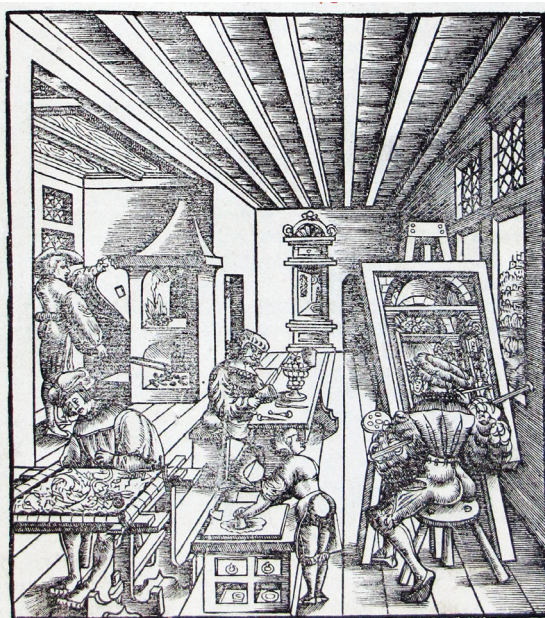


Knuf rare books

E - Catalogue

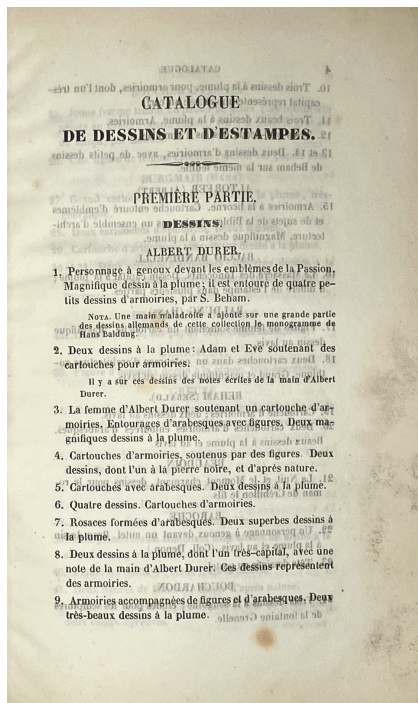
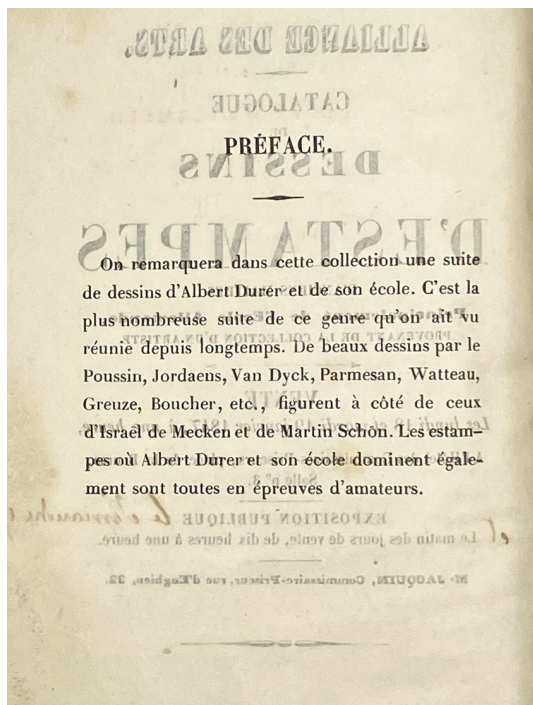
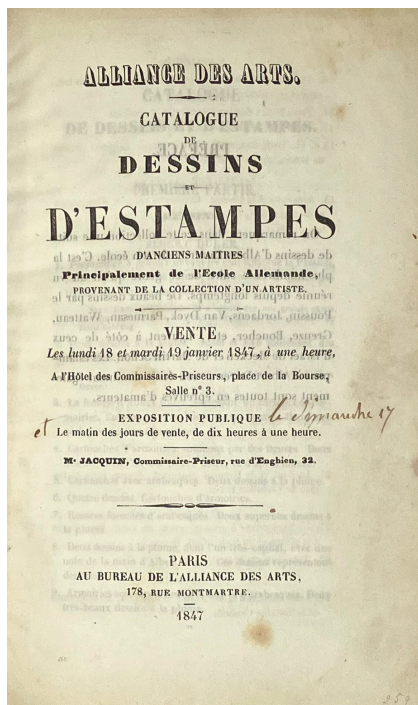
Stuttgart Book Fair

A sampling of books on stand 45



In Frankfurt/Druckis/Veriacus Jacob/sum Part. 1 5 4 6.

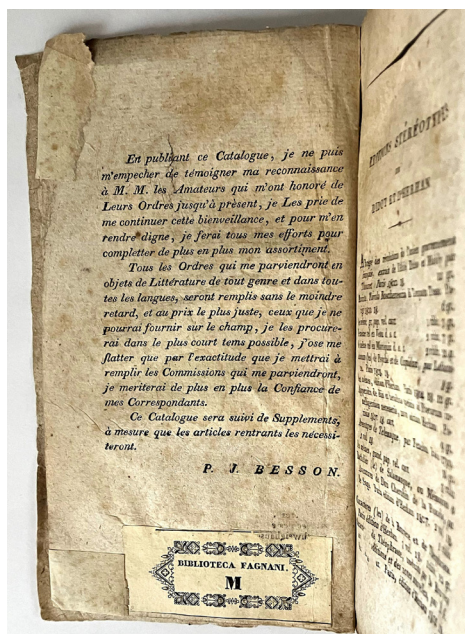
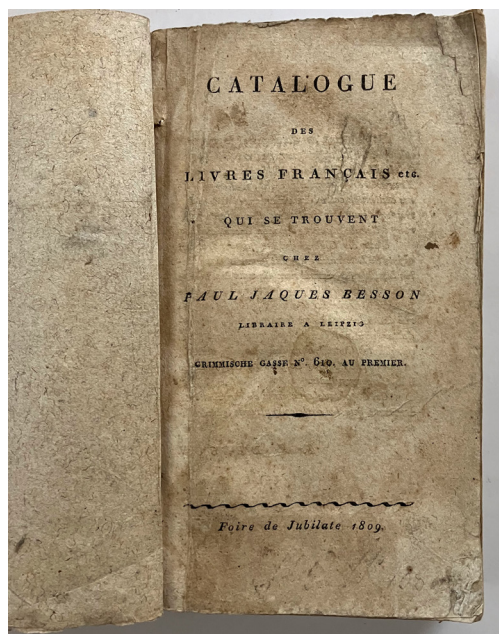
Anita van Elferen
info@fritsknuf.com
tel. +33 (0) 6 227 323 85



1•ARTAUCTION CATALOGUE.

Alliance des Arts. Catalogue de dessins et d'estampes d'anciens Maitres principalement de l'école allemande provenant de la collection d'un artiste. Vente les lundi 18 et mardi 19 janvier 1847. Paris, au bureau de l'Alliance des Arts, 1847. 16 pp. 47 items described. Nineteenth century half brown morocco, marbled boards. Some soiling throughout.

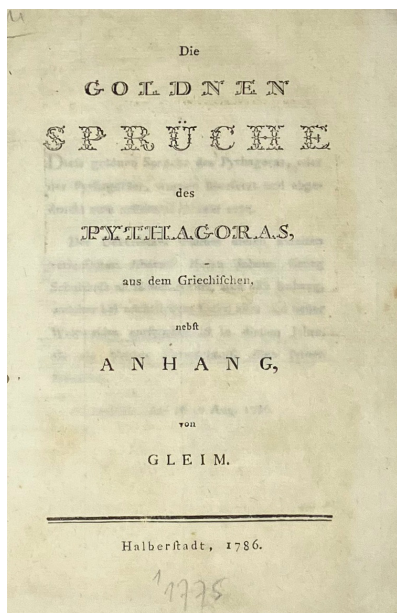
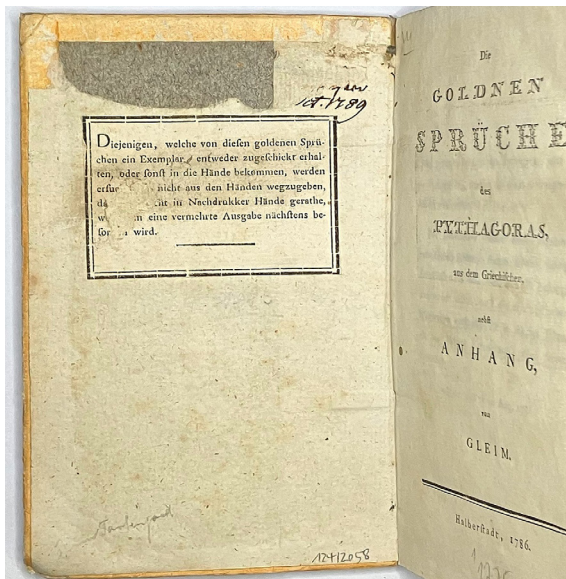
300 €



2 • 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].

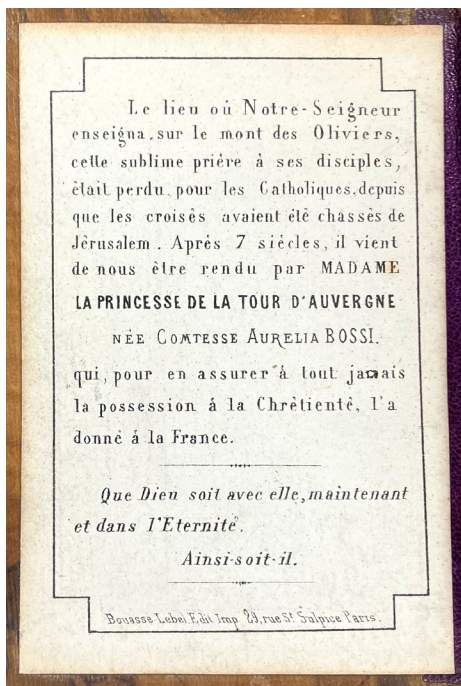


3 • (BINDING) GLEIM, J.W.I.

Die Goldene Sprüche des Pythagoras, aus dem Griechischen, mit Anhang, von Gleim. Halberstadt, 1786. 8vo. 166 pp. Original goldish-yellow publisher's boards. Publisher's warning label pasted on the inside front cover. (some staining at the edges, binding sl. dam.). **950 €**

* The Golden Verses are a collection of verses that are a guide for moral conduct. They are traditionally attributed to the Phytagorean philosophers. The Golden Verses enjoyed great popularity until well into the Renaissance. The present work was first published in 1775, this is the second edition of the German 'translation' by Johann Wilhelm Ludwig Gleim (1719-1803). The first 14 pages contain the 71 verses, the other pages contain poems in the same spirit by Gleim that are first published in this work. Gleim was a poet and a bibliophile. His personal

library consisted of 12,000 books, among which were 50 incunables. His house in Halberstadt (Gleimhaus) is one of the oldest German literary museums. Our copy is bound in an interesting early publisher's binding bound in boards with a very appropriate golden hue. The inside front cover has a curious warning label pasted in. Don't lose track of this book, the label warns, lest it fall into the hands of another printer. [VD18 11584327. Goedeke IV/1, 87, 54. ADB IX, 228ff].



4 • (BOSSI, AURELIA).

Pater Noster [on spine]. Paris, Bouasse-Lebel, 29 rue St. Sulpice, no date. (c. 1875). Leporello (closed size: c. 8 x 11 cm). 31 pages, printed on

one side only. Leather spine with text: 'Pater Noster', boards made of bone in an imitation wood style. On the inside front cover a text about Aurelia Bossi. Entirely printed in chromolithography with each translation within a decorative border in the style of a medieval manuscript. There are two different borders that are alternated. (bottom of spine sl. dam.). **1.500 €**

* At the Church of Pater Noster on the Mount of Olives, Christians recall Christ's teaching of the Lord's Prayer to his disciples. On walls around the church and its vaulted cloister, translations of the Lord's Prayer in 140 languages are inscribed on colourful ceramic plaques. A long tradition holds that Jesus taught the Lord's Prayer or Our Father in the cave that forms the grotto under the church. When the Crusaders built a church there in the 12th century, they called it Pater Noster. The present church and its cloister were completed in 1874 by the Princesse de la Tour d'Auvergne, born Aurelia Bossi who had acquired the church in 1851. She had a particular devotion to the Lord's Prayer and erected translations of the prayer in 39 different languages. Bossi died in Florence in 1889, but her last wish was for her remains to rest in the Pater Noster Church, in a tomb which she had prepared. This seems to be a souvenir booklet that shows the 'Our Father' in 30 languages. A lovely piece of printing. [c.f. website church].



5 • (CALLIGRAPHY).

Beautiful calligraphy in German and Latin. No place but signed MB and dated 1812. One sheet (size 34 x 41 cm). (some light soiling, edges a bit frayed, some tiny holes and a small reparation on the verso). **900 €**

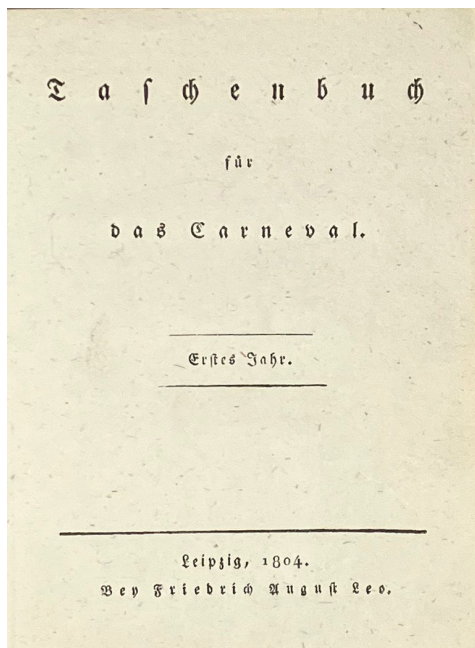
* Beautiful calligraphy in red, green and black. Text in German and Latin within a border and richly decorated with flowers and plants. The text seems to be a Gregorian prayer: "Gott sieht Alles / Gott Hoert Alles / Gott weist Alles / Sein Ist Alles / Mentem Sanctam Spontaneam / Honorem Deo et Patricae Liberationem / Sancta Agatha Ora Pro Nobis". Signed "CMB 1812".

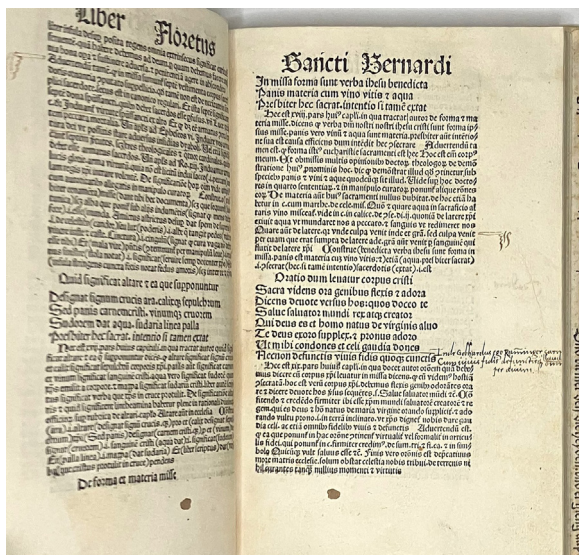


6 • (CARNIVAL COSTUMES).

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 (14x10.5 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 paste-downs. With 2 stiff coated leaves at the end, apparently intended for writing with a stylus. 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 & Rümman; Lipperheide; for Nettleing: Thieme & Becker XXV, p. 400].



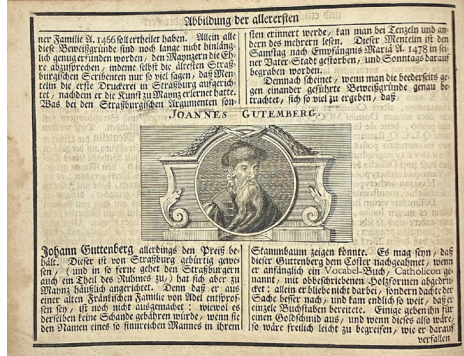


7 • (COLOGNE INCUNABLE).

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; Janauschek no. 167; Not in IDL; for the fine accipius woodcut see: Schreiber No. 3431, Schramm VIII 20, and Schreiber-Heitz No. 18].

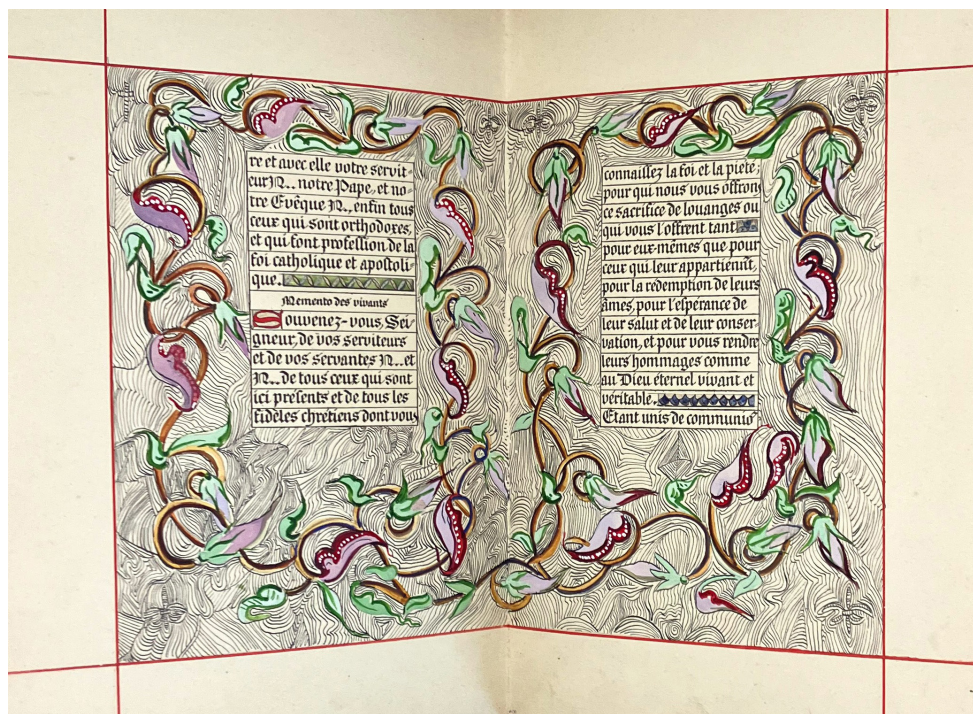


8 • ERNESTI, J.H. G.

Die Wol-eingerichtete Buchdruckerey. Nürnberg, Endter Erben, 1733. Oblong. 4to. 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 erlernt, nach Verfließung ihrer Lehr-Jahre, zu Buchdrucker-Gesellen bestädtiget und aufgenommen werden, [...]. 16pp. Contemp. half, spine gilt (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. **3.400 €**

* 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).



9 • (ILLUMINATION).

La Sainte Messe - Bénédiction des époux - Messe de mariage. No place, no date (but 1914). 8vo (20,5 x 15,2 cm). 90 pages of manuscript, all mounted on stubs. Inserted in a 17th century red morocco dentelle binding, spine goldtooled. All edges gilt. **2.500 €**

* Entirely in manuscript and illuminated. The text contains 'La Sainte Messe' (32 ff), 'La Bénédiction aux époux' (4ff) and the 'Messe de mariage' (10ff). Each text page is surrounded by an illuminated border and some have watercolour illustrations on the whole page over the text. Most illustrations are in the style of medieval manuscripts but there are several of a more personal nature. There are three full page watercolours without text all containing different scenes from the life of the Virgin. This manuscript was realised on the occasion of the marriage of Léon Marie Charles Seguin de Jallerange with Georgette Laurence-Godard d'Ancour de Plancy, on 15 January 1914. The couple is represented with the arms of both families on the first sheet of the 'Messe de Mariage' and another sheet shows the Château de Jallerange (home of the new couple?) in the department Doubs. The last sheet shows the blason of the Vaulchier family, which makes us think that the manuscript was realised by someone close to the mother of the groom, Caroline Marie Louise de Valchier du Deschaux (she herself died in 1911). A lovely manuscript.



10 • LEEUWEN, K. VAN.

Letterboek voor den Teekenaar en Ambachtsman. Vier-en-Vijftig Platen in Kleurendruk met toelichting en omschrijving. Bennekom, Schreuders, 1907. Oblong folio. (28 x 38 cm). Introduction (1 large folded sheet = 4 pp incl. title) plus 54 lithographed plates held in in portfolio. (ties missing, portfolio a bit damaged, worn & soiled, a few plates a bit stained and a few others with pencil annotations and a bit dogeared, stamp 'Academie van Beeldende Kunsten Bibliotheek, 's-Gravenhage' on the title and the verso of each plate). Obviously a copy used by students and with the plea to please keep the plates in order when returning the book.

600 €

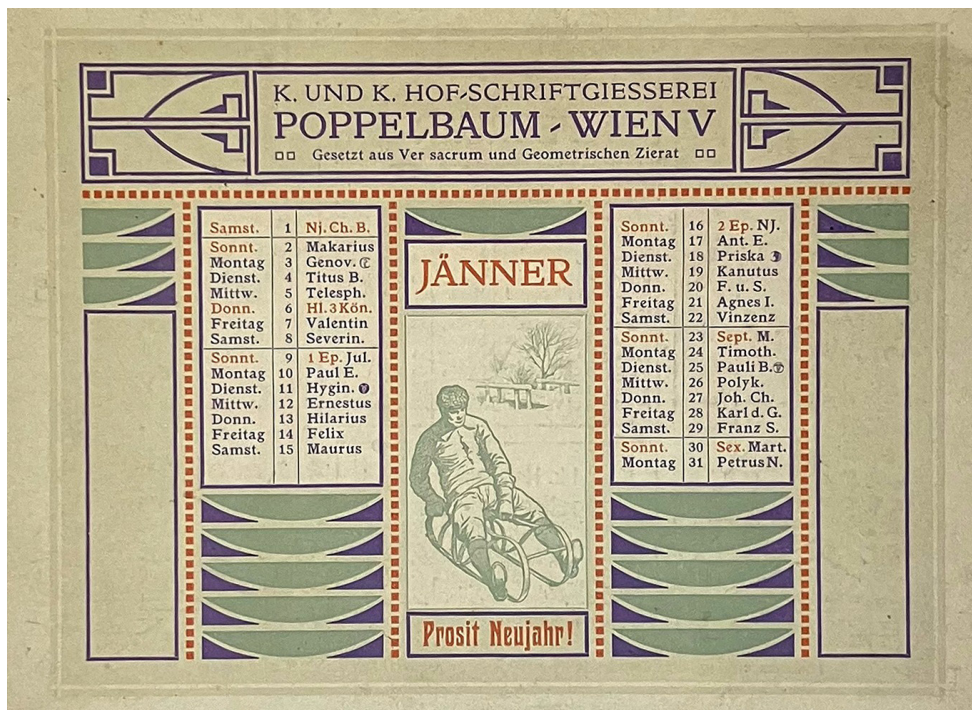
* A beautiful sample book showing various letters for the use of all people who use letters in their profession. Klaas van Leeuwen (1867-1935) was an artist and graphic designer.



11 • PFANN, JOHANN.

Biblische Emblemata und Figuren welche in den zweijen verneurten Stuben, dess Hospitals zum heiligen Geist in Nürnberg allen Krancken zu sonderm Trost anstatt der Schrifft sind vorgemalt worden. In Kùpfer gestochen durch Johann Pfann Bürger. (Nuremberg), 1626. Oblong 8vo (13.5 x 18 cm). (1), 16 ll. With engraved title-page (4to and partly folded) and 16 engraved emblems within varying baroque frames, with manuscript text below. Contemporary sprinkled paper wrappers. (Wrappers somewhat stained. Plates in very good condition, with only a few small spots). **5.800 €**

* Set of proofs, not found recorded, of the 16 emblems of Johann Pfann's rare Biblische Emblemata published in 1626. The engravings were made after the emblematic paintings in the Heilig-Geist-Spital, a large hospital in Nuremberg, and as such are primarily of medical and religious character. The plates are still without the engraved Latin captions and the four-line German poems printed from separate plates in the publication of 1626, which are here supplied by hand. It also includes the original engraved title-page, printed on 4to and partly folded to match the oblong 8vo leaves of the plates, but not the preliminary matter (frontispiece, folding plate with the list of benefactors, dated 1625, and two other plates). [cf. Camden House history of German literature IV, p. 525; Landwehr, German emblem books 474 (2 copies); Praz, pp. 453-454 (4 copies, all incomplete); VD17 1:078432W (3 copies); Thieme & Becker XXVI, p. 522].



12 • POPPELBAUM - SCHRIFTGIESSEREI WIEN.

1870 - 1910. Jubiläums-Kalender zum 40Jähr. Bestande dr Kais. und Kön. Hof-Schriftgiesserei Poppelbaum Wien. Wien, 1910. Types specimen in the form of a promotional wall calendar consisting of 8 cardboard sheets held together by the original cord. All sheets printed recto-verso. (Size circa 16 x 23 cm). (some soiling).

300 €



* A lovely Art Nouveau wall calendar that contains a short history of the foundry and each month is set in a different type.



FAR AWAY.

Where is now that merry party,
I remember long ago,
Laughing round the Christmas fire,
Brightened by its ruddy glow!
Or, in summer's balmy evenings,
In the field upon the lay?
They have all dispersed and
Wandered far away far away.

They have all &c.,

Some have gone to lands far distant,
And with strangers made their home;
Some upon the world of waters,
All their lives are forced to roam.
Some have gone from us for ever,
Longer here they might not stay,
They have reached a fairer
Region far away far away.

They have reached &c.,

Yet there are some few remaining,
Who remind us of the past,
But they change as all things change here,
Nothing in this world can last.
Years roll on and pass for ever,
What is coming, who can say!
Ere this closes many
May be far away far away.

Ere this closes &c.,



THE MORAL FAMILY

In a moral square in Philistia in the 18th century
There dwelt a moral family of a moral certainty,
The mother was a woman, and the father was a
man,
The children they were boys and girls, Tom,
Harry, Nell, and Fanny,
They only witness'd moral papers, their literature
was trash,
They sat at table as they had pokers up their
backs,
They put the table legs in drawers, as it was plain
to see

They were six moral members,
Six straight-backed moral members,
Six morally moral members of a moral family—
They sat in chairs all through the night though
aching was each back;
They were too moral to undress to tumble into bed,
A breast of mutton shook their nerves unless 'twas
piled in steaks,
And ere they would see a person's nose they'd go
without for days.

The moral maids turned spade down whenever
they wiped their feet,
They'd buy their beds and balconies at the store in
Mexico street,
Of these six great moral members,
Three Gay Fanny naughty members
These morally moral members of a moral family.

The moral girls were out of square and hung
down stiff backed,
High above their heads to show, however strong
down stiff backed,
They went to Margate once a year and from the
sea would beg,
Fearing moral furies might be tempted to slyly
peep—
They had an ancient thomas out, a cut of iron nose,
His tail would disclose morality in every wave
and curve.

Selective voices from the tiles never let him out,
For he was a moral patible member
A long your distance member,
The only one I can't remember that could keep his
morals free.

CAROLINE AND HER JNG SAILOR BOLD!



It was of a sailor's daughter,
So comely and handsome we hear,
Her father possessed a great fortune,
Full thirty-five thousand a year,
He had but one only daughter,
Caroline was her name we are told,
And one day from her dressing-room window,
She admired a young Sailor bold.

She checks they appear'd like two roses,
Her hair was as black as a rite,
Young Caroline watched his departure,
Walled round, and hid from his sight,
She said I am a sailor's daughter,
Possess'd of ten thousand in gold,
I will furnish both my father and mother,
To wed with a young Sailor bold.

And William, young lady remember,
Your parents you're bound to be mild,
And as sailors there is no dependence,
When their lovers are left for behind,
Be advised, say to home with your parents,
And do as by them you are bid,
And never let any one tempt you,
To wed with a young Sailor bold.

She said there's no one shall persuade me,
One moment to alter my mind,
But I'll stay & groomed with my own love,
He never shall leave me behind,
Then she drew like a gilded young sailor,
Forthwith both her parents and gold,
Four years and a half on the sea went,
She ploughed with her young sailor bold.

Take back those Gems you gave me.

London.—R. FUCHS, PRINTER, 177, Chancery Lane.

TAKE back those gems you gave me,
I prized them but for thee,
Thou art changed, and they so longed,
Possess one charm for me,
Alas! they but remind me,
Of bright hopes (said away),
Oh! would that they might banish,
The dream of yesterday,
Then, can't we call me faithless,
For never saw of mine,
Was broken or lightly broken,
Was, was it so with thee? Take

And yet I'll not upbraid thee,
My presence shall not shrow—
One cloud upon thy path—
One shadow on thy brow,
O, mingle with the thoughtless,
And revel with the gay!
Leave me the sad consciousness,
That dream of yesterday,
My last farewell, it is spoken,
One sad word I never say,
Alas! my voice may falter,
My heart would say 'Forget P' Take back, &c.

Young Sailor Bold.

Three times with her love she was shipwreck'd,
And always proved constant and true,
Her day she done like a true sailor,
Went stiff in her jacket so blue,
Her father long wept and lamented,
From his eyes tears in torrents fell red,
When at length they arrived safe in England,
Caroline was her young Sailor bold.

Caroline went straight to her father,
In her jacket and sweaters so blue,
He received her, but somewhat faint,
When first she appeared in his view,
She asked, my dear father, forgive me,
Deprive me for ever of gold,
Omit me my request, I'm distressed,
To wed with my young Sailor bold.

Then her father admitted young William,
And speed that it need only,
If this did him serve as the morning,
Together they married should be,
They were married as Caroline's portion,
Was two hundred thousand in gold,
So now they live happy and cheerful,
Caroline and her young Sailor bold.

13. (POPULAR PRINTING - BROADSHEET BALLADS).

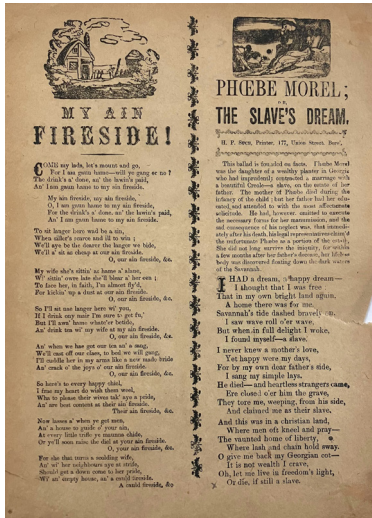
A set of twelve popular broadsheet ballads. Nine sheets have the imprint: London, H. Such; one says London, printed at the 'Catnach Press' by W.S. Fortey and two without imprint. All sheets printed on very fragile and thin paper of different colours. (some fraying). Size c. 19 x 25 cm. Printed on the 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).

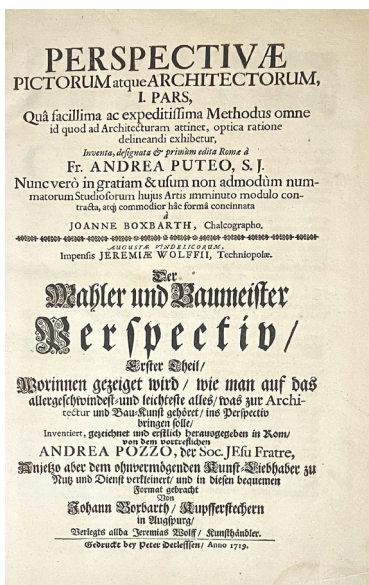
8 - I dreamt I dwelt in marble halls. You would not leave your Norah. The good-bye at te door. Marble Halls. R. Such, Printer, 177 Union-Street, between 1863 and 1885). Printed on light brown paper with a woodcut. Nr. 252. (lower right-hand corner partly torn off but still attached).

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.

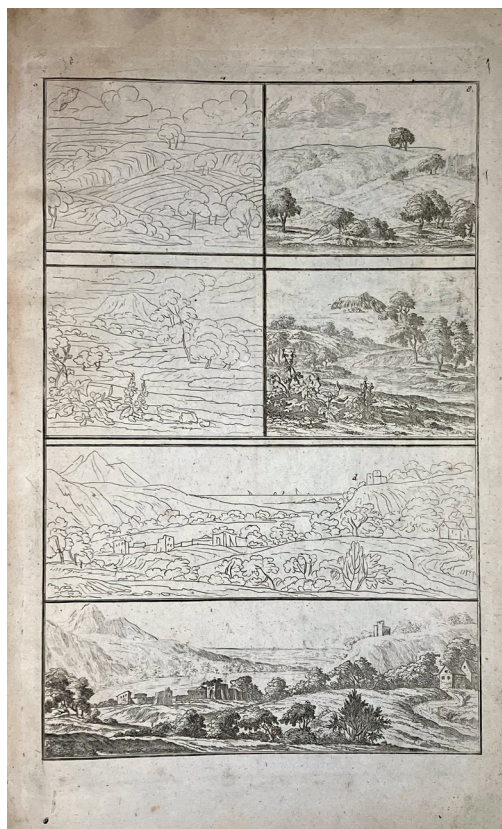
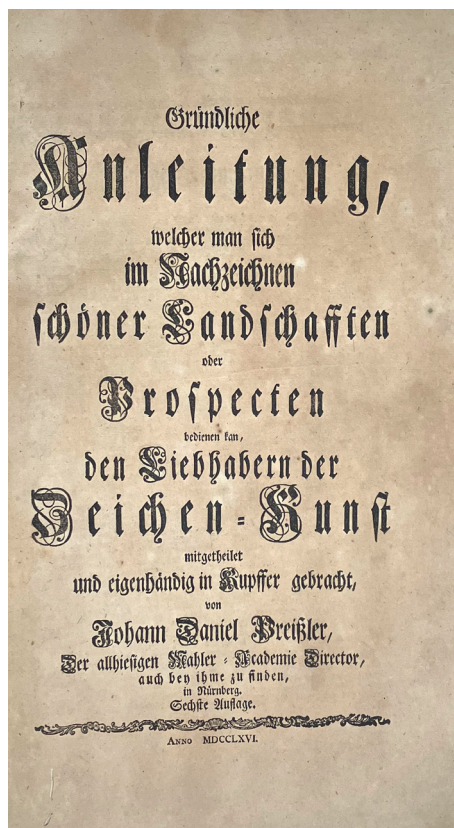
12 - A single life for me. As I wandered by the brookside. No place, no printer, no date. Printed on light brown paper with two woodcuts.



14 • POZZO, ANDREA.

Perspectivæ pictorum atque architectorum... Der Mahler und Baumeister Perspectiv.... First and second part. 2 volume. Augsburg, Wolf, 1719. 4to. Volume one: 100 numbered plates (plus 3 unnumbered ones) and a bilingual Latin German explanation on the page next to the plate; Volume two: 118 numbered plates (plus 3 unnumbered ones). and a bilingual Latin German explanation on the page next to the plate. Volume two ends with a treatise on fresco painting, illustrated by one of the unnumbered plates. Each volume has an index to the plates. Late nineteenth century half calf, buckram boards. Spine goldtooled. (some light waterstaining in the margins of volume one & a few pages browned, small tear in lower margin first frontispiece of volume one, but overall a lovely clean copy). **2.500 €**

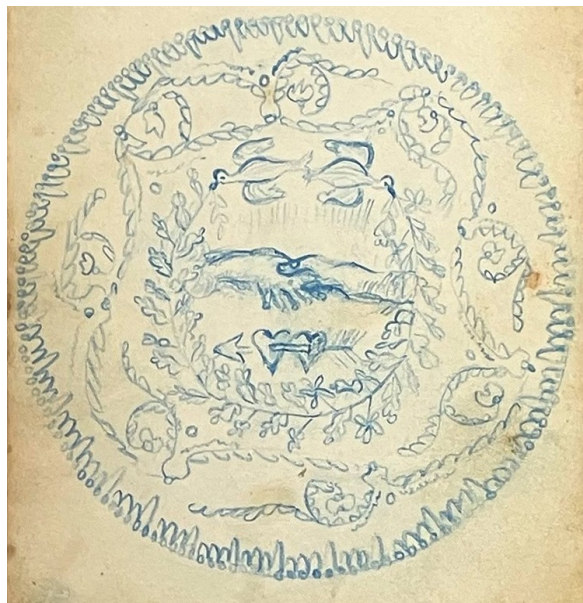
* This manual, first published in 1698, is intended for architects and painters, showing them how to work with perspective. Andrea Pozzo (1642-1709) was a famous Italian artist and architect. He was best known for his grandiose frescoes using the technique of quadratura to create an illusion of three-dimensional space on flat surfaces. Quadratura is most commonly associated with Italian ceiling painting. Unlike other trompe-l'œil techniques, which often rely on intuitive artistic approaches to deception, quadratura is directly tied to seventeenth-century theories of perspective and the representation of architectural space. Due to its reliance on perspective theory, it more fully unites architecture, painting and sculpture and gives a more overwhelming impression of illusionism than earlier examples. Pozzo's masterpiece is the nave ceiling of the Church of Sant'Ignazio in Rome. Through his techniques, he became one of the most noteworthy figures of the Baroque period. The present work is the standard theoretical work of Pozzo's artistic ideas. He uses 218 engraved plates (and a few general ones) as examples and adds an explanatory text on the opposite page.



15 • PREISSLER, JOHANN DANIEL.

Gründliche Anleitung, welcher man sich im Nachzeichnen schöner Landschaften oder Prospecten bedienen kan, den Liebhabern der Zeichen-Kunst mitgetheilet und eigenhändig in Kupfer gebracht. Sechste Auflage. Nuremberg, [for the author], 1766. [4] pp. text. Folio. With numerous models of landscapes and views, including introductory studies of single leaves and trees, on 16 full-page numbered engraved plates. Modern blue boards, with paper title label on spine. (preliminary text leaves browned, small wormhole in lower margins). A good copy of this popular drawing book. **1.200 €**

* Popular model book with a collection of drawing models for landscapes, single leaves, plants and trees by the German artist and director of the Nuremberg Art Academy, Johann Daniel Preissler (1666-1737). By the time of his death in 1737, Johann Caspar Füssli spoke of Preissler as one of the two most famous Nuremberg artists of the early eighteenth century. [c.f. Berlin Kat. 4631 (incomplete copy); cf. Benezit 8, p. 478; Nagler 13, p. 244].



16 • (RECIPE BOOK / FOLK ART).

German manuscript recipe book with folk art. No place, no date (Germany, c. 1850?). 8vo. Circa 100 blank leaves, about half filled with artwork or manuscript recipes in various inks. Calling card of Gustav Stickhorn of Bremerhaven loosely inserted. Half cloth, marbled boards. (binding a bit worn, some staining & soiling throughout) **1.100 €**

* Circa 36 pages with dozens of brief home-style recipes for treats including cakes and marzipan. And 34 pages of folk artwork depicting what appear to be contemporary valentine themed butter pat patterns (17) while the remainder are charming naive cookie cutter patterns.





17 • (RODLER, H.).

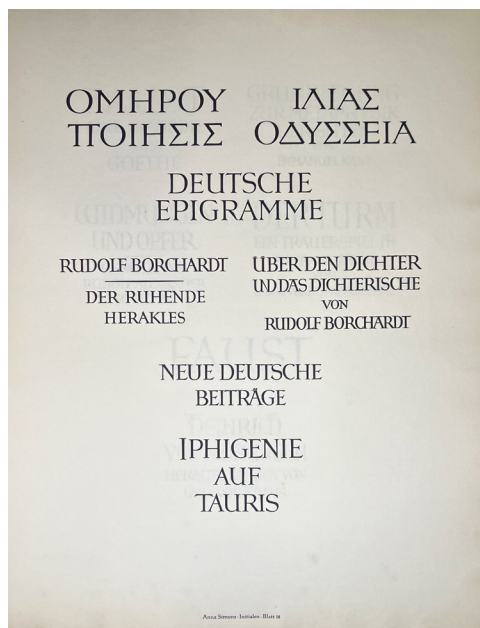
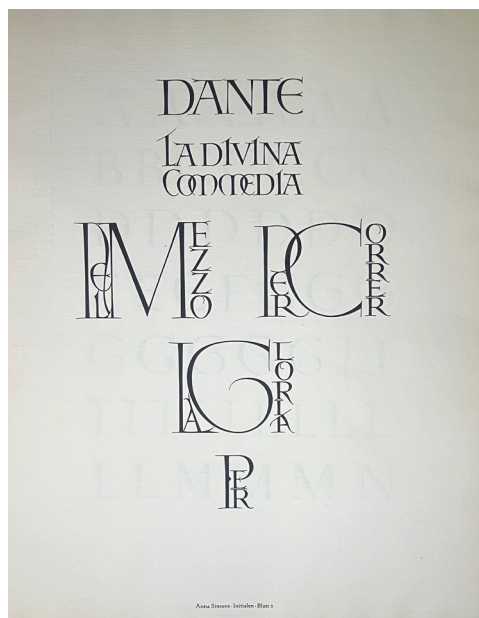
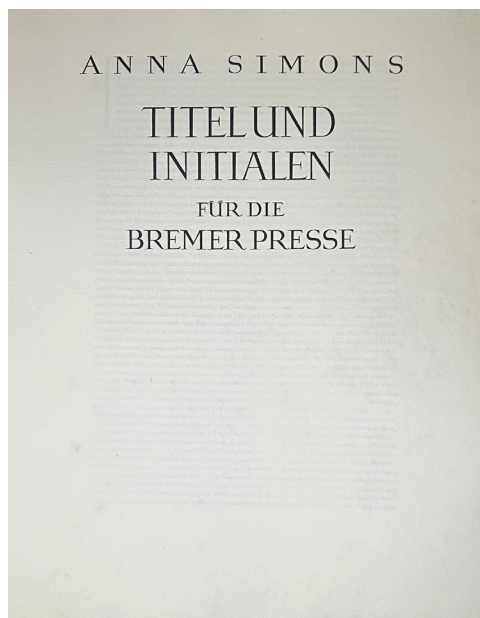
Perspectiva. Eyn schön nützlich Büchlin und Underweisung der Kunst des Messens, mit dem Zirckel, Richtscheit oder Linial. Franckfort, Cyriacus Jacob zum Bart, 1546. (6vo) A to G1-6; H1-3. (45 leaves). Contemporary vellum binding. Title page in red and black with a woodcut illustration. 34 woodcut illustrations (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 palsegrave 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].

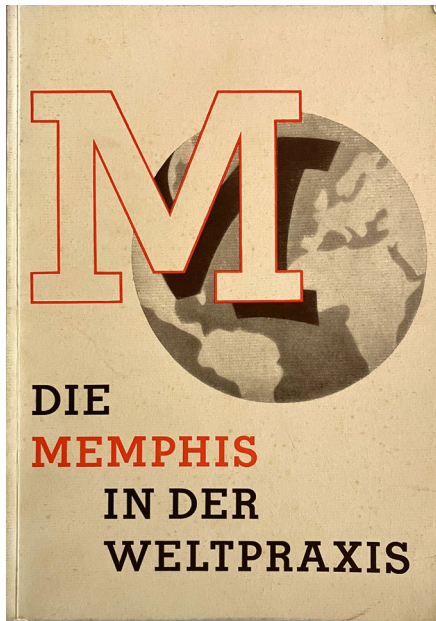


18 • SIMONS, ANNA.

Titel und Initialen für die Bremer Presse. München, Verlag die Bremer Presse, 1926. Large folio. (ii), 20, (i) loose, uncut, sheets, held in halfcloth portfolio with blue paper boards, closed with three ties. (some smudges, especially on the binding). *Limited edition of 220 copies.* **750 €**

* Anna Simons (1871-1951) was a German calligrapher and type designer. She, along with Graily Hewitt, Eric Gill, and Percy Smith, was one of Edward Johnston's star pupils at the Royal College of Art in London. In 1918 she started working at the Bremer Presse, a German private press that was active between 1911 and 1939. Like the Doves Press the only ornament

they used were initials. Simons designed many initials and titles for them and in 1926 the present specimen showing her work was printed letterpress in a limited edition of 220 copies. Each sheet shows a title design and the initials she cut for the that particular work. [c.f. Die Bremer Presse 51].

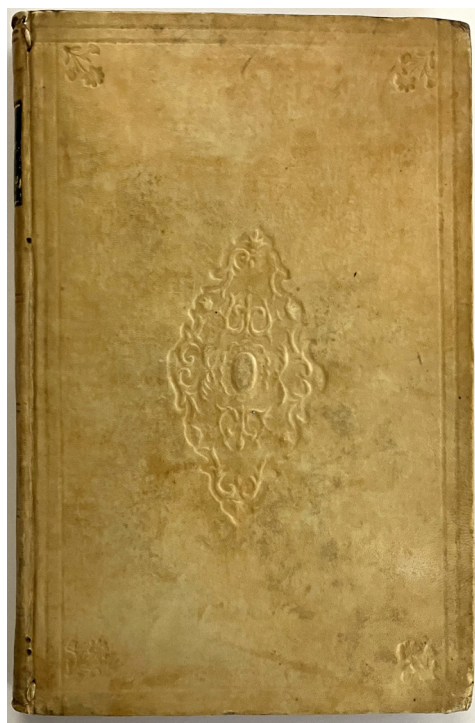


19 • STEMPEL, D.

Die Memphis in der Welt-Praxis / The Memphis (Girder) in the Practice of the World / Le Monde entier utilise le Memphis. Type specimen, n.d. (c. 1932). 4to. 84 pp. Wrs. (Heft 87). A very good copy. **250 €**

* Design Rudolf Wolf (1929).





20 • TESSAURO ALESSANDRO.

Della sereide. Alle nobili virtuose donne libri due. Si permette una prefazione del regio professore Gio. Antonio Ranza per l'aprimento della nuova tipografia patria... Vercelli, della tipografia Patria, 1777. 8vo. Pages: xx, 128, xxxv, (1) permissione. Titlepage and verso of half-title within a decorative border, engraved vignette on title and printer's device on recto of final leaf. Contemporary vellum binding with embossed central lozenge on both boards and small embossed flowers in each corner. Flat spine with gilt green morocco title shield, edges red. Marbled endpapers. Bookplate of Francesco Maria Bero, marchese di Salza on front pastedown & armorial bookplate of William Ward, 3rd Viscount Dudley on rear pastedown. (slight marginal worming to first few leaves, not affecting text, occasional light foxing and spotting; corners of binding a bit rubbed). All in all a lovely crisp copy. **2.300 €**

* **A good copy, with aristocratic provenance from both Italy and England, of the first product of the newly established Tipografia patria in the Piedmont city of Vercelle, a reprint of Alessandro Tessauro's 1585 didactic poem on sericulture.** Tessauro (or Tesauro, 1558-1621) was the author of several works reflecting a variety of interests, but is best remembered for this, his first book, dedicated to Catherine of Habsburg on the occasion of her wedding to Duke Carlo Emmanuale I.



PREFAZIONE^{VI}
DEL REGIO PROFESSORE
GIO. ANTONIO RANZA
Per l'aggiornamento della nuova
TIPOGRAFIA PATRIA.

Una nuova tipografia in questi tempi che d'ogni parte ne inondano i libri; e quel che è più, in una città provinciale, picciola val a dire e di minor commercio in tal genere, so che pare a più d'uno soverchia e difficile intrapresa se non anche rovinosa. Ma sospendano questi tali per cotai poco il giudizio loro, e sentite le ragioni le quali mi confortarono a ciò fare, io credo che alla fine se non vorranno tutti riederersi, almeno non me ne daràn più quel carico che da principio s'è forse forse taluno cambiato opinione. lodarà in appello quel che prima o biasimava o inutile riputava. Vero è che l'tipografico cacete non giunse mai a quel segno, che noi ora vediamo; e appunto per questo radi compajono fra sì gran moltitudine i libri, che per salutar di dottrine, ad elegante vanità meritino l'approvazione di coloro che

Silk manufacture was important in Savoy, and the new duchess was heavily involved in the promotion of the silk trade and the production of raw silk; La Sereida emphasises this heritage while making a conscious and obvious attempt to echo the style and content of Virgil's Georgics, in particular book IV where the poet discusses beekeeping. Tesauro's poem was one of several in the sixteenth century to adapt Virgil's form to the subject of silkworms both in Italy and beyond, including Girolamo Vida's *De bombycum cura et usu* of 1527, and Thomas Moffett's *The Silkwormes* of 1599. So pleased was the dedicatee with the poem that she invited Tesauro to restore the 15th-century Castello di Fossano, seat of the Dukes of Savoy.

This might seem an odd choice, however, with which to launch a new press. The editor, Giovanni Antonio Ranza (1741-1801), who offers an essay on the preservation and care of silkworms as an appendix, opens the book with a lengthy preface in which he articulates the reasoning for the establishment of a new press, in a city that might seem a bit of a backwater, in a world where there was already rather a glut of books being printed. This glut, Ranza argues, had yet to hit Piedmont; he sketches a history of printing in Vercelli from the sixteenth century onwards, and argues for the importance of a truly local press printing works of local importance; and Della Sereide was both of literary importance, and with Ranza's appendix, of economic importance to Piedmont.

Ranza's publishing was to last until 1793, but it is not what he is best remembered for. A Piedmontese patriot and supporter of the revolutionary French against the Austrians, he established, along with Ignazio Bonafous, the Repubblica di Alba in April 1796, in the wake of the battle of Mondovì. This was one of the more fleeting of the republics established in Italy in the 1790's; proclaimed on April 26th, it lasted two days, until the signing of the armistice of Cherasco.

The present copy is from the library of Francesco Berio, marches di Salza (1765-1820), who did much to augment the already large collection established by his father and held at the Palazzo Berio in Naples. On his death, much of the library was sold to William Ward, 3rd Viscount Dudley and Ward, and sent to England. [OCLC records just on location outside Continental Europe: British Library].