

QUARITCH

BINDINGS

Catalogue 1458

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BERNARD QUARITCH LTD

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Catalogue 1458

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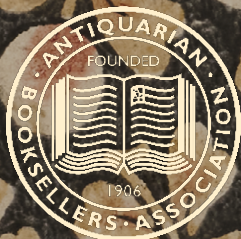
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Covers from item 17

Endpapers from item 33 and item 72

Title image from item 15



BINDINGS

Bizarre & Beautiful

QUARITCH / CATALOGUE 1458



Dear Reader,

Quaritch's second catalogue devoted to bookbindings, issued in 1889, appeared under the title *A Catalogue of fifteen hundred Books remarkable for the Beauty or the Age of their Bindings*, and although we are pleased to issue a new (shorter) catalogue on the same subject, its intention is quite different: we hope to share here not just *beautiful* and *historical* bindings – although they are well-represented too – but rather *interesting* and *unusual* bindings.

With a selection of seventy-five books and manuscripts spanning five centuries and many countries, we hope to show the enormous diversity of bookbindings, in the variety of materials, techniques and structures, bindery practices, and, not least, designs and styles. Alongside binders' skills we see their shortcuts and substitutes, and mingled with book-owners' good taste we see a range of fashions and fads: you will find monastic bindings, amateur bindings – and professional ones too – forgeries by Théodore Hagué and Federico Icilio Joni, *dos-à-dos* bindings and 'handbag' bindings, enamelled and embroidered and painted and printed bindings, books decorated with saddlers' and shoemakers' tools, books covered in snakeskin, shagreen, silver, sequins, and silk, a profusion of patterned papers, and printed and manuscript waste of all kinds.

We hope you enjoy this selection.



GILT LEATHER WALLPAPER WALLET-BINDING

I [ACCOUNTS.] 'Chassereau des Biens et Rentes deves a joseph Paul Roegier et marie margu te [*sic*] Bourdeau son espouse, faisant en par le tier des Biens delaissés par le trepasse d[e] sr joseph P[...] Roegiers son pere le 30^e [...] 1749 et de la dem^{olle} marie magdalaine erbach sa mere aussi trepassée le 7^e avril 1[7]45 Requiescant in Pace ...' *Hainaut, 1750-1773*.

Manuscript on paper, folio, ff. [69], of which 24 blank, manuscript slips (one part-printed) loosely inserted; in French, neatly written in brown ink in two hands, up to 32 lines per page; first leaf chipped in outer margin, minor duststaining to first leaves, a little dampstaining throughout; sewn on 4 cords and laced into a large fragment (approx. 260 x 457 mm) of green-ground gilt-tooled leather wallpaper with outlines in black pigment, wallet-flap to fore-edge, guards and pastedowns of eighteenth-century manuscript waste on vellum, rear pastedown lined with manuscript waste on paper (*see below*); a little worn with some superficial cracking, rear pastedown lifted, but overall very well-preserved. **£3500**

A manuscript account book compiled by Joseph Paul Roegier and his son, in an attractive and unusual binding reusing a large fragment of gilt leather wallpaper.

The accounts record receipts over a quarter-century from 1750 to 1773 for extensive landholdings to the south of Ath in the province of Hainaut, between Mons and Tournai in Wallonia. The villages include Villers-Saint-Amand, Irchonwelz, Ladeuze, Tongre-Notre-Dame and Tongre-Saint-Martin, Chievres, Mévergnies-lez-Lens, and Cambron-Saint-Vincent.

Gilt leather wallpaper, known variously as *Ledertapete* or *Goldtapete*, *Gouldleer*, 'cordwain', or 'wrought leather', was first developed in North Africa and introduced to Europe through Moorish Spain. Although often associated with the Netherlands, where it was produced from the early sixteenth century and became a major industry in the seventeenth, the present example is more likely from Venice, where individual tools were used to decorate the leather rather than or in addition to large wooden blocks.

The interspersal of blanks within the manuscript, allowing for the addition of further entries at a later date, suggests that Roegier was using a bound blankbook when he began his accounts in 1750, which, combined with the appearance of a calendar to April 1748 on the manuscript waste at the rear of

the volume, allows the binding to be dated uncommonly precisely to between 1748 and 1750.

Leather wallpaper bindings are exceptionally rare, and we have not encountered any others of this size.

See Waterer, *Spanish Leather* (1971).

2 [ALMANACK.] *Calendarium Tyrnaviense ad annum Jesu Chris[ti] M. DCC. XXXI[.] ... [Tyrnavu (Trnava), 1731.]*

4to, pp. [66]; part-title to 'Prognosis conjecturalis astrologica', title-and part-title printed within typographic borders, title and calendar printed in red and black, calendar interleaved; lower half of title-page torn away, slight spotting throughout; bound in contemporary printed vellum over boards, each side copper-engraved, completed in manuscript ('Illustrissimo et Excell^{mo} Domino, Domino Clementi Comiti ab Auria, Abelegato extraordinario Serenissimæ Reipublicæ Genuensi ad Aulam Cæsaream Anno 1731.', *see below*), edges silver-gilt (now tarnished), sewn on 3 vellum thongs, spine lined with printed waste; a little rubbed, corners slightly bumped, front hinge split; contemporary ink calculations to front endpapers. £1850

A remarkable almanack binding of part-printed, part-manuscript vellum, prepared for presentation at the Habsburg court in Vienna to the Genoese diplomat Clemente Doria.

The almanack was printed at the Jesuit University of Tyrnavu (now Trnava, Slovakia), a centre of Slovak learning in the Austro-Hungarian Empire, and is dedicated to the Holy Roman Emperor Charles VI, whose arms and motto appear on the front board and his motto 'constatia et fortitudine [*sic*]' on the rear.

The unusual binding was evidently designed to facilitate the almanack's traditional role in courtly gift-giving, with a large panel on the front board left blank to allow a presentation inscription to be added in manuscript, in this case to Clemente Doria (1666–*post* 1731), a Genoese diplomat posted first to London from 1695 and later, on several missions from 1716 onwards, to Vienna. The almanack dates to the end of his time at the Imperial court, which he left on 3 March 1731.





MARVELOUS METALLIC MOSAIC AND MIRROR ON AN UNRECORDED AMOROUS ALMANACK

3 [ALMANACK.] Almanach couleur-de-rose, ou les plus jolies etrennes chantantes, sur des airs choisis et nouveaux, avec des enigmes. 'A Amathonte, chez Flore, au Temple des Graces, avec permission des Belles', [i.e. Paris, Cailleau, 1791?].

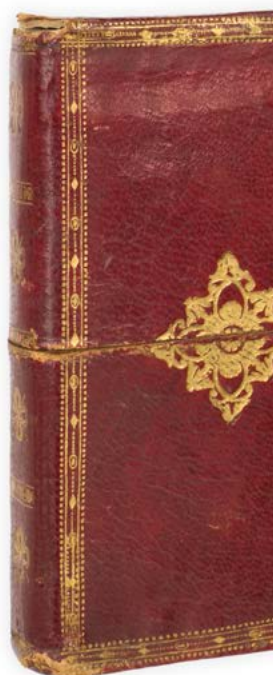
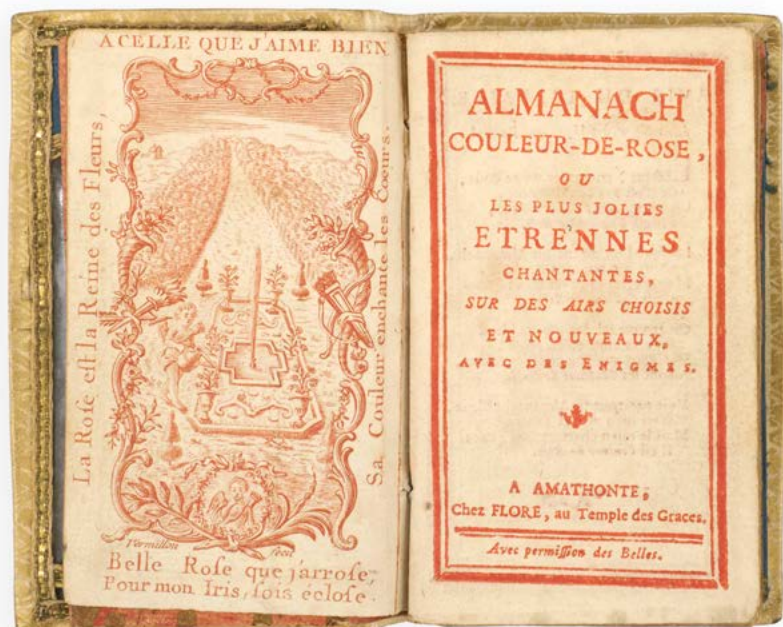
32mo, pp. [64], with copper-engraved frontispiece and one folding plate of engraved music; text and plates printed in red, text within border with typographic ornaments; bound around a 16-pp. *Calendrier pour l'année M. DCC. XCI.*; bound in contemporary white calf with oval mosaic panel mounted beneath glass to each board, within an onlaid red morocco panel with gilt *plaque* border, spine gilt in compartments with traces of red colouring, edges gilt, pastedowns of blue silk with silvered glass mirror inlaid to inner front board and a silk pocket to inner rear board, free endpapers of pink silk lined with gilt pink brocade paper, textblock secured by two split pins through the spine, preserved in a gilt red morocco pull-off box lined with blue silk; minor wear to box, calf very slightly darkened, small loss to rear morocco onlay at time of binding, mirror partially tarnished, else superbly preserved.

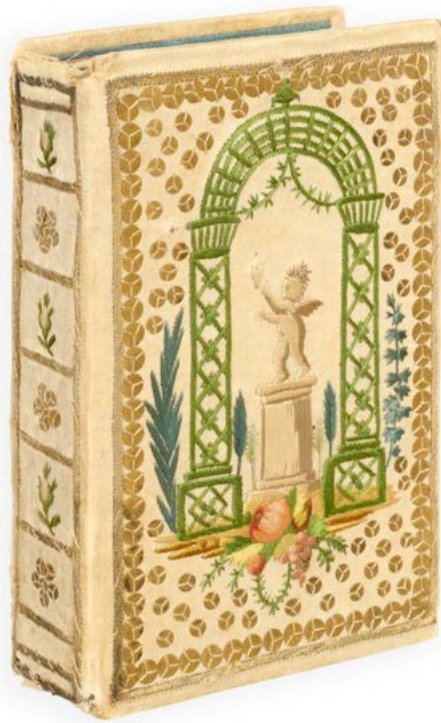
£4750

An unrecorded musical almanack containing amorous songs, printed in red throughout with an engraved frontispiece and a folding plate, issued under a false imprint, in a magnificent binding featuring metallic mosaics *sous verre*, a mirror, morocco onlays, coloured silks, and brocade paper, extremely well-preserved in a silk-lined morocco case.

Rather than disguising the identity of the publisher, who gives his name and a list of his other almanacks on the final page, the false imprint is intended to add to the amatory air of the almanack, with the ancient city of Amathus likely chosen both for the sound of its name and for its association with Aphrodite.

Not on OCLC or CCFr.





SPANISH SILK AND SEQUINS

4 [ALMANACK.] *Kalendario manual y guia de forasteros en Madrid, para el año de 1806.* [Madrid,] *Imprenta Real*, [1806].

[Bound with:]

Estado militar de España, año de 1806. [Madrid,] *Imprenta Real*, [1806].

Two works in one vol., 24mo, *Kalendario*: pp. 216, with double-page hand-coloured copper-engraved map and double-page engraving with two portraits, *Estado*: pp. 234, with folding copper-engraved map; both titles engraved; very minor spotting, but very good copies nonetheless; bound together in cream silk embroidered in coloured and metallic threads with metal sequins of two sizes, front board depicting a sculpture of a cherub within a garden with a large trellis arch, rear board depicting an arrangement of flowers, spine embroidered in compartments with floral motifs, edges gilt, blue silk endleaves; minor wear to endcaps and lower joint, several sequins lost from lower board, but overall bright and well-preserved.

£2000

A handsome and well-preserved Spanish embroidered binding, with metallic threads and sequins around a colourful garden scene.

The volume contains two Spanish court almanacks for the year 1806 detailing civil and military appointments, accompanied by a hand-coloured map of Spain, a map of the environs of Madrid, and a double portrait of Charles IV and Queen Maria Louisa.

The design combines elements of sculpture and architecture with flowers and trees to create an idyllic scene reminiscent of a courtly garden.

PAINTED PANELS

5 [ALMANACK.] *Les étrennes de l'amitié.* Paris, *Le Fuel*, [1809?].

32mo, pp. [32], with hand-coloured engraved title and 12 plates, bound with a folding letterpress calendar with woodcut zodiac signs as outermost bifolium; in a contemporary binding of two metal plates painted in oil, varnished, spine of red morocco gilt, edges gilt, silvered glass mirror to inner front board, pocket to inner rear board, blue endpapers; slight craquelure to enamel, a few very small losses, mirror cracked and partially tarnished, but overall very well-preserved.

£2500

A delightful almanack with hand-coloured plates, bound between two miniature oil-on-copper paintings with Romantic scenes echoing the illustrations inside.





The volume, a gift-book containing a selection of twenty-five short poems, is illustrated by twelve vignettes showing characters in settings from the Roman to the modern. Though not directly copied from the contents, the two panels of the binding continue the same themes, with two men weeping at a grave on the rear board and a woman standing over a sleeping man by moonlight on the front, the varnished metal giving a glistening, lacquer-like effect.

The folding calendar lists the feast-days of the Church in France, reestablished under Napoleon, including the dubious feast of the obscure 'St Napoleon' on 16 August, added to the liturgical calendar in 1806 in barely veiled honour of the Emperor.

SILK AND SILVER

6 [ALMANACK.] London Almanack for the Year of Christ 1820. [London,] Printed for the Company of Stationers, [1820].

48mo? (54 x 32 mm), pp. [24]; engraved throughout, printed on one side only (doubtless on a single sheet) then cut into bifolia and pasted back-to-back to form a book of 13 ff. with the first recto and last verso blank (here pasted down); four-page view of the London Institution Moorfields, duty stamp to title-page; a very good copy in contemporary blue silk over boards with an outer case formed of 4 hinged silver filigree panels, the fourth panel a clasp at fore-edge, edges gilt; silk rubbed through at board-edges, somewhat sunned where exposed through the filigree, but an excellent example. **£2750**

An extraordinary binding of silver filigree over blue silk on a miniature London Almanack for 1820.



The miniature *London Almanack* was first produced in 1749 (surviving in a unique copy at the British Library) and appeared annually until at least 1823. It is typically found in delicate decorative bindings with morocco onlays and gold tooling in geometric patterns and a matching *étui*, produced as fashionable New Year's gifts. The present example, with an outer case of silver filigree to a scrolled foliate design over pale blue silk, was no doubt produced for the highest échelon of the same market.

It is notable, however, that bindings of this quality were almost certainly less ephemeral than their contents: it is likely intentional that the silver case could very easily be removed and transferred onto the next year's almanack.

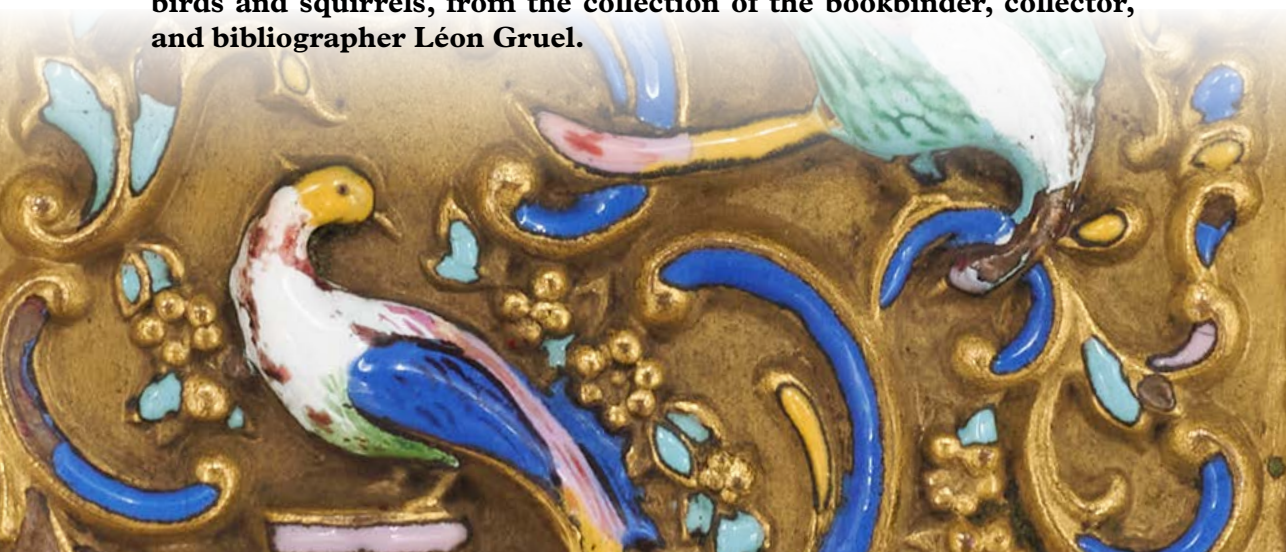
ENAMELLED ANIMALS

7 [ALMANACK.] L'Esprit des chansonniers, extrain des meilleurs poètes. Paris, Le Fuel, [1826?].

32mo?, pp. [64], with engraved title and 5 engraved plates, bound with a folding letterpress calendar (J. M. Eberhart for Le Fuel, 1826) with woodcut zodiac vignettes and a [12] pp. engraved calendar with vignette headpieces interleaved with blanks; minor spotting, but a good copy; bound in a high-relief enamelled brass case with animals among foliage, hinged spine of gilt copper and enamel, enamelled clasps to fore-edge, edges gilt, cream *moiré* pastedowns; textblock detached from case, a few minor chips to enamel; engraved bookplate of Léon Gruel with manuscript catalogue number '1293' tipped in as front flyleaf.

£2750

A very rare enamelled metal binding with an enchanting design of birds and squirrels, from the collection of the bookbinder, collector, and bibliographer Léon Gruel.



The enamelled design, featuring swans, peacocks, and squirrels among flowers and foliage, leaves large areas of the metal surface visible, recalling enamelled and jewelled bindings of the Middle Ages rather than the porcelain-like enamel panels seen on German almanacks of the eighteenth century.

The almanack inside comprises three parts: an illustrated literary almanack with a variety of poetry; a folding calendar for 1826, with woodcut zodiac vignettes; and a largely blank diary, with each month headed by an engraved vignette of a profession, among them both 'l'Imprimeur en Lettres' and 'l'Imprimeur en Taille-Douce'.

Provenance:

Perhaps the most distinguished French bookbinder of the *fin de siècle*, Léon Gruel (1841–1923) succeeded his father, Pierre-Paul Gruel, in the *atelier* of his maternal grandfather Isidore Deforge, founded in 1811. Alongside his commercial work, he collected historic bindings with which to research the history of the craft and published numerous works, most notably the *Manuel historique et bibliographique de l'amateur de reliures* (1887–1905). The collection was dispersed after his death, with the first portion offered for sale in May 1924.

PATTERNED PAPER ON PRINTED WASTE

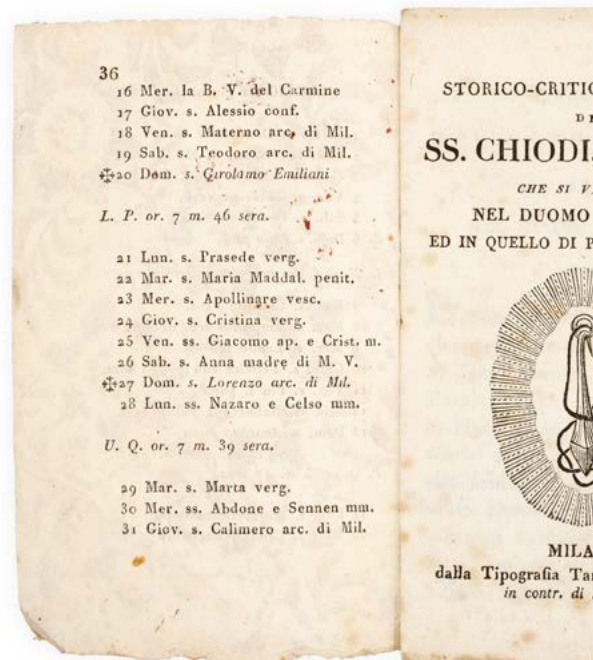
8 [ARMA CHRISTI.] Storico-critico dettaglio dei SS. Chiodi, Spini, ec. Che si venerano nel duomo di Milano ed in quello di Pavia e di Monza. *Milan, Tamburini & Valdoni, [c. 1800?]*.

12mo, pp. 12; woodcut vignette of a nail to title-page; a few spots; pamphlet-stitched in wrappers with a floral pattern printed over printed waste (see below). £450

The earlier of two identifiable editions of this text on the relics of the Instruments of the Passion in Northern Italy, simply but attractively bound in patterned wrappers reusing printed waste.

The short text describes the history of the Holy Nail preserved in the cathedral of Milan, reportedly from the cross found by St Helena on Calvary in 326, as well as of the Nail preserved in the Iron Crown at Monza, and the Holy Thorn in Pavia.

The wrappers use a bifolium from a duodecimo almanack, listing saints' days for February (pp. 25-26) and July (pp. 35-36), overprinted with a floral pattern.



MACABRE BINDING

9 AUGUSTINE. Operum tomi quinti pars secunda, qua reliqui X. libri de civitate Dei ... [*Geneva,*] *Jacob Stoer, 1622.*

One part only, 8vo, pp. [xxiv], 742, [42]; title printed within woodcut border, woodcut initials and headpieces, 'Genevae' erased from imprint; minor spotting throughout, occasional worming to lower margins, edges cut closely occasionally touching headline or marginal notes, final leaf torn along inner margin; bound in eighteenth-century tan sheep, boards and spine ruled in gilt to a panel design with skull-and-crossbone cornerpieces, sewn on 3 sunken thongs; a little rubbed, corners slightly bumped, a few small stains. £650

An unusual binding employing the *memento mori* device of a skull and crossed bones.

It is worth noting that the binding uses two different tools with the same motif, one larger (approx. 10 mm) and facing to the left, the other smaller

(approx. 5 mm) and facing to the right. In the context of early modern binderies with usually only a handful of finishing tools, this suggests either a particular enthusiasm for the motif on the part of an early owner, or that this was produced in one of the finer workshops, with a large enough range of tools to duplicate this uncommon device.



IN A SPANISH *PLATERESCA* BINDING

10 BERNARD of Clairvaux. *Opera omnia, tam quae vere germana illius esse nemo inficias eat, quam quae spuria & supposititia (quanquam non dissimilis pietatis) plerisque videre possunt, diligentissime recognita ac emendata ... Paris, [Nicolas Bruslé for] Sébastien Nivelles, [1571-] 1572.*

Large folio, ff. [viii], '410' [*recte* 416], 71, [107]; large woodcut Nivelles device with 5 vignettes to title, large woodcut initials and headpieces; sporadic light marginal dampstaining particularly to upper and outer margins of last few leaves, small wormhole in the inner margin of approx. 100 ff. (not affecting text), a few scattered light spots including an inked fingerprint to f. 397^v, but overall an excellent copy; bound in contemporary Spanish *plateresca* calf over wooden boards, richly tooled in blind to a panel design with five concentric panels comprised of two portrait medallion rolls, central tool of a pelican in its piety, spine blind-tooled in compartments, cross-hatched at head and foot, vestigial clasps to fore-edge, (later?) brass edging to corners, edges stained red, fore-edge elaborately lettered 'Opera' (within cartouche) and 'Divi Bernardi' in ink with floral decoration, sewn on 5 split tawed thongs laced in, spine lined with manuscript waste; lightly rubbed in places with a few scuffs, short splits to joints, endcaps and headband lost. **£3750**

A rare Parisian edition of the works of Bernard of Clairvaux, beautifully preserved in a contemporary Spanish *plateresca* binding with elaborate fore-edge lettering.





The binding is a characteristic and characterful example of the Spanish *plateresca* style. Beyond the attractive decoration of the fore-edge, it is striking both for its complex panel design of concentric polygons and for the construction of hatched fields by the repeated use of a small four-pointed star tool. For another use of the larger portrait medallion roll and one of the hand-tools, in a more restrained panel design, see Library of Congress 2021666855 (*Vetus Testamentum*, Alcalá, 1514).

Rare outside Europe, with no copies traced in the US; we find only two copies in the UK (CUL and York Minster), one in Canada (University of Victoria), and one at the National Library of Australia.

Adams B-711.



GREEN VELVET, ENGRAVED SILVER FURNITURE

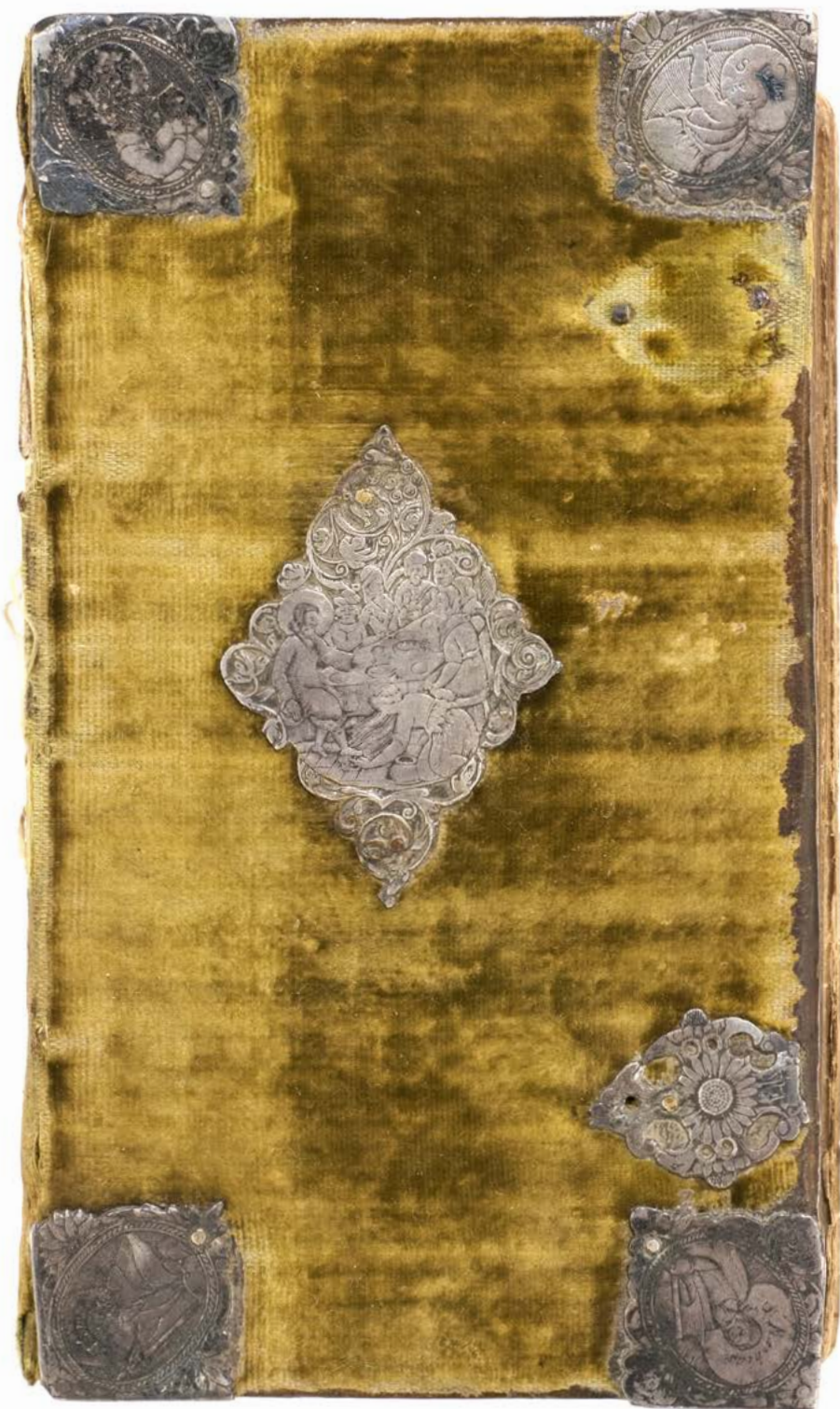
II [BIBLE.] [The Holy Bible ... London, Robert Barker and the Assigns of John Bill, 1638.]

[Bound as issued with:]

[PSALMS.] The Whole Booke of Psalmes: collected into English Meeter ... London, G. M. for the Company of Stationers, 1638.

12mo, pp. [1100], wanting all before A3 (the first leaf of Genesis), *Psalms*: pp. [10], 99, [9]; title-page of New Testament within woodcut border (first letter of 'The' dropped from the forme), woodcut initials, title-page of Psalms within a border of printer's tools; a good copy, ruled throughout in red, in contemporary green velvet, silver cornerpieces engraved with portraits of the Apostles (James, Judas, Matthias, and Thomas to upper cover; Philip, Bartholomew, Matthew, and Judas again on the lower cover), diamond-shaped silver ornament to centre of each cover, engraved with scenes of Mary Magdalene washing Christ's feet (upper cover), and the wedding at Cana (lower cover), set within vines; one of four clasp bosses (engraved with a daisy), gilt edges; edges rubbed (velvet worn through), joints worn and partially split; in a folding cloth box by A. Winstanley of Salisbury, green morocco label to front cover with the arms of J. R. Abbey (*see below*). **£3500**

An attractive velvet binding with English engraved silver decorative furniture – the most luxurious of English bindings in this period, often the preserve of royal libraries. The engraved silver clasps and bosses, which served a dual function in helping to preserve the surface of the velvet, are particularly fine.



Provenance:

1. Eighteenth-century ownership inscription of Robert Muckalt, manuscript record of the births of Muckalt children 1761-1774 to pastedowns.
2. From the library of J. R. Abbey, with his pen code to rear endpaper ('JA 7364').
3. Sotheby's, *Six Centuries of Book Binding*, 7 November 2002, lot 61.

ESTC: S122844; STC 2329.6; Herbert 527; this is a variant, in which A3, col. 1 line 3 reads 'and the earth'.



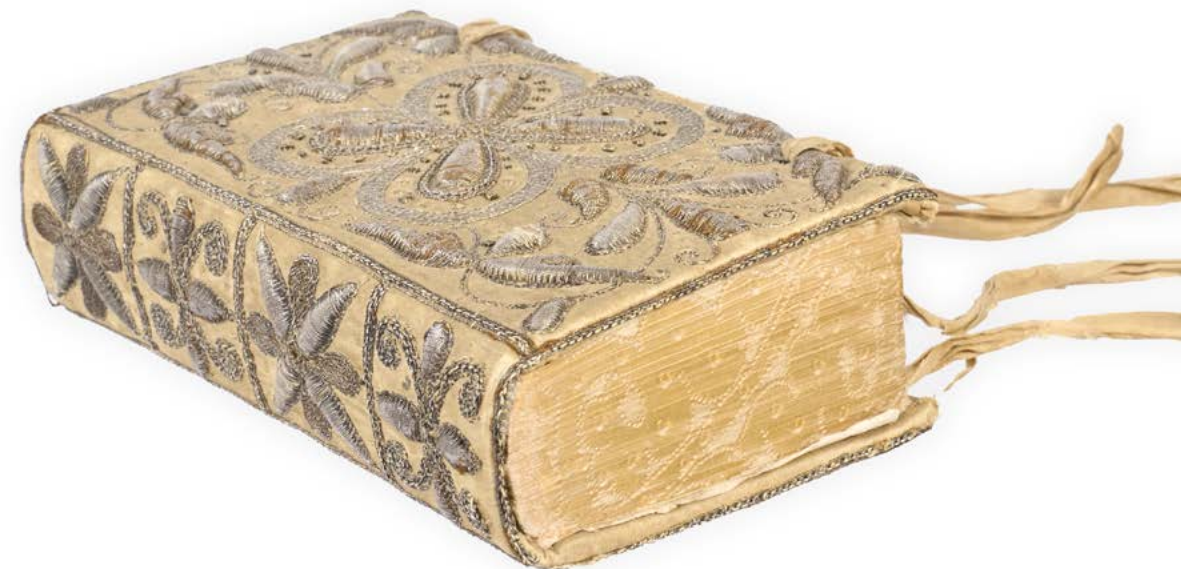
SPECTACULAR SILVER STUMPWORK AND SATIN

12 [BIBLE.] The Holy Bible, containing the Old Testament and the New. Newly translated out of the originall Tongues, and with the former translations diligently compared and revised, by his Maiesties speciall Commandement. London, Bonham Norton and John Bill, 1628.

12mo, pp. [1228]; [π]², A-2X¹², A-E¹²; title printed within architectural woodcut border to [π]2^v, printing flaw to E1^v; occasional minor marginal tears or paperflaws, touching a few characters in quire Y without loss of sense; **a beautiful copy in contemporary cream silk satin with extensive stumpwork embroidery in silver thread to a floral design**, silk ribbon ties to fore-edge, edges gilt and gauffered, sewn two-on on 4 sunken tawed thongs laced in; slightly darkened with minor rubbing in a few places, a few threads lost, but overall very well-preserved; housed in a cushioned black cloth case. **£16,500**

An extraordinarily fine and well-preserved example of English binding with high-relief embroidery in silver thread.

Although English embroidered binding of the seventeenth century with figural needlework in coloured threads is celebrated, it is the rarer use of high-relief embroidery in silver thread which is typically found on both earlier and finer bindings. Similar techniques are found on royal and presentation bindings from the middle of the sixteenth century and remained in use in the first half of the seventeenth.



ENGLISH GREEN VELLUM
WITH ONLAYS À LA FANFARE

13 [BIBLE.] The Holy Bible, containing the Old Testament and the New, newly translated out of the originall Tongues and with the former Translations diligently compared and revised by his Majesties speciall Command. Appointed to be read in Churches. [Cambridge,] Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648.

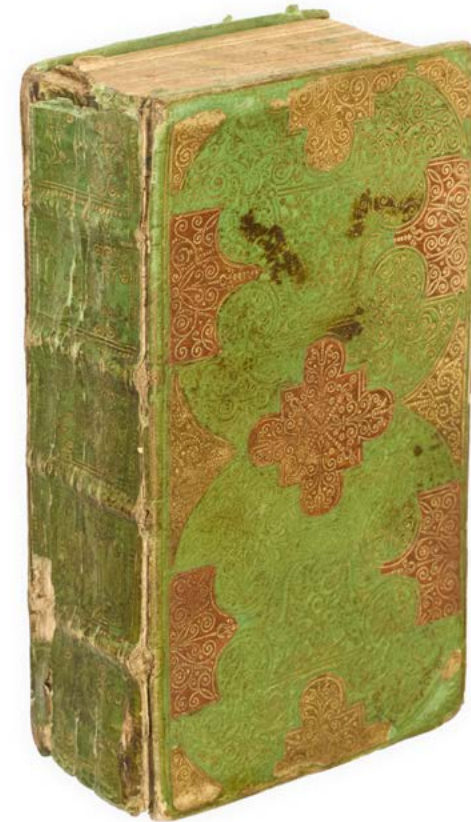
[Bound with:]

[PSALMS.] The whole Book of Psalms, collected into English Metre, by Thomas Sternhold, John Hopkins, and others ... [Cambridge,] Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648.

Two works in one vol., 18mo, pp. *Bible*: [864], *Psalms*: [72]; A-Z¹⁸, Aa¹⁸, ²A-B¹⁸; title copper-engraved within architectural border with full-length figures of Moses and Aaron, vignette panorama of London at foot, with part-title to New Testament; bound in near-contemporary English green vellum with geometrical onlays in red and citron morocco, richly gilt, spine gilt in compartments, edges gilt, gauffered, and painted to a floral design with a rabbit to top-edge, stork and squirrel to fore-edge, and a swan to tail-edge, sewn bypass on 4 cords; cracks to joints and chipping to spine, a few losses to onlays, textblock a little shaken causing some rubbing to edges; ink ownership inscriptions to front free endpaper (*see below*).

£3750

A seemingly unrecorded Cambridge-printed Bible with metrical Psalms in an elaborate English binding of gilt green vellum with morocco onlays and highly unusual gilt and gauffered edges painted with flowers, birds, and animals.



The Cambridge printer Roger Daniel is notable for his pains in printing textually correct Bibles, with his folio of 1638 ‘considered by many to be the best edition of the English Bible ever produced’ and providing the standard text until 1762 (Crick & Walsham, p. 138). Daniel issued a large number of editions in varying formats over the following two decades, with the present pocket-sized octodecimo accompanied by an engraved architectural title featuring a vignette view of London and Old St Paul’s.

The taste for – and technique of producing – green vellum was brought to England from France with Charles II at the Restoration, and a further French influence can here be seen in the imitation of *à la fanfare* bindings, with a fine filigree of small floral and foliate tools filling geometric compartments across the boards. While French bindings in this style are more common, English examples are markedly rarer. The gilt and gauffered edges feature a striking painted design including, hidden among a variety of flowers, a swan, a stork, a squirrel, and a white rabbit.



Provenance:

‘Ely Fedderman / her Booke / 1667’; ‘Ely Roberts / Her Booke / 1684’; ‘William Roberts / His Booke / 1699’; ‘Elizabeth Roberts / Her Book / 172^{3/4}’; ‘Elisa Ann Roberts / 1849’; ‘Adelaide Charlotte Roberts / 1897’; ‘M^{rs} Reginald Fowden / Née Julia Roberts / 1899’.

Bible: Not in ESTC; see ESTC R210260 and R223599 for other octodecimo Bibles printed by Daniel in the same year. *Psalms*: ESTC R17523 (reporting 70 pp.). See Crick & Walsham, *The Uses of Script and Print, 1300-1700* (2004).

BIBLE IN A BOOK-BOX

14 [BIBLE.] Erläuterete Bibel mit Fragen, das ist, die ganze Heilige Schrift, Alten und Neuen Testaments, nach der teutschen Übersetzung Herrn D. Martin Luthers ... als eine bequeme Hand- Schul- und Canzel-Bibel zum nuzlichen Gebrauch also ausgefertigt, nebst einer Vorrede der Hochlöbl. Theologischen Facultät zu Altdorf [– Die Heilige Schrift Neuen Testaments unsers Herrn und Heilandes Jesu Christi ... ; – Sehr nützlicher und erbaulicher fünffacher Anhang ...]. *Altdorf, Joh. Adam Hessel for Ernst Friderich Zobel, 1751.*

Three vols bound in five; bound in contemporary (Swiss?) sheep, spines gilt in compartments with gilt red paper lettering-pieces, blue paste-patterned edges, marbled pastedowns, preserved together in a pull-off case of sheep over board, ruled in blind, spine gilt-ruled in compartments between false raised bands, one compartment stained black and lettered directly in gilt

(‘BIBLIA SACRA IN IV BAND SAMT ANHANG’), lined with marbled paper; bindings and box somewhat rubbed, a few chips to endcaps, otherwise very well-preserved; ink inscription to front free endpaper of the New Testament ‘Bibel Buch. / vor mich. / Andreas Sprecher.. / A^o 1784.’ **£2750**

A German Bible with extensive apparatus, divided into five volumes and strikingly bound in a book-shaped pull-off case.

While many boxes and cases of the period served to protect books in transit, the large case here makes the volumes inside it considerably less mobile, and was likely intended to make the book inside – and the process of reading it – more impressive. The Zobel Bible is a not-overly-imposing octavo edition most often found bound in one volume, but here divided not only into its three constituent parts but into five separate volumes, substantially increasing both the cost and the size of the binding.

VD18 10242384.

HANDBAG BIBLE

15 [BIBLE.] The Holy Bible, containing the Old and New Testaments, translated out of the original Tongues, and with the former Translations diligently compared and revised, by His Majesty's special Command. Appointed to be read in Churches. *Oxford, University Press, for London, H. Stevenson & Co., [c. 1880].*

16mo, pp. [840], with 12 colour block-printed maps; A-2C16, 2D4; maps lightly toned, a few occasional spots, but a good copy; bound in contemporary black hard-grained roan over cushion-bevelled boards **with a recessed groove in each for a folding brass carrying handle with remains of black leather covering, attached at the fore-edge to two clasps**, upper clasp with maker's mark incorporating the letters 'Rd', 'I', 'V', and 'R', spine blind-ruled in compartments and lettered directly in gilt, edges stained red and gilt, remains of ribbon place-markers, marbled endpapers, turn-ins roll-tooled in gilt; lightly rubbed at extremities, lower clasp lacking, front free endpaper a little loose; ink presentation inscription 'Isabel Wells / A parting present from / the children & parents / at Anstead Brook / August 3rd 1888' to front flyleaf.

£2500

An extraordinary and amusing 'handbag Bible', with folding brass handles allowing for the book's use both as a devotional object and as a fashion-accessory.

This unusual binding continues the tradition of the medieval girdle-book and the early-modern embroidered *dos-à-dos* in creating an easily portable book-cum-accessory, allowing it to be flaunted in public – namely when attending church – and demonstrating both the owner's piety and their style. An otherwise sober binding, the handles can be folded neatly into recessed grooves in the boards, so as not to impede the book's use during worship.

Provenance:

The book was given in August 1888 to Isabel Wells on her departure from Anstead Brook School in Surrey.



MOURNING VELLUM

16 [CAMBRIDGE.] *Academiae Cantabrigiensis Carmina, quibus decedenti augustissimo Regi Wilhelmo III. Parentat; et succedenti optimis auspiciis serenissimae Reginae Annæ gratulantur. Cambridge, Typis Academicis. [1702].*

Folio, pp. [124]; with verse in Greek, Latin, Hebrew, and Arabic types; upper outer corner slightly frayed at front, light dampstain to inner margin of title, withal a fine, crisp, and clean copy; in contemporary vellum painted black, edges stained black, sewn on 5 black vellum thongs laced in; slightly rubbed, endpapers somewhat browned. **£650**

First edition, a collection of University verses on the death of William III and the accession of Queen Anne, in a sombre binding of black vellum.

Contributors included John Churchill, son of the Duke of Marlborough, shortly before his death from smallpox in early 1703 (as well as his tutor Francis Hare); the neo-Latin poet Thomas Hill, best known for his *Nundinae Sturbrigienses* (1702); the Professor of Greek, Joshua Barnes; and the politician Horatio Walpole. The ‘Carmen Persicum’ by C. Wright was apparently the first Persian text printed in Cambridge, with type borrowed from John Hayes, and is followed by an apology for the use of Arabic type where the correct fount was lacking.

This copy is in an appropriate but very uncommon binding of black-painted vellum. Apart from its use in a noteworthy family of black books of Hours for the Burgundian court, black vellum had a brief vogue as a binding material in France in the seventeenth century (Evelyn bought several examples in Paris), but its use was not tied to particular types of publication, unlike English ‘sombre’ bindings, which are almost always of black morocco.



BOUND BY HAGUÉ

17 CATULLUS, TIBULLUS, PROPERTIUS; Cornelius GALLUS. *Catullus. Tibullus. Propertius. His accesserunt Corn. Galli fragmenta. Lyons, Sébastien Gryphe, 1548.*

16mo in 8s, pp. 336; woodcut Gryphe device to title, woodcut initials, ruled in red throughout; lower margin of title replaced (touching lower half of the date, completed in manuscript); very light dampstaining and a few minor marks; bound in nineteenth-century calf in imitation of sixteenth-century Lyonnais strapwork binding, boards gilt and coloured to a strapwork design with central armorial to front board and a cartouche lettered ‘CATUL / LUS · TI: / PROPER:’ to rear board, edges gilt, gauffered, and coloured; corners of textblock slightly worn; contemporary ink inscription to title (erased) and annotations (mostly to pp. 7-83). **£4750**

A delightful and masterfully executed à la cire binding attributable to the notorious forger Théodore Hagué, whose works remain not only the best-executed but also the best-documented forgeries in the history of bookbinding.



Perhaps the most capable known forger of historic bindings, Théodore Hagué (elsewhere Louis, 1822–1891) began his career with honest work, producing excellent but innocent pastiches while employed by Zaehnsdorf in London in the 1850s and binding around sixty books for Firmin Didot in Paris in the 1860s; when describing modern bindings by Hagué in 1889, Quaritch wrote that he was ‘an artist of consummate skill and taste, who ought rather to have lived late in the sixteenth than in the second half of the nineteenth century’ and that his work ‘exhibits such a consummate achievement of taste, skill, and resource [as] is hardly ever seen in modern bookbinding’ (*A Catalogue ...*, pp. xiv and 122).

Hagué’s later activity producing forgeries, however, is remarkably well documented in his correspondence with Bernard Quaritch and the collector John Blacker, housed at the British Library. From the early 1870s, he began writing to Quaritch under the alias ‘J. Caulin’, offering handsomely bound Renaissance books in near-perfect condition and with enviable provenances – notably bindings for Henri II, Catherine de’ Medici, Diane de Poitiers, and Julius III, as well as for the collectors Grolier and Mahieu and for a slew of well-known cardinals and courtiers.

Quaritch’s letters complain of his difficulty finding buyers at the high prices ‘Caulin’ demanded, but the steady supply of bindings soon came to be sold to a single customer, John Blacker, a South American merchant in London. Blacker’s understandable infatuation with his Renaissance library is described in a manuscript account by his daughter-in-law, Caroline Blacker, who likened ‘his passion for his collection’ to ‘a man’s love for his mistress’ (quoted in Foot, Blacker, & Poole-Wilson, p. 272). The books were housed in purple leather and velvet boxes, fitted with locks, and only taken out one at a time, strictly in private. His obsession was such that he refused to believe any doubts about the authenticity of the bindings, even when he discovered in 1885 that ‘Caulin’ was in fact Hagué or when, in 1890, Hagué visited London to confess his forgeries to Blacker in person. Following Blacker’s death in 1896, his son Carlos – shocked when both Quaritch and the British Museum confirmed that the bindings were forgeries and could not save him from his impending bankruptcy – sold the library *en bloc* to Quaritch. 109 bindings by Hagué were dispersed by Sotheby’s on 11 November 1897 as ‘a remarkable collection of books in magnificent modern bindings, formed by an amateur (recently deceased)’; the present volume is not among them, nor in the inventory of the library drawn up by Quaritch in 1896, belonging therefore to the much more sparsely studied group of Hagué bindings, those sold to collectors other than Blacker.

See Foot, ‘Double Agent: M. Caulin and M. Hagué’ in *The Book Collector: Special Number for the 150th Anniversary of Bernard Quaritch* (1997), pp. 136–150; Foot, Blacker, & Poole-Wilson, ‘Collector, Dealer, and Foger: A Fragment of Nineteenth-Century Binding History’ in *Eloquent Witnesses: Bookbindings and their History* (ed. Foot, 2004), pp. 264–281; Nixon, ‘Binding Forgeries’ in *VI. Internationaler Kongreß der Bibliophilen* (1971), pp. 69–83; and Quaritch, *A Catalogue of fifteen hundred Books remarkable for the Beauty or the Age of their Bindings* (1889), pp. 122–124. For the text of Catullus and its history of spurious editing and philological hoaxes, see Freeman, *Catullus Carmen 17.6* (2020).

18 CICERO, Marcus Tullius. Pro Dejotaro rege ad Caesarem oratio. Beaune, François [II] Simonnot, 1707.

8vo in 4s, pp. 31, [1 (blank)]; a few small dampstains, several corners creased; stab-stitched in printed wrappers, lined with printed waste (*see below*); a few small chips and minor losses to wrappers. **£650**



An apparently unrecorded edition, provincially printed in Beaune, of an uncommon work by Cicero, in publisher's wrappers decorated with printed ornaments.

Rarely published alone, the *Pro Dejotaro* is here printed by François Simonnot, 'printer and bookseller to the City and College [of Beaune]' (*trans.*), almost certainly for use in teaching at the Oratorian Collège at Beaune, founded in 1624.

The wrappers are lined with printed waste, comprising a single bifolium (G2.3, pp. 51-54) from another work in the same format, with prayers in parallel columns of Latin and French; the French text appears to be printed in the same type as the Cicero. The loose quires were wrapped in the waste and then stab-stitched, before a secondary wrapper, printed with concentric frames of typographic ornaments around a central cross and 'IHS', was used to cover the whole.

No copies traced in OCLC or CCfr.

BROCADE OVER-JACKET FOR SPANISH STUDENTS

19 [COMAS, Segismundo.] *Ars rhetorica in usum scholarum Collegii Episcopalis Barcinonensis.* *Barcelona, Eulàlia Piferrer, 1779.*

8vo, pp. [2 (blank)], [6], 229, [9 (index)], [2 (blank)]; title printed within composite woodcut border, woodcut and typographic tailpieces; some foxing and browning; a good copy in contemporary limp vellum, spine lettered in ink, wrapped at an early date in a floral bronze brocade paper, extremities reinforced with manuscript waste on paper, sewn two-on with black thread on 2 supports; wrapper worn with losses to spine, bookblock slightly loose; ink ownership inscriptions of Gaspar Sors (1796), Joseph Sors (1798), and Juan Sors (1802) to front pastedown; rubbings of coins to front and rear free endpapers. **£450**

Scarce first edition of this guide to rhetoric for the use of students at the episcopal college in Barcelona, drawn from the work of Segismundo Comas (c. 1685-1740), a lawyer and teacher noted for his oratorical talents, and printed by Eulàlia Piferrer.



With reference in particular to Cicero and Virgil, *Ars rhetorica* takes the student through metaphor, onomatopoeia, irony, hyperbole, transition, wit, amplification, and narration, amongst much else besides. This copy served three siblings of the Sors family during their studies; it may have been them who supplied the elegant brocade paper wrapper, carefully reinforced at the corners with manuscript waste, to protect their schoolbook.

Following the death of her husband Tomàs in 1775, Eulàlia Piferrer took over his press, running it until 1793.

Palau 17654. **No copies traced in the UK; only one copy in the US on OCLC (University of Southern California).**

MASONIC BINDING BY JOHN LOVEJOY

20 [COMMON PRAYER.] The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. *London, Millar Ritchie for J. Good and E. Harding, 1794.*

Large 4to (c. 278 x 226 mm), pp. xxviii, 634, [2], 63, [1, blank], [176], with engraved dedication (dated 23 July 1791) and 15 stipple-engraved plates by various artists; with part-titles, stipple-engraved headpiece vignette to p. 1; a few signatures heavily spotted, otherwise a very good copy; in contemporary green straight-grained morocco by Lovejoy, borders gilt with masonic tools between swags of 3 foliate tools, outer borders roll-tooled in gilt, spine gilt in compartments, lettered directly in one, others with central Sun tool, winged Asclepian staff as cornerpieces, arranged with stars, points, fleurons, and heads, board edges, turn-ins, and morocco hinges roll-tooled in gilt, edges gilt, endbands sewn in red, white, and green on 2 cores, ribbon place-markers, marbled endpapers; a few minor scuffs and marks, very short split to upper joint, lower corners lightly bumped, neatly retouched at extremities, nonetheless very well-preserved; early ink ownership inscriptions 'Elizabeth Tynell' to front free endpaper verso and 'John Smith' to front flyleaf. **£1850**

A splendid copy of the Good and Harding Book of Common Prayer, in a striking masonic binding by John Lovejoy.

The London bookbinder John Lovejoy (fl. c. 1781–1812) is known by his distinctive Masonic bindings, employing an array of Masonic tools often arranged in striking compositions. He was himself a Mason, from around 1791 until 1812. His practices as an employer, however, earned him a certain notoriety among binders and the nickname 'the Tyrant': as a journeyman in 1781 he advocated a reduction in the working day (from fourteen to thirteen hours) but, when a master binder, he bitterly opposed such a change and was among the employers who prosecuted the leaders of the 1786 strike. Although it is accepted that Lovejoy was not, as previously thought, the only binder using Masonic motifs, close comparison of the tools with other examples of his work suggests this binding to be his.

Good and Harding's 1794 Common Prayer appeared in two settings, one octavo and the other a splendid large quarto, as here. The fine series of stipple-engravings shows both biblical and liturgical scenes, including several by Federico Bartolozzi and Luigi Schiavonetti after Thomas Stothard and Silvester Harding. The plates are variously dated between 1791 (the date of the dedication) and 1794, suggesting the work was several years in progress and perhaps issued in parts; copies are rarely seen with all fifteen engravings.

ESTC T88819; for Lovejoy, see Ramsden, *London Bookbinders 1780–1840*, pl. XIX; and Howe & Childe, *The Society of London Bookbinders, 1780–1950*.



21 [COMMON PRAYER.] The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David ... *London & Glasgow, Collins' Clear-Type Press, [c. 1910].*

[with:]

[HYMNAL.] Hymns ancient and modern for Use in the Services of the Church. Complete Edition. *London, William Clowes & Sons, [c. 1910].*

Two vols, 48mo, *Common Prayer*: pp. 576, *Hymns*: pp. [4], 477, [1]; a few creased corners, otherwise very good copies; uniformly bound in black polished sheep over thin boards with rounded corners, gilt crosses to front boards, spines ruled in blind and lettered directly in gilt, edges gilt over red, black endpapers, preserved together in a contemporary matching black slipcase with carrying handle of black leather cords, sides gilt; case lightly rubbed at extremities, handle neatly repaired at one end; ink inscription to front free endpapers 'A Present from F. Chubb [- Dec 25 - 12] / Nelsie [- N.] Light / Bartley Farm'.

£175

A George V Common Prayer and hymnal, uniformly bound and unusually housed in a 'handbag' slipcase for the convenience of the fashion-conscious churchgoer.



IN FACTOTUM GLAZED WRAPPERS

22 DAVIES, J. J. *Abijah, or the Excellence of early Piety ...* third thousand. [*Bristol, 'Printed at John Wright's Steam-Press' for*] *London, T. Ward & Co., 1844.*

Three copies of the same work, 32mo in 8s, pp. [4], 108; with wood-engraved title and frontispiece to pp. [ii-iii]; each copy bound in glazed paper wrappers of a different colour (blue, green, and white) with the same gilt design to front wrapper, incorporating the lettering 'A Gathered Flower' and 'Bristol. Wright & Albright's Cheap Editions', edges gilt, yellow endpapers; a little rubbed, slight chip and crack to one spine, otherwise very good copies. £475

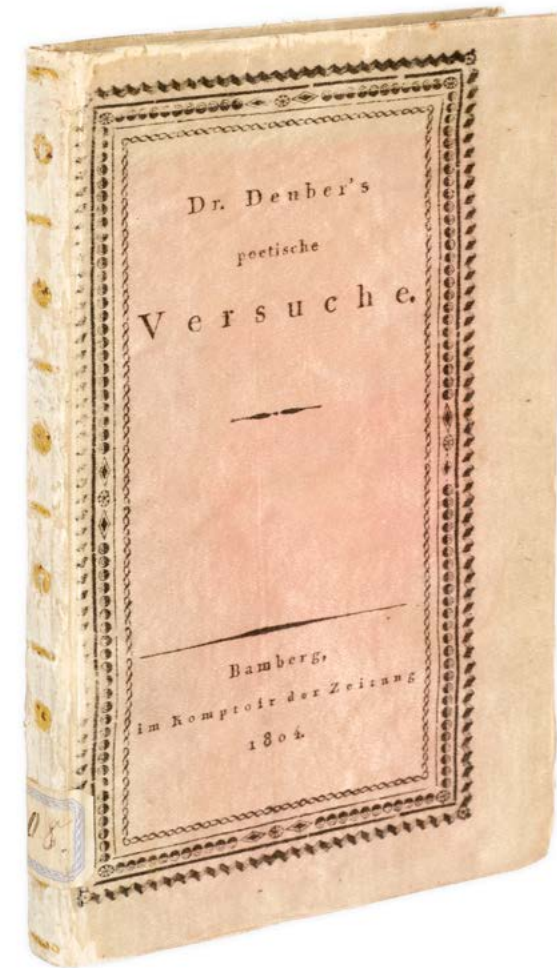
Three copies of this small but pious gift-book, provincially printed in Bristol and bound in glazed wrappers for local distribution.

According to a short notice, *Abijah* first appeared in the Scarborough miscellany *The Northern Baptist*, and is here reprinted separately by the Bristol printer John Wright for T. Ward & Co., for sale in the profitable London market for gift-

books and edifying children's literature. These copies, however, appear to have been held back by Wright, with or without Ward's knowledge or permission, for distribution in Bristol, marketed as 'Wright & Albright's Cheap Editions'. The use of the generic title 'A Gathered Flower' (a play on 'Florilegium' or 'Anthology') suggests that the pretty gilt glazed wrappers were designed to be applied easily and cheaply to any number of small-format books that Wright might want to sell locally.



The three copies of *Abijah* are here offered with two copies of *Felix*, or the *Conviction of Sin*, another work by J. J. Davies printed by Wright for Ward in the same year, with an advertisement for *Abijah* on the final leaf. The two copies are similarly bound but with a greater degree of specialisation: one in glazed black wrappers with a gilt design incorporating the title 'Felix', and the other in plain green wrappers with a gilt glazed paper label pasted to the front, titled 'Conviction of Sin'.



PUBLISHER'S PINK SILK – PRINTED AND GILT

23 DEUBER, A. X. *Poetische Versuche*. Bamberg, [cover: 'im Komptoir der Zeitung',] 1804.

8vo, pp. 84; printed on blue paper; a few very slight spots, but an excellent copy; bound in publisher's printed pink silk over paper-cased boards, spine gilt in compartments, edges gilt, marbled endpapers; spine and edges worn, boards sunned. £650

First and only edition, very rare, preserving the original binding of printed and gilt pink silk.

The earliest work of the young historian and philosopher Franz Xaver Anselm Deuber (1781–1850), this collection is a fine example of the tradition of amateur poetry in Enlightenment Germany, with poems on joy, reason, and spring mornings placed alongside translations of ancient and modern works, a companion piece to Voltaire's 'Les trois manières', and poems on contemporary events: the war in the Vendée, the French looting of Italy, and Napoleon's elevation to Emperor in 1804.

Deuber would later publish *Die Geschichte, philosophisch dargestellt* (1809), neo-Latin and Greek poems on Napoleon's defeat (1815) and other occasional verse, a translation of Pindar (1816), and histories of Atlantic navigation (1814) and of the German Peasant's War (1833).

Printed by the local newspaper office, the volume was almost certainly intended for private distribution and attractively bound for presentation within the author's circle.

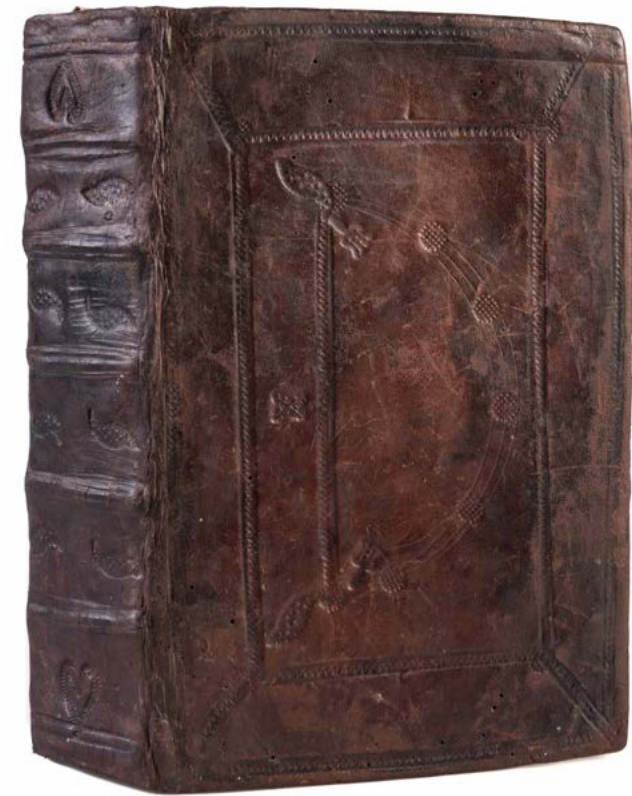
OCLC finds only two copies worldwide, both in Bavaria (BSB and Bamberg).

BY AN ITINERANT GERMAN-AMERICAN BINDER
DECORATED WITH SADDLER'S TOOLS

24 DIODATI, Giovanni. Pious and learned Annotations upon the Holy Bible. Plainly expounding the most difficult Places thereof ... the fourth Edition ... *London, Printed by Tho. Roycroft for Nicholas Fussell, 1664.*

Folio, pp. [640]; [470], with an engraved portrait frontispiece but not the additional engraved title-page; 'Pious and learned annotations upon the New Testament' has a divisional title-page and a separate register; frontispiece and title-page very worn, backed in the nineteenth century with a draft manuscript letter to the representatives of the Baptist Churches of Philadelphia; purchase inscription to divisional title verso of Rev. David Philips dated 20 May 1786, and to final page 'bought of Wyllys Pierson' (with Pierson's inscription above) **bound for him in calf, covers panelled in blind and with the large initials D and P composed from saddler's tools, spine tooled with hearts and a distinctive leaf-shape tool with spots**; edges stained black, endpapers composed from several overlaid leaves from the *Philadelphia Gazette* of 1806 and 1807 (wormed); joints neatly restored, one front endpaper replaced.

£8500



An intriguing late eighteenth-century binding by an itinerant German-American binder, decorated with saddler's tools, and with interesting early American provenance, on the fourth edition in English of the Swiss-Italian Calvinist theologian Giovanni Diodati's *Annotationes in Biblia* (1607), first published 1643.

Provenance:

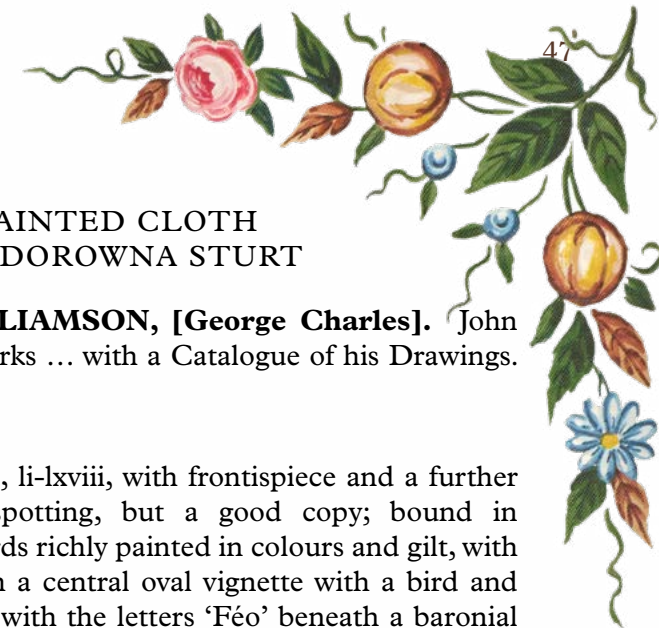
1. Wyllys Pierson (1728–1810), plausibly inherited from his father Rev. John Pierson (1689–1770), a founding father of Princeton and on its board of governors for nineteen years; Wyllys's grandfather Abraham Pierson was the first President of Yale. Wyllys himself was a blacksmith in Rockaway (NJ) but had moved to Western Pennsylvania by 1775 and later settled in Ohio.

2. Bought of him, in May 1786, for £1 10s, by the pioneer Baptist preacher David Philips (1742–1829), and bound for and/or by him in this unusual binding with his large initials on the covers. Born in Wales, Philips emigrated with his family to Chester County, Pennsylvania, circa 1755. Along with his three brothers he served with distinction in the Revolutionary War, as a captain in the 7th Chester County Battalion 1777–1780, a unit that he raised.

On the War's conclusion in 1783 Philips moved to pioneer country in southwestern Pennsylvania, where he became pastor of the Peters Creek Baptist church in what is now Library, Pennsylvania, a post he kept until 1824. He was the outstanding preacher in his district, later becoming co-organizer of the First Baptist Church of Pittsburgh (f. 1812). Among his flock at Peters Creek was Sidney Rigdon, who was to become the right-hand man of Joseph Smith in the Church of Latter Day Saints. Early in Philips's tenure at Peters Creek, he is known to have represented his county in Pittsburgh to protest the whiskey tax; a later account of the resulting Whiskey Rebellion (*Sim Greene*, by Richard T. Wiley) mentions that Philips was known as 'Preaching David' to distinguish him from another so-named in the vicinity: 'I was surprised to learn that he was a minister, for he was dressed in homespun and had been doing a full share all morning in the arduous work of building up the log house'.

The volume is bound by an itinerant German-American binder identified by Spawn and Kinsella, active in the late eighteenth and early nineteenth centuries. His rather rustic work is characterised by decoration with a limited repertoire of saddler's tools and the use of printed waste for pastedowns.

Wing D 1508; see Spawn & Kinsella, *American Signed Bindings through 1876*.



AMATEUR PAINTED CLOTH
FOR LADY FÉODOROWNA STURT

25 [DOWNMAN, John.] WILLIAMSON, [George Charles]. John Downman, A.R.A.: His Life and Works ... with a Catalogue of his Drawings. London, Otto Limited, 1907.

4to, pp. xlix, [1 (blank)], 62 (plates), li-lxviii, with frontispiece and a further 7 unnumbered plates; scattered spotting, but a good copy; bound in contemporary sage-green cloth, boards richly painted in colours and gilt, with floral cornerpieces, front board with a central oval vignette with a bird and butterfly among flowers, rear board with the letters 'Féo' beneath a baronial coronet within a floral wreath, edges gilt, marbled endpapers, pink ribbon place-marker; lightly rubbed at extremities, corners and endcaps a little bumped and chipped; armorial bookplate 'Alington' to front pastedown.

£350

First edition of this biography and catalogue of the painter John Downman, in a delightful painted binding for Lady Féodorowna Sturt.





Lady Féodorowna Sturt, Baroness Alington of Crichel (*née* Yorke, 1864–1934) was the eldest daughter of Charles Philip ‘Champagne Charlie’ Yorke, fifth Earl of Hardwicke (1836–1897), a member of the Prince of Wales’s scandalous set who holds the rare distinction of appearing in *ODNB* under the heading ‘landowner and bankrupt dandy’, despite his political career. She married Humphrey Sturt, second Baron Alington, with her father’s libertine legacy continued into the twentieth century by her children, particularly by Lois, Viscountess Tredegar, a Bright Young Thing reputed to be the most painted woman in England.



SEW-IT-YOURSELF

26 [EMBROIDERED BINDING.] Notebook in cross-stitch binding. [*Germany, nineteenth century.*]

16mo (94 x 66 mm), [22] blank ff., largely filled with early nineteenth-century pencil notes in German, one sketch; pamphlet-stitched in green- and black-printed patterned silver cloth wrappers with embossed gilt paper border, edges gilt, tied with a ribbon (detached at one end) into a green roan-backed case, each board with a cross-stitched floral design in coloured and silver threads and metal sequins on a punched card, embossed gilt paper borders, gilt paper pencil-fastenings at fore-edge, silk pastedowns formed into pockets (containing two manuscript notes, one reading ‘D. Kollar’, the other dated 16 May 1838); lower board slightly dust-stained with one or two loose threads, spine lightly scuffed, otherwise remarkably well-preserved. **£650**

A delightful and highly unusual cross-stitch binding, likely designed to be embroidered at home by its owner.

While both the notebook and its case were evidently professionally produced, the cross-stitched panels on pre-punched cards seem more likely to be domestic – albeit accomplished – craftwork. Each panel has a pattern punched around the edges and used to form elaborate borders, while the lively central floral arrangements were evidently embroidered free-hand.

PRESENTED BY THE BINDER

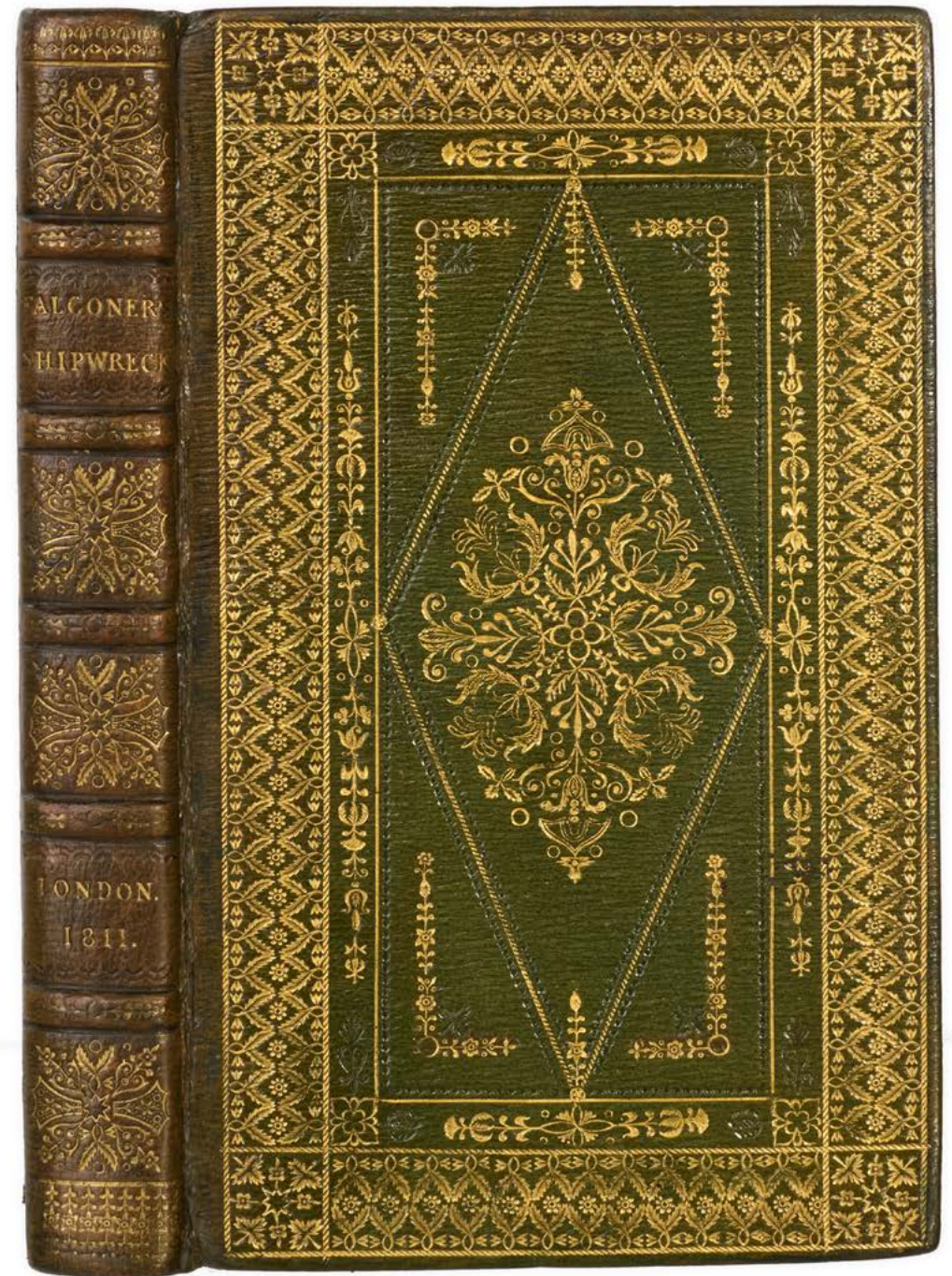
27 FALCOLNER, William. *The Shipwreck, a Poem, by William Falconer, a Sailor ... the Text illustrated by additional Notes, and corrected from the first and second Editions; with a Life of the Author, by J. S. Clarke, F. R. S. London, W. Bulmer for William Miller, 1811.*

8vo, pp. [4], liii, [1 (blank)], 215, [1 (blank)], with 3 plates; vignette to half-title and 4 vignettes in-text; light foxing to plates, but a very good copy; bound in contemporary green straight-grained morocco by W. Barratt (ticket to front flyleaf), boards richly gilt to a lozenge-panelled design, spine richly gilt in compartments and lettered directly in gilt, edges gilt, double endbands, purple silk doublures and endleaves with gilt borders; spine lightly darkened, neat retouching at extremities; ink presentation inscription ‘The Bookbinders Tribute of Gratitude to Benj^m Morland’ to front free endleaf verso, twentieth-century presentation letter from Austen Kark to Cass Canfield loosely inserted, with Canfield’s subsequent bookplate to front free endleaf verso. **£1250**

A very attractive Regency binding with a highly unusual presentation inscription from the binder, William Barratt.

The most notable work of the Scottish sailor–poet William Falconer (1732–1770), *The Shipwreck* recounts a 1749 wreck at Sunium of a merchant ship returning from Alexandria, of which the author was one of only three survivors. It was first published in 1762 and favourably received, earning Falconer patronage from the Duke of York and a series of Naval sinecures, as well as praise from later writers including Byron and Coleridge. He returned to sea in the summer of 1769 on the *Aurora*, which was lost off Madagascar the following April.

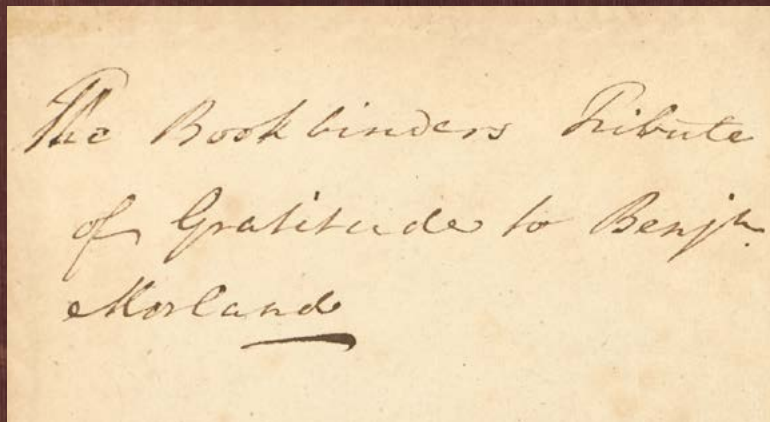
The poem was revised several times, and here appears with a life of the poet and eight illustrations. There are at least two issues of this edition, the other without mentioning Bulmer in the imprint; we have not seen copies of this issue with the frontispiece present in the other.



SWEDISH SILK *DOS-À-DOS**Provenance:*

1. Given by the binder, William Barratt of Portugal Street off Lincoln's Inn Fields, to an unidentified Benjamin Morland, with an inscription expressing gratitude to the recipient. Although we do not know why Barratt was indebted to Morland, the high quality of this handsome binding in straight-grained morocco with extensive tooling and silk doublures – in contrast to the two simple bindings by Barratt in the Ramsden Collection at the British Library – suggests that considerable care was put into this gift.

2. A later presentation inscription, loosely inserted on BBC headed paper, records the gift of this volume from Austen Kark (1926–2002), Managing Director of the BBC World Service, to the publisher Cass Canfield (1897–1986). The note, signed 'sincerely, apologetically, and contritely', alludes to the earlier inscription in thanking Canfield for a 'delightful' but perhaps memorable dinner party: 'Not this time to Benjamin Morland – but to Cass Canfield, and I not a book-binder – but a car-crasher, eye-blackener, head-bruise ... forgive me for causing you pain, discomfort and the taking to a black patch.'



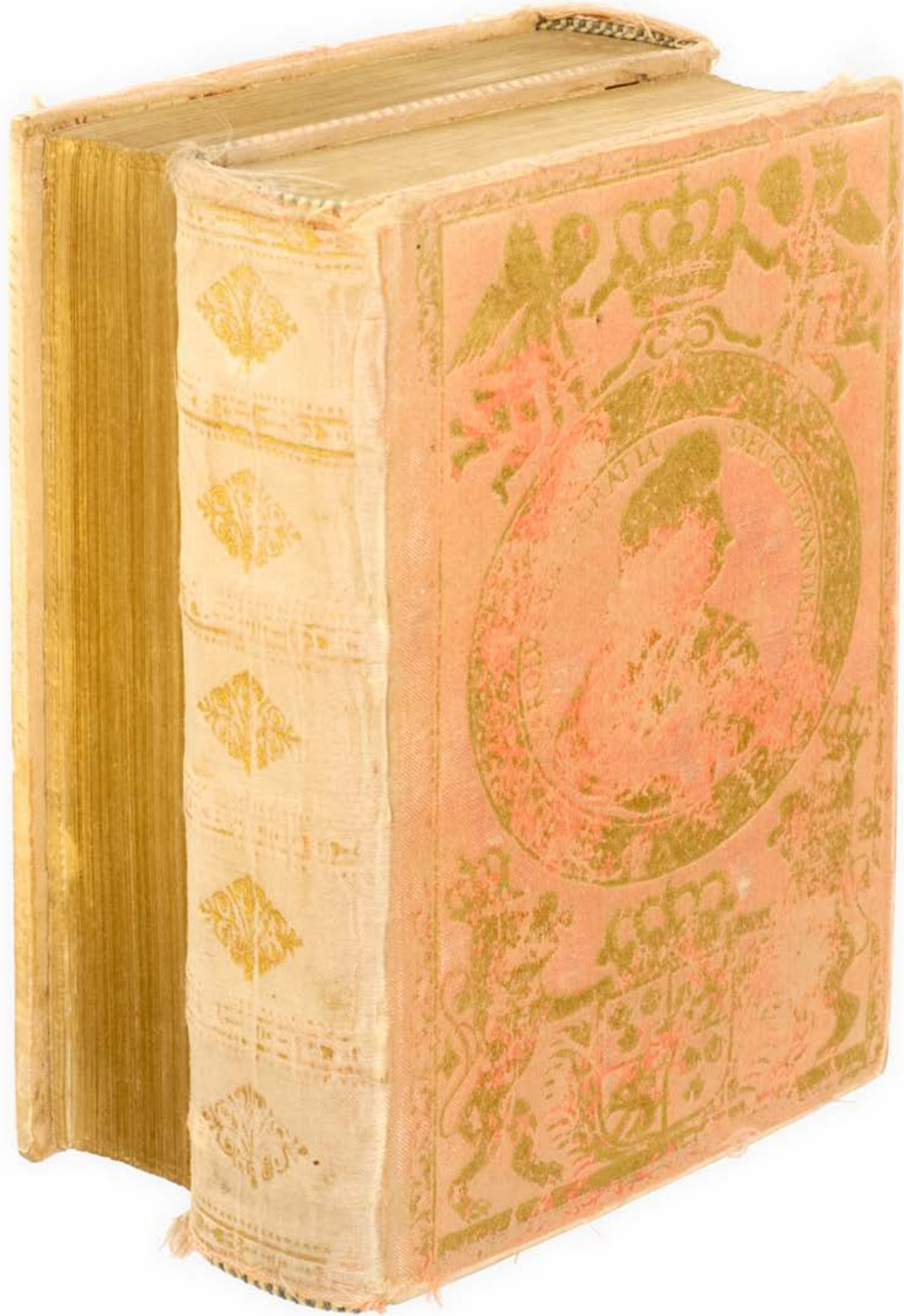
The Bookbinders Tribute
of Gratitude to Benj.
Morland

28 **FÉNELON, François de Salignac de la Mothe; [Daniel EHRENADLER, translator].** Telemachs Ulyssis Sons Äfwentyr, först på Fransöska skrefne ... men nu, efter den senaste förbättrade upläggningen öfversatte. Förste Delen [– Andra Delen]. *Stockholm, Henr. C. Merckell, 1723.*

Two vols bound *dos-à-dos*, 8vo, I: pp. [xxiv], 512, with folding copper-engraved map, II: [xvi], 513-1024, [22]; without the final blank; titles printed in red and black, woodcut and typographic ornaments throughout; a few leaves lightly foxed, but an excellent copy nonetheless; bound *dos-à-dos* in pink silk, boards blocked with a portrait medallion of Fredrik I of Sweden with his arms below, spines gilt in compartments, edges gilt and gaufered at edges and ends, pastepaper endpapers in 4 colours; somewhat rubbed, edges worn with minor losses and a few loose threads; eighteenth-century ink ownership inscriptions '[G?] Rosenhane' to titles and contemporary shelfmarks 'B. 8.' to flyleaves, nineteenth-century armorial bookplate of Carl Jedvard Bonde to front pastedown of vol. I (*see below*). **£4750**

First edition of the second Swedish translation of Fénelon's *Aventures de Télémaque*, dedicated to Fredrik I of Sweden, in an extraordinary *dos-à-dos* binding of pink silk richly gilt with the portrait and arms of the dedicatee.

Originally written as a didactic novel and *speculum principis* for Fénelon's tutee, the seven-year-old Duc de Bourgogne, grandson of Louis XIV, *Les Aventures de Télémaque* was published without the author's consent in 1699 to instantaneous success, with more than six hundred copies bought up in a single day. Widely perceived as a scathing critique of the King, it follows the moral and political education of Telemachus, young son of Ulysses, as Mentor (the goddess Minerva in disguise) tutors him in the virtues of patience, courage, and modesty. The work has been called 'the most important work of political theory of the *grand siècle* in France' (Riley); its influence can be traced on Montesquieu and Rousseau and it was a favourite of Thomas Jefferson. One of the most widely read and revered works of the century, it passed through numerous editions and translations; this Swedish translation by Daniel Ehrenadler was preceded by another, by Didrik Granatenflycht, in 1721.



The traditional account goes that ‘This bookbinding gimmick’, the *dos-à-dos* binding, ‘seems to have begun in the 1570s. The earliest known examples are connected to the bookseller Johann Eichhorn in Frankfurt an der Oder, whence the fad spread to the German North and East, to Denmark, England, and other countries. Gruel first noted that these curious bindings almost always contain functional Protestant texts. It seems sober Protestantism here allowed itself a quasi-luxurious quirk, almost as a substitute for the books of hours produced for Catholic bibliophiles’ (von Arnim, *trans.*). It can perhaps be traced back further in England, however, where we find an example from the MacDurnan Gospels Bindery *circa* 1570 (BL Davis 91) and a record that the bookseller Thomas Berthelet supplied such a volume to Henry VIII in 1542 (Needham, p. 283).

The present example not only demonstrates the spread of the style into Scandinavia and its duration into the eighteenth century, but also shows a surprising aberration from its usual application to religious texts. The highly unusual use of a *dos-à-dos* binding on a literary work seems impractical and it is hard to imagine this volume (or these volumes?) being read; it was more likely prepared for presentation to nobles or notables by Fredrik I, the book’s dedicatee, whose portrait and arms appear on both boards.

Provenance:

1. Likely Göran Gustaf Rosenhane (1678–1754), a Swedish commander in the Great Northern War and the Russian Pillage of 1719–’21. His fourth daughter, Ulrika Eleanora (1719–1762), married Jöns Alexander Bonde (1721–1799).
2. From the library at Nynas, with shelfmarks, belonging to the officer and courtier Carl Göran Bonde (1757–1840), son of Jöns Alexander and Ulrika Eleanora and grandfather of Carl Jedvard.
3. Carl Jedvard Bonde (1813–1895), courtier and diplomat. He was notable as a collector of art and coins and established a substantial library at the family seat of Ericsberg, eventually comprising some fifty thousand volumes.

OCLC records only two copies in the US (Beinecke and Newberry) and none in the UK.

See von Arnim, *Europäische Einbandkunst aus sechs Jahrhunderten: Beispiele aus der Bibliothek Otto Schäfer* 79; Foot, *The Henry Davis Gift II*, p. 80; Needham, *Twelve Centuries of Bookbindings, 400-1600*, pp. 281-284.

BOUND IN MUSICAL MANUSCRIPT
AND HEBREW PRINTED WASTE

29 [FIREFIGHTING.] Verneuerte Feuer-Ordnung / Eines edlen ehrenvesten Rahts allhie zi Nürnberg / wie es zur Zeit / wann bey Tag oder Nacht / Feuer in der Stadt auskommt / in allen Dingen solle gehalten warden. Darbe nauch mit angehenget ist / wo / und an welchen Orten man allen darzu gehörigen Zeug finden soll. *Nuremberg, Michael Endter, 1656.*

8vo, ff. [71], [1 (blank)]; woodcut arms of the city of Nuremberg to title, typographic headpieces, printed in multiple gothic typefaces; occasional light spotting, nevertheless a very good copy; in a contemporary binding of manuscript waste over boards, using a fifteenth-century German missal fragment on vellum, with *Hufnagelschrift* notation on 4-line red staves, lined with sixteenth-century Hebrew printed waste (*see below*), sewn on 3 tawed thongs laced in; extra-illustrated with a contemporary copper-engraved portrait of Johann Wilhelm Kress von Kressenstein tipped in after C6. **£3500**

Scarce expanded edition of this guide to preventing and mitigating fires in Nuremberg, bound using a musical manuscript fragment and Hebrew printed waste.

Our copy has been bound with a fifteenth-century manuscript fragment comprising *Tu domine universorum* and *Filiae Sion currite*, for the dedication of a church. Beneath it is printed Hebrew waste from a copy of Elias Hutter's *Liber psalmorum et Danielis* (Hamburg, Ernst Jandeck, 1588), comprising Daniel 2:49–3:4 from B2^r (with the signature and catchword [נצרך] נבוכד visible beneath the vellum on the upper board). Hutter's *Liber psalmorum* makes use of his distinctive Hebrew types, designed as a grammatical aid for students of Hebrew and developed only a year earlier for his Hamburg-printed Hebrew Bible: the root letters are printed in thick type, and inflectional letters in his highly innovative hollow type.

We find a single copy outside of Germany, at the British Library; no copies traced in the US. Other fire protocols were published in Nuremberg in 1596, 1616, and 1698 (the last also printed by Endter).

BM STC German III N422; USTC 2605214; VDI7 29:735748D. For Hutter's *Liber psalmorum et Danielis*, see USTC 661377; VDI6 B-3112.



BOUND FOR WILLIAM AND MARY

30 [FORM OF PRAYER.] A Form of Prayer and Thanksgiving to almighty God, to be used throughout the Cities of London and Westminster, and elsewhere in the weekly Bills of Mortality, on Thursday the 27th Day of this instant October ... For the signal Victory vouchsafed to Their Majesties Fleet ... and for His safe Return to his People. By Their Majesties special Command. *London, Charles Bill, and the Executrix of Thomas Newcomb, 1692.*

4to, pp. [18], wanting a terminal blank; printed in blackletter, with headings and headlines in roman type; marginal dampstain, some fraying to edges, small portion at inner upper margin of final leaf torn away (touching one character); bound for William III and Mary in contemporary red morocco, elaborately gilt to a cottage-roof design of massed volutes and floral tools, wide border with a field of stars, flowers, and dots, a crowned rosette in the corners, central lozenge around the crowned royal cypher, edges gilt, marbled endpapers; slightly bowed, joints and edges skilfully retouched, rear upper corner neatly restored; ownership inscription of Mrs Ellenor Saunders dated 1850 to front free endpaper verso. **£3250**

First edition, a form of prayer on the occasion of William III's return from a season's warfare on the Continent.

The fine binding is from a group 'of a dozen bindings' described by Nixon as 'probably not' by Robert Steel, the closest of which to the present can be seen in Quaritch General Catalogue Supplement IX, item 113, and later Maggs catalogue 1075, item 108 – a *Form of Prayer* from 1693 bound for William and Mary – which shares the loose cottage-roof form, and the massed volutes, as well as the royal cypher tool, rampant lion, and crown. See also Hobson *Thirty Bindings* (1926) plate XXVII; Nixon, *English Restoration Bookbindings*, items 40-I.

ESTC R35579; Wing C4128. Another edition has 'By Her Majesties special Command' on the title-page.



SALVAGED SOUVENIRS



31 GOLDSMITH, Oliver. *The Vicar of Wakefield* ... being a Facsimile Reproduction of the First Edition published in 1766, with an Introduction by Austin Dobson, and a bibliographical List of Editions of “*The Vicar of Wakefield*” published in England and Abroad. *London, Elliot Stock, 1885.*

Two vols, 4to, pp. I: xxxix, [1 (blank)], [4], 214, II: [2], 223, [1 (blank)]; with part-printed limitation tipped in to vol. I (signed by Elliot Stock, 11 January 1886) and [4] pp. prospectus (printed in red and black with woodcut illustration) tipped in at rear of vol. II; slightly dust-stained on a few leaves, else a very good set; bound in wooden boards with red sheep spines, lettered directly in gilt, top-edges gilt, others uncut; boards a little bowed and upper hinges split as usual, neatly repaired, spine-linings renewed, spines and extremities lightly rubbed with chipping to outer corners, crack to headcap of vol. I, otherwise a very good set in modern green buckram slipcase; contemporary armorial bookplate of Richard Milne-Redhead to upper pastedown of vol. I, unidentified near-contemporary bookplate to front free endpaper of vol. I and pastedown of vol. II. **£675**

Limited edition, numbered 7 of 10 copies printed on large paper and bound in wood from Dolly's Chop House in London.

An unusual example of a wooden memento binding, bound in wood taken from the panelling of the chop house frequented by Goldsmith and his circle. Dolly's Chop House was established in the early eighteenth century by one Dorothy, Queen Anne's cook, in premises given to her in Queen's Head Court between Newgate Street and Paternoster Row. In the following decades it became a favoured haunt of London's literary men, and a meeting point for Goldsmith, Samuel Johnson, James Boswell, and David Garrick.

Dolly's Chop House closed in 1881 and was demolished the following year, and the panelling saved by its neighbour, the bookseller and bibliophile Elliot Stock.

Provenance: Richard Milne-Redhead (1828–1900), barrister, botanist, traveller, and collector, who notes on the tipped-in prospectus that the large-paper copies bound in wood are crossed through as ‘all the L.P. special Copies were subscribed for’.



JANSENIST SHAGREEN
WITH GILT MOROCCO DOUBLURES
AND BROCADE ENDPAPERS

32 [GOSPELS.] Charles HURÉ, *translator*. Le nouveau testament de notre-seigneur Jesus-Christ, nouvellement traduit en françois selon la Vulgate ... imprimé avec la permission de son eminence Monseigneur le Cardinal de Nouaille, archevêque de Paris. *Paris, L. Roulland, 1712.*

Gospels only, 16mo in 8s, pp. [2], 262; very slight toning, small stain to upper inner corner of early leaves, but a very good copy; bound in contemporary shagreen, metal clasps to fore-edge, edges gilt, red morocco doublures with borders gilt *aux petits fers*, double-sided gilt brocade flyleaves; superficial crack to rear joint; pressed flower inserted through front flyleaf. **£950**

An attractive early Jansenist binding, with a sober shagreen exterior concealing gilt decoration within, on a copy of the Gospels extracted from Charles Huré's French New Testament.



So-called Jansenist bindings, characterised by the absence of exterior decoration, emerged in the final years of Louis XIV's reign in reaction to the gratuitous glitz prevalent under the Sun King. The present example is particularly fine, not only for its external restraint – with darkened metal clasps and not so much as a gilt title or turn-in visible – but also for the splendour revealed inside, with richly gilt doublures and brocade flyleaves.

OCLC finds only one copy outside continental Europe (NYPL).

A PROFUSION OF PATTERNED PAPERS

33 [GRONINGEN, *University of*.] Group of thirty-three printed law theses in patterned paper wrappers. *Groningen, 1804-1825.*

33 vols, including 4 duplicates; variously bound in patterned paper wrappers; some wear, particularly to spines, light dust- and dampstaining in places, but generally well-preserved. **£6000**

A remarkable group of legal theses, each bound in a different patterned paper.

The group illustrates not only the diversity of decorative papers in use in Groningen in the first decades of the nineteenth century, but also the variety of binding techniques: while most are stab-stitched with the same sewing course, several are sewn (with varying structures) on supports; most wrappers are simply sewn on, but a few are pasted to thick single hooked endleaves; one volume features a printed spine label; and while most volumes' edges are left uncut, several are cut flush and some even gilt.

A full list is available on request.



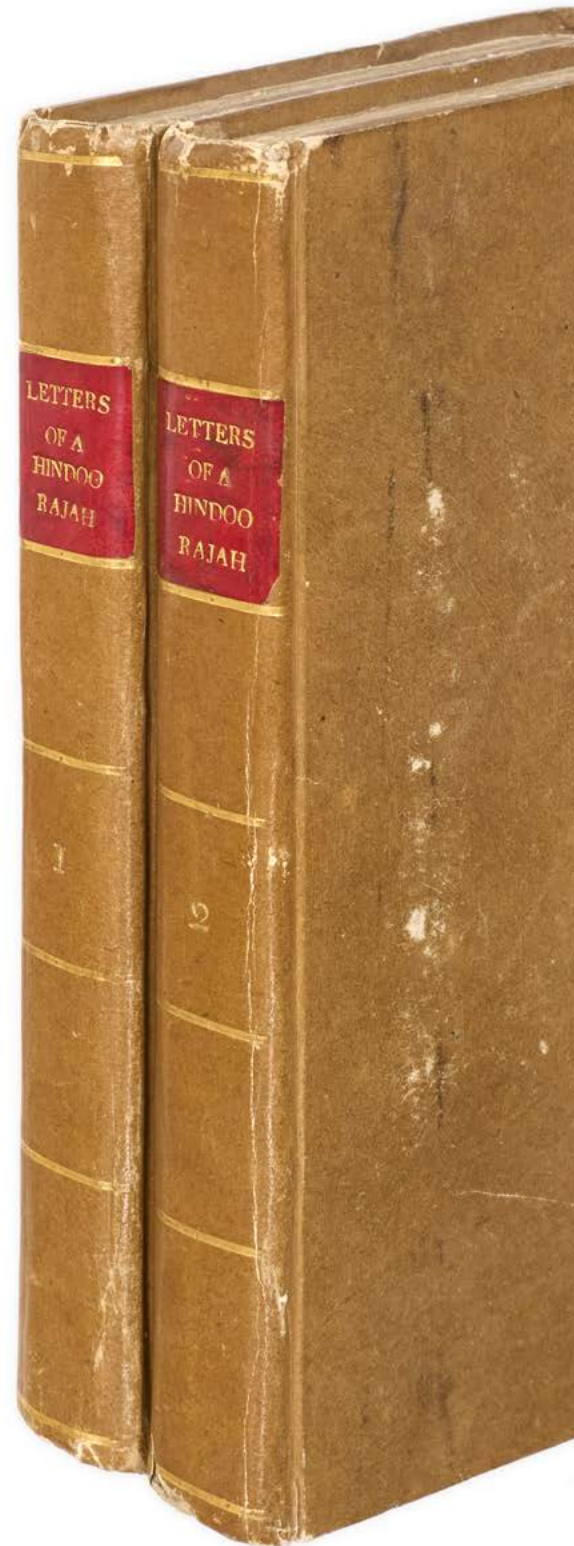


GILT PAPER
AS ERSATZ CALF

34 HAMILTON, 'Eliza' [Elizabeth]. Translation of the Letters of a Hindoo Rajah; written previous to, and during the Period of his Residence in England. To which is prefixed a preliminary Dissertation on the History, Religion, and Manners, of the Hindoos. The second Edition. London, J. Crowder for G. & J. Robinson, 1801.

Two vols, 8vo, pp. I: [4], lvi, [4], 271, [1 (blank)], II: [2], 349, [1]; a very good set, uncut, in contemporary brown paper over boards, spines gilt-ruled in compartments with gilt red morocco lettering-pieces, sewn two-on on 3 sunken cords; some rubbing to boards with a few light marks, extremities a little bumped with some slight chipping, but an excellent example nonetheless. £575

Second edition of Hamilton's first separately published work, a pseudo-oriental satire on British society, in a very well-preserved gilt paper binding imitating calf.



The first major work of the Hiberno-Scottish writer Elizabeth Hamilton (1756–1816), the *Translation* first appeared in 1796 and follows the model of Montesquieu's *Lettres persanes* in disguising a critical view of contemporary society as the innocent impressions of a fictional outsider. Hamilton offers insight into on the recent events in France and America, on her native Ulster, and on her perennial interests, for female education and against British colonialism.

The present set is bound in gilt brown paper evidently intended to look like calf, a showy but inexpensive compromise between the drab paper boards and the finished leather bindings typically seen on novels of the period. The use of paper in place of leather is a not uncommon and often unremarked feature of cheaper eighteenth-century bindings, with coloured paper found disguised as morocco for spine labels or brown marbled paper sides giving the impression of tree calf; it is, however, unusual to find faux-leather paper as the covering material for the whole binding at this date.

PRESERVING A FRAGMENT OF
SEVENTEENTH-CENTURY ENGLISH WALLPAPER

35 HAMILTON, William, of Monkland. Manuscript account book, 1706–53.

Small 8vo notebook, ff. [12], plus numerous blanks, entries in several hands, each signed by William Hamilton up to 1745, and then by Andrew Hamilton; slightly dusty but good, in a contemporary limp vellum wallet-binding, tie wanting, scrap of block-printed paper preserved under the fore-edge fold.

£3500

Manuscript account book with forty-one entries recording payments to William (later Andrew) Hamilton of Monkland, Lanarkshire, by William Main of Meadowhead, of four pound Scots due annually for the 'few duty' (an annual land rent) on the farm of Meadowhead. The first entry is for £12 for the years 1704–6, and some other entries cover two years. Most are signed 'at Coalers' or 'Colliers'; although we have not identified this location, Monkland (formerly land belonging to Newbattle Abbey) is at the heart of the North Lanarkshire coalfields.

AMATEUR DEVOTIONAL EMBROIDERY



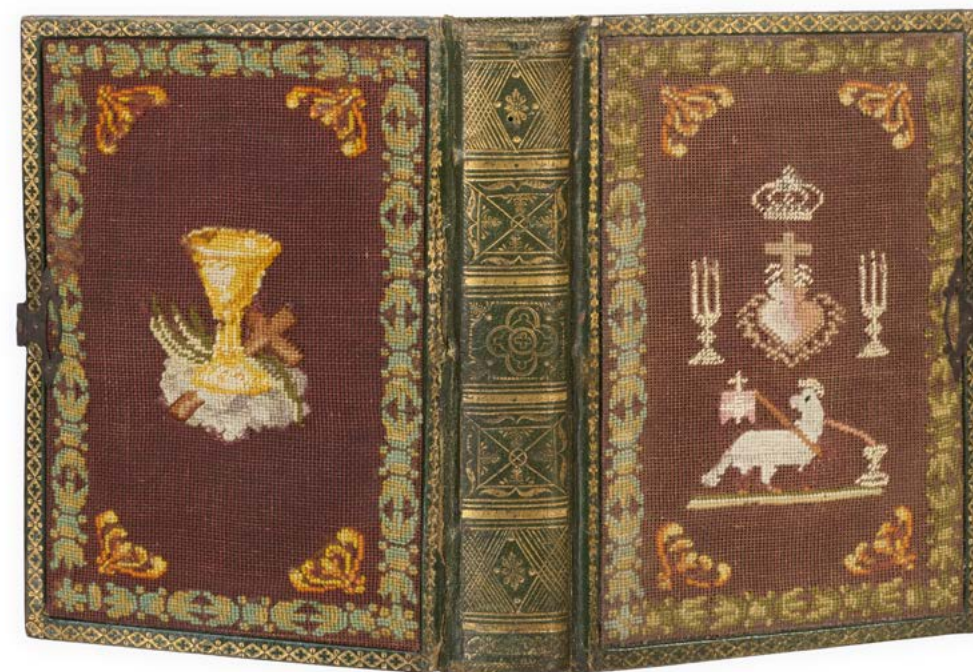
William Hamilton was the son of Robert Hamilton (1654–before 1721) and Margaret Hamilton, and the grandson of James Hamilton, 1st of Dalzell (d. 1668); his son Andrew Hamilton (d. 1765?), signs here in 1746 ‘in the name of my father’ and from 1747 in his own right, suggesting William had died during that year.

Most delightfully, the binding preserves a small fragment (c. 135 x 46 mm) of seventeenth-century wall- or lining-paper, block-printed in black and over-stencilled in orange. Of English origin, it is of a type produced in imitation of blackwork embroidery, ‘used in England throughout the seventeenth century. Their main motifs are flowers (carnation, fleur-de-lys, rose, pansy), leaves and fruit (strawberry, pomegranate, acorn). They originated as printed designs for multi-coloured needlework on table- and bed-linen’ (Hoskins *ed.*, *The Papered Wall*). Printed in carbon-black only on single sheets, they were sometimes over-painted or stencilled in other colours. Visible elements here include a thistle and a rather charming butterfly, with dotted branch borders – we have not been able to identify any papers with the precise elements visible here, though see *The Papered Wall*, pp. 22–3 for a single-sheet paper with orange over-stencilling (late seventeenth century, in The Shrubbery, Epsom), and a recently discovered paper in a Bible box at Acton Scott Hall with dotted branches, flowers, insects and birds. **Surviving examples of English wallpapers of this date are extremely uncommon, and almost always small fragments** – the collection at Temple Newsam, for example (see *Wallpapers at Temple Newsam*), includes only three seventeenth-century examples, and there is only one in the collection of English Heritage (Rosoman, *London Wallpapers: their Manufacture and Use 1690–1840*).

36 HASSL, Johann Aloys. Der Tempel Gottes das Herz des recht betenden und fromm lebenden Christen. Ein vollständiges Gebet- und Unterrichtsbuch für alle katholische Christen und zum Vorbeten für Seelsorger ... Zweite unveränderte Auflage. Lindau, ‘Verlag der Kranzfelder’schen Buchhandlung’, 1832.

8vo, pp. 570, [4], with lithographic frontispiece; some spotting, some worming (mostly to pp. 365–448), but a very good copy; bound in contemporary green straight-grained roan with cross-stitch embroidered panel to each board, borders roll-tooled in gilt, spine richly gilt in compartments, metal clasp to fore-edge, edges gilt; a little rubbed at extremities, superficial split to lower joint; ink inscription ‘Zum Namensfest / meiner / Mutter Johanna / Heberle // von / Sabina Heberle. [?]. 24 Mai 1835’ to front flyleaf verso, later ink inscriptions ‘Josefa Mittermaier / von Oberhausen / den 8^m September / 1878’ to front flyleaf and ‘Josefa Mittermaier / von Oberhausen / bei Augsburg 1878’ to rear flyleaf. **£450**

Very rare second edition of this Lindau-printed prayerbook by the German priest and pedagogue Johann Aloys Hassl, in an unusual binding incorporating embroidered panels with devotional motifs.



The front panel features a Sacred Heart in the centre and a Paschal Lamb beneath, bleeding into a chalice, while the rear panel shows a chalice, a palm, and a cross. The use of separate embroidered panels suggests that this binding is the work of two hands – a professional binder, tasked with incorporating the work of an amateur embroiderer, in this case likely the Sabina Heberle who presented the book to her mother Johanna on 24 May 1835. The unusually wide projection of the boards beyond the fore-edge is likely explained by Heberle, pre-embroidering the panels to fit the unbound book, not accounting for the bookblock becoming narrower by a few millimetres when rounded and backed.

No copies traced in the UK or US. OCLC finds only two copies, at Augsburg and Solothurn, and none of the first edition. KVK records a single copy at Regensburg of an edition dated 1827, but similarly marked ‘second unaltered edition’ (*trans.*).

EXTRA-ILLUSTRATED
BOUND IN *MOIRÉ* SILK

37 HORACE; John BOND, editor. Poëmata, scholiis sive annotationibus instar commentarii illustrata ... editio nova. *Amsterdam, Daniel Elzevir, 1676.*

12mo, pp. 234, [3], [3 (blank)], with later engraved frontispiece portrait by Augustin de Saint-Aubin; title copper-engraved; very lightly toned throughout, but a very good copy; bound in early nineteenth-century burgundy *moiré* silk by Durville (signed in gilt at foot of spine), borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt, *moiré* silk doublures and endleaves, doublures roll-tooled in gilt, preserved in a contemporary straight-grained morocco pull-off box, spine tooled in compartments in gilt and blind, gilt red morocco lettering-piece; early twentieth-century booklabel with monogram ‘D’ to front free endleaf verso. **£950**

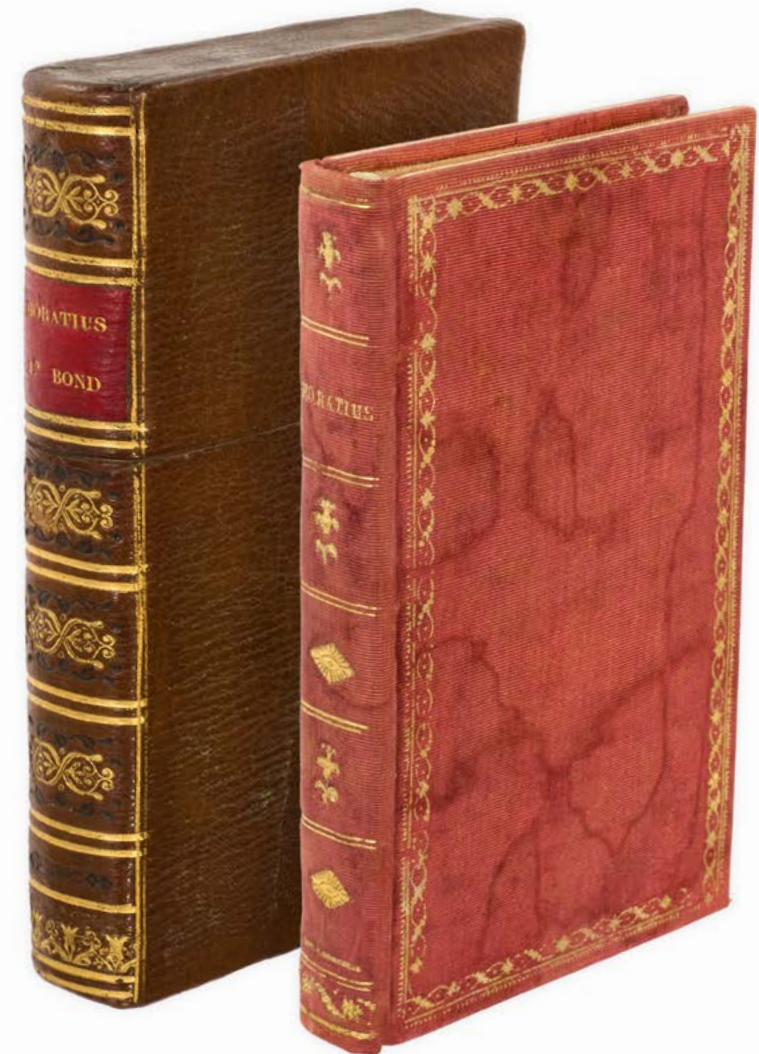
First Elzevir edition thus, extra-illustrated and handsomely bound in *moiré* silk by Gustave Durville of Montpellier, and exceptionally well-preserved in a contemporary morocco case.

The binding is unusual in using *moiré* or watered silk in the same manner as morocco, applied over boards and tooled in gilt to a fashionable design. The silk is not, however, as well suited to tooling as leather, leading to a few minute

losses to the gold and ever-so-slightly uneven impressions on the spine, despite the binding’s otherwise pristine preservation in a contemporary morocco box.

Although the Elzevirs had previously published Horace’s works in the version of Daniel Heinsius, the 1676 edition is the first to be accompanied by the notes of the English scholar John Bond (1550–1612) and is ‘more correct ... and much scarcer’ (Dibdin).

Dibdin, *An Introduction to the Knowledge of Rare and Valuable Editions ... II*, pp. 97–98.



BOOK ON WHEELS

38 **HURTADO, Eugenio, scribe.** [Missal for feast days.] *Madrid, 1827.*

Manuscript on paper, elephant folio (642 x 480 mm), ff. [2 (colophon, index)], 27, '27-182' [*i.e.* 28-183]; neatly written in black ink, in Latin, 11 or 12 lines per page, musical notation on 5-line red-ruled staves, large historiated initial 'A' to f. 1^r, large initials in multiple inks throughout, smaller initials in red or blue, colophon ('Lo excrificio / en Madrid / Eugenio Hurtado año de 1827') written within a stencilled border in red, blue, green, and yellow inks; short tear to outer margin of first 2 ff. (not affecting text), longer tear to final leaf, light thumb-marks to a few corners, dampstain to upper margin of a few leaves; bound in contemporary calf over 16-mm wooden boards, tooled in gilt, large brass cornerpieces, the lower pieces incorporating four wheels on the tail-edge, brass corner bosses, large central bosses (renewed), clasps to fore-edge (one lacking, the other partially defective), edges gilt and gauffered, ribbon tabs to fore-edge (mostly defective), neat thumbholes excised from outer margins of most leaves, 2 pierced brass plates fixed to inner boards to support the bookblock (causing some rubbing of the tail-edge), primary endbands sewn with parallel threads around rolled-paper cores, sewn with thick thread on 7 supports laced in, spine lined with canvas; a little rubbed at extremities, slight chips to tailcap, but overall very well-preserved. **£9500**

An extraordinary and enormous liturgical manuscript with painted and stencilled decorations, in a remarkable binding on wheels for ease of movement.

Active in Madrid in the first decades of the nineteenth century, Eugenio Hurtado was a music professor, choirbook calligrapher, and seller of brushes and inks, based at 29 Calle de San Roque (*Gaceta de Madrid* 65, 30 May 1818, p. 540). He received several commissions from the Royal Court, particularly for the Infante Antonio Pascual of Spain (1755–1817), the younger brother of Charles IV of Spain and Ferdinand I of the Two Sicilies. He won a silver medal at the Spanish exhibition of 1828 for his stencil templates ('chapas caladas'), as used here, with 'alphabets, vignettes, fleurons, friezes, and other ornaments' (*Memoria de la Junta de Calificación de los productos de la industria española...*, 1830, p. 59). Several examples of his work are preserved in the Real Biblioteca in Madrid.





The present manuscript is remarkable both for its enormous size and for the attempts by the binder to accommodate this, most strikingly the incorporation of wheels. **We are not aware of any other examples of books bound on wheels**, but then again, we are aware of relatively few whose weight would necessitate it. Another notable feature of the binding is brass plates affixed to the tail-edge to support the bookblock, as it is too heavy to be kept from collapsing by rounding and backing alone.

This volume weighs approximately 40 kg. Please enquire for shipping quotes.



DANISH DOS-À-DOS

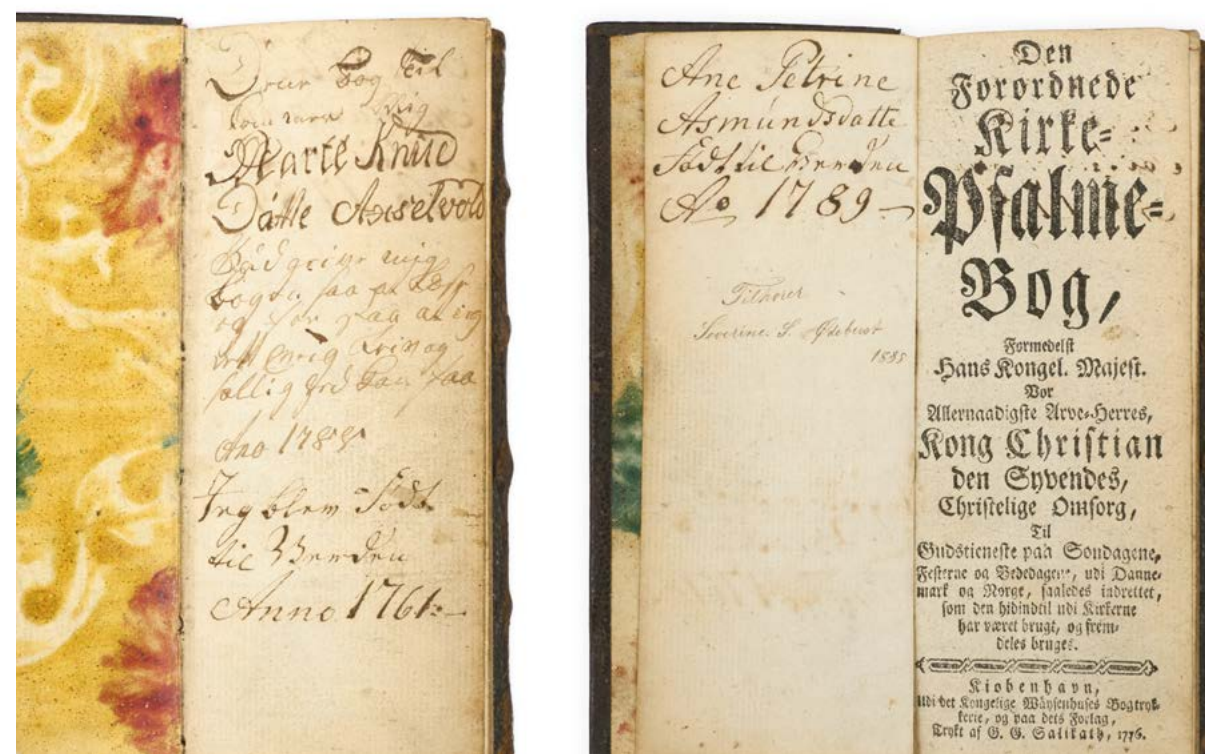
39 [HYMNAL.] Den forordnede Kirke-Psalmebog ... Copenhagen, G. G. Salikath at the Kongelige Vajsenhuses Bogtrykkeri, 1776.

One work bound in two parts *dos-à-dos*, narrow 18mo in 12s and 6s, pp. i: 302, ii: 303-551, [1]; typographic ornaments; bound *dos-à-dos* in contemporary sheep over thin wooden boards, borders gilt, spines gilt-ruled in compartments, edges gilt, paste-paper pastedowns, sewn two-up on 4 cords; boards a little warped, lightly rubbed at extremities; eighteenth- and nineteenth-century ink inscriptions to endpapers and to top-edges. £1250

A seemingly unrecorded finger-format edition of the Danish hymnal and lectionary, here in a contemporary *dos-à-dos* binding or *Tvillingbind*.

The text, containing hymns, prayers, and readings for the liturgical year, was printed at the Royal Orphanage in Copenhagen, established in 1727 by Frederik IV and granted the exclusive right to publish the Danske Salmebog.

Not traced in OCLC or KVK



AMERICAN *DOS-À-DOS*

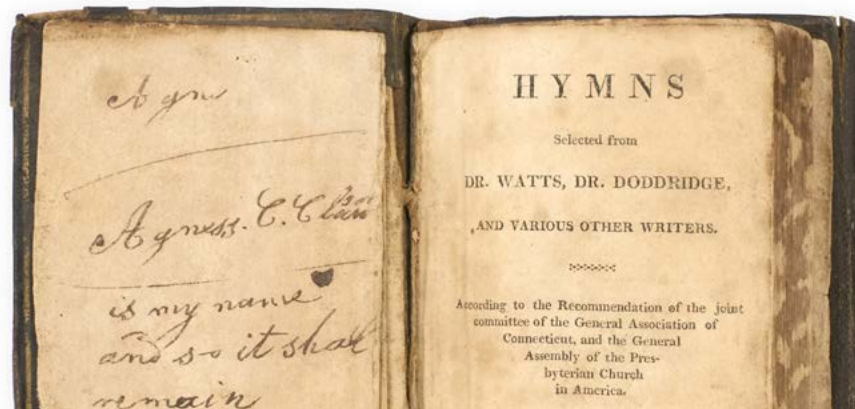
40 [HYMNAL. Timothy DWIGHT, editor. The Psalms of David, imitated in the Language of the New Testament, and applied to the Christian Use and Worship ... to the Psalms is added, a Selection of Hymns. *New Haven, Howe & Deforest, Walter & Steele, and Samuel Wadsworth, 1812.*]

Two parts bound *dos-à-dos*, 32mo in 8s, *Psalms*: pp. [2], [5]-319, [1 (blank)], *Hymnal*: [2 (part-title)], [323]-494; *Psalms* bound without title-page, *Hymnal* bound without final pp. 495-505; some spotting, corners creased and occasionally chipped; bound *dos-à-dos* in contemporary black sheep, spines gilt in compartments and lettered directly in gilt, edges patterned in black, marbled endpapers with red morocco hinges ruled in gilt, each part sewn on 2 sunken cords laced in; edges and corners worn, boards a little rubbed; early juvenile ownership inscriptions in ink to endpapers of '1829 Herrick', 'Agnes C. Clauson 1829', 'Jane Clauson, s Book Janth 16 1834 [sic]', 'Wood', and 'A. Whitenack Bedminster N. Jersey'.
£3500

A New Haven edition of metrical Psalms and hymns for the Presbyterian Church in America, divided into two parts and bound *dos-à-dos*.

Dos-à-dos, or 'back-to-back', bindings are most commonly found on English Psalters and Hymnals of the early seventeenth century, bound together for convenience when attending church. Although the content of this volume is in keeping with earlier examples, it is highly unusual to find a nineteenth-century *dos-à-dos* binding and even more so to find an American example.

The collection of Psalms and hymns, edited by Timothy Dwight IV (1752–1817), theologian and President of Yale College from 1795, was first published in Hertford in 1801.



PATTERNED SHAGREEN

41 KLEINKNECHT, Conrad Daniel. Des himmlischen Salomons erquickliches Liebes-Mahl, oder heilige Vorbereitung zum Tische des Herrn, in allgemeinen un besonders auf allerley Personen gerichteten Buß- Beicht- und Communion-Gebeten und Seufzern, samt Gewissensprüfung und Unterricht, wie auch Sonn- Fest- und Feyertagsgebeten und hierzu dienlichen Kupfern bestehend. *Ulm, Johann Conrad Wöhler, 1791.*

[Bound with:]

Ulmisches Kirchen-Gesangbuch, worinnen alle in Löbl. Stadt und Landschafft bey dem öffentlichen Gottesdienst gebräuchliche, sodann zur Morgen- Tisch- Abend- Sonntags- und andern Andachten dienliche Gesänge oder Lieder, aus des sel. Lutheri und anderer rein Evangel. Lehrer Schriften zusammen getragen ... *Ulm, im Verlag der Stettinschen und Wöhlerschen Buchhandlung, 1793.*

Two works in one vol., tall 12mo, *Kleinknecht*: pp. xviii, 403, [8], [1 (blank)], with engraved frontispiece and 4 plates, *Kirchen-Gesangbuch*: pp. [xviii], 426, [10], with engraved frontispiece; slight thumbing to first title, but very good copies; bound in contemporary patterned imitation shagreen over wooden boards, edges gilt and gauffered at ends, green woven endbands, brocade pastedowns; superficial split to front joint, short tear to front lower corner, headcap chipped. £850

Two very rare Protestant prayerbooks printed in Ulm, both with striking engraved illustrations, bound in contemporary patterned shagreen.

Due to the desirability and cost of shagreen (*see item 62*), it soon came to be reproduced by impressing textured blocks into wet leather. This enabled manufacturers not only to imitate the original material but also to add patterns – here an assortment of flowers – with both the technique and the design having more in common with cordwain (*see item 1*) than shagreen. Bindings in patterned shagreen are exceptionally rare.

No copies of either work traced outside Germany; *Kirchen-Gesangbuch* not in OCLC.

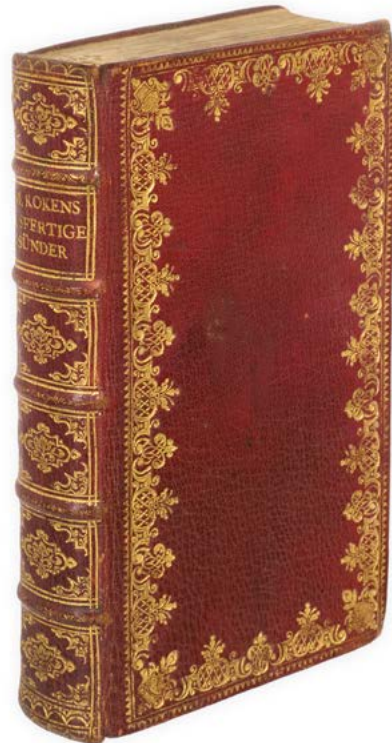


A HIDDEN HEART

42 KOKEN, Johann Carl. Wahre Abbildung eines busfertigen und von Gott begnadigten Sünders, oder, Beicht- und Communion-Buch, in welchem die Lehre von der Busse, vom rechten Gebrauche des heiligen Abendmahls, und von der Lebensbesserung, nebst erbaulichen Betrachtungen, Seufzern und Gebeten, enthalten ist. Zwote und vermehrte Auflage. *Hildesheim, 'im Verlage des Altstädter Waisenhauses'* [Christoph Johann Hieronymus Hartz], 1755.

8vo, pp. [xiv], 589, [3], with copper-engraved frontispiece; title printed in red and black, large woodcut ornaments and initials; slightly toned, but a very good copy; bound in contemporary red morocco, borders gilt *aux petits fers*, spine gilt in compartments and lettered directly in gilt, edges gilt with gauffering at ends, **gilt brocade endpapers with cordiform flap to front pastedown revealing a dedication 'S E W / 1759'** on tooled in silver on pink paper; corners very slightly bumped; modern armorial bookplate to front pastedown. **£950**

Very scarce second, expanded edition of this prayerbook, printed at the Lutheran orphanage in Hildesheim, with a hidden heart-shaped compartment in the front pastedown revealing an inscription using a bookbinder's finishing tools.



The prayerbook was prepared by the German theologian and cleric Johann Carl Koken (1715–1773), who after studies at the universities of Helmstedt and Göttingen was appointed as Pastor of St Martin's in Hildesheim in 1741 and as Director of the orphanage there in 1754. In the same year Christoph Johann Hieronymus Hartz (fl. 1739–1763), who had published the first edition of the *Wahre Abbildung* in 1752, sold his printing business to the city authorities who reestablished it under his leadership at the orphanage.

No copies traced in the UK or US; OCLC records copies at Hannover and Leipzig only.

For another example of a heart-shaped tooled inscription of the 1750s, albeit without the brocade paper flap and on a *Bauerneinband* rather than gilt morocco, see Quaritch 1450, *One Hundred and Seventy-Fifth Anniversary* (2022), item 7.

RHYMES RIDICULING THE *ROI DE SOLEIL*
BOUND IN PRINTED WASTE ON VELLUM

43 [LA FONTAINE, Jean de, *et al.*] *Nouvelles fables choisies, et mis [sic; – mises] en vers par les plus celebres auteurs françois de ce temps. Premiere [– quatrième, sic] partie. Amsterdam, Daniel de la Feuille, and the Hague, Meindert Uitwerf, 1694 [– 1695].*

Four parts in one vol., 8vo, pp. 1: [2], 62, 2: 48, '48-49' [a singleton, tipped in], 49-64, 3: 64, 4: 64, with copper-engraved general title; letterpress title to each part with woodcut printer's device, large woodcut tailpieces, 103 copper-engraved emblems printed in text; light foxing and browning throughout, closed paperflaw to vol. 1 C3 (touching border of one emblem); in a contemporary binding of printed waste on vellum (printed in red and black, in two columns, with 9-line illuminated initial 'S' coloured in red, blue, and green with traces of gold, foliated 'XVII', *see below*), sewn on 3 vellum thongs laced in, edges speckled red; hinges slightly weak, binding lightly soiled and initial rubbed with losses, nonetheless a very good copy. £1750

Scarce edition of this collection of seventeenth-century French fables, including La Fontaine's later-censored critiques of the tyranny of Louis XIV, attractively bound in a large fragment of an illuminated post-incunable breviary on vellum.

The *Nouvelles fables choisies* contain contributions from the likes of Valincourt, de Regnier Desmarests, Leger, and de Furetière. Among the fables by La Fontaine are 'Les Compagnons d'Ulysse', 'Le Juge arbitre', 'l'hospitalier et le solitaire', and 'Le Soleil et les grenouilles'. The last of these draws inspiration from Aesop's 'The Frogs and the Sun' to weave a political narrative in which a society of frogs lament the tyranny of the Sun King; La Fontaine makes no attempt to disguise his resentment of Louis XIV in his rather transparent allegory of the Franco-Dutch war: his patron, Nicolas Fouquet, was arrested and imprisoned on false charges of embezzlement from 1661 until his death in 1680, and Fontaine's impassioned *Elegie aux nymphes de Vaux* (1661) and *Ode au roi pour M. Fouquet* (1663), written in Fouquet's defense, resulted in his temporary exile to Limoges. His fables not only reimagine existing tropes, but also function as a meditation on the role of the artist under political tyranny.

Fifth and sixth volumes had appeared by 1698, though Brunet notes that the passages critical of Louis XIV are notably absent.

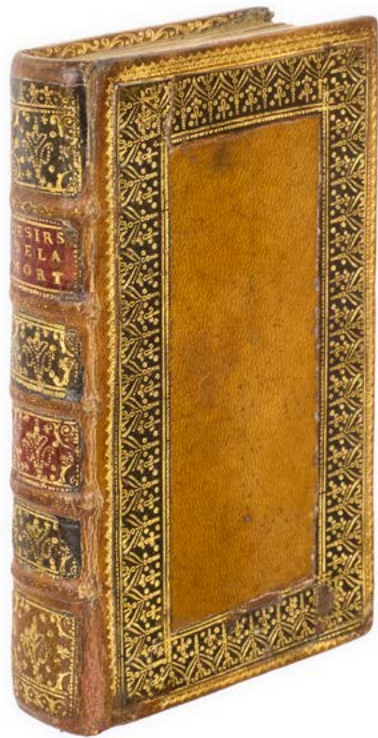


The printed waste for the binding is f. 2XVII from a once-handsomely illuminated copy on vellum of the Bamberg breviary printed by Johann Pfeil in 1501, with extracts from Psalms 64, 65, and 68 visible on the fragment. Although the reuse of waste vellum continued into the nineteenth century, this binding from the end of the seventeenth is an unusually late example of a book (rather than archival documents) being seen as waste. It is also less common to see early printed books as waste vellum, rather than manuscripts.

Breviary: VD16 B-8124. **VD16 and OCLC together find only two extant copies**, in Munich and Leipzig.

Fables: STCN 081631154; Bodemann 77.5; Brunet III, col. 752; Landwehr, *Emblem and Fable Books* F093 (calling for the first two volumes only); Rochambeau 37. See Génétiot, 'Poétique de l'allégorie dans "Les Fables" de La Fontaine' in *Revue d'histoire littéraire de la France* 112 (2012), pp. 315-334.

OCLC finds only three copies in the US (Library of Congress, Cleveland Public Library, Library Company of Philadelphia) and none in the UK.



his own use while suffering 'continual infirmities' (p. [3] *trans.*), gathering the thoughts of the Church Fathers – first and foremost St Augustine – on the subject of death and dying and adding a minimum of commentary and occasional references to Scripture. First published in 1673, it proved popular enough to be pirated and reprinted well into the eighteenth century.

OCLC records only one copy worldwide, at the BnF, to which OPAC SBN adds two copies in Italy.

AMATEUR BINDING BY A MASTER CALLIGRAPHER

45 [LE GUERCHOIS, Madeleine d'Aguesseau, *Madame*]. *Avis d'une mere a son fils.* Paris, Desaint & Saillant, 1743.

12mo in 8s and 4s, pp. [viii], 130, [4]; a very good copy, uncut in near-contemporary domestic vellum (reused from an earlier binding, seemingly over pre-existing boards) decorated in ink by François Nicolas Bédigis, sewn two-on on 2 cords, with secondary sewing through every second quire to attach a canvas spine lining; manuscript booklabel 'Ex Libris Bédigis' to front pastedown. **£2750**

A popular work of matrimonial advice, in a simple vellum binding richly decorated by the master calligrapher François Nicolas Bédigis (1738–1814).



44 LALEMANT, [Pierre]. *Les saints desirs de la mort, ou recueil de quelques pensées des peres de l'Eglise, pour montrer comment les Chrétiens doivent mépriser la vie, & souhaitter la mort ...* cinquième édition. Paris, Josse, 1710.

12mo in 8s and 4s, pp. 333, [25], [2 (blank)]; ruled in red; lightly toned, marginal notes occasionally trimmed; bound in contemporary French citron morocco with black onlaid borders tooled *aux petits fers*, spine gilt in compartments on alternating red and black morocco onlays, edges marbled and gilt, brocade endpapers; a few chips to onlays, minor restorations to corners and endcaps, but a very good copy nonetheless. **£850**

A very rare later edition, in a contemporary binding of onlaid morocco, of Lalemant's French paraphrases of the Church Fathers' thoughts on death.

Pierre Lalemant (or Lallemand, 1622–1673), Prior of Sainte-Geneviève and Chancellor of the University of Paris, supposedly wrote the *Saints desirs* for



Bédigis, a professor at the Académie royale d'écriture, published several calligraphy books, notably *L'art d'écrire* (1768), *Les agréments de l'écriture moderne* (1770), and *Ars atrium* (1783). He is known to have decorated the books in his library with distinctive geometric pen-and-ink designs, and – although his designs are found also on professional plain vellum bindings – the highly unusual and slightly clumsy structure here suggests that Bédigis most likely bound (or at least re-covered) books when necessary, to produce a blank surface on which to work.

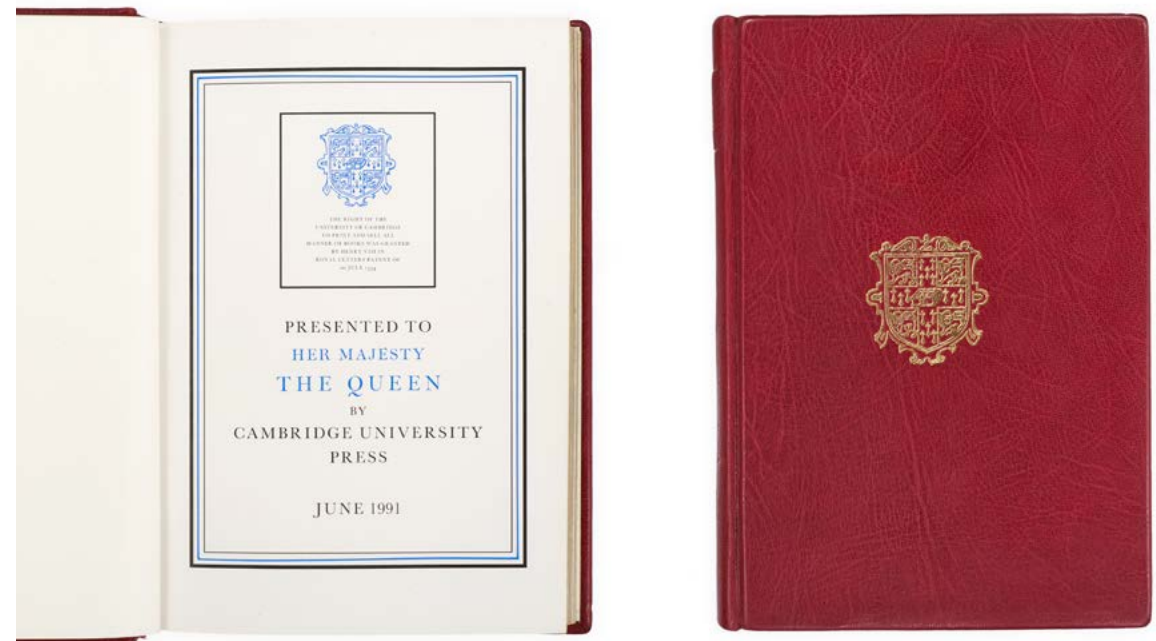
A BINDER'S ROYAL TWIN

46 LEVEY, Michael. The later Italian Pictures in the Collection of Her Majesty the Queen ... second edition. *Cambridge, Cambridge University Press, 1991.*

4to, pp. lxx, [24 (plates)], 180, [181-384 (plates)], [385]-396; with 228 pp. half-tone plates; with a presentation leaf ('Presented to Her Majesty the Queen by Cambridge University Press, June 1991') printed in blue and black bound in; an excellent copy in red morocco by Desmond Shaw (lower pastedown signed in gilt, dated 1991), arms of Cambridge University blocked in gilt to front board, gilt-lettered spine label, edges gilt, marbled endpapers, matching marbled paper chemise. **£475**

Revised second edition of Levey's catalogue of the later Italian paintings in the Royal Collection, from Carracci to Zuccarelli and including the largest group of Canalettos in the world, a specially bound duplicate of Elizabeth II's presentation copy.

A copy was presented to Her Late Majesty Queen Elizabeth on publication, specially bound by the Cambridge binder Desmond Shaw. The present copy is its 'twin', complete with the presentation leaf, bound identically and retained by Shaw.



MANUSCRIPT WASTE AS EDITION BINDING

47 **LHOMOND.** *Éléments de la grammaire latine, à l'usage des lycées, collèges, etc. ... nouvelle édition. Paris, Moronval, 1811.*

12mo, pp. vi, [7]-238; woodcut ornament to title; the odd ink spot, occasional creases or spots, paperflaws to (9)7 (with loss of a few characters) and (10)11, nonetheless a very good copy; bound in vellum manuscript waste over boards (*see below*), with paper label in ink to spine, edges speckled green, sewn two-up on 2 sunken cords; contemporary ink ownership inscription 'M^{lle} le Calissanne' to upper pastedown. **£250**

A charming Latin grammar, for use in schools in Napoleonic France.

The binding comprises two manuscript fragments: on the upper board a late sixteenth- or early seventeenth-century document in French signed by Jean Guerin, which survives almost complete; on the lower board a later document, late eighteenth-century, also in French, relating to members of the military. The use of archival records in bindings of this period is witness to the destructive aftermath of the French Revolution and the reforms of the First Empire. **A printed price on the title, noting that the book was available at '1 franc 20 centimes, relié en parchemin', suggests that this is an edition binding by a publisher to whom waste parchment was readily available.**

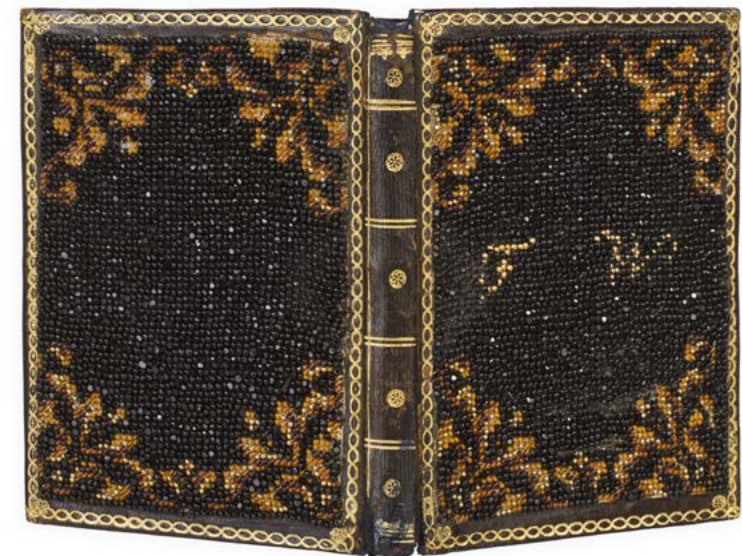


SIGNED AMATEUR BEAD-BINDING

48 **[LORK, Agnes, binder.]** *Kirchenbuch nebst einem Catechismus und einer Sammlung biblischer Sprüche und Gebete zur häuslichen Andacht und Erbauung für die Königl. Preußische Armee. Neue verbesserte Auflage. Berlin, 1829.*

Small squarish 12mo, pp. xii, 120; cut closely, with some occasional loss of text (but never sense), evenly toned; bound in contemporary sheep with gilt, black, and orange beadwork panels to sides, front panel lettered 'FW' in gilt beads, borders roll-tooled in gilt, spine gilt in compartments, edges gilt, green endpapers, housed in a contemporary marbled slipcase; minor rubbing to joints and spine, endcaps chipped with superficial repairs; front free endpaper inscribed in ink 'Perlenarbeit von Agnes Lork geb. [?] für Friederike Wendland geb. Mann in Posen.' **£450**

An attractive and unusual German beadwork binding, inscribed by its creator, Agnes Lork, as a gift to her friend, Friderika Wendland, whose initials feature on the front board. The sides of the binding are formed from a dense mosaic of metallic and cut-glass beads embroidered into a loosely woven textile affixed beneath a leather border. The forwarding and finishing of the binding are of a high standard, suggesting that Lork likely gave her beadwork panels to a professional binder to be included in the binding, rather than undertaking the work herself.



CUIR REPOUSSÉ BY DEZÉ

49 LOUÏS, Pierre; [Louis DEZÉ, binder]. *Sanguines. Paris, Philippe Renouard for Eugène Fasquelle, 1903.*

8vo, pp. [6], 259, [5]; evenly toned; in contemporary *cuir repoussé* by Louis Dezé (lower board signed in blind), a moulded scene to the upper board within an architectural frame, background tooled in blind, another scene on the lower board within a cartouche (a mirror?) supported upon a stack of books, elaborate moulded design to spine, lettered directly in gilt, top-edge gilt, others trimmed, turn-ins roll-tooled in gilt, marbled endpapers, ribbon place-marker, sewn on 3 sunken cords, publisher's printed front wrapper bound in; lightly rubbed at extremities, wrapper chipped at lower corner and neatly repaired. **£1250**

An excellent signed example of Dezé's distinctive *cuir repoussé* binding, on the first edition of Louÿs's first collection of short stories.

Active in *Belle époque* Paris, Louis Dezé (1857–1930) was the foremost practitioner of *cuir repoussé*, creating figurative designs in modelled leather and using tooling to play with varied textures. This binding's scenes of nude female figures – one on the front board dancing on a fallen man, on the lower board two figures embracing – are rather fittingly chosen to accompany the stories of the libertine poet Pierre Louÿs (1870–1925), among them *Une volupté nouvelle*, *La confession de M^{lle} X*, *Une ascension au Vénusberg*, and *La persienne*.





50 MÄNDL, Kaspar. *Christliche Sitten-Lehr und heylsame Anmuthungen gezogen auß Betrachtung deß bitteren Leyden und Sterbens unsers Heylands Jesu Christi, auff alle Tag der heiligen Fasten-Zeit oder Freytäg deß Jahrs außgetheilt, mit angehängter Bett-Schul oder Weis zu betrachten. Augsburg, Matthias Wolff, 1737.*

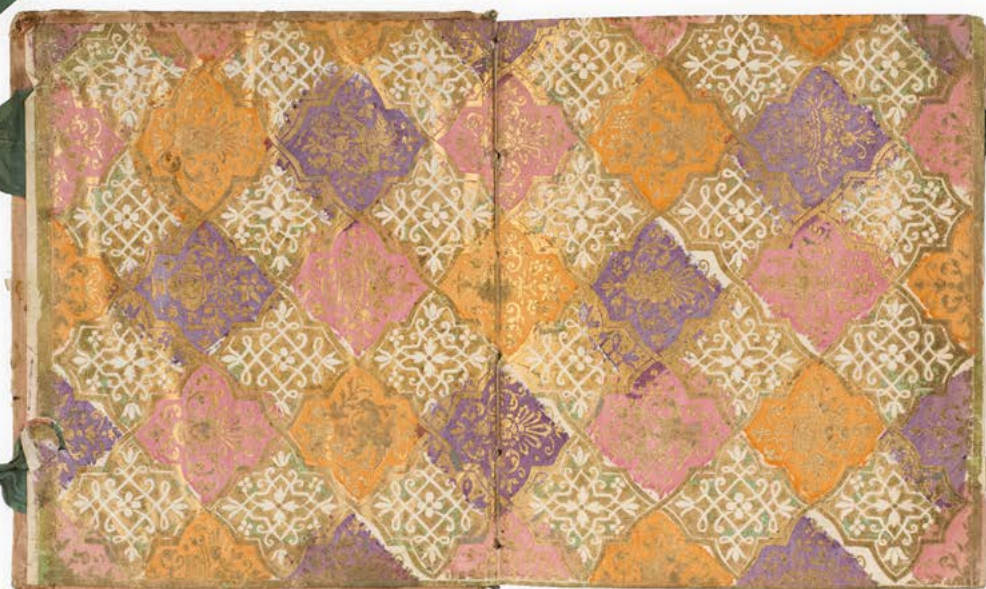
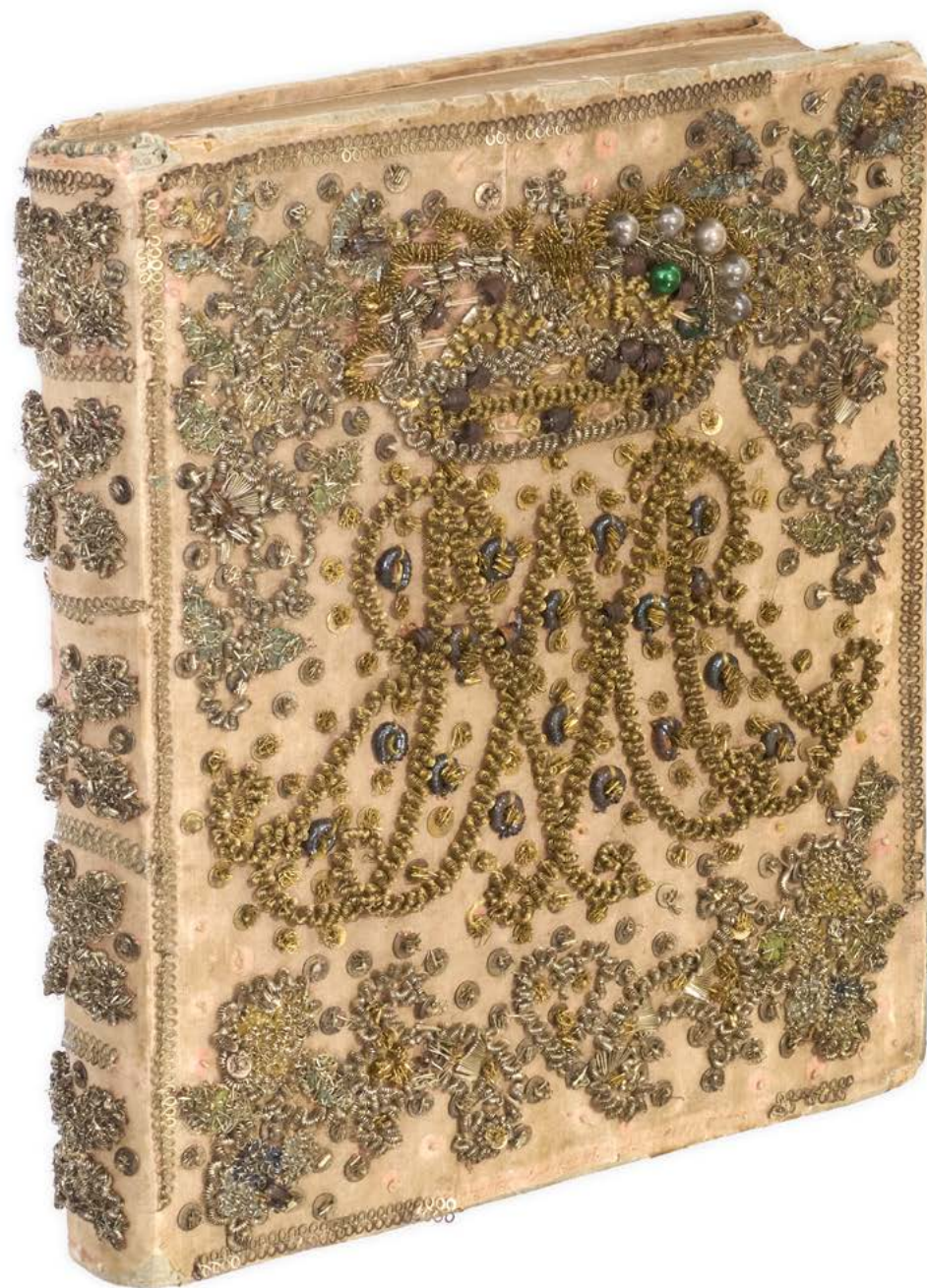
4to, pp. [6], 368, with copper-engraved frontispiece; woodcut and typographic ornaments and initials throughout; in contemporary pink silk very richly decorated with metal threads, coils, and sequins, glass beads, and coloured ribbons and threads, forming on each board a central crowned monogram, large ribbon ties to fore-edge, edges gilt with gauffered borders, gilt brocade endpapers, housed in a contemporary speckled sheep pull-off case ruled in blind, lined with a printed patterned paper and a gilt brocade paper; silk darkened and worn at extremities, a few elements absent, one tie partially lost, inoffensive old repairs to case, but overall exceptionally preserved. **£6750**

A superb example of rococo decorative binding, exploiting all available materials – silks, metals, beads, papers, gilding, and leather – to extraordinary (if perhaps excessive) effect.

Although a popular devotional work frequently reprinted in the early decades of the eighteenth century, we find only one copy of any edition of the *Christliche Sitten-Lehr* in the US (Munich, 1727, at Harvard) and none in the UK.

For a brocade paper closely related to our endpapers, see Kopylov, *Papiers dorés d'Allemagne au siècle des lumières* 118 and 120-121; the animal brocade lining the box is not found in either Kopylov or Haemmerle.





BYOBW, OR, BRING YOUR OWN BINDER'S WASTE

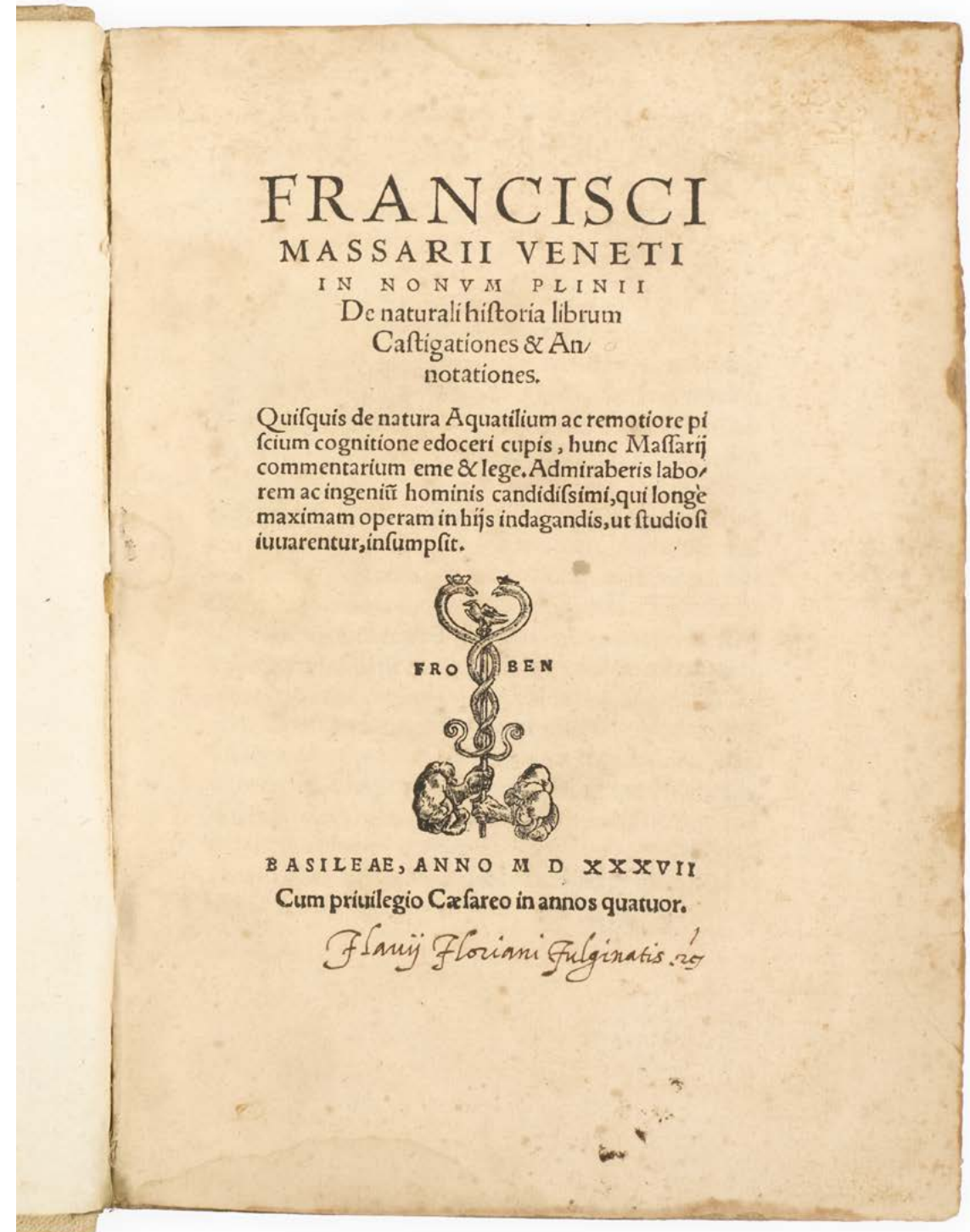
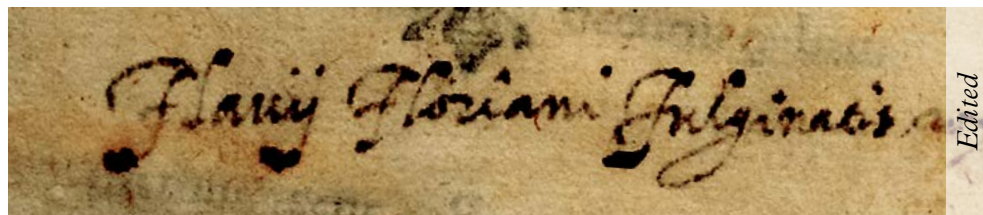
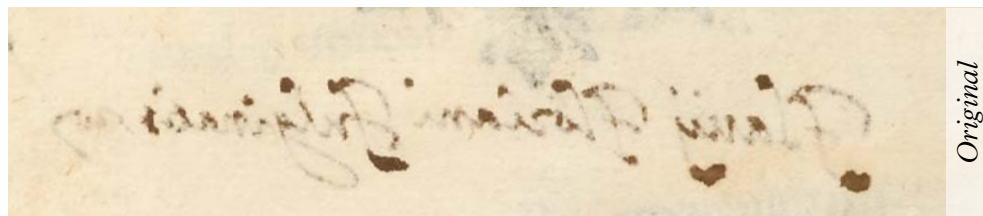
51 MASSARI, Francesco. In nonum Plinii de naturali historia librum castigationes & annotationes. Basel, [Hieronymus] Froben [and Nikolaus Bischof], [March] 1537.

4to, pp. [16], 367, [17]; woodcut Froben device to title, Z4^v, and 2b4^v, large woodcut initials; light spotting throughout with occasional light foxing, dampstain to margins of a few leaves, but a very good copy; bound in near-contemporary vellum, spine and tail-edge lettered in ink, edges cut with a drawknife and stained blue, sewn on 3 split tawed thongs, pastedowns of printed waste using the title-page of *Primum volumen consiliorum* ... (Venice, Pinzi, 1516, EDIT16 CNCE 4150); near-contemporary ink ownership inscription 'Flavij Floriani Fulginatis u[triusque] i[uris] d[octoris]' both to title and on printed waste. **£1250**

First edition of Massari's commentary on the ninth book of Pliny's *Natural History*, on fish and marine life, bound for – and quite possibly by – Flavio Floriani using printed waste from his own library.

The present volume is inscribed by the jurist and poet Flavio Floriani (fl. c. 1555-1592) of Foligno, Umbria. The pastedowns consist of two halves of the title-page of an earlier legal work, printed in red and black within a large woodcut border and curiously bearing the same ownership inscription as the present volume, suggesting either that Floriani provided a binder with waste paper taken from a book in his library when he had the Massari bound or – plausibly, given the quality of the work – that he bound the volume himself.

VD16 M-1337; Adams M-861.





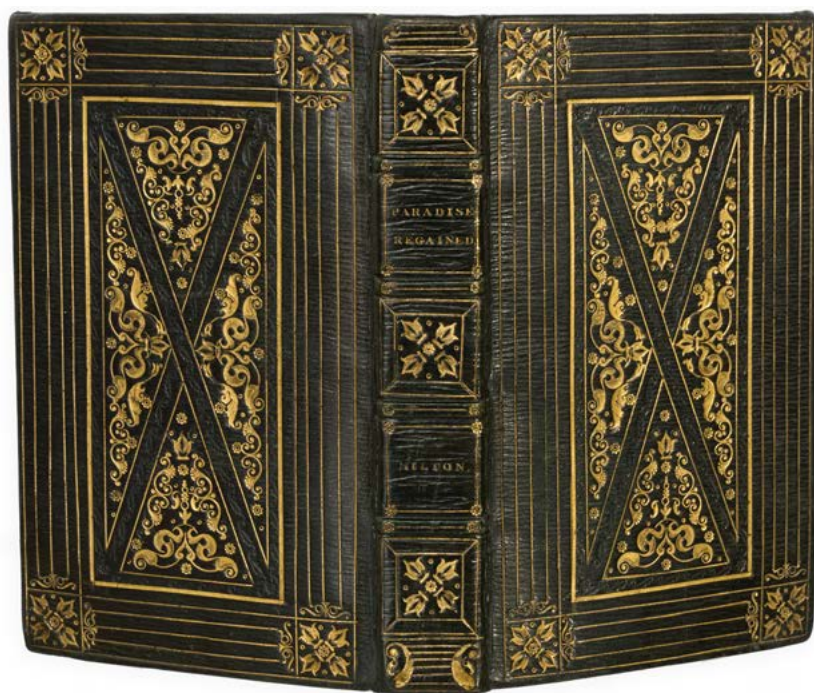
ARCHITECTURAL DOUBLURES
BY GEORGE MULLEN OF DUBLIN

52 MILTON, John. *Paradise Regained, Samson Agonistes, Comus, and Arcades ...* London, C. Whittingham for John Sharpe, 1819.

12mo, pp. [82], 64, 39, [1], 7, [1], 188, with a half-title, an additional engraved general title-page, an engraved title-page to each poem (by Finden after Westall), and five other engraved plates; some light foxing at the extremities but a very good copy in contemporary dark blue straight-grained morocco by George Mullen, covers tooled with a border of five thin fillets around a central gilt panel with foliate tooling in gilt and blind, elaborate doublures tooled *aux petits fers* to a 'Gothic' architectural design featuring quatrifolios, tracery, pinnacles, arches, and a wide border, pale blue moiré silk front free endleaves, gilt edges; contemporary ink ownership inscription 'Miss Lydia Haynes / Mitcham' to front flyleaf. **£3500**

A striking binding by George Mullen, who was active in Dublin from 1803 to 1846; his best bindings were produced between 1812 and 1820, when his considerable workshop, covering a very wide range of styles, catered to major Irish clients including the Marquess of Sligo. Some are signed with orange labels or on the fore-edge of the boards, others, like the present binding, are unsigned.

Maggs 1212 Part II item 204 is a Mullen binding with similar architectural doublures, sharing five tools in common with the present example.



53 [MINIATURE BOOKS.] 'Hebdomadaire, ou bibliotheque secrete'. France, c. 1800.

Seven vols, 64mo (56 x 38 mm), each approx. [40] ff., blank; bound in calf (one plain, two in tree calf, the remainder mottled in various colours), borders filleted or roll-tooled in gilt, spines gilt with coloured morocco lettering-pieces (with the days of the week in French), edges stained and speckled in various colours, endbands painted on folded paper, marbled endpapers, **together in a red straight-grained morocco book-form box**, spine gilt in compartments and lettered 'Hebdomadaire ou bibliotheque secrete' directly in gilt, boards gilt to a geometric design, turn-ins roll-tooled in gilt with a Greek key motif, endbands from gilt red and green morocco, marbled endpapers, a single page

with printed border (from a roll-tool?) pasted to a sliding cover concealing the box's contents; case a little dusty and minimally rubbed at extremities, *Dimanche* and *Mercredi* supplied at a later date (early twentieth century?), otherwise an excellent set; ink inscriptions dated September or October 1806 to 3 vols. £2750

A charming miniature diary in seven volumes, hidden within a compartment of a book-form box.

The seven volumes are each bound in calf to an individual but complementary design, with different methods for marbling or mottling the leather and a range of tools accompanied by a variety of edge-decorations and marbled endpapers. They are housed together in a book-form box, whose 'textblock' must be slid outwards over the fore-edge to reveal the volumes within; to lend credibility to the pretence, the front free endpaper is followed by a page with a 'printed' border, seemingly made with a binder's roll.



PARSIMONIOUS PARCHMENT

54 MULERIUS, Carolus. *Les nouveaux rudimens de la langue latine ... sixième édition. Paris, the widow of Claude Thiboust, and Pierre Esclassan, 1683.*

8vo, pp. [6], 185, [1]; woodcut vignette to title; an almost pristine copy, stab-stitched in contemporary parchment, lower cover with vellum flaw repaired with stitches before binding; gilt paper booklabel of William Lowther, first Earl of Lonsdale, to front endpaper. £450

'Sixth edition' of this popular manual of Latin grammar for French students, also called the 'Rudiments de Ferrand' after its dedicatee Antoine-François Ferrand, in a rough parchment binding.

The binding is a very good example of economical binding, suitable for schoolbooks, both in the choice of materials – a very rough parchment with a large imperfection – and in the structure, with the bookblock simply stab-stitched and the covering attached by means of parchment tackets pierced through the block at head and tail and laced into the case. Holes are not uncommonly found in lower-quality parchments, with the stitches used to keep them closed while drying under tension often removed before use, and the cheapness of this piece is further indicated by the patch of rough follicles, suggesting that it came from the edge of the skin; despite this, it remains a durable covering material.

Provenance:

From the library of the politician and patron William Lowther, first Earl of Lonsdale (1757–1844), who served as Member of Parliament for Carlisle 1780–1784, for Cumberland 1784–1790, and for Rutland 1796–1802; was Recorder of Carlisle; and was created Earl of Lonsdale and appointed a Knight of the Garter in 1807. He was notable for his patronage of Wordsworth and as the builder of Lowther Castle, where he established his library, the first portion of which was sold by Sotheby's on 27 March 1922.

See Colombat, *La grammaire latine en France à la Renaissance et à l'Âge classique* (1999).



IN A DEVOTIONAL BINDING
WITH UNTRACED PANEL STAMPS

55 NEUHEUSER, Samuel. Trostbüchlein allerhandt betrübten und angefochtenen Personen, sonderlich zugebrauchen: gestellt durch M. Samuel Neuheuser, predigern zu Ulm im Münster. [(Colophon:) Nuremberg, Katharina Dieterich,] 1601.

12mo, ff. [9], 147, [4]; title in red and black within woodcut border with initials 'H L', text within decorative border throughout, woodcut and typographic ornaments; somewhat browned, small holes to P5 touching a few words, old repair to Cc4; a good copy in contemporary sheep over thin wooden boards, large *Zwischgold* panel stamps of Virgin and Child to upper cover and of Samson to lower cover, both with initials 'H L' (see below), traces of green ribbon ties to fore-edge, spine blind-ruled in compartments with fleuron tooled sideways in *Zwischgold* in each, sewn on two supports, edges gilt in *Zwischgold* and gauffered; tooling and edges tarnished, extremities worn and boards a little rubbed, short split to head of upper joint with chipping to headcap, lacking front and rear free endpapers; two old ink shelfmarks to spine. **£3500**

Unrecorded later edition (first 1580) of a 'little book of consolation' for the sick and troubled by the German theologian and preacher Samuel Neuheuser (1531–1595), in a remarkable devotional binding with two untraced panel stamps possibly cut by the same hand as the title border.

Neuheuser's text, arranged in twelve chapters, discusses why we fall sick and how we should behave in our suffering; provides prayers for the infirm and comfort derived from the Scriptures; gives examples of Old and New Testament figures who sinned and repented; considers temptations and their remedies; gives warnings to the sick and advice to those dealing with the seriously ill; and ends with consolation for those in mourning.

The printer Katharina Dietrich (d. 1605) worked in Nuremberg in collaboration with Johann Lauer (1560–1641): both their names appear here in the colophon.

The stamps to the covers of the binding show the Virgin and Child crowned by angels, with the legend 'Meine Seele erhebt den Herren und mein Geist freuet sich Gott' (Luke 1:46–47), and Samson carrying off the gates of Gaza upon his shoulders, with the legend 'Simson [sic] Gasæ portæ fores poriavit [sic] in verticem montis' (based on Judges 16:3).



Both panels are signed 'H L', leading to the intriguing possibility that these two unrecorded plaquettes were produced by the same craftsman as the attractive woodcut border, similarly signed, incorporating scenes of the Nativity, Abraham and Isaac, Moses with tablets, and the baptism of Christ. This would not only confirm all elements of this book's creation – the printing, block-cutting, panel stamp production, and binding – as strictly local, but also offer a glimpse into the close-knit artistic milieu of book production in early-modern Nuremberg.

This edition not traced on VDI7 or OCLC. We have been unable to trace other examples of the panel stamps.



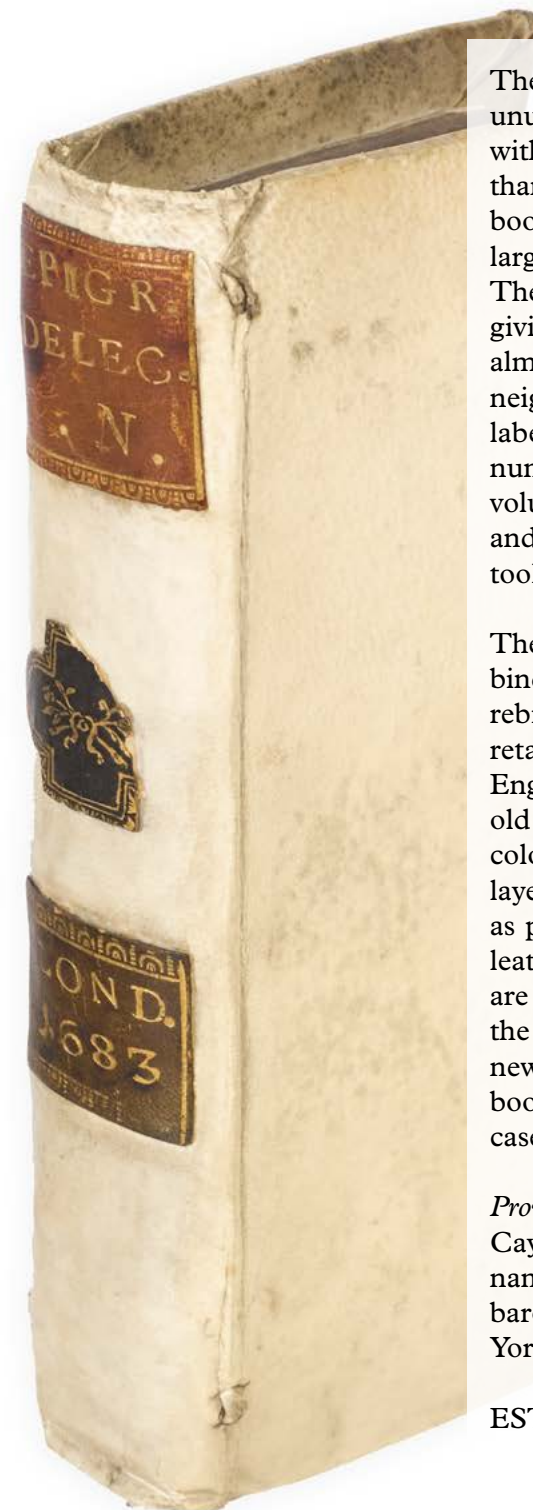
RECASED IN STILTED BOARDS

56 [NICOLE, Pierre, and Claude LANCELOT, editors.]
Epigrammatum delectus ex omnibus, tum veteribus, tum recentioribus, poetis, accurate decerptus, &c., cum dissertation de vera pulchritudine & adumbrate, in qua ex certis principiis, rejectionis ac selectionis epigrammatum causae redduntur. Adjectae sunt elegantes sententiae ex antiquis poetis parce sed severiori judicio selectae. London, Moses Pitt, 1683.

8vo, pp. [lvi], 128, '229-537' (*i.e.* 129-437), [3 (blank)]; lightly toned throughout with the occasional spot, small paperflaw in A1 with loss of a few characters, but a very good copy; in late eighteenth-century Italian vellum over boards, 3 gilt morocco lettering-pieces to spine (one chipped), squares stilted at top (approx. 12 mm) and tail (15 mm), edges speckled red (from an earlier English binding), marbled endpapers, endbands sewn on rolled vellum cores laced in, green ribbon place-marker, sewn on 4 cords; slight dust-staining, corners very lightly bumped; late nineteenth-century booklabel of Digby Cayley to front pastedown. **£475**

First English edition of this oft-reprinted collection of classical and neo-Latin epigrams, in an Italian stilted binding.

The *Epigrammatum delectus*, first published in Paris in 1659 by the Port-Royal scholars Pierre Nicole (1625–1695) and Claude Lancelot (c. 1615–1695), was widely used for teaching Latin poetry and frequently reprinted throughout the following century. It selects from the work both of the classical epigrammatists and of modern authors, among them Jacopo Sannazaro (1458–1530), John Barclay (1582–1621), and Hugo Grotius (1583–1645), prefaced by Nicole's essay 'on true and apparent beauty in which from settled principles is rendered the grounds for choosing and rejecting epigrams'.



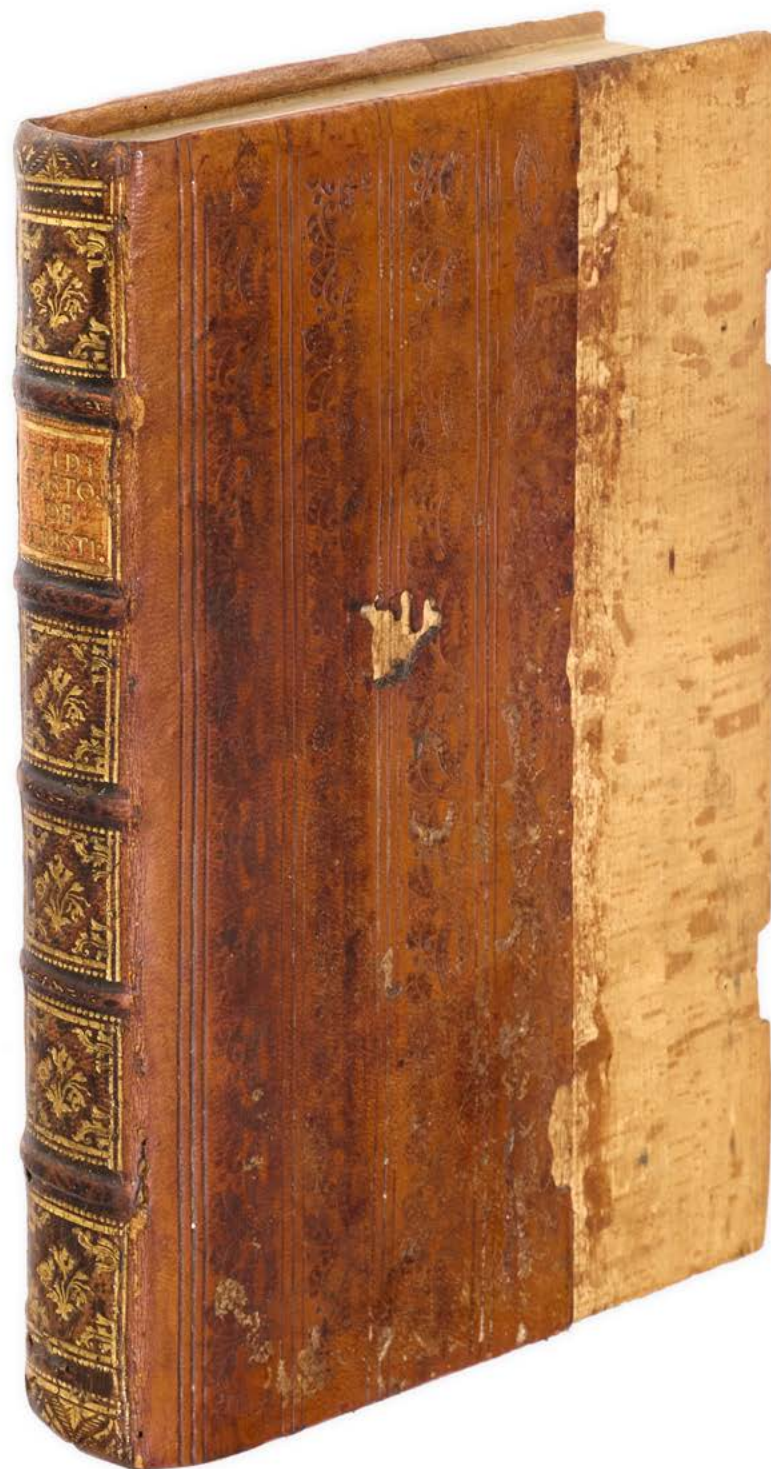
The text is here found in a highly unusual Italian stilted binding, with boards substantially taller than the bookblock to allow the book to sit uniformly alongside larger volumes when shelved. The lettering-pieces on the spine, giving the title and imprint, almost certainly matched its neighbours, while the third label likely corresponds to the numbering-pieces on multi-volume sets, here unnecessary and filled with an ornamental tool.

The late eighteenth-century binder did not, however, wholly rebind the book: the textblock retains the sewing of an earlier English binding, as well as old speckled edges, vestiges of coloured endband threads, and a layer of glue on the back (as well as possibly some or all of its old leather spine): the only additions are new endpapers sewn around the old sewing supports and new endbands used to lace the bookblock into the new vellum case.

Provenance: booklabel of Digby Cayley, one of several by that name in the family of the Cayley baronets of Brompton, in Yorkshire.

ESTC R16710.

A VERY LATE MEDIEVAL BINDING



57 **OVID; [Philipp GUNDEL, editor].** *Fastorum libri sex diligentissime recogniti. Addito calendario Romano venerandae vetustatis, nunquam antea impresso.* [(Colophon:) Vienna, Hieronymus Vietor and Johann Singriener for Leonhard Alantsee, 3 October 1513.]

[Bound with:]

—. *De tristibus libri quinque denuo revisi.* [(Colophon:) Vienna, Hieronymus Vietor and Johann Singriener for Leonhard & Lukas Alantsee, 22 October 1513.]

Two works in one vol., 4to, *Fasti*: pp. [xvi], 167, [1 (blank)], *Tristia*: pp. [120] (of 128); *Fasti*: a⁸, ²a-k^{8/8/8/4/4}, 1⁸, m⁴, n⁸, *Tristia*: A-H^{8/6}, I⁸, bound without C3-6; woodcut initials, full-page armorial woodcut to I8^v; stains to pp. [x-xi] and occasional light marks elsewhere, paperflaw to upper margins of 14 and 16, very small wormhole to upper margin of first 4 leaves, but generally bright, clean copies; bound in late seventeenth- or eighteenth-century sheep-backed bevelled wooden boards, sides two-thirds covered and roll-tooled in blind, spine gilt in compartments with gilt red morocco lettering-piece, recesses to fore-edge for clasps, endbands woven in blue and white; slight worming to leather, very small chip to tailcap; early ink marginal and interlinear annotations and reading marks to approx. 27 pp., modern booklabel to front pastedown.

£3500

First and only editions, very rare, of two post-incunable Ovid recensions by Philipp Gundel, curiously bound in a strikingly archaic likely eighteenth-century binding.

The 1513 *Fasti* and *Tristia* are among the earliest works of the young Philipp Gundel (1493–1567), subsequently Professor of Poetry and Rhetoric at Vienna from 1518, of Law at Krakow from 1521, and later a Minister at the Austrian court. Alongside an *Ars amatoria* edited by Joachim Vadian and a *De Ponto* by Ludwig Restio, and a *Heroides* by Sebastian Winderl, the Gundel's editions form an ambitious project to print Ovid's works, newly edited by humanist scholars at the University of Vienna and published across 1512 and 1513 by the brothers Leonhard and Lukas Alantsee (d. 1518 and 1523). Probably born in Augsburg, the Alantsees established themselves as the leading booksellers in Vienna, notable for engaging not only local printers (as here) but also printers as far afield as Basel, Nuremburg, Strasbourg, and Venice.

The binding of the present copies, with thick wooden boards bevelled on the inside and partially covered with leather, simply roll-tooled in blind, shows

a striking consistency with the bindings of the fifteenth and early sixteenth centuries; the tooling of the spine, however – alongside the five thin sewing supports with a long tail, the plough-cut edges, the endpaper construction, and the pronounced rounding – reveal it to be a binding of the late seventeenth or eighteenth century. This is likely evidence of a remarkable continuity of binding practices within monastic libraries, tempered by stylistic influences from the secular world.

OCLC records one copy of the *Fasti* in North America, at Yale, and none of the *Tristia*; no copy of either work traced in the UK.

USTC 688827 and 2215725; VD16 O-1607 (Berlin, Budapest, Freiburg, and Vienna) and O-1689 (Berlin only); Denis 95 (*Fasti* only); Graesse, *Trésor* V, pp. 78-79; see also Denis, *Wiens Buchdruckergeschichte bis 1560*, pp. xix-xxii. Not in Adams; not in Brunet; not in Dibdin, *Introduction*; *Tristia* not in Denis.

DUST-JACKETS AND DEVOTION

58 PALMER, Mary. Miscellaneous Writings on religious Subjects, together with some Extracts from a Diary ... The whole written during six Years lingering Sickness ... *Windsor (VT), Alden Spooner, February 1807.*

8vo, pp. viii, [9]-119, [1 (blank)]; foxed, occasional marginal tears and paperflaws, with the loss of a few characters to A6 and K3; in a contemporary vernacular binding, stab-stitched around 2 tanned thongs, sewn into a sheepskin jacket (with two stitched patch-repairs); ink inscription 'Mary C Wards Book given her by her Mother' to front free endpaper. **£750**

A very good, well-preserved example of an American book-jacket, on the first and only edition of this Vermont-printed devotional text by Mary Palmer (1775-1800).

An interesting witness of personal devotion in the early United States, the text comprises prose and verse by Mary Palmer, a young woman in Windham, Connecticut, who fell ill in December 1793 and to whom God manifested himself the following September, 'which caused her to rejoice with joy unspeakable and full of glory' (p. viii). She soon after began to write a diary, here published in part alongside her letters and poems, including acrostics on the names of her friends and family. The preface is signed by Azel A. Palmer,

who presumably arranged for her writings to be published some years after her death.

American bookjackets are often found as makeshift covers over older bindings, likely developed in the absence of local bookbinders; although it cannot here be determined with certainty due to the excellent preservation of the jacket, there is no evidence of an earlier binding underneath and it may in fact be the book's original cover. The sewing structure, of stab-stitching with two tanned thongs used to attach the boards, certainly suggests some degree of rusticity.





BOUND IN WHITE CALF

59 **PORTA, Giambattista della.** De humana physiognomonia ... libri III; qui ab extimis, quae in hominum corporibus conspiciuntur signis, ita eorum naturas, mores et consilia (egregiis ad vivum expressis iconibus) demonstrant, ut intimos animi recessus penetrare videantur ... primumque in Germania in lucem editi ... *Hanau, Wilhelm Antonius for [Frankfurt,] Peter Fischer, 1593.*

8vo, pp. [xvi], 534, [57 (index)], [1 (blank)]; title in red and black with woodcut device, woodcut initials, head- and tailpieces, woodcut portraits to title verso and p. [xvi], numerous woodcuts to text (many repeats); small marginal paperflaw to lower outer corner of p. 241, some light foxing and toning; overall a very good copy in contemporary blind- and gilt-tooled white calf, central stamp to covers depicting the Trinity (*see below*), the date 1594 in gilt (faded) to upper cover, four raised bands to spine, purple edges (faded to red); some marks, worm track to lower cover, some worming to endpapers, front free endpaper coming loose; seventeenth-century ink ownership inscription of T. Seifert ('T. Seiferti D.') to title and his note to title verso (*see below*), nineteenth-century ownership inscription to title, some underlining in ink to text. **£2500**

The second Latin edition and the first to be published in Germany of this richly illustrated work on physiognomy by the Italian polymath Giambattista della Porta (1535–1615), a beautiful copy in strictly contemporary German white calf.

The attractive binding is one of only a very small group of Renaissance bindings in white calf, a softer and smoother alternative to pigskin found only on very fine work. It features a central panel-stamp of the *Gnadenstuhl* or Throne of Mercy, a trinitarian image of a mournful God the Father displaying his sacrificed Son, accompanied by the dove of the Holy Spirit. It is here signed 'HW' and surrounded by the text 'Also hat Got die Welt geliebet das er seinen Son g' (see Haebler, p. 487, H.W. Platten III).

Provenance:

The T. Seifert who inscribes the title adds a note to the portrait of Porta on the verso, inviting the reader to compare the author's face with those of dogs on pages 182 and 214, drawing attention to his long face and (supposedly) prominent swollen gums.

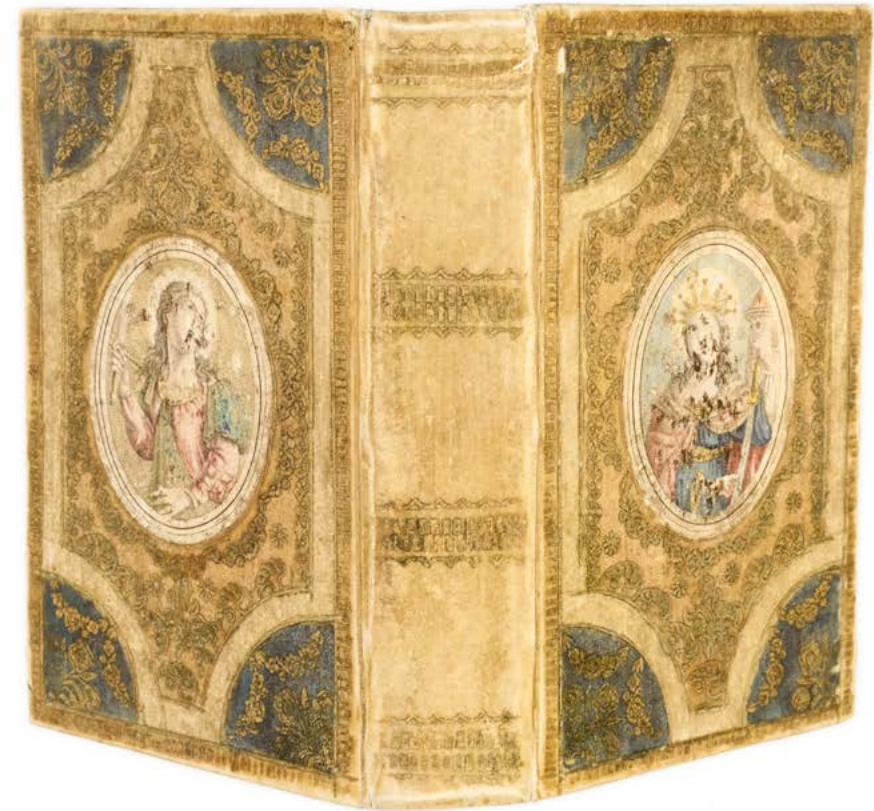
USTC 629965; VD16 P-4326; Adams P-1925; Garrison & Morton 150.

BOHEMIAN BAUERNEINBAND
WITH ENGRAVED PORTRAITS OF FEMALE SAINTS

60 [PRAYERBOOK.] Geistlicher Himmelschlüssel für Christkatholische Seelen; Enthaltend: Andächtige Morgen- und Abendgebether, zum heiligen Meßopfer, zur Beicht und Kommunion, heil. Dreyfaltigkeit, zu Christum dem Herrn, zur Mutter Gottes und andern Heiligen, wie auch verschiedene andere Gebether zu verschiedene Zeiten und Umstände; dann ein Gesang zum heiligen Meßopfer. 'Leutomischl' [i.e. *Leitomischl (Litomyšl)*], Johann Turetschek, 1823.

8vo, pp. [xvi], 424, [7], [1 (blank)]; title printed in red and black with woodcut vignette, full-page woodcut frontispiece printed to half-title verso, woodcut head- and tailpieces, woodcut factotum initial; in a contemporary *Bauerneinband* of vellum over thin wooden boards, stained blue and pink and gilt to a panel design, each board with central hand-coloured stipple-engraved cartouche depicting a female saint, edges gilt and gauffered at ends; somewhat duststained and rubbed, very short split at head of front joint, but a very good copy. £975

An unrecorded prayerbook printed in Leitomischl (now Litomyšl, Czechia) in an attractive *Bauerneinband* incorporating printed figures of Saints Barbara and Lucy.



An ostentatious but affordable style popularised in the late eighteenth century, *Bauerneinbände* or 'peasant bindings' such as this were fashionable among the working class, but attracted criticism on the grounds that they were acquired more for public display than for pious devotion: Gregorius, a near-contemporary writer on binding, complains that 'in these spoiled times, every peasant girl ... wants to have – purely for show – a hymn book with gilt edges' (Foot, p. 76). Most likely intended as a cheap means of adorning books, the use of printed images in the decoration of bindings is very rare indeed.

No copies traced in OCLC or KVK. See Foot, *Bookbinders at Work* (2006).

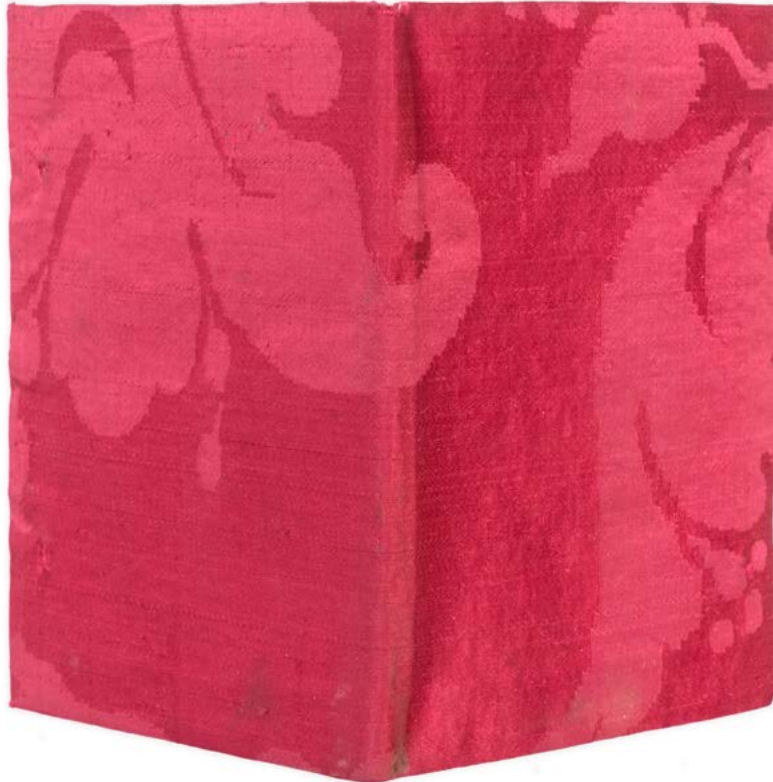


PRINKED FOR PRESENTATION

61 [PREDIERI, Luca Antonio, *composer*; Apostolo ZENO, *librettist*.] *La tirannide vendicata*, drama per musica, da rappresentarsi nel pubblico teatro di Pesaro il Carnovale dell' Anno 1726, dedicato a sua eccellenza D. Teresa Borromeo Albani, principessa di Soriano, ec. *Pesaro, Gavelli, 1726*.

8vo, pp. [viii], 60; woodcut ornament to title, large woodcut initial, typographic headpiece; bound in contemporary red silk damask over a *carta rustica* case, vestigial ties to fore-edge, sewn longstitch and bypass between 4 pierced stations; minimal rubbing to spine, but exceptionally well-preserved. **£1250**

First edition, very rare, of the libretto of an opera performed at Pesaro in 1726, bound in red damask most likely for presentation to the dedicatee, Teresa Borromeo Albani.



More commonly titled *Merope* after its protagonist, the libretto of *La tirannide vendicata* by Apostolo Zeno (1668–1750) has been set to music by several composers; the present performance, at Pesaro during Carnival in 1726, was to a now-lost score by Luca Antonio Predieri (1688–1767), sung by musicians from around Italy listed on A3^v.

The copy at the University of California Berkeley, though damaged, preserves a contemporary binding in *carta rustica* with an identical sewing structure, suggesting that our copy may in fact have been bound in a simple and cheap binding with the rest of the edition, before being covered in costly silk damask for presentation.

OCLC finds only one copy worldwide, at Berkeley; not in RISM, Library Hub, or OPAC SBN.

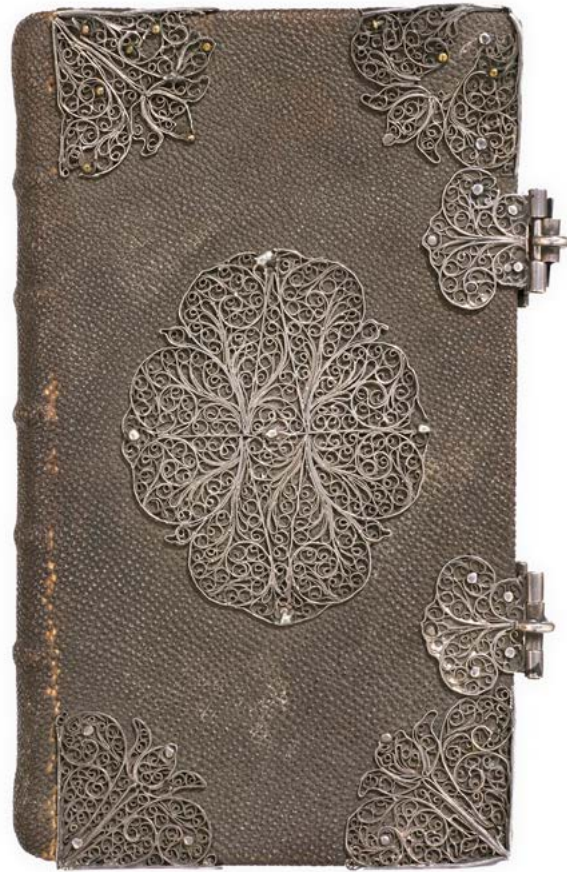
SHAGREEN AND SILVER FILIGREE

62 [PSALMS.] *Les Pseaumes de David, mis en rime Françoise, par Clement Marot, et Theodore de Beze. 'Se vendent à Charenton, par Antoine Cellier, demeurent à Paris ... à l'Imprimerie des Roziers', 1667.*

12mo, pp. [472]; [π]2, *8, A-Kk6, a-c5, d-e4, F2; with copper-engraved title to [π]1, woodcut device to title, printed music throughout, ruled in red; closed tear to I4, F2 cut closely at outer margin; bound in contemporary shagreen with large silver filigree centrepieces, cornerpieces, and clasps, edges gilt, marbled endpapers; small losses to 2 cornerpieces, several pins sometime renewed in brass, boards slightly bowed; loosely inserted note with 3 ink inscriptions (*see below*). **£2750**

Charenton-printed French Psalms in a remarkable shagreen binding with silver-filigree furniture, with English provenance since the eighteenth century.

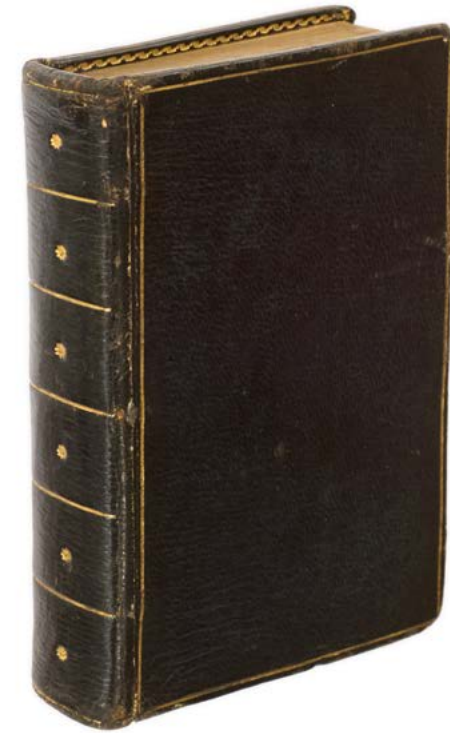
Produced around the Caspian Sea and found in western European bookbinding from the seventeenth-century, the irregular pimpled pattern of shagreen was produced by trampling small seeds into wet donkey skin. A durable and expensive material, it is almost always found with little or no decoration on small-format devotional books; it is here ornamented with intricate silver filigree centre- and cornerpieces and matching clasps to produce an elaborate though still-sombre effect.



A loosely inserted note testifies to this volume's continuous chain of ownership, serving as a gift or memento and passing between five women in two families across the course of the eighteenth and nineteenth centuries.

Provenance:

1. 'This French Psalm Book was left me by M^{rs} Jane Horsman of Bath. Received it Jan^{ry} 1795.'
2. 'The above was written by M^{rs} Mary Horsman of Clapham who died Marth 5th 1827 & left by will this french Psalm Book to Frances Solly Wife of Sam^l Reynolds Solly [1781-1866] of Perse Hill Hertfordshire.'
3. 'Given to Catherine Alice Hammond Solly (Granddaughter of the above) by her Aunt Frances Sarah Meyer [*née* Solly] 1866.'



CONCEALED FORE-EDGE PAINTING
FOR HORATIO WALPOLE

63 [PSALMS; Basil WOODD, editor.] The Psalms of David, and other Portions of the Sacred Scriptures, selected from various Authors, adapted to the Service of the Church of England ... the third Edition. *London, Watts & Bridgewaters, Rivingtons, and Matthews, 1800.*

12mo in 6s, pp. [2], [v]-viii, [4], 410, xiv; a very good copy, bound in contemporary blue straight-grained morocco, spine gilt-ruled in compartments with miniature gilt rosette in each, **edges gilt with concealed ink-and-wash drawing in 6 colours of the arms of Walpole to fore-edge**, marbled endpapers; very slightly rubbed, corners minimally bumped; contemporary ink inscriptions erased from title, contemporary ink inscription 'Horatio, Lord Walpole, of Wolterton Norfolk.' along fore-edge of rear flyleaf, old shelflabel (completed '178' in manuscript) and typescript description to front pastedown. **£2000**

A pocket-sized Psalm- and prayerbook with a hidden heraldic fore-edge painting for Horatio Walpole, later first Earl of Orford.



Although dating from the height of concealed fore-edge paintings' Edwards-influenced fashionability, the present example belongs to the older and rarer tradition of heraldic fore-edges as a mark of ownership, rather than picturesque or Romantic scenes. Unlike later examples, it is executed in pen, ink, and coloured wash, and is visible with only a slight fanning of the edges, allowing the reader to see the arms – and therefore recognise the book's owner – whenever it is opened.

The arms and corresponding inscription belong to Horatio Walpole (1723–1809), Baron Walpole of Walerton (from 1757) and Walpole of Walpole (from 1797), before his creation as Earl of Orford in 1806. His own career in politics is perhaps overshadowed by his uncle Robert Walpole (1676–1745), the first Prime Minister, his first cousin Horace Walpole (1717–1797), the antiquarian, politician, and author of *The Castle of Otranto*, and his godson and namesake Horatio, Lord Nelson (1758–1805).

ESTC records only two copies, at the British Library and the Rylands.

ESTC T123763.



64 RÜCKERT, Friedrich. *Die Weisheit des Brahmanen, ein Lehrgedicht in Bruchstücken.* Erstes [– Sechstes] Bändchen. Leipzig, Weidmann'sche Buchhandlung, 1836–39.

Six vols, small 8vo, some spotting throughout; with neat ownership note 'Charlotte Gysi' on inside cover of each volume; an attractive set in the **original publisher's paper wrappers**, a different colour for each volume, lettering printed in gilt on front covers within gilt border, gilt lines on spines; faint stain on upper cover of first volume, some fading to spines, but generally in very fresh condition; in a folding cloth box. **£500**

First edition of one of the most important poetical works by Rückert, here in the publisher's attractive original gilt paper wrappers.

Rückert's large output of poetry inspired many composers, among them Schubert ('Du bist die Ruh'), Schumann ('Widmung'), and Mahler ('Kindertotenlieder' and 'Rückert-Lieder'). *The Wisdom of the Brahmin* consists of a large number of poems of varying length, from two to seventy-two distichs, arranged in twelve books or *Stufen*.

Goedeke VIII, 165, 116; Wilpert/Gühning 14.

PIERCED VELLUM

65 [SCRIBANI, Carolus. Den gheestelicken wiingaert. *Antwerp, heirs of Martin [II] Nutius and Jan van Meurs, 1616.*]

12mo, pp. [20], 3-455, [1]; bound without *1.12 (engraved title and one illustration, December calendar *verso*) and A1 (pp. 1-2); 6 full-page copper-engraved illustrations by Jan Baptist Collaert II printed in-text, woodcut ornaments and initials, calendar printed in red and black; short closed tear to E12, a few creased corners, dampstain to lower margin; bound in contemporary pierced vellum underlaid with silk, pierced design to each board with central gilt block (front board with Christ crucifer, rubbed, rear board with the Virgin and Child), borders roll-tooled in gilt, vestigial ties, yapp fore-edges, spine pierced with three elaborate roundels, each with central fleuron tooled in gilt, edges gilt and gauffered; rubbed and somewhat worn, silk faded and partially abraded, textblock a little shaken, endpapers renewed with old paper. £2850

First edition, very rare, of this strikingly illustrated devotional text by the Jesuit Father Superior in Antwerp, Carolus Scribani (1561-1629), in a contemporary pierced vellum binding with gilt and gauffered edges.



An elaborate and very uncommon technique, pierced vellum bindings briefly flourished in Germany and the Netherlands at the end of the sixteenth century and the start of the seventeenth. One of the few contemporary descriptions of the process appears in the earliest European bookbinding manual, written in Antwerp four years before this volume's publication by Anshelmus Faust, who suggests piercing the vellum by hammering through sharp tools 'like those the shoemakers use when they want to pierce the leather of shoes' (*trans.* Foot, p. 77).

OCLC records only two copies worldwide, at the Koninklijke Bibliotheek and the University of Illinois, to which STCV adds a third, at the University of Antwerp.

STCN 315098864; STCV 3140158; Sommervogel VII, p. 986, no. 11. See Foot, *Bookbinders at Work* (2006), pp. 50 and 72-80.

66 [SHELL BINDING.] Blank-book in a shellwork binding. *France, c. 1880?*

12mo, ff. [40]; shellwork panel to each board within embossed gilt paper border, brown roan spine, top-edge gilt, moiré silk endleaves formed into pockets at each end; a few shells lost, a little rubbed at extremities with one or two bumps to board-edges, two small losses from each pastedown, nonetheless a very good piece. **£650**

An attractive example of shellwork binding, rare, with over two hundred miniature shells used to form floral designs on each board.

We find no examples of shellwork in the BL Database of Bookbindings, or in any other source consulted.



66



67

BOUND IN SNAKESKIN

67 [SIDNEY, John, and Samuel SIDNEY.] Sidney's Australian hand-book. How to settle and succeed in Australia: comprising every Information for intending Emigrants. By a Bushman ... Fifth thousand. *London, Pelham Richardson, 1848.*

Small 8vo, pp. 123, [1], [8 (advertisements)]; slightly browned, advertisements loose, but a good copy; in a later amateur binding of snakeskin, gilt lettering-piece to spine, with publisher's green printed wrappers bound in. **£650**

An unusual copy bound in snakeskin of the 'fifth thousand' of this very successful handbook for prospective emigrants to Australia, published only six weeks after the first issue.

The handbook was the work of the brothers John (b. 1821) and Samuel Sidney (1813–1883), the former having settled in New South Wales around 1838. 'It was an immediate popular success, seven 1000-copy editions being sold in five months. Of particular interest ... is the anti-Wakefieldian espousal of the general values of squatters, who were called "the heart's blood of Australia"' (ADB).

The first part ('How to emigrate') includes chapters on the necessity for emigration, a description of Australia and the Bush, on wives and children, on the choice of colonies, on cattle, horses, and sheep, on Bush roads, and on necessary provisions. Part II ('How to colonize') includes discussion of the 'cardinal errors of Wakefield system', 'the share of the working man in emigration', and 'selfish monopolies and idle schemes'. The advertisements at the end include medicines and clothing well-suited to emigrants.

Ferguson 4891. This issue not on Library Hub; no copies in the US on OCLC.



A BICCHERNA BINDING FORGERY BY JONI



68 STROZZI, Giovanni Battista; [Icilio Federico JONI, binder]. Madrigali ... Florence, Sermartelli, 1593.

4to, pp. [xvi], 152; woodcut device to title, woodcut initials and ornaments; some leaves foxed, light dampstain to upper outer corner of early leaves; bound c. 1900 between two wooden *tavolette*, gessoed and gilt with punched decoration and painted in tempera, the front board's central panel with a female portrait bust in profile with a landscape background, captioned 'MARGHERITA : [NE] PIU BELL[A] / PIU CARA : NON HA ELOR[A]', rear board's upper panel with Strozzi arms and lower panel lettered '♣ MADRIGALI : DI / GIOVAMBATISTA : / STROZZI : ♣ ♣ ♣ / M : D : X : C : III : ♣ ♣' in gilt on a blue ground, each board with borders of gilt foliate decoration on red and blue grounds, brass rosette corner bosses to corners, spine backed in sheep and compartments cross-filletted in blind, sewn on 3 split tawed thongs laced in, endbands sewn in two colours around tawed cores laced into boards, spine lined with parchment, inner boards painted maroon; boards somewhat warped, minor flaking to panels (particularly around the portrait), cracks to joints with losses to leather, but overall a very well-preserved example. £4500

First edition, posthumously published, of the madrigals of Giovanni Battista Strozzi, in a binding by the famous forger Icilio Federico Joni imitating the mediaeval Biccherna bindings of Siena.

With the growth of the market for medieval art in the late nineteenth century, the gilder and painter Icilio Federico Joni (1866–1946) developed a specialism as a restorer and soon began to produce copies and pastiches, most famously of the painted *tavolette* used to bind the city's civic accounts from the thirteenth to fifteenth centuries. His works were mostly sold to – and often commissioned by – unscrupulous Italian antiques dealers, who sold them on with more or less success as originals; they were convincing enough, at least at first, to fool Berenson, but Joni's activities became increasingly well-known and his works had a cachet of their own within his lifetime. In 1932 he published a rather boastful memoir, *Le memorie di un pittore di quadri antichi*, translated into English in 1936.

Despite living in Siena, Joni had learned of the *tavolette* from a twelve-page offprint (Mussini, 'Le tavole della Biccherna e della Gabella', 1877) and never visited the Archivio di Stato to see the works he was forging, thus developing an idiosyncratic style with several inaccuracies and anachronisms. Particularly implausible is his penchant for linking the decoration of his panels to the

contents of the bindings, here with the book's title and its author's arms shown on the rear board and a portrait of the Strozzi's muse Margherita on the front, accompanied by a quote from the madrigals (from p. 28, with Margherita misspelled 'Margrerita' and Flora 'Elora').

Howard Nixon in 1969 had seen ten examples of Joni's *Biccherna* bindings, which Mirjam Foot could by 1985 increase by eight; more have been identified since then, but the majority consist of the panels only, perhaps linked by a leather spine but not attached to a book. **Complete Joni bindings, however, are exceptionally rare:** of the other examples on the market in recent years, we recall only one other complete and unsophisticated binding (Sotheby's Milan, 4 October 2022, lot 192); another, in the Hauck sale (Christie's, 27-28 June 2006, lot 310), has a later leather spine and does not fit the book within it; a third (Alde, 24 May 2023, lot 4, subsequently Catawiki, 18 June 2023) is of spurious attribution.

See Joni, *Le memorie di un pittore di quadri antichi* (1932) and *Affairs of a Painter* (1936, trans.). For a recent, in-depth study of Joni's career and its context, see Helstosky, *Italian Forgers: The Art Market and the Weight of the Past in Modern Italy* (2024). See also Connors, 'The Berenson Collection' in *I Tatti Studies in the Italian Renaissance* 19, no. 2 (2016), pp. 235-255; and Freeman, *Biblioteca Fictiva* (2024) I445.I.



AMERICAN OVERJACKET

69 SWAN, William D. Questions adapted to Emerson's North American Arithmetic, part third. Boston, Jenks & Palmer, 1845.

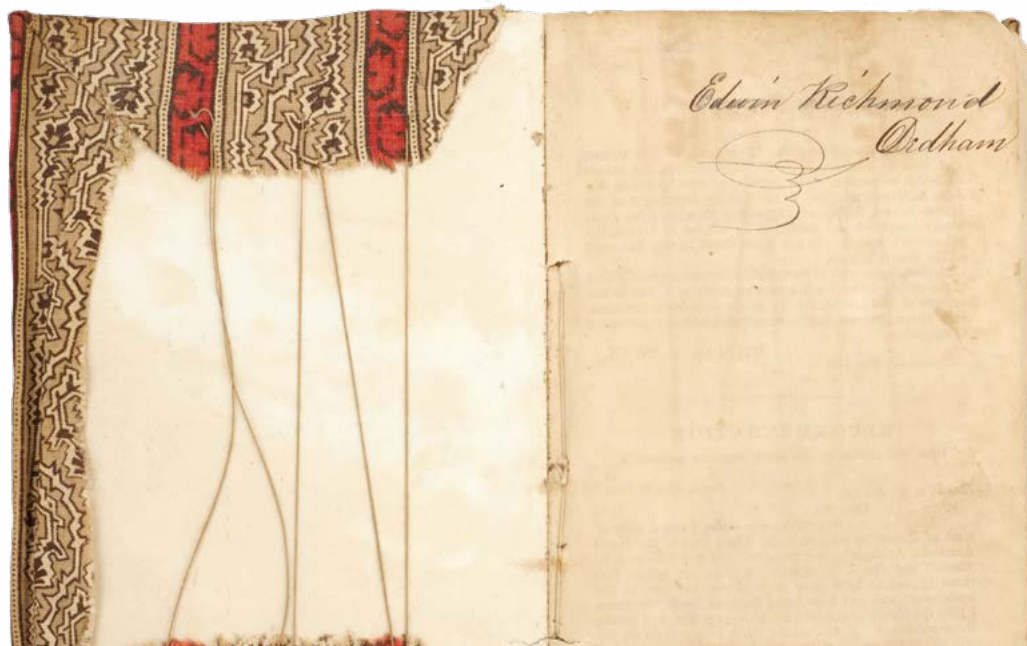
12mo, pp. 33, [I (blank)]; final blank excised; a few creased corners and spots, short tears to a few leaves around stitching; stab-sewn in publishers yellow printed wrappers, with a sewn-on overjacket of printed cloth; contemporary ink ownership inscription of Edwin Richmond of Dedham (MA) to preliminary blank. £275

An excellent example of domestic bookbinding on a Massachusetts schoolbook.

This series of questions for use when teaching with Emerson's popular *North American Arithmetic* was compiled by William Swan, schoolmaster at the Bunker Hill School in Charlestown, and his colleague John A. Harris at the Hawes School in Boston. It was printed locally in 1838 and reprinted several times in the following decade.

An early owner, possibly the Edwin Richmond of nearby Dedham who inscribes the book, has sought to protect the printed wrappers from the wears of pedagogic use by sewing on a patterned textile overjacket.

OCLC finds one copy only, at the Free Library of Philadelphia.



TASSO IN TAPESTRY
WITH SILK-LINED BOARDS

70 **TASSO, Torquato.** *Aminta, favola boscareccia.* Leiden, Jan Elzevir, 1656.

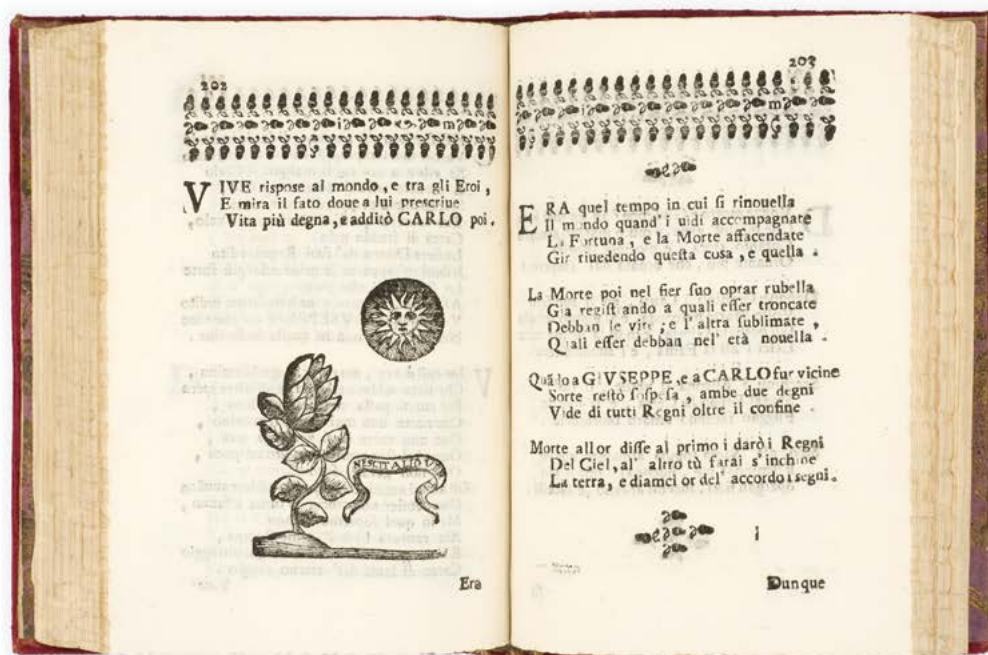
12mo, pp. [xxii], 84, [2 (blank)]; woodcut Elzevir device to title, woodcut initials, woodcut head- and tailpieces; very slight browning, but an excellent copy; in a contemporary textile binding (Italian?), woven in black and silver threads with a repeating pattern of a heart on flames, within a wreath and surmounted by a coronet, board-edges bordered in gold and silver threads, inner boards lined with white silk, edges gilt, vestigial ties to fore-edge; slightly worn with small losses to textile, a few neat reinforcement stitches to border, housed in a modern cloth box; eighteenth-century engraved armorial bookplate to inner front board. **£4750**

First Elzevir edition of Tasso's verse play, in a beautiful binding, woven in metallic threads with a pseudo-heraldic design of flaming hearts and coronets.



In contrast to the vast majority of decorated textile bindings, the present binding is highly unusual for being woven rather than embroidered. The silver threads on a contrasting black ground would certainly have had a striking effect, heightened by the gilt border, the gilt edges, and the luxurious addition of plain silk linings to the inner boards.

STCN 061428442; Willems 795 ('Cette édition, fort bien imprimée, est rare').



RED VELVET

71 TRESKA, Francesco Maria. Rime e prose ... in lode dell' invittiss. ed augustiss. imperadore Carlo VI e re delle Spagne, consecrate all' augustissima Maria Elisabetta di Volfemputel, imperadrice regnante. *Lecce, [Tommaso] Mazzei, 1717.*

8vo, pp. 316, [2 (blank)]; with extensive woodcut and typographic ornaments; bound in contemporary red velvet over boards, edges gilt and gauffered, endbands sewn in silver thread, gilt brocade pastedowns, sewn on 4 cords laced in; a few slight wormholes to velvet of upper board, spine somewhat worn with losses in two compartments, endbands tarnished with a few frayed threads, nonetheless an exceptionally well-preserved example, housed in a modern cloth box; eighteenth-century Albani shelfmark in ink to title verso.

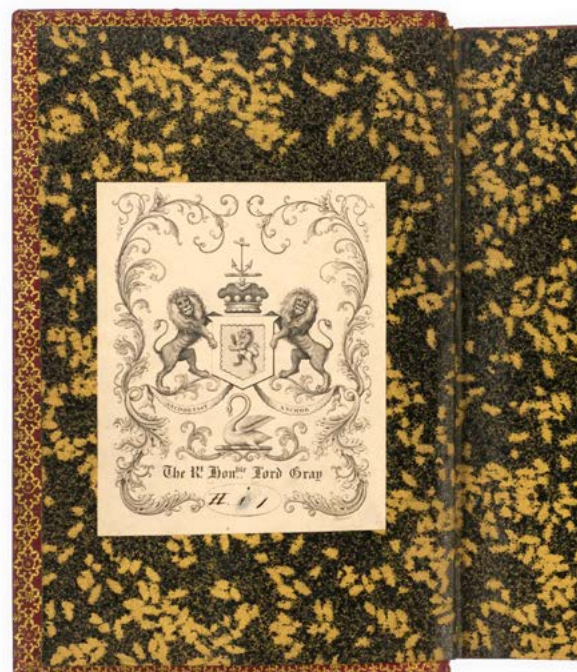
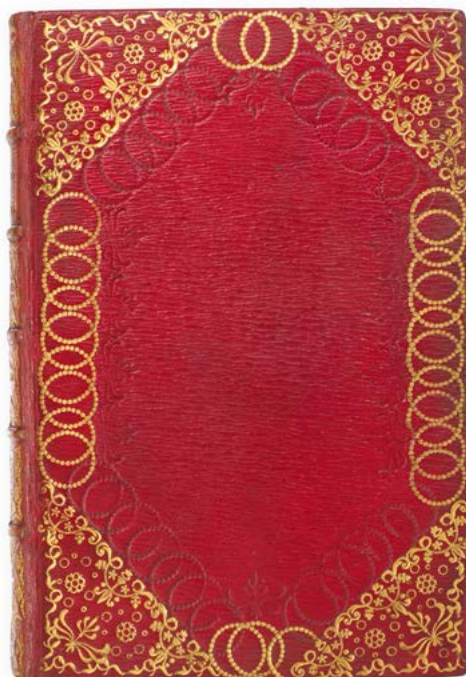
£2750

First and only edition of this very rare Apulia-printed encomium to Charles VI, in exceptionally well-preserved red velvet with gilt and gauffered edges.

Printed in the southern city of Lecce, the text is typographically striking, with almost every page ornamented by a headpiece composed of numerous small acorn ornaments and a variety of large woodcut ornaments dispersed throughout the book. It is dedicated to 'l'augustissima Maria Elisabetta di Volfemputel, imperadrice regnante', in fact Elisabeth Christine of Brunswick-Wolfenbüttel (1691–1750), Holy Roman Empress and Queen of Sicily, Naples, and Sardinia as wife of Charles VI.

Velvet, by far the most costly covering material used in early modern bindings, is often found on presentation bindings and other prestigious copies; due to its friability, however, it rarely survives in such a handsome state. It is here accompanied by gilt brocade pastedowns – likely imported from Germany – and silver endbands and neatly gauffered edges.

OCLC finds only two copies outside Italy, at Cambridge and Augsburg.



72 [TRUSLER, John.] *Hogarth moralized*, being a complete Edition of Hogarth's Works. Containing near fourscore Copper-Plates, most elegantly engraved. With an Explanation, pointing out the many Beauties that may have hitherto escaped Notice; and a comment on their moral Tendency. Calculated to improve the Minds of Youth ... London, S. Hooper and Mrs, Hogarth, 1768.

8vo, pp. [4], viii, 212, v, [3], with a frontispiece portrait and additional engraved title-page and numerous full or half-page engraved illustrations by Corbould and Dent after Hogarth; quires G and H are printed on different paper stock from the rest of the book with horizontal chain lines; a few leaves slightly foxed else a fine copy, in an extraordinary early nineteenth-century binding of red straight-grained morocco, covers gilt with large cornerpieces made up of smaller floral tools and borders of interlinked rings of small dots, in gilt and blind, spine gilt in compartments, with small shell and lyre tools, doublures with a broad border of blue morocco, elaborately gilt, around an octagonal panel of sprinkled paper, blue morocco hinges, sprinkled free endleaves and flyleaves; extremities very skilfully retouched; armorial bookplate of Francis Gray, Lord Gray, of Kinfauns, Perthshire, with several manuscript shelfmarks. £3500

First edition, Trusler's illustrated commentary on Hogarth, commissioned by Hogarth's widow in 1766.

Behind the unusual tooling on the covers lies a box of treasures, with some of the most elaborate doublures we have seen. The pale yellow endpapers have been sprinkled with black ink, apparently over a scattering of rice grains or seeds, the effect like so many jostling bacteria under a microscope. These extraordinary bindings are the direct companions of a set of John Ireland's *Hogarth illustrated*, 1791-8, 3 vols, in the Abbey library (Sotheby's 20 June 1967, lot 1940, and again 20 November 1990, subsequently item 180 in Maggs catalogue 1212 part II). Curiously however, if this was ever a set, it was not so as early as 1828, as the Ireland volumes do not appear in the Kinfauns catalogue.

Provenance:

Francis Gray, Lord Gray (1765-1842), of Kinfauns. The 1828 'consulting catalogue' of the library at Kinfauns lists copies at shelfmark H f 1 (p. 219) and H e 3 (p. 267), but in fact both shelfmarks feature here, one on the bookplate another on the endpaper.

A HOMEMADE HORROR

73 **VANHAECKE, Jean.** 'Introduction a La philosophie'. Douai, 7 December 1792.

Manuscript on blue paper, 8vo, pp. [2], '321' [recte 322], [3], [1 (blank)]; neatly written in brown ink in a single hand, in French, up to 32 lines per page; in tacketed quires of 8 ff., each secured by a single thread fastened at each end to a case of pulpboards backed with vellum manuscript waste, with fragments of blue-painted paper and green vellum to sides, covering materials sewn to boards, blue-stained ties to fore-edge (lower ties lacking), pastedowns of floral patterned paper (wallpaper?) printed in blue and black; somewhat worn, edges gnawed.

£350

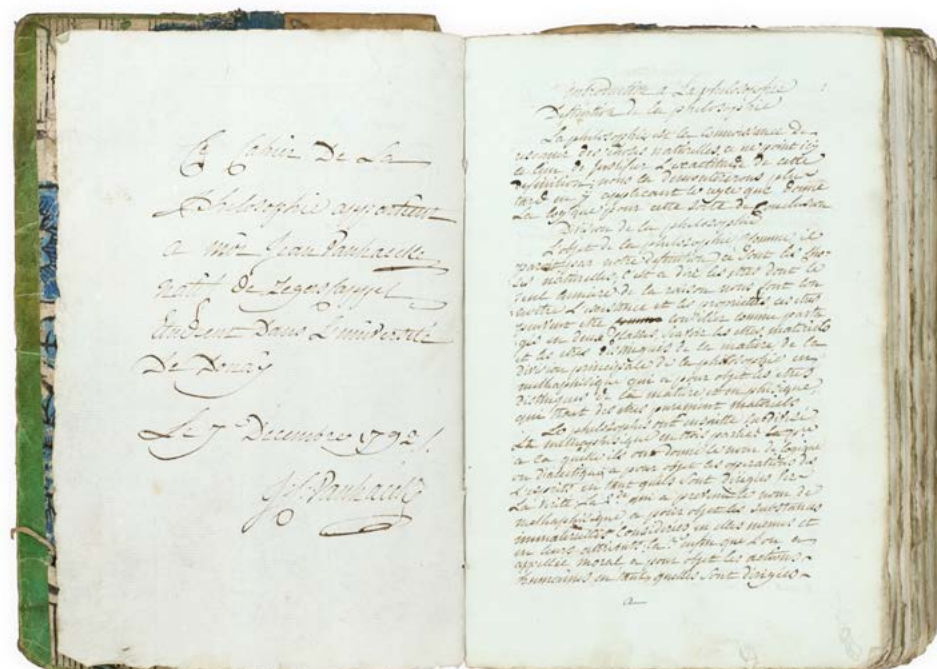
Manuscript student philosophy notes in tacketed quires, sewn into a makeshift domestic binding made up of fragments of coloured and patterned paper and vellum.

The manuscript's author identifies himself twice, once in Latin on 7 December 1792 and again in French on 12 February 1793, as Jean Vanhaecke, a native of the French-Flemish town of Zegerscappel and a student at the University of Douai in the early years of the French Revolution.

Vanhaecke's manuscript was written initially on a series of single tacketed quires, a common format for lecture notes, and subsequently secured into a binding by means of a single thread running the length of each quire and sewn through the vellum spine at each end. The case was evidently crudely assembled from the materials available – manuscript waste on vellum, wallpaper, blue-painted paper, and green vellum – attached by a combination of adhesive and stitching through the boards.

ARMS BY HAND

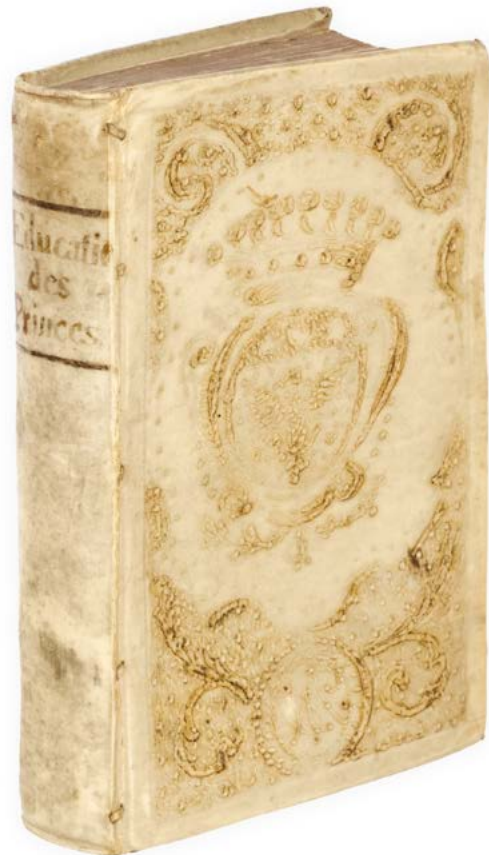
74 **VARILLAS, [Antoine].** La Pratique de l'éducation des princes, contenant l'histoire de Guillaume de Croy, surnommé Le Sage, seigneur de Chièvres, Gouverneur de Charles d'Autriche qui fut empereur cinquième du nom. Amsterdam, H. Wetstein & H. Desbordes, 1686.



12mo, pp. [2 (blank)], [34], 407, [1 (blank)]; woodcut device to title, woodcut headpieces and factotum initials; light spotting throughout, worming to lower margin of quires G-I, but a good copy; in contemporary vellum over boards, upper board decorated in blind with repeated use of a point tool forming arms and a monogram ('LM?') within elaborate borders, spine lettered in ink, edges speckled red; upper turn-ins lifting; near-contemporary ownership inscription 'Lemaistre' with acquisition note to upper pastedown. **£750**

A highly unusually decorated binding, likely an amateur imitation of then-fashionable tooling.

The simple vellum binding has been very curiously tooled, most likely by an early owner rather than a professional binder. Although imitating typical finishing with armorial blocks and tooled (or possibly plaquetted) borders, the board's design has been executed with a single heated point, applied with



varying pressure and in places flicked or dragged across the surface of the vellum. It is tempting to link the monogrammed 'LM' on the board with the inscription of 'Lemaistre', but the owner – and the corresponding arms – have not been firmly identified.

The text, a popular biography of William de Croÿ (1458–1521) first printed in Paris in 1684, examines his influence as tutor to Charles V as a model of the education of princes. Its author, Antoine Varillas (c. 1624–1696), served briefly as historian to Gaston d'Orléans and made an unsuccessful foray into bibliography under Colbert; he found greater success with published writings, most notably his history of France.

ETTAL BINDING IN RED VELLUM

75 WEBER, Johann Adam. *Discursus curiosi et fructuosi [ad praecipuas totius litteraturae humanae scientias illustrandas accommodata ...].* [Salzburg, Johann Baptist Mayr, 1690.]

8vo, pp. [14], 916, [34]; bound with the half-title but without the title)(2 and one leaf of the index Nnn8; a little foxed throughout, short tear upper margin C4, old repaired paperflaw to Kkk1 (touching a few letters); bound in near-contemporary red vellum, boards richly gilt to a floral design within a black stained border, with central block of the Virgin and Child to front board (within legend 'Fundatrix Monastery Ettalensis') and the arms of Ettal Abbey to rear board ('Bernardus Abbas Ettalensis'), green ribbon ties to fore-edge, spine gilt in compartments, gilt edges, floral pastepaper pastedowns; spine and edges a little sunned, ties frayed and one lost, else very well-preserved. **£6000**

Third Salzburg edition of Weber's wide-ranging discourses, in a handsome Bavarian binding for the Abbot of Ettal, Bernhard I Oberhauser, attributable to the monk Brother Gregor, a trained bookbinder from Hungary.

Ettal Abbey, situated on the *via imperii* route between Augsburg and Verona, was founded in 1330, with a dodecagonal Gothic church and a carved Madonna which soon became a pilgrimage site and the emblem of the Abbey. Ettal rose to its greatest prominence under Abbot Placidus Seitz (r. 1709–1736), who rebuilt the monastery with a large baroque library and made Ettal a centre of education with the establishment of the *Ritterakademie* in 1710.



The brief flourishing of bookbinding at Ettal during this period can be identified with the arrival in 1720 of the monk Ignaz Michael Kuen (or Khien), under the religious name Brother Gregor, who had previously worked as a bookbinder in Tyrnau (now Trnava, Slovakia). He developed an ‘unusually opulent’ style characterised by a ‘*horror vacui*’ (Schäfer, *trans.*), with a unique design for each binding made up of rich, dense tooling covering both boards and spine, and central blocks with the Ettal *Gnadenbild* and the arms of the Abbot; the arms of Placidus’s successor Bernhard I Oberhauser, previously Professor of Philosophy at Salzburg, makes this one of the ‘few, but fine’ volumes (Brunner, p. 41, *trans.*) bound between Bernhard’s election in 1736 and Kuen’s death the following year.

On the death of Abbot Placidus, the library and its ‘beautifully bound books’ were considered a significant enough achievement to be mentioned in his eulogy (Manhardt, 1736, quoted by Schmalzl, p. 180, *trans.*), and Brother Gregor’s entry in the Abbey’s death roll records that, in addition to his laudable life as a monk, ‘he rendered outstanding services to our library as a bookbinder, acclaimed and artistically experienced as few others are’ (quoted by Brunner, p. 36, *trans.*).

The destruction of the monastery by fire in 1744, however, left very few of the bindings executed for the library, with surviving examples disproportionately being *Prachteinbände* prepared for presentation to the Abbot, to donors, or as prizes in the *Ritterakademie*.

The majority of Brother Gregor’s bindings are in polished calf, with some distinction between a paler calf for library bindings and a redder calf for liturgical bindings. **Examples of stained vellum, as here, are far scarcer;** Schmalzl notes that this decorative technique originates from Hungary and was likely brought by Gregor from Tyrnau, ‘but he very rarely employed it’ (pp. 186-7, *trans.*). It is distinguished also by the preservation of its ties, lost from all of the bindings seen by Schmalzl (p. 189).

See Brunner, ‘Der Ettaler Bucheinband’ in *Sankt Wiborada* 2 (1934), pp. 32-46; and Schmalzl, ‘Ettaler Einbandkunst’ in *Festschrift zum Ettaler Doppeljubiläum 1980* (1981), pp. 171-205; for further examples see Fletcher, *Foreign Bookbindings in the British Museum* (1896), pl. LIII (misdated as a ‘German binding of the end of the seventeenth century’); Foot, *Henry Davis Gift ... North European Bindings* 360; Gumuchian, *Catalogue des reliures* (1929) 189; and Quaritch, *A Catalogue of English and Foreign Bookbindings* (1921) 325.

