

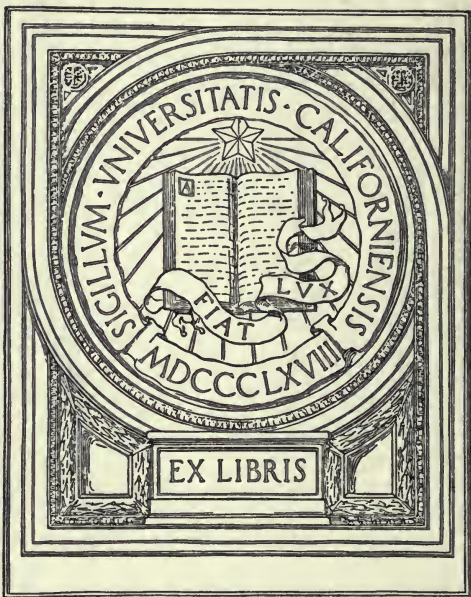
Z
269
G74

UC-NRLF



QB 128 333

6796211



LIBRARY
204



hibition of

• Silver •

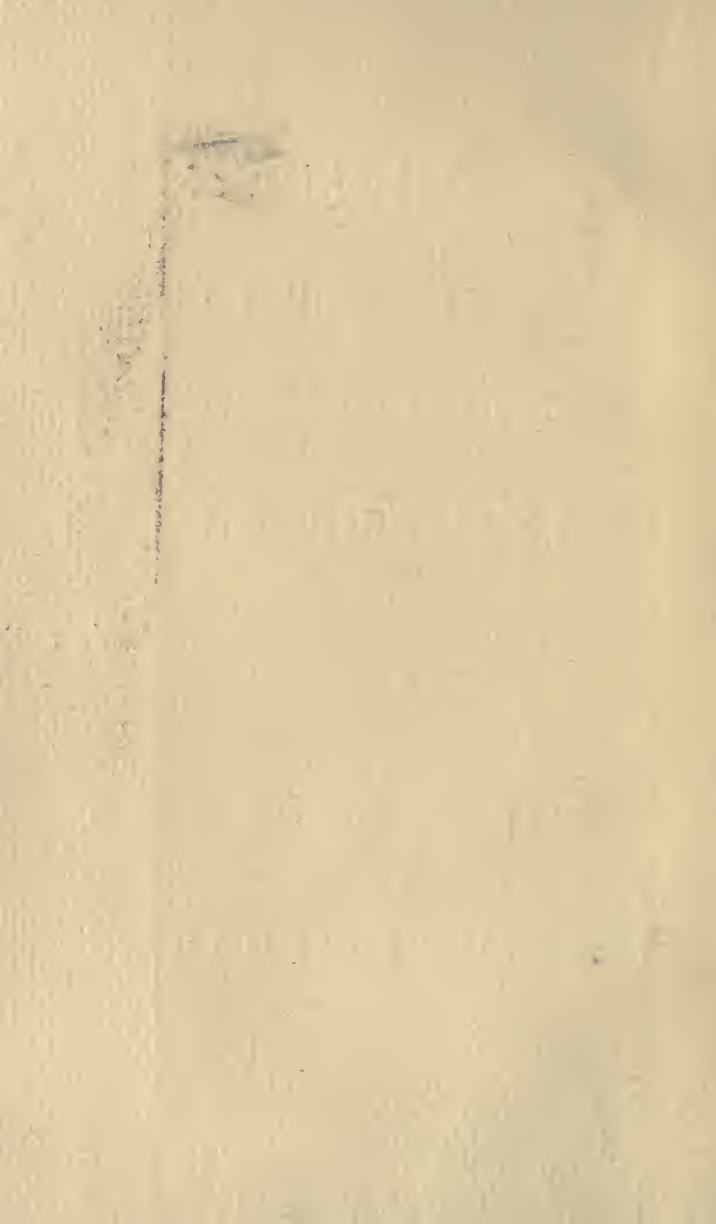
Embroidered and Curious
Bookbindings •



The Grolier Club of the
City of New York • •

April 16 to May 9, 1903

No. 49







Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation



hibition of

• Silver •

Embroidered and Curious
Bookbindings •



The Grolier Club of the
City of New York • •

April 16 to May 9, 1903

TABLE OF CONTENTS

	PAGE
SILVER BINDINGS IN REPOUSSÉ WORK	3
SILVER BINDINGS, REPOUSSÉ AND PIERCED	13
SILVER BINDINGS, ENGRAVED	18
SILVER BINDINGS, ENGRAVED AND PIERCED	20
SILVER BINDINGS, FILIGREE	22
BINDINGS OF VARIOUS MATERIALS ORNA- MENTED WITH SILVER	25
BINDINGS OF OTHER METALS	33
BINDINGS ORNAMENTED WITH METALS OTHER THAN SILVER	38
ENAMEL BINDINGS	41
BINDINGS ORNAMENTED WITH ENAMELS	43
TORTOISE-SHELL BINDINGS	45
MOTHER-OF-PEARL BINDINGS	48
IVORY AND HORN BINDINGS	51
WOOD BINDINGS	52
LACQUER BINDINGS	54
VELVET, SILK AND PAPER BINDINGS	55
BINDINGS OF CURIOUS MATERIALS	57
BINDINGS ORNAMENTED WITH CURIOUS MATERIALS	59

Table of Contents

EMBROIDERED BINDINGS, ON LINEN . .	60
EMBROIDERED BINDINGS, ON VELVET . .	64
EMBROIDERED BINDINGS, ON SILK AND SATIN	68
BOOK-CASES	85

INTRODUCTORY NOTE

EVER since 1885, when Mr. Robert Hoe, the first president of the Club, gave an address on "The Art of Bookbinding," the Grolier Club has offered constant encouragement to the binder's art, both by addresses and by exhibitions. A brief summary of these efforts may not be out of place at this time.

Two exhibitions were held in 1886: one, in February, contained notable examples of the work of the most celebrated binders before 1800, including books from the libraries of Grolier and other famous collectors; and the other, in May, with specimens of modern French, English, and American work executed since 1800. In 1890 occurred an exhibition of "Recent Bookbindings," executed between 1860 and 1890, by French, English, and American binders. After the Columbian Exposition in 1893, some of the books in fine bindings, enamels, and other

Introductory Note

works of art, exhibited in the French section at Chicago, were shown in the Club rooms.

It was appropriate that these exhibitions of modern hand-tooled bindings should be followed, as they were in 1894, by a collection of machine-made covers, or "Commercial Bookbindings."

"Books from the Libraries or Collections of Celebrated Bibliophiles and Illustrious Persons of the Past, with Arms or Devices upon the Bindings" was the subject of an exhibition held in 1895; "Recent American Bindings in Leather," of one held in 1897. In 1899 a collection of early English decorated bindings, about which little had then been written, was shown. Last year mosaic binding, the highest form of the art, was exemplified in a collection of remarkable extent and beauty.

The present exhibition goes somewhat out of the field of bookbinding, as it is commonly understood,—that is, bindings of paper, cloth, or leather,—and deals with materials chiefly associated with other crafts, materials which may be said to have been borrowed for the purpose. Bindings of silver, enamel, tortoise-shell, mother-of-pearl, and bone do not at first thought seem so well adapted to the covering of books as do soft leathers or light

Introductory Note

and durable cloth, or paper, but a brief glance at the following catalogue will show that the classes of books so covered are special ones, having a special reason for such treatment. Religious books have, from the earliest times, reflected the reverence of their owners in their costly covers of ivory, gold, and silver ornamented with precious stones and enamels; and even now our prayer-books and Bibles are often bound in the most elaborate and expensive manner.

The silver bindings here shown are chiefly of the 17th and 18th centuries, and are mostly the work of German, Dutch, and Flemish craftsmen. They are almost invariably found on Bibles, prayer-books, and religious works. The same is true of books bound in tortoise-shell.

Silk and velvet ornamented with metals have always been much used, and especially for royal bindings.

Among the materials called curious are those with which the bibliophile, in his search for the unusual or the specially appropriate or significant, clothes his books.

The books in embroidered covers bound by the English in the 17th century are mainly religious in character, while the French in the

Introductory Note

next century put their gay embroideries upon little almanacs and other books of a trivial character.

The following quotation taken from *English Embroidered Bookbindings*, by Cyril Davenport, London, 1899, will explain our division of the books in embroidered bindings :

“With very few exceptions all embroidered books, ancient and modern, are worked on *canvas*, *velvet*, or *satin*, and while canvas was used continuously from the fourteenth century until the middle of the seventeenth century, velvet was most largely used during the Tudor period, and satin during that of the early Stuarts.

“Broadly speaking, the essential differences in the kind of work found upon these three materials follow the peculiarities of the materials themselves. Canvas, in itself of no decorative value, is always completely covered with needlework. Velvet, beautiful even when alone, but difficult to work upon, usually has a large proportion of appliqué, laid, or couched work, in coloured silk or satin, upon it, showing always large spaces unworked upon, and such actual work as occurs directly on the velvet is always in thick guimp or gold cord. Satin, equally beautiful in its way, is also frequently left unornamented in places; the

Introductory Note

needlework directly upon it is often very fine and delicate in coloured floss silks, generally closely protected by thick raised frames or edges of metallic threads, or fine gold or silver cords. . . .”

Mr. Davenport's book was the first to deal with any of the classes of bindings here exhibited, as a separate subject. Outside of it, the literature is confined to scattered references in histories of bookbinding, and to a few magazine articles.

**Exhibition of Silver
Embroidered and Curious
Bookbindings**

SILVER BINDINGS IN REPOUSSÉ WORK

- 1 **A**RMENIAN binding of the 16th century.
(29.5 x 20.3 cm.)

Each cover is made up of five separate pieces joined with silver nails; and these silver sides are laid on leather and laced across the back with silk cords passing through small silver eyelets. On the front cover, surrounded by a border of Persian ornament and above a text in Russian characters, is a representation of *The Annunciation*, and of *The Circumcision*; on the back cover a similar border surrounds a representation of *The Last Judgment*, and *Christ in Glory*.

Gospel Lessons.

A sixteenth century manuscript, executed for a Monastery in Cæsarea, in Cappadocia.

- 2 **D**UTCH binding of the 18th century,
silver-gilt. (3 x 6.2 cm.)

A figure of *Autumn* is represented on the front cover, and one of *Summer* on the back

Exhibition of Silver, Embroidered

cover. They are framed by a cartouche and surrounded by a border.

Almanach.

Amsterdam, 1774.

- 3 **D**UTCH binding of the 18th century.
(29.7 x 20.2 cm.)

Large arabesques with tulips and a crown surround, on both covers, a cartouche containing the chrisma and signs of the Passion; the back is divided into five panels; clasps.

- 4 **D**UTCH binding of the 19th century.
(6.5 x 2.8 cm.)

Almanach.

Amsterdam, 1806.

- 5 **F**LEMISH binding made about 1600; in high relief. (27 x 20 cm.)

The front cover panel represents *Judah smiting off the thumbs of Adonai Bezeah*, and bears the inscription *Judicum Cap. I*; the panel of the back cover shows *The Death of Sisera, Judicum Cap. IV*. On both there are corner-pieces covered with fruits and heads. On the back are four reliefs illustrating scenes from *Jehosvah, Cap. II, VI, and X*. There are clasps and end-pieces.

Bible. Books of Joshua, Judges, Samuel, and Kings.
Hebrew manuscript on vellum (about 1460).

- 6 FLEMISH binding of the 17th century;
silver-gilt. (15.4 x 11 cm.)

Each cover has a long central panel divided into four compartments. On either side of this central panel is a narrower panel bearing etched figures of the Apostles under Gothic canopies, three on a side, and one above the other. The reliefs on the front cover represent *The Crucifixion*, two emblematic figures above, and a panel of ornament below; those on the back cover, *Religious Inspiration* and other emblematic figures. The back panels represent three scenes from the life of Christ. The clasps and end-pieces are chased with allegorical figures.

Book of Hours.

German manuscript of the 15th century, written on vellum.

- 7 FRENCH binding of the 17th century;
silver and silver-gilt in very high relief.
(33.9 x 24 cm.)

The relief on each cover represents a scene from the life of Christ, or of the Virgin; they are: *The Virgin and St. John at the Cross*, *The Resurrection*, *The Last Judgment* and *The Annunciation*. The figures, in very high relief, are of silver-gilt with flesh-parts of silver; the details in the background are en-

Exhibition of Silver, Embroidered

graved. The panels are sunk deep into the oak boards to which they are fastened, and are framed with a moulding of silver and gilt; clasps with floriated scrolls, pierced and fastened on. The backs of the volumes are red velvet.

Holy Bible. Books of Matthew and Luke.
Illuminated manuscript.

8 **F**LEMISH binding of the 17th century.
(16.6 x 9.8 cm.)

On the front cover, within a framework of scrolls and cherubs' heads, is a panel representing *Moses with the Tables of the Law*; on the back cover, within a similar frame, is a representation of *Aaron*; the back is divided into three panels. The clasp has a figure of St. Anna, chased; and the ends are in the form of cherubs' heads.

Biblia.

Lemgo, 1731.

9 **G**ERMAN binding made about 1670; in high relief. (12.3 x 6 cm.)

The covers have central panels surrounded by a framework of cupids and garlands, the one representing *Prayer*, and the other *Religious Zeal*. The back has a figure of *Hope*. The ends and clasps are in the form of cupids' heads.

Katholisches Gebetbuch . . . Geschreiben Anno
1715.

- 10 **G**ERMAN binding of the 17th century;
in a very delicate pattern, showing Persian influence. (12.5 x 7.3 cm.)

A pencil note says: cover by Thellot of Augsburg.

Wohlriechendes Rosengartl, 1699.

- 11 **G**ERMAN binding of the 17th century;
in high relief. (12.9 x 6 cm.)

The Nativity, in a panel with tulips, on the front cover; *The Crucifixion* on the back cover; *The Resurrection* on the back, and the end-pieces of angels' heads; the clasps are chased.

Seelen-Schmuck, 1679.

- 12 **G**ERMAN binding of the 17th century.
(12.2 x 6.4 cm.)

The relief on the front cover represents *Religious Meditation*; that on the back cover, *Autumn*; the clasps and end-pieces are chased.

Geistliche Andachten. 1698.

- 13 **G**ERMAN binding of the 17th century.
(12.1 x 5.5 cm.)

The Annunciation is represented on the front cover, and *The Nativity* on the back cover; the back is divided into panels, with a figure of *Faith* in one, *Hope* in another,

Exhibition of Silver, Embroidered

and the inscription *Anna Dorothea Herbers, A. 1693* in a third. The clasps and end-pieces are pierced and chased.

Die Geiftliche Ruft und Schatzkammer.

Nürnberg, 1686.

- 14 **G**ERMAN binding of the 17th century; in high relief, silver-gilt. (18.8 x 12 cm.)

On each cover and the back is a panel, surrounded by a Louis XV. border, and representing severally *The Resurrection*, *The Baptism of Christ*, and *The Crucifixion*. The clasp is chased with a cherub's head.

- 15 **G**ERMAN binding of the 17th century. (18 x 12 cm.)

A richly repoussé pattern ornaments the covers and back. In a central cartouche on the front cover are the initials *L. S. R.*, and on the back *F. R.* The clasps and end-pieces are chased.

Biblia Sacra.

Cologne, 1679.

- 16 **G**ERMAN binding of the 17th century; in high relief; signed *Thelor*. (14 x 6.4 cm.)

On the front cover is a representation of *The Last Supper*; on the back cover, *The Baptism of Christ*; on the back, *The Crucifixion*, and two small reliefs. The clasps and end-pieces are chased with religious emblems,

a ewer and basin, the Communion vessels, etc.

Arndt, Johann. . . . Paradiefz-Gärtlein.

Ulm, 1620.

- 17 **G**ERMAN binding of the 18th century.
(15.5 x 7.5 cm.)

The Annunciation is represented on the front cover; *The Nativity*, on the back cover; and the clasps and end-pieces are chased with angels' heads.

Kleinknecht, Immer Quellender Brunn. Ulm, 1735.

- 18 **G**ERMAN binding of the 18th century.
(18.5 x 10.7 cm.)

The covers are each divided into three panels and a Louis XV. border. On one side are *Cain and Abel*, *Moses Giving the Laws*, and *Lot's Wife*; on the other, *The Annunciation*, *Christ Blessing the Children*, and *Christ at the Well*. The back is divided into three panels, ornamented with biblical scenes. The clasp has a figure of *Saint John the Baptist*, and the end-pieces are in the form of cherubs' heads.

[Holy Bible.]

Leipzig, 1755.

- 19 **G**ERMAN binding of the 18th century.
(11.8 x 8.4 cm.)

The covers are each divided into a border, and a panel containing corner-pieces and a

Exhibition of Silver, Embroidered

central medallion. Two hands reaching for a crown are represented on the front cover, and a double-headed eagle on the back; clasp.

- 20 **G**ERMAN binding of the 18th century.
(15.2 x 6.8 cm.)

The Baptism of Christ, with emblematic vines, leaves, and angels, is represented on the front cover, *The Last Supper*, on the back cover, and *Victory* on the back. The clasps and end-pieces are chased.

Geistlicher Perlen-Schmuck. Nuremberg, 1713.

- 21 **G**ERMAN binding of the 18th century.
(16.6 x 7 cm.)

A figure of *Faith* in a panel surrounded with a Louis XV. framework, and with the inscription *Wer Hertzlich Liebt Den Glauben Übt* under it, ornaments the front cover; on the back cover is a figure of *Charity* with the inscription *Wer gern Vergibt Der wirdt Geliebt*, and on the back a figure of *Hope*.

Liebes-Mahl.

Ulm, 1746.

- 22 **G**ERMAN binding of the 18th century.
(17.5 x 10.5 cm.)

The covers and the back are severally decorated with *The Nativity*, *The Adoration*

of the *Magi*, and *The Annunciation*. The end-pieces in the form of cherubs' heads are repoussé, and the clasps are chased.

Himmlischer Seelen-Magnet.

Regenspurg zu Stadt am Hoff, 1700.

- 23 GERMAN binding of the 18th century.
(13.2 x 7.2 cm.)

Figures of *Faith*, *Hope* and *Charity* are represented on the covers and back respectively, with flowers and fruits. The end-pieces are engraved and pierced; the clasps repoussé.

- 24 GERMAN binding of the 18th century.
(2.4 x 1.7 cm.)

The sides are ornamented with a delicate design; in a silver-gilt box shaped like a book, with a clasp, and ring for a chain.

Wünsche zum Beylager.

Berlin, 1767.

- 25 GERMAN binding of the 18th century;
signed. (10.6 x 6.2 cm.)

On each cover is a coat-of-arms in a cartouche surmounted by a crown. A framework of Louis XV. ornament surrounds them, and covers the back. The clasp is pierced and chased.

Exhibition of Silver, Embroidered

- 26 **G**ERMAN binding of the 18th century.
(11.8 x 7.5 cm.)

The front cover has a representation of *The Brazen Serpent*, the back cover shows *The Crucifixion*, and the back *The Tables of the Law*; in panels framed with Louis XV. ornament.

Communion-Buch.

Augsburg, 1757.

- 27 **G**ERMAN binding of the 18th century;
silver-gilt in high relief; pierced clasps.
(10.1 x 6.8 cm.)

Officium beate Virginis Marie.

- 28 **G**ERMAN binding of the 19th century;
the front cover has a representation of *The Nativity*. *The Resurrection* is represented on the back cover, and *Religious Meditation* on the back. Louis XV. borders surround them.

- 29 **A**MERICAN binding of the 19th century, by the Gorham Company. (10 x 6.9 cm.)

The covers have a border, and a cross in a central panel on the front; clasp.

Book of Common Prayer.

- 30 **A**MERICAN binding, 19th century; buffalo-hide portfolio with repoussé silver panel on the front cover in a design of chrysanthemums and leaves. By the Gorham Company.
-

SILVER BINDINGS—REPOUSSÉ
AND PIERCED

- 31 **D**UTCH binding of the 17th century; in a design of tulips and other flowers; over silver-gilt. (15 x 8 cm.)

The clasps are chased and pierced with a strap ornament.

- 32 **E**NGLISH binding of the 18th century. (27.8 x 11.3 cm.)

The covers have a design of foliage and a central coat-of-arms upheld by two lions rampant. The clasps are repoussé; the end-pieces engraved. A chain with which to carry the book is fastened to the top.

Book of Hours.

Flemish manuscript of the 15th century.

- 33 **E**NGLISH binding of the 19th century; silver-gilt over velvet. (40.7 x 26 cm.)

The covers have five medallions with figures of cupids at play. These are joined

Exhibition of Silver, Embroidered

by a pierced strap-work, with heads, birds, animals, and vases of flowers. A narrow chased border surrounds the whole. The back, in one panel, has cupids and garlands. The clasps are chased and pierced.

Bull, George. Opera Omnia. London, 1721.

- 34 **F**LEMISH binding of the 19th century.
(14 x 9.6 cm.)

On each cover an elaborate framework of cupids, heads, and garlands forms a panel; in one is represented *The Nativity*, and in the other *The Ascension*; on the back is a figure of *Piety*. The clasps have half-length figures of boys with garlands.

Vaughan, William. The Church Militant. . . .
London, 1640.

- 35 **F**RENCH binding of the 18th century;
silver-gilt, over velvet. (16 x 10 cm.)

On the front cover is *The Virgin and Child*, and on the back cover *The Vision of St. Francis*; both are surrounded by a rococo framework with cherubs. The back is in one long panel; the clasps and end-pieces are chased.

- 36 **F**RENCH binding of the period of Louis XVI.; silver-gilt, in a design of architectural scroll-ornament, flowers and a figure

of *Faith* on the front cover, and *Hope* on the back cover. (16.5 x 9 cm.)

- 37 GERMAN binding of the 18th century; silver-gilt. (19.2 x 10 cm.)

Each cover has a pierced framework of Gothic foliage and birds, the design being broken on either side of the central panel by a small statuette. The panel on one cover represents *The Nativity*, and on the other *The Ascension*. Fastened on the center of the back is the coat-of-arms of a pope, in high relief. The clasps are pierced and chased.

- 38 GERMAN binding of the 17th century; over velvet. (12.5 x 6.5 cm.)

The covers each have a panel of pierced design with central medallions, one representing *Hope* and the other *Faith*. The long panel of the back is pierced in a similar design, with a head of a cherub in the center; and the clasp is pierced and chased with the figure of an eagle.

Pocket Bible.

London, 1821.

- 39 GERMAN binding of the 18th century; in a large design of cupids, cupids' heads, and garlands. The arms of *Mai Conte de Reyling* are on the front cover,

and a crown on the back cover. The end-pieces and clasps are chased with the same motives. (17.5 x 10 cm.)

Eines ... Versuchs zur Übersetzung der Historischen
Bücher Neuen Testaments. Büdingen, 1739.

- 40 **G**ERMAN binding of the 18th century;
silver and silver-gilt, over morocco.
(13.3 x 7 cm.)

The covers and back have central cartouches in silver-gilt, bearing severally the monograms and date, *G. M. R.*, *D. S. R.*, and 1711. The clasps and end-pieces have silver-gilt ornaments on silver.

Luther, Martin, *Enchiridion Piarum Precationum*.
Witebergæ, 1560.

- 41 **G**ERMAN binding of the 18th century;
over morocco; Nuremberg mark. (16 x
8.5 cm.)

On both covers is a scene from the life of Christ, surrounded by a Louis XV. framework, with figures of the Apostles, six on either side. The clasps and back are chased.

- 42 **G**ERMAN binding of the 18th century;
over velvet. (17.4 x 11.1 cm.)

A pattern made up of various kinds of ornament is used on the covers and back. In

the middle of the covers and the clasp is a silver-gilt cartouche with the monogram of Christ, The Virgin and Joseph. The clasp is engraved: *H., I. G. S., 1741.*

- 43 **G**ERMAN binding of the 18th century;
over fish-skin. (17 x 7.4 cm.)

A cleverly contrived effect of a hall in perspective is produced by the use of a chased background framed by a Louis XV. border in high relief. The front cover border has a female figure sacrificing, called *Oratio*; the back cover, *Et Fides*. The clasps are chased.

Communion Büchlein.

Nürnberg, 1750.

- 44 **I**TALIAN binding of the 17th century;
over velvet. (26 x 26.5 cm.)

A repoussé and pierced border in one piece frames, on the front cover, *The Crucifixion with The Virgin and St. John*, which, like the stars, angels' heads and *Four Evangelists* studded on the panel, are fastened in place with small nails.

The Resurrection, with four emblematic figures, fills the panel of the back cover. The back, in a long panel, is repoussé and pierced; the clasps chased and pierced in floriated scrolls.

Exhibition of Silver, Embroidered

- 45 **A**ERICAN binding of the 19th century, by the Gorham Company. (12.6 x 8 cm.) Black morocco with passion-flowers and a cross in silver-gilt on the front cover, and carbuncles set at the corners.

The Book of Common Prayer.

- 46 **A**ERICAN binding of the 19th century; elephant hide, with a panel of silver on the front cover, in an elaborate design of violets and another flower.

Portfolio.

SILVER BINDINGS
ENGRAVED

- 47 **D**UTCH binding of the 18th century. (11 x 6.2 cm.)

In the middle of the front cover, which is engraved with Renaissance ornament, is a dial having a movable hand to show the days of the month; the back cover is in the form of a calendar, and gives the signs of the zodiac, the number of days in the month, the festivals and holidays, the length of the days and nights, and the rising and setting

of the sun. The covers are fastened by means of a pencil.

Nieuwe Nederlandsche Almanach, 1795.

- 48 **F**RENCH binding of the 18th century;
silver-gilt. (2.1 x 1.6 cm.)

La Reveille.

Paris, 1767.

- 49 **G**ERMAN binding of the 18th century;
silver-gilt. (11 x 6.5 cm.)

The covers have central medallions and corner-pieces engraved with religious emblems and inscriptions in German. A fine arabesque of flowers and leaves connects them. The arabesques are repeated on the back; the clasps and end-pieces have the same design.

Terentius.

Paris, 1544.

- 50 **S**ILVER tablet in the shape of a horn-book; engraved with the Spanish alphabet and syllabary, and a border of scrolls. In the border, at the right, is a ring to hold the silver pointer, and another ring, just above the handle, is for a cord by which to suspend it. A unique example, unknown to Tuer; from South America. (16.7 x 12 cm.)

SILVER BINDINGS—ENGRAVED
AND PIERCED

- 51 **G**ERMAN binding of the 17th century ;
over morocco. (15.4 x 6 cm.)

A medallion on one cover is engraved with *Christ in the Manger* ; on the other, *Saint George and the Dragon* ; they are surrounded by a design of conventionalized flowers and leaves.

Hertz-Schreinlein.

Dresden, 1675.

- 52 **G**ERMAN binding of the 18th century ;
over velvet. (16.4 x 7.3 cm.)

The covers, back, clasps, and end-pieces are decorated with fine arabesques of foliage and flowers. There are small medallions engraved with emblematic figures in the center of the covers, and back.

Gatt-geheilgter Rauch-Altar. Onolzbach [or d.].

- 53 **G**ERMAN binding of the 18th century ; silver-gilt ; over mother-of-pearl.
(8.4 x 6.3 cm.)

Central engraved medallions, on either

cover, represent *The Annunciation* and *The Nativity*.

- 54 GERMAN binding of the 18th century;
silver-gilt over silver. (10.5 x 6.8 cm.)

Flowers and leaves in a delicate arabesque pattern cover the sides, back and clasps.

Geistliche Sommer Rosen.

Munich, 1650.

- 55 GERMAN binding of the 18th century;
silver over silver-gilt. (15.2 x 6.8 cm.)

A delicate arabesque of tulips and leaves is used on the covers, back, clasps and end-pieces. The covers have central medallions, one of *S. Anna*, the other of *S. Cristina*, and smaller emblematic corner-pieces; on the back is a monogram surmounted by a crown.

Hand-Haufz und Kirchen-Buch.

Leipzig, 1700.

- 56 GERMAN binding of the 19th century;
over velvet; signed. (18 x 11 cm.)

An arabesque of leaves covers the sides; the back is divided into panels, the alternate ones being pierced. The clasp bears a shield with two coats-of-arms surmounted by a coronet.

Albach, J. S. Saintes Harmonies.

Vienne (abt. 1840).

Exhibition of Silver, Embroidered

- 57 **G**ERMAN binding of the 18th century ;
(1.9 x 1.3 cm.)

The front cover bears the initials *A. S.*, and the back cover *D. G.* The text of the book is engraved on silver leaves.

- 58 **G**ERMAN binding of the 18th century ;
over silver-gilt. (5.5 x 4.5 cm.)

A delicate arabesque of leaves and flowers covers the sides and back. The clasps are etched with a similar pattern.

Küslin, C. & M., Engravers. Defz Alten Testaments Mittler.

- 59 **F**RENCH work of the 18th century ; silver-gilt and silver in a Chinese pattern over morocco ; a miniature with a landscape set in the front cover. (8.8 x 5.5 cm.)
-

SILVER BINDINGS — FILIGREE

- 60 **F**RENCH binding of the 17th century ; fine silver filigree, with surface-enamel center, and corner-pieces on the covers, which are also studded with a circle of amethysts ; engraved clasps. (8.4 x 4.9 cm.)

The enamels are painted with scenes from the life of The Virgin, angels and saints.

Officium Beatæ Mariæ Virginis.

Paris, 1673.

- 61 **F**RENCH binding, 17th century; filigree over silver; corner-pieces, and central medallions of enamel painted with the heads of saints; amethysts are set around the central medallions. (8 x 4.5 cm.)

Officium Beatæ Mariæ Virginis.

Paris, 1673.

- 62 **G**ERMAN binding of the 18th century; silver-gilt, over maroon velvet. (17 x 9.3 cm.)

A border with arabesques of leaves and flowers extends around both covers and the back; the clasps and end-pieces are of a similar character.

- 63 **G**ERMAN binding, 18th century; over blue velvet. (14.2 x 7.7 cm.)

The sides and back are bordered with arabesques; in the middle of the covers are filigree cartouches, one with the chrisma, the other with *MAR*. The clasps and end-pieces are of filigree.

Gertruden Buch. 1692.

- 64 **G**ERMAN binding of the 18th century; in the middle of both covers, which are of silver-gilt, repoussé, is a silver filigree panel surrounding a blue enamel medallion bearing a coat-of-arms in black and white. At the sides of the medallion are enamel flowers. The clasps are chased, the end-pieces engraved, and the back repoussé. (13 x 6.4 cm.)

- 65 **G**ERMAN binding, 19th century; silver and silver-gilt filigree with cloisonné enamels. (14.3 x 8 cm.)

The sides, back, and clasp, which extends the whole height of the binding, are of elaborate workmanship in arabesques. The covers have bosses at the corners, and central medallions with the chrisma and the monogram of The Virgin.

Michalck, L. Editor. *Quelle der Andacht.*

Regensburg, 1850.

- 66 **G**ERMAN binding of the 18th century; silver, silver-gilt, and silver filigree, over velvet, and silver-gilt. (19.1 x 11.3 cm.)

A border of scrolls, flowers, and leaves surrounds a panel in which is fastened a cartouche, engraved in Hebrew, surmounted by a filigree crown; four corner bosses in

the form of edelweis. The panels of the back, the clasps, and the end-pieces are covered with filigree.

Hebrew Prayer-book.

BINDINGS OF VARIOUS
MATERIALS
ORNAMENTED WITH SILVER

- 67 **V**ELVET binding with chased, engraved, and pierced silver-gilt border in a design of foliage, birds and baskets extending around both covers and back. Dutch, 18th century. (16.1 x 8.8 cm.)

Das Neue Testament.

Zurich [n. d.].

- 68 **R**ED stamped velvet binding, with a large silver falcon in the middle of each cover, and silver bosses at the corners. English, 19th century. (20.2 x 14 cm.)

The Book of Faulconrie.

London, 1575.

- 69 **V**ELVET binding with repoussé and pierced silver border extending around the covers and back in very delicate ara-

Exhibition of Silver, Embroidered

besques of foliage and birds; the clasps and end-pieces are chased with a similar design. Flemish. (15.5 x 8.4 cm.)

- 70 VELVET binding, with pierced and engraved silver-gilt corner-pieces, center-pieces, clasps and end-pieces, which are fastened on the boards with silver nails. German, 18th century. (15.5 x 9.5 cm.)

The center-piece on the front cover represents *The Crucifixion*; that on the back cover, *The Resurrection*.

Gesangbuch.

Zweibrücken, 1832.

- 71 RED velvet binding with repoussé and pierced borders fastened on the covers with nails; central cartouches, repoussé, with the arms of the Order of St. Francis, and richly chased clasps. Spanish, hall-marked with the date 1778. (36 x 24.5 cm.)

Missale Romanum.

Madrid, 1776.

- 72 VELVET binding, with engraved and pierced silver corner-pieces, and a clasp the ends of which extend into the panel of the covers and form center-pieces; in a pattern of tulips and leaves. The clasp has *A. M. S.*, 1800, on the inside. German, 18th century. (18 x 7.2 cm.)

Geistliche Herzens-Musik.

Schweinfurt, 1796.

- 73 VELVET, with chased and pierced silver clasps. German, 17th century. (14 x 8 cm.)

Leibnitz, J. J. Biblische Busz-Bilder.

Nuremberg, 1683.

- 74 VELVET binding, ornamented with repoussé silver, and with silver chains across the back. Greek, 18th century. (30.9 x 23 cm.)

A border in four pieces, fastened to the boards with nails, surrounds each cover, and incloses a center-piece and corner-pieces similarly fastened. *The Resurrection* and *Christ in Glory* are represented on the front cover, *The Crucifixion* on the back cover. The borders represent respectively scenes from the life of Christ, and the twelve Apostles; and the corner-pieces, Cherubim, and the Four Evangelists.

Bartolis, Antonium. Evangelion. Venice, 1754.

- 75 MOROCCO binding, with engraved and pierced corner-pieces and a clasp, the ends of which extend into the boards and form central ornaments. *M. B. B.*, 1700, is engraved on the inside, and *H. M. S.*, 1706, on the outside of the clasp. German, 18th century. (16.3 x 7.2 cm.)

Betendes Hertz.

Nürnberg, 1729.

Exhibition of Silver, Embroidered

- 76 **B**LACK morocco binding with silver clasps bearing the initials of Admiral DeRuyter, and a silver medallion in the center of each cover chased with a ship flying a flag with the same initials. The clasps fasten with a long pin. The silver has the Dutch hall-mark of 1679. (13.4 x 7.5 cm.)

Memorandum-book.

- 77 **M**OROCCO binding tooled in gold, with pierced and chased silver clasps which fasten with a long silver pin. Dutch, 18th century. (9.8 x 6. cm.)

Almanach.

Amsterdam, 1770.

- 78 **G**OLD-TOOLED calf binding, with silver corner-pieces and clasps engraved with a crown, and engraved coats-of-arms in the center of each cover. The clasps fasten with a silver pin. Dutch, 18th century. (13.6 x 7.7 cm.)

Almanach.

Leeuwarden, 1782.

- 79 **B**LACK calf binding, with repoussé and pierced silver borders on the covers; and chased clasps. Dutch, early 19th century.

Bijbel.

Amsterdam, 1849.

- 80 **G**REEN levant morocco binding, tooled by Petit, with an inlaid panel of iron damascened in the Spanish style, in reproduction of the book-plate of Theodore Burty. French, 19th century. (26.6 x 17.7 cm.)

Poulet-Melassis, A. *Les Ex-Libris*. Paris, 1875.

- 81 **M**OROCCO binding, with repoussé and pierced silver clasps. German, 18th century. (8.6 x 5.5 cm.)

Les Peaumes de David.

Berlin, 1750.

- 82 **M**OROCCO binding, with narrow, repoussé and pierced silver borders on the covers; and silver clasps in the form of roses and leaves. German, 18th century. (17.3 x 9.7 cm.)

Waldner, P. J. *Himmlischer Baumgarten*.

- 83 **S**ILVER-GILT on silk. German binding of the 18th century. (17 x 9 cm.)

A pattern of interlaced garlands, flowers, birds and baskets in repoussé work covers the sides, and extends across the back, at top and bottom, to form hinges. Clasps of a similar pattern.

Das Ganze Neue Testament.

Zürich, 1752.

Exhibition of Silver, Embroidered

- 84 **S**ILVER-GILT binding, repoussé, engraved and pierced. German, 18th century. (17 x 9.3 cm.) The silver forms a frame around the covers and back; silver clasps.

Das Neue Testament.

Zürich, 1778.

- 85 **M**OROCCO binding with repoussé and pierced silver border on the front cover, representing flowers and fruits, and corner-pieces set with carbuncles. A cross, set with large rock crystals and carbuncles, and having in the center a head of Christ in enamel, fills the panel. Pierced bands bearing the title of the book, and a cross, extend across the back; clasp chased and pierced. American, 19th century. By the Gorham Company. (33.2 x 25.4 cm.)

The Holy Bible.

London.

- 86 **M**OROCCO binding with pierced and repoussé silver work on the front cover representing scrolls of a vine with symbols of the Evangelists, and, in the center, a head of Christ in enamel; rock crystals at the corners, and clasp. Straps of pierced silver across the back, with the title of the book on one, and a cross on the other. American, 19th century. By the Gorham Company. (33.2 x 25.4 cm.)

The Holy Bible.

London.

- 87 **F**ISH-SKIN, with silver clasps chased and pierced with figures of *Moses and Aaron*, and the *Twelve Apostles*. Flemish binding of the 18th century. (15.4 x 8 cm.)

Biblia.

Haarlem, 1796.

- 88 **F**ISH-SKIN binding, with chased silver clasps, ornamented with coats-of-arms, and fastened with a silver pin. Flemish, 17th century. (16 x 9.8 cm.)

- 89 **S**TAMPED fish-skin binding, with repoussé and pierced silver panels on the covers, which extend across the back, at top and bottom, for hinges. German, 18th century. (17.5 x 7.5 cm.)

Beth-Altar.

Brefzlau, 1738.

- 90 **F**ISH-SKIN binding, with engraved and pierced silver borders, and clasps, engraved with heads of angels, and religious emblems. German, 18th century.

Beth-Altar.

Brefzlau, 1738.

- 91 **S**EALSKIN binding, with repoussé and pierced silver framework, ornamented with angels, garlands, and symbols, around central, silver-gilt medallions. The head of Christ is represented on one cover, and The

Exhibition of Silver, Embroidered

Virgin on the other. The back has large, single flowers in a series of panels; the clasps are engraved. Dutch, 18th century. (21 x 12.3 cm.)

Officium Beatæ Mariæ Virginis. Antwerp, 1685.

- 92 **S**EALSKIN binding with silver borders on the covers and back, clasps, end-pieces and central medallions; repoussé and engraved.

The medallion on the front cover contains an *O*; that on the back cover, a *B*. German, 19th century. (18 x 10 cm.)

Gesangbuch.

Sulzbach, 1819.

- 93 **S**HARK-SKIN binding, with a silver-gilt, pierced and engraved border which extends around the covers and back; central medallions engraved with *A C G 1797*, and *H. G. 1797*, and end-pieces and clasps. German, 18th century. (17 x 8.5 cm.)

Des Königs und Propheten Davids Psalmen.

[n.p., n.d.]

- 94 **B**LIND-TOOLED shark-skin binding, with pierced, engraved and chased silver borders fastened on the covers with silver nails and clasps. German, 18th century. (15.5 x 7.5 cm.)

Kleinknecht, C. D.

Liebes-Mahl. Ulm, 1754.

- 95 **S**HARK-SKIN, with repoussé and pierced silver borders and clasps. German binding of the 18th century. (16.8 x 7 cm.)

Prayer-book.

- 96 **P**APER covers with silver back, and a ring by which to carry it. German, 18th century. (2.1 x 1.6 cm.)

Geschenck an Phyllis.

Bucha im Thal, 1764.

BINDINGS OF OTHER METALS

- 97 **G**OLD book, inscribed with the imperial decree of Gya-long, Emperor of Annam, conferring a patent of exalted rank upon his deceased Grandmother; issued on the 8th day of the 6th moon of the 5th year; A.D. 1806; on four pages, the leaves measuring $5\frac{1}{2}$ x 10 inches.

The decree takes the form of a prayer offered up to the deceased personage, the Emperor subscribing himself as "Her humble subject." It begins:

Exhibition of Silver, Embroidered

"In the fifth year of the reign of *Chia-lung* (Gya-long), being the year *ping-yin* of the sexagenary cycle, in the sixth month, *ting ch'ou* of the cycle, on the eighth day after the new moon, the filially reverent Grandson Emperor in direct line, *Yuan Fu-ying*, bows down to the ground, and again kotows, before respectfully offering up the decree which follows":—He begins as "a pious grandson" by extolling the deceased, who was elevated to be a minor consort by his grandfather in his reign of "*Ch'ien-yuan*," and given by him a long title, which is literally, "the Tender, Fairy-like, Kind, Sage, Chaste, Docile, Graceful, Quiet Consort" (in Chinese, *Tz'u, Hsien, Hui, Shêng, Chên, Shun, Sung, Ching, Fei*).

After a long panegyric, he concludes by "respectfully conferring in the presence of all his court, assembled for the occasion, this gold patent of exalted rank."

In the new title the rank of *Fei* (minor consort) is replaced by the highest, that of *Huang Hou* ("Empress"), prefixed by all the above adjectives, except *Sung* ("Graceful"), which is replaced by three additional epithets, *Jên* ("Benevolent"), *Hsiao* ("Pious"), and *Chih* ("Wise").

He finally entreats his deceased grandmother to animate with her spirit the por-

trait which has just been painted for her ancestral temple.

NOTE.—*Gya-long* was the title of the emperor who finally re-established his dynasty in Annam after an interregnum of thirty-seven years. His grandfather had reigned in Cochin China until 1765, when he was killed by the Tay-song rebels, and his line nearly exterminated. Only one scion seemed to have escaped under Jesuit protection, who was taken by the priests to France, and educated there. After his return to his own country he conquered and drove out the Tay-song Chieftains, and was finally proclaimed the first emperor of Annam, under the title *Gya-long*, his rule extending over Tonquin and part of Cambodia, as well as Annam proper. He died in 1819, and was succeeded by his son, who reigned under the title of *Minh-menh*.

On the border of the cover under the lowest hinge is a vertical line of characters lightly outlined in dots.

“85 gold, 25 Liang, 5 Ch'ieu, 6 Feu.”

The Chinese *liang* equals one and one third ounces, the *ch'ien* is one tenth of a *liang*, the *feu* one tenth of a *ch'ien*; 85 probably means eighty five one hundredths, as the proportion of pure gold in the alloy.

N. B. The text, engraved in regular columns, inclosed within lines, as in an ordinary Chinese printed book, is to be read consecutively, although the columns are of

Exhibition of Silver, Embroidered

unequal length. The interruptions, and the elevation of the characters at the head of the columns are for the purpose of giving special honour to the various imperial titles, &c., the degree of honour being, in Chinese usage, dependent on its elevation in the text. The highest place is consequently given here to the honouring titles of the deceased Empress.

Cover modelled in repoussé work, finished with the graving tools, in the style of the brocaded silk binding of a Chinese book.

The large oblong panel in the middle contains the figure of an imperial dragon rising into the clouds from the sea. Represented full-face, with gaping jaws armed with formidable teeth, two horns, and flowing mane and beard, it grasps in its claws the flaming jewel of omnipotence. The scaly sides of the monster are half hidden in the clouds with which it is enveloped. The waves of the sea underneath are crowned with foam as they beat against the rocky mountains, the "everlasting hills of the Orient," and have books floating on their surface.

The panel is framed in an ornamental border of regular floral design, interrupted by large conventional flowers at the four corners.

DR. S. W. BUSHELL,

New York, November, 1893.

The Annanese Gold Book that you have sent me to examine weighs 31.755 ounces Troy=908 Grammes, and is of a fineness of 95.836=23 carat. The alloy is of silver and some other substance whose properties tend to change the gold to a ruddy color on exposure. The color of the covers, which seems peculiar to the gold objects of Annam, Siam, and Burma, is evidently due to the beautiful tarnish caused by the action of time, or by some component part of the gold. The gold is just as it was taken from the alluvial river washings; the sheets were evidently hammered out, and not rolled as they would have been by European workmen. The ornamentation was made by flat chasing, the lettering by means of a tracing tool; a beader and hard chasing hammer were also used. The reason that the tool marks do not show through is because each leaf is made up of two pieces cleverly joined together at the edges so that the marks should not be visible. That the color is partly tarnish is evinced by the fact that only the cover and that part of the inner leaves near the holes through which the rings pass, show it. This ruddy color is so highly prized by the European collectors that it is often simulated. To produce it modern gold workers place the ob-

Exhibition of Silver, Embroidered

ject in the electric bath, applying a strong current, and reversing it.

GEORGE F. KUNZ.

98 **I**RON binding, engraved. The manner of hinging the covers to the back is remarkable. (20.1 x 13.7 cm.)

99 **M**OROCCO binding, with inlaid silver-gilt and silver covers, enamelled. German, 13th century. (10.5 x 6.6 cm.)

The silver forms long panels which are framed in the gilt; sprays of flowers, some filled with enamel, are engraved across them. The morocco back gold-tooled.

Almanach.

Shemnitz, 1795.

BINDINGS

ORNAMENTED WITH METALS
OTHER THAN SILVER

100 **S**TAMPED vellum, with chased and pierced corner-pieces, center-piece and clasps of brass. German binding of the 13th century. (39 x 28 cm.)

Aquinas, Thomas. *Secunda Secundæ*. Eichstadt [c. 1480].

- 101 RED velvet binding, with brass corner-pieces and center-piece, chiselled and pierced. Italian, 18th century. (28.6 x 21 cm.)

Missale Romanum.

Illuminated manuscript of the XV century, on velum.

- 102 RUSSIAN binding of silk, with brass borders, clasps and corner-pieces, representing cherubs' heads and fleurs-de-lis, and twenty-eight small pieces cut out and chased in the shapes of lions, stag-hounds, birds, hares, cupids with bows, double-headed eagles (four of which have rubies in their centers), and a cartouche with the name of the owner in Hebrew; all fastened on with nails. The back has interlaced steel chains across it; and there are chains, by which to carry the book, fastened to the top. (18.3 x 11.2 cm.)

Prayer-book in Hebrew.

- 103 BROWN morocco, by Pagnant, bearing on the front cover one of three proofs of a large bronze relief by Raffaëlli, called *Bonhomme fumant sa pipe*. French binding of the 19th century. (31.5 x 2.5 cm.)

Raffaëlli, Jean-François. Les Types de Paris.

Paris [1890].

Presentation copy with autograph letters and original drawings.

Exhibition of Silver, Embroidered

- 104 **C**ALF, with bronze ornaments representing objects of the saddler's craft, and a central medallion on either cover—one of *Gerechtigkeit*, the other of *Liebe*. German binding of the 19th century. (19 x 13.5 cm.)

Manuscript record-book of Master-saddlers. 1758–1820.

- 105 **R**ED velvet binding with corner-pieces and clasps of pure gold, in the form of roses and a butterfly, the device of the Archinto family of Milan. Italian, 19th century. (23.7 x 19.5 cm.)

Porto, Luigi da. *Storia di Due Nobili Amanti*.

Milan, 1819.

- 106 **V**ELVET, with engraved and pierced steel borders and center-pieces, and thickly studded with steel nails; steel clasps. German binding of the 18th century. (9.2 x 6 cm.)

Das Neue Testament.

Zürich, 1738.

- 107 **F**ISH-SKIN, with engraved and pierced center-pieces, corner-pieces and clasps of steel, and studded with steel nails. German binding of the 18th century. (15.9 x 8.7 cm.)

Das Neue Testament.

Zürich, 1738.

and Curious Bookbindings

- 108 **S**HARK-SKIN binding, with steel borders and center-pieces which are fastened on the boards with nails; clasps. German, 18th century. (17.2 x 9.2 cm.)

Das Neue Testament.

Zürich, 1742 (?)

- 109 **M**OROCCO binding, gold-tooled, and painted in a Grolieresque design; four bronze medals of famous printers set in the front cover; bronze bosses at the corners. German, 19th century. (48 x 31 cm.)

Lempertz, Heinrich. Bilder-Hefte. Cöln, 1853-65.

- 110 **M**OROCCO binding by Meunier. The doublure of brown morocco has fifteen silver and bronze medals of Gutenberg sunk into it. French, 19th century. (30 x 19.5 cm.)

Jean Gutenberg.

Geneva, 1858.

ENAMEL BINDINGS

- 111 **G**ERMAN binding of the 18th century. (12.8 x 7 cm.) Surface enamel, with engraved and pierced silver borders and clasps. On the front cover is *The Annunciation*,

Exhibition of Silver, Embroidered

within a cartouche, surrounded by flowers; on the back cover, similarly framed, *The Nativity*. The back is divided into two panels; one has a figure of *Faith*, the other of *Hope*.

- 112 **F**LEMISH binding of the 17th century. (10.9 x 5.7 cm.) Surface enamels in blue, black and gold, bordered with silver filigree.

The front cover has a representation of *The Annunciation*, within a cartouche, surrounded by flowers, and the back cover, *The Virgin and Child*; in two panels on the back are other biblical scenes; filigree clasps.

Paradysz Gärtlein.

Lüneburg, 1667.

- 113 **F**RENCH binding of the early 19th century. (9.9 x 6.4 cm.) Blue enamel, with panels of white, painted with flowers and inlaid with turquoises.

Memorandum-book.

- 114 **C**RUSHED levant binding, with a cross and lilies, enamelled in colors on silver, and pierced. American, 19th century. By the Gorham Company.

Book of Common Prayer.

BINDINGS ORNAMENTED
WITH ENAMELS

- 115 **F**RENCH binding of the 19th century.
(20 x 13.5 cm.)

Crushed levant, with mosaic doublure, by Meunier. A large panel of glass enamelled in colors in Persian designs by Brocard is sunk into both covers, and rock-crystal bosses are set at the corners.

Sauzay, A. *Marvels of Glass-making.*

London, 1870.

- 116 **F**RENCH binding of the 19th century.
(24.2 x 15 cm.) Crushed levant, by Joly, with enamels by the celebrated master of the art, Ferdinand Thesmar.

At the top of the front cover is the title of the book executed on a scroll of silver-gilt; below it, sunk into the board, is a panel of Limoges enamel representing an allegorical figure *Enamel*, in a frame of cloisonné enamels in the Oriental manner.

Popelin, Claudius. *L'Émail des Peintres.*

Paris, 1866.

- 117 **F**RENCH, 19th century. (23.2 x 14.5 cm.) Crushed levant, by Petit, with a Limoges enamel panel by Claudius Popelin, in the front cover.

The enamel represents the figure of a winged and armed boy treading upon a snake, and holding in his hands a scroll bearing the title of the book. On the background is the inscription: *à mon ami Th. Burty, Claudius Popelin.*

Popelin, Claudius. L'Émail des Peintres.

Paris, 1866.

- 118 **F**RENCH binding of the 19th century. (23.6 x 15.2 cm.) Crushed levant, by Petit, with a Limoges enamel panel by Claudius Popelin sunk into the front cover.

The painting is copied after one of a series of ornamented initials in the book, drawn by Popelin, and inscribed *à P. Burty, Cl. Popelin.*

Popelin, Claudius. De la Statue et de la Peinture.

Paris, 1869.

- 119 **F**RENCH binding of the 19th century. (28.9 x 20 cm.) Crushed levant, by Petit; with a Limoges enamel panel by Claudius Popelin, set into the front cover. The enamel represents a young trumpeter with a scroll

above bearing the inscription: *A gens de village trompette de bois.*

Popelin, Claudius. Cinq Octaves de Sonnets.

Paris, 1875.

TORTOISE-SHELL BINDINGS

120 **D**UTCH binding of the 18th century.
(13.8 x 7.4 cm.)

Tortoise-shell, with silver hinges, clasps, and chain.

Die Psalmen Davids.

Amsterdam, 1698.

121 **D**UTCH binding of the 18th century.
(7.5 x 4.7 cm.)

Tortoise-shell, with silver hinges and clasps.

Nieuw Groot Hoorus Liedt-boeckje.

Tot Hoorn, 1690.

122 **D**UTCH binding of the 18th century.
(27.2 x 10.8 cm.)

Tortoise-shell, with chased silver rims, corner-pieces, clasps, and chain-pieces.

Biblia.

Dordrecht, 1758.

Exhibition of Silver, Embroidered

- 123 **D**UTCH binding of the 18th century.
(16 x 11 cm.)

Tortoise-shell, with silver rims around the covers and back and clasps.

Orden de las Oraciones Cotidianas.

Amsterdam, 1691.

- 124 **D**UTCH binding of the 18th century.
(14.3 x 7.7 cm.)

Tortoise-shell; the covers and back are joined by silver hinges which, like the clasps, are chased with birds and foliage.

Biblia.

Dordrecht, 1712.

- 125 **D**UTCH binding of the 18th century; tortoise-shell, with silver corners, hinges, and clasps, chased with garlands. (14.7 x 7.7 cm.)

Het Nieuwe Testament.

Dordrecht [1737].

- 126 **D**UTCH, 18th century; tortoise-shell binding with silver hinges, corner-pieces, and clasps, chased with flowers and scrolls. (14.1 x 8 cm.)

Het Nieuwe Testament.

Dordrecht, 1705.

- 127 **D**UTCH binding, 18th century; tortoise-shell carved in a design like those on French leather bindings of the period, and

and Curious Bookbindings

fastened on the boards with silver nails;
silver filigree clasps. (14.1 x 8.1 cm.)

Het Nieuwe Testament.

Amsterdam, 1700.

- 128 **D**UTCH binding, 19th century; tortoise-shell with silver hinges, clasps, end-pieces, and ring-pieces at the top of the covers for chains; chased and pierced with flowers and leaves. (17.1 x 11 cm.)

Biblia.

Dordrecht [1720].

- 129 **F**RENCH, 18th century; tortoise-shell inlaid, on the front cover, with a silver-gilt border, and a central shield engraved with *M*. (10.2 x 6.5 cm.)

Memorandum-book.

- 130 **F**RENCH binding of the 18th century; tortoise-shell covers with chased silver-gilt borders, and back; fastened with a pencil and having a chain to carry it by. (4.3 x 2.9 cm.)

- 131 **G**ERMAN binding of the 19th century; tortoise-shell, with silver-gilt borders around the covers and back; end-pieces and clasps etched and pierced. (14 x 7.2 cm.)

Nina.

Stuttgart, 1843.

Exhibition of Silver, Embroidered

- 132 **G**ERMAN, 18th century; the covers are bordered with a delicate pattern in silver, and are fastened with a silver pencil.

Ivory Memorandum-tablets.

- 133 **T**ORTOISE-SHELL cover, inlaid with etched and filigree silver ornaments at the corners and in the center. (7.5 x 5 cm.)
-

MOTHER-OF-PEARL BINDINGS

- 134 **F**RENCH binding, 19th century, satin, with mother-of-pearl and surface-enamel. (11.3 x 7.5 cm.)

The front cover of mother-of-pearl is bordered with an engraved and pierced silver frame set at the corners with moonstones. A central silver cartouche holds a blue enamel shield set with a series of nine smaller stones.

Almanach.

Paris [n. d.].

- 135 **D**UTCH binding, 18th century; mother-of-pearl covers, engraved with the monogram *H. S. B.*; silver clasp and back. (4.4 x 3.1 cm.)

Kern des Bybels.

In s'Hage, 1750.

- 136 **D**UTCH binding, 18th century; mother-of-pearl covers, with silver back and clasp. (6.5 x 3.8 cm.)

De Kleine Tijdwijzer of Almanach.

Amsterdam [1791].

- 137 **D**UTCH binding, 18th century; mother-of-pearl, with silver back and clasp. (6.5 x 2.9 cm.)

Almanach.

Amsterdam, 1779.

- 138 **F**RENCH binding, 18th century; mother-of-pearl sides, the front one inlaid with engraved silver.

Hommage à L'Amitié.

Paris [1808].

- 139 **F**RENCH binding, 18th century; mother-of-pearl, with the word *Messe*, and a crown of thorns, engraved on the front cover. (4.2 x 2.7 cm.)

Petit Paroissier de la Jeunesse.

Paris [n. d.].

- 140 **F**RENCH, 18th century; mother-of-pearl, inlaid with silver-gilt, and painted. (5.1 x 2.5 cm.)

[Calendar.]

[Paris 1792.]

Exhibition of Silver, Embroidered

- 141 FRENCH, 19th century; mother-of-pearl;
the front cover engraved with flowers,
leaves and the word *Bal*. (4.8 x 3.3 cm.)
Memorandum-book. [Paris, 181(?).]
- 142 FRENCH, 18th century; mother-of-pearl
panels set in silver, with silver back.
(6.7 x 4.4 cm.)
- 143 FRENCH, 18th century; mother-of-pearl,
with silver-gilt clasp. The front cover
bears the word *Fables*. (3 x 1.2 cm.)
Petit Fabuliste. Paris [n. d.].
- 144 FRENCH, 19th century; mother-of-pearl
binding; the front cover is carved, and
has two silver shields in the middle; pencil.
(9.5 x 6 cm.)
Souvenir. Paris [n. d.].
- 145 FRENCH work of the early 19th century;
engraved mother-of-pearl, framed with
silver-gilt, with corner-pieces in the form of
harps and palm-branches; a small pansy in
enamel on the front cover; a silver-gilt pen-
cil held in a wire coil for a clasp. (8.5 x 5.7 cm.)
Petit souvenir. Paris [1823].

- 146 **M**OTHER-OF-PEARL, framed in silver-gilt chased in a delicate pattern. The covers fasten with a pin through a wire coil. (4.1 x 2.8 cm.)
Les Petits Montagnards, 1822. [Paris.]
-

IVORY AND HORN BINDINGS

- 147 **F**RENCH binding, 19th century; ivory covers on silk. (4.7 x 3 cm.)
Petit Paroissien de la Jeunesse. Paris [n. d.].
- 148 **F**RENCH binding, 19th century; ivory, with pierced and engraved silver-gilt borders, and an enamel medallion in the front cover; gilt pencils. (9.2 x 6 cm.)
- 149 **I**TALIAN (?) binding, 18th century; the sides and back of ivory, are framed in silver-gilt. (13.9 x 8 cm.)
- 150 **R**USSIAN binding, 18th century; light colored horn, with silver-gilt hinges, back-pieces and clasps, chased and engraved, and monograms on both covers. (13 x 8.6 cm.)
Prayer Book.

WOOD BINDINGS

- 151 **G**ERMAN binding, 19th century, made of wood taken from the foundations of the old Roman Bridge at Mainz, the birth-place of printing with movable types. (19.5 x 10.3 cm.)

Klemm, H. Catalog des Bibliographischen Museums. Dresden, 1884.

- 152 **I**NDIAN book-cover of the 19th century; carved sandal-wood panels surrounded by borders made of a mosaic of mother-of-pearl and silver. (24.5 x 17.5 cm.)

- 153 **A**MERICAN binding, 19th century; golden ebony, hinged with silver, and with a silver clasp. By Tiffany and Company.

- 154 **B**INDING of cedar-wood from Mount Lebanon, elaborately carved and pierced; over silver-gilt; silver-gilt clasps. (15.9 x 10.2 cm.)

A monstrance surrounded with a passion-flower vine is carved on the front cover, and an

Agnus Dei with other emblems, surrounded by a vine and passion-flowers on the back cover. The panel of the back contains monograms.

Le Nouveau Testament.

A Mons, 1672.

- 155 **E**NGLISH binding of the 19th century. Black composition, in relief, and pierced, over red. (20 x 15.1 cm.)

A bust of Shakespeare in red within a cartouche, surrounded by strap-work bearing the name of the book, ornaments the front cover; the monogram *W S* is similarly treated on the back cover.

Humphrey, H. N. Sentiments of Shakespeare.

London, 1857.

- 156 **E**NGLISH binding of the 19th century. Black composition in relief and pierced, over red. (19.6 x 13.5 cm.)

A shield with the arms of the Black Prince, a scroll bearing the title of the book and the motto of the Prince of Wales, over Gothic tracery, ornament both covers.

A Record of the Black Prince.

London, 1849.

- 157 **E**NGLISH binding of the 19th century. Black composition in relief; pierced, over red. (22.8 x 15.5 cm.)

Exhibition of Silver, Embroidered

The sides are covered with an elaborate design and a central cartouche containing an emblematic figure after one of the engravings in the book by W. Harry Rogers, with scrolls bearing the title of the book.

(*Bound by Leighton, Son & Hodge.*)

Quarles, Francis. *Emblems.*

London, 1861.

LACQUER BINDINGS

- 158 **P**ERSIAN binding of the 18th century; surface lacquer in a design of flowers and leaves. (20.5 x 13 cm.)

Persian manuscript.

- 159 **P**ERSIAN binding in gold and colors painted on a green ground. (15.6 x 10 cm.)

Koran. *Arabic manuscript.*

- 160 **P**ERSIAN binding; flowers and leaves painted on a gold ground. (11.1 x 7 cm.)

Koran. *Arabic manuscript.*

- 161 **P**ERSIAN binding. The covers are painted with flowers and birds, and the doublure with figures. (21.5 x 13.7 cm.)

Koran. *Arabic manuscript.*

- 162 **G**ERMAN binding of the 18th century ;
lacquer, inlaid with mother-of-pearl and
silver in a Chinese pattern. (8 x 4.7 cm.)

Schreib-Calendar.

Augsburg, 1766.

VELVET, SILK AND PAPER BINDINGS.

- 163 **C**UT velvet binding, in a pattern of leaves
around an angel holding a shield with
the title of the book. French, 19th century.
(16.8 x 10.3 cm.)

The product of the "Romantic" period of
French art, and cotemporary with the so-
called "Cathedral" buildings.

Chroniques françaises de Gondar. Paris [n.d.].

- 164 **H**ELIOTROPE velvet, stamped in gold,
with a border of scrolls, and a central
coat-of-arms. French binding of the 18th
century. (10.1 x 6 cm.)

Les deux Magots.

Paris [n. d.].

- 165 **W**ATERED silk binding ; French, 19th
century. (12.1 x 7.1 cm.)

The covers are bordered with griffins,

Exhibition of Silver, Embroidered

sphinxes, and tripods, stamped in gold; in the center of each is a landscape painted in colors.

Almanach.

Paris, 1812.

- 166 **W**HITE silk binding, painted with cupids, wreaths, and vases of flowers, in the style of the 18th century. In a case and slip-case of the same decoration. French, of the early 19th century. (12 x 7.8 cm.)

Dufrenoy, Mme. Hommage aux Demoiselles.

Paris [1819].

- 167 **G**REEN silk binding, with a stamped gold border and back; in a case. French, 19th century. (11.5 x 7 cm.)

Les Mérites des Femmes.

Paris [n. d.].

- 168 **V**ELLUM, painted; Italian binding of the 19th century. (28 x 17.8 cm.)

A portrait of Ariosto, surrounded by a Greek border, is painted on the front cover, and Orlando Furioso, on the back cover.

- 169 **V**ELLUM, ornamented with flowers painted on the under side. English binding of the 19th century. (19.9 x 12.5 cm.) An experiment by J. Zaehnsdorf.

Austin, Alfred. In Veronica's Garden.

London, 1897.

- 170 **V**ELLUM binding, gold tooled, with a colored engraving of *Mildigkeit* pasted on the front cover, and another of *Einigkeit* on the back cover; chased and pierced silver clasps. German binding of the 18th century. (17.1 x 10 cm.)

Gesangbuch.

Altona, 1782.

- 171 **R**ED paper, stamped with gold borders and hinges. English binding, 19th century.

Humphreys, H. N. Coins of England.

London [n. d.].

- 172 **P**APER binding, engraved, with colored pictures laid on. In a case of the same design. French binding of the 19th century.

Livre d'Amour.

Paris [1815].

BINDINGS OF CURIOUS MATERIALS

- 173 **C**OLORED beads strung on wires, and woven in a basket pattern. French binding of the 17th century. (10.3 x 6.5 cm.)

Les Pseaumes de David.

Geneva, 1671

- 174 JAVANESE shark-skin bordered with the skin of a Florida gar-pike; a silver monogram and the seal of the Grolier Club are fastened on the front cover; jade book-mark in the form of a fish. American binding of the 19th century. (18.3 x 11.7 cm.)

The Grolier Club. Hand-list of editions of the Complete Angler. New York, 1893.

- 175 JAVANESE shark-skin in its natural color panelled with the same stained green, and ornamented with a gold framework in arabesques of flowers. The back is of lizard skin. American binding of the 19th century. By Tiffany and Company.

Portfolio.

- 176 JAVANESE shark-skin in its natural color, panelled with the same stained green and with Florida gar-pike skin; with a delicate gold framework. American, 19th century. By Tiffany and Company.

Portfolio.

- 177 WHITE human-skin, inlaid with black morocco, and tooled with arrows, death's heads, and knuckle-bones. American binding of the 19th century. (13 x 8 cm.)

Holbein, Hans. Dance of Death. London, 1898.

- 178 **B**LACK human-skin binding of the 19th century. (19.2 x 11.3 cm.)

Holbein, Hans. Dance of Death, engraved by W. Hollar.

- 179 **H**UMAN-SKIN binding by Zaehnsdorf. English, 19th century. (22.5 x 14 cm.)

Hollar, W., Engraver. The Dance of Death.
London, 1816.

BINDINGS ORNAMENTED WITH CURIOUS MATERIALS

- 180 **G**REEN crushed levant binding, with a large gold-embroidered bee set in the front cover, by Petit. French, 19th century. (14.5 x 9.3 cm.)

The bee was cut from the throne of Napoleon III, in September, 1870.

Hugo, Victor. Chatiments. Paris, 1855.

- 181 **T**HE covers are of wood; sunk into the front one is an early bronze placque representing The Virgin and Child before a throne, with angels and loves holding gar-

Exhibition of Silver, Embroidered

lands. Italian binding; probably of the 19th century. (15.2 x 10 cm.)

Rofario della Gliofa Virgine Maria. Venice, 1656.

- 182 **C**RUSHED levant, with a mosaic double by Meunier, and panels of faience painted by Théodore Deck. French binding of the 19th century. (22.1 x 14 cm.)

A faience panel on the front cover, Persian in design, contains the title of the book; one on the back cover, in Renaissance ornament, has the monogram *S. P. A.* There are three panels on the back, a central round one bears the portrait of Deck; corner bosses of faience.

Deck, Théodore. *La Faïence.*

Paris, 1887.

EMBROIDERED BINDINGS—
ON LINEN

- 183 **E**NGLISH binding of the 17th century; embroidered with colored silks and silver thread. (17.3 x 11.5 cm.)

The Vision of Jonah is represented on the

front cover, and *Jonah and the Whale* on the back cover; both pictures are framed by a cartouche and surrounded by flowers; the back is filled with flowers. The edges of the leaves are goffered and painted.

S., I. The Genealogies Recorded in the Sacred
Scriptures. London, 1614.

184 **E**GLISH binding of the 17th century, The figures on this remarkable example of embroidery represent Orpheus, disguised in Elizabethan costume, seated on a bank beneath two trees, piping to a cow, and a man in a listening attitude; and Daphne, partly nude, her arms already beginning to sprout, fleeing from the cavalier Apollo, who pursues her.

The flesh-parts and the cow are of embroidered silk, fastened on to the background; the clothes, leaves of trees and flowers are of linen worked in lace, or button-hole stitch, padded and couched on; the tree-trunks are also stuffed and sewed on, and the ground and hair are done in various stitches in silk. A purl flower is on one cover. The back is in two long panels, and is embroidered with flowers, butterflies, trees, a rabbit, fish, and a snail, many of them in high relief.

- 185 **E**NGLISH binding of the 17th century.
(14 x 9.6 cm.) Embroidered with silver
and gold thread, and colored silks.

A crowned female figure, holding a dove
in one hand and a snake in the other, is em-
broidered on both covers. Single flowers
fill each of the four panels of the back. The
inscription *Be Wise As Serpents And Inno-
cent As Doves, For Where These Two In
One Are Foun That Party May Expect A
Crowne, And Shal A Crowne of Glory Have
Being Free From Death, Hel And The
Grave* surrounds both covers and the back
in one frame.

Smith, Samuel. David's Repentance. London, 1637.

- 186 **E**NGLISH binding of the 17th century.
(27.8 x 11 cm.) Fine needlework in
colored silks and silver threads; pierced, and
engraved silver clasps.

The design is the same as the above.

The Book of Common Prayer, London, 1638.
Bound with The Holy Bible, 1638, *and* The Whole
Book of Psalmes, London, 1638.

- 187 **E**NGLISH binding, 17th century; flowers,
fruits, and birds are embroidered in
colored silks on a silver background. (11.6
x 7.8 cm.)

Wither, G. The Psalmes of David, 1632, with The
Hymns and Songs of the Church, 1623.

- 188 **E**NGLISH binding, 17th century. (14.3 x 8 cm.)

On the front cover is a kneeling figure of a man holding an anchor, and surrounded by clumsy branches; a somewhat similar figure ornaments the back cover. The faces and hands are of satin. A single flower fills each of the four panels of the back.

The Holy Bible.

London, 1657.

- 189 **E**NGLISH binding, 17th century; embroidered with colored silks and silver thread. (11 x 6 cm.)

The New Testament.

Cambridge, 1628.

- 190 **E**NGLISH binding, 17th century; embroidered with silks in a diaper pattern, with flowers in the lozenges and at the intersections of the lines. (10 x 7 cm.)

The Whole Booke of Psalmes.

London, 1627.

- 191 **E**NGLISH binding, 17th century; calf, with the design worked in silver thread and cords, in high relief on linen which is pasted on the covers and back. (27.6 x 11.7 cm.)

The Whole Booke of Psalmes.

London, 1682.

- 192 **G**ERMAN, 18th century; embroidered with colored silks, gold and silver thread, and spangles. (20.4 x 16 cm.)

Exhibition of Silver, Embroidered

The Mother and Child, in very fine needlework, is surrounded by an elaborate pattern delicately executed. (A fragment.)

- 193 **G**ERMAN binding, early 19th century; embroidered with colored silks, gold thread and spangles. (18 x 10.3 cm.)

The arms of George III. are on one cover and a basket of flowers on the other.

Staats-Kalendar, 1803.

Lauenberg.

- 194 **I**TALIAN binding, 17th century; colored silks and silver threads. (37.3 x 25.5 cm.)

The coat-of-arms of Pope Benedict XIII., to whom the book belonged, is embroidered on both covers.

Kempis, Thomas à. De Imitatione Christi.

[n. p., n.d.]

- 195 **A**MERICAN binding, 19th century. (20.8 x 13.7 cm.)

Lacroix, Paul. Ma République.

Paris, 1902.

EMBROIDERED BINDINGS—
ON VELVET

- 196 **D**UTCH binding, early 19th century; embroidered with gold and silver

and Curious Bookbindings

thread, cord, braid and guimp. (10.3 x 5.7 cm.)

The design is couched on, in the style of decoration much used in France on leather binding of the period.

Guarini, Battista. *Il Pastor Fido*.

Amsterdam, 1678.

197 **E**NGLISH binding, 17th century; maroon velvet embroidered with silver thread; silver clasps. (11 x 5.4 cm.)

198 **F**RENCH binding of the 17th century; purple velvet, embroidered with gold and silver thread and wire, and colored silks.

In the middle of each cover are the arms of Marie de Médicis, and, in alternate corners, the fleur-de-lis, and an *M* surmounted by a crown. The back is covered with a series of fleurs-de-lis.

Loyos, Jean de. *L'Eupheme des François*.

Bordeaux, 1615.

199 **F**RENCH binding, 19th century; embroidered with colored silks and gold thread, in a conventional pattern. (16 x 10 cm.)

Maintenon. *L'Esprit de l'Institut*. Paris, 1808.

Exhibition of Silver, Embroidered

- 200 **G**ERMAN binding, 18th century; embroidered with metal and colored threads. (34.5 x 22 cm.)
A monogram, *H. W. H.*, surmounted by a crown, on the front cover.
Unterthanigste Freudens-Verzeigung. . . . 1741.
- 201 **G**ERMAN binding, 18th century; black velvet, embroidered with black beads in a pattern similar to those on French mosaic bindings by Le Monnier; chased silver clasps with death's heads. (9.4 x 16.7 cm.)
Das Neue Testament. Zürich, 1740.
- 202 **G**ERMAN binding of the 18th century; green velvet, embroidered with silver thread, and spangles. On the front cover the initials *C. C.*, and on the back cover *M. R.*, surmounted by a coronet. (14 x 8 cm.)
Xavier (St. Francis). Zehn Freytägige Verebrung. Cologne, 1750.
- 203 **I**TALIAN binding, 18th century; red velvet with a heavy gold thread border around the covers and back. (18 x 12.6 cm.)
Missale Romanum.
- 204 **S**PANISH binding, 18th century; black velvet, with gold and silver plate, purl,

and Curious Bookbindings

thread, spangles and pieces of metal, and colored silks. (35.4 x 25 cm.)

A remarkable border in the Italian Renaissance style, with twenty medallions of metal copied after antique cameos, surrounds both covers. In the center of the panels so formed are the arms of Charles IV. of Spain, embroidered and appliqué.

- 205 **S**PANISH binding, 17th century; embroidered on velvet; with elaborate corner-pieces of gold bullion, and a central coat-of-arms, of Philip V. of Spain(?), in gold, silver and colored silks. The back is in one long panel. The clasp is of pierced and filigree silver, with a monogram in gold wire. (23.3 x 6.3 cm.)

Zatrilla, Joseph. Engaños y Desengaños del Profano Amor. Naples, 1688.

- 206 **S**TAMPED black velvet binding, embroidered with white beads of different sizes and kinds, and black jet corner-pieces, in the Chinese style of Le Monnier. German, 18th century. (13.2 x 6.8 cm.)

Catechismus.

Zürich, 1754.

EMBROIDERED BINDINGS—ON
SILK AND SATIN

- 207 **D**UTCH binding, 17th century; purple silk, embroidered with gold thread, seed pearls and colored silks. (19.3 x 12.5 cm.)

A border of flowers in colors surrounds a central medallion, and corner-pieces of gold thread and pearls. On one cover the medallion contains a figure of *Faith* in fine needlework; on the other, *Hope*. The back is divided into panels containing figures like the corner-pieces. The edges of the leaves are goffered.

Het Nieuwe Testament.

Middelburch, 1616.

- 208 **D**UTCH binding, 18th century; red satin, embroidered with colored silks, silver thread and wire. (17.4 x 11 cm.)

In the center of each cover, surrounded by branches of flowers and birds, is a medallion framed with silver cord. The front medallion represents *The Woman of Samaria*; the back one, *The Virgin and Child*. The back has panels of flowers and birds.

Biblia.

Leyden, 1599.

- 209 **D**UTCH binding, 18th century; white silk, embroidered with colored silks, silver threads, braid, spangles and tinsel. (9.8 x 5.5 cm.)

On the front cover is a bunch of flowers; on the back cover, two winged and flaming hearts.

Almanach.

Amsterdam [1781].

- 210 **D**UTCH binding, 18th century. White silk, embroidered with colored silks, silver threads, and spangles.

A wreath of flowers around the motto *Ne M'Oubliez Pas*, on the front cover, and a weeping willow and a tomb on the back cover.

Almanack.

Amsterdam [1702].

- 211 **E**NGLISH binding, 17th century. (11 x 5.3 cm.)

Embroidery of colored silks, silver thread, cord and spangles on white satin.

On each cover is a large flower within a heavy cartouche; on the back, conventionalized flowers in five panels.

The New Testament.

London, 1627.

With the Third Part of the Bible, London, 1626.

Two volumes, doubled.

Exhibition of Silver, Embroidered

- 212 **E**NGLISH binding of the 17th century.
(8.7 x 4.7 cm.)

White satin, embroidered with a large tulip in colored silks, and a stem in gold threads.

Book of Psalmes.

London, 1637.

- 213 **E**NGLISH binding of the 17th century;
embroidered with colored silks, gold
and silver thread and cord, purl and spangles.
(22.7 x 17 cm.)

A large tulip in needlework, and other small flowers in purl, fill the middle of both covers; they are protected by a raised arch of silver which springs from the bottom of the cover; needlework tulips and other flowers and leaves, some in purl and some in silk, are arranged with a nice sense of decoration around the outside. Small purl flowers and silk flowers are embroidered in the five panels of the back.

Biblia.

Venice, Renner, 1483.

- 214 **E**NGLISH binding of the 17th century;
embroidered with colored silks, silver
and gold cord and thread, purl and
spangles. (22.8 x 16.5 cm.)

The arrangement of both covers is the same. Four round corner panels and a large central lozenge are formed by a frame-

work of gold cord, somewhat sparingly combined with silk needlework, in a design of unusual beauty. The corner panels have large needlework flowers, the central panel an episcopal coat-of-arms of embroidered silk appliqué, with a crest of an angel having gold and silver wings and the tunic and the face painted; four other panels contain birds and insects. The background is covered with spangles. The back is treated like the corner-pieces.

- 215 **E**NGLISH binding, 17th century; white satin, embroidered with colored silks, silver cord and thread, purl and spangles. (15.2 x 8.5 cm.)

A rose within a circle, with flowers and leaves above and below, ornaments both covers; the back has four panels each with a large flower.

The Holy Bible.

London, 1635.

- 216 **E**NGLISH binding, 17th century; executed with gold and silver threads, purl, spangles, and colored silks. (33.3 x 22 cm.)

The covers have a representation of *The Garden of Eden* and *The Fall*, and, at the bottom of each, the inscription *A Dream*. The back has four panels filled with birds,

Exhibition of Silver, Embroidered

insects, trees, and other forms. The edges of the leaves are goffered and painted.

The Book of Common Prayer, with Holy Bible,
Book of Psalms, and Hymnal. London, 1607.

- 217 **E**NGLISH binding, 17th century. (17 x 11 cm.)

The front cover has a representation of *Rebecca and Jacob*; the back cover *The Sacrifice of Isaac*; in panels on the back are a fruit-tree, a parrot, a rose, and a cat. The clasps are missing. The edges of the leaves are goffered and painted.

The Book of Common Prayer. London, 1642.

- 218 **E**NGLISH binding, 17th century; silk, embroidered with colored silks, spangles, silver thread, and silver wire; pierced silver clasps. (10.6 x 5.5 cm.)

Each cover has a cartouche, made of silver thread and embroidery, containing a cherub's head, and surrounded by flowers.

The Booke of Common Prayer. London, 1630.

- 219 **E**NGLISH binding, 17th century; black satin, with silver thread and guimp embroidery. (27.6 x 11.5 cm.)

A conventional ornament with *I* on one side and *T* on the other, is framed by an

oval panel having corner-pieces of a similar character. The back is broken into panels by embroidered bands.

The initials are those of John Trickten, who received the book from Anne Sadlier, daughter of Sir Edward Coke, Lord Chief Justice of England.

The Book of Common Prayer, London, 1636, with
The Holy Bible, 1612, and The Whole Book of
Psalmes, 1613.

- 220 **E**NGLISH binding, 17th century; white silk, embroidered with gold and silver, and colored silks. (16 x 10.3 cm.)

A vase with sprays of large flowers, extends from the back into the covers; trees, birds, flowers, insects, and a snake fill the rest of the boards.

Godly Observations. *Manuscript written about 1620.*

- 221 **E**NGLISH, 17th century; silk, embroidered with colored silks, and silver threads, and ornamented with miniatures painted on vellum. (21.7 x 16.5 cm.)

The covers are bordered with gold cord couched on; in each corner is an intertwined rose and lily surmounted by a silver crown. In the middle of the front cover, framed by crossed branches of laurel and palm, and surmounted by a crown, is a miniature of

Exhibition of Silver, Embroidered

Charles I., copied from a colored engraving in the book, after the portrait by Nicolas Van Der Horst; on the back cover, similarly framed, is a miniature of Queen Henrietta. The back is broken into panels with gold cord. The silk of the doublure is painted with flowers.

Le Serre, J. P. de. Le Miroir qui ne Flate point,
dedié à leurs Majestez de la Grande Bretagne.
Bruxelles, 1632.

- 222 **E**NGLISH binding of the 17th century; silk embroidered with gold and silver thread, cord, braid and spangles; the figure of a man on both covers; silver clasps. Book-mark. (15 x 9 cm.)

Bible, London, 1650, with The Whole Book of
Psalmes. London, 1649.

- 223 **E**NGLISH binding of the 17th century; white satin embroidered with colored silks, gold cord and thread, purl, and spangles. (10.4 x 5.8 cm.)

A large branch of leaves and flowers is on the covers, and a single flower with leaves is worked in each panel of the back.

Booke of Psalmes. London, 1643.

- 224 **E**NGLISH binding of the 17th century; embroidered with silver thread, purl,

and Curious Bookbindings

spangles, and colored silks on white satin.
(10.4 x 5.2 cm.)

The New Testament, London, 1633, with The Whole
Booke of Psalmes. London, 1634.

Two volumes bound double.

- 225 **E**NGLISH binding of the 17th century ;
black silk, with couching of gold and
silver threads, purl, and colored silks.
(17.6 x 11.5 cm.)

Flowers and leaves in a vase are embroid-
ered on both covers ; the four panels of the
back have flowers, a dog, and a stag.

The Book of Common Prayer. London, 1642.

- 226 **E**NGLISH binding of the 19th century ;
embroidered and appliqué with colored
silks and spangles. (23.3 x 13 cm.)

Adelaide, Jules. La Légende du Violon de Faiënce.
Paris, 1895.

- 227 **E**NGLISH binding, 19th century. (9.3 x
5.8 cm.) Pink silk embroidered with
colored silks, gold threads, cord and spangles.

A conventionalized tulip growing out of
the ground, with a cloud over it, appears on
both covers. A single flower is in each
panel of the back.

The Book of Common Prayer. London [n. d.].
With Hymns Ancient and Modern.

Two volumes bound double.

Exhibition of Silver, Embroidered

- 228 **E**NGLISH binding of the 19th century; green silk by Miss May Morris. Embroidered with colored silks, gold braid and beads. (20.2 x 23.7 cm.)

A conventional pattern of flowers and leaves in the manner of Cobden-Sanderson is used; the initials *E. L.* and *A. C.* on the front cover.

Lefebure, E. Embroidery.

London, 1888.

- 229 **F**RENCH binding of the 17th century; red silk, with appliqué silk panels; embroidered with colored silks, silver thread and cord, and spangles. (8.6 x 5.3 cm.)

L'Imitation de Iesus.

Paris, 1642.

- 230 **F**RENCH binding of the 17th century; a painted and embroidered head of Christ surrounded by a heavy cartouche of gold cord, filled in solidly to protect the delicate surface, and needlework flowers, ornaments the front cover. Framed in the same way is a miniature of The Virgin on the back cover. Both paintings are copied from engravings in the book. The back is embroidered with flowers and leaves. (19.5 x 13 cm.)

Exercise Spirituel.

Paris, 1664.

- 231 FRENCH binding of the 18th century; gold thread framework around colored engravings of Cupid. The picture on the front cover has the inscription: *Il est d'une humeur fort oubligeant*; that on the back cover, *Les trois inevitables*. (9.5 x 5 cm.)

Etrennes Mignonnes.

Liège, 1768.

- 232 FRENCH work of the 18th century; a panel of velvet, embroidered with gold thread and cord and spangles, is set in a frame of straight-grain morocco, stamped with gold. (22.6 x 16 cm.)

- 233 FRENCH binding of the 18th century; white silk, embroidered with colored silks, gold thread and spangles in a typical pattern of the period; a mirror and card-case in the doublure. (9.8 x 5.7 cm.)

Les dons de l'amour.

Paris [1799].

- 234 FRENCH binding of the 18th century; white silk, embroidered with colored silks, gold and silver, and spangles. (9.3 x 5.5 cm.)

Etrennes Mignonnes.

Liège [1790].

Exhibition of Silver, Embroidered

- 235 FRENCH binding of the 18th century;
white silk, with a pattern of flowers, in the
Chinese manner, in gold wire and thread,
purl, beads, and spangles. (14.2 x 8.5 cm.)

Almanach de Milan.

Bruxelles, 1788.

- 236 FRENCH binding of the 18th century;
red satin, embroidered with colored
silks, gold and silver. (9.7 x 5.5 cm.)

Etrennes Mignonnes.

Liège, 1776.

- 237 FRENCH binding of the 18th century;
colored silks, and gold thread, braid
and guimp, and purl, on white satin.
(9 x 5.8 cm.)

Heures de'die'es au Roy.

Paris, 1709.

- 238 FRENCH binding of the 18th century;
white silk, embroidered with colored
silks, silver and gold threads, purl, and
spangles; a miniature, framed in brass and
covered with glass, is set in the middle of
each cover; a mirror and a card-case in the
doublure. (9.7 x 5.8 cm.)

The miniature on the front cover repre-
sents the head of a woman, and is painted

on ivory, with the jewels of tinsel pasted on; that on the back cover represents an altar with two hearts on it, and is made of gold wire and tinsel.

Le Triumphp de la Vertue.

Paris [n. d.].

- 239 **F**RENCH binding of the 18th century; white satin, embroidered with silver threads, colored silks, and gold and silver spangles. (10.1 x 5.5 cm.)

In the middle of each cover is a framed miniature painted on ivory; one is the portrait of a man; the other represents Cupid, with the anagram *O. B. I. C. Lui* beneath it.

La Pratique des Amans.

Paris [1788].

- 240 **F**RENCH binding of the 18th century; white silk, embroidered with gold and silver threads, and having medallions on vellum, in the middle of each cover. (12.5 x 9.8 cm.)

A framework of flowers, birds in a nest, and a true-lovers'-knot frames the front cover medallion, which bears the initials *H. M.*, made of small flowers. The back cover medallion contains a quiver, tambourine, doves, flowers and music.

Almanach.

Liège, 1779.

Exhibition of Silver, Embroidered

- 241 FRENCH binding of the 18th century; pink silk, embroidered with silver braid, guimp and spangles; the needlework surrounds and frames emblems painted on vellum, and covered with isinglass. (8.6 x 5.3 cm.)

Heures.

Paris, 1752.

- 242 FRENCH binding of the early 19th century; white satin, embroidered with colored silks, gold thread and cord, and spangles. A narrow brass frame, in the center of each cover, contains a miniature painted on ivory and covered with glass. One painting represents a child carrying a flower; the other, a cupid chopping a heart with an axe. (9.8 x 6 cm.)

Les Souvenirs d'un Troubadour.

Paris, 1815.

- 243 FRENCH binding of the 19th century; white satin embroidered with colored silks, gold thread and cord, and spangles; with the arms of the Queen of Portugal on the front cover, and a bird on the back cover. In a remarkably fresh and perfect condition. (10.2 x 5.5 cm.)

Diario Ecclesiastico.

Lisbon, 1833.

- 244 **F**RENCH binding of the 19th century; white satin, embroidered with colored silks, gold thread and cord, and spangles; with the arms of the Queen of Portugal on the front cover, and two men and a dog, under a tree, on the back cover. (10.2 x 5.5 cm.)

Diario Ecclesiastico.

Lisbon [1824].

- 245 **F**RENCH binding of the 19th century; green silk, with embroidery of gold cord and thread, and gold and colored spangles around central portrait miniatures, painted on ivory and covered with isinglass. A looking-glass and a card-case are in the doublure. (9.6 x 7.2 cm.)

Almanach de Liège.

Liège, 1813.

- 246 **F**RENCH binding of the 19th century; embroidered with gold thread and cord, and gold and colored spangles. The monogram *EH* is worked on both covers. (9.8 x 4.5 cm.)

Le Nouvel Almanach de Poche.

Lille, 1828.

- 247 **G**ERMAN binding of the 18th century; pink silk, embroidered with gold thread and cord, and spangles. The border is in a

Exhibition of Silver, Embroidered

pattern similar to that used by French binders of the period, and surrounds a monogram surmounted by a coronet. (9.3 x 5.8 cm.)

Schreib-Calendar.

Hamburg, 1779.

- 248 **G**ERMAN binding of the 17th century ; white satin, with silver wire and thread, and spangles used in the embroidery, part of which is in high relief; clasps formed of small crucifixes. (15.5 x 7 cm.)

Communion-Buchlein.

Nuremberg, 1689.

- 249 **G**ERMAN binding of the 18th century ; white silk back and blue silk covers, embroidered with colored silks and gold thread, and painted. (26.8 x 7.4 cm.)

The Good Shepherd is represented on the front cover, and *St. John the Baptist* on the back cover ; the back has a scroll of flowers and leaves. The flesh-parts are painted.

Communion-Buchlein.

Nuremberg, 1704.

- 250 **G**ERMAN binding of the 18th century ; white satin, embroidered with gold thread, and gold and silver tinsel in a diaper pattern. (10.5 x 6.5 cm.)

Almanac de Goettingen, 1779.

and Curious Bookbindings

- 251 **G**ERMAN binding of the 18th century; green silk, embroidered with gold thread and cord, spangles and pieces of metal; a mirror in the front doublure. (8.6 x 5.4 cm.)

Sack-Kalendar.

Wien [1800].

- 252 **R**ED straight-grain morocco, tooled in gold; with a panel of white watered silk, embroidered with the arms of a cardinal in colored silks, gold and silver thread, and spangles, pasted on the front cover.

Portfolio.

- 253 **E**NGLISH binding of the 17th century; brocade silk embroidered with plaited and crinkled straw, couched on the boards. (16.5 x 11.3 cm.)

Rush, Anthony. A President for a Prince.

London, 1566.

- 254 **A**MERICAN binding of the 19th century; embroidered by the Society of Decorative Arts. Pink satin, with a reproduction in green and white silks, and gold thread, of an eighteenth century mosaic binding by Le Monnier, on a copy of *La Sainte Bible* which is in the British Museum.

Wheatley, H. B. Les Reliures Remarquables.

Exhibition of Silver, Embroidered

- 255 **A** MERICAN binding of the 19th century.
(17.7 x 10.8 cm.)

B., E. V. Ros Rosarum Ex Horto Poetarum.

London, 1885.

- 256 **A** MERICAN binding of the 19th century;
on yellow silk.

The same.

- 257 **A** MERICAN binding of the 19th century.
(22 x 17.8 cm.)

Davenport, Cyril. English Embroidered Bindings.

London, 1899.

- 258 **A** MERICAN binding, 19th century;
satin, embroidered with colored silks
and ribbands in a design of scrolls and
flowers. (20.2 x 13.2 cm.)

Adeline, Jules. La Légende du Violon de Faïence.

Paris, 1895.

- 259 **A** MERICAN binding of the 20th cen-
tury; white silk, embroidered with
ribbands, in pink, blue and greens, forming
flowers, in a design of corner-pieces and a
central wreath, on both covers, and worked
solid for most of the height of the back.
(17 x 10.4 cm.)

Keats, John. Poetical Works.

London, 1854.

BOOK-CASES

260 **B**RASS book-cover. (5.7 x 3.5 cm.)

261 **K**ORAN-CASE; silver-gilt, chased and set with corals, and a large piece of rock-crystal; the lid is fastened at the ends by means of a long pin secured with triple chains. Persian. (12 x 9 cm.)

262 **K**ORAN-CASE, silver, and silver-gilt, repoussé and pierced; a Russia leather strap with brass ornaments is fastened to the top to suspend it by. Persian. (15.2 x 10.2 cm.)

263 **K**ORAN-CASE, of steel, without ornamentation.

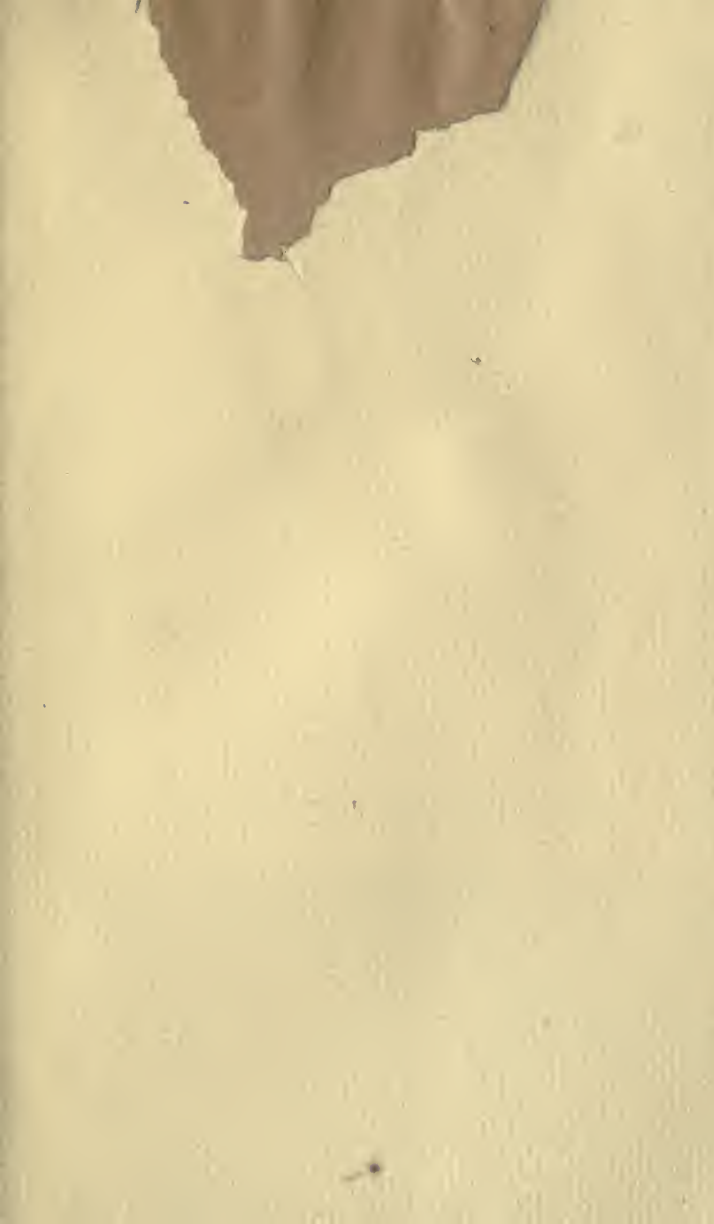
264 **K**ORAN-CASE, silver and silver-gilt; chains to carry it by, are fastened to the top. Persian. (14 x 19.5 cm.)

265 **K**ORAN-CASE; silver and silver-gilt. Persian. (9 x 14 cm.)

Exhibition of Curious Bookbindings

- 266 **K**ORAN-CASE; silver, and silver-gilt.
Persian. Mended with old Japanese
leather.
- 267 **B**OOK-COVER, embroidered with col-
ored silks and gold threads on satin.
American, 19th century.
- 268 **B**OOK-COVER, linen, embroidered with
colored silks, and gold and silver threads.
American, 19th century.
- 269 **B**OOK-COVER. American, 19th century.







Exhibition of silver,
embroidered, and curious
bookbindings.

M.21223

Z269

G74

THE UNIVERSITY OF CALIFORNIA LIBRARY

