

## 1 • (ARMORIAL BINDING). GUTHERIUS, JACOBUS.

De veteri iure Pontifico urbis Romae libri quatuor. Ad amplissimum virum Anthonium Seguerium... Paris, Nicolaus Buon, 1612. 4to. Title printed in red and black with beautifully engraved printer's vignette, ca. 75 small engravings of Roman coins and seals (50 x 50 mm) and 3 greater ones in the text, woodcut head- and tail-pieces and initials. (16), 480, (20) pp. Contemporary full gilt tooled calf with quartered and crowned coat-of arms (arms of Fradet de Saint-Aout, comte de Chateameillant in the Cher, Berry) with three arrow heads in the first and a Greek cross in the third compartment, with helmet gear with a mermaid on top, alternate diagonal rows of rampant lions & arrow heads in a lozenge-shaped pattern of dotted lines, surrounded by a double floral borders and fillets, flat spine similarly decorated, gilt edges, rests of ties. Beautifully bound copy. (Some insign. browning, ownership's entry on title erased which has caused a stain on the following 6 lvs., margins of title soiled, hinges weak, both covers with some scratches). **3.300 €**

\* First edition of this first modern study on the jurisdiction, including the jurisdiction on the Vestal virgins, of the Roman priests (Pontifices). Further editions appeared in 1696 and 1732.

Jacobus Guthenius (Jacques Gouthière, 1568-1638) discusses almost every aspect of the institution of the pontiffs, but also propounds several adventurous theses such as that there were two pontifices maximi in Rome. The author investigates the guiding principle of arguably the most important religious authority in ancient Rome, the pontifical college, and examines the place of the college within Roman law and religion, giving particular attention to notions about the relationship of the pontifical law to the civil and sacral law, offering also the first detailed examination of the duties of the pontifical college as a collective body. Besides the images of coins and seals, the author also has transcribed many Roman inscriptions. [cf.: M. Jos. E. Johnson, *The Pontifical law of the Roman Republic* (Thesis New Brunswick, 2007) Not in Brunet; not in Graesse, Not in BNF].

## 2 • (ART AUCTION CATALOGUE).

Catalogue d'une Vente de 200 bons Tableaux anciens et modernes, bordures dorées, dessins à l'aquarelle et à la sépia, estampes anciennes et modernes, recueils, etc. Provenant du Cabinet de M. le B..., de Versailles. Cette vente se fera jeudi 26, vendredi 27, et samedi 28 décembre... Se distribue à Paris chez Me Bonnefond... M. Defer..., 1839. 16 pp. 250 items described. Nineteenth century half red morocco, marbled boards. **380 €**

\* Contains paintings by Basan, Tiepolo, Titien, Breughel, Hondekoeter, Neer, Boucher, Mignard, Vanloo, Gourreau, Lepoittevin etc. etc.

## 3 • (ART AUCTION CATALOGUE).

Catalogus van eene voortreffelijke en uitgebreide verzameling schilderijen, waarbij verscheidene stukken, behoorende tot de eerste klasse der Oude Nederlandsche school, afkomstig uit een der voornaamste europesche kabinetten; waarbij eene kunstige en zeer uitvoerige copij naar de Tombe of Chasse de St. Ursula te Brugge en een Panorama van een gedeelte der stad Amsterdam; voorts eene uitgebreide en fraaije verzameling vaderlandsche historie prenten en portretten, en eindelijk eene kleine collectie beeldwerk en rariteiten. Al hetwelk... zullen worden verkocht op dinsdag den 26sten september 1854... Amsterdam, 1854. 56 pp. 345 items described. Nineteenth century brown half morocco, marbled boards. On the title page in ink: "weledele heer F. Muller". And a note in pencil on the first flyleaf "bibliothèque Léon de Laborde". Several pages with prices and annotations in pencil. **550 €**

\* There is no mention of whose collection this is. Some of the items have extensive descriptions, others have not.

## 4 • (ASTLEY, THOMAS).

Books printed for Thomas Astley at the Rose in St. Paul's Church-Yard, 1728. (London), Thomas Astley, 1728. 8pp. Small 8vo. **800 €**

\* With a drop-head title beginning "The sacred interpreter: or, a practical introduction towards..." Thomas Astley was a bookseller and publisher in London, St. Paul's Churchyard, 1726-1759. He was mentioned in Wilford's *Monthly Catalogue* for September, 1726, as the publisher of the Rev. Thobias Swinden's *Enquiry into the Nature and place of Hell*. He also dealt in plays and miscellaneous literature. On April 3rd, 1747, in company with Edward Cave of St. John's Gate, he was arrested for printing an account of the trial of Simon Lord Lovat. After a strict examination by the House of the Lords, he was discharged upon paying the fines. Thomas Astley died on February 28th, 1759. McKenzie lists Astley twice in his book on apprentices in the book field

(McKenzie's Stationers' Company Apprentices). The first four and a half pages describe in greater detail more modern titles and the rest of the pamphlet lists in short-title a large number of other titles in print. [ESTC 137870; Plomer, Dict. of Printers and Booksellers]

## 5 • AUDOT - PARIS.

Ouvrages nouveaux qui se trouvent à Paris, chez Audot, libraire-éditeur, rue des Maçons-Sorbonne no. 11. Paris, imprimerie de. Tastu, n.d. (but before 24 March 1827). Broadsheet, folio. 3 columns on each side. **450 €**

\* Describes 65 new books that can be bought at Audot's in Paris all with rather extensive descriptions that contain sizes, prices (without or including postage) number of illustrations and some notes on the contents of the books. Most of the books deal with hunting, gastronomy, gardening, with some technical and travel books. The last item described is the "Colonne de la Grande-Armée, élevée sur la Place Vendome, a Paris" that customers can subscribe to. The description of this last work states that the first instalment will be sold as of 24 March 1827. Audot says at the very beginning of the sheet: "Vous êtes invité à communiquer cette Notice aux personnes qu'elle pourrait intéresser"

## 6 • (BOOK AUCTION CATALOGUES).

Catalogue des livres rares et précieux de feu M. Gouillard, par Guillaume De Bure, Fils aîné. Paris, G. de Bure, 1780. xvi, (iv), 246pp [last page misnumbered 24]. Priced throughout in a contemporary hand. Bound with : Catalogue de la bibliothèque de feu MM. Lorry, dont la vente se fera le jeudi 15 Décembre 1791 & jours suivans, en leur Maison, rue des Poitevins, No. 3. A Paris, chez J.G. Mérigot... & M. Genet...,1791. Titlepage, (iii), 248pp. (tear in page 248 & some waterstaining at the end. Without the 'Table des Auteurs' that was printed separately and later. At the beginning of the catalogue we find the following note: "La table des Auteurs est sous presse, elle sera remise, dans la courante de la vente, aux personnes qui se présenteront avec le Catalogue". The owner of our catalogue obviously hasn't done that. Contemporary mottled calf binding (some staining). **2.100 €**

\* Two eighteenth century catalogues bound together. Ad 1: The Gouillard sale was an important sale that contained 1604 lots and included prints, maps, and a globe; significant holdings in bibliography and Classical Greek and Latin Literature. The verso of the half-title gives the date of the auction: "la vente se fera le Lundi 5 Mars 1781, & jours suivans..." and pages v to x contain a "précis sur la vie et la bibliothèque de feu M. Gouillard, par un de ses amis [M. de Maucune]" An important auction at which all the great collectors and dealer of the period purchased. The catalogue has extensive descriptions for many of the entries. Our copy contains the rare 4 page "État des Bronzes, Porcelaines, Bijoux & autres effets précieux de la succession de Monsieur Gouillard, dont la vente se fera en l'une des salles de l'Hôtel de Bullion, le 24 Mars, 1782, de relevée" and which describes 51 lots. [cf Blogies cols. 14-15, Grolier Club, 291, Peignot says: "Belle collection de classiques, ce catalogue n'est pas commun", p. 101; Taylor, Book Catalogues, p. 243 & Pollard & Ehrmann, # 196] Ad 2: An auction with 3082 lots. The advertisement tells us that is the collection of Anne-Charles Lorry (a doctor who died in 1783) & François Lorry (an attorney who died in 1791), two brothers who formed the collection together. It also tells us that most of Anne-Charles books on medicine and natural history were purchased by Jean-Noel Hallée in 1783 and they were therefore not included in the sale. [Grolier Club # 350]

Gouillard: There is a biographical sketch of Gouillard serving as the Preface in which it is noted that Gouillard edited texts of Horace and Virgil. All the great collectors and dealers of the period purchased at this sale, including Comte d'Artois; d'Hangard; Le Camus de Limaire; Loliée; Président de Saint-Fargeau; Pâris de Préfond; and the booksellers Bailli, Henri, Janetus, Tillard and Ysquerdo (buying for the Queen of Spain).

Very little is known about Gouillard, not even his first name, apart from Naigéon's statement that he had inherited wealth and died at the age of fifty-four from a disease of the chest.

## 7 • (BOOKTRADE HISTORY).

Arrêt du Conseil d'Etat du Roy, qui casse et annule les arrêts du Conseil, obtenus par Jacques Nicolas & François-Denis Le Tourneur oncle & neveu, pour estre reçus libraires en la ville de Rouën; et ordonne que les Srs Cailloüé Freres seront et demeureront destituez de la profession de libraires, &c... Du 11 Septembre 1724. Paris, Imprimerie Royale, 1724. 4pp. 4to.

Woodcut headpiece. Uncut. A good copy with wide margins. **480 €**

\* First edition of this very important parliamentary paper. It renews officially, by naming specific individuals, under the reign of Louis XV the interdictions, made by Louis XIV, for Protestants to exercise the trade of booksellers and printers. Frère (Manuel de Bibliographie Normande, I, p. 171, col. 1) devotes a whole page to this affair of forbidding booksellers to work and the suspension of the brothers Calloüe and the family Le Tourneur - a suspension which nevertheless did not impede the Calloüe family being

one of the most famous families of printers in Rouen where they worked from 1612 to at least 1753; printing and editing not only many Protestant works but also books in Spanish or translated from the Spanish. There is also a widow Calloüe who died at the Bastille and Jean Calloüe himself fled to England where another member of his family, Denis, translated into French, works that were favorable to King Charles II.

## 8 • BOSBOOM, SIMON.

Cort onderwijs vande Vyf Colomen door Symon Bosboom, Stadts Steen-houwer tot Amsterdam. Uit den scherpsinnigen Vinsent Schamozzy getrocken en in Minuten gestelt seer gemacklick voor de jonge Leerlingen en dienstich voor alle Ionge Liefhebbers der Bouw-Const. Nieuulycks vermeerderd en verbeterd met Privilegio. Amsterdam, Joannes Loots, n.d. (between 1696 and 1726?). Folio. Limp vellum. Handwritten exlibris of the Arnhem (?) sculptor Johannes Daniels. Engraved titlepage, 58 ff with text and 47 full-page copper-engravings (one folding and 3 signed S. Bosboom inventor) and 6 copper-engravings in the text, marked A-F. **4.500 €**

\* Simon Bosboom (1614 - 1662) was a Dutch architect and stone mason. 'Cort Onderwys...' is an influential and simple and practical manual on the five orders of columns, written for the use of craftsmen. It is based on Scamozzi's *Idea della architettura* - most plates derive from Scamozzi's book VI. Bosboom's work became a popular handbook for architects that was reprinted several times and served to spread the ideas of Scamozzi throughout the Netherlands. He discusses and illustrates the Tuscan, Doric, Ionic, Composite (here called Roman) and Corinthian orders of column, along with doorways, arches, facades, etc., using them. Other illustrations show fireplaces, a church interior and exterior, geometrical diagrams, ornaments, etc. Bosboom was active as an architect in England and Germany, before working on an almshouse for the city council of Nijmegen in 1640 and moved to Amsterdam when he was hired as a master mason to assist Jacob van Campen for his work as city architect of Amsterdam. He helped him with the City Hall of Amsterdam, his largest city project. In 1653 he was promoted to city mason after the dismissal of Willem de Keyser, and in 1657, the year of Van Campen's death, Bosboom was promoted to city architect. Cornelis de Bie's *Gulden Cabinet* (Antwerp 1661) calls Bosboom the actual designer of the plastic details of the Amsterdam city hall. Plates 54 and 55 depict interiors of Santa Maria Maggiore, Rome. Plates 52 and 53 depict a church designed by Bosboom.

## 9 • BOSSE, ABRAHAM.

Traicté des manières de graver en taille douce sur l'airin. Par le moyen des eaux fortes, & des vernis durs et mols. Ensemble de la façon d'en imprimer les planches & d'en construire la presse, & autres choses concernans lesdits arts. A Paris, chez letdit Bosse, 1645. 8vo of 5 ff. (Frontispiece, printed title, engraved title, 2 ff dedication of which the first one is engraved), 75 pp and 16 plates, two of them reproduced twice. Contemporary calf. (binding expertly restored). Interior nice and clean. On the inside front cover handwritten exlibris J.M. (?) Maulbon and another note by P. Guignard noting he bought the book in 1838 in Dijon. On the first flyleaf a recipe for glue in ink in a contemporary hand. **3.100 €**

\* First edition of the first French book on engraving. "It is notable for its completeness for the time of its production, and for its plates, which have been reproduced by most subsequent writers on the art" (B&W). The present work was the first manual of copperplate etching and engraving and the printing of intaglio plates. It was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. In addition to a wealth of technical information, the work includes scenes of the engraving studio and the copperplate press. The work has remained an important introduction to print-making which is of practical use to the printmaker even today.

## 10 • (BREVET DE LIBRAIRE).

Au nom du peuple, le Ministre de l'Intérieur, vu l'art. 11 de la loi du 21 Octobre 1814, accorde a... le présent Brevet de Libraire à la résidence d'... département d... à la charge par... de le faire enregistrer au Tribunal civil de son arrondissement. Délivré à Paris, le... Le Ministre de l'Intérieur, ... Le Chef de la 2e Division, ... Enregistré sous le No... le Chef du Bureau de l'Imprimerie et de la Librairie, ... No date (but between 1848 and 1852). Broadside folio (45 x 35 cm), strong vellum, folded, printed on one side only. Printed text within a typographical border. Not filled in. New as published without the details that had to be filled in. **750 €**

\* Bookseller's license to practice. A rare example of a blank license that had to be filled in with the details of the bookseller obtaining the license to practice and then registered with the proper authorities. Not many of these can have been produced as the Second Republic lasted only from 1848 to 1852.

## 11 • CAETANO DE S. JOSÉ, FR.

Vida do B. Fr. Simão de Roxas da ordem das SS. Trindade, confessor da Augustíssima, e catholica Rainha Dona Isabel de Borbon, primeiro fundador da congregação dos Escravos do Dulcissimo Nome de Maria, escrita, e dedicada à augustissima, e fidelissima dona Marianna Victoria rainha de Portugal N. Senhora. Lisboa, na Regia Officina Typografica, 1772. (16) 304 pp. 8vo. Unbound and in sheets as published. A good clean copy. **500 €**

\* Life of Simón de Rojas (1552 - 1624), tutor to the royal princes of Spain and confessor of Queen Isabel of Borbon. He established the Congregation of the Slaves of Mary that was intended for the laity: persons of every social class could join. The members, who included the King and his children, dedicated themselves to honour Mary by helping the poor. Surprisingly rare, only two copies in OCLC Worldcat. (Univ. Dayton & BL).

## 12 • CALLOT, JACQUES (after).

La Petite Passion (The Small Passion). Series of 12 plates showing the Passion. No place, no date. Oblong (16,9 x 10,9 cm, size of the illustrations c. 5 x 6 cm). Stitched. First plate a bit soiled. Contains 12 numbered plates, the first two signed on the lower left corner 'Callot in.', the others unsigned. **600 €**

\* One of the most prolific and versatile graphic artists in Western art history, Jacques Callot (1592 -1635) created over 1,400 prints by the time he died in 1635 at the age of forty-three. He had a gift for creating viable pictorial spaces while maintaining a clear narrative focus. Callot was enormously popular and his work was much copied. The original Small Passion series was published in 1624 / 1625 and shows the Passion of Christ in twelve plates with numerous figures and details in each tiny engraving. The present series is a later anonymous nineteenth century (?) copy of good quality. Some of the prints are reversed (e.g. 11), others are not (e.g. 6).

## 13 • (CENSURE).

De President ende Raedtslieden van de Eerts-Hertoghen van Oostenrijcke/ Hertoghen van Bourgongien (...) Gheordonneert in Vlaenderen. Nae de Copye. Ghedruckt tot Ghend by Gaultier Manilius (...) 1610. Gent, 1610. 4to. (4)pp. Modern boards. Woodcut ornament on title. In gothic type. **450 €**

\* Decree issued 29 January 1610 prohibiting the importation of (heretical) Protestant books, songs, rhymes and ballads. [Not in Knuttel].

## 14 • (CENSURE).

Documents relating to a process against one bookseller and two bookbinders from Angers for selling forbidden books. Nine documents, both manuscript and preprinted forms completed in manuscript concerning this process. They are signed and dated Angers, 8 and 12 June 1847. **250 €**

\* The accused are named : Eugène Lainé, bookseller in Angers; Louis Chartier, stationer and bookbinder in Angers; Joseph Gastineau, bookbinder and stationer in Angers. They are accused of having sold forbidden (religious) books. They are condemned to one month in prison and a fine of 100 francs.

## 15 • (CHEDEL, QUENTIN-PIERRE or PIERRE-QUENTIN).

Second livres [sic] de fantaisies, cartouches, fontaines, et paysages. Gravé par P.Q.C. Se vend à Paris, chez la Ve. Chereau rue St. Jacques au 2 Pilliers d'Or, n.d. (1738). Oblong (23 x 15 cm). 6 engraved plates (including engraved title). Stitched. Some staining but a nice copy. **950 €**

\* A quite scarce series of six plates showing architectural ornaments designed by Quentin-Pierre Chedel (1705 - 1762) a student of the painter François Lemoyne and of the engraver Laurent Cars. He was known in his own time for his fantasy and originality.

## 16 • (COLOUR) BRITISH ALIZARINE CO. - MANCHESTER.

Colorants solides. Laine. Manchester, no date (after 1921). (vii), 8 pp of recipes for production and product specifications + 8 pp containing 48 samples of woollen cloth in various colours (a few a bit damaged). Cloth binding. With many annotations in pencil (in French) on the qualities of each colour, e.g. reaction to light etc. **450 €**

\* A rare trade catalogue from the British Alizarine Company Ltd intended for the French market with texts in French. British Alizarine Co. Ltd. was a specialist dye-making company, which operated from 1881 in London, and then, from 1921 onwards, at Trafford Park, near Manchester. It was created primarily to protect the interests of synthetic British alizarine red dye. Alizarine is an extract from the Madder root that has been cultivated since Antiquity and was widely used in Western Europe as a (red) dye since the late Middle Ages. Alizarine became the first natural dye to be synthetically duplicated in 1868.

## 17 • DANIEL, L. - LILLE.

Livret typographique L. Daniel. Lille, 1935. (xx), 183, (v) pp. Printed in black and white and colour. Original paper covered binding. Paper on spine a bit damaged but a very good copy. **350 €**

\* The printing house of L. Daniel was founded in 1698. Introduction and design Maximilien Vox.

## 18 • DAUNOU.

Analyse des opinions diverses sur l'origine de l'imprimerie. Lue à la séance de l'Institut National le 2 Floréal An 10. Paris, Baudouin & Renouard, Primaire An XI (1803). Halftitle, title, 138pp. Uncut. Contemporary pink marbled boards. (some foxing throughout) **650 €**

\* First separate publication of this work which formed a paper read before the Institut National des Sciences et Arts, and was first printed in the fourth volume of its Mémoires (1802). Daunou was born August 18, 1761, at Boulogne-sur-Mer. He was admitted a brother of the Oratorians in 1777. From his youth up he was distinguished for his exemplary piety, his studious habits, and his receptive mind. He passed through the stormy days of the French revolution, and was arrested and thrown into prison, but was soon acquitted. Subsequently he rose to great eminence, and was made a peer of France in 1839. Some years before, he had been appointed "Garde générale des Archives du royaume", and has special opportunities of pursuing his studies in biography and literary history, to which he devoted many years. He contributed no less than seventy memoirs to the "Biographie Universelle", among them being the lives of several eminent printers. He died June 1840. [B&W].

## 19 • (DE LA MOTTE FOUQUET, H.F.).

Catalogue raisonné de la rare et précieuse collection d'estampes anciennes et modernes, composant le cabinet de Mr. H.F. de la Motte Fouquet dont la vente aura lieu les jeudi 21 et vendredi 22 Octobre 1847... à Cologne, Hôtel du Dôme, Domhof, près de la Cathédrale... Cologne, imprimerie de Chr. Gehly, 1847. 91pp. 626 items described. Nineteenth century half morocco binding, marbled boards. Priced throughout in pencil in a contemporary hand. Some light foxing. **550 €**

\* Quite extensive catalogue with additional descriptions for most of the items.

## 20 • DEBERNY & CIE.

Le Livret Typographique. Spécimen de caractères. Paris, n.d. (circa 1907). Unpaginated but circa 450 leaves (most of them printed on one side only) and two folding plates at the end. Original printed boards. Some pages bound in upside-down. Paper on hinges a bit damaged but otherwise a nice and clean copy. **1.000 €**

\* A lovely copy of this important specimen produced by the Parisian foundry Deberny et Cie whose origins date back to the late eighteenth or early nineteenth century when J. L. Duplat, Jean François Laurent and Joseph Gillé started a typesetting enterprise. This business eventually passed to Laurent by 1827. The year before Honoré de Balzac started his printing business and in 1827 he bought Laurent's typesetting business. Unfortunately, the enterprise did not last, Balzac went broke and the business was only saved with money from his mistress Louise-Antoinette-Laure De Berny, who gave control of it to her son Alexandre De

Berny who worked with Jean-François Laurent until 1840 when he was able to buy out the latter's share. In 1914 the company became Deberny & Peignot. Several specimens were issued over the years with this same title 'Le Livret Typographique'. Their contents differ slightly throughout the years. This one is from around 1907.

## 21 • DEBERNY & PEIGNOT.

Le Peignot. Caractère dessiné par A.M. Cassandre. Paris (1937). (32 pp). The first and last pages are light blue paper. Large 4to. Original printed yellow wrappers. Bottom of spine sl. dam. but a lovely clean copy.  
With: Le Peignot. Caractère dessiné par A.M. Cassandre. Paris, 1937. (12pp). Large 4to. Original printed light blue wrappers. A lovely clean copy. **700 €**

\* Two different versions of this type specimen of Le Peignot designed by A.M. Cassandre. Since meeting Charles Peignot in 1925 Cassandre had done much work on the forms of the alphabet. He designed a.o. the Bifur (1929), the Acier Noir (1930). The present type, Peignot, appeared in 1936, in time before the Exposition Internationale in 1937 and was controversial. Criticized at the beginning it slowly gained a place in as an elegant type. From the introduction (translated): "The Peignot type... is neither a creation or a novelty... The alphabet we submit to the public in this specimen is one whose essential character is that its design, and above all its conception, differ radically from the whole host of other founts of type hitherto produced... the makers of the Peignot type decided to abandon the cursive handwritten lower-case forms which the printing trade inherited from the fifteenth century humanists... The Peignot type, intended for use in printing, is conceived as an engraved letter and not as a written letter... It is hoped... that in the Peignot type printers may find a new convention liberating them from the confused mass of calligraphical curves and dots which have so unfortunately and for so long been allowed to reduce the efficiency of the old roman inscriptional forms fundamental to our contemporary civilization."

## 22 • DECKHERR & BARBIER.

Catalogue de Deckherr et Barbier à Montbéliard, successeurs de MM. Deckherr Frères. 1,000,000 d'almanachs pour 1851, Montbéliard, (1850). Large broadsheet (59.5 cm x 64 cm), printed recto/verso with on the recto a letter to the prospective purchaser, observations on the almanacs offered, the priced list of these, and an extract from Deckherr & Barbier's general catalogue of publications. The verso contains 'Specimen des Gravures et Vignettes de nos Almanachs', 31 examples of the woodblock illustrations to be found in the almanacs (in various sizes and by various artists). Very light browning, document folded three times, but in very good condition. **500 €**

\* It is quite unusual to find this kind of broadsheet issued by a provincial printer.

## 23 • DERZELLE, ROBERT.

Mobilier d'Eglise. Dourdan, Emile Thézard et Fils, n.d. (ca 1937). Folio. 31 plates held in a cardboard portfolio. Title, 4 page of descriptions and 31 plates. Some light soiling. **450 €**

\* The plates show side views and dimensions of church furniture: altars, pulpits, confessionals, choir stalls. Plates 29 to 31 show the furniture in the Church of Dury in the department l'Aisnes (France) designed by the architect C. Paquet. Quite scarce, I have only found one copy at the New York Public Library and no copies in France.

## 24 • D'ESCAMPS, HENRY.

Description des marbres antiques du Musée Campana à Rome. Paris, typographie de Henri Plon, imprimeur de l'Empereur, 1856. Elephant folio. 2 volumes. 76 + 112 pp.: 111 photos. 3/4 red morocco, heavily rubbed and parts of leather lacking and binding loosening. Still a good copy. All edges gilt. **5.000 €**

\* The present work is one of the first books about art that has been illustrated with photographs. The 'marbres antiques' (531 statues) were only a part of the important collection formed by marquis Giovanni Pietro Campana (1808 – 1880). 108 of them were chosen to be represented in the book. From the end of 1853 Campana (for financial reasons) sought to sell his collection. In this context (to 'valorise' the antique sculptures in the collection) d'Escamp's work was conceived. The choice of using photography, a new invention, for reproducing the sculptures can be explained by Campana's interest in this new medium. It was also practical. As he was trying to sell the collection, Campana realized that in this way he could, in a relatively short time, have good reproductions of around 100 of his sculptures. Engraving would have taken too long. The photos are of high quality. We do

not know the name of the photographer. They have all been made in Rome, at the Villa Campana. All but one (Jupiter) have been taken inside, individually. The work first appeared in 1855 without the illustrations. The next year (1856) the work was published again by Plon; at the same time the photos had been made in Rome but they were not 'destinées à la vente en France'. The copies of the 1856 edition were gifts to and not bought by the prestigious collections in which they are now. They were probably given to the institutions in the hope of selling the collection. The main part of the collection was sold to France.

## 25 • (DU FAY, CHARLES JÉRÔME DE CISTERNAVY).

Bibliotheca Fayana, seu catalogo librorum bibliothecae ill. viri d. car. Hieronymi de Cisternay du Fay, gallicanae cobortis practorianorum militum centurionis. Digestus & descriptus à Gabriele Martin, Bibliopola Parisiensi. Cum indice auctorum alphabetico. Paris, Gabriel Martin, 1725. 8vo. Engraved vignette (by Scotin) on title and engraved frontispiece portrait of Du Fay (par H. Rigaud, engraved by P. Devret). Halftitle, portrait, Titlepage, 8,xxii,450pp; 107,(2),(1)p. Contemporary mottled calf. Spine goldtooled with red morocco titleshield. Inner dentelles goldtooled. Marbled endpapers. Priced throughout in a contemporary hand. Index not present. A good copy of this important auction catalogue. **1.880 €**

\* One of the most important French eighteenth century auction catalogues, compiled by Gabriel Martin and considered the best of the many catalogues he compiled. It consists of 4414 lots, and includes manuscripts, maps, fine bindings and has significant holdings in history. According to Bléchet the principal buyers were Louis-Alexandre de Bourbon, comte de Toulouse, and Karl Heinrich, comte d'Hoym; unsold lots were retained by Du Fay's son. Charles-Jérôme de Cisternay du Fay (1662-1723) was a Captain of the "Gardes Françaises" who devoted himself to collecting books after suffering severe wounds in the bombardment of Brussels in 1695 that made it impossible for him to continue his function, in fact he lost a leg. He bought from all the leading booksellers in Europe and formed a magnificent collection that was one of the richest of his times. It was often consulted by scholars who needed a particular and rare work. Copy with the portrait that is often lacking. [c.f. Peignot, p. 96 "Catalogue bien fait d'une bibliothèque riche et bien composée."; Pollard & Ehrman, no. 269; Taylor, Book Catalogues, pp. 207, 226, & 239; Grolier Club 22; Brunet III, 1497].

## 26 • DU PIN, LOUIS ELLIES.

Nouvelle bibliothèque des auteurs ecclésiastiques, contenant l'histoire de leur vie, le catalogue, la critique, et la chronologie de leurs ouvrages, le sommaire de ce qu'ils contiennent. Un jugement sur leur stile, et sur leur doctrine; et le denombrement des différentes éditions de leurs oeuvres. Nouvelle édition, revue, corrigé & augmentée. Utrecht, Jean Broedelet, 1731-1741. 19 parts bound in 10 volumes. Original half mottled calf, speckled boards (some rubbed). Titles in red and black with a woodcut printer's mark. Each volume has a frontispiece (all identical) but volumes II lacks the frontispiece; volume VIII lacks the titlepage and frontispiece and volume XIV lacks the frontispiece. Some browning. **650 €**

\* Louis Elies Du Pin (1658 - 1719) was a French ecclesiastical historian. In his 'Nouvelle Bibliothèque' he treated simultaneously biography, literary criticism, and the history of dogma; in this he was a pioneer leaving far behind him all previous efforts, Catholic or Protestant, which were still under the influence of the Scholastic method. He was also the first to publish such a collection in a modern language. His work was fiercely criticized.

## 27 • (DUBUFFET, JEAN).

Le Mirivis des Naturgies. Collège de 'Pataphysique. (1963) (46 pp). Original wrappers. A lovely copy. From the colophon: "La présente édition de Mirivis reproduisant en phototypie la grande édition lithographique des textes du Régent André Martel calligraphiés et illustrés par le T.S. Jean Dubuffet imprimée par Ordre de sa Magnificence le Vice Curateur du Collège de 'Pataphysique a été tirée par les soins de la Phototypie Duval à douze cents exemplaires dont 159 numérotés de 1 à 159 ont été marqués du Sceau du Collège & a été achevée le 23 gueulles XC en la Fête de l'occultation de Julien Torma" **500 €**

\* Printed in 1200 copies. This one with an autograph dedication of Dubuffet to Jacqueline Voulet, curator of the Fondation Dubuffet.

## 28 • (DUCHESNE, AÎNÉ).

Catalogue d'estampes anciennes et modernes, ainsi de quelques dessins du cabinet de M. \*\*\*. La vente aura lieu les lundi 30 et mardi 31 janvier 1826... Le catalogue se distribue à Paris, chez M. Hainze... 1826. 27pp. 141 items described. Nineteenth century

half red morocco, marbled boards. Priced throughout in a contemporary hand in pencil. The last two items #140 Porte-feuilles et livres blanches & #141 Articles omis have a penciled note of what is contained in these lots. Some browning throughout. **600 €**

\*The catalogue has a two-page index containing around 135 names of artists and which numbers in the catalogue they correspond to. This to facilitate the use of the catalogue.

## 29 • DUFOUR, GABRIEL.

Catalogue des livres de fonds et autres qui se trouvent chez Gabriel Dufour, libraire, quai Voltaire, no. 13, à Paris (Octobre 1820). Nouveautés et réimpressions. (Paris, 1820). 8pp. Unbound. Uncut. **380 €**

\* Contains circa 85 titles. Especially interesting are the ten new or republished books. There is a note for the 'Nouveau recueil des planches coloriées d'oiseaux, pour servir de suite et de complément aux planches enluminées de Buffon' that states that Dufour is the only bookseller who can receive subscriptions for this work. He also states that he continues to publish prospectuses for the 'Recherches sur les ossemens fossiles' by Cuvier and in which he gives the price that a first edition fetches at auction at that time. And the last title is a French edition of the Koran.

## 30 • ENSCHEDÉ & ZONEN - HAARLEM.

Proef van Letteren, welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij van J. Enschedé, 1768. Haarlem, J. Enschedé, 1768. Engraved ornamental frontispiece, title-page, engraved portrait of Johan Enschedé, engraving of statue of Coster, engraving of statue of Hadrianus Junius, 16 ff of introduction; 75 ff of typespecimens; engraving of another statue of Coster, 4 ff of typespecimens (= the supplement Oud Hollandse letteren), 8 pp list of prices, folding view of Enschedé's foundry (lower margin of one fold a bit torn, not affecting the engraving). Canon Hebreuwsch not present (but missing in most known copies). Apart from some staining to 4 ff. a good clean copy in contemporary mottled calf binding with goldstamped decorative border on the front and back covers and spine with 5 raised bands goldtooled. Red leather title vignette that says: "letterproof". Marbled edges. Without the portrait of Fleischmann that was added later. Name "Jan van Krimpen" in pencil on the verso of the titlepage. Did this come from his collection?

**8.500 €**

\* Enschedé's 1768 type specimen that is considered the most important and most interesting Dutch typespecimen of the eighteenth century. It includes specimens of all book and music types, initial letters, exotic fonts, typographical ornaments and especially splendid black-letter types of the fifteenth and sixteenth centuries accumulated in the old Dutch foundry still flourishing under the same name. Our copy does not have the portrait of J.M. Fleischmann who died just before the publication and whose portrait was engraved in 1769 and according to Lane/Lommen # 10 was probably added to the copies that were still left in 1769. Our copy seems to have been bound before the portrait of Fleischmann was added, there is no trace that a portrait ever has been bound-in. [c.f. Bigmore & Wyman p. 202; Updike pp. 38 ff; Birrell & Garnett 71; Lane/Lommen # 10; also see facs. ed. 1993 with introduction and notes.

J.M. Fleischmann died just before the publication of this specimen and his work and merits are described at length in the foreword by J. Enschedé. (Bigmore & Wyman Vol. I, p. 202; Updike, Printing Types Vol. II, pp. 37-39)

## 31 • ERASMUS, DESIDERIUS. (1469-1536).

Paraphrases in Novum Testamentum... Complete in 6 parts bound in 4 volumes. Paris, Galliot Du Pré, 1540. Small 8vo (129 x 88). With the printer's mark of Du Pré in all but one part and several woodcuts throughout the text. Seventeenth century red morocco binding, gold-tooled and with arms on the front- and backcovers of all four volumes. Inside borders gold-tooled, spine gold-tooled. All edges gilt. Lovely copies although cut a bit short at the top margins and one volume slightly damaged at the top of the hinges. A magnificent complete set with the arms of Dominique Séguier (1593-1659), bishop of Auxerre (1633) and Meaux (1637) and the brother of Pierre Séguier, chancellor of France from 1537. Also from the library of Jean Hersent whose exlibris can be found in three of the four volumes. And from that of William Thomas Beckford (1882, I, no. 2846) who assembled one of the finest libraries of the nineteenth century. Beckford chose his books with care insisting on having the finest copies. His library was particularly remarkable for its extensive collection of historical and fine bindings. **10.700 €**

\* A rare, early edition of The Paraphrases, Latin Biblical paraphrases, rewritings of the Gospels by Desiderius Erasmus. They were composed between 1517 and 1524 and occasionally revised by Erasmus during the remaining years of his life. The publication

history of the paraphrases is complicated. They were not published in the order one would normally find in the Bible and a contemporary purchaser would see them as composed of separable parts, out of which sets could be made up in any way that supply might dictate. To take as an example the present copy that consists of six parts in four volumes: The first volume with title "Tomus Primus" consists of the Gospel of Matthew that is bound with that of Mark; the next volume has the Gospel of Luke, the third volume contains the Gospel of John and the Acts of the Apostles and the fourth volume, with the title "Tomus Secundus" consists of the Epistles. Each of the four Gospels is dedicated to a different sovereign. Desiderius Erasmus (1469 - 1536) was the greatest scholar of the northern Renaissance and the first editor of the New Testament. A magnificent copy of this rare text with a distinguished provenance. Quaritch described it in their 1891 "Catalogue of Bibles, Liturgies, Church History and Theology" (#706) as follows: "The binding of these exquisite volumes would gratify the most fastidious and exacting taste". A normal order would be: Matthew (without name), Mark Lucke, John.

### **32 • FERTEL, MARTIN DOMINIQUE.**

La science pratique de l'imprimerie contenant des instructions très faciles pour se perfectionner dans cet art. On y trouvera une description de toutes les pieces dont une Presse est construire, avec le moyen de remedier à tous les défauts qui peuvent y survenir. Saint Omer, 1723. 4to. Title, (18),292,(9)pp. The last page is the errata leaf. Titlepage in red and black with engraving. Numerous illustrations in the text and 6 (folding) plates, 2 of which depict wooden presses. (one plate loosening but still well attached & small tear in another plate). Contemporary mottled calf binding, corners restored and top & bottom of spine sl. dam.). Spine gold tooled (with small restorations to top and bottom). Marbled endpapers. Edges stained red. Old inkstain on title A good copy.

**4.500 €**

\* First edition. This important work is the first French printing manual and the only one until the Revolution. It is clear, methodical & elementary. The four parts cover type and composition; imposition and press correction; accentuated letters and punctuation; press work. We do not know very much about Martin Dominique Fertel (1648-1752) except that he had a shop in St. Omer from 1713 until his death in 1752 and that, after becoming a printer in 1704 he traveled for about 10 years through France, Italy and Flanders. During his travels he did not find a printing manual anywhere so he decided to print his own. And according to Updike I,260: It is admirably done and should be consulted by anyone wishing to reconstitute French typography of the early eighteenth-century. Fournier rated Fertel's work very high. Bigmore & Wyman call this a very curious and esteemed work. (Updike I,260; B&W; Janssen, *Zetten en drukken in de achttiende eeuw*, pp. 18-20, Jammes, cat. 167 & Michaud XIV, 447-8).

### **33 • FLEMING & CO., A.B. - LEITH & GRANTON, SCOTLAND.**

Specimens of Printing Ink. Leith, A.B. Fleming & Co., n.d. (1873). 4to. 53 ff of various papers including three folding plates (one with a tear). Original printed cloth binding. All edges gilt. On first flyleaf inscribed in elaborated lettering: "With A.B. Fleming & Com's compliments" Some foxing. Lacks the first ff: titlepage or a sample but still a rare and early sample book of printing ink.

**800 €**

\* Until the end of the eighteenth century, ink-making was a normal part of the printer's job, each printer making his own ink from the materials then available, and adding the colour, consistency, and other items which experience had taught to be required for each type of printing job. About 1800, the manufacture of ink began to develop into a separate industry. A. B. Fleming & Co were perhaps the best known of the Scottish ink manufacturers. The firm was established in the 1850s in Leith. The company ceased trading in the 1980s. The present catalogue is their fourth catalogue.

### **34 • FLETCHER, W.Y.**

English bookbindings in the British Museum. Illustrations of sixty-three examples selected on account of their beauty or historical interest. With introduction and descriptions. The plates printed in facsimile by W. Griggs chromo-lithographer to Her Majesty the Queen. London, Kegan Paul, Trench, Trübner and Company, Limited, 1895. Folio. Original blue cloth binding. (a bit faded and rubbed). Title in gold on the front cover. Top edge gilt. Uncut. Title printed in red and black, woodcut initials and tail-pieces. xviii pp. introduction, 66 leaves with descriptions of the plates. With 66 tissue-garded beautiful colourplates: chromolithographs, sometimes heightened in gold. Neatly printed on thick handmade paper in 500 numbered copies. This is copy number 124, with the exlibris of the Lakeside Press Chicago. **600 €**

\* The bindings represented in the plates contained in this volume are all products of English or Scottish craftsmen, or of foreigners who were domiciled in England. Although they have been chosen principally on account of their beauty or historical

interest, they also serve to illustrate the history of bookbinding in England from the end of the twelfth century to the latter half of the eighteenth, when the genius of Roger Payne raised the art from the low condition into which it had then fallen. Each plate is accompanied by a description of the binding represented, and, when possible, some account of the binder, and of the person or persons to whom the book upon which the binding is found once belonged, as well as any circumstances which give a special interest to the volume.

### 35 • FRIGGE, KARLI.

Marmer Papier. Eleven black paper folders, mostly leporello (14,5 x 21,5 cm), each with title and address. Batenburg & Joppe, c. 1984 - 1992. Several folders have (dated) price lists inserted. **1.100 €**

\* Periodical price lists and sample books showing the production of one of the world's foremost marbling artists. Contains 175 samples of marbled papers produced between 1984 and circa 1992. Most of the samples are 3,5 x 19 cm, some are 7 x 19 cm and one is 12 x 19 cm. The Dutch bookbinder Karli Frigge made marbled paper for her own use, for other bookbinders and for collectors of decorated paper. All her marbled paper is characterized by a sophisticated use of colours and colour combinations. They combine technical virtuosity with great artistic value. The present samples show the evolution of her work. A (nearly complete?) series of samples, numbered 1 - 225 (no numbers 74 - 125 present but did they ever exist? Number 19 never existed). numbers 150 - 152 presented twice but one different paper and in different format.

### 36 • GAINARD, AMÉLIE.

Album classique. Exposition de 1841. Calligraphy manuscript. No place, no date (Angers, 1841). 4to oblong. 97 ff. Dark moirée cloth binding. Green lozenge on the front cover with the initials A.G. Marbled endpapers. Bottom and top of spine sl. dam. A few holes in first blank and bottom of titlepage (slightly affecting text). **650 €**

\* Contains the following parts : Correspondance entre deux jeunes personnes. Marie entrée au pensionnat et Aloisa restée dans le monde; Litterature; Histoire; Devoirs religieux & Langue Francaise [sic]. Each part begins with a title within a border in elaborate calligraphy. The first (title) page shows a drawing with the text: Madonna Santissima Maison de la Retraite d'Angers. À Maire je consacrerai mes Etudes. The rest of the text in a tidy handwriting with in simple border and with several subdivisions that are more elaborate. A charming and extensive manuscript. About Amélie Elisabeth Gaignard we know that she marries in 1849 and inherits the Manoir de la Ranloue a manor house in Saint-Barthélemy-d'Anjou in the French Loire region.

### 37 • (GAILLARD, LIBRAIRE A GRASSE).

Catalogue des livres qui se trouvent en nombre chez Gaillard, libraire à Grasse, dept. du Var. Les articles marqués par un b sont en brochure de papier couleur, et étiquetés; les autres sont reliés (No place, no date). (Grasse?, end of 18th century). 8vo. 60pp. Droptitle. Modern paper boards. Top margin cut a bit short. **1.200 €**

\* Rather extensive bookseller's catalogue containing approximately 2400 items on 60 pages. For most of the items only title, author and size has been given and a 'b' at the end of a description means the books are in wrappers, when no binding is mentioned the books have been bound. The catalogue is arranged alphabetically by title. The first 49 pages contain books in French, the last 10 pages contain books in foreign languages, also arranged alphabetically by title. The peculiarity of this catalogue is that the name and address of the bookseller have not been printed but have been handwritten. It starts with the printed text: "Catalogue des livres qui se trouvent en nombre chez" and added in ink is: "Gaillard Libraire à Grasse Dept. du Var". There is no indication as to who printed this catalogue. Was it a catalogue distributed to various bookseller's who then all added their own name and address in ink?

### 38 • GAULTIER, LEONARD.

New Testament Engravings. Paris, c. 1576 - 1580. 102 engravings by Leonard Gaultier showing scenes from the New Testament. Plate size c. 61 x 61 mm; paper size c. 100 x 160 mm. Numbered in the right-hand top corner in ink 1 - 63; 65 - 68; 70 - 80 & 82-105 = 102 engravings. Most of the plates are signed G.L. Bound together in an eighteenth-century paper covered binding with the name 'Leonard Gautier' in ink on the front cover. Binding slightly damaged and paper slightly soiled. Small wormholes

in the inner margins of the first 53 plates, not affecting the engravings. Titles of the plates handwritten underneath each engraving. **15.000 €**

\* An extremely rare nearly complete set of 102 engravings by Leonard Gaultier of scenes of the New Testament. The most complete set known has 108 engravings (BNF). Generally, the sets we know contain only 50 to 99 engravings. Léonard Gaultier (1561 - 1635 or 1641), Renaissance engraver, made this series when he was between 15 and 19 years old. Some of the engravings are dated which allows us to see the development of this artist from apprentice in the studio of Jean Rabel to master.

### **39 • (GUILLARD, CHARLOTTE). BASILIUS (PSEUDO-).**

Enarratio in Isaiam prophetam, ab usque principio ad finem sexti ac decimi capitis. Paris, Charlotte Guillard, 1556. Folio. (12) ff, 127 ff, (1) f blank. With printer's mark of Charlotte Guillard on the titlepage and another woodcut in the introduction. A lovely copy in a new vellum binding. **2.000 €**

\* A typographically beautiful copy of St. Basil's commentaries, in sixteen chapters, on the Prophet Isaiah, edited and translated by Geoffroy Tilmann and Desiderius Erasmus and printed by Charlotte Guillard (ca. 1485-1557) an important printer, bookseller and business woman who ran a shop on the Rue St. Jacques in Paris. [Jimines #180].

### **40 • HALFER, JOSEF.**

Die Fortschritte der Marmorierkunst. Ein praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. Second, enlarged, edition, Stuttgart, Wilhelm Leo, 1891. 224, (viii) pages, including 10 plates with 35 marbled paper samples pasted-on PLUS ADDED 26 (full page) samples of marbled papers (some folding). New modern cloth binding. Front wrapper (cut a bit smaller) bound-in. **2.000 €**

\* The classical or traditional form of paper marbling was given new life late in the nineteenth century by Halfer's efforts to revitalize the craft through the introduction of new methods, new materials, and new patterns; in the process, he created the 'new marbling'. Halfer's methods and influence resulted in the training of a new generation of marblers, many springing from the ranks of the bookbinding trade. These craftsmen contributed to the preservation of the art to the present time. So great was Halfer's influence that we can now divide marbling into two distinct phases, before Halfer and after Halfer. Among other things he invented the 'universal size' for marbling. His discoveries were first published (privately) in 1885 in 'Die Fortschritte der Marmorierkunst'. The work had an impact that revolutionized the craft. Whereas the old style of marbling allowed reasonably finely combed patterns, the results achieved through Halfer's method are so far superior that his technique has predominated ever since. The present work is the second enlarged edition and the first that includes original exhibits and marbled samples. We cannot overestimate Joseph Halfer's importance and his influence on marbling.

### **41 • HÉRISANT, MARIE NICOLE ESTIENNE VEUVE DE JEAN THOMAS.**

Épreuve des caractères de la Fonderie de la Veuve Hérissant, Imprimeur ordinaire du Roi, des cabinet, maison & bâtimens de Sa Majesté, Académies des Arts, & Manufactures Royales. Paris, Rue Saint-Jacques, au coin de celle de la Parcheminerie. 1772. 8vo. (212 x 135 mm), 64 ff. (Signatures: [A-Q]4) and 4 folding plates. Contemporary full calf, spine gilt. Edges red. Corners a bit rubbed. A lovely copy. **15.000 €**

\* Rare type specimen issued by Marie Nicole Estienne, the widow of Jean Thomas Hérissant of which I have found only four copies in libraries worldwide. Updike says on (the history of) this foundry: "The ancient foundry of Denis Thierry was based on Moreau's collection of agreeable and very clever cursive types. After two generations it was acquired by the Collombats, father, son and grandson, and finally passed by sale to Jean Thomas Hérissant, printer and founder, in 1763. A 'specimen' was issued by his widow (born Marie Nicole Estienne), dated 1772... In the preface to it Madame Hérissant states that part of these types come to her husband by his purchase of the Collombat establishment, which comprised a printing-house and a foundry." Extremely rare on the market and with only a few copies in libraries worldwide. [c.f. Updike I, 269; Audin, 31; not in Jammes, Bigmore & Wyman et Birrell & Garnett, no copy in St. Bride, OCLC gives 4 copies only: Cambridge, NYPL, BNF & Libris (Stockholm)]. Also copy in Rouen

## 42 • (ILLUSTRATIONS - MISSAL)

Tableaux de la messe en trente-six figures; contenant les diverses actions du Prêtre à l'Autel, & plusieurs circonstances de la Passion de Jésus-Christ, avec des Élévations sur ce saint Mystere; l'Ordinaire de la Messe, les sept pseumes de la Pénitence, les Vêpres & Hymnes, &c. en latin & en français. Paris, De Hansy, 1782. 18mo. iv, 209, (iii) pp. 2 engraved frontispieces and 72 engraved plates. Slightly later full red morocco binding signed Bozerian, covers, spine and inner dentelles gold-tooled, moire endpapers. Edges gilt. A lovely copy. **2.500 €**

\* This illustrated guide includes prayers for the Mass, accompanied by a depiction of the corresponding ceremony performed by a priest assisted by one or two acolytes. Above the altar, relevant scenes of the Passion are shown. Such guidebooks date back to the mid-seventeenth century and the publication of *Tableau de la Croix* by François Mazot in 1651. Some of these missals, Like Mazot's publication, are composed of images and text produced entirely with engraved plates. The present missal however, comprises both letterpress printing and engraved plates.

Deluxe copy of this quite scarce missal in a deluxe binding and with each illustration present twice in a variant, one with and one without the engraved text accompanying the plates. Also details in each set of two plates are different, so these are different states of the plates.

## 43 • (JOUBERT, F.E.).

Catalogue alphabétique des estampes gravées d'après les meilleurs maitres, anciens et modernes : et d'un grand nombre d'autres objets gravées, relatifs a à l'instruction & a à l'etude du dessin; a à l'usage des artistes de tous les genres, des ecoles centrales, des Maisons d'Education, &c. &c. &c. Qui se trouvent Chez Joubert, graveur, Md. d'estampes, successeur de J.F. Che éreau, rue de Sorbonne, dans la maison neuve, aux deux piliers d'or... A Paris, (Joubert), imprimé l'an VI. de la République (année 1797. vieux style). 4to. 49, (1) pp. Selfwrappers, as issued. Uncut. (last (blank) page a bit dustsoiled). Errata on page 49. **2.100 €**

\* This catalogue contains a 4-page introduction that explains the different categories and how to find artists. It is arranged alphabetically because, as is stated in the introduction, that makes it easier to find specific artists. Pages 3 and 4 of the introduction give detailed information about the different 'Écoles' such as when they were founded, by whom and how to recognize the style. Each page contains 5 columns for: school, artist, category, engraver and price. The categories are: Variété; Sujets Colorés; Principes du Dessin; Genre du Crayon; Architecture; Fleurs; Écriture; Recueils. There is also a category Géography that contains one single item. Extremely interesting is the list of calligraphy manuals that are for sale. OCLC: BNF, INHA, Bibl. Art Arch., Stiftung Bibliothek Werner Oechslin, Getty, RKD

## 44 • (JOURDAN, M.).

Estampes anciennes. Albert Durer, Lucas de Leyde, Marc Antoine, Berghem, Both, Ostade, Rembrandt, Martin Schongauer, M. Swanevelt, Waterloo, Wierix, Sujets religieux, Chardin, Greuze, Watteau, Mercuri, Morghem, Muller, Wille. Formant le cabinet de M. J.... Vente les vendredi 2 & samedi 3 Mai. Paris, 1862. 38pp. 429 items described. Some foxing. Nineteenth century dark brown morocco, marbled boards. Original printed wrappers bound-in. With prices and names in a contemporary hand in pencil throughout the catalogue. **400 €**

\* Interesting catalogue with very short descriptions but with names and prices in pencil throughout. The last heading is 'lithographies, photographies', an early use of 'photography as a header'. There are two photographic items described.

## 45 • JOUSSE, MATHURIN.

Le theatre de l'art de charpentier enrichi de diverses figures avec l'interpretation d'icelles fait & dressé par Mathurin Iousse de la Fleche. A la Flèche, chez la Vefve Georges Griveau, Imprimeur du Roy & du Collège Royal, 1664. Folio. Original thick paper boards (small corner of top front cover missing). Title, ii, 172; 14 pp. Some browning and staining and a few pages loosening (pp. 168-170 loosely inserted - no holes, but always been present - see stain). pp 119 - 122 misnumbered 123-126 but present and complete. 125 mostly full-page, several double-page, woodcut perspectival model drawings for carpenters for a wide variety of wooden constructions, from timber-frames for all sorts of buildings, roofs, towers, fortresses, barns, bridges, theatres, etc. to staircases, balconies, pigeon coops, etc. in the main work; and five large half-page woodcuts of exemplary model drawings of the five architectural orders with proportional measures at either side, and 2 general perspectival model designs on 2 full-page woodcut plates in the added treatise; many interesting woodcut initials and head- and tailpieces. Partly uncut, edges of several

pages a bit frayed. On the inside front cover a bookseller's label has been pasted "chez Jean d'Houry, au bout du Pont-neuf, sur le Quay des RR. PP. Augustins, à l'Image de S. Jean". **2.500 €**

\* Mathurin Jousse is essentially known through his three treatises on construction written between 1627 and 1642 on locksmithing, carpentry and stereotomy: *La fidelle ouverture de l'art de serrurier*, *Le theatre de l'art de charpentier* and *Le secret d'architecture*. Although these works appear among the first of their kind in France, their author's life and real activities were almost completely unknown for a long time. For quite a while he was confused with his son (1607-1671), also named Mathurin and a master silversmith at La Flèche like him, all of which made of him a particularly precocious author. In truth, Jousse was born towards 1575 and seems to have spent the major part of his life – at least the part during the 1600s – in La Flèche, a small town at the confines of Maine and Anjou, where he died and was buried in 1645 at the age of "soixante et dix ans". The present work is a very important and most richly illustrated model book for use of carpenters, depicting and describing no less than 125 different projects by Jousse. It is, in all probability, the first book devoted entirely to carpentry. It was first published by Griveau in 1627, followed by further reprints / editions in 1650, 1664, 1692, 1702 and 1751. As an annex to his *Théâtre*, Mathurin Jousse added a "Brief traité des cinq ordres des colonnes", particularly interesting in the originality of the culture it demonstrates. We know that Jousse had many works on architecture in his library. Here he mentions the great names of the theory of the orders: Vitruvius, Sagredo, Philibert de l'Orme and Vignola, but also "des cinq ordres des Colonnes qui se vendent en feuilles, imprimées à Lyon". In that, Jousse was probably indicating the first French translation of Hans Blum's treatise *Quinque columnarum exacta descripti* published in Zurich in 1550. In fact the *Bibliographie Lyonnaise* by Baudrier points out the 1562 publication of a large folio of five leaves by Jean Lemaistre entitled *Les cinq ordres des colonnes de l'architecture, c'est à savoir la Tuscanne, Dorique, Yonique, Corinthie et composite... nouvellement pourtraites et mises en lumière, au service et prouffit des peintres, massons, tailleurs de pierres, orfevres*. A close look at Jousse's plates confirms this source: the representations of the orders are faithful copies of Blum's models. Only the next-to-last plate with the twisted column comes from Vignola (p. 13). As for the last page (p. 14), with the details of the Doric and Corinthian orders, its forms are more original, with no obvious precedent.

On the present edition we find on *Architectura*: "Le théâtre de l'art de charpentier by Mathurin Jousse, followed by "Bref traité des cinq ordres de colonnes" was reprinted again in 1664, that time by the Georges Griveau the Younger's widow. He had died before 1663, after his own mother had left him the workshop in 1659. The title and the dedication were rewritten for the circumstance. Unlike the 1659 publication, the dedication is followed at the bottom of the page by a sonnet "L'auteur à son livre" which appeared in the original 1627 edition and was deleted from the following editions (1650, 1659). The 1664 edition includes the 1659 pagination corrections and in addition corrects an error which remained in the numbering : page "197" is correctly numbered "167". On the other hand, the missing number of the "XLIVe figure" (p. 73) reestablished in 1659 does not appear". This leads me to think that our present copy might have been one of the original edition but was reissued with a new titlepage as in our copy there are many misnumbered pages and page 167 is still wrongly numbered 197 (and this is the sheet that is loosely inserted).

[c.f. *Architectura*. Also: Berlin Kat. 2533 & 2370; Cioranescu 36811; Fowler *Archit. Collection* 161 (ed. 1751); Harris, p. 253; Weinreb, I, 80 (ed. 1751); Brit. *Architectural Library*, II, 1639 (ed. 1702)].

## 46 • (MAIRET, F.).

Notice sur la lithographie, deuxième édition suivie d'un Essai sur la reliure et le blanchiment des livres et gravures. Chatillon-sur-Seine, C. Cornillac, 1824. 8vo in half sheets. 228 pp. Small wood-engraved device on title. With 4 lithographed plates & 1 plate of a lithographic press (total 5 plates). Some foxing to the lithographed plates, as usual. Interior nice and clean. Half calf, marbled boards, original wrappers bound-in (small part of lower corner front wrapper torn). Spine goldtooled. **1.700 €**

\* The first edition of this work was published in Dijon in 1818 and preceded Senefelder's treatise. This is the second edition, but the first one with the bookbinding section. This second part on bookbinding is the first work to describe how to marble the edges of a book and devotes 8 pages to that subject alone. Mairet also talks a lot about colours. Bigmore & Wyman say: "The lithographic matter extends over 68 pages. In the preface it is stated that the previous edition had been quickly sold off, and the author had been solicited to issue a second. In complying with this request, he added the matter relating to bookbinding, &c. It is noticeable that whereas in the title-page of 1818 he was described as a stationer, in that of 1824 he is described as a bookbinder and lithographic printer. He seems to have gained a great reputation for the excellence and elegance of his binding, M. Peignot, the bibliophile, awarding him high commendation on this account. The new edition was printed in a far superior manner to the old one, and the plates are much better executed, marking the progress which had been made in the interval between the two publications." And although the first edition is much rarer, this one is not at all common. [Bigmore & Wyman II, p. 14; Pollard & Potter 52]

## 47 • (MEERMAN, GERARD & JOHAN).

Bibliotheca Meermanniana; sive catalogus librorum impressorum et codicum manuscriptorum, quos maximam partem collegerunt... Gerardus et Joannes Meerman. The Hague, S. & J. Luchtmans et al, 1824. 4 parts bound in 2 volumes. Half-title, (xiv), 378pp; (ii), 210pp; Half-title (vi), 217, 221, (ii), 182, (i)pp. Vol. 1/2 and 3/4 have collective half-titles. 8vo. Dark half morocco, marbled boards. With the exlibris of Bob Luza Collectie Buijnsters Smets and with the separately published pricelist of the sale of this important collection. (viii), 186 pp. Uncut. Original blue boards. Loosely added the rare exlibris of the Bibliotheca Westreeniana. A very fine copy of this important catalogue. **2.000 €**

\* The four volumes of this collection bound in two plus the separately published pricelist. The complete five volumes of the magnificent library of Baron Gerard Meerman (1722 - 1771) and his son Jan (1753 - 1818), both of whom did extensive research in the history of printing. Sir Thomas Phillipps bought much material from this sale, particularly from the manuscript portion. Many of the manuscripts came from the Collège de Clermont, once the property of the Jesuits in Paris. These sale catalogues describe about 10,000 books and 1100 manuscripts and the sale realized more than 131,000 guilders (of which almost 32,000 for the manuscripts alone). A fine set of the auction catalogue of one of the most famous European libraries of the time.

## 48 • (MINIATURE PRINTING) THOMAS À KEMPIS.

De Imitatione Christi, Libri Quatuor. Recensit ad fidem autographi Anni M.CCCC.XLI. Paris, S. Martin, 1657. 8vo. 81, (3) pp. Tiny roman and italic types, 66 lines per page, an engraved Martin device (John the Evangelist) on the title. Contemporary gilt-ruled red morocco (rubbed), spine gilt (rear hinge cracked), board edges gilt, all edges gilt. Marbled endpapers. 17th-century signature of 'Orbanne' on the front flyleaf, 18th century engraved bookplate of archeologist Legendre de Saint-Aubin (1702-1793). A copy in microscopic print on large paper. **3.500 €**

\* For six centuries, the *Imitatio Christi* ("Imitation of Christ") has been the most widely read Christian book after the Bible. It consists of four Books: the first two counsel the reader on the spiritual life; the third deals with the inward consolation of the soul; and the fourth concerns the virtues of Communion. Written ca. 1418 by Thomas à Kempis (ca. 1380-1471), the Latin text has been translated into hundreds of languages and printed in some ten thousand editions. Its spirit of personal devotion patterned on the life of Christ helped sow the seeds of the Protestant Reformation as well as the Counter-Reformation, and it profoundly influenced such diverse figures as St. Ignatius Loyola and John Wesley. For printing the present edition, the printer Sébastien Martin (161? - 1681) used microscopic type. I have not located another copy of this edition in North America. [Delaveau & Sordet 311, see Steinberg's *Five Hundred Years of Printing* 141 & *Sommervogel-deBacker* VII: 195-201; Not in Nauroy, *Bibliographie des impressions microscopiques*].

## 49 • MONTAIGNE, MICHEL EYQUEM DE.

Les Essais de Michel Seigneur de Montaigne. Edition nouvelle, prise sur l'exemplaire trouvé apres le deceds [sic] de l'Auteur, reveu & augmenté d'un tiers outre les precedentes impressions. Virésque acquirit cundo. A Paris, chez Abel l'Angelier, 1598. Large 8vo. Titlepage, (vi), 1165, (i) pp. Modern, twentieth century, pastiche binding. Edges red. **9.500 €**

\* Second complete posthumously edition of the *Essays* by Marie de Gournay which served as the base for all the later editions. The *Essays* were first published in 1580 and cover a wide range of topics. Montaigne heavily edited the *Essays* at various points in his life. Sometimes he would insert just one word, while at other times he would insert whole passages. Montaigne dies in 1592. The 1595 edition, edited by Marie de Gournay was based on a copy of the *Essays* that Montaigne himself edited and on some manuscript annotations that were found in his desk after his death. She then again makes corrections based on another manuscript found in 1596 at the château of Montaigne which is different from the one found after his death. This makes the present edition the definite one and the one on which all future editions will be based. The remarkable modernity of thought apparent in Montaigne's essays, coupled with their sustained popularity, made them arguably the most prominent work in French philosophy until the Enlightenment. Their influence over French education and culture is still strong. [Tchemerzine-Scheler IV. 877, Sayce & Maskell 8, not in Adams].

## 50 • MOREAU, PIERRE.

Les Saintes prieres de l'ame Chrestienne Escrites & gravées apres le naturel de la plume. Paris, I. Henault, 1656. Small 8vo. 212 pp. With fine engraved calligraphic title within architectural borders, engraved dedication to the Queen of France, 31 mostly full-page illustrations, some repeated, representing Christ on the cross, Mary with child, the Seven Deadly Sins, etc., and 179

engraved pages with calligraphed prayers within richly decorated borders with flowers, fruits, animals, insects, etc. Contemporary sharkskin, spine ribbed, with silver clasps including monogram. **4.900 €**

\* Beautiful, entirely engraved, calligraphic prayerbook, designed and executed by Pierre Moreau, official calligrapher at Paris. He also published several manuals of calligraphy. The present work is calligraphed in the agreeable style of the period, and richly decorated and illustrated. The engravings of the Seven Deadly Sins are inspired by the famous series by Callot. Moreau designed in 1640 his famous 'script-type', a printing type in the style of handwriting. He printed at least 11 works in these script-types, and was accorded the title of 'Imprimeur du Roy' by Louis XIII in 1642. After Moreau's death, his script-types passed into the hands of other printers and were finally sold in 1787 to the 'Imprimerie Royale'. [c.f. Bonacini 1228 (ed. 1644); Brunet III, 1895-6 (edition of 1649 by the same publisher) and Suppl. I, 1117-8; not in Berl. Kat.].

## 51 • (MOREAU, PIERRE) BAUDOIN, JEAN.

Les Saintes Métamorphoses, ou les changements miraculeux de quelques grands Saints tirez de leurs vies. Paris, P. Moreau, 1644. 4to. (8) ff., 432 pp (incorrectly numbered 424). Copy ruled throughout. Engraved frontispiece & 12 engraved plates all drawn and engraved by Moreau. Contemporary red morocco binding, spine and covers richly gold-tooled (binding in the Du Seuil style). All edges gilt. A magnificent copy. **5.500 €**

\* A lovely copy of this work printed entirely in Pierre Moreau's type and one of Moreau's most important works. Not many of his books exist. In 2004 Isabelle de Conihout compiled a list of the 33 known works printed by him. This is chronologically his fifth book. She also attributed the engravings to Moreau himself. Updike says: "... "In 1640 a Parisian writing-master named Pierre Moreau," says Fournier, "endeavoured to make punches and matrices of some new types, in the style of handwriting. Of these he made four kinds, grosse and petite batarde, lettres rondes, and another batarde brisée. He dedicated the first proofs of them, in 1642, to Louis XIII, who encouraged the talents of this new typographer by giving him the post of Printer in Ordinary to the King, which he enjoyed for some time; and he printed several works with the aforesaid characters..." Moreau's types are cleverly shown in Baudoin's Les Saintes Métamorphoses... In this book the type (for once) really appears to be writing - a careful and lively copy of the agreeable calligraphy of the period. The ornaments used with it are reproductions of the writing masters' scrolls and whimsical figures, and here and there heavy flourishes are added to words to produce a further illusion of penmanship. The clever arrangement of notes, the verse in a smaller size of type, the black-letter introduced in the dedication, and the interesting figures used for folios should be noticed. Six different fonts are used in the volume. It is a 'trick book' but so well done that one enjoys being fooled." [cf. I. de Conihout, Poésie et Calligraphie imprimée à Paris au XVIIe s.; Lepreux, Gallia Typographica I, 408-413; Updike, Printing types, vol. I, pp. 207 - 208].

## 52 • MORIN, ED.

Leçons variées de dessin. Figures, paysages, animaux. Paris, Arnauld De Vresse, n.d. (but c. 1850). Oblong (c. 27 x 17 cm). Titlepage plus 12 lithographed plates. Original yellow, lithographed wrappers. The plates are erratically numbered. The titlepage gives the name of Aubert & Cie., Place de la Bourse. A lovely copy of a quite scarce work. **250 €**

\* Edmond Morin (1824 - 1888) was a French painter. Arnauld De Vresse was active between 1853 and 1971. In 1853 he acquired the stock of Maison Aubert, name that figures on the titlepage. On the lithographed wrappers his own name is mentioned and the second of three addresses he used during the 18 years he was in business. As indicated in the title the plates contain mostly animals, a few set in a landscape, and a few human figures.

## 53 • MORRIS, WILLIAM.

The Story of the Glittering Plain. Hammersmith, Kelmscott Press, 1894. Small 4to. (iv),177,(3)pp. Original publisher's limp vellum binding with silk ties. (four of the original ties are partly lacking). Held in a later, full green morocco backed, clamshell box. A lovely copy. **6.800 €**

\* Printed in an edition limited to 257 copies of which this is one of 250 copies printed on paper. The Story of the Glittering Plain, one of William Morris' own prose romans, was the first book printed at his Kelmscott Press. It has also been called the Land of Living Men or the Acre of the Undying and is the only title printed twice at the press. First in 1891 as the first book of the press before Crane had time to design illustrations for it. That first edition, a small quarto, is illustrated only with initials and ornaments. This larger format illustrated edition has 23 wood engravings in various sizes by A. Leverett after Walter Crane, each enclosed in a decorative wood engraved border. Neither the borders in this book, nor six out of the seven frames around the

illustrations appear in any other book. there are more illustrations in this 1894 edition than any of the fifty-three books printed at the Kelmscott Press, except The Works of Geoffrey Chaucer. Finely printed in Troy and Chaucer type in red and black, with a wood engraved title page facing the first text page which bears a full-page wood engraved foliate border. Ornamented with eight line and smaller initial letters and other decorative borders throughout the text. [c.f. Cockerell 22, Peterson A22, Walsdorf 22].

## 54 • NEZVAL, VITEZSLAV & JIRI TRNKA.

Zrikadel. ilustroval Jiri Trnka. Prague, (1966). 4to. 8 ff and one added sheet: Chanson de la Sainte-Sylvestre, translated from Czech into French by François Kerel. Held in original printed wrapper. Wrapper a bit dustsoiled. **750 €**

\* Vítězslav Nezval (26 May 1900 – 6 April 1958) was one of the most prolific avant-garde Czech writers in the first half of the twentieth century and a co-founder of the Surrealist movement in Czechoslovakia. Jiří Trnka (1912 – 1969) was a Czech puppet-maker, illustrator, motion-picture animator and film director. In addition to his extensive career as an illustrator, especially of children's books, he is best known for his work in animation with puppets, which began in 1946. Most of his movies were intended for adults and many were adaptations of literary works. Because of his influence in animation, he was called "the Walt Disney of Eastern Europe", despite the great differences between their works. He received the international Hans Christian Andersen Medal for illustrators in 1968, recognizing his career contribution to children's literature.

## 55 • PANEN, AIMÉ - PARIS.

Catalogue de bons livres mis en vente jusqu'au 1er juin 1829 ; avec réduction de 50 et 60 pour 100 sur les prix établis par les éditeurs. Paris, Novembre 1820. 4pp. (one sheet folded in two). Uncut. Tiny wormhole in margin and some foxing. **280 €**

\*The 'remainders' offered here by Aimé Panen have varied subjects: literature, poetry, history, art, language etc. etc. The books described on the first two pages are set in larger type than those of the last two pages and the descriptions are more extensive. They include the publication date, size, number of plates if any and the original publisher's price with the new price. In total about 250 books are being offered here. The bookseller cautions prospective buyers by stating that the books must be ordered directly at his shop, otherwise the discount does not apply.

## 56 • (PAPER ADVERTISING).

Declaron, Marchand de Papier, Paris. Blank, folio book with publicity on inside front cover. (Paris, n.d. but last quarter eighteenth century). Folio containing circa 180 blank sheets, ruled vertically at the right-hand side. Original vellum binding with four ties. Edges sprinkled red. Large publicity (12,5 x 17,5) pasted on the inside front cover. A lovely copy. **600 €**

\* Magasin de Papiers, Rue S. Antoine, vis-à-vis les Filles Sainte-Marie. Declaron, Marchand de Papier : Vend toutes sortes de papier pour l'écriture... Tient un Magasin considérable de Papiers à fleurs... & généralement tout ce qui concerne la Papeterie, en gros & en détail... A Paris. I have found one mention of Declaron as being at the address given with a date of 1783.

## 57 • (PERROT).

Catalogue des livres et estampes de la bibliothèque de Feu Monsieur Perrot, Maître des Comptes; disposé dans un ordre différent de celui observé jusqu'à ce jour. Avec une table des auteurs. La vente se fera en sa maison... le 22 janvier 1776, & jours suivans. Paris, Gougué & Née de la Rochelle, 1776. iv, xxxii, 382 pp. 8vo. Contemporary mottled calf, spine goldtooled. Hinges a bit worn but holding well. Priced throughout in a contemporary hand and with some annotations. A good copy. **1.900 €**

\* Remarkable auction catalogue containing 4542 lots of books and 51 lots of prints; a very large collection totaling over 21,000 books. The collection is particularly rich in sciences. From a bibliographical point of view this is an important catalogue. Brunet says: "Ce catalogue, rédigé par le libraire Gouget, est remarquable parce qu'on y a adopté un nouveau système de bibliographie qui n'a pas d'ailleurs, et avec raison, trouvé d'imitateurs. La classe des Belles-lettres est supprimée et figure avec les Sciences et Arts dont on a fait deux grandes divisions, la première contenant les sciences proprement dites, la seconde les arts dans laquelle se trouvent fondues les Belles-lettres. La jurisprudence est placée après l'histoire, tandis qu'il est plus logique de faire venir la législation avant le récit des événements." The new system was a complete failure and, while attracting considerable attention because of its organization of the five classes, attracted no imitators. [c.f. Brunet, Dictionnaire de Bibliologie Catholique, col. 509; Pollard & Ehrman 294; Grolier Club 243]

## 58 • (POPULAR PRINTING - MUSIC).

Cantata pel Carnevale dell'Anno 1827. Sciena, nella tipografia Mucci, Con Approv. (1827). One sheet, (c. 19 x 29 cm). Text within typographical border. **120 €**

\*The carnival song originated in the fifteenth- and early sixteenth-century and celebrated the carnival season in Florence. Lyrics were drawn mostly from popular legend and daily life. A rare survival.

## 59 • (POPULAR PRINTING - MUSIC).

Chanson nouvelle a danser en rond sur l'air: De la Bourbonnoise [sic]. Permis d'imprimer & distribuer; à Troyes, le vingt-huit Février 1769, Truelle de Chambouzon. Leaflet (16 x 42) folded in three. **250 €**

\*The present leaflet includes the texts of six new popular songs: Chanson nouvelle, a danser en rond; sur l'air: De la Bourbonnoise - Chanson nouvelle sur la Boubonnoise [sic] Comme elle a mangé tout son gain en peu de temps; air de la greque - Chanson critique sur les perruques. Par la Joye; sur l'air : En revenant de S. Denis - Autre chanson: sur l'air; Ah! que la chasse est belle - Chanson nouvelle de la Pelerine qui a voyagé dans les Pays-Bas - Chanson nouvelle en forme de Coq-à-l'âne; sur l'air: La baraquette.

## 60 • POTRELLE, CH.

Catalogue d'estampes, ouvrages en recueils, planches gravées, dessins anciens et modernes, tableaux, presses en tailles douce et outils de graveur ; Dont la vente aura lieu après décès de M. Piringer, Membre de l'Académie Impériale et Royale des Beaux-Arts de Vienne, en Autriche... Cette vente se fera le lundi 4 juin et jours suivans... Paris, 1827. 47,(ii)pp. 254 items described.

Nineteenth century red half cloth, marbled boards. Partly priced in a contemporary hand in ink. **680 €**

\*The introduction at the beginning (6 pages) contains a life of Benoit Piringer (1774 - 1826) the owner of the present collection.

## 61 • (PRAYER BOOK).

L'Office de la Semaine Sainte en Latin et François selon le missel et le breviaire de Rome et de Paris. Avec des meditations sur les Evangiles de la Quinzaine de Pâques, des Réflexions sur les Mysteres & les Cérémonies, & des prieres pour Confession & la Communion. Paris, Frédéric Léonard, 1698. Engraved frontispiece, title, 653, (i) pp. Frontispiece and four other engraved plates. Full red morocco, goldtooled and all edges gilt. The blank endpapers and the engraved frontispiece and plates all have a simple gilt frame painted by hand. Inside covers lined with green silk. Exlibris pasted on inside front cover. A lovely copy. **650 €**

\*The engraved frontispiece dedicates the book to 'Madame la Duchesse de Bourgogne', Marie-Adelaide of Savoy (1685 - 1712), mother of the French king Louis XV.

## 62 • (PRINTING TECHNIQUE - STAGES OF COLOUR PRINTING).

A set of seven cards showing the different stages for printing a greeting card in colour. No place, no date (but 1920's?). Seven cards, each 9,5 x 14,8 cm. The final card shows a young woman sitting on a globe with underneath it the text "You're all the world to me." **530 €**

\*The cards show the colours that were printed one over the other to get the final result. A lovely piece for explaining the different stages of colour printing and a rare survival from the printer's archive as normally these would not always have been kept.

## 63 • REGNAULT, F.L.

Notice d'estampes anciennes et modernes, de quelques tableaux, gouaches et dessins, almanach émaillé, divers objets de curiosité, livres sur les arts, etc. Cette vente se fera les mardi 13 et mercredi 14 décembre 1808, cinq heures de relevée, rue des Bons-Enfants

Saint-Honoré, no. 30. La présente notice se distribue, a Paris chez MM. Genest de Neslu, Commissaire-Priseur... Regnault, Peintre et Graveur... 1808. 10pp. 72 items. Charming woodcut of cherubs looking at a painting at the beginning of the catalogue. 19th century blue half cloth binding, blue paper boards. **800 €**

\*This sale was anonymous but some copies (including an earlier copy that I owned) mention that this is the collection "Lami, bookseller". This must be Pierre-Michel Lamy (17.. - 18..) who went bankrupt in 1808 but seemed to be in business again from 1812 onwards. According to a copy annotated by Regnault-Delalande the total amount of the sale was 1365,55 francs.

## 64 • ROUX, PIERRE (DU CANTAL).

Catalogue D'une Riche et Nombreuse Collection De Tableaux, Presque Tous D'Écoles D'Italie, Quelques productions Espagnoles, Flamandes et Françaises. On y Remarquera Des Ouvrages capitaux, Rares et Classiques, Des 13e, 14e, 15e et 16e siècles, Par Les Premières Maîtres, et la Majeure Partie Peints sur Bois. Dont la vente aura lieu... le 2 décembre et jours suivants... Ce catalogue est rédigé par P. Roux (du Cantal), artiste et appréciateur d'objets d'art. Paris, 1823. 140pp. 19th century hcloth. Marbled boards. (some foxing). **1.500 €**

\* A remarkable catalogue written by Pierre Roux (17.. - 1844) showing a collection of around 400 paintings, mostly Italian. It has an extensive introduction and an index with the names of the artists at the end, and each painting has a very detailed description and the artists have, where possible a short introduction and their dates. Also, dimensions of the paintings are given for each painting.

## 65 • RUTKOWSKI, MR.

Cours gradué complet d'écritures Anglaise, Ronde, Batarde, Gothique. Écritures étrangères. Modèles d'écritures pour cartes géographiques. Methode de Mr. Rutkowski. Paris, R. Vanblotaque, n.d. (c. 1857) Oblong (22 x 15 cm). Engraved titlepage; (iv) pp; two unnumbered plates plus 82 numbered plates (plates 63/64 & 73/74 bound in the wrong way). Plates printed on recto only. Halfcloth. Gaufered paper boards (traces of use). Some foxing throughout, especially in the four pages of the introduction. The titlepage and several other plates mention the name of the engraver: A. Colliard. **600 €**

\* Extremely rare writing book for which I have found no trace. The only date that appears seven times throughout the book on the examples of calligraphy is that of 1857 and in worldcat I have found one writing book engraved by a certain A. Colliard dated 1861. Was this a model that was never produced?

## 66 • (SAINT-MARTIN) (possibly LOUIS-CLAUDE DE, 1743-1803).

Cabinet des livres rares et précieux du cabinet de feu M. de Saint-Martin, dont la vente se fera le lundi 2 juin 1806, et jours suivants... Paris, Tiliard frères, juin 1806. 8vo. Halftitle, title, (iv)172pp. Original half calf binding, marbled boards. (top and bottom of spine sl. dam.). Uncut. 1196 items described. **1.400 €**

\* This is probably the collection of Louis-Claude, de Saint-Martin (1743-1803), a French philosopher known as 'Le Philosophe Inconnu' and one of the founders of the Martinism Order. [Grolier Club, French Auction Cats. 463; Blogie II, 26; Peignot p. 122; Quaritch 558, no. 217; Vander Elst A, p. 61]

## 67 • SCAMOZZI, VINCENZO.

Oeuvres d'architecture de Vincent Scamozzi Vincentin, architecte de la Republique de Venise, contenuës dans son Idée de l'Architecture Universelle; dont les regles des cinq ordres, que le sixième livre contient, ont été traduites en François par Mr. Augustin Charles d'Aviler, Architecte du Roi Tres-Chretien; & le reste traduit nouvellement par Mr. Samuel du Ry, Ingenier ordinaire de leurs Hautes Puissances les Seigneurs Etats Généraux des Provinces Unies. Avec les planches originales; le tout revü & exactement corrigé sur l'original italien. On y a joint aussi plusieurs nouveaux desseins des plus beaux edifices de Rome, dont l'auteur parle dans son ouvrage. A Leide, chez Pieter vander Aa, Marchand Libraire, 1713. Folio. Early nineteenth century red half calf with red boards. Spine goldtooled. Binding a bit rubbed. Halftitle, engraved frontispiece containing title, titlepage, 6 ff; (1) - 276 pp. Some light browning but a good copy, complete with the engraved title and the 24 plates hors-texte. Illustrated with the engraved title-page; engraved plates by Pieter Sluiter after Jan Goeree; full-page copper and wood engravings after Scamozzi. **3.500 €**

\*The first edition in Italian 'L'idea della architettura universale' was published in 1615. The present edition consists of abridged translations of books 3 and 6, the illustrations from books 1-2 and 8 with brief explanations, and additional woodcuts. A.C. d'Aviler's translation of book 6 was first published in 1685. Trained by his father, Bertotti Scamozzi, Vincenzo (1548 - 1616) studied in Venice and Rome and traveled widely through western Europe. He both benefited from and was overshadowed by his association with Palladio. When the master died in 1580, Scamozzi was 40 years his junior, but was nonetheless the obvious choice to complete a number of his unfinished projects. The classicizing influence of Andrea Palladio and Sebastiano Serlio is evident in the palaces, villas, and churches that Scamozzi designed in Venice, Vicenza, Padua, and elsewhere in Italy. His designs for villas and town palaces, which were sometimes adaptations of buildings by Palladio, influenced English Neoclassical architecture from Inigo Jones onward. [c.f. Berlin Kat; 2608; Brunet V, col.181; Cicognara 655; Halwas 4:127; Laget 'Bibliothèque d'un Collectionneur' (1999):82; Quérard VIII, p.503; Spellman 12:45; UCBA p.1827; Weinreb

## 68 • SERLIO, SEBASTIEN.

Extraordinaire libro di architettura di Sebastiano Serlio, architetto del re christianissimo, nel quale si dimostrano trenta porte di opera Rustica mista con diversi ordini & venti di opera dilicata di diverse specie con la scrittura davanti, che narra il tutto. Lyon, G. Rovillio, 1560. Folio. 18th century 3/4 calf, boards covered with marbled paper. 6 preliminary leaves (incl. title) and 50 plates (400 x 275 mm). Large printer's device on the titlepage, some large woodcut initials and 50 full-page engraved plates illustrating various examples of portals. Lower blank corner of most leaves restored, light waterstains towards the end. Titlepage duststained. Exlibris "Aeternum Sub Sole Nihil" pasted on inside front cover. The blank verso of 13 plates bearing early full-page extensive manuscript annotations in ink in German (some bleeding). **6.800 €**

\*This book on gates and doors was first published in 1551 in Lyons, with a dedication to Henri II, probably with the hope of Serlio that he could interest the new king in becoming his patron. It was written by Serlio as an appendix to his major practical treatise on architecture, the 'Tutti l'Opere d'Architettura et Prospective, whose seven parts were published individually from 1537 to 1575 and later collected in a single volume, issued in 1584. It was sometimes included as book VI in the Architettura series, but it was always unnumbered by Serlio and was intended to be a supplemental model book. The 'Extraordinary Book of Doors' was Serlio's last book he saw through to publication. It showcases fifty examples of gates, both rustic and refined, as pieces of domestic architecture. Serlio illustrated the portals as large plates without text so as to best demonstrate their design. The models combine a manneristic exaggeration and a coarsening of Michelangelo's designs by introducing Northern strap work and influence of the Fontainebleau school. The designs had a great influence in Northern Europe, especially in France and were a source for many later books on the application of the ornament of the orders to doors and gates.

The work was first issued in 1551 with both French and Italian title pages and text bound together with the fifty engraved plates which were said to have been executed by Serlio himself. They were issued in three forms in later editions: 1) the original copper engravings with the shadows on the left, only in Lyons editions of 1551, 1560, 1561 (Our copy); 2) reversed with the shadows on the right in the Venice folio editions of 1557, 1558, 1560, 1561, 1567, 1663 (11 only); 3) as reduced woodcuts for the quarto editions of 1566, 1584, 1600, 1618, 1619 and for the Italian folio edition of 1568-1569.

The Extraordinary libro, which was never intended to be a part of the architectural treatise, replaced Serlio's unpublished book 6 (on habitations) in standard editions of his work, beginning with 1563. Only after 1600 was the Extraordinary libro titled as the sixth book. [c.f. Fowler p. 260/261; Millard French 153 - both first editions]

OCLC 3 ex. : Cambridge, Pennsylvania, Michigan

## 69 • SILK PRINTING.

Theatre programme. Programme of a charity performance, 1905. (15 x 33 cm). Printed on one side only with black ink on cream coloured silk. Text in Russian and French within an art-nouveau border. **650 €**

\*The programme consists of 21 pieces with two breaks between them.

## 70 • (SILK PRINTING) THEATRE.

Playbill on Silk: showing the cast for Corneille's 'Le Menteur' performed on Friday 31 January 1845 at the Palais des Tuileries. (Paris, 1845). (19 x 24 cm). Printed in black on cream silk. Text within a decorated border. Bound in front of three theater pieces: 1- (CORNEILLE). Le Menteur, comédie, représenté pour la première fois en 1642. No place, no date but from a collective work as the page numbering of the play runs from 413 - 530 and pages 531 - 560 contain a preface and notes by Voltaire on this play. 2 - (MOZART) Don Juan. Opéra en cinq actes de Mozart. Traduction française de MM. Émile Deschamps et Henri Blaze. Nouvelle édition. Paris, 1872. 91 pp. Uncut. 3 - (MOLIÈRE). Le mariage forcé, comédie en un acte, en prose, de Molière.

Conforme à la représentation. A Paris, chez la veuve Duchesne, rue St.-Jacques, au Temple du Goût, 1788. 54 pp. Uncut. All four pieces bounded together in late nineteenth century half cloth with marbled boards. Some foxing throughout. Silk playbill nice and clean. **450 €**

## 71 • (SOAP WORKS).

Condições do contrato geral das savorias destes reinos, e seus dominios, feistos com José Ferreira Pinto Basto, José Bento Pancheco, e mais socios, que nestas se declarao. Lisboa, na typographia de Antonio Rodrigues Galhardo, n.d. (1823). Folio. 10 pages (plus 2 blanks). (some browning throughout). Woodcut royal arms on the title page. In a contemporary decorated paper wrapper (with a waterstain but still a charming binding). **350 €**

\* Work conditions for the workers at the Royal Soap Works of Portugal that held a monopoly until the mid-1800's. "The production of soap is of some importance. The Portuguese not only make a sufficient quantity for their own consumption, but likewise for that of Galicia and the other neighboring Spanish provinces; they also export a great deal of soap to Brazil, and to their African, and Asiatic settlements." (Mortimer, A General Commerical Dictionary 1819 p. 352).

## 72 • SOCIÉTÉ DES ENCREs D'IMPRIMERIE NÉOCHROME - VITRY-SUR-SEINE.

Couleurs Néochrome. Paris, no date, but c. 1930. Extensive, oblong, specimen (21 x 16 cm) containing an introduction of 13 pages and around 200 specimens of inks subdivided into colours and types of ink. Printed boards. **900 €**

\* Extensive specimen of printing inks with technical information on the various inks and how to use them; which problems can occur and how to solve them and how to calculate how much ink is needed.

## 73 • (SORENSI ATELIER FANFARE BINDING) (PRAYER BOOK).

Piae preces ad missas devote celebrandas, et sacrosanctam eucharistiam sumendam. Cum variis orationibus ex bonis & probatis authoribus collectis. Rome, Aloysius Zannettus, 1604. 8vo. 272 pp. With woodcut of two angels under a canopy holding the eucharistic chalice on the title; some ornamented woodcut initials in the text. Contemporary richly gold-tooled brown morocco, with gauffered edges; both sided with 2 pairs of fillets along the edges with little flowers at the corners and a floral border in between; a pattern of loose gilt stamps of flowers in a spiral line, vases with flowers, lions, stars and so-called 'foglia accartocciata' ('feuilles mortes') and a crucifixion in an oval border in the centre of the front cover and the Virgin with child in an oval border in the center of the back cover; different stamps with these spirals ending in a fleuron, forming an harmonious decorative pattern in which more traditional stamps also appear. Some insignificant browning and spotting throughout. Good copy in a splendid fanfare binding **28.500 €**

\* Second located copy of probably the first edition of this collection of prayers to be said before and after Mass. Later editions were published in 1609 and 1621.

The magnificent baroque binding is of Roman design and can be attributed to the Soresini atelier. It is executed in the finest style of this famous family of bookbinders connected with the papal court. Founded in 1570, the bindery of Francesco Soresini and his son Prospero began to flourish after the death of Nicolo Franzese and their work is mainly related to the pontificate of Clement VIII (1592-1604). Baldasare Soresini, nephew of Prospero was connected with the Borghese family and he became the most important papal binder from 1607 until about 1630 when the 'Rospigliosi binder' took over. One of the most striking characteristics of the Soresini atelier is a flower within a spiral line, an important contribution to the new baroque 'fanfare style', which the family helped to perfect. This example has, on both covers, ten.

[CRRRA (1 copy); not in BMC STC Italian; KVK; WorldCat; for the binding: Legatura romana barocca 9; G. Vianini Tolomei, "Reliures romaines d'archives des XVIe et XVIIe siècles", in: Bulletin du bibliophile, 1993, nr. 2, pl. VI].

## 74 • (TRADE CARD).

De Ruth, Leerling Der Parysche Academie Der Wetenschappen... Small card, c. 6 x 9cm. Text in Dutch in a decorative border, with handwritten note at the bottom. A couple of small pinholes at the top. **150 €**

\* De Ruth will teach a.o. French and will lodge people.

## 75 • (VEUVE D'ANTOINE MESNIER). LUCIEN DE SAMOSATE.

Dialogi selecti. Cum nova versione et notis. Poitiers, veuve d'Antoine Mesnier, 1629. 8vo. 21 pp., (3) pp., 483 pp., (5) pp.  
Signatures : A8 B4 [A-F]8 [G-K]4-8 [LZ]8 [Aa-Gg]8 Hh4. Paper uniformly browned. A few pages with a waterstain in the corners, paper torn off at the corner of f. 7 of the introduction, with the (unimportant) loss of a few words. Contemporary red morocco binding, richly goldtooled with 'fleurs de lys' on the spine and both covers, within a goldtooled border. All edges gilt. Corners a bit rubbed. A good copy with a manuscript 'ex-dono' on the title. A lovely copy in an elegant binding in the style of Macé Ruette, probably made in one of the larger Parisian binderies. **2.100 €**

\* Third revised edition of these dialogues of Lucien de Samosate of which a first edition was published at the same press in 1620. This new edition differs slightly in the typography from the first edition. This edition in Greek and Latin, printed at Poitiers, was established by Father Etienne Moquot, a distinguished Hellenist and a Jesuit from Nevers, who signed the preface. The present edition has most likely been produced for use in Jesuit schools, specifically that of Poitiers. It is a text that was used by the young Jean de la Fontaine during his classes. The manuscript ex-dono is that of Augustin Calmet (1672-1757), a Benedictan monk and author of an important commentary on the Bible. He was greatly admired by Voltaire. [c.f. Sommervogel V, 1272; La Boursalière, Impr. à Poitiers, 188].

## 76 • VINGBOONS, PHILIPPUS.

De gronden afbeeldingen en beschryvingen der aldervoornaamste en aldernieuwste gebouwen uyt alle die door Philippus Vingboons, binnen Amsterdam in de nieuwe vergrooting en daar na aldaar en elders geordonneerd zyn. Leiden, Pieter vander Aa, 1715. Large folio. Title printed in red and black with allegorical engraved printer's device of Van der Aa by J. Goeree with Minerva sitting before columns, the coat-of-arms of Leiden and the burg of Leiden in the background, 5 double-page engravings numbered A-E in the first part, engraved by Johannes Vingboons after drawings by Justus Vingboons, followed by 75 engraved plates (numbered 1-46, (46a), 47-74), of which 64 are double-page, the others full-page), engraved by Johannes Vingboons, Jan Mathys or B. Stopendal, after the designs of Philippus Vingboons, all with architectural plans, cross-sections and views. 4, 11 pp. Half calf. A good, complete, uncut copy with wide margins. **15.500 €**

\* Second Dutch edition of the second volume of the collected architectural works by the famous Dutch architect Philippus Vingboons (1607-1678), who is considered as one of the greatest exponents of Dutch Classicism as introduced by the school of Jacob van Campen. The collected architectural works of Philips Vingboons were published in two volumes, separately issued with a period of more than 25 years in between: the first volume in 1648 with the title *Afbeeldings der voornaemste gebouwen uyt alle die Philips Vingboons geordineert heeft* (Amsterdam in commission of Philip & Johannes Vingboons by Ioan Blaeu). This first vol. contained 61 engraved plates (second ed. by Clement de Jonge at Amsterdam in 1665 with the 61 (i.e. 62) plates now titled *Gronden en afbeeldings der voornaemste gebouwen, van alle die Philips Vingboons geordineert heeft*; a third edition followed in 1688 and was published by Justus Dankerts at Amsterdam, also with 62 plates.

Vingboons published the second volume of his collected works with his designs for the commissions he got after ca. 1650 for the first time in 1674 with a further 74 engraved plates, titled *Tweede deel van de afbeeldings der voornaemste gebouwen uyt alle die Philips Vingboons geordineert heeft*, (Amsterdam, in commission of Philip & Johannes Vingboons by Ioan Blaeu). This edition included a preface, descriptions of the plates and a 15-years privilege. However, Vingboons died in 1678, long before the privilege expired. The plates came into the hands of Pieter vander Aa, together with 5 other plates showing the designs for the famous *Trippenhuis* at Amsterdam designed by architect Justus Vingboons (the younger brother of Philippus) in commission of the wealthy weapon merchants Louis and Hendrik Trip. These five double-page plates, present in our copy (as usual in the 1715 edition) were engraved by Johannes Vingboons and published separately in 1664. Van der Aa reprinted these two groups of plates in 1715 in two different issues: first an edition with a Dutch text (our copy), and in the same year an edition with a French text (*Oeuvres d'architecture, contenant les desseins tant en plan qu'en elevations...*), also intended as an informal companion to Van der Aa's edition of the work of Pieter Post.

After the printed title follow the preface by Philip Vingboons on its verso, the description of the plates A-E of the *Trippenhuis* (pp. 3-4), and the description of the 74 numbered plates (pp. 1-11). Then the plates as follows:  
- the 5 double-page plates of the Justus Vingboons's *Trippenhuis* at Amsterdam (now the seat of the Dutch Royal Academy and once housing the *Night-watch* by Rembrandt), numbered A-E and showing three plans and two elevations. These plates are captioned in Dutch and French, and are signed 'Justus Vingboons inventor'; plates D and E are also signed 'Johannes Vingboons sculpsit'.

- the 74 (75 including plate 46a) depict plans (including garden plans) and elevations of Philip Vingboons's designs for town and country houses. Plate 46a is unnumbered but mentioned in the text - plates 46 to 50 are mentioned as six plates - it forms an extension of the plan shown in plate 46 and was originally intended to be pasted to this plate, although in the present edition (as also in this copy) it is bound separately at the end. All the numbered plates except for 2, 12, 13, 28, 39, 45, 49, 51, 52, 66, 67 are double-page. All the plates bear scale-bars and all, except (46a), 51, 52 and 60 are signed 'P. Vingboons inventor'. Most are also signed by an engraver, generally Bastien Stopenda(e)l and some by Jan Mathys. These plates are reprinted from the coppers used for the first edition, which are all listed and reproduced by K. Ottenheim, if possible together with photographs of the buildings which are still standing:

pl. 1-2: Comm. Nic. van Bambeeck, 1650: Amsterdam, Kloveniersburgwal (Eastern side).

pl. 3-4: Comm. Pieter de Mayer, 1655: Amsterdam, Fluwelenburgwal (Western side).

pl. 5-6: Comm. N. van Heuvel, 1656: Manor house, Diepenheim, Overijssel.

pl. 7-8: Comm. Jan & Henric Schuyt (1650's): Amsterdam, Fluwelenburgwal (E)

pl. 9-10: Comm. Bartholomaeus van der Burgh, 1663: Manor house Harsveld, Ootmarsum, Overijssel.

pl. 11-13: Comm. Nic. Burchaerts: Hous in Hamburg.

pl. 14-16: Comm. Joan van Ysselmuyden, 1654: Manor house Rollecate, Vollenhoven, Overijssel.

pl. 17-20: Comm. Marten Fransz. van der Schilde, 1649: Amsterdam, Waal.

pl. 21-26: Comm. Hendrik van Eesen, 1664: Manor house Vanenburg near Putten, Gelderland.

pl. 27-30: Comm. Remond de Smit, 1655: Manor house Gansenhoef, Maerseveen (on the river Vecht).

pl. 31-34: Comm. Karel Gerards, 1663: Amsterdam, Nieuwe Herengracht.

pl. 35-38: Comm. Isaac Jan Nijs, 1664: Amsterdam, Nieuwe Keizersgracht (E).

pl. 39-43: Guillam Belin la Garde, 1664: Amsterdam, Nieuwe Herengracht (W).

pl. 44-45: Comm. Gillis Marcellis, 1661: Amsterdam, Singel (W) opposite the Voetboogs Doelen).

pl. 46, (46a), 47-50: Comm. Jacob Cromhout, 1660: Amsterdam, Herengracht (W): the famous four uniform houses: now Herengracht 364-70.

pl. 51-55: Comm. Joseph Deuts: Amsterdam, Herengracht (S).

pl. 56-59: Comm. Joan Claut van Stedum: Manor house Steem, Groningen.

pl. 60-63: Comm. Hieronymo de Haase, 1669: Amsterdam, Nieuwe Herengracht (S).

pl. 64-65: Comm. Willem van den Broek: Manor house, Breukelen (on the river Vecht).

pl. 66-68: Comm. Gerbradt Ornia: Amsterdam, Herengracht (W).

pl. 69-70: Comm. NN. (concept, never built).

pl. 71-72: Comm. NN. (concept, never built).

pl. 73-74: Comm. NN. (concept, never built): Amsterdam, Nieuwe Uitleg.

These plates provide a magnificent picture of the building activities of the Dutch, in particular the Amsterdam elite in the second half of the 17th century, commissioning the building of their private houses on the newly established Amsterdam canals as well as their manor houses in the country to one of the most renowned architects of the Netherlands. The plans and elevations give an excellent opportunity to get a glance of the housing conditions of this elite during the Dutch Golden Age on the famous Amsterdam canals.

A good, complete, uncut copy with wide margins.

K. Ottenheim, Philips Vingboons (1989), passim, with all the plates reprod.; BAL 3485, note (French edition, Van der Aa, 1715); Berlin Kat 2228; Weinreb, Cat. 15, Dutch architecture, 143 & Weinreb 6, 42b (Dutch edition, Van der Aa, 1715, without the Trippenhuis plates); Breman 153:23 (French edition, Van der Aa, 1715); Vermeulen, Handb. gesch. Ned. bouwkunst III, pp. 175-191.

## 77 • WALCH, JOHANN GEORG.

Bibliotheca Patristica Litterariis Adnotationibus Instructa. Jena, Croecker, 1770. Titlepage, (vi)pp introduction, 582, (26)pp index. Small stamp on titlepage. Contemporary vellum binding. The usual light browning, but a very good copy. **300 €**

\* Walch (1693-1775) was professor extraordinarius of philosophy in Jena. The present work, a bibliography on the Church Fathers, is one of his most important works. See the note in Bohn, Guinea Catalogue # 6473: " 'With respect to the Fathers in general,' says Prof. Marsh, 'the most information comprised in a small compass, is in the Bibliotheca Patristica of Walch. It relates to the Lives, the Writings, the Editions, and the various uses of the Fathers, and likewise enumerates the authors who have explained the particular subjects of enquiry' "

## 78 • WEIGEL R. - LEIPZIG.

Catalog mehrerer zum Theil hinterlassener Sammlungen von Kupferstichen, Radirungen, Lithographien, Kupferwerken, etc., unter anderen der Herren Max. Freiherr von Speck-Sternburg auf Lützschena etc., Phil. Passavant in Frankfurt a.M. etc. welche den 3. December 1857 und folgende Tage zu Leipzig im R. Weigel'schen Kunstauktionslocale Königstrasse no. 23. durch Herrn Raths-Proclamator Förster gegen baare Zahlung in Courant öffentlich versteigert werden. Leipzig, 1857. 258, (ii) pp plus 20 pages with the printed list of realised prices. 3483 items described. Late nineteenth century half cloth, marbled boards. Foxed throughout. Exlibris "Maurice Jametel" on the inside front cover. **350 €**

\* Auction sale of 3 December 1857 and the following days selling part of the collection (works on paper) of Maximilian Speck von Sternburg (1776 - 1856), a wool merchant and art collector and of that of Philipp Jacob Passavant (1782 - 1856) (?), also textile merchant and art collector.

## **79 • (WINE, SATIRE) SOCIEDADE DO GIRO DOS VINAGRES DO ALTO DOURO.**

Estatutos do Sociedade do Giro dos Vinagres do Alto Douro. Segunda Edição. Porto, na Typografia a' Praça de S. Thereza N. 13, 1822. 4to. 136 pp. Uncut, wide-margined, copy in a lovely contemporary decorated paper binding. Some browning and staining and edges a bit dustsoiled and a bit damaged. **500 €**

\* Quite scarce edition of this in itself quite scarce satire on wine making in Portugal in the form of the minutes for the 1st-15th sessions of this assembly. Another (first?) edition was published the same year in Lisbon (Typografia Maignense). OCLC 1 copy BL (Porto); 1 copy Bayerische Staats bibl. (Lisbon); In USA: Harvard, Kress collection (Lisbon), Newberry (Lisbon) and Univ. California Davis Shields Library (but cannot locate) and one of three in USA incomplete?

## **80 • WRITING BOOK.**

Peggy Tarr's Writing Book. No place, no date (but American c. 1795). (32 pp) Some pages loose. Bound in a decorated paper binding. (front and back cover torn, some scribbling on the inside covers). Traces of use. **300 €**

\* Charming, probably late eighteenth century manuscript writing exercise book from an American girl containing phrases she repeats several times but also numerous page-long poems, some illustrated in a calligraphic way. The poems have titles like: To a Robin RedBreast That Lodged in a Gentlemans [sic] House, A Court Audience, True African Wit (in two colours of ink), On a Certain Ladys' [sic] Study (about what a certain lady reads) and many others.