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1 • (ABC GAME).

A set of 28 alphabet cards. No place, no date (but France, circa 1840). 28 cardboard cards, size 8,5 x 7,4 cm. The 28 cards contain the 26 letters of the alphabet and two card for the numbers (0 - 9). **\$3,800**

* A lovely and extremely rare set of cards. Each cards shows a letter of the alphabet, both a capital letter and a miniscule, and each card shows a lithograph illustration in the lower half of the card. The letters are printed in relief in gold. The whole card and the illustrations have a border in that is also printed in relief in gold with the same decorative points. The back of the card has a text in rhyme that explains the illustration. There is no mention of a publisher or an editor. We have not found any reference to this alphabet, not in Gumuchian nor in another bibliography. It seems to be extremely rare.

2 • ANACRÉON & SAPHO.

Poésies de Anacréon et de Sapho. Traduction en vers de M. de la Roche-Aymon. Illustrations de P. Avril. Paris, Quantin, 1882. 111, (v) pp. 3/4 green morocco, original wrappers bound-in. **\$60**

3 • (ART) EXHIBITION CATALOGUE.

Explication des tableaux, dessins, sculptures et antiquités, exposés au Musée d'Orléans, ouvert pour la première fois le 4 novembre 1825, jour de la Saint-Charles fête du Roi. Orléans, imprimerie de Darnault-Maurant, 1826. 71, (i), 41 pp. Original printed wrappers. The last 41 pages contain: Supplément au livret explicatif des tableaux, dessins, sculptures et antiquités exposés au Musée d'Orléans. Orléans, imprimerie de Darnault-Maurant, Octobre 1826. (name in a contemporary hand in ink on the back cover). **\$500**

* The museum was founded during the French Revolution by the initiative of Jean Bardin, director of the school of drawing of the city and of Aignan-Thomas Desfriches, in 1797 and contained the art works impounded during the Revolution. The museum was installed in the Palais épiscopal d'Orléans, an ancient college, in 1799. In 1804, the museum was closed and the collections were placed in the Jardin des plantes d'Orléans. In 1825 it opened its doors to the public again, on the initiative of the Count de Bizemont who became the director of the museum. The Municipal Museum of Orléans is one of the richest French provincial museums.

4 • (ART) EXHIBITION CATALOGUE.

Explication des tableaux, dessins, sculptures et antiquités, exposés au Musée d'Orléans, ouvert pour la première fois le 4 novembre 1825, jour de la Saint-Charles fête du Roi. Nouvelle édition, revue et augmentée. Orléans, imprimerie de Darnault-Maurant, 1828. 213 pp. Original printed wrappers. (wrappers a bit soiled & some foxing throughout). **\$500**

* The museum was founded during the French Revolution by the initiative of Jean Bardin, director of the school of drawing of the city and of Aignan-Thomas Desfriches, in 1797 and contained the art works impounded during the Revolution. The museum was installed in the Palais épiscopal d'Orléans, an ancient college, in 1799. In 1804, the museum was closed and the collections were placed in the Jardin des plantes d'Orléans. In 1825 it opened its doors to the public again, on the initiative of the Count de Bizemont who became the director of the museum. The Municipal Museum of Orléans is one of the richest French provincial museums.

5 • (BEDIGIS) SERVIN, LOUIS.

(Recueil) des playdoyez de Mre Loys Servin conseiller du Roy en son conseil d'estat, & son advocat general en sa cour de parlement. Au bas desquels sont les arrests intervenues sur iceuls. Paris, Jean de Heuqueville, 1609. 489 pp. Original vellum binding decorated in a geometrical pattern in ink by Bedigis. (size c. 11 x 18 x 6 cm). (bottom of spine very slightly dam.). Ex-libris of the calligrapher on the inside front cover: "Bédigis à Paris". And with dedication by the author on the titlepage: "Ex dono Authoris / A Monsieur l'Archevêque de Tours". The first word of the title "Receuil" is written in black ink and substitutes part of the original title which must have read "Second volume" as this is the second volume of a series of books by Servin but they were all published separately and with many years between them. **\$5,500**

* Louis Servin (1555 - 1626) was a French magistrate. In 1589, as France was being devastated by the civil war, Henri III chose to make Tours the capital of his kingdom. He appointed Servin as advocate-general in which capacity he served until his death. The book was a gift from the author to the archbishop of Tours. At the time of publication this was François de la Guesle (archbishop from 1597 to 1614). Sometime in the eighteenth century the book was acquired by François-Nicolas Bedigis (1738 - 1814), calligrapher and writing teacher who played an important role in the 'Bureau Académique d'Écriture'. Bédigis must have bought books that interested him and that were bound in vellum which he could decorate himself. Several samples of bindings by him are known. The present binding is in the typical geometric style of Bédigis.

6 • BÉQUET, ÉTIENNE.

Marie ou le Mouchoir Bleu. Paris, Conquet, 1884. 12mo. xxxix, 12, 7 pp. Illustrated with four full-page engravings & two illustrations in the text by Henri de Sta and engraved by Abot. 3/4 red morocco binding, marbled boards. Top edge gilt. Original wrappers bound-in. The 39 page introduction is an obituary of Étienne Béquet and the last 7 pages contain a catalogue of Librarie L. Conquet. A lovely copy. # 637/1200 copies on papier vélin with initials of the publisher. **\$100**

* First separate edition.

7 • BERTHAUD, LOUIS.

L'artiste en bâtiments. Ordres d'architecture; consoles, cartouches, peintures, décores et attributs pour devantures de magasins de pharmaciens, de charcutiers, de marchands de vin, etc. etc.; - décoration intérieure des appartements: plafonds, rosaces, encadrements, éconichons, panneaux et entourages; - alphabets variés: romain, égyptien, compacte, a diamants, fondu, sans patin, etc. etc. Dijon, L. Bertaux, auteur-éditeur & Paris, Librairie Maison, rue Christine 3, Librairie Roret, rue Hautefeuille, 10 bis, 1847. 4to. Oblong. 14 pp text, (i pp announcing plates of alphabets) plus 25 plates of architecture and ornaments, shops, etc. & 10 plates of alphabets (numbered 1 - 9 and 8 (different plate). Original printed wrappers (front wrapper with old restoration, binding a bit worn and dogeared, interior also a bit dogeared). The back cover gives title of four other works by the same author. **\$2,100**

* The intention of this work is to give inspiration to all the artists that work in architecture and lettering. The introduction states it intends to show the 'modern' style. The author starts out with a plate of the orders in architecture and goes on to show how these can be adapted. Ornaments are shown for various uses and a few examples of shop fronts are shown. He finishes with various alphabets that he states is varied enough to give an idea of the kind of letters that are in fashion at the time of publication. The alphabet plates have all been printed in color. In the text 19 plates of architecture etc. have been announced but ours has 25 and 8 plates of alphabets have been announced but ours has 10. [Rare, I have only found one copy in a library: BNF but that copy lacks the plates].

8 • BESSON, PAUL JACQUES.

Catalogue des livres Français etc. qui se trouvent chez Paul Jaques [sic] Besson, libraire à Leipzig, Grimmische Gasse no. 610 au premier. (Leipzig), Foire de Jubilate, 1809. 8vo. 304 pp. Original thin grey wrappers made of reused paper with the top of the back cover strengthened and traces of a stamp on the inside back cover. (paper more or less browned and foxed throughout, title a bit dustsoiled & top right corner of the titlepage strengthened). Ex-libris 'Biblioteca Fagnani M' (Federico III Fagnani) pasted on the verso of the title. **\$1,500**

* Rare catalogue of French books for sale at Paul Jacques Besson in Leipzig. Not much is known about Besson or his life. The present catalogue shows which books in French were available in Leipzig. The catalogue contains over 4000 items that are arranged alphabetically by title. The catalogue starts (pages 3 - 11) with the 'Editions Stéréotypes de Didot et d'Herhan' and then continues alphabetically by title. It was published on the occasion of the 'Foire de Jubilate', the annual fair that was held in Leipzig after Easter. It was the most important book fair in Germany at the time. In the course of the seventeenth more books were for sale in Leipzig than at the Frankfurt fair. From the library of Marquis Federico III Fagnani (1775 - 1840) whose important collection was can now be found in the Bibliotheca Ambrosiana. It was their single largest bequest, consisting of 23,000 books and manuscripts and 16,000 prints. [OCLC gives only one copy in the National Library of Poland in Warsaw].

9 • BIRGERSDOTTER, BIRGITTA (SAINT BRIDGET OF SWEDEN).

Les révélations célestes et divines de Sainte Brigitte de Suède, communément appelée la chère épouse. Divisées en huit livres... traduites par M. Jacques Ferraige, docteur en théologie. Dédiées à Madame la Duchesse de Vandosme. Paris, Jean de Heuqueville, 1624. Small 4to. (22 ff), 943 pp, (17 ff). Nineteenth century full calf binding. Spine goldtooled. (binding a bit rubbed, pages a bit browned, some light foxing & small wormhole in the lower margins of a dozen pages, not affecting text). Manuscript exlibris at the top of the titlepage (cut short by the binder): 'Ex libris... centventus Sancti Dionysii. Ex dono Domini de Faverolles'. **\$1,200**

* First edition of the translation by Jacques Ferraige. St. Birgitta of Sweden (circa 1303-1373) was one of the most charismatic female visionaries of the later Middle Ages. The 'Revelations' is one of the most important and influential works of Swedish medieval literature. According to contemporary sources, Birgitta received her revelations in the form of visions, beginning in the 1340s and continuing until close to her death. Although her revelations related mostly to spiritual matters, they included some messages of a practical and political character, one of which was the command to found a new religious order, which resulted in the establishment of the Order of the Most Holy Savior, or what came to be known as the Birgittines. Birgitta first wrote down her revelations in Swedish. One of her two confessors then translated them into Latin. The final redaction of the Revelations was made after her death by her last confessor, the bishop of Jaén (Spain), Alfonso Pecha. In addition to the eight books of the Revelations proper, a few other minor texts usually are included in the Birgittine textual corpus. Birgitta enjoyed a significant international reputation in her own lifetime, and her Revelations were quickly translated into a number of European vernaculars. [c.f. WDL].

10 • BOSBOOM, SIMON.

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

\$4,500

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

11 • BOUTET-LAGRÉE, PAUL.

A collection of twelve preparatory pages on vellum for Marcel Schwob's *Croisade des Enfants*. (Paris, 1934). Six sheets of vellum, 15 x 20 cm each with texts and illustrations both on the recto and the verso. (one sheet with a small cut from the lower left hand corner).

\$750

* Paul Boutet-Lagrée (1874 - 1934) wrote and illustrated a unique copy of Marcel Schwob's, *La Croisade des Enfants* (The Children's Crusade), originally published in 1896. As far as I could find the book has been made in a single copy only and was sold at auction in 2016. I present a collection of six sheets (twelve pages) that are studies for the book. Texts and drawings have been made in pencil on vellum, some have been heightened with ink in various colors and with gold leaf. Some pages contain his pencil

annotations about how he imagined the final version to turn out. Boutet Lagree was inspired by the style of the medieval manuscript as show the large illuminated initials, the decorations of flowers and leaves in the margins. An interesting and charming work.

12 • (BROADSHEET BALLADS).

A set of twelve popular broadsheet ballads. Nine sheets have the imprint: London, H. Such; one says London, printed at the 'Catnach Press' by W.S. Fortey and two without imprint. All sheets printed on very fragile and thin paper of different colors. (some fraying). Size c. 19 x 25 cm. Printed on the recto only. Many with woodcut illustrations. They mostly contain two or three songs in two columns, many with a decorative border down the middle. Many contain a series number. **\$1,500**

* Broadside ballads provided lyrics to popular songs, and were sold cheaply on individual sheets of paper. Decorated with crude woodcuts and often plagued by careless typesetting they were cheap products sold for a penny or even halfpenny a sheet. While the lyrics were often new, the tunes would have been familiar to all. As a widely circulating form of popular literature, ballads can be a useful resource for the study of the history of literacy and can also be of interest to those studying the history of printing. Ballads traditionally addressed themes from everyday experience in both urban and rural communities. They thus provide important source material for social history and the history of popular culture. Many of the ballads deal with common issues in family life, including courtship and marriage, domestic disputes, and the departure and return of young sailors. And there were drinking songs, love songs, and patriotic songs. Broadside ballad sheets were cheap enough to be purchased by the poor, but sufficiently varied in subject and genre to act as an instrument of mass culture.

The collection contains:

1- Caroline and her jng sailor bold !. Take back those gems you gave me. Young sailor bold. (R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on pink paper with a woodcut of a sailor. Nr. 243.

2 - Music of the mill. Woful marriage. When Johnny comes marching home. Music of the mill.. (R. Such, Printer, Union-Street, between 1863 and 1885). Printed on orange paper. Nr. 515.

3 - Charming, Judy Callaghan. The spell is broken we must part. Ye banks and braes o' Bonny Doon. (R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on light brown paper. Nr. 247.

4 - Erin Go Bragh. Tom Bowling. (R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on light brown paper with two woodcuts. Nr. 148.

5 - Addy Haggerty. Leather breeches! Pat's leather breeches. Bridal ring! Pat's leather breeches. Effects of love! R. Such, Printer, 123 Union-Street, between 1863 and 1885). Printed on purple paper with a woodcut. Nr. 265.

6 - The Shannon side. Erin's blooming Jane. R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on orange paper with two woodcuts. Nr. 77. (tear c. 7 cm in the lower margin).

7 - My ain fireside! Phoebe Morel; or the slave's dream. R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on light brown paper with two woodcuts. No number. (tear c. 5 cm in the right hand margin).

8 - I dreamt I dwelt in marble halls. You would not leave your Norah. The good-bye at te door. Marble Halls. R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on light brown paper with a woodcut. Nr. 252. (lower right hand corner partly torn off but still attached).

9 - The barrel of Port. Poor married man. R. Such, Printer, 123 Union-Street, between 1863 and 1885). Printed on light brown paper with a woodcut. No number.

10 - The anchor's weighed. Poor little Joe. London, printed at the 'Catnach' press by W.S. Fortey, 4 Great St. Andrew Street... Printed on light brown paper with two woodcuts.

11 - Far away. The moral family. No place, no printer, no date. Printed on orange paper with two woodcuts.

12 - A single life for me. As I wandered by the brookside. No place, no printer, no date. Printed on light brown paper with two woodcuts.

13 • (CERRONI, JAN PETR).

Catalogue détaille de la précieuse collection d'estampes, recueils, cabinets, galeries et livres sur les arts, de feu M. Jean-Pierre Cerroni, Secrétaire du gouvernement de la Moravie et de la Siésie à Brunn... La vente publique de cette collection se fera en deux parties - dont la première au mois de mars et la seconde au mois d'octobre 1828 - à Vienne sous la direction de MM. Artaria et Compagnie, marchands d'estampes... Vienne, Imprimerie de Joseph noble de Schmidbauer, 1827. 4to. xvi, (ii), 379 pp. Original grey paper boards. (binding a bit rubbed and stained and paper at the top of the spine slightly damaged).(some light foxing and staining). Name in ink in a contemporary hand on the front cover. Also a name in a contemporary hand on the inside front cover: "Artaria Compagnie". Large paper copy (right side margins circa 9 cm and lower margins c. 7 cm). The introduction gives a short biography of Cerroni and some highlights of the collection. Just after the introduction we find a two page list of 49 European booksellers in 45 cities that took commissions for the sale and that had copies of the catalogue. **\$1,800**

*The auction catalogue of the extensive collection of engravings and books about art (circa 5000 items) formed by Jan Petr Cerroni (1753 - 1826). In 1789 Cerroni was appointed secretary to the Morevian-Silesian government. This position allowed him to build his collection. And as the administrator of the monastery archives for Moravia and Silesia, he was in charge of the libraries of the abolished monasteries, especially the Jesuits, and saved important documents, manuscripts and books from their holdings. Also, as a censor, he had to check the books that were published and imported. He was considered by contemporaries to be the greatest expert on the history of Moravia. Cerroni died in Brno on September 3, 1826. and left behind an extensive collection. It was inherited by his nephew Jan Jakub Czikann who tried to sell the collection but only managed to sell part of it: a collection of coins and the present collection of engravings and books on art. Finally, in 1845 he came to an agreement with the abbot of the Augustinian monastery, Francis Cyril Napp. Czikann received an annual rent and part of the collection of documents remained in Brno. According to Lugt the first part of the sale that was scheduled for March 1828 was in fact auctioned with the second part in October 1828. Most copies in libraries are 8vo's. There seems to be a variant which gives the name of the compiler of the catalogue: Jean-Sigismond Bermann. It seems likely that our copy was bound for the auctioneer. They definitely left room for annotations. [c.f. Lugt 11695 & Lugt 11842].

14 • (CHAROST, LOUIS BASILE CHEVALIER DE)

Catalogue Des Livres de La bibliothèque De Feu Monsieur Le Chevalier De Charost. Paris, Jacques Barois, 1742. 500 pp. 5103 items described. 8vo. Half calf, brown marbled boards over a piece of reused manuscript. Edges speckled red. Priced throughout in red ink in a contemporary hand with a name in the same ink at the end "Le Guy"? (lower hinge of front cover a bit damaged corners & edges a bit rubbed, a few pieces of leather missing from spine. Wormhole in the lower margins of the first 8 pages, first flyleaf loosening, manuscript note (library number?) made with a felt pen on the title, owner name erased from title). **\$1,800**

* Sale catalogue of the library formed by Louis-Basile de Béthune, Chevalier de Charost (1674-1742). He spent the most part of his life building his collection that is particularly strong in the field of French history. The catalogue contains 5103 lots. Over half of them (2950 nrs) are in the field of history. Pages 451 - 500 contain an extensive author index. [Bléchet, p.112; North, Grolier Club # 66; Peignot, p. 89.].

15 • (CHROMOLITHOGRAPHY).

Collection of four labels in chromolithography. France, no date.

1 - Thé chinois au mandarin (7 x 18 cm)

2 - Thé au mandarin inventé par R.in Dutruc & Grillat à St. Marcellin (Isère) (4 x 26,5 cm)

3 - Crème de mandarine. L.s Noilly fils & C.ie à Lyon (11 x 12 cm)

4 - Rombot Frères Lyon (9,5 x 13,5 cm)

\$60

16 • (COCHIN, CHARLES NICHOLAS THE YOUNGER).

Livre de Paysages gravé d'après M. Cochin. A Paris, chez la veuve de F. Chereau, 1758. Oblong (size 21,5 x 28,5 cm). Suite of 8 engraved plates. Marbled wrappers. (unobtrusive waterstain in the top margin of several sheets and some browning). (Ex-libris Félicie Meunié d'Hostel on inside front cover).

\$1,500

* A very scarce suite of landscape prints engraved by A.J. Defehrt (c. 1723 - 1773) and drawn by Charles Nicholas Cochin the Younger (1715 - 1790). The title is a full-page plate, all the others have four illustrations for each plate. From the library of Félicie Meunié d'Hostel (1843 - 1935) who owned a collection of books many of whom were related to costumes. She was married to the grandson of the architect Pierre-François-Léonard Fontaine (1763-1853) and inherited a part of his collection. Her bookplate is a finely engraved view of a townhouse seen from the garden.

17 • (CORDIER, MATHURIN).

La civilité puérile et honnête, pour l'instruction des enfans, dans laquelle est mise au commencement, la manière d'apprendre à bien lire, prononcer et écrire ; de nouveau corrigée et augmentée à la fin d'un très-beau Traité pour bien apprendre l'orthographe. Par un missionnaire. Avec de beaux préceptes et enseignemens pour instruire la Jeunesse à se bien conduire dans toutes sortes de Compagnies. Troyes, Ve André, 1828. 12mo. 80, 8 pp. Selfwrappers. Stitched as issued from the press (a bit dogeared, bottom of spine & lower front corner of title a bit damaged). Printed on unbleached paper.

\$500

* A good copy of a classic title, here printed in a Troyes edition from 1828. There are several edition of this work printed by the Widow André in libraries but I have not found the present 1828 edition in a library. The "Civilité" letter, was created by Robert Granjon in the sixteenth century. It was created to resemble handwriting and often used in books intended for children, like school books and conduct books, because it was believed to be easier to read. But it was very difficult for printers to use as they needed more type than for Roman or Italic typefaces and there were no small capitals and generally no numerals, so printers would have needed additional sorts to print these, which meant that printing in Civilité types was generally more expensive. The type was used less over the centuries but it continued to be used until the early 19th century. [c.f. J. Gage, The life of a dead typeface: the origins of Civilité - Blog Newberry Library]

18 • (CORPORATION DES LIBRAIRES ET IMPRIMEURS DE TOULOUSE).

Cahier de la Corporation des Libraires et Imprimeurs de Toulouse 1733 - 1787. No place, no date (but c. 1910/1912). (ii), 270 pages in manuscript in a legible hand. Thick 4to. Suède binding, rubbed and one tie missing. Some loose notes by the author loosely inserted. And some annotations / corrections added in a different hand and color. **\$1,400**

* Extract of the two registers about the booktrade held in the Municipal Library of Toulouse, written by the bookseller Edmond Lamouzèle, an author in his own right. The original registers date from the eighteenth century, this is a summary / extract made in the beginning of the twentieth century of these records that were difficult to access. The manuscript contains a wealth of information on the book trade and its organization and about individual booksellers and printers in Toulouse in the eighteenth century.

19 • (DE VINNE PRESS).

Types of the De Vinne Press. Specimens for the use of compositors proofreaders and publishers. New York, 395 Lafayette Street, 1907. Frontispiece, title, (ii), 449 pp. Original green cloth binding. Top edge gilt. (spine a bit wrinkled). (ex-libris H. van Krimpen on inside front cover). **\$1,200**

* Scarce specimen of this important American press founded by Theodore Low De Vinne (1828 - 1914). He was known for the high quality of his work. He was also one of the founders of the Grolier Club. From the introduction of the present specimen: "The De Vinne Press as it now exists is the outgrowth of a small printing-house established about 1836... These specimens show that its present collection of printing types, some in large but others in limited quantities, which have been diligently gathered from leading foundries of this country and Europe to please the taste of many customers, has received and is receiving a generous appreciation. Some of its styles have been made for the exclusive use of this house and are not now to be had from any type foundry or other printing-house... head-bands, initial letters, borders and tail-pieces are in abundant supply. Many of these decorations have been specially made by artists of eminence..."

20 • DEBERNY ET CIE., MAISON LAURENT ET DEBERNY.

Le livret typographique. Spécimen de caractères. Paris, n.d. (late 1870's). 8vo (14,5 x 22,5 cm). 3ff, 135 plates, 3 folding plates. Original printed boards. (with the usual stains; interior nice and clean). **\$2,800**

* A nice 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 typefounding 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 typefounding 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. The firm continued under the name 'Laurent et Deberny' until 1877 when Tuleu enters the firm and the name changes to 'Deberny et Cie'. We can date this specimen from the late 1870's because we find both names 'Laurent et Deberny' and 'Deberny et Cie' on the titlepage and there is only one plate that is dated (1873). Later specimens still have the title 'Le Livret Typographique' but their contents change slightly throughout the years. This is a rare and early specimen.

21 • DICK, ROBERT.

Dick's Patent Expositor. Buffalo N.Y. & Fort-Eri, Ont., November 1871. One large sheet folded in two (= 4 pp). Folded size: c. 30 x 48 cm. Some illustrations in black and white. A few marginal tears and paper browned but still a good copy of a fragile item.

\$400

* Advertising 'newspaper' that was published quarterly to promote Dick's inventions. Robert Dick (1821 - 1890) was a baptism minister, journalist, reformer and inventor. His family moved from Scotland to Canada when he was a child. After 1851 he supported himself as a colporteur selling books and tracts, some of which he published himself, as a lecturer on temperance, and as a preacher in the countryside around Toronto. Between 1854 and 1858 he monthly published the Gospel Tribune, for Alliance and Intercommunion throughout Evangelical Christendom (later: Christian Communionist). He claimed almost 7000 subscribers in 1856 but many were unpaid. It was in wrestling with the recalcitrant subscription list that Dick hit on the inventions that made his fortune. Frustrated by the time required to write addresses on wrappers and to check the currency of subscriptions, he devised ways of speeding both processes. He invented an addressing machine which could fix thousands of prepared labels in an hour and act as a ledger and running record at the same time. In later years he refined the patents for the "Union Mailer" with its ancillary processes and added patents for locking type in printers' forms. By 1868 he claimed that over 300 papers and journals in North America and 12 in Canada, used his system under patent. [c.f. B. Dyster, Dictionary of Canadian Biography].

22 • DU F***, MADAME.

Prières du matin. No place, no date (but France c. 1870 - 1880). Large 8vo. (24) ff. 3/4 dark blue morocco with marbled boards. Spine goldtooled.

\$2,000

* Beautiful, curious manuscript. A note in ink at the beginning of the work, signed C.E. explains a bit about this work: "Manuscrit autographe orné de bordures de fleurs et de rinceaux ; les deux 1ères peintes en or et en couleur ; les autres, en noir, gravées à l'eau-forte ; le tout exécuté par une dame riche en talents et en vertus. (Madame Du F...) Le cadre gravé n'a été tiré qu'à un très-petit nombre d'épreuves destinées aux amis de l'auteur ; et c'est à ce titre, dont je me glorifie que j'en dois les prémisses et les originaux qui en doublent le prix. Enfin le papier même de ce manuscrit, produit d'un nouvel essai de fabrication, qui n'a point été livré au commerce, provient de la même maison."

This is a manuscript containing prayers written and illustrated by a wealthy woman, Madame F*** that we have not been able to identify. The work opens with a lovely floral border painted in colours and highlighted with gold. The second leaf is a titlepage that consists of a printed title with another painted decorative border highlighted with gold. The verso of these first two leaves contains an engraved border - mentioned in the explanatory note at the beginning. We then find the same border at the recto and verso of all the following sheets. The border is signed Augusta Plon, an woman engraver that I have not been able to identify.

The prayers have been written in ink within each border. All the sheets have a double line border in black ink.

This might be qualified as a female private press: a luxury work printed on a specially made paper printed with border engraved by a female engraver. And of course the richly decorated painted borders at the beginning have been painted by a woman.

23 • (EARLY FRENCH LAW INCLUDING BOOKTRADE REGULATIONS).

Ordonnances royaux sur le fait de la iustice et autorité d'icelle faites par les Roys François I du nom, Henri II, François II, Charles IX, Henry III et Henry IV. Rouen, Raphael du Petit-Val, 1609. Two parts in one volume. 16mo. 328 pp + index (48 pp); 405 pp + index (27 pp). Limp, overlapping vellum. (ties lacking) Title in contemporary ink on the spine, and an old library label on the spine. (the printing of the index of the second part has been done with very little ink. Last page misnumbered 445).

\$600

* A quite scarce early edition of a popular book at the time that was first published in 1603 and that gives a summary of the most important royal decrees in all fields. Pages 304 to 328 of the first part contains the "Privilège et franchise des marchans libraires, maîtres imprimeurs, relieurs et autres personnes nécessaires et requises pour ledit art, composition et fait de ladite imprimerie au Royaume de France". [OCLC gives only two libraries that hold this edition - Rouen, Raphael du Petit-Val, 1609: École des Chartes Paris & Harvard Law School Library].

24 • EDLER, ERICH G.

Muster Alphabete der vorzüglichsten Schriftarten sowohl für Topographen als auch jeden Liebhaber der Kalligraphie. No place, 1823. Title & 8 plates. (The plates are irregularly numbered). Small oblong folio (16 x 22 cm) Original blue paper wrappers (tear in the back cover & foxed throughout). **\$1,100**

* The plates show the Roman alphabet (1 plate), English alphabet (2 plates), Old English alphabet (1 plate), Fraktur alphabet (2 plates), Chancery alphabet (1 plate) and Chart alphabet (1 plate). This manual seems quite rare as it does not appear in Bonacini, nor on OCLC.

25 • (EMROIDERED BINDING).

Petit almanach de Paris augmenté; parfait de toutes les planches des mois pour l'année 1741. Paris, par J.M. Papillon. Et se vend a Liege chez J.P. Gramme, graveur en bois, (1740). 32mo. (95 x 58 mm). (56 pp). Titlepage within woodcut border, 12 woodcut plates by Gramme and 12 small woodcut vignettes for each month. In an embroidered binding of beige satin, with on the covers a broad baroque frame in high relief of gold thread with embroidered flowers in the center. Flat spine embroidered with gold thread and paillettes in a wavy line. On the front cover a red flower and a yellow on the back cover. Chintz paste downs, Edges gilt. (gold a bit oxidized, embroidered flowers a bit stained; else in a perfect condition). **\$4,200**

* This is the only copy of this almanac we could trace for this year (1741). All the years of this almanac are extremely rare according to KvK and Worldcat, where only 3 years are present. Papillon started his 'Petit almanach de Paris' in 1726 as a means to promote himself and the first year to appear was 1727. It was immediately very well received and the woodcuts were highly praised. Most plates are signed Gramme exc. The December plate is dated 1739. The plates go with the months, are very attractive and depict e.g. dancing peasants, musicians, palace gardens and skating people. The almanack consists of a calendar, a description of the four seasons, a short history of the world, Europe and minerals, some lines of Ovid's Remedia amoris, and practical advises. Jean-Michel Papillon (1698 - 1776) was a very prolific French wood engraver. He was attached to the Imprimerie Royale as a wood engraver and made many vignettes and ornaments. [c.f. Carteret, Les almanachs Français, no. 112; A.W. Chatto, A treatise on woodengraving, p. 511].

26 • ERASMUS, DESIDERIUS / RHENANUS, BEATUS (et alii).

Habes Iterum Morias Encomiu[m], pro castigatissimis castigatus una cu[m] Listrij co[m]mentarijs, & alijs complusculis libellis, non minus eruditus q[uam] festivus. Basel, Johan Froben, 1515. 4to. Modern binding made from an early manuscript antiphonarium leaf with decorative letters (spine sl. dam.). Manuscript exlibris and small library stamp on the title (Académie Ingolstadt). Title within a decorative woodcut border, another woodcut border on the verso of the titlepage, printer's mark of

Froben on the verso of the last leaf, several decorative initials. (138 ff), 63 small copper engraved illustrations pasted in the margins. Signatures : [ah]4 [a-z]4 [A-B]4 C6. Some foxing and some light waterstaining in the margins at the end of the volume. A few manuscript annotations in the margins. **\$40,000**

* Rare collective edition by Beatus Rhenanus that contains one of the earliest editions Erasmus famous 'In Praise of Folly'

The present work includes four texts:

- De morte Claudii Caesaris (Apocolocyntosis) by Seneca with notes by Beatus Rhenanus. (The work traces the death of Claudius, his ascent to heaven, judgment by the gods, and eventual descent to Hades. At each turn, the author mocks the late emperor's personal failings, most notably his arrogant cruelty and his inarticulacy)
- Calvicii Encomium (In Praise of Baldness) by Senesius of Cyrene (repost against the speech In Praise of Hair by the sophist-philosopher Dio Chrysostom), translated in Latin by John Free and with commentaries by Beatus Rhenanus.
- Moriae Encomium (In Praise of Folly) by Erasmus with commentaries by Gerhard Lister.
- Epistola apologeta by Erasmus to Maarten van Dorp who opposed the publication the In Praise of Folly.

The first edition of In Praise of Folly was published in Paris in 1511. Hans Holbein made small drawings in the margins of his 1514 copy. These were only engraved in 1676 by Merian and used to illustrate an edition published in Basel by Genath. Our copy has 63 small printed vignettes placed in that at some time were cut out of a copy of In Praise of Folly. The images correspond to the text. [c.f. Vander Haeghen I, 122; Adams E-392; Bezzel, 1304 (date 1516)].

27 • ERNESTI, JOHANN HEINRICH GOTTFRIED.

Die Wol-eingerichtete Buchdruckerey. Nürnberg, Endter Erben, 1733. Oblong. 4to. With engraved frontispiece, 13 small engraved portraits & numerous alphabets, samples of types, notes, ornaments, etc. in text. 31nn lvs., 160pp. *With: RIST, J.* Depositio Cornvti Typographici. Das ist: Lust- und Frieden-Spiel, vermittelt welchem junge Personen, so die Edle Buchdrucker-Kunst redlich erlernen, nach Verfliessung ihrer Lehr-Jahre, zu Buchdrucker-Gesellen bestättiget und aufgenommen werden, [...]. 16pp. Contemporary half calf, spine gilt, with five raised bands and letterpiece (binding expertly restored). A few brown spots and very slightly browned in places. Frontispiece with beautiful illustration of a printer's press, the small portraits show a number of early printers: Coster, Gutenberg, Fust, Aldus, Froben, Plantijn, etc. etc. **\$3,800**

* Second, enlarged edition. With the usually missing appendix of Rist's poems. Johann H. Gottfried Ernesti (1664-1723), formerly the supervisor at the Endter printing press, took over the business in 1717 and in 1721 published a business report on the most influential printing houses, valuable source material on the history of printing. J. Kircher, *Lex. des Buchwesens* says: "Mit 47 Frankturschriften, 21 Antiquatypen, 14 Kursivformen, mit zahlreichen slavischen un orient. Proben ausgestattet, hat das Nürnberger Geschäft die Bezeichnung, di der Verfasser seiner Schrift gab: 'Die Wohleingerichtete Buchdruckerei', gar wohl verdient." [B&W I,205; Libri rari 94; Compare Ornamentst. Kat. Berlin 5340 (1st ed. Nürnberg 1721).

28 • ESTRÉES, VICTOR-MARIE, DUC D'.

Catalogue des livres de la bibliothèque de feu Monseigneur le marechal duc d'Estrées, pair, premier maréchal & vice-amiral de France, chevalier des ordres du Roy, grand d'Espagne, viceroy de l'Amerique, gouverneur des ville & château de Nantes, lieutenant general du comté nantois, commandeur en chef pour Sa Majesté dans la province de Bretagne, ministre de l'estat, &c. &c. &c. Paris, chez J. Guerin, libraire-imprimeur, quay des Augustins, 1740. 2 p.l., x, 239 pp.; 279 pp.; 146 pp.; 2 p.l., xii, 252 pp.; 187 pp.

Five parts in two vols. 8vo, Contemporary mottled calf, spines gilt, 5 raised bands, red morocco lettering pieces on spines. Edges red. (bottoms of spines sl. dam. & corners a bit rubbed, (library) number in felt pen on the titles & names erased on the titles). A good copy of this important catalogue. **\$3,300**

* Sales catalogue of the library of the Duc d'Estrées (1660-1737). This was one of the largest private libraries in France of its time, comprising 52,000 volumes. The prices realized were low, no doubt depressed by the huge quantity of material offered. The library was a serious and scholarly one and the catalogue contains 20,047 lots of books, manuscripts, maps and prints including 2904 works of theology (of which 73 are Bibles); 1247 law items; 5120 books on science and arts & 597 on belles-lettres. But the main part deals with history and geography (7818 works, 40% of the total) of which 241 books dealing with the Reign of Louis XIV. Oliver termed d'Estrées' library large but "sans grande valeur ni grand intérêt," nevertheless, according to Lonchamp, many of the books were purchased by La Vallière. The catalogue was published without a date for the auction. A label pasted in at the end of the second volume states that the books were to be auctioned in June or July, but that offers for the collection to be sold en-bloc would seriously be considered. An author index was published twenty years later and is not present for obvious reasons. [c.f. Bléchet p. 103; Blogie II, 4; Bogeng III, p. 56; Brunet, Dictionnaire Bibliologie Catholique, cols. 455-457 "Le catalogue est d'ailleurs très-considerable; il offre près de 20,000 articles...on ne trouve guère dans cette vaste collection que des livres sérieux et de travail"; Bulletin du Bibliophile 1853 p. 469-470; Duclos p. xviii; Franklin I, p. 115; Fürstenberg 2; Guignard II, p. 208; Journal des sçavans, 1740, p. 319-320; Lonchamp I, p. 495; Mornet p. 492; Olivier XVI, p. 1641; Peignot p. 94; Taylor p. 240; Grolier Club # 55].

29 • FORMEY, JEAN HENRI SAMUEL.

Conseils Pour Former une Bibliothèque Peu Nombreuse, Mais Choisie. Nouvelle édition, corrigée et augmentée. Suivie de l'Introduction Générale à l'Étude des Sciences & Belles-Lettres par M. de la Martinière. Berlin, Haude et Spener, 1756. (xxiv),380,(iv)pp. Sm. 8vo. Contemporary mottled calf, edges red. (binding a bit worn: hinges a bit weak, corners and edges rubbed). Numerous annotations in ink (and a few in pencil) in a contemporary hand and with many underlined passages. **\$600**

* One of the earliest and most successful catalogues of best books, giving the criteria for the design of an Enlightenment library, a subject that was popular in the eighteenth century. Formey writes about the assembling of a library of 100 works and discusses the arrangement and choice of books. The sort of books to collect are divided into twelve sections: theology, philosophy, literature, periodicals, history, novels, poetry, eloquence, morals and taste, military science and mathematics, geography and voyages, and law and medicine and all books admitted to the library are fully discussed. First published in 1746, it was reprinted about five times in the next 18 years. Included in the prefatory material is a letter by La Mothe Le Vayer on 'du moyen de dresser une bibliothèque...' extracted from his own Oeuvres (Paris 1754). It was through this letter that some of the rarest and most valuable works of his time became known. Pages xvi-xxiv of the introduction contain a list of books published by Formey up until 1755 (58 titles). Jean Henri Samuel Formey (1711-1795) was the son of a French Huguenot who had fled France. Formey himself was secretary to the Royal Academy of Berlin and the main upholder of the French language and culture in Berlin. He is probably best known for the vociferous literary polemics in which he engaged with Diderot and Voltaire - the latter he accused of plagiarism. The present copy has numerous annotations in ink in which a contemporary reader gives his observations.

30 • (FRENCH BOOK TRADE).

A collection of circa 180 trade labels from booksellers, stationers and bookbinders. Mostly French with a couple of Swiss ones and two from Italy. Circa 180 labels pasted on 67 sheets of paper (paper size 18,5 x 27,5 cm) and grouped according to the cities where

the booksellers practiced. Most of them are undated but they are mostly eighteenth and nineteenth century with a couple of later ones. (some doublets). \$2,700

* An extensive collection of book trade labels from all over France, not just the big cities. Some of the towns represented are Paris, Nancy, Nice, Strasbourg, Lyon, Agen, Villeneuve-sur-Lot, Dijon, La Rochelle and many others. Most cards are by men, some are by women, a.o. Mme Veuve Moutier Paris, Veuve Bouté Nice.

31 • FYOT, FRANÇOIS-MARIE.

Mémoire des avantages que procurera la géométrie sublime étant démontrée dans tout son jour. L'astronomie, la navigation, la géométrie & la géographie, en retireront de grands secours, par les exactes solutions des problèmes nécessaires à ces quatre parties de mathématique. Dans ce mémoire, sont évidemment démontrés la fausseté du 1er theorème des limites données par Archimede, touchant le rapport du diametre a la circonférence du cercle ; ce qui empêche d'avoir une aliquote commune entre le côté du quarré & sa diagonale, la quadrature du cercle & du vrai ellipse, par les propriétés qu'ont entr'eux leurs exacts rapports, l'obstacle qui empêche d'avoir la précise hauteur des astres, & le moyen de s'en assurer avec une précision parfaite. Orléans, chez Claude-Anne Le Gall, 1770. 36 pp. Contemporary wrappers (vellum spine, marbled paper and a yellow paper with handwritten note on it in ink in a contemporary hand: "Prospectus de Mr. Fyot. Novateur en géométrie; mais intéressante". Wrs. sl. soiled, ex-libris Michel Chasles on inside front cover. Handwritten note in ink at the top of the titlepage: "Ouvrage singulier, a garder". \$1,200

* Scarce little booklet, of which I have only found two copies in libraries in France. The author was a former professor of mathematics at the Royal Academy of Lyon. Michel Chasles (1793 - 1880) was a French mathematician. He is one of 72 scientists whose name is on the first floor of the Eiffel Tower. [OCLC only mentions two copies in France, none outside of France].

32 • GAULTIER, LEONARD.

New Testament Engravings. Paris, c. 1576 - 1580. 102 engravings by Leonard Gaultier showing scenes from the New Testament. Plate size c. 61 x 61 mm; paper size c. 100 x 160 mm. Numbered in the right hand top corner in ink 1 - 63; 65 - 68; 70 - 80 & 82-105 = 102 engravings. Most of the plates are signed G.L. Bound together in an eighteenth century paper covered binding with the name 'Leonard Gautier' in ink on the front cover. Binding slightly damaged and paper slightly soiled. Small wormholes in the inner margins of the first 53 plates, not affecting the engravings. Titles of the plates handwritten underneath each engraving.

\$15,000

* An extremely rare nearly complete set of 102 engravings by Leonard Gaultier of scenes of the New Testament. The most complete set know has 108 engravings (BNF). Generally the sets we know contain only 50 to 99 engravings. Léonard Gaultier (1561 - 1635), Renaissance engraver and son of a silversmith, made this series when he was between 15 and 19 years old. One of the engravings tells us he finished on October 20 when he is 19 years old. Some of the engravings have printed titles and most of them bear the monogram of Gaultier. We know that in 1590 Gaultier is a print dealer, a relatively new profession at that time. Around the same time he buys back the plates an auction after the death of his father who had them in his possession. These plates were never owned by a publisher which seems to mean that Gaultier printed and sold the set himself which also explains why it took him so long to finish them. He needed to advance the money himself. Soon however he stops selling prints and starts working for others. He dies in 1635. His last known address is the street in Paris that is now known as Rue Mouffetard.

33 • GIRARD & CIE. (Ancienne maison Deberny & Tuleu).

Le livret typographique. Spécimen de caractères. Paris, n.d. (but between 1921 and 1923). Unpaginated but circa 350 leaves).
Original printed boards. Paper on hinges damaged but otherwise a nice and clean copy. \$1,000

* Scarce type specimen issued by the Girard & Cie. that was in existence between 1921 and 1923. The foundry was started in 1828 by Alexandre De Berny (after Balzac's failure) under the name Deberny. In 1877, Deberny associated himself with Charles Tuleu, his illegitimate son. Tuleu inherited the firm in 1881 and ran it until 1914. He added many fine typefaces, including a series of ancient Latins, many scripts and neo-elzeviriennes, and a collection of foreign alphabets. In 1914, a childless Tuleu proposed the merger of his business with that of the family of his wife, Jeanne Peignot, the sister of Georges Peignot, who ran Peignot et Cie, a rival type foundry. Jeanne refused to be associated with her brother and thus prevented any collaboration between the firms. Tuleu teamed up instead with an old school friend, Robert Girard. Ownership of the business passed to Girard in 1921 when Tuleu retired. The firm was renamed Girard et Cie. Talks were started with Peignot about a merger. Deberny & Peignot was incorporated on July 1, 1923. This specimen has the same title and format as all of Deberny's 'Livrets typographique'. The types are a mixture of those by Girard and all his predecessors. [c.f. L. Devroye]

34 • (GRANGE TRIANON).

Catalogue des livres de la bibliothèque de feu Messieurs les Abbez de la Grange Trianon dont la vente commencera le mardi 26. mars 1737. & continuera les jours suivans, depuis deux heures de relevée jusqu'au soir, dans le Convent des Grands Augustins. Paris, Barois, 1737. 12mo. (2), iv, 1-146, 193-272 pp. Pages [147]-[192] omitted but catalog complete: table of contents indicates deliberate gap following section "Epistolaires" (p. 142-146) and next section, "Histoire" (p. 193). According to Bléchet, several lots were retired before the sale. *Bound with: (FOUR DE LONGERUË)*. Catalogue des livres de la bibliothèque de feu Messire Louis du Four de Longueruë, Abbé de Sept-Fontaines & de S. Jean du Jard. Dont la vente se fera en détail, le lundi 23 may 1735 & jours suivans... Paris, Barois, 1735. 12mo. (2), xxi, (1), 184, (30), (ii) pp. The last 30 pages contain the author index. Two works bound together in a contemporary mottled calf binding. Spine gilt with 5 raised bands. Red morocco titlepiece on spine. (top & bottom of spine sl. dam., corners rubbed but a good copy). Note in ink on first fly-leaf: 'de la coll. Brincourt'. \$2,000

* Ad 1: The collection was formed by Abbot Charles-Sébastien la Grange Trianon (1750? - 1733). Pages [147]-[192] omitted but the catalogue is complete. The table of contents indicates a deliberate gap following the section "Epistolaires" (p. 142-146) and the next section, "Histoire" (p. 193). According to Bléchet, several lots were retired before the sale.

Ad 2: Abbot Louis Du Four de Longuerue (1652-1733) wrote numerous historical works. According to Bléchet he sold his collection in June 1714 to the Abbot Armand-Bernard Béraud in return for a pension of 1500 livres and the continuing use of his books. The catalogue contains 2420 lots, most of them in the category History (1323 nrs) followed by Theology (449 nrs). [c.f. Bléchet pp 90-91; Grolier 38; Peignot p. 110; Mornet, p. 496; Duclot p. xx; Guigard I, p. 316].

35 • GUILLOT, ERNEST.

Alphabets du Style Moyen-Age, Renaissance. Composés par Ernest Guillot, lithographiés par Henri Sescheboeuf, d'après des documents authentiques des XIe, XIIIe, XIVe et XVIème Siècles. Paris, Librairie Renouard, H. Laurens, éditeur, n.d. (c.1900). Oblong. 16 sheets in b/w printed on recto only. Orig. decorated wrs. (spine sl. dam.). (name in ink on first flyleaf). \$70

* There are various editions of this. The one with the imprint of L. Turgis et Fils has a color plate as well as the plates in black & white. A scarce book with beautiful plates. [not in Bonacini] Ours (Renouard & Laurens) seems complete without the colour plate. OCLC mentions copies of this edition with either 16 or 18 plates. Are the 18 plates including the front and back cover? Anyway, a charming booklet

36 • HONDIUS, HENDRIK.

Grondighe onder-richtinghe in de Optica, ofte Perspective Konste, door Henricus Hondius, In 'sGraven-Hage, 1647. Den tweeden druck, ghecorrigeert ende verbeteret. Folio. Limp vellum with ties. Printed title-page followed by an engraved title-page, 12 unnumbered leaves containing text + 43 numbered copper engravings by Hondius on 36 plates. A lovely copy. **\$4,500**

* A lovely copy of this classic and popular work on perspective by Hendrik Hondius the elder (1573 - 1650). It was first published in 1622. Our copy is the second edition from 1647. Hondius was an engraver, publisher and expert on fortifications. "The book provides a series of neatly conceived demonstrations on perspective in its abstract and applied forms and gives an original if brief analysis of the upwards convergence of tall verticals to a 'contre-point' when viewed with a plane tilted slightly towards the spectator" (Kemp, p. 112). [c.f. Bierens de Haan 2116, Berlin Kat. 4709 1622 (or 1624) edition; Kemp, The science of art, pp. 111-112]

37 • (HORTICULTURE). MICHELET - PARIS-MONTROUGE.

Protecteur-Abri Système Michelet. Paris, 1893. Prospectus, printed in black on thin red/pink paper. Illustrated. Size 21,5 cm x 27,5 cm. (traces of folds but in a good condition). **\$90**

* The wine harvest of 1892 has been disastrous. Michelet has invented a new system for protecting the vines.

38 • (ILLUMINATION - BOOK OF HOURS).

Livre d'Heures. No place, no date, but France, 1913. 68 ff mounted on stubs. Size binding: 12,5 x 17,5 cm. Full calf binding, covers entirely decorated with black 'fleur de lys', spine and covers goldtooled. Inner dentelles goldtooled, Inside front cover and flyleaves green moirée. Front flyleaf has the initials G.G. goldstamped and the date: 7 Août 1913. Held in custom-made cover and slipcase. Dedication by the mother of the bride on the title. Label of the publishers Desgodets & Gérard, 10 rue du Vieux Colombier, Paris on the verso of the flyleaf. **\$1,500**

* A charming book of hours, offered by the mother of the bride, on the occasion of the marriage of Édouard Gauthier and Geneviève Lauras, celebrated on 7 Août 1913. A unique prayer book is made up of printed sheets that have entirely been illuminated by hand. The illumination in mostly striking colors have been accentuated in gold and silver. Some of the illustrations have been repeated but all have been worked-out differently.

39 • IMPRIMERIE RONTEIX - PÉRIGUEUX.

Collection des étiquettes "plats cuisinés". Extrait du catalogue général des étiquettes passe-partout pour conserves. Périgueux, n.d. (but not after 1954). Specimen collection of 13 labels & one large folio folding plate. And two other labels loosely inserted. Oblong. Boards. (11 x 33 cm). Also inserted a typed letter from the printer. \$120

40 • (INCUNABLE - ACCIPIUS WOODCUT) BERNARDUS CLARVALLENSIS (pseudo-).

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, which under his direction soon became one of the chief centers of the Cistercian Order. The basic Christian tenets in this work include a.o. the following subjects: 'De pr(a)ceptis iuris scripti', 'De peccato gul(a)e et de malis sequentibus ebrietatem', 'De somno et vigilia', 'De custodia quinque sensuum, gustus, odoratus, auditus, visio, tactus'. [c.f. Hain-Copinger 2912; GWK 4004; BMC I, 276; Goff B-392; Jauschek no. 167; Not in IDL; for the fine accipius woodcut see: Schreiber No. 3431, Schramm VIII 20, and Schreiber-Heitz No. 18].

41 • (INK) MATTHIEU-PLESSY.

Encres nouvelles Mathieu Plessy. No place, no date (but: Paris, Boulevard Saint-Germain 84, last quarter 19th century). One sheet, 21 x 27 cm pasted on the cover of a binding showing in chromolithography a selection of seven ink bottles sold by this Parisian ink manufacturer. (tiny piece of paper damaged). \$300

* Important French ink manufacturer. Mathieu-Plessy sold their 'encres nouvelles' from before 1875 until at least 1925. The ink was praised for its quality.

42 • (KELMSCOTT PRESS) MORRIS, WILLIAM.

The Story of the Glittering Plain. Hammersmith, Kelmscott Press, 1894. Small 4to. (iv),177,(3)pp. Original publisher's limp vellum binding with silk ties. (four of the original ties are partly lacking). Held in a later, full green morocco backed, clamshell box. A lovely copy. \$6,800

* Printed in an edition limited to 257 copies of which this is one of 250 copies printed on paper. The Story of the Glittering Plain, one of William Morris' own prose romans, was the first book printed at his Kelmscott Press. It has also been called the Land of

Living Men or the Acre of the Undying and is the only title printed twice at the press. First in 1891 as the first book of the press before Crane had time to design illustrations for it. That first edition, a small quarto, is illustrated only with initials and ornaments. This larger format illustrated edition has 23 wood engravings in various sizes by A. Leverett after Walter Crane, each enclosed in a decorative wood engraved border. Neither the borders in this book, nor six out of the seven frames around the illustrations appear in any other book. there are more illustrations in this 1894 edition than any of the fifty-three books printed at the Kelmscott Press, except The Works of Geoffrey Chaucer. Finely printed in Troy and Chaucer type in red and black, with a wood engraved title page facing the first text page which bears a full page wood engraved foliate border. Ornamented with eight line and smaller initial letters and other decorative borders throughout the text. [c.f. Cockerell 22, Peterson A22, Walsdorf 22].

43 • LE CHARIVARI - PORCELAIN CARDS.

Two porcelain cards with New Year's wishes for 1849 and 1851 to the subscribers of Le Charivari in Belgium. Two porcelain cards:
1- Brussels, E. Judenne Lith., 1849. Size c. 14 x 20,5 cm. A lovely card in various colors showing satirical illustrations.
2 - Brussels, Hannotiau, Lith., 1851. Size c. 13,5 x 18,5 cm. A lovely card in various colors showing a trompe l'oeuil of various 'magazines'. **\$600**

* Le Charivari is a French illustrated satirical journal that was published between 1832 and 1937. In 1838 a first edition of Le Charivari is published in Brussels. The French Charivari was carried over the border into Belgium. A local artist made copies of the illustrations on a virgin lithographic stone. The paper was then published a few days later. The editorial content was used without important changes but the advertisement part was adjusted and specifically printed to satisfy the Belgian readership. This was most likely an unauthorized publication of course with subscribers. These cards must have been handed out to the subscribers at the beginning of each year by the distributors, probably for a small financial recompense. In the same way the French postal workers still go from door to door to give away calendars in return for a small amount of money.

Porcelain-cards or were mainly produced in Belgium in the nineteenth century (between 1825 and the 1870's). They are called porcelain-cards because they look a bit like porcelain. They were printed in lithography on a white background of paper with kaolin or lead white. Their production gradually stopped in the 1870's because of the health hazards for printers. They are technical masterpieces of the so-called chromolithography just after its invention. [c.f. www.daumier.org].

44 • LE VIEIL, PIERRE.

L'art de la peinture sur verre et de la vitrerie. No place, (but Paris), de l'imprimerie de L.F. Delatour, 1774. Folio (c. 46,5 x 30,5 cm). (1 ff), xiv, 245 pp. 13 plates by De la Gardette. An uncut copy in original brown paper wrappers, spine restored. A short title and a name in a contemporary hand in ink on the front cover. (paper slightly browned and some occasional very light foxing. Small old restorations in the margins of sheets G2, Y1 and plates 1 & 3; some wormholes in the inner margins of sheets O to Bb, all with old restorations and some light staining in the margins of a few sheets).(ex-libris M.J. Girardin, Rouen on inside front cover) (manuscript note on inside front cover). All in all a good copy. **\$1,700**

* Important technical work on stained glass by Pierre le Vieil (1708 - 1772) 'maitre-verrier', whose biography we can read in the preliminary pages. The work consists of three parts: Parts 1 & 2: Traite é historique et pratique de la peinture sur verre. (pages xiv, 1 - 94; 95 - 198 & part 3: L'art du vitrier. (pages 199 - 245). The first two parts discuss the history of stained glass (origins, historical use etc.) and the practice of it (historical techniques, how to make colors etc.). The third part discusses the art of the glassmaker and it finishes with thirteen plates by Pierre-Claude Delagardette (1745 - 1792?) that contain the tools of the glassmaker but also

examples of windows. 'L'art de la peinture sur verre et de la vitrerie' was published in the series 'Collection et description des arts et métiers de Mrs de l'Académie royale des sciences'. This series was the most important and the largest work on the mechanical and industrial arts of eighteenth century France, and one of the earliest projects of its kind undertaken in any country. The first volume was published in 1749. Eventually comprising 72 works in 114 parts printed in folio format, with over 2100 engraved plates and plans, the work was completed 65 years later, in 1814. The aim of the series was: "When this work is completed, it will be easy for each craft to compare the practices in vogue in France with those pursued in other countries; and from this comparison, the French and the inhabitants of these foreign lands will profit equally" Each article had sections on materials, tools and apparatus, processes and methods, and illustrations of the métier. Although the work was very much a separate enterprise, the Arts et métiers inspired many articles in the Encyclopédie, and can be said to complement the latter work. Both were essential to any well-balanced library in France and abroad. Though it was written by the elite rather than the artisan class, the combination of the best scientific minds and the best practical minds of the era produced an invaluable reference work and an unparalleled social record of the artisan classes, and recorded for posterity manufacturing methods that would eventually become further mechanized in the Industrial Revolution. Like Diderot's Encyclopédie, the Arts et métiers is one of the greatest productions of the French Enlightenment, and a benchmark in social and scientific history. [c.f. Cole and Watts, *The Handicrafts of France as Recorded in the Description des Arts et Métiers* (1952)].

45 • LEBRUN, JEAN-BAPTISTE-PIERRE.

Precis historique de la vie de la citoyenne Lebrun, peintre; par le citoyen J.B.P. Lebrun. A Paris, chez le Citoyen Lebrun, peintre, rue du Gros-Chenêt, no. 488, an deuxième de la République Française, Une et Indivisible (= 1793). 8vo. 22 pp. Modern boards. (small reparation to the titlepage). **\$1,100**

* Ardent defense of Jean-Baptiste-Pierre Lebrun (1748-1813) of this wife, Anne-Elisabeth Vigée-Lebrun (1755-1842). Vigée-Lebrun started painting at an early age and was well known as a portrait painter from 1779 onwards and became member of the Académie Royale de peinture et de sculpture in 1783, one of only 15 women to be granted full membership between 1648 and 1793. After the Revolution her membership dissolved because female academicians were abolished. She painted over 30 portraits of Marie-Antoinette and her family which led to the common assumption that she was the queen's official portraitist. In October 1789, after the arrest of the royal family during the French Revolution, Vigée Le Brun fled France with her daughter, Julie. Her husband, who remained in Paris, claimed that Vigée Le Brun went to Italy "to instruct and improve herself". She only returned to France after 12 years. [c.f. M & W, nr. 20166, *Tourneaux*, IV, 2354].

46 • LIPSIUS, JUSTUS.

De Amphitheatro Liber. In quo forma ipsa Loci expressa, & ratio spectandi. Antwerp, ex Officina Plantiniana apud Ioannum Moretum, 1598. 4to. 77 pp. Original limp vellum binding with arms in black on both the front- and back covers. A light, but not serious, default on the back cover. Traces of ties. A good copy with on the covers (slightly later?) arms in black that I have not been able to identify. **\$2,200**

* A new edition, the last one of the sixteenth century of this work on amphitheatres that was first published in 1584. The work is divided into two parts, each with a separate titlepage but with a continuous pagination. In the first part the author gives a description, in the form of a dialogue, like a guided tour, of the Coliseum of Rome. The second part consists of a short description of some amphitheatres (e.g. Verona in Italy, Nîmes and Doué-la-Fontaine in France, Pula in Croatia etc.). The work is illustrated

with 8 copper engravings (two double-page plates; 5 full-page plates and one illustration in the text). For the present edition the engravings have been re-engraved by Lynken van Lancvelt. Justus Lipsius (1547-1606) was one of the leading classical scholars and humanists of the Low Countries in the second half of the 16th century. *Provenance*: Signature Prêtequin or Pêtrequin ? that is repeated several times throughout the work. The first one, on the inside front cover, has a note that says that the owner had exchanged this work on December 4, 1614. Also from the library of Charles vander Elst with his exlibris. And with another exlibris showing the initials E.G. [c.f. Imhof, Jan Moretus and the Continuation of the Plantin Press, pp. 316-317, L-11].

47 • LORRAIN, JEAN.

Narkiss. Dessins de O.D.V. Guillonnet, gravés par X. Lesueur, préface de J. Doucet. Paris, Édition du Monument, 1908. (78) pp. 25 cm. 3/4 brown morocco binding, marbled boards. Original wrappers bound-in. Top edge gilt. A pristine copy. The total edition was limited to 300 copies, this is **number 46, one of 50 copies on Japanese paper with 2 states of each illustration.**

\$1,800

* Narcissus was one of the symbols of the homosexual subculture around 1900. Physical beauty and an early death were indispensable qualities for such mythological figures. Ganymedus for instance is also a symbol that occurs repeatedly in novels and poems. The story told by Roman poet Ovid in his *Metamorphoses*, in which Narcissus is an Egyptian prince, the grandson of Isis, who is surprised by the beauty of his own face and drowns in the water that reflects his image, was adapted by Jean Lorrain into a version of his own. The prince of supernatural beauty is honored by all as a second Isis. The priests decide that it would be better for him to grow up in the temple of Isis. Wild animals won't hurt him there, while female nomads passing through would gaze in wonder at the boy. He is also visited by gods: by Osiris during the day, and by his grandmother Isis at night. But he remains ignorant of his own beauty. When he has visited the forbidden third temple, he sees his reflection in the fatal pond. Drugged by herbs and stunned by the image of Isis in the water, he dies amongst the dead sacrificial animals. The priests find him the next morning.

Lorrain led a striking life in which the scandalous was exploited for his chronicles in various magazines. His homosexuality was a public secret, as he fluttered from one 'encounter' to the next. In one of his famous works, *La maison Philibert*, about a brothel, he didn't hesitate to portray homosexual prostitution in one of its scenes. In a backroom of a brasserie, several older gentlemen are found. The brasserie happens to be strategically located close to a military training facility, and the company of older gentlemen becomes fascinated by a pale young man. With challenging scenes such as this one, Lorrain was well suited to the decadent fin de siècle period. His famous novel *Monsieur de Phocas* seems to be partially inspired by Oscar Wilde's *The Picture of Dorian Gray*. Decadent motifs such as magical, ocean-green eyes and sadistic tableaux are featured in many of Lorraine's stories.

In the preface to this edition, Jérôme Doucet introduces his friend Jean Lorrain with the following words: 'Jérôme, my good friend, when will we produce a bibliophile book edition together?' Lorrain found the way in which the novels of his time were published ugly, longing for better paper and a more attractive design. But he died before his plan could be put into action. Lorrain's friends suggested to have his story 'Narkiss' published in a bibliophile edition: the deliberately archaic illustrations by Guillonnet exuded the same overstated dreaminess as the story, at least according to Doucet. The drawings by Émile Octave Denis Victor Guillonnet, who was famous in his own time, were engraved for reproduction by X. Lesueur; he drew and designed glasswork and interiors, worked for illustrated magazines, exhibited his work regularly, and was not ignored at award ceremonies. He also illustrated work by Alphonse Daudet: *La mule du pape* (1909) and *L'Arlésienne* (1911).

The smaller illustrations on the text pages were not printed on paper but were glued in. As in those illustrations, an antiquated typography was selected. Each page is put together as a classic tomb stele with a winged solar disc in gold at the top, and alternating in the left and right lower corner an Egyptian attribute: a snake, a vase, the scarab, the Ankh-symbol, and other carefully chosen symbols, each of which is repeated a few times. The cover shows the golden death-mask of Narcissus, surrounded by daffodils and flanked by cobras. With all the gold in the framed pages, it has become a typical display of art nouveau, although the illustrations

do not display those famous swirls or salad oil lines. The story is dedicated to 'mon ami Lalique', his friend, art nouveau glass artist René Lalique.

During Lorrain's lifetime, only three bibliophile editions of his work were published: *La Mandragore* (Pelletan, 1899), *Ma petite ville* (Éditions d'art, 1898) and *La princesse sous verre* (Tallandier, 1896). [c.f. website K.B.].

48 • (MARBLED PAPER) HALFER, JOSEF.

L'Art de la Marbrure. Guide pratique basé sur des données techniques et scientifiques pour relieurs et fabricants de papier. Genève, Grossmann, 1894. Large 8vo (24 x 16,5 cm). 3/4 dark blue morocco (binding by "Thuillier et Leclercq, relieurs Lille". 126 pp. 10 plates with 35 marbled paper samples pasted-on. **\$4,000**

* The classical or traditional form of paper marbling was given new life late in the nineteenth century by Halfer's efforts to revitalize the craft through the introduction of new methods, new materials, and new patterns; in the process, he created the 'new marbling'. Halfer's methods and influence resulted in the training of a new generation of marblers, many springing from the ranks of the bookbinding trade. These craftsmen contributed to the preservation of the art to the present time. So great was Halfer's influence that we can now divide marbling into two distinct phases, before Halfer and after Halfer. Among other things he invented the 'universal size' for marbling. His discoveries were first published (privately) in 1885 in 'Die Fortschritte der Marmorierkunst. The work had an impact that revolutionized the craft. Whereas the old style of marbling allowed reasonably finely combed patterns, the results achieved through Halfer's method are so far superior that his technique has predominated ever since. The present work is the first French edition. It includes original exhibits and marbled samples. We cannot overestimate Joseph Halfer's importance and his influence on marbling. [OCLC shows only 5 copies in libraries: Pierpont Morgan, Washington, Texas, Huntington & Genève].

49 • (MARBLED PAPER) HOEVEN, COBIE VAN DER.

Marmers van Cobie van der Hoeven te Amsterdam. Folio, n.d. (but c. 1990). A unique album assembled for the purpose of showing the work by Cobie van der Hoeven. The album contains 15 folded sheets of marbled papers (circa 42 x 30 cm). Clothbound. Title in gold on spine and frontcover. Most of the papers have the circular stamp of van der Hoeven on the back. **\$1,200**

* One of the sheets has been marbled on both sides; several of them have been marbled on coloured paper and some have been marbled on 're-used' coloured paper (paper used for a magazine: *Vrouwenweekblad* and *Bijstandskrant*, one of them dated 1983).

50 • (MARBLED PAPER) KUMETAT, ROBERT PAUL.

Monster- & Voorraad collectie "Öl" marmeratelier Buchbinder Einkauf-center Robert Paul Kumetat GmbH Köln. Folio, n.d. (but 1992). A unique album assembled for the purpose of showing these marbled papers. The album contains four complete sheets, two half sheets with a different pattern that have been used as endpapers and one whole sheet that has been used for the binding. (marbled paper cover boards with a leather titleshield on the front cover). **\$650**

51 • (MARBLED PAPER) 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. 8vo. Original green cloth publisher's binding, gilt lettering on spine and front cover. 82 pages, with 54 marbled paper 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. (Bottom of spine slightly bumped and corners slightly rubbed but a lovely clean, uncut and unopened copy). **\$3,600**

* The first textbook of marbling. It was originally published in 1853 and in 1854 Woolnough issued his manual in a second printing that was almost identical to the first. The present edition is a new and slightly enlarged edition, incorporating a few more patterns that had been introduced in the intervening years. 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." says Easton. And Wolfe says: "There is no denying that (this book) was the most remarkable contribution to the literature (of marbling) up to that time, and it remains, together with a handful of other manuals, an essential work.... (Woolnough) not only provided for all posterity the most intimate and detailed information on the actual materials and methods of the craft then in use, but also gave precise instructions for making approximately thirty patterns - the complete armamentarium of the English marbler at mid-nineteenth century - including both older designs and those that recently had become popular". Woolnough also gives some important historical facts about marbling and the reception of his book in 1853 - it was received with bitterness by those in the trade who thought that he had revealed their secrets. [c.f. Wolfe, *Marbled Paper*, pp. 77-80; Easton, *Marbling* p. 48].

52 • MASSON, FRÉDÉRIC.

Marie Walewska. (*Les Maîtresses de Napoléon*). Illustrations de Marold et Mittis. Paris, Borel, 1897. 16mo. 132pp. With the 'double suite' of illustrations in sanguine. Half dark morocco, marbled boards. Top edge green. A lovely copy. **\$50**

53 • MEERMAN, GERARD.

Origines typographicae. The Hague, Nicolaum van Daalen a.o., 1765. 2 vols in one. Large 4to. xii, 260; iv, 312 pp. Full mottled calf (corners rubbed & one corner slightly damaged, front hinge a bit weak, library stamps on flyleaf and titles but still a good copy). With two engraved portraits of Meerman and Laurens Janz. Coster, folding genealogical table of the Coster family and 10 plates (numbered I-IX and VI#) with facsimiles of specimens. **\$1,000**

* Gerard Meerman (1722-1771) started collecting books when still a law student at Leiden University around 1740. Following the example of French and English collectors Meerman aimed for a complete collection in the humanities with Greek and Latin classics in first and good editions. His interest in the history of printing resulted in the publication of the present work, the *Origines Typographicae*, in 1765. It is a documented plea for Laurens Jansz. Coster having invented printing with moveable type. Only edition of the original text; Dutch and French translations were published in 1767 and 1809. The 10 remarkably fine and accurate facsimile plates include what are probably the earliest facsimiles of some Donatus fragments, the *Speculum humanae salvationis*, Coster fragments, etc. Bigmore & Wyman II, 32-33 say: "Meerman very diligently consulted all the German, Spanish, Italian, French, English, Swiss, and Dutch authors who treated of typography, with the object of substantiating his theory. He was also in communication with eminent scholars in those countries, and obtained the benefit of their researches and advice. He had access to all the best libraries, public and private, and travelled in England, France and Germany, to increase his knowledge of the subject.

His work is noteworthy for the ingenious and happy manner in which he renders technical terms into the Latin language, in which the whole work is written." And Horne (p. 492-493) says: "A work highly esteemed by all bibliographer... it is most beautifully executed, of rare occurrence and when all the plates are perfect bears a high price." Meerman's library formed the nucleus of the famous Museum Meermano-Westreenianum in The Hague.

54 • MISSALE ROMANUM

Missale romanum ex Decreto Sacrosancti Concilij Tridentini restitutum S. Pii V, Pont. Max. iussu editum. Parisiis, Ex officina Iacobi Kerver, via Iacobaea, sub signo Unicornis, 1582. At colophon: (Parisiis : per Iacobum Keruer, 1582 die 2. Ianuarij. *Bound with*: Missae propriae sanctorum qui in Hispania specialiter celebrantur. Paris, Jacques Kerver, 1577. Two works bound together. 8vo. (19 x 13 cm). Contemporary limp vellum, edges stained red. ff. [40], 296, 60, for first work, ff. 26,[1, out of 2, last blank missing] for the second, printed in black and red, xylographic historiated head-letters, Kerver printer device at title page, 4-line staff musical notation. Signature: ã8 ē8 ì8 ò8 ū8 A-2Q8 2R1 Aa-Gg3 Hh3 vol1, *4**4***4****4 (missing last blank) vol 2. Illustrated with 2 full page plates, 5 half page illustrations, numerous 6, 7 and 9 lines illustrations at the start of paragraphs. Some staining in the margin but a good copy of a rare missal. **\$3,000**

* Jacques Kerver (1501 - 1583) was the son of Yolande Bonhomme, one of the earliest important woman printers. Bonhomme continued her husband's printing shop after his death in 1522. She specialized in illustrated Books of Hours (private prayer books for lay worshippers). In 1526, she became the first woman to print an edition of the Bible. At the time of her death in 1557, her press was one of the most successful and respected in Paris. Jacques Kerver continues the business after his mother's death. Jacques Kerver obtained in 1582 (not without difficulty) the printing privilege of the bulla Inter Gravissimas, which marked the will to impose the Gregorian calendar on Europe and was the first to claim the privilege of religious impressions in France (April 13, 1572). After his death, the privilege was continued to his widow, and until 1595, to Sébastien Nivelles, Michel Sonnius, Thomas Brumen and Guillaume de la Noue.

In the Catholic liturgy, the Tridentine mass is that form of the Eucharistic celebration of the Roman rite promulgated by Pope Pius V in 1570 at the request of the Council of Trent, imposing uniformity on the rites of Mass, and maintained, with minor modifications, in subsequent editions of the Roman Missal until that promulgated by John XXIII in 1962. Indeed, before the Council of Trent there were many versions of the liturgy inside the Catholic Church of the Latin rite. Some were specific to particular nations or regions, others, to religious orders or brotherhoods. The structure was the more or less the same for all, but each had its own peculiarities such as typical prayers, invocations to specific saints, different dispositions of the fixed parts of the mass. All the Tridentine editions, while introducing some modifications, contained the text of the bull Quo primum tempore with which Pius V promulgated the first edition and had the same title Missale Romanum ex decreto Sacrosancti Concilii Tridentini restitutum, while the editions after 1969 have the title Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum. [c.f. For first work: Only 1 complete copy a library : Biblioteca monastica dell'Abbazia S. Maria - Finale Ligure – SV (One incomplete copy is present at the Bibliothèque de Genève with 2 leaves missing; For second work: Only 3 complete copies: Universitat Rovira i Virgili CRAI, Universidad de Navarra, Katholieke Universiteit- Bibliotheek Faculteit der Godgeleerdheid, Leuven].

55 • MULIER, E.

Peinture d'art nouveau. (2e série) Décorations murales et plafonds. Dourdan, Juliot, n.d. (but c. 1900). Introduction (titlepage and 8 pages of text, misnumbered 11) plus 40 loose plates held in the original half cloth portfolio with decorated boards with ties. (inside spine sl. dam. and boards rubbed; some light traces of use on the plates, especially in the margins). **\$900**

* The introductory pages give an explanation of each plate and how best to use this motif. A lovely sample book of Art Nouveau inspiration taken mostly from plants and flowers. The plates have been executed in such a way that they can easily be reproduced in pochoir.

56 • 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. 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. **\$2,800**

* 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;

57 • (PAPER FROM PLANTS) VILETTE, MARQUIS DE.

Oeuvres. London (but Montargis, Claude Lequatre), 1786. 16mo. (4 ff), (half-title, title, 2 ff dedication), 156 pp, 20 paper samples. Full green morocco binding, spine and covers goldtooled. Inner dentelles goldtooled, pink marbled endpapers, all edges gilt. (spine a bit sunned, some wormholes in the margins of the last 4 paper samples). **\$8,000**

* A very rare typographic curiosity published in provincial France (Montargis, Loiret) which is often considered to be the first book entirely printed on paper made directly from plants. It was printed in a very limited number, our copy on 'papier de Guimaue' (paper from the marshmellow plant) with 20 samples of different papers made from plants:

ortie - stinging nettle

houblon - hop

mousse - moss

roseaux - reeds

conferva (3 species) - sweetwater algae (3 species)

racines de chiendent - grassroots

bois de fusain - spindletree wood

bois de coudrier - hazel wood

écorce d'orme - elm bark

écorce de tilleul - bark of the linden tree

écorce d'osier - willow bark

écorce de marsaut - Sallow bark

écorce de saule - willow bark

écorce de peuplier - poplar bark

écorce de chêne - oak bark

feuilles de bardanne - burdock leaves

feuilles de bardanne et de pas-d'âne - burdock leaves with coltsfoot

feuilles de chardon - thistle leaves

The work was published at the initiative of Pierre Alexander L'érier Deslisle (1744 - 1826) who had created a paper factory in Bûgnes in 1784. He is also the one that signs the dedication to this work: "J'ai soumis à la fabrication du papier toutes les plantes, les écorces & les végétaux les plus communs. Les échantillons qui sont à la fin de ce volume ne sont que des extraits de mes expériences. J'ai voulu prouver qu'on pouvait subsister aux matières ordinaires du papier, qui deviennent chaque jour plus rares, d'autres matières les plus inutiles."

L'érier submits his procedures to the Académie des Sciences, claiming his invention is better than that of Schaeffer, whose samples contain a lots of tissue and glue. **According to Anne Basanoff the work was either printed on paper made from marsh mellow(our copy), or on paper made from bark of the linden tree. Also there are some copies printed on normal paper made from tissues but in blue or pink. It is thought that no more than twenty copies were printed on normal colored paper and only ten copies on botanical paper.** As for the text used: this is the second collective edition of the works of the Marquis de Villette (1736 - 1793) that contains numerous works in verse but also letters to Voltaire, his idol. [c.f. A. Basanoff, Le Papier botanique in Revue Française d'Histoire du Livre, no. 14, 1977, pages 107 - 125; F. Barbier, Les innovations techniques in: Histoire de l'édition française, II, 545; Dictionnaire encyclopédique du livre II, 727]

58 • (PARIS)

Recueil de tout ce qu'il y a de curieux et de plus remarquable à voir dans Paris soit dans les églises, hotels, fontaines, places publiques, que dans les cabinets des principaux curieux de la ville de Paris. Manuscript in French, no place, no date but circa 1698-1700. (90) pp. 4to. Manuscript in brown ink, written in a legible hand and with some small naive illustrations in the text. The unknown author even added an index of monuments at the end. Some staining throughout. \$500

* A description of the monuments of Paris taken from a well-known work that was published for the first time in 1684 " Nouvelle description de la ville de Paris, et de tout ce qu'elle contient de plus remarquable ou recherche curieuse des choses les plus singulières & les plus remarquables qui se trouvent à présent dans cette grande ville" written by Germain Brice. The manuscript is from the archives of Josette Desmarais and is supposed to be written (according to family tradition) by Pierre Des Marais (1644-1722), superintendant of Henri Jules de Bourbon (1643-1709), prince de Condé.

59 • PEREZ, MANUEL.

Cathecismo romano traducido en Castellano, y Mexicano. Mexico, Francisco de Rivera Calderon, 1723. 4to. (xxviii),248 pp. Late nineteenth century half morocco. (rubbed, some offsetting on flyleaves, slightly trimmed at the bottom with no loss, worming, partly severe worming, throughout with loss of text). \$5,000

* A very early and important translation into Nahuatl. Father Manuel Pérez, was professor of Nahuatl at the Real Universidad in Mexico from 1701 to 1725. He was one of the leading Aztec scholars of his time. The present Roman Catechism is translated into Spanish and Nahuatl. It is a very early translation into Nahuatl and important in translation theory because Perez stresses the difficulties he encounters when translating a text for a different culture. In this case he translates catholic notions into Nahuatl and the cultures are so different that the languages do not have common notions. The author has taken great pains to produce an authentic Nahuatl text that can be understood by the reader. [c.f. Medina, México 2719 ("interesante como raro"); Palau 219407; Pilling 2957; Sabin 60912 ("of the greatest rarity")].

60 • PERK, J.C.

Letterproeven uit de boek- en handels-drukkerij van J.C. Perk, te Delft. No. 2, 3, 4, 8, 10. Five plano sheets (each 27 x 35 cm). Delt, J.C. Perk, n.d. (circa 1856). With horizontal folds in the center, some fraying in the margins. **\$3,200**

* Five extremely rare plano-printed type specimens from the printing establishment J.C. Perk in Delft, the Netherlands. Jacobus Clemens Perk (1818 - 1868) was an entrepreneur. In 1850 he founded the Archimedes insurance company (this is mentioned along with his printing-studio on one of the sheets). He also founded the newspaper 'Delflandsche Courant' (later continued as 'Delftsche courant'. The present sheets are the only witnesses of the fact that he owned a printing business for a time. Sheets 2, 3 & 4 are classic sheets with the names of each type above a short text in Latin; sheets 8 & 10 use short text in Dutch as examples without stating the names of the types. As to the date: Sheet 8 shows a date '1856' and sheet 10 mentions the Archimedes Insurance Company that was founded by Perk in 1850. There is no address on the any of the sheet, just the name of the town, Delft.

61 • PERLING, AMBROSIUS.

Schat-Kamer van verscheide 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. **\$1,900**

* 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].

62 • (PLAYS).

Sammelband containing eight English plays. London, Lister, 1787 (for most of the pieces). 13,5 x 13,5 cm. Rebound in modern 3/4 leather, marbled boards. Some foxing and staining throughout. (#8 has the lower half of pp. 19/20 torn off; # 9 lacks pages 7-10) **\$250**

* A collection of eight texts bound together, most are dated 1787. Probably all printed by G. Lister.

Contains:

1. LILLO, MR. *George Barnwell*, a tragedy as it is acted at the Theatres Royal. London, printed for G. Lister, 1787. 24 pp.
2. FOOTE, SAMUEL. *The Minor*; a comedy. As it is performed at the Theatres Royal. London, G. Lister, 1787. Frontispiece.
3. GARRICK, DAVID. *The Farmer's Return from London*. No place, no date. 2 pp.
4. MOORE, M. *The Gamester*, a tragedy. As it is acted at the Theatres Royal. London, printed for G. Lister, 1787. Frontispiece, 31 pp plus a 1 page catalogue of books printed for and sold by G. Lister.
5. FOOTE, SAMUEL. *Taste*; a comedy. As it is performed at the Theatres Royal. London, printed for G. Lister, 1787. Frontispiece, 12 pp.
6. COLLINS, WILLIAM. *Poems*. No place, no date, 4 pp.
7. COLLINS, WILLIAM. *Poems*. No place, no date, 4 pp.
8. OTWAY, MR. *The Orphan; or, the Happy Marriage*. A tragedy. As it is acted at the Theatres Royal. London, printed for G. Lister, 1787. 31 pp. LOWER HALF PAGES 19 / 20 TORN OFF, LOSS OF TEXT. Plus a 1 page catalogue of books printed for, and sold by G. Lister. Frontispiece *The Orphan* act 4 scene 4, misbound before nr. 7, Collins.
9. (ANON). *Midas; an English [sic] burletta*. In two acts. As it is performed at the Theatres Royal. London, printed for G. Lister, 1787. 12 pp. *Lacks pages 7-10.*

63 • (POPULAR PRINTING - DEVOTIONAL).

Chemin de la Croix. Nancy, Imageries réunies de Jarville-Nancy, n.d. (early twentieth century?) Complete set of 14 stencil-coloured lithographies, numbered I - XIV. Size c. 28 x 41 cm. Traces of staples at the top margin. A lovely clean set with bright colors. The illustrations are signed with the initials v.H. **\$500**

* The fourteen plates show the stations of the cross. The illustrations are all set within an architectural border with the tetramorph in the corners (the Four Evangelists in animal form, with Matthew depicted as a man, Mark as a lion, Luke as a bull, and John as an eagle). For over a century the eastern part of France was the center of production for these prints and hundreds of people worked in the printing houses. The best known are prints from Epinal but there were also the printing houses of Metz, Nancy-Jarville, Point-à-Mousson, Strasbourg and Wissembourg. These popular prints were produced as cheaply as possible in very large numbers and were destined for children and adults with modest means. The prints were colored to make them more attractive but this also had to be done cheaply so stencil coloring was used. As we see in our copy very bright colors were used to make the prints stand

out in the dark interiors of modest households. Due to their nature they give a good view of the life of normal people at the time. They were very fragile and not many survived so they have now become quite scarce.

64 • (POPULAR PRINTING - GASTRONOMY).

Hand-colored printed confectionary wrappers in a rebus form. Paris, Abel Boudet, rue Beaubour, no. 19, (1831). One sheet (48 x 28 cm), with eight confectionary wrappers (image size 4 x 5 cm), divided into larger ruled boxes, of women courted by men; women and children, and women with friends, all with puzzle rebuses beneath. (folded and some staining). **\$350**

* A rare survival of these pretty French confectionary wrappers produced by the Parisian confiseur Abel Bourdet of the rue Beaubour. In the form of an uncut sheet, there are eight hand-colored designs each with a short rebus in a decorative cartouche beneath them. Confectionary wrappers of all nationalities from this period are very hard to find.

65 • (PORCELAIN TRADE CARDS OF LITHOGRAPHIC PRINTERS).

A collection of 36 porcelain trade cards of lithographic printers. No place, no date (but Belgium between circa 1840 and 1860). Various sizes. The smallest 7 x 9 cm and the largest 27 x 36 cm. A few glued on paper, several with traces of glue on the back.

\$7,500

* Porcelain-cards or were mainly produced in Belgium in the nineteenth century (between 1825 and the 1870's). They are called porcelain-cards because they look a bit like porcelain. They were printed in lithography on a white background of paper with kaolin or lead white. Their production gradually stopped in the 1870's because of the health hazards for printers. They are technical masterpieces of the so-called chromolithography just after its invention. And of course the lithographic printing establishments took extra care with the cards they produced to promote their own business. An amazing collection that shows the lithographic trade in Belgium in the mid-nineteenth century.

66 • (PRINTED IN CIVILITÉ TYPES).

La civilité qui se pratique en France parmi les honnêtes gens, pour l'éducation de la jeunesse; avec une méthode facile pour apprendre à bien lire, prononcer les mots & les écrire; les quatrains du sage M. de Peyerac, & l'arithmétique en sa perfection. Orléans, chez Rouzeau-Montaut, 1785. 8vo. 70, (ii), 15, (i) pp. (Original) limp vellum binding made from a leftover sheet a bit soiled, edges crudely stitched. Name in ink on titlepage and another name in the lower margin of page 31. (small piece of vellum damaged on the front cover; *lower corner of last page torn out with loss of text*) **\$500**

* A well-used schoolbook printed in civilité types in a practical binding. The "Civilité" letter, was created by Robert Granjon in the sixteenth century. It was created to resemble handwriting and often used in books intended for children, like school books and conduct books, because it was believed to be easier to read. But it was very difficult for printers to use as they needed more type than for Roman or Italic typefaces and there were no small capitals and generally no numerals, so printers would have needed additional sorts to print these, which meant that printing in Civilité types was generally more expensive. The type was used less over the centuries but it continued to be used until the early 19th century. [c.f. J. Gage, The life of a dead typeface: the origins of Civilité - Blog Newberry Library]

67 • (PRINTING TECHNIQUE - ILLUSTRATIONS - MISSAL).

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

A lovely copy.

\$2,500

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

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

68 • (RENAISSANCE BINDING / COUNCIL OF TRENT).

Universum Sacrosanctum Concilium Tridentinum, oecumenicum, ac generale legitimè tum indictum, tum congregatum: sub s.d.n. pont. max. Paulo 3. anno 1545. 1546. & 1547. Nunc recèns, multò quàm antea limatius, emendatiùsque, in lucem prodit. Brixiae, cura et impensis Io. Baptistae Bozoliae, 1563. Bound with: Decreta de sacramento matrimonii, et de reformatione, publicata in sessione octava sacri conilii tridentini, sub beatiss. N. Pio IIII. Pont. Max. Die XI. Novemb. M.D.LXIII. Brixiae, ad instatiam Io. Baptistae Bozoliae, 1563. Small 4to (15 x20 cm.); 2 works in 1 volume. 103, [1] leaves (last blank), signature 1-4, A-Z1-4, AA-CC1-4; [14] leaves, signature A-C1-4, D1-2. Large woodcut printer's device on both title pages (repeated), numerous woodcut initials. Contemporary blindstamped pigskin binding, richly decorated on both covers. Ties missing. Marginal annotations in an ancient hand in both works, inner upper corner faintly waterstained. Very good copy in a lovely contemporary blindstamped binding.

\$4,500

* The Council of Trent (Latin: Concilium Tridentinum), held between 1545 and 1563 in Trent (or Trento, in northern Italy), was the 19th ecumenical council of the Catholic Church. Prompted by the Protestant Reformation, it has been described as the embodiment of the Counter-Reformation. The Council issued condemnations of what it defined to be heresies committed by proponents of Protestantism, and also issued key statements and clarifications of the Church's doctrine and teachings, including scripture, the Biblical canon, sacred tradition, original sin, justification, salvation, the sacraments, the Mass, and the veneration of saints. The Council met for twenty-five sessions between 13 December 1545 and 4 December 1563. A very good copy of the true first edition, published one year before that printed by Manuzio in 1564, immediately after the conclusion of the council's work and before the official bull promulgating the acts. In fact, Giovanni Battista Bozzola opened a branch of his workshop in Trent as early as 1561, expressly for the printing of the Council documents. The second work contains the doctrine on the sacrament of marriage and the indissolubility of marriage.

69 • (RODLER, HIERONYMUS - JOHANN II VON PFALZ-SIMMERN).

Perspectiva. Eyn schön nützlich Büchlin und Underweisung der Kunst des Messens, mit dem Zirckel, Richtscheidt oder Linial. Franckfort, Cyriacus Jacob zum Bart, 1546. (6vo) A to G1-6; H1-3. (45 leaves). Contemporary vellum binding. Title page in red and black with a woodcut illustration. 34 woodcut illustrations (17 full-page, one with red printed rules), 26 woodcut diagrams (10 with red printed rules), a woodcut tailpiece at the end. "Hieronymi Rodler" as author in a contemporary hand in ink on top of the title-page. Faint notes in ink on the last (blank) page. Expertly restored. A beautiful Renaissance illustrated book. **\$21,000**

* Second edition, the text and the illustrations are (basically) identical to the 1531 edition, which was printed in Simmern at the private press of Johann II von Pfalz-Simmern. Marvelous woodcuts of medieval streets, complex floor and ceiling patterns, corridors with variously ornamented columns, interiors with elaborate landscapes in the background, a room with a student's desk and a calculation sheet and counter, a festive gathering with a musician singing and playing a viola da gamba, a spiral staircase in a villa, an artist at work in a room with a grid iron window to represent the landscape in perspective, etc. "This small volume appeared in 1531 with a preface by the printer Hieronymus Rodler, who stated that he found the perspective methods presented by Dürer [Unterweisung der Messung, 1525] too difficult for practitioners, for which reason he had decided to publish a book by an author who knew how to address this group. The identity of Rodler's chosen author remained unknown for centuries, but in 1991 Werner Wunderlich solved the riddle by pointing to the palgrave Johann II von Simmern (1492 -1557) as the author (Wunderlich 1991, pp. 25-27). Having observed that the initial letter of the first 54 paragraphs in the book form the following sentence: 'Johans Pfaltzgraf bej Rejn Hertzog Jn Beyern Und Graf Zu Spanheim'. Wunderlich took this to be a display of the author's name. The letters could also have been hidden in the dedication, but Wunderlich found additional support for his hypothesis in Hans Lenckner's 'Perspectiva' from 1571, in which Lencker stated that Count Johann had published a book on perspective." (Andersen 2007, p. 214- 215). Four woodcuts are signed with HH, and Elsbeth Bonnemann suggests that it was possibly for Johann II. von Pfalz-Simmern who was then known as Duke Hans von Hunsbrück (Bonnemann, 1938, pp. 24-25). Rodler was one of the most celebrated publishers of illustrated books in Germany in the sixteenth century. He was the first to use the "Dürer" Fraktur as a text type. There are some slight differences in the 1546 edition compared to the first edition: the illustration of B4 verso has been printed upside-down, and on F6 verso and G6 verso the red lines leading to the vanishing points are missing on all images. This second editions appears to be rarer than the first and it is lacking from the Murray, Muther, Adams, German STC, Brunet bibliographies, which describe the 1531 edition. [c.f. Bonnemann, Elsbeth: Die Presse des Hieronymus Rodler in Simmern. Eine Fürstliche Hofbuchdruckerei des 16. Jahrhunderts. Leipzig, 1938; Wunderlich, Werner: Johann II. von Simmern. Autor und Gelehrter auf dem Fürstentron. Euphorion, 1991. Vol. 85.; Andersen, Kristi: The Geometry of an Art. The History of the Mathematical Theory of Perspective from Alberti to Monge. Springer, 2007; Berlin Katalog 4682; Thieme/B. XXVIII, 465].

70 • SERRA, ANGEL.

Manual de administrar los santos sacramentos a los Españoles, y Naturales de esta provincia de los Gloriosos Apostoles S.Pedro, y S.Pablo de Michuacan, conforme à la reforma d Paulo V. y Urbano VIII. (Mexico), Joseph Bernardo de Hogal, 1731. 4to. (19,8 x 13,5 cm). (vi),138 (= 136), (4) leaves. Late 19th century half morocco with marbled boards. (binding rubbed; titlepage soiled, bottom of titlepage repaired; upper margin wormholed throughout; partly strong wormholed with loss of some letters; error in pagination, jumps from leaf 134 to 137). With large woodcut coat of arms of father Fernando Alonso Gonzalez, general commissioner of Nueva-España. **\$2,700**

* With its text in Latin, Spanish and Tarasco this work was known as "The Trilingual Manual", a semi-official ritual and pastoral manual for use by the Franciscan order in Michoacán. First published in 1697 this book was the first genuine and complete manual

of the sacraments of Michoacán in the Tarasco language during the Novohispanic period. It was widely distributed by the order, to the point of becoming famous and having to print a second edition in 1731. Angel Serra was (and is known) the first authority on indigenous languages of Michoacán. With only one published book. It is far from being a simple religious book. Serra manages to capture a snapshot of the traditions and customs of the indigenous people of the province of Michoacán: admiration and disapproval alike shine through. [c.f. Medina, *Imprenta en México*, 3205; Palau 309782; Leclerc 2436 for edition 1697; Beristain III, 138; Viñaza 294 dando fecha de 1632; Sabin 7931].

71 • (SOUBISE, CHARLES DE ROHAN, PRINCE DE).

Catalogue des livres, imprimés et manuscrits, de la bibliothèque de feu Monseigneur le Prince de Soubise, Maréchal de France. Dont la Vente se fera indiquée par affiches au mois de Janvier 1789. Paris, chez Leclerc, 1788. 8vo (size 270 x 140 mm), xvi, 643 pp., 90 pp., 8 pp., (2) ff. Contemporary half calf with paste paper boards (boards a bit rubbed). Edges stained red. Our copy includes the very rare eight-page schedule of the sale and is priced throughout in ink in a contemporary hand. Also with a few annotations and corrections. (ink a bit faded on a couple of pages). **\$3,800**

* One of the most important sale catalogues of the eighteenth century. The catalogue comprises 8302 lots (around 20,000 books). The auction took place between 12 January and 20 May 1789 in 91 sessions - as stated in the 8 page schedule of the sale bound-in at the end of our copy. This vast library included the De Thou books owned by the Marquis de Menars as well as the books from Jean Grolier that were also in his possession. And of course the Menard collection itself. All those books came into the possession of the Cardinal Armand de de Rohan-Soubise (1674 - 1749). And then were passed down to the Prince de Soubise. Books were constantly added to the collection and it became one of the most considerable collections in France. To the collection he inherited, Soubise (1715 - 1785) added "an enormous quantity of works remarkable for their interest, rarity and value" (Olivier, Pl. 2034) which he had bound in light-brown calf, with his armorial bearings on the spine. There was hardly a book sale at which he did not buy - "c'était une frénésie chez lui" (Guigard). He owned twelve Grolier bindings. The Comte d'Artois was the principal buyer at the sale. (The d'Artois collections is now held in the Bibliothèque de l' Arsenal). [c.f. Grolier Club #338; Guigard, II, pp. 415-17. Peignot, p. 125. Taylor, *Book Catalogues*, pp. 20, 131, 151, 207, 221, & 263].

72 • (TERN PRESS) PORTER, JOHN.

The Riddles from the Exeter Book. Edited and translated by John Porter. Market Drayton, Tern Press, 1978. (62 pp). Woodcut illustrations. Uncut. Dark brown half leather with decorated and colored cork boards. Woodcuts by Nicholas Parry, printed in Old Style on Medway paper and bound at the Tern Press by Nicholas and Mary Parry. Of eighty copies printed this is number 35, signed by the author and the illustrator. **\$500**

* The Exeter Book riddles are a fragmentary collection of verse riddles in Old English found in the later tenth-century anthology of Old English poetry known as the Exeter Book. The riddles are varied in theme and represent the familiar, material world from an oblique angle. The Tern Press, named for a little river that runs through the proprietors' garden, was founded in 1973 by Nicholas and Mary Parry, who performed all the design, editing, typesetting, illustrating, binding, marbling and selling of the seemingly endless creations from their imagination. The press was energetic and very productive. It used the greatest variety of typefaces, paper, bindings and illustration techniques to reflect an even broader range of subject matter, from the earliest Old and Middle English poets, to modern poetry and natural history. In a 35 year period the Parry's created over a 100 titles, all in very limited press runs. [c.f. Mercantile Library Exhibition Handlist].

73 • (TRADE CARD). S.V. LINES & SONS.

See how happy we make the children at our shoe emporium. Presented by S.V. Lines & Sons... Trade card, no place, no date but circa 1870. Size: 11 x 14 cm. Printed on paper. (small defect on the top margin). **\$100**

* Charming trade card. One side shows a picture in black and white of four happy girls in the four seasons, wearing shoes suitable to the weather and the details about where to obtain shoes. The other side shows a picture of two children standing on the beach in color with the text "Sister - tell me what do the wild waves say?" Silver tipped shoes only for children at play! (Birch Bark - Chromo no. 1). I have dated this from another version of this card for Edward T. Merrill, a shoe dealer in Portland (Maine).

74 • (TYPOGRAPHY & SOCIAL SECURITY FOR THE PRINTING TRADE).

La Sorte. Organe typographique incolore, satirique, anti-littéraire, peu artistique et quelquefois illustré, à format variable et à prix fixe. Nos. 1 - 45. Printed in Moutier (Savoie) and later in Marseille, from December 1891 to August 1895. 45 volumes bound together in half calf with marbled boards. (Size: 31 x 24 cm). Five issues have 4 pages, the others have 8 pages and sometimes a 2 page supplement. One issue (nr. 38, Jan. 1895, 8 pages) is entirely printed in blue and red. (Exlibris Hubert Sagnier on inside front cover). **\$1,900**

* The first 45 issues of this very scarce magazine. I have only found one copy in the BNF with a (complete?) run of the magazine, from 1891 to 1909. It is a curious magazine published by the typographers and others that worked in the printing trade, and the Groupe Gutenberg in Marseille (affiliated to the Fédération du Livre from 1881 onwards), to establish a fund for colleagues in difficulties. The magazine is filled with jokes, portraits, stories, publicity etc. etc. Of course there are regular updates on the finances of the group.

75 • VICHARD, (J.N.).

Traité complet de toutes les écritures anciennes et modernes usitées en France, précédé de leurs principes raisonnés et de la méthode pour les acquérir promptement dédié à Monsieur de Caumont Recteur de l'Académie de Nancy. A Nancy, chez l'auteur, 1844. Gravé à Nancy par Raimond. 14 pp + 22 plates bound in a random order. Large folio. Half calf with marbled boards (a bit rubbed). Original wrappers bound-in. On the first flyleaf a note stating that this was price given to a ten-year old girl in Lunéville by her teacher. Loosely inserted a large, nicely written poem in ink. The front wrapper is a repetition of the titlepage & the illustrated back wrapper shows the various implements of penmanship. Some light foxing. **\$2,100**

* Rare and interesting writing manual. The printed text pages explain in great detail - and separately for each miniscule and capital letter - how to form that particular letter with an example shown above the text. The last text page contains instructions to teachers on how to teach the 'Ecriture Anglaise' and how to correct the writing of their students. The text is followed by 4 lithographed plates that show how to hold and cut the pen and which position to take when writing and 18 engraved plates of writing examples. [c.f. Bonacini 1977; I have found three copies in Worldcat: BNF, Basel & Newberry (imperfect?)].

76 • WILLEMIN, NICOLAS XAVIER.

Parallèle des plus anciennes peintures et sculptures antiques, ou Recueil de monumens égyptiens, étrusques, grecs, indiens, mauresques et français. On souscrit chez l'auteur. Paris, chez l'auteur, rue des Vieux-Augustins, n.d. (between 1815 & 1819). Folio. Prospectus printed on blue paper pasted on the first flyleaf, followed by 19 engraved and colored plates (one double). (all published?). Contemporary red boards, corners rubbed. (first flyleaf upon which is pasted the prospectus a bit loosening; flyleaves with some foxing but the plates nice and clean). Our copy contains the following plates: series 2: nrs. 1, 2, 3; series 3:nrs. 1, 2, 3, 3 (double); series 4: 3, 4, 5, 6, 7, 8, 9, 10, 11 & 12; series 5: 1, 2. **\$2,100**

* Nicolas Xavier Willemin (1763-1833) was a French printmaker who specialized in prints of archaeological and historical subjects. According to the prospectus this work would be published in ten instalments of six plates each, totaling 60 plates. The plates could be bought either colored or uncolored. A handwritten note above the prospectus states that this is all that was published. Our copy contains plates from different instalments. And series 4 has 10 plates (numbered 3 - 12). Probably they changed their ideas after the prospectus was printed and started with the fourth series and then others. However this is a bit of a mystery. I have found three copies in OCLC: the Leipzig one is stated as having 12 plates and the BNF one and the München one each have 3 fasc., so logically that should be 18 plates if they were indeed published with six plates per series. Whatever the reason, this seems to be a very uncommon work. As to the date: Comparing the addresses and names on the prospectus the overlapping time they all worked would have been between 1815 and 1819. [c.f. The copy in the Catalogue des livres, manuscrits et autographes de numismatique et d'archéologie provenant de la bibliothèque de feu M. Mionnet (sale 1842), nr 480 also only has 3 series (18 plates).

77 • (WINE - OFFICIAL DOCUMENT).

Assistenti, ed Ufficiale nostri... No place (but Pavia), 1750. One sheet (c. 18 x 23 cm), printed on the recto only and filled out with brown ink in a contemporary hand. (traces of folding). **\$200**

* Authorization to the reverend Dr. Francesco Gerolami Osia Zocco' to import wine, wheat and wood for his own personal use into the city of Pavia.

78 • (WOMAN PRINTER - VEUVE 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 Benedictine 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].

79 • (WOMEN - PHOTOGRAPHY / ALBERTYPE).

A new and original invention. Nice light work for ladies and young men at their own homes. No matter where you are living, we send work. (Hastings, 1885). Bifolium, 25.5 cm, 4 pp., printed on pink paper, fold lines from storage + single sheet, 20 x 12.5 cm, printed on one side, printed form with blank spaces for completion. A very good copy. **\$800**

* Advertising brochure and application form for agent homeworkers to create Albertype photographs issued by Lorraine & Forreton Albertype Manufacturers 6, Middle Street, Hastings. Lorraine & Forreton of Hastings were one of the early adopters in the UK of the Albertype process of producing prints from gelatin-silver plates with photographic negatives. The resulting prints were then hand colored produced some very vibrant results. The process was adopted with enthusiasm by publishers of postcards, notably the Albertype Company of Pennsylvania. The process was pioneered at the end of the 1860s by German photographer, Josef Albert and interest developed across Europe and the US following this. The company carried out an extensive advertising campaign in 1885 in London and south-east England to recruit homeworkers to mount and color the Albertypes of which this is part. This recruitment brochure, despite claiming “Nice light work for ladies and young men at their own homes,” is almost exclusively aimed at women. The first two pages detail the work techniques and payment and the concluding two pages contain testimonials from mostly women as to the ease of creating the pictures and the beautiful product. A one page application form “Contract and Order” is loosely inserted.

80 • (WOMEN & FEMINISM).

Ma Liberté La Contraception. Mon ultime recours l'Avortement. Mon Choix Donner la Vie. Paris, Association Choisir, imprimexpress, Joué-les-Tours, n.d. (c. 1971). Unsigned poster, One sheet, folio (35 x 71 cm). A colorful poster published in the beginning of the seventies by the 'Association Choisir'. **\$1,200**

* On April 5, 1971, in France, 343 filmmakers, writers, actresses, singers and philosophers ended a long-held silence. “One million women have abortions each year in France,” they wrote in a manifesto published in the magazine *Nouvel Observateur*. “I declare that I am one of them. I declare that I've had an abortion. We demand open access to contraceptives; we demand open abortion.” Written with the help of star intellectual Simone de Beauvoir and signed by celebrities ranging from Catherine Deneuve to Françoise Sagan, the text circulated quickly throughout the country. Shortly after Gisèle Halimani (an attorney) and Simone de Beauvoir co-founded the feminist group Choisir to protect the women who had signed the Manifesto of the 343. In 1972 Choisir formed itself into a clearly reformist body, and the campaign greatly influenced the passing of the law allowing contraception and abortion carried through by Simone Veil in 1974. The association is still active under the name “Choisir, la cause des femmes”.

81 • (WOMEN & FEMINISM). (GENDER STUDIES) (MYER, M.; N. VAN CREVEL; S. DE VOOGD a.o.).

Paarse September : Vrouwenblad. Issues 3, 4, 5 & 6. (4 volumes out of 6 published). Amsterdam, 1973 - 1974. Size: 21,5 x 27,5 cm. 17; 23; 22, 10 pp. Illustrated in b/w. Stenciled. Stapled. **\$1,500**

*This short-lived radical feminist magazine was published from 1972 to 1974. Only six issues saw the light of day. It is an important source for the history of feminism and gender studies. Copies are extremely rare and complete sets impossible to find. I have only found three complete sets in libraries, all in Amsterdam. Paarse September consisted of four women who became soon famous for claiming in the first issue of their magazine that feminists that stayed heterosexual were not real feminists and could even be considered anti-feminists. Their motto was "Being lesbian is a political choice" (Lesbisch zijn is een politieke keuze). After six issues Paarse September stopped in 1974 because they thought their ideas were well known by then.