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MANUSCRIPTS · BOOKBINDING

With an Appendix of  
BEAUTIFUL BOOKS FROM  
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## LIST OF CONTENTS



	Page
1. Printers and the Art of Printing - - -	1
2. Typefounders' Specimen Books and Sheets -	72
3. Printers' Autographs, Portraits and Medals -	92
4. Paper making and Watermarks - - -	97
5. Bibliographies and Books about Books - -	104
6. Books on Bookbinders and the Binding of Books - - - - - - - -	193
7. Reproductions of Illuminated Manuscripts, and Books about Manuscripts - - -	209
8. Beautiful Books from Famous Modern Presses -	246







# SOLICITE,

nouvellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayement représenter les paroles: ce que iamais homme n'a fait, à cause qu'auions si peu de lettres, & par conséquent 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.*      C H A P, I.

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



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σν.ιθζ Ρα.ρν ϕν.αεζνγτ δδζνδτες  
τες Ρν.ζο.ιρς: σε ι ρν.ζες νο.ζε ϕν  
φετ, νηνδ.ζε ιν.νδ.αζς σε Ρα v ιηρς,  
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Information regarding the Codex was published between 1791 and 1898 by such writers as Don Joaquin Lorenzo de Villanueva, Eguren, Usoz, and finally, M. Samuel Berger, a Professor of the Sorbonne. Villanueva, whose description is the most complete, published in extenso the curious correspondence between the Grand Master, who begged and even threatened, and Arragel, who at first demurred on the pretext that the translation could not possibly satisfy both faiths, but finally undertook

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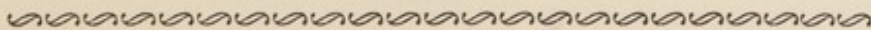
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- 163 [**ESTIENNE.**] Hesiodi Poema Inscriptum "Erga Kai Hymerai," id. est "Opera et Dies." (Partly in Greek). With a full page cut.  
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8vo, original vellum. (Frankfort), Henricus Stephanus, 1574.

(SEE ILLUSTRATION, PLATE No. I.)

£31 10s

James Westfall Thompson makes the following interesting reference to this book in his "Frankfort Book Fair":—"Henri Estienne, in a booklet of 1574, thanked the city [Frankfort] for the kindly welcome which he found there. This brochure, written in Latin prose, exculpates him from the reproach of ingratitude towards learned Germany, of which he has been accused. Far from condemning that country which was so hospitable to him, he recalls here in most eulogistic terms the immense service which Frankfort had done for letters and the discovery of printing. . . . The little work was dedicated to the consuls and members of the Senate of Frankfort. . . . This little brochure—the original is a small octavo bearing the title 'Francofordiense Emporium sive Francofordienses Nundinae, anno 1574, excudebat Henricus Stephanus'—is dear to book-lovers and excessively rare. There is no copy in the Library of Congress. A portion of it was used by Nicolas Reusner in his work 'De Urbibus Germaniae imperialibus,' upon the free imperial cities of Germany, which was published at Frankfort in 1602. In 1875 M. Isidore Liseux, four years after the Franco-Prussian war ended, reprinted it, with a very free French translation *en regard*. Liseux's idea was apparently a conciliatory one. For although the advocates of peace have yet to discover it, in point of fact, Estienne's little book is more than the appreciation of the literary activity of the sixteenth century by a remarkably cultured man." This is the subject of the large monograph issued in 1911 by the Chicago Caxton Club.

- 166 [**ESTIENNE.**] Stephanorum historia, vitas ipsorum ac libros complectens. With portrait and plates.

8vo, old vellum. London, 1709.

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- 169 **FAGE** (René). Note pour servir à Histoire de l'Imprimerie à Tulle.

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- 170 **FALKENSTEIN** (K.). Geschichte der Buchdruckerkunst.

With numerous facsimiles of early printing, etc.

4to, boards. Leipzig, 1840.

£1 5s



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8vo. Basel, 1887. **6s**
- 172 [**FICHET** (Guillaume)]. Epitre adressée à Robert Gaguin de 1<sup>er</sup> Janvier 1472, par Guillaume Fichet sur Introduction de l'Imprimerie à Paris. Reproduction Héliographique de l'exemplaire unique possédé par l'Université de Bâle.  
8vo, loose in portfolio, boards, uncut. Paris, 1889. **8s 6d**
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- 174 **FIRMIN-DIDOT** (A.). Histoire de la Typographie.  
8vo, cloth. Paris, 1882. **12s 6d**
- 175 ——— Another Copy, original wrappers. **10s 6d**
- 176 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 1. (Printed in Garamond Type).  
With numerous illustrations, some in colours.  
4to, bound cloth back, paper boards. London, 1923. Out of print and scarce. **£1 15s**  
This handsome volume represents an effort on the part of a group of English typographers and artists to apply the principles of design and common-sense to printing of to-day. The contents of this number include an article on printers' ornaments and arabesques by Francis Meynell and Stanley Morison, richly illustrated in line and collotype and amply documented: An appreciation of T. J. Cobden Sanderson, by William Rothenstein, an article on initial letters by Percy Smith, illustrated with 100 examples, a review of the work of C. Lovat Fraser as an illustrator, by Holbrook Jackson: A Treatise on the development of the Title-page by the editor, Mr. Oliver Simon.
- 177 **THE FLEURON.** No. 1. **EDITION DE LUXE.**  
4to, buckram, g. e. London, 1923. Out of print and scarce. **£8 8s**  
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- 178 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 2. (Printed in Baskerville Type).

With numerous illustrations, a number in colours.

4to, bound cloth back, paper boards. London, 1924. Out of print and scarce. **£1 15s**

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 Pellatan, 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.

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

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- 180 **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. **£1 15s**

This issue contains very interesting articles; on D. B. Updike and the Merry-mount Press, by W. A. Dwiggin. Albert Rutherston, 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.

- 181 **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 Rutherston, and a music cover printed at the Industrial Printing Works, Prague, with a design by H. Boettinger.



- 182 **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.

- 183 **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.

- 184 **FLEURY** (P. de). *Recherches sur les Origines et le développement de l'Imprimerie à Angoulême.*  
4to, original wrappers. Angoulême, 1901. **£1 5s**  
Limited edition printed on Papier de Hollande.

RAIMUNDO CABALLERO'S TYPOGRAPHIAE HISPANICAE IN SPANISH.

- 185 **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**

- 186 **FORESTIÉ NEVEU** (E.). *Les débuts de l'Imprimerie à Montauban (1518-1526).*  
8vo, original wrappers. Montauban, 1876. **16s**

- 187 **FORESTIE NEVEU** (Em.). *Histoire de l'Imprimerie à Montauban.*  
With illustrations.  
Royal 8vo; original paper covers, uncut.  
Montauban, 1898. **£1 10s**



- 188 **FOURGEAUD-LAGREZE** (N.). Le Périgord Littéraire. L'Imprimerie en Périgord, ses origines, ses progrès & ses principales productions (1498-1874).  
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- 191 **FRITZ** (G.). Geschichte der Wiener Schriftgiessereien seit Einfuehrung der Buchdruckerkunst im Jahre 1482 bis zur Gegenwart.  
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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.



- 193 **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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4to, wrappers. Stuttgart, 1889. **6s**
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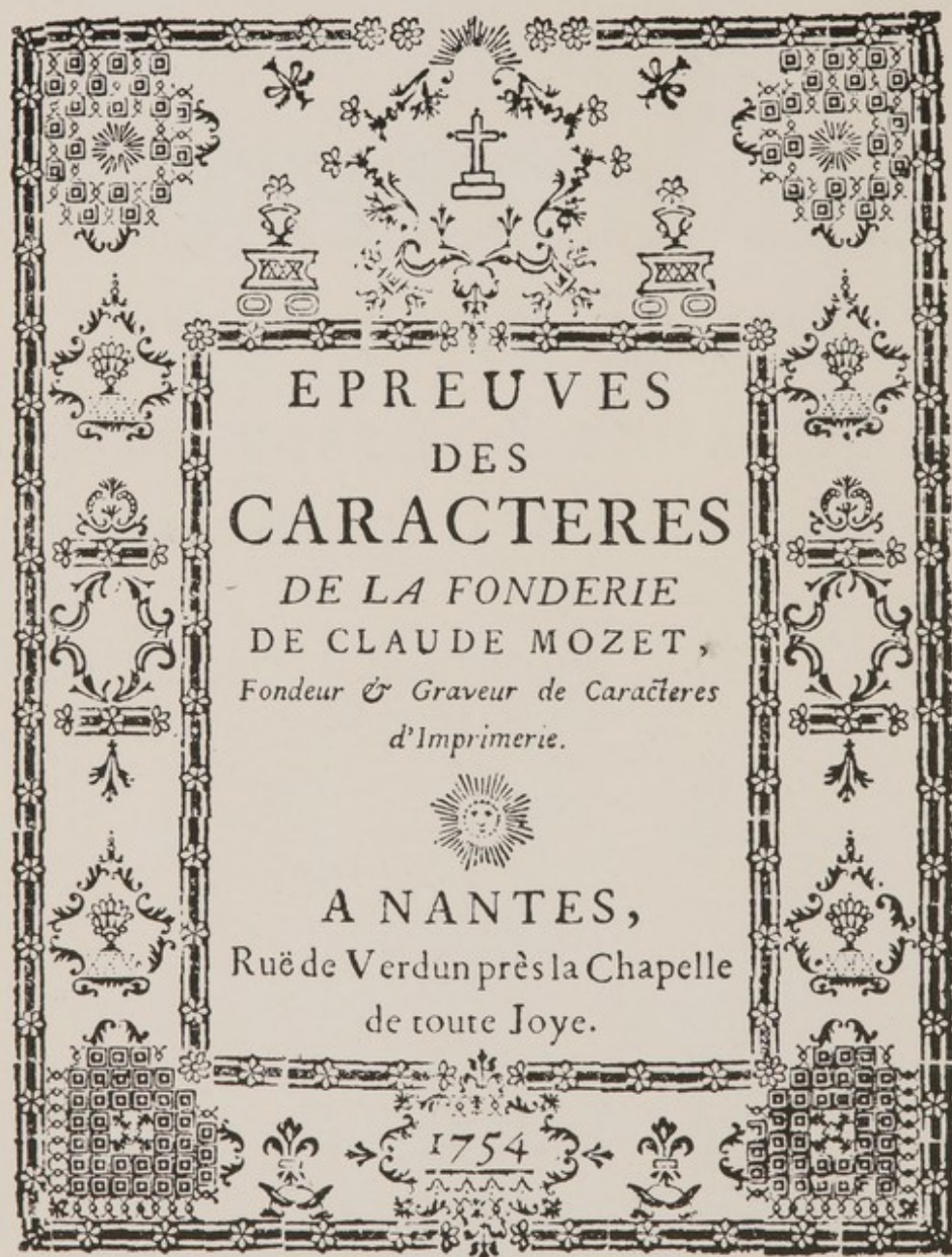
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M. D C C. X L I I.



PLATE IV.



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(Continued over)



**Warde** (B. L.)—*continued.*

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 work 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 Chloë" (Paris, 1779). In Germany the rococo title was 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.

- 470 **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.

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

With 102 illustrations.

4to, boards. Munich, 1924.

**14s**



- 472 **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**
- 473 **WYSS** (Arthur). Ein Deutscher Cisianus für das Jahr 1444. Gedruckt von Gutenberg. With 1 double-page illustration.  
4to, original paper covers. Strassburg, 1900. **5s**
- 474 **XIVREY** (Berger de). Sur les Premiers Essais de la Typolithographie et de la Chalcolithographie.  
4to, paper covers. Rouen, 1836. **10s 6d**
- 475 **ZACHRISSON** (Waldemar). Om Vårt Yrke. Uppsatser och Föredrag under Åren 1893-1921. With portrait of the author.  
8vo, original wrappers, uncut. Stockholm, 1921. **£3 3s**
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## § II

TYPEFOUNDERS' SPECIMEN BOOKS AND SHEETS  
(Arranged Chronologically)



- 476 **BURGER** (K.). Eine Schriftprobe vom Jahre 1525.  
With facsimile of a printer's specimen of 1525.  
Folio. Leipzig, 1895. **6s 6d**  
One of 100 copies only printed.
- 477 **PLANTIN'S INDEX CHARACTERUM OF 1567.** Facsimile reprint of  
Christopher Plantin's first and only type specimen. With an introduc-  
tion 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.
- 478 **McMURTRIE** (Douglas). The Pierre Cot Type Specimen of 1707. With  
a reproduction in facsimile of the original specimen. **12s**  
8vo, boards. Chicago, 1924.
- 479 **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. **£8 10s**  
Oblong 4to, half vellum. Nuernberg, 1733.
- THE FIRST ISSUE OF CASLON'S SPECIMEN TYPE-SHEET.
- 480 **CASLON** (William). A Specimen, by William Caslon, Letter-Founder,  
in Chiswell Street, London. **£7 10s**  
Folio, broadside. London, 1734.  
A fine copy of the first issue of Caslon's specimen type-sheet, including speci-  
mens of Gothic, Coptic, American, Syriac, Samaritan, Hebrew, Greek, Arabic, etc.  
Bigmore and Wyman: "This is the first specimen issued from the famous Caslon  
foundry. In the full-length portrait of Caslon, the original painting of which is in  
the possession of the present firm, its founder is depicted holding a copy of this



**Caslon** (William)—*continued*.

broadside. . . . In 1722 Caslon cut for Bowyer the beautiful fount of English used in printing Selden's works, and the Coptic types for Wilkins's edition of the Pentateuch. In spite of all the difficulties which Caslon encountered, he brought the art of type-founding to a perfection previously unattained, and rendered English printers entirely independent of the Dutch, from whom they had previously obtained all their best founts. From 1720 to 1780 few works of importance were printed with the types of any other foundry, and his productions are in demand to this day."

- 481 **GESSNER** (C. F.). Die so nöthig als nützliche Buchdruckerkunst und Schriftgiesserey mit ihren Schriften, Formaten und allen dazu gehörigen Instrumenten abgebildet & beschrieben.

With numerous plates (some folding).

8vo, old calf. Leipzig, 1740.

£5 5s

Referring to specimen-books of the period, Updike states: "A third 'source-book' is Christian Friedrich Gessner's *Buchdruckerkunst und Schriftgiesserey*. Apparently this work was to an eighteenth century German printer and amateur, what Fournier's '*Manuel Typographique*' was at that date to Frenchmen of similar tastes. It contains an account of the invention of printing, lives of printers (especially those of Leipsic), portraits of all degrees of interest and excellence, printers' marks, plans for imposition, and alphabets—Greek, Hebrew, Syriac, Turkish, Arabic, Coptic, Armenian, etc. There are chapters on orthography; and plates showing the ancient cases for Latin, Greek, Hebrew, Arabic, and other languages. Type-founding is accurately illustrated, and there are pictures of presses, tools, etc."

- 482 **COLLECTION OF EASTERN ALPHABETS**, printed by the Congregatio de Propaganda Fide.

Bound in one vol., 8vo, vellum.

Rome, 1741-1797.

£6 10s

- (1) *Alphabetum, Tangutanum sive Tibetanum*. Rome, 1773.
- (2) *Alphabetum Grandonico-Malabaricum sive Samsrudonicum*. Rome, 1772.
- (3) *Alphabetum Indica id est Granthamicum seu Samsrudamico-Malabaricum Idostanum sive vanarense nagaricum vulgare et talinganicum*. Rome, 1741.
- (4) *Alphabetum Aethiopicum sive Gheez et Amhharicum*. Rome, 1789.
- (5) *Alphabetum Armenum cum oratione Dominicali, Salutatione Angelica, initio evangelii s. Iohannis et cantico poenitentiae*. Rome, 1784.
- (6) *Alphabetum Syro-Chadaeum, una cum oratione Dominicali, Salutatione Angelica et symbolo Fidei*. Rome, 1797.
- (7) *Alphabetum Persicum cum Oratione Dominicali et Salutatione Angelica*. Rome, 1783.
- (8) *Alphabetum Hebraicum addito Samaritano et Rabbinico, cum Oratione Dominicali, Salutatione Angelica et Symbolo Apostolico*. Rome, 1771.



- 483 **LAMESLE** (Claude). *Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle, Fondateur de Caractères d'Imprimerie.*

Small 4to, old calf. Paris, 1742.

(SEE ILLUSTRATION, PLATE No. III.).

£15 15s

The book contains numerous specimens of uncommon types, vignettes, etc., and several pages of old music-type specimens. Updike, in his "Printing Types," reproduces some illustrations from this book, and says: "Lamesle issued in 1742 an extremely handsome and dignified specimen called 'Epreuves Générales des Caractères qui se trouvent chez Claude Lamesle.' This book, both in type and ornaments, I think, presents better than any other the output of French foundries during the last quarter of the seventeenth and the first half of the eighteenth century. The collection of types is remarkably fine. They are purely old style. . . . Here and there one finds characters reminiscent of Dutch fonts of the period. . . . Tilting letters, in roman, italic, and Greek, and some beautiful civilité, are worth looking at. . . . For the student of French type forms of the earlier part of the eighteenth century there is scarcely a better book."

Catalogued in Bigmore and Wyman's *Bibliography of Printing*, Vol. I., p. 419.

- 484 **MOZET** (Claude, of Nantes). *Epreuves des Caractères de la Fonderie de Claude Mozet, Fondateur et graveur de Caractères d'Imprimerie.*

With four folding plates, and a hundred pages of type specimens.

8vo, old calf. Nantes, 1754.

(SEE ILLUSTRATION, PLATE No. IV.).

£25

- 485 **FOURNIER** (le Jeune). *Les Caractères de l'Imprimerie par Fournier le Jeune.* With four folding plates and 160 pp. of specimen-types of characters, vignettes, music, etc.

8vo, boards, morocco back. Paris, 1764.

(SEE ILLUSTRATION, PLATE No. V.).

£15 15s

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, apropos 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."



“ A WORK WHICH NO STUDENT OF FRENCH TYPOGRAPHY CAN BE WITHOUT.”

- 486 **FOURNIER.** Manuel Typographique, utile aux Gens de Lettres, et à ceux qui exercent les différentes parties de l'Imprimerie.

With frontispieces after Gravelot.

2 vols., small 8vo, calf. Paris, 1764-66.

(SEE ILLUSTRATION, PLATE No. VI.).

£14 14s

“ Fournier's Manuel contains the most useful information about type and type-founding which could be got together when Fournier wrote. The specimens of type are the most important part of the book, some of them were lent him by Fournier, Aîné, etc. His typographical ornaments are charming little designs, rendered for typographic use just as such things should be. The Manuel is a work which no student of French typography can afford to be without. The simplicity of the author's style, his naive pride in his own performances, and its mass of information, make a book which will become a favourite with anyone who reads it. It is the work not of the scholar, but of an observing, experienced, quick-witted master of his art, who in cultivating that art had cultivated himself.”

- 487 ——— The Same. The Second Volume only, which contains all the type specimens.

8vo, old calf, panelled back. Paris, 1766.

£5 5s

- 488 **ENSCHÉDÉ** (J.). Proef van Letteren, welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij van J. Enschedé.

With one folding and six other plates.

8vo, half morocco, gilt, t. e. g. (Haarlem), 1768.

(SEE ILLUSTRATION, PLATE No. VII.).

£18 18s

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music, vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—“ This is a very interesting and fine specimen book of all the characters then in the Enschedé foundry. It contains finely-engraved copper-plate portraits of the printer, J. Enschedé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde.”

Udike also mentions the book, and reproduces specimens in his “ Printing Types.”



- 489 **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.
- 490 **LUCE** (Louis). *Essai d'une Nouvelle Typographie, ornée de vignettes, fleurons, trophées, filets, cadres et cartels, inventés, dessinés et exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale. Dédiée au Roi*. With 11 folding plates and numerous illustrations of some beautiful designs.  
4to, boards. Paris (Barbou), 1771.  
(SEE ILLUSTRATION, PLATE No. VIII.) **£14 14s**  
Mentioned in Bigmore and Wyman, as follows: "Very few copies were printed of these typographical ornaments, which fact, in addition to their beauty, causes the work to be much prized by bibliophiles."  
"Louis Luce was a celebrated engraver of punches for the Imprimerie du Louvre, now the French National Printing Office. He was the third engraver of this name. One of the greatest achievements of Luce was his cutting the character which he named 'La Perle,' which was the smallest body that had ever been cut or cast. A specimen of it is given in the 'Essai d'une Nouvelle Typographie'."  
Updike says in "Printing Types": "His *Essai d'une Nouvelle Imprimerie* shows a superb collection of ornaments and borders. These are designed with great skill . . . are wonderful in their variety, and yet harmonize with one another."
- 491 **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.
- 492 **HERDINGH EN DU MORTIER**. *Proeve van Letteren, welke gevonden worden ter Boekdrukkeryë van Herdingh en du Mortier te Leyden*.  
With printer's specimens of characters, vignettes, fleurons, etc.  
8vo, original boards. Leyden, 1793. **£6 6s**



- 493 **IFERN** (P.). Muestras de los Caracteres que tiene en su Obrador Pedro Ifern, Fundidor en esta Corte. En la Imprenta de Fermin Thadeo Villapando (1795).

12mo. Madrid, 1795.

£3 3s

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.—(Uplike, *Printing Types*).

Title-page missing. Three holes have been cut in two pages.

- 494 **BESNARD** (J.). Epreuves des Vignettes et fleurons polytipés, Gravés sur cuivre en manière de bois.

(Printer's specimens of fleurons and vignettes.)

Folio. Paris, 1802.

£3 3s

- 495 [**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.

- 495a ——— Another Copy. Half morocco, by Larrivière.

£35

AN EXTRAORDINARY COLLECTION OF GILLÉ'S TYPE-SPECIMENS.

- 496 **GILLÉ**, 1808-1814. Armorial du Royaume de France, ou Recueil d'Armes, Ecussons, Fleurons de la famille royale, de la Noblesse de France et des Armoiries de nos différentes Villes.

Typefounder's specimens of types, fleurons, vignettes, and coat of armes.

Folio, original.

Paris chez Gillé, éditeur, fondeur-imprimeur, 1814.

BOUND UP WITH:

Recueil des divers caractères, vignettes, fleurons et ornements de la fonderie de J. G. Gillé.

Paris, 1808 & 1813.

BOUND UP WITH:

Epreuves des vignettes et fleurons de la fonderie de Gillé.

Paris, 1808.

£10 10s

In all some 120 leaves.



- 497 **HAMMER** (Peter). Schriftproben, 1808.  
4to, vellum, gilt border on sides.  
(Haarlem, Enschedé, 1914). **£4 4s**  
One of a few copies especially reprinted for the Society of Munich Bibliophiles.
- 498 **CAREY** (E.). Spécimen des Caractères de l'Imprimerie.  
With numerous diagrams in the text.  
8vo, original wrappers. Paris, about 1820. **£2 2s**
- 499 **FIGGINS** (Vincent). Specimen of printing types, by Vincent Figgins,  
Letter Founder, West Street, West Smithfield, London.  
Royal 8vo, original boards. London, 1828. **£5 5s**
- 500 **MARTIN EN COMP** (H.). Proeve van Eenige Nieuwe Letteren.  
4to, boards. Amsterdam, 1829. **£6 6s**
- 501 **BUCHEZ-HILTON**. Principes raisonnés de Caractères Typographiques  
à l'usage des Géographes Typographes, Ecoles Royales d'application  
&c., dédié à L. L. A. A. R. R. les Enfants de France.  
Specimens of Types.  
4to, broadside. (Paris, about 1830). **6s**
- 502 **DAMMARTIN** (Moreau de). Typologie ou Description Pratique et  
détaillée des Caractères Alphabétiques, Latins, Français, Anglais,  
Gothiques et Allemands, à l'usage des Sculpteurs, Fondeurs etc. et par-  
ticulièrement destinée aux Peintres en Bâtimens.  
Oblong folio, boards. Paris, about 1830. **£2 2s**
- 503 **MARCEL** (J. J., formerly Director of the Imprimerie Royale). Les Voeux  
de la France pour l'Heureux Anniversaire du IX Aout, exprimés en 80  
idiômes et caractères différens.  
With frontispiece engraved portrait of Louis Philippe.  
Printed on blue, white and red paper.  
8vo, half cloth. Paris, Felix Locquin, 1831. **£3 3s**

- 504 [**BOYER.**] Campione Dei Caratteri Fregi E Vignette Della Fonderia Tipografica Dei Fratelli Boyer E C.  
Printer's specimens of characters, vignettes and fleurons.  
4to, original wrappers. Firenze, 1832. **£2 10s**
- 505 **RIGNOUX.** Spécimen des Caractères modernes de la fonderie de Rignoux. Typefounder's specimens.  
Folio, original wrappers. Paris, 1838. **£2 2s**
- 506 **BLAKE & STEPHENSON.** Specimen of Printing Types by Blake and Stephenson (Successors to Mr. W. Caslon, of London), Letter-founders.  
Royal 8vo, cloth. Sheffield, 1838. **£1 16s**
- 507 **PINARD.** Epreuves de Caractères de la fonderie de Picard.  
Typefounder's specimens. 2 sheets.  
Folio. Paris, 1838. **3s 6d**
- 508 **TARBE & Co. (E.).** Epreuves de Caractères.  
Numerous specimens of printers' types, decorations, marks, fleurons, etc.  
8vo, original boards. Paris, 1839. **12s 6d**
- 509 **JUDENNE (F.).** Epreuve des caractères de la Fonderie de F. Judenne.  
With printer's specimens of characters, vignettes, etc.  
4to, original wrappers. Bruxelles, 1840. **£2 10s**
- 510 **CONNER (James and Son).** A Miniature Specimen of Printing Types and Ornaments, from the Type and Stereotype Foundry of Conner and Son.  
Containing numerous specimens of type, ornaments, printers' marks, etc.  
8vo, half leather. New York, 1841. **£2 12s 6d**
- 511 **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.



- 512 **RIGNOUX.** Spécimen des Caractères modernes de la Fonderie de Rignoux.  
4to, original wrappers. Paris, 1841. **18s**
- 513 **DE PASSE & MENNE.** Proeve van Drukletteren, uit de Lettergieterij van De Passe & Menne.  
With printer's specimens of characters, vignettes and fleurons.  
8vo, boards. Amsterdam, 1843. **£4 4s**
- 514 **LOGHEM & ZOON** (J. B. van). Proeve van Letteren, der Boekdrukkerij van J. B. van Loghem & Zoon.  
Printer's specimens of characters, vignettes, etc., with 2 folding plates.  
8vo, original boards. Haarlem, 1843. **£3 3s**
- 515 **LALAU** (J. G.). Proeve van Letteren der Boekdrukkerij.  
Printer's specimens of characters, vignettes, etc., with one folding plate.  
8vo, original boards. Leyden, 1844. **£5 5s**
- 516 **THOREY & VIREY.** Fonderie et Caractères de Thorey & Virey Rue de Vaugirard, 90, à Paris. Deuxième Cahier, 1846.  
Containing specimens of type, ornaments, etc.  
8vo, original wrappers. Paris, 1846. **£1 10s**
- 517 **CRESCINI** (Rizzardo). Fregi Caratteri e Vignette esistenti nella Tipografia Rizzardo Crescini.  
8vo, wrappers. (Italy), 1847. **£2 2s**
- 518 **ATTINGER.** Epreuves de Caractères de l'Imprimerie Attinger.  
Printer's specimens of types, fleurons and vignettes.  
Royal 8vo, original wrappers. Neuchâtel, 1849. **£3 3s**

- 519 **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**  
The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.
- 520 **JAEGER**. Schrift-Scalen.  
Printer's specimens of characters.  
8vo, half cloth. Vienna, 1857. **16s**
- 521 **PLAINEMAISON AND LAROCHE**. Epreuves de Caractères de Plainemaison et Laroche à Limoges. Typefounders' specimens.  
Small folio. Limoges, about 1860. **10s 6d**
- 522 [**TETTERODE**.] Catalogus van Chinese Matrijzen en Drukletters, Krachtens Magtiging van. Z. M. den Koning en op last van Z. E. den Minister Van Staat, Minister Van Kolonien J. J. Rochussen vervaardigd onder Toezigt Van Dr. J. Hoffmann.  
4to, original wrappers. Amsterdam & Leiden, 1860. **£1 1s**
- 523 [**HASLE**.] Specimen des Types Mobiles de l'Imprimerie de Js. Haslé. Typographe, Lithographe et Libraire, à Morlaix.  
8vo, original wrappers. Morlaix, 1865. **£1 2s**
- 524 **ENSCHEDÉ ET FILS** (Joh.). Specimen 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.
- 525 **CLAYE** (J.). Types de Caractères et d'Ornements Anciens.  
Numerous specimens of printers' types, initials, vignettes, etc.  
8vo, original boards. Paris, 1875. **£2 10s**



- 526 **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.
- 527 **BELINFANTE** (Gebr.). Letterproef der Boekrukkerij van Gebr. Belinfante, voorheen A. D. Schinkel.  
8vo, wrappers. Gravenhage, 1882. **£1 5s**
- 528 **SPIN & ZOON** (C. A.). Zevende Vervolg der Verzameling van Lettersoorten Versieringen en Vignetten.  
8vo, cloth gilt, g. e. Amsterdam, 1878-1885. **£2 5s**  
Contains numerous specimens of ornamental and oblique lettering.
- 529 [**KLINKHARDT.**] Gesamt-Probe der Schriftgiesserei Julius Klinkhardt, in Leipzig und Wien.  
Printer's specimens of characters, vignettes, music, with 10 folding plates in each volume.  
2 vols., thick royal 8vo, cloth. Leipzig, 1885-1890. **£5 5s**
- 530 **ROELOFFZEN & HUBNER.** Proeven van Reproduction in Zink voor de Boekdrukkers.  
Printers' specimens of illustrations and dentelles, with a supplementary book of the factories.  
4to, gilt cloth covers. Amsterdam, 1888. **7s 6d**
- 531 **LAVAL & CIE.** Fonderie Modern Typographique.  
Containing numerous specimens of types, paper covers, etc.  
8vo, half morocco, gilt edges. Paris, 1888. **10s 6d**
- 532 **BOGAERTS.** Letterproeven van de Maatschappij tot Exploitatie van de Drukkerij Bogaerts.  
Folio, wrappers. Vucht, 1889. **£1 1s**

- 533 **MARTINEZ GARCIA** (F.). Imprenta de F. Martinez Garcia, Madrid.  
A collection of typographical specimens with fleurons, borders, etc.  
18 pp., folio, wrappers. (Madrid, circa 1890). **7s 6d**
- 534 **KOEHLER** (Bernhard). Preisliste No. 33a Stempel-Utensilien Paginir-u.  
Numerir-Maschinen Permanent-Farbkissen Stempel-farben und  
Signirtuschen, etc.  
4to, wrappers. Berlin (1896). **8s**
- 535 **IPENBUUR & VAN SELDAM**. Verkorte Letterproef.  
Small 4to, wrappers. Amsterdam (1900). **2s 6d**
- 536 **LUDWIG & MAYER**. Unsere Zick-Zack in praktischer Verwendung.  
Oblong 8vo, wrappers. Frankfurt a. M. (1900). **2s 6d**
- 537 **TETTERODE** (N.). Catalogue of Oriental Types manufactured by  
N. Tetterode, Type-Founder.  
8vo, cloth. Amsterdam (N.D., about 1900). **12s 6d**
- 538 **OPPENHEIM** (I.). Geïllustreerde Beschrijving der Electriche Druk-  
kerij.  
4to, wrappers. Groningen (1900). **6s**
- 539 **SHELTER** (J. G.) and **GIESECKE**. Zeitungs und Accidenzschmuck;  
Palmetteneinfassung.  
4to, wrappers. Leipzig (1901). **5s**
- 540 **ENSCHEDÉ** (Joh.) and **ZONEN**. Lettergieterij Haarlem. Romein &  
Cursief-Schriften Halfvette Schriften, Halfvette cursieven. Breede  
Grotesque Schriften. Serie 57.  
Small folio, wrappers. Haarlem (1902). **3s**



- 541 **KREBS** (B.). Schriftgiesserei Benjamin Krebs Nachfolger.  
Printer's specimens of characters, vignettes, etc., with coloured illustrations.  
8vo, cloth covers. Frankfurt a M., 1902. **12s 6d**
- 542 **DOUBLET** (Ch.). A Catalogue of Printers' Utensils, types, vignettes, borders, various decorations, etc., with prices.  
Oblong 8vo, cloth. Paris, 1902. **7s 6d**
- 543 **VAN HELDEN** (T.). Een Kijkje in een Interessant Bedrijf. Lettergieterij "Amsterdam," vorheen N. Tetterode.  
Oblong 8vo, wrappers. Haarlem, 1903. **6s**
- 544 **PLANTIN.** Index Characterum Architypographiae Plantiniana. With preface by Max Rooses.  
Large folio, wrappers.  
Antwerp (Edition Musée Plantin Moretus), 1905. **£5 5s**  
Specimens of Plantin's wonderful collection of woodcut and other printing types. He seems to have paid special attention to ornamental capitals, some magnificent examples of which are given, though the alphabet is not complete in every case. They include Hebrew characters, designed in 1564, with ornamental floral backgrounds—a very uncommon treatment—Roman and Greek capitals with Scriptural and mythological ornamentation; and an alphabet of Gothic capitals with white ornamentation on a black ground, which was used in the Psalterium of 1571; and some fine four-inch capitals with biblical miniatures in the background, which, though intended for a Missal, were, however, never used by Plantin after all. There are also some skilfully designed "interlaced" capitals of Gothic formation which Arnold Nicolai engraved in 1563; many handsome vignettes, and specimens of mediaeval music-notes.  
An interesting history of Plantin's foundry is given in the preface, from which we learn that he began very modestly in 1555, in possession of "only a dozen roman characters, ten italics, a Greek, a few flemish characters, and one facsimile of a handwritten letter," and from this he built up the famous and remarkable collection reproduced in this book.  
Updike, in his "Printing Types," devotes several pages of text and reproductions to Plantin. Of the book catalogued herewith, he says: "The monumental *canon d'Espagne*—a large, round Gothic letter intended for liturgical books, and, I believe, cut for a Spanish Antiphonary ordered by the King of Spain (Philip II.) but never printed—is a very good example of the black letter peculiar to Spain at that period. . . . A vast quantity of ornamental alphabets, many of which are of great magnificence, do not come properly under our survey. Two classes of these, however, may be noted—the calligraphic letters, probably derived from the ornamental lettering of contemporary writing-masters, meant to be used with civilité types, or with music, and the class of alphabet represented by the famous historiated letters."



- 545 **BUSSY** (J. H. de). Letterproof van J. H. de Bussy.  
Printer's specimens of characters and vignettes.  
Folio, wrappers. Amsterdam, circa 1905. **15s**
- 546 **TYPOGRAFISCHE MEDEDEELINGEN.** 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.
- 547 **SHELTER & GIESECKE** (J. G.). Numerir-Apparate und Ziffernwerke.  
With numerous illustrations.  
8vo, wrappers. Leipzig, circa 1905. **6s**
- 548 **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**
- 549 **BRENDLER & SOHNE** (Karl). Imperator; k. u. k. Hof-Schriftgiesserei und Hof-Gravieranstalt.  
4to, wrappers. Vienna (1906). **2s 6d**
- 550 **STEMPEL** (D.). Inserat-Schriften und Inserat-Ornamente.  
With six loose sheets of specimens and a page of "Frankfurter Tageblatt" inserted.  
4to, wrappers. Frankfurt, N.D. (1906). **5s**
- 551 **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**



- 552 **MERGENTHALER.** Linotype-Setz-u. Zeilen-Giessmaschine.  
With illustrations.  
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**
- 553 **KREBS** (Benjamin). Ridingerschrift.  
With portrait of Johann Elias Riedinger (1698-1767).  
Small 4to wrappers. Frankfurt a. M. (1906). **5s**
- 554 **MERGENTHALER.** Linotype. Antigua-Schriften.  
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**
- 555 **STEMPEL** (D.). Bürck-Schrift und Zierat nach Zeichnungen von P.  
Bürck.  
8vo, wrappers. Frankfurt a. M. (1906). **1s 6d**
- 556 **SHELTER** (J. G.) and **GIESECKE.** Reklameschrift Radium.  
Oblong 8vo, wrappers. Leipzig (1906). **2s 6d**
- 557 **TETTERODE** (N.). Letterproef der lettergieterij "Amsterdam."  
Folio, cloth. Amsterdam, 1907. **£1 15s**
- 558 **BAUERSCHE GIESSEREI.** Novitäten Bauersche Giesserei.  
Printer's specimens of characters, vignettes, fleurons, etc.  
4to, wrappers. Frankfurt, a. M., 1907. **10s 6d**
- 559 **CLARK & CO.** High-class Designs and up-to-date Electros for circulars,  
for programmes. (Catalogue No. 9).  
4to, wrappers. London (1908). **2s 6d**
- 560 **SHELTER** (F. G.) and **GIESECKE.** Schreibschrift Fee und Fata Mor-  
gana. Specimens of script type.  
4to, wrappers. Leipzig (1908). **2s 6d**

- 561 **ENSCHEDÉ** (Joh.) and **ZONEN**. Ornament-Serien.  
Royal 8vo, wrappers. Haarlem, 1908. **5s**
- 562 **FIRENZE**. Nieuwe Boek-en Fantaisie-Letter.  
Royal 8vo, wrappers. Amsterdam (1908). **5s**
- 563 **STEMPEL** (D.). Schriftgiesserei. Messinglinien Galvanoplastik. Stempel-  
schneiderei Gravier-Anstalt. Mit den neuesten amerikanischen Mas-  
chinen ausgestattet.  
With numerous photographs taken at the factory.  
Oblong royal 8vo, wrappers. Frankfurt (1908). **5s**
- 564 **STEMPEL** (D.). Frankfurt Serie. Eine Characterschrift von geschlos-  
sener markiger Wirkung, welche überlieferte und bewährte Formen in  
der Zeichnung festhaltend, den künstlerischen Anforderungen unserer  
Tage entspricht.  
Large 4to, wrappers. Frankfurt, N.D. (circa 1908). **5s**
- 565 **HEMMONS** (W. C.). Specimens of Printing Types issued by W. C.  
Hemmons, Printer, of Bristol.  
4to, volume, showing some hundred different specimens of type,  
ornaments and blocks, boards. 1909. **10s 6d**
- 566 **SCHERER** (Roman). Fabrique de Caractères en bois.  
Numerous specimens of types, coloured borders, etc.  
Folio, original wrappers. Lucerne (circa 1909). **6s**
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Werke und Akzidenzen Initialen und Schmuck von J. V. Cissarz.  
Folio, wrappers. Frankfurt (circa 1910). **5s**
- 568 **BARLOSIUS** (G.). Barlosius-Schrift. Schrift-Garnitur in zehn Graden  
nebst Schmuck und Vignetten nach Entworfen von Georg Barlosius.  
Royal 8vo, original wrappers. Frankfurt am Main (circa 1910). **5s**



- 569 **KLINKHARDT** (J.). Saxonia neue Römische Antiqua-Schriften. Initialen und Schmuck Entworfen von Richard Grimm.  
With 1 folding plate.  
8vo, wrappers. Leipzig, about 1910. **3s 6d**
- 570 **BLIKMAN & SARTORIUS.** Letterproof.  
With 4 specimen coloured plates.  
Small folio, wrappers. Amsterdam, N.D. (circa 1910). **10s 6d**  
There are specimens of music, types of all sizes and kinds, and some uncommon specimens of ornaments.
- 571 **WYT & ZONEN** (M.). Letterproof.  
Printer's specimens of characters, with the author's coloured portrait, musical notes, and numerous coloured illustrations.  
4to, boards. Rotterdam, 1910. **10s 6d**
- 572 **GENZSCH & HEYSE.** Typen-Revue. Deutsches Normal-Schriftlinien-System, von uns zuerst und am vollkommensten eingeführt seit 1899 und als "Universallinie" veröffentlicht 1903.  
Printer's specimens of characters, with coloured ornaments and vignettes.  
8vo, boards. Hamburg, about 1910. **10s 6d**
- 573 **FLINSCH.** Roosevelt Neue Buch-und Akzidenz-Schrift.  
Typefounder's specimens of characters, with coloured illustrations.  
4to, original wrappers. Frankfurt am Main, about 1910. **4s**
- 574 [**FLINSCH.**] Schriftgiesserei Flinsch, Frankfurt. Ehmcke-Kursiv Type und Ornament Heft Nr. XXXIX.  
Folio, original boards. Frankfurt am Main, 1910. **10s 6d**
- 575 **STEMPEL** (D.). Zircular und Kartenschriften, in ihrer Verwendung für die Praxis. Printer's specimens of characters, vignettes.  
8vo, boards. Frankfurt, a. M., 1910. **5s**
- 576 **TURNBULL & SPEARS.** A Reference Book to the Principal Book Fonts used by Turnbull & Spears.  
Numerous specimens of printers' types, initials, head and tail-pieces, programme decorations, borders, ornaments, etc.  
Small 4to, original paper covers. Edinburgh, N.D. **6s**

- 577 **BERTHOLD** (H.). Billet.  
Small 4to, wrappers. Stuttgart (1911). **2s**
- 578 **OFFENBACHER REFORM-LATEIN.** Nach Entwürfen von Albin  
Auspurg.  
4to, wrappers. Offenbach a. M. (1913). **2s 6d**
- 579 **SALZMANN-FRAKTUR.** Printers' specimens of characters, vignettes,  
etc.  
4to, original wrappers. Leipzig, Schelter & Giesecke, 1913. **3s 6d**
- 580 **LUDWIG & MAYER.** Die Schriftgiesserei Ludwig & Mayer zu Frank-  
furt am Main auf der buchgewerblichen Ausstellung zu Leipzig.  
Small oblong 8vo, wrappers. Leipzig, 1914. **2s**
- 581 [**SHELTER & GIESECKE.**] Schriften J. G. Schelter & Giesecke  
Leipzig. Gedrängte Probe.  
Royal 8vo, cloth. Leipzig (1914?) **5s**
- 582 [**LEWENSON OF MOSCOW.**] Hofkunstdruckerei-gesellschaft A. A.  
Lewenson, Moskau. Catalogue in Russian and German of the items  
exhibited at the Leipzig Book Exhibition in 1914.  
8vo, original wrappers. Moscow, 1914. **4s**
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With specimens of figures and vehicles in silhouette.  
8vo, parchment. Haarlem (1914). **3s 6d**
- 584 **GENZSCH & HEYSE.** Glass-Antiqua, ein Schlager für die neuzeitliche  
Druckausstattung. Printer's specimens of characters and vignettes.  
4to, original wrappers. Hamburg, circa 1914. **5s**
- 585 **GENZSCH & HEYSE.** Plantin-Antiqua und Kursiv.  
8vo, wrappers. Hamburg, circa 1914. **2s 6d**
- 586 **STEMPEL** (D.). Die Kunst im Buchdruck. Originalschnitte der  
Schriftgiesserei D. Stempel. A. G. Frankfurt am Main.  
4to, wrappers. Leipzig, 1914. **2s 6d**



- 587 **ENSCHEDÉ** (Joh.). Catalogus van de typographische verzameling.  
8vo, boards. Haarlem, 1916. **10s 6d**
- 588 **BUHE** (Walter). Buhe-Fraktur. Nach Zeichnungen von Walter Buhe.  
Geschnitten in einer mageren, halbfetten und engenfetten Garnitur.  
Printer's specimens of characters, vignettes, fleurons, etc.  
4to, original wrappers. Frankfurt am Main, 1916. **3s 6d**
- 589 **ENSCHEDÉ EN ZONEN** (J.). Mediaeval Schriften (vijftien Proefbladen)  
Joh. Enschedé en Zonen Lettergieterij.  
Haarlem, 1920? **4s**
- 590 **TETTERODE** (N.). Onze Fabrieken en Werkplaatsen. Lettergieterij  
"Amsterdam" voorh. Tetterode.  
8vo, wrappers. Amsterdam (1920?) **10s 6d**
- 591 **VAN DER BURGH** (Johs. J. C.). Beknopt overzicht van onze boeken  
Smoutletter. Benevens proeven van drukwerken geillustreerd en in  
Kleuren.  
Folio, wrappers. Deventer (circa 1918). **6s**
- 592 **TETTERODE** (N.). Romaansch Boek-Courant en Fantasie-Letter.  
Printer's specimens of characters with coloured initials.  
8vo, boards. Amsterdam, about 1920. **7s 6d**
- 593 [**BUTTER.**] Buchschmuck. Schriftgiesserei Bruder Butter.  
Printed in colours.  
4to, original wrappers. Dresden, 1920. **6s**
- 594 **TIEMANN** (Walter). Fraktur und Peter Schlemihl nach Zeichnung von  
Walter Tiemann.  
Printer's specimens of characters, vignettes, etc.  
Oblong 4to, original wrappers.  
Offenbach a. M., Klingspor, 1921. **3s 6d**
- 595 **DARANTIÈRE** (Maurice). Sensuivent les Caractères et les Impressions  
de Maurice Darantière, de Dijon Imprimeur, à L'enseigne du Joieux  
Laboureur. With facsimiles.  
4to, paper covers, uncut. Dijon (1921?). **£3 5s**

- 596 **CASLON** (H. W.). Specimens of Types and Borders and Illustrated Catalogue of Printer's Joinery and Materials.  
With frontispiece portrait of William Caslon in colours.  
4to, cloth. London, 1922. **15s**
- 597 **McMURTRIE** (Douglas C.). Specimen of types in general use at the Condé Nast Press with a foreword on types and type specimens by Douglas C. McMurtrie.  
8vo, boards. Greenwich, Connecticut, 1923. **12s 6d**
- 598 **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.
- 599 **COURIER PRESS (THE)**. Type Faces and Type Service.  
With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.  
4to, original boards. Leamington Spa, 1923. **2s 6d**
- 600 **THIEME** (H. C. A.). Spécimen-Album.  
With Printers' specimens.  
4to, cloth. Nimèguen (about 19 . . .). **12s 6d**
- 601 **VAILLANT-CARMANNE** (H.). Catalogue de Caracteres.  
Caractères de Texte, Langues étrangères et Musique, Caractère de Genre et Fleurons. Caractères d'Affiches.  
Liège (about 19 . . .). **10s 6d**





## § III

## PRINTERS' AUTOGRAPHS, PORTRAITS AND MEDALS



- 602 **FRANKLIN** (Benjamin, 1706-1790). American Philosopher and Statesman.

An Autograph letter signed to G. B. Bodoni, the Italian printer. A Copy in Bodoni's Hand-writing.

1 page, 4to. Philadelphia, 14th October 1787. (In Buckram Case). **£4 4s**

An interesting letter (written in French), praising Bodoni on account of his "Essai des Caractères de l'Imprimerie," and speaking of it as "Un des plus beaux que cet Art ait produit jusqu'à présent." Further on in the letter, Bodoni's different types are discussed.

- 603 **FRANKLIN** (Benjamin, 1706-1790). American Printer and Statesman.

Three-quarter length, seated, wig, plain dress, through window in background buildings with lightning flashing among them, to left electric conductors.

Mezzotint by E. Fisher after M. Chamberlin.

Size  $13\frac{7}{8}$  by 11 inches, with margins. Circa 1770. **£31 10s**

- 604 **FRANKLIN** (Benjamin). Another portrait.

Half length, seated, coat edged fur, chart "Philadelphie" before him.

Line engraving by D. A. S. Benonig apud Ludovicum Inig.

Size  $13\frac{1}{4}$  by  $9\frac{1}{4}$  inches, with margins. **£5 15s**

- 605 **FRANKLIN** (Benjamin). Another portrait.

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**

- 606 **FRANKLIN** (Benjamin).

In oval, head and shoulders, coat edged with fur.

Stipple engraving by Gautier after Bonneville.

Size  $8\frac{1}{2}$  by  $5\frac{3}{8}$  inches. Circa 1817. **12s 6d**

- 607 **FRANKLIN** (Benjamin).  
In oval, head and shoulders, tablet under.  
Line engraving by Charles Pye after Duplessis.  
Size  $9\frac{3}{4}$  by  $6\frac{1}{2}$  inches. 1817. **10s 6d**
- 608 **FRANKLIN** (Benjamin). Another portrait.  
Line engraving by Angus.  
Size  $6\frac{1}{4}$  by  $3\frac{3}{4}$  inches. 1783. **15s**
- 609 **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**
- 610 **FRANKLIN** (Benjamin).  
In oval, half length, wig, white neckcloth, dark coat.  
Stipple engraving by J. Wilkes after J. Chapman.  
Size  $6\frac{1}{4}$  by  $4\frac{1}{2}$  inches, with margins. 1806. **15s**
- 611 **FRANKLIN** (Benjamin). Ministre Plénipotentiaire des Etats Unis de l'Amérique Septentrionale.  
In oval, half length in decorative border. Line engraving.  
Size  $10\frac{1}{2}$  by  $7\frac{1}{2}$  inches. **£1 10s**
- 612 **RECEPTION DE BENJAMIN FRANKLIN**, chez le Duc d'Orleans au Palais Royal. Lithograph.  
Size  $13\frac{3}{4}$  by 10 inches. Circa 1840. **£1 1s**
- 613 **GENT** (Thomas, 1693-1778). English Printer.  
Half length, in stonework frame arched at top, long hair and cape, hands on sill, right one over books and papers holding open his "History of Town of Rippon."  
Fine mezzotint by Valentine Green after N. Drake.  
Size  $12\frac{7}{8}$  by 9 inches, with margins. **£2 2s**  
Printer and topographer; member of Stationers' Company, and admitted to freedom of the city, 1717; employed in Fleet Street by Henry Woodfall and Samuel Richardson, settled at York, 1724, being the sole printer in the city and county; printed his own histories of York (1730), Ripon (1734), and Hull (1735); set up the first press at Scarborough.



614 **KOSTER** (L.), of Haarlem. The 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**

615 **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**

616 **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**

617 **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**

618 **KOSTER (L.).**

Embossed silver medal by Holtzhey.

Obverse: The patroness of Haarlem. Reverse: Koster and Minerva. A.D. 1740.

The medal measures  $7\frac{7}{8}$  inches in circumference, and weighs 86 grammes.

Van Loon, Supplement, Vol. III., No. 145.

**£3 10s**

619 **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**

620 **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**

621 **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**



INSTRUCTION, TO ESTABLISH A PRINTING PRESS, (FRENCH & ARABIC), AT CAIRO, ETC.

621a **NAPOLEON I** (1769-1821). Emperor of the French.

Document signed "Bonaparte," to Monge.

1½ pp., folio. Cairo, (2d August, 1798).

£52

An order to Monge, Berthollet and Quarter-Master-General to select a suitable house in which to organise a printing establishment (French and Arabic), a chemical laboratory, a library, and, if possible, an observatory. The letter is in the hand of Bourrienne. The document reads (in translation):—

Bonaparte, Napoleon, Commander-in-Chief.

Cairo, 2d August, 1798.

From the General Headquarters of Cairo, 2d August, 1798.

Bonaparte, Member of the National Institute, Commander-in-Chief, commands:

FIRST ARTICLE.

The Citizens Monge, Berthollet, and the Quarter-Master-General to deliberate together for the choosing of a suitable house in which to establish

a French printing establishment,  
an Arabic printing establishment,  
a chemical laboratory,  
a physics laboratory,  
a library, and, if possible,  
an observatory.

There must also be an assembly room for the Institute.

ARTICLE 2D.

They will present me the plans for the entire organisation of the said house, with the schedule of the costs.

ARTICLE 3D.

I, also want this house to be situated on the Usbekié square or as near it as possible.

BONAPARTE.

(Addressed to the Citizen Monge,  
Maison Moglie Ibrahim Bey.  
Cairo.

(In the hand of Bourrienne. The Order is printed in the Correspondence, Vol. IV., page 302. As in the collection Napoleon.)

## § IV

## PAPER MAKING AND WATERMARKS



- 622 **BADINI** (Charles François). Les deux Verificateurs, pour la reconnaissance des faux; le premier applicable aux billets des Banques Publiques, l'autre aux signatures et a toutes sortes d'écritures; Approuvés par les Directeurs de la Banque d'Angleterre, par l'Association des Banquiers de Londres et de Westminster, et en dernier lieu sanctionnés par le Conseiller-d'Etat Gouverneur de la Banque de France.  
With 5 plates. 8vo, boards. Paris, 1807. **£1 16s**
- 623 **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.
- 624 **BLANCHET** (A.). Musée Retrospectif de la Classe 88, fabrication du papier (Matières premières, matériel, procédés et produits) à l'Exposition Universelle Internationale de 1900, à Paris.  
With 2 folding maps and 54 illustrations in the text.  
4to, original wrappers. Paris. **10s 6d**  
Presentation copy from the author.
- 625 **BLANCHET** (A.). Musée retrospectif de la Classe 88. Fabrication du Papier (Matières premières, matériel, procédés et produits) a l'Exposition Universelle Internationale de 1900, à Paris. Rapport de la Commission d'Installation.  
Containing two folding maps and numerous illustrations in the text.  
8vo, original wrappers. Paris, 1900. **6s**



- 626 **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.

THE ORIGINAL EDITION.

- 627 **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 12,112 facsimiles of watermarks on 1,500 plates. Original Edition. Very rare. 4 vols., 4to, cloth. Paris, 1907. **£25**
- This edition was only printed in a few copies, and was immediately out of print.

THE STANDARD WORK ON WATERMARKS.

- 628 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques due 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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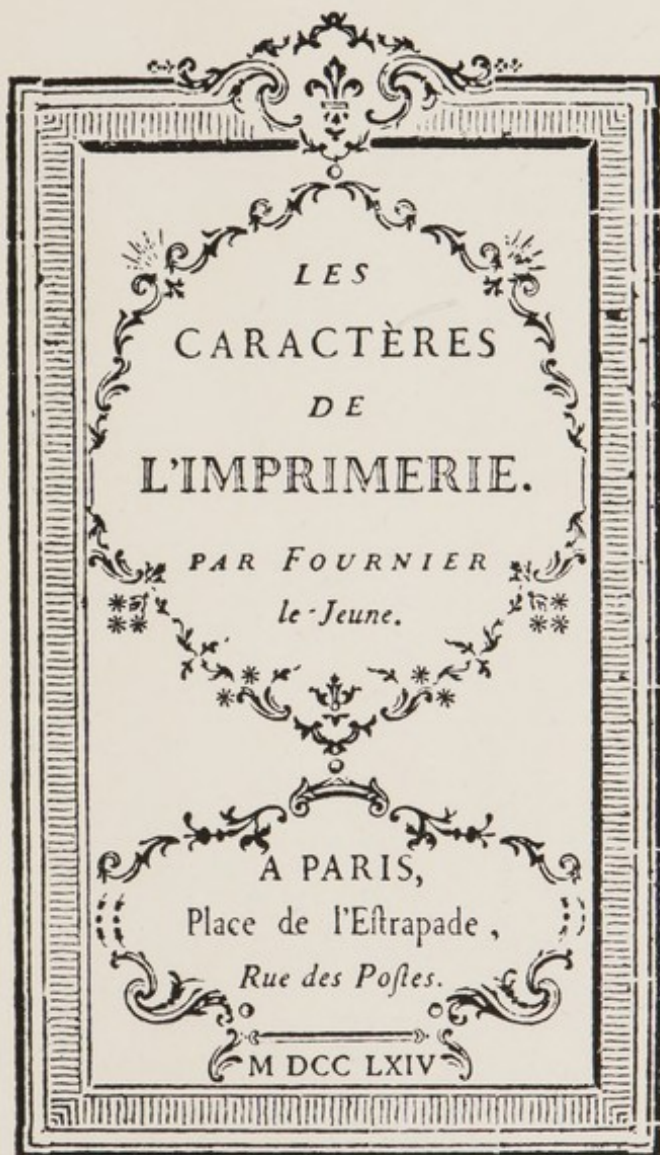
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PLATE V.



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PLATE VI.



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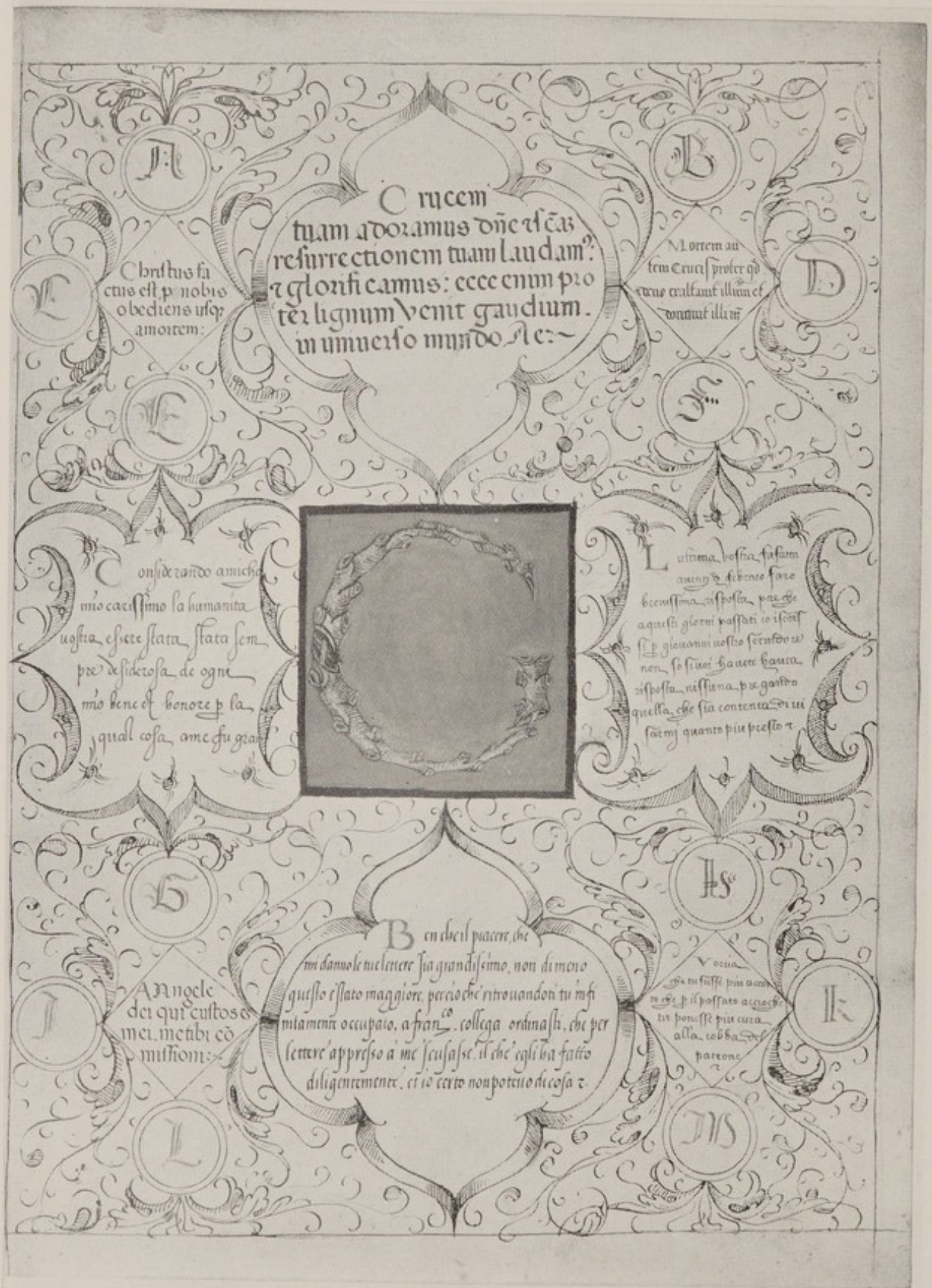


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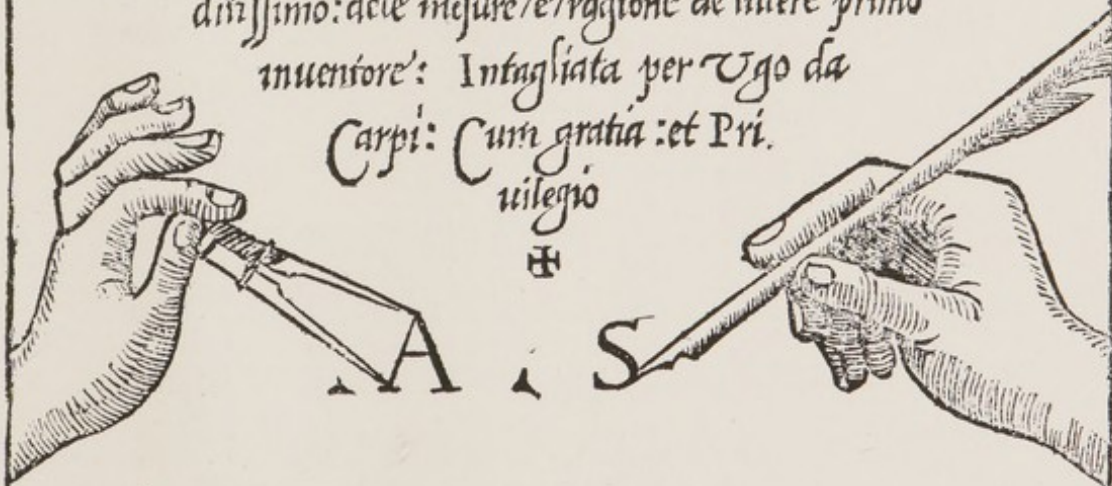
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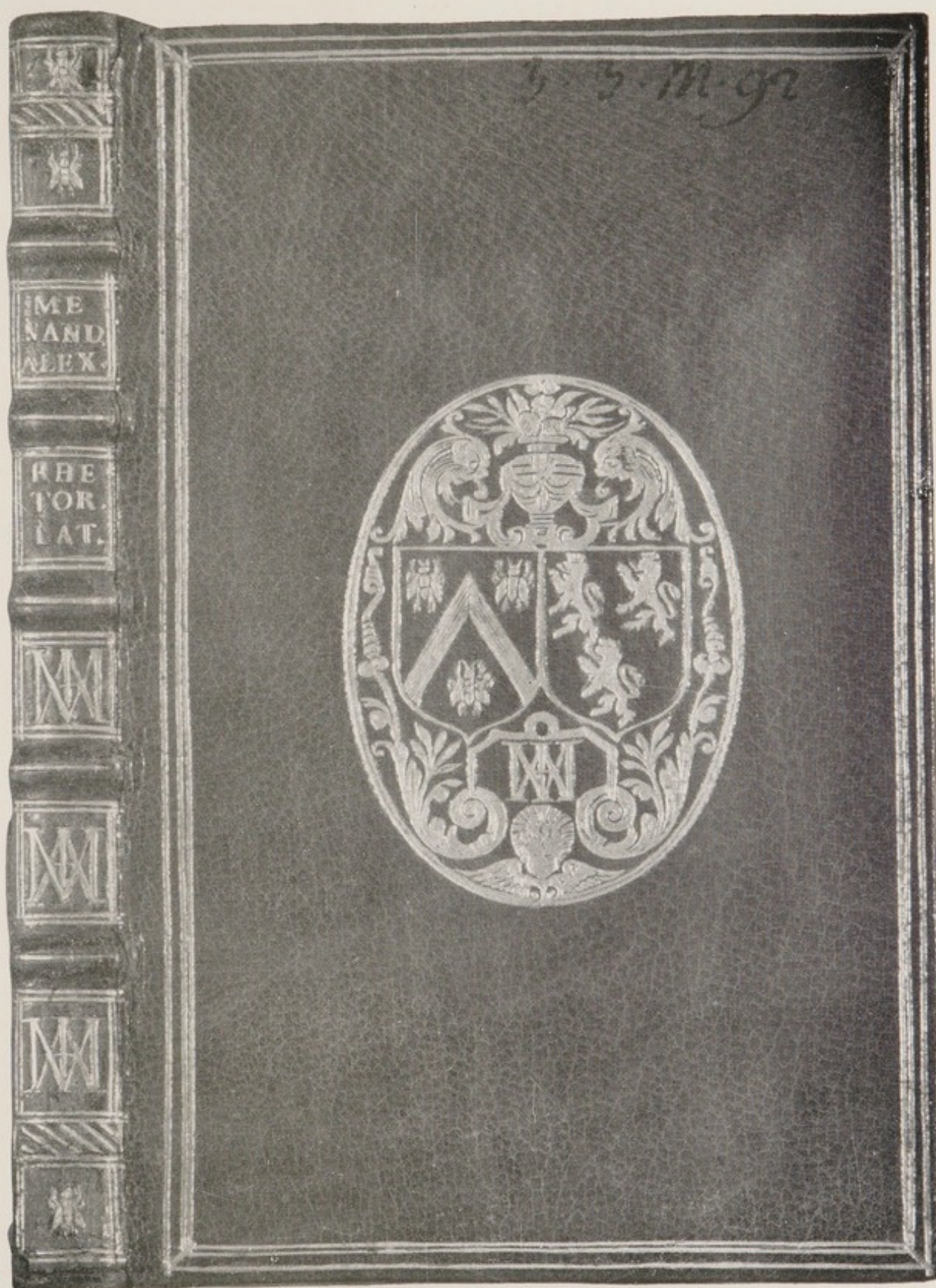
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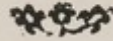
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PLATE XIV.

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EN ESCRIVANT,



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nayuellement les paroles: ce que iamais  
homme n'a faict.*

*Par Honorat Rambaud Mre<sup>s</sup>  
d'Escole à Marseille.*



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PAR IEAN DE TOURNES  
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the writer points out, it was the duty of these sacristan-librarians to read, classify,  
arrange and generally care for the books in the possession of their respective con-  
vents, and to add the industry of the bookbinder to that of librarian. Ferrini used  
to perform this labour of love (albeit less "professionally" perhaps, that some of  
the more famous early bookbinders of Italy, where this art flourished in the middle



**Gruel** (Léon)—*continued*.

ages) in the intervals of doing general repairs, keeping the convent's accounts, and making diverse purchases, the records of which make quaint reading to-day.

This monk's account book, of which the present work treats, presents an amusing miscellany of entries, wheat, vegetables and vestments alternating with details of expenditure with regard to bindings, etc. Small loans are carefully noted down, with the date on which the repayment was due, and it is especially interesting to note the modest sums paid for the leather from which the bindings were evolved. Sevenpence is the price of a piece of red leather, while the monk's fee for binding two Grammar books for a Gilder's little boy is just over a shilling. The contemporary travelling expenses of a monk seem to have been equally modest, for we find that November 2nd, 1478, is the date set aside for the repayment by Brother Lorenzo, Chaplain of Giovanni de Empoli, of the sum of "one florin which I lent him, he having told me that he wished to go to Florence with Pieriano Grappino."

The two plates consist of an illustration of the binding of this account book, and a facsimile of one of the pages.

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- 1200 [**LONGEPIERRE.**] **PORTALIS** (Baron Roger). Bernard de Requeleque, Baron de Longepierre (1659-1721). With engraved portrait and folding plate.  
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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

(Continued over)



**Monographs on Bookbinding**—*continued.*

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 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 proves 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.

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- 1233a ——— Another Copy, original wrappers. **£2 10s**



- 1234 [**THOU, DE.**] **HARRISSE** (Henry). Le Président de Thou et ses descendants; leurs célèbre Bibliothèque; leurs armoiries; et les traductions françaises de J. A. Thuani *historiarum sui temporis* d'après des documents nouveaux.

With four plates; facsimile of letter asking Louis XIV. to buy the de Thou Library; and heraldic illustrations in text.

Small folio, wrappers. Paris, 1905.

£1 5s

Large paper. The book, which deals exhaustively with the history of the de Thou family and their famous library, is divided into three parts. Part I. is devoted to the history and original catalogues of the Library; Part II. deals with Jacques-Auguste's works and the translation of his *Historia sui temporis*; while the third part deals with the genealogy of his family and contains various heraldic illustrations, and a genealogical table from the sixteenth to the eighteenth century.

Jacques Auguste de Thou, historian, was born in Paris in 1553. He was the third son of Christophe de Thou, first President of the Paris parliament. Originally intended for the Church, he took up the study of law under Cujas and Hotman. In 1573 he accompanied Paul de Foix, French Ambassador to Italy, and there conceived the idea for his famous history. At the age of 24 he was nominated councillor-clerk to the Paris parliament, and in 1581 he was a party to a parliamentary commission formed at Bordeaux, where he met the Prince de Condé. He undertook several missions in Picardy and Normandy at the instance of Henry III. (of France), who made him a State Councillor forthwith and summoned him to the parliament which had been transferred to Tours, of which he acted as President; and later (1589) sent him to Germany and Italy together with Schomberg in search of financial assistance. On his return to France, Henry IV., whose confidant he was, ordered him to prepare the edict of Nantes; but, together with some other magistrates, he opposed the admission into France of certain laws of the Council of Trent which were detrimental to the liberty of the Gallic Church. With the retirement of his brother-in-law, Achille de Harlay in 1611, he was unable to obtain the post of first President of the Paris parliament under Louis XIII., as had been promised him under the old régime; but the official attempt to make up for this disappointment by nominating him one of the three Directors of Finance who were appointed to succeed Sully, was no consolation to him.

De Thou was the author of a great contemporary history of Europe, a work drafted in Latin (and subsequently translated into French) under the name *Historia mei temporis*, comprising some 138 books, and covering the period between 1543 and 1607. Bouillet describes him as a man eminently fitted to shine as an historian, having been personally acquainted with some of the leading historical characters of his day; an eye-witness, and often one of the actors in the events he graphically portrays in his beautiful style. His frank criticism of the clergy, and tolerance towards the Protestants, led the authorities to doubt his orthodoxy, and his *Historia* was censured by Rome.

- 1235 **TOLDO** (Vittorio de). L'Art Italien de la Reliure du Livre (XV<sup>e</sup>- XVI<sup>e</sup> Siècle). With 37 plates (some in colours).

8vo, boards. Milan, 1924.

6s 6d

- 1236 **UZANNE** (Octave). L'Art dans la Décoration Extérieure des Livres en France et à l'Étranger.

On "Papier Vélin." With hundreds of illustrations.

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£7 10s



- 1237 **WEALE** (W. H. James) and **TAYLOR** (Lawrence). Early Stamped Bookbindings in the British Museum. Descriptions of 385 blind-stamped bindings of the XIIth to XVth Centuries in the Departments of Manuscripts and Printed Books; with 490 illustrations of the stamps used on them.  
Royal 8vo, original half cloth, uncut. London, 1922. **15s**
- 1238 **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**
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## § VII

REPRODUCTIONS OF ILLUMINATED MANUSCRIPTS,  
AND BOOKS ABOUT MANUSCRIPTS

- 1239 **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.

- 1240 **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.

Small folio, bound in leather gilt. Madrid, 1924. **£3 3s**

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.

We are the sole agents for the sale of the Duke of Alba's Catalogue of Portrait Miniatures (outside Spain).



- 1241 **AMIRA** (Karl von). Die Bruchstücke der grossen Bilderhandschrift von Wolframs Willehalm. With 20 reproductions in colours.  
Folio, original half vellum. Munich, 1921. **£1 10s**
- 1242 **ANCONA** (Paolo D'). La Miniature Italienne du X<sup>e</sup> au XVI<sup>e</sup> Siècle. Traduction de P. Poirier.  
With coloured plates, and 126 reproductions of miniatures.  
Folio, original wrappers. Paris et Bruxelles, 1925. **£3 10s**
- 1243 **ANTIQUITÉS** et Guerre des Juifs de Josèphe. Reproduction des 25 miniatures des manuscrits Français 247 et nouv. acq. 21013 de la Bibliothèque Nationale.  
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With coloured frontispiece and 17 illustrations (1 coloured).  
4to, original half cloth. Oxford, 1924. **10s 6d**
- 1245 [**AUTOGRAPHS.**] Facsimiles of Royal, Historical, Literary and other Autographs in the Department of Manuscripts, British Museum. Edited by George F. Warner, M.A.  
Complete Set. Series I.-V. Bound in 1 vol., folio, half morocco, t. e. g. 1899. **£4 15s**
- 1246 [**AUTOGRAPHS.**] **SCOTT** (Dr.) and **DAVEY** (Samuel). A Guide to the Collector of Historical Documents, Literary Manuscripts, and Autograph Letters, etc. With an Index of Valuable Books of Reference, where several thousand facsimiles of handwriting may be found for the verification of MSS. and Autograph Letters. Also a New Edition of Wright's Court-Hand Restored, with an introductory chapter for the use of students, and facsimiles of watermarks.  
Thick royal 8vo, bound by Zaehnsdorf in half morocco, uncut, t. e. g. London, 1891. **£1 10s**
- 1247 **BACHELIN** (A.). Description du Livre d'Heures du Prieuré de Saint-Lo (de Rouen). With two fine reproductions of miniatures.  
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- 1248 **BANGE** (E. F.). Eine Bayerische Malerschule des XI. und XII. Jahrhunderts. With 186 illustrations on 67 plates.  
Royal 8vo, half cloth. Munich, 1923. **£1 5s**
- 1248a **BAURENFEIND** (Michael). Vollkommene Wieder-Herstellung der Schreib-Kunst, aufrichtig Gezeigt von Christoph Weigel.  
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Oblong folio, cloth. Nuremberg, 1716. **£6 6s**
- 1249 **BEISSEL** (St.). Die Bilder der Handschrift des Kaisers Otto im Münster zu Aachen. With 33 plates of the miniatures.  
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- 1249a **BENZIGER** (Dr. C.). Eine Illustrierte Marienlegende aus dem XV. Jahrhundert (Kodex MSS. Hist. Helv. X. 50, Stadtbibliothek Bern).  
With 25 illustrations at end.  
Folio, original wrappers. Strassburg, 1913. **£2 2s**
- 1250 **BERNHEIMER** (C.). Paleografia Ebraica. With 30 plates, some in colours.  
Royal 8vo, cloth. Florence, 1924. **£5 5s**

THE FAMOUS ILLUMINATED BIBLE OF THE HOUSE OF ALBA.

- 1251 **BIBLIA** (antiguo Testamento) traducida del Hebreo al Castellano por Rabi Mose Arragel de Guadalfajara (1422-1433?) y publicada por el Duque de Berwick y Alba.

With 290 coloured illustrations, 29 initial letters of the Books, with borders, and five full-page illustrations, all reproduced in gold and colours.

2 vols., folio, leather, bound in the Hispano-Moresque style, being a faithful reproduction of the binding of the Toledan Missal shown in the Biblioteca Nacional. Madrid, Privately printed, 1920. **£34**

This Bible, consisting of the Old Testament translated from the Hebrew into Spanish, and known as the Bible of the House of Alba, is now published for the first time. The work of translation was undertaken in 1422 at the request of Don Luis Guzman, Lord of Algaba and Grand Master of the Military Order of Calatrava, by the learned Rabbi Roses Arragel of Guadalfajara. For many years the Manuscript was in the keeping of the Inquisition, who in 1620 presented it to that powerful Minister of Philip IV., the Conde Duque de Olivares, as a token of gratitude for the favours they had received from his father, the Spanish Ambassador in Rome. Finally, it came into the possession of the Family of Alba in 1688.

We are the sole agents for the sale of the Duke of Alba's Bible (outside Spain).



- 1252 [**BIBLIOTHÈQUE NATIONALE.**] Fac-Similés de Manuscrits Grecs, Latins et Français du V<sup>e</sup> au XIV<sup>e</sup> siècle exposés dans la Galerie Mazarine. With 40 plates.  
8vo, boards. Paris (about 1910). **10s 6d**
- 1253 **BINYON** (L.). The Court Painters of the Grand Moguls. With historical introduction and notes by T. W. Arnold.  
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8vo, cloth. Oxford, 1921. **£4 4s**
- 1254 **BIROT** (Dr.) et **MARTIN** (Abbé J. B.). Le Missel de la Sainte-Chapelle de Paris conservé au Trésor de la Primatiale de Lyon.  
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8vo, original wrappers. Paris, 1915. **12s**
- 1255 **BLOCHET** (M. E.). Les Peintures des Manuscrits Orientaux de la Bibliothèque Nationale.  
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Paris, privately printed, 1914-20. **£10 10s**
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With 21 illustrations, being reproductions of miniatures and MSS.  
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- 1260 [**BRITISH MUSEUM.**] Catalogue of the Arundel MSS.  
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Folio. London, 1834. **£4 15s**

- 1261 [**BRITISH MUSEUM.**] Catalogue of the Burney MSS.  
With coloured plates.  
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- 1262 [**BRITISH MUSEUM.**] Catalogue of Manuscript Music.  
3 vols., 8vo, cloth. London, 1906-1909. **£3 13s 6d**
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- 1263 [**BRITISH MUSEUM.**] Catalogue of Manuscripts in the British  
Museum. New Series, Vol. I. (Containing the Arundel Manuscripts).  
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from 12 of the finest manuscripts. Unique Copy, the illuminated plates  
being Printed on Vellum, and elaborately finished in gold and colours  
by Henry Shaw himself.  
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- 1264 [**BRITISH MUSEUM.**] Catalogue of Western Manuscripts in the old  
Royal and Kings' Collections.  
4 vols., 4to, half morocco. London, 1921. **£13 13s**
- 1265 [**BRITISH MUSEUM.**] Codex Alexandrinus. The Old Testament  
printed in facsimile type.  
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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, Nicolas Chevalier, Baron de Crissé, who died in 1630. The erudite Gauguères, 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 a 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.

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(Continued over)



**Gesamt Katalog der Wiegendrucke**—*continued.*

in groups. The index of printers is to follow the title index and lists the incunabula by printers and towns. Then come the index of publishers and the subject index and an alphabetical list of the beginnings—the alphabetical list of the beginnings of signature b serving to identify incomplete copies. ¶ A further index gives the numbers of the earlier lists of incunabula, especially of Hain and Proctor. The last index names the owners.

The first volume will appear in the Autumn of 1925, and contain 3,645 numbers on about 50 quires in quarto. It will be printed in double columns on paper without wood pulp. The subsequent volumes of the Catalogue will be issued at intervals of about twelve months. Buyers of the first volume are obliged to take the whole work as published.

- 1424 **GOLDSCHMID** (E.). *Entwicklung und Bibliographie der Pathologisch-Anatomischen Abbildung.*

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- 1427 **HEITZ** (Paul). *Frankfurter und Mainzer Drucker- und Verlegerzeichen bis in das 17. Jahrhundert.*

With 97 plates of printers' marks.

Folio, original wrappers. Strassburg, 1896.

£2 6s

- 1428 **HEITZ** (Paul) & **SCHREIBER** (W. L.). *Christus am Kreuz. Kanonbilder der in Deutschland gedruckten Messbücher des fünfzehnten Jahrhunderts.*

With 51 plates 31 of which are hand-coloured.

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1437 **MORISON** (Stanley). *The Art of the Printer.*

With 250 examples on 150 plates.

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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. Messrs. Ernest Benn, Ltd., have therefore particular pleasure in announcing as in preparation 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 ensured 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.

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“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<sup>o</sup> 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 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 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 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 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



**Wallis (John)**—*continued.*

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 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.



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