

**Rootenberg Rare Books & Manuscripts Presents:**

**Gifts for Everyone on Your  
List (Including Yourself!)**

**December 2024**

## BIRDS OF AMERICA—LIMITED PRINTING

### 1. AUDUBON, James

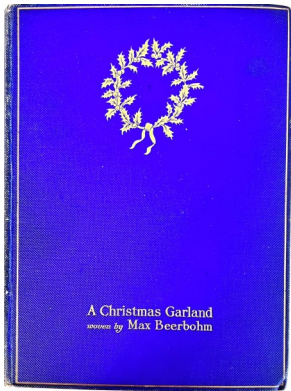
*The birds of America.* New York: The Macmillan Company, 1937. 4to. [ii], xxvi pp. (text). With 500 full-page colored plates. Cloth-backed marbled boards, author and title in gilt on spine. An excellent copy.

Limited first printing by Macmillan, No. 1281 of 2500 copies. The original double elephant folio was printed in London between 1827 and 1830, and contained 435 illustrations. The final 65 subjects were painted at a later date, when Audubon was able to obtain specimens of western birds, and are here reproduced from the New York printing of *Birds of America* (1840-1844). \$ 200.00





## PARODIES THAT DELIGHTED EVERYONE



### 2. BEERBOHM, Max

*A Christmas garland.* London: William Heinemann, 1912. 8vo. vii, 197, [1] pp., plus leaf of publisher's advertisements. Bound in bright blue cloth with gilt lettering and decoration, without the dust jacket; a very nice copy with a gift presentation on the flyleaf dated Christmas, 1910.

**First edition, first issue.** A collection of Christmas-themed parodies of famous authors, including Henry James, Rudyard Kipling, and H.G. Wells. Beerbohm skillfully captures the style and voice of each of his targets, to widespread critical acclaim. Henry James was delighted by Beerbohm's parody of his work, remarking that the novel was "the most intelligent thing that has been produced in England for many a long day."

\$ 250.00

## FOREIGN FINCHES AS A HOBBY

### 3. BUTLER, Arthur G.

*Foreign finches in captivity.* Hull and London: Brumby and Clarke, 1899. 4to. [vi], viii, 317 pp., including half-title. Complete with 60 hand-colored plates after Frederick William Frohawk, including the beautiful frontispiece. Contemporary half-cloth and buckram, gilt lettering on spine; other than some wearing to head of spine and corners, an excellent uncut copy with all tissue guards in tact from the collection of Dr. James M. Dolan Jr with his blind stamp on title page.

**Second edition** of a magnificent work on finches. First published a few years earlier, it covers "eighty foreign cage-birds dealing with their distribution, appearance, song and behavior in captivity that on that account alone the work acquires a special importance, though it is not otherwise planes on strictly scientific lines." This work shed light on over fifty species of finches that are usually kept in home aviaries.

Butler (1844-1925) was one of the most prolific British authors on bird keeping. He worked at the British Museum as an expert on the taxonomy of birds, insects and spiders. Frohawk (1861-1946) was one of the leading British ornithological artists of his time. He was very prolific, producing over one thousand illustrations for various books including *Aves Hawaiiensis* and *Birds of Laysan* for Lord Rothschild.

Anker, 90; Casey Wood, p. 274.

\$ 750.00



ORANGE-CHEEKED WAXBILL ♂ ♀  
(*Sporoginthus melanocephalus*)  
ZEBRA WAXBILL ♂  
(*Sporoginthus subflavus*)  
LITHO. BY BRUMBY & CLARKE, LTD., HULL.



INDIGO BUNTING  
(*Cyanospiza cyanea*)

CAPOTE'S FAVORITE - OURS TOO

4. CAPOTE, Truman

*Breakfast at Tiffany's*. New York: Random House, 1958. 8vo. [viii], 179 pp. Publisher's yellow cloth, near fine price-clipped dust jacket with the date code 10/58 on the front flap. Overall an excellent copy.

**First edition, first printing** of this American literary classic, Capote's admitted favorite literary creation. Our narrator, a writer, recalls his earlier days in New York when he meets Holly Golightly, a café society girl who lives basically from date to date socializing with wealthier men. The iconic Holly, certainly a favorite character of both Capote and Hollywood, was made famous by Audrey Hepburn in the 1961 Oscar-winning film. The other three stories in the books include *House of flowers*, *A diamond guitar*, and *A Christmas memory*. \$ 3250.00

# Breakfast at Tiffany's

*A short novel and three stories by*

*Truman Capote*

## Breakfast at Tiffany's

*A Short Novel  
and Three Stories*

by  
*Truman Capote*



*Random House New York*

## THE PENNYROYAL PRESS EDITION WITH ALL THE EXTRA PLATES

### 5. CARROLL, Lewis; MOSER, Barry (ed.)

*Alice's adventures in Wonderland.* West Hatfield, Massachusetts: Pennyroyal Press, 1982. Folio. [viii], 145, [9] pp. Paste-downs and endpapers with yellow decorations, dedication and half-title printed in blue and black, title printed in blue, black and red. With numerous exquisite Moser wood engravings. Bound in the publisher's half-purple goat over marbled boards, gilt lettering to spine. Also with the addition suite of 74 plates and explanatory sheet, all signed by Moser. The entirety contained in the publisher's folding quarter-purple goat clamshell case, gilt lettering to spine.

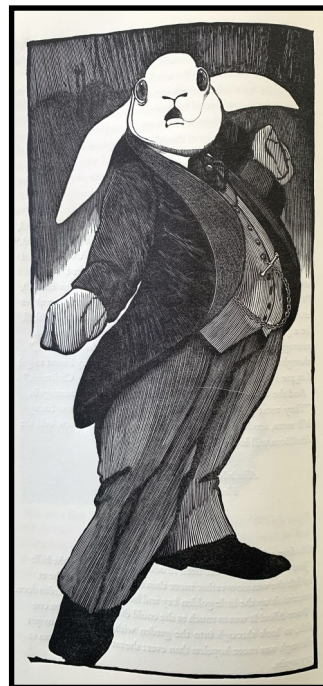


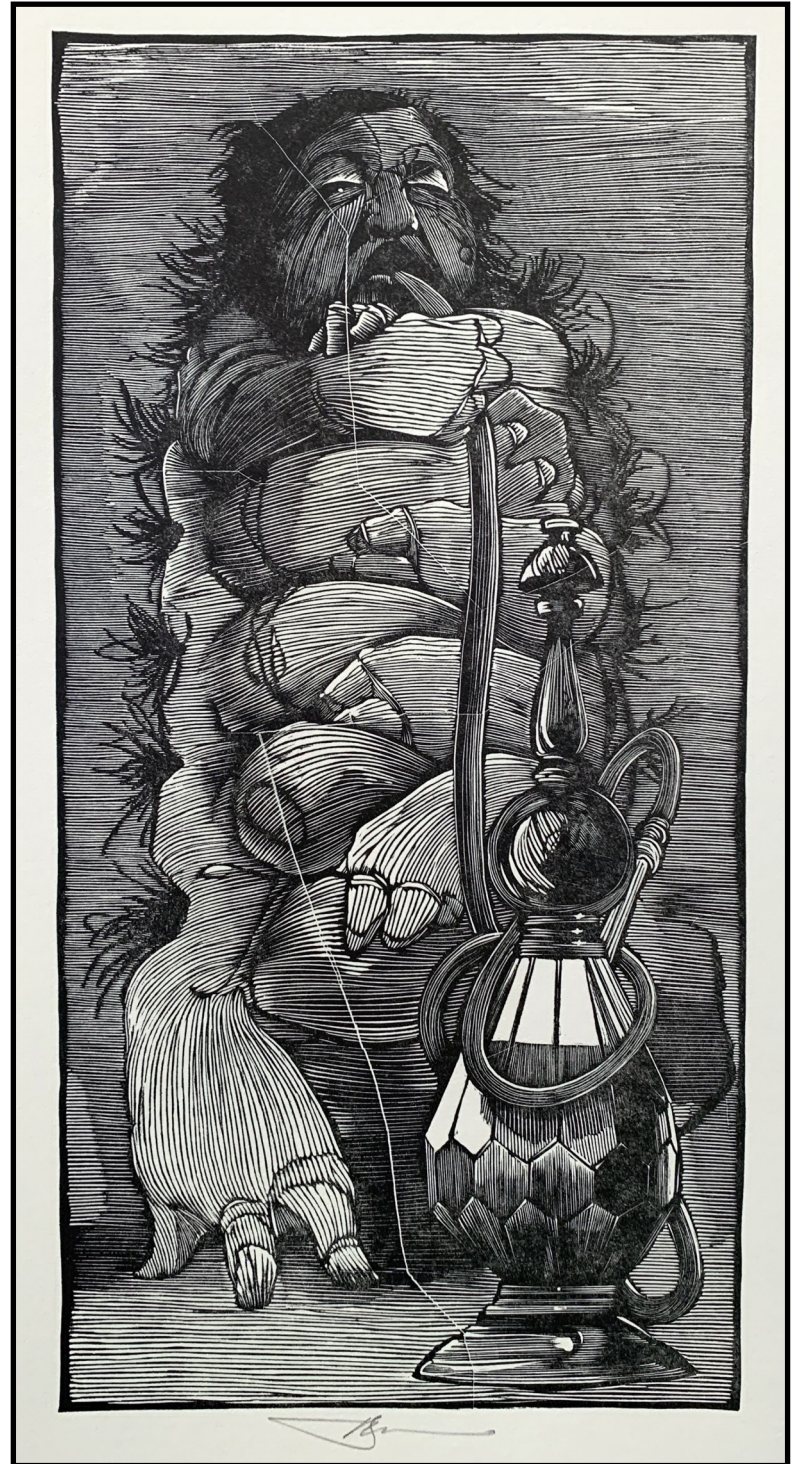
### (Offered with)

*Through the looking-glass and what Alice Found there.* West Hatfield, Massachusetts: Pennyroyal Press, 1982. Folio. xxv, [1], 163, [7] pp. Dedication and half-title printed in blue and black, title printed in blue, black and red. Amazing text and full-page wood engravings by Moser. Bound in the publisher's half-maroon goat over decorated boards, gilt lettering to spine. Also with the addition suite of 92 plates, each signed by Moser. The entirety contained in the publisher's folding quarter-maroon goat clamshell case, gilt lettering to spine. Laid in is the original hand-printed prospectus announcing the publication. Both volumes in excellent condition, as if never opened.

The Pennyroyal Press editions of Alice's adventures in Wonderland and Through the looking-glass. Both are Number 102 of 350 copies printed. "Published in 1982, Alice's Adventures in Wonderland was Moser's 60th book, but the first project that he had done on this scale. He had been commissioned to do wood engravings for the Albion Press' Moby Dick in 1979 and it convinced him he could tackle a large and complex project on his own. He conducted a survey of friends, artists, collectors, and book dealers as to what project they would most like to see and Alice was chosen overwhelmingly (save a few voices that said Do anything, just DON'T do Alice!). Dark and whimsical, it was a far cry from Tenniel's well known little blonde girl. Moser's Alice is a mischievous brunette with hair getting in her eyes. She's about 9, just about the age that little Alice Liddell would have been." The 1983 American Book Award for design was awarded to the Pennyroyal Alice.

\$ 10,500.00





## LANDMARK IN THE HISTORY OF PHOTOGRAPHY

### 6. CARTIER-BRESSON, Henri

*The decisive moment.* New York: Simon & Schuster, New York, 1952. Folio. 29 pp. With 126 photographic illustrations. Publisher's decorated cloth designed by Cartier-Bresson, and in the original dust jacket. Laid in is the separate leaflet (4to., 12 pp.) containing the captions to the photographs in English. A fine copy.

**First edition.** This is the American issue, though printed in France in collaboration with Éditions Verve. Though many people assume that his "decisive moment" is an ephemeral and spontaneous image representing a snap in time, Cartier-Bresson felt quite differently; his moment is all about composition and how a photograph can communicate to the observer:

"If a photograph is to communicate its subject in all its intensity, the relationship of form must be rigorously established. Photography implies the recognition of a rhythm in the world of real things. What the eye does is to find and focus on the particular subject within the mass of reality... In a photograph, composition is the result of a simultaneous coalition, the organic coordination of elements seen by the eye.

One does not add composition as though it were an afterthought superimposed on the basic subject material, since it is impossible to separate content from form. Composition must have its own inevitability about it. But inside movement there is one moment at which the elements in motion are in balance. Photography must seize upon this moment and hold immobile the equilibrium of it."

\$ 3000.00





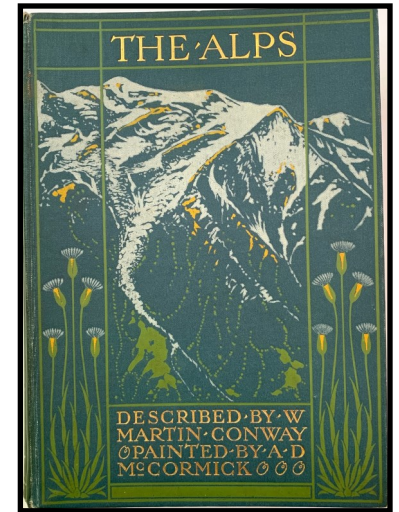
## THE BEAUTY OF THE ALPS

### 7. CONWAY, W. Martin

*The Alps*. London: Adam & Charles Black, 1904. 8vo. x, 294, [4] pp. Complete with half-title, 70 illustrated plates and 4 pages publisher's advertisements. Green publisher's cloth, illustrated front cover and spine. A beautiful copy with an ownership signature on the fly-leaf.

**First edition** of a vivid description of one of the world's most famous and beautiful mountain ranges. Taking a detour from his more typical works recounting expeditions and his various books about art history, Conway details everything about the Alps, including the joy of the snow, the beauty of the glaciers, how the mountains were made, the intimacy of the passes, and even the mood of the mountains. Illustrated with prints of exquisite watercolors, this book is a one-of-a-kind glimpse of the Alps as a whole rather than as a narrative of a particular expedition.

Conway (1856-1937), an expert mountaineer, explorer, and art historian, set several mountaineering records in his lifetime, including the Himalayan climbing record in 1892 where he ascended to 23,000 feet. \$ 250.00

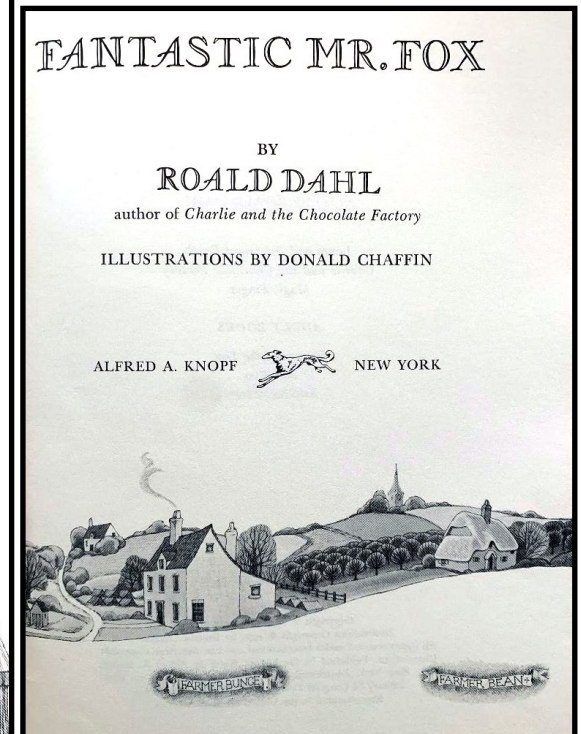
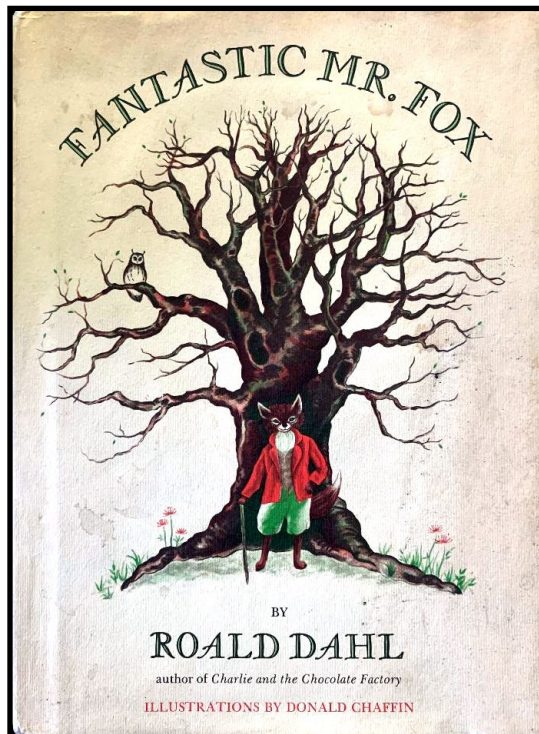


## FROM THE ANIMALS' PERSPECTIVE

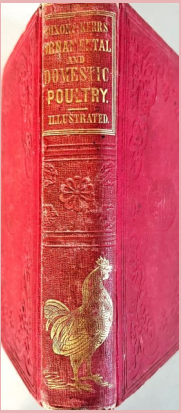
### 8. DAHL, Roald

*Fantastic Mr. Fox*. New York: Alfred A. Knopf, 1970. 8vo. [viii], 62, [2] pp. Numerous text illustrations. Publisher's cloth with an image of Mr. Fox on the front cover, author and title on spine, a fine clipped dust jacket with minor soiling; interior excellent.

**First edition, first printing** (with the words "First Edition" on the copyright page) of this classic work by Dahl. The story revolves around Mr. Fox's determination to protect his family from three farmers. Descriptions of the farmers as well as the animals around the area, including Mr. Fox and his family, are enthralling and are embellished by the wonderful illustrations by Donald Chaffin. The book was released simultaneously in the United Kingdom by George Allen & Unwin. An animated film directed by Wes Anderson was released in 2009. \$ 1850.00



## POPULAR GUIDE TO RAISING CHICKENS



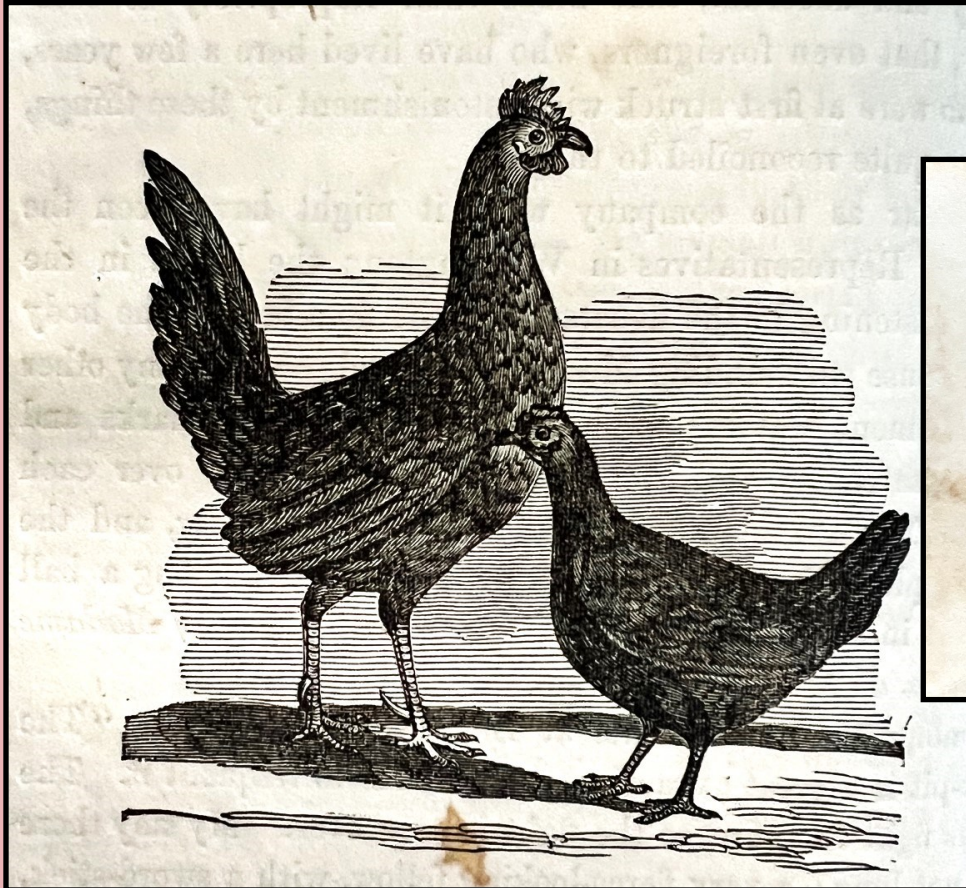
### 9. DIXON, Rev. Edmund Saul & Kerr, J.J.

*A treatise on the history and management of ornamental and domestic poultry.* Philadelphia: E. H. Butler & Co., 1851. 8vo. 480 pp., including index. With frontispiece and 65 plates. Original publisher's blind-stamped red cloth; first 10 or so leaves very browned, otherwise a wonderful copy with superb illustrations, ownership signature dated 1864 (?) on the fly-leaf.

**First American edition** from the second London edition. A detailed volume on the breeding, development, care and keeping of British domestic poultry, this edition contains substantive additions by editor J.J. Kerr tailored to an American audience. These remarks include transcripts of correspondence between Kerr, Dixon, and other fanciers of British and American poultry clarifying and amending the original text.

A friend of and correspondent with Charles Darwin, Dixon (1803-1894), a British clergyman and naturalist who wrote extensively on animal husbandry and domestic animals and plants, bases his argument for the immutability of species on the natural history of the chicken.

"Poultry has been to much undervalued as a means of study and a field of observation ... As to the great question of the immutability of species, so closely allied to the investigation of the different varieties of poultry, as far as my own limited researches have gone ... they have led me to the conclusion that even sub-species and varieties are much more permanent, independent, and ancient, than is currently believed at the present day." \$ 300.00

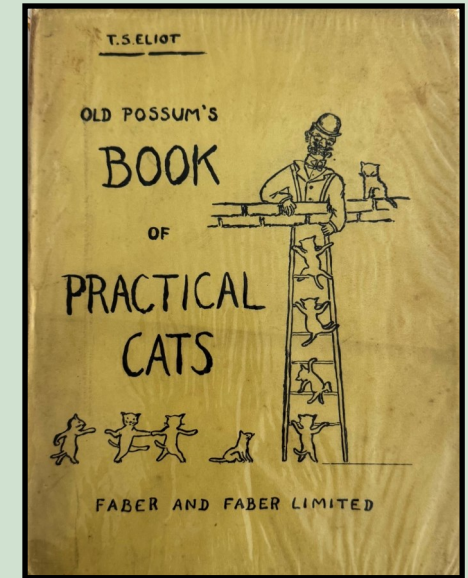


## CATS

### 10. ELIOT, T.S.

*Old Possum's book of practical cats.* London: Faber and Faber Limited, 1939. Square 8vo. 45 pp. Publisher's original yellow cloth, illustration in red on front cover, the original dust jacket well preserved; small waterstain on the spine of the cloth, interior excellent. Inscription on the fly-leaf: "M.P. B. From R.G.O., 10:X:39."

**First edition, first impression** (with "First published in September MCMXXXIX" on the verso of title). Eliot wrote the whimsical poems included in this collection throughout the 1930's under his assumed name "Old Possum" which he used in letters to his godchildren. Of course these poems are best known for the adaptation in Andrew Lloyd Webber's famous 1981 musical *Cats*.  
\$ 2500.00



## THE COMPLETE ROBERT MOTHERWELL

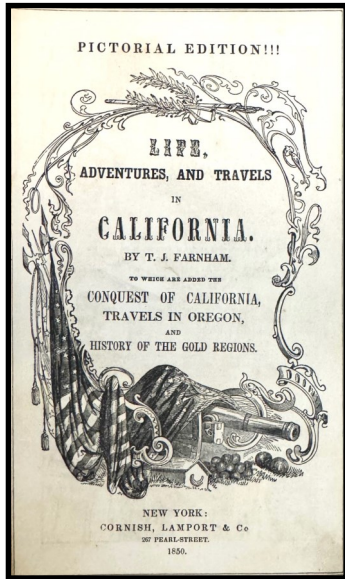
### 11. ENGBERG, Siri & BANACH, Joan

*Robert Motherwell: The complete prints 1940-1991: A catalogue raisonné.* Minneapolis: Walker Art Center; New York: Hudson Hills, 2003. Large 4to. 431 pp. Numerous black and white photographic illustrations, plus 536 full-color prints. Publisher's cloth, titles in silver, original photographic illustrated dust jacket; in excellent condition.

**First edition** of this new work covering all of Motherwell's prints. This catalogue raisonné, with a new text, chronology and bibliography, does contain a concordance referencing prints which were included in his earlier catalogue raisonné. It also contains an essay on Motherwell's print-making history.

Motherwell (1915-1991), abstract artist and print-maker, was the youngest of the New York school of artists that included Jackson Pollack, Mark Rothko and Willem de Kooning. His work often touched on political and social events and movements. And unlike his abstract expressionist colleagues, Motherwell became a renowned and celebrated print-maker. His work has been the subject of numerous exhibitions and retrospectives.  
\$ 450.00





## TRAVELS TO THE FAR WEST BEFORE THE GOLD RUSH

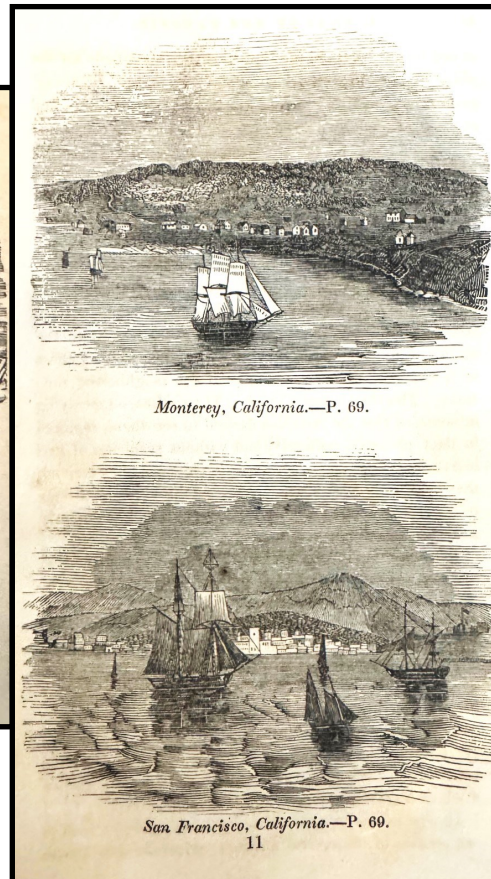
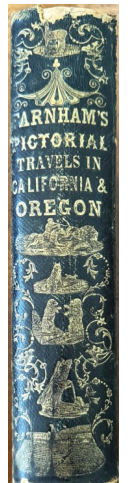
### 12. FARNHAM, T.J.

*Life, adventures, and travels in California. To which are added the conquest of California, travels in Oregon, and history of the gold regions.* New York: Cornish, Lampfort & Co., 1850. 4to. 514 pp. With frontispiece, engraved title, and 52 full-page wood-engraved illustrations. Decorative dark cloth with pictorial gilt on spine, exterior rubbed and slightly faded, head of spine peeling, marbled edges and endpapers; first and last leaves slightly spotted, text is toned but clean. A nice copy.

**Second edition** of a very enjoyable work on early western travels. In this text, Farnham (1804-1848), an American explorer and author, recounts his travels throughout California and Oregon in the first half of the nineteenth century. The author provides insightful detail about the history of the two states as well as the nature he observed while traversing through the deserts and mountains. This work delves into the Spanish conquest, history and customs of the Native Americans, vegetation, plains, volcanoes, animals, and local inhabitants of both California and Oregon. The wonderful plates illustrate landscapes, people, the natural environment and historical events.

Howes F 49; Graff 1294; Wagner Camp 107:7; Wheat 609; Cowan 83.

\$ 350.00



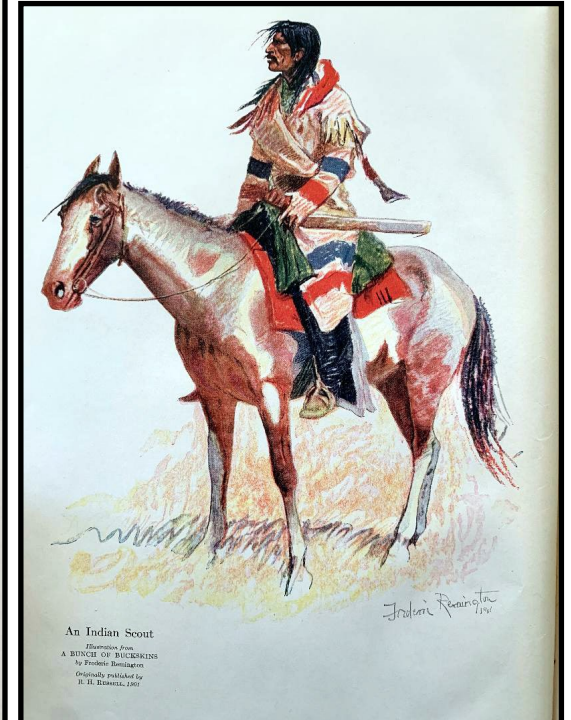
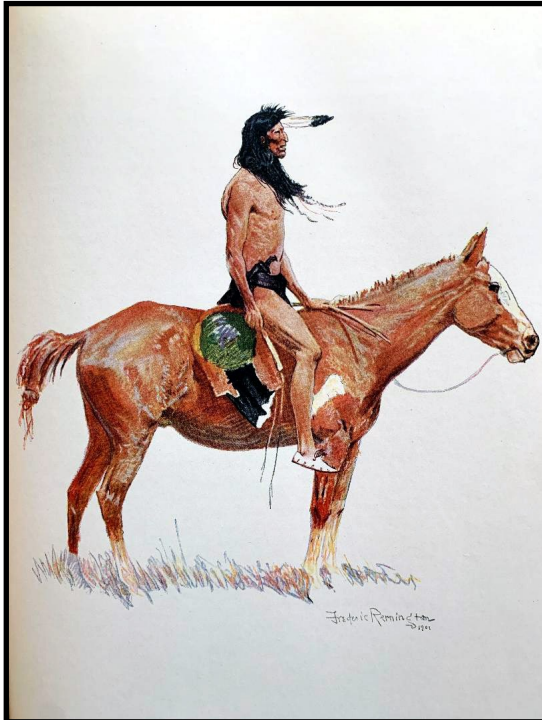


## NATIVE AMERICAN CULTURE IN STORIES AND PICTURES

### 14. GARLAND, Hamlin

*The book of the American Indian.* New York and London: Harper And Brothers, 1923. Tall 8vo. x, 274 pp. With 35 illustrations by Frederic Remington, 3 of which are in color. Publisher's quarter black cloth over printed paper boards, illustration of a Native American by Remington affixed to center of front board, spine faded. An ex-libris copy from the Aurora University Library with the usual bookplate, stickers and blindstamp to title page. Overall a fine copy.

**First edition** of this collection of short stories about Native Americans, focusing specifically on their culture and history. Garland (1860-1940) was an American novelist and poet. His stories, both humorous and dramatic, capture the lifestyle of America's indigenous people in a manner that even non-fiction histories fail to grasp. Garland won the 1922 Pulitzer Prize for biography. Remington (1861-1909) was an American painter, illustrator and writer who was best known for his depictions of the American old west. \$ 650.00





### EXQUISITE PLATES BY BLAKE AND OTHERS

#### 15. GAY, John & AESOP

*The fables of John Gay; with a life of the author and embellished with seventy plates. (offered with) The fables of Aesop. With a life of the author; and embellished with one hundred twelve plates.* London: John Stockdale, 4<sup>th</sup> June, 1793; 1793. Four volumes together. 8vo. Aesop: [ii], lxxv, 189, [2]; [ii], 248 pp.; Gay: [ii], xii, 225; [ii], vii, 188 pp., including advertisement leaf following the title page and publisher's advertisement on verso of final text leaf for an edition of Barlow's *Aesop* and Stockdale *Fables of Aesop* (no dates noted). Engraved title page in each volume, plus 112 plates in the Aesop and 70 plates in Gay, 12 by William Blake; plates with blank leaves as guards. A large paper copy bound in polished mottled calf with matching fly-leaves, gilt-ruled around the edges and inner dentelles, gilt decorated spine. All edges gilt; interior has some light offsetting from plates as usual.

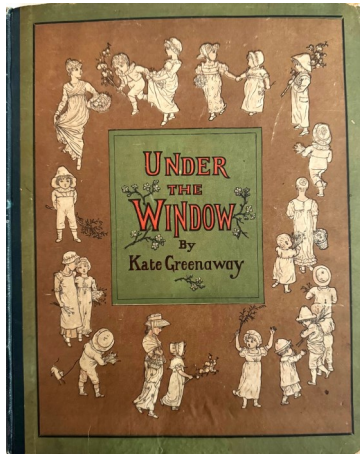
**First edition, first issue** of both works with the long "s" throughout. An exquisite set.

Bentley, *Blake Books*, 460A.

\$ 4500.00







## GREENAWAY'S FIRST BOOK

### 16. GREENAWAY, Kate

*Under the window. pictures and rhymes for children.* London: George Routledge & Sons, [1878 or 1879]. 4to. 64 pp. Illustrated with color engravings by the author, engraved and printed by Edmund Evans. Olive green pictorial boards with dark green-blue cloth spine, all edges stained pink, black endpapers; rubbing on corners and edges of boards, hinges cracked and gutters loose, flyleaf almost detached, but these issues do not detract from the illustrations, which are in good condition.

**First edition, later printing.** Greenaway's first book, which launched her career as a children's author and illustrator. This copy includes three illustrations that were removed from later editions, two of which on the grounds that they frightened children—one depicts a sinister witch and the other shows a man kidnapping a boy.

Greenaway (1846-1901) was one of the most popular children's illustrators of the nineteenth century.

Schuster & Engen: 201.1k.

\$ 300.00



## VALUABLE BIBLIOGRAPHY OF PLAYING CARDS

### 17. HARGRAVE, Catherine Perry

*A history of playing cards and a bibliography of cards and gaming.* Boston and New York: Houghton Mifflin Company, 1930. 4to. xxvi, 468 pp. With colored frontispiece and nearly 1500 illustrations, including 31 full-page colored plates, and with all tissue guards present. Publisher's red cloth; although without the dust jacket, a brilliant copy.

**First edition** of this excellent history of playing cards, which includes an invaluable bibliography. The historical aspect covers cards from countries around the world and from the earliest times to present-day America. An incredible resource for any library. \$ 450.00



## “BEST ART” OF THE INCOHERENT EXHIBIT

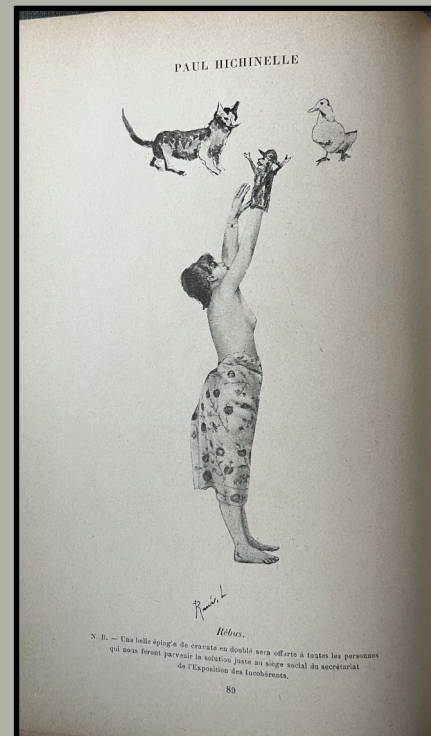
### 18. INCOHERENTS

*Catalogue de l'exposition des arts incohérents.* Paris: Chamerot, 1886. 4to. 141 pp. With 90 full-page illustrations and 167 text illustrations. Original blue printed wrappers bound into modern cloth-backed boards. Ex-libris bookplate of Oger Luyt. An excellent copy.

Avant-garde catalog of the 1886 chapter of the Exposition of Incoherent Arts, originally conceived of as an exhibition of drawings by people who don't know how to draw. The project gained momentum for a few years after its inception and became a sort of gallery of the iconoclastic, grotesque, nonsensical, and ugly by amateur and emerging artists. The catalog showcases 90 of the “best” works, including such images as a majestic egret putting its beak in its own butt, a drawing of Venus de Milo with an old man's face, three men who have just smelled a fart, and a naked woman with exaggerated feminine proportions. The beginning of the catalog lists in alphabetical order over 200 artists who exhibited at the event, with humoristic biographies and tiny satirical portraits.

The Exposition of Incoherent Arts, started by writer and publisher Jules Lévy, was held in Paris every year for ten years, from 1882-1892. Though short-lived, the Incoherents were renowned for their irreverence and satire and hold an important spot in the anti-art and avant-garde movements. Many of the artists hailed from the Montmartre counterculture and went on to have prolific careers.

OCLC locates 5 copies in America (Yale, Northwestern, Boston MFA, Princeton, the Met). \$ 2200.00



## CONTRIBUTIONS FROM THE GREAT ORNITHOLOGISTS

### 19. THE IBIS

**SCLATER**, Philip Lutley (editor)

*The Ibis*, a quarterly journal of ornithology. London: John van Voorst (1883-1886); Gurney and Jackson (1887-1903); R.H. Porter (1904-1913); British Ornithologists' Union (1914-1932). **Forty-Five volumes**. 8vo. Hundreds of exquisite full-page lithograph plates, many hand-colored, after Keulemans, Wolf, Jennens, Gronvold and others, text illustrations, distribution maps and tables. The first group of volumes also contain a list of members of the Union and the date of their election. The first six volumes bound in contemporary half-calf over marbled boards, spine in compartments, with the remaining volumes in library cloth; most have the original printed wrappers bound in where the journal was issued quarterly. Bookplate (withdrawn) of Trinity College Library on the paste-downs; a wonderful set.

**First printings** of this famous journal of ornithology. Included are:

Fifth series, Volumes 1-6 (1883-188)

Sixth series, Volumes 1-6 (1889-1894)

Seventh series, Volumes 1-2 (1895-1896)

Eighth series, Volumes 2-6 (1902-1906)

Ninth series, Volumes 1-6 (1907-1912)

Tenth series, Volumes 1-6 (1913-1918)

Eleventh series, Volumes 1-6 (1919-1924)

Twelfth series, Volumes 1-6 (1925-1930)

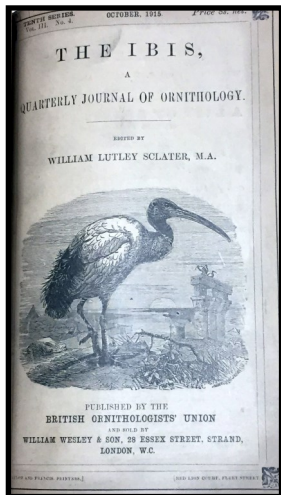
Thirteenth series, Volumes 1-2 (1931-1932)

Authors include G.E. Shelley, Sclater, John Henry Gurney, Edward Hargitt, William C. Tait, Henry Seebohm, Osbert Salvin, O. Finsch, W. L. Buller, R. Bowdler Sharpe, Scott B. Wilson; literally all of the great ornithologists throughout the publishing history of this journal. Sclater (1829-1913), a co-founder and editor of *Ibis*, was a well-known and highly productive (over 1400 publications) ornithologist by trade. He is also remembered for his 1858 paper setting out the faunal regions classification of zoogeography later adopted by Alfred Russel Wallace.

Now subtitled the *International Journal of Avian Science*, it is in its present form a peer-reviewed scientific journal which covers ecology, conservation, behavior, palaeontology, and taxonomy of birds. For the first nearly one hundred years, however, the journal focused on a more popularistic type of article, often introducing species and images to the public for the first time.

Anker 219; Nissen IVB 476; Wood, p.396.

\$ 12,000.00





**THE AMAZING PLATES OF THIS EARLY WORK ON PHYSIOGNOMY**

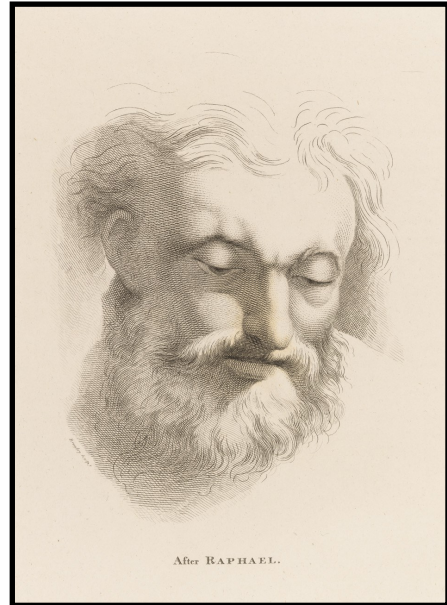
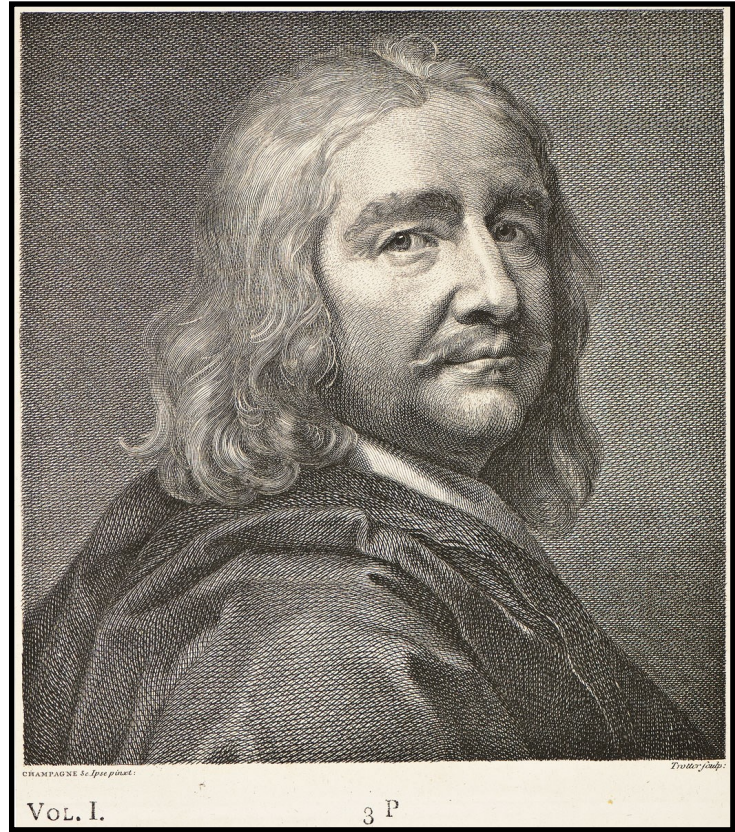
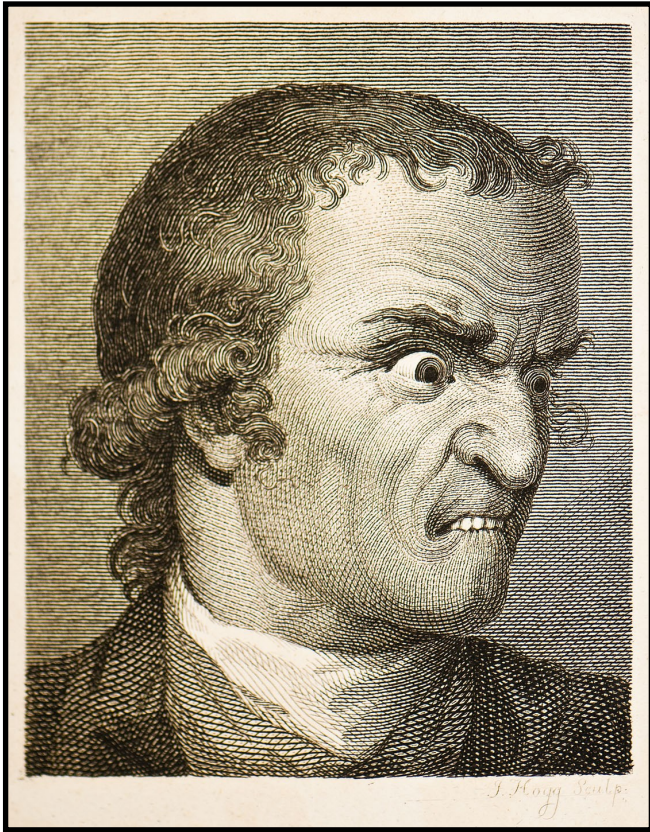
**20. LAVATER, John Caspar**

*Essays on physiognomy, designed to promote the knowledge and the love of mankind.* London: Printed for John Murray, et al. (Volumes I and II), John Stockdale (Volume III), 1789-1792-1810. Three volumes in five. Large 4to. [iv], iv, [xxviii], 281; xii, 238; [vi], [239]-444; xii, 252; [vi]-253-437, [13] pp. (some mispagination in Volume I). Complete with all blank leaves, half-titles and directions to the binder. With more than 800 engravings, including 173 copper engraved plates and 359 text images by and after Thomas Holloway, Fuseli and others, and by William Blake. Contemporary polished calf, gilt spines, front joints a bit sensitive; interior with minor foxing and off-setting of the plates as usual, but generally a tall, clean and well-margined set in excellent condition.

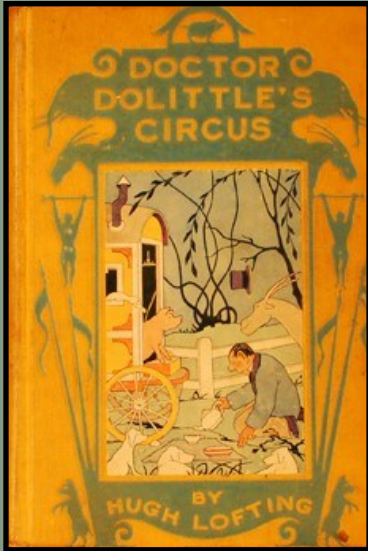
**First English edition** of Volumes I and II, with the sheets of the third volume reissued by Stockdale. The work is famous for the splendid illustrations and vignettes, including the plates by William Blake. It was a classic pseudo-scientific work, extremely influential in the history of psychiatry, and represents Lavater's account of madmen, demons, and terror. Fuseli's drawings are rendered with usual distinction in the engravings of Thomas Holloway, and in one instance, Gillray (see Ray, *The illustrator and the book in England*, 20). Lavater (1741-1801) was a German poet, mystical writer and physiognomist.

Keynes, 102; Bentley & Nurmi, 390, Garrison & Morton, 154, Ryskamp, *William Blake*, 22.

\$ 2500.00



## PRESENTATION COPY



### 21. LOFTING, Hugh

*Doctor Dolittle's circus.* New York: Fred[erick] A. Stokes, [1924]. 8vo. x, [ii], 379 pp. With color frontispiece, illustrated title and 79 plates, all by Lofting. Original decorated yellow cloth with illustrated end-papers, binding a bit soiled, but generally a very good copy. Inscribed by the author on half-title ("Sincerely yours, Hugh Lofting").

**First American edition.** A presentation copy of the fourth book in the Doctor Dolittle series. Here Doctor Dolittle lends his rare Pushmi-Pullyu to the circus to raise money. As all of the animals there love him, he is shortly running the show. Parts of this story, including some of the plot and characters, were included in the 1967 film starring Rex Harrison. \$ 750.00



## OUR FAVORITE CHILDHOOD POEM

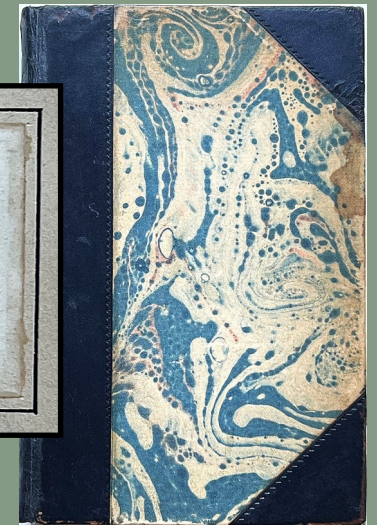
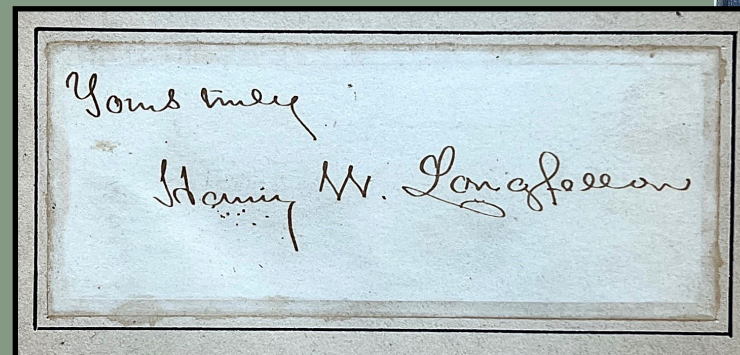
### 22. LONGFELLOW, Henry Wadsworth

*The song of Hiawatha.* Boston: Ticknor and Fields, 1855. 8vo. iv, 316 pp. Rebound in half leather over marbled boards, spine gilt in compartments with morocco spine label; interior excellent. Without the advertisements. Pasted onto a blank leaf is the signature of Longfellow ("Yours truly Henry W. Longfellow").

**First edition, second printing,** of one of the most famous American poems of the nineteenth century.

BAL 12112; Grolier American 100, 66.

\$ 750.00



## EXQUISITE FACSIMILE OF A MEDIEVAL MANUSCRIPT NOVEL

### 23. MARTINEZ, Ferrand

*Libro del caballero Zifar* [facsimile reproduction of *Bibliothèque nationale de France, ms. Espagnol 36*]. Barcelona: M. Moleiro Editore, 1996. Folio. With 242 decorated miniatures. Full calf with gilt border on both covers, red Moroccan spine decorated in gilt insignia, laurel wreaths, and stars; painted endpaper and gilt dentelles. Preserved in a red Moroccan and gilt case. Fine, as if never opened.

**First edition** of this gorgeous facsimile, No. 649 of 987 printed. The *Libro del caballero Zifar* was the first adventure story ever written in Spain. Dating to the early fourteenth century, this adaptation of the life of Saint Eustace infuses chivalric drama with Christian ideals. It follows Zifar, a knight who becomes a king after being forcibly separated from his family. One of the most important Spanish romances, the text also showcases the international scope of literature of the period, drawing on Arabic stories, geography, and science.

The authorship of the manuscript has been debated. It was likely written by Ferrand Martínez, a cleric from Toledo and secretary of Alfonso X of Castille, who appears as a character in the prologue.

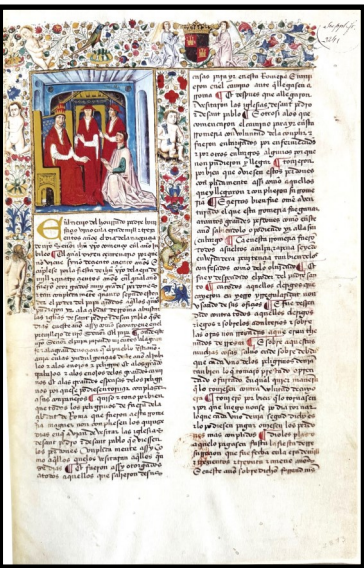
This facsimile reproduces the “Paris Manuscript,” one of two located in the Bibliothèque Nationale that transmitted the text; the third original is located in the National Library of Spain. Our copy includes the original signed certificate of authentication laid in.

(Offered with)

RICO, Francisco & RAMOS, Rafael eds.

*Libro del caballero Zifar. Códice de París*. Barcelona: M. Moleiro Editore, 1996. Folio. With 157 colored illustrations. Burgundy cloth with the original dust jacket. A fine copy, as if never opened, with a signed advertisement letter from the publisher.

**First edition.** A richly illustrated volume of essays to accompany the *Libro del caballero Zifar* facsimile. Several Spanish scholars of Medieval literature and history provide a guide to the text and illustrations, situating it within fourteenth-century Spain and manuscript historiography. \$ 3500.00





Reyna en vna qñ no lo podades fiter  
 siamades de qñ no senora dixo ella en te  
 namos vn Rey muy cubduoso qñ desese  
 duca 2 romana tod lo qñ tenen sus va  
 fillos qñ lo aye menester con las qñ  
 des guetas qñ aye con sus vestros  
 2 con grandes omes dela su qñ . Ot  
 por ende oue de vender quantas heredades  
 tenia 2 de allegar quantos auer pude  
 2 vne me aca abey 2 acite vno pteyo  
 2 Senora por quida biens qñ deca 2  
 del Rey 2 de vos 2 Senalada mente  
 por la iusticia qñ es ay guardada 2 mane  
 rda muy bie / de conid el Rey 2 la duca  
 se cono fiteyo 2 non se osuna de stobp  
 2 vno alqro d

**D**iz dize duca dize la Reyna  
 mucho me plase ambusto 2  
 sedes mucho bien venida ot  
 yo fablare luego con el Rey so  
 bre ello 2 aguisare  
 cono vos de logar  
 do fignides este of  
 pital aseruido de  
 dios 2 yo ayudare  
 vos de aello 2 ma  
 do vos qñ ayades  
 la misa 2 comades  
 cada dia conigo .  
 Senora dize ella  
 de vos dios vida  
 por quida merced nos  
 fiterdes 2 me pro  
 metedes . po pi  
 do vos por merced  
 qñ ayades qñ acabe  
 antes esta obra qñ

he propueta en mi ayudo de fiter .  
 mucho me plase dize la Reyna 2 la bu  
 na duca fuese luego a su posada . Ot  
 el Rey vno luego abey ala Reyna asy



conio lo solie fiter cada dia . Ot  
 la Reyna conole todado qñ comese aca  
 con aqua buena duca . Ot el Rey

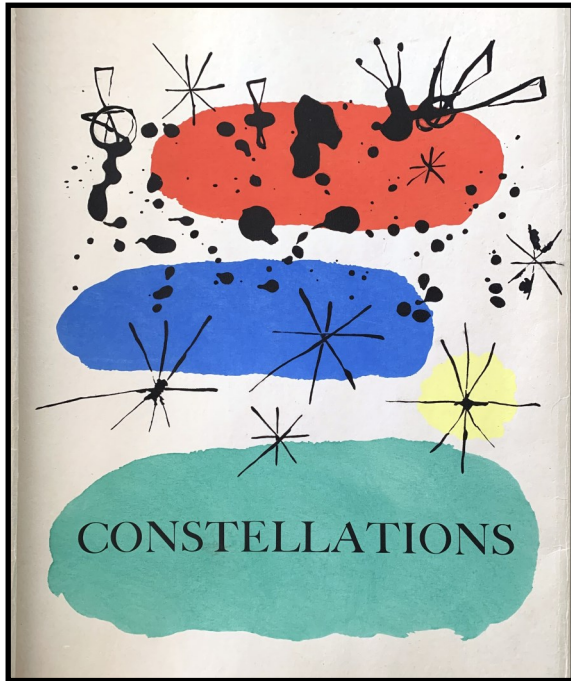


le preguntó qñ de donde era . Ot  
 ellale dize qñ le dixiera qñ era de ista  
 delas yndias do sanu bai toleme pe  
 dicara segund ella le dixiera . Ot  
 el Rey por las senales qñ ovo della  
 subdando sy era aqua su muger . comē  
 asse de Rey . Senor dize ella qñ  
 na de qñ vos fiterdes . Senor dize el Rey  
 de aqua duca por qñ de tan luego me  
 pns es deca . Senor dize la Rey  
 na mandale dar vn blaz pa do fa  
 ga vn ospital aseruido de dios .  
 mucho me plase dize el Rey 2 ven  
 ga aca despuēs 2 mandar qñ le hedat  
 do ella lo qñ fite . Ot la Reyna en  
 bio luego por aqua duca . Ot dize  
 le de como aye fablado con el Rey 2  
 ellas estando en esta fabla . enqñ el  
 Rey por el palacio . Ot asy como la  
 vidolugola como fite qñ era su muger  
 2 demostre se toda la color . pensando  
 qñ ella dixiera como ella era su muger .  
 Ot ella dubdo enel por qñ aye mirado  
 la palabra 2 no fablaba el lengua  
 se qñ solie 2 le aye qñ fido mucho la  
 barua . Ot sy lo auosio o no po  
 como buena duca no se qñ destrubir  
 por qñ el Rey no perdiese la honra en  
 qñ fite . Ot el Rey le mando qñ es  
 cogrese vn solar qual ella qñ fite en la  
 abdar . Senor dize ella sy falla  
 re algunas casias a conpuz tenedes  
 vn bien qñ las conpre . mucho me  
 plase dize el Rey en yo vos ayudare  
 aello . Ot yo fite est mesino dize la  
 Reyna . pnes andad duca dize

el Rey 2 conpuz vno buē pensamēto  
 de como la buena duca fite en aqua  
 abdar do era el Rey 2 la Reyna el ofi  
 tal pa los fijos dalgo qñ

**L**a buena duca se fue  
 andar por labilla acatar  
 algund logar sy fallare  
 conpuz . Ot fallobu  
 mo nestro desamparado qñ dexare vnor  
 moales por se mudar aqro logar  
 2 conpuz dellos . Ot fite ali su  
 ospital muy bueno 2 muy y muchas  
 fopa 2 fite ay Camas muy muchas  
 2 honradas pa los fijos dalgo qñ  
 do sey acatesen . Ot ampro muchos  
 heresamēto pa dotar al ospital .  
 Ot qñdo se ali acatesen los fijos  
 dalgo . fite fabre los muy bie 2 daua  
 les todo lo qñ les era menester . Ot la





## THE RARE COMPLETE SUITE OF CONSTELLATIONS

### 24. MIRÓ, Joan; BRETON, André

*Constellations*. New York: Pierre Matisse, 1959. Folio. (19 x 15 ½ "). Complete with 22 pochoir reproductions after gouaches by the artist on Arches wove paper, with the title page, text in French by André Breton, table of contents, and justification signed by the artist in blue ink and the author in red ink. Complete with 2 original lithographs (sheet size 17 ½ x 14", image: 12 x 9 3/4"), hand-numbered and signed by Miró in pencil at lower margin, each framed. The pochoirs are laid into their original paper folders, all in the original illustrated portfolio housed in its beige linen box, illustrated in black by Miró on front cover and spine; box has been repaired.

**First edition** of this luxurious publication. No. 109 of 150 copies which include the 2 signed and numbered lithographs (the total edition was 384). Miró began the series of gouaches reproduced in *Constellations* on September 21, 1940 in Varengeville, Normandy, where he was exiled from Francoist Spain. He created ten of the gouaches before the invasion of France by German troops pushed him to flee the country with his wife and daughter. He completed the twenty-third and final gouache of the series on September 12, 1941. The village where he stayed was subject to a blackout, and that fact prompted Miro's most luminous and affecting series of paintings, the Constellations.

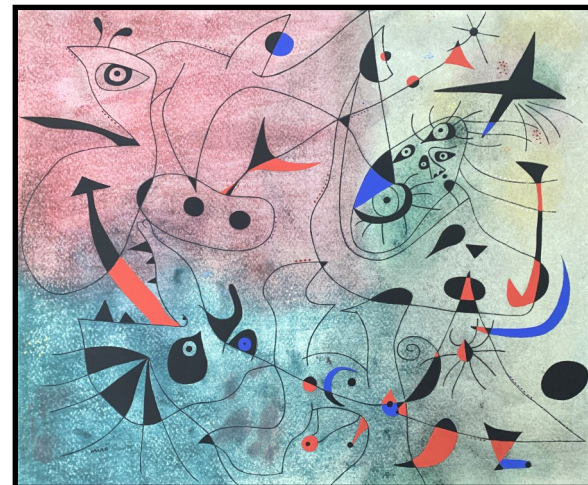
Miró was originally in discussions with MoMA to exhibit *Constellations*, but it was ultimately with the New York gallery owner Pierre Matisse that the complete series of 22 gouaches would be exhibited (Miró having wished to keep the twenty-third) in early 1945. It was not until 1959 when Matisse decided to publish reproductions. André Breton had been inspired by the series and wrote poems to accompany each work of art. Of the 384 copies produced, only the first 150 included the 2 additional signed and numbered lithographs..

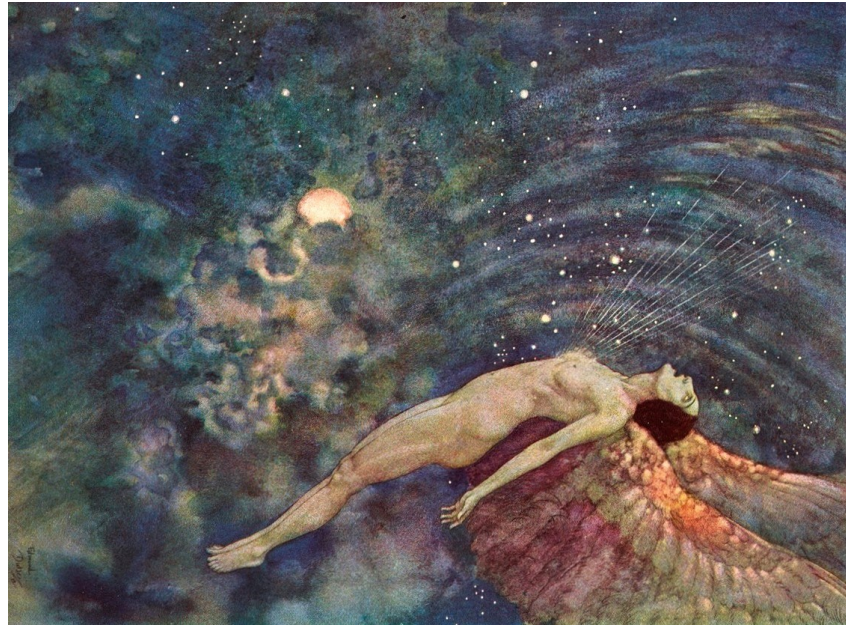
In his preface to this edition Breton emphasized the historical significance. With the background of war and the occupation of France, these works symbolized the triumphal "resistance" of art and the spirit of man in the face of the menace. They became the first new works from Europe to be exhibited in America following the ending of hostilities.

The 22 works are arranged in the chronological order of their creation, thus respecting one of the instructions given by the artist at the time of the New York exhibition. This arrangement was so important to Miró that, as early as 1957, he insisted that each one indicate the date and place it was created. This information is reproduced on the back of the gouaches with a facsimile drawing.

Cramer, *Joan Miró, the Illustrated Books: Catalogue Raisonné*, p. 58; Mourlot, 192-193.

\$ 85,000.00





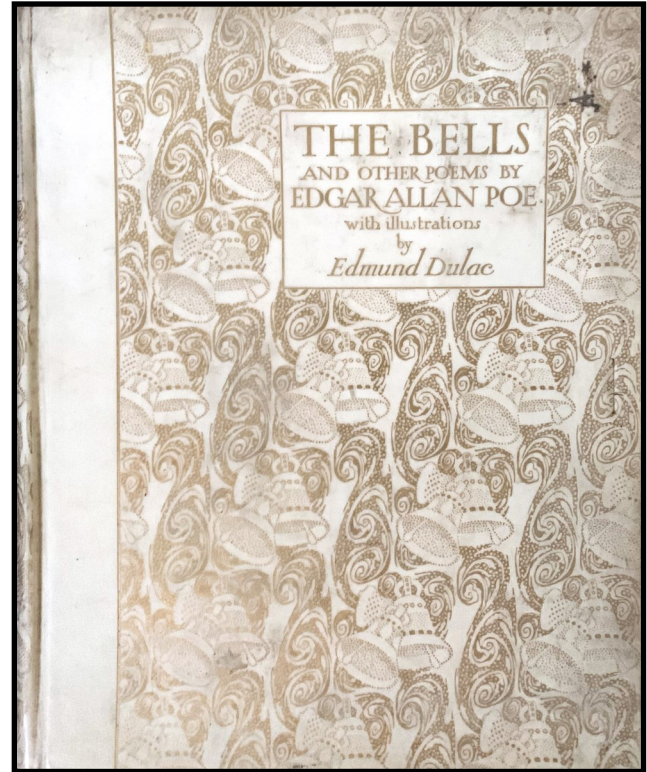
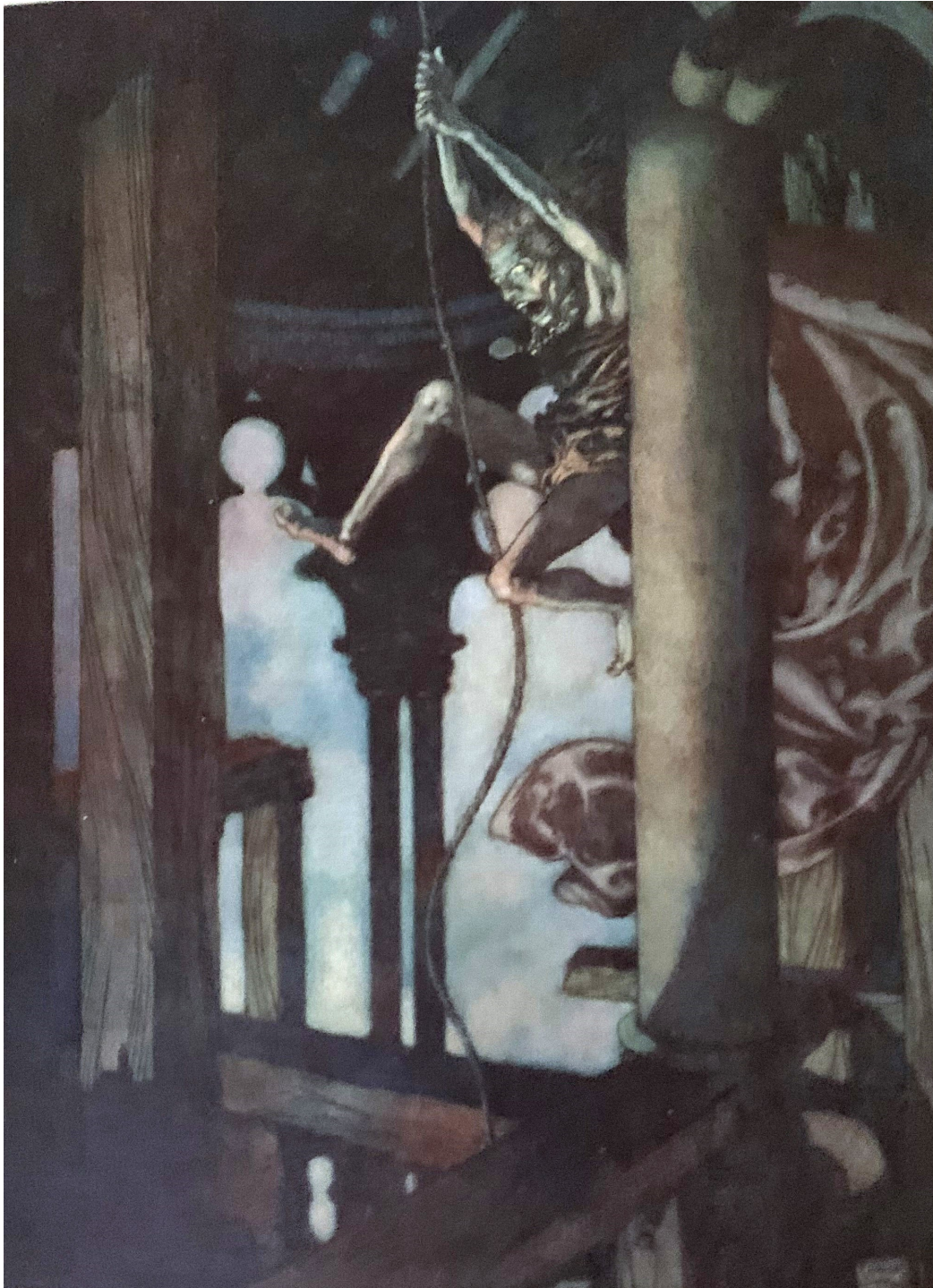
**SIGNED BY DULAC**

**25. POE, Edgar Allan**

*The bells and other poems. With illustrations by Edmund Dulac.* London: Hodder and Stoughton, [1912]. Folio. Portrait of Poe on title. With 28 full-page colored plates and 10 smaller chapter vignettes by Dulac. All printed tissue sheets present. Laid in is an announcement of an Edmund Dulac exhibition (to "be held by Messrs. Ernest Brown and Phillips, at the Leicester Galleries from November 23<sup>rd</sup> until Christmas, 1912"). Original ornate gilt-stamped vellum, without ties and a bit bowed.

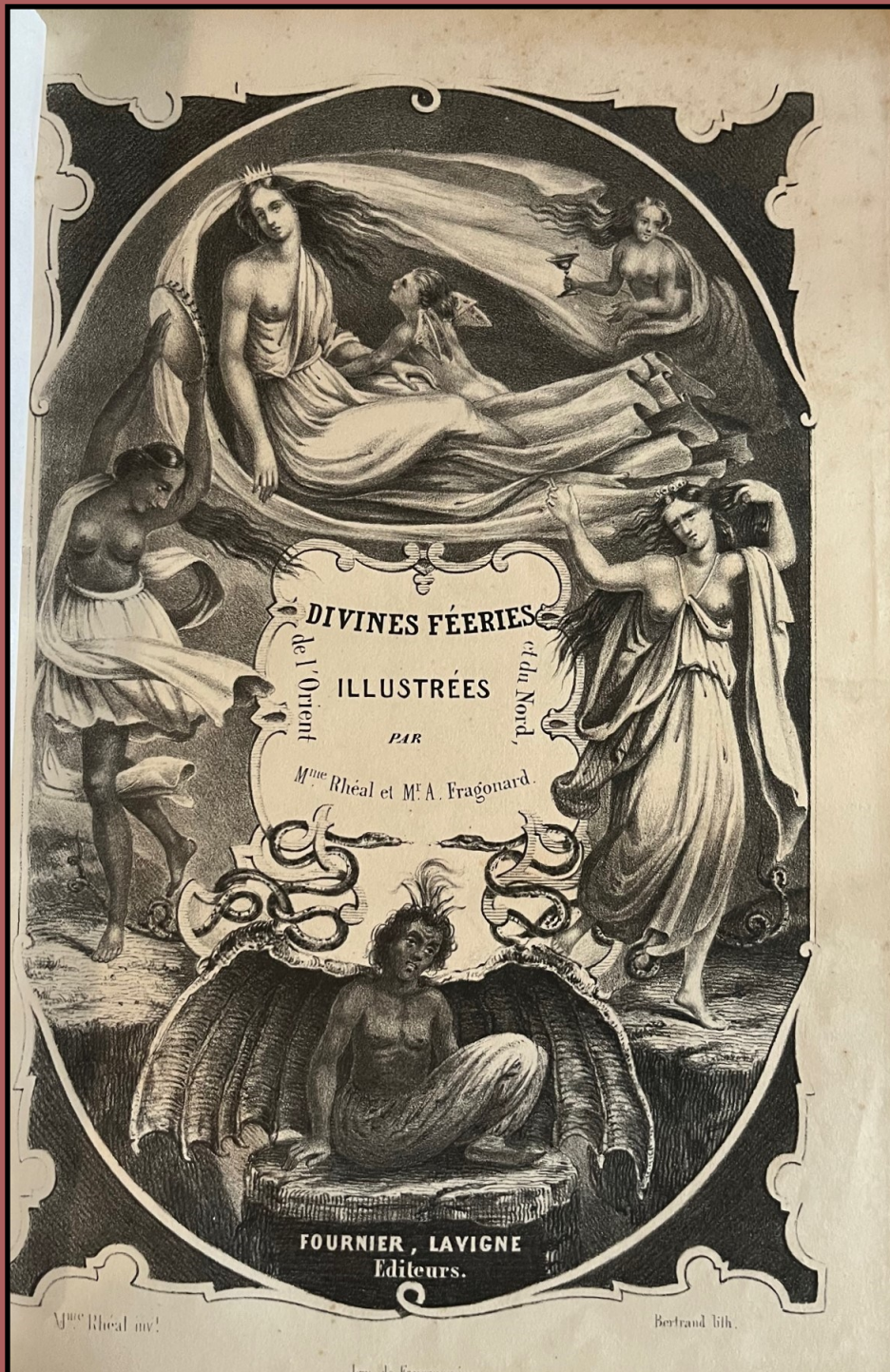
**Edition deluxe**, Number 317 of 750 copies signed by Dulac. A large, uncut copy.

\$ 2250.00



*This Edition is limited to Seven hundred and fifty Copies,  
signed by the Artist and numbered,  
of which this is  
No. 317*

*Edmund Dulac*



## FASCINATING ILLUSTRATED FAIRY TALES

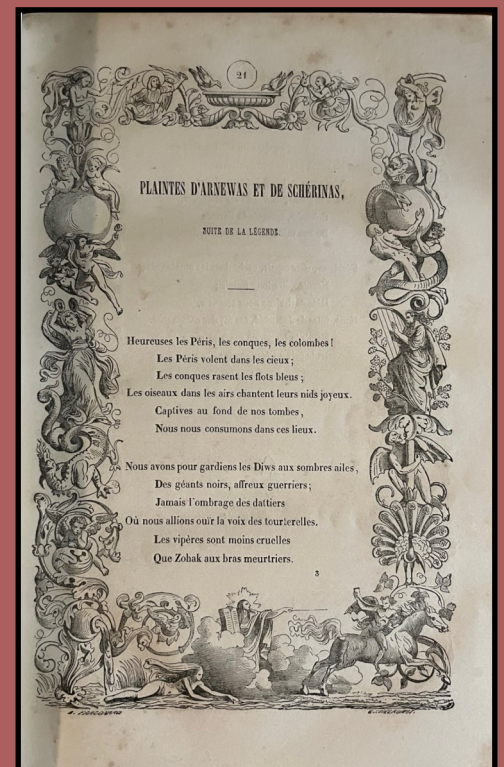
### 26. RHÉAL, Sébastien

*Les divines féeries de l'Orient et du Nord.* Pars: Fournier, 1843. 4to. [vi], viii, 280 pp. Lithographed title and 31 full-page lithographed plates. Each text page printed within an elaborate wood-engraved border. Contemporary calf-backed marbled boards, spine with elaborate gilt decoration and spine label; minor foxing, especially to the verso of the plates, otherwise a gorgeous copy.

**First edition** of this delightfully illustrated compendium of myths, fairy tales, and legends from the Near East, Asia, Scandinavia, and ancient cultures. Offering insight into the French outlook on foreign religion and lore, each tale begins with a paraphrased Notice (often rather xenophobically slanted) before the French verse translation of the story. The illustrations portray characters as ethnic tropes, often with bared breasts, headdresses, grass skirts, crude weapons, and elaborate jewelry.

Rhéal (1815-1863) was a French playwright and poet. Rhéal's wife, along with Alexandre Fragonard, designed the illustrations for this book. The title page states that it is the third edition, but this is the earliest known issue.

OCLC records 7 copies in America (UCLA, Berkeley, LC, Boston Athenaeum, Chicago, Cleveland Public, College of Charleston); Caillet III: 9365. \$ 1950.00



## THE ULTIMATE OF WEST COAST “COOL”

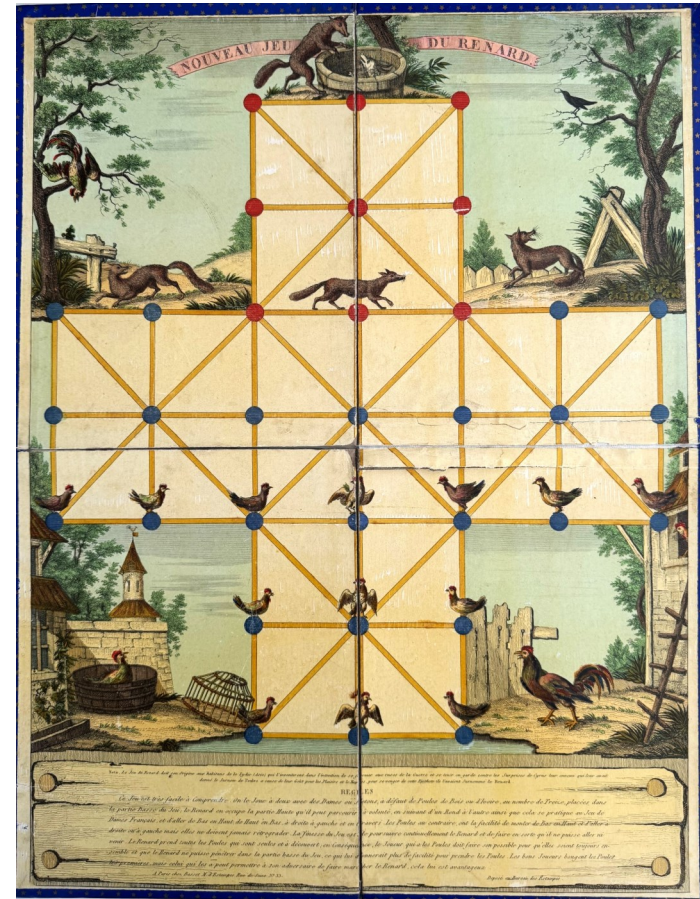
### 27. RUSCHA, Ed

**Dish. Signed Lithograph.** Lithograph printed in black on wove paper, 1973, No. 139 of 250 copies signed and dated in pencil. Printed by Cirrus Editions, Los Angeles, and published by the Neighbors of Watts, Los Angeles. The work is presented on the full sheet, measuring 10 x 13 1/2 in. (25.4 x 34.3 cm) and framed (17 1/2 x 14 in.).

Ruscha (b. 1937) was born in Nebraska but moved to Los Angeles in 1956. He enrolled at the Chouinard Art Institute (now the California Institute of the Arts), taking courses in lettering, design and advertising. He became well-known as an artist in the early 60's and continued to produce eclectic art using alternative mediums, including gunpowder, food, condiments, blood and of course photography. A 1964 painting of his sold at auction in 2019 for over \$52 million. He is the ultimate representative of the west coast “cool” artist.

\$ 9500.00





**MID-NINETEENTH CENTURY BOARD GAME, COMPLETE**

**28. SAUSSINE, Léon**

*Jeu des poules et du renard.* Paris: Basset for Saussine, ca. 1860. Board game: Complete with stiff board (532 x 415 mm.) folded twice, chromolithographed game above printed rules for play, 15 lead animal figurines, 2 bone dice, and a molded dice bowl, all housed in the original box (375 x 290 x 45 mm.) with chromolithographed lid. Minor wear to the folds of the board, but otherwise in excellent condition.

A 19th-century riff on a medieval strategy game: the chickens and the fox, complete with all game pieces and dice. The game is played by placing the chicken figures on their 13 places at the bottom of the game board, and the fox in his place at the top. Players roll dice to determine how many places they can move a chicken, which are able to travel right, left, and across, but not backwards. The player then moves a chicken towards the top of the board. However, players must try to keep chickens close together, because if a chicken is left alone in the fox's territory, the fox will eat it. The player who gets the most chickens to the top of the board wins.

The producer, Léon Saussine, created educational games and puzzles for children until his death in 1896; he exhibited at the World's Fair in 1878. His first publisher, Basset, who produced this particular item, worked with him until about 1860.

\$ 2900.00

## EXQUISITE COLORED PLATES OF CACTUS

### 29. SCHUMANN, Karl & GÜRKE, Max

*Blühende Kakteen (Iconographia Cactacearum)*. Neudamm: J. Neumann, 1904-1921. Three volumes. 4to. [xiv], [240], [iv]; [xii], [240], [iv]; [vii], [232] pp. With 176 chromolithograph plates (4 double). Original cloth, title in gilt on cover, some wear to spines; tissue covers with marginal tears, several signatures loose in Volume III, Volumes I and II signed on half-title by previous owner and dated 1916. Generally in very fine condition.

**First edition**, from the original forty-five parts, and one of the most beautiful works on cacti. With vibrant full-page coloured plates, printed from intricate images drawn by Toni Gürke, wife of the editor, and hand-finished. A comprehensive look at almost two hundred flowering cactus species, with a strong representation of plants from Central and South America. This three volume work was presented by the German Cactus Society, drawing together prints they had made over the course of 21 years. The complete set is rarely available.

Schumann (1851-1904) received his doctorate in botany from the University of Breslau. Upon publication in 1883 of his book on cinnamon, *Kritische untersuchungen über die zimmtländer*, he was invited to become curator of the Berlin Botanical Museum. He also taught botany at the University of Berlin and, in 1892, founded and served as first chairman of the German Cactus Society (Deutsche Kakteen-Gesellschaft). He made strong contributions to the field of botanical morphology and is credited with describing hundreds (possibly thousands) of new species. Three botanical genera and several cactus species have been named after him.

*Botanical Gazette*, 1904; *Catalogue of the Arnold Arboretum*, p. 639; Nissen, 1818.

\$ 9500.00





## GORGEOUS DANCE DEATH FACSIMILE

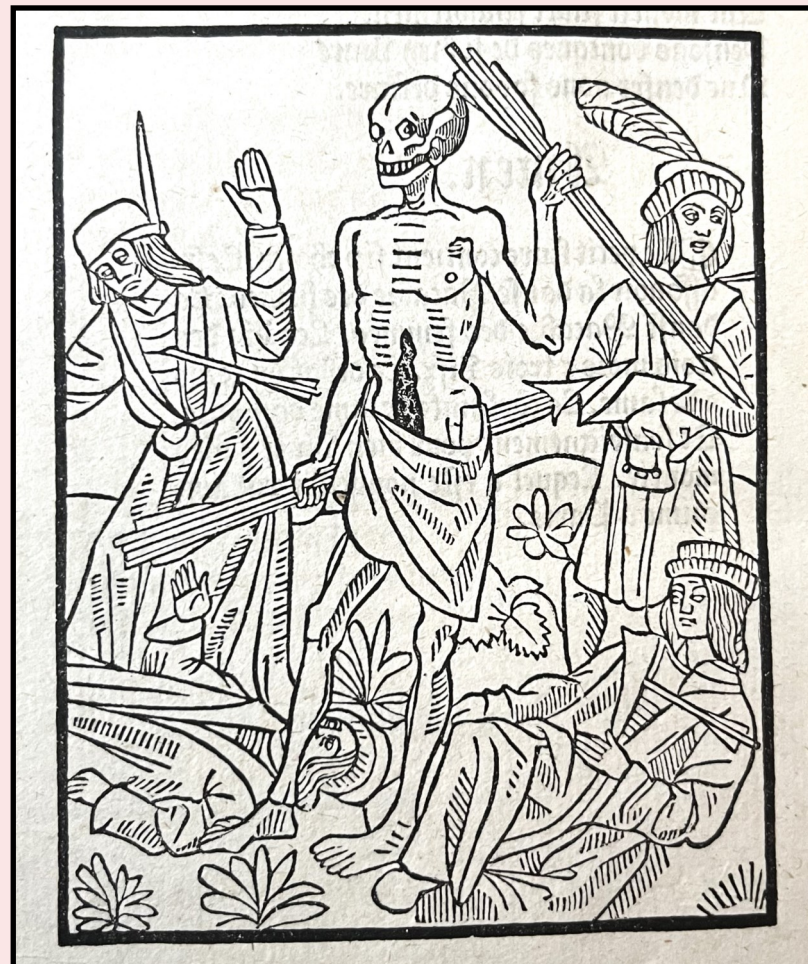
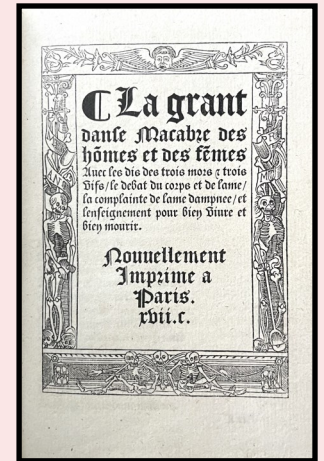
### 30. SILVESTRE, Louis-Catherine, ed.

*La grant danse macabre.* Paris: [Lahure], "xvii.c." [1858]. 16mo. 66 unpaginated leaves. Woodcut title border, 2 full-page woodcut plates, 86 text woodcuts. Contemporary gilt-ruled crushed brown morocco, board edges and turn-ins gilt, spine and label gilt, all edges marbled, blue silk marker.

"Beautiful and rare edition" (Brunet). An antiquarian facsimile of one of the most desirable incunables known, sumptuously printed and bound after the 1486 and 1491 Paris editions of the same title. "The Dance of Death" is a *memento mori* allegorical tradition developed in the Middle Ages. The artistic scheme, a series of images that feature Death as a skeleton leading men and women to their graves, dates to the 15<sup>th</sup> century; the text was added later and varies across editions. This Middle French version appears in verse gothic letter with woodcuts on nearly every page.

OCLC locates 2 copies of this nineteenth century facsimile in America (Princeton and Harvard); Brunet II: 495.

\$ 1950.00



## EXTENSIVE VISUAL TRAVEL GUIDE TO ISRAEL AND PALESTINE

### 31. STEBBING, Henry

*The Christian in Palestine.* London: George Virtue, [c. 1847]. 4to. iv, [ii], 234 pp. Complete added engraved title, map, and 78 engraved plates, most of them by William Henry Bartlett. Half-morocco and pebbled cloth, spine gilt in compartments, corners and spine rubbed with some losses, all edges colored red; interior joints partially detached, text toned, occasional browning and foxing.

**First edition** of an exquisitely illustrated and extremely important travel book detailing the history, culture, and religions of Israel and Palestine. Travel to the Holy Land was becoming increasingly popular in the nineteenth century, and this particular work provided an extensive visual representation that gained great attention in America, Great Britain and the Continent. Stebbing strives to describe the topographical scenes as accurately as possible, peppering in historical details when appropriate.

Stebbing (1799-1883) was a preacher, historian, poet, and editor who is most well known for his works on the church and his work with booksellers in London. As chaplain to the King, he published a number of attacks on leading religious figures.

Bartlett (1809-1854), a noted British artist and steel engraver, began his career by sketching the landscape and topography of Great Britain for the architect John Britton. His later travels to Europe, Turkey, the Middle East, and eventually



North America, producing thousands of drawings that were used to illustrate his own works as well as books such as this one.

Blackmer, 1603; *DNB*, I, p. 1255 (Bartlett); *DNB*, XVIII, pp. 1011-1012 (Stebbing). \$ 350.00



## FOLLOW-UP TO UNCLE TOM'S CABIN

### 32. STOWE, Harriet Beecher

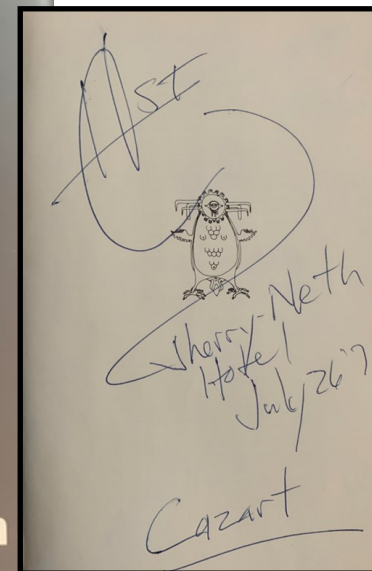
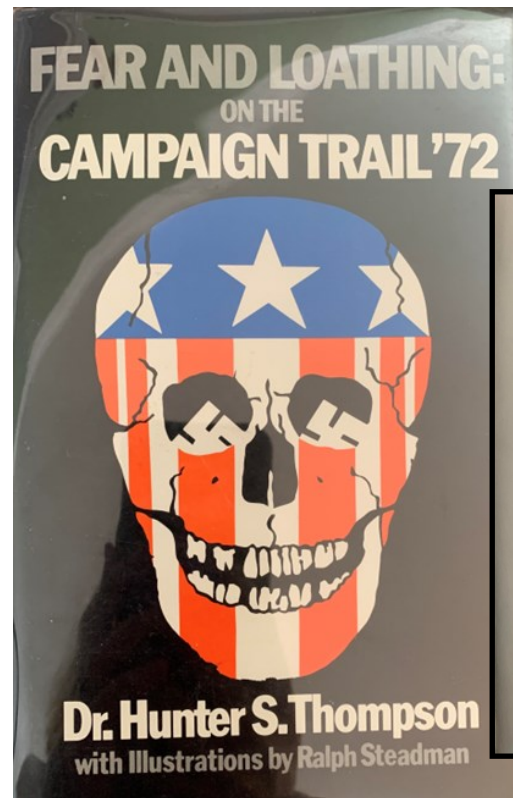
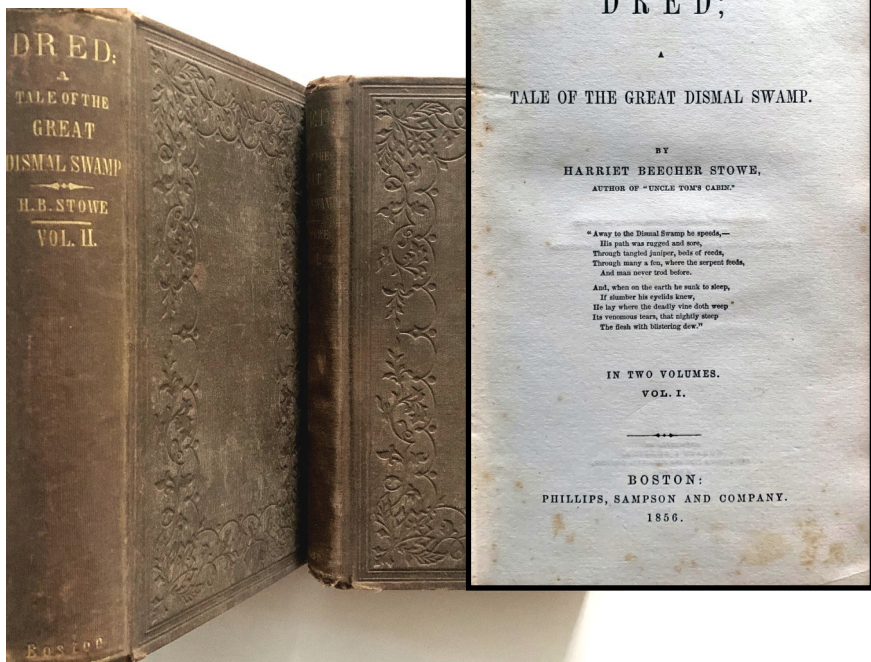
*Dred: A tale of the great dismal swamp.* Boston: Phillips, Sampson and Company, 1856. Two volumes. 8vo. 329; v, [ii], 6-370 pp. With 6 pages publisher's advertisements at the end of Volume I and additional publisher's advertisements on the paste-downs and facing leaves of each volume. Publisher's blind-decorated cloth, worn, hinges weak; a few leaves very browned and stained, vertical tear to 4 leaves in Volume II without any loss to text.

**First edition, first issue.** This is Stowe's second novel, another anti-slavery tale following *Uncle Tom's cabin*. It is the story of a southern plantation run by a slave (who is also the half-brother of the owner-siblings) and the characters surrounding the plantation's operation.

Stowe (1811-1896) was an abolitionist and writer of more than 30 books, many on the conditions experienced by enslaved African Americans. Her novels energized the anti-slavery forces in the North. She was influential in both America and Britain.

BAL 19389 (binding A) .

\$ 450.00



## FEAR AND LOATHING POLITICS

### 33. THOMPSON, Hunter S.

*Fear and loathing on the campaign trail.* New York: Straight Arrow Books, 1973. 8vo. 506 [6] pp. Original black binding, title in white on spine. Some notations throughout. First issue jacket with the white border around the photo on the rear panel. Jacket slightly worn on the spine, but in gorgeous condition overall.

**First edition, stated first printing** on the copyright page. Inscribed by the author: "HST Sherry Neth Hotel July 26 '73 Cazart." The Sherry Netherland Hotel was one of the author's favorite while staying in New York. An inscription most likely made while being interviewed by one of the book's first reviewers.

\$ 6000.00

## FIRST PRINTING OF TIRION'S MAP OF THE AMERICAN SOUTHWEST

### 34. TIRION, Isaac

*Kaart van het Westelyk Gedeelte van Nieuw Mexico en van California Volgens de Laatste Ontdekkingen der Jesuiten en Anderen.* [Amsterdam], 1765. Engraved hand-colored map, matted and framed. 13.5 x 14 in (34.29 x 35.56 cm); frame: 22 3/4 x 22 in.

A beautiful hand-colored map of the American southwest focusing on the Southern California, Baja California, the Gulf of California and Arizona (notwithstanding the title, there is no portion of New Mexico depicted). Tirion names San Diego, the Santa Catalina Islands, Ensenada and Cabo San Lucas on the coast, plus Casa Grande on the River Gila, which, though marked as a mission, was a large site of a Native American ruin. He includes images of missions and forts in Baja at San Jose del Cabo and Loreto.

This is apparently the earliest printing of the map, published in Tirion's *Nieuwe en Beknopte Hand-Atlas* (1765). It was re-issued a number of times over the next decade.

Tirion (1705-1765) was a Dutch publisher in Amsterdam. He produced several atlases and Dutch town plans, as well as a number of pamphlets which are all quite scarce.

Wagner, *The Cartography of the Northwest Coast of America to the Year 1800*, 608; Wheat, *The Mapping of the Transmississippi West, 1540-1861*, 148, p. 93. \$ 850.00



## FIRST LONDON PRINTING

### 35. TWAIN, Mark

*Life on the Mississippi.* London: Chatto & Windus, Piccadilly, 1883. 8vo. xxv, 561 pp., plus 32 page publisher's catalogue dated March 1883. Frontispiece engraving of a New Orleans steamboat with tissue guard and over 300 black and white illustrations throughout. Original illustrated red publisher's cloth with title in gilt on front and illustration of a steamboat captain on the spine; brown floral endpapers, spine a bit faded but otherwise a very good copy with the ownership signature of Catherine L. Paton dated 6<sup>th</sup> June 1883 on the fly-leaf.



**First English edition, first issue** with the March 1883 publisher's advertisements (predating the American first edition by less than a week). In this largely autobiographical narrative, Twain retells a rich account of his early years navigating the Mississippi River. An illustrative "account of the steamboat age, the science of river piloting, and the life of the river itself from the point of view of those who made their life living it," *Life on the Mississippi* is revered as a valued piece of the American legacy. The book explores the history of steamboat culture as a work of fiction, historical text, and travel book. It highlights the ever-present competition from railroads and the new and large cities characterized by greed, tragedy, and gullibility.

Lauded at the "Father of American Literature," Samuel Langhorne Clemens (1835-1910), better known by his most-used pen name, Mark Twain, is a hallmark of classic American literature. Known for his other famous works, *The adventures of Tom Sawyer* and its sequel, *The adventures of Huckleberry Finn*, Twain is known for his radical civil rights views and often-censored subject matter. His works run the gamut from novels, to collections of letters, to humorous stories about nineteenth century steamboat culture.

BAL, 3410; Johnson, p. 43.

\$ 750.00



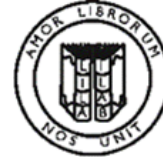
### CO-FOUNDER OF THE LITTLE PARIS STUDIO

#### 36. [WATERCOLOR] TABARY, Céline Marie

*After the Catch - Menemsha*. [ca. 1940s]. Framed watercolor on paper. 14 x 20 cm in a 24.5 x 30 cm frame.

Tabary (1908-1993) is best known for her vibrant watercolors and oil paintings, which she exhibited widely in both France and the United States. A life-long friend and colleague of the prominent African-American artist Lois Mailou Jones, the two met in France in 1937-38 during Jones's first trip to the country. Shortly thereafter, due to rising tensions in Europe, Tabary immigrated to Washington, D.C. and began teaching art at Howard University. As both friends and colleagues, Jones and Tabary influenced and supported each other's work immensely. They eventually founded "The Little Paris Studio" together; a group devoted to nurturing local talent and encouraging participation in local and national exhibitions. Their circle included many talented African-American artists from the D.C. area.

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