

Justin Croft Antiquarian Books

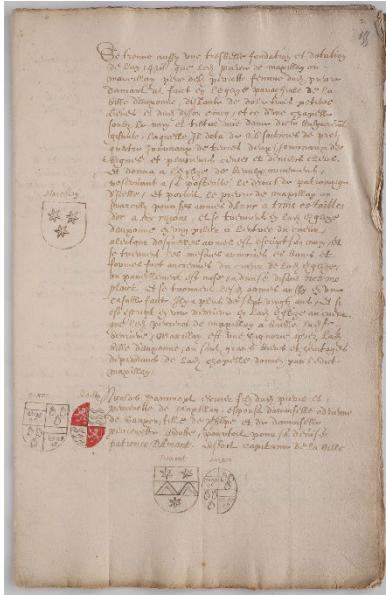
7 West Street, Faversham, Kent, ME13 7JE

+44 1795 591 111 +44 7725 845275

justin@justincroft.com www.justincroft.com

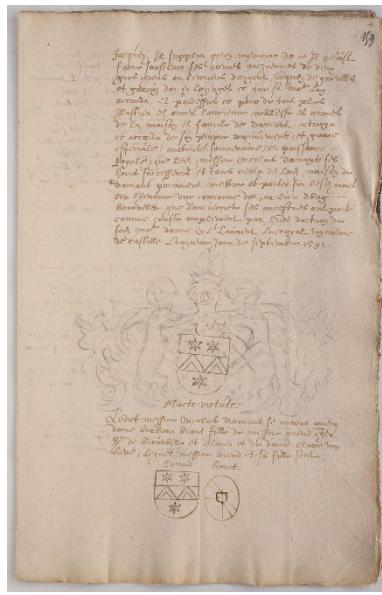
Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



1. DAMANT, François and Nicolas and family. [Heraldic pedigree. Low Countries, c. 1620]. £1800

Illustrated manuscript on paper, folio (370 x 240 mm). ff. 6, followed by 5 unnumbered blank leaves (i.e. 5 bifolia preceded by a single half sheet), neat manuscript in French, secretarial and italic hands, brown ink, illustrated with ink heraldic drawings, with some colour and leadpoint additions. Slightly dusty towards untrimmed margins, but the paper fine and strong.



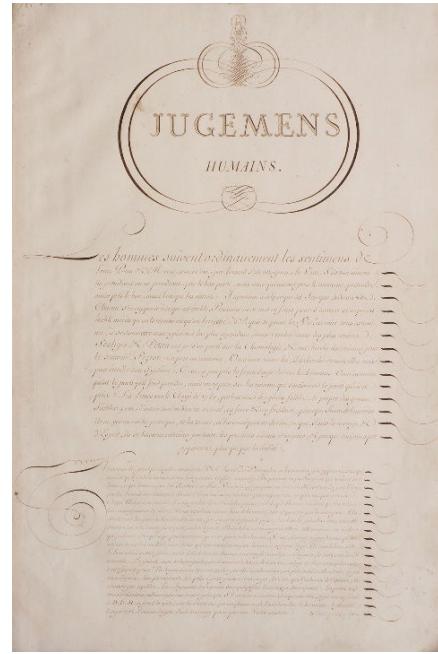
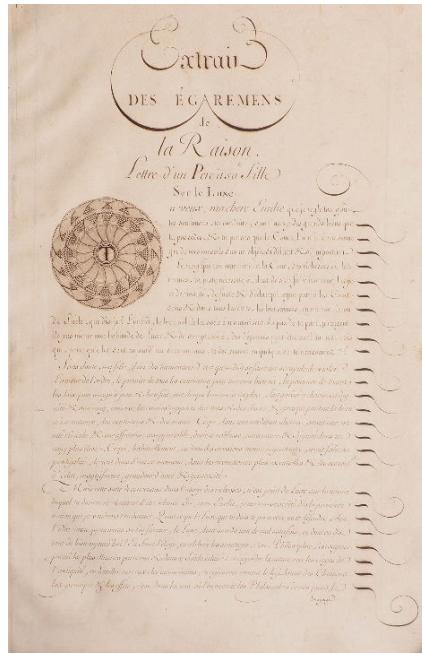
THE NARRATIVE PEDIGREE OF A ROYAL LIBRARIAN: François Damant (c. 1535-1611) and his brother Nicolas (c. 1531-1616). François was *Conseiller* and *Garde joyaux* (i.e. keeper of the library) to the Duke of Burgundy, Philip II, King of Spain in the Netherlands and afterwards to his son Phillip III. His name appears in numerous manuscripts and records relating to the library and he was also a member of the Order of the Golden Fleece (*Toison d'or*) from 1587; he was son of Pierre Damant (1503-68), also of the *Toison d'or* also a former royal librarian. His brother Nicolas, who shares this pedigree, was an official in the Habsburg government of Flanders and became Chancellor of Brabant and served Phillip II as a Councillor of State, *Garde des sceaux* and *Garde joyaux*, before (as narrated in the pedigree) moving to Madrid when the centre of administration of the Austrian Netherlands moved there in 1698. The gruesome story of how and why he was granted two dogs (*gros chiens*) and a crown as part of his coat of arms is also related here in the context of a royal hunt (*chasse du sanglier*) in which a boar was killed in his presence by the royal dogs.

The pedigree records the marriages of both brothers: François to Louyse de Sicleers and Nicolas to Barbara Brant, with each couple having several children. The arms of both wives are included in the pedigree besides those of their husbands, the women's arms in oval cartouches, the men's in lozenges. The scribe uses a neat French secretarial hand for most of the document, changing to an accomplished italic for describing elements of the blazons, following contemporary practice. The manuscript is foliated in a contemporary hand, presumably by the scribe, in ink at the top right hand corner. A later pencil pagination suggests it was later included in a much larger genealogical collection. The paper is watermarked with a hunting horn stringed within a shield (similar to Briquet 7867, dated there to 1586).

Lemaire, Bibliothèque royale. Mémorial 1559-1969.

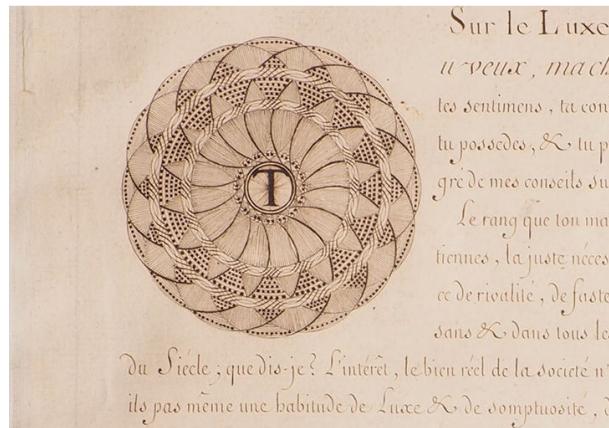
Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



2. (CALLIGRAPHY). GREGOIRE, L. Jugemens humains [and other extracts]. [France], October, 1780. £800

Manuscript on paper, folio (495 x 320 mm), 11 leaves (original foliation, ff. 3, 8, partly cropped). 34-40 lines per page, usually in several scripts, elaborate calligraphic headings, 6 decorative roundel initials. Slight corrosion and consequent browning around some of the heaviest inked lines, but no loss. Early (but probably not quite contemporary) paper backed mottled boards. Spine defective, cords slightly loose, but all secure.

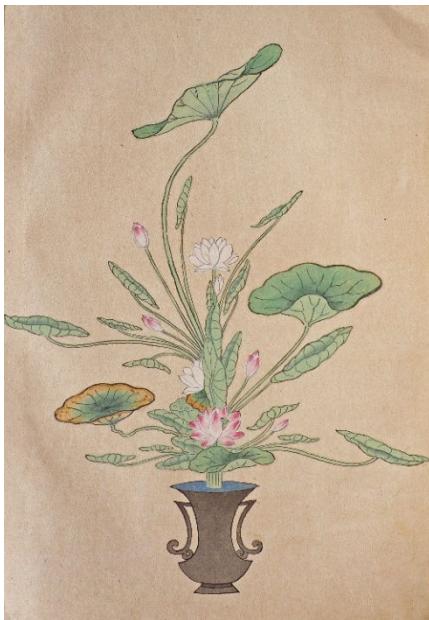


A SERIES OF CALLIGRAPHIC MODELS OR EXERCISES OF IMPRESSIVE SIZE AND QUALITY. The writer, who signs his (or just possibly, her) name, minutely, at the foot of the first leaf, has chosen to transcribe two published texts. The first three sheets contain passages (including one on the immorality of duelling) from *Variétés serieuses et amusantes* of 1765, while the other eight, rather unusually contain letters from a father to a daughter (Émilie), being extracts from Abbé Gerard's epistolary novel *Le Comte de Valmont, ou les égarements de la raison* of 1774. It would be unusual if this denoted a female scribe, but the choice of these extracts is tantalising.

Each leaf is ruled in leadpoint and bears a large calligraphic cartouche, some have an additional penwork initial roundel and most exhibit a variety of scripts of exceptional neatness and regularity.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



3. (IKEBANA). [Rikka zu]. [Kyoto: not after 1792]. £2000

(275 x 188 mm), 24 manuscript and watercolour drawings, arranged in traditional concertina style, within soft pastepaper boards. Covers wormed, with minor worm holes/tracks to first and last images. One leaf with portion of margin cut away and neatly restored.

A DELIGHTFUL EXAMPLE OF JAPANESE ART OF FLOWER ARRANGEMENT, IKEBANA, in the form of 24 'Rikka Zu' (flower arrangements), with an important provenance. The arrangements combine boughs of trees or bamboo, with flowers including chrysanthemums, lotus, lilies, irises, and cherry blossom. The style is deliberately and strikingly asymmetrical, with stems tightly bundled at the foot in keeping with prevailing decorative aesthetics.

The manuscript is dated, on the first extant image, Kansei 4 (1792) July 7th and there is a further inscription to the verso of one fold, now partly obscured by a paper strip (an old reinforcement) but still legible. It reads: 'The lord Todo Izumino-kami, when his ambassador's mission at Kyoto had a celebration in Ryokan' and 'Ikenobo'. Ikenobō was the oldest and most important school of ikebana in Japan, founded at Kyoto in the fifteenth century, while the Todo clan were an ancient Samurai family with origins in the sixteenth century. The manuscript may be considerably older than the inscription of 1792. Its style is closely comparable with a manuscript now at Cambridge, Ikenobō rikka no zu (CUL FJ.978.12) dated to the 'seventeenth or eighteenth century' (2223 in Hayashi and Kornicki, *Early Japanese books in Cambridge University Library*). Later collections of ikebana designs tend to be woodblock printed and finished by hand, whereas these are entirely in ink and wash.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



4. CAHIER D'ECRITURE et d'ornements dedié aux Elèves de la Visitation d'Ornans. Ornans: 18 July, 1857. £950

25 decorative watercolour borders on thick paper, the first with title in manuscript. Loose. Plus 20 contemporary tracings (in ink) on tracing paper.



A SET OF BLANK ORNAMENTAL BORDERS DESIGNED FOR USE BY THE CONVENT GIRLS of the monastery of the order of the Visitation at Ornans in Eastern France.

Probably destined for use as models for notecards and letters, as suggested by the contemporary tracings. A wonderful example of contemporary decorative arts in a convent environment these watercolours are elegantly ornate, incorporating foliage, flowers, vines, swags and birds. The convent at Ornans had been founded in the early seventeenth century and, after the Revolution, refounded as a religious school in 1839 for girls. The Ordre de la Visitation de Sainte-Marie, or 'Visitandines' had existed also from the early seventeenth century, founded as an active order for the visitation of the sick.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



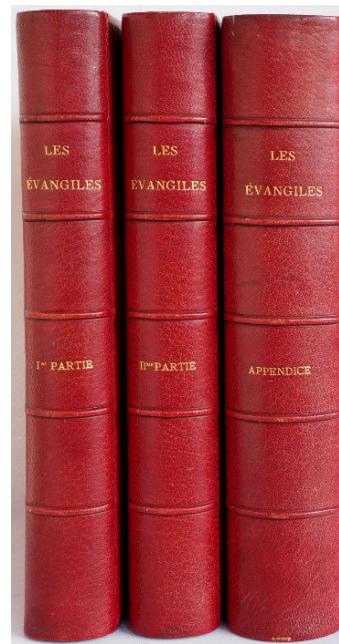
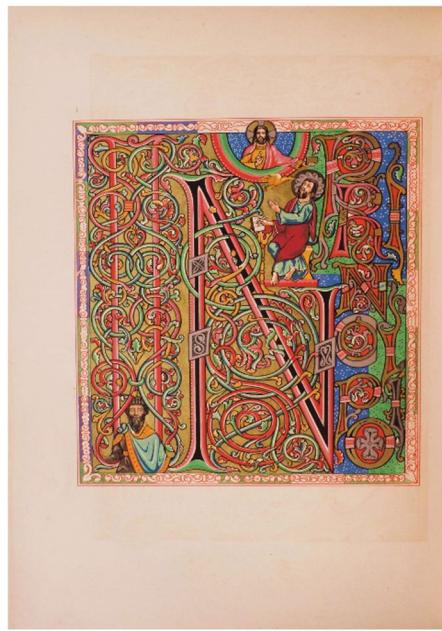
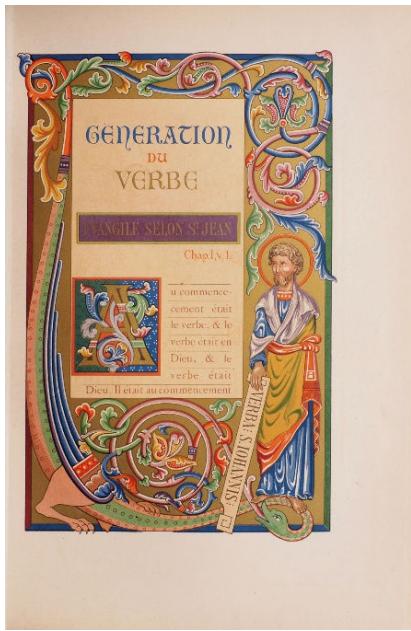
5. BAUDON, A. Lettres ornées du 16ème siècle [spine title].
[Paris, c. 1860s]. £1500

Watercolour miniatures and initials on thick paper, small 4to (245 × 155 mm), 23 leaves (plus several blanks) mounted on guards. Two or three leaves slightly creased, but generally fine. Contemporary half morocco gilt. Slightly rubbed.

A COLLECTION OF FINELY-EXECUTED MINIATURES REPRODUCING IN COLOUR SIXTEENTH-CENTURY PRINTER'S ORNAMENTS AND INITIALS: 39 selected initials, three tailpieces, one headpiece and one printer's device (Giunta, dated on verso 1567). Some are signed, minutely, 'A. Baudon' who we have been unable to trace. The artist has copied, in remarkable detail, these metalcut ornaments, reproducing in many cases the speckled backgrounds typical of punched or *criblé* designs. Carefully reproducing print by hand these are a pleasing inversion of the regular manuscript-to-print dynamic.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



6. CURMER, Léon, *publisher*. *Les Évangiles des dimanches et Fêtes de l'année*. Paris: Léon Curmer, 1864. £2000

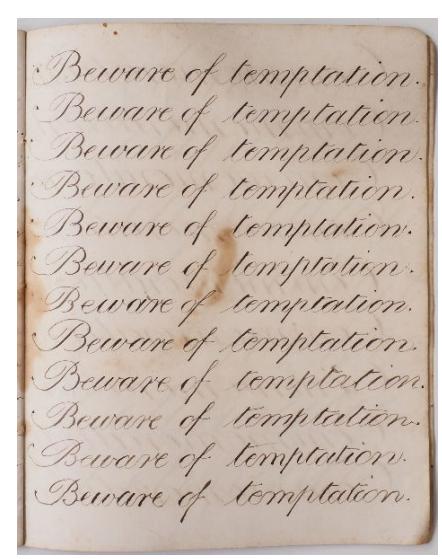
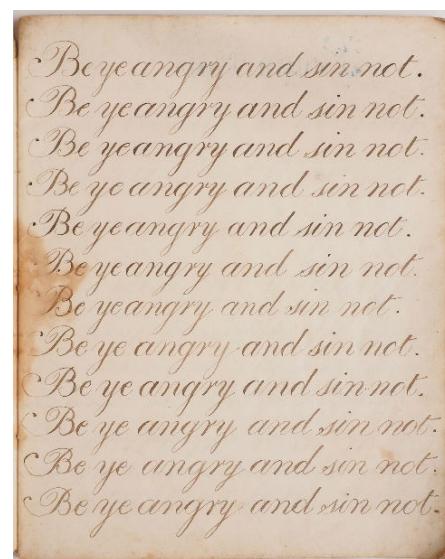
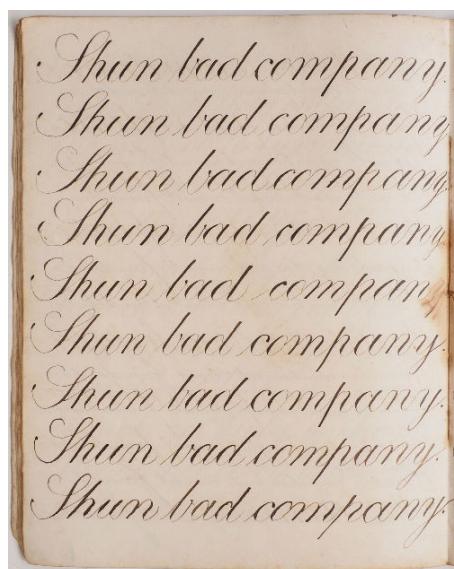
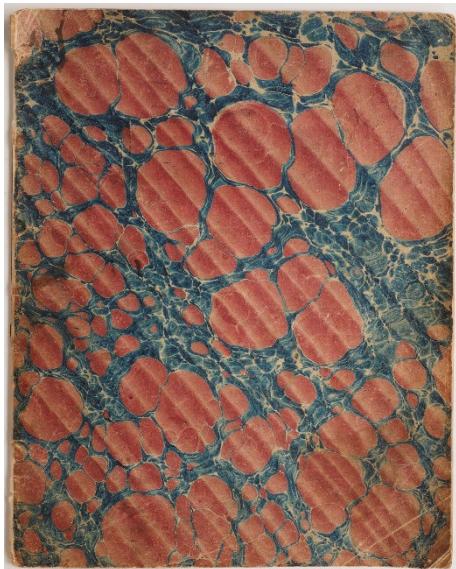
3 vols, 4to (285 x 204 mm), including 2 vols of chromolithograph plates, pp. 360, continuously paginated and with numerous additional pages and plates, to give a total of over 400 chromolithographs (printed both on one and two sides, each leaf mounted on linen guards, as issued) and 1 vol. text, pp. [6], xxi, [3], [2], 154, [6], 255, [3], plus 81 unnumbered leaves bearing 80 mounted photographs from engraved prints. Text vol slightly spotted, others exceptionally clean and fresh. Plates vols in full crushed red morocco by Curmer, text volume in matching half morocco. A fine set.

FIRST EDITION. One of the most spectacular fruits of nineteenth-century Medievalism, with its elaborate chromolithograph interpretations of illuminated manuscripts, many with gold and silver inks. The text volume additionally contains a sequence of original photographic reproductions of prints by Wierix. Issued as a series of 70 individual numbers, the pagination of the plate volumes is very erratic, with numerous additional plates outside the main sequence and with some leaves having plates on both sides, others on just one. The appendix provides an historical and bibliographical key to the plates, listing manuscripts in mainly French and Italian libraries.

Isabelle Saint-Martin, 'Rêve médiéval et invention contemporaine; variations sur l'enluminure en France au XIXe siècle' in Coomans and De Mayer, eds, *The Revival of Medieval Illumination*, 2007.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



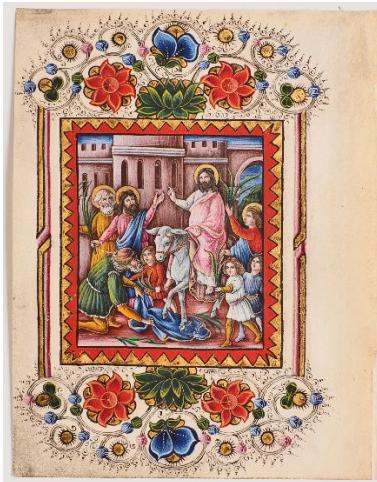
7. BLUNDELL, William. [Copybook. Sussex, 1868]. £300

Manuscript, 4to (235 x 185 mm), pp. [40]. Some staining, usually towards gutter. Original marbled wrappers.

A TYPICAL VICTORIAN HANDWRITING COPYBOOK, devoting a page to each letter of the alphabet, with a single sentence, phrase or word repeated over several lines, the text of varying size. 'All thy commandments are righteousness'; 'Be ye angry and sin not'; 'Fulminate'; 'Knowledge is Power', 'Mathematician'; 'Obrometer', 'Vice is attended with sorrow'; 'X begins no word in the English language'. The sequence is broken in two places, with 2 pages of elementary mathematical exercises, and the last page is signed 'William Blundell June 29th 1868 in Sussex'.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



[detail]

8. [SPREGA, Ernesto]. Ten illuminated miniatures. [Vienna or Monaco, end of the nineteenth century]. £5000

10 illuminated miniatures on 5 vellum leaves (each leaf c. 145 × 108 mm), illuminated recto and verso in penwork, colours and liquid gold. In contemporary double-sided blue and gilt glazed frames (recent mounts).

SUPERB EXAMPLES OF THE LATE-NINETEENTH-CENTURY MEDIEVALIST REVIVAL and specimens of the trade in painted miniatures imitating (innocently or not) the manuscript painting of the Middle Ages. These miniatures can be attributed to Ernesto Sprega (1829-1911), a restorer of the Raphael frescoes in the Vatican (cf. *Manuscript Illumination in the Modern Age*, ed. S. Hindman et al., 2001, pp. 120-22). The borders and the frames of the miniatures are bravura imitations of ornate Italian models of the late fifteenth-century, drawing on the decorations and subjects of specific miniatures in the great Bible of Borso d'Este (Modena, Biblioteca Estense, MS 422-3). This large two-volume Bible remained in the royal library at Modena until 1859 when it was among the treasures taken by Duke Francesco V with him into exile in Vienna. It remained there until 1914.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



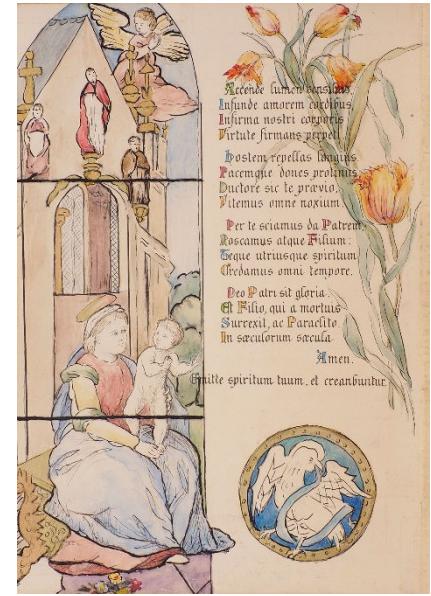
1. God showing Jeremiah two baskets of figs before the Temple (Jeremiah 24). / Isaiah prophesying the judgement and punishment of Jerusalem (Isaiah 2).
2. Christ sending the Apostles out to proclaim the Kingdom of God and heal the sick (Luke 9). / Christ rejecting the tribute money (Matthew 22).
3. Christ with the Little Children. / The Entry in Jerusalem.
4. Betrayal, with Peter cutting off Malchus ear / Flagellation (John 19).
5. Descent from the Cross (John 21) / Christ with doubting Thomas.

Sprega worked as a painter, illuminator and ceramicist. He made several superb copies of the illuminated initials of the choirbooks painted by Liberale da Verona in Siena for the Arundel Society, who reproduced them in a volume of engravings of 1862. He worked on the Raphael frescoes in the Vatican and from 1870 he was based in Monaco, where he was director of the ceramics factory there.

Whether these are pastiches or forgeries intended to deceive unwary buyers is a question for discussion. Certainly there are numerous examples of similar creations (notably by the Spanish Forger) sold in Europe to foreign (usually American) buyers in search of authentic medieval manuscript cuttings. The examples here were part of a larger group, perhaps once in album - from which several other comparable examples are known, see for example the miniature in the collection of William Voelkle (*Holy Hoaxes*, online catalogue, 2019). Two sister leaves were offered at Sotheby's in 2000.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



9. MISSEL. [France, c. 1900].

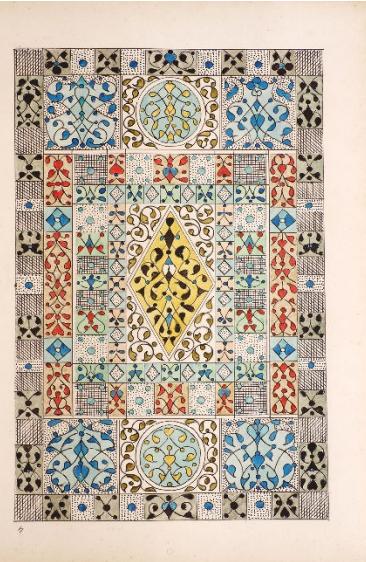
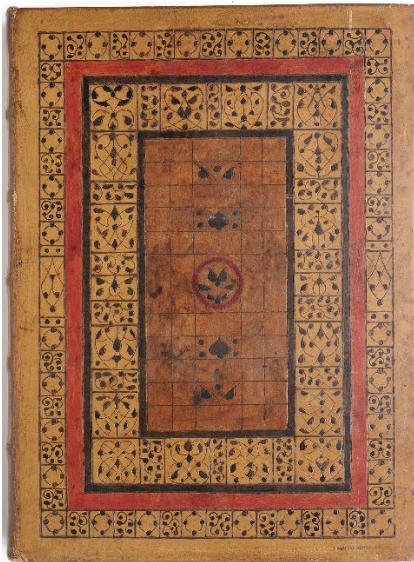
£800

Lithographed text in gothic script, entirely decorated and illuminated by hand in pen, ink and watercolour (including gold), 8vo (pp. [42, plus 2 blank leaves at opening and 3 at rear, with additional decoration by hand. On thick paper, each leaf mounted on paper guards. Contemporary marbled calf, gilt, gilt edges, with slipcase.

AN UNUSUAL AND RATHER BEAUTIFUL EXAMPLE OF A LITHOGRAPHED PRAYERBOOK ILLUMINATED BY HAND. Such books, printed in imitation of script, with broad blank margins could be purchased with a range of more-or-less unique embellishments in manuscript by talented anonymous ecclesiastical artists, usually women. This example is unusual for the range of its decorative motifs, including flowers, insects, stained glass windows, a sailing boat, elephants, a frog and peacocks. It combines consciously medieval imagery (notably a lady with a unicorn) with a delightful fin-de-siècle lightness, with elements of japonisme and art nouveau unusual in this context. The final full page images include a nativity scene with named bells on the opposing page: Jacques, Marie and Magdelain, perhaps a personalisation for its particular owner, again, almost certainly a woman.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



10. RÉGNIER, Henri de. [JULLIEN, M. copyist and illuminator]. [Poems]. [Paris, 1913]. £3200

Decorated manuscript, folio (330 x 235 mm), pp. 96, on thick and smooth paper, each leaf neatly mounted on paper guards. Text leaves with elaborate pen and wash borders, others filled with geometric decoration. Lightly browned throughout. Original smooth calf with elaborate pyrograph decoration in black with some red infill, panelled spine, gilt, inner gilt dentelles, decorated by Jullien. A handsome volume.

A SUPERB ART NOUVEAU DECORATED MANUSCRIPT, COPIED AND ENTIRELY ILLUMINATED BY A M. JULLIEN with geometric designs inspired by Renaissance and Islamic tiles, entirely in keeping with the Orientalist symbolism of the 56 poems by Henri de Régnier (1864-1936), one of the most significant French Symbolist poets. The binding is decorated by Jullien in pyrography in a complementary style. Little is known of Jullien, but he apparently made more than one illuminated book in this distinctive style.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



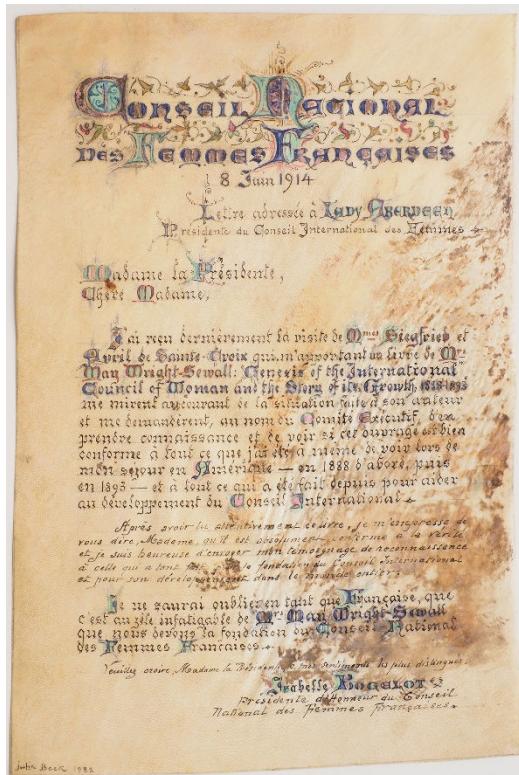
11. CHÉNIER, André Marie. *La jeune Tarentine.* [France, March 1919]. £1200

Small 4to (205 x 145 mm). 9 leaves, manuscript in pencil and watercolour on paper, with 11 miniatures painted on vellum, mounted. Original silk and vellum covered boards. Expert repair to spine and edges.

A BEGUILING ANONYMOUS ILLUSTRATED MANUSCRIPT WITH PAINTED MINIATURES ON VELLUM. The text is a poem by French poet of Greek and Franco-Levantine origin, Chénier (1762-94) who perished under the guillotine during the Terror. Praised as a precursor of the Romantics, his work was rediscovered and published during the nineteenth century. His exotic subjects, coupled with his tragic end made him a favourite among devotees of the decadent.

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



12. BECK, Julia, *artist and calligrapher*. Isabelle BOGELOT and Lady ABERDEEN. [Calligraphic certificate]. Paris, 1922. £400

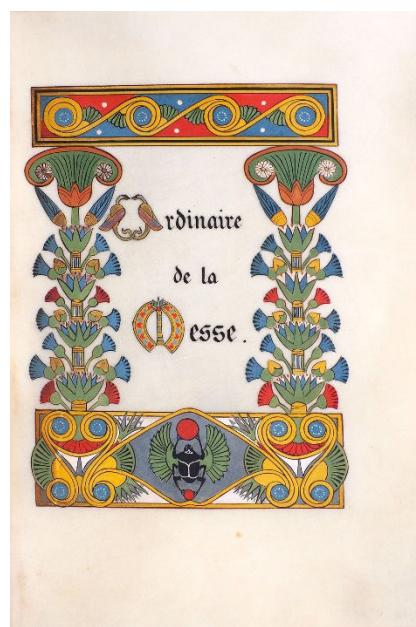
Illuminated calligraphic manuscript, single parchment sheet (270 x 180 mm). Slightly cockled, and naturally discoloured.

A CALLIGRAPHIC CERTIFICATE BY JULIA BECK, BEING THE COPY OF A LETTER OF 8 JUNE 1914 SENT BY A LEADER OF THE WOMEN'S MOVEMENT IN FRANCE, ISABELLE BOGELOT TO CANADIAN FEMINIST, LADY ABERDEEN ENDORSING THE NEW BOOK BY INDIANA FEMINIST, MAY WRIGHT-SEWELL, ENTITLED *GENESIS OF THE INTERNATIONAL COUNCIL OF WOMEN* (1914). It was written on behalf of the Conseil National des femmes françaises.

Calligrapher Julia Beck was born in Stockholm in 1853 and moved to Paris in 1883. She became one of the first female artists from her country to make a living through art alone. She is best-known for her landscape paintings in the Impressionist style, which were highly regarded in France and abroad, but she supported herself partly through commercial calligraphy, at which she excelled. She was a committed advocate for women artists.

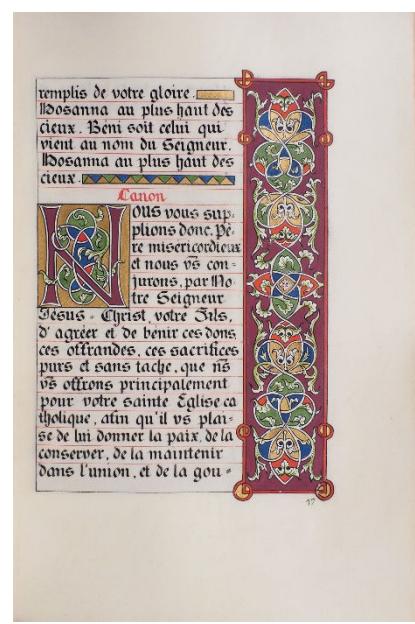
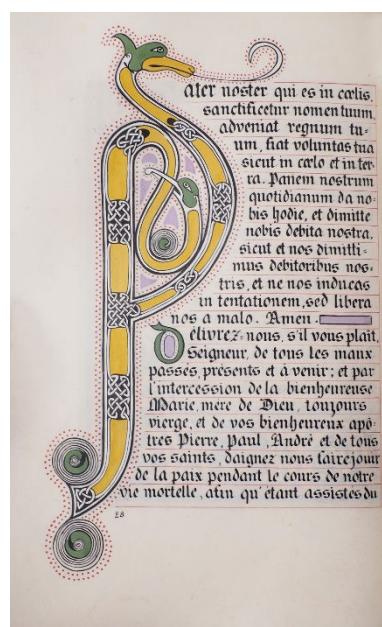
Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



13. ORDINAIRE DE LA MESSE [Messe de Mariage].
[?Paris, before 1929]. £4800

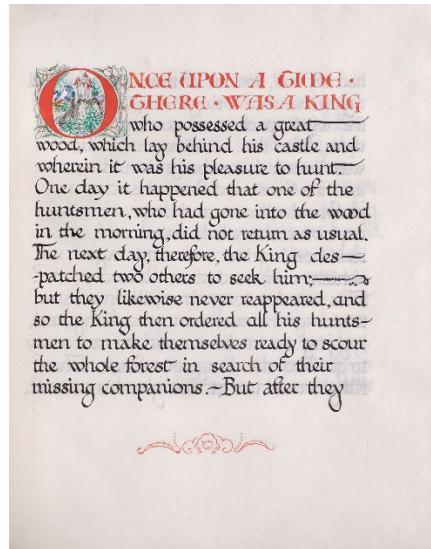
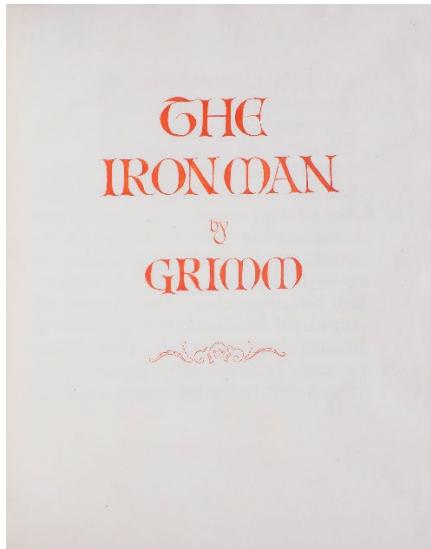
Illuminated manuscript on parchment (178 x 115 mm), pp. [2], 80, [2]. Almost every page with 18 lines and elaborate borders on two sides in a variety of styles, several large initials, illuminated general and part title, full-page marriage miniature and another full-page painted miniature, pp. 73-6 with family notes added to 1979. Contemporary blue morocco with coloured mosaic onlays, richly gilt, panelled spine, morocco end doublures with facing blue silk, by Gruel, original decorative slipcase.



A SUPERB ILLUMINATED MANUSCRIPT, WITH EVERY PAGE DECORATED IN A WIDE VARIETY OF STYLES, CHRONOLOGICALLY ARRANGED, INCLUDING EGYPTIAN, ASSYRIAN, GREEK, GRECO-ROMAN, CHINESE, INDIAN, PERSIAN, ARAB, BYZANTINE, CAROLINGIAN, GERMAN, CELTIC AND EUROPEAN STYLES FROM THE TWELFTH TO THE EIGHTEENTH CENTURIES. The manuscript is unsigned, but is typical of the very best French revivalist artists of the period, who were often (but not always) women trained in ultra-orthodox Catholic religious houses. Leading binders such as Léon Gruel in Paris could call upon a wide range of talented calligraphers and artists for commissions such as this commemorative marriage book for Irma Lafontaine and Émile Brangeon (both born 1899 and married at Lourdes in 1929).

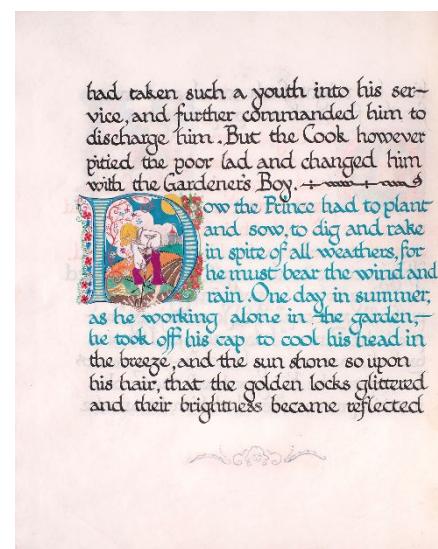
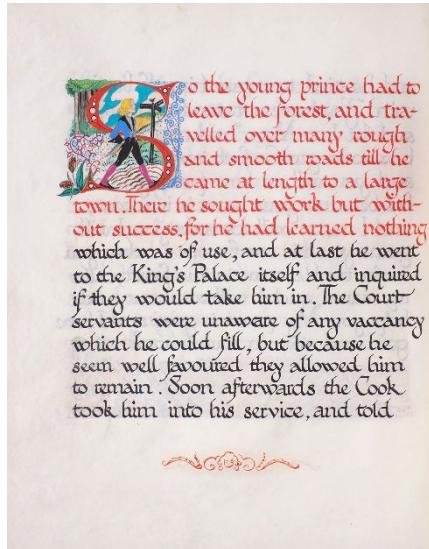
Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



14. (GRIMM). PASSINI, Maria Elizabeth R. L. *The Iron Man [Iron John]*. [?London, 'In the Year of the Lord', 1931. £1400

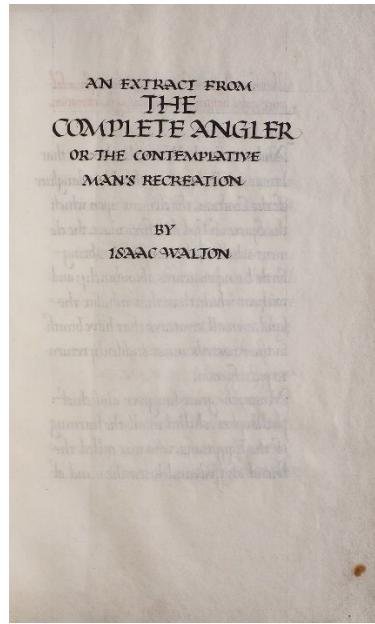
Manuscript on paper, 4to (265 × 210 mm), on fine wove paper, pp. [32], plus title leaf and several blanks, 15 lines per page in a rounded calligraphic hand, in black and coloured inks, 17 large historiated initials and one tailpiece. Contemporary full vellum binding, red ink cornerpieces to covers. Binding lightly thumbed, but otherwise fine.



GRIMM'S IRON JOHN, THE CLASSIC TALE OF MALE RIGHTS-OF-PASSAGE, IS HERE RENDERED IN CALLIGRAPHY AND A SERIES OF FINE HISTORIATED INITIALS BY A YOUNG MARIA ELIZABETH PASSINI. The style is medievalist, paying homage to the chivalric manuscripts of earlier age, but is unmistakably of the 1930s. We have been unable to find any other examples of manuscripts by Passini, and it must have to have been a student project. Her later works were figurative drawing and paintings, often portraits and graphic designs for commercial clients. Elizabeth Passini was born in Innsbruck in 1911 into a family of notable Austrian painters and emigrated to England in the late 1920s where she studied at the Slade School. She also studied at the Munich Academy of Fine Arts, the Central School and St Martins. She was a member of the Pastel Society, Contemporary Portrait Society and a founder member of the Hampstead Artists Council. She was a key member of the Hampstead art scene and taught at the Camden Arts Centre. She died in 1995.

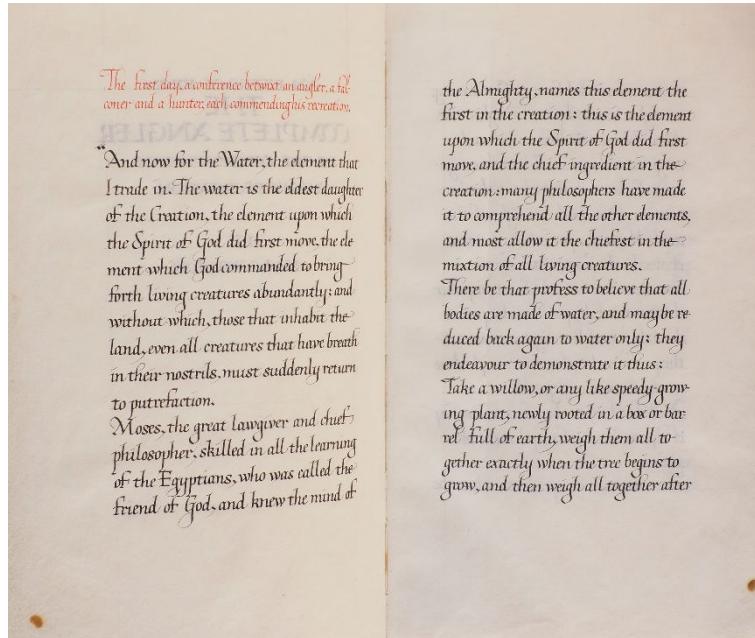
Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



15. (WALTON). SWINDLEHURST, Thomas W., *calligrapher and binder*. An Extract from the Complete Angler or the Contemplative Man's Recreation. [Yorkshire, 1952]. £1200

Calligraphic manuscript on paper, 4to (230 x 145, pp. [8], plus blank leaves at front and rear. Rubrics at head and tail of text, signed in pencil at end. Original binding of white quarter goatskin and contrasting fishskin with inlays. Original exhibition labels and slipcase. Fine.



A FINE CALLIGRAPHIC MANUSCRIPT BOUND IN FISHSKIN, AN EXCERPT FROM THE FIRST BOOK OF THE *COMPLEAT ANGLER*: Walton's ever-prescient paean to the element of water: 'The water is the eldest daughter of the Creation, the element upon which the Spirit of God did first move, the element which God commanded to bring forth living creatures abundantly; and without which, those that inhabit the land, even all creatures that have breath in their nostrils, must suddenly return to putrefaction.' Made for the Arts & Crafts Exhibition Society for the Florence exhibition of 1952. Swindlehurst (1900-1965) studied calligraphy and lettering at the Royal College of Art under Edward Johnston, 1924-1927. He taught at Cheltenham College of Art and Leeds School of Art from ca. 1931-1959. ('Tom Swindlehurst remembered'. *The Scribe*, no. 35, winter 1985). Several of his manuscripts are preserved in the National Art Library at the V&A).

Survivals and revivals

decorated, illuminated and calligraphic manuscripts from the age of print



16. **BOURNAZEL, Diane de.** *Un Songe en Hiver.* Marliac (Corrèze, Limousin), 2018.

£6000

8vo (165 × 128 mm), pp. [16] (8 leaves), each page fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in marbled paper covered boards with manuscript onlays, matching slipcase. The colophon reads: 'Ce livre est unique. Je l'ai fait à Marliac au début de l'année 2018. Armelle Guégant l'a relié avec délicatesse'.

A UNIQUE BOOK, ENTIRELY HAND-ILLUMINATED BY THE ARTIST. In our opinion, one of the most interesting contemporary French book artists, Diane de Bournazel makes books in manuscript, but almost entirely without words, describing them as 'poésie sans paroles'. She works with fine black pens, laying down repeated black ink marks, covering every page, before adding her characteristic paper cuts and colouring. The successive pages invite us to read her books as a narrative, but as always with De Bournazel, the narrative is not linear or straightforward. Windows are cut out opening onto other pages, sometimes letting us see right through the book, linking the beginning to the end and inviting us to look always backwards, forwards and, most importantly, beneath the surface. The influence of medieval illumination is palpable, with the marginal figures, grotesques and foliage spreading to encompass the entirety of each page.