E-List 8: Out of the Ordinary

Section I: Memorable Materials

The Fürstenberg Copy of a Lovely Silver Binding Using Natural, Rather than Religious Imagery

1 (BINDINGS - SILVER). SCHMOLCK, BENJAMIN. ANDÄCHTIGER HERTZEN BETH-ALTAR ZUR ALLERHEILIGSTEN DREYFALTIGKEIT. [with] BERMEHRTES KIRCHEN-SESANG-BUCH. (Breslau und Leipzig: Michael Hubert, 1738, 1743) 187 x 69 mm. ($6 1/2 \times 2 3/4''$). 4 p.l., 548, [6] pp.; 2 p.l., 370, [10] pp. Two separately published works bound in one volume. SUPERB CONTEMPORARY GERMAN SILVER REPOUSSÉ BINDING, covers elaborately tooled with large central basket of fruit and flowers resting on an ornate pedestal of strapwork and botanical ornaments and surrounded by an architectural frame, similarly adorned and topped with a large scallop shell, spine with strapwork design accented with botanical and shell ornaments, guards at head and tail of spine, large silver clasp engraved with two sets of initials on back: "C * D * R" (the letters separated by flowers) and "S T G," Dutch gilt endpapers, all edges gilt, with gauffering at corners of text block. Each work with engraved frontispiece. Front flyleaf with bookplate of Hans Fürstenberg. \blacklozenge A touch of tarnishing to edges, margins trimmed a bit close (but no loss), isolated small smudge or corner crease, otherwise A SPLENDID SPECIMEN, the silver hinding oligitarian and with no size of work and

binding glistening and with no signs of wear, and the text quite clean and fresh. **\$7,500**

Silver bindings were especially popular in 18th century Germany, and the present example stands out for its use of items from nature, rather than religious images, in its design. As Hayward noted in his survey of the silver bindings in the J. R. Abbey collection, these bindings "were more frequently decorated with embossed subjects taken from the Scriptures." Here, the garden and the sea have provided inspiration, the central element being a basket bursting with fruit and flowers, surrounded by acorns, acanthus leaves, floral buds, and seashell-inspired elements. Particularly pleasing are the compartments tooled with repeating crescent tools that suggest the sea. Covering a Lutheran prayer book and hymnal, our binding was perhaps a gift to the person whose initials are separated by flowers, from the owner of the simpler set of initials. Or the two sets of initials could belong to a couple who received it as a wedding gift. Our early owners clearly treasured this volume, which remained in the shining condition demanded by the great collector Hans (or Jean) Furstenberg (1890-1982), who put together one of the finest collections of 18th century books ever assembled. In 1974 the Furstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. (ST15101)





2 (BINDINGS - CELLULOID). (PRAYER BOOK IN HUNGARIAN). JÉZUS SZÈNTSEGES SZIVE. IMA - ÉS ÉNEKKONYV A ROM. KATH MAGYAR NÉP SZAMARA. (Eger, Hungary: n.p., 1900) 178 x 114 mm. (7 x 4 1/2"). 584 pp. Early 20th century celluloid resembling carved ivory, with two cameos on the upper cover, cutouts revealing red velvet underneath, gold and silver accents and edges lined with gold, three dangling gold chains with small medallions, smooth spine, gold clasp, all edges gilt. Engraved frontispiece portrait with decorated border printed in blue ink, 14 engraved illustrations within the text representing the Stations of the Cross. Ownership stamp on front pastedown reads "Roth C. Julius, Phillipsburg, New Jersey." ◆A touch of mild scuffing to the celluloid, negligible, light browning to edges of leaves, otherwise IN VERY FINE CONDITION inside and out. \$850

Straddling the line between craft and kitsch, this modest prayer book has been elevated to an entirely different level with the addition of an exuberant binding meant to imitate the look of high-end materials. It is primarily made of celluloid, a hard plastic first developed in the 1870's as a viable alternative to ivory, which had become increasingly scarce and expensive due to high demand. Being easy to mold, it was used in a wide variety of consumer products in the 19th and early 20th centuries, including billiard balls, knife handles, jewelry, fountain pens, buttons, and musical instrument parts. Some factories even specialized in producing celluloid with striations meant to mimic the natural grain found in ivory, examples of which can be seen in the thin, carved plates found on the present binding. Celluloid was eventually replaced by less-hazardous-to-produce materials like Bakelite, making products like this, in desirable condition, increasingly difficult to find. (ST12776f)

An Unusual—and Extraordinarily Rare Intact— Painting Done on Cobweb

PAINTING ON). "GEMÄLDE (COBWEB, AUF SPINNENGEWEBE." PORTRAIT OF A WOMAN FROM THE LOWER INN VALLEY IN HER TRADITIONAL COSTUME. (Innsbruck: ca. 1870) Folder: 240 x 206 mm; (9 1/2 x 8 1/8"); painting: $133 \times 102 \text{ mm}$. $(5 1/4 \times 4'')$. Matted and housed in a black cloth-backed folder with black paper boards. Front pastedown with a sample of the cobweb material and a large paper label in three languages; lower right corner of mat stamped with the name "F. Unterberger / Innsbruck." ◆Edges and head and tail of spine slightly worn and bumped, light foxing to the mat and interior of the folder, a hint of toning to the lightly colored sky, a tiny hole just grazing the hairline of the subject, small closed tear at the bottom of the image, but the colors very bright and the painting IN REMARKABLY FINE CONDITION given the material involved. \$7,500

This whimsical and highly unusual piece of art redefines our notion of the term "fine," being both skillfully executed and painted on a whisper thin canvas consisting of actual spider gossamer. While the earliest such cobweb paintings are purported to have been done by monks and nuns in the 16th century, the form later became a kind of peasant art geared toward the tourist trade in the 19th century. It seems to have been a particular specialty in the areas near the Tyrolean Alps, where certain species of caterpillar and arachnid produced especially dense gossamer. After gathering and picking the cobweb clean, artists would stretch and strengthen the material (usually with milk) to produce an impossibly delicate canvas on which to apply their paint and show off their skill. Our piece certainly passed through the hands of one of the most successful purveyors of these paintings, Franz Unterberger (1838-1902). Best known as a painter of Italian scenery, Unterberger also ran a small workshop located in Innsbruck, Austria, where he commissioned and sold cobweb paintings by local craftsmen. Though anonymously painted, the present piece features particularly fine brushwork, a bright color palette, and lovely subject matter, no doubt chosen to appeal to tourists seeking a cheerful memento of their travels. Due to the obvious fragility of the material involved, these kinds of paintings are quite rare on the market and mostly survive in private collections. (ST11417)





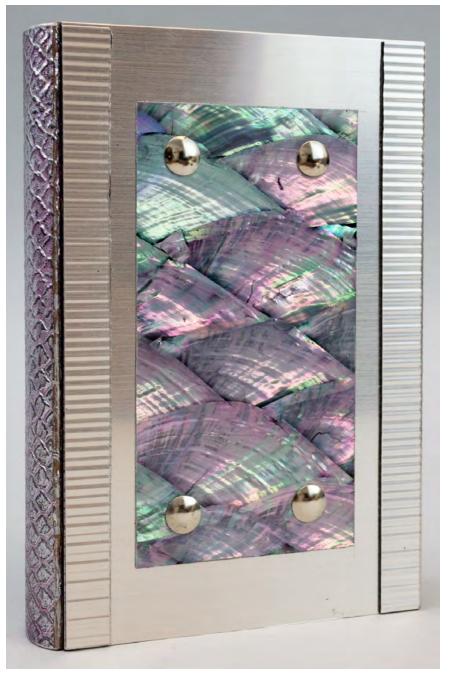
(BINDINGS - MOTHER-OF-PEARL). (POCKET CALENDAR). SOUVENIR. ([Paris]: ca. 1810) 84 x 55 mm. (31/4x21/4"). [16] leaves (11 of them blank). EXQUISITE MOTHER-OF PEARL BINDING, cover framed in gold metal with torch and garland cornerpieces, mother-of-pearl boards etched with flowers and vines connecting the cornerpieces, tiny gold metal shield with enamelled blue violet at center of upper board, the word "Souvenir" etched in the board above it, gold metal spine and hinges, inside fore edges of boards with gold metal spiral fastener, through which a small gold pencil is threaded, pink silk endleaves with pockets on front and rear pastedowns, leaves held in place by brown silk cord, all edges gilt. With engraved Cupid on title page and the pages for each of the 12 months with an engraved seasonal vignette. Bifolium of vellum (or very vellum-like stock) at centerfold, the leaves stamped in gold with the days of the week. ♦Very thin crack running diagonally across rear board, small inkstain to front endleaves, just touching fore edges of leaves and edge of rear pastedown, otherwise A FINE SPECIMEN, the gilt bright and untarnished, the iridescent boards gleaming, and the unused leaves clean and fresh. \$1,750

This charming little gem, with blank pages for recording appointments and other things to remember, is a wonderful glimpse of life among the leisured classes of Imperial France. The page provided for each month features a small engraving of a "Pleasure" (rather than Labor) of the month: racing phaetons, playing lawn games, fishing, skinny dipping, picnicking, ice skating. A bifolium of vellum at center, printed with the days of the week, provides an easily erasable surface for jotting down weekly plans. The slender pencil serves as a recording device and a clasp. The very latest in early Empire technology and fashion, it is a beautifully preserved relic of an elegant era. (ST15126)

A Dramatic Modern Binding Using Exotic Materials

5 (BINDINGS - ROUSSEAU). GIDE, ANDRÉ. L'ÉCOLE DES FEMMES. (Paris: Librairie Gallimard, 1929) 168 x 109 mm. (6 5/8 x 4 1/4"). 172 pp., [2] leaves. No. H.LXXXII of 547 printed on Holland paper. SPLENDID METAL AND ABALONE SHELL BINDING BY FLORENT ROUSSEAU (his leather label dated 2017 on rear doublure), covers with brushed and corrugated silver metal frame, central panel of abalone shells secured with metal studs, silver-pink textured leather spine and doublures, lavender suede endleaves, original gray-blue paper wrappers bound in, suede-lined gray morocco chemise with silver lettering on the spine, gray paper slipcase. ◆A pristine copy. \$3,750

In a dramatic binding by modern French master Florent Rousseau, this is the first volume of a trilogy that examines marriage with Gide's typically piercing psychological insight. Bearing the same title as the classic Molière play "School for Wives," this work records in diary form a woman's evolution from starry-eyed fiancée to disillusioned wife. Gide (1869-1951) was described in his New York Times obituary as "France's greatest contemporary man of letters . . . judged the greatest French writer of this century by the literary cognoscenti." He received the Nobel Prize for literature in 1947. Binder Florent Rousseau frequently employs non-traditional materials, particularly metal, in his bindings. After receiving his baccalaureate, Rousseau studied binding at the Central Union of Decorative Arts and took gilding courses at the Estienne school. After working for three years at Établissements Julien to perfect his leatherwork, he opened his own atelier in Paris in 1988. As a binder, he endeavors to link his coverings to the content of the volume. Here, the iridescent abalone shells, which change depending on the angle from which they are viewed, are a perfect metaphor for the changing perceptions of the novel's heroine. In 2003, Rousseau received the Liliane Bettencourt Award for his binding of "L'Encre des tranchées," and a 30-year retrospective of his work was held at the Bibliotheca Wittockiana in 2018. (ST15091)



* Binding shown actual size

Section II: Uncommon Craftsmanship

A Livre d'Artiste Set in a Sewer (with a Cast Including a Mule), In a Binding Reflecting these Contents, One of 10 Specially Bound Copies



(BINDINGS - CLEMENTS). MEYERSON, SIMON. NATALIA D'ARBELOFF, 0 Illustrator and Designer. FUNGUS AND CURMUDGEONLY. (London: NdA Press, 1980) 315 x 130 mm. (12 3/8 x 5"). 35, [1] pp., [4] leaves. Calligraphed text in red and black written out by Sally Johnson on a unique vellum copy, and photo-lithographed on BFK Rives paper for this edition. No. 4 OF 10 COPIES SPECIALLY BOUND BY DESIGNER BOOKBINDERS, from an edition of 50 copies signed by the author and artist. STRIKING MULTI-COLOR MOROCCO, INLAID IN AN ABSTRACT DESIGN, BY JEFF CLEMENTS, covers and spine with wrap-around design composed of brown, black, taupe, and citron morocco with geometric blind rules and a quadrilateral tooled in white on the upper cover, DARK GREEN MOROCCO DOUBLURES tooled with a blind geometric design, tan suede endleaves. In a custom gray cloth drop-back box with niche for the accompanying cassette tape. Patterned flyleaves, frontispiece, and six double-page etchings by Natalia d'Arbeloff. With a cassette tape recording of a reading of the play by Charles Turner and Jack LeWhite. A typed letter signed by binder Jeff Clements and a photocopied review of the Designer Bookbinders exhibit in which this binding appeared laid in. In mint condition. \$6,800

Despite the vaguely unpleasant title, this is a notable and obviously extremely limited artist's book, offered here in a striking binding that is distinctly tall and narrow, with design elements inspired by events in the text, a dramatic dialogue between a "Shakespearean Superstar and his Understudy." According to the binder's letter to Professor John Burton, the original purchaser of the binding, "The design is very much based on the narrative itself with references to blindness as in the blind sun in white within the incised leather; the play takes place in a sewer, also evident, and the lower corner on the back cover is a hint about the mule which appears on the last pages of the play." (Perhaps these plot elements are not as compelling as "King Lear," but they certainly are curious.) Clements notes further that the binding was completed in 1981 and exhibited in a Designer Bookbinders

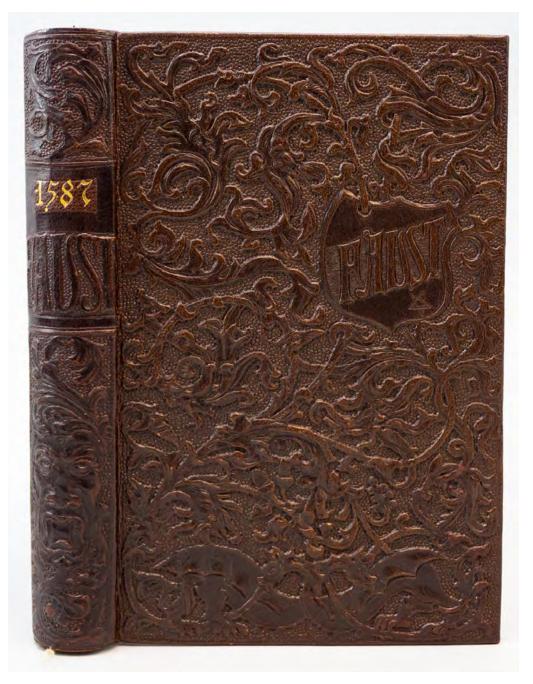
show, and he has enclosed a copy of a review of that show, underlining the portion where the critic compares this binding to the paintings of British artists William Scott and Ben Nicholson. Clements (b. 1934) studied at the Plymouth College of Art and Design, receiving the National Diploma in Design in 1955, and continued his education in bookbinding at the Central School of Arts and Crafts. He became a fellow of Designer Bookbinders in 1957, and served as the organization's president from 1981 to 1983. Since 1988, he has been based in Amsterdam, where he operates Binderij Meridiaan with Katinka Keus. British-American artist Natalia (or Natalie) d'Abeloff is a

painter, printmaker, book-artist, cartoonist and teacher, but is best known for her livres d'artiste, copies of which are held by institutions including the Rijksmuseum, the Victoria and Albert Museum, and the Library of Congress. The present work represents an early venture into multimedia works, an area she has continued to explore in the digital age, creating a "Bloggers' Parliament" and authoring a popular web comic. Jerry Jenkins, Curator of Contemporary British Published Collections at the British Library, notes the many ways the various elements of Abeloff's books—paper, print, illustrations—and the techniques she employs give her works appeal to a number of senses on a number of levels. With "Fungus and Curmudgeonly," he was impressed by the impact of being able to follow the text while hearing actors perform the roles, noting that "this offers an aural immersion into the play along with the performance." She is a Fellow of the Society of Designer Craftsmen, and her papers are held by the V&A. (ST14910)



(BINDINGS - CUIR-CISELÉ). (FAUST). SCHERER, WILHELM. DAS ALTESTE FAUST-BUCH. HISTORIA VON D. JOHANN FAUSTEN. [FACSIMILE OF THE 1587 PRINTING]. (Berlin: G. Grote'sche , 1884) 170 x 107 mm. ($63/4 \times 41/4''$). xxxv pp., [12] leaves, 227, [1] pp., [4] leaves. No. 182 OF 300 COPIES. APPROPRIATELY OMINOUS DARK BROWN CALF CUIR-CISELÉ BINDING, covers with swirling acanthus-leaf vines emanating from two interlocked dragons at the foot of each board, upper cover with shield labelled "Faust" in raised lettering, with an inverted pentagram etched below, lower cover with a single flower blooming on one of the vines, flat spine with title in raised letters and portrait of Mephistopheles in relief, all edges black. Facsimile title printed in red and black. A hint of shelfwear to lower edges otherwise A NEAR-MINT COPY, with no signs of use inside or out. **\$950**

Housed in a binding full of portentous appeal, this work reproduces the extremely rare 16th century German chapbook that inspired generations of Faustian literature. German publisher Johann Spies published the first printed form of the Faust story in 1587, compiled from various anecdotes involving an actual medieval German necromancer. The story of the worldweary Faust, who makes a pact with Mephistopheles in exchange for the granting of a series of gratifying wishes, was immediately popular and continued to resonate with authors across centuries, including Marlowe, Goethe, and Mann. The arresting binding here is a marvelous example of the cuir-ciselé (or "cut leather") style in which the binder creates designs in high relief, often to dramatic effect. The design is outlined first on damp leather, and then brought into relief by depressing the background, usually by stamping a succession of dots very close together by means of a pointed tool. Although the style originated in Germany, Austria, and Spain in the 15th century, it was taken up again in the late 19th century by binders such as Marius Michel and Charles Meunier. Our binding is unsigned, but clearly the work of a professional hand that was sensitive to the spirit and aesthetic of the book. The present facsimile was produced in a limited quantity while only a small handful of copies of the original 1587 chapbook are recorded in OCLC (one at the BL and the rest in Germany), making this an important literary resource as well as a beautiful object to behold. (ST15075)

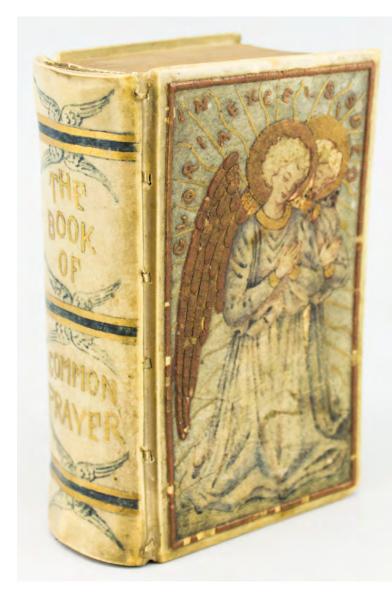




8 (BINDINGS - PAINTED). (KEEPSAKE ALBUM). ([Germany(?): ca. 1850]) 150 x 100 mm. (5 7/8 x 4"). [21] leaves (10 of which are blank). Charming 19th century green morocco-backed PAPER BOARDS WITH TWO DIFFERENT ORIGINAL INK WASH SCENES, the paintings framed with gilt onlay, smooth spine with gilt dotted rules, fore edge with four morocco loops held closed by a removable ivory stylus, silk endpapers, each pastedown fashioned into a pocket. With nine full-page images (some colored) and two tail-pieces, all clipped from elsewhere and pasted down. First and last leaves with pen and pencil notations in a contemporary hand (illegible). \bigstar A touch of soiling to covers, extremities with a little wear, one loop with a bit of loss, front hinge cracked (probably from a few leaves or a quire being removed?), but in remarkably good condition for the material used, the watercolors quite fine, both in terms of preservation and execution. \$750

A little work of art, this unusual binding features two lovely ink-wash paintings of ruins and rural locales, probably by a talented amateur. With its blank pages and pocketed pastedowns, it was undoubtedly intended as a keepsake or souvenir for the owner to fill with mementos, notes, and items of personal significance. The owner of this volume chose to fill it with clipped images from various sources, including religious, literary, and mythological subject matter. But the binding is the attraction here, being well executed, beautifully preserved, and very appealing to the eye. (ST14009)

* Binding shown actual size



* Binding shown actual size

9 (BINDINGS). (ROYAL SCHOOL OF ART NEEDLEWORK). THE BOOK OF COMMON PRAYER [bound with] HYMNS. ANCIENT AND MODERN. (Cambridge: Printed by C. J. Clay & Sons; London: William Clowes and Sons, ca. 1890) 146 x 87 mm. ($5 \ 3/4 \ x \ 3 \ 1/2''$). [340] leaves; 588 pp. A VERY CHARMING ONLAID, MOLDED, AND PAINTED VELLUM BINDING BY THE ROYAL SCHOOL OF ART NEEDLEWORK, upper cover with raised bronze frame enclosing two angels in blue robes, one with molded bronze wings and nimbus, the other with gilt wings and halo, the onlaid lettering "Gloria in Excelsis Deo" in a semi-circle above them; lower cover with a simpler representation of a seraph in blue and gold; smooth spine divided into panels by blue and gold bands with emanating pairs of wings, gilt titling, all edges gilt. \blacklozenge Upper cover with paint a bit rubbed, gilt a little dulled, and with several tiny chips to the raised border and angel wings, a hint of soiling to vellum; not as splendid as it once was, but still A DELIGHTFUL EXAMPLE retaining most of its original appeal, the binding entirely solid and with nothing approaching a fatal problem, and the text in fine state. \$1,800

This binding is an amiable expression of a style that occupied a brief but important moment in the history of bookbinding, examples of which appear infrequently on the market. According to its own literature, the Royal School of Art Needlework (now Royal School of Needlework) was founded in 1872, with the expressed purpose "first, to revive a beautiful art which had fallen into decay . . . and, secondly, through its revival, to provide employment for educated women who were without the means of a suitable livelihood and who would otherwise find themselves compelled to live in poverty, or be reduced to absolute destitution." From the beginning, it had a strong Arts & Crafts connection. "It commissioned designs from leading figures in the Aesthetics and Arts and Crafts Movement including . . . William Morris, Edward Burne-Jones, Walter and Thomas Crane, G. F. Bodley, Fairfax Wade, Selwyn Image, Gertrude Jekyll, and others." Our vellum binding obviously does not involve any needlework, but volumes like the present one were bound by members of the school for about a decade, beginning in 1888. In her "Women Bookbinders," Tidcombe says that the bindings' designs were "very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially the gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898." Tidcombe mentions the exhibition of such bindings at Arts and Crafts Exhibition Society events in 1889 and 1890, bookbinding exhibitions in London in 1897 and 1898, and even in America, at the Columbian Exposition in Chicago in 1893. (ST13555a)

A Remarkably Lovely Venetian Binding Showing Clear Arabic Design Influence

10 (BINDINGS - VENETIAN PIERCED). (ALDINE IMPRINT). OVIDIUS NASO, PUBLIUS [OVID]. ANNOTATIONES IN OMNIA OVIDII OPERA. METAMORPHOSEON LIBRI XV [METAMORPHOSES]. (Venice: Aldus, February 1516) 165 x 90 mm. ($6 1/2 \times 3 3/4''$). 4, [4], 5-8, [4], 9-12, [4], 13-16, [4], 17-20, [4], 21-24, [4], 204 leaves. Volume I, only, of three separately published but related works. Edited by A. Naugerius. Second Aldine Edition. LOVELY CONTEMPORARY TAN GOATSKIN SIDES, ELABORATELY GILT AND PIERCED IN AN ARABESQUE DESIGN REVEALING GREEN SILK UNDERNEATH laid onto later (19th century) tan calf, raised bands, spine panels with fleuron composed of acorn and leaf tools, green morocco panel, later endpapers, all edges gilt. In a (slightly worn) modern green cloth box. Ahmanson-Murphy 122; Renouard, p. 78, #9; Dibdin II, 264. A little wear to joints, occasional minor marginal foxing (more prominent on half a dozen leaves), but A VERY FINE COPY, clean, smooth, and rather bright internally, in a beautifully restored binding retaining all of its original charm. \$12,500

Containing the complete text of Ovid's magnum opus, "Metamorphoses," this volume from the superb second Aldine edition of the firstcentury Roman poet's works comes in a strikingly beautiful binding that displays the Eastern influence on European design facilitated by Venetian trade. As S. T. Prideaux explains in the catalogue for the 1891 Burlington Fine Arts Club Exhibition of Bookbindings, at which this item was displayed (Case C, item #2): "It was in Italy that, as far as Europe is concerned, artistic tooled binding had its rise, and it was the introduction of Arabian art by means of Venetian commerce that gave the initiative. The ornamentation of early Italian

binding is largely derived from that of Persian and Arabian MSS. One style, particularly known as 'Venetian,' was obtained directly from the East, and is most familiar to us now on the outside of Persian books." This style was also referred to as an "ajouré" binding, defined by Harrod's Librarians' Glossary as "a style of binding practised in the last third of the 15th century in Venice. It was in the traditional Eastern manner with arabesques, gilding, and cut-out leather, over a coloured background." This second (of three) Aldine editions of Ovid is, in Dibdin's words, "the most valuable for its intrinsic excellence" due to the careful editing of Andreas Naugerius (1483-1529), who Brill notes "made significant improvements to the text and set a standard for subsequent editors." It was the dominant text of Ovid's works for a century and a half. (ST15080)



An Appropriately "Outback" Kind of Binding By a Kentucky Woman

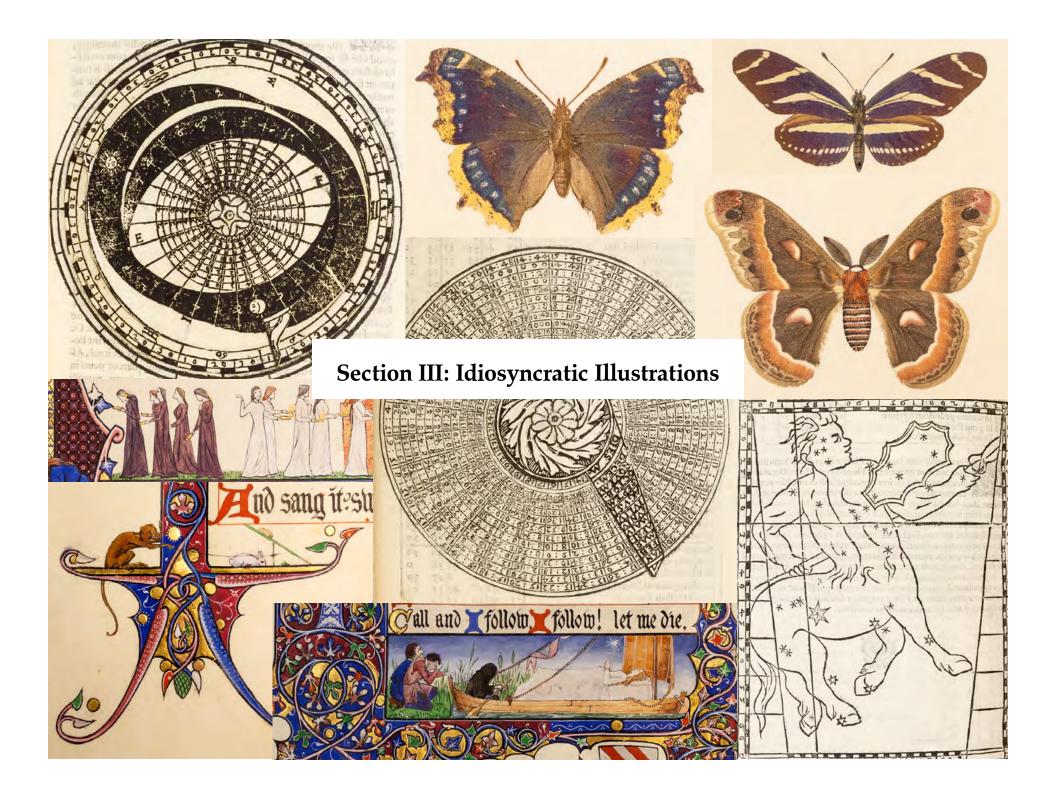
11 (BINDINGS - CONSTANCE WOZNY). WENZ, PAUL. A BILINGUAL EDITION OF TWO STORIES BY PAUL WENZ, FRANÇAIS & AUSTRALIAN. "CHARLEY" & "JIMET JACK." (Sydney: Bookbinding Exhibitions Australia, 2005) 215 x 152 mm. (8 1/4 x 6"). xvi, 55 pp. Translated by Margaret Whitlam ("Charley") and Maurice Blackman ("Jim et Jack"). With an introduction in French by Jean-Paul Delamotte and a foreward in English by Maurice Blackman. No. 83 OF 150 TOTAL COPIES. Attractive and supple limp Australian calf by Constance K. Wozny (signed in ink in colophon), cover with blind-stamped rounded rectangle divided into four quadrants containing images of a cowboy hat, a cactus in landscape, a cowboy boot, and a horse's head, a star at center, flat spine with "Paul Wenz" stamped in blind, each letter (deliberately) stamped crookedly, unfinished edges to cover and paper. In a buckram-covered box with blind-stamped calf label, matching





label on cover, and suede-lined pull-out tray with stitched calf spine. Eight engraved plates by Daniel Pata. Printed on watermarked Aboriginal paper, handmade by Euraba Paper Company. As new. **\$950**

This is a superb copy of a handmade, limited edition by celebrated French-Australian writer, Paul Wenz, offered in a binding that speaks perfectly to the outback stories the volume contains. Wenz (1869-1939) was born in France to a wool merchant who had interests in Australia, where Wenz eventually settled and where most of his writings were set. The two short stories presented here come from Wenz's first collection of stories, "À l'Autre Bout du Monde," published in 1905. "Charley" is the story of a wizened rabbiter in the outback, hunting rabbits and then periodically spending his earnings at the bar. "Jim et Jack" is the story of two best "mates" working on a ranch in the outback. Both stories are simple, yet picturesque, and each has a macabre ending. The impressionistic engravings by Daniel Pata, an Australian artist and teacher, add to the appeal of the stories. This edition was chosen as part of an exhibition entitled "Double Bush Binding," held in 2005 by Bookbinding Exhibitions Australia. Binders from Europe, Japan, North America, Scandinavia, and Australasia were invited to bind copies of the present book using the materials and methods of their choosing. Our copy was bound by American Constance Wozny, who works in Eastwood, Kentucky. She is a member of the Guild of Book Workers and the Hand Bookbinders of California, and has studied with such well-known binders as Merl Kast and Tini Miura. (ST14433)



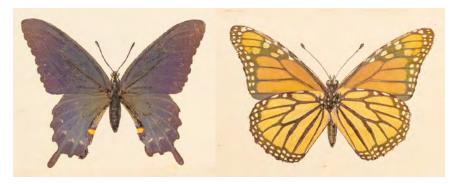
Perhaps the Most Desirable Copy To Be Seen Now or Anytime Soon Of one of the Most Memorable American Natural History Works

12 (COLOR PLATE BOOKS). (LEPIDOPTERA). DENTON, SHERMAN. AS NATURE SHOWS THEM, MOTHS AND BUTTERFLIES OF THE UNITED STATES EAST OF THE ROCKY MOUNTAINS. (Boston: Bradlee Whidden, 1898-99) 256 x 180 mm. (10 x 7 1/8"). Eight volumes in four boxes. No. 230 OF 500 COPIES. PUBLISHER'S BROWN PRINTED WRAPPERS, THREE VOLUMES UNOPENED. Housed in four black full morocco pull-off cases by the Rose Bindery (stamp-signed on inner sleeve) designed to look like books, with gilt frame and butterfly cornerpieces on the "covers," raised bands, gilt spine compartments and titling. With numerous black and white drawings and photographs in the text, 14 full-page black and white photos, and 107 DIRECT TRANSFERS OF INSECTS to 56 plates, finished with hand coloring, all with original tissue guards. (Four plates display different species than those promised in the author's list-perhaps due to availability of specimens. Argynnis Atlantis, Neonympha Canthus, Terias Lisa, and Papilio Cresphontes are



substituted for Saturnia Io, Macrosila Quinquemaculatus, Smerinthus Excaecatus, and Grapta Comma). Nissen ZBI 1079; Reese, "Nineteenth Century American Color Plate Books" 107. Three volumes with text block separated from wrapper, otherwise A PRISTINE COPY, the wrappers perfectly preserved in their handsome cases, the text mostly unread, and the specimens as fresh and brightly colored as the day they were issued. **\$9,500**

Offered here in the seldom-seen original parts, this collection of butterfly and moth illustrations printed by direct transfer from the insects is the creation of a leading innovator in the display of lepidoteral specimens. Sherman Foote Denton (1854-1937) came from a family of amateur naturalists who managed to turn their favorite pastime into a global business. Denton patented a butterfly mount that captured a specimen on a white plaster tablet, where it could be pressed under glass, avoiding the mess, smell, and eventual degradation of butterflies and moths mounted on paper using pins. He and his brothers compiled and sold collections of these mounted specimens, even turning them into jewelry that attracted the attention of Louis Comfort Tiffany—whose offer to purchase rights to their process was declined. Their career reached its zenith when they won a gold medal for their exhibition at the 1900 Paris Exposition. The present publication presents a collection of specimens in a far more portable form that still preserves the color and detail of the insects' wings. The author described the work and his process: "It is the aim of the present work to represent our native butterflies and moths not as dried and mutilated specimens in a cabinet, with pins stuck through them, nor as dissected fragments for scientific classification, but as one sees them in our woods and fields, fresh and lovely.... The colored plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to the paper while the bodies are printed from engravings and afterward colored by hand



... And what magnificent illustrations they are, embodying all the beauty and perfection of the specimens themselves! As I have to make over fifty thousand of these transfers for the entire edition, not being able to get any one to help me who would do the work as I desired it done . . . some idea of the labor in connection with preparing the material for the publication may be obtained. I will say, however, that there never was a laborer more in love with his work." The effort and expense prevented larger runs of such publications, and Reese observes that "new methods of printing color, often too difficult to be practical, were sometimes undertaken by enthusiasts." Copies in original parts are uncommonly seen and are marred by major defects–ABPC and RBH find five sets in the past 40 years, the last in 2009–and sets simply do not show up in the superb condition seen here. (ST15051)

A Very Fine Contemporary Copy of the First Modern Celestial Atlas To Use Copernican Coordinates To Locate Stars, with All the Volvelles Intact

GALLUCCI, GIOVANNI PAOLO. THEATRUM MUNDI, ET TEMPORIS. 13 GALLUCCI, GIOVANNI PAOLO. THEATKUM MUNDI, ET TEMPONIS. (Venetiis [Venice]: apud Ioannem Baptistam Somascum, 1588) 247 x 175 mm. (9 3/4 x 6 7/8"). 8 p.l., 280, 280-81, 281-478 pp., [1] leaf (errata and instructions to binder). (With the often lacking additional leaf inserted between Mm4 and Nn1, showing the constellation Cepheus). FIRST EDITION, First Issue (with Xx2 and Ooo2 missigned Xx3 and Ooo, respectively). Contemporary limp vellum, flat spine with early ink titling. With printer's Sagittarius device on title page and 144 FULL-PAGE ASTRONOMICAL WOODCUTS, 50 WITH WORKING VOLVELLES, WITH A TOTAL OF 69 MOVING PARTS. With the (often lacking) large folding chart "Canon sexagenarius" and an additional leaf inserted between Mm4 and Nn1, showing the constellation Cepheus. Title page with early ink owner inscription of the Jesuit House of Naples. Mortimer "Italian" 206; Riccardi I, 568; STC Italian 288; Adams G-168; Graesse III, 19; Thorndike VI, 158-59; USTC 831617; EDIT 16 20287. ♦Vellum a little soiled, extremities lightly rubbed, original small pasted-on paper squares meant to secure the strings of a volvelle sometimes strengthened on a leaf verso with an additional (probably old) paste-over (text unaffected), occasional small stains or mild marginal foxing, but generally A FINE CONTEMPORARY COPY, clean and fresh internally, with comfortable margins, and generally in an unusually well-preserved state. \$32,000



This is the original printing of the work considered the first modern celestial atlas using Copernican coordinates for the location of the stars. Noted for its visual appeal, the atlas features 96 full-page wood engravings of circular diagrams and dials, 50 of these with working volvelles. In addition to astrological charts, the diagrams include the hemisphere of the New World, calculators for tides, and a representation of Limbo, Purgatory, and the Nine Circles of Hell as described by Dante. Book V contains 48 wood engravings of the Ptolemaic constellations, complete with drawings of the mythological figures represented by the stars. Thorndike notes that in his dedication to Pope Sixtus V, who had issued a bull condemning astrology, Gallucci urges the pope to endow an astronomical observatory. Gallucci argued for the legitimate use of



astrology in medicine, while warning physicians not to be overly reliant on it. "Theatrum Mundi" found an appreciative audience, and was reprinted in 1589 and 1603, with a Spanish translation appearing in 1606 and going to three editions. Giovanni Paolo Gallucci (1538 - ca. 1621) worked as a private tutor for the scions of noble families in Venice, and was a founding member of the Second Venetian Academy. He was also the author of works on astronomical instruments, and was among the first to describe the proportional compass. Our first edition is uncommon, with OCLC and USTC finding just five copies in U.S. libraries, and it is especially rare in genuinely fine condition: when copies appear, they are almost always in unappetizing condition, with the volvelles frequently gone, damaged, repaired, or in facsimile. (ST15380)

With Splendid and Delightful Illumination Done by a Gifted Hand, And with Distinguished Modern (and Conjectural Early) Provenance



(ILLUMINATIONS - MODERN). (ROBIN WILLIAMS' COPY). TENNYSON, ALFRED LORD. RATLIFFE, 14 (ILLUMINATIONS - MODERN). (KOBIN WILLIAWS COF 1). TEANNIOUS, ALLANDE LOADE, AND J. C., Illuminator. AN ALBUM OF ILLUMINATIONS ON VELLUM PAPER FROM "IDYLLS OF THE KING." ([England: after 1862]) 445 x 350 mm. (16 3/8 x 13 3/4"). [8] leaves of illuminations with lithograph text. Attractive brown morocco with numerous blind-tooled frames on both covers, upper cover with central vellum medallion elaborately illuminated with titling, coats of arms, decorative embellishments, and encircled with blind-tooling, raised bands, compartments tooled in blind, all edges gilt. Sympathetically rebacked to style, corners expertly repaired. Housed in a custom black morocco backed cloth box with raised bands and gilt lettering, interior lined with velvet. Text in red and black, numerous one-line initials and line fillers, EACH LEAF WITH ELABORATE ILLUMINATION INSPIRED BY MEDIEVAL MANUSCRIPT DECORATION, THE DECORATION HEAVILY GILT WITH BURNISHED GOLD WITHIN FULL OR THREE-QUARTER BORDERS incorporating decorative initials, medallion portraits, spikey extenders, and floral motifs, SOME OF THE BORDERS WITH EXTREMELY CHARMING SCENES INVENTIVELY WOVEN IN. With laid-in handwritten card mentioning that these illuminations were used for making lithographs and later bound and presented to Tennyson as a memento. See: Alan Lupeck, "Illuminating Arthurian Texts--In the Nineteenth and Early Twentieth Centuries," in "Arthuriana," Vol. 22, No 4, pp. 46-66. A little chipping to board edges, a handful of small nicks and scratches to the covers, vellum medallion somewhat soiled, but an entirely solid and perfectly attractive binding; matting a little dust soiled around the edges, a few leaves slightly wavy (as almost

always), but THE ILLUMINATIONS IN VERY FINE CONDITION, every bit as bright and lustrous as they day they were made. **\$11,000**

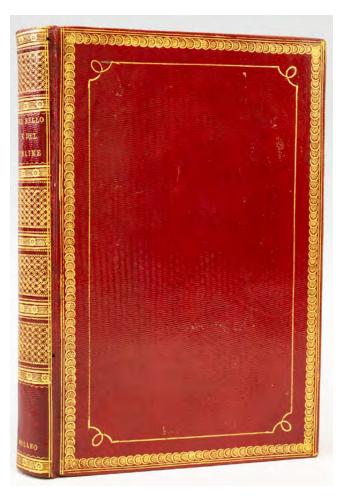
This substantial volume contains splendid illuminations that are not only of great beauty and interest, but also come with intriguing provenance: they were possibly bound and given to Tennyson himself, and were more recently owned by one of the most beloved actors and comedians of our time, Robin Williams. Our album is related to the renewed interest in Medieval culture during the Victorian period, aided by a proliferation of artists' manuals, many of which were devoted to practices like calligraphy and illumination. One such book, entitled "Manual of Illumination, on Paper and Vellum" (1862), contains an advertisement of particular significance to the present work. Among ads for paints and materials is a list of black and white illustrations for Tennyson's "Idylls of the King," designed by "F. S. A." (perhaps an unnamed Fellow of the Society of Antiquities?), with titles that are an exact match of the eight plates in our album. We can reasonably deduce that these sheets were in fact produced as templates for illuminators. Several other albums utilizing this same set of illustrations are known to exist, one of which was colored and illuminated by Alberto Sangorski (sold at Sotheby's in 2016 for £31,250). The medallion on the upper cover notes that the present work is by J. C. Ratliff, though its rather simplistic design may have

been the work of the binder as it belies nothing of the excellent illumination inside. Although we have not been able to find any information on Ratliff, the quality of his illumination here is outstanding. The color palette is sophisticated, the burnished gold is copious and executed with precision, and the attention to detail is first-rate. The marginalia are particularly well done, with diminutive scenes of jousting, processionals, and melancholy farewells rendered with impressive clarity, while the larger historiated medallions show every fold of cloth and strand of hair. The handwritten note laid into this work mentions the compelling possibility that this was Tennyson's own copy, bound up and given to him as a gift after the illuminated plates were used to create chromolithographs. While we have not been able to substantiate this claim, we do know for certain that it was once in the eclectic collection of Robin Williams, sold as part of his estate by Sotheby's in October of 2018. The association with his role in "Dead Poet's Society" as the teacher who inspired his students with poetry is self-evident, and quite poignant. (ST15030)



VYFDE DIRITTO EI DOTTI PAPIER - MONSTER, RI DELL' A . E mandial te gemaakt van ALOË-BLADEN. Dominus in dietibulationis: protiga onomen Dry Jaco tat tibi and **Section IV: Peculiar Printing and Paper** aller and and the dicere Jig. Il Ridendo. Virtue consisteth in regulating the Will. ue consisteth in regulations

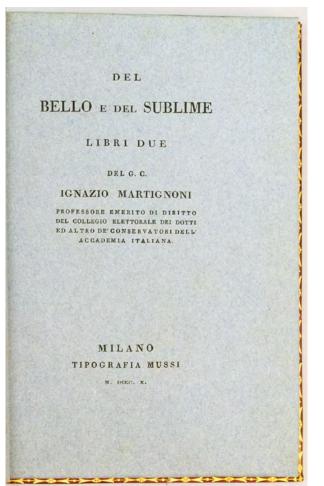
Splendidly Bound, and Perhaps a Unique Copy Because Printed on Blue Paper

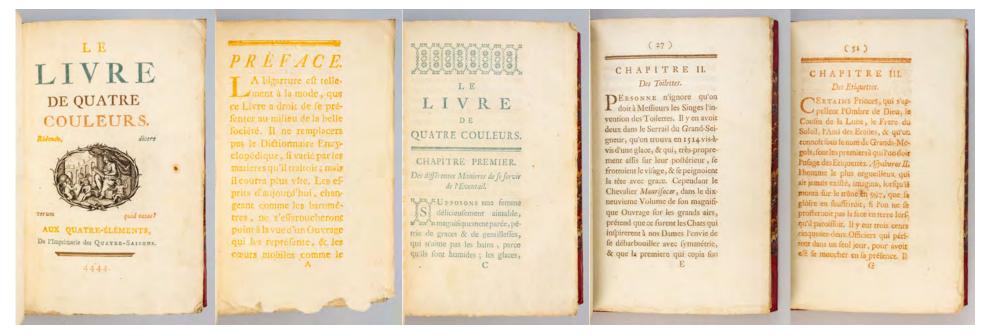


15 (BINDINGS - LODIGIANI). MARTIGNONI, IGNAZIO. DEL BELLO E DEL SUBLIME. (Milan: Tipografia Mussi, 1810) 227 x 145 mm. (9 x 5 3/4"). 142, [2] pp. FIRST EDITION, possibly a unique copy printed on blue paper. SUPERB CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, GILT, BY LODIGIANI (his ticket on verso of front free endpaper), covers with gilt palmette-and-crescent roll border and delicate frame of plain and stippled rule, smooth spine divided into compartments by a gilt-rule-and-rosette roll, compartments densely gilt with rows of interlocking circlets, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. For the binding: Schiff IV, 75. ◆A touch of chafing to boards, extremities very faintly rubbed, minor foxing to blank flyleaves, tail edge of one leaf with small chip, otherwise A FINE COPY, clean and fresh internally, in a very well-preserved binding. \$2,500

This rare work on the differences between the beautiful and the sublime comes in an especially pleasing binding by the greatest Italian binder of the day. Luigi Lodigiani (1766–1846) was working in Paris in the early years of the 19th century, when the Bozerian bindery was at its zenith, and his work shows the influence of that illustrious workshop. He later settled in Milan, where his clients included Archduke Rainer of Austria, Emperor Francis I, and Eugène de Beauharnais, Napoleon's stepson and Viceroy of Italy, as well as numerous Italian nobles. Our binding is quite similar to that pictured on p. 157 of De Ricci's "British and Miscellaneous Signed Bindings in the Mortimer L. Schiff Collection," differing only in the use of circlets rather than scallops for the spine decoration, and the presence of a supralibros (of the Trotti-Betivoglio family) on the Schiff exemplar. This beautiful binding

covers a discussion on aesthetics by Ignazio Martignoni (1757-1814), who studied law at the University of Pavia but spent most of his career writing on the arts and architecture. Martignoni classified applied or mechanical arts as those driven by necessity and arts like poetry, painting, music, and dance as engendered by the desire for pleasure, while architecture combines elements of both, being both useful and beautiful. In this treatise he contrasts beauty, which gives pleasure, to the sublime, which adds to the pleasure a sense of wonder and awe. Our copy is printed on blue paper, which had been used for "special" copies of Italian books since the days of Aldus Manutius, who is thought to have printed the first book on blue paper in 1514. Our first edition is rare, with just eight copies located in OCLC, only one of these in North America, and none in auction records for at least 40 years. We have been unable to locate another copy on blue paper. The special paper and the elegant binding suggest that this copy was intended for presentation, or at least was owned by a person of importance. (ST15088b)





16 (COLOR PRINTING). [CARACCIOLI, LOUIS ANTOINE]. LE LIVRE DE QUATRE COULEURS. (Aux Quatre-éléments [Paris]: l'imprimerie des Quatre Saisons [Duchense], 1757 [i.e., 1760]) 175 x 113 mm. ($6 3/4 \times 4 1/2''$). 2 p.l., xxiv, 26, [2] (blank), 27-114 pp. FIRST EDITION. 19th century red half shagreen over marbled boards, raised bands, spine compartments with gilt floral sprig centerpiece, gilt titling, marbled endpapers. Engraved allegorical vignette on title page. PRINTED IN YELLOW, BLUE, VIOLET, AND RED. Front pastedown with ex-libris of Daniel Berditchevsky. Barbier II, 1327; Brunet III, 1122; Graesse II, 44. \bigstar Mild soiling to binding, a couple of tiny bumps to edges, isolated tiny rust spots, but a fine copy, clean and fresh internally, in a sound binding. \$1,200

This bibliographic curiosity was published anonymously by a French writer who found black and white printing rather dull and sad. Marquis Louis-Antoine Caraccioli (1719-1803) was born in Paris to a noble Neapolitan family and travelled the Continent trying a variety of careers, from the church to the military, before returning to the city of his birth to pursue a literary life. He wrote works of biography, history, and defenses of the pope, but is best known for his excursions into conduct literature and his experiments with printing text in color. In the present volume, the preface is printed in yellow. This is followed by satirical essays on the ways a lady may use a fan for social advantage (printed in blue) and on the toilet (printed in violet), a discussion of etiquette in various countries is printed in red, and the volume concludes by returning to yellow ink for the "testament" of the knight who leads the "Order of Frivolity." (ST15384a)

A Petite Penmanship Copy Book, Representing an Effort To Inculcate Personal Elegance and Moral Character

17 (ENGRAVED BOOK - CALLIGRAPHY). AN ENGRAVED CALLIGRAPHIC MODEL BOOK. (England: ca. 1850) 28 x 170 mm. (1 1/8 x 6 3/4"). [29] leaves (last two blank). Contemporary brown calf, covers with double gilt rule border, flat spine divided into three panels with double rules. With 27 leaves of engraved sample script, two leaves with alphabets, one with numbers, and 24 with phrases. Leaf 16 inscribed on verso: "Miss Warnes / A present from her dear Grandmother / May 13 1856"; leaf 15 with ink signature of Martha Warnes on verso; ink copying efforts by Miss Warnes throughout. ◆Leather a little crackled and rubbed, leaves lightly yellowed with age and with occasional small ink blots, but A REMARKABLY WELL-PRESERVED EXEMPLAR of a very ephemeral item. \$2,500



This extremely charming item documents a young Victorian lady's attempts to learn a graceful copperplate script by copying out the moralizing sentences engraved in this tiny volume, each of them beginning with a different letter of the alphabet. On the facing blank page provided for practice, young Martha Warnes tried to duplicate such sentences as "Charity and humility purchase immortality" or "One bad companion ruins many good men."

(However, she sometimes goes off-script: for some reason, instead of copying "A good conscience has continual quietness," she writes instead, "A Man there was that had no eyes"!) There is something poignant in the attempts of a girlish hand to reproduce the flowing copperplate; Martha's writing does not achieve the elegance of the original, but it has a certain adolescent charm. Perhaps growing bored or frustrated—only half the entries inspired her efforts at duplications—she began signing her name repeatedly, like many schoolgirls before and after her. The last five blank pages and the pastedown are filled with her touching efforts to write like a lady. The word "Lowestoft" makes several appearances near the inscriptions asserting her ownership of the book, suggesting perhaps a Suffolk residence. Ephemeral items like this little book rarely withstand the vicissitudes of time, and this fortunate survival offers an appealing and rarely seen glimpse of the efforts of a bygone era to inculcate personal elegance along with moral character. (ST14926)



18 (ENGRAVED BOOKS). MOREAU, PIERRE. LES SAINCTES PRIERES DE L'AME CHRESTIENNE. (Paris: Jean Henault, 1656) 164 x 109 mm. (6 1/2 x 4 1/4"). [106] leaves. Fifth Edition. Contemporary black morocco, covers with blind-stamped armorial device of the Buade family (three griffin legs, surmounted by a crown), raised bands, two silver metal clasps, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT in calligraphic script with elaborate borders and images of Christ, Mary, and the Seven Deadly Sins, all by Moreau. Front pastedown with bookplate of Roger Paultre. Bonacini 1228 (1644 ed.); For the binding: Guigard II, 130. ◆Joints and extremities minimally rubbed (and well masked with dye), fore margin of most leaves faintly thumbed (title page just slightly more so), lower right marginal corner of a dozen leaves with small, very weak dampstain, final page with adhesion at inner margin, other trivial defects, but still quite an appealing copy, the binding solid, lustrous, and scarcely



worn, and the engraved text bright, smooth, and clean. **\$5,500**

This is an especially charming engraved prayer book that belonged to a very



prominent 17th century French family. Moreau (ca. 1600-48) was a calligrapher and writing-master who also published writing manuals. He designed a special cursive type (see item #158) called "lettres financières," which he dedicated to Louis XIII, who made him a printer in ordinary in 1643. The present item does not use his moveable type, but employs engraved prayers done on separate copperplates, which were then fitted with any one of 16 ornamental borders, featuring birds, mermaids, cherubs, fruits, and flowers. In addition to the borders, there are also a number of engravings of flowers or fruit, as well as images of saints, scenes from the life of Christ, royal arms, and portrayals of the Seven Deadly Sins personified (envy is particularly powerful as a Medusa-like creature accompanied by a mangy dog). According to Guigard, this copy was bound with the arms of Antoine de Buade, Comte de Palluau, counsellor of state for Henri IV, and first steward of the royal household. He had a substantial library, but he died in 1633 (and his son Henri died in 1622), so this must have been bound for his grandson Louis de Buade, Comte de Palluau (1625-98), who was known as a bibliophile himself and who served as Governor General of New France from 1672-82 and from 1689-98. Roger Paultre was both a collector and respected scholar of French emblem books and other illustrated works; his collection was sold in 1993 at Drouot. (ST12952)

Franklin's "Way to Wealth" Printed on Red, White, and Blue Paper

19 FRANKLIN, BENJAMIN. *LA SCIENCE DU BONHOMME RICHARD, ... SUIVIE DE L'HISTOIRE DU SIFFLET, ET DU TESTAMENT DE FORTUNÉ RICHARD [by C.-J. MATHON DE LA COUR].* (Paris: Chez Klefer, 1831) 128 x 80 mm. (5 x 3 1/8"). [4], 122, [2] pp. First two works translated by F.-A. Quétant and J.-B. Lécuy. "Nouvelle Édition, Augmentée de Notices, de Notes et de Refléxions sur la Monopole de l'Imprimerie." 19th century red cloth with marbled paper overlay on covers (to resemble a three-quarter binding), flat spine, black morocco label with gilt lettering, edges untrimmed. With frontispiece portrait of Franklin (on a smaller sheet of paper). Printed on red [now pink], blue, and white paper. Ford 201. The marbled paper on covers slightly worn and coming up in a few spots, but the binding entirely sound. A little light foxing to the white paper, the occasional small stain, but an excellent copy, the colored paper especially well-preserved. **\$750**

Intended by the publisher to make useful works on personal finance available at an affordable price, our petite volume is one of an unspecified number of the edition printed on red, white, and blue paper, perhaps a nod to the flags of the US and France. One of the most widely printed and translated works by an American author of the period, "The Way to Wealth" is a collection of adages promoting frugality and a strong work ethic, including some of Franklin's best-known quotes, such as "Early to bed, and early to rise, makes a man healthy, wealthy and wise." It is accompanied here by "The Whistle cautionary tale about paying more than an object is worth, and the "Poor-Richard" parody "Last Will and Testament of Fortunate Richard" by Charles-Joseph Mathon de la Cour (1738-93), a lesson on the earning potential of compound



interest that actually inspired two bequests in Franklin's own will. Printer, polymath, and Founding Father Benjamin Franklin (1706-90) was one of the most fascinating men of the 18th century. The present work no doubt found an appreciative audience in France, where Franklin was especially revered. He had served as the minister plenipotentiary to France for the United States from 1777 to 1785, establishing himself as "the most essential and successful American diplomat of all time." (ANB) The text in our volume begins with the French statsman Mirabeau's announcement of Franklin's death to the French National Assembly, and that boy's proclamation of three days of mourning. This is a scarce work, with just seven copies recorded by OCLC, and none found at auction by ABPC or RBH for at least 40 years. (ST14154)

Very Rare 18th Century Experimental Work on Papermaking, Using Wasps' Nests, Moss, and other Exotic Materials

(PAPERMAKING). [SCHÄFFER, J. C.] PROEFNEMINGEN EN 20 MONSTER-BLADEN, OM PAPIER TE MAAKEN. (Amsterdam: Jan Christian Sepp, 1770) 188 x 145 mm. (7 1/2 x 5 3/4"). [iv], 56, [2]; viii, 32 pp. Contemporary half calf over speckled tan paper boards, raised bands, compartments with gilt lettering and flower motifs. With frontispiece printed in blue, 33 leaves of paper specimens, and four hand-colored plates. Front free endpaper with a pencilled ownership inscription. Hunter, "Papermaking Through Eighteen Centuries," pp. 53-68. Significant general wear to the insubstantial original binding, but the book quite firm and still appealing because unrestored. Lower hinge separating, the occasional negligible chip or tear to the specimens (one of the hemp specimens with more noticeable open tears), faint offsetting to the front endpapers (from a laid-in piece of paper), but overall A SURPRISINGLY NICE COPY of a book one would expect to find in terrible shape, the contents very clean and the specimens remarkably well preserved, given the materials involved. \$8,500

This is an extremely rare and highly inventive treatise on papermaking, with original paper samples illustrating the appearance of an array of experimental materials used in the process. Each specimen leaf has a distinct natural color and texture (bleach was not discovered until after the date of publication), and each contains a brief printed description of the material used in its creation. The goal, according to the author, was not to create a high quality product, but rather to showcase and experiment with the bounty of different materials provided by nature. Among the more interesting ingredients used here are wasps' nests, sawdust, moss, cattail, and hemp; several species of trees are also experimented with, including beechwood and the wool of the poplar. Jacob Christian Schäffer (1718-90) had first suggested the possibility of using wood products in papermaking in an ambitious six-volume work published in Regensburg in 1765-71. Dard Hunter, writing about papermaking in 1925, called the present book "the rarest work on the specific subject of paper that has ever been published" and praised the author as an innovator "who did more than any of his predecessors in the quest for papermaking." In discussing this item (of which he had apparently seen only the second part), Hunter notes that it is "almost rarer than the Regensburg edition." We could find only four copies of this work in the auction records, three of which were lacking plates and/or specimens. (ST13825)



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