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*16th – 19th century*

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# *Bindings (16th – 19th century)*

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## *Rare Dutch practical apothecary's handbook, in binding with panel stamps from ca. 1525/35*

**I. AUGUSTIS, Quiricus de.** Het licht der apotekers. Tracteren[de] de confectie, operatie, ende kennisse van alderhande electuarien, pillen, trocissen, pulveren, ... Nu op een nieu ghecorigeert ende verbeteret.

(Colophon: Antwerp), Claes van den Wouwere, (5 April 1564). Small 8° (14.5 × 9.5 cm). Title-page with a woodcut view of an apothecary's shop, and a second woodcut view. Blind panel-stamped calf over wooden boards (the panel-stamped sides dating from ca. 1525/35, but most of the binding modern), sewn on 3 supports, each board with the same triple panel-stamp with its foot toward the spine. The narrow central panel shows a wild man holding a leafy branch in his left hand, with a vine of leaves and flowers. The left panel (upper on front board, lower on back board) shows 2 columns in thin-thick-thin borders, each with four animals encircled by a grape vine, with from head to foot a dog, bird, wyvern and monkey. The right panel (lower on front board, upper on back board) shows the same but beginning with a hare (left) and stag (right) instead of a dog. Each side panel has the same text around the four sides of the pair of columns, arranged head to head so that each begins on the edge next to the wild man: "ostende nobis domine|misericordiam|tuam et salutare tuum|da nobis" (Psalm 84:8/85:7). Further with 2 pair of leather ties.

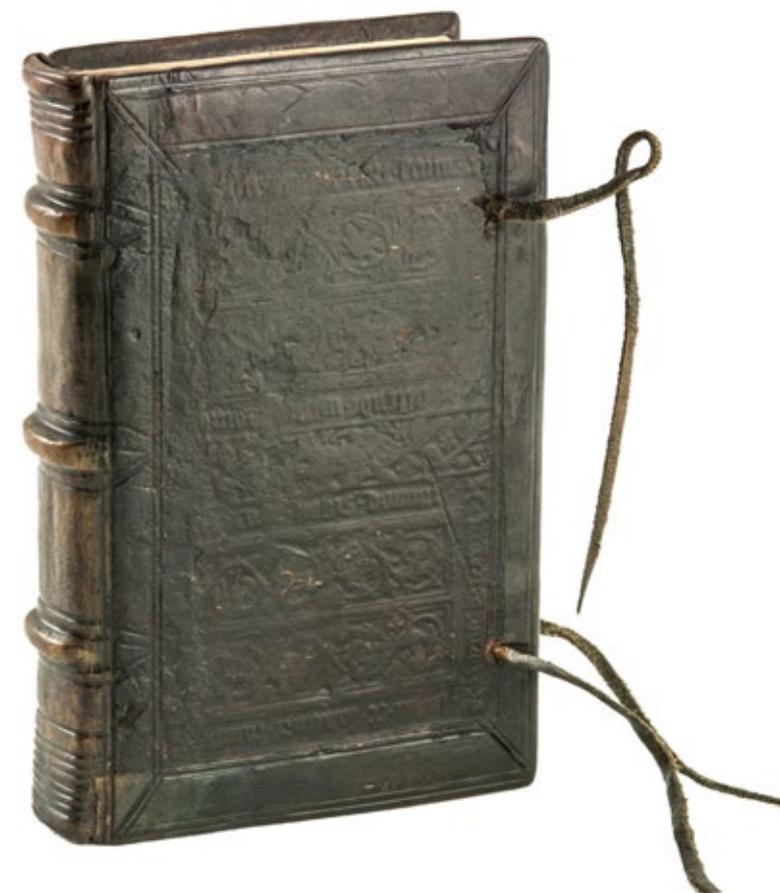
€ 4950

Sixth copy located of the fourth known Dutch edition of a practical handbook for apothecaries, first published in Latin as *Lumen apothecariorum* in 1492. The text is divided into 15 chapters, each covering a different category of medicines: powders, syrups, oils, etc. For each medicine, it explains what ailments it can ameliorate and gives instructions for its preparation and use. Little is known about Quiricus de Augustis (ca. 1455?-ca. 1500?), physician from Tortona, Italy. He became personal physician to Marguerite, daughter of the Duke of Bourbon in 1480 and continued in service of her husband, Philippe, Duke of Savoy.

The panel stamp on the binding was used primarily ca. 1525/35, decades before the book was printed, and the shaved fore-edge of the title-page suggests the book had already been rebound before the modern parts of the present binding were made. So the panel stamps were probably transferred from another binding during one of the two rebindings.

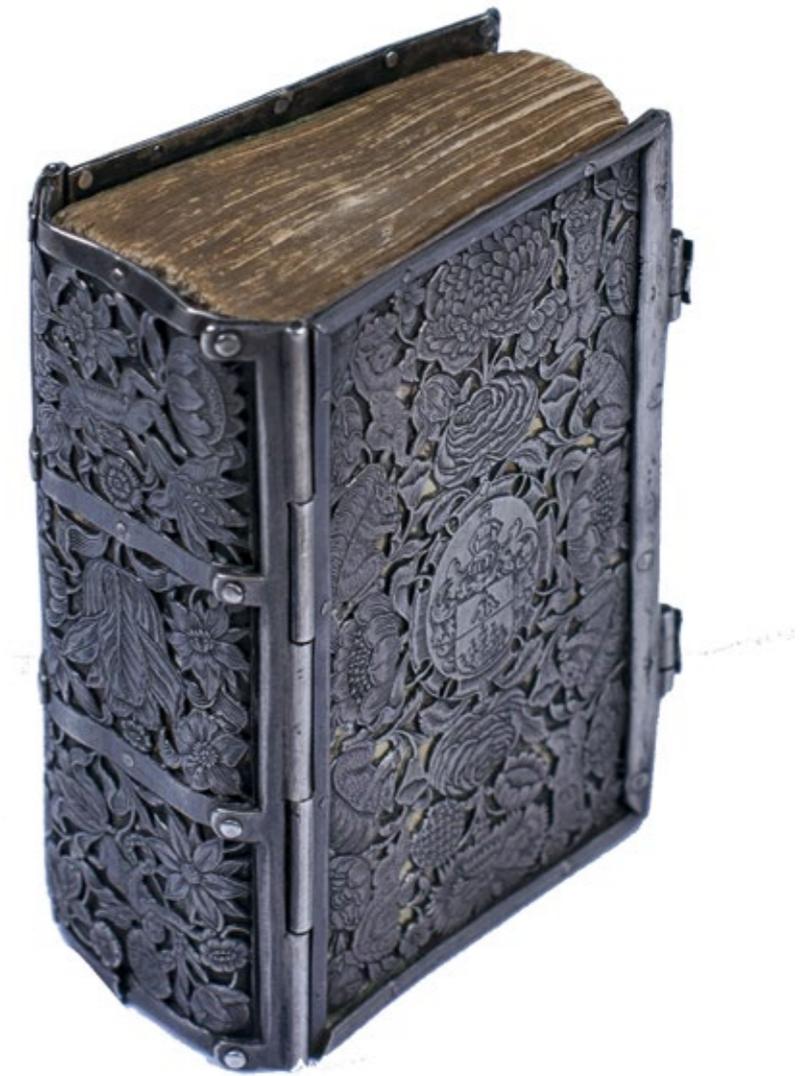
With owner's and book dealer inscriptions. Fore-edge of the title-page slightly shaved and a water stain at the foot of one quire, but otherwise in good condition. The panel stamps are worn, but since the same panel stamp appears on both the front and the back board, it can be identified with the help of Oldham. A rare practical manual for apothecaries with ca. 1525/35 panel stamps on the binding.

*Belg. Typ.* 5128 (1 copy); *BMN I*, p. 372; *Durling* 354; *KVK & WorldCat* (1 copy); for the panel stamp: Cyril Davenport, "Bagford's notes on bookbindings", in: *Trans. Bib. Soc.* VII (1904), pp. 123-162, at p. 127; *Goldschmidt* 116 back board; *Oldham, Blind panels, trip.* 8 (p. 48 & pl. LX); *Weale, South Kensington* 417.



*Lavishly & finely engraved and pierced silver binding (ca. 1700?)  
on a 1759 Cicero manuscript*

5. **CICERO, Marcus Tullius.** *Consolatio* liber, quo se ipsum de filiae morte consolatus est. [copy imprint:] Paris, Nicolas Chesneau, 1583 ([Netherlands?], manuscript dated 1759 at end, binding probably ca.1700). Small 16° (8.5 × 5.5 × 4 cm). A very richly engraved and pierced silver binding (ca. 1700?), each board with 4 putti, 4 squirrels and about 30 very detailed flowers, all surrounding an oval cartouche, that on the front with an unidentified (imaginary?) coat of arms, that on the back left blank; the spine with 2 putti and about 22 very detailed flowers; the putto intended for the head of the spine holding a laurel wreath, each of the other 9 with a basket of fruit. The arms show: below, a square-rigged 3-masted ship in full sail (possibly alluding to the VOC or the Amsterdam city seal) and above, a hooded jacket, the whole with a king's helmet crested with a bare-chested man issuing. Each of the three engraved and pierced plates is riveted to a plain back plate to support the extremely fine connecting lines between perforations, giving a result reminiscent of filigree, and has a plain vertical border piece riveted over the edge at left and right, those at the joints hinged to each other (the boards also have plain border pieces riveted over the head and foot edges, while the spine has 4 horizontal strips of the perforated plate itself left unengraved, at the head, foot and 2 in between, dividing the spine into 3 fields). Two clasps with engraved flower decorations are hinged to the front plate and catch on the back plate. The bookblock is pasted in a cloth wrapper that may have been pasted to the front and back boards, but the bookblock is now loosely inserted in the silver binding. Further with gold-brocade endpapers (a flower pattern with a red, orange and green calico pattern superimposed), gilt edges. € 25 000



A 1759 transcription of a printed edition of Cicero's *Consolatio* (Paris, 1583) inserted in a spectacular finely engraved and pierced silver binding. None of the silver elements bears a silver mark, but stylistically the binding appears to be older than the manuscript and does not fit it perfectly. We suspect it dates from the late 17th- or early 18th-century. The fine engraving, leaving only thin strands of metal in some places makes it look almost like filigree, but in fact the decorations on each board and the spine are the parts of the metal plate that were not engraved away, rather than wires added to it. Since the decoration is engraved it does not repeat exactly, but aside from the coat of arms the front board and back board are almost identical but turned 90 degrees (the putti, squirrels and flowers have their heads toward the nearest short edge, so that the decoration has no fixed orientation). The spine, however has a clear orientation but has been attached upside down, relative to the coat of arms (so on the spine both putti and the central flower are upside down). The clasps are hinged to the front board and clasp on the back board. The only similar arms found via Renesse (Daumiller in Brabant) seems not to match. The back board lacks the (plain) border piece at the head and one of its rivets, the horizontal band at the foot of the spine has lost its central rivet and cracked through the rivet hole, but the binding is otherwise in very good condition. A truly unique and extraordinary custom-made silver binding.

## *Attractively bound for Alexine Boucaumont de Montfaud*

### **6. CASSOLI, Francesco.** Versi.

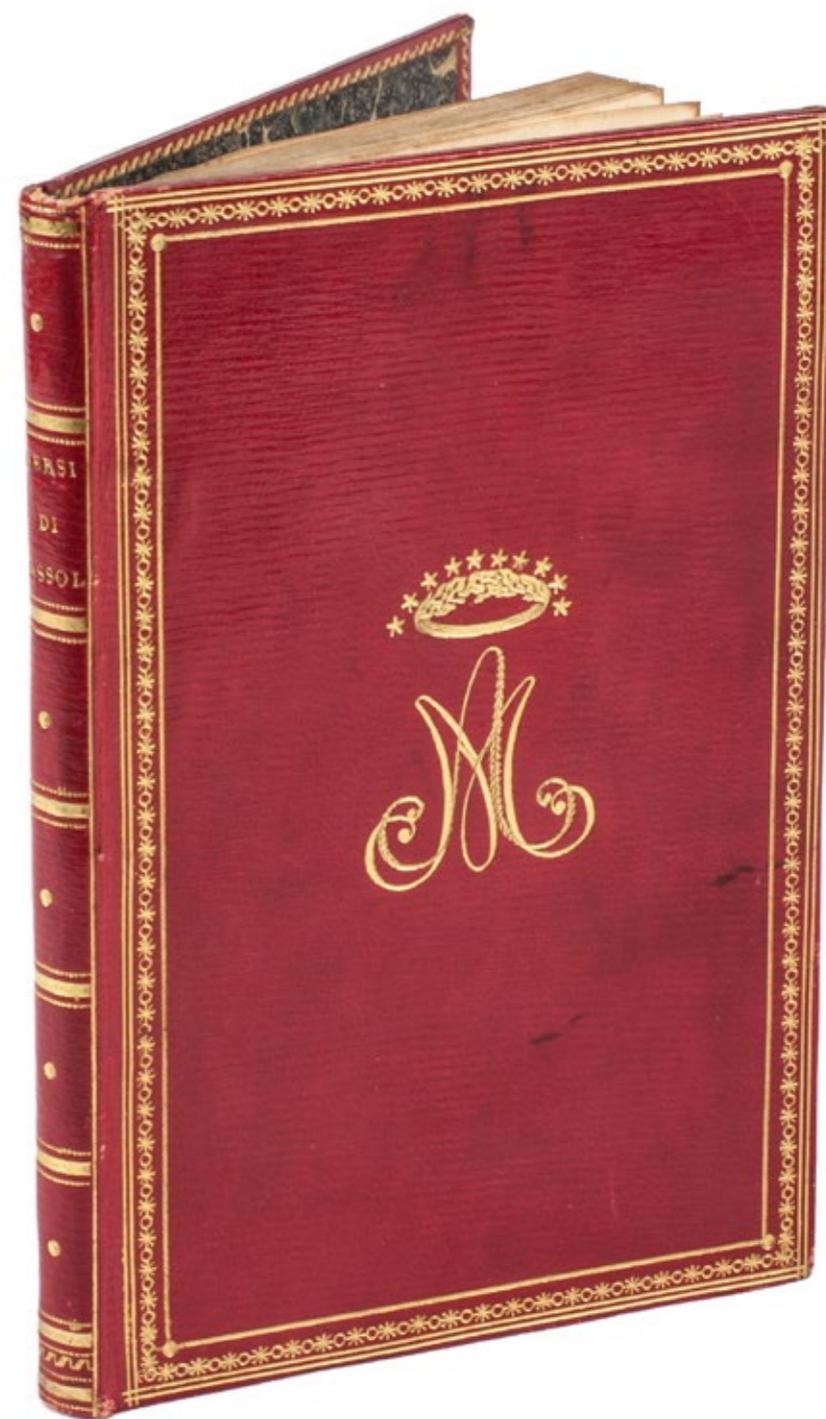
Parma, Bodoni, 1802. 8°. Mid-19th-century gold-tooled red morocco (goatskin), spine with gilt title, both sides with a gilt border consisting of double fillets, circles and asterisks and a dotted line, and the cypher monogram of Alexine Boucaumont de Montfaud (AM under a laurel wreath with 10 stars in centre), gold-tooled board edges and turn-ins, gilt edges, marbled endpapers, green ribbon marker. € 3500

First edition of a collection of poems by the Italian poet Francesco Cassoli (1749–1812). The volume of “sincera e meditativa poesia” (Treccani), consists of 16 sonnets and poems, and is printed by the famous Giambattista Bodoni. Cassoli is best known for his translation of classic Latin literature and is considered to be the most original of the school of the Duchy of Este.

The work is bound in gold-tooled red morocco with the monogram “AM”, which according to a pencil note on a flyleaf, is that of Alexine Boucaumont de Montfaud (1830–1893). She was the daughter of Alexis Boucaumont de Montfaud and married François-Guillaume de Wautier in 1852.

Some faint foxing in the upper and lower margins, otherwise in very good condition and only slightly trimmed, leaving some tranchefiles and part of an occasional lower deckle. Binding also very good, only some negligible wear to the ends of the spine and some minor flaws to the front board.

*Brooks 873; Treccani XXI, pp. 523–525; for the Boucaumont de Montfaud family: Dictionnaire des familles françaises anciennes ou notables à la fin du XIXe siècle VI, p. 14.*



*First edition of Jacob Cats's complete works,  
in richly gold-tooled morocco by the star bindery, The Hague*



**7. CATS, Jacob.** Alle de wercken, so ouden als nieuwe.

Amsterdam, Jan Jacobsz. Schipper, 1655. 2°. With an engraved frontispiece incorporating an author's portrait, an full-page engraved author's portrait, 2 double-page engraved plates, hundreds of engravings in text (including 1 full-page and 1 integral double-page) by J. Swelinck, W.H. Hondius, C. van Dalen and others. Gold-tooled grey-black morocco (ca. 1758), richly gold-tooled spine, boards and board edges, gilt edges, marbled endpapers; by the so-called "star bindery" in The Hague. € 4850

First edition of a richly illustrated work comprising all the works, that had then been published, of Jacob Cats (1577–1660), one of the greatest poets and humourists of the Dutch golden age and one of its greatest statesmen. Although he published nothing until he was forty years old, he was very prolific for the rest of his long life. He wrote for a broad public, and many of his works were illustrated with emblematic copperplates by the greatest Dutch artists, especially Adriaen van de Venne, responsible for many plates in the present edition. The book includes Cats's *Proteus*, of *Sinne- en minnebeelden* (1618), *Houwelyck* (1625) *Spiegel* (1631) and many more. Works like these delivered him the name "father Cats", due to the educational and pedagogical character of his texts.

The binding can be dated to ca. 1758 as the watermark of the endpapers (horn on a shield above Vanderley = crown above GR), matches one from 1758 (Voorn, *Noord-Holland* 178). The binding can be ascribed to the so-called "star bindery" as it matches two of the rolls and five of the tools in use by this bindery as recorded by Storm van Leeuwen. "The bindery was situated in The Hague and had a wide clientele, within and (far) outside the town" (Storm van Leeuwen) and is known for its prize and presentation bindings, including several presented to William V, Prince of Orange or members of his family. One of the other tools is recorded in use by the The Hague bindery of Christiaan Micke, who was active around the same period and some overlap is known between the binderies; and we could not find a match for a larger tool on the spine.

With some tears in the outer margins, not affecting the text or illustrations, occasional spots and marginal thumbing, lower margin of pages 123–130 of *Buyten-leven op Sorghvliet* damaged: otherwise good. Binding slightly rubbed along the extremities, but otherwise in very good condition.

*Museum Catsianum* 1; for engravings by Swelinck see: *Hollstein* XXIX, p. 143, no. 10; for the binding: Storm van Leeuwen, *Dutch decorated bookbinding* IIA, pp. 145–155 (tools 44, 49, 50 & 52); Storm van Leeuwen, *De achttiende-eeuwse Haagse boekband*, pp. 101–102 & 405–406 (rols IV, IX, tools 22) and pp. 399–403 (roll XIV).

## *Richly gold-tooled red morocco binding by the Amsterdam “Bird’s Head Bindery”*

**8. GUARINI, Giovanni Battista.** *Il pastor fido*, tragicommedia pastorale ... Editione nuova, arricchita di curiose, ed utili annotazioni, e riveduta, e corretta da A.P.D.A.

Amsterdam, Franco Soudaan, 1732. 4°. Contemporary richly gold-tooled red morocco, with an elaborate arabesque central ornament in a triple panel design, crowned ornaments, flowers, acorns and stars, richly gold-tooled turn-ins, dark green title label, marbled endpapers, gilt edges (so-called “Bird’s Head Bindery”, Amsterdam). € 1750

Rare and finely produced edition of Giovanni Battista Guarini’s (1538–1612) famous pastoral drama *Il Pastor Fido*, here of special interest for its fine binding by the so-called “Bird’s Head Bindery”, Amsterdam. The design is exceptionally rich but light for a Dutch binding from the period. The spine compartments show a charming lozenge with the head of a girl carrying a basket of flowers and the outer frame on the sides shows birds among leafy sprays. The four corners on each board show a fine carnation (t. 28). This Amsterdam bindery probably started its activities ca. 1728 with work for the book collector Gosuinus Uilenbroek (1658–1714). Storm van Leeuwen notes that “the Bird’s Head Bindery made many presentation bindings that were definitely or probably commissioned by publishers.” The “richness of execution and the Amsterdam publisher” of the present work “indicate that it may have been a presentation copy” (Storm van Leeuwen).

In very good condition with the binding slightly rubbed, corners slightly bumped, scratch across lower part of front board. A pastoral drama in an exceptional binding.

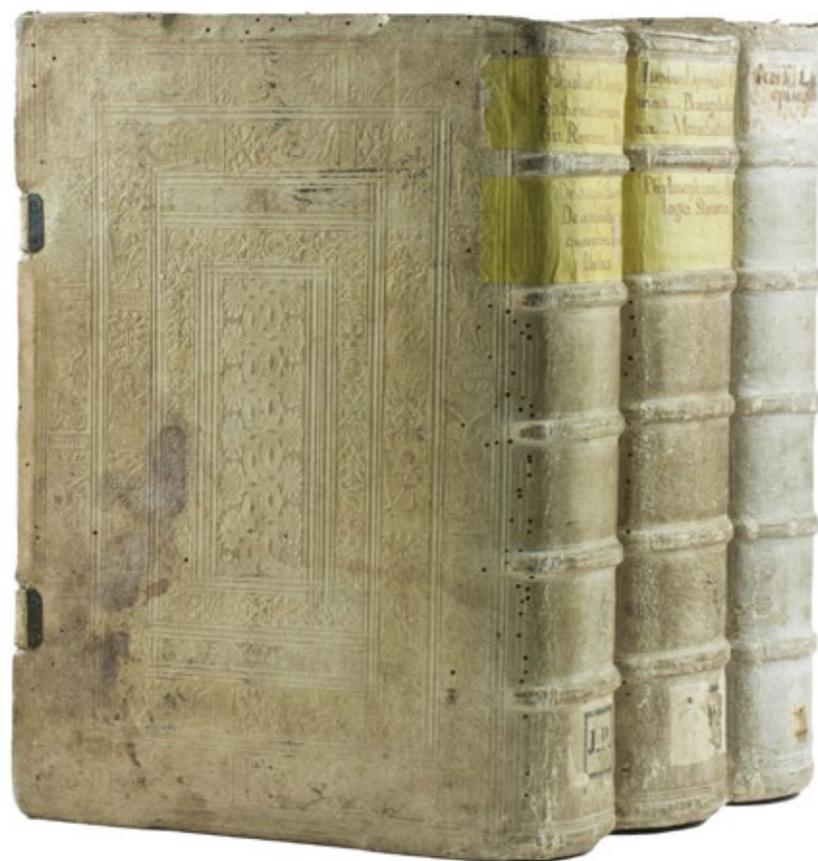
*Italian Union Catalogue (1 copy); STCN (1 copy); for the binding: Storm van Leeuwen, Dutch decorated bookbinding III, p. 500, 249 (this copy) and I, pp. 436–451.*



*12 of Lipsius's most important works  
in richly blind-tooled pigskin from ca. 1610*

**9. LIPSIUS, Justus.** [Collection of 12 important works, mostly on ancient Rome].

Antwerp, Officina Plantiniana/Jan Moretus, 1596-1605. 12 editions (many in multiple parts) in 3 volumes. Large 4° (27.5 × 19.5 cm). Uniform blind-tooled pigskin (ca. 1610) over bevelled beechwood(?) boards, sewn on 5 double supports, each board in a panel design with three decorative borders separated by triple fillets (each of the three with a different roll) around a central panel filled with a crested roll. From outside to inside, the three border rolls show: (1) 16 × 200 mm with 4 biblical scenes: [crucifixion] “SATISFA[CERE]” (Mark 15:15), [baptism of Jesus] “HIC EST [FILIUS DEI]” (John 1:34), [John?] “ECCE AG[NUS DEI]” (John 1:29), [St Michael vanquishing Satan] “IVSTITI[A]” (with “INRI”); (2) 15 × 198 mm with 4 biblical portraits: [Jesus] “DATA EST|MIHI OMN[IS]” (Matthew 1:18), [David] “DE FRVCTV|VENTRIST[UO]” (Psalm 131:11), [Paul] “APPARVIT|BENIGNIT[AS]”, [John] “ECCE AGNV[S]|DEI QVI TO[LLIT]” (John 1:29); (3) 10 × 167 mm with 4 profile heads in roundels alternating with 4 shields: a single-headed eagle (pre-1437 Holy Roman Empire?), Saxony, crossed swords on a shield divided per fess (Elector of Saxony), a rampant lion (Bohemia?). Further each volume with 2 brass fastenings (clasp, catchplate and anchorplate, the clasp on a pigskin strap and it and the catchplate with engraved decoration; one clasp lacking), dark blue edges, copper tabs attached to most of the title-pages to help the reader find the beginning of each work. Each volume with a letterpress paper label (ca. 1800) in spine compartment 6 (“J.P.” in a border of typographic ornaments), volumes 1 and 2 each with a manuscript list of the contents on two slips of yellow paper (ca. 1800? in a revived Italian Humanistic hand) across spine compartments 1 and 2 (volume 3 has an older manuscript label in compartment 1). € 6,500



Twelve of Lipsius's most important works, mostly on the ancient Roman world (antiquities, customs, military history and technology, and philosophy), together with his famous *Qui ad principatum maximè spectant* (Mirror of princes) and in volume 3 his letters. Christoffel Plantin's son-in-law Jan Moretus, who took over his great Antwerp printing and publishing office, published all twelve editions before Lipsius's death. Items 3 and 7 are first editions, and nearly all these works were first published by Plantin or Moretus. They were uniformly bound in blind-tooled pigskin, probably for a Praemonstratensian monastery near Ravensburg ca. 1610.

Justus Lipsius (1547-1606) was one of the leading classical scholars and humanists of the Low Countries in the second half of the 16th century. The first four works are nicely illustrated with engravings by Theodore Galle, Pieter van der Borcht and others.

Volume 1 with a few mostly marginal wormholes through most of the volume, but more serious in the last few and especially the first few leaves, but otherwise in good condition, with an occasional minor wormhole in volume 2, and some browning and occasional minor stains in volume 3. The bindings are somewhat rubbed with wormholes in volume 1, but also still generally good, with most of the tooling clearly preserved, the binding structure sound, and only a couple worm holes in volumes 2 and 3, one clasp lacking. The spine of volume 3 was probably covered with paper, later removed but leaving traces of paste.

*Six lively dialogues by a Spanish humanist from Seville,  
bound for the Landgrave of Hesse*



**10. MEXIA, Pedro.** Coloquios o dialogos compuestos por el magnifico cavallero Pero Mexia, vezino de Sevilla, en los quales se disputan y tratan varias y diversas cosas de mucha erudicion y doctrina. Al illustrissimo senor don Perasan de Ribera Marques de Tarisa &c.

Antwerp, widow of Martinus Nutius, 1561. Small agenda 12° (14 × 6.5 cm). With Nutius's woodcut device (two storks) on the title-page, 4 woodcut decorated initials (2 series). Set in roman and italic type, the italic still in the Aldine style. 17th-century(?) blind-tooled overlapping vellum, sewn on 3 vellum tapes laced through the joints (with a hollow back), each board with the coat of arms of the Landgrave of Hesse in the centre and a fleur-de-lis in each corner, the whole in a border of double fillets, spine divided into 4 compartments by double fillets with a star in each compartment, gilt edges, traces of green cloth ties. € 2950

Very rare first Antwerp edition of six dialogues in Spanish by Pedro Mexia (1496–1552), a humanist who lived in Seville. The first edition appeared in Seville in 1547. The work is dedicated to Perafan de Ribera, Marques de Tarisa, and includes a verse note to the reader by Gaspar Lupus. The six dialogues, in a very lively style, cover: “Dialogo de los medicos” on the advantages and disadvantages of the physicians; “Colloquio del combite” on comets; “Colloquio del sol” on the sun (and moon); “Coloquio del porfiado” on stubborn people; “Dialogo de la tierra” on the earth; and “Dialogo natural” on natural phenomenon such as the variety of clouds, thunder, earthquakes, etc.

The coat of arms on the binding is that first used in 1548 by Philip I, Landgrave of Hesse (1504–1567), but the general style of the binding suggests the 17th rather than the 16th century.

With a tear across one leaf, repaired, but otherwise in good condition. The first and third of the 3 integral final blank leaves have been removed from the final quire and inserted as endleaves before the title-page. Ties lacking. A collection of six dialogues mainly on natural phenomena.

*Belg. Typ.* 2113; *BMC STC Dutch*, p.133; *Graesse IV*, p. 512; *Peeters-Fontainas* 782; *Palau* 167369; *NBG XXXV*, cols. 267–268; *Thicknor, Hist. of Spanish litt.* I, pp. 537 & 555; not in *Machiels*.

## *Splendidly bound history of France written by the king's historiographer*

**II. MEZERAY, Francois Eudes de.** Abregé chronologique de l'histoire de France. ... Divisé en six tomes.

Amsterdam, Abraham Wolfgang, 1673–1674. With engraved frontispiece-title in the style of Romeyn de Hooghe and full-page engraved portrait of Louis XIV by A. Zylevelt in volume 1, 61 engraved portraits of French rulers in text.

*With:* (2) **MEZERAY, Francois Eudes de.** Histoire de France avant Clovis.

Amsterdam, Abraham Wolfgang, 1688. 12°. With engraved frontispiece-title in the style of Romeyn de Hooghe. 2 works in 7 volumes. 12°. Uniform polished, crushed red morocco, gold-tooled boards, spines and wide turn-ins, fillets on board edges, edges gilt over marbling, marbled endpapers. Each volume signed and dated 1913 on the turn-in by the leading Brussels bookbinder Charles se Samblanx (1855–1943). € 2750

Splendidly bound set of this chronological history of France written by the French historian François Eudes de Mézeray (1610–1683), first published in 1667–1668. The history begins with the reign of Faramond and ends with that of Henry IV. The supplement treats France's origin and history before the reign of Clovis. The *Abrégé* went through at least 15 editions between 1668 and 1717. "Édition la plus recherchée de l'Abrégé de Mezeray" (Willems).

With slight browning to a leaf or two in some volumes, but generally in fine condition. Bindings fine. A classic history of France.

*Willems 1876 (ad 1 & 2); Verkruijsse, Romeyn de Hooghe 1688.04 (ad 2).*



## *Bound by the Lortic frères, the leading fine binders of their day, for Robert Hoe*

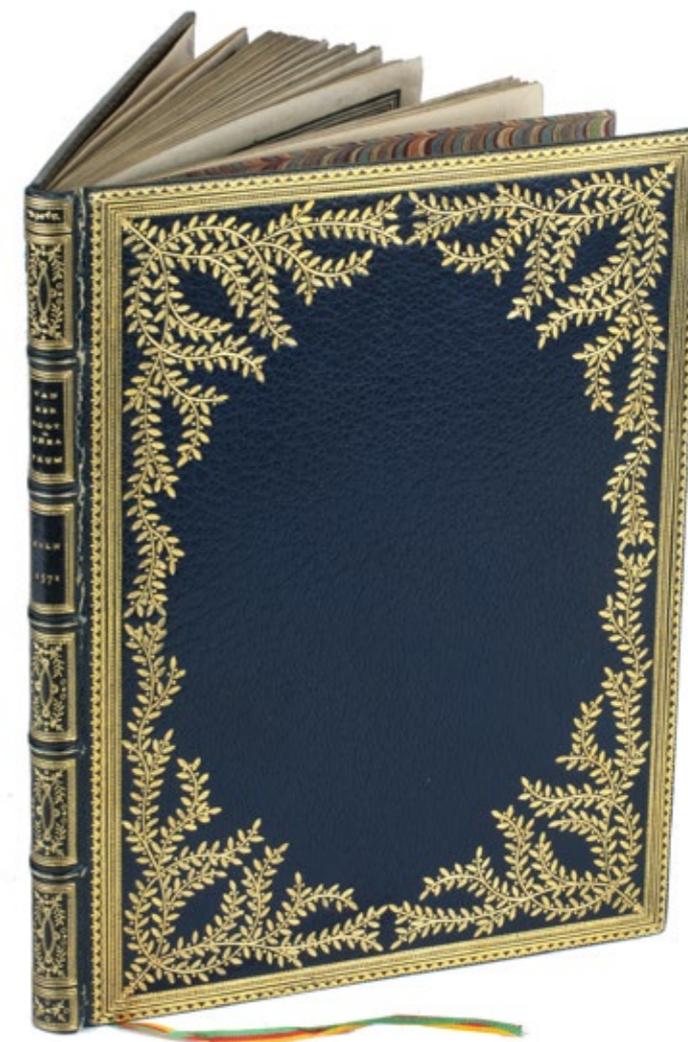
**12. NOOT, Jan van der.** *Theatrum das ist, Schawplatz, darein die eitelheit der irrdischen unnd vergencklichen dingen und die ubertreffenlichste gottliche und himlische sach getzeigt und erkleret wird, ...*

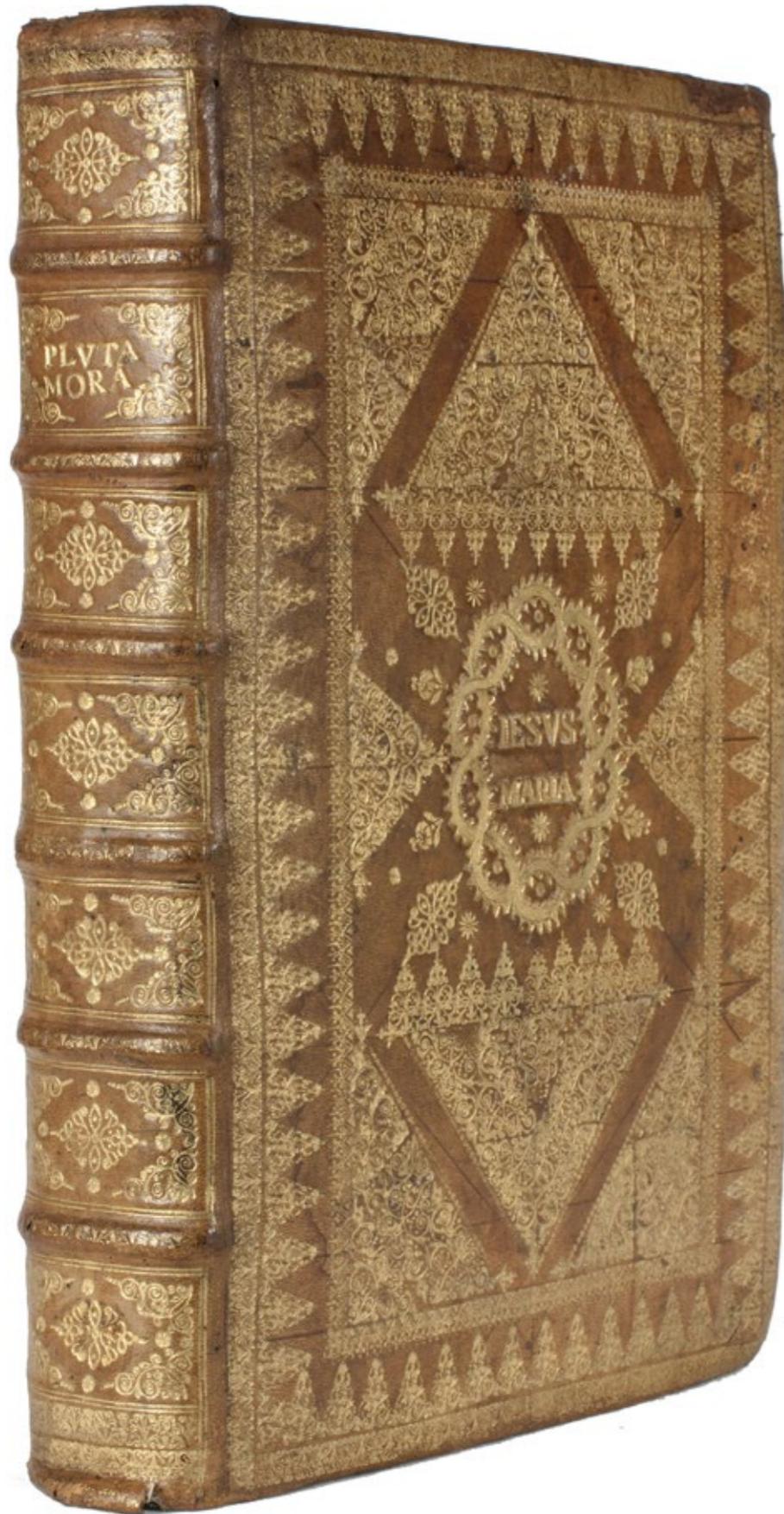
[Cologne], [Gottfried Cervicornus the younger?], 1572. 4°. With each page in an elaborate woodcut border, large woodcut coat of arms and portrait of the author, and 20 full-page emblematical woodcuts (9 × 7.5 cm) after Marcus Gheeraerts the elder's etchings for the original Dutch edition, including 1 repeat, used with 2 different texts. Set in fraktur types with prelims in italic and Schwabacher, and incidental roman. With both coats of arms and the borders and decorative panel of the last sixteen pages partly coloured in yellow. Beautiful richly gold-tooled dark blue goatskin morocco (ca. 1885/90) by Marcellin II and Paul Lortic, sewn on 5 cords, each board with a branch, leaf and berry design made from more than 1000 impressions of 5 stamps and some rolls, the spine with 6 compartments, each with a gold-tooled border, the 2nd and 3rd with the author, title and imprint, the others with decorations, gold-tooled turn-ins, fillets on ribs and board edges, straight-combed endpapers (red, blue, white, green and yellow), headbands in red, blue and yellow, red, green and yellow silk ribbon marker (signed in foot of front turn-in: "LORTIC FRÈRES"). With the gold-tooled red leather bookplate of Robert Hoe on the front paste-down. € 75 000

Very rare first edition of the German translation of Jan van der Noot's *Het theatre oft toon-eel*, originally published in Dutch in London in 1568. It is a literal translation from the Dutch by Balthasar Froe and one of the main poetical works of the southern Low Countries nobleman Jan van der Noot (ca. 1539–post 1595), introducing the standards of Renaissance poetry to the Netherlands in an unprecedented way. At the same time the book played an important role in the rising genre of emblematical literature, especially in the Low Countries. The twenty emblems are built around twenty sonnets: 6 loosely translated from Petrarch's *Morte di Madonna Laura*, Canzone III; II from Joachim du Bellay's *Songe* and 4 newly written but based on the *Apocalypse*. Van der Noot's commentaries on the *Apocalypse* are strongly anti-Catholic. The laudatory verses and the verses on Van der Noot's arms were contributed by the Amsterdam professor Lambertus Barlaeus, the poet Joannes Gigas Secundus and the Cologne painter Gotschalck Sollingen.

Marcelin II and Paul Lortic, sons of Marcelin I Lortic, took over their father's book bindery in 1884 and traded as Lortic frères until 1891. They were the leading fine binders of their day, and may have bound the present book for Robert Hoe (1839–1909), New York printing press manufacturer, bibliophile and first president of the Grolier Club, whose red leather bookplate (with an image of a wooden printing press) is on the paste-down. Although the book itself bears no record of later owners, we suspect it is the copy owned by the Brussels bibliophile General Jacques Willems (1870–1857), son of the Elzevier bibliographer Alphonse Willems. With a tear in the title-page (not affecting the text or border) and one other leaf (very slightly affecting the text without loss) expertly and unobtrusively repaired, and some minor browning and soiling on the first leaves, but still in good condition. The front hinge is cracked, but the binding is otherwise fine. A very rare emblematic work with beautiful woodcuts, beautifully bound by Loric frères.

*BMC STC German*, p. 655; *Cat. foreign books lib. Robert Hoe*, 2 (1907), p. 195 (this copy); *KVK/WorldCat* (2 copies); *Vermeyleen, Leven en werken van Jonker Jan van der Noot* (1899), pp. 45–63, 146 (D).





*In a 17th-century richly gold-tooled  
Jesuit prize-binding*

**14. PLUTARCHUS.** *Moralia*, quae usurpantur. sunt autem omnis elegantis doctrinae penus: id est, varij libri: morales, historici, physici, mathematici, deniq; ad politioem litteraturam pertinentes & humanitatem: omnes de Graeca in Latinam linguam transscripti.

Basel, Thomas Guarini, 1570. 2°. With woodcut printer's device on title-page and repeated on last page, some mathematical woodcuts in text and numerous historiated woodcut initials. Early 17th-century Jesuit prize binding in richly gold-tooled light brown calf, sides with arabesques in the style of Gascon, richly gold-tooled double borders and inner panel with small bands in a geometrical pattern. € 4250

Scholarly edition of Plutarch's *Moralia* in a beautiful and very richly decorated prize binding, probably from the Southern Netherlands for one of the Jesuit Colleges, with the "IHS" device and the legend "Jesus Maria" within a crown of thorns. The Plutarch edition is the first edited by Xylander, and contains Plutarch's collected studies in the fields of ethics, religion, physics, natural history, music, politics, philosophy and literature, cast in Dialogues or Diatribes. The book is well produced, printed mainly in roman type with small italics for the Latin quotations and the legenda in the margins.

Small stamp on title-page; a few leaves slightly stained. Very good copy.

*BMC STC German, p. 706; VD 16, P3681 (8 copies); this edition not in Adams; Dibdin; binding not in De Prijs is het Bewijs.*

*A wholly engraved prayer book in fine pointillé binding from the library of Henry Perkins*

15. [PRAYERBOOK]. Le tableau de la croix representé dans les ceremonies de la Ste. Messe ensemble la tresor de la devotion aux souffrances de N[ot]re. S[eigneur]. I[esus]. C[hrist]. le tout enrichi de belles figures.

Paris, Francois Mazot, "1651" (privilege dated 20 September 1652). 8° & small 4° (16.5 × 11.5 cm). With engraved title-page and 48 engraved leaves by Guillaume de Gheyn, J. Collin, and J. Durant. Later 17th-century French red goatskin morocco, sewn on 5 cords (with raised bands), elaborately gold-tooled with pointillé tools in a panel design with 2 roll borders and hundreds of impression of numerous tools, the 6 spine compartments gold-tooled, gilt edges, marbled endpapers. € 4750

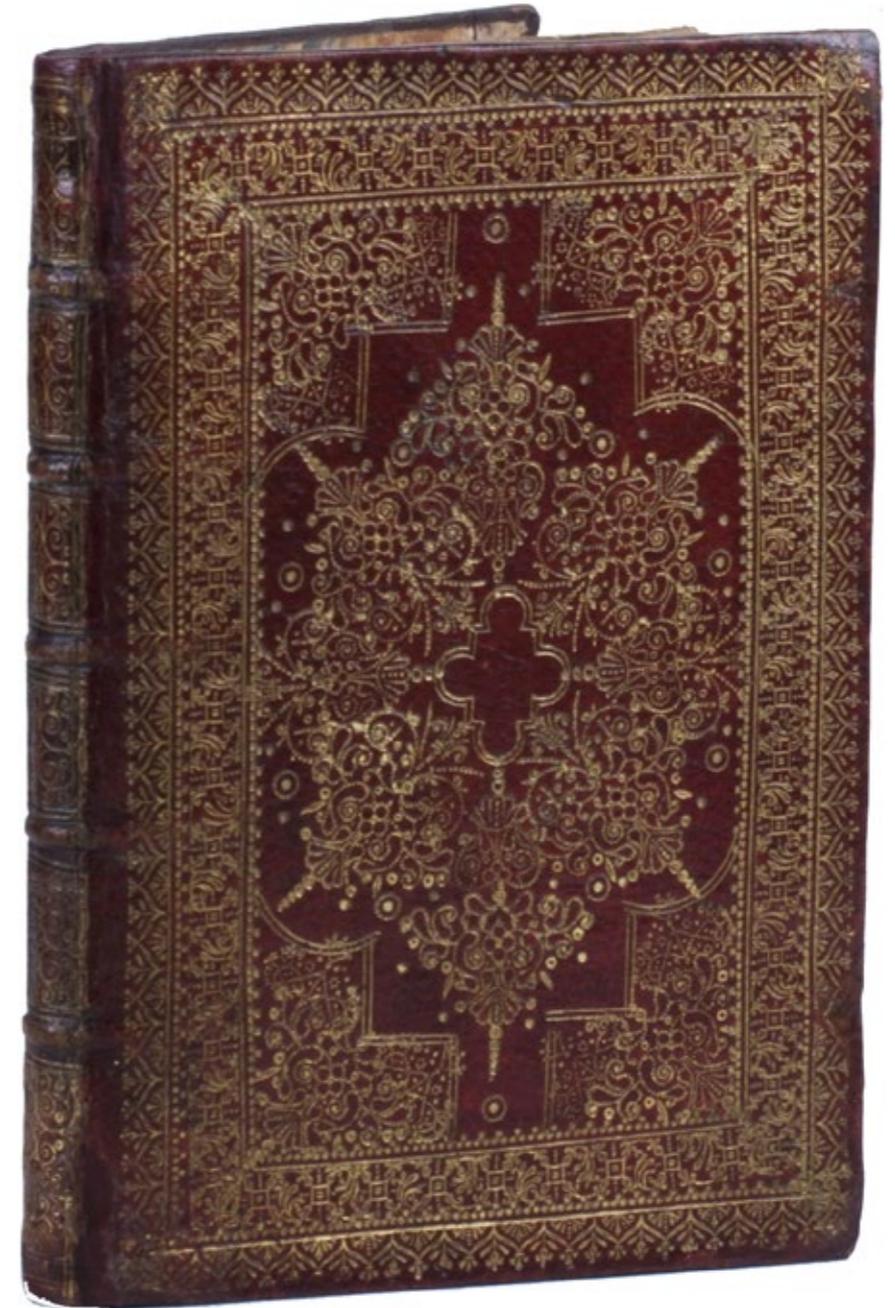
First edition of a wholly engraved prayer book. The first part depicts moments in the celebration of the Holy Mass with scenes from the life of Christ, with on the opposite pages prayers in Latin and French adorned with portraits of saints and small flowers, insects and birds, followed by a Litany of the Holy Name of Jesus, and a Litany of the Blessed Virgin Mary, both with a portrait. The last part includes 7 psalms illustrated with scenes from the life of David, preceded by a portrait of David surrounded by events from his life with "Histoire de David" on a banderol.

The binding is a fine example of French "pointillé" tooling. This luxurious style of finishing, consisting of dotted lines and curves, was introduced in France in the third decade of the 17th century and was used by many masterly gilders, the most famous of whom was known as "Le Gascon", a mysterious binder whose identity remains obscure.

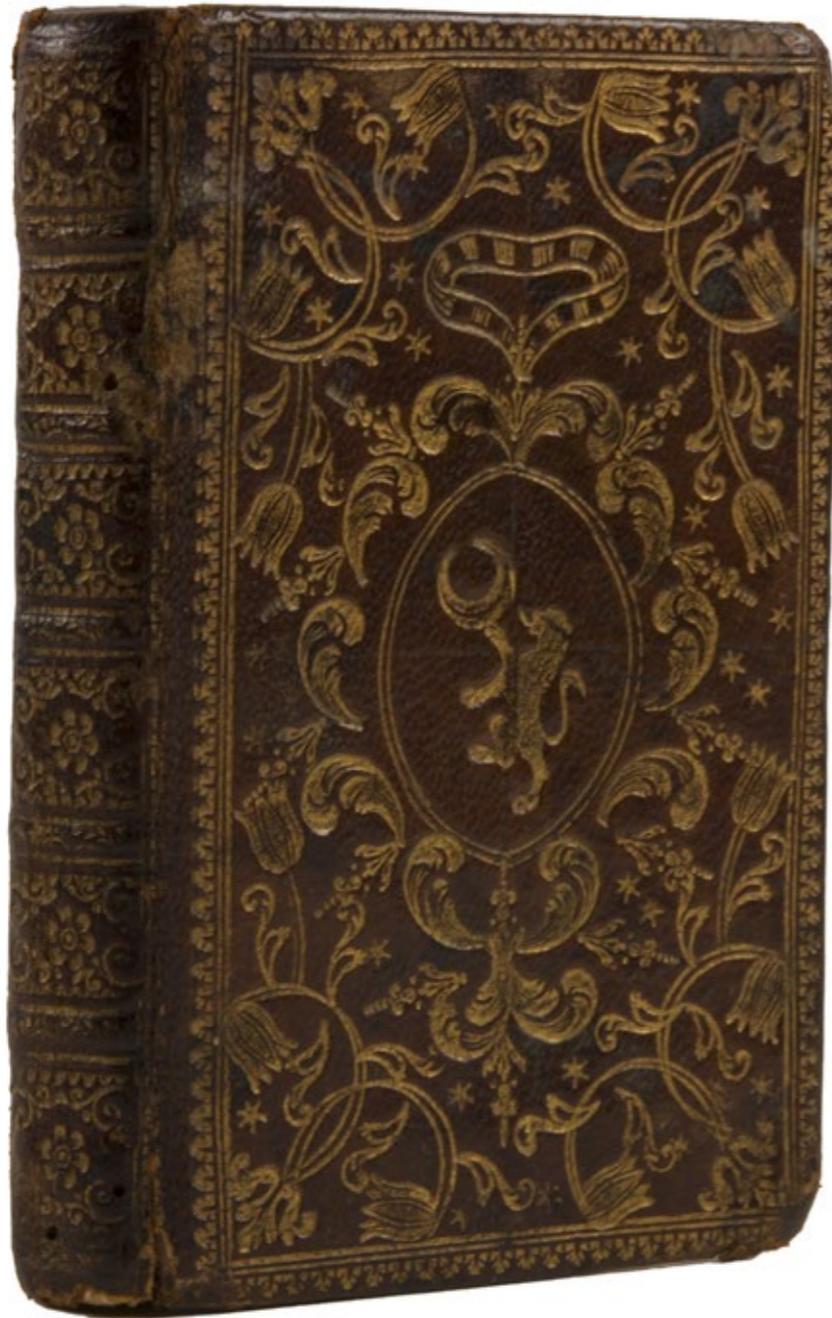
The present copy comes from the library of the 19th-century collector Henry Perkins, whose collection "was in certain respects the most valuable ever brought together" (Quaritch). The library was sold at auction in 1873.

With the armorial bookplate of Willes Nevin on front pastedown and owner's inscriptions of Henry Perkins, Willis Nevin ("July 1873 / Bought from Pickering who bought it at the Perkins sale of books"), and Ernest Geldart ("1877"). Name below the dedication struck through. Spine and board edges skilfully repaired (possibly to obscure the removal of 2 clasps). A very good copy in a luxurious binding.

*Durportal, Livres à figures, pp. 244–245; The Perkins Library 254; for the binding: Davauchelle, La reliure en France I, pp. 134–144; for Perkins: Quaritch (ed.), Dictionary of Book Collectors, p. 222.*



*Manuscript Hebrew prayer book  
in richly gold-tooled morocco*



**16. [PRAYERBOOK–HEBREW].** [incipit main text:] yhy rzwn mlfnyk yy [= yhw] 'lhy w'lhy 'bwty 'lhy 'brhm 'lhy yzchq w w'lhy y'qb ...

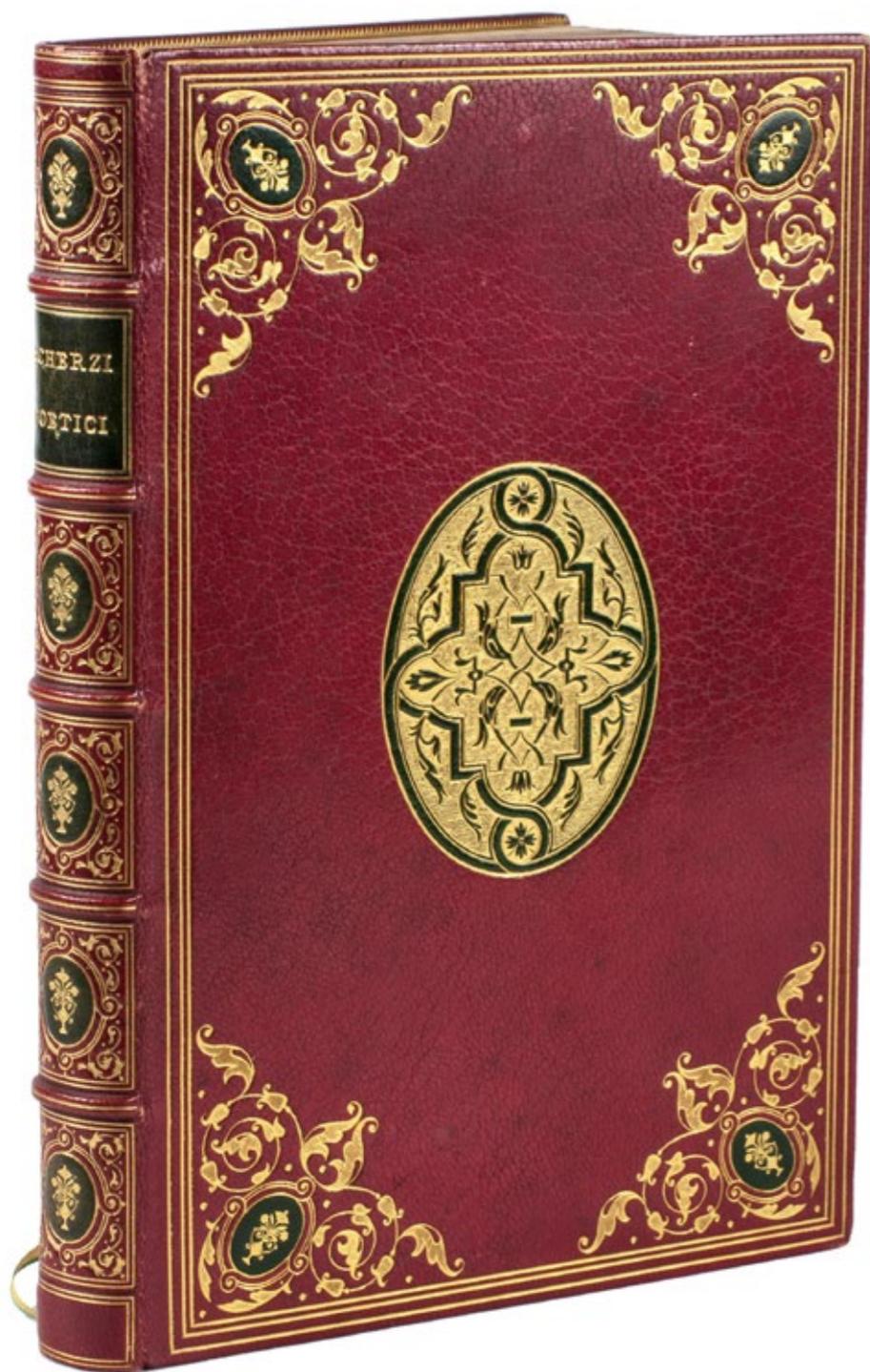
[Italy?, ca. 1725?]. 32° & 24°? (10.7 × 7.0 × 1.4 cm). Hebrew manuscript in brown ink on paper, written in a sephardic meruba hand, the preliminaries with 2 headings and the last 13 lines in a rashi (semi-cursive) hand. Richly gold-tooled red goatskin morocco, sewn on 5 cords, each board with the same arrangement of floral ornaments, curves, stars, a ribbon, etc., the whole in a floral roll frame, with a rampant lion centrepiece, but the lion holding a palm frond on the front board and a crescent on the back board, spine with a rosette and 4 cornerpieces in each of the 6 compartments, gold-tooled bands and board edges, gilt edges, marbled paste-downs. Altogether with about 260 impressions of about 20 tools. € 2800

Charming manuscript prayerbook, written in Hebrew, containing prayers especially meant for women. The main text fills 39 pages, beginning on the present leaf 6, and the next 12 blank leaves have also been pricked and blind ruled for possible additions that were never made. The first 4 1/2 pages of preliminary text add two more prayers, written in a nearly black ink in a sephardic meruba hand differing from that of the main text and with rashi headings at the heads of pages 1 and 3. Below the last line of this text are 2 lines of rashi in a different hand (in brown ink), with 11 lines on the next page to end the preliminaries.

We have not identified the owner for whom the book was bound, but the coats of arms of several Italian Jewish families used a lion and branch: Benvenisti, Catalan (Padova), Meldola (Mantova), Piani (Roma) and Pincherle. With the early 20th-century stamp of Auguste Barbet in Versailles, Ingénieur-conseil du Ministère des Beaux-Arts. With 7 (blank?) leaves removed, but in good condition, with some bifolia separated at the gutter fold, parts of the sewing broken or loose, and some stains. The binding is worn at the corners and hinges, and there are a couple small worm holes in the spine, but nearly all of the tooling is preserved in very good condition. The paste-downs are tattered. A lovely little Hebrew prayer book in contemporary morocco showing a wide range of the binder's tools.

*For the binding: Cecil Roth, "Stemmi di famiglie ebraiche italiane", in: Scritti in memoria di Leone Carpi (1967), pp. 165–184.*

*One of the few illustrated books printed by Bodoni,  
splendidly bound by Rémy Petit*



**18. [ROSSI, Giovanni Gherardo de].** Scherzi poetici e pittorici.

(Colophon: Parma, Bodoni, 1795). 8°. With engraved title-page and 40 engraved plates (plate size: ca. 7 × 11.2 cm). Richly gold-tooled red morocco by Rémy Petit (active: 1855–1900), spine with 5 raised bands resulting in 6 compartments, one with black title-label and the other five gold-tooled with black oval inlays; the sides with gilt triple fillet borders, corner ornaments with same oval inlays and a central oval ornament (gold on green); further with gilt fillets on binding edges and richly gold-tooled turn-ins with floral motive (signed “R. Petit”), marbled endpapers, gilt edges, headbands in green, yellow and red and a ribbon marker in green, white and yellow. € 7200

One of the several issues of the elegant first edition of a collection of allegorical poetry by the playwright, poet and scholar Giovanni Gherardo de Rossi (1754–1827), containing epigrams, sonnets and other poems dedicated to love, featuring Venus and Cupid. It is one of the few illustrated books printed by Bodoni.

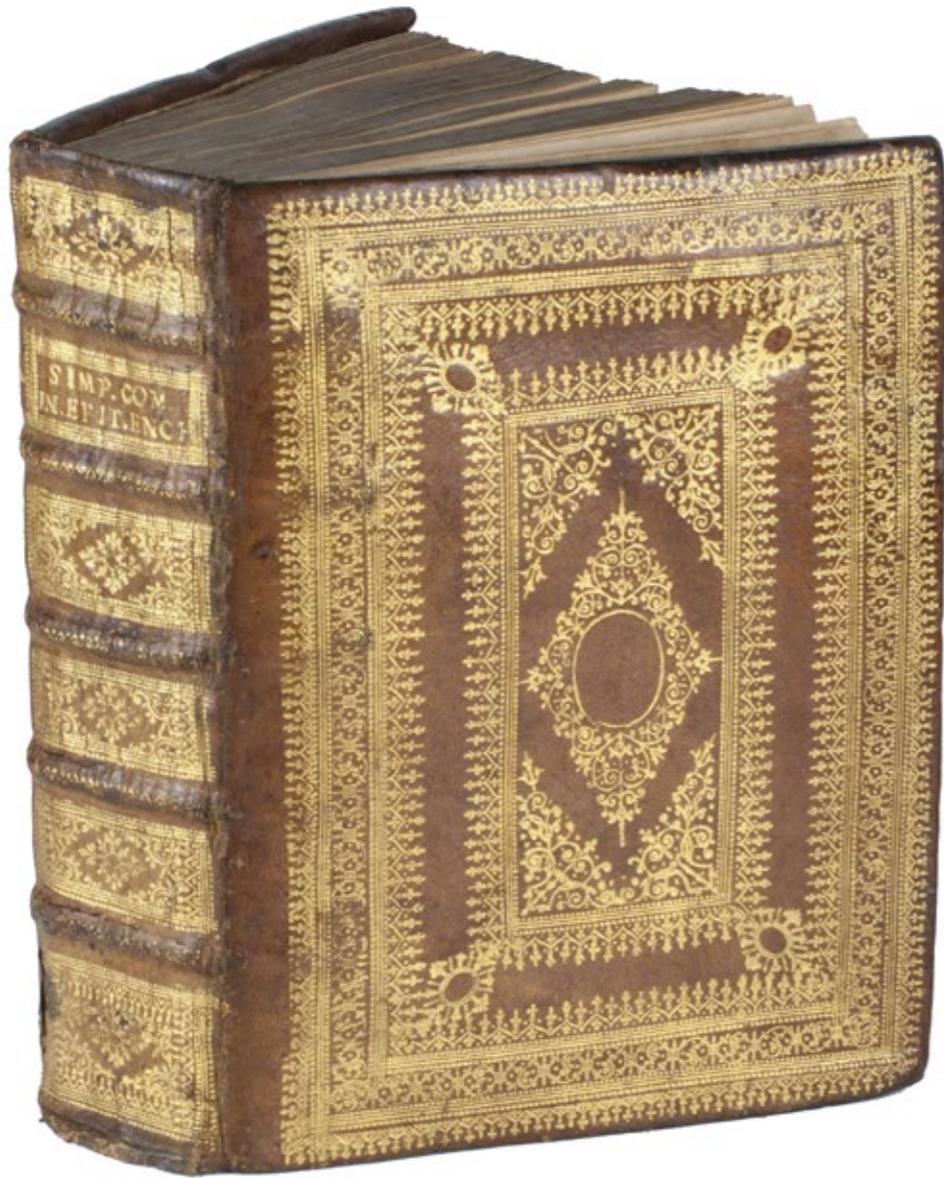
The engravings are made by the notable Italian artist Francesco Rosaspina after José Teixeira Barreto and are here in a later state, with much more added detail and uncoloured. Bodoni printed many variants of this book in different formats and with different states and colouring of the plates.

The book is splendidly bound by the Parisian binder Rémy Petit who was active from 1855 till at least 1900. He had a binding on exposition on the Exposition Universelle of 1867 and is known to have made bindings for Victor Hugo.

Fine copy with only a couple minor specks, some faint thumbing in the lower right corner of the first poem and a minor waterstain (14 × 0.5 cm), only visible at the back of the second plate. The binding in fine condition as well, with some negligible rubbing to the ends of the spine and the corners of the boards. Attractive copy, only slight trimmed.

*Brooks 601; for the binder: R. Devauchelle, La reliure en France III, p. 275; Flety, p. 143.*

*Richly gold-tooled french morocco in the style of “Le Gascon”,  
Includes Elichman’s parallel Greek,  
Latin and Arabic Tabula Cebetis and Aurea Carmina Pythagoræ*



**19. SIMPLICIUS of Cilicia.** Commentarius in Enchiridion Epicteti, ex libris veteribus emendatus. Cum versione Hieronymi Wolfii, et Cl. Salmasii animadversionibus, et notis quibus Philosophia Stoica passim explicatur & illustratur.

Leiden, Johannes Maire, 1640. 4 parts in 1 volume. 4°. With three title-pages. Set in roman, Greek and Arabic types. Contemporary French pointillé binding in the style of “Le Gascon”, richly gold-tooled in concentric panels on both covers, and in the six compartments of the spine, the second with the title € 9750

A parallel Greek and Latin edition, edited by Daniel Heinsius, of Simplicius’s commentaries on Epictetus’s *Enchiridion*. The commentaries are especially valuable for the light they shed on earlier philosophers, some of whose writings have not survived. The second part provides extensive additional notes on Epictetus and Simplicius by Claudius Salmasius (1588–1653). The third and fourth part provide the parallel Greek, Latin and Arabic *Tabula Cebetis* and *Aurea Carmina Pythagoræ* by Johan Elichman (c. 1600–1639), with a preface by Salmasius. Maire’s presswork and typography is excellent.

With an 18th-century letterpress bookplate of “Robert” and a late 19th-century engraved bookplate of Harold George Messel. In very good condition, with only minor browning and water stains, and a couple of spots in the text. The spine with a small restoration. A very good copy of Heinsius’s Simplicius, in a sumptuous binding.

*Breugelmans 1640:17; Smitskamp, Philologia orientalis 322 (part 3); Nave, Philologia Arabica 97 (part 3).*

*Elaborately decorated doctorate, with the recipient's coat of arms,  
in its original richly gold-tooled goatskin with Padua University's large wax seal*

**20. STORCH, Josephus.** [A doctorate in law from the University of Padua, granted under the auspices of the Doge of Venice, Aloysius Mocenigo II]. [Incipit:] In Christi nomine amen[.] Anno reparatæ salutis millesimo septingentesimo secundo, Ducatus . . . Aloysii Mocenico . . . Padua, 25 February 1702. 24.5×18.5 cm. Manuscript authentication of the award of a doctorate in law, written in black ink and gold on sheepskin parchment, with the recipient's full-page coat of arms in red, blue, black, silver and gold, that page and the facing opening page of text with wide and elaborate borders in 5 colours plus black and gold, their decorations including a peacock, eagle, rampant lion holding a hat, fruits and flowers; the narrower floral borders of the remaining 3 pages in red and gold. Contemporary richly gold-tooled tanned goatskin in a panel design, each board with a large circular fan as centrepiece and a quarter-circle fan in each corner, all with additional flower stamps, the whole in a frame made up of three different decorative borders separated by gold-tooled fillets, further surrounded by blind-tooled fillets. Attached by braided cords is a flat metal canister covered with matching gold-tooled goatskin, again in a fan pattern, containing the red wax seal of the University (5.5 cm diameter); metal corner pieces on the 4 fore-edge corners, each with an openwork figure and flowers. With plain paper endpapers. € 2500

An elaborately decorated manuscript serving as authentication of the granting of a doctorate in law by the University of Padua to Josephus Storch of Merano (Meran) in South Tyrol, son of Franciscus Storch. It survives in its original, richly gold-tooled binding, with the large seal of the University ("SIGILLVM VNIVERSITATIS IVRISTARVM PADVA I627") attached by a braided cord. Since Padua fell under the authority of the Venetian Republic at this date, the doctorate was awarded under the auspices of the Doge of Venice. It further names various officials of the University as well as professors of Roman law, canon law and criminal law.

Storch's coat of arms shows a silver (argent) stork on a red (gules) field, with a snake (natural colour) in its beak. It has what may be intended as a helm, though the lower part looks more like a simple broad-brimmed hat, and is crested with the same stork and snake. Several Storch and Stork families, as well as the city of The Hague, used similar arms in several different colour patterns, but we have found none matching the present colours. Rietstap records an unrelated coat of arms for the Storch family in Tyrol.

The binding is slightly rubbed, mainly near the edges, outside the gold tooling. There is a crack in the wax seal, and the originally red cord attaching it has faded to light brown, except the part closed inside the manuscript. In good condition, with the decorations and gold lettering well preserved.

*For the binding: cf. British Library Database (shelfmark Davies875) (similar design).*



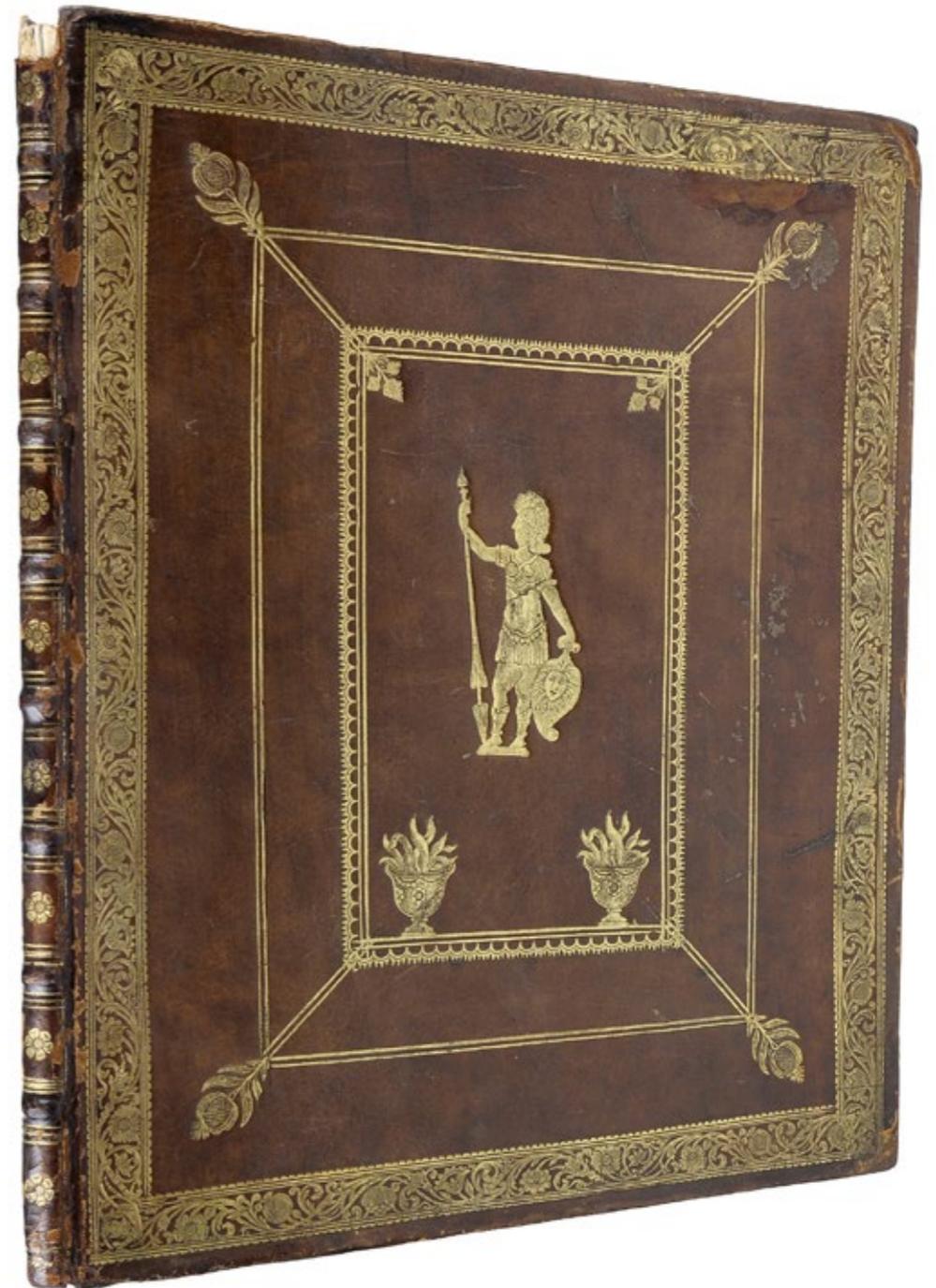
*A laudatory poem for the stadholder Willem IV,  
contemporary bound by one of the best and most important binderies of its time*

**21. STRAAT, Pieter.** D'Oranjeboom verheerlykt [above:] Geslachtboom van de huizen van Oranje en van Nassau, ...

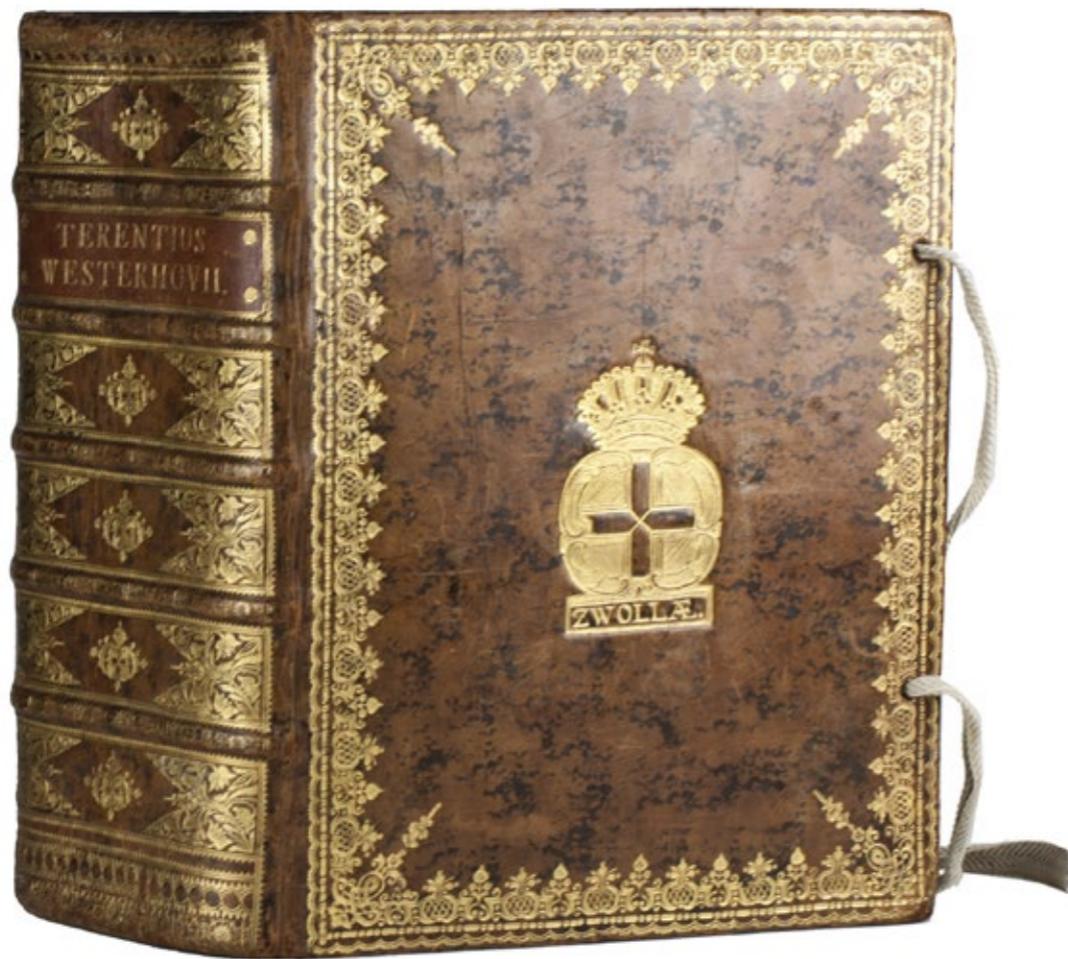
(Colophon: Amsterdam, Hendrik de Leth), [1747]. 4°. With an engraved armorial title-page by Hendrik de Leth, with the subtitle in a banderol at the head, a crowned tree representing the family tree of the houses of Orange and Nassau (with 27 family coats of arms), a wreath with an orange tree, the 7 arms of the Dutch provinces and military attributes, the whole beautifully hand-coloured as published. Contemporary gold-tooled calf, sewn on 8 cords, by the Van Damme bindery in Amsterdam, each board in a panel design with a figure of Athena as centre-piece, 2 urns with flames and 2 (pomegranate?) flowers as cornerpieces for the inner border (roll and double fillet), larger pomegranate cornerpieces for the next border (double fillet), the whole in a third border (with flower and pomegranate roll), a rosette and fillets in each of the 9 spine compartments, gold-tooled board edges, gilt edges, marbled endpapers. € 1750

Laudatory poem in praise of the new stadholder William IV also known as Willem Karel Hendrik Friso of Orange-Nassau (1711–1751), son of Johan Willem Friso, stadholder of Friesland and Groningen, who drowned at Moerdijk in the year of Willem Karel's birth. The family tree on the engraved title-page shows the coats of arms of the successors to the houses of Orange (left) and Nassau (right) and their wives, both beginning with William of Nassau (1487–1559) and his wife Juliana van Stolberg, the parents of William the Silent, and ending with Willem Karl and his wife. The poem celebrates the fact that Willem Karel, having already inherited the stadholdership of Friesland, Groningen and Drente from his father, and being stadholder of Gelderland since 1720, was proclaimed stadholder of all seven provinces of the Republic in May 1747, after the French had invaded Zeeuws-Vlaanderen and Brabant and had captured Maastricht and Breda. The Van Damme bindery in Amsterdam was one of the best and most important binderies of its time and remained active from ca. 1747 to 1786.

In very good condition and with large margins. The binding is chipped at the head of the spine, slightly worn along the hinges and shows other minor surface damage (some restored), slightly affecting 1 cornerpiece and some corners of the outer border, but remains generally in very good condition.



*Lovely Zwolle prize binding:  
Westerhovius's celebrated edition of Terence*



**22. TERENCE.** Comoediae sex, ... commentario perpetuo illustratae. Accedunt interpretes vetustiores, Aelius Donatus, ... Frid. Lindenbruchii observationes ... Curavit Arn. Henr. Westerhovius.

The Hague, Pierre Gosse, 1726. 3 parts in 2 volumes, bound as 1. 4<sup>o</sup> (26 × 21.5 × 12 cm). With 2 title-pages printed in red and black, each preceded by the same frontispiece, and a full-page portrait of Terence. Mottled richly gold-tooled calf (1771 or shortly before), sewn on 5 cords, each board with the crowned Zwolle coat of arms above a panel with "ZWOLLÆ." as centrepiece in an elaborate decorative border, spine with a gold-tooled red morocco label in the 2nd of 6 compartments, each of the others with the crowned Zwolle arms and ornaments, gold-tooled raised bands, gold-tooled board edges, blue paste edges alternating between 2 decorative patterns separated by diagonal wavy lines, Dutch-marbled endpapers, headbands in blue and white, later cloth ties. The binding was made by the First Zwolle Prize bindery, tentatively associated with Simon Clement, with the manuscript prize inscription from the rector of the Zwolle gymnasium dated summer 1771. € 750

Celebrated edition, the first to be edited by Arnoldus Henricus Westerhovius, of all six comedies by Terence, his only known work, still regarded as highlights of classical literature and the earliest well-known works by an African-born author, with extensive commentaries and indexes. Dibdin described it as "a sumptuous and valuable edition", which "will be found to contain the learned observations of Lindenbrogius, of Calphurnius upon the 'Heautontomorumenos', of Eugraphius, enlarged from two Leiden mss. and the commentaries of Donatus. The index is copious".

With a manuscript inscription in Latin, dated summer 1771, by Friedrich Ludwig Abresch, rector of the Gymnasium in Zwolle, presenting the book as a prize to Wilt Gerrit Jan van Rhemenshuizen (1757–1827), when he advanced from the second to last to the final class. From 1781 on he was member of the "Ridderschap" of Overijssel, and in 1814 he was appointed member of the Provincial States of Gelderland (NNBW IX, cols. 860–861).

The binding (12 cm thick!) was made by what Storm van Leeuwen calls the First Zwolle Prize Bindery (active 1766–1789), and he suggests it was operated by Simon Clement (ca. 1725?–1795), documented as a bookseller, stationer and printer in Zwolle, but not as a binder. The boards of the present binding use Storm van Leeuwen's Zwolle arms D, rolls XIII & XIV and stamps 3, 10, 13 & 15. The spine uses Zwolle arms 1 and rolls IX?, XI & XII, but also 2 stamps additional to those shown by Storm van Leeuwen: one with floral decoration forming 2 overlapping triangles (43 × 23 mm, similar in style to the smaller stamp 4) and a flower (13 × 4 mm, similar in style to stamp 15). The label adds stamp 9 and an unusually fine set of 7 mm roman capitals.

In very good condition. The binding shows minor wear at the extremities and a small tear at the head of the backstrip, but is still very good. An important edition of Terence in a richly gold-tooled (and extremely fat!) Zwolle prize binding.

*Dibdin, II, p. 475; for the binding tools: Spoelder, Prijsboeken, p. 725; J. Storm van Leeuwen, Dutch decorated bookbinding in the eighteenth century, vol. IIB, pp. 1018–1027.*

*A fine series of 60 chromo-lithographed portraits of English and French race horses,  
in a contemporary signed binding*

23. [TEYSSIER des FARGES, George Aimé]. TOUCHSTONE, S.F. (pseudonym). Les chevaux de course[:] pedigree—description—historique. 60 portraits en couleur par V.-J. Cotlison, L. Pénicault et Le Nail. Texte orné de 182 vignettes ... = Historique des étalons pur-sang Anglais et Français et des juments Françaises les plus célèbres ayant paru sur le turf de 1764 à 1887.

Paris, J. Rothschild, 1889. Oblong folio (24.5 × 37 cm). With 2 title-pages in red and black, each with a different vignette; 60 chromolithographed plates, highlighted with gum arabic and lithographed by Thurwanger, each facing an inserted letterpress leaf with a pedigree of the horse portrayed. Further with 182 lithographed vignettes in the text. Contemporary gold- and blind-blocked brown morocco, on 3 recessed cords, with a hollow back, with the original publisher's front wrapper (lithographed and hand-coloured) mounted on the front board in a wide decorated gold frame, the back board with a gold vignette in a wide decorated blind frame, titles in gold on the spine with 2 vignettes, gold-tooled turn-ins, gilt edges, white glazed endpapers with a watered-silk pattern, signed on the front board, "A SOUZE A. LENEGRE REL.", meaning Auguste Souze and Antoine Lenègre the younger in Paris. € 3500



An impressive record of 60 famous English and French thoroughbred racehorses. After a 26-page history, the series opens with the Godolphin Arabian, a legendary 18th-century Arabian horse, named after Francis, 2nd Earl of Godolphin, and the subject of at least two novels and a British film. The portraits further include champion sires and racehorses such as Touchstone (a leading sire four times), Sultan, Flageolet, Hermit, Irish Birdcatcher, Melbourne, Stockwell, Whalebone, Eclipse (who won 18 races and later became one of the leading sires of his generation), Gladiateur ("One of the best horses ever to grace the turf in any century", according to the Thoroughbred Heritage), Monarque, an extremely successful stallion in France in the mid-19th century, etc.

Hinges reinforced, a few leaves slightly loose, With some foxing, and a tear in one of the inserted letterpress pedigrees, but still in very good condition. The binding with minor scuff marks, some reinforcements in the gutter margin, small waterstains of the mounted front wrapper and in the endleaves and some groups of leaves slightly loose, but in good condition. Splendid chromolithographed plates of race horses, in a very attractive contemporary signed binding.

*Dejager 363 (lacking 1 plate); Mennessier de la Lance II, p. 574; Nissen, ZBI 4151; for background information: [www.tbheritage.com](http://www.tbheritage.com); not in Podeschi; for the binder Lenègre: Flety, p. III.*

## 1532 Krakow humanist medallion binding

**24. TOSTATUS, Alfonso.** Super Leviticum in sensu litterali nova et hactenus abscondita a se edita commentaria.

(Colophon: Venice, Petrus Liechtenstein, 1529). With title-page printed in red and black with a large woodcut containing the coats of arms of the Emperor Charles v (Charles I of Spain) and two bishops (the author and perhaps a relative), leaf 2 with a woodcut of the author writing at his desk, with his arms, and a woodcut initial with the other bishop's arms inside the letter, the arms in the initial and some lines of text printed in red. Printed in two columns.

*With:* (2) **TOSTATUS, Alfonso.** Opus super Deuteronomium.

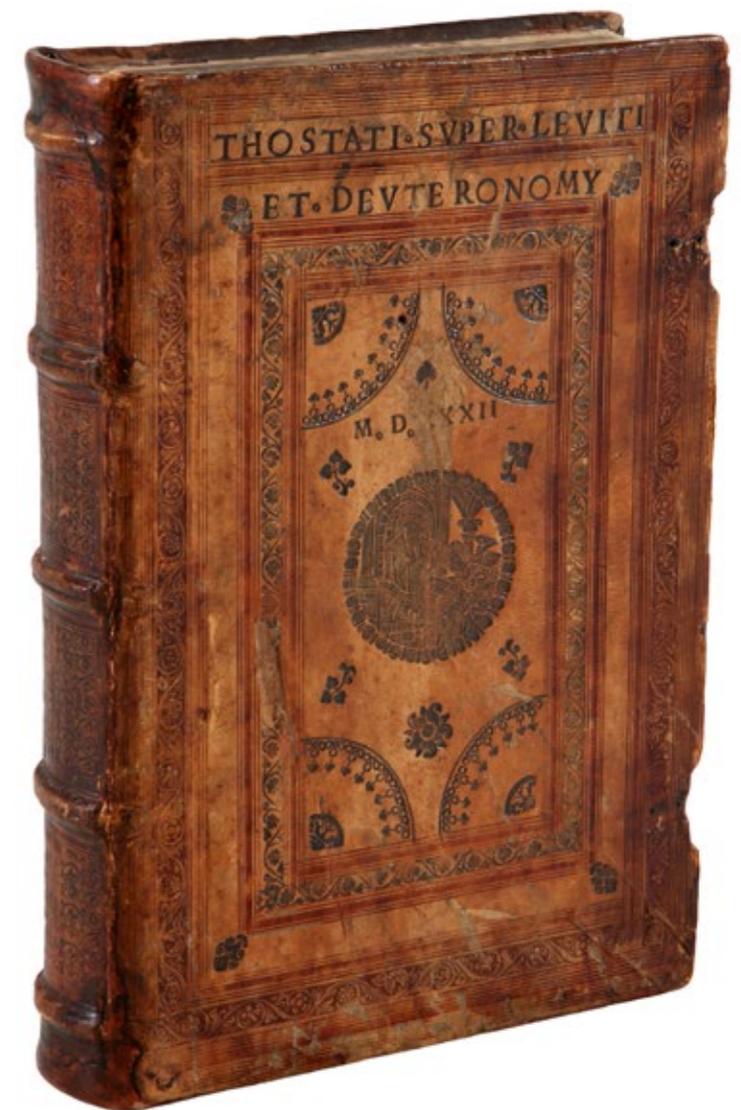
(Colophon: Venice, Petrus Liechtenstein, 1528). With title-page printed in red and black, leaf 1 with a woodcut of the author writing at his desk, with his arms (not the same woodcut as in ad 1), and a woodcut initial with the other bishop's arms as in ad 1. Printed in two columns. 2 works in 1 volume. 2°. Contemporary blind- and gold-tooled tanned sheepskin over wooden boards; each board in a panel design with 2 (on the back board 3) different vine rolls, rules, and on the front board a central medaillon depicting Bathsheba kneeling before King David playing his harp, and a half dozen separate stamps, with author and title at the head, "Thostati Super Leviti et Deuteronomy" and the binding date MDXXXII (1532); blind-tooled spine, remnants of brass anchor plates on the back board (for straps?), catch plates on the front board lacking. € 35 000

Splendid humanist medallion binding made in Krakow by Stanislaus, called the "Master of the Medallion", containing two early Venetian editions of biblical commentaries on Leviticus and Deuteronomy by the Spanish theologian Alfonso Tostatus (1400–1455), part of his collected works (*Opera omnia*).

Stanislaus made this binding for the humanist and theologian Joannes de Lwow (1482–1535), professor of theology at the University of Krakow. His owner's inscription, "Joannis de Leopoli" is written above the woodcut on the title of the first work. Lwow, once part of Poland, is now Lviv (Lemberg) in Ukraine. The binding is similar to those described in the section on Stanislaus in *Poolse boekbindkunst 1400–1800* (see references), and is clearly a companion to that catalogue's no. 71. That binding (not illustrated) contains Tostatus's biblical commentary on Exodus, printed in 1528 also by Petrus Liechtenstein from Venice. Like ours, it is dated 1532 on the front board and has the same provenance (Joannes de Lwow). The only notable difference is that its medallion depicts Saint Anne rather than David and Bathsheba.

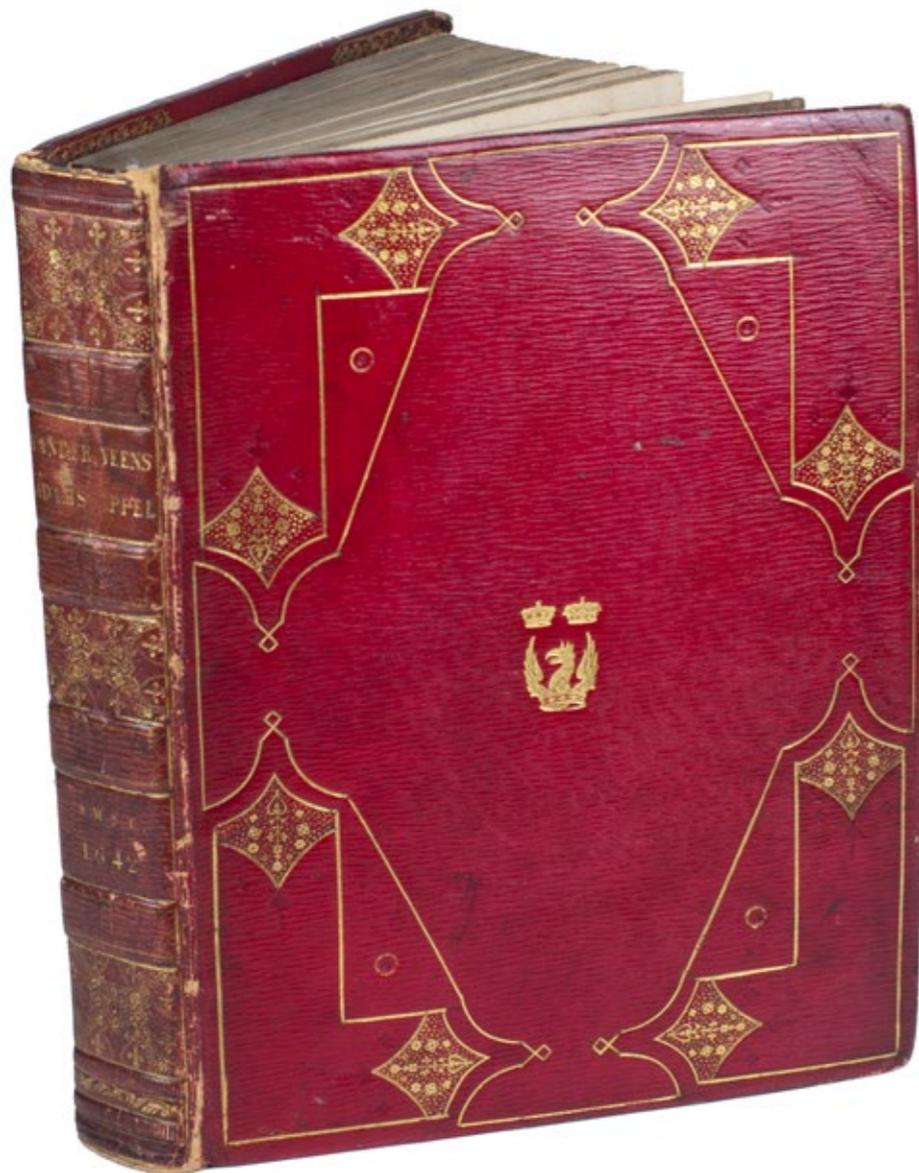
The binding with hinges and head and foot of the spine restored; some scratches and chafing; much of the gilding gone; ad 1: ll. 1–123 with a wormhole in the blank space between the columns, slightly affecting the woodcut on the title-page; overall some marginal soiling. Two Venetian biblical commentaries in a splendid contemporary Krakow medallion binding.

*For the binding: Poolse boekbindkunst 1400–1800 uit de Jagiellonski Bibliotheek, Krakow, nos. 67–71 (Catalogue of the exhibition held at the Royal Library at The Hague September 7–October 19, 1990); not in Hobson, Humanists and bookbinders...with a census of medaillon bindings of the Renaissance (Cambridge 1989).*



*Popular emblem and song book by a Dutch pharmacist and poet,  
charmingly and decoratively bound for the Duke of Marlborough in 1818/19*

**25. VEEN, Jan van der.** Zinne-beelden, oft Adams appel. ... Mitsgaders syne oude ende nieuwe ongemeene bruydt-lofs ende zege-zangen. Amsterdam, Everhard Cloppenburgh, 1642. 4°. With emblematic engraving on title-page and 50 engraved emblems in text, all by Salomon Savry. Gold- and blind-tooled red, grained sheepskin (1817/18) for George Spencer-Churchill, 5th Duke of Marlborough, sewn on 5 recessed cords (but with 4 flat false bands on the spine), each board with the Duke's crest (British armorial bindings Spencer-Churchill 4) in gold as centrepiece in an elaborate gold and blind frame of fillets, arcs, dotted circles, flowers and dots (flowers on a criblé background forming decorated ends to representations of straps), spine with author, title, place and date in the 2nd and 4th of 5 compartments, gold and blind flowers partly on a criblé background, dotted arcs and circles in the 1st, 3rd and 5th, gold-tooled turn-ins and board edges, gilt and gaufered edges, grey-brown endpapers, red satin ribbon marker. € 6500



First edition of a popular emblem and song book written by the Dutch pharmacist and poet Jan van Veen. It includes 50 engraved emblems by the skilled artist Salomon Savry, or Saverij (1594–1678), each with a two-line motto in Dutch above and in French below. Each is followed by three Dutch verses, the last often of devout character with marginal references to Bible verses. The emblems, beautifully etched and engraved, show common people engaged in a wide variety of professions and activities, many real and mythical animals, allegorical figures, etc. The last 250 pages present songs Van Veen wrote to be sung at weddings. The present first edition, besides showing the engravings at their freshest, is the only one with French motto, and the only one in quarto.

Although the crest on the binding, of George Spencer-Churchill (1766–1840), 5th Duke of Marlborough, is very similar to that on the bookplate of the Althorp Library of the Earls of Spencer on the paste-down, they represent different libraries. Spencer-Churchill, made a Duke in 1817, spent lavishly on his gardens at White Knights and had to sell much of his library in 1818, including this volume with his ducal crest. It was apparently purchased by his father's second cousin, John George, 2nd Earl of Spencer, who owned the Althorp Library.

Emblem IX was first accidentally repeated in the place of emblem XIV, but a cancel slip with the correct emblem has been pasted over it (as usual). With a small hole slightly affecting emblem VI, occasional minor and mostly marginal spots, smudges and faint stains, but otherwise in very good condition and with generous margins. Slightly worn at the hinges and extremities, spine slightly faded, but binding otherwise very good. First edition of a Dutch emblem book with 51 excellent plates, charmingly bound for the new Duke of Marlborough in 1817/18.

*Landwehr, Emblem and fable books 842; Praz, pp. 522–523; Triphook, Catalogue of old books, London, June 1818, item 3307 (this copy in this binding); for the binding stamp: [https://armorial.library.utoronto.ca/stamps/ISPE006\\_s4](https://armorial.library.utoronto.ca/stamps/ISPE006_s4) (and for Spencer-Churchill .../content/spencer-churchill-george); for the Althorp Library: <https://www.escholar.manchester.ac.uk/api/datastream?publicationPid=uk-ac-man-scw:1m2217&datastreamId>.*

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Leiden, Joannes Maire, 1632. 8vo. With 47 woodcut illustrations (5 x 6.5 cm) by Christoffel van Sichein II in the text. Contemporary vellum, each board with a panel stamp (59 x 50 mm) of the Amersfoort coat of arms. Most endpapers later. [Full description](#)

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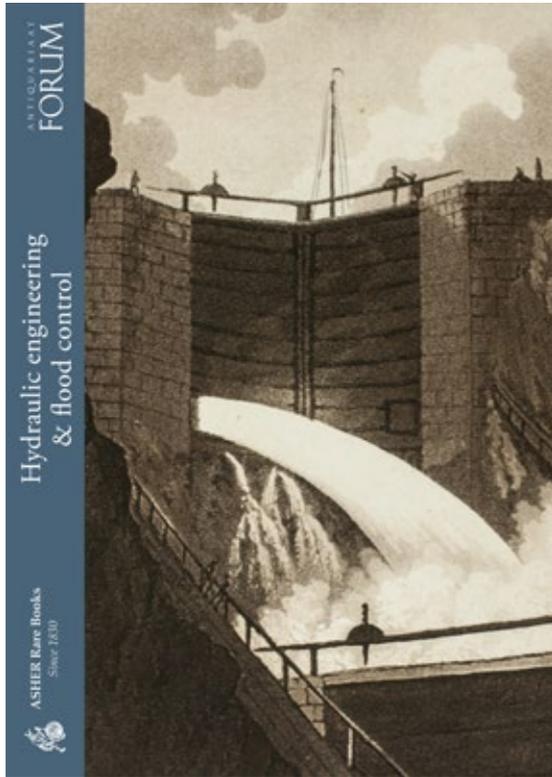
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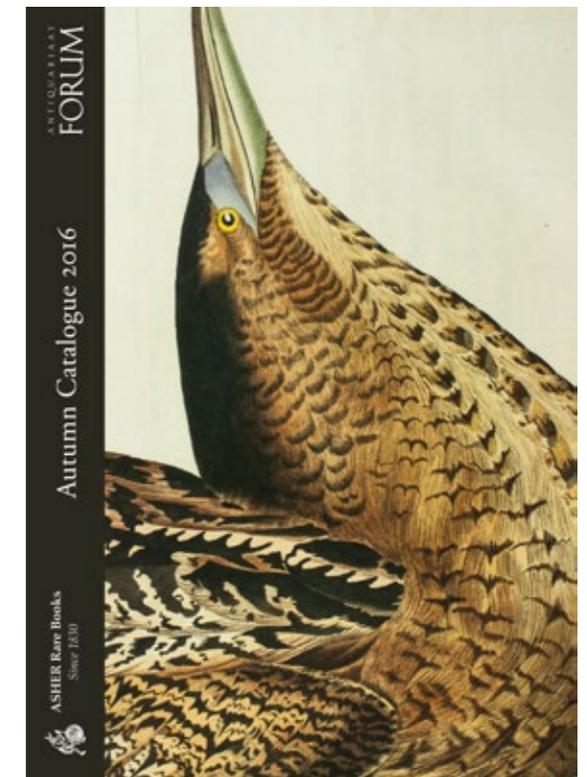
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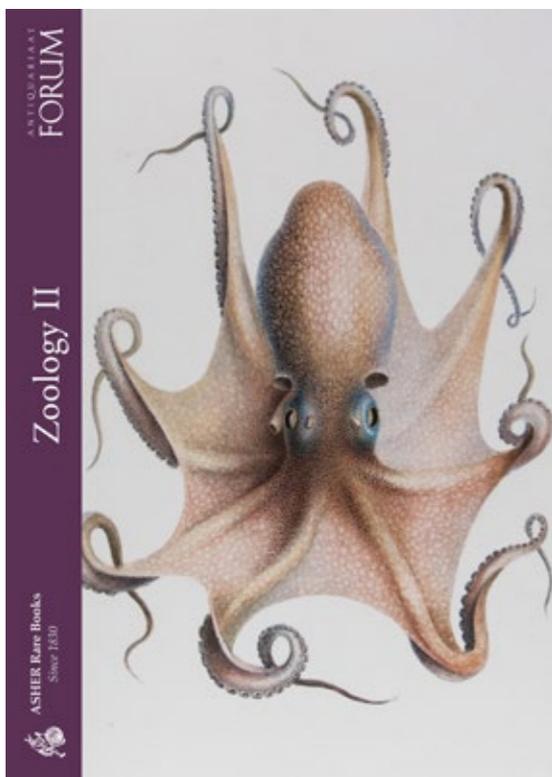


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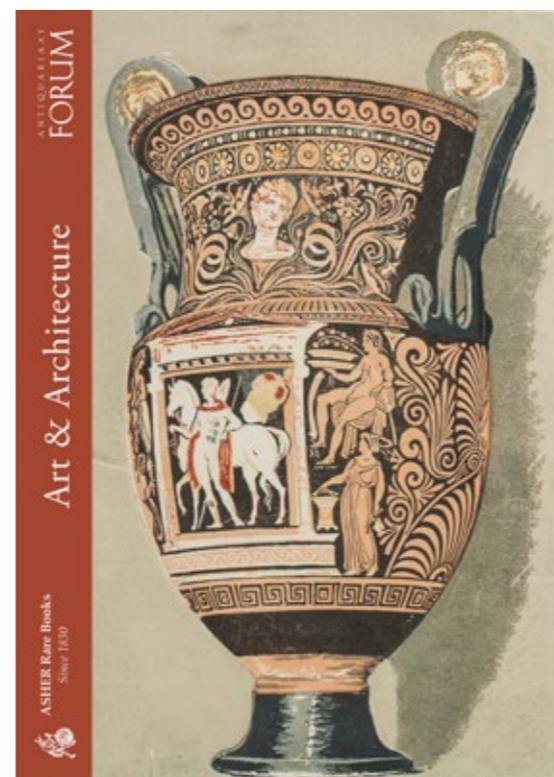
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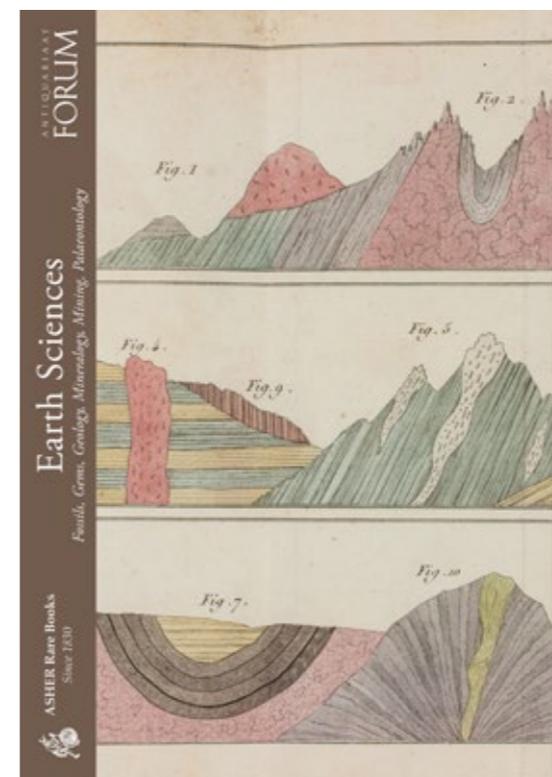
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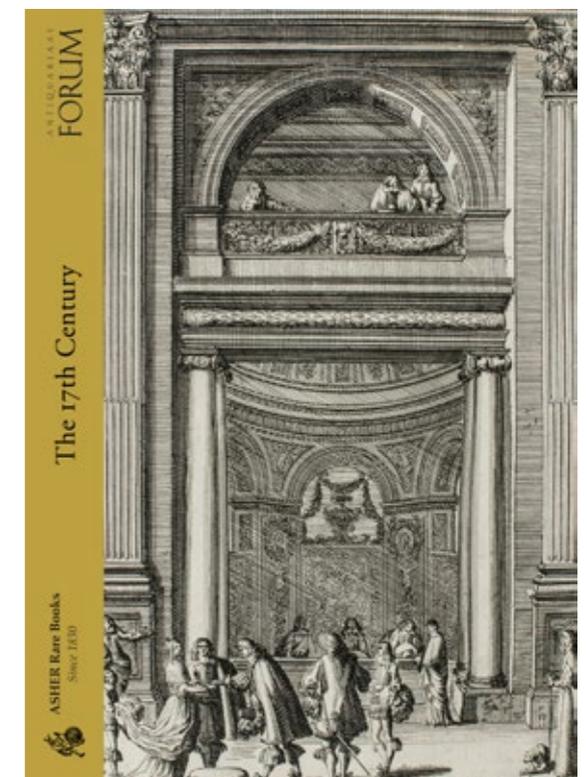
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