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Old & Rare Books

Catalogue 228



KNUF 

CATALOGUE 228

These and some 100 other items will be offered for sale at our *stand H9 at the Salon International du Livre Ancien* which will be held from 23 to 26 April at the Grand Palais (Paris).

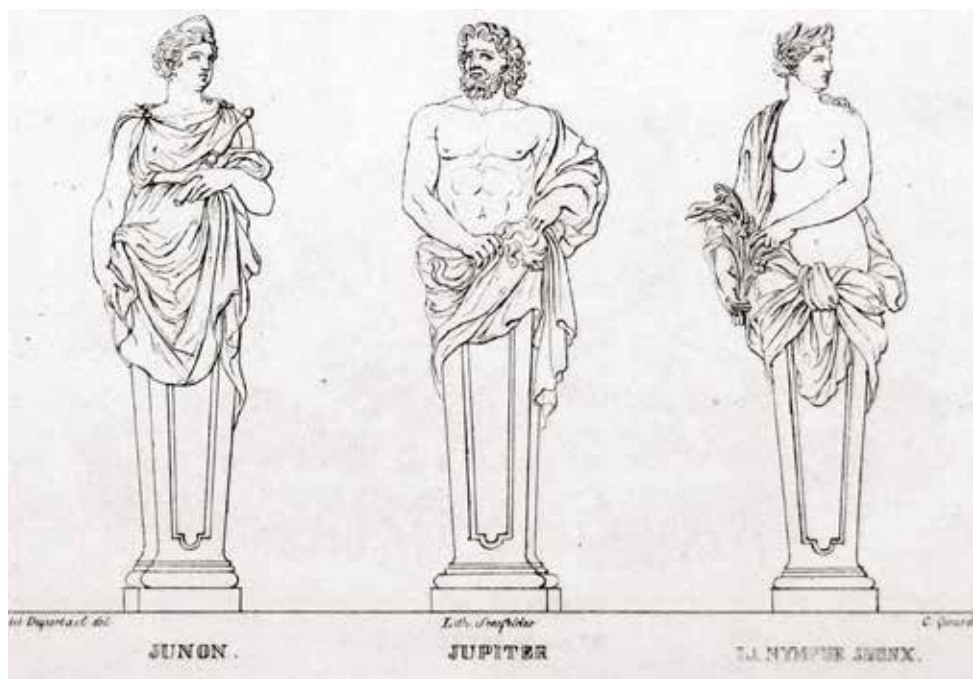
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No. 49

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

Illustrations front- and backcovers: No. 43 PONTANUS.



1 • (ARCHITECTURE VERSAILLES).

Album complet des monumens, architectures, bassins, statues, vases, groupes et bronzes, des chateaux et parcs de Versailles. Comprenant 280 sujets et 123 planches. Gravé au trait par les meilleurs artistes de la capitale. Versailles, Margelidon, 1837. Oblong folio. Tableau explicatif des planches (7pp in 4to) and 40 full page plates (some folding) depicting 123 sub-plates. Some light foxing. Exlibris. **1.200 €**

* The plates contain illustrations of the Chateau and Trianon of course, but also all the individual statues are represented one by one.

2 • (ASKEW, ANTONY).

Bibliotheca Askeviana. Sive catalogus librorum rarissimorum Antonii Askew, M.D. Quorum auctio fiet apud S. Baker & G. Leigh... Die Lunae 13 Februarii MDCCLXXV.... London, 1775. vi, 149, [1]pp. (with the leaf of Libri Omissi present). Uncut copy. Disbound. Priced throughout. **950 €**

* A nice, uncut copy of this important sale catalogue. Dr. Anthony Askew (1722-1772), was a great collector, who traveled on the Continent and whose achievements in the medical field are quite eclipsed by his proficiency as a classical scholar. As a bookcollector, he is said to have attempted to secure a complete series of all the Greek classics ever published; he purchased privately R. Mead's Greek

manuscripts, the papers of Dr. Taylor and some fine early classics codices from the library of the Maffei family. His sale (13 February 1775) was a great success and was attended by the Paris bookseller De Bure, who bought for the Duc de La Vallière and other French collectors (including the King of France).

3 • (AUCTION POSTER - BOOKS - 1766).



Vente d'une bibliothèque de consequence après décès, le 22 août 1766... dans la Maison... où demeurait l'Abbé Sehier, Chanoine & Archdiacre de l'Eglise Métropolitaine de Rouen, il sera procédé... à la Vente d'une nombreuse & excellente Bibliothèque, consistante en Livres de théologie, jurisprudence canonique & civile, belles-lettres, histoire, bibliographie, &c... Rouen, 1766. Broadsheet (52 x 38 cm). Uncut, but slightly damaged at fold and a small hole in the lower right hand corner in the text. **1.200 €**

* A rare and possibly unique poster announcing the sale of the library of Abbé Sehier from Rouen. I haven't found any mention of a printed catalogue of the books that were in the sale.

4 • (BENTES, ALBERTUS).

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

* Fine wide-margined copy of this important collection comprising around 7000 lots, assembled by the former Amsterdam supreme judge. Highlights include early bibles, sciences (with works by Kepler, Brahe, Finé, Firmicius, Copernicus, Goericke), philosophy, and other subjects. Rare on the market.

5 • (BOISSIEU, J.-J. DE).

Catalogue d'une belle collection de dessins par J.-J. de Boissieu et par différentes maitres des diverses écoles provenant de la collection de M. le baron de M. *** Dont la vente... aura lieu... les mercredi 18, jeudi 19 & vendredi 20 avril 1866. Paris, 1866. 37pp. 453 items described. Nineteenth century half green morocco, marbled boards. Original printed wrappers bound-in. (some soiling). **280 €**

* Jean-Jacques de Boissieu (1736 –1810) was a, mostly self-taught, French draughtsman, etcher and engraver. Boissieu made many etchings of the countryside. His pupils included Louis Nicolas Philippe Auguste de Forbin and his nephew Claude Victor de Boissieu.

6 • (BOOKBINDING).

Notizen & Rezepte für das Vergolden. Eine anonyme Abschrift aus dem Jahr 1896. Dodewaard, 2009. Hundreds of pages of information. Halfcloth. Some illustrations of bindings in black and white and some extracts inserted. The colophon states: „Diese Faksimileausgabe wurde in einer Auflage von 10 Exemplaren angefertigt in Oktober 2009 im Atelier de Distelkamp in Dodewaard...“ **650 €**

* Produced in 10 copies only the present work contains a wealth of information about the use of gold in bookbinding. Included are extracts from various works on bookbinding that are relevant to this text.

7 • (BOOKBINDING - SILVER).

Pair of embossed silver book covers, with two silver clasps. (The Netherlands, first quarter of the 18th cent.) 342 x 250 mm. Frontcover with Crucifixion with Mary and St. John, surrounded by four cornerpiece portraits of the four Old Testament Patriarchs, within a baroque cartouche frame, backcover with the Resurrection of Christ with the angel and two astonished guards, surrounded by four cornerpiece portraits of the Evangelists, both covers within a fine scroll border and with a similar background of baroque acanthus. In good condition.- (Sl. wear and a few tiny holes.) Beautiful, richly decorated early 18th century Dutch silver binding. The heavy silver covers, together weighing approximately 1 kilogram, are both apparently unmarked and are probably intended to enrich a missal or bible. **13.000 €**

* Book bindings or covers made of precious metal have always been exceptional. Their rarity has doubtless been mainly due to their high costs, but another factor, which has limited their use, is their inconvenience. There have been few collectors of silver bindings and the literature of the subject is very limited. Silver bindings of the seventeenth and eighteenth centuries do not as a rule bear guild or



makers' marks. With the close of the eighteenth century, silver book-covers fell out of fashion. [text from: Hayward, J.F. Silver Bindings from the Collection of J.R. Abbey & see. J.W. Frederiks, Dutch Silver: Embossed Ecclesiastical and Secular Plate from the Renaissance until the end of the Eighteenth century. The Hague, 1961, vol. IV, nrs. 238-239, plates 235-37, and nr. 292, plate 286].

8 • BOSBOOM, SIMON.

Cort onderwijs vande Vyf Colomen... Uit den scherpsinnigen Vinsent Scamozzy getrocken... Nieulycks vermeerderd en verbeterd met Privilegio. Amsterdam, Joannes Loots, n.d. (between 1696 and 1726?). Folio. Limp vellum. Handwritten exlibris of the Arnhem (?) sculptor Johannes Daniels. Engraved titlepage, 58 ff with text and 47 full-page copper-engravings (one folding and 3 signed S. Bosboom inventor) and 6 copper-engravings in the text, marked A-F. **4.500 €**

* Simon Bosboom (1614 - 1662) was a Dutch architect and stone mason. 'Cort Onderwys...' is an influential and simple and practical manual on the five orders of columns, written for the use of craftsmen. It is based on Scamozzi's *Idea della architettura* - most plates derive from Scamozzi's book VI. Bosboom's work became a popular handbook for architects that was reprinted several times and served to spread the ideas of Scamozzi throughout the Netherlands. He discusses and illustrates the Tuscan,



Doric, Ionic, Composite (here called Roman) and Corinthian orders of column, along with doorways, arches, facades, etc. 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. In 1653 he was promoted to city mason and in 1657 to city architect. Plates 54 and 55 depict interiors of Santa Maria Maggiore, Rome. Plates 52 and 53 depict a church designed by Bosboom.

9 • BRANT, SEBASTIAN.

Stultifera navis... / The ship of fooles, wherein is shewed the folly of all states, with divers other workes adioyned unto the same, very profitable and fruitfull for all men. Translated out of Latin into Englishe by Alexander Barclay priest. London, John Cawood, 1570. Folio (25,8 x17,6 cm.). Collation: [para]-2 [para]6, A-Z, Aa-Vv6, Xx4 ([12], 259, [3] ll.); A-G 6 ([42] ll.); A-D6 ([24] ll.) Large woodcut with four ships filled with fools on title, 116 woodcuts in text, 8 of which are repeated twice and one woodcut once. Brown 19th-century gilt tooled morocco, gilt fillets, floral borders and centre-piece on covers; spine gilt, floral gilt inner dentelles, marbled endpapers, g.e. In modern green cloth box. With the bookplates of Joseph Tasker, Middleton Hall, Essex (early 19th century), and of C.W. Dyson Perrins; faded early ownership's entry on the colophon; early ownership's entry on f. 97v: 'Ann Howerd'; title a little bit soiled; some leaves shaved affecting a few headlines towards the end; some occasional browning and some little streaks at a few lower margins. A very good copy of this important second edition of the best English translation of this classic. **50.000 €**



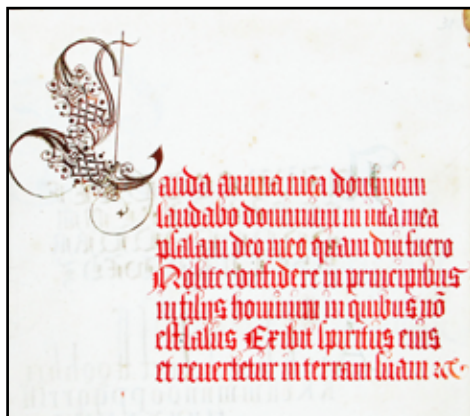
* Second edition of the English translation of Sebastian Brant's famous *Narrenschiff* by Alexander Barclay (1475?-1552). The first edition of this translation was printed by R. Pynson in London in 1509 and in the same year another English translation, printed by Wynkyn de Worde, appeared. The woodcuts in our edition are from the same blocks that were used in the original 1509 edition of Barclay's translation. The outstanding and by far the best English translation by Barclay, is based on other Latin and French translations and he has added many explanatory notes. The *Narrenschiff* by the German humanist and poet Sebastian Brant from Strasbourg (1458-1521) is one of the most popular books of its time. Each of the 111 fools contained in the ship embody a vice or a human imperfection. In a severe and rigid sermon these vices are criticized with the intention to strengthen the authority of the Church and

the Emperor. Added in this edition are two extra related and interesting texts by: **D. MANCIN**. The Mirror of good Maners. Conteyning the foure Cardinal Vertues, compiled in Latin by --, and translated into English by Alexander Barclay (f. (1)-(42) (STC 17243). This is the second edition of this translation of Mancin's De quattuor virtutibus; the first edition is from 1518 (?) (STC 17242), and: **A.S. PICCOLOMINI**. (Pope Pius II). Certayne egloges of Alexander Barclay Priest, whereof the first three conteyne the miseries of courtiers and courtes of all princes in generall, gathered out of a booke named in Latin, Miseriae Curialium. (f. [1]-[24]). The colophon is on f. [24]r: 'Imprinted at London, in Paules Church-yarde by John Cawood ...' (f. [1]-[24]). (reprint of STC 1384/5). [c.f. ESTC S107135; Index Aurel. 123.748; Pforzheimer 41; Séb. Brant 500e anniversaire (Exhib. cat. Basle 1994), 109; STC 3546; Wilhelmi, Séb. Brant - Bibliogr. 218; NUC 750345; reprint ed. by Thomas Hill Jamieson (Edinburgh 1874), Introd.].

10 • (CALLIGRAPHY - WRITING BOOK) SCHLEUPNER.

(Calligraphy manual). Nuremberg, 21 February 1555. 4to (21 x 16 cm). 13 large ornamental initials in gold penwork, and text in dark brown, red and gold ink. [26] ll. (incl. final two blanks). Re-cased in a contemp. pigskin blindstamped binding (clasps missing). Some occassional browning. In very good condition.

22.000 €



* A magnificent document of the golden age of Nuremberg calligraphy, with several German and Latin texts and alphabets in various calligraphic scripts adorned with 13 magnificent initials. It is the only manuscript extant by Schleupner. It is dated "February 21, 1555," and signed "Caspar Schleupner." Schleupner was a student of Johann Neudörffer Sr. Most probably the present manuscript was produced under Neudörffer's supervision. The manuscript seems to be complete, but one (blank ?) leaf at the beginning and, possibly, some blanks at

the end are missing. From the collection "Hauswedell," [Cf. Doede, Schreibmeisterbücher, p. 30, note 38; Doppelmayr, pp. 157 and 201; Smith, Rara Arithmetica, p. 412; Thieme & Becker XXX, p. 107].

11 • (CORBIÈRE, LE COMTE DE).

Catalogue de la Bibliothèque de M. le Comte de Corbière, Ancien Ministre de l'Intérieur et Membre de la Société des Bibliophiles Français comprenant le Cicéron imprimé sur vélin en 1466, par Jean Furst; des livres imprimés sur peau de vélin; une série de poètes anciens; des ouvrages classiques grecs, latins et français; de grandes collections historiques et littéraire &c. &c. Vente... le 1er Décembre 1869... Paris,

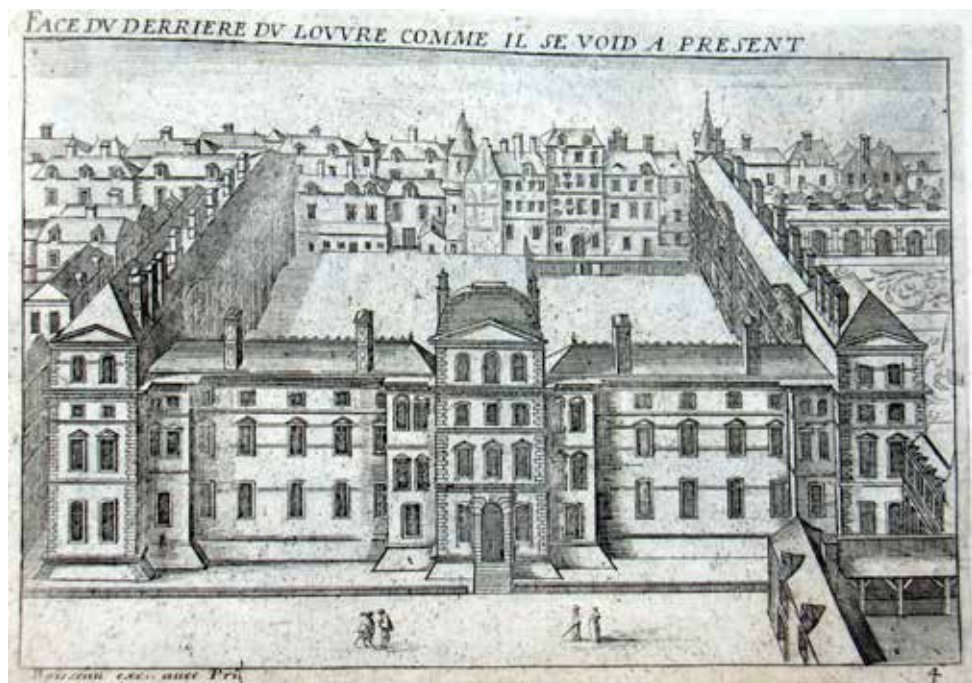
Bachelin-Deflorenne, 1869. 188pp. Original printed wrappers (dogeared and a bit damaged and foxed).
Good uncut copy. **380 €**

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

12 • COTTART, PIERRE.

Recueil, des plus beaux portails de plusieurs eglises de Paris. Paris, Van Merle, 1660. Oblong 4to. Engraved title within a chimney piece design and 11 full-page engravings (ca. 160-210 x 112-135 mm) of Parisian churches, portals and altars, numbered 3-12 (Nr. 2 missing). **16.500 €**

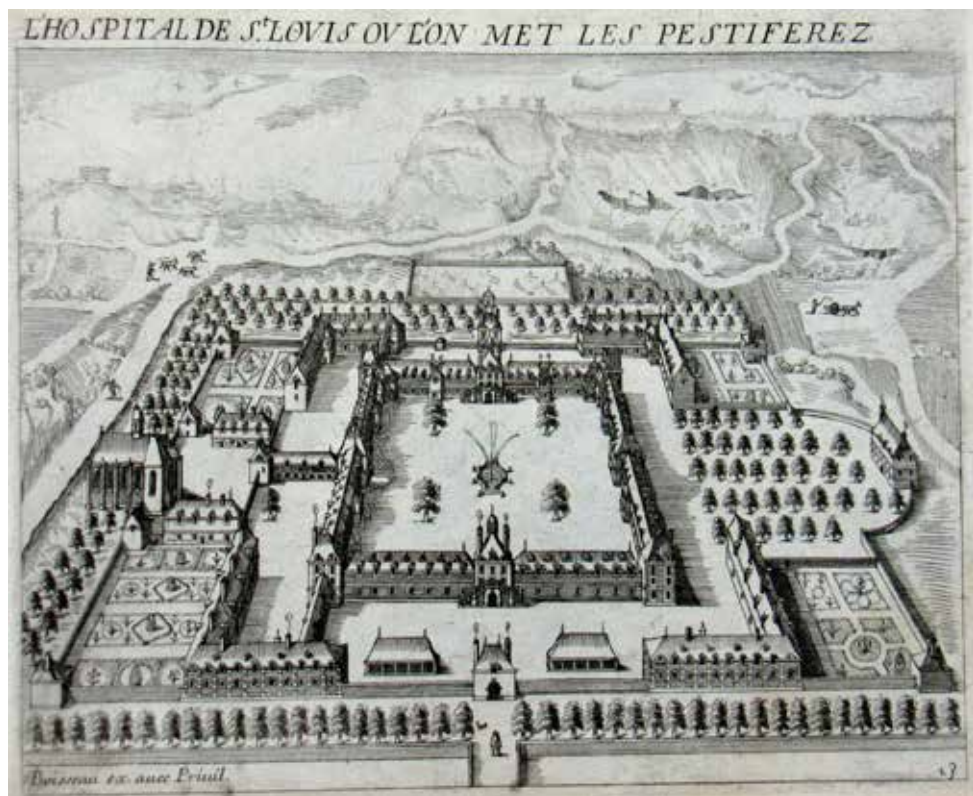
*The plates, by Pierre Cottart (ca. 1648-1686), give elevations and plans of 17th-century baroque church portals in Paris. The plates are unsigned, though some captions credit the architect: Mansart, Brosse, and Le Mercier. New issue of the original edition of 1648. With: (2) **MAROT, J.** (Recueil de plusieurs portes des principaux hostels et maisons de la ville de Paris ensemble le retable des plus considerables autels des eglises). Pierre Mariette, ca. 1660. Etched title and 19 etched plates (ca. 195 x 125 mm),



numbered 2-20 (Title (1) missing). The plates are for the greater part misbound: plates 9-16 bound after Suite (3). Second edition with the plates 17-20 added for the first time; plate 19 and 20 before plates 9-16 and 18 after Suite(4); and 17 at the end of Suite (11). The first edition was published in 1644. With: (3) **LE PAUTRE, J.** Retables dautels a Italiene inventes et graves par Jean Potre., Pierre Mariette, ca. 1660-1665. Etched title, and 5 etched plates (ca. 215 x 150 mm) of richly decorated altars. In opposition to what Savage tells us, this suite has a proper imprint and the plates are numbered (1, 6, 2-4, (5)), signed by Le Pautre and have the address of Mariette, including plate 3! With: (4) **LE PAUTRE, J.** Porte cochere., Pierre Mariette, n.d. Etched title and 5 etched plates (ca. 220 x 145-150 mm) of doors. Very rare suite which was later included in Le Pautre's Oeuvres d'Architecture. vol. II (Paris 1751), nr. 43. With: (5) **LE PAUTRE, J.** Cheminees a la moderne inventées et gravées par..., Pierre Mariette, 1661. Etched title and 5 etched plates (ca. 215 x 153 mm) of mantelpieces. In opposition to what Savage says these 6 plates are unnumbered. With: (6) **LE PAUTRE, J.** Desseins de plafons., Pierre Mariette, n.d. 5 etched plates, incl. the title (ca. 140 x 195 mm) of richly decorated ceilings, numb. 1-2, 4-6 (Nr. 3 missing). This rare suite was includes in Le Pautre's Oeuvres d'Architecture. vol. I (Paris 1751), nr. 35. With: (7) **MAROT, J.** Nouveaux desseins d'Alcoves inventés et gravés par..., Pierre Mariette, n.d. 8 numbered engraved plates, incl. the title (ca. 130-150 x 220-235 mm) of alcoves, or bed recesses. Very rare unrecorded edition! With: (8) **LE PAUTRE, J.** de predicateurs nouvellement inventées et gravées par..., Pierre Mariette, 1659. Etched plates, incl. the title (ca. 220x150mm.), of decorated pulpits, numbered 1-3, 6 (Nr. 4-5 missing). This is apparently the first printing of these plates. With: (9) **BOISSEAU, J.** 8 engraved plates (ca. 150 x 210 mm) of buildings in Paris by Boisseau, numbered 8, 5, 7, 8, 19, 13, 4 and one unnumb by Jean Boisseau: (8) L'Hostel de ville, Place de Greve, (5) Palais d'Orleans, (7) Leglise et college de Sorbonne, (8) L'Hotel d'Angoulesme, (19) L'Hostel du Maine by Claude Chastillon, (13) L'Hospital de St.Louis, (4) Face derriere du Louvre and the Chasteau du comte de Bury en Blaisois.recorded as a separate edition or suite. Probably these plates are taken from Boisseau's Topographie françoise (Paris 1648 or 1655). The Parisian bookseller Jean Boisseau (fl. 1637-1658) had acquired the original drawings of Claude Chastillon, a designer and engraver to the king. Boisseau first published the collection in 1641. It became of the greatest archaeological and topographical interest and was republished in 1648 and 1655. With: (10) **PIERRETZ, A.** Recherche de plusieurs beaux morceaux d'ornemens antiques et modernes, comme trophées, frises, masques, feuillages, et autres, dessinés et graves par .., Pierre Mariette, ca. 1660-1665.title and 24 engraved plates (ca. 155 x 110 mm), numbered 1-7 (helmets, military insignia), 8-11, 13-14 (decorated borders, friezes), 15-21 (masks), 22-25 (decorated architectural elements) and an extra nr. 24 (145 x 150 mm; of a geometrical design). (Plate 12 is missing). Very rare suite, not recorded by Savage. It is a new issue of the original edition: Paris, Widow F. Langlois, 1648. With: (11) **FANELLI, F.** Varie architettura di --, scultore del re della Gran Bretagne., Van Merle, 1661.title and 20 engraved plates (the 15 first plates: ca. 220 x 160 mm; the following 5, printed sideways up: ca. 140 x 160 mm) of fountains and grottoes.the first impression of Fanelli's suite of fountains and grottoes and probably not engraved by William Faithorne, to whom it is sometimes attributed. It is also sometimes stated that the work was first published in 1642 (Thieme Becker), but no such edition has been identified. The added plate '17' of the 'Grote de Luxembourg' is by Jean Marot and belongs to suite (2), although the plate was sometimes added to Fanelli's suite. Contemporary limp vellum with a round label lettered in ink pasted to the front cover.

15.000 €

* Very rare and interesting collection of 11 suites of in total 120 engraved and etched plates of buildings, castles, churches, portals, altars, doorways, mantelpieces, ceilings, alcoves or bed recesses, pulpits, architectural decorations (helmets, military insignia, decorated borders, friezes, masks), fountains and grottoes, mainly in Paris and surroundings. The plates are etched and engraved by the most outstanding and well-known artists in Paris around the middle of the seventeenth century: Jean Le Pautre, Jean Marot ('Le grand Marot'), Pierre Cottart, Jean Boisseau, Antoine Pierretz and Francesco Fanelli. The suites were published and printed by the two most famous printers of engravings and etchings: Pierre Mariette and Van Merle. This collection is of the greatest importance for the history of French architecture during the seventeenth century. Good copy. (Some margins a little bit soiled and wrinkled; binding wrinkled). [Ad 1: Berlin Kat. 2464, 2; Savage a.o., Cat. Brit. Architect. Library 724. Ad 2: Berlin Kat. 2461; Savage 2047; Maubon, Marot, pp. 140-63. Ad 3: Savage 1861, cf. 1833, 70; cf. Berlin Kat. 313, 70; Millard I, p. 273, Nr. 7e. Ad 4: cf. Berlin Kat. 313, 43, cf. 3867, 2; Savage 1833, 43; Millard I, p. 284, Nr. 6a. Ad 5: cf. Berlin Kat. 3789 (Pierre Le P.), cf. 313, 48; Savage 1837, cf. 1833, 48; Millard I, p. 276, Nr. 9i. Ad 6: cf. Berlin Kat. 313, 35; cf. Savage 1833, 35; Millard I, p. 284, Nr. 4c. Ad 7: Berlin Kat. 4005, 2. Ad 8: cf. Berlin Kat. 313, 79; Savage 1835, cf. 1833, 79; Millard I, p. 275, Nr. 8a. Ad 9: cf. Millard I, pp. 72-3; not in Berlin Kat. Ad 10: Cf. Berlin Kat. 318; not in Savage! Ad 11: Savage 1020; Guilmar, p. 320.]



13 • (DANCE OF DEATH).

La grande danse macabre des hommes et des femmes, historiée & renouvelée de vieux Gaulois, en langage le plus poli de notre temps... Troyes, Jean-Antoine Garnier, (1728). 76 pp. in 2 columns. 4to. With 60 mostly large half-page woodcuts of the Dance of Death of men and women of all ranks and



profession, including a large allegorical woodcut on title, repeated at the end, a large woodcut of a dead man rising from his grave on verso title, also repeated at the end, 2 woodcuts of heralds blowing their trumpets, one repeated, an almost full-page woodcut of the author at the head of the women's Dance of Death, and 4 small oblong woodcuts of women in their coffins, the Last Judgment, etc., at the end. 19th century half cloth, spine gilt. Fine copy of a very rare chapbook Dance of Death. **5.500 €**

* Rare French chapbook edition, sold by peddlers and at fairs, of one of the most popular educational picture books in Europe since the Middle Ages. Here two Dances of Death are depicted, first the Dance of Death of men of all ranks and professions, and after that the Dance of Death of women of various ranks and stations in life. These Dances of Death were meant to remind people that everybody was mortal however powerful in life, and

to warn people to be prepared to die at all moments. The chapbook is discussed at length by Nisard, with many reproductions of the woodcuts and comparison of texts. It is to be dated by the 'Extrait de la permission du Roi', which is found at the end, signed by Coignard, and dated at Paris, May 21, 1728. [c.f. Oberlé, La Bibl. Bleue, 1; Nisard II, p. 284: «Le plus beau des livres de la Bibliothèque Bleue»].

14 • DAVY-CHAVIGNÉ, FRANÇOIS-ANTOINE.

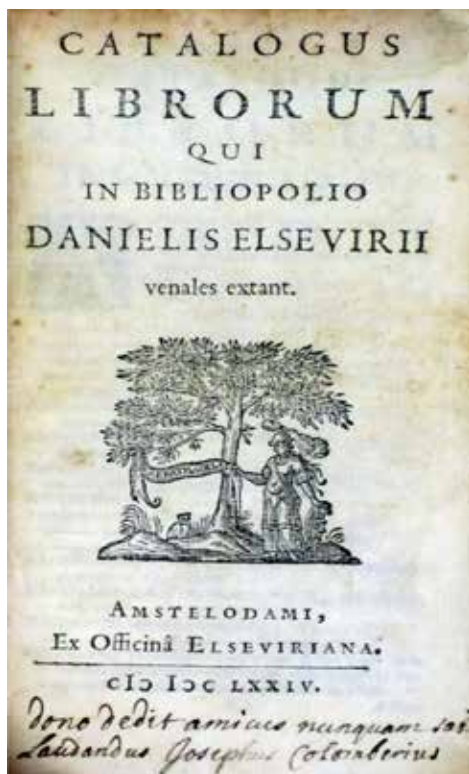
Mémoire sur la construction des ponts en fer, et particulièrement sur ceux progettés en fer coulé, pour rétablir la communication entre l'isle de la Fraternité, ci-devant Saint-Louis, et celle du Palais, à la place de l'ancien pont Rouge, à Paris. (Paris, 1802). 16 pp. Marbled wrappers. **330 €**

* François-Antoine Davy de Chavigné (1747 - 1806) was a utopist architect. In the present work he talks about iron bridges constructed abroad, especially in England, and shows himself in favor of building with new materials like iron. He states the advantages and disadvantages at a time when the first iron bridge in France had yet to be built. This would be the pont des arts, constructed in 1803.

15 • (ELZEVIER, DANIEL).

Catalogus Librorum Qui in Bibliopolio Danielis Elsevirii Venales Extant. Amsterdam, ex officina Elseviriana, 1674. 7 parts in one volume. 176; 86, i blank f.; 60; 200, 2 blank ff.; 120; 24; 103 pages. (without the last two blank sheets) Eighteenth century mottled calf binding, spine gold tooled, covers and inner dentelles goldtooled. Edges stained red. Woodcut printer's device on title, woodcut endpiece, woodcut initials. Manuscript exlibris at the bottom of the titlepage: "dono dedit amicus nunquam laudandus iosephus Colomberius". A note in pencil on the second (blank) flyleaf states that this is the copy that was sold in June 1861 (for 9F) at the second Millot sale (catalogue page p. 192 no. 1450). A very good and lovely copy. **15.000 €**

* Catalogue of the stock of Daniel Elzevier's book-selling establishment in Amsterdam, listing about 20,000 titles. It is divided into seven parts: theology (176pp), law (86pp), medicine (60pp), books on 'miscellaneous' subjects (200pp), books in French (120pp), books in Italian, Spanish and English (24pp) and books in German (103pp). No prices were given but these were presumably quoted on request. Included are, of course, the books published by the Elzeviers still in print, and a vast number of other books printed in Holland, and the catalogue is therefore still of bibliographical value. It also served contemporary scholars as a work of reference and may be considered a select universal bibliography [Breslauer & Folter # 68]. Willems says: «En parcourante les vingt mille articles dont se compose cet inventaire, on peut se faire une idée de l'importance de la librairie elzevirienne d'Amsterdam et de l'étendue de ses relations. Mais là ce ne borne pas l'intérêt de ce document. Ce qui lui donne une valeur exceptionnelle, non tant pour la bibliographie elzevirienne, puisqu'il comprend surtout des livres d'assortiment, que pour la bibliographie néerlandaise en générale, c'est que le rédacteur a pris la peine d'indiquer l'adresse véritable de la plupart des ouvrages parus sans nom de ville ou avec un nom supposé» A famous and important catalogue of this influential Dutch firm of booksellers, publishers and printers that was in business from 1583 to 1791. Lodewijk (Louis) Elzevir established the firm in Leyden in 1583. From 1625 Bonaventura Elzevir and his nephew Abraham led the business, initiating in 1629 their famed 32mo editions with engraved title-pages, narrow margins and solid-looking text. Before closing in 1791 the firm had issued more than 2000 works. [cf. Breslauer & Folter 68, Willems 15, Rahir 8]



16 • ERNESTI, JOHANN HEINRICH GOTTFRIED.

Die Wol-eingerichtete Buchdruckerey. Nürnberg, Endter Erben, 1733. Oblong 4to. Engraved frontispiece, 13 small engr. 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, vermittelst welchem junge Personen, so die Edle Buchdrucker-Kunst redlich erlerntet, nach Verfliessung ihrer Lehr-Jahre, zu Buchdrucker-Gesellen bestätigt und aufgenommen werden, [...]. 16pp. Hcalf, spine gilt. Binding rubbed, corners bumped, a few brown spots and very slightly browned in places. In all a good copy. 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.

4.000 €

* Second, enlarged ed. With the usually missing appendix of Rist's poems. 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).

17 • GARZONI, THOMASO.

Il Theatro de'vari e diversi cervelli mondani, novamente formato, et posto in luce da Thomaso Garzoni da Bagnacuallo. Venice, Paulo Zanfretti, 1583. Printers woodcut device on titlepage. (viii) pp, 119 ff, (iv) pp. Woodcut initials. Contemporary limp vellum binding. Some occasional foxing. Good copy. **1.800 €**

* Rare first edition of this curious work. Garzoni (1549 - 1589) describes the various kinds of brains and types of madness that were to be observed in the "theater of society's diverse and varied brains". He discusses a.o. the brains of the alchemist, the astrologer etc. etc. The work was redone in 1589 as *Hospitale de' pozzi incurabili*. With Rabelaisian gusto Garzoni proposes in a theatricalization of mad types, a new typology of madness. Garzoni takes us through a theater qua hospital where we can see many types of the mad. These types are illustrated, in good Renaissance style, by a great number of arbitrary anecdotes, taken from the ancients and moderns all demonstrating the nature of some absurd form of behavior. The work went through several editions, this is the rare first edition. [c.f. A. Thiher, *Revels in Madness. Insanity in medicine and literature*].

18 • (HOHENDORF).

Bibliotheca Hohendorfiana, ou catalogue de la bibliothèque de feu Monsieur George Guillaume Baron de Hohendorf. A la Haye, Abraham de Hondt, 1720. Small 8vo. 3 parts in one volume. (II), 240 ; (II), 200 ; (II), 288 pp. (somewhat browned). Contemporary calf binding, spine richly gilt with raised bands and gilt-lettered red label. **2.100 €**

* Taylor says: "Although this library of 6787 printed books and 252 manuscripts does not rank with the largest collections of the eighteenth century, the choice of books and the organization of the catalogue make it important. Baron de Hohendorf, adjudant-general of Prince Eugene of Savoy, owned many Latin works, a generous selection of French books, and some Italian books. Among the last were some fifty or sixty plays... Although there is neither a table of contents nor an index of authors, the catalogue is easy to use because its maker adheres with more than the usual care to the categories that he has set up... The separate listing of octavo Aldines... the folios and quartos are not separately listed – and of the duodecimo Elzevirs... suggests that collectors were already searching for them in 1720... the absence, although not complete, of theology and the classics, make it pleasant reading for most students of modern literature." The Royal Library at Vienna bought the entire collection. [Folter 366; Taylor p. 246]

19 • 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 unnn. ll. containing text + 43 numbered engravings 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. This 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]



20 • (INK) McCUTCHEON BROS. - CHICAGO.



Sample book of inks produced by the firm of McCutcheon Bros. & Quality Inc. Chicago, no date (but c. 1920?). 8vo. Folded in three. Text printed on one side of the heavy paper foldout and with three separate demonstrations of different kinds of inks on the three inside leaves.

130 €

* Interesting small sample book containing on the inside 33 ink samples on three different kinds of papers. The illustrations at the top give an idea of the final results. For each colour a price is given, the most expensive colour being "Royal Purple".

21 • (LA CAILLE, JEAN DE).

Histoire De L'imprimerie et de La Librairie, Où L'on Voit son Origine & Son Progrès, Jusqu'en 1689. Divisée en deux Livres. Paris, Jean de la Caille, 1689. 4to. Contemporary mottled calf, spine richly gilt. Red marbled edges. Front hinge weak, but holding well, bottom of spine slightly damaged. (iv), 326, (xxvi) pp. Paper uniformly browned but a good copy.

2.200 €

* First and only edition. A very important work for the history of Parisian printing, the major portion of the work (pp. 53-322) being composed of a biographical dictionary of the printers and booksellers of Paris up to 1689. This is preceded by a slight sketch of the invention and early history of printing, with a list of the (supposed) first book produced in each place. De la Caille was a Parisian printer and bookseller like his father. He died in 1720. [c.f. B&W].



22 • LÉPICIE, (FRANÇOIS BERNARD).

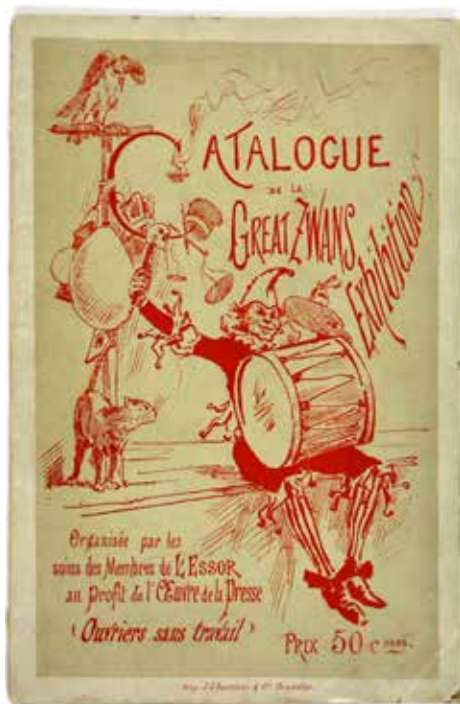
Catalogue Raisonné des Tableaux du Roy, avec un abrégé de la vie des peintres, Fait par ordre de sa Majesté. Tome Premier Contenant l'École Florentine, & l'École Romain. Paris, de l'Imprimerie Royale, 1752 & Tome Second Contenant l'École Vénitienne & l'École de Lombardie. Paris, de l'Imprimerie Royale, 1754. xv,203; viii,333 pp. Large 4to. Two volumes bound together. Halfcalf, boards. Binding a bit rubbed but a good uncut copy with wide margins. **2.100 €**

* Bernard François Lépicie, né le 6 octobre 1698 à Paris où il est mort le 17 janvier 1755, est un graveur français. Cet important catalogue consacré aux peintres florentins, romains, lombards et vénitiens a longtemps servi de modèle. Il devait s'étendre à d'autres écoles représentées dans les collections royales qui renfermaient, aux temps de Lépicie, 1800 oeuvres. Le projet fut cependant compromis par la disparition de l'auteur en 1755. Le catalogue contient des biographies et descriptions des tableaux de entre autres: Léonard de Vinci, Michel-Ange Buonarroti, Baccio Bandinelli, André del Sarte, Jacques Pontorme, Balthazar Peruzzi, François Salviati, André Mantegna, Raphael, Polydore de Caravage, Michel-Ange des Batailles, Pietre de Cortone, Romanelli, Carle Maratte, Ciro Ferri, Bellin, Bordone, Titien, Pordenon, Les Dosses, Lotto, Schiavon, Zustris, Bassan, Tintoret, Mutian, Paul-Véronèse, Alexandre-Véronèse, Corrège, Carache Louis, Carache Augustin, Carache Antoine, Carache Annibal, Caravage, Le Guerchin.

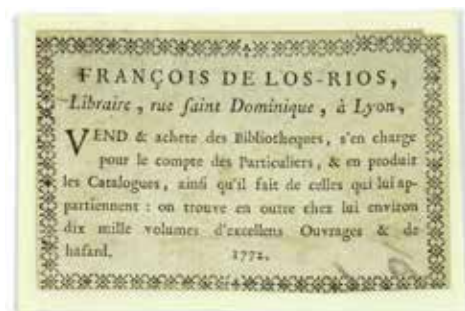
23 • (L'ESSOR).

Catalogue de la Great Zwans Exhibition organisée par les soins des Membres de l'ESSOR au profit de l'oeuvre de la presse (ouvriers sans travail). Bruxelles, J.-E. Goossens et Co, 1885. 36 pp. Original printed wrappers. (top of spine sl. dam.). **230 €**

* L'Esson is an association of artists active in Brussels from 1879 to 1891. The founders wanted to rebel against bourgeois and conservative Literary and Artistic Circles of Brussels. l'Esson's aim was to create possibilities for its members to expose their works. They organized fifteen exhibitions, two of which, the 1885 and the 1886 ones, were Zwans exhibitions. Zwans means talking nonsense and the art exhibited was burlesque and generally had no sense at all. The present work is the catalogue of the first of these exhibitions. Members of the movement were a.o. Louis Cambier, Théo van Rysselberghe, James Ensor, Emile Housterick & Frans Seghers.



24 • LOS-RIOS, FRANCOIS DE.



Trade Card. (Lyon), 1772. Trade card (82 x 52 mm) on normal paper. Text within a typographical border. A rare survival. **150 €**

* Francois de Los-Rios (1727-1820) was one of the most colorful booksellers of his time. Born in Antwerp in 1727 from a merchant family, he left his native country in 1745. He worked as a bookseller's clerk in Paris, sold books in Italy, visited England and the Low Countries, came to Lyon

around 1750 and despite the reluctance of the master booksellers and printers in 1767 he obtained the King's permission to exercise as a bookseller in the capacity of a foreign candidate. He continued to travel a lot in France and abroad. Los-Rios eventually became the main bookseller in Lyons for auctions and reached the peak of his career at the dawn of the French Revolution.



25 • (LOTTERY - ART).

Lyst van kunstwerken, door beoefenaars en verzamelaars bijeengebracht, om verloot te worden te behoeve van het Vaderland; ; tentoongesteld te Amsterdam, in het Nationale Geregtschhof. Amsterdam, C.A. Spin, 1831. 8vo. iv, 76, 8 pp. Lithographed frontispiece. Contemporary gilt and richly blind-stamped longgrained red morocco, gilt edges. Fine, nicely bound copy. **780 €**

* List of paintings, drawings, engravings, lithographs etc., collected from all the northern Provinces of the Netherlands for the exhibition and lottery held in Amsterdam in 1831 for fundraising for the 10-days Campaign (Tiendaagse veldtocht) (2 - 12 August 1831) by Willem I in order to suppress the Belgian uprising and unite the Northern and Southern provinces of the Netherlands. The Northern and Southern provinces were until 1830 united as the Netherlands.

26 • (MARCK).

Bibliotheca Marckiana, sive catalogus librorum, quos summa cura & maximis sumptibus sibi comparavit Henricus Hadrianus van der Marck. Hagae-Comitum, apud Petrum de Hondt, 1727. Small 8vo. 3 parts in one volume. (IV), 238 ; 148 ; (VIII), 163 (1 blank) ; 48 pp. (small library stamp on title). Contemporary boards. **1.900 €**

* Taylor says: "Note also the Bibliotheca Marckiana (The Hague 1712), which the British Museum lists under Joannes à Marck, a professor of theology. The titlepage of the earlier catalogue does not give the owner's first name. Except for a somewhat greater proportion of incunabula and books from the early sixteenth-century presses in the 1727 catalogue, the character of the two catalogues is similar." The 1712 catalogue is probably that of (part of) the library Hendrik Andriaan's elder brother Nicolaas Thomas, who died unmarried in 1712 and that was inherited by his younger brother Hendrik Adriaan. [c.f. Taylor Book Catalogues p. 252]

27 • (MEERMAN, GERARD & JOHAN).

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



2.000 €

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

28 • (MENARS).

Bibliotheca Menarsiana, ou catalogue de la bibliothèque de feu Messire Jean Jacques Charron, Chevalier Marquis de Menars, Baron de Constans St. Honorine... Augmentée & Embellie d'un grand nombre de Manuscrits, dont uns sont considérables par leur Antiquité La Haye, Abraham de Hondt, 1720. Small 8vo. (VIII), 554 pp. Contemporary boards. (browned throughout due to paper quality). **1.900 €**

* 7651 lots. Taylor says: "Most of the books in the De Thou library passed into the Menars library and then into the Soubise library." [c.f. Taylor Book Catalogues, p. 252; Bogeng Bibliophilen, I, 106-109]

29 • MEYER, JOHANN HEINRICH (ed.).

Journal für Buchdruckerkunst, Schriftgiesserei und die verwandten Fächer. Braunschweig 1834 - 1839. The first six years of this magazine, each year contains 12 issues except the first year that contains 6 issues. Bound in two volumes. Mid 19th century half cloth. Marbled boards. Printed two columns on



a page. 1834: 128 columns; 1835: 192 columns; 1836: 188 columns; 1837: 184 columns; 1838: 188 columns; 1839: 174 columns. Text complete. With many plates and illustrations in black and white and colour throughout. At the end of each issue plates are being called for, some of these are present, others are not and again, others that are not called for are present. **3.500 €**

*The first six years of this magazine for professionals in the printing trade that continued until 1919. It was started in July 1834 so the first year only contains 6 issues, all the others contain 12 issues. The magazine contains a wealth of information, just leafing through shows us a history and recipes for black printing ink, type specimens, illustrations of presses and related material, new techniques, examples of colour printing, general information about the printing trade of the day, advertising, notes on new literature and much, much more. The first four years give no indication of the number of copies issued (but there were 400) but from 1838

onwards it is mentioned: "Die Auflage des Journals besteht gegenwärtig in 760 Exemplaren, und werden Beilagen in dieser Anzahl mit demselben gratis verbreitet, vorausgesetzt, das sie frankiert einkaufen" which I read to mean that the number of copies is 760 and that supplements (plates etc.) are distributed

for free but that postage has to be paid beforehand. Meaning that it is logical that not all plates are present. In 1839 the number of copies is 850. Johann Heinrich Meyer came from an old printing family. He was 22 years old when he started this magazine and remained its editor until 1863. Ulrich & Kùp call this "A fine all-round journal on printing, old and new, with 'turn-of-the-century' typespecimens". [c.f. Bignmore & Wyman II, p. 173 "there are many excellent type specimens published in conjunction with this most valuable organ of printing..."; Ulrich & Kùp]

30 • MIDDLETON, C.

Designs for Gates and Rails suitable to Parks, Pleasure Grounds, Balconys &c. also some designs for Trellis Work on 27 plates. London, J. Taylor, at the Architectural Library, High Holborn, (n.d.) (circa 1805). Engraved titlepage (unnumbered) + 26 engraved plates numbered 2 to 27. Half calf, marbled boards. Spine richly gilt. **1.200 €**

* A scarce early 19th century English work on gates and railings for landscape design. Published without text other than the engraved title it includes ornate examples of gates and fences in iron, wood and other materials. Charles Middleton (1756-181) was an architect and surveyor and had done work for the Prince of Wales on Carlton House. He published several books of designs. [Not in Berlin Kat.]



31 • (MOENET, M.).

Notice d'une vente de dessins, estampes anciennes et modernes, lithographies, portraits, vignettes, recueils d'estampes, livres à figures, architecture, décorations, voyages pittoresques, etc., etc.; Après le Décès de M. Moenet, artiste peintre-décorateur. Cette vente aura lieu les mercredi 8 et jeudi 9 février, 1832, à six heures de relevée... Paris, Defer, 1832. 19pp. 139 items described. Nineteenth century hcloth. **700 €**

* The first 7 items are drawings, then follow the engravings that have been classified by countries: Italian, then German, Flemish and Dutch together, then follows the French School. Modern drawings and portraits each are a separate category as are lithographs. Items 100 - 122 deal with architecture, antiquities and ornaments. They consist mostly of books by Serlio, Philibert Delorme, Palladio, Vignola etc. And items 71 to 86 are lithographs. An interesting collection.



32 • (MUSIC) (DUMAS, ANTOINE-JOSEPH).

l'Art de la Musique enseigné et pratiqué par la nouvelle méthode du Bureau Typographique. Etablie sur une seule Clé, sur un seul Ton, et sur un seul Signe de Mesure. Dédié à Son Altesse Serenissime Monseigneur le Duc d'Orléans, premier Prince du Sang par Mr. Dumas. Gravé par Melle Vandôme. Avec privilege du Roi. Paris, Sr. Auguste [for the author], [1753]. The dedication issue, without imprint or date, on large paper, the arms of the dedicatee, the Duc d'Orléans on the covers. [4], 12-427, 10 (Table) & [1] pages, large oblong 4to (25 x 32cm), engraved throughout, dedication letter to the Duc d'Orléans, double-page folding plate of musical examples, many full-page tables with music (pp.194-249 & pp.365-427 are mainly music), contemporary French dark green morocco, gilt arms of the duke within an elaborate cartouche [Olivier 2572.1], floral border, flat spine gilt in compartments, red-gilt lettering piece, pink silk doublures, some rubbing, small scratches to the covers **40.000 €**

* Very rare magnificent dedication copy on large paper of this manual of musical education. This grand and imposing volume seems to be a separate dedication copy, containing differences from the standard first edition. It is printed on large heavy paper (5 cm taller than the standard issue in the Library of Congress), and dispenses with the normal imprint ("Chez l'auteur"), the preliminaries (except title and dedication) and the 7 folding plates. The splendid binding (by Lemonnier?) is for Louis-Philippe I, Duc d'Orléans (1725-1785). [for editions with the imprint ("Chez l'auteur"), see M.H. Charbon, Haags Gemeentemuseum Cat. van de muziekbibliotheek, i, 47; Gregory & Bartlett, i, 79; RISM Écrits, p.283].



33 • (MUSIC). MOZART, W.A.

Il Don Giovanni. Il disoluto purito. Dramma gocosio in duo Atti Posto in muscia W.A. Mozart. Ridotto per il cembalo da G. Neefe. Prezzo 16 francs. Amsterdam, veuve L. Hagenaar, Stilsteeg, No. 3, (n.d.) (address pasted on an earlier one: Bonna e Colonia, Presso N. Simrock). No date but circa 1797. Oblong folio. Original printed wrappers and pink paper spine. A nice uncut copy. **5.500 €**

* One of the earliest vocal-piano scores of Don Giovanni arranged by Neefe. First performed on October 29, 1797 in Prague this was the second collaboration between Mozart and his librettist Lorenzo da Ponte. Neefe arranged piano-vocal scores of five Mozart operas. Early editions of Mozart's best-loved operas are very scarce. (K527)

34 • (MUSIC). MOZART, W.A.

Le Nozze di Figaro. Dramma Chicoso in Quattro Atti posto in Muscia et ridotto per il sembalo da W.A. Mozart. Prix 36 f. A Paris, chez Maurice Schlesinger, n.d. (1822). (234pp). Folio. Original green paper covers & cloth spine. Folio. A nice uncut copy. **2.500 €**

* Early vocal-piano score of this opera first performed in Vienna on 1 May 1786.



35 • NUMAN, H.

De beoefening der Teekenkunde door de eerste gronden der Meetkunde gemakkelijk gemaakt... Vierdestukje. Amsterdam, 1812. (ii), 14 pp + 20 plates. Nineteenth century half cloth, marbled boards. (library stamps on title). **350 €**

* Rare small publication, the fourth and last part (each one standing on its own), of a practical manual on the art of drawing. The plates show flowers, landscapes, musical instruments, a sleeping baby in a cot, objects and animals. A charming and scarce little work. [not in *Kunst op Schrift*].

36 • PALATINO, GIOVANNI BATTISTA



Libro nuovo d'imparare a scrivere tutte sorte lettere antiche et moderne di tutte nationi, con nuove regole misure et essemi.... (Colophon: Rome, Benedetto Giunta; printed by Baldassare Carolari, 12 August 1540). Small 4to. [104] pp. Woodcut portrait of Palatino on the title. 70 full-page woodcuts and 30 pages of letterpress text. Limp vellum. Early owner's inscription struck through at the foot of the title-page and an early library stamp. Title-page sl. soiled, the occasional minor stain and one marginal hole, but a good copy. **9.750 €**

* First edition of the first copy-book published by the great writing master Giovambattista Palatino (ca. 1515 - ca. 1575), one of the most famous and influential copy-books of all time, with woodcut calligraphic examples of passages of text, alphabets, monograms, poems written in rebus form and a page showing pens, a pen knife, scissors and other tools of the writing master's trade. Our copy is the issue with "il di XII Agosto MDXXX" in the colophon, like the copies in the Newberry Library and Harvard University. In extent and variety of scripts, Palatino's manual is more ambitious than Arrighi and Taglienti's pioneering copy-books of the 1520s, containing models of "ancient and modern letters of all nations." With this manual Palatino quickly established himself as the the most famous and influential writing master of his day. His style and this book were to dominate the development of calligraphy until the rise of Giovan Francesco Cresci three decades later.

37 • (PALLAVICINO). BRUSONI, G. (c. 1614-186?).

Vita Di Ferrante Pallavicino. Venice, Turrini, 1655. 12mo. 24pp. Title within double fillet border. Full-page engraved portrait of Pallavicino on title verso. Gold-tooled green crushed morocco by Lortic; untrimmed. Provenance: Charles Butler (Warren Wood Hatfield bookplate); Bernard Breslauer. Repaired marginal tear in A10, grazing text; else a wonderful copy. **2.500 €**

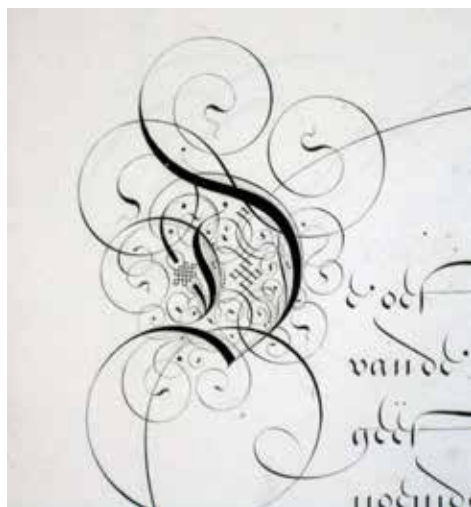
* First separate edition, second issue, dated 1655 and with the portrait, of Brusoni's brief biography of his friend Ferrante Pallavicino (1615-1644), defrocked monk, novelist, virulent anti-clerical satirist who is best known for him being the only libertine of his generation to die for his beliefs. On a visit to Avignon he was imprisoned and beheaded. Picturesque references to the book trade abound throughout this colourful but poignant biography (the high prices fetched by Pallavicino's scurrilous manuscripts, literati who spy for the Inquisition, the pecuniary motivations of libellists, etc.). Pages 23 and 24 contain a list of Pallavicino's "permitted and prohibited works", which concludes with a reference to the burning of Pallavicino's books at the foot of the scaffold where he was beheaded. The Vita was published both separately, and probably in the same typesetting, in Pallavicino's *Opere Permesse* (Venice, 1654-55). The portrait was apparently included in only a few copies of the 1655 issue. [G. de Caro, art. DBI, 14:716 (citing a 1651 ed., apparently a ghost); Piposio, *Il laberinto della verità...*, 1995, pp. 18-19, 48-56. RLIN and OCLC list the separate edition at Harvard (166) and Berkeley (1654; the U. Wisconsin listing is microfiche), and the *Opere Permesse* at Harvard, Duke, and Boston Atheneum.



38 • PERLING, AMBROSIOUS.

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. **1.850 €**

* Third issue of the third book of Ambrosius Perling who 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 and the fame of Perling as unsurpassed calligrapher lasted well into the 19th century, both in Holland and abroad. Especially in England the influence of Perling was great. Specimens of Perling's writing were reproduced by English masters such as Snell, Champion and Bickham. 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; cf 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]

39 • PERRAULT, CLAUDE.

Architecture Generale de Vitruve reduite en abregé par Mr. Perrault... Dernière edition enrichie de figures en cuivre. Amsterdam, au dépens des Huguetan, et se vend chez George Gallet..., 1681. 12mo. (8 ff), (3 ff) for the *Catalogus Librorum* of Gallet, 224 pp, (1 pp), 11 engraved plates with explanations, (24 pp) for the "Explication des mots difficiles" Contemporary calf, spine goldtooled. (top and bottom of spine damaged, corners rubbed). (small ownership stamp on title). Some browning. **1.200 €**

* Re-edition of Coignard's 1674 edition with different title but the same collation for the text and the same eleven plates. Millard, French says on the Coignard edition that this small, abridged version of Vitruvius' *De Architectura* appeared the year following the publication of Perrault's folio translation and commentary on the entire Vitruvian treatise. Although the text follows the original, Perrault selected and rearranged Vitruvius text. He divided it into a preface and two parts, followed by eleven plates reduced from illustrations in the larger work. Part I contains an introduction on architecture, part 2 deals with descriptions of building types... The eleven small plates bound after the text are reduced by Sebastien Le Clerc from the engravings in Perrault's folio translation. A glossary of difficult technical terms used in the text is appended. Despite its significance as a forerunner of future developments in architectural theory this book is rarely mentioned, and has not received the attention it deserves. It is clear that Perrault intended this work for the instruction of the amateur in architectural taste. The plates in our edition have been engraved after those of Le Clerc but differ in small details. Millar, French, 169 for the 1674 Coignard edition; Kat. Berlin 1819 for our edition; Not in Fowler.

40 • PETTER, NICOLAES.

Klare onderrichtinge der voortreffelijcke worstelkonst, verhandelende hoe men in alle voorvallen van twist in handtgemeenschap, sich kan hoeden: en alle aengrepen, borst-stooten, vuyst-slagen &c. versetten. Amsterdam, van Waesberge, 1674. 4to. [8], 16 pp. With woodcut vignette on title-page and 71 full-page etched plates by Romeyn de Hooghe. 19th-century red morocco, gilt fillet borders along the edges, gold-tooled spine in compartments, inner dentelles, green silk pastedowns, marbled endpapers, gilt edges (binding by Gruel). Splendid copy of this famous illustrated book. **9.500 €**



* First edition of this well-known book on wrestling, containing also a method for an unarmed man attacked by a man armed with a knife to defend himself. The book is even more important by its illustrations by the famous Dutch artist Romeyn de Hooghe (1645-1708) as by the text of Nicolaes Petter. Prof. Sydney Anglo characterizes the book as "historically speaking the most important treatise on unarmed combat ever printed ... the finest of all wrestling books and deservedly the most famous". The combination of Petter's lucid descriptions on p. 1-16, devoid of all jargon and De Hooghe's masterful depiction of pain and violence in the engravings, elevates the book to its position of solitary eminence. In the same year 1674 a German edition was published by Van Waesberge with the same plates under the title: *Der künstliche Ringer... Kürtze jedoch klare Unterweisung... zu den fürtrefflichen Ringe-Kunst*. A French edition appeared in 1712 with the title: *L'Academie de l'admirable art de la lutte* (Amsterdam 1712). Exlibris R(oger) P(aulre). [c.f. Anglo, *The Martial Arts of Renaissance Europe*, p. 190; Hollstein (Dutch and Flemish) IX, p. 132, 968-1038; Landwehr, *De Hooghe Bookillustrator* 39; Pardoel 2043; Thimm, p. 223; Verkruijsse 1674.15.]

41 • (PHOTOGRAPHY - LA COMMUNE).

Three anonymous albums, identically bound, but in three different sizes, showing photographs of the Paris Commune 1870 - 1871. (France, 1870 - 1871 but probably assembled no later than 1875). In total 322 albumen prints of various sizes pasted in three different albums. All three uniformly bound. Oblong folio. Half morocco, cloth boards with dates goldstamped on the front cover 1870 - 71. Three sizes: (1) 50 x 39 cm; (2) 44 x 32 cm & (3) 35,5 x 26,5 cm. The quality of the prints differs from very good to faded but is generally good. Some light foxing to the cardobard. The albums contain: (1) 38 still cards mounted on stubs (several loose) containing in total 42 mounted albumen prints. The prints are of different



sizes (mostly large size) and with different subjects: ruins, large size portraits etc. Some prints have autograph captions, some have the name of a photographer. (2) 36 stiff cards mounted on stubs (several loose) containing in total 197 albumen prints (several on recto & verso) (of which circa 126 portraits). The prints are of different sizes and with different subjects: ruins, small size portraits etc. Some have autograph captions, 18 have the name of a photographer. (3) 29 stiff cards mounted on stubs (several loose) containing in total 83 albumen prints (several on recto & verso) of different sizes (+ 9 blank leafs). The prints are of different sizes and with different subjects: ruins, armies, small size portraits. Some have autograph captions, some others have printed captions (and the name of a photographer) and others have no caption at all.

11.500 €

* The Paris Commune was the first important history 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. Albums like the ones we have here were assembled by the thousands but they are very hard to find now.

42 • PINARD, J.

Vignettes Politypées de J. Pinard, Imprimeur et Fondateur, Rue d'Anjou-Dauphine, No. 8 à Paris. Feuille d'Epreuve No. 3. Déposé à la Bibliothèque du Roi. (Paris), July 1826. Broadsheet (42 x 54 cm) containing 32 vignettes within a decorative border. Uncut, margins a bit soiled. Rare. **1.650 €**

* Bigmore & Wyman only know of one broadside specimen issued by Pinard in 1827. They add: "other specimens... were issued in 1829, 8vo; 1833 and 1835, broadside. The foundry is not now in existence, and appears to have become absorbed into some other establishments" [not in Birrell & Garnett, Updike, Jammes, Audin]



43 • PONTANUS, PETRUS.

Duplex grammaticae artis Isagoge ab eodem multis nuper locupletata schematibus. [Colophon: Paris, Nicolai Savetier for] Ambrosius Girault, [colophon: July 1525]. [22] ll. 4to. Woodcut printer's device of Pierre Viart on title, richly coloured by hand and highlighted with gold, four lines of text on title-page highlighted with gold, 38 woodcut initials in text, all richly coloured by hand and highlighted with gold, decorations filling out the last line of several paragraphs, nearly every page with words highlighted with gold and nearly all paragraph marks highlighted with gold. Black morocco (c. 1900). Some restorations to the worn title-page (with an early owner's name, Thomas S[?].... erased), but otherwise in good condition. Hinges cracked. **6.600 €**

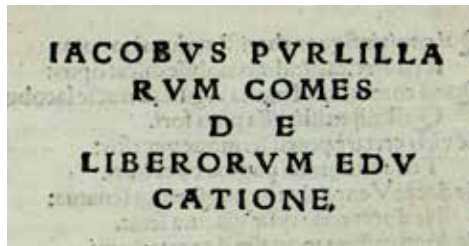
* Richly and beautifully hand-decorated copy of a rare Latin school grammar by Petrus Pontanus, or Petrus de Ponte from Bruges (1475-1539). His Latin grammar distinguished itself by its serious qualities of science and of method. It taught the children by questions and answers, in prose, with examples taken from classical authors. The first part treats Latin grammar proper and the second part



Latin syntax. [c.f. Bibl. Belg. IV, p. 714 (1 copy, in Toulouse City Library); not in Adams; USTC; cf. BMC STC French, p. 362 (Paris ed. of 1519); Machiels P-1114 (Paris ed. of 1524); WorldCat (1 copy of similar Paris ed. pub. by Parvus & Aubry)].

44 • PORCIA, JACOPO DI (Jacobus PURILLARUS).

De liberorum educatione. (Colophon: Strasbourg, Johannis Schot for Georg Übelin, 10 August 1510). [10] ll. 4to. Charming woodcut vignette at end showing a running hare between ornamental flowers.



Later boards, white paper spine-label. With library stamp on back of title-page. Slightly foxed and thumbed. Spine damaged, hinges cracked. In good condition. **5.350 €**

* Second edition of a rare Latin treatise on the education of children, published at the expense of George Maxillus, alias Übelin, Councillor of the

Bishop of Strasbourg. Di Porcia (1462-1538), an Italian humanist, first published the work as *De generosa librorum educatione*. (Trevisio, 1492); a third ed. appeared as part of Roscius's *De docendi studendique mode...* in 1541. The work contains short chapters on birth, infant feeding, ancestors, servants, teachers, children's games, religion, games of adolescents, ecclesiastical and military careers, careers in the civil service, old age and death. [c.f. BMC STC German, p. 712; Cat. Incunables & Livres XVIe S. Bibl. Municip. Strasbourg 1750; Ritter, *Rép. des livres impr. en Alsace* 1253; VD 16, P-4268].

45 • (PRATT, DAN) (Bookseller).

Bought of Dan Pratt [?] Oct 19th 1717 Single sheet, 170 x 120 mm, laid paperstock. Early bookseller's receipt for seven books to the total of GBP 1 16 shillings and sixpence includes George Saville, Marquis of Halifax's *Advice to a daughter* and *Le Britaines Human Prudence*. **280 €**

46 • REGNAULT-DELALANDE, F.-L.

Catalogue de quelques tableaux, estampes encadrées, en feuilles et en recueil; et livres après le décès De M.***, graveur et marchand d'estampes. Cette vente se fera les mardi 1, mercredi 2, jeudi 3, et vendredi 4 décembre... Paris, 1812. 24 pp. 188 items described. Some small stamps. 19th century hcloth. Marbled boards. **700 €**

* Interesting collection consisting of engravings (items 1 - 127) and books (another 61 items).

47 • RIBEYRE, MARQUIS DE.

Collection of 13 autograph letters dated 1864 to 1869. With: Catalogue des livres anciens reliés en maroquin avec armoiries choisies par feu m. de Ribeyre dont la vente aura lieu... les jeudi 30 et vendredi 31 octobre 1873. **1.100 €**

* Interesting correspondence between the bibliophile Marquis de Ribeyre at the end of his life and an unknown correspondent talking about the auctions of the moment with commentary about the beautiful items for sale at the time, about books read, research and discoveries, travels, spare time and daily life. The auctions being discussed are those of Pourtales, Alexandre Dumas fils, Chedeau de Saumur, Potier, Techener, Montmerqué, Dinaux etc. In 1866 he is in exile in Bastia and he is not very flattering about the Corsicans: «Il ne faut pas se le dissimuler, au fond c'est une existence triste et amère que celle qu'on peut mener ici. [...] Quelle diable d'idée a pu me passer par le cerveau d'aller passer le reste de ma veillesse parmi les sauvages?» He ends his letter to his friend with the words: «J'ai emporté avec moi tes volumes sur la Sardaigne; si l'on venait à m'assassiner, tu feras tes réclamations au consulat français de Tempis». In 1856 de Ribeyre had published a book entitled: *Origines, migrations et établissements des différentes races qui ont peuplé l'Europe* (Paris, Dentu). In a letter dated 5 December 1869 he states that he has a project. Getting rid of his library and «ces objets de luxe qui m'encombrent» in order to form a museum: «Je les donnerais avec ma bibliothèque à une ville de province qui voudrait former un commencement de musée à la condition de lui donner mon nom et de me servir une rente viagère.» Ribeyre also had a collection of paintings from the French, Italian and Flemish Schools that was sold around the same time as his library.



48 • (RODLER, H. - 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 showing a.o. medieval streets, complex floor and ceiling patterns, 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, an artist at work in a room, etc. Rodler 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 it was discovered that the palgrave Johann II von Simmern (1492 -1557) was the author. 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 between the 1546 and the 1531: 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 lacks from the Murray, Muther, Adams, German STC, Brunet bibliographies, which describe the 1531 edition. [c.f. Bonnemann, E.: Die Presse des Hieronymus Rodler in Simmern; Wunderlich, W.: Johann II. von Simmern. Autor und Gelehrter auf dem Fürstentron; Andersen, K.: The Geometry of an Art. The History of the Mathematical Theory of Perspective from Alberti to Monge.; Berlin Katalog 4682; Thieme/B. XXVIII, 465].

49 • SCHELTER & GIESECKE - LEIPZIG

Allerlei Zierart. Zur Ausstattung von Drucksachen jeden Charakters. Leipzig, n.d. (c. 1901). 384 pages followed by 9 additional leaves. Small 4to. Original limp cloth stamped in darker red, black and white in Jugendstil style. (minor rubbing and a small crack near the top of front, back hinge cracked). Previous owner's name on front pastedown. A small fraction of the pages show minor soiling, a pencil notation or a short closed tear and one small cut-out. Fold-out at the end has an edge which is crumpled and a small tear. Two supplements laid in, a detailed listing of fonts and type faces, and a list of prices for vignettes. **1.800 €**

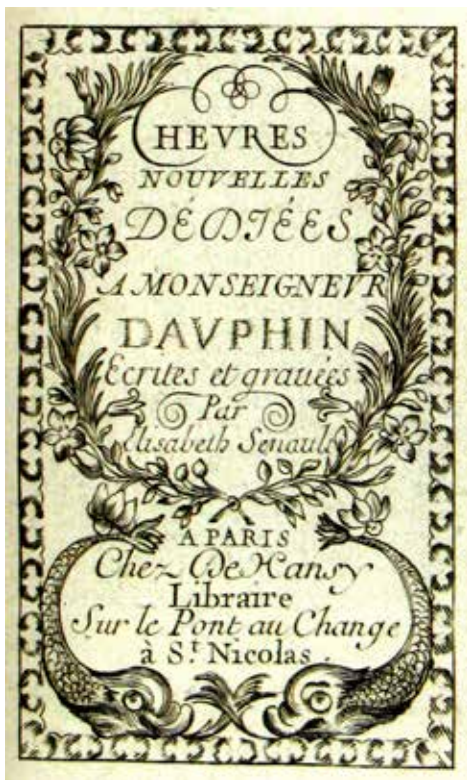
* This encyclopedic specimen book of the Leipzig type foundry and printing supply house J.G. Schelter & Giesecke features, as the title indicates, all kinds of decoration for supplying printing of every type. On the title page, the firm boasts of winning a grand prize in 1900 in Paris (presumably at the Exposition Universelle). It is hard to do justice in a short description to the variety of styles (traditional, Jugendstil, etc.) and categories (certificates, letterheads, borders, ornaments, exotic motifs, flowers, animals, silhouettes, menus, greeting cards, vignettes humorous and otherwise, images of bicyclists, occupational symbols, portraits, Classical figures, religious art, heraldry, ships, trains, athletes, etc. offered in this volume. Some of the examples are printed in colour but most are in black and white. [Jolles 232].



50•SENAULT, ELISABETH.

Heures nouvelles dédiées à Monseigneur Dauphin, écrites et gravées par Elisabeth Senault. A Paris, chez De Hansy, libraire, sur le Pont au Change, à Saint Nicolas. (no date, but around 1690). 12mo. (2 ff.), 212 pp. Eighteenth century full calf binding, spine and covers goldtooled. All edges gilt. (bottom of spine a bit damaged and corners a bit rubbed but a nice copy). **1.200 €**

* Elizabeth Senault (active ca. 1690) was trained as a calligrapher and engraver by her father, Louis Senault, a leading French writing master and engraver. After his death circa 1685, she produced several editions of private prayer books for the French royal court. These were printed entirely with engraved plates in an attempt to mirror the rich ornamentation of illuminated manuscript prayer books. The present work was fashioned as an abbreviated “Book of Hours” with additional private prayers for various occasions, such as before and after confession. This and several similar editions were dedicated to Louis, le grand Dauphin, 20th Dauphin of France (1661–1711). [see copy at the Bridwell library].





51 • SERLIO, SEBASTIEN.

Het eerste ((-den vijfsten)) Boeck van de Architecturen Sebastiani Serlii [...] Over-gheset uyt d'Italiaensche in de Neder-duytsche sprake, door Pieter Coecke van Aelst... Amsterdam, Hendrick Laurensz., 1616. 5 parts in one volume. Folio. A--C4, D1-2; A-G4; A-R4, S1-6; A-S4; A-D4. Title and first sheet (A1 & A2) browned and heavily restored & small tear in one page. Apart from the first two sheets a good copy. Bound with: **BLOEM** or **BLUM, HANS**. Beschryvinghe van de vijf colommen van Architecture/. Te weten: Toscana/ Dorica/ Jonica/ Corinthia ende Composita. Vel deur-grondeert ende gheconterfeyt naer de rechte Simmetrie ende constighe mate van Metselrye, deur den experten M. Hans Bloem, metgrooterneer-sticheydtghetrockenuytdeAntiquiteyten. Vannieuws oversien/ en vanveelefauten ghebetert... Amsterdam, Willem Jansz. [Blauw], 1619. Folio. Printed title, 1 f. with preface of Hans Bloem to the reader, 15 ff containing woodcut illustrations and printed explanations. Bound together in contemporary full vellum (top of spine damaged, ties missing). **7.500 €**

*Two important works bound together: Ad 1. Dutch edition of the first 5 books (all that appeared in the author's lifetime) of a monumental work of Renaissance architecture by Sebastiano Serlio. Ad 2. One of the most interesting (but also one of the least known) treatises on the orders which came out during the Renaissance. The European success of the book was astonishing: as early as 1551, a French translation which came out in Antwerp began a long series of re-issues in German, French, Dutch and English. Our copy lacks the last plate. [ad. 2: Bierens de Haan 403; Berlin Cat. 1937 (ed. 1623)].



52 • SILK PRINTING - HANSWYK, N.J. VAN.

Dissertatio Juridica Inauguralis de Substitutione Vulgari. Leyden, Gerard Corts, 1764. 4to. 35, (13, last 2 blank) pp. printed on silk leaves. With engraved title, printed in red and black. Contemporary (original?) red velvet binding, blue silk endpapers. Good copy.- (Vaguely waterstained; lacks final free endpaper; spine sunned and worn). **6.500 €**

* Extremely rare specimen of whole book printed on silk in The Netherlands in the 18th century, comprising the dissertation of a Dutch law student, Nicolaas Johannes van Hanswyk, for his doctorate, which is dated June 22nd, 1764. After the dissertation and theses 5 laudatory poems are recorded, one in Latin and 4 in Dutch, praising and congratulating Van Hanswyk. It was customary for students from rich families to have their dissertations printed in a limited circulation, often bound in luxurious bindings with for example the coat-of-arms of the family. The present work was bound in velvet and printed on silk, a very precious and luxurious way of presenting a dissertation, which probably cost him a small fortune. Most probably only a few copies or maybe only this one copy, were printed! NCC lists only 2 ordinary copies, both printed on paper. Van Hanswyk, originally from 's Hertogenbosch, graduated at the university of Leyden. The title was designed and engraved by N. van der Meer. Printing on silk was a typical Dutch matter in the 18th century. It was applied to the printing of books and maps, however not much is known about this printing procedure and the works that were a result of it.

53 • (SIROT, Mme.).

Catalogue de tableaux en partie très-précieux; de gouaches, de dessins et autres objets de curiosité, composant le Cabinet de Fe Mme Sirot; dont la vente, nécessitée par le décès de cette dame, se fera les mardi 21, mercredi 22 Mai 1833, et jours suivans s'il y a lieu, heure de midi... (Paris), 1833. 38pp. 99 items, with extensive descriptions. Nineteenth century half calf. With prices and one name. **700 €**

* A female collector.

54 • (THÉODULE DE RODES, MME LA MARQUISE).

Catalogue de tableaux anciens des écoles flamande et hollandaise de feu Madame la Marquise Théodule de Rhodes. Vente à Paris par suite de décès... le samedi 30 mai 1868. Paris, 1868. 34 pp. 28 items, all with extensive descriptions. Nineteenth century half green cloth, marbled boards. Original printed wrappers bound-in. Priced throughout in a contemporary hand in ink and with some annotations about the condition of the paintings and the attribution and on the collection itself. **450 €**

* Contains interesting bibliographical information like provenance, and where a description of the painting can be found. Lugt 30581



55 • (TRADE CATALOGUE) (BACCARAT)

Compagnie des Cristalleries de Baccarat (Meurthe et Moselle)... Tarif des Services de Table et Pièces Diverses en Cristal Uni Taillé et Gravé... (Paris), 1886. Circa 140 pp. Original cloth (a bit worn), title in gold on front cover. Entirely lithographed, showing hundreds of products, a few heightened with colour. Held in portfolio. **3.200 €**

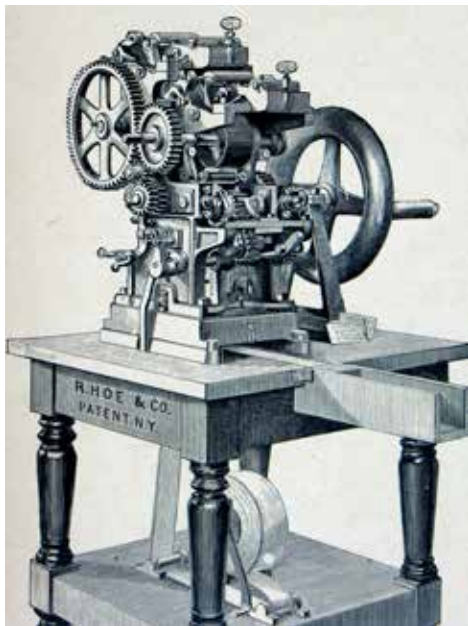
* Early trade catalogue of Baccarat Crystal, the famous French manufacturer of crystal glass wares. The company was founded in the mid-eighteenth century and received its first royal commission in 1823 starting a long line of commissions for royalty and heads of state all over the world. Baccarat first marked their work with a registered mark in 1860.

56 • (TRADE CATALOGUE) R. HOE & CO.

R. Hoe y Compania. Fabricantes maquinas de imprimir con uno y dos cilindros y formas giratorias prensas con privilegio de Adams. Prensas de mano de Washington y de Smith maquinas de dar tinta, etc. tienen siempre a mano todo lo relativo al arte de imprimie en tipos, planchas de cobre y litografia y venden utiles de encuadernacion. Sierras de acero maquinas de vapor; todos gentro de maquinaria; instrumentos y aparatos de hierro, bronce, etc. etc. New York and London, R. Hoe & Co., (1874). 4to. 85 + (1) pages. Original blindstamped and goldprinted cloth binding. Corners a bit rubbed. **2.750 €**

* Trade catalogue filled with illustrations of equipment, presses etc. Hoe also issued an English language catalogue in 1873 but this Spanish language catalogue is organized differently. Rare catalogue, not in either the ATF Catalogue or the Wing Catalogue and no copies sited by WorldCat.

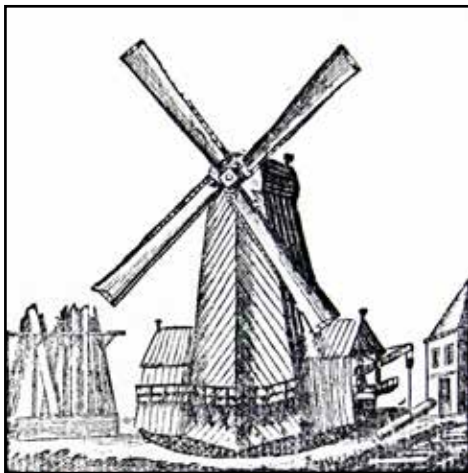
The address is given as Calles de Grand, Broome, Sheriff, Columbia y Gold. The printer of this catalogue is given as Wynkoop & Hallenbeck of Fulton New York.



57 • (TYPE SPECIMEN) ZIMMERMAN, D.

Eerste Letterproef van de Boek-Drukkery van D. Zimmerman. Amsterdam, 1802. Oblong (c. 13 x 20 cm). Original blue boards with printed shield 'letterproef' on the front cover. Binding soiled & rubbed. Title; 2 ll. introduction printed on recto and verso; 34 ll. with types and vignettes mostly printed on the recto only, the last two ll. each have one large decorative vignette printed on both sides. Watermark: "Pieter de Vriese & Comp." **2.650 €**

* First type specimen of the printing shop of Zimmerman in Amsterdam. Ours seems to be a variant edition of the copies held at Harvard and the Amsterdam University Library.



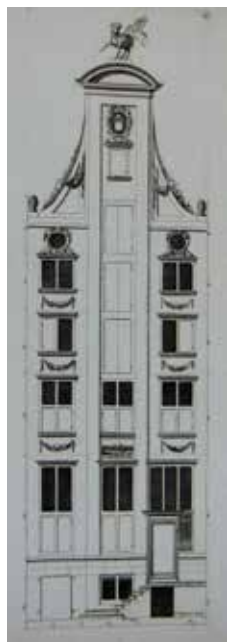


58 • UZANNE, OCTAVE.

French bookbinders of the eighteenth century. Chicago, the Caxton Club, 1904. 133 pp. 4to. 3/4 blue morocco over light blue cloth, five raised bands, richly gilt on spine. Top edge gilt and with original cloth spine mounted on separate page in the back of the book (some offsetting). With six wash drawings by Paul Avril, 14 facsimile binder's labels

and 20 plates of bookbindings. Bookplate of Mary Macmillan Norton. Loosely inserted is an older typescript describing this book and listing all the illustrations in it. A beautiful copy. **750 €**

* First edition, limited to 252 copies printed on handmade paper. Divided into five chapters; the origin, first attempts at a decorative renaissance, the master binders, prices, tools, raw materials and a special chapter on the use of silk, embroidery, spangles, etc. as decoration. [Mejer no. 614; Brenni no. 605]



59 • VINGBOONS, PHILIPPUS.

De gronden afbeeldingen en beschrijvingen der aldervoornaamste en alder-nieuwste gebouwen uyt alle die door Philippus Vingboons, binnen Amsterdam in de nieuwe vergrooting en daar na aldaar en elders geordonneerd zyn. Leiden, P. vander Aa, 1715. Large folio. Title in red and black, 5 double-page engravings numbered A-E in the first part, engraved by Johannes Vingboons after drawings by Justus Vingboons, followed by 75 engraved plates (numbered 1-46, (46a), 47-74), of which 64 are double-page, the others full-page), engraved by Johannes Vingboons, Jan Mathys or B. Stopendal, after the designs of Philippus Vingboons, all with architectural plans, cross-sections and views., p. Half calf. Good, complete, uncut wide-margined copy. **15.500 €**

* Second Dutch edition of the second volume of the collected architectural works by Philippus Vingboons (1607-1678), one of the greatest exponents of Dutch Classicism. The plates depict plans (incl. garden plans) and elevations of his designs for town and country houses. They provide a magnificent picture of the building activities of the Dutch, in particular the Amsterdam elite in the second half of the 17th century, commissioning the building of their private houses

on the newly established Amsterdam canals as well as their manor houses in the country to one of the most renowned architects of the Netherlands. Good, complete, uncut copy with wide margins. [K. Ottenheim, Philips Vingboons (1989), passim, with all the plates reproducd.; BAL 3485, note (French ed., Van der Aa, 1715); Berlin Kat 2228; Weinreb, Cat. 15, Dutch architecture, 143 & Weinreb 6, 42b (Dutch edition, Van der Aa, 1715, without the Trippenhuys plates); Vermeulen, Handb. gesch. Ned. bouwkunst III, pp. 175-191].

60 • WEBLEY, HENRY - LONDON.

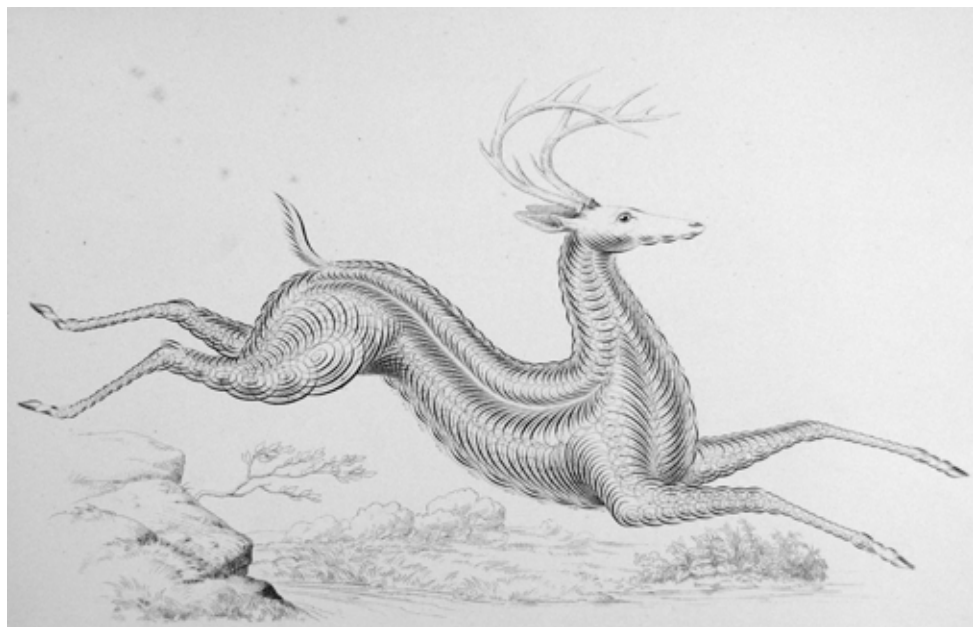
This Day Were Published, the Following Very Useful books, Printed for and Sold By Henry Webley, at His Original Shop for Books of Architecture, Perspective, &c. In Holborn, Near Chancery-Lane; and are Also Now Sold By the Principal Booksellers at all the Chief Cities and Noted Towns in England, Scotland and Ireland. (London, Henry Webley), 27th November 1767. 8vo. 25 cm. 4pp. Drop-head title, unstitched and unbound bifolium. **1.250 €**

* An extremely well preserved catalogue of 28 architectural and cabinet making works clearly intended for the working artisan. A very fine copy of a very rare catalogue (one copy only at the British Library).

61 • WILLIAMS, JOHN D. & S.S. PACKARD.

Williams and Packard's original Gems of Penmanship respectfully dedicated to Bryant, Stratton and Co's International Chain of Business Colleges. New York, (1867). Oblong. Titlepage, 4 pp. + 47 plates printed on the recto only. Half leather, cloth boards. Title printed in gold on the front cover. (some light foxing, spine a bit damaged, corners a bit rubbed but a good copy). **450 €**

* A beautiful nineteenth calligraphy model book, containing blackletter and other alphabets, and many freehand drawings of birds and animals. Williams first became known through his work in advertising. His growing popularity led to the publication of the present book with fellow penman Silas Packard.





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