sword guards, Lautrec drew a small caricature of his friend with his initials. The tiny red wood engraving measures 2.4 mm. x 2.5 mm. $875

COMMEDIA DELL’ARTE

60 VALENTINI, FRANCESCO. TRATATO SU LA COMMEDIA DELL’ARTE, OSSIA IMPROVVISA. MASCHERE ITALIANE, ED ALCUNE SCENE DEL CARNEVALE DI ROMA. Berlin: Guglielmo Wittich, 1826.

BOUND WITH: ABHANDLUNG ÜBER 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 lightly tanned, and the margins of the final plate are browned. Coloring vivid and fresh.
Text of a lecture by Valentini, a professor of Italian in Berlin, published by Wittich, Berlin art dealer and publisher, and illustrated by Berlin artist, Johann Heinrich Stürmer about this theater of fantasy and satire.

Twenty superb hand-colored plates of characters and street scenes of the Commedia dell’Arte and the Roman Carnival, including Pantalone, Arlecchino, Smeraldina 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, on “comedy of the craft of improvisation” with masked types in specific roles in traveling 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, the Roman Carnival was an ancient pre-Lenten festival featuring parades, street parties, and elaborate costumes and masks. 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. $8000

61 (VAN DE VELDE, HENRY) NIETZSCHE, FRIEDRICH. ECCE HOMO. Leipzig: Insel-Verlag, 1908. Small 4to, vellum spine and gray paper-covered boards. Gilt-lettered spine and oval gilt title device on front cover. Covers somewhat bowed; vellum spine darkened with some soil; gilt device and lettering bright. Contemporary bookplate of Julius Mack and a German bookseller’s label laid in with inked purchase price of $12 dated April 1910.
One of 1100 regular copies (also 150 on japan paper) of Nietzsche’s autobiography. Printed by Friedrich Richter in brown and black with title page and ornaments printed in lighter brown in contrast to the black of the letterpress. Insel-Verlag was one of the first German publishers and Van de Velde one of the designers to bring William Morris’s Arts and Crafts ideals to Germany.

*Harvard, Turn of a Century, 116 and illustration of double page opening, pages 94 and 95: “. . . decorative title page combining Van de Velde’s swelling abstract ornament with his own lettering.”*

$500

**VIENNA SECESSION**

62. *VER SACRUM KALENDER*. Vienna: Mitteilungen der Vereinigung Bildender Künstler Österreichs, 1903. Square small 4to, original wrappers with woodcut ornament. Fine. Preserved in attractive modern clamshell box of tan linen with gilt-stamping on front board. *Ver Sacrum* (Sacred Spring) was the official publication of the Secessionist group and one of the most influential periodicals of its time. This is the separately issued calendar that accompanied its final year.

Decorative borders and monthly calendars by Alfred Roller, a founding member of the Vienna Secession and one of their most prolific poster artists. He became editor of *Ver Sacrum* after Heft 7 and designed posters promoting the magazine and the group’s exhibitions.


*Harvard, Turn of a Century 1885–1910, page 98: “The generally geometric and simplified character of the Austrian Jugendstil is apparent in the pages of Ver Sacrum, whose distinctive square format and high graphic quality make it not only the most important expression of this school, but one of the most significant journals of the period.”*

$5000
63 WINSLOW BROS. CO. ORNAMENTAL IRON AND BRONZE EXECUTED BY THE ... Chicago 1910. 4to, tan buckram; vellum spine (darkened) with applied contemporary printed label. Gilt lettered front board. Hundreds of halftone photographs printed on coated paper of ornament used in interiors and exteriors of commercial buildings and residences by the most prominent architects of the day. Winslow Bros., founded in 1887 and working into the twentieth century, was the leading fabricator of metal ornament and winner of medals in international exhibitions.

There are three plates of cast bronze ornament by Louis Sullivan and one by Frank Lloyd Wright. Other prominent architects include McKim, Mead & White, Henry Hardenbergh, Cass Gilbert, D. H. Burnham & Co., and John Russell Pope, working in Chicago, New York, San Francisco, Los Angeles, Kansas City, Cleveland and Philadelphia.

Arranged by categories of ornament: store fronts, entrances and canopies, elevator enclosures and cars, staircases and railings, lamps and lanterns, entrance doors and gates, counter screens and wickets, and bronze tablets.

Romaine, page 37; OCLC lists copies at UCBerkeley, NYPL, and Harvard. $1250

64 WOOLF, VIRGINIA. BEAU BRUMMELL. New York: Rimington & Hooper, 1930. Folio, red cloth spine and green boards, small illustration of peacock on printed cover label, repeated on slipcase. Fine in moderately edge-worn publisher’s green board slipcase. One of 550 copies signed by Virginia Woolf. Designed and embellished by W. A. Dwiggins with two full page green and orange illustrations; printed and bound by
William Edwin Rudge. Beau Brummell was the arbiter of etiquette and men’s fashion in Regency society. He established the elements of modern men’s clothing: fitted well-cut suits in dark colors, in a revolt against the previous fashion of breeches, bright colors and fancy trimmings.

Woolf: “… he stands for a symbol; his ghost walks among us still.”

$1500

AMERICAN SATIRE

65 WORTH, THOMAS. PLUTARCH RESTORED: AN ANACHRONATIC METEMPSYCHOSIS ILLUSTRATING THE ILLUSTRIOUS OF GREECE AND ROME. New York: George Ward Nichols, 1862. Oblong 4to, blind stamped cloth, gilt-lettered cover. Wear to extremities and corners; inner hinge cracked.

Classical history mixed with contemporary satire in 24 full page lithographic plates printed on one side only with text on facing page. Events and characters caricatured include Lincoln, political matters, sporting scenes, and women’s rights, with caricatures of African Americans in several scenes. Thomas Worth (1834-1917) was a graphic artist and illustrator, achieving widespread popularity with his racist “Darktown” comics.

Sinclair Hamilton, American Books Illustrated with Wood Engravings, 1298: “even today many are genuinely amusing.”

$500
66 (WRIGHT, FRANK LLOYD) THE JEWEL OF THE ORIENT. No date, no place. Brochure for Wright’s Imperial Hotel in Tokyo, 1913-1923. 4to, color pictorial front wrapper, photographic rear wrapper, opening to photographs and brief text within decorative green borders. Vertical fold. Very good copy of a fragile piece.

A copy is included in the 2017 Museum of Modern Art exhibition, Frank Lloyd Wright at 150/ Unpacking the Archive: “From the Japanese perspective, Wright’s Imperial Hotel followed in the more than forty-year history of providing accommodations in a consciously Western architectural idiom for foreign visitors. In contrast to traditional Japanese inns with tatami-based rooms, the Western hotel provided guests with beds and chairs.” Printed in English for the Western market, the brochure notes that the Imperial Hotel “is neither of the East nor of the West, but might fittingly be called a blending of the ideals of the two civilizations”. Avery Library, Columbia University. $450

Color frontispiece and 15 elaborate color and gilt illustrations plus chapter headings; each page of text within decorative border in the style of the Neo-Russian art movement influenced by Ivan Bilibin.

Play by Alexander Pushkin, Russia’s greatest poet and playwright of the Romantic era: the disastrous reign of Boris Godounov, who ruled from 1598 to 1605. $1950

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.
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