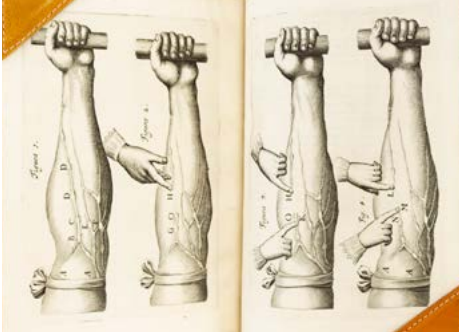


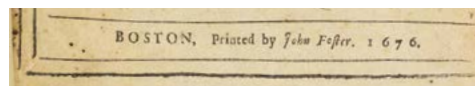
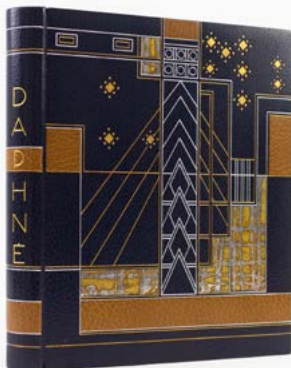
PHILLIP J. PIRAGES

Fine Books and Manuscripts

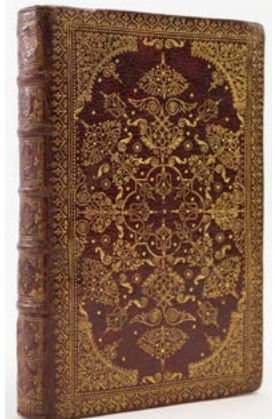


*In our Booth at the
New York International
Antiquarian
Book Fair*

*Park Avenue Armory
Booth D1*



*Preview: Thursday, April 4 - 5:00-8:00 pm
Friday, April 5 - 12:00-8:00 pm
Saturday, April 6 - 12:00-7:00 pm
Sunday, April 7 - 12:00-5:00 pm*



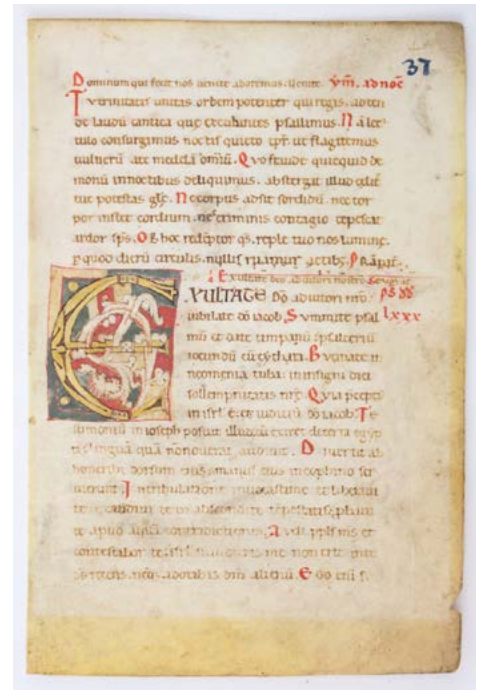
Manuscript Material, Medieval to Modern

1 A WIDE RANGE OF MEDIEVAL AND RENAISSANCE MANUSCRIPT MATERIAL, including a great many single leaves from the 12th to the 16th centuries, MANY OF THESE WITH FINE MINIATURES. Prices start at \$95 for leaves without miniatures, and at \$950 for leaves with historiation or miniature.



An Intricate and Exuberant Vine-Stem Initial Aptly Beginning a Psalm Full of Musical Exhilaration

2 A MEDIEVAL VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN, WITH A LOVELY ROMANESQUE INITIAL. TEXT FROM PSALM 80. (Central or Southern Italy: Second half of 12th century) Leaf: 200 x 134 mm. (7 7/8 x 5 1/4"). Frame: 290 x 230 mm. (11 1/4 x 9 1/8"). Single column, 26 lines in a rounded proto-gothic hand. Attractively matted. Rubrics and several one-line initials in red, one two-line initial in red, and an EXCELLENT EIGHT-LINE WHITE VINE-STEM INITIAL "E" (beginning "Exultate") in a yellow wash and filled with white-vine decoration on a red, teal, and yellow ground. Two modern foliations in ink in upper right corner. ♦ Vellum a little soiled and with a couple small stains and smudges, edges slightly browned, but a most appealing leaf with very ample margins and a lovely, well-preserved initial. **\$3,500**



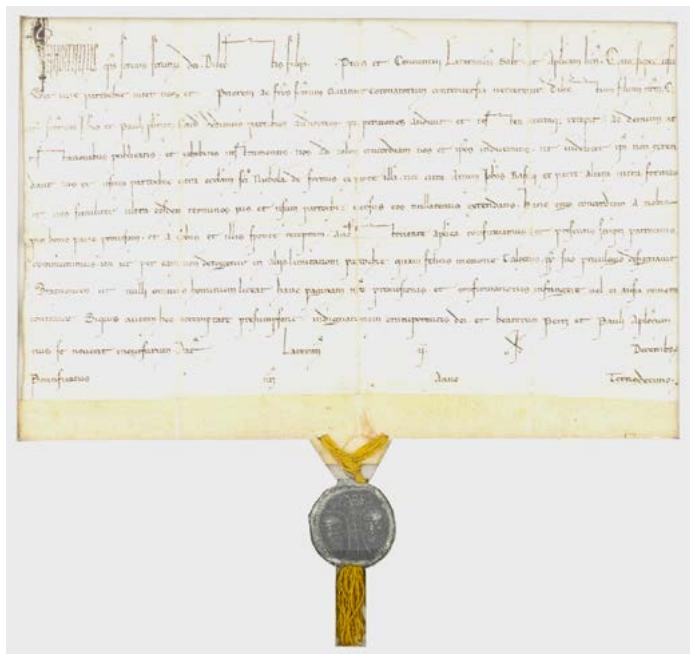
This is a particularly fine example of a Romanesque white vine-stem initial, exhibiting an intricate design, rich coloring, and in an excellent state of preservation. The elements of the initial are notably asymmetrical and more than usually vigorous in their imaginative interplay, and the multi-colored ground formed of an irregular pattern of colors and shapes adds to the capital's complexity and visual interest. So much animation in the initial is appropriate for the musically rejoicing Psalm it begins: "Rejoice to God our helper: sing aloud to the God of Jacob / Take a psalm, and bring hither the timbrel: the pleasant psaltery with the harp / Blow up the trumpet on the new moon, on the noted day of your solemnity." Similar vine-stem patterning can be found in other central Italian manuscripts of the 12th century, and the use of red, pale yellow, and teal suggests that it may have an association with the area in or around Arezzo, in eastern Tuscany; however, the exuberant style and unusual color blocking seen here also have similarities to 12th century manuscripts executed further south (see, for example MS 9 at State Library of the Badia National Monument in Cava de' Tirreni, located near Naples). Further study may help localize the leaf with more precision, but regardless, the initial is a delightful example from this important period of illumination, and one of the best-preserved specimens that we have had. (ST19554)

An Excessively Rare Example of a Papal Bull from Innocent III, The Most Important Man in Europe during his Reign (1198-1216)



3 (PAPAL BULLA ON VELLUM). POPE INNOCENT III. SETTLING A BOUNDARY DISPUTE BETWEEN THE MONASTERY ATTACHED TO THE LATERAN PALACE AND THE PRIORY OF SANTI QUATTRO CORONATI. ([Rome]: 2 December 1210) 206 x 293 mm. (8 1/8 x 11 1/2"). 12 lines in a papal documentary script. Attractively framed. Lead bulla suspended on silk threads. ♦ Very light rubbing to ink in places, one horizontal and three vertical creases (each with a tiny hole where the folds meet), lead seal showing a bit of wear around edges and to protuberances of the faces, but these faults all quite minor, and on the whole an excellent specimen. **\$25,000**

Beautifully preserved and with the original lead bulla still attached, this document, issued by one of the most powerful popes of the Middle Ages, resolves a dispute between the monastery attached to the Lateran Palace and the priory of Santi Quattro Coronati (Four Holy Martyrs). The two groups seem to have been in conflict over their respective parish boundaries and the inclusion or exclusion of certain churches (and therefore the tithes and legal dues stemming from those churches) within their particular networks of influence. According to this bull, the cardinal priest of Sts. Peter and Paul was charged with hearing their petitions; based on his report, Pope Innocent III decrees that the boundaries of the priory's parish will extend to the church of St. Nicholas "de formis" on one side, and the arch of John the Baptist "intra formis" on the other side (with "de formis" and "intra formis" possibly referring to their relative position to certain aqueducts in the city). The document also notes that it does not alter parish boundaries as formerly defined by Pope Calixtus II (r. 1119-24). The present item falls into a category of papal documents known as "litterae solemnes" (comprising solemn letters and simple privileges). Though



example recorded by ABPC and RBH as sold in the past 100 years, going for a hammer price of €9,000 (\$10,999) in 2013. (ST16379-036)

With a Remarkably Well-Preserved, Beautifully Rendered, And Powerful Scene Showing Holofernes Losing his Head

4 A STRIKING(!) MEDIEVAL ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A GRAND LECTERN BIBLE IN LATIN, WITH AN HISTORIATED INITIAL OF JUDITH BEHEADING HOLOFERNES. TEXT FROM END OF TOBIAS, AND BEGINNING OF JUDITH. (Paris: ca. 1300) 401 x 268 mm. (15 7/8 x 10 1/2"). Double column, 50 lines in a gothic book hand. Headlines and chapter numerals in red and blue, three fine three-line initials in blue, orange, or pink with white tracery, the interiors of the letters with scrolls of foliage in orange, blue, and white against a burnished gold ground, WITH ONE SIX-LINE INITIAL similarly painted and decorated, all of the capitals with marginal extensions in colors and gold, one of the extensions running the length of the page, AND WITH TWO VERY LONG SEPARATE BAR BORDERS in pink, blue, white, and burnished gold, EACH TERMINATING IN A DELIGHTFUL DRAGON, AND WITH A 12-LINE HISTORIATED INITIAL INCORPORATING A GRAPHIC DEPICTION OF JUDITH BEHEADING KING HOLOFERNES (the scene measuring approximated 65 x 68 mm.), the king depicted asleep in bed, with Judith holding a sword to his throat as blood runs forth, Judith's attendant waiting behind her, all set on a pink tessellated background, the initial painted pink with white tracery, incorporating the head of a beast and on a blue ground with white tracery framed in gold, with a long painted and gilt extender terminating in two swooping ivy branches in the lower margin. Gwara, Handlist no. 14. ♦Running titles and owner's

somewhat shorter and less formal than the so-called "Great Bulls," which were very large and included many marks and signatures for authentication, "litterae solemnes" still followed strict rules in terms of format and appearance, and included a lead seal displaying the pope's name on one side, and the visages of Sts. Peter and Paul on the other, as here. (For a full overview of papal bulls and their various formats, see Clemens & Graham, "Introduction to Manuscript Studies," pp. 230-36). Innocent III (born Lotario dei Conti di Segni, 1160 or 1161-1216) was considered the most powerful person in Europe during his reign (1198-1216), having done much to consolidate the power of the Holy See and exert influence over the affairs of nations near and far. Notably, he proclaimed the supremacy of the church over secular authority, launched the Fourth Crusade (which ended in the sacking of Constantinople), presided over the Fourth Lateran Council, excommunicated King John of England and nullified the Magna Carta, and vigorously suppressed heretical sects such as the Cathars. Papal bulls issued by Innocent III seem to be of the utmost rarity on the market; we could find just one other





marginal notes slightly cropped, barely discernible thumb-sized repair along one margin, very faint yellowing around the edges (presumably where the leaf was previously matted), thin line of dampstaining along top edge, but these issues all minor, and the leaf IN FINE CONDITION OVERALL, the vellum generally clean, the text a rich black, and THE DRAMATIC HISTORIATED INITIAL ESPECIALLY WELL PRESERVED, its paint and gold very fresh. \$15,000

Taken from a celebrated grand lectern Bible, this is a striking leaf (both in terms of literal visual content[!] and emotional impact), because of its general decoration and especially because of its particularly fine historiated initial.

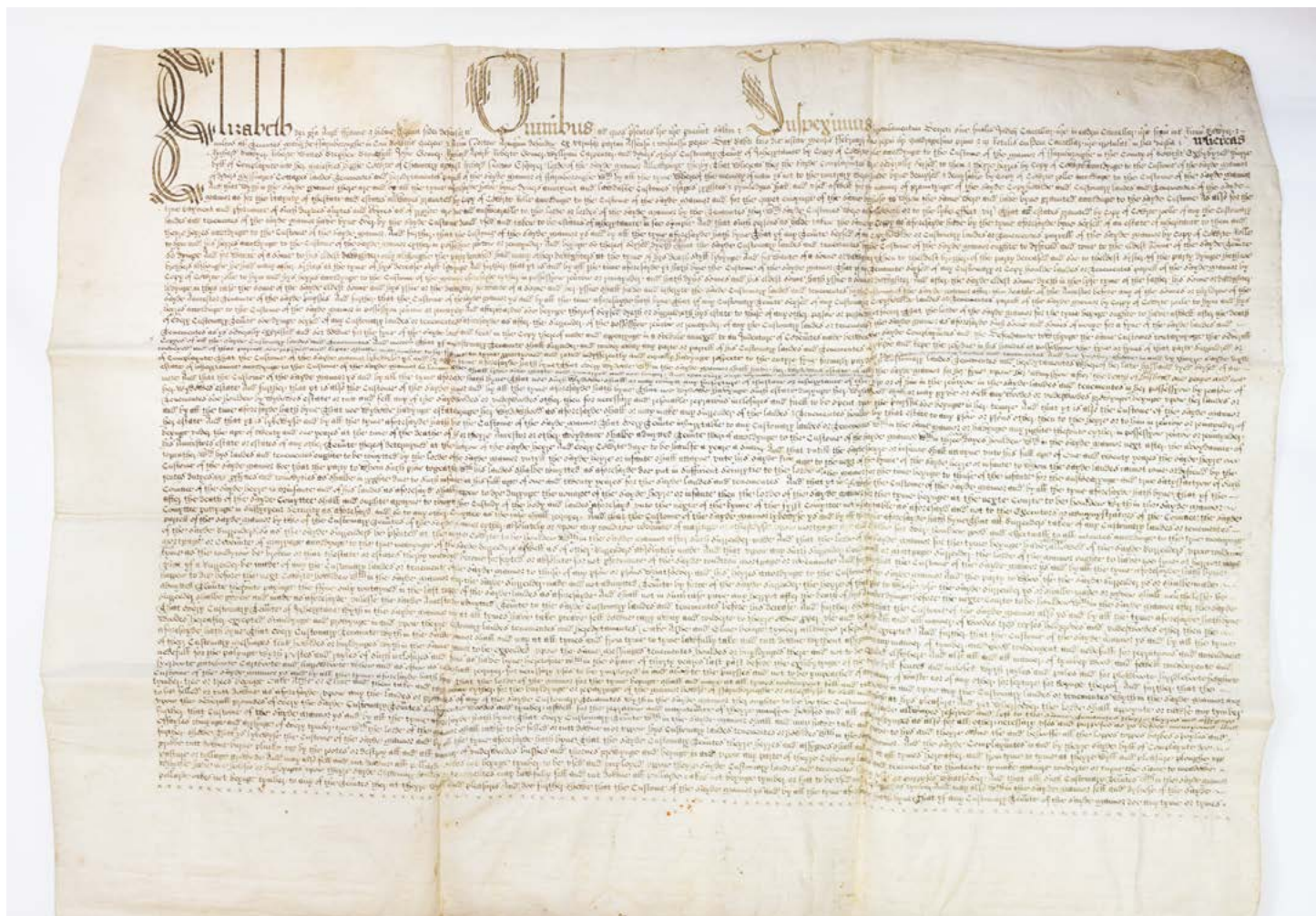
The original manuscript is known to have been bequeathed to a Dominican convent in 1450, and in our own time, it was sold as lot 326 at Parke-Bernet on 29 November 1948, when it was acquired by the foliophile Otto Ege (1888-1951), who dismembered it. Of the approximately 503 leaves in the original codex, 210 now reside in the Schøyen paleography collection. When Ege put together his celebrated leaf book of 50 Medieval illuminated manuscript leaves, this Bible was represented by a leaf appearing as item #14 in each of the 40 sets he assembled. His commentary accompanying the leaf says, in part, that the Bible in question was made during the "golden age" of illumination, when Paris "became the center in which the finest manuscripts were written and sold." From the beginning of the Old Testament Book of Judith, our leaf contains a magnificent historiated initial illustrating Judith's daring assault on the Assyrian general Holofernes (an act that saves Jerusalem from the city's oppressors). The artist here depicts Holofernes wearing a crown, asleep beneath covers and unaware of the danger he faces. Judith appears in the midst of performing her deed, clutching Holofernes by the hair, as blood rushes from the wound she inflicts with a large sword. Judith's maid stands dutifully behind her, ready to hold the severed head. The Parke-Bernet catalogue describes the manuscript as "particularly valuable for the large number of miniatures and the manner in which they were executed. The burnished gold, though many hundreds of years old, is still fresh and shining, the colors also belie their great age." Among the handful of very fine historiated initials singled out from the 86 that appear in the manuscript, the catalogue points to our Judith and Holofernes scene, describing it as "a curious and rather gory representation of this subject." The powerful scene's careful rendering reflects an artist with the greatest skill in design, execution, and dramatic sense, all of these being enhanced by the leaf's fine state of preservation. (ST19535)

A Huge Document, with a Magnificent Example Of the Second Great Seal of Elizabeth I

5 (DOCUMENTS ON VELLUM). (QUEEN ELIZABETH I). EXEMPLIFICATION OF A DECREE FROM THE COURT OF CHANCERY CONCERNING MANORIAL CUSTOMS, WITH THE QUEEN'S SECOND GREAT SEAL ATTACHED. (England: 16 February 1599) Document approximately: 640 x 785 mm. (25 x 31"); Box: 260 x 305 x 45 mm. (10 1/8 x 12 x 1 1/4"). [2] large vellum leaves, single column, 62-73 lines of text, in a chancery hand. Housed in a custom-made red cloth clamshell box, red straight-grain morocco label with gilt lettering on front, with fabric tray insert. WITH AN EXCELLENT EXAMPLE OF THE LARGE EMBOSSED WAX SEAL OF ELIZABETH I. Birch 490 ff. ♦Vellum thong reinforced with silk, a hint of soiling to the document, seal just faintly worn, obverse with a small lightly stained area in the queen's (voluminous) gown, but still A FINE EXAMPLE of the massive pancake that is the second Great Seal. \$8,500

This lengthy and imposing document is an official copy of the enrollment of a decree handed down by the Court of Chancery under Queen Elizabeth I, with a magnificent example of her seal attached. The decree concerns the manorial rights to Farnborough, located some 33 miles west of London, owned by Sir Richard Norton (d. 1611). The court's judgment in this case establishes the economic rights of the tenants of the manor, as well as the duties and services they owe to their lord. This exemplification (i.e., official copy, signed and sealed by the governing court) of the original document was apparently made at the request of several tenants of the land. Its impressive size is matched by the massive royal seal, which measures 145 mm. in diameter. Designed by Nicholas Hilliard, famed portraitist to the Tudor court, and produced from a bronze matrix, the seal was used during the second half of her reign (1586-1603)—an unusual circumstance, since nearly all English monarchs used just a single seal for the entirety





of their time on the throne. According to the V&A, “the 1580s were difficult years for Elizabeth and the timing of [Hilliard’s] commission is historically significant: as she entered a childless middle-age amidst conflicts with Spain, it was hoped that powerful new imagery such as this might bolster her flagging popularity.” And indeed, the iconography here stresses both the monarch’s strength and her divine right, and surrounds her with symbols of the lands to which she held claim. On one side of the seal we see Elizabeth enthroned and voluminous, her figure alone filling most of the space. She holds an orb in her left hand and a scepter in her right (symbols of her power); on either side of the queen we can make out two escutcheons with the arms of England and France, as well as two Tudor roses. The opposite side features Elizabeth seated regally on a horse, and again she holds a scepter and orb. In addition to more Tudor roses there is also a Fleur-de-Lys (symbolizing France) and a harp (symbolizing Ireland). Encircling these dual images is the inscription: “Elizabetha dei gracia Anglie Francie et Hibernie Regina Fidei Defensor” (Elizabeth, by grace of God, Queen of England, France and Ireland, Defender of the Faith). The images presented in this seal became a kind of unofficial—though very powerful—portrait of the queen, and were borrowed to one degree or another for numerous portraits and illuminations. Fully intact and well-preserved examples of Elizabeth’s Great Seals such as this are rare in the marketplace, and the present impressive example, not to mention the very large document attached, is especially desirable. (ST19294b)

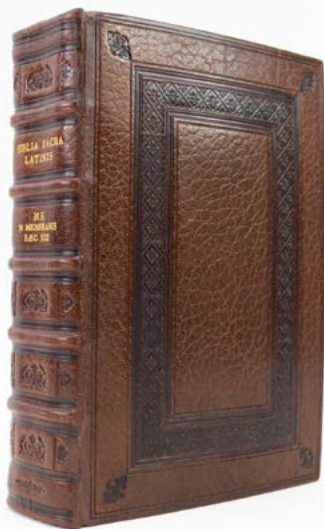
Splendidly Illuminated, with Provenance Relating to Elizabeth I, The Finest Medieval Bible We Have Ever Offered

6 AN EXCEPTIONAL ILLUMINATED VELLUM MANUSCRIPT BIBLE IN LATIN BY THE BARI ATELIER.
WITH PROLOGUES ATTRIBUTED TO ST. JEROME AND THE INTERPRETATION OF HEBREW NAMES.
(Paris: 3rd quarter of 13th century) 221 x 150 mm. (8 3/4 x 5 7/8"). Double column, 51 lines in a tiny gothic pearl script. [490] leaves. COMPLETE. Attractive 19th century dark brown morocco by Riviere & Son (stamp-signed in gilt on front turn-in), covers with blind-tooled frame flanked by thick and thin blind-tooled rules and a floral tool in each corner, raised bands, all edges gilt (subtle repairs to head and tail of spine and upper joint). Housed in a morocco-

[illegible]

Lu laude pectus ei pa
 loac ei n solu seminu
 lem credit. qui castit
 rator: uirtute et tale
 ab oibz hoibz uniat
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A medieval manuscript illustration of a dragon-like creature with a human-like face, wearing a crown and holding a scepter. The creature is labeled 'culitis' in a Gothic script.



backed cloth box. Rubrics in red, capitals touched in red, chapter numbers and running titles alternately in red and blue, a great many two-line initials in red or blue with contrasting penwork, textual corrections within red and blue cartouches, catchwords from f. 272v onwards within elaborate pen and ink cartouches in the shape of various animals, 84 LARGE ILLUMINATED INITIALS AND 81 HISTORIATED INITIALS, with an ESPECIALLY IMPRESSIVE GENESIS INITIAL MEASURING THE ENTIRE LENGTH OF THE PAGE, showing the seven days of Creation and the Crucifixion, and decorated with animals, grotesques, naked warriors, knights fighting from the backs of dragons, and an archer shooting an owl. Front pastedown with book label of the Gloddaeth Library. Several pages with later (16th century?) marginal notations and ink trials (see below). ♦First leaf a little soiled, four initials (two historiated and two decorative) somewhat smeared, some long penwork extensions in lower margins just slightly trimmed in places (but the margins very generous all around), occasional light marginal dampstains, small spots, and other trivial defects, but IN VERY FINE CONDITION THROUGHOUT, the vellum clean and smooth, the paint vibrant, and the detail extremely well preserved. **\$275,000**



Attributed to the eminent Bari Atelier, this is an outstanding example of Parisian Bible illumination, possessing everything the discriminating collector could hope for: it is complete, is beautifully illustrated with 81 exceptionally fine historiated initials and numerous decorative initials, is in exemplary condition, and has distinguished provenance dating back to the 16th century. It is the finest such manuscript we have ever handled. As is typical for Bibles of this period, the historiated initials open each major section with either an important event described in the book, or an image of the biblical narrator, the latter often shown holding a book or relevant attribute. Some of the more memorable examples include Gideon as an armed soldier in chain mail (f. 82v), Judith cutting off the head of Holofernes (f. 182v), Jonah and the whale (f. 331), and, of course, the Genesis initial (f. 3v). Especially magnificent and extremely large,

the Genesis initial takes up the entire space between the two text columns and spans the length of the page. The seven days of creation are fixed within diamond shapes running down the initial, ending with an image of the Crucifixion, while animals and drolleries enliven the spaces around them. Though most historiated initials measure only about 20 mm. tall, an impressive amount of detail is conveyed by the artists in such a small space—from the texture of the chainmail on Gideon's armor, to a tiny clasp drawn onto the cover of a book held by a saint. Stories and emotion are cleverly conveyed through exaggerated gestures and creamy white skin tones outlined in black, allowing for high visibility against colorful backgrounds and garments. The present manuscript is one of seven Bibles identified by Branner as having been produced by the Bari Atelier (see "Manuscript Painting in Paris during the Reign of St Louis," p. 229, 'Ex-Mostyn Collection'). According to Branner, the hallmarks of the workshop's style include fairly complex ornamentation (often incorporating small grotesques or the heads of beasts), outlining in black, and a figural type described as "a tapered body in a simple contour with inflections, looped drapery, and a large head with features pushed to the front," all of which can be seen in the present work. Our manuscript shares similarities to other known Bibles produced at this atelier, including a Bible and a Missal now held at the Bibliothèque Nationale in Paris (BnF Latin 16 and 830), and the famous Roman de Poire (BnF Français 2186). This connection can be seen particularly in the initial with Haggai and King Cyrus on f. 336v. Our Bible was likely in the possession of John, 4th/5th Baron Lumley (1493-1545) based on the presence of an inscription on f. 290 that reads: 'John Lu[m]ley ys the onor of [...] boke by our [...] fathe yt [...] ryds thys.' Lumley fought in the Battle of Flodden Field, and both he and his son George participated in the Pilgrimage of Grace—one of the most serious uprisings of the Tudor Period. Their estates passed on to George's son John, 1st Baron Lumley, who became known as one of the most prominent collectors



of books and art in his day. From there the manuscript most likely went to the library of William Cecil, 1st Baron Burghley (1520-98), the chief advisor to Queen Elizabeth during most of her reign and the most powerful figure in England after the queen. The manuscript was afterwards in the hands of Cecil's eldest son, Thomas, first Earl of Exeter (1566-1640), followed by Lord Exeter's second daughter, Lady Diana Cecil (d.1658). Lady Diana left her library to her second husband, Thomas, 1st Earl Elgin (1599-1663), whose son was Robert, 2nd Lord Elgin, Chancellor of England, created Earl of Ailesbury in 1685. The library was dispersed after Robert's death, and the present manuscript was lot 78 among the Latin manuscripts in the Ailesbury sale, London, 21 November 1687. The manuscript then entered the library of Sir Thomas Mostyn (1651-92), of Gloddaeth, in Llandudno, appearing as no. 8 in the catalogue of the Library in 1692, and later as no. 72 in the catalogue of the Library of the 4th Baronet, also Sir Thomas Mostyn, in 1744. In the 20th century it was sold at Sotheby's, 13 July 1920, lot 6, and appeared in Quaritch's "A Catalogue of Illuminated and Other Manuscripts together with some Works on Paleography," 1931, no. 2. It appeared at Sotheby's yet again on 2 December 1997 as lot 54, selling for £58,000. (ST18400)

An Early 15th Century Hours with Six Fine Miniatures By a Skillful Painter with Connections to the Boucicaut Master



7 A MEDIEVAL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, WITH SIX LARGE MINIATURES BY THE GUISE MASTER. USE OF PARIS. (Paris: ca. 1415-20) 170 x 120 mm. (6 3/4 x 4 3/4"). 195 leaves.

Single column, 14 lines, in a gothic book hand (first and last quires written in a later batarde hand). **Lacking one leaf between ff. 133-34, possibly containing a miniature,** otherwise complete. Contents: Prayers written in a later hand (f. 1r); Calendar (f. 9r); Gospel Lessons (f. 21r); Obsecro Te & O Intemerata (f. 25v); Hours of the Virgin (f. 33r); Prayers in Latin (f. 95r); Penitential Psalms & Litany (f. 97r); Hours of the Cross (f. 116r); Hours of the Holy Spirit (f. 123r); Doulce Dame (f. 128v); Seven Requests (f. 134r); Prayer to the Holy Cross (f. 136r); Office of the Dead (f. 136v); Seven Verses of St. Bernard (f. 186r); Office of St. Katherine and additional prayer (f. 188r). Early 16th century(?) plain brown calf over pasteboards, raised bands. Rubrics in red, "KL" in burnished gold on pink and blue ground with white tracery and hairline vine and gilt ivy marginal extensions,

blue and pink line-fillers with white tracery and gold bezants, numerous one- and two-line initials in burnished gold on pink and blue ground with white tracery, the two-line initials with hairline vine and gilt ivy marginal extensions, several three-line initials in gold on blue ground with white tracery, 15 three-line initials painted blue with white tracery on gold ground, filled with colorful vines, and accompanied by gold and blue baguettes on three sides with hairline vines and gilt leaves, and SIX LARGE MINIATURES with ornamental gold and blue baguettes on three sides, and FULL BORDERS of dense hairline vines, gilt leaves, and colorful flowers, and colorful feather-like ornaments attached to the baguettes. The subjects of the miniatures are as follows: Annunciation (f. 33r); David in Prayer (f. 97r); Crucifixion (f. 116r); Pentecost (f. 123r); Virgin and Child (f.128v); Funeral scene (f. 136v).

With 16th and 17th century notes in French endleaves, flyleaves, and first and last text leaf (see below). ♦Some wear to binding (as expected), a couple quires coming forward (but the structure



still quite sound overall); infrequent and minor losses to burnished gold on initials and borders, lower half of David's face and small portion of adjacent background faintly discolored (as if by moisture) (f. 97), superficial rubbing to the Virgin's robe (f. 33), other minor imperfections, but in excellent condition overall, the miniatures generally well preserved—the four not mentioned here in remarkably fine condition—the vellum clean, and the paint rich. **\$65,000**

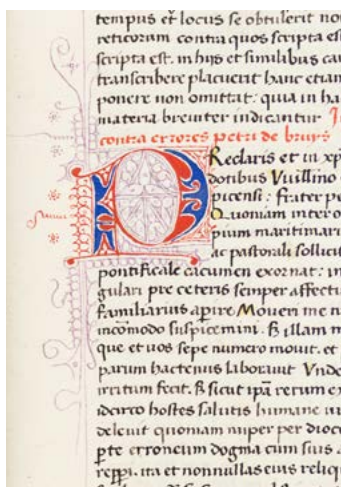


With intriguing early additions and notations that tie it to Western France, this is a lovely Book of Hours attributed to the celebrated Guise Master (named for

his miniatures in a Book of Hours made for the Duke of Guise). Also sometimes referred to as the Master of Guy de Laval (for the exquisite prayer book he created for the Duke of that name), the Guise Master (fl. 1410-30), has an aesthetic in line with the famous Boucicaut Master and his circle, with whom he may have trained or worked in Paris during the first two decades of the 15th century. The miniatures here show many of the stylistic characteristics the Guise Master was known to employ, including delicately drawn faces and hands, bulbous noses on older men, and a preference for backdrops consisting of diapered patterns or rinceaux ground. The paintings are notably skillful in terms of craftsmanship and attention to detail, with a particularly adept use of color. The agility seen in the application of paint is impressive, as the delicacy in the faces and hands is memorable. The Guise Master's skills are especially appreciable in the Crucifixion miniature, which features a rinceaux backdrop and a simple composition with the Virgin and St. John standing on either side of the crucified Christ. The figures are beautifully rendered, and their expressions communicate the gravity of the scene; the body of Christ is particularly well done, with subtle shading delineating his ribs and collarbone as he is stretched, naked, on the cross. The present manuscript shares a number of stylistic and compositional similarities with another Book of Hours attributed to the Guise Master, which now resides at the Koninklijke Bibliotheek in the Hague (MS 135 J 9). Our miniature of David in Prayer, for example, shows a nearly identical composition to that in the Hague manuscript, featuring David on one knee, gazing up at the visage of God emanating golden rays from the upper left corner. David is situated between two craggy outcroppings, each of which supports a tree whose boughs are highlighted with gold dots. Similarly, the main components of the funeral miniatures in these two manuscripts are the same: two tonsured clergymen stand close together and sing from an open book; nearby are two mourners with black cloaks, their faces barely—if at all—visible; and in the center of the scene is a casket draped in a long blue cloth with a red cross, surrounded by four tall candles. Although the Guise Master often collaborated with other Parisian artists, that seems not to be the case here: all six miniatures appear to be the work of the Master alone, thus adding considerably to our knowledge of his oeuvre. Although he was primarily based in Paris, the Guise Master also embarked on a period of itinerancy to Western France at some point in his career. Whether this period coincided with the creation of the present manuscript is uncertain, but the added prayers in the first quire, probably copied around 1500, certainly show, at the very least, an early association with Western France. The saints venerated on these pages include St. Radegonde, who founded the Abbey of the Holy Cross at Poitiers; St. Avertin, a rarely encountered saint who was particularly honored in Touraine; and St. Neomadia, who was honored in Poitou, especially in the small town of Lésigny (Vienne), where a pilgrimage took place in her honor. Notes on the endleaves show records of early owners, including a daughter's birth in a 16 century hand ("Le xixe jour d'avril l'an mil V c. quarante et ung, une heure apres midy . . . Charlotte ma fille . . .") and an inscription noting the date of a lunar eclipse in a 17th(?) century hand. While Books of Hours from the latter part of the 1400s appear with some regularity on the market, it is becoming more difficult to obtain Books of Hours from the early part of the 15th century. The present manuscript seems to have remained in private hands until very recently, and provides an excellent opportunity for further study. (ST19379)



An Excessively Rare Text about Outrageous 12th Century Heretics, Beautifully Written Out, Codicologically Unusual, and in Fine Condition



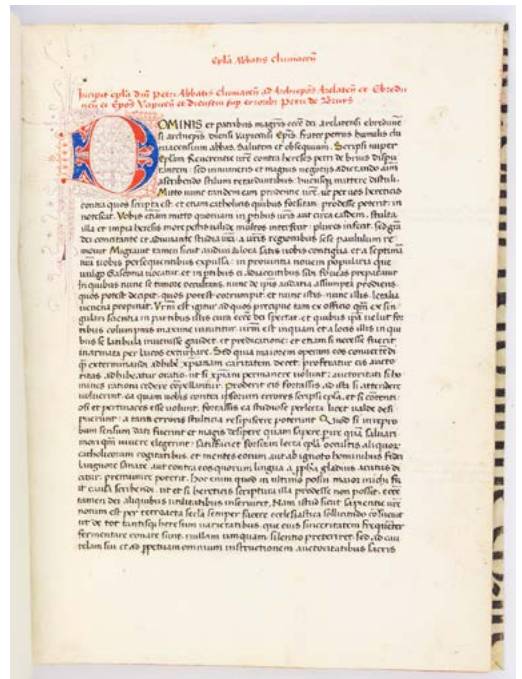
8 (MEDIEVAL MANUSCRIPT ON PAPER AND VELLUM). PETER THE VENERABLE. CONTRA PETROBRUSIANOS HERETICOS. (Southern Netherlands (Louvain?) or perhaps Northeast France: first half of the 15th century, likely before 1440) 284 x 217 mm. (11 1/8 x 8 1/2"). [69] leaves. Each quire with a vellum bifolium in the center, for a total of 12 vellum leaves. Single column, approximately 38-42 lines, in a handsome late gothic hand with Italian Humanist influence. Recently bound in a 16th century choir book leaf with much rubrication and several decorative initials, new endleaves. Housed in a custom linen clamshell box with red morocco label and gilt lettering. Rubrics in red, capitals struck in yellow, many two-line initials in blue or red, one six-line and even-line puzzle initial in red and blue with purple penwork extending into the margins. With a half-leaf inserted between folios 7-8, written in a cursive hand; several roughly contemporary marginal notations elsewhere. Watermarks on the paper are very close to Briquet 10015 & 10016 (with dated specimens of ca. 1440-50). See: James Fearn, "Contra Petrobrusianos Hereticos" (Corpus Christianorum:



Continuatio Mediaevalis X); Christian Coppens, "The Incunabula of Parc Abbey (Heverlee, Leuven)." ♦ Vellum leaves a little wrinkled and with natural yellowing, but IN VERY FINE CONDITION THROUGHOUT, the paper extremely clean and crisp, and with ample margins. \$25,000

In extraordinarily fine condition, this manuscript contains an excessively rare text, has notable provenance, and features an unusual codicological structure combining both paper and vellum writing supports. A prominent and respected member of the Cluniac Congregation of Benedictine monks, Peter the Venerable (ca. 1092-1156) was elected general of his order at the age of 30. In addition to his many theological writings, letters, and missions on behalf of the papacy, Peter was the first to have the Koran translated into Latin. Though never formally canonized by the church, he was venerated as a saint by many of his contemporary followers. In the present work, written sometime between 1139-41, Peter attacks a heretical sect known as the Petrobrusians. Formed in 12th century and based on the teachings of Peter of Bruys, Petrobrusians rejected some of the most basic tenets of the Catholic faith, including infant baptism, the Mass, and the Eucharist, as well as prayers for the dead, external worship, and church buildings. Peter of Bruys even went so far as to preach violence against members of the clergy and to desecrate crosses. In fact, as the Catholic Encyclopedia tells us,

one community in southern France became so "exasperated by his burning of crosses, [that they] cast him into the flames." According to James Fearn, just three other manuscripts contain the complete text of "Contra Petrobrusianos Hereticos": Douai, Bibliothèque municipale 381; Berne, Burgerbibliothek 251; and Le Mans, Bibliothèque municipale 8. Apart from the great rarity of its text, this manuscript is of considerable interest from a codicological perspective, as it contains a regular alternating mix of paper and vellum leaves, with a vellum bifolium appearing at the center of each otherwise paper quire. Medieval manuscripts not infrequently have a combination of the two materials, but usually this has resulted from necessity, rather than from a conspicuous plan. Though it has been recently rebound, this manuscript was previously housed with another in an 18th century binding bearing the arms of Le Parc Abbey. Exactly when the codex came to be at Le Parc, located about half a mile from Louvain, is uncertain, but it could have been there from its beginning. Le Parc Abbey was founded in 1129 and occupied by the Premonstratensian Canons, an order known for their pastoral work and teaching. We know that the Abbey's library, founded in the 13th century, would have been impressive. Although the library had its own scriptorium, Coppens says that "it was clearly not able to produce enough manuscripts for its own needs. An abbot at the beginning of the 15th century, Gerard van Goetsenhoven (or de Gossoncourt) ordered manuscripts from another convent in the vicinity of Leuven, as did his successor, Walter van Beringen." The library continued to grow and become grander in appearance until the suppression of the abbey in 1797; in 1829 the library was sold by Henri Baumans in Louvain. Now in a new binding made from a genuine Medieval leaf, this manuscript has a great deal going for it: it is remarkably well preserved; its wide margins, fresh and clean writing supports, and especially beautiful scribal hand make it an aesthetically pleasing book; and it is an item that is very deserving of additional scholarly attention. (ST19399b-02)



An Unusually Fine Manuscript of One of the Most Widely Read Texts of the Middle Ages

9 (MEDIEVAL MANUSCRIPT ON PAPER). HUGO RIPELIN OF STRASBURG. COMPENDIUM THEOLOGICAE VERITATIS. [with] HUMBERT OF ROMAN-SUR-ISERE. [OPENING TITLE AND PARAGRAPH OF] EPISTOLA DE TRIBUS VOTIS SUBSTANTIALIBUS RELIGIONIS. (Southern Netherlands (Louvain?) or perhaps Northeast France: first half of the 15th century, likely before 1440) 283 x 117 mm. (11 x 8 1/2"). [96] leaves. Double column,

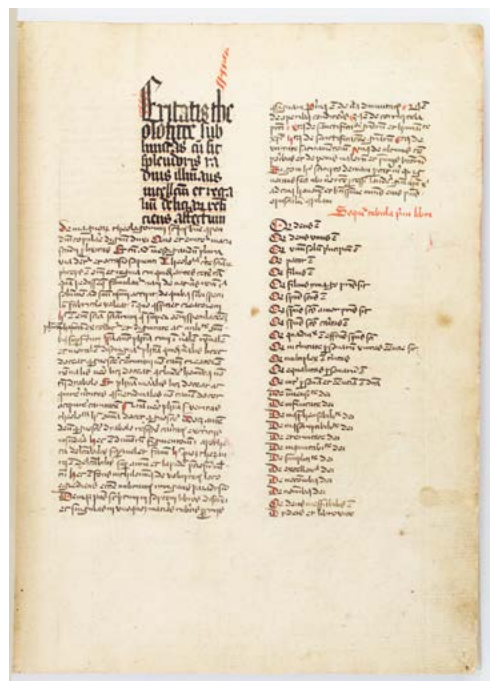


approximately 38-44 lines, in three different gothic hands. Contents: Compendium Theologicae (f. 1r-91v); blank (f. 92); Epistola de Tribus Votis (f. 93r); blank (f. 93v-96v). Recently bound in a 15th or 16th century choir book leaf with new endleaves. Housed in a custom linen clamshell box with red morocco label and gilt lettering. Rubrics in red, initials struck in red, paragraph marks and underlining in red, and numerous two-line or larger initials in red, one leaf with a small pen doodle in the margins. See: Christian Coppens, "The Incunabula of Parc Abbey (Heverlee, Leuven)."

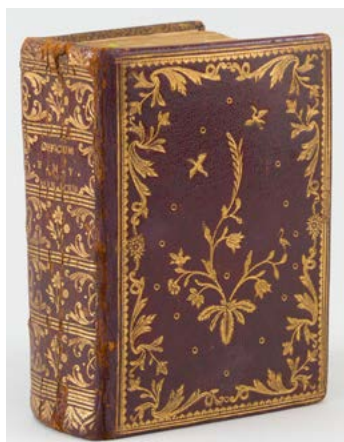
◆ Two openings with dark residue in gutter (probably from a strengthening strip removed when it was rebound in the 18th century), isolated small spots and other negligible imperfections (mostly marginal), but IN VERY FINE CONDITION, the paper clean and bright, and with wide margins. \$18,000

Standing a good 11 inches tall, this is a beautifully preserved manuscript on paper, with interesting provenance, of one of the most widely read and disseminated textbooks of the Middle Ages. The "Compendium of Theological Truth" is divided into seven books, covering the Nature of God, Creation, Sin, the Incarnation, Grace and the Virtues, the Sacraments, and the Last Things. In the present manuscript, each book is preceded by a list of its contents, making it

easy for the user to see at a glance the subject matter and order of the text. The main scribal hand here, present on all but the last few leaves, is extraordinarily neat and evenly spaced, adding to the overall sense of orderliness. For hundreds of years, the authorship of the "Compendium" remained a mystery, but it is now believed to have been written, around 1268, by the Dominican theologian Hugo von Ripelin (ca. 1205 - ca. 1270). Here the manuscript's concluding title attributes the work to Albertus Magnus, but the work has also been attributed to Thomas Aquinas, Bonaventure, and Albert the Great, among others. Curiously, after the end of the "Compendium," there is a blank leaf, followed by the opening paragraph of a treatise by the theologian Humbert of Roman-Sur-Isere (ca. 1195-1277), instructing the clergy on the importance of discipline. Although the two works appear to have very little in common, the authors of both were Dominicans and contemporaries. Perhaps the manuscript was intended to contain a collection of tracts by Dominican authors, but, for one reason or another, the project was never continued. Most of the quires here contain the watermark of a double-headed eagle, closely resembling Briquet 230, recorded examples of which date to 1429-43 and likely originate in the Lorraine region of Northeast France; paper in the last quire contains the watermark of a bow and arrow, very close to Briquet 827, part of a group distinguished by the point of the arrow resembling a circumflex. According to Briquet, extant examples date from 1407-10, and its origins are largely concentrated in the Champagne region of Northeast France. Though it has been recently rebound, this manuscript was previously housed with another in an 18th century binding bearing the arms of Le Parc Abbey. Exactly when the codex came to be at Le Parc, located about half a mile from Louvain, is uncertain, but it could have been there from its beginning. Le Parc Abbey was founded in 1129 and occupied by the Premonstratensian Canons, an order known for their pastoral work and teaching. Having access to a range of theological texts to prepare their sermons would have been important; and, indeed, we know that Le Parc Abbey's library, founded in the 13th century, would have been impressive. Although the library had its own scriptorium, Coppens says that "it was clearly not able to produce enough manuscripts for its own needs. An abbot at the beginning of the 15th century, Gerard van Goetsenhoven (or de Gossoncourt) ordered manuscripts from another convent in the vicinity of Leuven, as did his successor, Walter van Beringen." The library continued to grow and become grander in appearance until the suppression of the abbey in 1797; in 1829 the library was sold by Henri Baumans in Louvain. In whatever way it figured in the abbey's history, the present item, unlike so many other manuscripts on paper, comes down to us in a remarkable state of preservation. (ST19399b-01)



*Exuberantly Decorated and Illuminated
With Miniatures by Francesco di Antonio del Chierico*



10 A LOVELY LITTLE ITALIAN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ROME. (Italy [Florence],: ca. 1470) 125

x 85 mm. (5 x 3 1/4"). 246 unnumbered leaves, COMPLETE; single column, 11 lines, in an elegant gothic rotunda script. Contents: Calendar (f. 1r); Hours of the Virgin, "secundum consuetudinem Romane curie," with Matins (f. 13r), Lauds (f. 27v), Prime (f. 46r), Terce (f. 52v), Sext (f. 59v), None (f. 65v), Vespers (f. 71v), and Compline (f. 83v); Office of the Dead (f. 113r); Seven Penitential Psalms (f. 189r); Litany (f. 208r); Hours of the Cross (f. 223r); 15 Gradual Psalms (f. 229r). Very pretty 18th century red morocco, elegantly gilt, covers bordered by plain and decorative rules enclosing a panel with large central floral spray, two birds perched on its leaves, this surrounded by tiny gilt circles and two more birds in flight and framed by gracefully twining foliage; smooth spine divided into panels by triple gilt fillets, the panels with floral sprig centerpiece and volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Rubrics in red, numerous one-line initials in red or blue, frequent two-line initials

in blue with delicate red penwork or burnished gold with blue penwork, six three- or four-line illuminated initials in blue, green, pink, magenta, and burnished gold, one large (35 x 45 mm.) illuminated initial in colors and gold from which emanates a full floral border with many gold bezants, hairline vines, and a putto, FOUR LARGE HISTORIATED INITIALS beginning the Hours of the Virgin (depicting the Madonna and Child), Office of the Dead (a scythe-wielding skeleton), Office of the Holy Cross (the Man of Sorrows), and the Seven Penitential Psalms (David with his harp), ALL WITH EXCEPTIONALLY ELABORATE FLORAL BORDERS FEATURING MEDALLION PORTRAITS, PUTTI, AND MUCH BURNISHED GOLD. Front pastedown with engraved bookplate of Marie-Louise-Élisabeth d'Orléans, Duchesse de Berry (1695-1719); first page with ink stamp of "Monseigr. le Prince de Condé, Gouv. de Bourgogne et Bresse"; last page with ink stamp of École Royale Militaire de Soreze; second page and last page with unidentified armorial stamp of a bishop; two other unidentified ink stamps. ♦One-inch crack at head of rear joint, general minor rubbing to spine and edges, but the binding entirely sound, still quite lustrous, and generally well preserved; trimmed close, with very slight loss at fore edge of full borders (and trivial loss at top and bottom), script somewhat faded on half a dozen pages, occasional minor thumbing, otherwise A BEAUTIFUL WORK INTERNALLY, the vellum fresh and bright, the colors vivid, and the paint and glistening gold intact. **\$95,000**

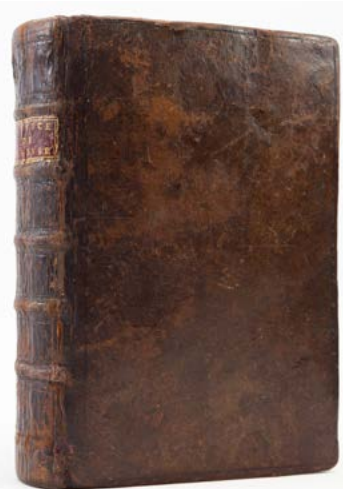


The production of a highly desirable artist favored by European royalty, this work boasts an abundance of noble associations, with a small but dazzling decorative program to match. The delicate pink-tinged molding of the figures, the presence of decorative putti and birds, and the exuberant borders make this the unmistakable work of Francesco di Antonio del Chierico (1433-84), a precociously talented illuminator and goldsmith working in Florence during the height of its golden age. Chierico received major commissions from the time he was in his early twenties, counting among his patrons Cosimo, Piero, and Lorenzo de' Medici, as well as Federico da Montefeltro, Duke of Urbino, who constructed one of the greatest libraries of the Italian Renaissance (complete with its own scriptorium). With the help and connections of the bookseller Vespasian Bisticci, Chierico's fame spread quickly throughout Italy and into neighboring countries. Other known patrons included the King of Naples (Alfonso of Aragon), King Matthias Corvinus of Hungary, and King Louis XI of France, among others. Thus, it is hardly surprising that while the script, decorative patterns, and illustrations all indicate that this Book of Hours was executed in Florence, the rest of its known provenance is French. Although this work contains no obvious clues that might indicate the identity of the original patron, other markings reveal its distinguished ownership history, beginning in the early 18th century. The first known owner, the (especially fertile) Duchesse de Berry, was born at Versailles and lived a short but scandalous life, having incurred no fewer than six pregnancies by various men at the time

of her death at 23 (Voltaire was famously imprisoned for talking about her transgressions in the presence of a police informant). Later, our manuscript fell into the possession of Louis-Joseph de Bourbon, Prince de Condé (1736-1818), a staunch supporter of the monarchy who barely escaped the Reign of Terror and the fate of his less fortunate Bourbon relatives. Even without the knowledge of its lofty provenance or the reputation of the artist, one can plainly see the high level of aesthetic achievement here in the impeccable application of paint in the intricate borders, the beautifully convincing depiction of human and angelic bodies, and the faultless balance in design and color. Installed in some of the most prestigious collections in the world (the British Library, the Getty, the Walters, etc.), Chierico's work continues to be vigorously collected. (ST12989)



A Complete Book of Hours with Eight Fine Miniatures, Done by Leading Painters who Reach High Moments of Artistic Achievement



11 A MEDIEVAL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, WITH EIGHT LARGE MINIATURES BY THE WORKSHOP OF THE MASTER OF THE ECHEVINAGE OF ROUEN. USE OF ROUEN. (Rouen: ca. 1470) 178 x 120 mm. (7 x 4 7/8"). 128 leaves. COMPLETE. Single column, 16 lines, in a gothic book hand. Contents: Calendar (f. 1r); Gospel Lessons (f. 13r); Obsecro te and O intemerata (f. 19r); Hours of the Virgin (f. 27r); Hours of the Cross (f. 67r); Hours of the Holy Spirit (f. 70r); Seven Penitential Psalms and Litany (f. 73r); Office of the Dead (f. 89r); Douce Dame and Seven Requests, in French (f. 119r). Pleasing late 17th century calf, raised bands, red morocco label with gilt lettering, vellum pastedowns and endleaves. Housed in a black cloth clamshell box backed in brown morocco, interior lined with velvet. Rubrics in red, many line-fillers in pink and blue with white highlights and gold bezants, numerous one-line initials in gilt on pink and blue ground with white highlights, 17 three- to four-line initials in pink or blue on burnished gold ground and in-filled with pink and blue ivy, EIGHT ARCH-TOPPED MINIATURES surrounded by full borders of colorful acanthus, various fruits and

flowers, and hairline vines with gilt leaves and bezants, each text leaf with a panel border of hairline vines, gilt leaves and bezants, vases with colorful flowers, and acanthus, two leaves with a three-quarter border of the same. The subjects of the large miniatures include: a quadripartite scene with the Four Evangelists (f. 13r); Annunciation (f. 27); Nativity (f. 49); Crucifixion (f. 67r); Pentecost (f. 70r); David in Prayer (f. 73r); Burial scene (f. 89r); and Coronation of the Virgin with kneeling patron (f. 119). Front pastedown with armorial book label (possibly that of Lloyd Cabot Briggs) and several notes in ink and pencil; recto of front free endpaper with clipped catalogue description (probably that of Maggs Brothers); verso of front free endpaper with a 16th century inscription in French: "Ces heures ont appartenu a Dame Anne Dufay femme de Messire Robert Des Champs septieme du nom, mere d'Anne des Champs seule heritiere de la terre du Bosclehar et de cette branche"; rear pastedown with a check from Lloyd Cabot Briggs made out to Maggs in the amount of \$500, dated 25 February 1927. ♦ Spine leather a bit crackled, light rubbing to boards, but the binding in very good condition with no structural issues. Three dozen leaves in the first half of the book with dampstain at lower right or along fore edge (with attendant cockling, but with minimal intrusion on decoration), minor signs of damp elsewhere in the form of inclination toward waviness, one leaf partly darkened and with paint loss to large initial, minor losses of pigment and light rubbing to the burial miniature, but, all in all, in quite pleasing condition internally, with all but one of the miniatures in fine or outstanding condition. **\$70,000**





Even with its condition issues, this is a very pretty Book of Hours with much to offer and a manuscript that reaches notably high moments of artistic achievement. It was illuminated by a leading French atelier, with striking similarities to a Book of Hours now at the Walters, and with an inscription linking it to an early female owner. In Rouen, the rival of Paris as the center of illuminated manuscript production in the later 15th century, the dominant style was that of the so-called “Master of the Echevinage of Rouen” (also known as the “Master of the Geneva Latini”), an immensely popular and successful artist who took his name from several commissions he illuminated for the Echevinage (council of city aldermen) of Rouen. All the hallmarks of his style are here: pale-skinned women with oval heads on long necks framed by cascades of gilt-enhanced tresses, draperies finely highlighted with liquid gold, backgrounds frequently including gilt brocaded textiles, and designs that combine complexity with memorable deftness of painting. The present work stands out because of its superior quality of illumination: the excellent composition of each miniature, the attention to detail, and the polished level of finishing place it in a high tier of craftsmanship. Little touches, too, such as the reflection of buildings in the water, or the superbly painted book at the foot of the Virgin in the depiction of Pentecost, add to the overall value and beauty of the manuscript. The artist was not only technically skillful, but also possessed the ability to create emotionally charged scenes. The Crucifixion miniature is an excellent example of this, containing three crucified bodies plus a throng of people below, each person reacting differently to the scene through hand gestures, figural poses, and facial expressions. The resulting composition is memorably powerful. The Nativity and Coronation of the Virgin

miniatures are also quite fine, being painted with great delicacy and coming down to us remarkably well preserved. And then there are the Pentecost and David paintings, which transcend the others, being nothing short of exquisite in their exceptional levels of precise painting and state of preservation. Even given all this, perhaps the most striking—because most unusual—miniature here appears at the opening to the Office of the Dead, where we see the image of a dead body, lying naked on a sheath in a courtyard. Surrounding the body are two mourners dressed in black, and two members of the clergy, all of whom are seated, holding open books. The funeral scene in a Book of Hours allows for a certain latitude in its composition, but this is considerably different from what's typical. Above the seated figures wages a battle for the dead man's soul, fought between St. Michael and a winged devil painted jet black, infusing a scene that is normally somber and sedate with a sense of excitement and movement. This is not to say that our burial scene is unprecedented—it has unmistakable compositional parallels with the miniatures in Walters MS W.284, a Book of Hours also produced in Rouen around 1480 in the workshop of the Master of the Echevinage. In fact, all of the miniatures that the two manuscripts have in common (Annunciation, Nativity, Crucifixion, Pentecost, David in Prayer, and the Burial scene) are so similar that the artist(s) must have used the same exemplar in his or their work. A close comparison of the two manuscripts—and perhaps other similar extant examples that are waiting to be identified—would make for a fascinating study. Our manuscript was apparently made for the woman kneeling before the Virgin and Child on f. 119. Although we do not know her identity, we have a 16th century ownership inscription on the front free endpaper that says: “These Hours belonged to Lady Anne Dufay [du Fay], wife of Sir Robert des Champs, seventh of that name, mother of Anne des Champs, sole heir of the land of Bosc-le-Hard and this branch.” Anne du Fay was the daughter of Anne du Moncel and Jean du Fay (Lord of La Land & Bourg-Achard and Counselor of the Parliament of Rouen). She married Robert Des Champs, Lord of de Bosc-le-Hard, in 1579. Both families were of noble lineage and owned land in the Rouen area. It seems possible that the present manuscript may have been made for an ancestor of Anne du Fay, and was passed down through the matrilineal line, especially given the mention of the daughter Anne des Champs. (ST19380)

A Very Accomplished Dutch Book of Hours, With Especially Charming Border Inhabitation

12 A MEDIEVAL ILLUMINATED VELLUM BOOK OF HOURS IN DUTCH AND LATIN, BY THE MASTERS OF THE ZWOLLE BIBLE. USE OF UTRECHT. (Netherlands (probably Zwolle): ca. 1470-80) 138 x 108 mm. 5 1/2 x 4 1/4"). 140 leaves (apparently lacking seven leaves, possibly with initials or miniatures). Single column, 17 lines in a gothic book hand. Contents: Hours of the Virgin (f. 2r); the Hours of the Cross (f. 44r); the Penitential Psalms and Litany (f. 69r); Office of the Dead (f. 96r); Calendar (f. 129r). Inoffensive 18th century black morocco with gilt-tooled border, double raised bands tooled in gilt, compartments with gilt floral tools, turn-ins with gilt chain rule,



pink silk endleaves, all edges gilt. Rubrics in red, numerous one-line initials in burnished gold with purple penwork, or painted blue with red penwork, many two-line initials in burnished gold on pink and blue ground with white tracery, most of these with hairline sprays extending into the margins and decorated with gilt bezants, 12 large initials (measuring between four and six lines) painted blue with white tracery, in-filled with pink and/or green flowers, on burnished gold ground, each with a three-quarter border consisting of a single painted and gilt baguette, hairline vines, gilt bezants, and colorful acanthus and flowers, THREE VERY LARGE HISTORIATED INITIALS (measuring approximately 50 mm. square), each painted blue with white tracery on a burnished gold ground and SURROUNDED BY FULL INHABITED BORDERS: the initial with the Virgin and Child surrounded by a border with angels playing musical instruments; the Man of Sorrows with a border containing angels holding instruments of the Passion; and the Last Judgment with a border incorporating two angels playing trumpets, a peacock, and, in the bas-de-page, three nude figures rising from their graves, AND WITH A FULL-PAGE MINIATURE OF THE ANNUNCIATION, with a decorative full border featuring a woman with a unicorn in one corner. See: Marrow, et al., "The Golden Age of Dutch Manuscript Painting," pp. 244-

52; Wierda, "De Sarijs-handschriften. Studie naar een groep laat-middeleeuwse handschriften uit de IJsselstreek (voorheen toegeschreven aan de Agnietenberg bij Zwolle)." ♦ Damage at corners and spine head and general minor wear to the leather, but the binding still sound and lustrous. Top edge trimmed a little close and occasionally just grazing decoration and borders, overall very faint darkening to first opening showing the Annunciation miniature and Virgin and Child initial (perhaps from exposure to light when exhibited for a period), a couple of small stains in text, light offsetting in some margins, occasional wrinkling to vellum, and other trivial imperfections, but these issues all quite minor, and on the whole THE MANUSCRIPT IN FINE CONDITION, VERY CLEAN, AND WITH EXCEPTIONALLY BRIGHT GILDING. \$45,000

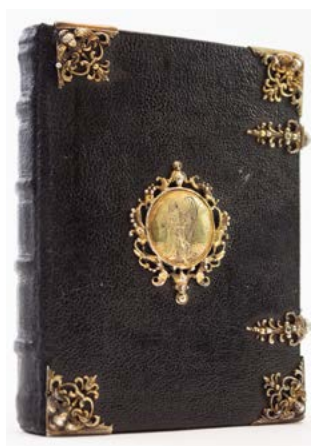
This lovely little Book of Hours, produced in the northeast of the Netherlands during the golden age of Dutch manuscript painting, contains extremely skillful and charming illuminations that invite protracted study and recurrent enjoyment. The codex belongs to a group known as the Sarijs manuscripts, so named for their shared misspelling of St. Marijs' day on January 19. All of the Sarijs manuscripts, including the present work, were illuminated in the style of the Masters of the Zwolle Bible, a group of especially skilled artists named after an impressive six-volume Bible made in the scriptorium of the Brethren of the Common Life in Zwolle for the church of St. Mary's in Utrecht. James Marrow describes the manuscripts produced by this group as "finely decorated but never excessively or exaggeratedly opulent," with a restrained color palette and with "no more figures than necessary being depicted for the narrative." Our manuscript has numerous similarities to other Books of Hours decorated by the Masters of the Zwolle Bible. Compared, for example, to Walters Gallery (MS W.918), one can see that the decorative motifs, color palette, and overall appearance are extremely similar; furthermore, the composition of the Annunciation miniature, as well as the subjects of the three initials (Virgin and Child, Man of Sorrows, and Last Judgment), demonstrate that the artists must have been working from a common exemplar. Even the border decorations share commonalities: for example, on the leaves containing the Man of Sorrows initial, the angel appearing in the bottom right corner carries a spear and a long stick with a sponge soaked in vinegar. Our manuscript was executed by at least two different artists: the first was responsible for the Annunciation miniature and was an especially accomplished designer and painter, constructing a convincing three-dimensional space, demonstrating a mastery of figural composition, and creating beautiful molding and facial features. Another artist (or perhaps two?) painted the historiated initials, which are also finely done, but in a slightly different style. While the miniature and historiated initials present the highest artistic achievement here, it is the figures in the borders that exhibit the greatest charm: the unicorn (a symbol of virginity and the incarnate Christ), the delightful angels handling their instruments (musical and Passion-related), the peacock, the saved souls ascending from their





graves—all elicit and deserve lingering examination. And the non-figural features in the book are worthy of note: the gold is beautifully applied and has a gorgeous gloss, and the painted floral motifs are varied and extremely pretty, adding a luxurious luster to the manuscript. According to a 2013 Christie's auction description for this work (sale L13240, lot 70), there is a late 15th century ex-libris in Dutch located under silk on the last leaf (visible only under UV light), bearing the name "Tho[mas] Joffe." It is likely that our manuscript was made for this person, and, judging from the level of decoration, that he was a wealthy layperson. (The all-in price paid for this item at the Christie's sale was £18,750, something in excess of \$28,000 at the time.) (ST19567-001)

A Remarkable Signed 17th Century Psalter with Microcalligraphy, Calligrams, and Elegant Gold

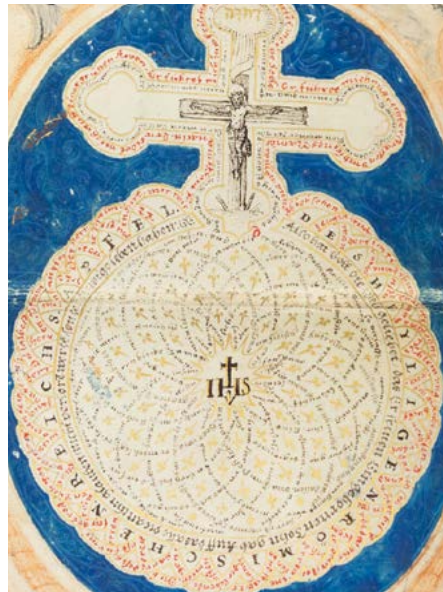


13 (ILLUMINATED MANUSCRIPT ON VELLUM, 17TH CENTURY). MANNICH, CASPAR, Scribe. PSALTER IN GERMAN. (Nuremberg: 1624) 125 x 90 mm. (4 7/8 x 3 1/2"). [106] leaves (54 with manuscript and 52 blank) and two double-page illustrations. Double column, 43 lines, in a tiny fraktur hand. Pleasing contemporary black shagreen (front joint expertly repaired), covers with central gold metal medallion, upper cover etched with the image of King David playing the harp, lower cover with an armorial crest and the letters "P E," each medallion mounted in a gilt silver setting, gilt silver cornerpieces, catchplates, and clasps, each clasp and cornerpiece with a small face and pair of wings, raised bands. Housed in a modern linen clamshell box with felt lining. Rubrics in red, PSALM NUMBERS IN THICK GOLD, CAPITALS STRUCK WITH GOLD THROUGHOUT, EACH PAGE WITH A FULL BORDER of penwork designs in red and blue and ruled in gold throughout, a running title in blue, title page with lettering in stylized cartouches lined with brown and gold on a dark blue ground with faint filigree pattern, THE SECOND LEAF WITH A FULL-PAGE INK DRAWING OF KING DAVID

PLAYING THE HARP, the hem and ornaments of his garment with microcalligraphy of text from the Psalms, ALSO TWO DOUBLE-PAGE ILLUSTRATIONS, one featuring red and brown microcalligraphy arranged in an orb with a cross at the top, all on a blue ground with faint filigree pattern and surrounded by a baroque frame with putti, fruits, and flowers in orange and gray pencil, the other a slightly larger orb in the same style (but without the frame), including a quotation from Joh. 3:16, and at the end: "Written by C. M. Ao. 1624." Versos of title, final page, and the double-page illustrations each with the ink stamp of the Kupferstich-Sammlung der Königl. Museen. Doppelmayr, "Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern," p. 217; Gulden, et al., "Des Johann Neudörfer Schreib- und Rechenmeisters zu Nürnberg Nachrichten von Künstlern und Werkleuten daselbst aus dem Jahre 1547," p. 198. ♦Metal pieces not as bright as they once were, occasional mild soiling to vellum, ink slightly worn along folds of double-page illustrations, one or two other negligible imperfections, but IN FINE CONDITION, obviously very carefully looked after and extremely well preserved. \$9,500

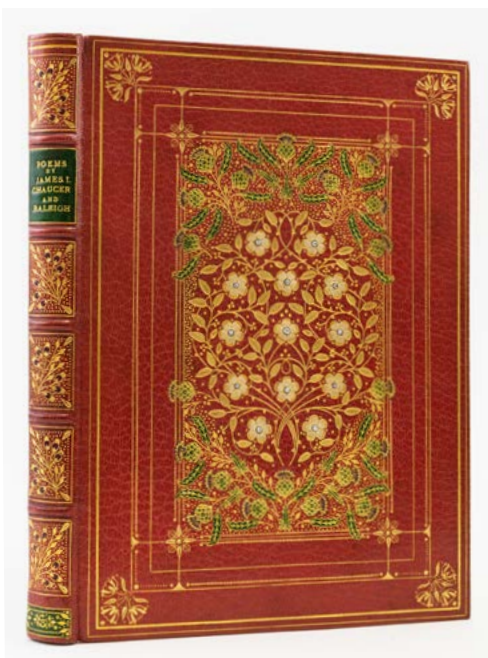
Intended for personal devotion, this remarkable prayer book features an extremely fine—and impressively small—fraktur script, executed by the Nuremberg scribe Caspar Mannich (or Monnich, 1554 - ca. 1633). Both Gulden and Doppelmayr describe Mannich's work as "dainty." Gulden says that "Fraktur writings are particularly well suited to him," and that he "wrote the entire Psalter of David more than once on parchment in small Fraktur with every leaf bordered with beautiful penwork." This description closely matches the present item, with its uniform borders of blue and red penwork embellished





with thin rules of gold. In addition to the dainty—but absolutely legible—hand, the beautifully executed text also included two calligrams (images created out of words) that exhibit an even smaller script and demonstrate the full extent of Mannich's mastery over his technique. The two folded illustrations are particularly impressive, creating for the viewer the semblance of a stained glass rose window out of carefully woven strands of words. The calligrams would have been an appropriate choice for a Psalter based on Martin Luther's translation, emphasizing the beauty of the word over the worship of images. The use of gold to strike every capital letter as well as for the roman numerals for each Psalm add a restrained, tastefully elegant dimension. The state of preservation adds another layer of pleasure. (ST18979)

A Modern Vellum Manuscript in a Lovely Jewelled Binding, Featuring Vignettes and Miniatures Painted with Exquisite Taste and Exacting Skill



14 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). (BINDINGS - JEWELLED). SANGORSKI, ALBERTO, Designer, Illustrator, and Scribe.

POEMS BY JAMES I, GEOFFREY CHAUCER, AND SIR WALTER RALEIGH. ([England]: ca. 1930) 268 x 190 mm. (10 1/2 x 7 1/2"). 31, [1] pp., [1] leaf (colophon). LOVELY ROSE-BROWN CRUSHED MOROCCO, GILT, INLAID, AND BEJEWELLED (front turn-in stamped in gilt "Made in England," but almost certainly by Sangorski & Sutcliffe), covers framed by multiple plain and dotted gilt rules, sprays of tulips at corners, central panel of upper cover with animated floral design of onlaid white morocco flowers, each set with a petite rose-cut diamond, and of onlaid lilac and green morocco thistles, all on a stippled ground, raised bands, spine compartments with spray of onlaid purple morocco berries, green morocco label, turn-ins framed with gilt ribbon roll and other decorative rolls, ivory watered silk endleaves, all edges gilt. In the original black pebble-grain morocco case, with cushioned velvet lining (upper cover detached). WITH ILLUMINATED TITLE PAGE FEATURING A VIGNETTE of the Tower of London and a border with knights on chargers,

SIX ADDITIONAL VIGNETTES, AND FOUR FULL-PAGE MINIATURES, AS WELL AS 10 FULL BORDERS, THREE THREE-QUARTER BORDERS, two half borders, AND 13 LARGE ILLUMINATED INITIALS, all executed with great imagination and skill. Pages with miniatures separated by silk guards (others separated by paper). ♦ Leather with very slight (naturally occurring?) variations in hue, otherwise the volume IN PRISTINE CONDITION. \$48,000

This is a beautifully bound and exceptionally attractive modern illuminated manuscript celebrating English poetry and culture, executed by the 20th century's undisputed master of illumination, Alberto Sangorski. The text contains three early English poems: "While a Prisoner" by James I, of Scotland; "Merciless Beauty" by Geoffrey Chaucer; and "The Nymph's Reply" by Sir Walter Raleigh. Each poem is followed by a brief section of biographical information about the author. In addition to the many





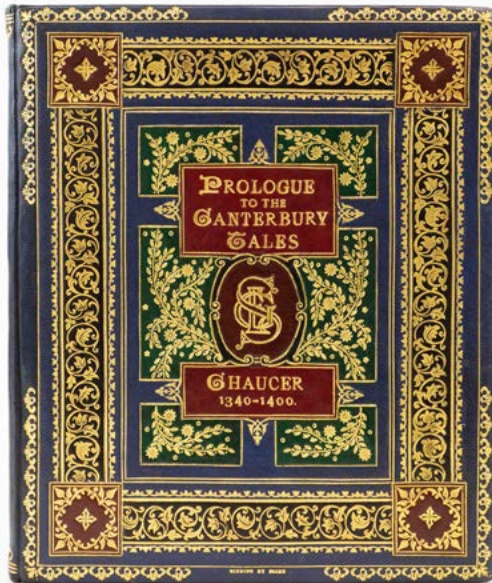
beautiful decorated initials and sparkling borders, Sangorski has also painted a total of seven vignettes and four full-page miniatures. The latter include an image of a woman dressed in Medieval garb, reading a small book in a courtyard; an intimate portrait of the “Merciless Beauty” herself, caught in a state of half-dress; the meeting of three young peasant women in a lush rural setting; and the boldly painted coat of arms of Scotland. Complex knotwork designs and precise gilt tooling among the borders demonstrate Sangorski’s range and abilities, and the text and capitals could not be more perfectly executed. The color scheme in this manuscript is particularly attractive, featuring dark greens, dusky blues, and rich purples that contrast beautifully with the bright gold applications and white highlights. Most important, the vignettes and full-page miniatures are painted with exquisite taste and exacting skill; they reward repeated and protracted viewing. Alberto Sangorski (1862-1932) started his professional life as secretary to a goldsmith’s firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis’ firm, Sangorski & Sutcliffe. The lovely jewelled binding here is not described in Ratcliffe, and the signature, “Made in England,” offers no indication of the binder’s identity. The design, however, clearly suggests that the creator at work here must have been familiar with the work of both Sangorski and Riviere, and it is possible that

our binder may have been previously employed by one of these firms. The work is clearly on par with what those workshops were producing. Whatever the case may have been, the binding is an appropriately fine addition to an already beautiful manuscript. For another Alberto Sangorski illuminated manuscript in a jewelled binding by Riviere, see item #33, below. (ST19362)

15 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). CHAUCER, GEOFFREY. CLARKE, JOHN WILFRED, Scribe and Illuminator. PROLOGUE TO THE CANTERBURY TALES. (Preston, Lancashire, England: September 1945) 260 x 218 mm. (10 1/4 x 8 1/2"). [9] leaves (illumination on rectos only). VERY ATTRACTIVE PRUSSIAN BLUE MOROCCO, GILT, BY SLINN (stamp-signed in gilt on upper cover), expertly rebaked to style, upper cover with central panel containing two red morocco onlays with gilt lettering over green morocco onlays with gilt vines and flowers, the center with a burgundy only containing the initials “EGS,” all this surrounded by a thick frame of dark blue morocco with gilt vines, each corner with a square of burgundy morocco with gilt quatrefoil and leaves, multiple gilt rules and decorative rolls, lower cover with a gilt medallion at the center decorated with flowers and leaves, a simple blind-tooled frame and gilt ruled border with foliate decoration, smooth spine with gilt head and tail, gilt-tooled turn-ins, muslin hinges (added later as reinforcement?). Housed in the original (soiled and frayed) blue cloth portfolio. Lettering primarily in black and occasionally in red, blue, or gold, ILLUMINATED THROUGHOUT, TITLE PAGE WITH A FULL BORDER INCORPORATING bars with colorful tile patterns or vinestem and featuring TWO SMALL MINIATURES IN THE LOWER CORNERS DEPICTING THE KNIGHT AND THE WIFE OF BATH, a shield at the head and tail; the rest of the text embellished with blue and green vines and red penwork, eight large ink initials as well as six large gilt initials on colored ground, each leaf with either a panel border or “L” shaped border composed of leafy vines and flowers, penwork embellishments, colorful patterns and acanthus, and gold bezants, one border with three birds nesting in the decoration, one with the bust of a woman dressed in Medieval garb, and one with a small dragon. ♦ Just a hint of rubbing to fore edge and corners, but in extremely fine and attractive condition inside and out. \$7,500

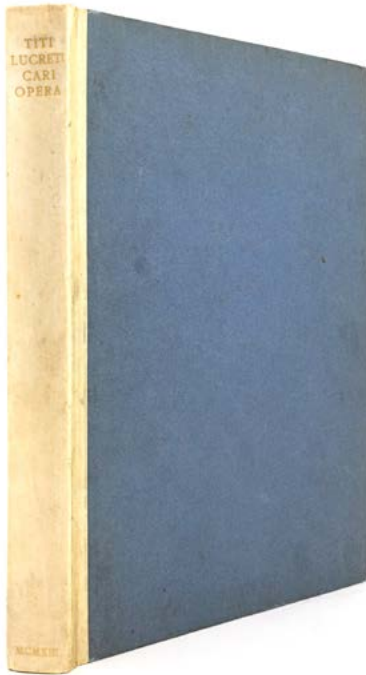
This is a charming modern illuminated manuscript penned at the end of WWII, containing excerpts from the prologue to Chaucer’s “Canterbury Tales.” As stated in the colophon, the manuscript “was Designed, Written out and Illuminated by . . . John Wilfred Clarke of Ribbleton Ho: Preston, for [his] friend Edwin Goddard Stokes of Ringinglow, at Sheffield.” We have been unable to find any information about the artist, but he was clearly a talented amateur with a flair for pattern and design.





Though he incorporates elements found in Medieval manuscripts—trailing ivy leaves, penwork decoration, tessellation, and illuminated initials—the style is at the same time modern, utilizing bold color combinations, and layered shapes and patterns. A different manuscript finished by the same artist the year prior gives his location as Ecclesall, Sheffield, and it seems quite possible that he may have learned his craft at the Sheffield School of Art, which was founded in 1843 and offered classes in fine arts and crafts. We do know that the binder, Walter Slinn (d. 1964), was a staff member at the school, as well as a prominent local bookbinder. This work was completed just a few months after the Allied victory in Europe, making its nationalistic sentiment, bright colors, and exuberantly gilt binding quite moving when seen in this context, as though the artist is brushing off the austerity and bleakness of the past and looking forward to a brighter, more joyous future. We have no information about the recipient other than a name, but it is clear that this item was carefully looked after, as clearly suggested by its fine condition and the presence of its original homemade portfolio. (ST19311)

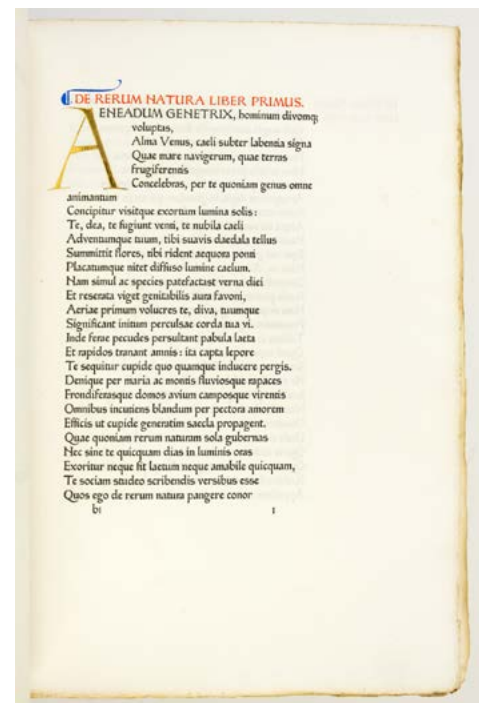
An Especially Pleasing Copy of One of the Scarcest Ashendene Titles

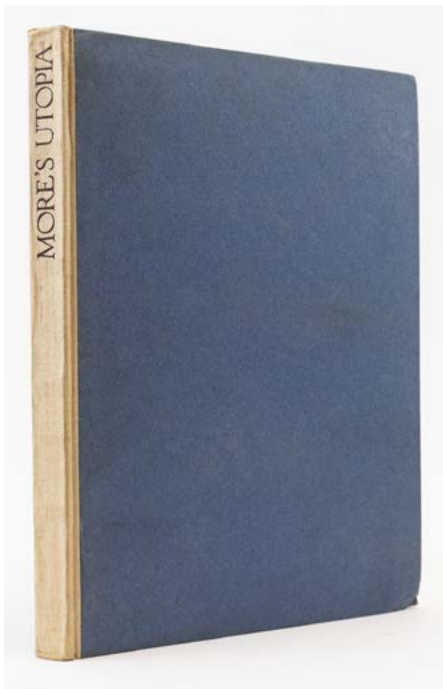


16 (ASHENDENE PRESS). LUCRETIIUS. DE RERUM NATURA LIBRI SEX. (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp. ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Graily Hewitt (the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦ Faint soiling to vellum spine and blue boards, a few light spots of foxing to endpapers, otherwise a very fine copy, quite clean, fresh, and bright internally, in a binding with few signs of wear. **\$17,500**

This is a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says "depends for any beauty it may possess on the proportion of its page." And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the first century B.C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into

obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Colin Franklin calls this Ashendene edition a "masterpiece" and points out the influence it exerted as a model for German private press printing, especially the Bremer Presse. In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the attractive condition seen here. Founded by Charles Harry St John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books have long been considered the most satisfying of English private press books (ST16977)

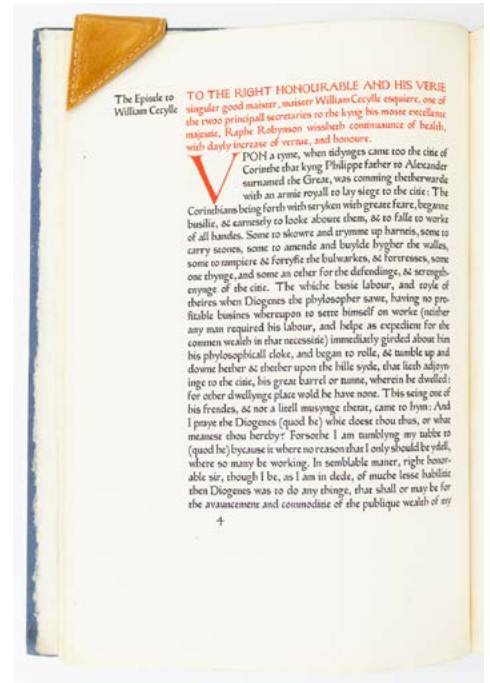




17 (ASHENDENE PRESS). MORE, THOMAS. UTOPIA. (Chelsea: Ashendene Press, 1906) 287 x 195 mm. (11 1/4 x 7 3/4"). 161, [1] pp. ONE OF 100 COPIES on paper, of which 80 were for sale (and 20 on vellum, 15 for sale). Publisher's holland-backed blue paper boards with black printed titling on spine. Initials designed by Eric Gill. Printed in red and black in Subiaco type. Front pastedown with bookplate of James Curle. Hornby 22; Tomkinson, p. 6. ♦ A couple of corners a little bumped, but A VERY FINE COPY, the text clean, fresh, and bright, with only the most trivial imperfections, and the original binding with few signs of wear. \$9,500

This is a just-as-it-should-be copy of an especially handsome Ashendene production, with elegant initials that constitute one of Eric Gill's earliest commissions. Calling it "a marvellous book," Franklin includes the "Utopia" in a group of five Ashendene productions of medium proportions (mostly small folio) "which in scope and skill have as much appeal as any Ashendene books." This is the first Ashendene with marginal notes in red, and the Subiaco type used here was

the first to be produced especially for the Ashendene Press. Our printer C. H. St John Hornby, in consultation with Sidney Cockerell and Emery Walker, decided to create a typeface based on that employed by Sweynheym and Pannartz, who had printed the first books in Italy at a monastery in Subiaco (which inspired the type's name). Walker and Cockerell took photographs of the British Museum's copy of their Cicero "De Oratore," and used that as a model for the design. The punches were cut by E. P. Prince, and the fount cast in Edinburgh. The fee charged by Walker and Cockerell for creating one of the foremost types of the private press movement was £100—a considerable bargain, as Hornby was the first to acknowledge. It is becoming harder and harder to find Ashendene books in holland-backed boards that are so well preserved as seen here, with no significant wear or fraying to the cloth, and with virtually pristine text. (ST19289)



Exquisitely Painted and Gilded Scenes from the Bible, Presented Within Immense Margins, and Memorable in Scale, Detail, and Animation

18 (BIBLE HISTORY). (ILLUSTRATED BOOKS - ENGRAVINGS). LUYKEN, JAN Engraver. AFBEELDINGEN DER MERKWAARDIGSTE GESCHIEDENISSEN VAN HET OUDE EN NIEUWE TESTAMENTI [IMAGES OF THE MOST REMARKABLE STORIES OF THE OLD AND NEW TESTAMENT]. (Amsterdam: H. Keyzer, H. Gartman en W. Vermandel, 1790) 555 x 345 mm. (21 7/8 x 13 3/4"). 2 p.l., 62 folding plates. Attractive late 19th or early 20th century retrospective polished brown calf by L. Guétant (stamp-signed in gilt on tail of spine), double gilt-ruled border, floral cornerpieces, raised bands, spine panels with scrolling floral borders and central flower ornament, gilt titling. With title vignette and 62 ENGRAVED FOLDING PLATES, ALL WITH BEAUTIFUL HAND COLORING AND HIGHLIGHTED WITH GOLD, depicting Bible scenes from the Old and New Testament, 61 of which are by Jan Luyken. A Large Paper Copy. For earlier editions: Graesse IV, p. 308; Brunet III, 1245-46; Klaversma & Hannema 159-164. ♦ Light rubbing to joints and edges, boards just a little marked, trivial foxing and faint spots here and there, but A REMARKABLY FINE COPY, the binding lustrous and showing little wear, the paper extremely bright and fresh, the margins immense, and the paint and gold unusually vibrant. \$65,000

The marvelous illustrations of Dutch engraver and poet Jan Luyken comprise this collection of "remarkable stories" from the Bible, each depicted with panoramic grandeur and enhanced with a wide range of finely applied colors and gold. Luyken (1649-1712) had written and illustrated erotic poetry as a young man, but later became a devout Pietist after reading the works of German mystic Jakob Böhme. He became a member of the Baptist Church in 1673, and thereafter devoted



his talents to producing religious works. The vast scenes here are notable in their scale, detail, and animation. There are a number of battle scenes from the Old Testament, as well as dramatic depictions of the plagues, and a fascinating episode from the histories of Josephus, depicting Herod's soldiers being lowered down the side of a cliff in large boxes suspended from chains, in order to attack the thieves hiding in caverns on the cliffside. There is a majestic portrayal of the Queen of Sheba arriving at the court of Solomon, a peaceful scene of Adam naming the beasts in the Garden of Eden, and a festive celebration of the Feast of Tabernacles. New Testament scenes include a terrifying final judgment, a blinding conversion of St. Paul, and scenes from that Apostle's travels. The engravings have one common trait: they are heavily populated, whether by

men or beasts, and one of Luyken's special gifts is to render every person in the crowd as an individual with his own concerns and reactions to the events at hand. The engravings, while already greatly pleasing in black and white, are even more stirring and memorable when seen in the full color and gold used here. Expansive tableaus are given greater definition and clarity, and events such as Noah's flood and the destruction of Sodom and Gomorrah are rendered even more successful in expressing the awesome powers of the Almighty. The illustrations are quite definitely Protestant in point of view: there are no depictions of the Virgin Mary, not even a Nativity scene. Except for engravings of the Annunciation to the Shepherds and the Massacre of the Holy Innocents, the illustrations focus on Jesus as an adult and on the work of his Apostles spreading the gospel. There were earlier editions containing Luyken's 62 large plates, which originally appeared (without text, as here) in 1708, and they appeared again with a text in Dutch in 1729, and in French in 1732. Copies of these editions appear with some regularity in the marketplace, but are usually not colored and are often found incomplete or with other major condition issues. We can trace no record in RBH or OCLC of a copy of our 1790 edition, and we can find nothing that compares with the quality of coloring and grand height attained by the monumental margins seen here. (ST19326)





*An Excellent Blind-stamped Volume Apparently Bound in
Augsburg in the 1570s for a Collector who Had 10,000 Books*



19 (BINDINGS - 16TH CENTURY BLIND-STAMPED). **HELDING, MICHAEL, BISHOP OF MERSEBERG.** CATECHISMUS CATHOLICUS. NUNC PRIMUM LATINITATE DONATUS PER TILMANNUM BREDENBACHIUM. (Coloniae [Cologne] : Heirs of Quentel and G. Calenius, 1562) 170 x 105 mm. (6 3/4 x 4 1/4"). 12 p.l., 748, [2] pp. (Title page inserted from another copy). Translated into Latin by Tilmann Bredenbach. First Edition in Latin. EXCELLENT CONTEMPORARY BLIND-PANELLED CALF over bevelled wooden boards, upper cover with (once gilt) central panel stamp showing a muscular Christ Child (similar to EBDB p001627, from Cologne workshop w007449) standing in an ornate archway, the Cross over one shoulder, an orb in His other hand, crushing a serpent beneath His feet, with the legend, "DIS IST MEIN GELIEBTER S[OHN]" ("This is my beloved Son" [from Mark, Ch. I]) below the image, this centerpiece within a frame of putti posing with urns and columns, title at head of board, lower cover with central panel and framed decorated with a roll of the Virtues Justice, Charity, Hope, and Faith (very similar to EBDB tool r003201 from the workshop of Daniel Wachtler of Augsburg, EBDB w004275), raised bands, spine panels tooled in blind with intricate foliage, one brass catch plate to upper cover, remnants of two straps, ink titling

to tail edge of text block. Title page with woodcut imperial arms of Ferdinand of Austria, verso of title with woodcut oval portrait of the author, p. 1 with 15-line woodcut historiated initial, about two dozen 12-line historiated initials, and multiple six- to eight-line initials. VD-16 ZV 7592; USTC 620555; not in Adams. For the Binding: Haebler II 230, 59; Einbanddatenbank tools p001627 and r003201; workshops w007449 and w004275). ♦Thin crack alongside one spine panel, a corner of front pastedown torn away (revealing wooden board and manuscript fragment beneath), title page with faint dampstain and three wormholes slightly affecting text (this leaf apparently from another copy, since next leaf without dampstains or worming), isolated thumbing and other trivial imperfections internally, but AN ESPECIALLY FINE EXAMPLE of a blind-stamped binding without any restoration and with decorating stamps in sharp relief. \$3,000



This is an excellent example of German bookmaking in the 16th century, with text printed by the publishing dynasty founded by Heinrich Quentel in 1479, and offered here in quite an attractive German binding of the period. The respected

theologian and head of the Mainz Cathedral school, Bishop Michael Holding of Merseburg (1506-61) produced this catechism in German in 1557. It contains 84 sermons on Faith, the Lord's Prayer, Ave Maria, the Ten Commandments and the Seven Sacraments, originally preached in Mainz Cathedral between 1542 and 1544. A prominent supporter of Catholic Reform,

Holding was much influenced by humanism, and was considered an outstanding preacher. Our translator Bredenbach (ca. 1544 - 1587) was a canon of the Cologne cathedral. According to the State Library of Berlin's Einbanddatenbank (EBDB), the handsome binding here features a panel of the Christ Child that is very much like one used by an unidentified workshop active in Cologne ca. 1568. The Virtues roll on the rear cover depicts Faith holding a ciborium and host, Hope embracing an anchor that looks more like a spade, an elegantly dressed Justice holding scales, and a somewhat beleaguered Charity carrying a baby on her back. It is quite similar in size and design to one attributed by Haebler and EBDB to Daniel Wachtler, a journeyman binder born in Strasbourg. Haebler locates Wachtler in Augsburg in 1578, binding books for Canon Johann Georg von Werdenstein (1542-1608), who had collected an impressive library of some 10,000 books. (ST19270)



*A Beautiful 16th Century Blind-Stamped Binding
Featuring a Robust, Stylish, and Stern Female*



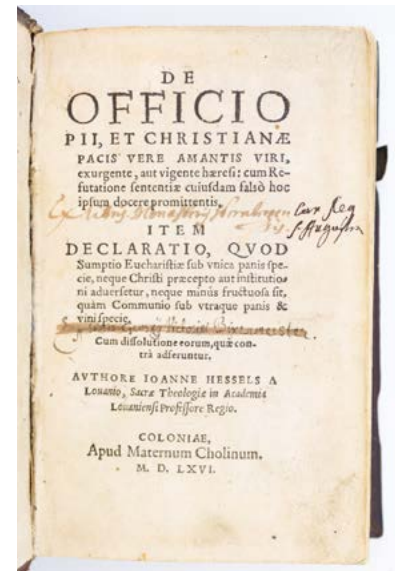
20 (BINDINGS - 16TH CENTURY GERMAN). HESSELS, JEAN. DE OFFICIO PII, ET CHRISTIANAE PACIS VERE AMANTIS VIRI. [and] DECLARATIO QVOD SVMPTIO EVCHARISTIAE SVB VNICA PANIS SPECIE. [and] TRACTATVS DE SCHISMATICIS TEMPLIS IVDAEORVM. (Coloniae [Cologne]: Apud Maternum Cholinum, 1566) 168 x 104 mm. (6 1/2 x 4 1/4"). 93, [1] pp, [1] leaf (blank); 8 p.l., 152, 151-214 leaves. **Two parts in one volume.** ESPECIALLY FINE CONTEMPORARY CALF over bevelled wooden boards, almost certainly a German binding, front cover stamped in blind and gold (the gold now mostly lost), with titling above and below a central panel containing a circle showing King David praying to God, who appears in the clouds above, the collar of the circle bearing the legend "Exurge Psalterium et Cithara," outer foliate roll tooled border, rear cover with outer border of foliage alternating with medallion heads, two inner vertical bands featuring four half-length figures, raised bands, spine with elaborately diapered compartments, original catches, remnants of clasps. Decorative woodcut initials, second work with woodcut device on title and prominent oval woodcut occupying full page on verso of final preliminary leaf. Early ownership inscriptions on title and second leaf, including that of a monastic

community in Hamburg(?) and of the composer Georg Victorinus (see Groves).

◆ Small hole in one leaf partly affecting a couple of letters, paper slightly and uniformly darkened, with frequent light foxing and other minor spots or smudges, a couple of short marginal tears, but still a very good copy internally. Spine leather slightly marked and eroded, tiny crack at top of joints, two small stains on front cover, but THE BINDING IN ABSOLUTELY SUPERB CONDITION, THE BLIND-STAMPING ESPECIALLY DISTINCT AND PLEASING. **\$4,500**

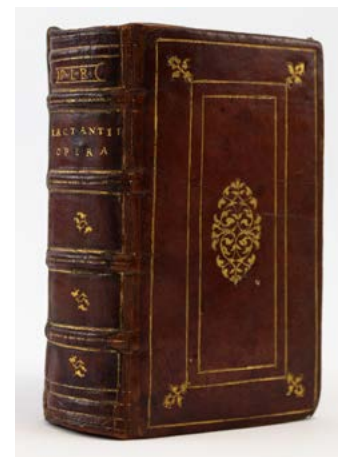
This handsomely tooled volume contains two significant works by Jean Hessels (1522-66), professor of theology at Louvain and the author of several Catholic religious and controversial books. The first one here, "On the Duty of the Pious Man and True Lover of Christian Peace," is a plea for Calvinists and Lutherans (as well as Greek Orthodox and Muslims) to reconcile themselves with the Catholic Church. The second

and much longer work is a treatise on the Eucharist, arguing in favor of the distribution of communion to the faithful in the form of bread alone. (There is also a short concluding piece in the volume, based on Josephus.) The works are extremely rare. The remarkably well-preserved binding decoration here is both aesthetically pleasing and intriguing. The panel stamp of David on the upper board, a standard image appropriate for the content of the volume, is beautifully executed, showing considerable detail of clothing and architecture in a rather small circle. On the rear cover, the two rolls forming the inner panel are unusual and perfectly delightful, featuring half-length figures of contemporaneous hatted burghers in fully detailed clothing that is richly endowed with pleats, ruffles, and brocades. Unlike other rolls of the period, the images here are not medallion portraits, but, instead, are free standing and quite large. And, although the personages shown here are no doubt meant to represent wealth and prominence, there is nothing to indicate that they are recognizable names in the normally expected galaxy of Biblical figures and theologians. Finally, it is worth noting that of the three different figures present here, one is a woman, whose elaborately styled hair, substantial bosom, and stern demeanor provide her with the most memorable personality among the figures shown. (ST19567-058)



A Charming Little Binding with Fine Provenance

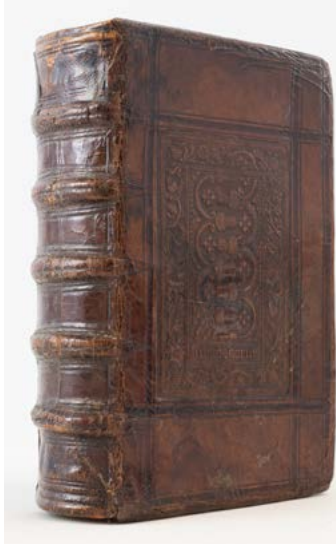
21 (BINDINGS - 16TH CENTURY). **LACTANTIUS, LUCIUS COELIUS FIRMIANUS. OPERA.** (Lugduni [Lyon]: Apud Ioan. Tornaesium, & Gulielmum Gazeium, 1548) 130 x 80 mm. (5 1/8 x 3 1/8"). 787, [45] pp. Edited by Onorato Fascitelli. Contemporary russet calf, central gilt mandorla surrounded by a double gilt-ruled panel with gilt floral corner pieces, gilt-ruled border, raised bands, compartments ruled in gilt and with central gilt floral device, two compartments with gilt lettering, board edges tooled in gilt, gilt-ruled turn-ins, all edges gilt (upper joint neatly repaired and with small nearly invisible repairs to head and tail of spine). Printer's device on title page. Front pastedown with bookplate of André Morellet; front free endpaper with bookplate of Robert J. Hayhurst; title with near-contemporary ownership inscription "Ex-libris Boteri[?]" USTC 150010. For the provenance: Medlin, "André Morellet's Library" in "Libraries & Culture" Vol. 31, No. 3/4 (Summer/Fall 1996), pp. 574-602. ♦Corners bruised, scattered light dampstaining (mostly to margins of first and last couple of signatures), other trivial imperfections, but a fine, clean copy in an excellent contemporary binding. **\$2,400**



From the library of an Enlightenment philosophe, this is an attractively bound edition of the works of a teacher of rhetoric known for his elegant flow of words—a fact from which his name ("Milky" in English) may have derived. At least as important, Lactantius (ca. 260-340) converted late in life to Christianity and became one of the ablest defenders of the faith in its early centuries. Our author was much admired in the Renaissance for his style, and he was one of the earliest authors to be printed, first appearing in a 1465 edition issued by Sweynheym and Pannartz. The text here includes "Divine Institutions," which draws on the arguments of Stoic philosophy to present Christianity to educated pagans as the most logical, rational faith; "De Ira Dei," on the anger of God, a refutation of Epicureanism; "De Opificio Dei," on the handiwork of God, concentrating on the marvels of the human body and soul; and several poems by or attributed to Lactantius. Lyon printer Jean de Tournes (1504-64) apprenticed with Gaspard and Melchior Trechsel before becoming a compositor for Sébastien Gryphe. An intellectual and humanist, he was known for the accuracy of his editions. Our little volume has a distinguished provenance. André Morellet (1727-1819) was a French economist who held enlightened views on toleration, scientific experimentation, prison reform,

and various forms of social freedom. He is considered to be one of the last of the Enlightenment Age philosophes. Morellet's impressive library was described by English author Fanny Burney as "a bookery in such elegant order, that people beg to go and see it." Morellet began collecting in the 1750s and amassed a library numbering more than 4,700 books by the time of his death, but partly through losses from theft and the tumult of the French Revolution, much is now unaccounted for: as of 1996, Medlin could trace only 16 of the books listed in the catalogue for the 1819 sale of Morellet's library (in which this book was lot 97). Later on, the present volume resided in the library of Robert J. Hayhurst, who owned a flourishing group of retail drugstores based in Lancashire; he was an avid and discriminating book collector, especially of naval history and antiquarian books in contemporary bindings. While this volume has had its front joint repaired, it is otherwise extremely well preserved and looks much as it would have appeared in the pouch or pocket of a 16th century scholar. (ST19491)

22 (BINDINGS - 16TH CENTURY, JEHAN NORVIN[S]). (ESTIENNE IMPRINT). **PALLADIUS, RUTILIUS TAURUS. DE RE RUSTICA LIBRI XIII.** [bound with] **PHILIPPUS BEROALDUS, ET AL. ENARRATIONES VOCUM PRISCARUM IN LIBRIS DE RE RUSTICA. IN XIII COLUMELLAE ANNOTATIONES.** [bound with] **VETTORI, PIETRO. EXPLICATIONES SUARUM IN CATONEM, VARRONEM, COLUMELLAM CASTIGATIONUM.** [bound with] **TACITUS, CORNELIUS. IN P. CORNELIUM TACITUM ANNOTATIONES.** [bound with] **FERRETTI, EMILIO. IN CORNELII TACITI ANNALIUM LIBROS ANNOTATIUNCULAE.** (Paris: Ex officina Roberti Stephani, 1543 (first three works); Lyon: Sebastian Gryphe, 1542, 1541) 180 x 108 mm. (7 1/8 x 4 1/4"). 186, [6] pp.; [84] leaves; 70, [2] leaves; 363, [1] pp.; 52 [4] pp. EXCELLENT CONTEMPORARY BLIND-STAMPED CALF BY JEHAN NORVINS (his name incorporated in central panel), covers framed by thick and thin blind rules, central panel stamp with two vertical columns of cresting curved lines, their cusps topped by an acorn with a flower sprouting from its head, binder's name, "Jehan + Noruis" stamped in a narrow compartment just below, the whole enclosed by a decorative frame



with a wyvern on each side between branches of flowers and acorns, a floral spray at top of frame and a branch with acorns at bottom, oblique artichoke ornaments at each corner, raised bands, early 15th century manuscript fragments used as pastedowns (neat older repairs to head and tail compartments of spine, skillful restorations to corners). Estienne printer's device on title page of first two works; Gryphe's "Virtute duce, comite Fortuna" griffin device on title pages of last two works, and two different large griffins on final page of his works. Front pastedown with armorial bookplate of Mr. J. C. Bijsterbos and ex-libris of Charles v. d. Elst; front flyleaf with ex-libris of "J-J. S. Bibliophile"; title page with two early owner inscriptions in ink: "Sum ex libris Edzardi Eschij Frisij Laerani anno [15]97" and later "R. Futsinghe." First three works: Renouard 55:2; Adams P-111; USTC 14089; Adams M-1358; USTC 140879; Adams V-676; USTC 140891; Fourth work: Baudrier VIII, 164; USTC 140457; Fifth work: Baudrier VIII, 164; USTC 122640. For the binding: Foot, Henry Davis Gift III, 11; Goldschmidt 131 and Plate XLIX; Gruel I, 37; British Library Database of Bookbindings shelfmark Davis323.

◆Calf with a little crackling near edges of boards, joints lightly rubbed, but the carefully repaired binding still quite pleasing, with no substantial wear and with the

panel stamps in clear, sharp relief. Front flyleaf with top inch cut away, Z5 in fourth work with three-inch closed tear into text (no loss), isolated faint marginal dampstains or small spots, other trivial imperfections, but internally very fresh and clean throughout. Quite a pleasing volume. \$8,500

This elegant sammelband of Classical writings and commentary from two distinguished presses was assembled by a 16th century collector and handsomely bound by a contemporary Louvain binder. According to Goldschmidt, Jean Norvins (Gruel calls him "Norvois," the spelling on the panel stamp), was active about 1525 to 1545; Hobson notes that the binder began his career in Paris but moved to Louvain in the 1530s. The manuscript fragments used as pastedowns here discuss dogs and hunting, and may come from a 15th century copy of Aristotle's "De Progressu Animalium." According to the British Library Database of Bookbindings, our acorn-design panel is "the only panel stamp attributed to this binder," and has only been found on about a dozen volumes. The latest publication date on any of those works was 1542, a year earlier than the first three titles that appear here, all from Robert Estienne's series of Roman works on agriculture. First in our volume is the principal work of the 4th century A.D. agronomist Palladius. Sometimes titled "Opus Agriculturae," his "De Re Rustica" is divided into 14 parts, the first a general introduction to farming, followed by 12 parts outlining the farming and husbandry tasks for each month of the year, and concluding with a poem on grafting. The next two titles are books of commentary on agricultural writings by Romans Cato, Varro, and Columella by noted humanist scholars Georgius Merula (1430-94), Filippo Beroaldo (1453-1505) and Pietro Vettori (1499-1585), and a brief discussion by Aldus Manutius (ca. 1449/52-1515) on the number of hours of daylight and darkness throughout the year. These three books are generally found bound together, but in varying order, and Renouard considers all of them to be one work. From the Lyon press of Sebastien Gryphe, the final two works in our volume contain commentaries on the "Annales" of the great Roman historian Tacitus (ca. 55 - ca. 117) by some of the leading humanist scholars of the day: Beroaldo, who had edited the 1515 first collected edition of Tacitus; Beatus Rhenanus (1485-1547), who edited the Froben edition of Tacitus and created the detailed thesaurus of Tacitus' vocabulary included here; and two Italian jurists, Andrea Alciato (1492-1550) and Emilio Ferretti (1489-1552). Our copy was once owned by Dutch bibliophile Johannes Christiaan Bijsterbos (1814-98) and then by Charles vander Elst (1904-82), president of the Société Royale des Bibliophiles et Iconophiles de Belgique. (ST17803)



Embossed, Decorated with Gilt, Painted, and Charming

23 (BINDINGS - 16TH CENTURY, PAINTED). **ARRIANUS, FLAVIUS. [ARRIAN OF NICOMEDIA]. DE REBUS GESTIS ALEXANDRI MAGNI REGIS MACEDONUM LIBRI OCTO.** (Lugd[uni] [Lyon]: Sebastien Gryphe, 1552) 125 x 75 mm. (5 x 3"). 419 pp. Edited by Bartholomeus Facius. VERY ATTRACTIVE CONTEMPORARY CALF, EMBOSSED, GILT, AND PAINTED IN THE ENTRELAC STYLE, covers with yellow painted border flanked by blind rules, large central arabesque stamped in blind with raised sections painted red and green, cornerpieces of azured gilt vines enclosing compartments painted ivory and highlighted with a green dot, raised bands, spine panels with gilt four-petal flower, all edges gilt and gauffered at corners (neat older repairs to corners and head of rear joint).



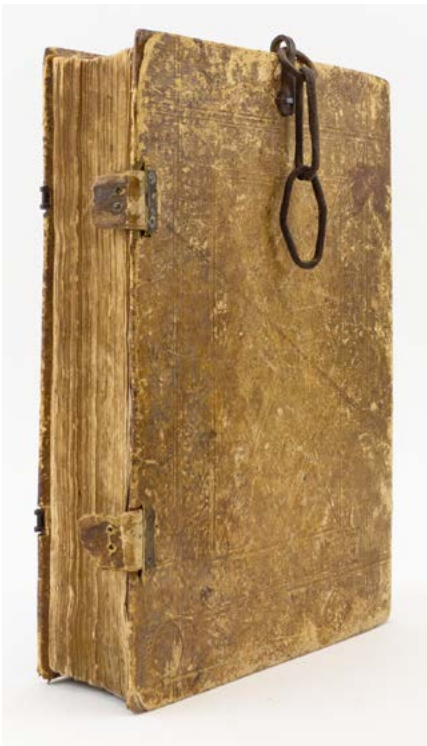
Printer's griffin device on title page. Title with engraved pelican bookplates of "C. M. P."; title page with early ink signatures struck through with ink by a later owner; occasional neat ink underlinings. Adams A-2012; Baudrier VIII, 258; USTC 151082. ♦Two-inch-long thin crack to tail of rear joint, front joint with minor rubbing, leather on spine a bit crackled, three quires lightly browned, other insignificant imperfections, otherwise a very fine copy, clean and fresh internally, and in A WELL-PRESERVED UNRESTORED BINDING with lustrous leather and its paint intact. \$6,500

This is a Gryphius edition, in an extremely appealing 16th century entrelac-style binding, of a version of Alexander's quest to conquer the known world. The text is important because Arrianus used Ptolemy's contemporary first-hand account and, in Dorey's words, "showed considerable critical judgement in evaluating his material." After studying with the Stoic philosopher Epictetus in his youth, Flavius Arrianus served the Roman Empire as a soldier, consul, and governor

before retiring to write his "Dissertations," which were based on his studies with Epictetus (and which serve as a main source of our knowledge of that Stoic's teachings). He also produced books on history, hunting, and military strategies. Sandys called Arrian "the modern Xenophon, who, with his 'chameleon-like' style, imitates Herodotus and Thucydides as well as Xenophon and Ctesias." At least as important as the text here is the charming contemporaneous binding. Nixon notes in his work on 16th century gold-tooled bindings that in the mid-1500s, "printers in Lyon were specialising in the small octavo or duodecimo, which was often very handsomely bound in gold-tooled calf with painted interlaces." For many years, it was assumed that these books had been bound in the city of their printing, but further research has determined that many were covered in Paris, where the bibliophiles Jean Grolier and Thomas Wotton kept several ateliers busy producing bindings in the entrelac style. Sebastian Gryphe, or Gryphius (1492-1556) was a German humanist printer who had trained in Venice. From 1525 until his death, Gryphe produced a long series of editions of classical authors in Lyon, mostly in small formats like the present one, designed for use by university students. It is more and more difficult now to find 16th century bindings like the present one with their paint intact and without any repairs. (ST19533b)



A Pigskin Folio with an Early 16th Century Chain, Announcing that "This Book Does Not Circulate"



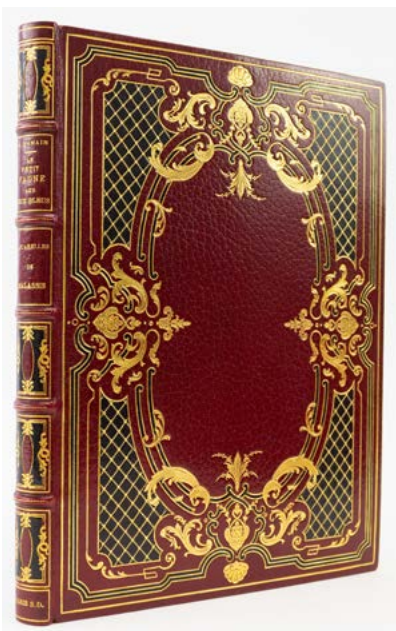
24 (BINDINGS - 16TH CENTURY, CHAINED). (POST-INCUNABLE). ANTONINUS FLORENTINUS. SECUNDA PARS HISTORIALIS VENERABILIS DÑI ANTONINI. (Basel: Nicolaus Kessler, 1502) 313 x 215 mm. (12 1/4 x 8 1/2"). 13 p.l. (blank b6 cut away), CCXL (240), [5] leaves (lacking final blank). **Part II, only, of three.** Contemporary blind-stamped pigskin, raised bands, brass catch plates and remnant of two straps, thin strip of vellum from a 12th(?) century musical manuscript used as a sewing guard (visible before b1), rear cover WITH ORIGINAL IRON EYELET AND THREE LINKS OF CHAIN. Fo. I with 14-line Lombard initial in red, numerous four-line initials in red. VD16 A 2958; Adams A-1207; USTC 686502; ISTC ia00781500. ♦Pigskin rather rubbed and darkened, vertical split to spine, corners quite worn, but the binding still completely sound and with a good deal of antique appeal. Occasional minor marginal smudges and stains, one opening with half a dozen small wax stains (nothing obscured), but excellent internally, generally clean and fresh, with leaves that crackle when you turn them. \$12,500

This history of the world up to the year 1360 comes in a pleasing example of a Renaissance chained binding, a design that announced to thieves and irresponsible borrowers that "this book does not circulate." Early ecclesiastical and scholastic libraries chained their most valuable books to a horizontal iron bar running along the desk where the volume would be used. An iron eyelet was typically

set in the lower cover of the book, and a chain attached to this, ending in an iron ring, by which the book was fastened to the bar. This practice was common in the Middle Ages, when books were irreplaceable manuscripts, but fell out of use over the course of the 16th century, after which chained bindings became rare. It is not that uncommon to find an early binding with holes in the rear cover where the eyelet was attached, or even books where the eyelet is present, but it is a happy circumstance to find the chain still in place, as here. The present historical account is by Antonio Pierozzi (1389-1459), archbishop of Florence, canonized as St. Antoninus in 1523. He is best known for the "Summa Theologica," which earned him, in the Catholic Encyclopedia's words, "the place of honor in moral theology between St. Thomas and St. Alphonsus Ligouri." Although Antoninus unwisely accepted questionable accounts pertaining to the earlier periods of his history, "when writing of the events and politics of his own age he exercised a judgment that has been of the greatest value to later historians." (Catholic Encyclopedia) The history was first published at Venice in 1474-79, and went to four editions in the 15th century, the last being the 1491 printing from Nicolaus Kessler (or Kesler), on which this first 16th century edition is based. Kessler (ca. 1445 - ca. 1519) received his B.A. in Basel before going to work for printer Bernard Richel and marrying his employer's daughter. When Richel died in 1482, Kessler inherited the press. (ST19331)



The Ultimate Bibliophile's Copy: in a Splendid Chambolle Binding And with 37 Watercolors Replacing the Publisher's Illustrations



25 (BINDINGS - CHAMBOLLE-DURU). MALASSIS, EDMOND, Illustrator. SAMAIN, ALBERT. LE PETIT FAUNE AUX YEUX BLEUS. (Paris: A. Blaizot, René Kieffer, [1909]) 258 x 185 mm. (10 x 7 1/4"). 67 pp. **UNIQUE COPY, WITH ORIGINAL WATERCOLOR ILLUSTRATIONS. SPLENDID GARNET RED CRUSHED MOROCCO, EXUBERANTLY GILT AND ONLAID, BY CHAMBOLLE-DURU** (stamp-signed in gilt on front doublure), covers framed by onlaid dark brown morocco strapwork with ornate rocaille gilt side ornaments, central panel with onlaid cornerpieces tooled with gilt latticework, raised bands, spine compartments with onlaid black frame tooled in gilt, a mandorla of garnet morocco at center, gilt lettering, **DARK BROWN CRUSHED MOROCCO DOUBLURES** with intricate dentelle gilt frame, garnet silk free endleaves, all edges gilt. In a suede-lined chemise trimmed with matching garnet morocco and matching slipcase. **WITH**



37 ORIGINAL WATERCOLORS IN THE TEXT SIGNED BY EDMOND MALASSIS and dated 1913. Verso of front free endleaf with monogrammed engraved bookplate of Henry Blumenfeld-Sciama; front flyleaf with ex-libris of Jean-Charles Lissarrague. ♦ A little rubbing near the gutter at front hinge, otherwise A PRISTINE COPY. **\$14,000**



This is a unique copy of Samain's tale of a lovelorn, blue-eyed faun, illustrated with original watercolors and handsomely bound by a leading Parisian workshop. Symbolist writer Albert Samain (1858-1900) was best known for his poems, but also wrote several short stories contemplating love in its various forms—here we find the passionate but unrequited variety. Malassis' charming watercolors bring the gentle faun Hyalis touchingly to life. The text was printed as a joint venture between the publisher and bookseller Auguste Blaizot and the binder René Kieffer, in an edition of 100 copies with 10 color etchings and 44 woodcuts by Charles Picart le Doux. It seems from the bookplate on the front free endpaper that this special copy—with those illustrations replaced by original watercolors—was likely created for Henry Blumenfeld-Sciama, a wealthy dealer in peacock feathers (then much in demand for ladies' fashions), whose company had celebrated its 100th anniversary in 1912. Our volume was not bound by Kieffer, but by his contemporary René Chambolle, son of the co-founder of Chambolle-Duru. Trained by the elder Chambolle, who had worked under the great Léon Gruel, René took over the workshop after his father's death in 1898. In "Modern Bookbindings," Sarah Prideaux says

of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. . . . To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." As Prideaux suggests, our volume does not reflect the radical shifts afoot in French binding decoration, but neither is it marked by simplicity; rather, in keeping with Prideaux's assessment, it has an appropriateness to the subject matter of the text, reflecting in its elaborate and exuberant decoration the passion of the ardent central character. Considering that our volume was probably bound in 1913 (the date on the watercolors) or early 1914, it would have been one of Chambolle's last works, as he was called to serve in the army at the outbreak of the Great War, and died of anthrax in 1915. This copy was later owned by the French bibliophile and pharmacist Jean-Charles Lissarrague (1916-2005) who founded the pioneering skin care line RoC. (ST19377)



A Precise, Elegant, and Pretty Chivers Binding, With Arthurian Figures and Many Stippled Stamens

26 (BINDINGS - CHIVERS). TENNYSON, ALFRED. THE WORKS OF ALFRED, LORD TENNYSON, POET LAUREATE. (London: Macmillan and Co., 1900) 190 x 125 mm. (7 1/2 x 5"). viii, 900, [2] pp., [1] leaf (ads). A VERY CHARMING LIGHT GREEN "VELLUCENT" BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-



in), COVERS AND SPINE WITH BEAUTIFULLY EXECUTED ART NOUVEAU PEN-AND-INK WATERCOLOR DESIGN BY DOROTHY CARLETON SMYTH, upper cover showing King Arthur kneeling in royal robes, the sword Excalibur held in front of him, a small dragon (symbolizing his surname, "Pendragon") sitting beside it, and multi-colored long-stemmed lilies and other blossoms in the background, rear cover showing Queen Guinevere kneeling to face her husband, her hands resting on a book of hours, a thorny branch of colorful flowers and foliage arching over her, smooth spine with white rectangle bearing gilt title, a lily stalk entwined with flowering vine below it, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With a frontispiece portrait of the author. Front pastedown with engraved armorial bookplate of Michael, Earl of Rosse. For the binding: Tidcombe, "Women Bookbinders 1880-1920," pl. 11. ♦Two small brown spots near head of front board, boards tending to splay slightly (as virtually always with a vellum binding like this), endpapers a bit foxed, other trivial imperfections, but AN EXTREMELY PLEASING COPY despite its defects, the text and lovely binding with few signs of use. \$8,500

This collection of Tennyson's verse, including his Arthurian "Idylls of the King," is aptly bound in one of Cedric Chivers' luminous "vellucent bindings" designed by Scottish artist Dorothy Carleton Smyth, one of five women who worked on the design, coloring, and illumination of this Chivers specialty. According to Tidcombe, "most Vellucent bindings were designed by H. Granville Fell, but the woman most frequently employed for this kind of work was probably Dorothy Carleton Smyth." The binding here is enormously attractive: its overall quiet pastel is punctuated by flowers with brilliantly stippled stamens encircling the central figures of Arthur on the front cover, straight-backed and thrusting his long sword into the ground, and Guinevere, 35 years his junior, kneeling at her prie-dieu on the back cover, her hair cascading nearly to her knees. It is all precise and elegant and pretty. Smyth (1880-1933) studied with Walter Crane at the Manchester School of Art before attending the Glasgow School of Art, where she concentrated on costume design, although she "became accomplished in a number of mediums," according to the GSA Archives. The design here is typical of the Art Nouveau style pioneered by the Glasgow School, with elongated figures, sinuous lines, and stylized floral decoration. Smyth returned to the Glasgow school as a teacher in 1914, and became head of the commercial art department in 1927. She had just been selected as the school's first woman director in 1933, but died before she could succeed to the post. Cedric Chivers (1853-1929) established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878, and a short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, creating what he called the "vellucent" binding. The innovative part of these bindings, as seen here, was accomplished by rendering vellum transparent, then placing it over painted pieces of paper, thereby protecting the surface of the paper from soiling and abrasion. Prideaux says that the process achieves the effect of enriched enamel. Former owner Michael Parsons, Earl of Rosse (1906-79), was an Anglo-Irish peer and a Vice-Chancellor of the University of Dublin. He was a Fellow of the Royal Society of Arts and of the Society of Antiquaries. (ST19361)



The Beautiful Hoe Copy of "the First Great Book of Comic Literature Written by an American"



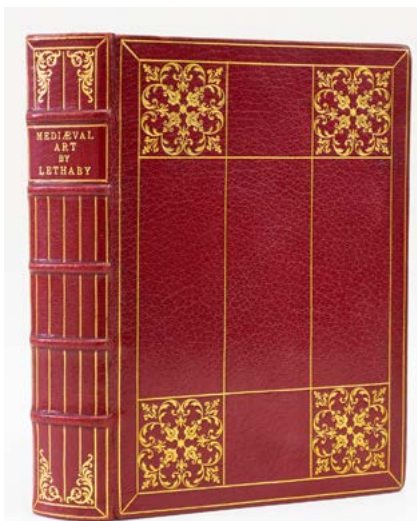
27 (BINDINGS - CLUB BINDERY). [IRVING, WASHINGTON]. "DIEDRICH KNICKERBOCKER" (Pseudonym). A HISTORY OF NEW YORK. (New York: Inskeep & Bradford et al., 1809) 177 x 104 mm. (7 x 4"). **Two volumes.** FIRST EDITION. ELEGANT BLUE-GRAY CRUSHED MOROCCO BY THE CLUB BINDERY (stamp-signed on front turn-in), covers framed by gilt fillets and cresting roll, lancets and volutes at corners, raised bands, spines gilt in compartments with central fleuron, scrolling cornerpieces, gilt lettering, densely gilt turn-ins, marbled endpapers, all edges gilt. Engraved folding panoramic view from the water of New Amsterdam as it appeared around 1640. Front pastedown of volume I with evidence of bookplate removal. Anderson Auction Co, "Catalogue of the Library of Robert Hoe of New York" [Hoe Sale] (April 1911-November 1912, Lot 1762 (this copy); Grolier, 28 ("100 American Books"); Howes I-83; Sabin 35149; BAL 10098. ♦ Spines evenly sun-darkened to a pleasing deep blue, one opening with mild browning (from paper once laid in?), but A VERY FINE COPY, quite clean and fresh internally, in an especially lustrous binding with few signs of use. **\$4,000**

This is a lovely copy of what DAB calls "the first great book of comic literature written by an American," once in the library of arguably America's greatest collector, and bound by the first American bindery to rival the eminent workshops of Europe. Written rather early in the author's life (Irving lived from 1783-1859), "A History of New York" was a far more serious and sustained effort than his previous work. DAB calls it a "sprawling burlesque" that "is at once rollicking farce and shrewd satire. . . . It has been translated into a half-dozen languages, and . . . rivaled [Irving's] 'The Sketch Book' in popularity." Facetious and witty, this fictionalized biography of the city Irving was the first to dub "Gotham" is also a sobering look at the viciousness and trifling aspects of politics even in the early republic. His narrator Diedrich Knickerbocker, a comically rambling and scatterbrained "historian," begins with abstruse and absurd theories on the world's origins before settling down (with many asides that mock English, French, and Spanish literature) to the story of early New York in which fact and fiction are blended into a unique account. Our copy was bound for Grolier Club founding member



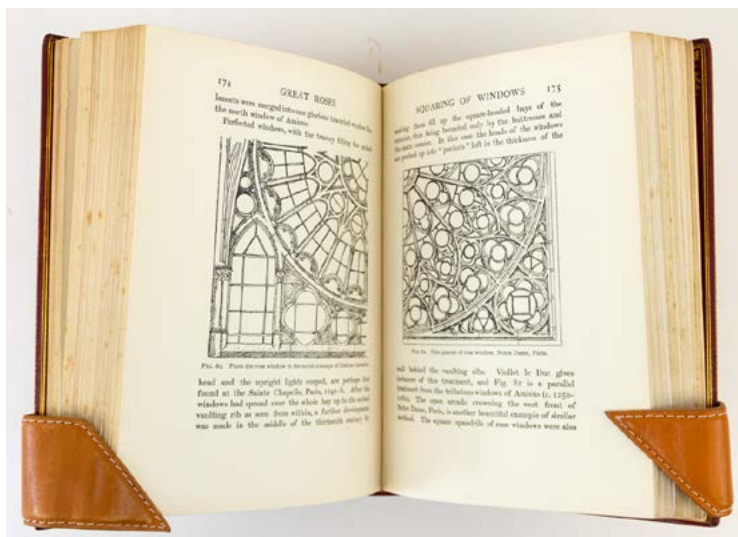
Robert Hoe by the bindery he and club president Edwin Holden established in 1895 to provide local hand-binding services for their club members' rapidly accumulating acquisitions. At that time, the U.S. had few craftsmen as skilled as those in London and Paris, so Holden and Hoe set out to attract European craftsmen to provide, close to home, fine quality binding work rivaling what was available abroad. The Club Bindery was in operation until 1909, with Hoe being its most influential client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius Michel, and who was widely considered to be the best finisher of his day. It is said by Beverly Chew that Hoe (1839-1911) had a collection that was "the finest [America] has ever contained." He acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. Although Hoe's morocco ex-libris is now missing from its invariable location at the front of both volumes, its shadow remains, and there is no doubt that this is the set described as lot 1762 in the Hoe sale catalogue. (ST19287)

An Art History Book, Appropriately Owned by Pierpont Morgan's Niece



28 (BINDINGS - CLUB BINDERY). LETHABY, W. R. MEDIAEVAL ART, FROM THE PEACE OF THE CHURCH TO THE EVE OF THE RENAISSANCE 312-1350. (London: Duckworth and Co., 1904) 195 x 133 mm. (7 3/4 x 5 1/2"). xviii, 315 pp. FIRST EDITION. ELEGANT CRIMSON CRUSHED MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed on front turn-in), covers with mitered fillet border enclosing a central panel ruled into nine compartments, the four corner sections tooled with an elaborate fleuron design, raised bands, spine with mitered frame enclosing five vertical parallel fillets rising through five panels, the panels at head and foot with volute corner embellishment, one panel with gilt lettering, turn-ins with gilt fillet border and floral sprays at corners, marbled endpapers, top edge gilt (neat older repair to head of front joint). With 124 figures in the text and 66 plates with black & white photographic reproductions of Medieval art. Front pastedown with armorial bookplate of William Fitz-Simon; front flyleaf with ink signature of Ursula J. Morgan, dated 1906. ♦A breath of rubbing to extremities, but A VERY FINE COPY, clean, fresh, and bright internally, in a gleaming binding. **\$5,500**

This attractively illustrated art history was bound in an appropriately gothic design by the premier hand-bindery in the U.S.—as one might expect for a book from the library of J. P. Morgan's niece. After the Grolier Club was established in 1884, it soon became apparent that the country's few established hand binders were overtaxed in providing repairs and rebinding for the club members' rapidly accumulating acquisitions. As a consequence, in 1895, Grolier members led by Robert Hoe and Edwin Holden, along with other wealthy collectors, instituted the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909, with Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members



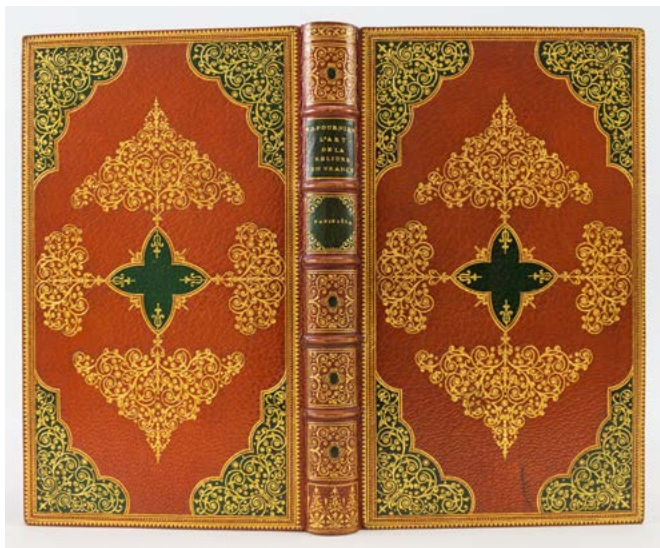
of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel. In the words of the Oxford Companion of the Decorative Arts, the text here was written by a man who "affected the whole direction of twentieth-century European design education." William Richard Lethaby (1857-1931) was an architect who became involved in the Society to Preserve Ancient Buildings and in the Arts & Crafts Movement. He was the first director of the Central School of Arts & Crafts and one of the founders of the Art Workers Guild. DNB notes, "Lethaby was a reformer whose beliefs in the moral significance of art were expressed in the surge of books, articles, and lectures that continued for five decades, amounting to the most impressive body of

sustained design polemic since John Ruskin." Former owner Ursula Juliet Morgan (1873-1916) must have shared her uncle's interest in Medieval art and in fine bindings. J. Pierpont Morgan was evidently fond of his niece, and escorted her down the aisle at her 1908 wedding to William Fitz-Simon (1867-1920), rector of St. Mary's Episcopal Church in Tuxedo, New York. (ST16998)

With a Dazzling Design Inspired by the Mysterious Binder "Le Gascon"

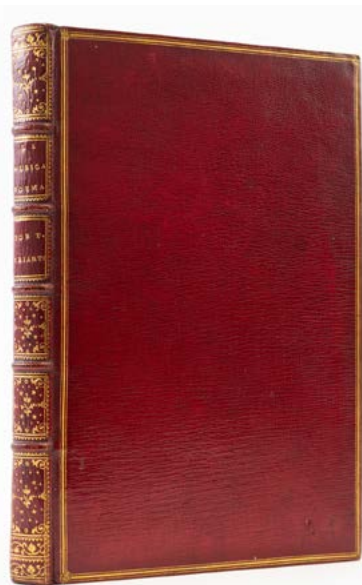
29 (BINDINGS - CUZIN). (BOOKBINDING - HISTORY). FOURNIER, EDOUARD. L'ART DE LA RELIURE EN FRANCE AUX DERNIERS SIÈCLES. (Paris: Chez J. Gay, 1864) 185 x 111 mm. (7 3/8 x 4 1/4"). 2 p.l., 295 pp. No. 291 OF 300 COPIES on vergé paper (and eight on Chine paper). BEAUTIFUL INTRICATELY GILT, INLAID, AND ONLAID TERRA COTTA CRUSHED MOROCCO BY CUZIN (stamp-signed on front turn-in) covers bordered by multiple decorative gilt rules, onlaid dark green morocco quatrefoil at center with very elaborately layered gilt-tooled ornamentation in the style of "Le Gascon" emanating from each point in the form of triangles and semi-circles, inlaid green morocco cornerpieces also intricately tooled in gilt; raised bands, spine compartments with much gilt scrolling and onlaid green morocco oval at center, two green morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. In a new cloth clamshell box. Front flyleaf with morocco bookplate of René Descamps Scrive. ♦Spine slightly and evenly darkened, short dark mark on front board, but bright, clean, and fresh internally, and THE GLORIOUS BINDING IN ESPECIALLY FINE CONDITION. \$7,800

This binding, extravagantly tooled in the style of the great 17th century master Le Gascon, is a fitting adornment for a work on the history of bookbinding in France. Given the content of the book and the virtuosity displayed in the binding, it seems likely that this was created for an exhibition. The work of the binder Cuzin, who died in 1890, was so well known and so highly esteemed that he was responsible for establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled; the Cuzin tradition was sustained in its finest form by his celebrated successor Emile Mercier (who signed bindings from this period "Mercier s[uccesseur]r. de Cuzin"). Here, Cuzin has drawn inspiration from the mysterious binder known only as "Le Gascon," who was active in Paris in the first half of the 17th century, when he was revered as perhaps the greatest gilder of his day. He was particularly known for incredibly complex and lace-like designs employing delicately curling lines and fleuron tools like those seen here. This artisan bound books for the bibliophile brothers Pierre and Jacques Dupuy, and also for Gaston d'Orleans, a connection that may have given him his sobriquet. De Ricci notes that speculation as to the identity of Le Gascon has occupied bibliopegic scholars for many years. Gruel believed he was Florimond Badier, a native

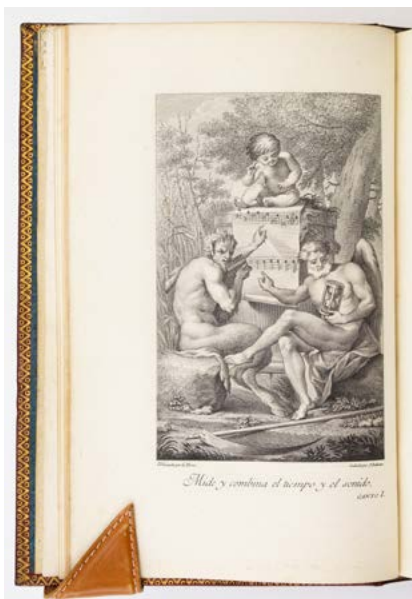


of Gascony whose bindings employed tools also used by Le Gascon, but Devauchelle theorized that he was in fact Badier's teacher, father-in-law, and fellow Gascon Jean Gillede. After an exhaustive study of Le Gascon's tools, Raphael Esmerian in 1972 suggested that he was actually Gilles Dubois, the king's binder, but we may never know definitively. At the same time that he was known for his elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Cortlandt Bishop sale is a Cuzin binding described as being in "contemporary ivory colored human skin." (The sale catalogue description also contains the macabre understatement, droll in its clinical dispassion: "Books bound in human skin are very rare.") (ST13179)

The Schiff Copy of Probably the Most Elegant Poetical Work On Music, in a Binding Signed by Derome le Jeune



30 (BINDINGS - DEROME LE JEUNE). YRIATE [or IRIATE], TOMAS DE. LA MUSICA, POEMA. (Madrid: Imprenta Real, 1779) 235 x 150 mm. (9 1/4 x 6"). 10 p.l., 126, XL pp., [1] leaf (errata). FIRST EDITION. EXCELLENT CONTEMPORARY CRIMSON MOROCCO BY DEROME LE JEUNE (his ticket with address of Rue St. Jacques on verso of front free endpaper), covers framed with thick and thin gilt rules, raised bands, spine compartments with central floral sprig surrounded by a lozenge of small tools, volute cornerpieces, gilt titling, gilt-rolled turn-ins, gilt edges, cobalt blue paste-paper endpapers. WITH SIX CHARMING ENGRAVED ALLEGORICAL PLATES after G. Ferre. Front pastedown with morocco bookplate of Mortimer L. Schiff and small book label with a gilt cipher on a red peach. A Large Paper Copy. Palau y Dulcet IV, 107; RSIM B VI, 429; MGG VI, 1403 f.; Gregory-Bartlett I, 129. ♦ Three minute dents to front board, a hint of wear to bands and corners, isolated faint foxing, blank recto of frontispiece leaf and blank verso of final leaf with faint blue shadow from endpapers, but all of these quite trivial, and otherwise A BEAUTIFUL COPY—fresh, clean, and bright internally, with very wide margins and strong impressions of the plates, and in a lustrous binding showing with few signs of use. **\$7,800**



This is surely one of the handsomest poetical treatises on music ever produced, and it is offered here in a binding done by one of the finest craftsmen working in Europe during the period of the book's publication. The work is written in the "silva" form of poetry used by persons of high rank, illustrated with fine engravings, and put into elegant morocco by the finest hands among the large Derome family of binders. According to Palau, our first edition is "beautiful, and printed on fine paper." He says further that, although the strongly expressed opinions of the youthful author on contemporary composers caused the work to be "unfairly attacked," it was "appreciated by professors of music and collectors of literature in that genre," especially in Italy and America. A child of the Enlightenment, Iriate (1750-91) gained entry to intellectual and artistic circles in Madrid through his uncle, who was librarian to the king of Spain. He translated works by Horace and Virgil into Spanish by royal request, and wrote criticism, poetry, and dramas. He is best known for his satirical fables on the contemporary literary scene, "Fábulas

literarias." There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and for being capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence



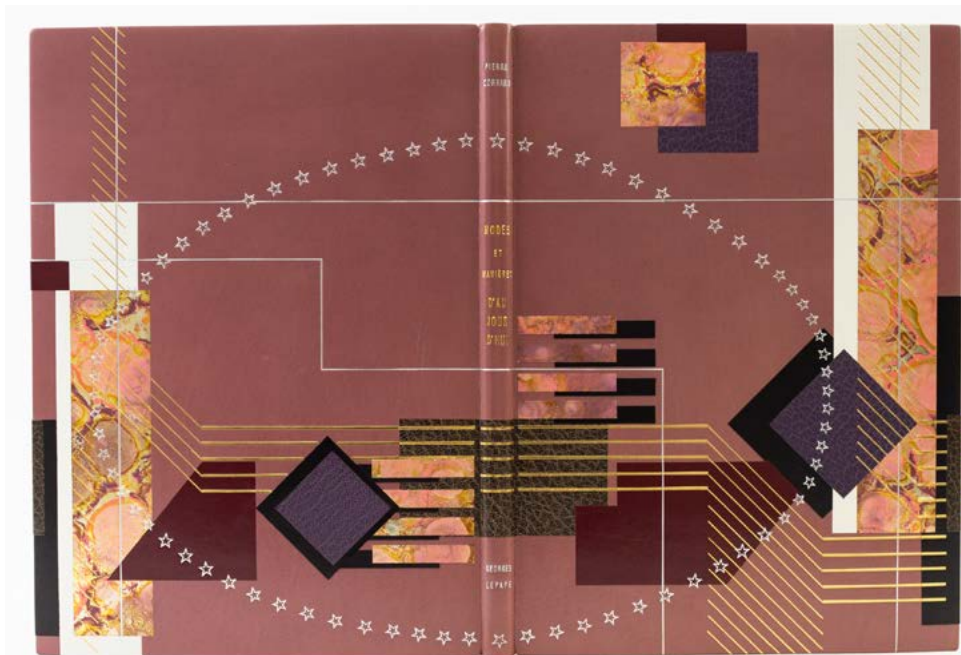
of his ticket, as here. The volume's provenance adds to its luster: it was in the distinguished library of American bibliophile Mortimer Schiff (1877-1931). In Dickinson's words, Schiff, a financier and philanthropist, Schiff "brought together an unrivaled collection of decorative bindings." His library included works by great printers, important illustrated books, and works printed on vellum, but chiefly fine and historic bindings. The "Reliures" database of the Bibliothèque Nationale de France commends Schiff for assembling "one of the most important inter-war libraries," noting that his collection was "renowned for its collection of French bindings." (ST19371)

The First Issue of an Influential Art Deco Journal, with Radiant Fashion Plates and an Even More Dazzling Binding



and pink and black pincushions bound in, all edges gilt. Housed in a matching calf-backed chemise and slipcase. WITH 12 BRILLIANTLY COLORED POCHOIR FASHION PLATES BY GEORGES LEPAPE, all with tissue guards. Ray, "The Art Deco Book in France," p. 30. ◆IN IMMACULATE CONDITION. \$5,000

31 (BINDINGS - ALAIN DEVAUCHELLE). (ART DECO). LEPAPE, GEORGES, Illustrator. CORRARD, PIERRE. MODES ET MANIÈRES D'AUJOURD'HUI. ([Paris: Printed by Maquet for Pierre Corrard], 1912) 280 x 200 mm. (11 x 7 7/8"). 2 p.l., 9 leaves (followed by plates), [1] leaf (colophon), all mounted on tabs. No. 116 OF 300 COPIES, initialed by the artist and the author. DRAMATIC DUSTY ROSE CALF BY ALAIN DEVAUCHELLE (stamp-signed on front turn-in and dated 1989 on rear turn-in), covers with abstract wraparound design composed of onlaid geometric shapes in purple and olive green crushed morocco, black and garnet calf, ivory shagreen, and a psychedelic metallic pink material, all tooled with silver and gilt lines, and finished with a swath of platinum stars, dusty rose suede doublures and endleaves, original illustrated wrappers and original flyleaves patterned with bead necklaces



This is a pristine copy of the inaugural edition of an elite and influential Art Deco journal, with pochoir plates by one of the eminent fashion illustrators of the 20th century, in a modern binding by the son and successor to a great Art Deco binder. "Modes et Manières d'Aujourd'hui" ["Fashions and Manners of Today"] was founded by writer and publisher Pierre Corrard as a most unique fashion journal. Each of the seven issues published over the next 10 years (in very limited numbers) paired a single writer and a single artist to create, in effect, an artist's book that would demonstrate fashion's importance to, and influence on, the culture of the time. Corrard's introductory essay here sets forth his conviction that clothes do indeed make the man—and, more important, the woman. "Costume," he tells us, "expresses very clearly the mentality of the population," and the elegance of women fuels the flowering of art. He points to the female influence on art from ancient Greek sculptures to Medieval Madonnas, and describes how women's fashion impacts the decorative arts, from furnishings and interior design to jewelry. To depict the Woman of Today in all her glory, Corrard tapped fashion illustrator Georges Lepape (1887-1971), who had recently caused a sensation with his illustrations of the designs of couturier Paul Poiret. Praising him as "a poet of lavish

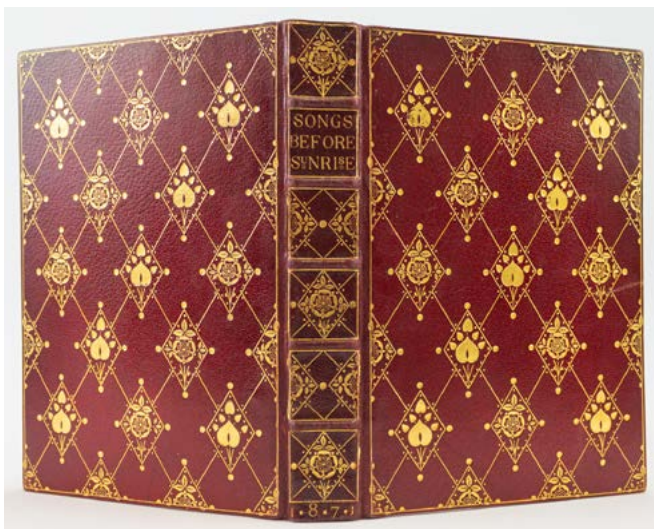


imagination," Corrad proclaims that Lepape has captured the essence of the modern woman in this "festival of color." The colors are indeed brilliant, and the images both vibrant and sensuous. Lepape was strongly influenced by the Orientalist movement in art, by Persian miniatures, and by the revolutionary aesthetic of Diaghilev's Ballets Russes, then scandalizing Paris with their revealing costumes. His illustrations stand out among those of his contemporaries for their soft and sinuous lines, a sharp contrast to the straight lines and hard angles of many Art Deco designs. His work for Poiret led to commissions for "Harper's Bazaar" and "Vogue"; he became the primary illustrator for the latter magazine, and set the standard for fashion illustration for the first half of the 20th century. He moved to New York in 1924, and continued to receive commissions for illustrations of fashion and luxury goods until his death in 1971. The son of leading prominent binder Roger Devauchelle, Alain Devauchelle (1944-2011) trained as a gilder at the École Estienne before going to work for his father. He took over the family workshop, Atelier Devauchelle, in 1990. Like his father, he had an affinity for Art Deco design, but added modern twists. He was known for meticulously executed designs and for seeking out unusual materials and approaches that would harmoniously represent the text, the author, and his own aesthetic. Here, he has incorporated colors and shapes

from Lepape's plates; the curved sprinkling of stars that marks the binding's chief departure from the Art Deco style reflects Lepape's own innovation in that sphere and sets the son's work apart from that of Devauchelle père. Atelier Devauchelle continues to create fine bindings under the direction of Alain's daughter, Isabelle, the third generation in a modern binding dynasty. (ST18248)

A Striking and Distinctive Doves Binding on a Book of Swinburne Poems Inspired by Mazzini

32 (BINDINGS - DOVES BINDERY). SWINBURNE, ALGERNON CHARLES. SONGS BEFORE SUNRISE. (London: F. S. Ellis, 1871) 186 x 128 mm. (7 5/8 x 5"). viii, 287 pp. FIRST EDITION. FINE AND UNUSUAL CRIMSON CRUSHED MOROCCO, ELABORATELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 18 C - S 98), covers tooled in a diaper of small lozenges, each with a large dot at each corner and connected by straight lines,



the lozenges alternately tooled with a Tudor rose (tool 2a) and rose leaves or a solid heart-shaped leaf (tool E5c) and smaller hearts on stems, raised bands, spine compartments tooled alternately with Tudor rose lozenge or two half-lozenges, gilt lettering, turn-ins with three gilt fillets, lattice with rose leaves at corners, all edges gilt and gauffered with two rows of dots (joints expertly replaced). Tidcombe, "Doves Bindery" 371 (pattern 539, book 1235), p. 261 (photo). ♦Spine evenly darkened toward burgundy, otherwise fine. \$7,500

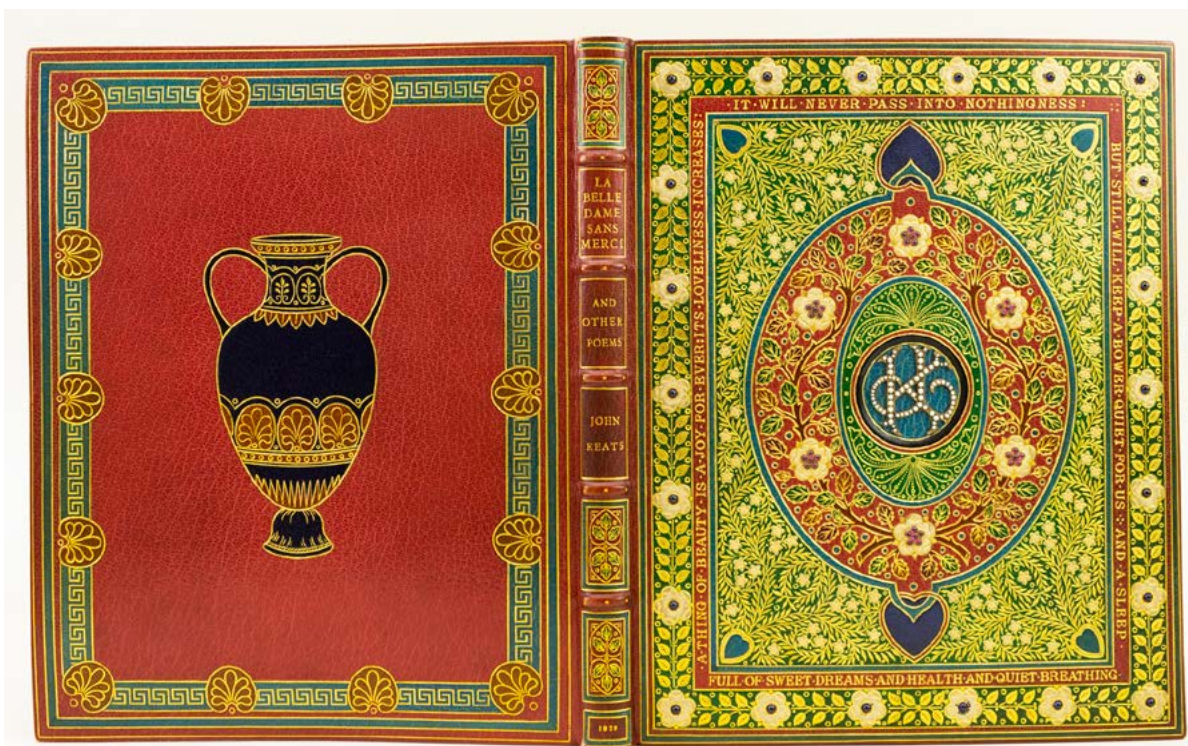
This is the first appearance of a collection of poems that marked a significant change in tone for Swinburne, but, more important, the volume is in a binding of very unusual design done for the Doves Bindery by the great T. J. Cobden-Sanderson. For Swinburne (1837-1909), a virtuoso of verse able to produce dazzling and enthralling lines in a wide range of meters and stanzaic forms, the present volume represents a movement

from personal confession to political awareness and what DNB terms "a humanist positivism." The present work calls for the overthrow of political and ideological despotism of all sorts, containing, in DNB's opinion, "at least two of Swinburne's best poems, 'Hertha' and 'Before a Crucifix,' as well as the rhetorically impressive 'Hymn of Man.'" The book is dedicated to, and was clearly inspired by, Swinburne's hero, Giuseppe Mazzini (1805-72), the Italian politician, activist, journalist, and staunch republican proponent of a unified Italy. The binding here embodies the elegance, more often restrained but sometimes flamboyant (as here) that characterizes the work of the Doves Bindery, established in 1893 by T. J. Cobden-Sanderson, the most famous figure in the history of English bookbinding. Cobden-Sanderson (1840-1922) did not produce many bindings with his

own hands, but he did nothing short of change the entire course of bookbinding in England. Tidcombe's detailed and exhaustive catalogue lists 167 examples of bindings produced by him, all of them executed between July of 1884 and March of 1893. Through this small corpus of work, Cobden-Sanderson "rejuvenated English binding" with his theories of design "and set it on a new course of development." (Morgan Library Exhibition catalogue) When his health prevented him from binding with his own hands, he established the Doves Bindery (named for a nearby pub) and hired Charles McLeish from Riviere and Charles Wilkinson from Zaehnsdorf as finishers, Bessie Hooley (also from Riviere) as sewer, and Douglas Cockerell as apprentice. Although at this point he relinquished the handwork, he continued to do all the binding designs himself. Doves bindings are increasingly difficult to find in genuinely fine condition, and we bought this one—even though it had to be repaired—because its design is so striking and so distinctive. It is really quite different from almost every Doves binding we have seen. Tidcombe notes that the photograph of this binding in her catalogue raisonné was reproduced from the one in Cobden Sanderson's own photo album, which may suggest that its design was of special importance or satisfaction to him. (ST19574)

***Celebrating the Immortality of Beauty with Keats' Poetic Text,
Alberto Sangorski's Illuminations, and a Magnificent Jewelled Binding by Riviere***

33 (BINDINGS - JEWELLED). (ILLUMINATED MANUSCRIPT - MODERN). [SANGORSKI, ALBERTO, Illuminator]. KEATS, JOHN. LA BELLE DAME SANS MERCI [AND OTHER POEMS]. ([London]: 1928) 313 x 248 mm. (12 1/2 x 9 7/8"). 21 pp., [1] leaf (colophon). SUPERB TERRA COTTA-COLORED CRUSHED MOROCCO, LAVISHLY GILT, INLAID, AND BEJEWELLED, BY RIVIERE & SONS (stamp-signed on front turn-in), upper cover with border of inlaid turquoise morocco, inlaid green morocco frame tooled with gilt rose leaves and inlaid with 22 ivory morocco blossoms, each with a dark blue cabochon stone at center, a border of terra cotta morocco lettered in gilt with first lines of "Endymion" by Keats ("A thing of beauty is a joy for ever: Its loveliness increases / It will never pass into nothingness: But still will keep a bower quiet for us, and a sleep / Full of sweet dreams and health and quiet breathing"), a thinner band of turquoise morocco enclosing a large central panel of green morocco richly tooled with curling fronds of foliage emanating from turquoise morocco hearts at corners and bearing numerous inlaid ivory morocco blossoms, central recessed medallion of turquoise morocco with gold metal "J K" monogram set with 79 seed pearls, this enclosed by an oval of gilt-tooled green morocco and a frame of terra cotta morocco inlaid with rose branches of brown and green morocco blossoming with six ivory morocco roses, each set with five red stones (garnets?) at its center, this outlined with turquoise morocco strapwork intertwined with a purple morocco heart at head and foot, lower cover with inlaid frame of turquoise morocco tooled with gilt Greek key pattern and set with 14 gilt-tooled tan palm leaves, center panel with large Greek vase inlaid in dark blue and tan





morocco tooled in gilt, raised bands, spine compartments framed in turquoise morocco and with inlaid leaf design, gilt titling, PALE GRAY MOROCCO DOUBLURES elaborately tooled in gilt into a checkerboard of 12 compartments, each containing a lyre or a spray of flowers, the doublures surrounded by a frame of terra cotta and turquoise morocco set with 36 small circles of tan morocco, ivory watered silk end leaves, all edges gilt (newly inserted matching silk guards). In the original padded, silk-lined black straight-grain morocco box. Title page with illuminated border in colors and gold, burnished gold lettering, inset miniatures of Keats (with tiny inscription of "A S" and the date 1928 written in white paint) and "La Belle Dame," each page of text with intricate three-quarter illuminated borders in rich hues of blue, purple, green, and pink, with much gold, 14 illuminated initials, FIVE VIGNETTE MINIATURES, AND FOUR FULL-PAGE MINIATURES. Ratcliffe, "Jewelled Bookbindings and Illuminated Manuscripts, A Checklist." No. 230. ♦Spine just slightly darkened, otherwise A SPARKLING COPY INSIDE AND OUT. \$110,000

This is a spectacular example of early 20th century handcrafted book art: a splendidly bound, exceptionally attractive modern illuminated manuscript dating from the period after its scribe and illuminator Alberto Sangorski (1862-1932) began to work for Riviere. Until about 1910, Alberto had been working for his brother Francis' bindery, Sangorski & Sutcliffe (item #14, above, is an example of their collaboration). Sadly, Alberto and Francis had a falling out, and the artist went to work for the chief competitor to his brother's firm. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski developed, and the two workshops began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." The upper cover of the present binding beautifully demonstrates the truth of Nixon's characterization, boasting 137 jewels in addition to

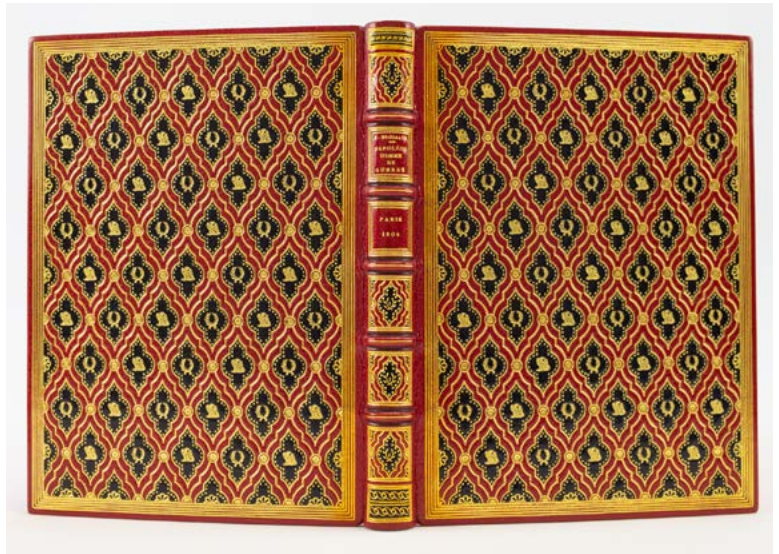


rich gilt tooling and morocco inlays in five colors, but the more restrained lower cover also makes an impact with the relative simplicity of its Grecian urn. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required, this small number is not surprising. Three works by one of the greatest Romantic poets are written out in Alberto's

elegant script: "La Belle Dame sans Merci," "Ode on a Grecian Urn," and "Ode to Psyche." The smaller miniatures here depict a knight leading La Belle Dame on horseback, the Acropolis, a woodland path, Psyche lying naked on her bed, and Cupid with Psyche. The full-page miniatures show us a knight in full armor, the Porch of the Caryatids at the Greek temple of Erechtheion, a Greek urn, and Psyche with peacocks. The present manuscript is not only dazzling in its beauty, but also memorable in the degree of decoration; there are other lovely Sangorski illuminated books, but ours has significantly more miniatures than the majority of the rest. Alberto tended to favor jewel tones of purple and deep blues for his illuminated initials and borders, and those colors appear here, but in more vibrant hues than usual—lapis and azure instead of navy, lilac and lavender in addition to violet—and this aesthetic choice brings considerable vitality to the manuscript, celebrating the immortality of beauty rather than mourning its evanescence. (ST16166)

The Author's Unique Copy, Containing Original Artwork, and Splendidly Bound

34 (BINDINGS - JOLY FILS). HOUSSAYE, HENRY. NAPOLEON, HOMME DE GUERRE. (Paris: H. Daragon, 1904) 158 x 118 mm. (6 1/4 x 4 1/2"). 4 p.l., [11]-66 pp. **UNIQUE OUT-OF-SERIES COPY MADE FOR THE AUTHOR**, printed on Japon and with multiple additional illustrations (from a total edition of 215 copies, 200 on papier vélin du Marais, 10 on Holland paper with the etching in two states, and five on imperial Japon with the etching in four states). **EXQUISITE RED MOSAIC MOROCCO BY JOLY FILS** (stamp-signed on front turn-in), covers framed by multiple gilt rules enclosing an diapered panel with ogival inlays of black morocco tooled with gilt eagle or laurel wreath, raised bands, spine panels with inlaid ogival centerpiece of black morocco tooled with gilt eagle, black morocco cornerpieces studded with gilt dots, gilt lettering, densely gilt turn-ins, red silk endleaves, all edges gilt. In chamois-lined chemise of matching red half morocco over marbled boards, spine tooled in gilt, in matching morocco-trimmed slipcase. With four illustrations in the text, as called for, and **EXTRA-ILLUSTRATED WITH AN ORIGINAL WATERCOLOR** of a soldier as well as an etched frontispiece with seven additional states, two full-page etchings not used in the regular edition, and four leaves of text printed with alternate illustrations, all by Charles Morel. Verso of front free endpaper with bookplate of the author; p. 32 with "1807" corrected to "1806" in pencil, presumably by the author. ♦AN IMMACULATE COPY. **\$7,500**



This is surely the best possible copy of "Napoleon, Man of War." It is the author's own copy, beautifully printed on Japon with wide margins, including added illustrations highlighted by original artwork and featuring alternate designs not included in the official edition. Best of all, it has a spectacular mosaic binding featuring Napoleonic symbols, done by a leading Parisian atelier. French historian Henry Houssaye (1848-1911) focused on ancient times early in his career, but developed an interest in Napoleon after serving with distinction in the Franco-Prussian War. He wrote a three-part history of the general's campaigns that was enormously popular. In the present work, he looks at the traits that made Napoleon a great military leader—his intelligence, his adaptability, his audaciousness, and his care for the common soldier. Houssaye was elected to the prestigious Académie Française in 1895, an achievement noted on the bookplate here. The Joly name is one of the most distinguished in French bookbinding history. After having apprenticed with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). According to Duncan & De Bartha, "an excellent gilder like his father, Robert designed and produced a range of classical covers." This one is a good deal more animated than the typically restrained classical design. (ST19576)

***A Seductive and Sumptuous Book Meant for the Ultimate Bibliophile,
With a Spectacular Binding and More than 40 Original Watercolors***

35 (BINDINGS - KIEFFER). LOUÏS, PIERRE. MALASSIS, EDMOND, Illustrator. APHRODITE. MOEURS ANTIQUES. ([Paris: Pour le compte de Henri Couderc de Saint-Chamant, 17 March] 1910) 340 x 235 mm. (13 3/8 x 9"). 2 p.l., VI, 238 pp., [4] leaves. ONE OF JUST FIVE COPIES PRINTED, WITH ORIGINAL WATERCOLORS. MAGNIFICENT MIDNIGHT BLUE MOROCCO DESIGNED BY ADOLPHE GIRALDON AND EXECUTED BY RENE KIEFFER (stamp-signed by both in gilt on front turn-in), covers with a splendid all-over Art Nouveau design featuring numerous cream, ochre, pale green, citron, lavender, and brown morocco inlays outlined in gilt and shaped into swirling vines, trios of narcissi, strands of pearls, and ribbon-like designs, all surrounded by a braided frame with squares containing a narcissus along the sides and corners, upper cover with A CENTRAL ENAMELED MEDALLION PAINTED WITH THE FACE OF A WOMAN surrounded by a metallic frame (the portrait by Paul Grandhomme, with his name also stamp-signed on front turn-in), lower cover with an inlaid morocco asp and chalice on gilt ground, smooth spine with additional inlays and gilt lettering, gilt ruled turn-ins, cream colored SILK PASTEDOWNS AND ENDLEAVES WITH HAND-PAINTED BORDERS of narcissi, all edges gilt. Original spine bound in at rear. Housed in a



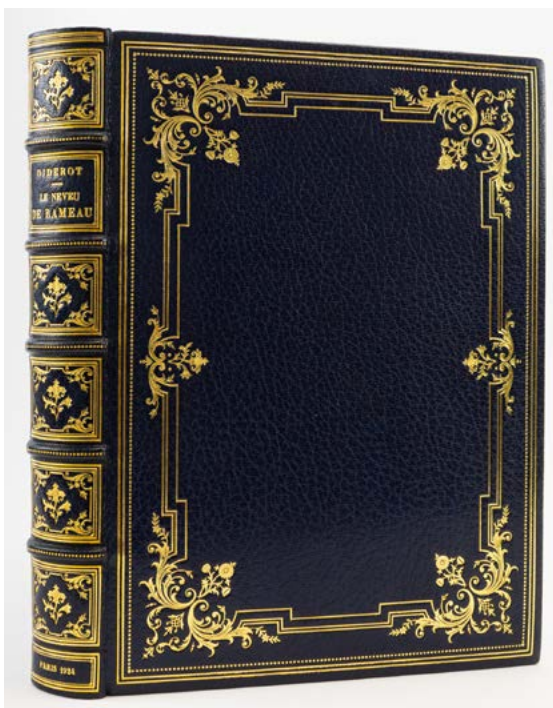
(somewhat worn) dark green shagreen box with metal clasps, lined with velvet and silk. Hand-colored decorative frames designed by Giraldon throughout, five original watercolor circular part titles of flowers and butterflies also by Giraldon, and WITH A TOTAL OF 43 ORIGINAL WATERCOLORS SIGNED BY EDMOND MALASSIS (11 full-page and 32 smaller but very detailed illustrations used as chapter heads), two original small medallion watercolors (unsigned), PLUS A SIGNED FULL-SIZE COLOR MOCK-UP OF THE BINDING DESIGN by Giraldon at the back. Foreword SIGNED BY PIERRE LOUÏS and dated 28 May 1909; verso of front free endpaper with the ticket of book dealer A. Blaizot and the book label of Michel Wittock. Michel Wittock, "Une vie, une collection," Bruxelles, Bibliotheca Wittockiana, 78. ♦The delicate silk endleaves rubbed in a couple of spots, occasional very faint offsetting from watercolors, but IN VERY FINE CONDITION, THE WATERCOLORS PERFECTLY PRESERVED, AND THE BINDING PRISTINE. \$27,500

This marvelous production is the ultimate bibliophile's prize, being just one of five copies, beautifully printed on luxurious Arches paper, containing striking original watercolors, distinguished by impressive provenance, and, above all, presented in a breathtaking binding by a leading French atelier. Originally published in 1896, our author's "Aphrodite" is a depiction of courtesan life in Alexandria, and in the words of the Oxford Companion, this "graceful mixture of licentiousness and erudition" was responsible for establishing the "wide reputation [Louÿs enjoyed] in his own day." With this and other works that combined erotic themes with just enough Classical scholarship to make them somewhat respectable, Louÿs (1870-1925) became one of the best-selling writers in France and, though apparently heterosexual, one of the Aesthetic/Decadent literary circle around Oscar Wilde and André Gide. His sumptuous writings were perfectly suited for the bibliophile editions of the day, which combined fine printing, lavish illustrations by noted artists, and opulent bindings. The present copy is just one of five commissioned by the bibliophile Henri Couderc de Saint-Chamant to be given to his collaborators in the volume's production.



Louÿs, who wrote the foreword to the present edition (*"A Propos d'un Exemplaire Unique"*), credits Couderc de Saint-Chamant with the entirety of the project, saying that "This imprint is his. He composed everything without any counsel other than that of his personal taste. . . . Happy are the bibliophiles who know how to not only assemble, but sometimes create, their collection." The present copy is set apart from the other four specials because of the gorgeous original watercolors by Edmond Malassis, whose artistic talents are obvious and remarkable. The reader is immediately seduced by a pageant of sumptuous colors producing rich fabrics, nudes with glowing skin tones, and lush backdrops that evoke all the sun and splendor of one of the ancient world's most glorious cities. Even in the smaller paintings, the work is done with great precision and detail. Our copy was bound specially for the bookseller Auguste Blaizot in 1912, and includes the original binding mock-up as conceived by illustrator and designer Adolphe Giraldon (1855-1933), who was also responsible for the printed decorations in the book. Binder René Kieffer (1875-1963) was in the first class of students to graduate from the École Étienne, where he concentrated on becoming a doreur, or gilder, learning to tool gold designs in the classical style. After leaving school, he worked at the Chambolle-Duru bindery until 1898, when he established his own studio. According to Duncan & De Bartha, he "became a disciple of Marius Michel, moving gradually away from his traditional training towards a more emblematic and modern style." He would become one of the most innovative and progressive binders in Paris in the 20th century. This copy has enjoyed prestigious provenance, having passed through the collections of Baverez (sold in Paris 29 October 1982, lot 71), Frederick Koch (sold at Sotheby's New York, 21 November 1995, lot 274), and Michel Wittcock (sold at Christie's, 11 May 2011, lot 8, for €23,750). (ST19542)

A Splendid Bibliophile's Limited Edition in a Remarkable, Perfectly Preserved Maylander Binding

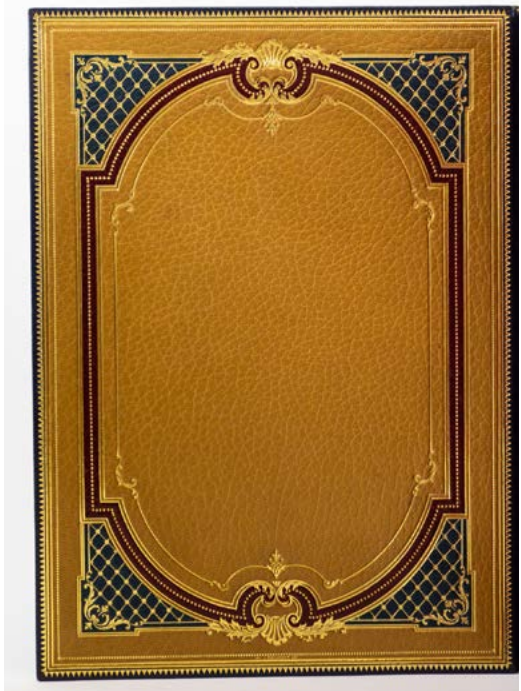


36 (BINDINGS - MAYLANDER). DIDEROT, DENIS. LE NEVEU DE RAMEAU. (Paris: Auguste Blaizot, 1924) 310 x 225 mm. (12 1/4 x 8 3/4"). 3 p.l., XI, [1] (blank), 197, [5] pp. No. XXI OF 355 COPIES. SPLENDID INDIGO CRUSHED MOROCCO BY ÉMILE MAYLANDER (stamp-signed on front doublure), covers with elegant gilt frames featuring flowers and acanthus leaves, raised bands, spines richly gilt in compartments with pomegranate sprig centerpiece, MOSAIC MOROCCO DOUBLURES with inlaid frame of maroon morocco and gilt-latticed cornerpieces of blue morocco on a caramel-colored background, maroon silk endleaves, all edges gilt. Original wrappers bound in. Housed in matching morocco-trimmed chemise lined with leather, in matching slipcase. With three engraved vignettes in the text and 34 plates by Bernard Naudin, two of them double-page. ♦AN IMMACULATE COPY. \$6,500

Virtually unchanged since the day it left the bindery, this is a beautiful luxury edition of Diderot's vicious satire skewering the hedonism, cynicism, and materialism of

opponents of the Enlightenment. The work takes the form of a dialogue between "Moi," the narrator standing in for Diderot, and "Lui," the jaded, sophisticated "Nephew of Rameau" of the title. The operas of French composer Jean-Philippe Rameau (1683-1764) are among the topics Moi and Lui debate—the alleged superiority of Italian opera being one of the "culture wars" of the day—along with the worship of money and the possibility of morality without God. Fearing repercussions from political and cultural elites mentioned by name in the work, Diderot never published it. The manuscript was in the library he sold to Catherine the Great of Russia, and a copy found its way, via Schiller, into the hands of Goethe, who translated it into German and published it in 1805. In 1890, French librarian George Monval found a copy of the manuscript in Diderot's own hand, and the original text finally came into print. Our edition





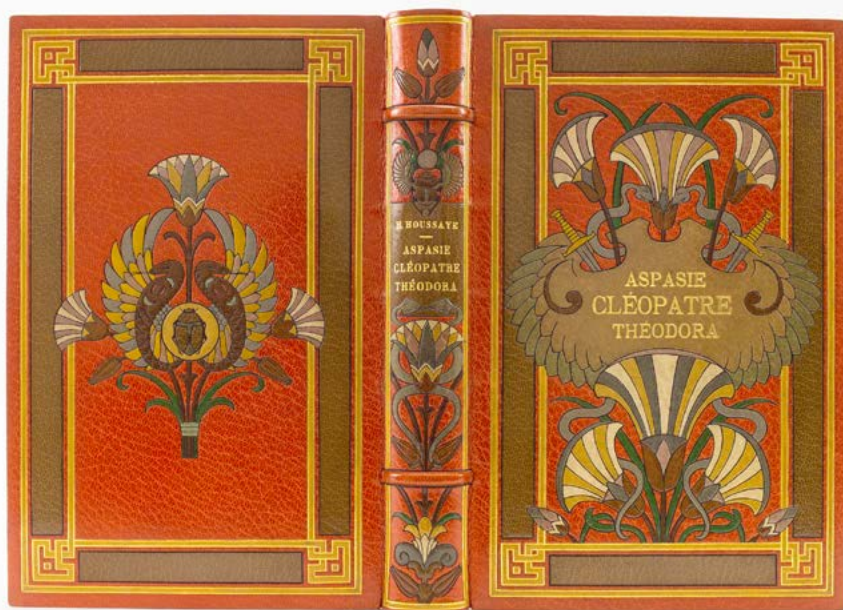
uses this text, enlivened by the etchings of Bernard Naudin (1876-1946), whose genius for satirical caricature is well matched to the subject. Born into the trade as the son of a gilder in the Marius Michel workshop, Emile Maylander (1866-1959) was still a child when he began to train with the best doreur of the day, Gustave Bénard. By the age of 10(!) he was working for the atelier of Domont, where he perfected his craft. He later worked for the great Cuzin and for Émile Mercier, in whose workshop he was the premier doreur. After Mercier's death in 1910, he began doing high-end gilding work for other binders, before opening his own studio in

1920. Flety tells us he quickly established a grand reputation among collectors. According to Duncan and De Bartha, Maylander preferred bindings that used classical designs "which he executed with a faultless technique, drawing the admiration of a number of bibliophiles." He chose such a classical design appropriate to the late 18th century for this work, creating a harmony of text, illustration, and binding. (ST19296)

An Immaculate Copy of a Work on Three Great Women of Antiquity, In a Remarkably Imaginative, Intricate, and Animated Binding

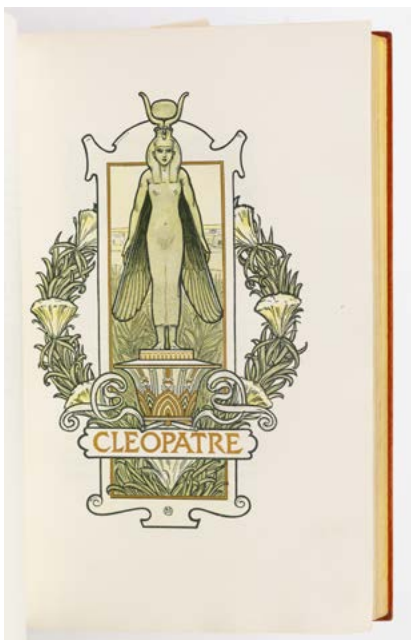
37 (BINDINGS - MEUNIER). HOUSSAYE, HENRY. ASPASIE, CLÉOPATRE, THÉODORA. (Paris: Imprimé pour les Amis des Livres, 1899) 260 x 165 mm. (10 1/4 x 6 1/2"). 4 p.l., IV, 292, [2], 8 pp., [2] leaves (second blank), XIV, [2] (blank) pp. No. 68 OF 120 COPIES and one of 24 copies for correspondent members of the society (this copy for M. Raisin). SUMPTUOUS ORANGE CRUSHED MOROCCO, INLAID TO AN ART NOUVEAU DESIGN, BY CHARLES MEUNIER (stamp-signed and dated 1907 on front doublure), upper cover with a heraldic design featuring multi-hued Egyptian lotus flowers, swords, and two gray asps, lower cover with a spray of lotus flowers behind

colorful wings, a cobra on either side, and a scarab beetle at center, two raised bands, spine compartments richly inlaid with lotus flowers, asps, and scarabs, central brown morocco panel with gilt lettering, ESPECIALLY LOVELY CITRON AND TAN MOROCCO DOUBLURES, INTRICATELY INLAID with an arrangement of white palmettes, lotus flowers in crimson, pink, and purple morocco, and a central starburst in gilt within a white, pink, and lavender morocco blossom, leather hinges, iridescent silk endleaves, marbled flyleaves, all edges gilt. Original wrappers bound in. Housed in the original green morocco pull-off case lined with fleece (top and back of case sunned to tan, half-inch divot to leather on front). With additional illustrated title page, three illustrated





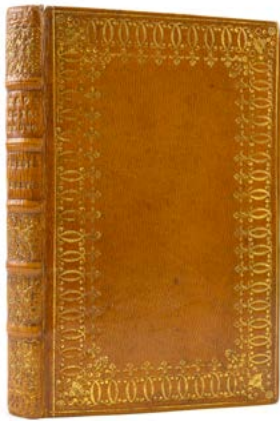
section titles, and 50 ornaments in the text by A. Giraldon printed in gray-green, white, ivory, and gold, and with an additional suite of illustrations printed in black & white. A Large Paper Copy. ♦ A VIRTUALLY PERFECT COPY inside and out. \$11,000



This is a superb example of the aesthetically immaculate luxury editions created in Belle Epoque Paris for a new type of book collector—wealthy, educated men (and it was almost always men) who disdained dull, calf-covered volumes of early printing in favor of new, exquisitely produced books. According to Willa Silverman's "The New Bibliopolis," the leader of these new bibliophiles was collector and taste-maker Octave Uzanne, whose "aesthetic manifesto" promised, in Silverman's words, to require "illustrations, typography, paper, and bindings such as had never been seen before, produced with the most modern techniques." In response to Uzanne and his like-minded collectors, publishers and bibliographic societies vied to offer exclusive limited editions with such distinguishing characteristics. Our strictly limited edition from such a society has all the elements dear to these sophisticated bibliophiles: fine paper, beautiful printing with vast margins, attractive illustrations in two states, and a sumptuous binding by a prominent artisan. Legendary among French binders of the late 19th and early 20th centuries for his energy and imagination, Charles Meunier (1865-1940) was apprenticed to Gustave Bénard at the age of 11, worked for a time in the atelier of Marius Michel, and then set up his own studio when he was 20. According to Duncan & De Bartha, he drew "on both traditional and modern techniques and forms of decoration, [mixing] classical punches . . . with newly fashionable incised and modelled leather panels." This eclectic approach did not lead to the kind of popularity enjoyed by some of our binder's most

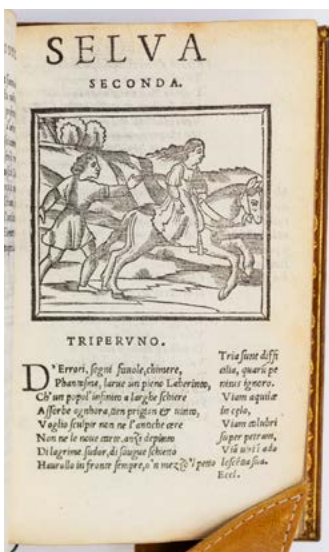
distinguished competitors, and partly as a protest in recognition of this, "Meunier declined to participate in the 1900 Exposition, as he felt that the Grand Prix would automatically be awarded to Marius Michel (which it was). He staged his own show at his studio on the Boulevard Malesherbes and received as much magazine coverage as the participants at the Exposition." The text here, by historian Henry Houssaye (1848-1911) is a collection of brief biographies of three women from classical history who exercised considerable political power: Aspasia, the fifth century B.C. Greek philosopher who was mistress and key advisor to Pericles; Cleopatra (69-30 B.C.), queen of Egypt; and Theodora (ca. 497-548), wife of Emperor Justinian I and the most powerful woman in the history of the Byzantine Empire. Charles Meunier's binding design is complementary to the illustrations here, but its imagery is inspired by Cleopatra, with Egyptian lotus flowers, snakes, and scarabs figuring prominently. The beauty, imagination, and animation of the intricate design that make the covers and doublures so compelling is equaled here by the quality of the binder's choice of materials and the flawlessness of execution. (ST19288)

*A Compelling Roger Payne Binding, with Great Provenance:
The Beckford-Hoe-Terry-Esmerian-Bonnasse Copy*



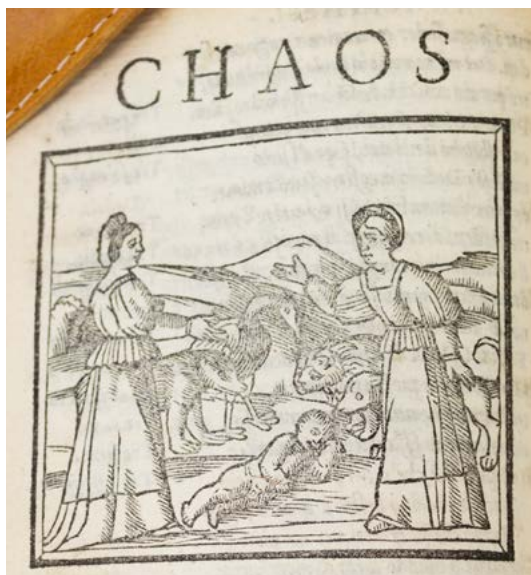
38 (BINDINGS - ROGER PAYNE). FOLENGO, GIROLAMO (TEOFILO). CHAOS DEL TRI PER VNO. (Vinegia [Venice]: per Giovanni Antonio Nicolini da Sabbio & fratres ad instantia de Niccolò Garanta, 1527) 155 x 97 mm. 6 1/7 x 3 3/4"). 124 unnumbered leaves. **Entirely complete.** FIRST EDITION. SUPERB CITRON STRAIGHT-GRAIN MOROCCO, GILT, BY ROGER PAYNE, covers framed by interlocking drawer-handle tools topped with fleurons, stippled corners with shell tool surrounded by tiny flowers, raised bands, spine panels with centerpiece formed by fleurons emanating from a central rosette on a background of gilt dots and small tools, HANDSOMELY GILT CITRON MOROCCO DOUBLURES, with outer frames formed by alternating orange and floral tools, stippled design at corners, central panel with lacy cornerpieces featuring shells, anthemiums, suns, and floral tools, leather hinges, chocolate brown free endpapers, all edges gilt. Main and both divisional title pages with Folengo's device of three crows, verso of final leaf with G. A. Nicolini's dolphin device, and three large woodcuts in the text.

Front free endpaper with morocco ex-libris of Henri Bonnasse; verso of same with morocco bookplate of Robert Hoe, engraved bookplate of Roderick Terry, and book label of Raphael Esmerian; front flyleaf with 18th century initials of "A W"; bibliographic information written in Italian in a very neat hand; signature of Robert Hoe dated 1882, noting this is "[William] Beckford's copy, bought at Hamilton Palace Sale." Adams F-685; Sander I, 2828; Brunet II, 1320; EDIT16 CNCE 19365; USTC 830131. For the binding: Davenport, "Roger Payne, English Bookbinder," pp. 61-62 (shell, floral curve, double drawer handle, sun, and orange tools); Andrews, "Roger Payne and his Art," pl. 1 (leaf and shell tools); Hoe, "Lecture on the History of Bookbinding as Fine Art" (1885), p. 31, plates 40-41 (this copy). ♦ Half a dozen leaves with neat older repairs to margins (those on one leaf touching shoulder notes), occasional marginal stains of no great consequence, light foxing, but internally very good. A few tiny flecks to boards, very light rubbing to joints and corners, but AN EXTREMELY WELL-PRESERVED EXAMPLE of a binding with great historical interest. **\$19,500**



This is a rare first edition of Folengo's important autobiographical work in macaronic verse, a volume bound by a great English binder that has resided in some of the most important libraries of the past 150 years. Born to a noble family in Mantua, Girolamo Folengo (1491-1544) joined the Benedictine order at 16 and took the name Teofilo. Around 1516, he tired of monastic life and took off with a young woman named Girolama Dieda. They travelled around Italy and, using the pseudonym Merlinus Cocaius or Merlino Cocajo, he supported them by writing macaronic verse, a form of literary burlesque in which Latin is combined with vernacular Italian words given Latinized endings to comic effect. (The verse form takes its name from the maccarona dumplings eaten by peasants of the time.) Folengo returned to the Benedictine order around 1525; the present "Chaos of the Three-in-One" is based on the adventures of his wayward years, and is related by three narrators, Fulica (Latin for "Folenga"), Merlino, and Limerno, all versions of Folengo himself. According to DBI, it is "a work of great formal audacity, mixing prose and poetry, Petrarch and Dante. It is a fundamental visionary text, full of symbols and allegories, complicated by sometimes erudite and sometimes burlesque glosses, interwoven with acrostics. Built on the classic allegorical pattern of the three ages of man, it is full of autobiographical meanings." The three woodcuts here depict Folengo's infancy with his mother and sister, his flight with Girolama Dieda, and his return to the Church. Based

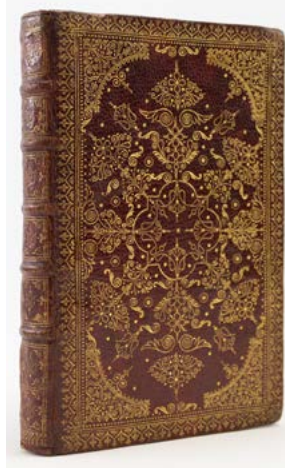
on its exactly matching tools, its design, and the treatment of its leather, our unsigned binding can confidently be assigned to one of the most famous of all English bookbinders, Roger Payne (1738-97). We find matching tools in W. L. Andrews' "Roger Payne and his Art" (plate 1) and Cyril Davenport's "Roger Payne, English Bookbinder" (pp. 61-62). Also, the present binding



exhibits a Payne technique pointed out by Davenport, the object of which is "intensifying the visibility of the natural markings" of morocco. By dampening the morocco slightly and hand-rolling it vigorously, Payne was able to achieve "a permanent surface configuration like a series of small, more or less parallel, wavy lines, which is now known as 'straight grain', largely found, for the first time, on many of Payne's finest bindings." (p. 44) Our binding stands out from others by Payne because of the binder's choice of citron morocco (instead of the almost universal red) and because of its doublures, an element Andrews says is "seldom" found in his work. This volume has an exceptionally distinguished provenance. It was once in the collection of Robert Hoe (1839-1911), founding member and first president of the Grolier Club as well as the owner of what may still be the finest library America had ever seen. He collected illuminated manuscripts, early printing, French and English literature, and extremely fine bindings. Our Payne binding was featured in Hoe's "Lecture on the History of Bookbinding as Fine Art," delivered to the Grolier Club in 1895. Hoe had purchased the present volume at the 1880 sale of the library of William Beckford (1760-1844), once known as "England's wealthiest son," who spent

his considerable fortune on art, rare books, and the construction of his Gothic mansion, Fonthill Abbey. In more recent years, this book was owned by Roderick Terry (1849-1933), who collected beautiful and substantial books chosen with considered discrimination. He accumulated items in various fields, but his library was especially strong in English literature. Dickinson characterizes him as "a connoisseur in the grand old tradition" whose library reflected a "cultivated good judgment." It later passed into the hands of gem dealer, art connoisseur, and bibliophile Raphael Esmerian (1903-76), whose library was rich in fine and historic bookbindings. Finally, the name of the most recent owner, French banker Henri Bonnasse (1899-1984) will be found numerous times in RBH as the buyer of substantial works of (mostly French) literature, especially in bindings of interest. Apart from the Payne binding, our first edition is in itself desirable, being both rare and sought after: we could trace just one copy sold at auction since 1980, going for €7,140 (approximately \$9,000) at Bloomsbury in an undistinguished binding in 2006. (ST19567-002)

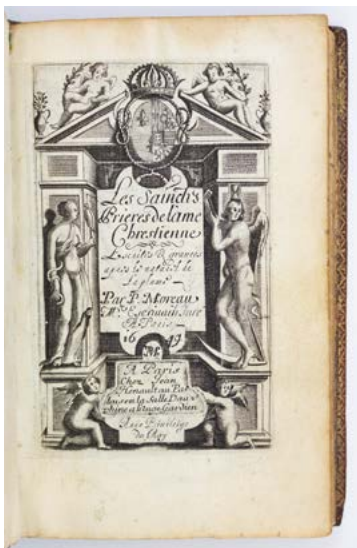
Charmingly Engraved, and in Dazzling Period Morocco



39 (BINDINGS - ANTOINE RUETTE?). (ENGRAVED BOOKS). MOREAU, PIERRE. *LES SAINTES PRIERES DE L'AME CHRESTIENNE.* (Paris: Chez Jean Henault, 1649) 160 x 102 mm. (6 1/4 x 4"). [106] leaves. Fourth Edition. HANDSOME CONTEMPORARY RED MOROCCO BY (or in the style of) ANTOINE RUETTE, covers elaborately gilt with lacy pointillé flowers and floral sprays, numerous volutes, and a gilt-rolled border with double fillet, raised bands, compartments gilt with small pointillé floral motif and volute cornerpieces, all edges gilt. Housed in a felt-lined brown cloth folding box with a red morocco label. ENTIRELY ENGRAVED THROUGHOUT, title page within an architectural border, all other pages with one of 16 different borders incorporating flowers, insects, fruit, birds, vases, statuary, and other motifs, 29 pages with full-page illustrations inside the border, including religious subjects, personification of sins, and flowers. Second leaf with a purple oval stamp (the name of the library too faded to make out). Bonacini 1228 (1644 ed.). For the binding: Foot, "Henry Davis Gift" III, 133, 134, and 135. ♦ Faint dampstain in upper margin, scattered smudging and small stains, other minor imperfections—a well-loved

copy, but with no serious condition issues internally. A little wear to extremities, tiny loss at foot of spine, boards a bit splayed, but still a wonderful unsophisticated binding with sparkling covers that is well preserved enough to be dazzling in its own small way. **\$4,500**

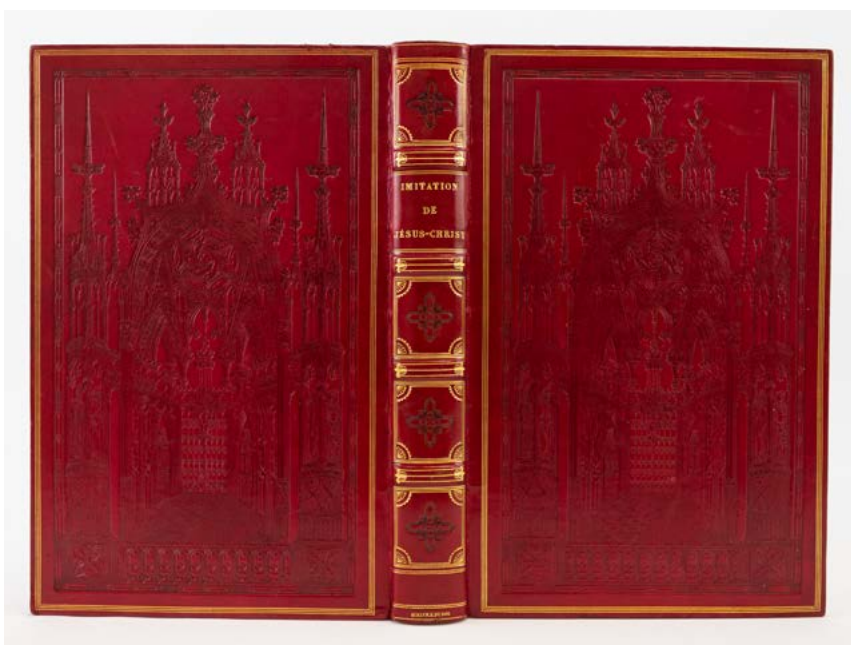
First published in 1631 and dedicated to the wife of Louis XIII, Anne d'Autriche, this is a charming engraved prayer book that boasts a beautiful contemporary binding that may have been executed by one of the greatest in his field. A calligrapher and writing-master, Moreau (ca. 1600-48) was made a printer-in-ordinary by Louis XIII in 1643. The present item does not use moveable type, but employs engraved prayers done on separate copperplates, which were then fitted with any one of 16 ornamental borders, featuring fruits, flowers, and birds, as well as charming cherubs, masks, and statuary. In addition to the borders, there are also a number of engravings of flowers or fruit, as well as images of saints, scenes from the life of Christ, royal



arms, and portrayals of the Seven Deadly Sins personified (Envy is particularly powerful as a Medusa-like creature accompanied by a mangy dog). The beauty of Moreau's engraving is matched by the lovely contemporary binding, which is similar in design and tooling to three bindings attributed by Foot to Antoine Ruette (1609-69), the son of binder Macé Ruette. Antoine became a master binder in 1637, and succeeded his father as the royal binder, serving both Louis XIII and Louis XIV.

The border on our covers is extremely close to that used on item #135 in volume III of "The Henry Davis Gift," which also features the use of pointillé tooling of floral ornaments to form gilt "bouquets" that radiate from a central lobed design. Our binding also features two types of "winged" volute ornaments favored by Ruette (see Esmerian, "Douze Tableaux Synoptiques sur La Reliure au XVII^{eme} Siècle," [1972]). We have not been able definitively to match the tools on our binding to known Ruette bindings, so it is possible ours was the work of an imitator, possibly trained in the Ruette atelier. In any case, it is a remarkable contemporary piece of binder's art. (ST19567-014)

A Perfect Example of the Classic "Cathedral" Binding



40 (BINDINGS - CATHEDRAL STYLE). THOMAS À KEMPIS.

IMITATION DE JÉSUS-CHRIST. (Paris: L. Curmer, 1836) 260 x 168 mm. (10 1/4 x 6 1/2"). 2 p.l., viii, 454 pp. Translated by M. l'Abbé Dassance. First Edition of this Translation. WONDERFULLY DETAILED BLIND-STAMPED CATHEDRAL BINDING OF RED CALF BY SIMIER (stamp-signed "Simier R.[elieur] du Roi" at foot of spine), covers with triple gilt fillet border, central panel with large stamp depicting the apse of a cathedral, complete with spires and arches, rose window, decorative woodwork, sanctuary lamp, and a tiled floor with a shadow falling across it, raised bands decorated in gilt, spine in gilt-framed compartments with blind-stamped cross at center, gilt titling, turn-ins with gothic gilt roll, white endpapers with a

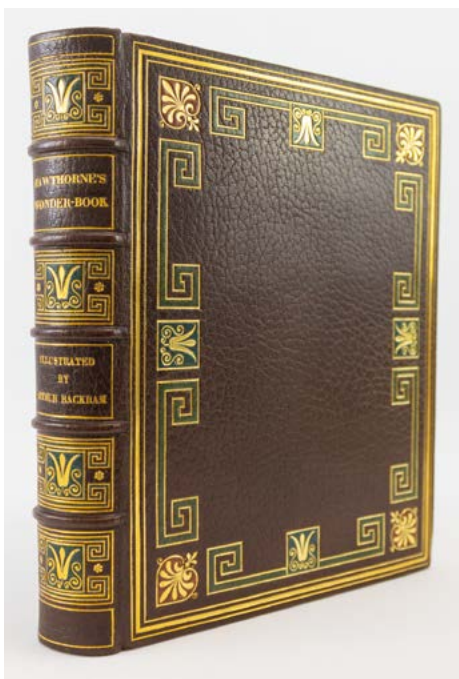
floral textured pattern, all edges gilt. Additional title page with architectural gothic frame printed in colors, text with engraved frames inhabited by angels, and 10 steel-engraved plates by Tony Johannot, title and plates with original tissue guards. Recto of front flyleaf inscribed in ink to Jules Barber Massin from his parents on 13 June 1844, the day of his confirmation and first communion, signed by his mother Adèle Massin, then to Louise Barber Massin from her "petit père" for her confirmation and first communion on 13 May 1869; verso of front flyleaf inscribed to Monique Paul Dauphin for her 5 May 1927 first Communion from B. Paul Dauphin, in memory of his mother and grandfather (presumably the Louise and Jules addressed on the previous page). Vicaire IV, 484-85; Brunet III, 426. For the illustrations: Ray "French," 224 and p. 257. ♦One bottom corner bruised, just the faintest hint of rubbing to front joint and edges, half-inch abrasion to head edge of rear board (well-masked with dye), but still A LOVELY



COPY, pristine internally, with bright plates, in an especially lustrous, binding with no significant signs of use. \$3,200

This tall, attractively illustrated copy of Thomas' classic devotional work is offered here in an outstanding example of early 19th century "Cathedral Calf" by a Parisian artisan who Beraldi says was highly praised for binding books "with extreme magnificence." Beraldi hailed his work ethic and declared that he surpassed "all the most beautiful things the English [binders] have done." Like Beraldi, Ramsden considered René Simier (1772-1843) one of the three great French binders of the Empire and Restoration periods (Thouvenin and Purgold are the others). From 1809-12 he was apparently binder to the Empress Marie Louise, and in 1826 he and his son, Alphonse (who carried on the family business), were listed in the Almanachs as "Binders to the King, Madame, and the Duc de Bordeaux." Simier's "variety and technique were superb; he had no superior and few rivals during his career." And his range was unequalled: "there appears to [have been] no style, old or new, of which he could not make himself an easy and competent master." (Ramsden) Deriving its name from the use of design motifs taken from gothic architecture, the so-called "Cathedral Binding" (or "Cathedral-Style Binding") was fashionable in England and France for about three decades, beginning ca. 1810. In France—as here—the design was usually blocked, while in England it was

typically accomplished with gilt tooling. Thouvenin is sometimes credited with popularizing the style. Artist Tony Johannot (1803-53) was declared "without contradiction, the king of illustration," by contemporary critic Theodore Gautier, and Ray notes that in addition to the many novels and poems illustrated, "he was much in demand as an artist for religious works" like this one and similar Curmer publications. Our copy was passed down through several generations as a confirmation gift, and it was obviously always treated reverently and gently as a family treasure. (ST19533a)



41 (BINDINGS - VAN SWERINGEN). RACKHAM, ARTHUR, Illustrator. HAWTHORNE, NATHANIEL. A WONDER BOOK.

(London: Hodder & Stoughton, Ltd., [1922]) 286 x 222 mm. (11 1/4 x 8 7/8"). viii, 206, [2] pp. No. 301 OF 600 SIGNED COPIES. MOST ATTRACTIVE CHOCOLATE BROWN CRUSHED MOROCCO, GILT AND ONLAID, BY ELEANORE VAN SWERINGEN (stamp-signed and dated 1928 on rear turn-in), covers bordered by thick and thin gilt rules enclosing an onlaid geometrical frame of blue-green morocco, the corner with tan morocco and gilt anthemiums, center of each side with onlaid blue morocco square with gilt tulip, raised bands, spine compartments with similar gilt and onlaid frame, blue squares with tulips at center, gilt lettering, gilt-ruled turn-ins, pictorial endpapers by Rackham, all edges gilt.

Original pictorial gilt binding of white cloth bound in. Housed in a French style calf-lined chemise trimmed with matching brown morocco. With 24 colored plates, 16 of them tipped on, as well as other illustrations in the text, all by Rackham. Front flyleaf with detached bookplate of John Suetierle Taylor, with handwritten ink notation "The Wonder-Book,

presented to John on Sunday—the 10th of April, 1932. His ninth birthday." Signed with the monogram E. S. T. Hudson, p. 171; Latimore & Haskell, p. 55. For the binder, see Conroy, "Teaching Genealogies of American Hand Bookbinders" in the Guild of Book Workers Journal (Vol. 28. Nos. 1 & 2. spring/fall 1990), p. 61.

◆Endpapers with offsetting from the morocco flaps of the chemise, otherwise very fine IN A LOVELY, VIRTUALLY PERFECT BINDING. \$5,800



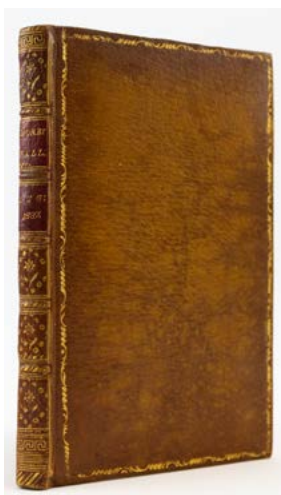


This item is of interest for its binder, author, and illustrator. Our volume was beautifully bound by New York artisan Eleanore Van Sweringen, who studied with a number of prominent binders in the U.S., England, and France. Although best remembered for his novels, Nathaniel Hawthorne published several books of stories for children, including the present work, which ANB tells us was produced in 1851 “to support his growing family.” Here, Hawthorne’s delightful retelling of Greek myths of Perseus, King Midas, Pandora’s Box, Hercules, and Baucis and Philemon is much enlivened by Rackham’s charming illustrations. Our copy was bound when Van Sweringen was a member of the Guild of Book Workers, which, according to the group’s website, was founded in 1906 “with the goal of nurturing a feeling of kinship and mutual interest among workers in the several hand book crafts.” The Guild’s Yearbook for 1908-09 and 1909-10 listed Van Sweringen as a member and named F. Boone, Helen Haskell Noyes, and A. Dehertagh as her teachers. Van



Sweringen continued her training abroad, adding, in 1912-13, the name of the great Charles McLeish to her instructors and then the French masters Domont, Noulhac, and Maylander in 1923-24. Our binding definitely shows the influence of Henri Noulhac in its design, onlays, and tooling. Van Sweringen became a teacher herself, and her pupils included Ruth S. Bergen, Gertrude Dodsworth, Dorothy Moulton, and Christine Hamilton. Van Sweringen bindings are rarely seen: we could trace just two others in RBH, one of them the substantial and significant five-volume Doves Press English Bible. (ST19570)

16th Century Printing, Early Political Remarks by a Woman, And a Fine Binding done by an Associate of Roger Payne



42 (BINDINGS-RICHARD WIER). MINUT, GABRIEL. MORBIGALLOSINFESTANTIS SALVERIS CVRATIO ET SANCTA MEDICINA. (Lyon: Barthélemy Honorat, 1587) 173 x 110 mm. (6 7/8 x 4 1/4"). 132 pp. Dedication to Pope Sixtus V by Abbess Charlotte Minut. SOLE EDITION. FINE CITRON MOROCCO (ca. 1775) BY RICHARD WIER FOR COUNT MACCARTHY-REAGH, covers bordered by Wier’s gilt broken-cable roll, covers with a vaguely marbled pattern, raised bands with gilt cross-hatching, Greek key roll at head and tail of spine, compartments with central floral sprig within a lozenge of small tools, two red morocco labels with gilt lettering, turn-ins cross-hatched in gilt, marbled endpapers, all edges gilt. Printer’s device on title page. Faded ink inscription to title page. De Bure, “Catalogue des livres rares et précieux de la bibliothèque de feu M. le comte de MacCarthy Reagh: Volume 1, Partie 1” (1815), lot 1889 (this copy); Baudrier IV, 158; Brunet III, 1737; USTC 156652. For the binding: Ramsden, “Richard Wier and Count MacCarthy-Reagh” in “the Book Collector (Winter 1953) pp. 247-57 and Plate I (showing the floral tool used on the spine here and the broken-cable roll); Greenfield, “Notable Bindings” in “The Yale University Library Gazette,” Vol. 65, No. 1/2 (October 1990), pp. 43-45. ♦Leaves probably

(lightly) washed, last few leaves somewhat foxed (occasional minor foxing elsewhere), but clean and fresh internally, and THE BINDING—which is what matters here—IN OUTSTANDING CONDITION. **\$4,500**

Bound for an important collector, this political treatise by French courtier Gabriel de Minut uses medical language to diagnose and describe the state of France, then (as often) plagued by the religious divisions between Catholics and Protestants. The work was found among his papers by his sister Charlotte, Abbess of the Monastery of St. Clare at Toulouse,



who had it published posthumously. In the dedication here, Charlotte appeals to Pope Sixtus V and Queen Mother Catherine de Medici for support of Catholics in her heavily Huguenot region, a rare moment of 16th century political writing by a woman. Son of Toulouse parliamentarian Jacques de Minut, Gabriel de Minut (ca. 1520 - 1587) got his doctorate in law at Ferrara, then served Catherine de Medici as Master of Requests and King Henri III as Gentleman in Ordinary. Our copy was once in the library of another prominent resident of Toulouse, bibliophile Justin MacCarthy-Reagh (1744-1811). An Irish landowner who had emigrated to France for religious reasons, MacCarthy-Reagh became a French citizen and was ennobled as a count. His extensive library was rich in vellum printing, Medieval manuscripts, incunabula (including a Gutenberg Bible), and first editions. Wanting his books to be in bindings befitting their rarity and value, he hired bookbinder Richard Wier, an associate of Roger Payne, to come from London to Toulouse to work for him. Wier's wife, who was a sought-after restorer of books, accompanied him, and the couple spent several years in the 1770s in Toulouse working on MacCarthy-Reagh's library. Wier did not sign his work, but his bindings often feature the distinctive broken-cable roll seen on the covers here, and spine compartments decorated with a floral sprig in a lozenge of small

tools, as illustrated in Charles Ramsden's 1952 article in "The Book Collector." This work is rare: OCLC finds no copies in North American libraries, and RBH records none at auction. Wier bindings show up occasionally, virtually always on books of considerable value. (ST19567-020)

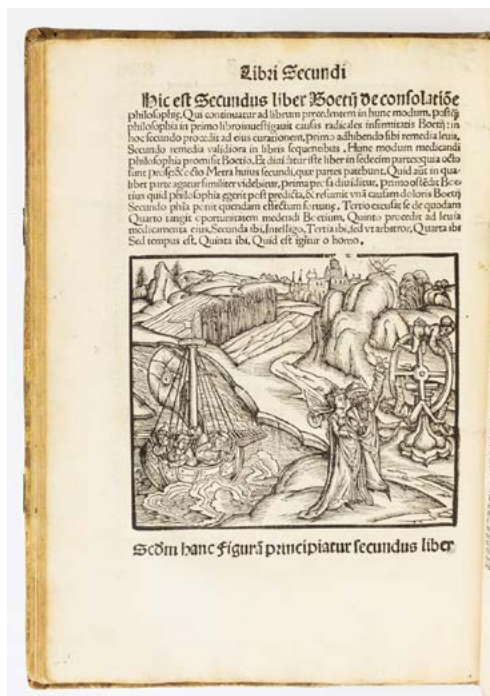
The First Illustrated Edition of One of the World's Great Books, With More than 200 Woodcuts, and in a Desirable Period Binding



43 BOETHIUS, ANICIUS MANLIUS SEVERINUS. (POST-INCUNABLE). DE PHILOSOPHICO CONSOLATUM SIVE DE CONSOLATIONE PHILOSOPHIE: CUM FIGURIS ORNATISSIMIS NOVITER EXPOLITUS. (Strassburg: Johann Grüninger, 1501) 288 x 195 mm. (11 3/8 x 7 3/4"). 10 p.l., CCXXVI (i.e., CCXXVIII=228) leaves. Edited by Sebastian Brant. With commentary and glosses attributed to Thomas Aquinas. FIRST ILLUSTRATED EDITION. Contemporary pigskin over substantial wooden boards, upper cover with (early?) ink drawing of a sword, raised bands, old ink lettering to spine, two original brass clasps, text sewn onto guards made from Medieval vellum manuscript fragments, endpapers removed (exposing the book's inner structure of three channels at front and back, the channels containing sewing twine held in place with wooden pegs), the binding said by a previous source to be recased, though without evidence that we can see. Printer's device in colophon, decorative woodcut initials, and WITH four half-page woodcuts and 74 woodcut blocks, the blocks made into compositions combining two to four blocks, for A TOTAL OF 233 WOODCUT ILLUSTRATIONS. With contemporary ink inscription of first page and occasional marginalia in

the same hand; first page with small ink signature of C. F. Keinath dated 1824. VD16 B 6404; Adams B-2283; Muther, "German book illustration of the Gothic period and the early Renaissance" 55; USTC 616871. See Marenbon, John, "Anicius Manlius Severinus Boethius", The Stanford Encyclopedia of Philosophy (Winter 2021 Edition), Edward N. Zalta (ed.), <https://plato.stanford.edu/archives/win2021/entries/boethius/>; Morford, Johann "Grüninger of Strasbourg" in: "Sacrý/Papy, Syntagmata: Essays on Neo-Latin Literature" (2009), pp. 119ff. ♦Covers somewhat stained and with many long, shallow scratches, three dozen tiny wormholes to boards and spine, but the binding entirely solid and with much antique appeal. Three bifolia a bit browned, occasional small stains or smudges





(mostly marginal), insignificant worming at the beginning and end (quickly diminishing to a single small, round hole), other trivial imperfections, but an extremely pleasing copy internally—the text generally clean and quite fresh, the margins extremely wide (with some untrimmed edges), and the impressions of the woodcuts very rich. \$26,000

This is the first illustrated edition of one of the most influential works of the Middle Ages, and one that, according to Marenbon, “popularized philosophy outside the universities.” Born at the time of the final collapse of the Roman Empire in the West, Boethius (ca. 480-524) became the chief secretary to Theodoric the Ostrogoth. Such a position was not a good fit for someone with Boethius’ unnatural integrity and idealism, a circumstance that led to his being maligned, imprisoned, and ultimately executed. While in prison, he wrote this “Consolation,” in which Lady Philosophy appears to him and urges him to embrace a sublime indifference toward suffering and death. Called by Gibbon “a golden volume . . . which claims incomparable merit from the barbarism of the times and the situation of the author,” it has had a lasting popularity and influence through the Middle Ages and Renaissance. Its contemplation of the profound perplexities of existence (for example, the presence of evil in the face of a loving God, the notion of free will in the face of God’s foreknowledge) make it a book with the deepest of teleological consequences for believers of any faith. Marenbon notes

that “Aquinas’s account of the highest good in his ‘Summa Theologiae’ builds on the ‘Consolation,’ and the definition of eternity given by Philosophy in Book V became the starting-point for almost every later medieval discussion of God and time.” Some indication of the importance of the work over time can be seen in the number of translations produced in every major European vernacular language, plus Hebrew and Greek. English translations were rendered by Alfred the Great in the ninth century, Chaucer in the 14th (printed by Caxton in 1490), and Queen Elizabeth I in the 16th. Our first illustrated version comes from one of the most prominent printers in Strassburg, who had previously issued illustrated editions of Terence, Horace, and Virgil. According to Muther, the “newly designed” woodcuts here “stand significantly higher than those of Terence and Horace.” The opening woodcut is a striking view of Rome that Morford says is “an early example of Vedute di Roma, in which the Aurelian walls, the temple of Minerva, Medica, Trajan’s column, the Pantheon, the Colosseum, the Castel Sant’ Angelo, and old St. Peter’s can be recognized.” This important book appears in the marketplace regularly, but it rarely is found as attractive as in the present case, our copy being complete, well preserved internally, and in a period binding with early manuscript fragments and exposed structural components. (ST19336a)



In Spectacular Bindings Reminiscent of the Burning Bush, A Powerful and Captivating Set of Chagall’s Monumental Bible

44 CHAGALL, MARC, Illustrator. (BINDINGS - RENÉE HAAS). BIBLE. [with] EAUX-FORTES POUR LA BIBLE. in VERVE No. 33/34 [and] DESSINS POUR LA BIBLE. in VERVE No. 37/38 (Paris: Tériade, 1956-60) Bible and lithograph volumes: 448 x 348 mm. (17 5/8 x 13 1/2”); “VERVE” text volume: 358 x 270 mm. (14 1/8 x 10 3/4”). **Three works in four volumes.** Text from the French Geneva translation of 1638. NO. 21 OF 275 COPIES of the Bible on Papier Montval, SIGNED BY CHAGALL. BIBLE BOUND IN DRAMATIC BLACK MOSAIC MOROCCO DESIGNED BY RENÉE HAAS (stamp-signed on front turn-in, dated 1972 on rear turn-in), covers with onlaid “flames” in shades of plum, marigold yellow, cherry red, and olive green, the design invoking a stained-glass window of the biblical Burning Bush, smooth spine with “BIBLE” in very large gilt lettering, burgundy suede endleaves, all edges gilt; original paper wrappers and WITH HAND-PAINTED BINDING DESIGNS BOUND IN at rear. Housed in chemises of black half morocco with woodgrain covers, the chemise spines with large gilt lettering matching their enclosed volumes, the whole in matching slipcases. The Eaux-Fortes and Designs for the Bible bound in black half morocco with woodgrain covers, matching the chemises of the Bible volumes proper, the two accompanying volumes in their own matching slipcases. WITH 384 IMAGES IN THE FOUR VOLUMES. THE TWO-VOLUME BIBLE WITH



105 ETCHINGS BY CHAGALL, the "VERVE" volumes WITH 105 PHOTOGRAVURE REPRODUCTIONS OF THE ORIGINAL ENGRAVINGS, PLUS 174 ADDITIONAL IMAGES: 96 photogravure reproductions of further "Designs for the Bible" executed in various media, 43 additional color lithographs (including one color title page, and the original color wrappers), and 35 black & white lithographs (the black & white lithographs printed back-to-back with color lithographs). "The Artist & the Book" 53; Strahan, "The Artist and the Book in France," pp. 160, 164, 327. ♦A VERY FINE COPY with only the most trivial imperfections (occasional faint offsetting from etchings, one double page color lithograph with meticulously repaired insignificant tears), ENTIRELY BRIGHT, FRESH, AND CLEAN INTERNALLY, AND IN SPARKLING AS-NEW BINDINGS. \$95,000

In a magnificent binding by an eminent female designer and accompanied by additional volumes containing a profusion of Chagall's biblical images, this is a spectacular copy of one of the great illustrated works of the past century. Between the very striking oversized bindings and the proliferation of inimitable images in the Bible and its accompanying volumes, the set makes a captivating, almost overpowering effect. The story of the Chagall Bible begins in 1931, when the artist was approached by Ambroise Vollard about undertaking a commission to illustrate Holy Scripture. Chagall accepted, and departed for Palestine, impelled to see the Holy Land before he tried to depict scenes that held such meaning for him as a Russian Jew. According to W. J. Strahan, the etchings he produced should be praised for "the bold way he treads on the delicate ground of Holy Scripture, avoiding the sentimental and yet preserving the Hebrew imagery. . . . Fundamentally it is the artist's deep understanding, as a Jew, of his tribal history, allied to





Il a été tiré de cet ouvrage deux cent soixante-quinze exemplaires sur papier Montval numérotés de 1 à 275, et vingt exemplaires hors commerce numérotés de I à XX, réservés aux collaborateurs. Tous les exemplaires sont signés par Marc Chagall. Il a été tiré en outre cent albums sur vélin d'Arches, contenant les cent cinq planches de l'ouvrage qui seront peintes à la main, signées et numérotées par l'artiste.

EXEMPLAIRE

21

Marc Chagall

his aesthetic skill, that has produced this masterpiece." In addition to his life-changing trip to the Holy Land, Chagall also steeped himself in the art of engraving, studying, in particular, the work of Rembrandt. The resulting series of 105 biblical engravings is considered one of Chagall's most important works, and it ranks among the best examples of etching produced in the 20th century. Besides demonstrating Chagall's technical mastery of the art of engraving, his illustrations here speak to us on emotional and spiritual levels. As the great art historian Meyer Shapiro eloquently explains, "Almost every image reveals to us an aspect of its sensitivity: veneration, sadness, joy, translated by the melody of the forms and the range of shades specific to each composition." He also notes that "If we had nothing of Chagall but his Bible, we would consider him one of the great modern artists." After the publication of Chagall's Bible in 1956, Tériade (who took over the project after Vollard's death in 1939), issued reproductions of the 105 etchings for a

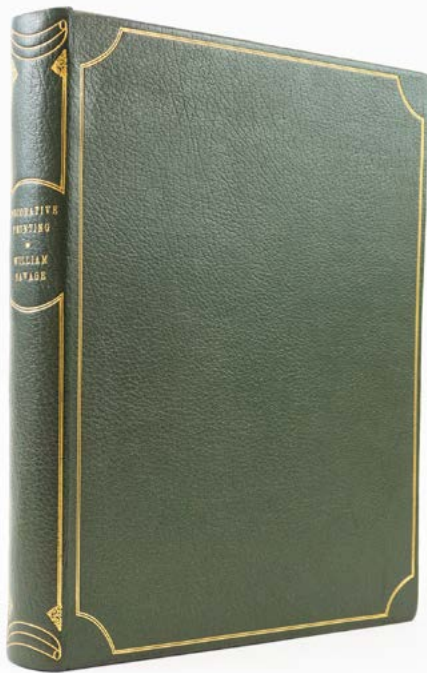
special double edition of VERVE magazine (nos. 33/34), which also included 30 new lithographic illustrations, including wrapper and title (18 in color and 12 in black & white), which the artist composed especially for this supplementary work. In 1960, Tériade published another issue of VERVE (nos. 37/38), containing biblical images Chagall had executed between 1958-59; these included 96 black & white reproductions of Chagall etchings and 48 additional lithographs, including the wrapper (25 in color, 23 in black & white). The color lithographs provide a wonderful foil to the black & white etchings, and reveal the full powers of a visionary artist who was considered to be one of the most versatile and influential creators of the 20th century. The original Chagall Bible was issued unbound, and many copies



remain in that condition—a fact that makes our splendidly bound copy even more desirable. Renée Haas was born in Paris in 1920, and studied classics at the Sorbonne and at Columbia University in New York. She returned to France after World War II, first studying painting and then engraving before taking a binding course from Marguerite Fray. This, she decided, was her métier—but only the design aspect. As Flety notes, she employed very fine professionals, including René Desmules, Jean-Paul Miguet, and Renaud Vernier, to execute her bindings. We get a glimpse of her process in the gouache maquettes bound in here, two showing the different color schemes for each volume, and the binder's pattern sheet for cutting the onlays, with annotations in pencil and pen. Alexandre Loewy, the great publisher and bookseller of artists' books, was an early supporter of Haas, exhibiting her designs at his bookstore in 1957 and helping her to find commissions. Thanks to this introduction, she came to design bindings for some of the greatest artists' books of the 20th century, including three

for copies of Matisse's "Jazz" (one of which sold at auction for \$140,000 in 1999). The 13 examples of her work found at auction by RBH include books from the greatest names in modern art—Picasso, Juan Gris, Fernand Leger, and Georges Braque, in addition to Chagall and Matisse. She chose to create bindings only for a select group of collectors, and her bindings are consequently uncommon in the marketplace. Because of its power and beauty, the present item has a substantial cost, but, in relative terms, it is a remarkable value. Over the years, copies of the Chagall Bible that were unbound (and that were without features that might inflate results) have consistently fetched hammer prices approaching, and not infrequently exceeding, our price: Christie's \$81,250 in 2018 and \$85,000 in 2008, Swann \$108,000 in 2009 and \$156,000 in 2011, etc. The memorable Haas bindings and accompanying extras surely add significant value here when viewed against these other copies. (ST19544)

A Landmark in the History of Color Printing and a Precursor to Chromolithography

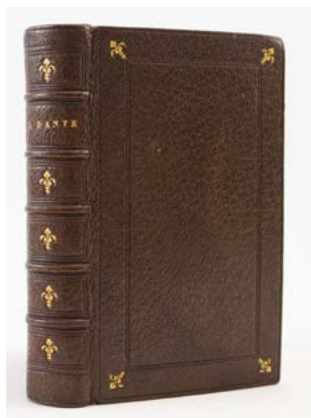


45 (COLOR PRINTING - EARLY). SAVAGE, WILLIAM. PRACTICAL HINTS ON DECORATIVE PRINTING, WITH ILLUSTRATIONS ENGRAVED ON WOOD, AND PRINTED IN COLOURS. (London: Published for the Proprietor by Longman, Hurst, Rees, Orme, and Brown, 1822 [1823]) 288 x 220 mm. (11 3/8 x 8 5/8"). 3 p.l., vi, [2], 100, [8], [103]-118 pp., [2] leaves. FIRST EDITION, ONE OF 227 COPIES. Pleasing 20th century rich green crushed morocco, gilt-framed covers and smooth spine, gilt lettering to spine, edges untrimmed. In a burgundy calf-backed clamshell box (meant for this book, but for some reason substantially larger), green morocco title label on spine. WITH 60 ENGRAVED ILLUSTRATIONS, as called for in Abbey, 48 PRINTED IN COLORS, including decorative title page, dedication with Earl Spencer's coat of arms, six plates with a total of 18 color ink specimens, two type specimen plates, four engravings of printing presses (Columbian Press in two states, one before letters), nine defaced plates printed recto-verso, and six headpieces, three color printed, 28 engraved plates printed in colors: five in a single block, six in two to four blocks, 14 in five to nine blocks, and three full-color in 13, 14, and 29 blocks, respectively, as called for in the contents and in Abbey. Front pastedown with the bookplate of the Robin Collection. Abbey Life 233; Ray, "England" 99. ♦Occasional mild thumbing, otherwise nothing but the most trivial imperfections—quite a fine copy, internally clean and fresh, with pleasing colors, in a very appealing unworn binding. **\$14,000**

This virtuoso production was, in Ray's opinion, Savage's magnum opus, a work that was "both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood." Printer and engraver William Savage (1770-1843) was, in Ruari McLean's words, "the first true colour printer of the nineteenth century in England." One of his great innovations, which made possible color printing as seen here, was a new formulation of ink. DNB reports, "Printing ink in England at that time was of a very poor quality and Savage, by various experiments, made a printing ink without any oil in its composition. This made it more serviceable for artistic work and easier to manufacture." Savage's inks transferred so cleanly from the engraved wooden block to the paper that the blocks did not have to be wiped between impressions—speeding up the process considerably, especially when (as here) one image could require up to 29 colored blocks. The oil-free inks were also less inclined to smear or to bleed through the paper. While Savage's elaborate methods were not economically viable for mass printing of color-illustrated works, his improvements to printing ink and his use of multiple blocks paved the way for the use of chromolithography. The engravings in this work are rare, because the work was strictly limited and because Savage, despite some protests, fulfilled his promise to subscribers that all the blocks would be destroyed. While the plate count in the work can vary from copy to copy, the present item collates as indicated by the table of contents and includes Clymer's Columbian Press plate in two states, as called for by Abbey. This work appears on the market from time to time, but seldom in the kind of agreeable condition seen here. (ST17561)



*Using the Famous Elegant Granjon Italic Typeface,
The First Official French Edition of Dante's "Comedy"*



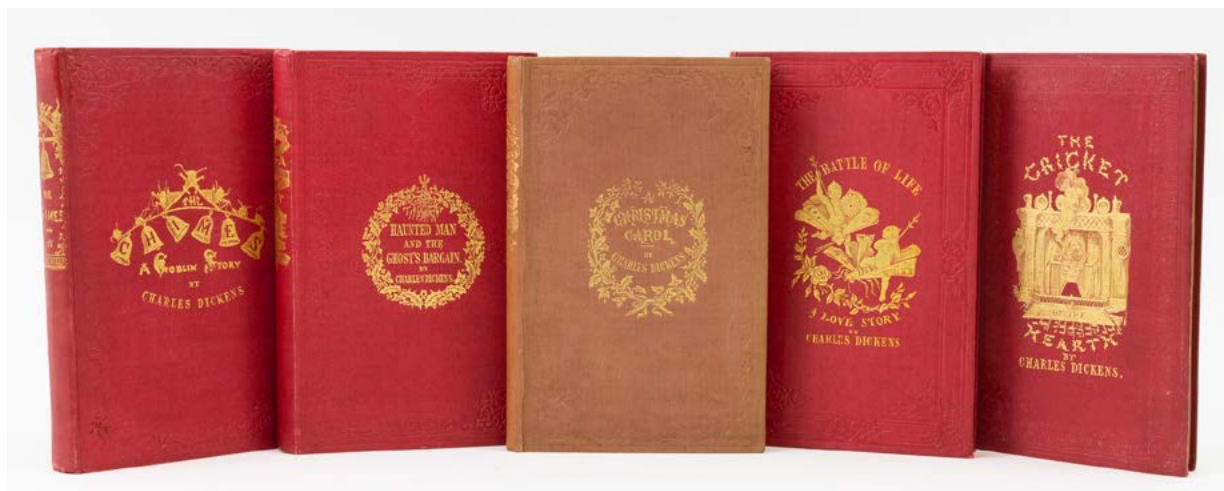
46 DANTE ALIGHIERI. [DIVINE COMEDY]. II DANTE, CON ARGOMENTI, & DECHIARATIONE NE DE MOLTI LUOGHI, NOVAMENTE REUISTO, & STAMPATO. (Lione [Lyon]: per Giovan di Tournes, 1547) 125 x 75 mm. (5 x 3"). 539, [3] pp. First French Edition. Pleasing 19th century brown morocco, covers with blind-ruled frame, oblique gilt fleurons at corners, raised bands, blind-ruled spine compartments with gilt fleuron centerpiece, gilt lettering, marbled endpapers, all edges gilt. With tondo portrait of Dante on title page and printer's device (Silvestre 189) on final page. Front flyleaf with pencilled signature of Aurélie [illegible]. Adams D-96; Murray 684; Brunet II, 503; USTC 149806. ♦One leaf with very small brown stain to text, but nothing much else to fault: an extremely pleasing copy with next to no signs of use. **\$2,900**

"A pretty edition" in Brunet's estimation, this first (non-counterfeited) French edition was printed in Lyon using the elegant italic typeface designed by Robert Granjon. It contains all three books of the "Divine Comedy," each canto preceded by an introductory paragraph and with explanatory notes in the margins. Our first official printing of the "Commedia" in France follows the Aldine counterfeit of 1502/3, and has notes derived from the commentary of Cristoforo Landino. Printer Jean de Tournes (1504-64) worked as a compositor for the well-known Sébastien Gryphe before opening his own press in 1542. A learned humanist, he was noted for the accuracy of his editions. Grandjon (1512/13 - 1590) was apprenticed to a Lyon goldsmith before he began designing and cutting types ca. 1542. According to "Oxford Companion to the Book," "Superb technique, refined forms, and decorative flourishes give his types a certain splendour. His italics . . . established a standard for two centuries." (ST19567-009)

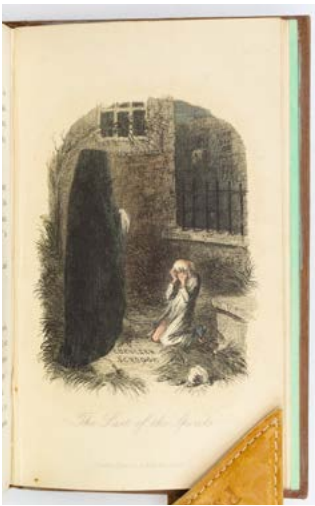


*Estelle Doheny's Copy of Dickens' Christmas Books in Cloth:
In Unsurpassable Condition, and Very Possibly the Finest Set in the World*

47 DICKENS, CHARLES. THE CHRISTMAS BOOKS: A CHRISTMAS CAROL; THE CHIMES; THE CRICKET ON THE HEARTH; THE BATTLE OF LIFE; [and] THE HAUNTED MAN. (London: Chapman and Hall (first three); Bradbury & Evans (last two), 1843; 1845 [but 1844]; 1846 [but 1845]; 1846; 1848) 170 x 107 mm. (6 3/4 x 4 1/4"). **Five separately published works in five volumes.** FIRST EDITIONS, "Carol" in FIRST STATE (closest interval between blind-stamped left border and left extremity of gilt wreath being 15 mm., "D" in Dickens on front cover in perfect condition); "Chimes" with First State of the vignette title page; "Cricket," and "Battle" in Second State ("Haunted" with no issue points). Publisher's cloth ("Carol" in light reddish brown, the others in scarlet), decorated in gilt and blind, smooth spines with gilt lettering, "Carol" with green endpapers, the rest with yellow glazed endpapers. Housed together in a red cloth chemise inside a fine early 20th century crimson crushed morocco pull-off case by



Zaehnsdorf (signed on inside top of box) designed to look like five volumes with raised bands and gilt titling. An aggregate total of 53 woodcut illustrations in the texts, four engraved vignette title pages (the one in "Haunted" tinted), and eight engraved plates (the four in "Carol" nicely hand-colored), the illustrations by John Tenniel, John Leech, D. Maclise, and others. Front pastedowns with morocco bookplate of Estelle Doheny; front free endpaper of "Carol" and "Cricket" with ink owner inscription of C. Wethered, the first dated 13 January 1844; front free endpaper of "Chimes" inscribed "Margaret Beasley / with her Nephew's love / 1845." Eckel 110-25; Smith II, 4-6, 8-9; Todd, "The Book Collector" (1961), pp. 449-54 (for "Carol"). ♦Backstrip of "Carol" with a breath of sunning, "Cricket" and "Haunted" just very slightly cocked, faint offsetting to title page of "Haunted Man," but these imperfections merely trifling. AN UNSURPASSABLY FINE SET, everything smooth, sharp, and shining, with virtually no perceptible wear, and THE CONTENTS IMMACULATE. \$65,000

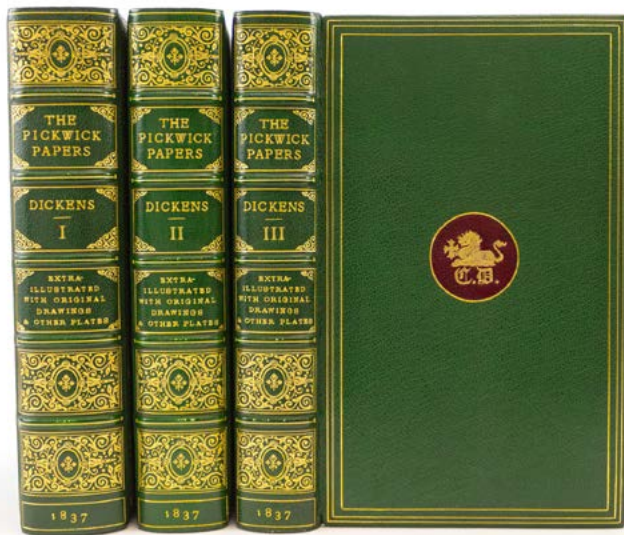


From the splendid library of Estelle Doheny, these volumes comprise what could easily be the finest set in the world of the first editions of Dickens' beloved Christmas novels, beginning with the immortal "A Christmas Carol," the story of the redemption of the cold-hearted miser Ebenezer Scrooge. Proclaimed by Eckels "the greatest Christmas book from the pen of any man," it was a critical and commercial success of the highest order; the work is not only finely written, but its sentiments had great appeal for Victorian taste. Our copy has all of the text first issue points listed in Smith and Eckel, but those bibliographers disagree as to whether yellow (Smith) or green (Eckel) endpapers have priority. William Todd distrusted all internal issue points beyond uncorrected text, including color of the endpapers. He believed the most reliable way to determine priority of issue was by studying the location of the gilt wreath on the cover, which was stamped by a single machine. He says, "This desideratum is a single point, one encompassing all the others, and, if it is to be a sign of issue, the one last appearing in the course of manufacture." The brass stamp with the cover design shifted to the left and developed imperfections as time went on, so Todd assigned priority to volumes with the most distance (14-15 mm.) between the right edge of the blind-stamped border next to the front joint, and the left-

most extremity of the gilt wreath and with a perfect "D" in the author's name within that wreath. By these criteria, our copy is a first issue. As a result of the warm reception of "A Christmas Carol," Dickens launched a series of four further Christmas books. "The Chimes" was described by Dickens to his friend (and biographer) John Foster as striking "a blow for the poor," while "The Cricket on the Hearth" presented domestic life in the ideal Victorian home. "The Battle of Life" is a love story with a happy ending (a Victorian rom-com for the holidays), and "The Hallowed Man and the Ghost's Bargain" finds another Scrooge-like figure learning about the spirit of Christmas from a ghost. Dickens' audience—and later collectors—never lost their appetite for the beloved yuletide tales, in which good triumphs over evil in the spirit of the season. Estelle Doheny (1875-1958) was one of the most distinguished women book collectors of the 20th century. The wife of oil tycoon Edward Doheny, she began collecting books in the 1920s, eventually amassing a library of approximately 7,000 books and 1,300 manuscripts. Her interests included illuminated manuscripts, incunabula, and Western Americana in addition to fine and historic bindings, and her collection of fore-edge paintings was the most extensive ever assembled. In the summer of 1931, at the height of the Depression, she spent an average of \$1,000 per day on books—something that would have shocked both the miser Scrooge and his crusading creator. Like virtually all sets of the Christmas books, this one was assembled over the years, but, remarkably, "Christmas Carol" and "Cricket on the Hearth" have been together since C. Wethered acquired the second title in 1845—nearly 180 years ago. And our "Chimes" was originally, as intended, presented as a Christmas gift. The handsome case by Zaehnsdorf, likely commissioned for Mrs. Doheny, has kept these copies in almost unbelievably fine condition. (ST18705)

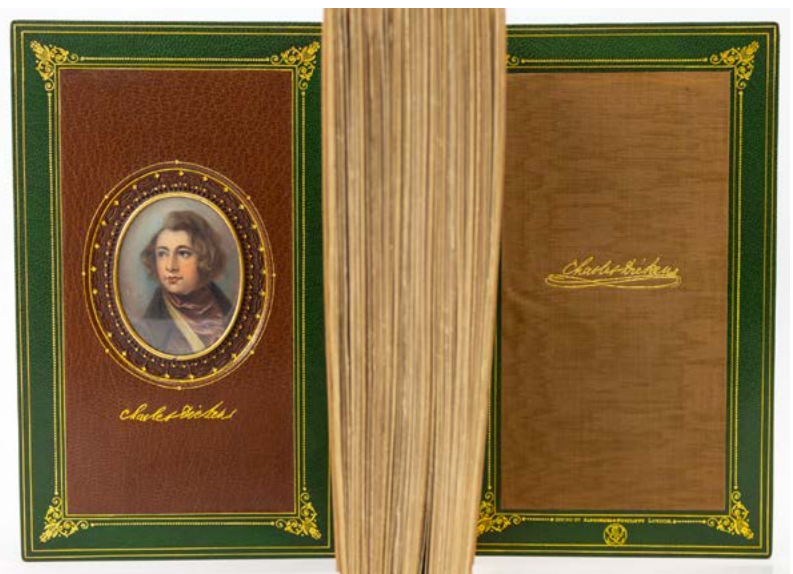
***"Pickwick" Handsomely Bound in Three Volumes with
More than 100 Extra Plates, 72 of them Original Watercolors***

48 DICKENS, CHARLES. (EXTRA-ILLUSTRATED BOOKS). (BINDINGS - SANGORSKI & SUTCLIFFE). THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. (London: Chapman and Hall, 1837) 218 x 134 mm.



(8 1/2 x 5 1/4"). xiv, [2] (directions to the binder and errata), 609 pp. **Three volumes.** First Edition in Book Form. MOST ATTRACTIVE GREEN MOROCCO, GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), covers bordered by gilt fillets, upper covers with inlaid maroon morocco medallion with gilt lion and author's initials, raised bands, spine compartments lavishly gilt, volume I with BROWN MOROCCO DOUBLURE at front, SET WITH A COSWAY-STYLE OVAL PORTRAIT OF DICKENS under glass, other pastedowns with brown silk embellished with gilt facsimile of Dickens' signature, top edges gilt. Housed together in a fine fleece-lined green morocco-backed pull-off box with raised bands (to resemble a set of books). With 43 plates, as called for, the title and frontispiece in first state, the other 41 plates all present with letters, and 40 of the plates (all except the

first Buss plate) in one (14 plates) or two (26 plates) additional states, 32 IN ECKEL'S FIRST STATE (107 plates total); the set EXTRA ILLUSTRATED with the 32 plates by Onwhyn from the pirated 1837 edition, 12 hand-colored color plates by Onwhyn created the following year but published in the 1894, and 72 ORIGINAL WATERCOLORS BY "KYD" (Joseph Clayton Clarke) depicting characters from the book, a portrait of Dickens, a wrapper from the parts at front of volume II, and a title page from the 1838 first Paris edition in volume III; A TOTAL OF 192 ILLUSTRATIONS. A handwritten list of the extra illustrations (likely prepared by the owner or binder) bound in a front of volume I, occasional early 20th century pencilled bibliographical notes to foot of plates. Green I, 3; Podeschi A-16; Grolier English 78. For the plates: Eckel, pp. 51-56; Podeschi H-1120, H-1130 (Onwhyn); Gimbel H-1712 ("Kyd"). ♦Occasional minor foxing or insignificant stains, other trivial imperfections, but A FINE SET, both the text and added material clean and fresh, and THE BINDINGS UNWORN. **\$18,000**

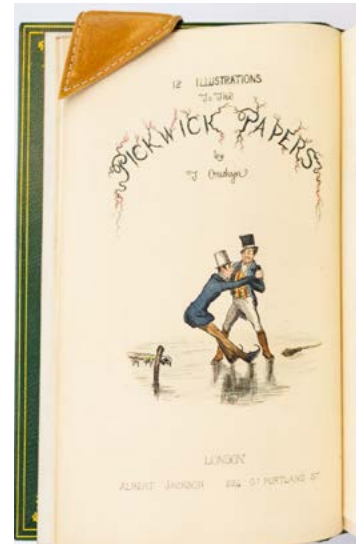


This is an extravagantly illustrated edition of Dickens' first important work, showing the beloved characters as imagined by three noted 19th century illustrators, the whole in handsomely bound volumes by Sangorski & Sutcliffe, including one using a Cosway-style design. Dickens (1812-70) was still quite a young man when he published "The Pickwick Papers"; full of droll characters and rollicking humor, it was the funniest book he ever wrote and the work that made him famous. After two of the original 20 parts of this work had been issued, Robert Seymour, the initial artist employed for "Pickwick," committed suicide, with just seven plates having been completed. Following an ensuing false start with the illustrator Robert William Buss (whose two rejected plates are included here), the fledgling author entrusted the completion of the work's engravings to the unknown Hablot Knight Browne (1815-80), who signed his work "Phiz." At not quite 21 years old, he was two years younger than Dickens himself, and their collaboration here was the successful beginning of a famously sympathetic pairing of writer and artist that continued for many years. Like Phiz, artist Thomas Onwhyn (1814-86) first came to public notice for his "Pickwick" illustrations (many of them signed with the name of Pickwick's servant, Sam Weller), produced for a pirated edition of "Pickwick" issued in eight monthly parts by E. Grattan in 1837. According to Houfe's article in DNB, Onwhyn was known for "illustrating the comic side of everyday life," and it is intriguing to contrast his



take on Dickens' characters with that of Phiz. In 1838, Onwhyn produced a set of 12 color plates for another (unauthorized) edition, but those were set aside in favor of lithographs of his 1837 illustrations. The plates were eventually sold by Onwhyn's family to publisher Alan Jackson, who issued them in several states, including the hand-colored version included here, in 1894. Also appearing in the 1890s was the collection of 72 character sketches by Joseph Clayton Clarke (1857-1937), known as "Kyd," who created sets of watercolors for a number of Dickens titles; the Pickwick set was the most extensive. Kyd's watercolors (including the one of Mr.

Pickwick) were reproduced in the 12 stamps issued by the Royal Mail for Dickens' centennial in 2012. The "Cosway" binding, with painted miniatures inlaid in handsome morocco, apparently originated with the London bookselling firm of Henry Sotheran about 1909, the year G. C. Williamson's book entitled "Richard Cosway" was remaindered by Sotheran and presumably given this special decorative treatment, with designs by Sotheran's manager J. H. Stonehouse, portrait miniatures by Caroline Currie, and bindings executed by Riviere & son. The name "Cosway"—referring to the British miniature painter, Richard Cosway (1742-1821)—was then used to describe any book so treated, whoever its author. The style became popular and was adopted by Riviere's great rival, Sangorski & Sutcliffe. (ST19573)



Issued during Just the Second Year of Printing in Boston

49 (EARLY AMERICAN IMPRINTS - BOSTON ELECTION DAY SERMON). HUBBARD, WILLIAM. THE HAPPINESS OF A PEOPLE IN THE WISDOM OF THEIR RULERS DIRECTING AND IN THE OBEDIENCE OF THEIR BRETHREN ATTENDING UNTO WHAT ISRAEL OUGHT TO DO. (Boston: Printed by John Foster, 1676) 190 x 138 mm. (7 1/2 x 5 3/4"). [36] leaves. FIRST EDITION. New retrospective sheepskin. In a very good cloth clamshell box with spine label.



Evans 214: Howe 755; Sabin I, 499-500. ♦Title laid down and with small area of discoloration (where an ownership inscription has been effaced?), text carelessly trimmed by the original binder, leaving leaves cut close at head, with loss of headline and pagination, often grazing the first line of text and impacting its legibility on about 10 pages (but with lower margin quite ample), final opening somewhat yellowed and soiled, light dampstain on a handful of leaves. With obvious defects (and which 17th century American imprint doesn't have them?), but worth having as a rare and important book in the history of printing in America. **\$15,000**

This is an extremely rare copy of one of the earliest books from the press of the first printer in Boston, issued in just the second year of printing in that city.

The text is a sermon preached on election day, 3 May 1676, calling the governor, council, and magistrates of the Massachusetts-Bay colony "to the exercise of your civill Liberty (wherein much of your other libertys are bound up)." The moderate Puritan minister William Hubbard (1621-1704) was a rival of the firebrand

conservative Increase Mather, whose sermon on the sinfulness of the Massachusetts colony, "The Wicked Man's Portion" (1675), was the first text printed by Foster's Boston press. According to ANB, Hubbard's election day sermon "contended that the religious and social changes besetting New England, while disturbing, were not unique omens of impending doom. Rather, they were just the latest expressions of the adversity Christians always had to counter when facing the temptations of prosperity. Similarly, he rejected Mather's portrait of the colony's youth, the 'rising generation,' as morally degenerate. He argued that there were abundant signs of moral regeneration among Puritan youth that offered true hope for the future. Hubbard's was a more rational, tolerant view of human nature and social change." Hubbard here uses biblical and historical examples to encourage "the regular, conscientious proceeding in this business of Election," by which men "have the liberty to choose their own rulers." Printing in colonial Massachusetts had been confined by law to Cambridge until that privilege was

rescinded in 1674. Cambridge printer Marmaduke Johnson planned to open a workshop in Boston, but died in December of that year. Harvard graduate John Foster (1648-81) purchased Johnson's printing press and set up shop in Boston in the spring of 1675. Foster had enjoyed wood engraving as a hobby in college, and he added woodcuts to the repertory of his press. He produced the first map printed in America for Hubbard's "A Narrative of the Troubles with the Indians in New-England" (1677), in addition to publishing the first American book written by a woman, Anne Bradstreet's "Several Poems Compiled with a Great Variety of Wit and Learning" (1678), and the first medical book printed in the colonies, Thomas Thatcher's "A Brief Rule to Guide the Common People of New England How to Order Themselves and Theirs in the Small Pocks, or Measles" (1677). Hubbard's "Happiness" is rare at auction, with just three other copies recorded by RBH since 1961, two of them lacking leaves or with text supplied in facsimile. The third (complete) copy fetched \$8,400 at Christie's in 2005. (ST19663)

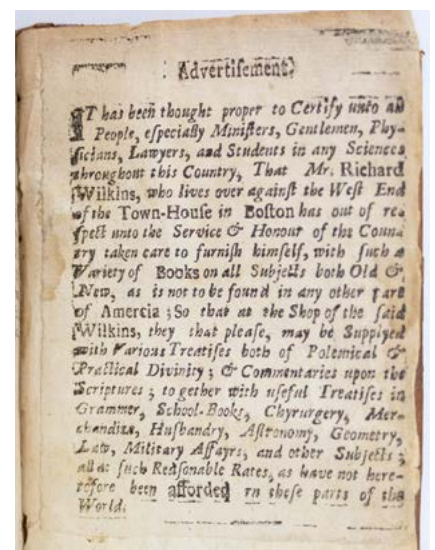
The Boston, 1691, John Eliot Biography, with what is Apparently the Earliest Broadside Advertisement for a Bookseller Printed in America

50 (EARLY AMERICAN IMPRINTS). (ELIOT, JOHN). MATHER, COTTON. THE TRIUMPHS OF THE REFORMED RELIGION IN AMERICA. THE LIFE OF THE RENOWNED JOHN ELIOT . . . A MEMORABLE EVANGELIST AMONG THE INDIANS OF NEW ENGLAND. [with]. A BROADSIDE ADVERTISEMENT FOR BOSTON BOOKSELLER RICHARD WILKINS. (Boston: Printed by Benjamin Harris, and John Allen, for Joseph Brunning at the corner of the Prison-lane, 1691) 151 x 89 mm (5 7/8 x 3 1/2"). 4 p.l., 152 pp. [lacking the four leaves of quire S, containing pp. 129-36, good facsimiles of which accompany the volume]; A CONTEMPORANEOUS ADVERTISEMENT FOR THE BOOKSELLER WILKINS MOUNTED ONTO RECTO OF REAR FLYLEAF, PRESUMABLY AT THE TIME. FIRST EDITION. Contemporary sprinkled sheep, flat spine. Housed in fine modern brown clamshell box, calf spine with black morocco label. Front flyleaf inscribed by an early owner with facsimile signatures of John Eliot and three others; second front flyleaf with ownership signature of Hannah Wainwright and a presentation inscription "To M. M. Dean, Presented by J. M. Moriarty, 1843," and with Dean's own gift inscription to the Newton Theological Institute (from which this copy was deaccessioned). Mather: Howes M-398; Sabin 46561; Wing M-1163. Broadside: Bristol, "Supplement to Charles Evans' American Bibliography, B-127; Shipton & Mooney 39281; Wing W-2216A; ESTC W15418; not in Ford's "Broadside, Ballads, &c. Printed in Massachusetts, 1639-1800." See Thomas, Isaiah, "History of Printing in America (1970), pp. 186-7. ♦ Boards with scratches and a couple patches of lost patina from insect activity, first three quires and final leaf with half-inch tears to gutter margin at tail, occasional minor stains and faint



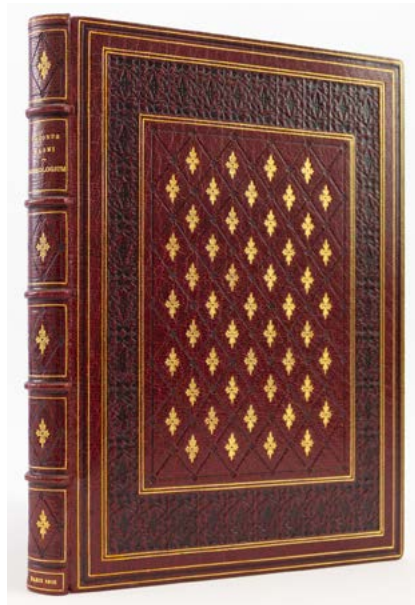
dampstaining, margins trimmed a bit close, affecting the very end of the text lines on p. 107, but a surprisingly well-preserved copy (apart from the missing leaves) of a fragile item in its original unsophisticated binding, and so rare and so interesting that condition doesn't much matter. \$35,000

To begin with, this is the first printing of Puritan minister Cotton Mather's biography of John Eliot (ca. 1604-90), who translated the Geneva Bible into the language of the Massachuset tribe—but there is considerably more to the story here. Created over the course of four years, beginning in 1660, "Eliot's Indian Bible," or the "Algonquian Bible," was the first complete Bible to be printed in America. Mather (1663-1728) describes Eliot's evangelism to the Indians, his acquisition of their language, and his painstaking translation of Scripture. *The biography is interesting and valuable enough by itself (especially for its 17th century American imprint), but our copy contains an additional extremely rare piece of early American ephemera—a broadside that advertises the shop of Boston bookseller Richard Wilkins, where one might find "such a Variety of Books on all Subjects both Old & New, as is not to be found in any other part of America."* In the chapter on "Booksellers of Boston" in Isaiah Thomas' "History of Printing in America," Wilkins is mentioned as having premises "Near the Town-House" in 1684. Thomas notes that Wilkins (ca. 1636-1704) had emigrated from Limerick in Ireland to escape religious persecution, and established



the reputation of being a "person of good sense" and "a Pious man." One of the earliest American booksellers' broadsides, Wilkins' advertisement describes his stock as: "Polemical & Practical Divinity; & Commentaries upon the Scriptures; together with useful Treatises in Grammer, School-Books, Chyrurgery, Merchandize, Husbandry, Astronomy, Geometry, Law, Military Affayrs, and other Subjects; all at such Reasonable Rates, as have not heretofore been afforded in these parts of the World." This seems to be the earliest broadside advertisement for a bookseller printed in the American colonies; OCLC finds other printed bookseller ads that appear in a book—usually on the final page or at the end of the front matter—but this is the only pre-1700 example we could find of an American-printed bookseller advertisement that stands alone. OCLC and LibHub locate just one copy of our broadside (at Harvard's Houghton Library); like ours, it is mounted on the blank page facing p. 152 in Mather's "Triumphs of the Reformed Religion." (STC lists an additional copy of the work at the John Rylands Library in Manchester, but that institution's online catalogue identifies their copy as a reproduction of the one at Harvard.) The English Short Title Catalogue suggests that the location of the advertisement, as well as its typeface and layout, indicate that it was also printed by Harris and Allen. The suggestion is also made that Wilkins may have taken advantage of the opportunity for free advertising by generally placing the ad in books he sold. This is perhaps unlikely, given how rare the advertisement now is. Even apart from the broadside, our Eliot biography is quite rare, especially in agreeable condition: we could trace just two copies this century in RBH, one very defective and one lacking its title leaf (which sold for \$10,625 in 2014). (ST19511e)

A 1516 Edition of a Very Popular 15th Century Work, This Copy with Lovely Woodcuts and Beautiful Binding



51 (EARLY ILLUSTRATED BOOKS). (POST-INCUNABLE). (BINDINGS - SANGORSKI & SUTCLIFFE). LEGRAND, JACQUES (JACOBUS MAGNI). SOPHOLOGIUM . . . NOVITER AUCTUM ET RECOGNITUM ET VITA EIUSDEM CUM EPISTOLA BERNARDI PRO RE FAMILIARI GUBERNANDA. ET REGULIS JOANNIS GERSONIS DE MODO VIVENDI. (Paris: Wolfgang Hopyl [for himself and Franciscus Birckmann in London], 1516) 242 x 168 mm. (9 1/2 x 6 1/2"). 4 p.l. C [100] leaves. HANDSOME MAROON CRUSHED MOROCCO DECORATED IN GILT AND BLIND BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with central panel diapered in blind, the compartments with a gilt Maltese cross, this framed by gilt rules, a wide blind-tooled foliate border enclosed by gilt and blind rules, raised bands, spine compartments with gilt Maltese cross within a blind-tooled lozenge, gilt lettering, turn-ins with gilt and blind rules, all edges gilt. In matching morocco-lipped, felt-lined slipcase. Title page with full-page woodcut of the Virgin Mary being crowned Queen of Heaven, final page with Brinkmann's unusual full-page device featuring three scenes: the Virgin and Child enthroned, St. Ursula sheltering the 11,000 virgins under her cloak, and the Martyrdom of the seven Maccabee brothers and their mother (for their refusal to eat pork). Front

pastedown with bookplate of the Paolino Gerli Collection at Manhattan College and with fabric library shelf label, verso of title page with library number stamped to tail margin in blue ink. USTC 144650; not in Adams or Mortimer. ♦Text perhaps lightly washed, but still quite fresh, touch of rubbing to front joint, but A LOVELY COPY, with almost no signs of use. \$4,500

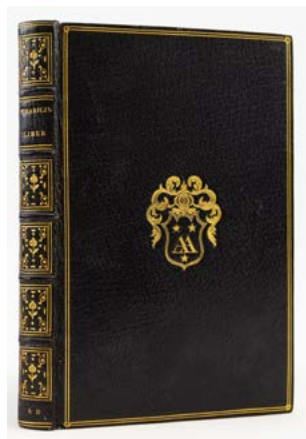
This is a rare edition of the French Augustinian's compilation of moral philosophy in elaborately decorated morocco by one of the great English binderies. Composed by Jacques Legrand (d. 1425) in the early 15th century, this work first appeared in print, in Strassburg, around 1468—a publication date sufficiently early to suggest the work's importance. Legrand drew on the writings of a wide variety of ancient philosophers from Aristotle and Augustine to Avicenna and Averroes, with considerable amounts Scripture thrown in. Very popular in the 15th and 16th centuries, the work is divided into three parts—arts and sciences, vice and virtue, and good manners and personal conduct. Our edition incorporates the "rules for living" of the major theologian Jean Gerson (1363-1429), Chancellor of the University of Paris. It was printed in Paris by Wolfgang Hopyl,



who operated a press there between 1489 and 1523. Hopyl was one of several Parisian printers who made books for Franz Birckmann (d. 1530; fl. 1504-30), a publisher and bookseller with offices in Cologne, Antwerp, and London, specializing in liturgical supplied to the English and Dutch. Our copy was bound in a retrospective style by one of the great English workshops to emerge from the Arts & Crafts Movement. After studying under, and then working for, Douglas Cockerell, Francis Sangorski and George Sutcliffe founded their own bindery in 1901 and continued in a successful partnership until 1912. During that year, the firm suffered three major blows: their famously splendid jewelled binding, dubbed the "Great Omar," was lost on the Titanic; a few weeks after this accident, Francis himself drowned; and Francis' brother, Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts, went over to Riviere. Despite these losses, the firm grew and prospered, employing a staff of 80 by the mid-1920s and becoming perhaps the most successful English bindery of the 20th century. Our copy was owned by American silk manufacturer Paolino Gerli (1890-1982) who donated a number of works from his library to Manhattan College, which had bestowed an honorary degree on him. (ST19567-029)



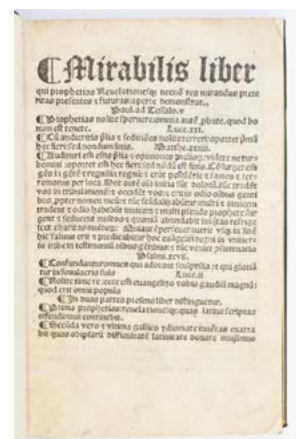
Full of Apocalyptic Scenarios, and a Source Work for Nostradamus; Alphonse Audenet's Copy, with Additional Distinguished Provenance



52 (EARLY PRINTING - PROPHECIES AND PREDICTIONS). MIRABILIS LIBER QUI PROPHECIAS REVELATIONESQUE, NECNON RES MIRANDAS, PRETERITAS, PRESENTES ET FUTURAS, APERTE DEMONSTRAT. ([Paris]: On les vent à l'éléphant en la rue saint Jaques [Antoine Bonnemère et François Regnault, 1528]) 157 x 100 mm. (6 1/4 x 4"). cx [110] leaves; xxviii [28] leaves. Extremely attractive 19th century dark blue crushed morocco, gilt, by Thompson (stamp-signed on verso of front free endpaper), covers with double fillet border and supra-libros of Alphonse Audenet at center, raised bands, spine gilt in compartments with central pomegranate, gilt titling, letters "s.d." at foot, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Text in Latin and French. Front pastedown with engraved bookplate of Borluut-De Noortdonck; front free endpaper with ex-libris of C. Pieters, Eq.; verso of front free endpaper with engraved armorial bookplate of Merlin d'Estreux de Beaugrenier. Adams M-1468-69; Brunet III, 1742; USTC 184803; See Fairfax Murray, "French," 382; Caillet 7291 (both 1522 ed.). ♦Corners with just a touch of wear, text lightly washed and pressed (in keeping with bibliophilic fashion at the time of

binding), A3 with neat repair to fore-edge margin, title page and a couple of other leaves with thin spot or uneven edge from paper flaws, but a very pleasing copy—clean and still fresh internally, in a lovely binding with minimal signs of wear. \$3,500

This is a handsomely bound scarce and early edition of a politically motivated compilation of prophecies composed to support the legitimacy of the French king as universal monarch, but, more important to us, it provides a window into the fears and limited understanding within Renaissance society of what the (surely frightening) future will bring. The first part, in Latin, contains prophetic texts from the Tiburtine Sibyl, Augustine of Hippo, Hildegard of Bingen, St. Bridget of Sweden, Savonarola, and the Franciscan alchemist Jean de la Roquetaillade. The second section of the book, in French, is a compendium of 13th century prophecies found in a 1498 work, "Les Prophecies de Merlin" (Fairfax Murray 373). As one would expect, the predictions here are for doom, fire, flood, plague, famine, and various other natural disasters that are bound to occur over the decades. Apocalyptic scenarios—an Islamic invasion of Europe, the fall of the Church, the arrival of the Anti-Christ, the End of the World—are featured here, and Nostradamus seems to have found a number of his prophecies within these pages. The work had a lasting effect on the imagination of Europeans: a century and a half later, after the storming of the Bastille convulsed much of the continent, there was widespread acknowledgement that the book's inclusion of the prophecy made by St. Césaire,



Bishop of Arles (in the year 512) had foretold the French Revolution. Even historians in the 20th century have pointed to the text as possibly prophesying the rise of fascism. Our binding was done for French bibliophile Alphonse Audenet (1800-72), probably by one of two Parisian binders named Thompson—one listed by Flety as active from 1830-50, the other from 1860-80. According to the catalogue for Audenet's 1839 sale at Techner—where this book was lot 81 (of 817)—most of his collection was “in rich and elegant bindings.” Our copy also contains the bookplates of Flemish collector François Xavier Borluut de Noortdonck (1771-1837), of Dutch(?) collector C. Pieters (the Rijksmuseum has a copy of his ex-libris, dated ca. 1850-99), and of the noble Merlin d'Estreux de Beaugrenier family from northern France. The first printing of this work seems to be of uncertain date, though probably from the early 1520s. Our edition is seldom seen (though a somewhat unappetizing copy in half calf sold at Alde in 2021 for €1,500). (ST19511a)

53 (FORE-EDGE PAINTINGS). A VERY ATTRACTIVE GROUP OF CAREFULLY SELECTED BOOKS WITH FINELY EXECUTED FORE-EDGE PAINTINGS. (Most late 18th to mid-19th century) Most in attractive contemporary morocco. Prices start at \$750

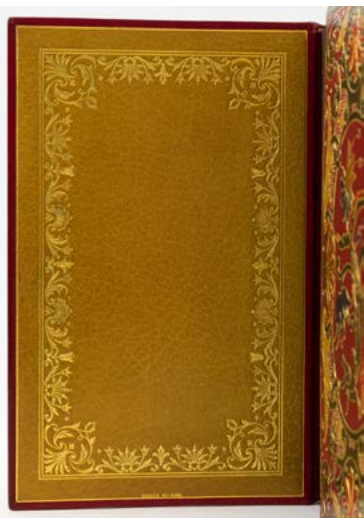


We will have a selection of volumes adorned with fore-edge paintings in our booth. You can see our full stock of fore-edge paintings on our website, <http://www.pirages.com>, by clicking “Browse” in the Navigation Bar at the top of the page, and then selecting “Fore-Edge Paintings” in the list that appears, or [Click Here](#).

The Finest(?) Copy of the “Most Beautiful” 18th Century Illustrated Book, Magnificently Bound and Extra-Illustrated with Originally Rejected Plates

54 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - MARIUS MICHEL). LA FONTAINE, JEAN. CONTES ET NOUVELLES EN VERS. (Amsterdam [i.e., Paris: Barbou], 1762) 193 x 123 mm. (7 5/8 x 4 3/4”). With the often-missing 16-pp. “Avis au relieur” (instructions to the binder) at the end of volume I. **Two volumes.** First Printing of the Fermiers Généraux Edition, with both “Le Cas de Conscience” and “Le Diable de Papefiguière” in uncovered state. SPECTACULAR CRIMSON MOROCCO INLAID TO A MOSAIC DESIGN REMINISCENT OF PADELOUP BY MARIUS MICHEL (stamp-signed in gilt on front doublure), covers with central floral spray inlaid in indigo, dark green, vermillion, citron, and light brown morocco within an elaborate inlaid rococo frame, raised bands, spine compartments framed in dark green morocco and with an inlaid central ornament decorated with gilt, gilt rosettes or drawer handles at corners, CITRON MOROCCO DOUBLURES with lacy gilt rococo frame, dark green silk endleaves, marbled flyleaves, all edges gilt. In leather-lined chemises trimmed with crimson morocco and matching morocco-clipped slipcase. SPLENDIDLY ILLUSTRATED WITH 171 ENGRAVINGS, consisting of: two frontispiece portraits of La Fontaine and Eisen,





57 VIGNETTES BY CHOFFARD, and 80 BEAUTIFUL PLATES AFTER CHARLES EISEN, as called for, and EXTRA-ILLUSTRATED WITH 32 PLATES, consisting of: two additional states of the portrait of La Fontaine, one additional state of that of Eisen, 16 "refused" plates (out of the 20 reported by Cohen), the only two plates re-engraved by de Longueil ("Le cocu beaten" and "Les Cordeliers de Catalonia"), a second state of the following seven plates: "Le faucon" (inverted), "Alix malade," "Nicaise" (inverted), "Féronde," "Le remède," "Le cas de conscience" (uncovered), "Le diable de Papefiguière" (uncovered), two plates from the suite by Basan ("Le plaisir inattendu"—another title for "Cas de conscience"—and "La cruche") and two plates in a significantly different version ("La mare du compère Pierre" and "Produire"). A Large Paper Copy. Cohen-de Ricci, cols. 558-70; Ray, "French" 26; Brunet III, 759; Tchemerzine VI, 378. ♦ Faint offsetting from some of the engravings, but A MAGNIFICENT COPY, the text especially clean and fresh, and THE BINDING PRISTINE. \$48,000

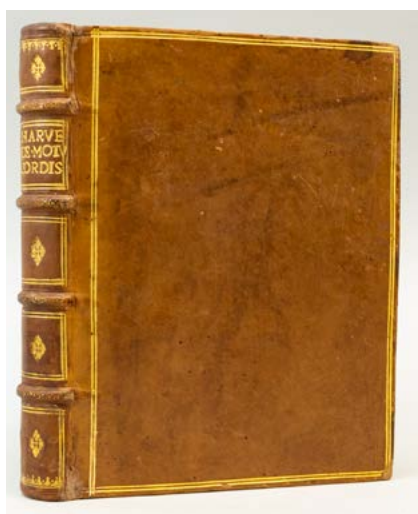
This is a superb copy, in a memorably striking binding, of one of the most acclaimed illustrated French books of the period, an item that Ray calls "the collector's book 'par excellence.'"

Cohen-de Ricci begins 13 columns of description by pronouncing that, "among the illustrated books of the 18th century, this edition . . . as a whole is the most beautiful and the most agreeable." It is also generally accepted as the finest work of Charles Eisen (1720-78), Louis XV's court painter and drawing master to Madame de Pompadour. Bryan says that "almost all the important books published in France in [Eisen's] time contain his exquisite plates," which "he engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The substantial group of plates here, in Ray's words, is "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." Some 20 of the original engravings were rejected by the publisher, but our copy has 16 of these refused plates among its extra illustrations. The additional plates also include the two plates the publishers had re-engraved by Longueil—"Le Cocu battu" and "Les Cordeliers"—which Cohen-de Ricci deems far superior to those signed by Leveau and Baquoy. There are also variant states of nine other plates listed above, which are interesting to compare to the authorized versions. Our volume exhibits the work of one of the greatest binders of Belle Époque Paris, paying tribute here to a master binder of the ancien régime, Antoine-Michel Padeloup (1685-1758), the most outstanding



artisan of his famous family of binders and Relieur du Roy to Louis XV. Much sought after by bibliophiles of the day, Padeloup's bindings always displayed a distinctive elegance, particularly in his mosaic work and rocaille tooling. Our binding combines rococo elements characteristic of Padeloup with floral decoration characteristic of "La Flore Ornamentale" style unveiled in 1878 by Henri Marius Michel (1846-1925). Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri began his career in the workshop established by his father Jean in Paris in 1849, where they produced distinguished bindings in the prevailing historical styles for two decades, an education reflected in the son's work here. After the father's death in 1890, the firm came to even greater prominence when Henri began producing bindings in a completely new and original style that did nothing less than change the course of modern bookbinding in France. According to Duncan & De Bartha, Henri believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." The "vocabulary of ornamentation" he developed was based on nature, the revolutionary "La Flore Ornamentale" style that would help define fin-de-siècle French binding. The outstanding condition here shows both the binding and the contents to their greatest advantage. (ST19328)

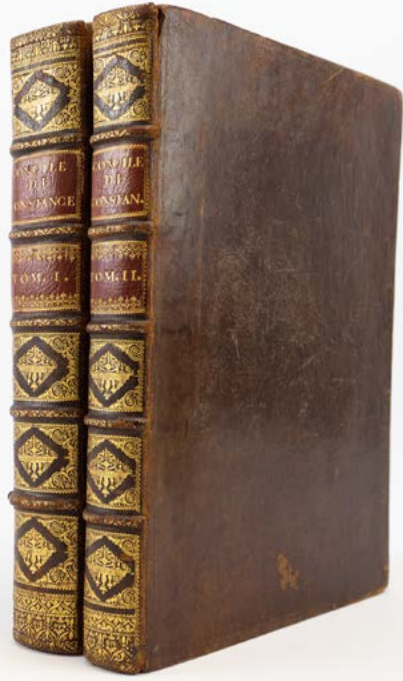
An Extraordinarily Fine Contemporary Copy Of Harvey's Work on the Circulation of the Blood



55 HARVEY, WILLIAM. DE MOTU CORDIS ET SANGUINIS IN ANIMALIBUS, ANATOMICA EXERCITATIO. CUM REFUTATIONIBUS AEMYLI PARISANI. (Leyden: Johann Maire, 1639) 198 x 145 mm. (7 1/2 x 5 3/4"). 2 p.l., 84, [2] leaves, 267 pp. (bound out of order but complete). Third Edition. VERY FINE CONTEMPORARY CALF, covers with double gilt fillet border, raised bands, spine compartments with floral lozenge at center (neat older repairs to joints). With two engraved plates showing veins in the arm. Two-inch repair to title page (not affecting text), perhaps to remove prior owner inscription. Keynes 3; Heirs of Hippocrates 417; Grolier Medicine 27 (1st ed.); NLM/Krivatsky 5329; Norman 1006 (1st ed.); Parkinson and Lumb 1147; PMM 127 (1st ed.); Waller 4089; Wellcome I, 3070. ♦ A little spotting to boards, extremities a bit rubbed, two gatherings somewhat browned, occasional minor foxing, but AN OUTSTANDING CONTEMPORARY COPY, clean and fresh inside and out, THE PLATES ESPECIALLY BRIGHT, AND WITH RICH IMPRESSIONS. **\$45,000**

This is a remarkably attractive copy of the third (but second complete) edition of one of the most important medical books ever published. Containing Harvey's discovery and experimental proof of the circulation of the blood, this work quickly became, in the words of Garrison-Morton, "the cornerstone of modern physiology and medicine." Heirs of Hippocrates explains that "what Vesalius was to anatomy, Harvey was to physiology; the whole scientific outlook on the human body was transformed, and behind almost every important medical advance in modern times lies the work of Harvey." The work was first published in Frankfurt in 1628, with a second edition including the "Exercitationes" of Parisanus appearing in Venice in 1635; the first is practically unobtainable, while the second lacked the plates, parts of the introduction, and chapters I and XVI. For our third edition, the publisher Maire restored these parts, included the illustrations, and also added the criticism and denials from the 1630 printing of the "Animadversiones" of Harvey's leading opponent, James Primerose (usually found at the end of the book, though here mistakenly bound at the beginning). Harvey had studied with Fabricius of Aquapendente, who published a monograph on the valves of the veins upon which Harvey improved and expanded. According to PMM, "It was left for Harvey to combine these discoveries, to conceive the idea of a circulation of the entire blood system, and demonstrate it conclusively by an exhaustive series of dissections and physiological experiments. For twenty years Harvey pursued his objective in both human and comparative anatomy. He proved experimentally that the blood's motion is continuous and always in one direction, and that its actual amount and velocity makes it a physical impossibility for it to do otherwise than return to the heart by the venous route, the heart being itself a muscle and acting as a pump. . . . He even suspected the existence of the capillaries connecting the smallest arteries with the smallest veins, but without the microscope he could not see them The arguments and demonstrations marshaled by Harvey were too cogent to admit of long resistance, and his work was accepted by medical men in his lifetime. Descartes used the discovery as a basis for his mechanistic physiology; English experimental scientists regarded the discovery as of equal importance with Copernican astronomy or Galilean physics; [and] Lower supplemented Harvey's work by discovering the role of the lungs in supplying the arterial blood with air." Not at all a common book to begin with, this famous edition is exceptionally difficult to obtain in a contemporary copy as well preserved as the present one. (ST14895)





56 (HISTORICAL PORTRAITS, COUNCIL OF CONSTANCE). LENFANT, JACQUES. HISTOIRE DU CONCILE DE CONSTANCE, TIRÉE PRINCIPALEMENT D'AUTEURS QUI ONT ASSISTE AU CONCILE. (Amsterdam: Pierre Humbert, 1714) 290 x 220 mm. (11 1/2 x 8 3/4"). **Two volumes.** FIRST EDITION. Excellent contemporary calf, raised bands, spine lavishly gilt in compartments with unusual architectural centerpiece, intricate scrolling cornerpieces with lancet accents, two red morocco labels, marbled endpapers. Title pages with engraved vignette of the council, dedication page with engraved royal arms of Frederick William of Prussia, decorative engraved initials, and 19 ENGRAVED PORTRAITS BY BERNARD PICART. A Large Paper Copy. Front pastedowns with private library shelf label of Bessinge. Title pages of both volumes with signature of Charles Richard Tronchin. Brunet III, 976. ♦ Volume II with half-inch split at head of front joint and small patch of lost patina (from insect activity) on front board, joints and extremities of both volumes a little rubbed, boards with light chafing or faint scratches, isolated mild browning or other trivial imperfections but still AN EXTREMELY APPEALING SET—entirely clean and fresh internally with especially ample margins, with sharp impressions of unusually bright plates, and with bindings showing no significant signs of use and looking very attractive on the shelf. **\$1,250**

This is a handsomely illustrated history of the Council of Constance, the 15th century ecumenical council that resolved the Western Schism, elected a new pope for the unified Roman Catholic Church, and condemned reformer Jan Hus as a heretic. It is enlivened with beautiful portraits of the participants by an artist Ray considers "the outstanding professional illustrator of the first third of the eighteenth century." Our author, French Protestant divine Jacques Lenfant (1661-1728), drew heavily on writings by those present at the council for this account, which is considered a fair recording of the proceedings. Lenfant likely felt some sympathy for Hus, tried and burned at the stake for heresy, and for his countryman Jerome of Prague, who came to support Hus and ended up meeting the same fate. Picart has referenced their martyrdom in his portraits, depicting Hus' execution in a vignette beneath his portrait, and balancing

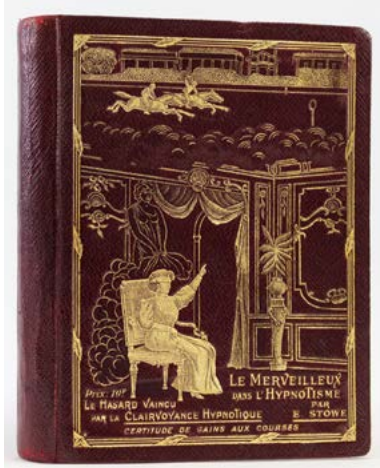


the tondo portrait of Jerome on a pile of burning logs. Similarly, the radical English theologian John Wycliffe, posthumously convicted of heresy at the council, is pictured over a stack of burning books, his writing having been condemned to this fate. But in addition to the harsh reality of burning execution, Picart employs gentler details: Parisian Jean Gerson, the formidable Chancellor of Paris, is in sober robes, but the adorable fluffy puppy beneath his portrait softens his image considerably. The cardinal of Foix, who had negotiated the end of the schism involving rival popes in Rome and Avignon, is flanked by a cherub holding an olive branch, looking askance at a slain dragon which has been relieved of his many heads. The new pope, Martin V, is shown with the insignia of the papacy and a dove clasping an olive branch in its beak. The portrait of Italian humanist Poggio Bracciolini is shown hanging in an open window that looks out on his city of Florence, with a stack of books by Quintilian and other classical authors Poggio had rescued from obscurity on the windowsill. Throughout, Picart's facial images are strikingly individuated—these are convincing portraits that project history



from the book's pages. Picart (1673-1733) was born in Paris, where he learned engraving from his father, Etienne, and from Sébastien Le Clerc, and "early acquired a reputation both as an artist and engraver." He moved to the busy publishing city of Amsterdam sometime before 1712, and established himself as both printseller and illustrator/engraver. There, he designed and engraved an impressive body of illustrations for Dutch printers at a time when, in Ray's words, "designs for the finest illustrated books were typically drawn by leading painters." Our previous owner Charles Richard Tronchin (1763-1835), was a Swiss politician of great wealth who donate very substantial sums to relieve the sick and destitute. (ST19517b)

Trance over Chance: an Extremely Rare Book on How To Win Horse Racing Bets through Hypnosis



57 (HYPNOTISM). STOWE, E. LE MERVEILLEUX DANS L'HYPNOTISME: LE HASARD VAINCU PAR LA CLAIRVOYANCE HYPNOTIQUE; CERTITUDE DE GAINS AUX COURSES DE CHEVAUX. ([Paris: Imp. Chaix, 1910]) 165 x 125 mm. (6 1/2 x 4 7/8"). 2 p.l., 158 pp. No. 107 of an unspecified number, signed by the author. Publisher's maroon roan, upper cover with elaborate gilt stamp showing an illustration of a blindfolded woman in the midst of a prognostication, her hand pointing toward the ceiling where the image of a horse race appears, smooth spine, decorative floral endleaves, all edges gilt. In what is probably the (matching) original slip-off case (a little worn). With 25 photographic plates. ♦Light rubbing to extremities, a couple negligible bumps to edges, rear free endpaper with long crease, rear hinge with short tear, but these issues all minor, and generally in fine condition throughout. **\$4,000**

This extraordinarily rare work offers instruction in the use of hypnotism to predict the outcome of horse races—quite a useful tool for those placing bets. According to the extended title of "Marvels in Hypnotism," "chance [can be] overcome by hypnotic clairvoyance," resulting in the "certainty of winnings in horse racing." The author offers step-by-step instructions, illustrated with accompanying photos, for leading the subject to a clairvoyant state. He then proffers a series of his own case histories, in which subjects under hypnosis successfully predicted the outcome of races. It is a most attractive little book, but one would surmise that the unknown Stowe probably made more money from its publication than any of its purchasers ever realized from employing his methods. OCLC finds just one copy of this work, at the Harvard Medical School library, and we found no other copies offered on the market or in auction records. (ST19490)

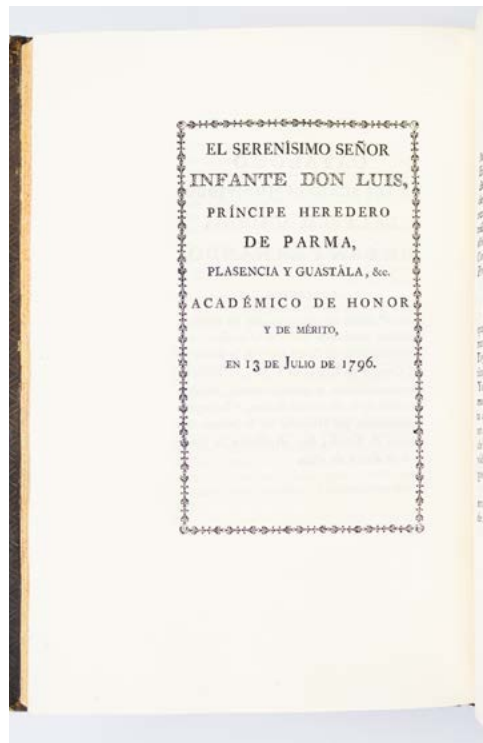
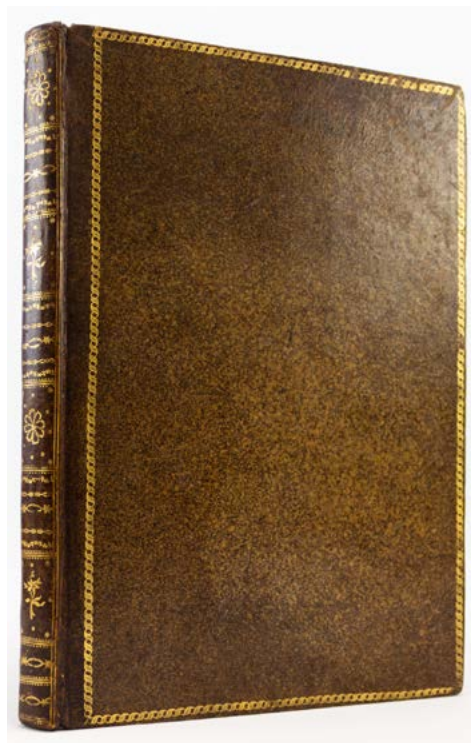


A Gorgeous Copy, with Immense Margins, Featuring The Fine Press Work of Spain's Greatest Printer

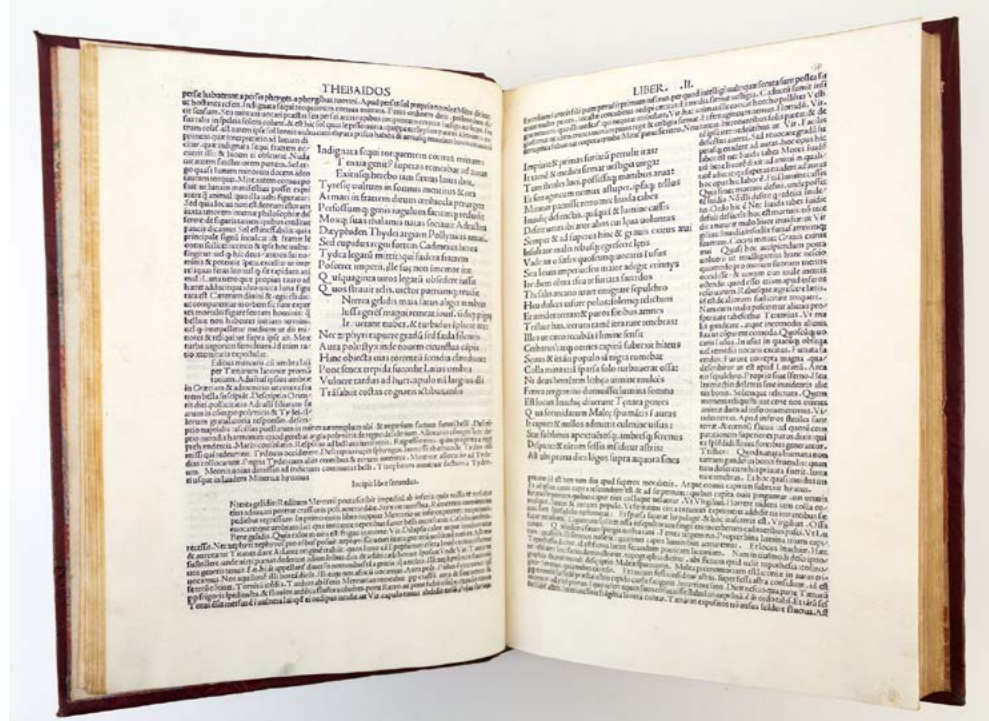
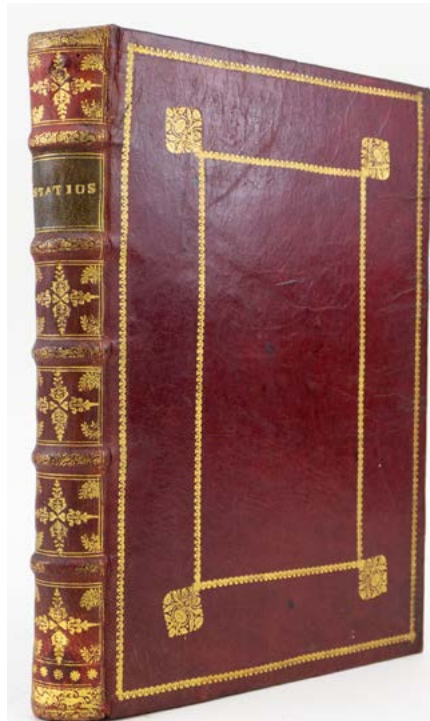
58 (IBARRA IMPRINT). REAL ACADEMIA DE BELLAS ARTES DE SAN FERNANDO. DISTRIBUCIÓN DE LOS PREMIOS CONCEDIDOS POR EL REY NUESTRO SEÑOR Á LOS DISCÍPULOS DE LAS TRES NOBLES ARTES, HECHA POR LA REAL ACADEMIA DE SAN FERNANDO EN LA JUNTA PÚBLICA DE 13 DE JULIO DE 1799. (Madrid: Viuda de [Widow of] Joaquín Ibarra, 1799) 310 x 210 mm. (12 1/4 x 8 1/4"). 2p.l., 144 pp. Extremely nice sprinkled calf, covers with gilt chain roll border, smooth spine divided by plain rules and decorative rolls into compartments with floral ornament at center, marbled endpapers, edges sprinkled red. A Large Paper Copy. Front pastedown with evidence of bookplate removal, the ex-libris of Brian Stilwell pasted over it. ♦Rear joint with thin crack, corners somewhat rubbed, a couple small abrasions, but the binding solid and still lustrous. Internally, A BEAUTIFUL COPY—EXCEPTIONALLY CLEAN, FRESH, AND BRIGHT, and with vast margins. **\$1,250**

This is an almost astonishingly well-preserved example of the press work that made Joaquin Ibarra the most renowned Spanish printer of all time, and (along with Baskerville, Bodoni, and Didot) one of the great European printers of the 18th century. His large paper copies, like the present item, were especially beautiful, printed on linen paper with margins that occupy a good deal more space than the text. Ibarra (1725-85) trained at the Pontifical and Royal Printing Press managed by

his brother Manuel before moving to Madrid to establish his own workshop. He created a secret formula for ink that was famed for its quality and brilliance, producing an especially dark, crisp text on the paper. The effect was enhanced by the technique he developed for "satinizing" the paper to remove any traces of the printing plate. After Ibarra's death, the firm was carried on by his widow and heirs until 1836, maintaining the high standards he had set. The text here reports on the transactions of the Royal Academy of Fine Art between July 1796 and July 1799, and the prizes distributed by the king to academicians in the fields of painting, sculpture, and architecture. Previous owner Brian Stilwell is an active collector of a range of material focusing on printing as an art, from incunabula to private press books. A member of the Philobiblon Club, he donated 500 limited editions of fine press books to Rutgers University. (ST19468)



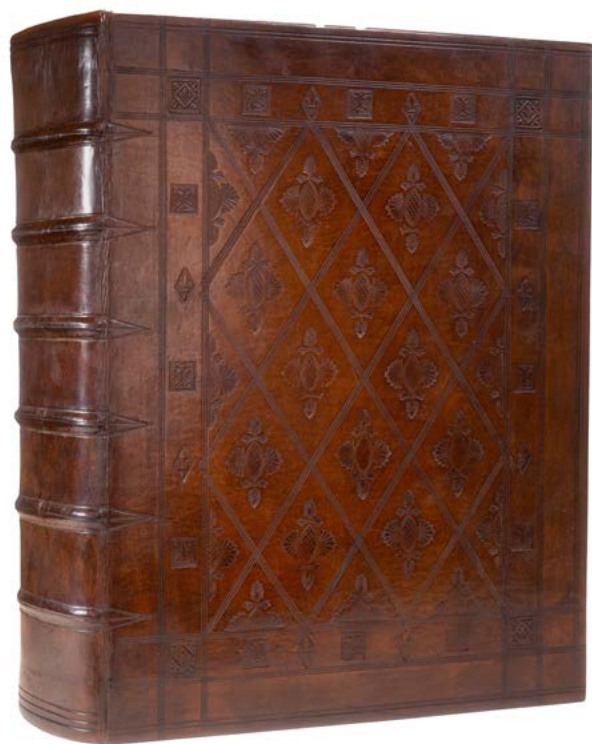
59 (INCUNABULA). STATIUS, PUBLIUS PAPINUS. OPERA. [and] OVID. SAPPHO PHAONI. (Venice: Jacobus de Paganinis, 24 December 1490) 310 x 215 mm. (12 1/4 x 8 1/2"). **Textually Complete.** [208] (of 210) leaves (lacking first and last blanks; outer bifolium of gathering H bound reversed). Double column, 44 lines of main text, 61 lines of commentary, in two sizes of roman type. With commentaries by Lactantius, Mataratius, and Calderinus. Second Edition. Pleasing 17th century crimson morocco, gilt, covers panelled with decorative rolls and oblique floral spray cornerpieces, raised bands, spine compartments with central four-pointed star formed by lancet tools, leaf frond cornerpieces, green morocco label, marbled endpapers, all edges gilt. Front pastedown with armorial



bookplate of the Earl of Macclesfield's North Library; fore margin of first two leaves with embossed Macclesfield stamp. Goff S-692; BMC V, 456; ISTC is00692000. ♦A little cracking to leather, a sprinkle of small dark spots to boards, a couple faint stains to spine panels, extremities lightly rubbed, text lightly washed and pressed, isolated minor marginal smudges, but A FINE COPY, clean, fresh, and bright in a solid, well-preserved binding. \$10,000

This is the attractive Macclesfield copy of the second edition of the complete works of the first century B.C. Greco-Roman poet Statius, best known for his epics composed during the reign of Domitian. It was reprinted "with considerable elegance" (in Moss' opinion) from Octavianus Scotus' first collected edition. Although the epics "Thebaid" and the unfinished "Achilleid" were standard texts in the Medieval school curriculum, Statius' occasional poems, the "Sylvae," faded from popularity in the seventh century until their rediscovery by Poggio Braccolini in the early 15th. Statius' own continuing fame is perhaps best reflected in Dante's placement of the ancient author in Purgatory, working towards salvation. The works here are each accompanied by humanist commentaries, as well as the disputed text of Ovid's letter of Sappho to Phaon, often found accompanying the "Sylvae" in early editions. A few bibliographers have reported a 1475 edition of the complete works, but Dibdin declares it "entirely fictitious." The Jacobus de Paganinis imprint is very rare: Goff lists just four books, issued 1490-92; the present work is the earliest. The internal condition of this attractively bound volume is remarkably fine, as is typical of most of the books from the distinguished library of the Earl of Macclesfield. (ST17606)

The Greatest 15th Century Printed Book in Dutch, From Ghent's First Printer and George Kloss' Library



60 (INCUNABULA). BOETHIUS. DAT WEERDICH BOUC BOECIUS DE CONSOLATIONE PHILOSOPHIE. (Ghent: Arend de Keyser, 3 May 1485) 330 x 240 mm. (13 x 9 1/2"). [354] leaves (of 366; **lacking eight index leaves** and four blanks). Double column, 55 lines plus headline, gothic type. First Edition in Dutch. New smooth calf in the style of the period, various sympathetic decorative blind stamps, raised bands. In a fine new calf-backed box. With 11-line red hand-painted initial at opening of text, other infrequent rubrication (a few three- or four-line red initials, some underlining in red, some capitals struck with red). Text in Dutch and Latin, with Dutch commentary. Front pastedown with 19th century book label of George Kloss, M.D., of Frankfurt (see below), and ex-libris of Belgian nobleman Joseph Nève de Mévergnies (1857-1940). Goff B-812; BMC IX 206; ISTC ib00812000; "Catalogue of the Library of Dr. Kloss of Franckfort A. M.," (S. Sotheby & Son, 1835), Lot 914 (this copy: "Ed[itio] unica, a fine copy of this very rare edition"). See Goris and Wissink, "The Medieval Dutch Tradition of Boethius' Consolatio Philosophiae" in Maarten, et al., Ed., "Boethius in the Middle Ages; Latin and Vernacular Traditions of the Consolatio Philosophiae" (New York: Brill, 1997), pp. 121-65; Taylor, "The Dutch 'Consolatio' Tradition" in

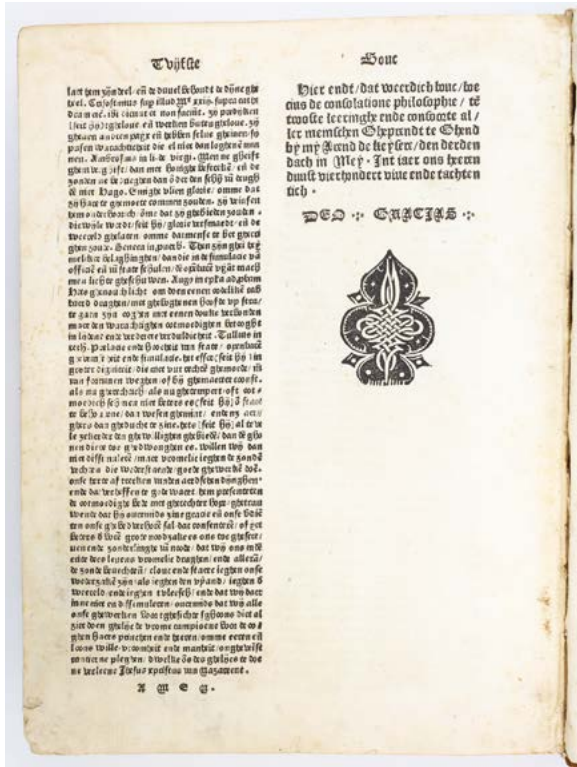
"Carmina Philosophiae," Vol. 18 (2009), pp. 37-63; Weber, "Translation Choices and Cultural Topographies: The Uses of Boethius's 'Consolation of Philosophy' in the Dutch Renaissance," in "Carmina Philosophiae," Vol. 21 (2012), pp. 95-111. ♦One leaf with a one-inch paper flaw (affecting about half a dozen words), intermittent minor stains in (but not obscuring) the text, scarcely noticeable traces of moisture at lower outer corner of the majority of quires, other minor imperfections, but generally clean and AN ESPECIALLY FRESH COPY internally, with deep impressions of the type, and in an unworn retrospective binding. \$25,000

Once in the library of a renowned collector, this is a very desirable copy of the rare first Dutch translation of Boethius' "Consolation of Philosophy," printed by the proto-typographer of Ghent and considered by scholars to be the greatest Dutch vernacular incunable. According to Goris and Wissink, the text, which is based on a manuscript written ca. 1455-65, contains "probably the most extensive commentary on the 'Consolatio' ever made." While the translator



of this edition is unknown, the commentary is largely that of Renier of Saint-Trond (fl. 1381), principal of a Latin school in Mechelen, with additions from the traditional Latin commentaries attributed to Thomas Aquinas. Perhaps in imitation of the original manuscript, the first page of each of the five books in the "Consolation" is printed so as to allow a miniature to be painted above the text, as was done on a few luxury copies, such as that held by the library at the University of Ghent. Born at the time of the final collapse of the Roman Empire in the West, Boethius (ca. 480-524) became the chief secretary to Theodoric the Ostrogoth. Such a position was not a good fit for someone with Boethius' unnatural integrity and idealism, a circumstance that led to his being maligned, imprisoned, and ultimately executed. While in prison, he wrote this "Consolation," in which Lady Philosophy appears to him and urges him to embrace a sublime indifference toward suffering and death. Called by Gibbon "a golden volume . . . which claims incomparable merit from the barbarism of the times and the situation of the author," it has had a lasting popularity and influence through the Middle Ages and Renaissance. As Weber observes, "The Consolation of Philosophy" may be one of the best examples of a text perfectly placed and perfectly composed for longevity within a multitude of receptive possibilities. In cultural and historical terms, the text balances on a critical nexus point, a meeting place of classical and medieval, pagan and Christian

worldviews." Printer Arend De Keyser (ca. 1450 - 1490) likely trained in France before setting up a press in Audenarde in 1480. He moved to Ghent ca. 1482-83, where he remained in business until his death. According to ISTC, he produced 32 titles, 21 of these printed in Ghent, and eight printed in the Dutch vernacular. Our copy was once part of the extensive library of Frankfurt physician Georg Franz Burkhard Kloss (1787-1854), who acquired entire monastery libraries to obtain the incunabula and manuscripts that were his chief interests. He sold much of his library at Sotheby's in 1853, a 20-day sale that comprised 4,623 books. His provenance is always a mark of distinction for any volume, because, although he collected widely within his specialty, he did so with considerable discrimination. The present book is much sought after for its content, place in printing history, and rarity. The Broxbourne copy (in a contemporary binding, but without any miniatures) is the only other one recorded at auction by RBH; described as the last known complete copy in private hands, it fetched €92,250 (against an estimate of €75-100,000) in 2005. Our copy, offered in 2008 at Romantic Agony Auctions, did not sell, but it was estimated at €25-35,000. (ST19648)



Four Works by a Father of the Church Printed in 1496, Offered in an Excellent Unrestored Period Pigskin Binding

61 (INCUNABULA). GREGORY I, POPE. EXPOSITIO BEATI GREGORI PAPE SUPER EZECHIELEM IN OMELIAS. [and] COMMENTUM SUPER CANTICA CANTICORUM. [and] DIALOGORUM LIBRI QUATTUOR [and] PASTORALE, SIVE REGULA PASTORALIS. (Basel: [Michael Furter], 1496) 225 x 151 mm. (8 3/4 x 6"). **Complete.** [102] leaves; [22] leaves; [58] leaves; [42] leaves (last two blank). Double column, 47 lines in gothic type. Third Edition of the first work; Second Edition of the second work; 11th Edition of the third work; Eighth Edition of the last work. Contemporary German blind-stamped pigskin, covers with frames and central panel decorated with lily stamp (Kyriss I, Plate 7, Fig. 2), corner with square stamp containing a rose (Kyriss I, Plate 7, Fig. 5), upper cover with early vellum label lettered ink and remnants of paper label with red ink initial K or R?, head of lower cover with two holes and dark shadow from iron eyelet used to chain the book in a library, raised bands, remnants of two



old paper labels to spine panels, two brass clasps, remnants of vellum manuscript antiphonary leaves visible at hinges, pastedowns of roughly contemporary paper manuscript leaves with writing in a documentary hand. Attractively rubricated in red, capitals struck with red, a couple of six- to eight-line initials in red and blue at the beginning of each work, numerous four-line initials in red or blue. A2r with "Convent(us) Banbergensis ord. praed." written in ink at head of page (see below). Goff G 425; BMC III, 784; ISTC ig00425000; Goff G 395; BMC III, 783; ISTC ig00395000; Goff G 407; BMC III, 784; ISTC ig00407000; Goff G 441; BMC III, 783; ISTC ig00441000. ♦Pigskin a bit soiled and rubbed, quarter-inch chip across foot of spine showing stitching underneath, pastedowns with three or four short worm trails, first five leaves with (diminishing) wormhole in tail margin, one leaf with two-inch closed tear into text (no loss), isolated thumbing and other trivial imperfections, but A VERY PLEASING COPY—clean, fresh, and bright internally, in a completely solid unrestored period binding with considerable antique appeal. \$13,000

This is a collection of short tracts by Pope Gregory I in a very appealing contemporary binding from the library of a culturally influential Benedictine monastery in Bamberg—as indicated by the inscription at the opening of the text and by the stamps in the pigskin, which Kyriss attributes to the monastery's bindery. The pope, better known as St. Gregory the Great (ca. 540-604), is one of the Latin Fathers and a Doctor of the Church, so widely admired as a theologian that even Protestant reformer John Calvin held him in high esteem. Among other accomplishments, he sent missionaries headed by Augustine of Canterbury to bring the pagan Anglo-Saxons into the Catholic faith, reworked the Divine Liturgy, instituted the plain chant that bears his name, and wrote prolifically in helping to



establish the foundation of the Medieval papacy and of Medieval spirituality. Two of his best-known works are included here: the "Dialogues," which recount the miracles and other acts of early Italian Christians (including St. Benedict), and the "Pastorales," discussing the role of bishops in the church. The other two works here are sermons on the book of Ezekiel, and commentary on the Song of Songs. BMC notes that Furter printed these editions within a relatively short period—"Song of Songs" is dated 13 March 1496 and "Pastorales" 15 February 1496—apparently intending to sell them both separately and as a set. Michael Furter (d. ca. 1516-17) operated a press in Basel from 1489 into the second decade of the 16th century. Kyriss identifies the stamps used on our binding as those of the Benedictine abbey of St. Michael (Kloster Michaelsberg) in Bamberg in Bavaria. According to EBDB, its bindery was active from 1474-1515. The name of one of the bookbinders, Brother Fridericus Neupauer, is known from written records. The abbey was founded by the bishop of Bamberg in 1015, and richly endowed. Its scriptorium was especially renowned in the Middle Ages; it is possible the especially attractive—and thorough—rubrication of this tome was done by the monks there. (ST19369)



Our Study of the Kelmscott Chaucer Typeface, Each Copy with a Chaucer Leaf And Four Leaves from Incunabular Printers who Influenced the Type Design

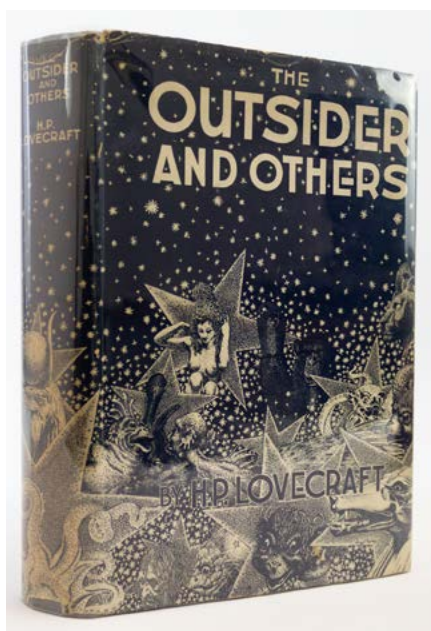
62 (LEAF BOOK - KELMSCOTT PRESS AND PRINTING HISTORY). PIRAGES, PHILLIP J. LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE. (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. ONE OF 84 COPIES in floral-patterned cloth from a total edition of 165 COPIES. Bound in floral-



patterned cloth after a Morris design by Amy Borezo, who also constructed the case holding the volume and leaves. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER with multiple six-line initials AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s—PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. \$2,400

This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press “Works” of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The book has been printed and bound by hand by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn’t know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work’s typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. (ST15039bB)

The First Book Published by Arkham House

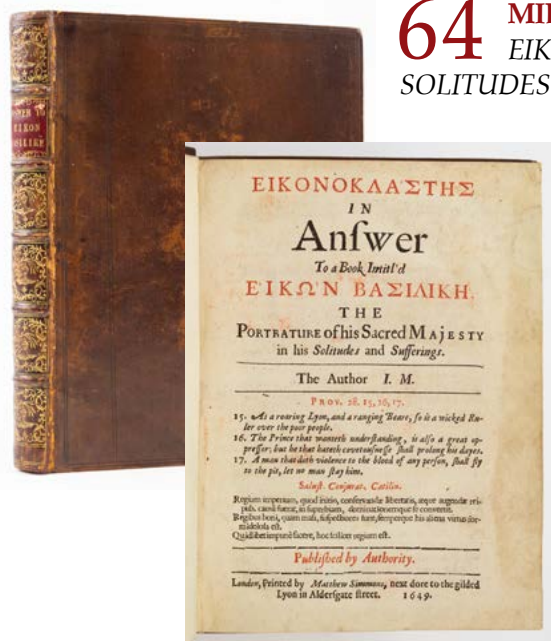


63 LOVECRAFT, H. P. THE OUTSIDER AND OTHERS. (Sauk City, Wisconsin: Arkham House, 1939) 238 x 160 mm. (9 5/8 x 6 1/4"). xiv, 153, [3] pp. Compiled and edited by August Derleth and Donald Wandrei. One of 1,200 Copies. First Collected Edition. Publisher's black buckram, smooth spine with gilt vertical titling, midnight blue (unclipped) dust jacket featuring a fantastical design by Virgil Finlay (signed near foot of front cover). ♦ A little fraying to head edge of jacket, quarter-inch chips to it at head and tail of spine, spine and rear cover of jacket lightly toned, one corner at head of book spine lightly bumped, a couple pages with faint thumbing, very light brown stain to upper fore-edge corner of a score of leaves, but an excellent copy—clean and fresh inside and out with few signs of use—in a very good jacket. **\$6,500**

This first collected edition of tales by American horror legend H. P. Lovecraft (1890-1937) is deemed "a landmark in weird fiction" by ANB. The compilation of stories originally published in "Weird Tales" pulp magazine was the first book issued by Arkham House press, founded by Lovecraft's friends and fellow writers August Derleth and Donald Wandrei when they were unable to find a publisher for a hardback edition of Lovecraft's tales. Named for the fictional town in which many Lovecraft

stories are set, Arkham was established in Derleth's small hometown in 1939, and continued to publish science fiction, fantasy, and horror writing until 2010. According to ANB, "Lovecraft's place in literary history currently resides in his pivotal role in the development of modern weird fiction. His tales are an outgrowth of his philosophical thought. An atheistic materialist, Lovecraft came to feel that human beings occupied an insignificant place in the boundless realms of space and time; in his fiction this conception was expressed by his frequently used term cosmicism. . . . Some of his most powerful tales employ a pseudomythology (labeled the Cthulhu Mythos by Derleth) to convey his cosmicism." The well-preserved dust jacket here was illustrated—and signed—by another legend in the field of American pulp fantasy, science fiction and horror, Victor Finlay (1914-1971), who won the inaugural Hugo Award (given for works of science fiction) for Best Artist. He was inducted into the Science Fiction Hall of Fame in 2012. (ST19564)

Milton's Uncommonly Seen Dissection of the "Martyred" Charles II, An Excellent Copy from the Library of Walter Thomas Wallace



64 MILTON, JOHN. EIKONOKLASTES IN ANSWER TO A BOOK INTITLED EIKON BASILIKE, THE PORTRATURE OF HIS SACRED MAJESTY IN HIS SOLITUDES AND SUFFERINGS. (London: Printed by Matthew Simmons, 1649) 185 x 165 mm. (7 1/4 x 5 1/4"). 6 p.l. (without blank A1), 242 pp. FIRST EDITION. Pleasant enough 19th century calf, covers panelled in blind, raised bands, spine elaborately gilt in compartments with urn-and-willow tool at center surrounded by calligraphic flourishes, red morocco label. Front pastedown with engraved armorial bookplate of Walter Thomas Wallace and ex-libris of Kenneth Rapoport; front free endpaper with bookplate of Mary Elizabeth Hudson; front flyleaf with ink inscription of John Harding dated Jan. 20, 1840, and with pencilled bibliographic notes and tipped-on clipping concerning a Shakespeare quotation on p. 11 of the text. Shawcross 78; Madan, "Eikon Basilike" 159; Pforzheimer 709; Grolier, "Wither to Prior" 577; Wing M-2112; ESTC R202156. ♦ Joints with significant flaking (but no cracking except just at the very top and bottom of front joint), boards and corners a little rubbed, but the binding solid and pleasing, with its gilt spine quite appealing; title leaf with small marginal repair and final leaf with small open tear (both of these well away from the

text), faint shadow from turn-in glue on first and last leaves, otherwise QUITE FINE INTERNALLY, the text fresh and clean, with good margins, and with deep impressions of the type. **\$15,000**

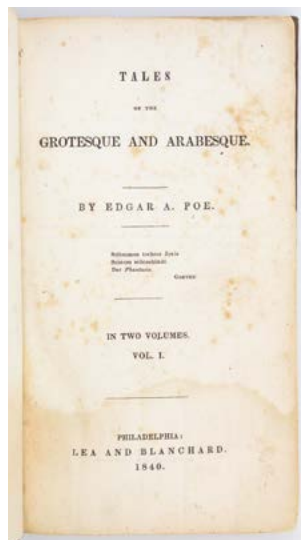
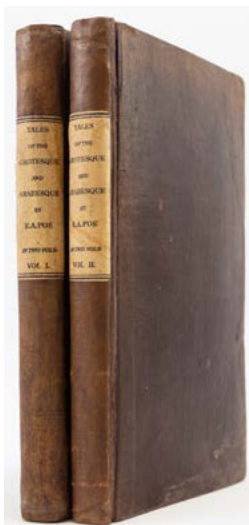
This is a very appealing copy of an uncommonly seen work written at the request of Oliver Cromwell's government to counteract the effect of the celebrated "Eikon Basilike," a book that had appeared just 10 days after the beheading of King Charles I and that had the effect of turning the late king into a martyr. "Eikon Basilike" (Greek for "Portrait of the King") was purportedly Charles' own record of the prayers and meditations with which he faced his mortality, but was in fact written by his chaplain, John Gauden. It was a runaway bestseller in the months following his death. For the present work, the Commonwealth government turned to the recently hired Secretary for Foreign Languages to the Council of State, John Milton (1608-74), asking him to formulate a response to justify the execution of Charles. Milton turned the full force of his literary criticism on the work, dissected the text paragraph by paragraph—the "Eikonklastes" ("image breaker") demolishing the "Eikon" brick by brick. For example, Milton notes that one of the king's "devout" prayers was a paraphrase of a passage from Shakespeare's "Richard III," and another was "a Prayer stol'n word for word from the mouth of a Heathen Woman," the pagan Pamela in Philip Sidney's "Arcadia." Surely, Milton argues, no truly dedicated Christian would employ



"prayers" written for such light entertainments, and one who did so is unworthy of veneration. Denouncing Charles I as a tyrant, our author maintains that England should not be subject to the rule of such an "inconstant, irrational, and image-doting" man. Milton's reply had little impact on the popularity of "Eikon," but it did have the unlooked-for consequence of getting its author into trouble once the monarchy was restored with the ascent of Charles II in 1660. A proclamation in that year ordered the burning of this book by the common hangman; Milton was lucky to be spared a bloody punishment at the hands of that same public servant. The book's destruction seems to have significantly reduced the number of copies that survived, and they are not now readily available on the market. Pforzheimer notes that "copies of this first edition are uncommon and are lacking in several notable Milton collections." Our volume comes from the collection of the scholarly and discriminating American collector Walter Thomas Wallace (1866-1922), whose library was particularly rich in English printing and rarities of English literature. As noted in the catalogue for his sale at the American Art Association in March 1920 (where this item was lot 946), he was "satisfied only with the best literature and [was] exacting in the highest degree about condition and collector's points." (ST19304)

Poe's Milestone First Collection of Short Stories

65 POE, EDGAR ALLAN. TALES OF THE GROTESQUE AND ARABESQUE. (Philadelphia: Lea and Blanchard, 1840) 200 x 117 mm. (8 x 4 1/2"). **Two volumes.** FIRST EDITION, from a printing of perhaps only 750 copies. With page 213 in the second volume numbered correctly, and page 219 with the "i" in "-ing" and the hyphen in "attributes" both misaligned. Publisher's brown muslin, very expertly re-cased, preserving most of original

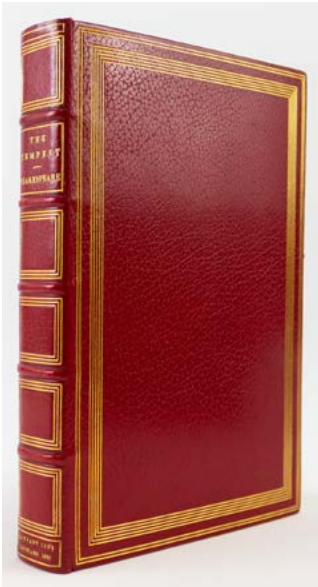


backstrip and cloth covering, replica printed paper labels, new (well-chosen) endpapers. BAL 16133; Heartman & Canny, pp. 49-54; Day, "History of American Literature" I, p. 148. ♦ Spines and heads of boards faintly sunned, extremities a little rubbed, with minor fraying in spots, but the expertly restored bindings very tight and generally pleasing. First volume with lower third of each leaf lightly dampstained (a bit darker at very front and back, otherwise faint), intermittent foxing and occasional minor stains elsewhere in both volumes. Not without significant internal condition issues, but still appealing when judged against competing copies of a book notoriously difficult to find in agreeable shape. **\$19,500**

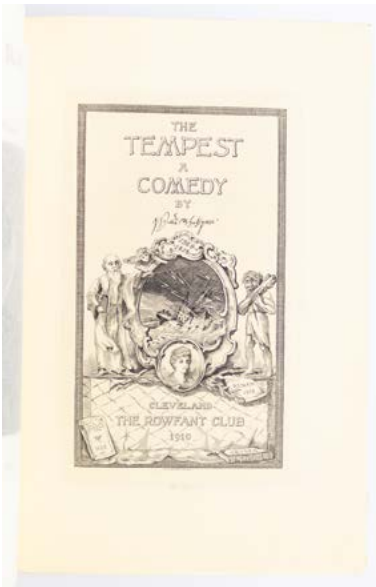
This is the first edition of Poe's first short story collection, featuring one of his most enduring and influential stories, "The Fall of the House of Usher." Heartman & Canny note that these volumes, containing 25 previously published tales, "mark the culmination of Poe's effort,

beginning as early as 1834, to get his prose tales into volume form. It is a milestone in his career as a prose writer, but it was a failure commercially"—perhaps for no one so much as the author, who only received 25 copies of the title as payment. As Day observes, the contents here are clearly suggested in the title, which "gives us an indication of the mood of much of Poe's prose fiction." More important, the collection also demonstrates some of Poe's theories about the short story that would help shape that format for American writers. Poe saw the short story as a symbolic form of writing, equal to poetry "in its ability to convey latent meanings through a prose both symmetrical and intense." (Day) Poe's life (1809-49) was short and filled with tragedy, but his literary influence is enduring and thriving. In the words of ANB, "nothing has spoken so convincingly for his importance as has the influence of his works. His detective fiction and his macabre treatment of the uncanny and the disgusting pervade twentieth-century popular culture. Among the foundations of modernism is the analytic attitude he brought to literature, his determined separation of the man who suffers and the artist who creates." (ST19526a)

*By the Finest American Finishers of the Period,
A Binding of Classic Restraint, and in Perfect Condition*

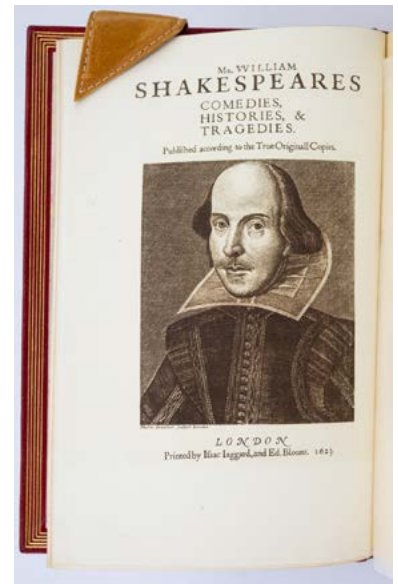


66 (ROWFANT CLUB AND BINDERY). SHAKESPEARE, WILLIAM. THE TEMPEST. TOGETHER WITH THE TEXT REVISED AND REWRITTEN BY JOHN DRYDEN AND WILLIAM D'AVENANT, TO WHICH IS ADDED "CALIBAN," A CONTINUATION OF "THE TEMPEST," TRANSLATED FROM THE FRENCH OF ERNEST RENAN. (Cleveland, Ohio: The Rowfant Club, 1911) 230 x 155 mm. (9 1/8 x 6 1/8"). x1, 236 pp., [1] leaf. "Caliban" translated by Eleanor Grant Vickery. No. 78 OF 100 COPIES. FINE SCARLET CRUSHED MOROCCO BY THE ROWFANT BINDERY (stamp-signed on front turn-in), FINISHED BY LEON MAILLARD AND GASTON PILON (stamp-signed on rear turn-in), covers framed by multiple gilt fillets, raised bands, spine compartments similarly framed, gilt lettering, turn-ins also with multiple gilt fillets, marbled endpapers, front pastedown with the Rowfant Club's woodchuck mascot stamped in black and gold, top edge gilt, other edges untrimmed. In felt-lined red marbled paper slipcase trimmed in red morocco. With frontispiece portrait of Shakespeare and additional illustrated title page (dated 1910), and six portraits, three of Shakespeare and one each of Dryden, Sir William Davenant, and Renan. Front pastedown with bookplate of Ben D. Zevin, Cleveland, "From his Library of Books about Books." Day, "History of English Literature to 1660," pp. 322-23. ♦ Faint offsetting from turn-ins and from portraits, otherwise AN IMMACULATE COPY. **SOLD**

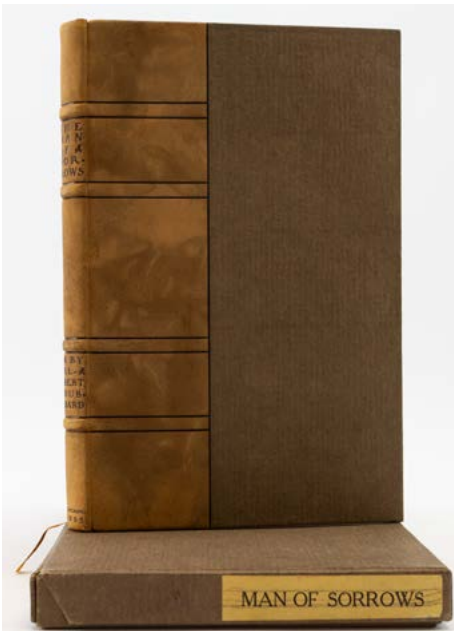


Bound by two of the greatest artisans working in America at the time, this is a lovely edition of the Shakespeare play that, in the words of Day, "displays his fullest master of character and theme, variety and poetry, thought and spirit." The edition also includes variants by Dryden, D'Avenant, and Renan. When the Club Bindery established by members of the Grolier Club closed its doors, binders Henri Hardy and Leon Maillard were lured to Cleveland to helm the bindery of the Rowfant Club, continuing to provide American collectors with bindings as beautifully executed as those in the great ateliers of Paris and London. Hardy, who had apprenticed with the French master Charles Meunier, was a talented binder, but it was the moody and difficult Maillard, considered the finest finisher of his generation, who took the bindery's creations from merely pretty to

spectacular. The Rowfant Bindery operated from 1909 to 1913. After its closure due to financial difficulties, Hardy and his brother-in-law Gaston Pilon set up the Booklover's Shop, where they continued their trade until 1918, when Frank Doubleday hired them to head the French Bindery in New Jersey. Hardy continued to work there until his retirement in 1933, winning ever-wider acclaim and notable awards, including the Ordre des Palmes



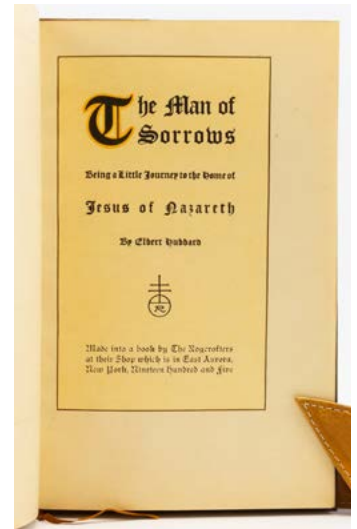
Académiques. The brilliant but troubled Maillard had no such happy ending, unfortunately. Although he, too, was recruited by Doubleday, personal problems overwhelmed him. Reduced to selling carpet sweepers, he committed suicide in 1921. Founded in 1892 for men interested in "the critical study of books in their various capacities to please the mind of man," the Rowfant Club was named for the Sussex home of leading English book collector Frederick Locker-Lampson (1821-95). During its first 25 years, the club published private editions of great works of literature for its members, some of these books designed by the great Bruce Rogers. Our former owner, Rowfant Club member Ben Zevin (1901-84), was head of a major American publishing house, Cleveland's World Publishing Company. In 1949, he delivered a speech at the Rowfant Club on Bruce Rogers' masterpiece, the Oxford Bible. (ST19547a)



67 (ROYCROFT PRESS). HUBBARD, ELBERT. THE MAN OF SORROWS: BEING A LITTLE JOURNEY TO THE HOME OF JESUS OF NAZARETH. (East Aurora, New York: The Roycrofters, 1905) 207 x 132 mm. (8 1/8 x 5 1/4"). 4 p.l., 111, [3] pp. FIRST EDITION. No. 62 of 100 COPIES on Imperial Japanese Vellum. Original suede-backed dun-colored boards by the Roycroft Bindery, raised bands flanked by blind rules extending across leather on cover, two panels lettered in blind, dun-colored endpapers, top edge gilt, other edges untrimmed. In the original matching dun paper clamshell box line with fleece, printed paper label to tail edge (and in fine condition). With title page, gothic initials, and printer's device printed in black and pale orange. ♦ Perhaps a hint of scuffing along top edge of suede, otherwise nearly pristine. **\$1,250**

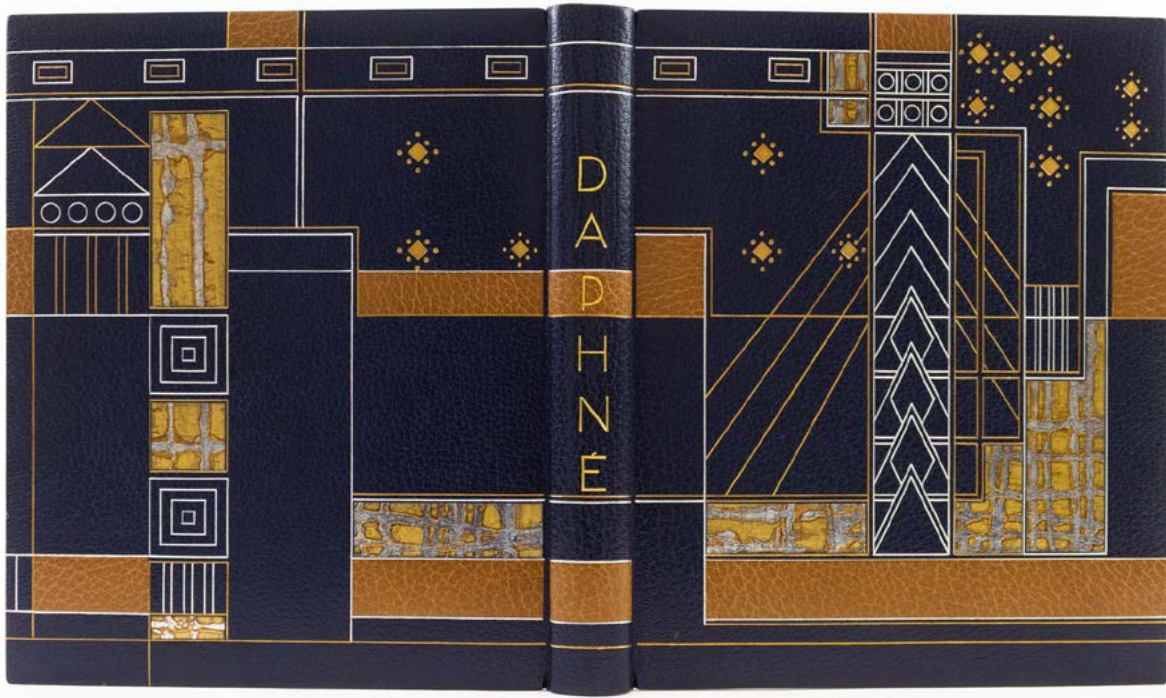
This is a virtually unworn copy of what the colophon says is a "sincere attempt to depict the life, times and teachings, and with truth [to show] the personality of the Man of Sorrows." Its author, Elbert Hubbard, began writing his "Little Journeys to the Homes of the Great" series in 1894, contracting to produce one a month for Putnam and Sons. Later, these short works were

published by Roycroft, both as stand-alone volumes and as introductions to other works. Inspired by William Morris' Kelmscott Press, Elbert Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, in 1897 and set out to launch an American Arts & Crafts movement. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard nevertheless had an important impact on American book arts: as his friend William Marion Reedy observed, "he makes lovers of books out of people who never knew books before." This binding (not to mention its remarkably well-preserved original publisher's box) shows a cleanness of design and discerning decisions regarding colors and texture; it is not overpowering, but rather just as it should be. (ST19442)

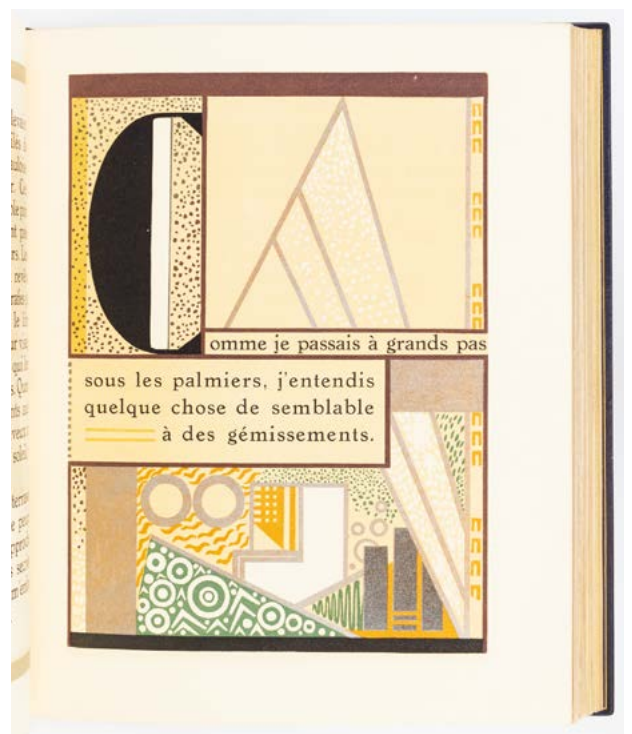


Schmied's Own Copy of "the Art Deco Book par Excellence," In a Splendid Binding Inspired by the Volume's Illustrations

68 SCHMIED, FRANÇOIS-LOUIS, Illustrator and Designer. (BINDINGS - DEVAUCHELLE). VIGNY, ALFRED DE. DAPHNÉ. (Paris: F. L. Schmied, 1924) 305 x 245 mm. (12 x 9 3/4"). [90] leaves. THE ARTIST'S OWN COPY ("Exemplaire d'artiste") SIGNED BY SCHMIED, from a total edition of 140 copies. MAGNIFICENT MIDNIGHT BLUE CRUSHED MOROCCO BY DEVAUCHELLE (stamp-signed on front turn-in), INLAID AND GILT TO AN ART DECO DESIGN INSPIRED BY SCHMIED, covers with gold and silver geometric tooling, with metallic and tan morocco inlays, smooth spine with vertical titling, fawn-colored suede doublures and free endleaves edged with brown



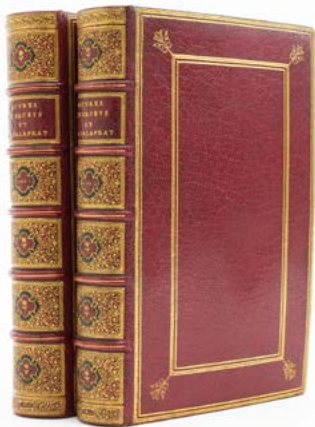
morocco, all edges gilt. Original illustrated paper wrappers bound in. Housed in the original matching morocco-backed chemise and slipcover. WITH 50 COMPOSITIONS ENGRAVED ON WOOD IN COLOR AND ENHANCED WITH SILVER AND GOLD BY FRANÇOIS-LOUIS SCHMIED. Nasti, "Schmied" B5, p. 116; Ray, "The Art Deco Book in France," p. 57-8. ♦A bit of offsetting from the illustrations, otherwise A PRISTINE COPY inside and out. \$16,000



This is François-Louis Schmied's own copy of the book Ray deemed "the Art Deco book par excellence," in a splendid binding clearly inspired by his illustrations for the book. Written in 1837 but not published until 1912, this novel by the most philosophical of the French Romantic poets, Alfred de Vigny (1797-1863), examines the role of the artist in society by looking at the life of Julian the Apostate, a poet, soldier, and emperor of Rome. Here, it is greatly enhanced by the Art Deco illustrations and decorations of Schmied (1873-1941), one of the most important, original, and active figures in the world of artists' books. For many of his productions, Schmied took on the responsibility for creating the illustrations, designing the typeface and page layout, setting the type, and doing the printing. According to Ray, "Full of typographical

audacities, ["Daphné"] is also remarkable for the ingenuity of design and the dark, rich colors of its ornamentation. . . . The brilliance and precision with which Schmied engraved and printed his designs are beyond praise." Schmied was immensely talented in all areas of book production, and as Duncan & De Bartha point out, this "versatility . . . has obscured the fact that he was also a highly gifted modernist designer." Schmied was born and studied in Geneva, moved to Paris at 22 to make a living as a wood engraver, and joined the French Foreign Legion in his mid-forties, losing an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," often entirely the work of his own hands, and in the mid-1920s, he and his eldest son, Théo, managed an atelier that issued a distinguished series of sumptuous works in very small editions, largely for members of elite French book clubs. The work was bound by Roger Devauchelle (1915-93), who was apprenticed to a binder in Amiens at the age of 12. He later moved to Paris, where he went to work for the master craftsman Georges Lahaye, who introduced him to fine binding and helped him perfect his technique. Devauchelle served in the French army in World War II, was captured by the enemy, and escaped to join the Maquis resistance fighters in Landes. He returned to Paris after the war, and became one of the most lauded binders of his time, as well as the author of an authoritative history of French bookbindings. He produced a number of Schmied-inspired bindings (RBH locates 20) on works produced by Schmied and his son. (ST18249)

The Unique Copy Printed on Vellum of an Exquisite Luxury Edition Finely Bound by Lortic



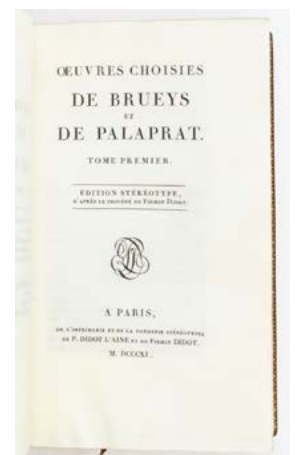
69 (VELLUM PRINTING). (BINDINGS - LORTIC). BRUEYS, DAVID-AUGUSTIN DE, [and] JEAN DE PALAPRAT. OEUVRES CHOISIES DE BRUEYS ET DE PALAPRAT. (Paris: Firmin Didot, 1811) 165 x 115 mm. (6 1/2 x 4").

Two volumes. "Editions stéréotype d'après le procédé de Firmin Didot." A UNIQUE COPY, printed for Monsieur F. Bertin. ELEGANT CRIMSON CRUSHED MOROCCO BY LORTIC (stamp-signed on front turn-in) covers framed by two sets of gilt French fillets, oblique pointillé tulips extending from the corners of the inner frame, raised bands, spine compartments with inlaid arabesque frame of green morocco enclosing either a floral sprig or the volume number, this surrounded by pointillé tooling forming a dense lace background, gilt lettering in one compartment, turn-ins with intricate gilt roll, gilt fillets, and dogtooth roll, marbled endpapers, all edges gilt. Front pastedown of volume I with red morocco bookplates of P. Desq, Henri Bordes, and Léon Rattier. Some leaves with a small hole in the upper margin—almost certainly from the printing process. Van Praet II, 362; "Notice d'une collection unique et infiniment précieuse,

composée des meilleurs auteurs français, et de quelques auteurs latins, anglais et italiens, tous imprimés sur très beau vélin d'Allemagne par P. Didot, l'aîné, et par d'autres imprimeurs célèbres de Paris" (1815), p. 13 (this copy). ♦A little waviness to the vellum leaves (as nearly always), endleaves with a faint shadow from binder's glue, but IN EXCEPTIONALLY FINE CONDITION INSIDE AND OUT, the vellum clean and bright, and the bindings beautifully preserved. \$9,500

This is an exquisite set printed on bright, creamy vellum by the illustrious Didot firm for a special patron, and bound by one of the great French artisans of the 19th century; unsurprisingly, it also comes with distinguished provenance.

And it is of singular interest as the only copy (not only of this edition, but perhaps of any edition) printed on vellum. In the early 19th century, French bibliophile F. Bertin had works by prominent French writers—and also some works in Latin, English, and Italian—printed for him on vellum by Didot and other distinguished Parisian printers. In 1815, Didot printed a catalogue of this collection for him (on vellum, of course) in which the present work appears on p. 13. After Bertin's death, the collection was sold at auction in 1837. A later owner had the set bound by Pierre Marcellin Lortic (1822-92), who apprenticed with the Gruel bindery before opening his own workshop in 1844. Over the next 40 years, he won numerous awards, became a preeminent Parisian binder, and was named a Chevalier of the Legion of Honor. Beraldi says of Lortic: "For the decoration [of a binding], Lortic, with real passion, conceived the bound book as a jewel: he loved the rich, the sumptuous, the flamboyant." Beraldi put Lortic in the first rank of gilders, even though Pierre did not do the gilding with his own hand. Instead, he employed the best doreurs available, including Wampflugh, Maillard, and Domont, before his talented son (and eventual successor) Marcellin took



over those responsibilities in the 1870s. First printed in 1755, the text here is a selection of plays written by an unlikely pair of collaborators. David-Augustine de Brueys (1640-1723) was a French Protestant theologian who converted to Catholicism and became a priest, while Jean de Palaprat (1650-1721) was a lawyer. They wrote a number of plays that were produced by the Comédie-Française, seven of which are collected here. Former owner Léon Rattier was the heir to a textile fortune and a man of exquisite taste. He was married to the cousin of Edmond de Goncourt, one of the arbiters of taste in Belle Epoque Paris, and entertained this sophisticate each summer at his chateau in L'Isle-en-Rigault in the northeast department of Meuse. In his journal, Goncourt noted that the glories of the chateau included "a collection of books and bindings worth more than a million [francs]." Always aesthetically pleasing, volumes from the Rattier library are renowned for their beauty and uniformly outstanding condition. This set also graced the library of Henri Bordes (1842-1911), director of the Bordeaux Steam Navigation Company and a member of the Société des Bibliophiles Français. (ST18761)

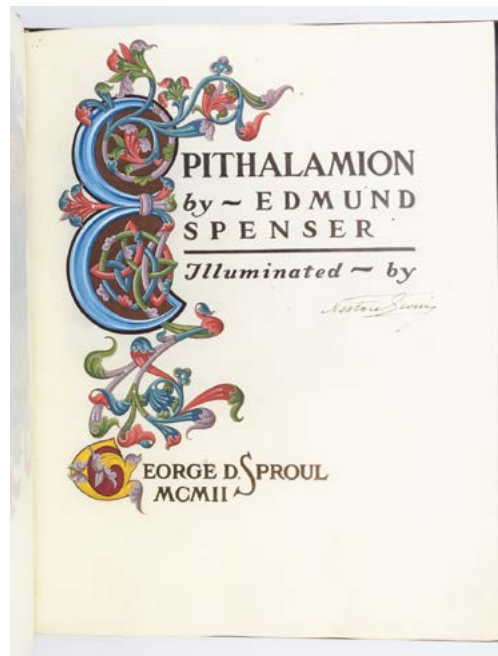
A Celebrated Bridal Poem, Dressed in The Most Luxurious Leather and Vellum



70 (VELLUM PRINTING - ILLUMINATED). (BINDINGS - TRAUTZ-BAUZONNET). SPENSER, EDMUND. EPITHALAMION. ([New Rochelle]: George D. Sproul, 1902) 268 x 210 mm. (10 1/2 x 8 1/4"). [48] leaves, printed on recto only. No. 11 OF 30 COPIES (18 for America, 12 for Europe) of the "St. Dunstan Edition," ALL PRINTED ON VELLUM. ELABORATELY ONLAID AND GILT MOROCCO BY TRAUTZ-BAUZONNET (signed on front and rear doublures, the latter upside-down), COVERS AND DOUBLURES WITH similar intricate designs incorporating FIVE COLORS OF MOROCCO, deep brown covers with double gilt fillet border enclosing triangular cornerpieces onlaid with a taupe arabesque surmounted by a Tudor rose, and with an oblong octagonal triple frame of russet and citron morocco, the ochre strip onlaid with 30 brick red roses linked by curling gilt stems, the taupe morocco center panel with a rectangular triple gilt fillet frame featuring fleuron cornerpieces; raised bands, spine with vertical gilt titling inside a curling gilt frame; TAUPE MOROCCO DOUBLURES with large onlaid dark brown arabesque centerpiece framed by russet and citron borders onlaid with 30 roses, vellum endleaves printed with red single-ruled

frame and turnip cornerpieces, all edges gilt. In tan linen chemise in (slightly worn) matching slipcase backed with reddish-brown morocco, raised bands, gilt lettering and decoration. HANDSOMELY ILLUMINATED on every leaf by Nestore Leoni (signed on limitations and title pages). ♦Design of doublure faintly offset to vellum endleaves, the usual naturally occurring variations in the color of the vellum, but QUITE A FINE COPY, the binding lustrous and unworn, and the leaves fresh and bright with rich colors and shining gold. **\$14,000**





This unusual "St. Dunstan Edition" was part of a beautiful series of famous literary works produced around the turn of the century in very strictly limited and particularly luxurious printings. Each "Dunstan" volume was printed on vellum, with every page illuminated by hand in a unique way, and put into a binding of striking design executed by Trautz-Bauzonnet, one of the premier French binders of the period. The culmination (and presumably the termination) of this series came with the St. Dunstan edition of the complete works of Dickens (1902-03), projected to contain 130 large

folio volumes, produced in an edition of 15, illuminated as above—an undertaking that was surely the most ambitious in the history of modern fine printing. Five volumes only (comprising most of "Pickwick") were produced before the grandeur of the project overwhelmed its sponsors. The style of the illumination here evokes Medieval manuscripts, with generous use of curling acanthus leaves in soft shades of rose pink, lavender, slate blue, and moss green swirling about brushed gilt initials. The limitations and title pages feature partial borders, one employing a pattern of green and gray floral tiles, the other using intricate strapwork extensions. "Epithalamion" is an ode written by Edmund Spenser (d. 1599) to his bride, Elizabeth Boyle, on their wedding day in 1594. Day describes it as "the most beautiful nuptial poem in English, and perhaps in any language." The St. Dunstan books are not common and can be difficult to find in fine shape. The present volume has been very well protected from sun, dust, and shelfwear by its chemise and slipcase. (ST19437)