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FRONT COVER: GUARANA · Oracoli . . . , NO. 23
BACK COVER: LIDDELL · Little Machinery, NO. 33
1. **(ADVERTISING/PUBLICITY) MAC ORLAN, PIERRE. **Sous le signe du blanc/VARIATIONS SUR LE BLANC. **Paris:** Tolmer (circa 1925). 8vo, illustrated wrappers. Fine.

Handsome Tolmer production: a publicity brochure for the shop, La Grande Maison de Blanc, in the Place de l’Opéra. Twelve unnumbered pages illustrated in Cubist style with small compositions illustrating glaciars and full-page interior scenes and salesperson in the white uniform of the shop. Text by Pierre Mac Orlan, French novelist and critic of film and photography.

*Pages d’Or de l’Édition Publicitaire, 95:* “Très intéressant catalogue qui réunit les caractéristiques des plus beaux exemples de la publicité de luxe des années 20: une typographie soignée, une illustration moderne qui intègre les tendances cubistes et un très belle texte par Mac Orlan”.

$750

2. **(ASHBEE, CHARLES ROBERT) MÜNCHENER KALENDAR. **Munich Verlagsanstalt, 1894 to 1911. Tall narrow 4to, eighteen calendars in their original color wrappers bound into black buckram with title in gilt on the spine. Splits in cloth spine, slightly shaken and loosening; still a very presentable copy. Bookplate on front paste-down “FROM THE LIBRARY OF JANET ASHBEE AND C.R. ASHBEE”. C. R. Ashbee was influential in the Arts and Crafts movement in Britain and Austria: a founder of the School and Guild of Handicraft and the Essex House Press. His writings reached Josef Hoffmann and other members of the Wiener Werkstätte. An eighteen-year run of the Munich calendars. The vividly colorful sixteen-page booklets are printed on thick paper with deckle edges left in place. Their design is inspired by fifteenth and sixteenth century
German woodcuts and signed with the initials of Otto Hupp, German graphic and type designer. Each calendar contains one page for each month of the year, opposite a large multi-colored Wappenschild (armorail shield) representing an illustrious family whose history is furnished in the text section gathered at the back. Hupp also uses imaginative typefaces and varied border designs. Designed for practical as well as decorative use, most of the calendars are filled in with pencil notations in several hands, giving a picture of a family’s upper middle-class life in the pre-war years. An uncommon collection with an interesting provenance. 

$500

BALLETS RUSSES. COLLECTION DES PLUS BEAUX NUMÉROS DE COMÉDIA ILLUSTRÉ ET DES PROGRAMMES CONSACRÉS AU BALLET S & GALAS RUSSES DEPUIS LE DÉBUT A PARIS 1909-1921. Paris: M. De Brunoff, 1922. Folio, green silk over thick beveled boards with large inset color illustration from Natalia Goncharova’s design for “Firebird”. Endpapers color-stenciled with names of the dances, dancers, composers, and choreographers, and in the center that of the impresario Serge Diaghilev. Silk faded; a little edge wear to bottom of front board. An exceptionally nice copy of this magnificent book.

A compilation of the most important special issues of the theatrical periodical “Comoedia Illustré” and souvenir programs for the 1909-1921 seasons of the Ballets Russes, compiled by the program publishers themselves, Maurice and Jacques de Brunoff. Explanatory forewords by the critic Valerian Svetlov. Lavishly illustrated with photographs and black and white and splendid color plates, some heightened with gilt and silver, of the dancers, costumes and stage decor. Work by Léon Bakst, Valentine Hugo, André Derain, Alexandre Benois, Mikhail Larionov, Natalia Goncharova, José Sert, Henri Matisse, and Pablo Picasso. Dancers include Vaslav Nijinsky, Tamara Karsavina, Michael and Vera Fokine, and Ida Rubenstein. Léon Bakst’s brilliantly exotic and vivid designs for costumes and stage design revolutionized theater and fashion in the first quarter of the 20th century, drawing on Neo-Russian, Orientalist, and ancient Greek motifs.
The May 1917 issue is devoted primarily to the ballet “Parade”. In his introduction, “Parade et l’Esprit Nouveau”, Guillaume Apollinaire coins the term “surrealism”, laying the foundation for this movement. “Parade” is a collaboration among Erik Satie, Jean Cocteau, Pablo Picasso, Léonide Massine, and Serge Diaghilev. Picasso’s costumes are depicted in two pochoir-colored plates: “Costume de Chinois” and “Costume d’Acrobate”.

A copy is in the collection of the Metropolitan Museum of Art (rebound without the original cover plaque by Goncharova) and another copy is featured in the 2019 exhibition “Hymn to Apollo/ The Ancient World and the Ballets Russes” at the NYU Institute for the Study of the Ancient World.

ALSO IN STOCK, DESCRIPTIONS ON REQUEST:

LEVINSON, ANDRÉ. HISTOIRE DE LÉON BAKST. 1924. $2500

BEAUMONT, CYRIL W. PETROUCHKA. In series “Impressions of the Russian Ballet”. 1919. $200

(BEHMER, MARCUS) VOLTAIRE. ZADIG ODER DAS GESCHIC: EINE MORGENLÄNDISCHE GESCHICTE . . . Berlin: Pan-Presse (Verlag Paul Cassirer), 1912. Small folio, mustard cloth with lettering and device in black. Fine. Of 250 numbered copies, this is one of 170 on Holland paper printed in Tiemann-Antiqua type. Forty original tipped-in jewel-like etchings, some full page, by Marcus Behmer – his magnum opus. The eleventh work of the Pan-Presse, started by Paul Cassirer and specializing in luxury editions of books and graphics. His gallery represented leading members of the Berlin Secession, of which Behmer was a member.

Rodenberg, page 453. $1950

BEHRENS, PETER. FESTE DES LEBENS UND DER KUNST, EINE BETRACHTUNG DES THEATERS ALS HÖCHSTEN KULTURSYMBOLS (FESTIVAL OF LIFE AND ART, A CONSIDERATION OF THEATER AS THE HIGHEST CULTURAL SYMBOL). Leipzig: Eugen Diederichs, 1900. Large 8vo, thick gray wrappers with title printed in black, flanked with design of gilt 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-Kolonie, 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 rela-
tion 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.

ARNOLD GENTHE PHOTOGRAPHS


With 56 half-tone illustrations reproducing Arnold Genthe’s beautifully evocative photographs and a folding plan of John D. Rockefeller’s country house garden in Pocantico Hills, New York. Genthe describes Rockefeller’s reaction to his photographs in his autobiography, As I Remember.

The gardens were designed by Welles Bosworth who has written the Foreword and brief text with the later assistance of the architects Delano and Aldrich. They were designed in the fashionable neoclassical style influenced by Italian gardens (see Edith Wharton’s Italian Villas and Their Gardens). A Japanese garden and temple are included. One of the best surviving examples of Beaux-Arts gardens in the United States.

$1250

$1200
7 (BUNBURY, HENRY W.). GAMBADO, GEOFFREY. ANNALS OF HORSEMANSHIP: CONTAINING ACCOUNTS OF ACCIDENTAL EXPERIMENTS AND EXPERIMENTAL ACCIDENTS, BOTH SUCCESSFUL AND UNSUCCESSFUL . . .

London: John Stockdale, 1812. 4to, handsomely bound to style in full brown calf; spine banded, borders blindstamped, gilt title within borders on front cover. Spine lightly faded; minor foxing and offsetting from plates to text. A lovely copy with hand-colored aquatint frontispiece and 16 humorous hand-colored engraved plates of a spoof on riding manuals and aspects of horsemanship.

Not in Tooley or Abbey. $750


Inner hinge cracked, else a fine copy. One of 40 on Japon Imperial (not to be compared to the ordinary edition). A work by Cappiello, the famous poster artist, with 18 marvelous, richly colored pochoir plates of contemporary actresses in their roles. Two are of Sarah Bernhardt, one in her role as Medea. Other actresses include Réjane, Marcelle Lender, Cecile Sorel, and others.

“La Revue Blanche” was an important avant-garde art and literary review which was involved with emerging artistic movements. Cappiello’s style marked the culmination of the Belle Époque and the beginning of revolutionary new trends and modern advertising. From the Preface: “Voici un artiste nouveau, une vision des types feminins, une façon neuve de traduire par le crayon et le pinceau l’impression d’art.” $2000.
CHAM (AMÉDÉE DE NOÉ) ALBUM DE RÉBUS COMIQUES. Paris: Bureau du Magasin des Familles, n.d. Oblong 8vo, full contemporary black morocco, triple gilt fillet borders, gilt vine design on spine, cover with title “Rébus Charivariques” in gilt letters, moiré endpapers. Armorial bookplate: heraldic shield with crown, “Bibliothèque de Roger”. Original printed and pictorial wrappers bound in. About fine. Cham (1818-1879) was a caricaturist of manners following Daumier and Gavarni. He was on the staff of “Le Charivari” and was said to have an idea a day. Sixteen lithographed pages of rebuses printed on rectos only. The humorous illustrations representing the words are taken from contemporary French life. (Plate 16, however, is racist and violent and is not pictured in this catalogue). The explanations are printed on the original back wrapper (translation laid in). A rebus is a puzzle in which words are represented by combinations of pictures and individual letters. $450

AVANT-GARDE RARE BOOK CATALOGUES

COHEN, ELAINE LUSTIG AND ARTHUR COHEN. Collection of Ex Libris catalogues, New York, 1974-1990, in original wrappers, various formats. Mostly fine and unmarked except where noted. Ex Libris Rare Books was founded in 1975 by graphic designer and painter Elaine Lustig Cohen and her husband Arthur Cohen. They were among the first American dealers in European and Russian avant-garde books and periodicals, issuing catalogues devoted to Surrealism and Dada, Bauhaus, Constructivism and Futurism, German Expressionism, Master of Design, and so on. Designed by Elaine Lustig Cohen and several by Tamar Cohen and one or two in the Rae Aves series by Trevor Winkfield. Invaluable references for collectors, dealers, curators and design historians.
NUMBERED CATALOGUES: #3, 4, 6 (worn), 7, 8, 9, 11, 11 (12 does not exist), 13, 14, 15, 15 (should have been numbered 16), 17

MISCELLANEOUS CATALOGUES: Zurich Book Fair, 1978; Piet Zwart, 1981; German Expressionism, 1984; Rarae Aves 6, 1984; Herbert Bayer/Piet Zwart, 1987

SHORT LISTS: 1 - 23, 26-31 plus two duplicates of 3 and 28 $2000

11 (COSTUME) HOLLAR, WENCESLAUS. THEATRU MULIERUM SIVE VARIETAS ATQ(UE) DIFFERENTIA HABITUUM FOEMINEI SEXUS, DIVERSORUM EURO-PAE NATIONUM HODIERNO TEMPORE VUL-GO IN US(UM). London: Laurie & Whittle (circa 1792).
8vo, contemporary plain blue wrappers in modern cloth folding slipcase lined in marbled paper. Extreme lower corner of front wrapper and title page creased; mild wear at lower spine. Internally attractive with strong images of the plates, which have produced shadows on the preceding blank versos. Engraved title page and 48 engraved plates of contemporary German, Flemish, Dutch, Austrian, French and English women’s costume (also a few men of religious orders and a lay sister). Wenceslaus Hollar (1600-1677) was a master etcher born in Bohemia. The protégé of the Earl of Arundel and the Duke of York, he produced many book illustrations as well as etched portraits, landscapes, and architecture in 17th century England. This is an important costume book, first published in 1643 and printed from the original plates with legends in Latin and English. Colas 1466 (second edition of 1643). Lipperheide 30. $1500

MINIATURE COSTUME ALMANAC

12 (COSTUME) LE PETIT MODISTE FRANÇAIS, DÉDIÉ AUX DAMES. Paris: Le Fuel (1822). 24mo (4 3/4 x 3 inches), original pink paper-covered boards with gilt floral motif borders and gilt edges and matching slide-off case. Back strip replaced in compatible paper. Preserved in later blue calf slipcase with banded and gilt-lettered spine. Foxing to text but plates are clean. Tiny bookplate of Sir David Lionel Goldsmid-Stern Salomons, British scientific author and barrister. Charming miniature fashion almanac, one of a series by the popular publisher of almanacs and children’s
books, with hand-colored frontispiece and a hand-colored fashion plate for each month of the year; the women in their lovely dresses are shown against backgrounds including a velocipede and a hot-air balloon. Articles, stories, and verse on etiquette, the theater, etc. Section of advertisements for dressmakers, florists, hairdressers, and so on, for women and for men, with their addresses. Calendar for year 1822. Colas 2333. 

$575

**POLITICAL SATIRE + FANCY DRESS**

**13 (COSTUME) PARFUMERIE ORIZA. ALBUM DU CARNIVAL.** No place, no date (circa 1875). 4to, purple cloth, 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, he was educated in Paris and visited the Universal Exposition in 1867. His greatest achievement was his role in the opening of the Suez Canal, but his building projects and profligate personal spending led to British control and his forced abdication in 1879.

Sexy Anglo-Egyptian carnival costumes, which are satiric adaptations of military dress with such figures as Colonel du Royal-Régiment du Sphinx de S.A.R. le Khédive, Colonel du Régiment Highlanders au Service de S.A.R. le Khédive, Major du Régiment Caïman de l’Armée de S.A.R. le Khédive, and Polichinelle Municipal du Caire. Costume elements include Scottish and Islamic motifs. $2500

**FORMAL GARDENS OF THE 18TH CENTURY**

**14 DEZALLIER D’ARGENVILLE, ANTOINE JOSEPH. LA THEORIE ET LA PRATIQUE DE JARDINAGE, OU L’ON TRAITE A FOND DES BEAUX JARDINS APPELLES COMMUNEMENT LES JARDINS DE PLAISANCE ET DE PROPRETÉ, CONTENANT PLUSIERS PLANS ET DISPOSITIONS GENERALES DE JARDINS, NOUVEAU DESSINS DE PARTERRES, DE BOSQUETS, DE BOULINGRINS, LABYRINTHES, SALLES, GALERIES, PORTIQUES & CABINETS DE TREILLAGES, TER-**
RASSES, ESCALIEERS, FONTAINES, CASCADES, & AUTRES ORNEMENTS SERVANT À LA DÉCORATION & EMBELISSEMENT DES JARDINS . . . NOUVELLE EDITION AUGMENTÉE CONSIDERABLEMENT. The Hague: Pierre Husson, 1750. Two volumes, plates and text. 4to, full tan calf with five raised bands, gilt decoration and ornaments. Worn and separating at joints. Old library bookplates on front pastedowns. Erasure on front free endpaper of Vol. II, leaving hole. Old ink stains at bottom of text block of each volume, appearing only at very outermost edge of some pages.

Plates clean with fine dark impressions of the plates. Contemporary bindings preserved in attractive and sturdy modern brown half-leather and cloth clamshell box.

The major influence on the theory and practice of the 18th century English and continental pleasure garden with specific information on the construction and placement of the parterres, terraces, labyrinths, fountains, trellises, and other natural and ornamental elements mentioned in the title. With 38 plates, most double-page, and woodcut figures in the text.

Fowler 170 (Paris 1709 edition catalogued under Le Blond, Jean Baptiste Alexandre). “This book, in which the methods of the great LeNôtre were reduced to a system, remains to this day the standard authority on the formal garden. It was written by D’Argenville the elder, under the instructions and supervision of the architect, J.B. Alexandre Le Blond, with whose designs engraved by Mariette, the book is illustrated.”

European Pleasure Gardens . . . from the Elizabeth K. Reilley Collection 16: “Expanded, translated, and pirated to meet the demands of a public eager to imitate French gardens, Dezallier’s work appeared in sixteen editions over the next fifty years.”

$750

DANCE OF DEATH

(DYL, YAN B.) MAC ORLAN, PIERRE. LA DANSE MACABRE. VINGT DESSINS. Paris: Simon Kra, 1927. 4to, original thick blue paper wrappers. Front wrapper with pochoir-colored design repeating design on the half-title; decorated spine. Small chip to top of spine else very fresh and bright. Publisher’s announcement laid in at rear. One of 285 copies on vélin of an edition of 525.

Twenty full page pochoir-colored plates from original aquarelles by Yan Dyl, executed in the workshop of D. Ja-
comet et Cie. An Art Deco/Cubist Dance of Death with gamblers, prostitutes, dancers, lovers, addicts and so on, depicted with skulls, skeletons and Death himself in brilliant colors and silver.  
Carteret V. 128.  
$3250  

SEE ANOTHER DANCE OF DEATH BELOW:  
SATTLER, JOSEPH. EIN MODERNER TOTENTANZ IN 16 BILDERN. Berlin: Stargardt, 1912.  

$3,500  

ART OF THE ENGINEER  
16  
(ENGINEERING EXPOSITION-LIÈGE UNIVERSITY 1922) EXPOSITION INTERNATIONALE DE L’ART DE L’INGÉNIEUR. ORGANISÉE PAR L’ASSOCIATION DE L’ÉCOLE DE LIÈGE A L’OCCASION DU LXXV ANNIVERSAIRE. Liège: Imprimerie Bénard, 1922. 4to, pebbled cloth and patterned boards. About fine in matching slipcase, worn with part of bottom strip gone; quote from Phocylide, reading in part “Le travail est le soutien de la vertu”. An attractive production commemorating the 75th anniversary of this Belgian association of engineers. With 75 pages of photographic plates and five-page list of exhibitors and members arranged by their specialties: among others, electricity, heating, mining, chemical industries, civil and mechanical engineering, and metallurgy. Color plates of illuminations and fireworks, a certificate of recognition, and two posters for the exhibition. Uncommon: OCLC lists only one holding (Linda Hall Library of Science, Engineering and Technology, Kansas City, MO.) $475  

17  
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

MANUSCRIPT ALBUM OF FRENCH FAÎENCE

(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. $5250

FOUNTAINS OF ROME

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.


MODERN FRENCH ARCHITECTURE 1930

20 GINSBURGER, ROGER. JUNGE FRANZÖSISCHE ARCHITEKTUR. Genf: Verlag “Meister der Baukunst”, 1930, 8vo, striking geometric binding of silver and blue lettering on red background with bands of silver and blue at top and bottom. Spine with red lettering on silver. Fine. Roger Ginsburger (pseudonym Pierre Villon under the Occupation) was an architect and critic and member of the French Communist party and of the Resistance. With 123 photographic plates of work between the wars by Le Corbusier, Lurçat, Mallet-Stevens, Perriand, and his own. Sections on interior design and wood and metal furniture, including that by Le Corbusier, Perriand and himself; hotels, villas, factories, bridges, shops and galleries. $400
21 **GRAF, MORSBACH & CO. WHOLESALE MANUFACTURERS HARNESS & SADDLERY. SEVENTEENTH ANNUAL CATALOGUE.** Cincinnati (1891). Oblong small 4to, color and gilt printed and embossed boards and black cloth spine (worn in a few spots). Very nice, sound copy of a splendid little catalogue. Two color pictorial title pages (signed Cohen-Co.Sc / Cin O), folding frontispiece of men and women on horseback and in carriages, a leaf of harness trimmings printed in silver and gold, 76 pages of horses in harnesses printed in two colors and 54 pages of mostly Western saddles printed in colors, two to a page, and various other pieces of tack. Printed and hand-written price list for 1891, order blank, embossed envelope and small sheet with view of the new (1891) factory (repeated on rear cover).

Romaine, page 208: "One of the finest color plate records in the field". $1200

22 **(GRASSET, EUGÈNE) HISTOIRE DES QUATRE FILS AYMON.**

Paris: H. Launette, 1883. Heavy 4to, full brown morocco custom binding by Carayon, spine banded and gilt lettered. Large pictorial cover inlay in raised calf with center design of shield and swords in the style of Grasset in shades of tan and brown with a touch of gilt within a border of animals and thistles. Tiny stamp at upper edge of inlay “Madeleine Ammani (?).” Leather turn-ins and burgundy silk moiré end leaves in a feather motif. Original color pictorial wrappers bound in. Some staining to half title, else fine.

Color illustrations, decorations and borders on every page integrated with the text by Eugène Grasset, a pioneer of Art Nouveau design in the Belle Époque. The style here is a mixture of medieval, Celtic and Japanese ornament. Produced in the new process of photo color relief printing invented by Charles Gillot and called “Gillotage”. The text is a popular version of the chansons de geste of Charlemagne and his barons.

Cate and Hitchings, The Color Revolution/Color Lithography in France 1890-1900: "the work is of major importance in the history of creative book illustration as well as in the development of the color movement."

Harvard, Turn of a Century, 48: "One of the seminal forerunners of Art Nouveau book design in France, perhaps the first illustrated book in which text and illustration were conceived as a coordinated mise en page."
BAROQUE SORCERERS AND SYBILS

GUARANA, JACOPO. ORACOLI, AUGURI, ARUSPICI, SIBILE, INDOVINI DELLA RELIGIONE PAGANA . . . Venice 1792. Folio, contemporary marbled boards; modern leather spine with gilt-lettered label. Corners worn.

First edition of a splendid example of Venetian engraving on thick wove paper with 41 engravings of full-length figures of pagan deities, sorcerers, and sybils of the “pagan religions”, Roman gods and goddesses, and so on, each with facing engraved descriptive text, printed on one side of leaf only. An elegant gallery of figures, many of whom are women. The text pages are also engraved and all are surrounded by fine decorative borders. Handsome frontispiece with text from Virgil’s Aeneid facing pictorial title page.

Jacopo Guarana (1720-1808) was a late Baroque Venetian painter and a founding member of the Accademia in Venice. An 18th century decorative artist, he studied with Giambattista Tiepolo and became one of his greatest followers in both his drawings and his frescoes, decorating domes and ceiling of numerous palaces and churches including frescoes for Ca’Rezzonico and the dome of Santa Vitali in Ravenna. This is one of his two illustrated books. The engravings are from his drawings and were engraved by Alessandri, Povelato, Leonardis, da Col, Zuliani, Pian, Giaconi, Sandi and Zancon. Provenance: Count Dimitri Boutourlin (bookplate), Kraus Inventory Sale 290 (sticker), and modern owner’s book label.

Reference: Cicognara 4711 (with 30 plates). Not in Berlin Catalogue. See also front cover $3500
ART NOUVEAU SHOPS

GUÉDY, HENRY. DÉCORATIONS PEINTES POUR DEVANTURES ET INTÉRIEURS DE MAGASINS. Dourdan: Émile Thézard (circa 1900). Folio, tan printed paper-covered boards. Later cloth spine, original cloth ties. Plates loose in portfolio as issued; some with light edge wear but attractive.

Charming Art Nouveau designs for shop façades, signs and interiors published under the direction of Henry Guédy, architect and editor of the design periodical “La Décoration Artistique” and other works on architectural ornament.

With 24 color lithographs of bakeries, pastry shops, restaurants, wine bars, florists, hairdressers, dress and hat shops, bookstores, café-concerts, casino and so on. Five heliotype plates of ten actual Parisian shops by the Art Nouveau architects Laviolette, Boursier, Hébrard, Le Mault and Hermant.

The new style coincided with the growth of department stores and boutiques – a point of entry for women into modern public life. $2500

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. $3750

12mo, blue-gray boards with a wrap-around printed label extending across the spine and onto both boards. Fine. One of 250 copies printed on thick deckle-edge mould-made paper in Hammer’s American Uncial type; the Latin printed in black capital letters and the English translation in brick-red lower case.

Eight dramatic full-page engravings by Hammer of the four Evangelists and their symbols after the Holkham Bible drawings. The text is taken from the Opus Paschale of Sedulius, circa 434 A.D.

Victor Hammer was an artist, printer and typographer, who emigrated from Austria in 1939. Committed to techniques from the past, he designed his own wooden hand press and typefaces, patterned after the uncial letters in medieval calligraphy.

$300

FRENCHWOMAN’S ILLUMINATED MANUSCRIPT

27 (ILLUMINATED MANUSCRIPT) LUCOS, ELIZABETH. LIVRE D’HEURES (sic).
(France, late 19th century).
8vo, full brown morocco with raised bands and gilt-lettered spine, decorated gilt turn-ins, and moiré silk endpapers by Bretault. Signed on final page “Elizabeth Lucos, pxt”. Fine.

An exquisite hand-drawn Book of Hours with 95 pages, each hand-lettered and illuminated in ink and watercolor with thirteen lines of text written in black and occasionally red ink. Each page within an elabo-
rate border in a number of colors, often highlighted in gold and silver, with animal, floral and biblical motifs. Sections include Souvenirs de Famille, Ordinaire de la Messe, Ceremonies du Mariage, and Messe de Mariage. Charming and skillful work. $5250

28. **(LEFLER, HEINRICH AND JOSEPH URBAN) MUSAEUS, JOHANN KARL AUGUST. DIE BUECHER DER CHRONIKA DER DREI SCHWESTERN.** Berlin: J. A. Star- 
gardt, 1900. Square folio, decorated blue cloth with large motif in gilt and red amid dramatic swirls in deeper blue; bold Gothic lettering. Decorated endpapers. Light wear to spine ends and corners; internally fresh. Highly decorative example of Jugendstil (Viennese Art Nouveau) by its major illustrators, Heinrich Leffler and Joseph Urban, the most spectacular work that they did together. Title page lettering within black, white, and gilt border. Six full page illustrations in color plus illustrations on every page of text, many in tints and heightened with gilt. The book was awarded a grand prize in the 1900 Paris Exposition for excellence in printing. Urban went on to become an important architectural and theatrical designer in the United States.

Carter and Cole, Joseph Urban, Architecture, Theatre, Opera, Film, pages 22-23: “The last major illustration in the text is a glorious piece of Jugendstil design, complete with a gold-and-lavender peacock . . . In the use of both line and color, the pure Jugendstil piece from the ‘Three Sisters’ bears quite obvious resemblance to Gustav Klimt’s work.”

Rodenbach S.280; Thieme-Becker XXII 559; Schug 462. $4500
29 LEFLER, HEINRICH AND JOSEF URBAN. ANDERSEN KALENDER 1911. ZWOLF MARCHEN . . . Vienna: M. Munk, 1911. 4to, cream wrappers with color lithograph motif of crown and fish by Josef Urban. Small loss to paper covering at bottom of spine, else fine.

Twelve color and gilt lithographs illustrate twelve fairy tales by Hans Christian Andersen opposite pages of text within elaborate gilt borders. Decorated calendar pages list feast or saints days for each month. Leffler and Urban did a yearly series of these illustrated story-calendars with different plates. The tales include The Galoshes of Happiness, The Wild Swan, Flying Suitcases, The Snow Queen, The Nightingale, The Emperor’s New Clothes, The Sea Maiden, The Red Shoes, and others. A lovely example of Viennese Jugendstil design by its major illustrators. $1000

RUSSIAN BALLET CARICATURE

30 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. Plates 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. Nikolai and Sergei Legat were dancers, choreographers, teachers and brilliant caricaturists. As director of the Imperial Ballet School Nikolai taught Mikhail Fokine and Vaslav Nijinsky and later in London, Alexandra Danilova, Anton Dolin and Sergei Lifar. Sergei Legat originated the role of the Nutcracker in Tchaikovsky’s ballet in 1892. He and Nikolai 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.”

Belle Époque Dance


Louis Legrand’s great subject was the contemporary Parisian woman, reminiscent of Toulouse-Lautrec and Degas. Eugène Rodrigues was a lawyer and bibliophile who catalogued his friend’s etchings and wrote the text for two of his books.

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

LES ARTS INCOHÉRENTS

(LEVY, JULES) INVITATION TO THE “BAL DES INCOHÉRENTS”, MARCH 11, 1885. Paris: A. Stelmans, 1885. Invitation on laid paper, 8 1/2 inches x 6 inches with full margins printed in black and red to a ball held at the Galerie Vivienne, site of the 1883 and 1884 Incohérent exhibitions. Illustrated with a dry-point engraving by Henry Somm (pseudonym of François Clément Sommier). Somm was a Montmartre writer, critic, and editor who challenged the traditional art establishment. His Inco-
hérents carried on the *fumiste* agenda of Emile Goudeau’s Hydropathes, which he co-founded, and shared many of the same participants. They were a loosely organized group of irreverent, inventive and witty poets, writers and artists who observed the Parisian social scene. Their parody and satire prefigured Dada, Surrealism, and Conceptual art. The Incohérents balls, where costumes were required, are referenced in Marcel Proust’s *In Search of Lost Time*. A rare ephemeral document.

Cate and Shaw, editors. *The Spirit of Montmartre: Cabarets, Humor, and the Avant-Garde*. $1200

**AMERICAN FUTURIST CHILDREN’S BOOK**

**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. Modest edge wear. Orange endpapers decorated with industrial cogs. Small closed 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.

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 see also back cover $2250

PRINTING AND BINDING


Folio, glossy red boards with square cover image in silver of the machinery of the firm; internal spiral binding. Boards chipped at joints and edges, internally fine. One of 1,500 numbered copies.

An elaborate publicity piece for Loubok, the well-known printing and binding firm. Text by Maximilien Vox, illustrator, critic and historian of French typography, printed in red and black in striking modern typography. Loubok presents here for the first time their new style of spiral binding: “métallique, robuste, indestructible, incarnant tous les progrès de l’art mécanique”. The spirals concur with a decorative effect on the opposing printed pages.

The firm’s products, workers and machinery appear on glossy photographic plates, some double page. A series of three plates demonstrate how an image of a rose can be interpreted in the style of different eras: “Jadis, Hier, Aujourd’hui”, with glossy printed overlays.

Not on WorldCat. $950

PRACTICAL ART NOUVEAU MANUAL


Text and designs by Professor P. Lugrin, Geneva. Practical Art Nouveau ornament and decorative arts for the professional crafts person for work in leather, copper, pochoir, embroidery, pyrogravure, and metal-
work. Numerous full page and smaller figures in the text of patterns and finished products for boxes, mirror, jardinières, textiles, etc.

In a rear pocket, remarkably preserved, are twelve folded guides in color and tints and twelve large tissue paper patterns, some folding, and three in color. $975

36 (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. Light crease to upper right corner; front pastedown professionally repaired.

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

Agitprop verse by Marshak and b/w lithographs by Bibikov on the construction of the great dam and hydroelectric station on the Dnieper River.

$400

JAPONISME

38 MATHEWS, F. SCHUYLER. *THE GOLDEN FLOWER. CHRYSANTHEMUM. VERSES . . . COLLECTED, ARRANGED AND EMBELLISHED WITH ORIGINAL DESIGNS BY F. SCHUYLER MATHEWS*. Boston: L. Prang & Co.

(1890). Large 4to, cloth; rose and yellow panels with floral designs in gilt and color, raised cover lettering in white. Modest wear to bottom edge and spine extremities. Beautiful bright copy in the original cloth dust jacket, which is worn at edges and unevenly faded but intact. Stunning color lithograph frontispiece of the chrysanthemum personified as a princess. Eighteen verses by Celia Thaxter, Louis Carroll, Robert Browning, Oliver Wendell Holmes and others, within wide figural and floral borders in black and white or monochrome and fifteen chromolithographs of varieties of chrysanthemums - all with a pronounced Japanese influence. The chrysanthemum is the flower of the Emperor and a part of Japanese ornamental tradition which influenced the Arts and Crafts movement in England and America. F. Schuyler Mathews was a native of Staten Island and a specialist in decorative design for L. Prang & Co., famous Boston lithographic art publishers. An attractive late product of the rage for Japonisme.

$975

39 (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

MASTERPIECE OF WOOD ENGRAVING


Two volumes. 8vo, polished calf; original spines gilt lettered, decorated and banded with gilt ornaments.

Spines rubbed and laid down on later tan calf binding with gilt corner ornaments and rules by Tout. Mar-
bled endpapers, inner dentelles gilt, all edges gilt. Text fresh and clean with no foxing or offsetting.

The first volume with engraved frontispiece, 185 wood-engraved vignettes and 100 wood-engraved initials

after William Harvey and James Northcote.
The second volume with 177 wood-engraved vignettes and 101 wood-engraved initials by Harvey and Northcote.

Gordon Ray, The Illustrator and the Book in England from 1790 to 1914, #55 and # 56.

Mark Ledbury, "An underappreciated and courageously eccentric masterpiece … Idiosyncratic, personal and visionary …". Exhibition at Yale Center for British Art, 2014, "Picture Talking: James Northcote and the Fables."

David Bland, A History of Book Illustration, page 255: "The work throughout is extremely fine and delicate, more like copper than wood, and in the initials which were wholly designed by Harvey we can discern the beginning of Victorian baroque which was such a world away from Bewick’s romanticism."

$575

EYE EXERCISES FOR CHILDREN


Originally proposed by Dr. Kroll at the 61st meeting of the German Academy of Science and here updated by Dr. R. Perlia with the addition of color and with twelve new compositions. These cards were designed as the basis for exercises to help improve binocular vision disorders in children used in conjunction with a stereoscope. A pleasant as well as therapeutic treatment for children with charming cards in color depicting animals, children at play, and clowns. They include a clever moveable card depicting two acrobats for which the distance between the acrobats could be customized for each child’s eyes. The accompanying instruction manual is here supplied in facsimile.

OCLC cites only the Osler Library for the History of Medicine. $1200
(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 and water staining on the uncolored plates and a few minor 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 Fatehpur 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 author-ess.” Abbey, Travel, 476.

$3000

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43 **Parsons, Thos. & Sons.** **A Few Suggestions for Ornamental Decoration in Painters’ and Decorators’ Work.** Compiled by

FUTURIST PORTFOLIO

(POCHOIR PLATES) DESSINS. 20 PLANCHES EN COULEURS. Paris: A. Calavas (circa 1930). Folio, printed paper folder. Edges of plates a little age-toned and some plates with minor freckling. Colors fresh and bright. Twenty pochoir-colored plates by Russian and French designers. Two works each by Alexey Brodovitch (influential Russian photographer and graphic designer who emigrated to New York in 1930 and became art editor of Harper’s Bazaar), Marianne Clouzot (member of Union Centrale des Arts Décoratifs, painter and textile designer), Serge Gladky (French artist in Abstract, Cubist style and producer of several portfolios of his own work), Boris Lacroix (architect and designer, especially known today for his modernist lamps), Henry Valensi (Futurist designer), Yvonne Bouchaud, Jacques Camus, Okolow, Tchimoukow, and Alexandra Bitchkova. Uncommon and attractive Futurist portfolio. $2500

PAUL IRIBE

(POIRET, PAUL) LES ROBES DE PAUL POIRET RACONTÉES PAR PAUL IRIBE. Paris: La Société Générale d’Impression (1908). Folio, publisher’s boards with printed garland swag surrounding lettering in red. Moderate rubbing to boards; plates clean and bright. In handsome custom dark red crushed morocco-backed boards and black board slipcase. Small folding card with printed presentation by Poiret and tipped-in color illustration of a nude. One of 250 copies on Holland paper, this one out-of-series, with ten vivid pochoir plates, two of which are folded, of Poiret’s fashions by Paul Iribe. Paul Poiret was the most celebrated couturier from pre-World War I years until the late 1920s. Long before
Coco Chanel, he created supple clothes which freed women from their corsets (while often hobbling them with narrow hem lines). His interest in theatrical costume and Orientalism defined his work. A famous publicity album: according to Pages d’Or de l’Édition Publicitaire, it was the first of its genre. Paul Iribe, an artist, designer and illustrator, was the perfect interpreter of Poiret’s clothes. In his studio he designed furniture, textiles and wallpaper and later designed sets and costumes for Cecil B. DeMille’s films. His work here started a new style of fashion illustration which inspired Georges Lepape, Charles Martin, Georges Lepape, and André Marty.

This album is included in the 2019-2020 Metropolitan Museum exhibition “In Pursuit of Fashion: The Sandy Schreier Collection”: “The printed page became a nascent space for Poiret to pursue the integrated whole of his artistic vision.” SEE ALSO INSIDE FRONT COVER

Colas 1517. $4250

GEORGES LEPAPÉ

(POIRET, PAUL). LES CHOSES DE PAUL POIRET VUE PAR GEORGES LEPAPÉ. Paris: Paul Poiret, 1911. Folio, original white boards with lettering in red and large image of a tassel in black, in custom brown cloth clamshell box with gilt-lettered spine label. Fine and bright. Usual offset from folding plate. One of 700 copies after the numbered edition of 300.

Twelve ravishing pochoir-colored plates of women in exquisite Poiret fashions, some in room settings, and accessories, including two folding plates. Lepape was the favorite illustrator of Poiret, the boldly innovative couturier whose loose flowing garments in unconventionally intense colors were inspired by the natural lines of a woman’s body and influenced by oriental and classically inspired shapes and by Diaghilev’s Ballets Russes. Lepape and Paul Iribe collaborated with Poiret on advertising, package design and fashion illustration. This album had widespread influence on the world of haute couture and on other fashion illustrators.
This album is included in the 2019-2020 Metropolitan Museum exhibition “In Pursuit of Fashion: The Sandy Schreier Collection”: “The printed page became a nascent space for Poiret to pursue the integrated whole of his artistic vision.”

Colas 1837. $6000

LOÏE FULLER

(ROCHE, PIERRE) MARX, ROGER. LA LOÏE FULLER.

ESTAMPES 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.”


Discretely removed institutional stamp from verso of title page. A pretty book in fine condition.

With a 28-page foreword by a professor at a royal academy, list of contents and 24 hand-colored engraved plates on twelve leaves illustrating the process of laying a floor made of chips of granite or marble set in concrete and polished to smoothness. Recently excavated classical ruins in Rome influenced the popularity of crushed stone floors in Italy and Germany.

The cheerful workmen, including some young boys, are stylishly dressed (not covered in dust as would be expected). Tools and steps in the process are detailed.

ROY, PIERRE. CENT COMPTINES. ILLUSTRÉES DE 45 BOIS GRAVÉS ET COLORIÉS PAR PIERRE ROY. Paris: Henri Jonquières et Cie, 1926. 4to, original color pictorial wrap-
pers bound into lovely binding of orange morocco and batik-covered boards. Fine. One of 540 copies on Arches of a delightful collection of old chants and counting rhymes for children collected and illustrated by the author/artist. Such rhymes were used by children to choose up teams, pick a leader, and sometimes incorporate mysterious charms and curses and secret nomenclature. With 45 pochoir (hand-colored) illustrations for French, English and Spanish rhymes. Pierre Roy (1880-1950) was a painter who exhibited with the Surrealists in 1925 along with Arp, di Chirico, Ernst, Man Ray and Miro. The illustrations in this book were influenced by the objects of his childhood in Nantes. $1200

CHELIUSKIN ARCTIC EXPEDITION

(RUSSIAN PHOTO-BOOK) MEKLIS, LEV ZAKHAROVICH, EDITOR. GEROI-CHESKAIA EPOPEIA (HEROIC EPIC). Moscow: Izd redaktsii "Pravdy", 1935. Large heavy 4to, sueded cream cloth with ship and plane motif in silver and black, lettered in silver. In original slip-case, which is worn. Edition of 500 copies. Darkened patch at bottom of top joint; a few spots, including two at spine and more on rear cover. The book has its original stapled binding; some staple holes have been reinforced with Japan paper, reinforcing the text block. Spine expertly relined with archival paper. Excellent sturdy copy, internally fresh, of the variant binding. An account of the rescue operation by Soviet aviators of the ship Cheliuskin which had become trapped in the ice and sank in the Arctic Ocean off Eastern Siberia. Design by Paula Freiberg, Nikolai Sedel’nikov, and Solomon Telingater. Profusely illustrated with monochrome and color photographs, montages, and illustrations, some folded, many mounted; one plate
with clear acetate overlay; two small pennants attached; folding color lithograph map.

Parr and Badger, The Photobook, A History, Volume 1, page 164: "Amongst the grandest Soviet photobooks, the monumental Heroic Epic celebrates one of the most glorified events in 1930s Stalinist Russia- the epic Arctic voyage of the icebreaking ship Chelyuskin. This tale of exploration was mythologized as much as the British expeditions of Shackleton and Scott . . . The photographs are for the most part splendid . . . thick, luxuriously produced volume . . . The overall effect is that of an enormous album: photographs and paintings are mixed together with memorabilia from the journey”.

Karask, Great Stalinist Photographic Books (title translated from the Russian). Moscow 2007, pages 107-111. Getty, Modernism 120. WorldCat lists only the copy at the University of Toronto, but there is another at the Getty. $4500

OF RELATED INTEREST:

(SEMENOV, SERGEI). NE SADADSYA: NARODNO-GEROICH . . . (WE WILL NOT SURRENDER: FOLK HEROIC PERFORMANCE IN FOUR ACTS AND SIXTY-SIX EPISODES). Leningrad 1935. 8vo, original illustrated wrappers with lettering and design in gray, white, black and red. Excellent copy of a fragile piece.

Sergei Semenov, noted proletarian writer and member of the crew, recorded his experiences and later transformed them into a play. Directed by the Soviet actor and director Vasily Fedorov and designed by the Constructivist theater artist Vadim Rydin, it was performed in November 1935 at the Kamerny Theater in Moscow, which was led by Alexander Tairov, leading innovator of theatrical art.

Six illustrations, one in color, of Rydin’s Constructivist stage design and eight photographs of the author, director and actors.

Very scarce – one copy of the edition at Harvard according to WorldCat. $1500

An artist’s book of 28 color lithograph plates and occasional text, combining seemingly charming whimsical characters and a disturbing story of an abusive father and a devouring mother.

Niki de Saint Phalle (1930-2002), a feminist hero, was a sculptor, painter and film maker of French and American parentage. Her work has elements of Pop Art, Surrealism, folk and outsider art. She created a monumental garden in Tuscany, Le Tarot, influenced by Gaudi’s Park Güell, Simon Rodia’s Watts Towers and other sculptures in architectural settings. Her Nana, archetypal female figures, appear in large public installations. An avant-garde feminist artist called by Peter Schjeldahl “one of the late twentieth century creative personalities” and the subject of an exhibition at Museum of Modern Art PS1 in 2021. $900

VIVID PLATES OF PARISIAN LIFE

A TOUR THROUGH PARIS, ILLUSTRATED WITH TWENTY-ONE COLOURED PLATES ACCOMPANIED WITH DESCRIPTIVE LETTER-PRESS. London: Published by William Sams, St. James’s Street (circa 1825 or 1828). Folio, three-quarter red morocco by Zaehnsdorff with gilt-lettered and ornamented spine. Foxing to text and overlays. Plates clean and brilliantly colored.
With 21 wonderfully vivid plates of Parisian life and festivities of the streets, including “Distribution of the Wine on the Morning of St. Louis”, “Dancers on Stilts on the Champs Elysées”, “Interior of a Swimming School”, “Military Degradation in the Place Vendôme”, “The Catacombs”, and so on. The plates are dated 1822 or 1824. No watermarks are discernible.

Abbey, Travel, 114 (see also 113). Colas 2898.  

DANCE OF DEATH

53 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.  


SHADOW THEATER PLAYS AT THE CHAT NOIR

55 (SHADOW THEATER). Shadow theater plays, developed and directed by Henri Rivière, were popular events at the Chat Noir, the avant-garde cabaret. Illuminated cut-out silhouette forms moved across the stage; their shadows projected onto a screen. They were converted into color lithographs for the books that were contemporaneously produced. Forty-three plays were produced in their twelve years at the Chat Noir with themes from history, fairy tales, the Bible, and the classics. They were an influence on early films and the art of Lautrec, Bonnard and Vuillard.
A. **LA MARCHE AU SOLEIL. ÉPOPÉE DE LA MISSION MARCHAND, MUSIQUE DE GEORGES FRAGEROLLE. POÈME DE LÉON DUROCHER. DESSINS DE LÉON LEROY.** Paris: E. Flammarion & Enoch (copyright 1900). Oblong 4to, decorated green boards with a darker green all-over leaf pattern with vignette and lettering in black on upper and lower covers. Extremely nice copy. Vignettes on title page and twenty full page color lithograph plates, each facing a page of verse or music, most with vignettes. The Marchand Mission (1897-1898) was a French colonialist expedition to counter British expansionism in the Sudan. The French withdrew and ceded the Sudan to the British, whose gunboats were led by Horatio Kitchener. $500

B. **LA BELLE AU BOIS DORMANT. FÉE-RIE CHANTÉE EN 19 TABLEAUX LUMINEUX. MUSIQUE DE JANE VIEU. POÈME & IMAGES DE LUCIEN METIVET.** Paris: Enoch & Co. & Ernest Flammarion (copyright 1902). Oblong 4to, color pictorial boards, extremely nice in the scarce illustrated dust jacket (lower wrapper of jacket discolored and with a few chips but basically intact). With nineteen full page color lithograph illustrations facing pages of music and verse, almost all with charming vignettes by Metivet. Jane Vieu was a composer of art songs and operettas and collaborated on other illustrated books. Metivet was an illustration for the journal Le Rire. Modernized version of Perrault’s fairy tale. $500

SCATOLOGICAL COMEDY AT THE CHAT NOIR


Penciled presentation from Somm to Rodolphe Salis, creator and proprietor of the Montmartre cabaret Chat Noir, an avant-garde community of artists, writers, musicians and performers which mocked contemporary politics, official values and societal norms.

This scatological comedy, premiering on Christmas Day 1885, was the first theatrical production in the
Chat Noir’s new venue. Featuring toilet habits, constipation, puns, in-jokes and racial slurs, it is set in a family-run public toilet and was performed in the small puppet theater designed by Henry Somm and George Auriol. Extra-illustrated with original ink, pencil and watercolors by Henry Somm with an elaborate frontispiece and 44 illustrations, some full page, many head- and tailpieces, many initialed or signed. Somm was an artist, graphic designer, and illustrator who was a transitional figure between Impressionism and Symbolism, friend of Toulouse-Lautrec, and member of Les Incohérents.


A very amusing collaboration and a handsome production. Two color woodcuts, one of which is initialed by Steinberg, hand-painted by Michael Berdan, and sixteen tipped-in offset lithographs. They depict the traffic, architecture, and noise of Canal Street, which was Frazier’s neighborhood in New York for twelve years.

Canal Street leads to the Holland Tunnel, the first Hudson River vehicular tunnel, of which Frazier describes its building history. Opened in 1927, it is a National Historic Monument. Canal Street is a vivid hodgepodge of architecture and shops, both open air and enclosed, selling everything from designer knockoffs to fruit and vegetables to an amazing array of hardware and auto parts.

58 STEPHENS, HENRY L. 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

SPECTACULARLY LONG CHROMOLITHOGRAPH PLATE

STRICKLAND, WILLIAM. STRICKLAND’S LITHOGRAPHIC DRAWING OF THE ANCIENT PAINTED CEILING IN THE NAVE OF PETERBOROUGH CATHEDRAL.

Published by the Author … London: George Bell … Cambridge: Mr. E. Meadows … (1849). Printed by Day and Son. Tall thin folio, publisher’s blind-stamped cloth; gilt lettering within floral border on front cover. Small contemporary trade label from A. Tarrant, Binder and another (later):

Restored by Blair Jeary/Burghley House/Stamford on front pastedown. Archival restoration to marginal chips on leaves and plate hinges.

Seven accordion folded and hinged chromolithographed plates unfolding to six feet by John Sleigh, reproducing the intricately geometric and pictorial painted wood ceiling of Peterborough Cathedral which dates to around 1250.

Julie Mellby, Princeton University: “It is conceivable that such a complex project might have taken ten years to complete; copying the ceiling.
transferring the designs to multiple lithographic stones, and printing the plates. The color registration alone is an astonishing tour de force."

Not in Ruari McLean, Victorian Book Design and Colour Printing; Abbey, Life; Tewyman, Lithography; or Joan Friedman, Colour Printing in England.

$3500

Pictured here are four of seven panels unfolding to six feet.

SEE ALSO INSIDE BACK COVER

EXQUISITE ART DECO TRADE CATALOGUE

60 (SUBES, RAYMOND) E. BORDEREL & ROBERT. FERRONNERIE D’ART. Paris, circa 1928. Folio, publisher’s black and gilt board portfolio, spine very neatly rebacked, lacking ties. Fine. Enclosed are four gilt-lettered cream and black paper portfolios with geometric designs, containing a total of 36 photographic plates of decorative ironwork and four page text by Raymond Subes, the artistic director of the architectural construction firm Borderel & Robert. The portfolios are titled “La Rue Moderne”, “L’intérieur Moderne”, “Créations R. Subes”, and “Créations de Style”. They include stunning architectural metalwork: wrought iron grill work, doors and gates, commercial building fronts (architects are named), and a variety of lamps, mirrors and furniture.

Raymond Subes was an important metal worker whose career included work for the Rouen Cathedral, the Carousel Bridge in Paris, two ocean liners, and the 1925 and 1937 Paris Expositions, among much else. $1200

Five editions appeared between 1789 and 1821 attesting to the passion for classical architecture. Eleven engraved plates. Eileen Harris, pages 399-400: “... its popularity demonstrates the demand by people 'of taste and reading' for general information not too fatiguing to understand and remember in a volume not so large as to be daunting”. Readers are promised that they will be in step with fashion, assisted in their travels, and even able to 'sketch any drawing of architecture ... from which a workman will readily reduce the smaller parts to the exactness requisite to be worked from'.

BOUND IN is a rare twelve-page list of J. Taylor’s architectural books, "A List of Books on the Various Branches of Architecture and Building". Undated. Included are Repton’s Fragments on the Theory and Practice of Landscape Gardening, published in 1816, and the fourth volume of Stuart and Revett’s Antiquities of Athens. $500


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 skillfully colored”. British Coloured Books Ipex 80 lists the 1833 edition. $3500
63 (TIFFANY) KAY, CHARLES D. THE ARTWORK OF LOUIS C. TIFFANY. Garden City: Doubleday, Page, 1914. Thick 4to, stunning publisher’s binding of embossed, enameled and gilt red vellum. Binding a little bowed; 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 photogravure plates with lettered tissue guards. The binding’s embossed squares allude visually to Tiffany’s work in metal, stained glass, jewelry and textiles. Louis C. Tiffany (1848-1945) 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 Hand stuffs”, “Decoration of Interiors”, “Landscape Architect”, and more. The book was included in the Cooper-Hewitt 2016 exhibit “Passion for the Exotic: Louis Comfort Tiffany and Lockwood de Forest”. $4500

64 TRIMBLE, ISAAC P., M.D. A TREATISE ON THE INSECT ENEMIES OF FRUIT AND FRUIT TREES, WITH NUMEROUS ILLUSTRATIONS DRAWN FROM NATURE BY HOCHSTEIN, UNDER THE IMMEDIATE SUPERVISION OF THE AUTHOR. New York: William Wood, 1865. 4to, dark blue cloth with ornamental lettering in gilt on front cover and in blind on back cover. Binding a little discolored, small nick at spine, internal crack. Plates bright with original tissue guards.

A practical manual for fruit-farmers by the chief entomologist for the New Jersey Agricultural Society to aid in identifying harmful insects. An in-depth study of the Curculio beetle and apple moth that attack the young fruits of the apricot, plum, nectarine, cherry and apple in an attempt to eradicate them. Eleven lithographic plates, nine colored and two tinted, attractive in a somewhat morbid way, of insect-ravaged fruit, showing fruits at various stages of maturity and decay. Hochstein (Anthony?) was a New York City artist, who specialized in flowers, fruits and insects and worked with several publishers of horticultural texts.

Hedrick, page 529: “The plates are rather horrifying examples of all the problems from insects which faced the fruit grower.” Bennett, American Nineteenth Century Color Plate books, page 106. Not in Reese, Nineteenth Century American Color Plate Books. $500
THE ART DECO ELEVATOR

65  **TYLER COMPANY. ELEVATOR CARS/ELEVATOR ENTRANCES. CATALOGUE 56.**  
Cleveland, Ohio (1927). 4to, green cloth, gilt spine and cover titles. Near fine with very slight wear to spine extremities and corners. Presentation label to American Can Company, 120 Broadway, New York.

A lavishly produced trade catalogue, at once technical and a design guide for the Tyler Company of Cleveland to advertise their products and services.

Chromolithography and line drawings include elegant Deco-inspired elevator entrances and cars, lighting fixtures, paneling, ornamental friezes and pilasters, and ventilation grillwork, facing pages of diagrams. One leaf with 52 mounted color chips and four leaves with 52 larger mounted chips of marbled and wood-engraved finishes. Inside the rear cover are eight mounted metal plaques showing available finishes, each engraved with two designs.  

$1200

COMMEDIA DELL’ARTE

66  **VALENTINI, FRANCESCO. TRATATTO SU LA COMMEDIA DELL’ARTE, OSSIA IMPROVVISA. MASCHERE ITALIANE, ED ALCUNE SCENE DEL CARNEVALE DI ROMA.**  
Berlin: Guglielmo Wittich, 1826.
BOUND WITH: **ABHANDLUNG UBER DIE COMODIE 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 Valentinii, 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 *Römishe 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.

**Venturi, Robert.** “**KNOLL CENTER CEILING DESIGN**”. New York 1989. Color lithograph on paper; 8 ½” x 12”. Titled, signed and numbered 85/1000 in pencil by Robert Venturi. Matted and framed. The lithograph illustrates Venturi’s design for the ceiling of the Knoll furniture showroom.

Venturi was the leading designer of the post-modern movement, which challenged modernism’s rejection of ornament. His furniture for Knoll, in connection with his partner and wife, Denise Scott Brown, referenced traditional styles of design, applying historical styles to functionalist furniture: in this case, a tribute to Robert Adam, late 18th century Neo-Classical architect, interior, and furniture designer.

$6750

$1500
PÈRE UBU - A PATAPHYSICAL GROUP

68  VOLLARD, AMBROISE. A GROUP OF FIVE PLAYS WRITTEN BY ONE OF THE GREATEST CONTEMPORARY ART DEALERS OF THE TWENTIETH CENTURY.

Fine copies in original pictorial wrappers preserved in handsome custom clamshell case of black cloth with gilt-lettered spine and front cover in red leather. Volland has adopted his friend Alfred Jarry’s satirical figure, Père Ubu, in these short plays, mocking the absurdity of World War I. Jarry, dead at the age of 34 in 1907, was a link between the 19th century and the early 20th century avant-garde, influencing the Theater of the Absurd, Duchamp, the Surrealists, Rouault, Max Ernst, and William Kentridge. He coined the term and concept of pataphysics: the science and philosophy of the absurd, using irony and whimsey to examine imaginary phenomena and symbolic truths.


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

Photography by Nicole Neenan  nicole.neenan@gmail.com
Design and typography by Jerry Kelly