ALBUM DU CARNIVAL Parfumerie Oriza. No place, no date (circa 1875). 4to, purple cloth boards, gilt-lettered spine. About fine. Large bookplate of Wilhelm Herzog Braunschweig. Twelve color lithographs by E. Girard on thick paper mounted on stubs of provocatively dressed young women, each with caption alluding to Ismail Pasha (1830-1895), Ottoman Viceroy of Egypt with the hereditary title Khedive. His greatest achievement was his role in opening the Suez Canal, but his building personal projects and profligate personal spending led to British control and his forced abdication in 1879. Sexy Anglo-Egyptian carnival costumes which are satiric adaptations of military costume with Scottish and Islamic motifs. $3000
(BAKST, LÉON) LEVINSON, ANDRÉ. *HISTOIRE DE LÉON BAKST*. Paris: Société d’Éditions et de Librairie Henri Reynaud, 1924. Folio, original plain wrappers. Fine in chemise and slipcase. Of an edition of 345 copies of the French issue, this is #72 of 150 copies on papier d’Arches vélin blanc. Mounted color frontispiece of Bakst by Modigliani and 68 full page plates mounted and in color with touches of gilt and silver, as well as illustrations in the text, many in color. Bakst (1866-1924) was a Russian painter and stage designer. With Alexander Benois and Serge Diaghilev, he founded Mir Iskusstva (World of Art), an avant-garde circle of artists and its eponymous journal. The most daring and brilliant stage designer of his time, his sensational costumes and decor for Diaghilev’s Ballets Russes in Orientalist, Symbolist and Art Nouveau styles with kinetic color and movement contributed to its spectacular success and revolutionized 20th century stage design. $2500
(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. First American edition. Introductory essay by William Loring Andrews on the Contemplative Man’s Favorite Recreation. Andrews was a founder of the Grolier Club and author of other limited editions on New York iconography and book-related subjects. Title page with pictorial border and woodcut illustrations, including the famous scene of an angler catching a fish. The Treatyse 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. Susan Thompson, American Book Design and William Morris, page 156 and plate 81. $1200
WORLD WAR I PRISON CAMP

MEUNIER, MARIO. (BOUCHER, E. LUCIEN) *IMAGES DE LA VIE DES PRISONNIERS DE GUERRE.* Préface de Pierre Mac Orlan. Paris; Marcel Seheur (1920). 4to, cream-colored boards titled in red and brown with paste-down color illustration. In extraordinary condition. One of 175 copies with contents on light card leaves mounted on stubs. 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 Mersenbourg camp in Saxony: the artist Lucien Boucher, the publisher Marcel Seheur and the author Mario Meunier, who was the secretary of Rodin and Isadora Duncan. *Translated from the preface by Mac Orlan: beautiful, melancholy and malicious 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
BRILLAT-SAVARIN. *APHORISMES, MENUES & VARIÉTÉS*. Paris: Les Francs-Bibliophiles, 1961. Signatures loose as issued in original printed wrappers, contained in original board chemise and black sueded-paper slipcase. Chemise spine sunned, else fine. One of 75 copies printed for a French bibliophile society: the copy of Édouard Loewy, leading French rare bookseller. With 25 mezzotints by Mario Avati of food and culinary objects in a dramatic black geometric style. Chapters preceded with a menu and description of where the repast was served (including a NY tavern in 1755). Recipes and notes on preparation and the famous aphorisms. Avati is an important mezzotint artist, reviving this graphic technique from the 17th to 19th centuries. Monod 1955. Strahan, *Artist and the Book in France*, page 222. $1200
L'OMELETTE DU CORRE

Tout le monde sait que Mme R... a occupé pendant vingt ans, sans interruption, le titre de la bonne à Paris. On ne sait aussi qu'elle est extrêmement chastement, et qu'à une certaine époque elle prenait surtout dans la plupart des entreprises qui avaient pour but de soulager la misère.

LE PLAT D'ANGUILLE

Il existait à Paris, rue de la Chaussée-d'Antin, un menuisier nommé Bronguenn, qui, ayant d'abord été cocher, puis marchand de chevaux, avait fini par faire une petite fortune.

Il était né à Toulouse, et, ayant résolu de s'y retirer, il épousa une femme qui avait un frère qui vivait au bord de la mer chez Mme Thévenin.

UNE JOURNEE CHEZ LES BERNARDINS

Il était près d'une heure du matin ; il faisait une belle nuit d'été, et nous étions dans une vaste salle ornée de tables blanches qui avaient le bonheur de nous indiquer quelques écarts vers 1702.
Sixteen pages with men’s and women’s outerwear for golf, fishing, hunting, riding, motoring, social engagements, and the iconic raincoat. $250
(CASSANDRE, A.M.) Two early wine catalogues for the French wine distributor Nicolas with typography, layout and illustration by A.M. Cassandre, the brilliant poster artist and typeface designer. Printed by Draeger. Small 4to, spiral bound thick wrappers. Fine copies. A. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1931. Deep blue wrappers with cut-out revealing a silver star with the initial N, the next page on silver foil with a small star and the large star, now spelling out Nicolas. Color center spread of map of France overprinted with the Maison Nicolas star plus two full page stylized drawings of the famous Nicolas bottle man. $350 B. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1936. Cover with boldly designed and vividly colored letters on black background within yellow, white and gray frame, spelling out Nicolas. Typography and compositions in various colors throughout by Cassandre. $350
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
GUIGNES, CHRÉTIEN LOUIS JOSEPH DE. *VOYAGES A PEKING, MANILLE ET L’ÎLE DE FRANCE, FAITS DANS LA INTERVALLES DES ANNÉES 1784 À 1801*. Paris: De l’Imprimerie Impériale, 1808. Four volumes, complete. Three 8vo text volumes in recent calf, spines gilt, red morocco labels, contained in marbled-paper slipcases. Atlas volume in modern quartercalf and blue cloth boards with early 19th century gilt spine with red morocco labels laid down. Minor scattered spotting. A handsome set of the first edition of this comprehensive account. Atlas volume with 97 engravings on 66 leaves, including large map on two folding sheets, two full page maps and two folding maps. The maps include the region between Peking and Qingdao (Canton), map and plan of Macao, maps of the Philippines and of Manila Bay. The plates illustrate views, architecture of palaces and pagodas, street life, gardens, theater, costume, etc. Text deals with foreign trading companies, industry, canals, ships, roads, painting and sculpture, porcelain, festivals and customs, and so on. Guignes, a French Sinologist, lexicographer, and diplomat, was appointed French Resident in China and Consul in Canton 24 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. *Cordier 2351-2352. Hill 2004. $7500*
SURREALISM

HUGNET, GEORGES. *OMBRES PORTÉES ORNÉES DE CINQ GRAVURES AU BURIN DE STANLEY WILLIAM HAYTER*. Paris: Éditions de la Montaigne, 1932. 8vo, printed wrappers. Fine. Of an edition of 79 copies, this is one of 20 *hors commerce* signed by author and artist. It is copy of H.C.XX.

Georges Hugnet was a Surrealist poet and playwright and Stanley William Hayter a Surrealist painter and noted printmaker whose Atelier 17 was the center of printmaking in pre-war Paris. His sojourn in New York from 1940 to 1946 at the New School for Social Research was a turning point in the history of American printmaking. $1800
VIENNESE NOAH’S ARK

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
LIDDELL, MARY. *LITTLE MACHINERY.* Garden City, New York: Doubleday Page & Co. (1926). Square 8vo, black cloth spine and color pictorial boards in orange, white and black. Orange endpapers decorated with industrial cogs. Small, closed repaired tear on front endpaper. Remarkable copy of an exceedingly rare book. (A facsimile was printed in 2009 and is widely held institutionally.) With 62 pages; text and illustrations in sharp primary colors on facing pages tell the story of a little boy robot who grew up out of pieces of a wrecked steam engine, an old trolley car and a broken automobile. He has constructed himself out of the wreckage of technology: drill, saws, wheel, pliers, chisel, hammers, etc.

Higonnet, Margaret, “Modernism and Childhood: Violence and Renovation” in *The Comparatist,* Volume 33 (May 2009), University of North Carolina Press. discusses the brilliantly experimental design of three Modernist children’s books: El Lissitzky, *Suprematist Story of Two Squares,* 1922; Kurt Schwitters, *Die Scheuche (The Scarecrow),* 1925; and Mary Liddell, *Little Machinery,* 1926. “(Liddell’s) text plays with punning fonts, typographic layout, a linear frame through which her protagonist’s energies pass, and explosive interactions between text and images that seem inspired by Lissitzky’s experiments with visual codes for force…. Energetic diagonals invoke the speed and energy of (the boy’s) work, while images of his materials spill laterally from one page to the next, into the text. Electric sparks speed across the page in jagged lines, and zigzag cuts by Little Machinery’s hyperactive saw run across the gutter into the text. Typography and images are tightly interconnected. Letters are composed of nails, assimilating the work of writing to the work of building… In spite of their stylistic differences, and in spite of conspicuously distinct politics, each of these books exploits the visual energy of layout on the page to support an idealizing message centered on the utopian child.”

*A copy is held at Princeton, Cotsen Library 21251*

$2250
(MALIUTIN, SERGEI VASILEVICH) PUSHKIN, 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. Front and rear pastedowns professionally repaired with Japanese paper. 25 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
THE MOST BEAUTIFUL HAT CATALOGUE

(MARTIN, CHARLES). *LA MODE EN MIL NEUF CENT DOUZE CHEZ MARCELLE DEMAY*. Paris: Draeger Frères, 1912. Folio, decorated paper covers with design by Charles Martin colored in pochoir and with a gold, silk cord at spine. Fine. Certainly the most beautiful hat catalogue ever and another wonderful Draeger publicity piece. The millinery house founded at the beginning of the twentieth century closed between the two world wars. Album of high fashion hats for the 1912 season. Four pochoir colored illustrations of the hats, tipped-in photographic portrait of Mlle. Berthe Cerny of the Comédie Française where she created the role of “La Parisienne”, four tipped-in photographic plates of the actress wearing the hats and vignettes in yellow at the bottom of these pages. *Pages d'Or de l'Édition Publicitaire*, 3. $1500
BONNARD COLOR LITHOGRAPH.

MELLERIO, AN D RÉ. 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. $2000
(NEW YORK CITY CARICATURE) *PICTURES OF NEW YORK LIFE & CHARACTER*. (New York: Geo. W. Averell & Co., 1877). Large 4to, brown cloth with black corner ornaments and border for large gilt ornamental central lettering. Recased with perfectly matched new spine and new endpapers. Large label on front paste-down retained, reading “This Album is the Property of This Hotel…” A beautiful fresh copy. Pictorial lithograph title page and 19 lithograph plates, all signed “G.W. Averell & Co. del & print. N.Y.”, facing pages of ads for New York merchants: wine importer, steamship lines, printers, tailors, tobacco and billiard table purveyors, shops selling Chinese and Japanese goods, and many others. Wonderful plates, each including several New York City scenes and characters: Jewish tailors on Chatham Street, Chinese opium den, immigrants at Castle Garden, park scenes, street vendors, Fulton Ferry, horse racing, boxing, theater, an African American and other ethnic types. $3500
POIRET, PAUL, Editor. PAN. ANNUAIRE DU LUXE A PARIS. AN 1928. Paris, 1928. (Paris 1928) 4to, mustard cloth; front cover lettered in silver and black. Fine (binding not raveled!) . Title page on translucent paper, portrait of Paul Poiret, half-title and introductory page of text. No other volume was published. Six title leaves precede each section: "Monsieur et Madame" (fashion and accessories), "La Maison", "La Table", "Fantasies" (gifts and bibelots), "La Ville" (theaters and restaurants) and "Voyages et Sports". With 115 superb plates of Art Deco advertisements mounted on stubs, many in color, with designs by the noted graphic artists of the day, including Charles Martin, Dignimont, Boucher, Oberle, Bofa, Dyl, Foujita, Dufy, Cocteau, et al. Firms advertised include, Hermès, Lanvin, Callot Soeurs, Van Cleef & Arpels, Maxims, Moulin Rouge and many others. The last plate promotes the services of Devambez, the firm that produced this album and many other innovative publicity pieces. Collated complete with 115 advertising plates and six section headings. $4500
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 (5½ 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
AMERICAN JUVENILE - SIX LIMITED PROOF COPIES.

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; 32 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
(WEGENER, GERDA) BRAGENELL, PIERRE. *DOUZE QUATRAINS*. Paris: Cythère, 19230 (sic). 4to, binding by Canapé of three-quarter turquoise morocco and marbled boards; spine with gilt bordered floral design in five compartments with raised bands, gilt lettered. Original paper wrappers bound in. Pretty binding in fine condition, contents clean and bright. Inscribed by the author on the colophon. One of 250 copies. Twelve erotic illustrations with lesbian themes in bright pochoir color by Gerda Wegener, Art Deco painter and illustrator for Vogue, La Vie Parisienne, Fantasio and other French magazines. Born Gerda Gottleib in 1886, she married Einar Wegener, a fellow Danish artist who came out as a transsexual woman and was her favorite model. Her work, unsigned, is identified by the tiny domino mask at bottom of each plate. A female artist in the predominantly male Art Deco period. *Pascal Pia, Les Livres de l’Enfer, 1123-1124: “Ces quatrains se rapportent a une suite d’aquarelles, publiée en 1917 et intitulée ‘Les Delassements d’Eros’”*. $3500
TWO BOOKS UNDER $100

(CHARÉAU, PIERRE) HERBST, RENÉ. PIERRE CHAREAU. PREFACE DE FRANCIS JOURDAIN. Paris: Union des Artistes Modernes (1954). Small square 4to, printed cream wrappers. Near fine. Chareau (1883-1950), with Le Corbusier, was one of the first modern architects to experiment with glass and steel, built the Maison de Verre in Paris, and designed interiors and furniture in Art Deco and Cubist styles. $100

un inventeur...

l'architecte Pierre Chareau

U.A.M. Paris
THÉO VAN DOESBURG/PAINTER AND ARCHITECT. The SDU Publishers, 1988. Square 4to, red cloth with printed paper cover label, black-lettered spine. Fine copy of the first edition in English. Doesburg was the leader of the De Stijl group founded in 1917 and developed the idea of "concrete art" in 1930. $100