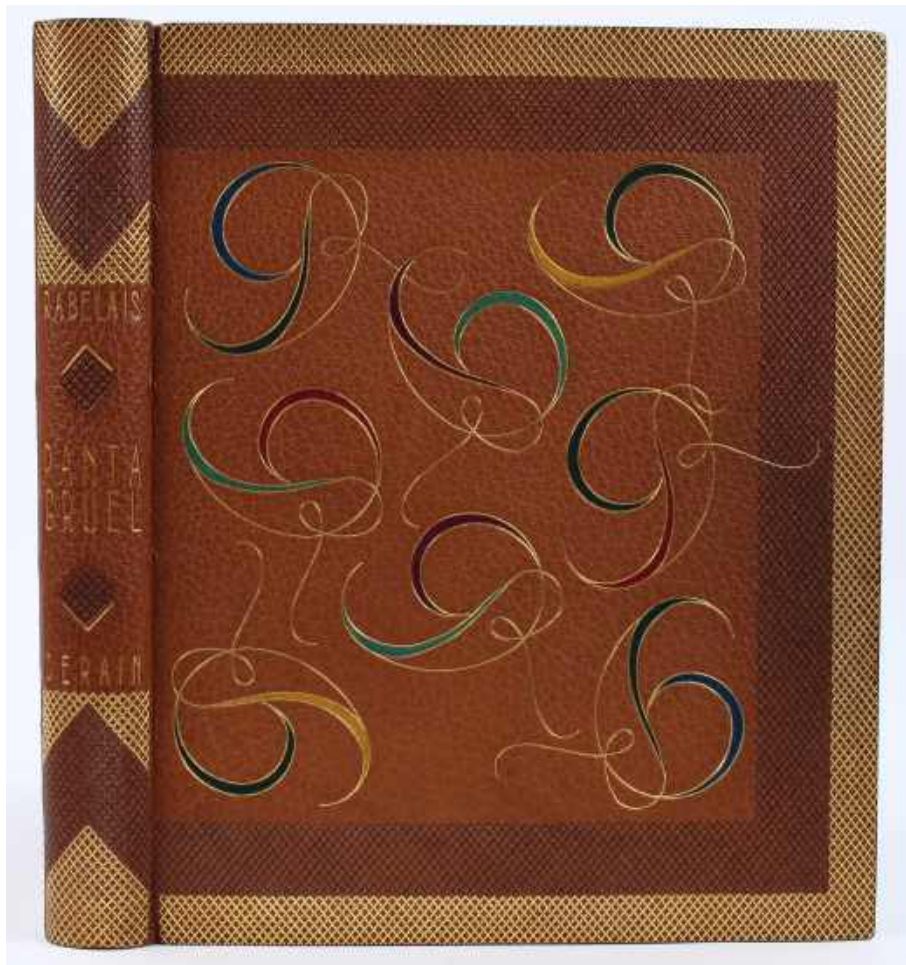


Florisatus **F**ine **B**ooks, **M**anuscripts & **M**usicalia

Edwin & Liesbeth Bloemsaat

Reliuromania IIa



The book seen through its binding

A selection of books with
beautiful and interesting bindings
presented in Villa Necchi Campiglio

Milano 24-26 October 2025

Sale conditions

All items in this list are complete, in good condition unless stated otherwise, and are subject to prior sale. Prices are EURO (€). Postage and insurance are not included. VAT is charged at the standard rate to all EU customers. EU customers: please quote your VAT number when placing orders. Ownership of goods does not pass to the purchaser until the price has been paid in full.

Consumers do not have the retraction right for purchases on the fair

General conditions of sale are those laid down in the ILAB Code of Usages and Customs, which can be viewed at:

<<http://www.ilab.org/eng/ilab/code.html>>

All offers are without engagement and subject to prior sale.

NB In Milano only a selection of the catalogue will be shown.
The green numbers will be present.
the purple number not.

Not presented in Milano: no. 7, 8, 11, 12, 13, 18, 24, 26, 28, 31

Upper cover: Rabalais. Binding by Anthoine-Legrain, no 30

Florisatus Fine Books, Manuscripts & Musicalia
Edwin Bloemsaat & dr. Liesbeth Bloemsaat

Plein 19-C 2511 CS Den Haag
The Netherlands

finebooks@florisatus.nl
0031 (0)6 14270027



16TH CENTURY

1 1518 Bound in a Mudejar style Spanish binding with a painted fore edge
-The ex Toledo, Astorga, George Dunn copy-



Richardus de Santo Victore.

Omnia opera in unum volumen congesta solerti cura ac diligentia emendata.

(Paris, printed by André Bocard and paid for) by Jehan Petit [and Josse Badius Ascensius], (1518). 2 parts in 1 volume. Folio (345 x 225 mm). [VIII], CLII; CXII.

With a very decorative figurative woodcut border and large printer's device of Jehan Petit on the title page. Many decorative initials in the text.

In a Spanish mudejar style blindtooled brown sheep binding over pine wood boards. On the covers several frames, alternating empty and filled with various aligned rope tools. Spine with 4 raised bands. Simple blind tooling in the compartments. Front edge painted in red-brown ink, central the title embedded in carnations and leaf work, surrounded by the coat of arms of Gómez Dávila y Toledo, 2nd Marqués de Velada. Two catches on the lower front board. In a green cloth preservation box.

€ 5.000

Rare second edition of the works of Richard de St. Victor in a contemporary Mudejar binding, with a late 16th century painted fore-edge with including the coat of arms of Gómez Dávila y Toledo, 2nd Marqués de Velada. He owned a substantial scholarly library of more than 500 volumes; his brother Sancho, bishop of Plasencia, also owned books with similar fore-edge decoration, but with a bishop's hat rather than a crown above one of the armorials. The library of Gómez Dávila y Toledo contained around 300 volumes in 1596, and by 1624 the family library contained over 2,500, including those of both brothers. One of his daughters married the Marqués de Astorga, and the library merged with that of the Astorgas, along with other noble collections acquired through marriage. At the death of a later Marqués de Astorga in 1816, the family was in such debt that much of the vast library was sold in the 1820s, though this volume seems to have remained in the family until 1870.



It later came in possession of **George Dunn of Woolley Hall** whose vast collection was sold at Sothebys in 4670 lots between 1913 and 1917. He had a carefully selected collection, and was one of the first collectors who seriously cared about preservation. The green cloth protective case in which this book is housed, can be regarded as one of the earliest modern preservation boxes.

-Provenance: Gómez Dávila y Toledo (1541-1616), arms on fore-edge; by family descent to **Vicente Joaquín Osorio de Moscoso (1744-1816), marqués de Astorga**, printed label pasted to verso title page "Biblioteca del excmo. Señor Marques de Astorga", sale, Delbergue-Cormont, *Catalogue de la bibliothèque de son excellence le Marquis d'Astorga Troisième partie* Paris, 1870, lot 241; **George Dunn** (1865-1912) with his printed ticket: "From the library of George Dunn of Woolley Hall near Maidenfield"; **J. Kasteel**, in pencil on fly leaf.

-Literature: Moreau II no 1934; Adams R-502; On Dunn: S. de Ricci, p. 182f.

-Condition: Spineheads restored (old); Movable parts of the clasps lacking; Some minor, not disturbing, issues to the binding; Lower paste down browned and some damage; Preservation box some damage; Rare early Spanish mudejar binding with a splendid provenance.



~~~~~

## 2 1543 In a dated German pigskin binding Hippocrates & Galenus in Greek & Latin



## Hippocrates & Galenus.

*Aphorismorum, Lib. viii. Eiusdem praesagiorum Lib. iii. Item de natura humana Lib. I. Praeterea de ratione victus in morbis acutis Lib. iiii. Postremo Galeni ars medicinalis, Graece & Latine.*

Basiliae, apud Henrichum Petrum, (1543).

Small 8<sup>vo</sup> (147 x 98 mm). [XVI], 644, [4] p.

With a woodcut printers device on the last leaf and some woodcut initials.

Beautiful alumn tawed pigskin over wooden boards. On the covers a broad border of a reformers roll with the heads of Luther, Melancton and Erasmus, dated 1540. In the central panel aligned flower tools and on the upper cover the year 1553. Spine with 3 raised bands and filled with decorative tools. Board edges partly bevelled. 2 brass clasps. On the front edge in pen "Medicamen liber".

€ 2.400

Beautifully printed bilingual edition in 2 columns, with on one page the Greek text and the Latin translation of Nicolo Leonicensio (1428-1524). With a dedicatory letter of Alban Thorer (1489-1550).

The reformers roll used on this binding is Haebler 1540.10 (vol II, p. 15), not present in EBDB.

**-Provenance:** In ink on fly leaf: "15 ME 62 Egidius Kunhauserus".

**-Literature:** VD16, H-3755 (7 copies); Adams H-578; Hoffmann II, 273.

**-Condition:** Few neat small pen marginalia in Greek and Latin; On the upper flyleaves some larger old pen annotations (citations); Binding a bit soiled; A very attractive copy.

~~~~~

**3 1571 A German wax paint binding
A UNIQUE COPY, EARLY PLAGIARISM, POSSIBLY
FROM THE BIBLIOTHECA PALATINA**



Faber, Georg.

Ein christlicher lieblicher Trostbrieff, wie vnnd womit sich ain Christ, in Creütz und Trübsall trösten soll.

(Landshut, Martinus Apianus), [1571]. Small 8^{vo} (159 x 101 mm). A-C⁸ D⁴ [E]² (E2 blank). [30] leaves, last leaf blank.

Brown calf over wooden boards, gold and blind tooled with wax paint. On the covers a large gold painted plate stamp (140 x 74 mm) with a lacework pattern of knots and intertwining lines, coloured with green, blue, yellow, white and red wax paint and in the open spaces leafy ornaments. At the left and right sides a small border with gilt flower and leaf tools, surrounded at all sides by a blind tooled triple line at the board edges. Spine with 3 raised bands, all compartments with a gilt tool consisting of 8 leaves. Turn ins with a blind line. White end bands. Edges gilt and gauffered.

€ 7.800,-

This remarkable copy is a cumulation of strange features. -In the first place there is the absolute luxury binding, elaborately tooled and heightened with wax paint, gilt and gauffered edges. It simply doesn't fit with such a simple, almost pamphlet like text. -Next there is the text itself. It is presented as the work of Georg Faber, a man from Neustadt, as he identifies himself. Nothing can be found about him, and this is apparently the only

work he wrote. But here we have a severe problem. Mister Faber didn't write this work. He copied the text exactly, including the dedication, from a work written by Leonhard Jacobi (ca. 1515-ca.1570), which was published in Leipzig in 1551, with the same title. Plagiarism!!! -At last we come to the most striking point. In the caption we wrote unique copy, but in the Bayrische Staatsbibliothek München are two other copies listed. In fact there are three unique copies, they differ in the person the dedication is addressed to. The printer did reset the type to change the names and titles in the dedication to fit for a particular person: 1) BSB Asc. 1799 is addressed to abbot Erhard von Kremsmünster. 2) BSB Liturg. 695 (2) is dedicated to Christophorus Brobst, abbot of "des löblichen unnd Würdigen Gottshaus Wintberg". 3) Our copy is dedicated to the Lutheran "Ludwig, Pfalzgraffen bei Rhein und hertzog zu Bairen, der obern Churfürstlichen Pfaltz Stathalter". Apparently the "writer" and the printer got the creative idea to make the most money of the reedition of this pirated text by dedicating every copy to another person. And in the last case, our copy for Ludwig VI the Churfürst of the Pfaltz, they even added a luxury binding, and corrected with type the composition faults in the text - which was not done in the other copies - in the hope of getting even more money in return.

It might be possible that our copy once belonged to the famous Bibliotheca Palatina in Heidelberg. A strong indication in this direction can be found in a handwritten inventory of a library (Cod. Pal. germ. 50) from 1588, which is regarded as an enlarged copy of the 1584 inventory of the private library of Ludwig VI (Vatikan BAV Cod. Pal. lat. 1919). In this list a copy of the work of Georg Faber is mentioned on f. 155r, and this might be well our copy, because in the Vatican Library, where the Bibliotheca Palatina was transported in 1623, there is no copy listed.

-Provenance: Ludwig VI (1539-1583), printed dedication.

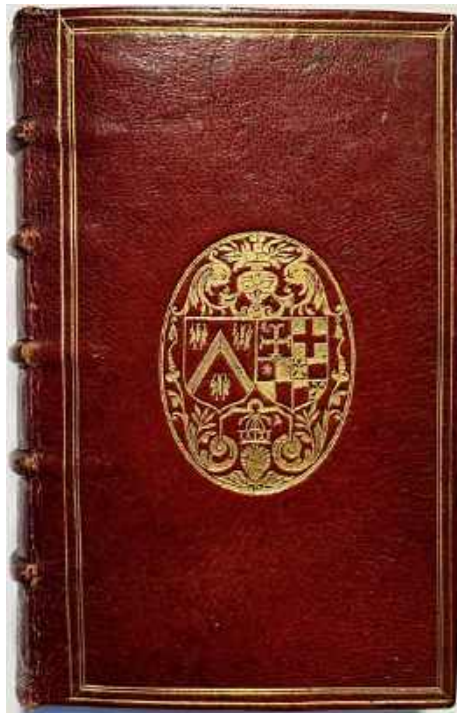
-Literature: cf. VD16 F 53; Schottenloher, Die Landshuter Buchdrucker, p. 57 no. 14.

-Condition: Wax on the front cover minimal rubbed; else an excellent copy in a desirable wax paint binding.

~~~~~

17<sup>TH</sup> CENTURY

## 4 1614 Armorial binding for Jacques Auguste de Thou



## Sidonius Apollinaris.

*Opera Iac. Sirmondi cura & studio recognita, notisque illustrata.*

Parisiis, ex officina Nivelliana sumptibus Sebastiani Cramoisy, 1614. 2 parts in one volume. 8<sup>vo</sup> (177 x 110 mm). [XVI], 397, [27, last 6 blank]; 280, [XVI] p.

With a woodcut printer's device and 2 engravings in the text.

Red morocco, gold tooled. On the covers a triple fillet border and in the centre the coat of arms of Jacques Auguste de Thou and Gasparde de la Chastre. Spine with 5 raised bands. Title in compartment 2, the other compartments with the monogram. Red and blue silk endbands. Edges gilt.

€ 4.500,-

Copy from the esteemed library of Jacques-Auguste de Thou (1553-1617). "En dehors de tous ces titres de gloire, le president de Thou tient une place eminente dans l'histoire de la bibliophilie et se classe parmi les plus celebres amateurs il avait reuni la plus belle collection de livres de son epoque, plus remarquable par le choix des ouvrages que par leur nombre (...). Ses volumes relies en maroquin plein par Le Gascon,

quelquefois en veau ou en velin blanc, etaient ornes de ses armes et de son chiffre, lesquels ont varie au cours de son existence. (...) enfin, apres 1602, il fait accompagner ses armes de celles de sa seconde femme, Gasparde de La Chastre, et se fait composer un chiffre avec les initiales I A G G (Jacques-Auguste-Gasparde)."

**-Provenance:** Jacques-Auguste de Thou (1553-1617), with the library signature in pen on the upper paste down and on the front cover.

**-Literature:** Olivier 216; Brunet V, p.374; Graesse I, p.162;

**-Condition:** In almost perfect, unrestored condition.

~~~~~

5 1651 A beautifull mid 17th century Dutch all over pattern binding in French style

Christenius, J.

De iure matrimonii dissertationes, quibus selectae aliquot quaestiones de sponsalibus, nuptiis, iure dotium, pactis dotalibus, & communione bonorum inter coniuges, ad hodiernum usum illustrantur.

Harderovici, Egbert Arnoldus à Nunspeet 1651. 12^{mo} (138 x 73 mm). [XXIV], 575, [25] pages (last leaf blank).

Brown-red morocco on wooden boards bevelled at the inside, gold tooled. On the covers a frame of a birds-in-vine roll bordered by decorative rolls. The central panel filled with an all over pattern of pointillé curls and large and small dots. Flat spine bordered by a decorative roll and filled with the small curls and dots. Edges gilt and simply gauffered.

€ 1000

Many of the richly gilt mid 17th century bindings are falsely ascribed to Albertus Magnus. Also this binding is not made by Magnus, but evidently of a very high quality and directly orientated at the French binding style. The birds-in-vines roll was very common in Holland at that period. The provenance is quite English.

-Provenance: "Liber Guilielmi Cand a Magdaline" and "Robert Carr my very good friend" on the lower end leaves; "R. Joh. Morell?" on the title page; "R. Bond 1820 Norfolk" in pen on the prelims.

-Condition: Leather on the joints brittle; Later end leaves; Clasps not present any more; Few worm holes in the beginning and end; Lower blank margin of the title page cut of and restored; Nice example of a rich Dutch mid 17th century luxury binding.

~~~~~

**6 1651 A luxury pointillé publishers binding in the style of Le Gascon and Florimond Badier  
First edition of an entirely engraved mass book**



*Le tableau de la croix représenté dans les ceremonie de la S.<sup>te</sup> messe ensemble le tresor de la devotion aux souffrance de N.<sup>re</sup> S.I.C. le tout enrichie de belles figures.*

Paris, F. Mazot, 1651. 8<sup>vo</sup> (170 x 114 mm). [44] leaves (1<sup>st</sup> leaf blank)

With 80 engravings by Jean Collin, J. Durant and G. de Gheijn. Including the engraved dedication by Mazot.

Red morocco, tooled in gold. On the covers a broad border composed of several rolls, with in the corners curly pointillé tools, forming a polygonal centre field. The centre field around a polygonal centre ornament filled with curly pointillé tools and dots of several sizes. Spine with 5 raised bands. All compartments filled with curly tools. End bands of green and yellow silk. Double marbled end leaves. Edges gilt. With 1 (of 2) silver fastenings.

€ 2.400,-

First edition, first issue before the engraved privilege, of this beautiful entirely engraved book explaining the passion sequence in the Holy Mass. One of the highlights of religious illustration at that time and an example for many to follow. It was published by the Parisian engraver **François Mazot** and probably all engraved by **Jean Collin** (1623-1701), an engraver from Reims, except from the portrait by G. de Gheijn and the last 2 leaves by the unknown J. Durant. The work was dedicated to Charles de Laubespine (1580-1653) Marquis de Châteauneuf-sur Cher. Later issues in 1652, 1653, ca.1680 etc. till adaptations in the 18<sup>th</sup> century.

Each individual opening includes one page with prayers in Latin and French inscribed between two saints and an opposing page delineating a specific portion of the service with a priest officiating before an altar assisted by acolytes. The particular stage of the mass is also illustrated with a corresponding episode from the Passion of Christ in the top of the image.

The binding is a high quality publishers binding. We traced several copies in almost identical bindings, which indicates that the book was sold bound for a rich audience. The bindings are well executed according the preferred style at thet moment which is connected tot the famous binders Le Gascon and Florimond Badier.

**- Contents:** 1rv: blank; 2r Engraved title page (J. Collin fe); 3r engraved dedication to Carolus

Alaespinaeus marquis de Chateau-neuf by Mazot; 4r portrait of the dedicatee (G d Geijn scul); 5r engraving "les litanies" (J. Collin fe), 5v-40r verso sides 35 engravings showing the passion of Christ, recto sides 35 prayers in French and Latin flanked by 2 saints sometimes with delicate engraved marginal scenes (6r signed: J. Collin fe), all numbered 1-35; 40v-42r "Litaniae sanctorum" and hymns with the same lay out as the preceding prayers, numbered 36-39; 43r "Litaniae de nomine Iesu" engraved text surrounded by angels (J Durant f), 44r : "Litaniae B. Virginis" engraved text surrounded by scenes of the life of Maria.

**-Provenance:** With the armorial ex libris of comte Joseph de Lagondie.

**-Literature:** Duportal, *Étude sur les livres à figures*, p. 244-245; Brunet V, col. 624; For the binding: Devauchelle, *La reliure en France I*, p. 134-144.

**-Condition:** Lacks one fastening; Else a splendid copy of this highlight of French luxury binding in the 17<sup>th</sup> century.

~~~~~

7 1662 In the style of the Rospigliosi bindery A monumental Roman Missale



Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum. Pii V. iussu editum,

Clementis VIII. & Urbani papae VIII. auctoritate recognitum. Additis etiam missis sanctorum ab Innocentio X. et Alexandro VII. pont. max. ordinatis.

Romae, ex typographia Reverendae Camerae Apostolicae, 1662. Folio (415 x 277 mm). [XL], 560, xcii, 8 p.

With an engraved title page by François Spierre after Petrus Berettinus, a large printer's mark with the coat of arms of pope Alexander VII., 17 full page engravings, 16 elaborate engraved borders round the text and 10 engravings in the text, engraved by Guillaume Vallet, Étienne Picart etc. With typographical musical scores. Many large woodcut initials.

Red morocco, tooled in gold and stained in black. On the covers an all over pattern with differently shaped compartments divided by a black stained architectonical lacework pattern, symmetrical along two axes. In the middle of the sides semicircular fan tooled compartments. The compartments in the corners bordered by an abstract roll and filled with a semé of dots. In the centre an octagonal compartment, surrounded by 4 irregular compartments, bordered by an abstract roll and filled with diagonal crossing dotted lines forming small lozenge shaped spaces each with a small flame. In the centre a space for a coat of arms (erased). Above this a flat hat, with on both sides depending three levels of tassels, flanked by two cherubs. Flat spine divided by black stained bars in 11 compartments, all with a lozenge shaped central ornament and corner tools. Vertically along the compartments an abstract flower roll. Endbands of gold thread and white silk. Edges gilt. With 3 (of 5) keys.

€ 1.500

The binding matches in style and time exactly with the by Hobson so called Rospigliosi bindery. The main dynasty of binders related of this group is the Andreoli family. They manage or are part of the large Vatican bindery and responsible for many very high quality bindings. Many of the tools used on this binding are almost identical to those depicted in the study of José Ruyschaert in *Legatura Romana Barocca 1565-1700*. As is said in the same catalogue by Tolomei, the Papal bindery is supposed to be quite large and used many similar tools. So it is quite possible that with more research this binding turns out to be of the Andreoli workshop, or it comes from another binder of the Papal bindery, who has not yet been identified, but is certainly of equal quality.

Most of the engravings are made by the Parisian engravers **Guillaume Vallet** (1632-1704) and **Étienne Picart "le Romain"** (1632-1721) stayed from 1655 till 1661 in Rome. They both entered the Académie Royale in Paris in 1664. Picart later went to Amsterdam and is the father of the Dutch engraver Bernard Picart.

-Literature: *Legatura Romana Barocca 1565-1700*, Roma 1991, articles of P. Quilici, J. Ruyschaert and G.V. Tolomei.

-Condition: Coat of arms in wax paint on both covers cleared away; several smaller old restaurations to the binding, especially on the corners, and the spine heads; enband at the tail lacking; flyleaves cut out; larger worm holes in lower margin p. 285-298; margins underlayed of p. 289, 291 and 447; small piece of margin lacking of p. 335 and 339; keys later renewed and strengthened with paper; in general a very well preserved, clean white copy, in a superb Roman binding.

~~~~~

#### 8 c. 1675 17<sup>th</sup> century supralibros plate tool



Bronze oval supralibros plate tool (110 x 87 mm) mounted on wooden block (total height 55 mm) showing the alliance coat of arms of Bernardin-Roger van den Zype and Marie Madeleine the Melgar.

€ 1.250

Like his father Pierre, Bernardin-Roger was a lawyer at the Grand Council of Mechelen; Marie-

Madeleine was a daughter of Francisco de Melgar, from a Spanish family settled in Bruges.

**-Literature:** *Annuaire de la noblesse de Belgique* 1853, p. 236; Cf. de Jonghe, *Armorial Belge du Bibliophile III*, 917 (Van den Zype family crest 17<sup>th</sup> century); Le Parchemin, janvier 1958. p. 32.

**-Condition:** Some wormholes in the wood; Modern label on the backside; In very fine condition.

~~~~~

9 1718 With the coat of arms and cypher of Philippe II duc d'Orléans



L'office de la semaine-sainte, et de l'octave de pasques, en Latin et en François, à l'usage de Rome et de Paris, avec l'explication des cérémonies de l'église, et quelques prières tirées de l'écriture sainte, pour la confession & la communion. Traduction nouvelle.

Paris, Florentin Delaulne, 1718. 8^{vo}. (199 x 124 mm). [VIII], 662, [2] p.

With an engraved title page by N. Chateau after Deberge and 5 plates within collation.

Red morocco, tooled in gold. On the covers a triple line border with in the corners the monogram PP and in the centre the coat of arms of Philippe II duc d'Orléans. Spine with 5 raised

bands. Gilt title in compartment 2, the other compartments with in the centre the monogram PP and lilies in the corners. Brown and white silk end bands. Marbled end leaves. Edges gilt.

€ 750

Philippe II duc d'Orléans (1674-1723) was the nephew of Louis XIV, and when Louis died in 1715 he became the regent of the French kingdom for Louis XV, who was still in his minority.

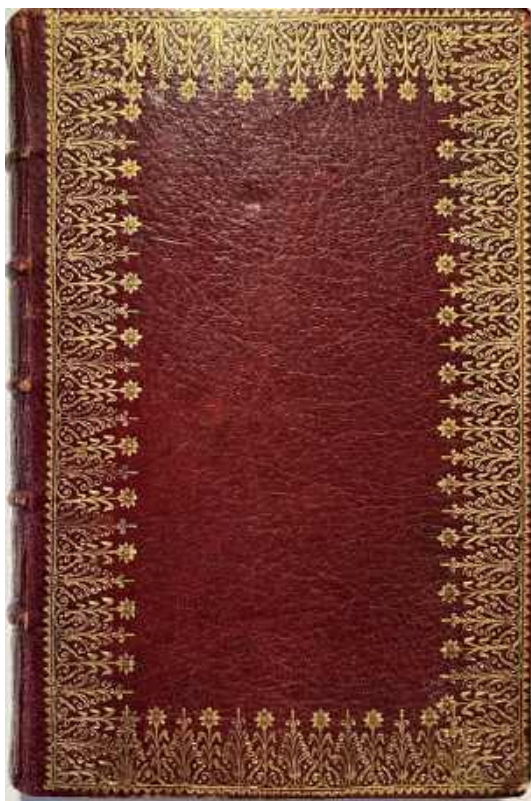
The text is printed in two columns, the French text in a smaller type than the Latin text.

-Literature: Guigard, *Nouvel armorial du bibli.* I, p. 37.

-Condition: Name erased from the title page; few signs of use; a very good copy.

~~~~~

### 10 1736 In a beautiful lacework binding



**Heures** imprimées par l'ordre de monseigneur l'archevêque de Paris, a l'usage de son diocese.

Paris, aux dépens des libraires associés pour les usages du diocese, 1736. 8<sup>vo</sup> (198 x 127 mm). [XXVI], CX, 638, [4] p.

Red morocco, tooled in gold. On the covers a broad floral lacework roll. Spine with 5 raised bands. All compartments surrounded by a line and

dotted line fillet. Title in compartment 2, the other compartments a central fleuron surrounded by dots and floral corner tools. Board edges and turn ins with a zig zag roll. Endbands of yellow silk. 3 green silk ribbon markers. Edges gilt over marbling. Marbled endleaves.

€ 600

On the title page the coat of arms of Charles-Gaspard-Guillaume de Vintimille de Luc (1655-1746), count of Marseille, archbishop of Paris, duke of Saint Cloud.

**-Condition:** two unobtrusive cavitations on each side; one corner minimal damage; else a very fine lacework binding containing a rare heures.

~~~~~

11 1740 Richly gold tooled Italian binding in matching red morocco box The Piazzetta book of hours, entirely engraved by Angela Baroni



Beatae Mariae Virginis officium.

Venetii, Apud Jo. baptistam Pasquali, 1740. 16^{mo} (135 x 85 mm). [XL], 427, [5] p.

Frontispiece, title vignette and 15 full-page engravings within collation and 20 end pieces engraved by **Marco Alvise Pitteri** after drawings by **Giovanni Piazzetta**. The text is engraved by sister **Angela Baroni**.

Brown calf on thin wooden boards, gold tooled. On the covers a full pattern composition of many tools. Spine with 5 raised bands, all compartments richly gilt. Green silk end leaves. Green end bands. Blue ribbon marker. Edges gilt. In a matching red morocco pull off case, gold tooled in compartments and at the inside covered with gold brocade paper.

€ 2.200

First edition of this entirely engraved book of hours. One of the most famous and appreciated 18th century Venetian books. It is the best example of how the iconographic "apparatus" perfectly blends with the typographic composition of the text, entirely engraved in copper on very fine paper. It is, together with the *Gerusalemme Liberata* of 1780, the highest achievement among Venetian production of illustrated works in the 18th century.

Giovanni Battista Piazzetta (1683-1754) was one of the leading artists of his time and is especially known as an exponent of the pathetic-chiaroscuro current, centred on the strong contrasts of light and shadow and on the intense drama of the figures. He was an important book designer and illustrator and worked often together with the Venetian engraver **Marco Alvisi Pitteri (1702 – 1786)** who was one of the most asked for engravers of Venice. **Angela Baroni**, the daughter of a close friend of Pitteri, was a refined engraver of typographic letters, she worked sometimes with Isabella Piccini, the first Italian female engraver.

-Provenance: Oval stamp on Title page and fly leaves of Jesuit library of S. Ignatii in Rotterdam.

-Literature: Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, p. 20 and no. 98; Selby, Carol E., *A Small Masterpiece from the Eighteenth Century Publishing World*, Bulletin of the Detroit Institute of Arts, vol. 43, no. 3/4, 1964, p. 60-63.

-Condition: Stamps (see above) on the title page and fly leaves; Possibly a silver mounting around the board edges has been removed, leaving the outer parts of the paste downs uncovered; Lower corner of the pull off case leather damaged; Else a very fine copy of this refined engraved book.

~~~~~

### 12 1760 In a signed lacework binding by Deflinne

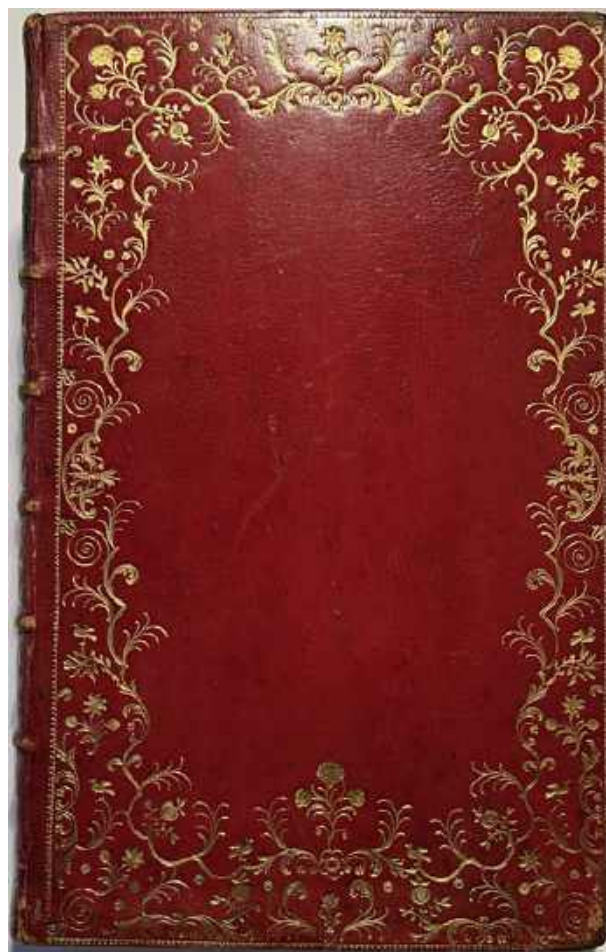
#### Manuscript with an important provenance

#### Neny, Patrice-François de.

"Mémoire, Sur L' Etat Politique des Paÿs Bas & la Constitution tant externe qu'interne des Provinces, Pour servir à L'Instruction particuliere de Son Altesse Roiale Mons.<sup>r</sup> l'Archi-Duc Joseph." *Expertly calligraphed manuscript in brown ink in French current script. Decorations, titles and initials in black ink.*

1760. Folio (325 x 200 mm). [I], 173 leaves.

Title within an elaborate architectonical baroque black border, 15 tailpieces and many calligraphed titles.



Red morocco, gold tooled. On the covers a rich lacework border of curly tools, flowers and birds. Spine with 6 raised bands, black title label in compartment 2 and in the other compartments a fleur-de-lis with corner tools and stars. Board edges and turn ins with a vegetal roll. End leaves of light blue silk. End bands of blue and white silk. Blue ribbon marker. Edges gilt over marbling. (Signed on turn ins: "DEFLINNE TOURNAY").

€ 3.500,-

Exceptional beautiful manuscript copy of the *Mémoire* by Patrice François de Neny (1716-1784), who was an enlightened statesman and Head of the Private Council of the Austrian Netherlands under Empress Maria Theresia. In 1758 he was charged by Governour Cobenzl to write a memorandum on the situation of the Austrian Netherlands, as a part of an educational project to provide basic knowledge of the Austrian Netherlands for the future emperor Joseph II. This work was finished in 1759, all the other memoranda for this project were left unfinished. Although it was confidential, several manuscript

copies were distributed before it's publication in 1784. This is the copy of Louis Wavrans, who was also a top politician and initially asked to write a memorandum for the same project, but did not realize it finally. The fact that Neny and Wavrans worked at this same project, and the fact that they were friends is a good explanation why he got such an outstanding copy.

**Enriched with** a letter from «Neny» to "Monsieur Huughe, Echevin de la Chatellenie d'Ypres". Brussels, 8 March 1770. Bifolium, 1 p., on paper, in French, with red wax seal.

**-Provenance:** Louis François Julien de Wavrans (1715-1796), president of the Chamber of Accounts. His printed ex libris on an upper end leaf.

**-Literature:** Sorgeloos, «Les Mémoires historiques et politiques [...]», *Archives et Bibliothèques de Belgique*, 38 (1989), p. 7-56, 135-189; Verschaffel, *De hoed en de hond*, p. 62-65; Sorgeloos, *Les Deflinne. Quatre générations de libraires et relieurs à Tournai aux XVIIIe et XIXe siècles*. Brux. 1997.

~~~~~

**13 1760 In a Roman papal armorial binding
The manuscript oath book of the papal
secretary**



*Juramentorum liber venerabilis collegium
reverendissimi domini scriptorum apostolicorum.*

Latin manuscript in brown ink with headlines in red ink, on vellum.

[Rome, 2nd half 18th c.]. Folio (365 x 240 mm).
[12] leaves (first and last leaf blank).

One full page miniature in blue of the crossed Jesus with the mourning woman (235 x 180 mm) and 4 smaller miniatures of the evangelists (86 x 67 mm), also all in blue.

Brown calf, tooled in gold. On the covers at the edges a border of a greek key and pearl roll. A Second border of a double fillet with rosettes on the corners. The space between filled with large curly flower and leaf tools with in the 4 middle parts a grotesque and in the corners a vase. Central an oval ornament surrounded by leafwork tools, crowned by tha papal tiara flanked by the keys of Petrus. Around the central oval the text "JURAMENTORUM LIBER" and horizontally in the centre the text "VEN. COLLEGIUM R.R. D.D. SCRIPTORUM APOSTOLICORUM". Flat spine with a vineyard roll. Board ends with a hatched roll. Marbled end leaves. Edges gilt.

€ 5.000

The manuscript opens with a large miniature of Jesus hanging on the cross, followed by excerpts of the four Evangelia (John, Luke, Matthew and Mark), each starting with a miniature of the evangelist and his attribute. After these follow the oaths for the different types of scribes at the Papal secretary: Rescribendarius, Computator, Auscultator, Scriptor und Cappellanus, and finishing with the "Juramentum de non relaxando partem aliquam taxae pro scriptura literarum Apostolicorum debitae".

Apparently the procedure was that the excerpts of the Evangelia were read aloud, and than the new scribe had to read his oath, which all finish with "Sic me Deus adjuvet et haec Sancta Dei Evangelia".

The binding is made in Rome by a papal bookbinder. It is made by the same bookbinder who made bindings for Pius VI (1775-1799), which are listed and depicted as no 266 & 267 in the exhibition of 1977 in the Vatican.

-Literature: cf. *Legature Papali de Eugenio IV a Paolo VI. Catalogo della mostra. Biblioteca Vaticana*, 1977.

-Condition: Boards a bit rubbed; else a very fine copy.

~~~~~

**14 1768 Lacework imitating roll**  
**No copy of this edition in BnF**



**Sanadon, Nicolas.**

*Prières et instructions, pour bien commencer & bien finir la journée.*

Paris, Ch. Pierre Berton (imprimerie Chardon), 1768. Nouvelle édition augm. 12<sup>mo</sup> (172 x 100 mm). XII, 588 p.

Red morocco, gold tooled. On the covers a border of a broad basket and shell roll. Spine with 5 raised bands, green label in compartment 2. The other compartments with a small fleuron surrounded by small tools. Board edges and turn ins with a decorative roll. Spiral marbled end leaves. End bands of green and white silk, green ribbon marker. Edges gilt.

€ 300

The roll which forms the lacework border is possibly roll 61 in Barber, without an ascription to a bindery. This roll was popular and several close variations are mentioned.

This edition not in BnF and not in WorldCat. The editions mentioned there for 1768 have a different pagination and don't mention Chardon as printer.

**-Literature:** Barber, *The Rothschild bequest at Waddesdon Manor* I, p. 448.

**-Condition:** Some minor small damages to the binding; A very fine copy.

~~~~~

15 1770 In a rare armorial binding of the
Austrian Gallenberg family



Tissot, A.A.

Avis au peuple sur la santé.

Paris, P. Franc. Didot le Jeune, 1770. Quatrième édition originale augmentée par l'auteur. 2 volumes. 8^{vo} (175 x 100 mm). xx, 1-267, [1 blank]; [IV], 268-551, [5, last blank] pages.

Brown morocco, gold tooled. On the covers a single fillet border with in the corners a crowned G. Central the **coat of arms of the Gallenberg family**. Spines with 5 raised bands. Red title label and green volume label in compartments 2 and 3. The other compartments with a crowned G. Green place markers. Edges coloured red.

€ 450

Fourth edition of this popular tract on medicine (first edition was published in Lausanne in 1761) by the Swiss doctor Samuel Tissot (1728-1797). This book -especially meant for a lay public- had an enormous succes; it was reprinted many times and was translated into many European languages.

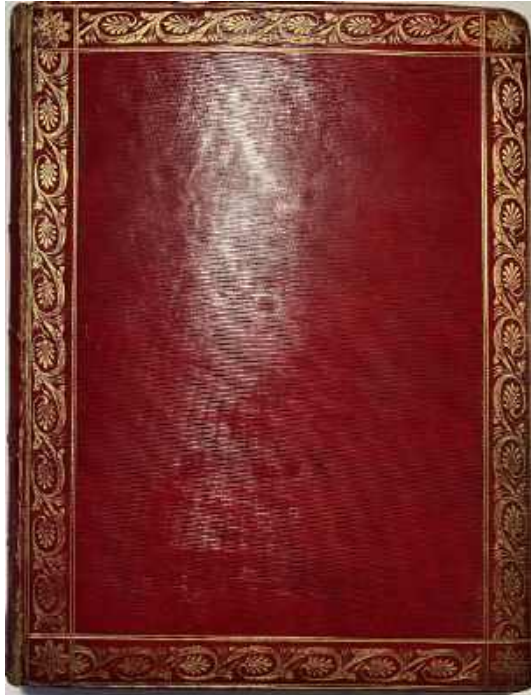
-Provenance: Either Wolfgang Sigismund, graf von Gallenberg (1707-1773) or his son Johann Joseph Sigismund, graf von Gallenberg (1751-1800). The Gallenberg family is located in Krain in Austria.

-Literature: Hirsch V, 594; Waller 9608.

-Condition: Some minimal rubbing spots on the binding; A very fine copy of this rare armorial binding.

~~~~~

**16 1780 In sumptuous bindings by Lefebvre  
Monumental erotic Hancarville edition**



**[d'Hancarville, Baron Pierre-François Hugues, called].**

*Monumens de la vie privée des douze césars, d'après une suite de pierres gravées sous leur Règne.*

A Caprée, chez Sabellus (Nancy, Leclerc), 1780. 4<sup>to</sup> (260 x 195 mm). XII, 196 p.

With frontispiece and 50 plates with engraved médaillons.

**[Bound uniformly with:]** *Monumens du culte secret des dames romaines, d'après une suite de Pierres gravées sous leur Règne; Pour servir de suite à la vie des douze Césars.*

A Rome, de l'imprimerie du Vatican, 1790. (engraved title page 1787). [II], 16, 98 p.

With engraved title page and 50 numbered engraved plates (mostly printed on papier bleuté.)

Straight grained red morocco, gold tooled. On the covers a broad border of a palmette roll and rosettes in the corners. Spine with 5 half raised bands. Title in compartment 2, the other compartments with a temple tool. Board edges

and turn ins with a decorative roll. Double end bands of pink and white silk. Pink ribbon markers. Marbled end leaves. Edges gilt. (Signed at the tail of vol. 1: "REL. P. LEFEBVRE")

€ 2.000

The scandalous side of the love life of the Romans depicted in cameo's. It is based on an earlier work, *Veneres et Priapi uti observantur in gemmis antiquis*, first published in Naples about 1771. The cameo's are probably invented by the author, in the words of Quérard, "in this book the author tries to present the fruits of his libidinous imagination as antique treasures".

The first part of 1780 is the first issue of the first edition with the title printed in 11 lines, the second work is a re-impression of the 'Vatican' edition. In May 1815 and September 1826, this book was condemned by the Royal Court of Paris.

**-Literature:** *Eros au secret*, 157; Barbier III, 349/50; Bibliographie clérico-galante 107 (other ed.); Biblioteca Arcana 357; *Bilderlexicon* II, 488; Brunet III, 1874; Caillet 4959 (ed. 1786, planches 'spintriennes') and 4960 (ed. 1784); Cohen-Ricci 474-5; Conlon 80:1163; Drujon, Catalogue des ouvrages condamnés 267; *l'Enfer de la Bibliothèque Nationale* 342 (8vo ed. 1782) and 914 (ed. 1784); Gay-Lemonnyer III, 1309; Graesse IV, 595; Hayn, *Bibliotheca erotica et curiosa* 384 and 386; Hayn-Gotendorf III, 59-65; Lewine 233 (II ed. 1784); Pia 1998, 954; *The Private Case* 855 and 859 (ed. 1784); Rose 3079 and 3081 (ed. 1784); Quérard IV, 23; Sander 893/4.

**-Condition:** Continuously slightly browned and stained; printing failure on the first prelim leaf of vol. 2; Corners a bit bumped and joints a bit rubbed; Else a fine copy an a sumptuous signed binding.

~~~~~

17 1786 English armorial binding by Henry Walther
The copy of Mark M. Sykes



Guise, Mademoiselle de [Louise-Marguerite de Lorraine, princesse de Conti].

Les amours du Grand Alcandre, par Mlle de Guise; suivis de pièces intéressantes pour servir à l'histoire de Henri IV.

Paris, Didot l'Aîné, 1786. 2 volumes. 12^{mo} (166 x 96 mm). [IV], 251, [1] p. +folding table "Réunion des trois races des rois de France"; [IV], 297, [3] p. + folding table Généalogie de la maison royale de France".

Straight grained red morocco, gold tooled. On the covers a broad border of 4 fillets, intertwining in the middle, with stars on the corners. Central a coat of arms under the initials SMM (Mark M. Sykes). Spine with 5 raised bands bordered by a double fillet. Title and volume number in compartment 2 and 3, year at the foot. Board edges and turn ins with a fillet. Green end bands. Marbled end leaves. Gilt edges. (Signed, ticket on fly leaf: "BOUND. BY H. WALTHER").

€ 1.250

Printed on wove paper, complete with the often missing 2 folding tables. The first edition appeared in 1651 in Paris by Guillemont under the title *Histoire des amours du Grand Alcandre*. Over the authorship is still discussion.

Henry Walther (ca. 1775-1815) German-born bookbinder who moved to London and worked with J. Baumgarten, after whose death he set up his own bindery in the Strand. He produced high-quality bindings, and was one of the leading English bookbinders.

-Provenance: -1) Colonel Thomas Stanley (1749-1818) according to a note from Sykes "MMS 1813 bought at Coll Stanleys Sale £ 2.12.6", the sale was 30 April 1813 by Evans -2) Supralibros of **Mark Masterman Sykes** (1771-1823). English collector whose important library was sold in 1824; -3) With the armorial bookplate of "Viscount Birkenhead" with the motto "Faber meae fortunae", which belongs to **Frederick Edwin Smith** (1872-1930). He was a powerful British Conservative politician and a personal friend of Winston Churchill. He was titled Viscount in 1921.

-Literature: Gay- Lemonnyer I, 171; Barbier II, 739;-**On Sykes:** Seymour de Ricci, *English Collectors of Books & Manuscripts*, p. 95-96; Quaritch, *Dictionary of English Book Collectors*, p. 277 ff.- **On Col. Stanley:** Semour de Ricci p. 88, Quaritch p. 267 ff.

-Condition: Spine head of volume 1 a bit damaged; Else a very fine copy in a signed binding and very good provenance.

~~~~~

**18 1793 Superb Bodoni print bound in the leather publishers binding with black onlays**



**Longinus.**

*"Peri hypsous" De sublimitate.*

Parmae, in aedibus palatinis typis Bodonianis, 1793. Large folio (436 x 295 mm). 1 blank leaf, [II], XXVIII, 113, [1] p., 1 blank leaf, 89, [1] p., 1 blank leaf.

Light brown sheep, sprinled in red and dark brown, with a broad black onlaid border bordered by a leaf tip roll and fleurons in the edges. Spine with 6 raised bands, red and black label in compartment 2 and 3, the other compartments with a central fleuron and curly corner tools. Inner dentelle. Colourful marbled end leaves. Edges gilt.

€ 3.500

First edition, on royal folio laid paper (watermark FP) of a total of 115 copies (Brunet) in it's publishers binding. Later in the same year appeared an edition with other types in quarto. It contains first the Greek text in the beautiful Bodoni type and is followed by the Latin translation. This copy with the preface (I-XXVIII) to pope Pius VI, which was removed from many copies after the French invasion.

- **Literature:** Brooks 507; De Lama II p. 88; Brunet III, col. 1152; Giani, Cat. 44.

-**Condition:** Board edges rubbed; Several small not very disturbing damages on the covers; A brisk and clean copy in it's remarkable publishers binding.

~~~~~

19 1797 A Viennese Etruscan style binding



[Lauber, Joseph].

Denkmahl der Vaterlandsliebe und Fürstentreue.

Wien, Thad. E. v. Schmidbauer u. Komp., 1797. 8^{vo} (20 x 125 mm). [VIII], 476, 122 p.

With an engraved frontispiece and title page by **Jos. Stöber** and 8 handcoloured engr. of soldiers in uniform and a seal.

Calf, marbled and stained in different patterns, and gold tooled. On the covers a broad border of different rolls with in the centre in an oval border 2 different warriors. Flat spine divided into 5 compartments, richly gilt and with red title label. Board edges and turn ins with a decorative roll. Marbled end leaves. Green ribbon marker. Edges gilt.

€ 1.500

A rare example of a so called Etruscan style binding. This one not signed, but should possibly be located in Vienna. As often the case with stained leather, also here damage due to the acid staining. The Etruscan Binding was invented by Edwards of Halifax in England at the end of the 18th century, and inspired on the drawings on Etruscan vases, that were shown i.a. in the publications of Sir William Hamilton.

-**Provenance:** In pen on title page "A. v. Geusau".

-**Condition:** Dark staining in the covers and the spine partly faded away; Else a very fine copy of a rare Etruscan style Viennese binding.

~~~~~

### 19<sup>th</sup> CENTURY

### 20 1800 In a beautiful tree marbled dedication binding



**Haydn, Joseph.**

*La Création du Monde. Oratorio en trois parties. Traduit de l'Allemand, mis en vers français par Joseph A. Ségur. Arrangé pour être exécuté au Théâtre des Arts, par D. Steibelt (Exécuté le 3 Nivose an 9<sup>e</sup>) (1801. V.S.T.). Prix 48<sup>f</sup>. Plate no. I.*

Paris, Erard, Lyon, Garnier, [1800]. Folio (335 x 260 mm). [II], 324 p. engraved music, [26] p. manusc. music ("Choro"), 4 p. (Tromb.), 4 p. (Contra Fagotti) engr. music.

With an engraved title page (Billet sculp), frontispiece by Choffard after Raphael and an additional engraved portrait of Haydn by L. Benoist with the imprint of Janet & Cotelie.

Beautiful treecalf, gold tooled. On the covers a border of a decorative roll and on the front cover a large red morocco shield "La création du monde oratorio en trois parties musique du célèbre Haydn - a L.A.J. Génnevoise". Flat spine divided by rolls in 7 compartments. Edges coloured yellow. In its pull off case decorated with marbled paper.

€ 2.500

**First edition of the French orchestral score, in the same year as the first Vienna edition.** The première in Paris was on 24 December 1800 (3. Nivose IX) under the direction of Daniel Steibelt. Napoleon was present here, and at his request the final chorus was omitted. This might explain why it lacks in the printed score, but in our copy the final chorus is added in manuscript. A printed separate Trombone and Contra fagotti part is bound up, which occurs in only a few copies. Hoboken points out that the date "le 3. Nivose an 9e" on the titlepage should be read as 1800 in the Vienna Style of dating and not as 1801.

A manuscript index of the parts is on the upper fly leaf.

**-Provenance:** L.A.J. Génnevoise. The only thing we could find is that he was a basso singer. The binding was made as a presentation copy to him.

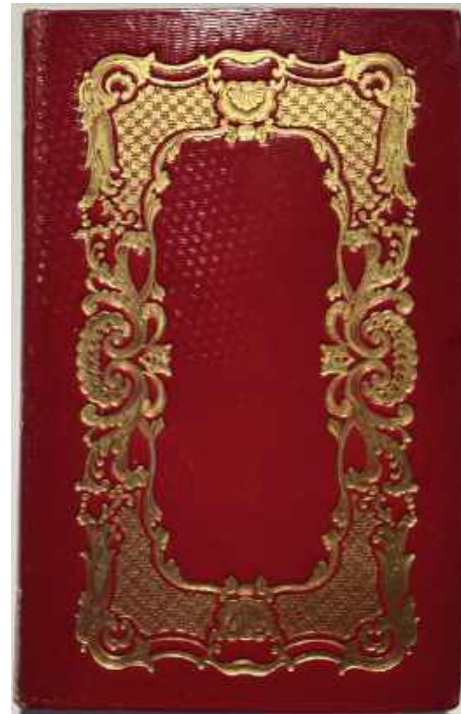
**-Literature:** Hoboken II, XXI, 2a; RISM A I, H 2524.

**-Condition:** Box some wear; Damage to the title page due to the removing of a paste over impressum; Else a very fine copy of this rare score.

~~~~~

~~~~~

**21 1839 Beautiful German Romantic binding from the library of Paul Hirsch**



**Spieker, Christian Wilhelm.**

*Andachtsbuch für gebildete Christen.*

Berlin, Calr Friedrich Amelang, 1839. Sechste Auflage. 2 volumes. 8<sup>vo</sup> (178 x 110 mm). XXIV, 408; VIII, 425, [1] p.

With 2 frontispieces and 2 steel engraved title pages after **P.C. Geissler** engraved by **J.A. Bühler**.

Patterned red morocco, gold tooled. On the covers a large neo rococo curly plate. Flat spines with rich romantic style tooling. Board edges and turn ins with a decorative roll. Watered silk paper end leaves. Green markers. Edges gilt.

€ 750

An outstanding example of German romantic binding in splendid condition from the collection of the famous binding collectors couple Paul and Olga Hirsch.

**-Provenance:** With the red leather ex libris of **Paul Hirsch (1881-1951)**. Notably famous is his large music collection, now in the British Library, but he also collected bookbinding together with his wife Olga (1889-1968). She also possessed one of the largest decorated paper collections in the world, now also in the British library.

**-Literature:** *Lexicon des Ges. Buchwesens*<sup>2</sup>, III, p. 478

**-Condition:** In almost immaculate condition.  
~~~~~

22 1844 German Romantic binding with onlaid panels of pearl embroidery



Manuscript album in German current script of **Therese von Doering**, containing poems of various authors, written between 1844 and 1872 in Greiz in Thüringen etc.

8^{vo} (165 x 105 mm). 92 pages.

Brown calf, gold tooled in romantic style. On the covers a broad border of various tools with in the centre a pearl embroidery with leave motifs, on the upper cover in brown and black on a blue background and on the lower cover leaves in silver and black on a blue background. (105 x 62 mm). Flat spine, gold tooled. Turn ins with a decorative roll. End leaves of watered silk paper. White silk place marker. Edges gilt.

€ 650

Collection of poems of i.a. Geibel, Goethe, Heine, Körner, Julius Sturm, Alphonse de Lamartine and some prayers. Written in several hands, as a kind

of Album amicorum. The pages are filled out with text, often the author and the date of the notation are mentioned.

-Provenance: Therese von Doering, née Walz, 1823 Greiz-1898 Bad Köstritz.

-Condition: Leather of the joints broken.; Spine glued back carefully; 6 pearls on the edge missing (not disturbing); End leaves oxidated; A remarkable pearl binding.
~~~~~

**23 1851 Velvet silver paper publishers binding by Mame**

**Cordellier-Delanoue, Etienne C.**

*René d'Anjou.*

With 6 steelengraved plates by F. Delannoy after E. Girardet.

Tours, Ad. Mame, 1851. 8<sup>vo</sup> (182 x 105 mm). [VIII], 305, [3] pages.

Romantic style embossed silver paper binding with red "velvet dust" glued on. In contemporary marbled paper chemise and slipcase.



€ 350

A not so common type of a publishers binding of Mame, made only during a short period.

With a glued in prize of the Institution de Melle in Lez-Gand in Belgium, for A Foese, dated 16 August 1853.

**-Provenance:** 1) A. Foese (prize); 2) G. Foese Halle a/S. (Oval stamp)

**-Condition:** Spine ends bumped; Paper fragment on the sliupcase missing; Else a very fine copy with the silver for the greater part not oxidated.

~~~~~

24 1898 Dedication copy for the Italian king Vittorio Emanuele III



Quarta d'Alberto, Fancesco.

Il satana nell'arte.

Roma, Tipografia cooperativa sociale, 1898. 8^{vo} (193 x 120mm). 47, [1 blank] pages.

Vellum binding with bevelled edges, gold tooled. On the covers a border of decorative rolls with in the corners a flower tool. On the upper cover the text: "A sua maestá Vittorio Emanuele III omaggio". Flat spine without decoration. Decorated paper endleaves. Edges coloured red.

€ 375

Dedication copy for the Italian king of this strange study about the devil in art.

-Provenance: 1) Vittorio Emanuele III (1869-1947), king of Italy (supralibros); 2) Princess

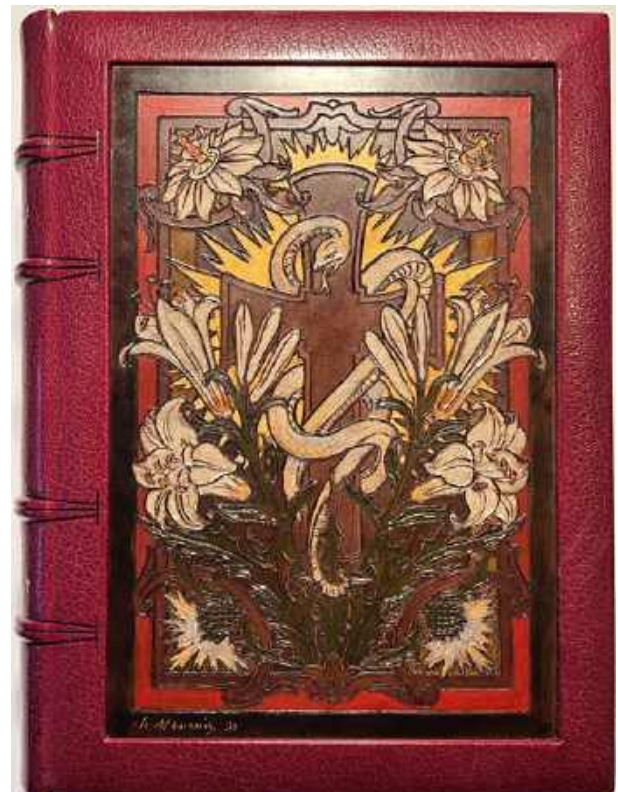
Maria-Gabriella of Savoy (Library ticket on the spine).

-Condition: Vellum a bit soiled; some pages with small stains; Ticket on the spine & Library signatures on the fly leaves; Else a fine copy.

~~~~~

## 20<sup>th</sup> CENTURY

**25 1908 Monumental "Lederschnittband" by Charles Meunier**



**Lamennais, Félicité de.**

*Paroles d'un croyant. Préface de Gabriel Séailles. Illustrations de Carlos Schwabe.*

Paris, imprimé (by Firmin-Didot) pour Charles Meunier, 1908. 4<sup>to</sup> (335 x 245 mm). [IV], 191, [3] p. + 2 extra suites + prospectus bound in.

Dark red morocco, on the covers very large inlaid "Lederschnitt" panels, heightened with paint and gold. Doublure of "citron" morocco, with a frame in black and gold and crosses in the corners. Watered silk first end leave, followed by a pair of marbled end leaves. Green, red and yellow silk end bands with matching ribbon marker. Edges gilt. In a "chemise" of half dark red morocco and a marbled slipcase. (Signed on turn in: Ch. Meunier '30).

€ 7.000

Issued in 166 copies, this is one of the 50 copies on vélin J. Perrogot Arches (no. 28), (after 4 unique copies and 12 (5-16) containing an original drawing of Schwabe.)

This copy comes with 2 extra suites: one of the etchings on vélin J. Perrogot Arches "avant la lettre", and one suite on vélin mince containing the borders, the end pieces and the rejected decorations.

Originally the first 16 copies were bound with all different "Lederschnitt" panels by Meunier. Later on Meunier bound some other copies of the luxury edition also in "Lederschnitt" bindings, maybe even improving the quality of the decoration, as with our copy is certainly the case if you compare it to older bindings on the same work.

**Charles Meunier (1866-1940)** was bookbinder, guildier and publisher. He had his apprenticeship i.a. with Marius-Michel before opening his own workshop. He was a very prodigious binder who worked in many different styles and techniques, and introduced panels of enamel, bsculptured bronze and ivory in the frontcovers of bindings. Especially the mixing of old and modern styles was not always appreciated by his contemporaries. In 1920 he announced his retirement. His workshop was taken over by Conil and Septier.

**Carlos Schwabe (1866-1926)** was a Swiss painter and printmaker and belongs to the most important artists of the Symbolism movement.

**-Literature:** Duncan, *Art nouveau and art deco bookbinding*, p. 137-143 esp. ill. 178; Mahé II, 573; Carteret, IV, 231; Monod 6803.

**-Condition:** A fantastic copy in an exceptionally beautiful binding of Charles Meunier.

~~~~~

**26 1920 A real jewel of bookbinding perfection
-Green morocco and lizzard mastery combined
by Vladimir Tchékérout**

Toulet, Paul-Jean.

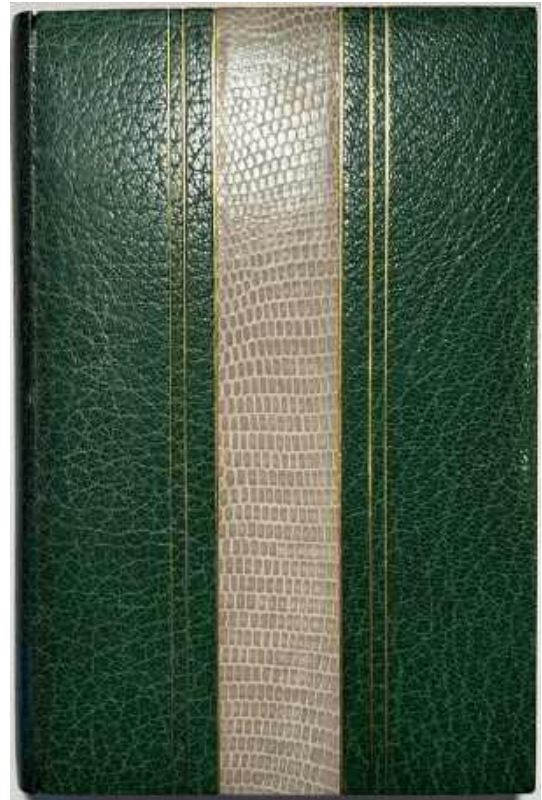
La jeune fille verte. Roman.

Paris, Paul-Émile frères (imprimerie Chaix), 1920. 8^{vo} (192 x 122 mm). [VI], 316, [2] p.

Green morocco with in the middle of the covers a 3 cm broad onaly of grey lizzard marked by 3 fillet lines ongoing over the board edges and turn ins. Flat spine with title in gold tooling. Paste

down surrounded by a golt tooled fillet connecting the lines from the covers. Paste down and end leaf of combed paste paper. End bands of green and grey silk. Top edge cut flush, other edges cut rough, all gilt. In matching paste paper slipcase with green morocco edges. Original wrapper bound in (Signed on upper turn in: TCHECKEROL).

€ 2.900



First edition. One of the 30 copies of the *papier de tête*, japon français (no. 14), followed by 50 on green paper and 100 on papier hollande. Total issue 195 copies.

An undated binding [1952?] of the most exquisite Belgian bookbinder, **Vladimir Tchékérout** (1899-1992), showing in all the details the perfection he could reach in his metier. A real jewel of bookbinding perfection.

-Literature: M. Delvaux-Diercxens & P. Mouriau de Meulenacker. *Hommage à Vladimir Tchékérout 1899-1992*. Bruxelles, 1993.

-Provenance: 1) With the red morocco ex-libris of Dr. André Van Bastelaer, a Belgian bibliophile; 2) This copy at auction in 2010 at Ferraton.

-Condition: Spine minimal discoloured; In almost perfect condition.

~~~~~

**27 1929 In an Art Deco binding by Hubert Beenkens**  
**With eroticizing etchings by Arthur Greuell**  
**dedicated to Edmond Grégoir**



**Deauville, Max.**

*Les contes Persanes.*

Liège, J. Mawet (text printed by J.-E. Goossens, etchings by Van Campenhout, Bruxelles), (1929). Large 4<sup>to</sup> (330 x 255 mm.) 53, [3] p.

With 10 eroticizing Art Deco etchings, 2 extra suites and an original ink drawing by **Arthur Greuell**. Title page printed in green and black, initials and tailpieces printed in green.

Light grey box calf with a horizontal ongoing green morocco zigzag band with onlaid larger and smaller dots in palladium, bordered by black morocco strip. Flat spine with title in palladium. Broad turn ins with in the corners triangular onlays of green, black and palladium morocco. Endbands of green, black and grey silk. Grey end leaves. Ribbon marker of green silk. Top edge gilt, other edges uncut (Signed in black on turn in "H. BEENKENS & FILS REL."). In the original half cloth protecting box.

€ 1.500

One of 5 HC copies, Enriched with a large original washed ink drawing. (not of one of the 10 etched plates) with a dedication in pencil "à Mr

Edmond Grégoire en souvenir de la plaisante collaboration Ch. Greuell".

Issued in 111 copies, this is one of the 5 copies "hors commerce" for the collaborators numbered A-E, this is copy D "imprimé pour M. Edmond Grégoir" on Montval mince paper. In this copy 3 states of the etchings are present: The final 3<sup>rd</sup> state of the plates, all signed in pencil, between the text leaves and at the end the 2 extra suites of the 1<sup>st</sup> and 2<sup>nd</sup> state, also all signed in pencil. All the plates with a protecting leaf with printed title.

Arthur Greuell (1891-1966) was an accomplished Belgian portrait painter and book illustrator who almost exclusively portrayed woman. He studied at the Academie des Beaux-Arts in Brussels from 1905 to 1909 and his work was exhibited at the Paris Salon, Salon des Artistes Independants and the Salon des Tuileries. He was influenced by Van Dongen.

The Brussels bookbinder **Hubert Beenkens** (1867-1940) started as a pupil of Claessens and went on as guilder with Samblanx-Weckesser. He founded his own workshop in 1895. In 1925 he took over the workshop of Paul Bosquet (1856-1942), who had succeeded the grand maitre Paul Claessens, and took over his workshop and materiel in 1910. His son Antoine Beenkens (1899-1978) starts working with Hubert and takes over the workshop later. Beenkens was one of the first Belgian bookbinders to introduce the Art Deco style.

**-Provenance:** **Edmond Grégoir** (1869-1939) Director of the J.-E. Goossens press, founder of the *Cercle typographique de Bruxelles*.

**-Literature:** *Allgemeines Künstlerlexikon* LXI, 496.; cf *Livres Art Déco*, Reims, no. 6; cf. *La reliure en Belgique aux XIXe et XXe siècles*, no. 120.

**-Condition:** Box calf very slightly soiled; a desirable copy in a beautiful Art Deco binding.

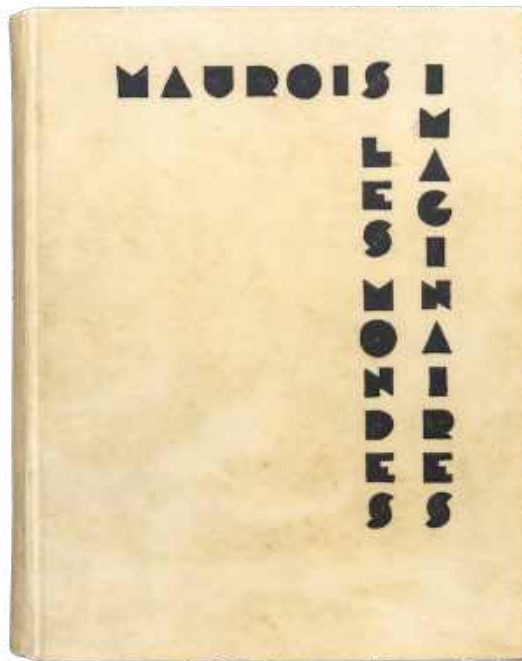
~~~~~

28 1929 Binding by Cuvelier with typical Art déco ink lettering

Maurois, André.

Les mondes imaginaires. Meïpe - Les souffrances du Jeune Werther - Par la faute de M. de Balzac - Portrait d'une actrice - les derniers jours de Pompeï.

Paris, Bernard Grasset, (1929). 4°-teillièr (227 x 172 mm). 249, [3] p.



Parchment binding with lettering by hand in ink, flat spine. On the front cover horizontally along the upper side the name of the author and vertically along the front side the title in two columns in black ink. Original wrapper preserved. (signed on first flyleaf **L. Cuvelier**).

€ 150,-

Issued in 94 copies in 4° -teillièr format, this is one of the 81 (55) copies on Vélin pur fil.

- **Condition:** Endbands lacking; Boards a bit warped.

~~~~~

**29 1929 In a "Reliure parlante" by E. Berthet**  
**One of 23 copies on Japon**

**Gebhard, Émile & Jacques Touchet (ill.).**

*Le mariage de Panurge.*

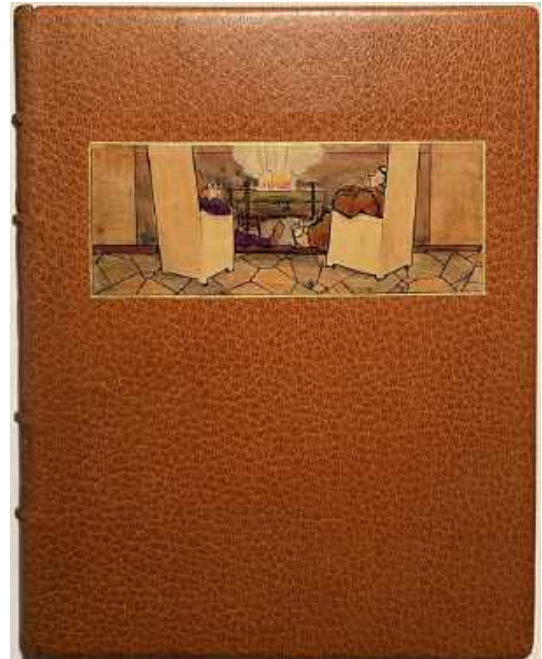
Paris, André Plique & Cie (printed by Ducros et Colas), (1929). 4° (239 x 185 mm). 86, [6](last leaf blank); [2](=title page suite) and 18 plates.

With 18 witty pochoir coloured illustrations in the text of Jacques Touchet.

Cognac polished morocco, tooled in gold with water coloured onlays of box calf after the illustrations of Touchet. On the front cover a rectangular onlay bordered by a gold fillet (55 x 142 mm). Spine with 4 artificial raised bands in 2 pairs forming irregular compartments. Author and title in compartment 2 and 4. A small painted onlay in compartment 3 (15 x 15 mm). Lower

cover with a square painted onlay (50 x 50 mm). Turn ins with a border of 2 fillets with in the corners a blue onlaid flower. Marbled end leaves. Double end bands of yellow red and green silk. Yellow red ribbon marker. Top edge gilt. Original wrapper bound in. (Signed in gold on upper turn in: "E. Berthet").

€ 800,-



One of the 23 (no. 15) copies on "Japon impérial" of the luxury edition, with a suite in black. Total issue 353 copies.

**Jacques Touchet** (1887-1949) was a productive illustrator with a very recognizable style, which reminds of caricature and is often eroticising. **Émile Gebhardt** (1839-1908) was a historian and literary critic. He published i.a. about Rabelais, where he adapted this story from.

The three drawings on the binding are inspired by the illustrations of Touchet in the book, the one on the front cover is connected with that on p. 87. The binder might be Etienne Berthet, active in Valence between 1895 and 1935.

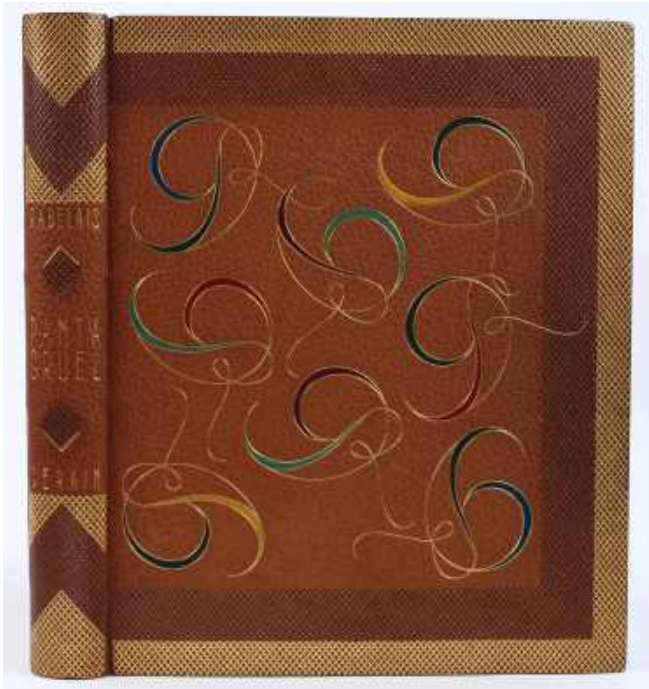
-**Literature:** Monod 5227; Carteret, *Tresor du bibliophile* V, 88 "Édition très estimée".

-**Condition:** Spine minimal discoloured; else a very fine copy in a remarkable binding.

~~~~~

~~~~~

**30 1943 The absolute masterwork of book illustration by André Derain bound in an exquisite and playfull binding by J. Anthoine Legrain**



**Rabelais, François & André Derain.**

*Les horribles et espouvantables faictz et prouesses du très renommé Pantagruel, roy des dipsodes, fils du géant Gargantua. Composé nouvellement par Maitre Alcofrybas Nasier. Orné de Bois en couleurs dessinés et gravés par André Derain.*

Paris, A. Skira, (1943). 4<sup>to</sup> (350 x 290 mm). [II], 187, [11] pages (first 2 and last 5 pages blank).

With 128 (22 full page) colour woodcuts, 34 colour woodcut initials and 18 colour woodcut endpieces by **André Derain**.

Middle brown crushed morocco binding signed **Anthoine Legrain**. An ongoing design over the covers and spine of a broad border of fishbone lines at the outer side tooled in gold and on the inner side blindtooled, becoming even broader on the spine. On the covers playfully arranged gold tooled curly R's onlaid with green, turquoise, blue, red, yellow and aubergine morocco. Central on the flat spine the title. Turn ins with a broad gold tooled fishbone pattern border. Double end bands of light- and dark green silk. Dark blue peau de suède pastedowns and first free endleaves, second pair of free endleaves of marbled paper. Edges gilt. With a vellum paper chemise and slipcase. Original wrapper bound in.

€ 16.500

This is undoubtedly the finest book illustrated by the artist, and one of the most remarkable illustrated books of the 20<sup>th</sup> century. The original iconography draws on 16<sup>th</sup> century imagery, from which it borrows both compositional codes and coloring techniques. It took over three years to apply the tints by hand in a kind of "à la poupée" technique to each woodblock, and each copy of the book features slight variations that distinguish it from the others and is thus unique.



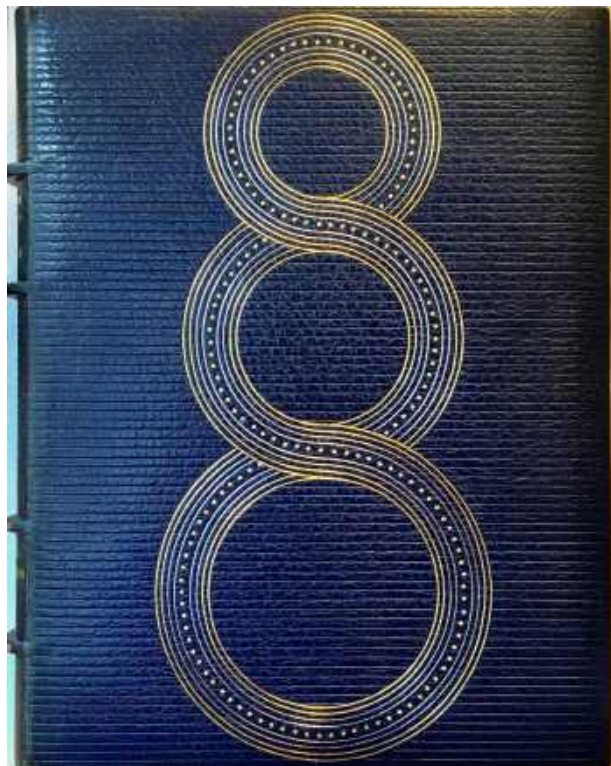
**Jacques Anthoine Legrain (1907-?)** was active from 1929, the year in which his stepfather Pierre Legrain died, till in the 1950s. In the beginning he continued to work in the style of Pierre Legrain, but in the end of the 1930s he evolved his own style and created an impressive oeuvre of bindings.

**-Literature:** *From Manet to Hockney* 111; *The Artist & the Book* 1860-1960, 81. Carteret, *Illustrés*, IV, 329. Monod 9403. Rauch, 38; Chapon, *le Peintre et le livre*, p. 155; Castleman, p. 31; Gilbert, *Catalogue raisonné*, 15.1; *Maler machen Bücher* 34.

**-Condition:** Simply a perfect copy.

~~~~~

31 1946 The number 1 of the edition with the original pen written manuscript and an extra dossier with 29 designs by Chimot, in a binding by Jean Lambert



Montesquiou Fezensac, Jean de.

Ardance ou La vallée d'automne. Avec vingt-trois compositions originales gravées à l'eau-forte par Édouard Chimot.

(Pour l'auteur, pour l'artiste, pour leurs amis. Design by the author, text printed in Paris by Émile Durand, engravings printed by Georges Leblanc), [ca. 1946]. Folio (322 x 250 mm).

With 23 colour printed etchings by **Édouard Chimot**. For the extra's see below.

Night blue morocco, tooled in blind, gold and palladium. Doublures of brown morocco, with a border of 3 parallel gold fillets. First free end leaves of brown watered silk, second endleaves of gold and silver marbled yellow paper. Endbands of brown, blue and white silk. Edges gilt. Original wrapper bound in. (Signed on upper doublure in gold "**JEAN LAMBERT**"). In matching slipcase.

The manuscript is housed in a matching blue morocco bookshaped box, of which the upper part slips off. Spine with 4 high raised bands. Author's name in compartment 2, title in compartment 4, "MANUSCRIT" at the tail.

€ 6.500,-

-The edition: Issued in strictly 251 copies "il n'existe aucun exemplaire de passe", all numbered and signed by the author. Our copy is not signed and not numbered, but printed on Papier de Chine, so this must be the number 1 in the colophon, which is the only copy printed on Papier de Chine. The copperplate announced in the colophon is not present. Parallel to this edition appeared als an edition illustrated by Gaston Hofmann, also printed by Durand, which is dated 1946. Another edition of Ardance is mentioned by the BnF, Paris, Baudinière, 1944.320p. 23 cm. This edition is undated, and can possibly be placed between 1944 and 1946.

-The illustrations: This copy is illustrated with an original drawing of **Chimot** of the final state of the frontispiece and 24 etchings (including the rejected etching, not mentioned in the list of illustrations). Next to 17 of the illustrations an extra suite in various colours with "remarques" is bound in, and for the plate to p. 110, 3 extra states have been added, which makes the total of the extra suite 20 plates.

Further is our copy enriched with the dossier "Hors texte Frontispice", which comprises 29 parts. The original wrapper of the dossier with the signature of Chimot is bound in. The first 21 items show the complete genesis of the frontispiece, printed on various paper. It consists of 8 drawings (1 in colour, the others in various pencil colours) and 13 etchings in various colours of the states. Many of them with directions and notes of Chimot, all monographed by him. The items 22-29 show the genesis of the title page. Some are printed, some are with cut out letters some a combination of both. Also here many have directions from Chimot. Some are printed on printer's waste paper.

-The original manuscript: It is kept in a wrapper with in the writing of the author: "Ardance ou la Vallée d' Automne - Manuscrit original de 67+269 pages J. de Montesquiou Fezensac". The undated manuscript is written in different colours blue ink on white leaves measuring ca. 275 x 215 mm. It is written in a very readable current script and there are many alterings in the text. It ends with the signature of the author. The leaves are numbered in pen in the right upper corner.

-The author: Jean comte Montequiou Fezensac (1902-1984) was from 1929-1938 director of a movie company. He wrote also a novel Sirocco. Ardance is an erotic fantasy for his lost Hélène.

-The illustrator: Édouard Chimot (1880-1959) was a French illustrator and editor. He said about

his own work: "J' ai choisie la femme comme sujet préféré, puis unique de mon oeuvre". He worked in Art Deco style, and his etchings are made in a sophisticated and esthetic erotic style. His golden age was the period between 1920 and 1930 and counts among the very best artists of this time.

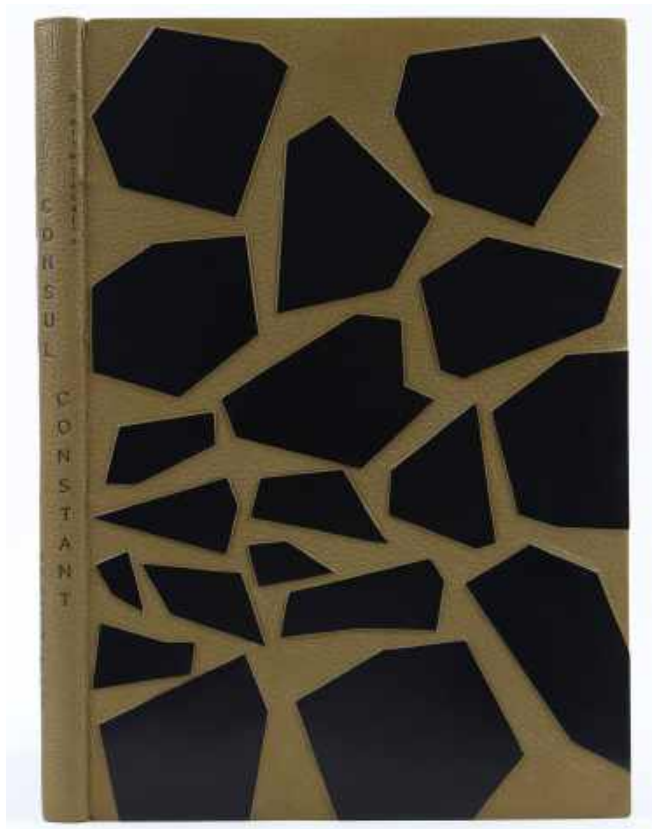
-The binder: Jean Lambert worked from 1935-1955. He was a pupil of the École Estienne, where he studied with Charles Chanaut and Robert Bonfils. His bindings are quite rare.

-Literature: Fléty p. 103; Devauchelle III, p. 267.

-Condition: Spine of the binding slightly discoloured, few small damages neatly restored; Box of the manuscript: Spine slightly discoloured; 2 damages to the raised bands neatly restored; inside a crack in the box; Besides the mentioned small restaurations a splendid and unique copy in a radiant binding.

~~~~~

**32 1959 A pearl of design and harmony in a stunning binding by Leroux**



**Lecuire, Pierre & Alain de la Bourdonnaye.**

*Consul Constant. Dix poèmes inédits de Pierre Lecuire. Neuf eaux-fortes originales d'Alain de la Bourdonnaye.*

Paris, printed by Fequet & Baudier, 1958. 4<sup>to</sup> (325x225 mm). [28] leaves.

With 9 colour etchings by **Alain de la Bourdonnaye** (1 on the cover and 8 on separate plates).

Olive green morocco, with on the covers irregular high relief inlaid black boxcalf applications, inspired by the etchings of Boudonnaye. Flat spine with title in black lettering. Pastedowns of black boxcalf, first free endleaves of black peau de suède. Gilt edges. In a green half morocco chemise with black lettering and slipcase. (Signed "LEROUX 1959").

€ 6.000

A book in perfect harmony of text, printed in the sober large Caslon type, and illustration, with deep etched etchings in various colours, finished with a masterly designed binding by Leroux.

Issued in 75 copies printed on Auvergne, this is one of the 55 copies signed in pencil by the author and Artist (no 34).

**Alain de la Bourdonnaye (1930-2016)** was a French painter, engraver, publisher and printer. An "artisan-architect of books", representing the golden age of the artist's book, he has created some thirty publications since 1955. He learned the technique of etching in the famous workshop Atelier 17 in Paris, which Stanley Hayter reopened after the war.

**Pierre Lecuire (1922-2013)** was a French poet and publisher. He worked in close collaboration with numerous artists, for the publishing of unprecedented works, thus defining the book as the finishing-touch of the poem.

**Georges Leroux (1922-1999)** was one of the great modern French binding designers. His career started in 1947 and he was stimulated by Creuzevault and Rose Adler to show his designs. He uses all his fantasy and abandoned conventional rules in designing his bindings, which were exclusively on freshly edited books of contemporary writers. He thus formed an extraordinary creative oeuvre, with also an eye for perfect execution of his designs.

**-Literature:** Musée Jenisch, *Livres de Pierre Lecuire*, no. 5; Peyré, *Histoire de la reliure de création*, p. 218-219.

**-Condition:** Slipcase joints partly split; Except for a small scratch on the lower cover, binding and chemise in perfect condition. A ravishing ensemble of binding and book.

~~~~~

33 1966 A relief binding by Ole Olsen**Erni, Hans.**

Chevaux. Textes choisies de l' antiquité à nous jours ornés de lithographies.

Lausanne, André et Pierre Gonin (litho's printed by E. Mathieu in Zürich, text printed by A. Kundig in Geneva), (1966). 4^{to}-oblong (213 x 240 mm). 169, [5] p.

With 30 (11 double page) lithos in 2 colours by **Hans Erni**.

Green-grey morocco with relief and tooling in gold, flat spine. On the frontcover the silhouette of a jumping horse with accents in gold tooling. Title vertically on the spine. Endbands of blue and red silk. Red endleaves. Top edge gilt, other edges uncut. Original wrapper bound in. In matching halfmorocco box with gilt title vertically on the spine. (Signed on turn-in lower board: **Ole Olsen 1985 Co'libri**).

€ 750

Issued in 510 copies, this is one of the 399 copies on vélin de Rives (no. 209). The relief horse on the frontcover is inspired on the horse depicted on the original wrapper.

Hans Erni (1909-2015) is one of the most famous contemporary Swiss artists. Antiquity and animals are recurrent themes in his work.

Ole Olsen (1933-2009) worked 1963-65 for Hugo Preller in Switzerland. In 1972 he opened his gallery Co' libri in Kopenhagen. He was a teacher in Ascona, in Switzerland and in Washington. There were many exhibitions of his work inside and outside Europe.

-Literature: Monod 2751.

-Condition: Some small stains on the box; the book itself in perfect condition.

~~~~~

**34 1981 An electricizing binding by Isabelle Voukovitch****Michaux, Henri.**

*Affrontements.*

(Montpellier), Fata Morgana (printed by imprimerie de la Charité), (1981). (199 x 140 mm). 89, [7] p.

Anthracit morocco, inlaid with white morocco strips of varying width, forming an ongoing weavy-lozenge pattern over the boards and spine. Double endbands of black and white silk. endleaves of white and black Japanese paper. (unsigned binding of **Isabelle Voukovitch**).

€ 900,-

This binding has been realised for the exhibition "Parures pour Fata Morgana", which was held in the Bibliotheca Wittrockiana in Brussels in 1987. It was organised by the Belgian section of "les amis de la reliure d'art". There appeared a catalogue under redaction of Marianne Delvaux-Diercxens, listed as no. 135 and depicted on p. 57.

**Isabelle Voukovitch** was professor for art binding in the 1990's at the Arts & Métiers de la ville de Bruxelles.

First edition. Issued in 1805 copies, this is one of the 1720 copies on vergé teinté.

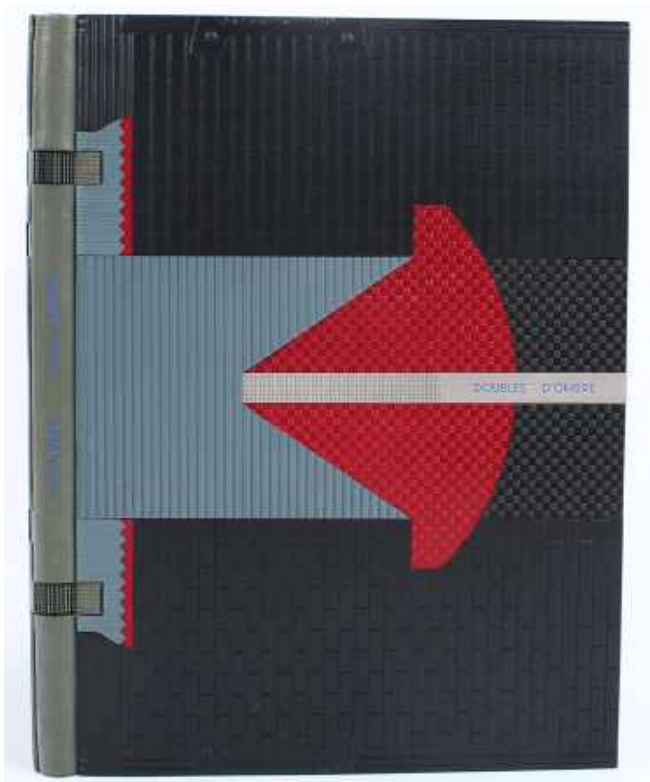
**-Provenance:** Marianne Delvaux-Diercxens.

**-Literature:** M. Delvaux-Diercxens & P. Mouriau de Meulenacker (red.), *Parures pour Fata Morgana. Bruxelles, Bibliotheca Wittrockiana*, 1987, p. 57 & 59; Imbert 99

**-Condition:** In perfect condition.

~~~~~

35 1991 With a characteristic large illustrated dedication by Beaudin and bound in a splendid Revorim binding by Jean de Gonet



Éluard, Paul & André Beaudin.

Doubles d'ombre. Poèmes et dessins 1913-1943.

Paris, Gallimard, (1943). (265 x 195 mm). 83, [9] pages. (first 4 and last 4 pages blank).

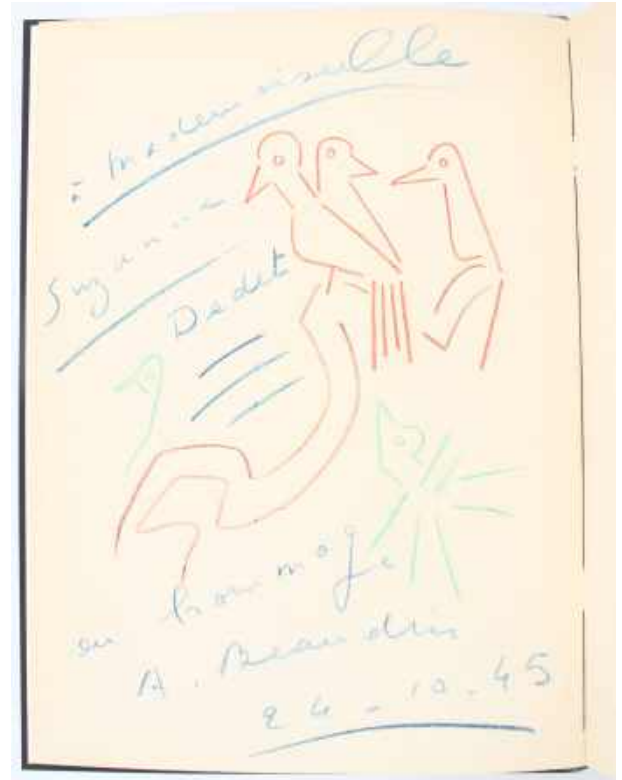
With black and white illustrations (1 in colour on p. 47) **and an original colour pencil drawing by André Beaudin.**

In a „revorim“ binding by Jean De Gonet, with his printed label at lower left of front paste down **"J. DE GONET 1991"**. Black covers which are of a matte black plastic-like material, blindstamped in a brick pattern and signed "de gonet artefacts". On the front cover inlays in red and grey with the title printed in blue. Green leather spine, two „open“

bands cut out of the leather, to expose the green cloth sewing supports. Grey suède pastedowns. Original wrappers decorated in colour by Beaudin bound in. With cardboard chemise and slipcase.

€ 1.950

Fascinating book with an original dedication drawing in a beautiful revorim binding of Jean de Gonet.



In 1986 Parisian designer bookbinder **Jean de Gonet** produced what he called an experimental Revorim (RIM, Reaction Injection Molding) binding. De Gonet invented this type of binding material in 1985 at the request of Dominique Bozo, then director of the Centre Beaubourg, and Daniel Abadie, conservateur de la Bibliothèque du Musée d'Art moderne, for the Concours Objet 2000 competition. This competition enabled de Gonet to finance a mold incorporating the brand "De Gonet, Artefacts" of which the first four proofs were bound as "Proto 1, 2, 3, and 4.". The new binding material that de Gonet invented is a rubber-like plastic similar to material used in the automobile industry. It is capable of being molded at low pressure.

Paul Éluard (1895-1952) was a French poet and one of the founders of the Surrealist movement. He became known worldwide as The Poet of Freedom and is considered the most gifted of French surrealist poets.

André Beaudin (1895-1979) was a French painter, engraver and sculptor born in Mennecy. He studied at the School of Decorative Arts in Paris and participated in close collaborations with friends, including Juan Gris, Max Jacob, and Paul Éluard, knowing how to surround himself and seduce the greatest artists, writers and poets of his time. Picasso said that "the lack of knowledge of Beaudin's work constitutes one of the greatest injustices of our time." In 1962, Beaudin was awarded in the Grand Prix National des Arts and had a long series of exhibitions in France and abroad until 1970.

Issued in 991 copies, this is one of the 960 copies on "hélio mat supérieur" (no. 934).

-Provenance: Suzanne Dedet (Dedication dated 24.10.1945)

-Literature: Monod 4208; On the binding: Antoine Coron, *Jean de Gonet relieur*. Paris 2013.

-Condition: A splendid copy with a characteristic dedication and in an impressive Revorim binding.

Sale conditions

All items in this list are complete and in good condition unless stated otherwise. All offers are without engagement and subject to prior sale. Prices are EURO (€). Postage and insurance are not included. VAT is not included and is charged at the standard rate to all EU customers. EU customers: please quote your VAT number when placing orders. Ownership of goods does not pass to the purchaser until the price has been paid in full.

General conditions of sale are those laid down in the ILAB Code of Usages and Customs, which can be viewed at:
<<http://www.ilab.org/eng/ilab/code.html>> All offers are without engagement and subject to prior sale.

Florisatus Fine Books, Manuscripts & Musicalia

Edwin Bloemsaat & dr. Liesbeth Bloemsaat

Plein 19-C 2511 CS Den Haag
The Netherlands

finebooks@florisatus.nl
0031 (0)6 14270027

