

*Catalogue 88:*  
*19th Century French, English  
and American Trade Bindings,  
Color Printing and Typography*

*With a selection of reference works*



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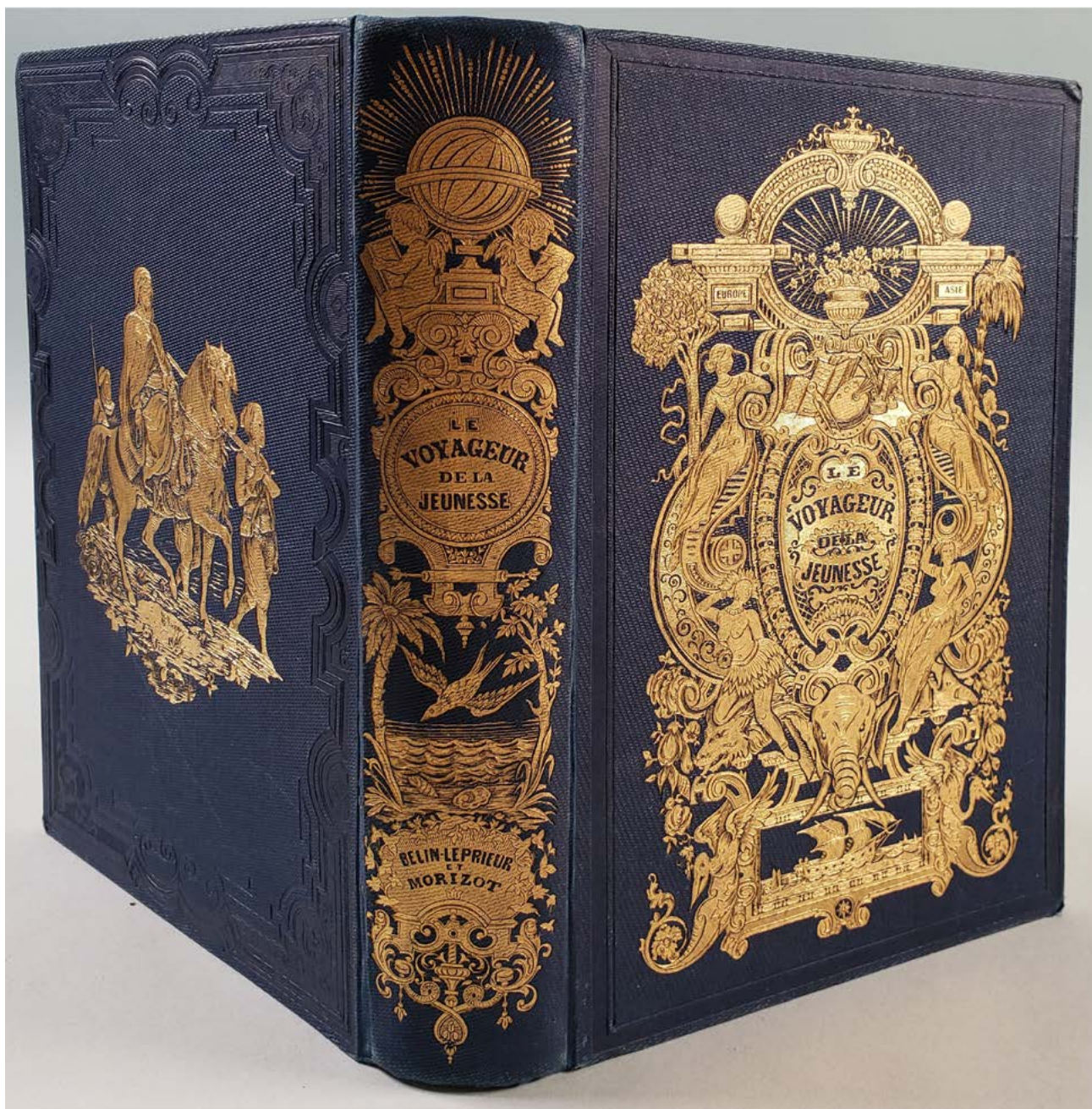


## *French*

**1. Champagnac, Jean-Baptiste Joseph** (1798-1858). *La petite reine blanche, ou les pastoureaux: Épisode historique du XIII<sup>e</sup> siècle*. 299pp. Frontispiece, additional title with vignette, and 3 plates. Limoges: Barbou Frères, 1845. 169 x 103 mm. Publisher's binding of heavy cream-colored paper elaborately stamped with floral and pictorial decorations in gilt and colors, inner gilt dentelles, slight edgewear and soiling. Edges foxed but very good to fine. \$375

An excellent example of this highly decorative French publisher's binding. 51928

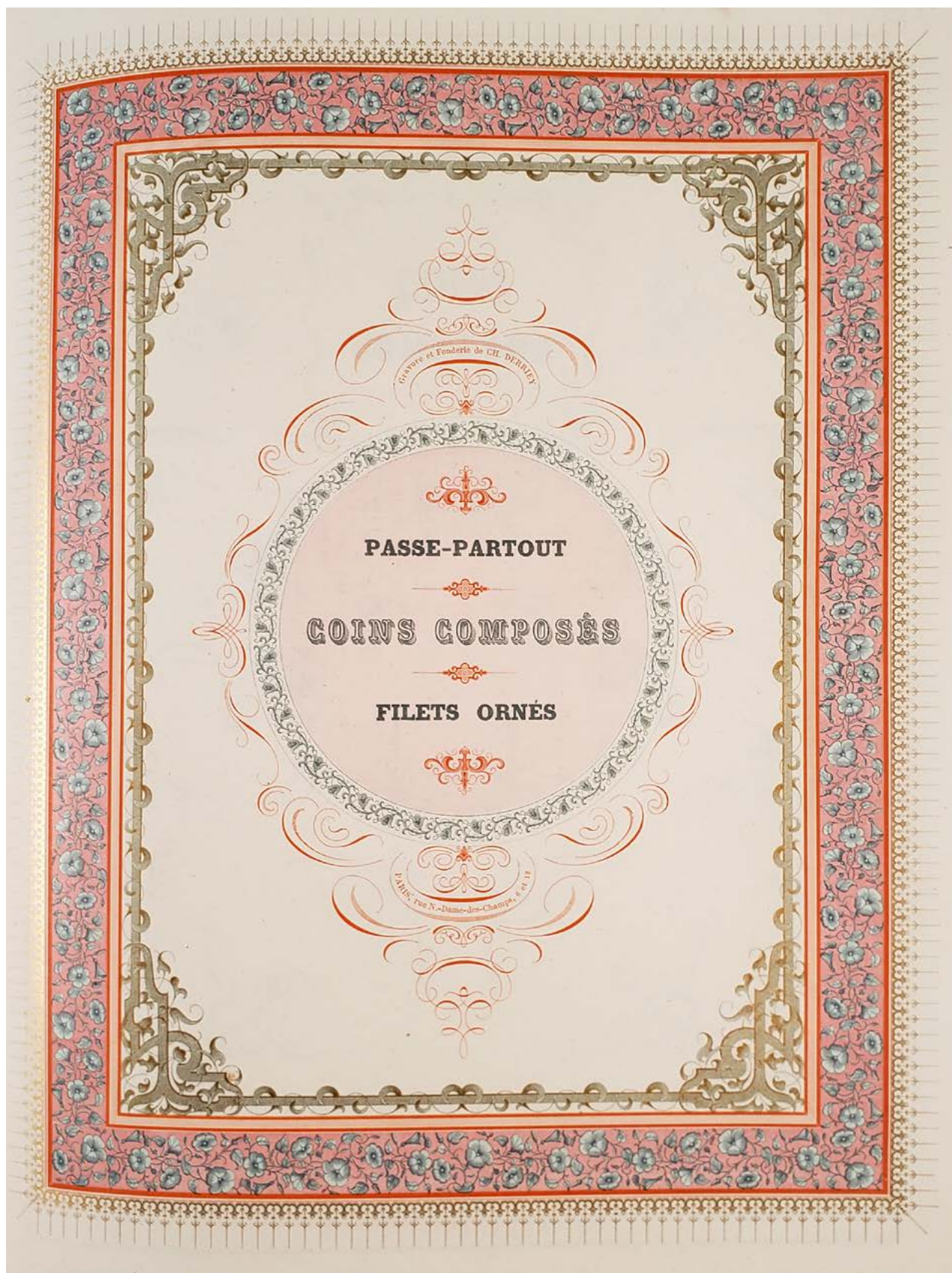




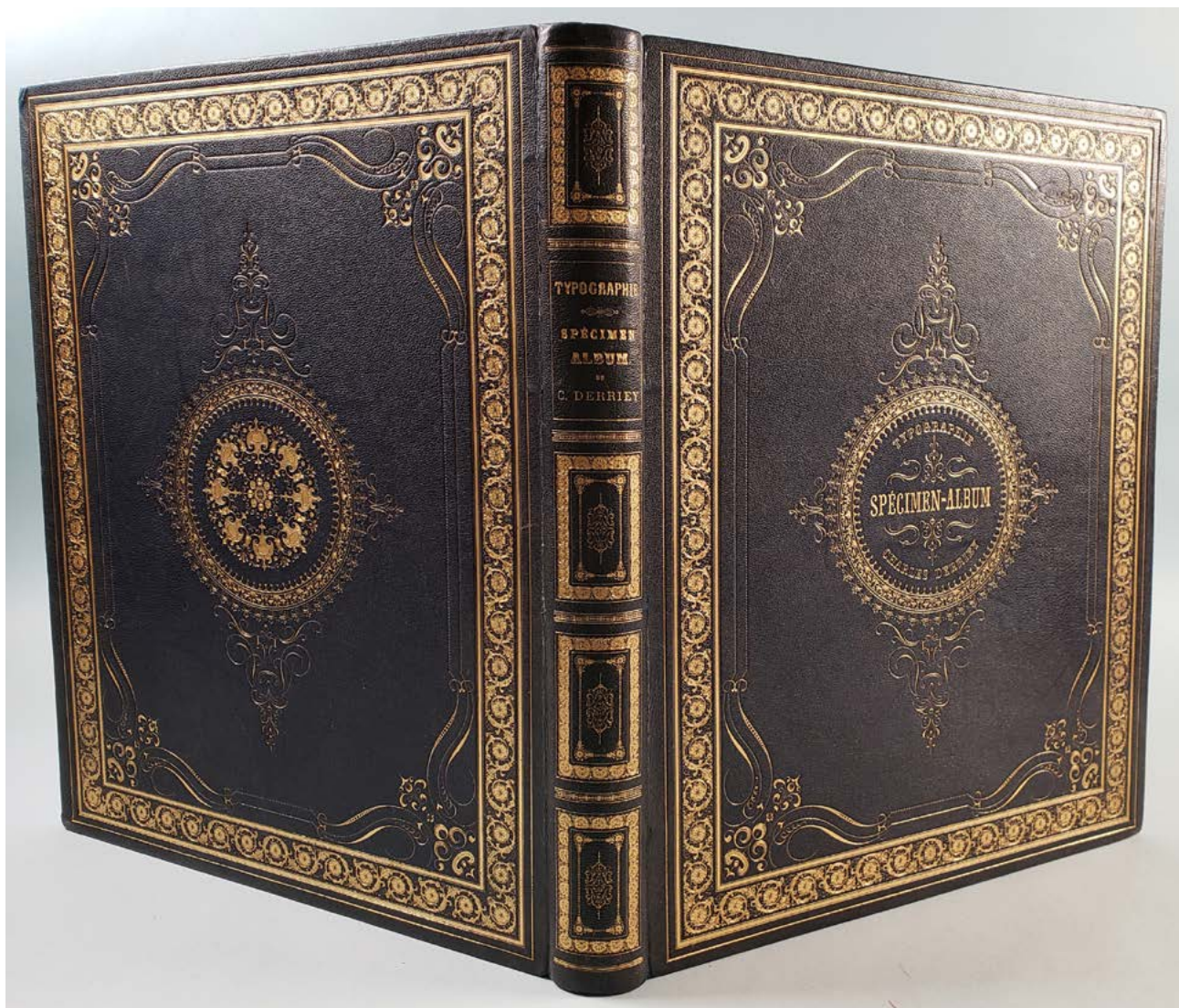
**2. Champagnac, Jean-Baptiste Joseph** (1798-1858) and Olivier. *Le voyageur de la jeunesse dans les cinq parties du monde*. xi, 644pp. 22 plates, mostly hand-colored. Paris: Belin-Leprieur et Morizot, n.d. [1850]. 262 x 170 mm. Original publisher's binding of dark blue cloth with elaborate pictorial designs stamped in gilt, light edgewear. Light foxing but fine, with the binding in excellent condition. \$450

**First Edition.** 51933





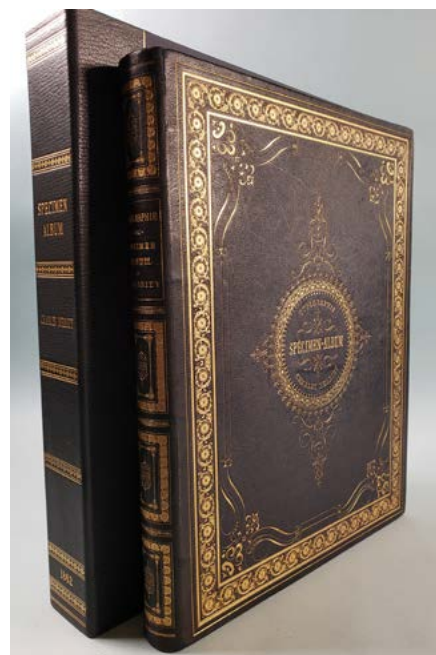




*One of the Greatest Examples of  
19th Century Color Printing*

**3. Derriey, Charles** (1808-77). Specimen-album. [4, including price list], 185, [11]ff., ff. 1-185 printed on rectos only; ff. 107 and 130-134 omitted from the foliation as noted in the Table of Contents; leaf following f. 50 numbered "50-50." 37 leaves printed in color. Paris: Charles Derriey, 1862. 391 x 301 mm. Original publisher's binding of full dark blue morocco gilt elaborately decorated with type ornaments created by Derriey, inner gilt dentelles, all edges gilt; boxed. Small scuff on front cover, slight wear at hinges, front inner hinge cracking, but very good to fine. \$9500

**First Edition.** Charles Derriey was one of France's most celebrated type founders of the nineteenth century, responsible for many developments in printing machinery. In 1862 he issued his *Specimen-*









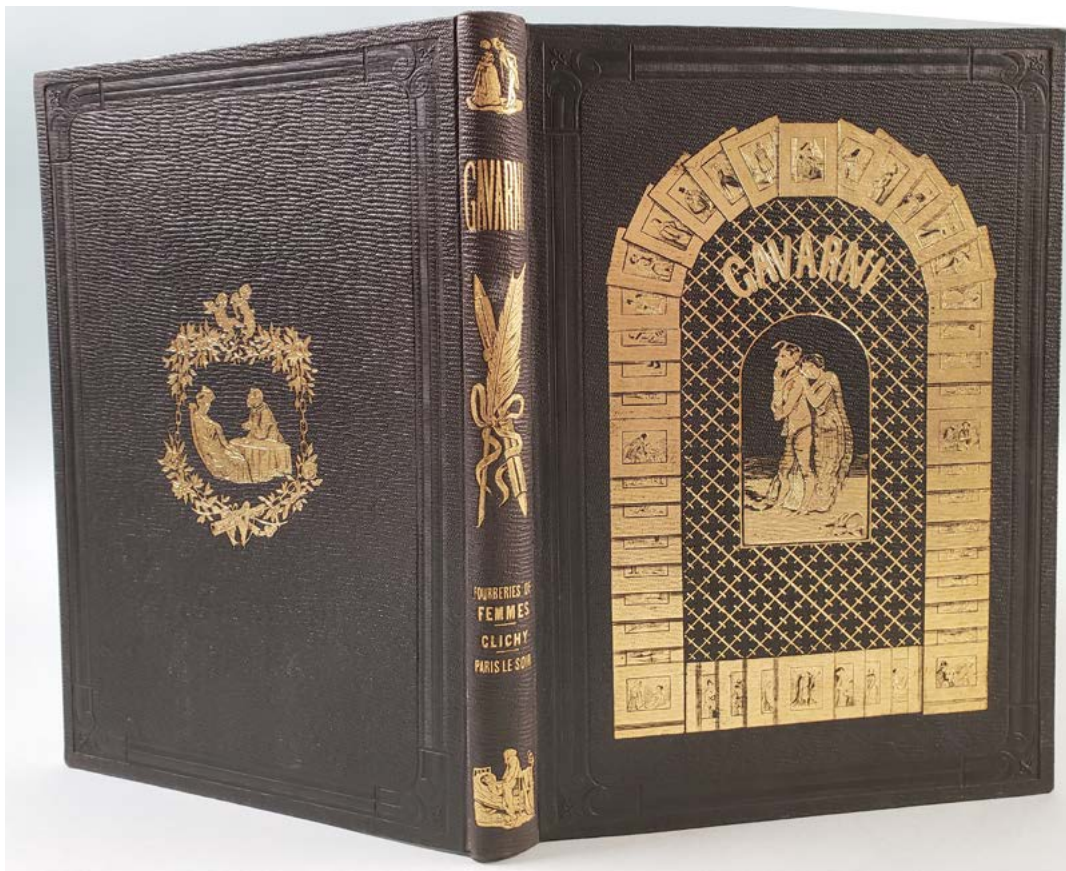
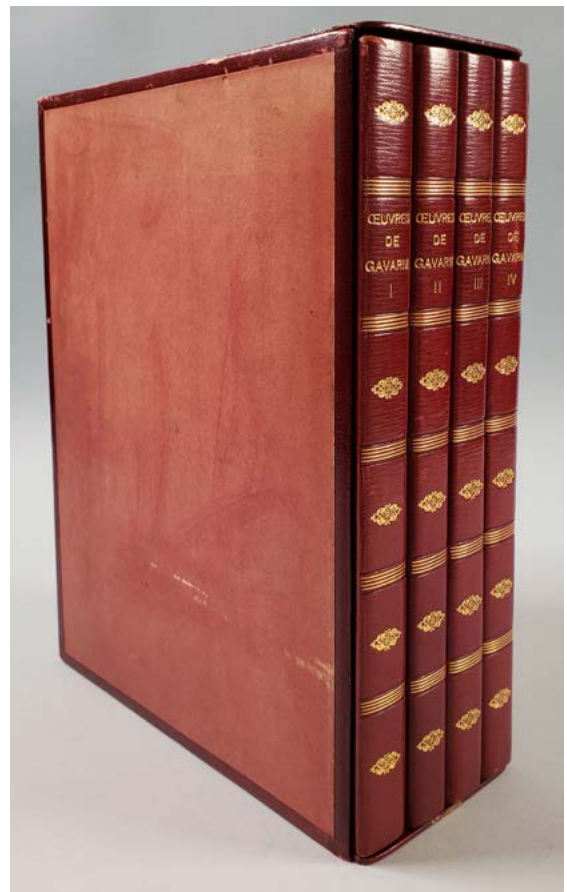




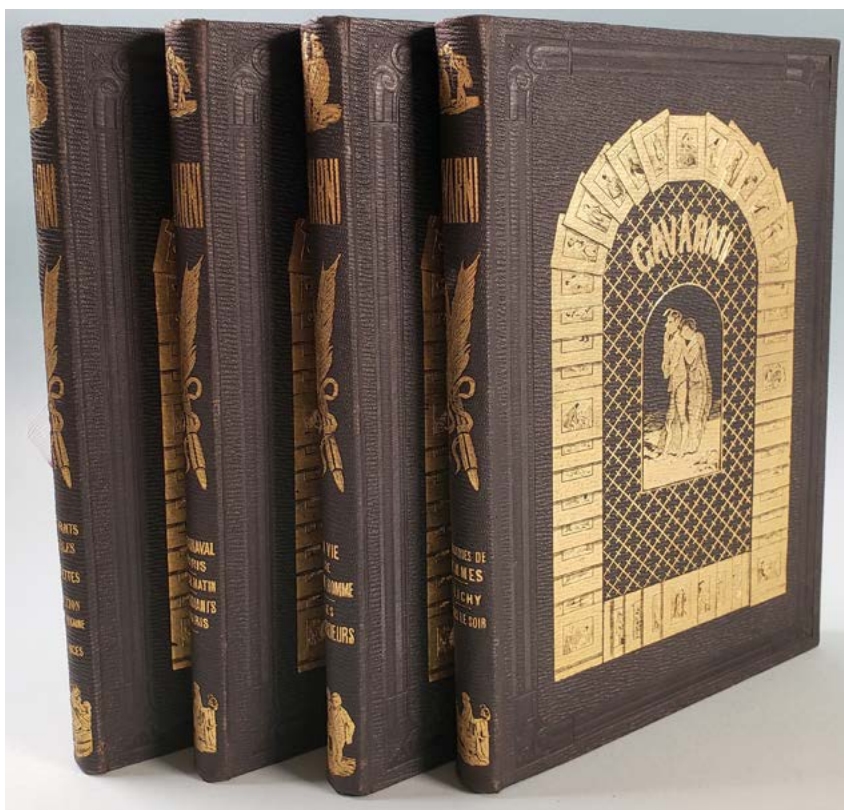


*In the Original 30 Parts and in Original Mint-Condition Publisher's Bindings*

**4. Gavarni, Paul** [i.e., **Chevalier, Sulpice Guillaume**] (1804-66). *Oeuvres choisies de Gavarni. Études de mœurs contemporaines*. 4 vols., unpaginated, in the original 30 parts; publisher's ads in Vols II and IV not present. Frontispiece and 320 plates after illustrations by Gavarni. Each volume divided into several parts, each with its own part-title. Paris: J. Hetzel, 1845-48. Parts in original illustrated buff wrappers and general volume wrappers; preserved in 4 burgundy half morocco chemises in a single slipcase by Andrée and Jeanne Legrand. Volume wrappers repaired, repairs to several part wrappers, chemises and slipcase slightly worn, small splits in slipcase. Fine. **With:**







**Gavarni.** Oeuvres choisies de Gavarni. Études de mœurs contemporaines. 4 vols., unpaginated. Frontispiece and 320 plates after illustrations by Gavarni. Each volume divided into several parts, each with its own part-title. Paris: J. Hetzel, 1846-48. 266 x 182 mm. Original publisher's binding of dark brown cloth elaborately stamped in gilt and blind, all edges gilt. Extremely fine, clean and bright copy.

Together 2 sets.

\$7500

**First Editions, in both the Rare Original Parts and in Book Form.** Chevalier, who took Gavarni as a nom-de-plume, was an extremely popular French illustrator and caricaturist whose drawings lampooned the most striking characteristics, foibles and vices of 19th-century France's social classes.

Each volume in the *Oeuvres choisies* is divided into several parts, as follows:

Vol. I: *Les enfants terribles; Traductions en langue vulgaire; Les lorettes; Les actrices*

Vol. II: *Fourberies de femmes en matière de sentiment; Clichy; Paris le soir*

Vol. III: *Le carnaval à Paris; Paris le matin; Les étudiants de Paris*

Vol. IV: *La vie de jeune homme; Les débauchés*

The publisher's bindings in the book-form set are in near-mint condition. 46522

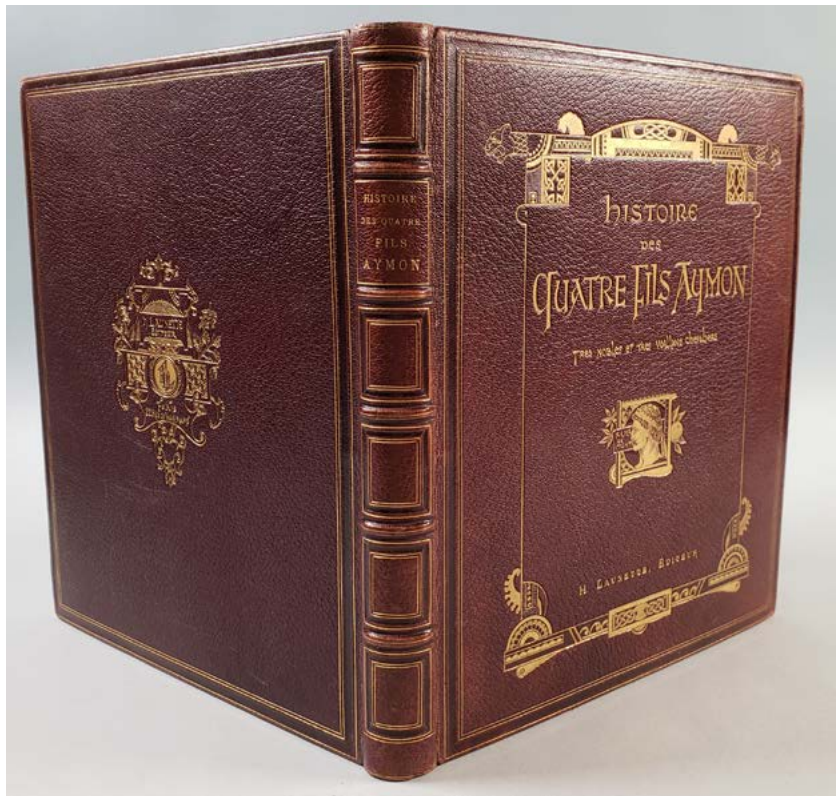
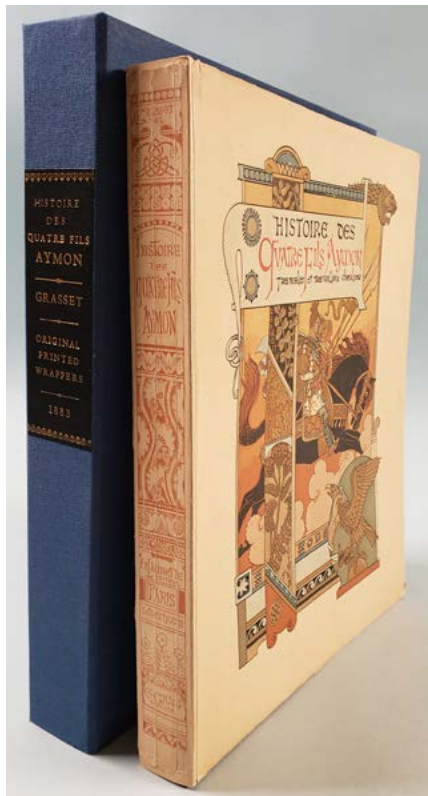




*Classic of Illustration & Typography, Offered in Three Versions*

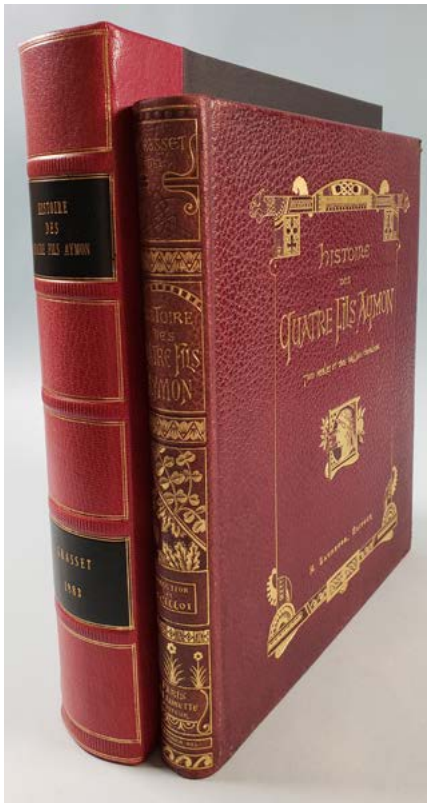
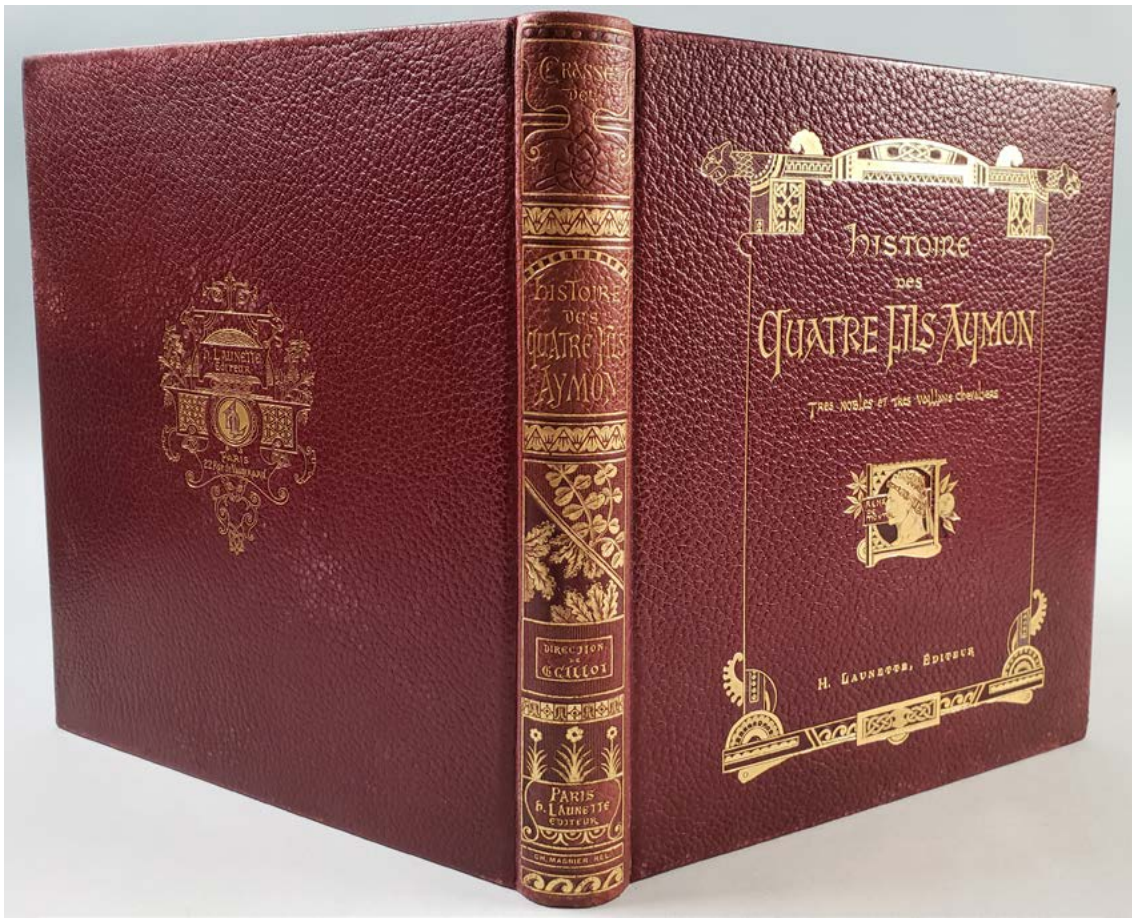
**5. Grasset, Eugène** (1845-1917), illustrator. *Histoire des quatre fils Aymon très nobles et très vaillans chevaliers*. [6], 224, [16]pp., printed on Japan vellum. Chromotype illustrations by Grasset. Paris: H. Launette, 1883. 287 x 232 mm. Original chromotype wrappers, very slight wear at corners; boxed. Fine. **With:**





**Grasset.** Histoire des quatre fils Aymon très nobles et très vaillans chevaliers. [6], 224, [16]pp., printed on Japan vellum. Chromotype illustrations by Grasset. Paris: H. Launette, 1883. 280 x 225 mm. Original publisher's binding of full brown gilt-stamped morocco, top edges gilt, slight edgewear. One or two fore-edges frayed, slight soiling but very good to fine. "Exemplaire de Collaborateur" on limitation leaf before the title. **With:**





**Grasset.** Histoire des quatre fils Aymon très nobles et très vaillans chevaliers. [6], 224, [16]pp., printed on Japan vellum. Chromotype illustrations by Grasset. Paris: H. Launette, 1883. 278 x 227 mm. Original publisher's binding of full maroon gilt-stamped morocco, top edges gilt, slight wear at corners; boxed. Fine.

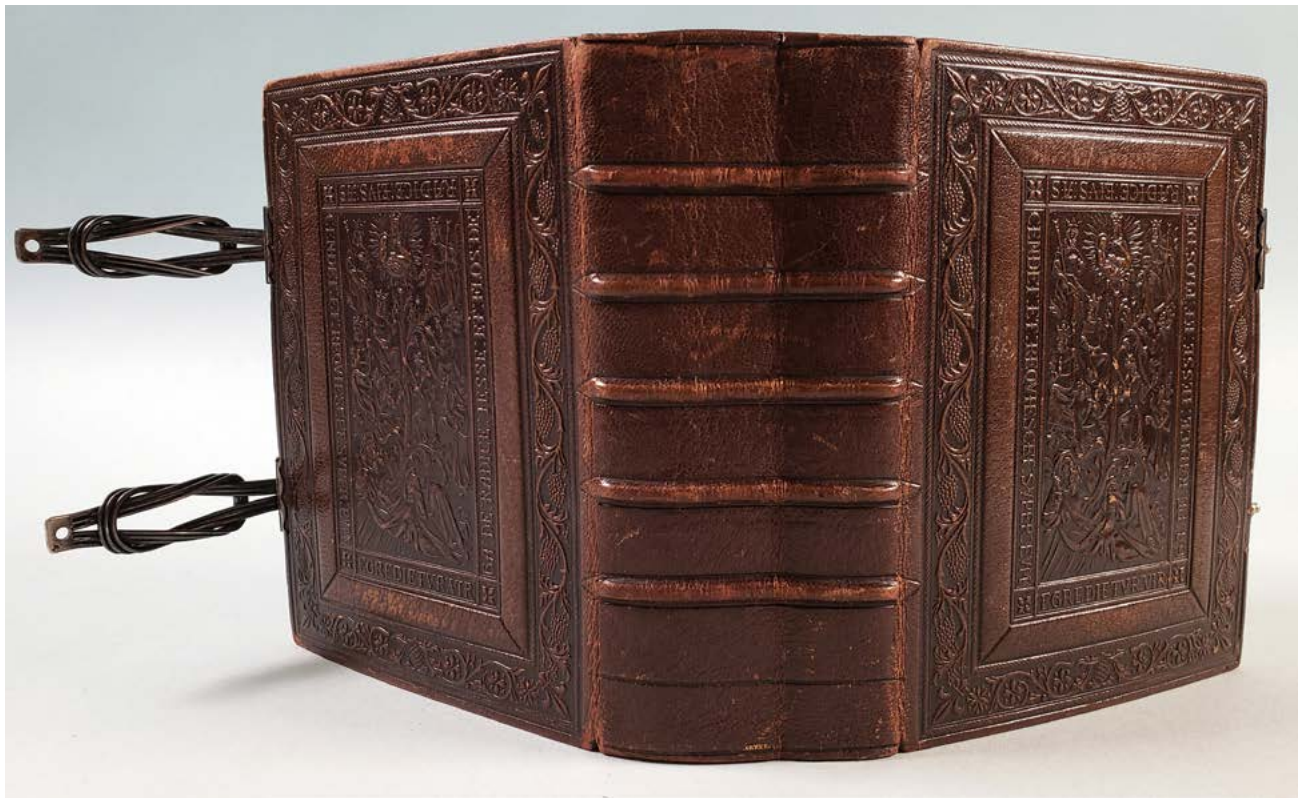
Together three items.

\$5000

**First Edition** of the first book printed by chromotypography, a hybrid lithography process invented by Charles Gillot that provided a cost-effective method of printing text and full-color illustrations in a single press run. Grasset was the first illustrator to make use of this technique.

We are offering this book in three versions: Original wrappers; brown morocco publisher's binding; and red morocco publisher's binding on thicker paper. According to the limitation leaf before the title, 100 copies were printed on "papier des Manufactures impériales de Japon" and 100 copies were printed on "papier de Chine." 42898





*Printed on Vellum*

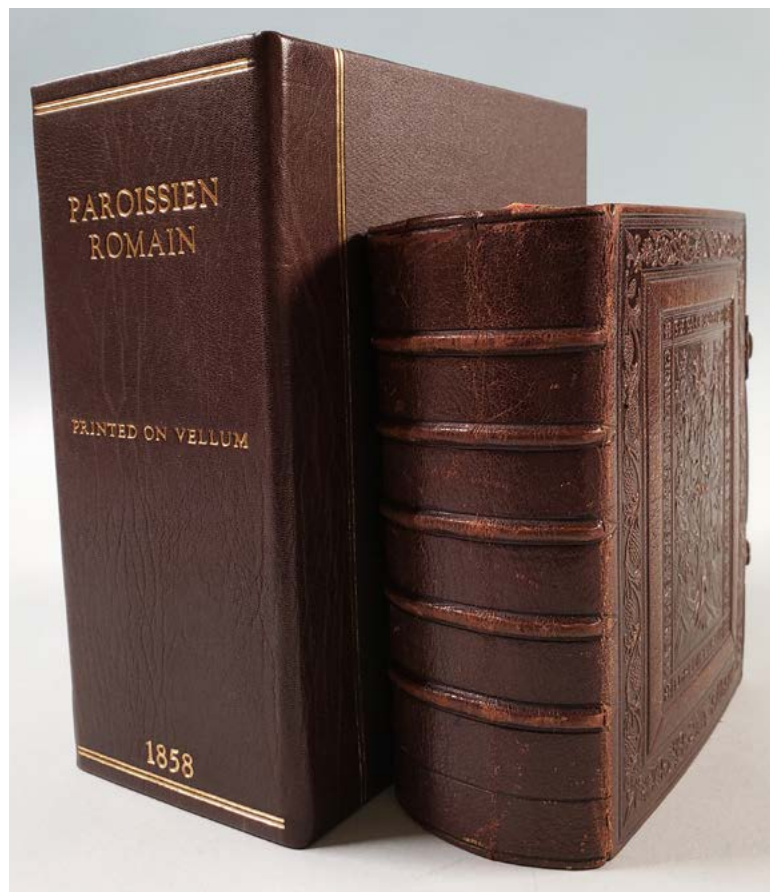
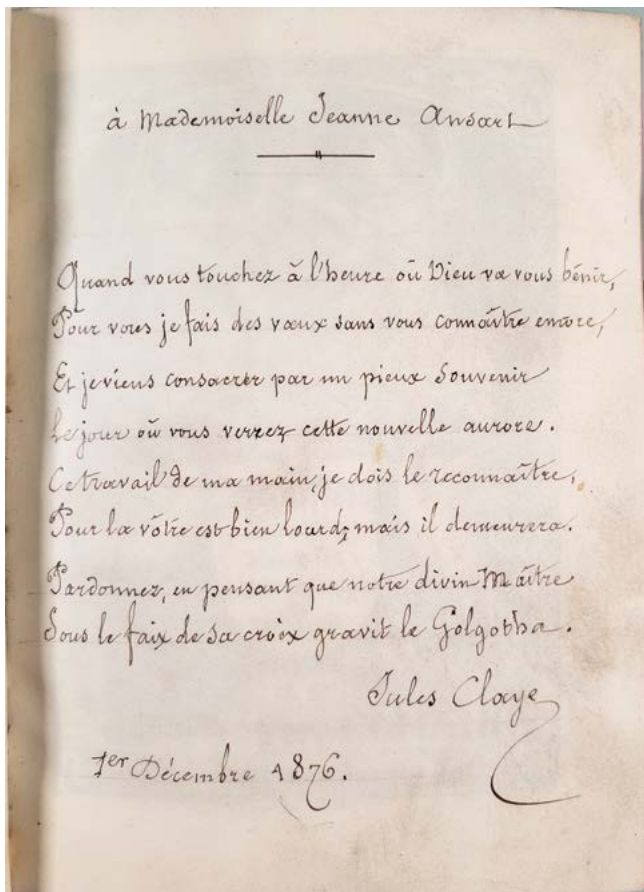
**6. [Gruel & Engelmann.] Claye, Jules** (1806-86), printer. *Paroissien Romain d'après les imprimés français du XV<sup>me</sup> siècle*. 703, [1]pp., printed entirely on vellum, each page surrounded by elaborate woodcut borders in several variations. Paris: Gruel and Engelmann, 1858. 151 x 113 mm. Original full paneled morocco blind-tooled in Gothic style, with metal clasps (pin of one clasp renewed), inner gilt dentelles; boxed. Light wear, spine skillfully repaired. Very good to fine. *Presentation Copy*, inscribed on the front flyleaf by Claye in an elegant hand to Mlle. Jeanne Ansart. \$7500

A beautiful and rare example of this finely printed French prayerbook, printed entirely on vellum by Jules Claye, one of the great French trade printers of the mid-19th century. The publishers, Gruel & Engelmann, did not advertise copies of this work printed on vellum, so it is possible that Claye printed this special copy for his own use. Claye's elegantly written inscription to Mlle. Ansart reads:

Quand vous touchez à l'heure où Dieu va vous bénir,  
Pour vous je fais des vœux sans vous connaître encore,  
Et je viens consacrer par un pieux souvenir,  
Le jour où vous verrez cette nouvelle aurore.





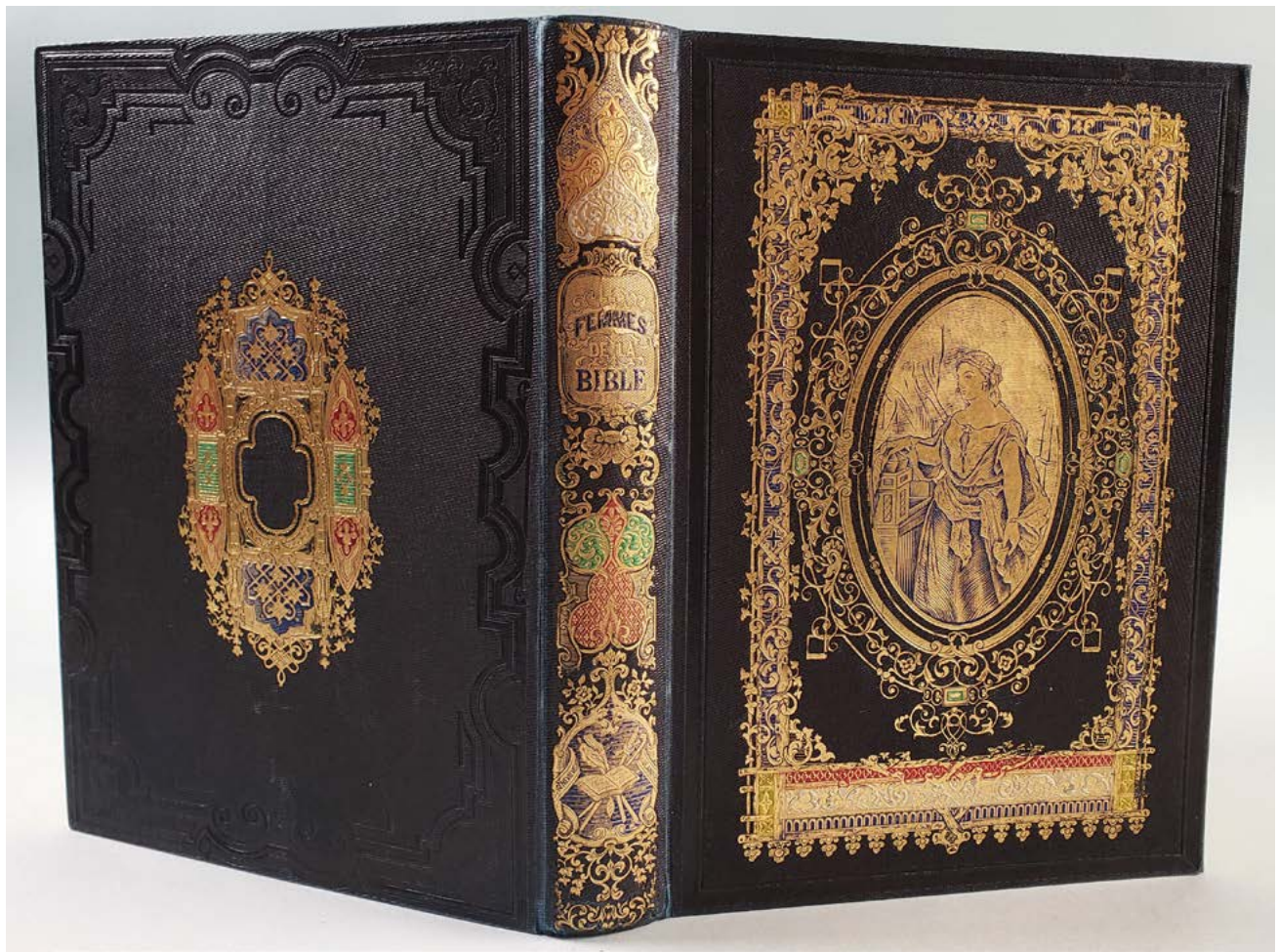


Ce travail de ma main, je dois le reconnaître,  
Pour la vôtre est bien lourd, mais il demeurera.  
Pardonnez, en pensant que notre divin Maître  
Sous le faix de sa croix gravit le Golgotha.

The Gothic-style binding design for Gruel & Engelmann's *Paroissien Romain* was the work of Léon Gruel, head of the firm's binding department; it features a central panel decorated with botanical and religious motifs, surrounded by the Latin motto "Egredietur virga de radice iesse et flos de radice eius ascendet et requiescet super eam" (A rod shall come forth from its root, and a flower shall come up from its root and rest upon it). "Gruel's profound passion for the medieval era catalyzed a resurgence of Gothic binding styles ingeniously adapted for contemporary tastes . . . This blend of reverence for the past with innovative application in the present allowed Gruel to recreate historical styles with unparalleled accuracy and creativity. A hallmark of Gruel's work was his emphasis on books' structural integrity and functionality. He championed bindings that were not only visually stunning but could also withstand the test of time and use, capable of lying flat without spine damage. This practical yet

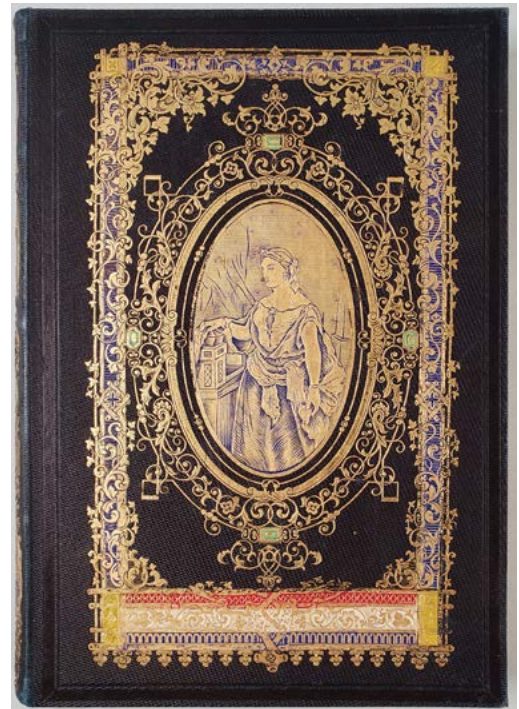
revolutionary approach significantly influenced the evolution of bookbinding" (Judge). S. Judge, "Léon Gruel: Master of Medieval Revival in Bookbinding," *Encyclopedia of Design*, 20 Mar. 2024 (web). 46275



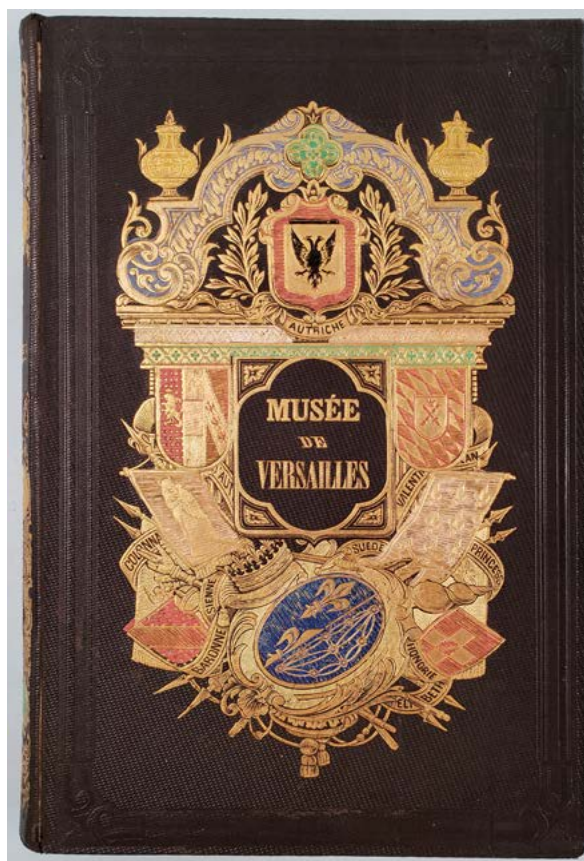
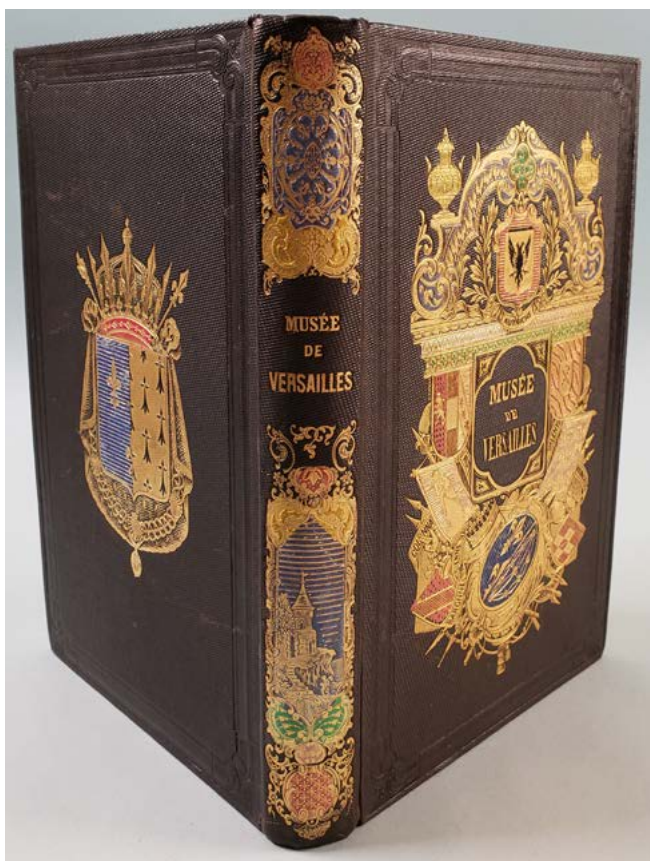


7. [Lenegre, Antoine (1819?-1867), presumed binder.] Darboy, Georges (1813-71). *Les femmes de la Bible: Principaux fragments d'une histoire du peuple de Dieu*. Vol. I of 2. Unpaginated. Plates, including frontispiece. Paris: Garnier Frères, 1850. 265 x 184 mm. Original publisher's binding of black cloth with colored paper onlays, elaborate pictorial design stamped in gilt, slight edgewear. Minor foxing but fine otherwise. Bookplate of Pierre Desmottes. \$475

Second edition. Lenegre was a Parisian binder who specialized in *la reliure industrielle* or publisher's bindings. The binding of this work is unsigned but strongly resembles edition bindings by Lenegre. The block on the front cover is signed "Haarhaus"; i.e. Robert Haarhaus, who designed the blocks used in some of Lenegre's bindings. 51931







**8.** [**Lenegre, Antoine** (1819?-1867), presumed binder.] Versailles: Palais, musée, jardin. Unpaginated. 47 plates, 2 folding maps; text illustrations. Paris: Au Bureau des Galeries Historiques . . . , n.d. [1852]. 269 x 174 mm. Original publisher's binding of black cloth with colored paper onlays, gilt-stamped with elaborate architectural / heraldic motifs, all edges gilt, small splits in front hinge. Very good to fine. Bookseller's ticket on front pastedown. \$450

**First Edition.** The binding is unsigned but is in the style of Lenegre. 51932

**9.** [**Lenegre, Antoine** (1819?-1867), binder.] Les trois règnes de la nature. 3 vols. as follows:

Vol. I: **Le Maout, Emmanuel** (d. 1877). Botanique organographie et taxonomie: Histoire naturelle des familles végétales. 387, [1]pp. Frontispiece; plates (some colored); text illustrations.

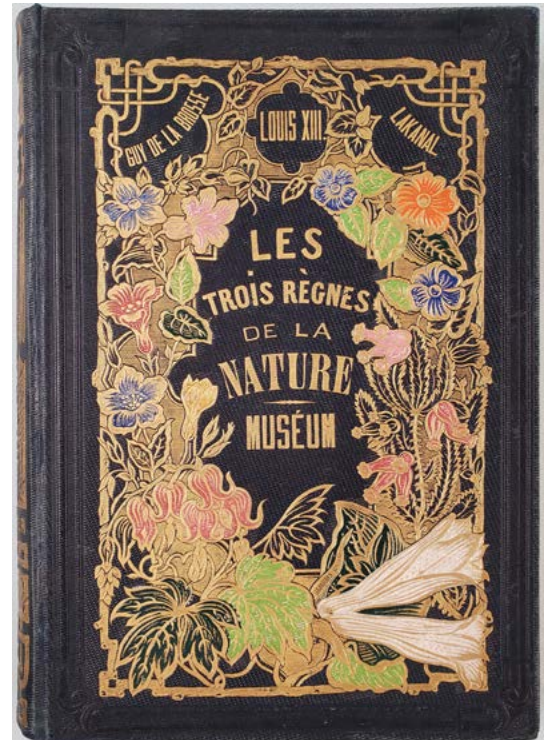
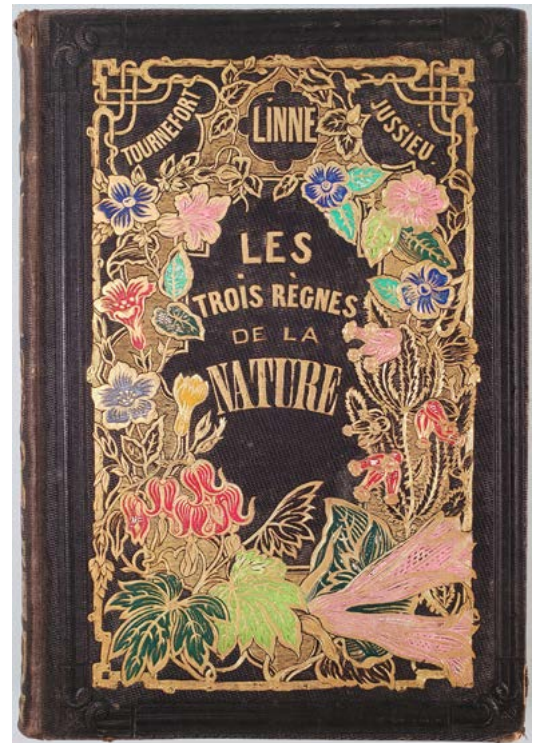
Vol. II: **Cap, Paul-Antoine** (1788-1877). Le museum d'histoire naturelle. [8], 180, 238, [2]pp. 2 frontispieces, including one in color; plates; text illustrations.

Vol. III: **Gervais, Paul** (1816-79). Histoire naturelle des mammifères. xxiv, 418, [2]pp. Colored frontispiece, plates (some in color); text illustrations. Boxed.

Together 3 volumes. Paris: L. Curmer, 1852-54 [Vol. III dated "1855" on the spine]. 267 x 182 mm. In original publisher's bindings of black or dark blue cloth with colored paper onlays, with elaborate pictorial







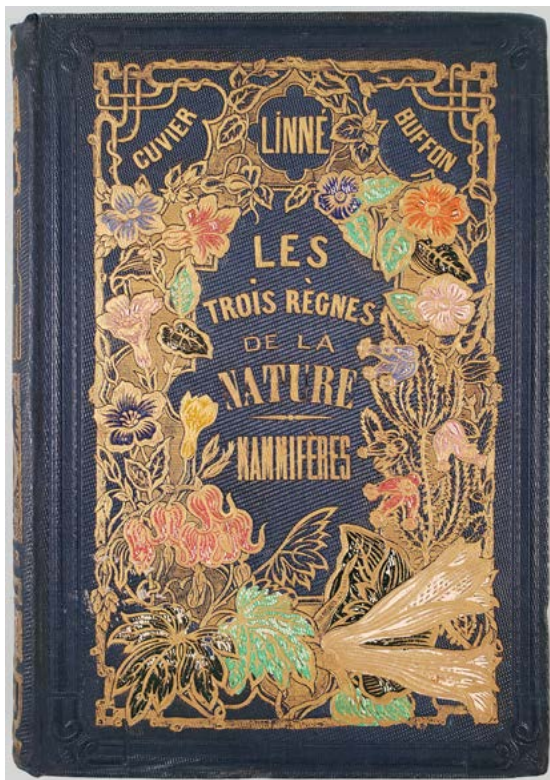
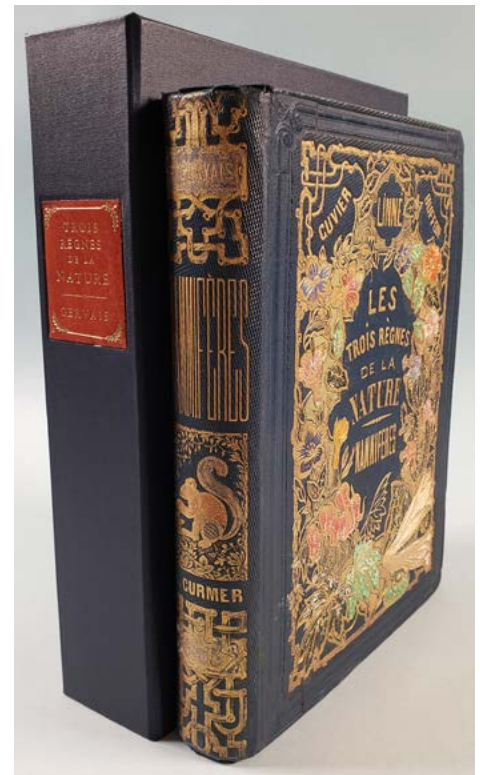
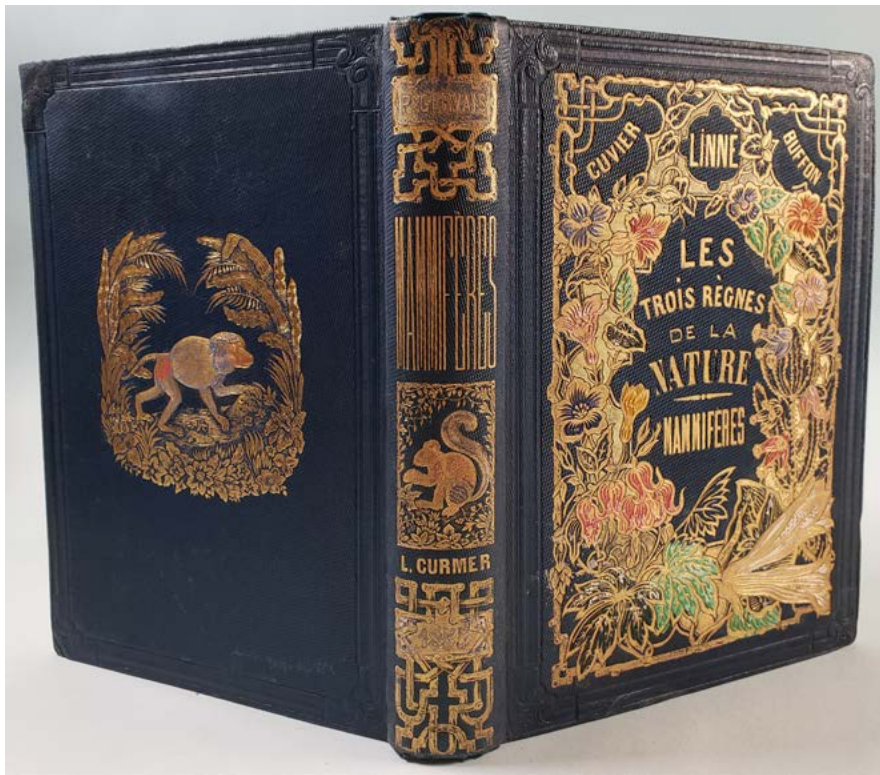
*Top: Binding and front cover of No. 9, Vol. I ("Botanique")*

*Bottom: Binding and front cover of No. 9, Vol. II ("Museum"). See overleaf for more illustrations.*

designs stamped in gilt, all edges gilt, by Antoine Lenegre (1819?-1867), signed "Lenegre rel." in the stamping at the foot of the spines. Light wear, corner of Vol. III expertly repaired, minor foxing, but very good. \$850

**First Editions.** 44382





*Top: Binding and slipcase for No. 9, Vol. III ("Mammifères")*

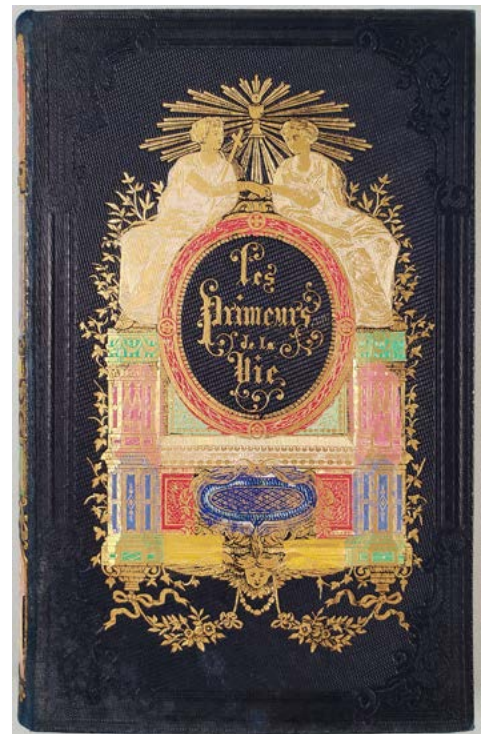
*Bottom left: Front cover of No. 9, Vol. III. Bottom right: Chromolithographed frontispiece in No. 9, Vol. II.*



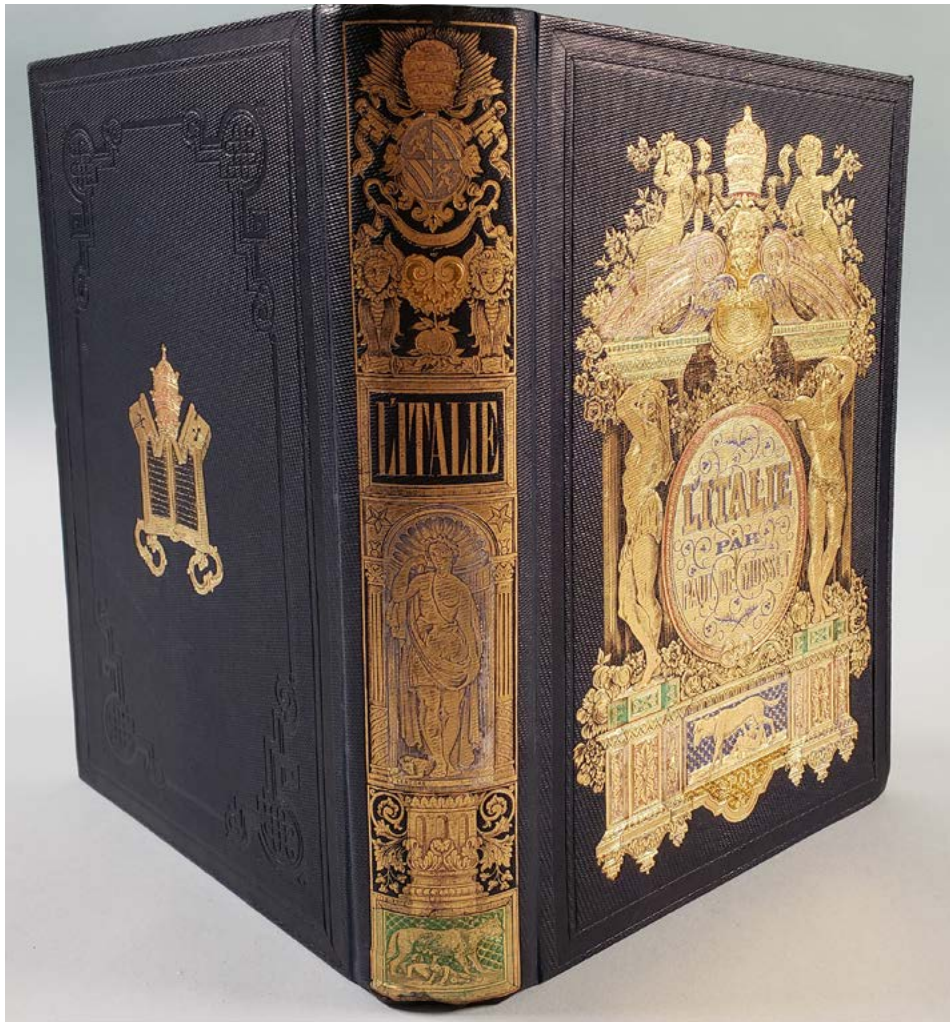


**10.** [Lenegre, Antoine (1819?-1867), presumed binder.]  
**Bassanville, Anaïs de** (1803-84). *Les primeurs de la vie ou bonheurs, joies et douleurs de la jeunesse*. [4], viii, 380pp. Frontispiece and 11 lithographed plates by Baunheim. Paris: P.-C. Lehuby, n.d. [1854]. 237 x 155 mm. Publisher's cloth binding of dark blue cloth with colored onlays, elaborately stamped in gilt, all edges gilt, very minor spotting, edge of one onlay lifting. Minor foxing but very good to fine, with the binding in excellent condition. \$750

**First Edition.** Unsigned but in the style of Lenegre. 51929





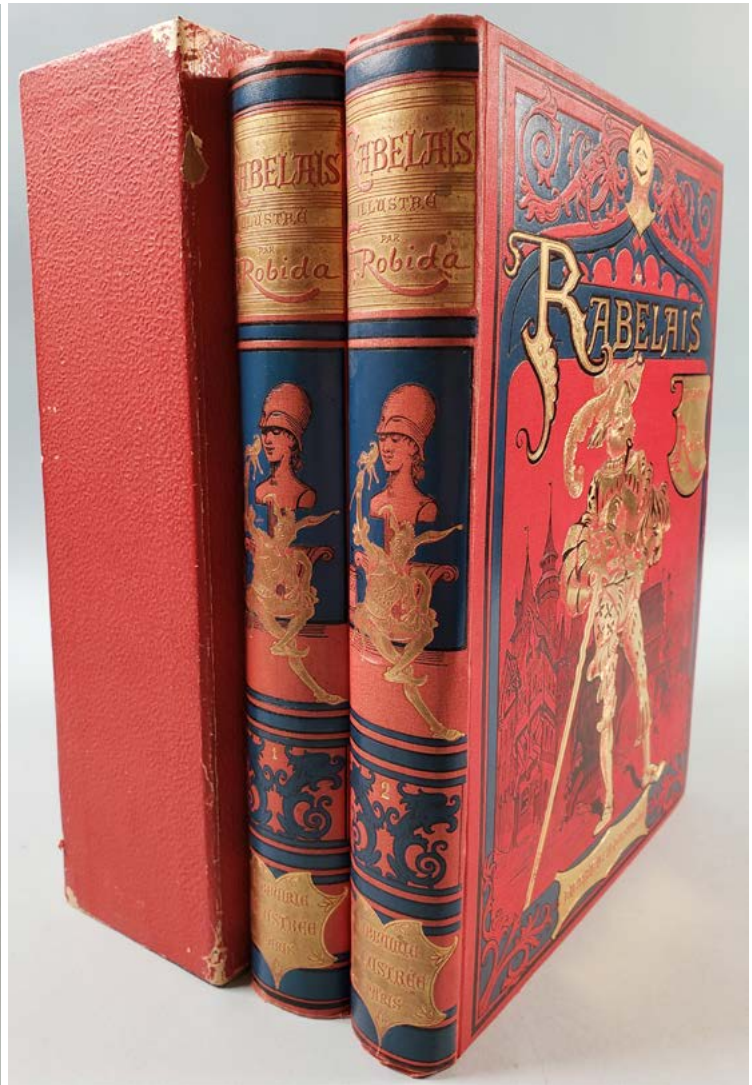
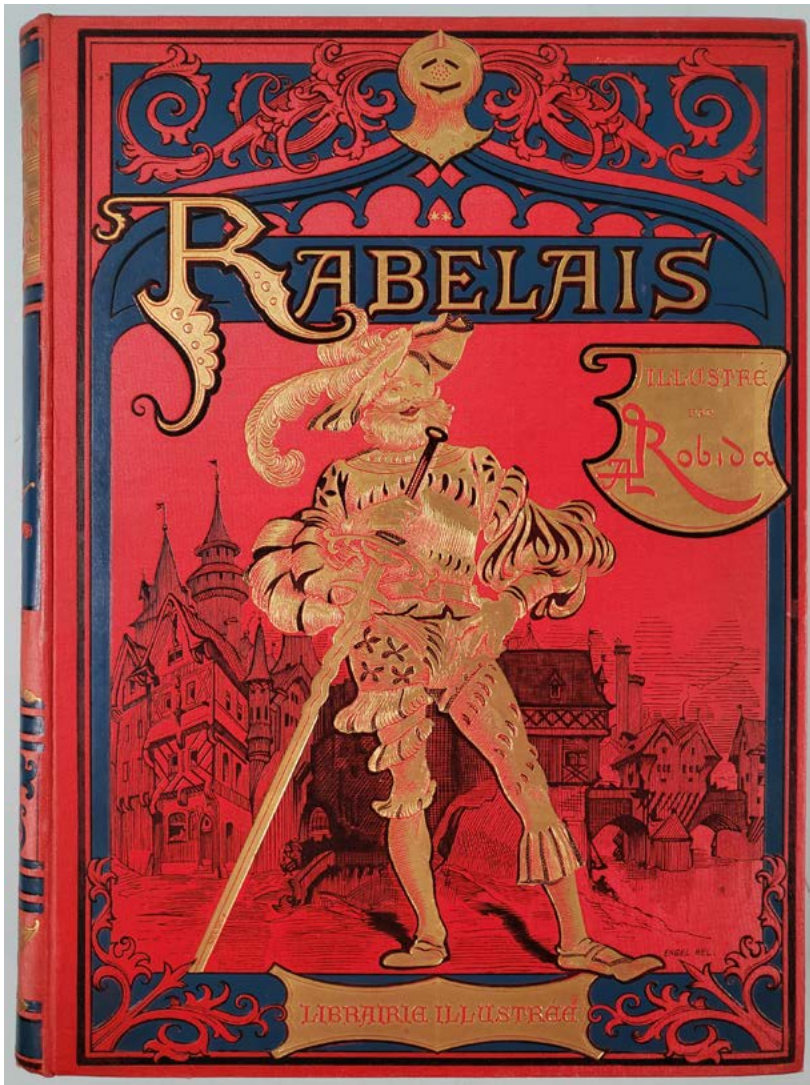


**11.** [Lenegre, Antoine (1819?-1867), binder.] **Musset, Paul de** (1804-80). *Voyage en Italie partie septentrionale*. viii, 544pp. Frontispiece, plates (some colored). Paris: Belin-Leprieur & Morizot, 1855. 266 x 173 mm. Original publisher's binding of dark blue cloth with colored paper onlays, elaborate pictorial/architectural design stamped in gilt, signed "Lenegre rel." in the stamping on the spine. Very slight wear and fading to spine, some foxing but very good to fine, with the binding in excellent condition. \$750

**First Edition.** 51930





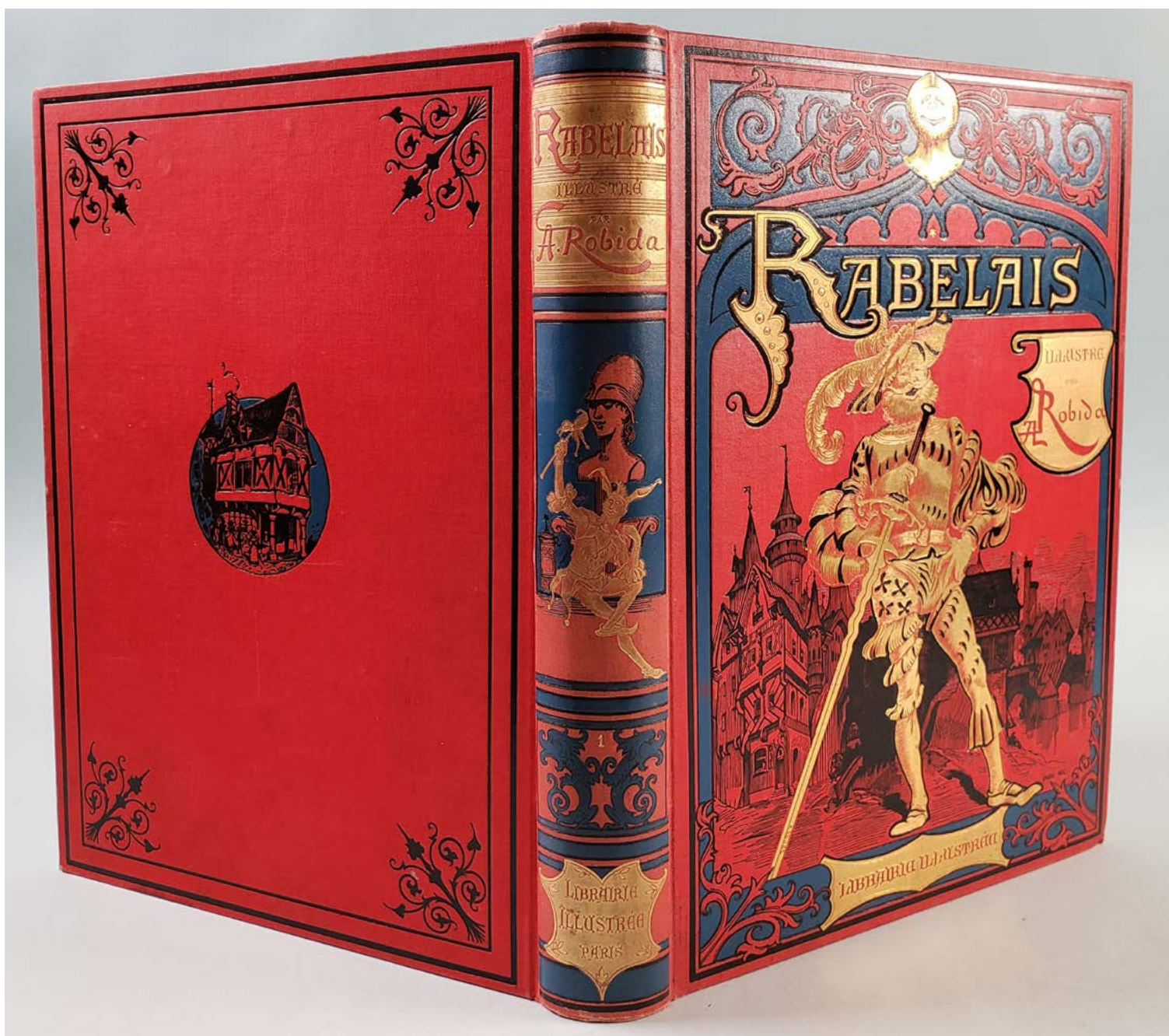


*Illustrated by Albert Robida*

**12.** [Robida, Albert (1848-1926), illustrator.] **Rabelais, François** (between 1483-94 – 1553). *Oeuvres de Rabelais*. 2 vols. [4], viii, 494, [2]; [4], 484pp. 42 plates, some in color; text illustrations, by Robida. Paris: Librairie Illustrée, [1885-86]. 313 x 227 mm. Original publisher's binding of red cloth elaborately stamped in blue, black and gilt, signed "Engel rel." in the binding; slipcase. Slight edgewear, hinges a trifle weak, traces of bookplate removal on front endpapers of both volumes, but a fine example with the covers clean and bright. \$1850

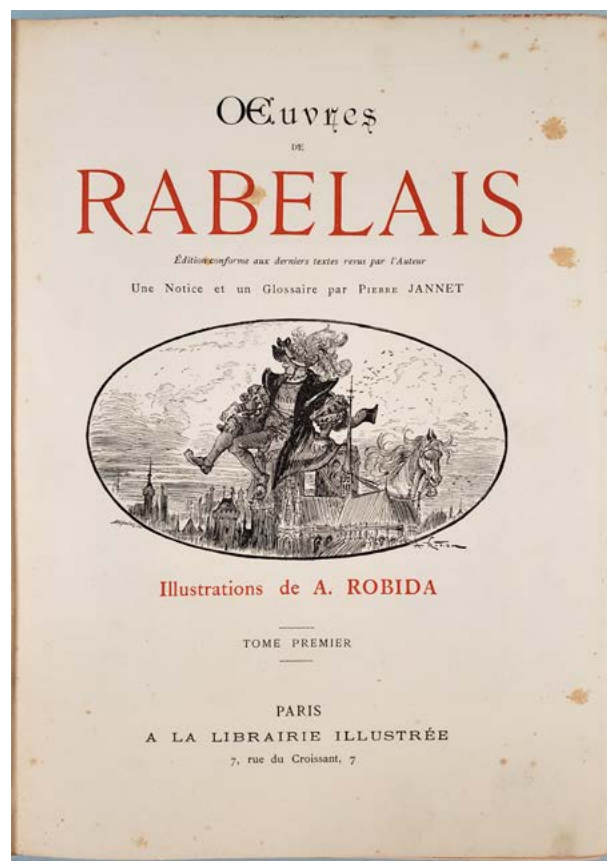
Robida, an illustrator and caricaturist, provided the artwork for this famous edition of the works of Rabelais, including the design for the striking publisher's binding. 51904





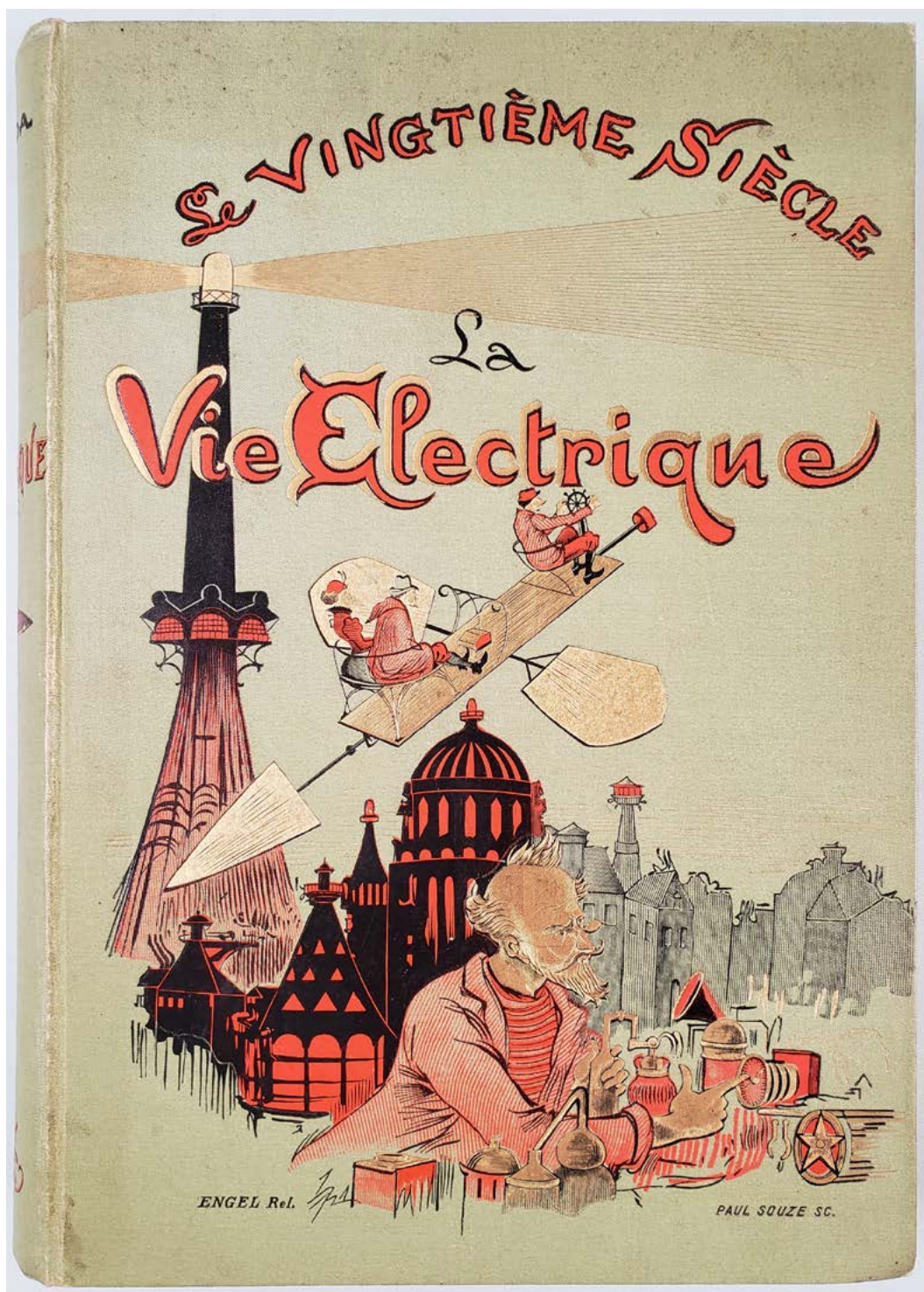
*See next page for more illustrations of this book*





Top left: No. 12, frontispiece; top right: No. 12, title-page  
Bottom: No. 12, plate



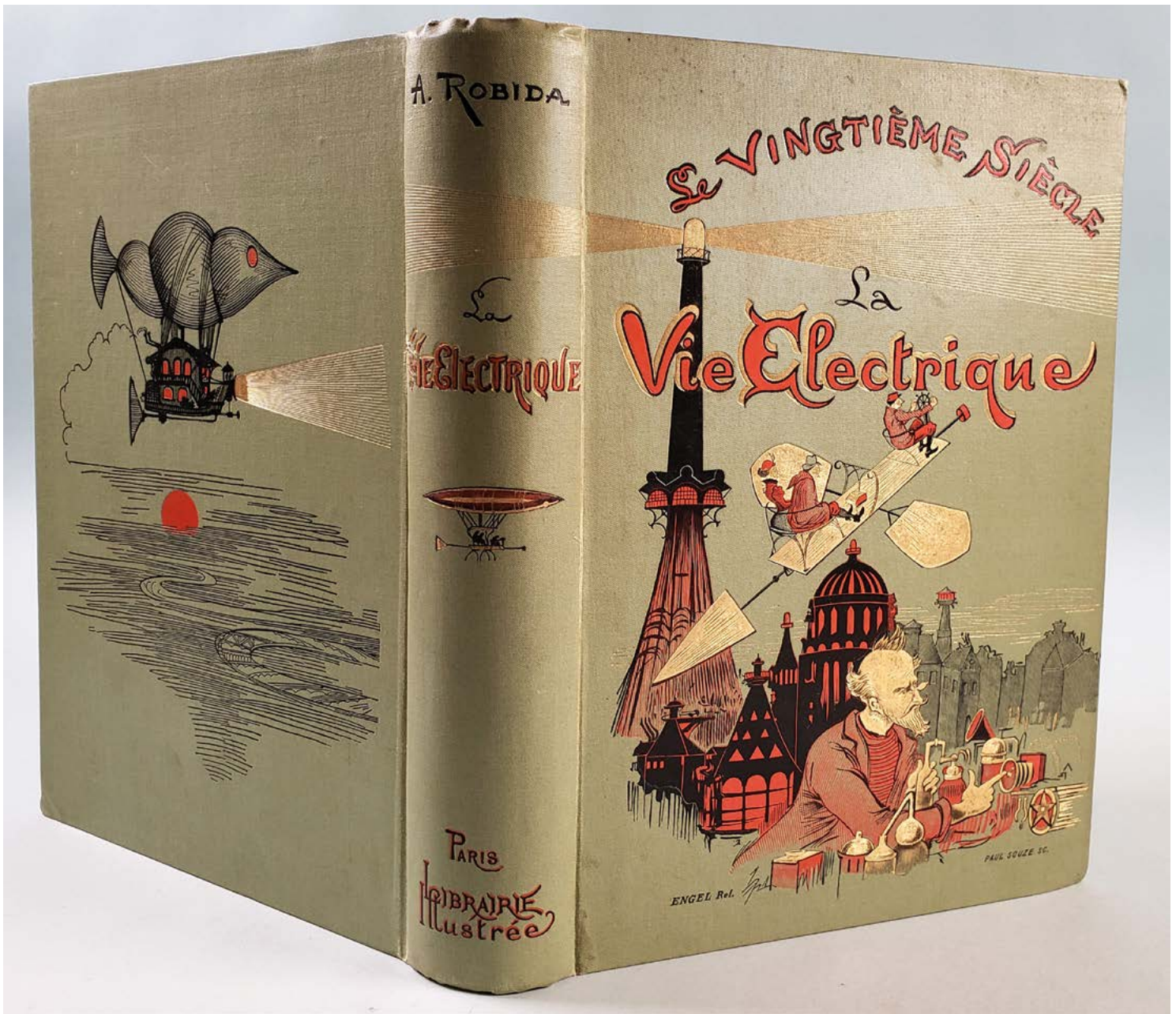


**13. Robida, Albert** (1848-1926). *Le vingtième siècle: La vie électrique*. [4], 234, [2]pp. 30 plates, some in color; text illustrations. Paris: La Librairie Illustrée, n.d. [1893]. 290 x 200 mm. Publisher's binding of light green cloth with pictorial design stamped in red, black and gilt, all edges gilt, slight soiling and wear; boxed. Occasional foxing but a fine copy with the binding in brilliant condition. \$2750

**First Edition** of Robida's satire on expectations for technology in the 20th century. 46582

*See next two pages for more illustrations of this book*

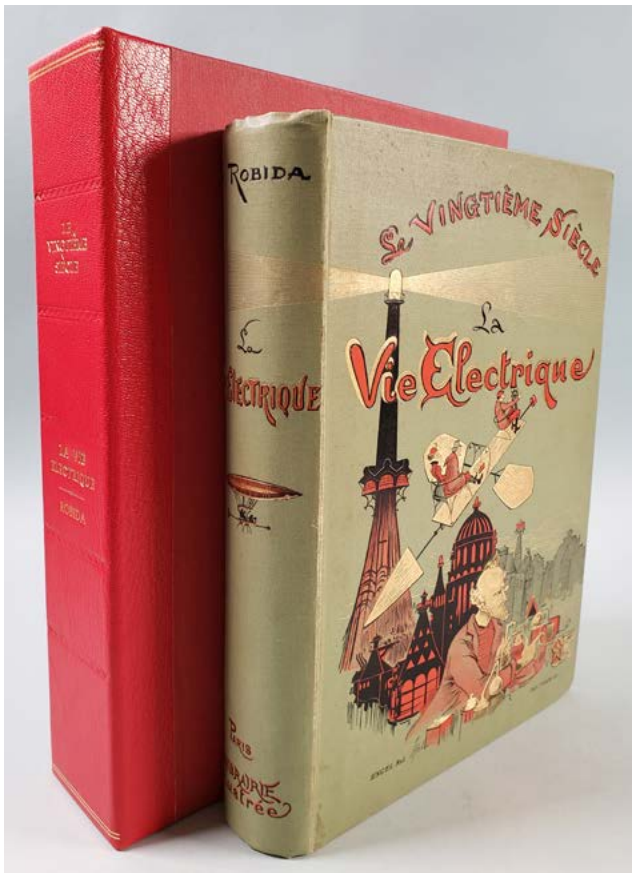




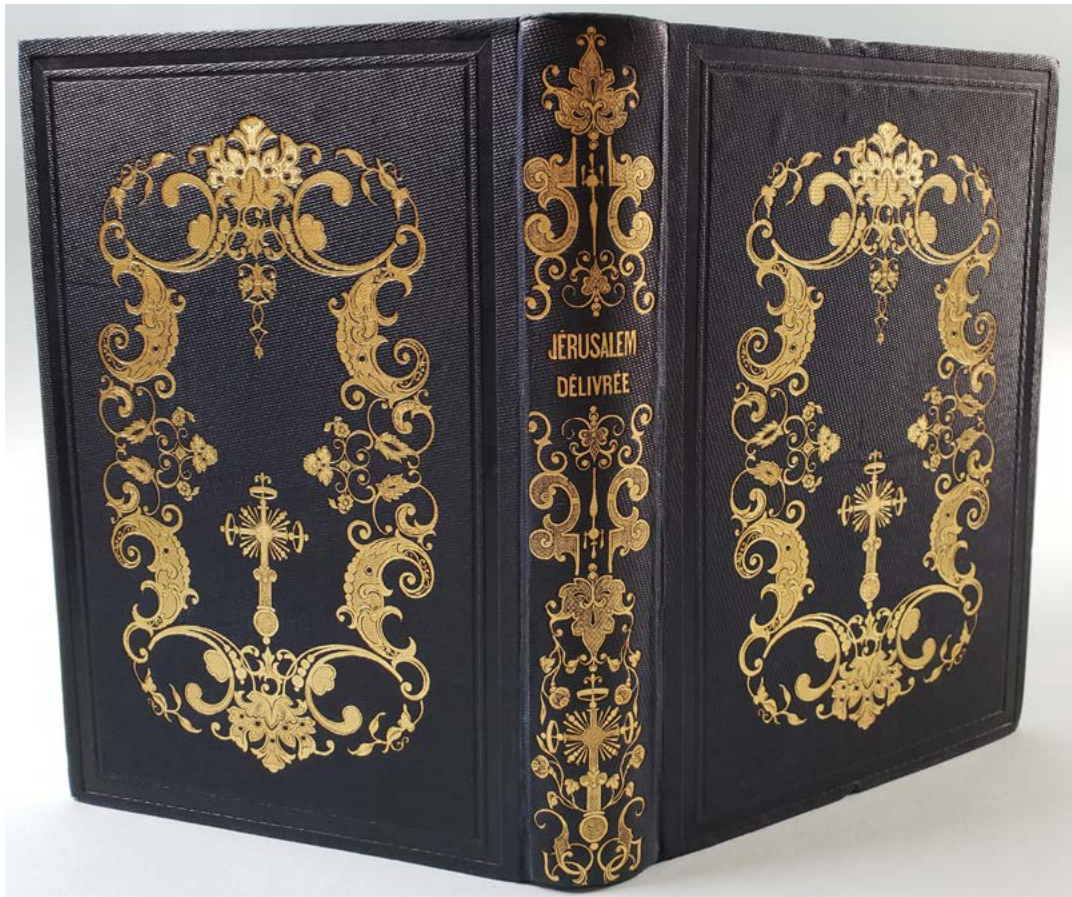
*This page: No. 13, full view of binding*

*Following page: Top left, No. 13, binding and slipcase; top right, No. 13, frontispiece; bottom, No. 13, color plate*









- 14. Tasso, Torquato** (1544-95). *Jérusalem délivrée*. Traduction nouvelle et en prose par M. V. Philipon de la Madelaine. xx, 525pp. 14 plates, including frontispiece; text illustrations, by Henri-Charles-Antoine Baron (1816-85) and Célestin Nanteuil (1813-73). Paris: J. Mallet et Cie., 1844. 253 x 167 mm. Original publisher's dark blue cloth elaborately stamped in gilt, all edges gilt. Very fine except for a few tiny dents at the top and bottom edges of the front cover. Bookplate of Pierre Desmottes. \$500



Second edition of this illustrated prose French translation of Tasso's *Gerusalemme liberata* (1591). The gilt stamping on the binding incorporates decorative and religious motifs. 51938



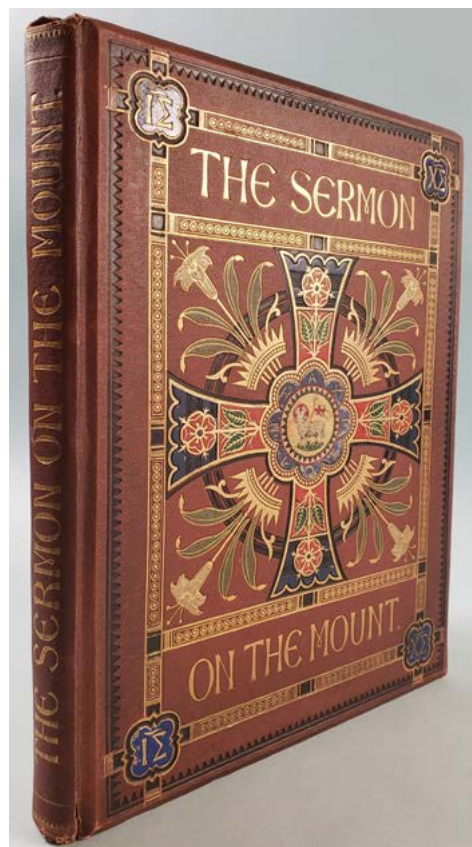


## British & American

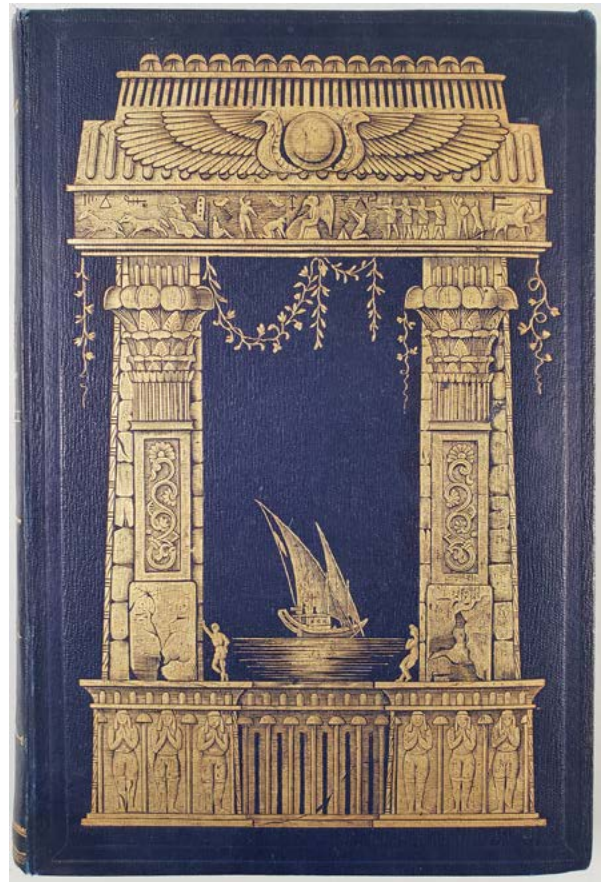
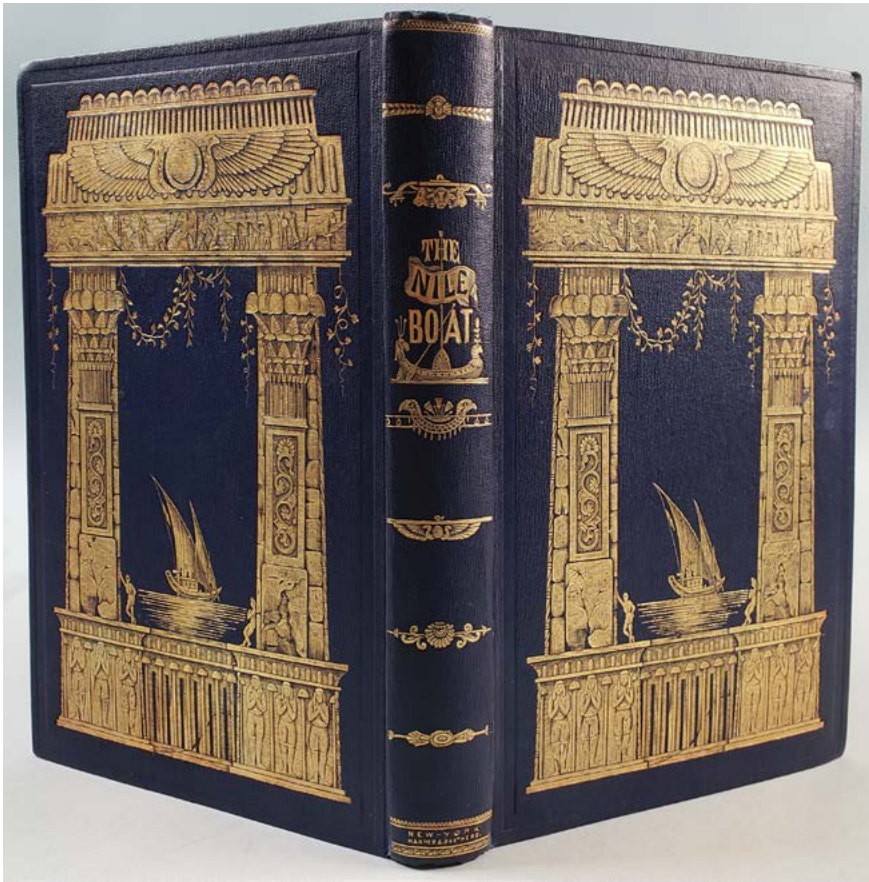
**15. Audsley, W[illiam]** (b. 1833) & **G[eorge]** (1838-1925), illuminators. *The sermon on the mount . . .* Illustrated by Charles Rolt. Chromolithographed by W. R. Timms. [27] ff. on heavy paper, each leaf tipped to a cloth hinge. Chromolithographed plates tipped onto the rectos of each leaf, within double-ruled red printed borders. [London: Day & Son, 1861.] 350 x 254 mm. Original publisher's binding of elaborately gilt-stamped brown pebble-grain cloth with paper onlays on the front cover, back cover stamped in blind, all edges gilt. Some wear at extremities and corners, small split at the bottom of the front hinge. Some foxing, but very good. \$650

**First Edition.** "One of the outstanding monuments to the Victorian passion for illumination" (McLean, *Victorian Book Design and Colour Printing*, p. 98). *The Sermon on the Mount* was the first book published by George and William Audsley, who, like Owen Jones, were both architects and book designers.

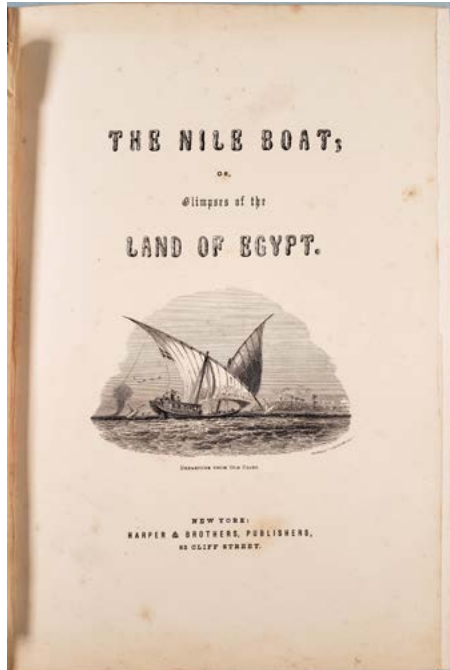
The book was issued in both folio and royal quarto versions. "The royal quarto version of the Audsley's *Sermon* has one of the most colorful and complex covers created in the 19th century. There is a consistent pattern of references to Greek design and texts on the front cover, done in brown pebble-grained cloth with thirteen colored-paper and chromolithographed cutout onlays, some of which may be lacquered. Blocking in gold and black reinforces the geometric regularity of the cover, while green stenciling adds another color" (Beckwith, p. 22). A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 9. E. M. B. King, *Victorian Decorated Trade Bindings 1830-1880*, no. 681. 43885







- 16. Bartlett, William Henry** (1809-54). *The Nile boat; or, glimpses of the land of Egypt.* vi, [2], 218, [2, adverts.]pp. 34 engraved plates, including frontispiece; wood-engraved text illustrations. New York: Harper & Brothers, 1851. 254 x 171 mm. Original publisher's cloth binding of dark blue morocco-grain cloth, top edges gilt, the covers featuring an Egyptian felucca within an elaborately decorated Egyptian architectural frame. Very fine apart from some very slight wear at the spine. \$350



**First American Edition**, first published in London in 1849. The binding for the American edition differs from that used for the British editions. 46359





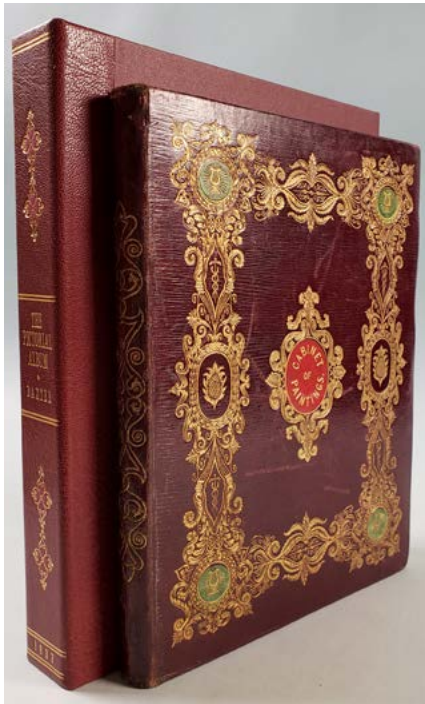
*One of the Best Examples of Baxter's Color Printing*

**17. Baxter, George** (1804-67), printer. The pictorial album; or, cabinet of paintings. Containing eleven designs, executed in oil colours . . . [4], xvi, 71pp. 11 plates (10 in color) plus color-printed vignette on title. London: Chapman and Hall, [1837]. 249 x 185 mm. Publisher's binding of full straight-grain morocco with elaborate gilt stamping on the covers and spine, red and green leather inlays, all edges gilt; boxed. Minor scuffing and edgewear, first few leaves coming loose, some foxing but very good. \$2250

**First Edition**, variant without the date in the title; some other copies have the title reading "The pictorial album; or, cabinet of paintings for 1837." George Baxter invented the first commercially viable color printing process, a combination of intaglio and relief methods that he dubbed "oil-color printing." The process, which he patented in 1835, involved "the color-







ing of an impression from an outline or key block, which could be either a copper, zinc or steel plate, or a litho stone—though the latter was but seldom used—by successive impressions from color blocks of wood or metal, one for each tint used . . . there was, in fact, no color printing in use in England at the time when Baxter commenced his work, and for a few years he had the field to himself” (Burch, p. 126). Baxter remained in the oil-color printing business until his retirement in 1860, at which time his methods were beginning to be superseded by cheaper color-printing processes like chromolithography.

One of the best examples of Baxter’s color printing is *The Pictorial Album*, which contains 11 oil-color-printed illustrations; it has been called Baxter’s greatest collection of his work. According to Geoffrey Wakeman, Chapman and Hall planned to issue the Album as a Christmas gift book in 1836, but “it missed the mark and was not published until 1837, with the result that it was a financial failure” (Wakeman, p. 9). Copies were issued in full morocco bindings with inlays of red, green, yellow or blue leather, the colors of the inlays varying from copy to copy. This binding would have been primarily done by hand with the use of a stamping machine to create the elaborate gold tooling. Wakeman, *Victorian Colour Printing* (1981). 43949

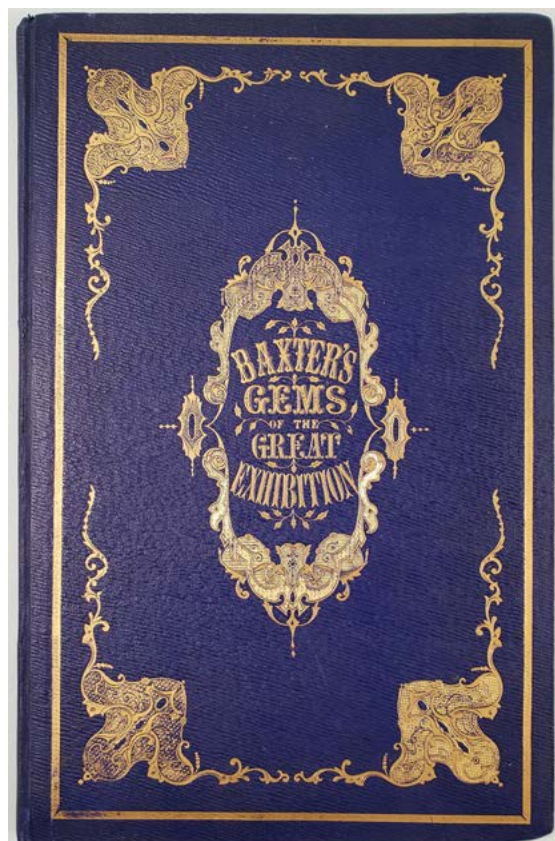




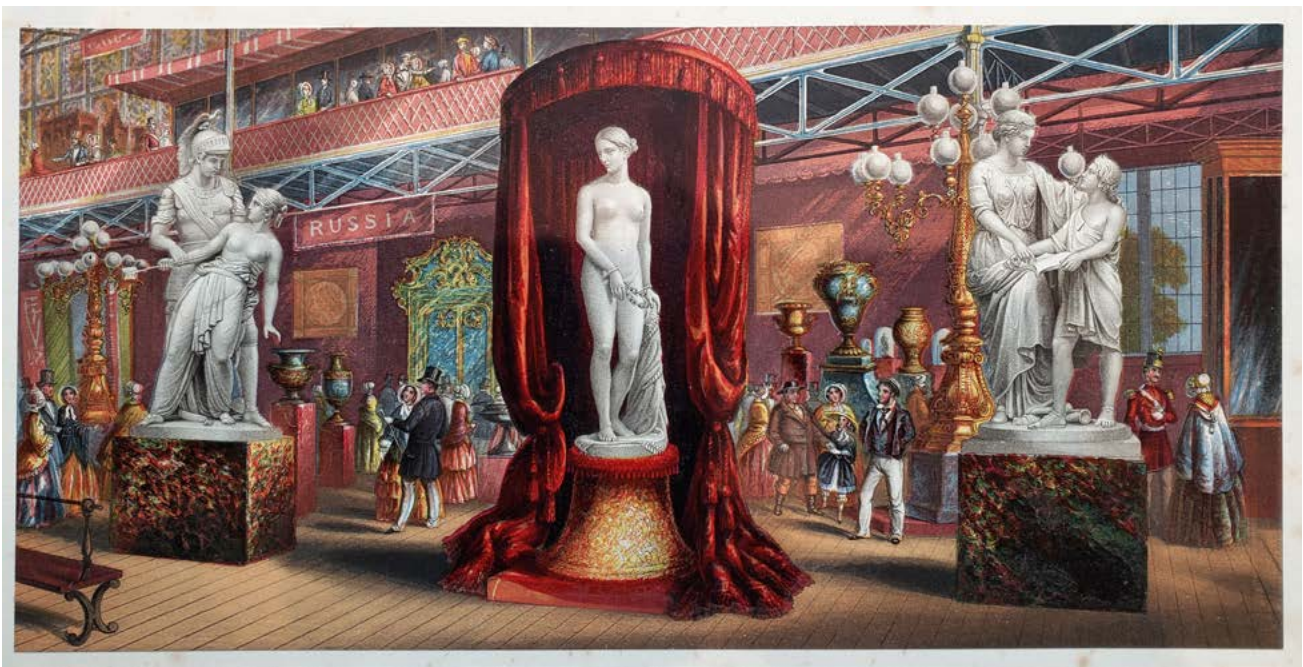
*Brilliantly Color Printed by Baxter's Process*

**18. Baxter, George** (1804-67). *Baxter's gems of the Great Exhibition*. [10]pp. 8 oil-color plates mounted on heavy card plus oil-color vignette mounted on the title. London: Published at the Offices of the Patentee, [1854]. 323 x 208 mm. Original publisher's binding of dark blue morocco-grain cloth elaborately stamped in gilt, spine unobtrusively repaired, slight edgewear. Leaves loose due to deterioration of the original gutta-percha binding, minor foxing but very good. Binder's ticket of Bolton, Tenterden. \$1350

**First Edition.** Baxter, inventor of the oil-color method of color printing, was an exhibitor at London's Great Exhibition of 1851, where he exhibited 60 prints produced by his patented process. His *Gems of the Great Exhibition* illustrates several of the sculptures displayed at the exhibition, as well as the exterior of the famous Crystal Palace constructed to house the exhibition. Baxter dedicated the work to Emperor Franz Josef I of Austria, probably in gratitude for being awarded the Great Gold Medal of Austria by the emperor in 1852 for "literary and artistic merit." 46578

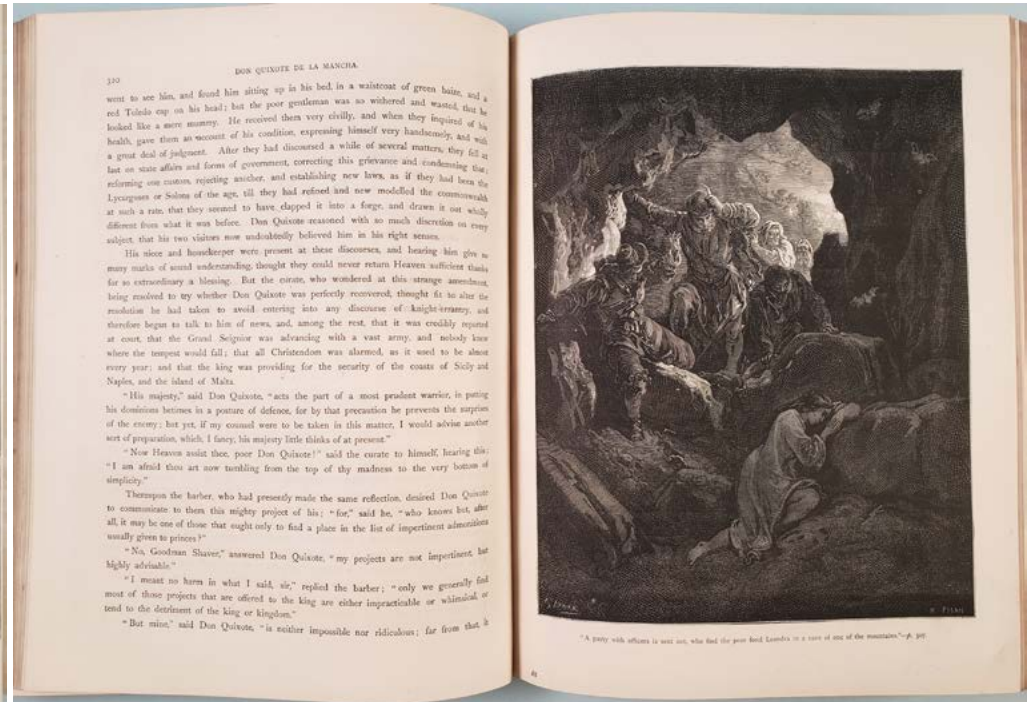






*Plates from No. 18*





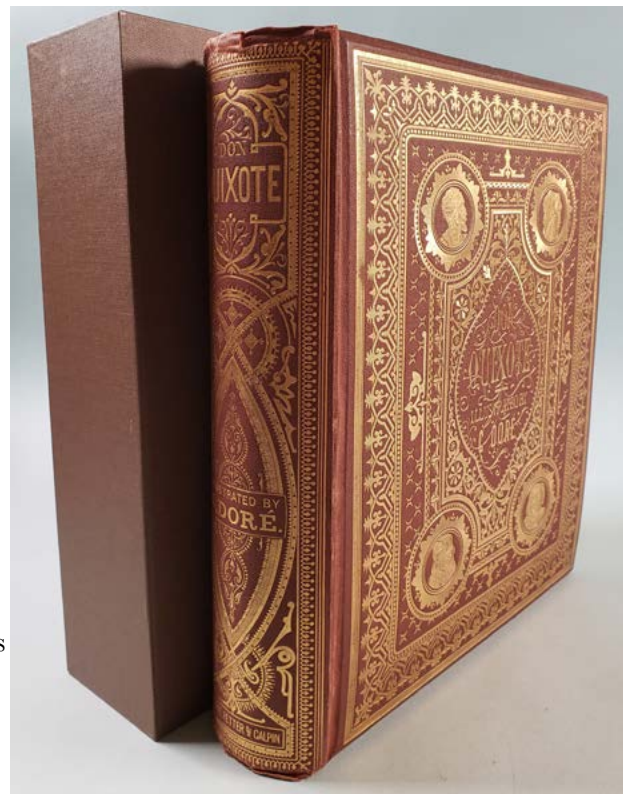
*Illustrated by Gustav Doré*

**19. Cervantes, Miguel de** (1547-1616). The history of *Don Quixote*. xxviii, 737pp., plus 8-page publisher's catalogue. 118 illustrations by **Gustave Doré** (1832-83). London: Cassel, Petter and Galpin, n.d. [ca. 1864-71]. 309 x 245 mm. Original publisher's binding of brown cloth, front cover and spine elaborately stamped in gilt, blindstamped on back cover, all edges gilt; slipcase. Very slight edge-wear, hinges a bit weak but fine otherwise.

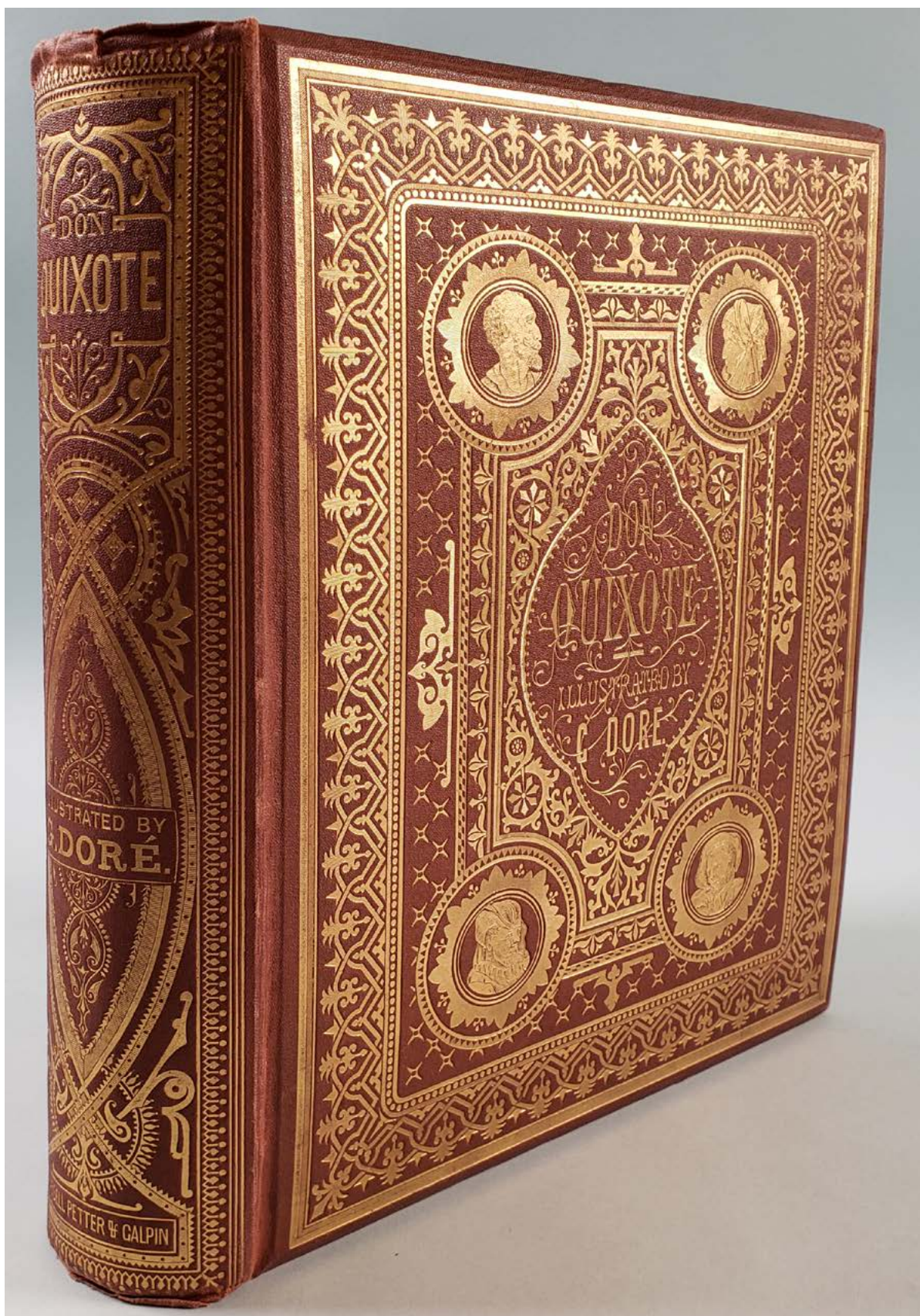
\$1250

A fine example of the exceptionally elaborate publisher's binding on the English translation of Doré's famous edition of *Don Quixote*. Doré's classic illustrations "visualized the tall and lanky windmill chaser and his pot-bellied servant Sancho Panza the way all adaptations have portrayed them since" (Knudde). Knudde, Kjell, "Gustave Doré." *Comiclopedia*, Lambiek.Net, 21 Feb. 2024. 46571

*See next page for a full-page image of this book's binding*

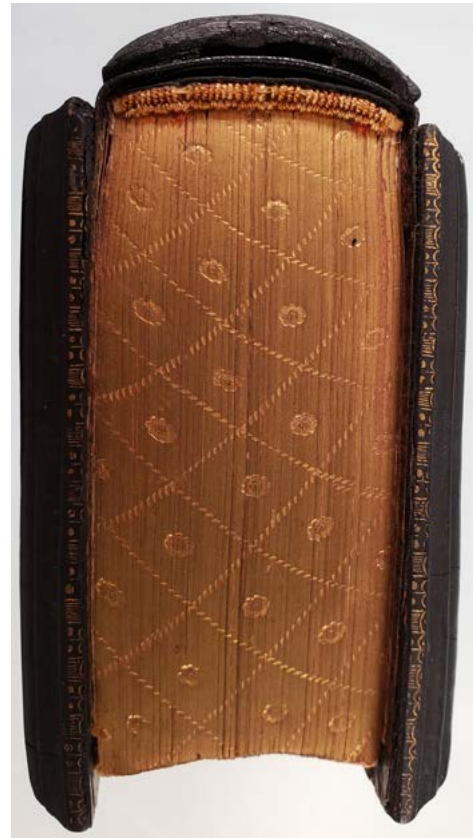
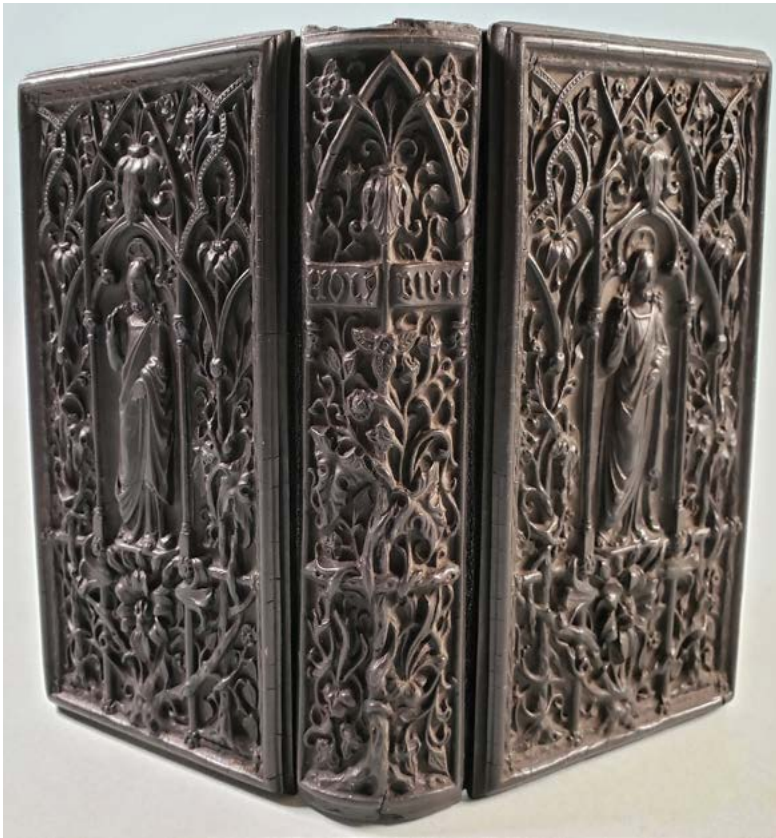






No. 19



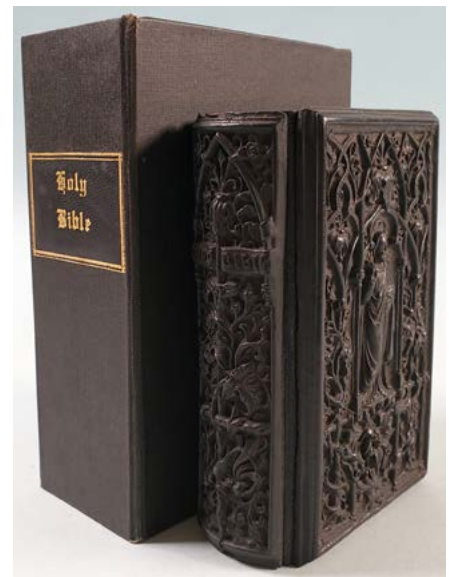


**20. Eyre & Spottiswoode.** The Holy Bible, containing the old and new testaments: Translated out of the original tongues . . . Unpaginated. London: Printed by George E. Eyre and William Spottiswoode . . . and sold at their warehouse, 1847. 141 x 82 mm. High-relief black papier mâché binding executed in the “monastic style” with raised borders on the front and rear covers with a central figure of a robed Jesus. The three papier-mâché panels are attached to a thinly pared leather under-binding; red, white and blue marbled endpapers; dentelles; all edges gilt, gauffered with a diced diapered pattern with fleurons. Recased skillfully with a new spine on which the original relief spine has been mounted; boxed. Other than a few cracks in the relief design, present in each of the few surviving examples of these bindings, this copy remains in remarkable condition. \$1250

**Rare Example with the Original Relief Spine Intact.**

Invented during the Victorian Gothic Revival period and meant to imitate medieval woodcarving, papier-mâché binding panels were machine-made using a plaster and antimony mixture combined with or applied over papier-mâché, and then pressed over metal frames or into molds. The binding design was carved in a steel mold, into which was poured a mixture of plaster on a papier-mâché base. Once the papier-mâché panels were created, the actual binding process would have been undertaken by trade binders.

Due to the fragile nature of the hardened papier-mâché mixture, these books have rarely survived intact—this is the only copy on the market that we know of to preserve its full relief papier-mâché spine in one piece. 46493



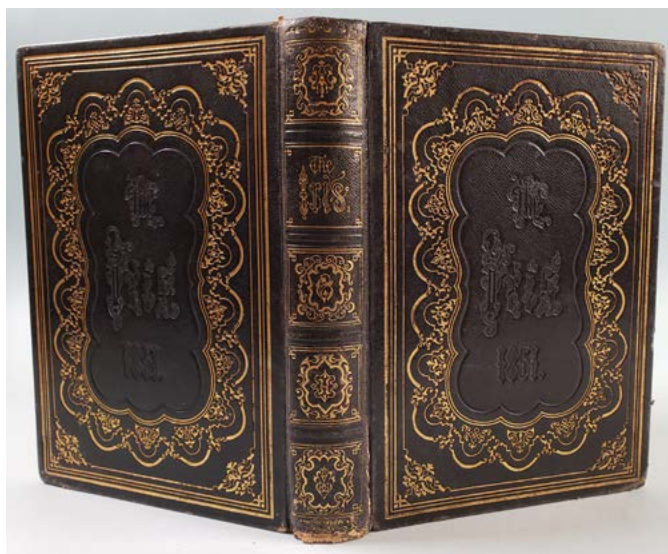




### *Outstanding Early American Chromolithography*

**21. Hart, John S.**, ed. *The iris: An illuminated souvenir for MDCCCLI.* xii, [2], [19]-312pp. 4 chromolithograph and 8 black and white lithograph plates. Philadelphia: Lippincott, Grambo & Co., 1851. 233 x 161 mm. Original publisher's presentation binding of black morocco tooled in gilt and blind, all edges gilt, signed "Lippincott, Grambo & Co." at the foot of the spine. Light wear, front hinge tender. Some scattered foxing, plates a bit toned but very good. \$450

**First Edition.** The striking color plates in this 1851 gift book are excellent examples of early American chromolithography, a method of color printing first used in the United States in 1840. The publisher's presentation binding is "tooled with a rectangular gilt-stamped panel, six gilt staples, a gilt single-line fillet, and gilt gouges surrounding a central blind-stamped panel with title and date" (Spawn and Kinsella, p. 251). Spawn & Kinsella, *American Signed Bindings through 1876*, no. 302. 46154



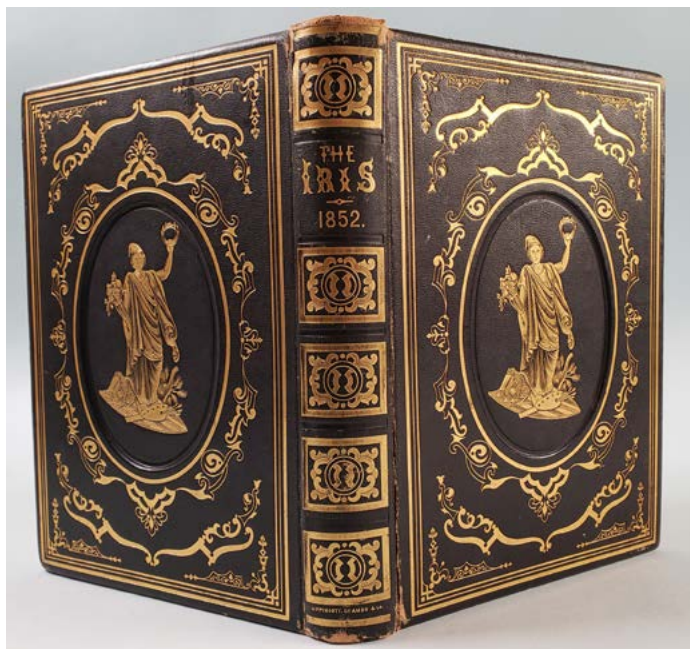




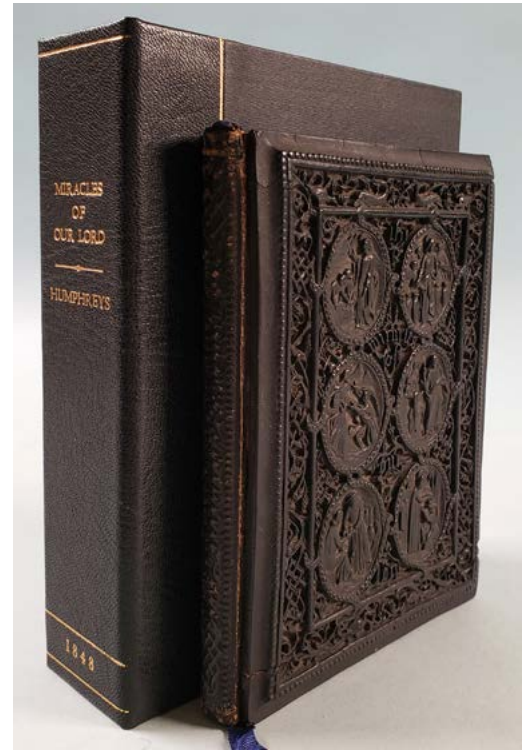
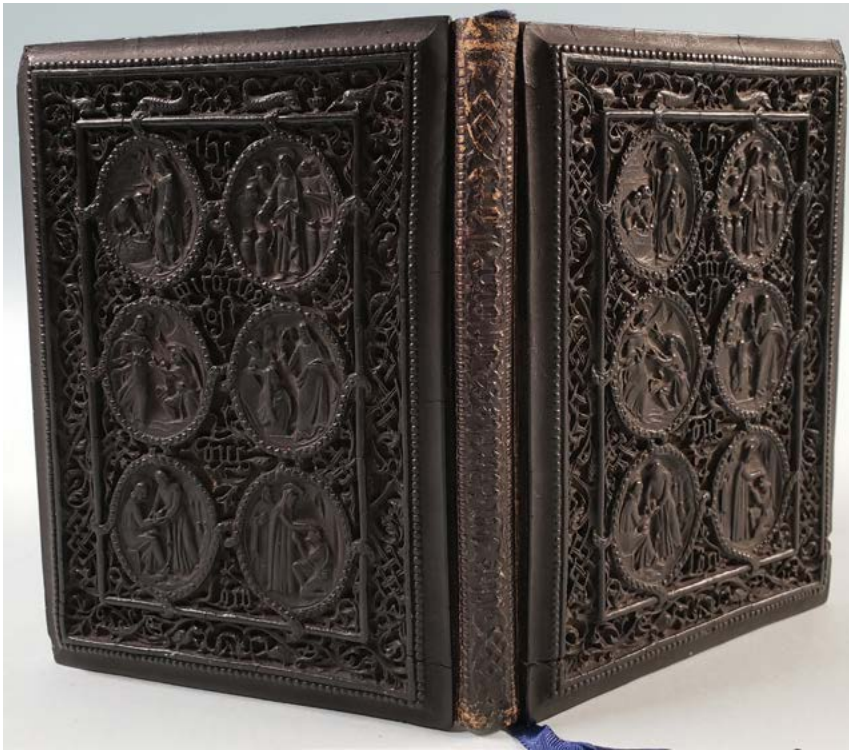
*Seth Eastman's Chromolithographed Illustrations of Native American Life*

**22. Hart, John S.**, ed. *The iris*: An illuminated souvenir for MDCCCLII. xvi, [19]-298pp. 12 chromolithographed plates. Philadelphia: Lippincott, Grambo & Co., 1852. 233 x 160 mm. Original deluxe publisher's presentation binding of black morocco gilt, blind-stamped central ovals on both covers, all edges gilt, signed "Lippincott, Grambo & Co." at the foot of the spine. Light wear, front hinge cracking. Some foxing, plates a bit toned but very good. \$750

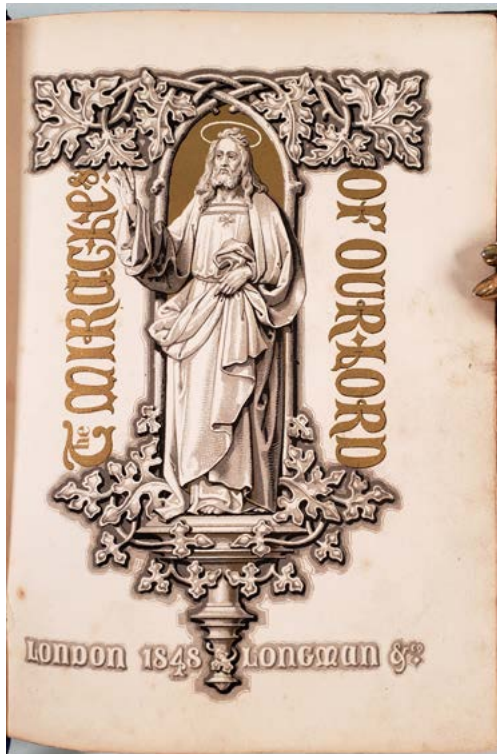
**First Edition.** Apart from the attractive publisher's binding, this 19th-century American gift book features twelve fine chromolithographed plates printed by the Philadelphia firm of P. S. Duval & Son. Included in the content are several pieces on Native American legends by novelist and historian Mary Eastman (1818-87), with illustrations by her husband, Seth Eastman (1808-75), an army officer and painter known for his depictions of Native American life. 46295





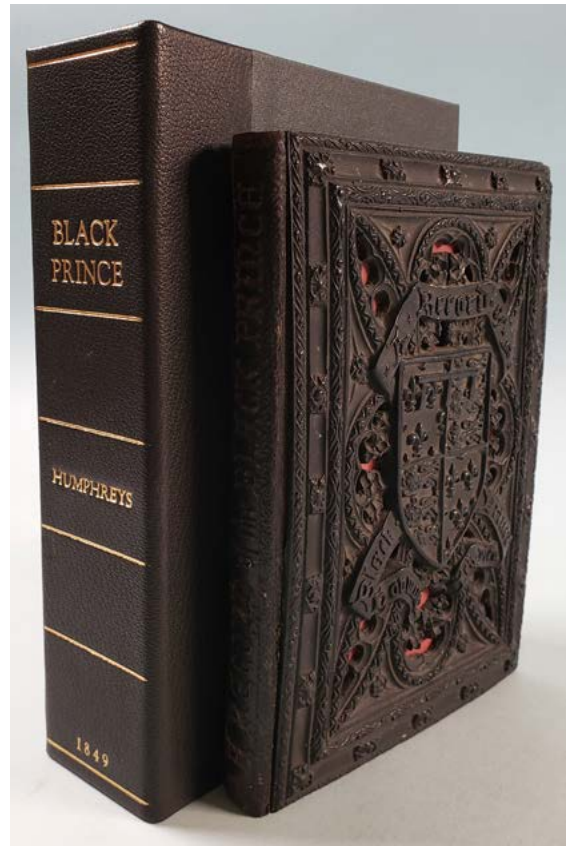


- 23. Humphreys, Henry Noel** (1810-79). *The miracles of our lord*. [32], iv pp. Full-page chromolithographed illustrations. London: Longman & Co., 1848. 164 x 119 mm. High-relief papier-mâché covers embossed with the title and six oval cartouches containing various religious scenes surrounded by a vine and strapwork frame, blind-tooled leather spine; boxed. A few minor chips and cracks in the covers, title-page a bit soiled but very good. Gift inscription on front flyleaf. \$750



**First Edition.** Papier-mâché bindings are particularly associated with Henry Noel Humphreys, a British writer, artist and antiquarian who was deeply influenced by the medieval and Renaissance art he had seen during his travels in Italy during the 1830s. “Inspired by the look and feel of both manuscripts and early printed books, he utilised chromolithography in his publications in an attempt to recreate the singular composition of text, illustration and ornament found in early books, that was missing from the mass-produced books of his own era” (J. Blyth, “A Binding Fit for the Black Prince,” Corpus Christi College, Oxford, 2015 [web]). “Twelve of Christ’s miracles as recorded in the New Testament are ornamented by Henry Noel Humphreys in this, his second papier-mâché-bound illuminated book. Six of the miracles are represented in roundels on the cover designed by Humphreys: the miraculous draught of fishes, the changing of water into wine, Jesus and Peter walking on the water, the woman cured of eighteen years’ infirmity, the multiplication of the loaves and fishes, and the blind man restored to sight. Humphreys’s binding is based the design of the British Museum’s Psalter of Queen Melisende” (Beckwith, p. 22) A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 8. 46597



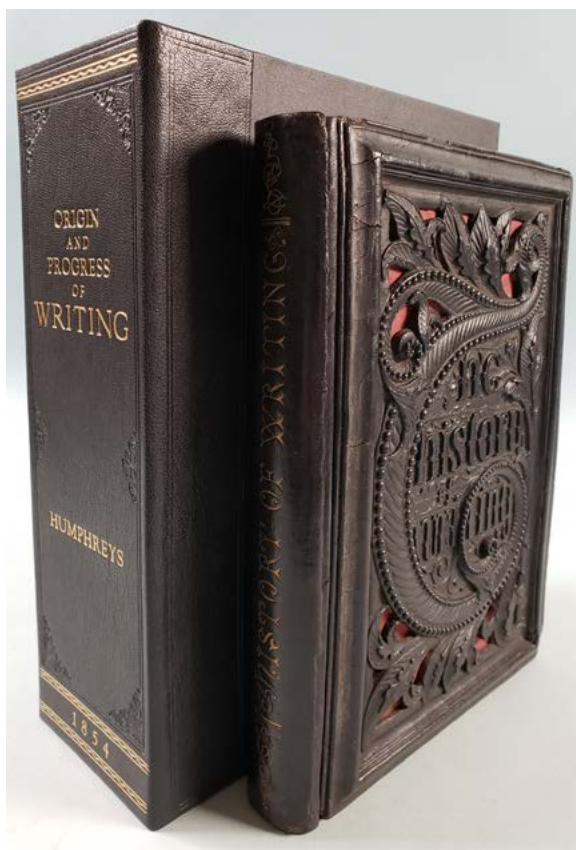
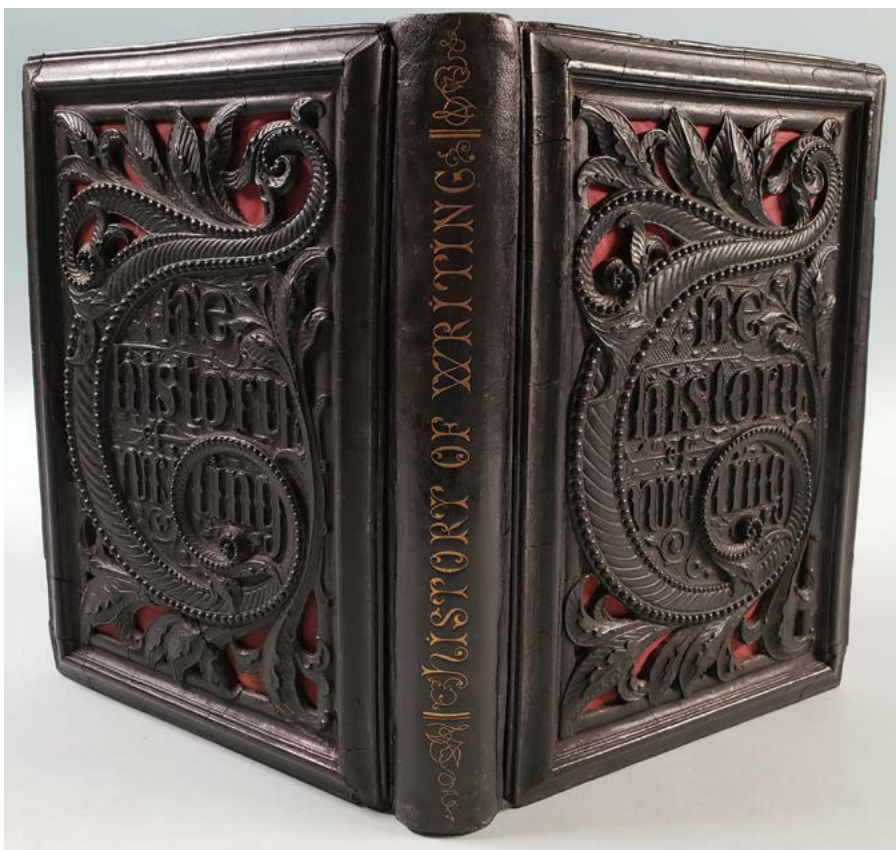


**24. Humphreys, Henry Noel** (1810-79). A record of the Black Prince being a selection of such passages in his life as have been most quaintly and strikingly narrated by chroniclers of the period . . . xciv, [1], ii pp. 6 chromolithographed illustrations by Humphreys, four with chromolithographed borders. London: Longman, Brown, Green & Longmans, 1849. 196 x 136 mm. Pierced high-relief papier-mâché covers overlaid on crimson paper, blind-stamped leather spine, gilt dentelles, all edges gilt; boxed. Three corners slightly to moderately chipped, front cover's crimson paper background faded, but very good. \$950

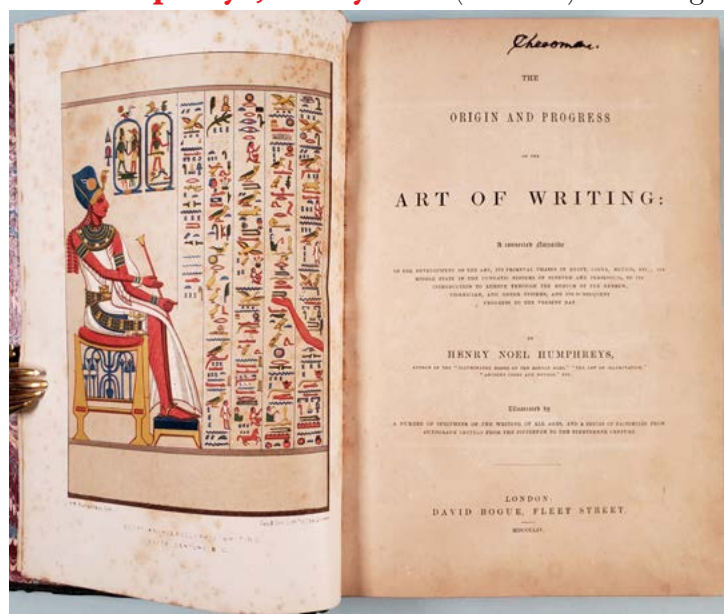
**First Edition.** Humphreys assembled his biography of the Black Prince, Edward of Woodstock (1330-76) from various early sources, including Froissart's *Chronicles* (14th century), Holinshed's *Chronicles* (1578) and other contemporary historical accounts. "The book is a mixture of popularized medieval history and machine craft. The black papier-mâché cover is modeled after a plaque from the Black Prince's tomb. Gothic Revival architectural sculpture is echoed in the trefoils and shield of the deeply pierced cover, which is strikingly accentuated by red paper set behind the openings . . . The text is set in Figgins full-bodied Gothic type and is ornamented with initial letters, marginalia, and miniatures done after 15th-century illuminated versions of Froissart's *Chronicles* and the original grant of the principality of Aquitaine to the Black Prince" (Beckwith, p. 74) A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 63. King, *Victorian Decorated Trade Bindings 1830-1880*, no. 60. 46503







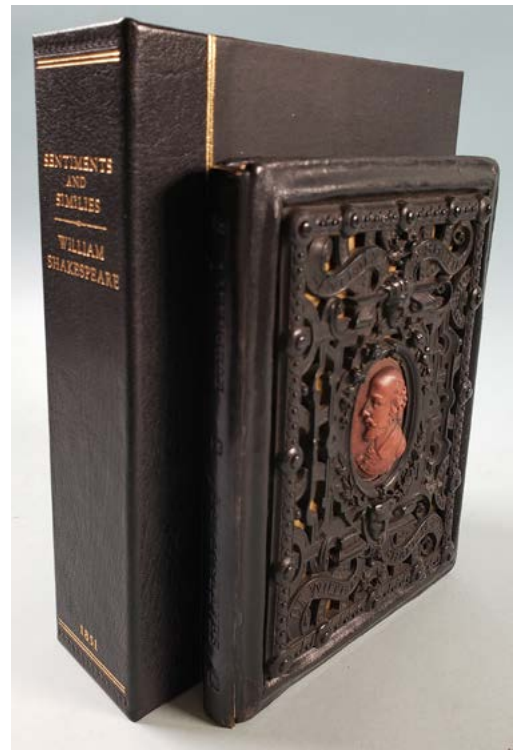
**25. Humphreys, Henry Noel** (1810-79). *The origin and progress of the art of writing*. viii, 176pp. 28 lithographed plates, 13 in color. London: David Bogue, 1854. 256 x 170 mm. Pierced high-relief papier-mâché binding over crimson paper; boxed. Rebacked preserving original spine, a few cracks and chips to the fragile papier-mâché, minor foxing, first and last leaves browned but very good. Ownership signature on title. \$1350



Second issue, with title-page dated 1854 and the imprint of David Bogue.; first issue is dated 1853 and bears the imprint of Ingram, Cooke & Co. "Twenty-eight plates supplement Humphreys's text, which is further enriched with woodcut diagrams and initial letters. Twelve of the plates are chromolithographed . . . This book was attractive to general readers

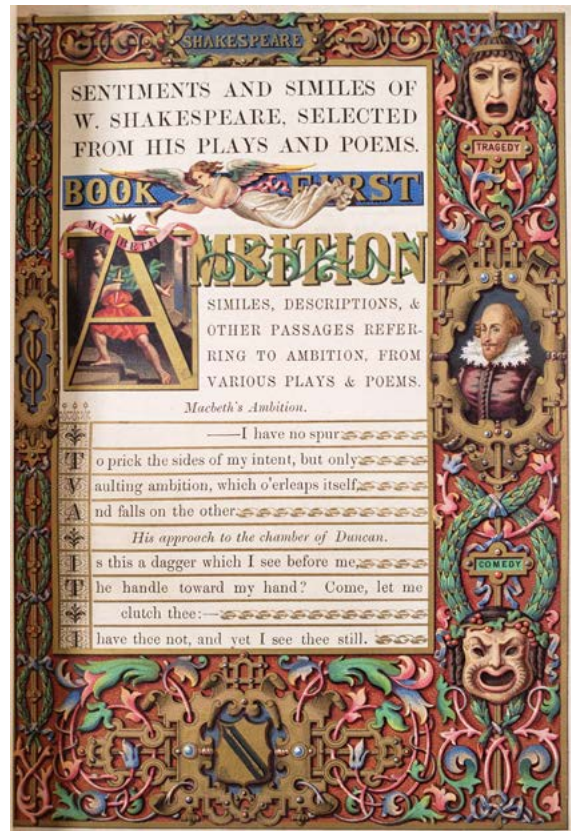
for the clarity of its prose, the beauty of the chromolithography, and the sculptural fascination of the original black papier-mâché cover . . . By introducing the general reader to the study of ancient writing, Humphreys contributed to the growing public awareness of manuscript illustration and further stimulated Victorian bibliomania" (Beckwith, p. 3). A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 17 (first issue). King, *Victorian Decorated Trade Bindings 1830-1880*, no. 66 (first issue). 43816



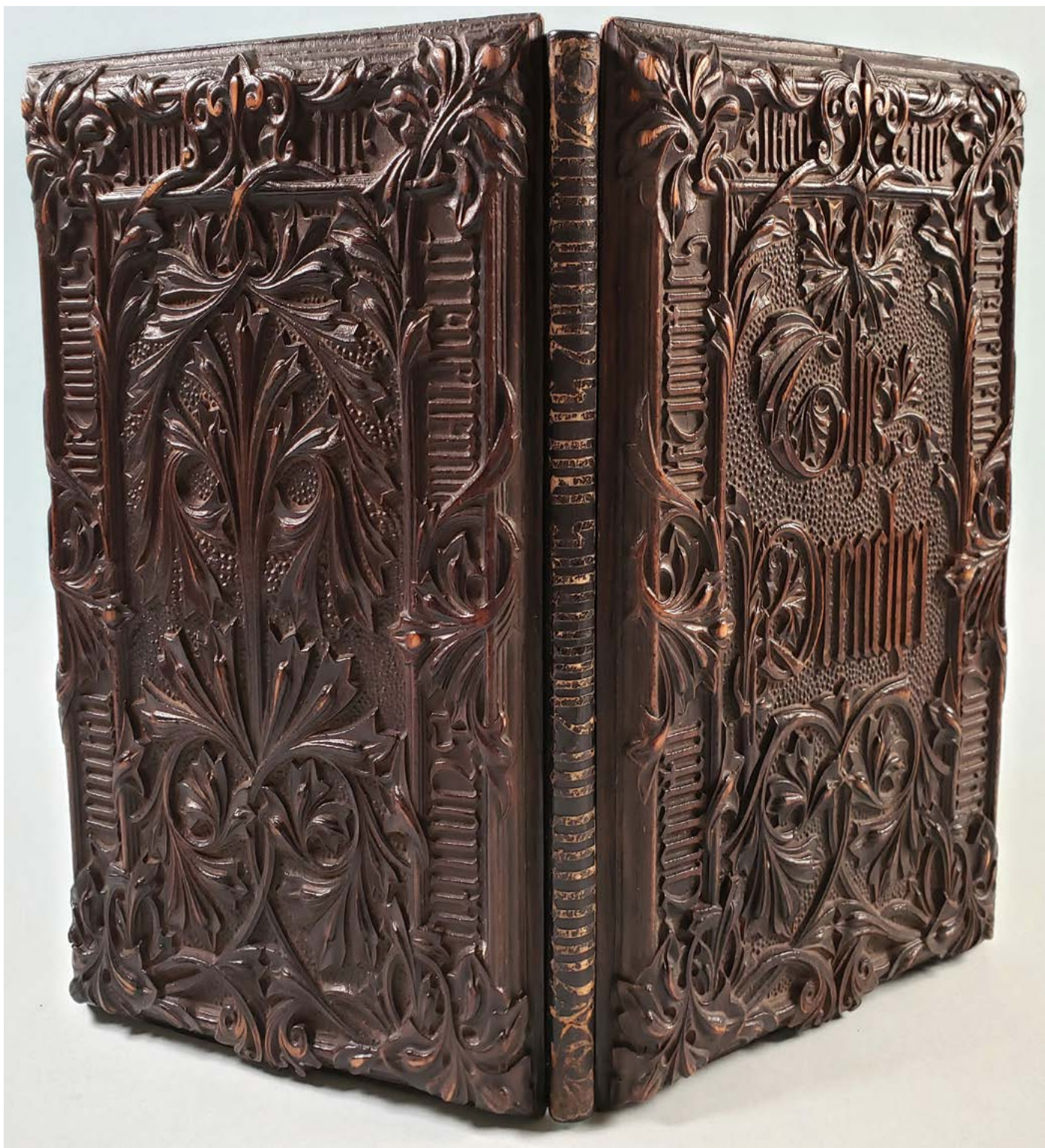


**26. [Humphreys, Henry Noel (1810-79).] Shakespeare, William (1564-1616).** *Sentiments and similes of William Shakespeare*. Edited by Henry Noel Humphreys. [6], 100pp. Elaborate chromolithographed border by Humphreys on the first page, remaining text pages printed in black and gold with 2-color initials. London: Longman, Brown, Green, Longmans and Roberts, 1851. 194 x 147 mm. Pierced high-relief papier-mâché covers over gold foil featuring a cameo bust of Shakespeare on the front cover and the initials “WS” on the back, gilt dentelles, all edges gilt. Skillfully recased and rebaked; boxed. Minor soiling and fore-edge wear on first few leaves, but very good. 19th-century gift inscription on the title. Bookplate. \$1500

**First Edition.** “According to his preface, Shakespeare was the first author Henry Noel Humphreys thought of honoring with a modern printed illuminated book . . . Humphreys’s enshrinement of Shakespeare’s words is completed by the black papier-mâché binding with a terracotta cameo portrait of Shakespeare on the front cover and Shakespeare’s initials in a similar oval on the back cover. In the first edition the pieced strapwork is placed over a striated gold foil, while the second edition [1857] has a red background and an indented bevel at the outer edge. This cover, the illuminated first page, and Humphreys’s remarks about selecting ornament that Shakespeare might have requested himself reflects the emergence of an understanding that there was a difference between the style of the Middle Ages and that of the 16th and 17th centuries” (Beckwith, p. 43). A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 30. 46518









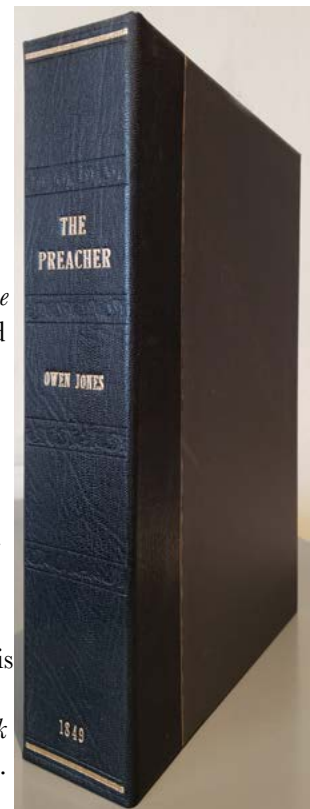


*One of the Most Remarkable of All Victorian Publisher's Bindings*

**27. Jones, Owen** (1809-74). *The preacher*. [17]ff., unpaginated. Chromolithographed illustrations. [London:] Longman & Co., 1849. 280 x 200 mm. Original wooden boards heat-stamped in a high-relief Gothic-inspired pattern, rebacked preserving original spine, inner gilt dentelles, all edges gilt; boxed. Minor foxing but very good to fine. \$1500

**First Edition.** "Inspired by handmade books, Owen Jones created between 1841 and 1866 a series of printed illuminated books of selections from the Bible. *The Preacher*, excerpted from Ecclesiastes, was the most spectacular of his works published by Longman's during the 1840s. A heat-stamping machine and the chromolithographic process took the place of the human hand in carving the covers, writing the text and painting the ornaments . . . The wooden covers are similar to handcarved Flamboyant Gothic manuscript bindings and the architectural sculpture found in European cathedrals as late as the 16th century" (Beckwith, p. 18).

*The Preacher* was originally bound using the "gutta-percha" method, an early form of "perfect" binding in which a book's signatures were trimmed of their folds and the individual leaves secured to the binding's spine using a flexible rubber solution. The original gutta-percha adhesive in our copy deteriorated over time, as is usual with this type of binding, causing the leaves to separate from the spine; after restoration the book can now be opened safely. A. Beckwith, *Victorian Bibliomania: The Illuminated Book in 19th-Century Britain*, no. 3. King, *Victorian Decorated Trade Bindings 1830-1880*, no. 78. 46118









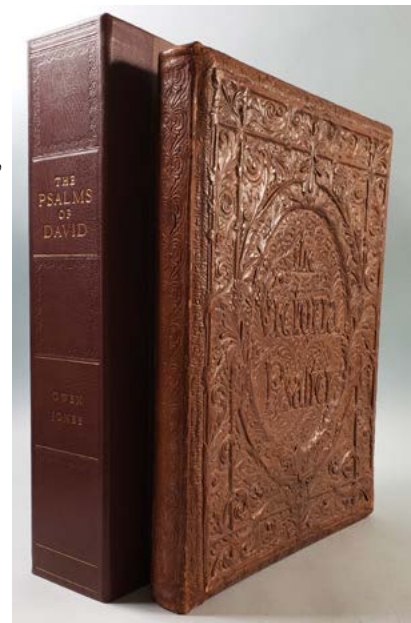


*Owen Jones' "The Victoria Psalter"*

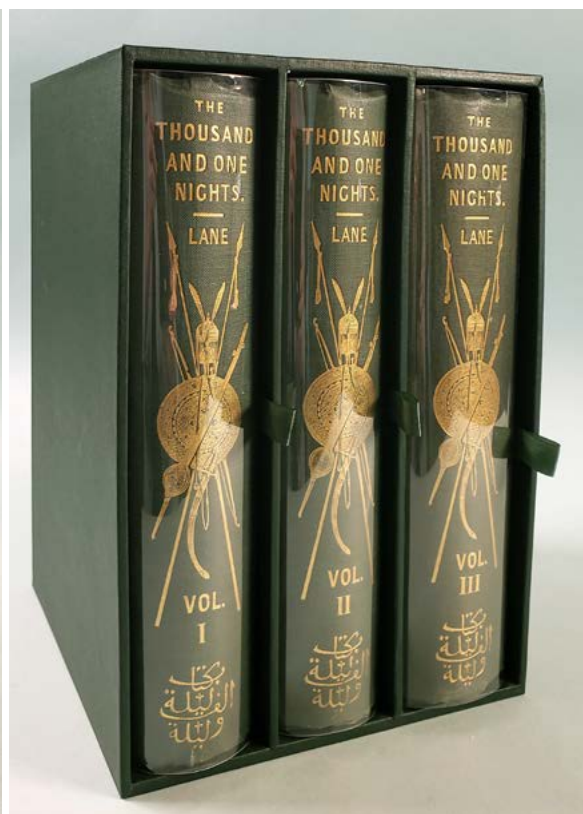
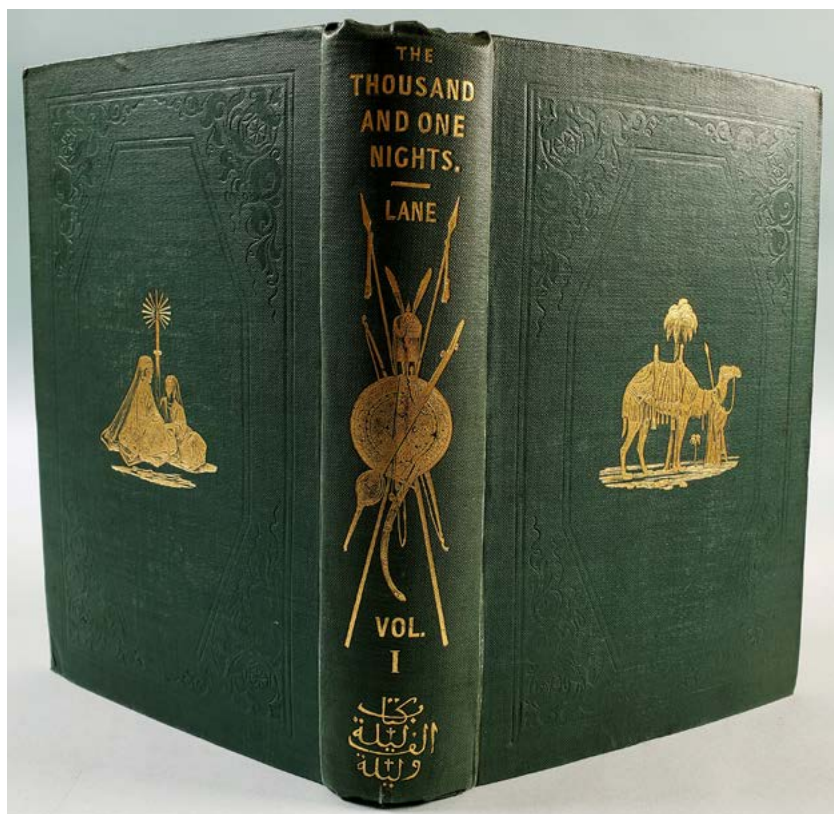
**28. Jones, Owen** (1809-74). The Victoria psalter [cover title]. The psalms of David. [10], C pp. Full-page chromolithographed illustrations. [London: Day & Son, 1861.] 425 x 310 mm. Original "relievo" binding of full calf elaborately molded and embossed in relief over heavy boards, all edges gilt, binder's ticket of Leighton Son & Hodge on the rear pastedown. Rebacked preserving original spine, light edgewear; boxed. Repairs to final blank and first few leaves, minor finger-soiling, but very good. \$1750

**First Edition** of Owen Jones's splendidly illuminated psalter, a luxury publication with beautiful chromolithographed full-page "illuminations" in gold, red, three shades of blue and black on heavy paper. The work was initially issued in parts. Jones dedicated the work to Queen Victoria, hence the name "Victoria psalter."

The original high-relief calf binding, finished in the Leighton Son & Hodge studio, was probably produced by Remnant & Edmonds using Frederick Leake's patented "relievo" process, a method of molding designs in relief in leather that could be applied to such things as wall hangings as well as books. This style of binding was done in England between 1846 and about 1862 on a small number of deluxe volumes, beginning with Owen Jones's edition of Gray's *Elegy* (1846). Relievo bindings were intended to emulate the elaborate jeweled bindings of the Middle Ages; to create them the Remnant & Edmonds bindery employed a very large and powerful fly embossing press. The Remnant & Edmonds bindery won a prize medal for this type of binding at the Great Exhibition of 1851. It is most likely that in this instance the Remnant & Edmonds bindery undertook the production of this relievo binding for Leightons since they were the only bindery in England known to have operated such a powerful fly embossing press. 44232







### *An Exceptionally Fine Set*

**29. Lane, Edward William** (1801-76), translator. The thousand and one nights, commonly called, in England, the Arabian nights' entertainments. 3 vols. xxxii, [2], 618; xii, 643; xii, 763pp. Wood-engraved text illustrations by William Harvey (1796-1866). London: Charles Knight & Co., 1839-41. 252 x 165 mm. Original publisher's binding of dark green cloth stamped in gilt and blind; later slipcase. Very slight wear at extremities, some inner hinges just cracking, but a very fine example. \$2750

**First Edition** of Lane's extensively annotated translation, which "reigned as the leading English translation of the Nights for decades . . . its copious notes are stimulating micro-essays of enduring value" (*Oxford Dictionary of National Biography*). Lane, a noted scholar of Arabic language and literature, translated the *Nights* from Egyptian manuscripts, becoming the first English translator of the tales to work from a primary source. He bowdlerized portions of the *Nights* that he found objectionable but added extensive anthropological and cultural annotations as well as explanations of many of his choices in translation and transliteration.

Like many of Charles Knight's publications, Lane's work was originally issued in monthly fascicules between 1839 and 1840. Once the printing of the three volumes was complete, Knight had the first edition in book form issued in these very distinctive volumes bound in blue-green cloth, with titles in Arabic at the foot of the spines—this latter feature was likely a first for an English cloth edition binding. 45705



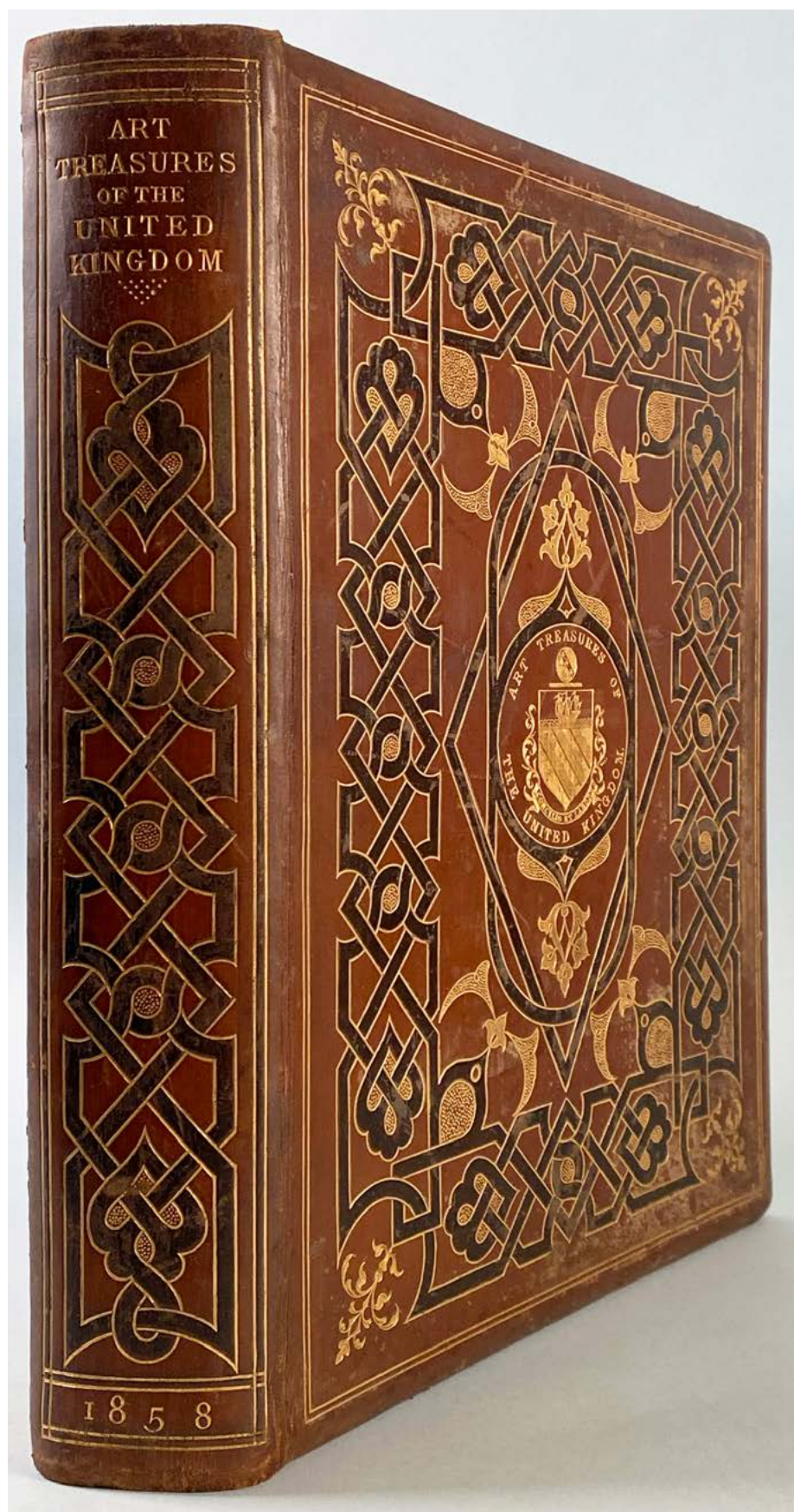


30. [Leighton Brothers.] **Palgrave, Francis Turner** (1824-97). *Gems of English art* from this century: Twenty-four pictures from national collections. viii, 144pp., plus inserted printed presentation leaf. 24 oil-color plates. London and New York: George Routledge and Sons, 1869. 255 x 196 mm. Original publisher's binding of green cloth with elaborately decorated paper onlay on the front cover printed in gilt and colors. Leaves coming loose due to deterioration of the original gutta-percha binding, as is usual with 19th-century books bound in this way. Otherwise very good, with only slight wear to the front cover paper onlay. \$375



**First Edition**, binding variant A. The Leighton brothers, George and Charles, were proprietors of a firm specializing in color printing. George Leighton had trained under George Baxter, inventor of the oil-color printing process that was used to produce the plates in this book; the plates are "excellent productions, that would probably be 'collected' if they bore Baxter's name instead of Leighton's" (Burch, p. 148). There are two binding variants: A, as described above; and B, a cloth binding stamped in black and gilt without the paper onlay. Burch, *Colour Printing and Colour Printers*, pp. 148-149. 51902









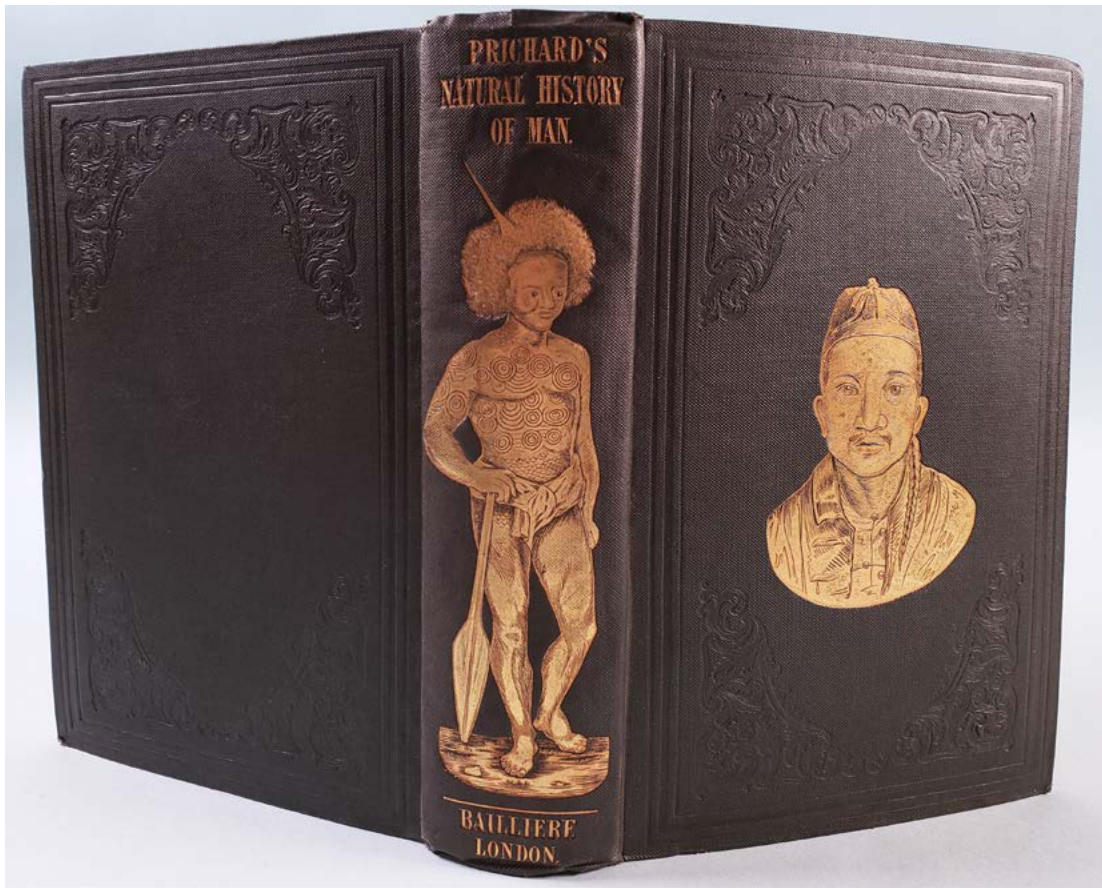
**31. [Leighton Son & Hodge.] Waring, John Burley** (1823-75). *Art treasures of the United Kingdom*. [4], 15, [13], 42, [2], 31, [1], 32, [2], [17]-80, [2], 27pp. Frontispiece and 100 chromolithographed plates; text illustrations. London: Day and Son, 1858. 385 x 276 mm. Elaborate strapwork binding of inlaid calf gilt ca. 1858 by Leighton Son & Hodge (binder's ticket on rear free endpaper), lightly rubbed; expertly restored; boxed. A few leaves starting, but very good. \$1750

**First Edition** of this splendid folio volume, reproducing by chromolithography some of the finest treasures displayed in the 1857 Manchester exhibition titled *Art Treasures of Great Britain*, one of the largest art exhibitions ever held. Illustrated with 100 full page plates chromolithographed by F. Bedford, the work included essays by Owen Jones, Digby Wyatt, A. W. Franks, J.C. Robinson, G. Scharf and J. B. Waring.

This large and heavy book was originally bound using the “gutta-percha” method, an early form of “perfect” binding in which a book’s signatures were trimmed of their folds and the individual leaves secured to the binding’s spine using a flexible rubber solution. The original gutta-percha adhesive in our copy deteriorated over time, as is usual with this type of binding, causing the sheets to separate from the spine; after expert restoration the book can now be opened and read just as it could when it was first issued. 46053

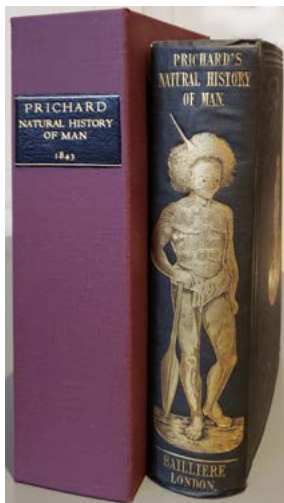






*Exceptionally Fine Copy in the Original Binding*

- 32. Prichard, James Cowles** (1786-1848). *The natural history of man* . . . xvi, 556pp. 39 plates (34 colored). London: H. Baillière [etc.], 1843. 236 x 151 mm. Original publisher's binding of brown cloth, blind-stamped borders, pictorial images stamped in gilt on the front cover and spine; binder's ticket of Remnant & Edmonds on the rear pastedown; boxed. Very slight edgewear, inner front hinge just cracking, otherwise a very fine example. \$1500



**First Edition** of Prichard's last book-length work, a popularization of anthropological and ethnological views first elaborated in his *Researches into the Physical History of Man* (1813 and subsequent eds.). The publisher's gilt-stamped cloth binding is in excellent condition. 46032

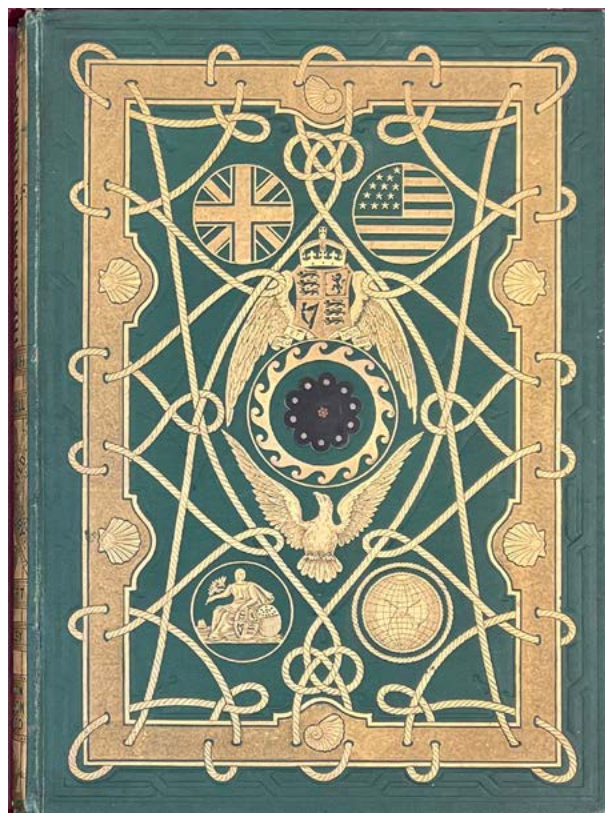




No. 33: Large-paper and regular-paper versions, in a custom-made box

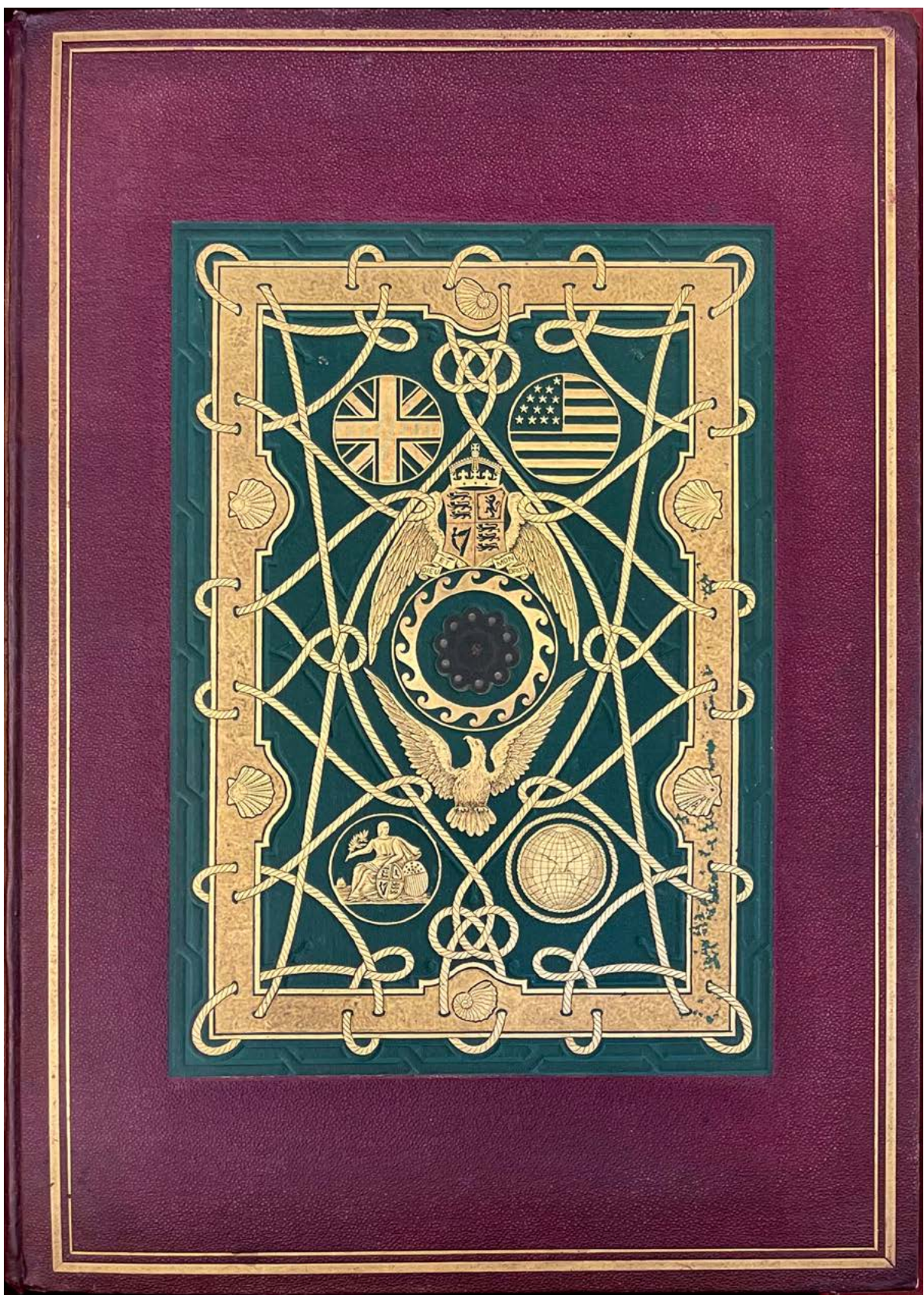
*Russell's Splendid Book on the Atlantic Cable,  
in both Regular-Paper and the Rare Large-  
Paper Versions*

**33. Russell, William Howard** (1820–1907). (1) The Atlantic telegraph. v, 117pp. plus 4pp. advertisements. Chromolithographed title and 25 tinted plates by Robert Dudley. London: Day & Son, [ca. 1866]. 299 x 208 mm. Original green cloth, elaborately gilt-stamped on front cover and spine, paper onlay on front cover representing a cross-section of the Atlantic cable; uncredited but possibly by Leighton Son & Hodge. Small splits in the upper hinge, slight edge-wear. Minor foxing to the plates, but fine otherwise. Bookplate of Alfred Edward Sulzer. (2) The Atlantic telegraph. v, 117pp. plus 4pp. advertisements. Chromolithographed title and 25 tinted plates by Robert Dudley, enhanced with hand coloring and laid down on larger sheets. London: Day & Son, [ca. 1866]. 421 x 292 mm. Original maroon cloth, with the elaborately decorated upper cover of the regular-paper



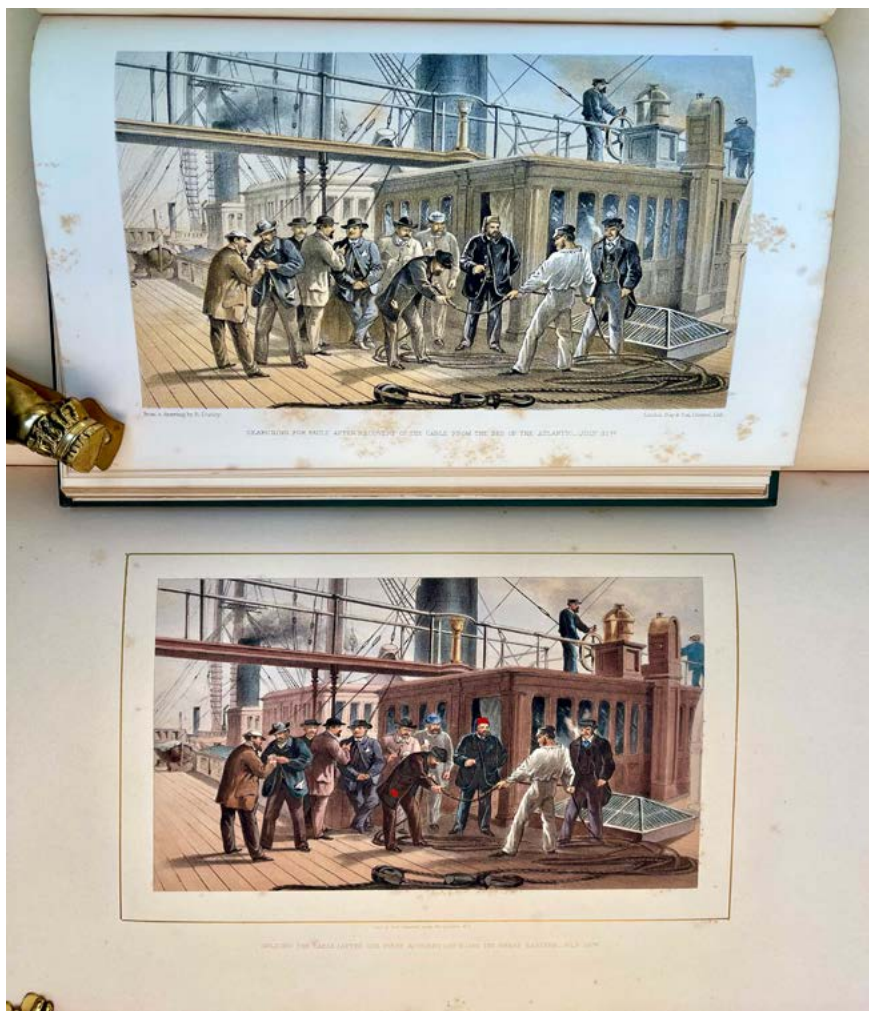
No. 33: Binding of the regular-paper version



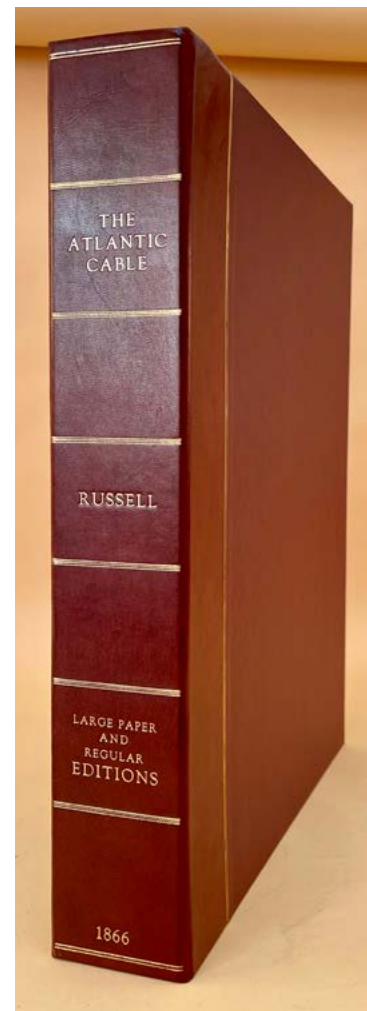


No. 33: Binding of the large-paper version





No. 33: Comparing the regular-paper (top) and large-paper (bottom) illustrations

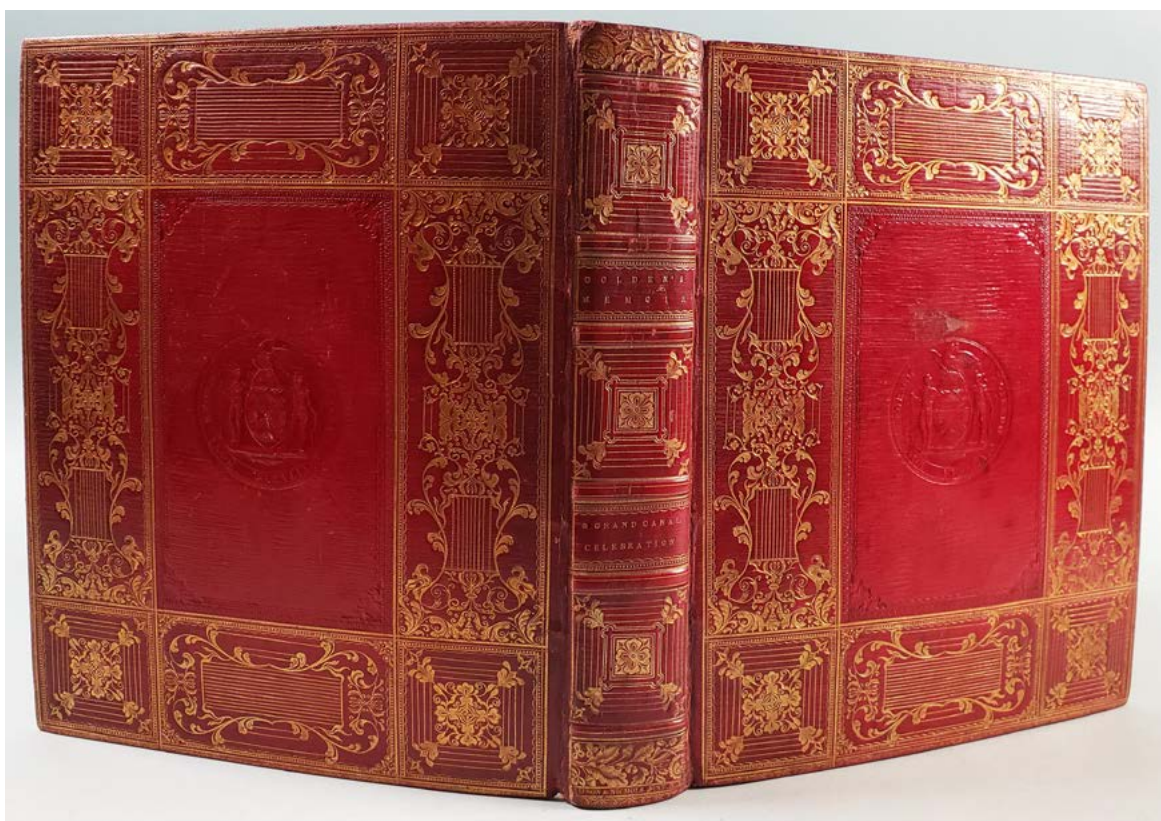


version inlaid into the upper cover. Some foxing, especially to the plates, but fine otherwise. From the library of Samuel Gurney (1816-82), the first chairman of the London and Provincial District Telegraph Company, with typed slip detailing the book's provenance on the front pastedown; bookplate of Gurney's great-nephew Samuel Gurney, dated 1934, beneath. Together 2 items, preserved in a custom quarter morocco drop-back box. \$9500

**First Editions.** A lavish and beautifully illustrated Victorian “gift book” commemorating the successful laying of Cyrus Field’s Atlantic cable in 1866. The elaborate gilt-stamped binding, probably by Leighton Son & Hodge, was the most elaborate edition binding on a work concerning science or technology published in Victorian England. Russell’s book on laying the Atlantic Cable may be unique among works on science or technology in that it was issued both as a deluxe illustrated book in regular format with tinted lithographed illustrations, and on large paper with the plates hand-colored, and in original publisher’s cloth bindings. The copies we are offering are in as fine condition as it is possible to find for these books.

The typed note on the front pastedown of the large-paper version reads: “This book belonged to my great uncle Samuel Gurney of Carlshalton, and was left by his widow to Henry Gurney, his nephew. After Henry’s death, 1936, it was given to me by Henry’s sister Hariette Louise Gurney.” Dibner, *The Atlantic Cable* (1959). *Origins of Cyberspace* 189 (regular paper version). 44149; 45471.

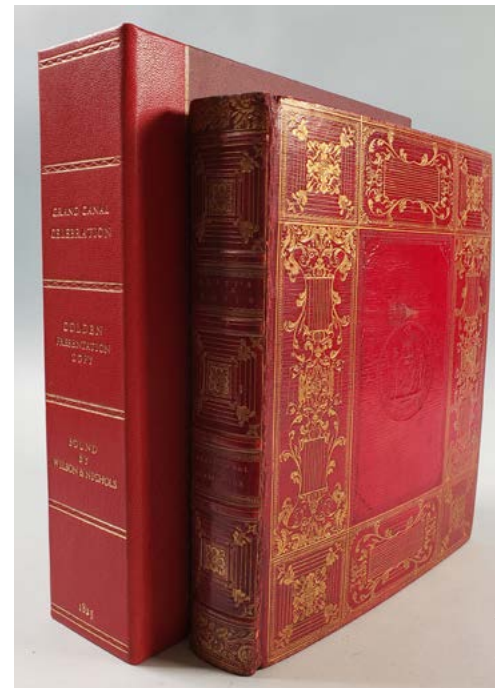




*In an American Presentation Binding*

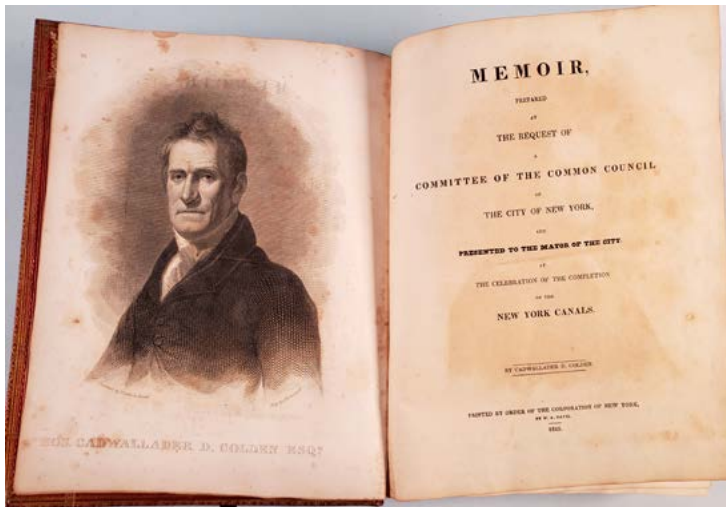
**34. [Wilson & Nichols.] Colden, Cadwallader D.**

(1769-1834). *Memoir*, prepared at the request of a committee of the common council of the city of New York, and presented to the Mayor of the city, at the celebration of the completion of the New York canals. v, [3], 408, [2]pp. 53 maps, portraits and plates, including engraved portrait frontispiece and eight lithographic facsimiles. New York: Printed by Order of the Corporation of New York, 1825[-26]. 246 x 195 mm. Presentation binding by Wilson & Nichols of full straight-grained red morocco tooled with decorative rolls, fillets and stamps in gilt and blind, elaborate gilt turn-ins, pale green endpapers, signed "Wilson & Nichols Bind. N.Y." at the foot of the spine; boxed. Slight wear at hinges, minor foxing to some of the plates, but a fine example. *Presentation Copy*, inscribed by New York City Alderman John Agnew to his brother, Cornelius Agnew, on the front flyleaf; presentation slip inscribed by Cornelius Agnew to his nephew, noted American surgeon Cornelius Rea Agnew (1830-88), tipped in below the first inscription. \$3250



**First Edition** of one of the earliest works illustrated by lithography in the United States, published upon completion of the Erie Canal, the first great engineering achievement in America. Colden's *Memoir* describes the route of the canal, the history of canal development and the navigable waterways of the Northeast. The



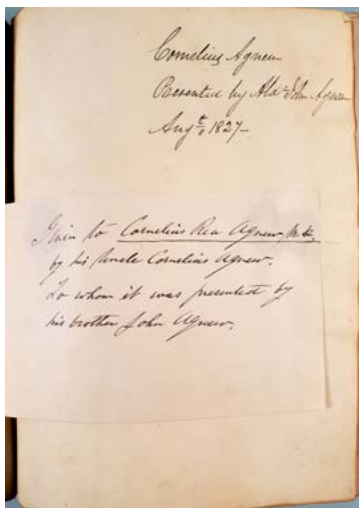


Grand Celebration commemorating this important event was held on 4 November 1823.

The lithographs in the volume hold an important place in the history of American printmaking. The scenes of Buffalo and Lockport are the first lithograph town views published in the United States and are the earliest examples of the work of George Catlin (1796-1872). The work also includes a description of the history of the lithograph process on pp. 349-351, among the earliest such descriptions in America.

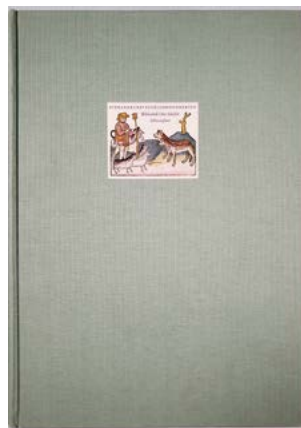
This copy is one of several bound for presentation by Stephen T. Wilson and Ebenezer Nichols, proprietors of the New York bindery

Wilson & Nicols. "Together they bound and signed a number of presentation copies of Colden's *Memoir*, including copies presented to John Adams, John Quincy Adams, and Thomas Jefferson" (Spawn & Kinsella, p. 147). A copy in a similar binding was displayed at the Grolier Club's 1962 exhibition of Michael Papantonio's collection of early American bookbindings. Spawn & Kinsella, *American Signed Bindings through 1876*, no. 160. 44599



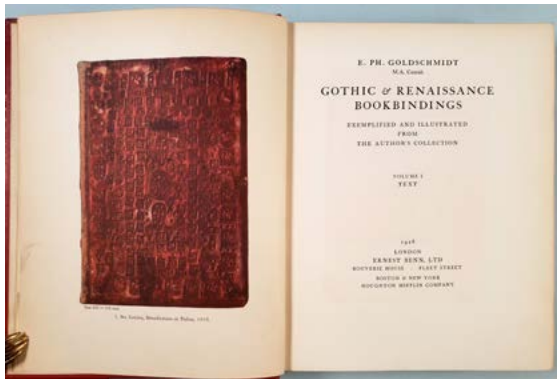


## Reference Works



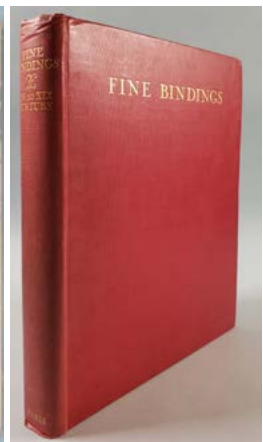
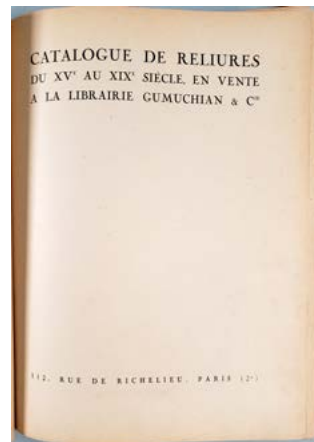
**35. Arnim, Manfred von.** Europäische Einbandkunst aus sechs Jahrhunderten: Beispiele aus der Bibliothek Otto Schäfer, Schweinfurt. xvii, 494, [2]pp. Text illustrations. Schweinfurt: Bibliothek Otto Schäfer, 1992. 302 x 225 mm. Original cloth, paper label on front cover. Fine. \$125

**First Edition.** Catalogue of the exhibition held from 11 October 1992 to 28 March 1993. 29196



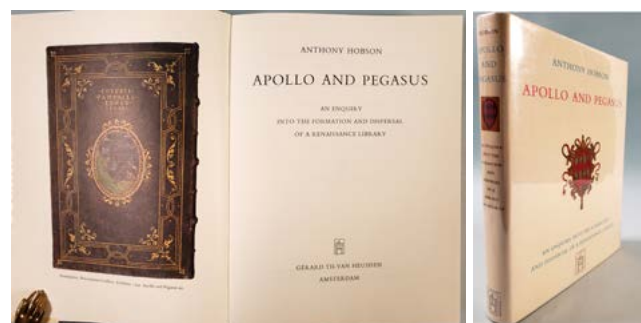
**36. Goldschmidt, Ernst Philip** (1887-1954). Gothic & Renaissance bookbindings. 2 vols. [10], 369; viii pp. Frontispiece and 2 plates in Vol. 1; 110 plates in Vol. 2. London: Ernest Benn; Boston & New York: Houghton Mifflin, 1928. 284 x 222 mm. Original gilt-stamped cloth, spines a bit darkened, slight edgewear. Very good. Bookplates. \$375

**First Edition.** "One of the most important works on bookbinding history" (Helfand, Lasting Impressions: The Grolier Club Library, p. 49). 29862



**37. Gumuchian & Cie.** Catalogue de reliures du XV<sup>e</sup> au XIX<sup>e</sup> siècle, en vente à la librairie Gumuchian & Cie. vi, 180pp. 73 plate leaves containing 135 numbered illustrations. Paris: Gumuchian & Cie., 1929. 322 x 254 mm. Original cloth, shaken, slight edgewear. Fore-edges a bit frayed but very good. Bookplate. \$200

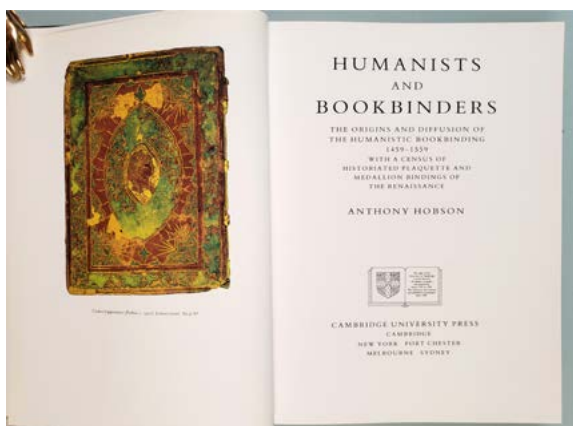
**First Edition.** 29852



**38. Hobson, Anthony** (1921-2014). Apollo and Pegasus: An enquiry into the formation and dispersal of a Renaissance library. xviii, 250pp. Frontispiece, 24 plates; text illustrations. Amsterdam: Gérard Th. van Heusden, 1975. 300 x 225 mm. Original cloth, dust-jacket. Fine. \$150

**First Edition.** 10347





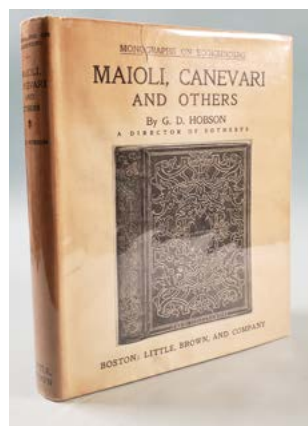
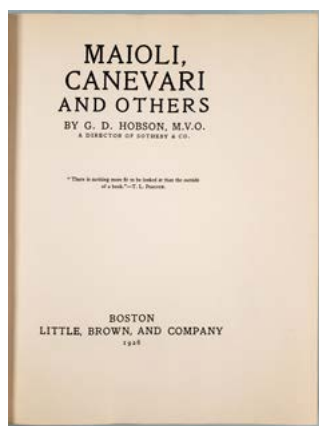
**39. Hobson, Anthony** (1921-2014). *Humanists and bookbinders: The origins and diffusion of the humanistic bookbinding 1459-1559 with a census of historiated plaquette and medallion bindings of the Renaissance*. xix, 296pp. Frontispiece; text illustrations. Cambridge: Cambridge University Press, 1989. 297 x 208 mm. Original cloth, dust-jacket. Fine. \$125

**First Edition.** "A magisterial survey of a critical century—the critical century—in European bookbinding" (Needham, p. 443). P. Needham, "Anthony Hobson: The origins and diffusion of the humanistic bookbinding 1459-1559" [review], *Bulletin du bibliophile* (1990): 443-446. 15562



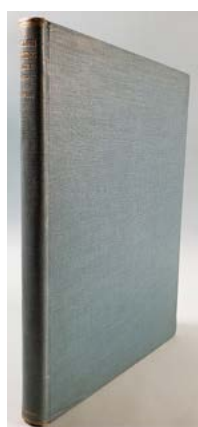
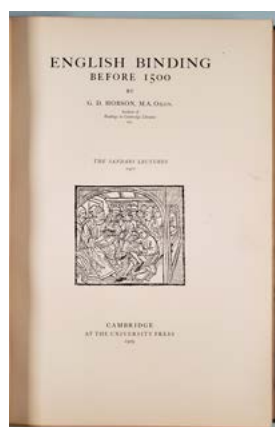
**40. Hobson, Anthony** (1921-2014). *Renaissance book collecting: Jean Grolier and Diego Hurtado de Mendoza, their books and bindings*. xix, 275pp. Frontispiece; text illustrations. Cambridge: Cambridge University Press, 1999. 297 x 207 mm. Original cloth, dust-jacket. Fine. \$100

**First Edition.** 37855



**41. Hobson, Geoffrey Dudley** (1882-1949). *Maioli, Canevari and others*. xvi, 178pp. 64 plates (6 in color). Boston: Little, Brown, 1926. 280 x 216 mm. Original cloth, dust-jacket (light wear and toning, small marginal tears). Endpapers unevenly toned, light vertical crease in first 2 leaves but very good. \$300

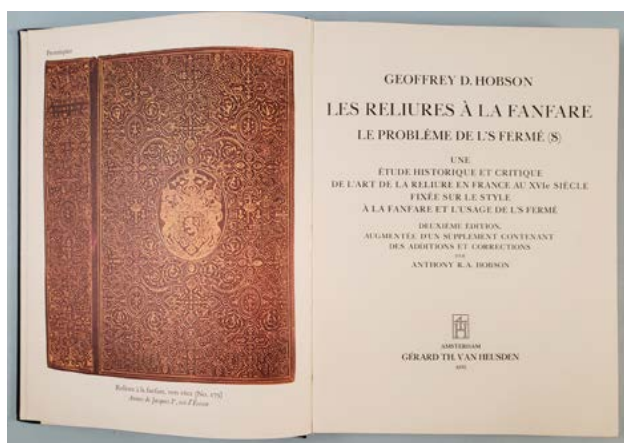
**First Edition.** 29835



**42. Hobson, Geoffrey Dudley** (1882-1949). *English binding before 1500*. [12], 58pp. 55 plates. Cambridge: At the University Press, 1929. 380 x 246 mm. Original cloth, slight edge-wear. Very good to fine. Bookplate. \$150

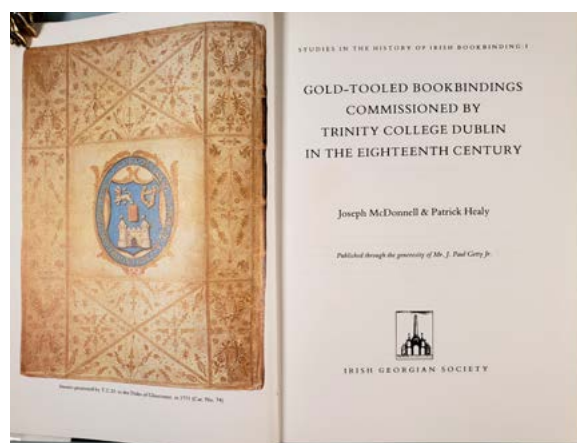
**First Edition.** Limited to 500 copies. 29989





**43. Hobson, Geoffrey Dudley** (1882-1949). *Les reliures à la fanfare: Le problème des L's fermé*. xiii, [3], 151, [2], \*17pp. 37 plates. Amsterdam: Gérard Th. van Heusden, 1970. 301 x 225 mm. Original cloth, corners a bit bumped. Very good. Prospectus laid in. \$150

Second edition, with the "Additions et corrections" supplement by Anthony R. A. Hobson. 29854



**45. McDonnell, Joseph and Patrick Healy.** *Gold-tooled bookbindings commissioned by Trinity College Dublin in the eighteenth century*. xvii, 340pp.; errata slip tipped to the front free endpaper. Frontispiece and 4 plate leaves; text illustrations. Leixlip, Ireland: Irish Georgian Society, 1987. 306 x 216 mm. Original cloth, dust-jacket. Fine. \$140

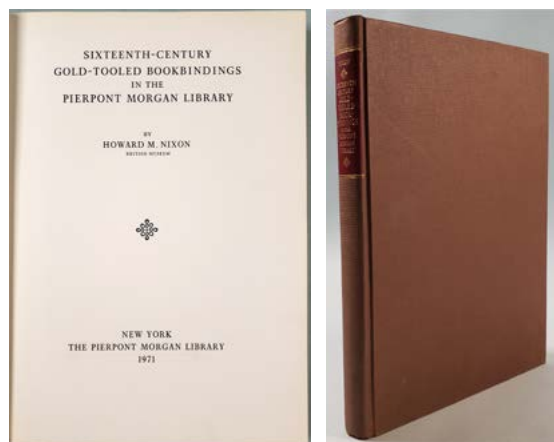
**First Edition.** 13260



**44. Mazal, Otto.** *Europäische Einbandkunst aus Mittelalter und Neuzeit: 270 Einbände der österreichischen Nationalbibliothek*. 94pp. 270 plates on 135 plate leaves. Graz, Austria: Akademische Druck- und Verlagsanstalt, 1970. 350 x 260 mm. Original cloth. Fine.

\$150

**First Edition.** 29986



**46. Nixon, Howard M.** (1909-83). *Sixteenth-century gold-tooled bookbindings in the Pierpont Morgan Library*. xv, 263pp. Text illustrations. New York: Pierpont Morgan Library, 1971. 289 x 210 mm. Original cloth. Fine.

\$125

**First Edition.** 29834





**47. Oldham, J. Basil** (1882-1962). English blind-stamped bindings. xiii, 72, [4]pp. 61 plates. Cambridge: At the University Press, 1952. 376 x 253 mm. Original cloth, leather spine label (a bit worn). Spine slightly faded but very good to fine. \$200

**First Edition.** 29990



**48. Oldham, J. Basil** (1882-1962). Blind panels of English binders. xv, 55, [1]pp. 67 plates on 38 plate leaves. Cambridge: At the University Press, 1958. 374 x 247 mm. Original cloth, dust-jacket. Fine. \$200

**First Edition.** 29991



**49. Rahir, Édouard** (1862-1924). La bibliothèque de feu Édouard Rahir. Parts 1-5 (of 6). 5 vols. Numerous plates. Paris: Francisque Lefrançois, 1930-37. 284 x 228 mm. Original printed wrappers, light wear, uneven darkening. Very good. \$225



**First Edition** of the

first five parts of the auction catalogue of Rahir's library. Rahir was an antiquarian bookseller, bibliographer, and publisher in Paris; he was the author of *La Bibliothèque de l'amateur* (1907), a standard guide to book collecting. The sale of his library included 2,091 lots of incunabula, illustrated books, many bound in fine and armorial bindings. 51908