HEBREW TYPOGRAPHY TSCHERKASSKY, JOSEPH. SCHRIFTGIESSEREIEN UND MESSENLINIEN-FABRIKEN AKTIEN-GESSELLSCHAFT.
Berlin: H. Berthold, 1924. 4to, cloth and batik papercovered boards with large label in colors and gilt on both covers spelling “Berthold” in German and Hebrew. Fine fresh copy neatly rebacked in compatible cloth. The first catalogue of Hebrew types according to the Preface, containing also numerous specimens for use in books and fine printing. Joseph Tscherkassky was the owner of an eponymous type foundry in Kiev, later the head of the Oriental Department of the Berthold type foundry with plants in Vienna, Leipzig, Stuttgart and Petersburg, all of which are pictured above translations of the Preface in Polish, French, German, English, Hebrew and Arabic. Illustrated with 19 plates in rich color and 44 pages in red and black of ornaments, alphabets, specimen pages and pictorial designs. $850
(PERFUME) MOLINARD. 21 RUE ROYALE, PARIS. Paris: Draeger, 1949. 4to, decorated cream wrappers with large gilt “M” under a gilt crown. Wrappers slightly darkened at edges, else fine. Published in celebration of the centennial of Molinard, the Grasse perfumery. Preface and fourteen full page color plates in vivid “technicolor”, several of which show the Lalique or Baccarat bottles. Each faces a descriptive phrase in English and French within a large decorative border. $500

(RENAULT) RENAULT PRÉSENTE LES “STELLA”. Paris: Draeger, (1933). 4to, embossed silver foil boards lettered in blue and red; spiral bound. Bold radiating star design on covers. Edges and top of spiral a little rubbed else a fine copy of a trade catalogue for seven models of the Renault “Stella”, their luxury class. Illustrated throughout with black and white photographic views of the factory and production and photographs of beautifully dressed people motoring, playing golf and watching a polo match. Striking chromolithograph fold-out centerfold with a large image of one of the cars splashed across and color lithograph images of other models on the flaps and outer pages of the centerfold. $1200
FUNG, H. K. *THE SHOP SIGNS OF PEKING*. Peking: Chinese Painting Association of Peking, 1931. Small oblong folio, original highly decorative patterned-paper boards with embroidered silk corners and hand-written cover label on silver; cloth spine and string cords in the Asian style. Some foxing to endpapers and some oxidation of metallic paints. Contemporary inscription on title page with Chinese monogram stamp to H. R. Shurtleff, New England architect and draftsman. One of 100 unnumbered copies. Eighteen leaves with 101 hand-colored illustrations of shop signs advertising various trades, highlighted in gold and silver with Chinese and English captions. Shops include pawn shop, apothecary, baker, public bath, goldsmith, and purveyors of swords, funeral garments, ginger, wine, and many others. $4250


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
VIENNESE NOAH’S ARK. LASKE, OSKAR. DIE ARCHE NOAH. Vienna: Anton Schroll (circa 1925). Oblong 4to, color pictorial boards bound as a leporello (i.e., sheets hinged together, accordion-style). Minor stain to upper front cover but clean and bright. Twelve vivid, highly colored, humorous chromolithographs mounted on heavy board. The narrative flows continuously on both sides of the boards: animals coming to the ark in one direction and leaving on the other. Oskar Laske (1874-1951) was a Viennese architect, painter, illustrator, and stage designer. He belonged to the three major Viennese art associations of the first half of the 20th century: from 1907, a member of the Hagenbund; from 1924, the Vienna Secession; and from 1928 the Künstlerhaus Vienna. $2750

(WIENER WERKSTÄTTE TOYS) SPIELZUG 17 LINOLSCHNITTE DER SCHULE PROF. JOSEF HOFFMANN. (Vienna 1922). Large 4to. Plates and penciled hand-written title page laid in an orange paper folder with printed yellow title label and contained in a modern custom orange board slipcase with printed title on cover and spine. Folds reinforced with archival tissue paper; plates with occasional light creasing. A remarkable collection of seventeen signed linocuts in sensational color heightened with watercolor of folk toys made in Vienna by the students of Josef Hoffmann. In 1899 he was appointed a professor at the Kunstgewerbeschule (School of Applied Arts). He was a
founding member of the Vienna Secession and co-founder of the Wiener Werkstätte in 1903, at which he stayed until 1931. The Kunstgewerbeschule was an important part of the Secessionist movement and a training ground for members of the Wiener Werkstätte, most of whom were graduates. Wooden toys include toy soldiers, figures, decorative pieces, animals and birds, many of them moveable. Designing creative art for children was an important aspect of the school. Several names became famous in the design world: artists include Christa Ehrlich who collaborated with Hoffmann on the house of Sonja Knips and specialized in tableware and jewelry, fashion illustrator Gertrud Höchsmann, Wilhelm Rösler a glass designer, and Fridl Steininger, future wife of architect Walter Loos and later the most famous costume designer in Argentina. A beautiful and important collection. $6,500

KERTESZ, ANDRÉ. *DAY OF PARIS*. New York: J.J. Augustin (1945). 8vo, black-lettered tan cloth. Pictorial dust jacket designed by Alexis Brodovitch. Book is fine. Dust jacket is chipped at all edges and its spine is detached from the front panel. With 103 black and white photogravure plates, some double page. 30 Inscribed twice by Kertesz: the first inscription on front free endpaper, dated 12/24/45, and the second on half-title, "Happy birthday to my friend – with trembling hand" dated 5/11/81. From the dust jacket: “A day in the life of a man who has a profound love of Paris...probing the
secret of the city’s humanity, poetry, endless beauty”. An icon of the photobook. Parr and Badge, The Photobook, A History, Vol.1, page 200: “the best of his humanist documentary imagery.” Andrew Roth, Seminal Photograph Books of the Twentieth Century: “... a leisurely understated design that allows for double spreads, shrewd juxtapositions, and unexpectedly grand expanses of white space for this small format.” $2000

(Essex House Press) Flower and the Leaf. London and New York: Edward Arnold & Samuel Buckley, 100 William Street, 1902. In the Great Poems Series. 12mo, full vellum binding with blind-stamped rose and motto “Soul is Form”. Fine and tight; slightly darkened, spine gilt bright, preserved in a simple slipcase. One of 165 copies printed on vellum with hand-illumination printed at the Essex House Press under the care of C. R. Ashbee. An Arts and Crafts press, it was part of a group of cooperative workshops of the Guild of Handicrafts, which followed the socialism of William Morris and the craft ethic of John Ruskin. One full page and one double-page illustration and 85 historiated initials all hand-colored by Edith Harwood. Probably the prettiest and...
most illustrated work in the series. The text was once attributed to Geoffrey Chaucer. Colin Franklin, The Private Presses, page 77: "... the most skilful and original (of the Series) a charming small work of art. ... Edith Harwood made and coloured the decorations which run happily through the pages, in quite original simplicity of form and arrangements-large initials for each new stanza, with people and flowers in greens and pinks, purple and brown." $2500

TOMBELLE, HENRY DE LA. LE CYCLE DES JOIES ET DES LARMES. Paris: (Clichy: Presses de la Rotolithe et les Arts Graphiques for Maurice Bauche) 1913. 8vo, cream wrappers illustrated in blue on both covers. Fine copy of a charming calendar with a large Symbolist vignette illustration for each month printed in colors. Scarce- OCLC lists only one copy (Université Laval, Canada) $750
PAPWORTH, JOHN BUONAROTTI. SELECT VIEWS OF LONDON; WITH HISTORICAL AND DESCRIPTIVE SKETCHES OF SOME OF THE MOST INTERESTING OF ITS PUBLIC BUILDINGS. London: printed for R. Ackermann. . .1816. 4to, handsome later 19th century full scarlet morocco by Rivière with triple filet panels, spine with raised bands, gilt-ornamented compartments; marbled endpapers with inner dentelles gilt; all edges gilt. Expert hinge repair with custom-dyed Japanese paper. Mild offsetting of plates onto text. Plates clean and bright. With 76 hand-colored aquatint plates, including five folding panoramas. Splendid account of Regency London. John Papworth, who took the middle name Buonarotti around 1815, was a versatile architect working in London and the countryside as well as a designer of furniture and interior decoration and a founding member of the Royal Institute of Architects. His published works included “Hints on Ornamental Gardening” and “Rural Residences”. He was a frequent contributor to Ackermann’s “Repository of the Arts” in which most of these views originally appeared between 1810 and 1815. This is their first appearance in book form. Plates include Westminster Abbey, Grosvenor Square, the British Museum, the Bank of England, Newgate and Old Bailey and a set of views of West End Squares. John Summerson, 20th century British architectural historian, described him as “one of the most versatile architects and decorative artists of the period. Abbey, Scenery, 217 notes two issues with no priority but copies with Papworth’s name on the title page (as in this copy) are somewhat rarer. $4,750
McVICKAR, H. W. OUR AMATEUR CIRCUS OR A NEW YORK SEASON. THE GREATEST SHOW ON EARTH. SOCIETY. New York: Harper & Brothers, 1892. Oblong small 4to, black moiré silk binding with bold gilt lettering and caricature of a face. Neatly rebacked in compatible black cloth; inner hinges strengthened; very minor edge chipping. A more than presentable copy. Pictorial title, half title, introductory page and “20 pages of social circus performances!”. With twenty pages, including some double page, in brilliant chromolithography satirizing contemporary upper class society presented as circus performers. Captioned tissue guards. $400

BALLETs RUSSES. COLLECTION DES PLUS BEAUX NUMÉROS DE COMOEDIA ILLUSTRÉ ET DES PROGRAMMES CONSACRÉS AU BALLETs & 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. $7500
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. $1200

(BUNBURY, HENRY W.). GAMBADO, GEOFFREY. ANNALS OF HORSEMANSHIP: CONTAINING ACCOUNTS OF ACCIDENTAL EXPERIMENTS AND EXPERIMENTAL ACCIDENTS, BOTH SUCCESSFUL AND UNSUCCESSFUL ... John Stockdale, 1812. London.. 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
CAPPIELLO, LEONETTO. NOS ACTRICES. Préface de Marcel Prévost. Paris: Éditions de la Revue Blanche, 1899. Folio, stiff wrappers. 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, Marcellle 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’impresion d’art.” $2000

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
FALDA, GIOVANNI BATTISTA. ROMANORUM FONTINALIA SIVE NITIDISSIMORUM PERENNIMUMQUE, INTRA & EXTRA, URBEM ROMAM., . . . Nuremburg: Froberger for Sandrart, 1685. Folio, early calf, worn and rubbed but sound. Minor worming. Plates fresh 14 | 1 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. Millard, Italian Books, 36: “. . . the most sophisticated and elaborate collection of plates ever engraved on the subject.” Berlin Catalogue 3604 (this edition). $5750
MODERN FRENCH ARCHITECTURE 1930. 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

HARNESS AND SADDLERY (TRADE CATALOGUE) 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 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

(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.” 16 | Gordon Ray, Art of the French Illustrated Book, 357: “... a turning point in the history of illustration ... an inexhaustible source for other artists as Art Nouveau became the dominant style of the period.” $4000
HISTOIRE DES QUATRE FILS AYDUN

Histoire des Quatre filis Awdoun

Témoin de leurs nobles chevaliers

du temps du Roi Louis le Pieux

à l'époque de la Conquête de la France

par Charlemagne et les Comtes de France

以此为例
(HAMMER, VICTOR) DE QUATUOR EVANGELISTIS. (Lexington: Anvil Press, 1955). 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

(LEFLER, HEINRICH AND JOSEPH URBAN) MUSAEUS, JOHANN KARL AUGUST. DIE BUECHER
DER CHRONIKA DER DREI SCHWESTERN. Berlin: J. A. Stargardt, 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 Lefler 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
Бр. Н. и С. Легат.

Frères N. et S. Légat.
Russian Ballet Caricature. LEGAT, NICOLAI AND SERGEI. IMPERIAL RUSSIAN BALLET IN CARICATURE. St. Petersburg: 1902-1905. Large 4to, handsome and sturdy new clamshell box with gilt-lettered leather spine label. Remarkable collection - complete - of 95 color lithograph plates of dancers, choreographers, musicians and ballet masters of the Imperial Russian Ballet, which is now known as the Mariinsky or Kirov Ballet. Minor toning to plates, which remain bright and attractive. Brief, useful penciled identifying descriptions on versos of plates. Included from another work is a color portrait of ballet critic and author Valerian Svetlov examining a ballerina under a microscope. A double color portrait of the Legat brothers serves as a frontispiece or title page. Nicolai and Sergei Legat were dancers, choreographers, teachers and brilliant caricaturists. As director of the Imperial Ballet School Nicolai taught Mikhail Fokine and Vaslav Nijinsky and later in London, Alexandra Danilova, Anton Dolin and Serge Lifar. Sergei Legat, who also taught Nijinsky, killed himself in 1905. The subjects of their wickedly amusing caricatures include Anna Pavlova, Tamar Karsavina, Michel Fokine, Vera Trefilova, Mathilde Kschessinskaya (lover of the catalogue 34 [17 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.” $12,000
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. 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
Pierre Roche. These are sculptural relief engravings from plaster models, printed with touches of color in a 52 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." $10,000
(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) **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.” $4250
DANCE OF DEATH 58. SATTLER, JOSEPH. EIN MODERNER TOTENTANZ IN 16 BILDERN. Berlin: Stargardt, 1912. Folio, pictorial gray boards with designs on both covers; decorated endpapers. Light spine wear and soiling, still an excellent copy. Second, preferred edition. The images were first exhibited in the 1893 Berlin Salon and first published as photogravures in 1894. The sixteen illustrations here are heliogravures, some colored and some tipped-in. Joseph Sattler 1867-1931) was a German Art Nouveau painter and illustrator. A modern, surreal interpretation of the Dance of Death. $3500

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 38 | Œ Chat Noir’s new venue. Featuring toilet habits, constipation, puns, in-jokes and racial slurs, it is set in a familyrun 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. Cate & Shaw, editors, The Spirit of Montmartre/Cabarets, Humor, and the Avant-Garde, 1875-1905. Grey Art Gallery, Grey Gazette, Vol.2, No.1, 1998. $3500
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 1230. 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; Tweyman, Lithography; or Joan Friedman, Colour Printing in England. $3500

*Pictured here are four of seven panels unfolding to six feet.*
VIDAL, PIERRE. PARIS QUI CRIE. PETITS MÉTIERS. Georges Chamerot pour les Amis du Livre. Paris, 1890. Large 8vo, Pretty contemporary binding by G. Champs of brown levant, gilt. Gilt filet border on covers with gilt rose in corners; spine gilt-lettered with climbing vine and urn design. Original black and gilt wrappers and spine bound in with scenes in color on both covers. Minor marginal spotting. One of only 120 copies. Preface by Henri Beraldi, scholar and the most distinguished book collector of his time. He initiated a series of illustrated books celebrating life and locales in Paris, published in very limited editions. Thirty colored plates and one vignette by Pierre Vidal depicting Parisian peddlers and merchants, each with facing text by various authors, depicting the flower girl, street singer, food and drink vendors, a chair renter for outdoor events, a man who picks up cigar butts, and a ticket scalper. Heinrich Heine wrote that when God became bored in heaven, he looked out on the boulevards of Paris. Vicaire I, 46. $1950

AMERICAN COLOR PLATE BOTANY. TRIMBLE, ISAAC P., M.D. A TREATISE ON THE INSECT ENEMIES OF FRUIT AND FRUIT TREES, WITH NUMEROUS ILLUSTRATIONS DRAWN FROM NATURE BY HOCHESTEIN, 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


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
(WINE) 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. Both small 4to, spiral bound thick wrappers. Fine copies.

A. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1931. Small 4to, spiral bound thick wrappers. About fine. 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 a large star, now spelling out NICOLAS. Color center spread map of France overprinted with the Maison Nicolas star plus two full page stylized drawings of the famous Nicolas bottle man.

B. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1939. Small 4to, spiral bound thick cream wrappers with bold lower case initial n. Layout and typography by Cassandre; full and double page illustrations in color and tint by C. Erickson. About fine. $500, Priced for the pair.
COSTUME OF ROME. COSTUMI DI ROMA E DEI CONTORNI. Illustrated by A. Bertini. Rome, 1846. 42mo (4 ¼”). Bound in concertina style in red boards with matching cardboard slipcase. Some wear to binding and slipcase but sturdy; contents fine. Illustrated by A. Bertini with hand-colored title page vignette and 30 hand-colored illustrations of tradespeople and street performers of Rome. A very charming little souvenir. $575

BARNEY, NATALIE CLIFFORD. *POEMS & POÈMES AUTRE ALLIANCES*. Émile-Paul and George H. Doran, Paris & New York. 1920. 4to. Tan wrappers with printed label on front cover. Short splits at top and bottom of spine. One of 680 numbered copies. Poems in French and English with a thin patterned silk sheet separating them. Natalie Clifford Barney was an expatriate American heiress, poet and muse, a socially prominent lesbian rebel. Her literary salon included Prout, Colette, Gertrude Stein, Ezra Pound, Djuna Barnes, and Romaine Brooks. $250

(Pissarro, Lucien.) FLAUBERT, GUSTAVE. UN COEUR SIMPLE. Eragny Press for H, pacon & Ricketts. London, 1901. 12mo. Linen spine and blue paper-covered boards, printed paper label on front cover. Foxing to front and rear blank pages and half-inch abrasion to edge of front cover.

One of 226 copies printed in Vale type on Arnold handmade paper with wood-engraved frontispiece, borders and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro. $450
CANDY BOXES) LA MARQUISE DE SÉVIGNÉ CHOCOLATS ET CONFISERIES DE LUXE. 1936. Tall 8vo, plastic ring binding on glossy coated paper covers with gorgeous design of an ocean liner and a Roman sailing ship with oars in royal blue, midnight blue, red, white and gold. Fine. A splendid Draeger production in their "reliure plastique" style. With 34 pages of lavish containers for candy with interleaved descriptions and prices printed on matte paper, one-third the size of the illustrated pages. Inventively designed containers in metals, wood, crystal, lacquer, crocodile and porcelain in the shape of jardinières, cigarette boxes, books, a tea service, sugar bowls, dog and so on. One box represents the ship "Normandie". Center fold and several plates of the candies in color. $950
DELAUNAY, ROBERT. *LES TOURS ÉIFFEL DE ROBERT DELAUNAY. POÈMES INÉDITS (PAR) APOLLINAIRE, ARAGON, ARP, ANDRÉ BRETON, CENDRARS, RENÉ CREVEL, DELTEIL, SOUPAULT, TZARA. PRÉFACE DE JEAN CASSOU.* Paris and Brussels: Jacques Damase Gallery (1974). Tall narrow 4to, pictorial cream wrappers with image of the Tower in red. Fine in original black clamshell box with image in red and white.

One of 150 copies on Arches of the deluxe edition with a reimpression of an original Delaunay copper engraving signed in pencil by Sonia Delaunay and with pencil notation “E a Bat” (Épreuve d’Artiste Bon à Tirer). There were also 1000 ordinary copies. A stylish celebration of Delaunay’s iconic Eiffel Tower project, published posthumously, with numerous illustrations, poems and other texts by contemporaries and colleagues, many previously unpublished. With 68 pages in unsewn gatherings as issued. Interior royal blue wrappers for the text and for the original engraving. $1250
(CIZEK, FRANZ) ROCHOWANSKI, L. W. DIE WIENER JUGENDSKUNST. FRANZ CIZEK UN SEINE PFLEGESTÄTTE. Wilhelm Frick, Vienna. 1946. Narrow 8vo. Very Good. Orange cloth spine and gray boards. Second edition, expanded. With 102 pages and 69 illustrations of which 13 are in color. Franz Cizek was an Austrian painter, colleague of the Vienna Secessionists, and art educator whose Juvenile Art Class was legendary. His goal was to release and encourage children's inherent creativity. $100