

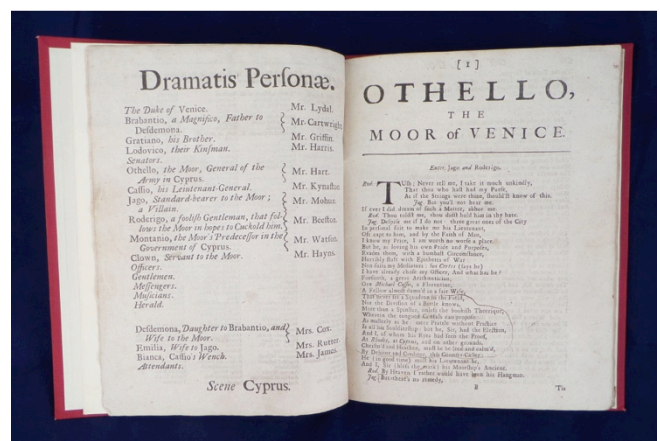
# JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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## Catalogue 60: Books from a San Francisco Private Library Part 1. Fine Books and Illuminated Manuscripts

We are excited to announce the acquisition of a large private library from the San Francisco Bay Area. Over the next several months we will be issuing regular lists of items from the collection including fine association items, manuscripts, literature, and children's books, among many other subjects. This first list contains some books exhibited at the New York Book Fair along with several items previously unlisted and a large selection of illuminated manuscript leaves. Full descriptions and photographs are available on our website.

John Windle, Spring 2014



Clockwise from top left: items 29, 34, 30, 22, & 20.

1. BIBLE IN LATIN. *Biblia Latina...* Nuremberg: Anton Koberger, 30 July, 1477. Folio, 51 lines; double column; types 4:160G, 3:110aG. Rubricated; headlines in red in upright bastarda script; fol. 2/1r with 12-line floriated initial F illuminated in green & pink with foliate marginal extensions, the lower margin filled with sprays & flowers in colors with white tracery; opening page of Proverbs with 1 11-line initials, 1 with floral extensions. - 467 (of 468) leaves; lacking 1st blank. Modern morocco over wooden boards, by Pratt, extremities rubbed, scrapes, inner hinge cracked. Internally very good, with wide margins and the paper very crisp.

§ The second Koberger Bible, a page for page reprint of the Bible printed in Basel by Bernhard Richel not later than 1474. An exceptionally well-margined and well-preserved copy. Arthur Haddaway's copy, from the Allan Library with their old stamps and a manuscript note of ownership tipped in at the front signed J. Mead (c. 1875?). Goff B-552; HC 3065; BMC II.414; GKW 4227. (102886) \$37,500.

2. BOUELLES. (Carolus Bovillus; Charles de). *Liure singulier & vtile, Touchant L'Art Et Practique de Geometrie...* Paris, Imprimé par Simon de Colines, 1542. 8vo, 56 f. with 154 woodcuts, chiefly diagrams. Criblé initials. Modern vellum old-style (bound probably for a French dealer or collector in the 20th-century). A very good copy.

§ First and only edition of a very rare and typographically fascinating book, of which 6 copies are recorded in the USA (Morgan, NYPL, Harvard, Michigan, Smith, Huntington) -- one copy in Paris, and two in Germany. The text and illustrations were composed by Oronce Finé. The title page is utterly unconventional for its time and the design could easily be 1920s or 1930s. Mortimer, Harvard, 115. Brunet, I, 1188. Renouard: Colines, p. 353-354. Not in Schreiber. (105892) \$9,750.

3. CARROLL, LEWIS [pseud. Charles Lutwidge Dodgson]. *Alice's Adventures under Ground. Being a Facsimile of the original MS. Book afterwards developed into "Alice's Adventures in Wonderland". With thirty-seven Illustrations by the Author.* London: Macmillan, 1886. Slim 8vo, viii, (ix-xi), (4), 1-95 (96-99)pp. Original red cloth stamped in gilt, black endpapers, gilt edges. Backstrip darkened, slight wear but quite a good copy in the first binding.

§ First edition of the facsimile of one of the most famous manuscripts in English literature. Williams-Madan-Green 194. (105847) \$450.

4. CARROLL, LEWIS. [Dodgson, C. L.]. *Through the Looking-Glass and what Alice Found There.* London: MacMillan and Company, 1872. 8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. Original red cloth gilt, binder's ticket, neatly restored as usual, inscribed by the author. In a morocco box.

§ First edition first issue of *Through the Looking-Glass* with the misprint "wade" instead of "wabe" on page 21 and page 98 unnumbered. Inscribed: "Margaret Lilius Godfrey Faussett from the Author Christmas 1871." Margaret Lilius Godfrey Faussett (1860-1931) was the niece (not daughter as has been stated in the past) of Dodgson's mathematics tutor at Christ Church, Robert Godfrey Faussett (1827-1908). Laid in is a letter from her recalling a visit to Dodgson's rooms in Ch. Ch. This copy is one of the 100 copies the author inscribed in December of 1871. (105748) \$15,000.

5. CHAUCER, GEOFFREY. *The workes of Geffray Chaucer newlye printed, wyth dyuers workes whych were neuer in print before: as in the table more playnly doth appere...* [London] : Printed by [Richard Grafton for] Iohn Reynes dwellynge at the sygne

of saynte George in Pauls Church-yarde, 1542. Folio, [10], ccclxxxii [i.e. 372] ff. Title and three divisional titles within woodcut borders, 21 equestrian pictorial woodcuts in the Canterbury tales (including repeats), ornamental woodcut initials. The first four leaves are mounted and repaired (but genuine); the final leaf is in facsimile. Staining to the inner margin to the first 30+ leaves and recurring throughout sporadically; a few leaves torn without loss. Early 19th-century calf, covers blind-stamped with the arms and motto (Patriis Virtutibus) of the Earl of Leitrim (Lord Clements). Edges marbled, backstrip lettered in gilt, a pleasant copy. Ink signature on first fly-title of Theo. Clements noting the price of £1-10s-00d.

§ The quite uncommon third (or second collected) edition of Chaucer, the Doheny copy (1988) and the Bradley Martin copy (1990) being the last two copies at auction. Occasional quite interesting ink annotations by at least three early readers (one commenting on predestination and free will). ESTC 107200. Langland to Wither 40. Not in Pforzheimer. (105845) \$22,500.

6. CHAUCER, GEOFFREY. KELMSCOTT PRESS. *The Works of Geoffrey Chaucer. Now Newly Imprinted.* Hammersmith: Kelmscott Press, 1896. Folio (11-1/2 x 16-1/2 inches), [i]-ii, (1, title page), [1]-554, (2) pp. Printed on paper. Modern full blind-stamped pigskin, gilt edges, clasps, after the design of the original Cobden-Sanderson binding. Tiny spots of rust where the clasps attach to the boards inside, otherwise a perfect copy in a suitable binding.

§ 425 copies were printed on paper and 14 on vellum. *The Works* is without question the grandest production from Morris' workshop and one of the great books of all time. *The Artist and the Book* 45. Peterson A40. Ransom, *Private Presses*, p. 329, no. 40. Ray, *The Illustrator and the Book in England*, 258. Sparling 40. Tomkinson, p. 117, no. 40. (105911) \$89,500.

7. DARWIN, CHARLES. *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.* London, John Murray, 1859. 8vo, ix, 502; 32 (publisher's advertisements, dated June 1859) pp. with a folding diagram facing p. 117. A remarkably good copy in the original publisher's blindstamped green cloth, backstrip lettered and decorated in gilt, binder's ticket of Edmonds & Remnants on rear pastedown, hinges invisibly repaired, title page with vertical crease as usual, one or two very minor tears in text margins, preserved in a cloth box.

§ First edition, a very good copy, with slight wear to the cloth as usual, of the single most important scientific book ever published. Dibner 199. Freeman 373. Garrison and Morton 220. Horblit 23b. Norman Library I, 594. *Printing and the Mind of Man* 344b. Provenance: bookplate of P.W. Phipps (family name of the Barons Mulgrave): private collection Canada. This copy has never been sold at auction or through the trade. (105793) \$160,000.

8. DORÉ, GUSTAVE (ILLUS.). TENNYSON, ALFRED. *The Idylls of the King, Enid, Vivien, Elaine, Guinevere, illustrated by Gustave Doré.* [With] Steel-engraved proof for a plate to Vivien, signed by Doré, Tennyson, & John Sadler (the engraver). London: Edward Moxon, 1868. Large folio, viii, 107, v, 84, v, 49, v, 41pp. Portrait frontispiece and 36 fine, crisp steel engravings, occasional spotting. Publisher's elaborately gilt pictorial blue cloth, all edges gilt, recased, a little worn but still bright and very attractive. Mounted proof on

India paper is signed beneath the image in pencil by Tennyson, Doré, & John Sadler. Image measures 244 by 182 mm.

§ First edition thus. A handsome copy of one of the finest of Doré's engraved works, here accompanied by a signed India-proof of the plate depicting Vivien's seduction of Merlin by the forest of Broceliande. Malan, Gustave Doré, pp.97-103; Ray, *Art of the French Illustrated Book*, 250. (105808) \$5,750.

9. ELIOT, T.S. *Poems 1909-1925*. London: Faber & Gwyer, 1925. 8vo, (4), 5-98, (99) pp. Original blue cloth, paper spine label; printed dust-jacket (slightest soiling); quarter morocco slipcase. The finest imaginable copy.

§ First edition, presentation copy inscribed on the title page: "Inscribed for Jonathan Goodwin by T.S. Eliot 25.v.58." Gallup A8a. (105849) \$12,500.

10. ERASMUS, DESIDERIUS. *Familiarium colloquiorum...* Basileae: in officina Frobeniana per Hieronymum Frobenium et Nicolaum Episcopium, 1537. Squat 8vo, a-z8, A-Z8, Aa-Ff8; 765, (766-829, 830 blank). Woodcut device on title page. Contemporary blind-stamped calf, rebacked, with five bosses on each cover, brass clasps and catches (broken).

§ Early printing of the final version, first printed in 1533. The colloquies began in the late 1490s as informal Latin exercises for Erasmus' own pupils. Not in Adams. This copy is signed in ink twice by Heinrich Schliemann, the brilliant if deeply flawed archaeologist revered in his time for discovering sites such as Troy but now regarded as the destroyer of the actual Troy by using dynamite to excavate the site. (105850) \$3,000.

11. FABYAN, ROBERT. *Fabyans cronycle newly printed...* London: by Wylliam Rastell, 1533. 2 vols. in one, thick small folio, [10], CLXXIII (i.e. CLXXIII); [8], CCXXXIII ff. Modern brown morocco plain-style, title and A6 in vol. 1 and the final leaf in vol. 2 in facsimile (with the fragment of the surviving leaf mounted next to the facsimile). With the Hardwicke bookplate at the front c. 1760, a brief letter from Lord Hardwicke c. 1970 authenticating the bookplate and adding his own, a binder's report on the conservation (by Eric Horne), and modern typed notes on Fabyan etc.

§ A very attractive copy properly conserved, of this important volume of English chronicles first published by Pynson in 1516. This, the second edition, continues the Chronicles down to 1509. It is not noted in Langland to Wither which cites the first edition, and Lowndes seems to value the third (further expanded) edition over the second. Copies are scarce in commerce; no copy noted in the great Quaritch and Maggs English catalogues, and copies at auction are almost all defective or damaged. Not in Pforzheimer. ESTC 121369. (105885) \$9,500.

12. GERSHWIN, GEORGE. *The Theatre Guild presents Porgy and Bess...* New York: Gershwin Publishing Corporation, [1935]. Large 4to, (6), 559 pp. With a frontispiece portrait of Gershwin. Original printed wrappers, a very good copy with great provenance.

§ First edition first issue of the entire score. This copy is inscribed by Gershwin under his portrait "To Lou Houston - every good wish George Gershwin Feb 10 1937." It is also signed on the title page by Todd Duncan who sang Porgy for the first performance and eventually performed the role some 1,800 times. Also signed by Alexander Smallens, the conductor of the opening night performance. A landmark in American cultural history. (105754) \$17,500.

13. HEMINGWAY, ERNEST. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929. 2 vols., 8vo, [8], 355 pp. Both issues in original black cloth, gold label on upper cover and backstrip, first issue in the first issue dust-jacket. A very good copy of the first issue, with slight spotting to top edge, two small scratches on the lower cover, in the dust-jacket with one tiny rubbed spot. The second issue has an early ink signature dated 1930, and is slightly worn. The two together, in a simple black slipcase.

§ First editions, first and second issues. The first issue lacks the disclaimer and has the misspelling on the dust-jacket. Hanneman A8. (105851) \$4,500.

14. [HOLBEIN]. Lodge, Edmund. *Portraits of Illustrious Personages of the Court of Henry VIII. Engraved in Imitation of the Original Drawings of Has Holbein, in the Collection of His Majesty, with Biographical and Historical Memoirs by Edmund Lodge, Esq. F.S.A.* London: William Bulmer, 1812. Quarto (13.5 by 10.5 inches), unpaginated. Eighty-four hand-colored stipple engravings after drawings by Hans Holbein printed on pink and white toned paper. Contemporary quarter red morocco and marbled boards, panelled spine richly gilt, all edges gilt, marbled endpapers. Covers a little rubbed and soiled, marbled paper worn in places, occasional offsetting and light foxing, front pastedown with the armorial bookplate of Reginald Cholmondeley of Condovery Hall.

§ First quarto edition. Portraits of Holbein and his wife and twelve anonymous sitters are followed by seventy named portraits including Anne Boleyn, Thomas More, Prince Edward of Wales, and Queen Jane Seymour, each accompanied by Lodge's biographical sketch. The bookplate in this volume has some interest as belonging to the English eccentric Reginald Cholmondeley who on several occasions hosted Mark Twain at Condovery Hall. In 1881 he sent Olivia Twain a note of condolence on the death of her husband in Australia, causing some surprise to the family as Twain was then alive and in Connecticut. Twain describes his acquaintance with Cholmondeley (he calls him "Bascom") in chapter 15 of *Following the Equator*. (105852) \$2,000.

15. HOLINSHED, RAPHAEL. *The first and second volumes of Chronicles, comprising 1 The description and historie of England, 2 The description and historie of Ireland, 3 The description and historie of Scotland... The third volume of Chronicles, beginning at duke William the Norman, commonlie called the Conqueror; and descending by degrees of yeeres to all the kings and queenes of England in their orderlie successions...* [London] : Finished in Ianuarie 1587, and the 29 of the Queenes Maiesties reigne, with the full continuation of the former yeares, at the expenses of Iohn Harison, George Bishop, Rafe Newberie, Henrie Denham, and Thomas VVoodcocke. At London printed [by Henry Denham] in Aldersgate street at the signe of the Starre, [1587]] Folio, 4 vols, vol. 1: [8], 250; [4], 202, [2] p.; vol. 2: 61, [13], 183, [1]; 421-430, 436-437, 432-433, 439-464, [54] lacking final blank; vol. 3: [8], 1080, 1080-1371, 1371-1421, 1490-1491, 1536-1555, 1574-1592, [60] lacking final blank; vol. 4 with the cancelling leaves bound up, printed c. 1720. Title page to vol. 1 damaged with loss, title page to vol. 3 mounted, staining and worming to inner and outer margins especially at the beginning of vol. 1 and the end of vol. 3. Old calf quite worn, vol. 3 rebacked. Bookplate of the Earl of Ilchester in each volume.

§ A flawed copy with noticeable defects of condition, nonetheless complete but for two blanks and mostly reasonably clean and sound internally. "The second and best edition of the single most comprehensive and valuable early history of the British Isles, which rapidly became the standard work of its kind. Shakespeare used this edition as the source for his historical plays, as well as Macbeth, King Lear and part of Cymbeline, adopting not

only the facts but sometimes whole phrases from the text.” (Christopher Sokol). (105912) \$8,500.

16. HUNTER, WILLIAM. *Anatomia uteri humani gravidi... The Anatomy of the Human Gravid Uterus exhibited in figures...* Birmingham: John Baskerville, 1774. Huge folio, 20 (of 21) leaves, lacking the dedication; 34 full-page engraved plates signed by the artists and engravers as noted by Gaskell, without the imprints Gaskell notes as “sometimes” present on 12 plates. Modern half calf, red labels; title page silked, some leaves with tears (repaired).

§ First edition of Baskerville’s last book: “one of the great artistic achievements in medicine” (Norman). Copies in even adequate condition, let alone in contemporary bindings, are very rarely found. This copy is typical of the usual condition in which it is found. Some catalogues imply there is more than one issue but the issue point is not stated. This copy has a typo at plate six: “TTAT” for THAT” in the header of the English text. Pardoe, John Baskerville (p. 132) notes: “among the finest of his books, a magnificent volume”. Garrison-Morton 6157; Norman 1125; Gaskell (Baskerville) 56. (105866) \$4,750.

17. LA SERRE, M. DE (JEAN-PUGET). *The mirrour which flatters not. Dedicated to their Maiesties of Great Britaine...* London: printed by E[lizabeth] P[urslowe] for R. Thrale, and are to be sold at his shop at the signe of the Crosse-Keyes, at Pauls Gate, 1639. 8vo, 6 1/2 x 4 1/4 ins., [34], 48, 45-59, [1], 71-228, [18], [2, blank] pp. With an engraved title and five full-page engraved plates within the collation. Original plain calf, modern rebacking with new pastedowns, small gilt device on both covers, red edges. A very good copy.

§ First edition in English, being a translation of “Miroir qui ne flatte point”. The translator’s “Advertissement au lecteur” is signed: Tho. Cary. With an additional title page, engraved, and signed: I.P. scul; i.e. John Payne. A1r has signature-mark “A” with ornament; verso contains verses describing the frontispiece. With the final imprimatur leaf: ESTC notes a variant where this leaf is blank. This copy has the imprimatur followed by the original blank free endpaper. STC 20490a. ESTC S115329. (105742) \$2,750.

18. MELVILLE, HERMAN. ARION PRESS. *Moby Dick; Or, The Whale*. San Francisco: Arion Press, 1979. Thick folio, 577 pages. Illustrated with 100 wood engravings by Barry Moser. Original full blue morocco, slipcase. As new.

§ Limited to 250 copies. Printed in black and blue on Barcham Green handmade paper produced especially for this edition. One of the most celebrated 20th century American private press books. Moser’s wood engravings are of an historical or context nature -- places, creatures, objects and tools, and process uses in the whaling industry. Grolier, *Century for the Century*, 83. (105891) \$15,000.

19. MORRIS, WILLIAM. [A.M.S.] *Autograph poetical draft of “The Seasons,” 1869, signed “William Morris.” 1869*. Small folio (12.75 x 7 inches), 1 p., written in ink on blue paper. In fine condition.

§ This manuscript was written to accompany the four paintings by Burne-Jones entitled “The Seasons” (1869) as illustrated in Christopher Wood’s Burne-Jones, 1998, pp. 70-71; that was the title under which it was published in 1871 in *The Academy*. Morris manuscripts from any period are rare, only four having sold at auction in the last 25

years. There was no manuscript by Morris from this period in the Berger collection. (105794) \$11,750.

20. POTTER, BEATRIX. *The Tale of Peter Rabbit*. Privately printed: December, 1901. 16mo, coloured frontispiece and 41 black and white illustrations. Original grey paper boards, flat spine, decoration and titles to upper board in black. The boards a little chafed, extremities slightly rubbed, slight soiling on lower cover, otherwise an excellent unsophisticated copy of a fragile book. In a limp suede chemise and a felt-lined morocco folding box by Jeff Clements. Together with a sepia photograph (105 x 63 mm) of Zipporah Robinson enclosed in a folder and laid into the case.

§ First privately printed edition, one of 250 copies. The true first printing of Potter's first and most famous book with the author's signed presentation inscription on the front free endpaper: "For Zipporah / from Beatrix Potter / Christmas 1901". This copy, inscribed at the time of publication when she gave away several copies as Christmas presents to family and friends, unrestored and in relatively fine condition, is said to be the "only copy to contain a personalised presentation inscription by Beatrix Potter. The remaining copies [at auction] either contain simply her signature, publication details in her hand, or an inscription dated December 22 with no named recipient." The two copies in the V&A are inscribed, one in 1901 and the other in 1917. (105812) \$125,000.

21. SCHEDEL, HARTMANN. *Liber Chronicarum (The Nuremberg Chronicle)*. Nuremberg: Anton Koberger, 1493. Large folio, 16 3/4 x 12 ins, 325 of 326 ff (lacking the final blank). 18th-century English calf, covers with simple gilt panels and device of two arms in armor holding a ring, rebaked retaining original backstrip. A very good copy, complete with all text leaves and both maps. The prelims are bound out of order but all present. No annotations or marks of ownership of any kind other than the binding device.

§ First edition in Latin. It was printed in two separate editions, the Latin edition completed on July 12, 1493; the German edition completed December 13, 1493. The Ptolemaic map at XIII is present and in good condition; the figure of the legendary Pope Joan appears unscathed. Goff 307; Hain-Copinger 14508\*; Klebs 889.1; Oates 1026; Proctor 2084; BMC II, 437. (105722) \$89,500.

22. SHAKESPEARE, WILLIAM. *Othello, the Moor of Venice. A tragedy...* London: printed for R. Wellington, at the Dolphin and Crown, at the West-End of St. Paul's Church-Yard, 1705. 4to, [4], 75, [1]pp. Underlining throughout (see below). Modern red quarter morocco.

§ Seventh quarto edition, described in a clipping in the book as "an early acting copy" due to the manuscript circling of sections of printed text presumably for cuts in a production. ESTC T43495. (105853) \$17,500.

23. SPENSER, EDMUND. *The Faerie Queen: The Shepheards Calendar: Together with the Other Works of England's Arch-Poët, Edm. Spenser: Collected into one Volume, and carefully corrected*. London: Printed by H. L. for Mathew Lownes, 1611. Folio, 10 x 7 ins. General title within woodcut border (McKerrow & Ferguson 212), twelve woodcut illustrations and ornamental borders, decorative woodcut head- and tail-pieces and initials.

§ First collected edition of Spenser's works and first folio edition, second (1615?) issue, with the title to The Second Part of the Faerie Queene beginning with signature R, dated

1613 and the colophon dated "16012" [sic]. Grolier, Langland to Wither, 239. Johnson 19. Pforzheimer 973. ESTC S123122. (105854) \$7,500.

24. STOWE, HARRIET BEECHER. *Uncle Tom's Cabin*. Cambridge: Riverside Press, 1892. 2 vols., 8vo., lviii, 309; ix, 382 pp. Signed on the title page of Volume I by the author, and with lengthy autograph quotations signed tipped to the half-title pages of both volumes, each dated October 17, 1894. Full brown suede, decorative stamp and title on all four covers, gilt lettering on backstrip, green silk doublures, gilt top. Handsome volumes with minor wear to the backstrip crowns and feet and one or two marks on the suede.

§ The Riverside Press large paper edition, number 246 of 250, illustrated by E. W. Kemble; a late but magnificent edition of this work of tremendous historical significance. Both volumes are inscribed "Written for Mr. W. H. Cathcart..." and signed and dated in full, and inserted in Volume I is an ALS by Stowe's daughter, Miss H. B. Stowe, 4 pages, 8vo, Hartford, Oct. 17, 1894. Only two copies are recorded at auction with inscriptions by Stowe from the text, neither having two inscriptions. (105813) \$25,000.

25. THOMAS, DYLAN. *Collected Poems 1934-1952*. London: Dent, 1955. 8vo, xiv, 178 pp. Later quarter red morocco lettered in gilt. A few light pencil annotations in the text at the end.

§ Reprint. Bound in at the front between the "Note" and the "Author's prologue" is a small folded fragment of an envelope on which Dylan Thomas has drafted a few lines of "For as long as forever is", consisting of eight lines written in pencil with corrections, and on the verso the first two lines written also in pencil. References: *The Collected Letters*, edited by Paul Ferris, 1985, p. 398; Ralph Maud, *Entrances to Dylan Thomas' Poetry*, 1963; *Dylan Thomas: The Poems*, edited by Daniel Jones, 1971." (105855) \$9,500.

26. THOMAS, DYLAN. *In Country Sleep and Other Poems*. New York: New Directions, 1952. Slim small 4to, 34, (1, colophon) pp. Original green-gray boards, dust-jacket browned and chipped at head. Photo of Thomas pasted to title page, another clipped from a magazine loosely inserted. Bookplate of Mrs. A.M. Huntington New York.

§ First US edition. Signed "Dylan Thomas" at the front and dated "October 1953" -- just days before his death in NY on Nov. 9th after going into a coma on Nov. 4th. (105856) \$3,750.

27. THOMAS, DYLAN. *Original holograph manuscript transcription of his poem "A Refusal to Mourn the Death, by Fire, of a Child in London"*. N.p.: c. 1946 or later. 8vo, 2 ff. 8 x 5 ins., on ruled paper, written on rectos only. In a quarter dark blue morocco folding box and slipcase.

§ Authorial manuscript of one of the finest poems in English about the Second World War, quite the equal of the finest poems to have come out of WWI and surely Thomas's masterpiece along with "Do not go gentle into that good night" written in 1951 on the death of his father. The only other example of the manuscript of this poem was an early working draft sold at Christie's New York, Oct. 27, 1995, lot 140, \$28,000. (105861) \$30,000.

28. THOMAS, DYLAN. *Autograph manuscript of a draft letter to Igor Stravinsky about collaborating on an opera. The Boat House, Laugharne, 16 June 1953*. Two pages on single sheet of blue-grey paper, 7 x 5 1/4 ins. Written in blue ink. A little soiled and creased. Two mounting tabs on verso. Published.

§ Draft letter to Igor Stravinsky entirely in Thomas's hand, with several corrections and deletions; unfinished. Written less than 5 months before his death in Nov. 1953, this poignant letter reflects Thomas's hesitancy in expressing interest in writing something for Stravinsky to set to music. "I have lots of ideas - good, bad, and chaotic..." (105862) \$4,750.

### ILLUMINATED MANUSCRIPTS ON VELLUM

29. [BENING, SIMON]. *Annunciation to the shepherds*. Belgium, Bruges: c. 1540. 74 x 47 mm. Miniature, without text, image of an angel painted blue and framed in gold, two shepherds kneeling in front of their herd with a dog, gazing up in amazement. Trimmed right to the border. Framed. Not examined out of the frame. In fine condition.

§ Origin and provenance unknown, description pasted on back possibly from Les Enluminures; from a private California collection. (105897) \$47,500.

30. *Antiphonal illumination, the "O" from the "Os justi meditabitur sapientiam"*. Antwerp, Ghent or Bruges: c. 1500-1520. 105 x 115 mm. St. Dominic with other confessors and bishops, richly painted in black, red, and green robes with mitres, staffs, swords, two holding open books, and a lovely dog at the front holding up a sceptre. In fine and fresh condition. Framed. Not examined out of the frame.

§ Attributed to the Master of the Blumenthal Passion, about whom the Metropolitan Museum notes: "The compositions and figure types displayed here suggest the hand of an artist strongly influenced by Bernaert van Orley, while the poses and gestures of the figures reveal a close study of Dürer's engravings. Whatever the identity of this intriguing master, his work reflects the value placed on intimate devotional experience in the age of the Reformation." Provenance: Les Enluminures suggesting an anonymous Flemish artist, another clipping suggesting the Blumenthal Passion master. Private California collection. (105901) \$2,750.

31. *Leaf from an early Antiphonal*. France, probably Paris: c. 1275. 183 x 120 mm. Two columns, text and music (four staves), ruled in red, with decorative initials in red and blue; in fine and fresh condition. Framed. Not examined out of the frame.

§ Origin and prior provenance unknown (possibly Maggs inventory number on verso); from a private California collection. An interesting leaf being the end of Nones and the beginning of Vespers, with many ink corrections in a different hand, parts of the text lined through (deleted?), and annotations in the margins. (105899) \$2,750.

32. *A leaf from the Ghistelles Hours, in Latin*. [Southwest Flanders, c.1299-1300] 120 x 81 mm. Recto and verso with 11 written lines, justification: 62 x 46 mm, recto with two-line initial and an image of a man blowing a trumpet. Framed. Not examined out of the frame. Overall darkening and minor stains, edges browned.

§ Text: end of Psalm 66 and opening of the Benedicite from Lauds in the Office of the Virgin. A leaf from one of the earliest Flemish Books of Hours, originally owned or associated with John III Ghistelles (d.1315), Lord of Ghistelles and Ingelmunster. Various leaves from the already fragmentary manuscript, identified by Rosy Schilling as having once belonged to Sir Sydney Cockerell, were sold by or through Heinrich Eisemann in the 1950s and are now dispersed in public and private collections (see C. de Hamel in

Medieval and Renaissance Manuscripts in New Zealand Collections, 1989, pp.91-2; Sotheby's, 1 December 1998, lots 17-19). (105894) \$4,750.

33. *Miniature of Christ before Caiaphas*. Dutch school: c. 1450 or later. 138 x 98 mm. Miniature, without text, image of Christ before Caiaphas being held by a soldier with a jester dancing behind Him, disciples (?) behind Him with a cock sitting above the three-sided border of simple flowers. Framed. Not examined out of the frame. In good condition.

§ Origin and provenance unknown; from a private California collection. (105895) \$2,750.

34. *Miniature of a devil on a leash*. French: c. 1480. 138 x 98 mm. Miniature, without text, image of a white-robed Saint with halo holding a devil on a leash; the devil painted entirely in gold. Framed. Not examined out of the frame. In good condition.

§ Origin and provenance unknown; from a private California collection. (105896) \$4,750.

35. *Miniature of Job on his dungheap*. Paris: c. 1475. 159 x 108 mm. Single column, four lines of text (r), 15 lines (v). Three-line initial 'D', richly illuminated border of floral design heightened in gold. The miniature painted within an arch-top border. Trimmed right to the border, small split in the vellum margin, otherwise in fine and fresh condition. Framed. Not examined out of the frame.

§ Origin and provenance unknown, description pasted on back possibly from Pirages; from a private California collection. (105898) \$4,950.

36. *A leaf from a French Bible, in Latin*. Paris: c. 1475. 180 x 120 mm. Recto and verso with 15 written lines, 5 initials heightened in gold on each side, line fillers in gold and color, very large margins. Framed. Not examined out of the frame. In very fine condition.

§ Text: Isaiah 37: "et habitatorem"... "qui descendit in lacum". Origin and prior provenance unknown; from a private California collection. (105900) \$1,250.

37. *A leaf from a Book of Hours, in Latin*. France (probably Paris): early-15th century. 165 x 132 mm. Recto and verso with 14 written lines, surrounded by an elaborate border of gold stems and leaves. Framed. Not examined out of the frame. Small stain in top right corner, otherwise in fine condition.

§ A decorative leaf from the Hours of the Virgin. Brief description on back, no indication of provenance. Private collection California. (105902) \$1,250.

38. *A leaf from a choir book, in Latin*. Northern France (Picardy?): c. 1300. 195 x 135 mm. Recto and verso with 5 written lines, with the music above each line in 4 staves. With a very rich and elaborate initial "D" containing an angel blowing a horn and beating a drum and a long marginal extender reaching to the top of the leaf. Framed. Not examined out of the frame. Trimmed with approx. half the text cut away, the miniature in good condition.

§ A decorative fragment of a leaf, with the interesting feature that inside the drum there is indecipherable writing. Elaborate description on back, probably Pirages provenance. Private collection California. (105903) \$3,250.

39. *A leaf from a liturgical Psalter, in Latin.* Rhineland (or possibly Flanders or England): c. 1260-1280. 177 x 131 mm. 20 lines of text, 4-line historiated initial of a knight in armor, 4 initials in gold, gold highlighting in text. Small drawing of a dragon in red ink, drawing of a bird in left margin partly trimmed away. Framed. Not examined out of the frame.

§ A very fine and early leaf, of interest in that other leaves from this manuscript are known which variously originate from either the Rhineland or England. Elaborate description on back, probably English dealer provenance. Private collection California. (105904) \$9,500.

40. *A leaf from a French Bible, in Latin.* Paris: c. 1290. 290 x 189 mm. Double-column, 49 lines, with a lovely historiated 'S' being a miniature of St. Peter holding a book. Framed. Not examined out of the frame. In fine condition with very large margins.

§ An interesting and decorative leaf, with the amusing feature that the scribe incorrectly started the text next to the initial as the Epistle to the Hebrews and another scribe has struck that out and inserted the correct text. Provenance: Pirages description on the back: private collection California. (105905) \$1,250.

41. *A leaf from a French Bible, in Latin.* Southern France: c. 1330. 165 x 115 mm. Double-column, 32 lines, with an historiated 'S' being a miniature of St. Peter holding a book in one hand and the key to heaven's gate in the other, above which is another illuminated 'S'. Bar and leaf decorations between the columns curling around the text at top and bottom. Framed. Not examined out of the frame. In good condition though Peter's face has been slightly rubbed (adoration?); with good margins.

§ An interesting and decorative leaf. Provenance: Pirages description on the back: private collection California. (105906) \$1,250.

42. *Eight manuscript leaves from a French Book of Hours.* Paris: c. 1490. 8vo, 8ff, illuminated and decorated in the traditional style; in a cloth portfolio and slipcase.

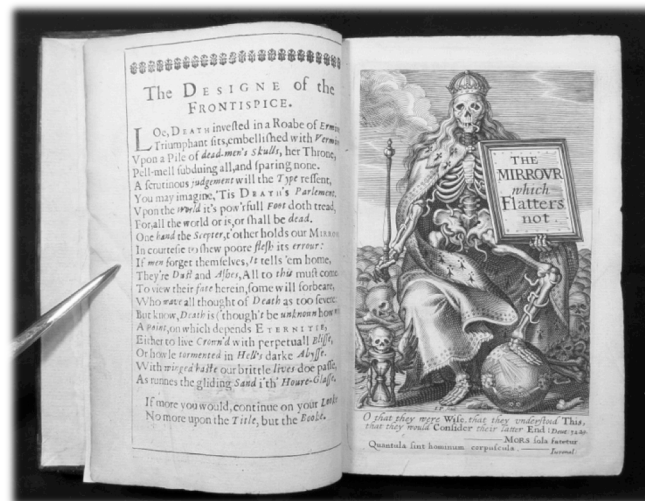
§ An attractive gathering from a standard Book of Hours, with no painting but charming decorations to a finely hand-written text and two leaves with a full-page decorative border. (105860) \$4,000.

43. *Psalterium Latinum [Psalter in Latin]. Ferial Psalter of Dominican use.* [South Germany, perhaps Bamberg] 1473. Squat 8vo, 202 leaves, apparently complete, including the first vellum leaf (a blank), 18 lines, written in dark brown black ink in a gothic liturgical hand, rubrics in red, calendar in red and blue and dark brown. Red and blue two-line initials throughout, hundreds of three-line initial painted in blue, green, yellow, red and black and with grotesques of animals and human faces, many heightened in gold paint and some with quite elaborate flourishes into the margins, mostly placed by the MUSIC placed in four-line red staves with square neumes. Eight large illuminated initials with borders extending into the upper and lower margins, the initials painted in colors and gold, the borders of foliate designs incorporating birds and beasts, the first and last especially elaborate (trimmed at the top with slight loss to the border edge on most of them) and two four-line initials, one in red and blue ink with red penwork sprays extending to the upper and lower margins, one almost entirely in green with an owl in the bas-de-page and a scroll with the word 'AMENUM'. Sixteenth-century calf over wooden boards, blind-stamped and ruled into multiple compartments, the borders with four roll-tools (not yet identified in Schreiber), contemporary indexing tabs on edges of pages,

original pins in upper cover and later thongs retaining the original clasps (joints cracked but sound, backstrip rubbed).

§ A delightful Psalter with an early female provenance, probably originating from Bamberg or its environs in south Germany, and with a number of interesting or unusual features. (102887) \$90,000.

44. Manuscript on vellum. *Bible in Latin from the Library of Tallyrand*. Northern France, c. 1250-75. Large thick 8vo, 20 x 137 mm, 543 leaves plus 13 fifteenth-century leaves (one blank) and 3 flyleaves (one medieval), complete, gatherings mostly of 16 leaves with later signatures in top inner corners of first leaves, double column, 48-9 lines, written in dark brown ink in a handsome small gothic hand in two columns, some headings in red, capitals touched in red, chapter-numbers and running-titles (except in Psalms) in alternately red and blue letters, chapter initials throughout in red or blue with extensive contrasting pen work decoration, one hundred and twenty-three larger decorated initials, up to 10-line, in divided red and blue with fine pen work in both colours, fifteenth-century additions at both ends, some medieval sidenotes (extremities sometimes cropped), light waterstaining in upper margins, tips of running-titles sometimes cropped, generally in fine condition, sixteenth-century German blind-stamped white pigskin over wooden boards with brass clasps and catches, sewn on 4 bands. (102888) \$125,000.



Item 17.

### Terms of Sale

All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted: if paying by credit card please be sure to read and understand the descriptions of the books you are ordering, as substantial charges can be assessed on returns for which the buyer is responsible. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.