

Art Nouveau French Bookbinding Masterpieces

Offering Eleven Marius Michel Signed Designer
Bindings 1875 - 1907
and Other Fine Art Nouveau and Art Deco Bindings
From the Estate of Alexander McBirney



Fall Catalogue – 2019

Fine Art Nouveau Signed Bindings From the Collection of Dr. Alexander McBirney

Alexander McBirney (1924 - 2019), professor Dept. of Volcanology at the University of Oregon, traveled worldwide and used his knowledge of French, Spanish and German in building his library, including fine Art Nouveau period bookbindings. Offered here are distinctive exemplars spanning the Art Nouveau and Art Deco modernist period, including an unparalleled array of signed Marius Michel masterpieces. (Henri Marius Michel, 1846-1925, son of renowned Paris gilder, Jean "Marius" Michel) Michel, who "...battled the traditional binding establishment almost single-handedly for five years" starting 1876, features prominently in Duncan and Bartha's 1989 survey *Art Nouveau and Art Deco Bookbinding: French Masterpieces 1880 to 1940*. Although Michel "formulated the new esthetic," Duncan and Bartha note that, "everyone of his masterpiece bindings, with four or five giant ribs extending equally along its spine and recessed floral panels on its front and back, all exquisitely crafted and housed in a matching cover and slipcase, provides an example of the highest traditions of French artisanship." (DUNCAN & BARTHA, P. 13).

Catalogue Pre-sale

Items listed in this catalogue will be offered to the public directly through address below and also through Ebay online Antiquarian Books listings beginning November 1, 2019. Before that date catalogue items are available to family members, museums, institutional libraries, and specialists. Availability of books listed here is subject to prior individual sale or early sale of entire collection or portion thereof.

Condition & Returns

Books are in generally fine condition, minor blemishes as noted. Some slipcases and chemise cover protectors with minor edge and corner wear (see photos). Large high-resolution photos available on request. Please contact us within 7 days of receipt of item in the event of error. No returns without prior authorization.

Terms & Shipment

Orders by telephone or email, upon confirmed availability, will be held for 10 days pending receipt of payment by U.S. postal money order, check drawn on U.S Bank, or Paypal credit and debit card payment system. Arrangements for on site delivery and payment optional. Shipping and insurance through United States Postal Service Priority Mail or Express Mail (USPS); United States Postal Service Priority Mail or Express Mail International (USPS International); or UPS. Buyer to pay actual cost of shipping and insurance as provided by carrier.

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*We are pleased to offer these Marius Michel
and contemporary signed bindings
from the McBirney estate to
bibliophiles worldwide.*

French Masterpieces — Fall 2019*

About Marius Michel:

“Marius-Michel was the great pioneer of modern bookbinding. At first, his revolutionary belief that a book’s cover should reflect its contents—that modern works demanded modern bindings—met with fierce resistance from his fellow binders and from collectors. His range of decorative ornaments derived from nature, “La Flore Ornamentale,” were thought to fall into the category of “art” rather than bindings. But his passionate conviction and irreproachable technique soon won him followers and by 1885 his designs were seen as a viable alternative to traditional bindings. Awards at the 1900 Exposition saw him confirmed as France’s supreme binder.” DUNCAN AND DE BARTHA, ART NOUVEAU AND ART DECO BOOKBINDING, p. 144.

*Marius Michel led the trend away from binders copying earlier designs, popular during the middle of the 19th century. It was in 1878 at the Industrial Exhibition that he won acclaim from fellow binders and in 1880, with publication of his *Reliure Francais*, came public recognition as the leading contemporary craftsman. His style, now recognized as Art Nouveau, was entirely modern in design although influenced by the strap work binding designs of the 16th century. This binding was exhibited in Paris and New York in 1947 and at the Arts Council, London, in 1949.*

*** Please Note:** All books in this catalog are in the French language with the exception of No. 3, which is in English.

1. (MARIUS MICHEL, binder) **Dante, Vita Nova**, (Paris: Le Livre Contemporain, 1907). Translated to French by Henry Cochin. 4to (12" x 9"). Vii + 110 pp. Bound in signed designer emerald green levant morocco with multi-color onlay binding by MARIUS MICHEL, four raised bands, contrasting leather spine titles, compartments ornamented with black onlay and gilt, floral designer onlay boards (these in mature "stained glass" Michel binding style), turn-in dentelles floriated with red and black morocco onlay. Silk endpapers. All edges gilt. Bound for M. Jean Boderel. Also with later leather bookplate Alexander McBirney. This THE ORIGINAL MARIUS MICHEL binding, a prized exemplar later copied by others including Crete. Fine in fine half brown morocco sheath and morocco trimmed slipcase.



A foundational text for subsequent centuries of European literature, Dante's "The New Life" was published in 1294. "It is an expression of the medieval genre of courtly love in a prosimetrum style, a combination of both prose and verse. Besides its content, it is notable for being written in Tuscan vernacular, rather than Latin; with Dante's other works, it helped to establish the Tuscan dialect as the basis for the Italian language. WIKIPEDIA.

\$20,500

2. (MARIUS MICHEL, Binder) Hippolyte Heymann, *L'Art: Revue Hebdomadaire Illustree*, Paris 1875, Large Folio (17" x 12") 419 pp. bound in multi-color inlay/onlay morocco leather by (younger) MARIUS MICHEL. Fine. With 1/2 morocco and marbled paper protective chemise.



Arguably the most expensively produced and exclusively distributed of the large format Parisian art journals of the 19th century, this the important premier volume of 1875 issues. The appeal of the project for Marius Michel (done somewhat later, however, given the floral style of this binding) must consider his personal acquaintance with several of the showcased artists. The journal was printed on a thick paper by the house Jules Clays (1806-1886), it is also a high price, namely 200 francs for a subscription to the year. On the editorial side, the prospectus of the magazine promised the collaboration of no less than sixty art critics and historians, from Philippe Burty to Charles Yriarte.

\$18,000

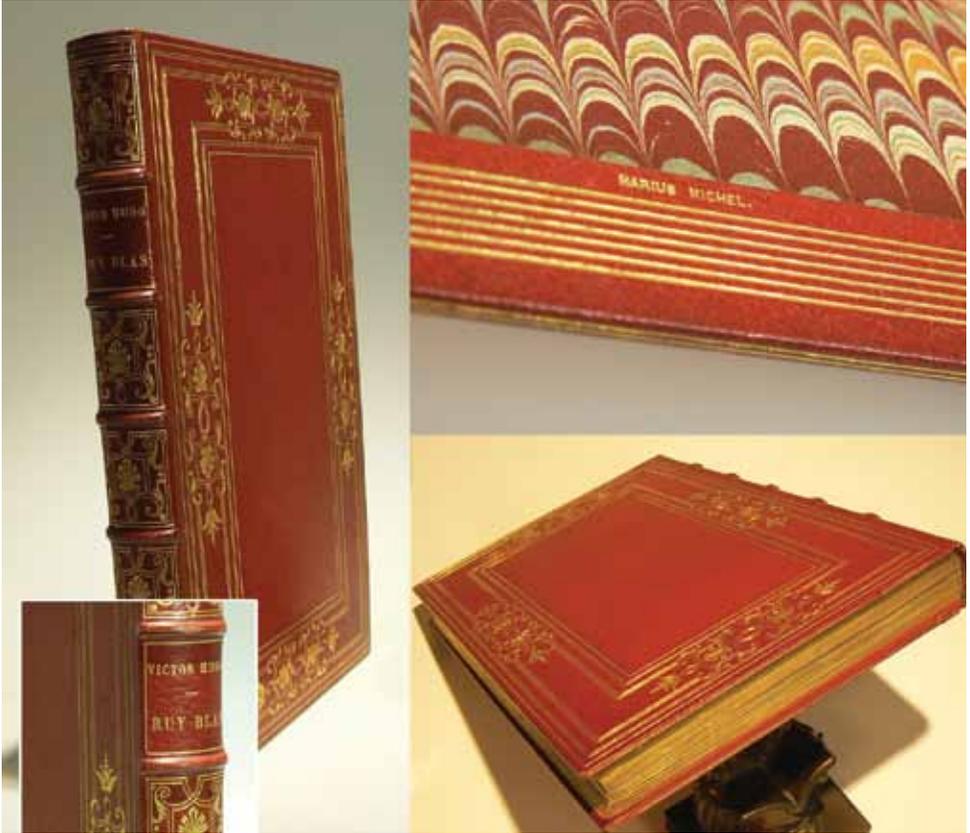
3. (MARIUS MICHEL, Binder) Richard R. Holmes, Queen Victoria, 1907 (London and Paris: Boussod, Valadon & Co., 1897). Folio (13" x 10"). Ii. + 200 pp. + Dedication. One of 100 copies for the United States numbered I through C, this being Copy #XXI (21). Bound in royal blue levant morocco in signed designer binding by MARIUS MICHEL, five raised bands, compartments ornamented with black morocco onlay and gilt rule, boards with floral corner vignettes of black onlay morocco, sextuple ruled in gilt, light brown morocco pastedown endpanels with blue silk free endpapers, board edges double ruled in gilt, all edges gilt. Illustrated with 41 photogravure and engraved plates (23 of which are double-suite), including hand colored frontispiece. 13" x 10 1/2", 200 pages. Printed by J.S. Virtue and Co. on paper vellum.



Richard Rivington Holmes served as the Librarian of Windsor Castle and wrote this largely personal biography to refute the “many little myths” which had grown up around Victoria’s life. Holmes was Royal Librarian at Windsor Castle for Queen Victoria, and was reappointed as such by King Edward VII in 1901.

\$7,250

4. (MARIUS MICHEL, Binder) **Victor Hugo, Ruy Blas (Paris: L Conquet, 1889)**. Quarto (4to). Bound in crimson red levant morocco signed by MARIUS MICHEL, 5 raised bands, compartments heavy gilt, turn-ins multi-ruled gilt, board edges double ruled gilt, all edges gilt, marbled endpapers. Printed by Georges Chamert, Paris. This copy #92 of 500 signed (initialed at limitation) by publisher.



Victor Hugo's acclaimed masterpiece in a fine traditional designer binding of Marius Michel. Illustrated by frontis portrait of Hugo engraved in two states, after Alophe, and with 15 other engraved full page and vignette illustrations.

\$9,000

5. (MARIUS MICHEL, Binder) C. Camille Mauclair, Ames Bretonnes, (Piazza, 1907) 8vo (9-3/8" x 6-7/8"), 145 pp. Bound in full dark green levant morocco signed binding by MARIUS MICHEL, and with inlay dark red morocco leather floral ornament at center of spine and all four corners of both front and back boards, 4 raised bands, spine compartments ruled and ornamented gilt, boards multi-ruled and ornamented gilt, all edges gilt, endpapers doubled with like morocco pastedown facing light brown silk floral cloth front and back, and also with green marbled endpapers front and back. Original paper wraps and spine laid in. Illustrated with color ornamental border to title-page and with 49 illustrations by J. Wely, printed in color. With leather trimmed slipcase. This is copy #13 of 500 printed.



Mauclair was a great admirer of Stéphane Mallarmé, to whom he dedicated several works, and of Maurice Maeterlinck. He was initially a poet and novelist. His poetry attracted some attention and was set to music by Ernest Bloch, Gustave Charpentier, and Ernest Chausson and Nadia Boulanger.

\$6,250

6. (MARIUS MICHEL, Binder) E. [Edmond] and J. [Jules] Goncourt, *L'Amour au Dix-Huitième Siècle* (Paris, E. Dentu, 1875.) 12mo (8 ½ x 5 ½) 171 pp. Limited edition, SIGNED DESIGNER BINDING BY MARIUS MICHEL in full crimson morocco with blue morocco gilt inner boards. Printed on Whatman Holland vellum, tinted. Frontispiece, vignette and lamp-head etched by BOILVIN. Text in a beautiful frame engraved by F. Méaulle.

This striking Marius Michel binding, executed in full crimson levant morocco, features elaborate “extra gilt” blue morocco ornamentation inside boards (blue morocco pastedown sides, brown silk free endpaper sides. Additional marbled end papers front and back. Tooled inner boards became a standard extra bound construction. Minor soiling or finger mark at top edge front board.



“For much of his life, he collaborated with his brother Jules creating works of art criticism, a notorious journal, and subsequently several novels. He also collected

rare books, including a copy of Pierre Rameau's 1725 *Abbrégé de la nouvelle Methode, dans L'Art D'Ecrire ou De Tracer toutes sortes de Danses de Ville* (New Abridged Method for writing or tracing all sorts of country dances).[2] After the death of Jules he continued to write novels alone.

He bequeathed his entire estate for the foundation and maintenance of the Académie Goncourt. Marcel Proust, Simone de Beauvoir, Michel Tournier, Marguerite Duras, Romain Gary (who exceptionally won it twice) and Nobel Prize Patrick Modiano are among the best-known authors who have won the century-old prize." WIKIPEDIA.

\$7,500

7. (MARIUS MICHEL, Binder) Marius Michel, La Reliure Francaise, 1880, (Paris: Damascene Morgand & Charles Fatout, 1880. Folio. (12 5/8" x 9 1/4"). 144 pp. + ads. Bound in full red crimson levant morocco by MARIUS MICHEL, warmly inscribed by binder at top of second blank page. A second volume was published – only Volume 1 is offered here. MARIUS MICHEL inscribed (see photo).



Bound in tooled morocco binding executed by himself, this is the famous bookbinder's own study of the history and techniques of French bookbinding.

\$4,750

8. (MARIUS MICHEL, Binder) Moliere, Theatre Choisi de Moliere, 1878 (Tours: Alfred Mame, 1878) In two volumes 4to (11" x 7 1/2"). Vol. 1, xv + 491 pp.; Vol. 2, 583 pp. + Table [1]. Bound on five raised bands in full crimson levant morocco signed bindings by MARIUS MICHEL, compartments extra gilt, boards triple ruled in gilt, dentelles ruled and extra floriated in gilt. All edges heavy gilt. Housed in custom marbled slipcase trimmed in morocco.



Moliere's comic plays, presented here based on the text of the 1682 Paris edition, established a satirical tradition that has endured for more than 300 years.

Provenance from private collection of Dr. A. H. Rosenbuch, with leather bookplate Dr. Alexander McBirney. This binding of Marius Michel is traditional with perhaps some trend to the "ornamental flora", with first innovation during the Universal Exhibition of 1878. It is probably identical to that cited by Beraldi (III, 109) among the first-rate works such as "Hédouin's work, ornamental flora, red on red, set with black, etc." From the library of Jean Borderel (not in the catalog), with his ex-libris pushed in gold on the second flat of the lining.

\$7,500

9. (MARIUS MICHEL, Binder) Paul De Musset, *Le Dernier Abbe*, 1891, (Paris: A. Ferroud, 1891). Large 8vo (10" x 6 1/2"). Xvi + 64 pp. Bound in full blue-green levant morocco signed designer binding by MARIUS MICHEL, five raised bands, compartments ornamented gilt and red onlay, boards triple ruled gilt with rose motif vignette gilt and red morocco onlay both front and rear boards, inner dentelles floriated gilt, marbled pariel pattern endpapers, all edges heavy gilt. Engravings by A.D. Lalauze in text, title engraving, with a prospectus for subscription bound-in at the end. One of 210 copies on grand velin d'Arches paper. Fine in near fine morocco trimmed slipcase.

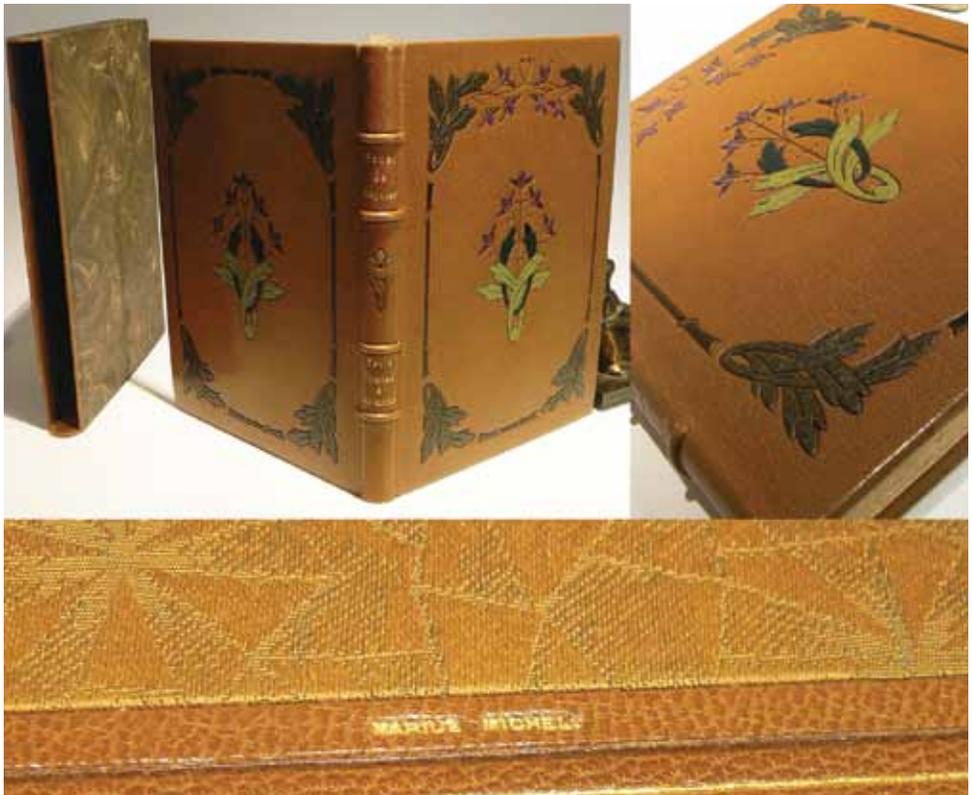


With introduction by Anatole France, this is the definitive edition of Musset's fictional work encompassing death, dreams, and opium. Lalauze, perhaps the most renowned French illustrator of his day (Don Quixote and other works) provided the engravings.

\$6,250

10. (MARIUS MICHEL, Binder) Henri de Regnier, *Trois Contes a Soi-Meme*, 1907, (Paris: Pour Les Cent Bibliophiles, 1907). Large 8vo (10" x 7 1/4"). 63 pp. bound in light brown levant morocco designer floral binding by MARIUS MICHEL, bound on 4 raised bands, compartments ornamented in blind, front and rear boards with inlay/onlay contrasting floral pattern in green, light green, and maroon morocco, each board with individual design pattern. Inner turn-ins with complimentary in-lay/onlay floral pattern, gold tone silk endpapers. Example #111 of 130 printed. Illustrated with 40 etchings. Subscription imprint to M. Henri Goldstein at publication.

An exquisite unblemished exemplar of multi-color leather inlay/onlay used for Marius Michel floral binding. Fine in fine morocco trimmed slipcase.



Henri-François-Joseph de Regnier (December 28, 1864 – May 23, 1936) was a French symbolist poet, considered one of the most important of France during the early 20th century. WIKIPEDIA

\$7,500

11. (MARIUS MICHEL, Binder) R. de Saint-Pierre, Paul et Virginie, (Paris: Librairie des Bibliophiles, 1878). 8vo (9" x 5 7/8), xlviii + 213 pp. Illustration by S. Cambray in multiple-states plus extra-illustrated plates. Bound in light brown levant morocco signed designer binding by MARIUS MICHEL, five raised bands, compartments ornamented gilt and with black onlay lace, boards ornamented in black onlay and interlaced floral design outlined gilt, inter dentelles quadruple ruled gilt, leather pastedown endpapers with silk free endpapers, all edges gilt. This copy warmly inscribed by Marius Michel in inscription dated 1880.

An important early, perhaps transitional, binding introducing floral board ornamentation famed in Michel's Art Nouveau bindings.

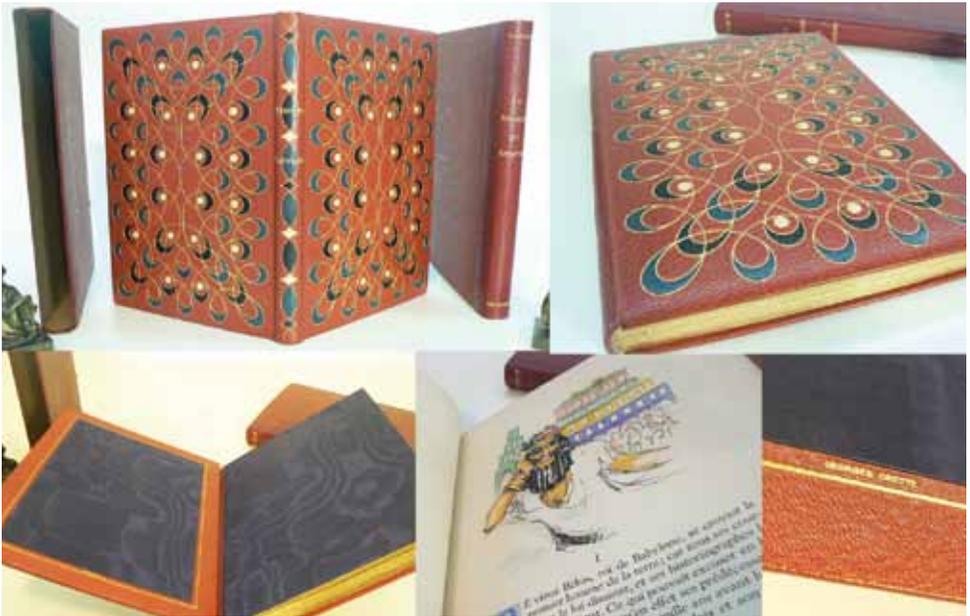


Thomas Carlyle in The French Revolution, praised the work thus: “[It is a novel in which] there rises melodiously, as it were, the wail of a moribund world: everywhere wholesome Nature in unequal conflict with diseased, perfidious art; cannot escape from it in the lowest hut, in the remotest island of the sea.”

Fine in matching chemise and slipcase. \$14,000

12. (GEORGES CRETTE, Binder) Voltaire, La Princesse de Babylone, 1948, (Paris: Scripta et Picta, 1948). Folio. (13 3/8" x 9 3/4"). 122 pp. This copy #170 of 186 printed. Illustrated by full page and vignette color lithographs by Van Dongen. Bound in full red levant morocco modernist designer binding by GEORGES CRETTE. Spine titles in gilt. Boards decorated in interlaced oval patterns with dark green, black and white morocco inlay/onlay and gilt outline. Blue silk endpapers ruled in gilt. All edges heavy gilt. Housed in half red morocco chemise and red morocco trimmed slipcase.

Crette was head workman and protégée to Marius-Michel. "Crette assumed control in 1923 through April 1925, a month before Marius-Michel's death...Adhering initially to the Art Nouveau floral esthetic, which allowed him to retain Michel's old clients, he moved to more geometric style. Designs were similar to Henri Creuzevault: crisp and in harmony with the text, composed of repeating symmetrical punched decoration, such as overlapping circles." DUNCAN & DE BARTHA.



Voltaire's 1768 philosophical novel follows the protagonist touring many nations, finding differing cultures and social structures, and of course searching for love. Through this narrative Voltaire advances values now described as part of the Enlightenment in Europe.

Fine in matching chemise and slipcase. \$11,500

13. (HENRI CREUZEVAULT, Binder) Gustave Flaubert, Salamambo (Paris: Les Editions d'Art Devambez, 1926) 4to (12 ¼" x 10") 233 pp. First limited edition #169 of 237 numbered copies printed for the artist. 4to. SIGNED DESIGNER BINDING BY HENRI CREUZEVAULT in full light cream color levant morocco with art deco style “accordion” horizontal geometric folds both front and back boards, spine titles in gilt (see photos), cream morocco, calf squares, and coarse linen bookcloth pastedowns, matching linen free endpapers. Illustrated by frontis and 21 other etchings, (five full-page), double-page etching.

“Henri Creuzevault (1879-1956) joined the family bindery in 1920... quickly took it into the front ranks of the avant-garde movement with modernist designs executed in innovative techniques.” From 1925 he incorporated Art Deco imagery to become a major figure in the modernist movement. DUNCAN & BARTHA, 79.



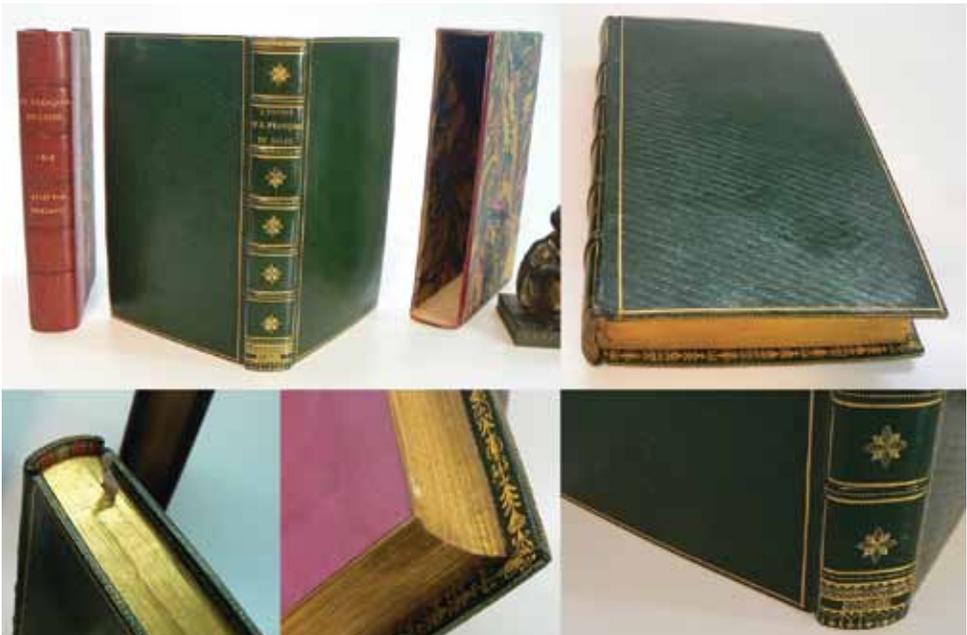
Readers of, “Flaubert’s realistic Madame Bovary, were shocked by the indiscriminate violence and sensuality prevalent throughout the [new Salamambo] novel. Salammbô remains controversial to this day. It was a massive best-seller, and sealed the author’s reputation as prominent 19th C. French writer.” WIKIPEDIA.

Fine throughout, housed in morocco somewhat worn (very good) cream morocco trimmed chemise cover and slipcase (tan slipcase has damp mark stain at center rear back of case).

Fine in chemise and shelf worn slipcase SOLD

14. (DUPLAINIL, Binder) Jean-Pierre Camus, *L'Esprit de Saint Francois Desales*, (Lyon: Chez Rusand, 1816). 8vo (8 ¼" x 5 ¼"). 2 p.l., xlviii, 572 pp. BOUND IN FINE CONTEMPORARY DARK GREEN FULL MOROCCO SIGNED BINDING BY DUPLAINIL. Bound on five raised bands, all compartments gilt, boards ruled in gilt, board edges gilt, dentelle turn ins ornamented gilt, all edges gilt. Illustrated with woodcut vignette. Front end papers with the ticket of "Potey, Libraire, re du Bac, no. 46...Paris." and with the bookplates of Mortimer L. Schiff and John Roland Abbey. Housed in custom fleece lined morocco chemise and matching slipcase.

Duplainil was from a family of distinguished Parisian binders. This binding was commissioned by Madame Royale Marie-Therese (1778–1851). Binding dated to between 1816–1824. Marie-Therese, daughter of King Louis XVI and Marie-Antoinette, only then called herself Madame Royale. Included in Seymour De Ricci's 1935 catalogue of bibliophile Schiff's collection. Bookplate of English collector J.R. Abbey (1894–1969). Schiff sale in 1938; lot #1740 in Abbey sale, purchase at Sotheby's 1967 by B. W. Simpson.



First published 1639, this biography of his friend Francois de Sales is among the most noted of Camus approximately 200 titles published.

Fine in very good plus chemise and slipcase (slipcase with minor professional inner joint repair/strengthening).

SOLD

15. (LEON GRUEL, Binder) Maurice de Guérin, *Poemes en Prose* (Poems in Prose) (Paris: Edouard Pelletan, 1901). 4to (11 ½” x 9”). 63 pp. + appendix. BOUND IN SIGNED FULL MOROCCO DESIGNER BINDING BY LEON GRUEL., 5 raised bands, intricate inlay/onlay at spine compartments and boards, blue cloth endpapers, all edges gilt Illustrated by colored woodcuts. Limited edition limited to 130 copies on paper by Marais. Fine throughout. In recent half-morocco “semi” clamshell enclosure (see photos). A large and stunning Leon Gruel masterwork.



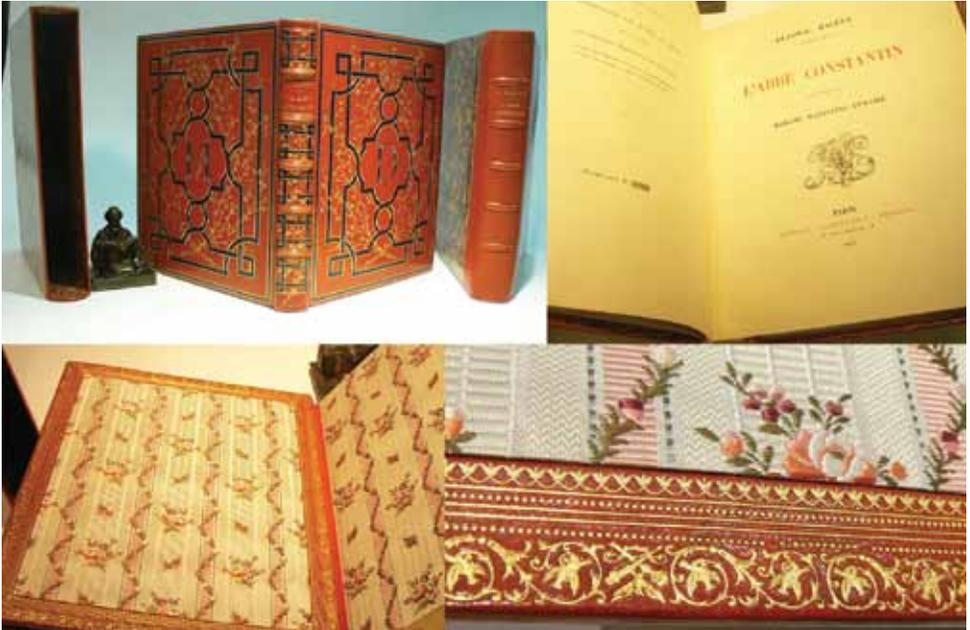
In ways an innovator, Gruel defended traditional techniques in discussion with Marius Michel. Leon Gruel and Marius Michel shared common roots – Jean Marius Michel, Henri Marius Michel’s father, had assigned master gilding to Pierre-Paul Gruel, Leon Gruel’s own father, in 1839. “Gruel...argued for the acceptance of non-traditional decoration for modern bindings. He matched this belief with a

diverse range of emblematic and pictorial covers produced with his son Paul at the Gruel Bindery, one of the oldest in Paris.” DUNCAN AND BARTHA, P. 95.

“Georges-Maurice de Guérin (4 August 1810 – 19 July 1839) was a French poet. His works were imbued with a passion for nature whose intensity reached almost to worship and was enriched by pagan elements. According to Sainte-Beuve, no French poet or painter rendered “the feeling for nature, the feeling for the origin of things and the sovereign principle of life” as well as Guérin.” WIKIPEDIA.

**Fine in semi-clamshell case. \$16,000
(pre-sale offer pending, other offers considered)**

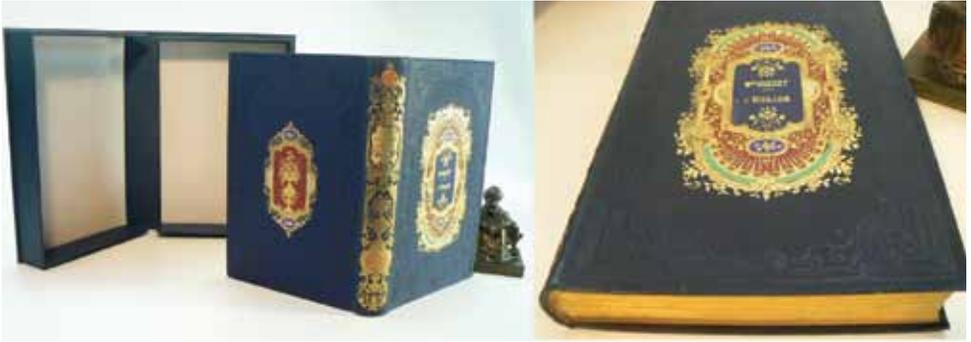
16. (J. KAUFMANN, Binder) Ludovic Halevy, L'Abbe Constantin, 1887, (Paris: Roussod, Valadon, 1887) Large 4to (12 ½” x 10 ½”). 133 pp. + Table. This copy number #51 of 250, plates on Japan paper. Bound in full red-orange levant morocco signed designer geometric binding by J. KAUFMANN, five raised bands, compartments with black interlaced onlay and gilt, boards ornamented black onlay and gilt, inner dentelles heavy floriated gilt, all edges gilt. Silk ribbon place marker. Housed in matching morocco sheath and slipcase. With 18 heliogravure plates and 18 vignettes after Madeleine Lemaire, all in 3 states. Fine.



The finest edition of this work by the French comic novelist and playwright Halvey (1834–1908). Halvey was a librettist for Bizet’s opera Carmen.

Fine in matching half morocco chemise and slipcase. SOLD

17. (LEMERCIER, Edition Binder) Elizabeth (Madam) Guizot, Raoul & Victor, 1846, In original embossed multi-color bindings by LEMERCIER. Plates used to produce these beautiful and elaborate bindings were put under great pressure using heavy presses. Later issues abandoned these expensive bindings.



Raoul & Victor, has been cited as a classic model of the juvenile fiction genre. Says M. Andre (Our Masters Today, vol. 2), "...a work full of good sense, of a communicative gaiety which blends harmoniously with lively narratives, sometimes touching, without that false sensibility which tends to denature the characters."

\$1,200

18. (BINDINGS) (GEORGES MERCIER) Gustave Flaubert, La Legende de S. Julien l'Hospitalier, 1906 (Paris: La Societe Normande du Livre Illustre, 1906) 4to (10 1/2" x 8"). Bound in full medium brown levant morocco signed designer binding by GEORGES MERCIER 1939, five raised bands, compartments heavy gilt with red morocco onlay ornamentation, boards ornamented in red and beige onlay and sextuple ruled in gilt, squares heavy floriated gilt, all edges heavy gilt.

Georges became head of his father Emile-Philippe Mercier's bookbinding studio upon his father's death in 1910. Silk endpapers. Housed in half morocco sheath and morocco trimmed slipcase.

The famous Flaubert (Madame Bovary) novelette, La légende de Saint-Julien l'hospitalier. ("The Legend of Saint Julian the Hospitalier") A father is told that he will marry into the family of a great emperor, his mother told he will be a saint. They dote on him. But Julian kills a mouse who interrupted his concentration in church, cruelty to animals grows and culminates into his massacre of an entire valley of deer. He leaves to escape his future (much like Oedipus).

ART NOUVEAU FRENCH BOOKBINDING MASTERPIECES



Julian joins a band of vagrants, and they eventually grow into a huge army under his control. He returns home to surprise his wife and finds a man and a woman in her bed. Unknown to him, his parents had arrived to see him and his wife had given them her bed. He thinks that it is another man sleeping with his wife and murders them. He repents, meets a Leper who is revealed to be Jesus Christ himself, who takes Julian with him to heaven. WIKIPEDIA.

\$4,500

19. (ALEXANDER MC BIRNEY, Binder) Eugene de Verbizier, *Traite de Dorure sur Cuir*, 1991 (Paris: by the Author, 1991) 4to (13" x 9 ¼") Complete in two volumes, Vol. I: 236 pages. Vol. II: 417 pages, this set example #96 of 1000 total issued. BOUND BY ALEXANDER MCBIRNEY IN MARIUS MICHEL PATTERNED FULL LEVENT MOROCCO, WITH MULTI-COLOR MOROCCO ONLAY ORNAMENT TO FRONT BOARD AND SPINE. Printed in red and black. Illustrated in black-and-white with several tipped-in color plates. One of 1000 numbered copies signed by the author. Warmly inscribed by author at title page to Alexander McBirney, August 11, 1991. Both volumes probably executed in France late twentieth century by Dr. McBirney in the shop of and under the guidance of French master binder.



Two volume expansive set illustrating the history (Vol. 1) and techniques (Vol. 2) of bookbinding. With text provided in both French and English.

Price on Request

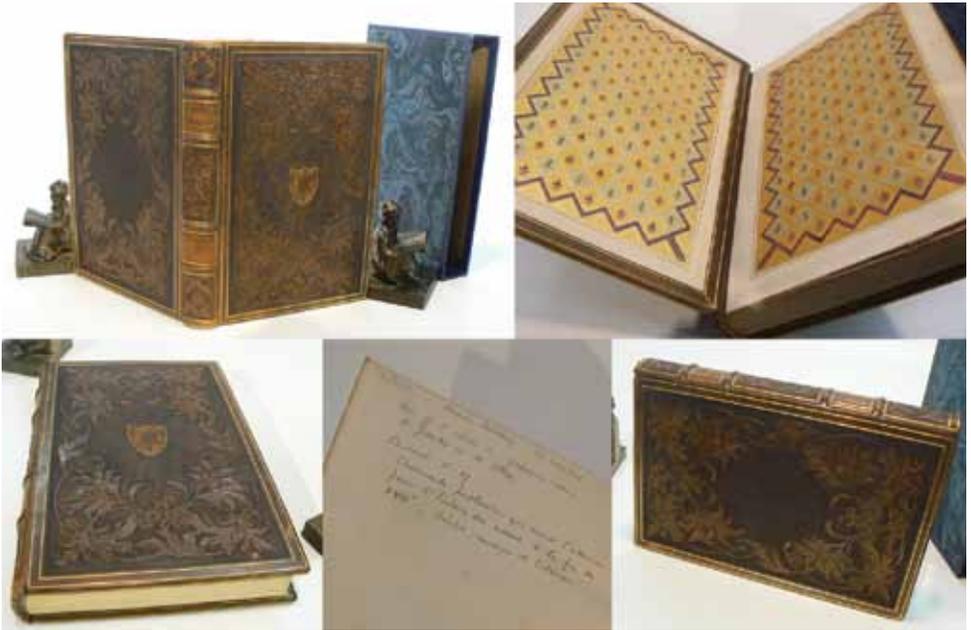
20. (ALEXANDER MC BIRNEY, Binder) Yves Devaux, Dix Siecles De Reliure: Ouvrage couronne par l'Academie francaise. (Paris: Pygmalion, Gerard Watelet, (1983). 4to (11 ¾" x 9"). Full levant morocco designer binding by Alexander, probably executed in France late twentieth century by Dr. McBirney under the direction of French master binder and to late style of Marius Michel. Binding features pictorial onlay of tan and green morocco to front board and spine all edges gilt, turn-ins lined with green morocco and floriated gilt, silk moire end papers. Text lavishly illustrated in black and white and full color in tracing the bookbinding techniques and styles through the centuries.



Price on Request

21. (NR, Binder) Robert Douglas, Sophie Arnould, 1898, (Paris: Carrington, 1898) 8vo (10" x 7"). Ix + 261 pp. + Catalogue. One of 5 copies (this example #4) on Japan paper with plates in 3 states. Bound in full brown calf, four raised bands, compartments with raised tooling ornamentation, with boards double ruled in gilt and with raised relief floral pattern tooled into both boards by "NR", and with "NR initials in medallion at center of front board only.

Handmade multi-color embossed geometric endpapers, turn-ins double ruled in gilt, board edges double ruled in gilt. Near fine in finely executed designer bas-relief binding, blue marbled paper covered slipcase.



Douglas's definitive biography of Arnould, renowned French stage actress and opera singer, born 1740 and retired from the stage in 1778. She survived the French revolution, living modestly in the countryside. She was pensioned by Napoleon Bonapart.

SOLD

22. (SAMBLANCX – WECKESSER, Binder) Longus, Daphnis et Chloe, 1890 (Paris: Launette, 1890) 4to (11" x 7 1/2"). Large 8vo (10 1/2 x 6 3/4 in.; 269 x 173 mm.). 36 full-page engravings hors texte, numerous engraved vignettes and illustrations in text by Raphaël Collin were engraved by Champollion; half-title printed in gold. ONE OF 50 COPIES ON JAPAN, LARGE PAPER, WITH ALL THE PLATES IN THREE STATES, the extra suite of plates being bound-in.

Contemporary citron morocco with inlays of green and black, richly gilt with intersecting filets, forming a repeating lozenge pattern, each lozenge with a double drawer handle tool, spine gilt; gilt turn-ins, full morocco doublures with complimentary pictorial elements inlaid within a compartment made up of repeating tulip tools and a leafy border, gray silk endpapers, a.e.g, by SAMBLANCX-WECKESSER. In a chemise chemise, marbled slipcase, rubbed, else fine throughout. See Sotheby's sale 1994.

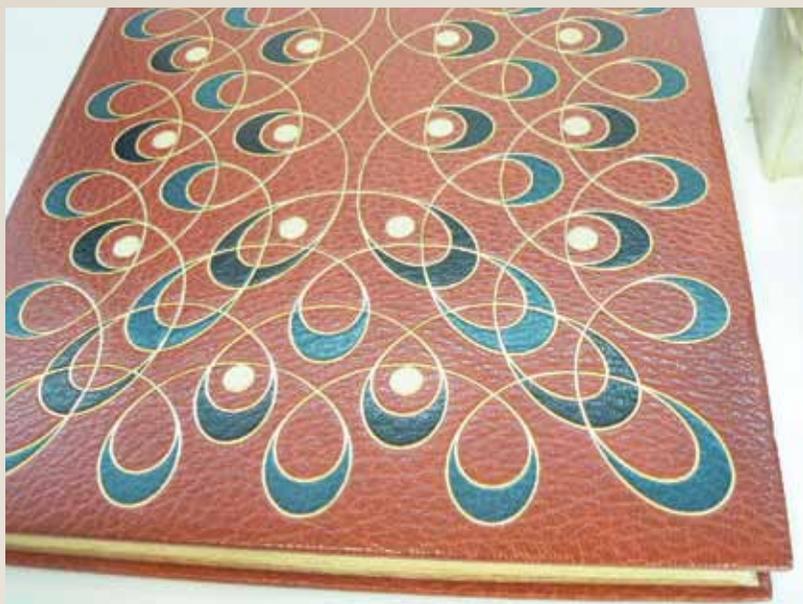


Daphnis and Chloe, the Greek novel written by Longus in the 2nd or 3rd century AD, is considered the first or first surviving prose romance. Conventional in characterization, Longus' story of lifelong friendship, courtship, and romantic love is judged by scholars as remarkably modern in plot structure.

SOLD

Notes

Notes



View Crette's exquisite binding on page 15

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