

Bonhams



The Robin Satinsky Collection of Illustrated Books

New York | October 15, 2021



The Robin Satinsky Collection of Illustrated Books

New York | Friday October 15, 2021, at 10am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

26895
Lots 1 - 349

AUCTION INFORMATION

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Bonhams & Butterfields
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2077070-DCA

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 8
Inside Front Cover: lot 250
Inside Back Cover: lot 55
Back Cover: lot 288

PREVIEW

Saturday 9 October,
12:00pm-5:00pm
Sunday 10 October,
12:00pm-5:00pm
Monday 11 October,
10:00am-5:00pm
Tuesday 12 October,
10:00am-5:00pm
Wednesday 13 October,
10:00am-5:00pm
Thursday 14 October,
10:00am-5:00pm

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Foreword - 500 Years of Art in Books



"A diversion with some, a mild malady with others, a disease in extreme cases, and, like love, a hopeless passion with most."

– Robin Satinsky,
On Collecting: We the Keeper of the Keys.

Robin Ehrenkrantz Satinsky (1918-2008) was born in Newark, New Jersey of Jewish immigrant parents from Galicia and Lithuania. An excellent student, voracious reader, and talented artist, she graduated with honors from the Newark School of Fine and Industrial Arts and the Market Street High School in 1934, and then attended Smith College. After the death of her second husband, she married Morris W. Satinsky in 1961, a prominent Philadelphia businessman and philanthropist, who shared her deep love of books, the arts, and a tireless dedication to service to the community. Her collection of illustrated books, *The Robin Collection*, was housed at her home known as Donglomur, on the Philadelphia Main Line, in Villanova, Pennsylvania, from 1961-1998. Then Robin moved with her collection to Tucson, Arizona, ten years after the death of Morris.

Robin was a scholar and a teacher at heart. Her greatest joy was to share her collection and the knowledge gleaned from it with adults, students, and children, from all walks of life. For over 50 years, she tirelessly created and researched her magnificent collection, organized thematic exhibitions, and lectured on the relationship between history, art, books, and culture. Her books were exhibited in American and European university libraries, art museums, diverse religious institutions, and occasionally at her elegant home library, Donglomur. Robin also opened her library to researchers, and maintained close friendships with other rare book experts and historians – notably, Dr. James Tanis, Bryn Mawr College Library; Brother Daniel Burke, La Salle University Art Museum, Dr. Bonnie L. Travers, Special Collections, University of Arizona Library (Tucson); and Robin Meyers, author of *The British Book Trade. Caxton to the Present Day. A Bibliographical Guide based on the Libraries of the National Book League and St Bride Institute.* (André Deutch, 1973).

Robin approached book collecting as cultural anthropology. She looked to the past to inform the present, and compared the artistic, philosophical and/or religious interpretations of a multitude of themes found in illustrated books, as well as their scientific and technical purport, across cultural lines, time and space.

Her stated purpose was to "[...] *present the beauty of the manuscript, printed page, illustration and binding.*" She was so devoted to documenting new artistic, intellectual and scientific developments at each juncture along the way, that she created her own illustrated work on the binding as art, with digital images of breathtaking beauty, based on the books in her collection. In *Images of the Binders Art. A Donglomur Library Collection.* (Compiled by Robin of Donglomur, Sahuarita, Arizona: privately printed, 2006) she writes:

"For many centuries books were the repository of the memory of mankind. Either in manuscript or in printed form. Books are no longer our sole memory, for man has invented new methods to recall the past and convert it to the present. At this time when books have to co-exist with other cultural means based on new technology, we must present the beauty of the manuscript, printed page, illustration and binding. All this goes into the making of the book which has secured the genius of mankind, documenting his first tools, thoughts and achievements.

There will always appear, along with the book "the new man," rejected by some, then finally accepted. Our new man has already investigated outer space along with the new systems. Some have moralized "this is good" and others say "bad," Moralizing is not the mission of the "book." The book is ironclad as a recorder of our times and our future societies. The book has already taken note of the new man and his contribution to digital printing."

Robin was fascinated by the way that illustrations explicated and enhanced the text, and by how political the act of illustration could be (as political as the translation itself). That led to a larger interest in the history of illustration techniques, from woodblock prints to copper and steel engravings, to lithography, chromolithography, and, by the end of her

life, pochoir. She collected the finest examples of these techniques, as well as books on the processes to produce them.

She did not just consider illustrations, however. She was also fascinated by printing techniques and typeface, as well as the design and execution of bindings of all sorts, with a particular interest in women bookbinders.

As you leaf through this catalog, you will be impressed by the breadth of this collection. By using the lens of the "illustrated book," Robin was able to acquire examples from across the many sub-genres of book collecting – bibles and liturgical manuscripts, natural history and travel, science and medicine, literature and history, art, bindings, and fine press, to name a few. Robin's collection is mostly focused on European – and particularly French – examples, but also includes examples from around the globe, including America and Asia.

Bonhams is proud to present the Library of Robin Satinsky, one of the most extensive examinations of the history of bookmaking we have ever seen, lovingly curated across 50 years of passionate collecting and education.

The Robin Collection, Donglomur, is owned by Ruth Satinsky, daughter of the late Robin and Morris Satinsky.

"Robin had an insatiable curiosity for everything about books and life. No topic was too big or small for her to tackle, as long as it could expand understanding of the role of the book in art and society. A first edition pop-up book about Elvis Presley could be as useful to her as the Nuremberg Chronicle, because both were windows into the historical context of their times. Thus, her collection was not only an ambitious attempt to document the history of the illustrated book over 500 years, covering all aspects – literary, philosophical, religious artistic, scientific and technical - but a comparative exploration to uncover the richness and diversity of human societies, on the one hand, and themes of shared common experiences, on the other."

– Ruth Satinsky,
describing her mother, Robin.



The Robin Collection

The Robin Satinsky Collection of Illustrated Books

Lots 1-349

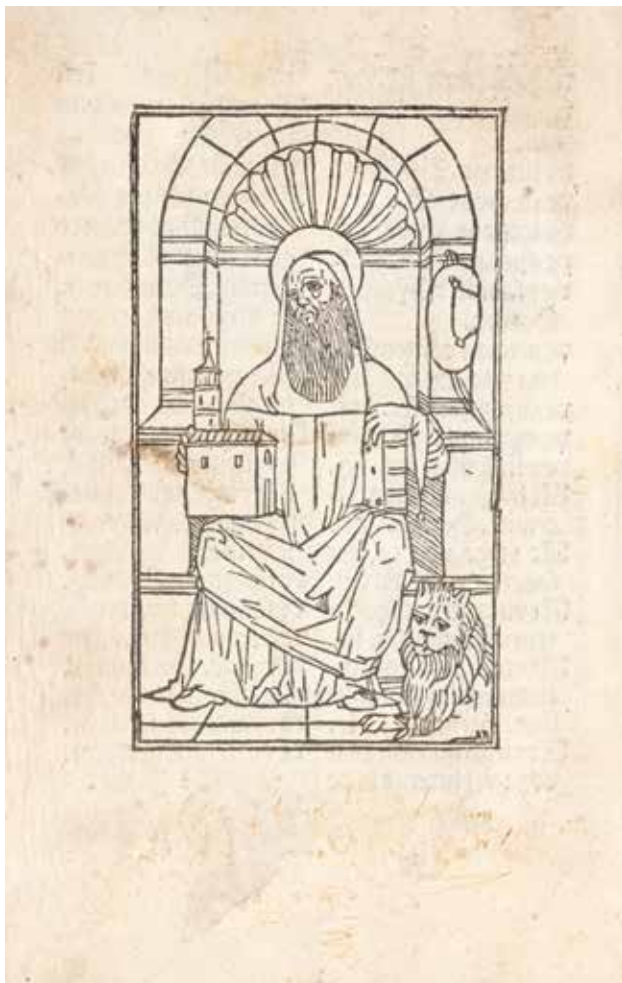


6

ORDER OF SALE

Incunabula
16th & 17th Century
18th & 19th Century
20th Century
Mesopotamian Artifacts

Lots 1-13
Lots 14-88
Lots 89-213
Lots 214-347
Lots 348-349



1

1

BERNARD DE CLAIRVAUX. 1090-1153.

Modus bene vivendi. Venice: Bernardinus Benalius, 30. May 1494. 8vo (152 x 105 mm). 27 lines, double columns. Type: 12:175G, 13:85G. Woodcut printer's device on [2] verso. Later vellum, quarter morocco slipcase and cloth chemise, endpapers renewed, light staining to first few leaves.

Third incunable edition of this text frequently attributed to Bernard of Clairvaux. BMC V 375; GW 4048; HC 2896.

\$2,000 - 3,000



2

2

BIBLE IN LATIN.

Biblia latina. Nuremberg: Anton Koberger, 14 April 1478. Folio (378 x 268 m). 468 leaves. 51 lines and headline, double column. Type: 3:110G (text), 4:160G (headline, chapter incipits). 3- to 13-line initial spaces. Major initial in blue, green, red and gilt, 6-line initials in red, blue and green with penwork, 3 line initials alternating red and blue, red capital strokes. 18th-century calf, spine ends repaired; cloth folding case. Occasionally some light staining mostly along gutter; cloth folding case.

Koberger's third Latin Bible, following editions of 1477 and 1475, which reprinted the Fust and Schoeffer edition of 1462. The illumination in contemporary Nuremberg style, probably from Koberger's workshop. BMC II, 415; BSB B-429; GW 4232; Goff B-557; HC 3068.

\$5,000 - 8,000



3

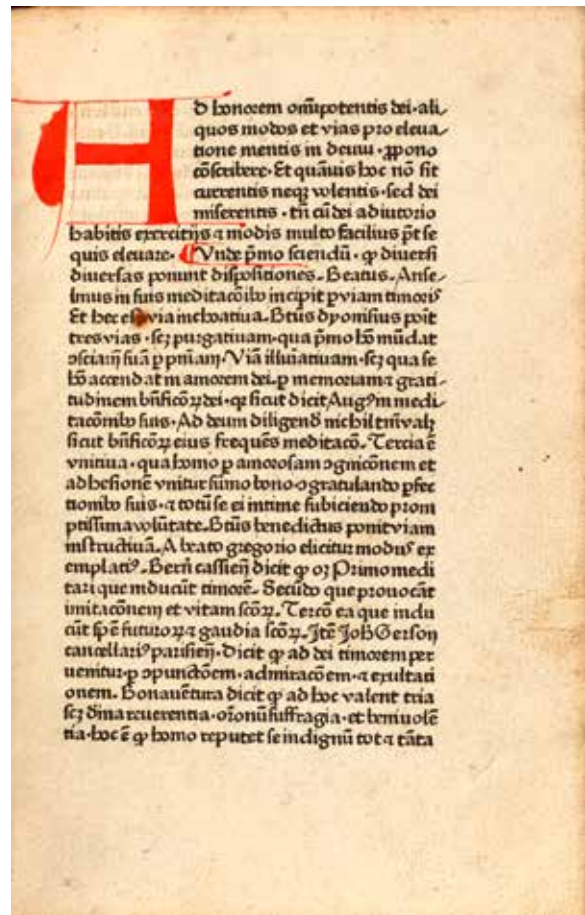
3

DÜRER, ALBRECHT. 1471-1528.

Gerson, Johannes. 1362-1429. *Opera. Prima paris operum*. [Bound after:] *Inventarium*. [Edited by Peter Schott und Johann Geiler von Kayzersberg.] [Nuremberg: Georg Stuchs], 22 November, 1489. 2 parts (of 4, with vol 1 of 3 of the opera and one vol *Inventarium*). 4to (232 x 168 mm), 240 and 52 leaves. 50 lines, 2 columns. Types. 3:68G, 4:132G. Large woodcut illustration possibly by Albrecht Dürer. (appears 2 times), initial spaces filled with red and blue Lombard initials, red paragraph marks. Contemporary blind-tooled calf over wooden boards, brass catch plates, backstrip and portions of leather on sides removed, upper cover starting; cloth folding case; intermittent some light browning.

Fourth edition, with the woodcut on verso of title pages possibly executed by Dürer during his apprenticeship, the second reprint of the Strasbourg edition of 1488, the model for all subsequent editions of the works of the popular French theologian and mystic Johannes Gerson, who held the position of chancellor at the Paris Sorbonne. The pretty full-page woodcut, repeated once, shows the author as a pilgrim to St. James with his coat of arms, walking stick and the small dog accompanying him in the rocky landscape. In the background a city on the water. The woodcut by the monogrammist "T" (on the coat of arms in the heart) is said to be based on a template by Albrecht Dürer. "All volumes of this fourth edition have the same frontispiece.... Today the young Dürer is recognized as the creator, who above all changed the background. He shows the Inn valley at Rattenberg, whose Castle had been assigned as residence by Duke Albrecht of Bavaria to Gerson" (Schäfer). BSB-Ink G-185; Goff G-188; GW 10716; HC 7623; Schäfer 140.

\$3,000 - 4,000



4

4

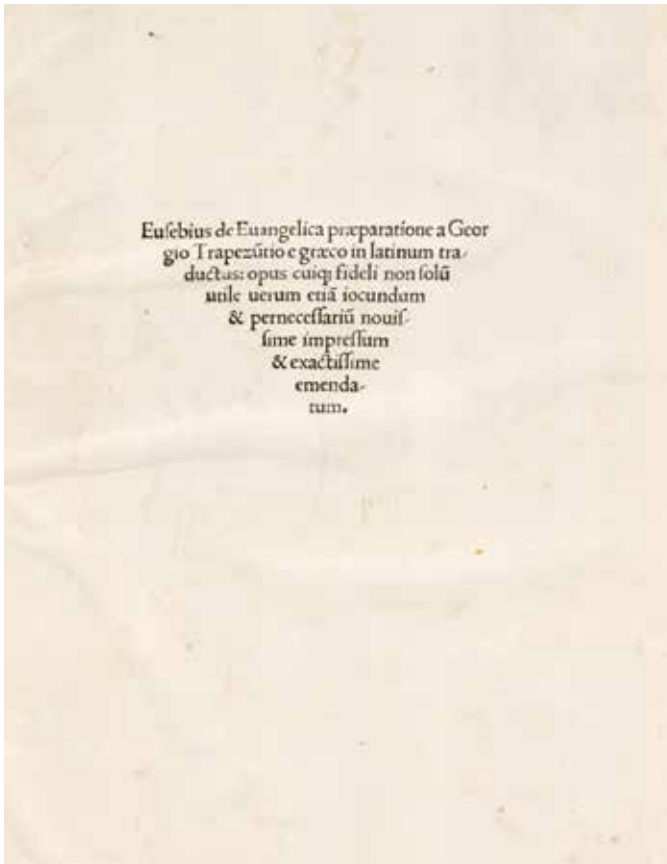
EARLY PRINTING IN COLOGNE.

Alphabetum divini amoris. [Cologne: Ulrich Zel, ca 1466/67.] 4to (210 x 145 mm). 28 leaves, 31 lines, Types 1a:99G. Fols. 19r and 20v set up with text running along rather than across the page, initial capitals, supplied in red, paragraph marks and initial strokes in red, contemporary marginalia in brown ink. 19th-century blue half morocco. Paper defect at lower corner of fol. 26, small rust hole at fore-margin of last leaf.

Provenance: Ross Winans, (1796-1877) American inventor and railroad magnate (bookplate, dated 1850); Eric Sexton (bookplate, his sale Christie's New York, 8 April 1981, lot 40).

FIRST EDITION, one of the earliest books printed by the first printer of Cologne. Ulrich Zel, a clerk in the diocese of Mainz was a pupil of Gutenberg's assistant Peter Schöffer. Zel founded the first printing press in Cologne around 1464. The *Alphabetum divini amoris* is one of five printed with the first state of Zel's first type, one of which is dated 1466. The text, of unknown authorship, is variously ascribed in editions to Johannes Gerson, Thomas à Kempis, Johannes Nider or Nikolaus Kempf. BMC I, 179; BSB-Ink A-432; Goff A-524; GW 1554; HC 7631.

\$10,000 - 15,000



5

5

EUSEBIUS PAMPHILI. 260?-340?

De evangelica preparatione. [Georgius Trapezuntius, translator; Hieronymus Bononius, editor.] Venice: [Bartholomaeus de Zanis for Octavianus Scotus, 3. November 1498 or] 10. November 1500. Folio (314 x 210 mm). 65 (of 66 leaves, lacking final blank). 62 lines and headline, double columns. Types: 1:105R, 2:80R; white on black woodcut initials. 20th century vellum; quarter morocco slipcase. Marginal repairs and staining at beginning. Provenance: early ink marginalia.

Later edition of this popular work. Eusebius was the Bishop of Caesarea and a favorite of Emperor Constantine. His *evangelical preparation* is an introduction to Christianity for pagans. The work is printed in a beautiful Roman type, and contains small woodcut initials. BMC V, 435; BSB-Ink E-119. Goff E-123; GW 9445; HC 6707.

\$2,000 - 3,000



6

6

HYGINUS, CAIUS JULIUS. C.64 BCE-17 ADE.

Poeticon astronomicon. Edited by Jacobus Sentinus and Johannes Lucilius Santritter. Venice: Thomas de Blavis de Alexandria, 7 June 1488. 4to (194 x 150 mm). 56 leaves, 33-34 lines. Types 5:84R, 6:70G, 7:61G, 48 woodcut illustrations and diagrams, numerous woodcut initials. Later limp vellum; cloth chemise and slipcase. Upper spine end repaired, d4 torn with old repair, some light staining, minor worming to inner margins of a few leaves.

Early edition. The woodcuts are attributed to Santritter (c.1460-1498) and are among the earliest printed representation of constellations. This edition is based on that of Ratdolt, copying its woodcuts which were based on medieval manuscript sources. The text is attributed to Hyginus was first published in an unillustrated edition in Ferrara in 1475. BMC V, 318; Goff H-562; GW 13680; HC 9064.

\$4,000 - 6,000

7

ILLUMINATED MANUSCRIPT.

Two leaves from a Book of Hours, on vellum. [Fifteenth century.]

Each leaf 194 x 102 mm, outer margins filled with fine black tendrils sprouting burnished gold leaves and interspersed with flowers. (a) St. Jerome standing in a mountainous landscape under a burnished gold sky, wearing a blue robe and his cardinal's hat, holding a book, his lion standing on its hind legs and looking up. The miniature within a four-sided bar border in blue and burnished gold, 128 x 75 mm, verso blank except for owner's ink stamp (b) Prologue (in red) and beginning lines of the work known as the Psalter of St. Jerome, which is continued on the verso of the leaf. The text within a three-sided bar border in blue and burnished gold, written space 127 x 73 mm, 26 long lines, one six-line initial in blue on a burnished gold ground infilled with colored ivy leaves. (The miniature rubbed, both pages darkened, some flaking of burnished gold, each leaf with creases in the upper outer corner of the border.) Mounted together in a window mat. *Provenance:* William H. Morley Middle Temple (ink stamp on verso of miniature).

This abbreviated version of the Latin Psalter, attributed to St. Jerome (d. 420 CE), translator of the Latin Vulgate Bible and a Father of the Church, was a popular addition to Books of Hours in the later Middle Ages. The two pages would have faced each other in the completed book.

\$2,000 - 3,000

8

JACOBUS PHILIPPUS DE BERGAMO. 1434-1520.

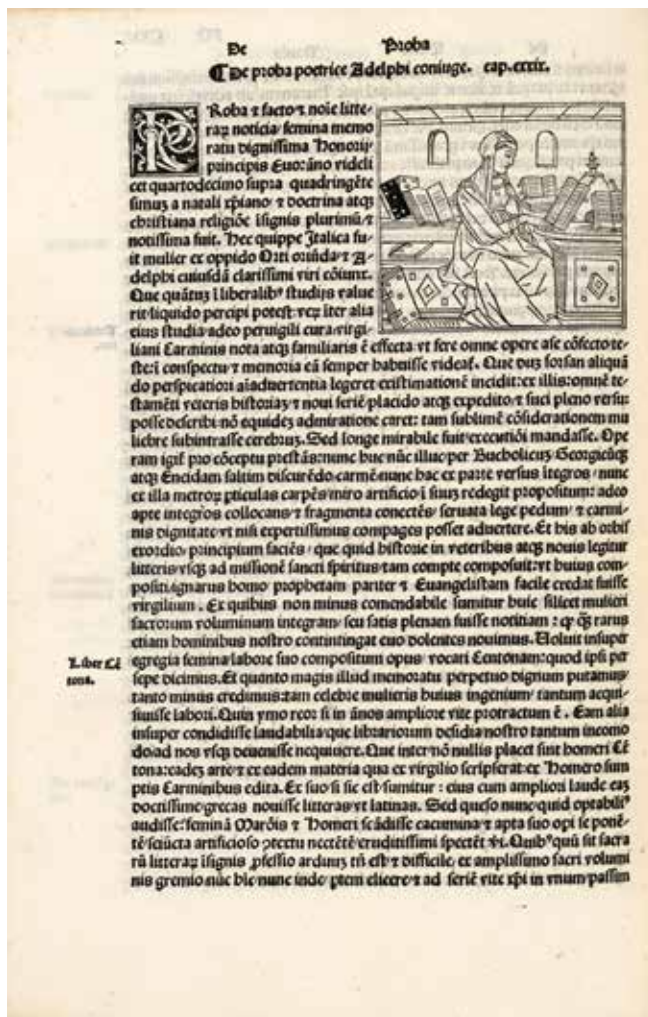
De claris mulieribus. Edited by Albertus de Placentia and Augustinus de Casali Maiori. Ferrara: Laurentius de Rubeis, de Valentia, 29 April 1497. Folio (297 x 202 mm). 175 leaves (of 176 lacking s2). Xylographic title; 2 full-page woodcuts (the author presenting his book to Beatrice of Aragon, widow of Matthias Corvinus, and 8 scenes from the life of the Virgin), both enclosed in identical woodcut borders, a full woodcut border enclosing the beginning of the main body of text, the first two with some light yellow coloring in a few places; 170 (of 172) woodcut portraits (including 116 repeats); large historiated woodcut initial M; numerous decorative 4-line initials, white on black. Blindstamped calf antique, some rubbing to corners, cloth folding case. Minor marginal staining. *Provenance:* Clifford Rattey (bookplate).

FIRST EDITION, ONE OF THE GREAT MONUMENTS OF ITALIAN RENAISSANCE WOOD-ENGRAVING. the work recounts the lives of women famous in history and mythology, each accompanied by a woodcut portrait. At least seven of the cuts towards the end are not repeated, and show such life like detail that it is generally agreed that they were taken from contemporary portraits. Five of the seven have been identified, as Bianca Maria Sforza, Catherina Countess of Forli and Imola, Leonora of Aragon, wife of Ercole d'Este, Danisella Trivulzia, and Cassandra Fidelis. BMC VI, 613; BSB Ink-120; Goff J-204; GW M10959; HC *2813; Hind II, pp 510-12; Lippmann, *Wood-engraving in Italy* 153.

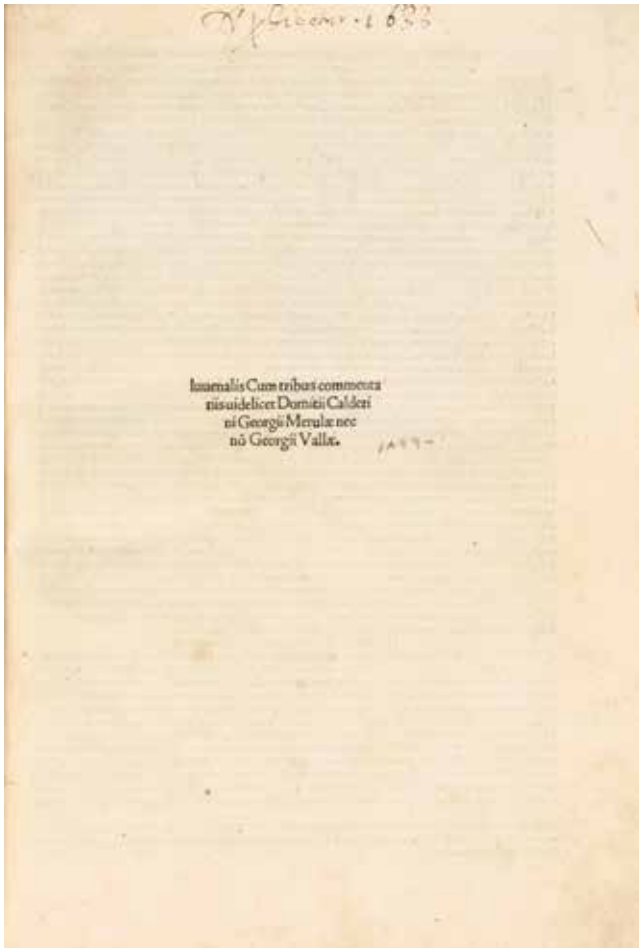
\$10,000 - 15,000



7



8



9

9

JUVENALIS, DECIUS JUNIUS. 60-140.

Satyræ. [With commentary by Georgius Merula, Domitius Calderinus and Georgius Valla.] Venice: Simon Bevilaqua, [c.1496/97]. Folio (292 x 202 mm). 146 leaves. 62 lines of commentary around text. Types: 19:105R, 16:112R, 17:80R, Roman type with some text in Greek, woodcut initials. Modern vellum, slipcase. Some browning and staining at beginning, light marginal worming at end.

Early edition of Juvenal's satires, with the commentary by Merula, Calderinus and Valla. BMC V, 521; BSB-Ink I-692; Goff J-665; GW M15767; HC 9712.

\$1,000 - 1,500



10

10

LIBER CATHECUMENI.

Rituale Romanum. Liber cathecumeni. Venice: Johann Emerich for Lucantonio Giunta, 30.IV.1495. 4to (187 x 137 mm). 71 of 72 leaves (without unsigned leaf 2). 29 lines. Printed in red and black, woodcut illustration, printer's device, woodcut initials and musical notation. Modern calf antique. Title and first few leaves with marginal repairs, E1 with corner repaired affecting a few letters.

Very rare and early Italian music incunabula: According to *American Book Prices Current* no other copy sold at auction in the past 45 years, ISTC lists this and only 6 other copies. Goff Suppl. L197a; GW M38244; HC 3571.

\$4,000 - 6,000



11

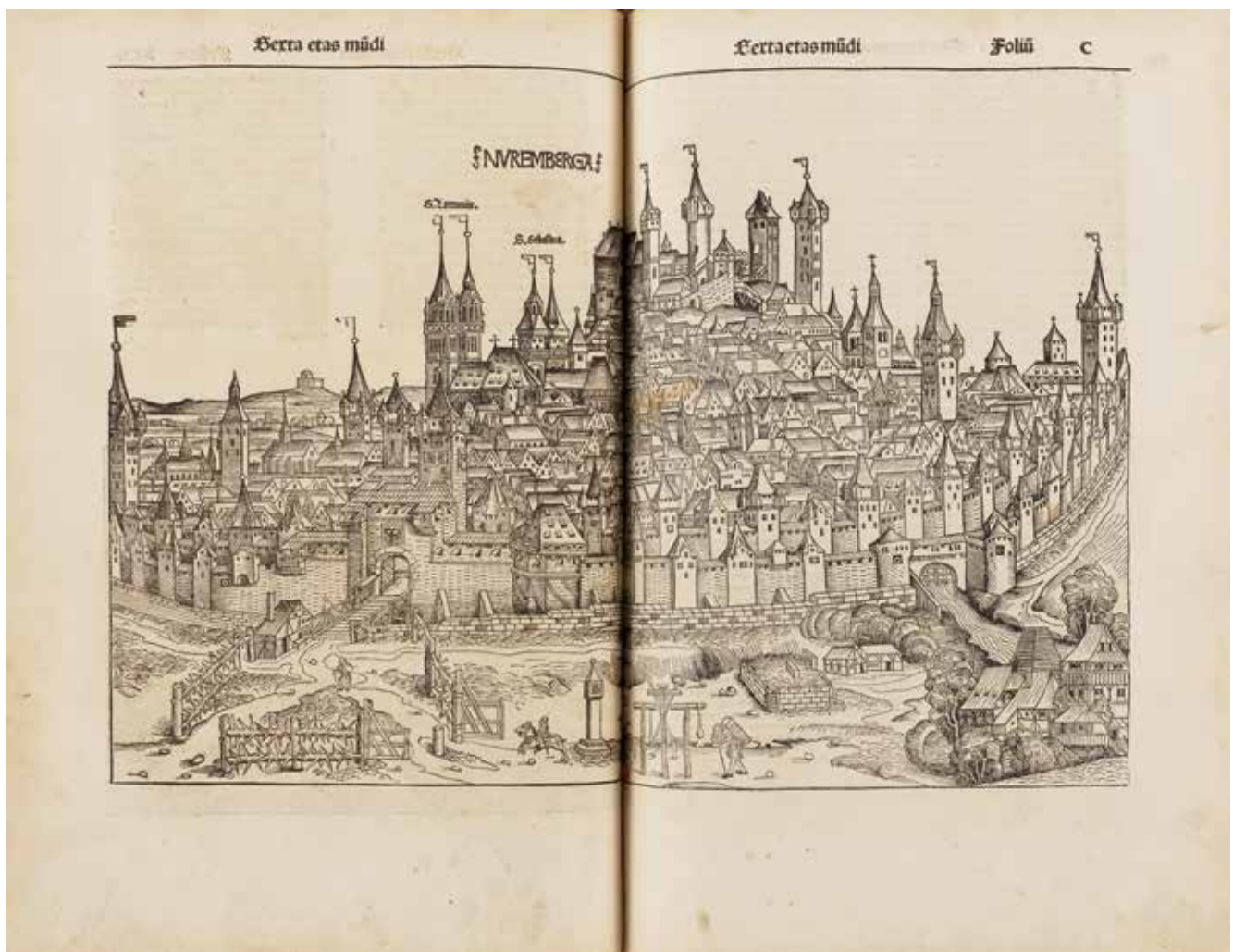
LUDOLPHUS DE SAXONIA. C.1300-1377/8.

Le Grant Vita Christi. Translated from Latin into French by Guillaume Lemenand. Paris: Antoine Verard, [between October 1499 and July 1503].

4 parts in 2 volumes, median folio (334 x 226 mm). 498 leaves (of 508, a1, 8 and TT1-8 supplied in facsimile). 53 lines and headline, double column. Volume 2 opening with xylographic title with grotesque initial L [Macfarlane 9], full-page Crucifixion woodcut on title verso (lacking first title), two half-page woodcuts and 116 smaller woodcuts, woodcut device [Macfarlane illus. LXXVII] in first volumes, woodcut grotesque and decorated initials. Modern calf, spines gilt lettered, edges gilt. Some light browning and staining. Some leaves with marginal repairs, vol. 2 with E1-G2 lower blank margin renewed sometimes affecting collation mark.

Third French edition of the Life of Christ, the first printed by Verard, one of the most important and popular devotional works of the later Middle Ages. A biography of Jesus augmented by commentary from the Church Fathers and various dogmatic and spiritual instructions, was studied predominantly in religious orders, and printed copies are known in Latin, French, German, Catalan, Dutch, and Portuguese. VERY RARE: According to *American Book Prices Current* only one other incomplete set sold at auction in the past 45 years. ISTC records seven copies, all but one imperfect. HC 10298; CIBN L-276; Hillard 1251; Macfarlane, Verard, 138; Davies, Murray French, 343; Goff L-359.

\$8,000 - 12,000



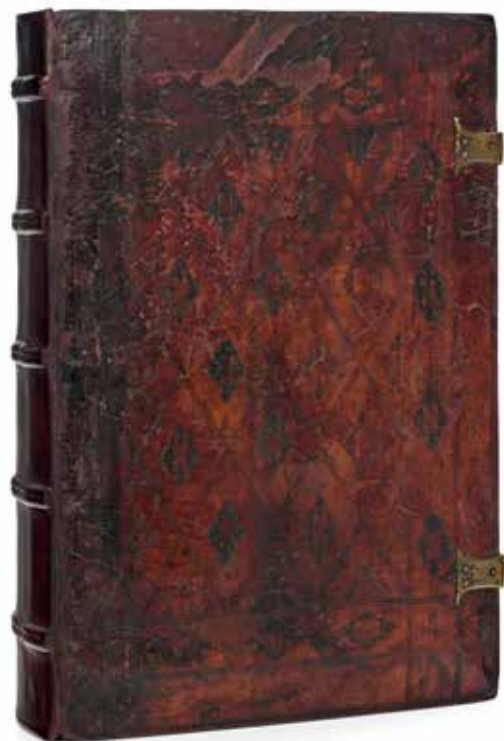
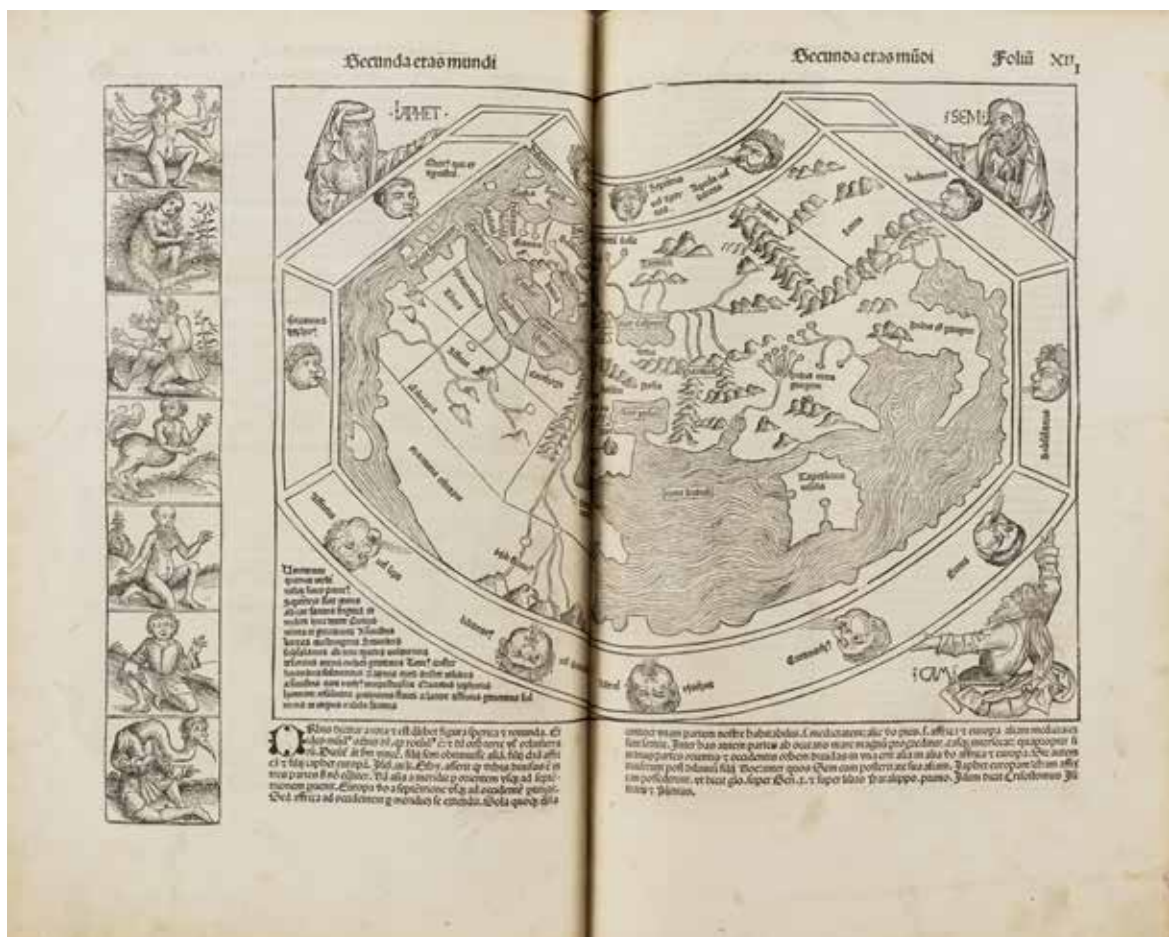
12

SCHEDEL, HARTMANN. 1440-1514.

Liber chronicarum. Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12th July 1493. Imperial folio (469 x 315 mm.) 326 leaves (of 328 without blanks 55/6 and 61/6). Xylographic title, c. 1809 woodcut illustrations printed from 645 blocks by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, comprising 29 double-page town views, 8 full-page woodcuts and double-page maps of the World [Shirley 19] and of Europe by Hieronymus Münzer after Nicolas Khrypffs. With leaves 259, 260, 261 left blank except for printed headlines for readers' manuscript supplements. 64 lines and headline, table and parts of text double column. Types: 9:165G (headings), 15:110bG (text). 2- and 3-line printed and 7- to 14-line initial spaces. Contemporary blindstamped and ruled calf, brass claps, rebounded, half morocco folding case. Occasionally some light browning and staining, a few leaves with marginal tears or early repairs sometimes crossing a few lines of text, numbered leaves (13,14, 21) slightly shorter, title and a few other leaves mounted along inner margin, blank corner of numbered leaf 145 torn away. Provenance: Sergei Aleksandrovich Sobolevskii (1803-1870, "Ex Bibliotheca Sobolevskiana" bookplate); Collingwood Lindsay Wood of Freeland (bookplate); Evelyn Alice Lindsay Grant, Monymusk (owner's name date "1918"); Cary W. Bok (owner's name date "1927").

FIRST EDITION OF THE NUREMBERG CHRONICLE. A TALL COPY of the most extensively illustrated book of the 15th century. The 29 large double-page city views, many illustrated for the first time, are accurate in depicting particular distinguished features of each city. In addition, it includes many details of 15th-century daily life: carpenters with their tools, astronomers and their instruments, archers, bridges, derricks, dishes, furniture, windmills, ships, beds, houses, fortifications, weapons, tents, wharves, ferries, books, drawing materials, dogs, horses, and other animals, as well as costumes. Hartmann Schedel's Nuremberg Chronicle epitomizes "the commercial sophistication, economic power and technical virtuosity that brought the art of print to this extraordinary climax" (Pettegree). It was offered for sale at two prices. "Unbound and uncolored it could be obtained for a third of the price of bound and colored copies... Some of the copies were colored in Wolgemut's establishment" (Shaffer). Reference: BMC II 437.IC 7451; BSB-Ink. S-195; Bod-Inc. S-108; CIBN S-161; Goff S-307; GW M40784; HC *14508; Pettegree, *The Book in the Renaissance*, New Haven, 2011 p. 42; Reske, *The Production of Schedel's Nuremberg Chronicle* Wiesbaden, 2000; Ellen Shaffer *The Nuremberg Chronicle* Los Angeles, 1950; Wilson, *The Making of the Nuremberg Chronicle* Amsterdam, 1976.

\$50,000 - 80,000





(detail)

13

TERENTIUS AFER, PUBLIUS. 185-159 B.C.

Comoediae. [Commentary by Aelius Donatus, Guido Juvenalis und Jodocus Badius Ascensius and others. Edited Johannes Curtus. Strassburg: Johann Grüninger, 11 February 1499.] Folio (267 x 180 mm). 166 leaves (of 178, lacking 12 leaves at beginning and end: a1-6, c1, F2-6). Types: 17:145G (headlines and capitals), 22:89R (text); 23:64BR (commentary), 4:48G (interlinear gloss). 72 lines of commentary surrounding text, with headlines. Spaces for initials with guide letters, (without title woodcut), 6 full-page woodcuts showing personage of the different comedies, 153 (of 158) smaller woodcuts (including repeats), all but three composed of five assembled blocks. Later calf, corners repaired, half morocco folding case. b1 repaired with marginal loss, leaves trimmed closely some affecting woodcut margins or headlines.

Third illustrated edition and a reprint of Grüninger's 1496 edition, using the same woodblocks. The woodcuts represent the first attempt to reproduce stage settings in a realistic way and depict Strasbourg fashion of the time. BSB-Ink T-106; BMC I, 113; Goff T-101; GW M45485; HC 15432.

\$3,000 - 4,000

16th and 17th Century

Lots 14-88





14

14

ALBERTI, LEON BATTISTA. 1404-1472.

Los diez libros de arquitectura. Madrid: Alonso Gómez, 1582. 4to (206 x 158 mm). Title within architectural woodcut border, woodcut initials. Contemporary gilt stamped calf, some wear to edges, endpapers renewed. Some light dampstaining, worming to last few gatherings affecting text.

FIRST SPANISH EDITION. Alberti's *De re aedificatoria* (Florence: 1485) is the most important architectural treatise of the Renaissance. The anonymous translation was edited for publication by Francisco Lozano. Cicognara 377; Palau 5194.

\$2,000 - 3,000

15

AMMAN, JOST. 1539-1591.

BOCKSPERGER, JOHANN MELCHIOR. 1540-1589. *Neuwe Biblische Figuren*. Frankfurt: Georg Rabe, Sigmund Feyerabend and Weygand Hanen Heirs, 1565. Oblong 4to (150 x 200 mm). Title page in red and black, 130 woodcut illustrations by Jost Amman after Johann Melchior Bockspurger. 19th-century-half vellum, modern clamshell box. Light soiling to binding, a few early leaves re-margined, browning and spotting.

Second edition, appearing only a year after the first, and followed four years later by a third, and then a fourth in 1571 — a testament to the popularity of the work. Adams R-238.

\$2,000 - 3,000



15

16

AMMAN, JOST. 1539-1591.

JOSEPHUS, TITUS FLAVIUS. C.37-100. *Historien und Bücher von alten Jüdischen Geschichten*. Frankfurt: Georg Raben, Sigmund Feyerabend, and w. Hanen Heirs, 1569. 3 parts in 1 volume. Folio (332 x 215 mm). Title page in red and black with elaborate engraved border, numerous woodcut illustrations in text. Contemporary blind-tooled pigskin, contemporary page of manuscript notes laid down to inside front cover. Binding chipped, joints cracking, clasps lacking, ink notation on upper margin of title, scattered browning and staining. Graesse III:482.

FIRST EDITION THUS with woodcut illustrations by Jost Amman. Becker, Amman 14b

\$800 - 1,200



16

The Gentlemans Academie.

he beareth gules a plaine watery crosse of filuer: or
a plaine crosse vndy of filuer.

Of the crosse inuecked.

In armes also there are found croses of colours
inuecked or indented, as
here in this coate appeeres,
and it is called a crosse in-
uecked, because it hath two
colours one put or linked
within another: and of him
that beareth these Armes it
shal be said he beareth thus,
in Latine, *Portat vnam cru-
cem planam inuectam de colori-
bus albis et nigris in campo rubeo*, in French, *Il port de
gules vn cros plein verre d'argent et sable*, in Eng-
lish, he beares gules a crosse of filuer and sable inuec-
ked.



Of the crosse croslet.

Now followeth an other crosse which is called a
crosse croslet or croslet, & he is called croslet because
at every end he is croslet as appeares by this coate:
but this crosse is not borne so
oft in armes by himselfe as o-
ther croses neuertheles many
times it is borne in dimin-
utiues, that is to say, in little
croses croslet, and then the
armes are powdered with little
croses cruciated and of him
which beareth these armes you shall say, hee beareth
thus,



The Gentlemans Academie.

thus, in Latine, *Portat vnam crucem cruciatam de argento
in campo asureo*, in French, *Il port d'azure vn cros cro-
ce d'argent*, and in English, he beares azure a crosse
croslet of filuer: and when such croses diminutiues
are borne without any certain number, they are cal-
led in French Croslets.

A Crosse masculet.

There is an other crosse which is called a Crosse
masculet, as is shewed in this
coate which here I set down,
which is made of mascules, of
which I will speake more at
large when I speake of mal-
cules and lozenges: and thus
I blaze this coate, first in latin,
*Portat vnam crucem masculatam
de argento in campo asureo*, and in French, *Il port d'a-
zure vn cros masculee d'argent*, in English, he bea-
reth azure a crosse masculet of filuer.



Of a crosse masculet and perforated.

And this crosse masculet is sometime borne per-
forated in the mascules, as is shewed in this coate,
and is thus to be blazed, first
in Latine in this wise, *Portat
vnam crucem perforatam de rubro
in scuto argenteo*, in French, *Il
port d'argent vn cros de gules
masculee persee*, in English, he
beareth filuer with a crosse of
gules masculet pierced.



Of

BERNERS, JULIANA. C.1388-?

Revised from the first edition (1486) by Gervase Markham.

The Gentlemans Academie: Or, The Booke of St. Albans.... London: Humfrey Lownes, 1595.

3 parts in 1 volume. Small 4to (180 x 128 mm). Woodcut coats of arms, some colored. Late 19th/early 20th century half Russia and marbled boards, spine with 4 raised bands. Corners a little bumped, title page cut out and laid down, lacking blanks (A1, Z3-4 and Dd4), marginal tear with loss to top edge of M2 with loss of text to headline on verso.

The Booke of St. Albans, re-titled and edited by English Poet Gervase Markham. The first publication of this work in 1486 had no title page, but was attributed to "Dam Julyans Barnes in her boke of huntynge," which changed, in a 1496 edition, to "Dame Julyans Bernes." The authorship has come to be accepted as Dame Juliana Berners, Prioress of St. Mary of Sopwell, near St. Albans, though little is known of her life. This edition, comprising treatises on falconry, hunting and heraldry, was never republished. ESTC S103621; Schwerdt 2, 12; STC 3314.

\$8,000 - 12,000



18

18

BIBLE IN LATIN.

Pontificale secundum Ritus sacrosancte Romane ecclesie. [Venice: Lucantonio de Guinta, 1520.] Folio (326x 223 mm). Double column text in red and black gothic type, numerous woodcut borders and initials, sheet music. Modern vellum. Title page replaced in facsimile, dampstaining throughout, worming to numerous leaves toward the back, with older repairs and some loss of text.

Third edition of the Giunta *Pontificale*. Containing the order of service for the sacraments, with sheet music, for episcopal functions to be administered by the highest officials of the Church — Cardinals and the Pope himself. Adams B-1238; Essling 1695.

\$1,500 - 2,500



19

19

BIBLE IN LATIN.

Textus Biblie. [Lyon: Jean Crespin], 1529. Folio (355 x 250 mm). Title page in red and black with historiated woodcut border, Eusebian canons (4 leaves) also printed in red and black, numerous woodcut illustrations, including full-page woodcut of the Nativity at the opening of the New Testament. 18th century calf, morocco lettering piece. Rubbed, some chipping and insect damage to binding, old paper repairs to numerous pages, including title page and final leaf of text, lacking final blank, dampstaining throughout, worming to lower margin through approximately 11 leaves.

Adams V-474; Mortimer *French* 538; STC 442.

\$1,200 - 1,800



20

BIBLIA PAUPERUM.

[Opera nova contemplativa per ogni fidei Christiano laquale tratta de la figure del testamento vecchio....] [Venice: Giovanni Andrea Vavassore, c.1530.]

8vo (149 x 95 mm). 51 (of 64) leaves (lacking title and colophon) with 103 (of 120) woodcut illustrations. Block book. Late 18th-century half calf and marbled boards, some rubbing. D2 with short tear, trimmed closely. Morocco pull-off case.

Provenance: John Rushout, second Baron Northwick (bookplate).

FIRST EDITION, one of four issues (this Schreiber issue d) of the only *Biblia pauperum* printed in Italy in the Italian vernacular, probably the last Italian block book (Essling cites this as the only Italian block book). The *Biblia pauperum* ("Paupers' Bible") was a tradition of picture Bibles. It originated in Germany and the Netherlands. The illustration is in the center accompanied with only a brief text. "A

number of the Passion subjects are copied from Dürer's *Passio Christi*, the woodcut *Kleine Passion* of 1511" (Mortimer). Vavassore (fl. 1510-1572) was a Venetian printer, publisher, mapmaker bookseller and engraver active in Venice in the 16th century. Four issues are described in Schreiber's *Manuel de l'amateur de la gravure ... au XVIe siècle*, v. 4 (1902) p 105-113. This copy resembles issue d in having E5 and H5 printed in round characters, but differs in that the Madonna cut at end is not surrounded by a border, but has side borders only, apparently corresponding in this respect to Schreiber's issue c. The Satinsky copy collates like the Rosenwald copy in the Library of Congress (lacking: A1 [title], A3, A7, B8, D4, E6, G7, H1, H2, H3, H6 [recto blank, verso colophon]). Adams V-229; Essling 206; Mortimer *Italian* 518.

\$6,000 - 9,000



21

21

BIBLE IN HEBREW.

[*Chamishah Chumshei Torah.*] Amsterdam: Menasseh ben Israel, 1630-1631.
8vo (165 x 112 mm). Title with woodcut architectural border. Modern brown morocco, linen clamshell box. Some browning, minor spotting.

FIRST EDITION of this Old Testament in Hebrew, prepared by Menasseh ben Israel, a rabbi who operated the first Hebrew press in Holland. Darlow & Moule 5123a; Steinschneider 453.

\$800 - 1,200



22

22

BIBLE, POLYGLOT.

Biblia Sacra polyglotta [Walton's Polyglot Bible]. London: Thomas Roycroft, 1656-1657.
5 volumes (of 6). Folio (444 x 280 mm). Engraved portrait frontispiece, engraved title page by Wenceslas Hollar, engraved double-page map of the Holy Land, double-page plan of Jerusalem, 4 engraved plates (3 double-page), pages ruled in red, text in Latin, Persian, Ethiopic, Samaritan, Hebrew, Greek, Syriac, Arabic, and Chaldean. Contemporary calf gilt, rebacked. Volume I upper cover detached, edges trimmed, some paper repairs, browning, a few small repaired tears, lacking volume VI.

The "loyal" version, with the new preface revised to omit a statement of gratitude to Oliver Cromwell for waiving import taxes on the paper used in the printing. A later version included an added dedication to Charles II, not present here. Darlow & Moule 1445; Wing B2797.

\$800 - 1,200



23

BIDLOO, GOVARD 1649-1713.

Anatomia humani corporis, centum & quinque tabulis, per artificiosiss. G. de Lairese ad vivum delineatis. Amsterdam: for the widow of Joannes van Someren, the heirs of Joannes van Dyk, Henry Boom and widow of Theodore Boom, 1685.

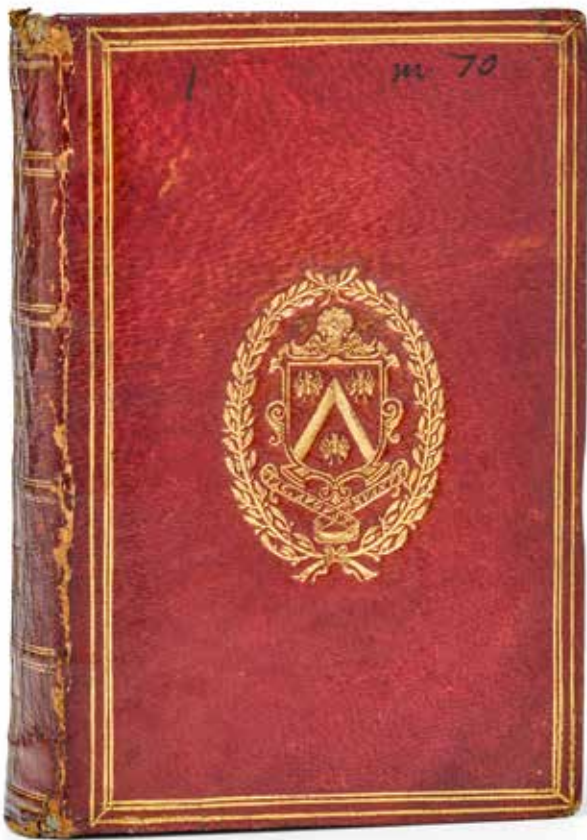
Folio (485 x 350 mm). Extra engraved title page and 105 plates, hand-colored except for plates 50, 51, 52, 55 and 58-86. 17th century calf, rebound by J. MacDonald. Lacking portrait, bookplate of J.G. Mazziotti on front paste-down, blindstamp on title page, trimmed closely affecting some plate margins and numbers, worming to last few leaves at upper inside corners including last 2 plates, some light staining and marginal repairs.

Provenance: J.G. Mazziotti (bookplate).

FIRST EDITION of the first large scale anatomical atlas since Vesalius' *De humani corporis fabrica* (1543). "The value of Bidloo's

Anatomia lies chiefly in the 105 fine copperplate engravings drawn by G. de Lairese (1640-1711)" (Garrison-Morton). "For Lairese, the anatomical illustrations Bidloo asked him to undertake were an occasion for an artistic meditation on anatomy: he displayed his figures in an emotional, almost tender manner, contrasting the raw dissected parts with the full, soft surfaces of uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars, or cabinets in the same scene as cut-up torsos or limbs. His illustrations brought the qualities of Dutch still-life painting into anatomical illustration, and gave a new, darker spiritual expression to the significance of the act of dissection" (Norman). Choulant-Frank, pp 251-252; Garrison-Morton-Norman 385; *Heirs of Hippocrates* 667; Norman 231; Wellcome II, p 165.

\$10,000 - 15,000



24

24

BINDING: ARMS OF JACQUES-AUGUSTE DE THOU.

ARNOBIUS. D.330. *Commentarii, pii iuxta ac eruditi in omnes Psalmos, per Desiderium] Erasmus Roterodamum proditi & emendati*. Basel: Froben, 1560.

8vo (167 x 110 mm). Late 16th-century red morocco with the Arms of Du Thou stamped in gilt on upper cover, and "ADT" monograms on spine, edges gilt. Rubbed, joints starting, chips to spine ends, light foxing.

Provenance: Jacques-August de Thou (binding); Oliver Henry Perkins (bookplate); Lucius Wilmerding (bookplate).

A fine armorial binding made for Jacques-August de Thou, with his arms (prior to his marriage) on the cover. De Thou as a prolific and sometimes controversial historian and bibliophile. This copy then passed through the libraries of Oliver Henry Perkins (1843-1912) and Lucius Kellogg Wilmerding (1880-1949), both avid bibliophiles. Adams A-2000.

\$2,000 - 3,000



25

25

BINDING: MEARNE, SAMUEL.

The Book of Common Prayer. London: John Bill, Thomas Newcomb and Henry Hills, 1681.

8vo (170 x 105 mm). 47 (of 48) engraved plates, text pages bordered in red hand-ruled lines. Contemporary English red morocco by Samuel Mearne, with alternating black and ivory morocco onlays, richly gilt in floral designs, spine with 5 raised bands, marbled endpapers, top edge gilt. Rubbed, light dampstaining through bottom margins, some leaves evenly toned, minor spotting.

Provenance: Sarah Griffiths (ownership inscription dated 1808); May Elizabeth Griffiths (ownership inscription dated 1858); William Macdonald Bird (1805-1884, bookplate).

MAGNIFICENT MOSAIC BINDING, which can be identified by the tools used as the work of Samuel Mearne (1624-1683), who held the office of Bookbinder to the King from the restoration of Charles II in 1660 until his death. Mearne was also a part owner of the King's Printing House, along with John Bill, who published this edition. Although there were other bookbinders doing similar work contemporaneously, Mearne's work in particular is considered among the finest pre-industrial bookbinding.

\$6,000 - 9,000



26

BOOK OF HOURS, USE OF LANGRES.

Ces presentes Heures a l'usage de Langres. Paris: Simon Vostre, [1512-30].

8vo (206 x 136 mm). 104 leaves, 31 lines. Metalcut title, 14 full-page metalcut illustrations, 8 large metalcut illustrations within metalcut border, all text pages within metalcut border, rubricated in red and blue. 19th century brown morocco gilt by Bedford, gilt edges, cloth folding case by J. MacDonald. A few leaves trimmed closely touching signature marks or borders.

Provenance: Francis Kettaneh (bookplate).

Illustrations: Title with Vostre's device, Anatomical Man, Saint John-Poisoned Cup, Betrayal, Tree of Jesse, Annunciation, Visitation, Crucifixion, Pentecost, Nativity, Shepherds in the Fields, Shepherds Adoration, the Presentation in the Temple, the Flight into Egypt, Coronation of the Virgin, David and Uriah, David with Harp, Job and his friends, Raising of Lazarus, Trinity, and a few other small cuts.

A beautiful crisp copy of Vostre's *Book of Hours* with elegant large woodcut/metalcut illustrations. Simon Vostre was one of the most important printers during the early 16th-century. Bohatta *Livres d'heures* 125; Renouard 337.

\$8,000 - 12,000



27

ILLUMINATED BOOK OF HOURS USE OF ROME.

Book of Hours, use of Rome. Paris: Gilles and Germain Hardouyn, [c.1513; almanac for 1513-1527].

8vo (160 x 95 mm). 96 leaves, PRINTED ON VELLUM AND

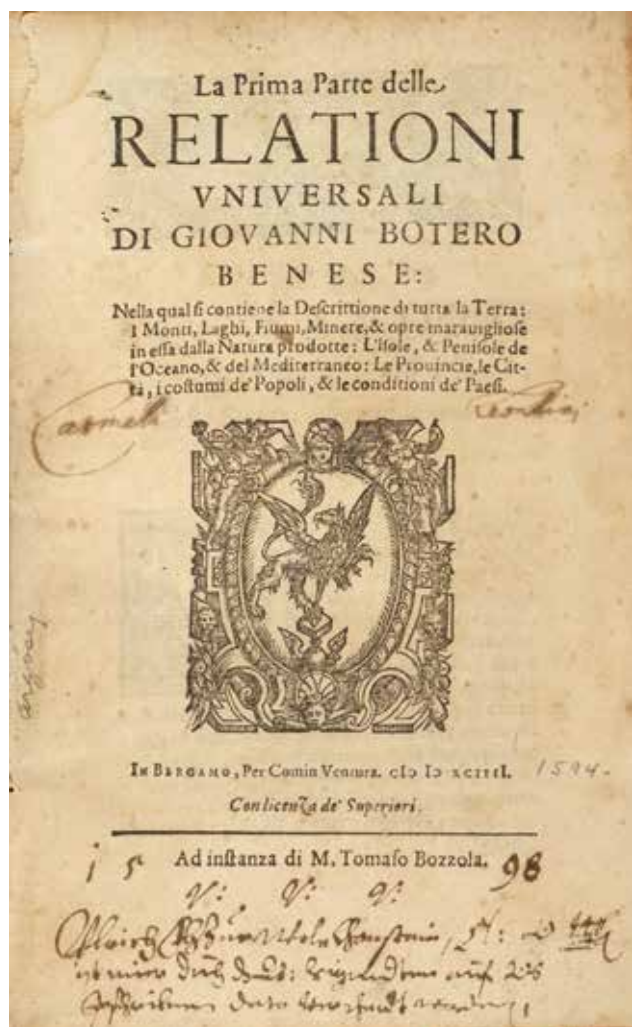
ILLUMINATED, signed a-m in 8s. 31 lines, text ruled in pale red.

Metalcut illustrations overpainted in colors and liquid gold to resemble manuscript illuminations: printer's device on first page, 17 full-page illustrations surrounded by architectural borders in liquid gold, one mid-sized illustration surrounded by small uncolored metalcut border pieces (c5v), 3 illuminated vignettes in margins (f7v, g7v, i7r), 26 small illustrations; numerous 2- and 1-line initials in liquid gold on red or blue grounds. Binding of red velvet over wooden boards, salmon-colored silk doublures, edges gilt and gauffred, two clasps consisting of red velvet straps mounted with darkened metal fittings, perhaps tarnished silver; markings on each cover indicate that large, shaped overlays have been removed, perhaps embroidered pieces formerly stitched down; preserved in an elaborate, gilt-tooled morocco case, with the initials R and S inlaid in letter styles of the 19th century; the whole in a red velvet chemise (slight wear to edges and corners of boards). *Contents:* Calendar and associated texts; Gospel Sequences; Hours of the Virgin; Penitential Psalms and Litany; Office of the Dead; Short Hours of the Cross; short Hours of the Holy Spirit; Office of the

Conception of the Virgin; Office of St. Barbara; Suffrages of the Saints. *Illuminations:* Zodiac Man; John on Patmos; Betrayal in the Garden; the usual sequence for the Hours of the Virgin: Annunciation to the Virgin, Visitation, Nativity, Annunciation to the Shepherds, the Magi, the Presentation in the Temple, the Flight into Egypt, Coronation of the Virgin; Saul Anointing David; the Banquet of Dives and Lazarus; Crucifixion; Pentecost; Annunciation to the Virgin (repeated, this time introducing the Office of the Conception of the Virgin!). Small illuminations accompany each suffrage to a saint.

A fine example of a printed and hand-colored Book of Hours. In the first quarter of the sixteenth century Paris was the center of production for such books, modelled on the manuscript Books of Hours popular in the late Middle Ages, and designed to appeal to members of the wealthy middle class. The brothers Gilles and Germain Hardouyn specialized in printing and decorating these popular texts, Gilles as printer and publisher until his death in 1529 and Germain as illuminator. Bohatta 955; Lacombe 243.

\$10,000 - 15,000



28

28

BOTERO, GIOVANNI. 1540-1617.

Delle relationi universali. Bergamo: Comin Ventura, 1594-95. 2 parts in one volume, 8vo (193 x 128 mm). Woodcut printer's device on titles. Contemporary limp vellum, some light wear and staining; slipcase. Intermittent some browning.

Second edition of the Universal Relations, addressing the world geography and ethnography. See BMC/STC *Italian* 122.

\$800 - 1,200



29

29

BRANT, SEBASTIAN. 1457-1521.

Navis stultiferae collectanea. Paris: [de Marnef and J. Badius], 1 July 1513. 4to (185 x 130 mm). 108 leaves, gothic letter, title printed in red and black with woodcut of the ship of fools and de Marnef's device (Renouard 713-14), a full-page woodcut of the ship of fools on verso, 113 large woodcuts (one full-page) in the text (a few touched with color); 19th century morocco; half morocco slipcase. Leaf 56 with paper/printing flaw and small tear affecting printed area on verso only, leaves 74 and 80 transposed, some light staining, title and some headlines shaved.

Provenance: Robert Redgrave? (monogram R.R. and motto "Otium sine literis mors est" to bookplate).

Later edition with the woodcuts from the first edition of 1494. At least 70 of the illustrations are now attributed to Albrecht Dürer. "The woodcut illustrations created for *Das Narrenschiff* are of immense density and tenseness. Since there was no iconographical tradition for this newly conceived text, the subjects and scenes of the illustrations had to be created entirely new. The images presented are of such convincing force that their equal in design had never before been seen" (Daniel De Simone, *A Heavenly Craft*, 2004); see PMM 37.

\$3,000 - 4,000



30

CAESAR, CAIUS JULIUS. 102-44 B.C.

Commentariorum de bello gallico libri viii.... Edited by Giovanni Giocondo. Venice: Aldus Manutius and Andreas Torresanus, December 1513.

Aldine 8vo (164 x 100 mm). Woodcut anchor and dolphin device in 3 places, double-page map COLORED BY HAND and five full-page woodcut illustrations. Modern calf antique; folding case. A few short marginal tears, some light browning and staining.

FIRST ALDINE EDITION Adams C-26; Ahmanson-Murphy 99; Renouard Alde 60:1.

\$2,000 - 3,000

30

31

CALLOT, JACQUES. 1592-1635.

Les Petites misères de la guerre. Paris: Israel Henriet, 1636. Oblong 12mo (129 x 170 mm). Engraved frontispiece and 6 engraved plates. 19th century crimson straight grain morocco gilt. Light wear, browning, offsetting.

Wide margin copy. Lieure 1333-1338; Meaume 557-563.

\$2,000 - 3,000



31



32

DA VINCI, LEONARDO. 1452-1519.

TRICHET DU FRESNE, RAPHAEL, editor. 1611-1661. *Trattato della Pittura di Lionardo da Vinci.* Paris: Jacques Langlois, 1651.

2 parts in 1 volume. 4to (381 x 275 mm). Portrait frontispiece of Da Vinci in each part, numerous engraved illustrations in the text, engraved head- and tail-pieces and initials. Rebacked contemporary calf. Light wear to binding, minor spotting, front blank with extensive ink inscriptions.

FIRST EDITION of Leonardo's treatise on painting, compiled from his original notes by his pupil Francesco Melzi. The text and illustrations are repeated here, first in Italian in part 1 and then in French in part 2. Cicognara 232; Goldsmith V, 463.

\$3,000 - 5,000

32



33

33

DAMPIER, WILLIAM. 1651-1715.

Nieuwe reystogt rondom de wereld. The Hague: Abraham de Hond, 1700.

4to (200 x 171 mm). Extra engraved title page, 5 engraved maps (4 folding), 10 engraved plates (2 folding). Contemporary vellum. Joints cracked, covers slightly soiled, light marginal dampstaining, scattered browning and spotting.

FIRST DUTCH EDITION of Dampier's voyages, translated by W. Sewel. Dampier was both a pirate (with the encouragement of the British crown) and an explorer, and the first man to have circumnavigated the world three times. The success of this book in its original English edition led to Dampier being given command of the HMS *Roebuck* to explore the Australian coast, but he was to lose his command after the ship foundered on Ascension Island. Dampier was later court-martialed for cruelty to his lieutenant, whom he abandoned in Brazil during the voyage. Sabin 18385.

\$600 - 800



34

34

DE HOOGHE, ROMEYNE. 1645-1708.

LA FONTAINE, JEAN DE. 1621-1695. *Contes et nouvelles en vers.* Amsterdam: Henry Desbordes, 1685.

2 volumes in 1. 12mo (160 x 110 mm). Additional etched pictorial titles, and 58 half-page etched illustrations by Romeyn de Hooghe. Contemporary mottled calf, rebaked preserving original spine and endpapers, later headbands, blank margin of first text leaf torn, some soiling and spotting to text throughout.

Provenance: Catherine Robinson (ownership inscription, 1760); purchased from Maggs Bros, London.

FIRST ILLUSTRATED EDITION, THE RARE FIRST STATE, with 11 text lines on page 211 of vol. 1 and 17 text lines on the first page of the Preface to vol. II. With dark, rich impressions of the plates. Brunet III:758-9; Landwehr *De Hooghe* 62; Tchemerzine, III, 859-860.

\$800 - 1,200



35

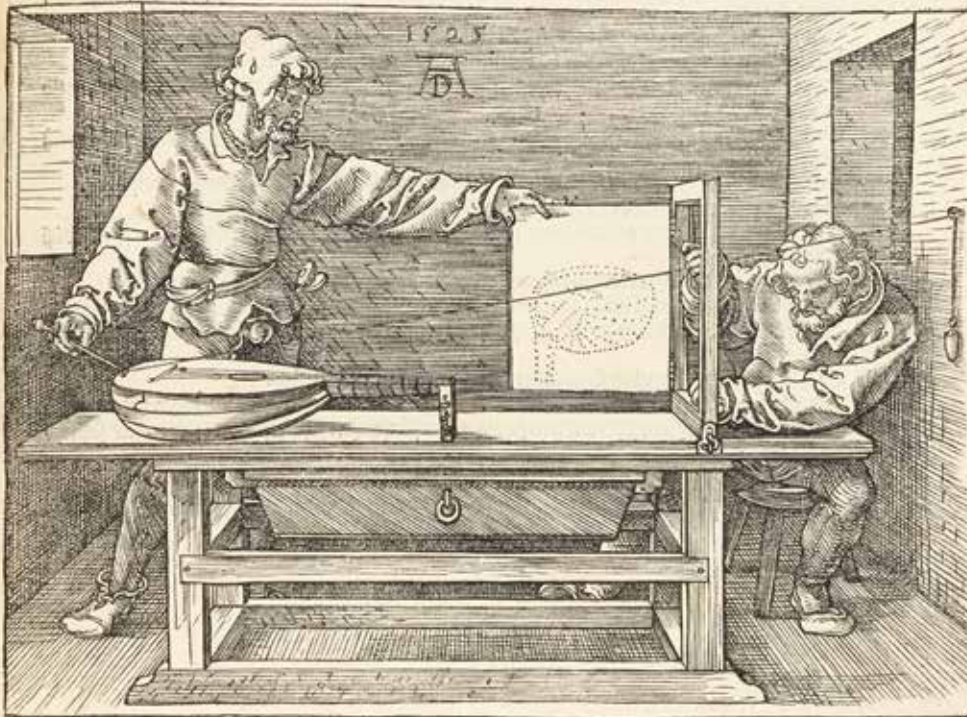
DE WORDE, WYNKYN. D.1535.

HIGDEN, RANULF. 1280-1364. *Polycronicon. The Cronycles of Englonde, with the dedes of popes and emperours, and also the descripcyon of Englonde.* London: Wynkyn de Worde, 1528. ["Imprynted at London : In Fletestrete at the sygne of the Sonne by Wynkyn de Worde, the yere of our lorde god. M.CCCC. [et] xxviiij. the .ix. daye of Apryll."] 2 parts in one volume. Folio (255 x 180 mm). 190 leaves (3 leaves: 150, 151, 152 supplied from the 1502 edition, lacking blanks bb8 and D4). Black letter, large armorial woodcut on title and repeated on verso (lower portion defective and repaired), 2 columns, 45 lines and headlines, woodcut illustrations and diagrams in the text, woodcut device of Wynkyn de Worde [McKerrow 46b] at end of each part, both surrounded by woodcut borders. 19th-century calf gilt, rebaked, lacking folios 150, 151, 152 (supplied from the 1502 edition) and blanks bb8 and D4, a few other small repairs or defects. *Provenance:* A few early manuscript notations (some cropped) and the word "pope" crossed out in several places; Thomas Blofeld (bookplate); Gordon A. Block (his sale Sotheby's London, 29 January 1974, lot 51); purchased from Maggs Brothers.

Later edition printed by Wynkyn de Worde. *The Chronicles of England* is usually referred to as the *St. Albans Chronicle* after the town where it was first printed. Wynkyn de Worde notes at the end of the first part "Thus endeth the Chronicles ... and was fyrst imprynted by one sometyme scole mayster of saynt Albons." Wynkyn de Worde's first edition was printed in 1497. RARE: According to *American Book Prices Current* no copy of this edition has sold at auction in the past 45 years. ESTC (online) S108645.

\$10,000 - 15,000

mit einem anderen puncten aber also piß das du die gansen lauten gar an die taffel punctirß / dann
zeich all puncten die auß der taffel von der lauten worden sind mit linien zusamē so sichß du was dar
auß wilt / also magß du ander ding auch abzeichnen. Dife meynung hab ich hernach aufgeriffen.



Vnd damit gñstiger lieber Herr: will ich meinem schreyben end geben / vnd so mir Got genad ver-
leget die bücher so ich vñ menschlicher proportion vñ anderen darzu gehörend geschreyben hab mit
der zeijt in druck bringen vnd darpey meniglich gewarnet haben: ob sich jemand wider-
stien wurd: mir disß außgangen büchlein wider nach zu drucken / das ich das
selb auch wider drucken will / vñ außlassen geen mit meren vnd
grösserem zusatz: dan ich befehlen ist: darnach mag
sich ein weltlicher richten: Got dem Herren
sey lob vnd eer ewiglich.

- R iij

Gedruckt zu Nürnberg.
Im. 1525. Jar.

36

DÜRER, ALBRECHT. 1471-1528.

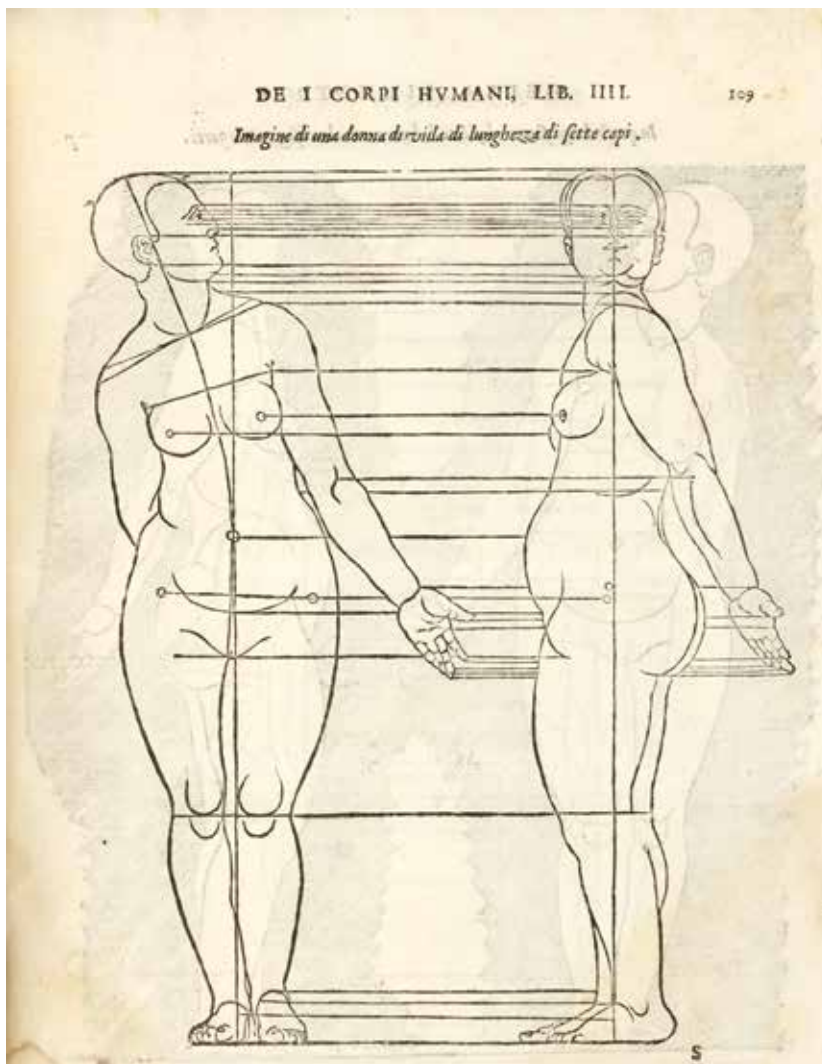
Underweysung der messung, mit dem zirkel unn richtscheyt in Linien ebnen unnd gantzen corporen. Nuremberg: [Hieronymus Andreas Formschneider], 1525.

Folio (281 x 204 mm). 89 leaves (of 90 without final blank). Numerous woodcuts of geometrical diagrams and architectural renderings, two, on P4v and Q1r, extended with pasted-in folding slips to demonstrate a point in perspective, two figures on C5v and K1r printed on pasted-in cancel slips correcting the original figures; two half-page woodcuts showing artists using Dürer's drafting apparatus for drawing in perspective, the second with Dürer's monogram and dated 1525 (as are 2 of the triumphal column cuts); roman and gothic types. Modern morocco. Text with some minor staining.
Provenance: Mark Lansburgh (bookplate).

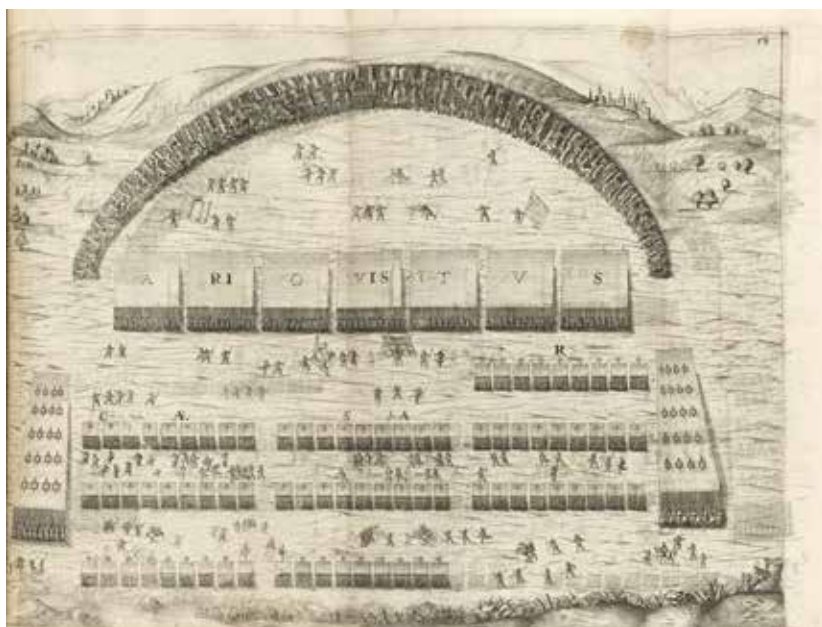
FIRST EDITION of one of the earliest mathematical works published in German. "Dürer's work first presented to northern Europe the completely new attitude to artistic creation which had

crystallized in Italy during the Renaissance ... The Renaissance established a completely different aesthetic theory: the work of art as a representation of a natural object. The connection of the beautiful with the natural, of the work of art with what is correct (i.e. mathematical) was a typical concept of the Renaissance. In the illustration of these principles lies the great historical importance of Dürer's theoretical writings ... they were the foundation of accepted aesthetic dogma until the nineteenth century" (PMM). "Except for the *Geometria Deutsch* (c.1486-1487), a book of arithmetical rules for builders which Dürer knew and used, the *Underweysung der messung* is the first mathematics book in German. With its publication Dürer could claim a place in the front ranks of Renaissance mathematicians" (DSB). Berlin Kat 4607; Bohatta Ia; Meder XXVI 1; Norman 665; PMM 54; Stillwell Science 161; Fact and Fantasy 165; VD16 D 2857.

\$20,000 - 30,000



37



38

37

DÜRER, ALBRECHT. 1471-1528.

Di Alberto Durero pittore, e geometra chiarissimo. Della simmetria dei corpi humani. Libri quattro.... [Venice]: Roberto Meietti, 1594.

Folio (318 x 217 mm). Woodcut printer's device on title, numerous illustrations in text, 3 folding diagrams (M4, Q4 and Q5). 20th century sheep with large central panel of a contemporary gold tooled calf binding, edges stained blue. Dampstaining and staining throughout.

First edition of Gallucci's Italian translation of Dürer's masterpiece on human proportion. The first application of anthropometry to aesthetics. The woodcuts are copied from the first edition, posthumously published at Nuremberg in 1528 as *Vier Bücher von menschlicher Proportion*. "Written, designed and illustrated by Dürer, the posthumous *Vier Bücher* was the first work to discuss the problems of comparative and differential anthropometry" (DSB). Gallucci added a fifth book. Adams D-1055; Cicognara 321; Durling/NLM 1299; See Mortimer, *Italian* 169.

\$3,000 - 4,000

38

EDMONDES, CLEMENT. 1568-1622.

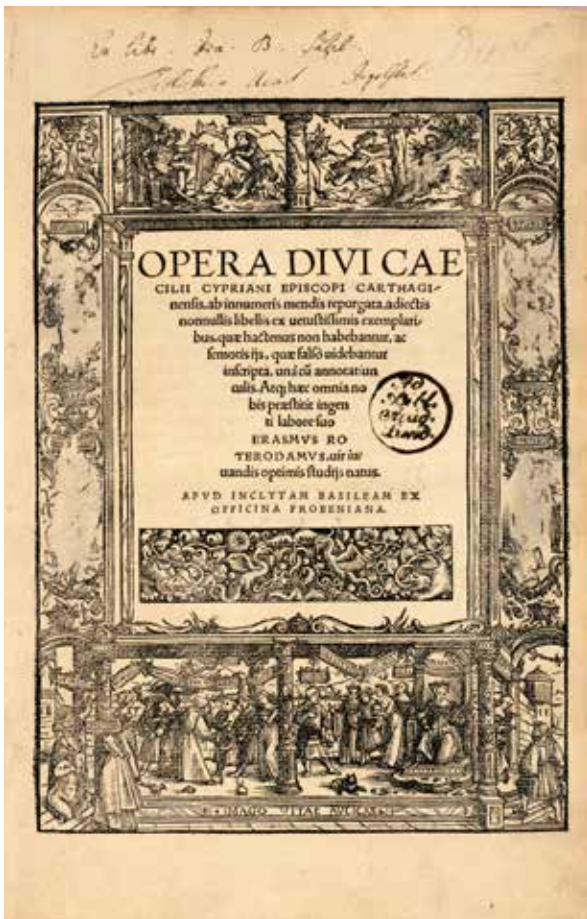
Observations upon the First Five Bookes of Caesars Commentaries. London: Peter Short, 1600.

6 engraved plates (3 folding, 1 double-page). BOUND WITH: FUMÉE, MARTIN. C.1540-1590. *The Historie of the Troubles of Hungarie....* London: Felix Kyngston, 1600. (Bound as first title.)

Folio (283 x 188 mm). 17th or 18th century calf, rebaked retaining original spine laid down, armorial gilt and blind stampings on both covers, morocco spine label. Wear and staining to covers; *Troubles of Hungarie* lacking first blank (A1), chipping to edges of first few leaves, large burn through leaf Y2 in the same title, with loss of text and scorching to preceding leaf; scattered browning and spotting.

FIRST EDITION of Edmondes' translation of the first five books of Julius Caesar's Commentaries on the Gallic Wars, illustrated with 6 detailed diagrams of significant battles. Few complete copies of this edition have appeared at auction. Fumée's *Historie of the Troubles of Hungary*, bound here as the first title, is the first English edition. Cockle 71; ESTC S121459; STC 7488 (all for *Caesar's Commentaries*; STC 11487 (*Troubles of Hungary*))

\$2,000 - 3,000



39

39

ERASMUS, DESIDERIUS, EDITOR. 1466-1536.

CYPRIAN (Saint, Bishop of Carthage). *Opera divi caecilii cypriani episcopi carthaginiensis*. Basel: Johann Froben, 1520. Folio (302 x 200 mm). Title within historiated woodcut border by Ambrosius Holbein, dedication within decorative woodcut border, woodcut head-pieces and decorative woodcut initials. Nudity defaced in woodcut title border and a few other places probably by an early owner, and before it was bound with the other work. Contemporary blind-stamped half pigskin and old manuscript on vellum over paste boards, dated 1627 with gilt initial "DFN," edges red.

FIRST EDITION of the work of Saint-Cyprien edited by Erasmus from recently discovered manuscripts. VD16 C6508.

[BOUND WITH]: FULGENTIUS, Saint, Bishop of Ruspe. *Opera ... Item Opera Maxentii Johannis*. Edited by Willibald Pirckheimer and Johannes Cochlaeus. Hagenau: Thomas Anshelm for Johann Koberger, 1520. Folio, general title within border by Urs Graf, divisional title within woodcut borders, large woodcut initials, including final leaf with poem by the editor, colophon, and printer's device. first edition. Two 6th-century text by Fathers of the Church edited by the German humanist Willibald Pirckheimer (1470-1530). Adams F-1136; BMC/STC German 327; VD-16 F-3355. [AND:] THEOPHYLACTE DE BULGARIE. *De occursu domini nostri Jesu Christi... Chrysostomi... Cyrilli... et Timothei...* Cologne: A. Birckmann, 1568. Folio, printed in two columns in Greek and Latin.

\$2,000 - 3,000



40

40

EXQUEMELIN, ALEXANDRE. C.1645-1707.

Histoire des Aventuriers que se sont signalez dans les Indes, contenant ce qu'ils ont fait de plus remarquable depuis Vingt Annees. Paris: Jacques le Febvre, 1686.

1 volume only (of 2). 8vo (165 x 90 mm). 2 folding maps, 1 large folding plate, 1 small plate of a seal and calf. Contemporary calf, armorial gilt stamp on cover, spine gilt with 5 raised bands, modern cloth clamshell box. Joints cracked, corners chipped, title page browned, scattered spotting, pencil notations and ownership labels on front paste-down.

Provenance: Bishop Pierre Daniel Huet [French clergyman and scholar, 1630-1721] (bookplate).

FIRST FRENCH EDITION of Exquemelin's classic, the first history of pirates operating in the waters of the Americas. Sabin 23475.

\$300 - 500



41

41

GALLONIO, ANTONIO. 1556-1605.

Trattato de gli Instrumenti di Martirio, e delle Varie Maniere di Martoriare usate da' Gentili contro Christiani, Descritte et Intagliate in Rame. Rome: Presso Ascanio and Girolamo Donangeli, 1591. 4to (240 x 170 mm). Title printed in red and black, 47 full-page engraved illustrations by Antonio Tempesta after Giovanni Guerra, head-pieces, initials and ornaments. Later velvet with blue and gold printed brocade paper endpapers.

FIRST EDITION, in Italian, of this graphic work on the Roman torture and execution of Christian martyrs. Bound in velvet with amazing endpapers. Brocade paper is one of the rarest and most valuable types of decorated paper. Brunet II:1468; Graesse III:19.

\$2,000 - 3,000

42

GERARDE, JOHN. 1545-1612.

The Herball or Generall Historie of Plantes. London: Adam Islip, Joice Norton, and Richard Whitakers, 1636. Folio (330 x 220 mm). Engraved title page, numerous woodcut illustrations. Contemporary calf, rebacked, with crudely repaired hinges. Heavily rubbed, lower joint cracked, marginal dampstaining, worming and old repairs.

Provenance: Dr. Daniel Wills [Burlington County, NJ, 1633-1698] (ownership inscription); William R. Wills [Rancocas, NJ] (ownership inscription).

Second edition of Thomas Johnson's expanded version of 1633, which corrected many of the errors found in Gerard's original edition of 1597. Johnson's edition gave Gerard's work the importance that it holds in the history of botany. This example bears ownership inscriptions linking it to a colonial Quaker family in New Jersey. ESTC S122175; Henrey 156; Hunt I, 230; Nissen BBI 698.

\$1,000 - 1,500



42



43

43

GILLES, NICOLE. C 1425-1503.

Les tres elegantes et copieuses annalles.... Paris: Egidius Gormontius, 1534.

2 volumes in one, folio (313 x 203 mm). Black letter. First title printed in red and black within woodcut border displaying the portraits of the four evangelists and the initials E.G. at the bottom, the presentation of the infant Christ to the three wise kings, 2 woodcut illustrations and 6 full-page genealogical tables in the text. Early 20th century red morocco gilt by Cape, Masson-de-Bonnell, edges gilt.

Provenance: purchased from Dawson's Book Shop catalogue 437, spring 1976.

Fourth edition of this popular chronicle, considered to be the first of the History de France. Gilles was secretary of Louis XII and controller of his treasury. See Mortimer *French* 247.

\$2,000 - 3,000



44

44
GIOVIO, PAOLO. 1483-1552.

Elogia virorum bellica virtute illustrium. Basel: Pietro Perna, 1575. Folio (334 x 230 mm). Title within woodcut border, woodcut portrait of Giovio and 128 woodcut portraits by Tobias Stimmer, all within architectural borders, 10 empty borders, woodcut initials. Modern vellum tooled in gilt to panel design, some worming to margins, a few holes with paper repairs, dampstaining at upper corner towards rear, occasional toning and foxing.

FIRST ILLUSTRATED EDITION of this series of woodcut portraits and biographical sketches of prominent rulers, military leaders and explorers. The woodcut portraits by Tobias Stimmer were made after paintings in Giovio's own portrait gallery at his home in Como. Includes portraits of Tamerlane, Cosimo de' Medici, Columbus, Henry VIII, François I, Hernán Cortés, and Charles V. A CRISP, ATTRACTIVE COPY. Adams G-644; Atabey 502; Sabin 36773.

\$800 - 1,200



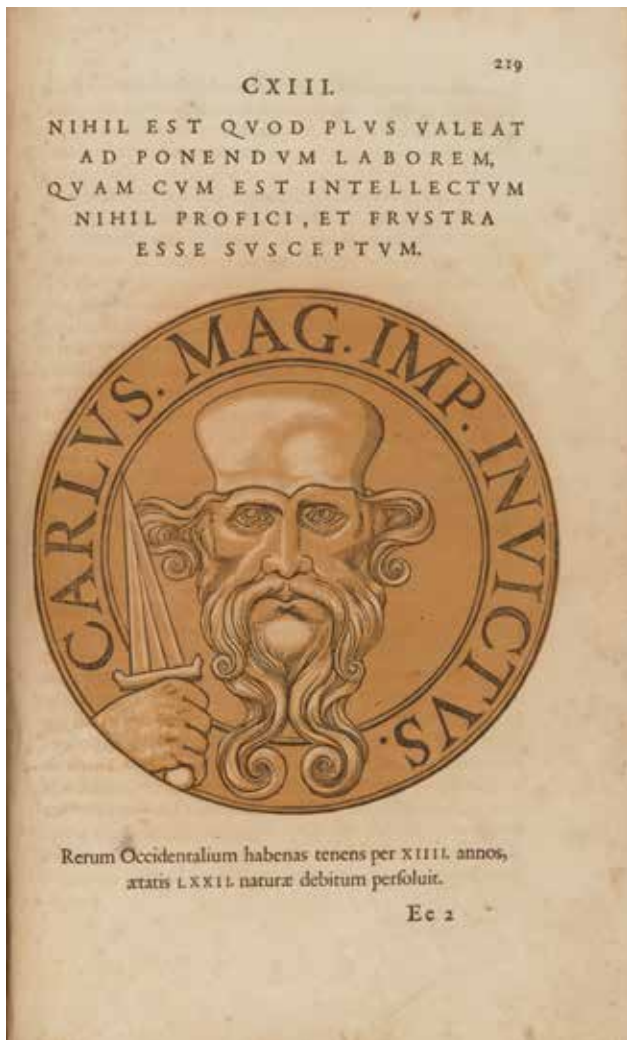
45

45
GIOVIO, PAOLO. 1483-1552.

Elogia Virorum Literis Illustrium. Basel: Peter Perna, 1577. Folio (334 x 218 mm). Title within historiated woodcut border, 63 woodcut portraits (60 by Tobias Stimmer and 3 by Christoffel van Sichem). Contemporary vellum. Some intermittent light browning and staining.

FIRST ILLUSTRATED EDITION with the illustrations by Tobias Stimmer. The work includes striking portraits of the great Renaissance authors and a high number of Muslim dignities including military leaders. Giovio's portrait of Mehmet II, probably based on a model by Gentile Bellini, shows the influence of Ottoman prototypes that depict the sultan smelling a rose. Adams G-648.

\$800 - 1,200



46

46
GOLTZIUS, HUBERTUS. 1526-1583; AND CASPAR GEVART. 1593-1666.

Icones Imperatorum Romanum, ex priscis numismatibus ad vivum delineatae.... Antwerp: Balthasar Moret, 1645.
Folio (342 x 217 mm). Engraved title page by Cornelius Galle after Peter Paul Rubens, 144 woodcut portrait medallions printed in chiaroscuro, and 9 blank circular frames. Contemporary vellum, modern clamshell case. Covers slightly soiled, ink notations and ownership inscriptions to front paste-down, half-title and title, lacking front blank, marginal worming to last two leaves, some spotting and offsetting, a few ink and pencil margin notes, tape repair to margin of leaf Aaa2 and center of leaf Bbb1.

First published in 1557, illustrated with medals of Roman (and Holy Roman) emperors printed in black on a sepia background, this edition is augmented by the addition of 10 medallions representing the emperors of Austria. The medals were printed in black on a sepia background. Brunet II:1653; Graesse II, 113.

\$2,000 - 3,000



47

47
GONZALO, ARGOTE DE MOLINA. 1548-1596.

Nobleza de Andaluzia. Seville: Fernando Diaz, 1588.
Folio (310 x 215 mm). Woodcut arms on title, large woodcut arms at end of preliminaries, numerous woodcuts of coats of arms throughout. Modern calf antique, decorated in blind and gilt. Paper repairs to margins of preliminary leaves, upper and lower corners of A1, and lower corners throughout, some affecting text, last leaf re-margined, scattered browning and spotting, ownership inscription on title.

FIRST EDITION. Gonzalo Argote de Molina had a colorful career as a military officer, author, and collector of art and antiques during Seville's golden age in the 16th century. He enlisted the services of Juan de Arfe to prepare the woodcuts for this work, probably after seeing de Arfe's illustrations for the *Libro de la montería* (Book of Hunting), prepared for Alfonso XI of Castile. Heredia 3466; Palau I, 16170; Salvá 3540.

\$3,000 - 4,000

HIERONYMUS. C.342-420.

Epistole sancti hieronymi. Lyon: Nicolas de Benedictis for Jacques Sacon, 1513.

3 parts in 1 volume. Folio (300 x 205 mm). Woodcut border on main title page, woodcut frontispiece before main text of first part, repeated again as frontispiece for the second part. Modern calf antique with brass fittings and clasps, quarter calf clamshell box. Lower edges re-margined throughout with some minor loss of text, some dampstaining and spotting, old ink marginalia.

Featuring a full-page woodcut frontispiece, appearing twice, of St. Jerome removing a thorn from a lion's paw, which was copied from an earlier woodcut by Albrecht Dürer, from the 1492 Basel edition. Baudrier, III, p 333.

\$1,500 - 2,500

HISTORY.

A collection of books on history:

1. CHEVALIER, NICOLAS. *Histoire de Guillaume III*. Amsterdam:

1692. Folio (304 x 198 mm). Title page in red and black with engraved vignette of British royal arms, extra engraved title page bound after dedication, 12 full-page engraved plates and numerous engraved illustrations of medals in text. 18th century calf gilt, morocco lettering piece. Chipping to spine corners, bumped, joints cracking, browning and foxing.

2. SENAULT, JEAN FRANCOIS. *L'Homme criminel, ou la corruption de la nature par le peché....* Paris: Pierre le Petit, 1665. Engraved frontispiece and one engraved plate. Modern morocco gilt by Gerard Charriere, suede-covered box. Extensive dampstaining, browning and spotting.

3. [D'AVVITY, PIERRE.] *Les estats, empires, et principautez du monde*. Rouen: Adrian Oryn and Jacques Cailloue, 1625. 4to (240 x 166 mm). Extra engraved title page, woodcut headers and initials. Contemporary paneled calf, spine with 5 raised bands, modern quarter morocco clamshell box. Heavy chipping to spine, rubbed, bumped, lacking blanks, marginal staining through several leaves, scattered foxing and browning.

4. MAGGI, GIROLAMO. *De tintinnabulis liber postumus*. Amsterdam: Henry Wetsten, 1689. 12mo (128 x 75 mm) Engraved extra title page, title printed in red and black, 19 (of 21) engraved plates (3 folding). 20th century quarter calf and marbled boards. pine rubbed, staining to top margins of last quarter of leaves.

5. ROUSSEAU, JEAN-JACQUES. *J. J. Rousseau, citoyen de Genève, à Mr D'Alembert....* Amsterdam: Marc Michel Rey, 1758. 8vo (207 x 125 mm). Title page in red and black. Contemporary quarter calf and speckled boards, rebaked retaining original spine laid down. Rubbed, scattered spotting and browning.

\$800 - 1,200

HOLBEIN, HANS, THE YOUNGER. 1497-1543.

CORROZET, GILLES. 1510-1568. *Historiarum veteris testamenti icones ad vivum expressae*. Lyons: Melchior and Gaspar Trechsel [for J. and F. Frellon], 1539.

Small 4to (171 x 123 mm). 94 woodcut illustrations after Holbein, some cut by Hans Lützelburger, each approx. 60 by 89 mm, with Latin text above and French quatrains below. Woodcut device on title and a larger version on last leaf. Light brown blind tooled morocco by Bernard Middleton.

Second edition of the *icones* and first complete edition containing 94 woodcuts, including the additional subjects in Kings XII and Isaiah I. "The first [edition] to contain the complete set of ninety-four blocks and the French verse text. The word "instrumenti" in the title of the 1538 edition has been changed here to "Testamenti". To Frellon's preface are added Nicolas Bourbon's verse address to the reader and distich naming Holbein as the artist of the set of woodcuts, and a verse preface and postscript by Gilles Corrozet" (Mortimer/Harvard *French*, 278); Brunet III:252.

\$4,000 - 6,000



48



49



50



(details)

51

ILLUMINATED CARTA EXECUTORIA.

ADVEU DE ODET DE BRETAGNE. *Illuminated manuscript on vellum.* France, 1556.

Manuscript in French (signed as "Seigneur d'Ingrande"), 365 x 260 mm. i + 40 + i vellum leaves. Collation: i-v8, foliated 1-40 in a contemporary hand. Up to 27 long lines per page written in black ink, in "letter courante" script for the text, headings in elaborate display script, written area: 260 x 175 mm. Over 250 illuminated initials on square or rectangular grounds the smaller ones c.15-20 mm in height, the larger ones c.35-65 mm, and one (f. 1r) measuring 88 x 84 mm, decorated in French renaissance style, burnished gold initials on colored grounds, colored initials on burnished gold or burnished silver grounds. F. 1r with full illuminated border: at the top, the royal arms of France in a laurel wreath, supported by two angels; in the margins the emblems of Henry II of France, a crowned H, and of Diane de Poitiers, a double D and H linked, and three interlaced crescents; an achievement of arms in the lower border. (Silver sometimes tarnished, some show-through of pigments, achievement of arms largely illegible.) Modern binding of parchment over pasteboards reusing original vellum endleaves, gold-tooled title on front cover, in a modern velvet chemise. *Provenance:* King Henry II of France (1519-1559), reigned 1547-1559, and his mistress Diane de Poitiers (1500-1566), as shown by their emblems on f. 1r; Charles Serund-Deschamps, 1906 (bookplate).

In this document addressed to King Henry II of France, Odet de Bretagne, Count of Vertu, First Baron of Brittany, Lord of Avaugour, Clisson, Ingrande, and Champocé, makes declaration of the state of his holdings in Ingrande in the duchy of Anjou and Champocé in the castellany of Angers, both of which he holds in fief from Henry II. There follows meticulous enumerations and descriptions of the properties contained in each of these territories, together with detailed listings of the taxes, rents, duties, and services owed to him in each, after which he reaffirms his allegiance to the king. The text is followed by three notarial attestations, the first dated 25 February 1556.

The Duchy of Brittany was joined to France under the king only in 1532. Henry became king in 1547, and it is likely that this document was compiled in consequence of that circumstance, Diane de Poitiers, a well-educated French noblewoman was Henry mistress from the mid-1530s until his death. She was a notable bibliophile, and the books and manuscripts from her collection are marked with the emblems found in this codex.

\$20,000 - 30,000



52

ILLUMINATED CARTA EXECUTORIA.

PHILIP II, KING OF SPAIN. 1527-1598. *Carta ejecutoria of King Phillip II of Spain*. Valladolid: 1589.

Manuscript on vellum, in Spanish, 300 x 225 mm. 40 leaves bound as a single quire of 20 bifolia. Collation: i40, the first two and last two leaves treated as flyleaves. 36 long lines, written in black ink in round Spanish script, between 38 horizontal and two pairs of vertical bounding lines ruled in red, written area: 205 x 125 mm. Major section titles in gold ink on solid green and red grounds; lesser section titles introduced by cadell initials; calligraphic flourishes in upper and lower margins; full-page illumination facing the first text page, including miniature of the recipient's family adoring the Virgin and child and two armorials. (Minor discoloration to margins; minor worm damage to first two and last two leaves.) Original Spanish binding of gold-tooled black leather, four pairs of green silk ties, sewn with the original two-color silk cord (seal missing).

Patent of nobility granted to Hernan Goncalez. With several notarial attestations at the end.

\$5,000 - 8,000





53

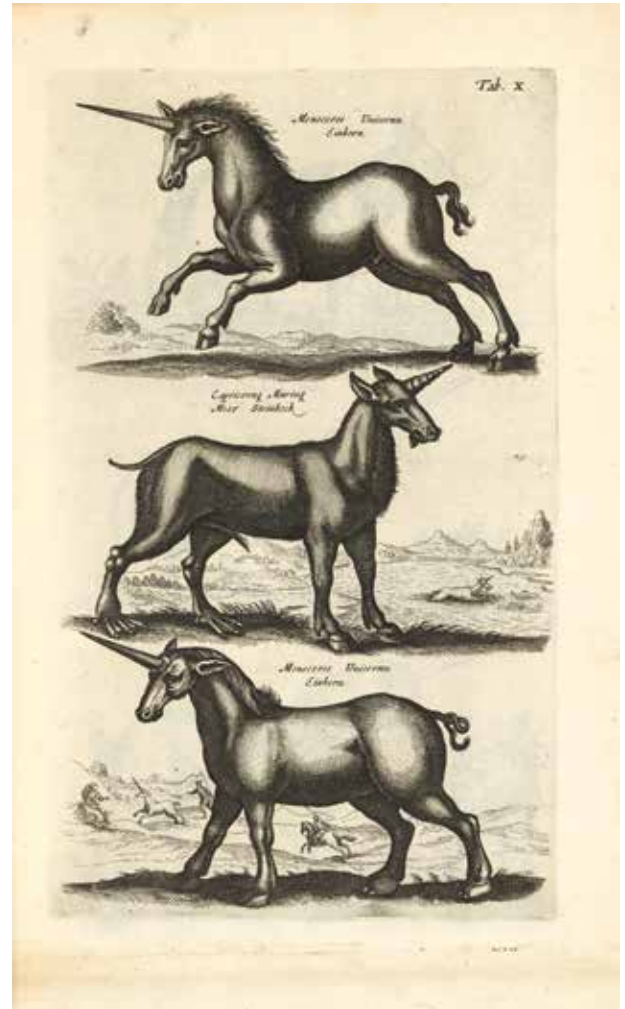
53

ILLUMINATED CARTA EXECUTORIA.

PHILIP III, KING OF SPAIN. 1578-1621. *Illuminated manuscript on vellum*. Granada: 1592.

Being a patent of nobility granted to Pedro de Angulo, with several notarial attestations at the end, 295 x 210 mm. 98 (of 99) + i vellum leaves. Collation: i1 (lacking) ii-v12 vi8 vii-ix12 x6. 34 long lines, written in brown ink between 35 horizontal and 2 pairs of vertical bounding lines ruled in blue ink, written area: 230 x 130 mm. 37 large ornamental initials in liquid gold on colored grounds modelled in white. Major sections of the text introduced by several lines of ornamental display script, lesser divisions distinguished by large cadel initials, calligraphic flourishes in upper and lower margins. (Lacking the illuminated frontispiece that would have presented the armorials of the recipient; dampstains to upper, fore, and lower edges, sometimes invading the text; several initials with smudging or offsetting of pigment; natural flaws in the vellum in the blank margins of three leaves.) Original binding of gold- and blind-tooled brown leather, the red silk curtain that protected the frontispiece retained; four pairs of red and blue silk ties, braided silk cord visible in quire vi and at tail of volume (lacking seal), in a custom morocco and cloth case.

\$2,000 - 3,000



54

54

JOHNSTON, JOHN. 1603-1675.

Historiae naturalis de quadrupedibus libri. Amsterdam: Jan Jacob Schipper, 1657.

Folio (377 x 237 mm). Allegorical engraved title, 80 engraved plates. 18th century mottled calf, spine gilt with 6 raised bands. Joints cracked, all leaves re-margined at lower edge, plates bound out of sequence, scattered dampstaining and spotting.

The first of six parts of this standard seventeenth-century encyclopedia of natural history, illustrated with plates which were often reprinted by others into the next century. Johnston was the grandson of a Scot but was born and raised in Poland. After studying botany and medicine at Cambridge, he travelled extensively before settling in Leiden to practice medicine. Nissen, ZBI 2131; Wellcome III, 366.

\$1,200 - 1,800



55

LANCELOT DU LAC.

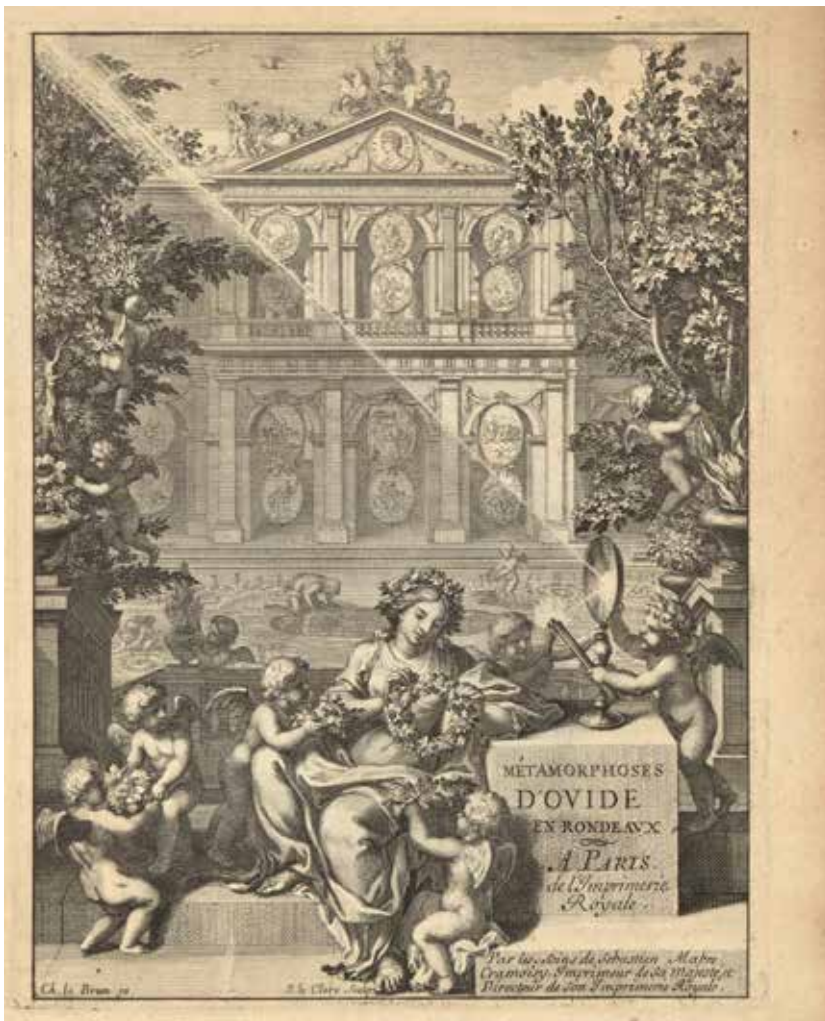
Le premier [second/tiers] volume de Lancelot du Lac.... Paris: Antoine Verard, "1 July 1494" [but 1502-1504].

3 volumes. Folio (310 x 218 mm). 678 leaves (of 684, lacking 3 blanks and 3 leaves of text, H6 and I1 and I2 in volume one, blank bb1 in volume 2, and blanks aaa8 and GGG6 in volume 3). 45 lines and headline; double column. Type: 12:106B. Woodcut title-pages with xylographic initial "L" with calligraphic flourishes and grotesque faces (Macfarlane LXH), 28 large woodcut illustrations (including 9 repeats), numerous small white-on black, black lombard, and other woodcut initials with calligraphic flourishes. Late 19th century half morocco, some rubbing to edges. Occasionally some staining, a few repairs, some leaves reinforced along inner margin, Vol 2: ii 1 with mended hole affecting 7 lines, Vol 3: some staining, mostly marginal at beginning, EEE bound before DDD.

Provenance: Clifford Rattey (bookplate).

Second Verard edition (third total) of the Lancelot romance, reprinted from Verard's very rare first edition of 1 July 1494, the date of which was copied in colophon volume one. The colophon of volume III gives Verard's new address as Rue Neuve Notre Dame. *VERY RARE* according to *American Book Prices Current* only one other set with 3 volumes appeared at auction in the past 45 years. See: BMC VIII 83; Goff L-34; GW 12622; HC 9850; Macfarlane 166.

\$30,000 - 50,000



56

56

LE CLERC, SÉBASTIEN. 1637-1714.

OVID. 43 B.C.E.-17 A.D.E. *Metamorphoses d'Ovide en rondeaux....* Paris: Imprimerie Royale, 1676.

4to (287 x 210 mm). Additional engraved title, engraved royal arms on title page, numerous engraved illustrations in text. Contemporary calf, rebacked retaining original covers, marbled paper slipcase. Corners rubbed, ink notations in text in French, scattered browning, spotting and fingermarks.

Provenance: W.R.H. Jeudwine (bookplate).

The inked notations appear beneath the entry for nearly every mythological figure, evidently written by an early and knowledgeable student of classical mythology. Goldsmith 237.

\$3,000 - 4,000

57

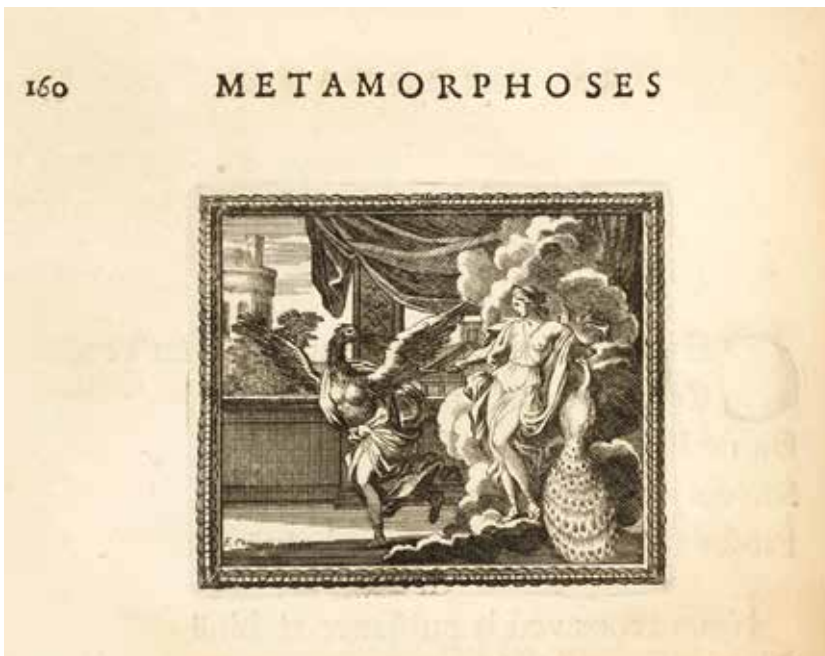
LE CLERC, SÉBASTIEN. 1637-1714.

OVID. 43 B.C.E.-17 A.D.E. *Metamorphoses d'Ovide en rondeaux....* Paris: Imprimerie Royale, 1676.

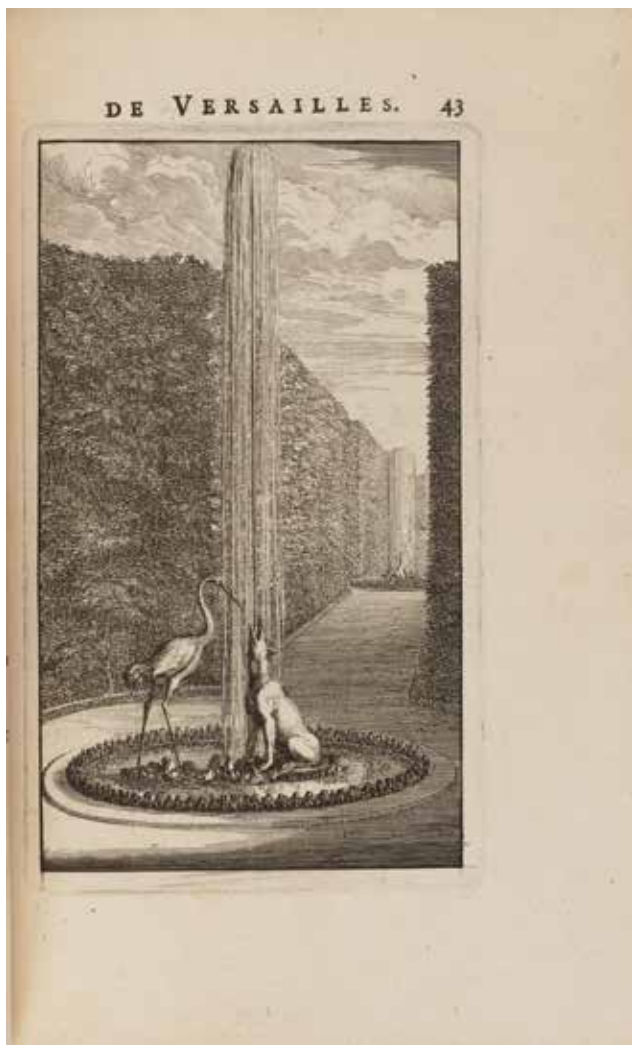
4to (287 x 210 mm). Additional engraved title, engraved royal arms on title page, numerous engraved illustrations in text. Modern calf antique, decorated in gilt, marbled paper slipcase. Ownership inscription in bottom margin of extra engraved title, scattered browning, spotting and fingermarks.

This edition of Ovid's classic *Metamorphoses* has been described as among the best of Le Clerc's engraving work. Goldsmith 237.

\$2,000 - 3,000



57 (detail)



58

58

LE CLERC, SÉBASTIEN. 1637-1714.

PERRAULT, CHARLES. 1628-1703. *Labyrinthe de Versailles*. Paris: Imprimerie Royale, 1677. 8vo (210 x 137 mm). Engraved royal arms on title page, engraved map and 41 engraved plates of the labyrinth at Versailles. Contemporary mottled calf, ruled in gilt, spine gilt with 5 raised bands. Light wear, stains to front flyleaves, light spotting and fingermarks.

FIRST EDITION. Perrault suggested to Louis XIV the design of the labyrinth around fountains and sculptures depicting Aesop's fables. The original labyrinth depicted here in the plates by Le Clerc remained in the gardens of Versailles until 1778. Berlin Katalog 3605; Brunet I:1443.

\$3,000 - 4,000



59

59

LE CLERC, SÉBASTIEN. 1637-1714.

FÉLIBIEN, ANDRÉ. 1619-1695. *Tapisseries du Roy, ou sont representez les quatre elements et les quatre saisons*. Paris: Sebastien Mabre-Cramoisy, 1679. Folio (425 x 285 mm). 2 engraved section titles bound at front (1 laid down), letterpress title with engraved coat-of-arms, extra engraved title page bound after first section, 32 emblematic half-page engraved illustrations and 8 double-page engraved plates of tapestries by Le Clerc and others after Jacques Bailly and Charles Le Brun, and engraved head- and tail-pieces and initials. Contemporary calf, spine with 6 raised bands with gilt fleur-de-lys decorations.

SECOND EDITION. Intended as a testament to the lavish tapestries commissioned by Louis XIV on the themes of the Four Elements and the Four Seasons. The central panels were designed by the painter Le Brun, with emblematic roundels in the borders at each corner after the miniatures of Jacques Bailly. These roundels are visible on each of the plates but are also enlarged and embellished and printed as half-page illustrations, each with letterpress explanatory text above and below. Brunet I:1443; Landwehr *Romantic Emblem Books* 286; Praz p 58.

\$3,000 - 4,000



60

LE CLERC, SÉBASTIEN. 1637-1714.

Collection of items illustrated by Le Clerc. Including:

1. *Divers costumes Francais de Regne de Louis XIV.* [Paris: 1685]. 12mo (138 x 97 mm; plates 113 x 68 mm). 20 engraved plates including engraved title, laid down to larger leaves. Modern quarter calf and marbled boards. Browning.

2. *Filli di Sciro*, [Paris: 1678]. 5 (of 7) plates, 200 x 135 mm, (plate sizes approximately 80 x 50 mm) disbound but stitched at top margin. Light soiling.

3. DU FRESNOY, CHARLES. 1611-1668. *L'art du peinture*. Paris: Nicolas Langois, 1684. Engraved vignette on title page, engraved title to second part and 31 engraved plates. Contemporary calf, rebacked retaining original spine laid down. Browning to margins, a few pencil marks, old inked erasures over genitalia in illustrations.

4. *Divers Desseins de Figures Dedies a Monsieur Colbert D'Ormoy*. Paris: Nicolas Langlois, n.d. Oblong 8vo (165 x 121 mm). Engraved title page, 29 engraved plates, and 1 additional engraved plate tipped to free front endpaper. Contemporary calf. Light wear, dampstaining to lower margins not affecting images, scattered spotting.

5. *Principes de Dessin*, 9 disbound engraved plates printed in red, 345 x 255 mm, unsigned, depicting facial features (noses, ears, eyes, mouths) with captions, after earlier engravings by Le Clerc.

Stitched at top margin but otherwise loose, dampstaining to 4 plates, chipping to edges.

6. FLEURY, CLAUDE. 1640-1723 *Abrégé de l'histoire sainte*. Avignon: Chez Seguin, 1821. 12mo (165 x 98 mm). Engraved frontispiece and 14 engraved plates containing 28 illustrations. Contemporary marbled calf.

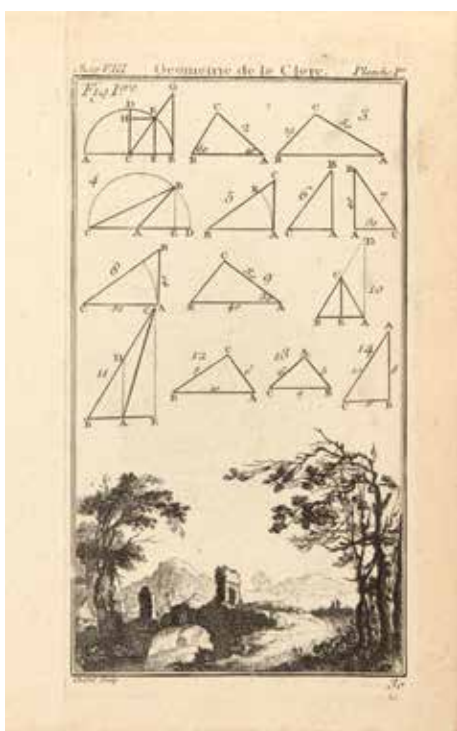
7. *Pratique de la Geometrie sur le papier et sur le terrain*. Paris: Pierre Mortier, 1691. 8vo (153 x 94 mm). 82 engraved plates. Modern calf antique. Lacking engraved frontispiece, scattered spotting and browning.

8. 2 bound collections of plates, without title pages, both 8vo, one with plates showing religious services, one with illustrations of Aesop's fables. 57 plates in total.

WITH: CALLOT, JACQUES. 1592-1635. [*La petite passion*. Paris: 1624-1625]. 12 loose engraved plates, approximately 134 x 97 mm. Margins trimmed within plate lines, soiling, some staining and chips to corners.

Housed in large clamshell case title "Works of Sebastien le Clerc" on the spine.

\$6,000 - 9,000



61

LE CLERC, SÉBASTIEN. 1637-1714.

Two albums of loose prints, consisting of 495 (269 & 226) prints from a variety of published works, trimmed and laid down to leaves of 19th century notebooks, loose and grouped into protective sleeves, all housed in a modern archival box. Half cloth and marbled boards. Wear to covers, prints with some spotting and toning, a few with paper losses at edges.

The illustrations included cover a variety of subjects from the repertoire of Le Clerc, including *Figures de la Passion D.N.S. Iesus Christ*; images from *Prieres du Matin et du Soir*; a full set of 18 plates from *Dix huit petites pieces de Paysages*; ancient Greek and Roman costume from *Divers habillemens des anciens Grecs et Romains*,

more modern (late 17th century) costume from *Divers desseins de figures dédiés a Monsieur Colbert d'Ormy* and *Divers desseins de figures dédiés a Monsieur de Boucoeur*; illustrations from *Fables d'Esop*; several full-page plates including an engraved title page for *Metamorphoses d'Ovide*; battle scenes including *Siege de Dinant* and *La Bataille de St. Godard*; 39 plates from *Traité de la Géométrie*; and numerous other illustrations of architectural, historical and religious subjects. A unique and remarkable compilation of the works of Le Clerc.

\$6,000 - 9,000



62

62

LE CLERC, SÉBASTIEN. 1637-1714.

PASSERI, BERNARDINO, engraver. 1540-1596. *Vita et miracula sanctissimi patris Benedicti*. N.p., n.d. (ca. 1700). 4to (340 x 245 mm). Engraved title page and 32 plates by Passeri after Le Clerc. Contemporary calf, rebacked. Heavy wear to covers, with old repairs, hinges cracked, numerous ink markings on endpapers, large repaired tear through most of plate 10, marginal tear with old repair to plate 20, chips and tears to corners of plates 13, 28 and 32.

FIRST EDITION. A bound suite of engravings illustrating the life of St. Benedict, with engraved captions but no letterpress text. Brunet IV:418; Cicognara 2138; Mortimer 362.

\$800 - 1,200



63

63

LE CLERC, SÉBASTIEN. 1637-1714.

Quelqu[es] [f]igures[,] chevaux[,] paysages presen[tés] A Monseigneur le Duc de Bourgogne par [...] le Clerc. Paris: Chez G. Audran, n.d. [c.1700].

Oblong 12mo (135 x 200mm). 35 engraved plates (of 60), including engraved title page. Modern calf with gilt ruled decoration, block-printed endpapers, modern cloth clamshell box. Light soiling to title, dampstaining to top margins of several plates, a few stubs of removed plates visible in gutters.

Cohen-de Ricci 612 gives a total of 72 plates, including an additional suite of 12 plates added to the 60 originally published.

\$600 - 800



64

64

LE CLERC, SÉBASTIEN. 1637-1714.

Vorzeichnungen. Augsburg: Akademischen Kunsthandlung, n.d. Oblong 8vo (200 x 275 mm). 50 engraved illustrations of human faces and forms on 25 leaves. Modern purple calf with diagonal pattern decorations in blind, block-printed endpapers, modern folding case.

A rare drawing workbook, depicting instructive proportional studies of human features for artists, the engravings numbered 2 through 51, without accompanying text. Le Clerc specialized in engraving, at the advice of Louis XIV's favored artist, Charles Le Brun. He taught at the Royal Academy and was made Engraver to the Cabinet of the King. This series of studies is not listed in any known reference sources.

\$2,000 - 3,000

65

MARAFFI, DAMIANO. FL.1554.

Figure del Vecchio Testamento con versi toscani. Lyons: Jean de Tournes, 1554.

2 parts in one volume, 8vo (174 x 114 mm). De Tournes's woodcut device on titles, woodcut portrait of Maraffi on verso of first title, 315 half-page woodcuts by Bernard Salomon of which 222 in the Old and 95 in the New Testament. 19th century morocco, spine gilt lettered, some light rubbing. Title and a few other leaves with marginal repairs, B3-B6 and F4-5 supplied from a shorter copy D3-E8 with worming to blank margin.

Early edition of this masterpiece of mid-16th century wood engraving. Bernard Salomon (1506-1561), also known as Bernard le Petit was inspired by the Mannerist school of Fontainebleau. On verso of title is a woodcut portrait of the poet Maraffi who contributed the poetic Italian translation. Brunet IV:995.

\$1,000 - 1,500



65

66

MEDICI, COSIMO II DE. 1590-1621.

CALLOT, JACQUES. 1592-1635. ENGRAVER. *Statuti dell'ordine de' Cavalieri di S.to Stefano.* Florence: Pietro Cecconcelli, 1620.

4to (232 x 168 mm). Engraved title page by Jacques Callot, engraved portrait of Cosimo II de Medici, printer's woodcut vignette on colophon, woodcut initials in text. Contemporary vellum, modern cloth clamshell box. Repairs to bottom of spine and top corner of lower cover, marginal repairs to title and portrait leaves, scattered foxing, a few small stains, endpapers renewed.

Provenance: Gustavo Camillo Galletti [Italian editor and bibliophile, 1805-1868] (ink stamp on portrait leaf); Baron Horace de Landau [Hungarian-born French banker, 1824-1903] (bookplate).

The Order of Saint Stephen was established by Cosimo I de Medici in 1561 as a military order of knighthood, with the first known published statutes issued in 1571. This edition, dedicated to the Order's Grand Master, Cosimo II, featured Callot's triumphal engraved title with the Medici coat of arms. Lieure 372; Meaume 428.

\$400 - 600



66

67

MERCURIALIS, HIERONYMUS. 1530-1606.

De arte gymnastica libri sex. Venice: Giunta, 1601.

4to (237 x 167 mm). 2 full-page woodcut plans, 24 woodcut illustrations (22 full-page). Contemporary limp vellum. Chipping to spine, front hinge torn with some separation of spine from text block, repaired holes in title page on either side of woodcut vignette, browning and spotting.

Fourth edition. *De arte gymnastica* is considered the first book on sports medicine. "One of the earliest books to discuss the therapeutic value of gymnastics and sports generally for the cure of disease and disability, and an important study of gymnastics in the ancient world" (Garrison-Morton-Norman 1986.1). Krivatsy 7784.

\$800 - 1,200



67



68

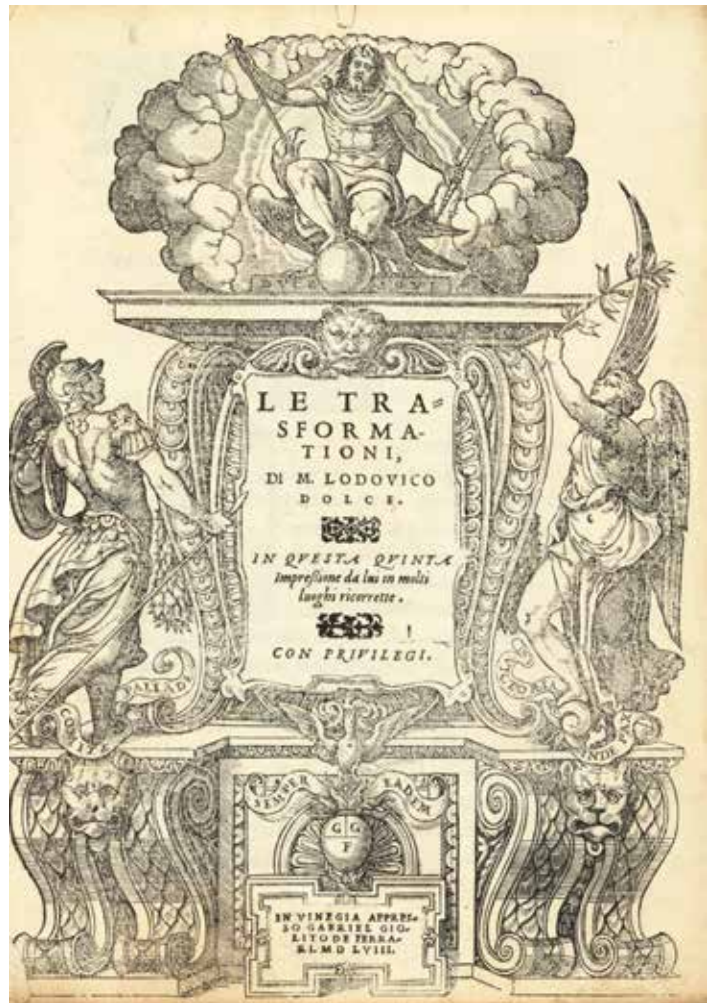
68

MILTON, JOHN. 1608-1674.

Paradise Lost. A Poem in Twelve Books. London: Miles Flesher for Jacob Tonson, 1688. Folio (373 x 235 mm). Portrait frontispiece and 12 full-page engraved plates by Burgess, list of subscribers at end. 20th century quarter calf antique and marbled boards. Light shelfwear, scattered foxing and browning.

THE FIRST FOLIO AND FIRST ILLUSTRATED EDITION. "The earliest serious effort to illustrate an important work of English poetry" (Hodnett, *Five Centuries of Book Illustration*, 1988, p 63). The illustrations were enormously influential in subsequent interpretations of *Paradise Lost*, eclipsed only in the nineteenth century by those of John Martin; the first plate of Satan and the fallen Angels is often regarded as one of the finest of all seventeenth century book illustrations. The work was also one of the earliest examples of financing publication through subscription, with a six-page printed subscribers list. Grolier *Wither to Prior* 607; Pforzheimer 720; Wing M2148.

\$800 - 1,200



69

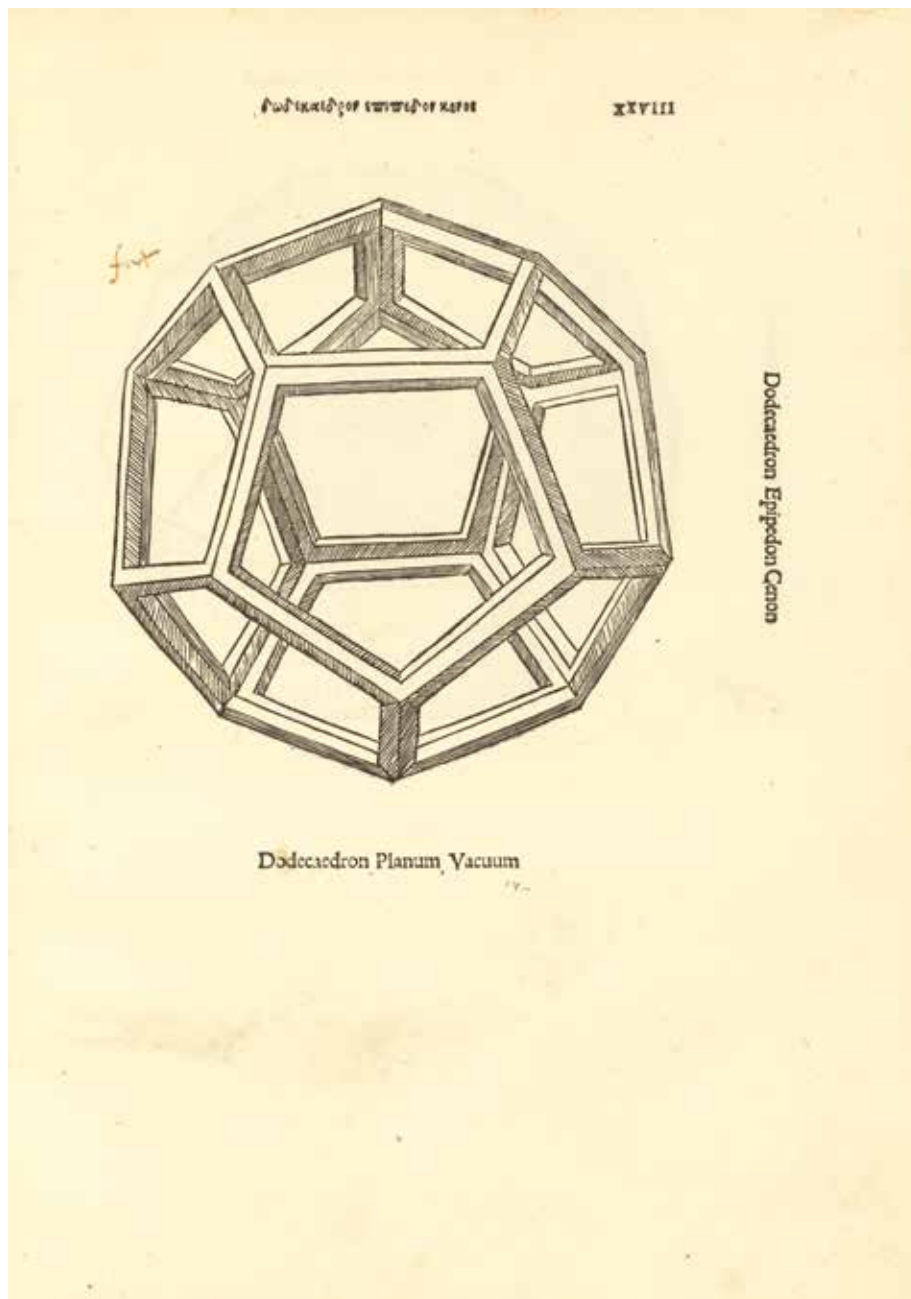
69

OVID. 43 B.C.E.-17 A.D.E.

DOLCE, LODOVICO, translator. c.1508-1568. *Le trasformazioni*. Venice: Gabriel Giolito de Ferrari, 1558. Small 4to (220 x 160 mm). Allegorical frontispiece, title within woodcut border, woodcut illustrations and initials in text, woodcut printers device on colophon. Early limp vellum, inked titles on spine (faded). Text block loose, binding worn and stained, insect damage to both blanks and margins of two final printed leaves (V3 and V4), scattered spotting.

Fifth edition of this translation of Ovid's *Metamorphosis* by Dolce. Bongi *Giolito* II, p 20; cf. Mortimer *Italian* 342 (for 1553 edition).

\$600 - 800



70

PACIOLI, LUCA. C.1445-1514.

[Divina proportione. Opera a tutti gl'ingegni perspicaci e curiosi necessaria. Ove ciascun studioso de philosophia: prospective picture sculptura: architectura: musica: e alter mathematice. Venice: Alessandro and Paganino de' Paganini, June 1509.]
Folio (278 x 198 mm). 51 leaves only (comprising pp. 1-27, complete text of "pars secundus" and 24 woodcut illustrations of geometrical figures numbered 22-45). 19th-century boards; folding case.

FIRST EDITION of the complete text of "pars secundus" of this fundamental work on Renaissance geometry with woodcuts of geometrical shapes cut from designs by Leonardo da Vinci. Adams P-7; Mortimer *Italian* 346.

\$8,000 - 12,000



71

71

PETRARCHA, FRANCESCO. 1304-1374.

De los remedios contra prospera y adversa fortuna. Seville, Jacob Cromberger, 1513.
Small folio (277 x 204 mm). Title with large woodcut coat-of-arms within woodcut border. Gothic type. 18th-century Spanish vellum. Title re-margined, not affecting woodcut border, a2 lower margin renewed affecting a few letters, k6 with five lines erased in ink by an early owner; vellum folding case.
Provenance: Some early marginalia, trimmed by the binder in places.

Second Spanish and first Seville edition. "A good example of this printer's (Cromberger's) careful press-work and well-designed decorative woodcut capitals is provided in this book. The decoration of the title consists of a fine cut of the Arms of Gonzalo de Cordoba (el Gran Capitán), to whom the translation is dedicated, and this is within borders of birds, foliage and emblematic figures, which combine to present a pleasing and well-proportioned page" (Lyell, *Early Book Illustration in Spain*). RARE: According to *American Book Prices Current* no copy of this edition sold at auction in the past 45 years. Norton 834.

\$4,000 - 6,000



72

72

PETRARCHA, FRANCESCO. 1304-1374.

Il Petrarcha con la spositione di m. Giovanni Andrea Gesualdo. Venice: Domenico Giglio, 1553.
2 parts in one volume. 4to (208 x 149 mm). Titles within woodcut historiated border incorporating portraits of Petrarca and Laura; 6 woodcut illustrations in the Trionfi large woodcut initials. Late 19th century calf, joints cracked, upper cover detached. Text trimmed closely. *Provenance:* Early ink stamp on title; large 19th century bookplate; purchased from William Salloch.

Later edition of Gesualdo's commentary printed by one of the most influential Italian printers of the mid-16th century. Adams P-820; Harvard/Mortimer *Italian* 377.

\$400 - 600

73

ROJAS, FERNANDO DE. C.1465-1541.

The Spanish Bawd, Represented in Celestina: or, the Tragicke-Comedy of Calisto and Melibea ... Shewing the Deceits and Subtilties Housed in the Bosoms of False Servants, and Cunny-catching Bawds.

London: J. Beale for Robert Allot, 1631.

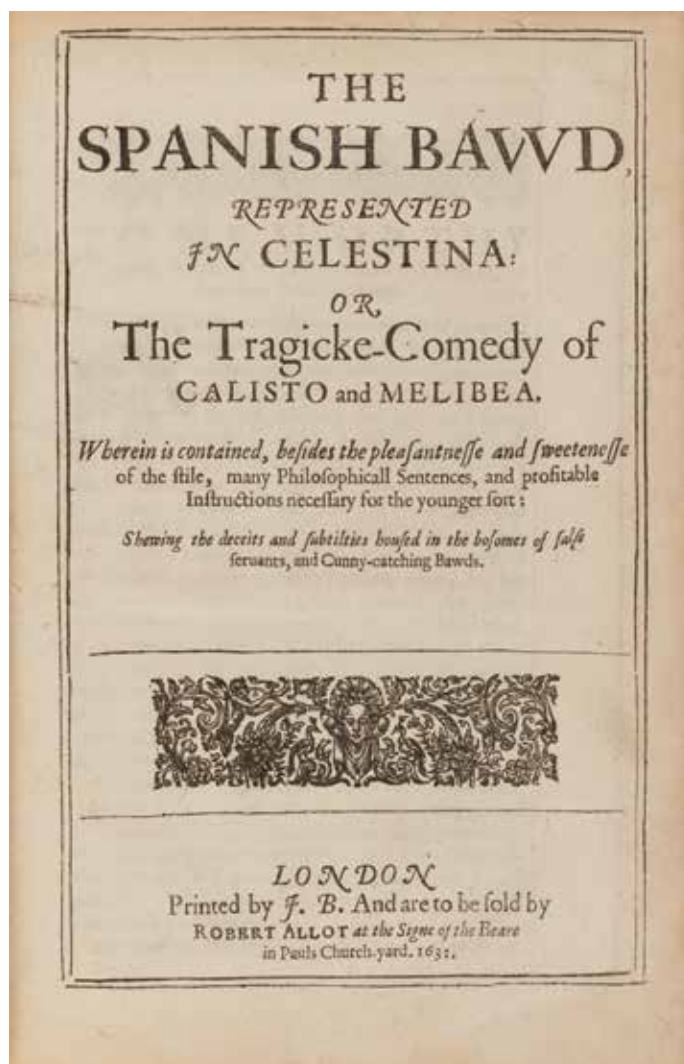
Folio (275 x 183 mm). Woodcut vignette

on title page, woodcut headers and initials.

Modern calf ruled in blind, spine with 5 raised bands, morocco lettering piece. Lacking blanks, dampstaining to outer margins of last 6 gatherings.

FIRST EDITION of this English translation of Rojas's classic of Spanish literature, *La Celestina*. STC 4911.2; Palau 51213.

\$2,000 - 3,000



73

74

SANDFORD, FRANCIS. 1630-1694.

[JAMES II, KING OF ENGLAND. 1633-

1701.] *The History of the Coronation of*

the Most High, Most Mighty, and Most

Excellent Monarch James II ... and of His

Royal Consort Queen Mary. London: Thomas

Newcomb, 1687.

Folio (438 x 288 mm). Title page in red and

black, 28 (of 30) engraved plates (27 double-

page). Contemporary mottled calf, with older

rebacking, paneled in gilt on upper cover.

Rubbed, joints tender, stub with printer's

name inserted before title page, lacking

plan of Westminster and the fireworks plate,

browning and spotting.

Provenance: Harry Louis Nathan, First

Baron Nathan [British politician, 1899-1963]

(bookplate).

FIRST EDITION of this well-illustrated and detailed record of the coronation of James II, including the regalia, processions and festivities. Brunet V:122; Watanabe 2593; Wing S-652.

\$800 - 1,200



74



75

75

SCHAUFELEIN, HANS AND URS GRAF.

VIGERIUS, MARCUS. 1446-1516. *Decachordum Christianum. Controversia de Excellentia Instrumentorum Dominicae Passionis*. Hagenau: Thomas Anshelm and Johann Albrecht for Johann Koberger at Nuremberg, 1517. Folio (292 x 203 mm). Title within a four-part woodcut decorative border signed by Urs Graf, 9 larger woodcut illustrations by Hans Schäufelein (all but the first signed) and one other woodcut by a different artist. Each illustration is surrounded by a woodcut border printed from four blocks by an anonymous artist. Contemporary limp vellum. Intermittent some light browning and staining.

First edition published outside Italy. The woodcuts by Hans Schäufelein, pupil of Albrecht Dürer, are among his best works. The work is also remarkable for its typography by Thomas Anshelm. Muther, *Die Deutsche Bücherillustration* 912; VD16 15215.

\$4,000 - 6,000

76

SCHOPPER, HARTMANN. 1542-1595.

Speculum vitae aulicae. De admirabili fallacia et astutia vulpeculae Reinikes libri quatuor Frankfurt: Nicolas Bassei, 1595. 12mo (139 x 83 mm). Woodcut printer's device on title, 57 woodcut illustrations by Jost Amman (1539-1591). 19th century calf, rebacked. Provenance: Jacobi P.R. Lyell (bookplate).

Fifth Edition of the first Latin translation of Reynard the Fox, translated from high German by poet Hartmann Schopper Adams S-705; Brunet IV:1222; Graesse VI, 82.

\$400 - 600



76



77

77

SPERONI DEGLI ALVAROTTI, SPERONE. 1500-1588.

Dialoghi. Venice: Sons of Aldo Manuzio, 1550. 8vo (158 x 101 mm). Woodcut printer's device on title page and verso of last leaf. 19th century vellum, spine with four raised bands, morocco lettering piece, marbled endpapers. Some soiling to covers, lettering piece chipped, light foxing. Provenance: Leonardo Vitetti [Italian diplomat, 1895-1973] (bookplate).

Influential Renaissance humanist Speroni was forced to edit his dialogues, first published in 1542, under pressure from the Inquisition. The result was this edition, which the title page tells us was "revisited and corrected with great diligence." Adams S-1569; Ahmanson-Murphy 399; EDIT 16 CNCE 26984; Renouard 149:13

\$800 - 1,200



78

SPORTS UNDER CHARLES I.

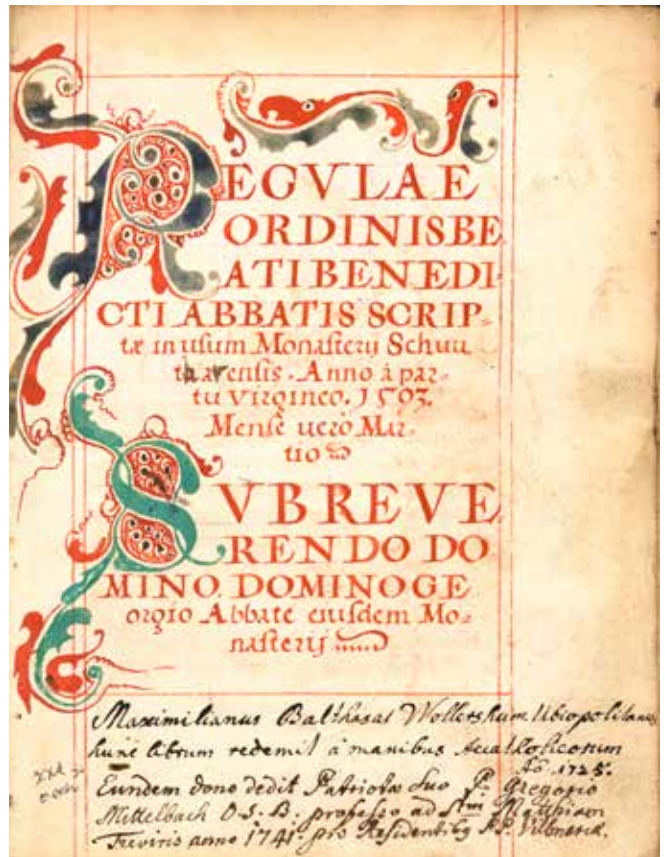
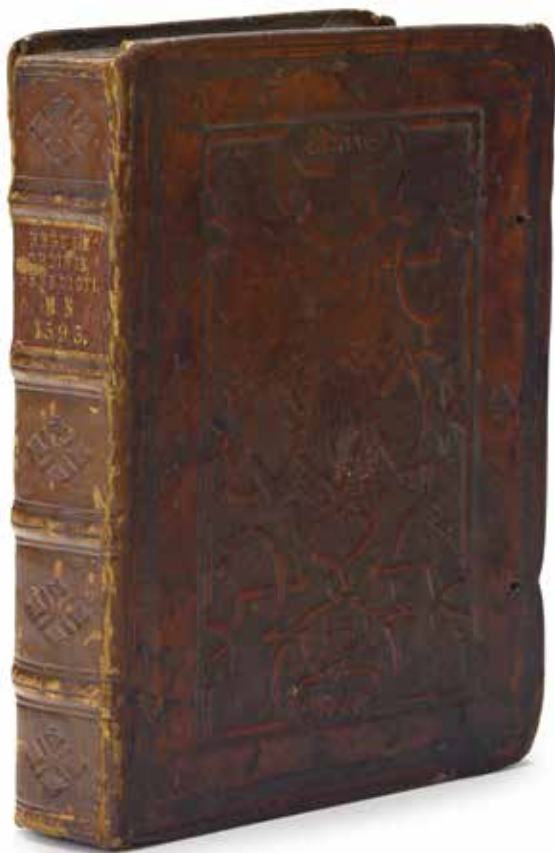
CHARLES I, KING OF ENGLAND. 1600-1649. *The True Effigies of Our Most Sovereigne Lord, King Charles Queene Mary, with the rest of the Royall Progenie.* London: John Sweeting, 1641.

4to (207 x 161 mm). 10 leaves, including 8 engraved portraits, title within border of printers' ornaments, text in verse. 19th-century morocco, gilt, by Bedford.

WITH: *King's Maiesties... concerning lawfull Sports.* 4to (181 x 126 mm). Complete with initial leaf decoratively signed "A" and final blank C4. Modern boards, with morocco title label, lightly chipped.

FIRST WORK WITH A VERY EARLY ENGRAVING DEPICTING THE GAME OF TENNIS, featuring Prince James, Duke of York, swinging a racket while crowds look on. RARE: Rare Book Hub records only this copy and one other copy at auction in the last 50 years.

\$2,000 - 3,000



79

THE RULE OF ST. BENEDICT, IN LATIN AND GERMAN.

Regulae ordinis beati Benedicti Abbatis scriptae in usum Monasterii Schuttavensis. Schuttern Abbey (Baden-Württemberg, Germany): 1593. Decorated manuscript on paper, 197 x 150 mm. 179 (of 182) leaves. Collation: [i12 (lacking 1,2,3) ii-ix8 x12 xi-xiv8 xv10 xvi-xviii8 xviii4 xix8 xx6 xxii4 xxiii-xxv4]. Leaves i4-i11 paginated 7-21 in a contemporary hand; leaves x1-xxii7 foliated 1-93 in a contemporary hand; remaining leaves unfoliated. Leaves i4-i11 written in cursive script in varying numbers of long lines, written area: 158 x 23 mm, some initials and texts in red, music consisting of square neumes on four-line staves; leaves ii1-ix6 written in 23 long lines in carefully formed letters resembling roman type, margins ruled in red, lines ruled in lead, written area: 141 x 100 mm, chapter headings in red, numerous decorated initials in red, green, blue, and ochre with fleshy extensions into the margins, possibly produced with the aid of stencils, similar line-fillers; leaves x1-xxiii3 written in 21-22 long lines in German Kurrentschrift, margins ruled in red, no visible ruling for lines, written area: 135 x 108 mm, chapter headings in red Kanzleischrift; leaves xxiii4-xxiv2 written in cursive script in varying numbers of long lines, rubrics in red in margins. (Some margins slightly darkened from handling, a few leaves with minor damp stains; miscellaneous inscriptions, pen trials, and scribbles to blank pages and endleaves.) Original binding of blind-stamped brown leather over pasteboards, edges gilt and gauffred, decorative plaque impressed on each cover, front cover tooled with initials G.A.S [Georg Abt von Schuttern] and the date 1593 (rebacked, lacks two pairs of ties, slight fraying to corners), in a custom cloth- and leather-covered case.

Contents: Rites of monastic profession (ff. i3-i12, lacking beginning of first text); Rule of St. Benedict in Latin (ff. ii1-ix8); Rule of St. Benedict in German, followed by table of contents for the German text (ff. x1-xxiii3); Ritus in missa pontificali observandus (f. xxiii4-xxiv2).

Provenance: Benedictine Abbey of Schuttern, 1593; Maximilianus Balthasar Wollersheim me habet, 1725; *Dono dedit bibliothecam Villmarensensem* 1741 (perhaps the priory of St. Ulrich in the Black Forest); the Lucas family, undated list of children's names; Arthur Paget bought at Mayence, March 15, 1850.

The codex was made for and undoubtedly at the Benedictine abbey of Schuttern, as indicated by the text on the leaf preceding the beginning of the Latin text: "*Regulae ordinis beati Benedicti abbatis scriptae in usum monasterii Schuttavensis anno a parto virgineo 1593 mense vero Martio. Sub reverendo domino domino Georgio Abbate eiusdem Monasterii.*" According to tradition, the monastery was founded in 603 by the wandering Irish monk Offo. It adopted the Benedictine rule in the eighth century and continued in existence until the secularization of 1803, although to judge from the provenance notes this manuscript had left the abbey before that time. Benedict of Nursia (c. 480-ca. 547) is regarded as the founder of western monasticism. His rule was widely adopted throughout Europe during the Middle Ages and beyond and influenced the practices of a number of religious orders. This codex is unusual in that it includes both the original Latin text of the rule and a German translation. Choir monks were expected to understand Latin, but lay brothers (in effect, monastic servants) would have relied on German for understanding.

\$2,000 - 3,000



80

TASSO, TORQUATO. 1544-1595.

La Gerusalemme liberata. Genoa: Giuseppe Pavoni, 1617. Folio (297 x 200 mm). 2 engraved title pages, 20 engraved plates, woodcut head- and tail-pieces, woodcut initials. Contemporary vellum, rebaked with modern calf. Rubbed, offsetting, plate for the 13th canto torn at upper corner with old repair, a few other repairs to marginal tears, offsetting, browning and fingermarks.

WITH:

1. *La Gerusalemme conquista.* Paris: Abel Langelier, 1615. Engraved portrait on title page, woodcut headers and initials. 20th century tan morocco by Zaehnsdorf, gilt titles on spine (incorrectly dated 1595), gilt dentelles, marbled endpapers. Soiling and light rubbing to covers, dampstaining to top margins, scattered browning and spotting.
2. *Il Goffredo overo la Gierusalemme liberata di Torquato Tasso.* Paris: Imprimerie Royale, 1644. Folio (370 x 265 mm). Engraved title page, head- and tailpieces. 18th century red morocco gilt, crudely rebaked retaining original spine.
3. *La Gerusalemme Liberata.* Urbino: Girolamo Mainardi, 1735. Folio (341 x 230 mm). Title in red and black, 20 full page engraved plates. Contemporary calf, rebaked retaining original spine. Dampstaining to inside edges affecting all leaves.

4. *Apologia del S. Torquato Tasso. In Difesa della sua Gierusalemme Liberata.* Mantua: Francesco Osana, 1585. 12mo (135 x 72 mm).

19th century quarter calf and boards. Rubbed, minor spotting and browning.

5. *Rime.* Venice: , 1581. Small 8vo (148 x 95 mm). 19th century polished calf by St. James, London, ruled and titled in gilt, edges gilt. Rubbed.

6. *Aminta favola boscareccia di Torquato Tasso....* Paris: Augustin Courbe, 1655. 4to (250 x 170 mm). 19th century quarter morocco and marbled boards, rebaked, marbled endpapers and edges. Rubbed.

7. *Aminta favola boscareccia.* Venice: Antonio Zatta, 1769. 12mo (180 x 104 mm). Engraved title and 8 engraved plates. Contemporary tree calf, rebaked. Rubbed, light spotting.

8. *Il Goffredo, overo Gierusalemme Liberata, poema heroico.* Amsterdam and Paris: Daniel Elsevier and Thomas Jolly, 1578. 2 volumes. 12mo (100 x 54 mm). Engraved half-title, portrait, 20 engraved plates. 19th century green morocco gilt, spines with 4 raised bands, edges gilt. Rubbed, margins slightly trimmed, spotting.

\$1,000 - 1,500



81

THIBAUT, GIRARD. C.1574-1627.

Academie de l'Espee ... ou se demonstrent per reigles mathematiques sur le fondement d'un cercle mysterieux le theorie et pratique des vrais et jusqu'a present incognus secrets du maniemment des armes a pied et a cheval. Leiden: B. & A. Elzevir, 1628 [but 1630].

2 parts in 1 volume. Folio (542 x 400 mm). Engraved title, engraved portrait, 9 engraved dedication leaves, and 44 (of 46, lacking plates VIII and XII in 2nd part) engraved fencing plates, all but one double-page. Old calf, rebacked, preserving original spine.

Provenance: Early, large engraved bookplate signed "L. de La Mare Sculpsit 1659;" Charles Ewbank (bookplate).

FIRST EDITION OF THE "MOST LAVISH AND ARTISTICALLY ACCOMPLISHED FENCING BOOK EVER PRODUCED" (Metropolitan Museum of Art). Produced by the famed Elsevir printers, this sumptuous illustrated fencing manual is "...without exception, the most elaborate treatise on swordsmanship, and probably one of the most marvelous printed works extant, from a typographic and artistic point of view" (Castle, *Schools and Masters of Fencing: From The Middle Ages to the Eighteenth Century*, London, 1885, p 122).

\$8,000 - 12,000



82

TORRE FARFAN, FERNANDO. 1608-1677.

Fiestas de la S. Iglesia Metropolitana Seville: Nicolas Rodriguez, 1671-72.

2 volumes. 4to (300 x 209 mm) Extra engraved title page, engraved portraits of Ferdinand III and Charles II, and 9 engraved plates. Contemporary mottled calf, rebaked. Wear and chipping to binding, worming to first and last few leaves, some dampstaining, browning, margins slightly trimmed.

WITH: Portfolio atlas of 9 folio plates, various sizes, matted.

Modern quarter morocco clamshell box to house 4to and folio plates.

FIRST EDITION. Spanish festival book produced for the canonization of King Ferdinand III by Pope Clement III, documenting the festivities held in the Cathedral of Seville in 1671. See E. Garvey "Francisco Herrera the younger: A drawing for a Spanish festival book" in *Harvard Library Bulletin*, 1978, p 28 (included with lot); Hofer 86; Palau 335597; Praz, p 94; Vinet 815.

\$4,000 - 6,000



83

83

VAN DER VENNE, ADRIAEN. 1589-1662.

Zeeusche Nachtegael ende des selfs dryderley gesang....

Middelburgh: Ian Petersz van der Venne, 1623.

4 parts in 1 volume. 4to (232 X 175 mm). Engraved vignette on first and fourth title pages, 16 engraved illustrations in text, woodcut headers, footers and initials. 19th century brown morocco armorially gilt with gilt monograms on spine, marbled endpapers, edges gilt. Light wear, first title leaf (*1) re-margined at gutter, minor spotting. *Provenance:* Victor Massena [3rd Duke of Rivoli, 5th Prince d'Essling, 1836-1910] (his binding).

FIRST EDITION of this anthology of works by poets of the Western Dutch province of Zeeland. Adriaen van de Venne was a painter, poet, and illustrator who also ran the family printing business with his brother, Ian Petersz van der Venne. Landwehr *Low Countries* 588.

\$2,000 - 3,000



84

84

VIRGIL (PUBLIUS VIRGILIUS MARO). 70-19 BCE.

Opera Virgiliana cum decem commentis. [Lyon], [Jean Crespin], 1529.

2 parts in one volume. Folio (312 x 211 mm). First title printed in red and black within elaborate woodcut border, second title with fleur de lys device, c. 200 woodcut illustrations in text, numerous woodcut criblé historiated and decorative initials. Modern half calf antique, brass clasps. Title with marginal repair and minor loss to border, a few other leaves with marginal repairs, occasionally some light browning and staining.

Later edition. "The block of the woodcut illustrations are 'for Johann Grüninger's Strasbourg Vergil edited by Sebastian Brant and printed in 1502; Grüninger's artist applied to the work a skilled hand and a lively imagination, and the Strasbourg edition is one of the most lavishly illustrated of classical texts. In citing the 1502 edition, A. W. Pollard (Fine books, p. 112) writes, '[Grüninger's] full strength was reserved for the Virgil ... which was superintended by Brant, and is crowded with wonderful pictures, in which on the very eve of the Renaissance Virgil is thoroughly medievalized'" (Mortimer). Adams V-474; Mortimer *French* 538 (and 537).

\$2,000 - 3,000



85

85

VIRGIL (PUBLIUS VIRGILIUS MARO). 70-19 BCE.

Opera. Paris: Typographia Regia (Imprimerie Royale), 1641.

Folio (374 x 260 mm). Half-title, engraved title page by Mellan after Poussin. 18th century mottled calf, spine with 6 raised bands, modern cloth chemise and quarter morocco slipcase. Joints cracking, rubbed and bumped, margins trimmed with slight loss of lower border of title page, lacking final leaf with printer's device and two blanks at back.

The Imprimerie Royale was founded by Louis XIII in 1640, issuing as their first imprint *De imitatione Christi* that year. This 1641 Virgil is believed to be their second publication. The engraved title page features Apollo placing a crown of laurel on the head of Virgil.

\$2,000 - 3,000

86

VORAGINE, JACOBUS DE. (JACOPO DE FAZIO). C.1230-1298.

[*Legenda aurea*. "Lombardica historia."] Paris: Jean Réal, 1549. Folio (307 x 200 mm). 262 leaves (lacking title and preliminaries). Double column, batard type. Numerous woodcut illustrations. 18th century mottled calf, cloth slipcase. Some browning and staining, chipping to margins of first few leaves, D3 torn.

Mid-sixteenth century edition of this very popular work, comprising descriptions of the lives and martyrdoms of early saints. Over 150 incunabula edition are known. This edition is rare and was not sold at auction in the past 45 years, according to *American Book Prices Current*.

\$1,000 - 1,500



86



87

87

WOODCUT PRINTS.

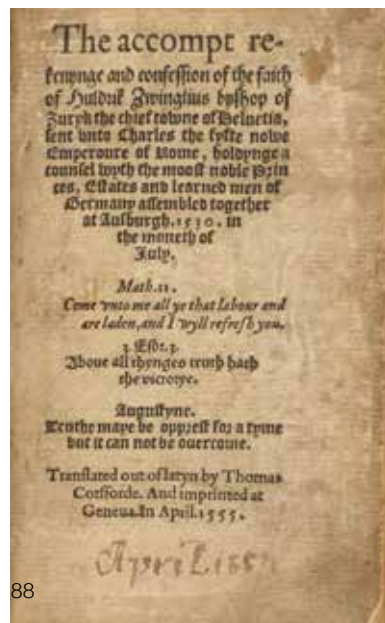
A collection of 13 early woodcut prints and illustrations, mostly 16th and 17th century, including 4 by Jost Amman (on two leaves, recto and verso) taken from *Kunstbrucklin*, 1599 * 7 by Sebastian Brant, taken from two different editions of *Das Narrenschiff* (*Ship of Fools*), 4 of these with Latin text and 3 with English text * 2 images (on 1 leaf, recto and verso) by Hans Schaeufelein, from an emblem book, Lower Germany, 1535.

All trimmed, the Brant prints matted, the others loose, with wear and browning, some with pencil captions.

WITH: KENT, ROCKWELL. Unidentified woodcut print, signed in pencil at lower margin, 108 x 153 mm, mounted on mat board, trimmed into image at top margin.

WITH: Two illustrations from 19th century periodicals, trimmed and laid down to recto and verso of an old book leaf, both approximately 160 x 250 mm.

\$800 - 1,200



88

88

ZWINGLI, ULRICH. 1484-1531.

The accompt rekenynge and confession of the faith of Huldrick Zwinglius Bishop of Zurich ... translated out of Latyn by T. Cotsforde. Geneva: [Printed by Egidius Van der Erve], 1555. 8vo (138 x 89 mm). Modern vellum. Light soiling to covers, lacking 2 leaves after title page (*2-3) and all after p 64 (F1-G8).

RARE ENGLISH TRANSLATION by Thomas Cottesforde (spelled *Cotsford* on the title page) of a statement of principles by Zwingli, a leader of the Protestant Reformation in Switzerland, and a contemporary of Martin Luther. STC 26140.

\$1,000 - 1,500

18th and 19th Century

Lots 89-213



194

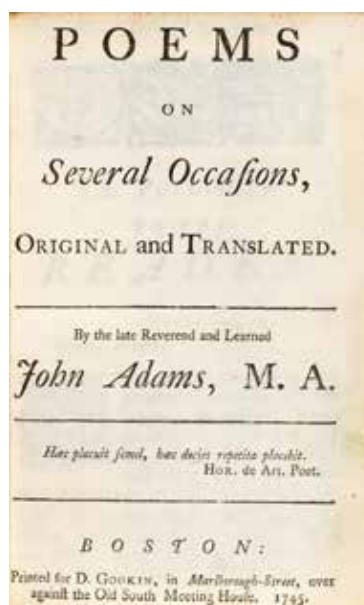
89

ADAMS, JOHN. 1704-1740.

Poems on Several Occasions, Original and Translated. Boston: D. Gookin, 1745.
12mo (151 x 103 mm). Crushed red morocco gilt, gilt edges, by the Adams Bindery, occasional light spotting.
Provenance: Purchased from George McManus (manuscript note).

Rare work of early printed American poetry by the late Reverend John Adams, the last copy traced at auction appearing in 1934. Includes poems on religious themes, paraphrases of scripture, translations of Horace, a poem on the death of Cotton Mather, and a complete translation of the Revelation of St. John the Divine. Evans 5527; Sabin 222; Stoddard & Whitesell 77; Wegelin 1.

\$2,000 - 3,000



89

90

ALKEN, HENRY THOMAS. 1785-1851.

The National Sports of Great Britain. London: Thomas McLean, 1825.
Royal 8vo (354 x 254 mm). 50 hand-colored plates by Henry Aiken, each with letterpress description. Modern morocco elaborately gilt. Slightly rubbed, minor foxing and offsetting.

LARGE PAPER COPY. The plates in this copy are in a different order than that listed in Schwerdt and Tooley, with "Race Horse" used as the frontispiece, and "Fox Hunter's Toast" (usually the frontispiece) numbered as plate 19. Schwerdt I, pp 19-20; Tooley 43.

\$3,000 - 4,000



90

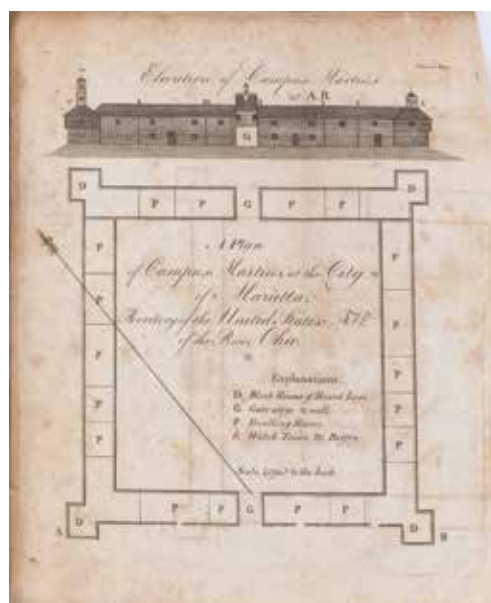
91

AMERICAN ENGRAVING.

Plan of Campus Martius, at the City of Marietta, Territory of the United States N.W. of the River Ohio. Philadelphia: Spotswood, 1788. Engraved map, 204 x 175 mm, folded, some foxing, creasing at margin.
[APPEARING IN:] *The Columbian Magazine, or Monthly Miscellany, Volume 2.* Philadelphia: T. Seddon, W. Spotswood, C. Cist, and J. Trenchard, 1788. 8vo (206 x 127 mm). Numerous engraved plates (some lacking), contemporary boards, rebaked in cloth, two of the folding astrological tables for each issue lacking half the sheet, spine split in two places.

One of the earliest illustrated appearances of an American fort. The November 1788 issue also contains "The Captivity of Mrs. Jemima Howe: the Earliest Recording of Her 1755 Capture by Indians and Her Time in Captivity" (pp 634-637). *Realms of Gold* 1306; Wheat 668.

\$400 - 600



91



92

92

ARIOSTO, LODOVICO. 1474-1533.

Orlando Furioso. Birmingham: John Baskerville for Pietro and Giovan Claudio Molini, 1773.

4 volumes. 8vo (232 x 145 mm). Engraved portrait frontispiece, 46 engraved illustrations by Bartolozzi and others, after Cipriani, Cochin, Eisen, Monnet, Jean-Michel Moreau le jeune, and others. Contemporary straight grain morocco gilt, gilt dentelles, marbled endpapers, all edges gilt. Spines slightly sunned, a bit rubbed, scattered foxing, heavy in places.

Provenance: Stourhead Heirlooms Library (eagle head armorial symbol in gilt on spine); Mary S. Collins (bookplate).

Illustrated Italian-language edition of Ariosto's epic poem, with collaboration between the Molini brothers, publishers in Paris, the printer John Baskerville in England, and numerous skilled artists and engravers with Paris and London. Brunet I:438; Cohen-de Ricci 95; Gaskell 48; Ray *French* 64; Sander 44.

\$1,000 - 1,500

93

ARTISTS BOOKS, 18TH AND 19TH CENTURIES.

Collection of early artists books: * EISEN, CHARLES. *Zelis au Bain*. Geneva: 1763. * ---. *La Temple de Gnide*. Paris: 1772. * ---. *Irza et Marsis, ou l'isle merveilleuse, poeme en deux chants, suivi d'Alphonse, conte*. Paris: 1776. * MILTON, JOHN. *Paradise Lost. A Poem in Twelve Books*. London: 1719. Tenth edition. * DELILLE,



93

JACQUES. *L'homme des champs*. Paris: 1805. * MAZZINGHI, JOSEPH. and WILLIAM REEVE. *Ramah Droog, or Wine Does Wonders*. London: [1798]. * WATTEAU, ANTOINE. *Livre nouveau de différents trophées*. Frontispiece and 11 plates, all remargined; several unrelated plates loosely inserted. * YOUNG, EDWARD. *Night Thoughts*. London: 1798. 9 colored plates after Stothard. Cover detached. * BLAKE, WILLIAM. *Illustrations to Young's Night Thoughts*. [Austria: 1927]. Facsimile edition. * GILPIN, WILLIAM. *Trois essais: Sur le beau pittoresque*. Breslau: 1799. Worming to spine. * BOILEAU-DESPRÉAUX, NICOLAS. *Oeuvres*. Amsterdam, 1729. 2 volumes. Folio. * INGRES, J. *La Semaine. Dessins faits a Rome*. Paris: 1869. Inscribed by the engraver, Houssoulier. * HOUSSAYE, HENRY. *Aspasie. Cléopâtre. Théodora*. Paris: 1899. Limited edition, number 97 of 120. * HARRIS, J. *Emblematic Prints*. [London]: 1830. * *Almanach dédié aux dames*. Paris: 1823. 16mo. Rebacked. * *Office de la Semaine Sainte ... dédié a la Reine pour l'usage de sa Maison*. Paris: 1729. Armorial morocco gilt with the crest of Marie Leczinska, Queen Consort of France. * SMITH, THOMAS. *The Young Artist's Assistant in the Art of Drawing*. London: c.1829. * DU FRESNOY, CHARLES ALPHONSE. *De Arte Graphica. The Art of Painting....* 1695. 1st Ed of John Dryden's trans. London: 1695. * DEGAS, EDGAR. *Monotypes*. Paris: 1948. * CHAGALL, MARC. *The Chagall Posters, Series A*. [Paris]: n.d. All with wear to bindings, browning and spotting.

\$2,000 - 3,000

94

AUDUBON, JOHN JAMES. 1785-1851; AND JOHN BACHMAN. 1790-1874.

The Quadrupeds of North America. New York: V.G. Audubon, 1849-1854.

3 volumes. Large 8vo (260 x 179 mm). 155 hand-finished color lithographed plates by J.T. Bowen from drawings on stone by W. E. Hitchcock and R. Trembley, after J.J. and J.W. Audubon. Contemporary half-morocco over marbled paper boards, edges gilt, modern custom red morocco boxes. Volume III rebounded with original spine laid down, joints on other volumes starting, rubbed, typical browning and foxing.

FIRST OCTAVO EDITION OF AUDUBON'S FINAL GREAT NATURAL HISTORY WORK, with plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as parts of Mexico, the British and Russian possessions and Arctic regions. Audubon's collaborator on the *Quadrupeds* was the naturalist and Lutheran clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The *Quadrupeds* was first published in a folio format, issued in response to the success of a similar edition of *The Birds of America*. It was prepared for the press and published by Audubon's sons, John W. and Victor, shortly after their father's death in January, 1851. Audubon, himself, because of declining health, had only been able to sketch about half of the animals included in the final publication — the remainder being drawn by John W., with most of the scientific details in the text written by Bachman. With the completion of the third volume in 1854 the quartet of natural history works as envisaged by Audubon was complete. Bennett, p 5; Nissen *ZBI* 163; Reese *Stamped With A National Character* 38; Sabin 2638; Wood p 208.

\$4,000 - 6,000

95

BASNAGE, JACQUES. 1653-1723.

Antiquitez Judaïques, ou remarques crtitiques sur la Republique des Hebreux. Amsterdam: Freres Chatelain, 1713.

2 volumes. 8vo (165 x 104 mm). 2 engraved frontispieces, 6 folding maps, 16 engraved plates (14 folding), 1 half-page engraved diagram in text, title pages in red and black with woodcut vignettes. 19th century red morocco gilt, marbled endpapers, edges gilt. Light wear, staining to cover of volume I, scattered browning and spotting.

Jacques Basnage de Beauval was a French Calvinist clergyman best known for his writings on religious history. This work was written as a commentary on *La République des Hébreux* by Petrus Cunaeus, first published in 1617.

\$400 - 600

96

BEARDSLEY, AUBREY. 1872-1898.

Pierrot's Library. London and Chicago: John Lane and Rand McNally, 1896. 4 volumes. Publisher's pictorial cloth, modern slipcase and chemise. Comprising *Pierrot*, *My Brother*, *Simplicity*, and *Little Lady Anne*. Covers worn and soiled, corners rounded, edges slightly chipped.

WITH: *The Birth Life and Death of King Arthur...* London: J.M. Dent & Co., 1893. 2 volumes (only, of 3). 4to. Publisher's cream cloth gilt, later slipcases. *LIMITED EDITION*, number 211 of 300 copies of the "Superior Issue" on Dutch hand-made paper. Wear, browning and spotting.

Both works with illustrations by Beardsley.

\$600 - 800



94



95



96



97



98



99

97

BEARDSLEY, AUBREY. 1872-1898.

The Yellow Book: An Illustrated Quarterly. London and Boston: Elkin Matthews and John Lane; Copeland and Day, 1894-1897. 13 volumes. 8vo. Numerous illustrations by Beardsley, Housman, Conder, Sickert, Beerbohm, Rothenstein, John Singer Sargent, and others. Publisher's yellow pictorial cloth, decorated in black. Soiling to covers, minor browning, bookplates to front paste-downs with ownership name erased.

COMPLETE RUN OF FIRST EDITIONS, comprising 13 volumes. Co-edited by Aubrey Beardsley and Henry Harland, it was published simultaneously in London by Elkin Matthews and John Lane, (and after the second volume by John Lane alone) and Copeland and Day in Boston. In addition to the artworks reproduced, mostly in black and white, there were stories by Max Beerbohm, Henry James, H. G. Wells, William Butler Yeats and others. It was particularly notable for its inclusion of numerous women writers, including Ella D'Arcy, Charlotte Mew, Ada Leverson and others.

\$500 - 700

98

BEARDSLEY, AUBREY. 1872-1898.

SYMONS, ARTHUR, editor. 1865-1945. *The Savoy, an Illustrated Quarterly.* London: Leonard Smithers, 1896. 8 volumes. 8vo. Cover illustrations, plates, decorations, and illustrations in text by Beardsley and others. Volumes 1 and 2 in publisher's pink pictorial boards, the rest in publisher's pale blue pictorial wrappers, modern blue cloth chemise and quarter morocco slipcase. Covers on all issues soiled and chipped, volume 1 joints heavily chipped, internal browning and fingermarks.

COMPLETE SET of all 8 issues. Founded by controversial publisher Leonard Smithers, with Arthur Symons as editor and Aubrey Beardsley as principal illustrator in the wake of his dismissal from *The Yellow Book*. Named for the hotel that was the site of Oscar Wilde's trysts, *The Savoy* was a competitor to *Yellow Book*, and a deliberate poke in the eye of proper Victorian society. It included contributions from significant writers of the time, including W.B. Yeats, Max Beerbohm, and Joseph Conrad.

\$800 - 1,200

99

BENJAMIN BEN JONAH OF TUDELA. 1130-1173.

Travels of Rabbi Benjamin, Son of Jonah, of Tudela: Through Europe, Asia, and Africa, From the Ancient Kingdom of Navarre, to the Frontiers of China. Faithfully Translated from the original Hebrew ... by the Rev. B. Gerrans. London: Printed for the Translator; and sold by Messrs. Robson et al, 1783. 8vo (190 x 115 mm). xiii, [1], 171, [1] pp. Nineteenth-century three-quarters brown calf, front cover detached, text toned, manuscript biographical note on flyleaf.

FIRST EDITION IN ENGLISH. The original Hebrew text, recording the author's 12th-century journey from Spain to Baghdad and back, was first published in Constantinople in 1543. "The earliest important work of its kind in Hebrew literature" (Sarton II, 414).

\$1,000 - 1,500

100

BERNARD, PIERRE-JOSEPH. 1708-1775.

PRUD'HON, PIERRE-PAUL, illustrator. 1758-1823. *Oeuvres de P.J. Bernard, ornées de gravures, d'après les desseins de Prud'hon; la dernière estampe gravée par lui-même*. Paris: Didot l'Aîné, 1797. 4to (307 x 232mm). 4 hand-colored engraved plates, including 2 by Beisson after Prudhon, one by Copia after Prudhon and one drawn and engraved by Prudhon. Modern half calf and marbled boards, custom clamshell box. Foxing, some marginal staining and fingermarks.

The print of Phrosine and Mélidore is the only known plate drawn and engraved by Pierre-Paul Prud'hon himself. Brunet I:795; Cohen-de Ricci, 133-134.

\$800 - 1,200



100

101

BERNARDIN DE SAINT-PIERRE, JACQUES HENRI. 1737-1814.

Paul et Virginie. Paris: Pierre Didot l'Aîné, 1806. 4to (325 x 235mm). Engraved portrait frontispiece after Lafitte, 10 engraved plates after Gerard, Isabey, Prudhon, Moreau and others, each in 2 states, one of which is hand-colored, extra-illustrated with 14 additional plates from other editions in 8vo tipped in throughout. Contemporary red quarter morocco over glazed red boards, by Pelicier (signed with his ticket), modern folding case. Rubbed, very light dampstaining, especially to early text leaves.

Luxury edition put together by Bernardin de Saint-Pierre, who was then in financial difficulty. He envisioned bringing together in this work the great French painters of the time, and the book was sold by subscription, available in folio or quarto, with or without the colored plates at the buyer's preference. Cohen-de Ricci 933.

\$4,000 - 6,000



101

102

BERNARDIN DE SAINT-PIERRE, JACQUES HENRI. 1737-1814.

Paul et Virginie. Paris: L. Curmer, 1838. 8vo (260 x 168 mm). Wood-engraved vignette on verso of half-title, extra wood-engraved pictorial half-title, colored steel-engraved map, 7 portraits; and 28 wood-engraved plates, engraved vignette of Madame Curmer on p 418, numerous wood-engraved illustrations and decorative headers throughout. Black morocco gilt by Chambolle-Duru, spine gilt with 5 raised bands, gilt ruled borders on covers, gilt ruled dentelles and marbled endpapers, edges gilt, marbled paper slipcase, modern clamshell box. Light rubbing to edges of binding, minor spotting and fingermarks, wear to slipcase. *Provenance*: Albert M. Todd [American businessman, Congressman and bibliophile, 1850-1931] (bookplate).

"*BONNE FEMME*" EDITION with vignette of Madame Curmer inserted after *La Chaumière Indienne* and before *Flore de Paul et Virginie*. One of the most extravagantly illustrated French books of the 19th century. Carteret III, 532-47; Ray French 226A (italics on "French").

\$3,000 - 4,000



102



103

103

BIBLE IN LATIN.

WEIGEL, CHRISTOPHER. 1654-1725. *Historiae celebriores Veteris Testamenti iconibus repraesentatae*. Nuremberg: Johann Andreas Endter, [1712].

Folio (432 x 300 mm). Engraved title page and 151 engraved plates by Jan and Casper Luyken. Modern half calf and marbled boards. Title page re-margined, numerous paper repairs, adhesive residue on outside margins where tabs have been removed, small ink stamp on verso of each plate.

Second edition of this pictorial edition of the Old Testament, with the plates numbered in the lower right corner. In the original edition of 1708, the plates were unnumbered. It was published along with a complimentary New Testament, not present here. Brunet V:1428.

\$600 - 800

104

BIBLE IN DUTCH.

Taferelen der voornaamste Geschiedenissen van het Oude en Nieuwe Testament. Amsterdam: Pieter de Hondt, 1728.

3 volumes. Folio (430 x 310 mm). Extra engraved title page in each volume, dedication page in volume 3 (New Testament), 213 engraved plates (27 double-page) after Bernard Picart, Gerard Hoet and Jacob Houbraken. Contemporary tree calf, gilt decorations on covers, spines gilt with 5 raised bands. Joints cracked, corners bumped, extra engraved title page in volume 1 trimmed and laid down, dampstaining through volumes 1 and 3, foxing and browning through all volumes.

Pictorial bible with brief text explanations of the stories from the Old and New Testaments, illustrated with elaborately detailed engravings. The plates are notable for their polyglot captions: the Old Testament in Hebrew, Latin, English, French, German, and Dutch, while the New Testament substitutes Greek for the Hebrew captions.

\$1,000 - 1,500



104



105

105

BIBLE IN GERMAN.

Das ganz Neue Testament unsers Herrn Jesu Christi. Ephrata, PA: 1787.

8vo (158 x 98 mm). Woodcut decorative vignette on title page and cherub vignette on colophon. Contemporary sheep. Worn, chipped at corner with large area of spine chipped away, staining, browning, ink inscriptions and notations.

FIRST AMERICAN EDITION of the Dunker Bible, with period ink ownership inscriptions from members of the Lain/Line family.

\$800 - 1,200

106

BIBLE IN ENGLISH.

The Holy Bible, containing the Old and New Covenant ... Translated from the Greek by Charles Thomson. Philadelphia: Jane Aitken, 1808.

4 volumes. 8vo (214 x 131 mm). Contemporary tree sheep. Chipping to spine ends and some corners, free front endpaper in volume 1 loose, chipping to edges of early leaves, scattered dampstaining, especially to first few leaves of volumes 1 and 4, ownership inscriptions, browning and spotting throughout.

The "Thomson's Bible" was the first English translation directly from the Septuagint in its original Greek. Thomson was Secretary of the Continental Congress from 1774-1789. He spent 20 years preparing his translation. This work was also the first Bible issued by a female publisher in America: Jane Aitken, who succeeded her father Robert Aitken in running the printing house that had published the first English Bible in America. Darlow and Moule 1005; Herbert 1514; Hills 153; O'Callaghan 1808.2; Rumball-Petre 184; Wright pp 113-121.

\$2,000 - 3,000

107

BIBLE IN ENGLISH.

[*English Travel Bible.*] London: Longman, Rees, Orme, Brown, Green and Longman, 1834.

20 parts. 12mo (144 x 88 mm). Original wrappers, with loops for insertion into portfolio, edges gilt, portfolio of black sheep, decorated in gilt, with nickel clasps, and two wooden pins to secure parts in binding.

WITH: *The Book of Common Prayer.* London: Longman, Rees, Orme, Brown, Green and Longman, 1833-1835. 12mo. Black sheep gilt, edges gilt.

All contained in a box with hinged lid, covered in black sheep and gold paper, gold title "*Holy Bible*" on lid, list of Bible parts pasted to inside of lid. Wear to outer box, light wear to inner bindings, wrappers slightly soiled and browning at edges.

An innovative portable Bible, providing the owner an opportunity to carry up to two parts from a total of 15 from the Old Testament and 5 from the New Testament. Collectively, these parts form a complete King James version of the Bible, with all 62 books. Bound in complementary style, *The Book of Common Prayer* includes the Psalms of David, and *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches* bound at the back.

\$1,200 - 1,800

108

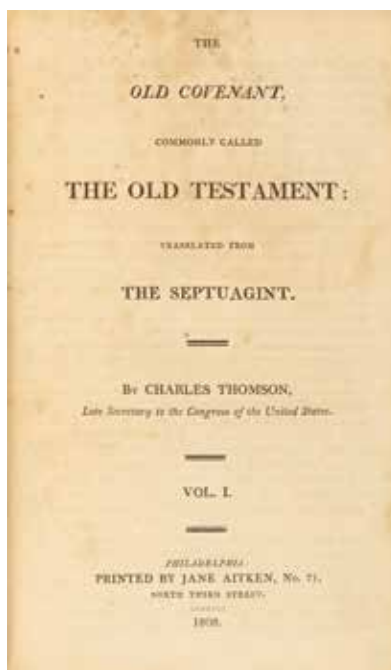
BIBLE IN ENGLISH.

The Book of Common Prayer. Pickering Facsimiles. London: William Pickering, 1844.

7 volumes. Large 4to. Title pages printed in red and black, woodcut facsimile title pages and initials. Publisher's quarter vellum and marbled paper boards. Rubbed, especially to edges of boards, corners slightly bumped, minor wear.

Comprising reprints of official editions of *The Book of Common Prayer* as issued under historical English monarchs: *The First Book of Edward VI*, 1549; *The Second Book of Edward VI*, 1552; *The First Book of Queen Elizabeth*, 1559; *The First Book of King James Anno 1604*, commonly called *The Hampton Court Book*; *The Book of Common Prayer as printed at Edinburgh 1637*, commonly called *Archbishop Lauds*; *The Book of Common Prayer as revised and settled at the Savoy Conference Anno 1662*; and *The Book of Common Prayer and Administration of the Sacraments & other Rites & Ceremonies of the Church according to the Use of the Church of England*.

\$800 - 1,200



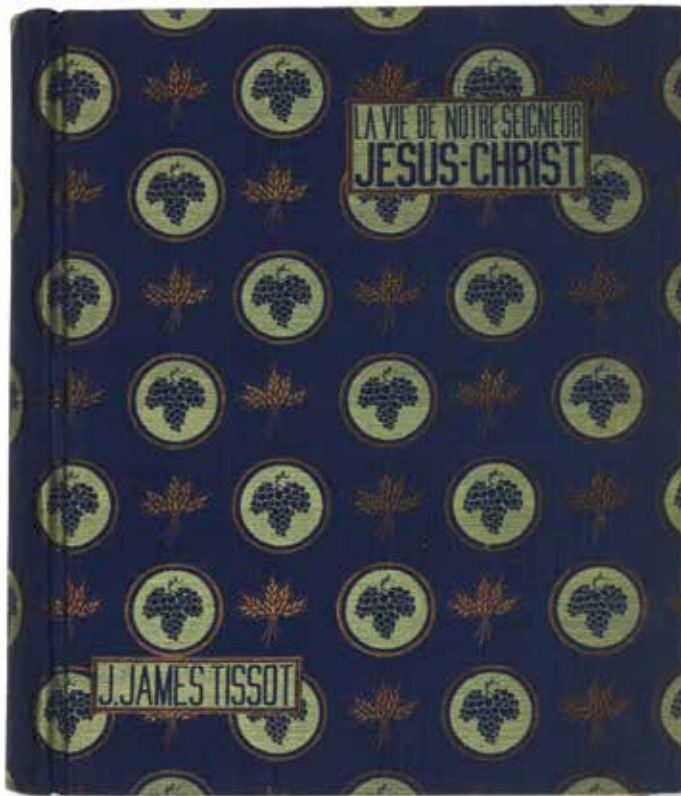
106



107



108



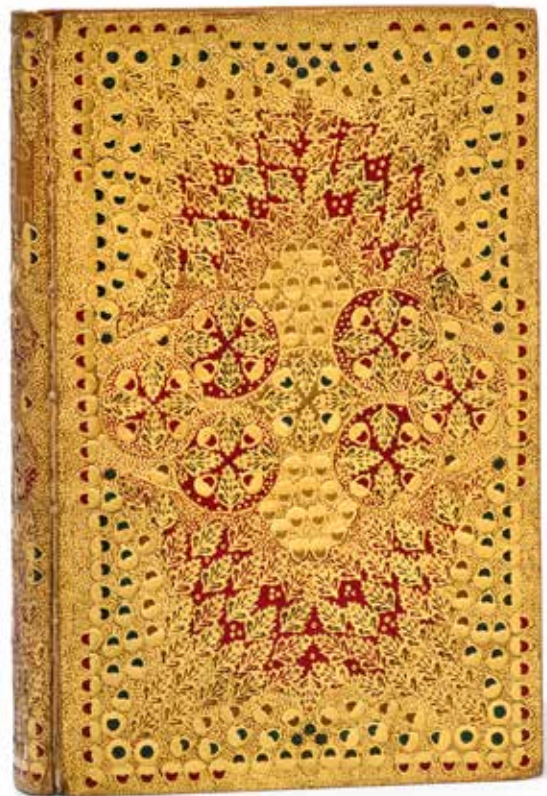
109

109

BIBLES AND PRAYER BOOKS.

A collection of Bibles, prayer books and religious titles: GUTBIER, AEGID. *Lexicon Syriacum*. Hamburg, 1667. * VOSS, GERHARD JOHANN. *De theologia gentili*. Frankfurt: 1675. 3 volumes * JABLONSKI, DANIEL ERNEST. *Biblia Hebraica cum notis Hebraicis*. Berlin: 1699; 2 volumes in 1. * *Biblia parva Hebraeo-Latina*. Leipzig: 1714. * *La Sainte Bible, traduite sur les Textes originaux*. [Paris]: 1739. Morocco gilt; bookplate of Robert Hoe. * *Die Propheten nebst den Büchern, so man Apocrypha nennet*. [Altdorf: Johan Adam Hessell, c.1750]. Lacking title page. * *Das Neue Testament*. Philadelphia: 1827. * DASSANCE, L'ABBE. *Heures Nouvelles*. Paris: 1841. * CURMER, L. EDITOR. *Prisme: Encyclopédia Morale...* Paris: 1841 * ---. *L'imitation de Jesus-Christ*. Paris: 1856. Elaborate renaissance style velvet binding with jeweled fittings. * *The Sermon on the Mount*. [London]: 1846. Illuminated by Owen Jones. * TISSOT, JAMES. *La Vie de Notre Seigneur Jesus-Christ*. Paris: 1896. Volume 1 (of 2). Damascene silk binding, wooden box. * DURER, ALBRECHT. *Albert Durer's Designs of the Prayer Book*. London: 1817. Contemporary boards. * *30 Biblische Bilder zum Alten Testament*. Stuttgart: 1852. Oblong quarto. Contemporary boards, rebaked in library cloth. * DOWAY BIBLE. *The Holy Bible Translated from the Latin Vulgat*. Philadelphia: 1840. Contemporary sheep. * BOWND, NICOLAS. *Sabathum veteris et novi testamenti*. London: 1606. Modern quarter calf. * SIEGL, HELEN. ILLUSTRATOR. *A Book of Prayers*. Philadelphia: 1964. Wrappers. Condition varies, all with some wear and browning.

\$1,500 - 2,500



110

110

BINDING: DE RHEIMS, FLORENCE.

BERQUIN, ARNAUD. 1747-1791. *Idylles*. Paris: Chez Ruault, 1775-6. 2 volumes in one. 12mo (155 x 96mm). Engraved title and 24 full-page illustrations. Crimson morocco gilt by Florence de Rheims, pointille gilt design with acorn and oak motif, gauffered edges, morocco dentelles, edges gilt. Upper joint cracking, scattered foxing. Provenance: John Roland Abbey (bookplate).

FIRST EDITION, in a magnificent binding by Florence de Rheims, c.1902, marked "Guild of Women Binders" on the free front end leaf. Brunet I:811; Cohen-de-Ricci 139; Ray French 44.

\$3,000 - 5,000

111

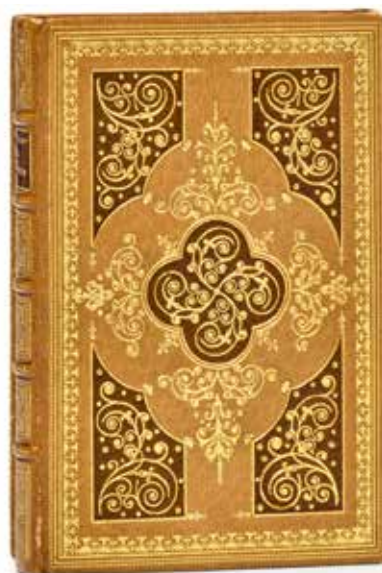
BINDING: GRUEL, LEON.

BAUDELAIRE, CHARLES. 1821-1867. *Poésies/Sonnets*. Paris: A. Lemerre, n.d.

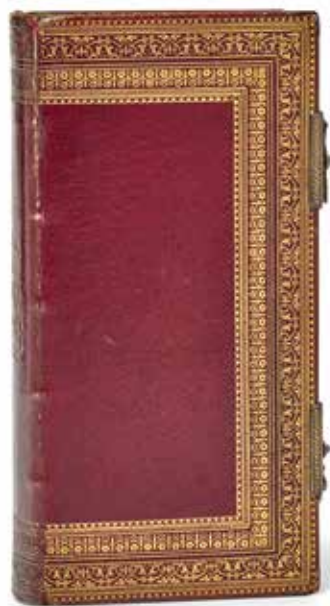
2 volumes in 1. Elaborate *dos-à-dos* binding, beige morocco with brown inlays, richly gilt, by Leon Gruel, silk endpapers, original wrappers bound in, all edges gilt, later morocco drop-front box. Light soiling to wrappers, minor browning.

Alphonse Lemerre (1838-1912) was one of the most prolific of Paris publishers in the last half of the 19th century, publishing mostly poetry by some of the most important French writers.

\$800 - 1,200



111



112

112

BINDING: GRUEL, LEON.

Paroissien Elzevir Rite Romain. Paris: Gruel Engelmann, 1870. 8vo (158 x 77 mm). Numerous wood-engraved headers and initials. Crimson morocco, elaborately gilt-bordered, with crowned monogram to spine, edges gauffered with the text, "Plus Que Jamais Argenteau," silvered metal clasps in monogram form, gilt dentelles, watered silk endpapers. Light wear, minor browning.

Leon Gruel (1840-1923) was a poet and bookbinder, the grandson of Isadore Desforges, whose bookbinding and publishing business he inherited through his mother, in partnership with his half-brother Edmund Engelmann. Running the binding shop, Gruel sought to imitate the bookbinding artistry of years gone by. In this case, a printed Book of Hours is showcased within a delicately ornate binding that bears monograms and the motto of a member of the aristocratic de Mercy-Argenteau family.

\$600 - 800

113

BINDING: RITTER, M.

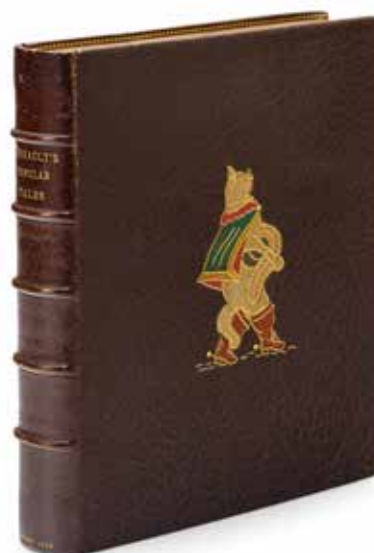
PERRAULT, CHARLES. 1628-1703. LANG, ANDREW, editor. 1844-1912. *Perrault's Popular Tales*. Oxford: Clarendon Press, 1888.

Small 4to (198 x 170 mm). Extra-illustrated with Edelinck portrait in two proof states before letters, a series of plates in proofs in bistre on China paper, and portrait in medallion by Eisen in two states. Full brown levant morocco, front cover inlaid with figure of Puss-in-Boots in various colored morocco by M. Ritter, gilt turn-ins, pink decorated paper doublures and endpapers, top edge gilt, the rest uncut, a few trifling scuffs.

Provenance: Purchased from George MacManus, Philadelphia.

A finely bound and extra-illustrated copy of Lang's edition of Perrault.

\$1,000 - 1,500



113



114

114

BIRDS AND ANIMALS.

A collection of illustrated books on birds and animals:

1. BEWICK, THOMAS. *A General History of Quadrupeds...*

Newcastle: S. Hodgson, R. Bielby, and T. Bewick, 1801. 8vo (265 x 165 mm). Later straight-grain morocco gilt by F. Bedford, top edge gilt. Rubbed, some browning and spotting.

2. ---. *British Birds*. Newcastle: S. Hodgson, R. Bielby, and T. Bewick, 1797. 2 volumes. 8vo (210 x 130 mm). Contemporary quarter calf and marbled boards. Rubbed, corners bumped, browning, foxing, pencil annotations.

3. ERNI, HANS. *Chevaux*. Paris: Andre & Pierre Gonin, 1966. Oblong 8vo. Lithographic illustrations by Erni. Loose as issued in publisher's quarter vellum and green paper portfolio and slipcase. Slight wear to paper on cover and portfolio. *LIMITED EDITION*, number 115 of 399 examples on Rives paper.

\$600 - 800



115

115

BLAKE, WILLIAM. 1757-1827.

BLAIR, ROBERT. 1699-1746. *The Grave, a Poem ... Illustrated by Twelve Etchings Executed from Original Designs*. London: T. Bensley, 1808.

Large 4to (350 x 287 mm). xiv, 36, [4, publisher's prospectus] pp.

Engraved frontispiece portrait of Blake by L. Schiavonetti after

T. Phillips, etched title and 11 plates by Schiavonetti after Blake.

Modern full red morocco, old tape reinforcement at gutter of title, plates foxed.

Provenance: Purchased from Duschnes (bookticket).

FIRST EDITION, quarto issue. Includes Blake's poem "To the Queen," subscribers' list, and four-page prospectus for Stothard's Procession of Chaucer's Pilgrims to Canterbury. Bentley & Nurmi 350B; Keynes 81; Ray England 6" (italics on "England").

\$800 - 1,200



116

116

BODONI PRESS.

ROSSI, GIOVANNI GHERARDO DE. 1754-1827. *Scherzi poetici e pittorici*. Parma: Giambattista Bodoni, 1795.

4to (298 x 214 mm). Engraved pictorial title and 38 (of 40) sepia-toned engraved plates by Francesco Rosaspina after Jose

Teixeira Barreto, within decorative borders by Giacomo Mercoli.

Contemporary autumn leaf calf, spine with 5 raised bands, marbled endpapers, edges gilt. Corners bumped, worming to spine, first

several leaves slightly loose, lacking plates 2 (*Amore e l'innocenza*)

and 34 (*La Lusinga*), scattered foxing and spotting.

FIRST EDITION. Comprised of 40 brief love poems accompanied by sepia-toned engravings that epitomize the neoclassical style, featuring the activities of Cupid among susceptible humans and allegorical figures. The elegant frames, featuring cameos, shafts of wheat, griffins, and many other motifs inspired by the art of Pompeii, are described by Brooks as "of extraordinary delicacy." One of Bodoni's most striking productions. Brooks 600; Graesse VI 169.

\$800 - 1,200

117

BODONI PRESS.

ROSSI, GIOVANNI GHERARDO DE. *Pitture di Antonio Allegri detto Il Correggio esistenti in Parma nel Monistero di San Paolo*. Parma: Bodoni for Regal Palazzo, 1800.

4to (256 x 190 mm). Text in Italian and French. Folding engraving showing placement of frescos, 33 stipple-engraved plates after Correggio in sepia. Original blue paper wrappers.

FIRST EDITION, QUARTO ISSUE. Reproduces Correggio's frescos painted in 1519 in the vault of the San Paolo monastery in Parma. Complete, without the additional aquatint title and Spanish text included in the folio issue. Brooks 775.

\$1,500 - 2,500



117

118

BOSSE, ABRAHAM. 1604-1676.

De la manière de graver à l'eau forte et au burin. Paris: Charles-Antoine Jombert, 1745.

8vo (195 x 120 mm). Engraved frontispiece and dedication page, 19 folding engraved plates, engraved headers in text. Contemporary mottled calf, spine gilt with 6 raised bands. Upper joint and hinge cracked, cover loose, chipping and rubbing to corners, minor spotting.

WITH: [BOUTET, CLAUDE.] *Traité de mignature, pour apprendre aisément à Peindre sans Maître*. Paris: Christophe Ballard, 1711. 12mo (155 x 92 mm). 1 woodcut illustration in text. Contemporary mottled calf. Joints cracking, wear to corners, ink ownership inscriptions on both sides of title, scattered browning.

Third edition of Bosse's fundamental manual on engraving, originally published in 1645. The text of this edition was expanded and edited by Charles-Nicolas Cochin. Cohen-de Ricci 177. Along with French artist Boutet's manual on miniature painting, first published in 1672. Barbier IV, 771.

\$600 - 800



118

119

BURROUGHS, STEPHEN. 1765-1840.

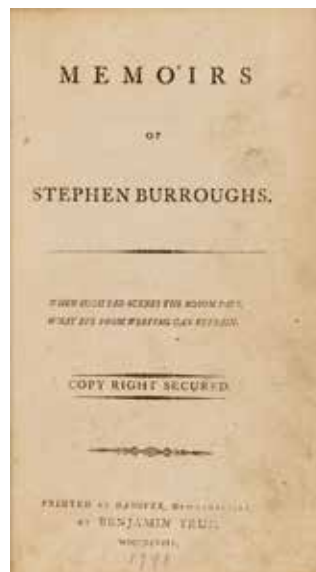
Memoirs. Hanover, New Hampshire: Benjamin True, 1798; and Boston: Caleb Bingham, 1804.

2 volumes. 8vo (218 x 134 mm) and 12mo (178 x 115 mm). 296; 202 pp. Contemporary sheep, morocco spine labels, both volumes rubbed, with browning, foxing and staining to text, vol I with crude stitched repair to rear joint, K4 fore-edge margin torn touching a few letters, Q1 lower cord torn with loss to a few words, vol II front cover holding by cords.

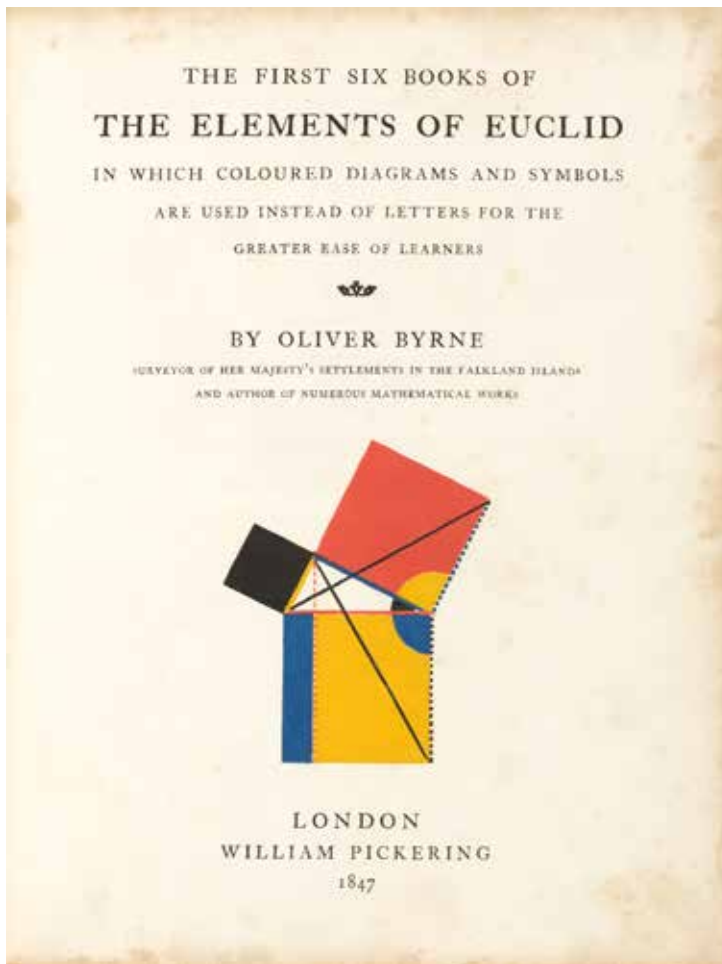
Provenance: Purchased from M&S Rare Books.

FIRST EDITION, with the rare second volume, of the memoirs of the notorious counterfeiter. "One of the great criminal autobiographies, and an important piece of picaresque Americana" (Streeter). Evans 33478; Howes B1022; Reese *Federal Hundred* 72; Sabin 9466.

\$800 - 1,200



119



120

120

BYRNE, OLIVER. 1810-1880.

EUCLID. fl. 300 B.C. *The First Six Books of the Elements of Euclid in Which Coloured Diagrams and Symbols Are Used Instead of Letters for the Greater Ease of Learners.* London: [Chiswick Press for] William Pickering, 1847.

8vo (214 x 183 mm). Printed in 4 colors. Full morocco, decorated and ruled in blind, titled in gilt, gauffered edges, foxing, custom morocco-backed folding box.

Provenance: Ownership name in ink of P. MacDarmid (dated 1921).

FIRST EDITION OF BYRNE'S EUCLID, "one of the oddest and most beautiful books of the whole century" (McLean, p 70). With the rendering of Euclidean geometry into primary colors, Byrne argued, the "'Elements' of Euclid can be acquired in less than one third of the time usually employed and the retention by the memory is much more permanent" (preface). "The resulting book is a landmark of Victorian design and printing" (McLean, *Victorian Book Design and Color Printing* 1972, p 70).

\$3,000 - 5,000



121

121

CATLIN, GEORGE. 1796-1872.

Illustrations of the Manner and Customs of the North American Indians. London: Chatto and Windus, n.d. [c. 1880].

2 volumes. 8vo (262 x 183 mm). 320 chromolithographs after paintings by Catlin (including folding map). Publisher's decorated red cloth stamped in gilt and black, top edge gilt, light rubbing to extremities, slightly shaken, previous owner's inscription on free front endpaper.

LATER EDITION WITH COLOR PLATES, following the 1876 edition, which was the first printed in color.

\$400 - 600



122

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

El Ingenioso Hidalgo Don Quixote de la Mancha. Madrid: Joaquín Ibarra, 1780.

4 volumes, 4to (292 x 217 mm). Engraved portrait of the author, 4 engraved frontispieces, 31 engraved plates, one engraved folding map. Early 20th century green morocco gilt, gilt edges, two red morocco gilt lettered spine labels on each spine. Light dampstaining at end of volumes 1 and 2.

The best Spanish edition of Cervantes' "sweeping panorama of Spanish society" (PMM). First published in 1605, *Don Quixote* gained immediate popularity in Spain for its "variety, liveliness, and gibes at the famous" (PMM). Cervantes' universal portrayal of the human condition became "one of those universal works which are read by all ages at all times" (PMM). The Ibarra edition, illustrated by artists from the Academia de San Fernando and overseen by Cervantes scholar Vincente de los Ríos, became the preferred edition in Spain when it appeared in 1780. The edition is also recognized for the specially designed type, a monument to the golden age of Spanish typography. Cohen de Ricci 218-219; Palau 52024. See PMM 111.

\$8,000 - 12,000



123

123

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

El Ingenioso Hidalgo Don Quixote de la Mancha. Madrid: Joachin Ibarra, 1782.

4 volumes. 8vo (165 x 104 mm). 22 (of 23) engraved illustration plates after A. Canicero. Modern speckled calf, spines gilt in 5 compartments. Light shelfwear, lacking plate III in volume III and folding map, slight marginal worming at gutter in volume I, insect damage to outer margins of several leaves in volume II, light dampstaining in volume IV, scattered browning and spotting.

\$400 - 600



124

124

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

FLORIAN, JEAN-PIERRE CLARIS DE. 1755-1794. *Galatee, Roman Pastoral; Imite de Cervantes par M. De Florian.* Paris: Defer de Maisonneuve, 1793.

Large 4to (350 x 265 mm). 4 stipple-engraved color plates by Colibert and Cazenave after Nicolas-André Monsiau. Contemporary marbled stiff wrappers, morocco lettering piece, pages uncut, modern clamshell box. Scattered foxing, dampstain to upper corner of plate 4, a few fingermarks and minor stains.

Florian's text was derived from the 1585 work by Cervantes, and published in several editions before this deluxe version from Defer de Maisonneuve. Cohen-de Ricci 400.

\$2,000 - 3,000



125

125

COLOR PRINTING.

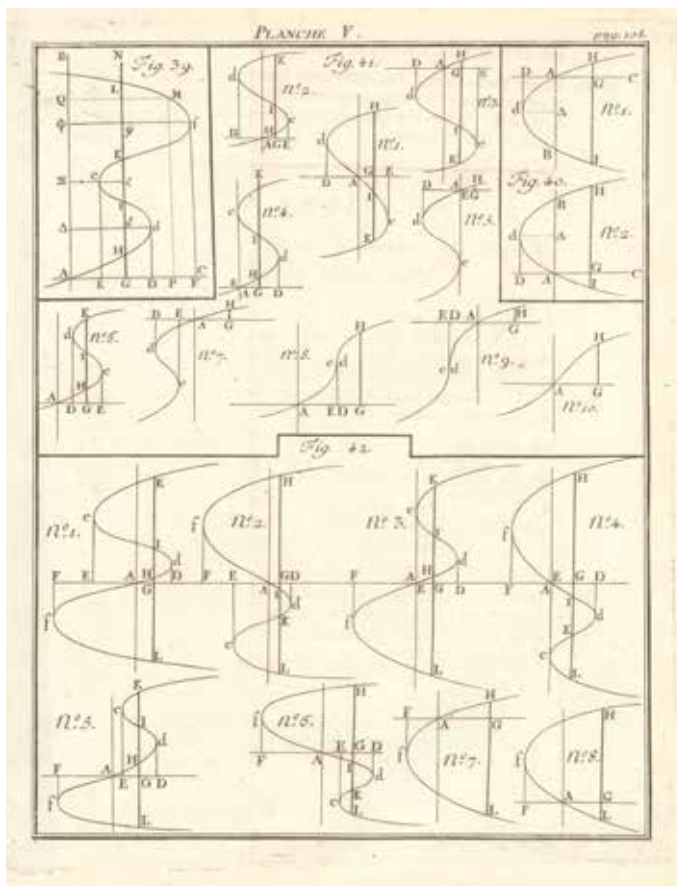
WALPOLE, HORACE. 1717-1797. *Jeffery's Edition of the Castle of Otranto, a Gothic Story.* London: Cooper and Graham, 1796.

8vo (195 x 122 mm). 7 color printed wood-engraved plates with gilt ornamental borders. 19th century diced calf, ruled in gilt, with gilt rosettes and black morocco lettering piece on spine, marbled endpapers. Corners of spine repaired, wear to covers, scattered browning and spotting.

Provenance: Sir James Colquhoun of Luss (armorial bookplate).

FIRST COLORED EDITION of Walpole's classic, first published in 1764. This edition includes wood-engraved illustrations printed in color in a single pressing by painting the colors onto the block. The plates were borrowed from the 1795 Italian edition translated by Sivrac, with gold borders added to cover the Italian legends. "While this book was no doubt intended for a gentleman or a lady reader, a book with color plates no longer needed to be a folio show-piece" (Friedman, *Color Printing in England* 28). Brunet V:1407; Hazen p 65; McLean p 33; Summers p 264.

\$600 - 800



126

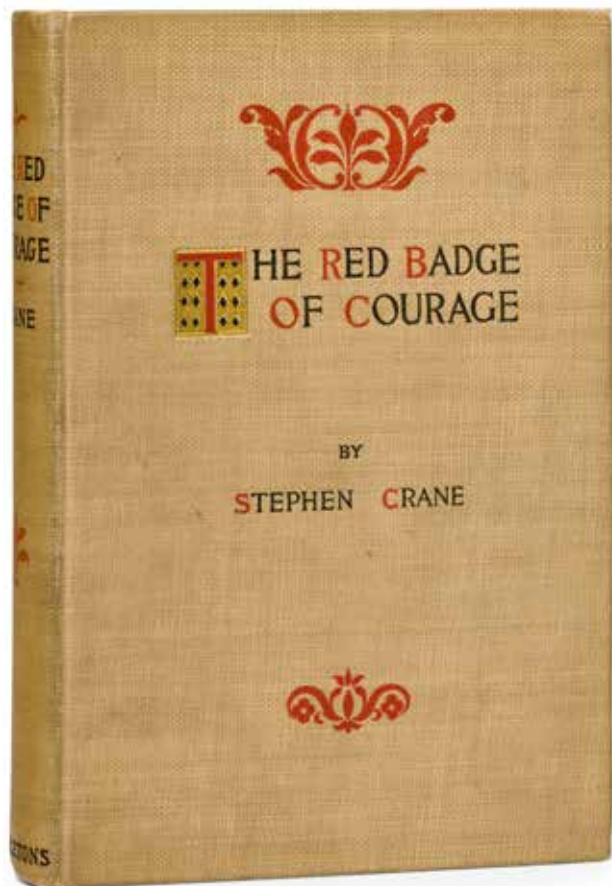
126

CRAMER, GABRIEL. 1704-1752.

Introduction a l'Analyse des Lignes Courbes Algebriques. Geneva: Freres Cramer & Cl. Philbert, 1750. 4to (244 x 200 mm). 33 engraved folding plates and folding table on page 672. 19th century quarter calf and marbled boards, gilt titles on spine. Joints cracked, slight dampstaining to some leaves at top margin, worming at top margin through leaves BB1 to EE1.

FIRST EDITION of this major treatise on analytical geometry, containing Cramer's theorem and the Cramer-Euler paradox. At the time of its publication, it was the most complete exposition of algebraic curves to date. Cramer's work, along with Euler's, constituted the first textbooks on the subject. Cramer became the co-chair of mathematics at the University of Geneva at the age of twenty, and published editions of works by Jacob and Johann Bernoulli, as well as his own findings on the shape and movement of planets before he was thirty.

\$1,000 - 1,500



127

127

CRANE, STEPHEN. 1871-1900.

The Red Badge of Courage. New York: D. Appleton & Co., 1895. 8vo. Title page in red and black. Publisher's cloth stamped in red, black and gilt, top edge gilt, Modern quarter morocco drop-front box. Cover lightly soiled, minor wear.

FIRST EDITION, SECOND STATE, with broken type on p 225, and two Arthur Conan Doyle titles on last page of publisher's advertisements. BAL 4071.

\$2,000 - 3,000



128

**CRUIKSHANK, ISAAC. 1764-1811; AND
GEORGE CRUIKSHANK. 1792-1878.**

A group of 23 sketches by two generations of the Cruikshank family, various media, mostly pencil or ink with occasional color, including a profile image of a man by Isaac Cruikshank, c.1790s; a sketch of a rattlesnake by Isaac with an ink and watercolor image of a foundering ship by George on the verso; 2 full-page 4to leaves covered in multiple sketches in pencil; 2 similar leaves in 8vo; a graphite and colored pencil sketch of an illustration identified as the drawing for "The Marble Count" for *Kit Bam's Adventure*, by Mary Cowden Clarke (1849), 115 x 85 mm; 5 profile caricatures in watercolor on the verso of a letter; various other small sketches and studies, some on letters and envelopes, one on a calling card of a Mrs. Rhoades. Several with ink signatures of George Cruikshank. Condition varies, man with stains, creases, and adhesive residue. Contained in 22 card stock folders with typed descriptions, housed in a 20th century green cloth chemise and slipcase.

Although George Cruikshank is the best known of the family, his father Isaac was also a celebrated caricaturist from the "golden age" of British caricature — a contemporary of James Gillray and Thomas Rowlandson. George's brother, Isaac Robert Cruikshank was also an illustrator and caricaturist.

\$10,000 - 15,000



129

DICKENS, CHARLES. 1812-1870.

PHIZ (HABLOT K. BROWNE), illustrator.
1815-1882. *Dickens, Charles. The Personal History of David Copperfield*. London: Bradbury & Evans, 1850.
8vo (211 x 132 mm). Engraved frontispiece, vignette title and 38 plates by H.K. Browne ("Phiz"), *EXTRA ILLUSTRATED* with 3 original drawings (one in watercolor) by Phiz bound in. 19th century olive-green crushed morocco gilt by Riviere & Son, spine with 5 raised bands, gilt dentelles, marbled endpapers, top edge gilt, publisher's original olive green cloth laid down and bound in at back, cloth slipcase. Spine sunned, offsetting from plates, scattered spotting and fingermarks.

THREE ORIGINAL ARTWORKS BY PHIZ: an original 2-color pencil drawing for "Changes at Home," a polychrome colored pencil drawing for "Mr. Dick Fulfills my Aunt's Prediction," and an ink and watercolor sketch for "Restoration of Mutual Confidence for Mr. and Mrs. Macawber," all laid down and bound after the associated plates. *FIRST EDITION IN BOOK FORM, EXTRA-ILLUSTRATED*, second state of p 132, line 20, with "screwed" replacing "screamed." Eckel pp 75-77; Smith I, 9.

\$1,500 - 2,500

130

DORÉ, GUSTAVE. 1832-1883.

2 wood engraved printing blocks for the Doré Bible. Each constructed of 9 separate pieces of wood, 215 x 175 mm each, being the original plates for "Adam and Eve Driven out of Eden" from the Old Testament, and "Jesus Blessing the Children" from the New Testament. Separations along seams of wooden components, some cracks and chipping to corners.

WITH: *The Holy Bible*. London and New York: Cassell Petter, and Galpin, [1866]. 2 volumes. Folio. 238 wood-engraved illustrations after Doré. Brown morocco gilt, spines with 5 raised bands, gilt dentelles, brown watered silk doublures, all edges gilt. Rubbed, scattered light foxing and spotting.

"Some of his illustrations for the Bible or Dante's *Inferno* are permanently etched in the collective consciousness ... Never in the history of Christian art had the Bible been so lavishly and imaginatively illustrated, at the risk of causing offence to some ... Almost every film about the Bible since *The Life and Passion of Jesus Christ* produced by Pathé in 1902 refers to his illustrations" (Musée d'Orsay website). Wood-engraved printing blocks are scarce, as the publishers routinely destroyed them rather than using valuable storage space to retain them.

\$1,000 - 1,500



129



130



131

131

EISEN, CHARLES-DOMINIQUE-JOSEPH. 1720-1778.

DORAT, CLAUDE-JOSEPH. 1734-1780. *Les baisers, précédés du mois de Mai*. The Hague and Paris: Lambert and Delalain, 1770. 8vo (215 x 135 mm). Engraved frontispiece and extra title page, engraved vignette on title pages and numerous engraved head and tailpieces after Eisen, Le Maquelier, Baquoy, Longueil, and others. 19th century dark blue morocco gilt by Emile Rousselle, spine with 5 raised bands, red morocco gilt doublures, silk end leaves and marbled paper flyleaves, top edge gilt.

Provenance: Francis Bayard Rives (bookplate).

Two editions were published, this being the later edition with the title page printed in black, and text corrections to *Mois de Mai*. Cohen-de Ricci 308-309; Ray *French* 31.

\$1,000 - 1,500



132

132

ERASMUS, DESIDERIUS. 1466-1536.

L'Eloge de la folie. Traduit du latin d'Erasmus par M. Gueudeville. [Paris]: 1751.

4to (248 x 190 mm). Etched frontispiece and 13 plates by various artists after Charles Eisen, etched title vignette and head- and tailpiece, with half-title. Contemporary mottled calf, spine with raised bands, red morocco spine label, richly gilt in compartments, all edges gilt, rebaked preserving original spine and endpapers.

Provenance: Cortland Bishop (bookplate); Mary S. Collins (bookplate); Purchased from Sessler, Philadelphia (pencil notation).

DELUXE EDITION, A LARGE PAPER COPY. Cohen-de Ricci 348-9; Ray, French, 24.

\$800 - 1,200



133

133

FABLES.

Collection of various illustrated fables, including:

1. LA FONTAINE, JEAN DE. *Fables Choisies*. Leiden: Luzac and Van Damme, 1784-1786. 6 volumes. 8vo. Contemporary mottled calf, rebaked. Corners bumped, browning and spotting.
2. AESOP. *Fables d'Esop*. Paris: Leprieur, 1806. 2 volumes. 8vo. Contemporary mottled calf. Volume II cover detached, both rubbed, Volume I with one gathering loose.
3. BEWICK, THOMAS, and JOHN BEWICK, illustrators. *Select Fables*. Newcastle: Emerson Charnley, 1820. 8vo. Early 20th century half roan. Joints cracked, soiling to cover, browning and spotting.
4. TENNIEL, JOHN, illustrator. *Aesop's Fables*. London: John Murray: 1848. 8vo. Contemporary red morocco, decorated in black and gilt, edges gilt. Light rubbing and soiling, scattered browning and foxing.
5. RACKHAM, ARTHUR, illustrator. *Aesop's Fables*. London: William Heinemann, 1919. Publisher's green trade cloth Rubbed, minor soiling and browning.

\$800 - 1,200



134



135

134

FASHION.

A collection of works on Fashion:

1. RACINET, AUGUSTE. *Le costume historique*. Paris: Firmin-Didot, 1888. 6 volumes. 4to. Numerous lithographic plates, most printed in colors and gold. Modern buckram. Light browning. Colas 2471-2472.
2. TOUCHET, JACQUES, illustrator. *Les vies de dames galantes*. Paris: Éditions de la Belle Etoile, 1938. 2 volumes. 8vo. Publisher's printed wrappers, later custom clamshell box. Toning, slightly loose. Carteret IV, 82.
3. KEEZER, ROSA SARA. *La Toilette féminine et les bibelots de l'Apoque romantique*. Paris: Éditions Nillson, 1930. Folio. 20 pochoir colored plates. Loose as issued in publisher's pictorial card folder with cloth ties. Toning, adhesive residue on verso of each plate. Colas 1597.
4. [Foreigners in Japan.] [Japan]: c. 1800. 6 hand-painted plates with captions in Japanese, each depicting a man and woman in the dress of various European countries, some in military uniform, each captioned with the relevant nationality on the verso: "Holland," "England," "Germany," "Portugal," "Russia," and "Denmark." Contained in modern cloth clamshell box. Spotting and creasing, "Portugal" with worming to lower edge of image.
5. UZANNE, OCTAVIA. *La Femme a Paris: Nos Contemporaines*. Paris: Ancienne Maison Quantin, 1894. 4to. 20 hand-colored engraved plates by Massé after Vidal, engraved illustrations throughout. Rebound in green morocco, with original case in clamshell box.

\$800 - 1,200

135

FLAXMAN, JOHN. 1755-1826.

La Divina Comedia di Dante Alighieri ... disegnata da Giovanni Flaxman.... London: Thomas Hope, 1793 (but 1803 or later). Oblong 4to (325 x 222 mm). Engraved title page and 110 plates. Contemporary calf gilt rebacked in morocco, edges gilt. Corners bumped, some chipping to covers, foxing and marginal browning throughout.

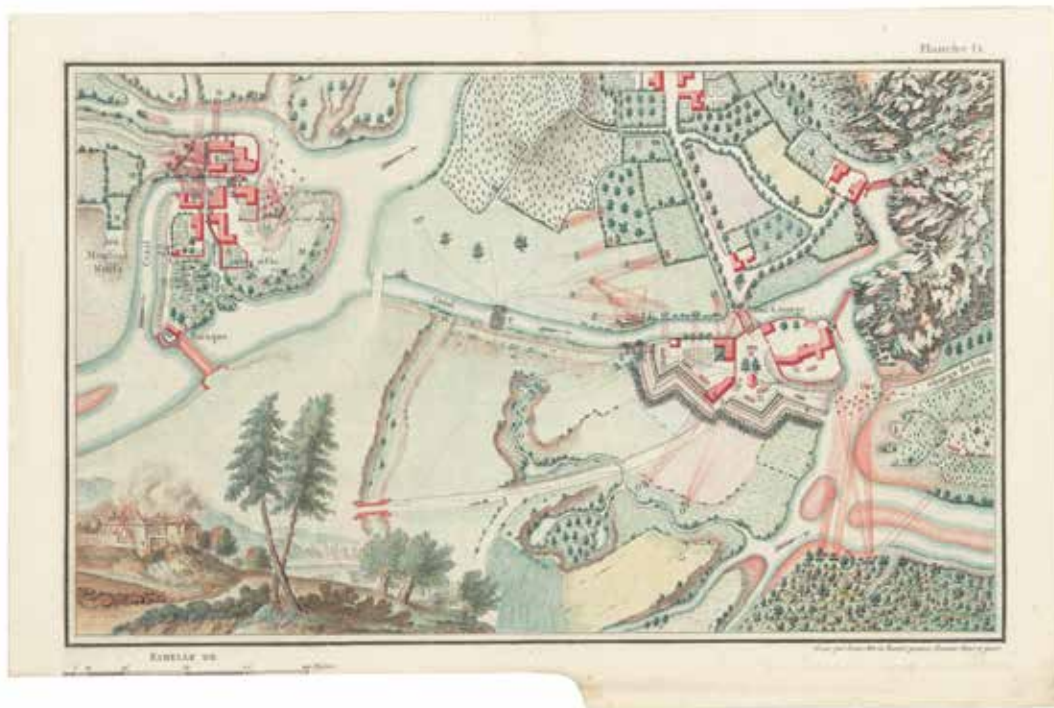
Provenance: Mary S. Collins (bookplate); gift inscription in ink on front blank: "To William Harness, from his affte. friend H.P. Hope" (Henry Philip Hope, 1774-1839, the publisher's brother).

Flaxman was best known as a sculptor, having entered the Royal Academy as a student at 15, and later working at Wedgwood designing reliefs for their neo-classical ceramics. He went to Rome in 1787 to study classical art, where he met Anglo-Dutch banker and patron of the arts Thomas Hope. Hope commissioned Flaxman to prepare these line drawings for Dante's *La Divina Commedia* in 1793. The plates were engraved by Tommaso Piroli. The present volume is a later issue, with paper watermarked for 1803, but possibly pre-dating the 1807 re-issue, which bore an English title page.

\$800 - 1,200



136



137

136

FORE-EDGE PAINTINGS.

A collection of books with fore-edge paintings: *Early English Poets*. London: 1790. 8vo. Paneled calf gilt and fore-edge painting by Edwards of Halifax (river scene). * *Robertson's India*. London: 1809. Double fore-edge paintings of the Taj Mahal and entrance to Delhi. * *Supplement to the British Poets*. Volume II (only). London: 1809. 12mo. Fore-edge painting of Burlington House, Piccadilly. * *Book of Common Prayer*. Oxford: 1826. Fore-edge painting of Thames river scene. * *Book of Common Prayer*. Oxford: 1848. Fore-edge painting of a country scene. * *Book of Common Prayer*. Oxford: 1856. Fore-edge painting of cliffs and castle. * ROGERS, SAMUEL. *The Pleasures of Memory*. London: 1802. Fore-edge painting of St. Paul's from bankside. * DYMOND, JONATHAN. *Essays on the Principles of Morality*. Fore-edge painting of country scene with horses. * THOMSON, JAMES. *The Seasons, Hymns, Odes and Songs*. London: 1809. Fore-edge painting of river scene with bridge. * GOLDSMITH, OLIVER. *The Poetical Works*. London: n.d. Fore-edge scene of river and cityscape.

\$1,500 - 2,500

137

FOSSÉ, CHARLES LOUIS FRANÇOIS. 1734-1812.

Idées d'un militaire pour la disposition des troupes confiées aux jeunes officiers dans la défense et l'attaque des petits postes. Paris: Alexandre Jombert, 1783. 4to (315 x 232 mm). Half-title, dedication page with color printed vignette, 11 loose linen-backed plates printed in color. Later marbled paper boards, modern custom clamshell box with integrated portfolio for loose plates. Rubbed, staining to covers, minor foxing to text leaves, slight browning to plates.

FIRST EDITION. The 11 plates by Louis-Marin Bonnet, printed in the "crayon manner," were originally tipped onto letterpress explanations at the back of the volume. Fossé, an infantry officer and mathematician, discusses the construction of fortifications, methods of attacking entrenchments, and the drawing up of military maps and charts — all illustrated with Bonnet's plates, which represent a great technical achievement in color printing for the time. Brunet II:1354; Fürstenberg *Das französische Buch im 18 Jahrhundert* 121.

\$1,500 - 2,500



138

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. 1651-1715.

Les Aventures de Télémaque. Paris: Imprimerie de Monsieur, 1785. 2 volumes, 4to (330 x 245mm). Half-title, hand-colored frontispiece and 24 plates by Parisot after Moitte, all hand-colored and surrounded with a gold border. Contemporary red morocco by Derome le Jeune (signed with his ticket), spines gilt with 6 raised bands, covers bordered in fine gilt decoration, watered silk doublures, edges gilt, modern folding case. Some light foxing to endpapers, guards and some margins, joints starting and some light wear to binding extremities.

Provenance: Jean Baptiste Tilliard (penciled inscription); Emmanuel Martin; L. de Mongermont; Cortlandt Field Bishop (bookplates).

Exhibited: "500 Years of Art in Books," Delaware Art Museum, May 19-June 11, 1972.

Engraver Tilliard's copy of this edition on papier d'Annonay, illustrated with vibrantly hand-colored plates by Parisot after Moitte. The other variant of this edition, with plates by Tilliard after Monnet was found lacking by the publisher because the plates were not printed on papier d'Annonay and did not harmonize with the text leaves. Emmanuel Martin, who later owned this copy, noted Tilliard's ownership in his autograph notes in pencil on the flyleaf.

\$12,000 - 18,000





139

139

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. 1651-1715.

HAWKESWORTH, JOHN, translator. 1715-1773. *The Adventures of Telemachus, the son of Ulysses....* London: C. and G. Kearsley, 1795.

2 volumes in one. 4to (265 x 212 mm). 12 hand-colored engraved plates after Stothard and Burney. Contemporary straight-grain morocco, ruled in gilt, silk doublures, gilt edges, modern clamshell box. Rebacked, probably in the 19th century, retaining original spine, soiling to covers, corners bumped, upper joint tender, finger marks and minor spotting.

FIRST EDITION of this translation of Fénelon's *Télémaque* by John Hawkesworth, who was better known as the editor of Captain James Cook's papers. The text was edited by George Gregory after Hawkesworth's death. Brunet 1218.

\$400 - 600



140

140

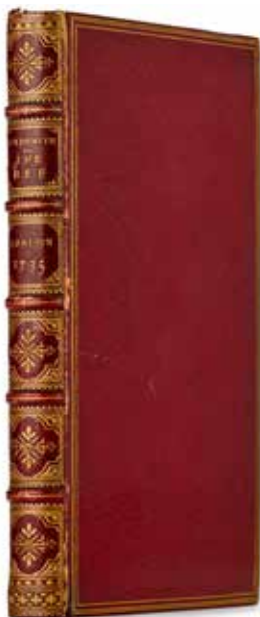
GESSNER, SALOMON. 1730-1788.

La Mort d'Abel: poeme en cinq chants. Paris: Defer de Maisonneuve, 1793.

Large 4to (334 x 250 mm). Stipple-engraved color frontispiece and 5 colored plates by Colibert, Casenave & Clement after Nicolas-André Monsiau. Contemporary red morocco gilt, rebacked with original spine laid down, green morocco lettering pieces, silk doublures, edges gilt, modern custom clamshell box. Light scuffing and wear to binding, old repair to corners, minor spotting and browning.

FIRST FRENCH EDITION, translated by Michel Hubert. Cohen-de Ricci, 436; Brunet II:1568.

\$2,000 - 3,000



141

141

GOLDSMITH, OLIVER. 1728-1774.

The Bee: Being Essays on the most Interesting Subjects. London: J. Wilkie, 1759.

12mo (170 x 110 mm). Woodcut headers, vignettes and initials. 19th-century morocco, covers ruled in gilt, spine gilt with 5 raised bands, gilt dentelles, marbled endpapers, edges gilt. Joints tender, lacking blanks, light spotting.

FIRST EDITION. Oliver Goldsmith's short-lived publication started and ended in 1759, but was re-printed in 1790. He was best known for his novels and plays, including *The Vicar of Wakefield* and *She Stoops to Conquer*. Temple Scott pp 62-63.

\$2,000 - 3,000

142

GRANDVILLE, JEAN. 1803-1847.

Scènes de la vie privée et publique des animaux. Paris: J. Hetzel, 1842.

2 volumes. 8vo (260 x 184 mm). Numerous illustrations in text.

Publisher's green cloth, pictorially gilt. Rubbed, leaning, scattered foxing.

WITH: *Les Fleurs Animées.* Paris: Gabriel de Gonet [1847]. 2 parts in 1 volume. Numerous hand-colored engraved plates. Contemporary quarter black morocco over textured cloth, spine gilt with 4 raised bands. Rubbed, scattered spotting and foxing.

\$600 - 800



142

143

GRANDVILLE, JEAN. 1803-1847.

DEFOE, DANIEL. 1660-1731. *Aventures de Robinson Crusoe.* Paris: H. Fournier Ainé, 1840.

8vo (250 x 158 mm). Half-title, wood-engraved frontispiece and 40 plates, and numerous wood-engraved illustrations in text.

Contemporary half green morocco and marbled boards, spine ornately gilt, marbled endpapers, publisher's wrappers bound in. Spine sunned, wrappers slightly soiled, minor spotting.

Provenance: Cortlandt Bishop (booklabel), Mary S. Collins (bookplate).

FIRST EDITION THUS, newly translated into French (without a credit for the translator), and illustrated with wood-engravings after Grandville. Known for his caricatures, which were often political in context, Grandville faced censorship in the mid-1830s, and turned primarily to book illustration during the last years of his life. Carteret III, 241.

\$400 - 600



143

144

HALE, EDWARD EVERETT. 1822-1909.

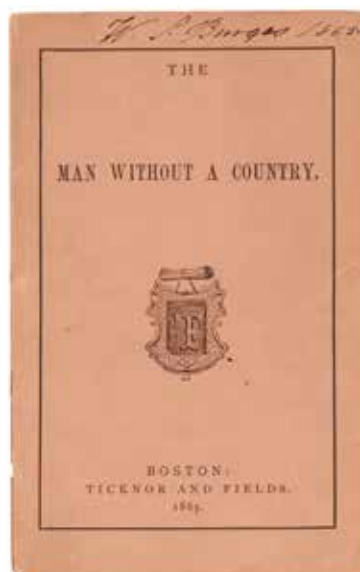
The Man Without a Country. Boston: Ticknor and Fields, 1865.

12mo (167 x 106 mm). 23, [1] pp., without the tipped-in publisher's slip found in some copies. Publisher's printed pink wrappers, small closed tear to front cover, wrappers splitting at spine, in a custom morocco-backed slipcase and chemise.

Provenance: W. P. Burges, 1865 (signature to front cover).

FIRST SEPARATE EDITION of Hale's patriotic parable written to bolster support for the Union Army: "No matter what happens to you, no matter who flatters you or who abuses you, never look at another flag, never let a night pass but you pray God to bless that flag." First published in *The Atlantic Monthly*, December 1863. *Peter Parley to Penrod*, p 24. Sabin 29627.

\$2,000 - 3,000



144



145

145

HAND-COLORED FRENCH LOTTO CARDS.

18 hand-colored French lotto cards showing costumes and landmarks from around the world, each 127 x 210 mm, [Paris?], late 19th-century, minor wear to corners and edges, housed in custom morocco-backed folding box.

BEAUTIFUL SET OF HAND-COLORED LOTTO CARDS, showing costumes and landmarks around the world, including Niagara Falls, New Mexico Prairie, the port at Canton, port of Lisbon, Sydney, the Aurora Borealis at the North Pole, etc.

\$400 - 600



146

146

HOLBEIN, HANS. 1497-1543.

The dance of death; from the original designs of Hans Holbein. London: J. Coxhead, 1816.

8vo (210 x 134 mm). 2 engraved portraits and 29 hand-colored engraved plates by Wenceslas Hollar. Contemporary burgundy morocco gilt. Wear and slight chipping to corners, edges and spine ends, minor spotting.

Provenance: Constantine Champion de Crespigny [Australian physician, 1882-1952] (bookplate).

Reprint of Hollar's engravings from drawings by Hans Holbein, printed from refreshed copper plates first prepared for publication in 1794.

\$400 - 600



147

147

HOLBEIN, HANS. 1497-1543.

CHAMBERLAINE, JOHN. 1745-1812. *Imitations of Original Drawings in the Collections of His Majesty....* London: William Bulmer and Co., 1812.

4to (330 x 250mm), 84 colored stipple engraved portrait plates after Holbein, some on pink paper. Contemporary red morocco gilt, silk endleaves, edges gilt, modern clamshell case. Covers slightly soiled and rubbed, toning to title page, slight offsetting, minor foxing.

Second edition, issued in quarto size, reduced from the folio edition of 1792. *Abbey Life* 205 (first edition, but this edition mentioned in note).

\$1,000 - 1,500



148

ILLUMINATED MANUSCRIPT.

Liber evangeliorum ac epistolarum pro festis solemnibus.... St. Ambronay (France): 1740. Gospel and Epistle Lectionary (second part), in Latin, 337 x 225 mm. Collation: ii (paper) + ii (vellum) + 66 (vellum) + ii (vellum) + ii (paper) leaves. Collation: [1-33 in 2s]. Copied and bound in successive quires that each consist of a single bifolium. Leaves 1/1 and 1 / 2 unnumbered; leaves 2/1-66/1 paginated 1-126 with stenciled Arabic numerals in upper margin at left or right. Text entirely stenciled in imitation of roman type. Pages 1-17 with eight lines of text, each under a line of music that consists square neumes on four-line red staves; pp. 18-122 with 17 long lines; pp.124-126 with 21 long lines. Ruled in lead with single bounding lines; written area: 205 x 155 mm. Running titles and lesser section titles in red roman capitals; major section titles in multi-colored decorative

initials; 4- or 3-line square initial spaces for gospels or epistles, initials with floral or historiated backgrounds and space reserved for large roman capitals to be inserted in gold ink; floral headpieces precede each feast, some including historiated vignettes; floral or decorative cartouches follow the epistle in many sections. (Small natural flaw to blank margin of the leaf paginated 53-54, otherwise in excellent condition.) Re-cased in original binding of red velvet over pasteboards, marbled endleaves (metal furniture removed, some fraying to corners and board edges), in a custom morocco-covered case.

Provenance: Benedictine Abbey of Ambronay (located northeast of Lyon), 1740 (title page); nineteenth-century cipher centered on a large letter V, flanked probably by E and B and surmounted by a coronet (gilt-stamped on front cover, bookplate).



The decoration of the manuscript was designed with elegance and carried out with skill. However, it was never completed. Although 62 pages have one or more forms of decoration, it has been fully realized only on pages 51-86. Elsewhere most decorated pages have only the flat undercoat laid on; modelling in additional colors occurs only on some pages; gold initials are found only on pp. 58-81; and pp. 110-120 have only headpieces sketched in lead. Thus the manuscript demonstrates in a remarkable way the techniques by which miniatures were designed and executed as late as the mid-eighteenth century. Stenciled books are a curiosity in the history of book production. They are manuscripts in that they were created by hand, but with the mechanical aid of stencils. They can be recognized by the gaps between parts of letters, since stencils cannot produce completely enclosed spaces. Such books were especially popular in the seventeenth and eighteenth centuries, when stencils were often used to produce large-format books of music for communal singing and texts such as the present lectionary intended for public reading.

The manuscript was made for the Benedictine Abbey of Ambronay, as stated on the title page: "*Liber Evangeliorum ac Epistolarum, pro Festis Solemnioribus. Ad usum Ecclesiae et Abbatiae Regiae Beatae*

Mariae Virgins de Ambroniaco. Ordinis S. Benedicti e Congregatione Sancti Mauri. Pars altera." It combines moveable feasts from the Proper of the Times with a selection of fixed feasts from the Proper of the Saints presented in a single quasi-chronological sequence beginning with the Easter Vigil and ending with All Saints. Several important Benedictine saints or feasts are included: the translation of St. Benedict (from Monte Cassino in Italy to Fleury in France); Saints Placidus and Maurus (the first disciples of St. Benedict, they share a feast day); St. Hugo, Abbot of Cluny (the most important Benedictine monastery in France); and a feast dedicated to the saints of the Benedictine order. A short addendum at the end of the main text provides for commemorations of the dead. The Congregation of St. Maur was formed in France in the early seventeenth century and existed until the French Revolution. It was known for its strict monastic observance, for its emphasis on performance of the choral Office, and for the notable scholarship produced by some of its members.

\$6,000 - 9,000



149

ILLUMINATED MANUSCRIPT.

Prayerbook of Frederic Jerome de Royë, Archbishop of Bourges. Bourges (France): 1734. Manuscript on paper, in Latin and French, 130 x 80 mm. 149 leaves: 16 unnumbered leaves + 133 leaves with contemporary foliation 1-131 (with errors) + 20 unnumbered leaves bound in at intervals, each containing a full-page image. Collation not determined because of tight binding. Written in dark brown ink in tiny minuscule script, rubrics in red, on 24 long lines ruled in lead, each page with a narrow ruled frame in red and green, written area: 111/112 x 61/65 mm. Two or three-line initials throughout in red or blue on square gold grounds; each text page with a headline in blue ink within a rectangular ruled border. Copiously decorated with pen-drawn vignettes in dark red ink of Biblical scenes, religious themes, ornamental cartouches, and decorative patterns, interspersed within the text throughout. Twenty full-page pen-drawn drawings of religious scenes or portraits of saints on inserted (unnumbered) leaves, the reverses blank. Pen-drawn armorial on opening page, repeated on f. 39r. (Many initials rubbed, occasional show-through of brown ink, water stain to upper portion of first leaf, several portrait pages cropped into image or text at outer or lower edge.) Modern binding of red morocco blind-tooled and gilt, a flat green stone inset in the front cover, by Gerard Charrière, in a custom case covered with red morocco.

Provenance: Frederic Jerome de Royë, Archbishop of Bourges, 1734 (dedication inscriptions on second leaf and f. 39r; armorials on first leaf and f. 39r); Beaugrand (inscription in margin on first leaf); George C. Bond, Nottingham, 1869 (inscription on flyleaf).

This personalized prayerbook was created for use by Frederic Jerome de Royë (1701-1757), Archbishop of Bourges and Primate of Aquitaine 1729-1757, to whom it was dedicated on March 1, 1734, by his "very humble and very affectionate servant [or attendant] Drohain" (inscription on second leaf). De Royë later added other honors: Grand Aumonier de France, Abbot of Cluny, Abbot of St. Wandrille, and Ambassador to the Holy See. The work contains a miscellany of religious texts: much evidence of devotion to the Virgin Mary and the Passion of Christ, expositions of the mass and a long section equating successive words or actions in the mass to the events of Christ's passion as an aide to meditation, texts on how to prepare for confession and communion, hymns, the penitential psalms, and several litanies (for the Holy name of Christ, the Virgin Mary, All Saints, the dying, and the Passion). There are also texts for Vespers and Compline for several special occasions (Sunday, the Holy Sacrament, the Apostles, the Confessors, the Virgin, and the dedication of a church). Texts, including hymns, prayers, and scriptures, taken from the official liturgy of the Church are given in Latin, most of the others, including the ancillary texts and meditations, are in French. Considering the text and images together, this book offers a detailed insight into Catholic piety of its period.

\$2,000 - 3,000



150



151

150

ILLUSTRATED BOOKS: FLOWERS AND PLANTS.

Collection of illustrated books on flowers and plants:

1. VERNEUIL, F.P. *Etude de la Plante. Son application aux industries d'art*. Paris: Librairie Centrale des Beaux-Arts, [c.1900]. 4to. Numerous pochoir-colored lithographic illustrations throughout. Contemporary green cloth, stamped in white. Rebacked, some soiling to covers, browning and occasional spotting.
2. PRATT, ANNE. *Flowering Plants and Ferns of Great Britain*. London: Society for Promoting Christian Knowledge, [1850]. 3 volumes. 8vo. Contemporary half green calf. Two covers detached, rubbed, browning.
3. KERNER VON MAURILAN, ANTON and F.W. OLIVER. *The Natural history of Plants*. London: Blackie & Son, 1895. 2 volumes in 4. 8vo. Numerous woodcut illustrations. Contemporary half green morocco and cloth. Sunned, minor dampstaining and browning.
4. GRAY, ASA. *Genera of the Plants of the United States*. New York: George P. Putnam, 1849. 2 volumes. 8vo. 186 engraved plates. Publisher's blind-stamped cloth, modern clamshell box. Rubbed, uneven foxing throughout.
5. [DARWIN, ERASMUS]. *The Botanic Garden*. London: J. Johnson, 1791. 4to. 2 parts in 1 vol. 2 engraved frontispieces and 14 engraved plates. Contemporary tree calf, rebacked. occasional dampstaining and browning.
6. MARKHAM, G. *Country Contentments, or, the Husbandmans Recreations*. London: George Sawbridge, 1675. 8vo. Eleventh edition. Modern quarter calf and marbled boards, dampstaining to upper outside corners throughout, scattered browning and spotting.

7. SITWELL, SACHEVERELL. and JAMES RUSSELL. *Old Garden Roses*. London: George Rainbird, 1955. 2 vols. Folio. Contemporary half vellum and marbled boards, slipcases. WITH: Several loose botanical plates, all 8vo, mounted on card stock.

\$1,200 - 1,800

151

ILLUSTRATED BOOKS: INDUSTRIAL ARTS.

Collection of illustrated books on the industrial arts: GRASSET, EUGENE. *Histoire des Quatre Fils Aymon*. Paris: 1883. * WYATT, MATTHEW DIGBY. *The Industrial Arts of the Nineteenth Century*. London: 1851. 2 volumes. Folio. * WAGNER, RICHARD. *La Tetralogie de Richard Wagner*. Illustrations by A. Malassis. Wrappers. * PICHON, LEROME. *The Life of Charles Henry Count Hoym*. New York: 1989. Grolier Club edition, morocco gilt. * NERI, ANTONIO. *De arte vitraria libri VII*. Amsterdam: 1686. Contemporary wrappers. * MONTESSON, DUPAIN DE. *La Science des ombres par rapport au dessein*. Paris: 1760. Contemporary calf, rebacked. * BERTHOLET, CLAUDE-LOUIS. *Elements de l'art de la teinture*. Paris: 1791. 2 volumes. Contemporary calf, rebacked.

\$1,500 - 2,500



152

152

JANINET, JEAN FRANÇOIS. 1752-1814.

Vues pittoresques des principaux edifices de Paris. Paris: Campion freres et fils, 1787.

8vo (180 X 157 mm). Hand-colored engraved title page and 81 aquatint plates printed in color by Janinet, after designs by François Martin Testard and Antoine-François Sergent. Contemporary mottled calf, spine gilt in 6 compartments, modern cloth box.

Provenance: Pierre Berès, bookseller (inserted note dated 1991 and forwarding card); Edgard Stern [French banker and bibliophile, 1854-1937] (bookplate); A. Berard (bookplate)

FIRST EDITION of this collection of scenes of Louis XVI's Paris, printed in colors using Janinet's aquatint process and employing the engravers of the Campion Freres workshop. It was later expanded to 99 and then 110 scenes. The plates here are numbered 1 to 80, with two versions of plate 71 bound facing each other. Rare in this edition. Cohen-de Ricci 514 (for 1792 edition).

\$4,000 - 6,000



153

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JOHNSON, SAMUEL. 1709-1784.

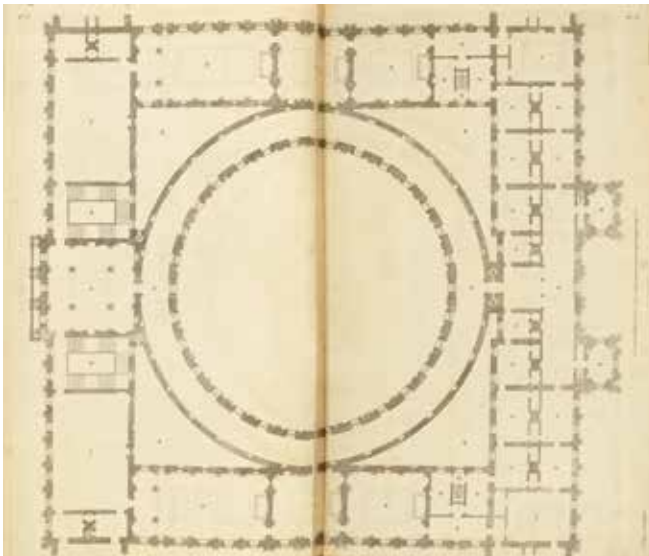
A Dictionary of the English Language. London: Harrison & Co., 1786. Folio (425 x 266 mm). Portrait frontispiece. Contemporary calf, spine with 6 raised bands. Rubbed, joints starting, marginal worming through portrait and title leaves, ownership inscription on title.

Harrison's folio edition was the first one-volume edition of Johnson's Dictionary, with a new prefatory biography of Johnson and editor's preface touting the superiority of this edition over Longman's.

\$400 - 600



154



155



156

154

JOMBERT, CHARLES-ANTOINE. 1712-1784.

Méthode pour apprendre le dessin. Paris: Alex Jombert, 1784. 4to (287 x 113 mm). Woodcut vignette on title page, 101 engraved plates, including illustration of a *camera obscura* opposite the last page of text. Contemporary calf. Several repairs to spine and covers, dampstaining along gutter on early leaves, marginal dampstaining on lower corners of most plates, scattered spotting, ink ownership inscription on title, browning and fingermarks.

First published in 1755, this manual on drawing by French engraver Jombert uses studies of works by Raphael, Titian, and others to illustrate techniques. Berlin Katalog 4635 (for 1755 edition).

\$600 - 800

155

JONES, INIGO. 1573-1652.

Designs of Inigo Jones consisting of Plans and Elevations for Public and Private Buildings. London: William Kent, 1727. 2 volumes in 1. Folio (452 x 280 mm). Engraved portrait, vignettes on titles, 97 plates, numbered 1-73 and 1-63 (24 double-page and 5 folding) by Hulsbergh, Fourdrinier, Herisset and Cole, engraved head- and tail-pieces after William Kent, subscribers' list, lacking allegorical frontispiece and vol I half-title, engraved folding perspective view of Whitehall Palace from the 1770 edition inserted as frontispiece. Period-style half speckled calf and marbled boards, red morocco spine label, plate folds split and reinforced with tape, 3 plates detached at folds, chipping and small tears at margins, toning and occasional light dampstaining and foxing. Custom cloth archival box. *Provenance:* Avery Library (perforated stamps, blindstamps to plates throughout, ink stamps on dedication leaf); purchased from Argosy, New York.

FIRST EDITION. "The Designs of Inigo Jones is an impressive and important book. Yet oddly enough more influential than any single building depicted in it were its plates of doors, windows, niches, etc. These plates seem to have had a formative effect upon Gibbs's Book of Architecture (1728) and from that point on became a standard feature of eighteenth-century pattern books" (Harris). Fowler 162; Harris 385; Millard, British 34.

\$800 - 1,200

156

JUDAICA.

A collection of Judaica titles:

1. LUNDIUS, JOHANNES. *Die alten jüdischen Heilighümer.* Hamburg: Gottfried Liebernicketel, 1701. 4to (340 x 200 mm). Portrait, engraved frontispiece, 26 engraved plates. Contemporary vellum. Joints cracked, browning and spotting, vertical crease through title page.
2. BOYER, JEAN BAPTISTE DE (MARQUIS D'ARGENS). *The Jewish Spy.* London: 1739, 1744. 2 works in 5 volumes. 12mo (155 x 95 mm). Portrait and engraved frontispiece in first work (both repaired on verso). 20th century half calf and cloth. Scattered heavy foxing and browning.
3. JOSEPHUS, FLAVIUS. *The Works ... translated into English by Roger L'Estrange, Knight.* London: 1755. Folio (388 x 240 mm). Folding map and 5 engraved plates. 20th century half calf and marbled boards. Browning, tear to first plate.
4. MENDELSON, MOSES. *Jerusalem oder über religiöse Macht und Judenthum.* Berlin: 1783. 8vo (160 x 97 mm). Modern quarter calf and marbled boards. Spotting and browning.
5. SMITH, JOHN. *A Hebrew Grammar without Points.* Boston: 1803. 19th century quarter sheep and marbled boards. Chipping to spine ends, rubbed, scattered spotting.
6. Emma De Lissau: *A Narrative of Striking Vicissitudes.* London: 1828. 3 volumes. Contemporary half calf and marbled boards, marbled edges. Rubbed, corners bumped, some chipping to spine ends.
7. HEBRAEUS, LEON. *Dialoghi di amore, di Leone Hebreo.* Venice: Domenico Giglio, 1558. Woodcut printer's device on title, woodcut initials. Contemporary limp vellum, yap edges, edge titles. Hinges cracked, last few leaves slightly loose, ink marginalia, spotting.

\$600 - 800

JUGEND.

Jugend: Münchner Illustrierte Wochenschrift für Kunst und Leben.
Munich: Georg Hirth, 1896, 1897, 1900.

6 volumes. 4to. Publisher's pictorial cloth, original wrappers for monthly issues bound in. Rubbed, soiling to covers, bindings slightly loose, a few pages creased, light browning and spotting.

Six volumes containing the complete issues for the years 1896, 1897 and 1900. Georg Hirth founded the heavily illustrated arts magazine in 1896, and remained editor and publisher until his death in 1916. *Jugend* gave its name to the emerging *Jugendstil* design aesthetic, and continued publishing through the 1920s and 30s. During the Nazi era, the avante-garde nature of the magazine gave way to government-approved propagandistic art, ultimately ceasing publishing in 1940 as Europe was engulfed in war.

\$800 - 1,200

158

KELMSCOTT PRESS.

CAXTON, WILLIAM. c.1422-1491. *The History of Reynard the Foxe.*
Hammersmith: printed by William Morris at the Kelmscott Press, December 1892.

4to (285 x 202 mm). Printed in black and red. Woodcut additional title, facing page with full woodcut border, numerous 8-line and smaller initials and partial borders. Original limp vellum, spine gilt-lettered, with green silk ties, minor soiling to vellum, custom parchment-backed folding case, spine lettered in gilt.

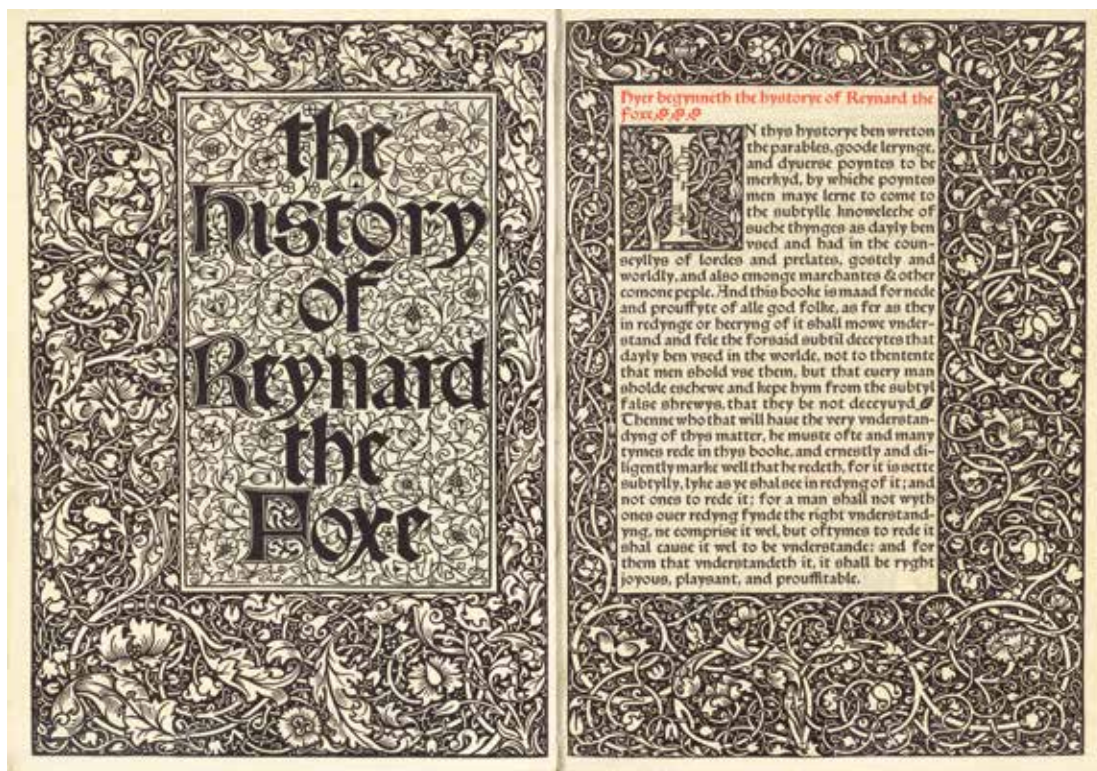
Provenance: Purchased from Maggs, London (pencil note, collation mark).

A *VERY FINE LIMITED EDITION*, one of 300 copies (of 310 total) of "one of Morris' finest designed titles" (Forman, *Books of William Morris*, p 146).

\$3,000 - 4,000



157



158



159

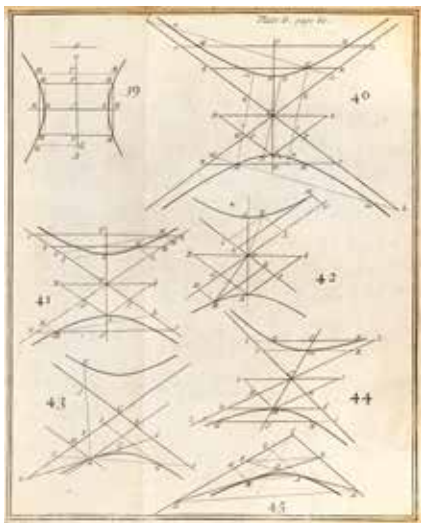
159

KINSEY, WILLIAM. 1788-1851.

Portugal Illustrated. A collection of original pen-and-ink and watercolor drawings, used in the production of the book, c.1830s. Includes: 36 original watercolors depicting Portuguese costumes (4 per page); pen-and-ink sketches for 3 of the 19 vignettes appearing in the book, a sketch on the reverse of one of the vignettes ("Crossing the Serra de la Bruja") entitled "A Night Scene of Travellers Resting at Ponte de Lima" (mounted with engraved illustration as used in the book); original pen-and-ink sketch of "Ex votos" with instructions for the engraver; original pen-and-ink drawing of the Armorial shield used in the book's preface; original pen-and-ink drawings of Portuguese coins, together with 2 final engraved plates; a few small original sketches not used in the published version of the book. Various sizes, mostly 8vo with one 4to sheet with multiple sketches, some hinged to mat boards for display, contained in a modern portfolio.

Cf. Abbey, Travel 142; Colas 1612; Lipperheide 1218

\$800 - 1,200



160

160

L'HOSPITAL, GUILLAUME FRANCOIS ANTOINE, MARQUIS DE. 1661-1704.

An Analytick Treatise of Conick Sections, and Their Use for Resolving of Equations in Determinate and Indeterminate Problems ... Made English by E. Stone. London: J. Senex, et al, 1723.

4to (230 x 180 mm). Thirty-three folding engraved plates.

Contemporary blind-tooled paneled calf, rebaked to style, red morocco spine label, covers worn, text toned and soiled, occasional tearing and worming.

Provenance: Purchased from Charles Scribner, New York.

FIRST ENGLISH EDITION, first published posthumously in French in 1707.

\$400 - 600



161

161

LA FONTAINE, JEAN DE. 1621-1695.

Les Amours de Psyche et de Cupidon. Paris: Didot Jeune for Defer de Maisonneuve, 1791.

Large 4to (350 x 270 mm). 4 stipple-engraved color prints after Frederic Schall. Contemporary half morocco gilt, later morocco reinforcements on cover edges, modern clamshell box. Wear to boards, minor spotting and staining, foxing to 2nd plate.

FIRST STATE, with unnumbered plates. Cohen-de Ricci 582.

\$2,000 - 3,000



162

LA FONTAINE, JEAN DE. 1621-1695.

Contes et nouvelles en vers. Paris: Pierre Didot l'Aîné', An III [1795]. 2 volumes, large 4to (315 x 240 mm). Engraved vignette on title page of volume I, tipped-in portrait of Fragonard, with 64 plates after paintings by Fragonard and others, of which 3 are hand-colored. 19th century red morocco gilt by Chambolle-Duru, gilt-ruled covers, spines gilt with 5-raised bands, marbled endpapers, edges gilt, morocco Portuguese style boxes with hinged covers. Foxing, some marginal dampstaining.

FIRST EDITION, AN EXTRA-ILLUSTRATED COPY of this elaborate work, which was intended to contain 80 plates after designs by Fragonard. The publication was interrupted by "the Terror" of the French revolution, and subscribers disappeared before all the

engravings were issued. As a result, there are no complete sets extant, and those that appear vary greatly in the number of proofs, *eaux-fortes* and completed engravings they contain. This example has been assembled with an extraordinary collection of plates, covering 34 subjects: 12 of them in one state, 21 of them in two states, 2 of them in three states, and 1 in four states (including two different images to illustrate "Le Baiser Rendu"). Some of the plates have been margined to fit so as to be bound in their appropriate place in volume I, while three consecutive plates (two of which are colored) are bound together near the front of volume II. Cohen-De Ricci 574; Ray *French* 77.

\$10,000 - 15,000



163

163

LA FONTAINE, JEAN DE. 1621-1695.

Contes et nouvelles en vers. Paris: Didot l'ainé, 1795.

2 volumes, large 4to (323 x 240 mm). Engraved title vignette, 20 engraved plates after Fragonard and others all in two states before letters. Contemporary red morocco, some light wear to joints and edges, some scattered staining mostly to text.

Provenance: Cortlandt Bishop (morocco bookplate); Mary S. Collins (bookplate).

This beautiful edition was intended to have been illustrated with eighty plates after designs by Fragonard. According to Cohen-De-Ricci the publication of the plates was cut short by the French Revolution which limited the number of subscribers. Ray believes that it was difficult to obtain illustrations by Fragonard. Cohen-De Ricci 574; Ray *French* 77.

\$4,000 - 6,000



164

164

LE CLERC, SÉBASTIEN. 1637-1710.

Traité d'architecture avec des remarques et des observations tres-utiles. Paris: Pierre Giffart, 1714.

2 volumes in 1. 4to (253 x 185 mm). 2 engraved titles to second volume, head- and tail-pieces, and 182 numbered plates, some irregular numeration (final plate misnumbered 11, plate 111 duplicated, lacking plate 112, two plates numbered 61). Contemporary mottled sheep, red morocco spine label, spine with raised bands, richly gilt in compartments, edges stained red, occasional soiling, sporadic dampstain to about 15 plates, heavy in two instances, a few plates ink smudged. Early manuscript note on flyleaf.

FIRST EDITION. Berlin Kat. 2395; Fowler 172 (noting Jefferson owned a copy).

\$400 - 600



165



166 (detail)

165

LE CLERC, SEBASTIEN. 1637-1714.

PACOT, JEAN. ENGRAVER. *Figures de la Passion de Notre Seigneur Jesus-Christ....* Paris: G Audran, [c.1720].

Oblong 8vo (205 x 141 mm). Engraved title page and 34 (of 35) engraved plates. Contemporary gilt-ruled calf, rebacked. Browning, bookplate on front paste-down, lacking plate 3, with a blank bound in its place.

An album of images illustrating the Passion of Christ, without text or captions. The plates were engraved by Pacot after designs by Le Clerc. The engraved title page bears a dedication to Madame de Maintenon (1635-1719), the uncrowned Queen of France and last wife of Louis XIV. Cohen-de Ricci 396; Sander 688.

\$600 - 800

166

LE CLERC, SEBASTIEN. 1637-1714.

GOEREE, JAN. 1670-1731. *Godtvrugtighe almanach, of Lof-gedachtenis der heyligen, op ijder dag van 't jaar.* Amsterdam: Jan Goeree, 1730.

Folio (318 x 195 mm). 3 engraved title pages, 368 engraved plates on 188 leaves. 19th century quarter red dyed vellum and plain boards, elaborate modern morocco folding case. Loose, rubbed, marginal worming to a few leaves, one leaf with tear between plates, a few pencil marks.

The days of the year are illustrated in this collection of circular engravings representing the saints and religious feasts associated with each day, including the 29th of February, Sacraments Day, and Ascension. Goeree was both publisher and engraver of the plates, after images by Le Clerc, Lepautre and Dolivar from a 1689 Paris edition.

\$1,000 - 1,500



167

167

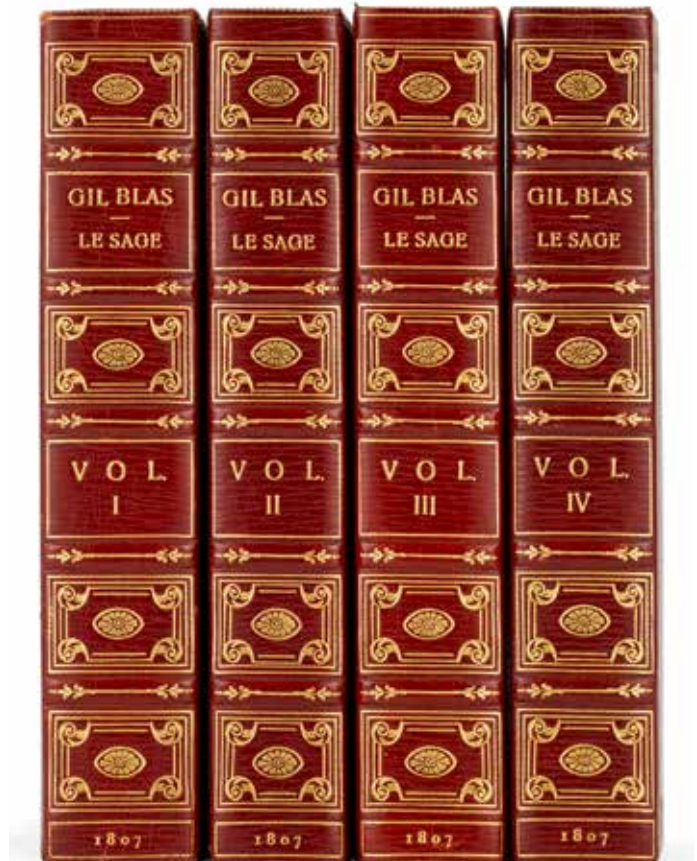
LE PRINCE, JEAN-BAPTISTE. 1734-1781.

Oeuvres de Jean Baptiste Le Prince, peintre du Roy. Paris: Basan Freres, 1782.

Folio (573 x 427 mm). 163 plates on 53 leaves. 19th-century half-calf, modern clamshell box. Crack to spine near foot, rubbed, scattered spotting and browning.

Le Prince worked in the court of Catherine the Great before returning to Paris, hence the numerous depictions of Russian scenes and subjects in this volume. He is credited as the first artist to use aquatint in his prints in 1768. Colas 1850.

\$6,000 - 8,000



168

168

LE SAGE, ALAIN-RENÉ. 1668-1747.

The Adventures of Gil Blas of Santillane. London: Richard Phillips, 1807.

4 volumes. 12mo (186 x 107 mm). 100 hand-colored engraved plates. Modern red gilt morocco by Bayntun, gilt edges, cloth slipcase.

EMBELLISHED WITH 100 HAND-COLORED COPPER-ENGRAVED PLATES.

\$800 - 1,200



169

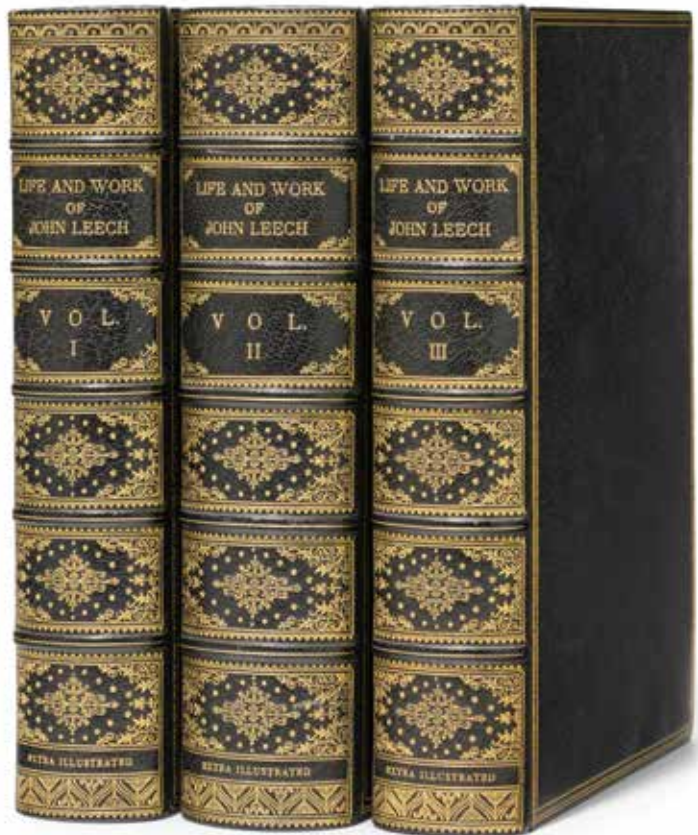
169

LE SAGE, ALAIN-RENÉ. 1668-1747.

ROBERT SMIRKE, illustrator. 1753-1845. *The Adventures of Gil Blas of Santillane*. London: Longman, Hurst, Rees and Orme, 1809. 4 volumes. Large 4to (272 x 218 mm). 24 engraved plates by after Robert Smirke. Contemporary vellum with marbled paper onlays on cover, red and green morocco lettering pieces. Soiling to covers, title page of volume I loose, foxing, offsetting.
Provenance: Claude Meeker [Ohio investment broker and diplomat, 1861-1929] (bookplates).

FIRST EDITION THUS, with illustrations after Robert Smirke, translated from the French by Benjamin Heath Malkin. Another edition by Hearst, Robinson & Company in 1822 used the same images from Smirke but reduced in size to fit an octavo format.

\$400 - 600



170

170

LEECH, JOHN. 1817-1864.

FRITH, WILLIAM POWELL, editor. 1819-1909. *John Leech: His Life and Work*. London: Richard Bentley and Son, 1891. 3 volumes. 8vo. Extra-illustrated and expanded from 2 volumes to 3 with 182 engraved prints (24 colored), 14 woodcuts prints, 55 portraits, and 4 autograph letters. Contemporary black morocco by Riviere, covers ruled in gilt, spines gilt in 6 compartments, top edges gilt. Minor wear, scattered light spotting and browning.
Provenance: William Crampton [English bibliophile, 1843-1910] (bookplate).
WITH: *A Comic History of Rome*. London: Bradbury, Agnew & Co., n.d. 8vo. Text by Gilbert Abbott a Beckett, 10 hand-colored engraved plates by Leech, illustrations in text. late 19th century three-quarter morocco and cloth-covered boards, rebacked retaining original spine. Rubbed, foxing.

Leech is best known as an illustrator for *Punch*, and as the illustrator of Dickens' *A Christmas Carol* in 1843. Leech's caricatures and satirical illustrations were ubiquitous in England during his time.

\$400 - 600



173

173

LITERATURE.

Collection of literature, 17th-19th centuries: BUTLER, SAMUEL. *Hudibras*. 1744. Cambridge: 1744. 2 volumes. * BYRON, GEORGE GORDON NOEL, LORD. *Hebrew Melodies*. London: 1815. * ---, Werner, A Tragedy. London: 1823. * ---. *Finden's Illustrations to the Life and Work of Lord Byron*. London: 1833. 4 volumes. * DRYDEN, JOHN. *Don Sebastian*. London: 1692. Later edition. * ALEMAN, MATHEO. *The Rogue: or the Life of Guzman de Alfarache*. London: 1623. * EDWARDS, SAMUEL. *Arlent*. 'Isaak Walton' 1898. Rare original color mezzotint pencil-signed proof. * MOLIERE, JEAN-BAPTISTE. *Oeuvres de Moliere*. Paris: 1734. 6 volumes. * ---. *The Dramatic Works of Moliere*. Edinburgh: 1875-1876. 6 volumes. * STOWE, HARRIET BEECHER. *Uncle Tom's Cabin....* London: 1852. Illus by George Cruikshank. * ---. *A Cabana do Pai Thomaz....* Paris: 1853. First edition in Portuguese. 2 volumes. * TWAIN, MARK. *Following the Equator*. Hartford, CT: 1897. * BLOK, ALEKSANDR. *The Twelve*. New York: 1931. * COLERIDGE, SAMUEL TAYLOR. *The Rime of the Ancient Mariner*. Folio. New York: 1931. * [GOZZI, GASPARO]. *La Vittoria d'Amore Poema*. Venice: 1772. * [NONESUCH PRESS. MELVILLE, HERMAN. *Benito Cereno*. London: 1926. * DORÉ, GUSTAV. *Don quichotte*. London: n.d.

\$2,000 - 3,000

174

LUCKENBACH, ABRAHAM. 1777-1854.

Forty-Six Select Scripture Narratives From The Old Testament. Translated into Delaware Indian. New York: Daniel Fanshaw (for the author), 1838.

8vo (180 x 112 mm). Preface in English, text in Delaware (Lenape), transliterated into Latin characters. Numerous wood-engraved headers and footers. Contemporary sheep, rebaked retaining original spine, modern drop-front clamshell box.

Abraham Luckenbach was a missionary of the Moravian church, based in Bethlehem, Pennsylvania. He worked among native tribes in Pennsylvania, Indiana and Canada, publishing these scriptural selections as well as *Acts of the Apostles* and *Litanies at Baptism* in English and Delaware. Pilling 2346; Sabin 42629.

\$400 - 600

150

24 ELEGUP.

tschitsch njaskami mattemigalat nel Israelitschil wundamawachtowoaganii haki. Nen haki wtelli ejumenewo nachpi tangamicanall ewegeecht, woak wtelli lenemenewo Patamawossall elgukgup: Nhillowemi epitschik elbagewitschik eli gansch mach-tauchsichtit.



Nane Josua enda Gegeyjumhete nane gamunk Jordanii sipunk wtellochwalawall Israelitschil, nane talli leep, Patamawos alouchsowongauink unttschit schetschpihilleu mchinqi tauwihilleu m'bi, Jordannii Sipunk talli wentschi a taat penkquonk hakink talli pomoltichtit woak gochgachgachtit. Nane mettschi ika pejachtite gamink welhik haki eteek, nane Patamawos milapanil kikenolowoagun woak wtellawall Josuahall, nischaschtchen wiwunochwejeque utenink Jericho, nane mamtschitsch lennemeque, nane abi achpiquek woaktsch leu logihilleu enda achsinenachkhasik wiwunii elamek utenink, woak wemi quenaquak ika eteekil logihillewalltsch. Woak

174



175



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175

MAYER, LUIGI. 1755-1803.

Views in Palestine. London: T. Bensley for R. Bowyer, 1804.

BOUND WITH: *Views in the Ottoman Empire, chiefly in Caramania...* London: R. Bowyer, 1803.

2 works bound in 1 volume. Folio (422 x 305 mm). 48 hand-colored aquatint plates (24 in each work). Contemporary green straight grained morocco, floriate gilt borders, spine gilt with 5 raised bands, gilt dentelles, marbled endpapers, all edges gilt. Light wear to binding, one corner bumped, light browning, foxing and fingermarks.

FIRST EDITIONS of Mayer's views of the Holy Land and the Ottoman Empire, including a total of 48 aquatint plates. In addition to the magnificent views of cities and ruins, there are many plates of ethnographic interest depicting native costume. Cf Abbey 369; Atabey 788 & 787; Blackmer 1099 & 1098; Colas 2020 & 2021.

\$3,000 - 5,000

176

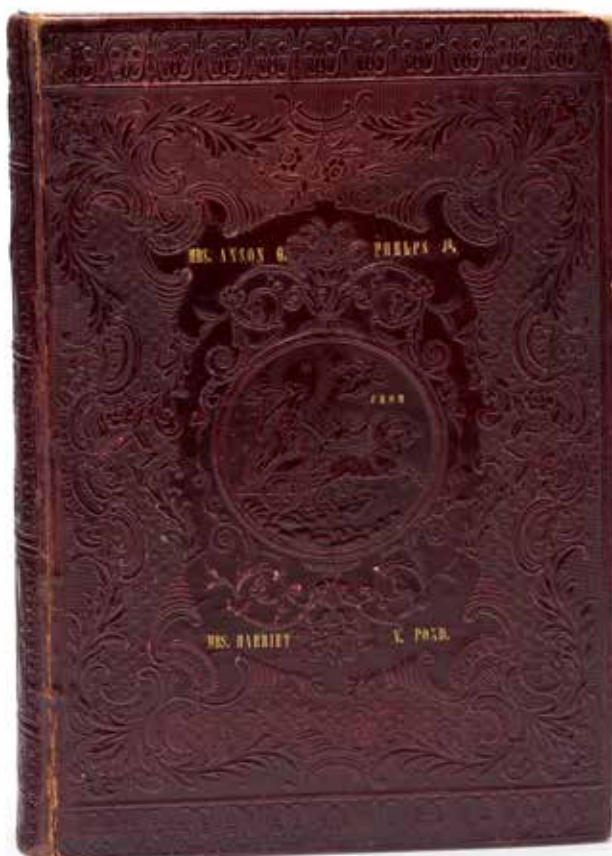
MILTON, JOHN. 1608-1674.

Le Paradis perdu. Paris: Defer de Maisonneuve, 1792.

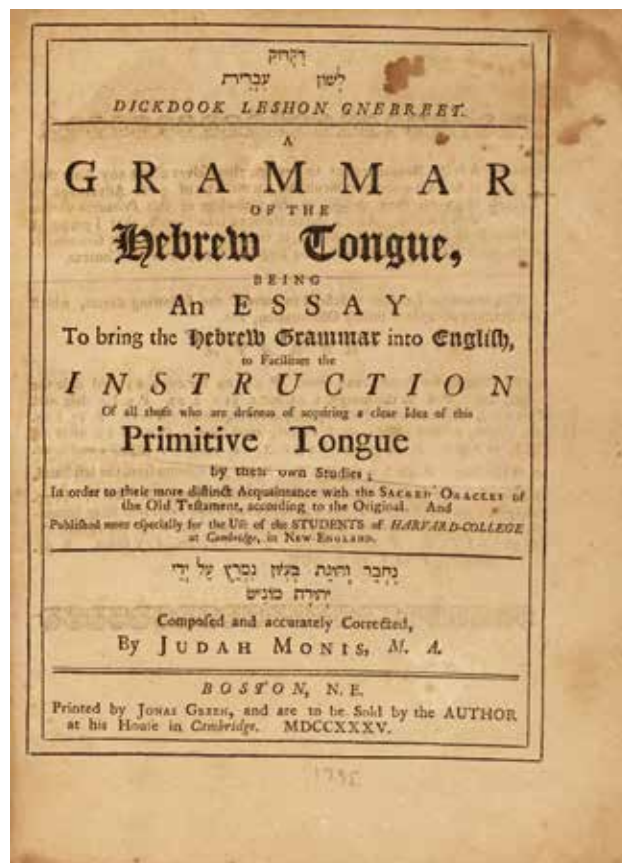
2 volumes. Large 4to (340 x 250 mm). Text in English and French, 12 stipple-engraved color illustrations by Bonnefoy, Cobert, Gautier and others, after Frederic Schall. Contemporary mottled calf gilt, marbled endpapers, edges gilt, modern clamshell boxes. Joints cracked and rubbed, minor scattered foxing.

FIRST ILLUSTRATED FRENCH EDITION. Brunet III: 1731; Cohen-de Ricci 708; Raynaud 350-351.

\$1,000 - 1,500



177



178

177

MILTON, JOHN. 1608-1674.

Paradise Lost. London: Charles Tilt, 1833.

4to (274 x 196 mm). 24 mezzotint plates by John Martin.

Contemporary embossed red morocco, covers with central chariot medallion surrounded by all-over floral and drawer handle design, edges gilt, by Remnant & Edmonds, London (signed in blind on front cover), joints rubbed, binding cracked following title, a few leaves proud, plates dampstained at margins. In a custom morocco-backed clamshell box.

Provenance: Mrs. Anson G. Phelps Jr (gift inscription from Mrs. Harriet N. Pond stamped in gilt on front cover); purchased from Argosy, New York.

The first Tilt edition of the John Martin-illustrated *Paradise Lost*, in a striking Remnant & Edmonds embossed binding.

\$400 - 600

178

MONIS, JUDAH. 1683-1764.

A Grammar of the Hebrew Tongue. Boston: Jonas Green, 1735.

4to (230 x 185 mm). [4], 94, [2] pp. Later sheep by Bennett, spine titled in gilt, rubbed, text toned, some foxing and spotting throughout, stain to top corner of text throughout, heavy at first few leaves.

Provenance: D. Barnes, 177[-], cropped inscription on flyleaf.

FIRST EDITION OF THE FIRST HEBREW GRAMMAR PUBLISHED IN AMERICA and the first extensive use of Hebrew type in the colonies. Following his conversion to Christianity in 1722, Monis joined the Harvard faculty as its first Hebrew instructor. He completed a draft of his Hebrew grammar as early as 1720, but the lack of Hebrew type in the colonies delayed publication until 1735. It was Thomas Hollis, the great early benefactor to Harvard, who helped procure the needed type from London. The grammar would serve as the Hebrew textbook for generations of students at Harvard. It is also notable for being the first book from the press of Jonas Green, grandson of the early colonial printer Samuel Green. Evans 3931; Goldman *Hebrew Printing in America 1735-1926* 171; Rosenbach *American Jewish Bibliography* 28; Sabin 49979; Singerman *Judaica Americana* 24.

\$3,000 - 5,000



179

179

MUSIC.

Three books on music:

1. BURNEY, CHARLES. *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon... in Commemoration of Handel*. London: For the benefit of the Musical Fund, 1785. 4to (280 x 224 mm). Engraved frontispiece and 7 engraved plates.

Contemporary imitation vellum boards, morocco lettering piece, top edge gilt. Joints cracking, soiling and slight chipping to covers, foxing, a few stains. First edition.

2. WICKEDE, F. VAN. *Kanari-uitspanningen of nieuwe verhandeling van de kanari-teelt*. Amsterdam: Steven van Esveldt, 1773. Engraved frontispiece, woodcut vignette on title, woodcut headers and musical notation. Contemporary marbled paper boards. Rubbed, chips and old paper label remnants to spine, ink stamp on title page, some dampstaining to lower margins.

3. EXIMENO, ANTONIO. *Dell' origine e delle regole della musica...* Rome: Michel' Angelo Barbiellini, 1774. Engraved dedication portrait of Maria Antonia of Bavaria, 21 engraved folding plates of sheet music, engraved folding diagram, engraved headers and woodcut initials in text. Contemporary vellum. Covers slightly soiled, occasional foxing.



180

\$400 - 600

180

NUNES DA SYLVA, MANOEL. C.1640-1705.

Arte Minima, que com Semibreve Prolacam trata em Tempo Breve... Lisbon: Miguel Manescal, 1704.

Small 4to (197 x 143 mm). Woodcut vignette on title page, 1 engraved plate, woodcut musical notation, diagrams, headers and footers throughout. Rebacked contemporary calf with original spine laid down, spine with 4 raised bands, modern buckram chemise and slipcase. Title repaired at margins, following 12 leaves (including plate) repaired at lower corner, marginal dampstaining to last 2 leaves, scattered browning.

Second edition of this important work on music theory by cleric and musical conductor da Sylva, who was a professor of music at the College of St. Catherine in Lisbon, and choirmaster of the church of St. Mary Magdalene. Barclay Squire II, 205; Eitner VII, 218 (both for 1685 edition).

\$800 - 1,200

181

NUS, EUGÈNE. 1816-1894. AND MÉRAY, ANTONY. 1817-C.1889.

VARIN, PIERRE-AMÉDÉE, illustrator. 1818-1883. *Les Papillons: metamorphoses terrestres des peuples de l'air*. Paris: Gabriel de Gonet, [1852].

2 volumes. 4to (262 x 179 mm). 2 frontispieces and 33 hand-colored engraved plates, 3 pp sheet music, wood-engraved illustrations in text. Publisher's pictorial cloth decorated in gilt, polychrome colors and blind, edges gilt, modern linen chemise and quarter morocco slipcase. Shelfwear, especially to spines, browning, scattered foxing, fingermarks.

FIRST EDITION of this work that combines fantastic fiction with some basic information on the entomology of butterflies. The text by Eugène Nus and Antony Méray is brought to life by Pierre-Amédée Varin's imaginative images. Varin was a talent from a dynasty of engravers going back to his fourth great-grandfather, Jean Varin (or Warin), who was head of the Paris Mint under Louis XIII, and said to have used portrait medals and coins to teach history to the young Louis XIV.



181

\$1,500 - 2,500

182

OVID. 43 B.C.E.-17 A.D.E.

Ovid's Metamorphoses in Latin and English. Amsterdam: Printed for the Weststeins and Smith, 1732.

2 volumes. Folio (443 x 292 mm). Extra allegorical engraved title in volume I, titles printed in red and black with engraved vignette, numerous engraved illustrations in text in addition to 6 plates on 3 leaves in volume II. Modern red morocco, ruled in gilt, all edges gilt. Minor browning and fingermarks.

FIRST EDITION THUS, taken from a French edition edited by the Abbott Banier and published in Paris the same year. The illustrations, engraved by Philip à Gunst, Jacob Folkema, and others, after paintings by Bernard Picart and Charles Le Brun, were taken from the simultaneous French edition. Brunet IV:285; Cohen-de Ricci 768.

\$800 - 1,200



182

183

PAPILLON, JEAN BAPTISTE MICHEL. 1698-1776.

Traite historique et pratique de la gravure en bois. Paris: Pierre Guillaume Simon, 1766.

3 volumes bound in 2. 8vo (192 x 124 mm). Woodcut portrait of the author, 6 chiaroscuro plates, numerous woodcut headers, vignettes and illustrations in text. Contemporary, spines gilt in 6 compartments, morocco lettering pieces, modern half morocco clamshell box. Rubbed, joints cracked, spine ends chipped, light foxing.

FIRST EDITION of Papillon's comprehensive work on woodcut printing, comprising a history, a technical manual, and a supplement with glossary. The 5 plates in volume II are a suite of progressive prints showing the four separate impressions with different blocks in their respective colors, and a final chiaroscuro print of all four blocks combined. Bigmore and Wyman, p 116.

\$3,000 - 4,000



183

184

PARIS.

Plan Routier de la Ville et Faubourg de Paris divisé en 12 municipalités. Paris: Chez Jean, 1802.

Engraved map, 580 x 820 mm, hand-colored in outline, depicting the 12 municipalities of Paris. Dissected and laid down on linen, contemporary card slipcase with morocco label. Minor wear and spotting.

In 1795, the city of Paris was divided into 12 municipalities or *arrondissements*, 9 of them on the Right Bank and 3 on the Left Bank of the Seine. Similar divisions were made in France's two other largest cities, Lyon and Marseille. In 1805 Napoleon reunited the other cities as single municipalities, but Paris remained divided for administrative purposes. With Hausmann's reorganization of Paris, the district lines were re-drawn in 1860 into 20 *arrondissements*, as they remain today.

\$600 - 800



184



185



186

185

PERRY, MATTHEW CALBRAITH. 1794-1858.

Narrative of the expedition of an American Squadron to the China Seas and Japan performed in the years 1852, 1853, and 1854.... Washington: Beverly Tucker, 1856. 3 volumes. 4to (282 x 222 mm). Volume 1 with 87 lithographed plates (most tinted), 3 color facsimiles of Japanese woodblock prints (2 folding), 6 maps (2 folding), numerous wood-engraved illustrations in text, suppressed color plate of nude bathers laid down on linen and loosely inserted; Volume 2 with 27 illustration plates (18 hand-colored), 16 plates of wind & current diagrams, 16 folding maps (14 linen-backed); Volume 3 with 352 wood-engraved star charts. Later three-quarter red morocco and silk-covered boards. Rubbed, offsetting from plates, map of Bonin Islands in volume I bound upside-down, repaired chip to margin of pp 449-460 in volume I, bookplates on front paste-downs, occasional spotting and browning.

FIRST EDITION of Perry's account of his historic voyage to Japan, with the suppressed nude bathing plate loosely inserted in volume I. "As one of the chief diplomatic achievements of the 19th century, the opening of Japan (by the treaty negotiated by Perry) will long make the name of Perry memorable. His expedition marked a departure in Occidental policy restricting Japan, in American policy respecting the Orient, and in Japanese policy respecting the Western world. In June 1855 Perry was ordered to Washington, where his chief duty for more than a year was the preparation of a report of his expedition, which was published by the government in 1856" (DAB). Hill 1332; Sabin 30968.

\$3,000 - 4,000

186

PICART, BERNARD. 1673-1733.

The Ceremonies and Religious Customs of the Various Nations of the Known World. London: Claude Du Bosc, 1731-39. 7 volumes in 6. Folio (407 x 256 mm). Half titles, titles in red and black with engraved vignettes, engraved dedication page in volume IV, 220 engraved plates, many double-page or folding, engraved illustrations and headers in text. Contemporary calf, rebacked. Heavily rubbed, significant chipping to some spines with underlying cloth showing through, scattered browning and foxing.

FIRST EDITION IN ENGLISH, A richly illustrated landmark work on religious tolerance. "No other work before then had ever attempted, in word and image, such a grand sweep of human religions, Religious Ceremonies of the World marked a major turning point in European attitudes toward religious beliefs and hence the sacred" (Hunt, Jacob & Mijnhardt *The Book that Changed Europe: Picart and Bernard's Religious Ceremonies of the World* p 1). Picart's engravings "are indeed so finely executed, both in the drawing and engraving, that there are few plates even at this day which excel them" (Field 1212, French edition). Sabin 4934.

\$1,200 - 1,800



187

187

PIRANESI, GIOVANNI BATTISTA. 1720-1778.

Varie Vedute di Roma antica, e moderna.... Rome: 1748 [but 1750 or later].

Oblong folio (220 x 330 mm). Engraved title and 93 engraved plates, including 48 by Piranesi, and the remained by Duflos, Le Geay, Bellicard, and Anesi, and others, some unsigned. Contemporary mottled calf, rebounded with original spine laid down. Lacking front and rear blanks, repaired perforation in margin of title, 2 plates with portions of lower margin torn away, scattered spotting, staining and fingermarks.

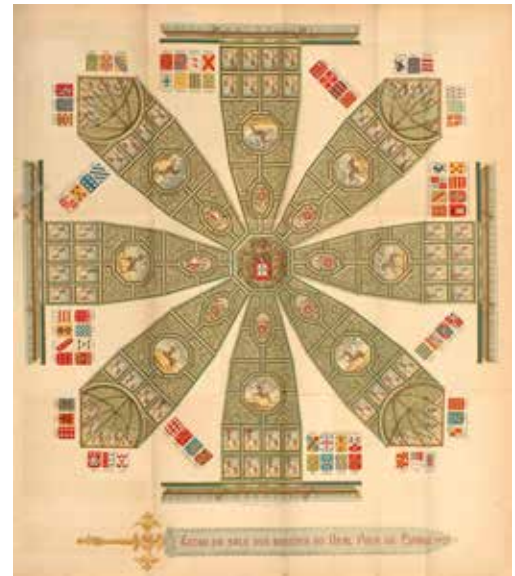
Piranesi's first published prints, which were never republished, although title pages appear variously with the date 1745 or 1748. This work appears in various forms, often with 94 engravings, but varying greatly in content and exact plate count. Focillon 72-119; Hind pp 76-78; Wilton-Ely 51-101.

\$4,000 - 6,000

188

PORTUGAL.

A collection of works on Portugal and the Portuguese: MONTEIRO, JOANNES. *Portugalliae Reges ad vivum expressi*. Lisbon: 1742. Contemporary speckled calf, rebounded. * SABUGOSA, CONDE DE. *O Paço de Cintra*. Lisbon: 1903. 4to. Later calf antique. * DA COSTA, AGOSTINHO REBELLO. *Descricao Topografica, E Historica Da Cidade Do Porto*. Porto: 1789. Contemporary red morocco gilt. * DE ALMEIDA, NICOLAU TOLentino. *Obras Completas de Nicolau*



188

Tolentino de Almeida. Lisbon: 1861. Contemporary marbled calf.

* VIEYRA, ANTHONY. *A Dictionary of the Portuguese and English Languages*. London: 1809. 2 volumes. Contemporary calf. Joints cracked. * *Arte de ontem e de hoje*. Lisbon: 1948. Contemporary green morocco gilt. * LYDIS, MARIETTE. *Lettres de la religieuse portugaise*. Paris: 1947. 4to. Publisher's wrappers, cloth chemise and matching slipcase. * *O livro das mil e uma noites*. Lisbon: 1958. 6 volumes. Pictorial red morocco gilt, publisher's wrappers bound in. * *Jardim portuense, ensaio de um jornal popular*. Porto: 1844. 8vo. 10 plates (5 colored). Contemporary quarter morocco. * *Guimaraes*. [Porto]: 1940. Contemporary half morocco and marbled boards. * FIGUIEREDO, MANUEL DE ANDRADE DE. *Nova Escola para a prender a ler, escrever, & contar....* [1722]. * ESTACIO DA VIEGA. *Orchideas de Portugal*. Lisbon: 1886. * KINSEY, W.M. *Portugal Illustrated*. London: 1829. Second edition. * *The History of Spain and Portugal*. London: 1833. * ORTIGAO, RAMALHO. *Banhos de caldas e aguas mineraes*. Porto: 1875. * SANTA MARTHA, M. *Album do ze povinho do Porto*. Porto: 1908. * COELHO, TRINDADO. *ABC do povo*. Lisbon: 1901. * BAPTISTA, TRINDADE. *Madre-Silvas*. Lisbon: 1897. * MILA, JOANNICO C. *A Lusa Bambochata*. Lisbon: 1885. * MARQUES, BERNARDO. *Terra Fria*. Lisbon: 1966. * PINTO, MANUEL DA SOUSA. *Raphael Bordallo Pinheiro*. Lisbon: 1915. * PINHEIRO, RAPHAEL BORDALLO. *Album de caricaturas*. Lisbon: 1875. Oblong 4to. * ---. *O calcanhar d'Achilles*. Lisbon: 1870. * ---. [Group of 4 periodicals with caricatures by Bordallo]. Custom quarter morocco box.

\$1,000 - 1,500



189

189

QUERELLES, CHEVALIER DE. 1765-1845.

Hero et Leandre, Poeme Nouveau en trois chants. Paris: Pierre Didot L'aîné, 1801.

4to (300 x 230mm). Aquatint frontispiece in black and 8 aquatint prints in color by Philibert-Louis Debucourt. Contemporary quarter morocco over red glazed boards, stamped in silver, edges gilt, modern folding case. Boards warped, corners bumped, foxing to endpapers and slight foxing to text pages, bookseller stamp to free front endpaper and half-title.

FIRST EDITION thus, with neo-classic aquatint illustrations, each printed from 4 different plates. Translated from the Greek by the (uncredited) Chevalier de Querelles, a prominent military officer of the period. Cohen-de Ricci, 833.

\$1,000 - 1,500



190

190

REDOUTÉ, PIERRE-JOSEPH. 1759-1840.

Le Cours de Fleurs du Jardin des Plantes. Paris and Lisbon: Fleury Chavant/[Imprensa Nacional, 1837].

Folio (322 x 240 mm). Title page and 48 hand-colored lithographic plates. Armorial red morocco, elaborate gilt borders, gilt dentelles, silk endleaves, all edges gilt, matching morocco gilt clamshell box. Browning and minor offsetting, booklabels ("A. de Beauharnais") applied to title page.

WITH: [*Choix des plus belles fleurs prises dans différentes familles du règne végétal.....*] Paris: [Librairie encyclopédique Roret, before 1835]. 48 (of 144) hand-colored lithographic plates, unnumbered. Bound as a second volume to the above, together in the same clamshell box. Lacking title page, browning and foxing.

Known as the "Raphael of flowers," Redouté is considered among the greatest flower painters. His work is not only scientifically valid, but it also celebrates the beauty of the subject. The additional Portuguese imprint on the title page of the first volume is not noted in the literature. Nissen 1596; Sitwell & Blunt 72 (which states that the plates were uncolored).

\$8,000 - 12,000



191

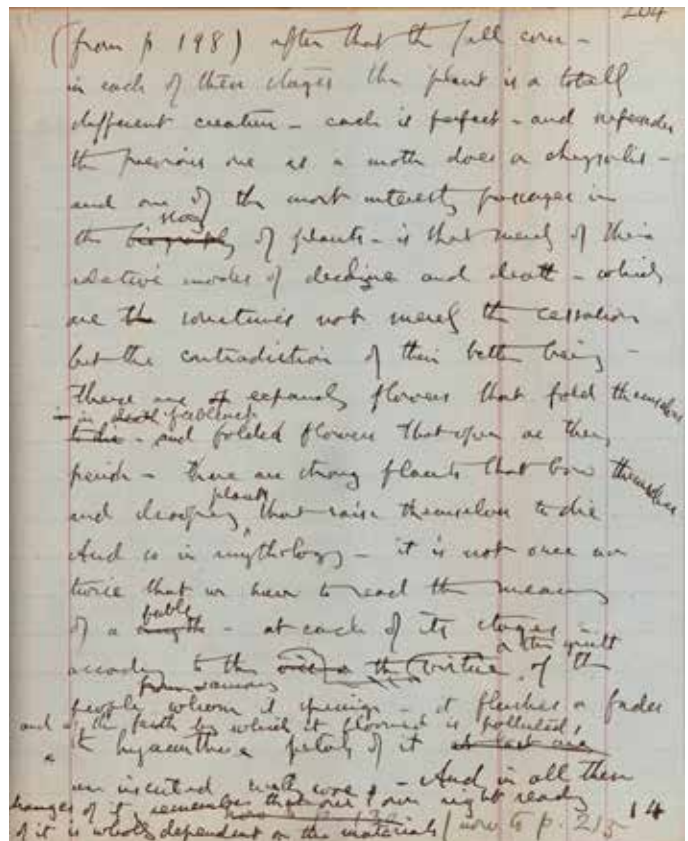
191

REDOUTÉ, PIERRE-JOSEPH. 1759-1840.

CANDOLLE, AUGUSTIN PYRAMUS DE. 1778-1841. *Plantarum succulentarum historia. Histoire naturelle des plantes grasses*. Paris: Garnery Libraire/Chez Garnery, [1799]-1837. 2 volumes. 4to (350 x 264 mm). 178 hand-colored engraved plates. Green morocco-backed marbled boards, two of the original fascicule wrappers (*livraison* 23 and 31, although the text leaves for the very rare *livraison* 31 pp 172-178 are absent) bound-in. Text volume: half-title, title, 2 leaves ["Table," re-margined], 172 pp, final 4 text leaves re-margined.

REDOUTE'S GREAT WORK ON SUCCULENTS. Begun in 1799 and issued in fascicules, the project was abandoned and restarted twice, until in 1837 the publisher Garnery gathered all of the existing plates and fascicules and issued them in two volumes with new 1837 title pages. Because of this complicated history, copies are nearly never seen complete, and appear with varying plate counts. The highest number recorded was 192, which included 4 never published and a duplicate of plate 87. "The *Plantarum succulentarum historia* is one of the nightmares of botanical bibliography. Several editions are known to have been distributed, but new title-pages, partial indexes and new covers were issued at different times either with existing stock or with later reprints ... There are hardly any identical copies. Very often plates are lacking, but the variety of indexes, title-pages and wrappers is such that a huge number of 'variants' exist." (Stafler/Cowan 983). Nissen 321.

\$4,000 - 6,000



192

192

RUSKIN, JOHN. 1819-1900.

Autograph Manuscript (unsigned) being a page from a draft of *The Queen of the Air*, beginning with "from p. 198" noted "p 204" at upper right corner, 1 p, c.1869, fold at margin.

WITH: Autograph Letter Signed ("J. Ruskin") to Stillman, 2 pp, bifolium, from 31 Park St, Wednesday, Aug 7, "I am afraid there is a monitoring in America that is adverse to the invention faculty..." folds.

BOTH TIPPED INTO: *The Queen of the Air*. London: Smith, Elder, 1869. 8vo. Burgundy morocco, with floral borders and Greek portrait with green inlay, by Sangorski and Sutcliffe.

WITH: *The Poems of John Ruskin*. London: George Allen, 1891. 2 volumes. 4to. Parchment over cloth. Fine.

AN AUTOGRAPH MANUSCRIPT LEAF FROM RUSKIN'S QUEEN OF THE AIR, his major work on mythology which he noted, "In terms of original thought *Queen of the Air* leads all my works" (letter to Faunthorpe, December 6, 1881).

\$800 - 1,200



193

SAINT-NON, JEAN-CLAUDE RICHARD, ABBÉ DE. 1727-1791.

Recueil de Griffonis de vues, paysages, fragments antiques et sujets historiques. Paris: c.1780. Folio (502 x 328 mm). 157 engraved leaves, containing 295 subjects, by Saint-Non after Fragonard, Monnet, Rembrandt, Hubert Robert, Le Prince, and others; additional letterpress advertisement leaf inserted at front. Contemporary red straight grain morocco, expertly rebacked to style, custom morocco-backed box.

Provenance: Purchased from Berès (pencil notation).

SAINT-NON'S EPIC COLLECTION OF ENGRAVINGS, "nowhere else are so many of what might be called aquatint incunables, dating as they do from the late 1760s and early 1770s, to be found between two covers" (Ray, *Art of the French Illustrated Book 1700 to 1914*, p 68). Copies appear with varying plate counts and configurations. Cohen-De Ricci 930-931.

\$8,000 - 12,000

SAINT-NON, JEAN-CLAUDE RICHARD, ABBÉ DE. 1727-1791.

Voyage pittoresque ou description des royaumes de Naples et de Sicile. Paris: 1781-1786.

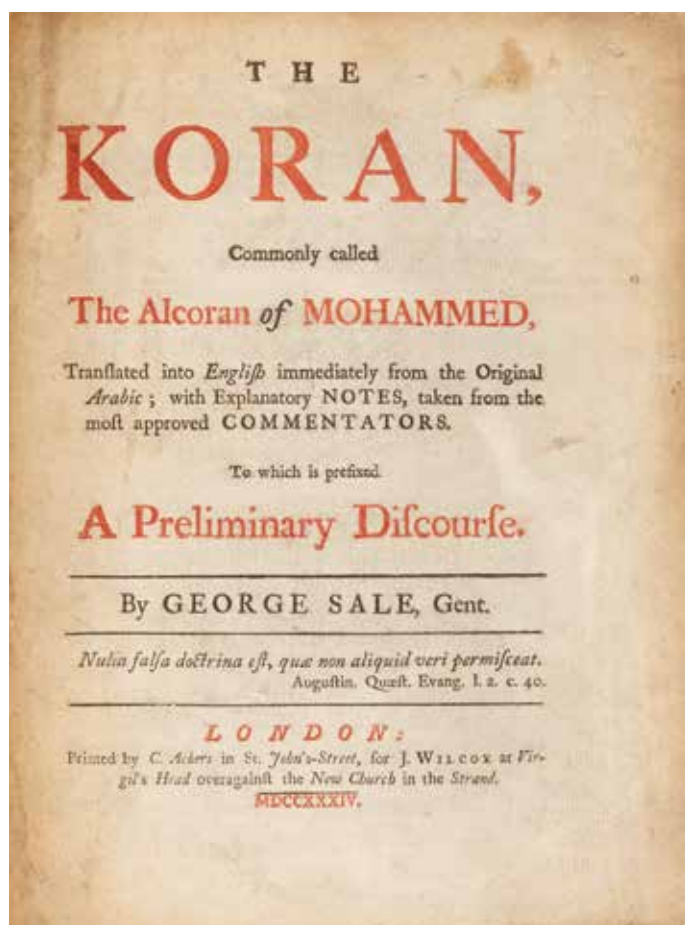
4 volumes in 5. Folio (516 x 340 mm). Half-titles, vignette title engravings, 305 engraved leaves [Volume 1: engraved dedication leaf, 3 double-page engraved maps, 48 engraved plates]; volume 2: double-page engraved map and 82 engraved plates (25 head- and tail-pieces printed in bistre and black); volume 3: 4 engraved folding maps (3 colored in outline) and 60 engraved plates; volume 4, part 1: 1 engraved folding map and 70 engraved plates; volume 4, part 2: 35 engraved plates, including 14 plates of medals; engraved head- and tail-pieces. Contemporary morocco backed boards, leaves uncut, contemporary manuscript corrections to two text leaves, corner stained to approx 20 leaves in volume 2, occasional browning or staining.

WITH: Document Signed ("Laborde," "L'abbé d' Saint-Non," and "La Bretesche") being the original contract between Laborde and Saint-Non, 8 pp total, 330 x 215 mm, string-bound, Paris, August 5, 1777, with an added codicil dated March 31, 1778, signed beneath by Laborde, Saint-Non and La Bretesche, docketed to verso, "*Convention entre L'abbé de Saint Non et B'in de la Borde en Rich'd de la Bretesche pour la publication Voyage Pittoresque a Naples et en Sicile.*" Provenance: Purchased from Bernard Quaritch, London, 1988.

A FINE LARGE COPY, COMPLETE AND UNCUT, OF SAINT-NON'S CLASSIC, WITH THE ORIGINAL SIGNED CONTRACT FOR THE PUBLICATION. One of the most celebrated illustrated books of the 18th-century, Saint-Non's *Voyage Pittoresque* was published between 1781-1786, with the *Livraisons* containing the plates beginning as early as 1778. This fine copy, including the rarely found "phallus" plate in volume 2, is accompanied by the original contract between Saint-Non and his brother [Louis Richard de] La Bretesche, and Jean-Benjamin Laborde, the publisher who originally conceived of the project. In the original contract dated August 5, 1777, Saint-Non and his brother agree to invest 30,000 *livres* against the 30,000 *livres* already spent by Laborde. In the codicil, added the following year, Laborde admits he has only spent 10,000 *livres* and the terms are amended accordingly. The production, even under the amended terms, would ruin the wealthy Saint-Non. A fascinating look at the origins of "one of the monuments of 18th-century book production" (Blackmer 1473). Cohen-de Ricci 928-930; Millard *French* 148; Ray *French* 36 (italics on "French").

\$40,000 - 60,000





195

195

SALE, GEORGE (TRANSLATOR). 1696-1736.

The Koran, Commonly Called the Alcoran of Mohammed, Translated into English Immediately from the Original Arabic. London: Printed by C. Ackers for J. Wilcox, 1734.

4to. Title printed in red and black, folding engraved map with inset view of Mecca, engraved folding plate with plan and view of Mecca, 3 engraved genealogical tables (2 folding). [6], iii-ix, [3], 187, [1], 508, [16] pp. Contemporary acid-stained calf, rebacked, covers rubbed, title-page soiled and worn, some spotting and foxing throughout.

Provenance: Charles Stanhope, 3rd Earl of Harrington, 1753-1829 (coat-of-arms stamped on covers).

FIRST EDITION of Sale's translation of the Koran, to which he added "a long 'preliminary discourse,' a compendium of all that was known about the religion of Islam [at that time]" (ODNB).

\$800 - 1,200

196

SALUSTIUS CRISPUS, CAIUS. 86-34 B.C.E.

[*Opera.*] *La Conjuration de Catilina y la Guerra de Jugurta.* Madrid: Joaquin Ibarra, 1772.

Folio (367 x 270 mm). Half-title, engraved title by E. Monfort, engraved medallion portrait of Sallust by Monfort after M.S. Maella, engraved map of North Africa and 8 plates, engraved head- and tail-pieces and vignettes, primarily numismatic. Contemporary London binding, possibly by Henry Walther, red straight-grained morocco, gold-tooled panel design of fillets, dotted rolls and semi-oval gouges,



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spine with five raised bands, second panel with title in gilt, the rest with intersecting wavy dotted rolls, edges and turn-ins gilt-rolled, silk doublures and endpapers decorated with gilt rolls and cornucopia tool, all edges gilt, rear covers scuffed, front joint rubbed at tail end, lower tips worn, bookplate removed and marks of previous ownership on front endpaper, engraved title and first page of the prologue roughly effaced, occasional slight foxing or spotting, in a custom cloth clamshell box.

Provenance: L'Antiquaria de Caldas Cordeiro, Lisbon (small bookticket); purchased from Tavares de Carvalho, Lisbon.

RARE LARGE PAPER EDITION, ONE OF 120 COPIES, the entire edition, reserved for the use of the work's translator, the Infante Don Gabriel of Spain, son of Carlos III. "One of the finest volumes produced in any country during the eighteenth century" (Updike). Described as a "chef-d'oeuvre typographique" by Brunet and as "l'un des chefs-d'oeuvre de l'imprimerie espagnole" in Cohen-de Ricci, Ibarra's masterpiece of printing and design was thought by Palau to surpass the best work of Didot and Bodoni. The main Spanish text is printed in a striking italic type by Antonio Espinosa de los Monteros, with two columns of the original Latin in Roman type below. The plates include specimens of Phoenician, Hebrew and Maltese-Greek alphabets. In a fine London binding of the late 18th century, unsigned, but strongly resembling the work of the German immigrant binder Henry Walther (see Maggs catalogue 1075, II, nos. 228 & 229; Nixon, Oldaker, no. 29). Brunet V:91; Cohen-De Ricci 938; Palau 288134; Updike II, 71-3.

\$3,000 - 4,000



197

SAVAGE, WILLIAM. 1770-1843.

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, et al, 1822 [1823]. 4to (288 x 230 mm). Color-printed dedication, decorative title and frontispiece (bound at end), letterpress title in black and gilt, 6 ink specimen plates, 2 type specimen plates, 4 engravings of printing presses (Columbian Press in 2 states), 30 engraved plates, most color-printed, 9 defaced plates printed recto-verso, 6 color-printed head-pieces. Modern full green morocco gilt, custom morocco-backed clamshell box.

Provenance: Purchased from the Bookpress, Virginia (pencil notation).

FIRST EDITION, one of 227 copies of this landmark work of color printing. "Savage's magnum opus, which was announced in 1815, appeared in parts between 1818 and 1823. It is both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood" (Ray). "The tints are achieved by Savage's important discovery of making printing ink without any oil, and therefore more suitable for artistic purposes ... The colour prints proper were produced by impressions from two up to as many as twenty-nine blocks." (Abbey). Copies vary in plate count and composition — the present copy collates complete with the contents and includes Clymer's Columbian Press plate in two states as called for in Abbey. *Abbey Life* 233; Bigmore & Wyman, II, pp 297-301; Ray *England* 99.

\$4,000 - 6,000



198

SCHELLHAMMER, MARIE SOPHIE. 1647-1719.

Das Brandenburgische Koch-Buch ... Der wohl-unterwiesenen Köchinn zufälliger Confect-Tisch.... Berlin and Potsdam: Johann Andreas Rüdigen, 1732. 2 volumes in 1. Small 4to (207 x 170 mm). 2 engraved frontispieces, 18 engraved plates, both title pages in red and black. 19th century half vellum.

Sixth edition of this important and influential cookbook, with eight illustrations of formal place settings in the first volume. The second volume, first published in 1699, focuses mainly on confections and desserts, with illustrations of decorating tools and designs. Bitting, 420; Weiss 3378/3379.

\$1,000 - 1,500

198



199

SENSAI, EITAKU. 1843-1890.

SHOJI, TAJIMA. FL.1880s. *Yaso Ichidai Benmoki (Refutation of the Life of Jesus)*. Tokyo: 1874.

4 volumes. 8vo. Woodblock illustrations in color and black and white. Later paper wrappers, pink paper lettering pieces applied on upper covers, one original printed paper wrapper preserved in folding cloth case. Staining and minor wear.

This work was one of a number of anti-Christian tracts published in Japan in the late 19th century, as the influence of Christianity spread. Published in 2 sets of 2 volumes each, in slightly different paper sizes.

\$600 - 800

199



200

200

SERGENT-MARCEAU, ANTOINE FRANCOIS. 1751-1847.

Portraits des Grandes Hommes, Femmes Illustres, et Sujets Mémorables de France. Gravés et Imprimés en Couleurs. Paris: Blin, [1786-1792].

4to (326 x 250 mm). Engraved title and dedication, 192 engravings printed in color, most after Sergent-Marceau and engraved by him, Moret, Roger, Ride, et al, (1 plate bound out-of-order), extra-illustrated with approximately 35 additional prints, many with manuscript captions. Full crushed olive-green morocco gilt, all edges gilt, by Riviere for Bumpus, spine toned, some sporadic foxing, in a custom slipcase.

Provenance: Philippe d'Orléans, Comte de Paris, 1838-1894 (his ink stamp to title); Sir David Lionel Goldsmid-Stern-Salomons, Bart., 1851-1925 (his bookplate).

FIRST EDITION of this remarkable work of color printing, comprising 96 oval portraits of important French personages each with a corresponding scene illustrating the subject's life. Interestingly, the scene attached to Louis XVI commemorates the independence of the United States, depicting a Native American flanked by portraits of the Franklin, Washington and the French king. With quasi-royal French provenance, Prince Philippe, Count of Paris, being the grandson of Louis Philippe I and the Orléanist claimant to the throne following the 1848 revolution.

\$4,000 - 6,000



201

201

SOLDINI, FRANCESCO MARIA. FL.1770S.

VASCELLINI, GAETANO, engraver. 1745-1805. *Il Reale Giardino di Boboli nella sua pianta e nelle sue statue.* [Florence: 1789.]

4to (270 x 204 mm). Engraved title page, portrait frontispiece, folding map of the gardens (loose), 45 (of 46) engraved plates of statues, all printed in sepia ink. Contemporary patterned paper boards, modern clamshell box. Wear and soiling to binding, spine chipped, text block loose, minor browning and spotting.

Provenance. Edward Augustus Stratford, 2nd Earl of Aldborough [1736-1801] (bookplate and signature on title).

FIRST EDITION. Adjoining the Pitti Palace, the Boboli Garden was initially laid out by Niccolo Tribolo, then by modified by Vasari, Ammannati and Buontalenti, and decorated with statues by Giambologna. Berlin Catalogue 3497; Cicognara 4218.

\$600 - 800



202

SOLIS Y RIBADENEYRA, ANTONIO DE. 1610-1686.

Historia de la conquista de Mexico. Brussels: Marc-Michele Bousquet, 1741.

Folio (384 x 240 mm). Title page in red and black with engraved vignette, 12 engraved plates (10 folding) and 2 maps. Rebacked contemporary calf, spine gilt with 6 raised bands. Stains and wear to binding, browning and spotting, heavy in places.

Perhaps the most popular account of the conquest of Mexico by Cortés, first published in 1684. "[I]ts epic style thrilled readers long after the age of exploration had ended. Solis is factually less dependable but easily more colorful than Cortés or Díaz" (Elder, et al *The Literature of Beguilement* p 19). Palau 318610; Sabin 86453.

\$500 - 700

202

203

STURT, JOHN. 1658-1730.

The Book of Common Prayer and Administration of the Sacraments. London: John Baskett, 1717.

8vo (194 x 122 mm). 22 pages of preliminaries including portrait of George I, double portrait of the Prince and Princess of Wales, and list of subscribers, and 166 pages, all engraved by John Sturt with illustrations, ornamental borders, vignettes and ornate initials. Contemporary tooled polished black calf, spine gilt in 6 compartments, gilt dentelles, marbled endpapers, all edges gilt. Rubbed, slight chipping to lower spine end, minor browning and spotting, volvelle on p V lacking pointer, as usual.

FIRST EDITION, of this ornate version of the Book of Common Prayer, from the same publisher who produced the "Vinegar Bible" of 1709. There was also a 4to edition, and variants of the 8vo edition with the pages ruled in red. ESTC T141241; Griffiths 1717/1, variant 1.

\$800 - 1,200



203



204

204

TASSO, TORQUATO. 1544-1595.

La Gerusalemme liberata. Paris: Agostino Delalain, Pietro Durand and Giovanni Claudio Molini, 1771.

2 volumes. 4to (290 x 217 mm). Engraved frontispieces (incorporating portraits of Tasso and Gravelot) by Henriquez after Gravelot, engraved titles with vignettes, dedication engraved by Le Roy, 20 engraved illustration plates, 9 full-page engraved vignettes and numerous engraved vignettes in text by Baquoy, Duclos, Le Roy and others after Gravelot. Contemporary marbled gilt-ruled calf, rebacked retaining original spines. Corners bumped, some chipping to bindings, plates 14 and 18 re-margined, foxing throughout, light offsetting.

"Très belles édition ... avec illustrations superbes" (Cohen-de Ricci 974).

\$800 - 1,200

205

TIEPOLO, GIOVANNI BATTISTA. 1696-1770.

MIGAZZI, CRISTOFORO BARTOLOMEO. 1714-1803. *Omelia detta nella Chiesa di Santo Stefano ... da sua altezza emin. il sig. Cardinale Migazzi*. N.p.: 1763.

Folio (320 x 220 mm). Engraved frontispiece by Giovanni Cattini after Giovanni Battista Tiepolo, title page in red and black with engraved vignette. Modern boards, cloth clamshell box. Scattered staining and foxing.

Provenance: John Saks (bookplate).

Rare printing of a homily given by Cardinal Migazzi at the Church of St. Stephen in Vienna on the occasion of the conclusion of the Third Silesian War with the Treaty of Hubertusburg in 1763. The text is translated from Migazzi's German into Italian by Abbey Settimio Damiano Fiaschi of Florence. An inked notation "Numo XIV" on the verso of the frontispiece may indicate a limited print run.

\$1,000 - 1,500

206

TRAVEL AND CARICATURE.

A collection of travel books and English caricature:

1. ROWLANDSON, THOMAS. *The English Dance of Death*. London: J. Diggins, 1815-16. 2 volumes. 8vo (239 x 152 mm). Hand-colored lithographic plates. 19th century Straight-grain morocco gilt, marbled endpapers, all edges gilt. Joints cracked, upper cover of volume 2 detached, rubbed, scattered browning, spotting and offsetting. First Edition in Book form — "First Tour" is first-issue text with first state of plate 5; second Tour with later state of plate 15.

2. ---. *Naples and the Campagna Felice*. London: R. Ackermann, 1815. 8vo (240 x 149 mm). 18 colored plates including extra engraved title page and 2 maps (1 folding). Contemporary quarter calf and marbled boards, gilt titles on spine. Covers soiled, rubbed, joints cracking, library label on spine, browning and spotting.

3. LEAR, EDWARD. *Journals of a Landscape Painter in Southern Calabria*. London: Richard Bentley, 1852. 8vo. Tinted lithographic illustrations. Publisher's blindstamped blue cloth, gilt stamped spine. Rubbed, corners bumped, foxing and some offsetting.

4. SHEPHERD, THOMAS H. *Metropolitan Improvements; or London in the Nineteenth Century*. London: Jones & Co., 1827. 4to (270 x 205 mm). Engraved title page, 52 engraved plates, most with two images per plate. Contemporary half morocco and marbled boards. Upper joint cracked, lower cover detached, old repair to spine, rubbed, dampstaining through numerous leaves, one plate torn horizontally between two images, extensive foxing and browning.

5. MONTEMONT, ALBERT. *Tour Over the Alps and in Italy*. London: Richard Phillips & Co., 1823. 8vo (230 x 140 mm). Engraved frontispiece. Modern calf antique. Browning and spotting.

6. BARROW, JOHN. *Travels in China*. London: T. Cadell and W. Davies, 1804. 4to (260 x 212 mm). Numerous hand-colored engraved plates. Contemporary polished calf gilt, rebaked retaining original spine. Heavily rubbed, foxing and spotting throughout.

7. CHARLOTTE, ARCHDUCHESS OF BELGIUM. *Un Hiver a Madere 1859-1860*. Vienna: I.R. de la Cour et de l'Etat, 1863. 8vo (198 x 113 mm). 13 half-tone engraved plates. Green morocco with interlacing scrollwork pattern in red. *Provenance*: Monsieur le Comte O'Sullivan (autograph to endpaper, silk endpapers with window to reveal).

8. ROGERS, SAMUEL. *Italy, a Poem*. London: Edward Moxon: 1838. 4to (295 x 220 mm). 54 engraved plates. Contemporary morocco by Mayday, gilt edges. Foxing.

9. SMITH, ALBERT. EDITOR. *Gavarni in London*. London: David Bogue, 1849. Engraved frontispiece, portrait half-title, and 21 engraved illustrations. Contemporary half morocco. Rubbed, toning.

\$1,200 - 1,800



205



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UNITED STATES CONGRESS.

Acts Passed at the First [Second and Third] Congress of the United States. Philadelphia: Francis Childs and John Swaine, 1794-1795. 3 volumes. 8vo (205 x 122 mm). Contemporary sheep, morocco gilt lettering pieces on spines. Joints cracked, spine ends chipped, wear and staining to covers, browning and spotting.
Provenance: Insurance Company of Pennsylvania (ink inscriptions on titles).

EARLY EDITIONS, volumes 1 and 2 published in 1795 by Francis Childs, and volume 3 of this set a first edition published by Francis Childs and John Swaine, dated 1794. A printed label on the front paste-down of volume 3, dated 10 June 1795 certifies that the contents have been "carefully collated by sworn clerks. 600 copies were printed at the end of each session of Congress for internal distribution. Among the legislation reported here are the proposal for the first 12 amendments (which, reduced to 10 amendments, became the Bill of Rights), the establishment of the nation's capital on the Potomac River, and the prohibition of the slave trade from the United States to any foreign country. Evans 29674, 29675, 29676; Sabin 15500.

\$800 - 1,200



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VADÉ, JEAN-JOSEPH. 1720-1757.

Oeuvres Poissardes. Paris: Didot le jeune for Defer de Maisonneuve, 1796.

Folio (260 x 260mm). 4 full page color stipple-engraved plates by Clément after Nicolas André Monsiau. Contemporary marbled boards, uncut. Rubbed, browning to some text pages, light marginal spotting and staining, bookplate on front paste-down.

LIMITED EDITION, one of 100 on large paper, from a total edition of 300. Cohen-de Ricci 1005; Ray French 87 (italics on "French").

\$1,000 - 1,500

209

VEEN, OTTO VAN. 1556-1629

Emblemi di Q. Orazio Flacco adorni di figure.... Florence: Stefano Mulinari, 1777.

4to (285 x 214 mm). 2 engraved title pages (in Latin and Italian), engraved coat of arms, 2 engraved dedication pages, 103 engraved plates printed in a variety of colored inks. Early 19th century red morocco, ruled in gilt, gilt dentelles, marbled endpapers and edges, modern half morocco clamshell box. Soiling and minor wear to covers, minor spotting to interior.

Provenance: Stourhead Heirlooms Library (eagle head armorial symbol in gilt on spine).

Van Veen was among the most famous of emblematic artists, as well as a scholar and humanist, and instructor to Peter Paul Rubens. Brunet V:1025.

\$3,000 - 4,000



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VIRGIL (PUBLIUS VIRGILIUS MARO). 70-19 BCE.

Georgicorum Libri Quator and Bucolicorum Eclogae Decem. London: Richard Reilly for T. Osborne, 1741/1749.

2 volumes. 4to (284 x 222 mm). Engraved frontispiece in volume II, 10 engraved plates (eight hand-colored) and 5 maps (3 hand-colored). Contemporary calf, spines with 5 raised bands, marbled endpapers, modern clamshell cases. Scuffing, upper joints tender, bookplates on front paste-downs, ownership inscriptions, minor browning and spotting.

FIRST EDITION, translated and edited by botanist John Martyn, who included some botanical plates among the illustrations. The first volume (*Georgicorum*) of this set has all plates and maps hand-colored, while those in the second volume (*Bucolicorum*) are not colored. 19th century owner's inscriptions of Thomas Yarde, of Chudleigh, appear in both volumes, along with inked notes regarding this edition, quoted from other authors. Hunt 517 (*Georgicorum* only).

\$800 - 1,200



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211

WOOD, [ELLEN] MRS. HENRY. 1814-1887.

East Lynne. London: Richard Bentley, 1861-62.

3 volumes. 8vo (192 x 126 mm). [2], 320; [2], 323, [1]; [2], 305, [1] pp. Contemporary half blue calf and marbled boards, morocco spine labels, extremities rubbed, some toning and foxing, small ink stain to vol. II title, bookseller's ticket to rear pastedown.

Provenance: Mrs. Goldie (contemporary signature to title-pages)

SECOND EDITION of the best-selling novel of the nineteenth century, going through fifteen editions in the five years following its first publication in 1861. Sadleir 3333a.

\$400 - 600



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WOOD, JOHN. 1704-1754.

Choir Gaure, Vulgarly Called Stonehenge, on Salisbury Plain, Described, Restored, and Explained; In a Letter to The Right Honourable Edward Late Earl of Oxford, and Earl Mortimer. Oxford: Printed at the Theatre and sold by C. Hitch, et al, 1747.

8vo (203 x 135 mm). Engraved frontispiece portrait of Bladud by Baron after Hoare, 5 engraved plans (4 folding). 119, [1] pp. Later sheep, red morocco spine label, covers scuffed, worming to frontispiece and first and last few leaves.

Provenance: Purchased from Maggs Bros, London (pencil notation).

Architect John Wood's detailed survey of Stonehenge, which he theorized was a Druid college where divines "performed their offices assigned to their Order, and pretended to raise up the infernal Deities from below."

\$600 - 800

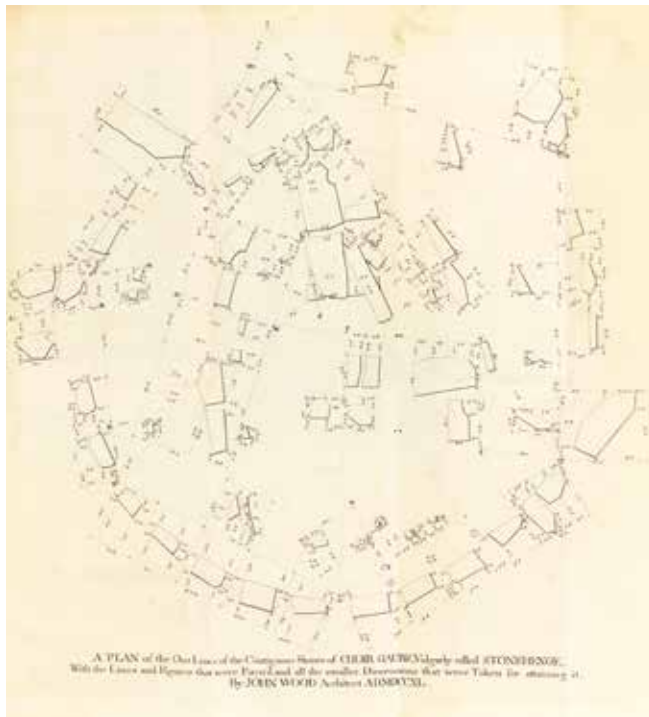
213

WORDSWORTH, WILLIAM. 1770-1850.

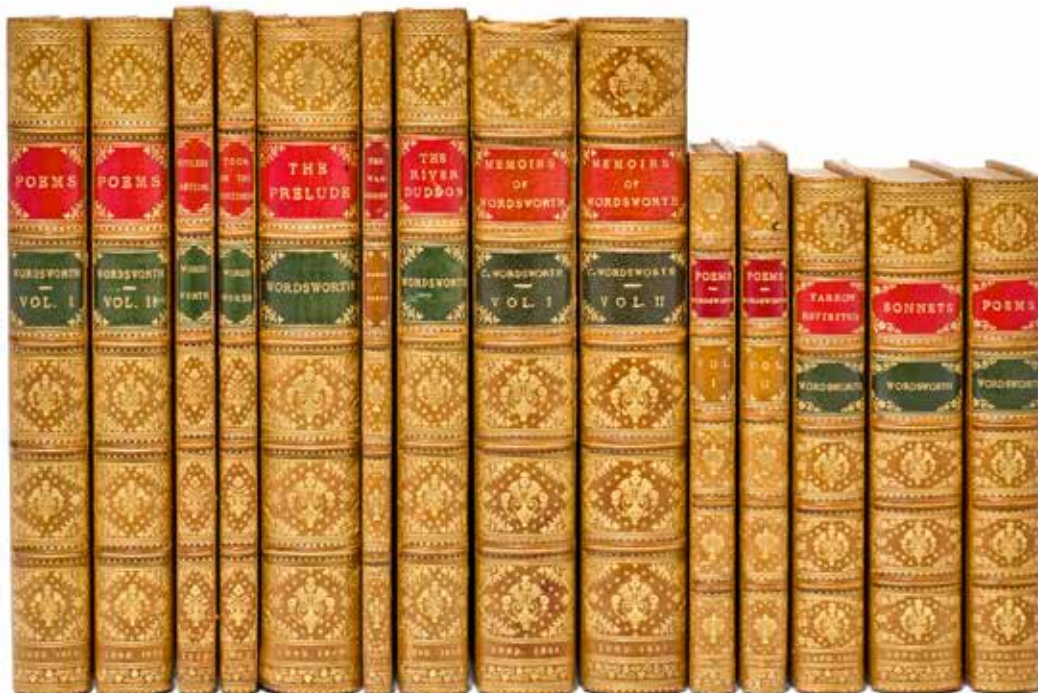
A collection of 14 volumes, mostly first editions, including: *Poems*. London: Longman, Hurst, Rees and Orme, 1807. 2 volumes. * *Poems ... including Lyrical Ballads.....* London: Longman, Hurst, Rees, Orme and Brown, 1815. 2 volumes. * *The Waggoner ... to which are added Sonnets*. London: Longman, Hurst, Rees, Orme and Brown, 1819. * *The River Duddon, a Series of Sonnets*. London: Longman, Hurst, Rees, Orme and Brown, 1820. * *Memorials of a Tour on the Continent*, 1820. London: Longman, Hurst, Rees, Orme and Brown, 1822. * *Ecclesiastical Sketches*. London: Longman, Hurst, Rees, Orme and Brown, 1822. * *Yarrow Revisited, and other Poems*. London: Longman, Hurst, Rees, Orme, Brown, Green, and Longman, 1835. * *The Sonnets of William Wordsworth, collected in One Volume*. London: Edward Moxon, 1838. * *Poems ... including The Borderers*. London: Edward Moxon, 1842. * *The Prelude, or Growth of a Poet's Mind*. London: Edward Moxon, 1850. * *Memoirs of William Wordsworth*. London: Edward Moxon, 1851.

8vos, of various sizes, uniformly bound by Riviere & Sons, in tan calf, ruled in gilt on covers, the spines richly gilt with 5 raised bands and morocco lettering pieces in two compartments, gilt dentelles, dark green endpapers, top edges gilt. Light wear, some chipping to a few spine ends and joints starting, minor browning and spotting to interiors.

\$4,000 - 6,000



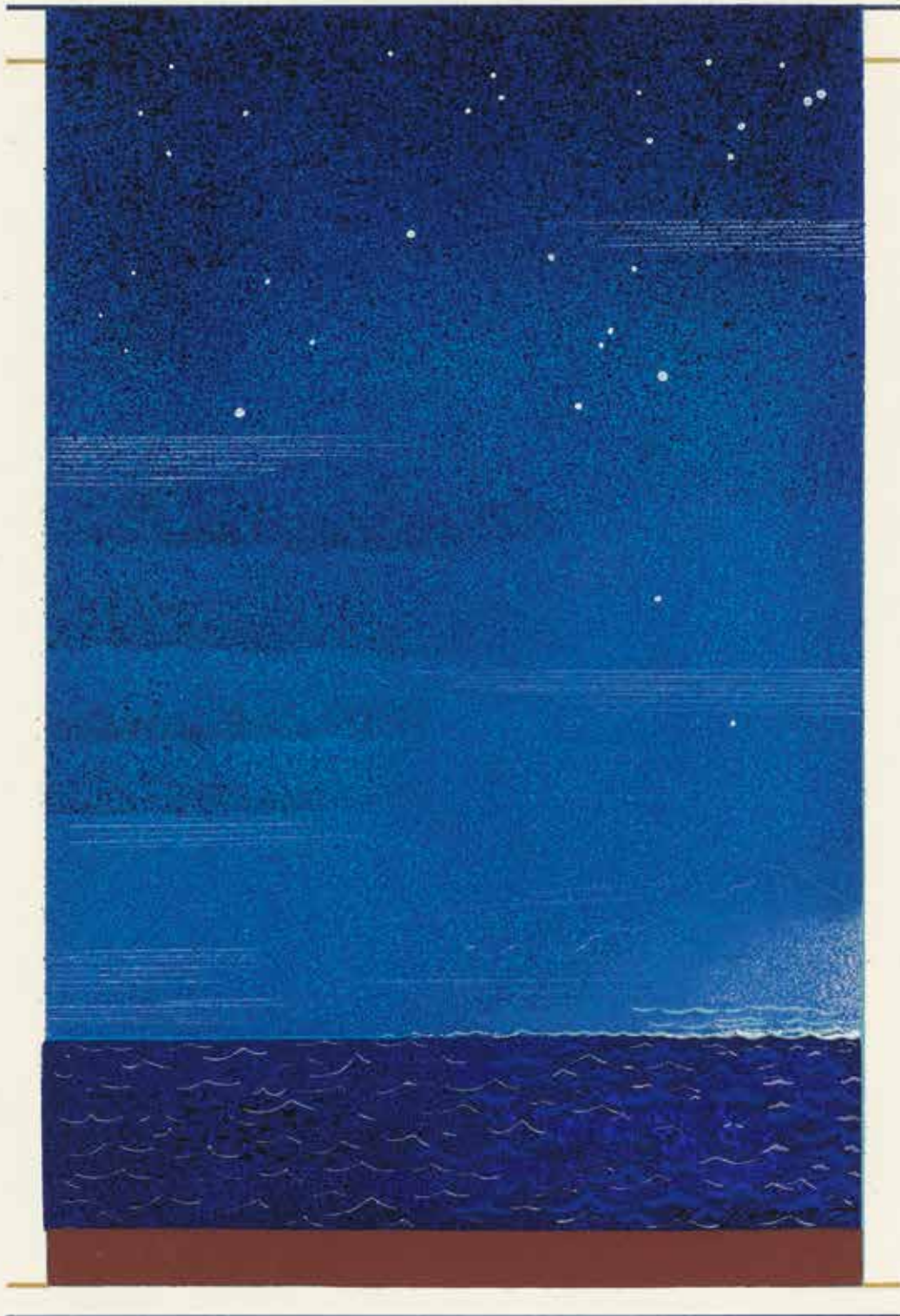
212



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20th Century

Lots 214-347



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ALIGHIERI, DANTE. 1265-1321.

La commedia di Dante Alighieri. Milano: Aldo Martello, 1965.

3 volumes. Folio. Over 100 plates after Giorgio de Chirico, Remo Brindisi, Carlo Carrà, Massimo Campigli, and others. Publisher's green morocco gilt by De Stefanis, silk endleaves. Rubbed, slight chipping to spine ends, fingermarks, light foxing.

LIMITED EDITION, number 183 of 500 copies. Produced for the 700th anniversary of Dante's birth, with illustrations contributed by many of the most notable Italian artists of the time. The text is reprinted from the Francesco Pagnoni edition of 1865.

\$800 - 1,200



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ALPHABET.

GODINHO, CONSUELO NUNES. *Alphabeta aboim.* N.p., n.d. [c.1900]. Oblong 4to (230 x 313 mm).

Chromolithographic title page with applied photographic portrait and 25 chromolithographic plates. Contemporary red cloth stamped in gilt and black. Covers soiled and stained, joints starting, endpapers renewed, all leaves re-hinged, foxing and light browning.

WITH: GODINHO, ISAURA. *Alphabeta dos Amores.* Chromolithographic title page with applied photographic portrait and 25 chromolithographic plates (one duplicated). Later black morocco. Corners slightly bumped, light wear, foxing and browning, lacking "J" plate, but with an additional "I" plate bound in its place.

Both contained in a single modern clamshell box.

Two unusual works of calligraphy, with colorful prints of each letter of the alphabet illuminated with figures and decoration. Consuelo was the daughter of the calligrapher Domingos Nunes Godinho, and grand-daughter of Manuel Nunes Godinho, Calligrapher of the Royal House of Portugal. Isaura is presumed to be her sister, although no other works by either of them are known.

\$800 - 1,200



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BAKST, LÉON. 1866-1924.

The Designs of Leon Bakst for the Sleeping Princess. London: Benn Brothers Limited, 1923.

Folio (395 x 305 mm). Full-page portrait of Bakst after a drawing by Pablo Picasso, 54 mounted color plates after designs by Bakst with captioned tissue guards, and 2 other mounted decorations. Publisher's vellum-backed boards, t.e.g., minor shelfwear and slight soiling to spine, double-page plate 31 creased with small chip to corner.

Provenance: Philip C. Duschnes (bookseller's ticket on rear pastedown).

FIRST EDITION, one of 1,000 copies, this copy unnumbered and out-of-series. Reproduces Bakst's costume and set designs for the 1921 London production of Tchaikovsky's *Sleeping Beauty*, the designer's final collaboration with Diaghilev and the Ballet Russes.

WITH: PROPERT, W.A. *The Russian Ballet in Western Europe.* London: John Lane, 1921. 47 tipped-in color plates of design drawings by Picasso, Matisse, Bakst, Benois, Delain, Goncharova and others, with 23 other plates. Publisher's cloth-backed marbled paper boards, rubbed, corners bumped, toning.

Provenance: purchased from Maggs Brothers, London.

LIMITED EDITION, number 400 of 500 copies.

\$1,000 - 1,500



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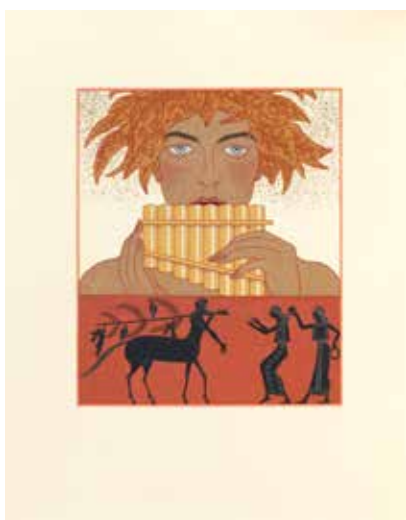
BARBIER, GEORGE. 1882-1932.

VERLAINE, PAUL. *Fetes Galantes.* Paris: H. Piazza, 1928.

4to (300 x 223 mm). 20 hors texte pochoir colored plates, pochoir vignettes to both covers and title page. Later red morocco, over marbled paper boards, original wrappers bound in place, rubbing to extremities, custom morocco-backed folding case.

LIMITED EDITION, number 452 of 800 copies on velin de Rives (of 1200 total), with 20 bright pochoir colored plates. Barbier's charming illustrations are perfectly suited to Verlaine's poems on the subject of love in an artificial world. Carteret IV, 393.

\$1,000 - 1,500



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BARBIER, GEORGE. 1882-1932; AND FRANÇOIS-LOUIS SCHMIED (DESIGNER). 1873-1941.

GUERIN, MAURICE. 1810-1839. *Poemes en prose*. Paris: A. Blaziot, 1928.

8vo (255 x 205 mm). 33 woodcut color compositions of George Barbier, engraved on wood by Pierre Bouchet, of which 2 on the cover, one on the title, 3 as lettering, 24 in text, and 3 full page, designed by Schmied, unbound in publisher's pictorial wrappers, with original paper-paneled burgundy cloth chemise and slipcase, spine label faded, custom morocco backed folding case.

DELUXE EDITION, number 149 of 150 copies, illustrated by Barbier, and designed by Schmied, one of the best of Barbier's illustrated works. "Une des bonnes illustrations de l'artiste" (Carteret IV, 195).

\$2,000 - 3,000



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BENEDICTUS, EDOUARD. 1878-1930.

SAUDÉ, JEAN, printer. FL. 1890s-1930s. *Nouvelle Variations*. Paris: Éditions Albert Lévy, [1929].

Folio. 20 pochoir lithographic plates by Saudé after Benedictus. Publisher's printed quarter cloth portfolio, applied pochoir illustration detached and loosely inserted. Wear and soiling to portfolio, finger marks and edge browning.

WITH: *Relais* 1930. Paris: Éditions Vincent, Freal et Cie., 1930. Folio (475 x 375 mm), 15 pochoir plates by Saudé, loose as issued, in later green portfolio with string ties. Slight yellowing to edges, a few fingermarks in margins.

"Benedictus was famous for his elegant silks and satins designed for top firms like Brunet, Meunie et Cie., and Tassinari et Chatel. His rugs decorated the Grand Salon and Music Room of the magnificent French Embassy at the 1925 Exhibition. Benedictus' large pochoir designs display an imaginative geometric elaboration of fields of pure color, punctuated in places with abstract floral motifs" (*Pochoir, 1910-1935*, UCSB, p 22).

\$1,200 - 1,800



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BERNARDIN DE SAINT-PIERRE, JACQUES HENRI. 1737-1814.

FALKÉ, PIERRE. ILLUSTRATOR. 1884-1947. *Paul et Virginie*. Paris: Éditions de la Roseraie, 1927.

2 volumes. 4to. 15 hand-colored engraved plates, including double-page folding map, numerous hand-colored engraved illustrations in text, extra suite of uncolored illustrations bound as a separate volume. Publisher's wrappers, edges uncut, glassine dust jackets, marbled paper slipcase. Text block separated, minor chipping and rubbing to glassine jackets.

LIMITED EDITION, SIGNED AND INSCRIBED BY FALKÉ, number 35 of 110 copies on rives paper, with extra suite of uncolored etchings. Monod, *Manuel de l'amateur de livres illustrés modernes 1875-1975*, 1447.

\$800 - 1,200

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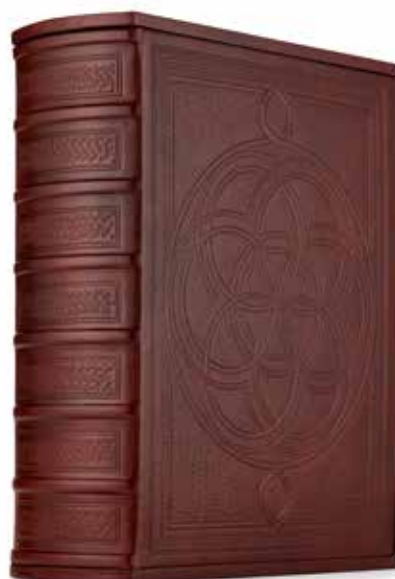
BIBLE IN HEBREW.

The Kennicott Bible. London: Facsimile Editions, 1985.
2 volumes. Large 4to. Photo-reproduced facsimile pages Brown morocco, antique, with complementary volume of explanatory text, all contained in publisher's blue cloth fitted box. Light wear and soiling to box, closure strap of box partially torn, minimal wear to contents. *ELABORATE FACSIMILE EDITION*, one of 550 published, of the original heavily illuminated manuscript of 1476 which is housed at the Bodleian Library, with extensive commentary.

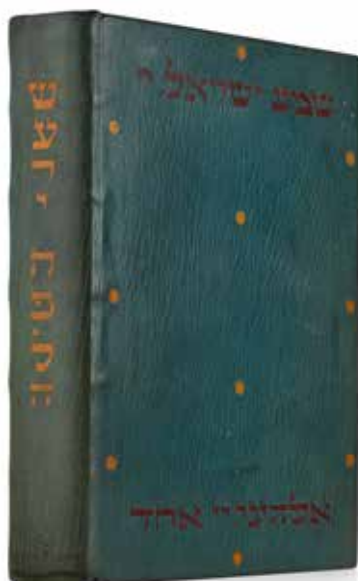
WITH: *Vetus Testamentum Hebraicum, cum variis lectionibus.* Edidit Benjaminus Kennicott. Oxford: E. Typographeo Clarendonaino, 1776-1780.

2 volumes. Folio (422 x 255 mm). Early calf, morocco title labels, rebacked with original spines laid-down.

\$2,000 - 3,000



221



222

222

BINDING.

Prières d'Israël. Liturgie Juive. Lyon: Editions du Fleuve, 1961.
4to. 22 engraved illustrations by Abram Krol. Blue morocco, decoratively titled in red and yellow, with circular onlays of yellow, morocco doublures, marbled endpapers. Minor wear and handling.

LIMITED EDITION, number 411 of a total edition of 462, of which 40 examples numbered 401 to 441 were distributed *hors de commerce* to the artist and collaborators. The elaborate binding is signed "Kashyapa" on the lower bottom turn-in.

\$800 - 1,200

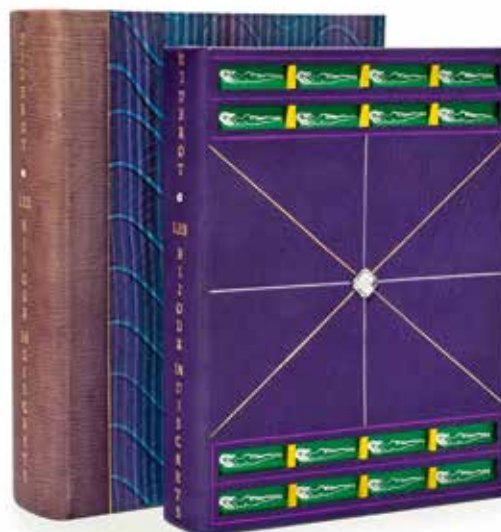
223

BINDING: CHARRIERE, GERARD.

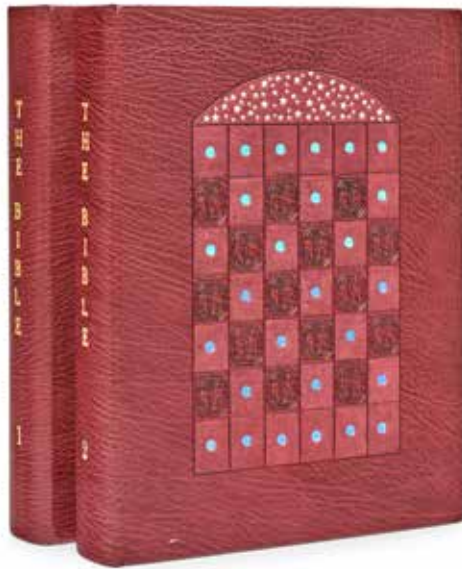
SAUVAGE, SILVAIN; DIDEROT. *Les Bijoux Indiscrets.* Paris: Editions Rene Kieffer, 1923. 4to (263 x 200 mm). 25 etched colored plates, each with 3 additional states bound in, ORIGINAL WATERCOLOR SIGNED by Sauvage bound in as frontispiece. Purple morocco designer binding by Charriere, with cut-outs revealing silver design of female form on green calf endpapers, covers ruled in purple, silver and gilt around a central faux-diamond, spine gilt with smaller faux-diamond affixed, matching purple-morocco backed folding box. *Provenance:* Purchased from George Minkoff.

A BEAUTIFUL DESIGNER BINDING BY CHARRIERE, number 30 of 50 copies with four states of the plates and an original aquarelle by Sauvage.

\$2,000 - 3,000



223



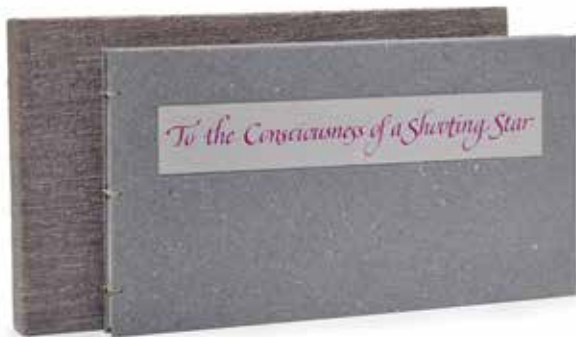
224

224

BINDING: CHARRIERE, GERARD.

BLAKE, WILLIAM, illustrator; and RUDOLPH RUZICKA, decorations. *The Bible for My Grandchildren*. [Boston?]: Privately Printed, 1950. 2 volumes. 8vo (255 x 189 mm). 27 illustrated plates after William Blake. Designer binding by Charriere, wine red morocco, mariner's cross checkerboard pattern with inlaid blue roundels and silver stars, gilt gauffered top edge, stained green, custom cloth folding box, morocco lettering-piece.

\$1,000 - 1,500



225

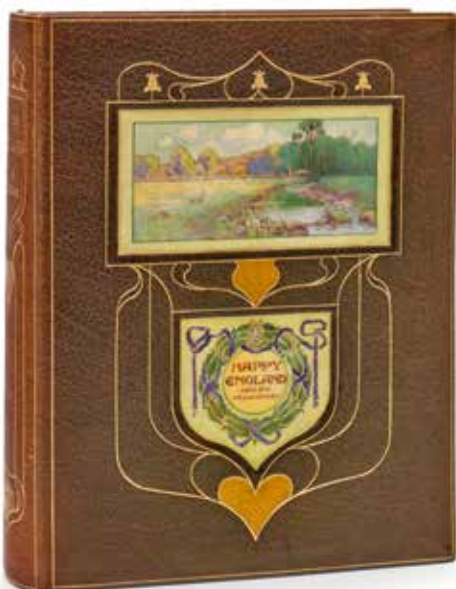
225

BINDING: CHARRIERE, GERARD.

RATTRAY, DAVID. 1958-2007.. *To the Consciousness of a Shooting Star*. New York: Vincent Fitzgerald & Company, 1986. 4to (345 x 183 mm). 9 original compositions by Gerard Charriere in collage, acrylic, and linen thread, each signed in the page mount; manuscript dedication to dedication leaf, quoting Rilke. Coptic binding by Charriere in thread-bound grey paper boards, title label to upper cover, marbled crepe-paper endpapers, matching grey cloth folding box.

NUMBER 2 OF 7 COPIES, EACH COPY UNIQUE; text of the poem written in manuscript by Rattray, in response to the original paintings by Charriere, and hand-bound by Charriere.

\$1,000 - 1,500



226

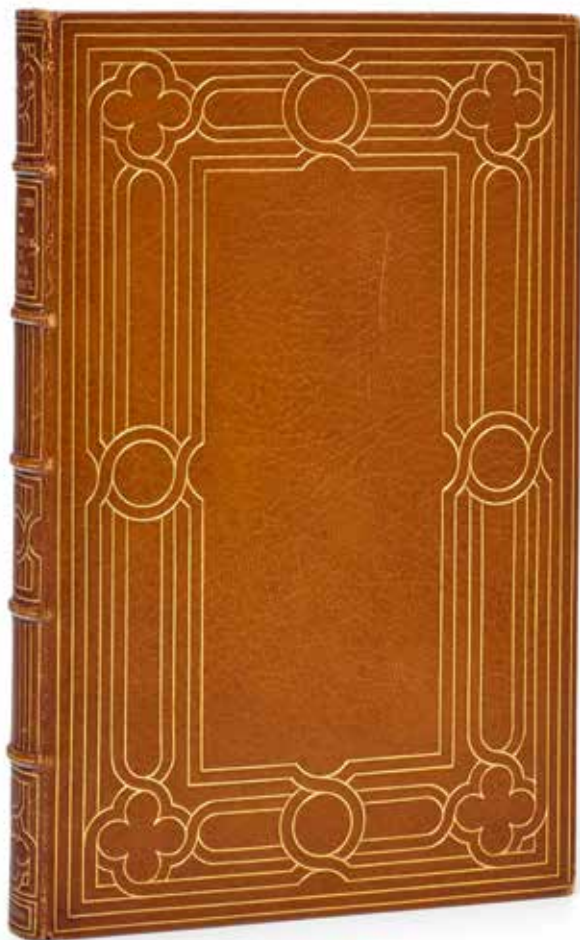
226

BINDING: CHIVERS OF BATH.

ALLINGHAM, MARJORIE. 1848-1926. *Happy England*. London: Adam and Charles Black, 1903. 4to. 81 color plates. Contemporary crushed morocco, with morocco onlays, and vellucent landscape and title plate inset in upper cover, top edge gilt. Spine slightly sunned, very slight foxing.

LIMITED EDITION, number 559 of 750, signed by the artist. Text descriptions and memoir by Marcus B. Huish.

\$1,500 - 2,500



227

227

BINDING: CLUB BINDERY.

NODIER, CHARLES.; and HENRI CARUCHET, illustrator. *La légende de Soeur Béatrix*. Paris: Librairie A. Rouquette, 1903.

8vo (243 x 159 mm). 68 pp, each illustrated in pochoir, with decoration and borders. With an additional suite of the illustrations, before letters, and uncolored, bound in behind. Full morocco with interlacing art deco gilt rule by the Club Bindery (signed on the turn-in).

Provenance: Robert Hoe (morocco booklabel to pastedown); Purchased from George MacManus, Philadelphia (pencil note).

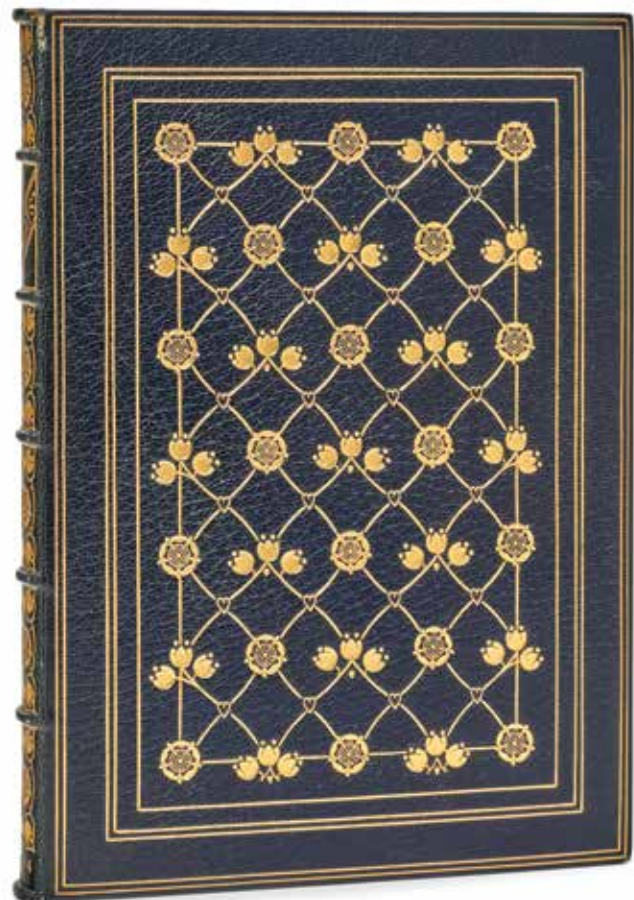
FINELY BOUND IN DECO STYLE BY THE CLUB BINDERY, from the edition of 150 copies on Japan, with an additional suite of illustrations bound in.

\$600 - 800

228

BINDING: COBDEN-SANDERSON, THOMAS.

KEATS, JOHN. 1795-1821. *Poems*. London: Doves Press, 1914. 8vo. Contemporary blue morocco gilt, stamp signed: "Doves Bindery 19 C-S 19," gilt lattice design with Tudor roses on covers and spines, gilt ruled dentelles, edges gilt, blue cloth chemise and slipcase. Very minor wear and browning, adhesive residue from removed bookplate on front paste-down.



228

Provenance: George Clinton Ward (1863-1933), presentation inscription on rear blank by Cobden-Sanderson's wife, Anne: "I am so glad dear Mr. Ward this beautiful example of the Doves Press should be amongst the precious books on the shelves of your library. 'The Poetry of Earth is never dead.' Anne Cobden-Sanderson, Pasadena. April 19th 1926."

WITH: Engraved portrait of Thomas Cobden-Sanderson, by Alphonse Legros, dated 1893, 130 x 88 mm (image size), with inscription in lower margin: "To Mr. & Mrs. George Ward from Anne Cobden-Sanderson, Pasadena April 1926."

LIMITED EDITION, one of 200 copies. A fine example of the work of Arts and Crafts artist, bookbinder, and co-founder of the Doves Press, Thomas J. Cobden-Sanderson (1840-1922). Both the book and portrait are inscribed by his wife Anne (1853-1926), dated 4 years after his death. Born Thomas J. Sanderson and Anne Cobden, the couple both assumed the hyphenated name Cobden-Sanderson when they married. She was as well known as a firebrand as her husband was an artist: an outspoken socialist, suffragette and advocate of vegetarianism. The inscriptions are most likely to George Clinton Ward (1863-1933), father of American suffragette Louise Ward Watkins, written during Anne's trip to California in 1926, shortly before her death.

\$2,000 - 3,000



229

229

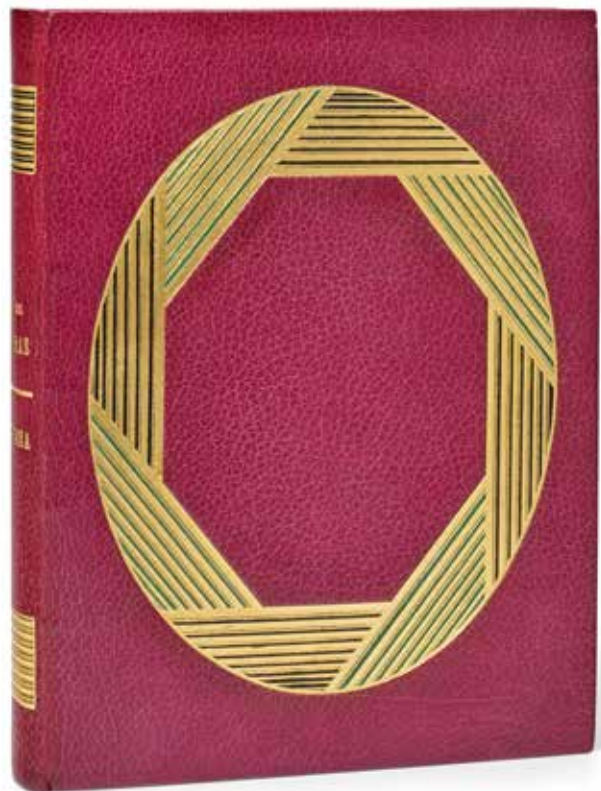
BINDING: GRAS, MADELEINE.

VILLON, JACQUES. *Les Bucoliques de Virgile*. Paris: Scripta and Picta, 1953.

Folio (378 x 276 mm). 44 color lithographed plates, vignette in black & white. Sienna morocco, with multicolor onlays and Number 241 of 250 copies, full morocco, with multicolor geometric onlays, and gilt firework motif, suede endpapers by Madeleine Gras, and matching morocco backed wood-paper lined jacket and slipcase (slipcase separated at upper joints).

A FANTASTIC FIREWORK MOTIF GEOMETRIC BINDING BY MADELEINE GRAS. Originally from Switzerland, Madeleine Gras was one of the great Parisian bookbinders of the 20th-century, trained along with Rose Adler under the great Henri Noulhac.

\$3,000 - 5,000



230

230

BINDING: KIEFFER, RENÉ-ALBERT.

MAURRAS, CHARLES. 1868-1952. *Anthinéa. D'Athènes à Florence*. Paris: Lapina, 1927.

4to (273 x 207mm). Original ink drawing bound in at front, 20 full-page woodcut plates by Renefer printed in multiple colors, numerous woodcut illustrations and initials in black and red throughout text, and an additional set of 20 color plates and all woodcut illustrations and initials printed without letterpress text bound at back. Contemporary burgundy morocco by Kieffer (signed in gilt inside upper cover and bearing his paper label on free front endpaper, covers decorated in geometric gilt pattern over green and black onlays, gilt-ruled dentelles, marbled endpapers, top edge gilt, publisher's pictorial front wrapper bound in, patterned paper slipcase, modern folding box.

LIMITED EDITION, number 98 of an edition of 351 (plus another 35 *hors commerce*), of which 10 copies (numbered 97 to 106) were printed on *papier de Chine* and included an original ink drawing by the illustrator, Raymond Renefer. Kieffer was known for his innovative binding designs, creating Art Deco bindings designed by Pierre Legrain in the inter-war years, from his busy shop in Rue Seguiet in Paris. He relocated to the Rue Saint-André-des-Arts after the war, and the business was taken over by his son Michel after his death.

\$2,000 - 3,000



231

231

BINDING: LEGRAIN, PIERRE.

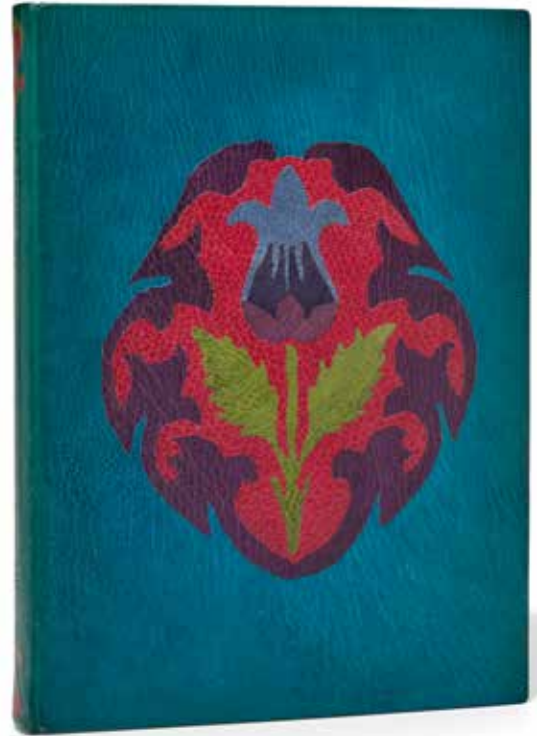
MARDRUS, JOSEPH-CHARLES. 1868-1949; and EMILE-ANTOINE BOURDELLE, illustrator. *La Reine de Saba*. Paris: Société littéraire de France, 1922.

4to (280 x 220 mm). 50 pochoir illustrations after Bourdelle, colored by Jean Saude. Burnt orange morocco mosaïque binding by Pierre Legrain, with dark brown and green morocco onlays, gilt geometric design, gilt ruled turn-ins, red moire endpapers highlighted in gilt, in matching morocco-edged marbled paper slipcase.

Provenance: "AWF" (small fabric booklabel); Purchased from Librairie Quentin, Geneva, Switzerland (pencil note).

AN IMPORTANT PIERRE LEGRAIN MOSAÏQUE BINDING, for Mardrus and Bourdelle's *La Reine de Saba* ("Queen of Sheba"), colored in pochoir by Jean Saude, number 166 of 260 copies (of 300 total). Pierre Legrain revolutionized bookbinding in the 1920s in Paris. Beginning in the library of collector Jacques Doucet, Legrain designed more than 370 bindings for Doucet between 1917-1919, establishing his trade and his reputation. By 1922 his work was appearing in magazines, greatly increasing his visibility and enabling him to be selective with his work and clientele.

\$4,000 - 6,000



232

232

BINDING: LUBETT, DENISE.

MORRIS, WILLIAM. *Hopes and Fears for Art. Five Lectures Delivered in Birmingham*. [BOUND WITH:] *Signs of Change. Seven Lectures Delivered on Various Occasions*. London: Chiswick Press, 1902.

4to (280 x 220 mm). Blue morocco, with multi-color morocco onlays in floral design to both covers, signed on the rear turn-in "DYL," stenciled floral endpapers.

Provenance: Purchased from Maggs, London (pencil note).

A BEAUTIFUL DESIGNER BINDING BY DENISE LUBETT, containing two important William Morris collections of lectures on Art. Denise Lubett was one of the foremost designer bookbinders of the last 50 years. When she was starting out in 1962, she discovered that entrée to the bookbinding trade for women was exceedingly difficult (the first woman bookbinder admitted to the Union was not until 1978). While enrolled at the Camberwell School of Arts, she took matters into her own hands, removing the backseat of her car, and driving to France to purchase bookbinding equipment. Returning to London, she created a bookbinding studio in her home and began to work. She was largely self-taught, and with the help of her friend and Camberwell classmate Sally Lou Smith, she executed some of the most interesting and beautiful work of the late 20th-century, and played an integral role in the society of Designer Bookbinders.

\$800 - 1,200



233

233

BINDING: MIDDLETON, BERNARD.

BLAND, DAVID. *A History of Book Illustration*. London: Faber and Faber Limited, 1969.

4to. Contemporary morocco with inlaid vertical bands in red and gilt on covers, inlaid vertical band on spine with gilt title, marbled endpapers, edges gilt, signed by the binder with "BM" monogram and dated 1970 on turn-in, quarter morocco clamshell box. Some wear to box, minor bowing to upper cover.

Bernard Middleton was born in London in 1924, studied at the Central School of Arts and Crafts, and was apprenticed to the British Museum Bindery from 1940 to 1948. He became manager of Zaehnsdorf binders briefly in the early 1950s, and worked mostly as an independent craftsman after that. He died in 2019.

\$1,000 - 1,500

234

BINDING: R.E.N.

FABES, GILBERT. *The Autobiography of a Book*. London: The Elzevier Press, 1926.

8vo (220 x 147 mm). [6], 204 pp. Contemporary dark blue morocco, covers tooled in gilt to geometric panel design, front cover and spine with brown, maroon and green morocco inlays, gilt edges, by "REN" (signed in ink on patterned endpapers and in gilt on rear cover), a few small scuffs to spine.

FIRST EDITION in an Art Deco designer binding.

\$1,000 - 1,500



234

235

BINDING: SMITH, PHILIP.

Leonardo Da Vinci. Novara: Leisure Arts, 1964.

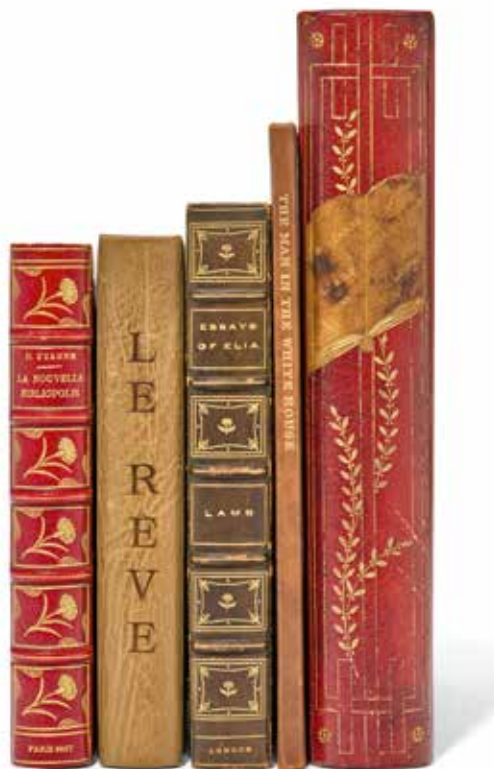
2 volumes. Folio. Vellum-backed black morocco by Philip Smith, titled on covers and spines in feathered onlays, edges gilt, black morocco and cloth blind-stamped slipcase. Minimal wear.

Philip Smith (1928-2008) was an award-winning book artist who introduced a number of innovative techniques to book binding.

\$2,000 - 3,000



235



236

236

BINDINGS.

Collection of fine and artists bindings, including:

1. ZOLA, EMILE. *Le Reve*. Lausanne: 1946. Frontispiece and 7 full page illustrations by Louis Icart. Grey morocco with brown block lettered title on spine. Marked "Shihadeh binder" in pencil on free front endpaper.
2. UZANNE, OCTAVE. *L'Art dans la décoration extérieure des livres*. Paris: 1898. Contemporary three-quarter red morocco and marbled boards, rebaked, spine decorated in gilt and tan morocco onlay, marbled endpapers, top edge gilt.
3. ---. *La nouvelle Bibliopolis*. Paris: 1897. 20th century red morocco gilt by P.R. Raparlier, with green and white floral onlays, silk endleaves, edges gilt.
4. BOK, EDWARD AND MARY. *The Man in the White House*. Merion, Pennsylvania: 1929. Contemporary calf with elaborately gilt covers.
5. LAMB, CHARLES. *The Essays of Elia*. London: n.d. 8vo. 24 full-page illustrations. Dark blue morocco gilt, spine with 5 raised bands, gilt dentelles, top edge gilt. Spine sunned.
6. VLAMINCK, MAURICE DE. ORLAN, PIERRE MAC. *Vlaminck*. Monte Carlo and New York: Andre Sauret and Universe Books, 1958. 4 original lithographic plates, 33 color reproductions of paintings. Blue morocco inlaid in red, orange and yellow and titled in gilt on upper cover, publisher's wrappers bound in. Light toning.
7. CALVERLEY, C.S. *Fly Leaves*. London: George Bell & Sons, 1903. 8vo. Tan morocco gilt by Patience Cockerell, signed "P.S.C. 1904," on turn-in, decorated with gilt ivy motif, edges gilt. Some scuffing, upper joint tender, toning.
8. VUILLERMOZ, EMILE. *Clotilde et Alexandre Sakharoff*. Lausanne: Editions Centrales, 1933. 4to. Blue morocco gilt by Victor Santos, signed on turn-in, white watered silk endleaves, publisher's wrappers bound in. Light wear and toning.
9. CASTIGLIONE, BALDESAR. *The Book of the Courtier*. New York: Charles Scribner's Sons, 1901. 4to. Brown morocco gilt by Kelly & Sons (signed on verso of front endleaf), decorated with armorial motifs in red and green inlays, spine with 5 raised bands, green watered silk endleaves. Rubbed, some foxing and toning.

\$1,000 - 1,500



237

237

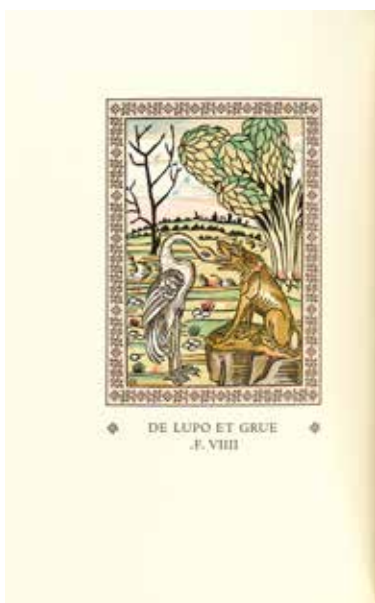
BLAKE, WILLIAM. 1757-1827.

Illustrations for the Book of Job. London: The William Blake Trust, 1987.

3 volumes. Folio. Three large slipcases as follows: 1. *Text volume, William Blake's Illustrations of the Book of Job: The Engravings and related material with Essays, Catalogue of states and printings, Commentary on the plates and Documentary record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg*. Plates volume, containing 22 fascicules (title and 21 plates) with various states and printings of each; 2. *Color Versions of William Blake's Book of Job Designs from the circle of John Linnell*, clamshell box with David Bindman text volume, and 3 portfolios containing 4 plates of the Fitzwilliam plates (as called for), and 22 plates each from the Collins and New Zealand Sets respectively (the Collins set has been matted separately, and contained within separate archival boxes); 3. ... *Additional Material*, containing 4 folding cases labeled: *Colour versions... Collins and New Zealand Sets & Fitzwilliam Plates* with three paper portfolios of plates accordingly; *Alternative printing without plate mark; Proofs, guides and stencils for colour plate...*; *Label printed for original publication, March 1826*, and plate "Then a spirit passed before my face" (Linnell version watercolor). Publisher's half morocco and marbled boards, half morocco and grey cloth portfolios and matching slipcases. Light scuffing to slipcases. WITH: Folding announcement for the American publication of the Trianon Press *Songs of Innocence*, 6 pp, 1967, with 2 original stencils laid-in from the publication. *Provenance*: Purchased from Maggs Brothers, London.

DELUXE EDITION, letter "P" of 22 copies issued with additional material, including proofs, stencils and additional texts.

\$5,000 - 8,000



238

239

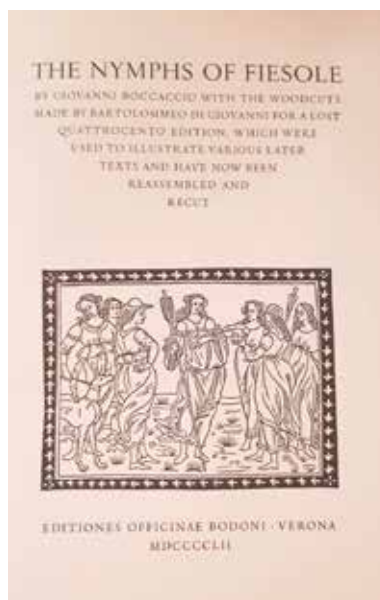
BODONI PRESS.

BOCACCIO, GIOVANNI. 1313-1375. *The Nymphs of Fiesole*. Verona: Bodoni Press, 1952.

Small folio. 22 woodcut illustrations after Bartolomeo di Giovanni. Publisher's quarter vellum and boards, top edge gilt, slipcases.

LIMITED EDITION, one of 225 copies. The woodcuts were made from prints by Bartolomeo di Giovanni for a 15th century edition, recut for the present edition by Fritz Kredel. The text is from a 1597 English edition.

\$400 - 600



239



240

238

BODONI PRESS.

AESOP. 620-564 BCE. *The Fables*. [WITH:] *The First Three Books of Caxton's Aesop*. Verona: Officina Bodoni, 1973.

2 volumes. 8vo. 68 hand-colored woodcuts. Publisher's green morocco-backed vellum boards, top edges gilt, slipcase. Light browning to vellum, minimal wear.

LIMITED EDITION, number 77 of 160 copies. The original woodcuts of 1479 were re-cut by Anna Bramanti, and hand-colored after a copy in the British Museum.

\$2,000 - 3,000

240

BRAQUE, GEORGES. 1882-1963.

Cahier de G. Braque 1917-1947. Paris: Maeght, 1948.

4to. Later blue and tan morocco binding with tan inlay reflecting the design of the publisher's wrapper, original wrapper bound in. Repaired tear to wrapper, minor handling.

WITH: *Hommage a Georges Braque*. Paris: Maeght, 1964. 4to. Modern blue morocco with inlaid bird motifs in tan, publisher's wrappers bound in. Spine sunned, light toning.

WITH: *Tartuffe*. [Paris: Maurice Gonon], 1970. Loose in publisher's grey portfolio, with extra suite of 4 plates, in publisher's titled cloth clamshell box. Number 40 of an edition of 145 with the additional suite of plates. Light spotting, box with cracking to joints and wear to edges.

WITH: *Les Facheux. Réalisation Scénique*. Paris: Éditions des Quatre Chemins, 1924. 2 volumes. 4to. Illustrated with photographs and color lithographs of Braque's costume designs. Publisher's wrappers printed in colors with title design by Braque. Spines a bit loose, minor wear, soiling and toning.

\$1,000 - 1,500

241

BUSSY, SIMON-ALBERT. 1869-1954.

DE MIOMANDRE, FRANCIS. 1880-1959. *Bestiaire*. Paris: G. Govone, [1927].

4to (340 x 262 mm). Pochoir title vignette and tail-piece 12 bright pochoir plates. Publisher's wrappers with pochoir vignette, glassine jacket, chipping to jacket.

LIMITED EDITION, number 138 of 200 copies on papier d'arches, from a total edition of 265, with vibrant color pochoir plates.

\$400 - 600



241

242

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

VIERGE, DANIEL, illustrator. 1851-1904. *The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha*. New York: Charles Scribner's Sons, 1906-7.

5 volumes. 4to. Title pages in red and black, numerous black and white plates and illustrations in text by Vierge, with additional suite of 88 (of 105) loose plates. Publisher's half white vellum with gilt armorial crests on upper covers, 3 volumes with original thin paper dust jackets, additional suite of plates in a complementary half vellum portfolio. Minor soiling to covers and minimal handling wear, loose plates out of sequence with titled tissue guards in disarray.

LIMITED EDITION, number 9 of 140 copies on Imperial Japan paper, with an additional suite of prints before letter of the full-page illustration plates (some lacking), from a total edition of 1,150 worldwide.

\$1,000 - 1,500



242

243

CHAGALL, MARC. 1887-1985.

Drawings for the Bible. New York: Harcourt, Brace and Company, 1960.

4to (362 x 270 mm). 24 original lithographs in colors by Chagall. Original lithographic boards and jacket by Chagall, light shelfwear to boards, rear joint starting, small closed tear to one lithograph, corners of a few pages bumped and creased, price-clipped dust-jacket laminated, closed tears to rear panel, chipped at extremities. *Provenance*: Purchased from Scribner's, New York (pencil note).

FIRST AMERICAN EDITION.

WITH: CHAGALL, MARC. *The Ceiling of the Paris Opera*. New York, Washington, London: Frederick A. Praeger, Publishers, (1966). 4to (336 x 255 mm). Lithograph frontispiece and color reproductions throughout, folding layout of the Paris Opera ceiling in rear pocket. Publisher's cloth, illustrated dust-jacket with printed Mylar outer jacket.

\$2,000 - 3,000



243



244

CHAUCER, GEOFFREY. 1340?-1400.

The Canterbury Tales. London: [Riccardi Press for] Philip Lee Warner, 1913. 3 volumes. 4to. 36 mounted color plates by Sir William Russell Flint, including 3 frontispieces. Publisher's limp vellum lettered in gilt, green silk ties, top edges gilt, others untrimmed. Light soiling and wear, one silk tie frayed.

LIMITED EDITION, a mixed set from an edition of 500, with volume I numbered 334, and the other two volumes numbered 358.

\$600 - 800

244



245

CIRCLE PRESS.

FISHER, ROY. 1930-2017; and RONALD KING, illustrator. B.1932. *The Left-Handed Punch*. Guildford: Circle Press, 1986. Folio (405 x 300 mm). Screen-printed color illustrations, some captioned in pencil, including 10 moveable designs, photocopies of letters exchanged between King and Fisher included, original prospectus with pink pop-up cutout heart. Loose as issued within printed wrappers, cloth chemise and striped cloth slipcase.

LIMITED EDITION, number 38 of 80 copies signed by Fisher only. Likely a gift from the artist, with colophon signed only by Fisher, and without additional print laid in. The fifth collaboration of artist and poet for the Circle Press in a modern version of the Punch and Judy drama, notable for the illustrations incorporating moveable puppets.

\$800 - 1,200

245



246

246

CIRCLE PRESS.

RONALD KING, illustrator. B.1932. Seven works from Ronald King's Circle Press:

1. FISHER, ROY. 1930-2017. *Bluebeard's Castle*. Guilford, 1972. 4to. 9 pop-up silk screened illustrations, publisher's wrappers, original plexi-box. *NUMBER 31 OF 175 COPIES (OF 190 TOTAL) SIGNED BY FISHER AND KING.*
 2. FURNIVAL, JOHN. *Blind date*. Guilford, 1979. 4to. 10 engraved plates, on embossed sheets, each initialed and numbered by the artist, with an additional hand water colored engraving, signed by John Furnival and titled in pencil "Omphale goes out walking" Publisher's embossed cloth, original cloth slipcase. *NUMBER "C.P.5" OF 10 COPIES FOR PRESENTATION BY THE PUBLISHER, SIGNED ON THE COLOPHON*, with small presentation card "On behalf of" Ronald King laid in.
 3. *Canga, Volume One*. Guilford, 1976. Folio. 10 hand-colored etchings, each signed and titled by the artist. Publisher's printed portfolio, original ties, custom morocco backed folding case. *COPY MARKED "A.P." AND SIGNED BY KING*, aside from edition of 25 copies.
 4. SHAKESPEARE, WILLIAM. *Antony & Cleopatra*. Guilford, 1979. Folio. Various color screen prints throughout, pasted on printed kite, with string opposite Act I. Publisher's wrappers, folding cloth portfolio with morocco sides, geometric latch. *COPY MARKED "A.P." AND SIGNED BY KING*, aside from an edition of 300 copies.
 5. *Alphabeta Conertina*. Guilford, 1983. 26 geometric pop-ups (A-Z). Publisher's printed boards, bound in leporello style, laid into publisher's clear plastic box, with slipcover clear sleeve. 1000 copies printed.
 6. CONRAN, ANTHONY. *Claim Claim Claim*. 4to. 6 screen prints. Publisher's black cloth, titled in gilt, spine faded. *NUMBER 49 OF 250 COPIES, SIGNED* by both author and artist.
 7. EIGNER, LARRY. *Looks Like Nothing the Shadow Through Air*. Guilford, 1972. 4to. 5 relief block prints. Publisher's black cloth, titled in gilt. *NUMBER 25 OF 220 COPIES.*
- WITH: Two Tetrad Press Pamphlets, Rothenberg *The Directions* with images by Tom Phillips, and Valerie Large - Space Cut, with pop-up.

\$1,000 - 1,500

247

CRANACH PRESSE: ARISTIDE MAILLOL.

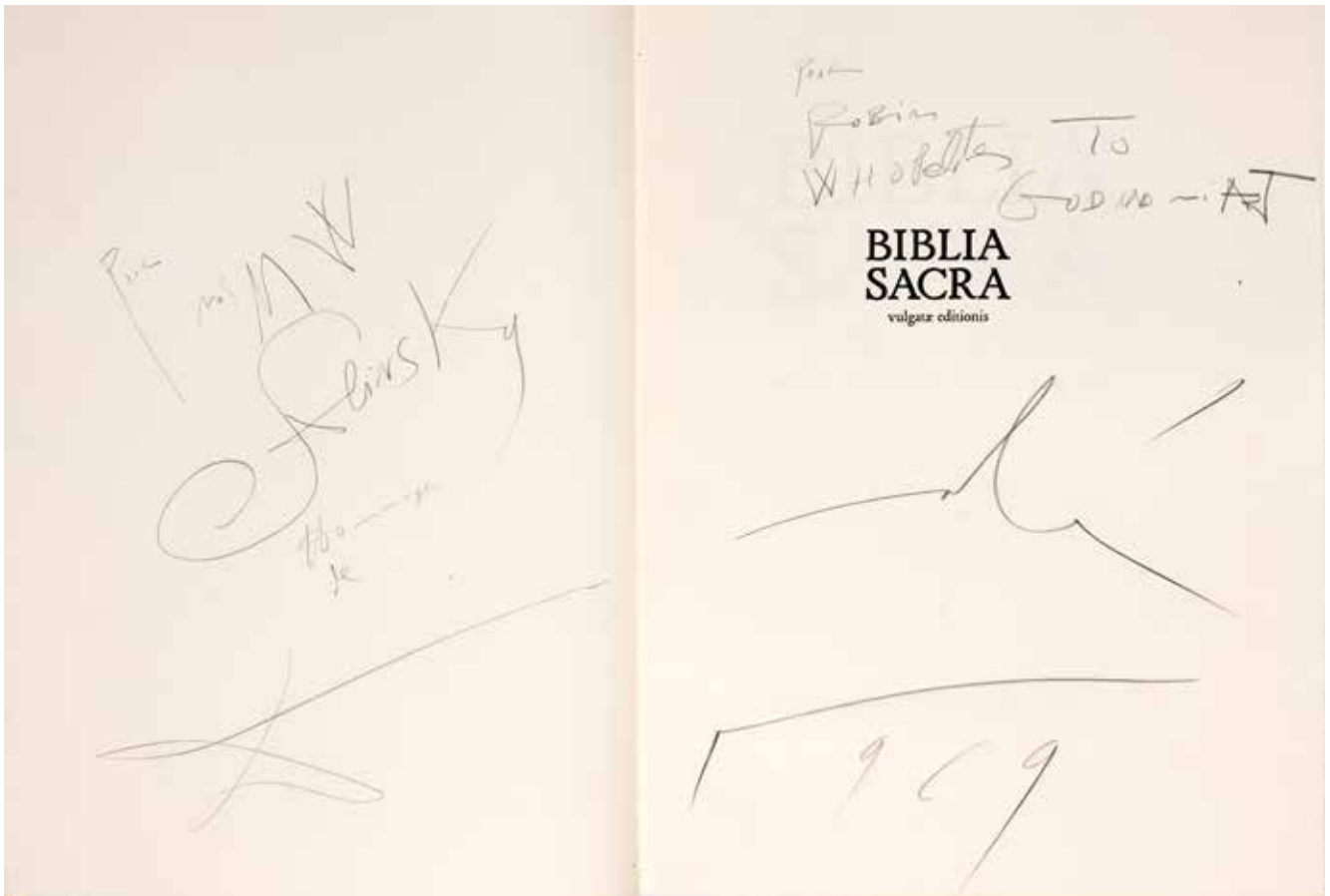
HOMER. *Die Odyssee*. Leipzig: Insel-Verlag, (1910). 2 volumes. 4to (283 x 223 mm). Title woodcut vignettes by Aristide Maillol, initials, headings and printer's device by Eric Gill. Publisher's vellum over patterned paper boards, spines darkened, covers lightly soiled and rubbed.

LIMITED EDITION, number 125 of 350 copies for sale, from a total edition of 425. An important precursor work to the Cranach Press oeuvre, printed under the direction of Harry Graf Kessler by of R. Wagner and Son, Weimar.

\$1,000 - 1,500



247



248

DALI, SALVADOR. 1904-1989.

Biblia Sacra. Milan: Rizzoli, 1967-1969.

5 volumes. Folio. Publisher's green morocco with spine decorated in polychrome onlays and gilt, gilt dentelles, silk endleaves, original slipcases. Spines darkened, a little rubbed, minor toning, one slipcase broken.

LIMITED EDITION number LX of 199 copies of the "Magni Luxus" edition, inscribed twice by Dalí. In total, there were 99 "Ad Personam" editions, and 1,499 "Luxus" editions, for a total print run of 1,797.

\$8,000 - 12,000



249

249

DALÍ, SALVADOR. 1904-1989.

ALIGHIERI, DANTE. 1265-1321. *La Divina Commedia*. [Rome]: Arte e Scienze/Mario Salani, [1963-1964].

6 volumes. Folio. 100 color illustrations by Dalí. Publisher's textured boards printed in colors and gilt, acetate dust jackets, printed paper slipcases. First volume of *Paradiso* lacking dust jacket. Some rubbing and handling marks to bindings, chips to acetate jackets.

LIMITED EDITION, number 129 of 2,900 copies (of a total edition of 3,044) printed by Stamperia Valdonega in Verona using hand-made paper by Fratelli Magnani in Pescia. The illustrations were printed in Paris on Rives paper. Dalí was commissioned by the Italian government to create the illustrations for this work in commemoration of the 700th anniversary of Dante's birth. There was an outcry among the Italian public when it became known that the Italian government had commissioned a controversial foreign artist for the occasion, and the commission was cancelled. Nonetheless, Dalí completed the project and exhibited the completed illustrations in Paris in 1960. Italian publisher Mario Salani took up the abandoned project and assembled the best printers, paper makers, and binders to produce a set worthy of Dalí's 9-year investment of time in creating the images.

\$1,200 - 1,800



250

250

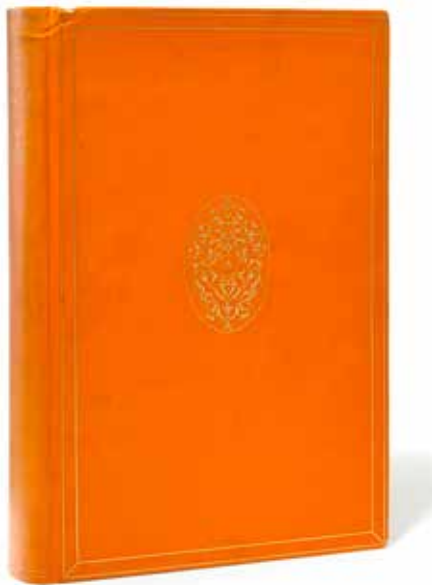
DALÍ, SALVADOR. 1904-1989.

DODSON, CHARLES LUTWIDGE ("LEWIS CARROLL"). *Alice's Adventures in Wonderland*. New York: Maecenas Press & Random House, 1969.

Folio (430 x 285 mm). Original etched frontispiece in color, signed and numbered by the artist, and 12 full page color heliogravure plates, on Rives; with additional portfolio containing an additional suite of 13 additional plates on Japan nacre (the nacre frontispiece signed). Housed in two black raw silk portfolios, decorated with "Dalí" across the upper covers, in publisher's tan leather-backed clamshell case. Wear and mild soiling to case, closure straps lacking.

DELUXE EDITION, number CXCII of 200 copies on Rives with the additional suite of illustrations on Nacre. A very nice copy with the rarely seen prospectus laid in.

\$8,000 - 12,000



251

251

DANTE ALIGHIERI. 2165-1321.

NONESUCH PRESS. *La Divina Commedia or the Divine Vision of Dante Alighieri in Italian & English*. Translated by H.F. Cary. London: Nonesuch Press, 1928.

Folio. Double-page plates after Botticelli. Publisher's orange-stained vellum, gilt, top edge gilt, others uncut. *Provenance*: Mary S. Collins (bookplate).

LIMITED EDITION, number 957 of 1475 copies, printed in Monotype Blado, text in Italian and English.

\$400 - 600

252

DERAIN, ANDRE. 1880-1954.

RABELAIS, FRANÇOIS. c.1490-1553. *Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel...* Paris: Albert Skira, 1943.

Folio (345 x 280 mm). 179 wood-engraved plates, printed in color, including full page four-color illustrations, vignettes, and woodcut initials. Publisher's decorated wrappers, loose as issued.

DELUXE EDITION, number 133 of 200 copies (of 275 total), SIGNED by Derain at the colophon. Derain's *Pantagruel* is considered to be his masterpiece of book illustration, and a landmark in modern book production. The work took Derain three years to complete, in part because his house was requisitioned during World War II, and the blocks locked inside. In the printing, each block was inked in multiple copies on a single block, making each illustration essentially a multi-color monoprint. *The Artist and the Book* 81. *From Manet to Hockney* 111; *The Arts of the French Book 1900-1965* 27.

\$4,000 - 6,000



252

253

DESIGN.

Répertoire du Goût Moderne [Nos. 1, 3 & 4]. Paris: Éditions Albert Lévy, (1928-9).

Folio (327 x 248 mm). 120 color pochoir plates, loose as issued, each number with half-title, title, introduction and contents leaves, lacking publisher's portfolio covers, light foxing throughout. *Provenance*: bookplate to one number.

A partial run of this influential Art Deco design portfolio featuring pochoir plates of interiors and furniture by Djo-Bourgeois, Jourdain, Matet, Ruhlmann and others. The complete series ran to 5 numbers.

\$600 - 800



253

254

DULAC, EDMUND. 1882-1953.

A collection of works illustrated by Dulac, including:

1. SHAKESPEARE, WILLIAM. *The Tempest*. London: Hodder and Stoughton, n.d. Publisher's vellum, pictorially gilt stamped. Number 316 of 500 copies, signed by Dulac.
2. *A Fairy Garland*. London: Cassell & Co., 1928. Publisher's quarter vellum and blue cloth. Number 259 of 1,000.
3. KHAYYAM, OMAR. *The Rubaiyat*. London: Hodder and Stoughton, n.d. Publisher's white cloth gilt. Text from the 2nd edition of the translation by Edward Fitzgerald. Covers scuffed.
4. *Edmund Dulac's Picture-Book for the Frech Red Cross*. London: Hodder and Stoughton, n.d. (but c.1914-1918). Publisher's yellow cloth stamped in black. Joints cracking.
5. QUILLER-COUCH, A.T. *The Sleeping Beauty and other Fairy Tales from the Old French*. London: Hodder and Stoughton, n.d. Publisher's morocco-patterned red cloth gilt. Foxing. All in 4to. Shelfwear, minor browning and spotting.

\$1,200 - 1,800



254



255

255

DYL, YAN B. 1887-1944.

MAC ORLAN, PIERRE. 1882-1970. *La Danse Macabre*. Paris: Simon Kra, 1927.

4to (332 x 250 mm). Title vignette and 20 pochoir plates after watercolors by Dyl; additional suite of plates on Hollande. Publisher's illustrated wrappers repeating pochoir title vignette, offsetting to colophon page.

DELUXE EDITION, ONE OF 20 COPIES ON HOLLANDE VAN GELDER, with an additional suite of plates on Hollande, from a total edition of 325 copies.

\$1,500 - 2,500



256

256

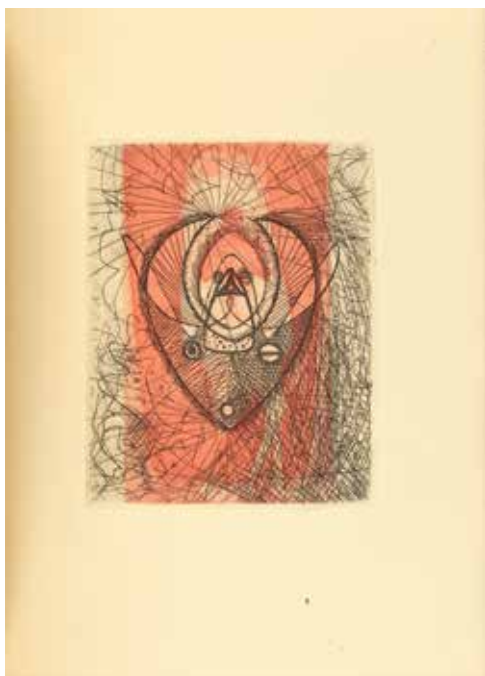
EICHENBERG, FRITZ. 1901-1990.

ERASMUS, DESIDERIUS. 1466-1536. *In Praise of Folly*. New York & Baltimore: Aquarius Press, 1972.

Folio. 10 woodblock plates by Fritz Eichenberg. Loose as issued in red cloth clamshell case. Light wear to case.

LIMITED EDITION, number 14 of 150 numbered sets, with all prints signed in pencil by the artist.

\$600 - 800



257

258

ERNST, MAX. 1891-1976

LECLERQ, LÉNA. *La Rose est Nue*. Paris: Jean Hughes, 1961. 4to (330 x 256 mm). 6 color etchings by Max Ernst. Loose as issued in publisher's wrappers, cloth chemise and slipcase. *DELUXE EDITION*, number 76 OF 90 copies on velin d'arches, *SIGNED BY AUTHOR AND ARTIST*, from a total edition of 300.

\$800 - 1,200



259

257

ERNST, MAX. 1891-1976.

PERET, BENJAMIN. 1899-1959. *La Brebis Galante*. Paris, 1949. 4to (242 x 192 mm). 3 original etchings including title and two inset figures, 21 full page line blocks colored in pochoir, 13 initials. Publisher's lithographic illustrated wrappers, over grey card boards, glassine wrapper, custom clamshell box. Provenance: Purchased from Elizabeth Phillips, May 30, 1986; from Kraus Collection (Robin Satinsky note).

DELUXE EDITION, number 230 of 300 copies (of 321 total) of Ernst and Peret's major contribution to surrealism. *Artist and the Book* 100; Leppien/Spies *Das Graphische Werk* 28.

\$2,000 - 3,000



258

259

ERNST, MAX. 1891-1976.

JACQUES PRÉVERT. 1900-1977. *Les Chiens ont soif*. Paris: Au Pont des Arts, (1964). Folio (435 x 315 mm). 2 original color etched plates, signed by the artist beneath, and 25 color lithographs. Loose as issued in original lithographed pictorial wrappers and publisher's linen clamshell box, small surface abrasion to lithograph on pp. 12-13.

LIMITED EDITION, number 122 of 250 copies (of a total edition of 320). The lithographs utilize felt pen designs and the two etchings employ frottage, a technique pioneered by Ernst. Leppien 98/I and 98/IIIC.

\$1,000 - 1,500

260

ESSEX HOUSE PRESS.

Three books, comprising:

The Book of Common Prayer. [1903]. 4to. Contemporary calf with elaborate silver clasps by the Guild of Handicraft bindery (stamped on the turn-in), armorially stamped in blind on upper cover, spine with 5 raised bands, edges gilt. Number 384 of 387 copies. Joints cracked, scuffs to binding, adhesive residue from removed bookplate on front paste-down, some fingermarks.

WITH: ERASMUS, DESIDERIUS. *In Praise of Folly*. 1901. Woodcut illustrations designed by William Strang. Later brown morocco by Bayntun, stamped in black and gilt, edges gilt. Unnumbered reserve copy from an edition of 250, inscribed by C.R. Ashbee. Light spotting.

WITH: BURNS, ROBERT. *Tam O'Shanter*. 1902. Frontispiece illustration by William Strang. 8vo. Publisher's vellum, custom clamshell box. Number 80 of 150 printed on vellum. Light soiling to box.

WITH: HOUSMAN, LAURENCE. *Mendicant Rhymes*. Campden: Essex House, 1906. Publisher's quarter vellum. Soiling to covers, browning to endpapers, bookplate on front paste-down.

\$1,200 - 1,800



260

261

FASHION.

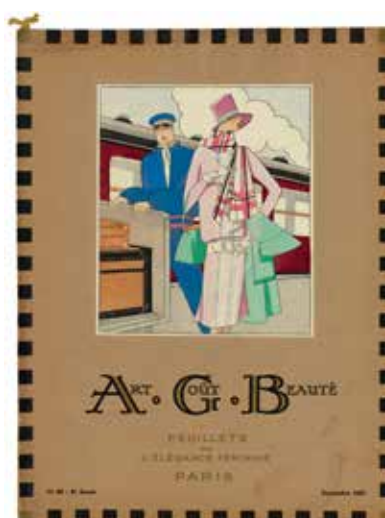
Art, Gout, Beauté: Feuillet de L'elegance Feminine. Paris: H. Rouit, Bureau de Journal, 1922-1928.

27 issues. 4to (316 x 242 mm). Numerous pochoir fashion illustrations throughout, both mounted and in-text. Publisher's pochoir printed wrappers, string-bound with gold silk cord, minor wear to spines and corners.

LUXURIOUS POCHOIR ILLUSTRATIONS OF DESIGNS BY POIRET, MOLYNEUX, PITOU, AND HOUSE OF WORTH, AMONG OTHERS.

27 full issues of the short-lived but beautifully illustrated fashion magazine, including a complete run from June 1927- May 1929, numbers 82-105, as well as September and November, 1922, and December 1929, nearly every page with pochoir illustrations in the art deco style, representing the latest fashions of the best designers.

\$600 - 800



261

262

FAULKNER, WILLIAM. 1897-1962.

The Hamlet. New York: Random House, 1940.

8vo. Illustrated title-page. Publisher's half green-colored cloth over light green patterned paper boards, spine titled in gilt, top edge gilt, acetate jacket missing spine and front panel, minor wear to edges.

FIRST EDITION, LIMITED ISSUE, number 110 of 250 copies, *SIGNED BY FAULKNER* on the limitation page.

\$800 - 1,200



262



263

263

FLINT, W. RUSSELL. 1880-1969.

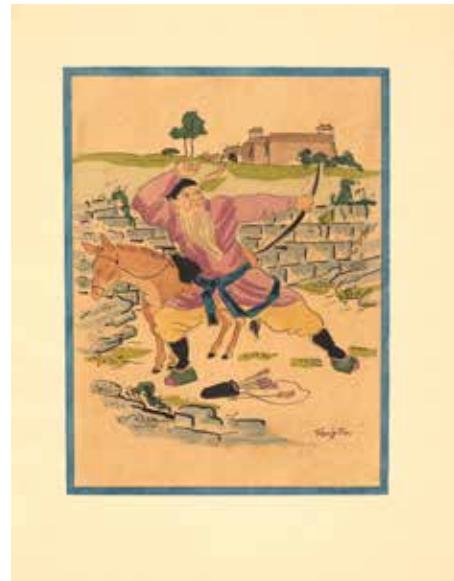
MALORY, SIR THOMAS. *Le Morte d'Arthur*. London: Philip Lee Warner for the Medici Society, 1910-11.

4 volumes. 4to (268 x 200 mm). 48 tipped-in color plates after Flint. Publisher's limp vellum, lettered in gilt, original silk ties, frontispiece in vol 1 loose.

Provenance: Purchased from Sessler's, Philadelphia (pencil note).

FIRST EDITION WITH FLINT'S ILLUSTRATIONS, LIMITED EDITION, number 77 of 500 copies signed by the illustrator at the colophon.

\$800 - 1,200



264

264

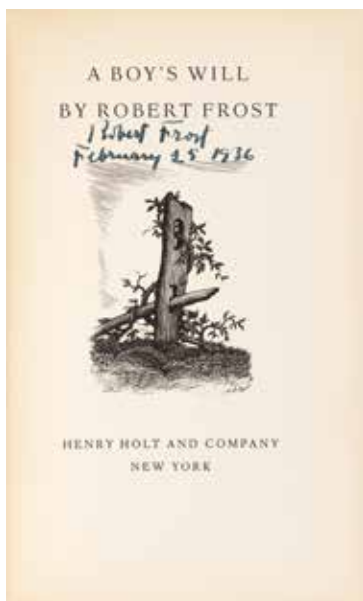
FOUJITA, TSUGUHARU. 1886-1968.

BOISSIERE, JULES. 1863-1897. *Propos d'un intoxique*. Paris: Javal & Bourdeaux, 1929.

4to (290 x 230 mm). 16 pochoir plates after watercolors by Foujita; additional suite of plates on Japon imperial, uncolored. Loose in publisher's wrappers, as issued, in publisher's paper-covered chemise and slipcase with printed labels, chemise and slipcase split.

DELUXE EDITION, number 54 of 97 copies, this one of 50 on Japon imperial, colophon mentioning plates in 5 states, this copy with one additional suite of plates in uncolored state.

\$2,000 - 3,000



265

265

FROST, ROBERT. 1874-1963.

Two signed works by Robert Frost: including

1. *The Complete Poems of Robert Frost*. New York: Limited Editions Club, 1950. 2 volumes. 4to. Wood-engraved illustrations by Thomas W. Nason. Publisher's blue linen, marbled paper slipcase. Slipcase heavily rubbed and separated at corners, minor soiling to covers.

LIMITED EDITION, number 1103 of 1,500 copies, *SIGNED* on the limitation page by Frost, Nason, and the printer Bruce Rogers.

2. *A Boy's Will*. New York: Henry Holt & Co., 1934. Publisher's beige linen imprinted in brown and gold. Light rubbing and soiling to covers. *SIGNED* on the title page: "Robert Frost, February 25, 1936."

One of the most popular and influential of American poets, Frost was published in England before being recognized in his own country. *A Boy's Will*, his first poetry collection, was originally published in London in 1913, and first appeared in America in 1915, with numerous other editions to follow.

\$800 - 1,200

266

GENET, JEAN. 1910-1986.

Autograph Letter Signed ("Jean Genet") to Erno Bardeleben discussing America, 2 pp, ink on paper watermarked "Vidalon," 220 x 175 mm, Paris, [early 1954.] with transmittal envelope addressed in Genet's hand, with copy of English translation by Bardeleben laid in. WITH: *Our Lady of the Flowers*. Paris: Morihien, 1949. 8vo. Publisher's red morocco, with gilt illustration and inscription to upper cover, some wear. *FIRST EDITION IN ENGLISH*.

A WONDERFUL GENET LETTER ON AMERICA. In part, in translation: "My coming to America is almost unthinkable. What could I do in that big flabby body, that big and fat balloon without any other backbone than the Rocky Mountains as well as its other rigors and its hard insensibility? I cannot and will not—it's one and the same thing—like the Americans. It's not possible ... In spite of your protestations I'm quite sure you that you are sick and tired of that ridiculous country, of McCarthy, of Jane Russell, and of the smile of Mamie. Come back to Europe. I have the grippe. Sartre is well. I am having lunch with him Tuesday..." (translation provided by Bardeleben).

\$800 - 1,200



266



267

267

GLADKY, SERGE. 1880-1930.

Nouvelles compositions décoratives. 2me serie. Paris: Editions d'Art Charles Moreau, [c.1925].

Folio (327 x 250 mm). 48 pochoir plates, loose in publisher's decorated board portfolio, rebacked in sympathetic blue cloth.

Serge Gladky's abstract designs originating in the natural world are a precursor to modern abstract art.

\$1,000 - 1,500



268

268

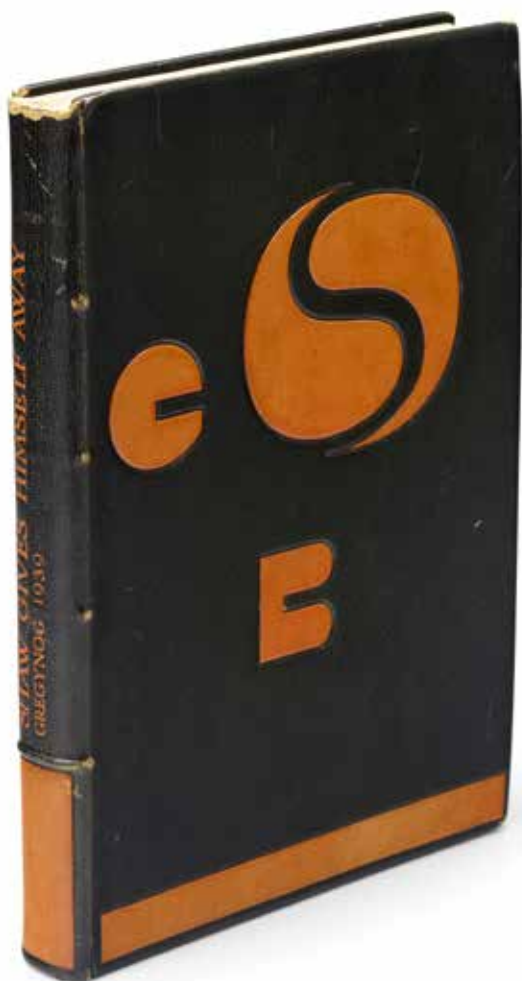
GOODEN, STEPHEN. 1892-1955.

Aesop's Fables. London: George G. Harrap, 1936.

4to. Engraved title page and 11 engraved illustrations, numerous illustrated initials. Publisher's vellum, top edge gilt, marbled paper slipcase. Shelfwear to slipcase. *LIMITED EDITION, SIGNED BY THE ARTIST*, number 60 of 525 copies.

WITH: LA FONTAINE, JEAN DE. 1621-1695. *The Fables of Jean de La Fontaine.* London: William Heinemann, 1931. 2 volumes. Large 8vo. Engraved title to each and 24 engraved illustrations by Stephen Gooden. Publisher's vellum, edges uncut. *LIMITED EDITION, SIGNED* by the artist and the translator, Edwin Marsh, number 126 of 525 copies.

\$800 - 1,200



269

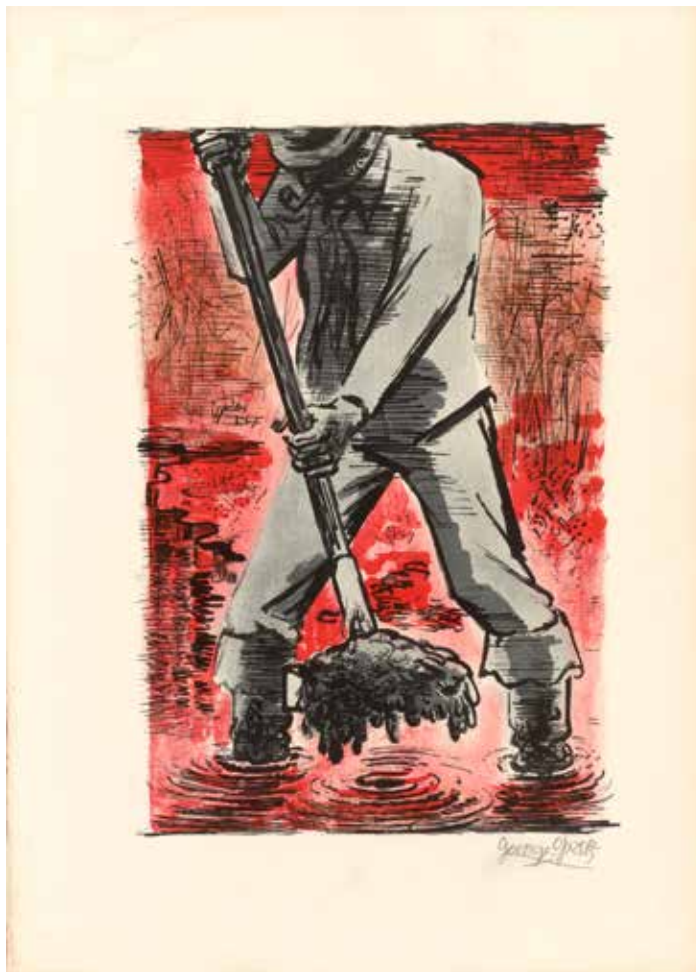
269

GREGYNOG PRESS.

SHAW, GEORGE BERNARD. 1856-1950. *Shaw Gives Himself Away: An Autobiographical Miscellany*. Newton: 1939. 8vo (255 x 180 mm). Wood-engraved frontispiece by John Farleigh. Publisher's dark green morocco with abstract design of author's initials onlaid in orange morocco, spine with raised band and onlay and lettered in orange, by the Gregynog Bindery and designed by PAUL NASH, uncut, head of spine chipped and extremities rubbed, fore-edge of preliminary leaves chipped, small stains to lower margin first few text leaves.

LIMITED EDITION, number 152 OF 300 copies.

\$400 - 600



270

270

GROSZ GEORGE. 1893-1959

Interregnum. New York: Black Sun Press, 1936. Folio (405 x 290 mm). 1 color lithograph signed by the artist bound at front, 64 loose black and white lithographic plates. Publisher's folding case in half red cloth and imitation wood boards, red endpapers, color lithograph, text pages and limitation page hinged into upper cover. Wear to covers, dampstaining to upper outside corner with bleeding of red endpaper color to following blank and some page edges, minor foxing.

LIMITED EDITION, number 13 of what was to be 280 numbered copies on Rives paper (from a total planned edition of 300). Although planned for a print run of 300 copies, only 42 copies were printed, including 2 artist's proofs. The introductory text was written by John Dos Passos. Dückers *George Grosz: The Graphic Work*, p 377; Lang *Grosz 70*; Minkoff *Black Sun Press A-44*.

\$1,000 - 1,500



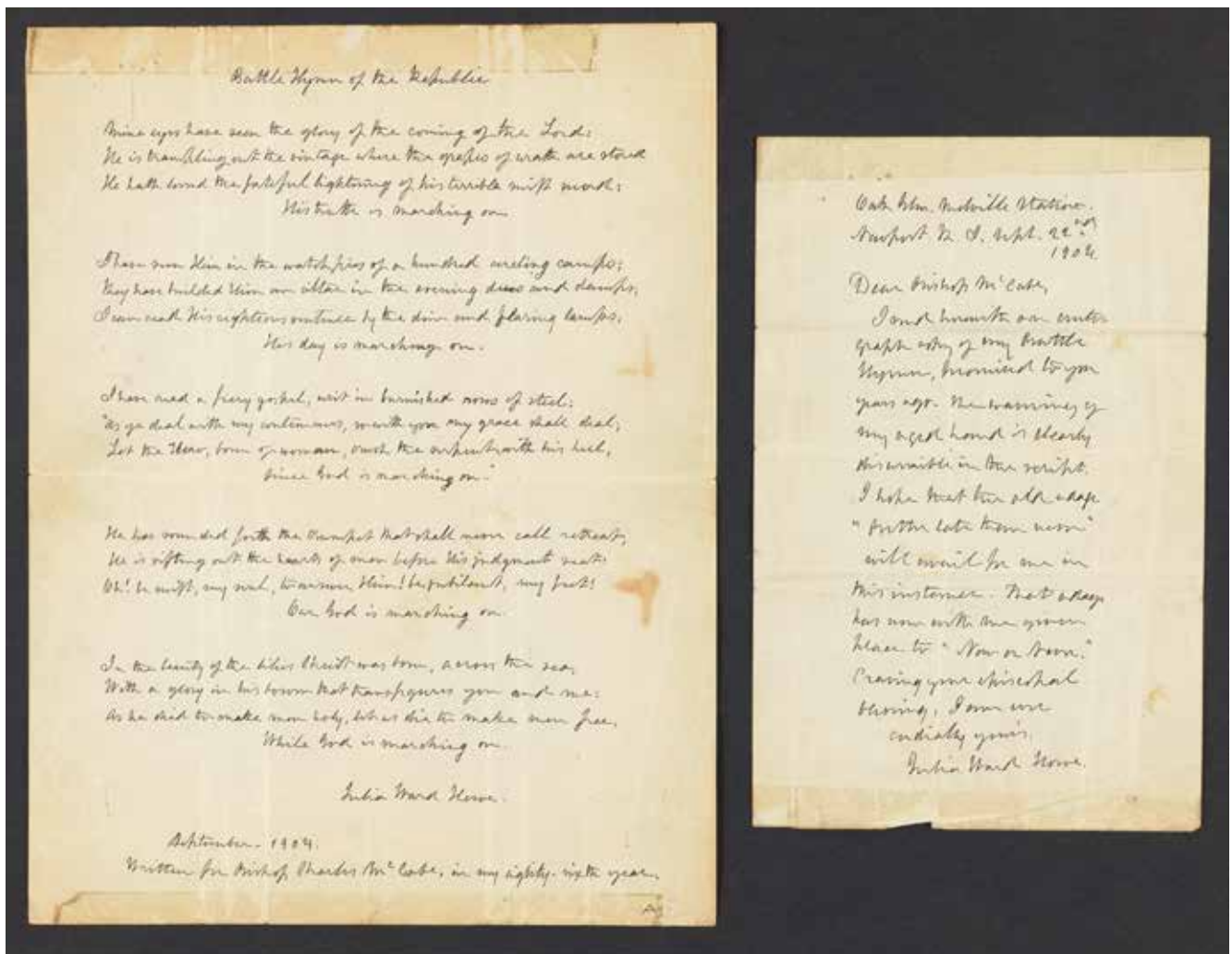
271

HOCKNEY, DAVID. B.1937.

BROTHERS GRIMM. *Six Fairy Tales from the Brothers Grimm with Original Etchings*. London: Petersburg Press, 1970. Folio (455 x 305 mm). 39 etched illustrations by David Hockney; additional portfolio ("Edition B") containing the suite of 6 loose full-sheet etchings, each signed by Hockney, and annotated to the verso "Ed B 22/100." Publisher's blue calf and slipcase, matching portfolio.

DELUXE EDITION "B" the complete series with additional portfolio containing the 6 etchings signed by Hockney beneath the image: "The Tower Had One Window (Rapunzel)," "Inside the Castle (The Boy Who Left Home to Learn Fear)," "Cold Water About to Hit the Prince (The Boy Who Left Home to Learn Fear)," "Old Rinkrank Threatens the Princess," "Gold (Rumpelstilzchen)," and "Pleading for the Child (Rumpelstilzchen)." MCA Tokyo 67-105.

\$10,000 - 15,000



272

HOWE, JULIA WARD. 1819-1910.

Autograph Manuscript Signed ("Julia Ward Howe"), being a fair copy of all 5 verses of "Battle Hymn of the Republic," 1 p, 280 x 215 mm, ink on paper watermarked "Royal Crown," annotated by Howe below, "September 1904 / Written for Bishop Charles McCabe in my eighty-sixth year," creasing, old folds, staining from old mounting at upper and lower margins.

WITH: Autograph Letter Signed ("Julia Ward Howe") to Bishop McCabe, presenting the "autograph copy of my Battle Hymn," 1 p, 215 x 138 mm, on half sheet of same paper, Newport, R.I., September 22, 1904, creasing, old folds.

PRESENTATION MANUSCRIPT FROM HOWE TO CHARLES MCCABE WHO IS CREDITED WITH POPULARIZING THE SONG DURING THE CIVIL WAR. Charles McCabe was a Methodist chaplain during the Civil War, and had been enamored of Howe's "elevated" lyrics set to the more well-known song "John Brown's Body." When he was captured in 1863, and sent to Libby prison, he began to

teach the other POW's the song to pass the time. Upon hearing of the Union victory at Gettysburg, McCabe led the camp in a rousing chorus, as McCabe recalled, "the very walls of Libby quivered in the melody as five hundred" prisoners sang "Glory, Glory, Hallelujah!" In 1864, McCabe further introduced the song to President Abraham Lincoln, which Howe's daughter recalls, "[McCabe] told of the scene in Libby Prison; and once more, to a vast audience of loyal people, he sang the Battle Hymn of the Republic. The effect was magical. People sprang to their feet, wept and shouted and sang with all their might; and when the song was ended, above all the tumult was heard the voice of Abraham Lincoln, crying while the tears rolled down his cheeks, 'Sing it again!'"

A stirring manuscript gift from the author of "Glory, Glory, Hallelujah!" to its champion.

\$6,000 - 9,000

273

HUDSON, WILLIAM HENRY. 1841-1922.

COVARRUBIAS, MIGUEL, illustrator. *Green Mansions*. New York: Heritage Club, [1936]. 8vo (235 x 160mm). 8 color plates illustrated by Covarrubias, extra illustrated by Hank Laventhol. Modern tan morocco pictorially stamped in gilt and inlays of red and black morocco, spine gilt with 4 raised bands, green morocco lettering pieces, gilt dentelles, green watered silk endpapers, edges gilt.

An ink notation on the title page tells us that this example was extra-illustrated in ink and watercolors by Hank Laventhol in September, 1969, suggesting that the binding was probably also done at that time. Laventhol (1927-2001) was known for his printmaking, but here he has filled the otherwise drab half-title with verdant colors, and illuminated the margins of numerous pages with color and ink drawings.

\$400 - 600



273

274

JACOBSON, OSCAR B. 1882-1966; AND JEANNE D'UCEL.

Les Peintres Indiens d'Amérique / American Indian Painters. Nice: Editions d'Art, 1950. 2 volumes. Folio. Text in French and English, 74 (of 76) pochoir plates. Loose as issued in publisher's blue cloth portfolios lettered in gilt. Wear to portfolios, light spotting and browning.

LIMITED EDITION, number 162 of 750 copies, signed by Jacobsen in the French language portfolio in volume I. All of the artwork reproduced is by Native American artists, with lists of the artists and subjects in the accompanying text.

\$2,000 - 3,000



274

275

JACOMET, DANIEL. 1894-1966.

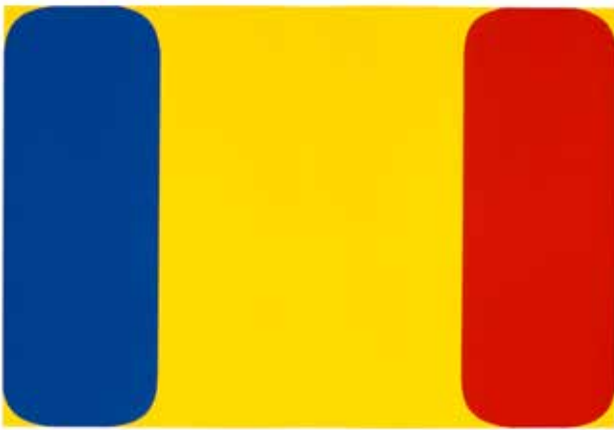
LASSAIGNE, JACQUES. *Douze Contemporains*. Paris: Editions d'Art du Lion/Boston: Boston Book and Art Shop, 1959. Folio (462 x 330 mm). 12 pochoir illustrations, each contained in wove paper portfolio titled on upper sheet. With introductory text by Lassaigne. Publisher's red cloth portfolio, blue paper paste on title, original ties.

LIMITED EDITION, number 775 of 970 copies (of 1000 total) containing bright pochoir illustrations after major work by Braque, Chagall, Derain, Dufy, Leger, Matisse, Modigliani, Picasso, Rouault, Utrillo, Villon, and Vlaininck.

\$800 - 1,200



275



276

276

KELLY, ELLSWORTH. 1923-2015.

Derriere le miroir, No. 109. Paris: A. Maeght, 1964.

Number 91 of 150 deluxe numbered copies, signed by Kelly.

Publisher's yellow boards, yellow paper-covered slipcase. Soiling to slipcase.

\$1,000 - 1,500

277

KENT, ROCKWELL. 1882-1971.

MELVILLE, HERMAN. 1819-1891. *Moby Dick; or The Whale.*

Chicago: The Lakeside Press, 1930.

3 volumes. 4to. Profusely illustrated with wood engravings by Rockwell Kent. Original black cloth stamped in silver, top edge stained black, original aluminum slipcase. Lacking acetate jackets, spines slightly sunned, light wear to bindings and scuffs to slipcase, some offsetting from illustrations.

ONE OF ROCKWELL KENT'S MOST IMPRESSIVE WORKS, limited to 1000 copies. *The Artist and the Book.* 1860-1960, pp 96-97.

\$2,000 - 3,000

278

KHODOSSIEVITCH-LEGER, NADIA. 1904-1982.

CZWIKLITZER, CHRISTOPHE. *Suprématisme de Nadia Khodossievitch-Leger.* Paris: Christophe Czwiklitzer, 1972.

4to. Lithographic frontispiece signed and numbered by the artist. Publisher's brown suede, metal sculpture "Broche-Suprématisme VII," attached to upper cover, gilt titles on spine, in two-piece acrylic slipcase. Slight scuffing and scratching to slipcase, minimal handling wear.

LIMITED DELUXE EDITION, number 24 of 250, signed in pencil on the limitation page by the artist, the lithographic frontispiece numbered accordingly and also signed. Nadia Khodossievitch was born in what was then the Russian Empire, although of Polish descent. While studying at the Warsaw Academy of the Arts, she met and married Polish artist Stanislaw Grabowski, and together they moved to Paris, where she studied under Fernand Leger. She was divorced in 1932, and stayed in Paris through the war, believed to have been working with the French Resistance. Leger, who had left Paris during the war, reunited with her upon his return, and they were married in 1952.

\$400 - 600

279

LA FONTAINE, JEAN DE. 1621-1695.

[*Fables.*] *Contes et Nouvelles en Vers.* Paris: Union Litteraire et Artistique, 1930.

2 volumes, 4to. Numerous illustrations after Fragonard. Contemporary red morocco; slipcases.

LIMITED EDITION, number 135 of 3,500 sets. Illustrated by Charles Martin.

\$300 - 400



277



278



279



280

280

LANSKOY, ANDRE. 1902-1976; AND MAURICE BEAUFUMÉ (POCHOIR).

LECUIRE, PIERRE. *Cortège. Dix poemes inedits*. Paris: Pierre Lecure, 1959.

Folio (450 x 323 mm). 23 vividly colored pochoir plates (one double page) by Beaufumé after cut-outs by Lanskoj; with additional original pochoir presentation sheet, inscribed by Lecuire and laid into paper portfolio. Publisher's bright pochoir wrappers, black paper chemise, backed in pochoir illustrated paper, original slipcase, in original publisher's shipping box (numbered "128").

PRESENTATION COPY OF LECUIRE AND LANSKOY'S JAZZ INSPIRED MASTERPIECE, number 128 of 170 copies with the brilliant pochoir illustrations from Beaufumé, inscribed by Lecuire to the Donglamuir Foundation on an added pochoir sheet. Conceived by Lecuire, *Cortège* incorporates Lanskoj's large cut-outs in vivid color to a very pleasing effect, with the colors executed to perfection by Beaufumé, who was also responsible for Matisse's *Jazz*. With 6 additional catalogues of the works of Lecuire (some with pochoir covers), and 2 of the work of Lanskoj.

\$6,000 - 9,000



281

281

LÉGER, FERNAND. 1881-1955.

CENDRARS, BLAISE. 1887-1961. *La Fin du monde filmée par l'Ange N.-D. Roman*. Paris: Éditions de la Sirène, 1919.

4to (315 x 250 mm). Covers, typography, publisher's device, 7 full-page illustrations, 4 vignettes, 5 illustrated chapter titles, and 3 double page illustrations all by Leger, many colored in pochoir. Morocco-backed cloth, with morocco onlay "MONDE" to upper cover, in the style of Leger, original wrappers bound-in, matching morocco-edged red cloth slipcase, later custom morocco backed folding case.

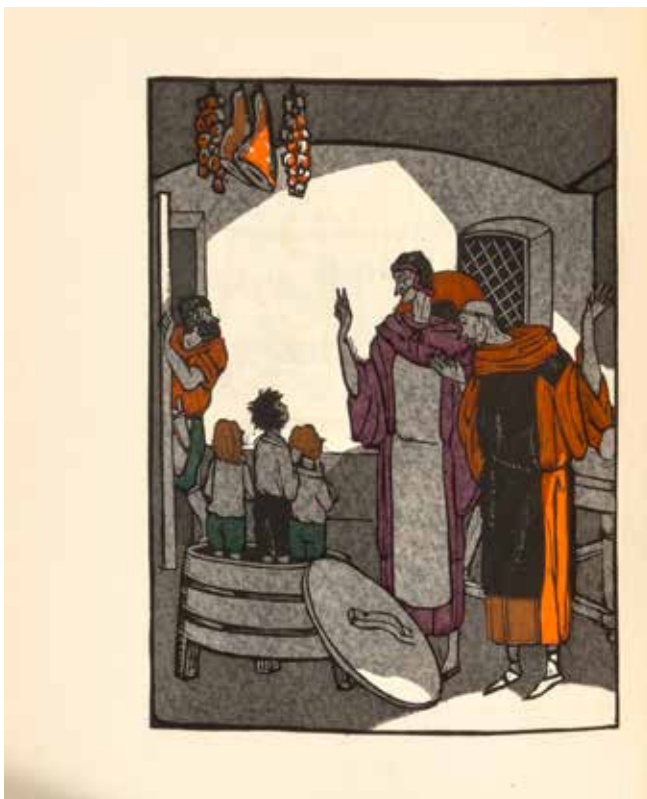
Provenance: Purchased from Librairie Quentin, Geneva, Switzerland (pencil note).

FIRST EDITION OF LEGER'S FIRST ILLUSTRATED BOOK IN COLOR, number 431 of 1200 copies. Originally conceived as a film by Cendrars, Jean Cocteau and Leger, the novel in the form of an artist's book was created when funding for the film evaporated. "Léger's illustrations become integral to conveying the filmic progression of the text. Amid his illustrations, Léger includes fragments of Cendrars' text as boldly colored stenciled and block letters, inspired by his love of street signs and silent-movie titles. His dynamic, fractured compositions create a simulation of the moving images of film as the pages of the book are turned" (Wye, *Artists and Prints*, New York, 2004, p 72). Castleman, *A Century of Artist Books*, pp 170-171).

\$2,000 - 3,000



282



283

282

LIMITED EDITIONS CLUB.

Collection of books published by the Limited Editions Club, including: DUMAS, ALEXANDRE. *Camille*. 1937 * *The Three Musketeers*. 1953. * *Twenty Years After*. 1958. * *The Man in the Iron Mask*. 1965. * *Marguerite de Valois*. 1969. * BECKFORD, WILLIAM. *Vathek: An Arabian Tale*. 1945. * MÉRIMÉE, PROSPER. *Carmen*. 1941. * RABELAIS, FRANÇOIS. *Gargantua and Pantagruel*. 1936. 5 volumes. * WILDE, OSCAR. *Salomé*. 1938. 2 volumes. * GAY, JOHN. *The Beggar's Opera*. * THACKERAY, WILLIAM MAKEPEACE. *The Newcomes*. 1954. 2 volumes. * DE MAUPASSANT, GUY. *The Tales of Guy de Maupassant*. 1963. * MAUGHAM, W. SOMERSET. *Of Human Bondage*. 1938. 2 volumes. * LEWIS, SINCLAIR. *Main Street*. 1937. * REMARQUE, ERICH MARIA. *All Quiet on the Western Front*. 1969. * BUCK, PEARL. TRANSLATOR. *All Men Are Brothers*. 1948. 2 volumes. * ROSTAND, EDMUND. *Cyrano de Bergerac*. 1954. * COLLINS, WILKIE. *The Moonstone*. 1959. * MOLIERE, JEAN-BAPTISTE. *Tartuffe and The Would-Be Gentleman*. 1963. * ADDISON, RICHARD, JOSEPH STEELE, et.al. *The Spectator*. 1970. * KAFKA, FRANZ. *Metamorphosis*. 1984. * CONRAD, JOSEPH. *The Secret Sharer*. 1985.

Publisher's bindings, most in slipcases. Damage and wear to some slipcases, minor handling wear.

\$800 - 1,200

283

LIVRES D'ARTISTE.

Collection of modern Livres d'artistes: PICASSO, PABLO. *Les Mamelles de Tiresias*. Paris: 1946. * MOSSA, GUSTAV-ADOLF. *Les Sept femmes de Barbe-Bleue*. Paris: 1921. Text by Anatole France. * SAUVAGE, SYLVAIN. *Les Sept femmes de Barbe-Bleue*. Paris: 1925. Text by Anatole France. * BONFILS, ROBERT. *Bagatelles*. Paris: 1926. * MARTY, ANDRÉ. *Graziela*. Paris: 1948. * BARBIER, GEORGE. *La Pecheresse*. 1924. * ---, *The Romance of Perfume*. * MUCHA, ALPHONSE. *Clio*. 1900. * MARTY, ANDRÉ. *L'oiseau bleu*. 1945. * SAUVAGE, SYLVAIN. *Madame Chrysanthème*. 1936. * BRUNELLESCHI, UMBERTO. *Le Matheux Petit Voyage*. 1926. * GRAND'AIGLE, H. *Le dangier d'être trop Cocquebin*. N.d. * MARQUET, ALBERT. *Moussa, le petit noir*. Paris: 1925. * TANGUY, YVES. *Volière*. New York: 1963. * CARRE, LEON. *Aucassin and Nicolette*. Paris: 1929. * COCTEAU, JEAN. *Escales*. Paris: 1920. * FORAIN, JEAN-LOUIS. *Rires et Grimaces*. Paris: n.d. * ---, *Nous Vous Eux!* Paris: n.d. 1 of 75 copies on Chine. * MONTASSIER, HENRI. *Le Mariage de Figaro*. Paris: 1927. One of 50 with an extra suite of plates on Holland paper. * JOU, LOUIS. *L'île des pingouins*. 2 volumes. Paris: 1926. * DERAINE, ANDRÉ. *Le Barbier de Seville*. Paris: 1963. * FARKAS, ETIENNE. *Correspondances*. Paris: 1929. Loose in cloth-covered portfolio. * Edy-Legrand. *Macao et Cosmage*. 1919.

\$2,000 - 3,000



284

284

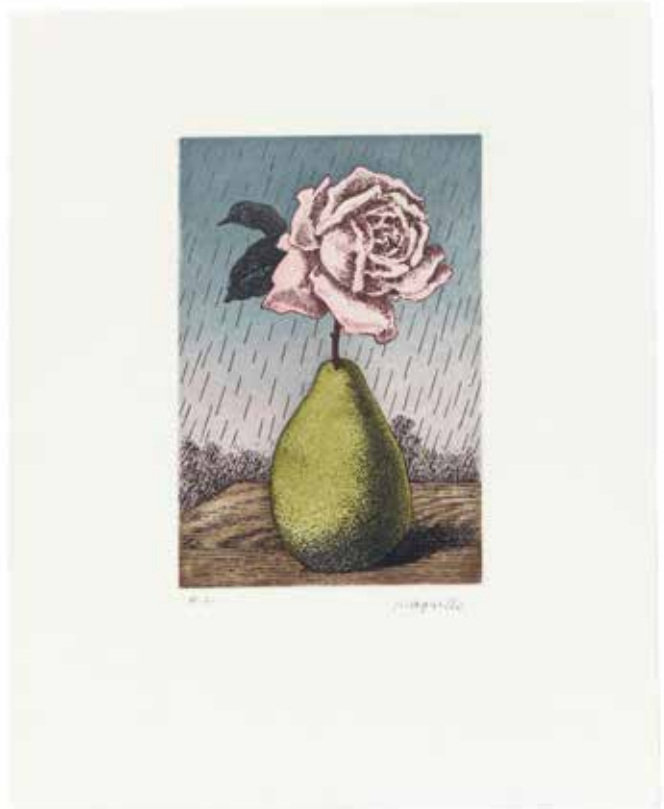
LÉGER, FERNAND. 1881-1955.

RIMBAUD, ARTHUR. 1854-1891. *Les Illuminations*. Lausanne: Éditions des Gaules, [1949].

4to. 15 lithographic plates, 12 with pochoir coloring. Loose, as issued, in publisher's printed paper portfolio, out portfolio in paper-covered boards with gilt lettering on spine, contained in a non-matching slipcase. Minor handling and toning.

LIMITED EDITION, SIGNED BY LÉGER, number 130 of 275 examples on hand-laid *Vélin Teinté* (numbered 101 to 375), with an introduction by Henry Miller. Additionally signed on the limitation page by the editor, Louis Grosclaude. In addition to the 275 copies in this form, there were 25 sets with an original gouache, 75 with the lithographic plates on papier de Chine, and 20 *hors de commerce*.

\$2,000 - 3,000



285

285

MAGRITTE, RENE. 1898-1967.

Untitled—“Poire et Rose.” Paris: Editions George Visat, 1969.

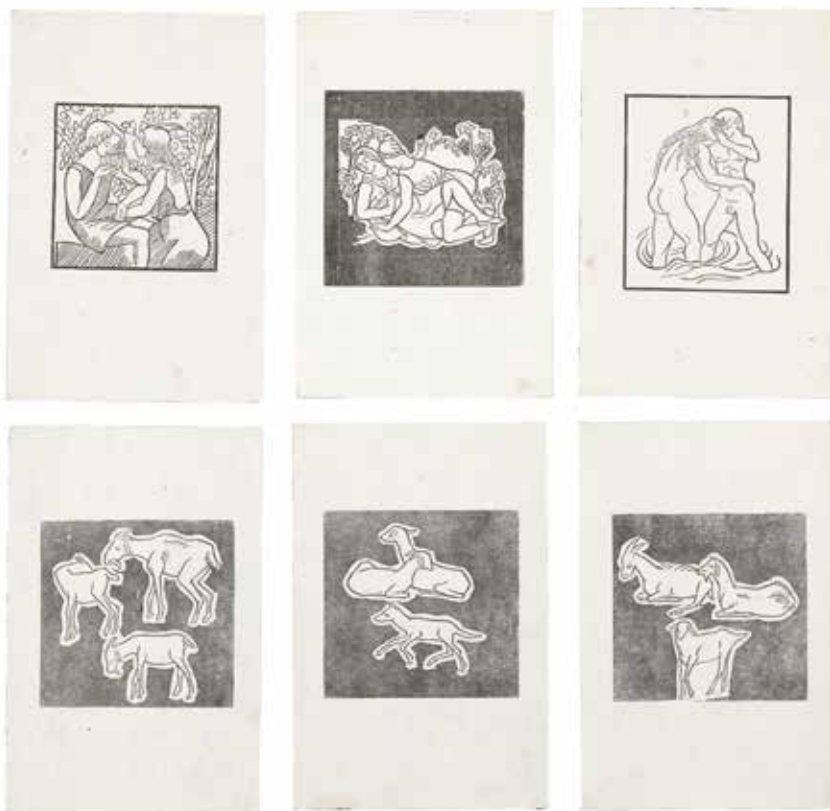
Etching and aquatint in colors on Rives BFK paper, 157 x 107 mm (sheet: 280 x 215 mm), with artist's stamped signature and annotated “H.C.” (an hors commerce aside from the edition of 150), with “Atelier Rene Magritte” blindstamp lower right.

WITH: *Untitled—“Poire et Rose.”* Etching and aquatint in colors in two additional states: one on Japon nacré, and one on Japon ancien (small stain to upper corner of margin), each 159 x 109 mm, with artist's stamped signature, annotated “H.C.” and “Atelier Rene Magritte” blindstamp.

WITH: *Moyens d'Existence*. Paris, 1968. 8vo (285 x 215 mm), original wrappers, embossed title to upper cover, original cloth chemise (staining along spine), titled in gilt, original slipcase, unnumbered from an edition of 150 copies.

COMPLETE COPY WITH THE ETCHING IN THREE STATES of a work Matisse began in 1966, with the plate completed by George Visat in 1967, adding the heliogravure signature of the artist, and the blindstamped studio attestation to the sheet. Kaplan and Baum 20.

\$2,000 - 3,000



286



287

286

MAILLOL, ARISTIDE. 1861-1944.

Daphnis and Chloe. London: A. Zwemmer, 1937.

8vo (198 x 130 mm). 52 woodcut illustrations in text and 4 wood cut initials, contemporary vellum, plates in printed wrapper in matching half vellum case, publisher's slipcase. With additional suite of 53 woodcut plates, loose as issued. Vellum browned.

LIMITED EDITION. Number 2 of 250 copies signed by Maillol.

\$800 - 1,200

287

MAILLOL, ARISTIDE. 1861-1944.

VIRGIL (PUBLIUS VIRGILIUS MARO). 70-19 B.C. *Les Georgiques*. Paris: Phillipe Gonin, 1937-1943 [1950]

2 volumes. 4to (325 x 242 mm). 122 wood engraved plates by Maillol, on paper watermarked "Maillol/Gonin" produced for this edition, with additional suite of 10 proof engravings on chine with artist's "M" stamp, in paper folder labeled: "premiere etats s/ chine." Publisher's printed wrappers, original vellum backed paper chemises, with 4 Maillol woodcuts to covers and endpapers of volume 2, original illustrated slipcases, decorated with 9 wood engraved illustrations by Maillol, tear to paper at foot of slipcase, volume 1.

MAILLOL'S GEORGIQUES, WITH ADDITIONAL SUITE OF PROOFS, number 714 of 750 copies of his final work. Publisher and friend Phillipe Gonin released a prospectus for the work in 1939, believing that Maillol would be finished within months. However, Maillol would not complete the final plate until 1944, just before his death, and Gonin would not complete the publication until 1950. "In 1908, returning from Greece with Kessler, Maillol stopped at Naples and Pompeii and executed a few drawings. Shortly thereafter he cut the first block for the *Georgica* and was able to save it from a fire in 1915 which destroyed his Montval studio. In the following years he made a few other cuts for this volume, which Kessler was unable to complete as a companion to the *Eclogae* [*The Artist & the Book* 172]. In 1937 Gonin urged Maillol to resume his work, and the last block was delivered to the publisher in September, 1944, shortly before the artist's death. Most of the cuts were executed by craftsmen after Maillol's drawings on the block, since at that time his eyes were not strong enough for the cutting" (*The Artist and the Book* 175).

\$1,500 - 2,500



288

MAN RAY. 1890-1976.

Revolving Doors, 1916-1917. Paris: Editions Surrealistes, 1926. Folio (562 x 380 mm). 10 pochoir plates, from collages created in 1916-1917. Publisher's cloth backed paper portfolio, with colophon printed inside rear board, original title label to upper cover. *Provenance:* purchased from Ars Libri, Boston.

MAN RAY'S MOST IMPORTANT GRAPHIC WORK, number 98 of 105 copies, *INSCRIBED* by Man Ray in the year of publication, "A Pierre et Robbie / Mes amis / Man Ray / Oct 11, 1926." Created during the genesis of his 1916 painting "The Rope Dancer Accompanies Herself with Her Shadow," these ten abstractions were based on collages that arose from his experience of color, form and space. In his autobiography *Self-Portrait*, Ray himself describes: "I began by making sketches of various positions of the acrobatic forms, each on a different sheet of spectrum-colored paper, with the idea of suggesting movement not only in the drawing but by a transition from one color to another. I cut these out and arranged the forms into sequence before I began the final painting. After several changes in my composition I was less and less satisfied. It looked too decorative and might have served as a curtain for the theater.

Then my eyes turned to the pieces of colored paper that had fallen to the floor. They made an abstract pattern that might have been the shadows of the dancer or an architectural subject, according to the trend of one's imagination if he were looking for a representative motive. I played with these, then saw the painting as it should be carried out. Scrapping the original forms of the dancer, I set to work on the canvas, laying in large areas of pure color in the form of the spaces that had been left outside the original drawings of the dancer. No attempt was made to establish a color harmony; it was red against blue, purple against yellow, green versus orange, with an effect of maximum contrast." When he first showed the collages at Galerie Daniel in 1919, they were hinged on a revolving stand, and accompanied by fanciful texts supplied by Ray. Remarkably, it was their publication here, colored in pochoir by the studio of Saudé, that brought the work its greatest attention. Anselmino 18. See Naumann, *Conversion to Modernism: The Early Work of Man Ray*, Chapter 7, "Painting in Two Dimensions, Part 2."

\$30,000 - 50,000





289

289

MARDRUS, JOSEPH-CHARLES. 1869-1949.

Histoire du portefaix avec les jeunes filles. Paris: René Kieffer, 1920. 8vo. Hand-colored woodcut illustrations in text by Joseph Hemard. Publisher's embossed calf, rebaked with original spine laid down, original wrapper bound in. Rubbed, some offsetting from coloring. *LIMITED EDITION*, number 418 of 500 copies (of 550 total).

WITH: *Histoire de Douce-Amie*. Paris: René Kieffer, 1922. 4to. Hand-colored woodcut illustrations in text by Joseph Hemard. Publisher's blue-gray embossed calf. Joints starting, rubbed, sunned on spine and both covers. *LIMITED EDITION*, number 437 of 500 copies (of 580 total).

WITH: VOLTAIRE. 1694-1778. *Micromegas*. Paris: René Kieffer, 1923. 8vo. Hand-colored woodcut illustrations in text by Joseph Hemard. Publisher's green embossed calf. Joints starting, covers stained and rubbed. *LIMITED EDITION*, number 164 of 405 copies (of a total edition of 500).

\$600 - 800



290

290

MATISSE, HENRI. 1869-1954.

JOYCE, JAMES. 1882-1941. *Ulysses*. New York: Limited Editions Club, 1935. 4to (298 x 230 mm). 6 softground etched plates, with 20 illustrations of preliminary sketches for the etchings on variously sized blue and yellow paper, all by Matisse. Publisher's cloth stamped with abstract time-piece design including Matisse's Nausicaa embossed in gold on the front cover, spine decorated in gilt, clean, hinges started, publisher's slipcase, reinforced at upper and lower panels, custom morocco backed folding box. *Provenance*: Paul and Ruth Bishop (bookplate to pastedown).

A FINE COLLABORATION BETWEEN TWO OF THE GREAT LITERARY AND ARTISTIC FIGURES OF THE TWENTIETH CENTURY, number 1449 of 1500 copies signed by Matisse, and a masterpiece of 20th-century book design and illustration. Curiously, Matisse based his drawings on Homer's *Odyssey*, leading to speculation he never read the book he was supposed to illustrate. Reportedly, Joyce was so incensed that he stopped signing the edition, making the copies signed by both exceedingly rare. However, it's likely that the story is apocryphal, as the contract Joyce signed was to sign 250 copies, all that his poor eyesight would allow him to manage. *The Artist and the Book* 197. Slocum & Cahoon 22.

\$3,000 - 5,000



291

291

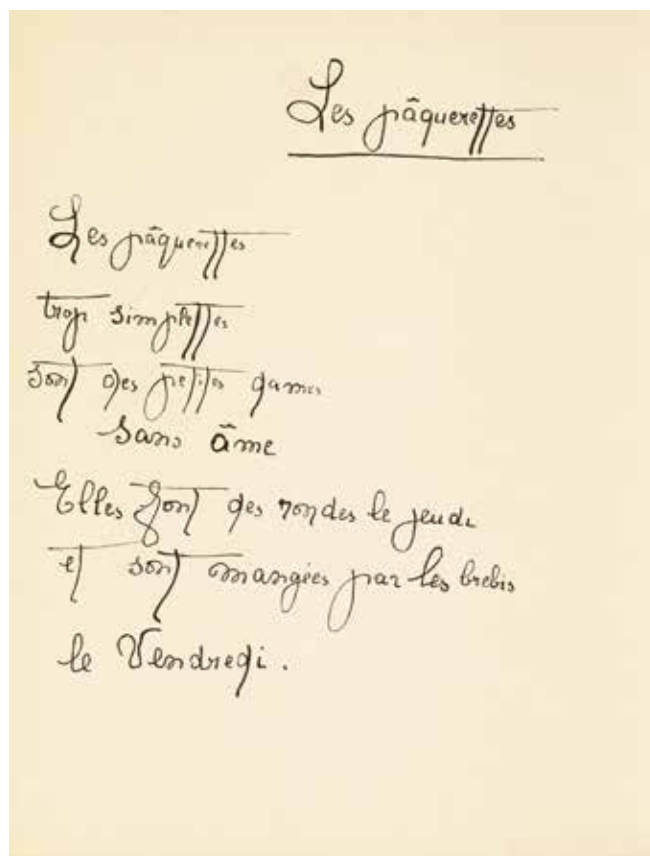
MILNE, A.A. 1882-1956.

When We Were Very Young; Winnie-the-Pooh; Now We are Six; The House at Pooh Corner. London: Methuen & Co., 1924; 1926; 1927; 1928.

8vo (195 x 132 mm each). Illustrations by E.H. Shepard, the last three with pictorial endpapers. Publisher's pictorial cloth gilt, top edges gilt, in pictorial dust-jackets, light foxing to fore-edges, offsetting to endpapers, Now We are Six offsetting on half-title and previous owner's inscription dated 1927, dust-jackets generally very good, chipped at extremities, spines toned, When We Were Young spine panel nicked and split at tail, House at Pooh Corner jacket in superior condition, in custom cloth slipcase.

COMPLETE FIRST EDITION SET OF THE POOH BOOKS IN DUST-JACKETS, FIRST ISSUE, with *When We Were Very Young* with p ix not numbered.

\$4,000 - 6,000



292

292

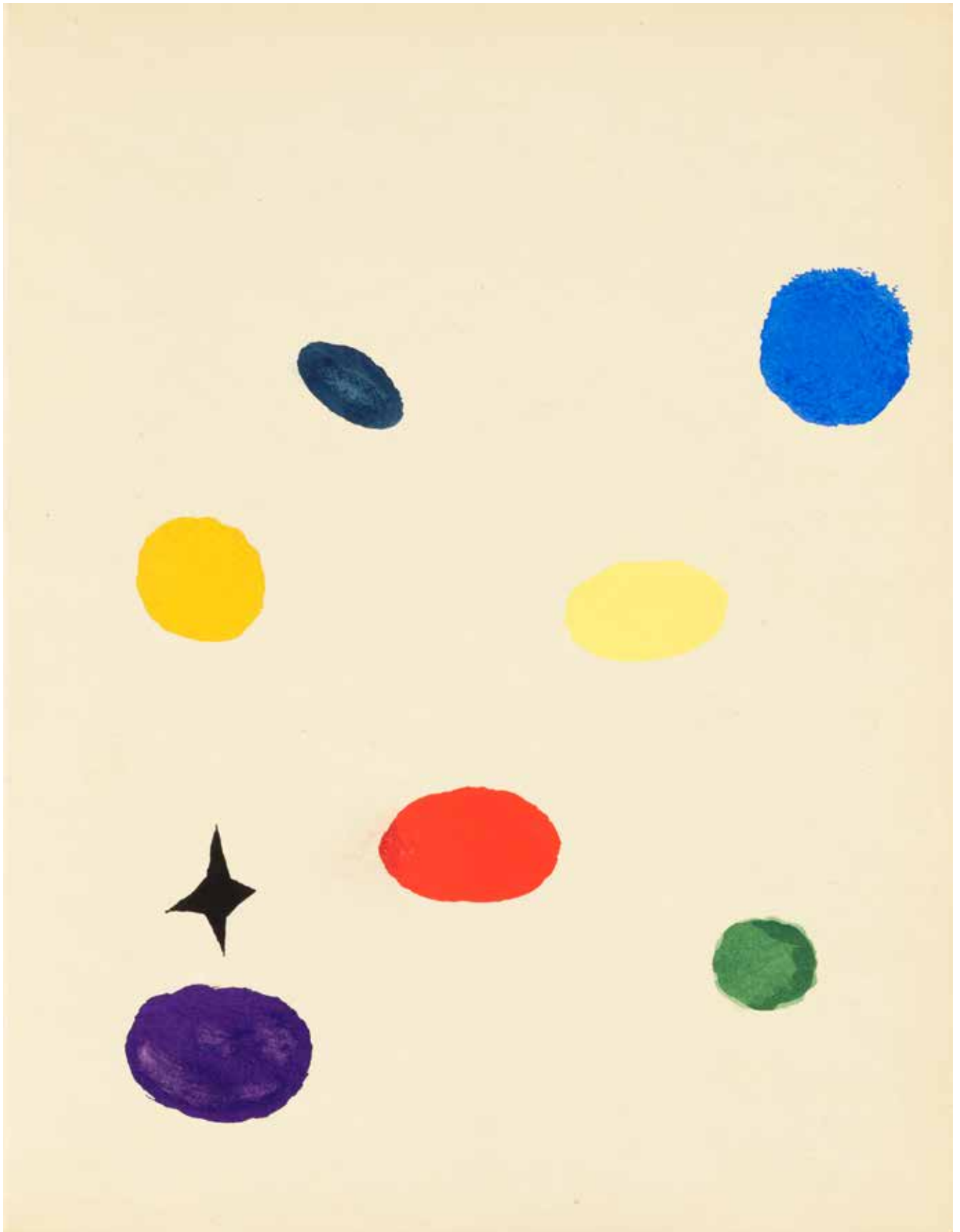
MIRO, JOAN. 1893-1983.

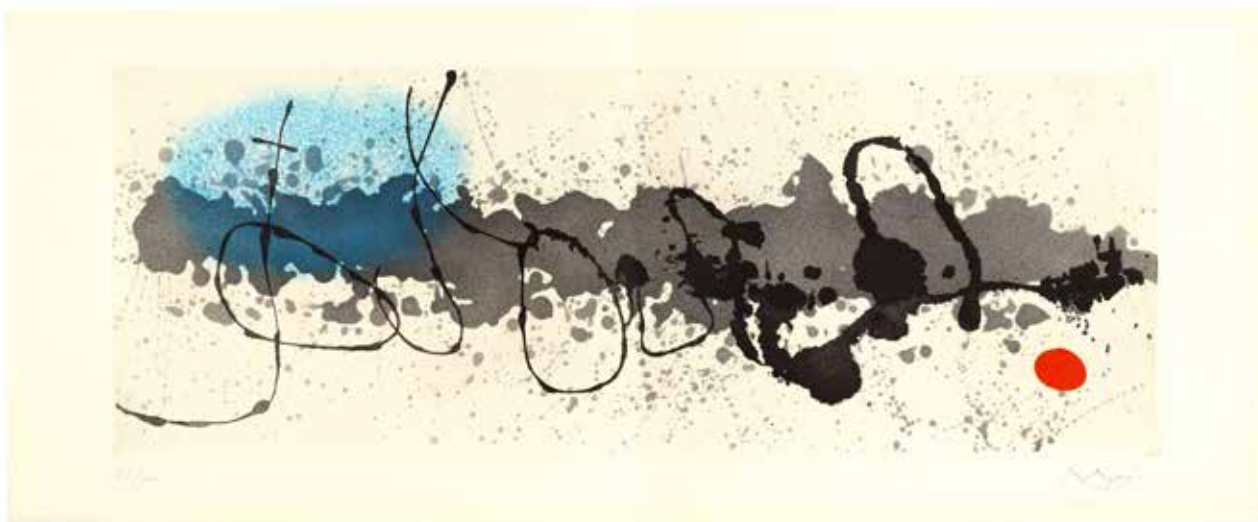
HIRTZ, LISE [DEHARME]. 1898-1979. *Il était une petite pie.* Paris: Éditions Jeanne Bucher, 1928.

4to (325 x 255 mm). 8 lithographed plates colored in pochoir by Jean Saudé. Publisher's illustrated cloth portfolio, decorated in black and green, missing rear string tie, without wrappers.

MIRO'S FIRST ARTISTS' BOOK, number 16 of 20 copies of the EDITION DE TÊTE on Japon, SIGNED by both Miro and Hirtz at the colophon, additionally INSCRIBED by Hirtz, "Pour Mon Georges." Illustrated by 8 lithographs based on gouaches by Miro, colored in pochoir by Saudé, *Il était une petite pie* was also the first work by Lise Hirtz [Delharme] who was an inspiration ("an impossible mad love") for Andre Breton, and one of the leading female surrealists, until recently overshadowed by her role as muse for many of the movement's male artists. *Artists' Books in the Modern Era, 1870-2000* 98. Cramer I.

\$12,000 - 18,000





293



294

293

MIRÓ, JOAN. 1893-1983.

Trace Sur L'eau. Suite d'aquarelles. Paris: Maeght Éditeur, 1963. Oblong 4to (300 x 360 mm). Double-page color etched plate, signed and numbered by the artist, 15 color offset lithographs printed on Marais onion skin after watercolors by Miró. Loose as issued in wrappers with original lithographic covers, in publisher's linen folding case, dampstaining to case.

Provenance: purchased from Boston Book and Art Company.

DELUXE EDITION, number 50 of 100 copies on vélin de Rives, signed by Miró in red pencil (from a total edition of 1000). With invitation to the publication party for Miró's *Passage de l'Égyptienne et Minutes Conjointes* (1988) laid in. Cramer 82; Dupin 350; Mourlot 382.

\$3,000 - 5,000

294

MODERN ARTIST BOOKS.

Collection of modern artist books: PICASSO, PABLO. *La Coruna: Carnet Picasso*. 1971. 2 volumes. * MOURLOT, FERNAND. *Affiches originales des maitres de l'École de Paris*. 1959. * MAILLOL, ARISTIDE. *Les Maitres du Dessin: Maillol*. 1949. * ROUAULT, GEORGES. *Visages*. 1969. * MODIGLIANI, AMEDEO. *Modigliani: Quinze Dessins et Aquarelles*. 1960. * DE CHIRICO, GIORGIO. *Iliade*. 1975. * *Paroles Peintes IV*. 1970. * JOUMARD, G.P. *Les Enfants "Tres Parisiens."* N.d. * ---. *Daphnis et Chloe*. N.d. * DINE, JIM. *The Poet Assassinated*. 1968. * HETTNER, OTTO. *Daphnis und Chloe*. 1923. * ERNI, HANS. *Sommes-nous deux ou suis-je solitaire*. 1959. * MASSON, ANDRE. *Terre sur Terre*. 1946. * CHARLOT, JEAN. *Picture Book II*. 1973. * MATISSE, HENRI. *Les Fauves*. 1949.

\$1,500 - 2,500



295

295

MODERN ARTIST BOOKS.

A collection of seven modern artist books:

1. ROSTAND, EDMUND. *Chantecler*. Paris: Charpentier & Fasquelle, 1910. Contemporary pictorially stamped linen, blind-embossed limp leather cover designed by René Lalique bound in. Some browning.
2. VERLAINE, PAUL. *Dans les Limbes*. Paris: Albert Messein, 1924. Pochoir illustrations in text. Contemporary three-quarter calf and painted boards by René Kieffer, publisher's wrappers bound in. Lightly rubbed, minor spotting and toning. Number 257 of an edition of 550.
3. MONTHERLANT, HENRY DE. *La Relève du Matin*. Paris: L'Arbre, [1928]. Illustrations by Robert Delaunay. Publisher's printed wrappers, edges uncut, later cloth chemise and slipcase. Wear and chipping to wrapper, last few gatherings detached from spine. Number 476 of a total edition of 545.
4. VOLTAIRE, FRANCOIS-MARIE AROUET. *Kandide, oder die beste Welt*. Munich: Kurt Wolff, 1920. 26 engraved headers by Paul Klee. Contemporary quarter vellum and boards stamped in gilt, later cloth-covered clamshell box. Soiling to binding, scratch across upper cover, toning.
5. VERHAEREN, ÉMILE. *La guirlande des dunes*. Paris: L'Édition d'Art H. Piazza, [1927]. Illustrations by H. Cassier. Later blind-stamped morocco by René Aussourd, ruled in gilt, silk doublures, top edge gilt, slipcase. Joints tender, minor spotting, bookplate on front flyleaf. Number 941 of an edition of 1,100.
6. BELEN (NELLY KAPLAN). *Le réservoir des sens*. Paris: La Jeune Parque, 1966. Eau-forte print signed by André Masson bound at front, black and white illustrations in text. Publisher's wrappers, edges uncut. Toning. Number XCIV of an edition of 100.
7. KANDINSKY, WASSILY. *The Art of Spiritual Harmony*. London: Constable and Company, 1914. Contemporary boards, clipped paper lettering piece on spine. Chipped at corners, crude tape repair to spine, toning.
8. MERIMÉE, PROSPER. *Carmen*. Paris: L'Édition d'Art, 1948. Color lithographic illustrations by Umberto Brunelleschi. Publisher's pictorial wrappers, custom clamshell box. Slight chipping to corners, toning. Number 3307 of an unspecified limitation.

\$1,200 - 1,800



296

296

MODERN ARTIST BOOKS.

Modern artists portfolios:

1. DUFY, RAOUL. *Ten Color Collotypes after Watercolors*. Boston: Boston Book and Art Shop, n.d. Folio. 10 matted plates. Publisher's quarter cloth and black boards printed in white.
2. KLEE, PAUL. *Ten Colour Collotype Reproductions*. London: Lund Humphries, 1957. Folio. 10 color plates tipped to larger leaves, Japan tissue guards. Publisher's quarter cloth and jute fabric-covered boards stamped in white, acetate jacket.
3. MOORE, HENRY. *Heads Figures and Ideas*. Greenwich, CT: New York Graphic Society, 1957. Folio. Color lithograph tipped in at front on "Henry Moore" watermarked paper. Publisher's quarter cloth, pictorial dust jacket. Jacket torn and chipped, light browning, especially to endpapers.
4. VUILLARD, JEAN-ÉDOUARD. *Douze pastels présentés et commentés par Jacques Salomon*. Paris: La Bibliothèque des Arts, 1966. Folio. 12 color plates tipped to larger leaves. Publisher's linen portfolio stamped in brown. Number 75 of 350 printed.
5. WYETH, ANDREW. *The Four Seasons*. New York: Art in America, n.d. Folio. 12 color plates. Publisher's quarter black cloth and linen-covered boards. Light wear to corners of binding.
6. LE BRUN, RICO. *Drawings for Dante's Inferno*. [New York]: The Kanthos Press, 1963. Folio. 4 original lithographs, signed in the plates, and 36 reproduced illustrations by Le Brun. Publisher's black cloth. One of 2,000 unnumbered copies of a total print run of 2,125.

\$600 - 800



297

298

NASH, PAUL. 1889-1946.

BROWNE, THOMAS. 1605-1682. *Urne Buriall and the Garden of Cyrus*.... London: [Curwen Press for] Cassell & Co/La Belle Sauvage, 1932. 4to (304 x 222 mm). 32 engraved plates, colored in pochoir (14 full-page). Publisher's vellum, titled in gilt, with brown morocco onlays and gilt-blocked quincunx on sides, gilt edges, from a design by Paul Nash by Sangorski & Sutcliffe, original felt-lined cloth slipcase, custom folding box.

Provenance: purchased from Maggs Bros, Ltd, London.

DELUXE EDITION, number 70 of 215 copies, *A FINE COPY*. Printed by the Curwen Press using the pochoir technique to reproduce Paul Nash's most celebrated book illustrations, *Urne Buriall* "is one of the loveliest achievements of contemporary art" (Herbert Read).

\$4,000 - 6,000



299

297

MODERN ARTISTS MONOGRAPHS.

Collection of artist's monographs: CÉZANNE, PAUL. *Le Maître Paul Cézanne*. Paris: 1923. Half morocco and marbled boards. * ---. *Quinze Acquarelles*. Paris: 1971. Loose, as issued, in cloth-covered box. * RODIN, AUGUSTE. *Les Fleurs du Mal*. Paris: 1945. Wrappers. * ---. *A la Venus de Milo*. 1945. Wrappers. * RENOIR, AUGUSTE. *Seize Acquarelles et Sanguines de Renoir*. Paris: 1948. Later morocco binding, pictorially inlaid.

\$800 - 1,200



298

299

NEW YORK SOCIETY.

Fads and Fancies of Representative Americans at the Beginning of the Twentieth Century. New York: Town Topics Publishing, 1905. Large 4to. Contemporary green morocco, elaborately gilt, spine with 5 raised bands, silk doublures and endleaves, all edges gilt, velvet-lined fitted wooden box. Wear to box, some handling marks.

LIMITED EDITION, number 23 of an unspecified number of copies. A profusely illustrated and lavishly bound yearbook of "representative" Americans, who happen to include the cream of New York's wealthy society at the time, including names such as John Jacob Astor, J. Pierpont Morgan, Henry Huntington, etc., with facsimile signatures of each in the table of contents.

\$1,000 - 1,500

300

NONESUCH PRESS.

SHAKESPEARE, WILLIAM. 1564-1616. *Works*. Cambridge: Nonesuch Press; New York: Random House, 1929-1933. 7 volumes. 8vo. Publisher's brown morocco, gilt ruled covers, spines with 5 raised bands, top edges gilt, others untrimmed. Minor wear, browning.

LIMITED EDITION, number 1303 of 1,600. The "Nonesuch Shakespeare," with text taken mostly from the First Folio, edited by Herbert Farjeon.

\$600 - 900



300



301

301

OBERLE, JEAN. 1900-1961.

MORAND, PAUL. 1888-1976. *Lewis and Irene*. Paris: Editions Emile-Paul Freres, 1925. 4to (242 x 190 mm). 12 etched plates, colored in pochoir by Oberlé. Full ochre morocco, with black and gold inlays, ruled in gilt in an art deco style, by Jacqueline Delbee (signed on the turn in). Rubbing to joints, and edges, some soiling.

NUMBER 261 OF 435 COPIES (of 500 total). Jean Oberlé fine illustrations were pulled by Roger Lacourière, and the Art Deco binding by Jacqueline Delbee complements the production nicely.

\$600 - 800

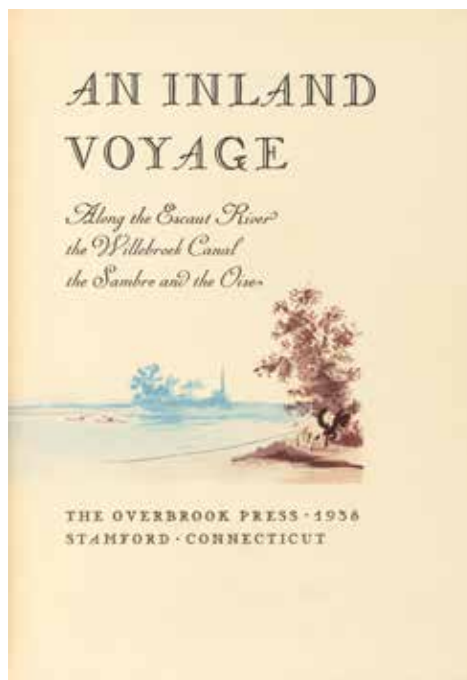
302

OVERBROOK PRESS.

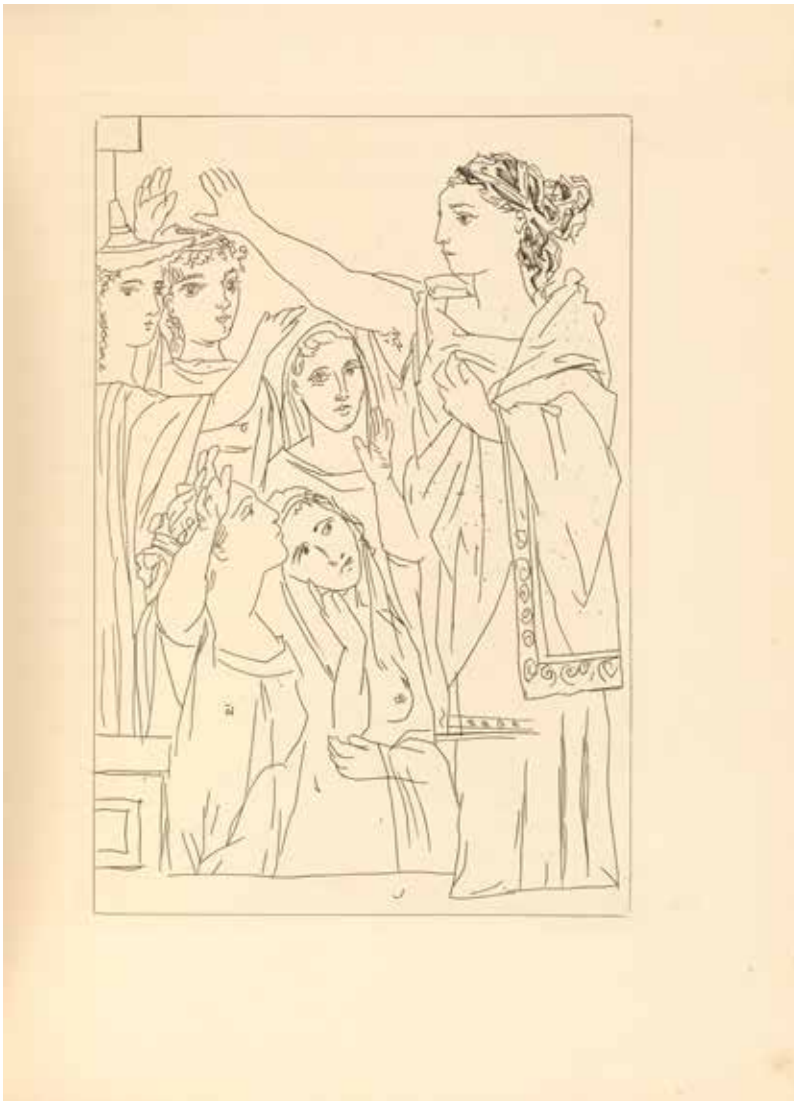
STEVENSON, ROBERT LOUIS. 1850-1894. *An Inland Voyage*. Stamford, CT: The Overbrook Press, 1938. 4to (278 x 202mm). Double-page illustration to title and 24 gouaches after Jean Hugo, reproduced in pochoir by Jean Saudé. Publisher's mustard calf over turquoise boards, gilt-lettered calf label to upper cover, slipcase. Spine slightly rubbed, library stamps on copyright page, some offsetting. *Provenance*: Library of Congress Rare Book Collection (bookplate and stamps).

LIMITED EDITION, one of 150 unnumbered copies.

\$400 - 600



302



303

303

PICASSO, PABLO. 1881-1973.

ARISTOPHANES. c.446-c.386 BC.

Lysistrata. New York: The Limited Editions Club, 1934. 4to (298 x 236 mm). 6 original etchings by Picasso. Publisher's pictorial boards, lacking glassine jacket, original board chemise, lacking slipcase, custom morocco-backed folding case.

Provenance: purchased from Philip Duschnes Rare Books (book label).

LIMITED EDITION, SIGNED BY PICASSO, number 404 of 1,500 copies. Picasso's illustrations playfully and sensitively "... capture the braggadocio of both the men and women in the play, along with the pomposity and potent sexuality of the men and the recalcitrance and potent sexuality of the women" (Rutledge, *The Guernica Bull*, 2008). "The only American publication with original Picasso etchings, which are among his most important in the classical style" (*The Artist and the Book* 226). Cramer 57. LEC 52.

\$4,000 - 6,000



304

304

PICASSO, PABLO. 1881-1973.

Venti Pochoirs Originali. Milan: Silvana, [1955].

Folio (376 x 300 mm). 20 color pochoir plates after Picasso, numbered tissue guards. Cloth-backed pictorial paper boards, publisher's clear acetate jacket, with tear across upper margin of acetate, attempted repair.

LIMITED EDITION, number 124 of an unstated number of copies (but 200).

\$2,000 - 3,000

305

PICASSO, PABLO. 1881-1973.

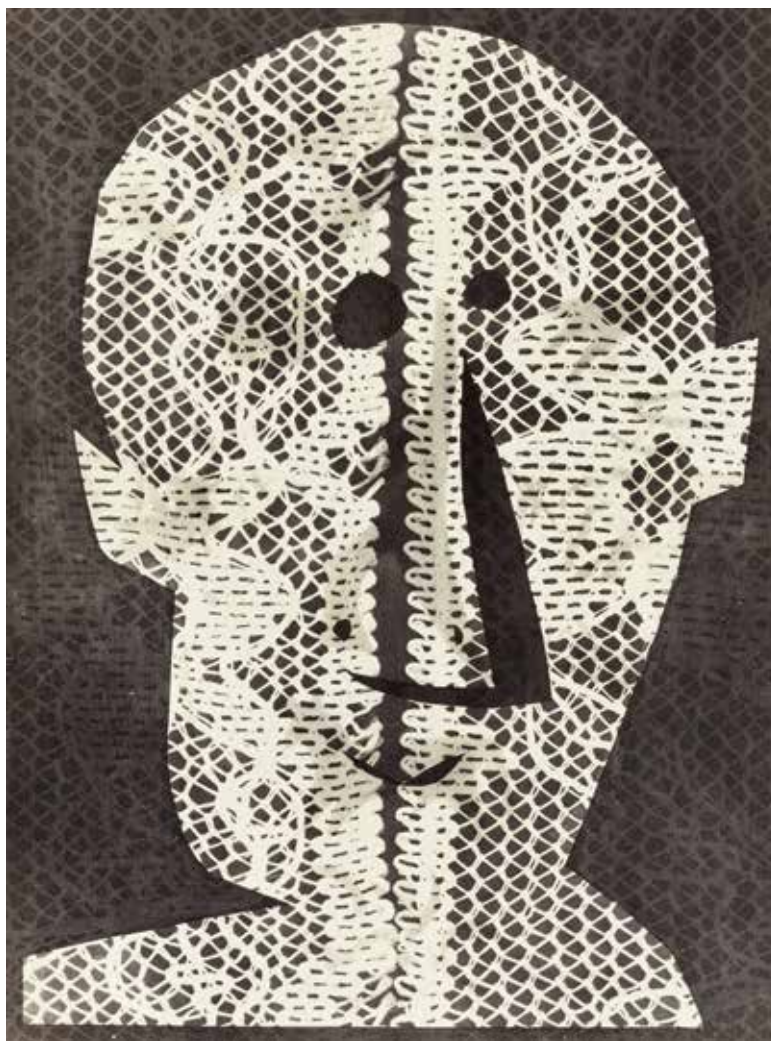
ANDRÉ VILLERS. 1930-2016. *Diurnes. Découpages et Photographies*. Paris: Berggruen, (1962).

Folio (410 x 315 mm). 30 black-and-white phototype and pochoir plates, each with captioned wrapper. Loose as issued, within the original printed wrappers and cloth portfolio case with cover design by Picasso, minimal wear and toning to case.

Provenance: purchased from Boston Book and Art Company.

LIMITED EDITION, number 763 of 1,000 copies. Villers' photographs of the landscape of Provence transformed by Picasso into mythical and poetic figures.

\$1,500 - 2,500



305

306

PICASSO, PABLO. 1881-1973.

Linoleum Cuts: Bacchanals, Women, Bulls & Bullfighters. New York: Harry N. Abrams, Inc., 1962.

Oblong folio (325 x 395 mm). 45 richly inked color plates with tissue guards. Publisher's cloth and pictorial slipcase, binding shaken, faint foxing to title at gutter, slipcase lightly shelfworn.

FIRST AMERICAN EDITION.

\$600 - 800



306



307

307

POGANY, WILLY. 1882-1955.

KHAYYAM, OMAR. 1048-1131. *Rubaiyat, the first and fourth renderings in English verse by Edward FitzGerald*. New York: Thomas Y. Crowell Company, 1930.

4to (270 x 215 mm). Frontispiece and 11 tipped-in color plates by WILLY POGANY, additional etched frontispiece signed in pencil by the artist, uncolored vignette illustrations and decorations. Publisher's blue-green morocco gilt with small ornamental design with colored onlays on upper cover after decoration by Pogany, spine titled in gilt to match title-page lettering, t.e.g., slightest wear to lower tips.

NUMBER 238 of 500 COPIES OF THE AMERICAN ISSUE, SIGNED BY POGANY, from a total edition of 1250.

\$800 - 1,200



308

308

PRIVATE PRESS BOOKS.

A collection of private press books and art: MORRIS, WILLIAM. *The Doom of King Acrisius*. Edward Burne-Jones, illustrator. New York: 1902. * ---. *Some Hints on Pattern Designing*. [1899]. Wrappers, custom clamshell box. * LAVENTHAL, HANK. *Llanto por Ignacio Sanchez Mejias*. 1972. With dedication to Robin Satinsky. * WEATHER BIRD PRESS. M.F.K. Fisher. *The Standing and the Waiting*. Fallbrook, CA: 1985. * CRESSET PRESS. *Apocrypha*. London: 1929. * GEHENNA PRESS. Leonard Baskin, illustrator. *Flosculi Sententiarum*. Northampton, MA: 1967. * BURNE-JONES, EDWARD. *The Beginning of the World*. London: 1902. * ABBE PRESS. *Creation [from Paradise Lost]*. Manchester Center, VT: 1977. * CHEVINGTON PRESS. *Sporting Fishes of the British Isles*. London: 1985. Large folio. * AQUARIUS PRESS. Frederico Castellon/Edgar A. Poe. *The Masque of the Red Death*. Baltimore: 1969. * TRIANON PRESS. Shahn, Ben. *Ecclesiastes*. Paris: 1967. * SPIRAL PRESS. Shahn, Ben. *Ecclesiastes*. New York: 1965. * CRESSET PRESS. *Shepherd's Calender*. London: 1930. * JANUS PRESS. Kafka, Franz. *Der Kübelreiter/The Bucket Rider*. Newark, VT: n.d. * JANUS PRESS. Kafka, Franz. *Conversations With a Suppliant*. West Burke, VT, 1971. * WAKEMAN, GEOFFREY. *Victorian Colour Printing*. Loughborough: 1981. * TRIANON PRESS. Paul Eluard. *Le Dur Désir de Durer*. London: 1950. * NONESUCH PRESS. Miguel de Cervantes Saavedra. *Don Quixote*. 2 volumes. London: 1930.

\$1,500 - 2,500



309

309

RACKHAM, ARTHUR. 1867-1939.

Rhinegold and the Valkyrie. [WITH:] Siegfried and the Twilight of the Gods. London and New York: William Heineman/Doubleday, Page & Co., 1910-1911.

2 volumes. 4to (285 x 230 mm). 64 tipped-in color plates, numerous black and white illustrations in text, Publisher's gilt vellum, deluxe edition, lacking ties. Discoloration on both volumes, volume II rebounded.

LIMITED EDITION, number 502 of 1,150, signed by Rackham on the limitation page.

\$400 - 600

310

RACKHAM, ARTHUR. 1867-1939.

AESOP. 620-564 BCE. *Aesop's Fables*. London and New York: William Heineman/Doubleday, Page & Co., 1912. 4to. 13 tipped-in color plates, numerous black and white illustrations in text. Publisher's gilt-stamped white cloth. Spine darkened, covers slightly soiled, dampstain to bottom edge of covers, a few leaves toned, minor foxing.

LIMITED EDITION, no 615 of 1,000 copies for England, of a total edition of 1450, signed on by Rackham on the limitation page. With an introduction by G. K. Chesterton. Latimore & Haskell, pp 38-9; Riall, p 11.

\$600 - 800



310

311

RACKHAM, ARTHUR. 1867-1939.

A collection of 4 deluxe editions with illustrations by Rackham, Including:

1. *Midsummer Night's Dream*. London and New York: William Heinemann and Doubleday, 1908. 4to. 40 color plates, black and white illustrations in text. Publisher's vellum gilt. Joints starting, slight browning and offsetting.

2. *The Springtide of Life*. London: William Heinemann, 1918. 4to. 9 color plates, black and white illustrations in text. Publisher's quarter vellum and boards, stamped in gilt. Light soiling and slight bumping to corners, scattered browning. *LIMITED EDITION*, number 376 of 765, *SIGNED* by Rackham on the limitation page.

3. *Peer Gynt*. London: George G. Harrap, 1936. 4to. 12 color plates, black and white illustration in text. Publisher's vellum gilt, paper slipcase with limitation number on label. Wear to slipcase, minor browning. *LIMITED EDITION*, number 44 of 460, *SIGNED* by Rackham on the limitation page.

4. *Poems of Childhood*. London: William Heinemann, 1918. Frontispiece and 8 colored plates. Publisher's quarter vellum and boards, stamped in gilt. Rubbed, light toning. *LIMITED EDITION*, number 376 of 765, *SIGNED* by Rackham on the limitation page.

\$800 - 1,200



311

312

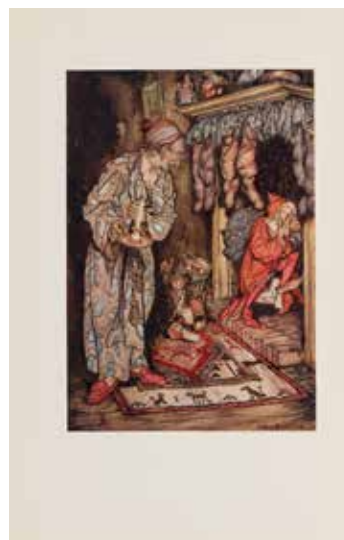
RACKHAM, ARTHUR. 1867-1939.

The Night Before Christmas. London: George G. Harrap & Co., 1931. 8vo. Color frontispiece and 3 color plates, numerous black and white illustrations in text. Publisher's limp vellum, paper slipcase. *LIMITED EDITION*, number 113 of 275 printed for England (of a total edition of 550).

[WITH:] *The Pied Piper of Hamelin*. London: George G. Harrap & Co., 1934. 8vo. Color frontispiece and 3 color plates, numerous black and white illustrations in text. publisher's limp vellum, paper slipcase. *LIMITED EDITION*, number 43 of 410 copies printed. Slipcases rubbed and slightly chipped, minor wear to vellum.

Both *SIGNED* by Arthur Rackham on the limitation page, with limitation numbers inked onto the spines of the slipcases.

\$1,000 - 1,500



312



313

313

RACKHAM, ARTHUR. 1867-1939.

SHAKESPEARE, WILLIAM. 1564-1616. *The Tempest*. London and New York: William Heineman/Doubleday, Page & Co., 1926. 4to. 21 tipped-in color plates, numerous black and white illustrations in text. Publisher's quarter gilt vellum, dust jacket laminated. Covers slightly soiled, dampstain to bottom edge of covers.

LIMITED EDITION, number 490 of 520 copies, signed by Rackham on limitation page.

\$800 - 1,200



314

314

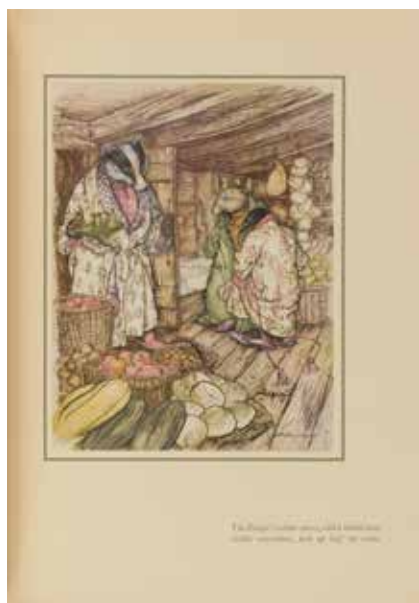
RACKHAM, ARTHUR. 1867-1939.

The Arthur Rackham Fairy Book. London: George G. Harrap & Co., 1933.

4to. 8 color plates, numerous line drawings in text. Publisher's vellum, top edge gilt, grey card slipcase. Red staining to top end of spine, slipcase worn.

LIMITED EDITION, signed by the illustrator, marked "Extra" in place of a limitation number (outside of a numbered edition of 460 copies). Riall p 182.

\$600 - 800



315

315

RACKHAM, ARTHUR. 1867-1939.

GRAHAME, KENNETH. 1859-1932. *The Wind in the Willows*. New York: Limited Editions Club, 1940.

4to. 16 color plates. Publisher's quarter cloth, grey paper slipcase. Wear to slipcase minor browning. *LIMITED EDITION*, one of 2,000 copies signed by designer Bruce Rogers.

WITH: 4 other illustrated works, including:

1. SWIFT, JONATHAN. *Gulliver's Travels*. London & New York: J.M. Dent and E.P. Dutton, 1909. 8vo. 12 color plates by Rackham. Later blue morocco by Bayntun-Riviere, spine with 5 raised bands, all edges gilt, publisher's blue cloth gilt upper cover and spine panels laid down and bound at the back. Minimal browning.
2. PHILPOTTS, EDEN. *A Dish of Apples*. London and New York: Hodder & Stoughton, n.d. 8vo. 3 color plates by Rackham, black and white illustrations in text. Publisher's pictorial cloth.
3. WAGNER, RICHARD. *The Ring of the Nibelung*. New York: Garden City, 1939. 2 volumes. 8vo. 48 illustrations by Rackham. Publisher's cloth, pictorial dust jackets. Rubbed, dampstaining affecting all leaves and plates.

\$1,000 - 1,500

316

ROBERT, PHILIPPE. 1881-1930.

GRASSET, EUGÈNE. 1845-1917. *Les Feuilles d'Automne*. Bienne, Switzerland: Philippe Robert, 1909. Folio. Decorative printed borders on text pages, 18 tipped-in color plates with designs by Grasset. Publisher's decorated cloth, printed endpapers. Lacking slipcase, wear to covers with some fraying to cloth.

LIMITED EDITION, number 152 of an unstated number of copies.

\$400 - 600

317

RODIN, AUGUSTE. 1840-1917.

ALIGHIERI, DANTE. 1265-1321. *L'enfer*. Paris: Cercle Lyonnais du Livre, 1955.

4to. 54 colored wood-engraved pochoir illustrations in text by Paul Baudier after Auguste Rodin, together with portfolio of 59 loose plates *hors de texte*. Contemporary purple morocco, gilt titles on spine, complimentary portfolio and slipcase for additional plates. Light wear and soiling to binding, spine sunned.

LIMITED EDITION, number "A" of two copies, ("A" and "B") on papier du Chine with an additional suite of plates, of a total edition of 182. In addition to the limited print run of the book, there were 30 suites of the 54 illustrations after text issued, and 30 suites of 5 unused illustrations. The engravings were made from design drawings by Rodin for "*La Porte d'Enfer*," held at the Auguste Rodin Museum.

WITH:

1. *The Divine Comedy*. New York: Grossman, 1969. 3 volumes. 4to. Illustrated by Leonard Baskin. Publisher's quarter cloth and boards, slipcase. Light soiling to binding, slipcase separating at corners.
2. *The Inferno from La Divina Commedia*. New York: Cheshire House, 1931. 7 plates after designs William Blake. LIMITED EDITION, number 1145 of 1,200 copies. Publisher's blind-stamped calf.
3. LEBRUN, RICO. *Drawings for Dante's Inferno*. [Los Angeles]: Kanthos Press, 1963. 36 illustrations by Lebrun and 4 loose plate *hors-texte*. Publisher's black cloth.
4. YOUNG, ART. *Art Young's Inferno*. New York: Delphic Studios, 1934. Publisher's black cloth printed in red. Unnumbered copy from an edition of 1,000. Front hinge cracked, text block separating from spine.

\$800 - 1,200

318

ROOSEVELT, THEODORE. 1858-1919.

Typed Letter Signed ("Theodore Roosevelt") to Rabbi [Stephen S.] Wise, 1 p, 183 x 172 mm, on *The Outlook* stationery, 287 4th Avenue, New York, October 10, 1911, trimmed, minor soiling along top edge, remnants of previous mounting to verso.

"I am not an expert; it is not my business to be an expert; my business is to take the opinions of experts, go over them, make up mind what it is safe to advocate, and then advocate it with all my heart."

AN EXCELLENT ROOSEVELT LETTER TO RABBI WISE, responding to Wise's letter which apparently suggested another appearance before Congress. He begins, "It does not seem to me wise, or indeed proper, that I, an ex-President, should go before Legislative Committee to testify. Of course if I am asked I plead no privilege, and go just as any other citizen would. But I do not think I should be asked." A brief, but important, letter from the ex-President, commenting on the Executive-Legislative relationship, and eloquently expressing his view of the role of the President (or ex-President). In August 1911, Roosevelt had appeared before a Congressional committee investigating the Steel Corporation, in compliance with their request.

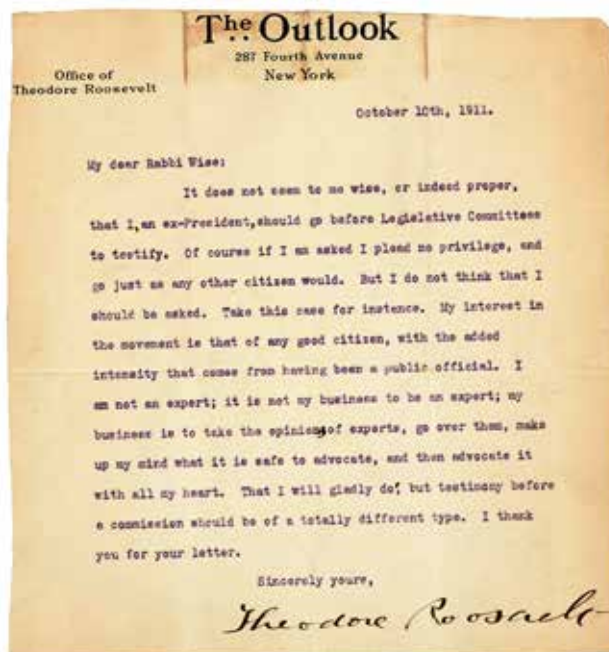
\$600 - 800



316



317



318



319

319

ROUAULT, GEORGES. 1871-1958.

VOLLARD, AMBROISE. 1866-1939. *Reincarnations de Pere Ubu*. Paris: Ambroise Vollard, 1932.

Folio. Illustrated by Rouault with 104 wood-engravings in text (frequently full-page). Contemporary vellum, original wrappers bound in, edges gilt, slipcase. Light soiling to covers.

LIMITED EDITION, number 154 of 250 on papier de Vidalon. "Rouault was fifteen years in completing these plates, which he began in 1916. It has been shown that his original gouache sketches were transferred by photography to the copperplate, which the artist then worked over with etching, aquatint, and drypoint to attain the dark and heavy texture. The original creator of the vicious and sinister Ubu was Alfred Jarry, whose play *Ubu Roi* was first performed in 1888 ... Although Ubu shocked and affronted the public, the grotesque little monster made a place for himself in the 20th century. Vollard issued several *Almanachs du Pere Ubu* (some illustrated with reproductions of Bonnard drawings) and expanded Jarry's chronicle" (Hofer *The Artist and the Book* 270).

\$2,000 - 3,000



320

320

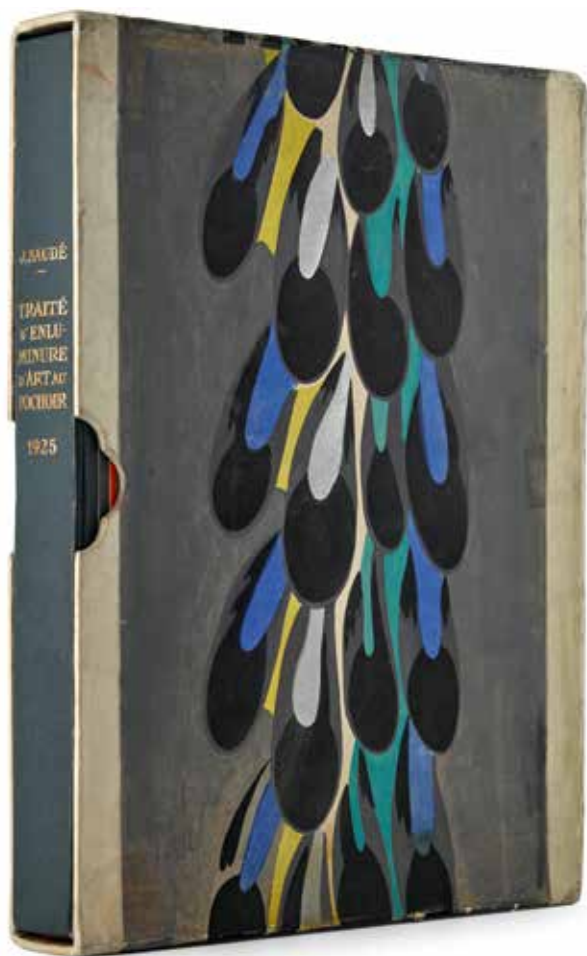
SACCHETTI, ENRICO. 1878-1950.

Robes et Femmes. Paris: Dorbon-Ainé, 1913.

Folio. Title page and colophon with pochoir vignettes, 11 pochoir plates (1 double-page). Loose, as issued, in publisher's portfolio of cloth-backed pictorial boards. Portfolio rebacked, boards slightly soiled and scuffed, minor browning and fingermarks.

LIMITED EDITION, number 194 of 300 copies. Published as a satire of the avant garde fashion designs of Paul Poiret, the 13 images depict women in exaggerated poses, straddling the line between fashion illustration and caricature.

\$2,000 - 3,000



321

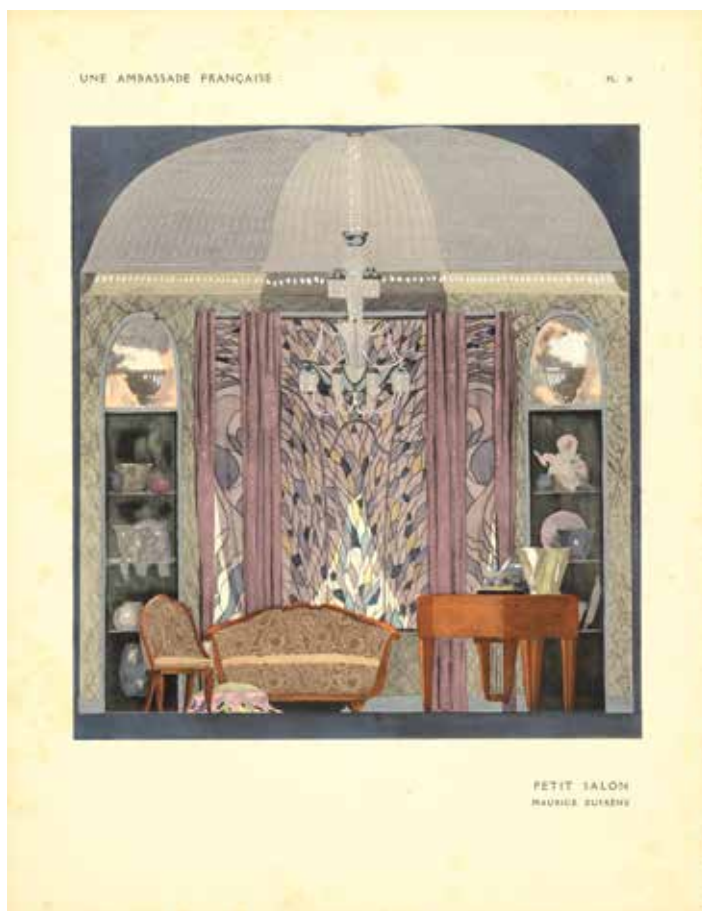
321

SAUDÉ, JEAN. ACTIVE, 1890-1930.

Traité d'enluminure d'art au pochoir. Paris: Editions d'Ibis, 1925. 4to (340 x 260 mm). 20 pochoir illustrations, some in multiple progressive states. Original chemise, with pochoir labels to covers, original pochoir illustrated card slipcase, painted on all 5 panels, repairs at joints and corners, custom morocco-backed box. Provenance: Purchased from George Minkoff, Massachusetts.

SAUDÉ'S IMPORTANT TREATISE ON POCHOIR, IN ORIGINAL POCHOIR SLIPCASE, number 396 of 415 copies signed by Jean Saudé, featuring work by the modern masters such as Benedictus, Chapuis, and Sem, accomplished in pochoir by Saudé.

\$3,000 - 5,000



322

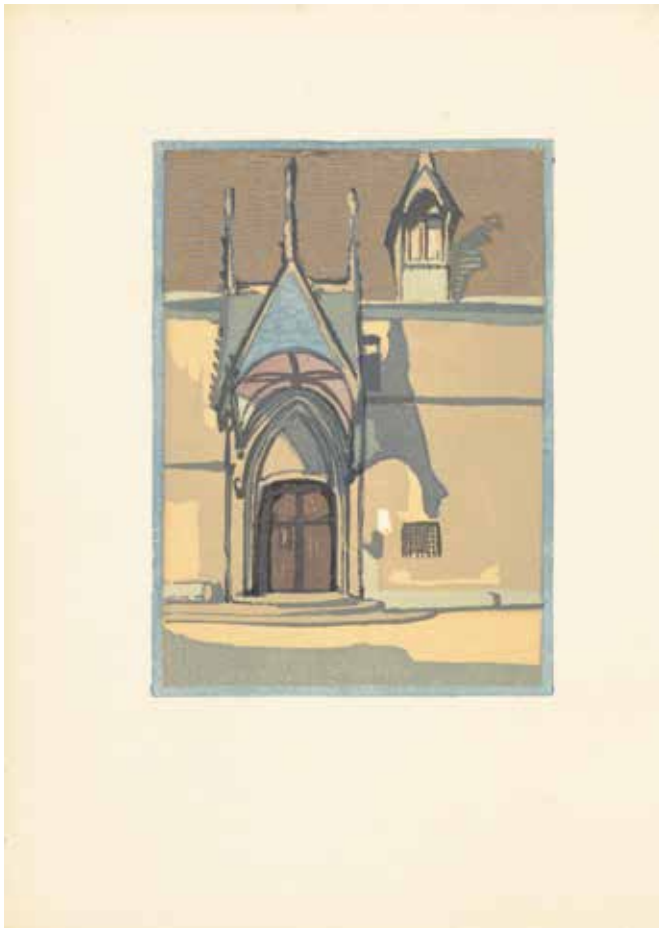
322

SAUDÉ, JEAN. ACTIVE, 1890-1930.

Une ambassade française. Organisée par la Société des artistes décorateurs. Paris: Editions d'Art Charles Moreau, 1925. 4to (314 x 260 mm). 48 heliotype plates, 16 colored in pochoir by Saudé. Cloth portfolio preserving publisher's original decorated paper covers by Rene Gabriel, cotton string ties, some foxing to paper throughout.

The portfolio was issued in celebration of the *Exposition internationale des Arts décoratifs et industriels modernes*, the influential world's fair of industrial arts and decoration. The plates, 16 of which are colored in pochoir by Saudé feature the work of Ruhlmann, Dufrêne, Follot, Chareau, Jourdain, and others.

\$800 - 1,200



323

323

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

VAILLAT, LEANDRE. 1878-1952. *L'hotel-Dieu de Beaune*. Paris: Carteret and Schmied, 1921. 8vo (188 x 135 mm). Title and text printed in colors. 5 plates. Publisher's printed wrapper, covered in cloth folding case, within half-morocco folding case. First signature loose. *Provenance*: Charles Miguet (presentation).

LIMITED EDITION, PRESENTATION COPY, number 8 of 25 copies on Hollande paper of a total edition of 225, signed by Schmied on limitation page. Inscribed "a Charles Miguet/en temoignage de haute estime/et sincere amitie/F.L. Schmied."

\$1,000 - 1,500



324

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SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

FLAUBERT, GUSTAVE. *Salamambo*. Paris: "Le Livre," 1923. 8vo (195 x 139 mm). 6 full-page engraved plates on Japan, colored by pochoir and heightened in gilt an additional suite of illustrations on chine, bound before each plate; additional color plate stamped "Specimen d'un bois hors-text...." Morocco gilt, by David, signed on the turn-in, custom marbled paper slipcase. *Provenance*: Purchased from Heritage Book Shop (penciled note).

INSCRIBED BY SCHMIED TO EUGENE RENEVEY, number 40 of 30 copies printed on Chine (from a total edition of 1,000), with an additional suite of illustrations, and additional woodcut. Schmied was the renaissance man of 20th-century illustrated books, being both artist, engraver, printer and binder. *Salamambo* was the first significant work in which he played multiple roles in its creation, as he drew the illustrations, engraved the plates, and printed them, launching his trajectory into the annals of modern book design.

\$800 - 1,200



325

325

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

MARDRUS, JOSEPH-CHARLES. 1868-1949. *Histoire charmante de l'adolescente sucre d'amour*. Paris: F.L. Schmied, 1927. 4to (305 x 237 mm). 14 full-page wood engravings colored in pochoir (including frontispiece, highlighted in gilt, and signed in pencil by Schmied) and 635 color panel borders, line fillers, and tailpieces in the Art Deco style, all by Schmied. Unbound in publisher's decorated wrappers, original blue cloth-backed paper chemise and slipcase, minor chipping to paper title labels on spine, custom morocco-backed folding box.

DELUXE EDITION, number 102 of 150 copies (of 170 total), SIGNED by Schmied on the colophon, and frontispiece. Schmied raised Art Deco to its highest level in the field of bibliophilic publishing in France and was responsible for every aspect of the production of his books. He engraved all of the woodcut decorations and plates for *Histoire* and printed them himself as well as designed the layout of the text, which was printed with the assistance of his son Theo and P. Guillemat. Mardrus was born in Egypt and educated in Lebanon, and as a physician and eminent Orientalist was a fixture in the intellectual circles of Paris. He gives full credit to Schmied for the realization of this work in his inscription on the recto of the limitation page: "Dear Schmied, it is to please you that this unpublished text has been developed. Without you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M." Carteret IV, 263.

\$3,000 - 5,000



326

326

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

MARDRUS, JOSEPH-CHARLES. 1868-1949. *La Création. Les trois premiers livres de la Genèse suivis de la Généalogie Adamique*. Paris: Gonin & Cie, 1928. 2 volumes. 4to (340 x 239 mm). 41 wood-engraved pochoir illustrations, 12 hors texte. Publisher's decorated wrappers. WITH: Additional suite of 41 wood-engraved pochoir illustrations ("Suite des gravures en couleurs de l'exemplaire No [in pencil] 16 15/xx [SIGNED] F.L. Schmied," one signed by Schmied in the lower margin. Custom morocco-backed folding case.

FIRST EDITION number 16 of 175 copies, SIGNED by Schmied at the colophon, with the additional suite of colored engravings. "A daring and innovative design with the copy of the first two books set in capital letters in narrow columns with decorative bars to fill out the lines where necessary. The small illustrations in the columns are brilliant in color. Dominating full-page illustrations break the continuity of the text. The format is completely changed in Book Three with a wider measure of type and the illustrations integrated with the text" (Ritchie 27). Carteret IV, 263.

\$4,000 - 6,000



327

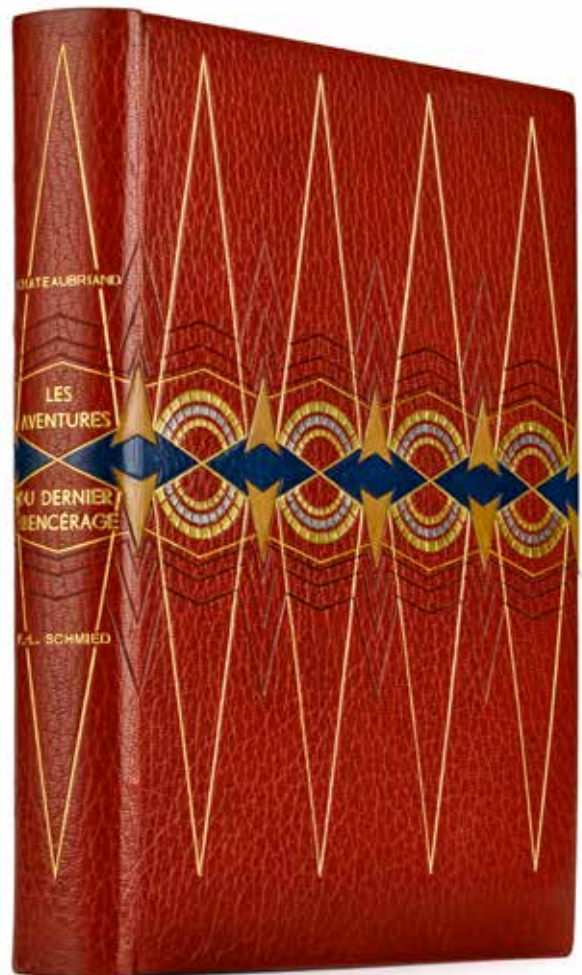
327

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

MARDRUS, JOSEPH-CHARLES. 1868-1949 *Le Livre de la vérité de parole*. Paris: Chez F.-L. Schmied, 1929. 4to (337 x 238 mm). 12 hors-texte color wood engravings and 54 wood engraved illustrations or ornamentations. Publisher's decorated wrappers, original chemise, slipcase reconstructed, preserving original paper panels, custom morocco-backed folding box.

DELUXE EDITION, number 88 of 150 copies, SIGNED by Schmied, "a perfect collaboration between Dr. Mardrus and Schmied... the book is warm and ingenious in its design, one of Schmied's masterworks" (Ritchie 28). Carteret IV, 264.

\$2,000 - 3,000



328

328

SCHMIED, FRANÇOIS-LOUIS. 1873-1941; AND THERESE MONCEY (BINDER).

CHATEAUBRIAND, RENE DE. 1768-1848. *Les Aventures du Dernier Abencerage*. Paris: Les Bibliophiles de l'Amérique Latine, 1930. 8vo (250 x 200 mm). 22 wood engraved plates, highlighted in gilt and colored in pochoir, head- and tail- pieces, initials all by Schmied. Full sienna morocco with inlays of blue and tan, circular gilt and silver stamping, gilt edges, bright blue suede end papers, by Therese Moncey, gilt by Fache, signed by both, with suede-lined morocco and paper jacket, matching suede-lined paper slipcase, custom morocco-backed folding box. *Provenance*: purchased from Sessler's, Philadelphia.

DELUXE EDITION IN A FINE ART DECO BINDING BY THERESE MONCEY, number 60 of 100 copies (of 140 total), signed by Schmied, for Madame la Princesse de Faucigny-Lucinge, or Baba d'Erlanger, art patron to Picasso and Dali among others, and famous Cecil Beaton model.

\$3,000 - 5,000



329

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SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

KIPLING, RUDYARD. 1865-1936. *Kim*. Lausanne: Gonin & Cie, 1930. 2 volumes. 4to (310 x 225 mm). 15 wood engraved full-page plates, 15 half-page chapter headings, with additional tail-pieces and decoration, colored in pochoir, and on Japon. With an additional suite of 30 pochoir colored plates also on Japon. Lacking wrappers, chemises and slipcases, housed in custom morocco backed folding box.

LIMITED EDITION, number 116 of 160 copies, signed by the publisher at the colophon, with additional suite of 15 plates colored in pochoir. "Belle illustration de l'artiste, tres cote" (Carteret IV, p 219). Schmied's subdued illustrations for Kipling's masterpiece created one of his most popular illustrated works. Ray *The Art Deco Book in France*, p 65.

\$1,200 - 1,800



330

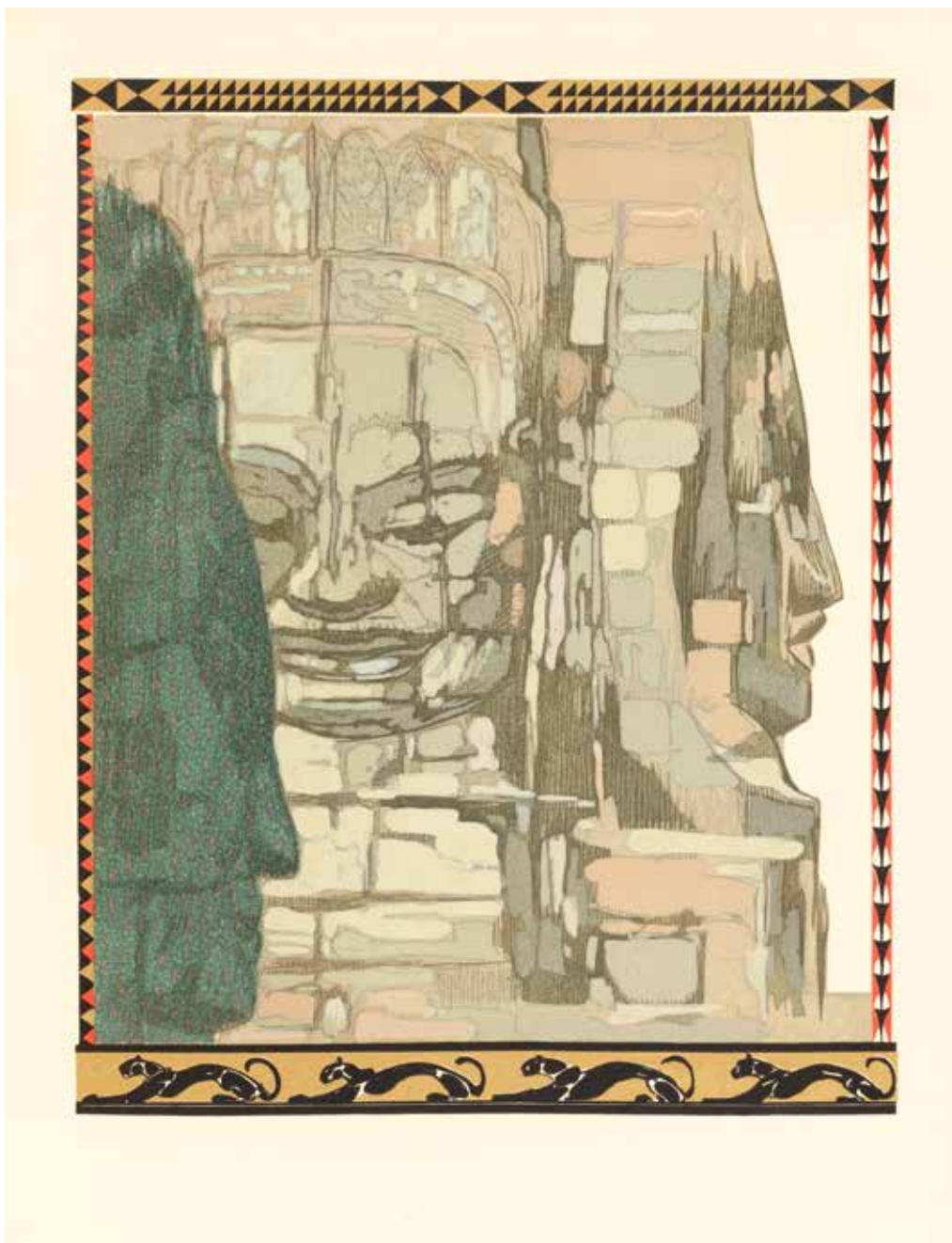
330

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

MARDRUS, JOSEPH-CHARLES. 1868-1949. *Le Livre des Rois. L'Avènement de Salomon*. Lausanne: Philippe Gonin, 1930. 8vo (255 x 203 mm). Wood engraved frontispiece stamped with Schmied's signature (as issued), 17 wood-engraved illustrations (1 additionally stamp-signed) and elaborate initials and head- and tail-pieces, all colored in pochoir. Publisher's printed wrappers, minor foxing to margins, original marbled paper chemise, lacking slipcase, custom morocco backed folding case.

DELUXE EDITION, number 86 of 175 copies, signed by the printer "Gonin + Cie" at the colophon. "The illustrations are lively and printed in bright penetrating colors suggestive of the Near East" (Ritchie 34). Carteret IV, 264.

\$2,000 - 3,000



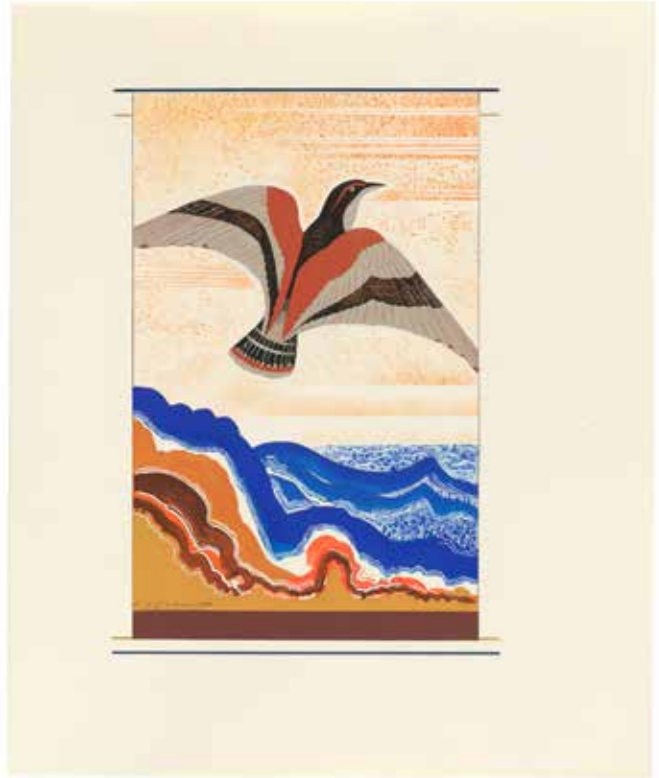
331

SCHMIED, FRANÇOIS-LOUIS. 1873-1941; AND PAUL JOUVE. 1878-1973.

LOTI, PIERRE. 1850-1923. *Un Pelerin d'Angkor*. Paris: Chez Paul Jouve et Chez Francois-Louis Schmied, 1930. 4to (330 x 258 mm). 10 single-page and 2 double-page wood-engraved plates colored in pochoir and gilt, and 68 initials, head- and tail-pieces and decorations, on vélin de Lana. Publisher's printed wrappers, original cloth-backed grained paper chemise and matching cloth slipcase, custom morocco backed folding case. *Provenance*: Purchased from William & Victoria Dailey.

DELUXE EDITION, number XVIII of 25 copies (for collaborators) of 255 total, signed by Paul Jouve and F.-L. Schmied to the colophon. The last of the lovely collaborations between Jouve and Schmied, *Un Pelerin d'Angkor* was the result of Jouve's important trip to Indochina, including a 3 month stay in Angkor, which would dramatically color his work upon his return. Carteret IV, 247; Ray, *Art Deco Book in France*, p 55.

\$3,000 - 5,000



332

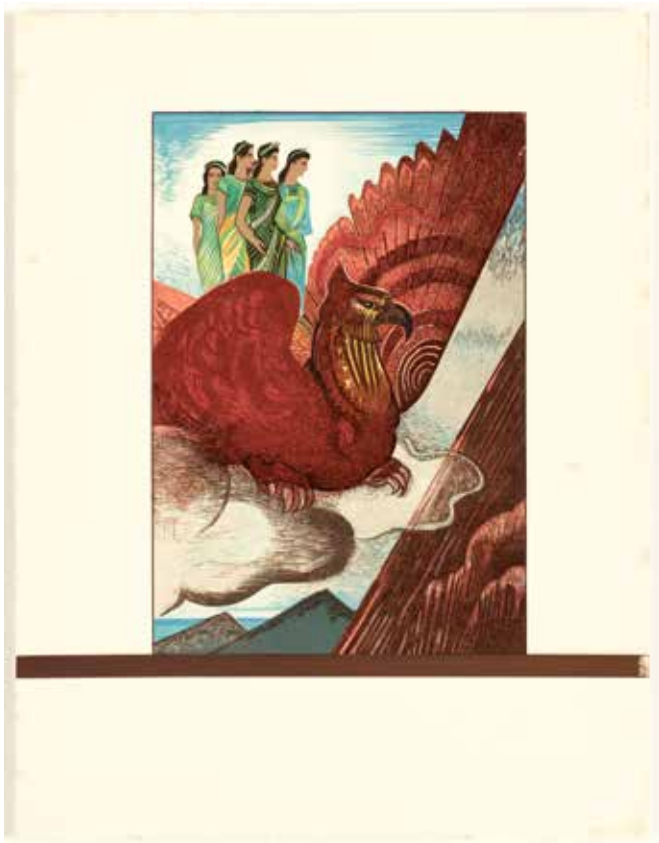
SCHMIED, FRANÇOIS-LOUIS. 1873-1941; AND JEAN SAUDE (POCHOIR).

HOMER. *L'Odysee*. Paris: Bibliophiles de l'Automobile-Club de France, 1930-1933. 4 volumes. 4to (288 x 240 mm). 98 wood engraved illustrations (including the double-page map), and additional decoration and initials, by Schmied, engraved by Theo Schmied, and colored in pochoir, enriched in silver and gilt, by Jean Saude, all on vellum leaves, WITH an additional suite of illustrations in black on parchment, contained in separate paper folders. Publisher's vellum, titled in gilt, original vellum chemises, custom vellum backed folding boxes.

Provenance: purchased from Ursus Books, New York City.

*DELUXE EDITION OF SCHMIED'S MASTERPIECE, PRINTED ON VELLUM, NUMBER "XX" OF 140 COPIES SIGNED BY SCHMIED AT THE COLOPHON, with an additional suite of the illustrations printed in black. Begun in 1929, and not finally completed until 1933, Schmied's *L'Odysee* is a monument of Art Deco book production. Printed by Darantiere on vellum, with Schmied's fine illustrations colored in pochoir by Saude with additional illumination in silver and gilt, the work required 4 years and reportedly 3000 goat skins to produce the vellum leaves, wrappers, chemise and slipcases. The undertaking was so weighty and expensive, in fact, that reportedly as few 73 copies were ever completed. One of the most luxurious productions of a luxurious era of book production. Carteret IV, 206.*

\$12,000 - 18,000



333

333

SCHMIED, FRANÇOIS-LOUIS. 1873-1941.

MARDRUS, JOSEPH-CHARLES. 1868-1949. *Prométhée enchaîné*. Paris: Société des Médecins Bibliophiles, 1941.

4to (330 x 252 mm). 38 wood-engraved pochoir illustrations by Schmied, engraved by his son Theo. Publisher's illustrated wrappers, original chemise, without slipcase, intermittent foxing, custom morocco-backed folding case.

Provenance: Purchased from Weyhe, NYC.

DELUXE EDITION, number 22 (printed for "Docteur Loup") of 100 copies (of a total edition of 150). Schmied's last work, engraved and printed by his son Theo after his death in January 1941. Carteret IV, 151.

\$1,200 - 1,800



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334

SEGUY, E.A. 1890-1985.

Prismes. Paris: Editions d'Art Charles Moreau, [c.1930].

Folio (321 x 244 mm). 40 pochoir plates by Seguy. Publisher's cloth backed printed board portfolio, original ties, minor foxing to margins, colors bright, portfolio bumped at corners, wear to cloth back.

Provenance: Worcester Art Museum (plate to inside cover portfolio, obscuring ad, marked "WITHDRAWN," stamp to lower margin of each plate).

THE COMPLETE BOOK, containing 40 pochoir designs by Seguy, in his art deco style, exhibiting the influences of the natural world. One of his scarcest portfolios.

\$800 - 1,200

335

SHAHN, BEN. 1898-1969.

RILKE, RAINER MARIA. *For the Sake of a Single Verse*. New York: Atelier Mourlot, 1968. Elephant folio. 23 lithographic prints and one lithographic headpiece in text. Loose in original half-vellum and linen portfolio. Some wear to portfolio.

LIMITED EDITION, number 150 of 200 sets printed on Richard de Bas handmade paper, with each plate signed by the artist, of a total edition of 960. Also signed by the artist on the limitation leaf. Prescott 113-136.

\$1,000 - 1,500

336

SOMETHING ELSE PRESS.

Various titles from the Something Else Press: ROT, DITER. *246 Little Clouds*. 1968. Publisher's cloth, dust jacket. * ROBSON, ERNEST M. *Thomas Onetwo*. 1971. Publisher's boards, glassine jacket. * VOSTELL, WOLF. AND DICK HIGGINS. *Fantastic Architecture*. 1969. Publisher's cloth, dust jacket. * KNOWLES, ALISON. ET.AL. *The Four Suits*. 1965. Publisher's cloth * CUNNINGHAM, MERCE. *Changes: Notes on Choreography*. 1968. Publisher's cloth, dust jacket. * STEIN, GERTRUDE. *A Book Concluding With As a Wife Has a Cow*. 1973. Publisher's wrappers. * SPOERRI, DANIEL. *An Anecdoted Topography of Chance*. 1966. Publisher's pictorial wrappers. * CAGE, JOHN. *Notations*. 1969. Publisher's wrappers. * WILLIAMS, EMMET. Editor. *Anthology of Concrete Poetry*. 1967. Publisher's wrappers. * PORTER, BERN. *Found Poems*. 1972. * JOHNSON, RAY. *The Paper Snake*. 1965. Publisher's pictorial cloth and dust jacket. * BRECHT, GEORGE. AND ROBERT FILLION. *Games at the Cedilla, or the Cedilla Takes Off*. 1967. Publisher's cloth, dust jacket. All with some wear and handling.

\$800 - 1,200

337

STEINBECK, JOHN. 1902-1968.

Collection of works by Steinbeck, including:

1. *Of Mice and Men*. New York: Covici Friede, 1937. Pictorial dust jacket (price clipped), publisher's cloth. Large chip to jacket at bottom of spine, browning to spine, a few small tears to edge of jacket, thumbed. First edition, first issue.
2. *The Grapes of Wrath*. New York: Viking Press, 1939. Publisher's pictorial cloth. Lacking dust jacket, some soiling to cloth, bookplates on front paste-down, thumbed. First edition.
3. *The Moon is Down*. New York: Viking Press, 1942. Pictorial dust jacket, publisher's blue cloth. Ex-lending library, jacket pasted down, clear adhesive tape reinforcement on spine, heavily worn.
4. *The Red Pony*. New York: Viking Press, 1945. Publisher's cloth with applied pictorial panel on upper cover, pictorial endpapers. Lacking slipcase, slight bumping to corners and spine ends, very light toning. First edition, variant printing by Zeese-Wilkinson Company.
5. *The Wayward Bus*. New York: Viking Press, 1947. Publisher's red pictorial cloth, remnant back panel of dust jacket inserted at back. Bumped, light wear, minor soiling. First edition.
6. *East of Eden*. New York: Viking Press, 1952. Pictorial dust jacket, publisher's green cloth. Chipping and minor soiling to jacket, cloth a bit faded, light handling wear. First edition, third printing.
7. *The Winter of Our Discontent*. New York: Viking Press, 1961. Pictorial dust jacket, publisher's bright blue cloth, top edge blue. Edge wear, some chipping and creasing to jacket, minor handling wear. First trade edition.

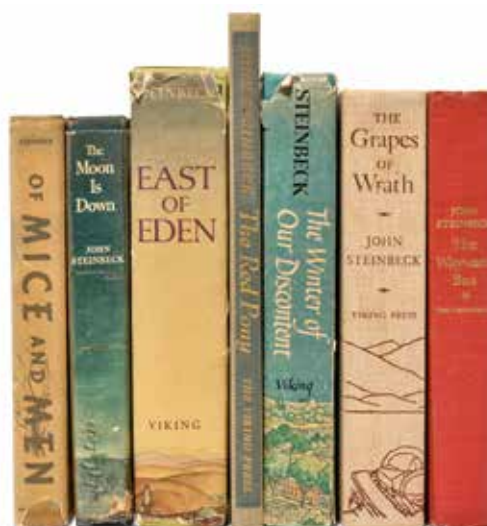
\$600 - 800



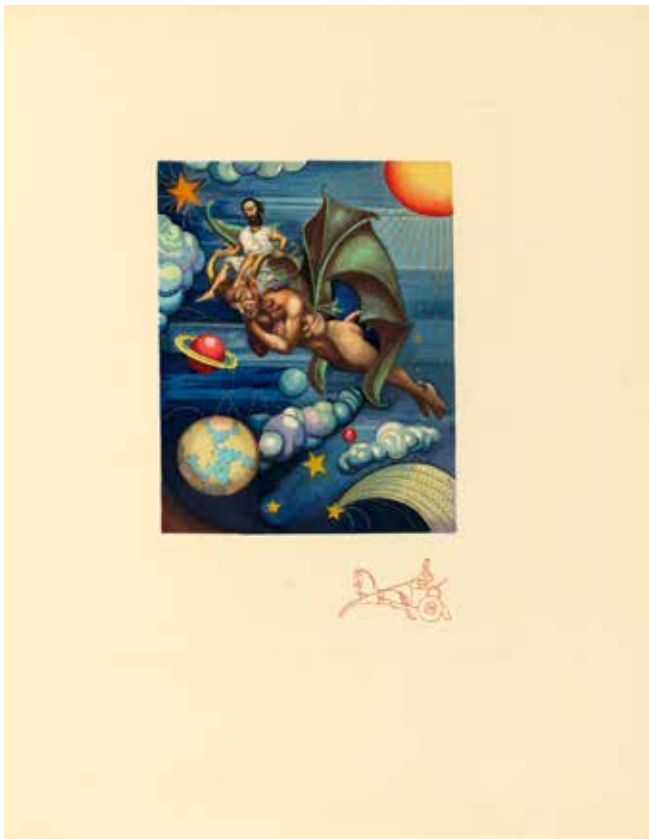
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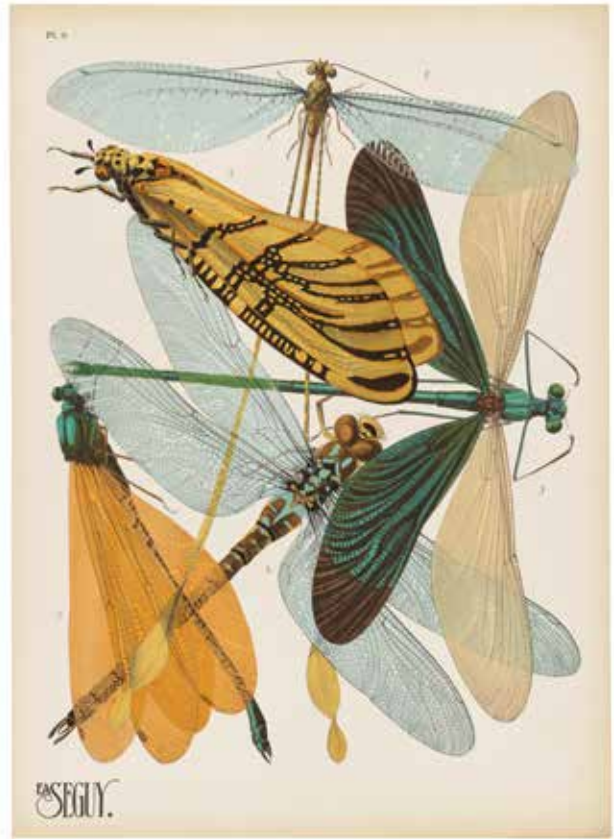
SZYK, ARTHUR. 1894-1951; JEAN SAUDE (POCHOIR).

BENOIT, PIERRE. *Le Puits de Jacob*. Paris: Albin Michel, 1927. 8vo (205 x 150 mm). 12 pochoir illustrations, title vignette, and 15 initials, all colored by Jean Saude. Publisher's printed wrappers, detached at rear hinge, signatures started, publisher's chemise. **NUMBER 208 OF 300 COPIES ON ARCHES.**

WITH: FLAUBERT, GUSTAVE. *La Tentation de Saint Antoine*. Paris: Société d'Éditions et de Librairie Henri Reynaud, 1926. 4to (238 x 185 mm). 20 pochoir illustrations, all colored by Saude. Publisher's printed wrappers, later chemise, morocco title label and slipcase, rear hinge detached, disbound. **NUMBER 133 OF 250 COPIES ON ARCHES.**

Two artist books by Szyk, both colored by Jean Saude in pochoir.

\$800 - 1,200



339

339

SÉGUY, ÉMILE-ALAIN. 1877-1951.

Insectes. Paris: Éditions Duchartre et Van Buggenhoudt, [1928]. Folio. 20 pochoir colored lithographic plates, loose as issued. Publisher's pictorial quarter cloth portfolio. Light soiling and staining to portfolio, browning to title page, light browning around edges of plates.

Emile-Alain Séguéy was a teacher at the Estienne school who influenced the development of the Art-Deco style. The plates include 16 illustrations of various insects in impressively oversized form, crowded together with 5 on each plate, along with 5 plates with samples of decorative patterns incorporating insect forms.

\$4,000 - 6,000

340

THE GOLDEN AGE OF ILLUSTRATION.

Collection of illustrated books from the Golden Age of Illustration: SPIELMANN, M.H. AND G.S. LAYARD, G.S. *Kate Greenaway*. New York and London: 1905. *LIMITED EDITION*, number 462 of 500, signed by John Greenaway, with original pencil sketch by Kate Greenaway laid in. Wear to covers, minor browning and spotting. WITH: GREENAWAY, KATE. ILLUSTRATOR. *Kate Greenaway's Birthday Book*. [London: n.p., n.d.] Green morocco binding by Bayntun, edges gilt. * ---. *The Pied Piper of Hamelin*. London & New York: Frederick Warne, n.d. Publisher's pictorial boards. * ---. *Marigold Garden*. London: Frederick Warne, n.d. Publisher's pictorial boards. * ---. *A Day in a Child's Life*. London and New York: George Routledge & Sons, n.d. Publisher's pictorial boards. Somewhat loose. * ---. *Under the Window*. London: Frederick Warne, n.d. Publisher's pictorial boards. Adhesive tape to covers, several pages torn, defective copy. * CRANE, WALTER. ILLUSTRATOR. *Flora's Feast*. London, Paris and Melbourne: Cassell & Co., 1895. Publisher's pictorial boards. * ---. *A Flower Wedding*. [London]: Cassell & Co., 1905. * ---. *Pan-Pipes*. London: George Routledge, n.d. Publisher's pictorial boards. Second edition. * CALDECOTT, RANDOLPH. *Some of Aesop's Fables with Modern Instances*. New York: MacMillan & Co., 1883. Publisher's pictorial cloth. * GOBLE, WARWICK. ILLUSTRATOR. *Stories from the Pentamerone*. London: MacMillan & Co., 1911. Publisher's pictorial red cloth. * NEWELL, PETER. *The Hole Book*. New York: Harper & Bros., 1908. Publisher's cloth with applied illustration. * NICHOLSON, WILLIAM. *An Almanac of Twelve Sports*. New York: R.H. Russell, [1898]. Publisher's pictorial boards. Front endpaper loose. * KREIDOLF, ERNST. *Ein Wintermärchen*. Erlenbach-Zurich, Leipzig and Munich: 1924. Publisher's pictorial boards. * SANGORSKI & SUTCLIFFE. *The Rubaiyat of Omar Khayyam*. [1911]. Publisher's cloth gilt. Joints cracked.

\$1,000 - 1,500

341

TISSOT, JAMES. 1836-1902.

La Sainte-Bible. Paris: M. de Brunhoff, 1904. 2 volumes. 4to (410 x 330 mm). Text in red and black, 400 lithographic illustrations, many in 2 states. Loose, as issued, in 2 modern cloth clamshell boxes. Slight soiling and some small edge tears to pages.

LIMITED EDITION, number 143 of 500 on grand vélin des papeteries du marais, from a total edition of 560. Published posthumously, and completed by his assistants after his death, this work represented Tissot's revived interest in his faith, a departure from his earlier portrayals of fashionable society women.

\$800 - 1,200

342

TOULOUSE-LAUTREC, HENRI DE. 1864-1901.

Au Cirque: Dix-sept dessins aux crayons de couleur [Second Series]. Paris: Librairie de France, [1930]. Folio (430 x 320 mm). 17 illustrations printed in color by Daniel Jacomet, mounted on card, with original attached tissue overlays (stamped with number). Publisher's folding cloth and printed paper portfolio, original ties. Foxing. *Provenance*: Frances Kettaneh (morocco bookplate). WITH: *A Suite of Color Drawings. At the Circus*. New York: Harry N. Abrams, 1967. Folio. 21 (of 22) facsimile prints of Toulouse-Lautrec's drawings. Loose in portfolio with text introduction.

TOULOUSE-LAUTREC'S FAMOUS CIRCUS DRAWINGS, number K of 15 hors commerce copies (of 215 total). In 1899, Toulouse-Lautrec at only 35 years old was suffering the effects of dementia and alcoholism, to the point that he needed to be institutionalized. While in the sanatorium, he began this series of circus drawings, produced from memory and finely detailed. Their impressive detail convinced the doctors of his improving health and he earned his release after just three months, reporting later, "I bought my freedom with my drawings." This work has been described as "... belles et rares suites tres estimees et tres cotes" (Carteret IV, 381). Sold with Abrams portfolio *At the Circus* [First Series], 22 facsimile prints (including cover), without text.

\$2,000 - 3,000



340



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TOULOUSE-LAUTREC, HENRI DE. 1864-1901.

ROGER-MARX, CLAUDE. 1888-1977. *Yvette Guilbert vue par Toulouse-Lautrec*. Paris: Au Pont des Art, 1950.

Folio. 2 lithographic illustrations on wrappers in multiple colors (front and back), 30 lithographic plates in green, and an additional suite of 31 loose lithographic plates (of which 3 are colored, the rest in black) at back. Contents loose as issued in publisher's wrappers, chemise and slipcase.

LIMITED EDITION, number LIII of 150 copies numbered LI-CC, of a total edition of 1,750.

WITH: *Cent-dix dessins inédits*. Paris: Au Pont des Art, 1955. Oblong 4to. Contemporary red morocco, green inlaid and gilt border and spine, green suede endleaves, all edges gilt, florentine paper slipcase. Joints cracking, minor toning. Numbered "503" of a stated edition of 500.

\$1,000 - 1,500

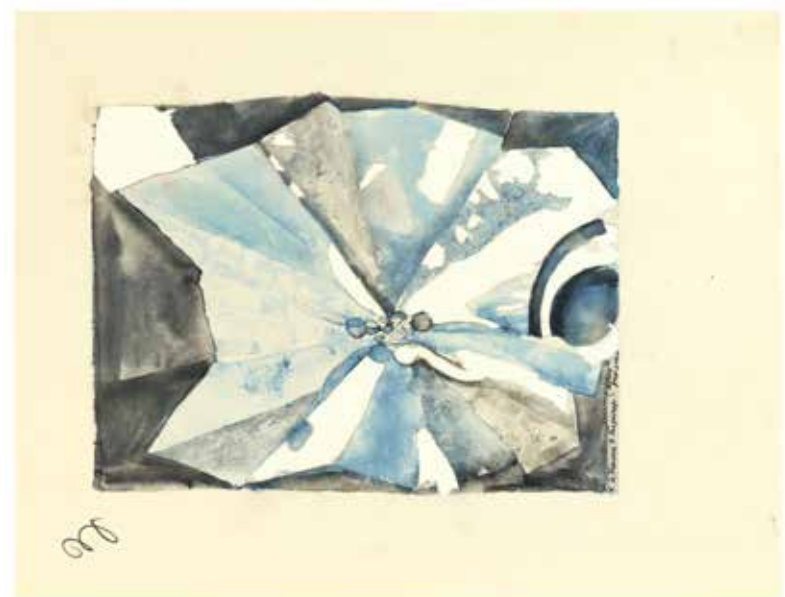
344

TRIANON PRESS.

BUSHE, PETER KENDALL. *Through the Troposcope*. London and Paris: Trianon Press, 1966. 2 volumes. Folio (308 x 250 mm). 12 collotype plates colored in pochoir, titled in French and English, with additional suite of 18 colored plates showing progressive states of the stencil work, 8 color collotype proofs, and an original guide-sheet and stencil. Primary work in publisher's printed wrappers, blue morocco folding chemise, titled in gilt; additional suite in publisher's printed wrappers, folding cloth chemise with string ties, all in original morocco-backed marbled paper folding box. *Provenance*: Purchased from Bookpress, Williamsburg, VA.

DELUXE EDITION, number IV of only 10 copies, including progressive states of the stencil work, proofs, and original guide-sheet and stencil, offering a unique and rare glimpse into the pochoir production process. Arnold Fawkus of the Trianon Press created some of the most beautiful and sought after books of the later 20th-century.

\$400 - 600



344



345

345

WALASSE, TING. 1929-2010.

FRANCIS, SAM, editor. 1923-1994. *One Cent Life*. Bern: E.W. Kornfeld, 1964. Folio (415 x 306 mm). 62 original lithographs. Contents loose as issued in pictorial cloth folder by Roy Lichtenstein and Pierre Alechinsky; silkscreened dust-jacket by Machteld Appel, slight wear to jacket, original cloth slipcase., faded at margins.

LIMITED EDITION, number 615 of 2,000 copies of the regular edition. An essential Pop Art artifact with poems by the Chinese artist Walasse Ting and original lithographs by 28 artists, including Warhol, Lichtenstein, Oldenburg, Rosenquist, Indiana, Wesselman, and Dine. Castleman, p 208-9; *Manet to Hockney* 135.

\$3,000 - 5,000

346

WILDE, OSCAR. 1854-1900.

BEARDSLEY, AUBREY. 1872-1898. ILLUSTRATOR. A group of works by Wilde illustrated by Beardsley and others, including:
 1. *Salomé*. London: John Lane, 1907. 8vo. 16 illustrations in text by Beardsley. Publisher's green cloth gilt, designed by Beardsley. Rubbed, minor browning and spotting.
 2. *A Portfolio of Drawings for Salome by Aubrey Beardsley*. London, 1920. 4to. 17 loose plates. Lacking wrappers, later half morocco portfolio. One plate with margins trimmed.
 3. *Salomé*. London: Melmoth & Co., 1904. 8vo. Publisher's blue cloth, gilt titles on spine, acetate jacket. Pirated edition, limited to 250 copies, of which this is number 29. Acetate jacket perished, light soiling to cloth, slight browning and fingermarks.



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4. *Recollections of Oscar Wilde*. London: Nonesuch Press, 1932. Tall 8vo. Publisher's white cloth pictorially gilt. Minor rubbing and soiling, endpapers browning.

5. *Salomé*. Paris: Société des Médecins Bibliophiles, 1932. 4to. Woodcut illustrations by Louis Jou. Publisher's wrappers, pressboard portfolio, later half morocco clamshell box. *LIMITED EDITION*, number 40 of 100 subscriber's copies, of a total edition of 150, this one named to Dr. Loup. Minor handling.

6. *The Picture of Dorian Gray*. Paris: Charles Carrington, 1908. 4to. Illustrations by Paul Thiriat. Later half morocco. First illustrated edition with publisher's note in red tipped in at beginning. Rubbed, minor browning.

7. BEARDSLEY, AUBREY. *Under the Hill and Other Essays in Prose and Verse*. London and New York: John Lane, 1913. 4to. Numerous black and white plates. Publisher's green cloth, with gilt design by Beardsley. This is the same design used on the cover of Wilde's *Salome* in the 1907 edition. Lightly rubbed, minor browning, 1897 Ladies Golf Club invitation with illustration by Beardsley loosely inserted.

8. YEATS, WILLIAM BUTLER. *Land of Heart's Desire*. London: T. Fisher Unwin, 1894. Small 8vo. Publisher's printed wrapper with illustration on front cover by Beardsley. Corners chipped, dampstain to upper 3rd of wrapper, light browning.

9. C.3.3. *The Ballad of Reading Gaol*. Smithers, 1899 [1904]. Publisher's oatmeal cloth, backed in white cloth. *PIRATED EDITION*. WITH: *Salomé*. A single illustration from an unknown edition, 230 x 160 mm, matted, slight scuffing and soiling.

\$1,000 - 1,500



347

MESOPOTAMIAN ARTIFACTS

Lots 348-349

347

ZAO WOU-KI. 1920-2013.

LECUIRE, PIERRE. 1922-2013. *Le Livre réfléchi*. Paris: Editions Pierre Lecuire, 1987.

Oblong 12mo (135 x 330 mm). Two unpublished poems by Lecuire hand-set and printed in gilt by François Da Ros, loose as issued in wrapper and folding outer wrapper incorporating 7 pochoir "signs" by Zao Wou-Ki, printed by l'Atelier du Lys, assembled by Bernard Duvel, publisher's slipcase and original shipping box and prospectus.

FINE COPY OF THIS RARE ARTISTS BOOK FROM ZAO WOU-KI, Number 5 of 40 copies (of a total edition of 50) signed by both author and artist. Printed on Mexican amate paper, a richly patterned bark paper that originates from pre-Columbian Mexico.

\$2,000 - 3,000

348

MESOPOTAMIAN CLAY CONE.

Ancient inscribed clay artifact, c.2000 BCE, 120 mm long by 60 mm diameter at widest part, with inscriptions in cuneiform writing.

\$2,000 - 3,000

349

MESOPOTAMIAN TABLET OF SIN RASHID.

Rectangular clay tablet, c.2000 BCE, 68 x 53 x 20 mm, inscribed in cuneiform writing on top and part of bottom surface, together with hand-written transliteration explaining that it is a votive building inscription: "*Sin-Rashid / the Mighty Warrior / King of Uruk / King of Amnanus / the provider for the Temple of Shamash / When he built / the Temple of Shamash / then he built (also) / the Palace of his Royalty.*"

\$2,000 - 3,000



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 Rare Book Bindings and Fore-edge Painting
 Ars Emblematika
 Natural History, Science and Medicine
 Sports and Changing Moral Attitudes
 Art Nouveau and Art Deco
 Pochoir Books and their Technique (including the complete works of F-L Schmied)
 Livres de Peintres
 American 19th c. and 20th c. Illustrated Books
 100 Years of Illustrated Books of Alice in Wonderland
 20th c. Russian and Chinese Illustrated Books

PRINCIPAL EXHIBITIONS

1971. *500 years of Art in Books*. Settlement Music School, Queen Street, Philadelphia, Pennsylvania.

1972. *500 Years of Art in Books*. Paley Library, Distinguished Bibliophiles Series, Temple University, Philadelphia, Pennsylvania, March 15 - April 10, 1972.

1972. *500 Years of Art in Books*. Delaware Art Museum, Wilmington Delaware, May 12 - June 11, 1972.

1972. *The Iconography of Dante*. Haverford College Alumni Fine Arts Exhibition, Haverford, Pennsylvania. [John Flaxman, 1793; Art Young, 1934; William Blake, 1931; Rico LeBrun, 1963; Sandro Botticelli, 1928; Leonard Baskin; 1969 (3.v.); Auguste Rodin, 1955, with an extra suite of plates; Amos Natini, 1959 (3 v.); Salvador Dali, 1964 (6 v.); Gustave Doré, ca. 1890; Jack Zajac, 1964. All books loaned by the Robin Collection, Donglomur.

1973. *500 Years of Art in Books*. The Athenaeum of Philadelphia, Philadelphia, Pennsylvania, January 15 - February 5, 1973.

1973. *500 Years of Art in Books*. The Free Library of Philadelphia, Philadelphia, Pennsylvania.

1974. *Aubrey Beardsley and the Nineties*. Bryn Mawr College Canada Library, Bryn Mawr Pennsylvania, February-March 1974.

1974. *Fore-edge Paintings*. The Philadelphia Art Alliance. Philadelphia, Pennsylvania, February, 1974.

1974. *Our Living World and the Artist*. Donglomur, Villanova, Pennsylvania, May 3-June 9, 1974.

1974/75. *Art Nouveau into the Decoratifs of the Twenties. Its Artists and Artisans*. The Robin Collection, Donglomur, Villanova, Pennsylvania., October 13, 1974 – March 1, 1975.

1977. *Bible and Art. 12th century - 20th century*. Philadelphia Judaica Museum of Rodeph Shalom, Philadelphia, Pennsylvania, June 2-August 31, 1976; Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, November 14-21, 1976; Princeton Theological Seminary, Speer Library, Princeton, New Jersey, January 24-April 30, 1977.

1978. *Art Nouveau into the Decoratifs of the Twenties. Its artists and*

Artisans. Fred Wolf Jr. Gallery, Raymond and Miriam Klein Branch of Jewish Y's and Centers, Feinstein Center, Philadelphia, Pennsylvania, March 12 - April 30, 1978.

1982. *Attitudes on Sports*. Donglomur Foundation Library, Villanova, Pennsylvania. March, 1982.

1984. *Attitudes on Sports*. Fred Wolf Jr. Gallery, Raymond and Miriam Klein Branch of Jewish Y's and Centers, Feinstein Center, Philadelphia, Pennsylvania, May 6 - June 20, 1984. Review from *The Philadelphia Inquirer*, June 1984: [...] "Ten years in the making, this exhibition was originally meant to be featured at the Olympic Games in Los Angeles. Then came a change of plans (*Attitudes* withdrew, like the Soviets, due to lack of security) and the ensemble ...ventured forth instead to the Klein Branch of the JYC. Given the number of potential viewers - 2,500 pass in and out of the building and through the exhibit daily - I can think of few more suitable places to make this splendid exhibit known to a wide cross-section of the people, which is what the [Donglomur] foundation hopes to do. [...]." (Victoria Donohoe, *The Philadelphia Inquirer*, June 8, 1984). c.1987(?). *Bible and Art. A continuing link between past and present*. Fred Wolf Jr. Gallery, Raymond and Miriam Klein Branch of Jewish Y's and Centers, Feinstein Center, Philadelphia, Pennsylvania, October-November 1987(?)

1988. *Fragonard and 18th century French Book Illustration*. Donglomur, Villanova, Pennsylvania, June – July, 1988.

1991. *100 Years of Images of Alice: A Wonderland of Books, Prints and Ephmera*. Longwood Gardens, Kennett Square, Pennsylvania, November-December 1991.

2007. *The Binder's Art: Notable Bindings from the Donglomur Library*. Curated by Robin Satinsky and Bonnie L. Travers. Special Collections, The University of Arizona Library, Tucson Arizona, April 9 – August 17, 2007.

Date not recorded. *Gerard Charrière Reliures d'Art with Books from the Robin Collection*. Bryn Mawr College Library, Bryn Mawr, Pennsylvania, November 5-December 21, 19??

Date not recorded. *Iconography of Dante's The Divine Comedy from "500 Years of Art in Books" – The Robin Collection*. Falvey Library, Villanova University, Villanova, Pennsylvania.

PRINCIPAL GROUP EXHIBITIONS AND LOANS

1973. *The Art of Botanical Illustration*. A Library Exhibition, Bryn Mawr College Library. Rare Book Room, Miriam Coffin Canaday Library. April – September, 1973. [Jean Ignace Isidore Gerard, called Grandville, 1803-1847. *The flowers personified; being a translation of Grandville's "Les Fleurs Animées"* by N. Cleveland, New York, 1865; Tristan Tzara, 1896- *Le Signe de Vie*, Paris 1946. (Illustrations by Henri Matisse, 1869-1954); Bernard Buffet, 1928- *Herbier de Bernard Buffet, Paris, 1966* (notes by Louise de Vilmorin); Esther Baskin, *The Poppy and Other Deadly Plants*, New York, 1967 (Illustrations by Leonard Baskin, 1922-); Guy Rosey, *Les Moyens D'Existence*, Paris, 1969 (Illustrations by René Magritte 1898-1967). Loaned by Robin Satinsky.]

1981. *The Passion. Selections from the Susan Dunleavy Collection of Biblical Literature*. La Salle College Art Gallery, April 15-May 31, 1981. [Grant Vita Christi. (Anonymous woodcut illustrations) Ludolphus de Saxonia. French translations by Guillaume Lemenand. Paris, for Berthelmy Verard, c. 1520.] and [Decachordum Christianum. Controversia de Excellentia Instrumentorum Dominicae Passionis. Marcus Vigerius (1446-1516). Printed by Thomas Anselm and Johannes Albertus. Published by Johann Koberger, 1517. Loaned from the Robin Collection, Donglomur.]

1993. *Plain and King's English. Being and exhibition of translations of the Book of Psalms in the 16th century and their tradition thereafter, with first and later editions drawn mainly from the Susan Dunleavy Collection of Biblical Literature*. La Salle University Art Museum, Fall, 1993. [Horae Beatae Virginis Mariae: as usum Langres...Paris: Simon Vostre, 1512; Prières d'Israel. Liturgie Juive. Translated by Rabbis Aron Schulman. Etchings by Abram Krol. Binding Richard Minsky. Lyon: Editions du Fleuve, 1961. Loaned from the Robin Collection.]

1995. Books on loan from the Robin Collection to La Salle University Art Museum: *Aesop's Fables*. Retold by Alan Doan, illustrated by Fritz Kredel. Kansas City: Hallmark Cards, Inc., 1971); *Known Fables*. (artist's copy). Illustrated by Antonio Frasconi. S. Norwalk, CT: Antonio Frasconi, 1964; *Aesop's Fables*. Translated by Sir Roger L'estrang... with Plates and Decorations by Stephen Gooden. London: George G. Harrap and Co. Ltd., 1936; *Aesop's Fables*. Illustrated by Jacob Lawrence. New York: Windmill Books, 1970; *Elmer Adler in the World of Books*. Edited by Paul A. Bennett. Princeton: The Princeton University Library, 1964.

2001. *The Book of Ruth. An Exhibition of Prints and Books*. La Salle University Art Museum, Spring, 2001. [The Bible for My Grandchildren. Arranged from the King James Version by Ruth Hornblower Greenough with reproduction illustrations from designs by William Blake. (Privately Printed, 1959). Loaned by Robin Satinsky, The Robin Collection, Donglomur.]

2005. *Power and Powerless: Language Ideology and Practice in Indigenous Communities*. The University of Arizona Library Special Collections in conjunction with the 26th annual American Indian Language Development Institute. Curators: Sara Heitshu and Bonnie Travers. Exhibit design consultant and loan of Artifacts: Robin Satinsky. June 8 - August 5, 2005. [Forty-Six Select Scripture Narratives from the Old Testament. Embellished with engravings, for the use of Indian youth. Translated into Delaware Indian, by A. Luckenbach and published in New York by Daniel Fanshaw in 1838. Loaned by Robin Satinsky, The Donglomur Library, Sahuarita, Arizona.]

Date not recorded. *William Strang (1859-1921). Prints and Drawings*. La Salle University Museum, March 17-May 15, 19?? (note: the brochure does not record the year, but possibly 1994) [In Praise of Folly. Done into English by Sir Thomas Chailoner, 1549. (London: Essex House Press, 1901) (Woodcut illustrations by William Strang), Loaned by the Robin Collection, Donglomur.]

Date not recorded. *Signs, Symbols & Emblems*. Bryn Mawr College Library. "The Exhibition is made possible by the support of The Friends of the Library [Bryn Mawr] and of Robin Satinsky of Donglomur. Other

lenders to the exhibition include: Seymour Adelman, Jane Lamb Bonner, Ruth Levy Merriam '31, Philip Neufeld, Elizabeth K. Starl '16, Jean-Claude Soares, James and Florence Tanis."

Date not recorded. *Artists Books*. Moore College of Art and the University Art Museum of the University of California at Berkeley. [Referenced by Victoria Donahue, art critic, in article for "The Philadelphia Inquirer."]

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-----1973. *500 Years of Art in Books*. Catalog privately printed. The Athenaeum of Philadelphia, Philadelphia, Pennsylvania, January 15 - February 5, 1973.

----- 1976. *Bible and Art. 12th century - 20th century*. Catalog privately printed. Philadelphia Judaica Museum of Rodeph Shalom, Philadelphia, Pa. June 2-August 31, 1976; Bryn Mawr Presbyterian Church, Bryn Mawr, Pa., November 14 - 21, 1976; Princeton Theological Seminary, Princeton, NJ, January 24 - April 30, 1977.

-----1984. *Sports in Art and Print*. 3 vols. Privately printed: The Robin Collection, Donglomur, Villanova, Pennsylvania.

-----1988. *Fragonard. Eighteenth Century French Book Illustration from the Robin Collection, Donglomur, Villanova, Pennsylvania*. Privately Printed.

----- 2000. "A Book Note...Easter Lily and the Lily or The Pun on the Lily." *The Sahuarita Times*, April 2000.

-----2006. *Images of the Binder's Art. A Donglomur Library Collection*. Compiled by Robin of Donglomur. Privately Printed. Sahuarita, Arizona.

Satinsky, Robin and Bonnie L. Travers. 2007. *The Binder's Art: Notable Bindings from the Donglomur Library*. Curated by Robin Satinsky and Bonnie L. Travers. Special Collections, The University of Arizona Library. April 9 – August 17, 2007.

Bryn Mawr College Library. 1973. *The Art of Botanical Illustration*. A Library Exhibition, Bryn Mawr College Library. Rare Book Room, Miriam Coffin Canaday Library. April – September, 1973.

Burke, Daniel, F.S.C. 1981. *The Passion. Selections from the Susan Dunleavy Collection of Biblical Literature*. La Salle College Art Gallery, April 15 - May 31, 1981. (Group exhibition with books on loan from the Robin Collection, Donglomur).

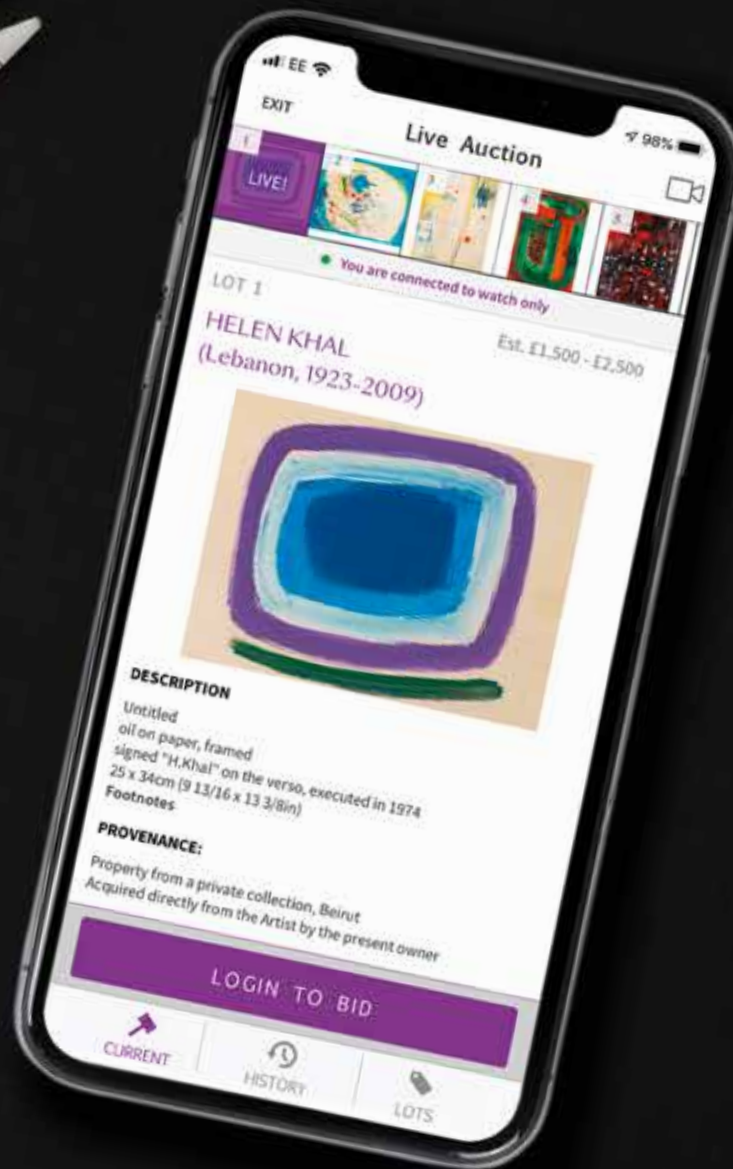
----- Year not recorded. *William Strang (1859-1921). Prints and Drawings*. La Salle University Museum, March 17 - May 15, (1994?) [Group exhibition.] [In Praise of Folly. Done into English by Sir Thomas Chailoner, 1549. (London: Essex House Press, 1901) (Woodcut illustrations by William Strang)], on loan from the Robin Collection, Donglomur.]

Doms, Keith. 1973. *500 Years of Art in Books. Examples from the Collection of Robin Satinsky of Villanova, Pennsylvania*. Free Library of Philadelphia. Philadelphia, Pennsylvania.

Tanis, James. Date not recorded. Bryn Mawr College Library. "Signs, Symbols & Emblems." Bryn Mawr College Library. "The Exhibition is made possible by the support of The Friends of the Library [Bryn Mawr] and of Robin Satinsky of Donglomur. Other lenders to the exhibition include: Seymour Adelman, Jane Lamb Bonner, Ruth Levy Merriam '31, Philip Neufeld, Elizabeth K. Starl '16, Jean-Claude Soares, James and Florence Tanis." (The brochure does not mention the year).

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For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN

THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: The Robin Satinsky Collection	Sale date: October 15, 2021
Sale no. 26895	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



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