

Fine Binding



Golden Legend, Inc.
11740 San Vicente Blvd, Suite 109
Los Angeles, CA 90049

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1 **London almanack for the year of Christ 1840.
Finely bound miniature almanac for 1840 with
slipcase**

London almanack for the year of Christ 1840. London: Stationers' Company? 1839. Miniature. book: 1 3/8" x 2 1/4" With slipcase 1 5/8" x 2 1/2". Bound in contemporary black morocco with vari-colored morocco inlays, gilt-decorated with various bird, and floral ornaments. Fine copy with matching slipcase. (Slipcase a bit darkened). 24 unnumbered pages, including page of eclipses and other celestial occurrences for 1840 . With 4 page engraving of St. Sav[iou]r's Church, St. Thomas's Hospital &c. the approach to London [Brid]ge. Pages include : The almanack explained -- Calendar for the twelve months -- Regal table -- Royal family -- Gr. officers of state -- Court of Lord Mayor and aldermen -- Table of stamps -- Transfer days at the bank.

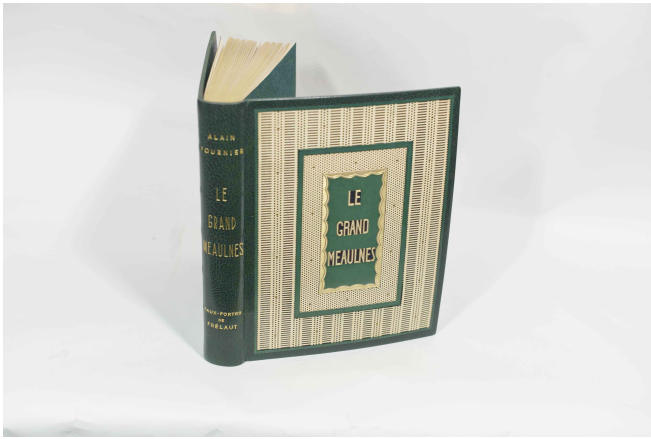
References: Welsh, D.V. Bibliography of miniature books,; 4648; Bondy, L.W. Miniature books,; page 164; Spielmann, P.E. Catalogue of the library of miniature books,; 303

Full Description:

<http://www.goldenlegend.com/pdfs/almanac.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$950



- 2 Alain-fournier (Henri Alban Alain-fournier). **Le Grand Meaulnes**. Emile-Paul Frères, 1946. Edition illustrée de 46 eaux-fortes de Frelaut. Copy #110 signed by Frelaut. Entire edition 225 plus a few hors commerce: 175 as our numbered from #51-225; the first 50 copies have a signed suite of the 46 etchings printed on velin de Lana.

Quarto. Bound by Creuzevault in green morocco with lattice-work panels of tan and gold for upper cover. Center panel of green, edged in gold and lettered in black and gold “Le Grand Meaulnes.” Spine lettered in gold. Matching chemise & slippcase. See catalogue Henri Creuzevault, 1905-1971 #89, 90 (1987)

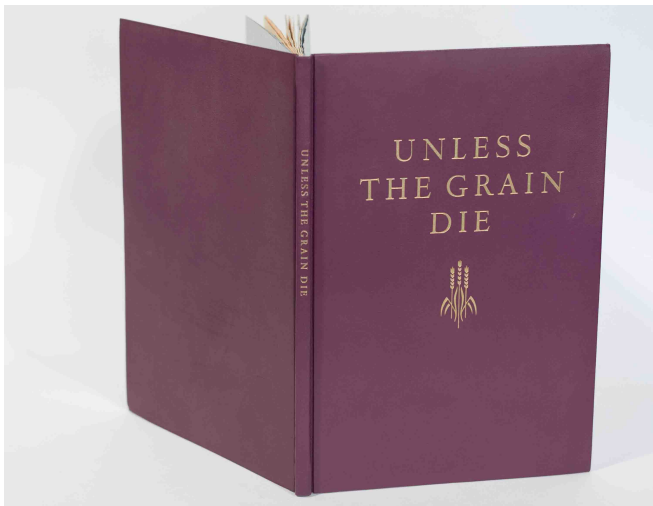
Le Grand Meaulnes ...remains still – the most delicate rendering so far achieved in literature of the romantic adolescent consciousness: with the enchanted lost domain to escape to in the opening part of the novel and a tale of idealistic aspirations and self-sacrifice to follow, it could not fail to win over a vast reading public appalled or bemused by the social and moral confusion of the post-war world. (Gibson).

Full Description:

http://www.goldenlegend.com/pdfs/alan_fournier.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$5,000



- 3 Augustine, Saint,(354-430 ad- Ignatius, Saint, Bishop of Antioch). **Unless the Grain Die.** Worcester: Stanbrook Abbey, 1961 Ref: V & A Stanbrook Abbey Exhib, 66. #15 of 40 copies: (Total edition 200 numbered copies: comprising 40 copies as this on Twelve by Eight Silurian paper handmade by John Mason, bound in full leather. 160 regular copies on J. F. Head's Linda Badger handmade paper, Silurian endpapers and two half-titles)

Decorations by Margaret Adams, printed at the Stanbrook Abbey Press, bound by George Percival & Rigby Graham. .

“Unless a grain of wheat falls to the ground and dies, it remains just a grain of wheat, but if it dies, it bears much fruit.” He tries to explain that only through His death can He bear the fruit that He came to bear.”

A beautifull printed and bound book from the Stanbrook Abbey press.

\$1,250

Full Description:

www.goldenlegend.com/pdfs/Augustine.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 4 Bonnard, Pierre. (1867-1947). **Les Pastorales, ou Daphnis et Chloë**. By Longus Sophista. Bonnard, Pierre. (1867-1947). **Les Pastorales, ou Daphnis et Chloë**. By Longus Sophista. Paris: Ambrose Vollard, 1902. Copy #114 of 200 regular copies on Van Gelder paper with watermark “Daphnis et Chloë”. Entire edition 250: 50 on special paper; 200 on Van Gelder as this. Translation by Messire J. Amyot. Edited by Paul-Louis Courier. Printed at L’Imprimerie Nationale at the presses of A. Clot.

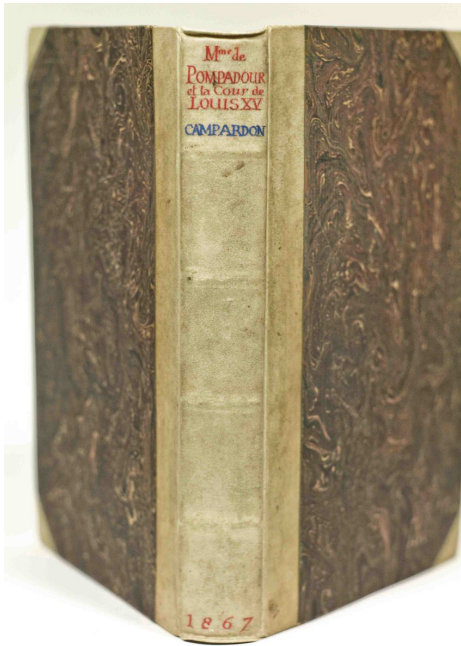
Folio 10 1/4" x 12". Bound by Jacques Anthoine-Legrain in a wonderful mosaic binding that hints of two figures within a pattern of undulating flames. Against a background of pale red there is an inlaid design of blues, greens, whites and golds. Edges gilt, morocco doublures. Protected by a chemise of morocco tipped boards with matching slipcase signed by J. Anthoine Legrain. Dated 1959.

Full Description:

<http://www.goldenlegend.com/pdfs/Bonnard.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$9,500



- 5 (Craig, E. Gordon). Campardon, Émile, 1837-1915. **Madame de Pompadour et la cour de Louis XV.** (Craig, E. Gordon). Campardon, Émile, 1837-1915. **Madame de Pompadour et la cour de Louis XV au milieu du dix-huitième siècle: Ouvrage suivi du Catalogue des tableaux originaux, des dessins et miniatures vendus après la mort de Madame de Pompadour, du Catalogue des objets d'art et de curiosité du marquis de Marigny, et de documents entièrement inédits sur le théâtre des petits cabinets, avec un portrait gravé d'après le pastel de La Tour et le fac-simile d'une lettre.** Paris, France : Henri Plon, 1867.

Spine lettered by E. Gordon Craig

Books lettered on the spine similar to this are known especially from the period of 1913-1914 while Craig was in Florence, operating the School for the Art of the Theatre at the Arena Goldoni. Most similar books from this period are thought to have been rebound by a local binder and then lettered by either E. Gordon Craig or his son Edward Arthur Craig who was his father's assistance in Florence until 1929.

A note in Edward Gordon's hand, on the inside of the rear original wrapper, dates the book from 1933 Paris indicating that he lettered the spine himself, since his son was no longer in Florence. (see full description).

Full Description:

www.goldenlegend.com/pdfs/craig_pompadour.pdf

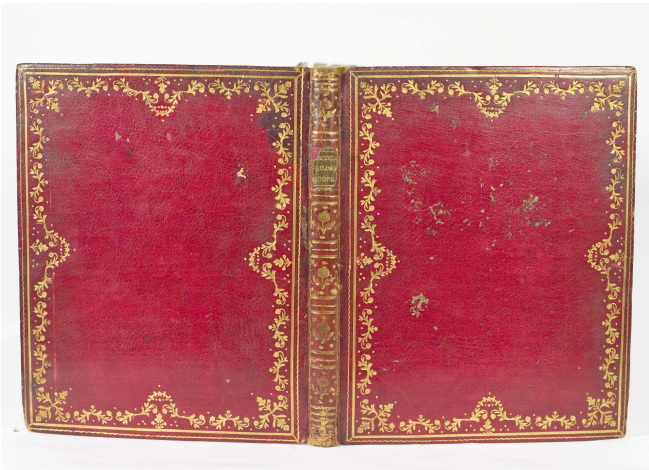
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\$800

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- 6 Gonzaga di Castiglione, Luigi [1745-1819]. **L'Homme de lettres, bon citoyen**, . discours philosophique et politique de Son Altesse Monseigneur le Prince Louis Gonzaga de Castiglione, prononcé à l'Académie des Arcades à Rome l'année 1776. Traduit de l'italien [par Guéneau de Montbeillard. Philippe. 1720-1785]. A Geneve: 1777. First edition in French (7 ¾" x 9 ½"). Contemporary red morocco, ruled with gilt floral sprays and pointelles at corners. Covers show a few small gouges, spine rubbed and worn, label frayed.

Luigi Gonzaga prince of Castiglione (1745-1819) was a scholar and a native of Vienna. His lineage was from the ancient house of Gonzaga a noble family that ruled Mantua, in Northern Italy, from 1328 to 1708; they also ruled Monferrato in Piedmont and Nevers in France. Luigi Gonzaga became a scholar, traveler and activist and who read and followed the philosophers of the enlightenment and understood the need for progressive measures to support civil rights, Freedom and democracy. **The work ranges over modern philosophers including the English empiricists. It also discusses the American revolution.**

Full Description:

<http://www.goldenlegend.com/pdfs/Gonzaga.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



7 Lemonnier, binder . **Heures Royales dédiées à Madame la Dauphine contenant les Offices qui se disent à l'Église pendant l'Année en Latin et en François.** Nouvelle edition. Paris: Guillaume de Hansy, 1770. 3 ½" x 5 ¼". 563pps with a frontis of the Dauphine at prayer and two other engravings within the text. Bound in contemporary red morocco with both covers decorated at the center with a mosaic of a pomegranate in green and brown. Each corner bears a small mosaic of a tulips in green and gold. The borders show a roll of a floral image with bees and dragonflies above. The spine has five raised bands with title "Heures de Cour" in gilt over green panel and floral motifs repeated in the spine panels. Ownership initials surround the central image of a pomegranate on the front cover. The letter "B." in gilt is incised at bottom of the rear cover. Linen endpapers, bookplate of S. Antoine de P. Edges worn, a few minor scuffs; otherwise a rich and lustrous binding.

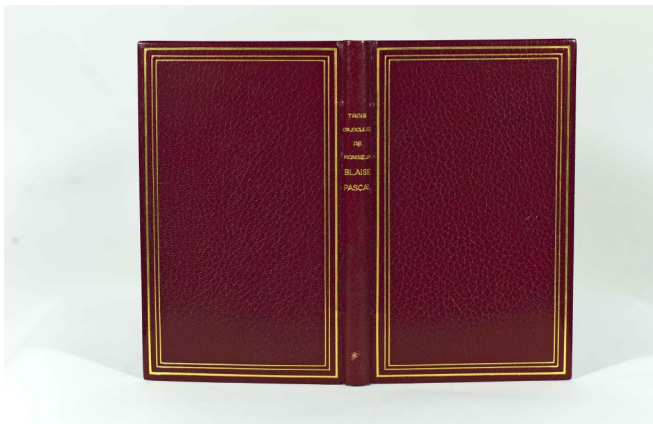
This type of mosaic binding popular in mid-18th century France is variously attributed to l'atelier de Louis Douceur or to the Ateliere a la Tulipe or the Atelier aux Bouquets de Fleurs (See Michon pp51-51). The most persuasive research, however, shows that the binding is done by the Paris atelier of Louis-François Lemonnier (fl 1737-1776).

\$1,750

Full Description:

<http://www.goldenlegend.com/pdfs/heures.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 8 Pascal, Blaise. **Trois Opuscles de Monsieur Blaise Pascal** . Paris, Éditions d'Art Jou et Bosviel, 1932. **Copy # 4 of 25 copies on Chine pur mûrier imprinted with the name of M. Louis Barthou.**

IV of XXV copies: (entire edition 240: 25 on chine as this; 25 further on Japon Imperial; 150 on arches; 15 HC). 8vo. Full maroon morocco, tastefully line in gilt, smooth back with title in gilt. By Marot-Rodde. With prospectus at end. Bookplate of Louis Barthou. Matching morocco tipped open slipcase. Fine copy.

Printed with red chape initials and ornaments throughout. The essays by Pascal with decorations by Louis Jou and a new typeface set by atelier du Vieux Colombier

Provenance: Jean Louis Barthou was a French politician of the Third Republic who served as Prime Minister of France for eight months in 1913. Born: August 25, 1862, Oloron-Sainte-Marie, France Assassinated: October 9, 1934 during his duties as Foreign Minister.

\$1,500



9 Preti, Girolamo. 1582-1626. **Rime di Girolamo Preti**
al serenissimo signor D. Alfonso d'Este.

Bologna : per gli Reredi del Parlasca, 1618. Colophon
reads: In Bologna presso Bartolomes Cochi, 1618 ... ad
istanza degli Reredi di Simon Parlasca. 8vo.

Contemporary Italian binding of red morocco, highly gilt
with interesting ornament in center panels of a figure
wearing either a crown or an Indian headdress. Winged
birds hover adjacent. Grotesque faces appear as

ornaments throughout the covers next to fleur-de-lys.

Corners and

spine a bit worn. In an elegant binding characterized by
sensuality, extreme metaphors and mythological imagery
as found in Preti's poetry.

As early as 1609, Preti was a recognized writer and
made member of the Academy of Humorists. He became
friends with Girolamo Aleandro, Alessandro Tassoni and
other members of Roman literary circles. Preti found
himself one of a small group of poets called Marinists
because of their style that followed the poetry of
Giambattista Marino (1569-1625) who was considered
the most important Italian poet of the 17th century.

\$2,500

Full Description:

<http://www.goldenlegend.com/pdfs/Preti.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



10 **Torino, Gio. Antonio di. Orazioni**

panegiriche. Orazioni panegiriche del padre fra' Gio. Antonio di Torino de' Minori osservanti riformati di San Francesco, dette in varie solennità. Dedicate all'Emo, e Rmo Principe, Il Signor Cardinale Trajano Aqvaviva d'Aragona, Incaricato degli affari di Sua Maesta due Sicilie presso la Santa Sede, e Protettore de' Min. Ofs. Rifor., Etc. . - In Assisi : per Andrea Sgariglia stamp 1754.

Small quarto. (5 3/8" x 7 1/4"). Contemporary Italian brown morocco, highly gilt with floral rules, elaborate armorial in gilt of Cardinal Troiano Acquaviva of Aragon (January 14, 1696 – 20 March 1747). On each of the four sides of the central armorial shield is a blind stamp of a butterfly or bird shape

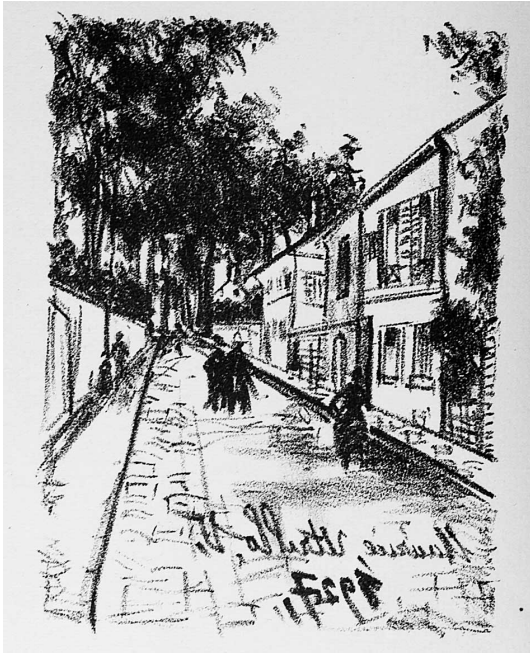
+. Spine highly gilt. Slightly rubbed, edges slightly worn but a bright, highly attractive (and rare example) of an 18th century decorated liturgical binding.

\$3,000

Full Description:

www.goldenlegend.com/pdfs/torino.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 11 (Utrillo, Maurice). Bove Emmanuel (20 April 1898 - 19 July 1945). **Bécon-les-Bruyères. Portrait de la France.** Paris: Emile-Paul Frères, 1927. **#14 of 50 copies on Japan and with frontis in two states: Japon and Holland.** (Entire edition: 1650: 50 on Japan imperial with frontis is two states as ours, 100 of van Galder; 1500 on Lafuma.) 8vo. 3f, 62p, 2f. Lithograph printed in black (signed Maurice Utrillo V. in reverse on the stone. page size 7 7/8 x 5 3/8". Printed by R. Coulouma. 8vo. Bound in full blue morocco inlaid with center panels of light-blue polished calf, ruled in gilt. Blue and gold patterned endpapers. Open leather-tipped slipcase. Original cover bound in. By Alix

Emmanuel Bove (Emmanuel Bobovnikoff. Paris b. 1898. d.1945 Paris) Wrote popular novels under the name of Jean Vallois. In the 1920s his work came to the attention of Colette, who helped him publish his first novel under his own name, *Mes amis* in 1924. The novel became a success and he consistently published until the the Second World War, winning the prix Figuière

One of a series Portraits de la France published by Émile-Paul Frères and illustrated by such painters as Dufy, Dunoyer de Segonzac and Friesz in the 1920s. Garvey notes of Utrillio's frontispeice. "At his time Utrillio's Paris views had a freshness later lost..."

Artist and the book in France #308.

Full Description:

www.goldenlegend.com/pdfs/utrillo.pdf

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\$1,500

Page 13



- 12 Vallancier, Jean (1698-1771). **Bacchus, triomphe de l'amour et de la gloire, opéra en un acte pour le théâtre et pour le concert..** Vallancier, Jean (1698-1771). **Bacchus, triomphe de l'amour et de la gloire, opéra en un acte pour le théâtre et pour le concert...** Paris : Vanheck ; Lyon : chez l'auteur. [ca. 1750]. Engraved opera score on six staves, on laid paper: , for four voices with large and small choir. 101pp: leaf of dedication to “Monsieur”; Overture pp 1-3; Scene pp 4-101.) *with lyrics*. Instruments of trompettes, timbales, tambours, violins, flutes, haubois, bassoons. On title page: “Dédie A Monsieur le marquis de L'Hermuzière”

Oblong quarto. 10 3/4" x 8". Bound in olive green morocco gilt, inlaid with a beautiful floral design *a la mosaïc* with lace borders. The center of each cover bears

a flowering plant of two intertwining stems, multiple blossoming flowers growing from each; in the corners, are smaller stems each with one flower with red and green inlays. The flowers are surrounded by small gilt ornaments of insects, roundels and dots. The whole enclosed by a border of flowering potted plants. Spine with raised bands, highly gilt with floral ornaments and lettered *Bacchu*. Bound by le **Ateliers aux Bouquets de Fleurs**

Full Description:

www.goldenlegend.com/pdfs/vall.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$8,500



- 13 **Villegas Selvago, Alonso de (Toldeo, Sp. 1534-1615). Discorsi, ovvero Sermoni sopra gli Evangelii di tutte le dominiche dell'anno, ferie di Quaresima, et feste principali nequali si contengono espositioni literali, dottrine moral, documenti spirituali.** Venice, Gio. Antonio, and Giacomo de' Franceschi, 1604. Second edition (first published 1603).

Alonso de Villegas Selvago

A gifted Spanish priest who influenced Christian art, Lope de Vega and who was translated into Nahuatl for the education of the indigenous peoples of Peru

Discorsi o sermones is an Italian translation by Grazio Maria Grazi* from the fourth part of Villegas' *Flos sanctorum* (first translated into Italian 1603). Villegas was a priest and religious writer in the Mozarabic Catholic churches of Toledo for most of his life. He is best known for his hagiographic writings especially for the **Flos Sanctorum** (Lives of the Saints) written in six volumes 1588-1603.

Full Description:

www.goldenlegend.com/pdfs/selvagio.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$3,500



- 14 Vivaldi, Antonio . **Giustino dramma per musica. [Libretto] Giustino dramma per musica [Livret] da recitarsi nel Teatro dell'i Sig. Federico Capranica nel carnevale dell'anno 1724:** Roma: Bernabo, 1724. Sonneck, 568; Sartori 12373.

Giustino shows Vivaldi on the verge of modernizing his style while summing up the most individual achievements of his earlier years. According to the musicologist Reinhard Strohm, the libretto, along with an original autograph score still in existence, are the two final authorities for the study and possible reconstruction of Vivaldi's **Giustino**. He writes that the printed libretto of 1724 "must have appeared only a few days before the first night, and it must have aimed at reproducing the text precisely as it was sung. . . . Although the libretto differs in many major and minor details from the autograph [score] it does not reflect a different stage of revision. Both originated and were used simultaneously . . . their divergences result from the different function and intended readership"

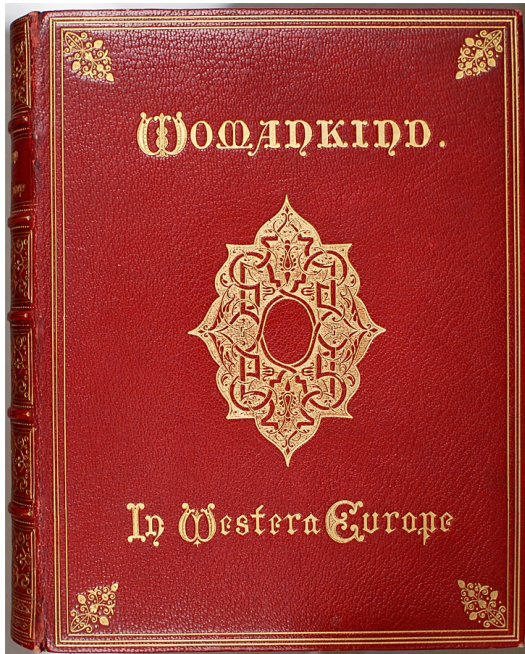
Strohm adds, the libretto for the audience aimed to print not only the recited text, but also to provide an explanation of the stage sets. Furthermore the libretto was to present the text in an orthographically correct, literary fashion, whereas the text within the musical score was not read by the public, only heard. "Therefore [the score] lacks stage directions and many details of punctuation which were not necessary for the performers. The libretto is a literary text of the opera which its author hoped to

\$2,500

Full Description:

www.goldenlegend.com/pdfs/giustino.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 15 Wright, Thomas. **Womankind in all ages of Western Europe from Earliest Times to the Seventeenth Century**. London: Groombridge & Sons, 1869. 4to (6 1/2 x 8 1/4"). Red morocco blocked in gold, by Sotheran, with Anglo Saxon design on both covers. Gilt edges. 340pp. Fine copy. With decorative title page in color plus 10 chromolithographed plates based on scenes from paintings and tapestries. Illustrated throughout as well in black and white. Tracing the history of Womankind in Western Europe, the author describes the condition, character, and manners of women throughout various revolutions of Western society. Beautifully bound.

\$250

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