

**A LECTURE ON BOOKBINDING AS  
A FINE ART, DELIVERED BEFORE  
THE GROLIER CLUB, FEBRUARY  
26, 1885. WITH SIXTY-THREE  
ILLUSTRATIONS**

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With Sixty-Three Illustrations by Robert Hoe

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**ROBERT HOE**

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BOOKBINDING AS A FINE ART

A LECTURE ON  
**BOOKBINDING**  
AS A FINE ART

DELIVERED BEFORE THE GROLIER CLUB,  
FEBRUARY 26, 1885

WITH SIXTY-THREE ILLUSTRATIONS

BY  
**ROBERT HOE**



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## ILLUSTRATIONS.

### PLATE.

1. VOLUME IN VELLUM COVER. 16th century. Showing the sewing.
2. CHAINED LIBRARY IN HEREFORD CATHEDRAL.
3. MS. ON VELLUM. Small 4<sup>o</sup>, 15th century contemporary binding.
4. ANTIPHONAIRE. Illuminated manuscript upon vellum. 15th century, folio.
5. BALTASSAR CASTIGLIONE. IL CORTESIANO. Venetia, 1541, 8<sup>o</sup>. Binding in the style of Grolier.
6. JERHAN CARION. LE LIVRE DES CHRONIQUES. 12<sup>o</sup>, Paris, 1548.
7. BOCCACCIO (G.). LIBRO DELLE DONNE ILLUSTRI. 8<sup>o</sup>, Venetia, 1547.
8. HORE BYE MARIE VIRGINIUS. Wood cuts and engraved borders. 8<sup>o</sup>, Lugduni, 1516. Stamped and tooled binding.
9. RAYMON SEBON. LA THEOLOGIE NATURELLE. 8<sup>o</sup>, Paris, 1565. Contemporary binding inlaid with various colored leathers.
10. LA COMEDIA DI DANTE. 8<sup>o</sup>, Venetia, 1544. Bound by F. Bedford, after an early Italian pattern.
11. FABIO AMBROSIO SPINOLA DELLE MEDITATIONI. 12<sup>o</sup>, Genoa, 1667. Italian binding in olive morocco.
12. HORE BEATE MARIE VIRGINIS, &c. Printed upon vellum, with miniatures. 8<sup>o</sup>, G. Anselmi, Paris, circa 1508. Contemporary binding in olive morocco.
13. BOOK OF HOURS, PRINTED UPON VELLUM BY ANTOINE VERARD. 8<sup>o</sup>, Paris, 1503. Olive morocco. Binder unknown. Early 16th century.
14. OVIDII: M. AURELI: &c. 12<sup>o</sup>, Venice, Aldus, 1534. Olive morocco, from the library of François I<sup>r</sup>.
15. ANTONII MIZALDI MONSLUCIANI PLANETOLOGIA. 4<sup>o</sup>, Lugduni, 1551. Olive morocco, painted and tooled in compartments, from the library of Diane de Poitiers.
16. COMPENDIUM CONCERTATIONIS. 8<sup>o</sup>, Paris, 1546. Stamped leather binding.
17. J. DE STRADA. EPI TOMME DU THEZOR DES ANTIQUITES. 4<sup>o</sup>, Lyon, 1553. Brown morocco by Nicholas Eve.

PLATE.

18. OFFICIUM BEATÆ MARIE VIRGINIS. 8°, Paris, 1597. Marguerite de Valois' copy with her devices, and those of Henri IV. Bound in olive morocco.
19. DES-PORTES. CENT PSALMES DE DAVID. Small 8°, Paris, 1598. Marguerite de Valois' copy, in olive morocco, with her devices.
20. P. DE COMINES. CHRONIQUE ET HISTOIRE. 12°, Paris, 1560. Henry the Third's copy. Brown morocco by Clovis Eve.
21. ÆSCHYLUS, SOPHOCLES, EURIPIDIS, TRAGEDIÆ SELECTÆ. 2 vols., 12°, H. Stephanus, 1567. Red morocco, with arms and monogram of De Thou.
22. OFFICIUM ANTWERPIÆ. Ex-Officina Plantiniana, 1609. Red morocco.
23. ZANINI-DELLA ARCHITETTURA. 4°, Padua, 1677. Italian binding in brown morocco.
24. FRENCH BOOK OF HOURS. MS. Upon vellum, with illuminations. 4°, 16th century. Binding, red morocco, inlaid with olive morocco, by Le Gascon.
25. MISSALE ROMANUM. Folio, Paris, 1652. Red morocco by Le Gascon.
26. LE TABLEAU DE LA CROIX. Enrichi de Belles Figures par Colin. 4°, Paris, 1651. Red morocco by Le Gascon.
27. NATALIS (H.) ADNOTATIONES ET MEDITATIONES IN EVANGELIA. Folio, Antwerp, 1595. Arms of Count Hoyon on the sides.
28. ILLUMINATED MANUSCRIPT. In 4°, upon vellum. 15th century.
29. ACHARISING-VOCABOLARIO. 4°, 1543. Italian binding, 16th century, in red morocco, with the arms of the Emperor Charles V.
30. THE GOVERNMENT OF THE TONGUE. By the Author of The Whole Duty of Man. 8°, at the Theatre in Oxford, 1775. Bound in black morocco by Eliott & Chapman.
31. BIBLIA PAUPERUM. Folio. Red morocco by Derome.
32. LES TROIS LIVRES DU DOCTEUR NICHOLAS SAUNDERS. 8°, Paris, 1587. Red morocco inlaid by Derome.
33. J. CAMERARIO. SYMBOLORUM ET EMBLEMATUM. 4°, Norimberg, 1605. Red morocco. Le Duc de la Vallière's copy.
34. OFFICE DE LA SEMAINE SAINTE. Plates by Callot. 4°, Paris, 1667. Red morocco, from the library of Maria Theresa, wife of Louis XIV.
35. SAVONAROLA. DE SIMPLICITATE CHRISTIANÆ VITÆ. 12°, Paris, 1637. Binding in brown morocco by Monnier.
36. TASSO. LA GERUSALEMME LIBERATA. Folio, Venezia, 1745. Binding by Padeloup in red morocco, with Mazarin arms.
37. HEURES ROYAL. 12°, Bruxelles, 1759. Binding in red morocco by Padeloup.
38. LONGUE. DAPHNIS ET CHLOE. 12°, Paris, 1745. Red morocco by Padeloup.



PLATE.

39. H. WALPOLE. THE MYSTERIOUS MOTHER; A TRAGEDY. 8°, printed at Strawberry Hill, 1768. Orange morocco, bound by Roger Payne.
40. CHAOS DEL TRI PER UNO. 12°, Venetia, 1527. Orange morocco by Roger Payne.
41. INSIDE COVER OF VOLUME SHOWN ON PLATE. (CHAOS DEL TRI PER UNO, 1527).
42. ROGER'S PAYNE, Natus Vindebor: MDCCXXXIX; denatus Londin: MDCC-LXXXVII.
43. DE FOE. ROBINSON CRUSOE. 18°, London, 1820. Binding in red morocco by Charles Lewis.
44. ÆSCHYLUS. 12°, Venice, Aldus, 1552. Red morocco by Charles Lewis.
45. REYNARD THE FOX. 8°, London, 1853. Binding by F. Bedford.
46. FRANCIS QUARLES. DIVINE POEMS. 12°, London, 1714. Binding by Rivière.
47. DANTE. 8°, Florence, 1544. Brown morocco by Rivière.
48. BITAUBÉ. JOSEPH. 8°, Paris, 1786. Green morocco by Bozerian.
49. BOILEAU. ŒUVRES. 5 vols. 8°, 1747. Red morocco by Lefebvre.
50. ILLUMINATED MS. ON VELLUM. 4°, 16th century. Red morocco by Thoenen.
51. INSIDE OF COVER OF BOOK SHOWN IN PLATE 50.
52. SPECULUM HUMANÆ VITÆ. 12°, Paris, 1542.
53. HORÆ. French MS., 16th century, upon vellum, with miniatures and borders. 4°.
54. PÉREFIXE. HISTOIRE DU ROY HENRY LE GRAND. 12°, Amsterdam, Elsevier, 1661. Olive morocco by Capé.
55. LA FABLE DE PSYCHÉ. FIGURES DE RAPHAËL. Folio, Paris, 1802. Red morocco by Petit.
56. CATULLE. POÉSIES. 12°, Paris, 1867. Inlaid morocco by Hardy.
57. ROMMANT DE LA ROSE. Paris, J. Petit, s. d., circa 1500. Red morocco by Lortie.
58. ILLUMINATED ENGLISH BOOK OF HOURS. Upon vellum, 4°, 15th century. Inlaid morocco by Lortie.
59. HISTOIRE DE MANON LESCAUT. 2 vols., 12°, large paper, 1753.
60. PERSIAN MS. 8°, painted Persian binding, executed about 1700.
61. BINDING UPON A FOLIO PERSIAN MANUSCRIPT. Executed in the late 16th or early 17th century.
62. DUTCH SILVER REPOUSSÉ BINDING. 17th century.
63. ILLUMINATED MS. UPON VELLUM. 4°, 16th century. Old English silver binding applied upon velvet.





LECTURE ON  
BOOKBINDING AS A FINE ART

**ONE** hardly knows where to look for any intelligent account of the history and development of the art of bookbinding. The more I have considered our subject, the more difficult it has seemed to surround it with an interest worthy of your attention.

Brillat-Savarin, in his treatise, "La Physiologie du Gout," says, "One may *learn* to boil, but the roaster is born"; so, I fancy, one must be an inbred bibliophile to fully appreciate a good bookbinding—a love for books embracing not only their contents but their coverings.