



Rob Zanger Rare Books

RARE BOOKS, FINE ART, PHOTOGRAPHS

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Catalogue Number 18 – July 2026

July invites slower days and unhurried discoveries. Whether you're escaping to a shady garden, a quiet porch, or the beach with a good book, we hope this month's catalogue offers something to accompany the season. Rather than following a single theme, we've assembled a medley of books, prints, drawings, photographs, and fine bindings—an eclectic assortment spanning five centuries, from Renaissance engravings and Victorian adventures to modernist art, literary mysteries, and rare illustrated books. We hope you'll enjoy browsing this midsummer potpourri as much as we enjoyed gathering it.

Rob, Flavia, & Shawna

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

Please feel free to forward this catalogue to friends and aficionados.

If an item strikes your fancy, please click on the image, title, or price. You'll be taken to the full description on our website, with additional images. You can zoom in and enlarge the images there by clicking on the icon in the upper right hand corner. If this email was forwarded to you, please click on "View this email in your browser."



Dexter, Colin



Morse mystery, signed and warmly inscribed by the author to his longtime friend and collaborator, historian Edgar Geoffrey Rayner. This exceptional copy includes the original dustwrapper and review copy flyer, preserved in fine condition. Dexter's celebrated Oxford-set mysteries—famed for their intricate plots, intellectual wit, and atmospheric storytelling—cemented his place among Britain's greatest crime writers and inspired the beloved television series Inspector Morse. A remarkable association copy linking two accomplished scholars, teachers, and writers.

[\\$ 750 >](#)

English School, 19th century

[Hero guiding Leander with a Torch, circa 1860](#)

This anonymous pen and ink illustration depicts one of Greek mythology's most poignant love stories. Hero, a priestess of Aphrodite, stands atop her tower in Sestos, raising a flaming torch against a turbulent sky to guide Leander as he swims nightly across the Hellespont from Abydos to meet her. The artist's billowing rendering of her cloak and the flame's flickering silhouette evoke the stormy weather on the fateful night of the legend, when the wind extinguished her light, leaving Leander to lose his way and drown. Grief-stricken, Hero would later cast herself from the tower. Finished in wash with fine crosshatching, the drawing's classical architecture and controlled drapery reflect academic Neoclassical or Romantic training, lending emotional urgency and a sense of foreboding to this tender, doomed vigil.

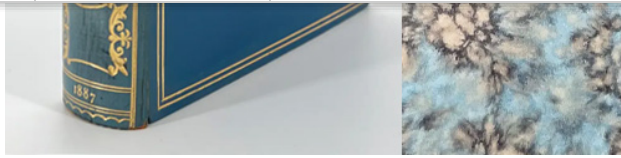
[\\$ 650 >](#)



Haggard, H. Rider

[She: A History of Adventure, 1887](#)

A noteworthy first edition, first issue of *She*, a defining work of Victorian imagination and a landmark in the development of the lost-world adventure genre. This copy bears a significant association with William A. Foyle, the renowned London bookseller and founder of the celebrated Beeleigh Abbey library, and was elegantly bound by Bayntun for his collection, with the original provenance label preserved to the front pastedown. The volume retains the original blue cloth covers and displays the first issue point of the “Godness” misprint on page 269. Inspired by



influence has endured for generations. A landmark of imaginative fiction, this Foyle copy unites literary importance, provenance, and fine craftsmanship.

[\\$ 1,200 >](#)



Beham, Hans Sebald

[Triumphzug, from Triumphzug der edelen sighaften Weiber, circa 1549](#)

Beham's Triumphzug der edlen und sieghaften Weiber exemplifies the German Renaissance fascination with classical victories. Designed as a continuous, horizontal frieze, this intricate engraving depicts a grand procession featuring allegorical women, energetic, muscular horses, and classical soldiers. Despite Beham's reputation as a "Little Master" known for miniature works, this frieze achieves remarkable narrative scale. The composition combines meticulous detail with fluid movement, celebrating female virtue and power through a highly stylized, humanist lens characteristic of sixteenth-century printmaking.

[\\$ 2,000 >](#)



Carey, David / George Cruikshank illustrator

[Life in Paris, 1822](#)

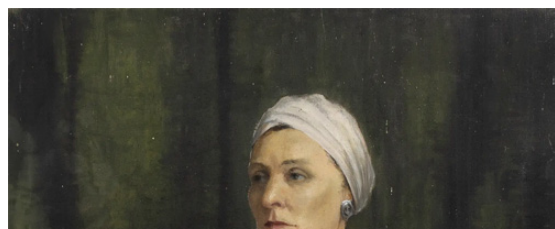
A lively first edition satire of early nineteenth-century Paris, illustrated throughout with George Cruikshank's celebrated wit and visual humor. Written as a parody of Pierce Egan's *Life in London*, the work follows Dick Wildfire and his companions through the amusements, intrigues, and excesses of Parisian society. With 21 hand-colored plates and numerous wood engravings, Cruikshank's energetic illustrations capture the period's theatrical spirit and social satire. A pleasing example of Regency-era illustrated book production.

[\\$ 900 >](#)

Uré, Elizabeth Barlas (née Walker)

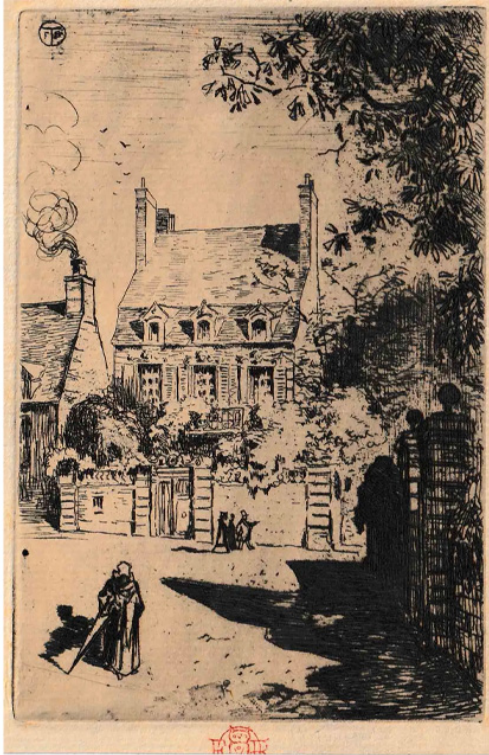
[In the Studio; Thornlea Clynder, Dunbartonshire, 1962](#)

This composition by Uré is a compelling mid-century self-portrait. Set within her studio on the Scottish



distinctive white head wrap, Uré presents herself with quiet dignity, her steady, off-canvas gaze conveying deep introspection. Surrounding her are the tools of her practice: stacked blank canvases to the right and a dark glass vase arranged with a velvet cloth in a still-life grouping to the left. Through structured forms and an earthy palette of deep greens and golds, Uré merges her domestic environment with the disciplined, focused labor of an artist.

[\\$ 1,200 >](#)



Buhot, Félix Hilaire

[En Provence; la Maison d'Orléans \(Valognes\), c 1878](#)

La Maison d'Orléans offers a compelling glimpse into late nineteenth-century provincial French life. The print captures an atmospheric street scene in Buhot's native Normandy town of Valognes. The focal point is a stately house historically associated with the French aristocracy, rendered with rich, expressive ink lines that show Buhot's masterful control of light and deep shadow. In the foreground, a lone caped figure and a heavy shadow cast across the street introduce a poetic, almost melancholic solitude typical of the artist's style. Through its evocative textures and sharp contrasts, this masterful second-state etching transforms a quiet architectural landmark into an enduring study of provincial atmosphere, memory, and light.

[\\$ 650 >](#)

BROWSE FINE ART & PRINTS

Teriade, E.; texts by Valéry, Rilke, Sartre...

[Verve, Vol. 1, no. 4; January – March 1939](#)

A scarce fourth issue of Verve, Tériade's renowned art review, celebrated as "the magazine to look for" and among the finest achievements of twentieth-century publishing. This lavish 1939 volume features a Rouault-designed cover, original color lithographs by Henri Matisse and André Derain printed by Mourlot, and contributions from Michaux, Valéry, Rilke, Sartre, et al. A remarkable fusion of modern art, literature,



[\\$ 450 >](#)


Original Photograph / Unattributed

Three dancing geisha apprentices, circa 1880

A beautiful hand-tinted albumen print from the Meiji era. This studio composition with a neutral background brings out the movements of the three apprentice geishas as well as their elaborate kimonos. After five years of strict training during which they assimilate traditional knowledge related to the arts, including dance, geishas become the ambassadors and guarantors of Japanese traditions.

[\\$ 400 >](#)

BROWSE PHOTOGRAPHS

Daubigny, Charles-François

Lever de lune, 1861

A key precursor to Impressionism, this print depicts a pastoral evening scene with a shepherd tending sheep and cattle beneath a luminous full moon. Daubigny's loose, energetic hatching animates the swirling sky, while finer lines quietly define the grassy foreground. Published by Chardon-Wittmann in 1861, the work reflects his enduring fascination with rural landscapes, shifting light, and the poetic atmosphere of dusk.

[\\$ 550 >](#)


[A Frog He Would A-Wooing Go, 1890](#)

No. 11 of Caldecott's celebrated Picture Books series. Based on a seventeenth-century English folk song, the tale follows a determined frog who ventures out to court a wife, only to meet a tragic fate when he is devoured by a duck. Caldecott's expressive illustrations transform the playful animal characters into a memorable visual narrative, showcasing the wit and artistry that made him one of the most influential illustrators of children's books.

[\\$ 200 >](#)

Lord, Elyse Ashe

[Blue Hydrangea, circa 1925](#)

This delicate print exemplifies Lord's fusion of Chinoiserie fantasy and Art Deco elegance. A graceful female figure in flowing blue, yellow, and violet robes leans against a slender tree, absorbed in a book. Framed by blossoming branches and Chinese hydrangeas, she evokes Quan Yin, the goddess of mercy. Though Lord never visited China, she drew inspiration from Chinese paintings and decorative arts, reimagining them through a distinctly modern 1920s sensibility. A fine drypoint line establishes the composition, while hand-applied woodblock color creates its soft, painterly harmony.

[\\$ 850 >](#)



Quesnot de La Chênée, Jean-Jacques

[La femme démasquée ou l'amour peint selon l'usage nouveau, 1698](#)

A finely bound first edition of this rare work on love, courtship, and the complexities of human relationships. Featuring an engraved frontispiece of Eros searching for a faithful heart and a rubricated title page, this volume reflects the wit and theatrical sensibility of its author, a French playwright and émigré whose career unfolded across Europe following religious persecution in France.

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

Landeck, Armin

[The Barnyard, 1928](#)

The Barnyard offers a revealing glimpse into Landeck's formative career before his celebrated depictions of New York architecture. This rare early work portrays a rustic, half-timbered courtyard with an intimate architectural focus. Dense, velvety drypoint burrs create deep shadows and richly textured facades, balancing rural realism with geometric structure and foreshadowing his lifelong fascination with perspective and space. With its intended edition of 100 never completed, this exceptionally scarce print, represented by only a few known impressions, stands as a foundational work in Landeck's graphic oeuvre.

[\\$ 5,000 >](#)



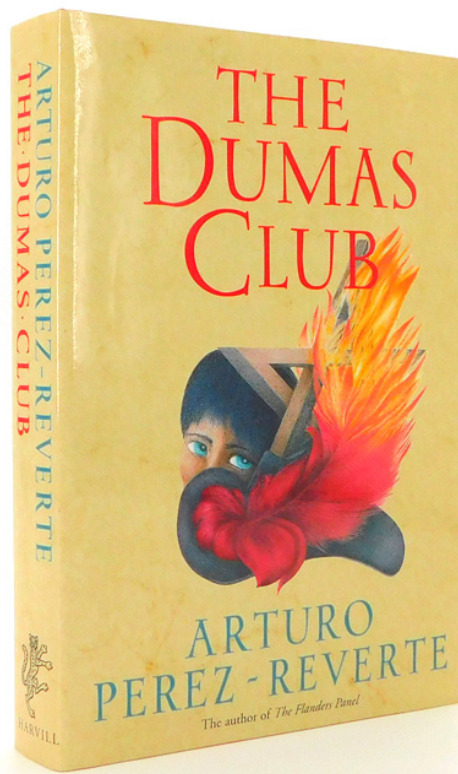
Perez-Reverte, Arturo

[The Dumas Club, 1996](#)

A pristine first UK edition of Arturo Pérez-Reverte's celebrated literary thriller, blending bibliophilic intrigue, mystery, and the dark allure of rare books. The story follows Lucas Corso, a mercenary book detective drawn into a dangerous investigations involving the authentication of rare manuscript pages of "The Three Musketeers" by Alexandre Dumas, and the hunt for two of the three copies of a legendary (fictional) 17th-century occult book of dark satanic arts. Filled with puzzles, literary references, atmospheric suspense, and the deaths of certain eccentric collectors who possess remarkable libraries after they're visited by Corso, the novel explores the obsessive world of collectors and the power of books. Pérez-Reverte's superb writing uses the events of Corso's two investigations as a form of counterpoint to enhance the tension of the mystery.

Its enduring appeal was further amplified by its loose adaptation into the 1999 film *The Ninth Gate*, directed by Roman Polanski and starring Johnny Depp.

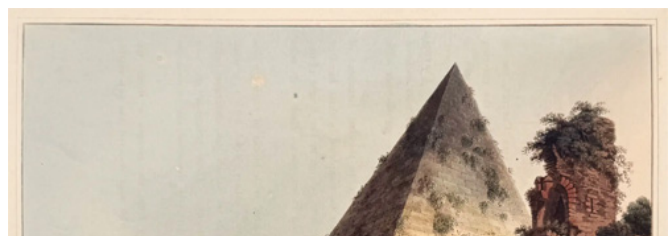
[\\$ 335 >](#)



DuBourg, Matthew

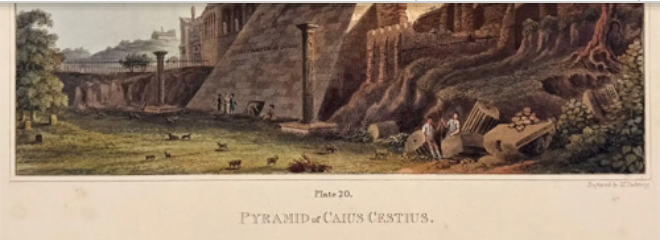
[The Pyramid of Caius Cestius, circa 1820](#)

Showcasing sharp, monumental geometry against a softening sky, this composition masterfully combines



watercolor washes imbue the scene with an atmospheric warmth, highlighting the weathered stone and encroaching foliage. Small staffage figures near the base accentuate the immense scale of the ruins, inviting a romanticized reflection on time and history.

[\\$ 900 >](#)



Ruskin, John

[Of Queens' Gardens, 1902](#)

Ruskin’s influential essay on women’s education, social responsibility, and the ideals of femininity, originally delivered in 1864. The work presents Ruskin’s complex philosophy of gender roles: it asserts their rights and duties in education, according them responsibility for the household and, by extension, for providing the human compassion that must balance a social order dominated by men. Ruskin advocated for women’s intellectual development, moral influence, and importance within society while still subscribing to the Victorian concept of separate spheres. Bound in full vellum with gilt decoration and retaining all four ribbon ties, this handsome volume was printed on handmade Arnold paper with elaborate floral borders, red initials, and a wood-engraved publisher’s device, reflecting the period’s renewed appreciation for traditional craftsmanship and decorative book arts.

[\\$ 600 >](#)

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