

E-LIST 2025



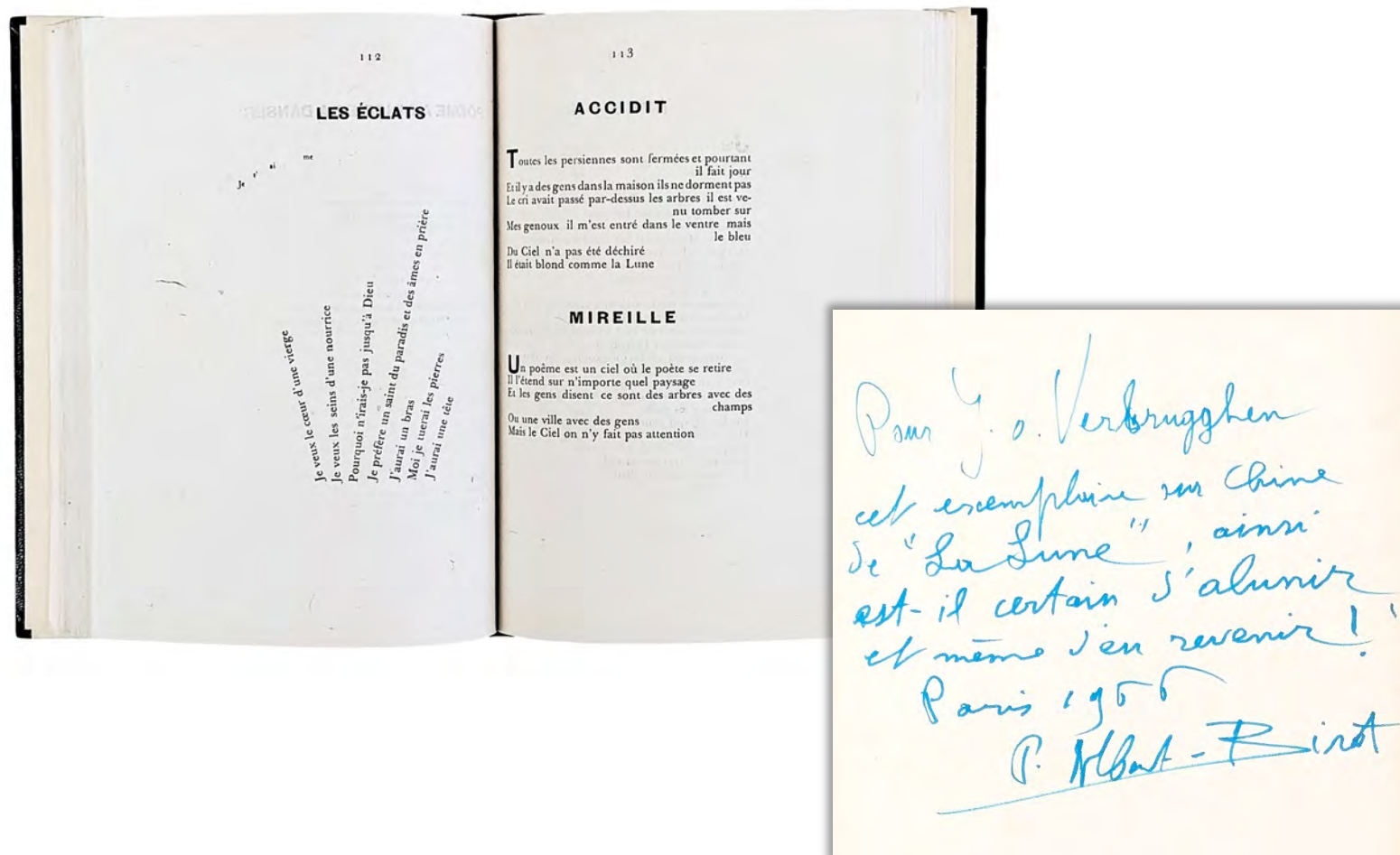
PRINTING AND PUBLISHING

ANTIQUARIAT BANZHAF

ONE OF 26 COPIES PRINTED ON PAPIER CHINE

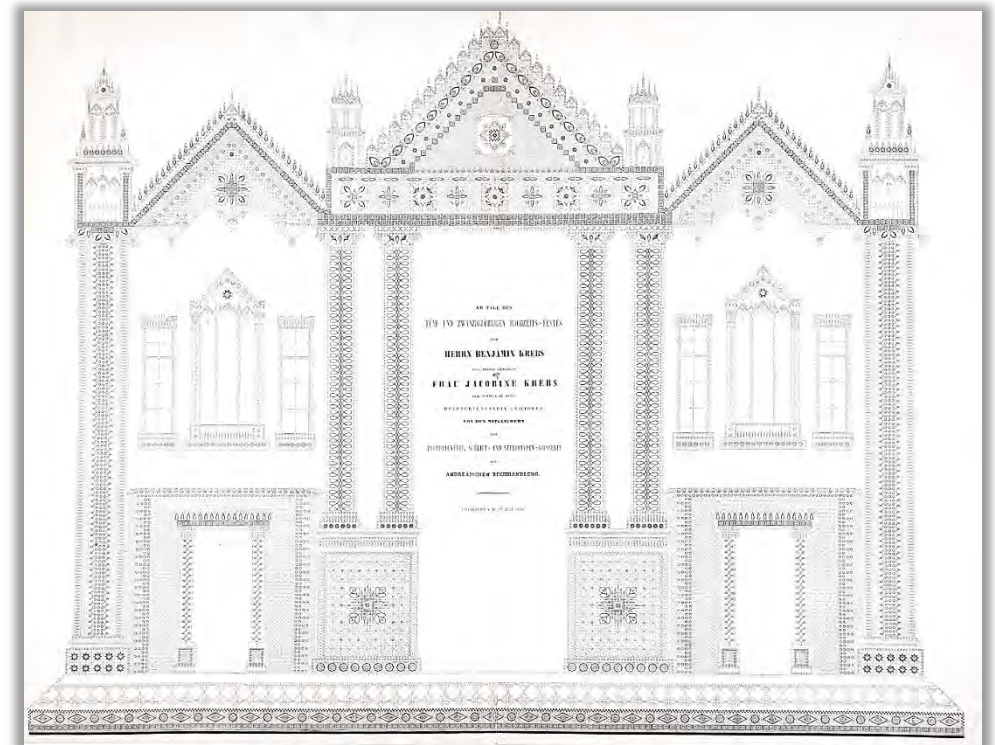
1. **Albert-Birot, Pierre.** La lune ou le livre des poèmes. Paris, Éditions Jean Budry, 1924. (2), 229, (3) pages. Original printed wrappers with original spine laid down bound in. Modern black half morocco, flat spine with gilt stamped title, front edges of boards lined by black morocco strips. Top edge silvered. In cardboard slip-case opening edged with black morocco strips. (220 x 168 mm). € 5.000.-

Not in Adler and Ernst. Text als Figur. Visuelle Poesie von der Antike bis zur Moderne ; not in Bolliger. Dokumentations-Bibliothek ; not in Monod. One of 26 copies printed on "papier Chine" (of 327 copies) with an extra-leaf bound in with a lengthy manuscript dedication by the author to J. O. Verbruggen dated Paris 1966. The whole publication, a collection of his poems of which some dated from as early as 1903 with the majority however produced during the First World War, together with the design and printing of the book, had been conceived and realised by Albert-Birot himself. A beautiful example of modernist visual poetry. A fine copy.



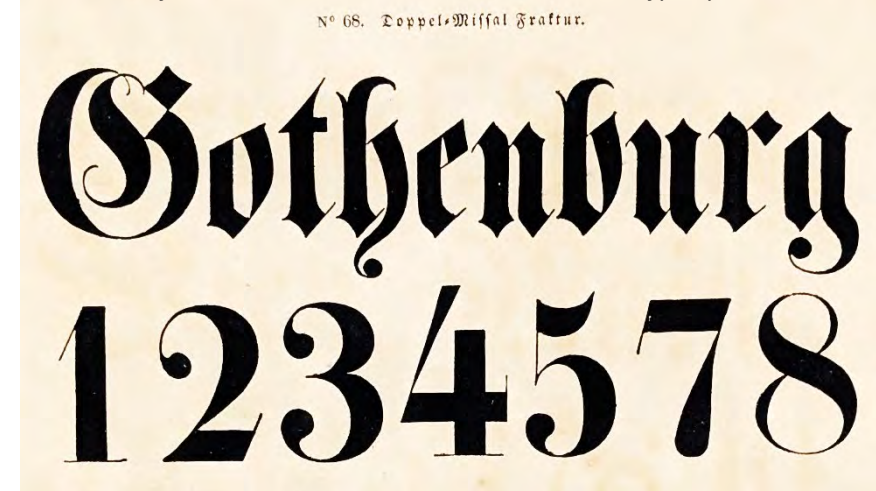
2. **Andreäische Buchdruckerei, Schrift- und Stereotypen-Giesserei.** Am Tage des fünf und zwanzigjährigen Hochzeits-Fest dem Herrn Benjamin Krebs und dessen Gemahlin Frau Jacobine Krebs geb. Schmitz de Prée hochachtungsvoll gewidmet von den Mitgliedern der Buchdruckerei, Schrift- und Stereotypen-Giesserei der Andreäischen Buchhandlung. Frankfurt, privately published 17. Juli 1838. Copper Monday print that employs a variety of typographical ornaments and floral motifs to illustrate the facade of the printing office of Andreä in Frankfurt. Large folio. (570 x 750 mm). Evidence of folds, tiny hole in the middle (without touching text or image). € 1.500.-

A very scarce specimen printed by the staff of the printing office of Andreä to celebrate the 25th wedding anniversary of the owner of the printing house Benjamin Krebs and his spouse Jacobine Krebs. A wide-margined copy with only minor browning of this very fragile item.



3. **Andreäische Schriftgiesserey.** Proben aus der Schriftgiesserey der Andreäischen Buchhandlung in Frankfurt am Main. Frankfurt, Selbstverlag 1834. Lithogr. front. with interior view of a printing office, 6 leaves (comprising a Preis-Courant with 2 leaves), 200 leaves with type specimens and typographical ornaments. Cont. cloth. Oblong-4to (155 x 250 mm). Covers rubbed and soiled, spine slightly damaged, front joint broken but still holding. € 2.500.-

Cf. Friedrich Bauer. Chronik der Deutschen Schriftgiessereien pp. 60-67 and Fried Lübbecke. Fünfhundert Jahre Buch und Druck in Frankfurt am Main pp. 227-238 (both not mentioning this specimen catalog) ; not in Katalog der Bibliothek des Börsenvereins der Deutschen Buchhändler ; not in Bigmore-Wyman and not in St. Bride Catalogue. First specimen catalogue produced by this type foundry, with only two earlier specimen broadsheets published in 1837 and a catalogue published in 1867 according to Oscar Jolles (ed.) "Die Deutsche Schriftgiesserei" p. 196. Our catalogue, an assemblage of single specimen broadsheets, with dates ranging from 1857 to 1865 (!), mostly in folio size but a few sheets in octavo and quarto size, with a main title and a price list obviously still valid but dated 1862. A rare German type specimen catalog. A few leaves minimally browned.



LA MISÈRE DES APPRENTIFS IMPRIMEURS

4. **Anon.** Les misères de ce monde, ou complaints facétieuses sur les apprentissages de différens arts & métiers de la ville & fauxbourgs de Paris, précédées de l'histoire du bon homme misère. À Londres, et se trouve à Paris, chez Cailleau, imprimeur-libraire, rue Galande, vis-à-vis de la rue du Fouarre 1783. 10 woodcut head-and tail-pieces, IV, 188 pages. Later dark green morocco on five raised bands, second and third compartments with gilt title and year. Front and rear cover with gilt armorial device of the diplomat Alfred de Courtois (1828-1869). Turn-ins roll-tooled in gilt, end-papers lined with multiple coloured combed marbled paper. All edges gilt. € 4.000.-

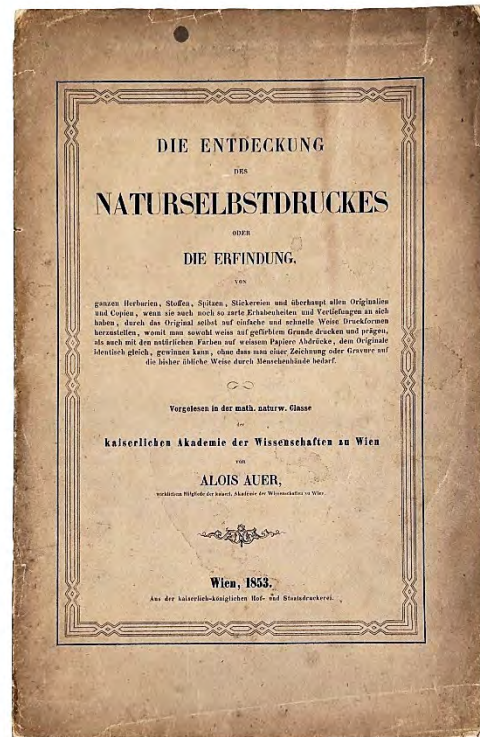
Champfleury. Histoire de l'imagerie populaire pp. 185-186 ; Barbier III, 315 ; ESTC 173326 ; not in Nisard. Histoire des livres populaires. First edition of this compilation of nine pieces of buffoonish verses about the misery of apprentices, clerks and servants, including la Misère des apprentifs papetiers-

colleurs, relieurs et doreurs de livres ; la Misère des apprentifs-imprimeurs, appliqué par le détail à chaque fonction de ce noble art ; la Misère des garçons boulangers de la ville et fauxbourgs de Paris ; and la Misère des garçons chirurgiens among others. "Chacun de ces livrets décline les mêmes motifs: Le caractère servile de l'apprentissage, les mauvais traitements, l'infuffisance de nourriture et la médiocrité du gîte" (La Bibliothèque bleue & les Littératures de Colportage (2000), pp. 104-105). Published by the printer-bookseller Cailleau, this compilation unites the 18th century folk tale "L'Histoire du bon homme Misère" (cf. Nisard I, p. 484) with nine other pieces, of which "La Misère des apprentifs-imprimeurs ..." could be ascribed to a certain Dufrène according to Barbier p. 315 (for a 1745 edition of this piece) "Il y a dit l'abbé de Saint-Léger, des choses assez plaisantes dans ces vers et des détails pratiques heureusement rendus. Jamet le jeune a marqué sur la première pages de son exemplaire que ce badinage est d'un nommé Dufrène, prote du fameux Léonhard, obligés l'un et l'autre de s'expatrier pour prévarication contre le gouvernement. Ce Dufrène est mort en 1748, Léonhard mourut à Londres, où il s'étoit réfugié". - A fine copy of a rare book, text of the first piece printed on blueish paper.



5. **Asmus, Heinrich (design).** Jubel-Blatt zur vierten Säcular-Feier der Buchdruckerkunst 1840. Berlin, Stich und Druck von Eduard Haenel 1840. Large broadside, printed on cardboard commemorating the fourth centenary of the printing trade. The outer frame with four embossed roundels in the corners with armorial bearings of Leipzig (erster Büchermarkt), Mainz (hier erste Ausführung), Strasburg (hier erstes Ersinnen), and Nürnberg (hier erster Kunstdruck). Three further embossed roundels with busts of Gutenberg, Schoeffer and Faust. Folio (522 x 462 mm). Minimally foxed in white margins. € 850.-

A beautiful specimen of a lavishly adorned commemorative job printing using two distinct printing techniques, embossed or relief printing and chromolithography. 850.-



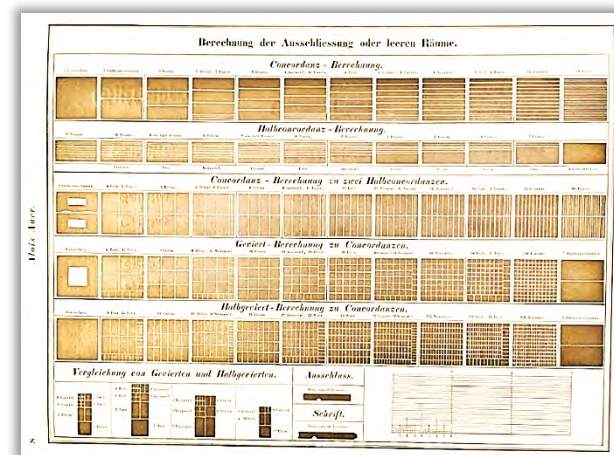
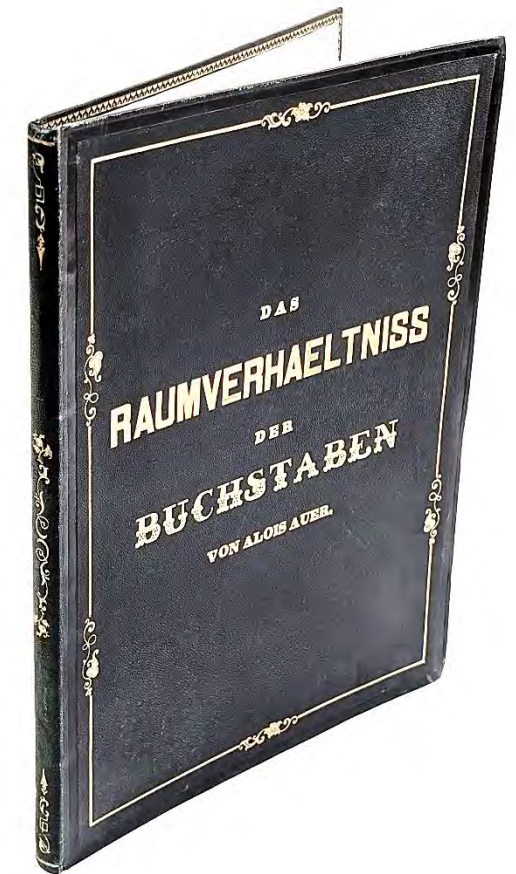
Folio (374 x 274 mm), € 1.200.-

Bigmore-W. I, 23. Off-print with separate pagination, a large paper copy in a most lavishly decorated contemporary green morocco presentation binding.

6. **Auer, Alois.** Die Entdeckung des Naturselbstdruckes oder die Erfindung, von ganzen Herbarien, Stoffen, Spitzen, Stickereien und überhaupt allen Originalien und Copien, wenn sie auch noch so zarte Erhabenheiten und Vertiefungen an sich haben, durch das Original selbst auf einfache und schnelle Weise Druckformen herzustellen, womit man sowohl weiss auf gefärbtem Grunde drucken und prägen, als auch mit den natürlichen Farben auf weissem Papier Abdrücke, dem Originale identisch gleich, gewinnen kann, ohne dass man einer Zeichnung oder Gravure auf die bisher übliche Weise durch Menschenhände bedarf. Wien, aus der kaiserlich-königlichen Hof- und Staatsdruckerei 1853. 16 pages. Publisher's printed brown wrappers. (222 x 148 mm). Slightly dust-soiled with a few short marginal tears. € 900.-

First edition. A nice copy.

7. **Auer, Alois.** Das Raumverhältniss der Buchstaben. Vorgelesen in der philosophisch-historischen Classe der kaiserlichen Akademie der Wissenschaften am 12. April 1848 und abgedruckt in ihrem I. Bande der Denkschriften, Seite 51-112. Wien, kaiserlich-königliche Hof- und Staatsdruckerei 1849. (2), 62 pages of which one page with gold printing. Cont. darkgreen morocco, richly gilt spine. Front cover with gilt title framed by gilt borders. All edges gilt. Doublures. Endpapers covered with watered silk.



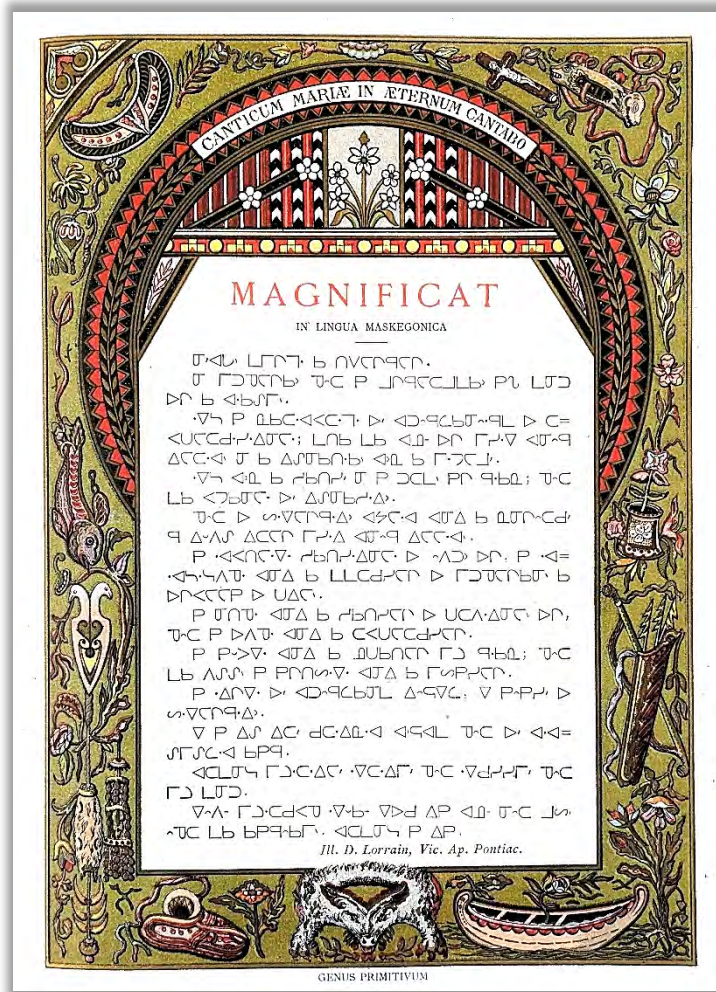
AN EXTRAVAGANT QUARTO

8. **Barbat père et fils.** Évangiles de dimanches et fêtes. Illustrés par Barbat père et fils. Châlons-Sur-Marne Imprimerie Lithographique Barbat 1844. 315, (3) pages (recte 313, (3) pages – pagination jumps from page 111 to page 114, but complete). Chromolithographed throughout on 'papier porcelaine' with beautiful ornaments and strap-work around the text in striking colours. Cont. black morocco by Léon Curmer (1801-1870), on five raised bands, blind stamped title to second compartment. Upper cover with blind stamped initials "J. R.". Watered green silk doublures within blind stamped morocco frames. Fly-leaves lined with green watered silk with gilt stamped dedication on front fly leaf "Souvenir de 1ère communion offert à Jeanne du Rousset par sa Tante, Madame Potron, 1859". All edges gilt. Both original stiff wrappers lithographically printed in gold bound in. 4to (278 x 205 mm). € 2.500.-



Not in Twyman. Early Lithographed Books ; Twyman. Chromolithography pp. 180-181 with an extensive description and an illustration of a spread. First and only edition. A magnificently illustrated prayer book completely produced in chromolithography. It is probably together with Midolle's 'Recueil ou alphabet de lettres, initiales historiques avec bordures et fleurons d'après le 14 et 15 siècles' published in 1846 the most lavishly illustrated chromolithographed book before 1850. "Experiments were also made with different kinds of paper. (...) coated paper or card was introduced more generally in this transitional period, partly because the coating limited the amount of water that was absorbed in the course of printing. (...) The Évangiles des dimanches et fêtes (1844), an extravagant quarto of more than 300 pages, was both printed and published by the Imprimerie lithographique Barbat, (...) and was produced as a promotional exercise for the Barbat establishment. (...) All the text was transferred from modern-face types and printed

lithographically with almost miraculous consistency. This in itself was a major technical achievement (...). The design of the borders fall into two broad categories: some were printed in solid colours from several ink-drawn stones; others take the form of linear patterns and flourishes printed in one or two colours from a single stone, and then dusted with gold- and silver-powders to produce iridescent effects of the kind associated with Belgian enamelled cards.”(M. Twyman. History of Chromolithography pp. 180-181). This copy in a somewhat sombre binding without any gilt decoration, apart from the gilt stamped binder’s name at foot of spine which renders a stark contrast to the contents with its shiny and brilliant ornamentation. A very pleasing copy.

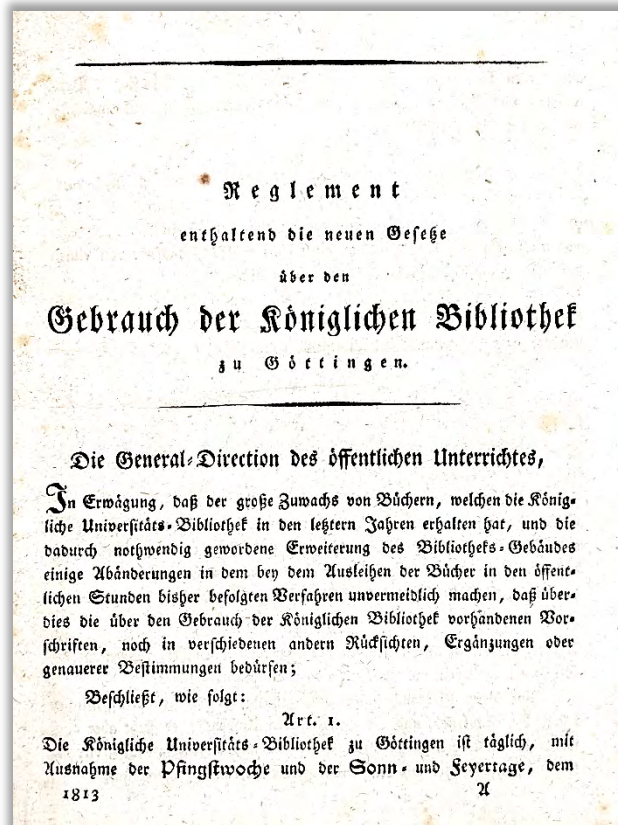


9. **Barnouin, Marie Bernard** (compiler). Magnificat in CL linguas versum et propriis characteribus redditum et expressum. Lérins, Nostra-Domina de Lerina; typis M. Bernardi (1887). 7 chromolithographed plates, 198 unnumb. chromoxylographed leaves printed in various colours on recto and verso splendidly framed by illustrated borders (of which 10 leaves with music printing of various "cantus magnificat", ranging from the XI. to XIX. century). Publisher’s red half morocco on five raised bands, richly gilt in compartments, gilt stamped title in second compartment. The magnificent front cover illustration with a large central gilt panel-stamped image of the Virgin Mary with the saints Honorat and Bernard de Clairvaux kneeling to her right and left above the island of Saint-Honorat, signed A. Souze, within a broad frame consisting of four corner pieces with angels and the papal crest, left- and right-hand side with foliage and two title-shields. Rear cover with same design but in a blind embossed version only. Endpapers lined with glazed fancy paper with a repeat pattern of gilt stars. All edges gilt 4to (334 x 244 mm). Gilding on covers a bit dull. € 1.800.-

First edition. A very rare publication from the monastic island of Saint-Honorat. According to Cambridge University printed in only 127 copies. Along with Sainte-Marguerite, Saint-Ferréol and La Tradelière, Saint-Honorat belongs to a small group of islands, the Îles de Lérins, off the southern French coast near Cannes. Conceived and edited by the monastery’s abbot Marie Bernard Barnouin, with the text printed and chromoxylographed at the monastery’s own printing office, the chromolithographed plates printed by Benziger Frères, Einsiedeln and Société St.-Augustin, Brussels. A rendering of the "Magnificat" (i.e. the canticle of Mary) in 150 different languages, set in the corresponding fonts, with pictorial borders mirroring landscape, fauna and flora, architecture and ornamentation of each language region. On each verso is an image of a plant, with captions in six languages (Latin, French, Italian, Spanish, German and English) explaining the particular plant’s symbolic imagery in relationship to the adoration of the Virgin Mary. The languages include those of both hemispheres, ranging from the western European, through the Asiatic (48 languages) and Middle Eastern languages, African languages (25 languages) as well as those of Pacific Island nations (Samoa, Tonga, Marquesas, Tahiti, Gilbert Islands), and many Native American languages (15 languages), each with translator’s name, predominantly members of catholic missionary societies and orders, printed in lower right corner. An ambitious undertaking in colour printing.

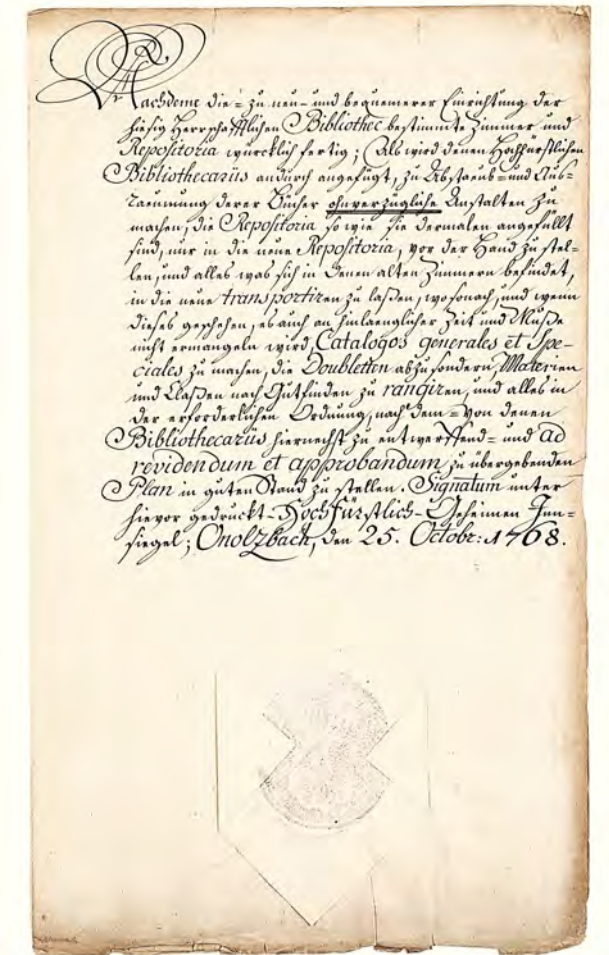
10. **Christian Friedrich Carl Alexander, margrave of Ansbach-Bayreuth.** ‘Decretum’. Instruction for the margrave's librarians Johann Jakob Spieß and Johann Sigmund Strebel. German manuscript on paper written in an easily legible chancery cursive. Ansbach, 25 Octobr. 1768. 1 page with text and paper-covered seal on a folio double sheet (360 x 212 mm). Folded in the centre, verso with manuscript title "Decretum", inventory number and date 27. Octobr. 1768. € 900.-

On the establishment and maintenance of the former princely house library, which was declared a public state library by a decree of 21 December 1720. (cf. Günther Schuhmann. *Ansbacher Bibliotheken* (1961), p. 126). The present decree ordered the renewal and reorganisation of the arrangement of the books, the improvement of the accessibility and the more convenient use of the library. In total, the library housed two reading rooms and a large library hall. (cf. Schuhmann, pp. 139-140).



11. **(Baron von Leist, Justus Christian).** Reglement enthaltend die neuen Gesetze über den Gebrauch der Koeniglichen Bibliothek zu Göttingen. (Cassel, den 17ten April 1813). 6 pages, 1 blank leaf. Cont. paper backstrip. Small 4to (200 x 165 mm). € 800.-

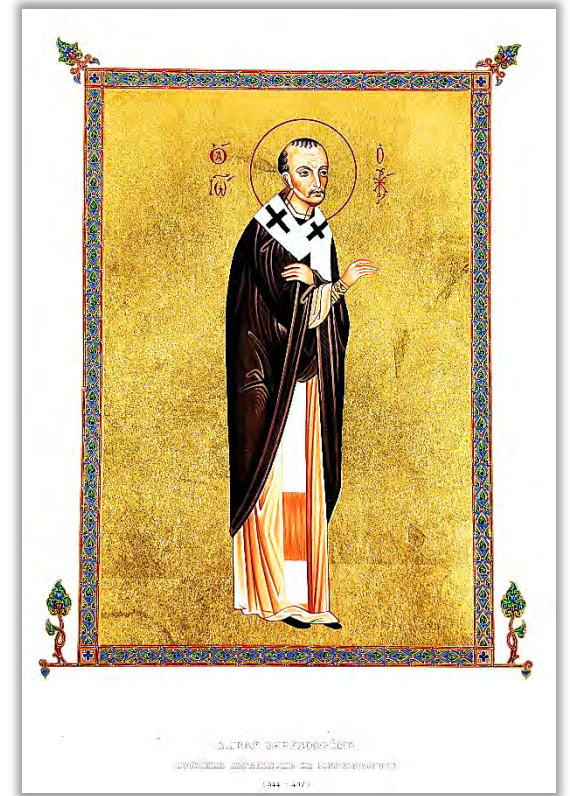
Ley (ed.), *Handbuch der Bibliothekswissenschaft* 1961 II, 370; 379; 385. An early library regulations for the Göttingen library, after the first of 1762. This one is the first which is solely aimed at the reader and user of the library. "Der inhaltliche Aufbau der Benutzungsordnungen ist den lokalen Verhältnissen angepasst; doch hat sich unter dem Einfluss Göttingens und des von Friedrich Schleiermacher verfassten Berliner Reglements von 1813, das auch den nichtpreussischen Bibliotheken als Muster diente eine gewisse Einheitlichkeit herausgebildet. Die Ordnungen sind durchgehend in Paragraphen, häufig auch in grössere Abschnitte gegliedert. Sie beginnen in der Regel mit der Angabe des Zweckes der Bibliothek, der Öffnungszeiten und der Zulassungsbedingungen. Dann folgen die Bestimmungen über die einzelnen Arten der Benutzung, Lesen in der Bibliothek, Entleihen am Ort und nach auswärts, über Leihfristen, Mahn- und Vormerkwesen und die Besichtigung der Bibliothek. ... Die Schlussbestimmungen enthalten Massnahmen gegen die Übertreter der Benutzungsvorschriften bis zu vorübergehenden oder dauernden Entziehung der Leseerlaubnis und schließlich den Zeitpunkt des Inkrafttretens der Ordnung und die Angabe der Instanz die sie verfügt hat" (Wilhelm Martin Luther in *HB d. Bibliothekswissenschaft* II, 371). A wide margined copy.



12. **Bastard, Auguste de.** *Nouvel essai de publication, par la lithographie, des peintures et ornements des manuscrits. Portraits de Nicéphore Botaniate empereur de l'orient de l'impératrice Marie sa femme et de S. Jean Chrysostôme 1078-1081.* No place and imprint (Paris, Le Comte Auguste de Bastard direxit 1844). Title lithogr. on yellow glazed paper, verso with index of plates and "Quelques exemplaires sont accompagnés du portrait de Saint Jean Chrysostôme, tiré à part, et peint en fac-simile sur la lithographie", 4 tinted lithographed plates, with lithographed captions, each plate with blind embossed armorial stamp, one colour lithographed plate, abundantly heightened with gold printing, 1 blank leaf. Cont. red half

morocco, flat spine with gilt title over Agate marbled paper boards. Endpapers lined with multiple coloured shell marbled paper. Publisher's lithographed yellow stiff wrappers bound in. Folio (550 x 410 mm). € 1.400.-

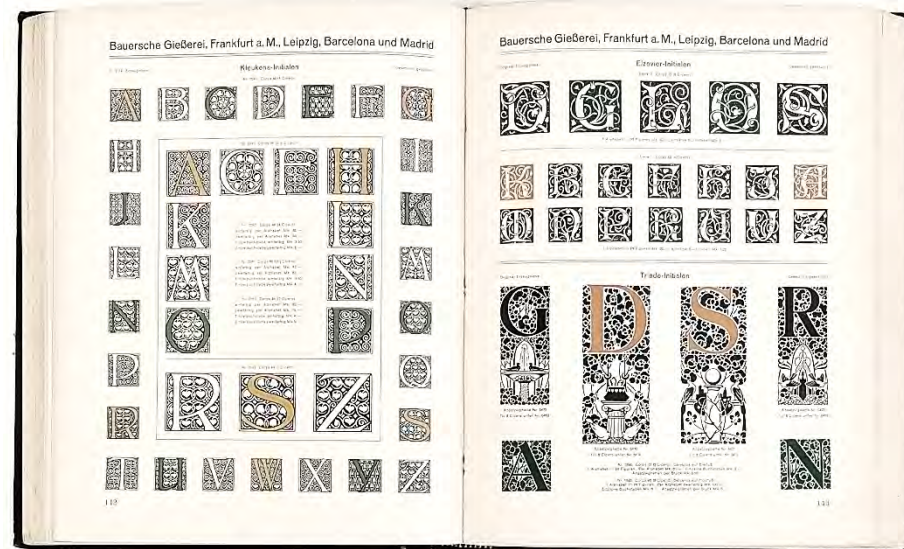
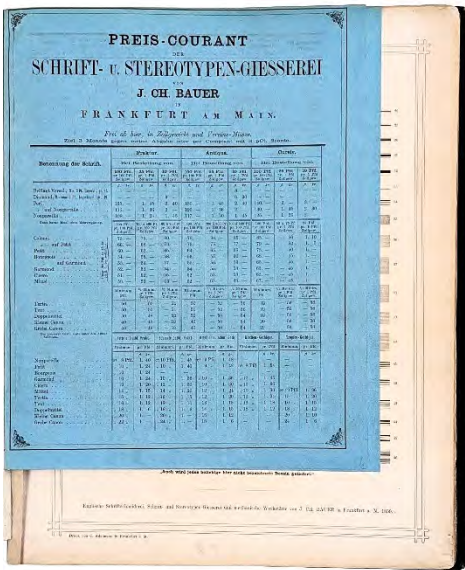
First edition, a large paper extra-illustrated copy of a splendid production with an early and stunningly produced colour lithograph of an icon. Only a handful of copies traceable on OCLC, all of them with only 4 plates if any exact collation given. Plates and wrappers on cardboard-like thick paper. Blank leaf foxed.



13. **Bauer, J(ohann) Ch(ristian)**. Proben aus der Schriftschneiderei, Schrift- & Stereotypen-Giesserei und Mechanischen Werkstätte in Frankfurt am Main 1864. Frankfurt, Bauer (1857-1865). Title-leaf (verso blank), 2 leaves "Preis-Courant" printed on blue paper and 55 unnumb. leaves printed on rectos only with type specimens, of which two leaves with specimens of ornaments, borders and rules. All leaves mounted to guards. Cont. cloth, blind stamped title "Proben von J. Ch. Bauer. Frankfurt A. M." on front cover. Folio (338 x 272 mm). Spine-ends somewhat frayed, small loss to spine-covering at rear joint, corners bumped. € 3.000.-

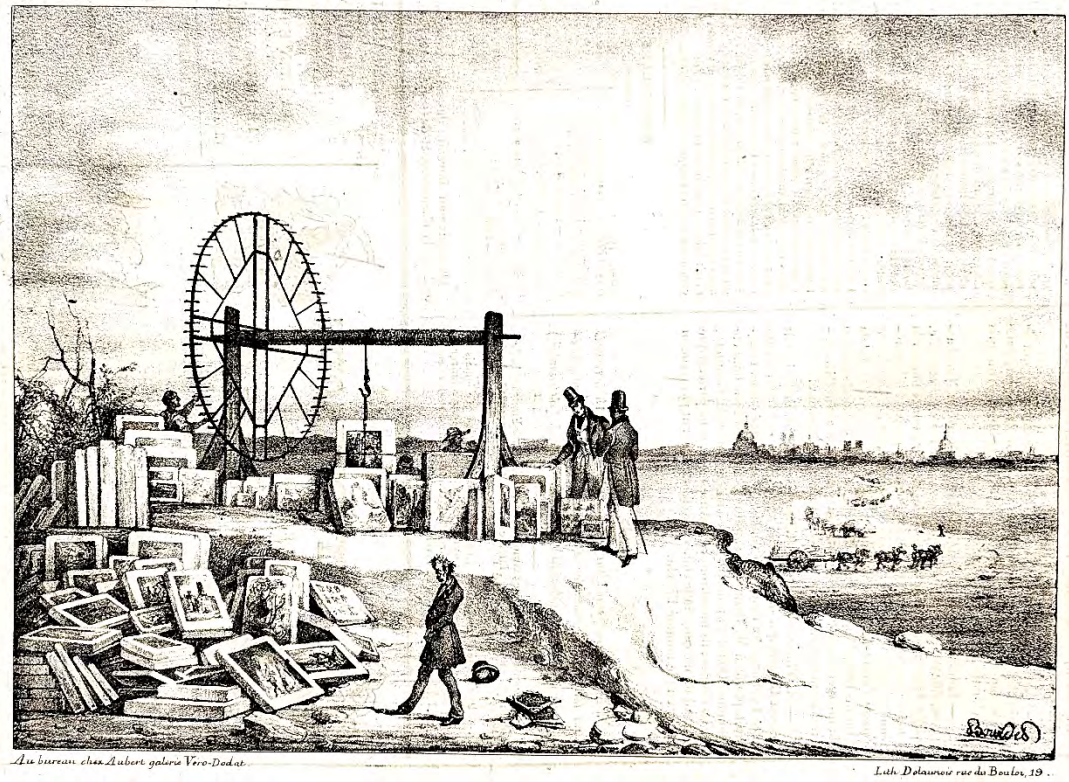
Cf. Friedrich Bauer. Chronik der Deutschen Schriftgiessereien pp. 60-67 and Fried Lübbecke. Fünfhundert Jahre Buch und Druck in Frankfurt am Main pp. 227-238 (both not mentioning this specimen catalog) ; not in Katalog der Bibliothek des Börsenvereins der Deutschen Buchhändler ; not in Bigmore-Wyman and not in St. Bride Catalogue. First specimen catalogue produced by this type foundry, with only two earlier specimen broadsheets published in 1837 and a catalogue published in 1867 according to Oscar Jolles (ed.) "Die Deutsche Schriftgiesserei" p. 196. Our catalogue, an assemblage of single specimen broadsheets, with dates

ranging from 1857 to 1865 (!), mostly in folio size but a few sheets in octavo and quarto size, with a main title and a price list obviously still valid but dated 1862. A rare German type specimen catalog. A few leaves minimally browned.



14. **Bauersche Giesserei**. Hauptprobe in gedrängter Form. Frankfurt, Bauersche Giesserei ca 1920. (2), XII, 312 pages (recte 1-24, 24a-d, 24d (a-b), 24e-h, 25-96, 96a-b, 97-168, 168a-d, 169-208, 208a-d, 209-232, 232a-d, 233-312) and 9 half-title leaves. Publisher's gilt cloth. 4to (294 x 230 mm). Spine rubbed. Covers evenly dust-soiled. € 300.-

Cf. Jolles, Dt. Schriftgiesserei p. 196 ; Bauer, Chronik pp. 60-66. A fine specimen book.



15. **Bourdets, Jules Joseph** (1799-1869). Carrière de pierres lithographiques toutes dessinées découverte par le célèbre Philipon et exploitée par Aubert galerie Véro Doda (sic !) (= lithographed title in lower margin). (Paris, 1835). A fine chalk lithographed caricature showing a quarry of lithographic stones signed Bourdets with lithographed caption "Au bureau chez Aubert galerie Véro-Dodat. Lith. Delaunoy, rue du Bouloir 19". (218 x 321 mm). € 350.-

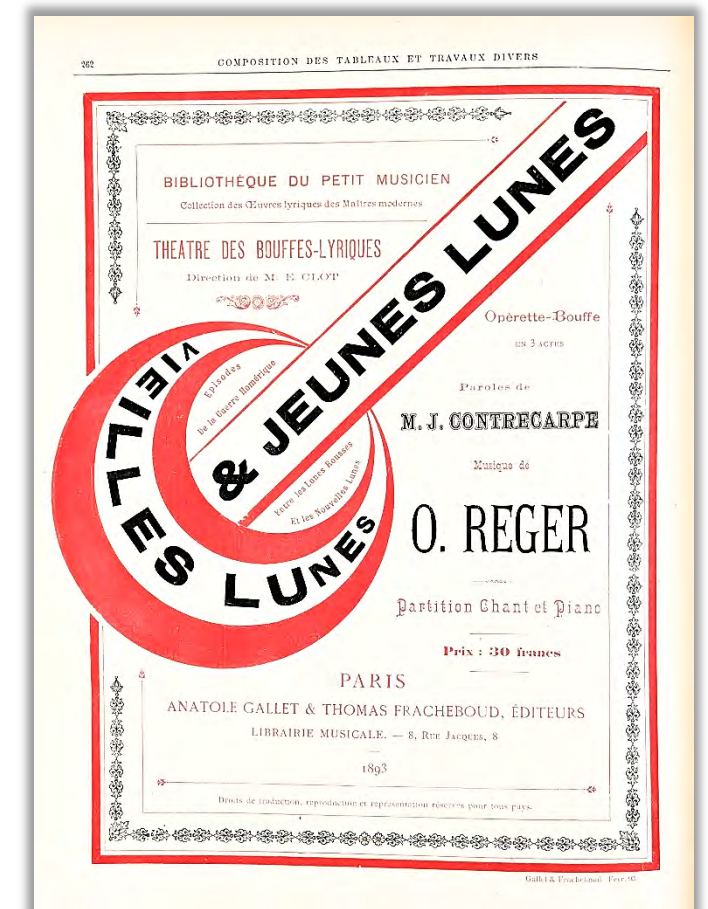
Nice proof on newsprint. Eventually published in the Charivari on August 6, 1835. Unidentified collector's red stamp in lower left margin. Faint foxing to margins.

16. **Breton, V(ictor)**. Essais progressifs sur la composition typographique des tableaux et travaux de ville divers ... avec un appendice sur la composition des langues orientales. Paris, Imprimerie de l'école Estienne 1893. (2), VII (1), 290 pages with chromolithogr. title and numerous partly coloured text-illustrations; (2), IV, 50 pages with

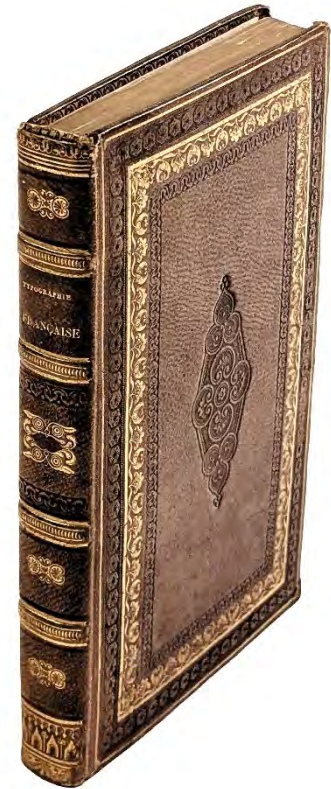
Oriental types. Cont. blue half morocco on five raised bands. Spine richly gilt. Publisher's printed wrappers bound in. Folio (330 x 255 mm). Extremities rubbed. € 500.-

First edition. A nice copy.

17. **Brun, (Marcelin Aimé)**. Manuel pratique et abrégé de la typographie Française. Seconde édition. Bruxelles chez Lejeune fils 1826. (4), 236 pages with tables. Cont. brown morocco, richly gilt spine. Covers richly gilt and blind embossed. All edges gilt. Doublures lined with red stone marbled paper within richly gilt brown morocco frame, fly-leaves lined with stone marbled paper. (186 x 113 mm). € 800.-



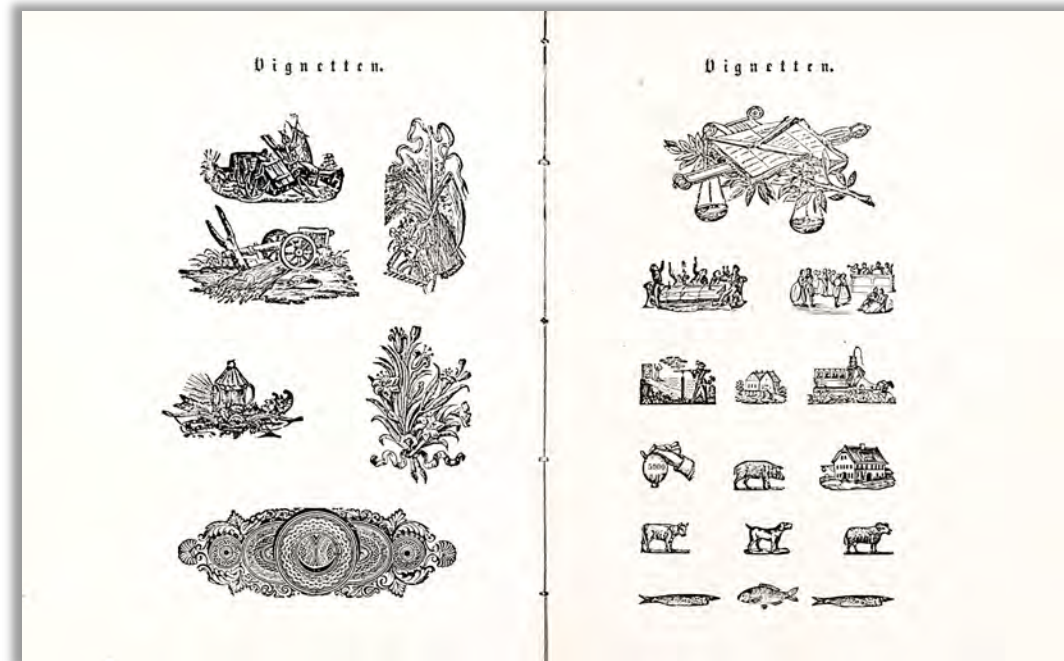
Bigmore & Wyman, I, 88. Second edition. A few unobtrusive spots. "This little work, [first] published and printed by the firm of Didot Père et fils, is a practical typographical manual, treating every branch of composition and press work. It is quite a gem from a typographic point of view. Firmin Didot superintended the printing, and the book possesses the singular feature of not containing one divided word throughout." A fine copy in a luxurious contemporary French morocco binding.



18. **Buchdruckerei Berichthaus.** IV. Internationaler Radiologenkongress Zürich und St. Moritz. 24. – 31. Juli 1934. Archive copy of the printing house with all the job printing carried out for the IV. Congress on radiology held in Zurich and St. Moritz. Zurich, Buchdruckerei Berichthaus 1934. 68 grey cardboards with numerous mounted prints, and three mounted richly decorated brass badges. Cont. half cloth, gilt title to spine in cont. marbled slip-case. Folio (340 x 240 mm). Covers slightly rubbed, else fine. € 500.-

Contains all of the ephemeral printed material for this congress, including a 142-page congress guide.

19. **Buchdruckerei F. Cloos.** Schrift-Proben aus der Buchdruckerei von F. Cloos. Nidda, (F. Cloos) im Mai 1853. 20 unnumbered sheets of 3 different types of paper, of which 5 blank and 6 leaves (including title) printed on rectos only with type specimens, vignettes and typographical ornaments. Cont. blue cloth, all edges gilt. 4to (204 x 160 mm). Covers soiled. € 1.500.-



Karl Klimsch. Adressbuch der Buch- und Stein-Druckereien, p. 59 (different founder's name, Ludwig Cloos); not in Katalog d. Börsenvereins d. Deutschen Buchhändler ; not in Bauer. Chronik der Deutschen Schriftgiessereien and in Jolles. Die Deutsche Schriftgiesserei ; not in Saint Bride Foundation Catalog. First and only edition. Founded in 1842 as F. Cloos & Comp. with 1 rapid press and 2 employees, the specialised in job printing and the printing of the regional newspaper "Niddaer Anzeigenblatt". A typeface specimen was published in the year of its establishment, with only one copy of it traceable on KVK (Universitätsbibliothek Johann Christian Senckenberg). - A few manuscript notes, one blank leaf with an illustration of two letter cases and two further loose specimen leaves with German and Roman typefaces on grey paper. A brief company history is given in the book's Roman font section. "Begründung der ersten Buchdruckerei zu Nidda durch F. Cloos (1. October 1842), Verlegung dieser Buchdruckerei nach Schotten (25. August 1852) nachdem 8 Tage vorher eine andere Druckerei in Nidda begründet worden war". The printing of the full text of the "Marseillaise" as an example of a particular font is another interesting and unusual feature of this book! A very rare type specimen book by a local printer in a small town in the grand duchy of Hesse. No copy traced on KVK.



20. **Buchdruckerei Otto Elsner Berlin.** 50 Jahre Elsner Druck. 1871-1921. Berlin, Elsner 1921. 8 unnumb. leaves with gilt and coloured typographical borders, 4 double-page leaves with photographs framed by typographical ornate silver and colourful borders, 16 pages with numerous text-illustrations. Embossed publisher's with boards. 4to (2196 x 210 mm). Front cover slightly soiled. € 200.-

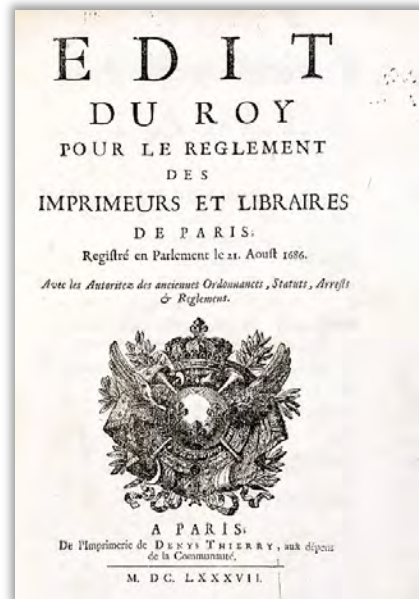
A beautifully produced commemorative brochure of this important Berlin printing office.

21. **Buchdruckerei Stämpfli.** Muster-Sammlung von Satz- und Druckproben der Stämpfli'schen Buchdruckerei in Bern, Hallerstrasse 7 Länggasse. Bern, Stämpfli Neujahr 1891. 142 unnumb. leaves, (two double-page illustrations counted as one leaf), 9 additional leaves with a and b numbers, 3 half-titles and 3 blank leaves printed on recto only with variant typographical borders, partly printed in gold and colours. Publisher's richly decorated and illustrated brown cloth. (256 x 170 mm). Extremities rubbed. € 500.-

A beautiful and elaborate catalog of this important Swiss printing house. Contains 4 sections: 1. Antiqua typefaces. 2. Fracture typefaces. 3. Sheet music. 4. A collection of samples for the production of job printing work in black and color printing. A fresh copy printed on thick paper.



22. **(Caille, Jean de la).** Édité du Roy, pour le règlement des Imprimeurs et des Libraires de Paris, enregistré en Parlement le 21 Août 1686. Avec les autoritez des anciennes ordonnances, statuts, arrests et reglemens. Paris, Imprimerie de Denys Thierry, aux dépens de la Communauté 1687.(4), 108, (8) pages with woodcut heraldic vignette on title and woodcut head- and tail-piece. bound with:



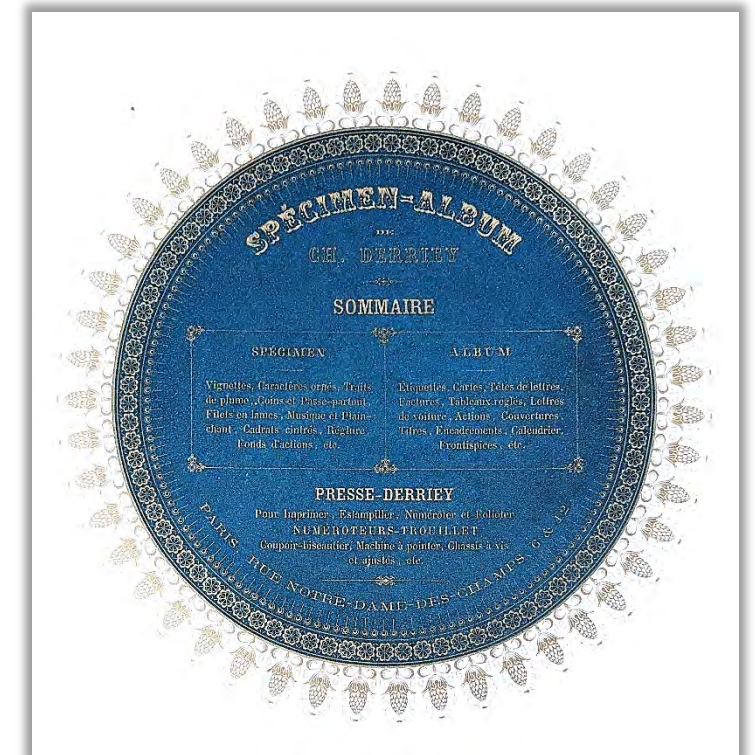
Édit du Roy, pour le règlement des Relieurs et Doreurs de livres. Registré en Parlement le 7 septembre 1686. No place imprint and date (A Paris, Imprimerie de Denys Thierry, aux dépens de la Communauté 1686 ?). 8 pages. Cont. calf on five raised bands, red gilt morocco label to second compartment, all others richly gilt. Sprinkled edges. 4to (255 x 188 mm). Extremeties rubbed. € 2.000.-

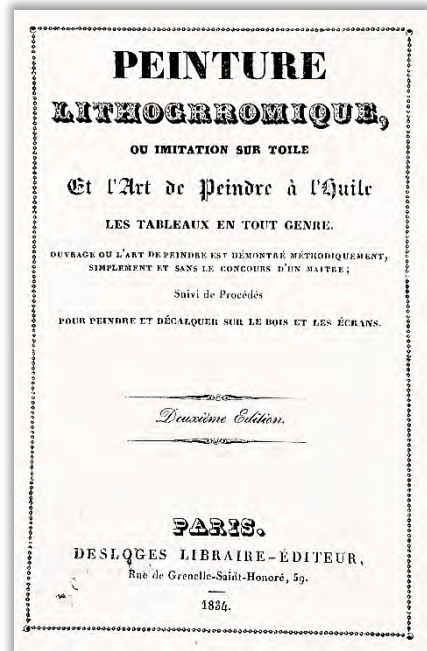
Barbier, II, 30. First edition, published a year after the promulgation, of the royal edict of August 1686. This edict, despite its title, applies to the entire kingdom. "Within a very difficult context as far as the book trade in the provinces concerned - since the latter was being stifled by the stringent economic policies of Jean-Baptiste Colbert, the famous Superintendent of Finances under Louis XIV, which also extended to control of the press and were biased in favour of the major Parisian publishers whose privileges kept on being renewed - the regulations of 1686, structured into sixty-nine articles under various headings, were the last major set of book trade regulations to be promulgated in France in the seventeenth century. First of all, just like the 1618 regulations, they renewed the articles of association of the Parisian Guild. Then, following on from the decree of 27 February 1665, they were also meant to put an end to the contestations made by the Parlement of Paris with regard to the duration of printing privileges and the requirements for the award of these. Finally, under this new system authors did not enjoy a more favourable status than had been the case in the preceding set of regulations: in particular, they continued to be barred from the possibility of selling their own works" (Primary Sources on Copyright (1450-1900), eds L. Bently & M. Kretschmer, (www.copyrighthistory.org)). Katalog Bibliothek d. Boersenvereins I, 87. First edition. This edict, comprising 17 articles, is regarded as a foundational document of the guild of bookbinders and gilders. It establishes the regulations governing their relationship with the guild of printers, to which they were previously affiliated. Two contemporary book labels have been affixed to the front pastedown. A wide margined copy.

EXHIBITION COPY OF LONDON WORLD FAIR 1862

23. **Derriey, Charles.** Spécimen-album. Paris. Rue Notre-Dame-Des-Champs 6 & 12, Derriey, gravure et fonderie 1862. Front. with mounted lithogr. oval portrait of Charles Derriey, 185 numb. leaves and 5 additional unnumb. leaves (half-title, frontispiece, leaf 50-50 and two unnumb. colour printed leaves in the end), and without leaves 107, and 130-134 which had been never issued (see below). 51 printed in gold and colours. Publisher's richly gilt black morocco on five raised bands, second and third compartments with gilt stamped author's name and title, others with geometrical gilt stamped ornamentation. Covers framed by 6 gilt roll-tooled rules, and two black blind embossed rules, front cover with a central gilt armorial vignette. Doublures, rectangular glazed white paper lining with moiré pattern within richly gilt stamped black morocco frame. Fly-leaves lined with glazed white paper. All edges gilt. Folio (400 x 310 mm). Extremeties slightly worn, covers rubbed. € 4.000.-

Bigmore-W. I, 163 ; St. Bride-Catalogue, 245 ; Bullen ATF-Catalogue, 43 ; not in Birrell & Garnett. First and only edition. Our copy is one of the few copies which were exhibited at the 1862 world's exposition in London, which do have a portrait of Derriey and a much more luxurious binding in full morocco compared to the copies for the trade which in turn have an index, listing all omissions in pagination (as to leaf 107 and leaves 130 to 134), but not called for in these special exhibition copies. This is indeed a glorious specimen primarily of ornaments for which Derriey was famous, together with many exquisite examples of colour work (of up to 8 plates for one illustration) showing precise register and control. Charles Derriey (1808-1877), one of France's most celebrated type founders of the nineteenth century, was responsible for several developments in printing machinery and developed his own music type. His complex system of musical composition is shown on plates 126 and 127. According to Beaudoire, *Musique typographique* (p. 9) these plates represent the sole exemplar of Derriey's method. "This is one of the most beautiful works ever issued from the French, or indeed, any other press. ... The album was prepared for distribution at the International Exhibition of London in 1862, at which it was afterwards honoured with a prize medal. It was not issued for sale. ..." (Bigmore-W. I, 163). Foxed in places, a wide margined copy.





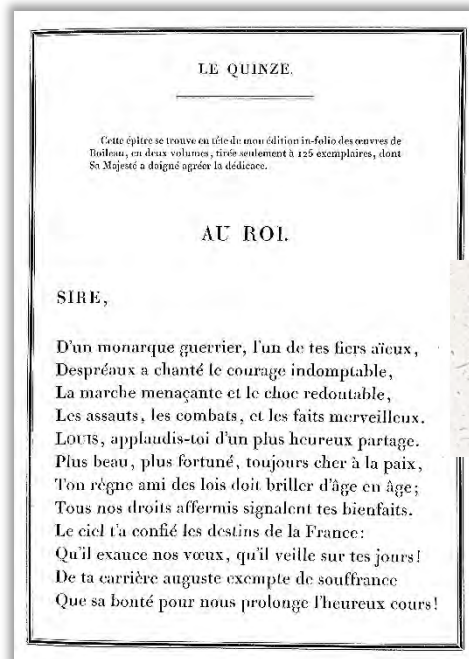
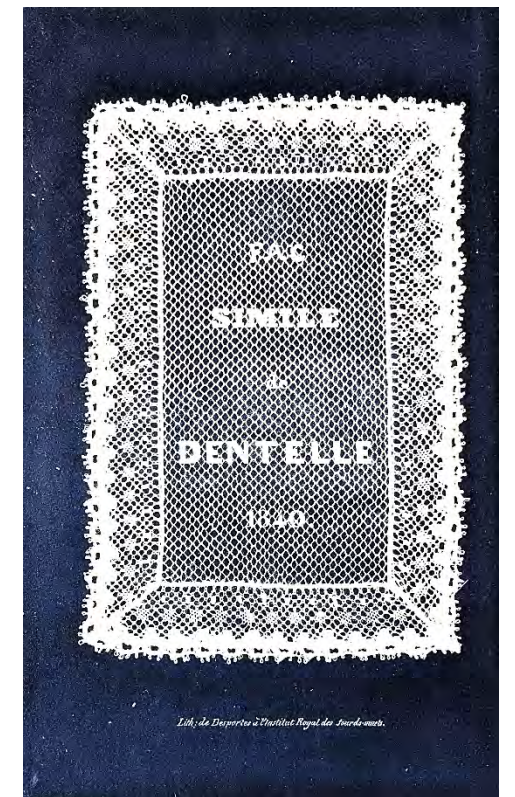
Desloges, (éditeur). Peinture lithochromique, ou imitation sur toile et l'art de peindre à l'huile les tableaux en tout genre. Ouvrage ou l'art de peindre est démontré méthodiquement, simplement et sans le concours d'un maître; suivi de procédés pour peindre et décalquer sur le bois et les écrans. Deuxième édition. Paris, Desloges libraire-éditeur 1834. (16) pages, (with pagination error), including printed wrappers. Cont. back strip (218 x 134 mm). € 1.200.-

OCLC 1040974411. Only this second edition is retrievable in OCLC, a copy in Geneva; another edition of this book by the same publisher/editor was printed in 1845 with a different title.

24. **Desportes, (Jules Alexandre).** Fac Simile de dentelle. Broadsheet. (Paris), Lith. de Desportes à l'Institut Royal des Sourds-Muets 1840. Nature print of a lace doily on a blue background, which has the "looks" of a cyanotype print (?), but with unusual strong hues, the print apparently reworked by lithographic means. Dimension : 210 x 126 mm. € 2.000.-

Cf. Cave. Impressions of Nature pp. 81 ff. An early and quite successful nature print of a textile, predating any such experiments by Auer at the K. K. Staatsdruckerei in Vienna by at least 14 years.

Jules Alexandre Desportes (1805 - after 1860), started his career as lithographer based in Paris in 1830. He is well-known for his "Manuel pratique du lithographe" published in 1834, a lithographically reproduced autograph manual on lithography. In 1837 he founded the lithographic printing office at the l'Institut Royal des Sourds-Muets. Finally during the same year he founded and directed "Le Lithographe", a journal for artists and printers, whose publication, halted in 1840, and resumed in 1845-1846, as "Journal de la Chambre des Imprimeurs"; in 1851-1853, he enlarged the field of processes with the "Annales de l'Imprimerie", a special journal for typography, lithography, intaglio printing, photography, and all the arts and industries related to printing. At the Toulouse art and industrial exposition in 1840, he exhibited a number of



De la part de l'auteur

interesting experimental works made by students of his lithographic workshop at the Institut Royal des Sourds-Muets. Perhaps this sheet was one of the specimens exhibited, which might have a certain plausibility due to the prominent placement of the date 1840, and in addition, to the central title which points to its conception as an exhibition piece. An extremely rare broadsheet which demonstrates an innovative nature printing technique.

PRINTER'S DEDICATION COPY

25. **Didot l'Ainé, P.** Specimen des nouveaux caractères de la fonderie et de l'imprimerie de P. Didot, l'Ainé, Chevalier de l'Ordre Royale de Saint-Michel, Imprimeur du Roi et de la Chambre des Pairs, dédié à Jules Didot, fils, Chevalier de la Légion d'Honneur. A Paris, chez P. Didot, l'Ainé et Jules Didot fils 1819. 40 unnn. leaves printed on recto only within typographical border. Cont. glazed ocre paper boards, flat spine gilt, with gilt stamped title along spine. 4to (255 x 174 mm). Author's dedication copy with manuscript entry on front fly-leaf: "De la part de l'auteur". Spine ends minimally frayed. € 1.500.-

Audin, 212 ; Bigmore & Wyman I, 175 ; Jammes. Les Didots, 63 ; Birrell & Garnett. Cat. Typefounders' specimen 53 ; Updike, Printing types II, 176 ff. (with illustration 319). First edition. "C'est la première fois qu'un Didot a publié un recueil de caractères en forme de livre" (A. Jammes). Im Vorwort erläutert Didot "j'ai dû suivre et adopter l'ordre numérique pour la dénomination de ses caractères au lieu des noms insignifiants et souvent bizarres conservés encore aujourd'hui dans presque toutes les imprimeries, tels que Perle, Parisienne, Nompaille, Mignonne, Petit texte, Gaillarde (...) lequel n'offrent aucune idée de leurs proportions particulières ni de leur corrélation, qui en effet existe rarement entre eux d'une manière exacte. Cet ordre numérique, le seul vraiment convenable, a été ainsi établi par mon père (...) j'ai ajouté des corps intermédiaires ou demi-points, afin d'obtenir et de présenter plus de richesse et de variété dans les proportions des différents corps".

26. **Earhart, John.** The Color Printer. A Treatise on the Use of Colors in Typographic Printing. Cincinnati, Earhart & Richardson 1892. 137, (1) pages, illustrated with a photographic frontispiece portrait of the author and 90 plates, numerous with embossed patterns and colour schemes. Publisher's green cloth, front cover with gilt stamped title and coloured vignette of three ink balls within black floral frame. 4to (280 x 210 mm). Spine ends rubbed and lower spine-end frayed, extremities worn. € 700.-

Birren Collection 213 ; St. Bride Cat. p.284. First and only edition. With Earhart's signature on dedication page. Inside fine and fresh.



27. **Emil Birkhäuser & Cie.** Buchdruckerei, Verlagsbuchhandlung. Schriftenverzeichnis. Basel, Emil Birkhäuser (ca 1920). (4), 188 pages, 1 leaf with embossed monograms, pages 1a-38a, (2). Publisher's brown cloth. (275 x 214 mm). Rear cover slightly cockled. € 250.-

28. **Engelmann, G(odefroy).** Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivi D'une instruction sur le nouveau procédé du lavis lithographique par G. Engelmann Directeur de la Société lithographique de Mulhouse. Paris, chez l'auteur 1822. Lithogr. half-title and title with a small vignette 'dessiné à la plume par Engelmann', 87, (5) pages, 1 lithogr. leaf 'Explication des planches' and 13 (2 folding) lithogr. plates in different techniques, one colour plate lithographed in two inks. Richly gilt cont. green half morocco, green glazed paper covers. (215 x 140 mm). Binding rubbed. € 2.000.-

Rare first edition. Foxing here and there due to paper quality. A nice copy in a decorative contemporary binding.

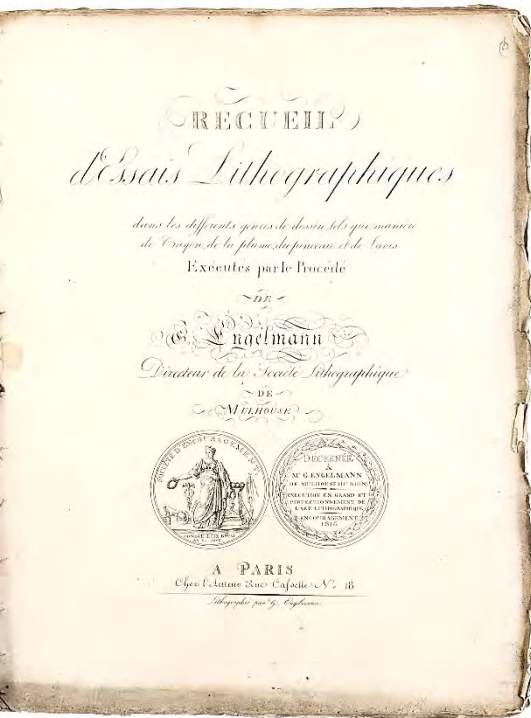
SPECIMENS OF LITHOGRAPHY ESPECIALLY FOR THE USE OF ARTISTS

29. **Engelmann, Godefroy.** Recueil d'essais lithographiques dans le differents genres de dessin tels que manière de crayon, de la plume, du pinceau et de lavis. Exécutés par le procédé de G. Engelmann directeur de la Société Lithographique de Mulhouse. A Paris, chez l'auteur rue Cassette no 18. Lithographié par G. Engelmann (1816). Lithogr. title with varying decorative scripts and obverse and reverse of the medal dedicated by the Société d'Encouragement to Engelmann in 1816, lithographed index and 8 plates in various lithographic techniques. Publisher's blue interim wrappers. All edges uncut. Folio (310 x 240 mm). Margins frayed and dust-soiled, faint foxing throughout, but a genuine copy in its original printing state. € 9.500.-

Lang. Engelmann, *les Incunables* 64-73 ; not in Grolier Club. Catalogue of an Exhibition Illustrative of a Centenary of Artistic Lithography ; Twyman. *Lithography 1800-1850*, p. 55 ; Bigmore/Wyman I, 199 (erroneously dating 1817). First and only edition. The plates depict a pen-drawn map, an imitation wood-engraving, a sheet of transferred writing, two examples of tinted lithography, and drawings in either ink or chalk by Girodet, Vernet, Mongin and Engelmann himself. "Les planches les plus remarquables de ce recueil sont évidemment le portrait de Coupin de la Couperie par Girodet, (...) et le lancier de Horace Vernet, une des premières lithographies du fils de Carle Vernet ; dessinée d'un crayon encore timide, elle a l'aspect blond des incunables, et contraste avec le portrait dû à Girodet dont les noirs plus puissants marquent un net progrès technique. Les autres dessins sont des exemples des divers procédés lithographiques, (...) plusieurs ont été exécutés par Engelmann même" (Lang. Godefroy Engelmann. *Les Incunables* p. 56). "More than anyone else in Europe it was Engelmann who, by virtue of his technical improvements, clear descriptions, and skilful printing, encouraged artists to draw on stone ; and the real growth of lithography as far as the artist was concerned really dates from the establishment of his press in Paris (in 1816)." (Twyman. *Lithography* p. 55).

30. **Enschedé en Zonen, Johannes** Tweede soort der Titeltrekken, gegoten en te bekomen ter Lettergieterij Joh. Enschedé En Zonen, Lettergieters te Haarlem. Bijbel- en Cour. Drukkerij. Haarlem, self published (1849)-1850. 8 unnn. leaves (including printed front wrapper) printed on rectos only, with borders and rules, vignettes and other typographical ornaments, each page framed by variant ornate typographical borders. Publisher's wrappers, front cover with richly ornamented title within typographical borders printed in brown and green inks. Folio (348 x 265 mm). Spine lined with cont. paper strip. € 450.-

Cf. Bigmore-Wyman I, pp. 201-204 (without our specimen) ; Lane & Lommen. *Letterproeven van Nederlandse Gieterijen* 36a. A fine specimen with typographical ornaments, printed on thick paper. Minor dog ears in outer lower corners.





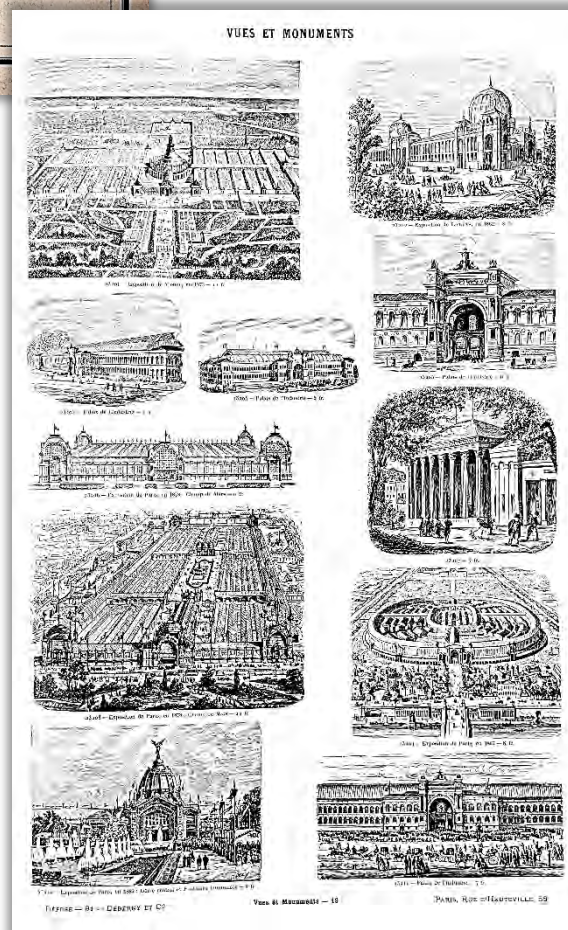
31. **Firmin Didot.** Cartes typo-géographiques, inventées et imprimées par Firmin Didot. France. Paris, Didot rue Jacob, no 24 no date (1823). Relief and colour printed typometrical map of France with a small inlet map of Corsica by Jean Denis Barbié du Bocage after Joseph Langlois. With typographical title in upper margin and typographical caption 'Explication du Système Établi par Firmin Didot' in lower margin of sheet. Size of map: 387 x 356 mm. Oblong folio (535 x 475 mm). Printed on a full uncut sheet with only light foxing to the very broad margins. € 500.-

Not in I. Kretschmer, J. Dörflinger and F. Wawrik. Lexikon zur Geschichte der Kartographie. An accomplished attempt by this famous printing and publishing establishment which combines three different printing processes to produce a map: 1. Relief printing; 2. Typometry; and 3. Colour printing in six different colours, with a lengthy printed caption in lower margin with a key of the six-colour scheme used to claim patent rights for this process. The map is based on a survey map of the Ponts-et-Chaussées administration. "The map was printed in eight impressions, of which six were from color plates and two from forms of composed type" (E. Harris: Miscellaneous map printing processes in the nineteenth century. In: D. Woodward. Five centuries of map printing; 1975).



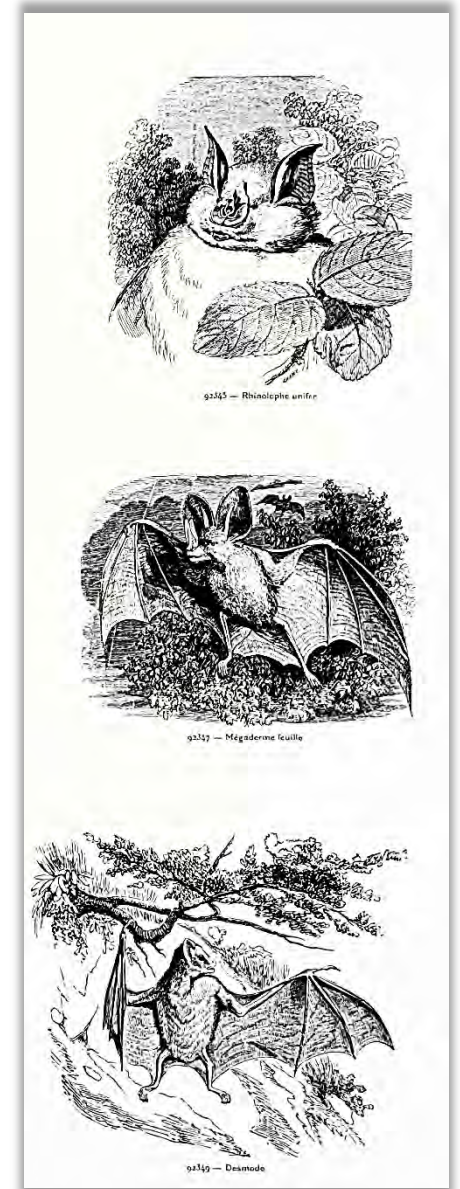
32. **Flügel, J(ohann) G(ottfried).** Literarische Sympathien oder industrielle Buchmacherei. Ein Beitrag zur Geschichte der neueren englischen Lexicographie. ... nebst einem Vorwort von Professor Dr. Gottfried Hermann. Leipzig, Weichardt 1843. VI, 41 pages. Publisher's printed wrappers. Covers dust-soiled. € 200.-

Kat. Bibliothek d. Börsenvereins dt. Buchhändler I, 496. First edition. In 1847 and 1852, Flügel published an English-German dictionary, Praktisches Englisch-Deutsches und Deutsch-Englisches Wörterbuch, which he defends in this pamphlet against accusations of plagiarism by Christoph Fr. Grieb, who published his own English-German dictionary in 1847. Occasional foxing.



33. **Fonderie Typographique Deberny et Cie.** Histoire naturelle. Paris, Fonderie Typographique Deberny et Cie no date (ca. 1890). Wood engraved title-vignette (2), 146 pages with wood engraved vignettes consecutively numbered 92001 to 93134 showing plants and animals. Publisher's illustrated and printed wrappers. Folio (442 x 275 mm). Wrappers dust-soiled. € 850.-

34. **Fonderie Typographique Deberny et Cie.** Vues & monuments. Paris, Fonderie Typographique Deberny et Cie no date (ca. 1890). Wood engraved title-vignette, (2), (recto blank), 90 pages with wood engraved vignettes consecutively numbered 23001 to 23953 with views of buildings, landscapes, villages and towns. Publisher's illustrated and printed wrappers. Folio (435 x 275 mm). Upper right corner of wrappers with tiny loss, minimally soiled. € 400.-



LAST TYPE SPECIMEN ISSUED BY FOURNIER



35. **Fournier le Jeune (Pierre Simon Fournier)**. Les caractères de l'imprimerie. Paris, Place de l'Estrapade, Rue des Postes 1764. Engraved front. showing putti in a printer's workshop with a four line praise of the art of printing beneath the image, title within typographical border, dedication, (6), 170 pages (pages 161-170 folded with music). Cont. calf. 8vo (170 x 110 mm). Spine restored. Corners bumped. € 1.600.-

Not in Birrell & Garnet ;. Bigmore-W. I, 227 ; Updike, I, 262 (note). Last type specimen book issued by Fournier. Occasionally browned and foxed. One leaf with short tear in front margin.

36. **Friedrich Schwemmer Buchdruckerei**. Ihr Reisender (= your traveller; printed title to front cover). Nuremberg, Friedrich Schwemmer Buchdruckerei no date 1910). Illustrated and blind embossed title, one leaf printed explanation within an elaborate Art nouveau frame, 8 unnumbered blue and grey cardboard leaves with 22 richly illustrated specimens of advertising material printed in various techniques, all designs in a pronounced Art nouveau style by Hans Schwemmer, 4 unnumb. leaves of glazed paper with illustrated publicity articles. Publisher's illustrated boards with cloth spine. Fancy endpapers. 4to (318 x 240 mm). Extremities mildly rubbed. € 400.-

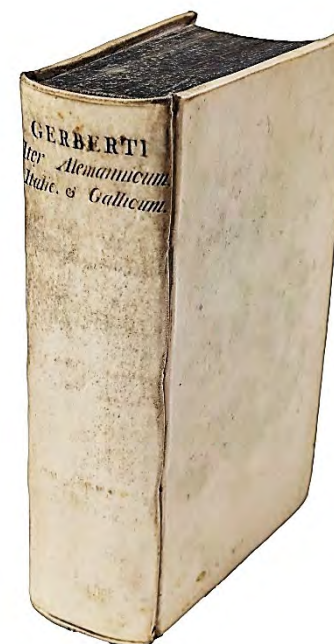
A fine copy of a printer's specimen book specialised in job printing with examples of posters, advertising cards, printed wrappers for promotional brochures and handbills.

37. **Gerbert, Martin**. Iter Alemannicum, accedit Italicum et Gallicum. Sequuntur glossaria theotisca ex codicibus manuscriptis a saeculo IX. usque XIII. 2 parts in one volume. Monastery of St. Blasien, typis San-Blasianus 1765. (8), woodcut title-vignette, head- and tail-pieces, 519 pages, (15) pages index and 9 (6 folded) engraved plates; 144 pages. Cont. vellum, calligraphed manuscript inked title to spine, blue edges. Fine. € 2.000.-

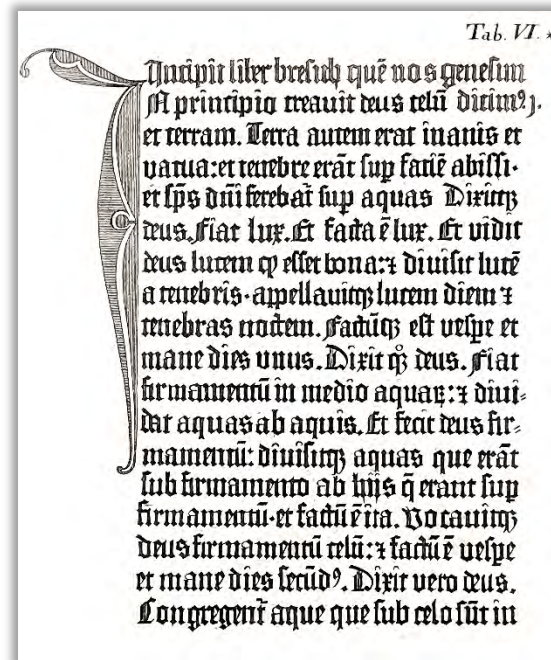
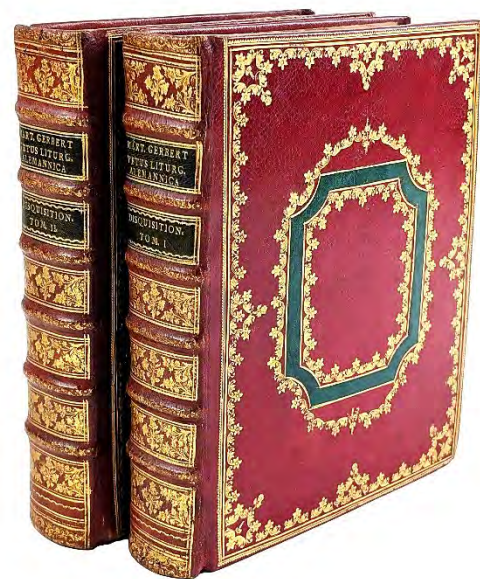
Engelmann 253. Barth 17530. Wäber 34. Graesse III, 57. Haller I, 981. Not in Fossati Bellani and Tresoldi. First edition, with the second part 'Glossaria theotisca', which is often missing, and only published in this Latin edition, which contains a wealth of Latin-German terms from 9th to 13th century manuscripts. A fine, wide margined copy.

FIRST FACSIMILE REPRODUCTION OF A PAGE OF THE GUTENBERG BIBLE

38. **Gerbert, Martin**. Reisen durch Alemannien, Welschland und Frankreich, welche in den Jahren 1759, 1760, 1761 und 1762 angestellt worden, von dem hohen Herrn Verfasser selbst mit vielen Zusätzen, besondern Anmerkungen und schönen Kupfern zur Erläuterung derer Alterthümern vermehrt und verbessert, und aus dem Lateinischen in das Deutsche übersetzt, auch mit zwey Registern der Orte und



merkwürdigsten Sachen versehen von J(ohann) L(udwig) K(oe)hler). Ulm, Frankfurt und Leipzig, Johann Conrad Wohler 1767. Engraved portrait of Gerbert by Egid Verhelst, (14), 478, (22) pages, numerous woodcut head- and tail-pieces, 10 (7 folding) engraved plates. Cont. vellum. All edges red. € 1.800.-



Engelmann 253. Barth 17531. Wäber 35. Graesse III, 57. First and only German edition. Martin Gerbert (1720-1793), was a scholar and bibliophile and since 1764 prince abbot of the monastery of St. Blasien. On his various travels, he always visited monastic archives, private and public libraries. The plates with manuscript facsimiles, inscriptions and exemplary book illustrations including for the first time a reproduction of a page of a vellum copy of the Gutenberg Bible from the monastic library in St. Blasien with accompanying description on pages 148-150. The illustration is the first reproduction ever made of a page of the Gutenberg Bible. This vellum copy of the Gutenberg Bible is now in the Library of Congress in Washington. In the years 1759/60 he made several journeys through parts of southern Germany and the neighbouring countries (Switzerland, Italy, Austria and France); visiting Basel, Zuerich, Salzburg, Tuebingen and Stuttgart, Baden-Baden and Strasbourg and including a longer stay in Paris. In 1761/62 he travelled extensively in Italy visiting Bressanone, Verona, Padua, Venice, Ferrara, Bologna, Modena, Milan, Florence, Rome and Naples. A very nice fresh copy.

39. **Gerbert, Martin.** *Vetus liturgia Alemannica disquisitionibus praevis, notis, et observationibus illustrata, (...).* Pars prima - (pars tertia). 3 parts bound in 2 volumes. (St. Blasien), Typis San-Blasianis 1776. First part with engraved front., 10 folded and numbered engraved plates, title with engraved vignette, engraved head-piece signed Peter Mayr scul. and large engraved ornamentated initial, (12), XL, (8), 416, (8) pages with a large head-piece signed Joseph Hörr del. and Peter Mayr sc. showing a view of the church in St. Blasien and one large engraved ornamentated initial ; (2), pp. (417)-1048, (8) pages with numerous woodcut head- and tail-pieces and illustrated woodcut initials throughout. Cont. German red morocco on six raised bands, second and third compartments with gilt stamped green morocco labels, all others richly gilt, covers richly gilt stamped with a rectangular inlaid green morocco frame, bordered in- and outside by gilt tooled flourishes. All edges gilt. 4to (248 x 195 mm). € 3.800.-

ADB VIII, 725-729 ; NDB VI, 257-258. First edition. Martin Gerbert (1720-1793) served as prince abbot of the monastery of St. Blasien from 1764 until his death in 1793. He was a prominent music historian and a representative of early modern Benedictine scholarship in the Black Forest. The book, which was printed in the cloister's own print shop in St. Blasien, along with a number of other richly illustrated works, is of particular interest. From 1759 to 1763, he undertook extensive study trips through Germany, Italy and France, during which he amassed a substantial collection of source material for his works on the history of liturgy and music. Lightly foxed in places, lavishly bound in a richly decorated contemporary German morocco binding.

40. **Geßner, Christian Friedrich.** Der in der Buchdruckerei wohl unterrichtete Lehr-Junge oder: bey der loeblichen Buchdruckerkunst noethige und nuezliche Anfangsgruende, darinnen alles, was bey selbiger in acht zu nehmen und zu lernen vorfaellt, von einem Kunstverwandten mitgetheilet wird. (and) Depositio cornuti typographici. 2 parts bound in 1 volume. Leipzig, bey C. F. Geßner (and) Leipzig, 1743. Engraved allegorical front. by Bernigeroth, title with large woodcut vignette, (38), (2), XIII (1), (16), 462 (2) pages with engraved head-piece and woodcut tail-piece, numerous woodcut text-illustrations and 18 engraved plates (plus 5 additional plates); 112 pages. Cont. vellum spine over paste-paper boards. New endpapers and cover lining cont. style. € 1.200.-

Bigmore-W. I, 265 ; Warrilow 9 ; Boghardt. Typographische Lehrbücher no. 17. A complete copy of this typographical manual with the often missing leaf with instructions for the bookbinder, richly illustrated throughout with type specimens including exotic types like Chinese, Malabarian, and Japanese. A further special feature is the inclusion of type specimens by two type foundries one from Leipzig comprising 13 pages "Abdruck oder Verzeichniss derjenigen Teutschen Schriften, welche in der Ehrhardtischen Schriftgieserey allhier befindlich sind" ; the second one from Wittenberg, comprising 16 pages "Abdruck einiger Schrift-Proben und deren Nahmen wie solche zu Wittenberg in C. Zinckens Giesserey und J. W.. Bossoegels Buchdruckerey befindlich sind." The verses of the Depositio cornuti typographici with a few contemporary manuscript amendments. A few pages slightly soiled more pronounced on preliminary leaves.



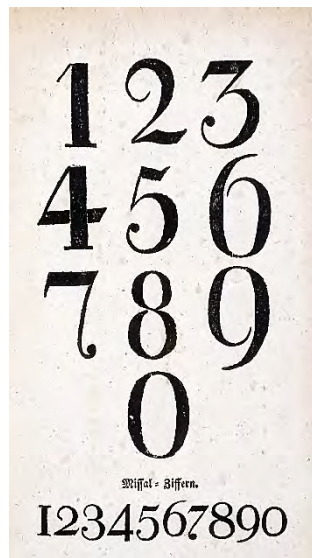
41. **Gillé, Joseph Gaspard.** Recueil des divers caractères, vignettes et ornemens de la fonderie et imprimerie de J. G. Gillé. Paris, Rue Saint-Jean-De-Beauvais, Division du Panthéon Année, 1808-(1814). A collection of promotional sheets, specimens, notices etc. altogether 115 leaves. Cont. half calf over blue veined paste paper boards, flat spine, gilt stamped red morocco label "Fonderie et Imprimerie De Gillé". Folio (418 x 260 mm). Spine-ends restored, corners heavily bumped and covers rubbed. € 7.500.-

Cf. Birrell and Garnett. Cat. of type founders specimens 47 (for a similar collection with variant contents) ; Title-leaf within typographical border ; 2 leaves price-list in quarto ; 2 leaves "Prospectus de nouvelles gravures sur bois" with head- and tail-pieces and three large wood-cut vignettes on verso of last leaf ; 2 leaves "Caractères de la fonderie de Gillé fils" ; 3 leaves "Titres" ; 15 leaves "Épreuves des caractères d'écriture". Paris, de la fonderie et imprimerie de Gillé fils (1808). ; 1 leaf "Nouveau caractères d'affiches" ; 14 leaves "Choix de nouvelles vignettes" (numbered 1-388) each sheet within an ornate typographical border ; 12 leaves "Armorial du royaume de France, ou recueil d'armes, ecussons, fleurons de la famille royale, de la noblesse de France et des armoiries de nos différentes villes. Cette collection gravée sur cuivre ou bois, est politypée en métal, et se multiplie avec célérité". Paris, chez Gillé,

éditeur, fondateur-imprimeur 1814 (arms numbered 1-115), each sheet framed by an ornate typographical border ; 49 leaves (recte 48; 1 leaf bound-in twice) "Épreuves des vignettes et fleurons gravés sur bois et politypés, ". Paris, de l'imprimerie de Gillé fils 1808. (Vignettes numbered 1001-2000 ; lacking numbers 1641-1681) ; 1 leaf "Modèles d'armes, chiffres et griffes" ; 10 leaves with vignettes without title (numbered 11-86 ; and 687-856) ; 1 leaf "Filets" ; 1 leaf "Accolades" ; 1 leaf with engraving of a printing press. A fine set of specimens, with only a few leaves lightly browned.

42. **Grandin, Auguste. Imprimerie lithographique et autographique.** Grenoble, Auguste Grandin 1848. Chromolithographed broadsheet lavishly produced on glazed paper announcing the retirement of C. Pegeron and the takeover of the lithographic printing office by his colleague Auguste Grandin. Sheet size : 265 x 200 mm. Fine. € 500.-

A rare and beautifully produced ephemeral piece of printing procuring a glimpse into the early history of French chromolithography.



43. **Grass- und Barthsche Giesserey.** Schriftproben aus der Grass- und Barthschen Giesserey zu Breslau. Erste Lieferung (= all published). Breslau zu haben im Comtoir der Stadt- und Universitätsbuchdruckerey 1809. 12 leaves letterpress text with type specimens and borders, including one handcoloured specimen, one large folded woodcut plate (230 x 410 mm) with 7 numbered vignettes. Cont. plain grey interim wrappers with oval blue manuscript title shield to front cover. (199 x 117 mm). Slightly soiled. € 4.000.-

Katalog der Druckschriften über die Stadt Breslau p. 348 (also only this first instalment) ; cf. Katalog des Börsenvereins des Deutschen Buchhandels p. 203 (only with a polyglotte printed by Barth) ; cf. Jolles. Die Deutsche Schriftgiesserei p. 193 (only later type specimens dating from 1845 to 1867). First (?) and excessively rare type specimen by the type foundry of Grass and Barth. No copy traced on KVK. After travelling extensively as a printer, Johann August Barth (1766-1818), famous for his colour lithographed polyglotte printed in the year of his death 1818, returned to his hometown of Breslau in 1797, where he acquired the city printing office in 1799, including the publishing house that had been in existence since 1504. In the same year, he married the daughter of the former owner Friedrich Sigismund Grass, who had already died in 1788. In this advertising brochure, he addresses potential buyers of his typefaces and vignettes. In the foreword he announced that he wants to extent the reach of his business beyond the type trade and including commodities like washing brushes and hooks among others. Pale toning and foxing in margins, a nice copy.

"SCHÄNDLICHER NACHDRUCK"

44. **(Gundling, Nicolaus Hieronymus).** Rechtliches und Vernunftmaessiges Bedenken eines unparteyischen Rechtsgelehrten ueber den schaendlichen Nachdruck andern gehöriger Buecher. Frankfurt und Leipzig, no imprint 1774. Woodcut title-vignette, and head- and tail-piece, 32 pages. Cont. paste paper wrappers. € 1.450.-

VD18 11161124. Later unauthorised reprint (first 1726). Nicolaus Hieronymus Gundling (1671-1729) is regarded as one of the founders of the doctrine of intellectual property. As the most important student of Christian Thomasius, he studied at the newly founded University of Halle and qualified as a professor in 1694. After initially holding a professorship in the faculty of philosophy, he moved to the faculty of law in 1712, where he became professor of natural and international law. "Bedeutung für die geschichtliche Entwicklung des Urheberrechts hat vor allem seine 1726 anonym in Halle erschienene (und später mehrfach

nachgedruckte) Schrift "Rechtliches Und Vernunft-mäßiges Bedencken eines [uris]C[onsul]TI, Der unpartheyisch ist, Von dem Schändlichen Nachdruck andern gehöriger Bücher", die als erste eigenständige monografische Arbeit zur Frage des unrechtmäßigen Büchernachdrucks angesehen werden kann. Darin erkennt Gundling ausdrücklich ein "Eigenthum" des Urhebers an seinem Buch an, das einem Verleger nur aufgrund eines Vertrages eingeräumt werden könne. Die im Buch enthaltenen Gedanken gehörten zwar dem Autor, doch habe der Verleger das Recht, die Texte auf vertraglicher Grundlage zu drucken und zu verkaufen ("der Verleger ist ... Dominus des Buches. Dem Autori bleibt die Ehre..."). Lange vor Immanuel Kant (Von der Unrechtmäßigkeit des Büchernachdrucks, 1785) und Johann Gottlieb Fichte (Beweis der Unrechtmäßigkeit des Büchernachdrucks, 1793) lässt Gundling damit bereits im Ansatz die Trennung von Sacheigentum an Manuskript und Büchern und geistigem Aspekt, dem Recht an den geformten Gedanken des Verfassers, erkennen. Man kann daher mit Fug und Recht behaupten: "Vor allem aus Halle kam die Idee vom geistigen Eigentum" (Heiner Lück. Nicolaus Hieronymus Gundling und sein "Rechtliches Und Vernunft-mäßiges Bedencken ... Von dem Schändlichen Nachdruck andern gehöriger Bücher". In: Pahlow/Eisfeld (ed.). Grundlagen und Grundfragen des Geistigen Eigentums, Tübingen 2008, pp. 9-34). Last leaf with small waterstain in lower margin.



"PRIVILEGIUM ZUM NACHDRUCK"

45. **Heinzmann, Johann Georg.** Ueber die Pest der deutschen Literatur. Appel an meine Nation ueber Aufklärung und Aufklärer; ueber Gelehrsamkeit und Schriftsteller; ueber Buechermanufakturisten, Rezensenten, Buchhändler; ueber moderne Philosophen und Menschenerzieher; auch ueber mancherley anderes, was Menschenfreyheit und Menschenrechte betrifft; Bern, auf Kosten des Verfassers 1795. Engraved title with a caricature vignette 'Der Recensent und sein Publicum' by Dunker, (2), 546 (recte 548; pages 509/510 numbered twice), (2) pages. Cont. Dominotier boards, manuscript paper label to spine. Red sprinkled edges. Binding rubbed. € 700.-

Goedeke XII, 101, 11 ; Hayn-Gotendorf I, 271 and III, 131 ; Lanckoronska-Oehler II, 191. First and only edition. A rare collection of polemics on various aspects of book production and publishing by the Swiss publisher, author, and bookseller Heinzmann from Bern. Last leaf with an instigation by the author to reprint this work ! A nice copy.



46. **Helmreich, Andreas.** Kunstbuechlein. Wie man auff Marmelstein, Kupffer, Messing, Zihn, Stal, Eisen, Harnisch und Waffen etc. etzen und kuenstlich verguelden soll. Mit vorgebendem Bericht wie man Dinten, Dintenpulver, Presilgen und alle Metallfarben zum schreiben. Mancherley Farben, Pergament, Federn zu ferben. Alle Metallen aus der Federn zu schreiben, Gold und Silber, Fundamentlein und Goldwasser auff allerley Ballcrey und dergleichen mehr machen und temperiren soll. Zu Dienst und Ehren allen Schreibern, auch den unerfahrnen der Etzkunst zusammen gebracht. Halle in Sachsen an der Sala. Von newen ubersehen, gemehret unnd corrigiret, und in Druck gebracht. (Halle), Gedruckt/ Jm Jahr 1643. Title in red and black, 46 unnumbered leaves, 2 blank leaves.

Bound with:

Bosse, Abraham. Kunstbuechlein handelt von der Radier- und Etzkunst, wie man nemlich mit Scheidwasser in Kupffer etzen, das Scheid- oder Etzwasser, wie auch den harten und weichen Etzgrund machen solle, beneben kurtze Beschreibung wie man die Kupffer-Platten abdrucken, die Truckerpresse machen, und was sonst bey dieser Kunst noethig zu wissen in acht nehmen solle. Erstmahls durch A. Bosse, Kupfferstecher zu Pariß in französischer Sprach beschrieben, anjetzo aber uff begehren vieler Liebhaber ins Teutsche befoerdert durch Georg-Andream Boeckler, Ingenieur. Diesem ist angefuegt worden ein kunstverstaendiger Discurs von der edlen Mahlerey durch einen unbenannten Autorem. Nuernberg, Paulus Fuersten, Kunsthaendlern. Gedruckt durch Heinrich Pillenhofer im Jahr 1652. Engraved front., 16 numb. engraved plates, 1 engraved text-illustration and 1 full-page woodcut illustration, (22), 155, (5) pages. Cont. vellum, yapp edges, manuscript title "Etzn 1652" on spine. (145 x 90 mm). € 3.200.-

I: Not in VD 17 ; cf. Ferchl 224 (1567 edition) ; not in Schiebl. Deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei ; cf. Ferguson. Some early treatises on technological chemistry (1888), pp. 24-34. Later edition, the foreword dated Halle 1595. Ferguson notes that Helmreich's work owes little or nothing to the many forerunners of this genre of books, which appeared already since the beginning of the 15th century and states that it has only two or three recipes similar to those in Boltz's 1547 "Illuminirbuch" and is largely original. All editions are rare. The book deals with the preparation of black, coloured and metallic writing ink and dyes (the metallic inks especially for writing on wood), the etching of marble and metals (copper, brass, tin, iron and steel, with special reference to etching armour and weapons), gilding and silvering (including the gilding of the edges of books), colouring parchment, paper and feathers, making sealing wax and glue, and other materials used for art and writing, including recipes and minute details of the preparation of the materials. II: Graesse I, 501 ; cf. Berlin Catalogue 1935 and Bigmore-W. I, 72 (French first edition 1645). First German edition. Frontispiece mounted. Both titles evenly lightly browned throughout, the Helmreich more pronounced, due to paper quality.



47. **Het Drukkers Jaarboek.** Voor 1906. 1e Jaargang (-vierde Jaargang). 4 parts in four volumes (= all published). Amsterdam, Ipenbuur & Van Seldam 1906-1911. (12), 202, (2) pages, (36) Seiten advertisement; (8), 213, (3) pages, 7 plates, (50) pages advertisement; (8), 269, (3) pages, 3 plates, (56) Seiten publicity; (10), 196 pages, 4 plates, (58) pages advertisement. Richly illustrated throughout, partly in colour. All in their respective publisher's binding, richly gilt with variant designs. Vol. I: Half calf, gilt title to cover. Vol II: Blue cloth. Vol. III: Green cloth. Vol. IV: Grey cloth. A few minor scratches, extremities rubbed. € 400.-



Cf. Ulrich / Küp, Books and printing. A selected list of periodicals pp. 18 and 43 (only first volume). First and only edition. "Contains comprehensive reviews of various fields in book designing and printing, written with authority and taste. The year book is fully illustrated. There are useful lists of books about books" (Ulrich/Küp p. 43).

48. **Imprimerie Auguste de Walsche.** "Échantillons de travaux héraldiques" (= gilt title to spine). Paris, Auguste de Walsche 1886-1889. 57 chromoxylographic or chromolithographed job printing specimens pasted onto 22 cardboard mounts with dark green glazed surface accompanied by tissue guards. Cont. dark green morocco, flat spine richly gilt, gilt title, front cover framed by broad gilt ornamental border, with a gilt centrepiece of lozenge ornamental frame within gilt initials "A. de W." All edges gilt. Endpapers lined with multiple coloured Spanish marbled paper based on shell marbled decoration. Folio (320 x 255 mm). Extremities slightly rubbed. €1.350.-

A beautiful specimen book by this French print shop based in Paris, 8 Rue Mandar containing colourful book wrappers, bill-heads, menu cards, envelopes, invitation cards, trade cards, small posters and other advertising material in various sizes, some specimens folded or bifolios lavishly decorated in the style of historicism. An interesting example of xylographic and lithographic colour printing. A splendid copy sumptuously bound.

ART DÉCO TYPE SPECIMEN

49. **Imprimerie Max-Cremnitz.** Caractères d'imprimerie. Paris, Max-Cremnitz 1928. 75 (1) pages, partly framed by tripple gilt and red border. Publisher's illustrated boards. Folio (335 x 260 mm). Foot of spine damaged. € 200.-

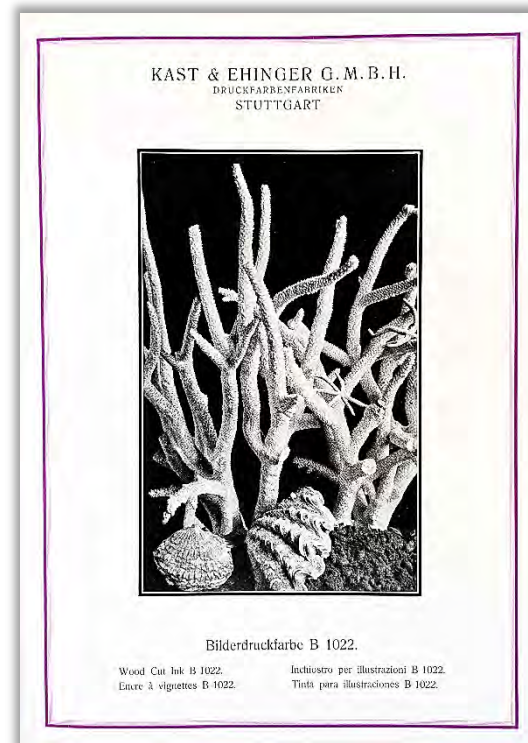
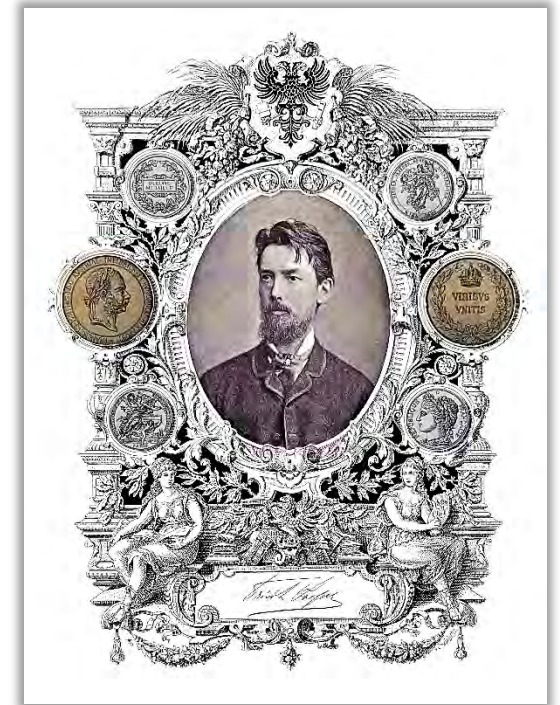
A nice Art Déco type specimen book printed on thick uncut sheets of paper.



AN ERUDITE BIBLIOPHILE PRINTER

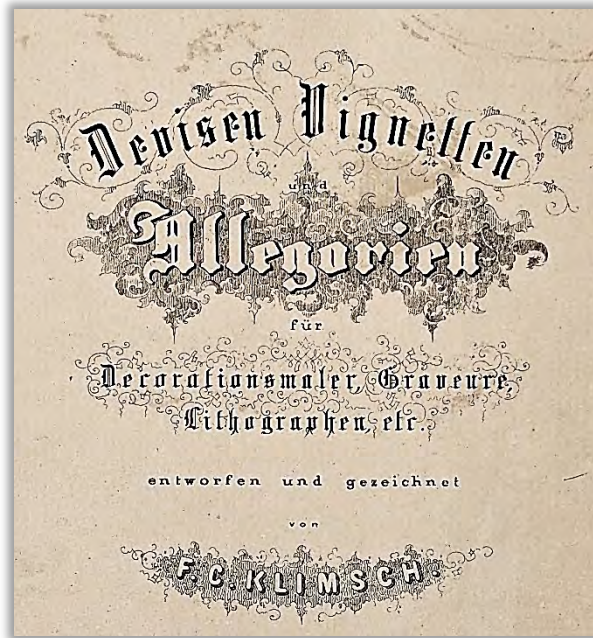
50. **Jasper, Friedrich.** Denkschrift aus Anlass des fünfundzwanzigjähr. Bestandes der Buchdruckerei Friedrich Jasper in Wien am 1. October 1890. Herausgegeben vom Personale der Officin. Wien, Selbstverlag 1890. 8 leaves with ornate typographical ornamentation and allegorical borders, partly printed in colours. Richly gilt publisher's cloth. Folio (475 x 348 mm). Fine. € 200.-

A richly ornamented commemorative publication from this important Viennese printing-house.



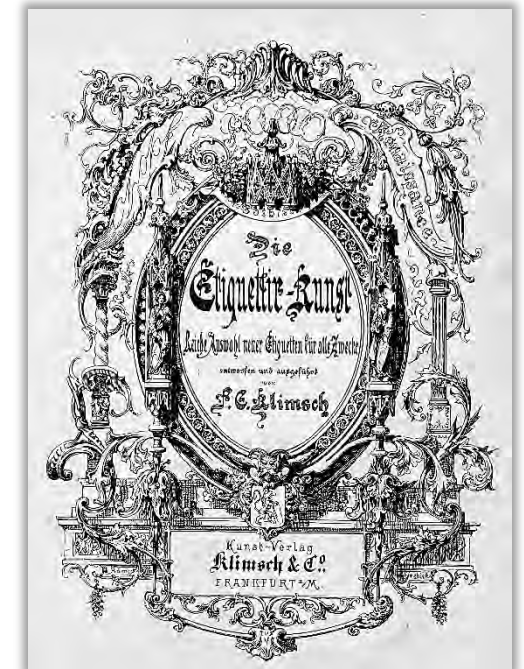
51. **Kast & Ehinger G.m.b.H.** (Druckfarbenfabriken). Schnellrocknende schwarze Buchdruckfarben für illustrierte Zeitschriften, Kataloge und illustrierte Werke. Stuttgart, privately published no date (ca 1924). 28 unnumb. Leaves with numerous illustrations in various colours. Publisher's printed boards. Front cover with mounted title-shield. 4to (300 x 240 mm). Slightly dust-soiled. € 150.-

TRADEMARK DESIGNS AND LABELS



52. **Klimsch, F(erdinand) C(arl)**. Die Etiquettir-Kunst. Reiche Auswahl neuer Etiquetten für alle Zwecke. Frankfurt, Klimsch (1873). Lithogr. title, 72 lithogr. plates. Publisher's cloth spine, printed title on front cover within decorative borders. Folio (320 x 260 mm). Corners bumped, covers a bit dust-soiled. Spine covering with a tiny abrasion. € 500.-

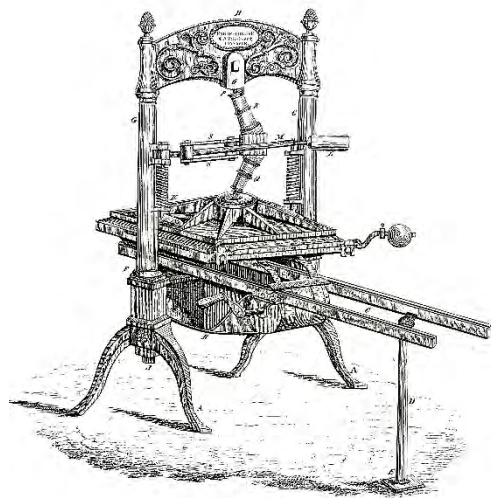
Not in Bigmore-W.; not in Katalog d. Börsenvereins d. dt. Buchhandels; not in St. Bride Catalogue ; cf. UCBA III, 341 (French edition) ; Thieme-B. XX, 500. First edition. A very rare specimen book with hundreds of illustrations of various advertising labels, trademark designs, and vignettes for all kinds of businesses. Pale foxing to rectos of a few plates.



53. **Klimsch, Ferdinand Carl**. Devisen Vignetten und Allegorien für Decorationsmaler, Graveure, Lithographen etc. Heft 1 - (Heft 11, recte 12, last installment a double-issue). Frankfurt Klimsch & Böhler (and) Klimsch 1864-1869-1873. 72 plates with hundreds of lithographed

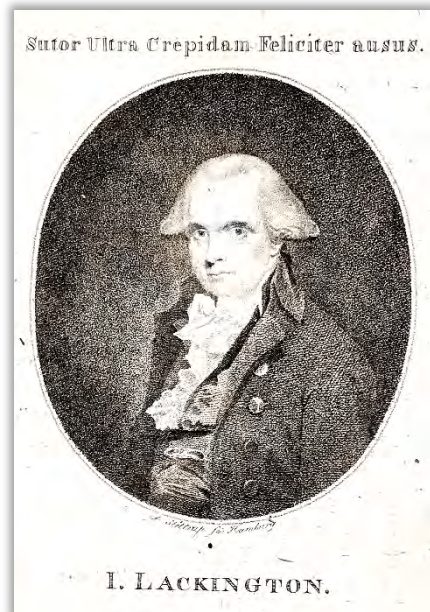
vignettes and allegories printed in brown. Loose as issued in 11 lithographed wrappers. Folio (325 x 255 mm). Most wrappers torn at spine, slightly dust-soiled. € 600.-

Not in Kat.d. Börsenvereins d. dt. Buchhandels , not in St. Bride Catalogue ; cf. UCBA III, 342 (French edition) ; Thieme-B. XX, 500. First edition of this uncommon trade catalogue, complete with 72 plates showing a wide variety of decorative vignettes for printers and commercial artists. A fine set in its original publishing state, plates on fine paper clean and bright.



54. **Klindworth, C(arl) A(ugust Ludwig)**. Kurze Beschreibung der Buchdruckerpressen, welche in der Maschinenfabrik von C. A. Klindworth in Hannover angefertigt werden, in Betreff ihres Gebrauchs, ihrer Construction und Zusammensetzung. Hierbei eine Lithographie. Hannover, no imprint 1841. 24 pages, 1 lithogr. plate. Spine covered with marbled paper strip. 4to (240 x 198 mm). € 1.000.-

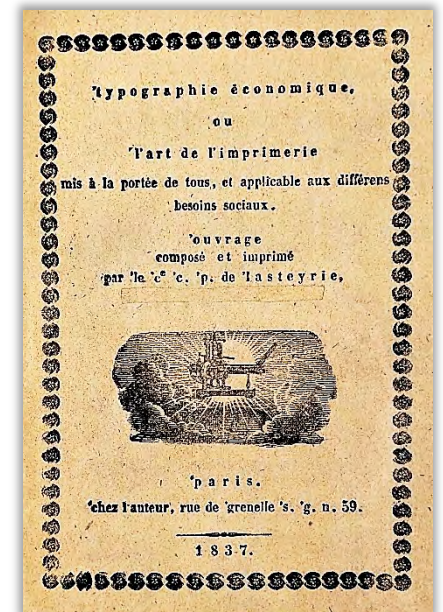
Bigmore-W. I, 388 ; not in the catalogue of the Börsenverein. A scarce trade catalogue, with minute descriptions of all the full iron printing presses (Hagar press, Cogger press, Columbia press and Ruthwen's press) produced by this manufacturer, including prices and own improvements implemented by the firm of Klindworth. The plate shows a Hagar press. Front and upper margin of plate with faint waterstain, title evenly lightly browned.



RARE FIRST GERMAN EDITION

55. **Lackington; James.** Anekdoten des noch jetzt lebenden Buchhändlers James Lackington welchen die Liebe zur Lektüre aus einem Schustergesellen zu einem der reichsten Buchhändler Englands umschuf. Von ihm selbst beschrieben. Aus dem Englischen der 5ten Auflage übersetzt mit dem Portrait des Verfassers von Stoetterup. Hamburg, bei J. G. Herold 1795. Aquatint portrait front., VIII, 142 pages. Cont. plain paper boards, gilt stamped title label to spine. Extremeties worn, covers mildly rubbed. Front paste-down with with two later manuscript entries and three mounted printed small paper slips. € 800.-

G. P. Jefcoate in: LGBW IV, p. 381. First German edition. This autobiographical writing is an important source for the history of the London book trade.



RICHLY ADORNED VELVET BINDING

56. **Krause, Eduard.** Zum Jubiläum ihres hochverehrten Meisters und Freundes Eduard Krause dargebracht vom Personal der Druckerei. Berlin, (Druckerei Krause) Am ersten Tage des vierten Monats im Jahre 1870. 6 unnn. thick chamois dyed cardboard leaves, printed on recto only, each with a large wood engraved figural initial and tail-piece. Contemporary Prussian blue velvet binding, blind-tooled frames around covers, with five silver-toned filigree brass fittings to front board, centrepiece with trademark of the printing shop, four corner pieces bearing dates 1845 and 1870 and Berlin's heraldic animal, the bear, four brass knobs to rear cover. Silk moiré endpapers and fly-leaves, all edges gilt. Folio (457 x 320 mm). In contemporary cardboard folding box, rubbed and edges worn. € 2.000.-

A unique anniversary present for Berlin-based printer Eduard Krause (1816-1882), made by his employees. Krause, a trained printer, travelled to the USA, England and France as a journeyman typesetter. He founded his firm in Berlin in 1845 and, being politically active, took part in the barricade fights in Berlin in 1848. From 1856 he printed the important Berlin political satire magazine Kladderadatsch. With three further ephemeral anniversary prints loosely inserted. A finely preserved, unique and lavishly decorated example of a jubilee gift binding in the printing trade.

57. **Lasteyrie du Saillant, Charles Philibert comte de.** `typographie économique ou l'art de l'imprimerie mis à la portée de tous, et applicable aux différents besoins sociaux. `paris, chez l'auteur 1837. Poorly lithographed title with vignette showing a press in the sky against a background of a radiant sun, (5), +1, 1bis-59(1) pages, 4 plates (two lithographs, one engraving and one a combination of different processes). Modern half leather, gilt spine. Publisher's illustrated and printed wrappers bound in. € 1.000.-

Bigmore-W. I, 422 ; Katalog d. Börsenvereins d. dt. Buchhändler I, 42. First and only edition. Our copy with the often missing extra leaf with imprint on verso " ` imprimé chez `e ` duverger, rue de ` verneuil n. 4", recto blank. "An eccentric production advertising a system of printing using only one size of type and no capital letters or other frills, to be reproduced by a stereographic method and thus cheap and easy for all to use. Tools, composition and presswork by this method are briefly described" (Barber, French letterpress printing p. 20). The plates are of special interest. Both lithographed plates illustrate printing presses. The first plate shows a movable lithographic press called 'Presse à planchette élastique' together with a typecase, the second plate a large press for various printing processes including lithography called 'Presse Polytypique'. Both presses are after designs by Lasteyrie and could be ordered with additional equipment and tools by the firm of M. M. Marloye, fabrique d'objets propres à l'instruction, Rue de la Harpe No. 59, according to an add on page 59. The third plate shows the result of a mixture of engraving, letterpress and lithographic printing, captioned 'transport sur pierre d'une gravure et d'un texte typographique', realized on his large presse polytypique. The fourth and last plate with an engraved portrait of Tissot by Blanchard after Fontaine. Page 59 with a few brown ink spots, else a fine and wide-margined copy, illustrated wrappers preserved.

58. **(Liebsch, H.).** Halie-Radierungsraster - etching screen - trame pour genre eau-forte - tramas para imitar los aguafuertes. No place, no imprint, no date (privately published around 1925). 1 leaf with printed German instructions on yellow paper, one blank leaf of special paper, one screen leaf and a transparent leaf. Loosely contained in publisher's illustrated wrappers. Front cover with a screen portrait of the author within a modernist geometrical design in red and black. 4to (315 x 245 mm). € 800.-

Not in Heidtmann. "Der Halie-Radierungsraster (Patent) dient dazu, um dem photographischen Bilde ein künstlerisches, radierungsartiges Gepräge zu geben Jede damit hergestellte Kopie oder Vergrößerung erhält den Anschein einer Strichzeichnung (Photo-Radierung). Eine komplizierte Mehrarbeit ist damit nicht verbunden" (The Halie Radierungsraster (patent) serves to give the photographic image an artistic, etching-like character. Each copy or enlargement produced has the appearance



of a line drawing (photo etching). No additional work is needed). - Quotation from the instruction leaf. No further information on the author could be found. A scarce survivor.

59. **Luce, (Louis)**. Epreuve du premier alphabet droit et penché, ornée de cadres et de cartouches. Paris, Imprimerie Royale 1740. 8 leaves (10 pages of which are printed, 6 pages blank) with types, vignettes, rules and borders.

bound with:

Phaedrus. Fabulae et Publilii Syri sententiae. Paris, Typographia Regia 1729. Engr. front., (4), 86 pages.

bound with:

Horatius Flaccus, Quintus. Opera. Paris, Typographia Regia 1733. Title with typographical vignette and border, (2), 224 pages. Black morocco binding by Simier, relieur du roy. Spine on four raised bands, gilt titles to three compartments, two compartments with blind embossed ornamentation. Covers framed by three blindembossed rolls with gilt point in each corner. Small- 8vo (122 x 78 mm). Spine neatly restored, extremities worn. € 3.000.-



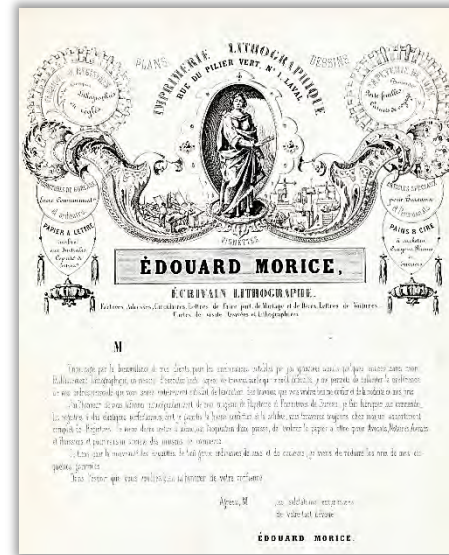
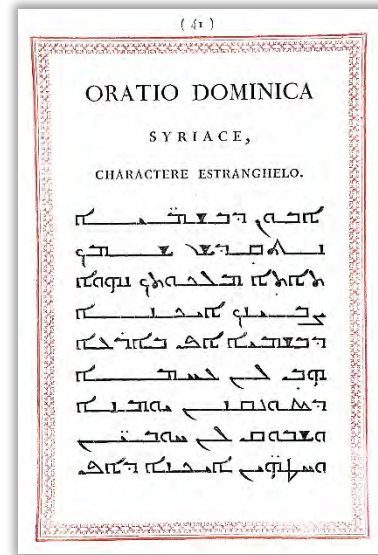
I. Berlin Catalogue 5393. Audin, no. 3. Birrell and Garnett, p. 16. Cf. Bigmore and Wyman I, 446. "C'est le plus petit caractère gravé en France à cette époque. Il est diminué d'un tiers par rapport à la 'sedanaise' gravée vers 1625 par Jean Jannon à Sedan (...) Ce spécimen de format très réduit (10,5 x 6,8 cm) contient non seulement les nouveaux caractères, mais la collection des cadres, filets et ornements. Le premier et le dernier feuillet en forme de couverture décorée montrent ces nouvelles vignettes de fonte" (Jammes, Collection de spécimens de caractères, 18). - II. Updike I, 246. "The sédanoise font was used in a 32mo volume printed by the Imprimerie Royale in 1729 – Phaedri fabulae, et Publilii Syri sententiae – and the interesting Latin preface makes allusion to the types, which are clear though minute". - III. Bibliothèque Nationale. L'art du livre à l'imprimerie nationale no. 183. "Edition remarquable par l'exiguité et la netteté des caractères qui ont servi à son exécution" (Jammes, Typographia Regiae Nr. 67). - Louis Luce, the third royal type cutter, who made his notable types and ornaments for the Imprimerie Royale, printed very few copies of his specimens, which "causes them to be much prized by bibliophiles" (Bigmore and Wyman), the rarest of these is this booklet of 'Perle' types. A few quires lightly spotted or age-toned throughout the volume. A fine sammelband with highly interesting typographical rarities.

60. **Ludwig & Mayer Schriftgiesserei**. Muster-Sammlung. Frankfurt am Main, privately published no date (but around 1885). Colour printed title with ornate Art nouveau ornamentation, 212 unnumb. or variously numbered leaves (of which 14 double-page and 9 leaves smaller size), of which ca 50 with chromolithogr. ornaments and vignettes, borders and decoration. Blind embossed publisher's green cloth, gilt title to spine. Front cover with embossed figural scene showing a typesetter at work. 4to (335 x 252 mm). Covers rubbed and slightly soiled. Extremities worn. € 1.000.-

Jolles, Dt. Schriftgiesserei p. 204 ; cf. Bauer, Chronik pp. 72-75. A major typespecimen book of this important typefoundry. Leaves 140 till the end with numerous partly coloured vignettes, ornaments, borders and other Art nouveau decoration.

61. **Manuale di litografia o sia istruzione teorico-pratica** pel disegnatore e per lo stampatore litografo. Tratto dalle opere di [L. R.] Bregeaud [!] e [Alois] Senefelder. Mailand, F. Rusconi, 1828. XVI, 216 pages, 5 folded lithogr. plates. Publisher's printed blue wrappers. Uncut. (150 x 100 mm). € 1.500.-

Cat. Bibl. des Börsenvereins p. 747 ; cf. Bigmore/Wyman I, p. 80 (only French edition of 1834 and 1850). First edition. It seems that this rare „Manuale di litografia“ is a translation of the second edition of L. R. Bregeaut’s „Manuel théoretique et pratique du dessinateur et de l'imprimeur lithographe“ (Paris 1827). One plate with a press for the glazing of sheets of paper. Other plates depict lithographic presses and tools for the lithographer. Provenance: Title with contemporary stamp "Grimm", front cover with old stamp "Ferdinandeum". A fine copy in its original wrappers.



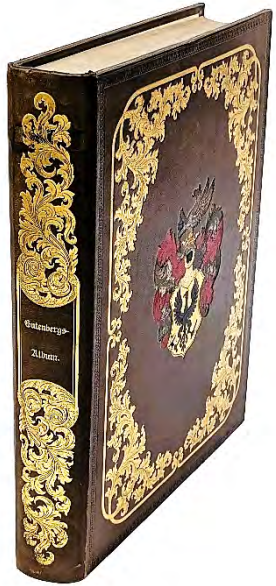
62. **Marcel, Jean Joseph.** Oratio Dominica. CL linguis versa, et propriis cujusque linguae characteribus plerumque expressa; edente J. J. Marcel, typographeii imperialis administro generali. Pariis, typis imperialibus, anno Repar. Sal. 1805, imperiique Napoleonis primo. 4 parts in one volume. (8) unnumb. leaves (including first part-title), 3 further part-title leaves, and 150 numbered leaves with the Lord's Prayer in 150 different languages, each printed within a red ornamented border, even the blank versos throughout the volume do have this red border (recte 152 ; one unnumbered leaf of Chinese script and a leaf of Gallice with 57bis number). French half red morocco c. 1840 on five raised bands, second compartment with gilt stamped title all others richly gilt, marbled edges. Endpapers lined with multiple coloured bouquet marbled paper. 4to (305 x 230 mm). € 3.000.-

Brunet III, 1394 ; Bigmore-W. II, 22 ; Birrell and Garnett. Catalogue of Typefounders' Specimens 48 ; Jammes. Collection de Spécimens de Caractères (2006) no 60. First edition of this magnificently printed specimen book with the Lord's Prayer printed in 150 languages, arranged in four chapters according to geographical division: Asia, Europe, Africa and the Americas. This last section includes 19 American languages. This specimen book comprises types by Garamont, Jannon, Luce, Firmin Didot, to which are added the oriental typefaces of Savary de Brèves and those of the Propaganda Fide printing office. It was printed in honor of a visit of Pope Pius VII to the Imprimerie Imperiale, part of the printing being done in his presence. It is in effect a specimen book of all the exotic types of the Imprimerie Imperiale. An excellent copy, with wide margins printed on fine vellum paper.

LARGE PAPER COPY IN A BINDING BY J. J. SELENKA – BINDER TO THE KING OF HANOVER

63. **Meyer, Heinrich.** 1840. Gutenbergs-Album. Braunschweig, Meyer; London, Senior; Philadelphia, Wesselhöft (1840). 8 plates in various techniques (woodcut, engraving, etching, steel-engraving), 11 (5 coloured and 4 with manuscript facsimiles) lithogr. plates, 1 chromotype with coat-of-arms plate. (6), XXI, (2), 348, (4) pages. Cont. brown morocco lavishly gilt and with coat-of-arms copied from the plates in the book. Signed binding by J. J. Selenka, binder to the king of Hanover, with his printed label to front paste-down. All edges gilt. 4to (315 x 24,2 mm). Spine-ends bumped, short tear to front joint at head of spine. € 1.200.-

Bigmore-W. II, 40. First edition. "This album was published in two different editions, one in royal 4to ... and one in 8vo ... Whilst the latter contains only three plates, the former is ornamented by a great many excellent ones in all the different methods of the graphic arts invented up to 1840. ... An appendix of Oriental compositions, executed in twenty-six different languages and types, completes this very interesting and curious work" (Bigmore-W.). A beautiful copy. The Oriental types are from the Leipzig based typefoundry Friedrich Nies, who was a renowned typefounder and printer of Oriental scripts.



64. **Morice, Édouard** – Advertising broadsheet. Imprimerie lithographique. Laval, rue du Pilier Vert (late 1840's). Sheet size : 265 x 215 mm. Richly illustrated and adorned poster for a lithographic printing office, offering stationery and office supplies situated in Laval, a town in western France, about 300 km southwest of Paris, and the capital of the Mayenne department. € 400.-

Lithographed on thin grey paper, a scarce survivor.

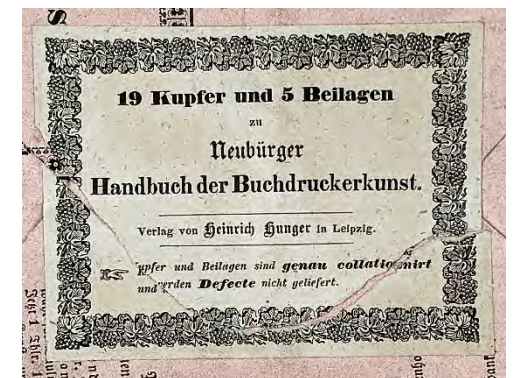
NATURE PRINTING

65. **Nepomucky, H.** "Druckmalerei". Taschentücher der Firma F. Friedländer, Wien. Dipl. Ing. H. Nepomucky z(um). Patent angem(eldet), Muster gesch(uetzt). Musterbuch Nr. 101. Grösse I. Einzelblumen. Wien, Saison 1920/21. 30 grey cardboard leaves with 30 mounted nature-printed coloured samples, each ca (ca 80 x 50 mm) of which 8 printed on fabric, 22 printed on paper sheets. All plates with manuscript numbering and signed by Nepomucky. Publisher's patterned cloth. (190 x 125 mm). Extremeties rubbed. € 500.-

An interesting sample book showing the usage of nature printing technique in modern textile ornamentation. All information gathered from a printed sheet mounted onto rear paste-down.

IN ITS ORIGINAL PUBLISHING STATE

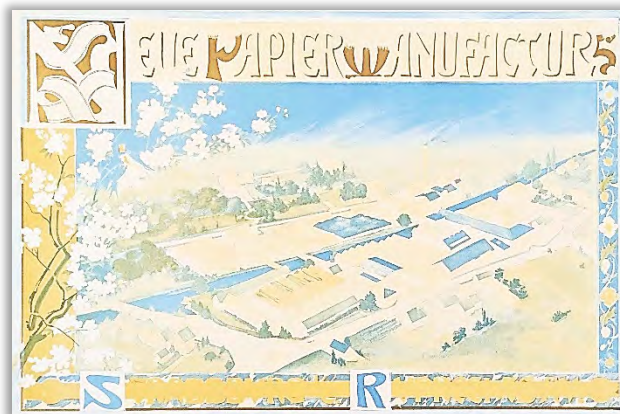
66. **Neubürger, Hermann.** Praktisches Handbuch der Buchdruckerkunst. Mit 19 Kupfern und 5 Beilagen. 2 volumes. Leipzig, Hunger 1841. XVI, 270, (2) pp. some tables and type specimens in the text, and oblong, narrow leaf with corrections, 19 engraved plates, 5 colour printed plates in various printing techniques, (chromolithography, congreve-printing, relief printing). Publisher's printed wrappers and loose plates in publisher's waste paper wrappers sealed with publisher's printed title-shield. Wrappers soiled, spine broken. Loosely contained in modern cardboard case with printed label to spine. € 900.-



Boghardt 32 ; Warrilow G 21 ; Bigmore-W. II, 73. First edition. An uncut as issued copy, leaves somewhat age toned and a few plates with pale waterstain in margins. The plates depict various printing presses and tools for the printer.

67. **Neubürger, Hermann** (printer). Gedenk-Blatt. Zur dritten Anhalt-Dessauischen Gewerbe-Ausstellung, eröffnet am 28. Juli 1851, durch die Buchdruckerpresse hergestellt. Dessau, Neubürger 1851. Advertising broadsheet by the distinguished printer Hermann Neubürger to mark the opening of an industrial exposition. Folio (670 x 510 mm). € 850.-

A meticulously typographically embellished specimen broadsheet, showcasing examples of illustrations, embossing and text rendered by a variety of printing techniques. Pale foxing and short tear in upper margin.

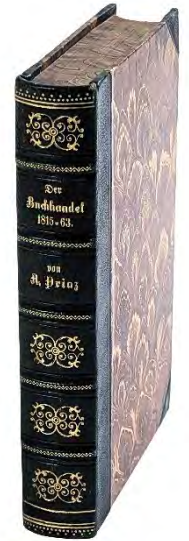


68. **Neue Papier-Manufactur**. Musterdrucke auf Strassburger Special-Papieren. Sammlung hervorragender Kunstblätter hergestellt unter Anwendung der wichtigsten graphischen Verfahren. Strassburg-Rupprechtsau, Neue Papier-Manufactur 1900. (2) leaves, 44 plates printed in various techniques on various paper stock. with: Goebel, Theodor. Erläuterungen zur Sammlung von Musterdrucken auf Strassburger Specialpapieren. Strassburg-Rupprechtsau, Neue Papier-Manufactur 1900. (4), 15 (1) pages with woodcut vignette. Publisher's red cloth front cover with gilt border and gilt initials NPM in the centre. Fancy green endpapers with a printed floral design. Folio (445 x 350 mm). € 900.-

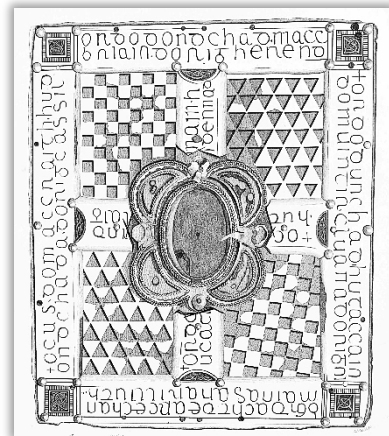
Not in the Internationalen Bibliographie zur Papiergeschichte. First and only edition. Tissue leaves with a few brown spots. A promotional book production showing the variety of papers manufactured by this eminent paper manufacturer together with a short treatise by the renowned expert on printing techniques Theodor Goebel with thorough explanations on the printing techniques used in this volume. At the end a beautiful view of the factory site, a colourprinted collotype showing its 7 progressive proofs on seven plates, starting with gold last proof with black.

69. **(Prinz, August)**. Der Buchhandel vom Jahre 1815 bis zum Jahre 1843 - (bis zum Jahre 1863). Bausteine zu einer späteren Geschichte des Buchhandels. 7 parts bound in 1 volume (= all published). Altona (and Hamburg), Verlags-Bureau 1855-1863. IV, IV, 80 ; 80 ; VI, 74 ; (2), 102 ; 75 (5) ; 88 ; 96 pages. Green half morocco ca. 1900 on five raised bands, gilt stamped title to second and third compartments, all others richly gilt. Manuscript ownership entry on front fly-leaf, dated 1921. € 1.500.-

LGBW, VI, 106. The initial part in second revised edition has been augmented considerably, while the subsequent parts comprised are in first edition. This work offers a comprehensive account of the German book trade in the early 19th century, incorporating a substantial measure of anecdotal material. The author, August Prinz (1810-1883), was a bookseller and publisher operating in Altona. "Nach Lehr- und Wanderjahren in Berlin, Leipzig und Hamburg eröffnete Prinz 1839 eine Buchhandlung in Wesel, ging 1842 nach Hamburg, wo er als Autor, Redakteur und Verleger tätig war. Während der Revolution von 1848/49 kam er in Konflikt mit der Polizei. Seine Produktion von Erotica schadete seinem Ansehen. Beachtung verdienen seine Bausteine zu einer späteren Geschichte des Buchhandels" (K. Gutzner in LGBW VI, 106). Title of first part with stamped name of a private owner, minor pale foxing.



ONE OF 26 LARGE PAPER COPIES



70. **O'Connor, Charles.** *Rerum Hibernicarum scriptores veteres.* Buckingham, J. Seeley and London, Payne 1814-1825-1824-1826. 4 vols. (= all published). With 14 (5 folding) engraved plates. Publisher's interim boards, printed paper labels to spines. All edges uncut. 4to (284 x 226 mm). Spine-ends slightly damaged, covers lightly soiled. Volume I spine restored with new label. € 4.000.-

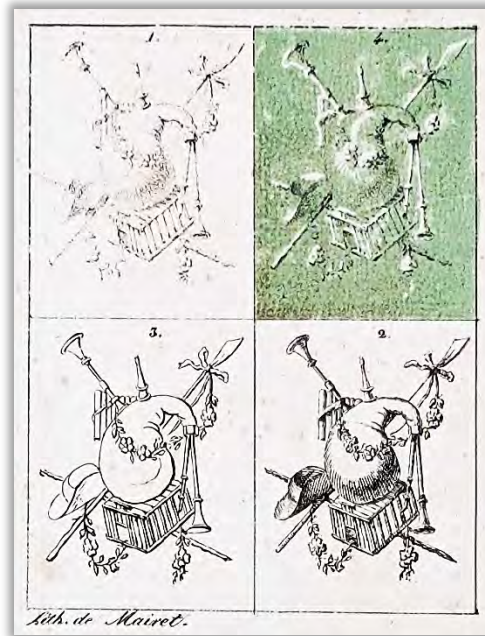
Graesse V, 8 ; Brunet IV, 155 ; Lowndes 1165 ; Martin. Privately printed books 216-219. First and only edition. One of 26 large paper copies with a few additional plates and cancelled sheets which gives it a kind of unique feature, not indicated by Martin in his extensive description of the book. He only mentions a copy described in the catalogue of the holdings of the Stowe library with a supposedly unique set of the cancelled sheets, because according to his description all others had been destroyed ! Our copy with the following additional sheets: Vol. I with one additional title with a variant text and publishing date 1813. A second plate to the *Codex Hibernici* after page 174. - Vol. II with five additional cancelled sheets printed on rectos only and one additional plate. - Vol. III with a different title (variant text, imprint and publishing date 1824). - "This laborious and useful work was undertaken at the expense of the first Duke of Buckingham and Chandos. ... About two hundred sets were made complete of the four volumes. Twenty six volumes were printed on large paper. ... They contain Latin translations from the original Ibero-Celtic MSS. in the library at Stowe. (Now in the collection of the Earl of Ashburnham). The most important and interesting works illustrative of the history and antiquities of Ireland were selected, and these volumes embody no article ever before printed or, it might be almost added, ever before known to the literary world, excepting perhaps by name. ... This work must always be deemed essential to any literary collection professing to have the history of Ireland among its objects, as well for the rich mine of curious matter contained in Dr. O'Connor's notes, as for the original texts. ... Ms. note by Sheffield Grace. Stowe Library Catalogue No. 3847. In the same catalogue No. 6138 was a set of the cancelled sheets in the four volumes. Rare, being the only copy preserved, the rest being all destroyed" (Martin 219). - Volume IV with a few brown spots here and there. A nice completely uncut set in its original publishing state.

71. (**Orth, Johann Philipp**). *Ausführliche Abhandlung von den berühmten zweien Reichsmessen so in der Reichsstadt Frankfurt am Main jährlich gehalten werden worinnen gar viele wichtige und merkwürdige materien vorkommen und gründlich ausgeführt werden welche auch zugleich zu besserer Erkenntnis und Erleuterung der deutschen Geschichte, Stats- und Bürgerlichen Rechte, samt Gewohnheiten älterer, mittlerer und neuerer Zeiten überhaupt, dienen können mit Beilagen, an den Zahlen 1. bis 85. Vieler und zum Teil noch ungedruckten Kaiserlichen Freiheitsbriefe, Urkunden und anderer Nachrichten, auch einigen Zusätzen und Register. (Frankfurt), gedruckt mit Broennerischen Schriften 1765. (18), 724, (34) pages, woodcut head- and tail-pieces. Cont. vellum, black stamped title to spine. All edges red. 4to (235 x 190 mm). Covers slightly rubbed. € 4.000.-*



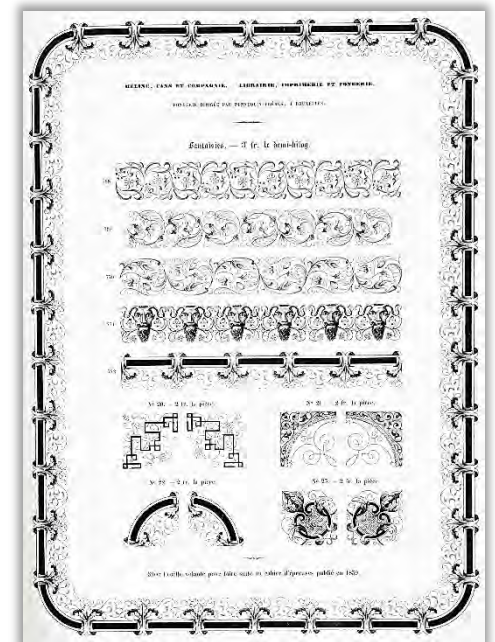
Holzmann-B. I, 346 ; Stintzing-L. III/1, 245 ; Demandt I, 690 ; Humpert 6192 ; VD18 14788632. First and only edition of this important cultural-historical treatise on the legal history, and financial and commercial practices during the Frankfurt trade fairs by the Frankfurt based jurist and historian Johann Philipp Orth (1698-1783). "... noch heute unentbehrliche Schatzkammer zur Kenntniss jener in ihrer Blüthezeit ersten Messe der Welt, mit ihren mancherlei culturhistorischen Bezügen" (ADB, XXIV, 442). A fine copy, wide margined and fresh.

PRINTED IN 250 COPIES



72. **Peignot, Étienne Gabriel.** Essai historique sur la lithographie, renfermant, 1. l'histoire de cette découverte; 2. une notice bibliographique des ouvrages qui ont paru sur la lithographie; et 3. une notice chronologique des différens genres de gravures qui ont plus ou moins de rapport avec la lithographie. Paris, A. A. Renouard 1819. 60, (2) pages with half-title and terminal leaf 'explication de la planche', lithographed frontispiece by Mairet, showing four different lithographic techniques. Chalk style, pen-and ink style, stone engraving, two colour style. Publisher's blue paper wrappers. (220 x 140 mm). € 2.000.-

Twyman. Early Lithographed Books. p. 226-7 ; Twyman. Lithography 1800-1850 p. 269 and passim ; Bigmore & Wyman II, p. 150 ; Grolier Club. Catalogue of an Exhibition Illustrative of Artistic Lithography p. 21. First edition, one of 250 copies. The earliest study on the invention of lithography by the French bibliographer and literateur, Peignot (1767-1849). "His essai historique sur la lithographie" was the first monograph on the history of the subject. It is hardly surprising, therefore, that he came to recognize the importance of the connection between lithography and autograph collecting. ... As Peignot fully recognized, lithography was ideally placed to promote the growing fashion for collecting autographs" (Twyman. Early Lithographed Books p. 227). In his book, he collects information on the early history of lithography, as well as extremely valuable bibliographical notes on the first books illustrated by lithography, and an account of the origins of woodcut, engraving, etching, and other printing techniques, as well as comparable lithographic techniques.



73. **Pennequin, Ch(arles).** Spécimen des caractères de la fonderie et gravure ancienne et moderne de Ch. Pennquin. Récompense 1847. Bruxelles, Faubourg de Namur, Rue du Duc de Brabant, 52 (1847-1853). 286 variously numbered leaves printed on rectos only of which one folded and 10 double-page. Cont. half leather, boards covered with cloth, gilt title to spine. Spine renewed. 4to (310 x 235 mm). € 2.000.-

Not in the St. Pride Foundation Cat.; Bigmore-W.; Kat. Börsenverein dt. Buchhandel. An exceedingly rare Belgian type specimen book. The numbering of the leaves is completely erratic, with many leaves captioned 'feuilles volantes' with dates ranging from 1839 to 1853. The third part of the book with a consecutively numbered series of 92 leaves captioned "Nouvelle Série de polytypages" with over a thousand vignettes. In the end 10 double-page leaves with poster scripts. Contains a rich variety of fleurons, scripts, borders and vignettes. Printed on various paper qualities, leaves differing sometimes substantially in size. Two leaves with waterstain in front margin. One leaf loosely inserted. A near fine copy of a comprehensive type specimen book. OCLC with only three copies of an earlier edition (1838 with only 80 leaves) and two copies of a later edition (1864) of this type specimen book.



Viro
Amplissimo, Nobilissimo,
Jona Witseno
Jeto, civium Anr. telaedamentium
Patri Consulq.
vigilantissimo,
omnium artium ac disciplinarum
Patrono;
Sed imprimis Picturae quae partium
Maecenati & Exercitator
Haereditario;
Hinc ari incisorum belyp enim fasciculum
quasi manuceanata & deloreata
Excellentissimorum inter Belgas
Pictorum
imitantium,
ea qua par est reverentia
D. D. D.
Inventor
Cornelius Ploos van Amstel.

74. **Pleyte, W(illem)**. Catalogue raisonné de types égyptiens hiératiques de la Fonderie de N. Tetterode, à Amsterdam, Dessinés par W. Pleyte. Leide, E. J. Brill 1865. (4), VI, (2), 40 pages with many hieroglyphs in the text and on three large folding plates (of which two letter-press printed, one lithographed). Publisher's printed wrappers. 4to. Foot of spine slightly frayed. € 600.-

Not in Bigmore-W. ; in St. Bride Catalogue and in the catalogue of the Börsenvereins d. dt. Buchhändler ; Rijk Smitskamp, Typographia hieroglyphica 328-329 in: Quaerendo VI, 1 ; Lane-Lommen. Letterproeven 1277. First edition. Fine.

SAMMELBAND ON COLOUR PRINTING WITH CONTRIBUTIONS BY 4 ARTISTS

75. **Ploos van Amstel, Cornelis**. A sammelband with 36 mounted prints and original drawings in various techniques. (Amsterdam, around 1770). I. Cornelis Ploos van Amstel. 19 prints, of which 9 printed in colours (with dates from 1763 to 1769, one 1782). II. Cornelis van Noorde. 10 prints of which 2 printed in colours (published between 1765 and 1769). III. Johannes Jacobus Bylaert. 4 prints (published between 1768 and 1770). IV. William Baillie. 3 original watercolour drawings (with manuscript dates 1758 and 1761), various sizes: 314 x 240 mm; 181 x 151 mm; 292 x 248 mm. All drawings on thick wove paper mounts with grey watercolour borders. - and: Enschede, Johann. Aan de Beminnars der Teken- en Schilder-Konst (drop-title). Harlem, 24. Juny 1769. 4 pages letter-press text in folio. Cont. calf, gilt spine, covers gilt. All edges gilt. Marbled endpapers. Folio (425 x 385 mm). Spine and corners renewed. € 14.500.-



I. Laurentius, Th.; J. W. Niemeijer and G. Ploos van Amstel. **Cornelis Ploos van Amstel (1726-1798)** Kunstverzamelaar en prentuitgever. Assen, 1980. A fine collection of all 18 prints made by Ploos van Amstel (1726-1798) himself in his newly developed techniques. Each print with his stamp and manuscript inscription on the back. "It is clear from all this that after 1770 Ploos confined himself to initiating and organizing the work and made no more prints himself. ... In the first five years of the undertaking more coloured prints were published than black and white, but after 1770 interest in them flagged and the last was published 1775. ... We know from Ploos' own records that 350 impressions were made of each print. ... many of which were gifts or presentation copies, the latter always bearing inscriptions in his own hand on the back" (Warde in C. Ploos van Amstel pp. 323-333-334 and Laurentius, Catalogus der Hoofdprenten no. 1-18 and 34. All of the Ploos van Amstel prints (with the exception of no. 34) in this volume with his stamp and manuscript inscription (Ploos van Amstel fecit) on the back, including name of original artist and date. The Ploos van Amstel prints in binding sequence: No. 5, II. Cornelis Ploos van Amstel after Rembrandt fecit 1763 and published 1765 (155 x 147 mm). - No. 12. Johannes Körnlein after Gerard Dou fecit 1767 and published 1767 (174 x 146 mm). - No. 16. Cornelis Ploos van Amstel after Abraham Bloemart fecit 1769 and published in 1769 (173 x 168 mm). - No. 9, II. Johannes Körnlein after Anthonie van Dijck fecit 1764 and published 1766 (153 x 138 mm). - No. 17, I. Cornelis Ploos van Amstel after Adriaen van Ostade fecit 1769 and published 1770 (344 x 300 mm). - No. 8, I. Cornelis Ploos van Amstel after Hendrik Avercamp fecit 1766 and published 1766 (216 x 223 mm). - No. 6. Cornelis Ploos van Amstel after Rembrandt fecit 1764 and published 1765 (235 x 187 mm). - No. 7, III. Cornelis Ploos van Amstel after Adriaen van Ostade fecit 1766 and published 1766 (237 x 195 mm). - No. 18. Johannes Körnlein after Hendrick Goltzius fecit 1770 and published 1770 (261 x 208 mm). - No. 4, II. Cornelis Ploos van Amstel after Adriaan van de Velde fecit 1763 and published 1765 (257 x 247 mm). - No 14, II. Johannes Körnlein after Gabriel Metsu fecit 1768 and published 1768 (294 x 211 mm). - No. 11, III. Cornelis Ploos van Amstel after Jan van Goyen fecit 1767 and published 1767 (171 x 263 mm). - No. 10, II. Cornelis Ploos van Amstel after Jan van Goyen fecit 1767 and published 1767 (170 x 264 mm). - No. 15, V. Johannes Körnlein after Nicolaes Berchem fecit 1769 and published 1769 (147 x 227 mm). - No. 13, III. Cornelis Ploos van Amstel after Ludolf Backhuysen fecit 1768 and published 1768 (95 x 183 mm). - No. 3, II. Cornelis Ploos van Amstel after Herman Saftleven fecit 1761 and published 1765 (91 x 64 mm). - No. 2. Cornelis Ploos van Amstel after Herman Saftleven fecit 1761 and published 1765 (91 x 65 mm). - No. 34, V. Cornelis Brouwer after Lucas van Leyden, published 1782 (270 x 214 mm). There are few differences in the description of the prints in the published

catalogue by Laurentius and our prints, regarding the dates of a few of them and most important the omission of the name of Johannes Körnlein on the back of our prints ? II. Thieme-B. XXV, p. 509. **Cornelis van Noorde (1731-1795)**. Engraving after Jan van Eyck's famous painting "Die heilige Barbara" (182 x 312 mm) within an elaborate pen and ink frame and contemporary manuscript caption "Joh. Enschede, Harlemensis, Possessor hujus picturae originalis, excudit 1769. Corn. van Noorde, Harlemensis sculpsit ex originali 1769". This print is accompanied by the letterpress text by Enschede. All Van Noorde prints with contemporary (?) manuscript title and date on the back. III. **Johannes Jacobus Bylaert (1734-1809)**. "Er erfand eine Crayon-Manier, die von der von Ploos van Amstel und von Cootwyk verschieden ist und über die er 1772 in Leiden ein Buch publizierte" (Thieme-B. V, 314). All Bylaert prints with contemporary manuscript captions on back naming artist, subject and date of the print. IV. **William Baillie (1723-1792)**, art dealer and artist amateur "Von 1760-1779 fertigte er Jahr für Jahr einige Werke in Ätz-, Kreide-, Tusch-, Schab- und Farbenmanier ..." (Thieme-B. II, 369). A valuable and interesting collection of facsimile prints using the most advanced printing techniques, some invented or improved by the artists themselves, to reproduce paintings as closely as possible to the original.



76. **Potthast, August**. Die Abstammung der Familie Decker. Festschrift bei hundertjähriger Dauer des königlichen Privilegii der Geheimen Ober-Hofbuchdruckerei. Am 26. Oktober 1863. Berlin, Rudolph Ludwig Decker 1863. Wood engraved front. with two mounted original photographs of busts, 61 (1) pages, with a few text-illustrations, one table with family-tree of the male side of the Decker family. Publisher's embossed cloth with coat-of-arms on front cover. All edges gilt. 4to (326 x 254 mm). Extremeties worn. € 500.-

Bigmore-W. II, 217. First edition. A rare chronicle of this important printing office. Browned throughout.

77. **Prinvault, A**. Encres Typographiques. Paris, n.d. (but circa 1910?). Title, 86 plates with ink specimens on glazed paper. 4 pages pricelist loosely inserted. Publisher's cloth, gilt. All edges red. Marbled endpapers. Oblong folio (280 x 224 mm). Corners bumped. € 400.-

A fine copy.

78. **Reich, Philipp Erasmus**. Der Bücher-Verlag in allen Absichten genauer bestimmt. An den Herrn Verfasser des Bücher-Verlags in Betrachtung der Schriftsteller, der Buchhändler und des Publikums erwogen. (Leipzig), no publisher, 1773. 29 pages, 3 blank pages. Cont. backstrip (172 x 105 mm). € 2.000.-

Mark Lehmstedt. Philipp Erasmus Reich; p. 100 and plate 81. First edition. Philipp Erasmus Reich (1717-1787) a prominent German bookseller and publisher of the Enlightenment, widely regarded as the most significant reformer of the German book trade in the 18th century. This anonymous pamphlet serves as a replica and discussion of Johann Albert Heinrich Reimarus' (1729-1814) pamphlet "Der Bucherverlag in Betrachtung der Schriftsteller" (1773), wherein Reich articulates his stance against self-publishing and pirated printing.





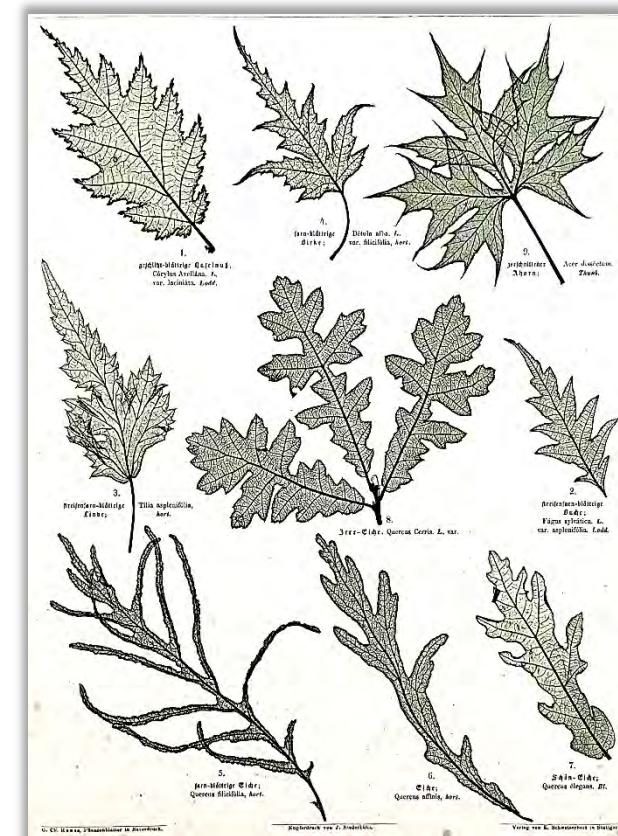
79. (Renouard, Antoine-Augustin). Collection of 18 suites by various French artists illustrating "Les Oeuvres complètes de Berquin" published by Renouard in 1803. (Paris, before 1803). A complete set of illustrations including frontispieces, titles and plates comprising 206 leaves with 199 illustrations - etchings and engravings by Borel, Lebarbier, Marillier, Monsiau and Moreau engraved by Choffard, Dambrun, Halbon among others and 7 blank leaves instead of illustrations but with manuscript titles of the plates and other annotations. Two additional engraved plates bound in at the end mentioning a tome XVIII (which never appeared. This edition complete in 17 volumes). All plates with manuscript numbering at lower margin of plates and many with manuscript inked annotations by the publisher Renouard. Cont. vellum, spine with black morocco label gilt "Berquin - Oeuvres complètes - Figures". Gilt initials E. D. to foot of spine. 4to (185 x 140 mm). Rear cover with waterstain in lower right corner. € 2.000.-

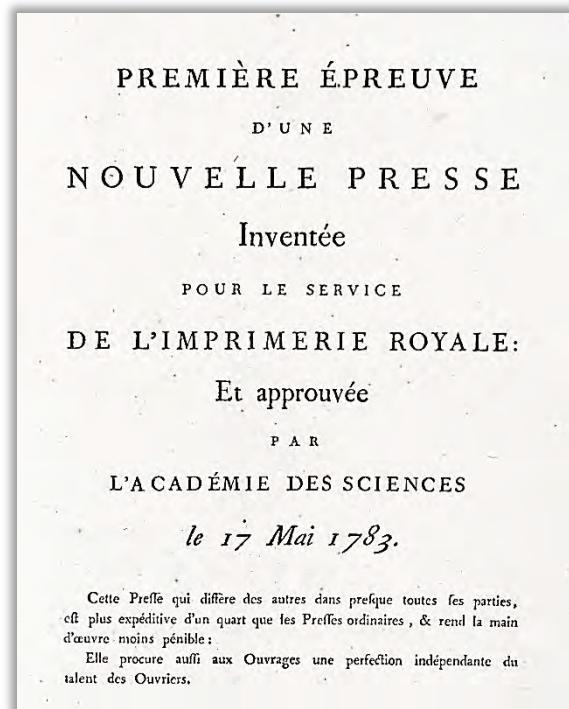
Cohen, 59/60. A number of plates are before letters or with manuscript captions altering the printed captions, five plates at the end not bound in and according to a manuscript note cancelled. There are 4 plates in "Ami des enfants" replaced by blank leaves; 1 in the "Livre de famille" and 2 in "Sandford et Mertens". All of them with manuscript titles and numbering where to place them. Front paste-down with two printed French catalogue entries giving the total number of plates as 204 and the number of suites as 17. An interesting publisher's compilation allowing a closer insight into Renouard's business one of the important figures of the French publishing trade in the first half of the 19th century.

80. **Reuß, Gottlob Christian.** Pflanzenblätter in Naturdruck mit der botanischen Kunstsprache für die Blattform. 42 Foliotafeln mit erläuterndem Text in Oktavo. (Plate volume only). Stuttgart E. Schweizerbart'sche Verlagshandlung (Eduard Koch) (1862-1870). Letterpress title, 42 plates with over 400 nature printed specimens of plant leaves printed in green by the Kupferdruckanstalt J. Niederbühl. Cont. brown half calf over stone marbled boards, gilt stamped title to spine. Folio (386 x 285 mm). Upper spine-end frayed, covers rubbed and extremities worn. € 2.100.-

Fischer. Zweihundert Jahre Naturselfdruck no. 84. First edition, published in instalments between 1862 and 1870. Plate volume only. Plates lightly foxed more pronounced on a few of them. The intaglio printing process used in this book consists of the following steps: The object imprinted into the lead plate under high pressure between a steel and polished lead plate by rolling it through the press, then a galvanoplastic process is first used to produce a relief plate and from this the printable copper plate is produced. "Hier zeigt sich der Naturdruck in seiner höchsten Vollendung." (Fischer p. 195).

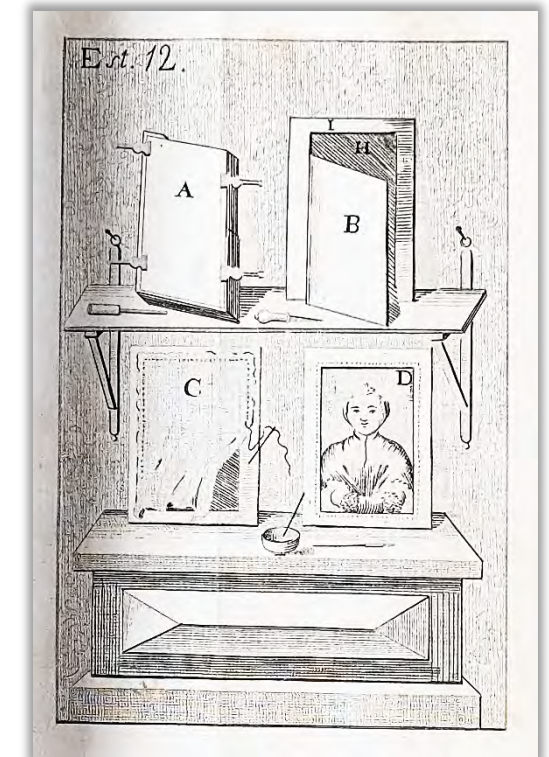
81. **Reyrac, Francois-Philippe de Laurens de.** Hymne au soleil. - Première épreuve d'une nouvelle presse inventée pour le service de l'imprimerie royale: Et approuvée par l'Académie des Sciences le 17 Mai 1783. Cette presse qui diffère des autres dans presque toutes ses parties est plus expéditive d'un quart que les presses ordinaires, & rend la main





d'oeuvre moins pénible: Elle procure aussi aux ouvrages une perfection indépendante du talent des ouvriers. Paris, de l'Imprimerie Royale 1783. One leaf "Première épreuve", title and 49 pages. Brown calf, flat spine, red morocco label on the length of the spine with gilt stamped title. Covers framed by triple gilt fillets. Paste-downs and endpapers with blue veined paste-paper covering. All edges gilt and turn-ins gilt. Extremities minimally rubbed. € 1.800.-

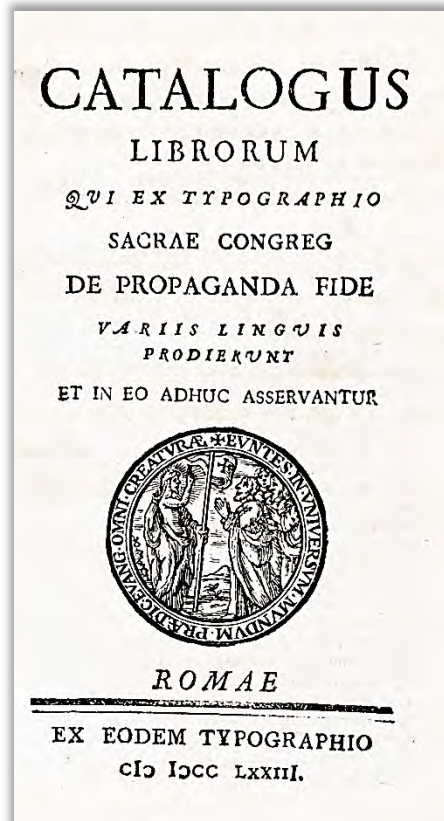
Brunet, IV, 1262; Graesse VI, 100; Pichon 849; Cat. du Bibliothèque de feu M. Hector de Backer 1202 "Très belle édition imprimé à quelques exemplaires seulement" ; cf. Bigmore-Wyman I, 10. A special edition of this poem by Francois-Philippe de Reyrac (1734-1782), French abbé and poet, and the first book printed on a newly invented press by Étienne-Alexandre-Jacques Anisson-Dupeyron or Duperron (1749-1794), director of the Imprimerie royale who left the printing shop in 1790. The press' great advantage at the time, was the fact that it printed at one pull of the bar. It is still exhibited in the rooms of the Imprimerie nationale in Paris. "Cette Presse qui diffère des autres dans presque toutes ses parties, est plus expéditive d'un quart que les Presses ordinaires, & rend la main d'oeuvre moins pénible: Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers" - text of the printed leaf titled "Première épreuve". According to Michaud and others, printed in only a few copies. "Une édition de la plus grand beauté, devenue rare, parce qu'elle n'a été tirée que pour quelques amis" (Michaud. Biographie Universelle, XXXVII, 449-452). A fine copy printed on papier velin.



82. **Rueda, Manuel de.** Instruccion para gravar en cobre, y perfeccionarse en el gravado à buril, al agua fuerte, y al humo, con el nuevo methodo de gravar las planchas para estampar en colores, à imitacion de la pintura; y un compendio historico de los mas célebres gravadores, que se han conocide desde su invencion hasta el presente. Madrid, Ibarra 1761. 12 partly folded engraved plates, (32), 230 pages. Cont. half calf, gilt title to spine. Slight edgewear. € 2.000.-

Bigmore/W. II, 278 ; UCBA II, 1791. First edition. A detailed manual on engraving, of special interest is a section on colour printing on pages 167 to 192 after the method of Le Blond illustrated with one plate. Manuel de Rueda (1730-71), Comissario Extraordinario of the royal artillery, felt that engraving should first and foremost be used to honor the "glorious memory of our monarch, [and] record the triumphal arches" (preface). Rueda may have been personally involved in documenting royal entries of Ferdinand VI. He also worked on cartographic material, publishing an Atlas americano, desde la isla de Puerto Rico hasta el puerto de Veracruz (Madrid, 1766) consisting of 12 engraved maps of Mexico and the Caribbean sea. Some marginal foxing else a nice copy of a scarce book.

RARE CATALOGUE



83. (**Sacra Congregatio de Propaganda Fide**). Catalogus librorum qui ex typographio Sacrae Congreg. de Propaganda Fide variis linguis prodierunt et in eo adhuc asservantur. Rom, SCPF 1773. Printer's device on title, 55 pages. Cont. backstrip. Title-leaf with a few faint brown spots. € 3.000.-

Bigmore-W. I, 6. The first catalogue of this printing office was published in 1639. This is the most comprehensive edition of the catalogue, compared to the later 1762 and 1793 editions, in the 18th century, which emerged from the Vatican central authority for the Evangelization of Peoples. Founded in 1622 as the Sacred Congregation de Propaganda Fide by Pope Gregory XV. it operates and acts today under the name Congregatio pro Gentium Evangelizatione; the printing itself was dissolved in 1812. The history of its first 150 years of printing is presented in an instructive foreword by the Italian Hellenist Giovanni Cristofano Amaduzzi (1740-1792). The titles are arranged according to languages, starting with the alphabets in various types, and ending with the published decrees and orders of the papal administration concerning the missionary activities of the Roman Catholic church. A very nice copy of this scarce catalogue.

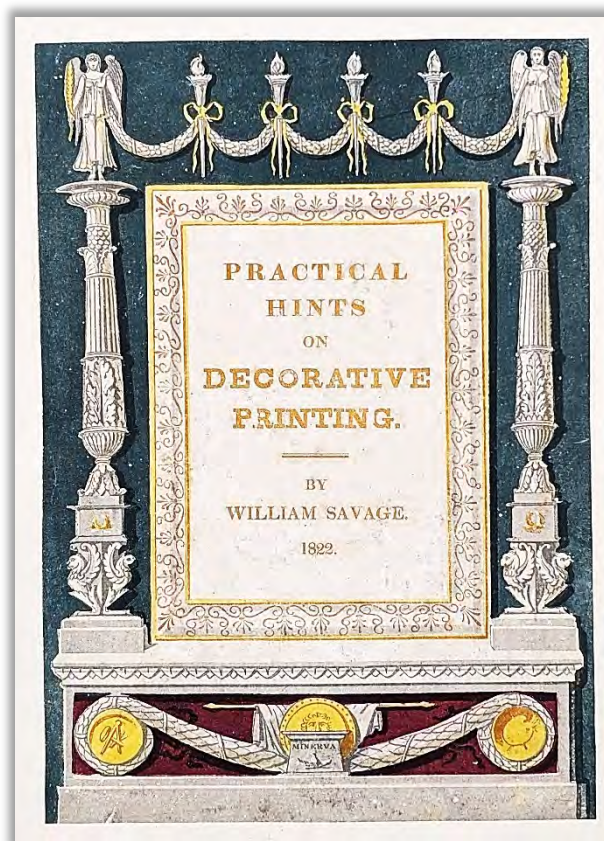
84. **Sammelband with Johann Balthasar Schupp's controversial work "Der Bücher-Dieb"** against piracy and plagiarism and 12 counter writings and defences, all in first editions. Hamburg, Altona and no place 1658-1660. Cont. vellum (135 x 80 mm). Dust-soiled. € 6.500.-

In binding sequence : 1. Schupp, J. B. Der Bücher-Dieb. Gewarnet und ermahnet. (Hamburg), gedruckt im Jahr 1658. (24) pages. VD17 23 : 281040T ; Dünnhaupt 3878,66,3 ; "Schupp's most amusing work against pirated reprints, full of malicious directness" (Faber du Faur 712). – 2. (Müller, J.) Der Buecher-Dieb Antenors, empfangen und wider abgefertiget durch Nectarium Butyrolambium, Ambros. Mellilambii consobrinum , der Artzney-Kunst Liebhabern. Amsterdamm (=Hamburg), bey Pieter Jansoon (1658?). (2), 58 pages. VD 17 : 23:281036G ; Faber du Faur 713. – 3. Schupp, J. B. Calender. No place (Hamburg ?) 1659. (2), 106 pages. VD17 39 : 119993G ; Dünnhaupt 3881,70,3 ;

Faber du Faur 721. 4. Schupp, J. B. Relation aus dem Parnasso, welche bey juengster post Mercurius anbracht hat, von Verfolgung Antenors, welche ihm bishero begegnet ist von Nectario Butyrolambio, oder vielmehr Stercorilambio. (Hamburg ?), Erstlich gedruckt zu Wulffenbuettel bey Joh. Bismarck no date (nach 1658). (10), 22 pages, (4 blank pages). VD17 39 : 119975K ; Dünnhaupt 3881,69,3 ; cf. Faber du Faur 710. – 5. Schmidt, Bernhard. De reputatione academica studiosi inconsiderati discursus. Leipzig, Wittigau 1659. (4), 2 pages. VD17 39 : 119731S. – 6. Schupp, J. B. Erste und eylfertige Antwort. Auff Bernhard Schmitts Discurs de reputatione academica. Altona, gedruckt bey Victor de Leeu 1659. 82), 70 pages. VD17 3 : 304891R ; Dünnhaupt 3381,71,1. – 7. Schupp, J. B. Deutscher Lucianus. No place, 1659. (48) pages, 2 blank pages. VD17 39 : 119972M ; Dünnhaupt 3883, 73,1 ; Faber du Faur 716. – 8. Schupp, J. B. Eylfertiges Sendschreiben an den Calenderschreiber zu Leipzig. Marcet virtus, sine adversario. No place, 1659. 48 pages. VD17 39 : 119979Q ; Dünnhaupt 3882,72,2 ; Faber du Faur 722. – 9. (Schmidt, B.). Philandersons Discurs mit drei klugen Rathgebern, Pomponi, Morologo und Fabullo, von Antenors newlichst begangener Thorheit. Altona bey Vict. De Leeu 1659. 57 pages, 3 blank pages. VD17 17 1 : 072068P ; Faber du Faur 732. – 10. (Schupp, J. B.). Unschuld des Antenors, gewiesen von einem Bekanten doch Unpartheischen. Gedruckt zu Altenau im Jahr 1659. (2), 80, (2) pages. VD17 39 : 119758H ; Slg. Manheimer 387,2. – 11. (Schupp, J. B.). Etwas Neues von Liebe und Redligkeit Antenors und seinen drey Palmeseln Butyrolambio, Bernd Fabro und Justo Soporino. Gedruckt im Parnasso 1659. (24) pages. VD17 39 : 118791Z ; Slg. Manheimer 387,3. – 12. (Schmidt, B.). M. B. Schmidts Unschuld gewiesen von den unbekanntem, doch partheischen Thurio Maradryone. No place, 1659. (48) pages. VD17 1 : 072066Y. – 13. Schupp, J. B. Abgenöthigte Ehrenrettung Joh. Balth. Schuppis, der Heil. Schrifft Doctoris und Predigers zu S. Jacob in Hamburg. Leipzig, Johann Barthol. Oehler 1660. (22), 216 pages. VD17 23 : 251361V ; Dünnhaupt 3883,76. - Faint browning and soiling in a few places. A scarce sammelband with extremely rare writings



on the subject of pirated reprints and printing privileges. Schupp's work against piracy which was initially distributed to publishers at the Frankfurt Book Fair in the spring of 1659, triggered a large number of counter writings and defences. It provides an insight into the state of a mid-seventeenth-century authors' sense of his rights, his bargaining power, and his thoughts on plagiarism.

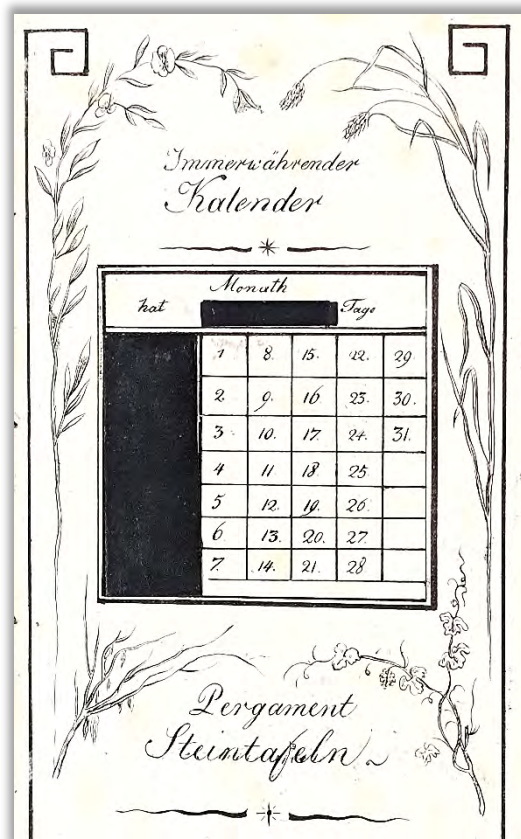


85. **Samter & Rathke.** Druck- und Schriften-Probe der Buchdruckerei von Samter & Rathke in Königsberg. Königsberg, ausgegeben im Mai 1846. 36 unnumb. leaves printed on recto only with type specimens, polytypes, borders and ornaments, framed by variant decorative borders of type ornaments. Title and allegorical vignette printed within blue and red frame of type ornaments in four different colours. Cont. boards lined with ribbed green paper, endpapers lined with glazed pink paper. Small 4to (250 x 155 mm). Cont. manuscript ownership entry on front fly-leaf "exlibris Aug. Kähler". € 1.500.-

Bigmore-Wyman III, 294 ; not in Bauer. Chronik der deutschen Schriftgiessereien ; not in Jolles. Die deutsche Schriftgiesserei ; not in Katalog der Bibliothek des Börsenvereins d. dt. Buchhändler. First and only edition of a scarce type specimen book, printed on very thick paper, and including 11 leaves of type ornaments. 2 leaves with a small brown spot in lower margin. No copies tracable in German libraries, OCLC showing only one copy at Columbia, NY.

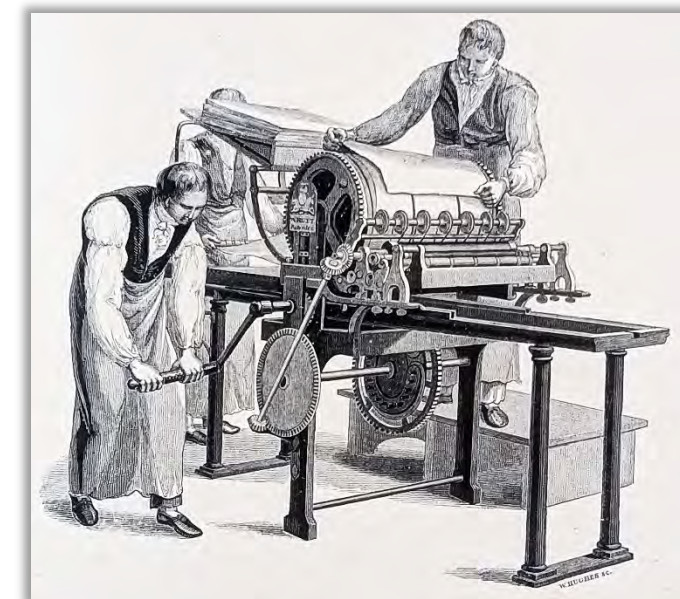
LARGE PAPER COPY – ONE OF 100 COPIES

86. **Savage, William.** Practical hints on decorative printing, with illustrations engraved on wood. Printed in colours at the type press. London, published for the proprietor, by Messrs. Longman, Hurst, Rees, Orme, and Brown; T. Cadell; J. Booth; J. Major; R. Triphook; R. Jennings (1818)-1822-(1823). Letterpress title printed in red and black, within a typographically ornamented border, 3 pages list of subscribers, 1 page prefatory note by Savage, dated 25th November 1818, 1 page address dated March 25th, 1823. 52 plates (4 plates printed on recto and verso and including additional title printed in gold and colours and the dedication to Earl Spencer printed in colours, both on mounted India paper), comprising 56 illustrations after Calcott, Varley, Thurston, Willemont, and Brooke, of which 26 on mounted India paper, the majority printed in two or more colours, one heightened with gold, extra-illustrated with a duplicate impression of the black and white wood engraved plate illustrating "Rinaldo and Armida" (Abbey's plate no. 50). (10), VI, 118, (6), (4, index) pages a few wood engravings in the



text and and 6 wood block colour printed head-pieces. Dark red half morocco, cont. style, over cont. orange paper boards, spine on 6 raised bands, second compartment with gilt stamped title, all others richly gilt. All edges uncut. Folio (398 x 272 mm). € 16.500.-

Abbey. Life 233 ; Bigmore-W. II, 297-301 ; Burch. Colour Printing 116-221 ; Lowndes III, 2194 ; Ray. The Illustrator and the Book in England 99 ; PMM. Fine Printing 141. Very rare large paper copy of Savage's extraordinary tour-de-force on colour printing from wood blocks, a precursor to Baxter's work, which was influential for the revival of interest in printing from relief blocks as used in chiaroscuro printing. One of 100 copies of the large paper edition, the whole edition had been limited to 227 copies. Among the plates are 6 ink specimen plates, 2 type specimen plates, and 4 engravings of printing presses. The bright tints of the illustrations are achieved by Savage's important discovery of making printing ink without any oil, and therefore more suitable for artistic purposes. "Savage's magnum opus, which was announced in 1815, appeared in parts between 1818 and 1823. It is both a highly idiosyncratic volume and a notable landmark in the history of colour printing from wood" (Ray. The Illustrator p. 99). The technical aspects of the work are truly extraordinary, one highlight is the colour print titled "Mercy", which Burch notes is printed from twenty-nine separate blocks, and which therefore qualifies as "the most complicated print ever printed in colours from wood blocks." Our copy with a few variations to Abbey's copy: 1. All head-pieces in our copy are colour printed. 2. Abbey doesn't mention any illustrations on mounted India paper. 3. The defaced plate 37: Cottage and landscape is replaced by defaced plate 39: River Scene. Lightly age toned, a few tiny and very short tears in margins.



87. (**Scherer, Anton & Joseph**). Immerwährender Kalender - Pergament Steintafeln (Perpetual calendar – parchment stone tablets). (Dinkelsbühl, Anton and Joseph Scherer 1812). Lithogr. title leaf with perpetual calendar with two mounted pieces of artificial stone tablets framed by a floral border, 1 leaf with printed privilege recto and instructions for use on verso, 6 black leaves of Pergament Steintafeln (= parchment stone tablets) coated on both sides, interleaved with 13 white blank paper sheets. Cont. red glazed paper boards. Rear paste-down with a pocket. (150 x 98 mm). Extremities worn, covers rubbed. Lacking pencil. € 1.800.-

Not in Internationale Bibliographie zur Papiergeschichte; not in Winkler; cf. Boueke & Hopster (ed.). Schreiben - Schreiben lernen. (Tübingen 1985) p. 188. Blank paper sheets somewhat stained, on the last two sheets of paper recipes as well as notations about oat deliveries from 1816. The printed privilege bestowed upon the Scherer brothers a privilege in Bavaria for parchment or elastic paper stone tablets, valid for a period of six years. The document was endorsed by the Bavarian politician and state reformer Maximilian von Montgelas, and its distribution was overseen by the Munich art dealer J. G. Zeller, who was also responsible for disseminating Senefelder's lithographs. The booklet under consideration employs two advanced techniques, namely lithography and vellum stone tablets, and combines them to create an extremely innovative product for the time. Exceedingly rare.

COMPLETE RUN OF THIS RARE SERIES

88. **Scheuchzer, Johann Jakob.** Nova literaria helvetica. Pro anno (1701), 1702, 1703, 1704, 1705 et 1706, 1707 et 1708, 1709 et 1710, 1711 et 1712, 1711 (recte 1713)-1714 (= all published). All volumes Zurich 1703-1715. Volume for the year 1702 published by Rudolf Simmler, for 1703 by David Gessner, for 1704 by J. J. Scheuchzer, 1705-1710 by Schaufelberger and Hardmeier, 1711-1714 by Hardmeier. Variant woodcut vignettes on title pages. Pages 169 (1); 56; 56; 64 (1); 63 (1); 63 (1); 80; 92 (4 blank); 60 (2). 8 leaves manuscript index of the first six volumes 1701 through 1706 bound in at the end followed by 15 blank leaves. Cont. calf on four raised bands. Manuscript paper label to first compartment. Label torn, covers soiled. € 1.600.-

HBS VI, 167 ; Haller II, 277 ; cf. Feller/Bonjour 510 (only volumes 1701 to 1704). First edition and a complete run of this scarce set of book catalogues by the renowned Swiss scholar Johann Jakob Scheuchzer (1672-1733), with its bibliographical notes addressed to a more learned audience and seen as a first step and precursor to his monumental "Bibliotheca Helvetica" published in 1733. A few leaves spotted.

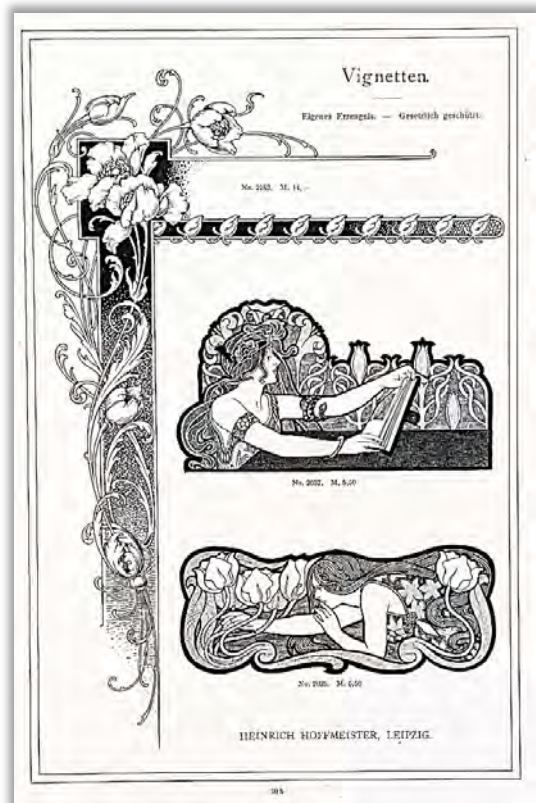


89. **Schmidt & Sohn, G. C.** (printer). Gedächtniss-Tafel zur vierhundertjährigen Jubelfeier am Johannisfeste 1840 zur Erfindung der Buchdruckerkunst. Allen Bewohnern dieser Freien und Hansestadt Lübeck gewidmet. Lübeck, 1840. Druck von G. C. Schmidt & Sohn. Large broadsheet with a mixture of embossed and typographical colour printing and engraving. Folio (550 x 438 mm). € 750.-

Somewhat browned in margins, lower margin with short closed tear. A fine commemorative specimen broadsheet celebrating 400 years of printing, and showcasing examples of colour illustrations, embossing and text rendered through a variety of printing techniques.

90. **Schriftgiesserei Heinrich Hoffmeister,** Leipzig. Modernes Accidenz-Material. Erstes Heft. Leipzig, gedruckt von Breitkopf & Härtel (ca 1900 ?). 36 unnumb. leaves (including title) printed on one side only. Publisher's cloth, gilt title to front cover. 4to (295 x 225 mm). Covers slightly soiled. € 400.-

Cf. Jolles, Dt. Schriftgiesserei 224 (variant title no date) ; not in Katalog d. Börsenvereins d. dt. Buchhändler ; and not in the St. Bride Catalogue. A rare type specimen book. Fine.



GREEK BORDERS

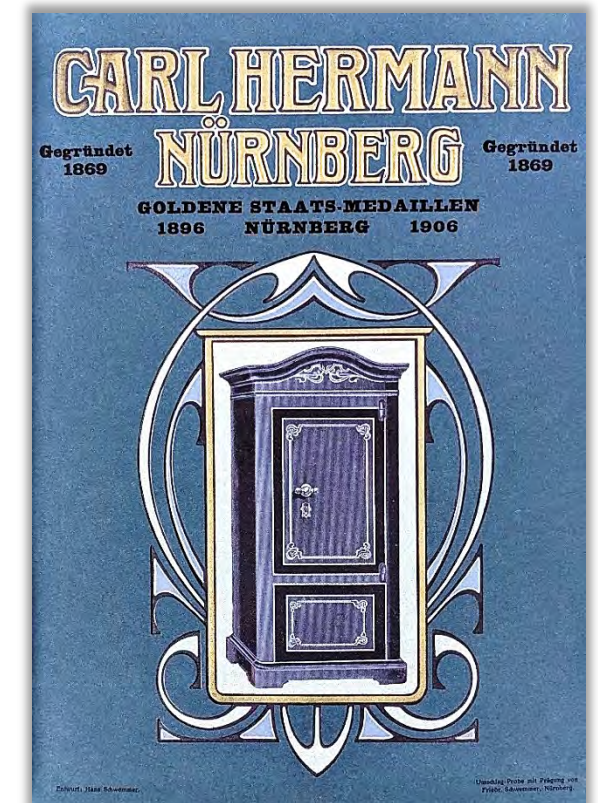
91. **Schriftgiesserei Heinrich Hoffmeister.** Vignetten und Ziermaterial. Leipzig, Hoffmeister ca 1900. Chromolithogr. title, 4 leaves, 146 numb. Leaves printed on rectos only with numeros partly coloured specimens (+ supplement-leaves 14a-d; 21a-b; 33a; 72a; 98a-d; 102a; 103a-c; 144a-b). Publisher's printed boards, cloth spine. All edges red. 4to (295 x 220 mm). extremities rubbed. € 600.-

Cf. Jolles, Dt. Schriftgiesserei pp. 222 - 224 (without this specimen) ; not in Katalog Börsenverein dt. Buchhändler and in the St. Bride Catalogue. A beautiful specimen book with colourful illustrations. Front cover and spine with printed note: 'II. Theil'. A fine copy.

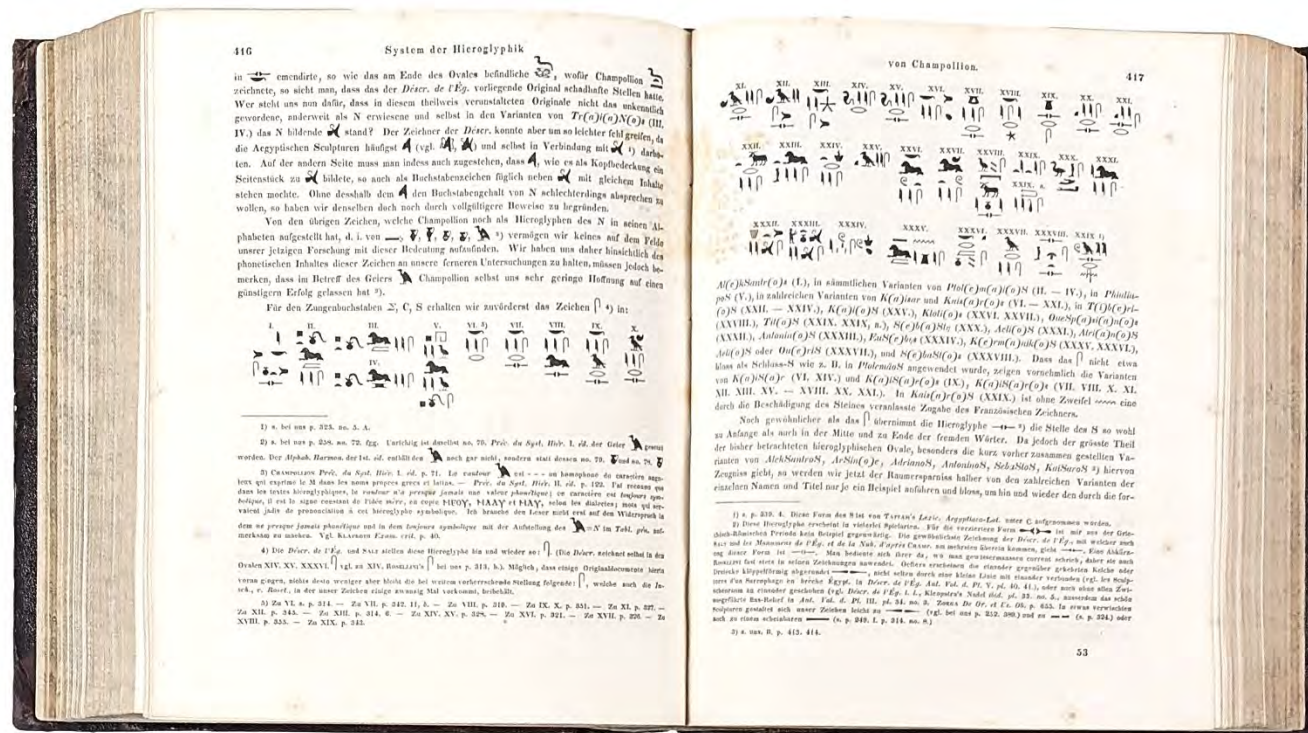
92. **Friedrich Schwemmer Buchdruckerei.** Ihr Reisender (= your traveller; printed title to front cover). Nuremberg, Friedrich Schwemmer Buchdruckerei no date (1910). Illustrated and blind embossed title, one leaf with printed explanation in an elaborate Art Nouveau frame, 8 unnumbered blue and grey cardboard sheets with 22 richly illustrated samples of advertising material printed in various techniques, all designs in a distinct Art Nouveau style by Hans Schwemmer, 4 unnumb. leaves of glazed paper with illustrated publicity articles. Publisher's illustrated boards with cloth spine. Fancy endpapers. 4to (318 x 240 mm). Extremities mildly rubbed. € 600.-

A fine copy of a printer's specimen book specialised in job printing with examples of posters, advertising cards, printed wrappers for promotional brochures and handbills.

93. **Schwartz, Moritz Gotthilf.** Das alte Aegypten oder Sprache, Geschichte, Religion und Verfassung des alten Aegyptens nach den altägyptischen Original-Schriften und den Mittheilungen der nicht-ägyptischen Schriftsteller. Darstellung und Beurtheilung der vornehmsten Entzifferungs-Systeme der drei altägyptischen Schrift-Arten. Erster Theil worin enthalten Einleitung in das Ganze. Akerblad's, Young's und Champollion's Lehren von der Entzifferung der altägyptischen Schriften. Darstellung und Kritik

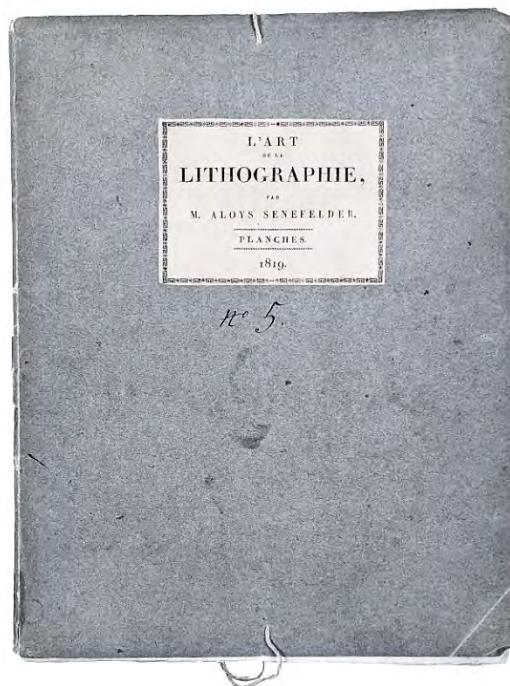


der exoterischen Hieroglyphen-Texte. Aufstellung und Auseinandersetzung des Koptischen Sprach-Gebäudes mit Rücksicht auf die vergleichende Sprachforschung, als Grundlage zur Kritik der esoterischen Texte der drei altägyptischen Schrift-Arten. (and) Erster Theil zweite Abtheilung, worin enthalten Aufstellung und Beurtheilung des Koptischen Sprachgebäudes im Vergleiche mit dem Semitischen und Indo-Germanischen Sprachbaue, als Grundlage für die von Champollion und Anderen entzifferten esoterischen Hieroglyphen-Texte. 2 parts in two volumes. Leipzig, Barth 1843. XLVIII, 118, 931 pages; (6), pages (931)-2183. With hundreds of hieroglyphic types used throughout the work. Cont. half calf on five raised bands. Two compartments with gilt titles others richly gilt. Signed binding by G. Rüger. Spine-ends slightly frayed. Large- 4to (275 x 225 mm). € 5.000.-



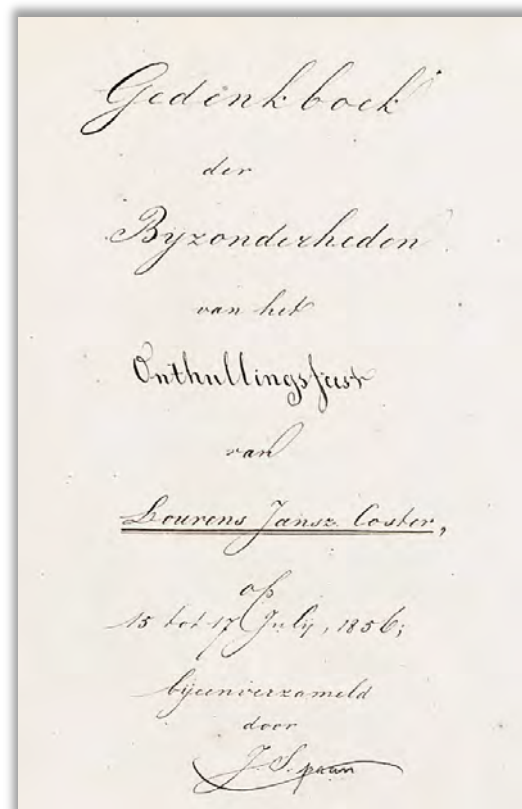
Krieg. MNE II, 228 ; Graesse VI,1 322 ; ADB XXXIII, 215-216 ; Smitskamp. Typographia hieroglyphica. In: Quaerendo IX, 1979 pages 314-316. A marvellous achievement of Egyptological scholarship and hieroglyphic printing. Schwartz (1802-1848) studied philology at Halle and theology and philosophy in Berlin. In 1845 he was appointed extraordinary professor of Coptic at the University of Berlin. The fount used in this book was "the first to be designed more or less systematically. It was cast in about 1835 at the typefoundry of Friedrich Nies at Leipzig. ... Schwartz was well aware of the experimental nature of the whole enterprise. Every day he might see new hieroglyphs in recent publications, and these were then immediately copied. During the setting and printing of his book, ... new types were constantly being cut and old ones modified or replaced, while for the rare and doubtful signs metal types (not punches) were cut individually to be on the safe side" (Smitskamp). With mounted book label of the Supreme Council in volume one. Front fly-leaf with manuscript note: "These two volumes were exhibited in the Crystal Palace in 1851 as an unique specimen of typography. See the official catalogue of the 'Great Exhibition of all Nations' p. 279. Saxony no. 179. This is the copy which was exhibited. (J. W. Donaldson)." Some minor foxing in places.

"TAKES TINTED LITHOGRAPHY FURTHER"

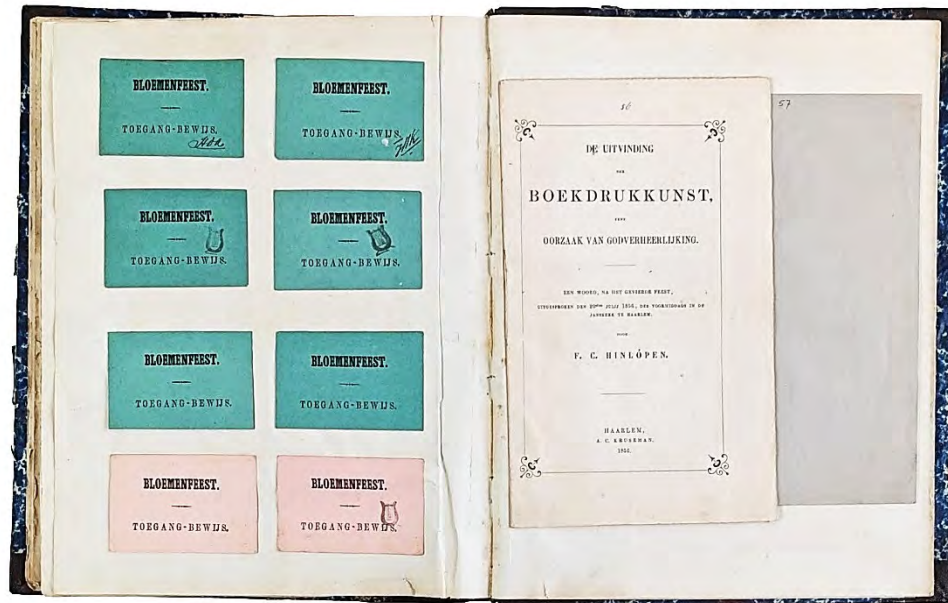


94. **Senefelder, Aloys.** L'art de la lithographie, ou instruction pratique contenant la description claire et succincte des différens procédés a suivre pour dessiner, graver et imprimer sur pierre; précédée d'une histoire de la lithographie et de ses divers progrès. 2 volumes, text and atlas. Paris, Treuttel et Würtz, Libraires, rue de Bourbon, no 17 ; A Strasbourg et A Londres même Maison de commerce 1819. Chalk-lithogr. portrait-front. of Senefelder, (6), 262 pages ; 20 loose numbered plates in various lithographic techniques. Slightly later half calf on four raised bands, second compartment with gilt stamped red morocco label (text-vol.), 4to (274 x 212 mm). Uncut copy. Publisher's blue wrappers with lithogr. paper label to front cover and four ties (atlas-vol.), folio (308 x 223 mm). Spine with tears. € 8.500.-

Twyman. A History of Chromolithography p. 42. First French edition. Introductory matter in text-volume including the portrait foxed, plates intermittently foxed, a number of them with faint clear waterstain in upper left corner. "The text of this edition omits much of the historical matter of the original 1818 edition, but the accompanying album of twenty plates includes two tinted lithographs (plates X and XVII). In the first, the tint first serves as a support for a portrait roundel that had been transferred from a line engraving, but the second, described as drawing in several workings "Dessin à plusieurs planches" takes tinted lithography further by showing a scene with a ruined church printed from four ink-drawn stones in a range of sepia tones" (Twyman op. cit.). A wide margined copy.



95. **Spaan, J.** (compiler). Gedenkboek der byzonderheden van het onthullingsfeest van Laurens Jansz Coster 15 tot 17 July 1856 (= manuscript title). (Haarlem, Rotterdam, Utrecht, Hilversum, Dordrecht, various publishers 1856). Sammelband with 57 printed and manuscript items mounted on stubs bound in 1 volume. (8) pages with manuscript title and list of items, 57 separate pieces in various sizes, octavo to folio, ranging from printed ephemera (entrance and lottery tickets, a folded broadsheet type specimen with a tribute poem to Coster) to printed brochures (an exhibition catalogue, historical treatises, a songbook with "Costerliedjes", and ceremonial addresses), illustrated broadsheets, one with a lithographed portrait of Coster and one with an engraved illustration of the monument, a manuscript music score with lyrics, a lithographed "Feestzang aan de Kunstenaars. Muzyk van F. Mendelssohn Bartholdy", 8 folded sheets, two tenor and two bass parts, and many other items. Contemp. black half calf, gilt title on flat spine. Folio (315 x 247 mm). Binding minimally rubbed, extremities worn. € 4.500.-



This is a collection of documents and ephemeral items that is both intriguing and comprehensive. It consists of printed and manuscript material relating to the events surrounding the unveiling of the monument to Laurens Jansz Coster in Haarlem in 1856. Folded folios with short tears in folds and minimally dog-eared, otherwise fine.

WITH CA 1500 PAGES OF TYPESPECIMENS !

96. **Stempel AG.** Die Hauptprobe der Schriftgiesserei und Messinglinienfabrik D. Stempel Akt.-Ges. Frankfurt, Leipzig und Budapest (1924). XXVIII pages, text partly within gilt rules, and with a coloured front., 17 half-titles printed on yellow cardboards, 1198 pages plus 386 supplement-pages numbered 'a-z'. Publisher's half vellum with black title on spine and trademark on front cover. 4to (310 x 230 mm). Extremities slightly worn. Spine somewhat spotted. € 1.800.-

Jolles, Schriftgiesserei p. 212. Cf. Bauer. Chronik der dt. Schriftgiessereien pp. 76-79 (for the history of this important German type foundry) ; not in the ATFC-Catalogue. The most voluminous German type specimen book ever published. Pagination is quite erratic, but compared with another copy i

owned a few years ago collation is identical. Part 10 (pages 601 – 864m) with separate title: "Charakter-Schriften in Fraktur und Antiqua enthält Originalschnitte nach Zeichnungen erster Künstler" contains designs by famous contemporary artists like H. Christiansen, F. H. Ehmcke, F. M. Kleukens and R. Koch. With numerous coloured illustrations of vignettes, borders and rules, fleurons and initials etc. A fine copy.

97. **Svetoch.** Obraztsy shriftov tipografii "Svetoch" (Printing Specimens of the "Torch"). Leningrad, Izdatel'stvo Prombiuro V. S. N. KH. 1927. 128 pages. Typographically ornated title in red and black with gilt two vignettes, all type specimens printed in black, within red ruled frames and headings on blueish thick stock. Publisher's printed and illustrated boards, cloth spine. (240 x 150 mm). € 2.000.-

An unrecorded Soviet type specimen book, published by the Leningrad State Trust 'Graphic Matters'. It features a broad range of types covering pages 1-120. Rules, and decorative borders, some of them printed in colours covering pages 121-128. Worn-out or otherwise unavailable specimens are crossed out in red. A highly interesting feature of this book is the fact that it contains numerous prominent quotations by Lev Trotsky, a curious decision given the fact that Trotsky was removed from influential positions already in 1925 following internal disputes within the Central Committee, and two years later in 1927 he was expelled from the Communist Party and sent into exile within the country to be completely exiled in 1929. Trotsky became a persona non grata in Soviet Russia, and books containing his pictures and quotations or even mere references to him were vigilantly removed from circulation in the book trade as well as from public libraries, making this a very scarce survivor. Not in KVK and OCLC. Not found in the Russian State or National Libraries.

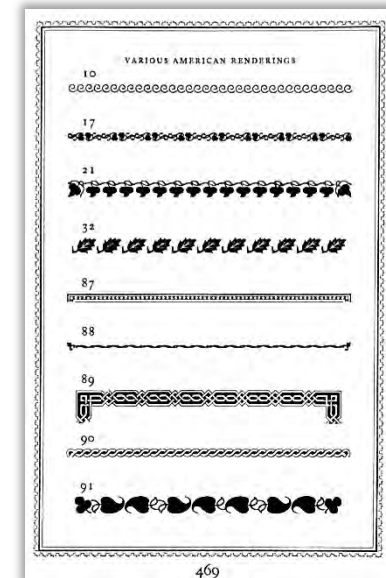




SOME FACES ARE EXCLUSIVE WITH US

98. **Taylor, Edward De Witt.** Types, Borders and Miscellany of Taylor & Taylor. With historical brevities on their derivation and use. San Francisco, Taylor & Taylor 1939. XXXI (1), pp. 1-553 with numerous specimens printed on rectos only, (554)-563(3) pages. Publisher's brown half morocco, flat spine with gilt tilte and ornament. In publisher's slip-case with label to spine printed in red. Slip-case dust-soiled and one corner with tear, spine of book slightly bumped and rubbed. € 400.-

Not in Annenberg. One of three hundred and thirty copies. Our copy with handwritten numbering 273. "The types shown in this book have been deliberately selected. By their use every sort of printing can be produced. That the record may be complete, our own contribution as a House to good typography in introducing certain faces on the Pacific Coast is noted. Some faces are, as this writing, exlusive with us" (Edward De Witt Taylor in his foreword page XXIX). A fine copy.



99. **Tipografia Cerutti, Derossi e Dusso.** Saggio dei caratteri. Torino, Settembre 1858. Typographically adorned title, 176 un. leaves (including title) printed on rectos only with numerous type specimens, ornamented rules, corner pieces and borders, and hundreds of wood engraved and woodcut vignettes in various sizes with some of these images extending to full pages. Cont. cloth spine over marbled boards. 4to (280 x 182 mm). Spine renewed, extremeties worn, covers slightly rubbed. € 3.000.-

An exceedingly rare Italian type specimen book, of which I couldn't trace a copy in online databases or reference books. The first 64 leaves comprise various typefaces, including large and ornately adorned poster types; leaves 65 through 94 are devoted to typographical borders, ornaments and corner pieces, leaves 95 through 162 with chapter heading "Attributi diversi" comprise 313 consecutively numbered wood engraved vignettes of varying sizes ranging from small ones with up to 19 examples placed on a page to single full-page vignettes, leaves 163 through 176 contain woodcuts of flags, and vignettes with religious subjects. Pale foxing in places, a few leaves with crease marks in lower outer corner, mild age toning in margins.

100. **Tipografia della Camera Apostolica.** Campioni dei caratteri esistenti nella tipografia della Rev. Cam(era) Apostolica preceduti da un cenno storico sull' arte tipografica. Roma, Tipografia della Rev. Cam. Apostolica 1853. 3 unnumb. leaves printed on rectos only, (half-title leaf printed in blue and gold within typographical blue frame, title leaf





printed in blue, red and gold within multiple frames composed of wide red and gold printed ornaments bordered by blue printed rules, advertisement leaf within red printed ornamental frame), VIII pages text within double black rules, dedication leaf to the pope printed in blue and gold within triple frame composed of gold, blue, and red printed ornaments, 64 numbered leaves and 4 unnumb. leaves, all printed on rectos only within variously decorated ornamental borders. Publisher's green ripped cloth, gilt stamped title to front cover. 4to (354 x 264 mm). Front joint at lower spine-end restored, covers slightly soiled. € 2.800.-

Not in Bigmore-Wyman ; not in St. Bride Catalogue ; not in Birrell & Garnett. Catalogue of Typefounder's Specimens ; Katalog der Bibliothek d. Börsenvereins d. Deutschen Buchhändler II, 723. A superbly printed type specimen book of the printshop of the Apostolic Camera formerly known as the Papal Treasury, with tremendously ornated preliminary leaves printed in gold and colours, and an astonishing variety of highly decorative typographical frames composed of numerous ornamented stamps. Lower right outer corner with faint waterstain in margin.

101. **Tissier, Louis.** Tissiéographie. Gravure en relief sur pierre lithographique. Inventée en 1839. Paris, (Typo. Lacrambe et Cie) 1841. Lithogr. title by Gsell, copié à la plume sur pierre par Collette et Sanson. Cliché par Bedeaux, one text-leaf with ornate border, 28 plates by various artists (numbered to 31; numbering starts with title-leaf as one and the following text-leaves as two and three, plate count starts with four) of which two with illustrations on mounted china paper, 1 instruction leaf.

Cont. green half calf, gilt title and gilt ornamentation to spine. Folio (330 x 255 mm). Extremities worn, covers rubbed. € 2.400.-

Cf. Bigmore-W. III, 18 (octavo edition of 1843). First edition. Illustrated front wrapper mounted to front fly leaf. A few spots here and there, browning to a few plates. "The process of relief etching on stone was perfected by Tissier who was experimenting from 1831 onwards. Like Girardet he started by using stereotypes taken from stone, but later abandoned this method and printed direct from the relief-etched stone. In 1841 his first Album tissiéographique appeared with 75 vignettes drawn on stone by various artists in pen, brush, crayon and with the point, as well as some old wood-engravings transferred to stone and put in relief by Tissiéographie" (Twyman, Lithography 1800-1850 p. 8). No copy in American institutions on worldcat traceable.

102. **Typographie Henri Plon,** Imprimeur de l'Empereur. Exposition universelle Londres 1862 (gilt title on front board). Paris, Henri Plon 1862. 30 unnumbered leaves with mounted specimens of book illustrations in various techniques (chromolithograph, colour woodengraving, and woodengraving) one or two per page only rectos. Publisher's cloth with gilt title. All edges gilt. Oblong folio (245 x 355 mm). € 600.-

Issued on the occasion of the world exposition in London 1862.



RARE TYPESPECIMEN - NO COPY LOCATED



103. **Università di Bologna.** Specchio della totalità dei caratteri appartenenti alla R. università di Bologna. (Bologna), 15 Marzo 1861. 29 numbered leaves printed on recto only with type specimens and typographical ornaments. Cont. ribbed red cloth. 8vo (174 x 114 mm). Covers bowed with traces of waterstains. € 1.800.-

Rare type specimen of the Bologna university press, not found on KVK and OCLC, front and rear fly-leaves watermarked with initials ACbF.

FIRST SUCCESSFUL STEREOTYPE PRINTING OF A BOOK

104. **Vergilius Maro, Publius.** Bucolica, Georgica et Aeneis. Paris, Didot An VI (1798). XXVIII, 390, (2) pages. Numerous woodcuts in the text, one folding map. Cont. marbled calf, spine richly gilt. Covers with gilt borders, all edges gilt, binding signed by Bozerian. € 1.200.-

Printing and the Mind of Man no. 136 ; Fürstenberg p. 207 ; Culot, plates 2-3 and 10. First successful stereotype printing of a book. The first attempts of this kind date back to the beginning of the 18th century. But it was Herhan who first made it possible to use it for mass production, initially for the printing of assignats. For the purposes of book printing, Herhan then joined forces with the Didots, who had also developed a stereotype process, and together they published a Vergil in 1798, the first perfect print of its kind.



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