

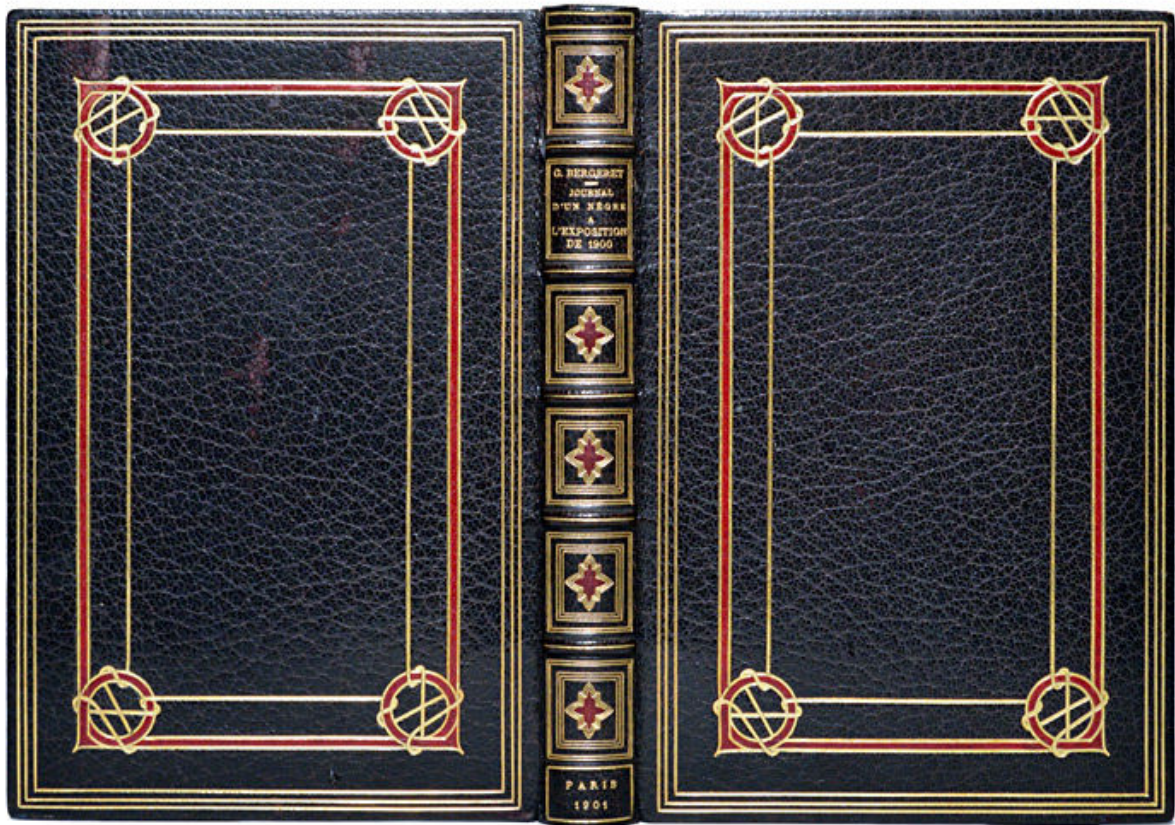
15
RELIURES

~

EBC E-CATALOGUE 12
2016

GEORGE BAYNTUN

Manvers Street • Bath • BA1 1JW • UK
01225 466000 • ebc@georgebayntun.com
www.georgebayntun.com



*COPY NUMBER ONE, BOUND BY SALVADOR DAVID,
TOGETHER WITH A SECOND COPY*

1. **BERGERET** (Gaston).

Journal D'Un Nègre A L'Exposition De 1900.

Original watercolour frontispiece by Henry Somm in the first copy and 79 small engraved illustrations each coloured by hand in both copies.

First Editions. Two copies bound together. 8vo. [194 x 130 x 21 mm]. [3]ff, 63, [3] pp; [3]ff, 63, [3] pp. Contemporary binding by S. David (signed in gilt on the front doublure) of blue goatskin, the covers tooled in gilt with a border of three fillets, and a panel with circular corners of onlaid red goatskin and fillets and gouges. The spine divided into six panels with gilt tooled bands and compartments, lettered in the second and at the foot, the others with red goatskin onlays outlined in gilt, the edges of the boards tooled with a gilt double fillet, turn-ins and matching inside joints tooled with dotted fillets, light blue goatskin doublures with border of a broken and three solid fillets and repeated impressions of a leafy stem with red goatskin flower heads, embroidered silk and marbled paper endleaves, gilt edges. (Small chip to upper headcap and trivial mark to lower cover). [ebc4156]

Paris: Librairie L. Conquet, L. Carteret et Cie, Successeurs, 1901

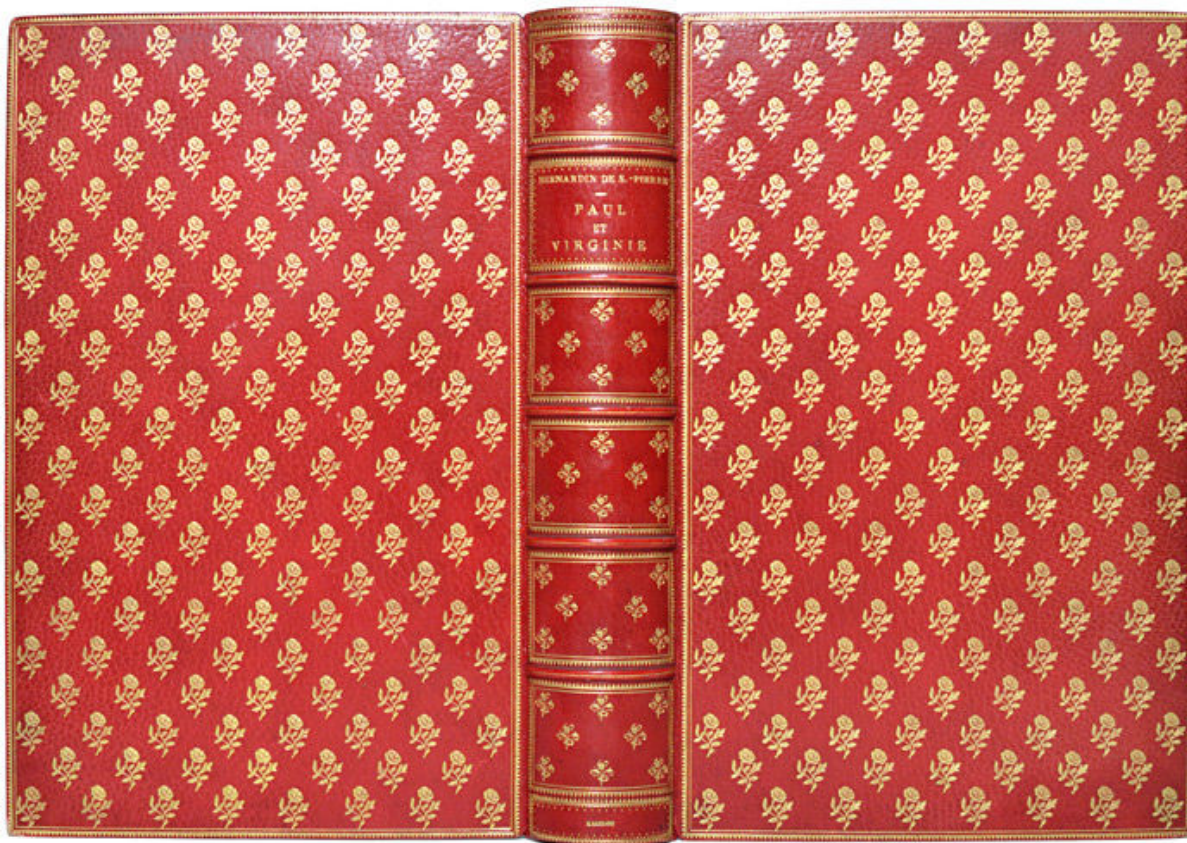
£1500

Limited to 400 copies of which 100 were on Japon paper. This volume contains two copies: the first is copy No.1 (reputedly for the publisher Léopold Carteret) and the second was presented to Léon Rattier by Carteret, and has the latter's carte de visite laid in. With Rattier's red leather label on the front flyleaf.

A little light browning but a fine copy, bound by Salvador David (1859-1929). The son of Bernard David, a noted Second Empire binder-gilder, who worked for Gruel before establishing his own workshop in 1855. Salvador took over the bindery in 1890 and initially applied a similar, classical style of design. In about 1900 he turned to *éditions de luxe* which he decorated with a blend of gold fillets and garlanded flowers in a "compelling and original manner". Collectors of his work included René Descamps-Scrive and Freund-Deschamps.

This is an extraordinary work, a fictionalised diary and account of a visit to the Universal Exposition of 1900, from the unusual point-of-view of a black protagonist. The Exposition provoked a good deal of thought on the differences between Parisian and colonial culture, and the caricaturised figure of the "savage negro" became something of a standard figure in the media and popular fiction.





BOUND BY HENRY GAILLARD

2. BERNARDIN DE SAINT-PIERRE (Jacques-Henri).

Paul et Virginie Et La Chaumière Indienne.

29 wood-engraved plates on mounted China paper, seven steel-engraved portraits on mounted China paper, coloured map of L'Île de France, c.450 engraved vignettes including the Bonne Femme portrait on p.418.

4to. [260 x 164 x 44 mm]. lvi, 458, [14] pp. Bound c.1875 by H. Gaillard (signed in gilt at the foot of the spine) in red goatskin, the covers tooled in gilt with a border of two fillets and a dog-tooth enclosing an all-over pattern of a rose tool repeated 158 times on each side. The spine divided into six panels with gilt compartments, lettered in the second, the others with a small flower tool repeated eight times, the edges of the boards tooled with a gilt double fillet, the turn-ins with two gilt rolls, marbled endleaves, gilt edges. [ebc4590]

Paris: L. Curmer, 19 Rue Richelieu, 1838

£1500

Ray, *The Art of the French Illustrated Book 1700-1914*, 226A.

A fine copy of this "typographic monument". Curmer printed 10,000 copies at a cost of 233,000 francs, selling them at 45 francs each, from which his profit was 82,000 francs. The thirty part-issues appeared between October 1836 and December 1837. All copies were printed at the Rue Sainte-Anne, but when Curmer moved to the Rue

Richelieu he had new titles printed for the remaining stock. Ray notes that these are in no way inferior, and Curmer's own copy, with proofs and drawings, has the Rue Richelieu title-page.



Tony Johannot was the master illustrator of the volume, providing the designs for nearly 200 of the vignettes, 23 of the wood-engraved plates and five of the steel-engraved portraits. Other artists involved included Eugène Isabey, Huet and Meissonier, and their drawings were splendidly rendered by the expert English engravers employed by Curmer. Beraldi called the book "the most famous of the nineteenth century illustrated books, and one of the most remarkable ever published" and Ray regarded it as "the representative illustrated book of the Romantic period".

Flety, *Dictionnaire Des Relieurs Français Ayant Exercé De 1800 A Nos Jours*, p.76, lists Henry Gaillard as a binder working at 40 rue Grégoire-de-Tours in Paris in the third quarter of the 19th century. There was another Gaillard working at the same time at 41 rue Saint-Jacques.



BOUND BY CHAMBOLLE-DURU, WITH FOUR ADDITIONAL WATERCOLOURS

3. **CLARETIE** (Jules).

Le Drapeau. Ouvrage Couronné par L'Académie Française.

Etched frontispiece and 12 vignettes by Clapès after Kauffmann and "H. de Sta", each in three states, and extra-illustrated with four original full-page watercolours signed "H de Sta".

Small 8vo. [205 x 135 x 22 mm]. [2]ff, 126pp. Contemporary binding by Chambolle-Duru (signed in gilt on the front turn-in) in red goatskin, the covers with a gilt border composed of a single fillet, five closely spaced fillets, and an inner fillet turning in on itself at the corners. The spine divided into six panels, lettered in the second within a double fillet compartment and dated at the foot, the other panels with a triple fillet compartment and an inner fillet turning in on itself at the corners, the edges of the boards tooled with a gilt double fillet, blue goatskin doublures with a gilt border of four fillets and gouges, with semi-circular corners containing a large floral spray and a large floral tool at the centre of each side, marbled endleaves, gilt edges, wrappers bound in at front and rear. Contained in a slipcase lined and covered in marbled paper. [ebc4593]

Paris: Calmann Lévy, Editeur, 1886

£1250

No. 191 of 225 copies "sur papier velin à la cuve des fabriques du Marais". A fine copy with the etchings in three states and an additional four watercolours by Arsène-Henry de Saint-Alary (1846-1920), who signed himself as "H de Sta". With the bookplate of Adolphe Dauphinot and label of "L.M."



René Victor Chambolle (1834-1898) was apprenticed to Delaunay, then worked for Ehrard in Metz, returning to Paris in 1857 to join Gruel-Engelmann. In 1861 he went into partnership with Hippolyte Duru (d.1884) who had established his bindery at 16 rue des Prouvaires in Paris in 1843. On Duru's retirement in 1863, Chambolle became sole proprietor and transferred the workshop to 20 rue de Savoie and later to 1 rue du Pont-de-Lodi. His son René (1873-1915) joined him and won the silver and gold medals at the Paris and St. Louis Expositions in 1900 and 1904.

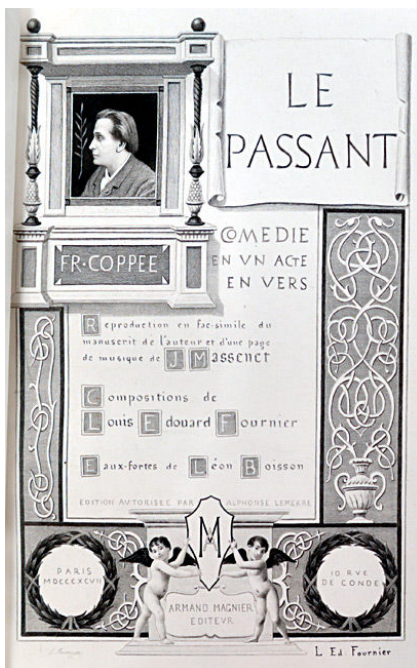


BOUND BY ADOLPHE CUZIN

4. **COPPEE** (François).

Le Passant. Comedie en Un Acte en Vers. Reproduction en facsimile du manuscrit de l'auteur et d'une page de musique de J. Massenet. Compositions de Louis Edouard Fournier. Eaux-fortes de Léon Boisson.

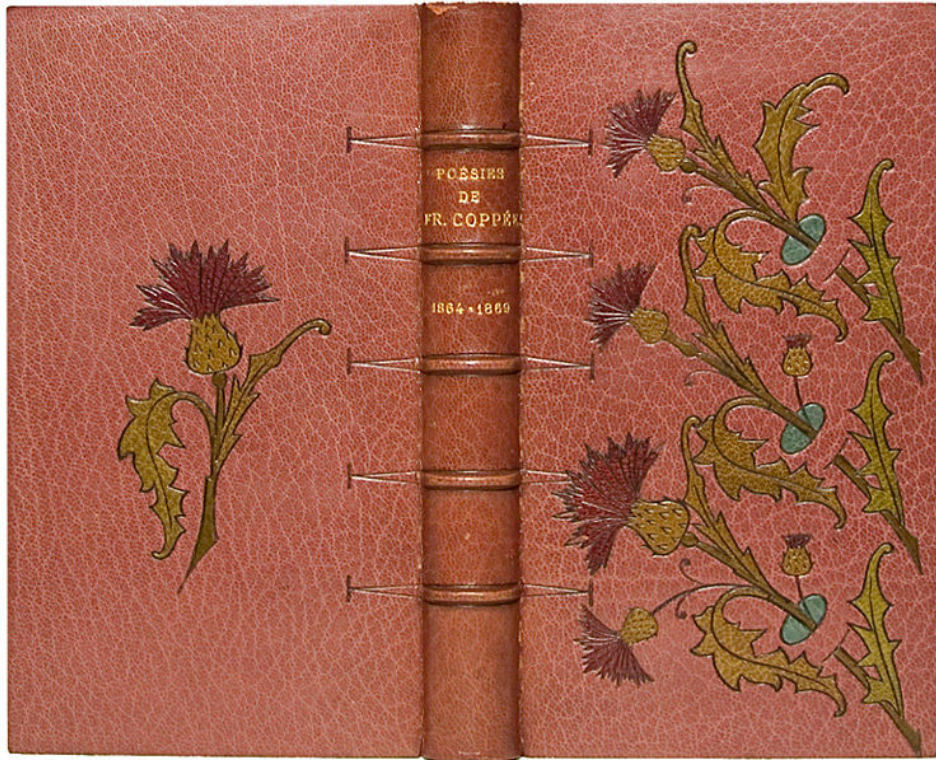
Frontispiece portrait and half title, title in two states, additional half-title and title in three states, limitation leaf in four states, dedication, 40 leaves of facsimile, leaf of music and colophon all in three states.



Large 8vo. [285 x 190 x 45 mm]. Contemporary binding by Cuzin of green goatskin, the covers with a border of four gilt fillets. The spine divided into six panels with gilt compartments, lettered in the second and third, light green goatskin doublures with a wide border of onlaid red, dark green and purple goatskin forming leaves and buds with gilt tooling, embroidered endleaves, four marbled flyleaves, gilt edges. (Upper joint a little worn and refurbished). [ebc3506]

Paris: Armand Magnier éditeur, 1897 £750

Limited to 300 copies. A thoroughly lavish production in an attractive binding by Adolphe Cuzin. He was the son of Francisque Cuzin who died in 1890 and was succeeded by Emile Mercier. Adolphe opened his own workshop in Paris in 1900 and in the 1920s was a professor at the Ecole Centrale des Arts Décoratifs.



BOUND BY CHARLES MEUNIER

5. **COPPEE** (François).

Poésies 1864-1869. Le Reliquaire; Intimités; Poèmes modernes; La Grève des Forgerons.

Etched frontispiece portrait, title printed in red and black with publisher's device.

12mo. [160 x 89 x 22 mm]. [2]ff, 221, [3] pp. Bound c.1900 by Charles Meunier (signed in gilt on the front doublure) in pinkish brown goatskin, the front cover with three thistles onlaid in two shades of brown, green and blue goatskin, the rear cover with a single onlaid thistle. The spine divided into six panels with pronounced bands, lettered in gilt in the second and third panels, the edges of the boards tooled with a gilt roll, yellow goatskin doublures with a gilt fillet border and a gilt panel with trailing stems and leaves onlaid in brown goatskin and ladybirds in red and brown, green woven silk endleaves and marbled paper flyleaves. (Front joint cracked but firm, chip to upper headcap). Contained in a slipcase covered with marbled paper and with a brown goatskin opening. [ebc3577]

Paris: [par D. Jouaust pour] Alphonse Lemerre, 1870

£900

The original wrappers have been bound in, along with an autograph letter signed by Coppée and a manuscript poem. This is No.53 of 100 copies on "papier de Hollande". There were also 50 copies on "papier Whatman", 25 on "papier de Chine" and 2 on vellum.



Charles Meunier (1865-1940) began his apprenticeship with Gustave B nard at the age of 11. Five years later, after working briefly for Jules Domont and Maillard, he joined Marius Michel's workshop, but soon became impatient with the routine of producing traditional bindings. In 1885 he established his own business and by 1897 he had produced roughly 600 emblematic bindings, many with the book's title emblazoned on unfurled banners within compositions of flowers and allegorical figures. In the late 1890s he began introducing enamelled and sculpted bronze or ivory plaques into the front covers. Contemporary criticism was mixed, and Meunier declined to participate in the 1900 Exposition as he felt that the Grand Prix would automatically be awarded to Marius Michel (which it was). He staged his own show, which received a great deal of coverage, and published a series of catalogues of his work. He retired in 1920 and his workshop was taken over by two of Marius Michel's artisans, Conil and Septier.



BOUND BY RENE KIEFFER

6. **COURTELINE** (Georges).

Boubouroche Madelon Margot.

62 hand-coloured illustrations (including two on the wrappers), each with a separate state in black and white and with an additional original watercolour of one of the illustrations.

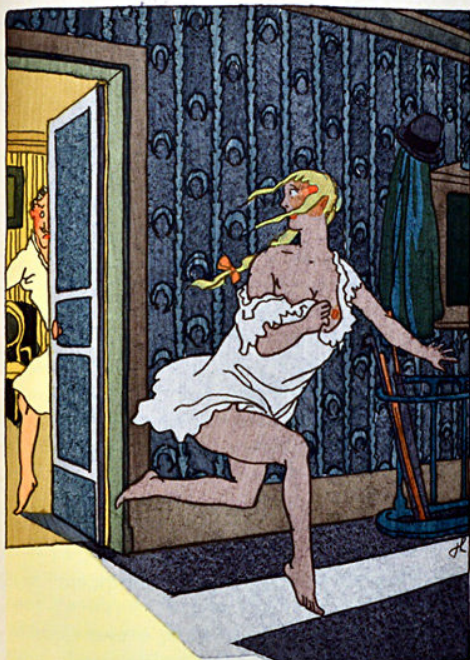
8vo. [233 x 165 x 35 mm]. [2]ff, 174, [5] pp. Contemporary binding by René Kieffer (signed in gilt on the front turn-in and with his label) in tan goatskin, the covers with a black goatskin onlay in each corner and a larger octagonal onlay in the centre blocked in gilt to a floral design and outlined in gilt with six gilt roundels around the sides. Smooth spine lettered in gilt on a black label at the centre and with a black onlay blocked in gilt at the head and foot and two gilt roundels, the turn-ins and matching inside joints tooled with two gilt fillets and a quatrelobe, silver and black woven textile doublures and endleaves, decorated paper flyleaves, top edge gilt, the others untrimmed, hand coloured wrappers bound in. Contained within a slipcase covered with marbled paper. [ebc4596]

Paris: Le Livre Du Bilbiophile, Georges Briffaut, Editeur, 1927

£1000

No.10 of 50 copies on "Japon impérial, contenant un dessin original de l'artiste et une suite en noir". It is a charming production, of a burlesque nature with a good deal of bed-hopping, depicted with humour in colour and black and white. The original watercolour, which is bound in after the title, is for the illustration on p.18.

René Kieffer (1875-1964) worked for ten years as a gilder at the Chambolle-Duru bindery, before setting up his own workshop in 1903. He gradually moved away from his traditional training to a more emblematic and modern style. He was influenced by Legrain, and executed his designs for Doucet. His bindings were often in bright colours, and by the 1930s he was incorporating metal and glass elements. He was also a publisher, occasionally in partnership with Blaizot.



— Eh! bien, mon cher, à votre aise; restez ici.
Et elle-même quitta la pièce.

85



sortit brusquement de son silence; d'une voix claire elle lança cette exclamation:
— Bise ta Margot, mon chéri!
Et ce mot qui m'ouvrirait tout à

132



BOUND BY DE SAMBLANX - WECKESSER

7. **DE MUSSET** (Alfred).

La Mouche Illustrée de Trente Compositions par Ad. Lalauze. Préface par Philippe Gille.

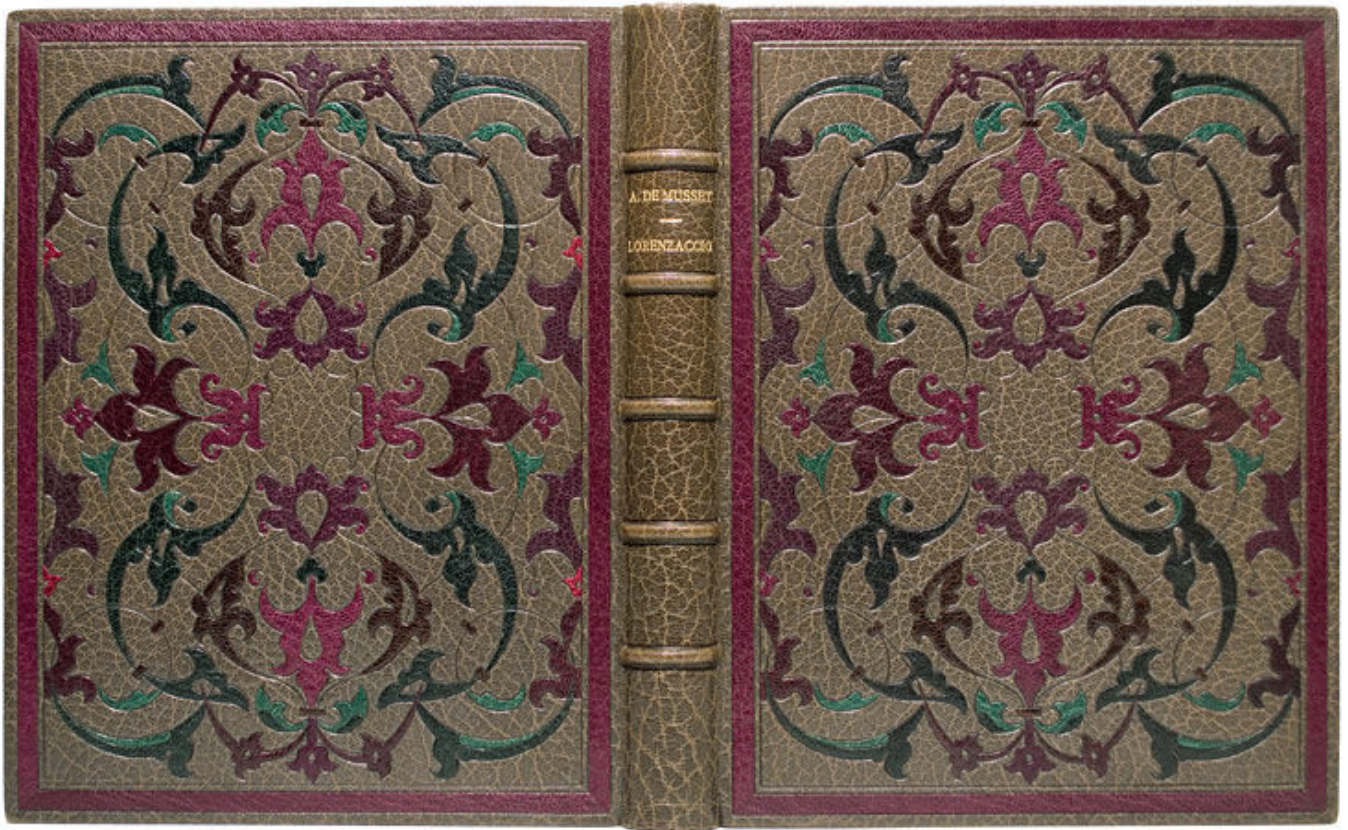
Original wrapper with engraved arms, frontispiece portrait of De Musset, title printed in red and black with engraved vignette, seven plates and 20 vignettes, each in two states.

8vo. [251 x 154 x 23 mm]. [2]ff, xvi, 84, [8] pp. Contemporary binding by De Samblanx-Weckesser (signed in gilt on the front turn-in) in dark blue goatskin, the covers tooled in gilt with a border of two fillets and a semi-circle roll used twice, a panel of two solid and two broken fillets and the semi-circle roll, with a small vase of flowers in the outer corners, the inner corners with a four fold fan, darts, scrolls and roundels enclosing a centre-piece composed of a bee, surrounded by a circular fan, darts, scrolls and roundels. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with the small vase of flowers, volutes and dots, the edges of the boards tooled with a gilt double fillet, mid-blue goatskin doublures tooled in gilt with a border of two fillets and the semi-circle roll used twice, enclosing an all-over pattern of a repeated fleur-de-lis, at the centre of the front doublure a coat-of-arms of three towers in silver on a black goatskin onlay, on a white onlay with chevrons, draped with red goatskin curtains supported by two bees and surmounted by a crown, at the centre of the rear doublure a gilt cherub carrying a torch within a floral garland, marbled paper free endleaves, gilt edges. [ebc4591]
 Paris: [par Charles Hérissé, d'Evreux pour] A. Ferroud, Libraire-Editeur, 1892 £1500



No.89 of 200 copies "sur papier du Japon ou grand Vélin d'Arches", signed with De Musset's initials and priced at 100 francs. There were also 300 copies "sur papier Vélin d'Arches". With a 4pp prospectus at the end. All 30 engravings by Adolphe Lalauze are in two states. There is a loosely inserted proof of an etching of De Musset.

A fine copy in a meticulously executed binding. The arms on the front doublure are taken from the engraved arms on the front wrapper. The outstanding Belgian binders Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923) were both pupils of Josse Schavye and were in partnership between 1889 and 1909.



BOUND BY NOULHAC

8. **DE MUSSET** (Alfred).

Lorenzaccio Drame en Cinq Actes. Hors-Text en Couleurs de Barte.

10 coloured plates. Printed in black and magenta.

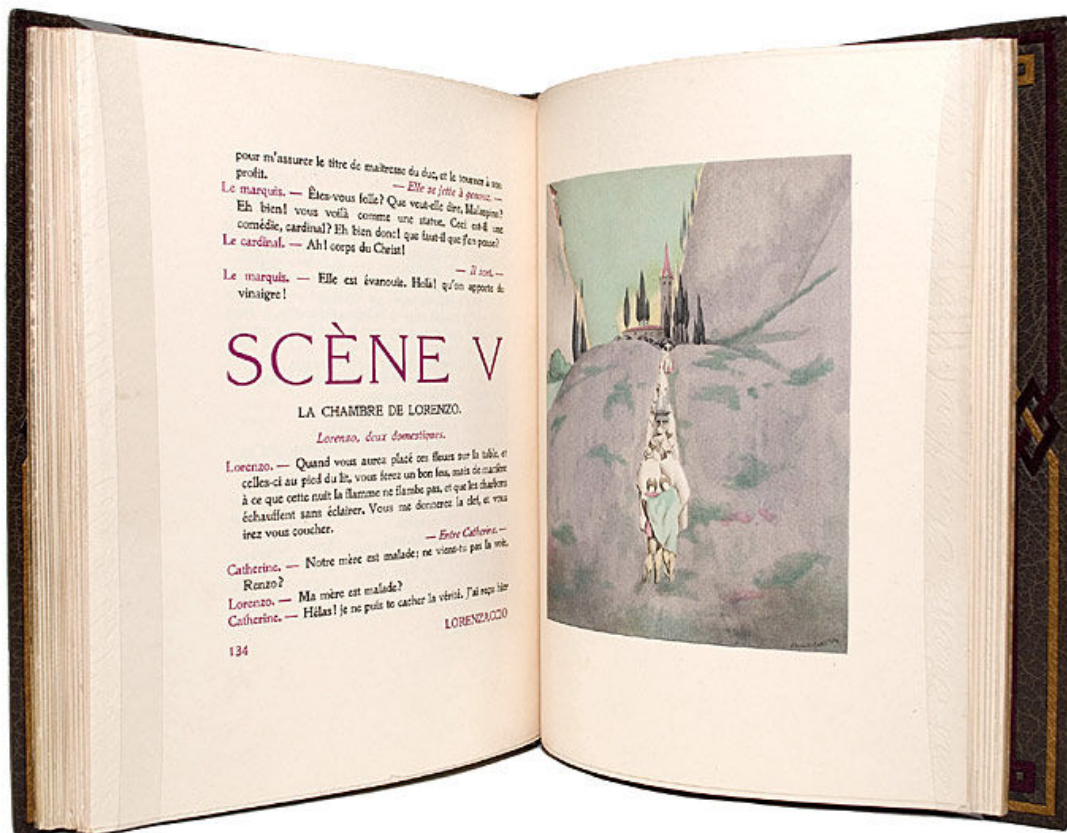
Small 4to. [243 x 184 x 29 mm]. 177pp. Bound 1929-30 in grey goatskin, the covers with an onlaid border of burgundy goatskin flanked with blind fillets enclosing an all-over design of blind gouges with arabesque elements of burgundy, light and dark green goatskin onlays. The spine divided into six panels, lettered in gilt in the second, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with burgundy and citron goatskin onlays, orange silk doublures and endleaves, marbled flyleaves, edges untrimmed and gilded, original wrappers bound in at front and rear. [ebc3847]

Paris: René Kieffer, 1926

£1250

No. 226 of an edition of 550. It is an attractive production in a handsome and well executed binding. The front turn-in has the gilt signature of "Ruby L. Nimr", who one would assume to be the binder. However, I can find no record of a binder with this name. On the rear flyleaf there is a revealing pencil note: "Binding July, Oct, Nov 1929 (Noulhac). Gilding Jan 16th-Feb. 21st 1930 (approximately a month and five days). Design adaption from design of grand Doreur of Henri II...". Henri Noulhac

(1866-1931) would certainly seem a likely choice as the binder, and by "gilding" one assumes "finishing" as there is a minimal amount of gold.



Noulhac set up his atelier at 10 rue de Buci in Paris in 1894. He was recognised as a "superlative craftsman", numbering Béraldi amongst his patrons and he executed bindings for Legrain. His daughter, who had studied art under Adolphe Girardon, joined him in 1914 as a design collaborator. He was also an instructor, and taught Rose Adler and Madeleine Gras.



CORK PANELLED BINDING

9. **FRANCE** (Anatole).

Le Lys Rouge.

Frontispiece portrait, title printed in red and black.

Small 4to. [222 x 161 x 37 mm]. 377, [2] pp. Bound in bright red goatskin, the covers with inlaid panels of shaved cork. Smooth spine lettered in black, shaved cork doublures and endleaves, top edge gilt. Contained in a red cloth slipcase, with red goatskin lip. [ebc4386]

Paris: Imprimerie Nationale, 1923

£900

No.1497 of 3000 ordinary copies; there were an additional 450 specials. The wrappers have been bound in at the front and rear. A fine copy in a neatly executed binding by a nameless Frenchman.

A partly autobiographical tale of sensual-sexual tension, when the wife of respectable politician has an affair with an artist.





BOUND BY DE SAMBLANX-WECKESSER

10. **GAUTIER** (Théophile).

Le Roi Candaule Illustré de Vingt et Une Compositions par Paul Avril Préface par Anatole France.

Engraved frontispiece, title printed in red and black with an engraved vignette, and 19 plates or vignettes, each of the illustrations in three states.

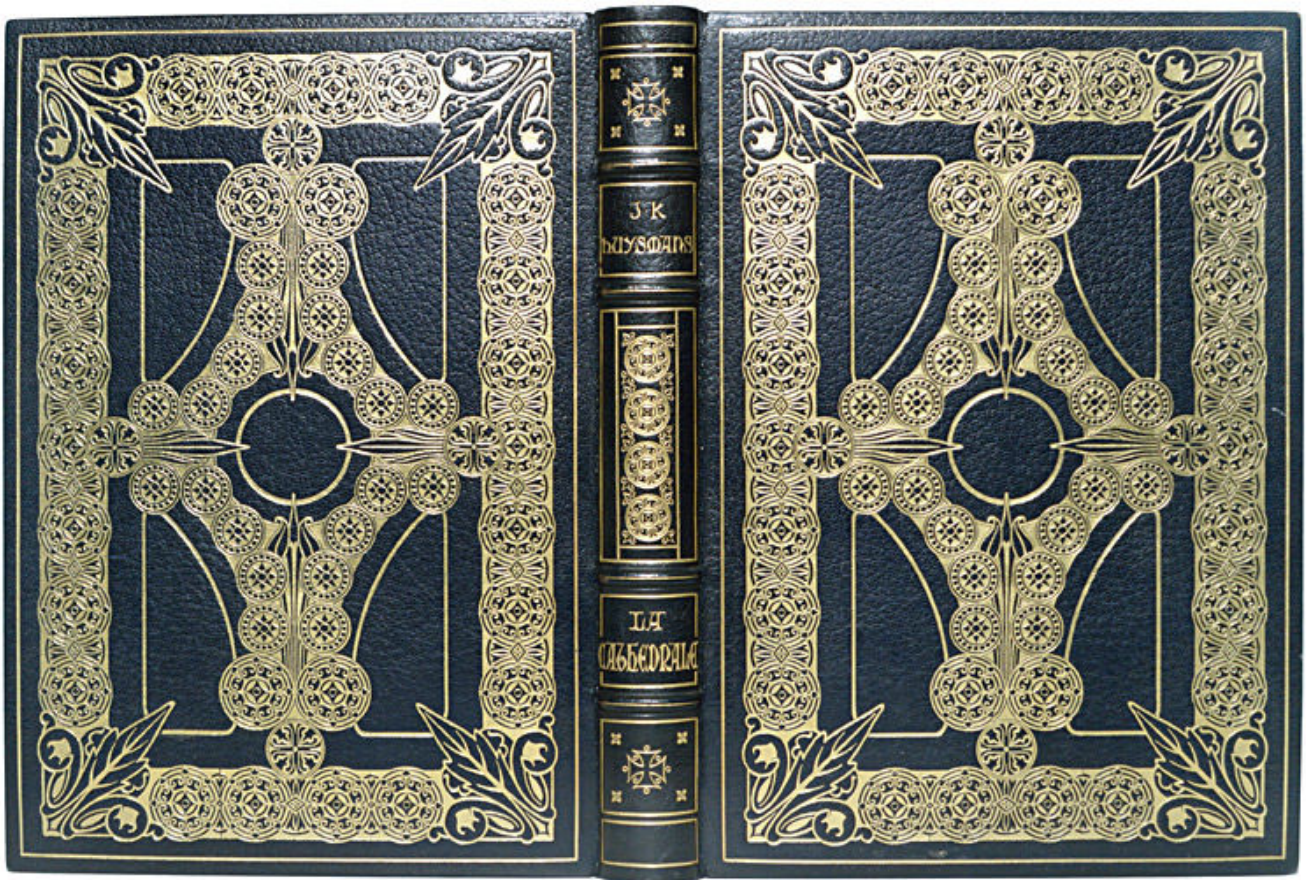
Large 8vo. [250 x 163 x 32 mm]. [2]ff, xvi, 111, [3] pp. Contemporary (?) binding by De Samblanx- Weckesser (signed in gilt on the front turn-in) in light brown goatskin, the covers tooled in gilt with a border of two fillets and an undulating ribbon of onlaid terracotta goatskin outlined with gouges with circular onlays of natural and terracotta goatskin tooled with a flower head between each wave and with a sword impaling a crown in the corners, a single fillet panel enclosing 11 flowers, bulrushes and lily pads on natural and mid-brown goatskin onlays on long stems of fillets and gouges. Smooth spine lettered in gilt at the centre and dated at the foot, between terracotta ribbons, two circular natural onlays tooled with a flower head, and five mid-brown lily pades on stems, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt rolls, dark green ribbed silk doublures and endleaves, untrimmed gilt edges. (Upper headcap and joints slightly rubbed). [ebc4304].

Paris: [imprimé par Chamerot et Renouard] A. Ferroud, Libraire-Editeur, 1893 £1250

Bound with the original wrapper and illustrated prospectus. Limited to 500 copies, this being no.96 of 200 copies on "papier du Japon ou grand vélin d'Arches" with the engravings in three states, priced at 200fr. It is a very good copy in an artisic binding

which was illustrated in *The Studio*, Special Winter Number 1899-1900, "Modern Bookbindings and their Designers", p.71. Fernand Khnopff, the author of the chapter on Belgian Bookbinding, commented: "what specially distinguishes the work of these two skilled craftsmen is the appropriateness of the design to the book to which the binding belongs, the ingenuity of the ornamentation, and what may perhaps be characterised as a well-chosen symbolism".

The Belgian binders, Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923) were both pupils of Josse Schavye and were in partnership between 1889 and 1909. Two further examples of their work are illustrated and described in Eric Speeckaert, *Quatre Siecles De Reliure en Belgique, 1500-1900, III*, nos. 171 and 172.



*BOUND BY RENE KIEFFER, RESERVED FOR THE ARTIST,
WITH SEPARATE PROOFS OF ALL 64 ETCHINGS*

11. **HUYSMANS** (Joris Karl).

La Cathédrale.

64 etchings, of which 16 are full-page and 48 in the text, after Charles Jouas, and with a chemise containing separate proofs of each.

Folio. [291 x 203 x 34 mm]. Contemporary binding by René Kieffer (signed in gilt on the front turn-in and with his label) in dark blue goatskin, the covers blocked in gilt to an elaborate design incorporating circular ornaments with large spiked foliate

elements. The spine divided into five panels with gilt compartments, lettered in the second and fourth, the longer third panel with four circular ornaments, the first and fifth with a cross, the turn-ins and matching inside joints tooled with two gilt fillets, pictorial satin doublures, marbled endleaves, top edge gilt, the others untrimmed, original wrappers bound in. Contained in a slipcase along with the separate chemise for the proof illustrations. [ebc4599]

Paris: Collection Eclectique. A. Blaizot & René Kieffer, 1909

SOLD

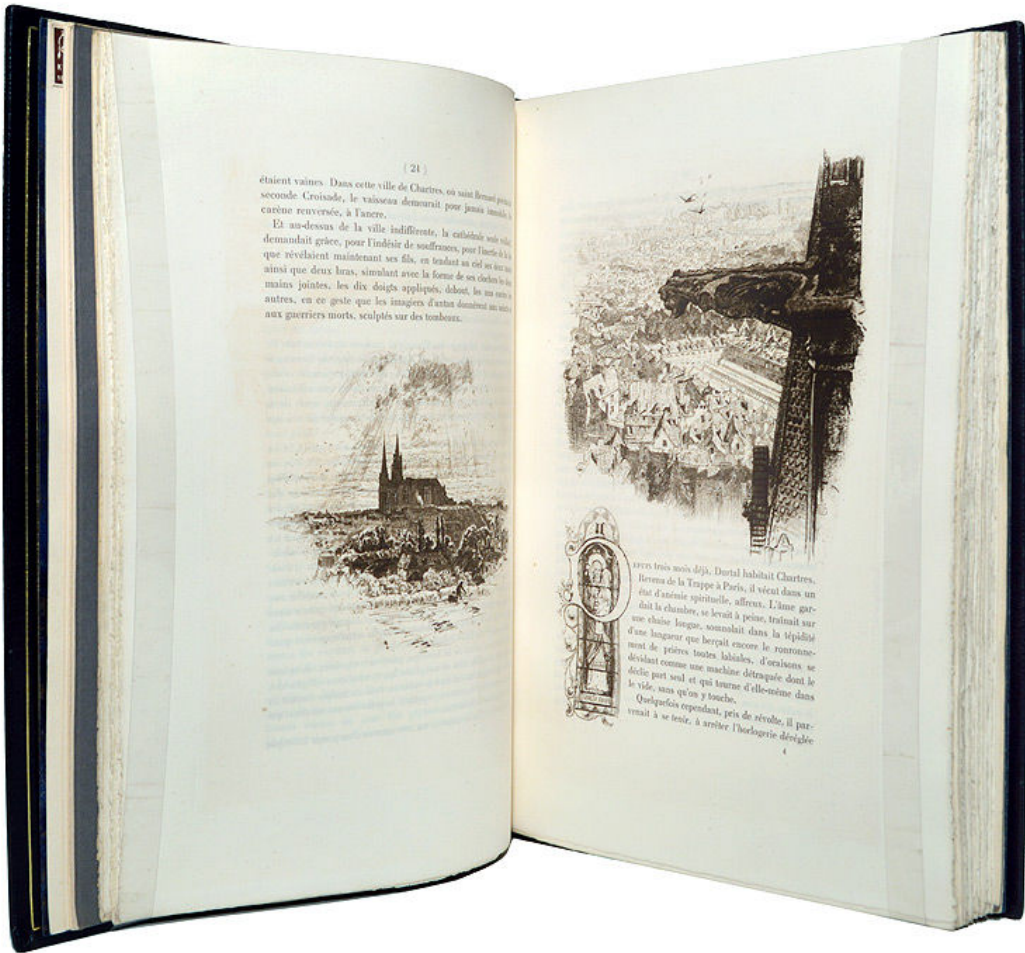
Ray, *The Art of the French Illustrated Book 1700 to 1914*, 350.

Limited to 250 copies, this is unnumbered but inscribed in ink "Exemplaire réservé à Ch. Jouas. René Kieffer". It comes with proofs of all the etchings on unbound sheets contained in a chemise.

Charles Jouas (1866-1942) was a great favourite of Gordon Ray who devoted a section to him in *The Art of the French Illustrated Book*, p.453-457. He regarded *La Cathédrale* as his masterpiece and noted that his publisher René Kieffer was also "the binder most sympathetic to his work", adding that "copies of his pre-war books should be sought in Kieffer's bindings". In this case the design of the binding picks up on the pattern of the wrappers, and the doublures are satin printed with images of two of the figures from the cathedral.



"It was Huysmans himself, well satisfied with *Le quartier Notre-Dame*, who proposed Jouas as the illustrator of *La Cathédrale*. He haunted Chartres for three years before completing his sixty-four etchings. They are not illustrations in the usual sense. Instead they comprehensively depict the town and the cathedral. This strategy was suitable enough, since the book is as much a treatise on architectural and religious tradition as it is a novel. If the interest of the character and dramatic incident is missing, there is ample compensation in the somber yet picturesque scenes which Jouas presents. As one grows familiar with these disciplined designs, printed in black and dark brown, their profound honesty and conviction grow increasingly appealing. The plates of the cathedral interiors and the old town are impressive enough, but Jouas's most successful illustrations are his combined headpieces and initial letters...."
- Ray.





BOUND BY MARIUS MICHEL

12. **LEMAITRE** (Jules).

Contes Blancs La Cloche. La Chapelle Blanche. Mariage Blanc. Illustrations à l'Aquarelle de Mlle Blanche Odin.

Engraved title and the text within illustrated borders all with original watercolour decoration, with a duplicate set of all 71 illustrations in blue and bisque without handcolouring. With three additional original watercolours by Odin.

8vo. [238 x 170 x 21 mm]. [3]ff, 69, [3] pp. Contemporary binding by Marius Michel (signed in gilt on front doublure) of grey goatskin, the covers with a border of onlaid strips of purple goatskin. The spine divided into six panels, lettered in gilt in the second and third, the others with onlaid strips of purple goatskin, light brown goatskin doublures tooled with a repeated impression of a gilt flower with grey goatskin onlaid petals, textured light blue silk endleaves, marbled paper flyleaves, original covers bound in. (Spine slightly faded). [ebc4315].

Paris: A. Durel, 1900

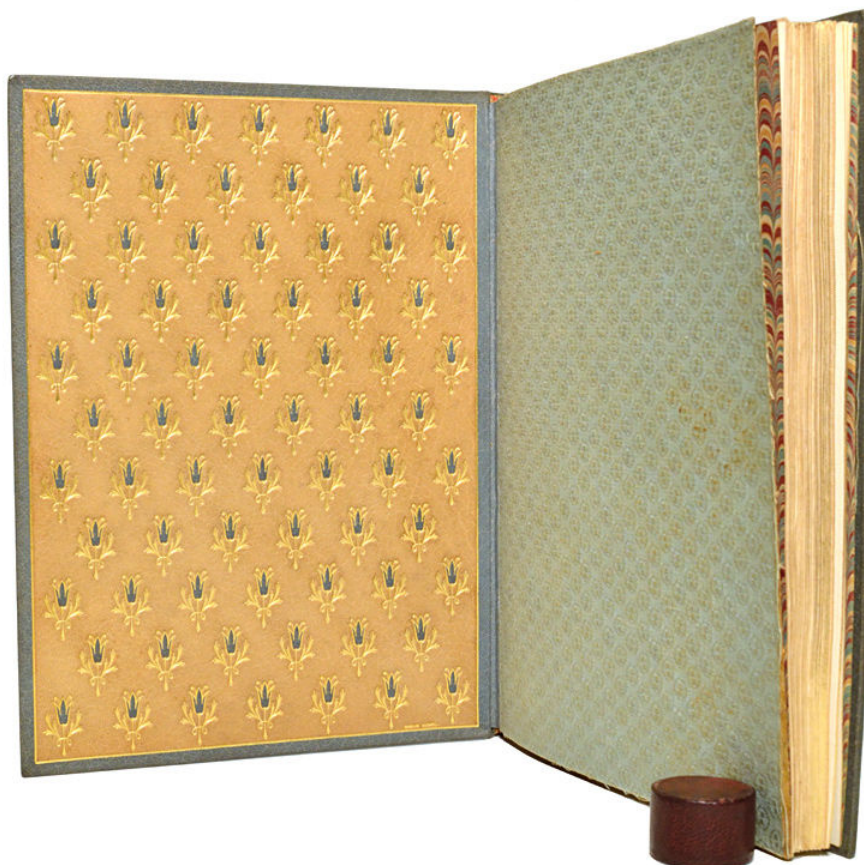
£3500

An exquisite production printed by Chamerot and Renouard and specially published by Octave Uzanne for Les Bibliophiles Indépendants. It was limited to 200 copies, plus 10 for the author, editor and illustrator. This is copy no.45, for Leon Rattier, with his name printed below the limitation and his leather bookplate. It has a duplicate set of the illustrated leaves plus three original watercolours by Odin and was tastefully bound by Marius Michel.

Henri Marius Michel was born in Paris in 1846. His father, Jean Marius Michel, was one of the trade's top finishers, carrying out the gilding for a number of leading binderies. Henri, christened Henri François Victor Michel, adopted his father's name in 1876 when he became a partner in his workshop. He was apprenticed to his father at the age of 16, in 1862, and soon showed a rare talent as a *doreur*. He came to feel that bookbinding needed to break with the traditional designs from previous centuries still demanded by his father's clients. At the 1878 International Exposition he unveiled his new concept of bold onlaid floral ornamentation. Collectors and his fellow bookbinders were appalled, but as *Art Nouveau* came to be accepted generally, so his designs became popular and were widely copied. He was awarded a *Grand Prix* and created a Chevalier of the Legion



of Honour at the 1900 Exposition. The business faltered during World War I, partly due to Marius Michel's ill-health, but the return from the war of his best workman, George Cretté, led to a revival. Cretté took over the workshop when Michel died in 1925. Today many regard Marius Michel as the father of modern bookbinding, although it is difficult to credit the controversy his bindings once provoked.







BOUND BY PAGNANT

13. **LOTI** (Pierre).

Le Roman D'Un Enfant.

First Edition. 12mo. [185 x 115 x 26 mm]. [2]ff, 314pp. Contemporary binding by Pagnant (signed in gilt on front turn-in) of light brown goatskin, the covers tooled in gilt with a fillet and roll border and panel of repeated leafy fronds, with a flowerhead of purple and green goatskin onlays at the outer corners, a large butterfly with wings of orange goatskin onlays at the inner corners, and a flying insect beside the fronds. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with a small flowerhead with purple goatskin onlays, a small butterfly and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. [ebc4229]

Paris: Calmann Lévy, 1890

£1000

No.13 of 25 copies on "papier Impérial du Japon". The original wrappers have been bound in. With the signature of Armand Normand on the front fly-leaf. A fine copy, beautifully bound by Edouard Pagnant (1852-1916). He trained with Chambolle-Duru and others and set up his own workshop in Paris in 1876. He won awards at the Milan Exhibition in 1906, Brussels in 1910 and Turin in 1911.



BOUND BY CANAPE

14. **MAETERLINCK** (Maurice).

Monna Vanna. Piece en 3 Actes. Illustrée par P. Albert Laurens.

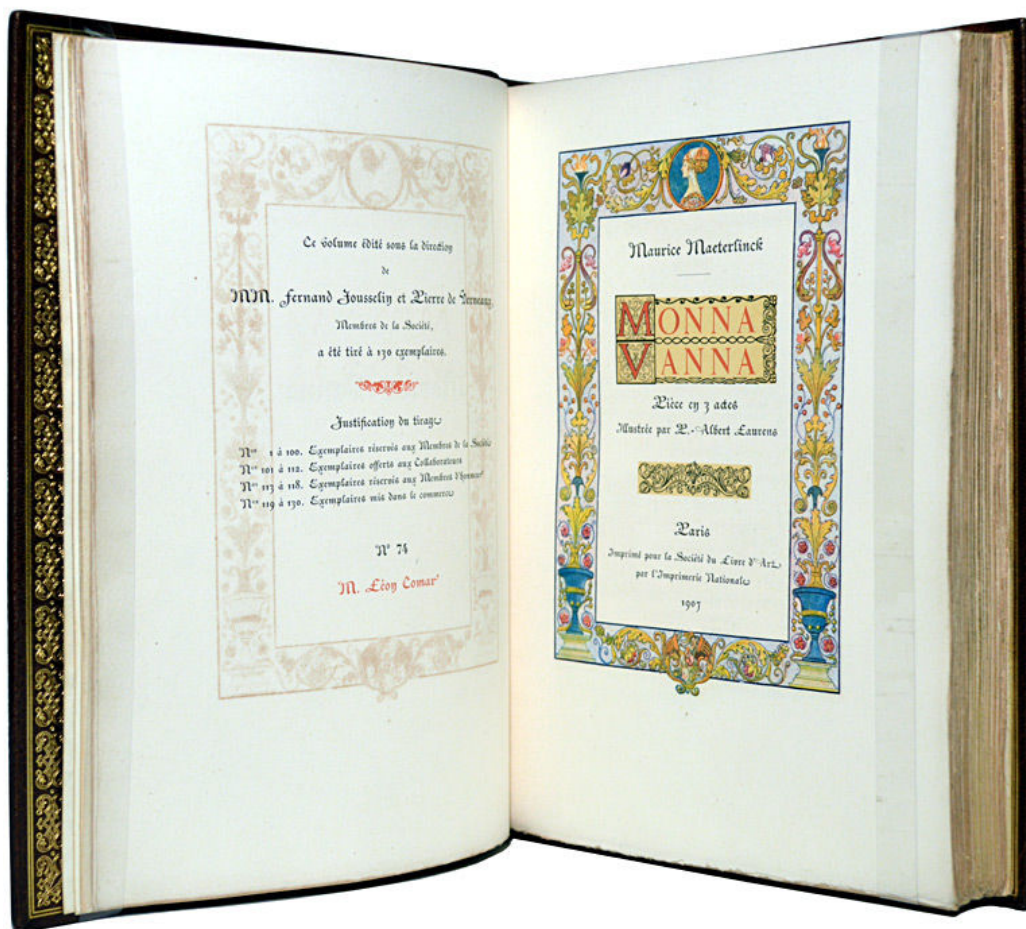
Colour printed title, plates and illustrations; printed in red, blue and black.

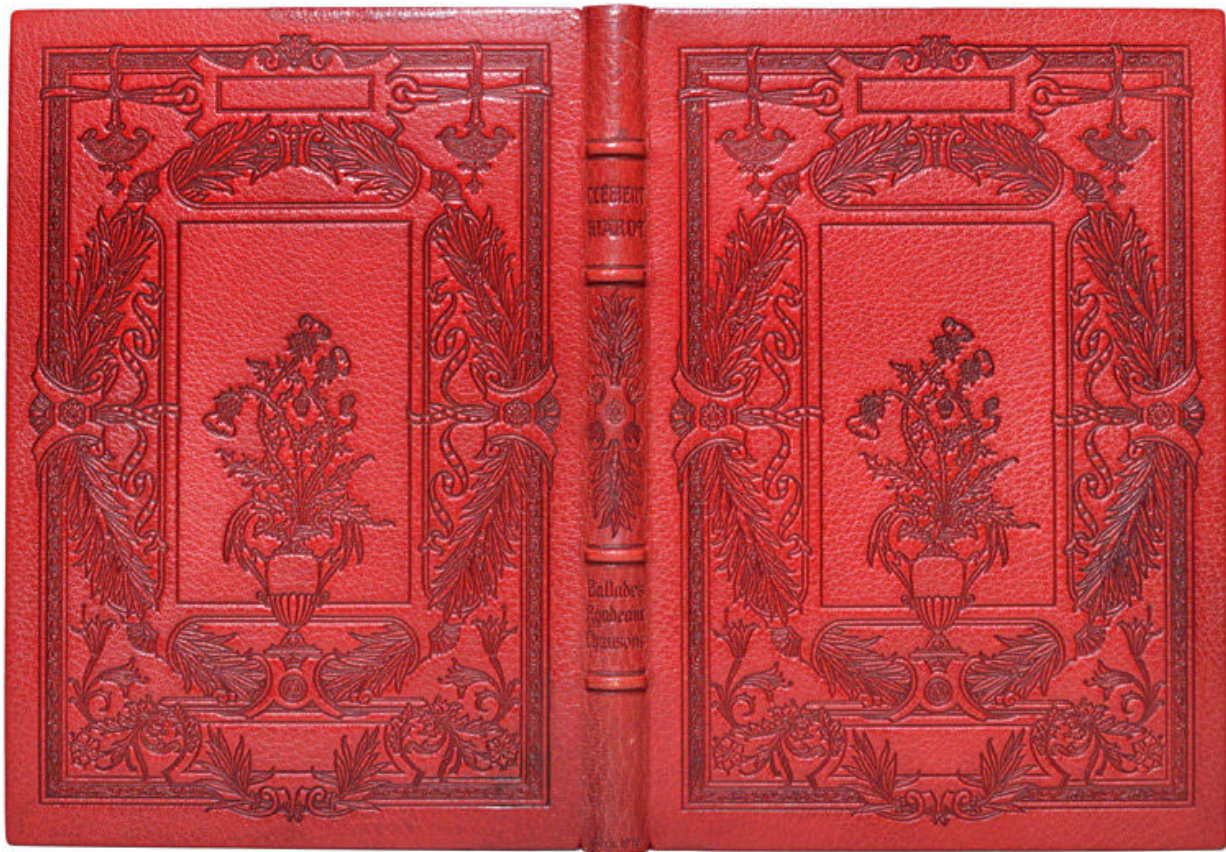
Small 4to. [245 x 175 x 35 mm]. [2]ff, 162, [6] pp. Bound by Canape in 1913 (signed in gilt on the front turn-in and dated at the rear) in brown goatskin, the covers with a panel of lighter brown goatskin, onlaid with a repeated knot-work pattern in various shades of brown goatskin, and a small red flower, with a larger flower in the corners, and flanked by blind fillets. The spine divided into six panels, lettered in the second and dated at the foot, the other panels with lighter brown goatskin compartments onlaid with the knot-work pattern and flowers, the turn-ins tooled with gilt fillets and a repeated tool, brown silk doublures and endleaves, gilt edges. Contained in the original paper covered slipcase. [ebc3135]

Paris: Imprimé pour la Société du Livre d'Art par l'Imprimerie Nationale, 1907 £750

No.74 of 130 copies printed for the members of the Societé du Livre d'Art. This copy has the printed name of Léon Comar, and also his bookplate. Comar's library was sold in two auctions in Paris in December 1951 and February 1952. With the additional bookplate of Henri Barthélemy.

An attractive production, both inside and out and in fine condition. J. Canape *père* established his bindery at 18 rue Visconti, Paris in 1865, and in 1880 he purchased the Belz-Niedrée bindery. Georges Canape (1864-1940) succeeded his father in 1894, and he soon adopted a restrained version of the Art Nouveau style pioneered by Marius Michel. Many of his works consisted of floral emblems within rather formal borders, as on this example. He was dependent on others to provide the designs for his most important bindings, most notably Legrain. Collectors of his work included Jacques Doucet, Henri Vever, William Augustus Spencer, Charles Miguet and Comar. In 1918 Canape was nominated as President of the Syndicate of Patron Bookbinders, and he turned his attention to the promotion of young binders.





BOUND BY RENE KIEFFER

15. **MAROT** (Clément).

Ballades, Rondeaux & Chansons. Eaux-fortes en couleurs et Bois dessinés et gravées par Georges Bruyer.

20 coloured engravings and numerous woodcut vignettes in various colours.

4to. [291 x 201 x 21 mm]. [2]ff, 109, [3] pp. Contemporary binding by René Kieffer (signed in gilt on the front turn-in) of red goatskin, the covers blocked in blind with a vase of flowers framed within a panel hung with leafy branches, lillies, lamps etc. The spine divided into five panels, lettered in blind in the smaller second and fourth panels, the third with blind leaves and a shield, turn-ins and matching inside joints tooled with two gilt fillets and flowers, pictorial satin doublures, silk and marbled paper endleaves, top edge gilt, the others untrimmed, front wrapper bound in. Contained within a slipcase covered in marbled paper. [ebc4597]

Paris: Collection Eclectique. Aug. Blaizot & R. Kieffer, 1910

£750



Limited to 250 copies, of which this in one of 180 "sur velin, contenant les eaux-fortes avec le texte". Occasional light foxing or spotting but a good copy in a bold Kieffer binding with satin doublures designed by Bruyer.

