



Rob Zanger Rare Books

RARE BOOKS, FINE ART, PHOTOGRAPHS

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Catalogue Number 17 – June 2026

June arrives at the turning point of the year, when the light seems to pause at its fullest height before beginning its slow return. Around the solstice, days stretch long and generous, and everything feels momentarily held in a state of abundance—color deepens, shadows shorten, and the world appears more sharply defined, as though seen freshly again.

This month's catalogue reflects that sense of fullness in both subject and mood. From sunlit coastlines and busy markets to dreamlike interiors, classical texts, and richly observed moments of everyday life, these works share a common vitality: an attention to detail heightened by light and time.

As summer settles in, these works offer their own kind of warmth and clarity: reminders that texts and images, like June itself, are at their best when fully opened to the light.

Happy browsing and happy summer,

Rob, Flavia, & Shawna

We welcome inquiries. Send an email to: info@robzangerrarebooks.com

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Macon, William

[The Berry Pickers, circa 1935](#)

A busy market scene unfolds beneath a rustic, thatched shelter, captured through Macon's heavy, expressive linework and inky burr. In the foreground, figures lean heavily over wooden crates, deeply absorbed in the labor of sorting and packing the harvest. Beyond the dark, shaded canopy, a sun-bleached expanse reveals distant field workers carrying baskets, beautifully contrasting immediate grit with a vast, enduring landscape.

[\\$ 300 >](#)



Kühn, Heinrich

[Sailing Boats; From the journal Camera Work, 1911](#)

A beautiful image of boys playing with toy sail boats by the German-Austrian photography pioneer Carl Christian Heinrich Kühn (1866 – 1944). He is regarded as one of the forefathers of fine art photography, helping to establish photography as a full-fledged and independent form of art. He was part of the pictorialist photographic movement, and his works are appreciated for their frequent use of soft lighting and focus, leading some to draw parallels to impressionist painting.

Kühn mainly used the gum bichromate technique which he perfected. By applying several layers he could produce a wide range of color tonalities. In 1911, he invented the Gummigravüre technique, a combination of photogravure and Gum bichromate.

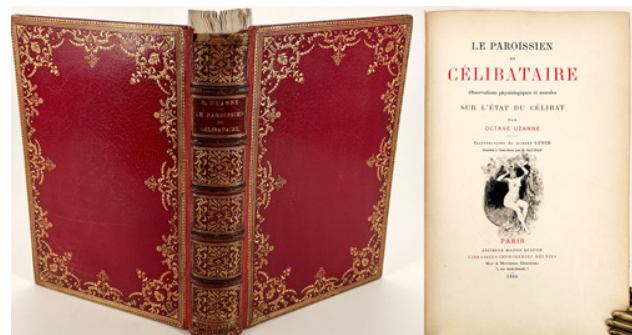
A copy of this work can be found in the collection of the Philadelphia Museum of Art.

[\\$ 1,900 >](#)

Uzanne, Octave & Albert Lynch

[Le Paroissien du Célibataire; Observations physiologiques et morales sur l'état du célibat, 1890](#)

First edition of this amusing book dealing with the physiology of the true bachelor. Chapters focus on boudoir chats; on the role of girls, ladies and damsels in bachelor life; on subterfuges to be used with married women; on the psychology of women, etc. Note that 6 of the banners clearly represent Octave



the foundations of his entire love life: taking advantage of women (other people's wives and unmarried women) rather than getting married. This DELUXE EDITION on Japon (one of only 50 copies) includes the frontispiece in four states and several other plates in multiple states on Chine and Japon paper. From the library of Frederic Robert Halsey.

[\\$ 1,750 >](#)



Bone, Sir Muirhead

[Cambridge Midsummer Fair, 1904](#)

This rare 1904 drypoint captures a vibrant, ephemeral gathering with remarkable structural precision. Printed on fibrous Japon paper, the print exemplifies Bone's ability to extract elegant, ordered design from complex social chaos. Long before his appointment as Britain's first official war artist, this intimate work showcases the delicate burr and intense, realistic draftsmanship that defined his celebrated printmaking career.

[\\$ 700 >](#)



Grahame, Kenneth

[The Wind in the Willows; with a frontispiece by Graham Robertson, 1908](#)

FIRST EDITION with the SCARCE DUST JACKET of one of the essential classics of children's literature. The book is based on bedtime stories that the Scottish-born banker and author Kenneth Grahame (1859 – 1932) told his young son Alistair, who was sickly and nicknamed "Mouse". The stories began when Alistair was 4 and continued in a series of letters that the father wrote to his son while traveling. When Grahame retired as the Secretary of the Bank of England in 1908, he took the letters, which deal with Mr. Toad's adventures escaping from prison and conclude with his return to the society of Ratty, Mole and Badger and the battle for Toad Hall, and converted them into the finished work. The Wind in the Willows flourished and the adventures of the "bad, low animal," Mr.

[\\$ 18,000 >](#)

Uré, Elizabeth Barlas (née Walker)

[Inshore Wind](#), circa 1960

One can almost hear the gulls and smell the salt air amidst the movement of billowing fishing nets caught in a coastal breeze. Painted during the 1960s from a studio on London Road, Cambridge, England, the work showcases an evocative handling of light, moisture-slicked stone, and atmospheric coastal skies, contrasting beautifully with Uré's early California roots.

[\\$ 1,500 >](#)



Rops, Félicien

[L'Examen](#), circa 1890

This compelling heliogravure by the Belgian Symbolist offers a stark glimpse into the nineteenth-century Parisian fin-de-siècle underbelly. In an effort to keep her repeat clientele safe and happy, we see a stern madam performing a regular health examination on one of her brothel workers. The madam carefully inspects the standing, nude woman, likely looking for early signs of syphilis. Renowned as a prolific and innovative printmaker, Rops captures the transactional clinical reality of sex work during this era. Through his characteristic sharp observation and provocative focus on occult and erotic themes, the artwork stands as a powerful social commentary on the hidden, melancholic dimensions of Victorian-era morality.

[\\$ 600 >](#)

BROWSE FINE ART & PRINTS

Beale, Sophia

[Seaside Cottages](#), circa 1900

Beale captures a peaceful coastal view using quick, fluid watercolor washes. Trained in Paris after years of studying and copying Old Masters in London, Beale



brushwork and bright colors show that European influence, transforming a simple view of green cliffs and blue sea into a vivid snapshot of the vibrant British coast.

[\\$ 300 >](#)



Original Photograph / Photographer Unattributed

Japan – Girl with Samisen or Gozenobo, titled "Beggars (Gozenobo)", circa 1880

A playful image of a young girl, maybe a geisha apprentice, pretending to be a blind itinerant minstrel playing the Samisen, the traditional three-stringed Japanese musical instrument derived from the Chinese *sanxian*.

Hand-tinted albumen print, from the Meiji period, when Japan had finally opened its ports to foreign trade. Such images, often carefully staged genre scenes, as well as pictures of trips to regions and sights formerly unknown outside of Japan, were popular souvenirs for foreign residents or visitors.

[\\$ 350 >](#)

BROWSE PHOTOGRAPHS

Vinci, Leonardo da & Carlo Amoretti

Trattato della Pittura di Leonardo da Vinci (Treatise on Painting by Leonardo da Vinci), 1804.

Leonardo's Treatise on Painting is a compilation of his notes and reflections on art, organized by his student Francesco Melzi and first published posthumously in 1651, later appearing in illustrated editions. Based on Leonardo's conception of painting as a natural science grounded in observation and geometry, it influenced academic art instruction for centuries. This edition is prefaced by a lengthy essay by Carlo Amoretti (1741–1816), an Encyclopedist whose interests ranged across theology, physics, geology, paleography, geography, and art history. He translated scientific works and published numerous rare books and manuscripts, including Antonio Pigafetta's account of Ferdinand Magellan's first circumnavigation of the globe.

[\\$ 1,000 >](#)





Rajasthani School, 19th century

[Turbaned man seated, smoking a hookah, circa 1890](#)

This striking ink and gouache artwork on brown paper depicts a seated turbaned man enjoying a hookah. Beyond its aesthetic value, the piece serves as a historical document of the British Raj. The recto features scattered coeval Hindi inscriptions and a purple Jaipur Court Fee tax stamp, used to prove court taxes were remitted for property dealings. The verso bears two black Jaipur State Council stamps, dated 1889 and June 5, 1894. Modeled closely on British carriage motifs, these revenue stamps denoted various denominations like rupees and annas. The prominent Devanagari script at the top reads "Raj Sawai Jaipur," indicating its origins in the princely state of Jaipur, a major hub for later Rajasthani art.

[\\$ 750 >](#)



Bearden, Romare and Walcott, Derek / Brodsky, Joseph

[The Caribbean, Poetry of Derek Walcott and the Art of Romare Bearden. Introduction by Joseph Brodsky, 1983](#)

A signed, limited-edition work bound in painted cloth and illustrated with six double-page color plates and two full-page color plates by Romare Bearden, together with an ORIGINAL LITHOGRAPH LAID-IN, numbered 30/275. Born in North Carolina and raised in New York during the Harlem Renaissance, Bearden developed a distinctive visual language that fused modernism with folk traditions and jazz rhythms.

Bearden's work accompanies the poetry of Derek Walcott, winner of the 1992 Nobel Prize in Literature, drawn from Selected Poems (1964), The Gulf (1970), Another Life (1973), Sea Grapes (1976), The Star-Apple Kingdom (1979), and The Fortunate Traveller (1981).

[\\$ 700 >](#)

Voltaire & Clara Tice, illustrator

[Candide, All for the Best, 1927](#)

A delightfully mischievous edition of this classic tale, enlivened by ten etchings by Clara Tice, the celebrated "Queen of Greenwich Village." At a time when respectable ladies were not expected to draw



attracted the attention of censors and admirers alike.

The illustrations are accompanied by wonderfully suggestive tissue-guard captions—among them, "Their hands strayed," "Their veils dropt," and the alarming "Cut off only one of the buttocks." Printed by the distinguished house of Enschedé in Haarlem, this limited edition is a charming meeting of fine printing and Jazz Age irreverence.

[\\$ 350 >](#)



Berry, Frank / Whittington Press

[Memoirs of a Cotswold Village, 1982](#)

A delightful Whittington Press production that captures the rhythms and character of rural English life in the years leading up to and during the First World War. Frank Berry's engaging memoir recounts everyday life in the village of Whittington from Christmas 1908 to the Armistice in November 1918, offering a vivid portrait of a close-knit Cotswold community during a period of profound change.

Illustrated with contemporary photographs, the text brings to life the people, customs, and landscape of a bygone era. The volume is attractively bound in brown cloth and Laura Ashley's "Wild Strawberry" patterned paper, with endpapers featuring Miriam Macgregor's charming bird's-eye view of Whittington as it appeared around 1910. Both a handsome private-press book and an evocative record of English village life.

[\\$ 110 >](#)

BROWSE BOOKS

Ruskin, John

[The Seven Lamps of Architecture, 1855](#)

The "Seven Lamps" of the title—sacrifice, truth, power, beauty, life, memory, and obedience—represent the moral principles Ruskin believed essential to all architecture and themes that would recur throughout his work. The book champions a secular, Protestant vision of Gothic architecture, challenging the Catholic influence of architect A. W. N. Pugin. This second edition contains 14 illustrations



[\\$ 350 >](#)


Lindsay, Norman

The Pen Drawings of Norman Lindsay, 1918

One of only 150 copies of this scarce Australian limited edition, signed by the artist. The volume contains 55 mounted plates of Lindsay's celebrated pen drawings, together with a drypoint portrait by his brother, the artist and printmaker Lionel Lindsay, and a photographic frontispiece portrait.

Norman Lindsay (1879–1969) was one of the most influential and controversial Australian artists of the twentieth century. Known for his remarkable pen-and-ink technique, he created a personal world of classical and mythological figures set in the Australian landscape. His boldly erotic and pagan imagery attracted both admiration and censorship. Also a prolific writer, Lindsay produced novels and children's books that were later adapted for film and television.

[\\$ 1,500 >](#)

Photographer Unknown

Lou Jacobs Ringling Bros. and Barnum & Bailey Circus Clown with Giraffe, circa 1950

Gelatin silver print mounted on board from the Roland Butler Collection, Press Agent, R.B. and B. & B.C. Lou Jacobs was "the world's most famous living clown," "the last of the best," as heralded in his obituary in September 1992. "He was more than a master clown," said Steve Smith, the director of the Clown College. "He was a master human being." His face, with trademark oversized mouth, gaping smile and arched eyebrows framing a brilliant red balloon of a nose, was used on thousands of posters and billboards over the years to herald the coming of the circus. "Few people have ever lived who brought so much pleasure to so many people" —Kenneth Feld, Ringling Bros. President.

[\\$ 250 >](#)


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