
Simon Beattie

Paper, cloth, silk

A selection of items to be exhibited at the
Boston International Antiquarian Book Fair

Hynes Convention Center
27–29 October 2023

Booth 116



Item 18: a publisher's binding from 1795



A FRENCH TRANSLATION OF A CLASSIC GERMAN ACCOUNT OF ENGLAND,
BOUND IN ITALIAN PAPER

01. ARCHENHOLZ, Johann Wilhelm von. *Tableau d'Angleterre et de l'Italie* ... Traduit de l'allemand. De l'Angleterre. Tome premier [– second; *vol. III*: De l'Italie]. A Strasbourg, chez J. G. Treuttel ... A Paris, chez Volland ... 1788.

3 vols, 12mo (190 × 120 mm) in eights and fours, pp. xii, 288; [2], 326; [2], 376; waterstain in the upper margin of vol. I in places; in vol. III, a similar stain to 2B–C, and a clean tear across Z3 (no loss of text); uncut in contemporary block-printed wrappers, spines a little faded and partially defective. \$800

Early French edition of *England und Italien* (1785), 'eine der meist-gelesenen Reisebeschreibungen der Zeit' (NDB), translated by Bilderbeck. 'In order to gain material for his literary and journalistic ventures Archenholz spent many years in travelling through Europe, paying particular attention to England, where he resided for six years in all in the course of the decade from 1769 to 1779. He embodied the results of his study of English conditions in two essays published in his journal, *Litteratur und Völkerkunde* (October and November 1783), which were later reprinted in much augmented form, together with his essays on Italy, in *England und Italien* ... This book, which was dedicated to Wieland, had an immediate success, appeared in a revised

and enlarged second edition in 1787, and was translated into several European languages, including English [*A Picture of England*, 1789] ...

'Archenholz is of great importance in any study of the German view of England towards the end of the eighteenth century. He had a happy anecdotal style which made his writings immediately popular and their influence widespread. Indeed it is probably true to say that Archenholz was more responsible than any other writer for the picture of England current in Germany during this period' (Robson-Scott, *German Travellers in England*, pp. 167–8).

The paper used to cover this copy is Italian: Kopylov (no. 64) notes that the same block would have been washed and re-inked to produce the different coloured spots.

Quérard I, 82.

PAPER IMITATING WOOD, CLOTH IMITATING LEATHER

02. THE BOOK of Gems. From the Poets and Artists of Great Britain. Edited by S[amuel]. C[arter]. Hall ... The fourteenth to the seventeenth Century. Geoffrey Chaucer to Dryden [– The seventeenth and eighteenth Century. Swift to Burns [*and*] The eighteenth and nineteenth Century. Wordsworth to Tennyson]. London, Bell & Daldy, 1866 [*Vol. III: New Edition* ... 1873].

3 vols, large 8vo, pp. [14], 304; [10], 302; [2], viii, 304; with 4 pp. of signature facsimiles at the end of each volume (those in vol. III coming loose); titles printed in red and black, numerous steel-engraved illustrations in the text; some spotting; original publisher's binding of gilt-lettered varnished papier mâché, small chip to front cover of vol. II, cloth spines decorated gilt, a little wear at extremities, all edges gilt, bookseller's ticket (Holden, Liverpool) in vol. I, later ink inscription ('M. Harth. The Michael Library') in vol. II. \$1500

First edition of the first two volumes, later edition of the third, but a fine example of a novelty Victorian's publisher's binding on a book often found as odd volumes or in poor condition.

Simon Cooke writes: 'Notable attempts were made to stress the luxuriousness of gift books by presenting them in what was apparently wood or tortoiseshell. Owen Jones had experimented with wooden bindings in the forties, but by the sixties there were many imitations created for a large reading public rather than an elite. Of course, the

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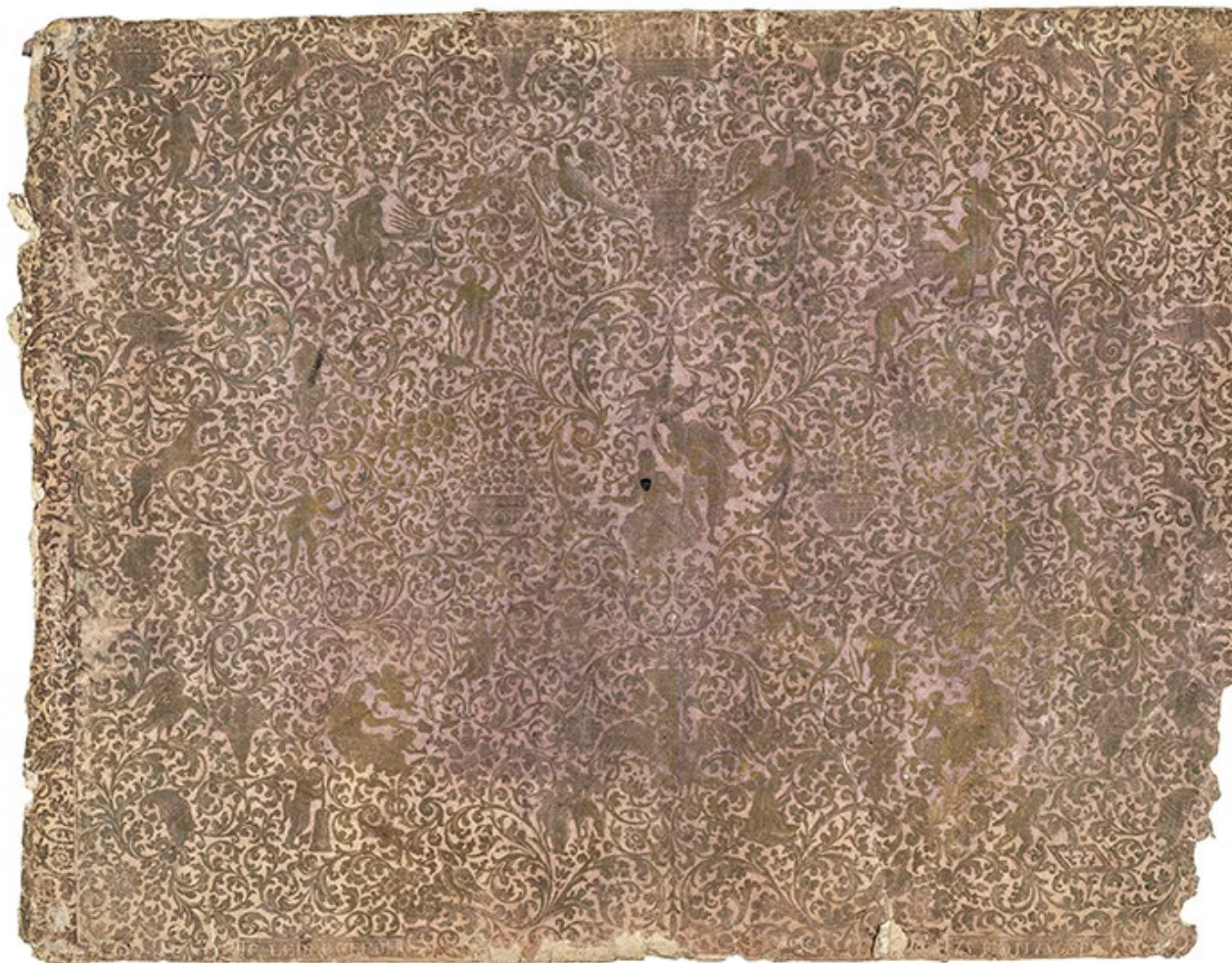
Rare books, manuscripts, music, ephemera

cost of these books ensured that the material was not real: instead of wood, papier mâché was used. Made up in large pliable sheets, the mâché was compressed, stuck onto rigid card, bevelled using a metal frame, coloured with a dark stain, patterned and varnished, most typically producing an effect of polished mahogany which was finished off with an impressed gilt pattern. As was usual with gift books generally, production was a mixture of man and machine, with the dark colours applied by hand but the rest of it passing through an industrial process. Good examples are *Golden Leaves* (1865) and *The Book of Gems* (1868); both have an impressive sturdiness, with a furniture-like hardness to the boards, but they are, nevertheless, purely ephemeral pieces, the product of illusionism.

'The binding's luxurious effect is belied by the fact that it is made out of pulped paper bound together by an industrial gum. The finishing is created by applying a dark stain and a thick varnish or lacquer. The end product is remarkably durable; protected from the air by the lacquering, the boards are as hard as wood. Like many others of its type, the book is an accomplished piece of illusionism, in which even the spine is fake: pretending to be leather, it is really burnished cloth. Such publications were intended, in modern British slang, to be "classy"; designed to express cultural capital, they sat impressively on the "brown furniture" bookcases that were popular at the time of issue' ('The Aesthetics and Economics of Novelty Bindings', victorianweb.org).

McLean, *Victorian Publishers' Book-Bindings*, p. 109 (the Wordsworth to Tennyson volume, 1871 issue).





03. [BROCADE PAPER.] LEDERGERBER, Johann Christoph.

Large section of a full sheet of brocade paper. Augsburg, between c.1700 and 1718.

Single sheet (305 × 385 mm), sometime laid down (from when used as a wrapper?), a little ragged, a few marks, one tear neatly repaired, the backing paper rather stained. \$700

A gold-coloured embossed design cut in positive relief, featuring putti engaged in various activities (e.g. with a bow, a butter-churn, watering a flowerbed), Venus and Cupid, a stag, birds, vases of flowers etc., on a single-colour brushed paper, by J. C. Ledergerber (*fl.*1700–18), an Augsburg maker whose 'brocade papers rank among the most beautiful productions of their type' (Haemmerle, p. 123).

Haemmerle 102; Schönborn & Rothe 12 (the block altered: various figures having been cut out of the block and been replaced).



04. [BROCADE PAPER.] LECHNER, Johann. A full sheet of brocade paper. Fürth, 1790s?

Single sheet (365 × 425 mm); some marginal discoloration, creased where previously folded, one small hole. \$800

A gold-coloured embossed design cut in positive relief on a single-colour brushed paper featuring a menagerie of tame and wild animals (elephant, stag, unicorn, camel, etc.), birds, insects, as well as a shepherd, a shepherdess, and some children. Papers such as this are known as *Bilderbogen*, 'picture sheets', and were aimed squarely at the juvenile market. In his autobiography, *Dichtung und Wahrheit*, Goethe famously reminisces about his childhood in Frankfurt where, 'since the earliest times, buyers and sellers had thronged around the Bartholomäuskirche ... The stalls of the so-called Pfarreisen were very important to us children and we would come along with fistfuls of money to buy sheets of coloured paper printed with golden animals.'

Lechner (c.1766–1839) seems to have begun his business in Fürth, just northwest of Nuremberg, in about 1790. This is an early design of his, marked No. 9.

Haemmerle 89.

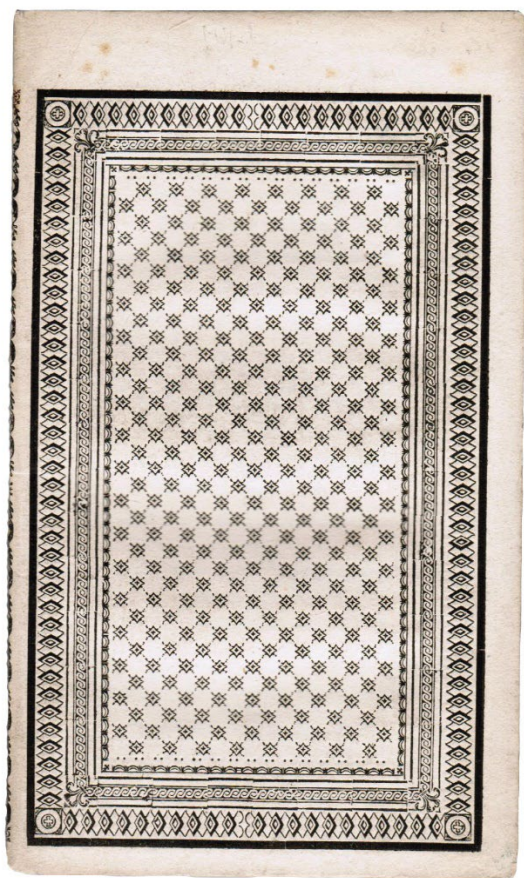
05. [BROCADE PAPER.] A full sheet of brocade paper.
The Netherlands, 1789.

Single sheet (355 × 423 mm); some old stains in the margins, creased where previously folded, one small hole, with slight loss; numbered '1842' in nineteenth-century ms. ink at head, the name Sijtje van der Stok at foot in pencil. \$600

A gold-coloured embossed design cut in positive relief on a multi-coloured stencilled paper featuring a mix of tame and wild animals (cow, donkey, stag, elephant, lion, camel, etc.).

Cf. Heijbroek & Greven 169 for what looks like a paper from the same maker (design no. 7; the present example is no. 18).





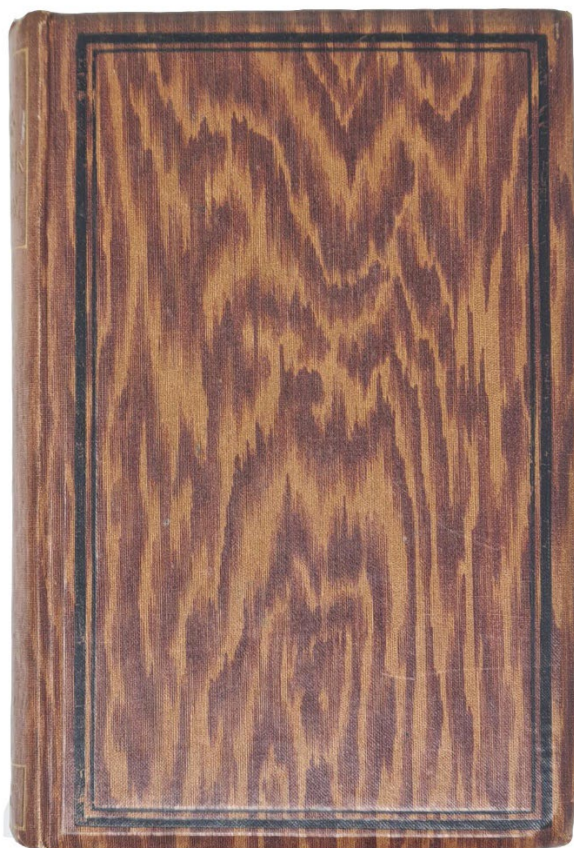
TYPOGRAPHIC WRAPPERS

06. BURCKHARDT, Johann Rudolf. Christliche Leichen-Rede
über Offenb. Joh. XIV: 12. bey Erdbestattung der Ehren- und
Tugendreichen Frau Valencia Huber ... Basel, gedruckt bey Felix
Schneider [1805].

8vo (199 × 117 mm), pp. 24; printed on thick paper; original publisher's
wrappers decorated with various typographical ornaments, a few spots;
a copy of *Am Grabe unserer Freundinn Schnell-Huber* (Basel, 1805, pp.
[4]), in the original printed wrappers, loosely inserted. \$800

Sole edition of this funeral oration, in distinctive typographic wrappers by
Schneider; even the spine is decorated.

WorldCat locates a copy at Bern only.



CLOTH IMITATING WOOD

07. BURTON, John Hill. *The Book-Hunter* etc. ... William Blackwood & Sons Edinburgh and London 1862.

8vo (176 × 111 mm), pp. viii, 384; with the errata slip after the title; a few marks to pp. viii and [1]; original publisher's cloth, spine lettered gilt (a little worn at extremities), binder's ticket (Burn of London) to rear pastedown. \$800

First edition, collecting various pieces of book-related journalism produced by the Scottish writer. 'The Author had the honour of contributing to Blackwood's Magazine some sketches of the ways of book-collectors, scholars, literary investigators, desultory readers, and other persons whose pursuits revolve round books and literature' (Advertisement).

For a similar binding ('brown cloth painted with black simulation of wood grain'), by Westleys & Co, on a copy of Stoughton's *Windsor* (also 1862), see McLean, *Victorian Publishers' Book-bindings*, p. 106. Also no. 177 (Bemrose, *Manual of Wood Carving*, c.1864) in the 2000 Grolier

Club exhibition (Ellen K. Morris & Edward S. Levin, *The Art of Publishers' Bookbindings 1815–1915*, p. 82).



SHAKESPEARE ABROAD: REFASHIONED AND DRESSED IN BROCADE

08. CONTI, Antonio. *Il Cesare*, tragedia ... con alcune cose concernenti l'opera medesima. In Faenza MCDDXXVI. Nella Stampe di Gioseffantonio Archi Impressor Camerale e del S. Ufficio ... [1726].

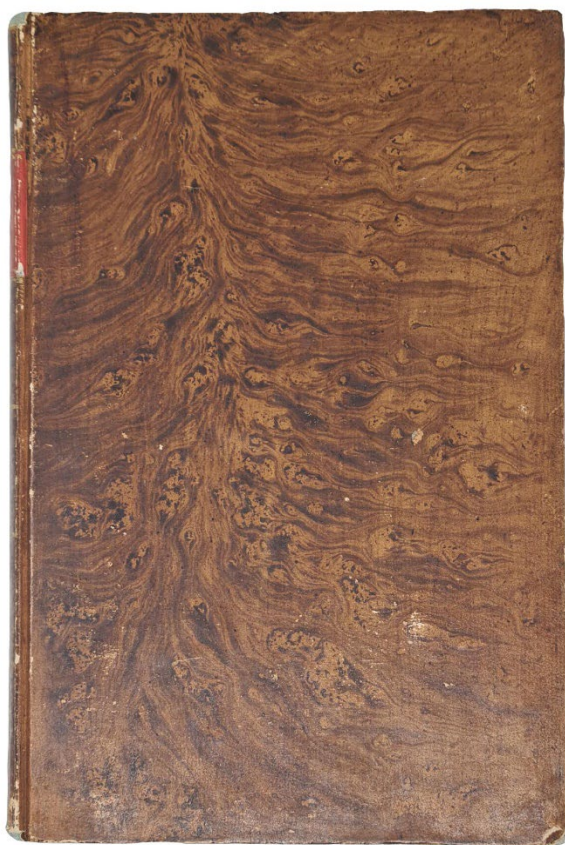
4to (227 × 172 mm), pp. 185, [1]; woodcut title vignette, initials, head- and tailpieces; contemporary *carta rustica* covered with brocade paper, chipped along the joints with some other short tears elsewhere, spine a little discoloured and worn in places, but still very good; ink ownership

inscription of Leonardo Trissino (dated 1827) to front pastedown, ticket of the booksellers C. E. Rappaport, Rome.

First edition: an early eighteenth-century refashioning of *Julius Caesar*, often cited as the first Italian reference to Shakespeare and containing, in its preface, 'the first opinion on Shakespeare ever to be printed outside England' (Petrone Fresco, *Shakespeare's Reception in 18th Century Italy*, PhD thesis, Warwick University, 1991).

The paper used to cover this copy is an elaborate 'tile' brocade paper featuring an elephant and some acrobats, made in Augsburg in 1722 by Joseph Friedrich Leopold (c.1669–1727), a decorated paper maker whose 'brocade papers, especially those featuring chinoiserie, rank among the best examples of their kind' (Haemmerle, p. 124).

Haemmerle 127 (illustrated on p. 82).



PAPER IMITATING TREE CALF

09. DINTER, Christian Friedrich. *Dinter's Leben*, von ihm selbst beschrieben; ein Lehrbuch für Aeltern und Erzieher, für Pfarrer, Schul-Inspektoren und Schullehrer. Mit einem Fac Simile.

Neustadt an der Orla. Druck und Verlag von Johann Karl Gottfried Wagner. 1829.

Large 8vo (223 × 144 mm), pp. [ii], [16], [iii]–x, 354 (the final two pages being a folding table); with an engraved facsimile of a handwritten note by Dinter at the end; contemporary boards covered in *Wurzelmarmorpapier* (see below), rubbed, corners worn, red edges, orange paper spine label lettered gilt; a ms. letter (dated 1863) loosely inserted. \$350

First edition, with a long list of subscribers: the autobiography of ‘the Saxon Pestalozzi’, Christian Friedrich Dinter (1760–1831), for many years director of the teaching training college (*Lehrerseminar*) in Dresden. Neustadt an der Orla lies about 15 miles southeast of Jena.

The paper used here, *Wurzelmarmorpapier* (lit. ‘root marbled paper’), was a late eighteenth-century German invention which sought to imitate burr wood veneers or, on books, tree calf. Despite its name, it was not produced using a marbling process, but a highly skilled mix of sprinkle and trickle techniques to create the desired effect. See Julia Rinck & Susanne Krause, *Handbuch Buntpapier* (2021), pp. 288–95.

Borst 1581.

EARLY PUBLISHER’S BINDING

10. ESCHENBACH, Hieronymus Christoph Wilhelm. *De serierum reversione* ... Lipsiae ex Officina Breitkopfia [1789].

Small 4to (206 × 171 mm), pp. 35, [1]; original publisher’s wrappers (see below); ms. ink shelfmark and faint inkstamp to front cover, along with a few ms. pencil annotations, ink ownership inscriptions (Geyer, Gauß) at foot of title, two inkstamps to title, deaccession stamp (dated 1951) of the Niedersächsische Staats- und Universitätsbibliothek, Göttingen to inside front cover. \$2250

First edition, rare. An interesting early publisher’s(?) binding, combining two decorated-paper techniques: marbling (and marbling which actually looks like marble) and block-printing. The Staatsbibliothek zu Berlin holds a similar binding, but a different block, and in blue, on a copy of Kästner’s *Beschreibung eines runischen Calenders, welcher sich auf der Leipziger Rathsbibliothek befindet* (N.p., 1756), which they describe as ‘Vorform eines Verlagseinbandes?’ (‘precursor to/early form of a publisher’s binding?’).



From the library of the great mathematician, Carl Friedrich Gauss (1777–1855), who 'ranks, together with Archimedes and Newton, as one of the greatest geniuses in the history of mathematics' (PMM).

CUT-FLUSH EDGES

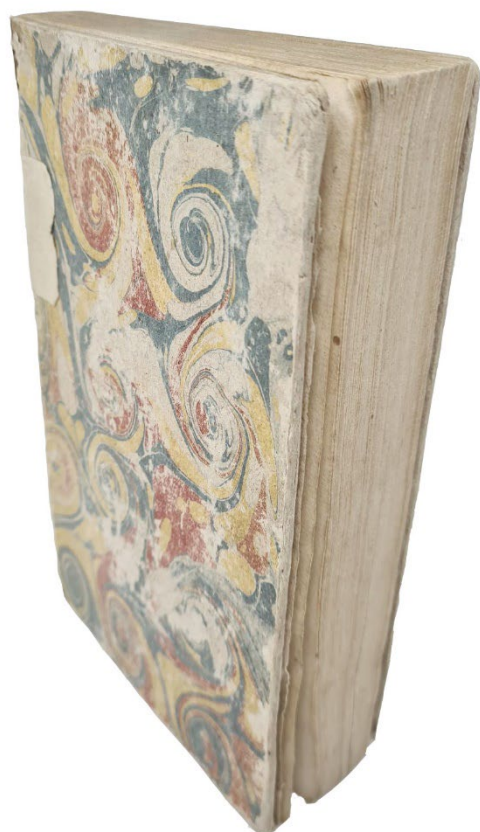
11. GARDANE, Jacques-Joseph de. *Recherches pratiques sur les différentes manières de traiter les maladies vénériennes ...* A Paris, chez P. Didot le jeune ... 1770.

8vo (193 × 123 mm), pp. xxxii, 316, [4]; contemporary boards covered in curl-marbled paper, the edges cut flush (see below), some surface wear, short crack to upper joint at head, ms. paper spine label; ownership stencil of R. J. Dugard at foot of half-title. \$550

First edition of a treatise on syphilis by Gardane (1726–1786), *docteur-régent* at the University of Paris. As the online Language of Bindings Thesaurus explains, in a cut-flush binding 'the boards and/or covering

material are cut level (i.e. flush) with the bookblock in a single operation. When cut after covering, the covering material will, as a result, not have turn-ins, as they would be cut off when the edges were cut. If these bindings have boards, the edges of the boards will therefore be exposed', as here.

Quérard III, 257.





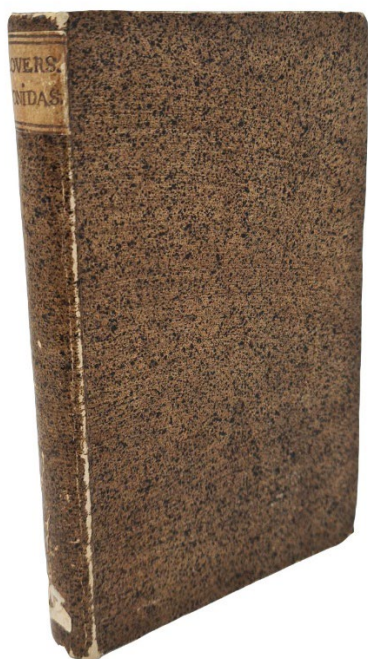
INDESTRUCTIBLE PICTURES

12. [GEISLER, Peter Carl]. Child's own Book. Kindlein's Lieblingsbuch. Le favori des enfants. Images indéchirables. Indestructible pictures. Anzerreissbare [*sic*] Bilder. [Nuremberg, Geissler, c.1840s?]

Small 4to (200 × 165 mm), pp. [16]; illustrated throughout, hand-coloured lithographed leaves; original publisher's illustrated cloth (reproducing the title-page), a few marks. \$3000

First edition of quite possibly the first German children's book to be printed on cloth, thereby making it 'indestructible' for giving to small children. Geissler (1802–1872), a children's book illustrator, began publishing children's books and ephemera in Nuremberg in 1830. The fact that the title is given in English, German, and French shows he must have had an eye on the export market.

Not in Cotsen (which has another multilingual book by Geissler, from 1841, also with hand-coloured lithographed illustrations, printed by Zeh: *Neuester Orbis Pictus für die Jugend*; no. 2267), or Wegehaupt. WorldCat locates a sole copy, at Bodley (Opie T 911). Not in KVK.



PAPER IMITATING SPRINKLED CALF

13. GLOVER, Richard. *Leonidas*, ein Heldengedicht. Aus dem Englischen übersetzt von J. A. Ebert. Der Eydsgenössischen Jugend zugeeignet von Hs. Heinrich Füeßli. Zürich, bey Füeßlin und Compagnie 1766.

8vo (181 × 110 mm), pp. xxx, 218; some light offsetting; contemporary sprinkled-paper boards, rubbed, old waterstain to front endpapers, paper spine label lettered gilt, old shelf-label at foot. \$240

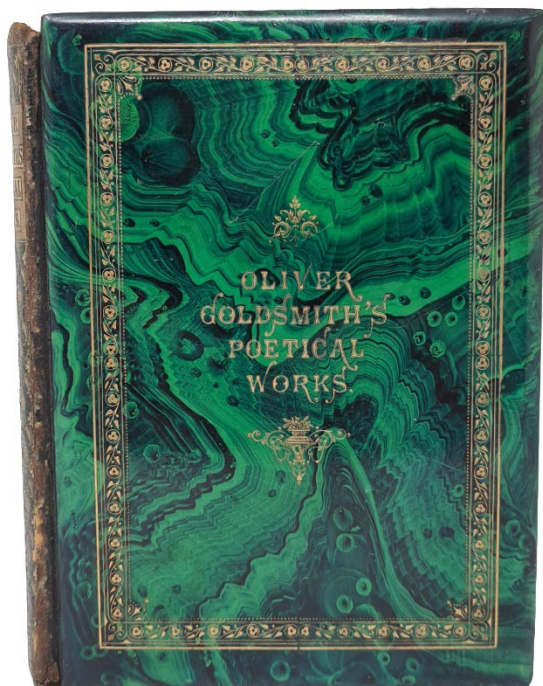
First edition thus, with a new preface. Glover (1712–1785) benefited from Germany's discovery of contemporary English poets in the 1740s; *Leonidas* (1737), his 'high-minded epic on the virtuous resistance by the Spartan king' (*Oxford DNB*), was translated into German by Ebert in 1748 and Grynäus in 1757, both running to multiple editions. Here, Ebert's prose translation is presented as improving literature to young Swiss readers, with a long preface commending the book to republican youth: 'Only few, very few works of the human mind and spirit are written

for republicans. The political writings of your century could ... fill a good-sized library for slaves ...' (p. iii, my translation).

In his 1991 Panizzi Lectures, Bernhard Fabian explains *Leonidas'* surpassing popularity as one of the quirks of cross-cultural literary relations. 'In this particular case, the literary contacts were not between two established literatures but between an established literature and one in the making ... [which] explains the preoccupation in Germany with the epic at a time when no major poet would tackle it in England' (*The English Book in Eighteenth-Century Germany*, British Library, 1992, pp. 18–9).

The binding here is a classic example of *Kiebitzpapier* (lit. 'lapwing/plover paper', due to its similarity to birds' eggs), the widespread German paper decorated to resemble sprinkled leather.

Price & Price, *Literature* 420. WorldCat locates a sole copy outside Europe, at Case Western.



PAPER IMITATING STONE

14. GOLDSMITH, Oliver. *The Poetical Works* ... With a Notice of his Life and Genius, by E. F. Blanchard. Illustrated by Birket Foster, John Absolon, James Godwin, and Harrison Weir. London: Bell & Daldy ... [1867].

Square 8vo (165 × 124 mm), pp. [4], [vi]–x, [ix]–xxiv, [25]–186, [4]; with a frontispiece and numerous illustrations in the text; some spotting; original publisher's binding of gilt-lettered varnished papier mâché (to simulate malachite), roan spine decorated gilt, rubbed, all edges gilt, presentation inscription ('C. Playfair, General Work, 1st Prize. The College, Weston Super Mare, Decr, 15th 1871') to front free endpaper.
\$1350

A superb novelty Victorian publisher's binding, which employs papier mâché, paint, and varnish to give the appearance of malachite. 'Often mistaken for precious, bespoke objects, [such bindings] are the embodiment of industrial techniques. Rarities today, these books exemplify the publishers' attempts to refresh their products, no matter how strange (and fundamentally dishonest) those products might be' (Simon Cooke, 'The Aesthetics and Economics of Novelty Bindings', victorianweb.org).

For a similar 'malachite' binding, on Wordsworth, *The White Doe of Rylstone* (also 1867), see McLean, *Victorian Publishers' Book-Bindings*, p. 106.

The text, with these illustrations, was first published by Cundall & Addey in 1851 (in their *Illustrated English Classics* series, in a cloth binding),

PRINTED SILK

15. LA GUIRLANDE des dames. 2^{ème} Année. à Paris, [de l'imprimerie de J.-M. Eberhart] chez Marcilly ... [1816].

18mo (116 × 72 mm) in sixes, pp. [32], 148, [2], 8 (engraved music), plus etched and engraved title-page and 6 plates (some light foxing); with *Souvenir des Dames* (Paris, Marcilly), pp. [14], completely engraved, foxing to title, bound in at the end; original boards covered in coloured printed silk, all edges gilt, in the original slipcase, with matching silk panels, a trifle rubbed, some surface wear.
\$1150

By women, for women: 'Chaque année était ornée de 6 gravures, reproductions de tableaux anciens et modernes que dus à des femmes. Le texte ne contient également que des productions poétiques d'auteurs féminins ... Chaque volume contient plusieurs pages de musique gravée et a un « Souvenir des Dames » avec calendrier' (Grand-Carteret).

'In the 1820s and early 1830s, particularly in France, publishers began to issue books in paper or silk bindings employing neoclassical and

rococo elements ... The delicacy of the designs and the fragility of the materials made these bindings most suitable for small works, which were often issued in protective boxes or slipcases' (Ellen K. Morris & Edward S. Levin, *The Art of Publishers' Bookbindings 1815–1915*, Grolier Club, 2000, p. 20).

Grand-Carteret, *Les almanachs français*, no. 1740.



A BOOK WITH TWO JACKETS

16. HARTLAUB, Felix. Von unten gesehen. Impressionen und Aufzeichnungen des Obergefreiten Felix Harlaub. Herausgegeben von Geno Hartlaub. K. F. Koehler Verlag, Stuttgart [1950].

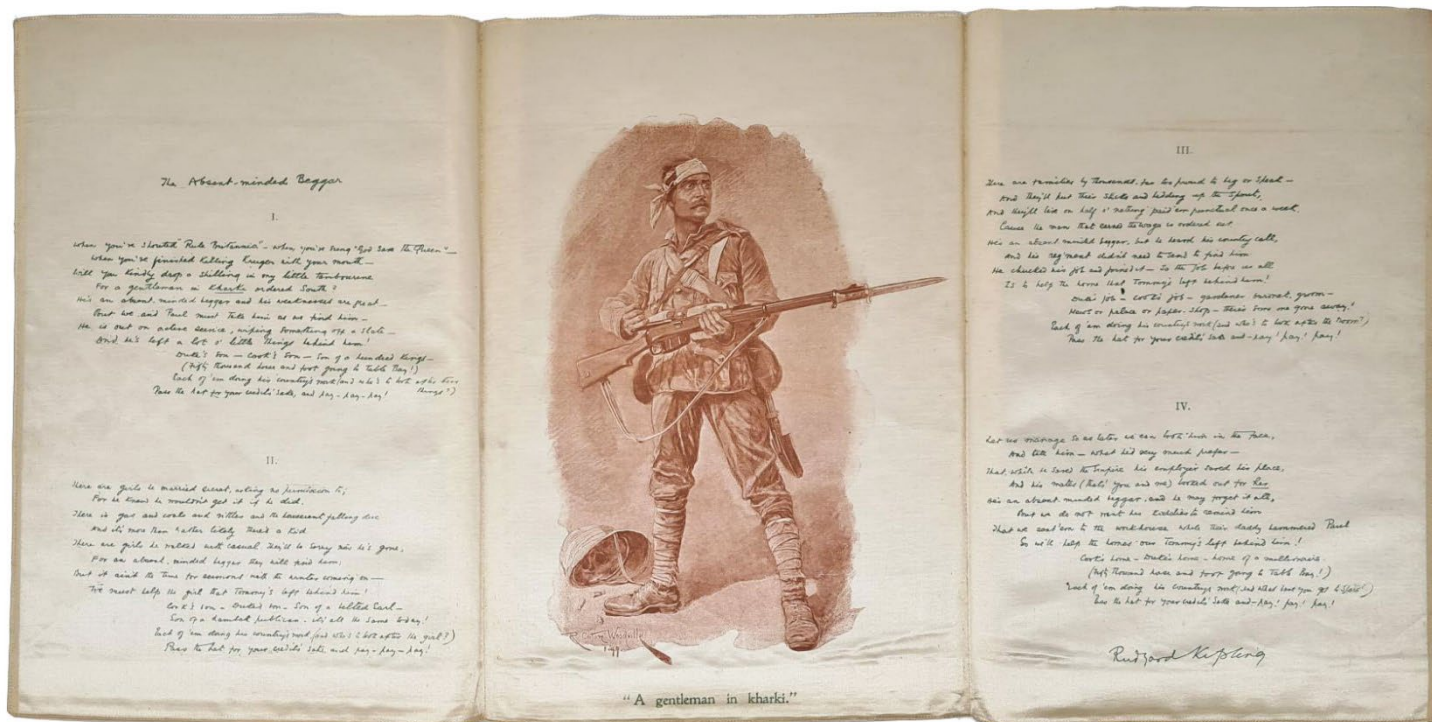
8vo (190 × 113 mm), pp. 156; blob of wax to p. 7, small stain to pp. 146–7; top edge blue; original boards, cloth spine, with two different illustrated dust-jackets (see below), a little light browning, some waterstaining to the spine; from the library of the writer Albrecht Goes (1908–2000), though there are no marks of provenance. \$120



First edition: the first appearance of any of Hartlaub's wartime notes and impressions, edited and published by his sister, the Gruppe 47 writer Geno Hartlaub (1915–2007).

It is thought Hartlaub died sometime in May 1945 during the siege of Berlin by the Red Army, at the age of 31. His body was never found. 'The list of great writers who died young is a soberingly long one ... For great writers who die before they had the chance to produce or publish anything substantial, the spaces on the shelves where their books should be are the most poignant. The sense of what might have been is perhaps strongest of all with Felix Hartlaub. He published nothing during his short lifetime beyond his doctoral thesis ... and beyond that left nothing more than a scatter of notebooks, diaries and letters to his father. Despite this, Hartlaub is regarded as one of German literature's great lost writers, a man who left just enough to tantalise posterity at what heights he may have scaled had he lived just another two weeks until the German surrender' (Charlie Connelly, 'Posts from Paris under the Nazis', *The New European*, 18 Aug. 2022).

The presence of two different dust-jackets here seems unusual. While books in post-war Germany were sometimes furnished with two jackets (one for the shop protecting another beneath for when the book was purchased), I have never seen a book with two different jackets. Both were designed by Karl Staudinger. One wonders if book shops could decide which to display.



A SILK SOUVENIR

17. KIPLING, Rudyard. The Absent-Minded Beggar ...
Copyright in England and the United States by the Daily Mail Publishing Co., 1899.

Folding cream silk 'triptych' (287 × 588 mm; 287 × 200 mm when folded), printed in green, the poem in manuscript facsimile, portrait of Kipling on the front and Richard Caton Woodville's 'A gentleman in kharki' inside printed in sanguine; the silk stitched over three pieces of card, as issued; in very good condition. **\$325**

'This souvenir is presented by M^{rs}. Langtry on the occasion of the 100th performance of the "Degenerates" at the Garrick Theatre. For permission to use M^r. Kipling's poem M^{rs}. Langtry has made to the "Daily Mail" a contribution of £100 for the benefit of the wives and children of the Reservists fighting in South Africa.'

Kipling wrote 'The Absent-Minded Beggar' to assist the *Daily Mail's* 'Soldiers' Families Fund', established to raise money for comforts such as tobacco, cocoa, and soap for the troops, and clothing and postage for parcels from home for their families. Many of the men mobilised were ex-soldiers in permanent employment for whom returning to military duty meant a significant cut in their income, and there was no legislation to

protect Reservists' employment. Poverty hit many families when the lifestyle maintained comfortably on a workman's wage of twenty shillings could not be kept up on the infantryman's 'shilling a day':

When you've shouted "Rule Britannia" – when you've sung
"God Save the Queen"
When you've finished killing Kruger with your mouth
Will you kindly drop a shilling in my little tambourine
For a gentleman in kharki ordered South?

The poem was first published in the *Daily Mail* on 31 October 1899; both Kipling and the artist Richard Caton Woodville—the image of a defiant Tommy was commissioned to accompany Kipling's poem, and endlessly reproduced—contributed their fees, and the Fund raised £100,000 in three months.

While not rare in commerce, this is a particularly nice example, well preserved.

18. [LAVALLÉE, Joseph]. Reis door de departementen van Frankryk; door een gezelschap van kunstenaars en geleerden, [met kaarten en platen] ... Te Parys, bij Brion, Buisson, L'Esclapart, Desenne, en de Directeurs du Cercle Social. Te Gouda, bij H. L. van Buma en Comp. 1795[–6].

6 vols, 8vo (221 × 138 mm); I: pp. [2], ix, [1], 36, with an additional etched and engraved (French) title-page, a folding engraved map of France (coloured), a folding explanation of the map in Dutch, another folding map (also coloured), of Paris, likewise with a folding explanation, and 4 aquatint plates, plus an 8-page publisher's description (by Buma) inserted at the beginning; II: pp. [2], 38, with a coloured engraved folding map (in French) and folding explanation (in Dutch), and 4 aquatint plates; III: pp. 42, with a coloured engraved folding map (in French) and folding explanation (in Dutch), and 4 aquatint plates; IV: pp. 46, [2], with a coloured engraved folding map (in French) and folding explanation (in Dutch), and 5 aquatint plates (one loose); V: pp. 48, with a coloured engraved folding map (in French) and folding explanation (in Dutch), and 5 aquatint plates; VI: pp. 47, [1], with a coloured engraved folding map (in French) and folding explanation (in Dutch), and 4 aquatint plates; some light foxing to the plates; the text printed on good-quality paper; uncut in the original publisher's printed wrappers, stencilled in colour (blue for vols. I–II and IV–VI, brown for vol. III); rubbed, spines partially defective, some inkblots and tears, old label to front cover of vol. VI; early ink inscription (Van Brok) and modern bookplate (E. Grendel) to vol. VI. \$2250



First edition in Dutch, apparently all published, of *Voyage dans les départemens de la France*, which eventually ran to thirteen volumes, 1792–1800 (Cohen–de Ricci, col. 606; Quérard IV, 632). It was the first methodical attempt to describe France department by department, the new territorial units brought in after the Revolution and still used today. The volumes here cover Paris, Seine-et-Oise, Oise (all 1795), Seine-Inférieure (or Seine-Maritime as it is now), Somme, and Pas de Calais (all 1796).

A striking early publisher's binding, the wrappers attractively stencilled after printing to achieve a shadow effect.

WorldCat locates 2 copies only outside Europe, at Harvard and Yale.



MARBLED CLOTH

19. MALLETT DU PAN, Jacques. Memoirs and Correspondence ... illustrative of the History of the French Revolution. Collected and arranged by A. Sayous ... London: Richard Bentley ... Publisher in Ordinary to Her Majesty. 1852.

2 vols, 8vo (220 × 138 mm), pp. [2], xxii, [2], 471, [1], with an advertisement leaf (a little browned) for Bentley's Railroad Library at the beginning; ix, [1], 522; finger-smudge to the fore-margin of p. 271 in vol. I; original publisher's marbled cloth, spines lettered gilt, a few gatherings slightly sprung, spine ends a little worn, but in very good condition overall; bookplate of Robert J. Hayhurst. \$700

First edition in English. 'If black-ink blocking could thus make easy the publishing of cheap editions, it could also—when blended with gold and used for all-over patterning of a self-confident Victorian type—facilitate a new kind of handsomeness in book production.' Publishers' binders at the time satisfied their clients' desire for more elaborate coloured designs 'by devising mottled, marbled and otherwise variegated cloths, which unfortunately never became anything other than unusual,

probably because they were more costly than the normal [but] experimental bindings in variegated colouring produced some of the most attractive books which have survived from mid-nineteenth century times. Perhaps because examples are not common, the amateur of nineteenth-century book-making is now and again tempted to buy a book just for the quaintness of its mottled clothing' (Sadleir, *The Evolution of Publishers' Binding Styles*, pp. 63, 65).

The Swiss-born Mallet du Pan (1749–1800) was 'an honest and courageous editor of the *Mercure de France*, and a defender of constitutional monarchy. In 1792 he left France to work for the interests of the *émigrés* in foreign countries ... Driven from Switzerland he took refuge in England (1798), and from London (where he died) published the *Mercure britannique*, which was hostile to Republican France and the policy of the Directoire.

'Mallet du Pan was one of the noteworthy writers of the Revolutionary period, possessed of political penetration and good sense, with a vigorous and ironic style' (*Oxford Companion to French Literature*).

STRIPED CLOTH

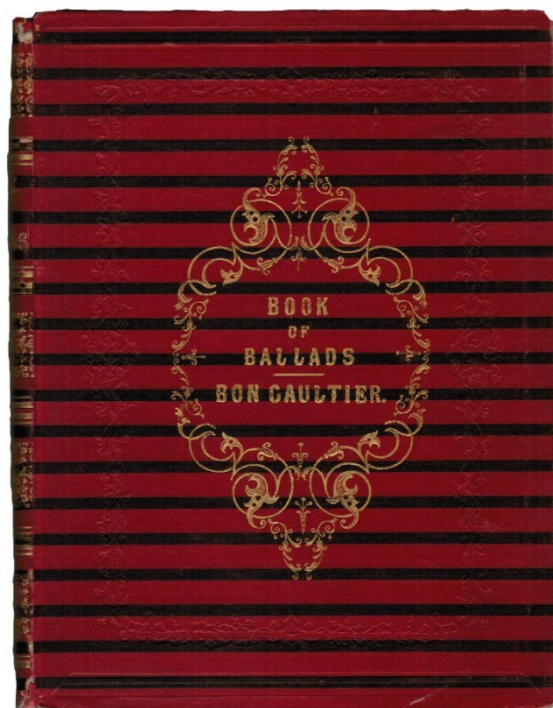
20. [MARTIN, Sir Theodore]. *The Book of Ballads*. Edited by Bon Gaultier [*pseud.*]. Illustrated by Alfred Crowquill and Richard Doyle. London: Wm. S. Orr and Co. ... 1849.

Square 8vo (180 × 135 mm), pp. [8], 203, [1], with chromolithographed frontispiece and additional title-page; 8-page publisher's catalogue at the end; original publisher's cloth, upper board and spine lettered gilt, all edges gilt; a little rubbed, else fine.

\$300

The ability to print ink on cloth came in the 1840s. It is not entirely clear why striped bindings became fashionable at this time—Krupp states that 'printed cloth, probably intended for dressmaking or for use in the home, was adapted for bookbinding through starching and calendering' (*Bookcloth in England and America 1823–50*, p. 6)—but there was a vogue both in Britain and the US for such decoration.

McLean, *Victorian Publishers' Book-bindings*, p. 38 (an 1845 edition with 'blue fine-ribbed cloth with dark blue horizontal stipes' rather than red with black stripes, as here).





GERMAN PAPER IN ITALY, WITH ENGLISH PORTRAITS

21. PANEGIRICI SACRI recitati da oratori diversi per il solennizzato Ottauario de' Santi Contardo, et Huomobuono eletti per Comprotettori di Modona [*sic*]; dedicati all' Altezza Serenissima del Serenissimo prencipe primogenitor. In Modona, M.DCC. Per Bartolomeo Soliani Stampator Ducale ... [1700].

8vo (180 × 112 mm), pp. [8], 229.[3]; with an engraved frontispiece; insignificant light waterstaining in the upper margin in places, early ink inscription and small stain to final page; contemporary *carta rustica*, covered with brocade paper (see below), rubbed at extremities, spine sunned with some wear, old paper labels; early shelfmark to inside front cover, later label of Gherardo Molza. \$1800

First and only edition of a collection of texts in praise of St Homobonus and St Contardo of Este, produced two years after they were jointly named protectors of Modena (alongside St Geminianus, the fourth-century bishop of Modena who was already the city's patron saint).

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The brocade paper here depicts Queen Anne (1665–1714), the Duke of Marlborough (1650–1722), Eugene of Savoy (1663–1736), and Holy Roman Emperor Joseph I (1678–1711), and was therefore presumably produced during, or perhaps to mark the end of, the War of the Spanish Succession (1701–14). As such, it is unusual for depicting living people. Given the layout, i.e. with some figures at 90 degrees to others, it was probably designed as a *Bilderbogen*, to be cut up.



SPOTTED CLOTH

22. REDDING, Cyrus. Literary Reminiscences and Memoirs of Thomas Campbell ... London: Charles J. Skeet ... 1860.

2 vols, 8vo (194 × 117 mm), pp. x, 342; vi, 363, [1]; with a lithographed frontispiece by Vintner, printed by Day & Son (old waterstain to lower corner); some scattered light spotting; original publisher's cloth, spines lettered gilt; slightly skewed, hinges cracking but firm, spines dulled, some wear at extremities; early ownership labels of Samuel Allen (the

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Allens, most of whom appear to have been called Samuel, lived at Lisconnan House, Dervock, Co. Antrim). \$700

First edition: an account of the Scottish poet Thomas Campbell (1777–1844) by his co-editor at *The Metropolitan Magazine*.

Sadleir describes the binding here as 'black diapered cloth spotted with pink' (*The Evolution of Publishers' Binding Styles*, p. 66). It is certainly unusual.



23. RUSCELLI, Girolamo. Il rimario ... Edizione esattamente riveduta, ed ampliata di molte desinenze, e di moltissime voci tratte da Dante, dall' Ariosto, dal Tasso, e da qualche altro Autore ... In Venezia MDCCLXXXVI. Presso Simone Occhi ... [1786].

8vo (205 × 128 mm), pp. 476; light waterstain to first few leaves, scattered ink-spots to p. 249, a couple of ms. additions to p. 121; some light finger-soiling; uncut in contemporary block-printed paper over simple boards, short wormtrack to upper cover, worn, spine rubbed,

tears at extremities; large bookseller's label (Roni, Vergemoli) to front
pastedown. \$2250

A popular rhyming dictionary. I have had this wonderful paper once
before (as backing paper to a board game), printed in a different colour
scheme, but have been unable to locate it in any of the usual reference
books.



**24. SAVIGNAC, Alida de. Les soirées de famille, ou lectures à
mes enfans ... Paris, Gides fils, libraire ... 1829.**

2 vols bound in six, 18mo (128 × 80 mm) in sixes, pp. [4], 72; [4], 73–
148; [4], 149–220; 72; [4], 73–144; [4], 145–216; with 13 hand-coloured
plates (two double-page); some light browning/spotting; original aquatint
boards (each a different colour) in the original publisher's box, hand-
coloured etching to the lid, gilt *papier gaufré* border. \$3000

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Sole edition. The volumes contain materials for twelve evenings' instruction and entertainment, two per volume. The author added two more volumes with a further twelve evenings, but this set is complete as issued, in the original box. Alida de Savignac (1790–1847) was one of the major figures in the creation of children's literature in France, especially for girls, as well as being an advocate for girls' education and contributor to the popular *Journal des femmes* and *Journal des desmoiselles*.

Not in Gumuchian or Cotsen. WorldCat lists the UCLA copy only outside Europe (all 24 evenings bound in 6 volumes in single-colour wrappers to the same design as the present copy, but without a box).



'SUPPRIMÉE AVEC RIGUEUR'

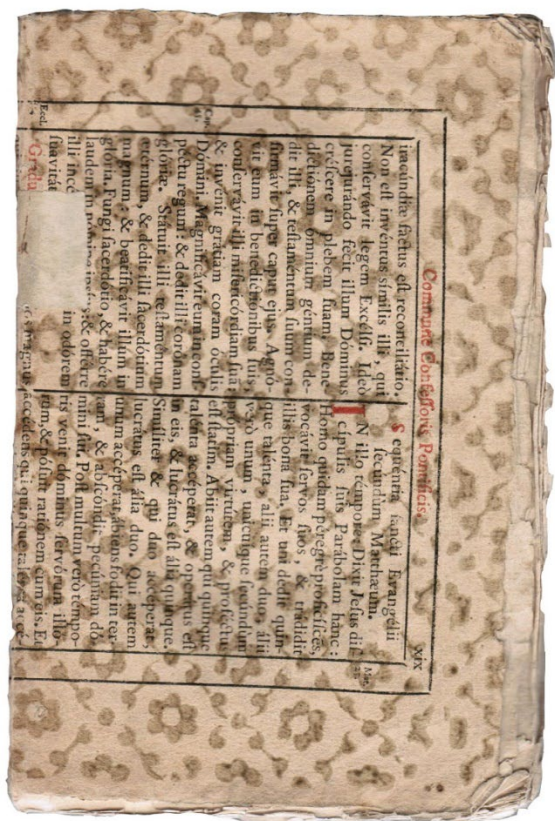
25. [SERTOR, Gaetano]. Il conclave dell' anno MDCCLXXIV. **Dramma per musica** da recitarsi nel Teatro delle Dame nel conclave [i.e. carnevale?] del MDCCLXXV. Dedicato alle medesime dame. In Roma per il Kracas all' insegna del Silenzio [i.e. Florence, Giuseppe Molini, 1775].

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8vo (218 × 145 mm), pp. 69, [1], plus final blank; remains of wax seal to title and final blank page, light waterstain to upper corner; uncut in contemporary Italian block-printed wrappers, skilfully reattached, spine partially defective, small section of rear cover torn away, some spotting and an old waterstain, remains of label. \$575

First edition: 'une satire sanglante qui fut supprimée avec rigueur, et motiva la longue détention de l'abbé Sertor, son auteur' (Brunet II, col. 213, for some reason giving the pagination as pp. 155).

I have been unable to locate the *carta silografata* used for the wrappers here in any of the usual reference books (but for a similar design by Carlo Bertinazzi of Bologna, c.1780, see Gani, *Carte decorate*, p. 35).



26. [SERVAN, Joseph-Michel-Antoine]. Doutes d'un provincial. Proposés à MM. les Médecins-Commissaires, chargés par le Roi, de l'examen du Magnétisme animal. [Lyons & Paris, Prault, 1784.]

8vo (210 × 142 mm), pp. [2], 126; uncut in a contemporary Italian block-printed wrappers reusing printer's waste, ms. paper spine label. \$800

?First edition: one of two printings the same year. The other (also Lyons, Prault) has 134 pages (Cioranescu 60157).

The block-printed design here is very similar to one made by the émigré French block-cutter Louis-Antoine Laferté in Parma, 1770–80 (see Gani, p. 37: 'Il disegno, a maglie romboidali più o meno rigidamente definite e fiori stilizzati, è uno dei motivi decorative più diffusi nelle carte prodotte fra il 1760 e il 1790'). The use of printer's waste in producing Italian decorated paper is unusual, but not unknown; see Kopylov nos. 24 and 50.

Quérard IX, 89.

APPARENTLY UNRECORDED

27. [SOPHIE WILHELMINE.] Der Durchlauchtigen Fürstin Sophia Wilhelmina Fürstin von Carolath des heil. Röm. Reichs Gräfin von Schönaich vermählten Reichsgräfin und Herrin von Schönburg ... bey Höchstderselben feyerlichen Ankunft in Rochsburg im März 1793 in aller Unterthänigkeit überreicht vom sämtlichen Ministerio der Herrschaft Rochsburg. Gedrukt [*sic*] bey Wilhelm Gottlob Sommer, in Leipzig [1793].

4to (257 × 204 mm), pp. [8]; engraved title vignette by Hoppe and engraved head- and tailpieces by Geyser; printed on yellow/cream silk and bound in contemporary pink silk boards, a little soiled and rubbed, blue silk pastedowns. \$5500

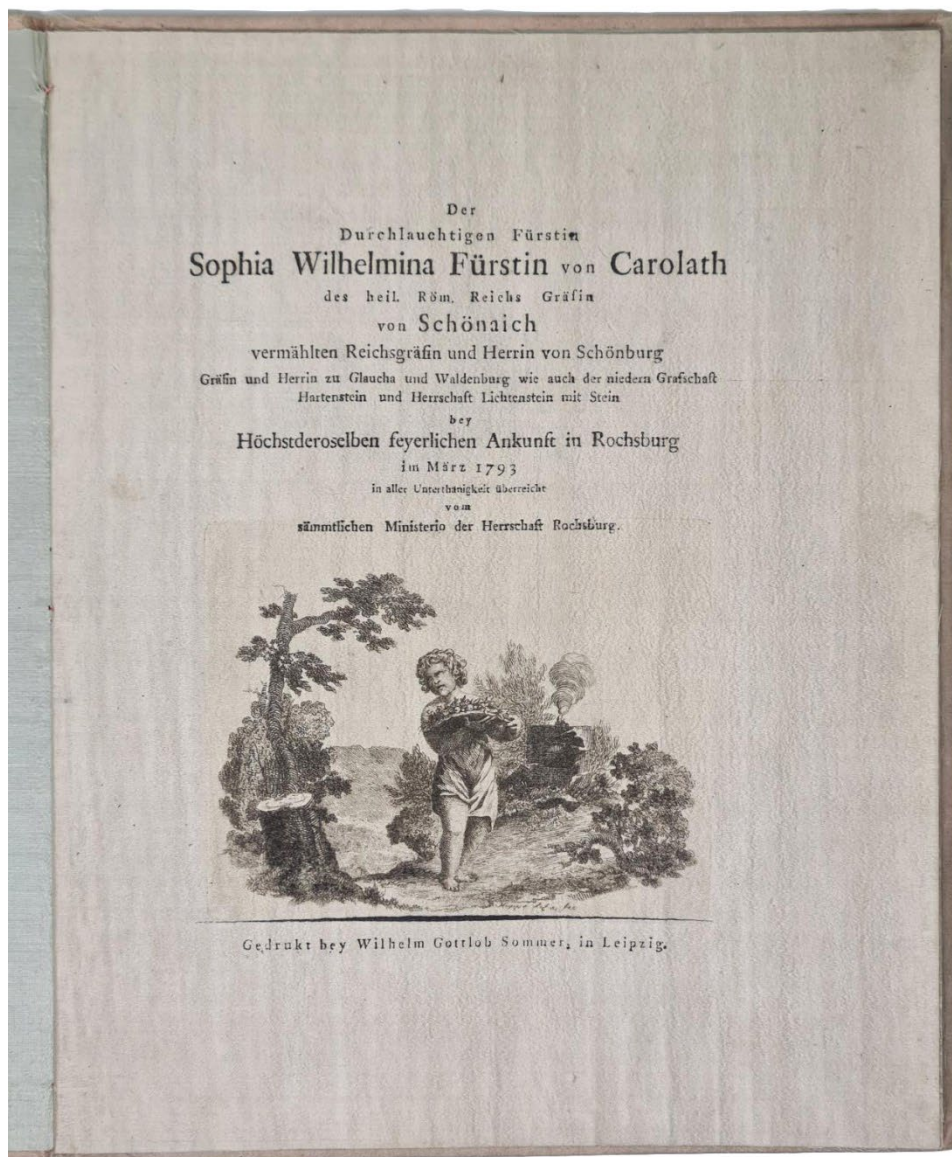
Sole edition, apparently unrecorded, this being the dedication copy, printed on silk. A handwritten note, pasted to the inside front cover, reads: 'Dieses Buch gehört Sophie Wilhelmine Gräfin von Schönburg Rochsburg gebohrne Prinzesse zu Carolath Schönaich. Rochsburg den 5. September 1793.' Loosely inserted are also three hand-cut silhouettes.

Sophie Wilhelmine (1764–1795) was the daughter of Prussian general Johann Carl Friedrich zu Carolath-Beuthen (1716–1791), a prince in the House of Schoenaich-Carolath in what is now southern Poland. In November 1792, she married Heinrich Ernst von Schönburg-Rochsburg (1760–1825), an aristocrat with a keen interest in agriculture, well known for his flock of merino sheep. The present poem was written and presented to the young princess the year after her marriage by her new subjects in Rochsburg (about 20 miles northwest of Chemnitz) following her ceremonial arrival there in March 1793. Sadly, Sophie Wilhelmine

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was die a few years later of pneumonia after contracting measles, and was buried at the Schloss in Rochsburg. She was only 30.

Not listed in WorldCat, KVK, or VD18.





'TRIPTYCH' WRAPPERS

28. TAMENAGA, Shunsui. Tsūtenkyō omoi no hitoeda
[*Tsūtenkyō Bridge: a branch of desire*]. Edo [Tōkyō]: Eikyūdō,
Kaei 6 [1853].

3 vols, 8vo (176 × 118 mm); original colour block-printed wrappers,
some light wear, binding strings cut but the text block holding. \$2250

An attractive *gōkan*—‘a medium of pre-modern Japanese literature where the story is told through a mixture of text and image on every page’ (Charlotte Mueller)—by Tamenaga Shunsui [Shunshō] II (1818–1886), illustrated by Utagawa Toyokuni III (1786–1864) and Utagawa Sadahide (1807–c.1878), which tells the tale of a village headman who appealed to the shogun to reduce the taxes on his people only supposedly to be executed for his insolence. In a famous scene, which features across the covers here in a kind of triptych, the hero uses a branch to pass his petition to the shogun from under a bridge.

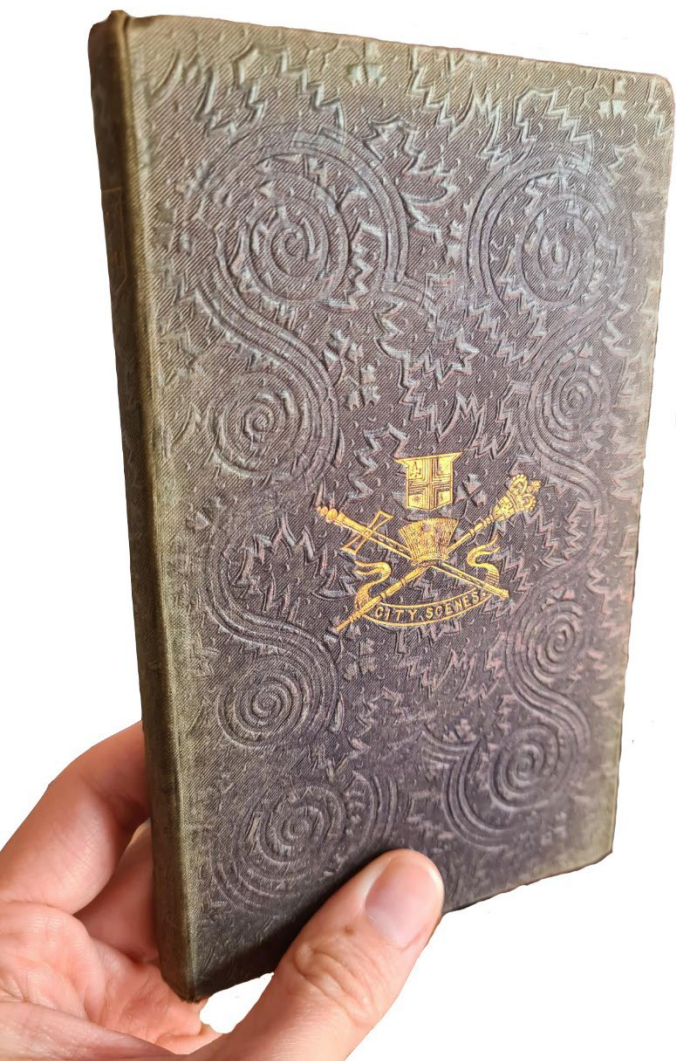
RIBBON-EMBOSSSED CLOTH

29. [TAYLOR, Jane, and Ann TAYLOR]. *City Scenes*, or a Peep into London. London. Published by Harvey & Darton ... 1828 [but c.1835].

Small 8vo (175 × 105 mm), pp. 79, [1]; etched and engraved title, plus 28 further plates; original publisher's purple cloth (but see below), decorated in blind and stamped gilt; extremities a little sunned, hinges neatly repaired. \$950

Darton notes four possible bindings for the book: marbled boards with a black roan spine, or blue, green, or purple-brown cloth, but with no information on the cloth grain. Another copy I have seen was in fairly standard fine diaper cloth. This one is bound in a striking example of ribbon-embossed cloth, a type of book covering which 'swept over the

middle 'thirties in a wave of elegance' (Carter, *Publisher's Cloth*, p. 31), and is so-called 'because the grainings were actually carried out by ribbon-embossers, who would naturally produce just such designs as were usual to their more regular avocation. So once again book-fabric touched on dress-fabrics and borrowed something of its characteristics; and once again contact was of brief duration' (Sadleir, *The Evolution of Publishers' Binding Styles*, p. 47). For other examples of the genre, see Appendix 3, 'Catalogue of Nineteenth-century Ribbon-embossed Bookcloth', in Andrea Krupp, *Bookcloth in England and America 1823–50* (British Library and Bibliographical Society of America, 2008), pp. 46–92.



Darton G913 (12).



ITALIAN PAPER IN MEXICO

30. VILLAGÓMEZ Y LORENZANA, Gregorio Alfonso. *Primo oratio* habita in Regio ac Pontificio Angelopolitano Seminario Sanct. Apost. Petri & Joann. in laudem angelici Doctoris D. Thomæ Aquinatis, quam vesperè die VII. Martii Anno Domini M. DCC. LXX ... [Puebla, Reales y Pontificios Colegios de San Pedro y San Juan, 1770].

Small 4to (198 × 151 mm), pp. [2], 23, [1]; with an etched and engraved allegorical frontispiece by José de Nava; title printed in red and black, the words 'D. Thomæ Aquinatis' overprinted in gold (as in the Harvard and JCB copies); contemporary Italian block-printed wrappers. \$3000

First edition of an oration on St Thomas Aquinas by Villagomez y Lorenzana, a doctoral candidate in theology at the Pontifical Seminary in Puebla.

The block-printed paper used for the wrappers here is Italian (Gani 179), using two blocks in red and green, the additional yellow colouring added by stencil.

Medina 868; Palau 366647. The JCB copy is 'sewn into contemporary decorative paper wrappers'. Interestingly, although it is an Italian block-printed paper, it is a different design from here. There was obviously a transatlantic trade.

GERMAN PAPER IN THE NETHERLANDS

31. [WEDDING VERSE.]
Huwelykszangen ter bruilofte van den heere Hermanus Ameshoff, en jongvrouwe Alberta Hoogenbergh. In den echt vereenigt binnen Amsteldam, den XV. van sprokkelmaand, MDCCXXXV. [Presumably Amsterdam, 1735.]

4to (282 × 228 mm), pp. [32]; printed on thick paper; some marginal browning/dust-soiling; contemporary brocade-paper wrappers, a little chipped in places, the rear cover made from two pieces of paper pasted together, spine partially defective. \$900

Sole edition, privately printed: eleven poems written in celebration of the marriage of the young Amsterdam merchant Herman Ameshoff (1715–1768) and Alberta Hoogenbergh (1719–1803) in February 1735.



The paper used for the wrappers here, whilst sometimes known as 'Dutch gilt' paper in English, is German. The design of this particular

brocade paper, and the date, suggests perhaps a maker such as Georg Christoph Stoy (1670–1750) of Augsburg, ‘probably the most important and versatile decorated-paper dealer in Germany, if not Europe ... His firm’s brocade papers are frequently of high, if not the highest quality’ (Haemmerle, p. 129, my translation).

Not listed in WorldCat.

ITALIAN PAPER IN GERMANY

32. [WEDDING VERSE.] Bey der hohen Vermählung des Hochgebohrnen Grafen, Herrn Heinrich des 42^{ten} jüngern Reußen, Grafen und Herrn zu Plauen, mit der Durchlauchtigen Prinzessin, Frauen Carolinen Henrietten, Prinzessin zu Hohenlohe, Gräfin von Gleichen ... welche den 10ten Juny 1779 zu Kirchberg vollzogen wurde, suchte seine tiefe Ehrfurcht und Freude in nachstehender Kantate an den Tag zu legen das dasige Musik-Collegium. Schwäb. Hall, gedruckt mit Messererischen Schriften [1779].

Large 8vo (260 × 183 mm), pp. [4]; printed within decorative border; a little creased, else fine; contemporary Italian block-printed wrappers.

Das von der Freude überstrahlte Kirchberg wurde bey der glücklichen Vermählung des Hochgebohrnen Reichsgrafen und Herrn Herrn Heinrich des XLII^{ten} Grafen Reussen und Herrn zu Plauen Erbgrafen in Schloitz &c. mit der Durchlauchtigsten Prinzessin Caroline Henriette Prinzessin zu Hohenlohe Kirchberg, Gräfin zu Gleichen ... welche den 10^{ten} Juny 1779 in Kirchberg feyerlich und vergnügt vollzogen worden, zu Bezeugung der ehrfurchtsvollen Theilnehmung vorgestellt von der Hochfürstl. Hohenlohe Kirchbergischen welt- und geistlichen Obern Dienerschaft in der Stadt und auf dem Lande. Hall in Schwaben, gedruckt bey Johann Christoph Messerer ... [1779].

Large 8vo (269 × 193 mm), pp. [8]; inkblot in lower margin of second leaf; contemporary Italian block-printed wrappers. Together: \$800

Sole editions: two occasional pieces (the first apparently set to music, the second as performance poetry), printed in Schwäbisch Hall, to mark the marriage of Heinrich XLII (1752–1818), Fürst Reuß zu Schleiz und Gera as he later became, and Caroline Henriette of Hohenlohe-Kirchberg (1761–1849). Unusually, the House of Reuss, which ruled over a tiny principality in Thuringia, practised a unique system of naming and numbering the male members of the family. All were called

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Heinrich, and each was given a number, regardless as to whether they were the ruling head of the house at the time.

Neither piece listed in VD18 (which lists a related item, printed for when the couple made a formal visit to Schleiz a week later) or WorldCat.

Interestingly, the block-printed papers used for both wrappers here are Italian rather than German. For similar designs, see Quilici, *Carte decorate nella legatoria del '700*, nos. 24–5.



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