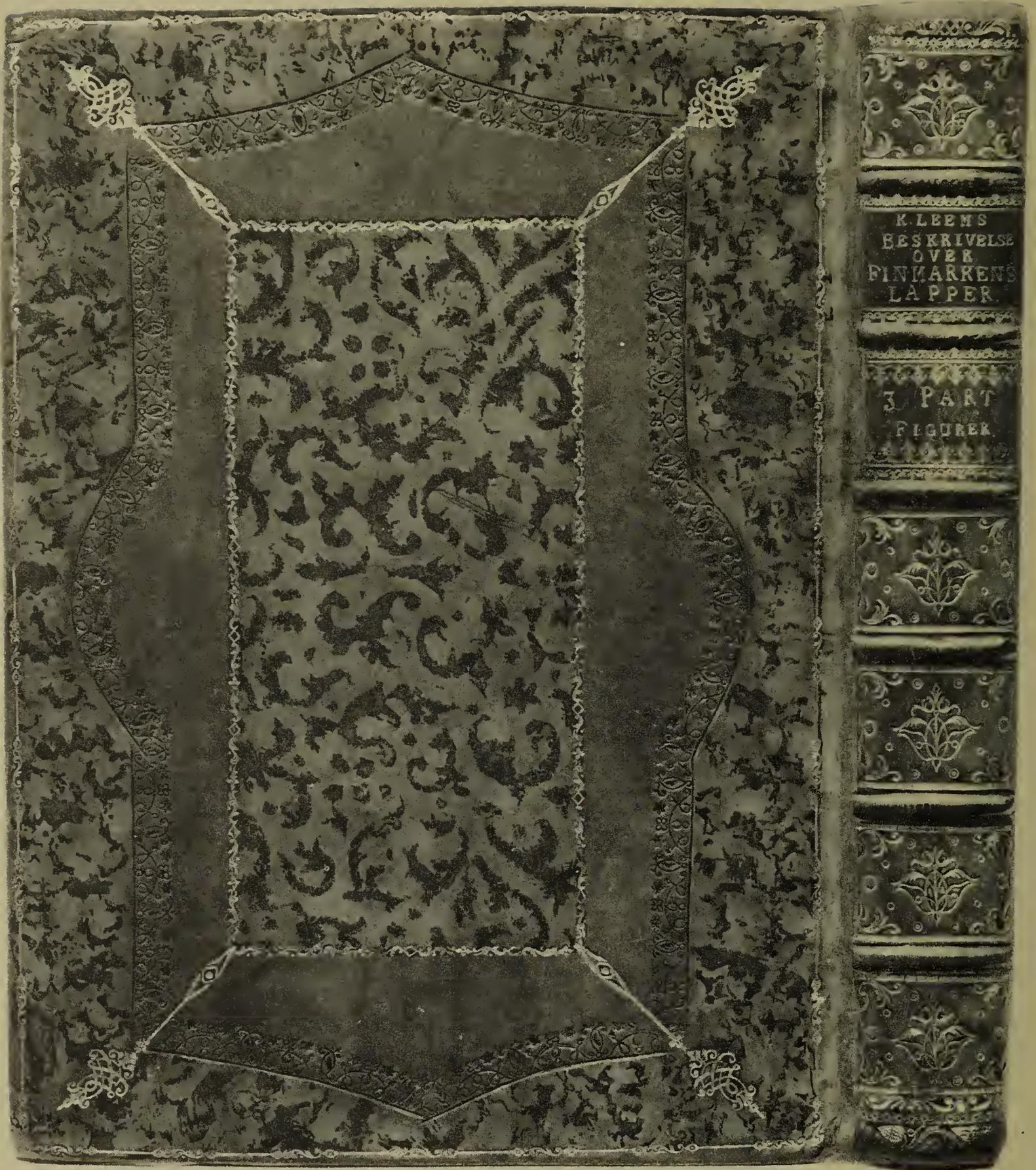






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Knud Leems Beskrivelse over Finmarkens Lapper. 3. Part Figurer. Kbhvn. 1767. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding. The figures on the centre panel applied through a mould. 32.5×23.5 cm. Bound by Joh. Tob. Wilhelmi. — U. B. Norge 1155.

DANISH
EIGHTEENTH CENTURY
BINDINGS

1730 – 1780

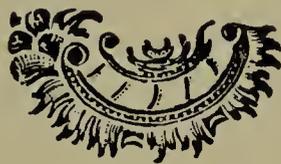
102 PLATES

WITH AN INTRODUCTION

by

SOFUS LARSEN AND ANKER KYSTER

MED ET RESUMÉ PAA DANSK



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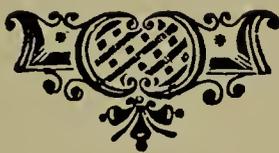
PRINTED AT THE COST OF
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INTRODUCTION



*The ornaments, placed in the
text, are all reproduced from Danish
eighteenth century rolls and tools in the collection of
Mr. Anker Kyster except two headings
reproduced on p. 39 and p. 45.*



AT the close of the 17th century Danish bookbinding, which had hitherto almost exclusively followed traditional German models, received fresh impulses from France, partly directly through the tools and rolls introduced by the French binders called in by Frederik III in 1664¹⁾, partly indirectly by way of Holland and Germany.

Here as elsewhere in western Europe, it was of course the latest French styles of the time which became dominant. Two separate styles may be distinguished, both evidently derived from the so-called Le Gascon style, whose extremely ingenious patterns, composed entirely of small tools (*petits fers*), could only be imitated by the greatest masters of the craft, and the number of customers able to pay for such work can never be supposed to have been very great.

No wonder, then, that binders tried to obtain similar effects to those of this great master in easier ways. The eminent binder Macé Ruelle, who worked for Louis XIII (d. 1643) and his queen, Anne of Austria, may probably be regarded as the creator of the first of the above mentioned²⁾ styles, bindings, the ornamental details of which to a certain extent recall the patterns of Le Gascon³⁾. Within a frame of double fillets the decoration was disposed chiefly in the centre panel and the corners. As in the Le Gascon bindings, the ornamentation consisted of conventional flowers and foliage whose individual delicate lines often resolved themselves into points and dots; but the tools employed differed essentially from Le Gascon's; they formed larger units which the binder needs only put together tastefully in order to produce a beautiful and effective decoration; the minute work with small tools seen in the Le Gascon bindings was not required here to

¹⁾ See Werlauff, *Historiske Efterretninger om det store kgl. Bibliothek i Kjøbenhavn*, 2. ed. 1844, p. 48 note r. The binders were Jean Michel and Micholet, both of Lyons.

²⁾ Cf. Pl. III, fig. 1.

³⁾ Cf. Marius Michel, *La reliure française commerciale et industrielle* Paris 1881, p. 30 The same, *La reliure française depuis l'invention de l'imprimerie jusqu'à la fin du XVIII siècle. Relieurs-doreurs.* Paris 1880, pp. 143—44.

build up a connected whole, and independent artistic composition was replaced by a fixed scheme, at any rate in the current trade bindings¹⁾).

Offshoots of this French style, which came to play a dominant role in its native country, are met with in Denmark at the close of the 17th century²⁾). Not much later appears in Denmark the second French style, also connected with the types of the Le Gascon style, but solving the problem of popularisation in another way.

About the middle of the 17th century, and earliest on bindings of French origin, we meet with a form of decoration in which the attempt to imitate the original Le Gascon style is even more conspicuous than in the type created by Macé Ruelle. In this imitation, as in the Le Gascon bindings, a form of decoration covering the whole surface is aimed at, but the network of ribbons which in the Le Gascon types³⁾ surrounds the individual groups of „filigree work“ has here been dispensed with and replaced by fine dotted lines, each surrounding a compact kidney-shaped figure printed with a single tool. These units in connection with conventionalised flowers form the chief items of decoration. But the division of the surface into panels is further emphasised by single or double frames composed sometimes of double lines sometimes of peculiar tools varying somewhat in shape, called in Denmark „rocker tools“, a name which is, however, only appropriate for certain special forms. Often they are furnished with a filigree appendage, evidently forming an integral part of them and probably originally designed to eke out the decoration round which they were to form the frame (Plate III, fig. 2 and Plate IV, fig. 1).

Like the first-mentioned, this latter style, in which the rocker tools gradually came to play a dominant part, at the expense of the rest of the ornaments, was widely adopted not only in France, but in the whole of western Europe.⁴⁾ In their original form, that is to say, as styles aiming at a consistent uniform decoration of the whole surface, none of them was generally adopted in Denmark. In this form, at any rate, they have only left very few traces.⁵⁾ On the other hand, the tools belonging to both styles acquire great importance in Danish bookbinding of the 18th century, partly as back, corner, and side ornaments, partly as elements of the magnificent, ingeniously composed centre decorations most frequently occurring on the large morocco bindings.⁶⁾ There can

¹⁾ Michel, *La rel. franç. commerciale*, plates VII and VIII.

²⁾ Pl. I, figs. 1, 2, 3, 4; Pl. II, figs. 2, 7, 8; Pl. V, fig. 2.

³⁾ Henri Bouchot, *Les reliures d'art à la Bibliothèque Nationale*. Paris 1888. Plates LV and LXIV; E. Hannover, *Kunsthåndværk gamle Bogbind indtil 1850*. Plate 65.

⁴⁾ Plate IV, fig. 2, Plate V, fig. 1, E. Hannover, *Kunsthåndværk gamle Bogbind*, Pl. 72 & 74, and Astrid Schjoldager, *Bogbind og bokbindere i Norge indtil 1850*, fig. 27, p. 165.

⁵⁾ Plate V, fig. 1; Hannover, *Kunsthåndværk gamle Bogbind* Plate 73. The binding was made in Denmark; *Skønvirke* 1924, p. 114, fig. 2; *Bogvæsen* 1921, p. 47, fig. VII.

⁶⁾ Plate I, figs. 3, 4, 8. Plate II, figs. 2–9 and 11. Plate V, fig. 2, Plate VI, fig. 1, Plate XX.

hardly be any doubt that these latter originally came from France,¹⁾ but they are sometimes found on English bindings, too.²⁾ It is not easy to decide in what way their prototypes came to Denmark, but it is certain that right down to the middle of the 18th century the Danish decorations of this kind were largely composed of tools derived from these two styles.³⁾

After that time new fashions in centre decorations came into vogue, but the old tools did not entirely disappear. Until the close of the century Danish binders continually employed a number of them in different ways, and the distinctive character of Danish bindings from this period is largely due to them.

The decay of the existing styles which causes the various units of the side decorations to appear as independent ornaments, is apparent also in the bindings of other countries at the beginning of the 18th century, and nowhere does this phenomenon introduce a really new style. Thus, as far as Denmark is concerned, the decisive impulse for a new development comes from England.

From about 1720, Cambridge bindings (in Danish called English bindings or mirror bindings) came into vogue for full bindings in all sizes. These Cambridge bindings (Cambridge calf, C. panel) whose front and back covers both show a rectangular panel (the mirror) surrounded by a frame most frequently with oblique lines at the corners to suggest the joints, do not by any means represent a new type. On the contrary, a quite similar division of the sides is not rarely found in earlier bindings (cp. e. g. *Moderne og historiske Bogbind*, Kbhvn. 1924, p. 15; Hannover, *Kunstfærdige gl. Bogbind*. Pl. 122). But these earlier bindings never appear, so to speak, in a body, as a plainly marked trend of fashion, like the corresponding English bindings from the close of the 17th and the beginning of the 18th century; and the very distinctive extremely restrained decoration peculiar to English bindings of this type which marks them plainly as bindings for every-day use — the smooth panel and outer frame, the plain backs, and the predominant, as a rule consistent, use of blind tooling — do not, as far as we know, occur in earlier times (cf. Plate VI, fig. 2).

At first the English model is fairly closely imitated both in regard to tools, rolls, and the predominant use of blind-tooling; but the consistent, somewhat cold, elegance which, in spite of the Spartanlike exterior, marks earlier English bindings of this type, is never attained in the Danish imitations. This is probably due in part to the fact that Danish bookbinders could not procure the same beautifully finished smooth and rough calf which was employed by English binders, but it is also because they could not at first manipulate their tools and rolls with so light and practised a hand as the latter. The fact is that Danish binders were

¹⁾ Plate II, fig. 10.

²⁾ Plate I, fig. 5.

³⁾ Plate XX.

trained in Germany, and the methods of work, and partly also the implements, used there differed largely from those used in France and England¹⁾ and naturally this difference distinguished the finished work.

Another conspicuous difference between English and Danish bindings of this type is due to the fact that the former, by their very restrained decoration are stamped as bindings for every-day use, while Danish binders, though they largely employ blind-tooling for the ornamentation of the sides, almost always decorate the backs with profuse gilding (centre and corner tools).

It must, however, be kept in mind that quite plain backs as a rule occur only in early Cambridge bindings (Cambridge calf), while bindings dating from the period when Danish binders introduced the type most frequently have gilt, and even very richly gilt, backs.²⁾

There can presumably be no doubt that the Cambridge type was introduced into Denmark by a direct loan, but to whom the initiative was due will probably never be cleared up. Judging by the tools, Johann Boppenhausen (1666—1740) is responsible for the earliest Danish bindings of this type which are still extant; for the most part they cover books belonging to wealthy and distinguished collectors of the time,³⁾ as may be inferred from the arms or monograms with which the sides and backs are decorated. It may perhaps be supposed that one of these showed his bookbinder English models and expressed a wish to have his books bound in this style.

So much is certain that the bookbinders were quite aware of the origin of the type, for in the earliest extant bill from Jacob Wilhelm Boppenhausen to the Royal Library ($7/2$ 1738) referring to books bound in 1736 and 1737, the term „Englisch Band“ frequently occurs. This term was also well known to the reading public. Here we shall merely draw attention to the fact that the title of the sale catalogue of Niels Foss's collection, dating from 1751 (8vo), has the following passage: — „Bibliotheca Fossiana sive Catalogus librorum tam editorum quam manuscriptorum . . . maximam partem nitidissime & quam vocant, ligatura Anglica compactorum, quos dum vixit, collegit Vir Illustris & Generosus Nicolaus Fossius Dominus de Juullund cet.“ As a matter of fact Jacob Wilh. Boppenhausen, who was both a bookseller and a bookbinder, did business with England. Among

¹⁾ The difference in the German and French method in those days is described in detail by Ernst Prediger in his large work „Der accurate Buchbinder und Futteralmacher“, II (1751), pp. 186 ff. In the same work the author describes how, on seeing an English bookbinder at work at the house of the ambassador at Frankfurt, he at once observed how different was his method, but since, unfortunately, he did not understand English, he could not ascertain what was the English method in various cases (II, 199 ff.): The English methods in those days and their advantage over the German ones are very accurately and lucidly described from personal knowledge by Johann Christ. Hüttner in a small pamphlet entitled „Ueber einige Vortheile und bequeme Handgriffe der Buchbinder in England. Tübingen, 1801. 8vo.

²⁾ Plate VI, fig. 2; Plate I, fig. 6.

³⁾ See Plate V, fig. 2; XIV; XIX.

the bindings for which he sent in his bills to the Privy Purse Office, there are several which were not made in Denmark; evidently he had a number of bound books bought in England.¹⁾

There must have been a considerable demand for these Cambridge bindings among collectors of the time. Evidently they acquired a great vogue in Denmark, too. For a great number of bindings of this type dating from the period 1720—1780 has been preserved, and many of them may with certainty or with a high degree of probability be referred to the greatest masters of the time.

With regard to the technical details of the work satisfactory expert information is found in Mr. Anker Kyster's comprehensive explanation in „Aarbog for Bogvenner 1918“. Here we shall merely refer the reader to the illustrations and, in addition, point out certain distinctive features of the decoration. The ornamentation of the sides was as a rule executed in blind tooling, only a quite narrow fillet forming a frame round it. The centre panel (the mirror) and the outer margin are generally of a dark colour (sprinkled or later on marbled), whereas the actual frame enclosing the centre panel is of a lighter brown colour and surrounded by one or more blind-tooled borders with corners and sometimes with side ornaments. The frame-like effect is often emphasised by oblique fillets at the corners suggesting the joints of the frame. As in English bindings of this type, an external book-plate or an ornament of another kind is sometimes placed in the middle of the centre panel; this is always gilt, never blind-tooled as occasionally in the English specimens. Such a decoration, however, is by no means common, nor does it quite agree with the character of the style. The sides are mostly decorated with blind-tooling, or more rarely gilt. Backs, on the other hand, are with few exceptions richly gilt, the decoration consisting of four corner tools symmetrically arranged round a centre tool. The title and tome panels have sometimes a border above and below the lettering. The bands are always very prominent raised bands often with an ornamental gilt border above.

Bindings of this type made for the King's Private Library have as a rule no book-plate. Those supplied to the Royal Library have generally the Danish arms on all compartments of the back except the title and tome panels. Certain private collectors, as Niels Foss, have their arms on the uppermost compartment and a crowned monogram on the lowermost, an arrangement which harmonises very well with the whole character of the type²⁾.

¹⁾ As an example we may mention Rymeri Foedera T. 1 1704 (Royal Libr. 14, 161). The binding was made in England, but nevertheless it is put down in his bill for 1738 (voucher 237). The same is the case with several other bindings mentioned in his bills, also French ones.

²⁾ See Plate XIX and Plate XXI.

The insides of the covers and the end-papers are usually white in the earlier bindings of this type; later on they are marbled in many different patterns. The edges are generally red or marbled in colours (Boppenhausen: „Schnitt ganz wie Marmor“). At a somewhat later period we also find edges decorated in blue or reddish paste colour with peculiar figures and line markings. End-papers with printed patterns only occur rather late, and only in very exquisitely finished volumes of this kind.

The type here described thus underwent a rapid development in Denmark and gradually assumed a distinctive character separating it rather widely from the English originals. Among these both blind-tooled and gilt Cambridge bindings occur, the latter most frequently in morocco,¹⁾ but the characteristic, often very effective, mixture of gilt corners (floral ornaments) with oblique lines indicating joints, and blind-tooled or partly blind-tooled borders which are met with again and again in the choicer Danish bindings we do not remember ever having seen in the corresponding English ones. Further the rectangular shape of the centre panel undergoes a change, the frame becomes curved or even broken and thus foreshadows the influence of the coming rococo fashion. Finally the centre panel is decorated inside with various geometrical, often odd, figures.

The first beginnings of this change of design are already met with in the work of Jacob Wilh. Boppenhausen, but it was Georg Julius Liebe who, also in the choice of his stamps, broke entirely with the past and became the sworn adherent of the rococo style.

He was Bookbinder to the Court from $30/8$ 1746 to his death in 1778, and at the Public Records Office (Rigsarkivet) there are numerous bills from him to the Privy Purse Office (Den Kongelige Partikulærkasse), written in German, the language then for the most part used both at court and by binders. Some few items in these bills, which comprise the years 1747—1770, relate to registers made for the higher administration offices and to case-work; all the rest refer to bindings made for the King's Private Library (Kongens Haandbibliotek). Liebe probably never worked for the Great Royal Library (Det store Kongelige Bibliothek)²⁾, at any rate no bills are now in existence to show it.

Most of the bindings set down in these bills no longer exist. They were destroyed when the palace was burnt down in 1794³⁾; only a small part, containing not a few very valuable bindings, was saved from the flames, and is now preserved in the King's Private Library. Not quite so much of this valuable collec-

¹⁾ See Skønvirke 1924, p. 124, fig. 50.

²⁾ Until 1906 the Royal Library (Det Kongelige Bibliothek) was called the Great Royal Library (Det store Kongelige Bibliothek).

³⁾ See H. Ehrencron-Müller's paper on the King's Private Library in Nordisk tidskrift f. bok- och biblioteksväsen, 9. vol. 1922.

tion as has hitherto been supposed was, however, destroyed in the fire in 1794. For, as luck would have it, a royal order of ⁵/₁₁ 1782 had provided that a large number of works should be handed over to the Royal Library.¹⁾ The delivery took place in the course of several years, and a note on p. 259 in Register No. 60 in the archives of the Royal Library shows that it was not until March 1788 that a list of part of the series was made. Only of a part of it — for several bindings are missing which can be proved to have been made for the Private Library. Fortunately, then, the order was executed before the fire in 1794. Though part of this collection must again have been given off from the library probably as doublets, and though by no means all the bindings are of interest, the material of Danish bindings from the 18th century which has here come to light is, nevertheless, very comprehensive and of great importance because, by means of the bills which are preserved, it may in many cases be determined beyond doubt from what workshop these bindings have come.

Liebe's bindings, especially, are abundantly represented; we find here a comprehensive selection from very different periods, while, apart from the registers in the Public Records Office, little is known of Liebe's work from other places. Some of these bindings by Liebe which were originally made for the King's Private Library, have in some unknown manner found their way to the State Gallery of Art, the University Library, and the Library of the Botanical Gardens. Others, probably originating for the most part from earlier collectors, are found partly in the State Library at Aarhus, partly in private collections.

A close examination of these bindings from the hand of Liebe shows that a great number of them do not belong to the Cambridge type at all; they are rather peculiar, often very beautiful, rococo bindings. In the bills, however, he himself actually calls several of them English bindings. Nevertheless, those which it is now possible to identify, loudly proclaim the new gospel of the rococo. Liebe no doubt accepted the type handed down from his predecessors, but as far as he could he recast it to the rococo type. This occasionally gives the design a somewhat tortuous character, but at other times he attains an astonishingly fine effect by his method which may briefly be described as follows: — The lines of the frame surrounding the inner panel are bent in all directions so as to give it sometimes an almost fantastic shape. The borders are as a rule rich and elaborate, often double, and composed entirely of single tools. Further, all breaks are generally provided with symmetrically distributed, blind-tooled or gilt, corner ornaments, floral or otherwise. The disposition of the decoration on the compartments of the back is not greatly altered though, owing to the difference of the tools, the whole assumes an entirely different character.

¹⁾ E. C. Werlauff, *Det store Kgl. Bibliothek*, 2. ed. 1844, p. 216.

Liebe was beyond doubt intentionally a pioneer and protagonist in this field; the effect of his work is noted both among his contemporaries and his immediate successors. We see it least perhaps in the work of A. F. Lyman, to whom we may trace through his bills (1762—1766) a series of Cambridge bindings (mirror bindings) now in the Royal Library. For, as far as we can see, he rarely changes the rectangular shape of the original type which he had probably learnt in his father's Andreas Lyman's, workshop, nor does he show any predilection at all for curved lines, whereas he employs to a certain extent the rococo flowers then in vogue. His rolls and tools are very beautiful, but show no great variation. His work is characterised throughout by a certain discreet elegance never passing the bounds of that intentional simplicity which distinguishes the original type. His material and execution are, besides, always of the best, so that we fully understand the esteem in which Lyman's bindings were held by his contemporaries.

From the hand of his brother, Peder Lyman, some French bindings and morocco bindings made for the Accountancy Department of the Privy Purse Office are preserved in the Public Records Office, but as far as we know, Cambridge bindings which may with certainty be referred to him, do not occur. No characterisation of his art can of course be given on this basis.

Almost the same may be said of C. G. v. Fenden. In the Public Records Office there are some few morocco bindings traceable to him by his bills, but no bills for Cambridge bindings are found. As far as we can judge, however, v. Fenden must in the main be placed in the conservative Lyman group whose forte was a tasteful and consistent decoration of the frame of the panel. His tools and rolls are evidently in great part of German origin. Some of them he had probably inherited from his father Martin v. Fenden who was Bookbinder to the Court under Frederik IV and died in 1730.

From Jørgen Piper and A. H. Helmuth a few bills to the Privy Purse Office for work done for the King's Private Library are preserved. Some of the books there set down reappear in the batch transferred to the Royal Library, and so render it possible for us to form an estimate of these two binders who were both great capacities and belonged to Liebe's school, not only by the rococo character of their designs, but also in their choice of tools. Several of their tools bear a great resemblance to Liebe's or are actually borrowed from him. He was their prototype, as may be seen from the fact that both Piper and Helmuth each had an heraldic frame engraved. Both are very handsome, not very different from each other, but they far surpass Liebe's which was executed on the occasion of the coronation and anointment¹⁾ of King Frederik V and Queen Louise. It is to be re-

¹⁾ See the more detailed description of the heraldic sets below at pp. 31—32.

gretted that Jørgen Piper died rather young so that we have only comparatively few works which may with certainty be ascribed to him.

The most artistically gifted among the Danish binders of the 18th century in the period of Cambridge bindings (mirror bindings) was undoubtedly Johan Tobias Wilhelmi (b. 1713, d. 1798). He adopted Liebe's ideas to a certain extent, and in the somewhat formal and venerable type of Cambridge binding he found a field where his genius could range freely. But we see the touch of the considerable artist he was in the way he handled his task. His remarkable power of combination and superior technical skill imparts a quite peculiar character to each of the compartments of the leather, while at the same time each detail is in excellent harmony with the whole. Often his ornaments, whether blind-tooled or gilt, meander in a graceful dance across the surface. His stock of stamps and rolls, moreover, seems almost inexhaustible, and in its highly varied but harmonious mixture comprises both new and old material. Notably in the employment of the old material, acquired upon the deaths of his predecessors, his artistic tact and invention are often truly astonishing (see e. g. Plate II, fig. 6).

In spite of all, he was far from doing violence to the type. Often, especially in plainer bindings, he was content with quite small variations, which give the work a peculiar individual character showing plainly enough from whom it originates. Even though his contemporaries tried to learn the trick from him in this respect, they never tried to reproduce his more elaborate artistic work. None of them was able to imitate his different ways of treating the individual panels of the sides; no work of his can ever be mistaken for a work of different origin.

The period of Cambridge bindings comes to an end with Niels Hjort, who died before $\frac{1}{8}$ 1805, and who may presumably be called the last important representative of this type. There is a very considerable distance between him and Wilhelmi though he cannot by any means be called a poor artist. His panels go well together, the leather, the treatment of the edges, and the end-papers, but especially the marbling, are all first-class. Finally his stamps and rolls, a considerable part of which must be supposed to be inherited from his predecessors, are tasteful and varied. But he did not possess Wilhelmi's exuberant and inspired imagination, and his blind-tooled patterns are sometimes somewhat carelessly and indistinctly impressed.

When we have here discussed at such length a single group of bindings, the reason is that the principal work, in the strict sense of the word, of Danish binders comes within the domain of Cambridge bindings (mirror bindings). It is a matter of course that the type must be regarded as a loan from a foreign country, but it is just as certain that no art in the world ever developed without having some prototype either in the past or in its own time. It is based on a loan,

and the estimate of its value must depend, not on how much it has borrowed, but on what it made of the loan. And as far as the result is concerned, Danish bookbinding in the 18th century deserves our full approbation. Out of a formal and somewhat monotonous English type it created a tasteful and varied multiplicity, not rarely rising to conspicuous heights of craftsmanship by its beauty and richness.



In addition to English bindings these masters naturally made bindings of many other kinds and types. Thus, in Boppenhausen's bills we meet with bindings of „saffian“ and cordovan leather, i. e. bindings of goatskin coloured either red or black. Other kinds, first mentioned in Liebe's bills, are „Dänisch Band“ and „Slavonisch Band“. The first term also occurs once or twice in Helmuth's and Jørgen Piper's bills, of which we possess but few, and both terms are not rarely met with in Wilhelmi's bills. They are never found in Boppenhausen's, Lyman's or v. Fenden's. They were no doubt well-known types at that time, but not very common. The first of them, the Dänisch Band, was probably created by Liebe, and by a lucky chance three of his bindings have been preserved which are marked „Dänisch Band“ in the bill (Pl. XXVII; XXXVIII fig. 1; XL fig. 1). On the other hand, it has not been possible to determine from the existing material what is understood by „Slavonisch Band“.

Besides the above-mentioned terms several others occur in Wilhelmi's bills, such as white Chinese bindings or merely „sinensische“, which probably meant the same thing; finally Dutch, and once or twice Swedish bindings are mentioned. Under the reference to one of the last mentioned there is the following statement (³⁰/₁ 1765, voucher No. 1431): „Certamen equestre Caroli XI in blue and yellow or Swedish Bd. Fol. 2 Rbd.“, but in other cases the colours seem to have nothing to do with the name. For in another bill there is the following item: „P. Oxe le funt. The sheets bound in red and blue Danish binding 1 Rbd. 2 mark.“

There is no doubt, however, as to what Wilhelmi means by Dutch bindings. They are vellum bindings (horn bindings) which according to the Dutch and German custom (cp. Prediger III, 80; IV, 243 and 249) were at that period richly provided with gilding (Plate I, fig. 7) and variously coloured panels. Thus the bindings shown in Plates LIX and LXXVI fig. 2 must be regarded as Dutch. The latter was made by Wilhelmi and is blindtooled with a beautiful pale rose frame that harmonises well with the white vellum.

Marbling, too, plays a greater role in the designations used by this master for his bindings than in those of the other masters. Thus he mentions marbled bindings

in general (i. e. Französisch Bd.), blue marbling, grey marbling (one of the latter has been preserved and is shown in Plate LXXIX, fig. 1), flowered marbling, and multicoloured marbling.

Flowered marbling was probably a style quite peculiar to him, not to be found in the work of other masters. He is probably referring to the delicate and graceful fancy patterns often seen on the panels of his bindings, which at a casual glance somewhat resemble flowers, leaves and tendrils (Pl. LXIX). He was the only binder who — successfully — employed the method of marbling the sides through a mould (Pl. LXVIII). What he called this art we do not know.

These masters mostly employed a fine well-prepared calf, the ground colour of which was sometimes rather dark. In the earlier bindings and later on in the plainer ones, the centre panel (the mirror) and the outer border were coloured dark with acetate of iron while the frame was left in the ground colour of the leather. This method of colouring, which may have a very destructive effect, was mostly employed with great caution in bindings from this period. Only exceptionally do we find that the chemical has caused cracks or stains in the surface.

Where the leather is marbled, e. g. in the panels of the more elaborate bindings, a rather dark colour is as a rule employed, which may, however, be very beautiful (Pl. XLI). Multicoloured marbling in vivid shades of green, blue, red, yellow, and grey, produced by treating the surface with citric acid after the colouring, was not invented until about the middle of the 18th century by binders at Leipzig, and at first was a strictly guarded trade secret.¹⁾ However, it is often found in the bindings of Liebe, Wilhelmi and Hjort where it has a very beautiful effect (Pl. LXXXV, fig. 2).

Leather marbling was of course most in evidence in the so-called French bindings or marbled bindings, that is to say, full calf bindings whose sides were without decoration of any kind or merely ornamented with a narrow or somewhat wider border fillet, or at most with an external book-plate, while the

¹⁾ The earlier method is described by Prediger in the second part of his book (published in 1751) in pp. 183 ff. Marbling by means of citric acid is first mentioned by him in part IV (1753) p. 34. His last recipe, resulting from his own experiments (IV, 246) runs as follows: „Desz bis anhero so genannten Leipziger Marmors wegen musz auch noch dieses erinnern: dasz wann man die Decken gelb dupfet, so nach roth darauf, und endlich nun ein wenig Pergament-Beitz-Farbe unter die mit Wasser geschwächte Eysen-Schwartz thut, mit solche hernach ziemlich grosse Flecken mit einem Haasen-Fusz zwischen die gelbe und rothe Farbe machet, auch wann die Flecken von der Eysen-Schwartz noch in völliger Nässe seyn, sogleich mit dem Citronen-Safft darein gröblich sprengt, so wird es sich geben, dasz auch grüne Flecken zum Vorschein kommen, und erwächset das Grüne daher, weil gelb und blau Grün machet; jedoch gleich nach dem Uebersprengen musz das Nässe mit eimen Flieszpapier wiederum aufzufangen und weggezogen werden, gelb und roth aber musz vorhero trocken seyn ehe man mit dem Schwärz daraufkommt.“ As it has proved difficult to distribute the lemon juice evenly, he next describes an instrument invented by himself with which this can be easily done. In this way „ist der Marmor besser und egalere zu machen.“

compartments of the back were lavishly gilt by hand. For the decoration of the large monotonously plain sides of these bindings marbling was of course excellent, but it seems to have been attended with great difficulties in the first half of the century, or at any rate to have demanded very elaborate methods without producing a very effective result.

After the middle of the 18th century a change occurred, and as far as can be inferred from the bills, marbled bindings attained increasing popularity in addition to the English bindings. No small number of the marbled bindings preserved from that period have been executed by A. F. Lyman. The workmanship is very beautiful and elegant. In addition to the gold fillet of the border the more elaborate of them have generally one of his gilt flowers as a corner ornament for the sides. The prices were about the same for both kinds.

Among the choice bindings in calf, and red or black goatskin preserved from this period there are several other types besides those mentioned above. In make they are quite similar to the types then current in the whole of western Europe and as a rule originating from France, even though they were mainly introduced into Denmark by the numerous German journeymen who immigrated into this country. Three forms predominate, viz. the ordinary Renaissance binding with handsomely gilt back, a broad border, and a single centre ornament; further the binding having a gilt back, gilt sides, and a plain centre panel surrounded by an elegant broad border, often composed of single tools, and ornamented at the top and bottom, frequently also in the corners, with a special decoration; and finally, the lavishly gilt binding mostly covering abstracts of accounts and lists of officers on duty designed for the King's own use. In type the latter does not differ much from the gilt French trade bindings decorated with imitations of Macé Ruelle's tools. The central ornament has generally the shape of an oblong rhomb. The bindings of this last group are of handsome, solid workmanship. All ornaments are carefully composed of single tools, but they have no special attraction.

It applies to this as to the two other types that, though they certainly represent the types then in vogue in Europe, the decoration of them all is something quite special and peculiar to them: the hands are the hands of Esau, but the voice is Jacob's voice.

For, as previously mentioned, the tools and rolls employed for these bindings constituted a very varied collection dating from different ages and representing different styles. By the purchase from estates of deceased binders and by inheritance they passed from generation to generation. A number of those first met with in Jacob Wilhelm Boppenhausen's bindings are highly reminiscent of slightly earlier or contemporary English designs¹⁾, others recall Dutch patterns, and Liebe's

¹⁾ Compare the corner ornament in Plate I, fig. 9 with the ornamentation Plate II, fig. 1 which originates from an English binding.

flowers and ornaments are very similar to contemporary foreign rococo types. However, the majority of them were probably designed by Danish artists, now unknown. For binders could very rarely afford to order tools and rolls from abroad, and when we note the splendid illustrations of Danish engravers, e. g. O. H. and G. Lode's fine prints after Tuschler's excellent drawings for Hofman's book on tithes, we cannot doubt that it must be an easy matter for such men to engrave rolls and stamps. Furthermore, it is hardly probable that the beautiful heraldic rolls, and the exquisite crowned monograms with corresponding frames, found among the decoration material of the time should have been engraved abroad; they are mementos of Danish stamp engraving of high quality. We have still some evidence of work of this kind. In one of Wilhelmi's bills (from 1764 voucher No. 1234) the sum of 2 Rbd. is expressly mentioned as paid by him „to have the Royal name engraved for the back and sides of the same book“ (Fabricii The Gospel according to S. Luke in 4to), and in a bill from Helmuth (1763, voucher No. 1214) an extra amount of 3 marks is added to the price of a binding for having „ein Stempel dazu machen lassen.“

Now even if the Danish binders did not, outside the field of Cambridge bindings (mirror bindings), create anything new or remarkable from this material, a great deal of their work within the other groups is really excellent and in no way inferior to that of other countries. It gives evidence of a refined taste and an astonishing technical skill (see e. g. Plates XXII and LXV).

In the preceding part we have not mentioned the coloured end papers in vogue at that time nor the peculiar coloured edges to be found in all types of bindings and which it will therefore be convenient to deal with en bloc. The technique employed in these special fields, by which some astonishingly beautiful and occasionally some rather fantastic effects were produced, had mainly been developed in Germany whence it was introduced into Denmark by the numerous German journeymen, or journeymen who had acquired their training during their travels in Germany.

Anyone who is desirous of forming an idea of how artisans worked in those days will no doubt be interested in the information given by an old German binder who lived in the middle of the 18th century, to his fellow workmen on everything pertaining to his craft, and even on the curious guild customs then prevalent. The binder in question, whose name was Christoph Ernst Prediger, was „Buchbinder in Anspach“ and evidently an honest and able, but extremely self-assertive personage. His very prolix and dogmatic presentation gives, to anyone who has the patience to work his way through it, a very clear conception both of the subject itself and of these oldfashioned enthusiastic and conscientious masters „vom alten Schrot und Korn“ with whose mentality it will be worth while to become acquainted, when one takes an interest in the old handicrafts.

With regard to the peculiar patterns of the blue and reddish edges so frequently seen in Danish bindings, but never, as far as we know, occurring in French or English bindings, he writes (Th. IV, 240, § 2) as follows: — „Weilen nun die blaue Farbe eine der Annehmlichsten ist so will davon noch etliche Arten anherosetzen; als schön blau auf den Schnitt zu Marmoriren. Dieses geschieht nun gemeiniglich mit Indig, allein, ob nun schon dieses eine sehr gute Farbe ist, so fallen doch zuweilen einem Buchbinder andere noch hellere Schnitte vor, diese aber werden also gemacht: Man nimmt Berliner-blau, unter solche wird Schiefer-Weisz gerieben, und mit etwas Stärk-Kleister dicker gemacht als man sonst den Zinnober zum Sprengen brauchet, darauf wird, wenn das Buch wohl abgeschaben ist, solches mit etwas dicken Stärk-Kleister, nur wenig und dünn, doch in einer Gleichung, der Schnitt überfahren, hiernach wird die blaue Farbe auf dem Schnitt in möglicher Gleiche nur mit dem Zeug-Finger aufgestrichen, und mit dem vördern Theil des Fingers wolckigt gezogen, gleich dem Marmoriren wird so nach mit einem schon paratliegenden Stücklein Horn oder Schild-Krote (in welche drey Zäcklein, nach Art dreier Linien am Streich-Eysen geschnitten sind,) über den marmorirten Schnitt gefahren und sonach gleich aufgepresset und wohl aufgebället, damit sich die Blätter nicht an einander hängen; wann nun also oben und unten am Buch eben so gearbeitet wird, so wird man einen extra schönen hell-blauen Marmor-Schnitt heraus bringen.“

A method similar to the above-described has been employed for the edges Nos. 3 and 4 on Plate VIII. No. 3 is blue. In the wet colour mixed with paste which is thrown on the size the operator has formed the small cloudlike figures by first pushing away from him the tips of his index finger and middle finger held together, and then drawing them towards him, without at any time lifting them from the edge. Then he has with the end of a stick or a similar instrument drawn the wavy lines between them.

In No. 4, which is red, the method differed somewhat. The cloudlike belts were formed in the same way; but the star-shaped figures appeared by the two finger tips being lifted at short intervals from the wet size. The wavy lines separating the figures were produced in the same way as in No. 3.

No. 2 in Plate VII, Nos. 1—2 in Plate VIII show a long piece between the gilt sections which is marbled in white, blue, and red. In this case the book has been placed in the press and irregular lumps of wax or plaster have been placed on the prepared edge. Perhaps only shavings or scraped chalk were employed for this provisional covering of certain parts. Thereupon red and blue colour were alternately thrown on. The whole being dry, the leaves were carefully turned over till the wax or plaster fell off and the covered places would then come out white (cp. Prediger I, 82-83).

The end papers shown in Plate IX, figs. 1—3, all in blue and white, were

produced in a similar way to the edges in Plate VIII, figs. 3 and 4. In the end paper shown in fig. 1 blue colour has first been laid on with a coarse brush. The wavy lines were formed by drawing a comb through the wet size, and the wreaths in the middle of the rhombiform figures were produced by means of the finger tips which were first pushed forward then drawn back with a turn. In the end paper in fig. 2 the squares in the pattern are bounded by two wavy bands. The darker ground colour was produced by light strokes with a broad brush, the white striped bands by a multitoothed comb passed along alternately on end and in its full width. The marbled parts in the middle were probably done by dabbing with a stiff brush or a piece of cotton wool. In fig. 3 the pattern has been made by means of a soft, long-haired, smaller brush.

New combinations are sometimes formed by pressing home-made stamps cut out of wood, felt, slices of raw potato or other plastic material into the colour while it is still wet. Finally it may not rarely be observed that the marbled ground on which the figures appear has been produced by simply folding together a piece of paper covered with colour mixed with paste while the colour is still wet, and again pulling the faces apart in the same direction¹). These examples do not by any means exhaust the variations of this quaint and decorative technique. Our object is not to give an exhaustive description of the art of marbling but merely to give a key to the understanding of the „odd“ forms shown in the illustrations. Unfortunately the colourless reproductions give no adequate idea of the originals, but the covers of the present book exemplify the beautiful colour effects obtainable in this way.

In addition to the above-described hand-made marbled end papers (then also called Herrnhut paper), there appear, at about the middle of the century or perhaps a little earlier, but only in the choicer bindings, printed end papers in a variety of patterns and colours which generally remind one not a little of the wall papers of our day, especially the cheaper kinds²). Some of them were evidently made by means of wooden blocks (Plate XI, fig. 1), the carved patterns of which were rather casually put together, and they may have been printed in the binder's own workshop; but most of them were probably of foreign manufacture: in one or two the French manufacturer's name has quite accidentally been preserved just outside the edge of the pattern³). That a similar industry should have been carried on in Denmark at the time

¹) The spots between the strokes in fig. 3 were produced in this way; the whole piece of paper had this appearance before treated with the brush.

²) End papers in Plate X, figs. 2—3; XI, figs. 2—3; Plate XII, figs. 1—4; Plate XIII, figs. 3—4.

³) An instance in point is the end paper in Plate XIII, fig. 1, from the cover of M. Lister, *Historiæ sive synopsis methodicæ conchyliorum*. Londini 1685. Royal Libr. 10, 112 — 4to. At the edge of it appears the manufacturer's name and address: A. Rouen, chez J. Benoist. Au haut de la rue grand. The same end paper is preserved in one or two other bindings.

is hardly probable. Some of the patterns were printed from the same blocks as the calico printers used. These blocks often had a smooth surface on which the ornament was formed of brass nails hammered into it. This paper was in Denmark called „Kattunpapir“.

Marbled paper in the strict sense of the word, to which the coloured paste paper cannot be reckoned, is still occasionally made by the binders themselves according to the methods known from olden times, but in the main it is now a manufactured article, and the main seat of this industry is Germany which supplies a quite overwhelming variety of designs in this branch, each design having its own name such as Turkish, French or Greek marble etc. There is no reason to go more closely into this industry which hardly existed in the 18th century, at any rate in its present extent¹⁾, for it is quite certain that the Danish binders of the 18th century made the marbled paper they needed in their own workshops, nay, from and including G. J. Liebe their methods were sometimes so individually varied that in certain cases it can actually be determined from the end papers alone who made the bindings in question.

The method was then in all essentials the same as now, and is presumably contained in the detailed instructions given in C. G. Thon's *Die Kunst Bücher zu binden*. Sonderhausen und Nordhausen 1820. Pp. 219 ff. From the very detailed description we give merely the main points. Half a pound of gum tragacanth — nowadays Carrageen moss²⁾ is used — is dissolved in a pail of clean water. The solution is filtered through a piece of linen cloth, and it is tried how drops of the very carefully prepared colours spread on it. If the drops form only small spots, there is too much gum in the solution and some water must be added; if the drops spread out too much, there is too little gum. When the size has the right consistency, it is poured into a large flat trough of oak, and the colours are thrown on after having been ground in clean water with a little ox gall and spirits added to it. Now a glass of clean water is taken in which have been stirred two spoonfulls of ox gall. A brush is dipped in it, and it is sprinkled on all the colours floating in the trough, but only very gently. This will cause the colours to mix with each other so that veins, waves, and figures are formed which resemble real marble³⁾. For variation all kinds of figures and patterns may be formed in the colours with a comb which is as long as the trough is broad, and the teeth of which are half an inch long. The paper to be marbled is now laid very carefully on the colours and takes the pattern exactly as it is in the trough. The colours principally used were indigo, Prussian blue, lemon-yel-

¹⁾ For more detailed information on the subject see Jos. Phil. Boeck, *Die Marmorirkunst*. Wien, Pest, Leipzig 1880, 8vo., which has many coloured pictures of the current trade varieties.

²⁾ A mixture of two algæ species: *Chondrus crispus* and *Gigartina mamillosa*.

³⁾ Cp. the end paper in Plate X, fig. 1.

low (an arsenic trisulfid also called orpiment or sandarac), Brazil-wood, lamp-black, Spanish chalk, verdigris.



The bills preserved are by far not sufficient to furnish exhaustive information as to the prices obtained by binders of those days. Moreover the material only comprises accounts relating to the consumption of the King and the Government, not to that of ordinary customers. It may, however, be of interest to those who know the prices of the present day to learn what people then paid for certain main types of full-bindings of various sizes. Hence we here supply some few particulars extracted from the bills which cover a space of 50 or somewhat more than 50 years. It must be added that, as far as we can judge, prices remain at about the same level during this period, or at any rate show only a slight rise.

For an English calf binding of ordinary folio size decorated on the sides with a narrow gilt border fillet, blind-tooled borders and blind-tooled corner ornaments; with all compartments of the back lavishly gilt, and with sprinkled or plain edges the price was 1 rixdollar (1 Rbd.) 2 marks (£)¹). If further ornaments were added, such as morocco title and tome pieces, figures on the centre panels ("Figuren an den Seiten"), gilding on the sides, marbled or gilt edges, the price rose to 1 rixdollar 3 marks, 1 rixdollar 4 marks, or 2 rixdollars. For large folios the prices would of course be higher. For an English Royal Folio binding, gilt on the sides and with numerous engraved plates the price was 3 rixdollars 2 marks; for an English binding in large folio with marbled sides the price was 6 rixdollars or even 8 rixdollars consisting entirely of engraved plates, 10 rixdollars if the sides and edges were to be gilt.

For the quarto formats the prices of course vary for the same reasons, the size and ornamentation, from 5 marks (more rarely 4 marks) to 1 rixdollar 1 mark, or 1 rixdollar 2 marks, but for a marbled English binding in quarto "mit Figuren" Boppenhausen only received 1 rixdollar in 1760 (voucher No. 1271). English bindings in octavo as a rule cost 2 marks 8 skillings, if the side covers were gilt 3 marks or sometimes, if the ornamentation was very choice, 3 marks 8 skillings (according to the same voucher dated 1760).

¹) In 18th century parlance 1 rixdollar was the same as a current dollar, i. e. 3 Kroner 26 Øre in the present Danish currency (about 3 shillings and 7 pence). Its value was $\frac{4}{5}$ of a species dollar whose weight was 2 "lod" of 28—29 grammes. The current dollar was again divided into 6 marks of 16 skillings each. Thus the silver value of the current dollar was more than half as much as that of the Danish dollar (Rigsdaler) in the period from 1813 to the introduction of the Krone.

Besides English bindings French bindings are very often mentioned, that is to say, full bindings with plain sides and gilt backs. The price for folio bindings of this kind which were generally marbled, was as a rule, on account of this very marbling, somewhat higher than for English bindings. It might be 2 or 3 rixdollars according to the size, and if the bindings had gilt sides, that is to say, a central decoration, or an external book-plate and a border, sometimes with corner ornaments, the price rose to 4, 5 and 6 rixdollars or even more, if it was a large size and the book contained many plates.

For French bindings in quarto the price was as a rule 1 rixdollar, and for octavos pretty constantly 3 marks (more rarely 3 marks 8 skillings), though small octavos were occasionally 2 marks 8 skillings (Boppenhausen 1760, No. 1271).

The morocco bindings, which, according to the leather used, were either termed red saffian or black cordovan leather, were nearly always richly gilt. Judging by the bills, they were almost exclusively supplied to the King's Private Library or to the Government offices (Abstracts of accounts and registers designed for the King's private use). The Great Royal Library seems very rarely to have had its books bound in this way though it might happen occasionally. Thus for two volumes of Norden's *Voyage d'Egypte*, "grosz Royal Folio vergult auf den Schnitt in Roth Saffian", Jacob Wilh. Boppenhausen received 10 rixdollars, that is to say, only 5 rixdollars a volume, which seems very cheap considering that the books, though it is not mentioned in the bill (1756, voucher No. 1113) were decorated with a magnificent broad gold border composed of single tools. The bindings still exist, in a very good state of preservation, in the Royal Library (Plate XXII).

The ordinary price for a large Royal Folio in red morocco with gold-tooled sides seems to have been 10 rixdollars. This was the sum paid to the court bookbinder Liebe in the same year, besides 6 rixdollars for an ordinary folio in the same kind of binding (1756, voucher No. 1112). The more or less lavish gilding, of course in connection with the size, probably played a very great part in the greatly varying prices of these morocco bindings. Thus, for Riedinger's *Fürstenlust*, which is still preserved in the King's Private Library, Liebe received 9 rixdollars, and for *Abbildungen jagdbarer Thieren*, Imp. Fol. "roth Saffian", by the same author, 8 rixdollars (1758, voucher No. 1145). Similar prices of course prevailed for the quartos; Boppenhausen has the price of 10 rixdollars for Christian V's Danish Law "in 4to gantz vergult" (1757, voucher No. 1177); for the Weysenhaus Bible in quarto likewise "gantz vergult" he has 7 rixdollars. In 1762 Jørgen Piper bound Ewald's *Concordanz* 1—3 vol. quarto in "Roten Saffian vergolt auf Seiten und Kanten. Schwarztitel und Tome. Med. Quart" for 5 rixdollars a volume (voucher 1272). The book is still in the Royal Library. In 1766 Liebe bound Cramer's *Nord. Aufseher* 1—3 vol. in quarto for 9 rixdollars

(voucher No. 1552), and Wilhelmi received the same price in 1762 for binding four volumes of Rösels *Insectenbelustigung* (4to) in red morocco (voucher No. 1274). The prices of octavo bindings in red morocco seem to have been somewhat more constant. In the Public Records Office we have a number of bills partly from the brothers P. Lyman and A. F. Lyman, and partly from C. G. von Fenden. For the Privy Purse Office these three binders had bound a number of abstracts of accounts in octavo (Summaries) as well as a number of lists of officers on duty, likewise in octavo. Both series were designed for the King's private use and therefore richly gilt, in red morocco, and gilt-edged. For these they received as a rule 3 rixdollars per volume, rarely more. Also as regards a comparison of prices now and then, these latter accounts are of special interest, some of the volumes being still extant at the Public Records Office.

Finally we possess rather interesting information as to the prices of a fourth kind of bindings, the vellum bindings, which were sometimes termed Dutch bindings. The account-books of the Privy Purse Office were generally bound in vellum in so far as they were designed for use in the office. For several years von Fenden supplied these bindings, and from his bills it appears that for the binding of registers, still extant, in vellum, with a gold-tooled, crowned royal monogram surrounded by palm branches on both sides he charged, according to their thickness, 2 rixdollars 3 marks, or 3 rixdollars, never more.

These prices apply to vellum bindings with a very simple decoration. If we desire information as to the price of more highly decorated bindings of this kind — and this was probably the kind known by the name of Dutch bindings — we must go to Wilhelmi's bills, where they are often mentioned. For a large decorated vellum folio he charges 6 rixdollars (1762, voucher 1274). In the same bill we find another "neat" Dutch binding in folio for which he only charges 2 rixdollars 4 marks, and in 1763 (voucher No. 1212) 2 rixdollars 2 marks. Presumably the two latter were only sparsely decorated, for in 1765 (voucher No. 1431) we again come across a decorated Dutch binding for which he charges 6 rixdollars, and even one, a royal folio, for which he charges 8 rixdollars.

However, the binders who worked for the King did not always receive the full price for their work. Often we find a note from the functionaries of the department concerned to the effect that they had made a bargain with the binder and obtained a rebate. Presumably the binders knew this unpleasant custom and fixed their prices accordingly.

The accounts of the Privy Purse Office of course only inform us of bindings supplied to the King and the Government Offices, but it is a matter of course that these binders had many other very profitable customers. A sure testimony hereof are the many beautiful and valuable Danish bindings in the possession of the University Library. They are undoubtedly all derived from collectors, for in

those days, according to the bills, the Library had all its books very plainly bound, this being simply a necessity on account of the small annual allowance for binding. The many beautiful bindings now in the Library were, as may be seen from the book-plates many of them bear, bought at sales from the estates of the great collectors, partly at the close of the 18th century, partly at the beginning of the 19th century after the great economic crisis had paralysed the country. Many, on the other hand, are gifts. When these volumes were acquired, probably no account was taken of the bindings, they were thrown into the bargain as it were, for nothing; the purchases were made in order to add to the collection in the cheapest way.

What remains nowadays in private collections of these reminiscences of a golden age, now past, is probably not much. The principal places to find them are the King's Private Library, the Public Records Office, the Royal Library, and the University Library. A fairly considerable collection (Bülow's collection) is found in the library of Sorø Academy, another at Herlufsholm. A few valuable bindings, derived from old private collections, are in the possession of the State Library at Aarhus and the Museum of Industrial Art at Copenhagen. Also the libraries of old manor houses concealed treasures of this kind, but now they are probably, with few exceptions (Brahetrolleborg), spread all over the world. Finally it appears from Astrid Schjoldager's recently published "Bokbind og Bokbindere i Norge inntil 1850" that at any rate some books from this period which have been bound in Denmark are still extant in Norway. Thus none of the bindings from the 18th century shown on plates 29—34 and 59—66 in this work are of Norwegian workmanship: they have all been made by Danish binders in Copenhagen as is plainly shown by the tools and rolls, and in several cases the binder can be indicated with certainty (Helmuth, v. Fenden, Niels Hiort).

The period dealt with in the present work, from about 1730 to shortly after 1780, has not been chosen at random. We have set these limits exclusively for practical and stilistic reasons. As regards the bindings dating from a period prior to 1730, the possibility of assigning them, for well-founded reasons, to individual binders is virtually precluded; there are no bills, and if we go only a short space beyond 1780, the type of decoration begins to show a marked difference: artistically we have entered a new era. The style of the Republic and the Empire becomes increasingly predominant, as shown by the bindings at Sorø, which belong in great part to the two last decades of the century. It is true that a few of the great masters lived until the close of the century or a couple of years longer, but even though the old is not swept away at one stroke — as we all know, stamps and rolls will survive human beings — there are unmistakable signs that a new time has set in.

The material on which the present book is mainly based was, until a few

years ago, well concealed, scattered as it was throughout our public libraries, and with a few striking exceptions, almost consigned to oblivion. The mere task of ferreting it out again and supplementing it with the remaining remnants was a troublesome and protracted piece of work.

Unfortunately the treasure thus brought to light at first formed one great indeterminate mass; from an artistic point of view it was unowned. There could, of course, be no doubt that the bindings were made in Denmark, despite the many essential points of contact with contemporary English, French, and partly also German, bookbinding. Merely the fact that a great many of them covered volumes bearing the stamps of the Royal Library on their backs or consisted of registers marked with the crowned monogram of the governing king, clearly showed that they belonged to Denmark.

But in the case of nearly all the bindings it was at the outset simply impossible to distinguish, even with approximate certainty, between the earlier and later bindings, establish their chronology or separate the work of the individual binders. There was no criterion to go by, no single point of support.

Now, since it might be taken for granted that a very considerable number of these volumes had been bound for the King, and since, moreover, it was known that, among the vouchers for the accounts of the Privy Purse Office there were numerous bills from binders¹⁾, it was decided to look through these bills and make copies of them in so far as they were of interest for the subject here dealt with, and, on the basis of this material, to examine what might be preserved of the bindings mentioned in the bills, at the Public Records Office, the King's Private Library, and the Royal Library. The accounts in the archives of the University Library showed that, for the reasons mentioned above, it would be no good to examine the bindings in this library in a similar way.

When the work was finally finished, and the result of the examination reviewed, it unfortunately became clear that, for many reasons, it was not quite as considerable as had been hoped for. The bills furnished no magic formula, no "Open Sesame", which at one stroke could restore order to the great chaos. The method adopted very plainly did not lead at once to the goal. The trouble taken was not, however, wasted; good progress had been made so that at any rate the larger groups within which the material found must be distributed could be determined with approximate certainty. As was mentioned above, the reasons why the method adopted did not at once bring about the desired result are numerous. The main reason is of course that the books preserved only in small part correspond to the items set down in the bills. The greater part of the King's Private

¹⁾ It was the late Mario Krohn, Director of Thorvaldsen's Museum, who first drew attention to the existence of these bills.

Library, to which most, and the most important, of the bills refer, perished with the palace in the fire of 1794¹). What had previously, by the Order of 1782, been handed over to the Royal Library, and what was saved from the fire, despite the considerable quantity, only constitutes a very small part of the whole stock. To this must be added the fact that not only books for the Library were set down in the bills, but frequently many other copies of the same works designed by the King for gifts. Thus in 1758 (voucher No. 1141) J. W. Boppenhausen bound for the King for a sum of 120 rixdollars 10 copies (i. e. 20 volumes) of Thurah's Danish Vitruvius in red morocco. None of these have probably been preserved in Denmark. The three copies of this work in red morocco owned by the Royal Library are all different and all seem to have been bound by G. J. Liebe. Presumably they must be regarded as collector's copies. Of such work as the above-described bound by Boppenhausen a single volume may of course have been reserved for the King, but this cannot be taken for granted. It may, at any rate in some cases, be justifiable to see in the gift books, which did not always comprise whole series, the explanation why many books occur several times, and bound at various times by various binders, in the bills. However, the reason may also be that several copies were required, e. g. for the various palaces. This is probably true regarding the many copies of Miller's "Gartenlexikon" we find all about. Now when one of these "revenants" appears among the books accidentally preserved down to our day, the question arises: with which of the books mentioned in the bills can it be identified? Upon the correct answer to this question depends the determination of the binder, and if we ascribe to a binder tools he has never used, the most indescribable confusion in the arrangement of the material will ensue.

Finally it happens, though rarely, that books which are stated to have been bound for the King, but for which we search in vain in his private library or in the supply handed over to the Royal Library, suddenly crop up in the University Library or the Library of the Botanical Gardens. In that case identification will of course only be possible, if the bindings in question are described in detail in the bill, and if the tools employed would seem to point definitely to a certain man as the binder. Nevertheless, in such cases there will always be some uncertainty, and it will only be by accident that the right combination is discovered.

As regards the Public Records Office, comparatively few of the bindings which can be determined with certainty from the bills are of any real importance as identification material, and with regard to these it would seem that the binders in question, who worked for the same office, in no small degree were addicted

¹) See H. Ehrencron-Müller, H. Maj:t Kongen af Danmarks Bibliotek, in Nord. tidskrift for bok- och biblioteksväsen, vol. 9, 1922.

to the habit which prevailed both then and now, of occasionally borrowing each other's tools and rolls which inevitably creates confusion and gives rise to great uncertainty.

Comparatively the best support for a tolerably reliable determination may be found in the bindings executed for the Royal Library and set down in the bills that have been preserved. For there we have certainly the largest number, a fact which will of course add to the value of our estimate. But even in the case of this library various difficulties arise which warn us to be cautious. A great number of the most prominent representatives of Danish bookbinding at that time — there were not many for the country was small — such as Georg Julius Liebe, Jørgen Piper, August Heinrich Helmuth, and Carl Gotfried v. Fenden never worked for the Royal Library, at any rate we find no bills from them among those preserved. The only binders about whom we can gather information from this source are Jacob Wilhelm Boppenhausen, A. F. Lyman, Johan Tobias Wilhelmi, and Niels Hiort, and it is only from the first three that there is abundant material. Furthermore, though the Royal Library had its books solidly and handsomely bound at the time, the types of bindings figuring in the bills are soon counted; they were in the main everyday full-bindings (English bindings and marbled bindings). They might be more or less nicely decorated, but no deviation was ever made from the types. Now it is a matter of fact that the binders of that period frequently employed many more tools and partly also other types of tools for their morocco bindings than for everyday bindings, so the latter are rather uniform in appearance and thereby lose in value as material on which to base determinations.

This does not mean that the Royal Library lacks choice specimens of the binder's art of those days, on the contrary, it possesses a great number, but they are not mentioned in the bills. This has a certain connection with another circumstance — the circumstance that its stock of books, as far as the individual copies are concerned, has undergone great changes in the course of years, especially by the gift to Norway at the beginning of the 19th century of the very considerable collection of doublets,¹⁾ and by additions such as the Suhm Collection, and by large purchases of older books at sales. In this way the library of course also acquired very many valuable Danish bindings dating from the 18th century, only they are not the same as those mentioned in the bills, except in those very rare cases in which one of the old books originally purchased by the Library was retained. Only in the case of very few books has it been possible

¹⁾ By Royal Order of $\frac{2}{9}$ 1811 the doublets in the Royal Library, estimated at a value of 30,000 rixdollars, were presented to the University of Norway. The collection comprised about 4000 folios, 5000 quartos, and 20,000 octavos. (Engelstoft, *Univ. og Skoleannaler 1811* II p. 82. Werlauff, *Hist. Efterretninger om det Kgl. Bibliotek*. 2. ed. 1844, p. 268).

to prove that they have been rebound owing to wear and tear or other damage. One or two concrete examples will presumably best show the difficulties and doubts caused by the circumstances outlined above when we proceeded to the determination of the bindings. They will likewise leave the impression with the reader that the determinations not based immediately upon the bills preserved, are at least the result of a conscientious estimate based especially on a knowledge of the tools and rolls of the binders in question, and gained by a thorough study of the entire material accessible to us, only a small part of which can of course be reproduced in the present work.

In J. W. Boppenhausen's bill to the Royal Library dated 1741 (voucher No. 830) we read the following item: — "Theatro Flavio. Engl. Bd. an Seiten verguldet mit vielen Kupfern. gr. Fol. 3 Rbd." On asking for this work we receive it in one volume, which, judging by the stamps and rolls, cannot possibly have been bound by Boppenhausen. It is undoubtedly the work of Johan Tobias Wilhelmi, and as the catalogue shows, the library possesses only this one copy. But if we look through Wilhelmi's bills to the library, the mystery is solved, or at least partly. For it appears that he supplied a binding for the very same work at the same price on the $21/10$ 1778 (voucher No. 66). But why did the library acquire two copies, and what has become of one of them?

In the King's Private Library we meet with quite similar enigmas. According to a bill of 1753 (voucher 1098) G. J. Liebe supplied the binding for I. L. Gottfried's *Archontologia Cosmica*, Folio, for 2 rixdollars. The same work was bound by A. F. Lyman for the King in 1757 (voucher No. 1151) also for 2 rixdollars. Only one of these copies is preserved but we cannot see from the bills which it is. The stamps show that it must have been made by Lyman.

Now it must not be supposed that this kind of dilemma only rarely occurred, on the contrary, it was rather common. Generally, however, it did not cause any great difficulty as long as we had fairly certain knowledge of the tools and rolls of the binders in question. If this criterion failed, we were easily confronted with riddles which it was not always possible to solve with full certainty.

Thus Aug. Heinr. Helmuth who, according to bills preserved, worked for the King's Private Library from 1757 to 1766, bound, in 1759 (voucher No. 1213), 17 copies of *Choix de coquillages* „in marmorirten und engl. Bänder“ for 102 rixdollars.¹⁾ Further, in 1760, (according to voucher No. 1283) he supplied „4 Stk.

¹⁾ The works in question here and in the following are two large folios of very different contents each containing 12 plates (78 figs.) by Franz Michael Regenfusz. Both are — somewhat too lavishly — furnished with four title pages: 1) A half title which is identical in both and written both in German and French (*Sammlung von Muscheln, Schnecken und andern Schalthieren. Erster Band. — Recueil de coquillages, de limaçons et de crustacés. Tome premier.*); then follows 2) An engraved frontispiece with a bust of the King, but without any letterpress, which is likewise the same for both works, and 3) the main title in German which in the first work runs as follows: *Auserlesene Schnecken,*

Regentfuss Conchylienwerk“ in red morocco for 48 rixdollars and, according to the same bill, 2 copies in English bindings for 12 rixdollars (hence, as previously mentioned, the same price was paid for the English bindings as for the marbled bindings), further, in 1760 (voucher No. 1286) 14 copies of the *Choix de coquillages „in marmorirten Bänder“* for 84 rixdollars, and in 1762 (voucher No. 1281) 8 copies of the same work in marbled bindings for 48 rixdollars; finally, in 1763 (voucher No. 1242) 10 copies of the first volume of Regenfusz's work on mussels in marbled bindings for 60 rixdollars. This means, then, that in the course of these years, of the *Recueil de coquillages* (it is presumably this work which is designated as R.'s Conchylien werk or work on mussels) he bound for the King four copies in red morocco, 2 in English bindings, and 10 in marbled bindings, and of the *Choix de coquillages* 22 copies in marbled bindings and 17 copies partly in marbled bindings partly in English bindings.

A. F. Lyman, too, bound some copies of this work for the King, as may be seen from the accounts of the Privy Purse Office for 1759 (voucher No. 1208) where the following item is found: „*Samlung von Cochillien, Muscheln und andere Schalichten Thiere von Royal Folio*“ in red morocco gilt-edged, and richly gilt on the cover. Two volumes at 16 Rbd. (He only received 20 rixdollars for both).

Finally G. J. Liebe sets down in a bill to his Royal Majesty (1770, voucher No. 1048): „3 Expl. von *Choix de coquillage T. I à 9 Rbd.*“ The bindings are designated as Imperial Folio with gilt edges „*wie auch auswendig mit Ziraten*“.

As stated above, the two works are very large folios with numerous coloured figures by Fr. Michael Regenfusz, published at the expense of King Frederik V. The author must be deemed guilty of having, by his titles, made it very difficult to distinguish between these two works which were, in reality, very different, so the binders cannot be made responsible for the uncertainty created by the titles in their bills.

Of all the volumes mentioned in the bills, which were no doubt in the main intended as gifts for foreign princes and prominent men or for the King's own

Muscheln und andere Schalthiere auf allerhöchsten Befehl seiner königlichen Majestät nach den Originalen gemalt, in Kupfer gestochen und mit natürlichen Farben erleuchtet von Franz Michael Regenfusz. Kopenhagen 1758, and finally 4) the same title in French commencing with the words *Choix de coquillages et de crustacés etc.*

In the other work the two first title pages are identical with those of the first. The third runs as follows: *Recueil de Coquillages, de Limaçons, et de Crustacés, peints d'après nature par ordre de sa Majesté Le Roi de Danemarck et de Norvegue gravés en taille douce . . . par François Michel Regenfous, Graveur de S. M. R. Danoise.* Then follows a blank page and, finally, on the fourth title page, the German translation of the main title: *Sammlung von Muscheln, Schnecken und andern Schalthieren etc.*

This latter work has no date on the title pages, and in none of the main titles is the number of the volume mentioned.

subjects, not very many have survived. One in the King's Private Library, bound in red morocco, we shall return to later. Two in marbled bindings are in the Royal Library, besides one bound in calf with hand-worked gold-tooling which may probably be regarded as an English binding, though not as a typical one (the frame round the centre panel consists merely of a single broad border with corner flowers and side ornaments). Finally there is one more marbled binding at the University Library, marked inside the front cover as copy 3. One of the marbled bindings in the Royal Library (Hjelmstjerne's Collection No. 139) is quite identical with this latter copy. Both bindings cover copies of *Choix de Coquillages* and are marked Tome I on the back, though the volume is not numbered in the main title. There can hardly be any doubt that they belong to one of the series of marbled bindings supplied by Helmuth. Bindings other than his of this kind are never mentioned.

Also the volume bound in an English binding in the possession of the Royal Library must, as is plainly shown by the tools employed for the back and the coat of arms on the centre panel, have come from Helmuth's workshop. As in the two previously mentioned volumes, the title on the back runs *Choix de coquilla[ges]. Tom. I.*

Finally the second marbled binding from the Royal Library covering a copy of the *Recueil de coquillages* is deemed to be executed by Helmuth owing to the floral ornament of the corner; but the back is new and the original decoration of the sides is almost entirely obliterated. Only from rubbings may we gain some idea of the peculiar stamps which once decorated it (see Plate XCIX, figs 3—4).

A remarkable feature about Helmuth's English binding is that it shows two tools which must quite evidently have been lent him by A. F. Lyman, for it can be established by means of bindings from the Royal Library, whose origin can be determined by the bills, that they then belonged to him (see Plate XLVII, fig. 1—2). The year of his death was 1767.

Of still greater interest is, however, the beautiful tool on the outside of the border round the centre panel. This floral ornament is Helmuth's own, and while he lived, that is to say, till 1777, hardly occurred in the bindings of any other binder.

Above we mentioned that, according to the bills, Helmuth worked for the King's Private Library from 1757 to 1766. Unfortunately, besides the morocco binding covering Regenfusz's work, only one of the bindings mentioned in his bills is now preserved there¹). As material on which to base determinations it is of no great value, only the panels of the back being decorated, but among the

¹) Marsigli, *Stato militare dell' imperio Ottomanno* 1732, Folio, (1763, voucher No. 1225).

bindings he supplied, and which are mentioned in his bills, some are now in the Royal Library, to which they were transferred together with several others belonging to the Private Library which were all transferred in the time of Georg Nielsen¹). Among these is also Christ. Starke's Synopsis in Vetus Testamentum, T. I—VI, 4to.

Now several of the tools on these six volumes show a close correspondence with tools on the English binding covering Regenfusz's work, thus the outermost fillet, the corner flower, and the composite frame ornament corresponding to it (see Plate L, fig. 2). This consists precisely of an ornament peculiar to Liebe and Helmuth put together in pairs so as to form a large triangle; finally, the borders, too, along the tome panels, are identical.

But in the binding covering Starke's work we have still more points of departure by which it is possible to identify Helmuth's ornamentation. In the compartments of the back are seen a lion rampant with elephantheads as corner ornaments. This panel was originally part of a larger heraldic set. Another part of the same set is preserved in the centre of the sides both on the English binding and the marbled bindings of Regenfusz's work, viz. the arms of the three Scandinavian countries supported by two giants, and finally, in the lowermost border of the back in the three above mentioned bindings we find a much worn fragment of a heraldic roll in which is seen a conventionalised lion. All these pieces are parts of a larger heraldic set which belonged to Helmuth. This can be proved by means of two bindings. One is preserved in the Library of Brahetrolleborg, and shows both the centre tool, the back tool with a fragment of the narrow border, and a much broader one on the sides. The other, which is in the State Library at Aarhus²) has the same back panel as the preceding one, but in the centre it has Queen Juliane Marie's crowned monogram in a decorative frame peculiar to Helmuth, and along the outer edge of the side runs the same narrow border which is seen in the back panel (cp. p. 39).³)

These comparisons also help us to determine the only morocco binding covering Regenfusz's work preserved in Denmark. For its outermost border is identical with the broad heraldic border decorating the binding at Brahetrolleborg. Hence both were made by Helmuth, as is also indicated by other details (see Plate LI, fig. 1. and the heading on p. 5.).

We then arrive at the result that, besides the heraldic set which G. J. Liebe caused to be made on the occasion of King Frederik V's and Queen Louise's

¹) See H. Ehrencron-Müller, Hans Maj:t Kongen af Danmarks Bibliotek in Nord. tidskr. for bok- och biblioteksväsen, vol. 9, 1922, p. 172.

²) Derham, Astrophysico-theologia. 1759. — 4to.

³) This narrow roll of Helmuth's is, like the broad one, preserved in several places, thus on a binding in the Public Records Office covering Danmarks Matrikel forbedret af I. Halmand, 1765. Fol.

coronation on Sept. 4, 1747, consisting of a centre shield, corner shields and one broad and one narrow border (see Pl. XXIX, fig. 7, Pl. XXXVI, fig. 2, Pl. XCV), another set was made to the order of Helmuth, celebrating the same union between England and Denmark, as shown by the unicorn which is derived from the arms of England. It was probably engraved at the close of the fifties, and is far more handsome than Liebe's which is too cramped, at any rate as regards the borders. Shortly after, probably in 1761, both sets, however, received a new rival which is exceedingly beautiful, or at any rate the borders belonging to it, which is unfortunately the only part known to us.

It was engraved for the binder Jørgen Piper, who, according to the bills, worked for the King's Private Library for a few years. He bound Ewald's *Biblische Concordantz*, volumes I—III median 4to „in Roten Saffian. Stark vergolt auf Seiten und Kanten. Schwarz Titel und Tome,“ for the Library in 1762 (voucher No. 1272). The price was 15 rixdollars, and all three volumes, answering exactly to the description, are found in an excellent state of preservation in the Royal Library, to which they were transferred when Georg Nielsen was chief librarian of the King's Private Library. This border we find repeated on two identical bindings for the same work, viz. *Jacobi Salomonis Arabum philosophia popularis. Hafniæ 1764*¹⁾; but, as far as we know, it is rare.²⁾ The promising young binder Piper must have died before ²⁸/₁₁ 1765, as we can infer from a bill to the King's Private Library from Johan Tobias Wilhelmi (²⁸/₁₁ 1765, voucher No. 1442) which has the following item, „For books bound by Jørgen Piper's widow 1 Rbd. — 2 marks — 8 skillings.“ What became of the roll after his death is not known. As far as it has been possible to ascertain, it only occurs on the 5 bindings mentioned above.

We have discussed these details at such length because it seemed important that the reader should gain a clear idea of how the books not mentioned in the bills were determined and what was the basis of the rather troublesome work. The uncertainty and doubt in the main originated from two sources: the practice among the binders of borrowing stamps and rolls from each other, and the difficulty of ascertaining how a deceased binder's implements were dispersed by sale or inheritance.

As shown above, our work in this domain has been based on the bindings mentioned in the bills, i. e. on the more or less certain knowledge of the individual binder's tools, fillets, and rolls to be gained in this way. But a sure knowledge of a few chronological data from the lives of the binders in question is almost equally indispensable, a knowledge of when they obtained their trades-

¹⁾ One copy is in the University Library of Copenhagen, the other in the State Library. See Plate LVI, fig. 2. The narrow border is reproduced as heading on p. 45.

²⁾ Besides on these volumes, we have found it on 10,65 Folio and 20, 174 4to in the Royal Library.

man's licence and set up in business for themselves, and when they died. It is also of some importance to know with whom they worked as journeymen.

Information of all this is for the most part found in the guild registers which we therefore immediately began to examine. But shortly after we learnt that the registration we had in mind had already been performed very accurately, nay almost as a labour of love, by the bookbinder Mr. Carl Nielsen who with the greatest kindness placed his comprehensive material, extracted both from the guild registers and other sources, at our disposal, for which we here tender him our most cordial thanks. In addition to this, some few data have been found by examination of the bills, and in the case of the prominent binder Georg Julius Liebe, his descendant, barrister of the Supreme Court, Mr. O. Liebe, since deceased, very kindly placed a number of particulars collected by him at our disposal.

To give, on this basis, a biographical sketch of the binders whose work is here illustrated would be impossible, and even if it were possible, we should not be prepared to do so. Of their life and doings only the works they produced are of importance and interest to posterity; hence it will suffice to give the succeeding purely schematic particulars which may possibly serve as a guide to those who are doing work on Danish bindings from that period. For their information, too, are added the lists of bindings determined by means of the bills, and the plates showing panels of the backs and tools. What has been reproduced in these rubbings may with certainty, we think, be referred to the binders in question; thus for the most part they form a supplement to the illustrations which only represent a small section of the material collected. The Danish masters, some of whose bindings are reproduced in this work, are, then, the following: —

Johann Boppenhausen, b. at Cassel in 1666. His forefathers presumably came from the small village of Boppenhausen in Hessen. Came to Denmark $5/6$ 1699; worked for Wolfgang Lamprecht. Trade licence $31/10$ 1703. A highly esteemed binder. Some of the earliest English bindings now extant are his work. D. 1740. His sons were Johan Christoph Boppenhausen b. in Copenhagen in 1708; master binder $21/4$ 1732, d. 1751, and Jacob Wilhelm Boppenhausen, b. in Copenhagen in 1710; master binder $20/4$ 1733, d. 1761. The sons probably inherited their father's implements. At any rate, on bindings by J. W. Boppenhausen, determined by means of the bills, we find a few tools and rolls which are also found on books bound before 1730, but unfortunately it is quite impossible to distinguish between the bindings of the two brothers, there being no bills from J. C. Boppenhausen. After 1755 the younger brother had besides a factory for gold and metal-work and a large bookseller's business which his son Johan Boppenhausen carried on but, as far as we know, the bookbinding business was not

continued after J. W. Boppenhausen's death. The stamps and rolls belonging to the family were probably sold. We find some in the possession of G. J. Liebe, and a great many more belonging to Johan Tobias Wilhelmi. J. W. Boppenhausen bound many books for the King and the Private Library, but he never became court bookbinder. On his bills he sometimes signs himself „Königl. Bibliothec Buchbinder“, and he did in fact work for the Royal Library from 1736 until his death. The last bill to the library of $^{21}/_{10}$ 1761 (voucher 1238) is signed „Johan Boppenhausen in eigner und Miterben Namen“. In 1760, shortly before his death, he published a book in Danish and German entitled „Fuldstændig Underretning om den Kgl. Danske Enevolds Regierings Begyndelse og Fuldkommenhed etc.“ Copenhagen 1760. 4to. In the library of Sorø Academy there exists a copy of it in boards as originally made in his own workshop, and with peculiar stamps some of which are unknown elsewhere.

Peter Lyman, b. in Copenhagen in 1695, master binder $^{17}/_6$ 1720, d. $^{18}/_8$ 1768, and Andreas F. Lyman, b. in Copenhagen in 1700, master binder $^7/_{11}$ 1724, d. $^1/_{11}$ 1767 were both sons of Andreas Lyman the elder who was a master binder before 1690 and died after 1728 (he survived the great fire). From the eldest brother we have bills to the Privy Purse Office referring mainly to the binding of registers 1738—1754. A very few of the bindings there set down are preserved in the Public Records Office and may still be identified with certainty. Similarly, Andreas F. Lyman bound for the Office in 1748. One of these bindings can be identified with certainty. He worked, besides, for the King from 1752, and for the Private Library from 1757 to 1762. A small number of the books he bound are still extant there. He began working for the Royal Library in 1762, his last bill is dated $^{19}/_6$ 1766. Numerous bindings from this library testify to his taste and ability.

It is very difficult to distinguish between the work of these two brothers, apart from such bindings as can be recognised from the bills, since they undoubtedly borrowed tools from each other.

In the course of the 18th century two binders of the name of v. Fenden, father and son, worked in Denmark, both supplying bindings to the court.

Martinus v. Fenden was born in the Polish town of Meseritz. From Rostock he went to Copenhagen $^{24}/_7$ 1704 and got employment with the binder Kruse. Soon, however, he went to Odense where he became master binder $^{28}/_1$ 1705 and carried on business till 1714. Then he returned to Copenhagen where he obtained work for the court and is mentioned as court bookbinder in 1723. He died $^{19}/_4$ 1742. A couple of his bills have been preserved, mainly for register work (1727 and 1736), but none of it can now be identified. His son Carl Gottfried von Fenden was born in 1710, became a journeyman binder in 1731, travelled abroad till $^{14}/_7$ 1735, became a master binder $^{20}/_4$ 1736 (trade licence issued

¹⁵/₂ of the same year), died ¹²/₅ 1792. From his hand we have a number of bills (dating from 1745 to 1773) referring to work executed especially for the Privy Purse Office, but as material for determinations they are not of much value as they mainly refer to bindings without decoration. Something we can gather, but nothing very certain, because he and the brothers Lyman, who also worked for the Privy Purse Office, borrowed each other's stamps. So much may be stated with certainty, however, that he executed a series of very tasteful bindings in which the old-fashioned German tradition came out strongly in the ornamentation.

The family of Liebe is probably descended from a Silesian noble family which counted members in Saxony in the 17th century, and it was from the latter country that the progenitor of the Danish branch Jacob Gabriel Liebe immigrated into Denmark, where he acquired a trade licence as bookbinder at Odense ²/₁₂ 1691. A long line of his descendants worked at this trade in Denmark. The most noted of them was undoubtedly Georg (Jürgen) Julius Liebe, son of Johan Daniel Liebe, baptised at Frederiksberg Church on the 18th Sunday after Trinity in the year 1710. In 1728—32 he travelled abroad on behalf of his trade and acquired a licence on his return home ⁴/₁ 1734 (his master's test-piece was accepted on the ¹²/₁ of the same year). ³⁰/₈ 1746 he was appointed bookbinder to the court; he died in 1778 (before ²⁴/₄). His widow by his second marriage, Magdalene (Helene) née Pothé carried on the business for some time after her husband's death.

Liebe's activities may be traced by a long series of bills to the Privy Purse Office. They range from 1747 to 1770 (⁴/₁₂), and comprise work supplied to the King, the Offices, and the Private Library, whereas he never worked for the Royal Library. For that reason no great number of his bindings have been preserved beyond those found in or derived from the King's Private Library. Sufficient material has, however, survived for us to form an adequate idea of him. In his own way he was a pioneer; as previously mentioned, it was he who introduced the rococo style into Danish bookbinding, and several of his bindings show that he was a great master whose exuberant imagination found full scope in his compositions. As early as 1746, or perhaps a year later, he caused a large heraldic set to be made to celebrate the union by marriage between the Danish crown and England. The two rolls belonging to it are repeated in many of his bindings. It was never used by others after his death so it is an excellent mark of identification for bindings originating from his workshop.

A binder strongly influenced by him was Aug. Heinrich Helmuth b. at Helmstedt in 1714; ²/₁₁ 1739 he returned to Denmark from abroad for the last time and obtained work for Liebe. ³⁰/₅ 1740 he acquired a licence in Copenhagen and became a justly esteemed bookbinder. His work for the King's Private Library

and his handsome heraldic set have been mentioned above. He died in 1777. His widow carried on the business for a long time after her husband's death. A great many of A. F. Lyman's stamps probably came into his possession.

Jørgen Piper was a Dane by birth, but evidently worked for a long time in Germany. The date of his birth is unknown. On the $^{13}/_{10}$ 1756 he returned to Copenhagen from Hamburg and obtained work in Helmuth's workshop. The connection between them can be traced in his work (there are several loans of stamps). His master's test-piece was accepted $^{17}/_8$ 1761. He died in 1765. His work for the King's Private Library (1762—1763) and the roll from his heraldic set have been mentioned above. From the few bindings preserved from his hand we may infer that he was a binder of conspicuous ability whose too early death was a loss to Danish bookbinding.

Johan Tobias Wilhelmi was born in 1713, came to Copenhagen from Horsens $^{24}/_7$ 1734 and worked for a long time for Boppenhausen; became a master binder $^{14}/_8$ 1741, court bookbinder in 1785. D. $^{26}/_1$ 1798 as a prosperous and highly respected man. None of the Danish binders in the 18th century were equal to him. His striking talent and exuberant fancy have been mentioned above. Numerous are the bindings executed by him during his long life for royalty, for the offices of the Privy Purse, and the King's Private Library as well as for the Royal Library and the wealthy collectors of the time. Hence his bindings are not difficult to determine. There is a fairly comprehensive and reliable material of bills to go by. His bills to the Privy Purse Office cover the period 1762—1790, or even longer, but beyond that year they have not been examined. As a curiosity it may be mentioned that he is among the very few Danish binders who in some cases have signed their work, or rather, he sent the volumes in question to his august patroness Queen Juliane Marie inscribed with a dedication and his name.

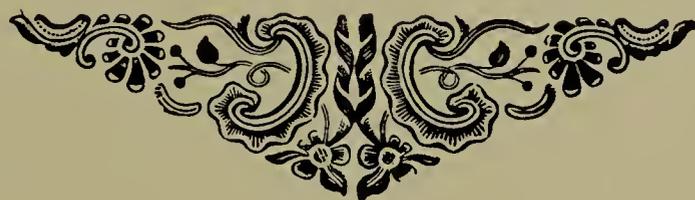
The last of the more considerable binders of the 18th century to be mentioned here is Niels Hiort. He was born in Copenhagen, but the date of his birth is unknown. He became a journeyman binder in 1768 and his master's test-piece was accepted $^{23}/_1$ 1775. His licence was issued on the $^{16}/_1$ of the same year. He was head of the guild from 1792 to 1794. The date of his death is unknown, probably he died before August 1805.

Hiort executed a number of very handsome bindings and worthily maintained the traditions of a by-gone day at the transition to a new age. Only few of his bills are preserved and all to the Royal Library, but the bindings to which they refer are instructive. Some of the tools and rolls of the earlier time are found again in his work.



By the above brief sketch we hope that we have prepared the way for the understanding of this book and the work which we have put into it. If we had only had our own powers and means to rely on in the matter, the book would probably never have materialised. Fortunately this was not the case, and though we made great demands on others, we were met with even greater readiness than we could have expected. The Trustees of the Ny Carlsberg Fund with great confidence placed the considerable means at our disposal which were necessary in order that the book could appear in a form that was worthy of the subject. His Majesty the King most graciously gave us access to the treasures from the most prosperous period of bookbinding in the 18th century which are still contained in the King's Private Library despite the unfortunate fire of 1794.

We are indebted to Count Christian Einar Reventlow of Brahetrolleborg, lately deceased, the former owner of the county of Lerchenborg, Mr. Carl Neergaard, deputy keeper of the National Museum, and Count Thott of Skabersjø, the librarians of the Colleges at Sorø and Herlufsholm, and the Museum of Industrial Art in Copenhagen, who have all with the greatest liberality given us access to those books in their collections which were of importance for our work. Finally the functionaries of the Public Records Office, the Army Records Office and the public libraries, the Royal Library, the University Library, the State Library at Aarhus, and the Libraries of the State Museum of Art and the Botanical Gardens have now for some years shown themselves most indefatigable in assisting us during our work. We are deeply sensible of our obligation to all who have thus lent us a helping hand and beg them to accept our most cordial thanks.





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SUPPLEMENTARY EXPLANATION OF THE INSCRIPTIONS ON PLATE XXI.

The author of the book is Johan Georg von Holsten (Holstein), b. 1662, d. 1730. After the author's death his work was printed (1745) in c. 20 copies, for distribution among members of the family, by his son Johan Ludwig von Holstein, whose bookplate is placed in the uppermost back-panel of this copy.

In 1752 the editor presented this copy to Johanne Friderica geb. von Bothmar († 1754), who in 1737 had married Count Christian Ditlev Reventlow; in this way the book came in possession of the Reventlows.

The decoration of the back-cover is quite similar to that of the front-cover, here reproduced. Only the inscriptions on the inlaid leather panels (v. B. — von Hol — sten 1752), which supplement the inscriptions of the front-cover, are different.





LIST OF BINDINGS,
STILL EXTANT, WHICH CAN BE IDENTIFIED THROUGH
THE BINDERS' BILLS

Jac. Wilh. Boppenhausen.

- Kg. B. 15,135. Fol.; 1738-237, 1 Rbd. 3 M. Codex diplomaticus antiquitatum Nordgauensium. Franckf. & Leipzig 1733. — E. b.
- Kg. B. 15,26. Fol.; 1738-237, 1 Rbd. 3 M. Joh. Burchardus Menckenius, Scriptores rerum Germanicarum T. 3. Lipsiæ 1730. — E. b.
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- Kg. B. 4,21. Fol.; 1764-1243, 2 Rbd. 2 M. p. v. Annales Baronii cum critica Pagii. T. 1.-19. Lucae 1738-46. Bound by A. F. L. — E. b.
- Kg. B. 17,81. Fol.; 1765-1434, 2 Rbd. 2 M. p. v. Joh. M. Gesner, Novus Thesaurus linguæ Latinæ T. 1.-4. Lipsiæ 1749.. Bound by A. F. L. — E. b.
- Kg. B. 19,195. Fol.; 1765-1434, 2 Rbd. Theoph. Georgii, Suppl. z. allg. europ. Bücherlexicon T. 1.-3. Leipzig 1750-58. Bound by A. F. L. — E. b.
- Kg. B. 4,21. Fol.; 1765-1434, 2 Rbd. Baronii Annalium compendium opera A. Sartorii et Eust. Janka. Pragæ 1736. Bound by A. F. L. — E. b.
- Kg. B. 47,205. 4to; 1766-1566, 1 Rbd. p. v. H. v. Aphelen, Kgl. dansk Ordbog. T. 1.-2. Kbhvn. 1764. Bound by A. F. L. — E. b.
- Kg. B. 2,179. Fol.; 1766-1566, 2 Rbd. 2 M. p. v. Gregorii magni papæ opera omnia studio et labore Monachorum ordinis S. Benedicti T. 1.-4. Parisiis 1705. Bound by A. F. L. — E. b.

Aug. Heinrich Helmuth.

- Kg. B. 20,237. 4to; 1762-1260. 1 Rbd. p. v. Christ. Starke, Synopsis bibliothecæ exegeticæ in Vetus Testamentum T. 1.-6. Berlin & Halle 1742. — E. b.
- Kg. B. 1,112. Fol.; 1762-1260, 5 Rbd. Biblia. Thet är All then Helega Skrift på Svenske. Efter Konung Carl then tolfte Befaling. Stockholm 1703. — B. m. d. w. g.
- Kg. B. 1,28. 8vo; 1762-1268, 1 Rbd. p. v. Biblia, dansk efter Kong Frederik IV.'s allernaadigste Befaling. T. 1.-2. Kbhvn. 1717. — E. b. d. w. g.
- Kg. B. 1,127. Fol.; 1762-1268, 5 Rbd. p. v. Biblia Weimariensis. T. 1.-2. Nürnberg 1686. — E. b. d. w. g.
- Kg. B. 10,220. Fol.; 1763-1210, 2 Rbd. Georg Andreas Agricola, Neuer und unerhörter Versuch. Der Universalvermehrung. T. 1.-2. 1 Vol. Frankf. & Leipzig 1755. — E. b.
- Kg. B. 10,286. Fol.; 1763-1210, 3 Rbd. & 4 Rbd. p. v. F. E. Bruckmann, Magnalia Dei in locis subterraneis 1.-2. Th. Wolfenbüttel 1717-1730. — E. b. d. w. g.
- K. B. 4,212. Fol.; 1763-1210, 3 Rbd. Marsigli, Stato militare del imperio Ottomanno. Haya 1732. — F. b.; g. s.

The few, still extant, bindings executed by Aug. Heinrich Helmuth covering two works of Fr. Regenfusz (Choix de coquillages and Recueil de coquillages) are mentioned in the Introduction p. 31-32.

Jörgen Piper.

- Kg. B. 20,174. 4to; 1762-1263, 4 Rbd. p. v. M. Luthers Deutsche Bibel. T. 1.-2. Herborn 1609. — M. calf.; g. s.
- Kg. B. Hjelmst. No. 32 b. 4to; 1762-1272, 5 Rbd. E. Ewald. Den Bibelske Concordantz. 2. T. Kbhvn. 1749. — R. m. d. w. g.
- Kg. B. 1,29. 8vo; 1762-1272, 1 Rbd. 4 M. p. v. Biblia, det er den gandske Hell. Skriftes Bøger ved Fr. IV.'s Omsorg. 3 Opl. T. 1.-2. Kbhvn. 1724. — B. m. d. w. g.

C. G. von Fenden.

- R. 8vo; 1755-1608, 2 Rbd. 2 M. Summarium von der Königl. Partic. Cammer. Pro Anno 1754. — R. m. d. w. g.
- R. 8vo; 1757-1597, 2 Rbd. 3 M. Summarium von der Königl. Partic. Cammer. Pro Anno 1756. — R. m. d. w. g.
- R. 8vo; 1759-1567, 3 Rbd. Summarium von der Königl. Partic. Cassa. Pro Anno 1758. — R. m. d. w. g.
- R. 8vo; 1760-1501, 3 Rbd. Summarium von der Königl. Partic. Cammer. Pro Anno 1759. — R. m. d. w. g.
- R. 8vo; 1761-1534, 3 Rbd. Summarium von der Königl. Partic. Cammer. Pro Anno. 1760. — R. m. d. w. g.
- „Die Rechnungen der Königl. Partic. Cassa“ and „Die Schlossbau Rechnungen (both series in

Fol.) for the years 1744-1772 are all bound by C. G. von Fenden; most in vellum. Of the very few stamps and monograms used in these bindings specimens are given on Plate CI.

Joh. Tobias Wilhelmi.

- Kg. B. 163. Fol. max., 1762-1262, 7 Rbd. p. v. J. Caryl, An exposition upon the book of Job. Vol. 1.-2. London 1676. — R. m. d. w. g. Bound in Denmark, not in England, as supposed by E. Hannover, Kunstfærdige gamle Bogbind, Plate 93; the rolls and stamps are Danish. Probably a presentation-copy from the Danish King to King George III., but never dispatched.
- Kg. B. B. 22=10,107. Fol.; 1762-1262, 4 Rbd. 4 M. p. v. Marie Sibylle Merian, Hist. des insectes de l'Europe. Amsterdam 1730. — E. b.
- Kg. B. 5,165. 8vo; 1762-1274. 5 M. Carl Bertram, Vorstellung d. sämmtl. Königl. Dänischen Armee. Kopenhagen 1761. — M. and g. calf.
- Kg. B. 56 II., 236. 4to; 1762-1274, 3 Rbd. p. v. A. J. Rösel v. Rosenhoff, Insectenbelustigung I.-IV. Nürnberg 1755. R. m. d. w. g.
- Kg. B. 10,136. Fol.; 1763-1228, 2 Rbd. Lh. Thurneissen, Beschreibung aller fremden und heimischen Gewächsen (1578). — Calf.; gilt and black ornaments.
- Kg. B. 9,550. Fol.; 1764-1239, 2 Rbd. 3 M. Schauplatz des gegenwärtigen Krieges in 1756. M. and g. calf.
- Kg. B. 11,186 b. Fol.; 1768-1206, 2 Rbd. 2 M. Rudolphi Waltheri Lexicon diplomaticum. Ulmæ. 1756. — E. b.
- Kg. B. 2,175. Fol.; 1768-1206, 2 Rbd. 2 M. p. v. Cassiodori Opera. T. I.-II. Venetiis. 1729. — E. b.
- Kg. B. 3,41. Fol.; 1768-1206, 2 Rbd. p. v. Angeli Roccæ, Opera omnia. T. 1.-2. Romæ 1719. — E. b.
- Kg. B. 2,88. Fol.; 1768-1206, 2 Rbd. 2 M. p. v. Joh. Damasceni Opera. T. 1.-2. Parisiis 1712. — E. b.
- Kg. B. 16,234. Fol.; 1768-1206, 2 Rbd. 3 M. Terentii Comoediæ. Urbini 1736. — E. b.
- Kg. B. 2,163. Fol.; 1768-1206, 2 Rbd. 2 M. St. Paulini Opera. Veronæ 1736. — E. b.
- Kg. B. 12,960. Fol.; 1768-1206, 2 Rbd. I. B. Donii Inscriptiones antiquæ. Florentiæ 1731. — E. b.
- Kg. B. 13,287. Fol.; 1768-1206, 2 Rbd. Thomæ Aceti In Gabrielis Barini De antiquitate et situ Calabriæ. Romæ 1737. — E. b.
- Kg. B. 10,260. Fol.; 1770-619, 2 Rbd. Museum Tessinianum. Holmiæ 1753. — E. b.
- Kg. B. Kortsaml. Fol. max. 1770-619, 2 Rbd. 3 M. Giambatista Nolli, Nova Pianta di Roma 1748. — E. b.
- Kg. B. 11,243. Fol.; 1770-619, 2 Rbd. 2 M. p. v. Numismata cimelii Cæsaris. T. 1.-2. Vindobonæ 1755. — E. b.
- Kg. B. 19,579. Fol.; 1770-619, 1 Rbd. 4 M. Laur. Natter, Traité de la méthode antique de graver en pierres fines. London 1754. — E. b.
- Kg. B. 13,269b. Fol.; 1770-619, 2 Rbd. Varie vedute di Roma antica & moderna. Roma 1748. — E. b.
- Kg. B. 9,407. Fol.; 1770-619, 1 Rbd. 5 M. S. Bergmüller, Maasstab der Säulenordnungen (Augsb.) 1752. — E. b.
- Kg. B. 12,410. Fol.; 1770-619, 2 Rbd. p. v. Lucernæ fictiles Musei Pisauri. T. 1.-3. 1739-51. — E. b.
- Kg. B. 9,413. Fol. max.; 1770-619, 3 Rbd. P. Decker, Fürstlicher Baumeister. T. 1. Augsburg. 1711-1713. — E. b.
- Kg. B. 11,290. Fol.; 1770-619, 2 Rbd. Médailles du règne de Louis XV. S. l. & a. — E. b.
- Kg. B. 10,106. Fol.; 1770-619, 2 Rbd. Swammerdam, Bibel der Natur. Leipzig 1752. — E. b.
- Kg. B. 10,320. Fol.; 1770-619, 2 Rbd. Giardini, Promptuarium artis argentariæ 1750. — E. b.
- Kg. B. 11,232. Fol. max.; 1770-619, 2 Rbd. 2 M. Numismata aerea maximi moduli e Museo Pisano. Casinate 1740. — E. b.
- Kg. B. 33,17. Fol. max.; 1770-1045, 3 Rbd. J. G. Bradt, Monumenta Fredensburgica. S. l. & a. (1769) — M. and g. calf.
- Kg. B. 32,124. 4to. 1772-401, 1 Rbd. Justi Febronii. De statu ecclesiæ. Ed. II. Bulbioni 1765. — F. b.
- Kg. B. 10,86. Fol.; 1773-165, 2 Rbd. 3 M. p. v. J. Mich. Seligmann, Sammlung verschied. ausländ. & seltener Vögel. T. 1.-2. Nürnberg 1749—51. — E. b.

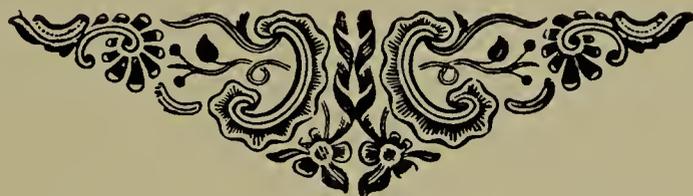
- K. B. 5,52. 4to; 1774-137, 1 Rbd. P. F. Edvardsen, Skielskör. Sorö 1759. — E. b.
- Kg. B. 73²,158. 4to; 1775-69, 1 Rbd. p. v. Luciani Opera ed. Reitz. T. 1.-3. Amsterdam 1743. — E. b.
- Kg. B. 10,176. Fol.; 1776-77, 3 Rbd. p. v. N. J. Jacquin Flora austriaca. T. 1.-2. Vindobonæ 1773-74. — E. b.
- Kg. B. 10,188. Fol.; 1776-72, 3 Rbd. p. v. N. J. Jacquin Hortus botanicus Vindobonensis. T. 1.-4. Vindobonæ 1770-76. — E. b.
- K. B. 5.-6. 4to; 1776-72, 1 Rbd. H. de Hoffman, Supplement til den danske Atlas. T. 6. Kbhvn. 1774. — F. b.; g. s.
- Kg. B. Filos. 84. Fol.; 1778-66, 2 Rbd. 2 M. Claude Buffier, Cours des sciences Paris 1732. — E. b.
- Kg. B. 14,67. Fol.; 1778-66, 2 Rbd. 2 M. Boffrand, Description de la fusion de la figure equestre de Louis XIV. Paris. 1743. — E. b.
- Kg. B. 4,45. Fol.; 1778-66, 2 Rbd. 2 S. Enrico Noris, Istoria della investiture della dignit. eccl. Mantova 1741. — E. b.
- Kg. B. 2,198. Fol.; 1778-66, 2 Rbd. 2 M. p. v. Ruperti Abbatis Tuitiensis Opera. Vol. 1.-4. Venetiis 1748-51. — E. b.
- Kg. B. 12,657. Fol. max.; 1778-66, 2 Rbd. Carlo Fontana Amphiteatro Flavio. Nelle Haja 1725. — E. b.
- Kg. B. 10,149. Fol.; 1778-66, 2 Rbd. 2 M. Morandi Hist. botan. pract. plantarum medicinalium. Mediolani 1745. — E. b.
- Kg. B. 12,422. Fol.; 1778-66, 12 Rbd. p. v. Museo Fiorentino. T. 1.-6. Firenze 1752-66. — E. b.
- Kg. B. 12,771. Fol.; 1778-66, 4 Rbd. p. v. Galleria Giustiniana. T. 1.-2. Roma 1631-40. — E. b.
- Kg. B. A. 56 (=13,266 b.) Fol.; 1778-66, 4 Rbd. Scelta di 24 Vedute di Firenze. Firenze 1754. — E. b.
- Kg. B. A. 229. Tværfol.; 1778-66, 4 Rbd. Azioni gloriosi degli huomini illustri Fiorentini nella Galleria Toscana. S. l. & a. — E. b.
- Kg. B. Geogr. 3485. 4to; 1779-65, 1 Rbd. C. J. Phips, Reise nach dem Nordpol. Bern 1777. — E. b.
- Kg. B. Filos. 2169. 4to; 1779-65 2 Rbd. p. v. Lavater, Physiognom. Fragmente 1.-4. T. Leipzig & Winterthur 1775-78. — E. b.
- Kg. B. 60^{III}, 39. 4to; 1779-65, 1 Rbd. 4 M. Winckelmann, Gesch. d. Kunst. Wien 1776. — E. b.
- Kg. B. 188,201. 4to; 1779-65, 1 Rbd. p. v. Sv. Lagerbring Swea Rikes Historia. T. 1.-3. Stockholm 1769-1776. — E. b.
- Kg. B. 172^{IV}, 148. 4to; 1779-65, 1 Rbd. p. v. G. E. Lessing. Zur Geschichte und Litteratur 1.-4. Bd. 1773-1777. — E. b.
- Kg. B. 144,112. 8vo; 1779-65, 2 M. p. v. C. F. X. Millot, Elements de l'histoire générale. T. 1.-6. A. Leide 1776-77. — F. b.
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- Kg. B. 142,314. 8vo; 1779-65, 3 M. p. v. D. S. Madai. Der vollständige Thaler-Cabinet. Bd. 1.-4. Fortsetzung. Königsberg 1768-74. — E. b.
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- Kg. B. 5,44. Fol.; 1780-60, 2 Rbd. 2 M. p. v. Collectio Bullarum s. s. Basilicæ Vaticanæ. T. 1.-3. Roma 1747-52. — E. b.

Niels Hjort.

- Kg. B. 41,²17. Fol.; 1781-73, 2 Rbd. 1 M. Snorris Heimskringla ved G. Schiønning. T. II. 1778. — E. b.
- Kg. B. 21,116. 4to; 1781-73, 1 Rbd. Icones rerum naturalium, quas depingi curavit Petr. Forskål. Hauniæ 1776. — E. b.
- Kg. B. 21,116. 4to; 1781-73, 1 Rbd. Petrus Forskål, Descriptiones animalium in itinere orientali. Hauniæ 1775. — E. b.
- Kg. B. 21,239. 4to; 1781-73, 1 Rbd. 3 M. Sulpicii Severi Opera. T. II. Veronæ 1741. — E. b.

- Kg. B. 135¹,224. 8vo; 1781-73, 3 M. C. Bonnet, Oeuvres d'histoire naturelle et de philosophie. T. II. Neufchatel 1779. — E. b.
- Kg. B. 30,247. 4to; 1781-73, 1 Rbd. 1 M. C. Niebuhr, Description de l'Arabie. T. II. Copenhague 1773.
- Kg. B. 28,158. 4to; 1781-73, 1 Rbd. 1 M. C. Niebuhr, Reisebeschreibung nach Arabien. 1 Bd. Kopenhagen 1774. — E. b.
- Kg. B. 8,261. 8vo; 1781-73, 2 M. Joh. Ludv. Lybecker, Applications Udtog. 3 Bd. Kbhvn. 1784. — E. b.
- Kg. B. 161^{IV},10. 8vo; 1781-73, 3 M. K. G. Windisch, Geographie des Königreichs Ungarn. T. 1.-2. Preszburg 1780. — E. b.
- Kg. B. 80^{II},254. 4to; 1781-76, 1 Rbd. Collection compl. des oeuvres de Voltaire. T. IV. Genève 1774. — E. b.

An explanation of the abbreviations used in this book is given on p. 54. The numbers placed after the format indicate the year of the bill and the voucher.



LIST OF ABBREVIATIONS

- A. F. L.: Andr. Fr. Lyman.
A. K.: From the collection of Mr. Anker Kyster.
Add. (Additamenta): Collection of manuscripts in the University Library.
B. B.: The Library of Brahetrolleborg.
B. m. d. w. g.: Black morocco decorated with gilding.
Bl. calf: Blind-tooled calf.
Bot. B. (Botanisk Haves Bibliotek): Library of the Botanical Gardens.
C. N.: From the collection of Mr. Carl Neergaard.
D. b.: Danish binding (see Introduction p. 14).
Du. b.: Dutch binding (see Introduction p. 14).
E. b.: English binding (see Introduction p. 7).
F. b.; g. s.: French binding; gilt sides (see Introduction p. 15).
G. Th. Sk.: From the collection of Count Thott, Skabersjö.
H. A. (Hærens Arkiv): The Army Records Office.
H. S. B. (Herlufsholms Skoles Bibliotek): The Library of the College of Herlufsholm.
J. B.: Joh. Boppenhausen.
J. W. B.: Jac. Wilh. Boppenhausen.
K. B. (Kongens Haandbibliotek): The private Library of H. M. the King (see Introduction p. 10).
Kg. B. (Det Kongelige Bibliotek): The Royal Library (see Introduction p. 10).
L. L.: The Library of Lerchenborg.
M.: Mark (see Introduction p. 21).
M. & bl. calf: Marbled and blind-tooled calf.
M. & g. calf: Marbled and gilt calf.
P. L.: Peder Lyman.
P. v.: Per volume.
R. (Rigsarkivet): The Public Records Office.
R. m. d. w. g.: Red morocco decorated with gilding.
S. l. & a. (Sine loco et anno): Without place and year of printing.
S. S. B. (Sorø Skoles Bibliotek): The Library of the College of Sorø.
St. B. A. (Statsbiblioteket i Aarhus): The State Library at Aarhus.
U. B. (Universitetsbiblioteket): The Library of the University at Copenhagen.
V. b.: Vellum binding.

BINDINGS
and
DETAILS OF BINDINGS CONCERNING
THE INTRODUCTION





2



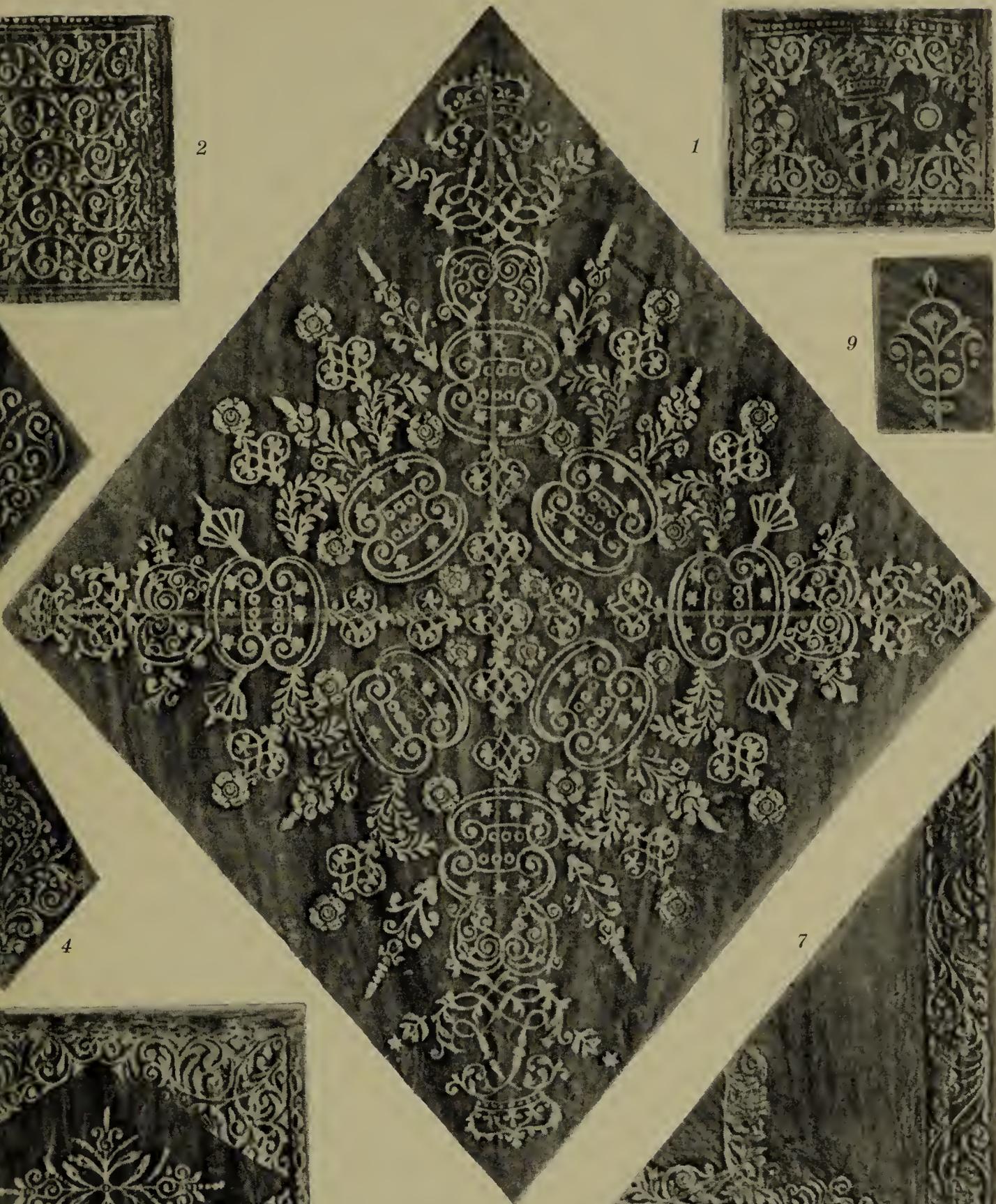
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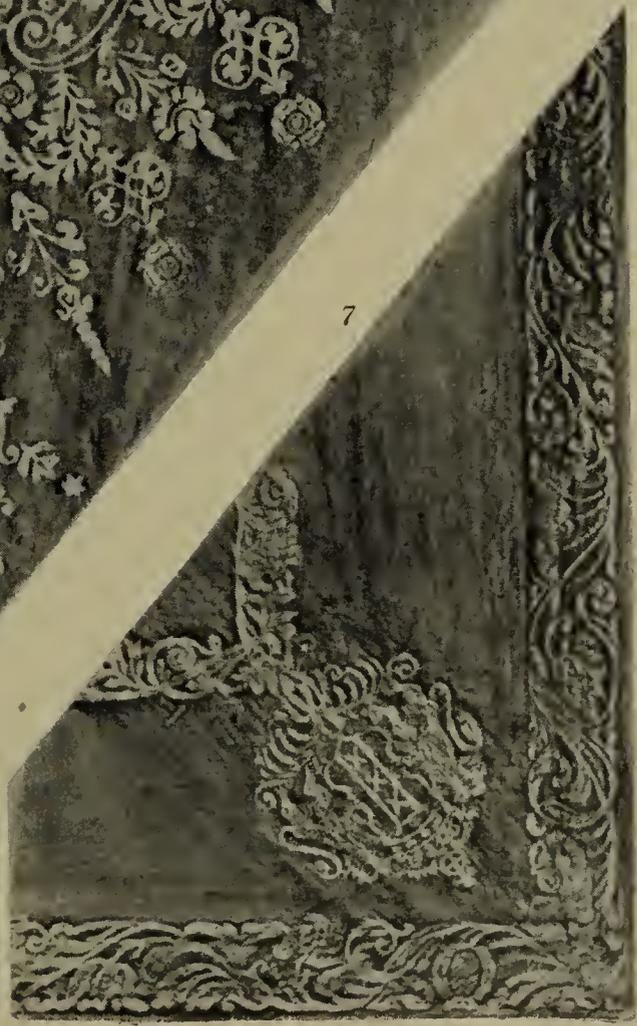
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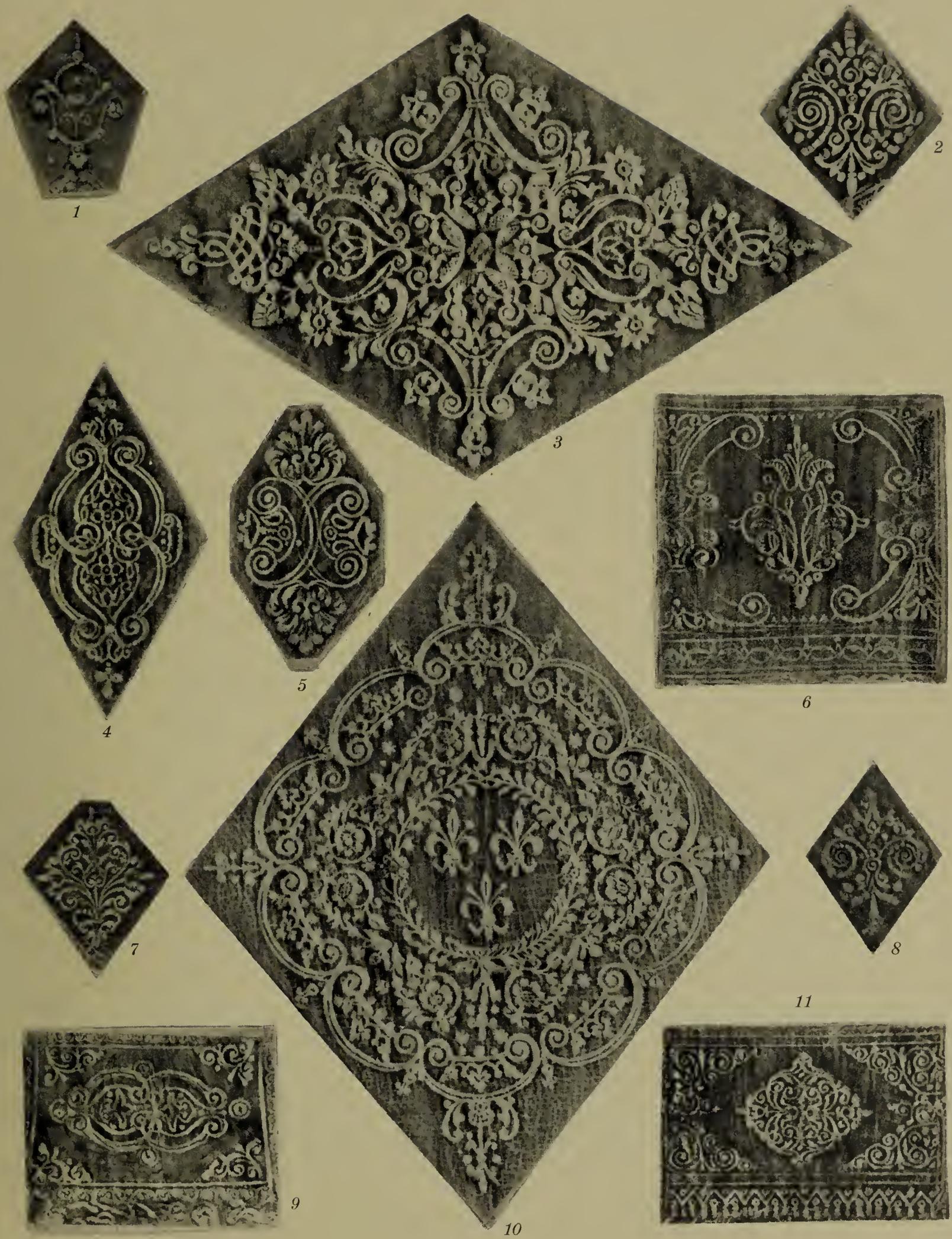




Fig. 1.

Voyages et conquêtes du Capitaine Ferdinand Courtois. Paris 1588. 8vo. — Binding of olive morocco decorated with gold-tooling, made by Macé Ruette for Louis XIII and Anne of Austria. The laurels of the centre decoration and the panels of the back show that the la Fanfare style still played a dominant role; 17 × 11,5 cm. — After W. Y. Fletcher, Bookbinding in France. London 1895.



Fig. 2.

La sainte Bible T. 1—2. Charenton 1652. 8vo. — French binding, red morocco with gold-tooling, later imitation of the Le Gascon style; 15 × 8,5 cm. — U. B. Th. 14198.



Fig. 1.

Ch. Drelincourt, Les consolation de l'ame fidèle contre les frayeurs de la morte. 2 ed. Charenton 1669. 4to. — French binding, red morocco decorated with gold-tooling, later imitation of the Le Gascon style; 26 × 20,3 cm. After L. Bickell, Bookbindings from the Hessian Historical Exhibition. Leipzig 1893.

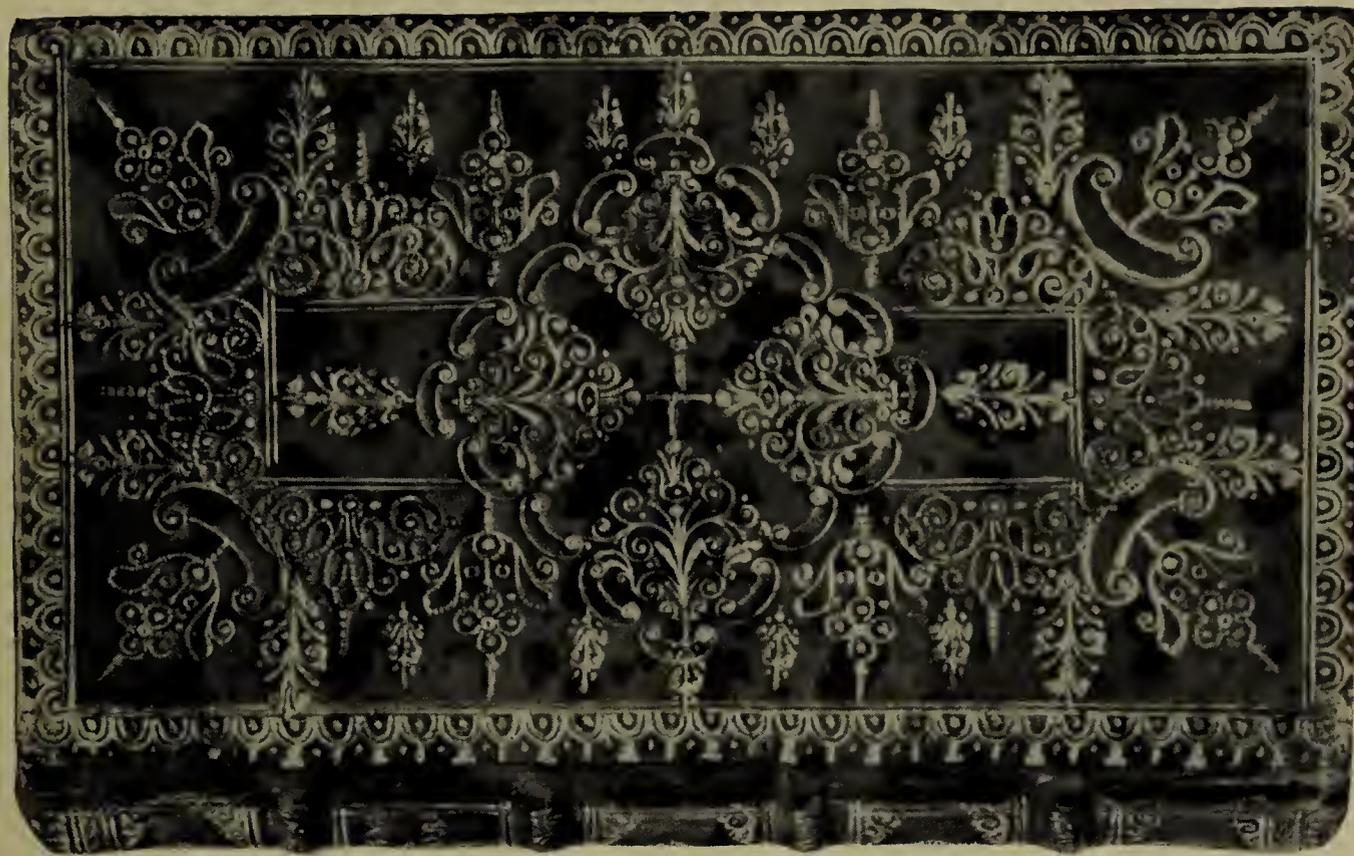


Fig. 2.

Jos. Monterechius, Rariora maximi moduli numismata... Amstelædami 1685. 8vo. — Binding of brown calf with black spots decorated with gold-tooling. The stamps are typical of the later imitation of the Le Gascon style. Of Netherlandish workmanship; 13,5 × 8 cm. — U. B. Num. 10400.



Fig. 2.

Pietro Messia & Lodovico Dolce, *Le vite di tutti gl'imperadori*. Vinegia 1561. 4to. — Red morocco binding, gilt-tooled. Executed for Count Chr. Gyldenløve (b. 1674, d. 1703), whose gilt book-plate is seen on the covers; 22,8 × 15,5 cm. — U. B. Ital. 19632.

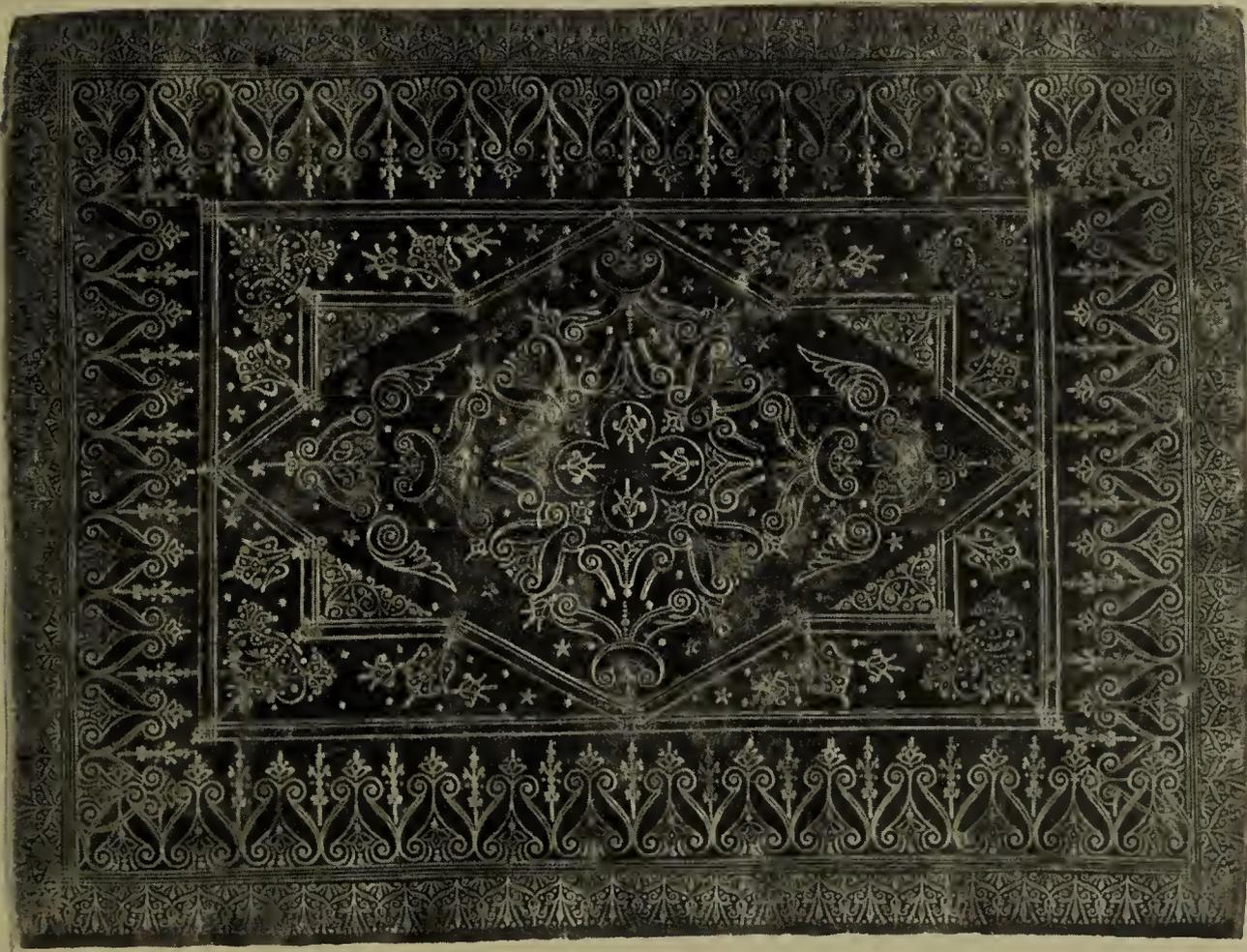


Fig. 1.

Biblia, das ist die ganze heilige Schrift. Wittenberg 1670. 4to. — Red-brown morocco binding decorated with gold-tooling. Stamps typical of the later imitation of the Le Gascon style; 28,6 × 23 cm. — H. S. B.



Fig. 1.
 [H. G. Masius], Das treue Lutherthumb. Kopenhagen 1690. 4to. — Binding of red morocco, gilt-tooled. In the centre, stamps typical of the later imitation of the Le Gascon style, in the corners, stamps typical of the so-called Duseuil style, viz. the style created by Macé Ruette; 19 × 15,5 cm. — U. B. Th. 60090.

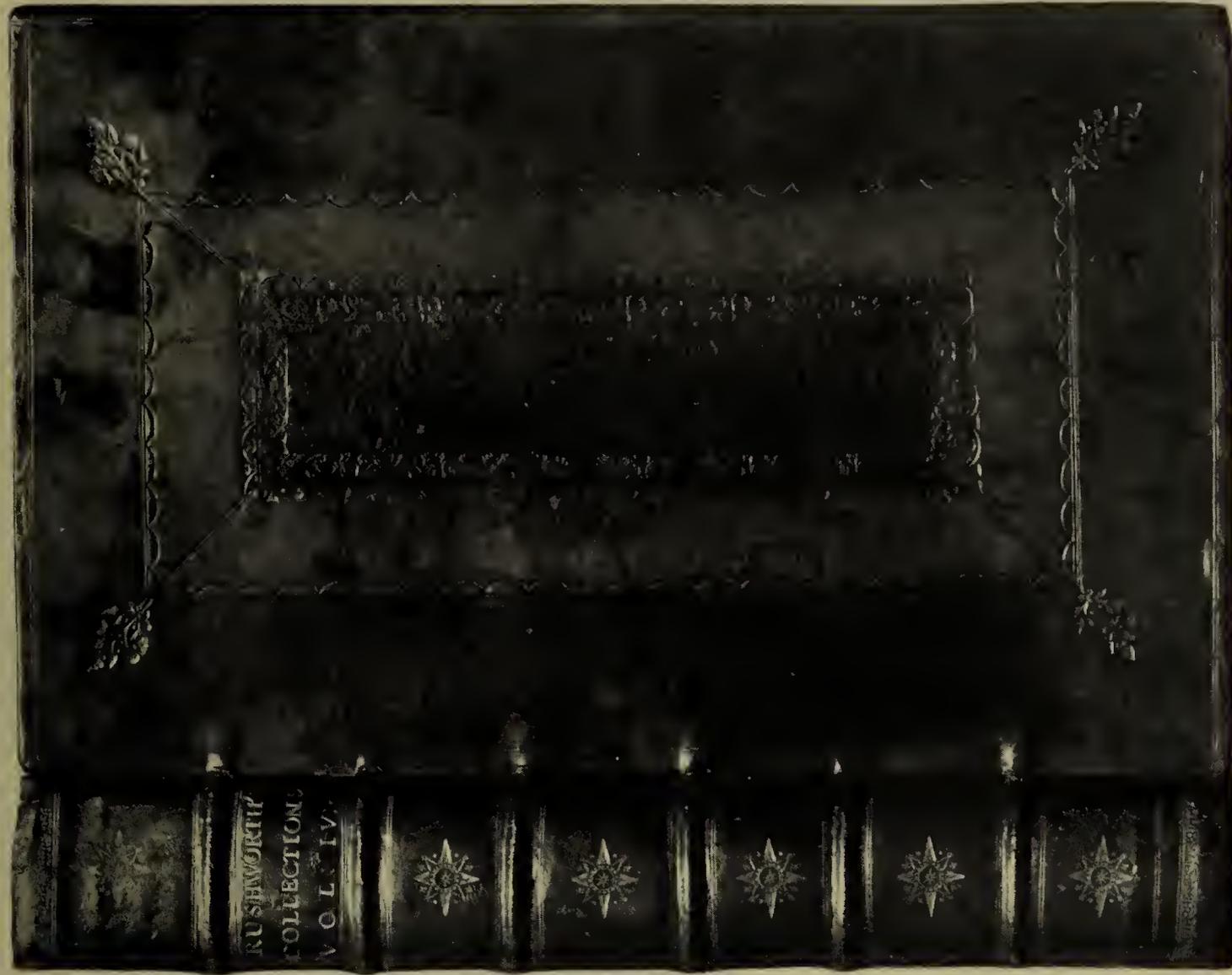
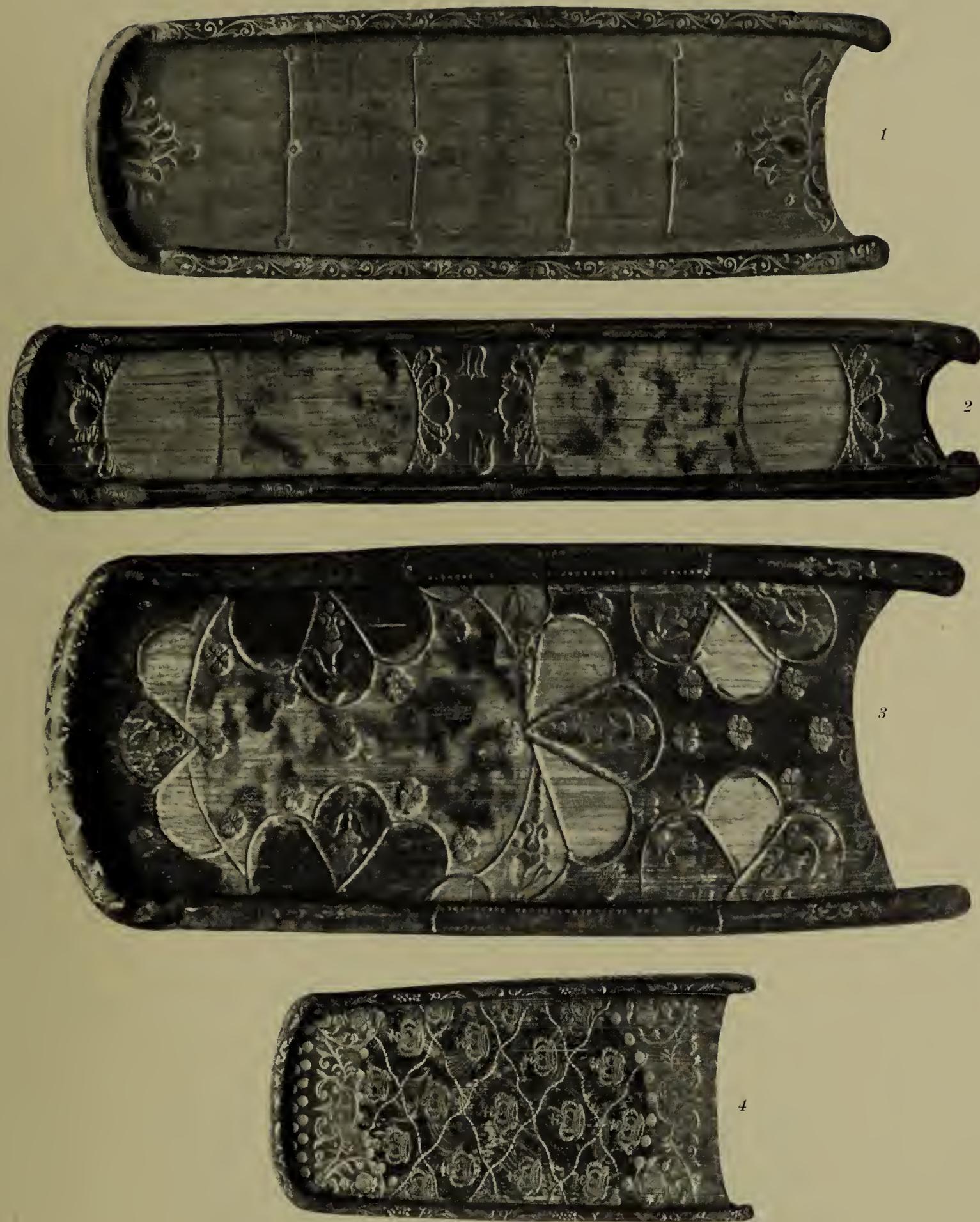


Fig. 2.
 John Rushworth's Historical Collections, T. IV. London 1721. Fol. — Binding made in England (Cambridge calf). Centre panel marbled, sprinkled border. Blind-tooled on sides; panels of the back, gilt-tooled; 32,4 × 20,7 cm. — U. B. Engl. 11800.



1. Gilt and tooled edge. — 2. Marbled, gilt, and tooled edge. (See Introduction pp. 17 seq.)
3—4. Coloured, gilt and tooled edges.



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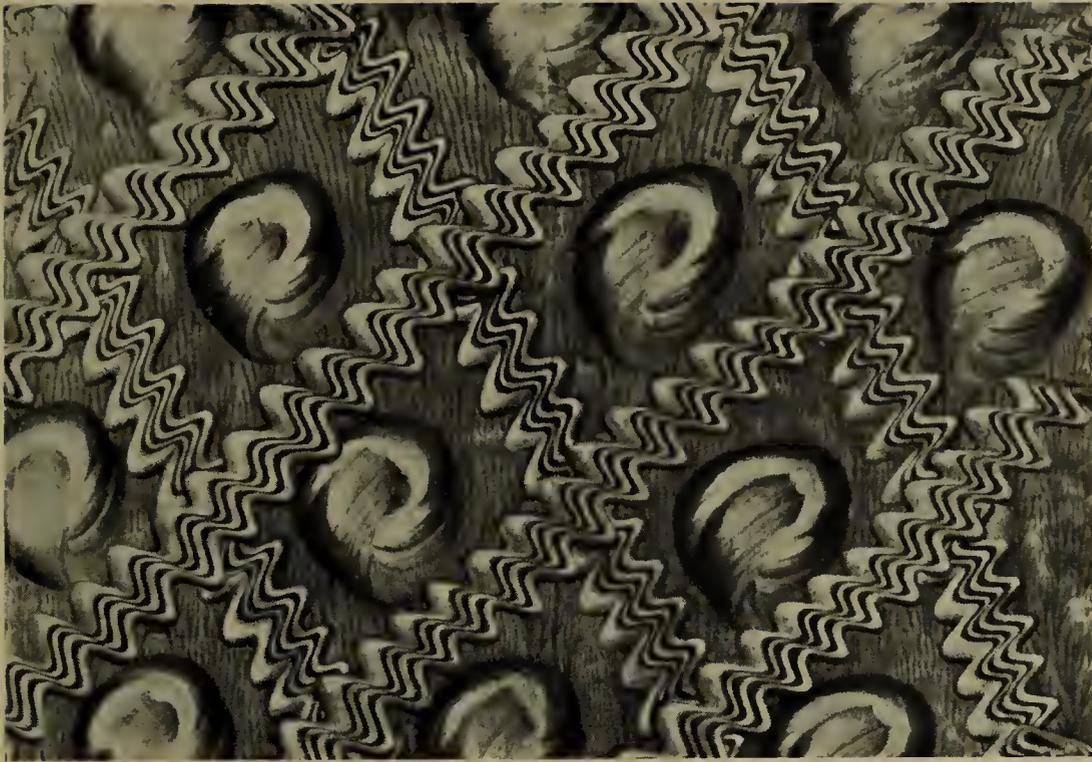


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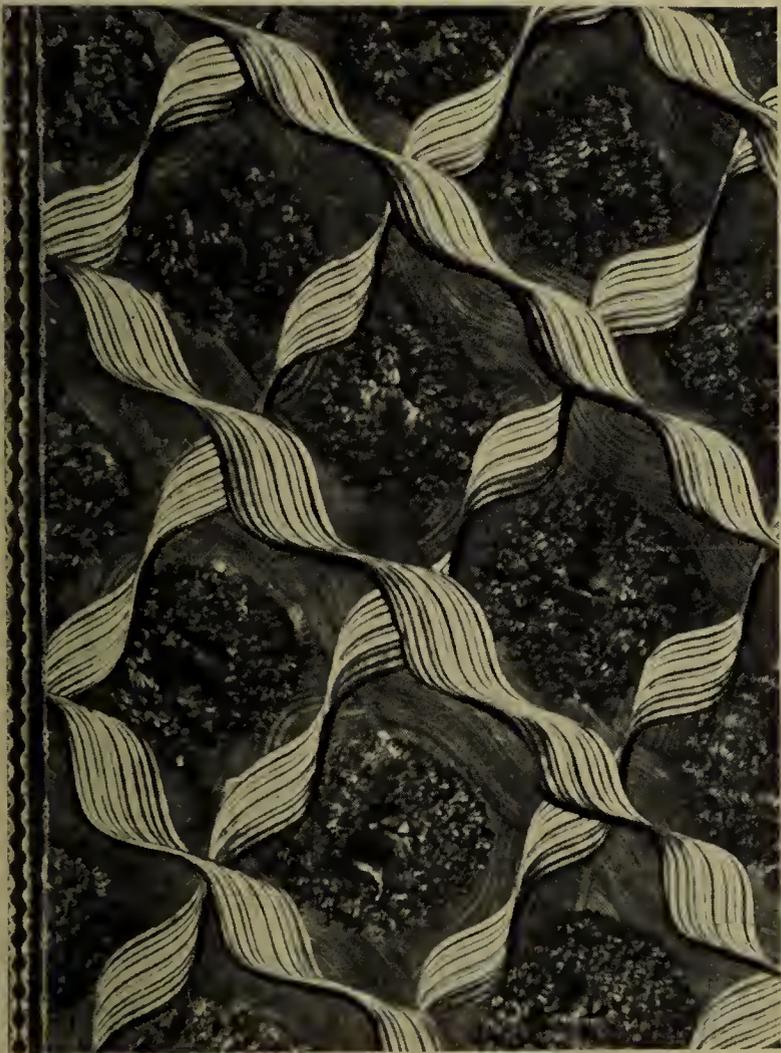


6

1-2. Marbled, gilt, and tooled edges. (See Introduction pp. 17 seq.) — 3-4. Edges decorated in paste-colour. (See Introduction pp. 17 seq.) — 5-6. Coloured edges with figured panels.



1

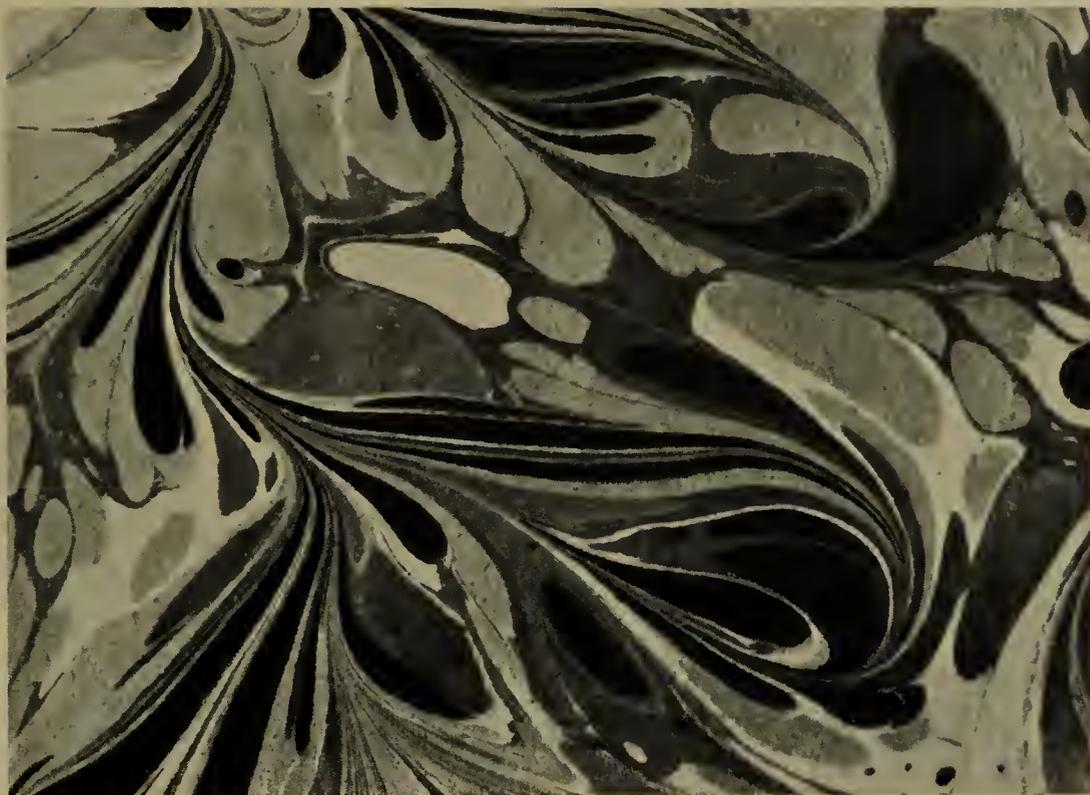


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1—3. End-papers decorated in paste-colour. (See Introduction pp. 18 seq.)



1

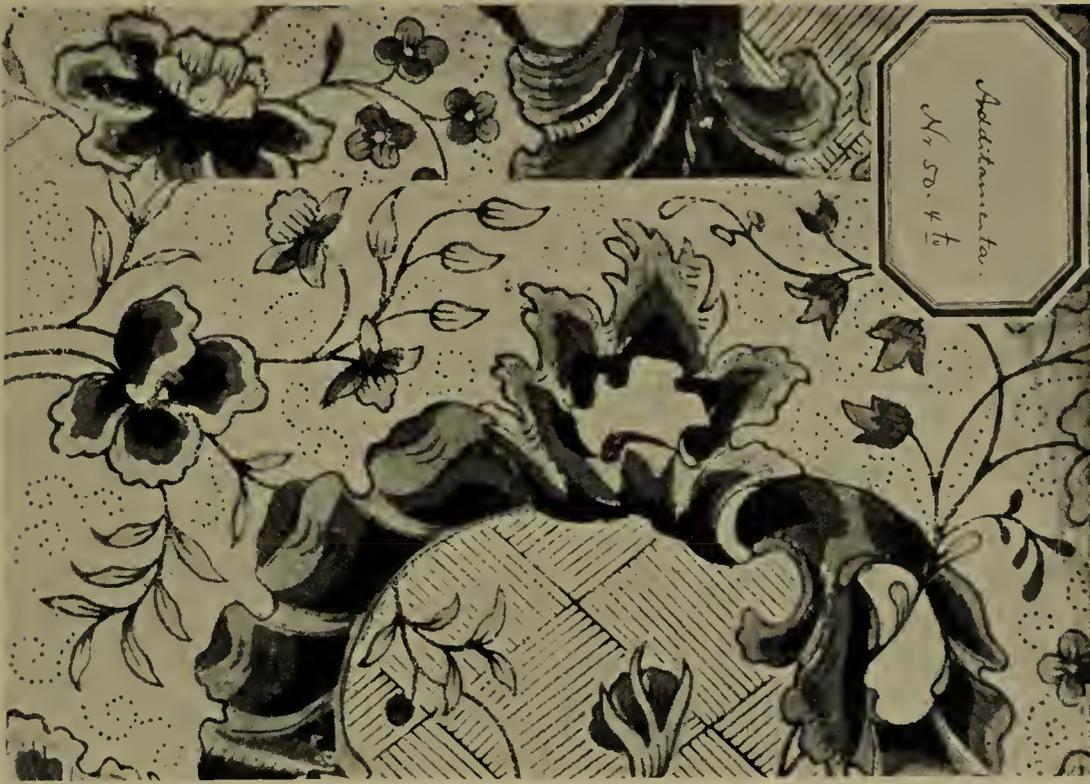


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1. Marbled end-paper. (See Introduction pp. 20—21). — 2—3. Printed end-papers, figured and coloured.
(See Introduction pp. 19—20).



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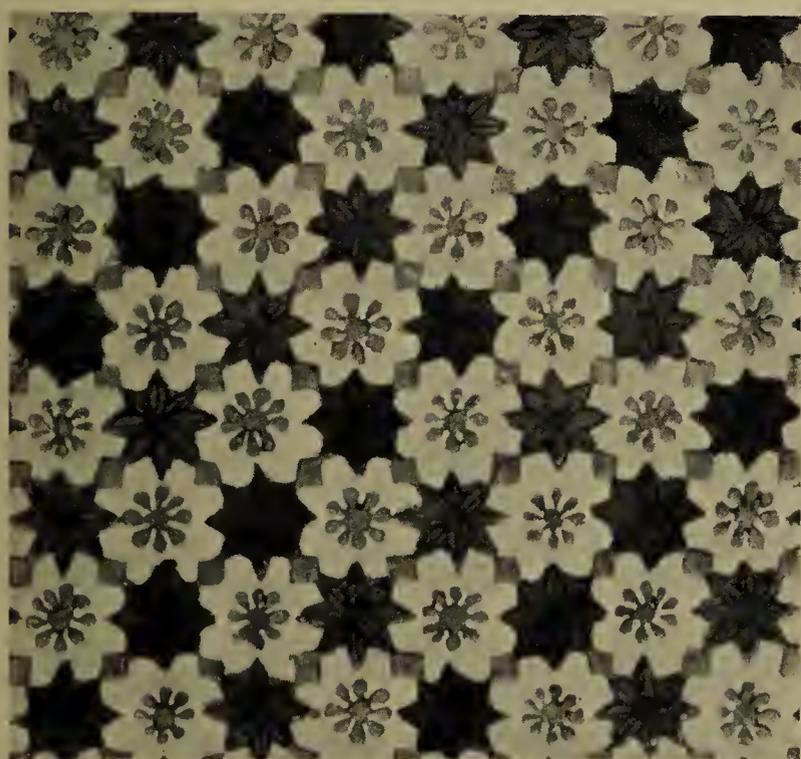
1—3. Printed end-papers, figured and coloured. (See Introduction pp. 19—20).



1



2



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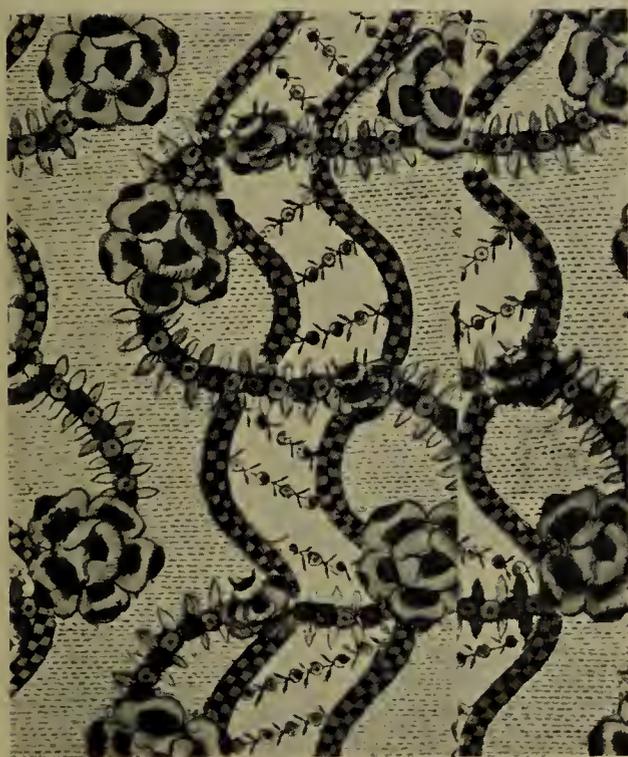
1—4. Printed end-papers, figured and coloured. (See Introduction pp. 19—20).



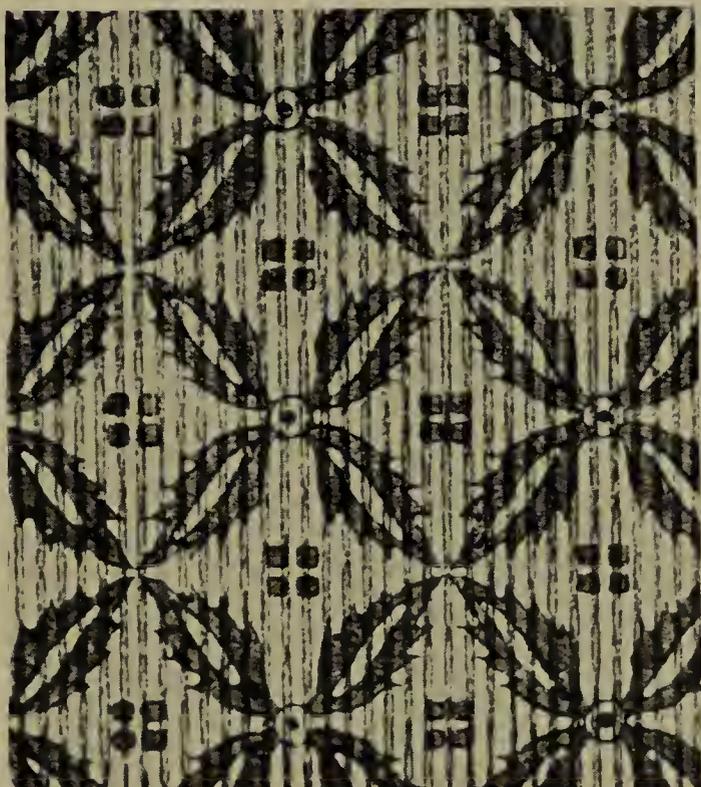
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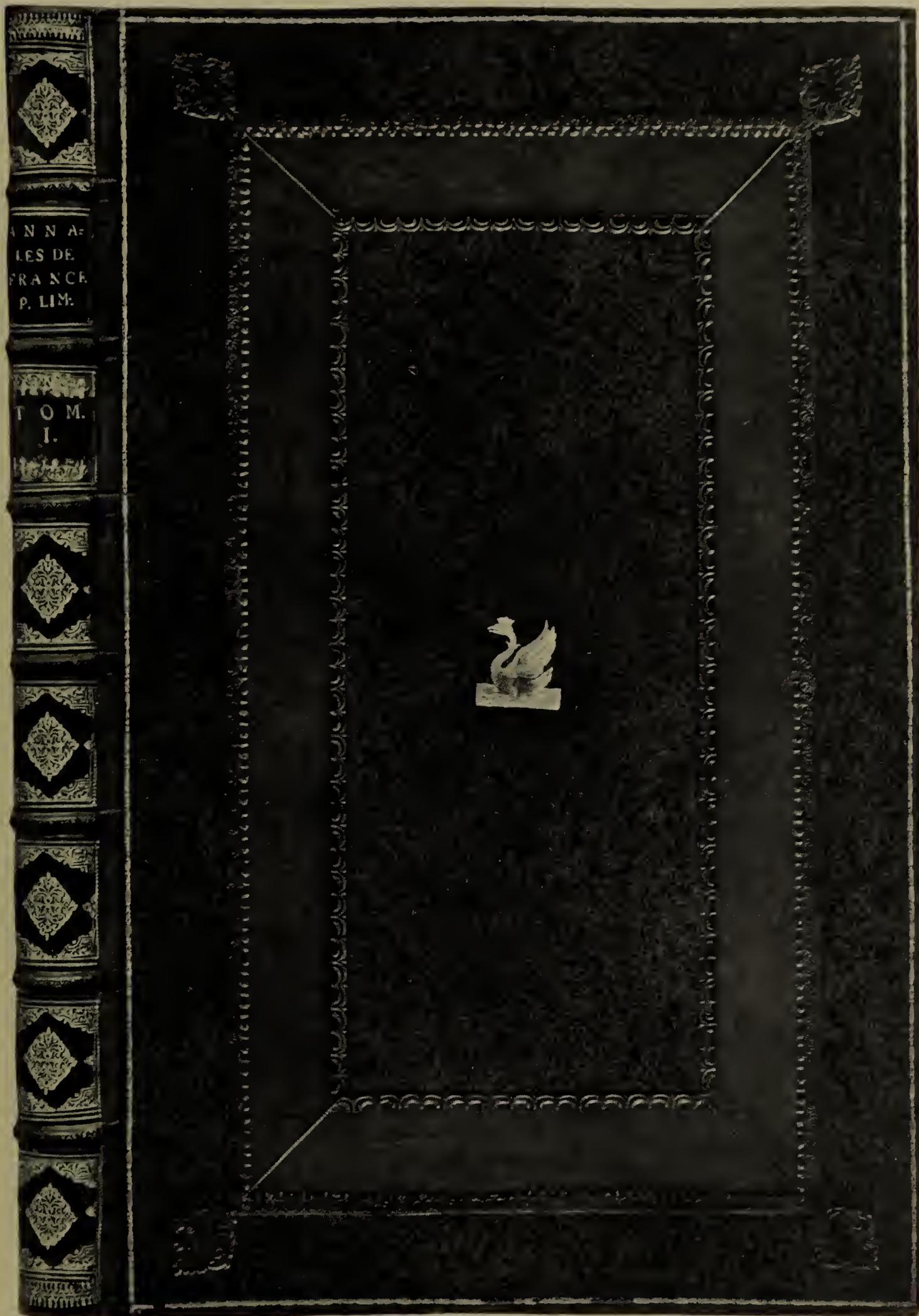
1—4. Printed end-papers, figured and coloured. (See Introduction pp. 19—20).

BINDINGS

by

JOH. BOPPENHAUSEN, JOH. CHRIST. BOPPENHAUSEN
AND JAC. WILH. BOPPENHAUSEN





H. Ph. de Limiers, *Annales de la monarchie Française* T. I. Amsterdam 1724. Fol. — English binding of marbled calf decorated with blind-tooled and gilding. In the centre Count Chr. Danneskjold-Samsøe's gilt book-plate, a crowned swan with a ring about the neck, the arms of Stormarn; 44×28 cm. Bound by J. B. the elder. — U. B. Fr. 6549.



Guil. Camden, Britannia Ed. 2. T. 2. London s. a. Fol.
English binding of marbled calf decorated with blind-tooling and gilding: 39.5×26 cm. — U. B. Engl. 180.

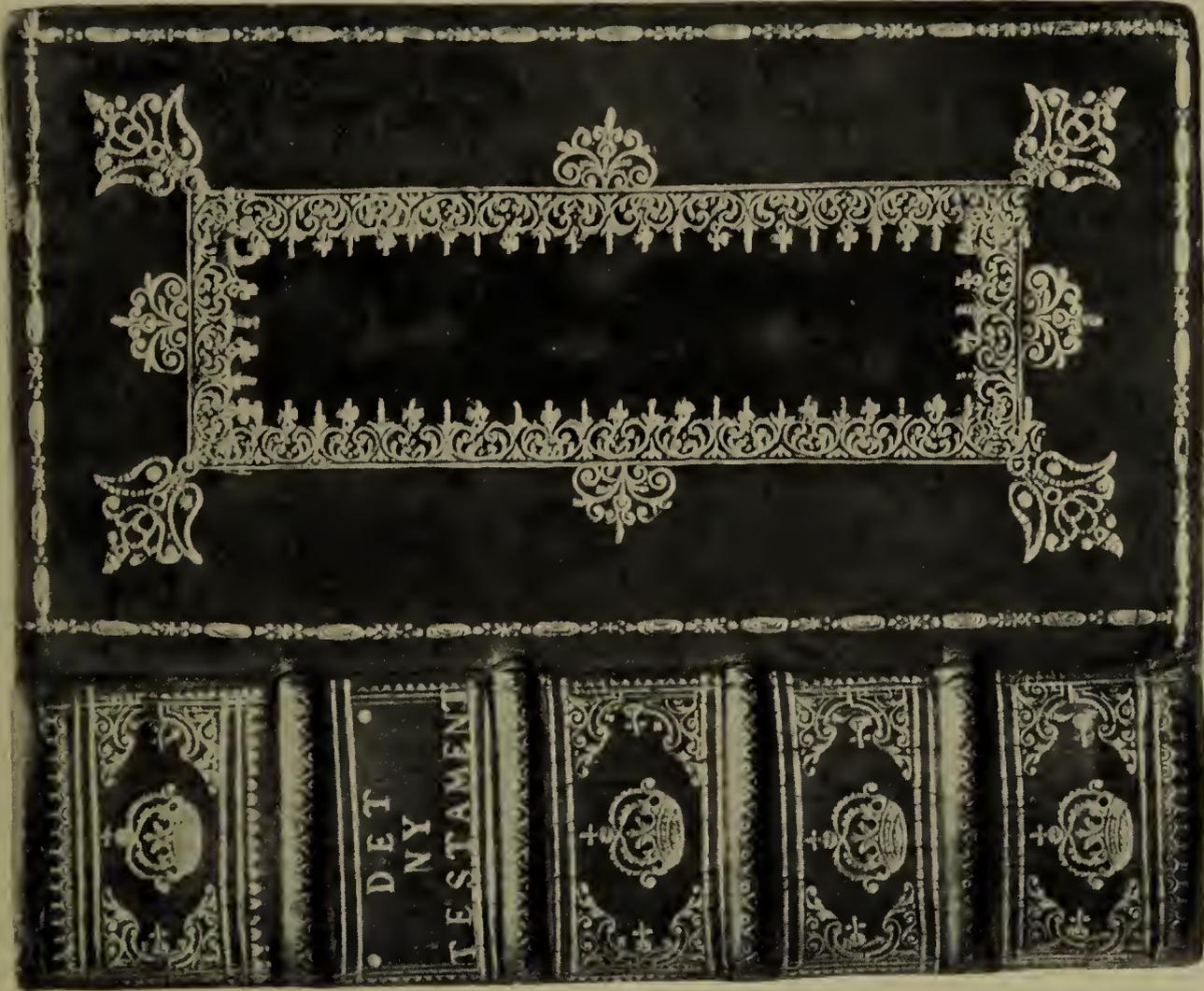


Fig. 2.

Vor Herres og Frelzers Jesu Christi Det Nye Testamente. Kbhvn. 1716. 8vo.
Binding of marbled calf decorated with gilding. 14.2×8 cm. Belonged to Hedevig Sophie,
the sister of Frederik IV. Bound by J. B. the elder. — U. B. Th. 29451.



Fig. 1.

Neuer Bücherschatz, 49—60 Oeffnung, Leipzig 1715. 8vo.
Calf binding, light centre panel, marbled frame, decorated with blind-tooling and
gilding; 17.5×10.2 cm. — U. B. Lit. 2775.

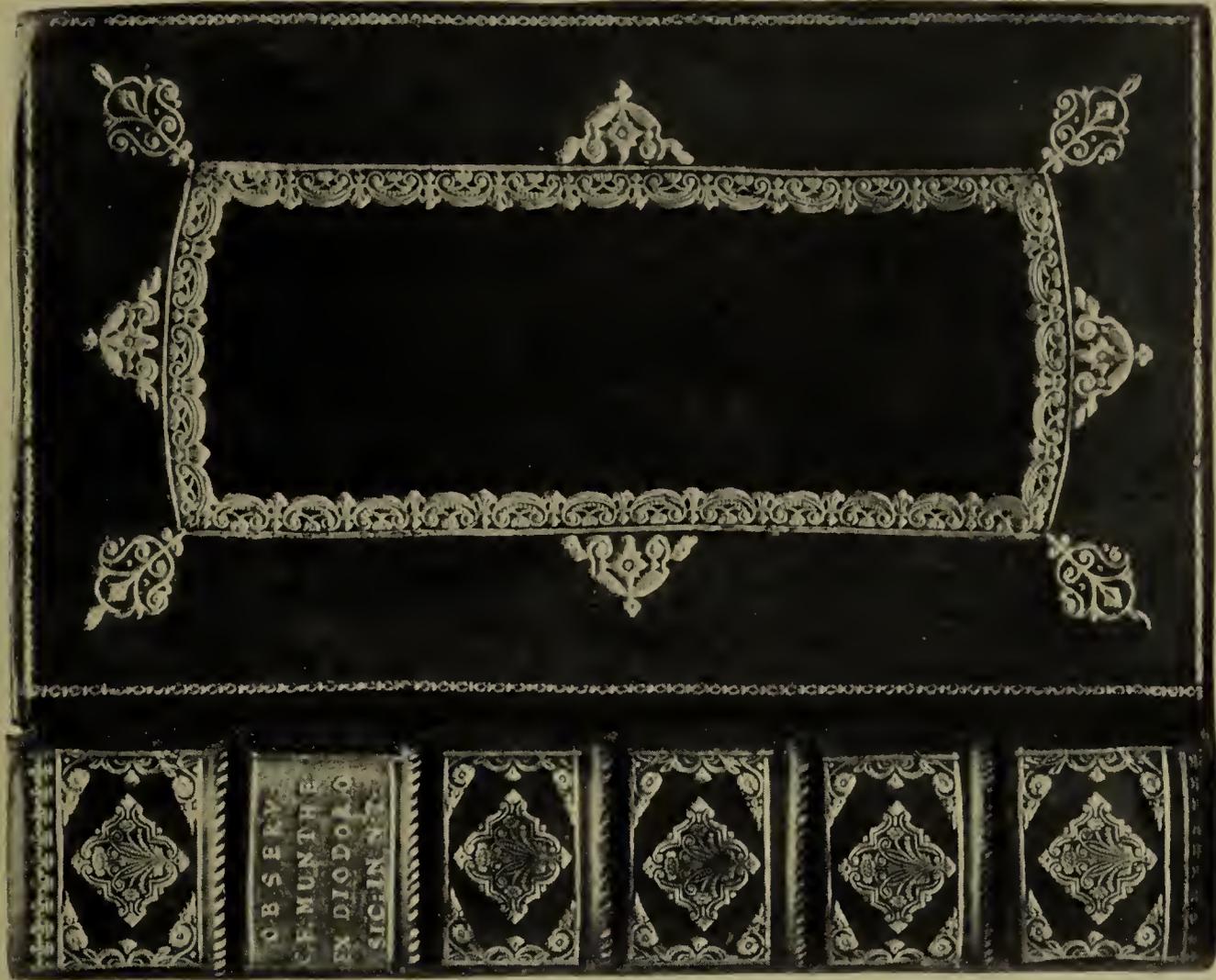


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Fig. 1—2.
 1. Joh. Gerhardi, Dodsens Braad. Kbhvn. 1619. 8vo. — Binding of marbled calf, decorated with blind-tooled and gilding. In the centre a gilt crowned monogram consisting of the letters D. E. M.; 12.8×7.5 cm. Bound by J. B. the elder. — U. B. Th. 31960. — 2. Joh. Jacob Rambach, Evangelische Betrachtungen. Halle 1730. 4to. Red morocco, decorated with gilding. 22×17 cm. Bound by J. W. B. Kg. B. 27, 219 K.



3

Fig. 3.
 C. Fr. Munthe, Observationes in sacros novi testamenti libros ex Diodoro Siculo collectae. Hafniae et Lipsiae 1755. 8vo. Binding of marbled calf, decorated with gilding; 20×12.5 cm. — U. B. Th. 31960.

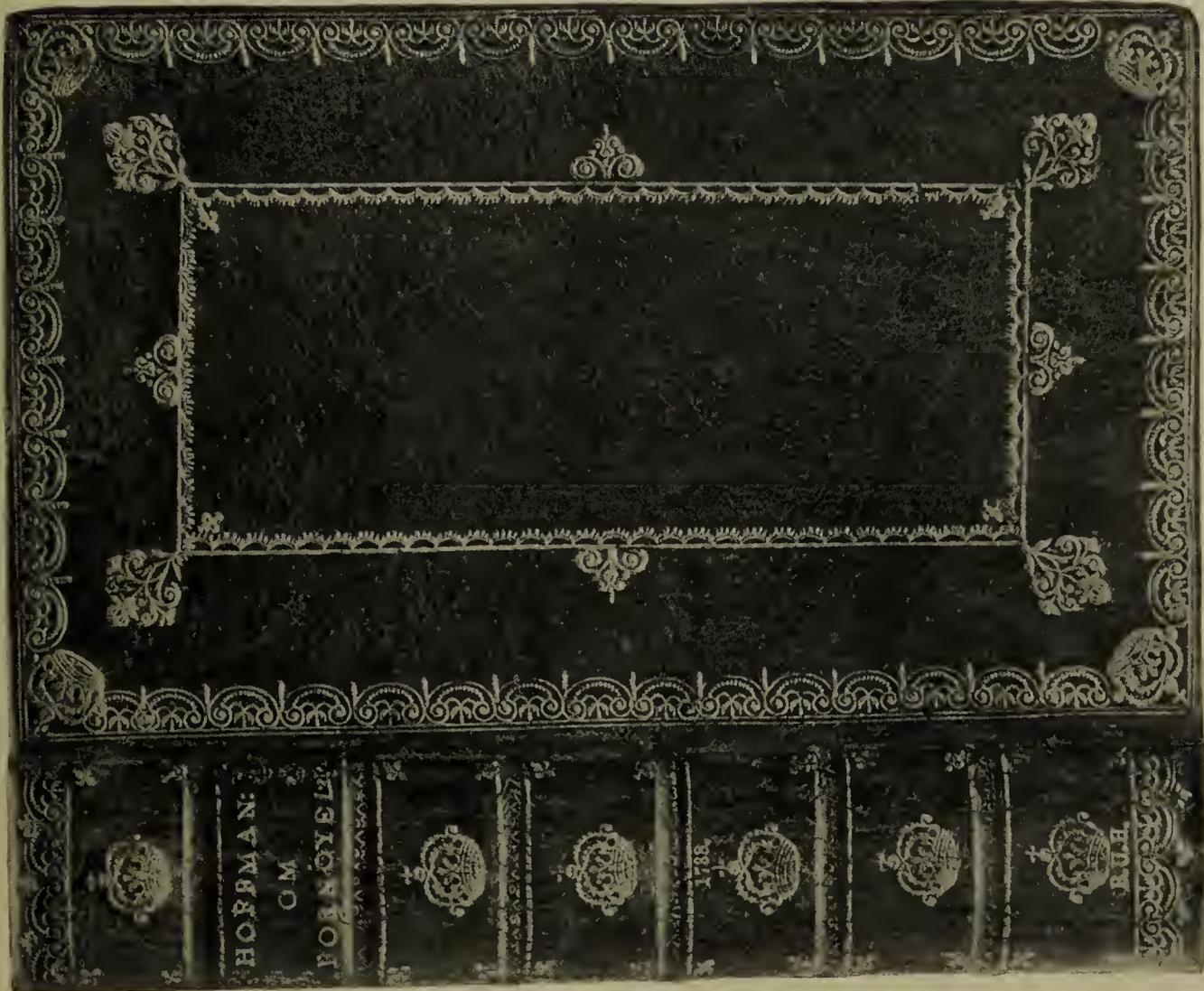


Fig. 1.

Joh. Adolff Hoffmann, Tvende Bøger om Formøvelighed. Kbhvn. 1738. 8vo.
Black morocco binding decorated with gilding; 17.5×11.2 cm. — U. B. Th. 51448.

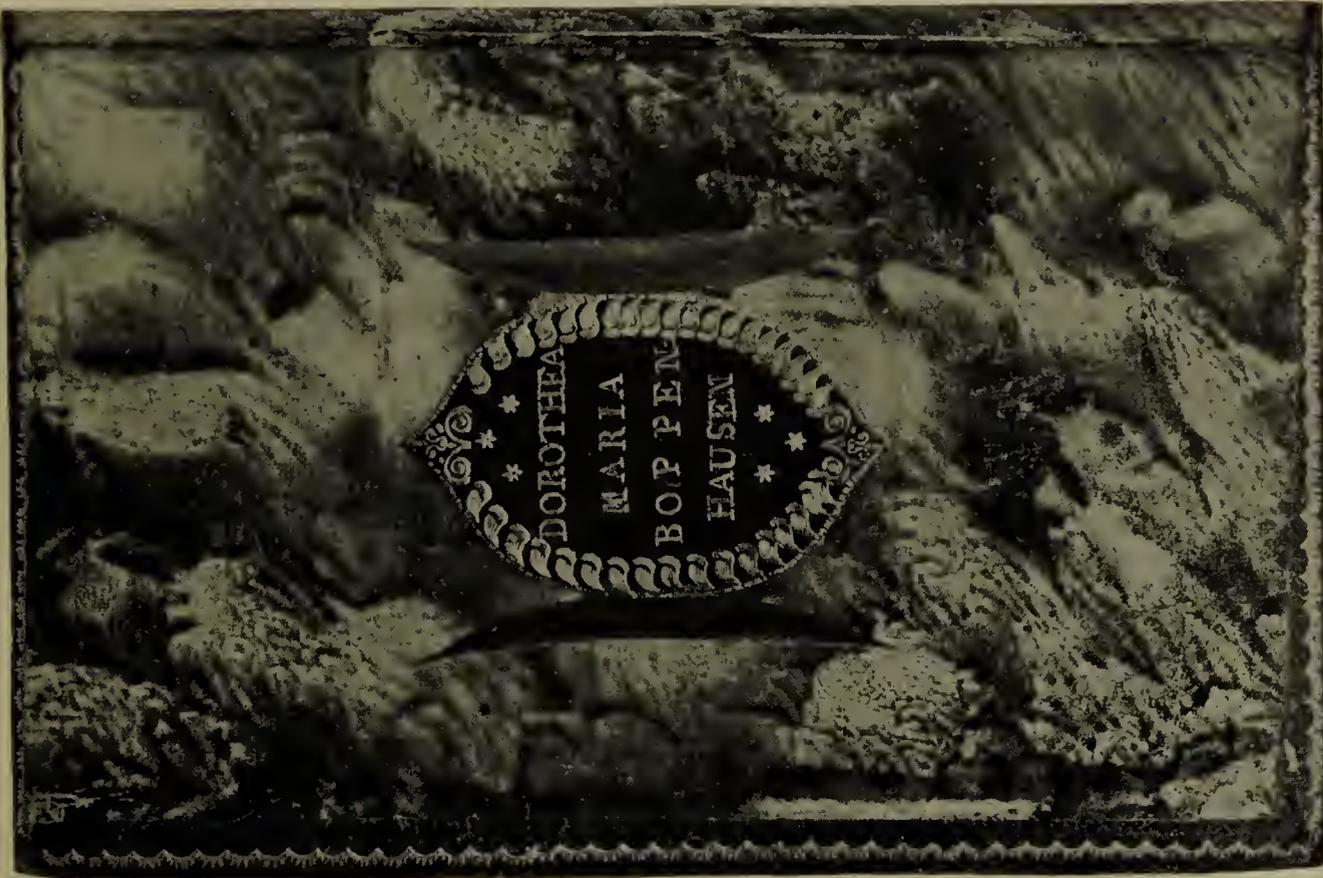
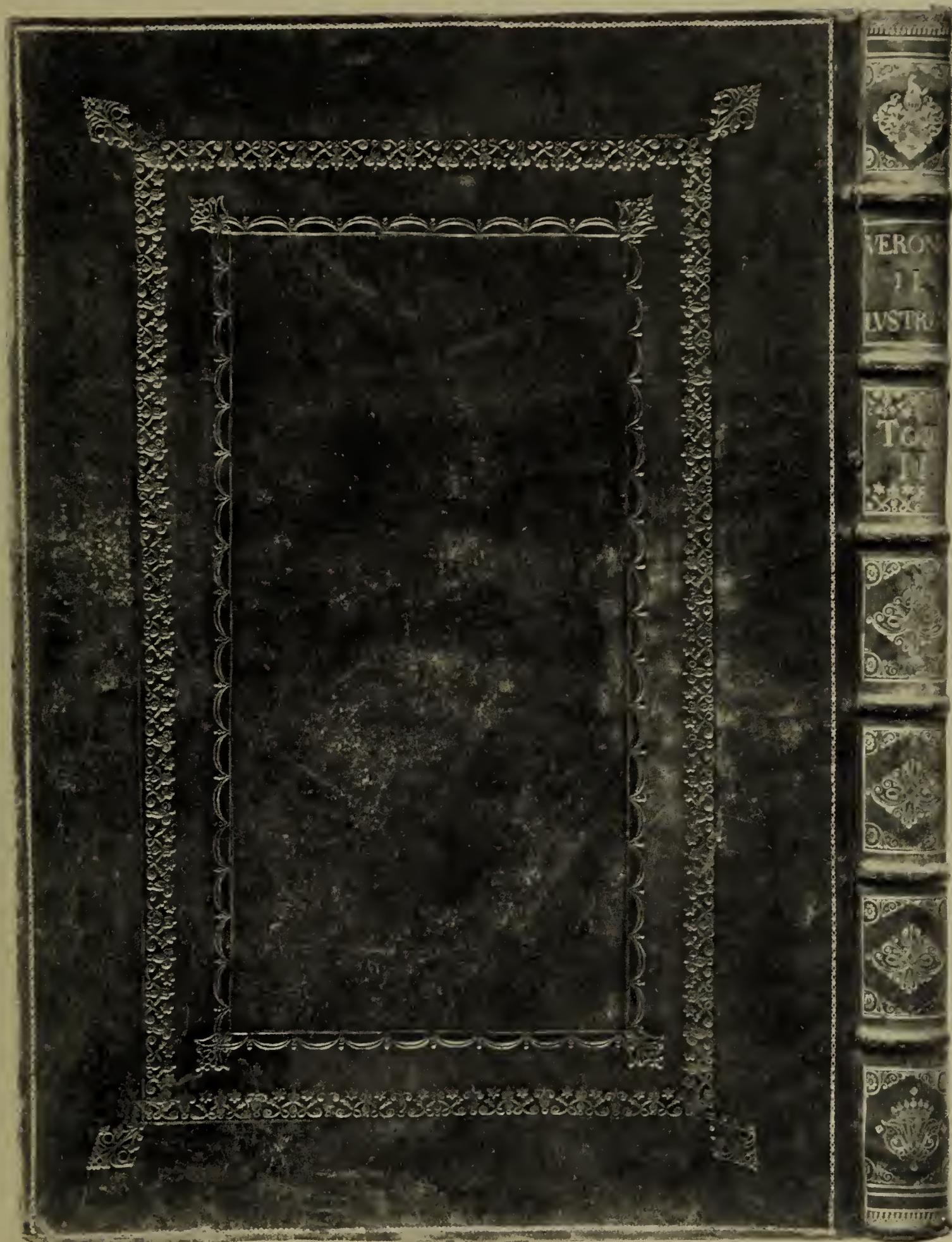
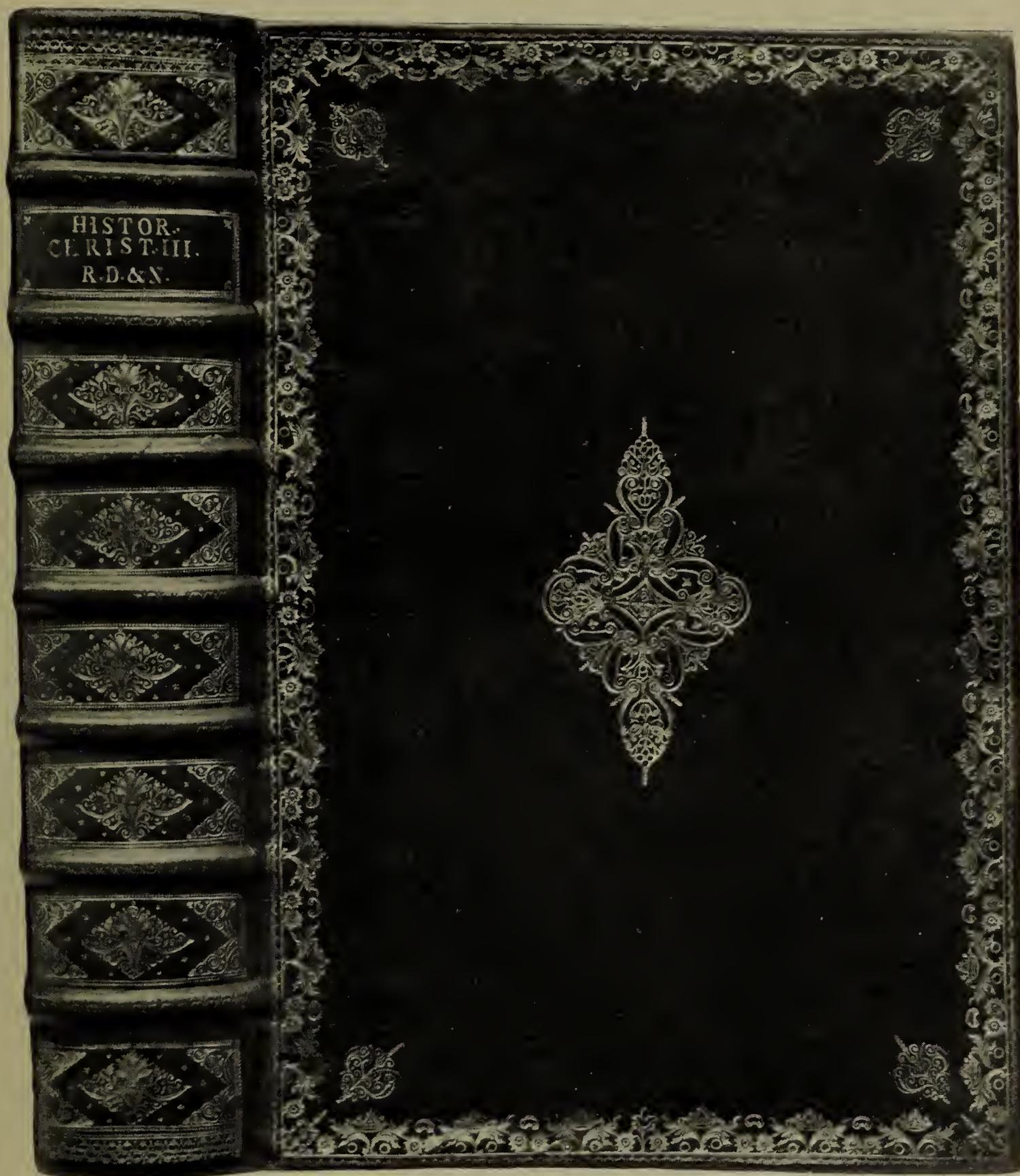


Fig. 2.

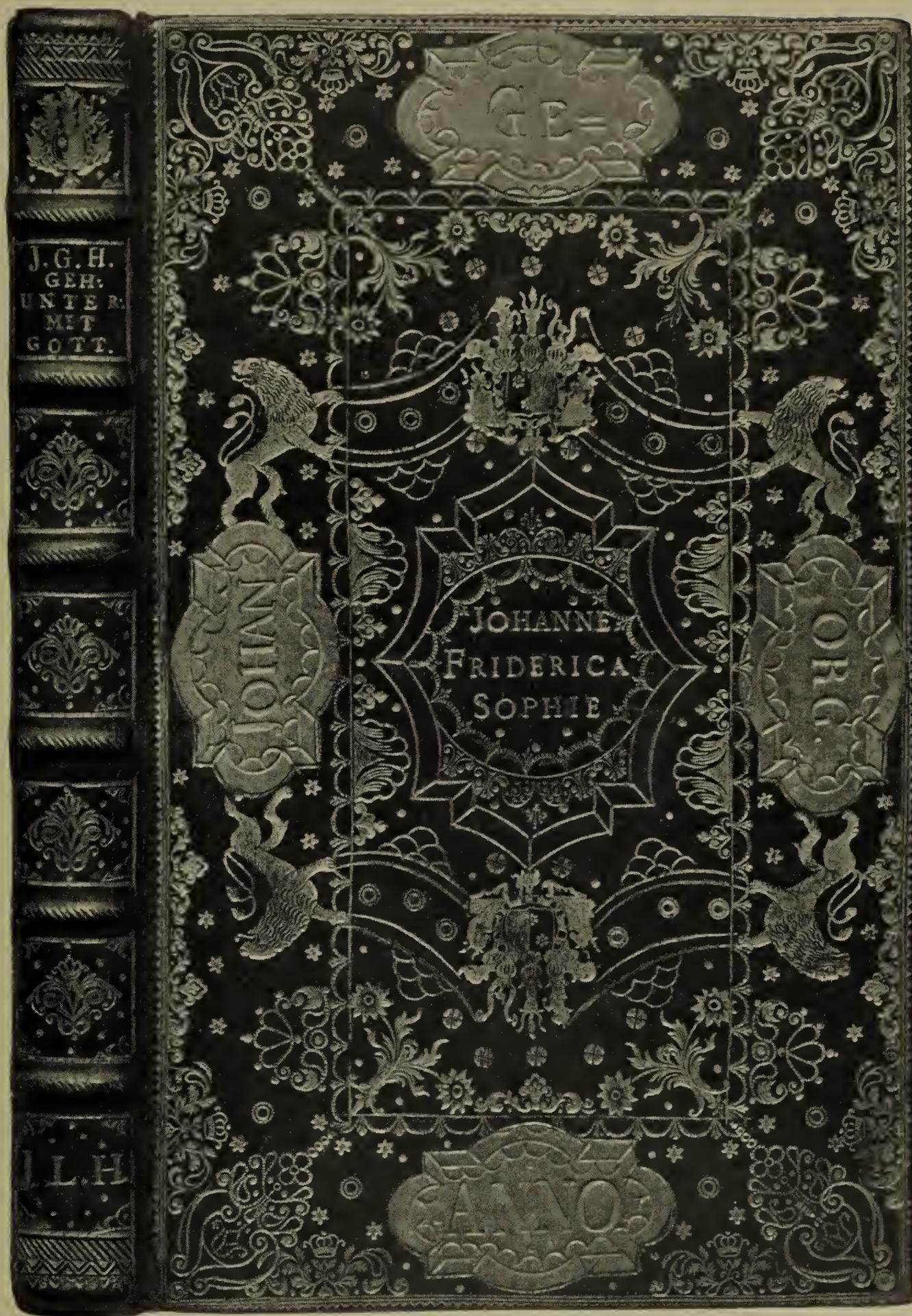
Inside panel of the front cover of the same binding, made in paste-colour.
In the centre a gilt book-plate on red leather, can be covered by two flaps.



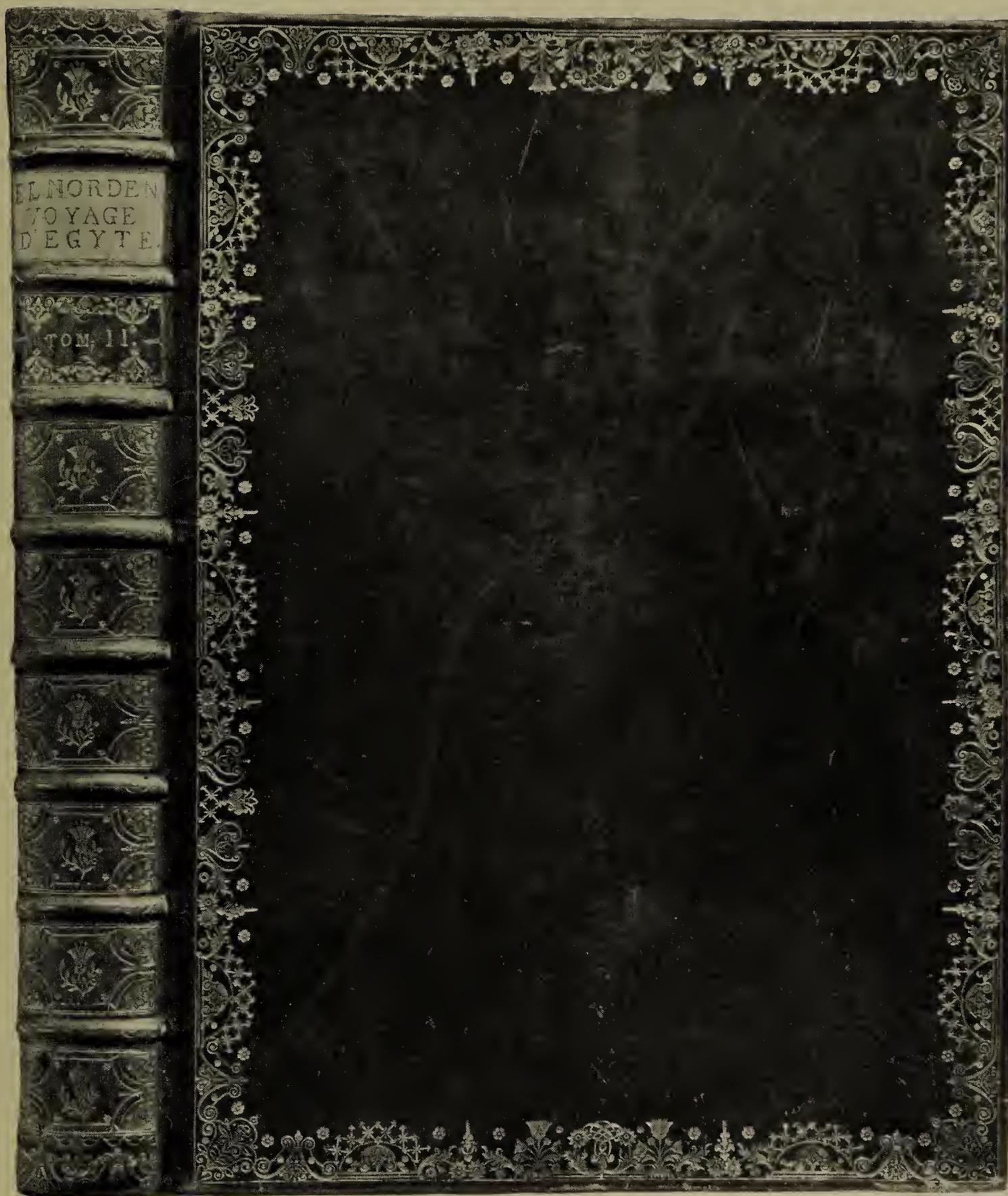
Verona illustrata T. 2. Veronae 1732. Fol.
 English binding of marbled calf, decorated with blind-tooling and gilding; in the top panel of the back the arms of
 Niels Foss, in the lowermost panel his crowned double-monogram. 42×29 cm. — U. B. Ital. 7870.



Nic. Cragii Annalium libri VI, quibus res Danicæ . . . a rege Christiano III gestæ ad annum usque 1550 enarrantur.
Hafniæ 1737. Fol. — Red morocco, decorated with gilding; 45×26.3 cm. — U. B. E. 3776.



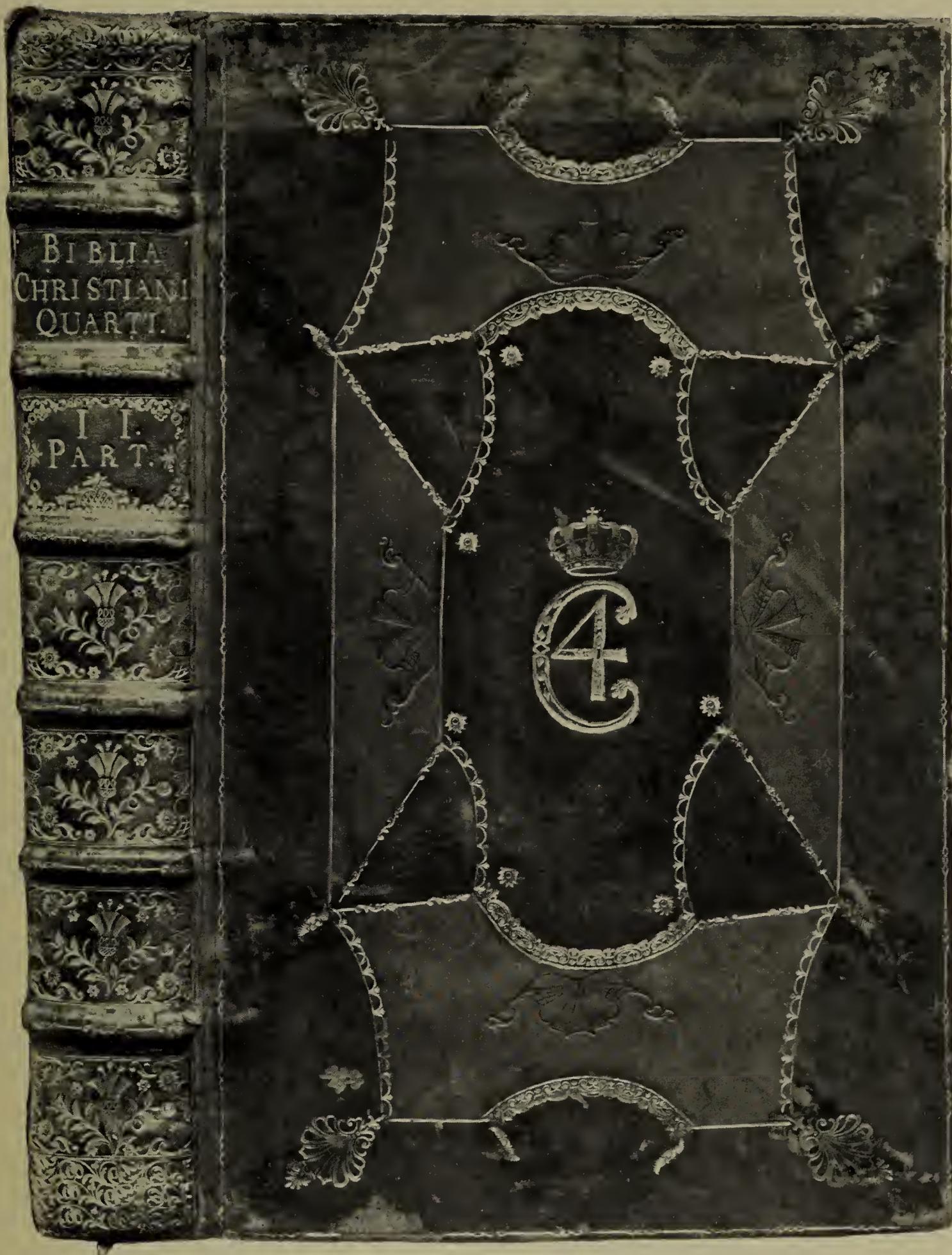
Johan Georg von Holstein, *Geheime Unterredungen mit Gott*. Kopenhagen 1745. 8vo.
 Red morocco binding; both covers inlaid with light coloured leather panels and decorated with rich gilding 23×14
 cm. For the inscriptions the reader is referred to the explanation at p. 44. — B. B. 513.



F. L. Norden, Voyage d'Egypte et de Nubie. T. 2. Copenhague 1755. Fol.
Red morocco, decorated with gilding; the broad border of the covers composed of single tools; 44.3×31 cm. Bound
by J. W. B. — Kg. B. 28,770.



Biblia. Das ist die ganze heilige Schrift alten und neuen Testaments. 1. Bd. Regensburg 1756. Fol.
Calf binding, divided into compartments of different colours decorated with gilding. 43.8×27.3 cm. — Kg. B. 1.78.



Christian IV's Bibel, Part 2. Kbhvn. 1632. Fol.

Calf binding, divided into compartments of different colours, decorated with blind-tooling and gilding; 39×24 cm. In Liebe's bill 1762, voucher 1261, we find the following statement of this binding: „Neue Titel und Tome, auf die Seiten C IV in golden Druck . . . 3 Rbd“. The majority of the tools are J. W. Boppenhausen's. — K. B. 1,6.



Fig. 1.

Joh. Jac. Mascou, Geschichte der Teutschen 1 Th. Leipzig 1726. 4to.
English binding of marbled calf decorated with blind-tooling and gilding (Englisch
Band mit Figuren); 25×19 cm. — Kg. B. 67,57.



Fig. 2.

Hans Paus, Samling af gamle norske Love. T. 2. Kbhvn. 1752. 4to.
Red morocco, decorated with gilding; 24.5×19 cm. According to bill 1757, voucher
1177, bound for K. B. by J. W. B. — Kg. B. 9,130.

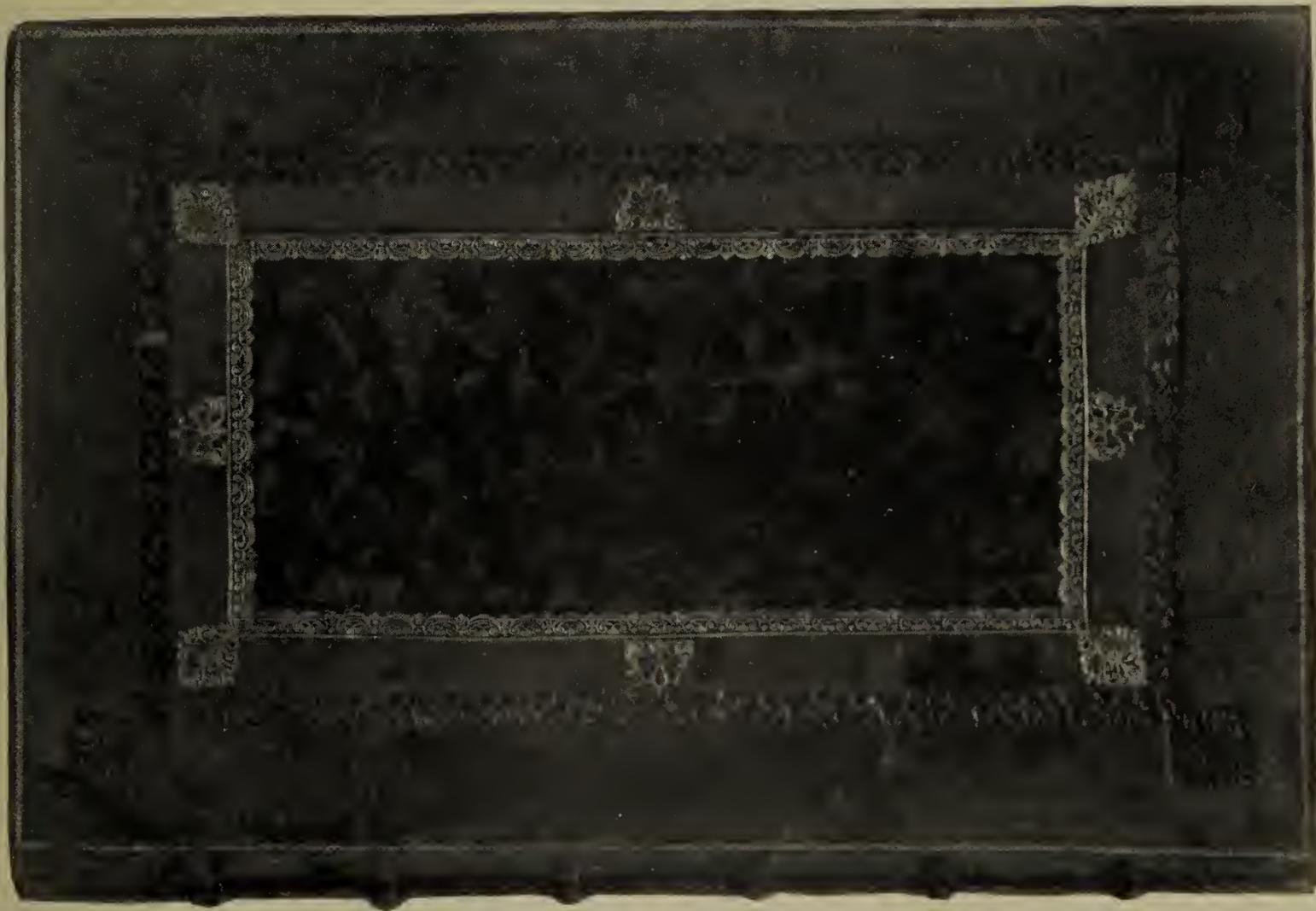


Fig. 1.

M. Malpighi, *Anatome Plantarum*, Londini 1675, Fol.
English binding of marbled calf decorated with blind-tooling and gilding;
35.5×23.5 cm. — U. B. Med. Anat. 15600.

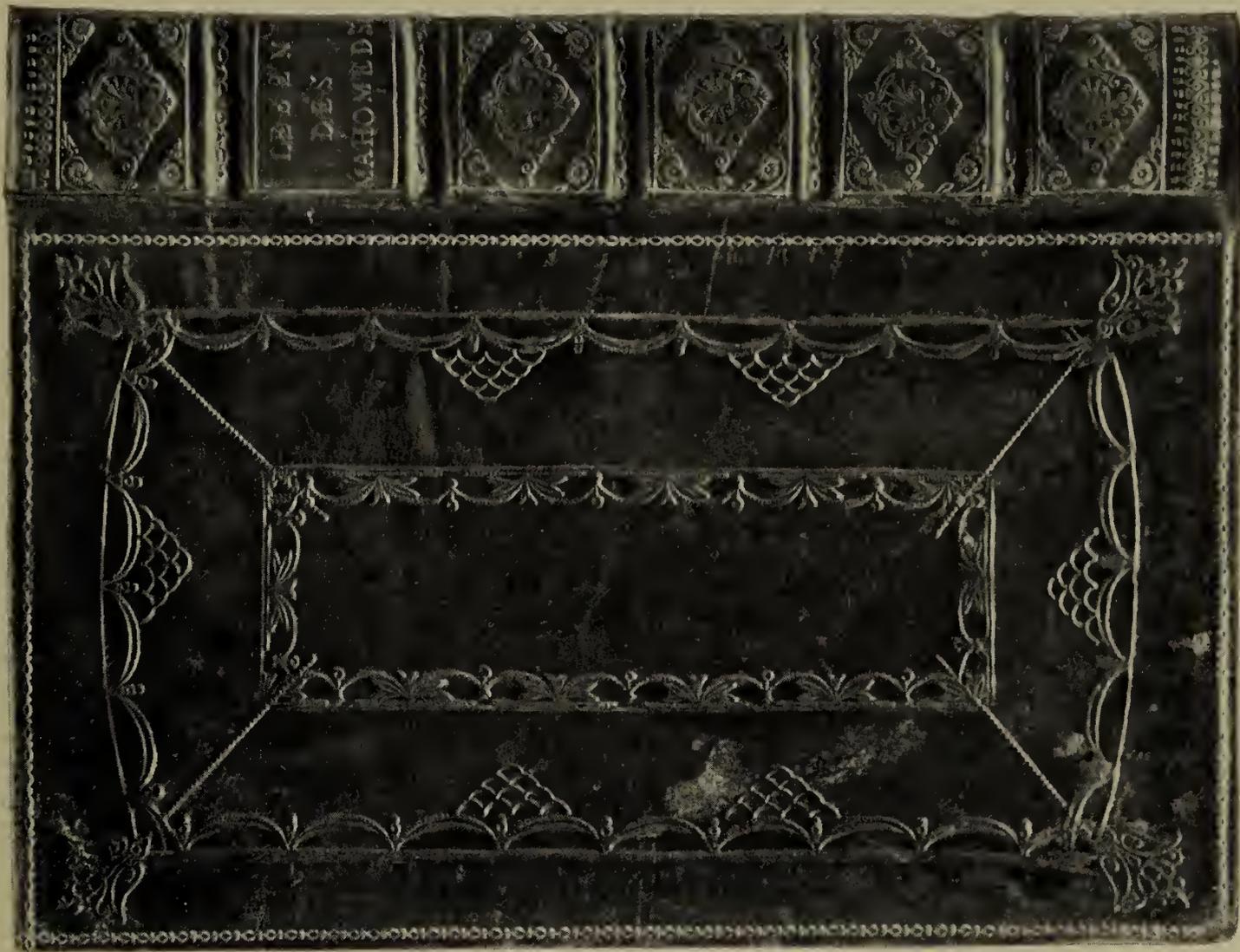


Fig. 2.

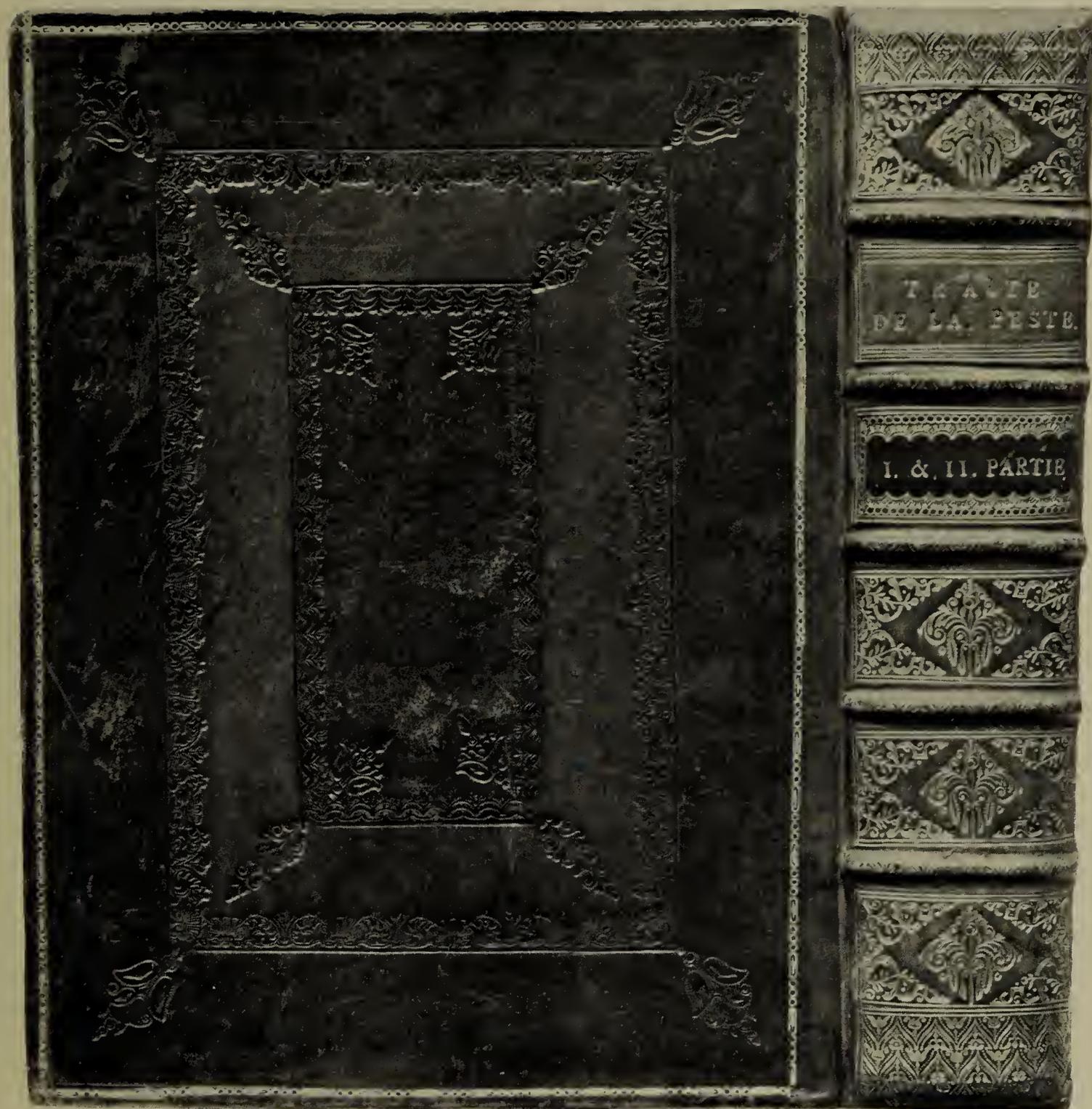
Henri de Boulainvilliers, *Das Leben Mohammeds*, Lengo 1747, 8vo.
English binding of brown calf decorated with blind-tooling and gilding 19×12 cm. — H.S.B.

BINDINGS
by
GEORG JULIUS LIEBE

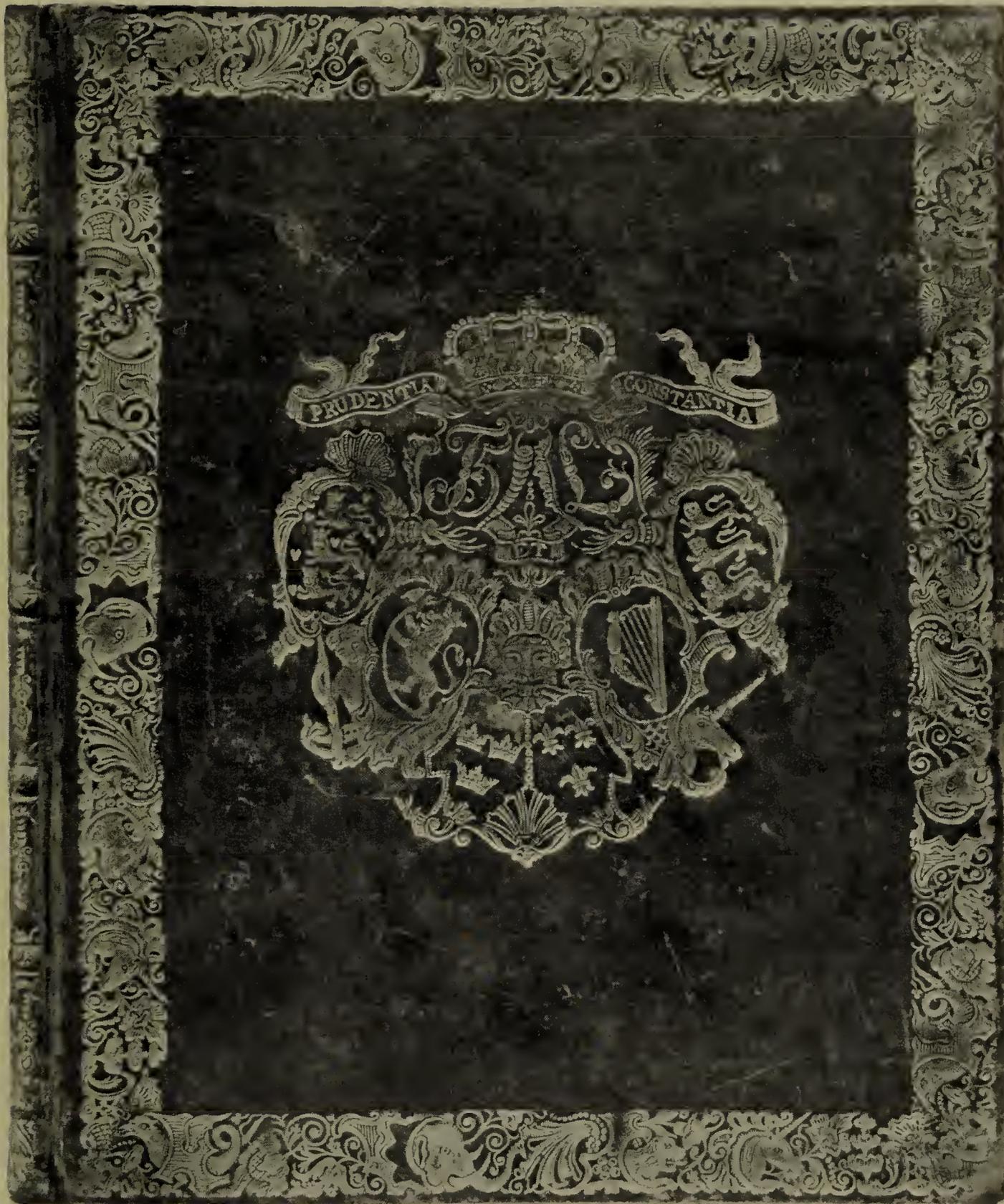




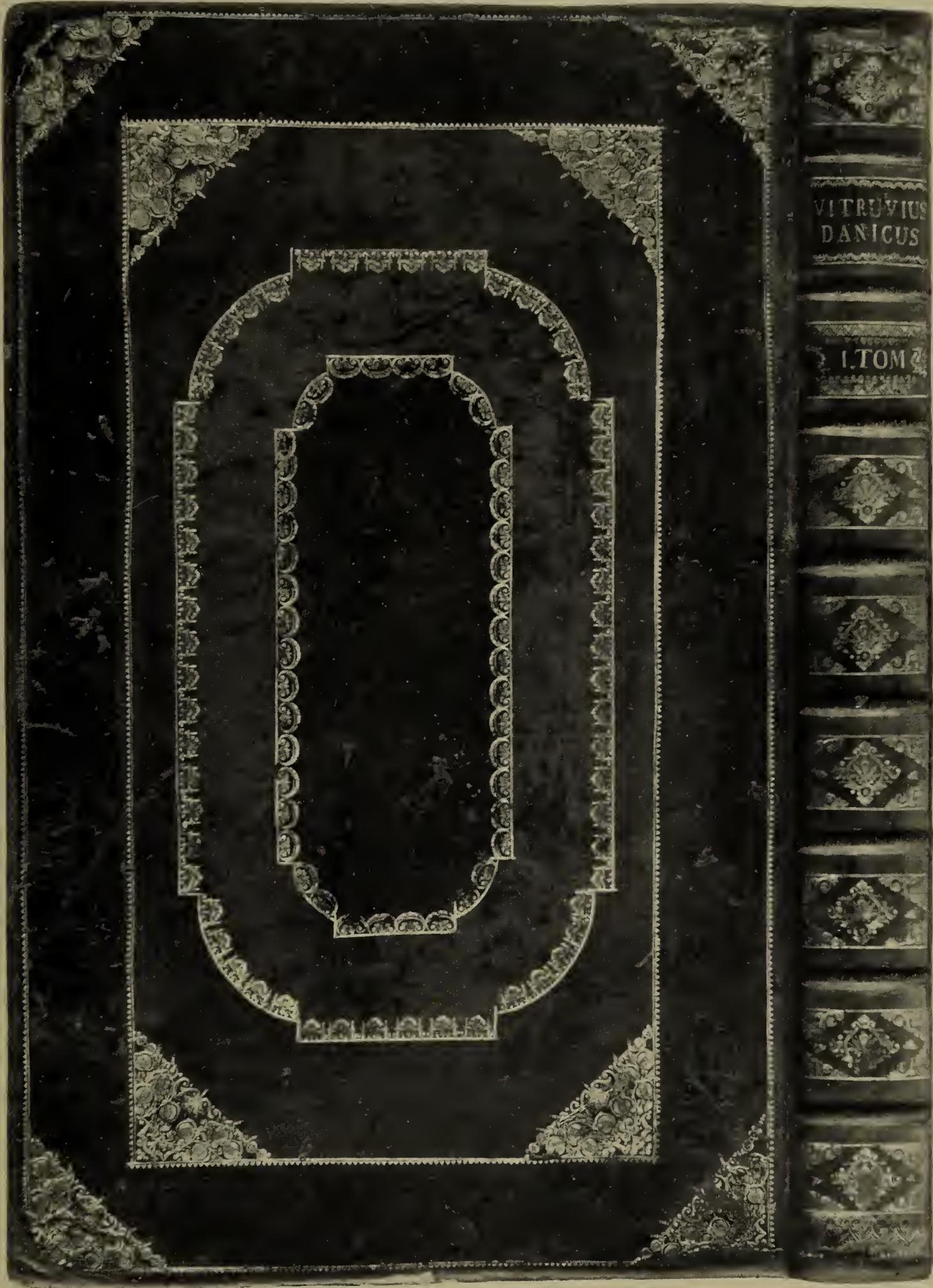
L. de Thurah, *Beskrivelse over Amager og Saltholm*. Kbhvn. 1758. 4to.
 Binding of marbled calf, decorated with blind-tooling and gilding; 28.3×21 cm. — K. B. 5,62. — In Liebe's bill 1761,
 voucher 1233, designated as „dänisch Band“.



Traité des causes et des accidens de la peste. Paris 1744. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding; 26×19.9 cm. — U. B. Med. No call number.



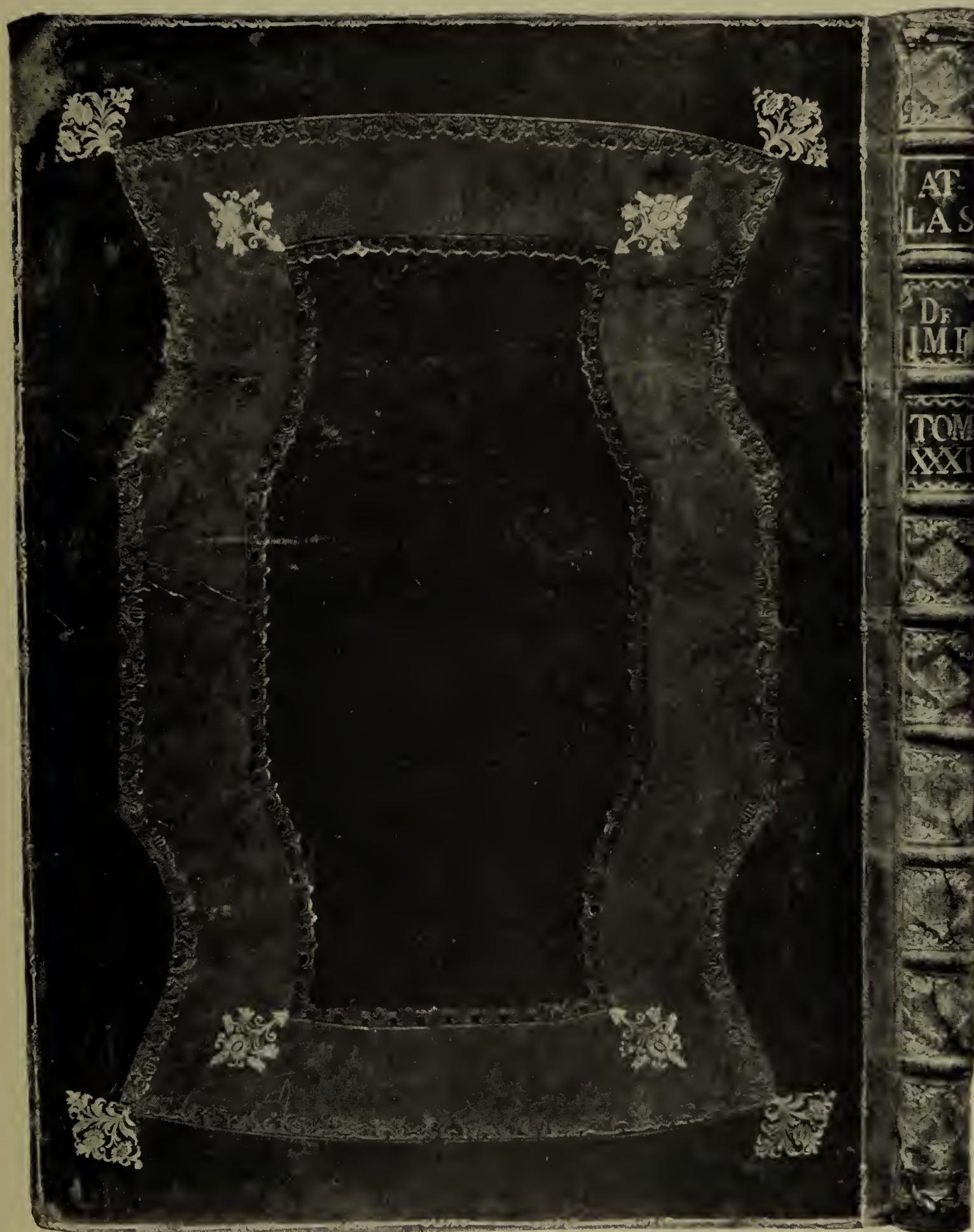
Jens Kraft, Rigernes uskatterlige Lyksalighed under den høypriselige Oldenburgiske Stammes Regiering.
Kbhvn. 1749. 4to.
Binding of marbled calf, decorated with gilding. In the centre Liebe's heraldic central decoration, surrounded by his
broad heraldic border; 23×18.5 cm. — S. S. B.



L. de Thurah, Vitruvius Danicus T. 1. Kbhvn. 1746. Fol.
English binding of marbled calf, decorated with gilding; 48.7×30.2 cm. — U. B. F. 15515.



P. Noel Chomel, *Die wahren Mittel Länder und Staten glücklich zu machen*. T. 2. Leipzig 1754. Fol.
 Binding of light brown calf, decorated with coloured panels and gilding; 36.5×22.5 cm. — K. B. 1,457.



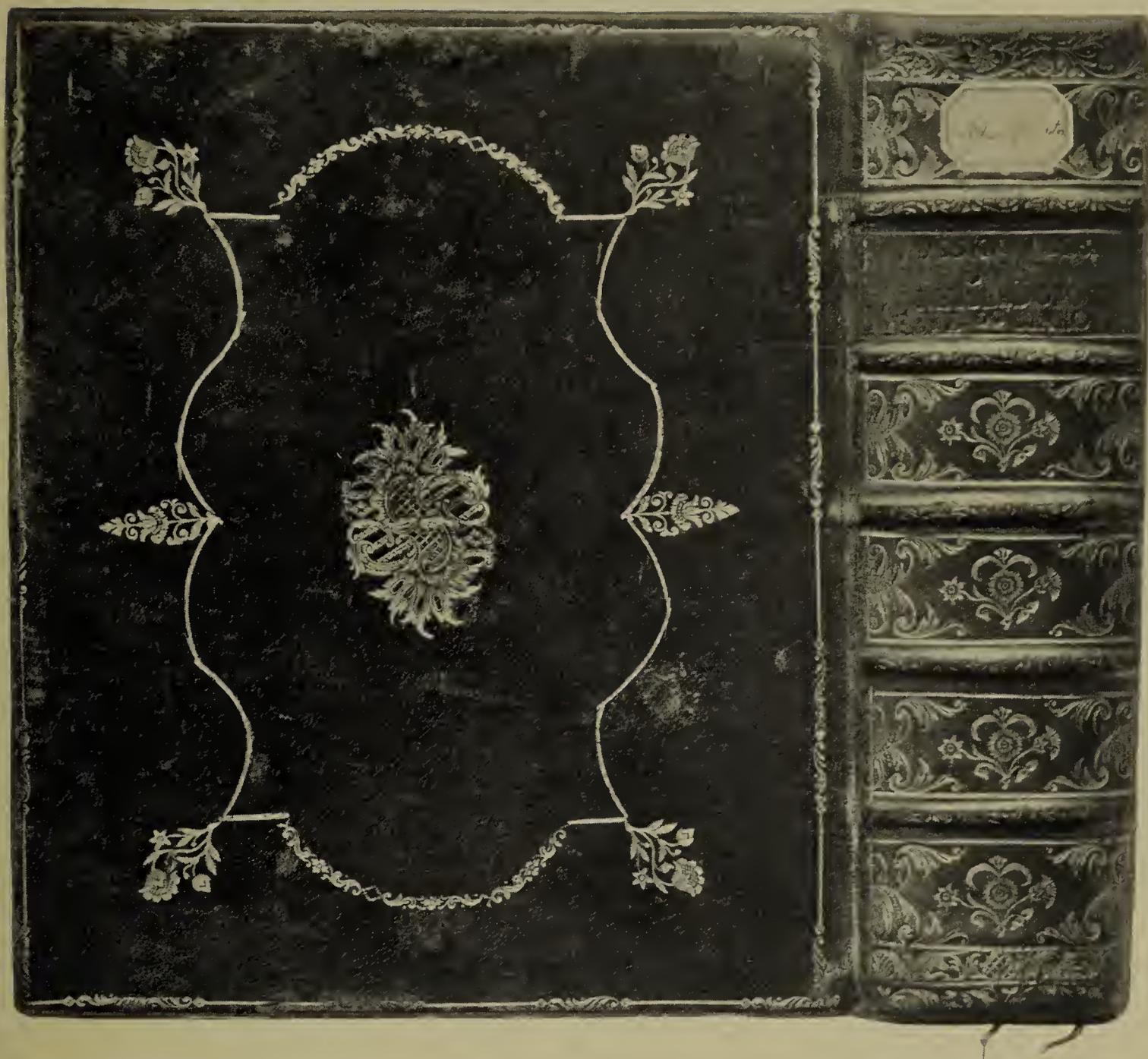
Atlas de J(uliane) M(arie) F(riderich), T. XXXI S. l. & a.
English binding of marbled calf, decorated with blind-tooling and gilding; 56,3×41,5 cm. — K. B. 2,138.



J. E. Ridinger, Fürstenlust, T. 1. Augsburg 1729. Fol.
Binding of red morocco, decorated with gilding; 45×32.5 cm. — K. B. 2,39.



Pinacotheca Fuggerorum. Ulmae 1754. Fol.
Binding of red morocco, decorated with gilding; 30.5×22.5 cm. — K. B. 3,124.



Beskrivelse over Keiserdømmet Fetz og Marocco (Manuscript). 4to.
Binding of red morocco, decorated with gilding; 21.6×18.5 cm. — U. B. Additamenta Nr. 50.



Fig. 1.

Samling af udvalgte Vers i Anledning af Dronning Louises Død. Kbhvn. 1751. 4to.
 Binding of black morocco, decorated with gilding. In the centre the crowned double monogram of the Queen; 23×18 cm. — U. B. E. 7295.

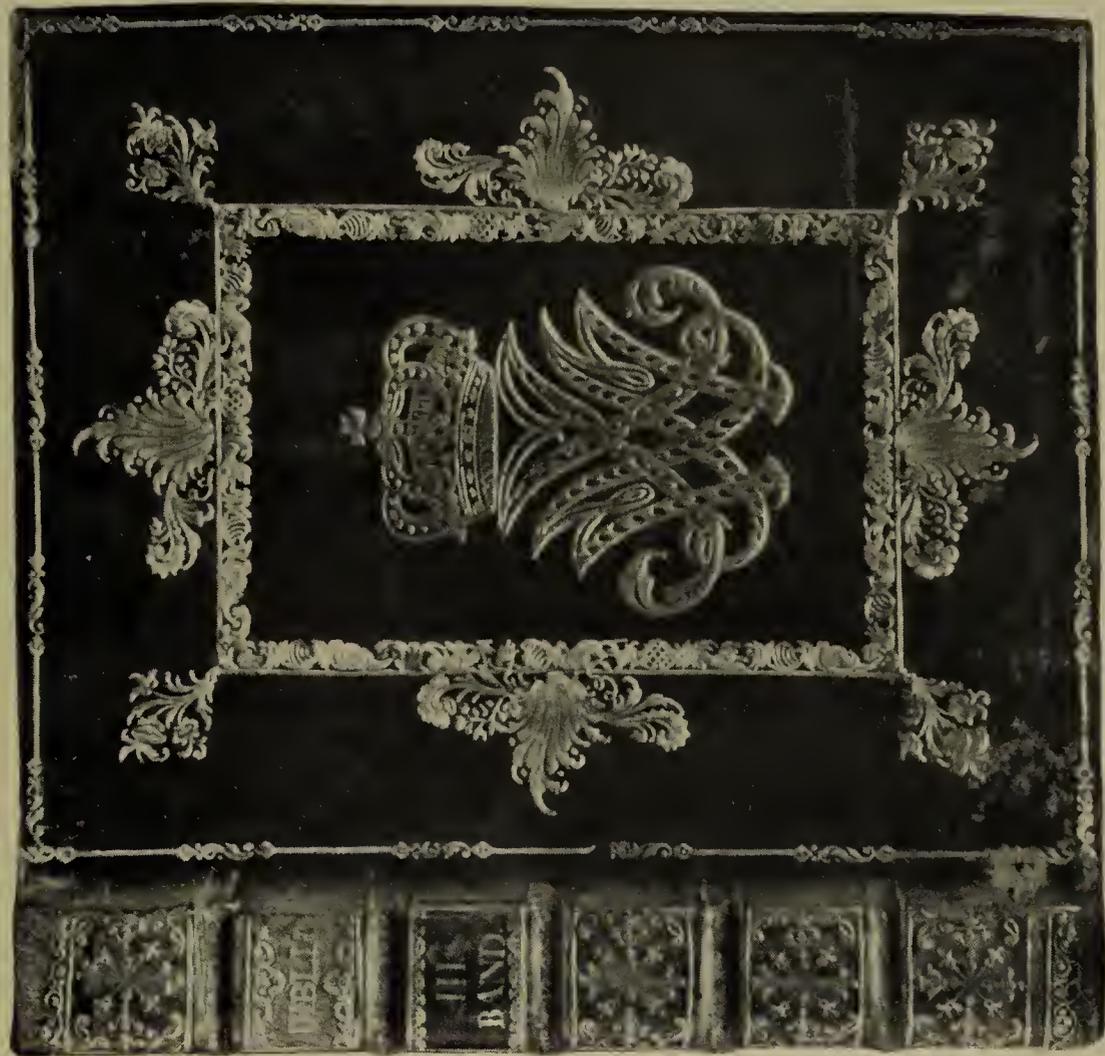


Fig. 2.

Biblia, T. 3. Das neue Testament übersetzt von Dr. M. Luther. Erfurt 1735. 4to.
 Binding of red morocco, decorated with gilding. In the centre the crowned double monogram of Queen Juliane Marie, round the centre panel Liebe's narrow heraldic border; 24×19 cm. — K. B. 1.18.

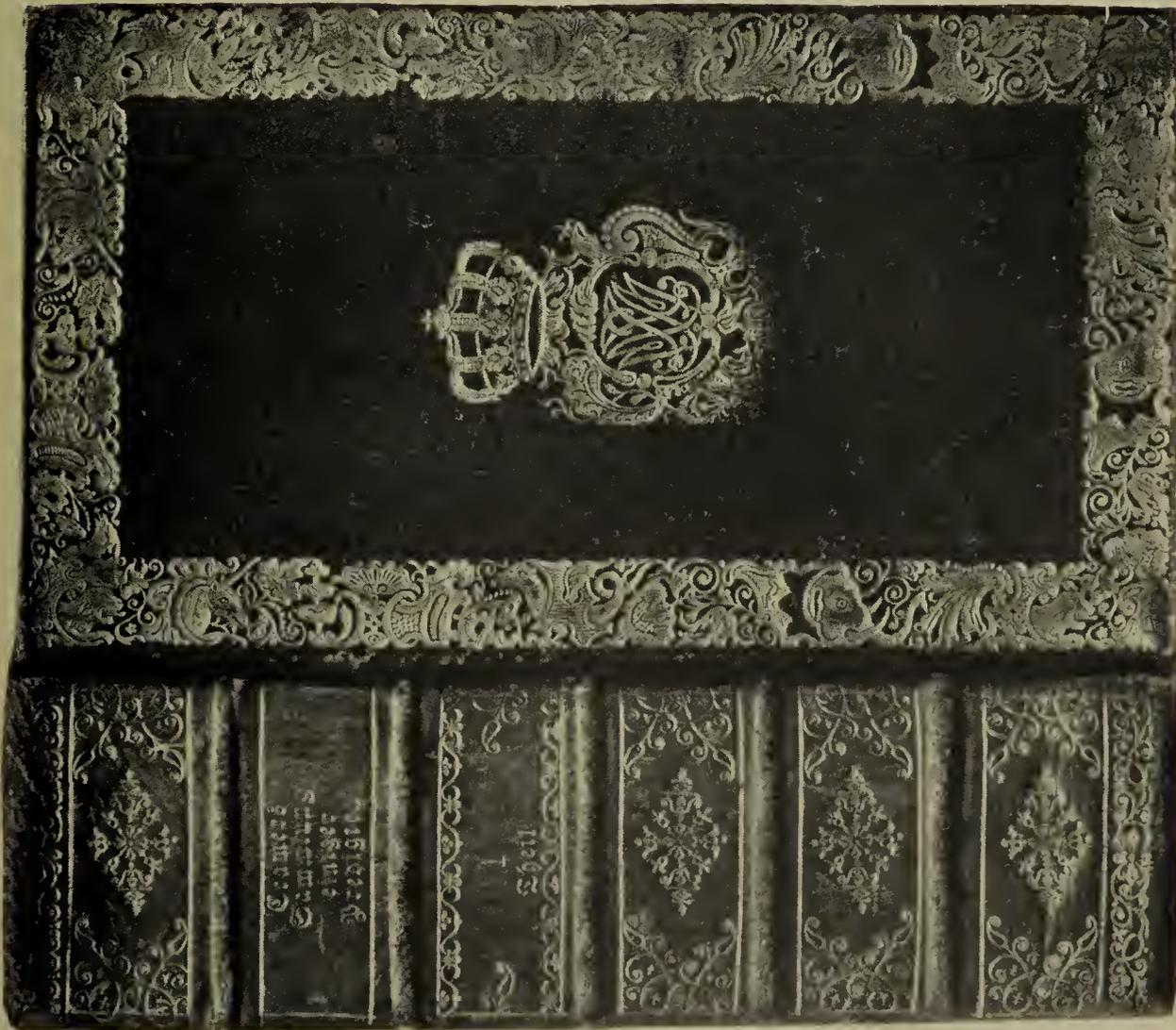


Fig. 1.

Joh. Andr. Cramer, Sammlung einiger Predigten. 1 Th. Kopenhagen 1755. 8vo.
Binding of red morocco, decorated with gilding. Liebe's broad heraldic border;
20.8X12.5 cm. — Kg. B. 6,119.



Fig. 2.

Francisci Fabricii Christologia. Leyden 1727. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding
20.2X16 cm. — U. B. Th. 18754.

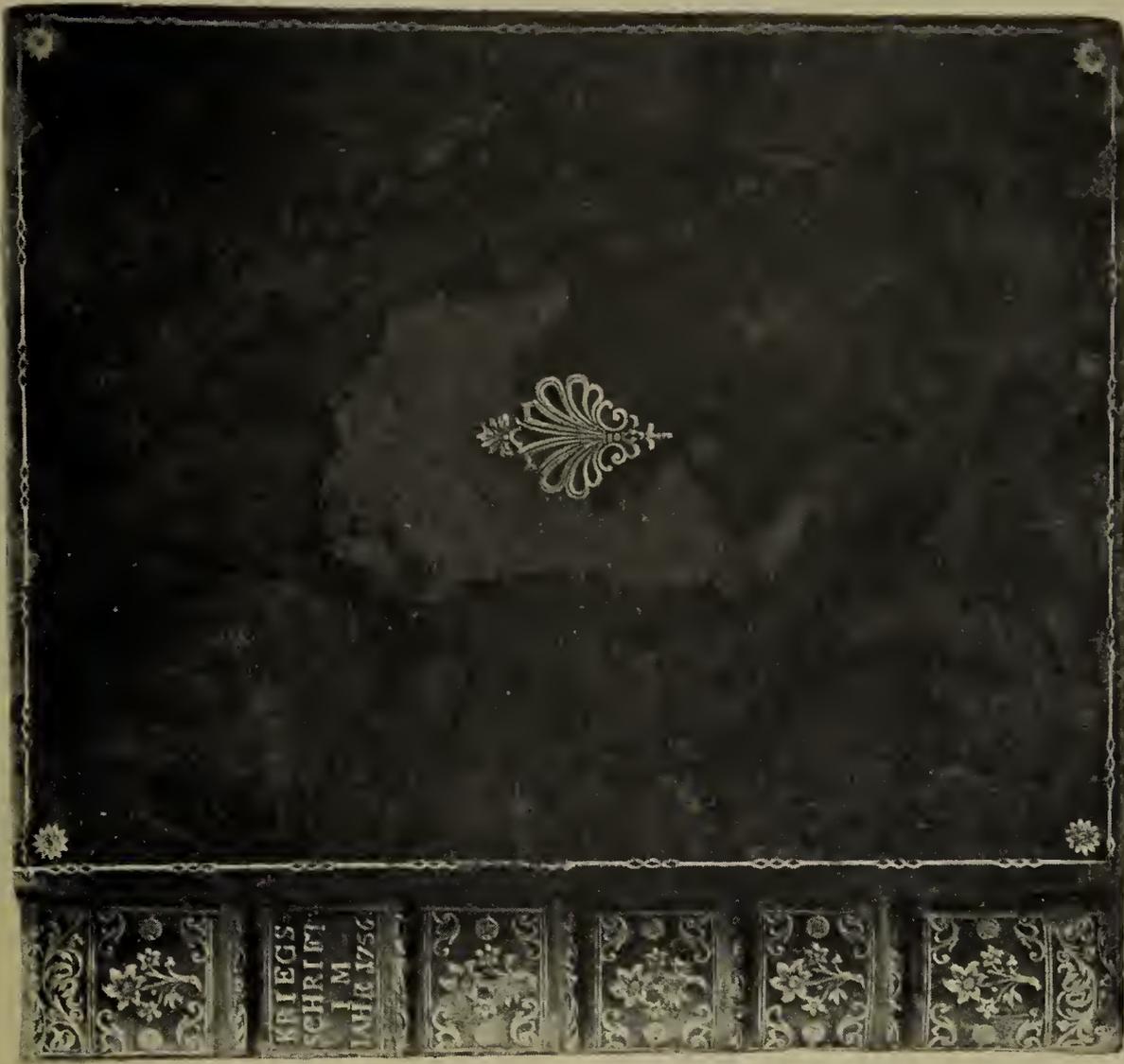


Fig. 2.

Acta publica. Vollständige Sammlung von Kriegesschriften in Jahre 1756 zum
Vorschein gekommen. Strassburg 1757. 4to.
Binding of marbled calf, decorated with gilding; 22.3×18 cm. — U. B. Hist. 27214.



Fig. 1.

Joh. Meyers Ordbog over danske Ordsprog. Kbhvn. 1737. 4to.
Binding of brown calf, decorated with blind-tooling and gilding; 23.8×18.5 cm.
K. B. 9,461. — In Liebe's bill (1761, voucher 1233) designated as „dänisch Band“.

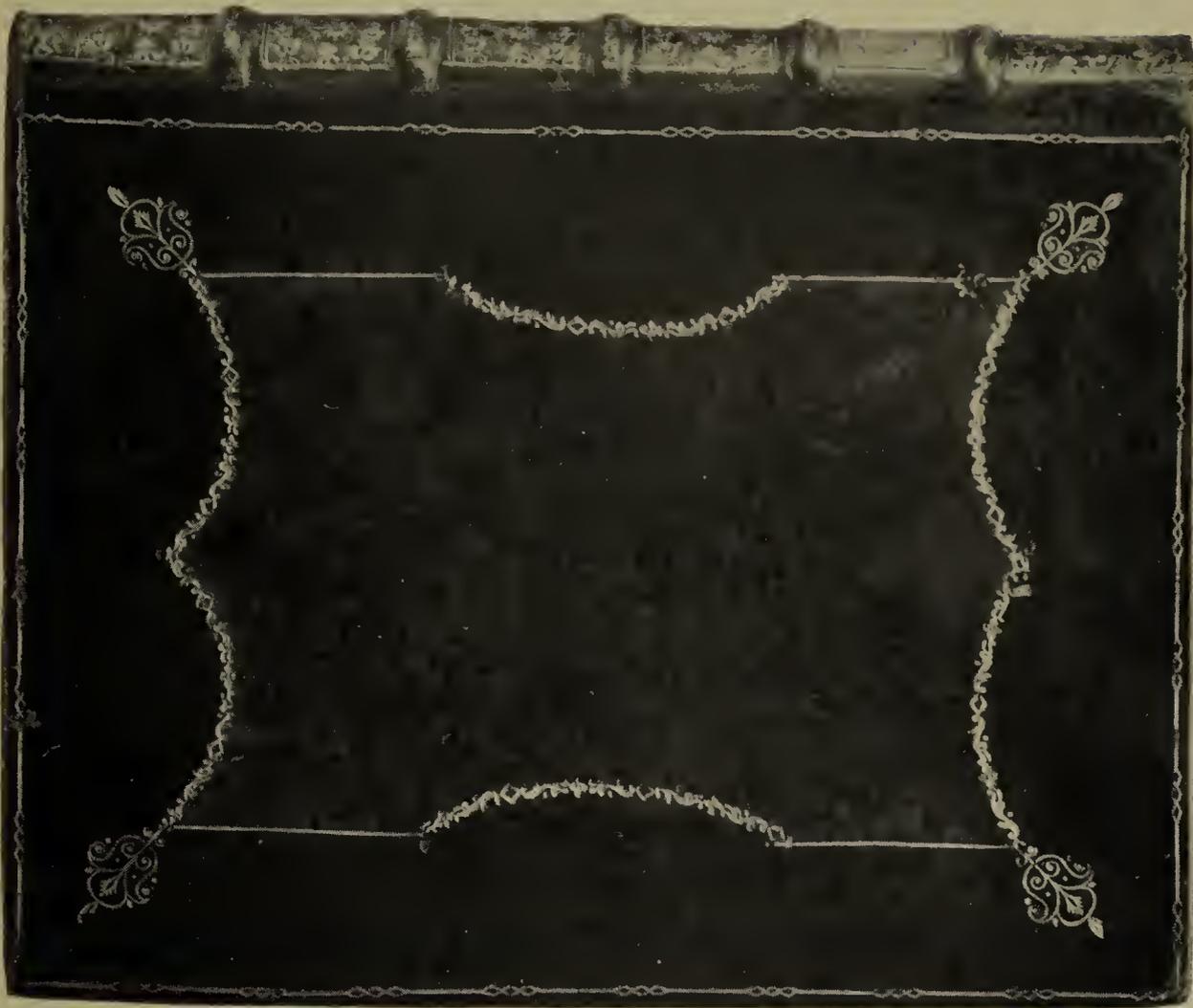


Fig. 2.

I. C. Heyrenbach, Medicus sui ipsius. Styrae 1753. 4to.
Binding of marbled sheep, decorated with gilding; 21.8x17 cm. — U. B. Med.
No call number. On the second page of the end paper is written in the Queen's
hand „Juliane Marie. 1756“.

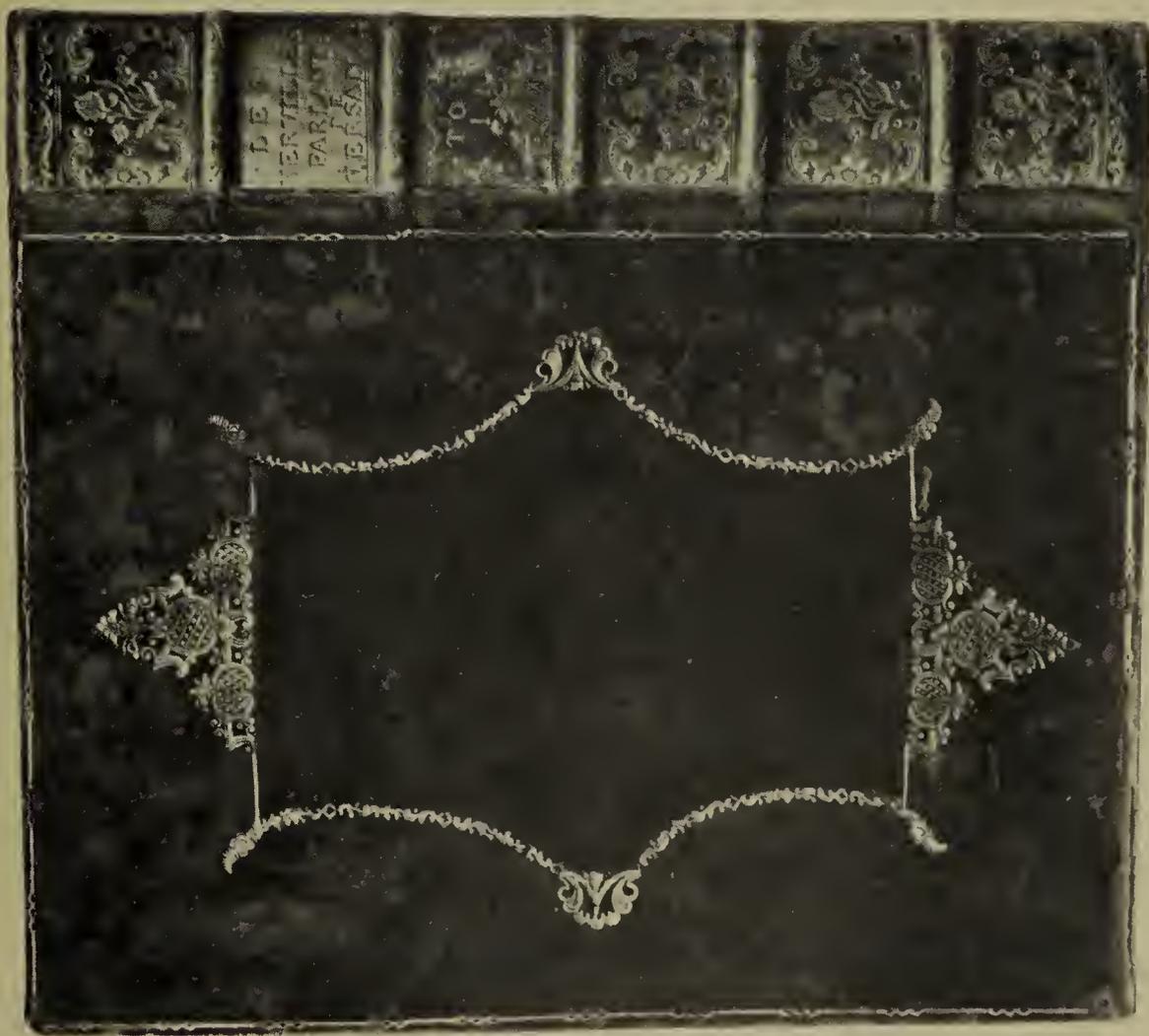


Fig. 1.

J. B. Monicart, Versailles immortalisé par les merveilles parlantes . . .
T. 2. Paris 1720. 4to.
Binding of marbled calf, decorated with gilding; 25.3x19 cm. — K. B; B. 279.

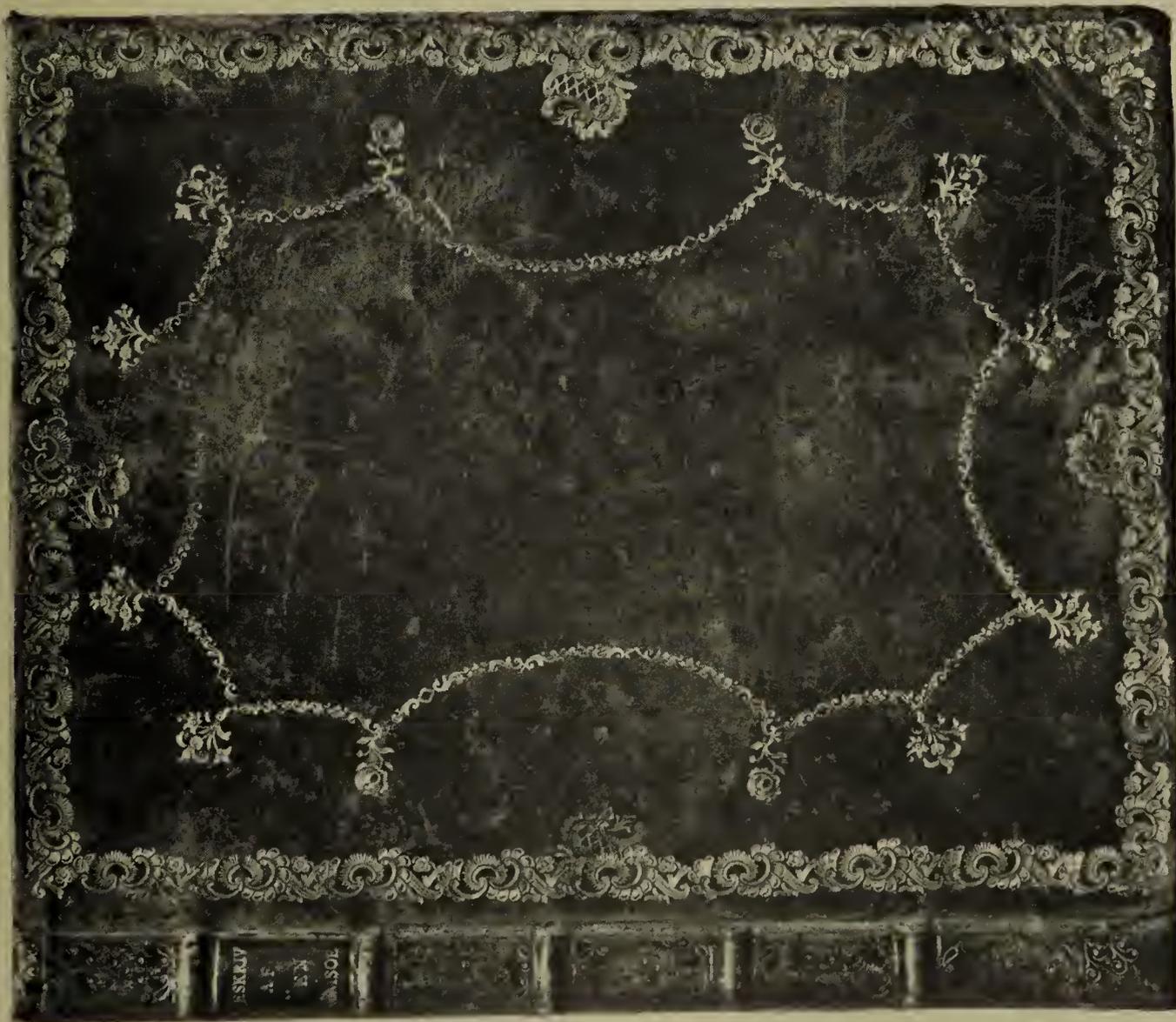


Fig. 1.

L. de Thurah, Omstændelig og tilforladelig Beskrivelse af Øen Samsø, Kbhvn. 1758. 4to.
 Binding of marbled calf, decorated with gilding; 30.5×23 cm. — K. B. 5.98. — In Liebe's
 bill (1761, voucher 1233) designated as „dänisch Band“.

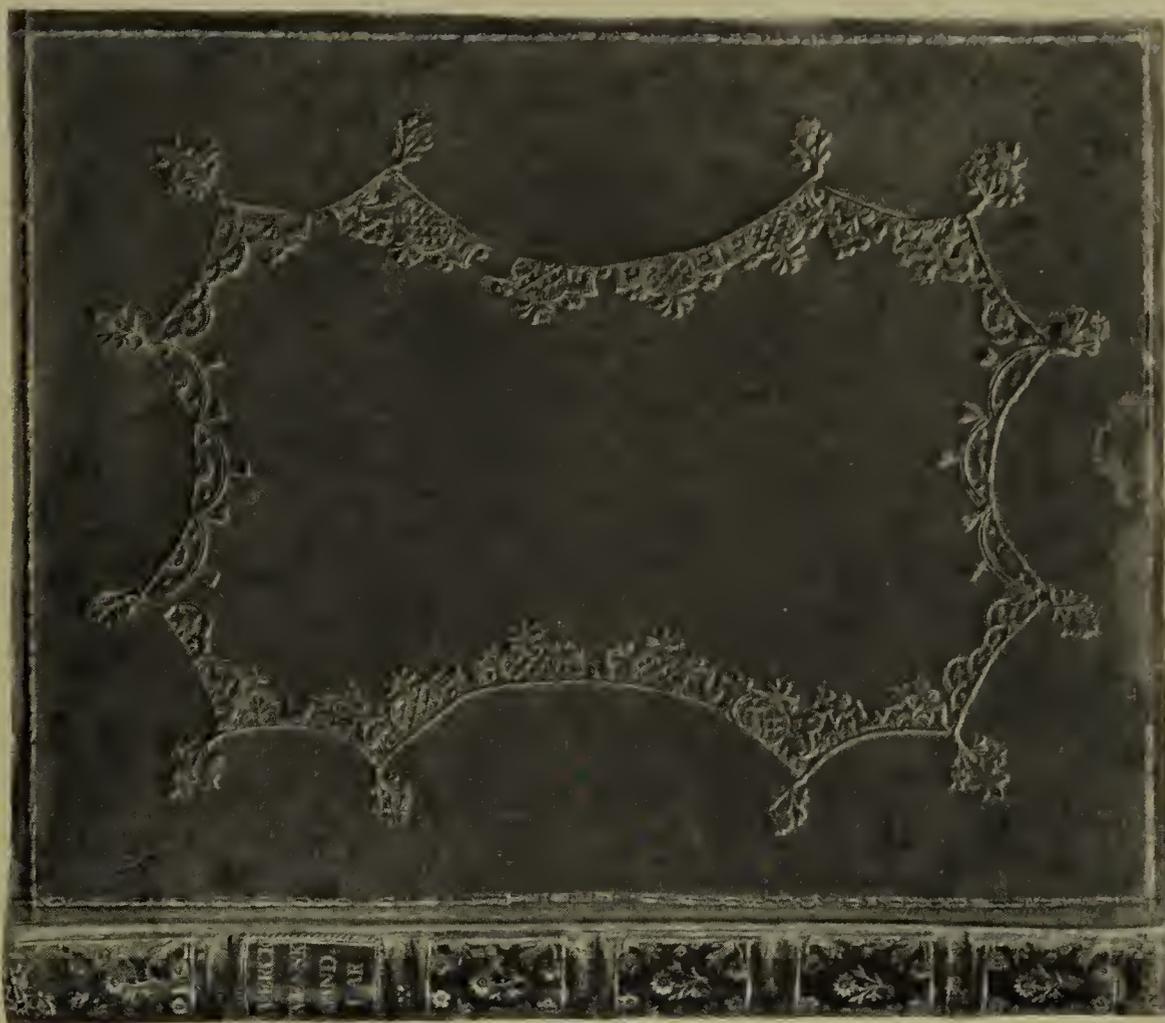


Fig. 2.

C. Clerck, Svenska spindlar. Stockholm 1757. 4to.
 Binding of light calf, decorated with blind-tooling and gilding; 25.7×20.5. — Kg.
 B. 56II, 337. — In Liebe's bill (1759, voucher 1204), designated as „englisch Band“.

BINDINGS

by

PEDER LYMAN AND ANDR. F. LYMAN





Novum Jesu Christi D. N. Testamentum ex Bibliotheca Regia. Lutetiae 1550. Fol.
Binding of marbled calf, decorated with gilding; 33×22.5 cm. — U. B. Th. 28405.

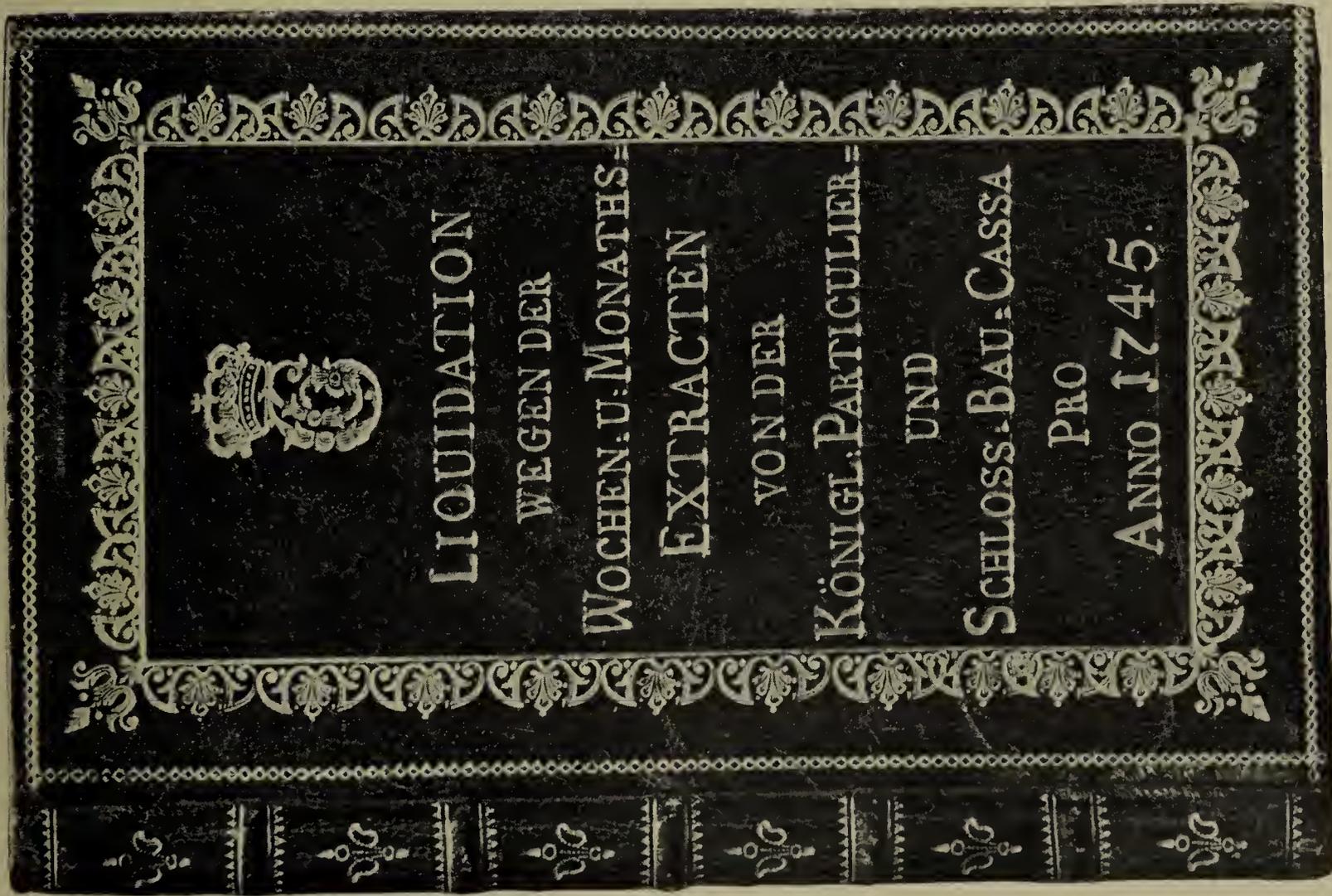


Fig. 1.

Liquidation wegen der Wochen- und Monaths-Extracten von d. Königl. Particulier- und Schloss-Bau-Cassa. Pro Anno 1745 (Manuscript). 8vo. — Binding of red morocco, decorated with gilding; 16.5×10 cm. — R. According to bill 1745, voucher 221, bound by P. L.

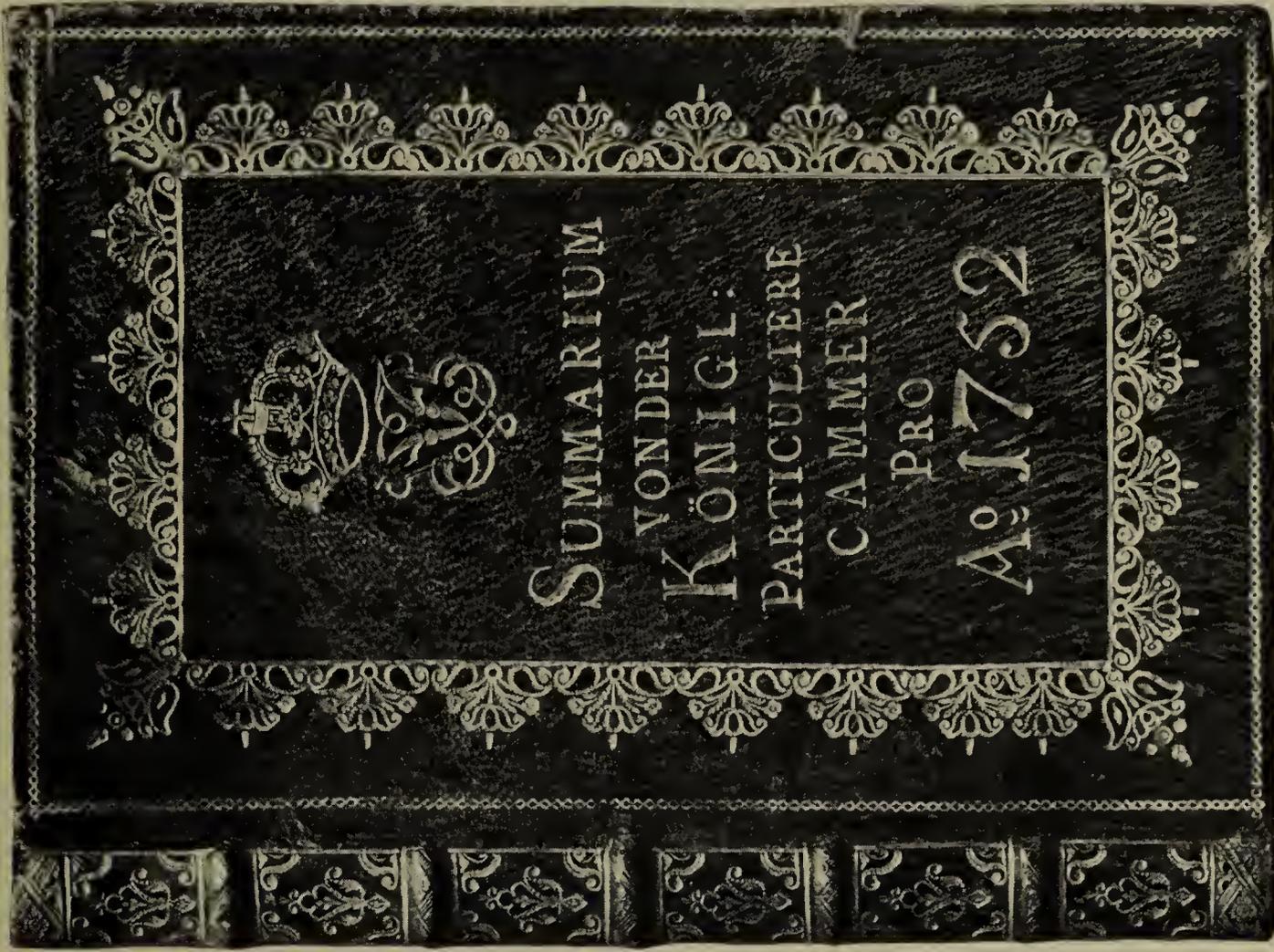


Fig. 2.

Summarium von d. Königl. Particuliere Cammer, Pro Ao. 1752 (Manuscript). 8vo. Binding of red morocco, decorated with gilding; 18.5×12.5 cm. — R. According to bill 1753, voucher 1469, bound by P. L.

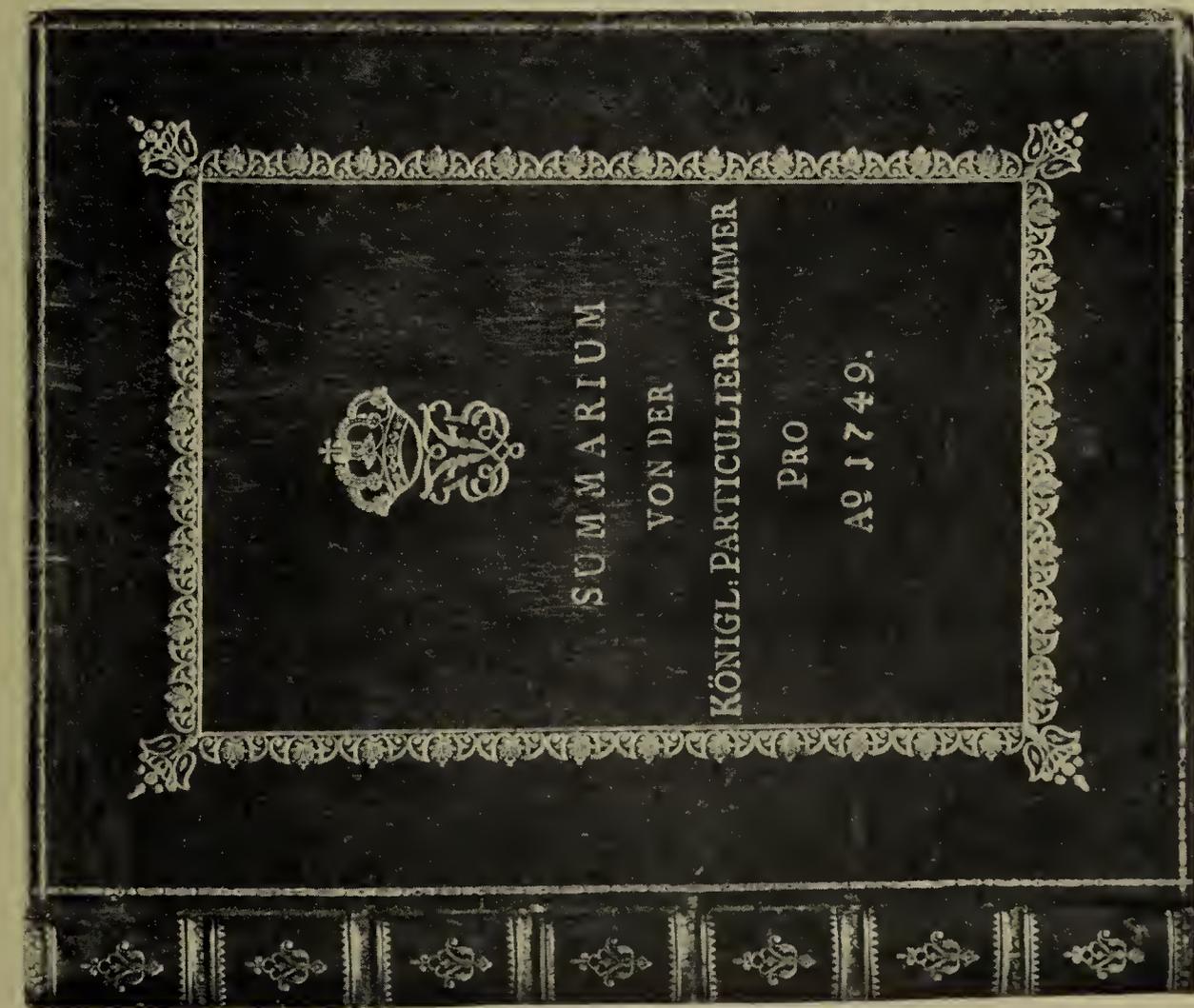


Fig. 1.

Summarium von d. Königl. Particulier-Cammer, Pro Ao. 1749. (Manuscript.) 4to. Binding of red morocco, decorated with gilding; 24.5×18.7 cm. — R. According to bill 1749, voucher 1227, bound by P. L.



Fig. 2.

Summarium von d. Königl. Particulier-Cammer de Anno 1748. (Manuscript.) 4to. Binding of red morocco, decorated with gilding; 24.5×19. — R. According to bill 1748, voucher 1187, bound by A. F. L.

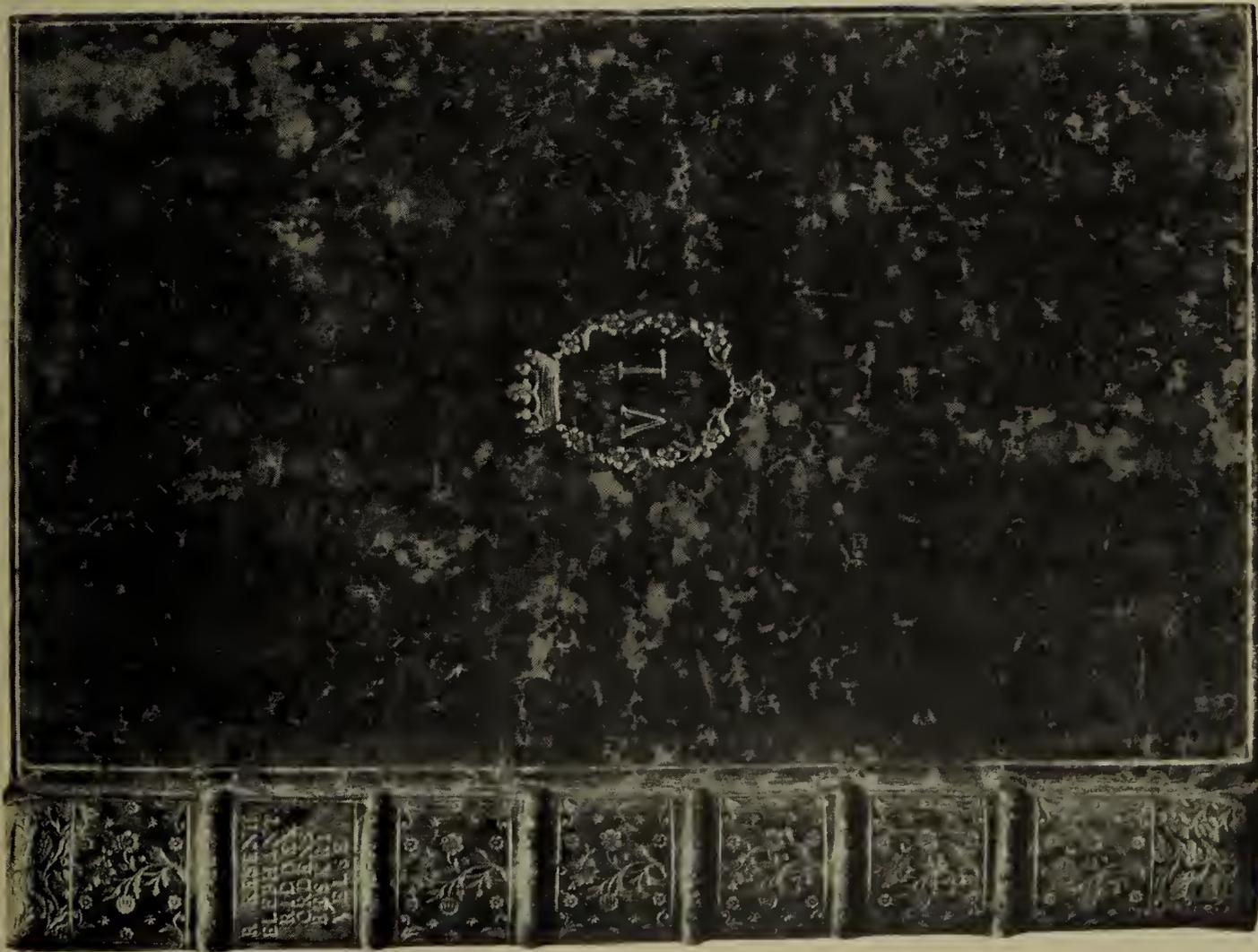


Fig. 1.

Peder Resen, Elephantridderordens Beskrivelse af Anno 1680. (Manuscript), Fol.
 French binding of marbled calf, decorated with gilding; 33×21 cm. — Kg. B. Gl.
 Kgl. Saml. No. 758. Sides somewhat scratched. According to bill 1757, voucher 1151,
 bound by A. F. L.



Fig. 2.

L. de Thurah, Omstændelig og tilforladelig Beskrivelse af Öen Samsöe. Kbhvn. 1758. 4to.
 English binding of marbled calf, decorated with blind-tooling and gilding;
 30.5×23 cm. — U. B. D. 5947.

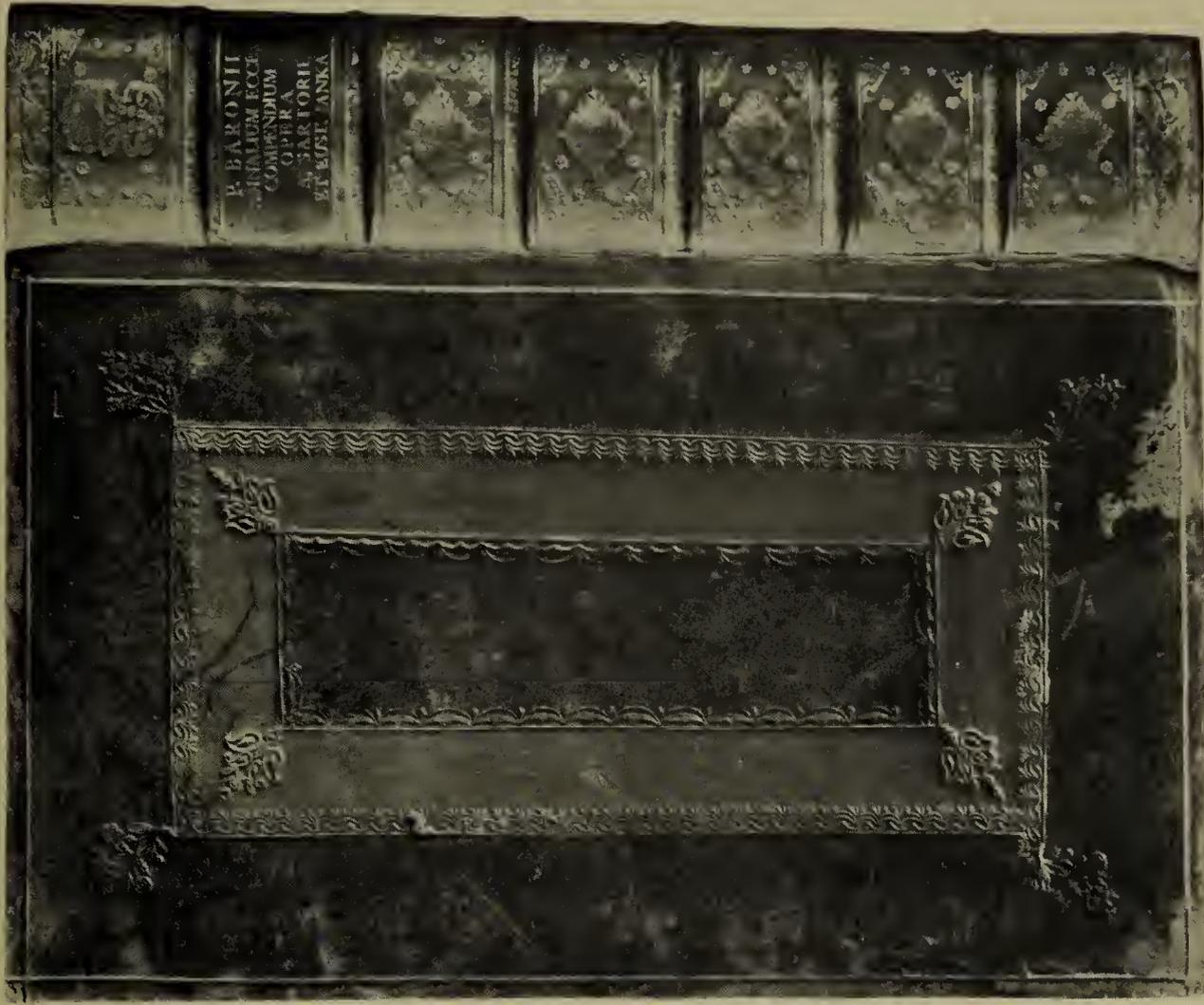


Fig. 2.

Baronii Annalium compendium opera A. Sartorii et Eust. Janka, Pragæ 1736. Fol. English binding of marbled calf, decorated with blind-tooling and gilding; 33×21 cm. — Kg. B. 4. 21. According to bill 1765, voucher 1434, bound by A. F. L.



Fig. 1.

Christ. M. Pfaffius, Introductio in historiam Theologiæ. T. 1. Tubingæ 1724. 4to. English binding of marbled calf, decorated with blind-tooling and gilding; 22.2×18 cm. — U. B. Th. 268.



Jakob Langebæk, Videnskabernes Haab Kbhvn. 1747. 4to.
Binding of marbled calf, decorated with gilding; 23.2×18.5 cm. — K. B. 5.321.

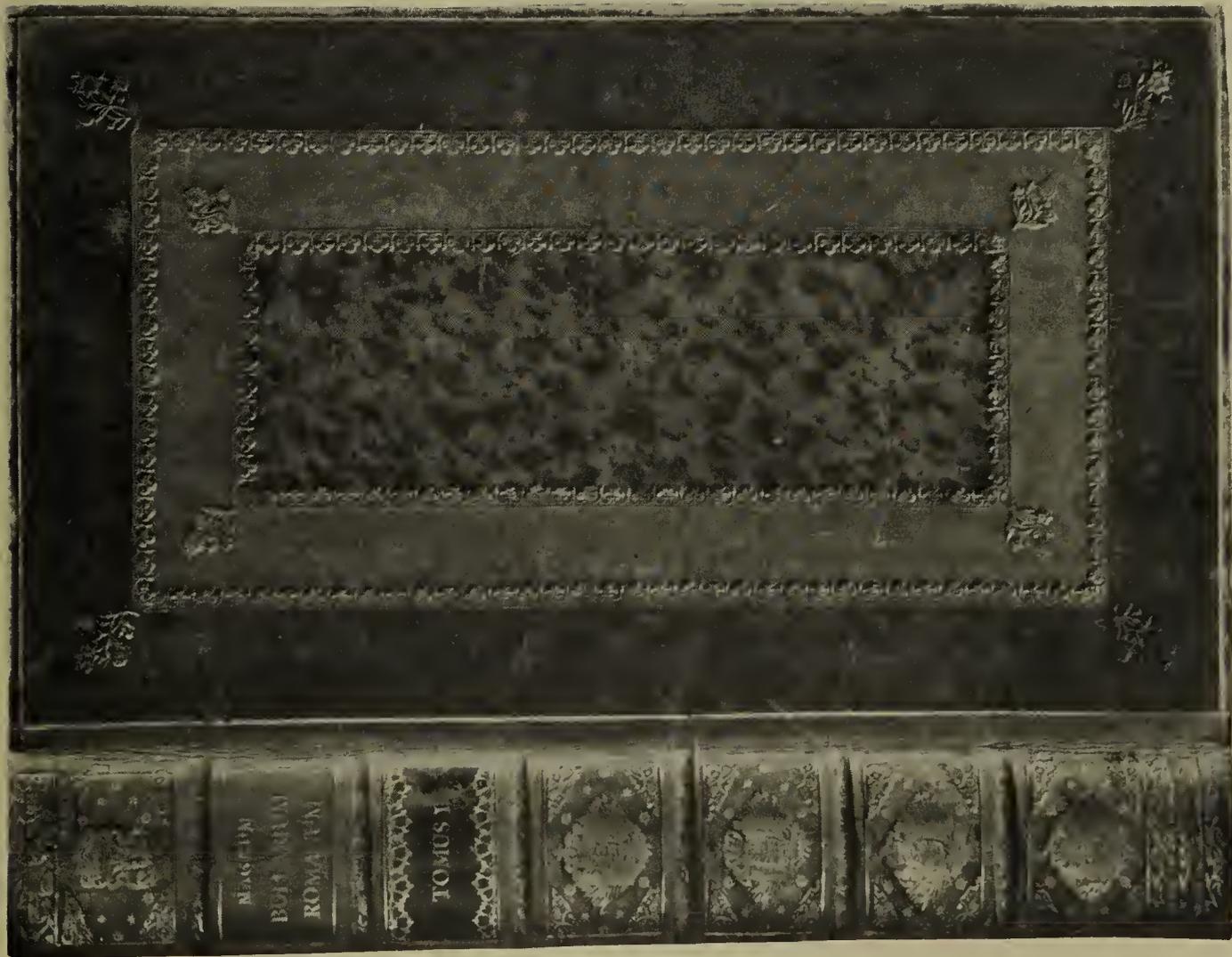
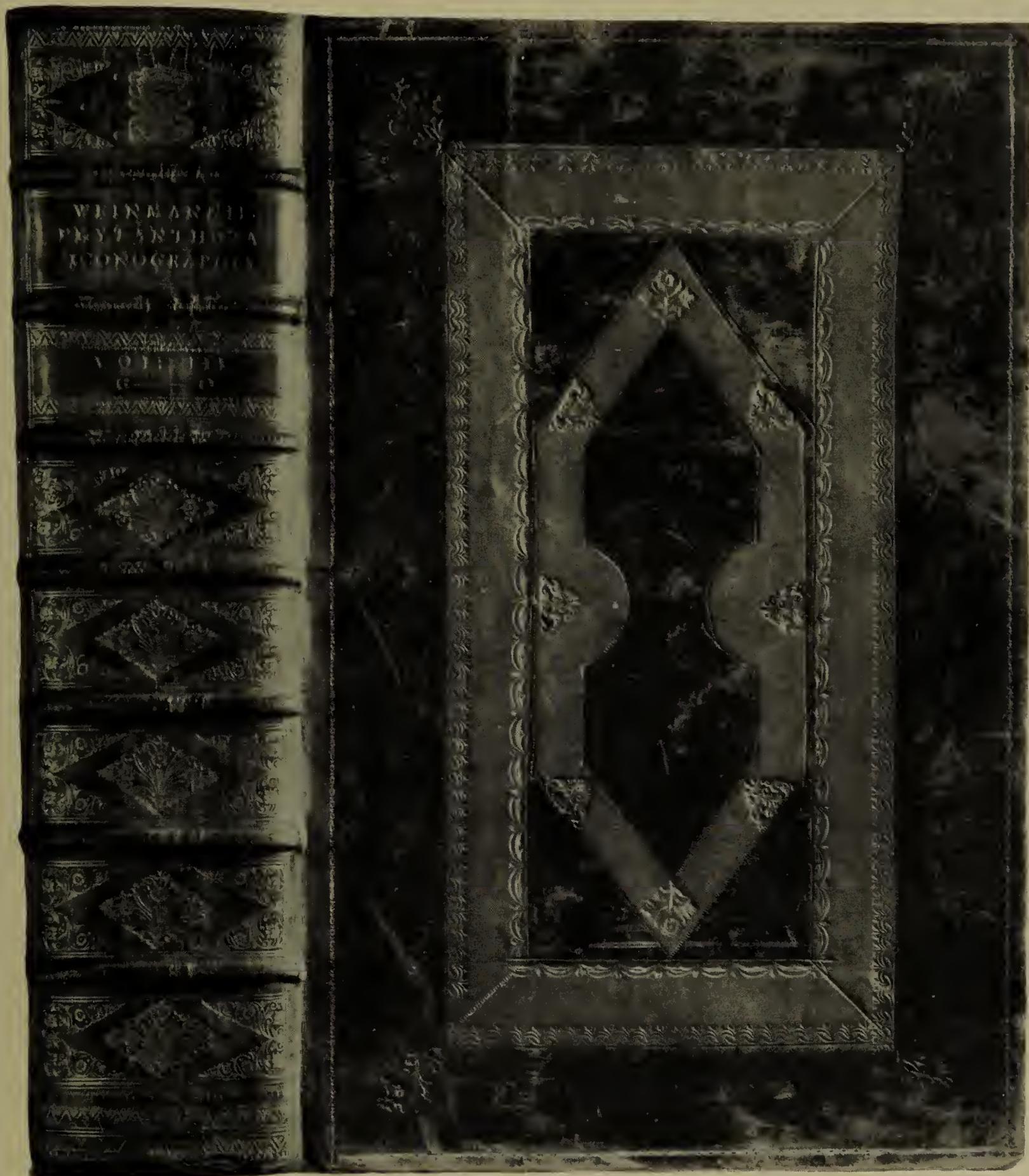


Fig. 1.
Magnum Bullarium Romanum, T. 1. Luxembourg 1742. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding;
41.5×27 cm. — Kg. B. 5,44.
According to bill 1763, voucher 1236, bound by A. F. L.



Fig. 2.
Thomæ Rymeri Foedera, T. 1. P. 1—4. Ed. 3. Hagae 1745. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding;
41.5×27 cm. — Kg. B. 14,161.
According to bill 1763, voucher 1219, bound by A. F. L.



J. G. Weinmanni Phytanthozoa iconographia. T. 3. Ratisbonæ 1752. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding; 40×25 cm. — Kg. B. 10.148.
According to bill 1765, voucher 1434, bound by A. F. L.

BINDINGS
by
AUG. HEINR. HELMUTH





J. G. Eccardus, *Corpus historicorum mediæ ævi*. T. 1. Lipsiæ. 1723. Fol.
Binding of marbled calf, decorated with gilding; 34.2×22.2 cm. — Kg. B. 15,25.

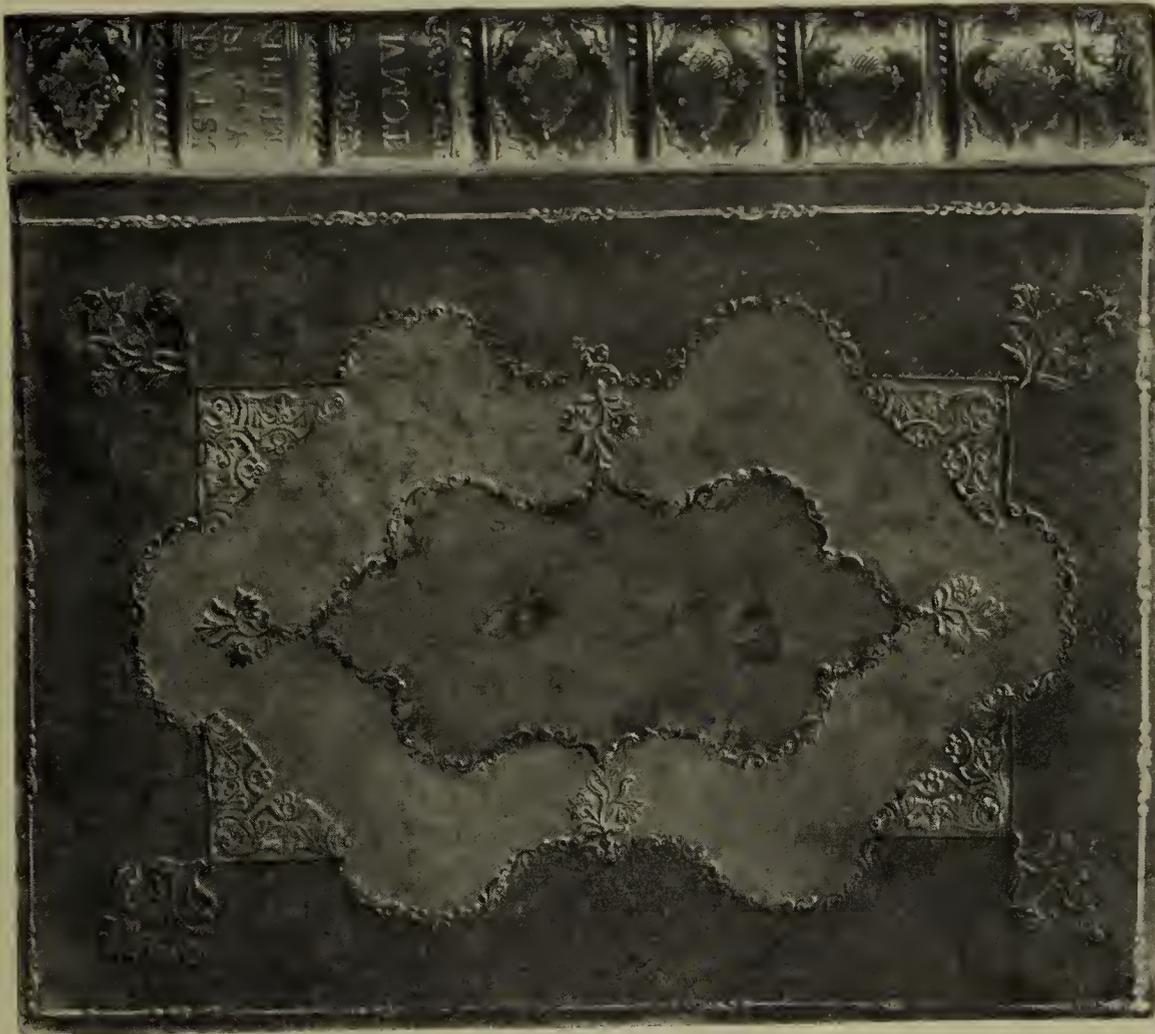


Fig. 2.

Christ. Starke, Synopsis bibliothecæ exegeticæ in Vetus Testamentum.
T. 6. Halle & Leipzig 1744. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding;
24.5×18.5 cm. — Kg. B. 20,237.

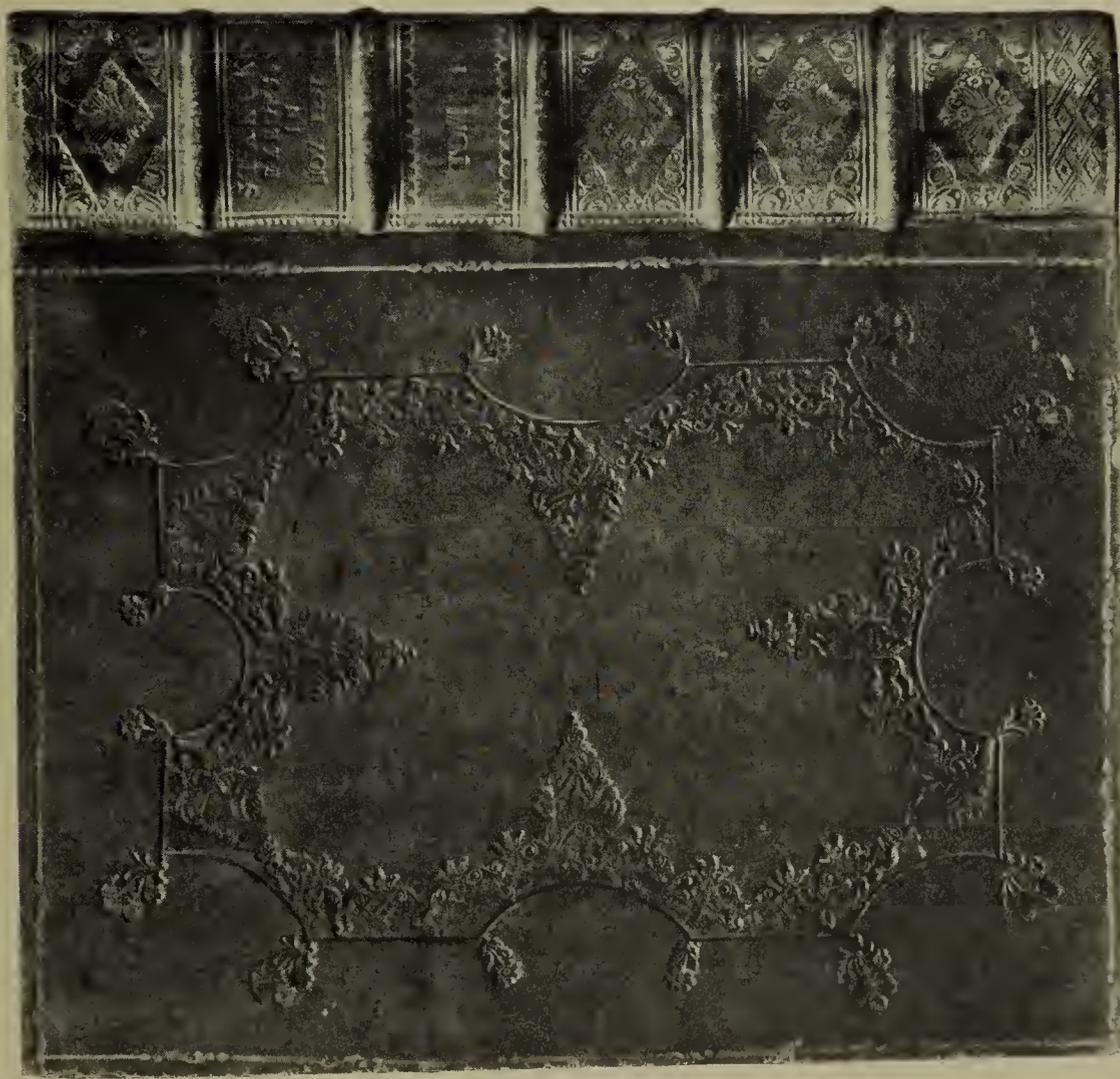


Fig. 1.

Christ. Starke, Synopsis bibliothecæ exegeticæ in Novum Testamentum.
T. 1. 1733. 4to.
Binding of sprinkled calf, decorated with blind-tooling and gilding;
24.2×18.9 cm. — Kg. B. 20,238.



Fig. 2.

Th. Kingo, Forordnet nye Kirke-Salmebog, 1754. 8vo.
Red morocco, decorated with gilding; 16.6×10 cm. — U. B. O. 185.



Fig. 1.

J. A. Cramer, Der nordische Aufseher, 1. Bd. Kopenhagen & Leipzig 1760. 4to.
Binding of red morocco, decorated with gilding. Along the edge Hellmuth's broad heraldic border; 22.5×16. — B. B. 39.



Fig. 1.

Georg David Anthon, Grunddig og tydelig Anvisning til den civile Bygnings Kunst. Kbhvn. 1759. Fol.
English binding of marbled calf, decorated with gilding. In the centre Queen Juliane Marie's crowned and framed double monogram; 37.5×26 cm. — U. B. No call number.

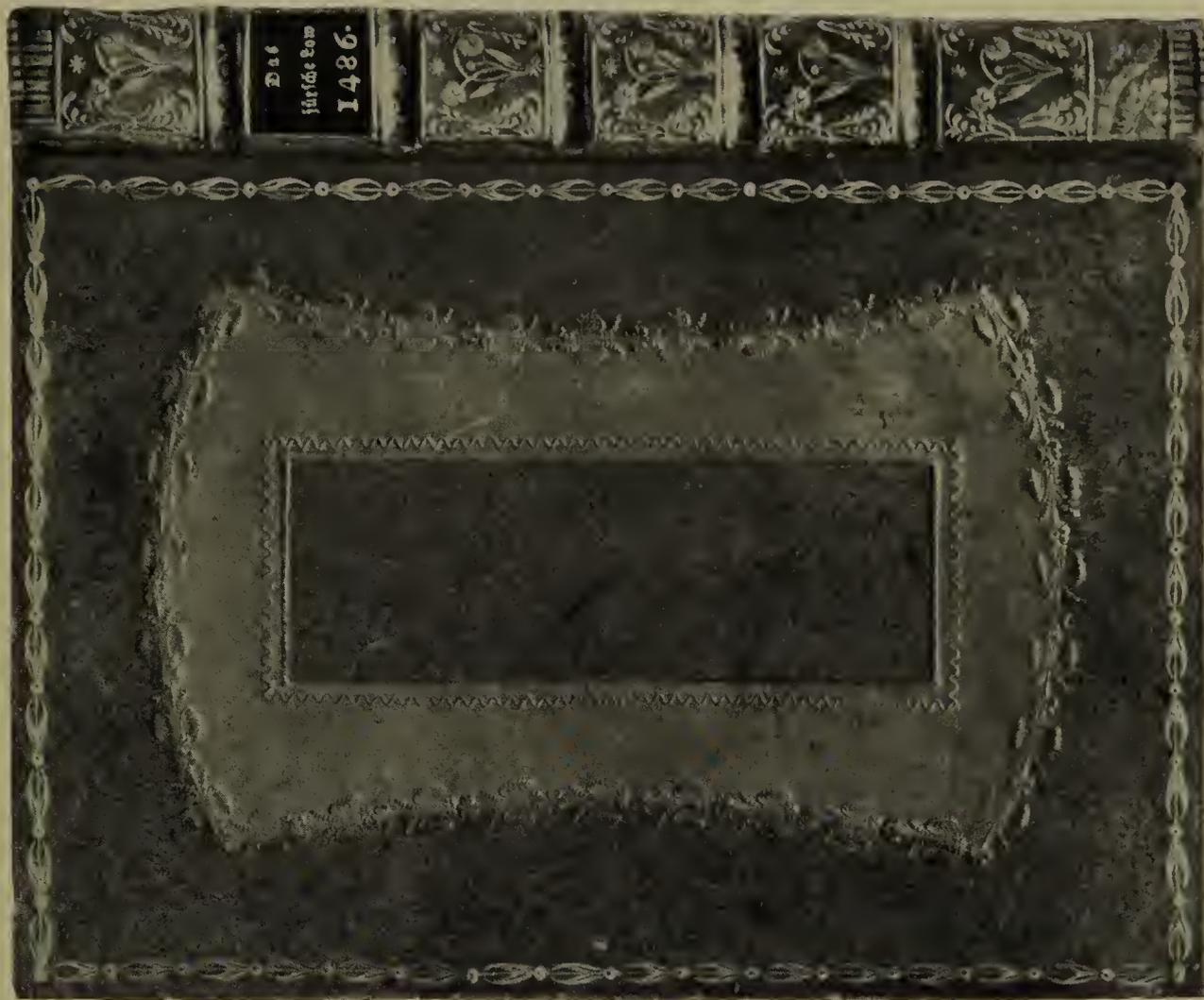


Fig. 2.

Das iütsche Low. 1486. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding; 18.8×13.5 cm. — U. B. Incunabulum (A.6480).



Fig. 1.
Callimachi Hymni, Epigrammata et fragmenta ed. J. A. Ernesti, T. I. Lugduni
Bataavorum 1761. 8vo.
English binding of marbled calf, decorated with blind-tooling and gilding;
21.7×13 cm. — U. B. Kl. 28522.



Fig. 2.
Kilianus Stobæi Opera. Dantisci 1753. 4to.
Binding of light brown marbled calf, decorated with gilding; in the centre
Moltke's gilt bookplate. 21.7×16.5 cm. — U. B. Bl. S. 33378.



J. A. Cramer, Erklärung des Briefes Pauli an die Ebräer, Kopenhagen & Leipzig 1757. 4to.
 Binding of marbled calf, decorated with gilding; in the centre Frederik V's crowned and framed double monogram;
 26.7×20.5 cm. — Kg. B. 1,327.



Fig. 2.
A. Struensee, Jubelpredigt. Altona ^{10/10} 1760. 8vo.
Binding of marbled calf, decorated with gilding; 20.5×13 cm. — Kg. B. 36,240.



Fig. 1.
Kgl. dansk Lotto Calender paa det Aar efter Christi Byrd 1779.
Altona. 8vo. — Binding of light-green striped silk, decorated
with gilding; 12×7.5 cm. — S. S. B.

BINDINGS
by
JÖRGEN PIPER





Fig. 2.

Jacobus Salomon Damascenus, *Arabum philosophia popularis*.
Hafniæ 1764. 8vo.

Binding of red morocco, decorated with gilding; 20.5×11. — U. B. Spr. 11920.

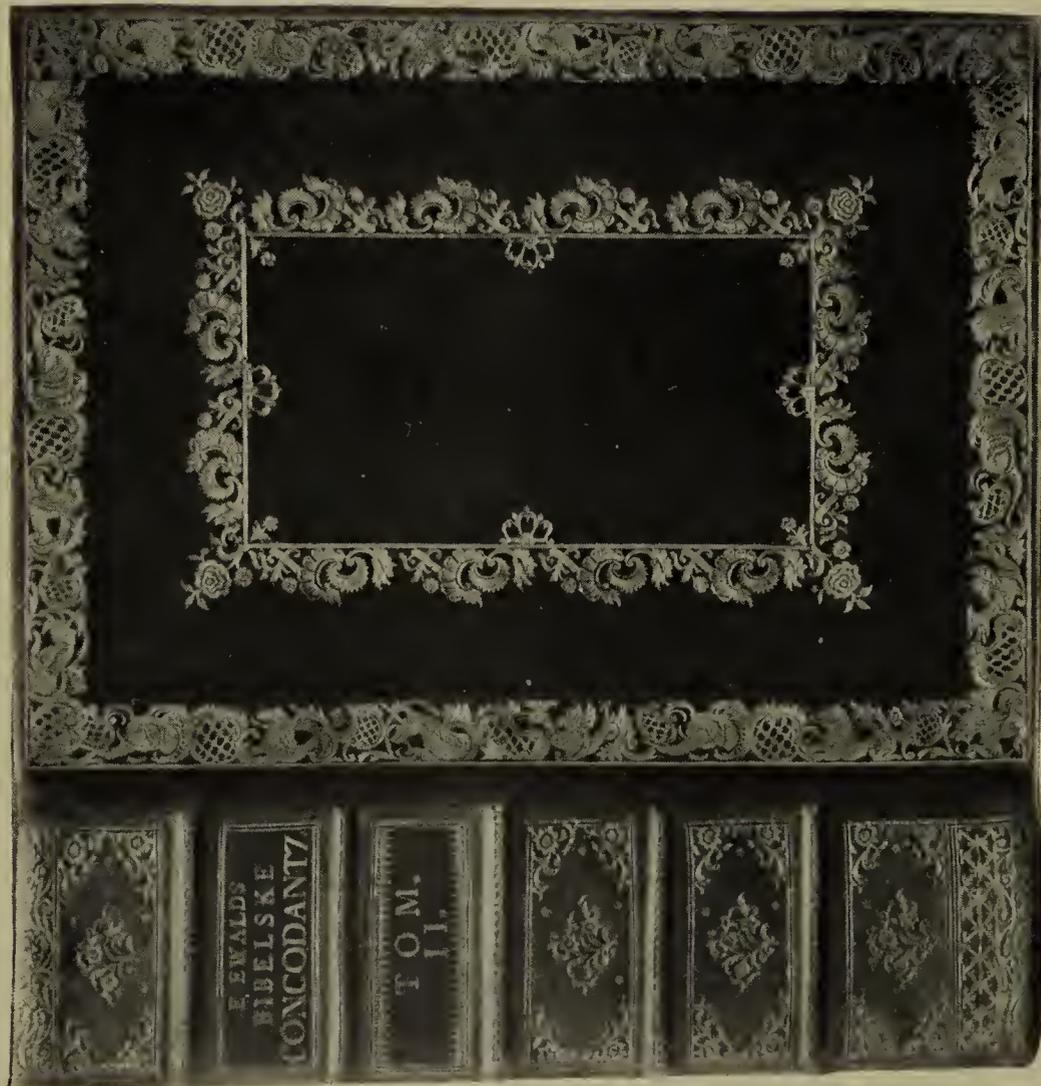


Fig. 1.

E. Ewald, *Bibelske Concordantz*, T. 2. Kbhvn. 1749. 4to.
Binding of red morocco, decorated with gilding; 24.5×18 cm. — Kg. B. Hjelmstjernes
Samling No. 32 b.

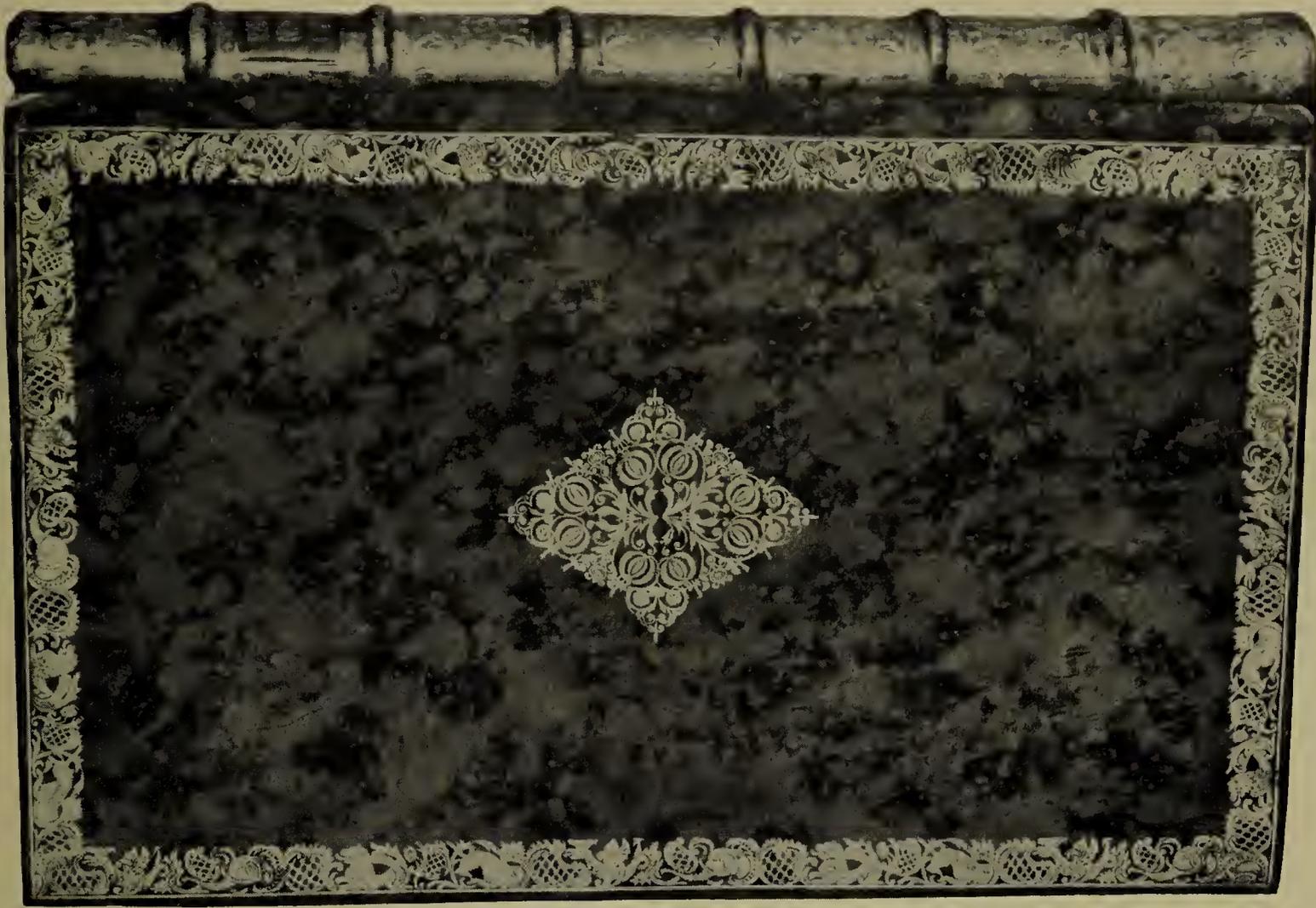


Fig. 2.
Biblia sacra quadrilingua Novi Testamenti Græci curante Chr. Reineccio.
Lipsiæ 1713. Fol.
Binding of marbled calf, decorated with gilding; 35.5×23 cm. — Kg. B. 1.6.

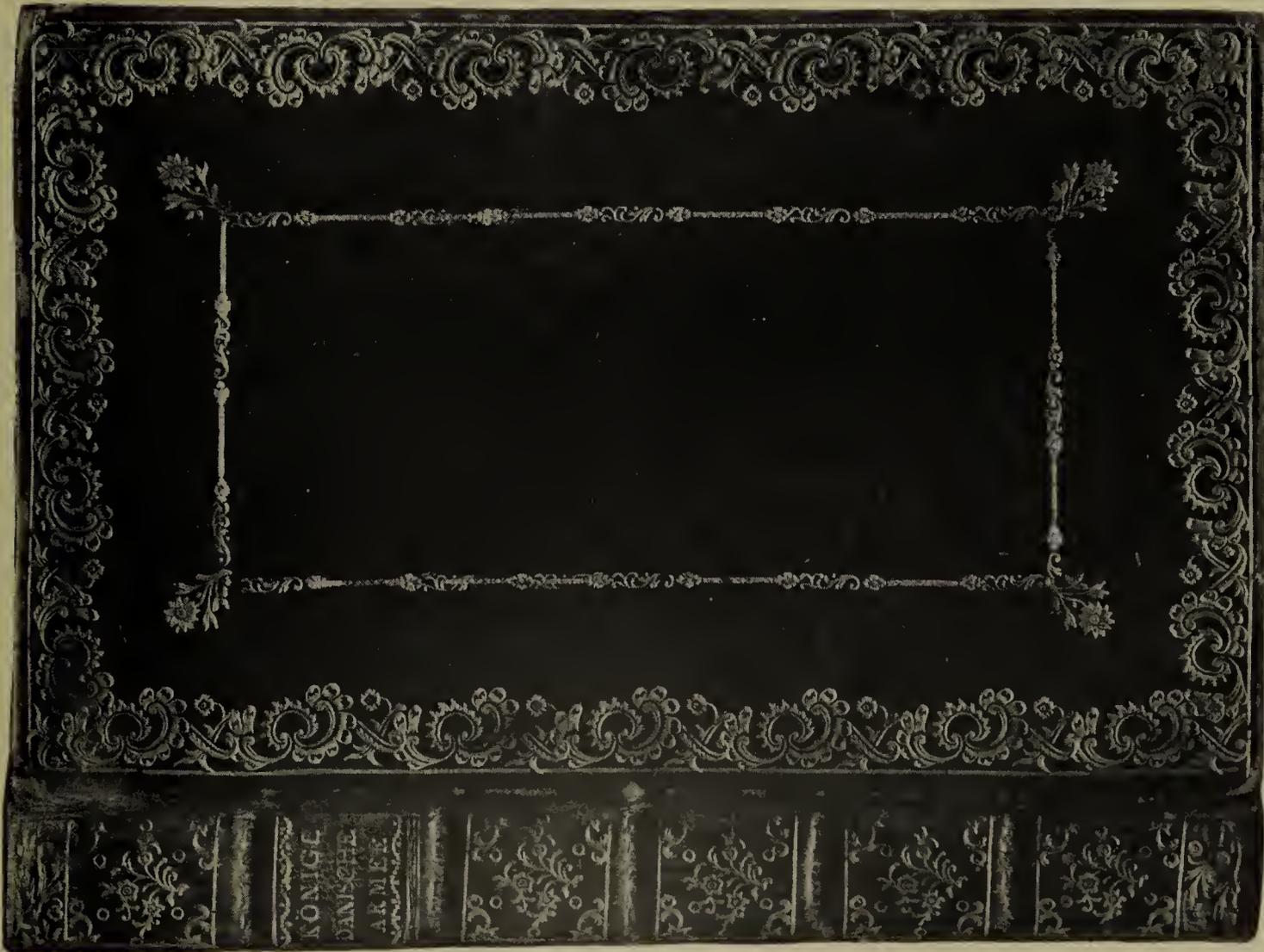


Fig. 1.
Carl Julius Bertram, Vorstellung der sämtlichen Königlichen Dänischen Armeen.
Kopenhagen 1761. 8vo.
Binding of red morocco, decorated with gilding; 21.3×13.5 cm. — Kg. B. 322,169.



Fig. 2.

Kong Frederik IV's Bibel. T. 1. Kbhvn. 1724. 8vo.
Binding of black morocco, slightly damaged, decorated with gilding:
21.5×13 cm. — Kg. B. 1.29.



Fig. 1.

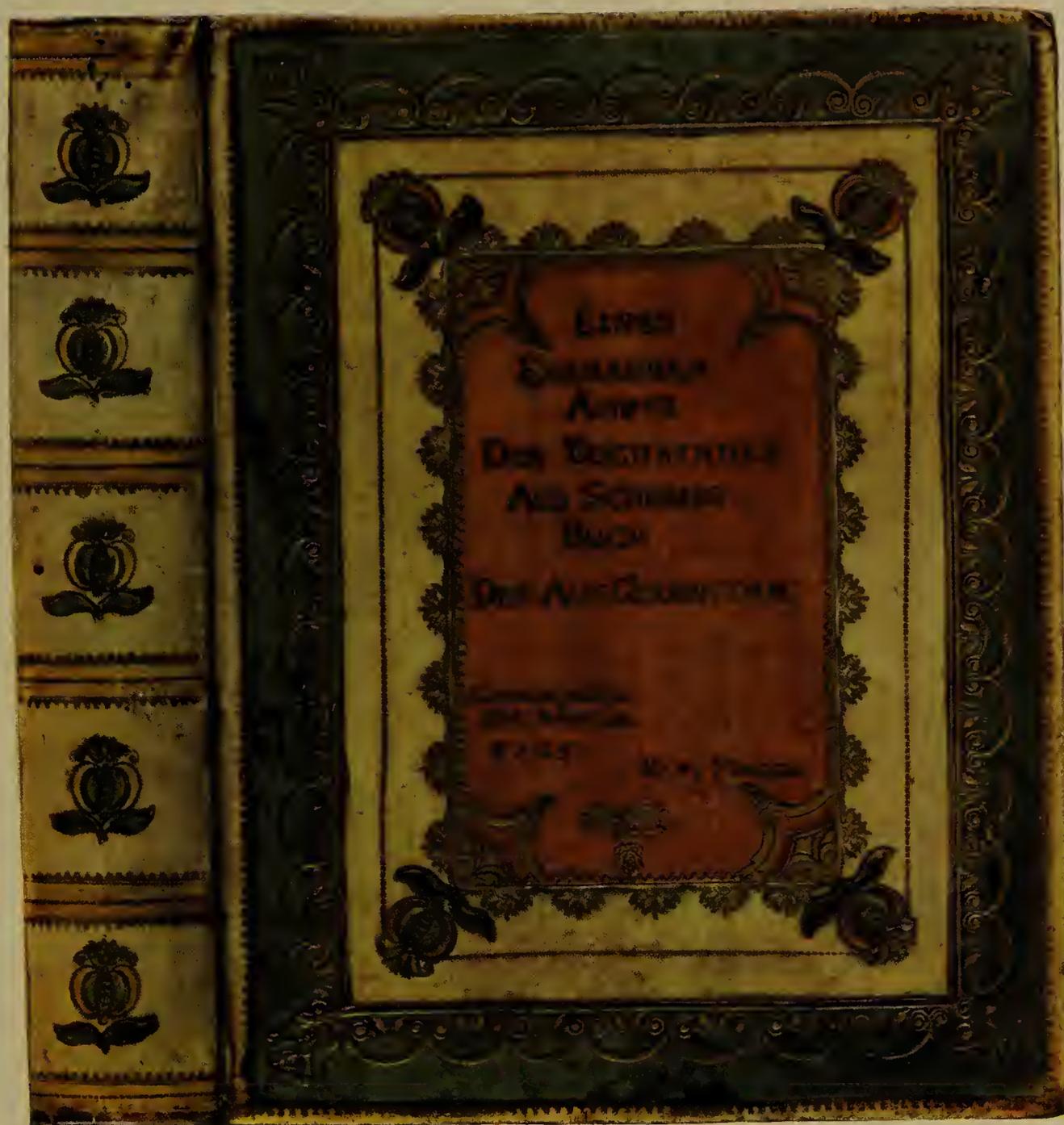
M. Luthers Deutsche Bibel. Herborn 1609. 4to.
Binding of marbled calf, decorated with gilding; 24.3×18.2 cm. — Kg. B. 20,174.

BINDINGS

by

MARTIN V. FENDEN
AND CARL GOTTFR. V. FENDEN





Eines ehrbahren Ampts der Buchbinder Aus-Schreibe Buch der Aus Gelernten. 1725 (Manuscript). 4to.
 Binding of vellum, decorated with colours and gilding (so-called Dutch binding) made by Martin von Fenden
 († 1742); 20.5×16 cm. — Kbhvns. Bogbinderlaug.

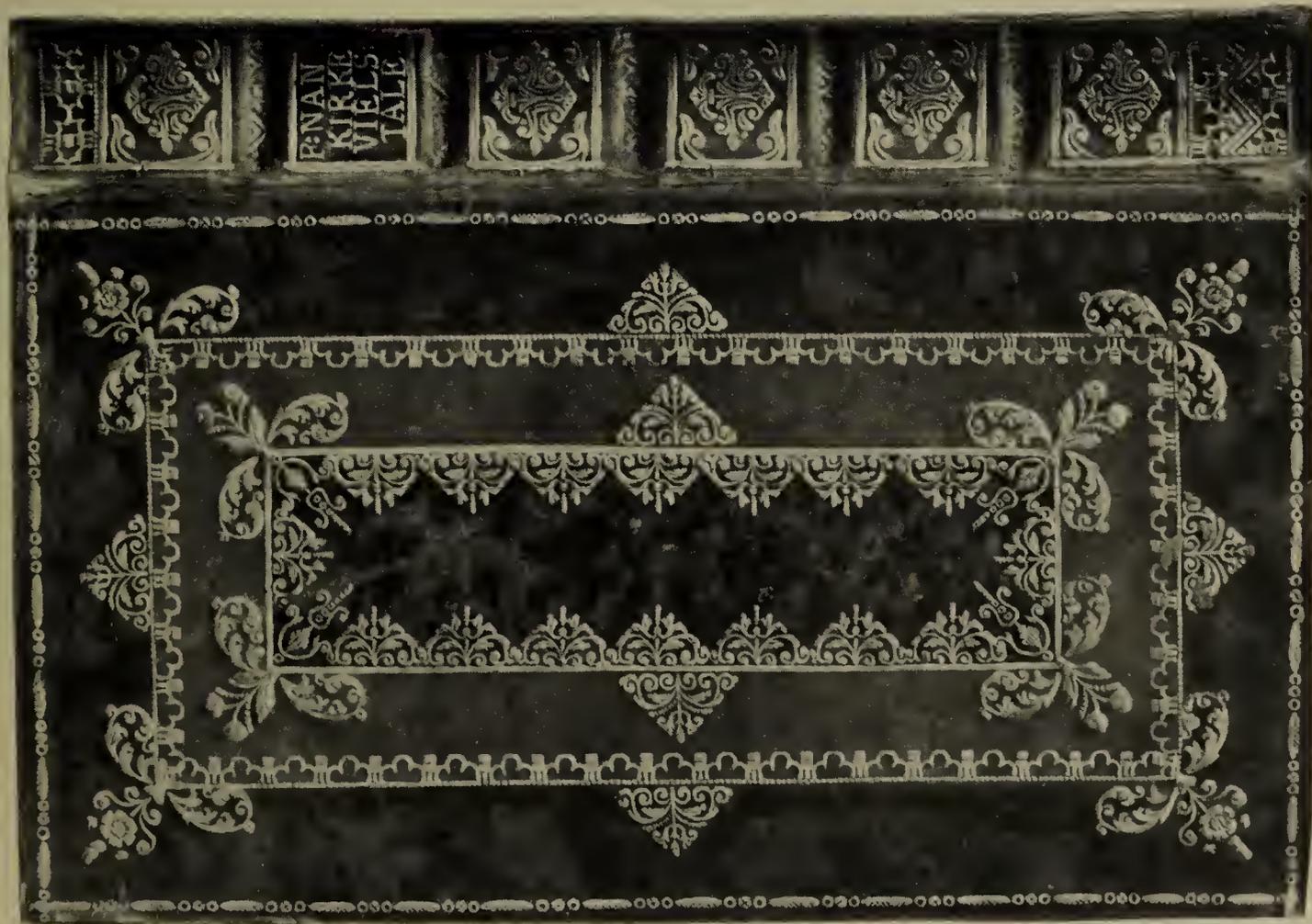


Fig. 1.
Fr. Nannestad, En gudelig Kirke-Vielses Tale. Trondhjem [1757]. 8vo.
English binding of marbled calf, decorated with gilding; 18×10.6 cm.
St. B. A. 32,756.



Fig. 2.
Summarium von d. Königl. Partic.-Cammer pro Ao. 1756 (Manuscript). 8vo.
Binding of red morocco, decorated with gilding; according to bill 1757, voucher 1797,
bound by C. G. v. Fenden. 18.7×12 cm. — R.



Fig. 1.
Joh. Ludv. Holberg, *Jødiske Historie*, T. 2, Kbhvn. 1742. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding
21×16 cm. — A. K.



Fig. 2.
Saxonis *Historiae Danicae* libri XVI edid. C. A. Klotzius. Lipsiae 1771. 4to.
Binding of light calf, decorated with gilding; 27×21 cm. — Kg. B. 35,25.



Fig. 2.

Bernh. Siegr. Albini Explicatio tabularum anat. Barthol. Eustachii.
Leidæ Batavorum 1744. Fol.
English binding of marbled calf, decorated with gilding; 39.5×26 cm.
U. B. Med. An. 15600.

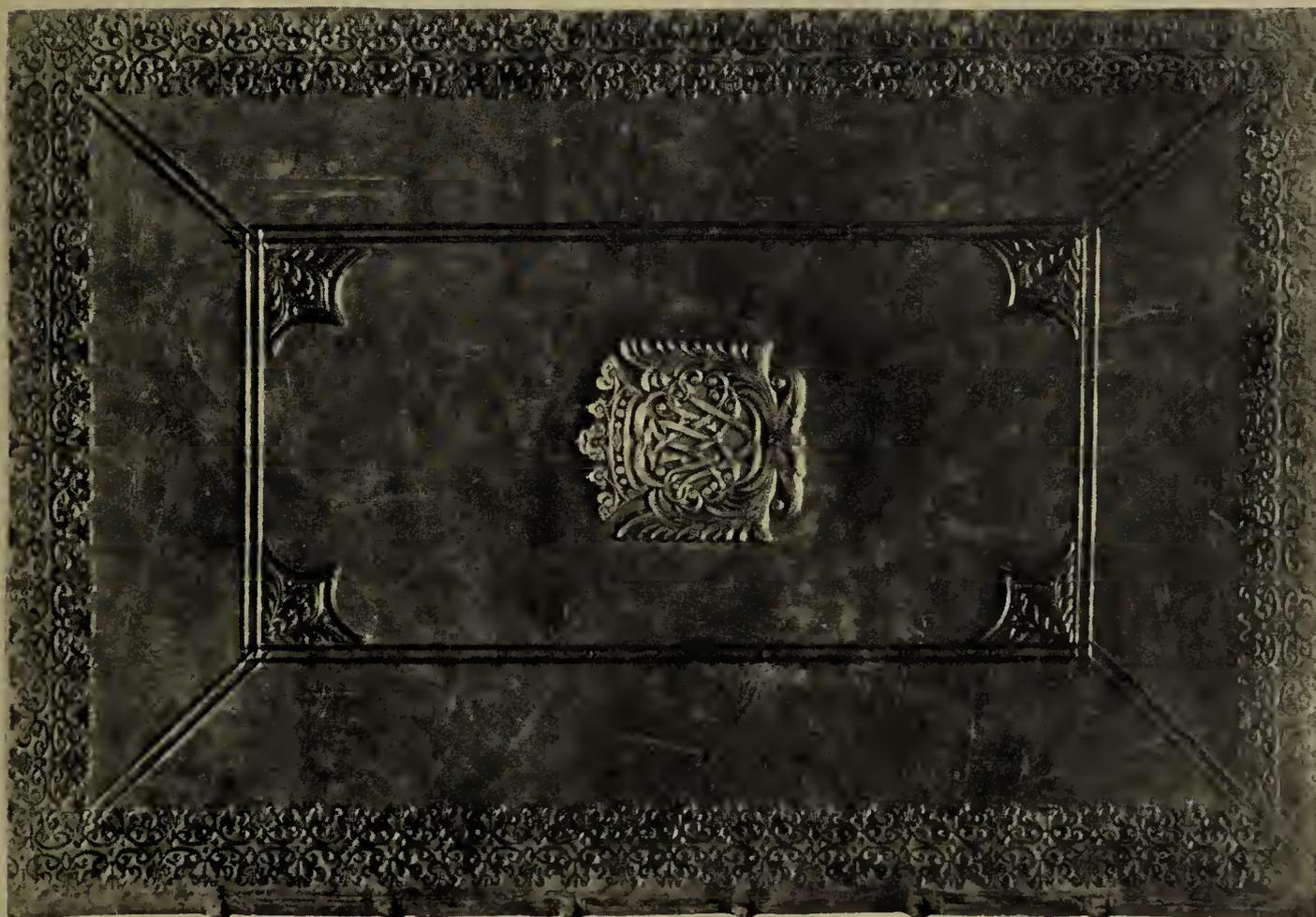


Fig. 1.

Aurelii Cornelii Celsi Medicinæ libri VIII. Venetiis 1493. Fol.
Binding of calf, decorated with blind-tooling. In the centre a gilt crowned double
monogram as a book-plate (J. H. Schlegel?); 30×20 cm. — U. B. Incunabula.



Fig. 2.

Ludv. Chr. Baumgarten, *Dissertatio inauguralis de recto calefacientium in morbis usu.*
Göttingen 1752. 4to.
Binding of marbled calf, decorated with gilding; 25×19.5 cm. — U. B. Med.
No call number.

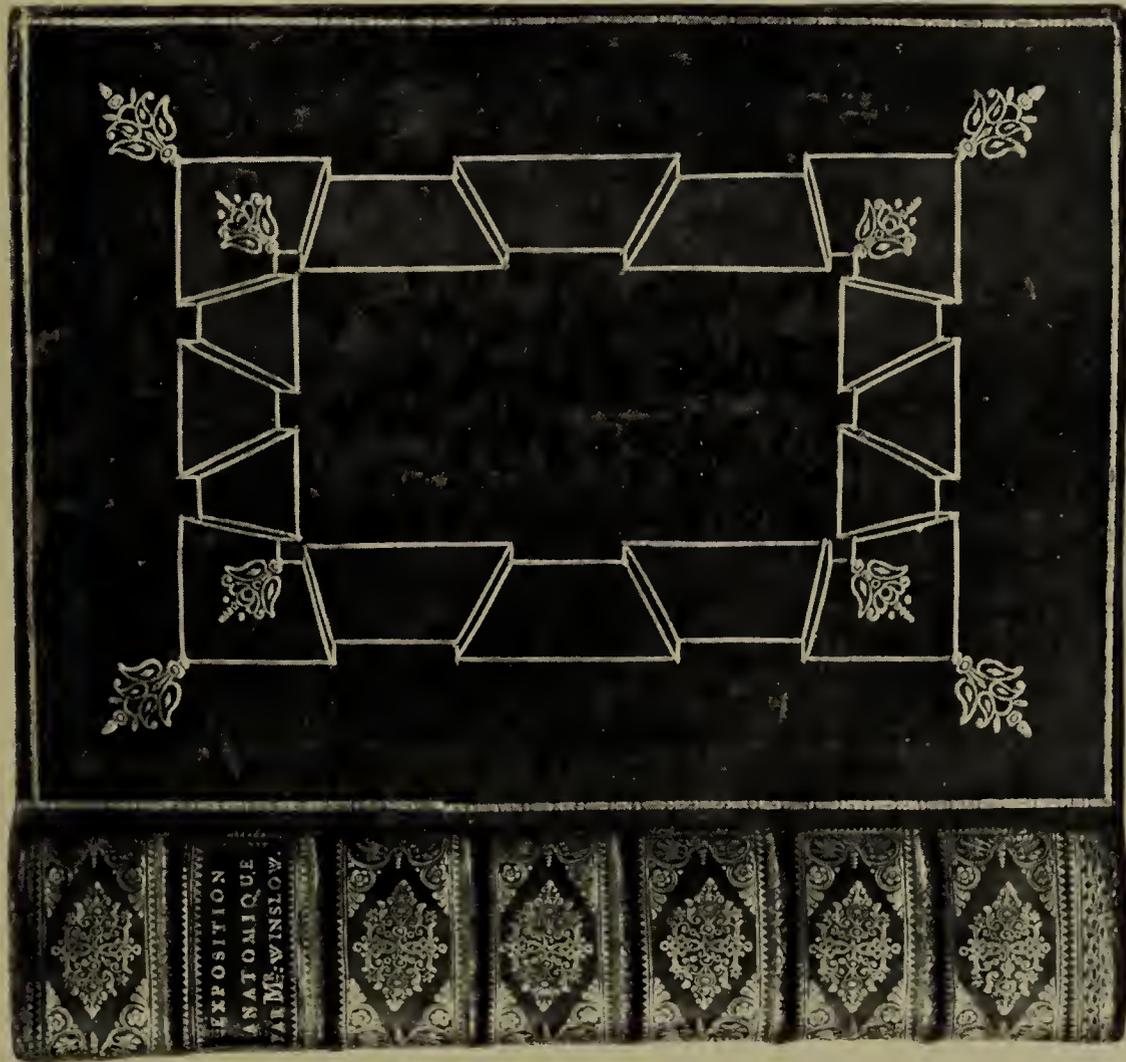
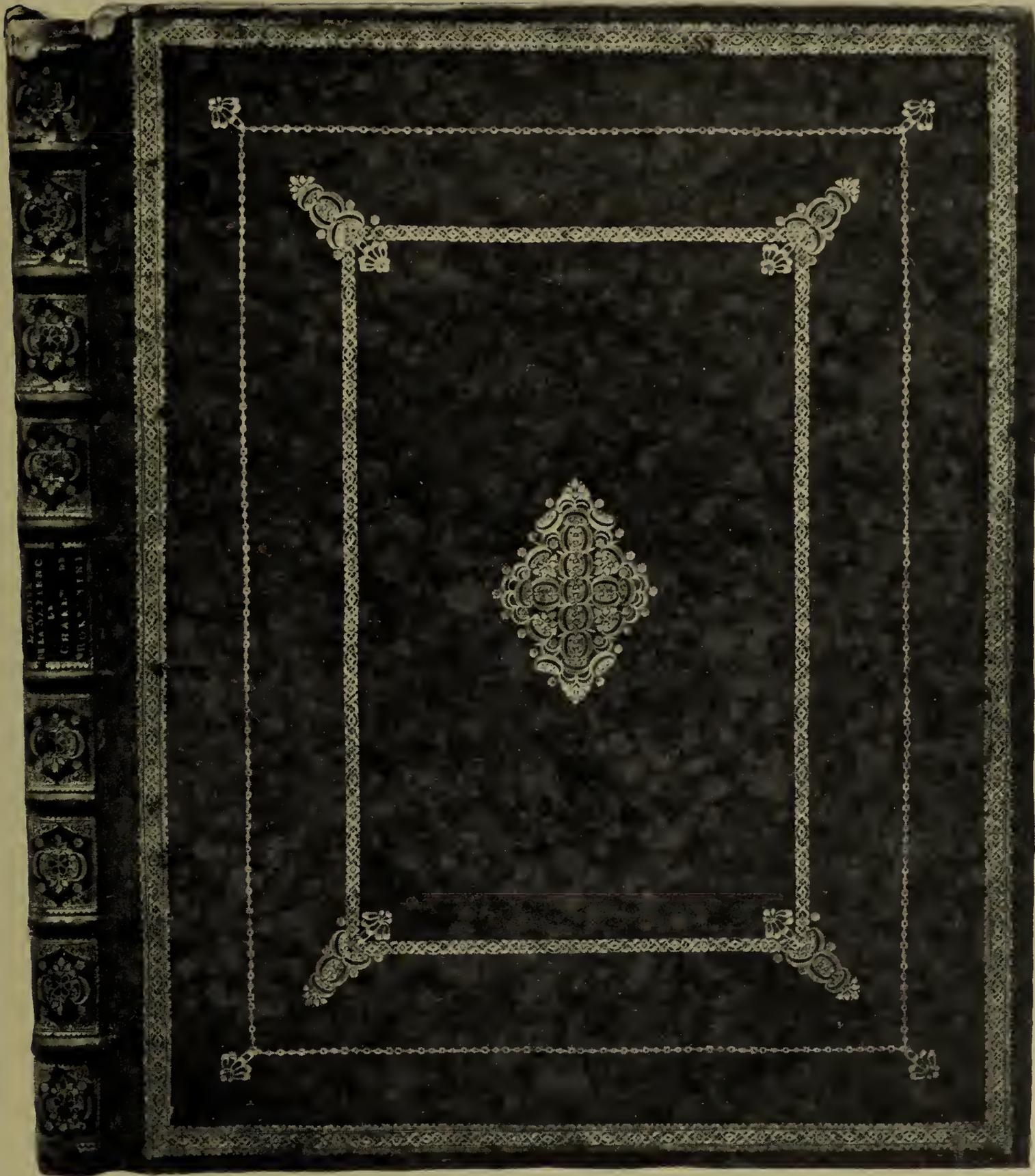


Fig. 1.

J. Benigne Winslow, *Exposition anatomique de la structure du corps humain.*
Paris 1732. 4to.
English binding of marbled calf, decorated with gilding; 25.4×19.3 cm.
U. B. Med. Anat. 15190.



Francisci Boromini Opera. Romæ 1720. Fol.
English binding of marbled calf, decorated with gilding; 56.5×45 cm. — U. B. Bygn. 7935.

BINDINGS
by
JOH. TOB. WILHELMI

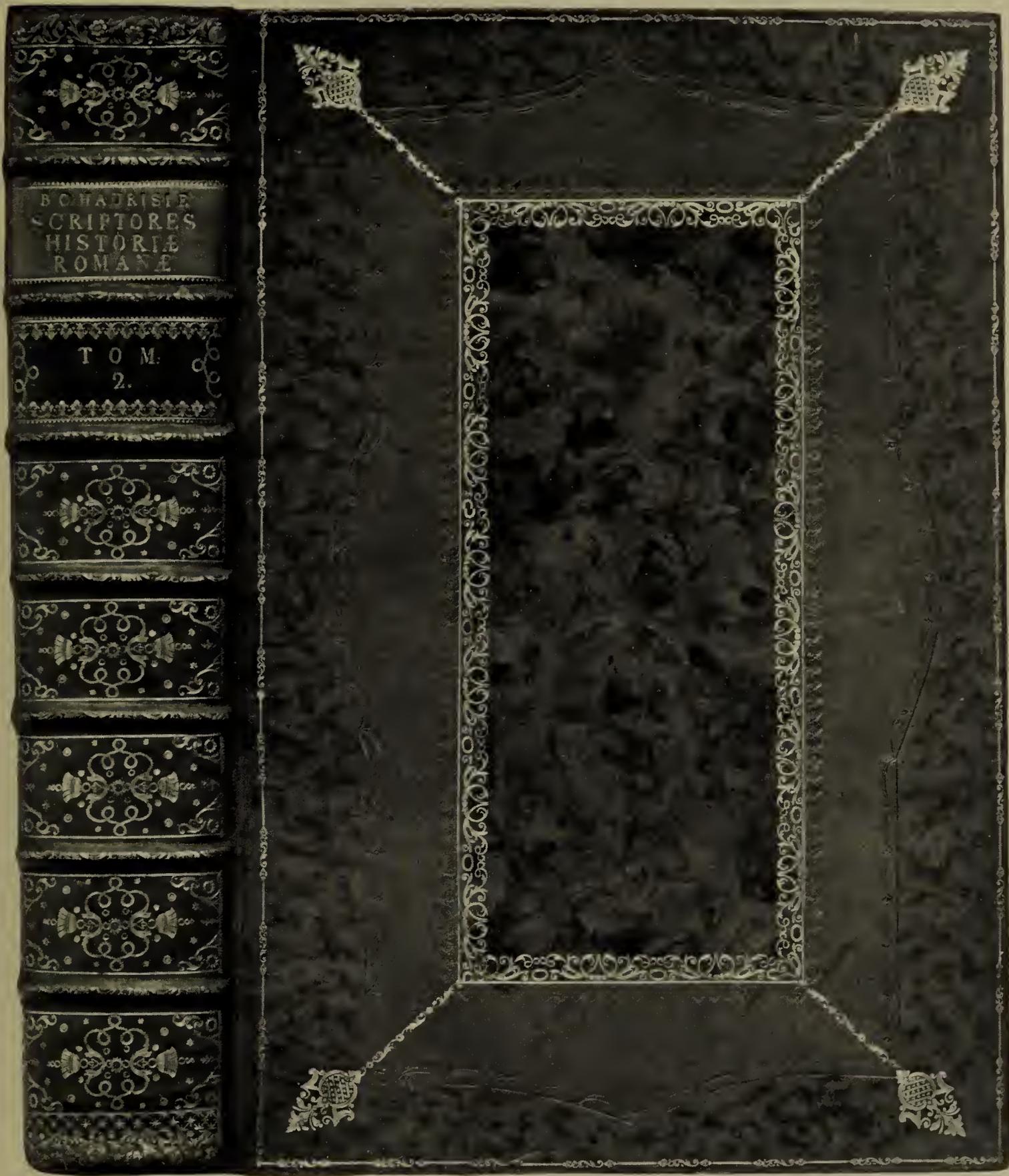




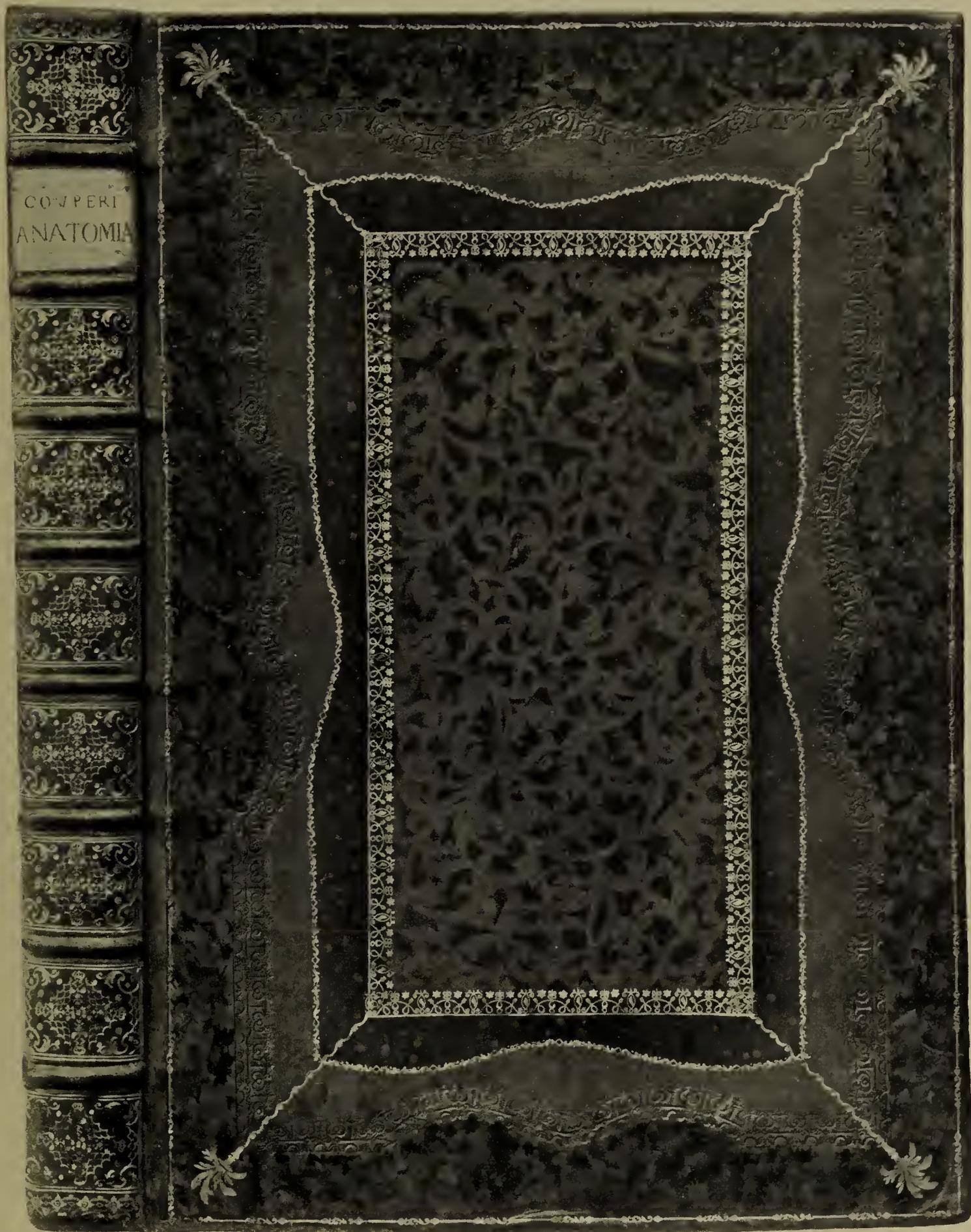
M. T. Brünnich, *Ichthyologia Massiliensis*. Hafniæ et Lipsiæ 1768. 8vo.
Binding of red morocco, decorated with gilding. Centre decoration composed of single tools;
20.9×12.4 cm. — U. B. Zool. 14940.



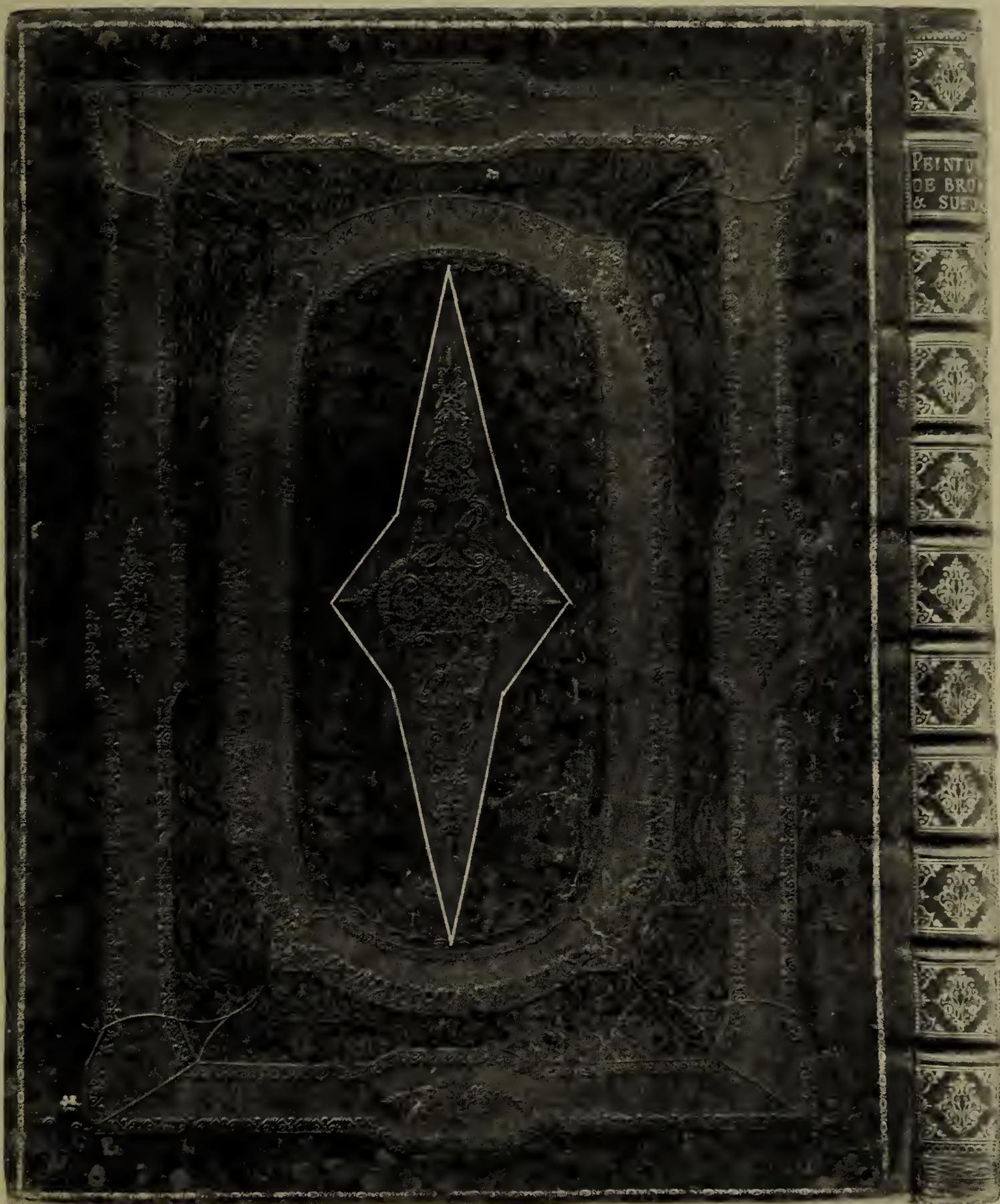
Giambatista Picealuga, *Le arti di Bologna*. Roma 1745. Fol.
English binding of sprinkled calf, decorated with blind-tooling and gilding; 41.5×27 cm. — U. B. Ital. 5415.



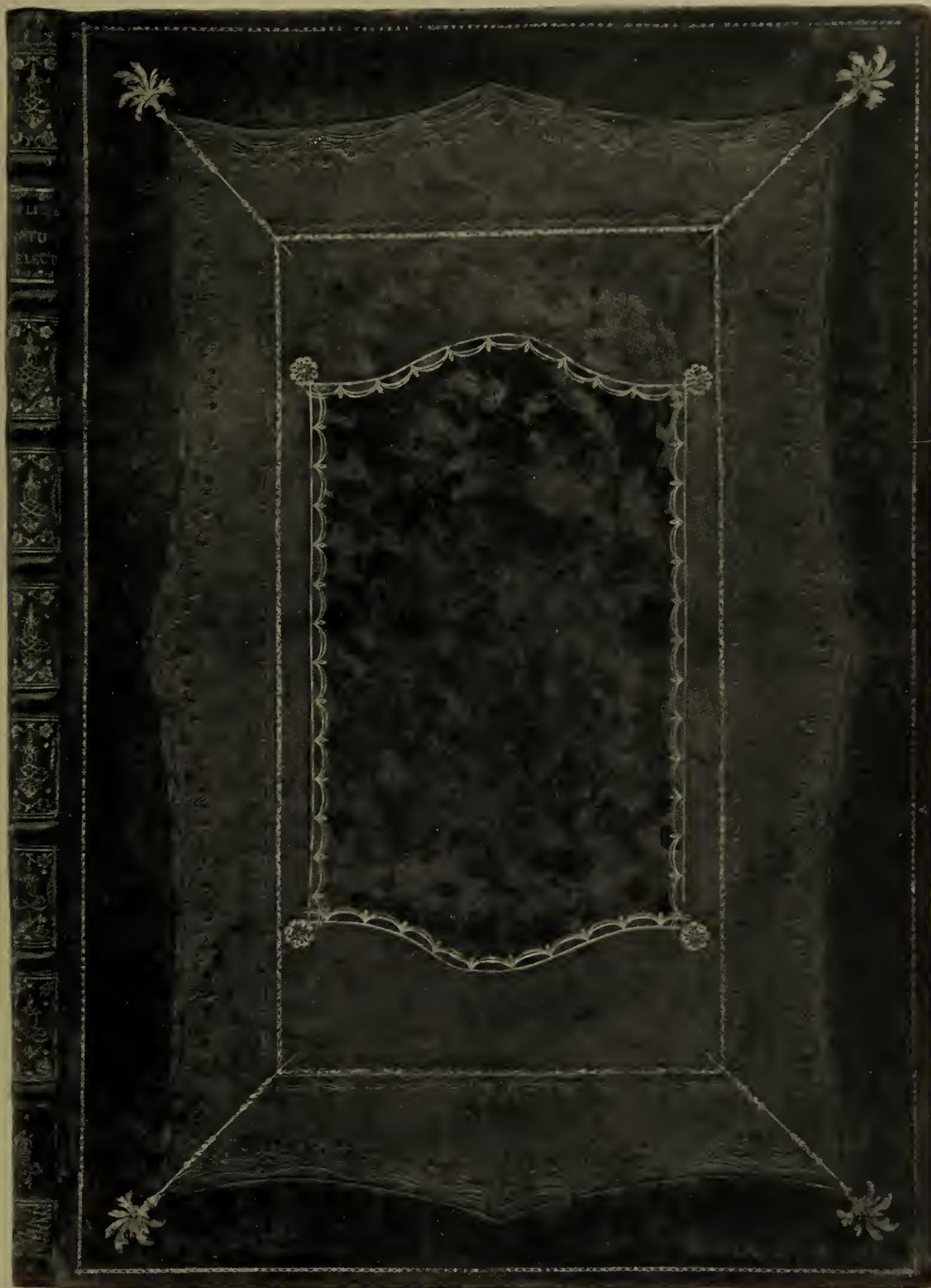
B. C. Haurisic, *Scriptores Historiæ Romanæ*. T. 1—3. Heidelberg 1743—48. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding; 40.7×27 cm. — U. B. Kl. 69512.



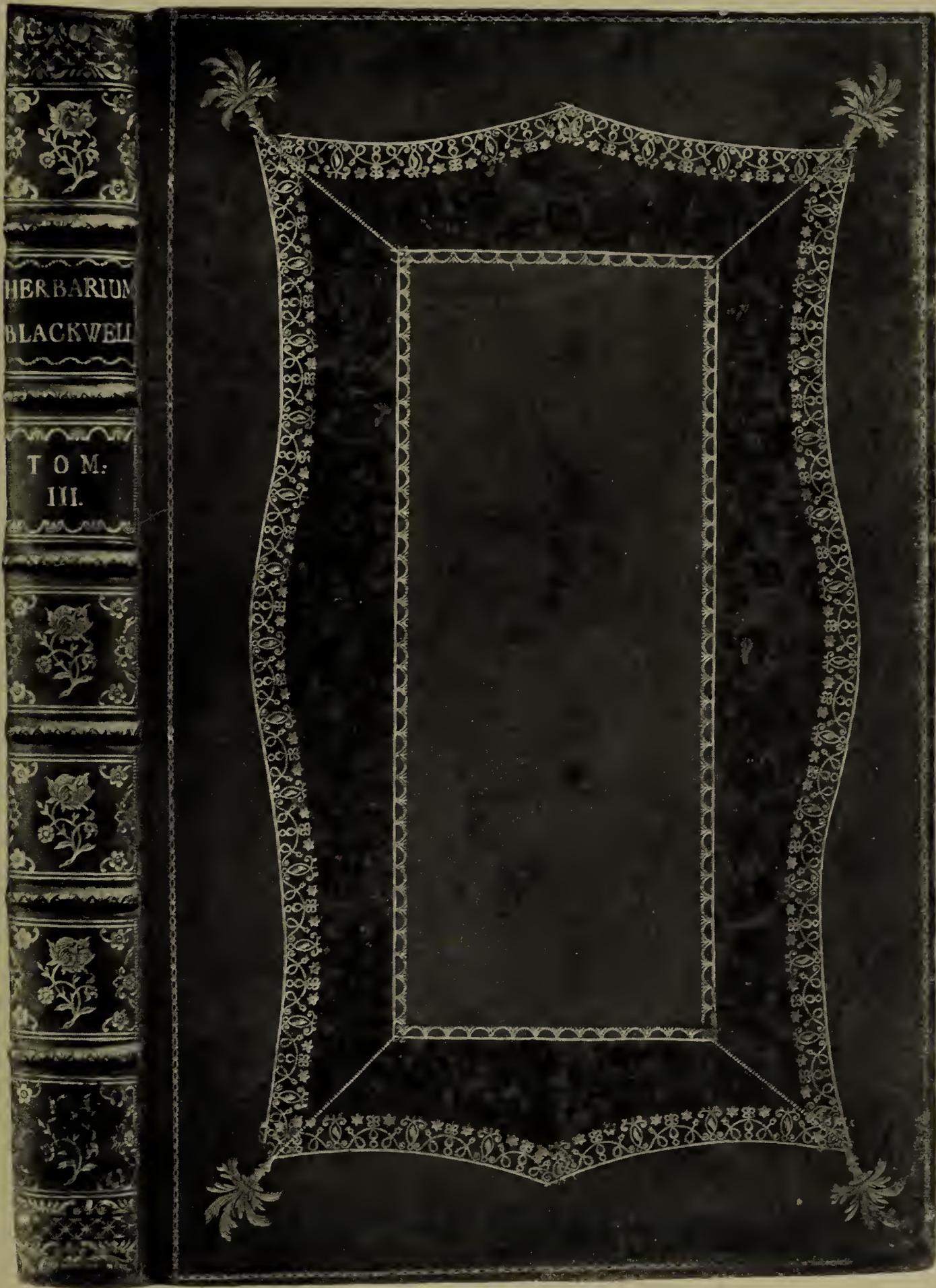
Guil. Cowperi Anatomia corporum humanorum. Lugduni Batavorum 1739. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding; the centre panel is marbled through a mould;
53×36 cm. — U. B. Med. Anat. 9575.



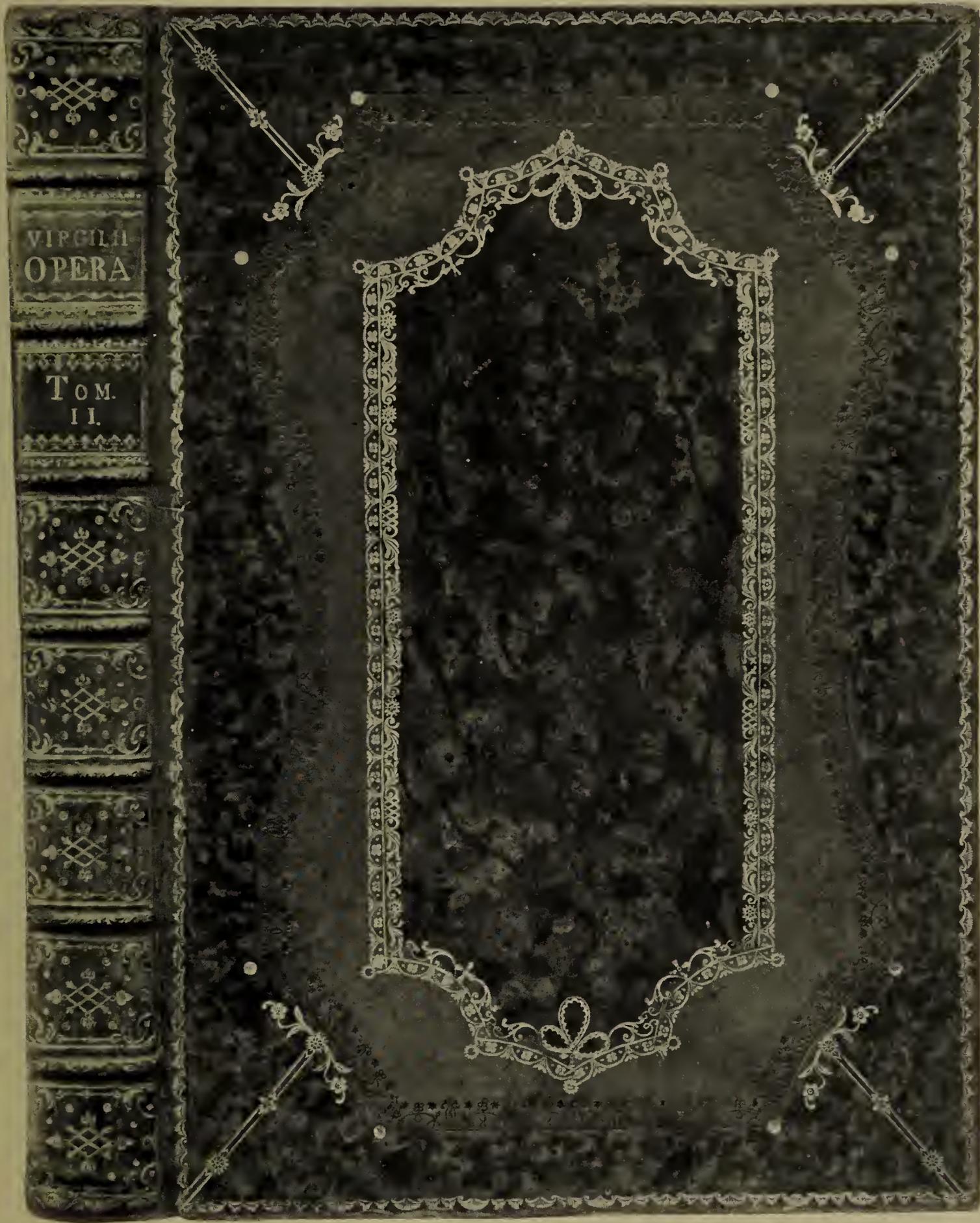
B. Picard, *Les peintures de Charles le Brun et d'Eustache le Sueur*. Paris 1740. Fol.
 English binding of marbled calf, decorated with blind-tooling and gilding. The second frame from the centre panel
 is handpainted. 53×40 cm. — U. B. Fr. 4917.



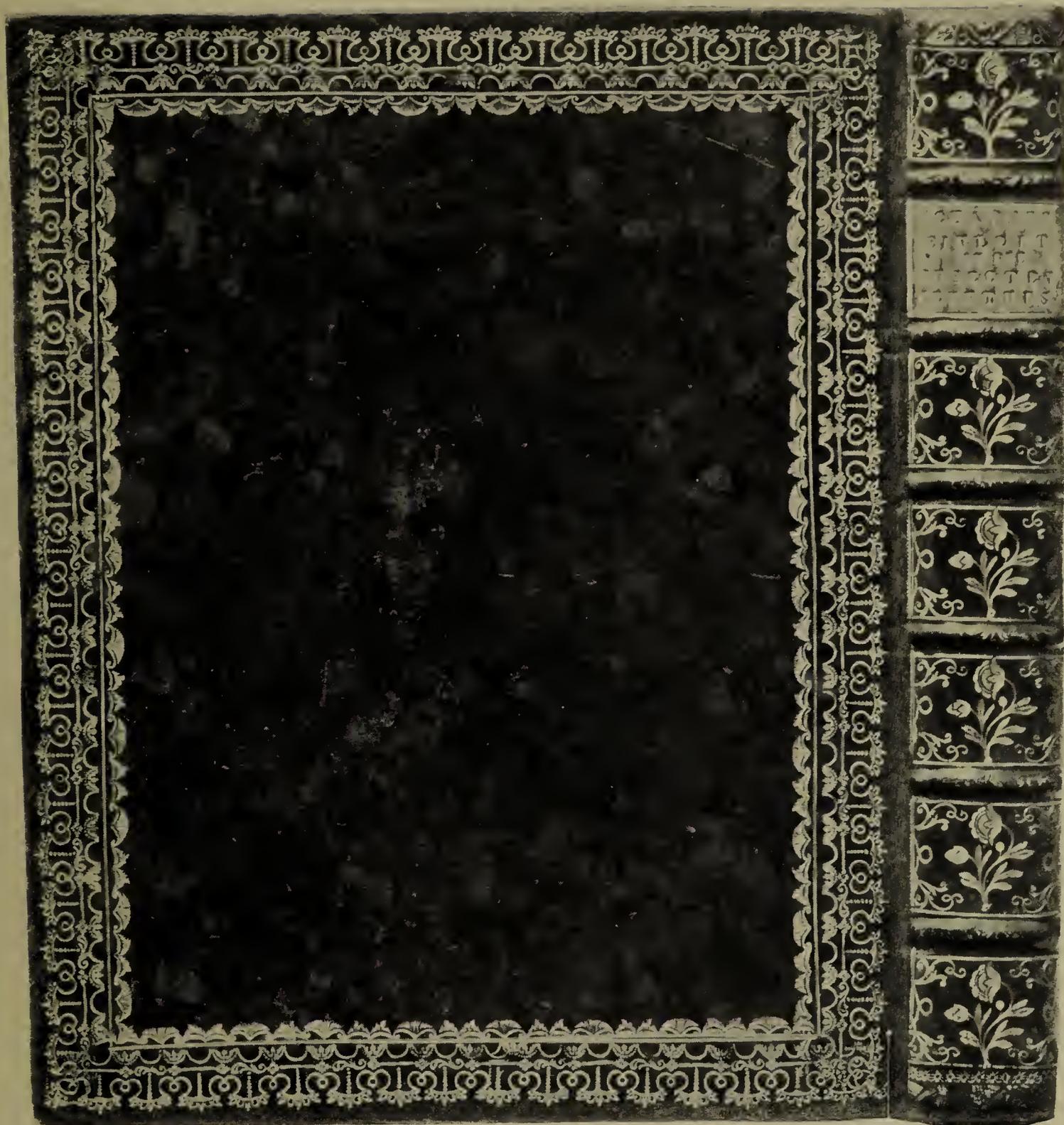
Georg Wolfgang Knorr, *Deliciae naturæ detectæ* . . . Norimbergæ 1754. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding; 53×36 cm. — U. B. N. Hist. 7675.



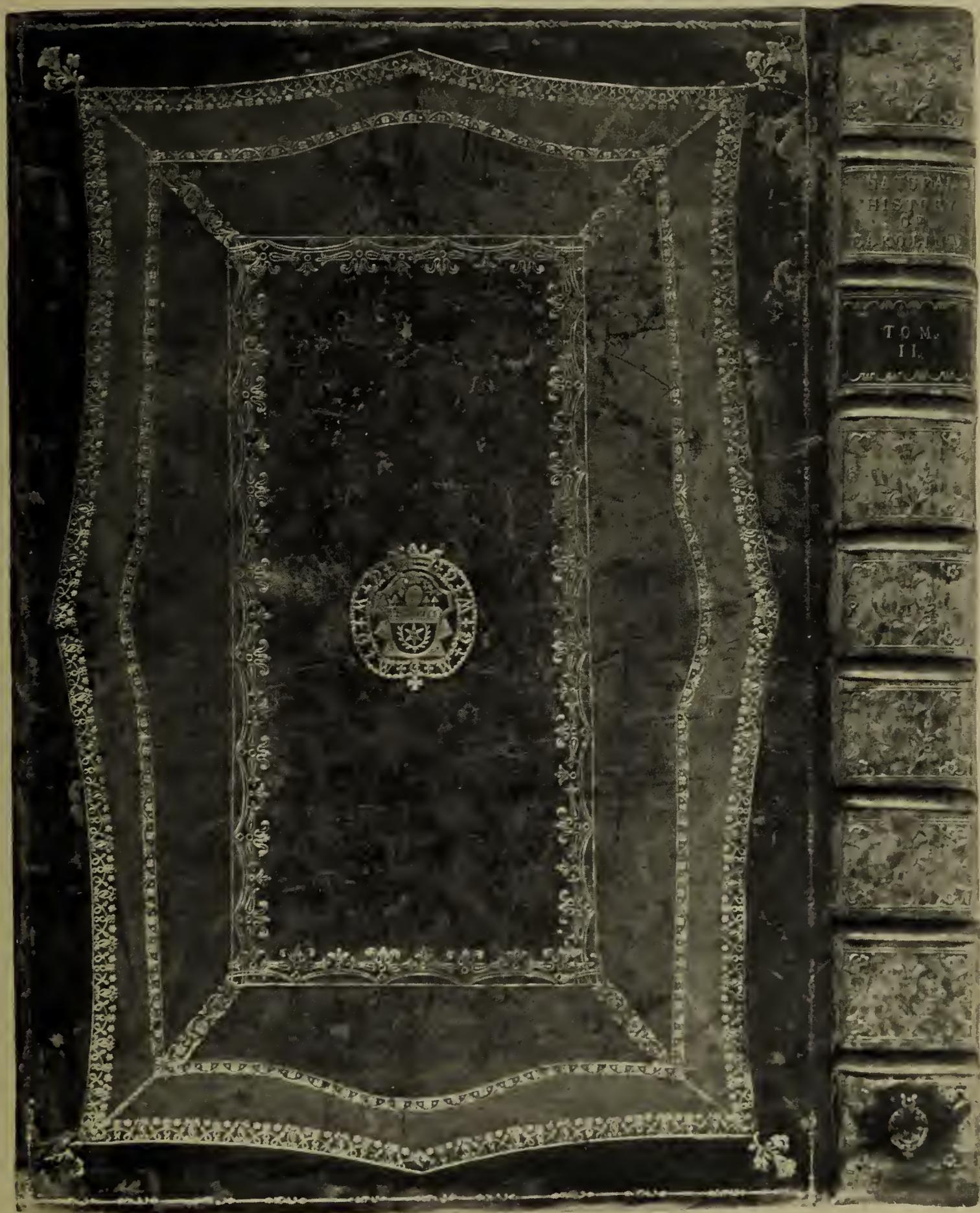
E. Blackwell, Herbarium Blackwellianum, T. 3. Norimbergæ 1757. Fol.
English binding of marbled calf, decorated with gilding; 38×24.2 cm. — U. B. Bot. No call number.



Virgillii Opera edid. A. Ambrogius, T. 2. Romæ 1764. Fol.
English binding of marbled calf, decorated with blind-tooled and gilding; 43×29 cm. — U. B. Kl. 92300.



Jac. Christ. Schäfferi Elementa entomologica. Ratisbonæ 1766. 4to.
Binding of marbled calf, decorated with gilding; 29.1×2.33 cm. — U. B. Zool. 83375.



M. Cotesby, *Natural History of Carolina*, T. 2. London 1754. Fol.
English binding of marbled calf, decorated with gilding. In the centre Th. Holmskjold's gilt and crowned book-plate;
55×37.5 cm. — U. B. N. Hist. 13610.



Fig. 2.
 Psalmebog. Khvn. 1778. 8vo.
 Binding of red morocco, decorated with gilding. In the centre Queen Juliane Marie's framed monogram; on the inside panel of the front-cover a congratulation to the Queen on her birthday Sept. 4. from the binder I. T. Wilhel(mi); 18.7×11 cm. —
 Kg. B. 4,195.

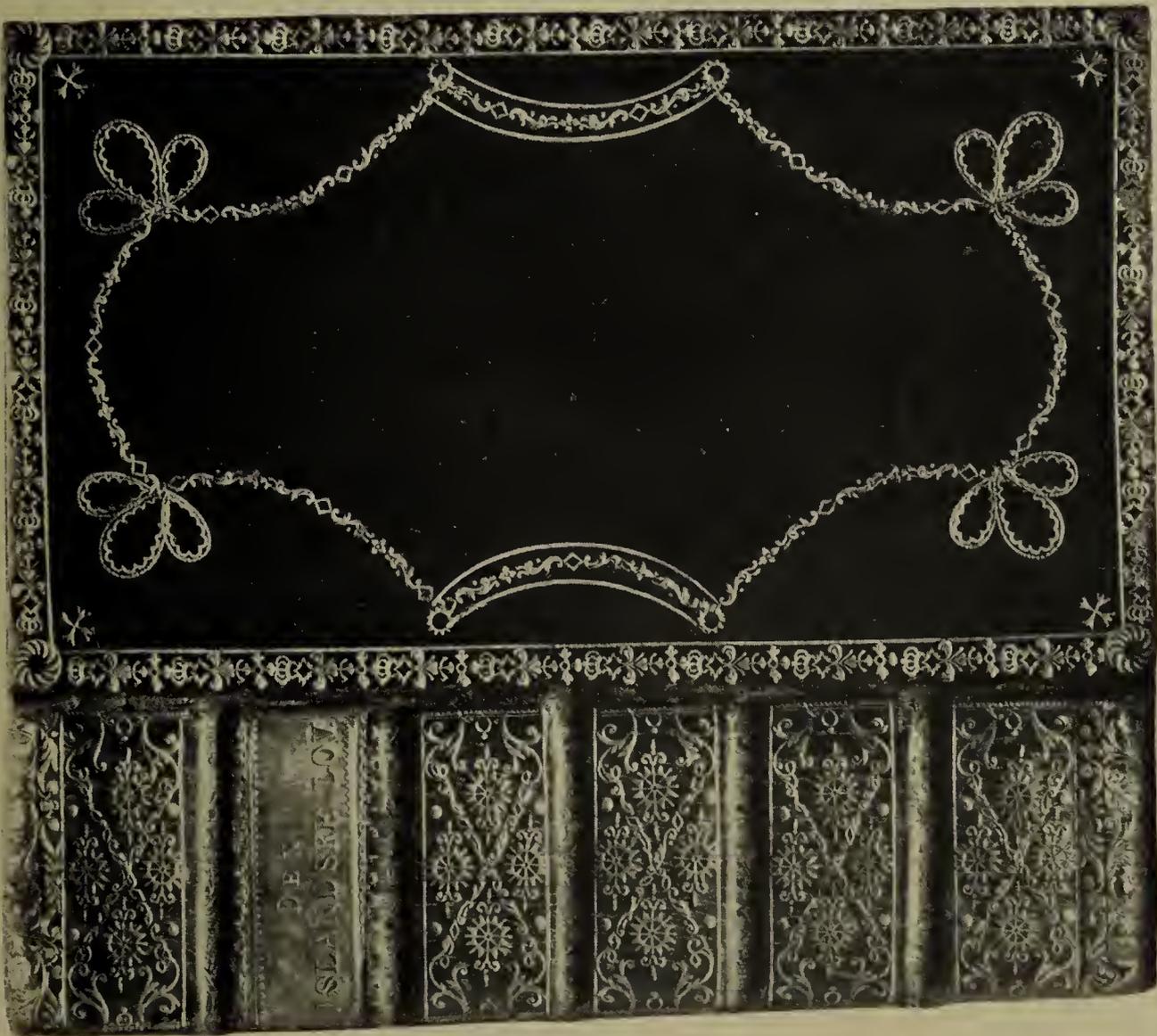


Fig. 1.
 Den islandske Lov-Jonsbogen. Kbhvn. 1763. 8vo.
 Binding of red morocco, decorated with gilding; 21×12.7 cm. —
 Kg. B. 9,209.

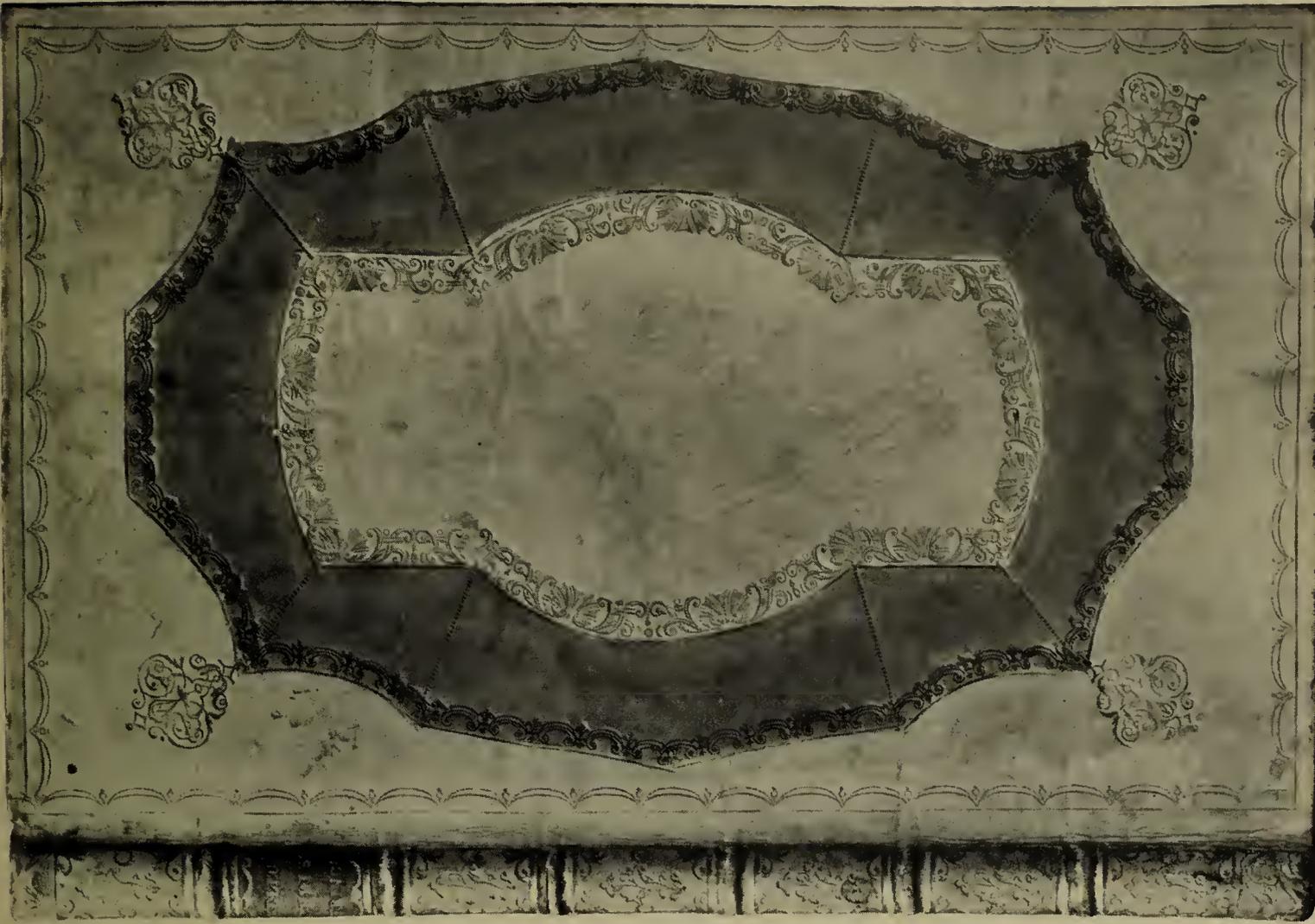


Fig. 2.

Robertus Momachus, *Bellum Christianorum principum contra Sarracenos*.
Basileæ 1523. Fol.

English binding of white vellum, decorated with blind-tooled and gilding and a red border round the inner panel (so-called Dutch binding); 31×20.5 cm.—U. B. Hist. 23789.

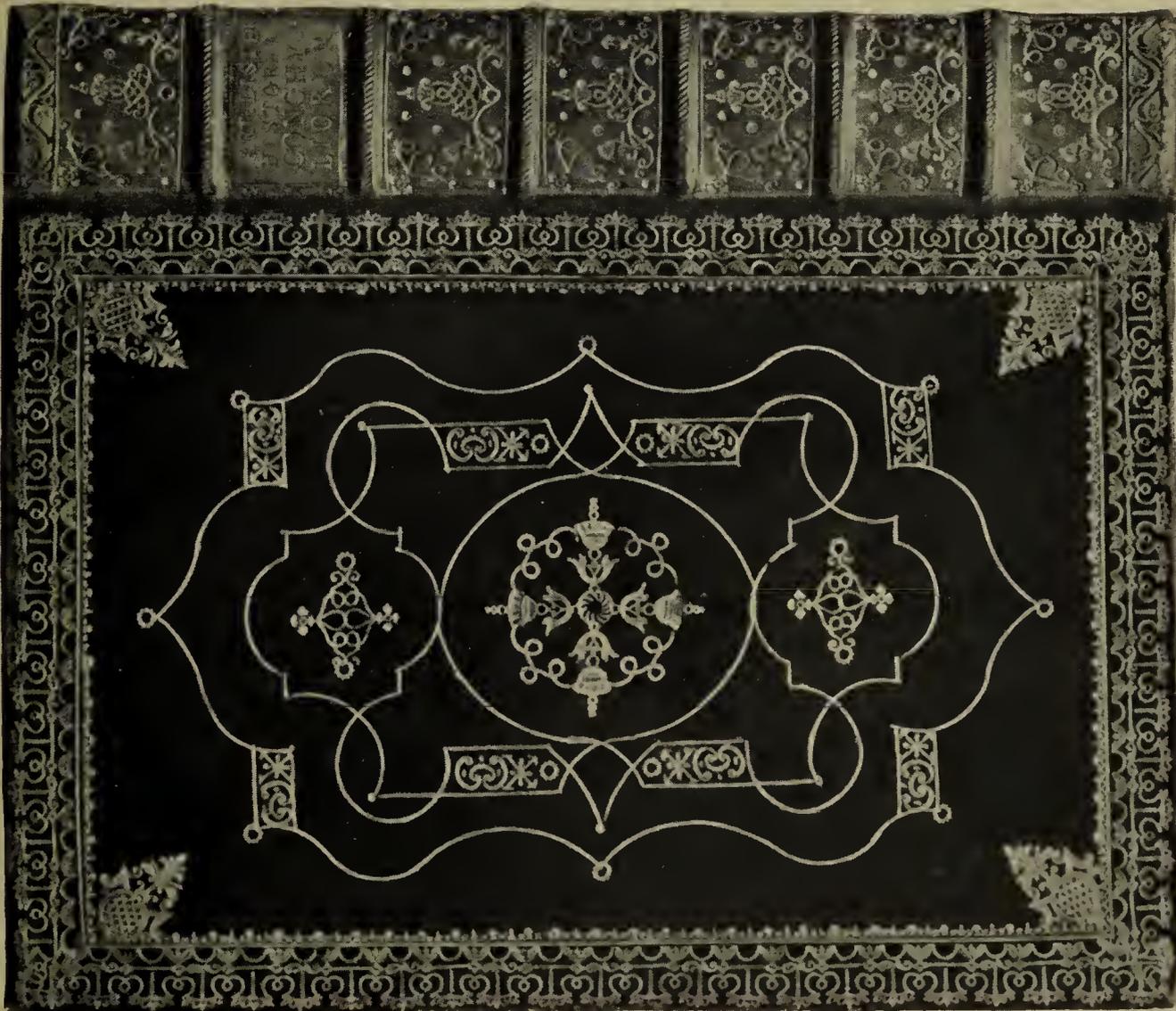


Fig. 1.

Martin Lister, *Historiæ sive synopsis methodicæ conchyliorum*. Londini 1685. 4to.
Binding of red morocco, decorated with gilding, 31×21.3 cm.—Kg. B. 10,112.



Fig. 1.

Lodbrokar-Quida; or the Death-Song of Lodbrog by the Rev. James Johnstone A. M.
S. l. 1782. 8vo.

Binding of red morocco, decorated with gilding; 16.5x9.6 cm. — U. B. T. 16956.

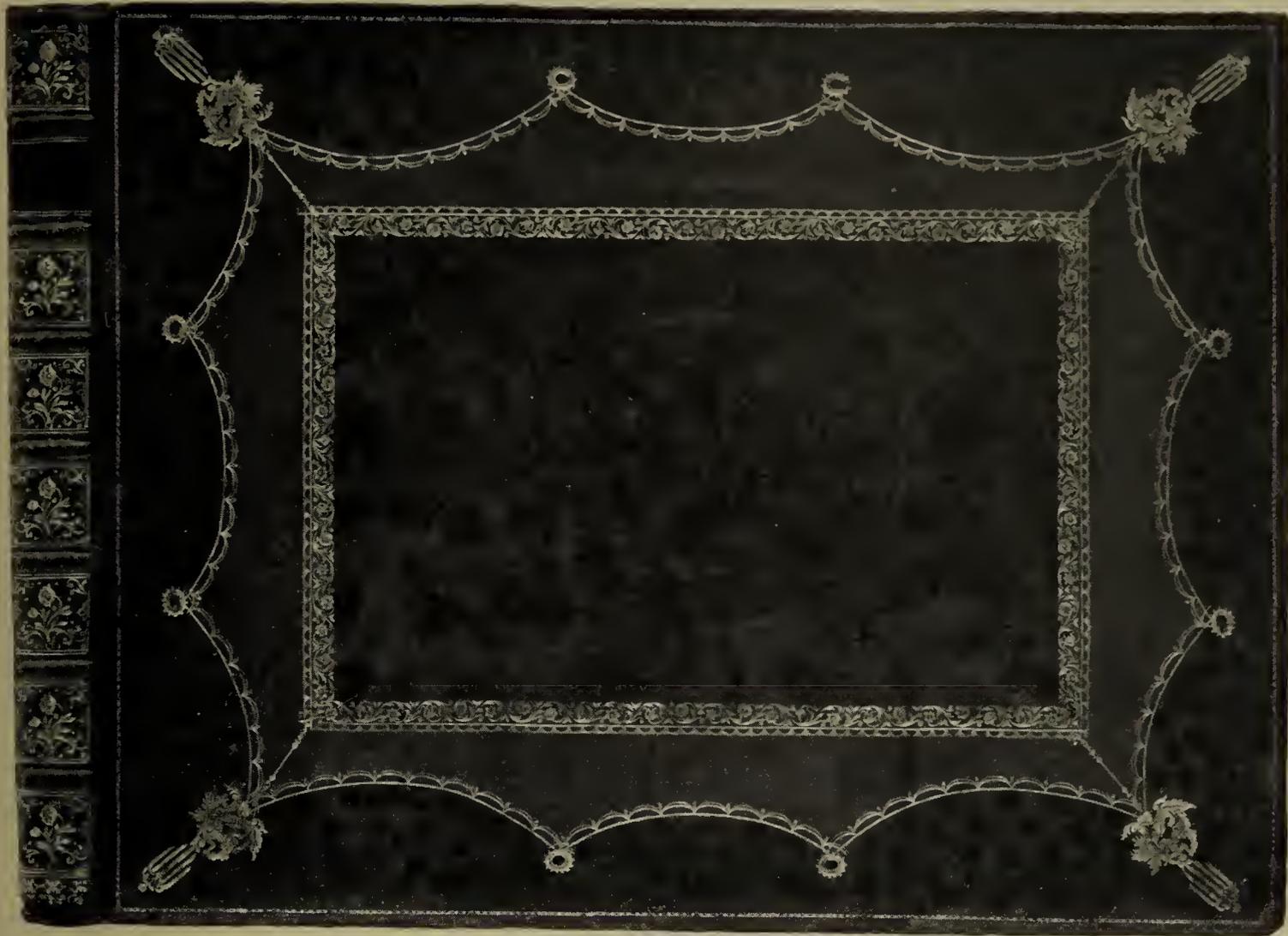


Fig. 2.

Azioni gloriosi degli uomini illustri Fiorentini. S. l. & a. Tverfolio.
English binding of marbled calf, decorated with gilding; 56.5x44 cm. — U. B. Ital. 5890.



Fig. 2.
Back cover of the same book.



Fig. 1.
En Ordinantz hworledis Kircketiensten skal holdes . . . 1537. Roschyld 1539. 4to.
Binding of black morocco, decorated with gilding. In the centre of the upper cover
the gilt and framed book-plate of B. W. Luxdorph; 13.4×9.5 cm. — U. B. Palæotyper.



Fig. 1.
 Carl Julius Bertram. Vorstellung der sämtl. Königl. Dänischen Armee.
 Kopenhagen 1761. 8vo.
 Binding of marbled calf, decorated with gilding. In the centre panel handpainted
 fantastic figures in a greyish tint („blommet Marmor“); 23×14.5 cm. — Kg. B. 5.165.



Fig. 2.
 Johannes Damascenus, Editio orthodoxæ fidei. Veronæ 1531. 4to.
 English binding of marbled calf, decorated with gilding; 20.2×14 cm. — U. B. Th. 6428.



Fig. 2.

Inside panel of the front cover of the same book, decorated with variously coloured flowers on a reddish ground made in paste colour and surrounded by a gilt border.
In the centre the book-plate of the University Library.

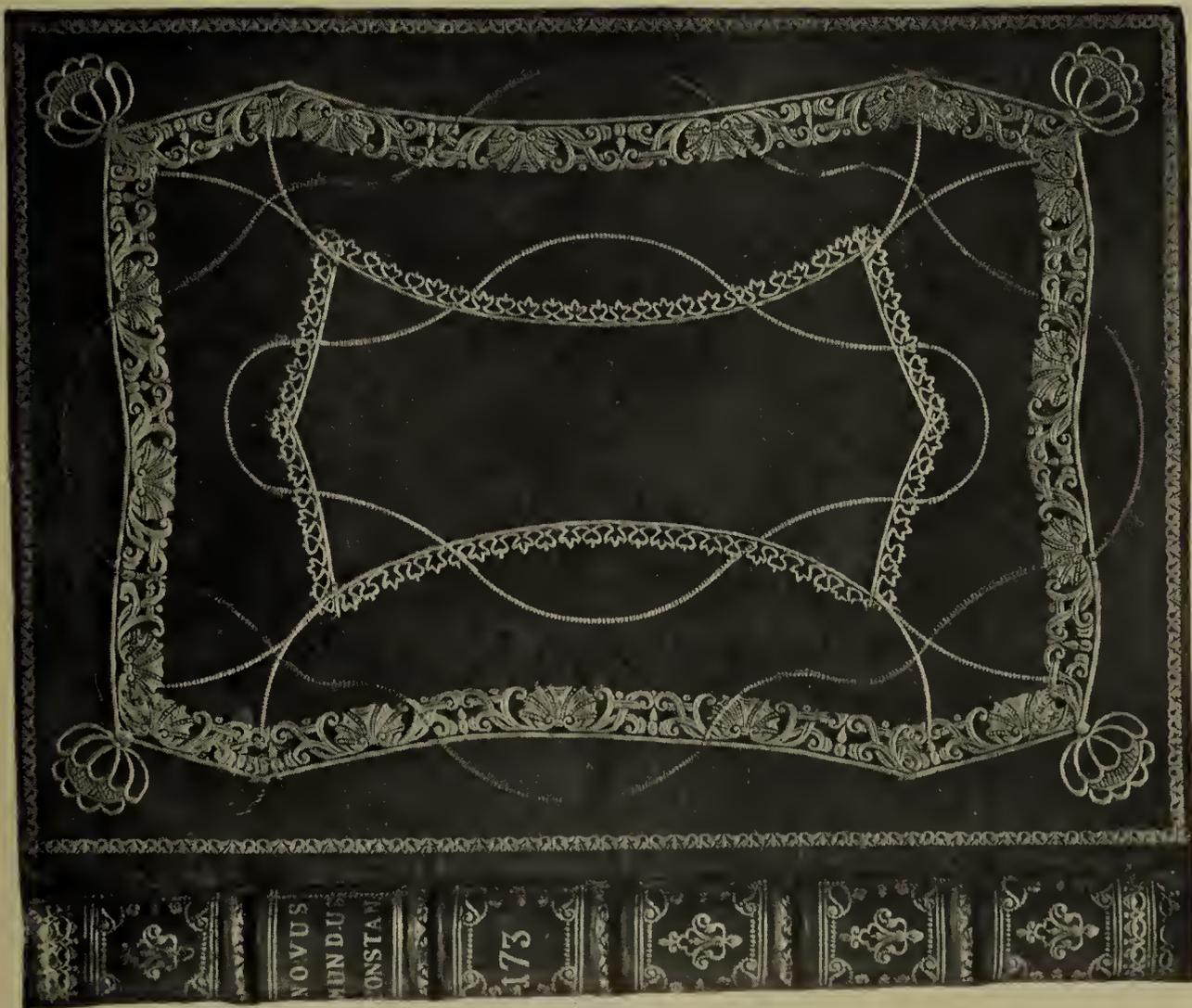


Fig. 1.

Historia Indiae orientalis (paa Tyrkisk). Konstantinopel 1730. 4to.
English binding of marbled calf, decorated with gilding; 22.5×17 cm.
U. B. Spr. 16325.

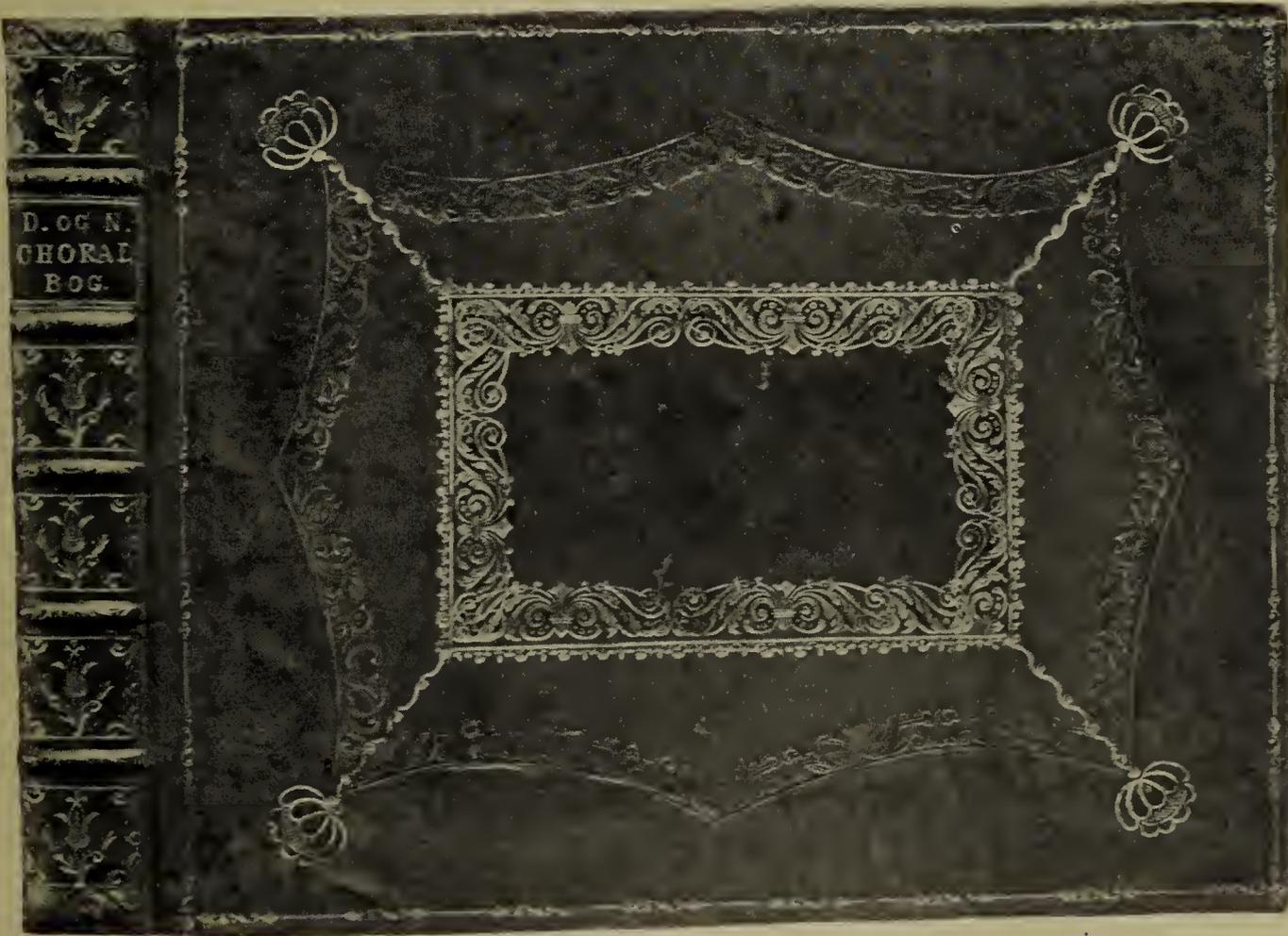


Fig. 1.

Fuldstændig Coralbog . . . samlet og sammenskrevet af Friedr. Chr. Breitendich (Kbhvn) 1764. Tværkvart.
English binding of marbled calf, decorated with blind-tooling and gilding;
26×21 cm. — U. B. Mus. 30835.

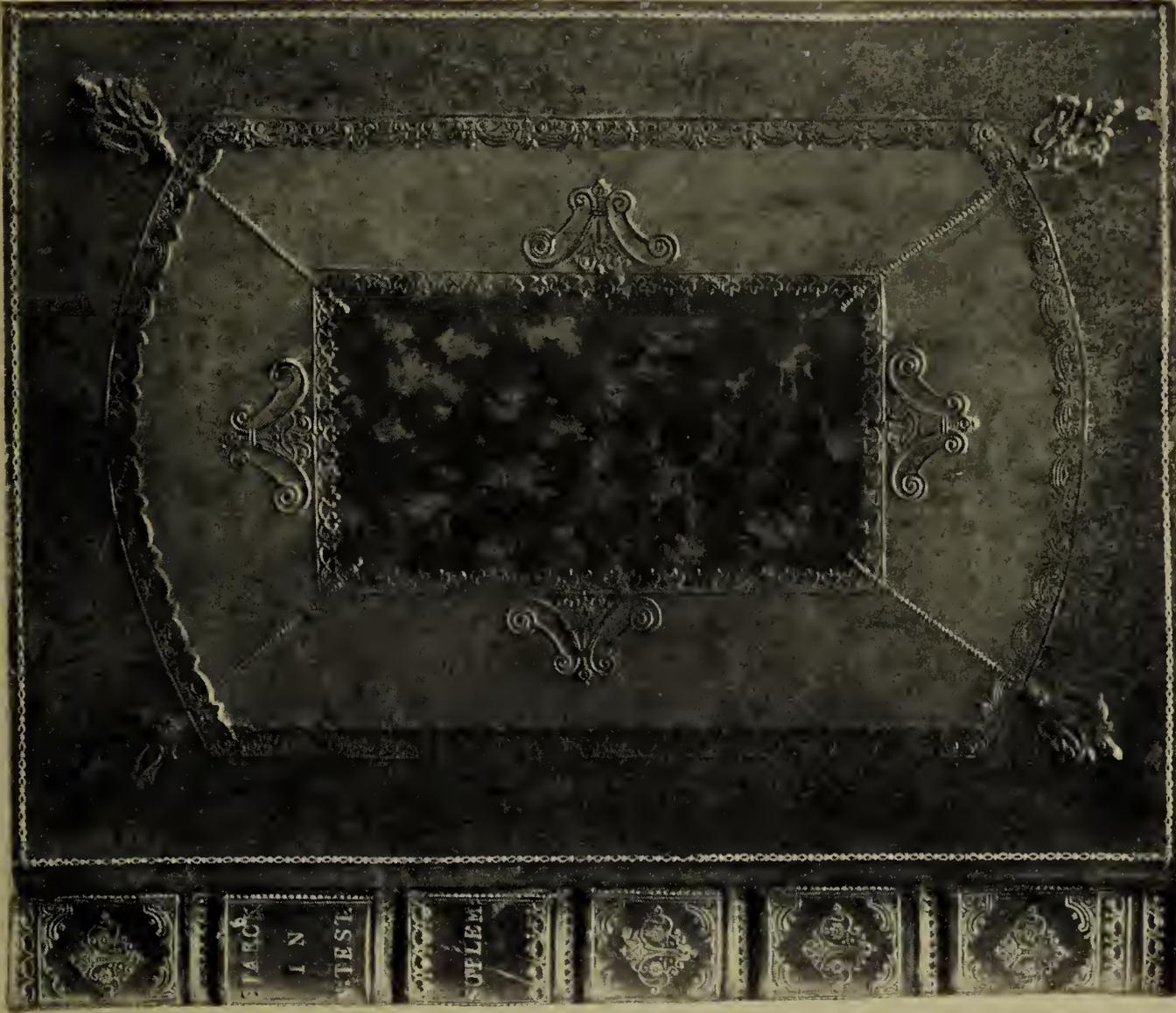


Fig. 2.

Christ. Starke, Supplement zu dem kurzen Auszug der Auslegung über das neue Testament.
Leipzig 1742. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding; 24×18.5 cm.
U. B. Th. 18500.



Fig. 1.

Første-fjerde Samling af de musikalske Komedie-Stykker. Kbhvn. 1755-61. Tværkvart.
English binding of calf marbled in greenish and greyish-black tints, decorated with
blind-tooling and gilding; 20.2×16.5 cm. — U. B. Mus. 37327.

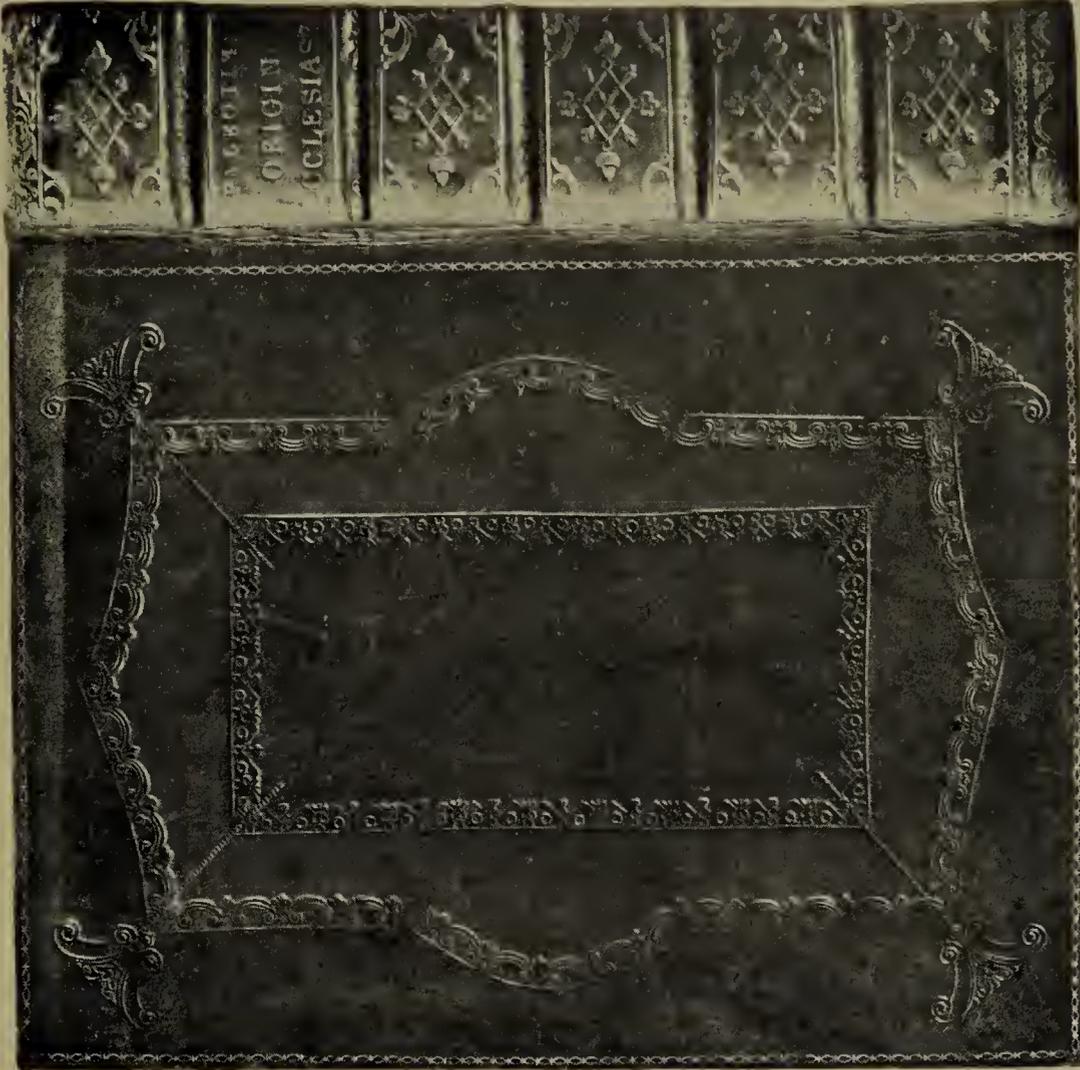


Fig. 2.

Lucii Paleotini Originum ecclesiasticarum summa. Augustæ Vindelicorum 1767. 8vo.
English binding of sprinkled calf, decorated with blind-tooling and gilding; 22.4×18 cm.
U. B. Th. bis. 76660.



Fig. 1.
Galliae coelestinorum congregationis ordinis St. Benedicti monasteriorum fundationes.
Paris 1719. 4to.
English binding of sprinkled calf, decorated with blind-tooling and gilding;
25.5×19.7 cm. — U. B. Fr. 56374.

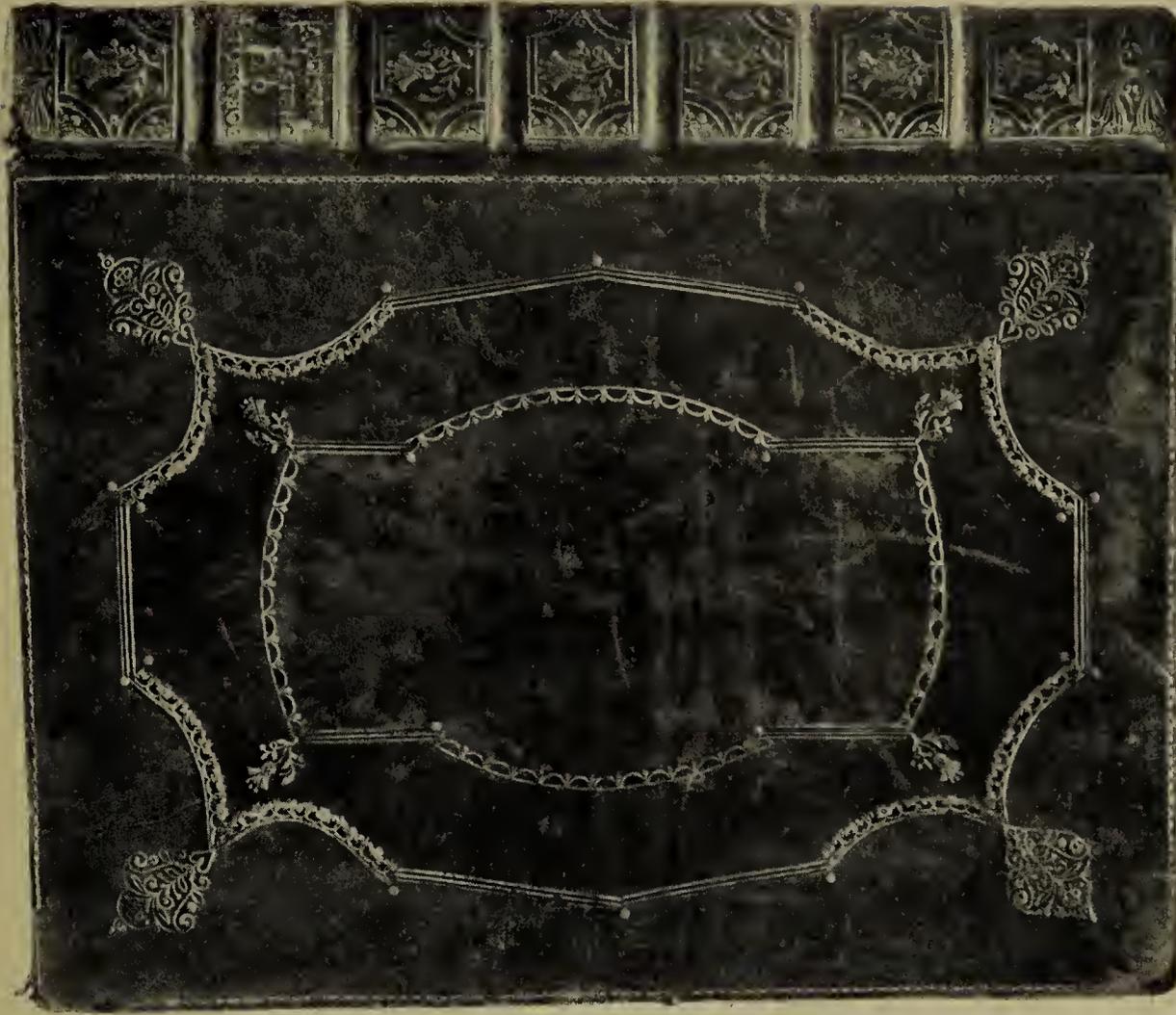


Fig. 2.
L. de Thurah, Bornholms og Christiansøe's Beskrivelse. Kbhvn. 1756. 4to.
English binding of brown calf, decorated with gilding; 30.5×23 cm. — H. S. B.

BINDINGS

by

NIELS HJORT



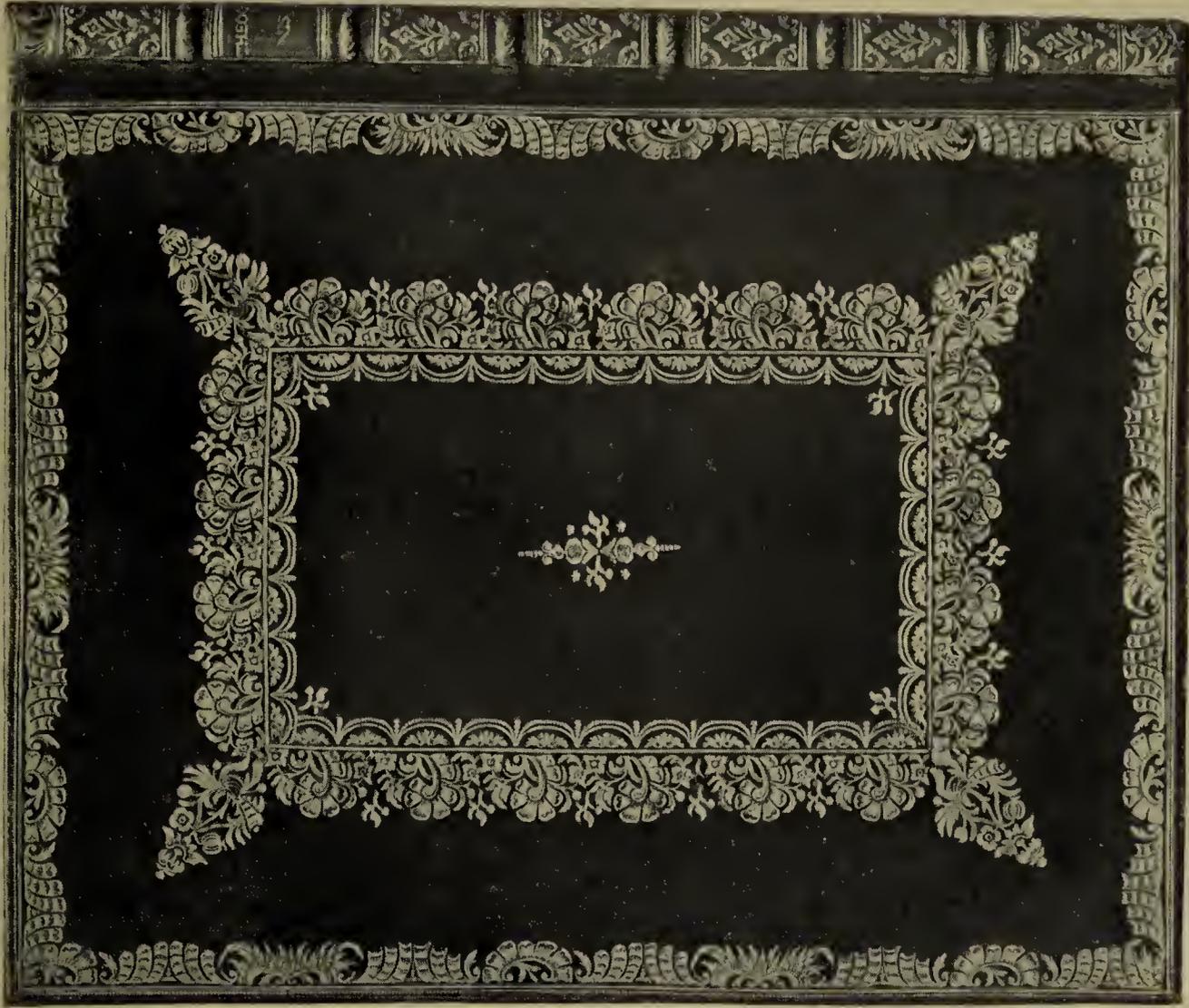


Fig. 2.
Abr. Kallii, Specimen novæ editionis sententiarum Theognidis.
Gottingæ & Gothæ 1866. 4to.

Binding of red morocco, decorated with gilding; 26.2×21 cm. — U. B. Kl. 46170.

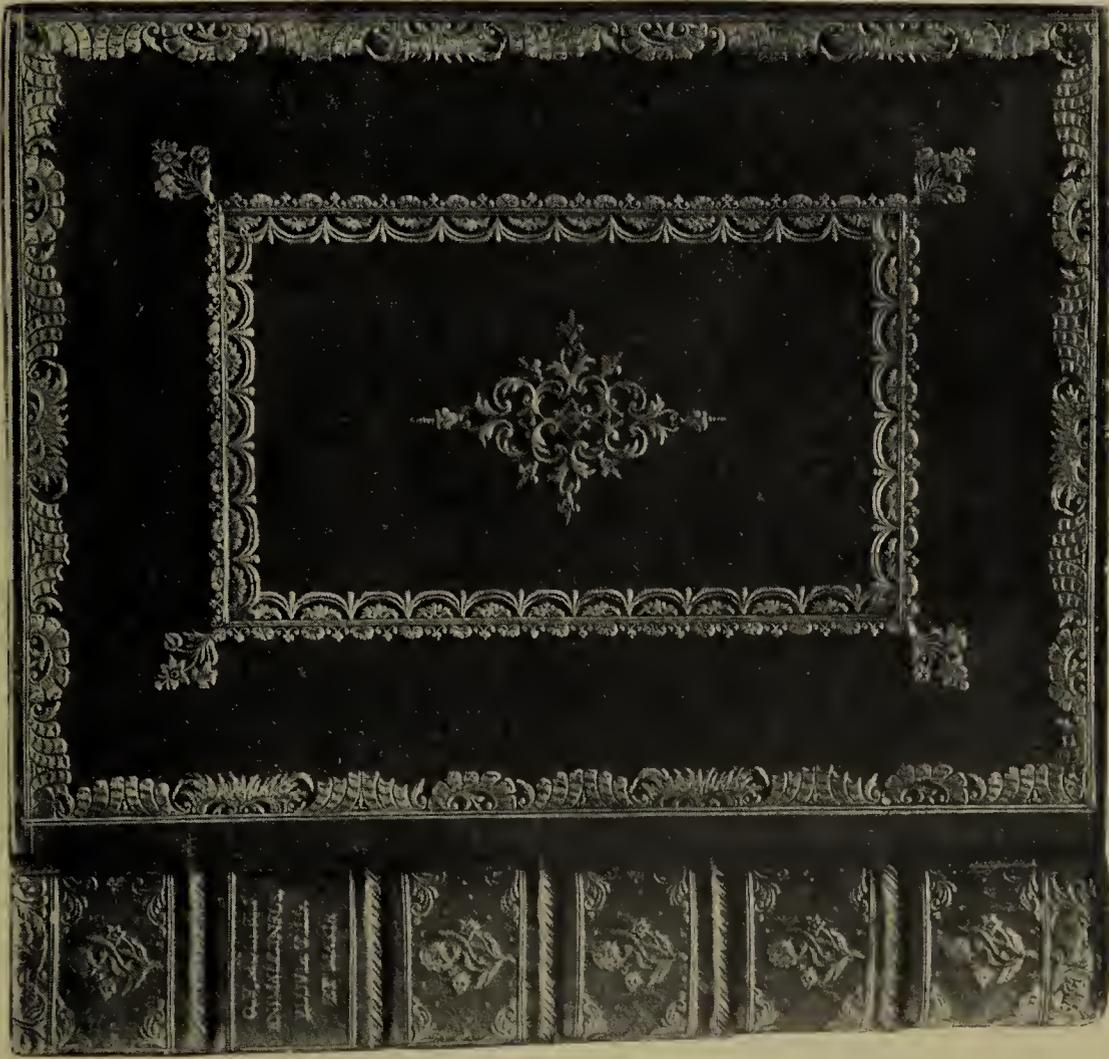


Fig. 1.
O. Fr. Müller, Animalcula infusoria. Hauniæ 1786. 4to.
Binding of green morocco, decorated with gilding; 25.5×20.3 cm. — S. S. B.

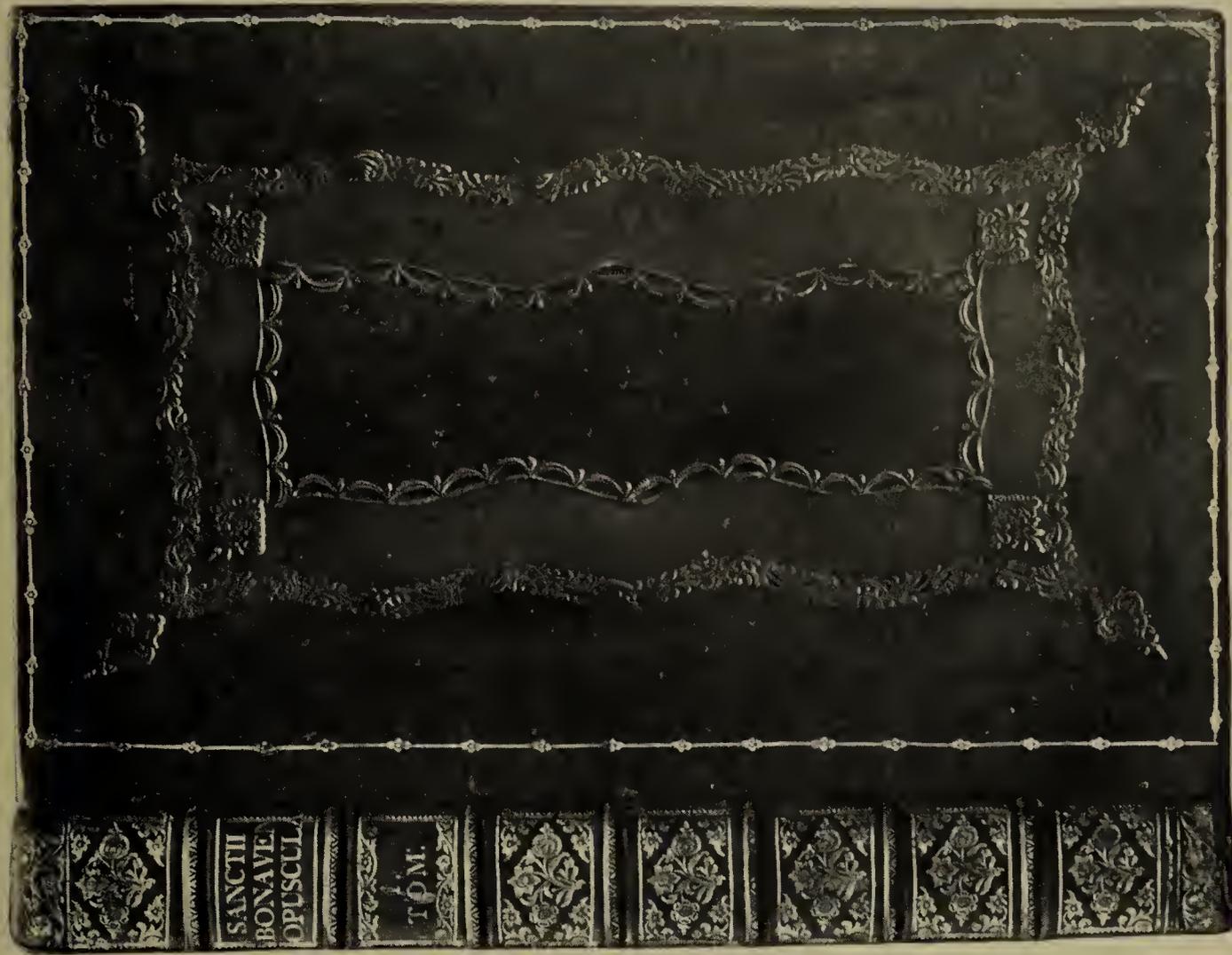


Fig. 2.
Sanctii Bonaventurae Opuscula. T. 1-2. Parisiis. Fol.
English binding of marbled calf, decorated with blind-tooling and gilding;
36.2×24.2 cm. — U. B. Th. 8910.



Fig. 1.
Jo. Baptista Morgagni de sedibus morborum. T. 3. Ebroduni in Helvetia 1679. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding;
24.5×17.2 cm. — U. B. Med. An. 40560.

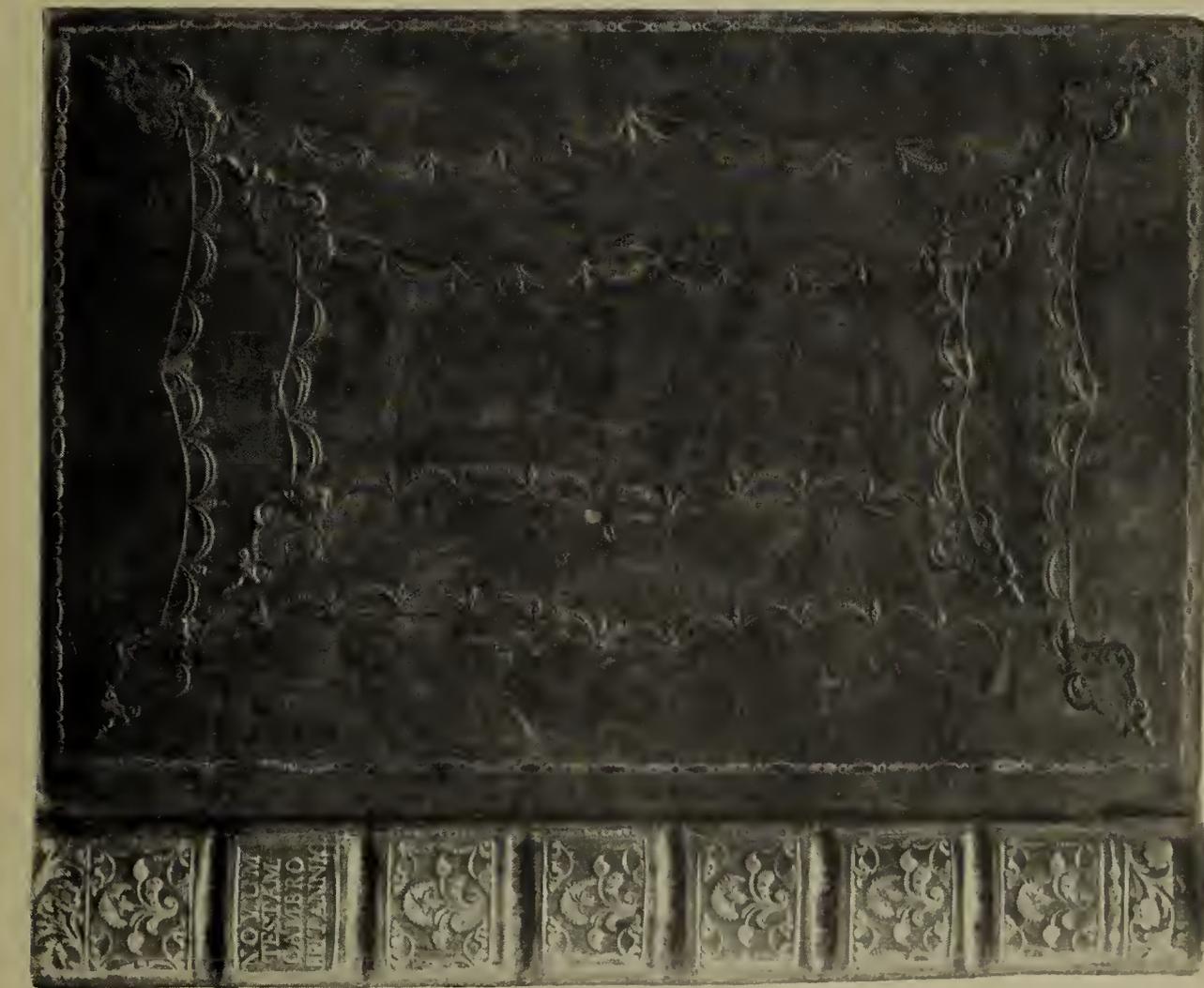


Fig. 1.
Novum Testamentum Cambro-Britannicum. London 1602. 4to. (Irish title).
English binding of marbled calf, decorated with blind-tooling and gilding; 24.5×17.2 cm.
U. B. Th. 29186/200.

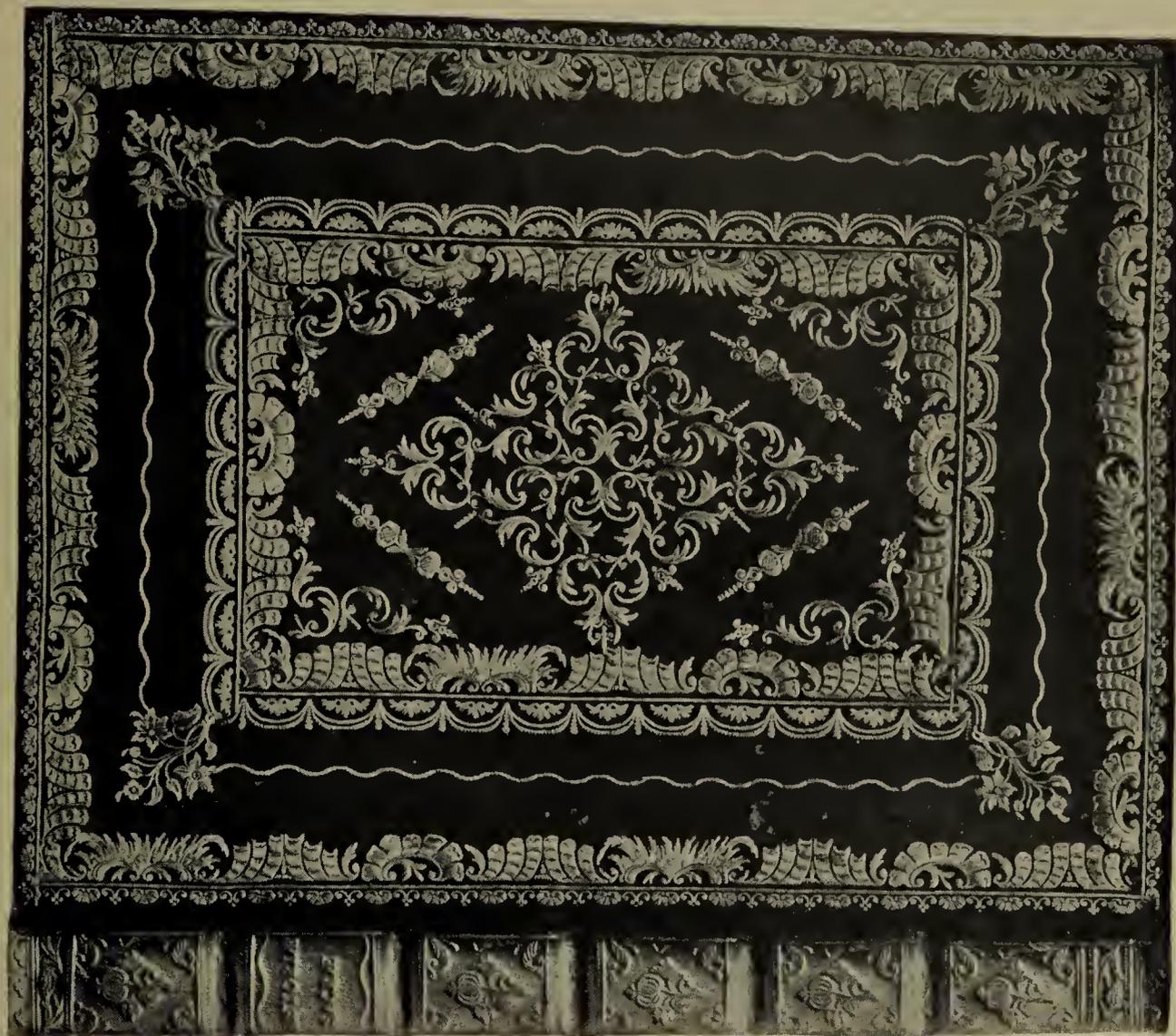


Fig. 2.
R. Gjellebol, Synopsis historiae sacrae. Soræ 1786. 4to.
English binding of red morocco, decorated with gilding; 23×18.4 cm. — Kg. B.
Hjelmstjernes Saml. No. 29.



Fig. 1.
E. Olafsens og B. Povelzens Reise igjennem Island. 2 Deel. Sorøe 1772. 4to.
Binding of marbled calf, decorated with gilding; 25.5×20 cm. — U. B. N. Hist. 10810.

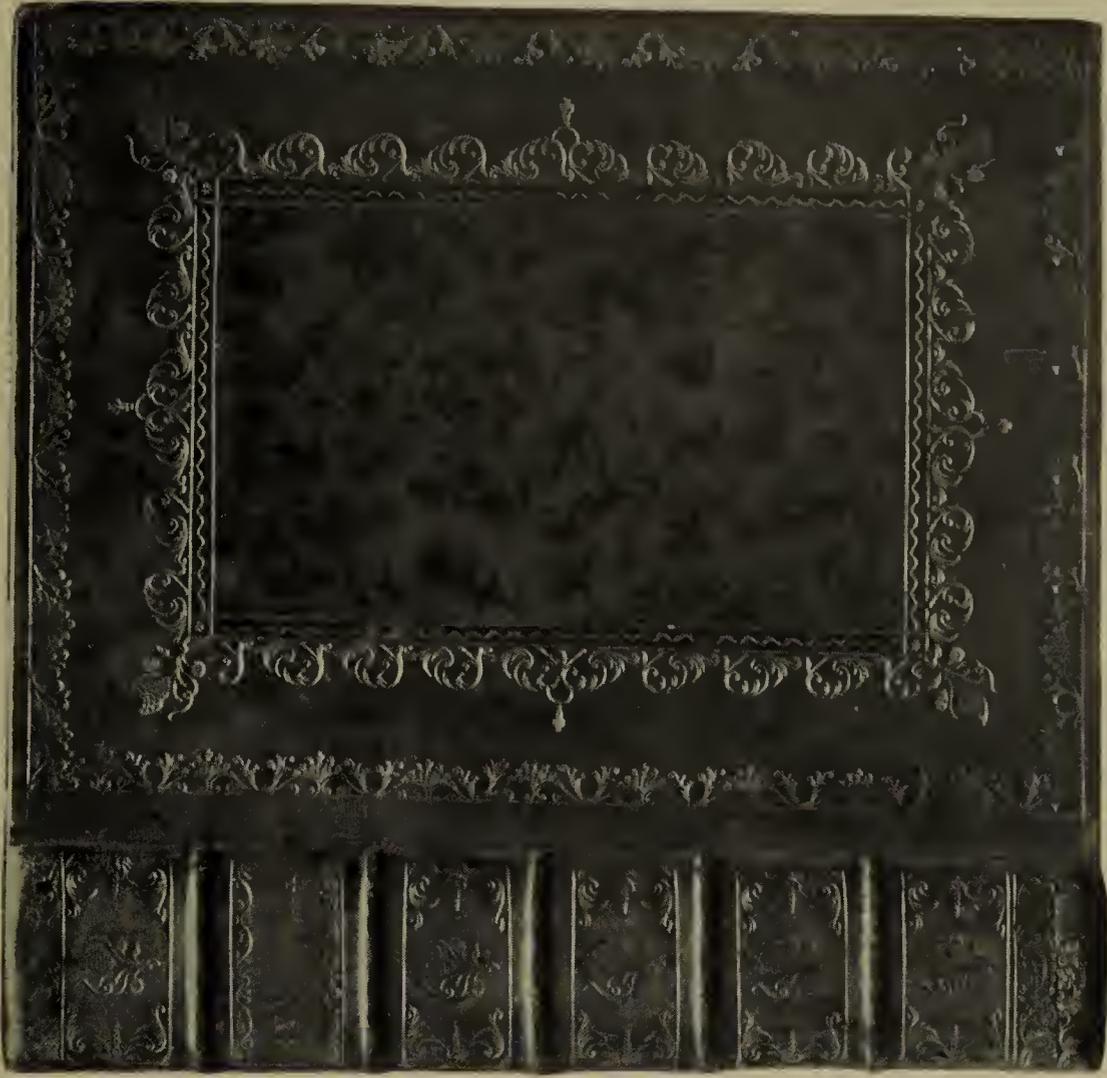


Fig. 2.
Rymbegla sive rudimentum computi ecclesiastici et annalis Islandorum edid.
St. Björmonis. Hafniæ 1780. 4to.
Binding of marbled calf, decorated with gilding; 25×19.5 cm. — K. B. 1,380

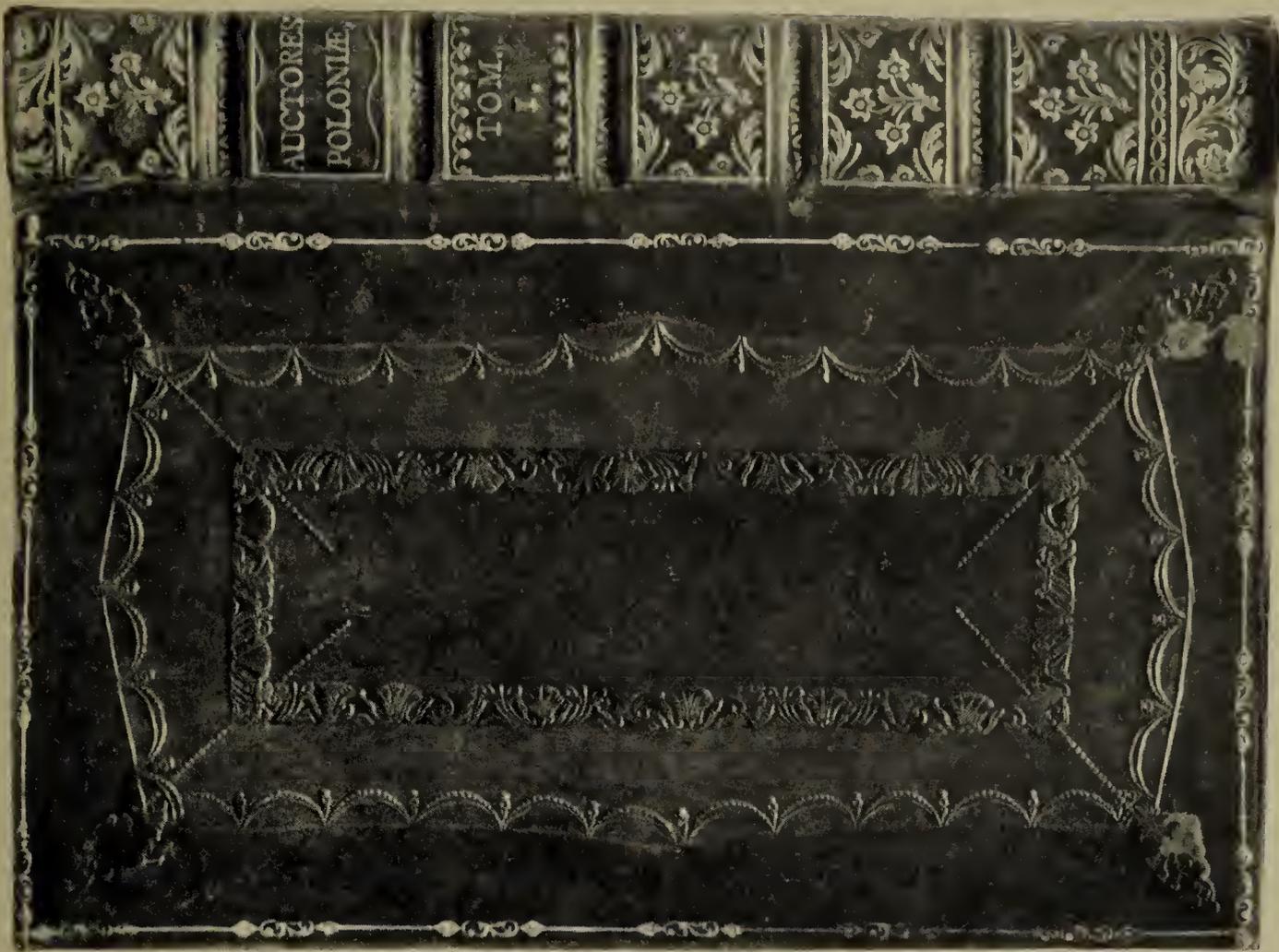


Fig. 2.

Ianociana, sive claror. atque illust. Poloniae auctorum Mæcenatumque memoriae miscellæ Vol. 1. Varsaviæ 1776. 8vo.
English binding of marbled calf, decorated with blind-tooling and gilding;
20,3×12,5 cm. — U. B. Litt. 10155.

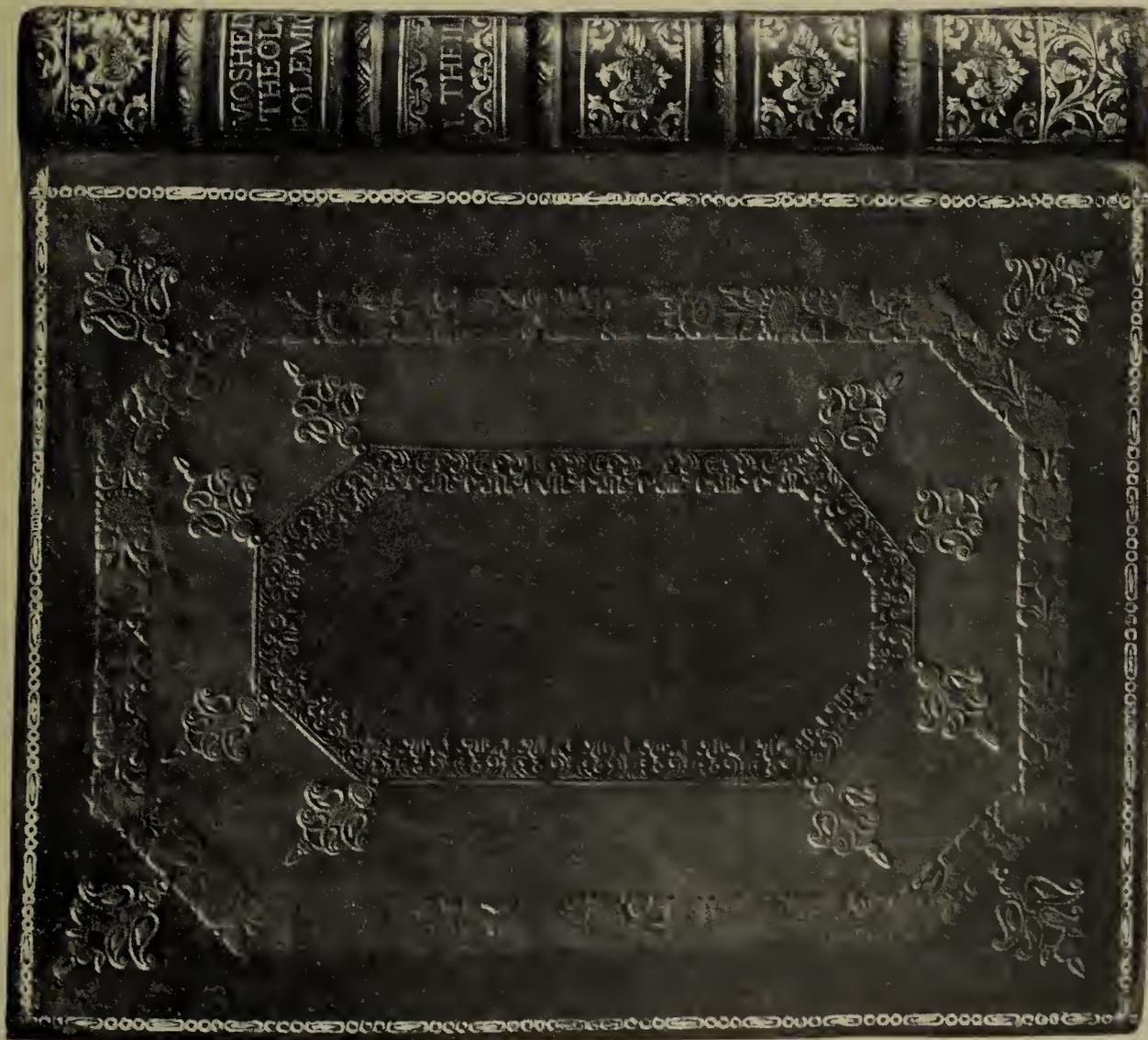


Fig. 1.

L. V. Mosheim, Streittheologie der Christen. 1. Th. Erlangen 1763. 4to.
English binding of marbled calf, decorated with blind-tooling and gilding; 21,3×17 cm.
U. B. Th. 57020.



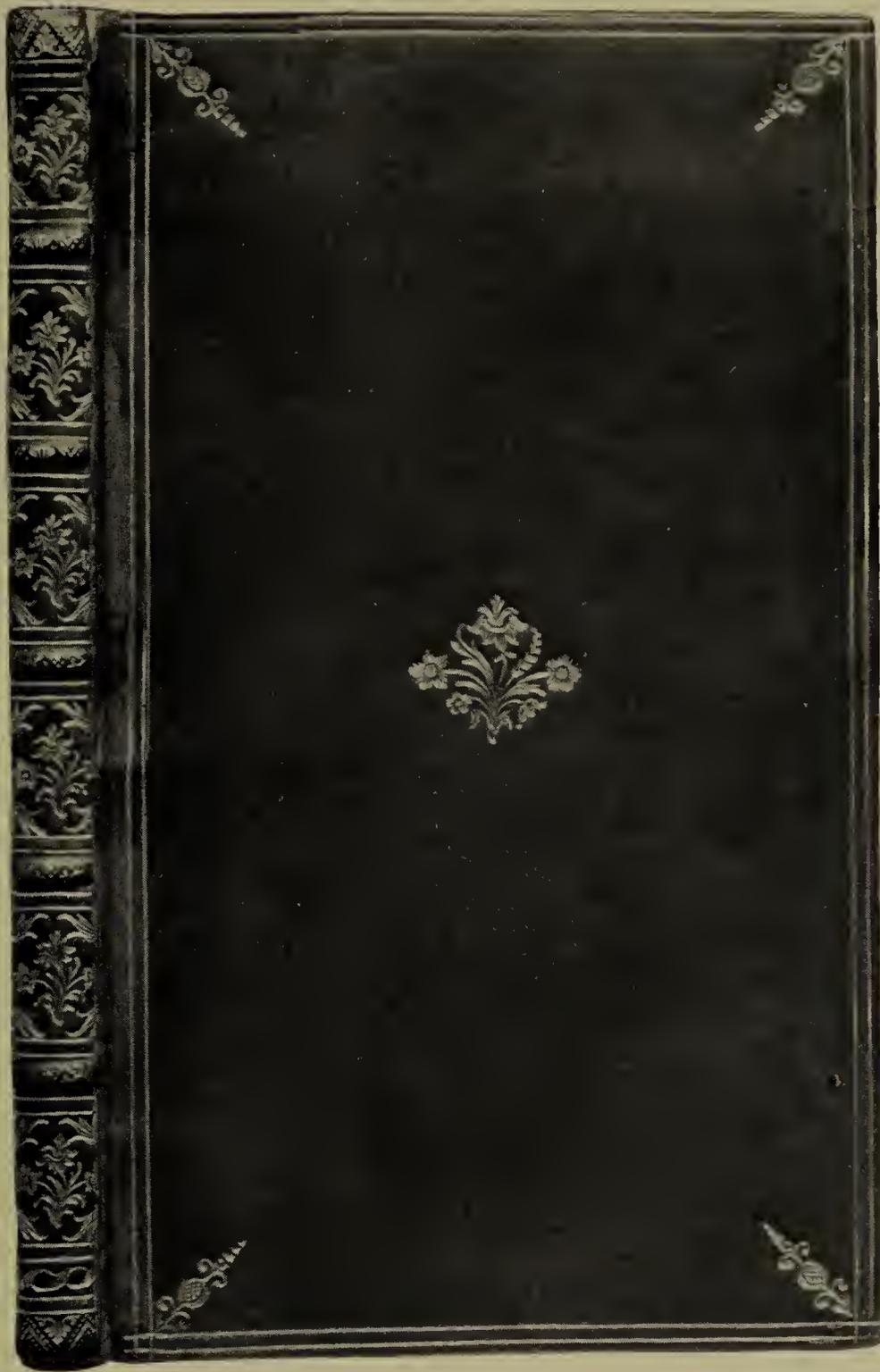
Fig. 1

Det theologiske Selskabs gudelige Taler, 2. Bd. 1. Hefte. Kbhvn. 1778. 8vo.
Binding of red morocco, decorated with gilding; 19.7×12 cm. — Kg. B. 6^a. 18.

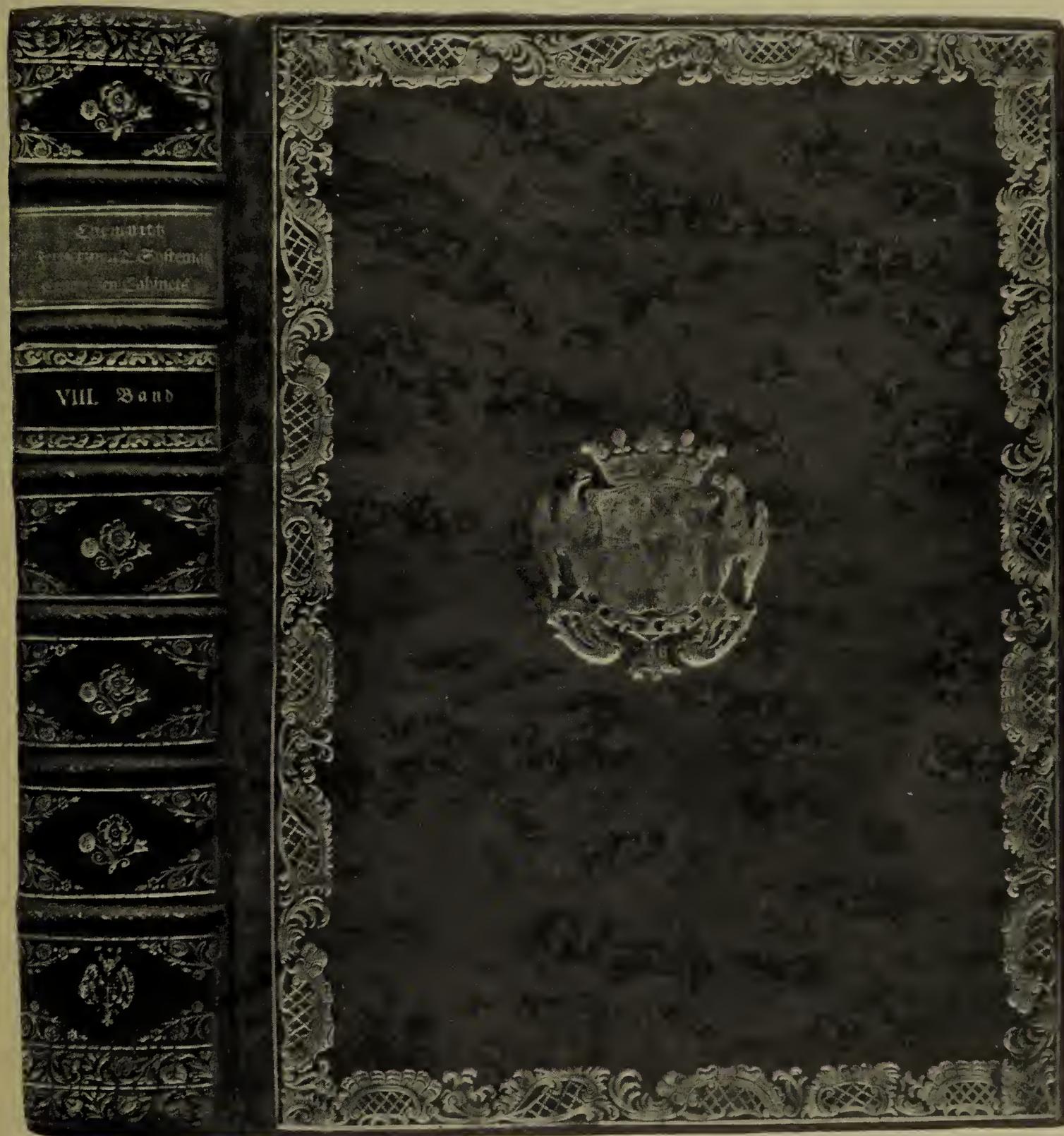


Fig. 2.

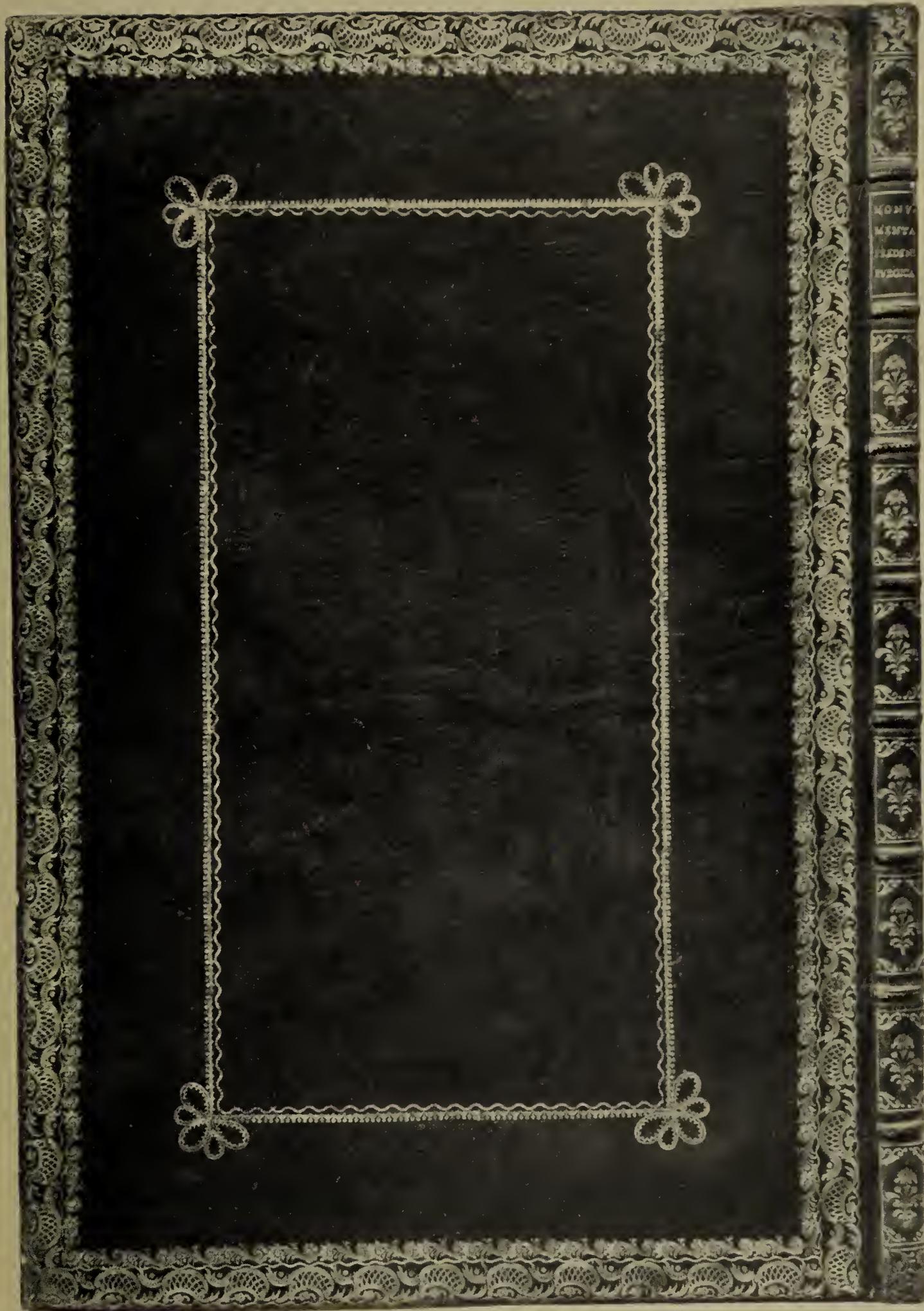
J. Th. Klein, Dispositio naturalis cochlidum et concharum.
Lugduni Bataavorum 1753. 4to.
Binding of marbled calf, decorated with gilding; 25.5×20.2 cm. — U. B. Zool. 96370.



F. G. Freitag, *Specimen historiae Litt. Lipsiae* 1765. 8vo.
Binding of marbled calf, decorated with gilding; 18,2×11 cm. — U. B. Litt. 11365.



Chemnitz, Fortsetzung d. systematischen Conchylien Cabinets 8. Band. Nürnberg 1775. 4to.
Binding of marbled calf, decorated with gilding. In the centre Moltke's gilt book-plate; 30.5×23 cm. — U. B. Zool. 96430.



Joh. G. Bradt, Monumenta Fredensburgica. S. l. & a. (1769) Fol.
Binding of red morocco, decorated with gilding; 53×35.5 cm. — K. B. 5,59.

DETAILS OF BINDINGS



*No more rolls and tools,
used by Jörgen Piper and Joh. Tob. Wilhelmi,
are known than those, reproduced
on the bindings.*





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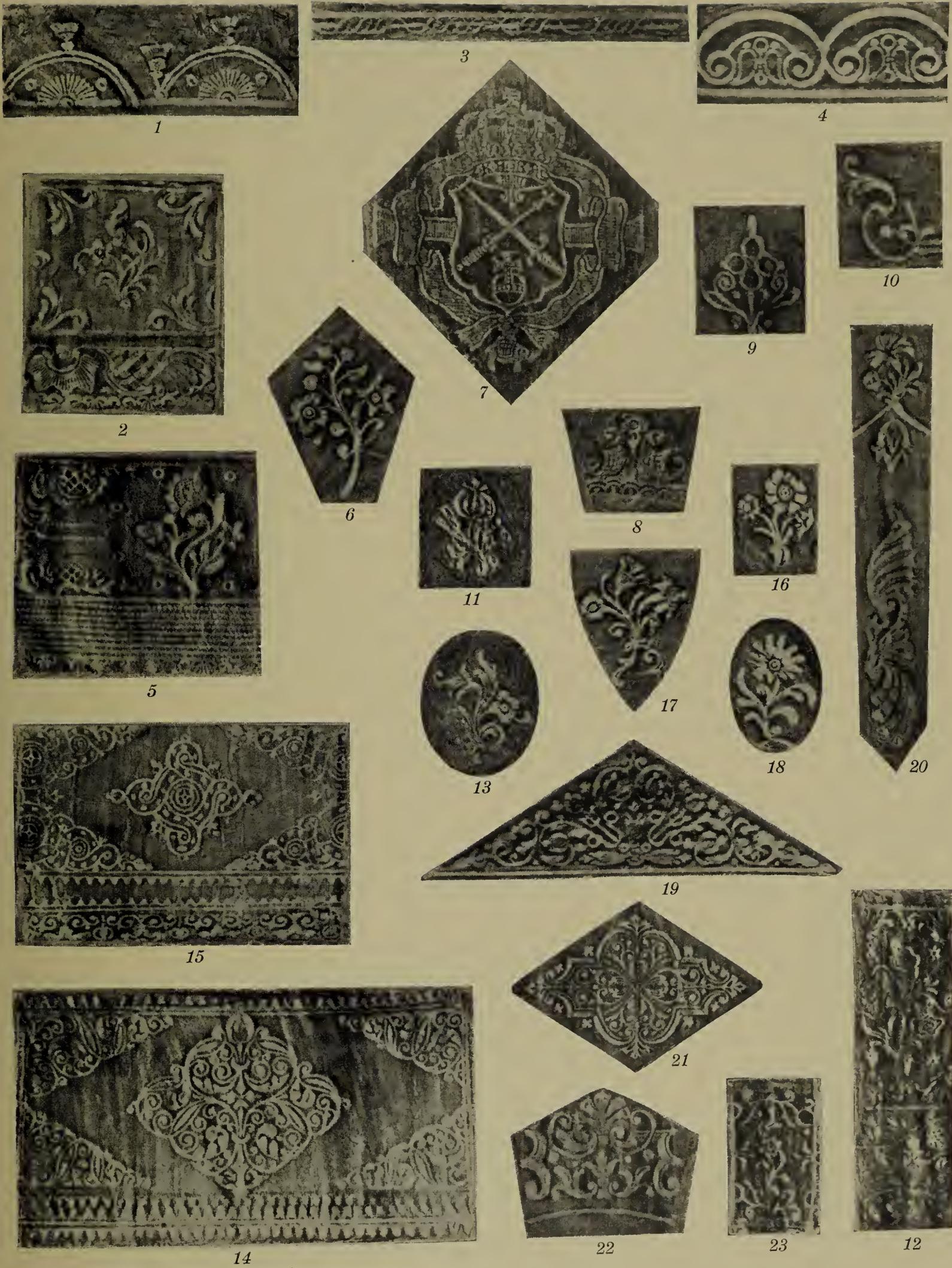
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GEORG JULIUS LIEBE



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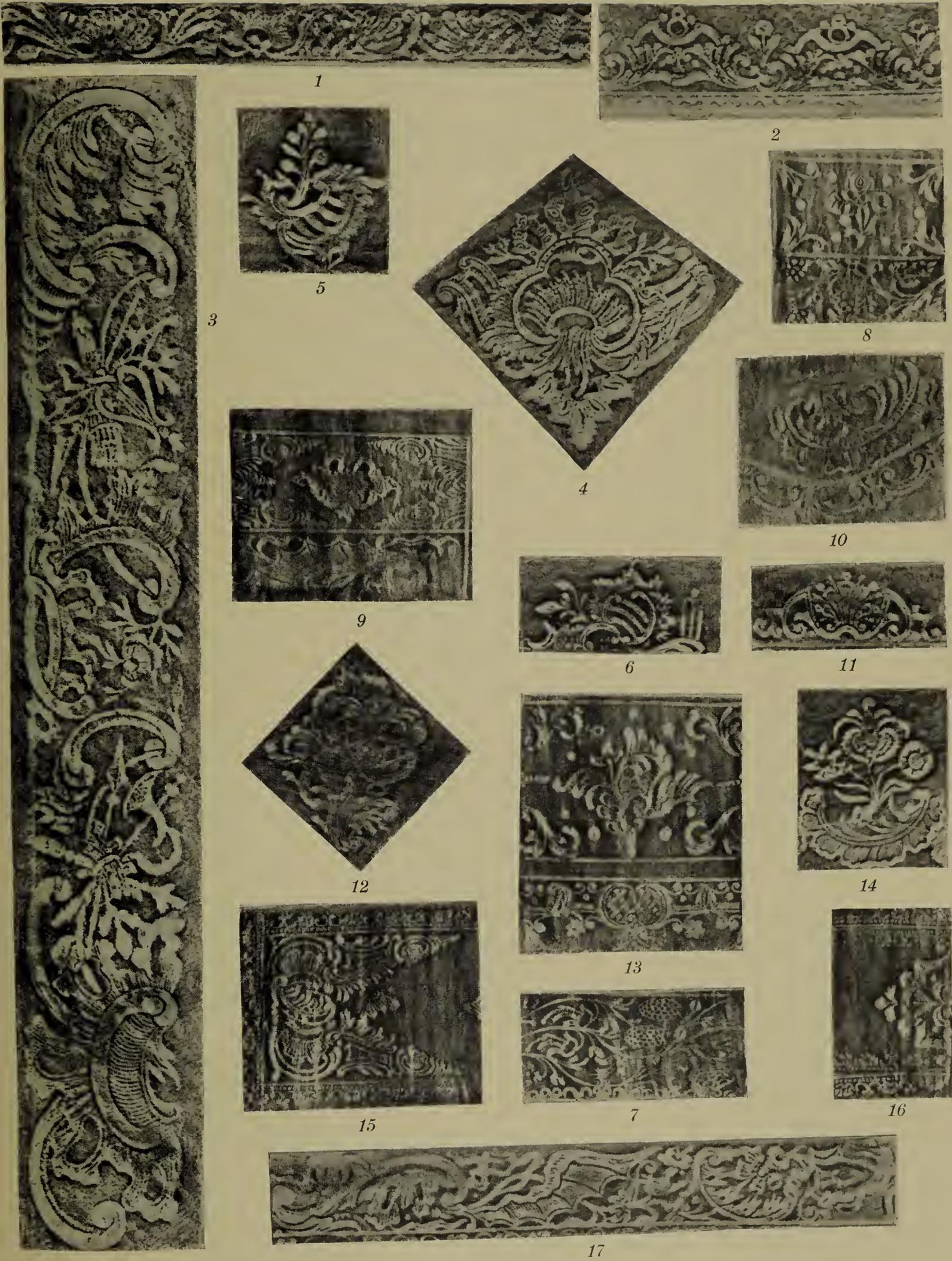
21

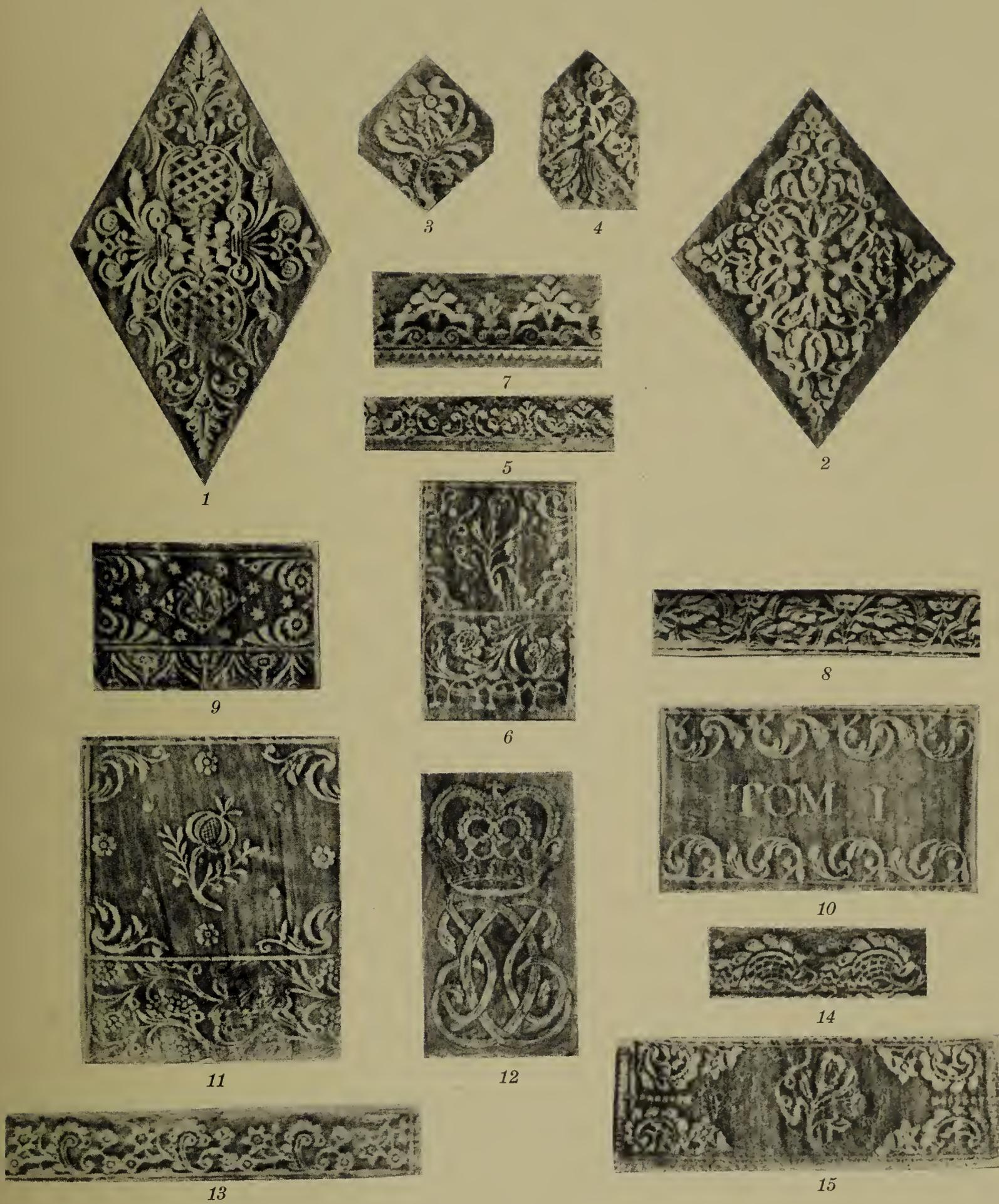


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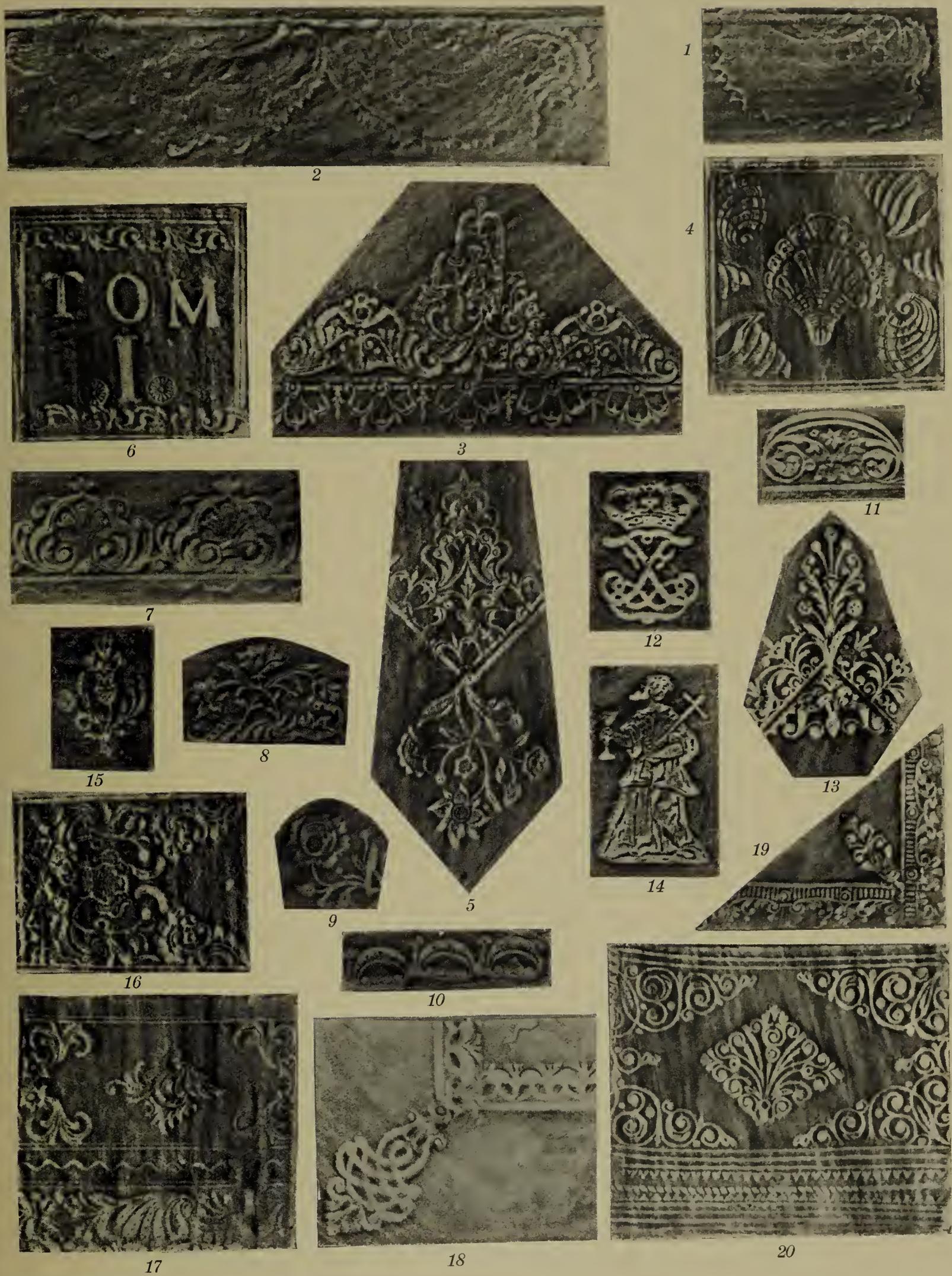


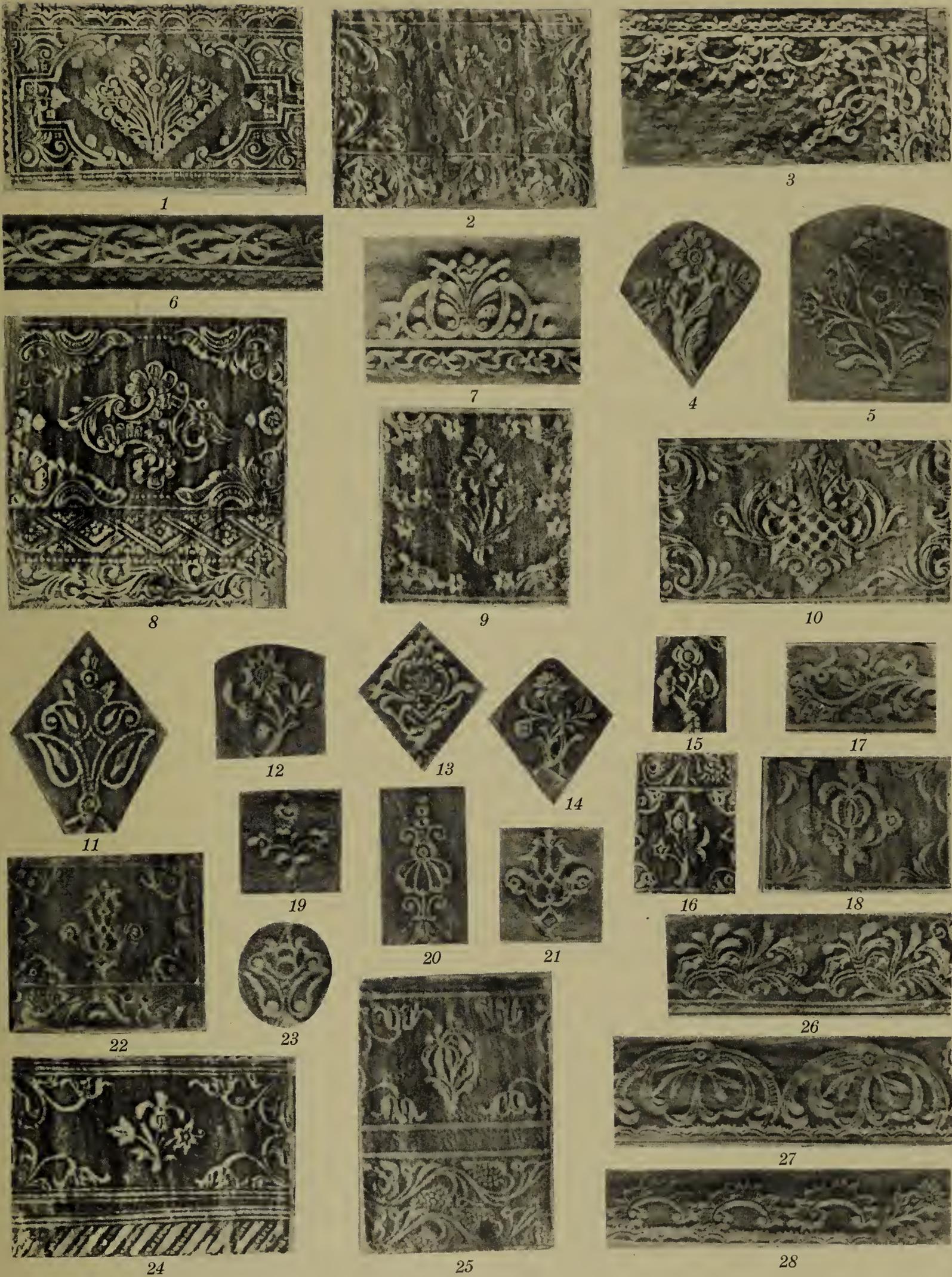
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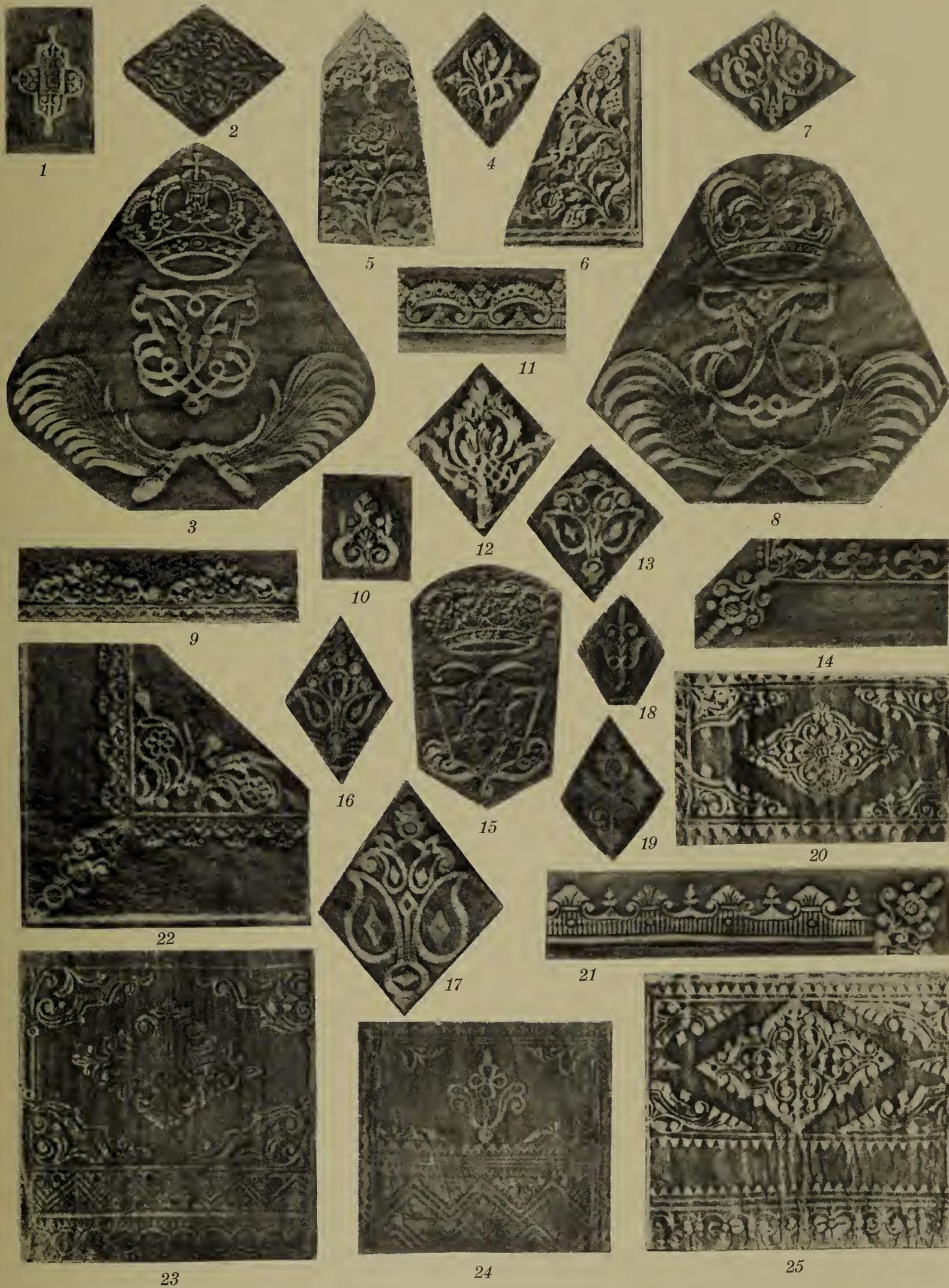


PEDER LYMAN, ANDR. F. LYMAN





AUG. HEINR. HELMUTH (NOS. 1-10)
NIELS HJORT (NOS. 11-28)



LIST OF BINDINGS AND DETAILS OF BINDINGS DESCRIBED IN THIS WORK

Bindings and Details of Bindings concerning the Introduction	Plate I—XIII
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Bindings by GEORG JULIUS LIEBE	Plate XXVII—XL
Bindings by PEDER LYMAN and ANDR. F. LYMAN	Plate XLI—XLVIII
Bindings by AUG. HEINR. HELMUTH	Plate XLIX—LV
Bindings by JØRGEN PIPER	Plate LVI—LVIII
Bindings by MARTIN V. FENDEN and CARL GOTTFR. V. FENDEN	Plate LIX—LXIV
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RESUMÉ

DANSKE BOGBIND FRA DET 18. AARHUNDREDE 1730—1780

I Slutningen af det 17. Aarhundrede modtog dansk Bogbinderkunst stærk Paavirkning af to franske Stiltyper, der begge stammer fra de saakaldte Le Gascon-Bind. Den første Paavirkning var direkte. Kong Frederik den 3. indkaldte nemlig i 1664 to franske Bogbindere, der her til Landet bragte de sirlige, filigranagtige Stempler, som menes at være tegnede af og satte i System af den franske Hofbogbinder Macé Ruelle (Pl. III Fig. 1). Den anden franske Stiltype indvandrer formodentlig over Holland og Tyskland i stærkt modificeret Form. I Frankrig møder vi den tidligst ved Midten af det 17. Aarh. Le Gascon Stilens af ganske smaa Stempler kombinerede Filigranværk er her samlet til nyreformede Enheder omgivede af dobbelte Linierammer, der mer og mer afløses af langagtige lidt forskellige formede Stempler, de saakaldte Vuggegængestempler som i hollandske og engelske Bind efterhaanden helt fortrænger de filigranagtige Enheder (Pl. IV—VI). Det er vel værd at lægge Mærke til, at Enkeltstempler fra begge disse Stiltyper her hjemme anvendes gennem Størstedelen af det 18. Aarh. og bidrager til at give dansk Bogbinderkunst et ganske ejendommeligt Særpræg.

Omkring 1720 kom igen en Fornyelse i Bindets Dekoration i Mode, det var de saakaldte Spejlbind, og denne Gang kom Stødet fra England. Den engelske Type var oprindelig ret spartansk dekoreret baade paa Ryg og Sider; det var Kalveskinsbind, som blev sort stænket paa Siden i rektangulære Rammefelter, yderst en mørk, derefter en lys uden Farve, Midterfladen mørk. Paa Grænsen mellem de mørke og lyse Partier tryktes blinde Borter og i Hjørnerne et udadvendt Stempel. (Pl. VI Fig. 2).

Dertil føjede de danske Bogbindere en smal Guldbort yderst og gennemførte i Overensstemmelse med gammel fransk, senere ogsaa engelsk Mode, en fyldt, prangende Rygdekoration i Guld, oplivet med stærke Farver i Titel- og Tomefelter, som rødt, grønt og sort; men ogsaa paa anden Maade særprægedes efterhaanden de danske Spejlbind, som hurtigt maa være blevet næsten udelukkende brugt til alt almindeligt Arbejde, thi vi har dem i uendelige Mængder. Temmelig snart bliver under Rokokoens Paavirkning Spejlets rektangulære Form

brudt og knækket; bues udad og indad, svajes og krydses og udsmykkes med forskellige Ornamentter, navnlig Blomster i Guld. I Midterfeltet pyntes det med geometriske, tidt mærkelige Figurer, og samtidig dukker Rokokoformerne frem i Stemplernes Tegning. Dertil kommer at man, formentlig efter tysk Forbillede, mønstrede og marmorerede Skindet med afvigende Farver i Felterne; det kunde spille som gulbrunt-sort Skildpadde eller i kølige Sten- og Marmorfarver. Det oprindelige diskrete Blindtryk trængtes i Baggrunden, Guld traadte undertiden i Stedet, baade paa de glatte farvede Kalveskindsbind og paa de mere robuste mørkrøde og sorte Saffians- og Korduansbind. Spejlbindets Glansperiode slutter omkring 1780; i Aarhundredets to sidste Aartier kom helt nye Former frem.

Foruden Engelskbind, som jo var den gængse Betegnelse for Spejlbind, udførte de danske Mestre i denne Periode adskillige andre Arter og Typer. De benævnte dem Franskbind, danske, slavoniske, kinesiske, hollandske og svenske Bind. En enkelt af disse Mestre, Wilhelmi, var desuden fremragende i Marmorering og brugte blaat, graat, blommet og bunt Marmor til sine Læderbind.

Stempler, Ruller og Fileter, som anvendtes, var en ret broget Samling fra forskellige Tider og Stilarter. Ved Køb i Dødsboer og ved Arv gik de fra Slægt til Slægt, og de fleste er sikkert graverede her i Landet.

En Ejendommelighed ved de danske 18. Aarhundredes Bogbind er de stærktfarvede Forsatspapirer og Snit, udførte i Bakke- og Klistermarmor, som oftest med kultiveret Smag, tidt ganske bizarre, men altid med stor Færdighed. Det haand- og maskintrykte Kattunpapir er vistnok for Størstedelen indført fra Udlandet, saaledes flere Mønstre fra Frankrig.

Formentlig vil det ikke være uden Interesse at se hvad disse gamle Mestre fik for deres Arbejde (i Henhold til Sølvværdien var 1 Rigsdaler = 6 Mark = 3 Kroner 26 Øre). Ifølge de endnu bevarede Bogbinderregninger har Priserne omtrent været ens i Tiden fra 1730—1780. En Kalveskindsfolio med Guldbort i Kanten, blinde Rammer med Hjørnestempler, Ryggen fuldt forgyldt, altsaa et almindeligt Spejlbind 1 Rdlr. 2 Mark, men kom der mere Forgyldning paa Siden, marmoreret eller forgyldt Snit, steg Prisen indtil 2 Rdlr.; for større Medianformat 3 Rdlr. indtil 10 Rdlr. Almindelige Kvarter 5 Mark indtil 1 Rdlr. 2 Mark, Oktaver som Regel 2 Mark 8 Skilling; mere dekorerede indtil 3 Mark 8 Skilling. Franske Bind med fyldt Ryg, blanke Sider, i Folio 2—3 Rdlr.; Kvart 1 Rdlr. og Oktav 3 Mark. For det Maroquinbind som er afbildet paa Pl. XXII „Grosz Royal Folio vergult auf den Schnitt in roth Saffian“ fik Boppenhausen 5 Rdlr. pr. Bind. Liebe fik samtidig 10 Rdlr. for lignende Bind og 6 Rdlr. for almindelig Folio. For Oktaverne som er gengivet paa Pl. XLII og XLIII var Prisen 3 Rdlr.

Ved nøje at undersøge Bogbindernes Regninger og sammenligne de deri nævnte Bind med andre, som bærer samme Stempler, Ruller o. s. v., tør vi henføre hele Grupper til hver sin bestemte Bogbinders Arbejde. Men vi har dog ikke set bort

fra visse Vanskeligheder i Bedømmelsen. Vi ved nemlig, hvorledes Forgylder-Værktøjet tidt spredes til forskellige Laugsbrødre, naar et Værksted nedlægges; vi mener ogsaa at have bemærket, at Bogbinderne allerede dengang laante Stempler hos hverandre. Heller ikke er vi blinde for, at den ene Bogbinder kan have ladet nogle af den andens Stempler gravere efter.

En anden Ulempe ved at søge Bindene op efter Regningerne er, at de ikke mere findes i det Bibliotek, som de er leverede til. Størsteparten af Kongens Haandbibliotek brændte med Christiansborg i 1794, men en Del af de for tabte ansete Bind er dog bevarede, idet Biblioteket efter en kongelig Bestemmelse af 1782 efterhaanden afgav dem til det kgl. Bibliotek. Endvidere har Kongen undertiden ladet indbinde adskillige Exemplarer af samme Værk og hos forskellige Bogbindere, som f. Eks. 20 Bind af „Den danske Vitruvius“, hvilket ligeledes skaber lidt Usikkerhed i Bestemmelsen. Hertil kommer, at det kgl. Biblioteks Bogbestand er undergaaet mange Forandringer; meget findes ikke længer, fordi det er afleveret til andre Samlinger, specielt ved Gaven til Norge i 1811: 4000 Folier, 5000 Kvarter og 20000 Oktaver. Endelig finder man, at enkelte af de i Regningerne angivne Bind er ombundne, eller de, som stod angivne i den ene Bogbinders Regning, er erstattede med Bøger bundne af en anden og paa helt anden Maade.

Man har hidtil vidst saare lidt om det 18. Aarhundredes Bogbinderes Arbejder. I Bogbinderlaugets Protokoller findes Data vedrørende Mestrenes Fødselsaar, Udenlandsrejser, Etablering og Dødsaar, men det er først ved nu at opsøge og undersøge deres originale Regninger, at Bindenes Ophavsmænd i mangfoldige Tilfælde sikkert kan bestemmes og skilles ud fra hverandre, saa vi faar fyldigere Oplysninger om de enkelte Mestres Arbejder.

Til Orientering om deres Liv og Virksomhed skal her nogle faa Data tilføjes:

Johan Boppenhausen fra Cassel kom hertil 1699 og blev Mester 1703. Han var vistnok den første, der gjorde Spejlbind efter engelsk Mønster. Ved hans Død 1740 arvede Sønnen J. C. og J. W. Boppenhausen sandsynligvis hans Værksted.

Vi finder lidt af Faderens Værktøj brugt af J. W. B., som efter 1755 havde Forretning med Guld- og Metalarbejde samt en omfattende Boghandel, og vi ved, at nogle af de engelske Bøger, han solgte, er kommet hertil i indbunden Stand. Nogle af hans Stempler kom i Liebes Besiddelse, betydeligt flere i Wilhelmis. J. W. B. indbandt for det kgl. Bibliotek fra 1736 til sin Død i 1761.

Den omkring 1728 afdøde Andreas Lyman's to Sønner, Peter Lyman og Andreas F. Lyman, blev Mestre henholdsvis i 1720 og 1724. Den første indbandt for Partikulærkassen fra 1738—54 og den anden fra 1748, samt for Haandbiblioteket fra 1757—1762 og for det kgl. Bibliotek fra 1762—66. De var solide gode Mestre med rolig sober Stil i deres Bind, som næsten altid havde en rektangulær Tegning.

Martinus v. Fenden var Polak, han blev Mester i Odense 1705, kom senere til København, hvor han blev Hofbogbinder og døde 1742. Hans Søn C. G. v. Fenden gjorde Mesterstykke i 1736 og døde 1792. Det ser ud til, at han og Brødrene Lyman, som begge arbejdede for Partikulærkassens Kontor og Kongens Haandbibliotek, laante Stempler hos hinanden. Hans Bind følger i deres Dekoration nærmest tyske Forbilleder og er iøvrigt godt gjorte.

Familien Liebe menes at stamme fra en schlesisk Adelsslægt. Georg Julius Liebes Mesterstykke blev gjort i København i 1734, i 1746 blev han Hofbogbinder og døde i 1778.

Regninger fra hans Haand gaar fra 1747—70, er stiledede til Partikulærkassen og angaar væsentlig kun Haandbiblioteket. Han indførte Rokokoen i danske Bogbind og var i det hele taget en Foregangsmand med rig Fantasi i sine Kompositioner. Han øvede stor Indflydelse paa August Heinrich Helmuth, som etablerede sig i 1740, døde 1777 og rimeligvis overtog Størsteparten af A. F. Lymans Stempler.

Jørgen Piper arbejdede, efter et langt Ophold i Tyskland, hos Helmuth, indtil han i 1761 gjorde Mesterstykke. Han leverede Arbejde til Haandbiblioteket og døde allerede i 1765.

Anderledes med Johan Tobias Wilhelmi; han havde en næsten 60 Aar lang Løbebane som Mester fra 1741, Hofbogbinder fra 1785, indtil han som en velstaaende og anset Mand døde i 1798. Ingen af den her behandlede Perodes Bogbindere kom op paa Højde med ham i Henseende til Opfindsomhed og Fantasi i Dekorationen. Han arbejdede for Kongehuset, Partikulærkassens Kontorer, Haandbiblioteket og det kgl. Bibliotek. Regninger findes i Mængde, og han har nogle Gange tilegnet sine Bind til sin Velynderinde, Dronning Juliane Marie.

Den sidste af det 18. Aarhundredes fremtrædende Bogbindere, Niels Hjort, blev Mester i 1775, var Oldemand fra 1792—94 og døde før 1805. Han ejede adskillige af de foregaaende Mestres Stempler og brugte dem sammen med sine egne paa en smuk Maade baade i gammel og nyere Stil.

Enhver kunstnerisk Blomstring, og ikke mindst den, vi her har undersøgt, hviler paa Laan fra Fortid og Samtid, og Dommen om dens Værd beror ikke paa, hvormeget den har laant, men paa det, den bragte ud af Laanet.

Ud fra dette Synspunkt fortjener den danske Bogbinderkunst i det 18. Aarhundrede vor fuldeste Anerkendelse. Af en stiv og lidt kedelig engelsk Type skabte den en gennemgaaende smagfuld og broget Mangfoldighed, der ikke sjældent ved sin Skønhed og Rigdom hæver sig til fremragende Bogkunst med et ganske bestemt og ejendommeligt dansk Præg.

