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No. 478

1926

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BOOKS
ON
PRINTERS AND PRINTING
BIBLIOGRAPHY
MANUSCRIPTS · BOOKBINDING

With an Appendix of
BEAUTIFUL BOOKS FROM
FAMOUS MODERN PRESSES



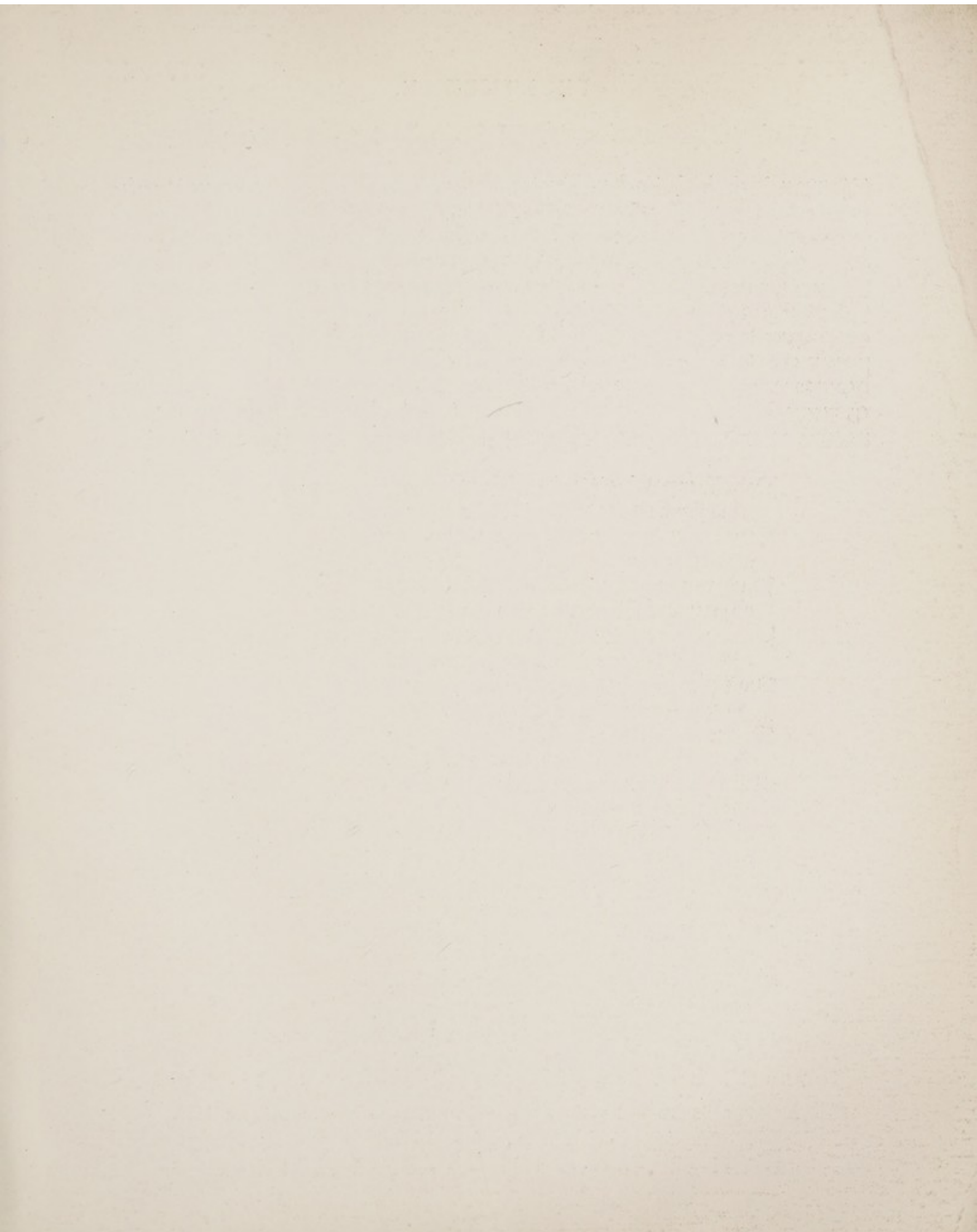
MAGGS BROS.

34 & 35, Conduit Street, New Bond Street
LONDON, W.

and 130, Boulevard Haussmann, Paris

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FRONTISPIECE.

Cōmēdatio operis noui cronicarū cū ymaginibus temporū et Europa Ænee pij

Magna nobis hodie lector charissime temporum felicitas illuxit. siue pacem vniuersalem mundi. siue ingenia nostrorum hominū accuratius cōsiderare volueris. S; nihil hacten⁹ in lucē prodijt. q; doctorum hominum et cuiuscūq; mediocriter instituti voluptatē. magis augere et accumulare possit. q̄z liber nouus cronicarū cū ymaginib⁹ illustriū virorū et vrbū impensis magnificorū ciuiū Nurmberge nuper impressus. Et cuius lectione tantaz voluptatē tibi lecturo promittere ausim. vt te omniaz historiarum seriem non legere sed oculo intueri te existimabis. Cum nedum imperatorum et pontificum. philozophorum poetaz aliorumq; illustrium virorū ymaginez proprijs quēq; insignibus antiquitatis depictas videbis. Verū etiam clarissimaz vrbū et regionū vniuerse Europe siti. vt que q; inceperit floruerit. morataq; fuerit Quoz omnium cū gesta. facta. sapienterq; dicta intueberis omnia viuere putabis. Vale et hunc librum e manibus tuis elabi non sine.

Vade liber patulas et te cito profer in auras
 Cui similis nullo tempore pressus erat
 Temō mille man⁹ cupido amplectentur amore
 Et te cū magna sedulitate legent
 Diuinas hominūq; simul res ordine narras
 Cum nitidis splendens cultus ymaginibus
 Principium rerū mundūq; ab origine pandis
 Vitaq; quo fuerant tempore cuncta refers
 Progeniem chrysti longo de semine patrum
 Ducis. et ad numeros secula bina notas
 Et quo surgebant demōstras tempora regna
 Atq; vrbes toto quas modo mundus habet
 Gesta ducū regumq; simul das et sapiētes
 Per quos natura et philozophia patet
 Cesareos fasces monstras ad tempora nostra
 Et que pontificum nomina. cuncta simul
 Germanos populos nemora et vaga flumina pādīs
 Orbe sub obscuro que latere prius
 Quod q; ferus turchus toto grassator in orbe
 In Constantina fecerit vrbē nefas
 Signaq; de celo memoras tristesq; cometes
 Disaq; per varias monstra tremenda plagas
 Ergo age. iam totum vagabundus curre per orbē
 Doctorum placido suscipiende sumi

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PRINTERS AND PRINTING
BIBLIOGRAPHY
MANUSCRIPTS · BOOKBINDING

With an Appendix of
BEAUTIFUL BOOKS FROM
FAMOUS MODERN PRESSES



Selected from the Stock of

MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS),

Dealers in Fine and Rare Books, Prints and Autographs

34 & 35, Conduit Street, New Bond Street,
LONDON, W.

and 130, Boulevard Haussmann, Paris

Telegraphic & Cable Address: "Bibliolite, London."

Tel.: Gerrard 5831

PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND
LONDON, E. C. 4

BOOKS ON PRINTING · BIBLIOGRAPHY
ILLUMINATED MANUSCRIPTS
& BOOKBINDING

§ I

PRINTERS & THE ART OF PRINTING



THE PRINTER'S ADVERTISEMENT OF THE "NUREMBERG CHRONICLE" OF 1493.
ONLY ONE OTHER COPY KNOWN.

- 1 **KOBERGER** (Anton). The announcement and advertisement of the Nuremberg Chronicle (in Latin).

Black Letter, 36 lines.

Broadside folio (31 x 22 cm.). Preserved in a levant morocco portfolio, gilt lettering on side. [Nuremberg, Anton Koberger, 1493.]
(SEE ILLUSTRATION, FRONTISPIECE.) **£500**

Buerger, Buchhaendleranzeigen, 30.

Einblattdrucke des xv. Jahrhunderts, 826.

The extreme rarity of this publisher's advertisement needs little explanation. It would, indeed, be strange if more than a very few copies of the announcement of Schedel's Nuremberg Chronicle, issued well over four hundred years ago, should have survived till to-day; for, in the natural course of things, they would be read and immediately destroyed; few, indeed, would trouble to preserve such ephemeral matter as a printed sheet containing the announcement of a forthcoming book. Burger in his "Buchhändleranzeigen" was only able to record the existence of a single copy, and that, the one preserved in Dr. Schedel's own library until his death, when it passed, with the majority of his books, into the ducal, now State library at Munich, where it still is.

It is particularly interesting to see how a publisher, in the infancy of printing, worded the announcement of his latest publication so as to attract the bookbuyer; and more especially when the work announced is one so renowned as the monumental Nuremberg Chronicle, the "Picture Book of the Middle Ages."

"A Recommendation of

"THE NEW BOOK OF ILLUSTRATED CHRONICLES AND THE
EUROPE OF AENEAS PIUS.

"The Great Good Fortune of the Ages has dawned upon us today, dear Reader, whichever you consider more important, the Universal Peace of the World or the Accomplishments of this Generation. But Nothing like this has hitherto appeared to increase and heighten the Delight of the Men of Learning and of Everyone who has any education at all; The New Book of Chronicles with its Pictures of Famous Men and Cities which has just been printed at the Expense of Generous Citizens of Nuremberg.

"Indeed, I venture to promise, you, reader, so great Delight in reading it that you will think you are not Reading a Series of Stories but Looking at them with your own Eyes. For you will See there not only Portraits of Emperors, Popes, Philosophers, Poets, and other Famous Men, each pictured with the Proper Marks

(Continued over)

Koberger (Anton)—*continued.*

of his period, but also Pictures of the Most Famous Cities and Places of all Europe, as each one began, flourished and continues to be.

“ When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.

“ Farewell, and do not let this Book Escape you.”

The end of the announcement forms 12 distichs, an address on the book with a short account of the contents of all that is to be found therein.

- 1a **AFFO** (Padre Ireneo). Saggio di Memorie su la Tipografia Parmense del Secolo XV.
With charming head-pieces and engraved vignette on title.
4to, original boards. Parma, 1791. **£5 5s**
- 2 [**ALDUS.**] **DE VINNE** (T. L.). Aldus Pius Manutius. With an Essay by Theodore Low de Vinne together with a leaf from the Aldine Hypnerotomachia Poliphili, printed at Venice in 1499.
With frontispiece, head-piece, initial letter, and 3 beautiful illustrations reproduced after those in the “ Hypnerotomachia Poliphili.”
With, also, 2 illustrations on the original Aldine leaf.
Folio, half buckram.
San Francisco, (The Book Club of California), 1924. **£4 15s**
One of 250 copies.
- 3 ——— Another Copy. Without the leaf from the Poliphilus. **£4 4s**
- 4 **AMIGO DE TIPOGRAFO.** Vol. I., No. 4. With numerous Type Specimens.
4to, unbound. New York, 1891. **5s**
- 5 [**ANTWERP.**] **OLTHOFF** (Frans). De Boekdrukkers Boekverkoopers en Uitgevers in Antwerpen sedert de Uitvinding der Boekdrukkunst tot op onze dagen.
With numerous illustrations.
4to, cloth boards. Antwerp, 1891. **£2 2s**
- 6 **ARANHA** (Brito). A Imprensa em Portugal nos seculos XV e XVI. As Ordenações d’El-Rey D. Manuel.
With 7 beautiful woodcut folding plates.
Royal 8vo, buckram, wrappers bound in, g. e. Lisbon, 1898. **18s**
The Ordinances of King Manuel I., with regard to the printing Laws in Portugal, during his reign
One of a limited edition.
- 7 **ARCO** (Angel del). La Imprenta en Tarragona. Apuntes para su Historia y Bibliografia.
8vo, calf. Tarragona, 1916. **18s**

- 8 [**ARRAS**] **HERICOURT ET CARON** (MM.). Recherches sur les livres imprimés à Arras depuis l'origine de l'Imprimerie dans cette ville jusqu'à nos jours. (deuxième partie).
8vo, original wrappers. Arras, 1853. **10s 6d**
- 9 **ARS TYPOGRAPHICA**. A Journal of Typography edited by Douglas McMurtrie.
With numerous fine illustrations.
New Series which begins with Vol. 2 [parts 1, 2, 3 and 4.]
Small folio, wrappers.
New York, July 1925—January 1926. **£2 2s**
Parts 1, 2 and 3 already published, part 4 will be supplied upon publication.
- 10 **AUDIAT** (Louis). Essai sur L'Imprimerie en Saintonge et en Aunis.
Post 8vo, original wrappers, uncut. Pons, 1879. **18s**
One of 25 copies on papier vergé.
- 11 **AUDIAT** (Louis). Another Copy.
Post 8vo, original wrappers, uncut. Pons, 1879. **15s**
One of 200 copies on papier Vêlin.
- 12 **AUDIN** (M.). Les Caractères de Labeur de l'Imprimerie Audin à Lyon.
An interesting Essay by M. Audin, on the "Epreuves de Caractères," adapted to his own printing specimens.
8vo, wrappers. Lyons, 1926. **5s**
- 13 **AUDIN** (Marius). L'Imprimeur du Roi.
With charming head- and tail-piece and vignette.
12mo, wrappers. Lyons, 1925. **5s**
Bibliographical essay on the King's Printer in Lyons.
- 14 **AUDIN** (Marius). L'Imprimeur de la Ville.
With chronological chart, charming head- and tail-piece, and vignette. Also facsimile signature of author on title.
12mo, wrappers. Lyons, 1925. **5s**
A Bibliographical Essay on the Printers in Lyons who held the title of "Town Printer."
- 15 [**AVIGNON.**] **REQUIN** (L'Abbé). L'Imprimerie à Avignon en 1444.
8vo, half cloth. Paris, 1890. **£1 1s**
- 16 [**AVIGNON.**] **REQUIN** (L'Abbé). Origines de l'Imprimerie en France. (Avignon 1444). With facsimile documents from the departmental archives of Vaucluse.
8vo, original wrappers. Paris, 1891. **15s**
- 17 **BAUDRIER** (J.). Bibliographie Lyonnaise. Recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres de Lyon au XVI^e siècle.
With folding plates and numerous illustrations.
12 vols., 8vo, half morocco, t. e. g., by Rivière.
Lyons, 1895-1921. **£31 10s**
A monumental and the only standard work on Printing at Lyons in the 16th Century.

- 18 **BAUDRIER** (J.). Acquisition en 1582 d'un matériel d'Imprimerie à Lyon par Hugolino Martelli, Evêque de Glandèves (Atelier d'Entrevaus en Provence, 1581-1583).
8vo, original wrappers. Paris, 1909. **5s**
- 19 **BAUER** (Friedrich). Das Giessinstrument des Schriftgiessers. Ein Beitrag zur Geschichte der Schriftgiesserei.
With frontispiece and numerous illustrations of the different instruments used in a type-foundry.
8vo, wrappers. Hamburg, privately printed, 1922. **£1 5s**
- 20 **BERTIERI** (Raffaello) and **BIAGI** (Guido). Il Carattere " Umanistico " di Ant. Sinibaldi e il libro bello. [Quest' opuscolo presenta agli amatori del libro un carattere tipografico che è tratto da un prezioso codice Fiorentino del quattrocento, dovuto ad Antonio Sinibaldi. Guido Biagi, che di quest carattere fu il ricercatore e ne consigliò la riproduzione ne traccia brevemente la storia; Raffaello Bertieri ha formate alcune pagine per metterne in evidenza i pregi.] With one plate.
4to, wrappers. Milan, 1922. **7s 6d**
- 21 **BERTRAND-QUINET** (Imprimeur). Traité de l'Imprimerie. With ten folding plates.
4to, half calf. Paris, 1798. **£1 12s**
- 22 **BIBLIOGRAPHISCHE ADVERSARIA.**
4 vols. in two. 8vo, half morocco, t. e. g.
The Hague, 1873-1877. **£3 3s**
Containing very important articles on Dutch Printers and Bibliography.
- 23 **BLADES** (William). A List of Medals, Jettons, Tokens, Etc., in connection with Printers, and the Art of Printing.
With engraved ornamental title, and 95 fine numismatic plates.
Foolscap 4to, original cloth, gilt. London, 1869. **£2 15s**
Presentation copy with autograph letter, and list of desiderata and prospectus (at end). One of 25 large paper copies on hand-made paper.
- 24 **BLADES** (W.). Numismatique de la Typographie ou Historique des Médailles de l'Imprimerie.
Préface et annotations par Léon Degeorge.
Title-page printed in red and black, and containing 12 plates.
4to, original wrappers. Bruxelles, 1880. **16s**
- 25 **BLADES** (William). Shakspeare and Typography; being an attempt to show Shakspeare's personal connection with, and Technical Knowledge of, The Art of Printing: Also Remarks upon some common Typographical Errors, with especial Reference to the Text of Shakspeare.
8vo, original cloth. London, 1872. **15s**
- 26 [**BODONI** (G. B.).] **BARBERA** (Piero). G. Batt. Bodoni. With portrait.
F'cap. 8vo, original boards, uncut. Genoa, 1913. **3s**

- 27 [**BODONI.**] **BERTIERI** (R.). L'Arte di Giambattista Bodoni. Con una Notizia Biografica a cura di Giuseppe Fumagalli.
With engraved portrait of Bodoni.
Royal 4to, boards. Milan (1923). **£3 3s**
This work, which is printed in Bodoni type, contains numerous reproductions of title-pages, specimens of printers' types, and fleurons.
- 28 [**BODONI** (Giambattista).] La Prefazione al Manuale Tipografico di Giambattista Bodoni, seguita da una dissertazione estetica di Giuseppe Chiantore.
8vo, original wrappers. Florence, 1874. **£1 10s**
- 29 [**BODONI.**] **LAMA** (Joseph de). Vita del Cavaliere Giambattista Bodoni, Tipografo Italiano e Catalogo Cronologico delle sue edizioni.
2 vols., 4to, original boards. Parma, 1816. **£8 8s**
The principal work on Bodoni, and the only existing bibliography.
- 30 [**BODONI.**] Memorie aneddote per servire un giorno all Vita del signor Giovanbattista Bodoni, tipografo di sua maestà cattolica e Direttore del parmense tipografo.
8vo, half calf. Parma, 1804. **£2 10s**
- 31 [**BODONI.**] Il Catalogo. Oda al Tipografo Giambatista Bodoni di Vincenzo Mistrali.
Folio, boards. Parma, 1807. **£8 10s**
- 32 [**BOLOGNA.**] **SORBELLI** (Albano). Le marche tipografiche Bolognesi nel Secolo XV.
With numerous illustrations.
4to, wrappers. Milan, N.D. **7s 6d**
- 33 **BORAO** (D. Geronimo). La Imprenta en Zaragoza, con noticias preliminares sobre la imprenta en general.
Small 8vo, paper covers, uncut. Zaragoza, 1860. **£1 5s**
- 34 [**BORDEAUX.**] **LABADIE** (Ernest). Notices bibliographiques sur les Imprimeurs et Libraires Bordelais, des XVI^e, XVII^e, et XVIII^e siècles. Suivies de la Liste des Imprimeurs et Libraires de Bordeaux et du département de la Gironde au XIX^e siècle. Documents pour servir à l'histoire de l'Imprimerie et de la Librairie.
With coloured frontispiece, 7 full-page plates, and vignettes.
Royal 8vo, original wrappers. Bordeaux, 1900. **8s 6d**
One of 200 copies.

- 35 [**BORDEAUX.**] **LABADIE** (Ernest). L'Imprimerie Bordelaise et les livres Basques. With 2 illustrations.
Royal 8vo, wrappers. Pau, 1913. **2s 6d**
- 36 **BORY** (J. T.). Les origines de l'Imprimerie à Marseille. Recherches Historiques et Bibliographiques.
8vo, original wrappers. Marseilles, 1858. **£3 3s**
One of 100 copies.
- 37 **BOULLERIE** (Baron Sébastien de la). Histoire de l'Imprimerie à la Flèche depuis son origine jusqu'à la Révolution, 1575-1789.
With 14 full-page plates.
4to, half morocco, original wrappers bound in.
Mamers, 1896. **£1 1s**
- 38 **BOUILLOD**. Mémoire du Citoyen Bouillod, Imprimeur à Nice, plaidant sous le gouvernement oligarchique de Gênes en 1893 au Général Bonaparte, Commandant en chef l'Armée d'Italie.
With 7 engraved plates.
2 parts in 1 vol., 8vo, original calf. (No place) de l'imprimerie de l'auteur, 1797. **£3 3s**
Presentation copy with autograph inscription from the author to Prince Louis Napoleon.
- 39 **BOURALIERE** (A. de). Les débuts de l'Imprimerie à Poitiers. (1479-1515). Containing two plates.
8vo, wrappers. Paris, 1893. **12s 6d**
- 40 **BOURALIERE** (M. A. de la). Nouveaux Documents sur les débuts de l'Imprimerie à Poitiers.
With numerous reproductions of early printing.
8vo, original wrappers. Paris, 1894. **10s 6d**
- 41 ——— Another Copy, half green morocco. **£1 1s**
- 42 **BOURALIERE** (A. de la). L'Imprimerie et la Librairie à Poitiers pendant le XVI^e Siècle précédé d'un chapitre rétrospectif sur les débuts de l'Imprimerie dans la même ville.
With six plates and numerous woodcuts in the text.
Royal 8vo, wrappers. Paris, 1900. **£1 5s**
The author's copy, with many MS. additions.

- 43 **BOURALIERE** (A. de la). Notes sur quelques Libraires de Niort et de Saint-Maixent.
8vo, original wrappers. Poitiers, 1906. **15s**
- 44 [**BOURG-EN-BRESSE.**] **NOTICE SUR LA MAISON P. F. BOTTIER** (Imprimerie et Libraire), fondée en 1792. Précédée d'un aperçu historique de l'Imprimerie à Bourg-en-Bresse depuis le XVI^e Siècle.
Title-page printed in red and black with one portrait and an etching by Paul Morgon.
8vo, original wrappers. Bourg-en-Bresse, 1880. **6s**
- 45 [**BOURG-SAINT-ANDEOL.**] **LABRELLY** (R.). L'Imprimerie au Bourg-Saint-Andéol au XVIII^e Siècle.
Royal 8vo, original paper covers, uncut. Aubenas, 1917. **6s**
- 46 **BOURLOTON** (E.). A propos de l'Origine de l'Imprimerie à Poitiers.
8vo, original wrappers. Vannes, 1897. **8s 6d**
- 47 **BOVER** (J. M.). Imprentas de las Islas Baleares.
Small 4to, wrappers. Palma, 1862. **£1 15s**
- 48 **BRETON** (V.). Ecole Municipale Estienne. Cours Elémentaire de Composition Typographique à l'usage des Elèves de première année.
8vo, half cloth, t. e. g. Paris, 1890. **10s 6d**
A technical handbook on printing, composition, etc., printed by the Ecole Estienne's own press.
- 49 **BRETON** (V.). Essais Progressifs sur la Composition Typographique des Tableaux et Travaux de Ville Divers. Ouvrage Accompagné d'un Appendice sur la Composition des Langues Orientales par A. Labouret.
With numerous illustrations.
Large 4to, original covers, uncut. Paris, 1893. **£2 2s**
- 50 [**BRUCE** (David) Jr.] The History of typefounding in the United States.
Printed from the unpublished manuscript dated November 1874, preserved in the Typographic Library and Museum, Jersey City, with an introduction by Douglas McMurtrie.
Folio, original wrappers.
New York, (privately printed), 1925. **16s 6d**
One of 150 copies printed.

- 51 **BRUNET** (G.). Imprimeurs Imaginaires et Libraires supposés. Etude Bibliographique suivie de recherches sur quelques ouvrages imprimés avec des indications fictives de lieux ou avec des dates singulières.
8vo, half morocco. Paris, 1866. **18s 6d**

FIFTEENTH CENTURY PRINTERS' AND PUBLISHERS' ADVERTISEMENTS AND POSTERS.

- 52 **BURGER** (K.). Buchhändleranzeigen des 15 Jahrhunderts in getreuer Nachbildung.

With 32 facsimiles of printers and publishers' advertisements of the fifteenth century.

In portfolio. Leipzig, 1907. **£3 3s**

- 53 **CABALLERO** (D. Firmin). La Empronta en Cuenca. Datos para la historia del Arte tipografico en Espana, Con un Apendice por D. Firmin Caballero.

4to, buckram, original wrappers bound in. Cuenca, 1869. **18s**

- 54 [**CAEN.**] **VALIN** (Charles). L'Imprimerie à Caen. Printed in red and black.

With a plate, initial letters, head and tail-pieces.

8vo, original wrappers. Paris, 1894. **15s**

One of 30 copies printed.

Presentation copy from the author.

- 55 [**CAMBRIDGE PRESS.**] **RODEN** (Robert F.). The Cambridge Press, 1638-1692. A history of the first Printing Press established in English America, together with a biographical list of the issues of the Press.

Title printed in red and black.

With frontispiece, 8 facsimile plates of early printed matter, and a facsimile letter relating to the liberty of the Press.

4to, half buckram, uncut edges. New York, 1905. **£2 5s**

- 56 **CAMUS** (A. G.). Histoire et Procédés du Polytypage et de la Stéréotypie.
8vo, boards. Paris, 1802. **7s 6d**

PLATE I.

FRANCOFORDIENSE
EMPORIUM,
SIVE
FRANCOFORDIEN-
SES NUNDINAE.

Quàm varia mercium genera in hoc emporio
prostant, pagina septima indicabit.

HENR. STEPHANVS
de his suis nundinis.

*Impiger extremis merces non sumis ab Indis,
Sed piger hasce potes lector habere domi.*



ANNO M. D. LXXIIII,
Excudebat Henricus Stephanus.

Title-page from
ESTIENNE'S FRANKFORT BOOK FAIR OF 1574.
(See Item No. 129.)

& by the Bp:) hoping in time to make them joint whole again from the Company, but (for
 some reasons) cannot do it yet, & never meant (if they continue our printers) to
 trouble the University to get in those arrears or charges, but as they think they
 can get it in easier than we can, if we do not discharge them. but if we take our part
 out of our own printers hands, (whose interest it is, as well as ours to provide it) and
 put it into the hands of those whose interest it is to discharge it, we shall discharge both the
 & our selves for getting in those arrears or charges: & what ever agreement we
 make with them, we may expect (upon the first opportunity) to have them broken
 as hitherto they have been) & if we are not fallow our printing, we + an never hope
 to recover it again; for where shall we find another Dr Yates to furnish us with such
 another flock, & run through the many difficulties to Re-establish what we now see
 & may continue without trouble if we please: on the other hand I do not know the
 Printer & Guy (who are now your printers) have ever failed in paying you to a
 penny what ever they promised; nor do I find that the Company do charge them to
 have ever failed in any agreement made with them, tho' but verball: this is the
 Account which (as to matter of fact) I can on the Spot give you

From S^r

Yours to serve you

John Wallis.

JOHN WALLIS.

Autograph Letter Signed.

(Facsimile shows conclusion of letter).

(See Items Nos. 281 and 458.)

- 57 **CAMUS.** Notice d'un livre imprimé à Bamberg en 1462, lue à l'Institut National.
Paris, 1799. £3 3s
With 5 plates at the end.
- STIEREN** (Adolphus). De Irenaei adversus haereses operis fontibus, indole, doctrina et dignitate. Commentatio Historico-Critica.
Gottingae, 1836.
- (COELLI FIRMIANI LACTANTI.) XAVERIO** (E. C.). Aparatus ad Novam L Coelii Firmiani Lactantii operum editionem. Una cum Praefatione generali, & duabus Dissertationibus praevis in specimen Caeterarum.
Rome, 1751.
3 works bound in 1 vol., 4to, half calf. £3 3s
- 58 **CAPITULOS** del auto de 22 de Noviembre de 1752 expedido por el Señor Don Juan Curiel . . . Superintendente General de Imprentas, que deven cumplir y observar los Impressores.
6 pp., small folio. N.P., N.D. [Valencia, c. 1754.] £5 5s
The text of official rules issued to the printers and booksellers of Valencia.
- 59 **CARACCIOLI** (Louis-Ant. de). Le Livre de quatre couleurs.
Printed in four colours. With engraved vignette on title-page.
8vo, calf.
Paris, 1769, Aux Quatre-Éléments de L'Imprimerie des Quatre-Saisons. £2 2s
- 60 **CARTER** (T. F.). The Invention of Printing in China and its spread westward.
8vo, cloth. New York, 1925. £1 17s 6d
Table of Contents.
Introduction.—Part I. The Background of Printing in China: (1) The Invention of Paper; (2) The Use of Seals; (3) Rubbings from Stone Inscriptions; (4) The Dynamic Force that created the Demand for Printing, The Advance of Buddhism.
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With numerous illustrations, a number in colours.

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The Second Issue is an exceedingly original number, for besides a fully illustrated article by the well-known art critic, Meier-Graefe, on the work of E. R. Weiss, as book illustrator and typographer, there is a notable article by Mr. D. B. Updike on the problem of design in printing. Mr. Morison's article supplies a detailed and documented study of the relation of capitals to lower case letters. The work of a distinguished French publisher, Edouard Pelletan, is described by Pierre Gusman with a complete Bibliography. There is also a Bibliography and a description of the Ashendene Press, including a beautiful specimen page expressly printed at the Press for this article written by Mr. Newdigate.

- 140 **THE FLEURON.** No. 2. **EDITION DE LUXE.**

4to, full buckram. London, 1924. Out of print and scarce.

£5 5s

EDITION DE LUXE. One of 120 limited copies on Kelmscott hand-made paper. Containing three extra plates in collotype.

- 141 **THE FLEURON.** The Journal of Typography, edited by Oliver Simon. No. 3. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, full cloth boards. London, 1924. Out of print. **£2 2s**

This issue contains very interesting articles; on D. B. Updike and the Merry-mount Press, by W. A. Duggins. Albert Rutherford, by Randolph Schwabe, with a bibliography by T. Balston. The chancery types of Italy and France, by A. Johnson and Stanley Morison. The Amateur and Printing, by Harold Child. The development of the book, by P. Angoulvent. Contemporary printers—1. Stanley Morison, by Frank Sidgwick. Czechoslovakian printing, by Method Kaláb. And Modern styles in English music printing, by Hubert Foss.

- 142 **THE FLEURON.** No. 3. **EDITION DE LUXE.**

4to, full buckram, t. e. g. London, 1924. Out of print. **£3 3s**

EDITION DE LUXE. One of 115 limited copies on Kelmscott hand-made paper. This edition contains extra portraits of Mr. D. B. Updike and Mr. Stanley Morison, reproduced from a drawing by William Rothenstein (signed by the artist), a Christmas card designed by Albert Rutherford, and a music cover printed at the Industrial Printing Works, Prague, with a design by H. Boettinger.

- 143 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 4. (Printed on Abbey Mill antique laid paper).
With numerous illustrations, a number in colour.
4to, full cloth boards. London, 1925. **£1 1s**
This issue is particularly interesting, as it contains, amongst others, an article "On the Works of Bruce Rogers, by F. Warde," and a list of books with the mark of Bruce Rogers. One on Robert Bridges, George Moore, Bernard Shaw, and Printing, by Holbrook Jackson. A study on the Typographical work of Percy Smith, by Frank Sidgwick. Script Types, by Stanley Morison. Contemporary Printers: 2. Emery Walker, by Bernard Newdigate.
(Note.) No. 5 of the Fleuron (under the editorship of Mr. Stanley Morison) will appear in March, 1926.
- 144 **THE FLEURON.** No. 4. **EDITION DE LUXE.**
With numerous illustrations, a number in colours.
4to, full buckram, t. e. g. London, 1925. **£3 3s**
EDITION DE LUXE. One of 120 limited copies on Kelmscott hand-made paper. This edition contains an extra portrait of Mr. Emery Walker, an additional colotype illustration to Mr. Morison's article, and a further illustration of interest and importance.
- 145 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. Nos. 1—4.
The complete set of 4 vols. EDITION DE LUXE. 4to, buckram, g. e. London, 1923-1925. **£21**
Out of print and scarce. Only 100 copies printed of this "Edition de Luxe."
- 146 **FOLLET** (Frederick). History of the Press of Western New-York. (Proceedings of the Printers' Festival, held January 18, 1847).
8vo, red crushed morocco, t. e. g., wrappers bound in. Rochester, 1847. **£15 15s**
Very rare.
- RAIMUNDO CABALLERO'S TYPOGRAPHIAE HISPANICAE IN SPANISH.
- 147 **FONTAN** (Vicente). Breve Examen acerca de los primeros tiempos del arte Tipografico en España por Raimundo Diosdado Caballero. Version Castellana por Don Vicente Fontan. [Roma, en la oficina de Antonio Fulgoni, 1793.]
8vo, cloth. Reprinted at Madrid, 1865. **£2 10s**

148 **FOURNIER LE JEUNE.** Traités historiques et critiques, sur l'origine et les progrès de l'imprimerie.

- (1) Dissertation sur l'origine et les progrès de l'art de graver en bois, pour éclaircir quelques traits de l'histoire de l'imprimerie et prouver que Gutenberg n'en n'est pas l'inventeur.
- (2) De l'origine et des productions de l'imprimerie primitive en taille-de-bois, avec réfutation des préjugés sur cet art.
- (3) Observations sur un ouvrage intitulé "Vindiciae Typographicae."
- (4) Remarques sur un ouvrages intitulé "Lettre sur l'origine de l'Imprimerie," etc.
- (5) Lettre à Mr. Fréron, au sujet de l'édition d'une Bible annoncée pour être la première production de l'Imprimerie.

5 Works bound in 1 vol., 8vo, red morocco, tooled back, gilt.
Paris, Barbou, 1758-61. **£3 10s**

149 **FOURNIER LE JEUNE.** Dissertation sur l'origine et les progrès de l'Art de graver en Bois, pour éclaircir quelques traits de l'Histoire de l'Imprimerie, et prouver que Gutenberg n'en est pas l'Inventeur.

With ornamental border on title-page, and pretty head and tail pieces.

Small 4to, half calf, by Riviere. Paris, 1758. **£3 10s 6d**

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With frontispiece medallion portrait of Franklin by J. B. Nini, six folding plates and 36 interesting reproductions of documents, letters, title-pages, printing specimens, etc.

Royal 8vo, half cloth. New York, (Grolier Club), 1914. **£7 7s**

Printed by Bruce Rogers. One of 300 copies on Van Gelder paper.

151 [**FRANKLIN** (Benjamin).] My Printing Experiences. Also a short Biography of Franklin by Geo. E. Wray.

With portrait of Franklin after a drawing by Cochin in 1777, and his facsimile signature. With 6 plates, some reproductions in the text, and charming head and tail-pieces.

8vo, buckram. Salt Lake City, (Utah), 1922. **18s**

Presentation copy signed by the author.



ALPHABET,

nouvellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayement representer les paroles: ce que iamais homme n'a faict, à cause qu'auions si peu de lettres, & questions contraints abuser d'icelles, & par consequent mal escrire, & mettre en peine ceux qui enseignent, & ceux qui veulent apprendre.

Qu'il faut bien user des graces qu'il a pleu à Dieu nous donner, & qu'il nous en demandera compte. **CHAP. I.**

Le mode est vne vigne, en laquelle faut travailler, & non pas demeurer oisif.



AR la parabole de l'euangile pouuons entendre, que ce monde est vne vigne, en laquelle Dieu nous a mis



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φe1, v4.ýv.2e 1v.8z.8s se p8 v 1jrs,
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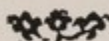
328

Opening pages from RAMBAUD'S DECLARATION DES ABUS QUE L'ON COMMET EN ECRIVANT. Lyons, 1578.

Printed in a special phonetic type invented and first used by JEAN DE TOURNES. (See Item No. 310.)

PLATE IV.

LA DECLARA-
TION DES ABUS
QUE LON COMMET,
EN ESCRIVANT,



*Et le moyen de les euter, & représenter
nayuellement les paroles: ce que iamais
homme n'a faict.*

*Par Honorat Rambaud Mre^s
d'Escolle à Marseille.*



A LYON,
PAR JEAN DE TOURNES
IMPRIMEVR DV ROY.
M. D. LXXVIII.

Avec Priuilege pour dix ans.

Title-page from
RAMBAUD'S DECLARATION DES ABUS.

Printed in a special phonetic type invented by RAMBAUD and first used by JEAN DE TOURNES.

Lyons, 1578.

(See Item No. 310.)

- 152 **FRITZ (G.)**. Geschichte der Wiener Schriftgiessereien seit Einfuehrung der Buchdruckerkunst im Jahre 1482 bis zur Gegenwart.
With numerous illustrations.
4to, cloth boards. Vienna, 1924. **£2**
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153 [**FROBEN.**] **CAELII CALCAGNINI OPERA.**

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Boniface Amerbach was born at Basle in 1495, and died at Basle in 1562. He was the eldest son of the printer, Jean Amerbach, and, with his brothers Bruno and Basil, collaborated with his father.

Boniface Amerbach was also professor at the University of Basle. He was the intimate friend and residuary legatee of Erasmus, while Froeben and Episcopus were the executors of his will.

It is little known that, rich and generous, Amerbach increased (out of his private purse) certain donations from Erasmus, and even paid out, in the great *savant's* name, legacies to certain friends whom he had forgotten.

Erasmus' bust, placed on the clock tower of the Cathedral at Basle, mentions on its epitaph the names of the three friends.

It is extremely curious to find precisely the names of these three friends, Erasmus' printers, together in the book which we have.

- 154 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Sonderdruck des Archivs für Buchgewerbe und Gebrauchsgraphik. Herausgegeben vom Deutschen Buchgewerbeverein unter Mitwirkung der Staatl. Akademie für Graphische Künste und Buchgewerbe zu Leipzig.

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- 208 **LAGERSTROM** (Hugo). *En Svensk Boktryckstyp Nagra Synpunkter ur historiskt, estetiskt och praktiskt hänseende vid införandet av en svensk boktryckstyp i svenskt boktryk.*
4to, wrappers. Stockholm, 1913. **£1 1s**
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- 209 **LAGERSTROM** (H.). *Keyseren Svensk Boktryckarefamilj några korta anteckningar om Sveriges förnämsta boktryckare Henrik Keyser.*
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4to, wrappers. Stockholm, 1916. **£2 15s**
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- 210 **LAGERSTROM** (Hugo). *Svensk Bokstavsform förök till klarläggande av Förutsättningar och Möjligheter för en Svensk Boktryckstyp Trenne uppsatser av H. L. With reproductions of type specimens.*
4to, wrappers. Stockholm, 1918. **£1 1s**
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- 211 **LACERSTROM** (H.). Typografisk Skissering. With numerous plates of type specimens, title-page, some in red and black, and interesting diagrams of type setting, type spacing, demonstrating different ways of grouping.
8vo, wrappers. Stockholm, 1912. **3s 6d**
- 212 **LALANNE** (Maxime). Traité de la Gravure à l'eau-forte. Texte et planches par M. L. With eight etched plates and loose plate inserted.
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An interesting treatise on the technique of etching, with some beautiful little reproductions of drawings
- 213 **LAM** (Stanislas). Le Beau Livre. Traité de l'Esthétique d'Imprimerie. (In Polish). With reproductions in red and black, gilt, etc.
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THE ART OF PRINTING IN COLOURS.

- 214 **LE BLON** (J. C.). L'Art d'Imprimer les Tableaux. Traité d'après les Ecrits, les opérations, et les instructions verbales.
With three plates, one of which is printed in colours.
8vo, calf. Paris, 1756. **£5 5s**
- 215 **LE CALLOIS**. Traité des plus belles bibliothèques de l'Europe. Des premiers livres qui ont été faits. De l'invention de l'imprimerie. Des Imprimeurs. . . . Avec une methode de dresser une bibliothèque.
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- 216 **LEPREUX** (G.). Les Imprimeurs Belges en France.
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- 218 **LICHTENBERGER** (J. F.). *Initia typographica.*
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 Bigmore and Wyman, Vol. II., p. 16.

- 235 [**MARIENTHAL.**] **HENNEN** (Dr). Unbekannte und unzulänglich gewürdigte Marienthaler Inkunabeln nebst Beiträgen zur Zeitfolge der Marienthaler Pressezeugnisse.
Large 8vo, original wrappers. Leipzig, 1887. **7s 6d**
- 236 [**MARTENS** (Thierry).] **GAND** (J. de). Recherches historiques et critiques sur la vie et les éditions de Thierry Martens (Martinus, Mertens). Ouvrage revu, annoté et augmenté de la galerie des hommes nés à Alost, qui se sont distingués aussi bien dans la philosophie, l'histoire et la politique, que dans les sciences et les arts.
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4 vols., royal 8vo, half morocco, t. e. g., by Rivière.
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Bigmore and Wyman, Vol. II., p. 36.
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8vo, paper covers, uncut. Madrid, 1861. **£1 5s**

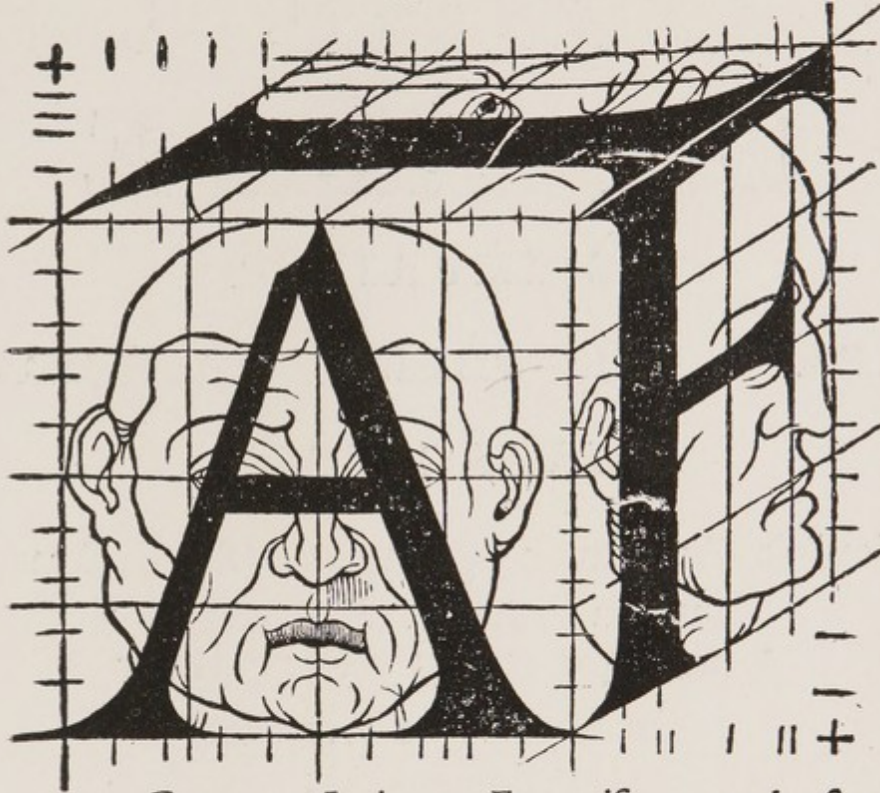
- 241 **MIDDLETON** (Conyers). A Dissertation concerning the Origin of Printing in England. Shewing that it was first Introduced and Practised by our countryman, William Caxton, at Westminster; and not, as is commonly believed, by a Foreign Printer at Oxford.
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 8vo, cloth boards. New York, The Grolier Club, 1924. **£5 5s**
- 251 **MORIN** (Louis). *Histoire des Imprimeries de Troyes depuis 1789, etc. A collection of twenty-two booklets on printers, libraries, bindings, history, etc., of Troyes; together with other pamphlets, by Louis Morin, and a dossier of signed autograph letters to M. Ed. Pelay and others, referring to his bibliographical and literary work.*
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- 254 **MORIN** (L.). *Les Apprentis Imprimeurs au Temps passé.*
8vo, original wrappers. Lyon, 1898. **14s**
Presentation copy from the author.
- 255 **MORIN** (L.). *Bilboquets d'Autrefois.*
4to, broadside. Paris (19—). **2s 6d**
Article written on a poster in the possession of the Bibliothèque de Troyes
"Illiteratis Quibusdam Typographis per quos in eminentum contemptum venit
Michael . . ." Etc. Printed by Michel Felix.
- 256 **MORIN** (L.). *Essai sur la Police des Compagnons Imprimeurs sous
l'Ancien Régime.*
8vo, original wrappers. Paris, 1898. **16s**
Presentation copy from the author.
- 257 **MORIN** (L.). *Les Febvre Imprimeurs et Libraires à Troyes, à Bar-sur-
Aube (?) et à Paris.*
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8vo, original wrappers. Troyes, 1902. **6s**
- 261 **MORIN** (L.). *Une Imprimerie Troyenne trois fois séculaire. Pierre
Chevillot et ses successeurs jusqu'à nos jours (...1594-1899...)
précédés de quelques antécédents probables depuis... 1560.*
8vo, original wrappers. Troyes, 1899. **10s 6d**
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- 262 **MORIN** (Louis). *Un Imprimeur Troyen Apocryphe. (Jean Damian,
1568).*
8vo, original wrappers. Besançon, 1909. **3s 6d**
- 263 **MORISON** (Stanley). *Four Centuries of Fine Printing. With some 650
reproductions in collotype and a critical introduction, indices, etc.*
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Out of print and scarce.

De la proportion des lettres



- Græcque . Latine , ne Françoisse , ne peut estre .
 Car en chacune syllabe qu'on sçauroit dire ya
A. pour le moins vne vocale, Et bien souuent vne syl-
 labe, pareillement vne diction, sans aultre lettre, est
 faicte d'une desdictesvocales, qui sont cinq en nô-
E. bre, c'est a sçauoir. A, E, I, O, V. Exemple de A, seul
 faisant vne syllabe, Amen. Faisant vne diction. *ne*
I. *discesseris à me*, Exemple en françois dudiçt A, seul
 en syllabe & en diction. Acoustuméz a bié dire &
 bien faire. Exemple de le E, faisant syllabe luy seul
 & dicti on, *Etiam, eia, è regione*. Exemple en Fran-
 çois quand il est seulement en syllabe. Estiene est
Terence. en esmoy. Exemple de le I, faisant syllabe & di-
 ction. *Item. Ibo. I, Terentius in Andria, I, præ, sequar.*

FROM GEOFFROY TORY'S LA VRAIE PROPORTION DES LETTRES.
 Paris, 1549.

(See Item No. 387.)

PLATE VI.

PRIMEIRA
ORIGEM
DA ARTE

DE IMPRIMIR

DADA A LUS PELLLOS PRIMEIROS
CHARACTERES

que Joaõ de VILLENEUVE formou para serviço da ACADEMIA
REAL da HISTORIA PORTUGUEZA.
dedicada a el REY DOM JOAÕ V
seo Augustissimo Protector.



LISBOA OCCIDENTAL.
Na Officina de JOSEPH ANTONIO DA SYLVA,
impressor da ACADEMIA REAL.
M D C C X X I I.

Title-page from
VILLENEUVE'S PRIMEIRA ORIGEM DA ARTE.
Lisbon, 1732.
(See Item No. 391.)

- 264 **MORISON** (Stanley). Modern Fine Printing. An Exhibit of printing issued in England, U.S.A., France, Germany, Italy, Switzerland, Czecho-Slovakia, Holland and Sweden during the 20th century (since the out-break of the war). With 327 illustrations.
Folio, cloth. London, 1925. **£15 15s**
Out of print and scarce.

- 265 **MORISON** (Stanley). The Art of the Printer.
With 250 examples on 150 plates.
Demy 4to, cloth. London, 1925. **£1 10s**

This generation witnesses a rapidly widening increase in the appreciation of the art of handling the elements which contribute to the making of the finely printed book. Amateurs of typography nevertheless are not too well served by the present literature of their subject. While, for instance, there exist numerous catalogues, bibliographies and monographs, these for the most part treat æsthetics but slightly, and if illustrated include but few plates, and these often do scant justice to the originals. Again, the collector of fine printing has often to regret a certain narrowness of interest which has characterised the work of students and professional bibliographers. Thus it has become fashionable in many quarters to condemn most of the printing between fifteenth-century Venice and nineteenth-century Hammersmith. Less instructed enthusiasts have spent much time and more money in labouring to accumulate all the Elzevirs known to Willems in the belief that these were notable typographical successes. A volume of reproductions of masterpieces of fine printing from the date of Jenson's perfection of the pure roman letter to our own day is an obvious need. We have therefore particular pleasure in recommending Mr. Stanley Morison's *The Art of the Printer*, in which the author demonstrates by means of a consecutive series of fine half-tone plates that the tradition of fine printing has, in spite of wholesale defection from high standards never lacked its champions. The reproductions bring together examples of the work, not only of acknowledged masters, but of printers whose achievement places them on a level with Aldus and Ratdolt, and whose merits have not hitherto secured recognition. Thus a fine range is given of the work of Antonio Blado (Rome), Francesco Marcolini and the Gioliti (Venice). The productions of the early French Renaissance include several masterpieces which equal, if they do not excel, the finest of the Italian school. Of this period some hundred examples are reproduced, including pieces by Simon de Colines, Geoffroy Tory, Frédéric Morel and Michel Vascosan. The brilliant Lyons school is headed by a number of pages by the de Tournes. It cannot be said that Mr. Morison's volume fails to attempt justice to the sixteenth century in general and to French typography in particular. The primacy in printing won for France by the superb genius of Tory and the skill of her type founders ensure great prestige to her official printing house, the *Imprimerie Royale*, founded in 1640 at the instance of Richelieu. The typographical fashions here initiated were followed at a respectful distance throughout Europe, and numerous representative examples of its work are given in Mr. Morison's pages.

TO BE PUBLISHED IN THE AUTUMN OF 1926.

- 265a **MORISON** (Stanley). Type design; ancient and modern.
Demy 8vo, cloth. London, 1926. **6s**

- 266 **MORRIS** (William). A Note by William Morris on his Aims in Founding the Kelmscott Press, together with a short Description of the Press by S. C. Cockerell, and an Annotated List of the Books Printed thereat. With woodcut frontispiece and borders.
Post 8vo, original boards. Kelmscott Press, 1898. **£10 10s**
- 267 **MORI** (G.). Das Schriftgiessergewerbe in Süddeutschland und den angrenzenden Laendern. Ein Abschnitt aus der Geschichte des Deutschen Schriftgiessergewerbes.
With 19 plates of facsimiles of old Typefounders' Specimens, etc.
4to., half calf. Stuttgart, 1924. **£2 10s 6d**
A limited edition.
- 269 **MUNSELL** (J.). The Typographical Miscellany.
With four plates and two illustrations in the text.
Royal 8vo, cloth. Albany, (U.S.A.), 1850. **£3 3s**
- 270 [**NANTES.**] **SURGERES** (Marquis de Grands de). Contribution à l'Histoire de l'Imprimerie en France. Notes sur les Anciens Imprimeurs Nantais (XV^e à XVIII^e Siècle).
8vo, original wrappers. Paris, 1898. **15s**
One of the 25 copies of the limited edition printed on papier de Hollande.
Presentation copy from the Author.
- 271 ——— Another Copy. **16s**
One of 25 copies and printed on papier de Chine.
Presentation copy from the Author.
- 272 **NEE DE LA ROCHELLE**. Recherches historiques et critiques sur l'establissement de l'art typographique en Espagne et en Portugal.
8vo, original wrappers, uncut. Paris, 1830. **10s 6d**
- 273 [**NEW YORK.**] **HIDEBURNE** (Charles R.). Sketches of Printers and Printing in Colonial New York.
Title in red and black, with portrait (on Japan paper) of James Rivington etched by Albert Rosenthal, after a portrait by Gilbert Stuart, two other portraits of Hugh Gainé and John Anderson, etched by the same. Also 28 reproductions of title-pages.
4to, half vellum, uncut edges. New York, 1894. **£2 10s**
One of 375 copies on Holland hand-made paper.

- 274 **NIJHOFF** (W.). *L'Art Typographique dans les Pays-Bas, 1500-1540.*
Reproductions en facsimile des caractères, typographiques, des gravures sur bois et autres ornements employés dans les Pays-Bas entre les années 1500 et 1540.
21 parts in 20, folio, original wrappers.
La Haye, 1902-19. £15 15s
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- 275 **NYHOLM** (Fredrik). *Minnen Ochtankar Tillägnade Boktryckaren.*
With coloured portrait of the author, some specimen types, and illustration of a printing press.
Royal 8vo, wrappers. Stockholm, 1915. £1 1s
One of a limited edition
- 276 **OMONT** (H.). *Inventaire Sommaire des Archives de la Chambre Syndicale de la Librairie et Imprimerie de Paris. Manuscrits français 21813-22060 de la Bibliothèque Nationale.*
8vo, wrappers. Paris, 1886. 5s
Presentation copy from the author.
- 277 **ORIGIN OF PRINTING (THE)**, in two essayes:
1. The substance of Dr. Middleton's Dissertation on the Origine of Printing in England.
2. Mr. Meerman's Account of the First Invention of the Art.
8vo, half calf. London, 1774. £1 5s
- 278 **ORLANDI** (Pellegrini Antonio). *Origine e Progressi della Stampa o sia dell' Arts Impressoria e Notizie dell' opere stampate dall' anno M.CCCC.LVII. sino all' anno M.D.*
4to, half bound. (Bologna, 1722). £3 3s
- 279 [**ORLEANS.**] *L'Université et la Typographie à Orleans. Exposition Organisée par la Societé Archéologique et Historique de l'Orleanais (Mai-Juin 1884). With frontispiece and 30 illustrations (some folding).*
8vo, half morocco (original covers bound in), uncut.
Orleans, 1885. £2 10s

- 280 **OURSEL** (C.). Notes sur le Libraire et imprimeur Dijonnais Pierre I. Grangier. A propos d'une édition inconnue du computus novus de Pierre Turrel.

8vo, wrappers. Autun, 1906.

10s 6d

Presentation copy and autograph letter from the author.

“ THE HISTORY OF PRINTING IN OXFORD.”

- 281 [**OXFORD.**] **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society.

Autograph letter signed.

3½ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE No. II.).

£52 10s

“ In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8^o of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of plate of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

“ There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with like Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus is continued t'ill about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giving us any Consideration for it.

“ The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly (when he was Vice-Chancellor) brought it up to the old rent of

[Oxford.] Wallis (John)—*continued.*

200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before) did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much struggling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which

(Continued over)

[Oxford.] Wallis (John)—*continued.*

we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

- 282 [PARIS.] PHILIPPE (Jules). Origine de l'Imprimerie à Paris d'après des documents inédits.
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Periods of Typography—*continued.*

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10s 6d

Limited edition on *papier d'Hollande*. One of the engravings portrays Plantin holding a compass in his hand (the motif upon which the design for the printers' device of this house was based).

The "Rimes" include the famous sonnet "Le Bonheur de ce Monde," in which his ideal may be summed up in the single lines "Se contenter de peu, n'espérer rien des grands"; the poem to the Senate; the long dedication to the Burgomasters of Antwerp; his fine "Seul Divin est Perdurable, tout autre chose est perissable"; and two lines in facsimile of his last composition on "Labeur et Constance." To quote the preface: "Plantin had the heart of a poet . . . he was an idealist who ever tried to raise himself above the level of mediocrity and banality. . . . His gigantic enterprises, his love of beautiful typography, his passion for book illustrations and fine taste in choosing his own designers and engravers, are known. You remember the vague aspirations of this son of the sixteenth century towards a Utopian world, the mysticism of this worker who dreamed of a reign of universal peace and charity. Is not his poet's soul revealed in his diverse aspirations after the Beautiful, the Good, the Beyond? . . . It was time, and not taste or talent, which he lacked to follow his bent. The verses which we know of his, probably the only ones he wrote, were written at vastly different periods of his life."

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One of a limited edition of 100 copies, with 28 beautifully executed engravings of portraits and title-pages after designs by Rubens. In the text, M. Rooses quotes from papers in the Plantin-Moretus archives, and an interesting item is the account rendered by Rubens for his designs, which averaged twenty florins apiece. In this book we also get an explanation of the symbolical compass used in the Plantin printers'-sign, which represents their motto, "Labore et Constantia," the arm which describes a circle symbolising work, whilst the immobile one represents Constancy. An interesting explanation is also given of the symbolic significance of the plates reproduced.

- 291 [**PLANTIN.**] **VAN HAVRE** (Gustave). Les Marques Typographiques de l'Imprimerie Plantinienne recueillies par G. v. H. [Editions du Musée Plantin-Moretus.] Profusely illustrated.

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The illustrations comprise 115 different printers' signs of this famous house, the first five (1555-6) bearing the sign of the vine; while from the sixth onward, the symbol of the compass is used in some form or another; the forty-fifth design reproduced being the last to be used by Christophe Plantin himself in 1584. The central device of the compass, with different borders and figures, was used by his widow until 1596 (when Jean Moretus carried on the business), and her various successors, until 1876, when the business was sold to the municipality of Antwerp. There is an illustration of one deviation from the usual cipher, namely, the star of Bethlehem guiding three crowned figures. This emblem was engraved for Jean Moretus, circa 1578, by Gerard Janssen de Kampen.

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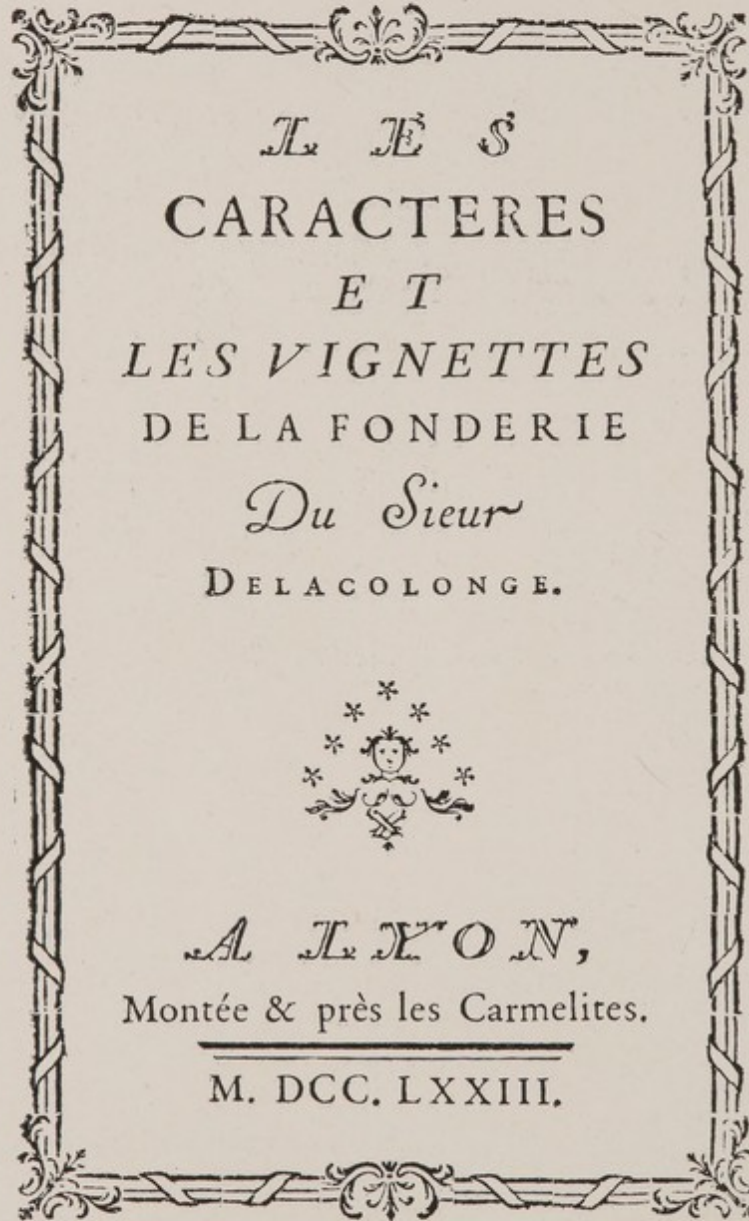


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- 355 **TOURLET** (E. H.). Contribution à l'Histoire de l'Imprimerie à Loudun et à Chatellerault. With one plate.
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- 356 **TOURLET** (E. H.). Contribution à l'Histoire de l'Imprimerie à Thouars au Dix-Septième Siècle.
 8vo, original wrappers. Tours, 1899. **15s**
- 357 [**TOURS.**] **METTAYER** (Jamet), **ORRY** (Marc), **MONTRE'OEIL** (Claude de), **RICHER** (Jehan), **GUILLEMOT** (Matthieu), **MOLIN** (Sébastien du), **ROBET** (Georges de), **LANCELLIER** (Abel). Une Association d'imprimeurs et de Libraires de Paris, réfugiés à Tours au XVI^e siècle.
 8vo, original wrappers. Tours, 1877. **15s**
 One of 175 copies on Holland Paper.
- 358 [**UKRAINE.**] **SWIENZIZKY** (Ilarion). Origines Artis Typographicae Ucrainorum. CCCL annis primi libri in Ucraina Leopoli 1573-4 a impressi peractis. (In Russian).
 Printed in red and black.
 With 152 interesting full-page reproductions of woodcuts, woodcut vignettes, initial letters, head and tail pieces and borders. Title pages and printed matter.
 Folio, wrappers. Leopoli, 1924. **£3 10s**
- 359 [**ULM.**] **HASSLER** (Dr. Konrad Dieterich). Die Buchdrucker-Geschichte Ulm's zur vierten Säcularfeier der Erfindung der Buchdruckerkunst.
 With five plates, proofs on India paper, being reproductions from old woodcut books.
 4to, boards. Ulm, 1840. **£1 5s**

- 360 [**UNCER** (J. F.)]. Beitræge zur Lebensgeschichte Johann Friedrich Ungers. With portrait and illustrations.
Folio, boards. Berlin, 1924. **18s**

THE MONUMENTAL WORK ON PRINTING AND PRINTING TYPES.

- 361 **UPDIKE** (D. B.). Printing Types, their History, Forms, and Use, a study in Survivals. With 367 specimens of various famous Presses, from the Invention of Printing until the Present Day.

2 vols., 8vo, original cloth. Cambridge, U.S.A., 1923. **£3 15s**

- 362 **VASCHALDE** (H.). Etablissement de l'Imprimerie dans le Vivarais, illustré de marques typographiques. With frontispiece.

8vo, original wrappers. Vienne, 1877. **18s**

- 363 [**VENDÔME.**] **ROCHAMBEAU** (Marquis de). Les Imprimeurs Vendomois & leurs Oeuvres (1514-1881). Nouvelle édition précédé d'une lettre de M. Paul Lacroix (Bibliophile Jacob) & illustrée des fac-simile de trois grandes gravures du XVI^e Siècle.

8vo, wrappers. Paris, 1881. **18s**

- 364 [**VENICE.**] **ONGANIA** (Ferd.). L'Arte de l'Imprimerie à Venise. With illustrations.

Folio, half morocco. Venice, 1895-96. **£6 6s**

- 365 [**VENICE.**] **ONGANIA** (Ferd.). L'Arte Della Stampa nel Rinascimento Italiano Venezia.

Profusely illustrated with reproductions of title-pages, watermarks, facsimile writing and print, ornamental capitals, vignettes, printers' marks, etc., and illustrations of fine bindings.

4to, wrappers. Venice, 1894. **£6 6s**

- 366 [**VENICE.**] **ONGANIA** (Ferd.). Early Venitian Printing.

Profusely illustrated with reproductions of title-pages, watermarks, facsimile writing and print, ornamental initial letters, vignettes, printers' marks, etc., and plates of fine bindings.

4to, original cloth. Venice, 1895. **£6 6s**

- 367 [**VERARD.**] **MACFARLANE** (J.). Antoine Vêrard. A paper read before the Bibliographical Society, November 16th, 1896.

4to, original wrappers. London, 1898. **10s 6d**

- 368 [**VERARD** (Antoine).] **MACFARLANE** (J.). Antoine Vérard.
Large 4to, original wrappers, uncut. London, 1900. **£2 2s**
- 369 **VERNAZZA** (Barone). Osservazioni Tipografiche sopra libri impressi in Piemonte nel secolo XV.
8vo, wrappers. Bassano, 1807. **£2 2s**
This rare little item was printed by Bartolommeo Gamba, and is autographed by the celebrated surgeon and man of letters, V. Malacarne, who was a friend of the author.
- 370 **VILLARROYA** (J.). Disertacion sobre el origen del nobilissimo Arte Tipografico, y su introduccion, y su uso en la Ciudad de Valencia de los edetanos.
8vo, old calf. Valencia, (Monfort), 1796. **£5 5s**
- 371 **VILLEBOIX** (L.). Essais sur l'Imprimerie.
Remarkable original manuscript, on 16 pages of paper. With title and 18 plates drawn by Louis Villeboix.
4to, boards. 1794. **£10 10s**
- 372 **VINGARD** (B.). L'Art du Typographe, contenant les détails de chacune des deux parties de cette science, la désignation et les modeles des principaux caractères, les proportions et l'alignement des vers, un vocabulaire typographique, un dictionnaire complet de mots qui ont la même prononciation, (mais dont l'orthographe et la signification sont différentes), une méthode simplifiée pour la correction des épreuves, une analyse grammaticale de la langue française et de la ponctuation. Une traité sur les objets dont on tire une substance propre à faire le papier, les grandeurs, qualités, et poids des rames, les avantages du mécanisme des presses et l'emploi des rouleaux enfin ce que le typographe ne doit pas ignores.
Deuxième édition, revue, corrigée et augmentée.
With engraved frontispiece, many plates, and diagrams.
8vo, half calf. Paris, 1823. **£1 10s**
- 373 **VITRINES DE L'IMPRIMERIE NATIONALE.**
8vo, original paper covers. Paris, 1900. **5s**
A catalogue of the items on view in the show cases of the Paris Imprimerie Nationale.

- 374 **VITU** (Auguste). *Petite Histoire de la Typographie*. With illustrations. 8vo, wrappers. Paris, 1886. **£1 5s**

- 375 [**VOLPI.**] **FEDERICI** (Fortunato). *Annali della Tipografia Volpi-Cominiana colle notizie intorno la vita e gli studi de' Fratelli Volpi*.

With frontispiece portrait of Giannantonio Volpi by Gaetano Bosa after G. L. Vernansal, 1721; three beautiful engraved vignettes, on title pages, and one numismatic engraving by C. Malacarne.

4to, original wrappers, with ornamental border.

Padova, 1809.

£1 10s

IN PREPARATION.

- 376 **WARDE** (B. L.). *Music Title Pages, 1500-1925*. A selection of examples, with an introduction.

Folio, London, 1926.

Pre-publication price **£10 10s**

All students of decorative typography are aware of the peculiar opportunities that a music title page offers to the designer. Both in the magnificent renaissance woodcuts of Italy and France and in the exquisite copper engravings and aquatints of the eighteenth century, the size and special nature of fine music production have called for the most lavish use of decoration and illustration. A selection of the outstanding examples among these titles is therefore of real value to designer and collector alike. Owing to the size of the originals, however, and to the delicacy of line and colour-work in the finest pieces, it has seldom been possible to reproduce them in a worthy manner and without reduction in size. So that the student can form an idea of the brilliance and artistic importance of these examples (many of which, housed in European museums or famous private collections, are rare or unique), it is proposed to issue a monumental volume of facsimiles in which every care will be taken to reproduce, in actual size, not only the finest music-titles of well-known engravers and designers (Berain, Gravelot, Cochin, Bartolozzi), but also the less-known masterpieces of such early music publishers as Simone Verovio of Rome, Adam Berg of Munich (whose collection, "Patrocinium Musices," is among the finest and most pretentious pieces of renaissance typography), Adrien le Roy and Robert Ballard of Paris, whose use of rich cartouches and allegorical woodcuts stands out even among the glories of the later French Renaissance, and Christophe Plantin of Antwerp. Among the title-pages which especially gain by full-size reproduction are those of the Italian 17th century operas and ballets (such as the "S. Alessio," Rome, 1634, with Collignon's engraving) and the French scenic titles, engraved on copper after the designs of Berain and Chauveau, which followed before the end of the 17th century, and adorned the operas of Lully. It is above all in the 18th century that the engraved title found its greatest masters, and the music-sheet, being now a folio, gave more scope to the engraver than many books. England has produced some of the most famous works of this period, and "The Musical Entertainer" (London, 1737), engraved by George Bickham, jr., after the inventions of Gravelot, has perhaps never been surpassed for luxury. Among other famous productions of this century to be reproduced, are the titles of three books of "Pièces de Claveçin," by François Dandrieu, designed by Simonneau and Lancret (Paris, 1724-34), and some of the works of Jean-Jacques Rousseau, notably the "Fragments de Daphnis et Chloe" (Paris, 1779). In Germany the rococo title was

Warde (B. L.)—*continued.*

affected by the firm of Hummel of Berlin, while the severe but impressive type-printed title was represented by Breitkopf and Härtel of Leipzig. Towards the end of the 18th century fine script and lettering often constituted the sole decoration of the page, and as reproduced will show the fresh charm of this form of title and the ability of penmen under the Directory. The invention of lithography created a new epoch in music decoration, and selection has been made among the illustrated ballads and romantic songs of the 19th century to show the free and whimsical charm of this medium. The work of Dévéria, Célestin Nanteuil and Gavarni, as shown in facsimile, will be welcomed by the amateur of fine lithographs. Last, such of the modern work of music publishers as is worthy of comparison with ancient masterpieces will be reproduced to show tendencies in design, typography, and the use of colour. It may be hoped that a collection of nearly three hundred striking examples of design, for a special purpose, will prove a spur to the modern artist, whose use of restraint and form in this field has all too seldom, it would seem, been aided by an examination of the masterpieces of the past.

- 377 **WAYLAND** (L.). *The Printer's Grammar: Containing a concise History of the Origin of Printing; Also, an Examination of the Superficies, gradation and properties of the different sizes of types cast by Letter Founders. Various Tables of Calculation, Models of Letter Cases, Schemes for casting off Copy, and Imposing; and many other requisites for attaining a perfect knowledge both in Theory and Practice of the Art of Printing. With Directions to Authors, Compilers, Etc., how to prepare Copy, and to Correct their own Proofs. Chiefly collected from Smith's Edition, to which are added Directions for Pressmen, Etc. The whole calculated for the service of All who have any Concern in the Letter Press.*

Together with

A specimen of Printing types by Edmund Fry and Co., Letter-Founders to the Prince of Wales.

With numerous diagrams and complete specimen of roman, italic and oriental types, flowers, ornaments, etc.

8vo, original boards. London, 1797.

£1 10s

- 378 **WEIGEL** (T. O.) and **ZESTERMANN** (Dr. Ad.). *Die Anfänge der Druckerkunst in Bild und Schrift.*

With portrait of Weigel, and 145 facsimiles of early woodcuts in colours, as well as numerous other illustrations in the text.

2 vols., folio, half red morocco, t. e. g. Leipzig, 1866.

£10 10s

The best work reproducing rare early woodcuts.

- 379 **WEIL** (E.). *Die Deutschen Druckerzeichen des 15ten Jahrhunderts.*

With 102 illustrations.

4to, boards. Munich, 1924.

14s

- 380 [**WHITTINGHAM** (Charles).] **WARREN** (Arthur). The Charles Whittingham Printers.

With portrait frontispiece of Whittingham, four portraits, 47 full-pages of engraved vignettes, fleurons, borders, & initial letters, 30 pages of interesting engravings from famous books, and numerous other woodcut & engraved illustrations, some in red and black.

Royal 8vo, half morocco. New York, (Grolier Club), 1896.

£7 10s

One of 385 copies on hand-made paper.

- 381 **WINSHIP** (G. P.). Gutenberg to Plantin, An outline of Printing. With 22 illustrations. 8vo, cloth. Cambridge, (Harvard University Press), 1926. **15s**
- 382 **WORMAN** (E. J.). Alien Members of the Book-Trade during the Tudor Period. Being an Index to those whose names occur in the returns of Aliens, Letters of denization, and other documents published by Huguenot Society. 4to, wrappers. London, Bibliographical Society, 1906. **3s 6d**
- 383 **WROTH** (Lawrence C.). A history of printing in Colonial Maryland. With 11 reproductions. 4to, half calf, t. e. g. Baltimore, 1922. **£6 6s**
- 384 **XIVREY** (Berger de). Sur les Premiers Essais de la Typolithographie et de la Chalcolithographie. 4to, paper covers. Rouen, 1836. **10s 6d**
- 385 **ZACHRISSON** (Waldemar). Om Vart Yrke. Uppsatser och Föredrag under Aren 1893-1921. With portrait of the author. 8vo, original wrappers, uncut. Stockholm, 1921. **£3 3s**
- 386 **ZENGER** (John Peter). The Trial of John Peter Zenger, of New York, Printer, who was lately Try'd and Acquitted for Printing and Publishing a Libel against the Government. With the Pleadings and Arguments on both Sides. 4to, new half calf, g. e. London, J. Almon, 1765. **£3 3s**

"John Peter Zenger began life as a printer at New York in 1726. In 1733 he started the second newspaper in that City, called the Weekly Journal. It soon assumed political importance from the unusual boldness with which the Government measures were attacked. In 1735 he was tried by commission for libel and acquitted, amidst the greatest excitement, the Advocate who defended him having the freedom of the city presented to him in a full Court of the Mayor, Aldermen, and common Council. This was the first trial, in a question concerning the liberty of the Press, in which the principle was successfully maintained against the adverse ruling of the Judges, that the Jury is judge of the law as well as of the fact. The trial attracted great attention in England as well as in America."

§ II

TYPEFOUNDERS' SPECIMEN BOOKS AND SHEETS

(Arranged Chronologically)



- 387 **TORY** (Geoffroy). L'art et science de la vraye proportion des Lettres, Attiques ou Antiques, autrement dictes, Romaines, Selon le corps et visage humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la manière d'ordonner la langue François par certaine règle de parler élégamment en bon et plus sain langage François que par cydevant.

Par Maître Geoffroy Tory de Bourges.

Small 8vo, French levant morocco, inside dentelles, g. e. On les vend à Paris, à l'enseigne saint Martin, Rue saint Jacques, par Giuant Gaultherot, 1549.

(SEE ILLUSTRATION, PLATE No. V.).

£75

The rare Second Edition of the *Champfleury* which contains most of the woodcuts engraved by Tory for the First Edition. "The *Champfleury* is one of the important books in the History of letter design. Tory is important to us because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types*).

- 388 **PLANTIN'S INDEX CHARACTERUM OF 1567.** Facsimile reprint of Christopher Plantin's first and only type specimen. With an introduction by Douglas McMurtrie. The specimen itself, constituting as it does, an early and unusual complete set showing the types of Garamond and Granjon, is an important document in the history of typography. Printed on Rives handmade paper.

Royal 8vo, half vellum gilt. New York, privately printed, 1924.

£1 5s

One of 300 copies only.

- 389 **DE BRY** (J. T. and J. I.). Alphabeten und Aller Art Characteren, so jemals von Anbegin der Welt, bey allen Nationen, in Allerley Sprach in Brauch gewesen.

With 51 fine plates of alphabets engraved by the brothers De Bry.

Oblong 4to, old vellum. Frankfurt, 1596.

£31 10s

- 390 **McMURTRIE** (Douglas). The Pierre Cot Type Specimen of 1707. With a reproduction in facsimile of the original specimen.
8vo, boards. Chicago, 1924. **12s**
- 391 **VILLENEUVE** (J. de). Primeira origem da Arte de imprimir dada a lus pellos primeiros caracteres.
Printed within ornamental border. With engraved head and tail piece.
4to, calf, gilt, inside dentelles. Lisbon, J. A. Da Silva, Impressor da Academia Real, 1732.
(SEE ILLUSTRATION, PLATE NO. VI.) **£52 10s**
The first book printed with the first types actually cast in Portugal; not mentioned by Updike or Bigmore & Wyman.
- 392 **ERNESTI** (I. H. G.). Die woleingerichtete Buchdruckerey mit 121 Teutsch-Lateinisch-Griechisch und Hebräischen Schriften . . . mit accurater Abbildung der Erfinder der Kunst etc.
With engraved frontispiece and portraits.
Oblong 4to, half veilm. Nuernberg, 1733. **£8 10s**
Updike, *Printing Types*, Vol. I., pp. 152-153, gives a full description "of this work in which types and printing of the period are covered even more fully."
- 393 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.
Small 8vo. A Remarkable Copy, probably unique, on thick paper and printed on one side of the page only. Bound in Original 18th Century French crimson morocco, gilt lines on sides, blind stamped centre ornament, full gilt floral back, g. e. (Derome style). Paris, 1764.
(SEE ILLUSTRATION, PLATE NO. VII.) **£63**
Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, à propos of this: "His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."
- 394 **FOURNIER** (le Jeune). Discours sur l'Imprimerie. With 10 pages of Fournier le Jeune's Type Specimens, also some other interesting specimens of Greek, Hebraic, Armenian, Syriac, and other oriental types specially printed for this book.
This is contained in *Petity, Bibliothèque des Artistes et des Amateurs*, which contains 300 pages on printing.
3 vols., 4to, old mottled calf. Paris, 1766. **£10 10s**
Not cited by Updike, *Printing Types*.

395 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie.

Large Paper Copy.

8vo, original printed wrappers. Paris, 1769.

£5 5s

Printed on one side of paper only. Title-page and page No. 84 are missing.

396 **DELACOLONGE.** Les Caractères et les Vignettes de la fonderie du Sieur Delacolonge. Specimens of printing, and of delightful and original head and tail pieces, borders, vignettes, ornamental pages, signs and even music specimens, 1 page being in red and black.

Small 4to, original flowered wrappers, in buckram case. Lyons, 1773.

(SEE ILLUSTRATION, PLATE NO. VIII.).

£25

A very interesting little book.

Updike, *Printing Types*, Vol. I., p. 213, pp. 267-8.

“ The Delacolonge foundry of Lyons is mentioned by Fournier as an ancient and respectable establishment, and its productions up to the year 1773 may be seen in a rare little specimen entitled *Les Caractères et les Vignettes de la Fonderie du Sieur Delacolone*. A Lyon, Montée & près les Carmelites, 1773. The types in this collection seem to date from so many periods that I hesitate to identify them chronologically. Many in the large sizes are extremely distinguished, especially the gros canon oeil maigre and oeil gras, both in roman and italic, which appear to me seventeenth century types. The four civilité types are delightful, and the financière is a common typeform in French eighteenth century printing. The Greek and Hebrew types are good. A point to be noticed in this book is the difference between the old-fashioned and agreeable italic, such as the *Saint-Augustin*, and the wiry italic in the Dutch taste. The head-pieces are ingenious and interesting and are made up of vignettes de fonte. The collection of these vignettes is as miscellaneous as the types, and many of them are, I think, very old.”

397 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai 1783.

8vo, original calf, g. e., with royal arms on sides, and the words “ Imprimerie Royale.”

Paris, de l'Imprimerie Royale, 1783.

£8 8s

“ Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers.”

- 398 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai 1783.
8vo, original wrappers.
Paris, de l'Imprimerie Royale, 1783. **£5 5s**
" Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart, que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers."
- 399 **MODELES** d'Impositions depuis l'in-folio jusqu' à l'in-trente-deus inclusivement; avec quelques remarques essentielles. Containing 40 full pages of diagrams.
Small oblong, 4to, old marbled calf, gilt back.
(Paris), Au Parnesse, 1784. **£15 15s**
- 400 **ESTIENNE** (Henri). Plainte de la Typographie contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée; Poème Latin, par Henri Estienne, Il du nom, Imprimeur de Paris, du XVI Siècle, Traduit en François, par un Imprimeur de Paris, du XVIII; On y a joint le Tableau Généalogique des Estienne.
With folding Genealogical Table.
4to, bound in old French crimson morocco, gilt lines on sides, gilt panel back, g. e. On sides are to be found the arms of de Vidaud Le Tour Conseiller Privé et Directeur Général de la Librairie et Imprimerie de France. Paris, Jean-Lottin de S. Germain, 1785.
(SEE ILLUSTRATION, PLATE NO. IX.) **£52 10s**
A remarkable dedication copy in old full morocco, with arms.
- 401 **CASLON** (William). A Specimen of Printing Types, by William Caslon, Letter-Founder to His Majesty.
Folio, broadside. London, 1785. **£8 8s**
- 402 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785.
Large broadside (printed on both sides). London, 1785. **£5 5s**
A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

403 **BODONI (G.)**. Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut, 113 leaves. Parma, Bodoni, 1788.

(SEE ILLUSTRATION, PLATE NO. X.).

£75

This 'Serie' followed closely the publication of the famous 1788 Manuale, and in his 'Vita del Cavaliere Giambattista Bodoni,' J. de Lama alludes to it as "another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies. . ."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphabets (capitals) of Roman and Cursive Types, on 28 leaves. . . Whereas Lama only speaks of 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (Capital letter) with their corresponding 'Corsivi,' 12 Russian Alphabets (capital letter) with corresponding 'Corsivi' in 12 leaves, 32 descriptions of Italian towns with their French versions, the first in Roman, the second in Cursive types. (This vol. contains 33, of the same!) They are followed by 20 leaves of Russian types with their corresponding 'Corsivi,' 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type-specimen in that language), and Etruscan types. Finally 4 leaves of 8 Italian descriptions in roman types, with their corresponding French version in Cursive types.

This beautiful copy, in splendid condition, is printed on 'white French paper.' It is interesting to note that it was on the receipt of specimens of the Cancellereschi Majuscole types, herewith mentioned, that Benjamin Franklin wrote Bodoni that famous complimentary letter, of which the Italian typographer was so justly proud.

According to Updike this is 'the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed.'

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that "the Splendour of this book depends on pure Typography;—There is not one ornament in it."

404 **BODONI (G.)**. Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types, contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788.

£25

Of these neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: 2 Arabi, 1 Siriaco, 1 Brachmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaicco, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, and 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however appear in it. At least Lama, makes no mention whatever, of it.

- 405 **BODONI** (G.). Rare Type Specimens of three Cattereri Esotici: Arabo, Malabarico, and Siriaco-Latino.

4to, buckram. Parma, Bodoni, 1788.

£10 10s

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, entrusted to Bodoni, the care of shaping some Arabian, Malabaric, Syriac, & Tibetan Types, for the use of the printing press in Goa. Those contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. These are very rare. (See, Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni*).

- 406 **HERDINGH EN DU MORTIER**. Proeve van Letteren, welke gevonden worden ter Boekdrukkerye van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793.

£6 6s

Not cited by Updike, *Printing Types*.

- 406a **PRADELL** (Viuda e Hijo de). Muestras de los grados de letras y viñetas que se hallan en el Obrador de fundicion, de la Viuda e Hijo de Pradell.

Containing numerous specimens of roman, and cursive types, and greek types; some ornamental letters, figures, mathematical and astronomical signs, music and delightful vignettes, flowers, and borders.

8vo, half calf.

Madrid, en la Oficina de Don Benito Cano, 1793.

£15 15s

Updike (*Printing Types*, Vol. 2, p. 83, 84).

"The next book in the group is *Muestras de los Grados de Letras y Vinetas que se hallan en el Obrador de Fundicion de la Viuda e Hijo de Pradell*, Madrid. En la Oficina de Don Benito Canc, Ano de 1793. Eudaldo Pradell, the founder of this establishment (sometimes called the Catalan foundry), was a country boy of good family. He was first apprenticed to an armourer—as was Caslon to a gun-maker. He went to Barcelona when twenty years old, and there met the head of the Imprenta Real, Pablo Barra. This man urged Pradell to become a type-cutter, as Spain needed such a workman. After a good many difficulties, Pradell produced four fonts which were brought to the attention of Carlos III., who gave him a pension in 1764. Pradell, in a biographical note to this specimen, is called el primer inventor en España de esta Arte. He set up a foundry in Madrid, where he pursued his trade successfully, and he departed this life in 1788. In the next year his son Eudaldo, who continued his father's business, was also pensioned by the King.

The peticano, lectura, texto, and entredos were the first types that the elder Pradell finished. The body of the letter is, in some cases, large compared with its ascenders. The descenders are generally short, which partly accounts for the rolling look of the fonts in large sizes. Pradell's italic fonts have the pen-work appearance which was such a feature of Spanish eighteenth century types. The ornaments in his book show the Bodoni and Fournier influence, modified by Spanish rendering. There is an assortment of mathematical signs and some large arabic numerals—the latter reminiscent of Bodoni. Music-types, a supply of awkward, heavy tilting-letters, flowered letters, and nine pages of "flowers" complete a very interesting volume.

- 407 **IFERN** (Pedro). Muestras de los Caractères que tiene en su Obrador Pedro Ifern, fundidor en esta Corte. Interesting specimens of types and ornaments.

16mo, wrappers. Madrid en la Imprenta de Fermin Thadeo Villalpando, 1795. **£15 15s**

Updike. (*Printing Types*, Vol. 2, p. 84, 85).

The prefatory note to this 16mo volume reads: "These printing characters are cast from the punches and matrices which were entirely the work of Don Eudaldo Pradell, first inventor of them in Spain, for which he was pensioned by His Majesty in the Year 1764, which matrices are now the property of Pedro Ifern, being part of the dowry of his wife Doña Margarita Pradell, and which are dealt in by virtue of the royal order following,"—which is appended, dated August 16, 1790. Ifern's specimen is a pretty little book got up with considerable taste and showing naturally much the same collection as his mother-in-law's more ambitious volume; but the paper is lighter and more attractive than the Pradell specimen, and shows off both types and ornaments better. The ornaments are not quite the same. Many of them are derived from French sources and some from English, but they are all treated in a very Spanish way.

- 408 **MUESTRARIO DE IMPRENTA.** Printer's specimen Book of Roman, Script, and Oriental types, flowers, music vignettes and figures. The contents give a History of Printing beginning with Gutenberg and treating more especially of Spanish Printing.

(Madrid), circa 1795.

£5 5s

THE PRESENTATION COPY.

- 409 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806.

£35

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Vice-roy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II., pp. 68-9. "In 1806 the Oratio Dominica, is another masterly showing of what Bodoni could do in foreign and ancient alphabets." It was printed at the suggestion of Pius VII., who in May, 1805, had passed through Parma on his way from the Coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugène Beauharnais, Viceroy of Naples, to whom he personally presented a copy. In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan."

- 409a ——— Another Copy. Half morocco, by Larrivière.

£35

- 410 **DIDOT** (Pierre). Spécimen des Nouveaux Caractères de la Fonderie de P. Didot, l'Ainé. Some of Pierre Didot's Poems, adapted by himself to his own printing specimens.

4to, original boards. Paris, (Chez Didot, L'Ainé, et Jules Didot, Fils.), 1819. **£5 5s**

Updike, *Printing Types*. "The development of this Didot letter is shown in the Spécimen des Nouveaux Caractères . . . de P. Didot l'ainé of 1819. Here we see a new style of French type in full swing. Pierre Didot says these fonts were engraved under his personal supervision by the type-cutter Vibert, whom he assisted (and probably inordinately tormented) for three hours a day for ten years to get things to his mind. François Ambroise Didot, it should be remembered, had reformulated a system of type-measurement—one reason why his style of type became so popular with printers. His son applied this mathematical sense to type-design, with a resultant rigidity which is a mark of early nineteenth century "classic" French fonts. Almost every trace of pen-quality vanished in these types. It is an alphabet "regularized" to a painful degree; though very perfect and very brilliant."

- 410a ——— Another Copy. Together with: Essai d'un Nouveau Caractère, offrant un Essai Lyrique de P. Didot, L'Ainé.

4to, original boards. Paris, 1819-1821. **£5 5s**

- 411 **BRUCE** (George). Printer's Specimens of types, borders, signs, head- and tail-pieces, and newspaper ornaments, also minor illustrations, and large vignettes.

8vo, original wrappers. New York, 1824. **£3 3s**

Updike, *Printing Types*, Vol. I., pp. 32-33. "George Bruce of New York formulated in the first quarter of the nineteenth century, a plan based on the theory that bodies of type should increase by arithmetical progression—that small pica should be made as much larger than long primer as bourgeois was larger than bavier. This system, which De Vinne calls ingenious and scientific, was not adopted except in Bruce's own foundry."

- 412 (**DIDOT.**) Caracteres Yngleses y Goticos de Mr. Didot, y Vinetas y Florones del mismo. Specimens of Didot's English and Gothic types and some vignettes and fleurons.

4to, original half calf.

Madrid, en la Imprenta Real, 1827. **£7 7s**

- 413 **FIGGINS** (Vincent). Specimen of printing types, by Vincent Figgins, Letter Founder, West Street, West Smithfield, London.

Royal 8vo, original boards. London, 1828. **£5 5s**

Not cited by Updike, *Printing Types*.

414 **DUVERGER** (E.). Album Typographique de l'Imprimerie Royale.

Containing numerous specimens of types, music, title-pages and maps, some in colours, ornaments in gold, bronze and colours, reproduced after the drawings of Aimé Chenavard.

Folio, French red morocco richly decorated, with the Royal French Arms on the sides, watered silk doublures and fly leaves.

Paris, Imprimerie Royale, 1830. **£21**

This album was printed for, and presented to King George 1st and Queen Caroline of the two Scillies when they visited the Imprimerie Royale.

Queen Caroline was the sister of Napoleon and the widow of the famous Murat.

415 **CLEMENT-STURME**. Suplemento a las muestra de los caracteres de la fundicion de J. B. Clement-Sturme y Compania. Type-founder's specimens of types, vignettes, borders, etc.

4to, wrappers.

Valencia, (Imprenta de Manuel Lopez), 1833. **£5 5s**

Updike, *Printing Types*, Vol. II., p. 196.

416 **BLAKE & STEPHENSON**. Specimen of Printing Types by Blake and Stephenson (Successors to Mr. Caslon, of London), Letter-founders.

Royal 8vo, original cloth. Sheffield, 1834. **£4 10s**

Not quoted by Updike, *Printing Types*.

417 **BOLONA** (José S.). Muestras de los caracteres de letras de la Imprenta de Marina de la propiedad de Don José Severino Bolona.

Containing a great variety of printer's type specimens, initial letters, illustrations, vignettes, fleurons, borders, and various kinds of ornaments.

4to, half leather. Habana (Imprenta de la Marina de este Apostadero por S.M.), 1836. **£5 5s**

Some of the illustrations have been coloured and a few of the vignettes cut out.

Not quoted by Updike, *Printing Types*.

418 **DRESLER** (Fr.) und **ROST-FINGERLIN**. Auszug aus den Schrift-Proben der Schrift-Schneiderei, Schrift-, Stereotypen- und Metall-Buchstaben-Giesserei.

Printer's Specimens of printing.

4to, half bound, t. e. g. Frankfurt a.M., August 1837, **£1 5s**


Not quoted by Updike.

- 419 **(MONASTERY OF S. LAZARUS, VENICE).** Prayers in 24 Languages.
A remarkable collection of type specimens from the press of the famous Armenian Monastery of S. Lazarus in Venice.
With engraved portrait, and one other illustration.
8vo, half pigskin, g. e. Venice, 1837. **£4 4s**
Not quoted by Updike, *Printing Types*.
- 420 **ENSCHEDÉ EN ZONEN** (Joh.). Proeve van Drukletteren.
Thick 8vo, boards. Haarlem, 1841. **£2 12s 6d**
Mentioned in Updike's "*Printing Types*," Vol. II., p. 197.
- 421 [**TURIN.**] Saggio della Stamperia Reale di Torino.
Printer's Specimens of types, vignettes, head- and tail-pieces, borders, ornaments, etc.
8vo, boards. Turin, 1842. **£5 5s**
Not quoted by Updike.
- 422 **LA LAU** (J. G.). Proeve van Letteren der Boekdrukkerij.
Together with:
Bijlage tot de Proeve van Letteren der Boekdrukkerij.
Printer's specimens of characters, print samples, labels, filets, borders, vignettes, and head-pieces.
8vo, half morocco. Leyden, 1844-1853. **£4 4s**
Not quoted by Updike.
- 423 **CLEMENT** (Juan). Fundicion de Caracteres de Juan Clement. Containing specimens of Roman, Cursive, Gothic, and American Types; various kinds of fanciful types, vignettes, fleurons, etc.
Royal 8vo, wrappers. Valencia, Monfort, 1846. **£5 5s**
Not quoted by Updike.
Two or three flowers cut out.
- 424 **BRILL** (E. J.). Het Gebed des Heeren, in veertien Talen. Strekkende tot Proeve van Letters, van het Gewood Europeesch Karakter Afwijkende.
4to, cloth. Leiden, 1855. **£3 3s**
Not quoted by Updike.
The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.

- 425 **ENSCHEDÉ ET FILS** (Joh.). Spécimen de Caractères Typographiques Anciens qui se trouvent dans la collection Typographique.
With engraved title-page, and numerous specimens, etc.
4to, half morocco, uncut. Harlem, 1867. **£4 4s**
One of 100 copies printed.
Not quoted by Updike.
- 426 **COCHIN** (Charles Nicolas). Collection de vignettes, fleurons, et culs-de-lampes: ou Suite chronologique de Faits relatif à l'Histoire de France.
With 40 delightful vignettes on 31 leaves. One of particular interest, showing a printing press.
4to, original calf. Paris, 1867. **£4 10s**
- 427 **GINESTA** (Miguel). Coleccion de los Caracteres de la Imprenta de Miguel Ginesta. With a list of books printed in Spain in the XVth Century at end.
8vo, original wrappers. Madrid, 1872. **£2 10s**
Not quoted by Updike.
- 428 **THIEME** (G. J.). Proeven van Photozincographiën uit het Atelier van G. J. T. With some full-page specimens of reproductions.
Large folio, wrappers. Arnheim, 1881. **6s**
Contains some specimens of curious capitals.
- 429 [**LISBON.**] Provas da Fundiçao de Typos da Imprensa Nacional.
Containing a great variety of Portuguese type specimens, flowers, borders, ornaments of all kinds, vignettes, initial letters, etc.
4to, cloth. Lisbon, 1888. **£3 3s**
Not quoted by Updike.
- 430 **ROELOFFZEN & HUBNER.** Proeven van Reproduction in Zink voor de Boekdruckpers.
Printers' specimens of illustrations and dentelles, with a supplementary book of the factories.
4to, gilt cloth covers. Amsterdam, 1888. **7s 6d**
- 431 **CAMPO** (Alberto del). Tipografia Franco-Española.
Printer's Specimens of characters, vignettes, borders, fleurons, initial letters, head- and tail-pieces, and silhouettes.
4to, original wrappers. Madrid, 1891. **5s**

- 432 **KOEHLER** (Bernhard). Preisliste No. 33a Stempel-Utensilien Paginir-u. Numerir-Maschinen Permanent-Farbekissen Stempel-farben und Signirtuochen, etc.
4to, wrappers. Berlin (1896). **2s**
- 433 **FUENTE** (Angel de la). El Nacional Muestrario, 1897.
Printer's specimen types, vignettes, advertisements, flowers and initial letters.
Royal 8vo, wrappers. N.P. (Madrid), 1897. **£1 1s**
- 434 **LUDWIG & MAYER.** Unsere Zick-Zack in praktischer Verwendung.
Oblong 8vo, wrappers. Frankfurt a. M. (1900). **2s 6d**
- 435 **OPPENHEIM** (I.). Geïllustreerde Beschrijving der Electriche Drukkerij.
4to, wrappers. Groningen (1900). **6s**
- 436 **SHELTER** (J. G.) and **GIESECKE.** Zeitungs und Accidenzschmuck; Palmetteneinfassung.
4to, wrappers. Leipzig (1901). **5s**
- 437 **KRAUSE** (Karl). Karl Krause und Sein Werk. Die Maschinenfabrik K.K., Leipzig zur Feier des Jubiläums des Fünfzigjährigen Bestehens der Fabrik geschildert von Theodor Goebel.
Profusely illustrated with full-page photographs of the works, etc.
Large oblong folio, green watered-silk, gilt border and lettering.
Leipzig, 1905. **£2 15s**
- 438 **TYPOGRAFISCHE MEDEDEELINCEN.** Containing numerous photographic and other illustrations, specimens of advertisements, types, ornaments and reproductions in colour.
In 6 vols., large and small 4to, half cloth.
Amsterdam, 1905-1917. **£10 10s**
A fine set, Vols. I.—XIII.
- 439 **KLINKHARDT** (Julius). Der Schriftgiesser; Mitteilungen und Neuheiten für das graphische Gewerbe. Vol. I., Part I. With some attractive designs for vignettes in the "nouveau art" style.
Folio, wrappers. Leipzig, 1906. **5s**

- 440 **MERGENTHALER.** Linotype-Setz-u. Zeilen-Giessmaschine.
With illustrations.
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**
- 441 **MERGENTHALER.** Linotype. Antigua-Schriften.
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**
- 442 **CLARK & Co.** High-class Designs and up-to-date Electros for circulars,
for programmes. (Catalogue No. 9).
4to, wrappers. London (1908). **2s 6d**
- 443 **MEDINA (J. T.).** La primera Muestra Tipografica salida de las prensas
de la America del Sur. Reimpresion foto-litografica, con un breve
prologo de J. T. Medina.
Title printed in red and black; with coat of Arms vignette; with
beautiful head-and tail-pieces and four ornamental initial letters; also
photo-lithograph of a large Coat of Arms.
Large 4to, half red morocco, t. e. g.
Santiago de Chile, 1916. **£2 2s**
One of 72 copies.
- 444 **MORISON (Stanley A.).** On Type Faces. Examples of the Use of
Type for the Printing of Books. With an Introduction and Notes by
Stanley Morison. Edition limited to 750 copies on Van Gelder paper.
Folio, cloth back, paper boards. London, 1923. **£1 10s**
This handsome volume will appeal to collectors, bibliographers, and librarians
whose interest extends to modern fine printing. This volume presents the reader
with specimens of beautiful and suitable types for book composition, from British,
American, Dutch, German, French, and Italian foundries, with an introduction and
valuable notes to each type.
- 445 **COURIER PRESS (THE).** Type Faces and Type Service.
With numerous illustrations of machines, various printing depart-
ments, printers' types, decorations, etc., etc.
4to, original boards. Leamington Spa, 1923. **2s 6d**

- 446 **McMURTRIE** (Douglas). Type Specimens. In an Exhibition held in November 1923, by the American Institute of Graphic Arts. A Contribution to Typography.
Second Edition revised.
8vo, boards. Chicago, 1924. **7s 6d**
- 447 **FRANKLIN** (Benjamin). Benjamin Franklin, Typefounder. A Note to accompany a facsimile reproduction of the Type Specimen of Benjamin Franklin Bache. The Equipment for which was assembled by Benjamin Franklin. By Douglas McMurtrie.
With 4-page facsimile broadside, of type specimens.
8vo, original wrappers.
New York, (privately printed), 1925. **8s 6d**
- 448 **AUDIN.** Les Caractères de Labeur de l'Imprimerie Audin à Lyon.
An Essay, by Marius Audin, on 'Les Epreuves de Caractères,' adapted by himself to his own printing specimens.
8vo, wrappers. Lyons, 1926. **5s**
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§ III

PRINTERS' AUTOGRAPHS, PORTRAITS AND MEDALS



- 449 **FRANKLIN** (Benjamin, 1706-1790). American Printer and Statesman.
 Half length, seated, holding paper in right hand, title under "The Politician."
 Line engraving by T. Ryan after S. Elmer.
 Size $13\frac{1}{2}$ by $11\frac{3}{4}$ inches, with margins. 1824. **£3 3s**
- 450 **FRANKLIN** (Benjamin).
 In oval, half length, wig, white neckcloth, dark coat, vignette under.
 Stipple engraving in colours by J. Chapman.
 Size $6\frac{3}{4}$ by $4\frac{1}{2}$ inches, with margins. 1806. **10s 6d**
- 451 **KOSTER** (L.), of Haarlem. The alleged inventor of typography.
 An embossed silver medal by Van Swinderen.
 Obverse: Portrait of Koster. Reverse: The Armories of Haarlem.
 A.D. 1740.
 The medal measures $6\frac{3}{4}$ inches in circumference, and weighs 54 grammes.
 Van Loon, Supplement, Vol. III., No. 147. **£3 3s**
- 452 **KOSTER** (L.).
 An embossed silver medal by Holtzhey.
 Obverse: Portrait of Koster. Reverse: A Poem in Dutch.
 The medal measures 6 inches in circumference, and weighs 35 grammes.
 Van Loon, Supplement, Vol. III., No. 146. **£2 2s**

453 **KOSTER (L.).**

Embossed silver medal by Van Swinderen.

Obverse: Portrait of Koster. Reverse: The Patroness of Haarlem.
A.D. 1740.

The medal measures $5\frac{1}{4}$ inches in circumference, and weighs 28 grammes.

Van Loon, Supplement, Vol. III., No. 148.

£1 15s

454 **KOSTER (L.).**

Embossed silver medal by C. Marshoorn.

Obverse: Portrait of Koster. Reverse: Printing Press. A.D. 1740.

The medal measures $4\frac{3}{4}$ inches in circumference, and weighs 15 grammes.

Van Loon, Supplement, Vol. III., No. 144.

£2 2s

455 **KOSTER (L.).**

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. Reverse: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214.

£1 15s

456 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes.

15s

457 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes.

18s

"THE HISTORY OF PRINTING IN OXFORD."

458 **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society.

AUTOGRAPH LETTER SIGNED.

3½ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE NO. II.).

£52 10s

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8^o of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of place of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with the Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giving us any Consideration for it.

"The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poyerty and trade: After the return of K. Ch. 2d. Dr. Bayly, when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us

(Continued over)

Wallis (John)—*continued.*

print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before, did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volumes and thus they threatened to do with whatsoever volums we should print; presuming that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much strugling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (borne as before partly by the University, partly by the Bp., and partly by the printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

§ IV

PAPER-MAKING AND WATERMARKS



- 459 **ATAIDE E MELO** (Arnaldo Faria). O Papel como Elemento de Identificação.

With reproductions of 211 Portuguese Watermarks, on 8 folding plates.

8vo, 88 pp., or wrappers. Lisbon, 1926. **2s**

A very useful guide for the identification of documents from the watermarks, of the paper on which they are written or printed, from 1494-1850.

- 460 **BLANCHET** (A.). Essai sur l'Histoire du Papier et de sa fabrication. Première Partie (all published).

Royal 8vo, original wrappers. Paris, 1900. **16s**

Presentation copy from the author.

- 461 **BOFARULL Y SANS** (Francisco de A. de). Los Animales en las Marcas del Papel, por . . . el Jefe del Archivo General de la Corona de Aragon.

Profusely illustrated with facsimile watermarks.

4to, original wrappers. Barcelona, 1910. **£2 2s**

An interesting publication, giving an outline of the history of watermarks, in general, and of the quaint animal forms in particular, which have been in use since the middle ages.

- 462 **BOFARULL Y SANS** (F. de). La Heraldica en la filigrana del papel.

With numerous illustrations of watermarks.

Royal 8vo, wrappers. Barcelona, 1901. **10s 6d**

THE STANDARD WORK ON WATERMARKS.

- 463 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu' en 1600.

With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.

4 vols., 4to, cloth. Leipzig, 1923. **£12**

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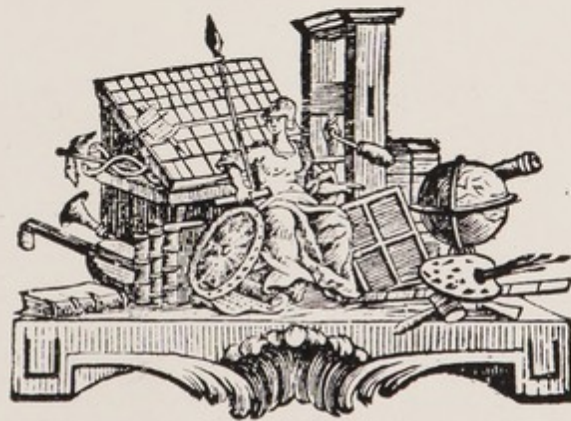
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(Continued over)

Gesamt Katalog der Wiegendrucke—*continued.*

was not finished and called forth so many supplementary works, that nowadays one has to consult a whole number of special bibliographies. A large number of incunabula were discovered since then, and the broadsides were described systematically. Proctor's and Haebler's type-system made it possible to assign numerous incunabula which lack place, printer's name and date to the press from which they were issued and to specify the date at which they were published. Therefore the call for a new and better Hain arose from all sides at the end of the last century, and on the 28th of November, 1904, the Prussian Board of Education constituted the Commission for the complete catalogue of incunabula with Conrad Haebler as President. North and South German Scholars joined their work, and very soon also non-Germans. At present Professor Erich von Rath, the director of the University Library of Bonn, is chairman, and Dr. Ernst Crous, of the Prussian State Library, secretary.

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PLATE XV.



REPRODUCTIONS OF TWO 17TH CENTURY CUTS TAKEN FROM THE ORIGINAL BLOCKS.
Germany, 1690—1715.
(See Items Nos. 1482 and 1483.)

PLATE XVI.



CHEVALIER DE DENIS



CHEVALIER DE SPLE

REPRODUCTIONS FROM THE ORIGINAL WOODCUT BLOCKS OF AN 18TH CENTURY GAME OF TAROTS.
Marseilles, Circa 1770.
(See Item No. 1484.)

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A most beautiful series of bookbinding reproductions. The illustrations in these volumes are taken exclusively from bookbindings in Mr. Hoe's library. They have been selected with the view of presenting, as far as possible, representative examples of the art, from the earliest period up to the present time.

- 1233 **LAS NAVAS** (Conde de). **DE LIBROS** (Menudencias). De la Encuadernacion Generalidades. Bibliografia. De la
4to, wrappers. **18s**
With an interesting bibliography of 200 books on bookbindings and book binders.
- 1234 **LAS NAVAS** (Conde de). De Encuadernacion (Divagaciones).
With 9 reproductions of beautiful bookbindings.
4to, wrappers. Barcelona, 1917. **4s**
- 1235 **LE BIBLIOPHILE JULIEN.** Album de Reliures artistiques et historiques recueil de cent planches avec notes.
With 100 reproductions (in black, brown and sanguin) of interesting bookbindings.
4 parts in 1, 4to, morocco, panelled back, inside dentelles.
Paris, 1873. **£5 5s**
- 1236 **LEDIEU** (Alcius). Les Reliures Artistiques et Armoriées de la bibliothèque communale d'Abbeville. With 71 illustrations and 18 plates.
4to, original wrappers. Paris, 1891. **£4 10s**
One of 50 copies only.
- 1237 **(LE GASCON.) RUDBECK** (J.). Allmanna Svenska Boktryckareforeningens Maddelanden. (Extract).
With 4 illustrations of bookbindings and petits-fers.
4to, wrappers. Stockholm, 1910. **4s**
- 1238 [**LOUBIER** (Hans).] Buch und Bucheinband. Aufsätze und Graphische Blätter zum 60 Geburtstag.
With 36 plates and other illustrations of bookbindings in the text. Portrait frontispiece.
Large 4to, half vellum, t. e. g. Leipzig, 1923. **£2 2s**
- 1239 [**MAGNIN.**] **GIRAUD** (J. B.). Lucien Magnin, Relieur Lyonnais 1849-1903. With portrait of Lucien Magnin and 80 plates of bindings.
8vo, half cloth. Lyons, 1905. **£2 5s**
One of 125 copies printed on Japan paper.

- 1240 **MAHUET** (Cte Antoine de) and **ROBERT** (Edmond des). Essai de répertoire des Ex-Libris et Fers de Reliure des Bibliophiles Lorrains.
With 15 plates most of them in colours, numerous illustrations in the text, title-pages printed in red and black with engraved vignette.
Royal 8vo, original wrappers. Nancy, 1906. **£2 10s**
Only 300 copies printed.
- 1241 [**MAIOLI.**] **VINGTRINIER** (Aimé). Maioli et sa Famille; à propos d'un Livre de la Bibliothèque de Lyon.
8vo, original wrappers. Paris, 1891. **10s 6d**
- 1242 **MARIUS-MICHEL.** La Reliure française, commerciale et industrielle, depuis l'invention de l'imprimerie jusqu'à nos jours.
With engraved frontispiece, and 44 full-page plates—2 coloured—of bindings. And numerous other illustrations.
2 vols., small folio, half morocco. Paris, 1880-1881. **£6 6s**
- 1243 **MATTHEWS** (William). Modern Bookbinding practically considered. A Lecture read before the Grolier Club of New York, March 25th, 1885, with additions and new illustrations by W. Matthews.
With nine plates and portrait of the Author.
4to, cloth, t. e. g., large paper, uncut.
New York (Grolier Club), 1889. **£4 15s**
Presentation copy signed by the author. Only 300 copies issued.
- 1244 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.
Folio, half cloth. Leipzig, 1888. **£1 1s**
- 1245 **MAZEROLLE** (F.). Documents sur les Reliures Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.
8vo, wrappers. Paris, 1897. **10s 6d**
- 1246 [**MEARNE.**] **DAVENPORT** (Cyril). Samuel Mearne binder to King Charles II.
With reproduction of the signature of Samuel Mearne on a Warrant of 15th August, 1673, as frontispiece, and 24 charmingly coloured plates, besides numerous illustrations in the text.
4to, half cloth, uncut.
Chicago, published by the Caxton Club, 1906. **£6 6s**
One of 252 copies printed on American hand-made paper.

- 1247 **MEUNIER** (Charles). *La Reliure Française, ancienne et moderne. Conférence faite chez la Madame la Marquise de Clermont-Tonnerre par Charles Meunier 23 Janvier 1909.* Red and black title.

With 32 beautiful reproductions of famous bindings, in their chronological order, with a short description and interesting notes on them on the opposite page. And 16 full-size reproductions of different modern bindings, also with description and notes on the opposite page.

4to, wrappers. Paris, 1910.

£6 6s

One of 50 copies on special paper.

THE ONLY WORK ON HISPANO-ARAB BINDING.

- 1248 **MIQUEL Y PLANAS** (R.). *Restauracion del Arte Hispano-Arabe en la decoracion exterior de los Libros.*

With 21 plates and small illustrations in the text.

Royal 8vo, wrappers. Barcelona, 1923.

15s

The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

- 1249 **MONOGRAPHS ON BOOKBINDING.** Vol. I. Maioli, Canevari, and others. By G. D. Hobson. Contents:—

1. A group of bindings decorated with plaquettes.
2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with list of about 90 examples, fully described and classified.
4. Apollonio Filareto and his bindings.
5. The great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

Royal 8vo, cloth. London, 1926.

Price approximately

£3 13s 6d

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the

(Continued over)

Monographs on Bookbinding—*continued*.

books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 prove conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

The lists of bindings are a feature of the essays: so far as possible the successive owners of each binding are named, and references given to reproductions where any exist.

With about 50 illustrations, of which six will be in colours, almost all of bindings hitherto unpublished.

- 1250 [**NEWBERRY LIBRARY.**] Bookbindings. Notes descriptive of an exhibition of bookbindings of the Fifteenth to the Nineteenth Centuries, together with a select List of Books on bookbindings and bookbinding.
8vo, wrappers. Chicago (Newberry Library), 1923. **2s 6d**
- 1251 **NILSSON** (Axel). Bokbandsdekorens Stilutveckling.
With 84 reproductions of fine bindings.
4to, original boards. Göteborg, 1922. **£1 15s**
One of a limited edition of 350 copies.
- 1252 **OLIVIER** (Dr. Eugène), **HERMAL** (Georges) & **DE ROTTON** (Capitaine R.). Manuel de l'amateur de Reliures Armoriées Françaises.
With about 600 plates. Series 1—7 (Bandes et Barres et Chevrons).
7 vols., 4to, in portfolios. Paris, 1924-1925. **£3 15s**
- 1253 [**PARIS.**] Statuts et réglemens pour la communauté des Maistres Relieurs et Doreurs de livres de la ville et Université de Paris. Par Messrs. Jacques-Augustin Bonnet, Alexis-Nicolas Ducastin, Pierre Anguerand & Antoine-Joseph Monvoisin.
8vo, calf, three-line gilt borders. Paris, 1750. **£6 6s**
- 1254 [**POMPADOUR.**] Catalogue des Livres de la Bibliothèque de feu Madame La Marquise de Pompadour, Dame de Palais de la Reine.
8vo, calf. Paris, 1765. **£4 4s**

- 1255 **POOR** (William), **PENE DU BOIS** (Henri). American Bookbindings in the Library of Henry William Poor. Described by Henri Pène du Bois. Illustrated in Gold-leaf and Colors by Edward Bierstadt.
With frontispiece illustration and 38 colour plate illustrations of beautiful bindings.
8vo, cloth, gilt, uncut edges. New York, 1903. **£3 10s**
One of 200 copies on Holland hand-made paper.
- 1256 **PRIDEAUX** (S. T.). Bookbinders and their Craft.
With 9 reproductions of bookbindings, and numerous other illustrations.
4to, boards. New York, 1903. **£4 10s**
- 1257 **PRIDEAUX** (Sarah T.). A Bibliography of Bookbinding.
8vo, original wrappers. London, 1892. **18s 6d**
- 1258 **QUARITCH** (B.). A Collection of Facsimiles from Examples of Historic or Artistic Book-Binding, illustrating the History of Binding as a Branch of the Decorative Arts. With descriptions.
Illustrated with 103 full-page plates, finely reproduced in colours. Small folio, half morocco gilt, uncut, t. e. g.
London, 1889. **£9 15s**
- 1259 **QUENTIN-BAUCHART** (E.). La bibliothèque de Fontainebleau et les livres des derniers Valois, à la Bibliothèque Nationale (1515-1589).
With frontispiece portrait (in colours) of François Ier on his accession to the crown, and six extremely fine reproductions of miniatures from Manuscripts by Du Tillet and others.
Royal 8o, original wrappers, vellum paper. Paris, 1891. **£1 1s**
- 1260 **QUENTIN-BAUCHART** (E.). La Reliure Moderne au Musée Galliera.
8vo, original wrappers. Paris, 1902. **6s**
- 1261 **QUENTIN-BAUCHART** (Ernest). Les Femmes Bibliophiles de France (XVI^e, XVII^e and XVIII^e siècles). With title-pages in black and red. With numerous plates of coats of arms and reproductions of bindings (one double-page).
2 vols., royal 8vo, bound in tapestry. Paris, 1886. **£10 10s**
One of 50 copies printed on papier de Chine.
- 1262 ——— Another Copy, unbound. **£10 10s**

- 1263 **RIVIERE** (R.). Examples of modern bookbinding designed and executed by Robert Rivière and Son. With 69 plates, some in colours.
4to, cloth. London, 1919. **£2 2s**
One of 200 copies.
- 1264 **ROSSI** (Filippo). Mostra storica della Legatura artistica in Palazzo Pitti.
With 24 reproductions of bindings at the end.
8vo, original wrappers. Firenze, 1922. **7s 6d**
- 1265 **RUDBECK** (Gustaf). Broderade Bokban fran aldre tid.
With 39 plates (6 in colours) of fine bindings.
Folio, wrappers. Stockholm, 1925. **£3 3s**
One of a limited edition.
- 1266 **RUDBECK** (J.). Konstnarliga Bokband Fore Ar 1800. En historisk Ofversikt.
With frontispiece and 24 reproductions of bookbindings.
4to, wrappers. Stockholm, 1910. **4s**
- 1267 **RUDBECK** (J.). Ett Kristinaband.
With one full-page reproduction of bookbinding, and one illustration.
4to, wrappers. Stockholm, 1915. **4s**
- 1268 **RUDBECK** (J.). Om Grolier Band I sverige och ett bidrag Till utredning om Grolier Bandend Harkomst.
With 47 full-page plates, numerous illustrations in the text of petits-fers, autograph reproductions, and various bookbinding ornaments.
4to, wrappers. Stockholm, 1914. **14s 6d**
- 1269 **SALA** (Rafael). Marcas de Fuego de las antiguas Bibliotecas Mexicanas.
With 1 folding plate and 56 plates of binding brands.
Small 4to, wrappers. Mexico, 1925. **12s 6d**

THE BEST BOOK ON ORIENTAL BOOKBINDING.

- 1270 **SARRE** (F.). Islamic Bookbindings. Translated from the German Manuscript by F. D. O'Byrne. With descriptions and reproductions in colour of 36 beautiful Oriental bindings, and other illustrations.
Large folio, half bound. London, 1924. **£5 5s**
A limited edition.
- 1271 **SAVIGNY DE MONCROPS**. Quelques mots sur Différentes Reliures du Calendrier de la Cour au XVIII^e Siècle.
8vo, original wrappers. (Paris, about 1900). **5s 6d**
- 1272 **SCHMIDT** (Adolf). Bucheinbände aus dem XIV-XIX Jahrhundert in der Landesbibliothek zu Darmstadt.
With 100 plates of 162 reproductions of beautiful bookbindings, a great many of which are in colours.
Folio, cloth. Leipzig, 1921. **£7 15s**
- 1273 **SJOGREN** (Arthur). Svenska Kungliga och furstliga Bokägaremärken, inklusive dedikations och donations exlibris. Med ett Förör av Johannes Rudbeck.
With 352 full-page plates, and numerous other illustrations of Swedish Royal Bindings.
Thick 4to, original wrappers, uncut. Stockholm, 1915. **£5 5s**
- 1274 **THEELE** (Dr. Joseph). Rheinsche Buchkunst im Wandel der Zeit.
With 14 full-page reproductions of beautiful bookbindings and quaint bookbinding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcut reproductions.
4to, buckram. Cologne, 1925. **£1 4s**
- 1275 **THOINAN** (E.). Les Relieurs Français (1500-1800). Bibliographie Critique et Anecdotique précédée de L'Histoire de la Communauté des Relieurs et Doreurs de Livres de la Ville de Paris et d'une étude sur les styles de reliure.
With 31 plates and folding map.
8vo, original wrappers. Paris, 1893. **£2 10s**

- 1276 [**TROW PRESS.**] Bibliopegistic, to which is appended a glossary of some terms used in the craft.
With illustrations of bookbindings and patterns of cloths.
4to, wrappers. New York, Trow Press, 19—. **5s**
- 1277 **UZANNE** (Octave). The French Bookbinders of the Eighteenth Century. Translated by Mabel McIlvaine.
With 20 beautiful plates, some in colour, with description on opposite page, and 6 exquisite head pieces, from wash-drawings by Paul Avril. Also 14 illustrations in the text of binders' labels and toolings.
Large 4to, half buckram. Chicago, The Caxton Club, 1904. **£7 7s**
One of 252 copies on hand-made paper.
- 1278 **UZANNE** (Octave). L'Art dans la Décoration Extérieure des Livres en France et à l'Etranger.
On "Papier Vélin." With hundreds of illustrations.
Royal 8vo, green morocco, three-line fillet borders on sides, panel back, t. e. g., original wrappers bound in. Paris, 1898. **£7 10s**
- 1279 **UZANNE** (Octave). La Reliure Moderne artistique et fantaisiste.
With frontispiece engraved by Manesse after Albert Lynch, and 72 beautiful plates.
Royal 8vo, bound in full red morocco, tooled borders on sides, panelled and tooled back, inside dentelles, original wrappers bound in.
Paris, 1887. **£10 10s**
- 1280 **WALLIS** (Alfred). Examples of the Book-Binders' Art of the XVI. and XVII. Centuries. Selected chiefly from the Royal Continental Libraries, with Descriptions and an Introduction.
With 40 plates of rich and exquisite bindings; and descriptions, ornamented with large initial letters on the opposite page.
Folio, half morocco, t. e. g.
London (Privately Printed), 1890. **£5 5s**
- 1281 **WEBER** (Louis). Elfenbeintafeln Miniaturen, Schriftproben aus dem Drogo-Sakramentar. Sonderabdruck aus Einbanddecken, Elfenbeintafeln, Miniaturen, Schriftproben aus metzer Liturgischen Handschriften.
With 29 plates (one in colours).
Folio, wrappers and plates in portfolio. Strassburg, 1913. **£2 10s**
- 1282 **WESTENDORP** (K.). Die Kunst der Alten Buchbinder auf der Ausstellung von Bucheinbaenden in Alten Schloss zu Strassburg.
With 132 illustrations of old bindings.
8vo, original wrappers. Halle, 1909. **10s 6d**

§ VII

CALLIGRAPHY AND PALEOGRAPHY



- 1283 **ANDRADE DE FIGUEIREDO** (Manoel de). Nova Escola para aprender a ler, escrever, e contar. Offerecida A' Augusta Magestade do Senhor Dom Joao V Rey de Portugal. Primeira Parte.

With frontispiece engraving of the Royal Arms of Portugal, and a view of Lisbon, also a beautiful engraved portrait of Manoel de Andrade de Figueiredo at the age of 48 years, both after Picart.

With 45 engraved plates of calligraphy, calligraphical ornaments, and alphabets.

Folio, old calf. Lisbon, Bernardo da Costa de Carvalho, 1722.

(SEE ILLUSTRATION, PLATE No. XII.) **£15 15s**

Barbosa Machado (Bibliotheca Lusitana) mentions Andrade de Figueiredo as a "native of Spireto Santo (America), and son of the Governor of this Capitaincy. He was taught the Art of Calligraphy, and eventually was professor in that art to the first nobility of this Court."

Both Ventura da Silva and Antonio de Araujo praise highly the elegance of his letters, and speak of his "bastard and cursive letters as marvellous." Ventura da Silva mentions his name amongst those responsible for that type of letter, called "Portuguese," which was so much used at the beginning of Don Jose I.'s reign.

ANOTHER ISSUE, LARGE PAPER COPY.

- 1284 **ANDRADE DE FIGUEIREDO** (Manoel de). Nova Escola para Aprender A ler, escrever et contar. Offerecida A' Augusta Magestade do Senhor Dom Joao V Rey de Portugal. Primeyra parte.

With frontispiece engraving of the Royal Arms of Portugal, and view of Lisbon.

With portait of Andrade and 45 plates of calligraphy, calligraphical ornaments, and alphabets.

Folio, old calf. Lisbon, Bernardo da Costa de Carvalho (1722).

£15 15s

The exact date of this later issue has been much discussed, but most authorities, Ventura da Silva, Innocencio, and Barbosa Machado agree in giving it the same date as the first one. It only differs in the slight change of spelling in the title and vignette; also the portrait in this volume is in the middle instead of being frontispiece.

- 1285 **(ANTONOZZI.)** De Caratteri di Leopardo Antonozzi. Libro Primo.
 With very fine engraved title-page, 26 plates of caratteri cancellereschi, and 10 plates of a highly decorative gothic alphabet.
 Oblong 4to, old vellum. Rome, 1638. **£3 18s**
 Plate 29 and portrait are missing.
 Antonozzi's cancelleresca is fine and regular, and now and again betrays the influence of Cresci of whom he was a great admirer. His Alphabet is not unlike Vespasiano's famous Abecedario, a little more heavy in its construction but more finished in its adornments.
 This rare item is not mentioned in Brunet.
- 1286 **APUNTES PALEOGRAFICOS**, para uso de los alumnos de la escuela especial del Notariado, arreglados por los Profesores de la Academia Paleografica de Barcelona.
 With 11 full-page manuscript reproductions.
 4to, wrappers. Barcelona, 1880. **10s 6d**
- 1287 **ARAUJO** (Antonio de). Nova Arte de Escriver, offerecida ao Principe Nosso Senhor.
 With beautiful Allegorical engraving by Lucio da Costa after H. Barros, and 24 plates of Calligraphy, calligraphical ornaments and designs of pens, engraved by Lucio da Costa and Manuel da Silva Godinho.
 Oblong 4to, full red morocco with the Royal Arms of Portugal on side. Lisbon, Antonio Gomez, 1794.
 (SEE ILLUSTRATION, PLATE No. XIII.). **£15 15s**
 In speaking of this work, in his Regras Methodicas Ventura da Silva says it was "wrongly called 'Art of English calligraphy,' the type of letter used by Araujo being in no way like the so called English letters, as can easily be seen by comparing them with those in my 'arte' or those to be found in England. This is especially noticeable in the capital letters of plates 10, 12, and 13. From which one can conclude that his letters are not an imitation but an invention. And that one could very well name his book Nova Arte d'Escritura Araujentica, from his name of Araujo." Araujo's calligraphy may not be a good specimen of English calligraphy but his penmanship is none the less excellent. His letters whether Gothic, cursive or Roman, are neat, elegant and regular without being stiff, his ornaments are highly finished.
- 1287a ——— Another Copy. Oblong folio, wrappers. **£2 2s**
 Title-page missing and first leaves of printed matter a little soiled, but calligraphical plates in perfect condition.

- 1288 **BERNHEIMER** (C.). *Paleografia Ebraica.*
 With 30 plates, some in colours.
 Royal 8vo, cloth. Florence, 1924. **£5 5s**
- 1289 **CAMPOS FERREIRA LIMA** (Henrique de). *Subsidios para um dicionario bio-bibliografico dos caligrafos portugueses.* With 6 plates attached.
 4to, wrappers. Lisbon, 1923. **10s 6d**
 One of a limited edition of 200 copies.
- 1290 **MANUSCRIPT WRITING AND LETTERING.** A handbook for schools and colleges showing the historical development and practical application to modern handwriting of several Manuscript styles derived from Ancient Roman letters. Fully illustrated. By an educational expert.
 With 50 interesting plates of initial letters, various handwritings, alphabets, specimens of Roman and italic type, etc., and 8 collotype plates in facsimile.
 4to, cloth. London, 1918. **5s**
- 1291 **OLOD** (Fr Luis). *Tratado del origen y arte de escribir bien. ilustrado con veinte y cinco laminas.* Obra utilissima para que asi Maestros, como discipulos, y quantos se hallaren estudiosos de escribir bien, puedan con facilidad aprender todas las formas de Letras, que usamos en Espana, asi modernas, como antiguas: Griegas, Hebreas, Syriacas, Caldeas, Samaritanas, Arabes, etc.
 With frontispiece engraving of the author, and 20 plates of calligraphy, some with fine ornamentations, and alphabets.
 Imperial 8vo, old vellum. Gerona, 1768. **£7 10s**
 One of the outstanding Spanish Calligraphists of the 18th Century.
- 1292 **(PALATINO.)** *Libro di M. Giovanbattista Palatino, cittadino Romano, nel qual s'insegna a scrivere ogni sorte lettera, Antica, et Moderna, di qualunque Nazione, con le sue regole, et misure, et essempli: et con un breve et util discorso de le cifre; Riveduto et corretto dal propio Autore. Con la giunta di quindici tavole bellissime.*
 With title-page woodcut portrait of Palatino, 15 plates of alphabets, and a reproduction of Tagliente's famous woodcut, "The Calligrapher's Utensils, Venice, 1524."
 Small 4to, half morocco. Rome, Antonio Blado, 1547. **£5 5s**
 Especially interesting for the square Cancellereschi letters used.

- 1293 **PALUZIE Y CANTALOZELLA** (D. Esteban). Paleografía Española. Autographia del autor. Comprende una sucinta historia de la escritura, adornada con los caracteres antiguos y modernos que cada Nación ha tenido un resumen del Ensayo sobre los alfabetos de las letras descouocidas que se encuentran an las mas antiguas medallas y monumentos de Espana, que publico D. Luis Jose Velazquez un extracto del Alfabeto de la lengua primitiva de Espana de D. Juan Bautista Erro y Azpiroz, un diccionario de las abreviaturas romanas que se hallan en las lapidas varias inscripciones romanas, godas, arabes, hebreas y cristianas: la Biblioteca Universal de D. Cristobal Rodriguez: lo mas selecto de la Paleografía espanola del P. Esteban de Terreros y Pando: lo mas esencial de la Escuela paleografica, o de leer letras antiguas por el P. Andres Merino: y la Paleografía catalana.
- With frontispiece portrait and folding plate reproduction, and numerous reproductions of ancient and modern scripts.
- Folio, original cloth. Barcelona, 1846. **£7 10s**
- Brunet, Vol. 4, p. 337.
- A most useful guide to the student of paleography.
- 1294 **SUNYOL** (G.). Introduccio a la Paleografía Musical Gregoriana.
- With frontispiece, over 110 interesting reproductions from manuscripts, antiphonal books; and numerous illustrations in the text showing the different signs and contractions used in various parts of Europe. Also 4 folding plates at the end and a most interesting map indicating the place of origin of certain types of script and the places who adopted the same.
- Royal 8vo, cloth. Monserrat, 1925. **£1 5s**
- 1295 **TAGLIENTE** (Giov.-Anton.). Lo Presente Libro Insegna la Vera Arte de lo Excellente Scrivere de Diverse Varie de Litere, Opera del Tagliente.
- Title in ornamental letters, and 42 pages containing a series of ornamental Alphabets, some being on black grounds; besides wood vignettes for Colophons, etc.
- Small 4to, vellum. Venice, 1551.
- (SEE ILLUSTRATION, PLATE No. XIV.). **£10 10s**
- 1296 **TOS** (J.). Paleografía que para inteligencia de los manuscritos antiguos de este Principado.
- With 22 folding plates of Scripts.
- Small 4to, vellum. Barcelona (c. 1750). **£3 10s**

- 1297 **VENTURA DA SILVA** (Joaquim). Regras Methodicas para le aprendera escrever o Character da Letra Ingleza, offerecidas ao Augustissimo Senhor Dom Pedro, Principe da Beira.

With beautiful decorated title-page, 31 plates of fine gothic, hebraic and cursive calligraphy, and some specimens of Arabian figures, engraved by Lucio da Costa and de Freitas.

Oblong folio, old red morocco, with Royal Arms of Portugal on sides. Lisbon, 1803.

£10 10s

Ventura da Silva is justly called by Innocencio (Diccionario Bibliographico) "one of the best Portuguese Calligraphers"; his regular, elegant and nicely rounded cursive letters are most pleasant to look at, and his gothic alphabet particularly neat and graceful.

- 1298 **VENTURA DA SILVA** (J. Jose). Regras Methodicas para se aprender a escrever os caracteres das letras ingleza, Portugueza, Aldina, Romana, Gotica-Italica, acompanhadas de hum tratado completo de Arithmetica.

4to, original wrappers. Lisbon, 1841.

6s

- 1299 [**VICENTINO.**] **MORISON** (Stanley). The Caligraphic Models of Ludovico degli Arrighi, surnamed Vicentino. A complete facsimile and introduction by Stanley Morison.

8vo, half vellum. Paris (Privately Printed), 1926.

£2 5s

One of 300 copies only, on specially watermarked paper.

The volume embraces the complete series of calligraphic models made and published by Ludovico degli Arrighi. The facsimiles have been taken from the first edition of his two works and are in the size of the originals. Considerable care has been taken with the reproduction to preserve, as far as possible, the splendour of the original plates. It is hoped that they may be of some service to students of typography and calligraphy; it may be, too, that artists and designers will find in the same models an inspiration towards beautiful writing and lettering.

The type used in this volume is based upon the cursive designed by Arrighi and first used in his "Coryciana," Rome mdxxiv. The punches for the type have been cut by hand.

§ VIII

REPRODUCTIONS OF ILLUMINATED MANUSCRIPTS,
AND BOOKS ABOUT MANUSCRIPTS

- 1300 **ADLER** (Elkan Nathan). Catalogue of Hebrew Manuscripts in the Collection of E. N. Alder. With facsimiles, included in 105 illustrations. Imperial 8vo. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed along with numerous other fragments, in the Geniza, "that famous lumber-room of the ancient Synagogue of Old Cairo"; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters, are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

- 1301 **ALBA** (Duke of). Catalogue of the Portrait Miniatures Belonging to The Duke of Berwick and Alba, by Don Joaquin Ezquerro del Bayo (in Spanish).

With 33 plates (13 in colour) of the most important miniatures.

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This catalogue of 180 pages has been privately printed for the Duke of Berwick and Alba and richly illustrated, to make his collection of portrait miniatures known to the general public. The collection is naturally especially rich in portraits of the Stuart family, and comprises among the artists the following names: Bell, Bourton, Bozzolini, Comte, Corbet, Carro, Fontenay, De Craene, Doubois, Engleheart, Garneray, Isabey, Lens, Marras, Pommayrac, Rivero, Singry, Thomson, Valentino, West.

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With a reproduction of Foucquet's miniature.

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In his introduction to the work, the Comte A. de Laborde, Secretary of the Société Française, explains that it was "the house of Maggs Brothers of London who had the good fortune to discover one of the leaves, until then unknown, of the famous Book of Hours painted in the fifteenth century by Jean Foucquet for Maître Etienne Chevalier. of which the majority of pages, formerly purchased by the Duc d'Aumale, are the admiration of the visitors to the Condé Museum at Chantilly."

The leaf which has now been recovered represents Saint Michael conquering the devil, and is the subject of an extremely interesting essay by the well-known miniature expert, Comte Paul Durrieu. In this book he gives an outline of the history of fifteenth-century miniature painting in general and of the life and work of Foucquet in particular.

Jean Foucquet was a native of Tours and was "painter and illuminator" to Louis XI. It seems, however, that his most celebrated work was the Book of Hours, "in which the miniatures constitute a series of pure *chefs d'œuvres*, to which we of to-day render the homage of our admiration. We believe that Etienne Chevalier's Livre d'Heures remained in his family until the death of his last descendant in the male line. Nicholas Chevalier, Baron de Crissé, who died in 1630. The erudite Gaiguères, who died in 1715, recognised it as the original book. But a day came towards the dawn of the eighteenth century, when the volume fell into the hands of a vandal. He divided up the book, detached each page which was ornamented with miniatures, and threw away the remainder of the book, which may have been destroyed, but whose existence is, at any rate, entirely unknown." In order to make these miniatures appear as independent paintings, the vandal carefully covered some of the words of the text which appeared on the same page as the miniature with ornamental borders cut from other miniatures of much later period, the eighteenth century.

The author of this book then traces the manner in which the other leaves of the Livre d'Heures were slowly recovered from various countries in Europe. The book has been published by the Société Française for private circulation amongst the members.

- 1377 [**FOUCQUET** (Jean).] *Grandes Chroniques de France*. Reproduction des 51 Miniatures du Manuscrit Français 6465 de la Bibliothèque Nationale. With 51 plates.

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4to, wrappers. Stocholm, 1905. **£1 6s**
- 1477 **MARMOL** (F. del). Dictionnaire des Filigranes classes en groupes Alphabetiques et Chronologiques.
8vo, wrappers. Namur, 1900. **18s**
- 1478 **PAPILLON** (J. M.). Traité Historique et pratique de la Gravure en bois. Ouvrage enrichi des plus jolis morceaux de sa composition et de sa gravure.
With frontispiece woodcut portrait of Papillon, 6 coloured plates in clair-obscur, 12 full-page plates of woodcuts and diagrams, and numerous illustrations in the text. Also woodcut head and tail-pieces by Papillon.
2 vols., 8vo, old calf
Paris, chez Pierre Guillaume Simon, 1766. **£4 4s**
- 1479 **(PELICAN PRESS.)** Typography. Second impression to which has been added examples of new Type Faces, written and arranged for the use of the amateur and of the buyer of printing "fine" or "commercial."
With two folding plates, an exhibition of type faces, and a section of borders, etc., printed in three colours.
Royal 8vo, buckram. London, the Pelican Press, 1926. **10s 6d**
- 1480 **PHILATELY.** Harris and Baker. The Standard Index to Philatelic Literature. To be completed in about ten parts.
Large 8vo. London, 1926. Subscription price, **£1 1s**
A useful Philatelic Bibliography. An interleaved edition is also being issued at a subscription price of £1 11s. 6d.

- 1481 **SJOECREN** (Arthur). Om Boktryckare och Förläggaremärken under 1400-Talet. Nagra antechningar av A. S.

With numerous woodcut reproductions of printers' devices, etc.

4to, wrappers. Stockholm, 1908.

£1 1s

One of 100 copies. The printers' marks are reproduced from mediæval German, French, Italian, Dutch, and English presses, including Caxton's.

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QUAINT AND ARTISTIC LITTLE BLOCKS ORIGINALLY USED FOR
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- 1482 **AN OLD BIBLE ILLUSTRATION** representing the well-known scene of the Israelites taking the grapes out of the Promised Land.

3¼ins. by 2¼ins.

Early 17th Century.

(SEE ILLUSTRATION, PLATE No. XV.).

£3 3s

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2½ins. by 2¼ins.

Early 17th Century.

(SEE ILLUSTRATION, PLATE No. XV.).

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These blocks are very finely and beautifully engraved; they are probably German, and might date from the end of the 16th beginning of the 17th Century. Their condition is so perfect that a modern printer might still make an excellent use of their decorative and artistic value as an original and interesting book illustration.

ORIGINAL WOODCUT BLOCKS OF THE FAMOUS GAME OF TAROTS.

- 1484 **A BLOCK OF SIX CARDS OF TAROTS;** "Le Bateleur," "La Force," "Le Charior," "Le Fol," "Le Chevalier de Deniers," "Le Chevalier d'Espée."

Each card 5ins. by 2½ins.

(Marseilles, XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XVI.).

£15 15s

The Game of Tarots is a combination of the old Italian children's game of Naibi with the ordinary game of cards. According to Cecognara the invention of this game is not earlier than the beginning of the 15th century. It was a game of 78 cards divided into series of trumps and numeral cards. The six herewith mentioned belonged to the first series. There are two especially different kinds of Tarots, the Italian and the French, the Italian being, of course, much older than the latter. The different towns which produced these games in both countries had also their little variances.

Marseilles was one of the first towns in France to produce Tarots, and like in this particular case you often notice in them a strong Italian influence. Judging from

A Block of Six Cards of Tarots—continued.

some reproductions of Tarots to be found in Mr. Henri-René d'Allemagne's work "Les Cartes à Jouer," these particular blocks might be attributed to one Joseph Fautrier who lived in Marseilles between the years 1753 and 1793. At first one might think them to be early 16th or late 17th century productions, there is so little difference in their costumes and expressions but the great exactitude of the lines, and especially the difference in the design of the penny which usually accompanies the "Chevalier de Deniers" proves them to be a later date. On the card "Le Charrion" are to be found the initials A. L.; most likely those of the engraver. These woodcut blocks are now very rare, and very few collectors can boast of a complete series of the original woodcut blocks of the Game of Tarots.

1485 **A SUPPLEMENT TO CLAUDIN'S MAGNIFICENT WORK:** Histoire de l'Imprimerie en France au XV^e et au XVI^e Siècle.

Documents sur la typographie et la gravure en France au quinzième et au seizième siècles réunis par A. Claudin, publiés et commentés par Seymour de Ricci.

Large 4to, in case. London, Maggs Brothers, 1926.

An invaluable collection of seven hundred fac-simile reproductions of titles, colophons, and specimen pages (mainly of illustrated books) from the French presses of the fifteenth and sixteenth centuries, collected by the late A. Claudin, the well known historian of French printing, with introduction and bibliographical letterpress, by Seymour de Ricci.

It will prove a most useful companion to Claudin's great book on the Paris and Lyons presses. The provincial French printers, so little known to bibliographers, are very fully represented, such as Limoges, Poitiers, Toulouse, etc.

A great many of the reproductions are from unique books in small French libraries, and would be unobtainable in any other form.

It is also a valuable contribution to the history of engraving.

No library, no museum, no collector of incunabula, can afford to be without it.

Only two hundred copies have been printed.

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 Nella Stamperia Ashendeniana, Shelley House, Chelsea, 1920. **£18 18s**
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 Square 8vo. Privately Printed at the Ashendene Press, Shelley House, Chelsea, 1921. **£4 4s**
- 1487 **SAINT FRANCIS OF ASSISI.** I Fioretti del Glorioso Poverello di Cristo S. Francesco de Assisi.
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 One of 240 copies printed on hand-made paper.
- 1488 **SAINT FRANCIS OF ASSISI.** Un mazzetto scelto di certi fioretti del glorioso poverello di Cristo San Francesco Di Assisi insieme col cantico al sole del medesimo.
 Printed in red and black on paper by St. John and Cicely Hornby, and adorned with pictures designed by C. M. Gere, and cut on the wood by W. H. Hooper.
 Small folio, original boards. Ashendene Press, 1904. **£13 13s**

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- 1489 **BOHME** (Jakob). Vom Ubersinnlichen Leben.
 Printed in two colours.
 Folio, black calf, five line filet border on front cover.
 Dresden-Hellerau, Avalum Press, 1921. **£2 18s**
 One of 245 copies on hand-made paper. Rodenberg, p. 331.
 Printed in Wahlbaum-Antiqua (cut about 1900 by Jacob Hegner in Hellerau-Dresden).

- 1490 **BYRON** (Lord). Marino Faliero, doge of Venice. An historical Tragedy in five (sic) acts.

With 13 etchings by Sepp Frank.

4to, vellum. Dresden-Hellerau, Avalun Press, 1922. **£6 6s**

Rodenberg, p. 333. One of 100 copies. Printed in Wahlbaum-Antiqua on hand-made paper, with signed proofs of the etchings. This type was cut about 1900 by Jacob Hegner, in Hellerau-Dresden.

BODONI (OFFICINA).

- 1491 **BUONARROTI** (Michelagnolo). Poesie (in Italian).

Royal 8vo, vellum.

Montagnola, Officina Bodoni, 1923. **£4 4s**

Rodenberg, p. 38. One of 175 copies. Printed in "Tertia-Bodoni-Antiqua." The Officina Bodoni print with Bodoni's original types, left unused since 1813. The Italian Government has granted them the exclusive monopoly of using these types.

- 1492 **GOETHE** (J. W.). Das Roemische Carneval, 1788.

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One of 230 copies. Rodenberg, p. 39. Printed in "Bodoni-Cursive" type cut in the eighteenth century.

BREMER PRESS.

- 1493 **DANTE**. Comedia deutsch von Rudolf Borchardt. Title and Initials drawn by Anna Simons.

Small folio, vellum. Munich, Bremer Press, 1922. **£8 8s**

Rodenberg, p. 58. One of 120 copies.

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Rodenberg, p. 58. One of 300 copies.

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See also *Fleuron*, No. 4, op. 99-150, *“On the Work of Bruce Rogers by F. Warde (No. 182 in this catalogue).”*

- 1495 **ALDRICH** (Thomas Bailey). A Book of Songs and Sonnets selected from the Poems of Thomas Bailey Aldrich.
8vo, boards. Cambridge (Mass.), 1906. **£4 10s**
Printed by Bruce Rogers. One of 430 copies.
- 1496 **ALLEN** (Hervey). The Bride of Huitzil. An Aztec Legend.
With 6 sepia illustrations.
8vo, half buckram. New York, 1922. **£1 4s**
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- 1497 **ALLEN** (Hervey). Christmas Epithalamium.
Printed in red and black.
Small 4to, boards. New York (W. E. Rudge), 1925. **16s**
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- 1498 **BARRIE** (J. M.). George Meredith, 1909.
8vo, boards. New York, 1924. **£1 10s**
Printed by Bruce Rogers. One of 500 copies.
- 1499 **BATES** (Arlo). Under the Beach-Tree.
Small 8vo, buckram
Cambridge (The Riverside Press), 1899. **18s**
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- 1500 **BROWNE** (Sir Thomas). Hydriotaphia or Urne-Buriall, or discourse of the Sepulchrall Urnes lately found in Norfolk.
With beautiful engraved title-page, and charming head and tail-piece.
4to, full red morocco, with exquisite gilt tooling on sides, uncut edges, t. e. g. Cambridge (Mass.), 1907. **£5 5s**
Printed by Bruce Rogers. One of 385 copies.
This Edition of the Hydriotaphia reproduces the text of the first edition printed in 1658. Several errors which have crept into later issues have thus been rectified.

Bruce Rogers Publications—*continued*.

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Small 8vo, cloth. New York, 1923. **£1**
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With frontispiece, and autograph signature of the author.
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2 vols., 8vo, boards. Cambridge (Mass), 1901. **£4 15s**
Printed by Bruce Rogers. One of 300 copies.
- 1504 **DURER** (Albrecht). Of the just shapings of Letters. From the applied geometry of Albrecht Durer.
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With one engraving, 9 full-page plates of characters, and diagrams, also numerous diagrams in the text.
Folio, half vellum, uncut edges.
London, (privately printed), 1917. **£18 18s**
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- 1505 **DURER** (Albrecht). The Construction of Roman Letters. 34 plates.
Narrow 8vo, boards, uncut. Cambridge (Mass.). **£2 2s**
Printed by Bruce Rogers, 1924.
- 1506 **EMERSON** (Ralph Waldo). Compensation, an Essay.
Small 8vo, boards. Cambridge (Mass), 1903. **£2 2s**
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- 1507 **FIELDING** (Henry). The Journal of a Voyage to Lisbon.
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Bruce Rogers Publications—*continued.*

- 1508 [**FRANKLIN.**] **LIVINGSTON** (Luther). Franklin and his Press at Passy. An account of the books, pamphlets and leaflets printed there, including the long-lost 'Bagatelles.'

With frontispiece medallion portrait of Franklin by J. B. Nini; six folding-plates and 36 interesting reproductions of documents, letters, title-pages, printing specimens, etc.

Royal 8vo, half cloth. New York, (Grolier Club), 1914. **£7 7s**

Printed by Bruce Rogers. One of 300 copies on Van Gelder paper.

- 1509 **FREEMAN** (John). The Red Path (a narrative), and the Wounded Bird.

With autograph signature.

8vo, half cloth. Cambridge, Mass., 1921.

£2 2s

Printed by Bruce Rogers in Caslon type.

- 1510 **GALLATIN** (A. E.). American Water-colourists.

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- 1516 **HEIRGESHEIMER** (Joseph). The Presbyterian Child.
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- 1518 **IRVING** (Washington). The Christmas Dinner, from the "Sketch Book."
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8vo, half buckram. Cambridge (Mass), 1924.

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8vo, half buckram. New York, 1925. **£2 2s**
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- 1549 **THACKERAY** (W. M.). *Some family letters of Thackeray, together with Recollections by his kinswoman Blanche Warre Cornish.*
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- 1552 **THOREAU** (Henry David). *Of Friendship. An Essay from a Week on the Concord and Merrimack Rivers.*
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- 1554 **WHITTIER** (John Greenleaf). **PERRY** (Bliss). John Greenleaf Whittier, a Sketch of his life by Bliss Perry, with selected Poems.
 With portrait frontispiece of Whittier after a miniature by Porter, and another portrait of the same, from an ambrotype.
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