

ALAN FOLJAMBE, BOOKSELLER

KINGSTON, ONTARIO

CATALOGUE #2 - 2020 19th & 20th CENTURY ILLUSTRATED BOOKS

Please phone or email for more information about any item, or to be added to the mailing list for future catalogues.

All prices are in Canadian dollars; 5% GST will be added for sales made within Canada.

Standard terms are offered for ABAC/ILAB members.

Prices are based on precedent, subject matter, visual appeal, condition, and rarity.

I buy rare and antiquarian illustrated books. Please contact me if you are interested in selling a few books or an entire library. I also buy antique bookbinding and letterpress equipment, wood and metal type, and related items.

Visit me at the Toronto Antiquarian Book Fair: November 6-8 at the Art Gallery of Ontario.

Alan Foljambe
139 Herchmer Crescent
Kingston, ON
K7M 2W1

tel: 613-545-1717
cell: 613-840-5462
email: afoljambe@gmail.com



OSTEOGRAPHIA OR THE ANATOMY OF THE BONES

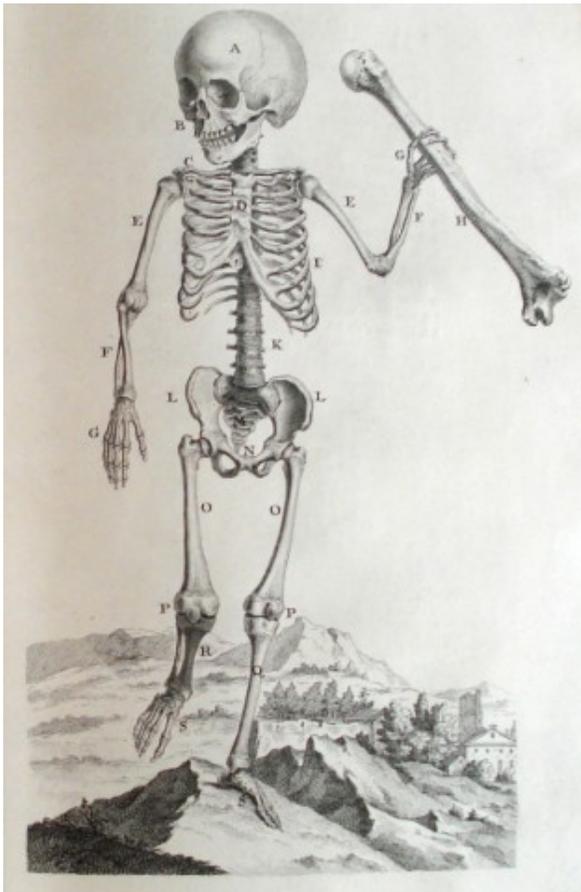
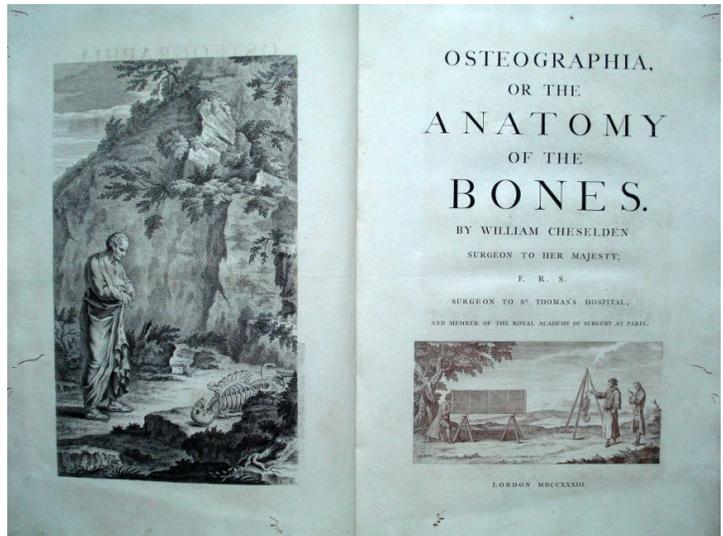
WILLIAM CHESELDEN

London: Published by the author, 1733

\$7,250

First edition. Hardcover in brown leather, 20 1/2" x 14". 52 pages of text including 10 full page plates and numerous in-text engravings of animal skeletons, followed by 56 plates with text on verso. This copy lacks the second set of 56 plates before letters. Wear to exterior hinges and a few dings to boards, lacking headband. A few wormholes to first several pages.

"The *Osteographia* of William Cheselden (1688–1752) is universally recognized as one of the most important and beautiful books in the British anatomical tradition." [Neher, "The Truth About Our Bones," *Medical History*, 2010].



"Cheselden's idea in publishing the *Osteographia* was to produce an atlas of osteology in which the emphasis was on accuracy of reproduction and towards this end he spared neither trouble nor expense. To ensure the drawings were as accurate as possible they were done by means of a camera obscura and a vignette on the title page shows this apparatus in use." [Russell, *Bulletin of the History of Medicine*, 1954].

"This work, with its magnificent plates depicting the human skeleton, separate and articulated, still ranks among the best osteographic atlases. It shows normal adult, fetal, and some pathological bones with great accuracy and artistry." [Heirs of Hippocrates].

Published in an edition of 300, of which many copies were broken up before being bound, to be sold as individual plates due to poor sales of the book. Thus, rare.

Garrison-Morton 395; Heirs of Hippocrates 814.

Eighteenth century herbal with hundreds of woodcut illustrations

NEU VOLLKOMMEN KRÄUTER-BUCH

D. JACOBI THEODORI TABERNÆMONTANI [TABERNAEMONTANUS]

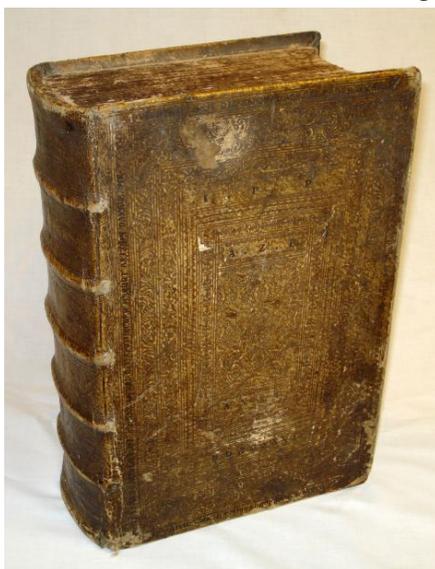
Basel: Johann Ludwig Königs, 1731

\$1,900

Hardcover in heavily blindstamped leather, 15" x 10", 1529 pages plus 90 page multilingual index. Text in German blackletter. Illustrated with many hundreds of woodcut illustrations. Two volumes bound in one, consecutively paged with title pages at beginning and at page 663. The pictorial title page and the woodcuts on pages up to page 51 and on page 665 following the second title page have been somewhat crudely hand coloured.

First three pages repaired and reinforced with Japanese paper. Lacking final seven pages of index. Internal hinges open, lacking free endpapers at front and back. Scattered browning within text block.

Jakob Theodore Tabernaemontanus (c. 1525-1590) was known as "the father of German botany". In 1545 he was mentioned as a student of Hieronymus Bocks. In 1549 he was the private doctor to Count Philipp III of Nassau-Saarbrücken-Weilbrüg and from 1562 he



studied in Heidelberg. In 1564 he worked as the private doctor of the bishop of Speyer, Marquard von Hattstein, and later as town physician in the independent city of Worms.

The Neu Vollkommen Kräuter-buch, first published in 1588, includes over 2300 woodcut illustrations.

Tabernaemontanus worked on it throughout his life. This work is distinguished from that of his predecessors by the superior quality of its woodcuts and its accurate descriptions. Medical information assumed a role equal to that of botanical description. The work was reprinted in numerous editions until the 18th century.

TABLEAUX VIVANTS

SONIA DELAUNAY

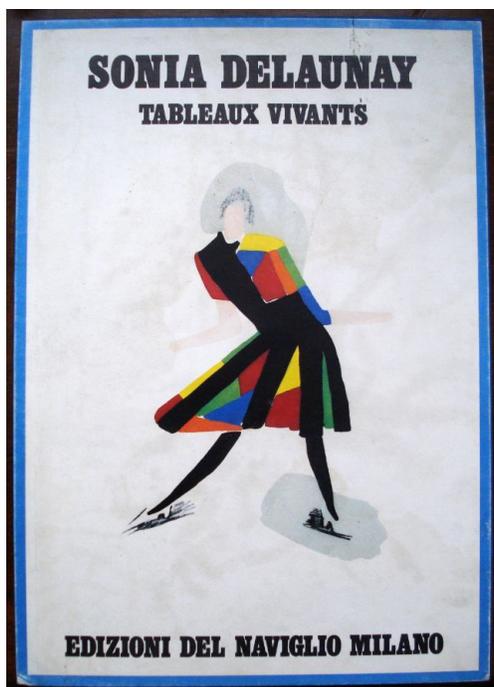
Milano: Naviglio, 1969

\$4,500

Accordion book featuring 27 pochoir fashion plates. French text by Guillaume Apollinaire, Blaise Cendrars, and Jacques Damase. Number 477 of a limited edition of 500. Printed in Paris at Jacomet (illustrations) and Hofer (text).

A few minor flaws to exterior, one plate slightly wavy, remainder of text block fine.

Tableaux Vivants showcases the geometric modernism for which Sonia Delaunay was famous, within the context of fashion design. "Sonia melded Russian folk-craft with Parisian avant garde, and anticipated the experiments with colour and shape that would become the Delaunay hallmark style, *simultané*." (Guardian, 27.March.2015).



Sonia Delaunay (1885-1979) was a prominent figure in the Parisian avant-garde for decades. She worked in paint, needlework, fashion, and applied arts, and helped to break down the barriers between the worlds of craft and fine art.

Since its publication in 1969, many copies of this book have been broken up due to the visual appeal and "frameability" of the plates. Individual plates are commonly found in auctions and on the market, but the complete book has become scarce.

GRAINS DE POIVRE

FRANZ TOUSSAINT, ILLUSTRATED BY JANINE AGHION

Paris: André Delpeuch, 1927

\$1,200

10 pochoir plates, 2 monochrome and 8 polychrome, plus 22 in-text monochrome illustrations. Text in French.

Hardcover, bound in marbled boards, with original wraps bound in at back. Light wear along edges of boards, text block and all plates fine.

Franz Toussaint (1879-1955) was a French writer, orientalist, and screenwriter, as well as a translator from Arabic, Persian, Sanskrit, and Japanese. He is best known for his translation of the Rubaiyat of Omar Khayyam.

Janine Aghion was a French painter and illustrator who worked primarily for Paul Poiret in the Atelier Martine.

Aghion, along with Guy-Pierre Fauconnet, created the costumes for the famed Negro Festival, organized by Paul Guillaume at the Comédie des Champs-Élysées on June 10, 1919.

Grains de Poivre exhibits Aghion's use of strong colors and geometrically modified human figures to emphasize the exoticism of Toussaint's writing. The two artists succeed in creating the unity of form and content that is the defining feature of a well designed book.



THE HISTORY OF REYNARD THE FOXE

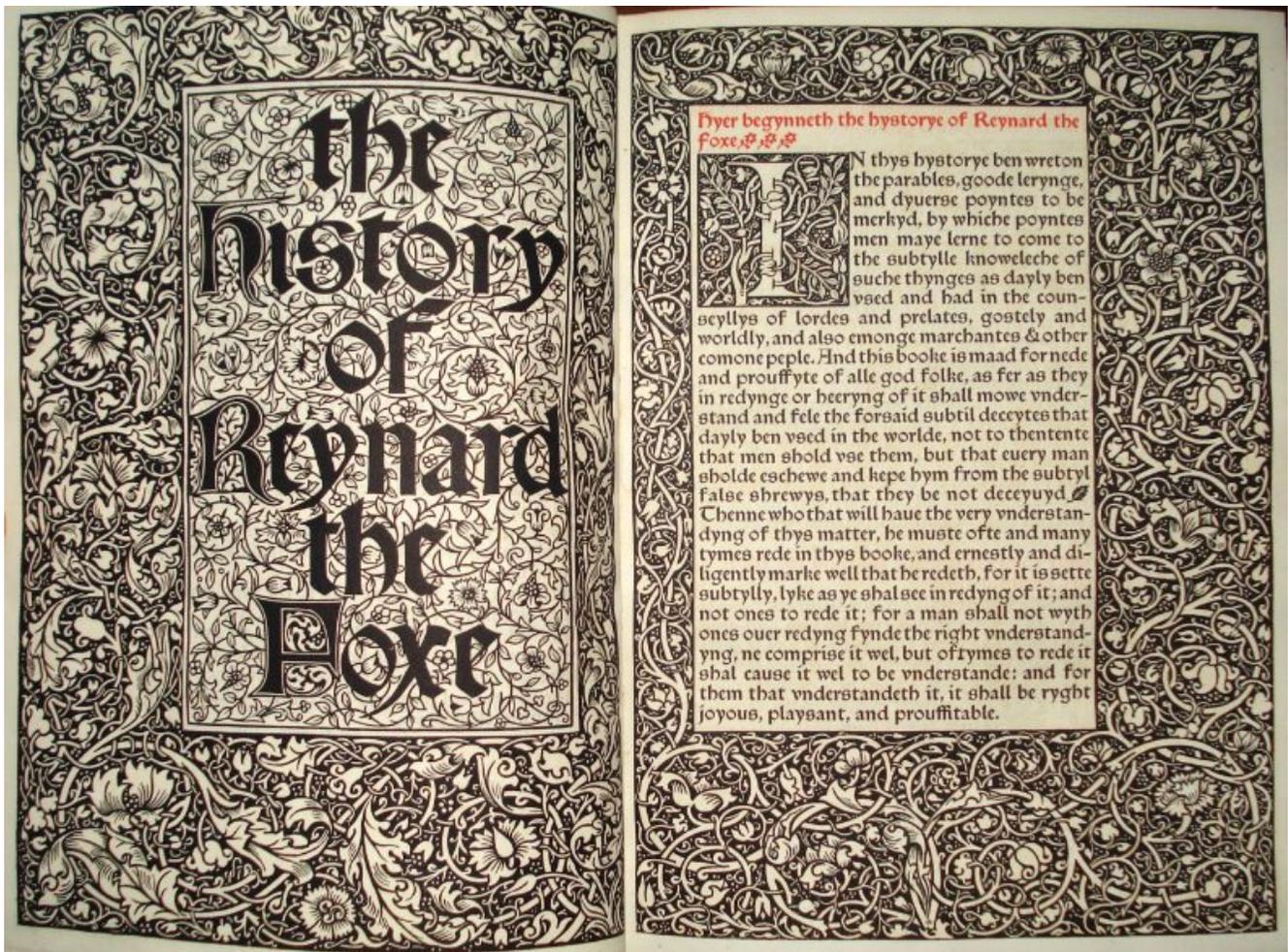
WILLIAM CAXTON

Hammersmith: The Kelmscott Press, 1892

\$9,500

The ninth production from William Morris's famed "little typographic adventure," the Kelmscott Press. Published in the second year of the press's existence, *Reynard the Foxe* is a beautiful example of Morris's attempt to reintegrate beauty and function within the realm of literature. The title page displays the spectacular black and white contrast effects for which Morris was famous. Completed in December 1892. One of 300 copies printed on handmade paper, from an edition of 310 (ten further copies were printed on vellum).

Bound in the original vellum with six ribbon ties, two of which are broken off. Text block fine, many pages still uncut [Peterson A10].



OF THE FRIENDSHIP OF AMIS AND AMILE

Hammersmith: The Kelmscott Press, 1894

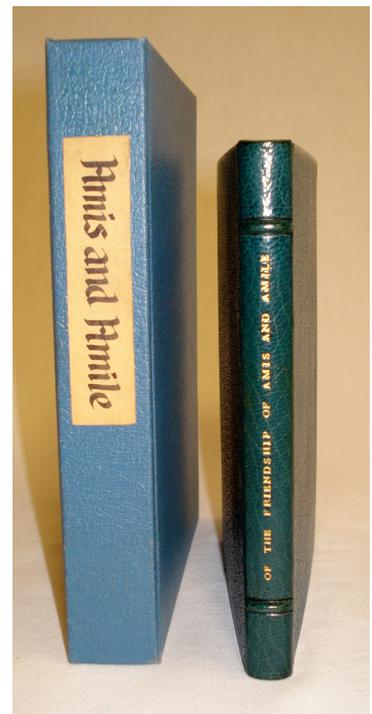
\$2,000

One of the smaller books to come out of the Kelmscott Press, *Amis and Amile* is an example of William Morris's ongoing interest in romance, myth, and medieval tales.

“Done out of the ancient french into English, by William Morris, and printed by the said William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the County of Middlesex; finished on the 13th day of March, of the year 1894.”

Rebound in dark blue leather with gilt title and two raised bands to spine, housed in a custom clamshell box with calligraphy spine label. Original wraps bound in at back [Peterson A23].

“Influenced not only by his political commitments and Socialist beliefs, but also, perhaps even primarily, by an innate generosity and desire to share beauty with those around him, Morris committed himself to a path of art which emphasized participation and fraternity over genius and personal expression. The Kelmscott Press was his final, and perhaps his finest, effort to leave a world infused with art as his legacy” [Arcadia 2003].



LES DOUZE EMOIS

LOUTTRE B

Paris: Louttre B, 1979

\$2,200

Twelve intaglio prints on Velin d'Arches with 12 accompanying engraved calendar pages. Unbound, housed in a clamshell box. Number 56 of an edition of 90, pencil signed by the artist. Rare.

Louttre B [Marc-Antoine Louttre, 1926-2012] was born in Paris to a family of artists, which included his father, the well-known painter and printmaker Rober Bissière (1888-1964). His early training included working with his father at the workshops of the painter Alfred Manessier and the sculptor Etienne Martin. In 1938, Louttre B left Paris for Boissière, remaining there until 1949 when he returned to Paris. His earliest paintings date from 1942 and his work was included in an exhibition in Paris at Galerie de France in 1944. At the time he was using the name Antoine Bissière. Louttre B began work in engraving in 1960, studying with Marcel Fiorini and experimenting with combining copper plates with woodblocks for a sculptural effect. The following year Louttre B won the second Biennale in Paris.

Returning to Boissière in 1962, he began to create more representational work. He also began to sign his name using his father's nickname for him, "Louttre" (Otter) in order to differentiate his work from his father's. He created over 400 prints, as well as working in sand painting, stained glass, sculpture, tapestry, design, and book illustration. His work

was included in exhibitions all over the world and held in several important collections, including the Musée des Beaux-arts in Bordeaux. Louttre B died in France on April 6, 2012.



LES TRES RICHES HEURES DE LOUTTRE B

Paris: Louttre B, 1985

\$1,600

Twelve intaglio engravings with accompanying engraved text pages. Number 2 of a limited edition of 90, of which numbers 2 through 13 are printed on Auvergne Richard de Bas. Unbound in plain brown paper cover, housed in burlap box. Area of wear at corner of box, pages as new. Rare.

A beautiful homage to the famed medieval book of hours "Les Tres Riches Heures de Jean Duc de Berry", which was created in the early 1500s. Louttre B utilizes a similar layout and colour scheme, emphasizing in particular the aquamarine that is prominent in the original work. He updates the work by integrating machines and activities of the modern world.

Louttre B (1926-2012), born Marc-Antoine Bissière, was a prolific and eclectic French artist, working in the fields of painting, engraving, stained glass, and sculpture. His work reflects an appreciation of colour, dream landscapes, and rural domesticity.



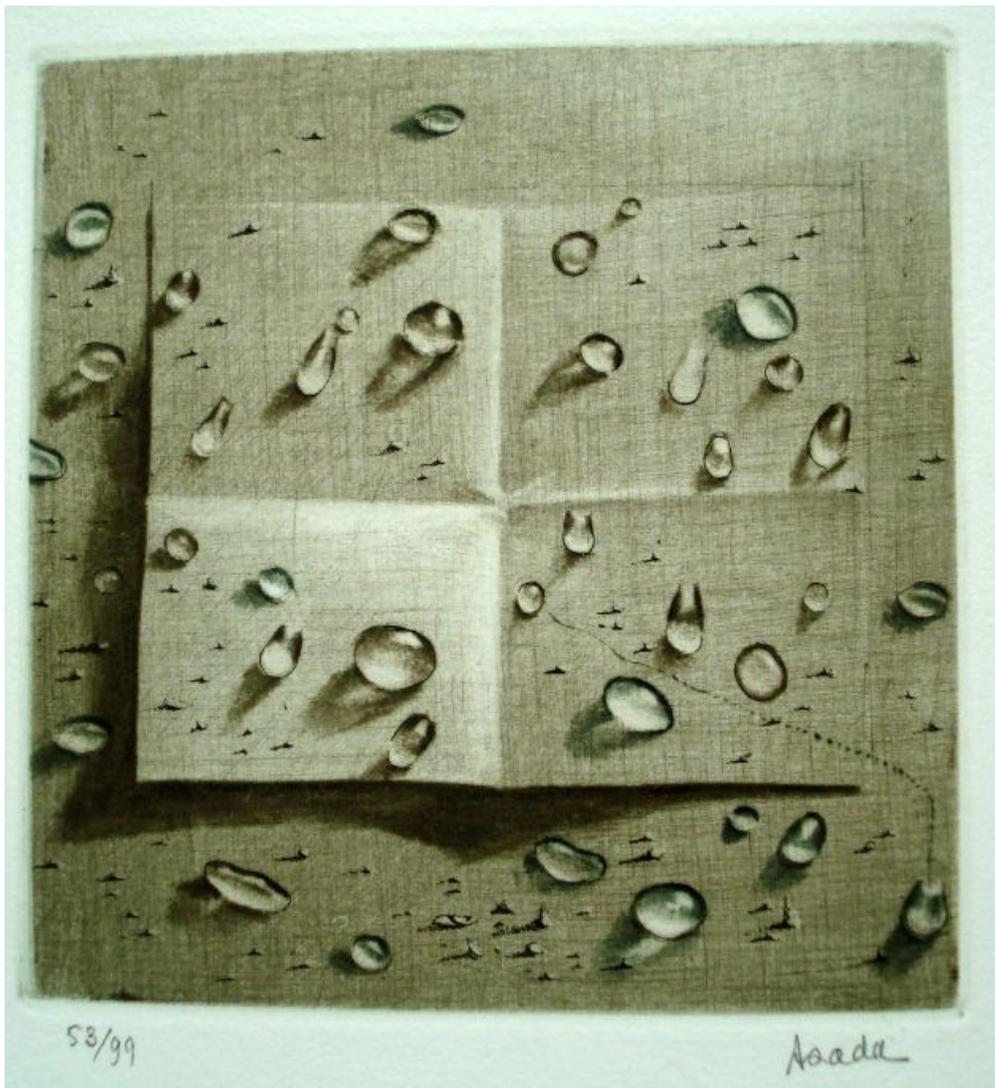
HISTOIRE DE L'EAU

HIROSHI ASADA

Paris: Michèle Broutta, 1980

\$460

Ten colour copperplate engravings, each numbered and signed in pencil by the artist.
Number 53 of a limited edition of 99. Unbound, housed in green silk portfolio. Text in French.
Scarce.



“Cet album intitulé *Histoire de l'eau* (format 33 x 33 cm), est illustré par Hiroshi Asada de 10 gravures originales en couleurs sur cuivre tirées sur les presses de l'atelier taille-douce à Issy-les-Moulineaux par Patrick Degouy, précédées d'un texte inédit de René Passeron composé en Imprint et imprimé sur les presses de Robert Blanchet à Boulogne-sur-Seine.”

SPENSER'S FAERIE QUEENE
ILLUSTRATED BY WALTER CRANE
London: George Allen, 1894
\$1,350

Nineteen parts in the original wraps. 85 full-page woodcuts and many in-text woodcut decorations by Walter Crane. Printed on handmade paper.

Originally published with wraps extending beyond the text block. Wraps have been trimmed back to text block and backed, and all spines have been replaced. Wraps showing wear and darkening. Text blocks mostly fine; most pages remain uncut.

Housed in two custom clamshell boxes.



Excerpt from *The Spenser Encyclopedia* (p. 389):

“In 1897, J.M. Dent published a two-volume *Faerie Queene* with 26 black-and-white illustrations by Louis Fairfax-Muckley. This edition, however, pales before that published by George Allen (London 1894-7), which was edited by T.J. Wise and profusely illustrated with 88 frontispieces, 55 tailpieces, 7 half titles, and 7 title pages by Walter Crane. Issued in unbound fascicles so that collectors might bind their volumes to suit their tastes, the Wise-Crane *Faerie Queene* stands as the most ambitious single effort to offer visual commentary on Spenser's allegory. These illustrations are a fitting climax to the interest in Spenser generated by the gothic revival.”



Held as one of the most beautiful works of the late 19th century arts and crafts movement, Walter Crane's edition of Spenser's masterpiece was printed in a limited run of 1,000 copies. It is one of the most highly praised and sought-after works in fine printing history.

Most copies bound in six hardcover volumes; very rare in original wraps.

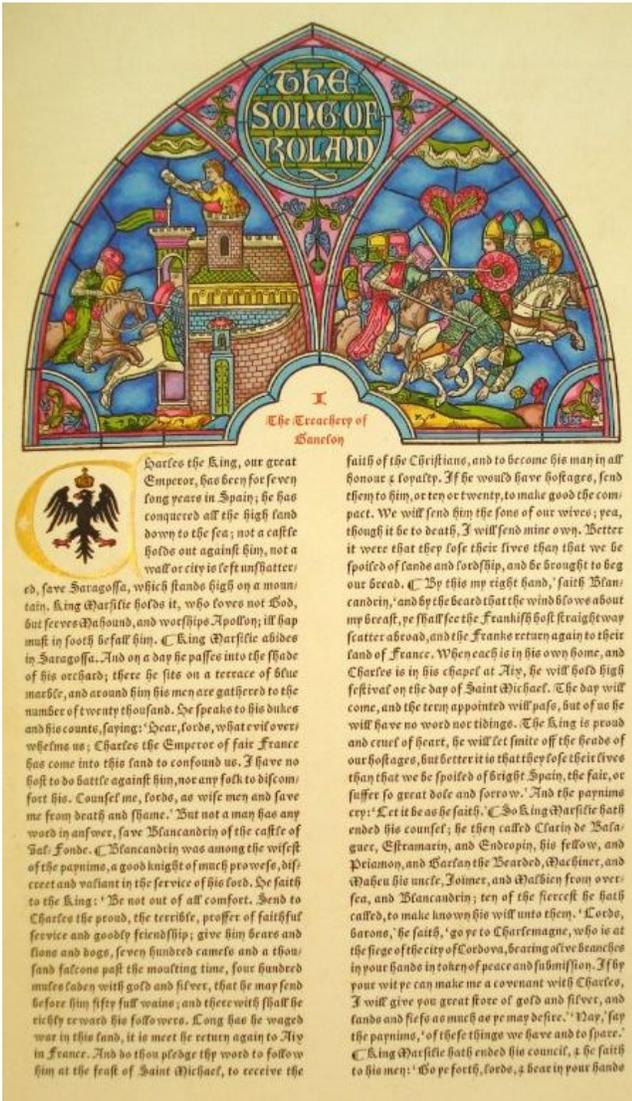
SCARCE BRUCE ROGERS DESIGNED BOOK
THE SONG OF ROLAND

Cambridge: The Riverside Press, 1906
\$3,500

Number xx of 220 copies on American handmade paper. Set in French lettre bâtarde and civilité types and hand printed in black, red, blue, and golden brown; opening initial printed in gold.

11.5" x 17.5". xxxiv double-column pages. Seven hand-coloured illustrations in the style of stained glass windows. Bound in quarter vellum with fleur-de-lis patterned boards and vellum tips.

Bruce Rogers (1870-1957) was one of the great book designers of the twentieth century. He began working at the Riverside Press in 1895. In 1900, a Department of Special Bookmaking was created for the production of fine press editions, with Rogers in charge. He designed more than four hundred books during his career. Of those, he chose thirty (Roger's Thirty), at the request of an interviewer, that he considered successful book works. *The Song of Roland* was one of his choices.



The Song of Roland is a French epic dating from about 1100 CE. It recounts the chivalric and heroic deeds of Charlemagne, based on the battle of Roncevaux. The epic is considered the first masterpiece of literature in the French vernacular, written as a medieval *chanson de geste* (song of deeds) in four thousand lines. It was not translated into English until the late 19th century. This edition was translated from Old French by Isabel Butler.

Seven illustrations derived from the compartments of the window of Charlemagne in the Cathedral de Chartres depict events in the legend of Roland. Five roundels are placed throughout the text.

Some browning to boards, surface damage to fleur de lis paper, and general light aging. Overall very good condition. A scarce example of American fine printing history.

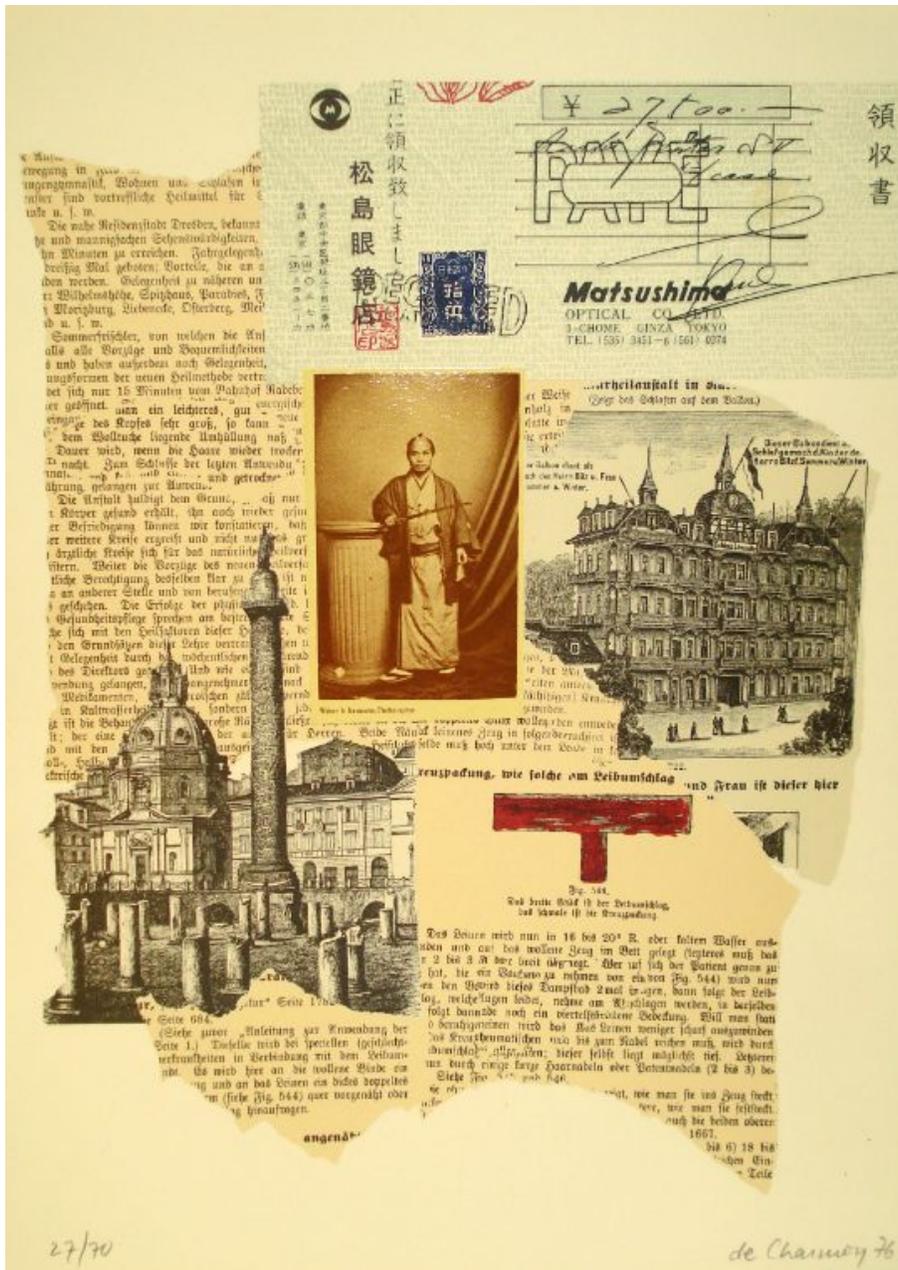
5 RELIQUAIRES / 5 RELIQUAIRES

COZETTE DE CHARMOY

London: Coriander Studio, 1976

\$350

Unbound portfolio containing title page, text page, and five pencil signed and numbered silkscreens, each in an acetate folder. Number 27 of a limited edition of 70. Rare.



1. un japonais en Europe
2. assumption de Fuji
3. un été à Messina
4. jeux
5. l'année philatélique du nez

Cozette de Charmoy (born 1939) is a British / Canadian artist and poet.

“Cozette de Charmoy abolishes the boundaries between the plastic and the poetic. In the protest atmosphere of the 1960s, she joined the cosmopolitan circles of visual and sound poetry which, stimulated by Fluxus, explored the Terra Incognita of the artistic world. Everything became possible simultaneously. Her textual and plastic elements overlap one another, each becoming, in the collage, an element of the other: a proposition not of truth, but of possibility, like a two-way rebus, ironic and irrationally logical.” [Despalles].

BAJ: THE BIGGEST ART BOOK IN THE WORLD

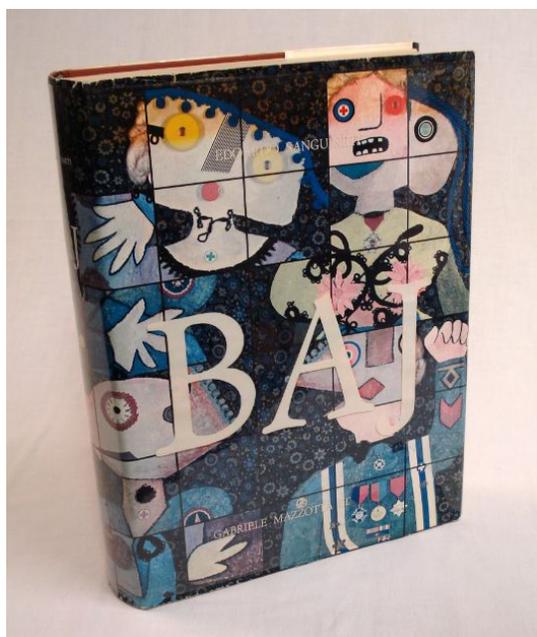
ENRICO BAJ AND EDOARDO SANGUINETI

Milan: Mazzotta, 1968

\$950

Limited edition, no. 243 of 400 copies, signed by the artist. Publisher's tan boards in dust jacket illustrated by Baj and clear wrapper printed in white. 13 x 9 3/8 inches (33 x 24 cm). Rare.

10 tipped-in plates, 12 wooden cubes with a section of a print by Baj on each side, which can be arranged to re-create the prints or to create new prints in the style of Baj. Light edgewear to jacket, small area of loss to clear wrapper, one or two stray marks to front free endpaper.



With text by famed 20th-century poet Edoardo Sanguineti. Instructions before the printed cubes read: "Do It Baj Yourself: Today's Real Cubism."

Born in Milan on 31st October 1924, Enrico Baj was one of the most important contemporary Italian artists. Playing a leading role in the Fifties and Sixties avant-garde alongside Fontana, Jorn, Manzoni and Klein, Baj established close ties with Max Ernst, Marcel Duchamp, E. L. T. Mesens, and other artists of the Cobra group, and with New Realism, Surrealism and Pataphysics.

MEN'S LIVES: PHOTOGRAPHS :
THE SURFMEN & BAYMEN OF THE SOUTH FORK

PETER MATTHIESSEN

New York: The Rock Foundation, 1986

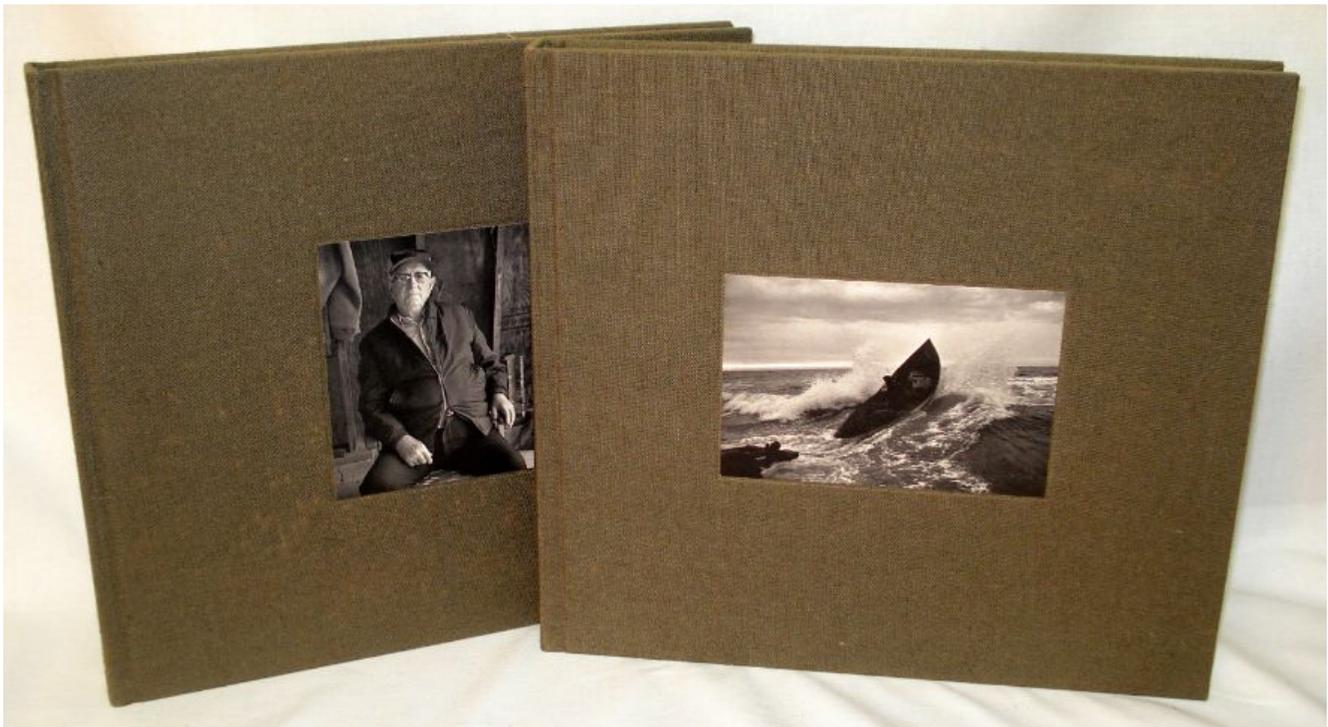
\$260

Signed by Peter Matthiessen on title page. Number 251 of a limited edition of 500. Two hardcover volumes in clamshell case, accompanied by an original print of a beached whale signed by Lynn Johnson. Profusely illustrated with black and white photographs by a variety of photographers.

“An eloquent portrayal of a disappearing way of life of the Long Island fishermen whose voices – humorous, bitter, and bewildered – are as clear as the threatened beauty of their once quiet shore” - goodreads.com

Peter Matthiessen (1927-2014) was an American writer, explorer, environmentalist, Zen Buddhist, co-founder of the legendary literary journal *The Paris Review*, and the author of many books including *Wildlife in America*, *The Snow Leopard*, and *Killing Mr. Watson*,

Lynn Johnson is an American photographer whose work has appeared in *Life*, *Sports Illustrated*, *National Geographic*, and many other publications.



L'EVENTAIL

OCTAVE UZANNE

ILLUSTRATED BY PAUL AVRIL

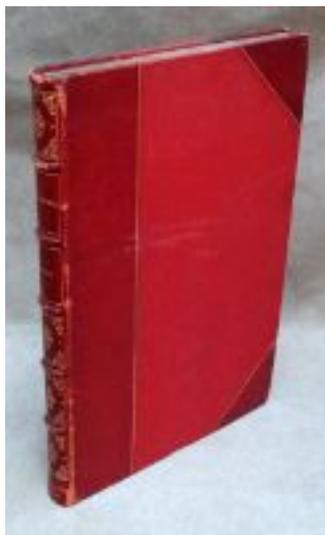
Paris: A. Quantin, 1882

\$150

In red boards with red leather corners and spine, accented with gilt rules. Eclectically illustrated on each page by Paul Avril. Top edges gilt, sides and bottom untrimmed. Text in French. A fin-de-siècle celebration of women and their fans. Very slight wear to several points on leather corners and spine, text block as new.

“In the last half of the nineteenth century, the folding fan was phenomenally popular in France. The accessory was a ubiquitous

component of women’s dress, yet it also attracted the attention of some prominent collectors and Orientalists as well as acquiring an importance in the art and literature of the period. In many plastic works and literary texts devoted to it, the fan retains a link with femininity, and particularly with feminine sexuality, even as its identity as an art object is emphasized. Octave Uzanne’s *L’Éventail* (1882), a self-professed literary history of the fan, exemplifies this dualistic treatment as it presents the fan both as a titillating intimate companion of women and as a literary and (although to a lesser extent) art historical subject.” [Edgington, 2013]



“Octave Uzanne (1852-1931) was a French writer and bibliophile. Editor of several journals, such as *Le livre*, and founder of bibliophile societies that published illustrated books, he was also a prolific author who specialized in the art of making beautiful. Uzanne is now an obscure literary figure, remembered if at all as the author of a short story called “The End of Books” (1895), which foresaw how new technologies might result in such inventions as the audiobook. Yet he also produced a rich, albeit still neglected, body of work that helped to provoke discussion of fashion and femininity in fin-de-siècle France.” [Steele, 2006]



PHILI, OU PAR-DELÀ LE BIEN ET LE MAL

ABEL HERMANT

ILLUSTRATIONS BY UMBERTO BRUNELLESCHI

Paris: Édition de la Guirlande, 1921

\$2,800

Number 161 of a limited edition of 275, printed on Papier Vergé d'Arches.

105 illustrations by Brunelleschi, including 12 full page plates. Heavy wear to hinges, scattered offsetting.

Umberto Brunelleschi (1879-1949) was an Italian artist. He was born in Montemurlo, Italy, studied at the Accademia delle Belle Arti in Florence and moved to Paris in 1900, where he established himself as a printer, book illustrator, and set and costume designer. He was a contributor to many



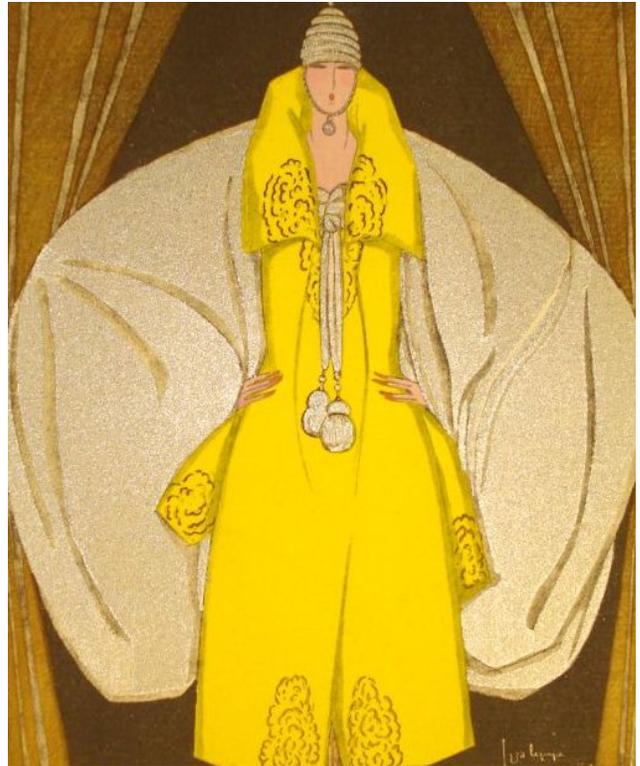
of the deluxe French fashion publications, including *Journal des Dames et Des Modes*, *La Vie Parisienne*, *Gazette du Bon Ton* and *Les Feuilles d'Art*. His illustrated books include Voltaire (*Candide*, 1933), Charles Perrault (*Contes du temps jadis*, 1912), Musset (*La Nuit Vénitienne*), Goethe, Diderot (*Les Bijoux indiscrets*, etc.), *Les Masques et les personnages de la Comédie Italienne*, 1914; *Phili ou Par dela le Bien et le Mal*, 1921; *Le Radjah de Mazulipatam*, 1925; *Le Malheureux Petit Voyage*, 1926; and *Les Aventures de Roi Pausole*, 1930.

Collection de 201 Planches en Couleurs
LE BON TON D'APRES GUERRE
(ART – MODES – FRIVOLITÉS)

Paris: Dourbon-Ainé, 1922
\$7,500

Illustrations by George Barbier, Benito, R. Bonfils, B. Boutet de Monvel, P. Brissaud, J.-G. Domergue, Drian, Iacovleff, Chas Laborde, Llano-Florez, G. Lepape, Charles Martin, André Marty, P. Mourgue, Siméon, Zenker, Zyg-Brunner, etc., etc.

201 original prints from *La Gazette du Bon Ton*, 1920-1922. *La Gazette du Bon Ton* was one of the most attractive and influential fashion magazines, of the early 20th century, featuring the talents of French artists and other contributors from the burgeoning Art Deco movement. It appeared until 1925, with a hiatus from 1915 to 1920. It consisted of 69 issues printed in only 2,000 copies each and notably illustrated with 573 color plates of the great designers. From the start, this sumptuous publication “was aimed at bibliophiles and fashionable society,” and was printed on fine vergé paper. The prints were made using stencils, heightened in colors, some highlighted in gold or palladium.



The plates put the spotlight on, and celebrate, dresses by seven designers of the age: Lanvin, Doeuillet, Paquin, Poiret, Worth, Vionnet and Doucet. The designers provided exclusive models for each issue.

Combining aesthetic demands with the physical whole, *La Gazette du Bon Ton* brought together the great talents of the artistic, literary, and fashion worlds, presenting a completely new image of women: slender, independent and daring, which was shared by the new generation of designers, including Coco Chanel, Jean Patou, and Marcel Rochas.

STEREOSCOPIC ATLAS OF ANATOMY: HEAD AND NECK

Meadville, PA: Keystone View Co., 1929

\$480

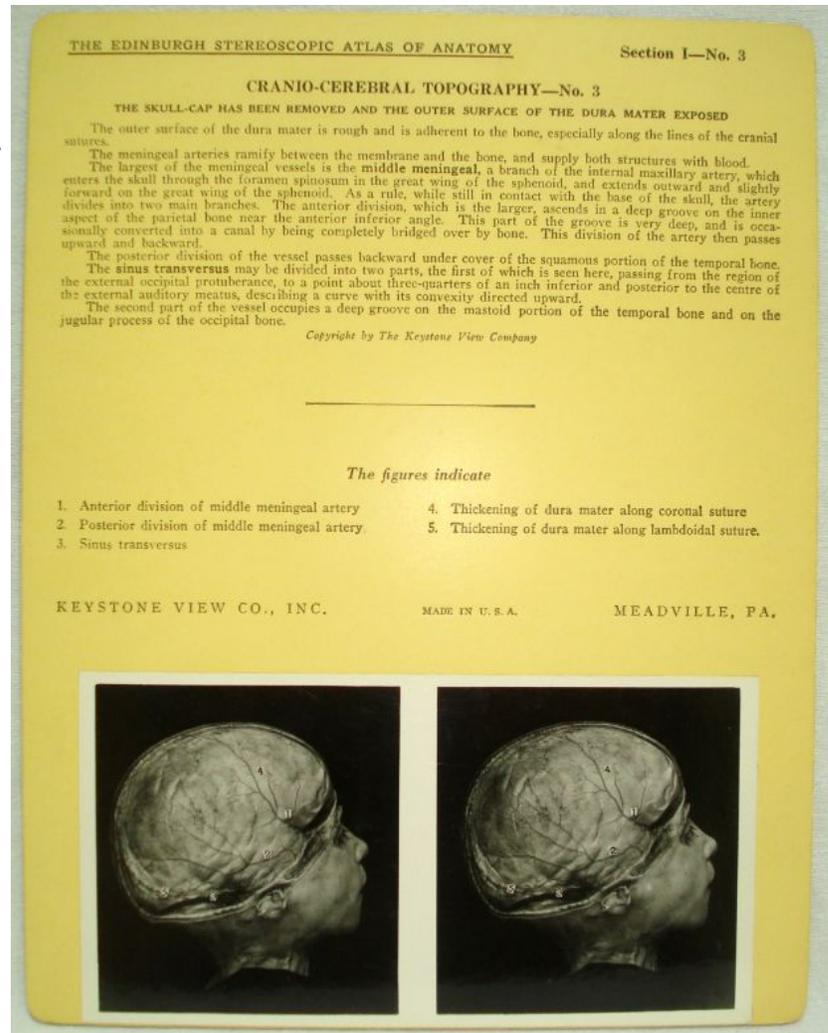
136 black and white stereoscopic images mounted on card, held in four book-style boxes. Images are 2 7/8" x 2 5/8" (each side); cards are 9" x 7".

I: Cranio-Cerebral Topography;
II: Nose & Throat;
III: Internal Anatomy of the Face;
IV: Temporal Bone and Ear.

Wear and chipping to exterior of cases; cards as new. A scarce complete set.

A diagnostic tool from long before the days of computers and MRIs. The stereoscope, now seen as an archaic curiosity for viewing old tourist scenes, was in earlier times a useful medical tool that afforded doctors a more accurate view of medical conditions than could be gained from two dimensional photographs. Keystone published many of these medical sets, in addition to their more widely known collections of natural scenes and landscapes.

These images can still be used as part of a medical education, in addition to holding a certain ghoulish appeal due to their vintage depiction of anatomy.



YTWOK

GAYLORD SCHANILEC

Stockholm, WI: Midnight Paper Sales, 1999

\$260

“A chronological miscellany of images engraved in wood by Gaylord Schanilec for books during the second millennium including the first and last.”

Illustrated with 10 woodcuts. Limited edition of 99, printed, bound in patterned paper with fabric spine, and pencil signed by Schanilec.



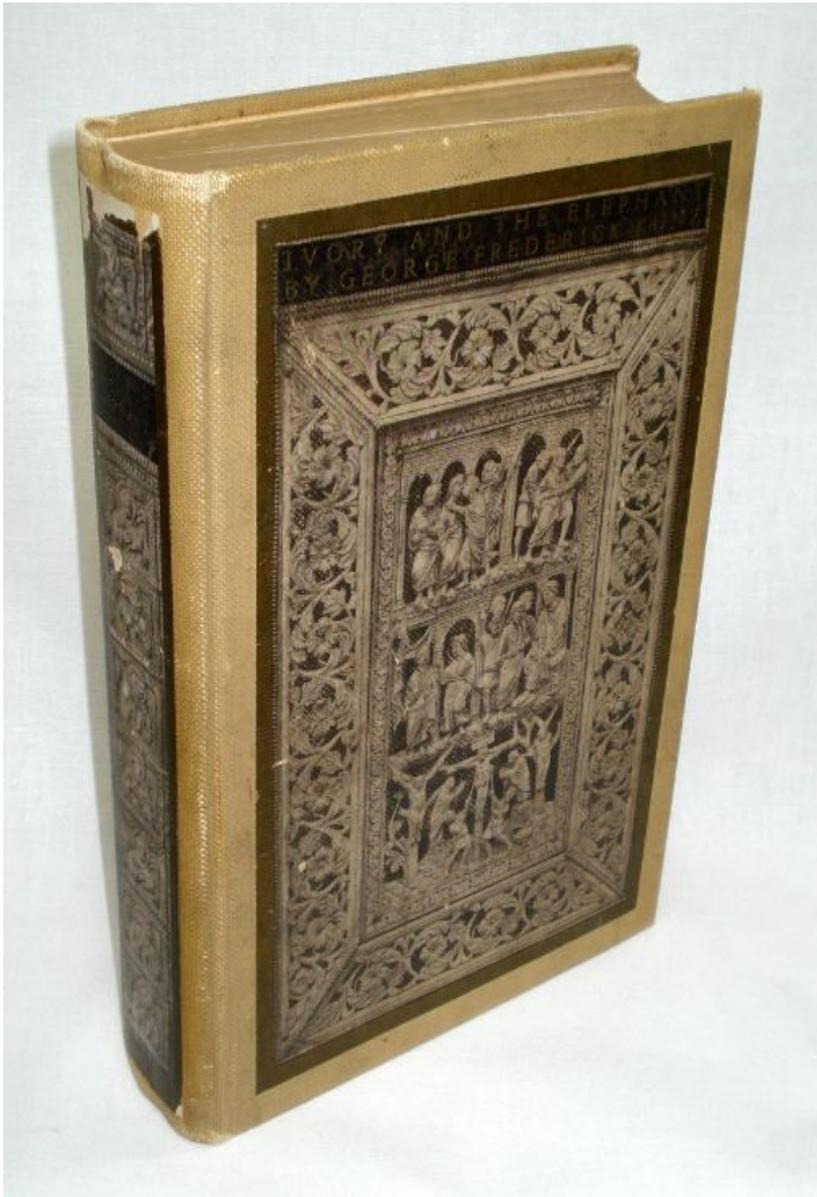
Gaylord Schanilec (b. 1955) is a master fine printer and wood engraver. Under his imprint, Midnight Paper Sales, he has produced over forty limited edition books that are often inspired by historical texts, his rural Wisconsin surroundings, and poetry. His books are typically made with movable type on a printing press with production methods dating back to Johannes Gutenberg, who invented letterpress printing in the 1440s. Schanilec won the prestigious Gregynog Prize for “*Sylvae*,” a survey of the trees on his 27-acre property in Wisconsin in which impressions of their wood grains were imprinted directly onto the paper.

IVORY AND THE ELEPHANT IN ART, IN ARCHAEOLOGY, AND IN SCIENCE

GEORGE FREDERICK KUNZ

New York: Doubleday, 1916

\$450



Hardcover in brown boards with applied paper labels to upper boards and spine. Extensively illustrated in black and white. Several chips to spine label, wear to interior hinges, bookplate of Dorothy and Willard Straight. Pages remain uncut after over 100 years.

“The reader will find in the book, and in the various special authorities whom he cites, the most complete account at present available of what is known of the evolution of the elephant.” [W.D. Matthew, “Kunz on Ivory and the Elephant,” *The American Museum Journal*, Vol. XVI, No. 8, December 1916, p. 485]

A relic from an era before the widespread realization of what human thirst for ivory would do to elephant populations worldwide. An unwitting cautionary tale.

“Data regarding the history of man's knowledge of the elephant, and of the methods followed by the elephant hunters of various times and lands, will better enable us to realize the fact that we owe our pleasure in viewing some masterpiece of ivory carving not only to the artist's skill, but also to the arduous and often perilous task of the elephant hunter whose activities have supplied the beautiful pearl of the forest.” [from the introduction]

OBSERVATIONS ON THE THEORY AND PRACTICE OF LANDSCAPE GARDENING. INCLUDING SOME REMARKS ON GRECIAN AND GOTHIC ARCHITECTURE

HUMPHRY REPTON

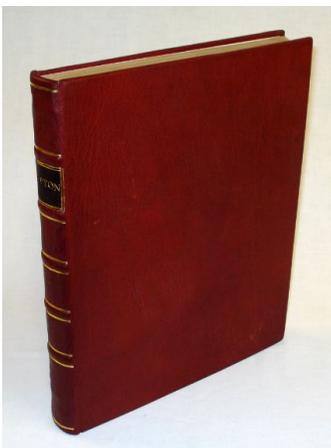
London: J. Taylor, 1803

\$9,600

Bound in maroon leather with new endpapers. Extensively illustrated as follows: [1] black and white frontispiece portrait; [30] in-text black and white illustrations, of which [2] with overlays; [1] in-text colour illustration, hand-tinted, of a colour wheel with primary and secondary colours; [12] black and white plates of which [3] with overlays; [3] sepia plates of which [1] is a two page guarded spread; [12] colour plates, of which [8] have overlays and [1] is a double-fold-out with overlay. Complete as collated. Some tape repairs at points of double fold out. Transfer from some plates onto adjacent text pages. Overall fine. A seminal work by one of the fathers of landscape architecture and design.



The text and illustrations in this book were largely gleaned of Repton's famed hand-written "Red Books," which he produced for potential clients. Although it reproduces many lavishly coloured sketches taken from these books, *Observations* is primarily a more practical affair. Repton used the book to explore relationships between landscape and architecture. As he writes in the 'Advertisement' preceding the work:



"I have [...] collected such observations as may best vindicate the Art of Landscape Gardening from the imputation of being founded on caprice and fashion [...] I must therefore intreat that the plates be rather considered as necessary rather than ornamental", (5-6).

An especially enjoyable feature of the book is Repton's use of hinged slips attached to his coloured plates, which can be pulled away to reveal his proposed changes. Repton's interest in the 'theatre' of design is evident. He was fascinated by the optics and illusion of landscape design, both in manipulating perspective to recast the physical landscape and in the 'magical' performance of unveiling, central to his hinged illustrations.

ZOOLOGIE DU JEUNE AGE, OU HISTOIRE NATURELLE DES ANIMAUX

M. LEREBoullet

Strasbourg: Deriveaux, 1860

\$300



Limule des Moluques.

Rebound in brown boards with gilt title to spine. Gilded cloth from original upper board professionally applied to new binding. New endpapers. Text in French. Scattered foxing, otherwise fine, in new binding.

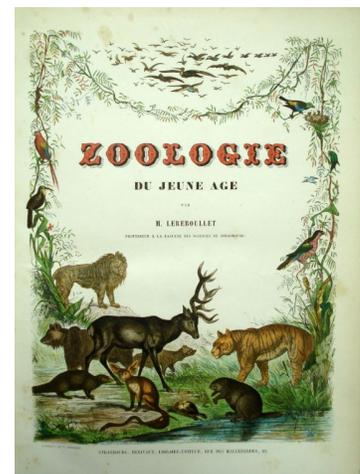
Illustrated with 33 hand-coloured plates plus hand-coloured pictorial title page.

Sections on mammals, birds, reptiles, fish, crustaceans, spiders, insects, molluscs, and more. Beautiful representations of the endless creativity of the natural world. Includes exotic (to an anglophone) French names, such as the french term for platypus, "Ornithorhynque roux).

Dominique August Lereboullet (1804-1865) was a French doctor and zoologist. He was the dean of the faculty of sciences and a professor of zoology at the University of Strasbourg, as well as the director of Strasbourg's natural history museum.



Rainette.



Mante Prie-Dieu.

ROBERT CRUMB SKETCHBOOKS

ROBERT CRUMB

Köln: Taschen, 2014

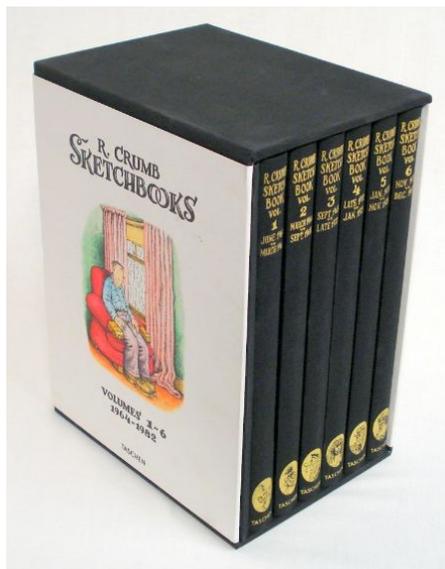
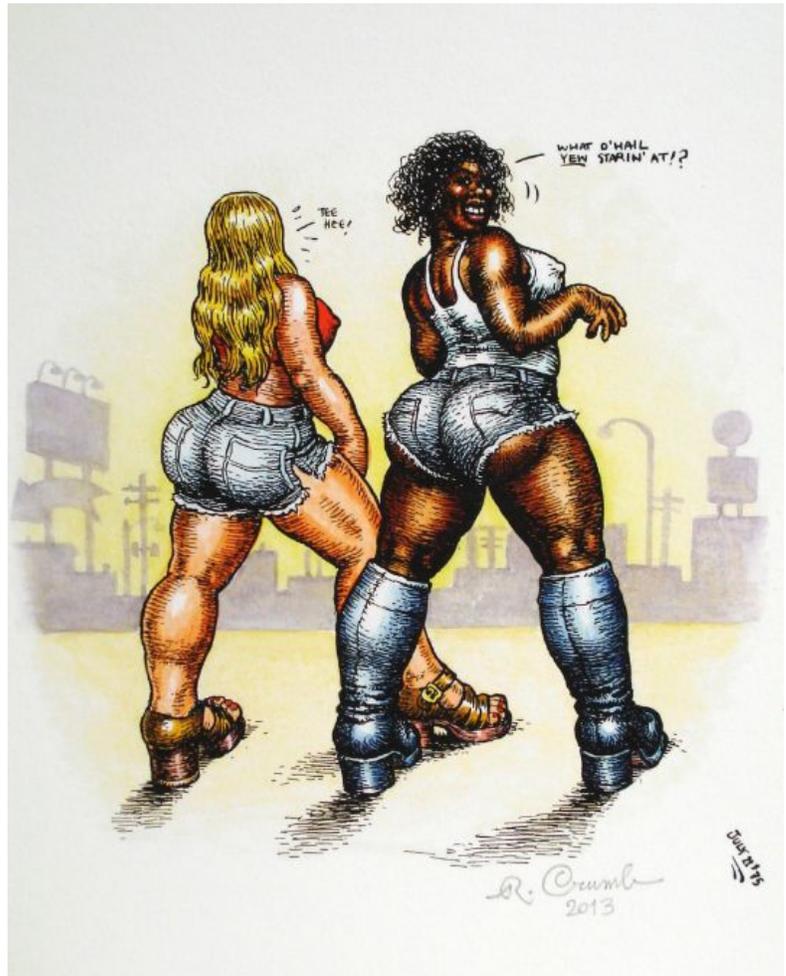
Volumes 1-6, 1964-1982

\$1,200

Six hardcover volumes in slipcase, 8 1/2" x 11", plus color print of 1975 work "What D'Hail Yew Starin' At!?", pencil signed and dated 2013 by Robert Crumb.

A prolonged look into the damp, disturbing, hilarious, and damaged mind of Robert Crumb, whose willingness to draw the things that many people don't want to think about earned him a prominent place in the world of underground comics.

Crumb has spent decades as the consummate outsider, viewing and drawing the foibles and diseases of the human race with envy, lust, hatred, and humour.



From the creator of Mr. Natural, Fritz the Cat, Whiteman, Angelfood McSpade, and the Keep on Truckin' guy, six volumes of slimy capitalists, insecure men, and big legged women.

"I was always a contrarian - born weird. I always felt there's something odd and off about my nervous system. If everybody's walking forward, I want to walk backwards."

– Robert Crumb

A few very slight smudges to slipcase, otherwise as new condition. Number 840 from a limited edition of 1,000.

RECUEIL DE LIONS [27 PLATES IN ONE VOLUME]

BERNARD PICART

Amsterdam: Bernard Picart, 1729

\$1,650

In brown leather with gilt design around edges of boards and on spine. Marbled endpapers. Six text pages, engraved title page, 27 copperplate engravings of lions. Text in French. Originally published in 6 vols with 36 plates.

Plates: vol 1: 4, vols 2-4 complete, vol 5: 5, vol 6 absent (total 27). Very scarce example of early eighteenth century natural history as seen through the eyes of an artist.

Bernard Picart (1673-1733) was a French engraver. Most of his work was in book illustration, including the Bible and Ovid. His most famous work is *Cérémonies et coutumes religieuses de tous les peuples du monde*, which appeared from 1723 to 1743. Although Picart had never left Europe, he relied on accounts by those who had. *Recueil de Lions* was a late work, published only four years before his death.



MEMORIALS OF OXFORD

JAMES INGRAM & JOHN LE KEUX

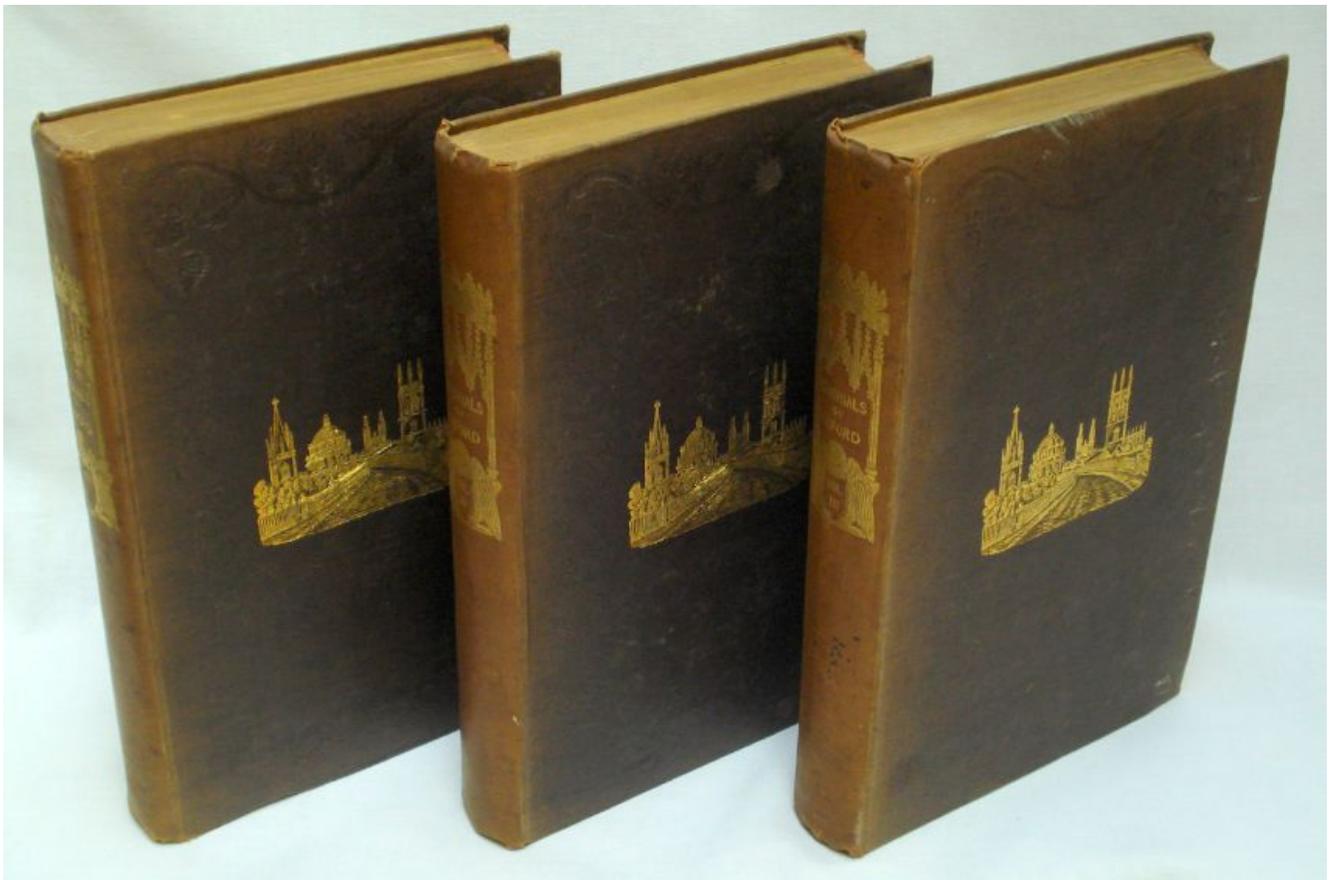
Oxford: John Henry Parker, 1837

\$400

First edition, three volumes in brown boards with blindstamped decoration. Illustrated with steel engraved plates by John Le Keux from drawings by F. Mackenzie, as well as in-text images.

James Ingram (1774-1850) was an English academic at the University of Oxford, and President of Trinity College from 1824 until his death in 1850.

John Le Keux (1783-1846) was an English engraver whose work influenced the revival of Gothic architecture in England.



A TOPOGRAPHICAL & HISTORICAL DESCRIPTION OF THE UNIVERSITY & CITY OF OXFORD

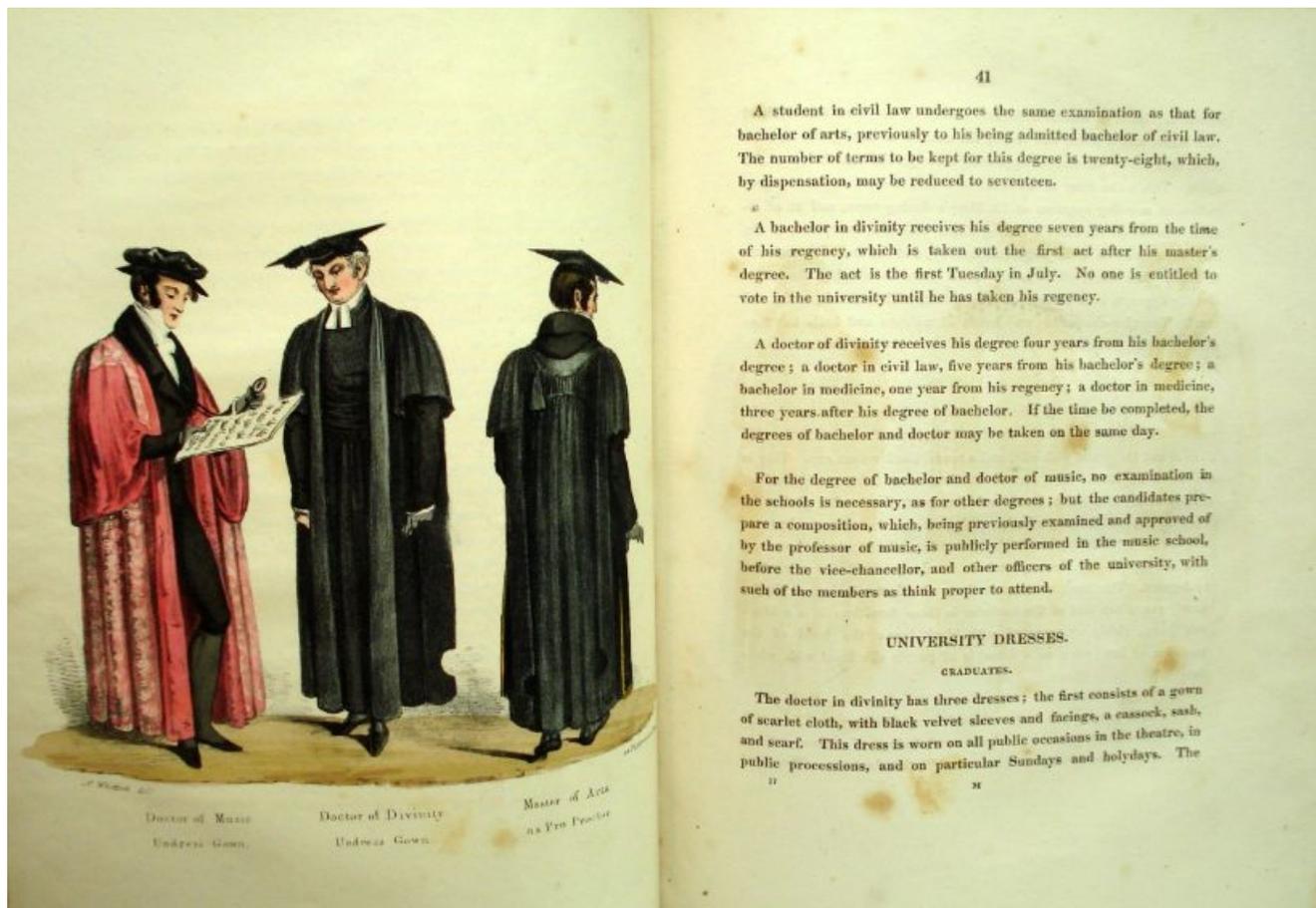
NATHANIEL WHITTOCK

London: Isaac Taylor Hinton, 1829

\$600

"With views of churches, colleges, halls, and other public edifices, and the most remarkable remains of ancient buildings, in the vicinity of Oxford." Illustrated with colour frontispiece, 5 hand-tinted illustrations of Oxford robes, and 35 black and white plates of the buildings of Oxford. Widespread foxing, tear affecting one plate and one page of text, otherwise very good. Rebound in 3/4 leather with marbled boards, retaining original label on front cover. Very rare.

Nathaniel Whittock (1791-1860) was a Victorian topographical engraver who published bird's eye views of British cities. He taught drawing and perspective at the University of Oxford. He published many books, of which most were instructional books on art, drawing, and perspective.



SPORTING ARCHITECTURE

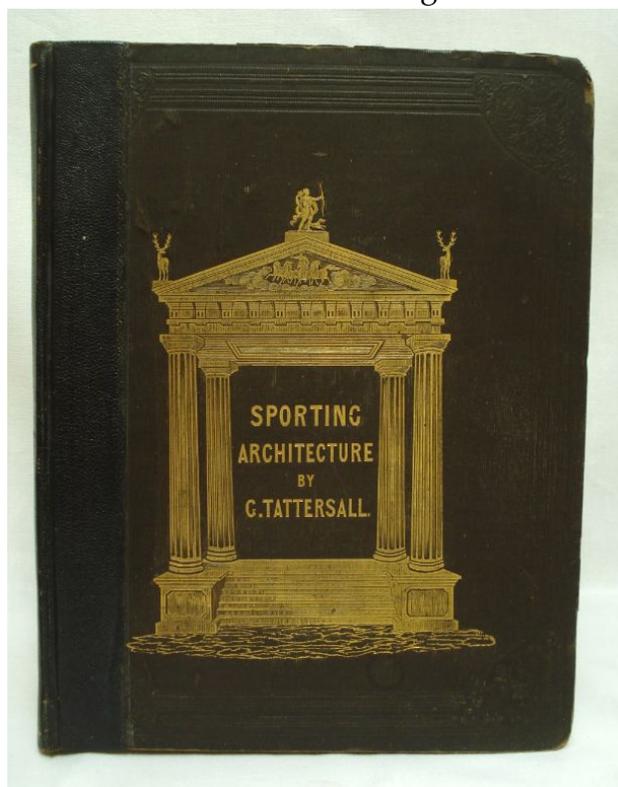
GEORGE TATTERSALL

London: R. Ackermann, 1841

\$240

First edition in original boards with gilt image and title to upper board. Hardcover, 11" x 9", 97 pages, illustrated in black and white. Rebound with new endpapers, black leather spine with gilt title.

Illustrated with 43 plates and in-text illustrations. Title page and several plates showing some wear around the edges. All plates are present. A partial page from a Bible lesson encased in wax paper has been bound into the book following



page 38. Some wear to corners and edges of boards, some wear to edges of pages. With the exception of the edges, pages are clean and bright. No foxing, no writing, not ex-library. A very collectible book with a somewhat strange provenance involving an absent-minded religious bookbinder. Scarce.

George Tattersall (1817-1849) was an English sporting artist and architect. He showed skill as an architect by building various stables and kennels, including the Tattersall stud stables at Willesden. His experience in this and similar undertakings led him to publish *Sporting Architecture* in 1841.

齊白石

QI BAI SHI ALBUM OF WOODCUTS

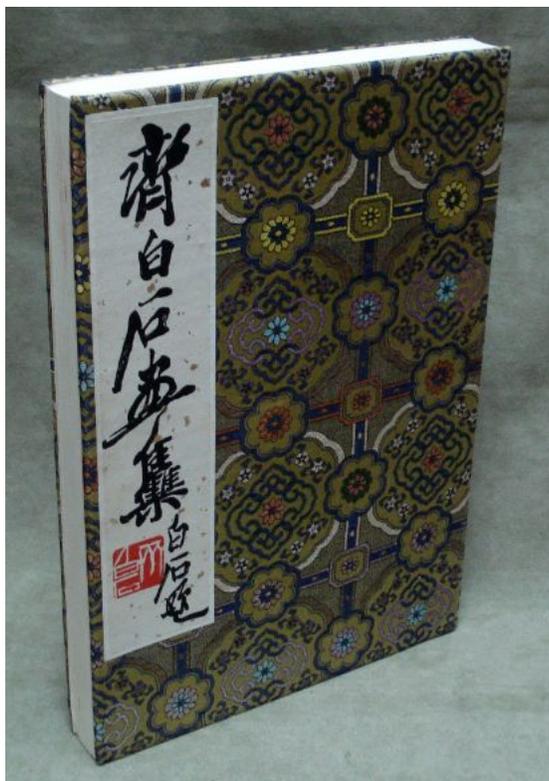
QI BAI SHI

China: Rong Bao Zhai, 1952

\$1,800

Accordion book in brocade covers with 22 woodcuts. Creases at bottom corners, gift inscription to endpaper, otherwise fine.

Qi Bai Shi (1864-1957) was one of the most famous painters of the 20th century and a pioneer of modern Chinese painting. He developed his own important expressive style of the so-called Chinese scholarly painting. Qi Bai Shi was born as a son of a farmer in Xiangtan, Hunan province, in 1864. The artist began painting at the age of 14 and started on a tour through China's famous landscapes in 1904, when he attained great fame.



Shrimps, fish, crabs, frogs, insects, and

peaches were his favorite subjects. Using heavy ink, bright colors, and vigorous strokes, he created works in a fresh and lively manner that expressed his love of nature and life.

When he first arrived in Beijing, Qi Baishi – eventually to become one of modern China's most famous artists -- could hardly give his paintings away. But when Wang Renshan (manager of Rong Bao Zhai) saw his paintings, his sharp eye spotted talent that the others had missed. He accepted all of Qi's works and hung them in the most conspicuous spots in the shop. Gradually, Qi Baishi gained fame, and in the process he forged an indissoluble bond with Rong Bao Zhai.



STAND UP TO BE DISCONTINUED

DON VAN VLIET [CAPTAIN BEEFHEART]

Germany: Cantz, 1993

\$400

"Casebound edition with a compact disc of texts and poems by Don van Vliet published in an edition of 1500 copies." Text in German and English. CD features six audio readings by van Vliet.

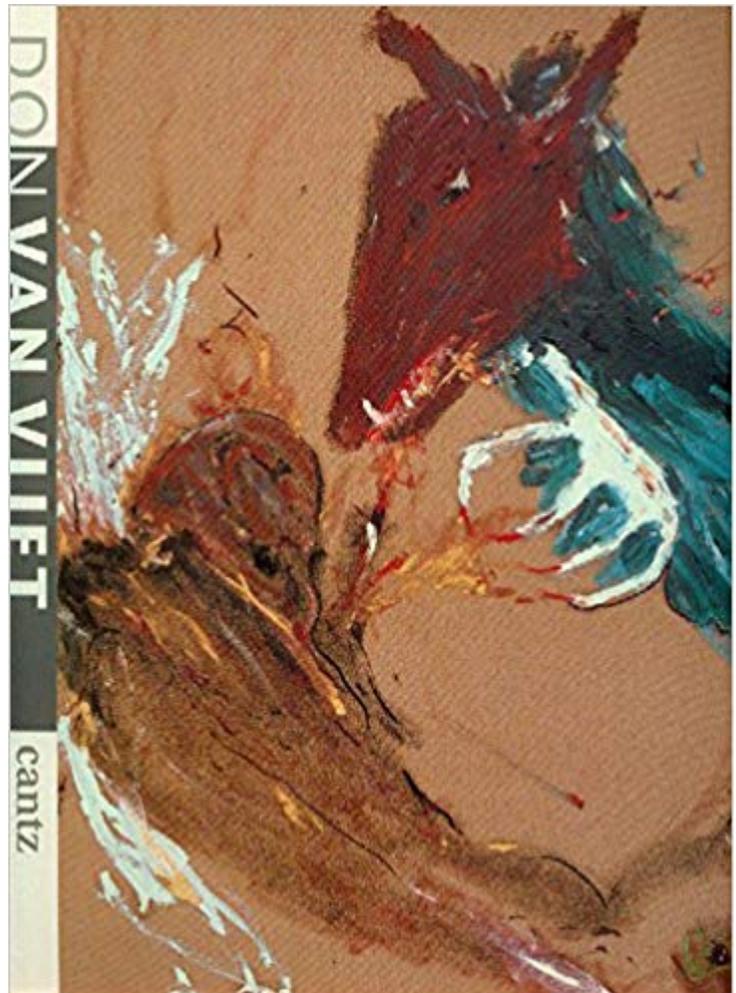
Don Van Vliet (1941-2010), better known to the public as Captain Beefheart, was a twentieth century musician, poet, and painter.

Prior to becoming a serious painter, Van Vliet expanded the boundaries of contemporary music as the central figure of Captain Beefheart and the Magic Band. Their albums *Safe as Milk* and *Trout Mask Replica* combined a loose reinterpretation of American jazz with distortion, stream-of-consciousness poetry, and noise to create a sound that was emblematic of the more fraught reaches of the 1960s experience.

Later in life, in the face of health challenges, Van Vliet moved away from music and became more serious about painting and visual art.

He had his first exhibition at Liverpool's Bluecoat Gallery while he was touring the UK in 1972.

His first major exhibition as a serious painter was at Mary Boone Gallery in New York. His work has been described as abstract expressionism, outsider art, modernism, and primitivism. Of his own work, Van Vliet stated "I'm trying to turn myself inside out on the canvas...I'm trying to completely bare what I think at that moment."



CONTES DE PERRAULT

CHARLES PERRAULT

Illustrés de seize eaux-fortes originales de Drian

Paris: Éditions d'Art de la Roseraie, 1922

\$880

A collection of classic fairy tales in French, including *L Belle au Bois Dormant* (Sleeping Beauty), *Cendrillon* (Cinderella), *Barbe-Bleue* (Bluebeard), *Peau-d'Ane* (Donkey Skin), and *Les Oeufs* (The Eggs).

Number 142 from a limited edition of 396; one of 283 on *Vélin d'Arches* paper with deckle edges, top edges gilt. Illustrated with 17 engravings by Etienne Drian. Large folio in brown leather with gilt decoration.

Charles Perrault (1628-1703) was a French poet, prose writer, storyteller, and leading member of the *Académie Française*. He is best remembered for his collection of fairy stories for children, *Contes de ma mère l'oye* (Tales of Mother Goose, 1697).

Perrault's fairy stories in Mother Goose were written to amuse his children. They include "Little Red Riding Hood," "The Sleeping Beauty," "Puss in Boots," and "Bluebeard," modern versions of half-forgotten folk tales, which Perrault retold in a style that is simple and free from affectation.

Drian (Adrien Désirée Etienne, 1885-1961) was a well known illustrator whose work appeared in the magazines *Femina*, *Les Feuilles d'Art*, *Illustration*, *Harper's Bazaar*, *Les Costumes Parisiens*, and *La Gazette du Bon Ton*.

Drian's decorative style is characterized by clear and quick lines, and proper distribution of colors. His work was compared to Helleu in the 1920's and 1930's, and after that to Domergue for his typical representation of Parisian women.



**SERGE DE DIAGHILEFF'S BALLET RUSSE
WITH ORIGINALS BY LÉON BAKST AND OTHERS**

NY: Metropolitan Ballet, 1916

\$200

Original 1916 souvenir opera program. Twenty three illustrations, including 13 gorgeous colour plates by Léon Bakst and nine photographs of the performers.

The pages have been repaired in various small spots, mostly along the spine, with unobtrusive archival tape. The softcover wraps have been replaced with a new black folder with the original decorative front cover applied to the new folder.

On 19 May 1909, after weeks of publicity, Diaghilev launched his first season of Russian ballet in Paris. Audiences were dazzled by the dancing and striking designs. Over the next few seasons a self-consciously Russian element dominated the productions. Innovative music magnified their impact, in particular that of Igor Stravinsky. The company's principal choreographer was the Russian dancer Mikhail Fokine.

Serge Diaghilev (1872-1929) was a Russian art critic, patron, ballet impresario and founder of the Ballets Russes, from which many famous dancers and choreographers would arise.

The first Ballets Russes seasons were marked by the exotic designs of the Russian-born artist Léon Bakst. His bejewelled colours, swirling Art Nouveau elements and sense of the erotic re-envisioned dance productions as total works of art.



DESCRIPTION DE L'UNIVERS [VOLUME 1]

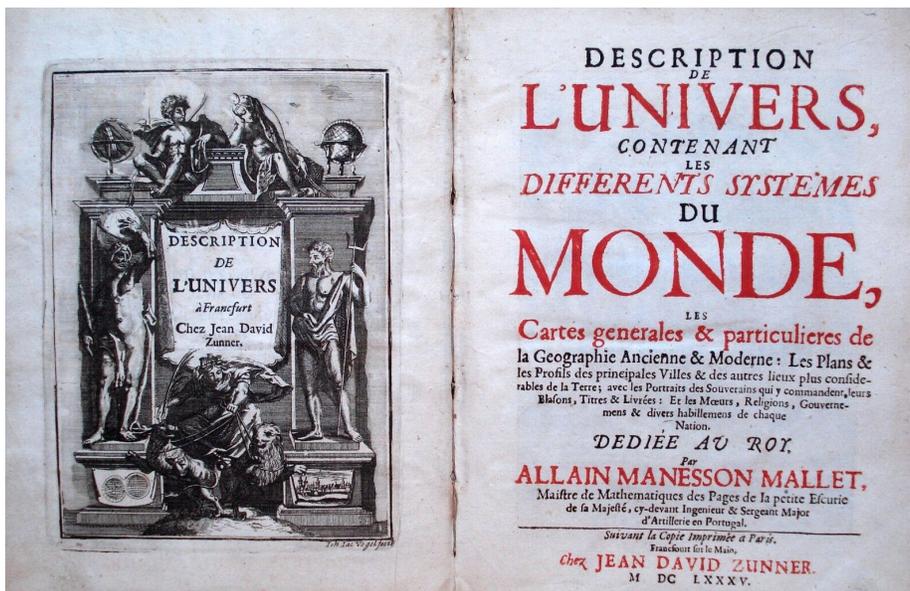
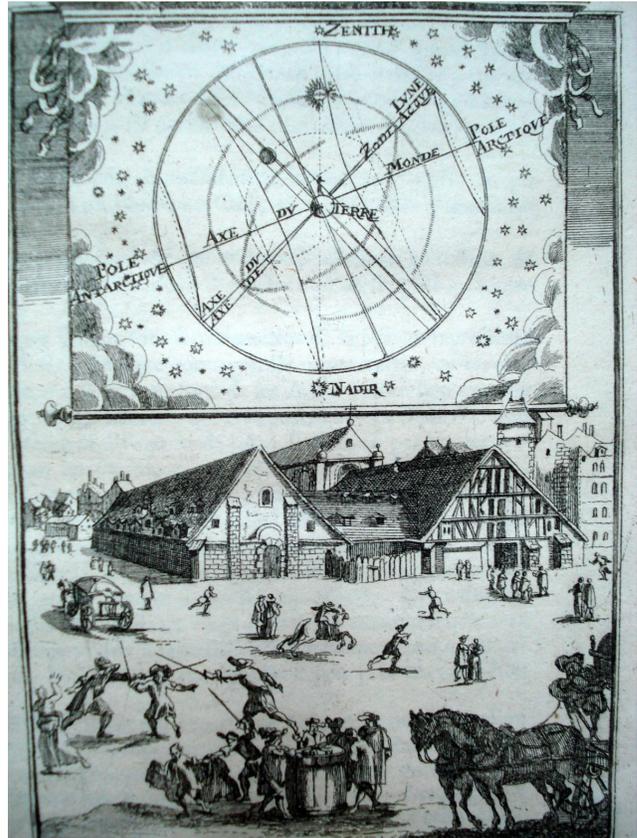
ALLAIN MANESSON MALLET

Francfort sur le Main: Zunner, 1685

\$2,200

Volume 1 of a 5 volume set. 21 x 17 x 4 cm. Illustrated with 114 black and white plates. First volume of the German edition, which followed the French first edition of 1683. Text in French. German captions above some of the plates. Lacking front free endpaper, leather worn, spine strip re-attached. Text block and illustration plates in very good condition.

“Manesson-Mallet, Allain (1630-1706). Started his career as a musket bearer in the regiment of guards to Louis XIV, then became an engineer and Sergeant major of artillery in Portugal. Returned to France and served the King as 'maître des mathématiques'. *Les Travaux de Mars...*, published 1671, re-edited editions 1684-1685; *Description de l'Univers...* (5 volumes), Paris, Denys Thierry 1683 (maps, plans and views), German edition 1684; *La Géométrie pratique*, 1702. Ref. PASTOREAU, M. *Les atlas français XVIe-XVIIe siècles* pp. 309-344.” [Tooley's Dictionary of Mapmakers, Vol. 3, p. 199].



Due to their visually appealing nature, individual plates from this set of books are frequently seen for sale, the volumes having been broken up. Complete five volume sets have become quite rare and command high prices at auction.

DESCRIPTION DE L'UNIVERS [VOLUME 4]

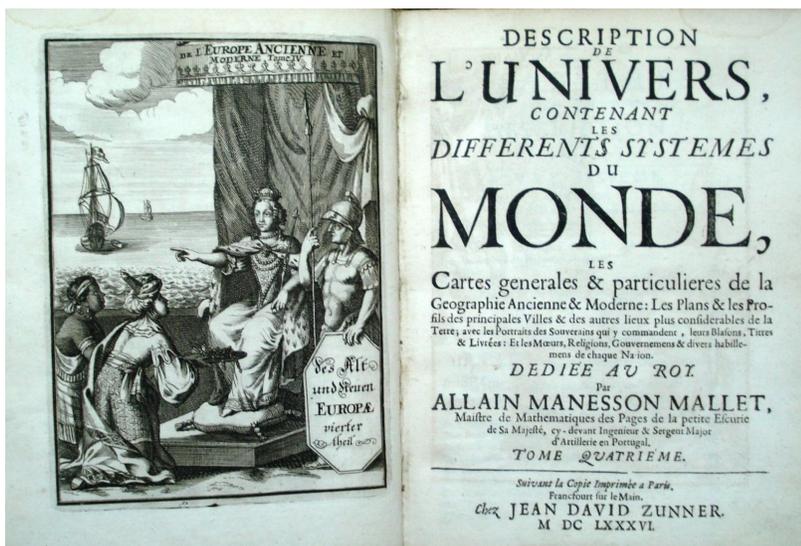
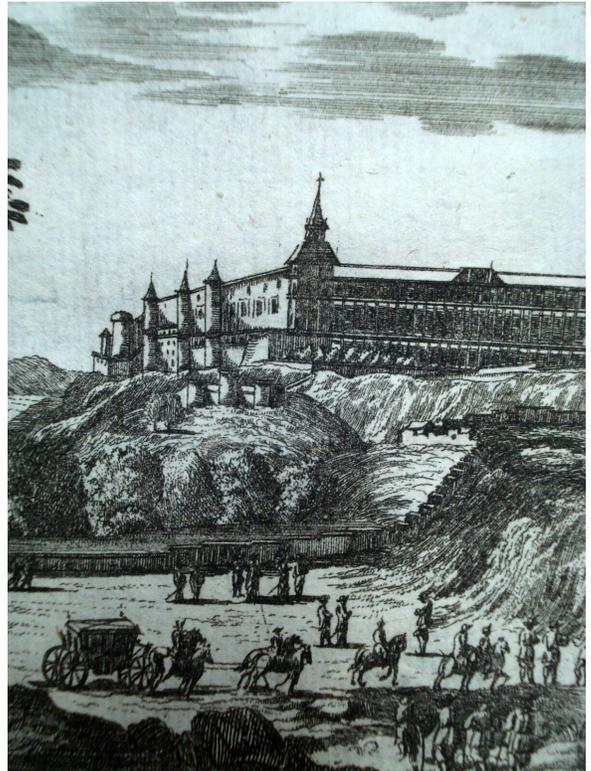
ALLAIN MANESSON MALLET

Francfort sur le Main: Zunner, 1686

\$2,200

Volume 4 of a 5 volume set. 21 x 17 x 4 cm. Illustrated with 131 black and white plates. Fourth volume of the German edition, which followed the French first edition of 1683. Text in French. German captions above some of the plates. Leather worn, spine strip re-attached. Text block and illustration plates in very good condition.

“Manesson-Mallet, Allain (1630-1706). Started his career as a musket bearer in the regiment of guards to Louis XIV, then became an engineer and Sergeant major of artillery in Portugal. Returned to France and served the King as 'maître des mathématiques'. *Les Travaux de Mars...*, published 1671, re-edited editions 1684-1685; *Description de l'Univers...* (5 volumes), Paris, Denys Thierry 1683 (maps, plans and views), German edition 1684; *La Géométrie pratique*, 1702. Ref. PASTOREAU, M. *Les atlas français XVIe-XVIIe siècles* pp. 309-344.” [Tooley's Dictionary of Mapmakers, Vol. 3, p. 199].



Due to their visually appealing nature, individual plates from this set of books are frequently seen for sale, the volumes having been broken up. Complete five volume sets have become quite rare and command high prices at auction.

THE BOOKS OF ANTONIO FRASCONI : A SELECTION 1945-1995

New York: The Grolier Club, 1996

\$275

One of 100 copies specially bound, including a woodcut printed from the original block, signed and numbered by the artist. Illustrated in b&w and in colour, showing wide range of woodcuts and artist's books in Frascioni's oeuvre.

Hardcover in grey fabric boards with applied label to front cover, in slipcase. Slipcase showing some very slight fading, book as new.

Antonio Frascioni (1919-2013) is one of the foremost woodcut and book artists of the late twentieth century, best known for combining realist and symbolic imagery to address political and social issues. His work also includes such subjects as bestiaries, lyrical landscapes, and illustrations for children's stories and other literary works. Raised in Uruguay, he lived in the United States from 1945, when he received a scholarship from the Art Students League in New York. An admirer of German Expressionist and Japanese woodcuts, he did much to sustain interest in the medium at mid-century and, of the three thousand prints he made, most were executed using this technique.



ATLAS ESTADOS UNIDOS MEXICANOS

Mexico: Secretaria de Agricultura Y Ganaderia, c. 1960s

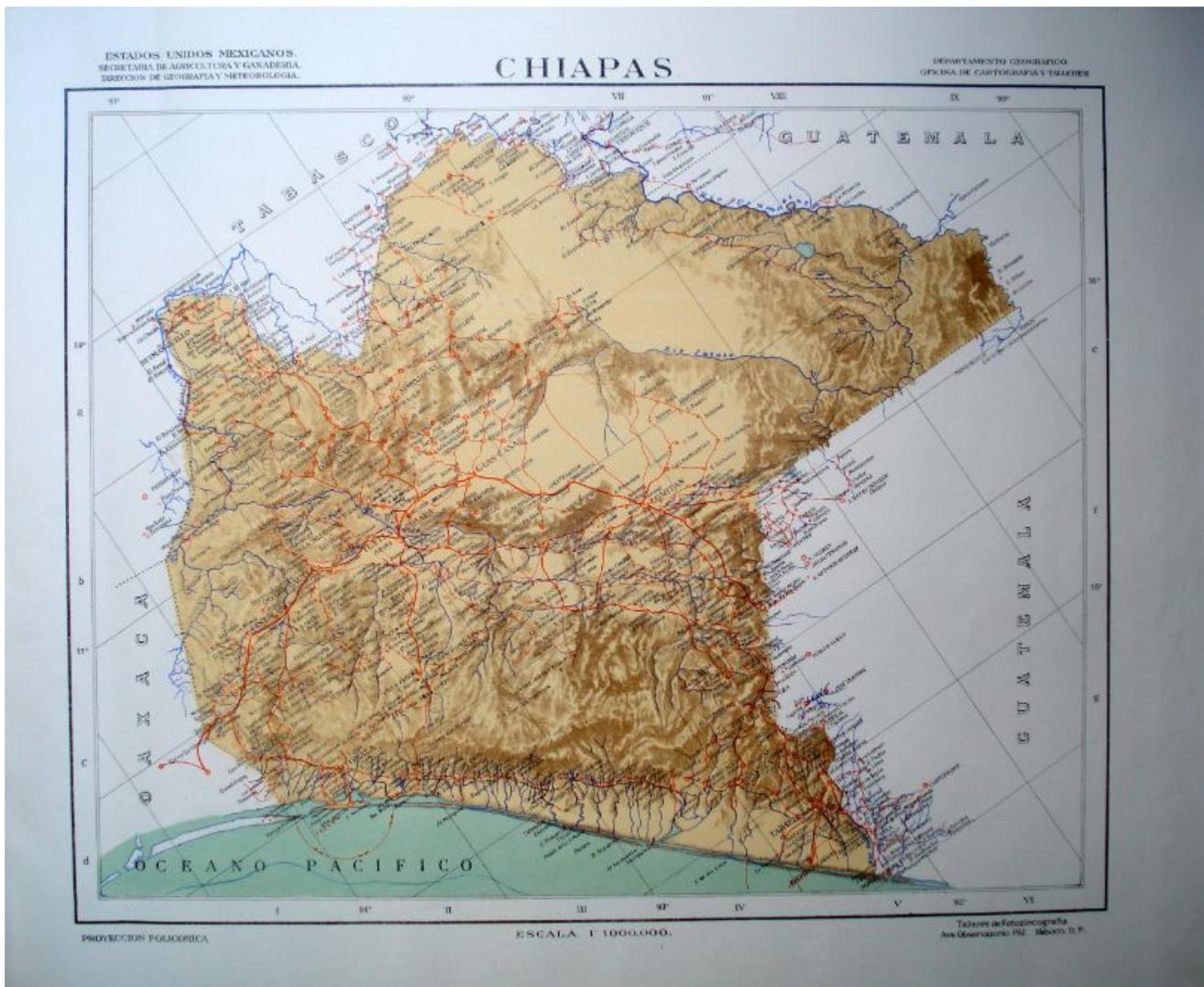
\$440

Hardcover in black buckram. 24" by 18", no date, c. 1960s.

32 maps of Mexico in colour, most with tissue paper overlays delineating borders. Includes index.

Ex-library with one stamp, no other stamps, writing, or library card holders. Three inch taped tear to index page 29/30, minor rubbing to boards, binding slightly loose but no loose pages. All maps in near fine condition.

An extremely rare book filled with visually attractive and useful maps of Mexico.



JEAN AND JEANNETTE

THÉOPHILE GAUTIER

WITH ILLUSTRATIONS BY ADOLPHE LALAUZE

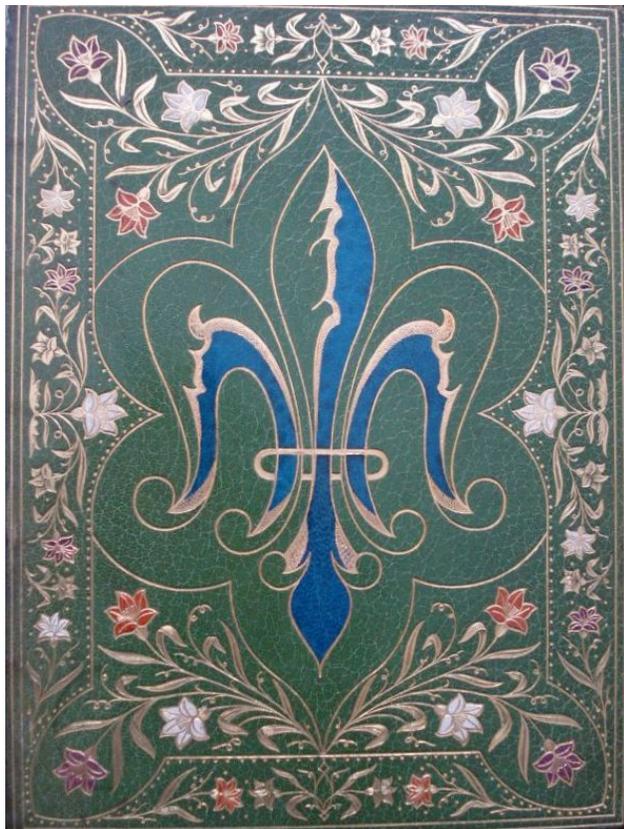
Paris: Société des Beaux Arts, 1894

\$300

Finely bound in green leather with gilt, white, blue, and red design on both boards and spine, gilt floral doublures, fabric endpapers.

“Édition de Deux Mondes. Limited to Twenty Copies, of which Nine Copies are for America.” Lettered copy.

Extensively illustrated with fine engravings, each present as a hand-tinted example followed by a black and white version.



Heavy wear to interior and exterior hinges, otherwise near fine condition. Rare.

Théophile Gautier (1811-1872) was a French poet, dramatist, novelist, journalist, and art and literary critic. *Jean and Jeannette*, one of his lesser-known works, was first published in 1846.

Adolphe Lalauze (1838-1906) was a prolific French etcher who illustrated many books.

THE ELEMENTS OF NAVIGATION

J. ROBERTSON

London: C. Nourse, 1786

\$950

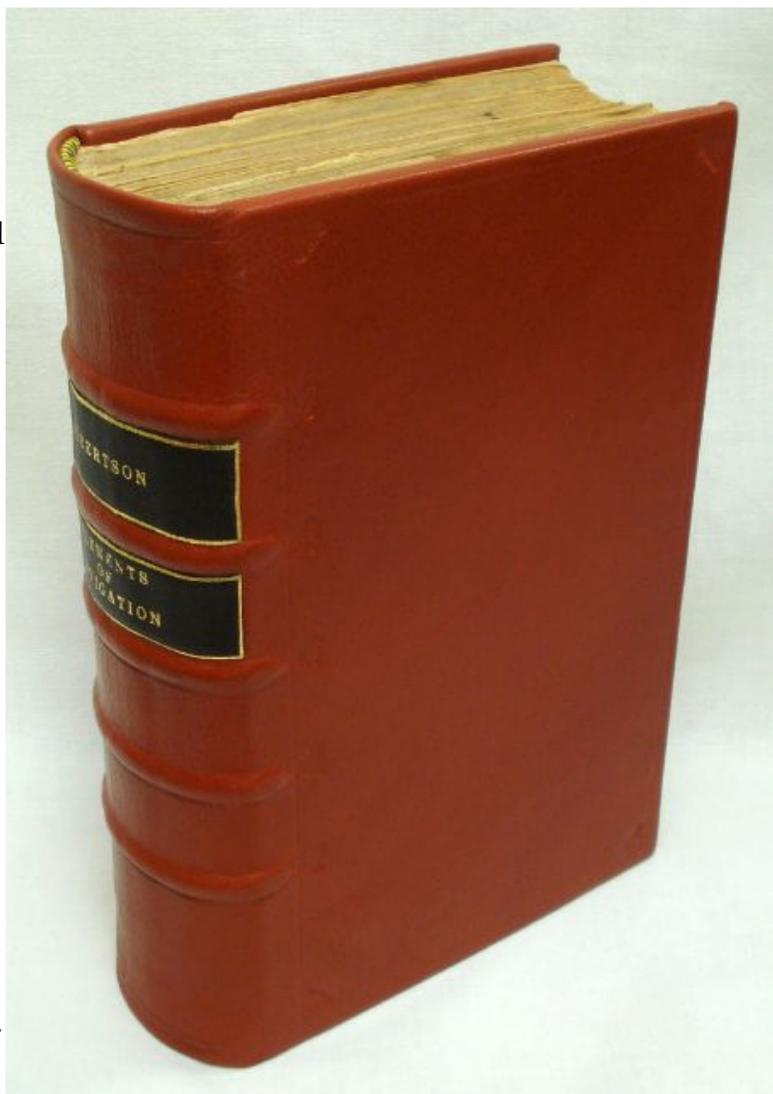
“The Elements of Navigation; Containing the Theory and Practice. With the necessary Tables, and Compendiums for finding the Latitude and Longitude at Sea. To which is added, a Treatise of Marine Fortification. Composed for the Use of the Royal Mathematical School at Christ's Hospital, the Royal Academy at Portsmouth, and the Gentlemen of the Navy.”

Fifth edition, two volumes bound in one, illustrated with 15 (of 16) folding plates. Lacking Plate XV, Fortifications (a photocopy of this plate is supplied for reference). Rebound in new leather with marbled endpapers. Browning and small flaws here and there throughout book, overall very well preserved. Rare.

First published in 1754, Robertson's Elements of Navigation was considered important enough that it was updated and republished every decade or so, meaning that it was used and studied by everyone from Carteret to Matthew Flinders, and undoubtedly by Cook as well.

Robertson had a long and important career, and was involved in many practical and theoretical developments in navigation and mapping.

Most of the engravings are by the London engraver Thomas Jefferys, who produced many important 18th-century maps. The double-globe map of the world is by Basire, perhaps better known for his portrait of Captain Cook. Basire's map shows tropical currents and winds, and depicts Terra Australis/New Holland in the years before Cook's first voyage.



Q. HORATII FLACCI EMBLEMATA

OTHONIS VAENI

[OTTO VAENIUS; OTTO VAN VEEN]

Antwerp: Verdussen, 1607

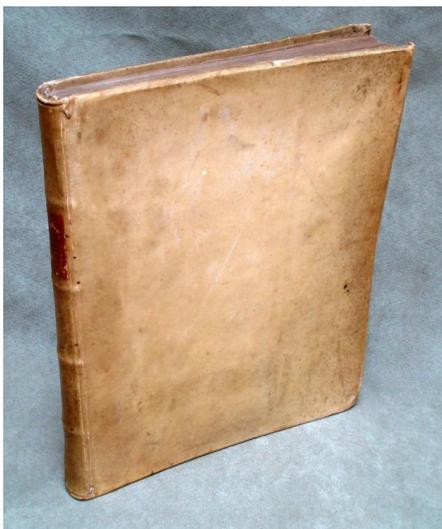
\$1,250

Original 1607 edition with text in Latin only, prior to the 1612 edition in multiple languages. In vellum with spine label. Illustrated with full-page copperplate engravings.

Q. Horatii Flacci emblemata was first published in 1607. The Latin only version contains texts from classical authors (mainly Horace) with a facing-page allegorical engraving. In this form, the book does not bear any resemblance to the Alciatian emblem. Vaenius presented it as a collection of 'emblemata', using the word as a synonym for 'sententiae'. Later that year, a second



edition of *Q. Horatii Flacci emblemata* was brought out by the same publisher, Jerome Verdussen. This time the Latin texts were accompanied by Dutch and French quatrains, and the collection of texts and pictures then started to look like emblems. In the third edition of 1612 Spanish and Italian verses were added.



Q. Horatii Flacci emblemata was used for the instruction of a future king in France, and as a pictorial-source book for the decoration of interiors. And yet, it has not been looked at as the emblem book that marked the beginning of the popularity of the love emblem in the Netherlands.

Lacking page 9/10. Pages 179 and 183 with no engravings (pages have page numbers and header titles, but are otherwise blank). Engravings from pages 9, 179 and 183 and text from page 10 are included in facsimile for reference (laid in, not attached). Wear and wormholes to front gutter. Warping to boards, a few scattered stains to some pages, overall text block is very good +. Extremely rare first edition.

**FLEURS, FRUITS ET FEUILLAGES CHOISIS
DE LA FLORE ET DE LA POMONE DE L'ILE DE JAVA**

BERTHE HOOLA VAN NOOTEN

Bruxelles: Émile Tarlier, 1863

\$12,000

In period case constructed using a *livraison* cover.
23 1/4 x 17 5/8 inches (59 x 45 cm).

40 chromolithographed plates after the drawings of
Van Nooten, some heightened with added color or
gum arabic.

An exceptionally fine series of plates of flowers and
fruits, the latter including cacao, papaya, durian,
mangosteen, cashew, sweetsop, banana, etc.

Following the death of her husband, Berthe Hoola
van Nooten moved to Java with her brother, a
wealthy merchant.

"Van Nooten was clearly a more than competent
artist, for the splendid tropical plants, with their
lush foliage, vividly coloured flowers and exotic
fruit, have been depicted with great skill. She
managed to accentuate the splendour of each



species by adopting a style that combined great precision
and clarity with a touch of neo-Baroque exuberance,
reveling in the rich forms and colours of the tropics. The
excellent reproduction of the artist's drawings in the form of
chromolithographs lends a tactile quality to these striking
images." [Lucia Tongiorgi Tomasi, *An Oak Spring Flora*, 1997]

The portfolio case stained at the foot, minute staining to the
extreme lower margin of the first third of the work, some
slight tissue adhesions noted to a couple of plates, other
minor evidences of soil and wear, but in all an attractive
copy of a distinctly scarce work, apparently untrimmed.

Great Flower Books, p. 60; Nissen BBI 931; Stafleu 3025.

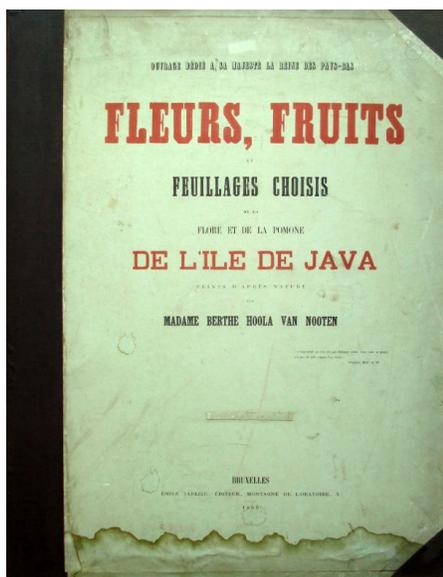
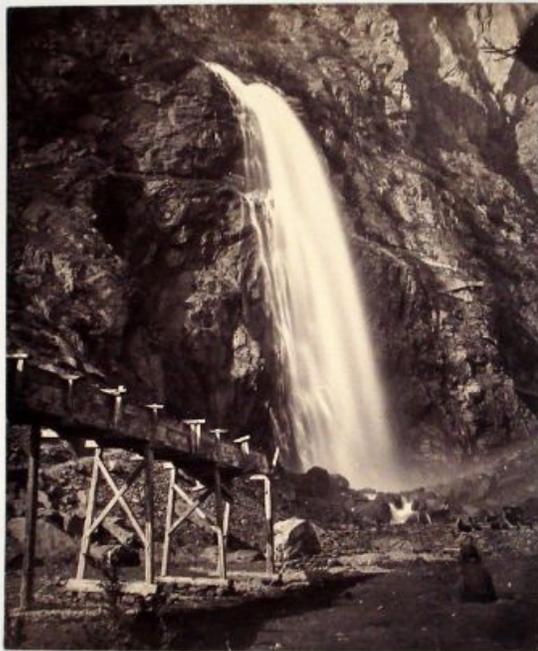


PHOTO ALBUM OF GERMANY

\$250

61 photographs mounted on 49 heavy stock pages. Views and architecture of Germany. Hand-written table of contents. Home-made photo album, but at least some of the photos appear to be commercially produced (stamped "Frith's Series").

Wear to exterior and a few scattered flaws, overall very good condition. Undated, circa. 1890??



Pissevache, Ternayaz.

**TESUKI WASHI SHUHO:
SUPERIOR COLLECTION OF HAND MADE PAPERS IN JAPAN**

YASUO KUME

Tokyo: Yushodo Booksellers, 1979

\$2,900

Four softcover volumes bound in Japanese style, 8 1/4" x 12", housed in a folding chemise. 207 paper samples with text in Japanese. Sun fading to sides of chemise, otherwise new condition.



The technique of making paper by hand arrived in Japan from China during the first half of the seventh century. It is a method that makes the most of the natural strengths of the raw materials and remains fundamentally unchanged today. *Yōshi*, or “Western paper,” by contrast, is made using machines and chemicals to extract pulp, the color, smoothness, and texture of the paper being determined by the kind of additives used. This allows mass production, but the chemicals damage the fibers and make the paper prone to deterioration.

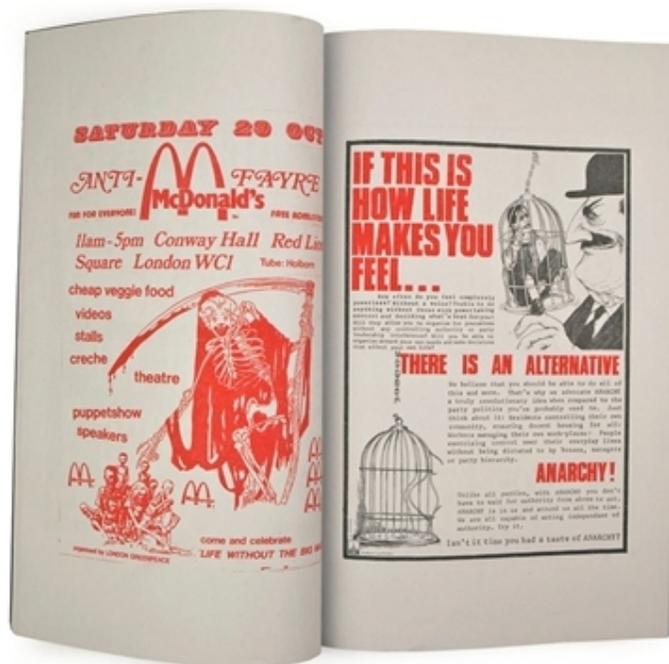
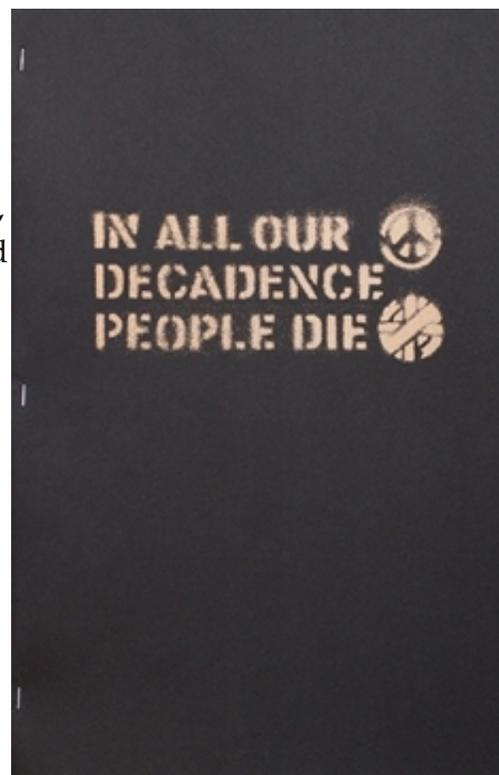
In 2014, “*Washi*, craftsmanship of traditional Japanese handmade paper,” was inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. The Shōsōin treasure house in Nara holds a family register written on domestically produced Minogami paper from the beginning of the eighth century. The history of *washi* therefore stretches back at least 1,300 years.

IN ALL OUR DECADENCE PEOPLE DIE
AN EXHIBITION OF FANZINES PRESENTED TO CRASS 1976-1984

New York: Boo-Hooray, 2011

\$300

Exhibition catalogue, 17" x 11", 100 pages. Illustrated in black and white and duotone. "Original Crass era artworks by Gee Vaucher. Audio installation by Penny Rimbaud. Curated by Johan Kugelberg. Sept. 30th - Oct 20th 2011. Boo-Hooray, 265 Canal St., 6th Floor, New York, NY, 10013." "The Crass / Dial House fanzine archive, saved by Gee Vaucher, consists of approximately 3000 fanzines, broadsides, pamphlets and flyers, as well as posters, manuscript and original artwork. The materials were sent or given to the anarcho-punk group Crass during the years 1976 to 1984, sent from all over the world. These grassroots activist punk artworks are from an era which was pre-computer and, in some cases, pre-xerox. Related original artworks by Gee from her ground-breaking "nihilist newspaper for the living", International Anthem, are exhibited, alongside screenings of Semi-Detached - The Films of Gee Vaucher. An audio installation of Penny



Rimbaud's poetry is taking place for the duration of the exhibit." Very light crease at bottom corner of front cover, otherwise as new. Rare.

"Crass were the missing link between counterculture hippies and punk's angry rhetoric. The band released a series of records that spliced art-school (in the best possible way), avant-garde collage with white-heat, punk-rock anger. When Crass got mad, they got really mad, and they were ranting and raving at the UK during a mean and miserable time, when Labour buckled and Thatcher took over. The music of Crass can only properly be understood in this context." [John Robb, 2009]

NEO RAUCH

NEO RAUCH AND HANS WERNER HOLZWARTH

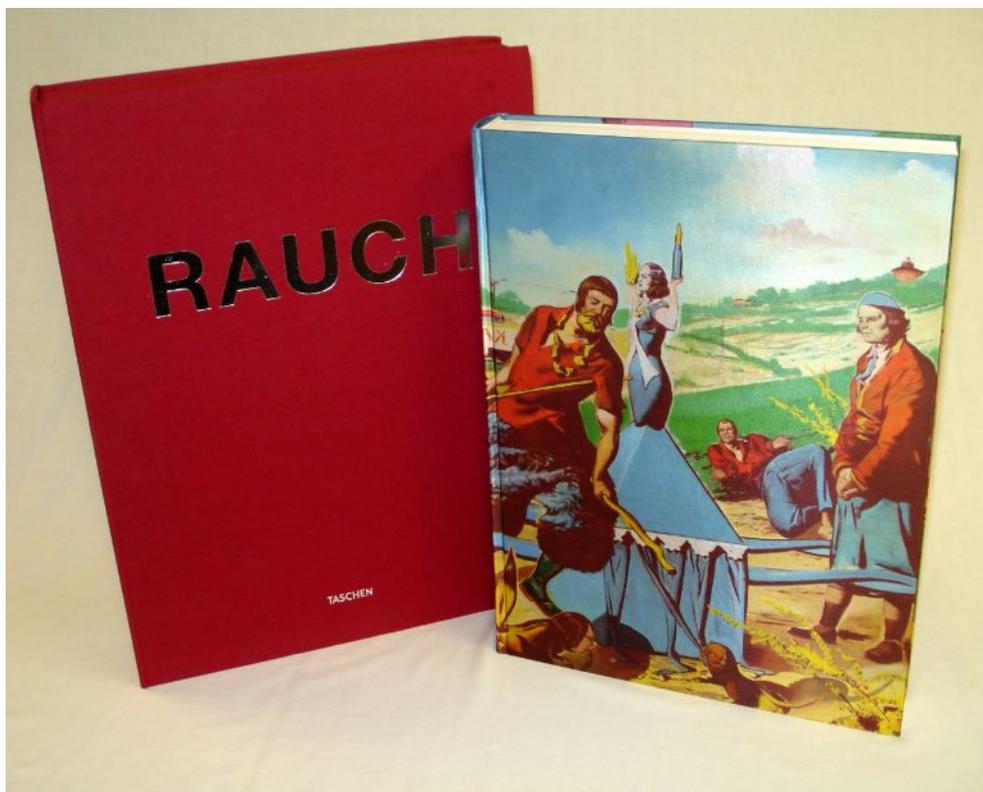
Köln: Taschen, 2010

\$1,200

Hardcover in slipcase, 17 1/2" x 13 1/2" x 2 1/4". Number 625 of a limited edition of 1,100, signed by Rauch. A few slight dings to corners of case, book as new.

“Bursting with radiant and unsettling juxtapositions, Neo Rauch's paintings are wormholes into worlds of startling psychological power and cultural collisions. His scenes involve the viewer in a history that is at once mythic, intimate, and present. Through a deep consideration of philosophy, art history, literature, and his own dreamscape, Rauch's paintings depict the precipices of progress and the struggles of communication.

Born in Leipzig in 1960, Rauch learned his trade behind the Iron Curtain. His influences and interests were shaped by personal hardship and the tumultuous changes in East Germany after the Wall fell. In the late 1980s, he explored diverse approaches to painting in dialogue with works he encountered by Francis Bacon and the New Wild painters. By 1993, he had arrived at the unique style of intertwining figuration and abstraction that characterizes his oeuvre and has brought him international attention and respect.” [Taschen]



EDMUND DULAC'S PICTURE BOOK

London: Hodder and Stoughton, 1919

\$360

135 pages, illustrated with 18 tipped-in color plates by Edmund Dulac. Rebound in navy blue morocco, ruled in gilt, tooled and lettered in gilt on spine, gilt dentelles, top edge gilt, marbled endpapers, silk ribbon. A few marks on covers, text block fine.

Edmund Dulac (1882-1953) was a French-British naturalised magazine illustrator, book illustrator and stamp designer. Born in Toulouse, he studied law but later turned to the study of art at the École des Beaux-Arts.

He moved to London early in the 20th century and in 1905 received his first commission to illustrate the novels of the Brontë sisters. During World War I, Dulac produced relief books and when after the war the deluxe children's book market shrank he turned to magazine illustrations among other ventures.



PARAPHRASIS ODER ERKLÄRUNG DES GANTZEN NEÜWEN TESTAMENTS...

DESIDERIUS ERASMUS

Zurich: Froschauer, 1542

\$6,500

An extraordinarily rare edition of this work by Erasmus, published only six years after his death. Text in German blackletter. Sheets numbered on one side only in Roman numerals to DLXVIII.

An important commentary on the New Testament by one of the most prominent intellectual figures of the Northern Renaissance.

Seven sheets at the beginning of the text block and 22 at the end have been repaired and stabilized with Japanese Iwami paper. A total of 10 sheets have damage that affects the text.



Other than these small areas of loss, the text block is complete. The title page is present but in poor condition, now laminated onto a supporting piece of backing paper. The majority of the text block is in very good condition. There is scattered underlining and margin notes. The spine has been rebacked with leather underneath the original spine covering, which has been re-applied. The text includes 25 3 x 3 inch woodblock illustrations and 22 black and white illuminated initial letters.

Hardcover in leather over beveled wooden boards, 14" x 10" x 4", 1136 pages.

MAX ERNST - LIEUX COMMUNS

Milan: Alexandre Iolas, 1971

\$575

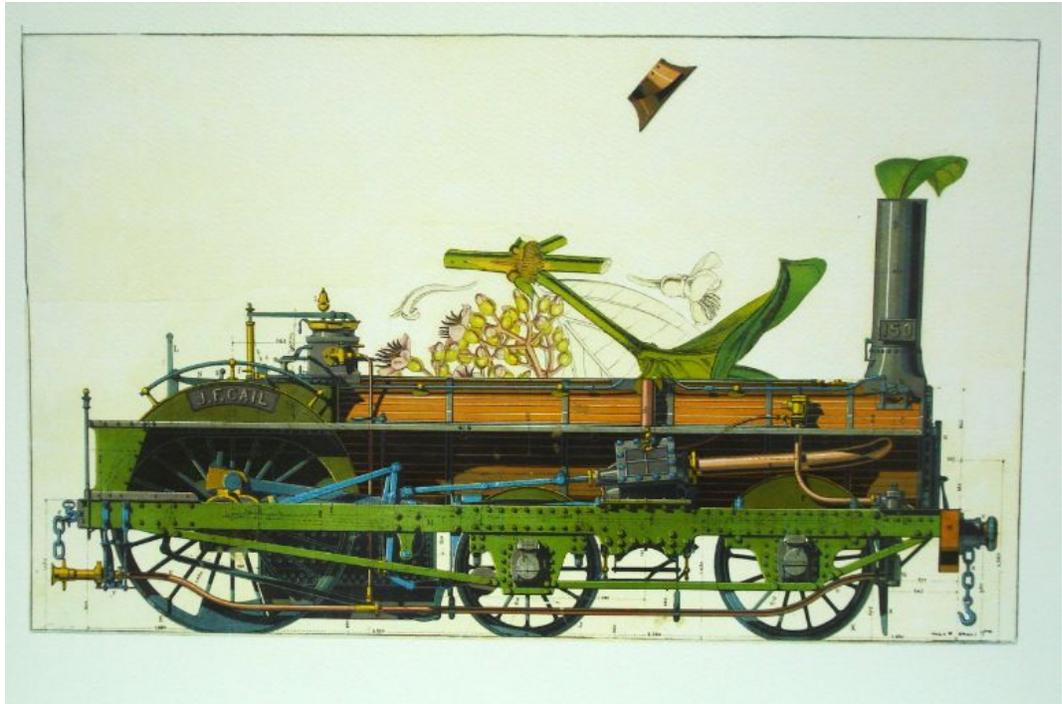
11 poems and 12 collages by Max Ernst, number 911 of a limited edition of 1000. Nine unbound folded sheets in portfolio, 14" x 20". Text in French.

"A key member of first Dada and then Surrealism in Europe in the 1910s and 1920s, Max Ernst used a

variety of media - painting, collage, printmaking, sculpture, and various unconventional drawing methods - to give visual form to both personal memory and collective myth. By combining illusionistic technique with a cut-and-paste logic, he made the incredible believable, expressing disjunctions of the mind and shocks of societal upheavals with unsettling clarity.

After serving for four years in World War I, the German-born Ernst returned traumatized to Cologne (near his birthplace of Brühl) in 1918. It was there that he produced his first collages alongside fellow Dadaists Jean (Hans Arp) and Johannes Baargeld. In his works from this period, he used mechanically-reproduced fragments, such as the image of a chemical bomb being released from a military plane in the background of *Here Everything is Still Floating*, to reflect a world of rubble and shards.

Ernst is most closely associated with Surrealism, an artistic and literary movement in Paris in the 1920s that prized the irrational and the unconscious over order and reason. The fragmented logic of collage, which Ernst referred to as "the culture of systematic displacement," persists in his paintings, whose subjects are disjointed even if their surfaces are smooth." [MoMA]



PANTOLOGIA

JOHN MASON GOOD, OLINTHUS GREGORY, AND NEWTON BOSWORTH

London: G. Kearsley et. al., 1813

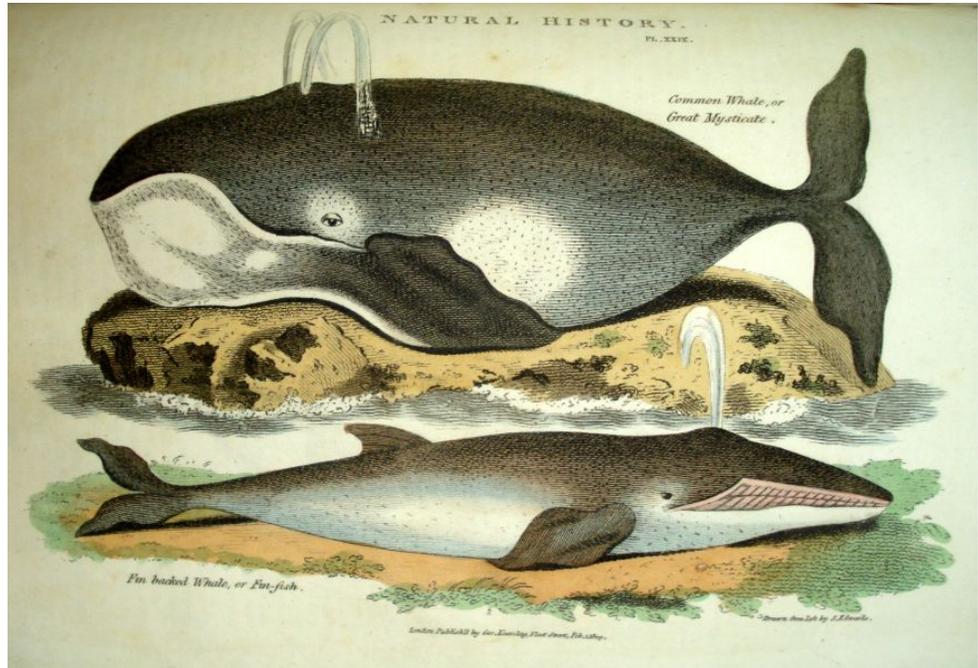
\$1,250

Twelve volumes in brown leather. Illustrated with 369 full page plates, of which 186 are hand-coloured depictions of natural history subjects.

“A New Cyclopedia, comprehending a complete series of Essays, Treatises and Systems, alphabetically arranged, with a general dictionary of Arts, Sciences and Words: the

whole representing a distinct Survey of Human Genius, Learning and Industry, illustrated with elegant engravings; those on Natural History being from original drawings by Edwards and others, and beautifully coloured after nature.

Scattered browning and light wear, several hinges showing repairs. Overall very good condition. Rare.



PICTURESQUE EUROPE

EDITED BY BAYARD TAYLOR

New York: D. Appleton, 1875

\$250

Delineation by Pen and Pencil of the Natural Features and the Picturesque and Historical Places of Great Britain and the Continent. Illustrated on Steel and Wood by European and American Artists.

Three large volumes in brown boards with brown leather spines and corners, five raised bands to spines, marbled endpapers, aeg. Illustrated with 63 tissue-protected steel engravings + hundreds of in-text woodcut illustrations.

Fading to lower board of volume I, three small surface dings to boards of volume II. Some light wear and minor flaws to boards and spines, text blocks fine. All protective tissue pages present. No foxing.

