

*Knuf rare books*

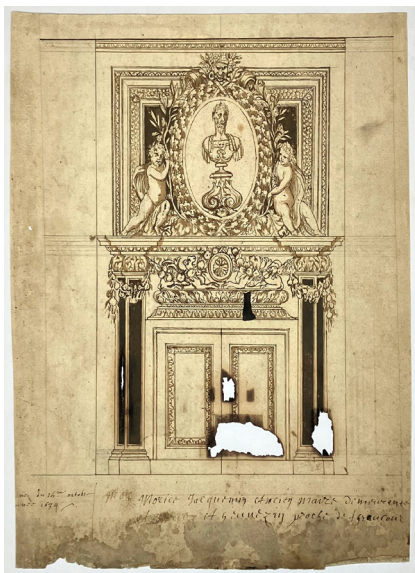
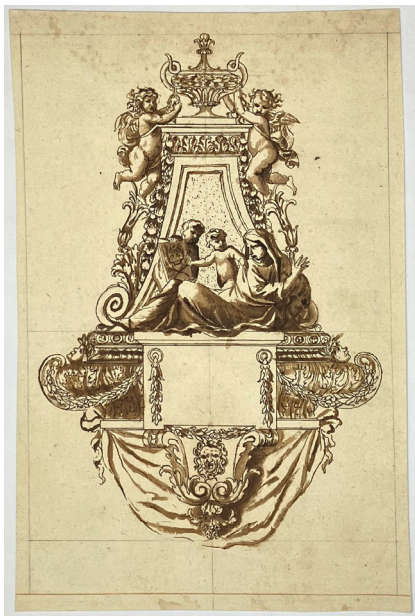
# *E - Catalogue*

Paris Book Fair

*A sampling of books on stand A17*



**Anita van Elferen**  
**info@fritsknuf.com**  
**tel. +33 (0) 6 227 323 85**



## 1 • (ARCHITECTURE).

Three architectural designs in French baroque style. First half of the 17th century. Pen and brown ink, brown wash. Laid paper. Unsigned. **850 €**

\* Three architectural drawings:

1 - Design for a tomb monument to be placed on a church wall. Size: c. 15,5 x 24,5 cm. Adorned with putti that show a female portrait/mirror with the face of Death.

2 - Design for a tomb monument to be placed on a church wall. Size: c. 21 x 25 cm. Adorned with crying children and a looming image of a winged Death with a scythe.

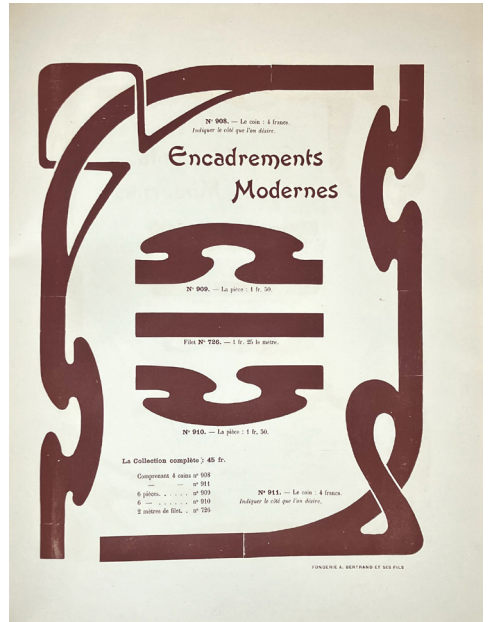
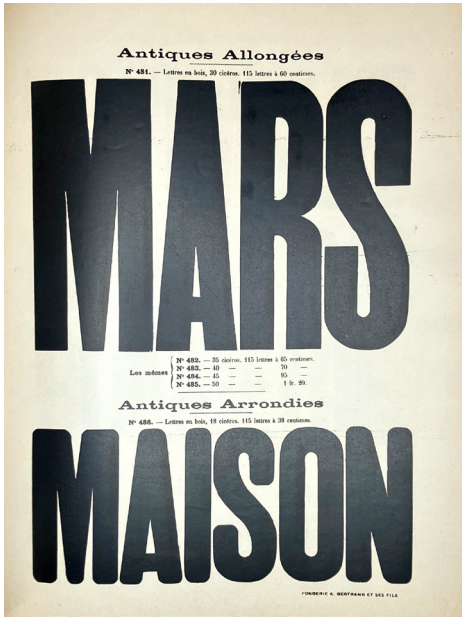
3 - Design for a decorative wall panel with a medallion showing an antique bust. Possibly a design for a chimney piece or a door frame. Size: c. 23 x 25,5 cm. Dated 15th October 1634 and with a manuscript note: "Morice Jacquemin Ancien Maître". (damaged, with larger holes and a small strip where the ink burnt through the paper).



## 2 • AU PARADIS TERRESTRE.

Cretaine, successeur de Deslandres, confiseur, rue Montorgueil, 21. Tient magasin de dragées super fines de Verdun et autres bombons de toute espèce. Chocolat de santé et à la vanille... Paris, n.d. (but between 1834-1837) Lith. Desportes, Pont N 15. Broadsheet, size: c. 24 x 31 cm. **400 €**

\* Large circular publicity showing in a small inner circle a scene of Adam and Eve in Paradise. The circle is divided into seven wedges, the top one gives information about 'Au Paradis Terrestre, Cretaine, succ. of Deslandres', the other six show scenes in which the candies are consumed. Design signed Fr. Jourdan. As to the date: Jules Alexandre Desportes was active between 1830 and 1860. He was established at the Pont Neuf nr. 15 in 1834 and in 1837 was at the Institut National des Sourds-Muets.

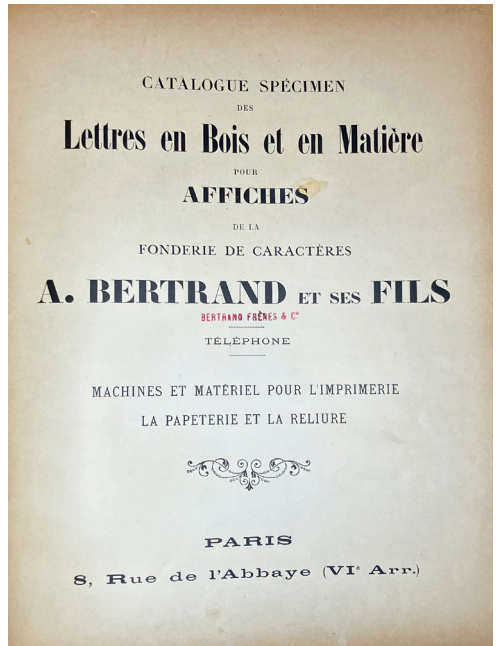


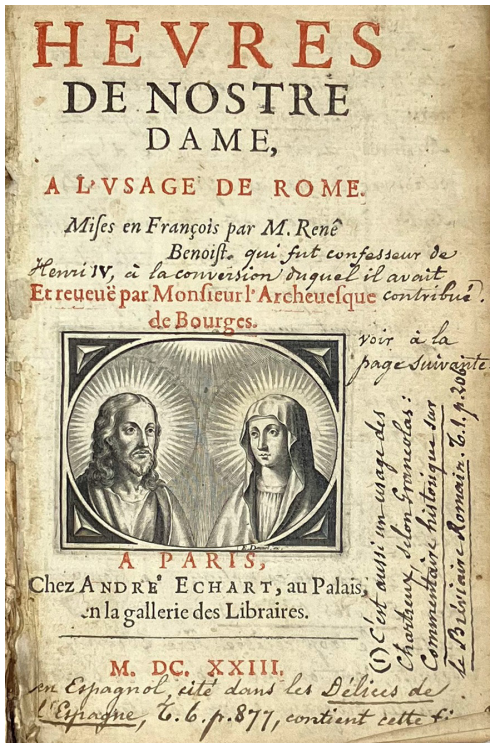
### 3 • BERTRAND FRERES, FONDERIE - PARIS.

Catalogue spécimen des lettres en bois et en matière pour affiches. Paris, n.d. (c. 1905?). Folio. Original cloth binding. 146 unnl. leaves. The cover title states: 'Bertrand Frères & Cie' but each sheet is signed at the bottom 'Fonderie A. Bertrand et ses fils'. (lower hinge front cover sl. dam. & binding a bit rubbed).

**1.900 €**

\*The Bertrand foundry was created in 1873. According to Jammes the 'Elzevir Ancien' they propose in this specimen in none other than the original 'Baskerville' type that was acquired by Bertrand in 1893 but they had no idea of its origins. In 1936 Bertrand became part of Deberny et Peignot. Lovely rare specimen showing mostly wood type for posters. [OCLC: only RT; also Forney; not in Jammes; not in St. Bride].





#### 4 • (BOOK OF HOURS) BENOIST, RENÉ.

Heures de Nostre Dame, à l'usage de Rome. Mises en François par M. René Benoist et revüe par Monsieur l'archevêque de Bourges. A Paris, chez André Echart, 1623. 8vo. (size 11,5 x 17,9 cm). (xx) ff, 202 ff. (i.e. 296 numbering of sheets continues with 109 after 198). Contemporary full calf binding. Both covers and flat spine richly gilt with a decoration of lozenges and fleurons. All edges gilt. A lovely binding with an uncommon decoration (c. 1640). (binding with restorations at the top and bottom of spine, hinges and corners). Bound with: COTON, R.P. Dévotes oraisons pour tous chrestiens et catholiques. Paris, Pierre le Faucheur, 1623. 78 pp. (last page misnumbered 79). Extensive manuscript note on the title and the verso of the title that is critical of the translation. **3.800 €**

\* Rare and beautifully illustrated book of hours here in the French translation by René Benoist (1521-1609), famous theologian and confessor of Henry IV. Pierre Coton, author of the second work replaces Benoist as confessor of Henri IV

The work is richly illustrated with 28 engravings, starting with the illustrations for the calendar that occupies the first 40 pages. The first page gives the dates of religious holidays from 1623 to 1644. And then each month starts with a lovely full page allegorical engraving. The following calendar then, for each day of the month, states the saint's days but also specific



important events that have happened in the past on that particular day. For instance on the 19th of January, it is stated that on that day in 1616, one hour after midnight the Pont St. Michel collapsed, with all the houses falling into the river, and that two hours later the Pont du Change was partly destroyed.

There are also four plates each illustrating one of the four evangelists with their attributes; one plate representing Christ carrying the cross for the Passion; eight figures for each of the Hours of the Virgin; two illustrating Matines, one engraving for the seven penitential psalms and one for the office of the death.



The illustration on the title and the plates of the calendar are all signed E. Dauuel ex. but the December one also has I. Swelinck fe. who according to Hollstein XXIX 140 is the author of the whole calendar / Evangelists: St. Jean: not signed; St. Luc & St. Matthieu : J. Span fe. & R. Boutonné ex.; St. Marc, R. Boutonné, ex. / Passion: I. Picart fe., D. Noblet à Rouen ex. / Hours: I. Picart fe., R. Boutonné ex.; the others unsigned / Matines: both unsigned / Seven Penitential Psalms & Office des Morts: Boutonné ex. (Plates for November and December inversed - printed on the page for the other month).

The binding is French and circa 1640: "A decoration of repeated triated lozenges and fleurons was popular in France and England c. 1635-1640" - Fine and historic

bookbindings from the Folger Shakespeare Library #12:8 (very much alike).

[OCLC: only Lyon but their copy has the imprint Paris Chez Rolet Boutonné, 1623].



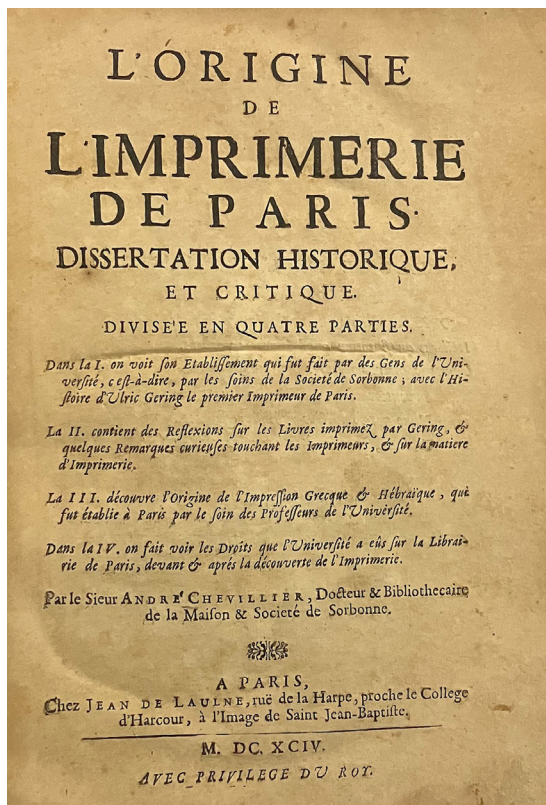
## 5 • (CARNIVAL COSTUMES).

Taschenbuch für das Carneval. Erstes Jahr. - Le carnaval ou representation d'une collection d'habits de masques. L'an premier. Leipzig, Friedrich August Leo, 1804. 16mo? in 8s (14 x10.5 cm). 31, [1 blank] pp. With 12 numbered engraved plates by Friedrich Wilhelm Nettleing, all coloured by a contemporary hand, each showing several figures in carnival costumes. Original publisher's paperboards, printed from an engraved plate and hand-coloured, each board with a costume scene in a decorated frame with caricature faces, also with faces and decorations on the spine, green pastedowns. With 2 stiff coated leaves at the end, apparently intended for writing with a stylus. The book is printed on wove paper, the letterpress leaves without watermark and perhaps produced locally. The plates, however, are printed on fine English wove paper from James Whatman, watermarked "1794/J Whatman" (English papermakers often used the 1794 date in later years as well). With some minor stains and the front of the binding slightly damaged in the lower margin and lower right corner, spine cracked. Good copy. **4.500 €**

\* Very rare, first and only published part of a series of hand-coloured carnival costume plates, each of the 12 with a letterpress description in German and French. Only plates 9 and 10 bear the name of the German draughtsman and engraver Friedrich Wilhelm Nettleing, best known for his portrait of Bach, but all may have been engraved by him. The mostly comical or farcical plates illustrate a fairy with her entourage, a Chinese man, Don Quixote and Sancho



Panza, a group of beast people and many other extraordinary figures. Two figures in one plate wear funnels as hats, like the Tin Man in *The Wizard of Oz*. Besides the 12 plates in the booklet itself, the engravings on the boards show two male figures (gymnasts?, one in a clown-like costume) on the front and a dancing woman with a tambourine on the back. [c.f. Baumgärtel, *Die Almanache, Kalender und Taschenbücher 1750-1860 der Landesbibliothek Coburg*, p. 32; Köhring 111; OCLC: 2 copies: Coburg & Berlin; not in Colas; Hiler; Lanckoronska & Rümnn; Lipperheide; for Nettling: Thieme & Becker XXV, p. 400].

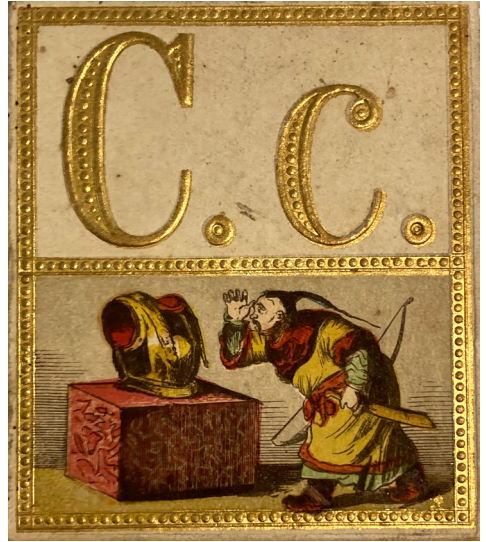


## 6 • CHEVILLIER, A.

L'origine de l'imprimerie de Paris. Disseration historique et critique divisée en quatre parties... Paris, Jean de l'Aulne, 1694. (8), 448 pp. 4to. Contemporary calf, spine gilt, edges speckled red. Paper uniformly browned (as is usual and already noted by Dibdin). (binding expertly restored). (exlibris on inside front cover and inside back cover). **2.800 €**

\* Only edition. André Chevallier was an eminent French writer, born at Pontoise 1636, died 1700. To him is due the conservation of the *Speculum humanae salvationis*, now in the National Library in Paris - he bought it for a small sum among a quantity of old books. Dibdin (*Bibliomania*) says that 'this is a work of great merit and is generally found upon every bibliographer's shelf.' Baillet had supplied the author with a pretty strong outline in his short outline of

Parisian printers... (B&W 133). The book is divided into four parts. It is not limited to the products of Parisian printing stricto sensu but has the necessary historical good sense to locate the evolution of Parisian printing within the general context of European printing. The first deals with the beginnings of printing in general, giving Mayence priority over Strassburg. Parisian printing, initiated by the doctors of the Sorbonne and exerted for the first time by Ulrich Gering and his collaborators, is dealt with in detail, with sections on the peculiarities of the Parisian edition, among which he remarked as noteworthy the late introduction of the catchword. The activity of the French printers operating outside France like Nicolas Jenson is also examined. The second part concerns Gothic printing in Paris and other localities of France, with several references to Badius Ascensius and to Aldus, whose invention of the italic character gave Gothic script in France the coup de grace. In the third chapter of this part the figures of Simon De Colines and Estienne are discussed, together with several references to Gryphius. Long passages are dedicated to printing errors and to the institution of errata. The third part deals with printing in foreign alphabets: thus, Greek printing in Italy and France, recognizing the merits of Gourmont and the Estiennes, Hebrew printing with reference to the first books printed in Constantiople, Saloniki and Fez, and Arab printing. The fourth part deals with the relationship between the Sorbonne on one side and booksellers and printers on the other, where the former tried to impose censorship and the latter tried to escape by any means.



## 7 • (EDUCATIONAL 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 cards for the numbers (0 - 9). **3.800 €**



\* A lovely and extremely rare set of cards. Each card 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.



## 8 • ENSCHEDÉ & ZONEN - HAARLEM.

Proef van Letteren, welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij van J. Enschedé, 1768. Haarlem, J. Enschedé, 1768. Engraved ornamental frontispiece, title-page, engraved portrait of Johan Enschedé, engraving of statue of Coster, engraving of statue of Hadrianus Junius, 16 ff of introduction; 75 ff of typespecimens; engraving of another statue of Coster, 4 ff of typespecimens (= the supplement Oud Hollandse letteren), 8 pp list of prices, folding view of Enschedé's foundry (lower margin of one fold a bit torn, not affecting the engraving). Canon Hebreuwisch not present (but missing in most known copies). Apart from some staining to 4 ff. a good clean copy in contemporary mottled calf binding with goldstamped decorative border on the front and back covers and spine with 5 raised bands goldtooled. Red leather title vignette that says: "letterproef". Marbled edges. Without the portait of Fleischmann that was added later. Name "Jan van Krimpen" in pencil on the verso of the titlepage. Did this come from his collection? **8.500 €**

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



## 9 • GOEREE, JAN.

A collection of 46 devotional copperplates showing biblical images. No place, no date. All c. 7,5 x 7,5 cm, wrapped in (old) paper showing the image. All of them show a circular image with a biblical scene and a text in the lower part of the circle identifying the Bible book (except one that seems to be a secular image). A few plates reused with traces of other engravings on the verso. Papers with some ink smudges, a few damaged and a few strengthened. **7.500 €**

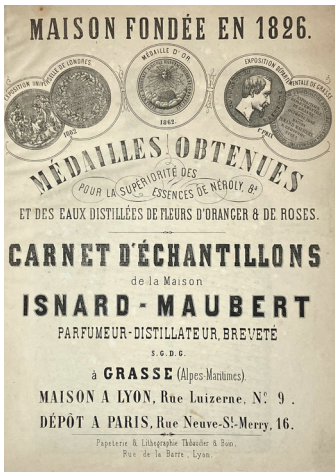


\* This collection of unsigned copperplates probably comes from a printing shop. Nearly all are illustrations of biblical passages from both the Old and New Testaments. Represented here are illustrations from the Books of Exodus, Genesis, Matthew, Book of Numbers, Book of Daniel, Judas, Samuel, John, Jeremia, Ezechiel, Joshua, Marcus, Petrus, Leviticus. They are uniform in size and style, so it looks like they are all from the same work. One of the plates identifies the engraver: "J. Goeree in." Jan Goeree (1670-1731) was a draughtsman, engraver, poet and author; born in Middleburg but mainly working in Amsterdam where he also died. He was the son of Willem Goeree and a student of Gerard de Laresse in Amsterdam, In 1715 Jan Goeree designed ceiling paintings for the town-hall of Amsterdam that were painted by Hoogzaat and Rademaker. But he was mainly active as a designer and engraver of title-pages. The style of these illustrations resembles those in Goeree's 1730 work "Godtvrugtige almanach of lof-gedachtenis der heyligen..." with the same circular illustrations and the text in the lower part of the circle and it seems with the same lettering. As yet, I have not been able to identify a publication. Could this have been a project to be done after the "Godtvrugtige almanach" but which was never completed? Goeree died in 1731.



# 10 • ISNARD-MAUBERT - GRASSE.

Carnet d'échantillons de la Maison Isnard-Maubert, parfumeur-distillateur, breveté S.G.D.G. à Grasse (Alpes-Maritimes). N.d. (c. 1862). 4to. 15 ff. (titlepage plus 14 plates). Original white paper wrappers. **2.100 €**



\* Amazing catalogue for this perfume factory that was founded in 1826. The title page shows three medals for prizes obtained in 1862 at the Exposition Universelle in London, the Académie Nationale Agricole Manufacturiere et Commerciale, and the Exposition Départementale de Grasse. The catalogue is entirely lithographed by Thibaudier & Boin in Lyon. Each plate shows a life-size lithographed glass perfume bottle with a descriptive text next to it. The first two plates only show the bottles, but the next 12 plates have a chromolithographed perfume label pasted on the printed bottle. Some have a second alternative label pasted next to the bottle, others have a second label with descriptions pasted-on the bottle.



## 11 • KRIEGER, B.

La chimère & l'animal et leur application ornementale à l'art du bijou. 630 dessins. Paris, Armand Guéринet, n.d. (c. 1900). Folio. Brown halfcloth portfolio with 40 plates in b/w (including the titlepage). **1.200 €**



\* Béla-Gyula Krieger was a Hungarian artist who was born in 1861 and who moved to Paris in 1885 where his art had significant success. The present portfolio contains 40 plates in Art-Nouveau style with fantastic animal inspired designs for jewelry. This seems rare in libraries (OCLC: Met.; NYPL; Fashion Inst. of Technology).

## 12 • LABACCO, ANTONIO.



Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquita di Roma. (Venice), Ioannes Bonus aer excudit anno Domini 1567. Large folio (41 x 27 cm). Engraved title, plus 27 ff with plates, three of which are double plates and one is triple, 2 pp. text after the triple plate 'Porto di Trajano, Porto di Claudio'. Full calf binding, front and back cover gilt decorated with a large arabesque style tool within a decorative border. All edges gilt. (binding damaged but holding well, top & bottom of spine damaged with the damaged lower part of the spine roughly repaired with a piece of old vellum (on spine, back & front cover), edges & corners very rubbed, loss of some leather on the back cover, stain on f. 25). **14.000 €**

Donato Bramante, the Italian architect most famous for his plan for the new St. Peter's Basilica. Labacco continued his career under the tutelage of Antonio da Sangallo, with whom he collaborated on a number of projects, including the design of several churches and the surveying of ancient buildings throughout the city. Having acquired skills in surveying, design, and carpentry, in 1526 Labacco assisted da Sangallo, Giuliano Leno, Pier Francesco da Viterbo and Michele Sanmicheli in the refortifying of Parma and Piacenza.

Later, Labacco and his workshop began work on a large wooden model of da Sangallo's project for St. Peter's, which he completed after six years in 1545. The following year, after the death of Antonio da Sangallo, Labacco was fired by Michelangelo, the new head of the project for St. Peter's. His large, expensive model was rendered useless, but Labacco commemorated da Sangallo's plan with a series of large engravings that were printed and published between 1548 and 1549 by Antonio Salamanca and included in the *Speculum Romanae Magnificentiae*.

This initial contact with Salamanca provided Labacco with experience in print design and production, which proved fundamental in the realization of the architect's most famous work, the *Libro d'Antonio Labacco*. This architectural treatise conveys Labacco's admiration for the classical architecture of ancient Rome. It was one of the first architectural books to be illustrated with copperplates rather than with woodcuts (First Serlio in 1551). The plates, designed by Labacco and engraved by his son Mario, depict reconstructions of ancient Roman monuments based on information from written sources and Labacco's own investigation of their ruins. Originally printed in Rome at the workshop of Antonio Blado, the book was well-received and reprinted several times up through the 1580s.

The collation is complex. Antonio and Mario Labacco continuously altered the plates for some years, creating a number of editions and issues, all with minimal differences. Mortimer states: “The numerous variants in copies, issues and editions are due to the printing ‘in casa nostra’ where the Labacco’s could alter plates or make up copies as needed.

Our copy is the first Venice edition, as rare as the earlier Rome editions (first 1552) with the imprint “Roma, in casa nostra’. The Venice edition differs from the Roman editions by the suppression of the 3 ff of text containing the privileges and the short preface by Labacco. The present edition contains the plates from the earlier editions, some printed in reverse, some with new italic texts., some with small changes. The last text f. (f. 32) has a different mise-en-page and different type. The plate ‘Tempio nel Foro di Traiano’ (f. 17) is not in the 1552 edition that can be consulted on internet (see several of the differences in the collation below). [c.f. The theatre that was Rome, Brown Univ., Mortimer 245].



Collation: 5 ff blancs.

f. 1 :title (verso blanc)

f. 2 : plate numbered 6. La forma del molo ne la partie di fuori. (recto)

f. 3 : plate numbered 6. La Colonna nel foro di Traiano. (verso)

f. 4 : plate without number. Piante del molo di Adriano. (verso)

ff. 5-6 : double plate numbered 10-11. Piante del tempio nel foro di Traiano. (text set differently from the 1552 ed. (copy Metropolitan Museum & their plate numbered 7 & 8 & our engraving reversed from their copy)

ff. 7-8 : double plate numbered 14-15. Lo diritto de la passata pianta

f. 9 : plate numbered 19. Pianta del tempio seguente. (verso)

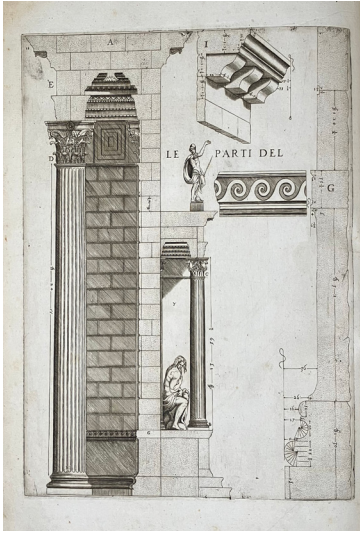
f. 10 : plate numbered 20. Without title. Text starts with:

appresso l'apertura. (recto)

f. 11 : plate numbered 17. Without title. Text starts with: Dove e al presente la chiesa di Sant'Adriano. (verso) (reversed and different longer text from the 1552 copy on Gallica)

f. 12 : plate without number, without title and without text. Shows details of Sant'Adriano. (recto) (reversed from the 1552 Gallica ed.- there numbered 18- that also has part of the text of plate 17, ours has no text all is on plate 17)

f. 13 : plate numbered 33. Pianta del seguente tempio. (verso) (the plate numbered 33 in the 1552 Gallica edition is a different plate; we find it in our edition as plate 35 and with text)



f. 14 : plate numbered 34. Without title. 2 lines of text: Il presente edificio fu cavato fra il Campidoglio et il colle Quirinale. (recto) (reversed from the 1552 Gallica edition that is without text)

f. 15 : plate numbered 11. Le parti del. (verso)

f. 16 : plate numbered 12. Passato Edificio. (recto)

f.17 : plate without number. Tempio nel foro di Traiano. (verso) (this plate not in the 1552 Gallica edition)

f. 18 : plate numbered 13. Capitello de le colonne grandi del passato tempio. (recto)

f.19 :: plate numbered 21. Membri del. (verso)

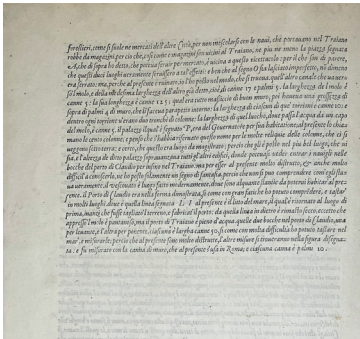
f. 20 : plate numbered 22. Passat ediftio. (recto) (plate reversed)

f. 21 : plate numbered 14 : La parte dentro del Tempio segnata. (verso)

f. 22 : plate numbered 15. Ornamenti dl passato tempio. (recto)

f. 23 : plate numbered 36. Without title or text. Capital. (verso) (reversed from the 1552 Gallica edition but 'text' on the same side for both editions)

f. 24 : plate numbered 35. Without title. Text starts with: Questa figura dinota li quadri sfondati. (recto) (reversed from the 1552 edition but ours with text)



f 25 : plate without number. Diritto fuori e dentro. (verso)

f. 26 : plate numbered 28. De la passata pianta. (recto)

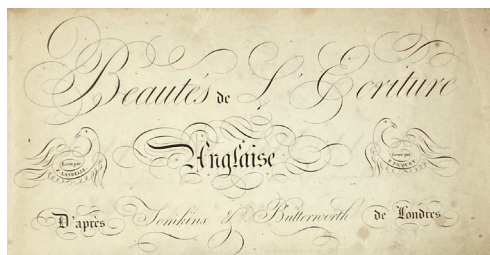
f. 27 : plate numbered 25. Il tempio dorico passato. (verso) (plate reversed from the 1552 Gallica edition, text set differently)

f. 28 : plate numbered 26. Pianta del tempio seguente. (recto)

f. 29 : Double plate without number. La forma di tre templi appresso il theatro di Marcello.

ff. 30-31-32 : Triple plate on 3 ff., numbered 29-30-(31) : Porto di Traiano. Porto di Claudio.

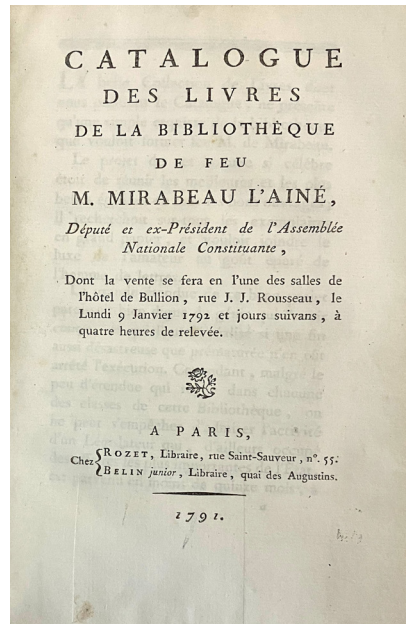
f.33 : text printed in italics. Text starts with: Ho dimonstrato qui a dietro il porto. (recto: 50 lines, verso: 23 lines). (different type from the 1552 Gallica edition).



### 13 • LANDELLE, Z.

Les loisirs d'un amateur des écritures anglaise et gothique. Gravé par P. Picquet. Paris, chez Danty, éditeur d'estampes, no. 16 rue de la bibliothèque, n.d. (circa 1830). Oblong (size: 28,5 x 13,5 cm). Engraved titlepage plus 33 engraved plates, mostly numbered, a few with mss numbers. Original printed wrappers. (wrappers soiled & a bit damaged; some light waterstains in the top right margin of pages 19 - 33; some staining and edges duststained; a few pages dogeared and paper lower corner of the titlepage with some damage). **950 €**

\* A very scarce writing manual written by an employee of the French Ministry of Finance as is stated on the titlepage and inspired by Tomkins & Butterworth. Could this be the father of the painter Charles Zacharie Landelle about whom I have only found that he worked for the Government in Laval, moved to Paris around 1825-1827 and that he was a calligrapher? [OCLC: BNF only with a different publisher and only 32 plates; not in Jammes, not in Bonacini, Not in Mediavilla].



## 14 • (MIRABEAU L'AINÉ).

Catalogue des livres de la bibliothèque de feu M. Mirabeau l'Ainé, dont la vente se fera en l'une des salles de l'hôtel de Bullion, rue J.J. Rousseau, le lundi 9 janvier 1792 et jours suivans,.. Paris, 1791. xxv, 440, lxi (author index), 22 pp (printed price list). In a lovely full calf binding, spine gold tooled and covers with gold filet. (binding unsigned but Bozérian?). (*Ex-libris A. le Maréchal Beauvais on inside front cover*). **3.000 €**



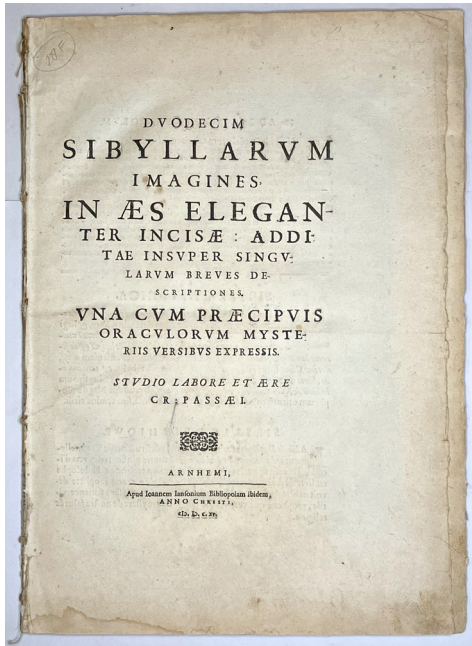
\* A lovely copy of this catalogue that is scarce on the market, which contains both the author index and the list of prices realised, that are absent from many copies. The collection was formed by Honoré Gabriel Riqueti, Comte de Mirabeau (1749-1791). Mirabeau's early death interrupted his plan to form a kind of universal library, to be open to all scholars and researchers. He started realizing it "with the same impetuosity which ruled all his activities" (Renouard): in eleven months, according to the preface to the catalogue, he formed the above collection; its most important component was the library of Comte de Buffon (1707-1788), the great naturalist, which he had acquired. Many of these books, catalogued as lots 1,128-1,418, had autograph annotations by Buffon which are noted. [c.f Peignot; Bogeng; Taylor p. 145; Blogie II, col. 18; Graesse II, p.72; North 353. Grolier 353, Bibl. Breslaueriana].



## 15 • PASSE, CRISPIJN DE.

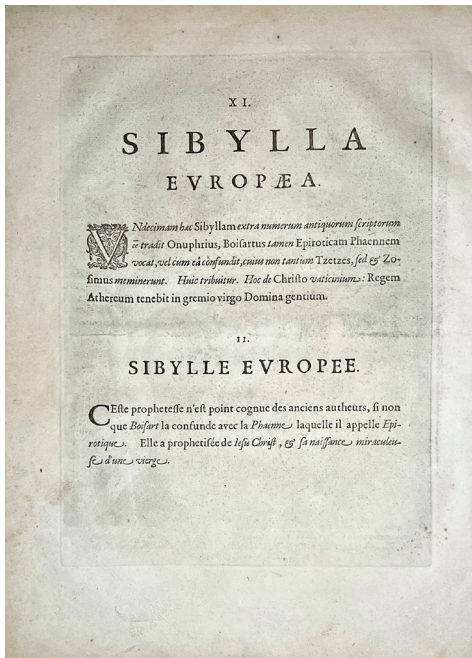
Duodecim Sibyllarum imagines in aes eleganter incisae: additae insuper singularum breves descriptiones. Una cum praecipuis oraculorum mysteriis versibus expressis. Arnhem, Jan Jansz. of Arnhem, 1615. Folio (36.5 x 26 cm). (25, 1 blank) pp. With 12 full-page numbered engravings of sibyls drawn by Crispijn de Passe the elder (1564/65-1637) and engraved by him (nos. 1, 4, 10), his children Simon (no. 5), Magdalena (nos. 6, 7, 11) and Crispijn the younger (nos. 2, 3, 8, 12), and Crispijn van den Queborn (no. 9). The sibyls are portrayed half-length, each with a 4-line caption in Latin. Further with 10 decorated woodcut initials (3 series) plus 3 repeats, and a decoration built up from cast fleurons on the title-page. Disbound, sewn on 5 cords (probably formerly in a convolute). Preserved in a modern portfolio in a maroon half goatskin morocco slipcase, marbled sides. With a small marginal waterstain at the foot of some leaves, not approaching the text or images. In very good condition and with wide margins, only slightly trimmed at the head and foot and untrimmed at the fore-edge, preserving the decks. **13.500 €**

\* Arnhem issue of the rare first edition of a beautiful set of 12 prints of sibyls with a letterpress titlepage in Latin, a letterpress note about each sibyl in Latin and French on the facing page, and a Latin note to the reader above the note about the first sibyl. Although the titlepage mentions only Crispijn de Passe (the elder), he made the series together with other members of his family (Simon, Magdalena and Crispijn the younger) and his student Crispijn van den Queborn. There is also



a 1615 Utrecht issue, perhaps published by De Passe himself, but Hollstein and Franken note only the Utrecht edition of 1617, and they do not mention any text on the facing pages. The book portrays the sibyls of Delphi, Eritrea, Cumea, Samia, Cumana, Lespontica, Libyca, Persica, Phrygia, Tiburtina, Europaea and Agrippina. In 7 or 8 prints the sibyl is shown with a book.

Although the leaves have no quire signatures, the engravings are printed on integral leaves of letterpress bifolia, with the book collating: [pi]1 [A]-[F]2 = 13 ll., and the paper watermarked: -- = crowned arms with the order of the golden fleece, the same arms as Laurentius 151-160 (dated 1600-1624), but with an initial (? difficult to see) in the otherwise empty compartment in the foot of the shield. These arms were probably born by the Habsburg Archduke Ernst of Austria from 1585 to 1590: he was governor of the Netherlands from 1593 to his death in 1595, but his outdated arms continued to appear in watermarks for several decades. The present book is an early example of its main series of decorated initials, best known from their later use by William Brewster's "Pilgrim" press in Leiden. At least soon after 1615 they were used by many different printers, printed from metal castings made from the woodblocks. The H and S in the present book come from two other series.



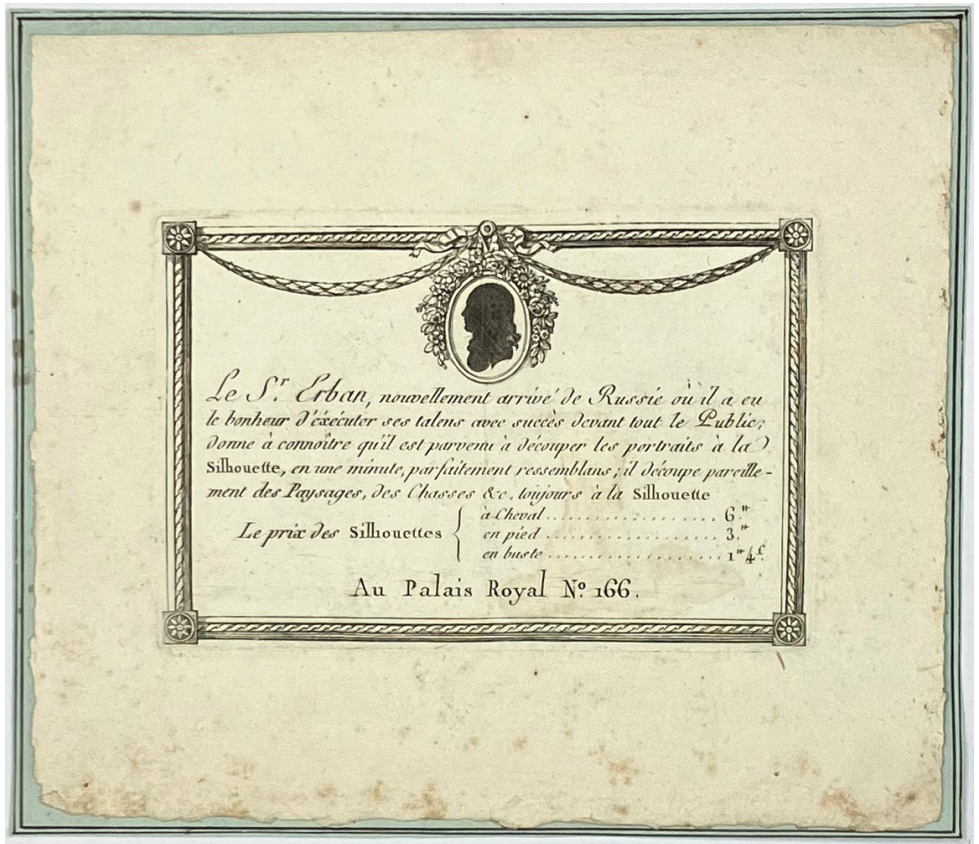
[KVK/WorldCat (3 copies of Arnheim issue & 4 of Utrecht issue); STCN (1 of the same copies of Arnheim issue & 0 of Utrecht issue); Veldman, Crispijn de Passe and his progeny, p. 182, 469 (both issues without locations); cf. Hollstein (Dutch & Flemish) XVI, pp. 19-21, 44-45 ad (1617 edition); Franken 298-310 (1617 edition)].



## 16 • (PHOTOGRAPHY - LA COMMUNE).

Vues photographiques (cover title). (France), no date. Oblong folio. (size: c. 31 x 42 cm). Green half morocco with cloth boards. Title in gilt on front cover. (binding stained & rubbed). 45 ff. containing 57 albumen prints (various sizes) pasted onto cardboard. The photos are mostly unsigned but many have a caption showing where they were taken. The first half of the album contains mainly photos from the south of France, several from Nice, one with fishermen in the harbour. The second half of the album contains 26 photos taken at the time of the Commune, several of the Tuileries. All albumen prints are nice and sharp. **2.500 €**

\* The Paris Commune was the first important French historical event to be the object of full-scale photographic coverage as the American Civil War had been a few years before. A mere fraction of the professional photographers active in Paris at the time went out in the street to document the insurrection leaving precious images of barricades and groups of insurgents, but they remained blind to the violence and the repression. Although reticent when confronted by the event itself, the photographers amply covered the aftermath of the Commune and in particular the ruins in Paris and the outskirts of the city. These dramatic, spectacular pictures were taken for the benefit of the numerous "tourists" drawn into the capital city by this show of desolation.



## 17 • (SILHOUETTE ARTIST).

Le Sr. Erban, nouvellement arrivé de Russie... découper les portraits à la silhouette... Au Palais Royal No. 166. No place, no date (but Paris, c. 1780?). Size: c. 14 x 15,5 cm. (pasted on blue paper). Text (including price list) within a frame that has a silhouette hanging from the top in a medallion. **400 €**

\* In the eighteenth century, cut-paper pictures were called “shades”, or “profiles” if they were portraits. Although neither term has endured in common usage, cut-paper portraits are now usually called ‘silhouettes’. They became popular due to the rising demand of the middle class for cheaper, more affordable portraits. Le Sieur Erban was an itinerant artist who travelled widely. Here it says he just came from Russia and I have found one other example of his trade cards where he says he just came from London. He specialised in creating silhouettes and used trade cards / advertisement to attract clients. These silhouettes presented an affordable and easily reproducible artistic method, capturing the subject’s projected shadow by manually tracing it onto paper. The present trade card states the prices for the various Silhouettes Erban proposes.

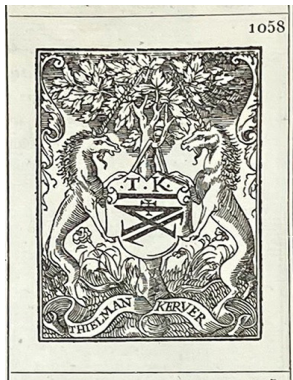
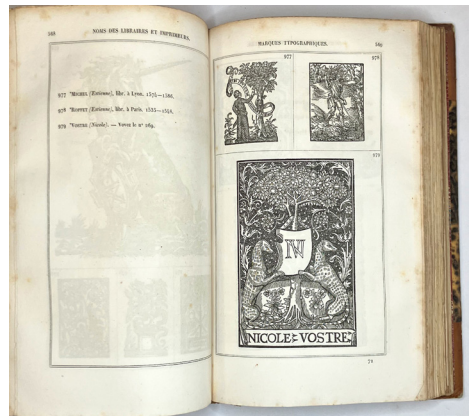
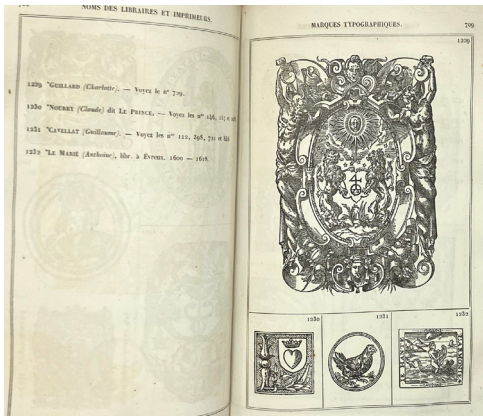


## 18 • (SILK PRINTING - DEVOTION).

Four devotional prints on silk, each depicting the virgin and child. No place, no date, but late 18th early 19th century and most likely Belgian. Four devotional prints on silk, all printed in black and white and backed with stronger tissue. Three sized c. 8,5 x 10,5 cm and one sized c. 6,5 x 7,5 cm. The small one signed: "I.F. Renardi, rue Pot-Dor a Liege" and two of the three bigger ones signed: "Mich. Cabbacy".

800 €





## 19 • SILVESTRE, LOUIS CATHERINE.

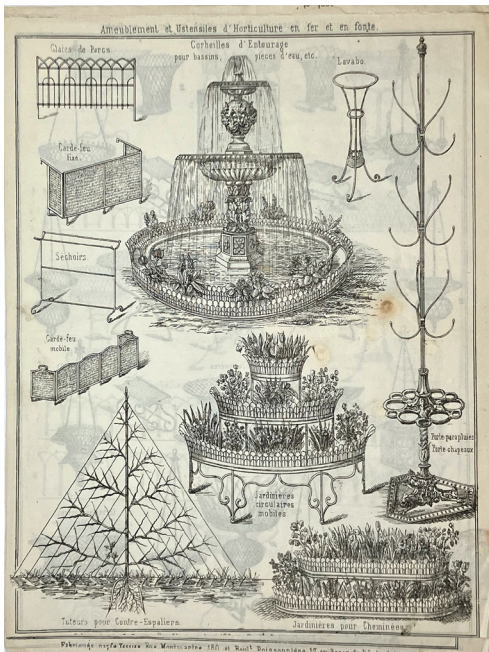
Marques typographiques ou recueil des monogrammes, chiffres, enseignes, emblemes, devises, rebus et fleurons des libraires et imprimeurs qui ont exercé en France, depuis l'introduction de l'imprimerie, en 1470, jusq'à la fin du seizième siècle: à ces marques sont jointes celles des libraires et imprimeurs qui pendant la même période ont publié, hors de France, des livres en langues française. Paris, 1853-1868. **Issued in 16 instalments between 1853 and 1868. All of these covers bound in the front of this volume, the last one, nr. 16 gives the name of the author as L.-C. Silvestre.** Then follows the half-title and the titlepage of the first part dated 1853; 4 pages with the introduction to the work; another titlepage; 745 pages with illustrations of the printers' marks on the right-hand page and a short description with dates on the left hand side. This is followed by 10 pages with a general index, one page with some information about the index and installments and the work ends with the 16 back covers of the various parts. Printed on strong paper. Uncut. All bound together in 3/4 calf binding with marbled boards. (some foxing). **800 €**

\* Very scarce original edition in installments of this standard work showing the printer's marks of the printers that were active in France between 1470 and the end of the 16th century and with several marks of printers that worked abroad at the same time but who published in the French language. In total 1310 devices with names of owners and dates when used.

225. 170

**FABRIQUE & MAGASINS**  
DE  
**MEUBLES & ARTICLES EN FER,**  
Pour l'ornementation des  
**PARCS, JARDINS, SERRES & APPARTEMENTS,**  
DE  
**CH. TESSIER,**  
Boulevard Poissonnière, 27  
et rue Montmartre, 180,  
**AU BAZAR DE L'INDUSTRIE FRANÇAISE.**

Imp. H. Lacombe, r. St. Denis, 37.



## 20 • TESSIER, CHARLES.

Fabrique & magasins de meubles & articles en fer, pour l'ornementation des parcs, jardins, serres & appartements, de Ch. Tessier, Boulevard Poissonnière, 27 et rue Montmartre, 180, au Bazar de l'Industrie Française. Paris, n.d. (1850's?). (8) pp. Original printed wrappers. (contemp. postal stamp on the back cover). The first two pages contain the pricelist. **900 €**

\* Very scarce, lithographed, trade catalogue for iron garden furniture. In 1855 Charles Tessier is mentioned as being the owner of the 'Bazar de l'Industrie Française' that was founded in 1827. Henri Auguste Lacombe worked at the rue St. Denis from Oct. 1852 onwards. I have found no other copy.