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Catalogue 235



KNUF 



No.80 Walton

All books are complete and in good condition unless otherwise stated. Library stamps and cancelled stamps have not always been mentioned. Any item not agreeing with the description may be returned at our expense. Prices are in euros Postage, insurance and bank costs extra. Delivery according to the trade conditions of the Syndicat de la Librairie Ancienne et Moderne (SLAM). These conditions stipulate that the property right of the supplied goods remains with us up to full payment.

Illustrations front- and backcovers: No.26 Göz

1 • ALLAINGUILLAUME & CIE.

Clichés typographiques : caractères d'imprimerie Mayeur : gravure, clichés, sujets, attributs divers, médailles. Paris, n.d. (circa 1904 - 1910). Large 4to. Hcloth. Printed boards. Pages unnumbered (c. 350 leaves). A nice copy with a few annotations and a small cut-out. Several sheets assembled to present the entire production of the company. A lovely specimen. **900 €**

* Gustave Mayeur (1837-1891) takes over the foundry of Battenberg. Allainguillaume succeeds the widow Mayeur in 1892. The company was bought by Saling in 1904 and later sold to the Fonderie Typographique Française in 1921.



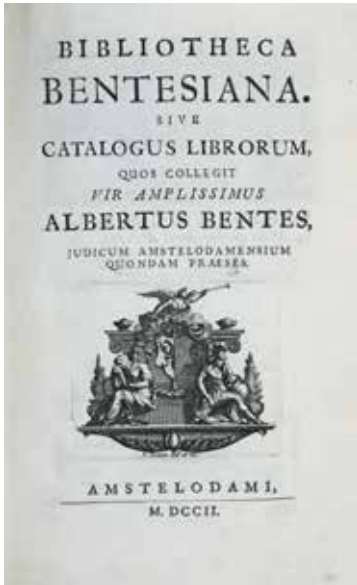
2 • AUDSLEY, W. & G.

Guide to the art of illuminating and missal painting. With eight pages of lithographic illustrations. Third edition. London, George Rowney and Co., 1862. 72, 14, (ii) pp. Original blind- and goldstamped cloth publisher's binding. A lovely copy. (inscription on the first flyleaf).

150 €

* A short history of medieval illumination, followed by notes on the materials and techniques used past and present and on the design and compositions of illuminations. The last pages contain: A list of materials for illuminating and missal painting, manufactured by George Rowney & Compy..., (14 pp., illustrated) and a catalogue of books published by Rowney & Co (2 pp) of which the first page contains a list of lithographic and drawing-books and studies published by George Rowney & Co.

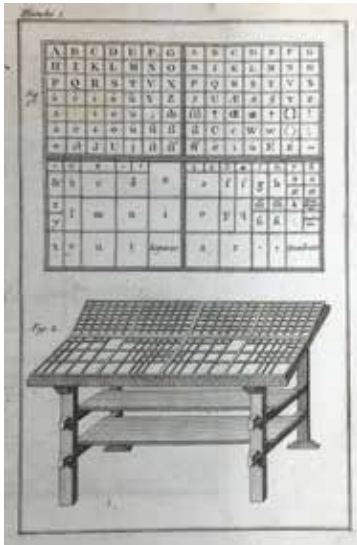




3 • (BENTES, ALBERTUS).

Bibliotheca Bentesiana. Sive catalogus librorum quos collegit vir amplissimus Albertus Bentes, judicum Amstelodanensium quondam praeses. Bibliothecae hujus Auctio fiet Amstelodami, 24 Aprillis & seqq. diebus An. 1702. (12), 160, 148, 120 pp. With engraved vignette on titlepage and three engraved head-and tailpieces, all by J. Goeree. 4to. Contemporary red half roan with marbled sides. Priced throughout in a contemporary hand. **4.800 €**

* A fine wide-margined copy of this important collection comprising around 7000 lots, assembled by the former Amsterdam supreme judge. Highlights include early bibles, sciences (with works by Kepler, Brahe, Finé, Firmicius, Copernicus, Goericke), philosophy, and other subjects. It is interesting to note that the sessions were organized size.



4 • BERTRAND-QUINQUET.

Traité de l'imprimerie. description des arts et métiers, faite ou approuvé par l'académie des sciences de paris, avec figures en taille douce. tome xx, contenant l'art de l'imprimerie, par le citoyen Bertrand-Quinquet, imprimeur de Paris. Paris, chez Calixte Volland, libraire, quai des augustins, no. 25, an vii (= 1798). 4to. half title, title, dedication à Pierre Didot, 2pp avertissement (= 8pp), 288pp + 10 plates. Contemporary goldtooled calf binding. Edges sprinkled red. Some light foxing. Some light waterstaining throughout, as seems to be usual with this title. **1.800 €**

* Bigmore & Wyman: "Dedicated to P. Didot, "Premier Imprimeur de l'Europe." Twenty pages are devoted to the history of printing, the remainder of the book being of a practical nature. Bertrand, who died in 1808, is only remembered by this work, which is a very ingenious and well-written treatise on the origin, progress and mechanism of printing." And Barbier in his French Letterpress printing says: "A competent manual covering composition, presswork, organization of the shop, and inkmaking". Besides as a belated part 20 of the Neuchâtel edition of the 'Description des arts et métiers' (1771-83) the work was also published separately in the same year.

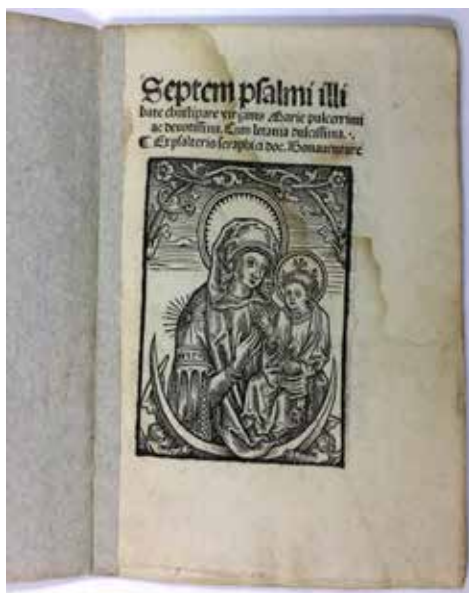
5 • BOLTON, CLAIRE.

The Compton Marbling Portfolio. Oxford, The Alembic Press, 1992. 2 sheets with introduction + 17 individual sheets with examples. In its original portfolio Number 71 of 150 copies only. **Inserted:** Compton - samples from Falkiner fine papers Ltd. London, Pricelist Autumn 1992. 15 samples nos. M103M 1-15. 8 pages with 15 original samples pasted-on them. **Inserted:** Compton Marbling. Sample book, no date. 10 x 15 cm. Contains 22 original samples. Also **added:** Compton Marbling 1991/2. Printed catalogue with a separate pricelist. Together 4 volumes. **250 €**

* Compton Marbling began in 1971 with Solveig Stone marbling flat sheets for the Compton Press. When the press closed in 1979 Solveig and Caroline Mann started Compton Marbling. A previous book about Compton Marbling was published in 1986. It concentrated on their history and development and looked at the various stock patterns that they had produced. With this portfolio the aim is to look at some of the special patterns that Compton have evolved during the past five years.

6 • BONAVENTURA.

Septem Psalmi illibate christipare virginis Marie pulcerrimi ac devotissimi. Cum letania dulcissima. Ex psalterio seraphici doc. Bonaventure. (Cologne, Carthusians of St. Barbara ?, ca. 1516). Small 4to. (8) lvs. Collation: A-B4. After the title (verso blank) starts the text "Omnia ne in furore dei sinas corripere me..." (fols. 2r-3r). On fol. 3r: Letania, till fol. 6r. On fols. 6v-8r follows the "Oratio sanctie Augusti episcopi devotissima dicenda xxxiii diebus genibus flexis ad obtinendam gratiam contra quodlibet tribulationem..." (fol. 8v blank). Large woodcut (77 x 58 mm) on title, showing Mary with Child on a crescent moon held by angels. Later marbled wrappers. Copy with ample margins. (First quire waterstained). **2.900 €**



* Very rare post-incunable: a devotional booklet from the Psalter of Bonaventura, together with a Mary-litany, and a prayer by Saint Augustin. No publisher or date. The only copy we could trace is in the Gutenberg Museum at Mainz, attributed to the printing house of the Carthusians of St. Barbara at Cologne, ca. 1516. The text is also attributed to Bernardus of which there are two copies in the KVK: '... ex psalterio melliflui doctoris Bernardi', with imprint Magdeburg, M. Brandiss. The one at Cambridge is dated ca. 1501; that in the BSB, Munich ca. 1510. [c.f. VD16 ZV 23465; not in KVK or NUC.]

7 • BOSQUET, ÉM.

La reliure. Études d'un praticien sur l'histoire et la technologie de l'art du relieur-doreur. Avec une lettre-préface de M. Léon Gruel. Ouvrage orné de 24 planches hors texte. Paris, Lahure 1894. (4), ii, 188, (4), (2) pp. 24 plates in b/w. (that is: 21 plates + 3 double-page plates counted for two plates). 4to. Contemporary half vellum binding with marbled boards. Original wrappers bound-in. **900 €**

* A rather scarce book on bookbinding. [c.f. Mejer 23; Schmidt-Künsemüller 7476]



8 • BREGER FR. - PARIS.

Lithographie, phototypie, taille douce. Fournisseurs des principales maisons d'éducation religieuse & des pèlerinages. Paris, n.d. (but c. 1900) (32 pp). Original green printed wrappers. **130 €**

* A very scarce specimen showing mostly vignettes of religious establishments in France, religious vignettes etc.



9 • (BREVET DE LIBRAIRE).

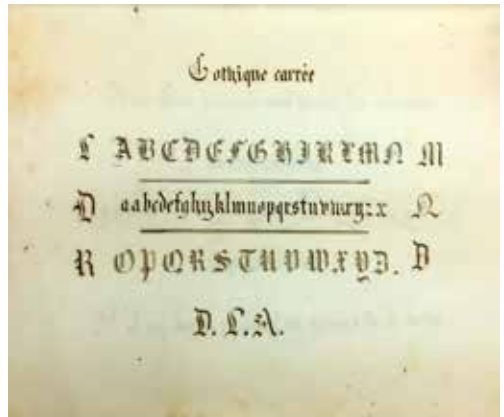
Au nom du peuple, le Ministre de l'Intérieur, vu l'art. 11 de la loi du 21 Octobre 1814, accorde a ... le présent Brevet de Libraire à la résidence d' ... département d ... à la charge par ... de le faire enregistrer au Tribunal civil de son arrondissement. Délivré à Paris, le... Le Ministre de l'Intérieur, ... 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). Broadsheet folio (45 x 35 cm), strong vellum, folded, printed on one side only. New as published without the details that had to be filled in. **750 €**

* A rare example of a blank bookseller's licence still to be filled in with the details of the bookseller. Not many of these can have been produced as the Second Republic lasted only from 1848 to 1852.

10 • (CALLIGRAPHY - MANUSCRIPT).

ABC... No place, no date (but Montpellier, 1850) 17 pages (+ one loosely inserted) written on the recto only. A few pages signed in the lower right-hand corner: "Dusfour". Self wrappers. **500 €**

* Charming calligraphy manuscript showing various alphabets and a few other educational texts.



11 • (CATHOLIC CHURCH).

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. The work contains the services that are held during the Holy Week.



PER FAR COLORI PER COLO-
rire doue sarà dorato.



Il primo colore che si usa per colorire la de-
tatura d'oro (che così nell'arte si chiama
na quelle dorature doue si può a modo d'oro)
si fa in questa guisa. Si pigliano tanto Zolfo
quanto Cinomina di botte et insieme ben pe-
sate, et a questi s'aggiunge del Sale, anchora
si piglia per la metà d'una delle dette
parti di Cuccumia pestata, et poi tutte quat-
tro le dette cose si mescolano insieme, con
quelle si debb' essere preparato la detta-
tura nella benedizione, et Grottagli agiute,
quanto, et così si piglia di similitudine d'altra persona, per che sia
le dette cose, le quali insieme ad Terina hanno forza di tenere alcune orationi
siti d'indagini che hanno presa la detatura. Et così fatto si haora un calice
vino di Romo auero una pentola di terra, la quale si ha da empier d'acqua
la doue si debbe porre all'ora che la detta acqua bolle la preditta compositione
si dubbia poi l'opera legata con uno spaghetto fuggente a tenerla, et ha-
uendo prima con una Scopetta a frangiamore, ben aguarzato, et mescolato
il colore se si potrà diretta l'opera attendendo per spazio et si rannoc-
rebbe quattro passi mouere il moutiro, et poi conuincida si porra in un
Vaso di acqua fresca et chiara, et facendo che si vuole che hab-
bia più o meno colore, più o meno si mette l'opera nel
detto Vaso bollente, auuertendo però di non ve la la-
sciar troppo soprallare, perché discolorireb-
bra et si guasterebbe il dorato; et que-
sto è il più debile dorato che si fa-
zia, se il detto colore può ser-
uire più di una volta.



PER FAR VN' ALTRA SORTIE
di Colore per colorire l'opere dorate.



TOLTE Mette ressa, e Fiodoranti,
Salitro, e Petruale, et Sale, et Armonia
et; ma la Matra debb' essere per la metà
più delle cose sopradette, postando a peso
ogni cosa. Debbe poi prestare ciascuna
delle dette materie da parte sottilmente, et
pelle che siano filzerini con acqua chiara
facendosi ligande in guisa d'un fanero, et di
dimano in mano che detto colore si sempre
ra molto, mouendo così ligande tanto
che tutte le dette materie si meglio
hano mescolate insieme, et vane ciò si farà conleguente può esser in un Va-
so inuoluto in uno grandetto, perché la detta materia si piglia, et si
drammi in Vaso di vetro tenuto molto tarato sarebbe meglio. Per mettere poi
si apre il detto colore sopra l'opere, bisogna auuertire che il lavoro sia da
fatto bene, altrimenti discolorirebbero, et non che il colore in si si pigliato,
ma essendo già dorato farsi colore bello. Per mettere detto colore sopra l'opere
si si debbe distendere con un pennello tanto che copra il dorato auer-
tendo che il colore non tocchi l'opere, et ogni uolta che discolorireb-
bra. Pigliati poi il lavoro in un attore che egli sia di solo-
re et metta sopra l'opere, quando il lavoro non
mua più forte all'ora si potrà nell'ac-
qua chiara, ma auuertendosi
di non la lasciare sfama-
re affatto, perché
che mangereb-
be l'oro, et
non piglia
verbo.



12 • CELLINI, BENEVUTO.

Due trattati, uno intorno alle otto principali arti dell'oreficeria. L'altro in materia dell'arte della scultura; dove si veggono infiniti segreti nel lavorar le figure di marmo, & nel gettarle di bronzo. Florence, Valente Panizzi, Marco Peri, 1568. 4to. [5], 61, [7] ll. With the woodcut coat of arms of the Medici on the title-page, a woodcut printer's device at the end, 1 small and 36 large architectural historiated initials. 19th-century marbled-paper boards, with gilt orange morocco title label on spine. With an owner's inscription of Domenico Martinelli di Lucca on the second blank page, without the blank leaf (A6), some slight foxing and a few marginal stains. A very good copy. **7.200 €**

* First edition of the treatises on the arts of the goldsmith and the sculptor by Benvenuto Cellini (1500-1571), one of the most important artists of Mannerism. Cellini divulges the wonderful secrets and methods of the goldsmith, designing medals, minting coins, soldering, tinting diamonds, etc. and also the techniques of the Florentine sculptors of the 'quattrocento', like those of Donatello who attacked the block directly without the use of large-scale models. There is also a crucial passage on Michelangelo's sculptural technique: how he outlined the figure in charcoal on the block, made large scale clay models, and the kind of chisels and drills Michelangelo used. Oddly enough Cellini's treatises were not republished till 1731, nor translated until the 19th century. [c.f. Adams C-1240; Besterman, *Old Art Books*, p. 23; Cicognara 273; Honeyman 659; Schlosser 398-399; BMC STC Italian, p. 164].

13 • CERCLE DE LA LIBRAIRIE.

Exposition du Cercle de la Librairie 1880. Première exposition. Paris, Juin 1880. 112 pp. Blue cloth decorated binding (bound by Nouveau et Levesque Relieurs Paris) 150 €

* Contains: L'histoire de la typographie française par les livres depuis l'origine jusqu'à la fin du XVIIIe siècle, followed by the publicities of all the participants. The present catalogue was published with various bindings made by different binders.

14 • (CHROMOLITHOGRAPHY).

L'Arménie, la Perse et la Mésopotamie. Géographie, géologie, monuments anciens et modernes, moeurs et coutumes. Par Charles Texier. 1842. One sheet (edges frayed). (48 x 61 cm) showing a titlepage for the abovementioned book. Chromolithography Engelmann & Graf, Paris, n.d. A lovely print in bright colours heightened with gold. From the Engelman family archives. 250 €



* Proof or design for the titlepage of this book published in 1842. Godefroy Engelmann received his patent for chromolithography in 1837.

15 • (CHROMOLITHOGRAPHY - PUBLICITY).

Bruand fabricant de Billards à Vesoul. No date (circa 1842) One sheet in chromolithography (28 x 35 cm). In various colours, heightened with gold and silver. Printed by Engelmann and Son in Mulhouse. From the Engelmann family archives. 250 €

* One sheet showing three billiard tables, with prices plus another one of them which has a bed hidden inside that has been drawn out and in which a boy is sleeping. This is the one for which Jean-Claude Bruand obtained a patent for five years in 1842. He called it the Billard-Loge. A fine example of early chromolithography.





16 • CLEEF Jzn, P.M. van (ed.).

Handboek ter beoefening der boekdrukkunst in Nederland. Voorafgegaan van een beknopte geschiedenis dezer kunst. (1844). Unchanged, except for a new title and address: Hilversum, P.M. van Cleef Jzn, (1856). 259pp. Woodcut portrait of Laurens Janszoon Coster. Half cloth, yellow decorated boards (boards very rubbed, new spine). The title-page printed in brown, on glazed paper. Interior fine. Some light browning and staining as usual and a note in pencil on the halftitle. **650 €**

* The first complete Dutch printers' manual (1844). Only a few format books and proofreading manuals had previously been published. Pieter Marius van Cleef Jz. (1819-1855) intended the work for use of his fellow printers. He discusses the tools and resources of the type setter, the actions he performs, the fittings of the printing office, how the printer goes about his duties, the preparation of the ink, the corrections, the task assignments

to the various employees of the printing office, the folding and casting, the stereotype etc. He also describes the innovations in printing techniques, which rang in the age of mechanization towards the middle of the 19th century - the iron printing press, the cylinder press, the steam press, the composing machine, but in this progress, he has no innovating role. Although van Cleef states on the titlepage that he discusses the history of printing as well, he limits himself in fact to the Coster-Gutenberg quarrel which was current at the time.



17 • COOKE, JOHN.

A catalogue of useful and entertaining books, printed for, and sold by J. Cooke, at Shakespeare's-Head, Pater-noster-Row, London; and sold by all other Booksellers in Great-Britain and Ireland. (London, 1773). 24pp. 12mo. Drop head title. Last page dustsoiled. Disbound & loose. **450 €**

* John Cooke was a bookseller in London, who, according to Plomer, in partnership with J. Coote made a specialty of jestbooks and chronicles of crime, which he advertised extensively in provincial newspaper. The books in this catalogue all have very extensive notes on the contents etc. [c.f. Plomer, Dictionary of Printers and Booksellers].

18 • (CORBIÈRE, LE COMTE DE).

Catalogue de la bibliothèque de M. le Comte de Corbière, ancien ministre de l'intérieur et membre de la Société des Bibliophiles Français comprenant le Cicéron imprimé sur vélin en 1466, par Jean Furst; des livres imprimés sur peau de vélin; une série de poètes anciens; des ouvrages classiques grecs, latins et français; de grandes collections historiques et littéraire &c. &c. Vente... le 1er Décembre 1869... Paris, Bachelin-Deflorenne, 1869. 188 pp. Original printed wrappers (dog-eared and a bit damaged and foxed). Good uncut copy. **380 €**

* Jacques Joseph Guillaume François Pierre, Comte de Corbière (1766 - 1853) was a French lawyer who became minister of the interior. He was intolerant of liberalism and a strong supporter of the church. He amassed an important collection of books that after his death were acquired by the Parisian bookseller Bachelin-Deflorenne who sold them by auction in 1869.

19 • (COSTUMES - FRANCE).

[drop-title:] Recueil des différentes modes du temps. Paris, [Jean] Crépy, [ca. 1730]. Small oblong folio (18.5 x 28 cm). [12] engraved ll. A series of 12 (of 13?) engraved prints (including the title-print) containing 28 (of 31?) costume figures. Contemporary marbled paper wrappers. **5.200 €**

* Unrecorded version, with 12 rather than 8 prints, of an extremely rare costume print series, showing Paris fashions for men and women ca. 1730. We have located only two other sets, each with 8 prints: one at the Musée des Beaux-Arts in Rennes (the seven plates it has in common with our set are in the same state and have the same imprint: A Paris, chez Crépy rue St. Jacques à l'ange gardien) and another in the Bibliothèque Nationale in Paris (where the prints have no imprints and one also no captions). The series appears to originate with a series issued under the same title by Antoine Hérisset in 1729. It comprised 12 prints: a title-print, 6 prints of women's fashions and 5 prints of men's fashions. Hérisset's costume figures were quickly copied by three different print publishers: Jean Crépy (1660-1739) and Jacques Chereau (1688-1776) in Paris (both, like Hérisset, in rue St Jacques), and Isaac Greve (1677-1757) in the Netherlands, so there were four sets of plates with very similar costume figures. Greve surrounded the costume figures with flowers, birds and other decorations, while Crépy and Chereau rearranged the figures to put men and women together in the same prints. The Crépy and Chereau plates are nearly identical and it is not clear which appeared first. These two series are recorded as comprising 8 prints (with 21 figures), including the title-print. The present set lacks one





of those 8 prints, but includes 5 additional prints with 10 costume figures showing women's fashions, their arrangement probably remaining closer to Hérisset's. Although these 5 extra prints have no imprints or captions, they are printed on the same paper stock as the others, so they were clearly published as part of the series. In the 8 prints that have been previously recorded for this

series and in the 5 additional prints of the present set, at least many (perhaps all) figures are directly copied from Hérisset. Some figures appear in both the "normal" 8 prints and the additional 5 prints. We suspect Crépy first closely copied Hérisset's plates (at least for women's fashions) with 2 figures in each plate but perhaps never formally published them, then made new plates rearranging the figures to mix men and women: 5 prints with 3 figures each and 3 with 2 figures each. In the present set, plates from the two series have been printed together to form a single print series. The prints and figures are unnumbered, so there is no fixed order to the prints except that the title-print was clearly supposed to come first. With 7 of the 8 prints in Crépy's edition of the *Recueil des différentes modes du temps* as it has previously been recorded, but with 5 additional prints additional to that version (since no other copy of the present version is recorded, it is difficult to know whether it was intended to include the 13th print). With a small piece torn out of 1 print and repaired with no loss (slightly affecting the corner of one dress), some spots (slightly affecting one figure in the title print) and a few creases or minor marginal defects, but still in good condition. The marbled wrapper is somewhat tattered and the front wrapper has been torn through and repaired. A unique version of a rare and important costume print series showing French fashions for men and women ca. 1730, with 12 rather than the usual 8 prints. [c.f. Hennin & Duplessis, *Inventaire de la coll. d'estampes* 9200-9207 (8 prints, without imprint); www2.culture.gouv.fr/public/mistral/joconde_fr, inv. 794.1.6819-6826 (8 prints); cf. Cohen & De Ricci, col. 858; Colas 2502; Bull. Libr. Damascène Morgand VIII (1898-1899), 32400; Gaudriault, *Répertoire de la gravure de mode française de origines à 1815*, 112-122; Hiler, p. 737; Rahir, *Bibliothèque de l'amateur*, p. 456 (all citing 1729 Hérisset ed.); M. Delestre, auction 8 March 1880 (Comte Octave de Behague), lot 321 (ca. 1730 Jacques Chereau ed.); not in Lippert].

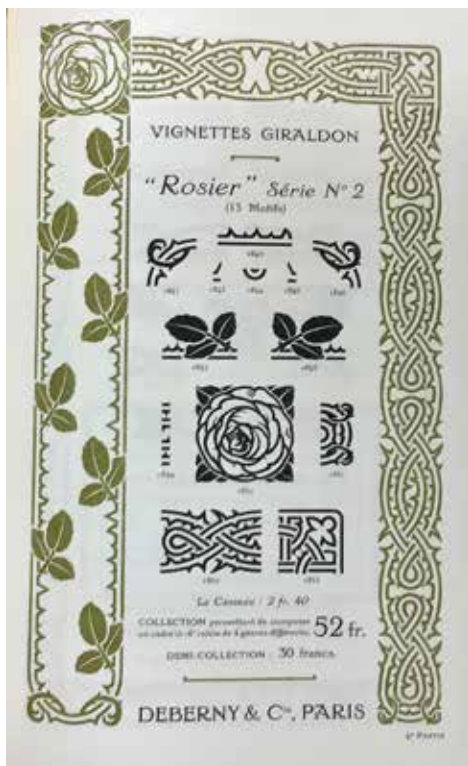


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20 • DEBERNY ET CIE.

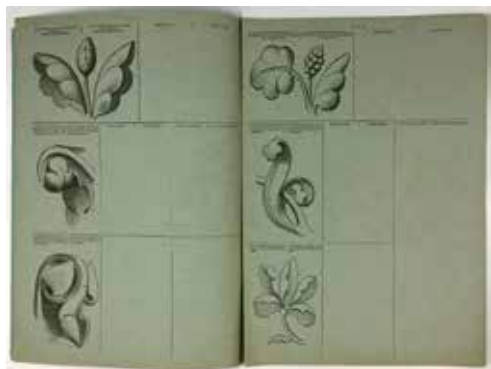
Le Livret Typographique. Spécimen de caractères. Paris, n.d. (c. 1912). Unpaginated but circa 450 leaves (most of them printed on one side only) and two folding plates at the end. Original printed boards. Some stains on the frontcover, otherwise a well preserved and clean copy. **1.000 €**

* 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 & Peignon.



21 • (DRAWING BOOKS) CASSAGNE, ARMAND.

Le dessin pour tous. Methode Cassagne. Cahiers d'exercices progressifs. Paris, Ch. Fouraut et Fils & London, Lechertier, Barbe & Co, n.d. (second half nineteenth century). Folio (24 x 31 cm). Nine volumes: (1) Troisième série: Étude de la Figure. Troisième Cahier: Têtes d'ensemble. Premiers exercices de composition et de mémoire / Third Book: Study of heads. First exercises of composition and from memory. 16 pp. Wrs. (2) Cinquième série: Étude de l'Ornement. Troisième Cahier: XIIIe et XIVe siècles. Styles Roman et Gothique. Détails. / Third Book: XIIIth and XIVth centuries. Romanic and gothic styles. Détail. 14 pp. Wrs. (3) Cinquième série: Étude de l'Ornement. Quatrième Cahier: XIVe, XVe et XVIe siècles. Style gothique. Feuillages / Fourth Book: XIVth, XVth and XVIth centuries. Gothic style. Foliage. 16 pp. Wrs. (4) Cinquième série: Étude de l'Ornement. Cinquième Cahier: XVIe siècle. Style Louis XII; commencement de la Renaissance. Rinceaux et Armoiries / Fifth Book: XVIth century. Lewis XII style; commencement of the Renaissance. Foliage and armorial bearings. 16 pp. Wrs. (front wrapper a bit soiled). (5) Cinquième série: Étude de l'Ornement. Sixième



Cahier: XVIe et XVIIe siècles. Style Renaissance. Masques et décors / Sixth Book: XVIth and XVIIth centuries. Renaissance style. Masks and decoration. 16 pp. Wrs. (6) Sixième série: Étude du Genre. Deuxième Cahier: Compositions d'après les Maîtres anciens et modernes / Second Book: Compositions after ancient and modern Masters. 16 pp. Wrs. (7) Sixième série: Étude du Genre. Troisième Cahier: Genre Historique / Third Book: Historical genre. 16 pp. Wrs. (8) Sixième série: Étude du Genre. Quatrième

Cahier: Types militaires d'après les Maîtres modernes / Fourth Book: Military types after the modern Masters. 14 pp. Wrs. (9) Sixième série: Étude du Genre. Cinquième Cahier: Types militaires. Compositions d'après les Maîtres anciens et modernes / Fifth Book: Military types. Compositions after ancient and modern Masters. 16 pp. Wrs. **330 €**

* Nine volumes of this popular series of which not many have survived. Numerous lithographic reproductions of drawings to be copied in the blank spaces provided. Lovely, clean, unused copies; scarce in this state.



22 • DUCLOS, DURAND.

Catalogue d'une jolie collection de tableaux italiens, flamans, hollandais et français, composant le cabinet d'un amateur; plus, dessins, curiosités et estampes, dont la vente se fera les 13, 14 et 15 Novembre... Paris, 1820. (ii), 27pp. 146 items described. Nineteenth century half red cloth, speckled boards. The first page is the original front wrapper. **550 €**

* Auction catalogue of paintings of a.o. Taunay Swebac, Crepin, Lordon, Casanova etc. etc. some with very extensive descriptions.

23 • DURAND, LÉON.

Ornements au pochoir pour églises et chapelles. Paris, Charayon & Durand, n.d. (c. 1890). Small folio. Eight plates in 'pochoir' showing 57 ornamental designs for use in churches. Loosely held in original publisher's half cloth portfolio with ties. **580 €**



* Interesting portfolio showing 57 designs for decorating churches in the medieval style that was in fashion in the late nineteenth century. Unusual.

24 • ENSCHEDÉ & ZONEN - HAARLEM.

Proeve van drukletteren. Haarlem, J. Enschedé, 1841. 8vo. 314 ll. of which 3 folding. (132 leaves with different letter types, more than 200 different kinds of engraved head-and tailpieces, 25 initials, 12 engraved coat-of-arms, 623 engraved vignettes and illustrations). Contemporary half cloth. Lacking 2 leaves of the Brevier type, otherwise a good copy. **2.500 €**

* The Enschede printing house was founded by Isaac Enschedé (1681-1761) at Haarlem in 1703. Joannes Enschedé (1708-80) was associated with his father in 1734. In 1743 they bought the Wetstein foundry, and from this beginning they accumulated the vast store of types they have today. Isaac Enschedé (1750-99) succeeded his father Johannes, and in his turn was succeeded by his widow and brother-in-law. In 1808, some years after the acquisition of the Ploos van Amstel Foundry much of the old type in the foundry was sold: it realized 560 florins 16 sous. More about the history of this famous foundry, which still flourishes under the same name, although none of the original family are associated with it can be found in Charles Enschede, *Typefoundries in the Netherlands from the 15th to the 18th centuries*. [ref. Birrell & Garnett; Lane & Lommen p. 75, no. 27]



25 • FOURNIER, EDOUARD.

L'art de la reliure en France aux derniers siècles. Paris, chez J. Gay, 1864. (iv),235 pp. Uncut. Calf binding but rebacked with parts of the original spine saved. From the Frieling collection. **300 €**

* Published in a limited edition of 308 copies only, this is number 298. The work is a historical, rather than a technical overview bookbinding through the centuries.



26 • GÖZ (GOEZ), J.F. VON.

Exercices d'imagination de differens caractères[sic] et formes humaines inventés peints et dessinés par... Suite 1e [all published]. Augsburg, Academie Imperiale d'Empire, [1785]. Royal 4to (31.5 x 24 cm). 100 engr. ll. A series of 100 numbered engraved prints including the title-print (plate size mostly 22 x 15.5 cm), all printed in red or reddish brown, some with 2 different shades to make a duotone. All plates are after drawings by Göz and engraved either by R. Brichet (plates 1-84, with French titles below the frame) or by Göz himself (plates 85-100, with German titles inside the frame). Early 19th-century, marbled sides (rebacked with the original backstrip laid down). Early 20th-century stamp of E. Vissering. In good condition, with some thumbing especially on the title-page; corner of leaf 25 torn off, not approaching the plate edge. Binding restored, preserving the tattered remains of the original gold-tooled backstrip. One of the very few copies of this series of caricature prints printed in red. **8.200 €**

* First edition, one of the very few copies printed in red (some prints in two shades), of an attractive and entertaining series of caricature prints, showing fashions and foibles among society folk of Augsburg. Many of the prints are dated 1784 next to the engraver's signature, with a few 1785 and a few (among the lower numbers) 1783. The series also appeared with a German title-page (Die heutige sichtbare Körperwelt oder 100 Charakter Züge), and was accompanied by a 6-leaf index in German and French and a 6-7 line caption to each plate. The caricatures were conceived, painted and drawn by the lawyer, artist, illustrator and portraitist Joseph Franz von Goez (1754-1815), credited with the creation of the first graphic novel (Leonardo und Blandine, 1783). [c.f. Cohen-De Ricci, col. 443 ("Il y a des exemplaires dont les figures sont tirées en rouge"); Hilser, p. 383; Lipperheide 3522; cf. Colas 1277; for the author: Thieme & Becker XIV, p. 321].

27 • (GROOT, JAN DE).

Catalogus van een groote verzameling schoone en welgeconditioneerde prent-kunst, door voornaame italiaansche, fransche, engelsche, nederlandsche en andere meesters, waar by veele proefdrukken mitsgaders losse en gebonden prentwerken. Amsterdam, Wed. H.W. en C. Dronsberg en Jan Yver, boekverkoopers, (1804). (ii),128,(ii) pp. Original gray paper wrappers. Some soiling but a good copy. **1.500 €**

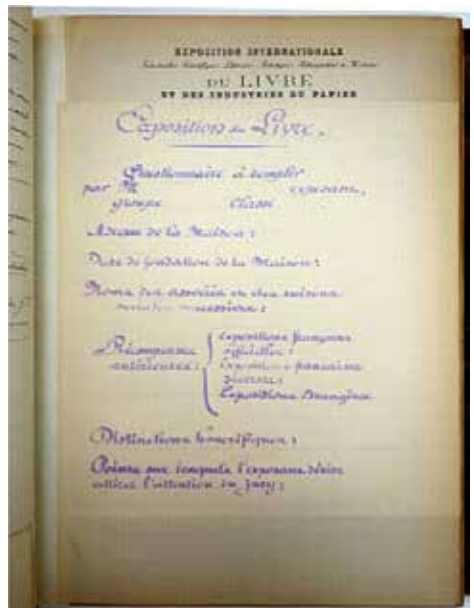
* Extremely rare sale catalogue of Jan de Groot. Scientific instruments and curiosities are listed on pp. 122-28. This is part one of the catalogue, part two describes the paintings and drawings. [Not in B.L., Not in UBA, Not in KB, Not in Rijksprentenkabinet, Not in Cicognara and Weigel].



28 • GRUEL, LÉON.

Exposition du Livre 1894 (on spine). Collection of 43 publications, articles and manuscript letters in various sizes on the Exposition Internationale du Livre et les Industries du Papier 1894. Folio. Half dark morocco with marbled paper boards. Binding by Gruel. From the library of Léon Gruel (no. 896) with his exlibris on the inside front cover. **3.200 €**

* Léon Gruel (1840 - 1923) was the commissaire de l'Exposition Internationale du Livre et des Industries du Papier held in Paris in the Palais de l'Industrie from July to December 1894. The present volume contains Gruel's archive of all printed documents and letters that were collected by him on this exhibition and that he bound himself. A unique document containing all the inside information about this event. (*Full list of items included upon request*).





29 • GRUEL, LÉON.

Manuel historique et bibliographique de l'amateur de reliures. Paris, 1887 & 1905. Complete in 2 vols. With 138 (coloured lithographed / tinted lithographed) plates. 3/4 red morocco, spine gilt, with five raised bands. Marbled endpapers. The original papercovers bound in. Volume one is number 286: one of 250 copies on 'beau papier du Vosges à la forme' out of a total edition of 1000 copies and volume two is 23: one of fifty copies on 'Papier du Japon des Manufactures Impériales' out of a total edition of 700 copies. Bound by Gruel and signed Gruel on lower turn-in. A fine, uniformly bound, copy of this standard work on bookbinding published with an 18 years' interval. Autograph dedication of both Gruel and Engelmann to the bibliophile M. Bocabeille. **900 €**

* Leon Gruel (1841-1923) was the celebrated Parisian bookbinder, bibliophile, collector and scholar, whose Manuel Historique... is considered one of the standard reference works on the subject. Gruel's bindings are highly acclaimed for their technical skill and artistic sensibility... Lovely copies. [c.f. Schm.-K. 1535; Mejer 373; Brenner 518].



30 • (HANDBILL, 17th CENTURY).

(A New Year Handbill advertising a 17th century French Carter). No place (France), (c. 1680). Broadside, oblong 4to. (27 x 19 cm). Woodcut illustration with verse beneath, printed on one side as issued. **430 €**

* The start of the verse translates as: "Although our work seems intolerable - It continues for us to be very pleasant - Song cant what we provide - To Nobles, commoners, riders & pedestrians".

31 • (HENNEVILLE, LE BARON D').

Catalogue d'estampes portraits et sujets relatifs à l'Histoire de France depuis François Ier jusqu'à Louis XIV et principalement les règnes d'Henri IV et Louis XIII faisant partie de la collection de feu M. le Baron d'Henneville. Dont la vente aura lieu... les mardi 23, mercredi 24, jeudi 25 & vendredi 26 février 1858. Paris, 1858. 95pp. 935 items described. Nineteenth century blue half morocco, marbled boards. Priced throughout and with some names in a contemporary hand in ink. **480 €**

* Catalogue of the collection formed by Jean-Baptiste-Roger Fauchon d' Henneville (1780-1856), containing 133 drawings and prints; and 802 portraits.



32 • HUESO R.F.

Exposicion de Encuadernaciones Espanoles Siglos XII al XIX. Catalogo general ilustrado. Madrid, Sociedad Espanola de Amigos del Arte, 1934. 258pp. with illus. in b/w. + XLI full-page plates of bindings in b/w & colour. With list of lenders. Original decorated cloth (designed after a 16th century Spanish Renaissance binding - no. 115 in the book). **980 €**

* Describes 534 bindings. This catalogue of the loan exhibition of Spanish bindings is, with its sixty-six plates, one of the few comprehensive surveys of Spanish bookbinding from the 12th to the 19th century. (Breslauer, the uses of bookbinding literature p. 25).



33 • (ILLUMINATING).



Livre d'Heures. Compositions de Me. L. Rousseau. Paris, Bouasse-Lebel et Massin, 1889. Folded sheets in portfolio. Folded sheets (folded in two). Complete. 72 pages of texts, 1 blank sheet, 2 sheets for annotations and two single plates. Uncoloured as published. Held in 3/4 cloth publisher's portfolio with printed cover and ties. Front tie lacks a small part. **300 €**

* In the nineteenth century interest awakened in the art of illuminating by the revival of Gothic architecture, with which illumination in its best period was contemporary and books began to be published regarding it. The present work was sold in sheets and in black and white (as our copy is) and was meant to be illuminated and then bound. A very good example of the interest in illuminating.

34 • (INCUNABLE - ACCIPIUS WOODCUT).

Floretus. (Cologne, Heinrich Quentell, not after 1491). With a splendid nearly full-page title woodcut of a teacher instructing two pupils, a scroll with inscription above, a dove perched on his shoulder and an open book before him. Printed in Gothic type. Capital Spaces. 35 - 45 lines and head-line to the page. 56 leaves. 4to. 20th century boards covered with an early printed leaf, printed paper spine label. A light marginal waterstain to a very few leaves. A few leaves very slightly browned. Contemporary handwritten marginal annotations and some underlinings, in at least two different hands, one signed by Gebhardus Rem(m)inger (leaf 24 recto). Library stamp inside front cover of F. Fasting, Rio de Janeiro. A well preserved incunable. **10.500 €**



* First edition with commentary of this often-reprinted schoolbook. And the first version of the

beautiful 'accipius' woodcut, with a scroll inscribed: 'Accipies tanti doctoris dogmata sancti'. Heinrich Quentell used this 'magister cum discipulis' woodcut for the first time in 1490, and in the following year numerous schoolbooks were illustrated with comparable woodcuts. The Floretus' consists of a text in rhythmic prose for easy memorization and an anonymous explanatory commentary. The work is ascribed to Saint Bernard (1090 - 1153), Abbot of Clairvaux. [c.f. Hain-Copinger 2912; GWK 4004; BMC I, 276; Goff B-392; Janauschek no. 167; Not in IDL; for the fine accipius woodcut see: Schreiber No. 3431, Schramm VIII 20, and Schreiber-Heitz No. 18].

35 • JAMIN, NICOLAS OSB.

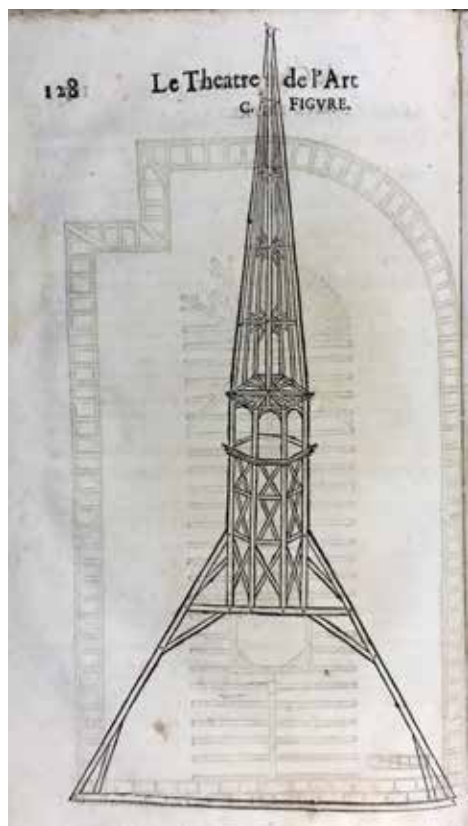
Verdadero antidoto contra los malos libros de estos tiempos: ó tratado de la lectura christiana, en el que no solo se propone el método que se debe observar en la lectura de los buenos libros, á fin de sacar utilidad de ellos, sino que al mismo tiempo se descubre el veneno que ocultan muchos de los modernos, manifestando los artificios con que procuran con aparantes razon difundir sus errores, y atraer á las gentes sencillas á diversos vicios y disoluciones. escrito en frances... y traducido al castellano por don Gabriel Guyano... Madrid, M. Escribano, 1784. 16o. Original limp vellum. (spine loosening). lxxiv,333,(i) pp. Margins of first and last pages slightly damaged - no loss of text. **500 €**

36 • JELGERHUIS, J.

Theoretische lessen over de gesticulatie en mimiek, gegeven aan de kweekelingen van het fonds ter opleiding en onderrigting van tooneel-kunstenaars aan den stads schouwburg te Amsterdam. Amsterdam, n.d. (1827-1830) Oblong small folio. Contemp. marbled boards with original leather label. New endpapers with the backstrip sympathetically replaced. Title + list of subscribers + 314pp. (xiv, 15-314)pp + 1 leaf "Narigt" [postscript]; 93 lithographed plates. Preceding the titlepage is a manuscript inscription as prize presentation to the student Pieter Barbiers, 1 June 1836. **2.100 €**



* The author, Johannes Jelgerhuis (1770 - 1839) was celebrated in his day as a leading Dutch play actor, painter, costume designer and engraver. A scarce and uncommon book - the subscriber's list records 125 copies only.



37 • 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 Flèche. 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 Iean d'Houry, au bout du Pont-neuf, sur le Quay des RR. PP. Augustins, à l'Image de S. Iean".

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*. But his 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 in La Flèche, where he died in 1645. 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 traicté des cinq ordres des colomnes", 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 Colomnes 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...* 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 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)].

38 • LAYTON, C. & E. LTD. - LONDON.

The Layton Type Face Cabinet. No place, no date (but London, 1939). Large folio size custom-made gray cloth box (some light soiling) containing an alphabet on twenty-four loose sheets plus one ‘miscellaneous’ serving as tabs. In total 148 sheets. Our ‘Cabinet’ has the number A448 stamped on it. Following the index pasted inside the box our copy seems to lack 2 sheets (G87 & S2)? But added to our copy under the miscellaneous section are 110 extra sheets. Also included is a separate type specimen: *Synopsis of the Layton Type Face Master Cabinet*. London, Layton 1952. Folio 44 pp. Inserted prospectus and one loose sheet. Spiral binding. **1.200 €**



* A nice copy of this surprisingly rare specimen.



39 • LE CLERC, JEAN.

Bibliothèque Choisie, pour servir de suite a La Bibliothèque Universelle. Amsterdam, Henry Schelte, 1703 - 1711. 22 parts in 24 volumes (of 28). Volumes I (1703) - XIX (1710) all in one volume; Volume XX (1710) & Volume XXI (1710-11) both in two volumes & Volume XXII part I (1711). 22 parts in 24 volumes (of 28). 12mo. All in marbled boards, uncut and unopened. **4.000 €**

* A nearly complete series of this early eighteenth-century magazine. A complete series should consist

of 27 volumes and a separate index has been published in 1717. Among the many scholarly journals published all over Europe in the decades around 1700 Jean Le Clerc's Bibliothèques, published in Amsterdam, occupied a special place. Jean Le Clerc (1657 - 1736), a theologian and refugee from Geneva, published three periodicals: The Bibliothèque Universelle et Historique (1686-1693); the Bibliothèque Choisie (1703-1713) and the Bibliothèque Ancienne et Moderne (1714-1727). The Bibliothèque Choisie consists of about 11,000 pages in which Le Clerc not only deals with new books but all those books that he thinks important enough for the reader to know about. Provenance: **From the collection of Andrew Fletcher of Saltoun (1653-1716)**, with his name written on either the titlepages or the inside back wrapper of most volumes. Did he end his subscription near the end of his life? The index was published after his death so logically is not part of this set. [c.f. H. Bots, Jean Leclerc pp. 53-66 in *Studies in Seventeenth Century English Literature, History and Bibliography* & for the (complicated) publishing history see Wijngaards, *De Bibliothèque Choisie van Jean Le Clerc...* A'dam, 1986]

40 • LE CLERC, JEAN.

Bibliothèque Universelle et Historique. Complete set of this late seventeenth century magazine, published in Amsterdam, made up of various editions but all from the same provenance. Vol. I - XXI all in one volume; (I & II from the second edition of 1687; vol. XVII & XVIII & XIX from the second edition of 1699; vol. XX, third edition 1702; vol. XXI, third edition 1707; Vol. XXII - XXV each in two volumes from the second edition dated between 1698 and 1701). 25 years in 29 volumes. An index volume XXVI was published in 1719 after Fletcher's death. 12mo. All volumes in marbled wrappers, uncut and unopened. **4.000 €**

* Thanks to Jean Le Clerc's journalistic activities, we now have an excellent picture of contemporary scholarship in the Republic of Letters, the more so since, in the Republic of Letters, the editor did

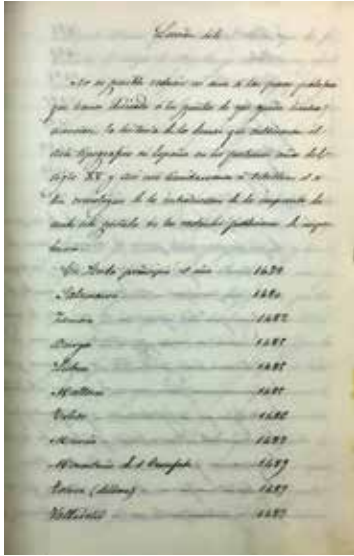
not need to worry so much as his colleagues in other countries about all kinds of repressive measures resulting from sometimes strict censorship. Jean Le Clerc published his periodicals for this large group of interested people who didn't have the time or the financial means to read everything that was being published, like doctors, magistrates and merchants. The periodicals were not intended for specialized scholars. They were published in a small format to enable readers to carry them easily and read them everywhere. This size also enabled smuggling the books to France where the periodical was forbidden. Provenance: **From the collection of Andrew Fletcher of Saltoun**, with his name written on either the titlepages or the inside back wrapper of most volumes. Did he buy 2nd & 3rd editions because the 1st was sold out and he wanted to have the series complete? [H. Bots, Jean Leclerc pp. 53-66 in *Studies in Seventeenth Century English Literature, History and Bibliography* & see Wijngaards, *De Bibliothèq̃ue Choisie van Jean Le Clerc...* Adam, 1986; NNBW IV p. 430-434]

41 • LE PAUTRE, JEAN.

(Vases). Paris, F. Poilly, n.d. (circa 1700). Folio. Suite of 6 engraved plates. Untrimmed leaves. (c. 35 x 26 cm). First leaf (title) with smoothed crease and slightly dusty. Loose in recent marbled portfolio. A fine set. **1.300 €**

* Suite of richly decorated vases and jugs, with staffage, partly with landscapes in the background. Jean le Pautre (1618-1682), elder brother of the architect Antoine, began his career as an apprentice to the 'menuisier' Adam Philippon, for whom he produced ornamental designs. His first plates illustrate the baptism of Louis XIV on 21 April 1643. Le Pautre is considered to be one of the most inventive and prolific ornamental draftsmen of all time. He was capable of producing designs for any subject. His remarkable technical abilities enabled him later in his career to develop his designs directly as he engraved them. Le Pautre's importance is vast. He established a character of grandeur and inimitable richness that transformed the heavy, soft forms of Flemish ornamentation, which represent the style Louis XIII, into the style Louis XIV. All Europe followed his influence until the end of the eighteenth century. Masters recommended the study of Le Pautre's designs to their students, and his prints of architectural ornament would become standard models for all artists working in the style Louis XIV. [c.f. *Ornamentst. Kat. Berlin* # 313; on Le Pautre see Millard, *French*, pp. 293 - 294].





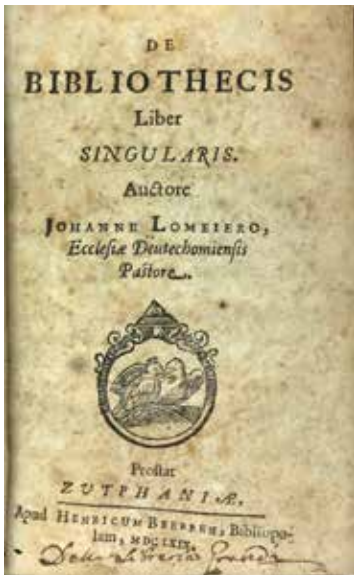
42 • (LIBRARIES).

Historia y organizacion de archivos y bibliothecas. MS. (on spine). Manuscript in Spanish. No place, no date (second half 19th century?). Neatly written in a legible hand with various inks. No page numbers but hundreds of pages (several blank between chapters). Half cloth, marbled boards (binding rubbed). **1.750 €**

* Interesting manuscript written by either a diligent student of library history or (more likely) by the teacher that used this material for classes. They are no notes written during classes as there are no corrections etc. The manuscript starts with a kind of index that gives a brief content of individual courses. A bit further on we find the notes to each of these classes in more detail. In total 60 classes are given. Discussed are:

archives, classification, catalogues and inventories, libraries, the invention of printing, Gutenberg, the spread of printing in general and that in Spain in particular with a list of places and dates, bibliography and most other aspects dealing with archives and libraries. Gives a wealth of information.

43 • LOMEIER, JOHANNES.



De Bibliothecis Liber Singularis. Zutphen, Johannes Columbius at Deventer for Henricus Beerren, 1669. 8vo. (16),341,(3)pp. Index. Last leaf with errata and colophon. Small hole in margin of last page. Very browned throughout. Full calf, spine goldtooled. (bottom of spine damaged & small wormhole in top of spine). **700 €**

* First edition. Johannes Lomeier (1636 - 1699), noted Dutch philologist and bibliophile was professor of belles-lettres and philosophy at Zutphen. In the present work, which is his most famous work he writes about the history, architecture and organization of libraries, about librarians and enemies of books. Chapter ten contains a survey of the most important libraries in Europe. In the Netherlands he is especially interested in Zutphen, a town he knew well and which still houses a famous chain library. For France he gets most of his information from travel guides. The work was plagiarized by Pierre Le Gallois in his 'Traité historique des plus belles bibliothèques de l'Europe' (1680).

44 • (MANUSCRIPT) DYLIUS, JOHANNES.

Dagwyzer der geschiedenissen[,] kortelyk behelzende, een' aanteekening van verscheidene gedenkwaardige zaaken, op elken dag van 't jaar, door de geheele waereld; bijzonder in de Nederlanden voorgevallen. Benevens de geboorte, en sterfdagen, van hooge, en laage stands persoonen, zo geestelyke als waereldlyke: beroemde helden, geleerde mannen, en kunstenaaren. (Amsterdam), (frontispiece: 1778). Narrow 8vo in 4s (16.5 x 9.5 cm). [8 blank], [1], [1 blank], [1], [1 blank], [187], [9 blank] pp. including frontispiece. Manuscript in brown ink written in Dutch in a neat and clear hand, forming a calendar of historical events from 17 AD to 28 November 1777, with a grey ink and ink-wash allegorical frontispiece title, dated 1778 but signed by the artist "A:C. 1777", a title-page in 8 styles of plain and decorated Latin and gothic lettering (signed "Dr. Waller. | scripsit."), with the month in roman caps and small caps at the head of each text page, with 2 days of a calendar year, and the historical events for that day of the year in chronological order with the year in the left margin. Contemporary gold-tooled red morocco, each board with a centerpiece and frame. The binding appears to come from what Storm van Leeuwen in Dutch decorated bookbinding calls the "Rocaille-and-flower bindery", active ca. 1775-ca. 1812, which he notes also used tools from what he calls the "Three acorn bindery". The present binding shows tools matching or very close to the Rocaille stamp 13 (I, p. 678), its entire built-up centerpiece in fig. 223 on I, p. 672 (tools not separately illustrated), and the Three acorn roll II (I, p. 609) and stamp 29 (I, p. 611), though some appear to be variants. **6.500 €**

* A beautifully produced manuscript, probably prepared for publication but apparently never published, listing more than a thousand events of historical importance (including the birth and death dates of important people) with a special emphasis on Dutch artists. The main text forms a calendar with two days per page (each month begins a new page, so months with an uneven number of days have the lower half of their last page blank), listing events for the relevant day from many different years. Although it includes events going back to 17 AD, most entries date after the Union of Utrecht (1579) gave birth to the Dutch Republic and many give the birth or death dates of Dutch artists. The frontispiece shows Fama adding the birth of the artist Dirk





van der Aa, and the book she is following bears Dylus's name and the title *Aanteekeningen onder[!?] de beste konstschild: deezer eeu... munt bijzonder uit*, perhaps a lost Dylus manuscript. We have not identified the "AC" who drew the frontispiece in 1777 (the title dated 1778 was probably added by another hand) but a thorough search of the manuscript may reveal his or her name and date of birth. Writing of the "Rocaille-and-flower bindery", Storm van Leeuwen notes the relatively small number of bindings known and continues: "If instead we concentrate on the quality of the decoration on those splendid bindings and on the tooling technique, we see a binder who was adept at both skills as well as being a man of taste". The book has its origins in a similar publication by the famous historian of the Dutch Revolt, Geeraert Brandt, *Daghwyzer der geschiedenissen* (Amsterdam, 1689), and a new version compiled by Govert Klinkhamer, *Dagwyzer der geschiedenissen* (Amsterdam, 1775). While both title-pages

note that they include the birth and death dates of artists, the present title-page, while closely following the 1775 wording referring to the whole world, explicitly adds "especially the Netherlands". It therefore omits some entries and adds some new ones, including the death of the Amsterdam painter Machiel van Huysum on 28 November 1777 (in slightly darker ink, but in the same hand as the other entries). The book was compiled by the Amsterdam apothecary Joannes Dylus (The Hague ca. 1746/47-Amsterdam 1807), and the "Dr. Waller" responsible for the lettering of the title-page may be his brother-in-law or some other relative of Elizabeth Waller (Leiden 1752-Amsterdam 1783), whom Dylus married in Amsterdam in 1775. She was the daughter of a Leiden tobacco merchant, Gijsbert Waller, who had several sons. The manuscript is probably written on a single paper stock, watermarked: horn on a crowned shield above an upside-down fleur-de-lis above D & C BLAUW, in the general style of Voorn, Noord-Holland 181 (1798), but possibly with the mark in both halves of the sheet (nearly every bifolium shows the head or foot of the mark and in the few cases where it does not, it may have been trimmed off). Although the book is an 8vo, mostly in quires of 4, it is irregular in that the bifolia were cut from the sheets before the book was assembled: the two bifolia in a quire were not made from a folded half-sheet and need not come from the same sheet, the watermarks sometimes fall at

the foot rather than the head and the vertical position of the leaf in the sheet can vary by at least 5 cm (the leaves are probably smaller than 1/8 sheet and the proportions are narrower than a normal 8vo). Most of the collation (including those endleaves that are made from the same paper stock) is regular, but in at least two cases where one expects a quire of 4 leaves one instead finds 4 singleton leaves (we depart slightly from the normal notation): [pi]2 2[pi]4 [A]-[R]4 [chi S]-4[chi S]1 [T]-[X]4 [chi Y]-4[chi Y]1 [Z]-[2A]4 [2B]2 = 104 ll., with [pi], 2[pi]1-2, 2A3-4 & 2B blank, the frontispiece on 2[pi]3r and the title-page on 2[pi]4r. From the collection of Jacobus Koning (1770-1832), scholar and devotee of Dutch history (especially the history of books and printing), literature and art. With a small tear repaired in the frontispiece, but otherwise in fine condition. The binding is worn at the hinges and corners, but still very good, with the tooling clear and well preserved. A beautiful and beautifully bound manuscript, especially interesting for its record of Dutch artists. [c.f. J. de Vries et al., *Cat. der letterkundige nalatenschap van wijlen Jacobus Konig*, vol. 1 (manuscripts), 29 April-3 May 1833, lot 19].

45 • MARION & CO, A. - LONDON.

Etchings of the various subjects, grounds and borders used for Diaphanie. London, A. Marion & Co., n.d. (but between 1846 and 1863). Small booklet (10,5 x 16 cm). 12 pages showing 16 designs. Original orange printed paper wrappers. Inserted a pricelist. **330 €**

* The firm of Augustin Marion was established in the mid 1830's by Claude Mames Augustin Marion selling fine French stationary. The business is believed to have been located at 14 Cite Bergere, Paris. The names Augustin and Auguste were used interchangeable in some advertisements. In approximately 1842 a branch of the firm was established at 19 Mortimer St. London, selling fine stationary and fancy goods imported from France. In 1846 The firm moved to 152 Regent St. London and the business name was changed to include "and company". In 1863 the company name was changed to Auguste Marion, Son & Co. and had moved to 23 Soho Square, London.





46 • MARTI, FRANCISCO DE PAULA.

Taquigrafia Castellana o Arte de Escribir con tanta velocidad como se habla, con la misma claridad que la escritura comun... Segunda edicion: corregida y aumentada por el mismo autor, con varias observaciones hechas desde el primer cuso hasta la Presente. (1803). Second illustrated edition, (Madrid), imprenta de la viuda de Vallin, calle de Bordadores, 1813. 88pp + 12 plates. In a half binding. Marbled bds. (bds rubbed & damaged, but repaired). Decorated spine (rubbed). (2nd flyleaf has a small tear). **450 €**

* On an early system of stenography, specifically devised for the Spanish phonetics. The author, a member of the Economical Society of Madrid and of the Academy of

San Fernando, proposes a syllabic system of transcription, whereas the systems previously elaborated were literary. In the introduction the author discusses in detail the stenographic methods elaborated in England and France and their drawbacks concerning their application to the Spanish language. The last paragraph discusses the form of the pens conceived by Marti for his tachygraphic system. These pens are depicted on plate 12. Of this title several editions as well as a translation into Portuguese were published.



47 • MARTORANA, PIETRO.

Ricordi di alcune considerevolte oggetti di belle arti esistenti nel regno di Napoli. Naples, 1852. Engraved title, 4 pp text and 50 engraved plates. Contemporary vellum binding, spine richly goldtooled. Red titlesheild with a small hole in it. A lovely clean copy. (bookplate Minster Acres Library on inside front cover). **450 €**

* A collection of plates of artworks that were to be found in the 'Real Museo Borbonico' (Royal Bourbon Museum), now the National Archeological Museum in Naples. The first three plates show the building, and maps of the two floors, the others show the works of art. The museum was inaugurated in 1816.

48 • (MINIATURE BOOK) TUER, ANDREW W.

Quads for authors, editors and devils. Midget-folio. London, Field & Tuer; Simpkin; Hamilton, 1884. 146, (xvi), (i) pp. (2,5 x 3,8 cm). Vellum binding. At the end a glossary of printing terms. **650 €**

* 'Quads for authors' is a collection of jokes and sketches reprinted from 'The Paper and Printing Trades journal', and it was published in two distinct forms, one a small quarto, the other a miniature. The latter has been described by Jouis W. Bondy as "One of the most curious items in all printing and literature and at the same time a most unusual miniature book" (Bondy, p. 149). Three versions were published: (i) a 'full-sized' publication; (ii) a miniature or 'midget' version, and (iii) a combined version, entitled 'Quads within quads' in which the miniature is housed in a hollowed-out section of added leaves at the rear of the full-sized. The miniature is set in a perfectly legible Pearl (about 5 points). A delightful miniature book.



49 • 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, 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 prayer book, 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.].





50 • (MORIN, HENRI).

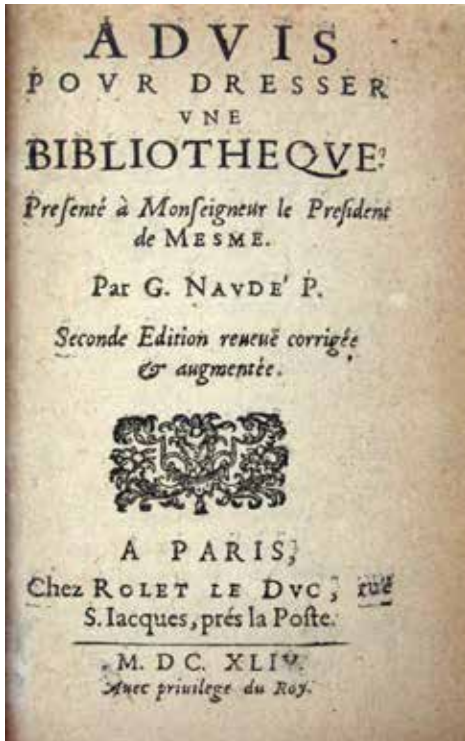
Recueil & principes des differents genres d'écritures employés dans le dessin des plans. Paris, Henri Morin, n.d. (c. 1910). Oblong 4to. 4ff. Original printed wrappers. **300 €**

* Very rare small publication showing four sheets of letters to be used on designs for

buildings. We have been unable to locate another copy.

51 • NAUDÉ, GABRIEL.

Avis pour dresser une bibliothèque présenté à Monseigneur le President de Mesme. Seconde edition, reveüe, corrigée & augmentée. Paris, Rollet Le Duc, 1644. (viii), 164 pp. Woodcut device on title. Small 8vo. Nineteenth century half sheep binding, marbled boards. Binding a bit rubbed and weak. Browned throughout and last page with a small restoration. The last line of page 157 was badly printed so it has been completed in pencil. **2.750 €**



* Second edition - the first was published in 1627 - "reveüe corrigée & augmentée" by Naudé himself, of this first treatise on librarianship that was published in France. This is the first work that deals with how to form a library. Naudé (1600 - 1653), who was the librarian to Cardinal Mazarin, also devotes a part of the book on the importance of opening the library to the public. The Bibliothèque Mazarine became the first public library in France because of Naudé's insistence and was open to the public as early as 1644. The present work is of the greatest importance in the history of book collecting and libraries and is still influential today. Naudé said it was necessary to gather all types of books in a library, regardless of the author's political or religious beliefs, and that the best critical editions and commentaries had to be bought. [c.f. Hobson, Great Libraries p 14].

52 • (ORIGEN).

De recta in Deum fide dialogus, sive sermo habitus cum haereticis, Eutropio indice. Paris, Michel de Vasosan, 1556. Folio. (6 ff), 110 ff., (1) f blank. Exlibris in contemporary handwriting on the title and a small blue library stamp on the title. A lovely copy in a new vellum binding. **950 €**

* A rare and beautiful edition of Origen translated by Joachim Périon, monk of Cormery.

53 • (PAIGNON DIJONVAL, G.).

Catalogue des livres rares et précieux, des manuscrits, etc. de la bibliothèque rassemblée par feu M. Paignon Dijonval et continuée par M. le Vicomte de Morel-Vindé, Pair de France. Dont la vente se fera le lundi 17 mars 1823, et jours suivans... en l'une des salles de l'hôtel Bullion, rue J.J. Rousseau, no. 3... Paris, De Bure Frères, 1822. Large 8vo. xvi, 488, 4 pp. Contemporary boards, spine with label. (top of spine damaged, covers slightly worn and with some light foxing). Large uncut copy. With prices. **1.500 €**

* Auction catalogue of the collection of Paignon Dijonville (1708-1792) and continued by Vicomte Charles-Gilbert-Terray Morel de Vindé (1759-1842). Contains 3892 + 28 lots and includes paintings, prints and maps. With significant holdings in history. Vicomte Morel-Vindé, grandson of M. Dijonvalle, is described by the Bulletin de Bibliophile as "Conseiller au Parlement de Paris". [c.f. Grolier Club 585; not in Taylor, Book Catalogues].



54 • PANZER, G.W.

Ausführliche Beschreibung der ältesten Augspurgischen Ausgaben der Bibel mit literarischen Anmerkungen. Nürnberg, Monath, 1780. 4to. (4),148pp. In a half vellum binding (c. 1900). Some very, very light foxing throughout. Wide margins. **280 €**

* Panzer was a minister in the Evangelical section of the Church. Books were his delight and study, his library being choice and extensive. His own collection of bibles was acquired in 1790 by the Duke of Württemberg and is nowadays part of the Bible collection of the Stuttgarter Landesbibliothek.



55 • (PENMANSHIP).

Jones and Clarke's writing copies, mercantile, small hand, latin apophthegms [sic], etc. Five works collected [collective title on front cover]. Contents: Mercantile precedents for the use of commercial schools. Engraved and published by Jones & Compy.... London; Select passages by Wm. Jones (with imprint: J. Souter, London, 1838); Clarke's Latin apothegms [by Joseph Clarke?]; Jones' small hand, historical (with imprint: J. Souter, London, 1838); Latin examples, for the use of classical schools. Engraved and published by John Souter... London. Printing: engraved throughout by Jones and Co. and John Souter, some after William Jones. Oblong. (8.8 x 24.7 cm) [6], [12], [1], [8], [6] fol. Half cloth, black spine and green gaufered wrappers. (sl. dam.). Lower margins cut short. **500 €**

* Rare little booklet (I have only found one copy in Worldcat) showing different kinds of commercial writing. [not in Bonacini].



56 • (PENS, PENCILS AND PEN CASES - PUBLICITY).

John Sheldon, 55 Great Hampton Street, Birmingham, established 1830. Manufacturer of Gold, silver, and patent plated ever-pointed pencils and pen cases... gold pens and union gold and silver pens, with everlasting points, with suitable pen-holders and pencil with reserve of leads... These pens are warranted tipped with a metallic alloy, which is as hard as diamond, and is perfectly anti-corrosive: many year's use produces no sensible wear... Birmingham, n.d. (but c. 1850). Broadsheet (14,5 x 25 cm). Printed in various typefaces and with an illustration of the factory. **230 €**

* John Sheldon (1802 - 1862) was a pioneering manufacturer and innovator during the early years of the explosive growth in industrial capacity in the city of Birmingham. He went from humble beginnings to manufactory owner, increasing

his fortunes by applying his ingenuity and inventiveness to a diversified and unique product range of writing equipment for home and overseas markets such as pencils, pen cases and an Escritoire. In 1849 he announced he was moving to Great Hampton Street. He retired in 1860.

57 • PERLING, AMBROSIUS.

Schat-Kamer van verscheyde geschriften... Amsterdam, without date and printer (about 1740). 18 leaves (including title). Oblong 4to. Bound in marbled paper. Despite a clumsy attempt of calligraphy on the verso of the second leaf a fine copy. **1.850 €**



* Third issue of the third book of Ambrosius Perling. This master calligrapher was born in Utrecht in 1657 or 1658 and became a citizen of Amsterdam in 1683. He kept a boarding school where calligraphy was taught and died in 1718. The first issues of the books written by Perling were published at his own expenses, the later ones were published (as in this case) by members of the family De Broen, engravers and publishers in Amsterdam. Ambrosius Perling reached a high fame during his lifetime as the last writing master who could hold in honor the calligraphic tradition of the Dutch republic. De Broen advertised his scripts as produced by “the jewel of the writing masters” and in fact the fame of Perling as unsurpassed calligrapher lasted well into the XIX century, both in Holland and abroad. Especially in England the influence of Perling was great. S. Morison in his introduction to the book of Heal on the history of calligraphy in England stresses the important role played by Perling alongside the Frenchmen Barbedor and Matherot. “While XVIth and early XVIIth century Italian handwriting had still been formed in a rather compressed and angular manner, the Dutch masters developed a broader and more rounded variant which, so far as writing line is concerned, was written at a wider sloping angle. This hand, which could be written more quickly, was imitated and developed further by a number of English masters...” (Croiset van Uchelen). Specimens of Perling’s writing were reproduced by English masters as Snell, Champion and Bickham. Also in Spain Perling’s influence was felt, as demonstrated by the insertion of a letter by him in the manual of Servidori (1787). This suite corresponds to the issue IIIb of this book in the Perling bibliography attempted by Croiset van Uchelen. The names of the engravers are G. and J. De Broen and the plates are disposed mostly according to Croiset’s description, with two inversions. The first edition of the Schat-Kamer was published in 1685 and comprised only 17 leaves. [T. Croiset van Uchelen (The writing master Ambrosius Perling in: *Quaerendo*, 26(3)) pages 167-197; compare Bonacini 1401-1403, quoting respectively an edition without date which he did not personally see, the first edition and a later edition (dated by him as about 1724, but containing only 17 leaves) and Kat. Berlin 5031 for the first edition].



58 • (PLAYING CARDS) GRIMAUD, B.P.

The book of fate or Livre du destin. Paris, 1913. Set of Tarot cards containing a small booklet with instructions on how to play this game, in French: Grimaud, B.P. Art de tirer les cartes avec le livre du destin. 1913. 20 pp. Original orange printed wrappers. And: Set of 33 cards (32 printed ones with texts in French and English and the one blank card that is often missing). Held in original cardboard box with paper title pasted-on. Complete set in a very good state. **330 €**

* France has issued a great number of fortune-telling packs, and these are usually identifiable by the language of the inscriptions and the presence of a miniature

standard card in the corner of the design. The beginning of the fashion lay in the second half of the eighteenth century and during the nineteenth century various types of fortune-telling, oracle, Lenormand, sybil and destiny cards became popular. Many decks were published in Paris. The pictures on the cards readily suggest the influences of different types of people, such as young men, fair ladies, widows, soldiers, lawyers, as well as virtues such as hope, charity and so on so that the perplexed may hopefully find some consolation. (c.f. World of Playing Cards).



59 • (PRINTING - SOCIAL SECURITY FOR PRINTERS).

Secours Mutuels. No place, no printer, no date (but Paris, circa 1840). 8vo. 39 pages. Original blue wrappers. Some thumbing and staining throughout. **500 €**

* Project (?) for an insurance policy for intaglio printers. Extremely rare booklet, entirely lithographed, describing a project for an insurance for intaglio printers. The text explains that the goal of the project is to give help to all those printers who cannot work due to illness etc. in order to assure a better life for them all and to get rid of abusive situations. After this introduction follow the 48 articles of this Society.

60 • (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 €**

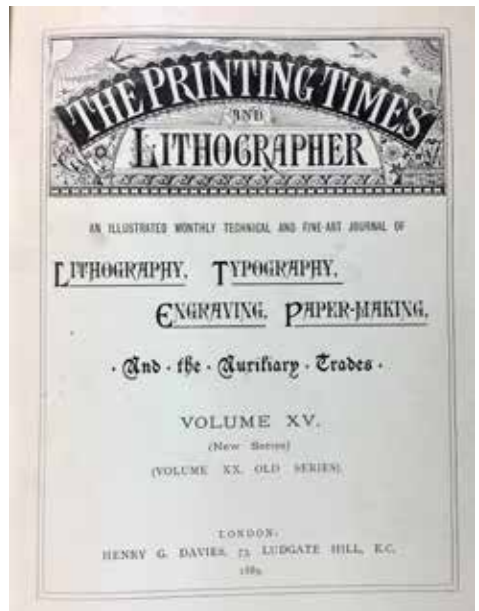


* The cards show the colours that were printed one over the other to get the final result. A lovely piece for explaining the different stages of colour printing and a rare survival from the printer's archive as normally these would not always have been kept.

61 • THE PRINTING TIMES AND LITHOGRAPHER.

An illustrated monthly technical and fine-art journal of lithography, typography, engraving, paper-making, and the auxiliary trades. Volume XV. (new series) (Volume XX. old series). London, Henry G. Davies, 73 Ludgate Hill, etc. 1889. Folio. 242 pages. Twelve issues with 144 pages of ads bound at the end and 8 pages index for the year at the beginning. Original publisher's blindstamped cloth binding. Flyleaves sl. damaged. **330€**

* Highly interesting and amusing (and scarce) magazine published for printers and lithographers that contains a wealth of information about all aspects of their trade: technical details, tips, news, inventions, books published, people and advertisements. Also small notes on curious facts like: the ill effects of beer and tobacco, children working in Germany, female composers, treatment of patients in American insane hospitals, education of girls in Japan, printers and old shoes, a woman master printer (scandal of a woman dressed as a man in Paris who for years headed a printing office) etc. etc. etc.



62 • (PRINTING TRADE REGULATIONS).

Arrest du Conseil d'Etat du Roy, qui fixe le nombre d'imprimeurs dans le Royaume. Du 31 Mars 1739. Lyon, Valfray, (1739). 4to. 4pp. 350 €

* Important act that states the exact number of printers that are allowed to work in each city and town in France. For example, 36 in Paris, 12 in Lyon and Lille etc. Most towns can have two printing shops but in others like Amboise and Vendôme none are allowed anymore.



63 • (PROSPECTUS).

Probe-Stahlstiche, Prospect und Subscriptions-Liste zu Meyer's Donau-Ansichten. Hildburghausen, n.d. (but 1838). Oblong. Complete as issued. (iii) pages, 3 sample plates with pink tissue guards, (ii) pages for recording subscribers, blank. Bound in original gray-blue paper printed wrappers. A lovely copy. 650 €

* Interesting prospectus for this work that was going to be published in monthly installments of three engravings per month. This prospectus was obviously intended for booksellers to show to their customers and to record subscribers. Our copy has a handwritten note on the front cover: 'Bremen bei A.D. Geisler'.

64 • QUÉRIÈRE, EUSTACHE DE LA.

Essai sur les girouettes, épis, crêtes et autres décorations des anciens combles et pignons. 8vo. Rouen, 1846. xx, 86 pp. 8 engraved plates (including frontispiece). *Bound with:* **E. DE**



LA QUÉRIÈRE. Recherches historiques sur les enseignes des maisons particulieres. Paris / Rouen, 1852. vii, 122 pp. Engraved frontispiece and 27 illustrations in the text. Two volumes bound together in original half calf with marbled boards. Foxed throughout.

200 €

* Interesting works on weather vanes and signs for houses.

65 • REBER, FRANCIS.

De Primordiis Artis Imprimendi Ac Praecipue De Inventione Typographiae Harlemensis. Berloni, Typis Gustavi Schade, (1856). 39pp. Original blue wrappers (sl. dam.). **180 €**

* Bigmore & Wyman 242: "A University thesis against the claims of Haarlem to be the birthplace of Printing".

66 • (ROUGÉ, COMTE DE).

Catalogue de six tableaux parmi lesquels la mort de Socrates par L. David. Dont la vente aura lieu par suite du décès de M. le Comte *** (de Rougé, added in ink)... le lundi 8 Avril 1872. Paris, 1872. 8pp. 6 items described in detail. Nineteenth century half dark brown morocco, marbled boards. Priced throughout in a contemporary hand. **250 €**

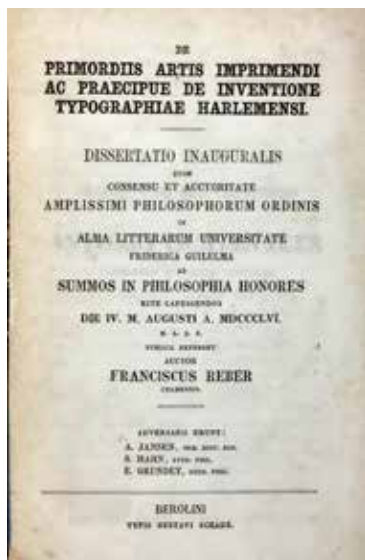
* Of the six items presented the first one is the Death of Socrates, oil on canvas, painted by French painter Jacques-Louis David in 1787 and currently in the Metropolitan Museum of Art.

67 • (RUSSIAN POSTER).

Poster showing a two people in a printing office. No place, no date. (34 x 53 cm). Paper on cloth mounted on a frame (paper near the edges very slightly damaged). The text, freely translated, says that when you work all day sitting down you should stand when you take a break and when you work on your feet all day you need to sit down when having a break. **650 €**

68 • SCHAAFF, J.H. VAN DER.

Verhandeling Over het nut der boekdrukkunst. Voorgelezen in de Zutphense afdeling der Maatschappij tot nut van 't algemeen. Den 5den van slagdmaand 1823. Amsterdam, G. van Dijk, 1823. 36,(iv)pp. 8vo. Orig. wrs. (dam.). Exlibris. The last 4 pages are a catalogue of books to be had at G. van Dijk, Amsterdam. **90 €**





69 • SCHMOLLER, HANS.

Mr. Gladstone's Washi. A survey of reports on the manufacture of paper in Japan. The Parkes Report of 1781. Newtown, Bird & Bull Press, 1984. 500 copies. 4to. x,43,(i)pp. 50 plates (19 coloured and 3 folding) together with a duplicate suite of the coloured plates, an excellent copy in orig. qtr. morocco, bound by Gray Parrot with leather corner tips and decorated paper sides which reproduces a pattern from a paper in the Parkes Collection of the Victoria and Albert Museum, the duplicate suite of plates are in card folder and the whole work contained in a stout slipcase.

280 €

* This work reprints the rare and important Parkes Report on the Japanese Paper Industry compiled for the British Government in 1871. It is preceded by a study of other European writers on Japanese Paper and concludes with a fine facsimile of the woodblocks of the Kamisky Chohoki.



70 • SCHULZ, OTTO AUGUST.

Gutenberg oder Geschichte der Buchdruckerkunst von ihrem Ursprung bis zum Gegenwart. Eine Festgabe für jeden Gebildeten zur vierten Secularfeier des Typendrucks. Leipzig, Schulz & Thomas, 1840. 123 pp. 8vo. With 8 woodcuts on 7 plates. Original printed wrappers (loosening). Some browning and foxing.

110 €

* One of the many books published in the nineteenth century on the subject of Gutenberg and the invention of printing.

71 • SILK PRINTING.

Playbill on silk: Theatre Royal, Drury Lane, program: This present Thursday, March 6, 1800, Their Majesties Servants will perform a comedy called *The Rivals*... To which (by command) will be added the dramatic romance of *Blue Beard*; or, *Female Curiosity*... Mademoiselle Parisot (by permission of the proprietor of the Opera House) will perform for this night only... London, C. Lowndes, Drury Lane, (1800). (22 x 33 cm). Printed on one side only with black ink on cream coloured silk. (very lightly soiled). A lovely copy of an early theatre program printed on silk. **350 €**

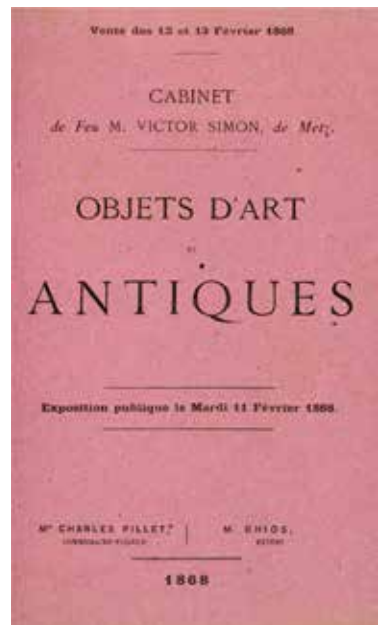
* Mademoiselle Parisot (c. 1775 – after 1837) was a French opera singer and ballet dancer in the late 18th and early 19th centuries. Her provocative costumes and dances caused an uproar in London and led to the imposition of restrictions on performances. Silk playbills were often issued in the nineteenth century for special evenings at the theatre.



72 • (SIMON, VICTOR).

Catalogue des objets d'art et d'antiquité composant la collection de feu M. Victor Simon conseiller à la Cour impériale de Metz et Président de l'Académie de la même ville. Dont la vente... aura lieu... les mercredi 12 et jeudi 13 février 1868. Paris, 1868. 20pp. 105 items, some with extensive descriptions. Nineteenth century half morocco, original wrappers bound-in. **550 €**

* From the introduction: "Le cabinet de feu Victor Simon... présente à l'étude et à la curiosité des amateurs et des savants un ensemble varié d'antiques et d'objets d'art, parmi lesquels figurent quelques pièces d'un puissant intérêt et d'une haute valeur artistique. Cete collection... s'enrichit, il y a quelques années, d'une précieuse trouvaille faite à Vandrevange, près de Sarrelouis (Prusse)... la découverte en cet endroit d'une réunion de bronzes antiques gallo-romains admirables de conservation et de patine."





73 • SMITH, JOSEPH.

Bibliotheca Smithiana, seu catalogus librorum D. Josephi Smithii Angli per cognomina authorum dispositus Venetiis, Typis Jo. Baptistae Pasquali, 1755. Halftitle, Title in red and black with vignette, (iii), xliii, cccxlviii, (iii), dxix pp. The recto and verso of page dxix each have a beautiful vignette. 4to. A nice uncut copy with large margins. **2.500 €**

* Joseph Smith (1682-1770), consul at Venice, collected incunabula and published catalogues of his first library in three editions (c. 1729; 1737 & 1755). The present edition is the first complete edition of the catalogue. By printing the preface to many incunabula in an appendix, he gave an additional value to his catalogue of 1755. Smith's books were later acquired by George II, who bought them in 1765 for 10,000 pounds, and are now in the King's Library in the British Museum (British Library). This copy contains the appendix which reprints in full some 200 prefaces, dedications, and epilogues

contained in incunabula — a unique anthology. Smith's library was rich in incunabula, early printed books, Italian literature, history, art, architecture, and antiquities. Horne says about this catalogue: "It is a thick vol. of nearly 900 pages, which is terminated by 279 pages of the prefaces and epistles prefixed to the editions of the 15th century. This catalogue is rare and dear." Third enlarged and best edition of the catalogue of one of the earliest specialized collections. [c.f. Taylor, Book Catalogues pp. 134 & 261-262; De Ricci pp. 54-55 & Horne p. 673]

74 • SPITZEL, THEOPHIL.

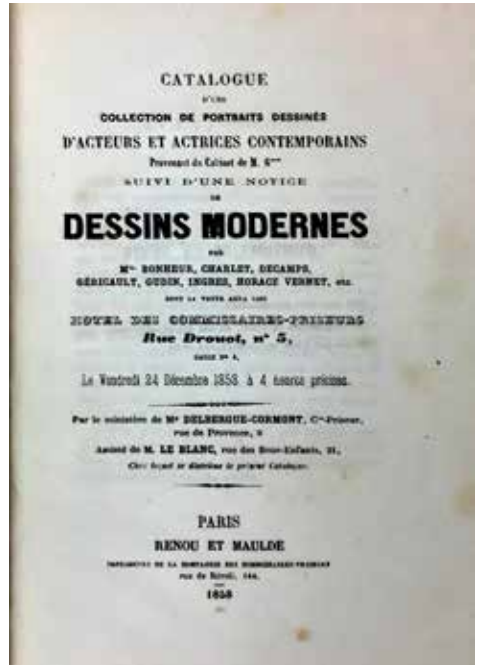
Sacra bibliothecarum illustrium arcana retecta, sive mss. theologorum, in praecipuis Europae bibliothecis extantium designatio. Augsburg, Gottlieb Goebel, 1668. Small 8vo. (200), 384, (24) pp. Title printed in red and black. Woodcut initials. Index. Contemp. calf. (spine damaged, corners bumped and covers rubbed; some light foxing and some library stamps on the verso of the titlepage). **600 €**

* First edition. An early bibliography of medieval and modern authors, including both manuscripts and printed editions of their works, and including secular as well as religious topics, the title notwithstanding. This is followed by surveys of several large manuscript collections including Augsburg, Basel, Florence (Medici), Leiden, Madrid (Escorial), Milan (Ambrosiana), Munich, Oxford, Padua, Paris, Rome, Utrecht, Venice and Vienna. [Peignot p. 461; STC 2544; Besterman 2937].

75 • (THEATRE).

Catalogue d'une collection de portraits dessinés d'acteurs et actrices contemporains provenant du cabinet de M. G*** suivi d'une notice de dessins modernes par Mlle Bonheur, Charlet, Decamps, Géricault, Gudin, Ingres, Horace Vernet, etc. dont la vente aura lieu... le vendredi 24 décembre 1858... Paris, Renau et Maulde, 1859. 11pp. 82 + 21 items described. Nineteenth century brown half morocco, marbled boards. Priced throughout and with some names. **350 €**

* "La petite collection que nous présentons aujourd'hui en vente se recommande d'elle-même aux amateurs, par son intérêt tout spécial d'actualité. C'est une galerie d'acteurs et d'actrices, dans laquelle on voit figurer presque tous les noms aimés du public parisien: Mm Allan qui vient de nous quitter, Mme Doche, Mlle Georges, Frédéric-Lemaître, Régnier, Mme Ristori et d'autres encore, que nous avons applaudis tant de fois avec bonheur..."



76 • VIGNOLA, GIACOMO BAROZZI.

Regles des cinq ordres d'architecture de Vignolle. Reueuës, augmentées, & reduites de grand en petit volume par le Muet. Corrigées de plusieurs fautes considerables qui s'estoient glissées dans les precedentes impressions. Iouخته la Copie Imprimée a Paris, 1658. No printer is mentioned. Small 8vo. Added engraved titlepage, titlepage, 2 pages 'advis au lecteur', 101 pp containing 50 full page plates on the rectos en several descriptions on the versos. Incomplete: pp 40/41 (plate XX) & pp 81/82 (plate XL) missing & pp 97/98 (plate XLVIII missing). Original vellum binding. The flyleaves have been made out of waste paper (part of an engraving with part of a religious text. The added titlepage undated, with imprint: Ce vend a Lyon Chez F. Demasso... is a reverse copy of one dated 1631 and found in the Paris 1632 ed. The plates are also very close copies of the ones in the 1632 ed. A misprint: pages 8, 4 and 6 printed upside down (all on the verso); also plate II upside down (on the recto of page 10). **280 €**



* A misprint (and incomplete copy) evidently used for study, bound with wastepaper endpapers, of a rare edition of Vignola's classic work. Fowler 365 says: "The added engraved title page, undated, with the following imprint 'Ce vend a Lyon Chez F. Demasso'... is a reverse copy of one dated 1631 and found in the Paris 1632 edition (= Fowler 358). The plates, very close copies of the 1632 edition, are included in the pagination as described in no. 358. The text is printed and signature marks have been printed on the last leaf of the signature: A8, B4, C3, D-H4, I5, K4, 10 leaves without mark. The copy in the Metropolitan Musuem of Art has the same added engraved title page and contents but is dated 1657. The note in the imprint, 'Iouxte la Copie Imprimée a Paris, M.D.C.L.VIII' may infer that this issue appeared after 1658." [c.f. Fowler 365 & 358].

77 • VIGNOLA, GIACOMO BAROZZI.

Reigles des cinq ordres d'architecture de M. Jacques Barozzio de Vignole. Avec une augmentation no[u]velle de Michel Angelo Bonaroti et autres / Le regole dei cinque ordini d'architettura del Signor Giacomo Barozzio di Vignola. Con una augmentatione nuova di Michele Angelo Bonaroti ed altri. Paris, Veuve F. Chereau, n.d. (but between 1729 and 1768). 8vo. Text in both French and Italian. Engraved titlepage, avis au lecteur, printed titlepage, (i), 1-33, (34 but not numbered), (loosely inserted numbered page 34 with the French text on



one side, the other side blank, 35 - 57, (verso unnumbered with Italian text), one blank page, 58 - 87). 46 plates (one unnumbered showing all the orders; 1 - 30, four unnumbered plates (pages 62 & 65), 31 - 41) Later (19th century?) marbled wrappers, very worn. Rests of tape on the outer margins of the first four pages (engraved titlepage - verso of the printed title), otherwise a pleasant copy. **600 €**

* The painter and architect now generally known as 'Vignola' was born into the artistic Barozzi family in the city of Vignola in 1507. He is said to have trained as a painter in Bologna in the early 1520's where he may well have met Serlio and Peruzzi. In 1538 he moved to Rome where he sought and obtained papal patronage. The 'Accademia', a private society of intellectuals employed Vignola to make measured drawings of some ancient Roman

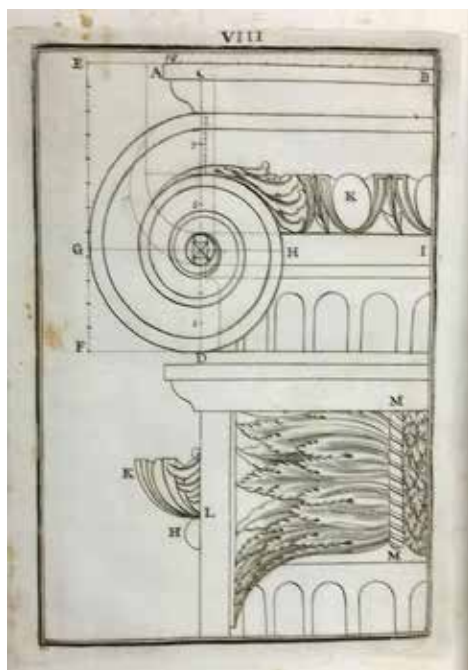
buildings. It may have been at this time that he conceived the idea of compiling his own treatise of the five orders, based on surviving classical models. He worked in France for about two and a half years and then returned to Bologna in 1543 and to Rome in 1550 where he quickly established himself as the leading architect after Michelangelo. Towards the end of his life he worked among others on the Il Gesù church in Rome. His 'Regola' was published first in 1562 and until now has known 514 editions. Thanks to its pocket size the 'petit Vignole français' by Le Muet, published first in 1632, has played an important role in the distribution of the book. The first pocket edition was published in Paris in 1632 by Melchior Tavernier and has known many reprints and also served as a model for Dutch, German and English translations.

As to the datation of the present edition: The widows Chereau worked between 1729 and 1755. The widow of François Chereau was active between 1729 and 1755 and widow of François II Chéreau was active between 1755 and 1768.

78 • (VITRUVIUS) PERRAULT, CHARLES.

Compendio de los diez libros de arquitectura de Vitruvio... Madrid, Gabriel Ramierez, 1761. Small 4to. Engraved frontispiece, titlepage, (xiv), 133, (i blank), (ii), 11 plates (one folding) each with a description on the opposite page, (ii) pp. Some foxing. Half calf with marbled boards, title on red titlesheild on the spine. Binding & corners a bit rubbed. Exlibris J.B. Bury and Michael Bury on the inside front cover. **1.200 €**

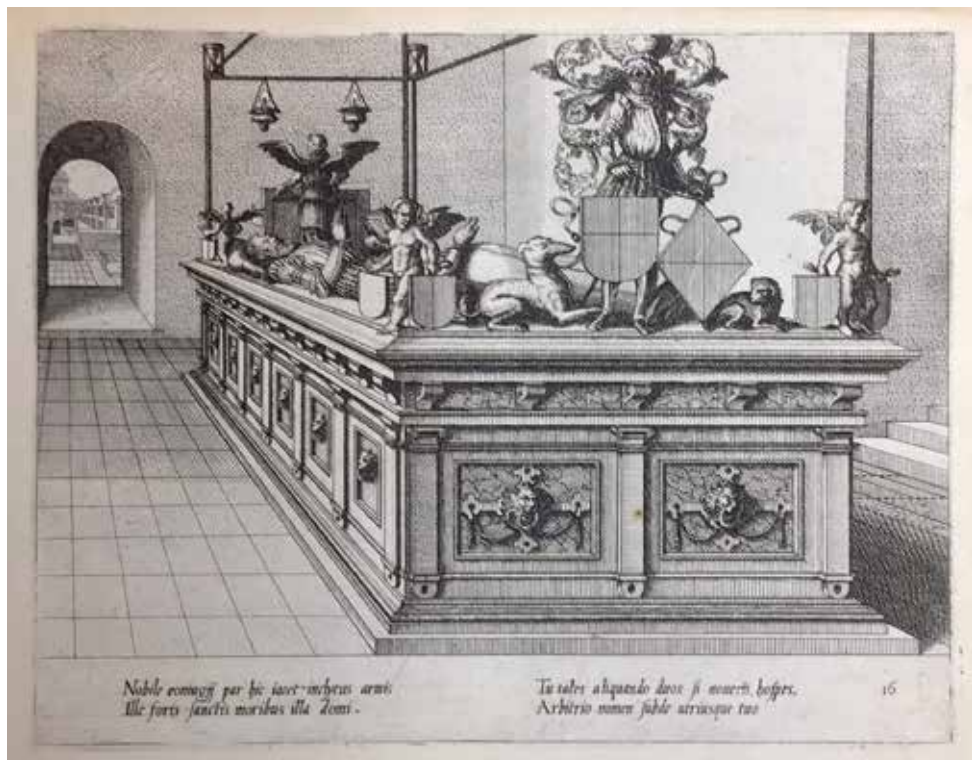
* Spanish edition of this little known and scarce work. It is a small, abridged version of Vitruvius' De Architectura. Perrault has divided the material into a preface and two parts, followed by eleven plates reduced from illustrations in the larger Vitruvius. The first part contains an introduction to the topic of architecture and the second part is concerned with descriptions of building types. Despite its significance as a forerunner of future developments in architectural theory, as well as its position as another exemplar of Perrault's position on architectural issues, this book is rarely mentioned, and has not received the attention it deserves. It is clear that Perrault intended this work for the instruction of the amateur in architectural taste.



79 • VREDEMAN DE VRIES, HANS.

Pictores, statuarii, architecti, latomi, et quicumque principum magnificorumque virorum memoriae aeternae inservitis, adeste: et hunc libellum varias Coenotaphiorum, tumulorum, et mortuorum formas typis elegantissimis in aere exaratus comprehendentem inspicite, emite, utimini: et ingeniose manui Ioannis Vredemanni, qui has excogitavit, bene favete, e valete. (Antwerp, Philipp Galle, 1563). 4to oblong. With engraved title with border decorated with trophies of death, on a hatched background, with four lines of Latin poetry (different from the Cock edition): “Effigies, tumulos, monumenta et symbola cernes, etc.”, and 22 (out of 26) engraved plates (ca. 170x215 mm) of tombs and funeral monuments. Two plates from other series added. 19th century pigskin, gilt fillet along the edges, title on spine, lettered in gold, edges gilt. The plates are in good condition. (6 plates with marginal browning; some minor restorations). **5.700 €**

* Second issue with altered address of this important series of tombs and funeral monuments engraved by the Van Doetecom brothers after the designs of t Joannes (Hans) Vredeman de Vries (1527-1606?). Vredeman de Vries, who was born in Leeuwarden probably lived in Antwerp probably from 1555 to 1560 where he collaborated with the print publishers, mainly with Hieronymus Cock. At the beginning of the 17th century he returned to Holland and settled in The Hague. In 1563 this print



series with designs for tombs and funeral monuments was published by Hieronymus Cock in Antwerp, numbered 1-27 including the title. Probably in the same year the series was issued with a new title by Philips Galle. Before 1610 the series was re-issued by Karel de Mallerij and later by Johannes Galle (see Hollstein XLVII, p. 129). In our copy the plates appear more or less in disorder: Title, (1), 2-12, 15, 14, (45: plate from another series, see below), 16-17, (18: plate from another series, see below), 19, 26 (altered in 20), 27 (altered in 21) 22-25. The two addition plates are both also by Hans Vredeman de Vries and are taken from other series: From a series of small architectural perspective views (originally published by Hieronymus Cock in 1562): view into a palace courtyard with ducks in a pond (152x210mm; Hollstein XLVII, 97), numbered '45': from the edition by Theodoor Galle, ca. 1601. And from a series of oval architectural perspective views for intarsic work, ca. 1560-1562: view into the nave and choir of a church, vaults, columns of the Ionic order (212x161mm; Hollstein XLVII, 69), with the added number '18', as published in the edition Amsterdam/Antwerp, Theodoor Galle, (after 1601).[c.f. Hollstein XLVII, Vredeman de Vries, 164, 138-163; and 69 and 97 for the additional plates (all with plates); Hans Vredeman de Vries und die Renaissance im Norden 96 (the Cock edition); cf. Berlin Kat. 3641; Mielke 1967, 27-29; Hans Vredeman de Vries 1526 - ca. 1606. Boeken met ornament- en perspectieftrenten IX].

80 • WALTON, WILLIAM.

The Gallery of Sculpture. Boston, G. Barrie, 1887. Two volumes, large folio. 3/4 morocco (rubbed, & top and bottom of hinges a bit weak, backcover volume two detached). All edges gilt. 74; 80 pages of text printed on heavy paper. With 145 steel engravings and woodcuts throughout the work (including the two frontispieces), many full-page, several in various colours. A lovely, luxuriously produced, book. **1.300 €**

* William Walton (1843 - 1915) was a student at the Pennsylvania Academy of the Fine Arts. He lived and worked in New York. The present work is a general history of sculpture divided into seven chapters: Mythology in sculpture; Literature in sculpture; The domestic in sculpture; The decorative in sculpture; Religion in sculpture and Animals in sculpture. The focus is mainly on nineteenth century sculptors with particular attention to sculptors working in classical Greek and Roman styles and those whose work is exhibited at the Paris Salons and some of the major exhibitions like the ones in London in 1862, the 1876 US Centennial and the Paris Expositions from 1878.



81 • (WATER, J.G. TE).



Bibliotheca Te Waterana, sive catalogus librorum selectorum... Quæ omnia per septuaginta circiter annos collegit vir celeberrimus Jona Guilielmus te Water... die XIII octobris et seqq. a. MDCCCXXIII... Leiden, S. & J. Luchtman, 1823. 8vo. (10), 407 pp. Bound with: Bibliotheca Te Wateranae pars altera sive catalogus, sistens collectionem epistolarum autographarum... quæ omnia collegit vir celeberrimus Jona Guilielmus te Water... Die XXVIII Octobris et Seqq. a. MDCCCXXIII. (2), 128 pp. Uncut. Two volumes bound together in contemporary marbled boards, red label on spine. **1.100 €**

* Auction catalogue of the library of J.W. Te Water (1740 - 1822), professor at Leiden University from 1785 to 1815. The first catalogue covers the book collection formed by Te Water, divided by size. The second catalogue includes autographs, manuscripts, coins and medals, portraits, maps, plates, bookcases, paintings and other items.

82 • WEIMANN, CHRISTOPHER.



Marbling in miniature. Los Angeles, Dawson's Book Shop, 1980. 16mo (75 x 57 mm), 12pp. Original boards covered with marbled paper. One of 350 signed copies printed and bound by the author containing 12 specimens of marbled papers by the author. A lovely copy. **250 €**

* Christopher Weimann has experimented with, as the title says, marbling in miniature. He created patterns suitable for miniature books, twelve of which are shown in this booklet in which he also explains his technique for making these small patterns in marbling.

83 • (WOMEN PRINTERS - CHARLOTTE GUILLARD).

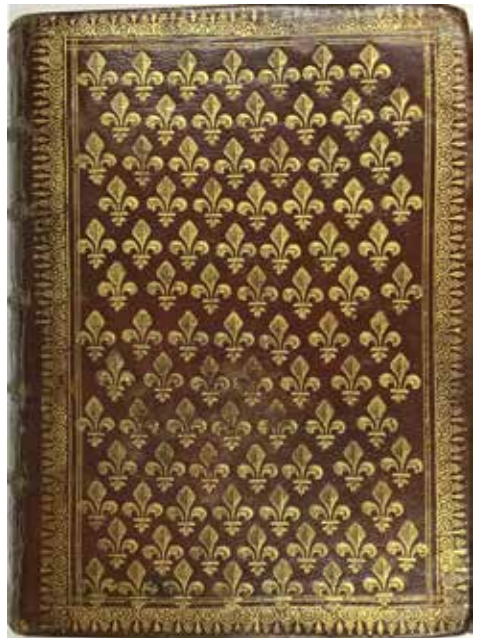
BASILIIUS (PSEUDO-). Enarratio in Isaiam prophetam, ab usque principio ad finem sexti ac decimi capitis. Paris, Charlotte Guillard, 1556. Folio. (12) ff, 127 ff., (1) f blank. With printer's mark of Charlotte Guillard on the titlepage and another woodcut in the introduction. A lovely copy in a new vellum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



84 • (WOMEN PRINTERS - 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 €**



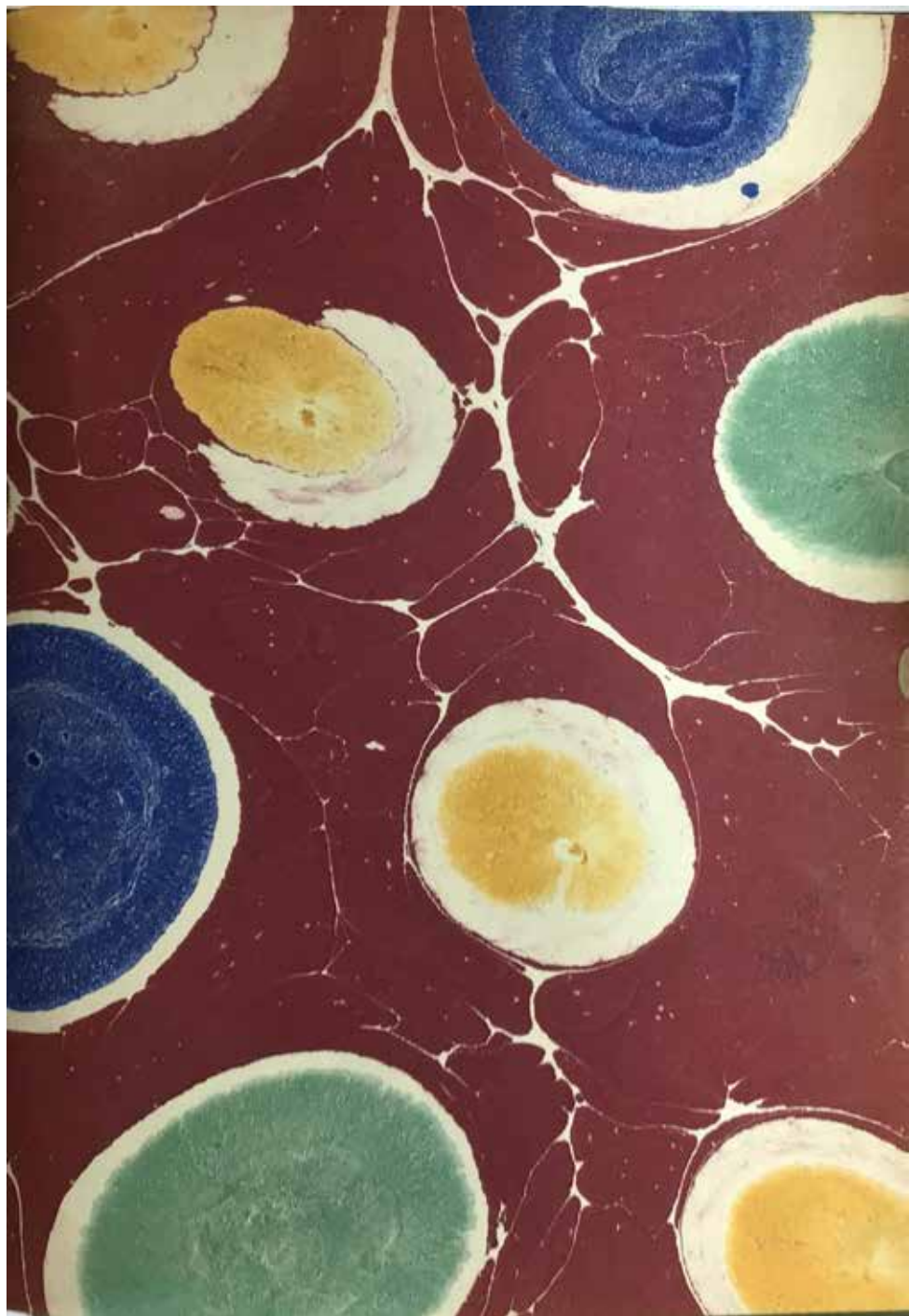
* Third revised edition of these dialogues of Lucien de Samosate of which a first edition was published at the same press in 1620. This new edition differs slightly in the typography from the first edition. This edition in Greek and Latin, printed at Poitiers, was established by Father Etienne Moquot, 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 Bouralière, Impr. à Poitiers, 188].

85 • WOOLNOUGH, CHARLES W.

The whole art of marbling as applied to paper, book-edges etc. containing a full description of the nature and properties of the materials used, the methods of preparing them, and of executing every kind of marbling in use at the present time, with numerous illustrations and examples. London, George Bell and Sons, 1881. Third edition. 8vo. Original green cloth binding. 82pp., with half-title, 63 inserted specimens, 20 mounted on 5 plates, the remainder full-page, all executed expressly for this work under the immediate superintendence of the author, and most of them by his own hand, facsimile autograph letter by the dedicatee Michael Faraday. **1.200 €**

* The first textbook of marbling. It was first published in 1853, a second edition appeared in the following year, and this third edition followed in 1881. The work explains the marbling process in detail and provides large samples of the patterns described. "Woolnough's great contribution was to open up the technique of marbling, remove the mystery, and make it readily available to any who desired it." (Easton, *Marbling. a History and a Bibliography*. p.48). A good copy of an important work.

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