

Knuf rare books

E – Catalogue

Amsterdam Book Fair

A sampling of books on stand 22



Anita van Elferen

info@fritsknuf.com

tel. +33 (0) 6 227 323 85



2 • (ARCHITECTURE).

Three architectural designs in French baroque style. First half of the 17th century. Pen and brown ink, brown wash. Laid paper. Unsigned. **850 €**

*Three architectural drawings:

1 - Design for a tomb monument to be placed on a church wall. Size: c. 15,5 x 24,5 cm. Adorned with putti that show a female a portrait/mirror with the face of Death.

2 - Design for a tomb monument to be placed on a church wall. Size: c. 21 x 25 cm. Adorned with crying children and a looming image of a winged Death with a scythe.

3 - Design for a decorative wall panel with a medallion showing an antique bust. Possibly a design for a chimney

piece or a door frame. Size: c. 23 x 25,5 cm. Dated 15th October 1634 and with a manuscript note: "Morice Jacquemin Ancien Maître". (damaged, with larger holes and a small strip where the ink burnt through the paper).



3 • (BINDING - ALMANAC).

D'erfg. Stigters Burger-wagt-almanach, op't iaar ons heeren Jesu Chisti, 1787. Door Meyndert van Dam. Amsterdam, erfgen. van de wed. C. Stichter, (1786). 16mo (size: 97 x 74 mm). (64) pp. Collation: [A] B-D8. With a title vignette showing the coat of arm of Amsterdam and the motto "Pro patria" and 12 woodcuts (46 x 60 mm) for the months of the year. Printed in red and black. *Bound with:* (2) Anno 1787. Schutters wacht almanach. Aanwyzende wat compagnien, en op wat nagt zy te zamen waaken moeten... Amsterdam, erv. van de wed. C. Stichter, (1786). (16) pp. Collation: [A]8. *Bound with:* (3) Om de schuttery binnen de stad Amsterdam des te beter met't geweer te doen omgaan, is by de wel ed. groot achtb. heeren burgemeesteren de volgende ordonnantie gepubliceert. (Amsterdam, erv. van de wed. C. Stichter, 1786). (16) pp. Collation: [A]8. *Bound with:* (4) Zinspeelingen op allerlei wetenschappen, konsten en ambachten, met de afbeeldingen van ieder derzelve. Achttiende vervolg. (Amsterdam), erfgen. wed. C. Stichter, (1786). (16) pp. Collation: [A]8. With 8 woodcuts by H. Numan depicting crafts. *Bound with:* (5) Korte kronyk, beginnende van den jaare 1711. (Amsterdam, erfgen. wed. C. Stichter, 1786). (16) pp. Collation: [A]8. Bound between items 3 and 4 are 6 specially prepared leaves that, when written upon with a special pen, could be reused. All bound together in green vellum, silver tooled with two brass fastenings. On the upper cover a plate depicting Mercurius with a lion within a fence with merchandise at their feet (78 x 58 mm). On the lower cover a plate with 3 drummers within a rococo border (80 x 62 mm). With a green silk ribbon marker. (binding expertly restored).

1.500 €

* Ad 1) Not in STCN. Each the twelve woodcuts for the months shown a scene from the daily life of the 'schutters', and the zodiac sign for the month it refers to is incorporated in the woodcut in a top corner. Below is a brief explanation of the scene in verse.

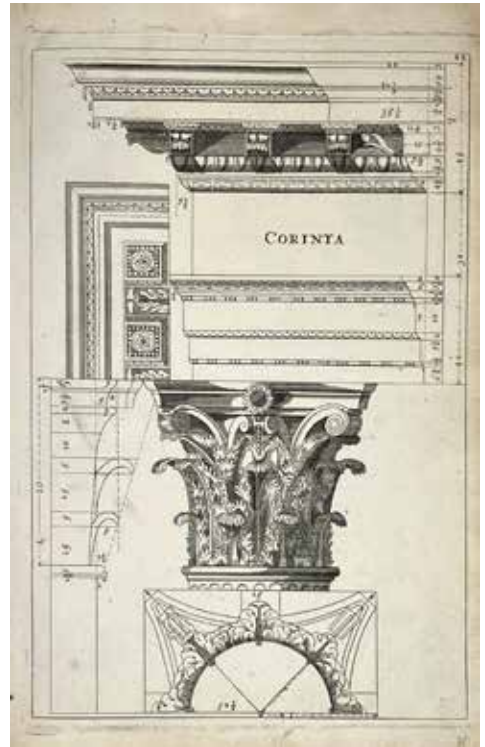
Ad 2) Not in STCN which mentions for this year only an edition in 4to, not in 16mo.

Ad 3) Not in STCN, fingerprint identical with KOGS D35.1-724 (1788):2, but other typesetting and information. Contents: ordonnantie, leg-plaatsen, Den opregten onvervalsten Italiaansche waarzegger, Het luyden van de poort-klok van Amsterdam. -

Ad 4) No complete copy in STCN. Deals with: Den diamantsnyder, den Geldmunter, den Konstverlakker, den Notaris, den Pompenmaaker, den Steenbakker, den Tapytwever. The first instalment of this long ongoing series of emblematic booklets appeared in the almanac for 1769, the last one, number 28, appeared in the almanac for 1799.

Ad 5) Not in STCN. Events from 1711 up to 17 August 1786.





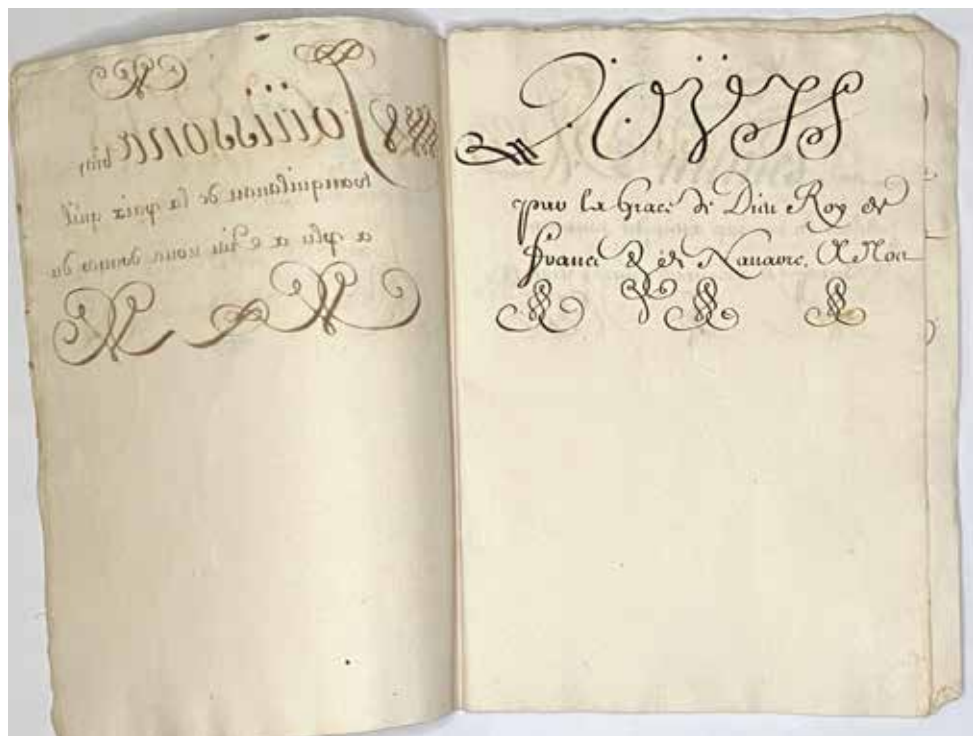
4 • BOSBOOM, SIMON.

Cort onderwys vande Vyf Colomen door Symon Bosboom, Stadts Steen-houwer tot Amsterdam. Uit den scherpsinnigen Vinsent Schamozzy getrocken en in Minuten gestelt seer gemacklick voor de jonge Leerlingen en dienstich voor alle Ionge Liefhebbers der Bouw-Const. Nieulycks vermeerdert en verbeteret met Privilegio. Amsterdam, Joannes Loots, n.d. (between 1696 and 1726?). Folio. Limp vellum. Handwritten exlibris of the Arnhem (?) sculptor Johannes Daniels. Engraved titlepage, 58 ff with text and 47 full-page copper-engravings (one folding and 3 signed S. Bosboom inventor) and 6 copper-engravings in the text, marked A-F. **4.500 €**

* Simon Bosboom (1614 - 1662) was a Dutch architect and stone mason. 'Cort Onderwys...' is an influential and simple and practical manual on the five orders of columns, written for the use of craftsmen. It is based on Scamozzi's *Idea della architettura* - most plates derive from Scamozzi's book VI. Bosboom's work became a popular handbook for architects that was reprinted several times and served to spread the ideas of Scamozzi throughout the Netherlands. He discusses and illustrates the Tuscan, Doric, Ionic, Composite (here called Roman) and Corinthian orders of column, along with doorways, arches, facades, etc., using them. Other illustrations show fireplaces, a church interior and exterior, geometrical diagrams,

ornaments, etc. Bosboom was active as an architect in England and Germany, before working on an almshouse for the city council of Nijmegen in 1640 and moved to Amsterdam when he was hired as a master mason to assist Jacob van Campen for his work as city architect of Amsterdam. He helped him with the City Hall of Amsterdam, his largest city project. In 1653 he was promoted to city mason after the dismissal of Willem de Keyser, and in 1657, the year of Van Campen's death, Bosboom was promoted to city architect. Cornelis de Bie's *Gulden Cabinet* (Antwerp 1661) calls Bosboom the actual designer of the plastic details of the Amsterdam city hall. Plates 54 and 55 depict interiors of Santa Maria Maggiore, Rome. Plates 52 and 53 depict a church designed by Bosboom.

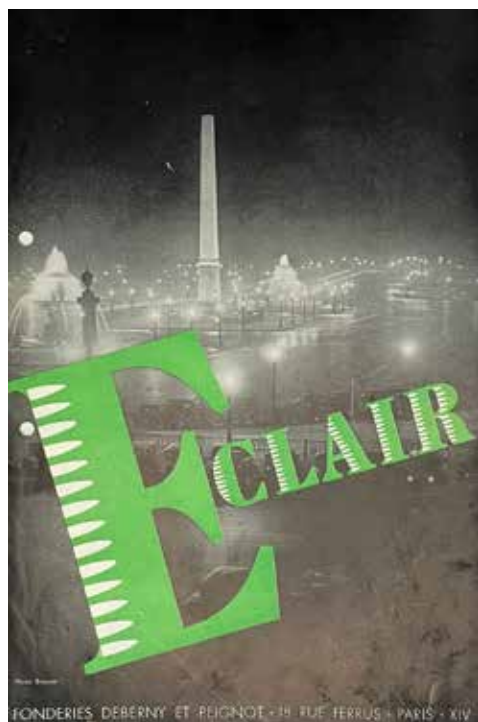




5 • (CALLIGRAPHY).

Writing exercises. No place, no date. (18th century?) 8 sheets (size c. 35 x 25) folded in two thus creating a booklet of loose sheets with 16 pages. Each recto has a writing exercise at the top with a text in (what seems mostly to be French) and decorative flourishes. The lower half of the page and the verso are blank (but the ink shines through on the verso). **800 €**

* There is no indication of a name or a date. It seems to me that these were exercises prepared by a teacher for a pupil who had to copy them below.



6 • DEBERNY ET PEIGNOT - PARIS.

Eclair. Type specimen, n.d. (c. 1936). 8 pp. (including wrappers). Printed in black and green.
Wrs. (two perforation holes where this was kept in a binder). **400 €**

* Design Maximilien Vox, cover photo by the renowned photographer Brassai. (Gyula Halász).



7 • (DEVOTION).



Missale romanum ex Decreto Sacrosancti Concilij Tridentini restitutum S. Pii V, Pont. Max. iussu editum. Parisiis, Ex officina Iacobi Kerver, via Iacobaea, sub signo Unicornis, 1582. At colophone: (Parisiis : per Iacobum Keruer, 1582 die 2. Ianuarij. *Bound with:* Missae propriae sanctorum qui in Hispania specialiter celebrantur. Paris, Jacques Kerver, 1577. Two works bound together. 8vo. (19 x 13 cm). Contemporary limp vellum, edges stained red. ff. [40], 296, 60, for first work, ff. 26,[1, out of 2, last blank missing] for the second, printed in black and red, xylographic historiated head-letters, Kerver printer device at title page, 4-line staff musical notation. Signature: ã8 ē8 ï8 ô8

ũ8 A-2Q8 2R1 Aa-Gg3 Hh3 vol1, 4**4***4****4 (missing last blank) vol 2. Illustrated with 2 full page plates, 5 half page illustrations, numerous 6, 7 and 9 lines illustrations at the start of paragraphs. Some staining in the margin but a good copy of a rare missal. **3.000 €**

* Jacques Kerver (1501 - 1583) was the son of Yolande Bonhomme, one of the earliest important woman printers. Bonhomme continued her husband's printing shop after his death in 1522. She specialized in illustrated Books of Hours (private prayer books for lay worshippers). In 1526, she became the first woman to print an edition of the Bible. At the time of her death in 1557, her press was one of the most successful and respected in Paris. Jacques Kerver continues the business after his mother's death. Jacques Kerver obtained in 1582 (not without difficulty) the printing privilege of the bulla Inter Gravissimas, which marked the will to impose the Gregorian calendar on Europe and was the first to claim the privilege of religious impressions in France (April 13, 1572). After his death, the privilege was continued to his widow, and until 1595, to Sébastien Nivelles, Michel Sonnius, Thomas Brumen and Guillaume de la Noue. . [c.f. For first work: Only 1 complete copy a library : Biblioteca monastica dell'Abbazia S. Maria - Finale Ligure – SV (One incomplete copy is present at the Bibliothèque de Genève with 2 leaves missing; For second work: Only 3 complete copies: Universitat Rovira i Virgili CRAI, Universidad de Navarra, Katholieke Universiteit- Bibliotheek Faculteit der Godgeleerdheid, Leuven].

11149 Amsterdam 1793

De Heer Izaak Renius a Cabo de Goede Hoop debet aan J.A. Craijenschot

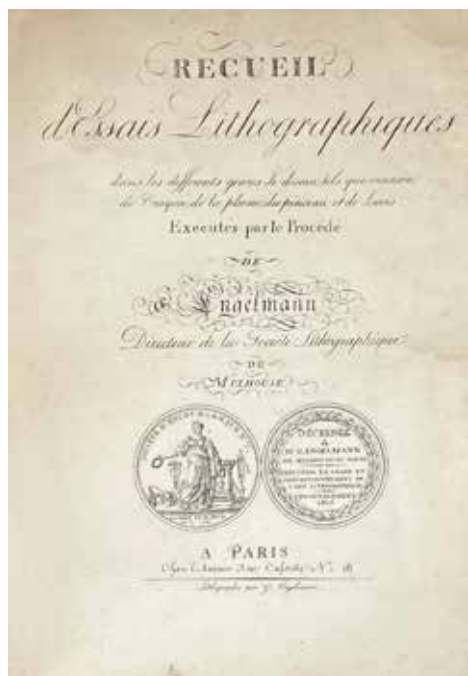
1. Novak, gacel en van Heer	1	25 16s
1. Hugs Boek van vaderland Hugs gesen	1	21 16s
1. Nieuw de Nieuw	1	21 16s
1. De Graaf van Koning slach	1	21 16s
1. van Agelen vaderlandse Korte Deel	1	21 16s
1. Rolletten Gueche geschiedenis 2 delen	1	21 16s
1. Beryha den spruyte Jellensye Monnagural	1	21 16s
1. Duitlandse geschiedenis	1	21 16s
1. 16s in een enkel boek van de Nieuw	1	21 16s
1. Duitlandse 3e deel	1	21 16s
1. Leeture pour les enfants d'une	1	21 16s
1. Jabel de Korian	1	21 16s
1. Verhandelung over den volkrecht	1	21 16s
1. Historie papistieke	1	21 16s
1. De Letteren van 1792 1793 en 1794	1	21 16s
1. 1793 1794 tot 1795	1	21 16s
1. 1795 1796 tot 1797	1	21 16s
1. 1797 1798 tot 1799	1	21 16s
1. 1799 1800 tot 1801	1	21 16s
1. 1801 1802 tot 1803	1	21 16s
1. 1803 1804 tot 1805	1	21 16s
1. 1805 1806 tot 1807	1	21 16s
1. 1807 1808 tot 1809	1	21 16s
1. 1809 1810 tot 1811	1	21 16s
1. 1811 1812 tot 1813	1	21 16s
1. 1813 1814 tot 1815	1	21 16s
1. 1815 1816 tot 1817	1	21 16s
1. 1817 1818 tot 1819	1	21 16s
1. 1819 1820 tot 1821	1	21 16s
1. 1821 1822 tot 1823	1	21 16s
1. 1823 1824 tot 1825	1	21 16s
1. 1825 1826 tot 1827	1	21 16s
1. 1827 1828 tot 1829	1	21 16s
1. 1829 1830 tot 1831	1	21 16s
1. 1831 1832 tot 1833	1	21 16s
1. 1833 1834 tot 1835	1	21 16s
1. 1835 1836 tot 1837	1	21 16s
1. 1837 1838 tot 1839	1	21 16s
1. 1839 1840 tot 1841	1	21 16s
1. 1841 1842 tot 1843	1	21 16s
1. 1843 1844 tot 1845	1	21 16s
1. 1845 1846 tot 1847	1	21 16s
1. 1847 1848 tot 1849	1	21 16s
1. 1849 1850 tot 1851	1	21 16s
1. 1851 1852 tot 1853	1	21 16s
1. 1853 1854 tot 1855	1	21 16s
1. 1855 1856 tot 1857	1	21 16s
1. 1857 1858 tot 1859	1	21 16s
1. 1859 1860 tot 1861	1	21 16s
1. 1861 1862 tot 1863	1	21 16s
1. 1863 1864 tot 1865	1	21 16s
1. 1865 1866 tot 1867	1	21 16s
1. 1867 1868 tot 1869	1	21 16s
1. 1869 1870 tot 1871	1	21 16s
1. 1871 1872 tot 1873	1	21 16s
1. 1873 1874 tot 1875	1	21 16s
1. 1875 1876 tot 1877	1	21 16s
1. 1877 1878 tot 1879	1	21 16s
1. 1879 1880 tot 1881	1	21 16s
1. 1881 1882 tot 1883	1	21 16s
1. 1883 1884 tot 1885	1	21 16s
1. 1885 1886 tot 1887	1	21 16s
1. 1887 1888 tot 1889	1	21 16s
1. 1889 1890 tot 1891	1	21 16s
1. 1891 1892 tot 1893	1	21 16s
1. 1893 1894 tot 1895	1	21 16s
1. 1895 1896 tot 1897	1	21 16s
1. 1897 1898 tot 1899	1	21 16s
1. 1899 1900 tot 1901	1	21 16s
1. 1901 1902 tot 1903	1	21 16s
1. 1903 1904 tot 1905	1	21 16s
1. 1905 1906 tot 1907	1	21 16s
1. 1907 1908 tot 1909	1	21 16s
1. 1909 1910 tot 1911	1	21 16s
1. 1911 1912 tot 1913	1	21 16s
1. 1913 1914 tot 1915	1	21 16s
1. 1915 1916 tot 1917	1	21 16s
1. 1917 1918 tot 1919	1	21 16s
1. 1919 1920 tot 1921	1	21 16s
1. 1921 1922 tot 1923	1	21 16s
1. 1923 1924 tot 1925	1	21 16s
1. 1925 1926 tot 1927	1	21 16s
1. 1927 1928 tot 1929	1	21 16s
1. 1929 1930 tot 1931	1	21 16s
1. 1931 1932 tot 1933	1	21 16s
1. 1933 1934 tot 1935	1	21 16s
1. 1935 1936 tot 1937	1	21 16s
1. 1937 1938 tot 1939	1	21 16s
1. 1939 1940 tot 1941	1	21 16s
1. 1941 1942 tot 1943	1	21 16s
1. 1943 1944 tot 1945	1	21 16s
1. 1945 1946 tot 1947	1	21 16s
1. 1947 1948 tot 1949	1	21 16s
1. 1949 1950 tot 1951	1	21 16s
1. 1951 1952 tot 1953	1	21 16s
1. 1953 1954 tot 1955	1	21 16s
1. 1955 1956 tot 1957	1	21 16s
1. 1957 1958 tot 1959	1	21 16s
1. 1959 1960 tot 1961	1	21 16s
1. 1961 1962 tot 1963	1	21 16s
1. 1963 1964 tot 1965	1	21 16s
1. 1965 1966 tot 1967	1	21 16s
1. 1967 1968 tot 1969	1	21 16s
1. 1969 1970 tot 1971	1	21 16s
1. 1971 1972 tot 1973	1	21 16s
1. 1973 1974 tot 1975	1	21 16s
1. 1975 1976 tot 1977	1	21 16s
1. 1977 1978 tot 1979	1	21 16s
1. 1979 1980 tot 1981	1	21 16s
1. 1981 1982 tot 1983	1	21 16s
1. 1983 1984 tot 1985	1	21 16s
1. 1985 1986 tot 1987	1	21 16s
1. 1987 1988 tot 1989	1	21 16s
1. 1989 1990 tot 1991	1	21 16s
1. 1991 1992 tot 1993	1	21 16s
1. 1993 1994 tot 1995	1	21 16s
1. 1995 1996 tot 1997	1	21 16s
1. 1997 1998 tot 1999	1	21 16s
1. 1999 2000 tot 2001	1	21 16s
1. 2001 2002 tot 2003	1	21 16s
1. 2003 2004 tot 2005	1	21 16s
1. 2005 2006 tot 2007	1	21 16s
1. 2007 2008 tot 2009	1	21 16s
1. 2009 2010 tot 2011	1	21 16s
1. 2011 2012 tot 2013	1	21 16s
1. 2013 2014 tot 2015	1	21 16s
1. 2015 2016 tot 2017	1	21 16s
1. 2017 2018 tot 2019	1	21 16s
1. 2019 2020 tot 2021	1	21 16s
1. 2021 2022 tot 2023	1	21 16s
1. 2023 2024 tot 2025	1	21 16s
1. 2025 2026 tot 2027	1	21 16s
1. 2027 2028 tot 2029	1	21 16s
1. 2029 2030 tot 2031	1	21 16s
1. 2031 2032 tot 2033	1	21 16s
1. 2033 2034 tot 2035	1	21 16s
1. 2035 2036 tot 2037	1	21 16s
1. 2037 2038 tot 2039	1	21 16s
1. 2039 2040 tot 2041	1	21 16s
1. 2041 2042 tot 2043	1	21 16s
1. 2043 2044 tot 2045	1	21 16s
1. 2045 2046 tot 2047	1	21 16s
1. 2047 2048 tot 2049	1	21 16s
1. 2049 2050 tot 2051	1	21 16s
1. 2051 2052 tot 2053	1	21 16s
1. 2053 2054 tot 2055	1	21 16s
1. 2055 2056 tot 2057	1	21 16s
1. 2057 2058 tot 2059	1	21 16s
1. 2059 2060 tot 2061	1	21 16s
1. 2061 2062 tot 2063	1	21 16s
1. 2063 2064 tot 2065	1	21 16s
1. 2065 2066 tot 2067	1	21 16s
1. 2067 2068 tot 2069	1	21 16s
1. 2069 2070 tot 2071	1	21 16s
1. 2071 2072 tot 2073	1	21 16s
1. 2073 2074 tot 2075	1	21 16s
1. 2075 2076 tot 2077	1	21 16s
1. 2077 2078 tot 2079	1	21 16s
1. 2079 2080 tot 2081	1	21 16s
1. 2081 2082 tot 2083	1	21 16s
1. 2083 2084 tot 2085	1	21 16s
1. 2085 2086 tot 2087	1	21 16s
1. 2087 2088 tot 2089	1	21 16s
1. 2089 2090 tot 2091	1	21 16s
1. 2091 2092 tot 2093	1	21 16s
1. 2093 2094 tot 2095	1	21 16s
1. 2095 2096 tot 2097	1	21 16s
1. 2097 2098 tot 2099	1	21 16s
1. 2099 2100 tot 2101	1	21 16s
1. 2101 2102 tot 2103	1	21 16s
1. 2103 2104 tot 2105	1	21 16s
1. 2105 2106 tot 2107	1	21 16s
1. 2107 2108 tot 2109	1	21 16s
1. 2109 2110 tot 2111	1	21 16s
1. 2111 2112 tot 2113	1	21 16s
1. 2113 2114 tot 2115	1	21 16s
1. 2115 2116 tot 2117	1	21 16s
1. 2117 2118 tot 2119	1	21 16s
1. 2119 2120 tot 2121	1	21 16s
1. 2121 2122 tot 2123	1	21 16s
1. 2123 2124 tot 2125	1	21 16s
1. 2125 2126 tot 2127	1	21 16s
1. 2127 2128 tot 2129	1	21 16s
1. 2129 2130 tot 2131	1	21 16s
1. 2131 2132 tot 2133	1	21 16s
1. 2133 2134 tot 2135	1	21 16s
1. 2135 2136 tot 2137	1	21 16s
1. 2137 2138 tot 2139	1	21 16s
1. 2139 2140 tot 2141	1	21 16s
1. 2141 2142 tot 2143	1	21 16s
1. 2143 2144 tot 2145	1	21 16s
1. 2145 2146 tot 2147	1	21 16s
1. 2147 2148 tot 2149	1	21 16s
1. 2149 2150 tot 2151	1	21 16s
1. 2151 2152 tot 2153	1	21 16s
1. 2153 2154 tot 2155	1	21 16s
1. 2155 2156 tot 2157	1	21 16s
1. 2157 2158 tot 2159	1	21 16s
1. 2159 2160 tot 2161	1	21 16s
1. 2161 2162 tot 2163	1	21 16s
1. 2163 2164 tot 2165	1	21 16s
1. 2165 2166 tot 2167	1	21 16s
1. 2167 2168 tot 2169	1	21 16s
1. 2169 2170 tot 2171	1	21 16s
1. 2171 2172 tot 2173	1	21 16s
1. 2173 2174 tot 2175	1	21 16s
1. 2175 2176 tot 2177	1	21 16s
1. 2177 2178 tot 2179	1	21 16s
1. 2179 2180 tot 2181	1	21 16s
1. 2181 2182 tot 2183	1	21 16s
1. 2183 2184 tot 2185	1	21 16s
1. 2185 2186 tot 2187	1	21 16s
1. 2187 2188 tot 2189	1	21 16s
1. 2189 2190 tot 2191	1	21 16s
1. 2191 2192 tot 2193	1	21 16s
1. 2193 2194 tot 2195	1	21 16s
1. 2195 2196 tot 2197	1	21 16s
1. 2197 2198 tot 2199	1	21 16s
1. 2199 2200 tot 2201	1	21 16s
1. 2201 2202 tot 2203	1	21 16s
1. 2203 2204 tot 2205	1	21 16s
1. 2205 2206 tot 2207	1	21 16s
1. 2207 2208 tot 2209	1	21 16s
1. 2209 2210 tot 2211	1	21 16s
1. 2211 2212 tot 2213	1	21 16s
1. 2213 2214 tot 2215	1	21 16s
1. 2215 2216 tot 2217	1	21 16s
1. 2217 2218 tot 2219	1	21 16s
1. 2219 2220 tot 2221	1	21 16s
1. 2221 2222 tot 2223	1	21 16s
1. 2223 2224 tot 2225	1	21 16s
1. 2225 2226 tot 2227	1	21 16s
1. 2227 2228 tot 2229	1	21 16s
1. 2229 2230 tot 2231	1	21 16s
1. 2231 2232 tot 2233	1	21 16s
1. 2233 2234 tot 2235	1	21 16s
1. 2235 2236 tot 2237	1	21 16s
1. 2237 2238 tot 2239	1	21 16s
1. 2239 2240 tot 2241	1	21 16s
1. 2241 2242 tot 2243	1	21 16s
1. 2243 2244 tot 2245	1	21 16s
1. 2245 2246 tot 2247	1	21 16s
1. 2247 2248 tot 2249	1	21 16s
1. 2249 2250 tot 2251	1	21 16s
1. 2251 2252 tot 2253	1	21 16s
1. 2253 2254 tot 2255	1	21 16s
1. 2255 2256 tot 2257	1	21 16s
1. 2257 2258 tot 2259	1	21 16s



9 • (DUTCH GILT PAPER).

A collection of eight volumes bound in various "Dutch" gilt or brocade papers. All Dutch, between 1735 and 1821. Various sizes. Occasional poems, weddings songs, dissertations etc. **4.000 €**

* According to Etherington & Roberts' Dictionary of Descriptive Terminology, this type of 18th-century decorative paper was known as "Dutch Gilt," although it was actually produced in Germany and Italy. The decoration was meant to imitate the brocades and damasks of the period. Many are embossed and the printing of colors was done by wood or metal rollers, along with added stenciling. Several of the largest firms were in Augsburg, which enjoyed the advantages of scale, and of cross-fertilisation of ideas and techniques across its related book and textile printing industries. This type of paper was often used for temporary paper bindings. Dutch Gilt or Brocade papers were imported and exported throughout Europe. When brocade papers were imported into Britain they were described as "German", but, inevitably, "Deutsch" was Anglicised into "Dutch". *(detailed description upon request)*.



10 • ENGELMANN, GODEFROY.

Recueil d'essais lithographiques dans les différents genres de dessin tels que manière de crayon, de la plume, du pinceau et de lavis exécutés par le procédé de G. Engelmann... Paris, chez l'auteur, (1816). Large 4to. (c. 24 x 31 cm). (2) ff title & index plus 8 lithographed plates (two in colour). Uncut. Original blue wrappers, stitched. (tiny tear in lower margin front cover, paper a bit dam. on spine, some light spotting). **22.000 €**

* First edition of one of the great rarities of lithography. Engelmann (1788-1839) trained first in business and then as an artist. He first learned of lithography in 1813 and he immediately became excited by the possibilities of the process. He began experimenting and then, realizing he needed more information, he decided to go to Munich to see the process at first hand. For several weeks he studied the art in the studios of Stuntz where Strixner and Piloty worked. He had his own press constructed and produced some lithographs in the tinted style which had become so popular in Germany. Engelmann returned home with a press, stones, and all the equipment needed to set up a lithographic establishment. On 15 June 1816 he went to Paris and set up another printing works with his brother-in-law Pierre Thierry at rue Cassette, no. 18. Within two months he sent a set of lithographs (including some landscapes by Mongin and prints by or after Regnault and Carle Vernet) to the Académie Royale des Beaux-Arts for its meeting of August 1816. The Academy thought fit to examine carefully these prints and undertook to study the origins and progress of the new art. A commission was formed and a report was published in 1816, and since extracts of it appeared in numerous publications it must

have played an important part in establishing Engelmann as a lithographic printer. This was clearly the branch of lithography that Engelmann had been most anxious to promote in coming to Paris, and by submitting lithographs of well-known artists he managed to draw attention to its autographic quality. The commission concluded its report with the hope that Engelmann's press in Paris would flourish so that artists could draw on stone there and thus multiply their original works. Engelmann could hardly have hoped for a better reception and a more useful advertisement. Within a few years artists flocked to his press, and it soon far outstripped that of Lasteyrie in both size and reputation. Twyman also says: Probably in the same year that Lasteyrie published his *Recueil de différens genres d'impressions lithographiques* Engelmann produced [the present work]. It was a smaller but rather more competent production with a pen-drawn map, an imitation wood-engraving, a sheet of transferred writing, two examples of tinted lithography, and drawings in either ink or chalk by Girodet, H. Vernet, Mongin, and Engelmann himself (including a fine self-portrait). The competition between the houses of Engelmann and Lasteyrie was keen but in the long run it was Engelmann who took the lead. He was concerned with lithography throughout his life and at his death left a flourishing press to his son. For twenty years he was responsible for most of the major technical developments of the process and already by 1820 he was probably the leading press in Europe, certainly in the field of the production of artists' prints. More than anyone else in Europe it was Engelmann who, by virtue of his technical improvements, clear descriptions, and skillful printing, encouraged artists to draw on stone; and the real growth of lithography as far as the artist was concerned really dates from the establishment of his press in Paris. [c.f. Twyman, *Lithography 1800-1850*, pp. 52-55].





11 • GÖZ, GOTTFRIED-BERNHARD.

Insignia Mariano-Encomiastica, seu litaniae Lauretanae, figuris veteris. Augsburg, 1743. 8vo. 58 full-page engravings (c. 10 x 16 cm), numbered 1 - 58 (including title). (complete). *Each plate pasted down on a leaf of a nineteenth century cloth album.* (cloth a bit faded). **2.000 €**

* Engravings by Tobias Lobeck after drawings by Gottfried-Bernhard Götz. Each engraving is accompanied by a Latin prayer to the Virgin Mary. They refer to the Loreto Litany, a Marian litany that was approved in 1587 by Pope Sixtus V. Gottfried Bernhard Göz (also Goez, Goetz or Götz 1708- 1774) was a German Rococo painter and engraver. In 1737 he founded a joint engraving publishing company in Augsburg with the Klauber brothers. Between 1737 and 1742 they worked together to produce more than 360 graphic sheets. Then they each went their own way. The Klauber company became the European center for Catholic icon publishing through new representative engraving series, leading it to new paths in the Rococo. Göz founded his own publishing and engraving business, inventing a typographical device that enabled him to provide coloured copper engravings with painting-like shades. Lobeck worked as an engraver in Augsburg from 1730 to 1753. These prints show how he mastered light & shade, composition and religious symbolism. [OCLC mentions 3 libraries that hold this: Madrid, Antwerpen & München].



12 • LÜCK, J. F.

Eerste handleiding tot de bloem- teken- schilder- en borduurkonst, in XXIV voorbeelden van bloemen en vruchten, in omtrekken en kleuren, nevens eene tafel der onderscheineene verwen. Amsterdam, Holtrop, 1802? (Date changed by hand in 1815). Oblong 8vo. Size c. 18 x 12 cm. 16 pp text, 24 handcoloured engraved plates and

one handcoloured engraved colour key table with 66 various colours. Loose as issued in contemporary blue wrappers, insides lined with pink paper. All edges gilt. (without the first blank before the title, plate 21 with a repaired tear).

3.200 €

* Very rare model book for painting, drawing and embroidering. The subjects are mainly flowers and fruits and are designed by the porcelain factory at Meissen, Saxony. The artist can either be Johann Friederich Lück (1727-1797), one of the most famous Meissen painters, or possibly one of his sons. The text contains instructions and advice and on the last page a numbered list of the 66 pigments used for the colour key and they are shown on the relevant plate. This contains 66 numbered small handcoloured rectangles, as samples of watercolours. The 24 loose engraved plates each show a pair of nearly identical flowers or fruits, the left ones are uncoloured and the right-hand examples are coloured as a guide (except for plate 20 where the left-hand side is coloured and the right-hand side is uncoloured). [OCLC shows only two libraries that hold this: Rijksmuseum & Harvard].



13 • (POSTER - DUTCH FISHERMAN'S FAMILY).

Allez voir le plus grand succès de l'Exposition à Londres. Les pêcheurs et les intérieurs de la Hollande. Amsterdam, Fresling & Cie., n.d. (c. 1889). Poster (89 x 82,5 cm). Colour lithography, pasted on cloth. (tax stamp 20 cents in the top right corner; a few tiny tears but document strengthened and pasted on cloth). A good copy. **1.000 €**

*The poster shows a Dutch couple with a little girl in traditional costumes standing on a beach. This attraction for which the entrance fee was 1 franc took place 18 bis avenue de l'Opéra in Paris. I have found one copy at the Carnavalet Museum in Paris who date 1889 and state that it was published for the Universal Exhibition.



14 • (PRINTING TECHNIQUE - TRADE CARD).

Trade card of Theehandel E. Brandsma. No place, no date (c. 1870?). Single sheet, c. 11,5 x 7,5 cm, red plastic/parkesine with gilt titling and gilt illustrations of a tealeaf. (some very light damage to the lower margin). 350 €

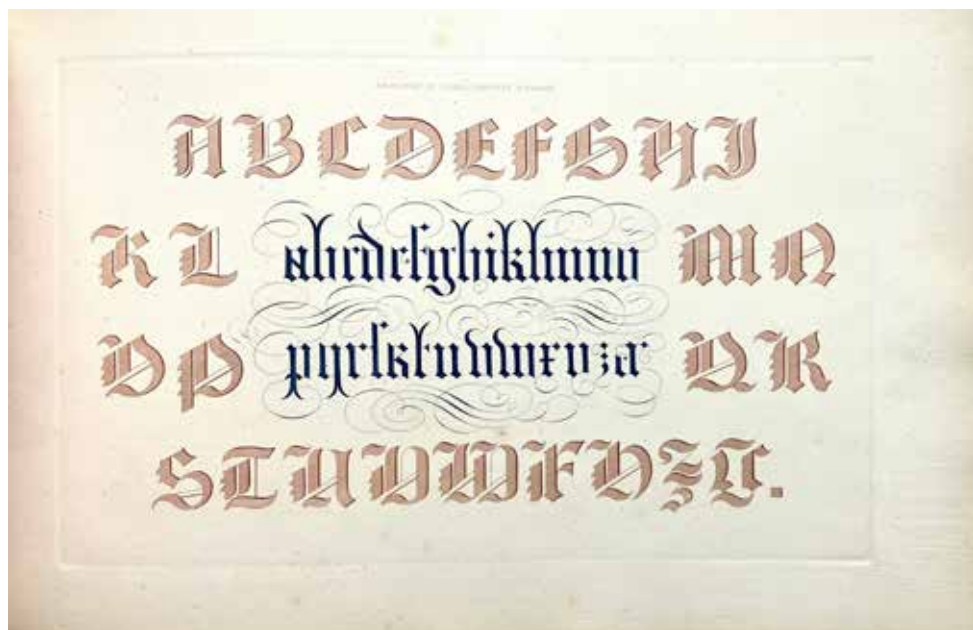
* This extremely unusual trade card for the firm of E. Brandsma in Amsterdam, dealers in tea, seems to be a **VERY EARLY EXAMPLE OF TRANSLUCENT PLASTIC**. Alexander Parkes developed a product, the first thermoplastic in the 1850's by treating cellulose with nitric acid to form a transparent and elastic material known then as Parkesine. Parkesine was patented in 1856 and unveiled at the 1862 Great Exhibition. Parkes attempted to develop it commercially but failed due to the high cost and general production difficulties. It was usually produced in rectangular plaques such as here.



15 • (SCRAPBOOK).

Scrapbook. No place, no date (but Netherlands, 1888). Folio (size c. 40 x 32 cm). 18 ff., mounted on stubs. Original blindstamped and embossed cloth binding with inlaid paper designs on the front cover. (paper browned and with some foxing, some small tears in the margins, binding rubbed). **700 €**

* A lovely, and large chromolithography 'scraps' album that can be dated to 1888 because of the inscription pasted-in on the inside front cover: "Geschenk voor mijn verjaardag van N. van Nie & J. Lindeblad. 29 augustus 1888" (gift for my birthday from N. van Nie & J. Lindeblad. 29 August 1888). The album contains over 200 cuts with some very large ones of fire engines and equipment, flowers, Santa Claus and a lady in a carriage (the Queen?) with an escort of horse riders. But also smaller ones of animals, soldiers from around the world, black minstrel dancers, flowers, houses, A Royal Mail deliverer and a person delivering fresh milk. The full-colour scrap was produced by chromolithography From the 1860's and early 1870's onwards, individual subjects were presented in multiple sheets, each image held to its neighbour by narrow connecting tabs which usually bore the name of the manufacturer. Pictorial content conformed to no rational discipline; all that was desired was an attractive picture, most commonly sentimental and sometimes exciting. The world of the relief scraps was for the most part a never-never land of hearts and flowers with occasional dashes of contemporary reality. Scraps, though they became a worldwide cult, generally remained only a side-line for the printers who produced them. [c.f. Rickards, *Encyclopedia of Ephemera*].



16 • SLAES, LOUIS.

Cahier d'écriture, ou Recueil d'alphabets pour les amateurs de calligraphie. Bruxelles, chez l'auteur, rue des Boiteux Son 5, No. 17... (1844). Oblong folio (c. 28 x 40,5 cm). Title plus 14 plates, all coloured. The plates are protected by pale pink guards. Full dark aubergine morocco binding signed 'Crabbé', richly decorated in gilt and black and with *gilt dedication on the front cover: 'A son Altesse Royale, le Duc de Brabant'*. Inner dentelles gilt and cream 'moirée' endpapers. All edges gilt. (binding very lightly rubbed and top and bottom of spine very slightly damaged, some very light discolouration of the binding; some light foxing and some offsetting on endpapers from the inner dentelles). A lovely copy. **4.000 €**

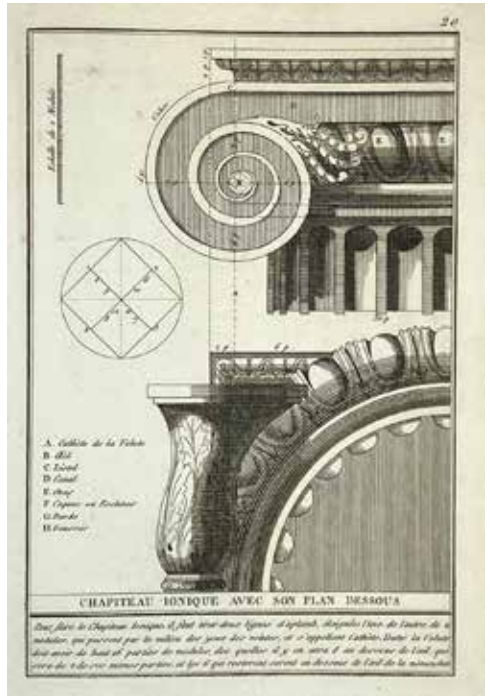
* A beautiful writing book entirely engraved in various colours. Presentation copy to Prince Léopold, duc de Brabant (1835-1909), the future King Leopold II of Belgium. Louis Slaes was active as a printer-lithographer and an engraver from (c. 1838 - 1854). He was based at the Rue the Boiteux in Bruxelles. The 'Courier belge' dated 10 December 1844 states that M. Slaes, engraver has dedicated a engraved writing book to the Duke of Brabant. The King has permitted his son to accept this and has had a letter of thanks written to M. Slaes. I have found one other copy in the catalogue of the Royal Library in Brussels that is stated as being bound in green morocco and with a mss dedication to the Count of Coghen. [c.f. Le Courier belge d.d. 10 décembre 1844 : "M. Slaes, graveur, a fait hommage au duc de Brabant d'un cahier d'écriture gravé par lui. Le Roi a permis à son fils d'accepter cet hommage et a fait adresser à M. Slaes un remerciement flatteur" (cité by M.-C. Claes, who gives a different address: rue de la Madeleine; Claes, M.-C. - Répertoire des lithographes actifs en Belgique sous la période hollandaise et le règne de Léopold Ier (1816-1865); not in Bonacini; 1 copy KBR].



17 • (VERHULST, G.F.J. DE).

Catalogue d'une riche et precieuse collection de tableaux des meilleurs & plus célèbres maîtres des ecoles d'Italie, des Pays-Bas & de France, qui composent le cabinet de Feu Messire Gabriel-François-Joseph de Verhulst, dont les héritiers proposent l'acquisition en total & en masse. Brussels, Antoine d" Ours, 1779. 4to. Frontispiece portrait of the collector, depicted with a 'Catalogue de tableaux' in his hands, and decorated with his coat of arms and a painter's books and tools, engraved by A. Cardon. (4), 56, (10) pp. Contemporary mottled calf (spine expertly restored). A nice and clean copy. **1.200 €**

* Catalogue for the sale in a mass of the famous 'Cabinet of paintings' of Gabriel François Joseph de Verhulst, especially rich in works from the Dutch and Flemish Schools, including paintings by Alb. Dürer, Carel van Mander, Rubens, Bronkhorst, Breughel, Jan van Goyen, Ant. van Dyck, Rembrandt, Adr. Brauwer, David Teniers, Van Ostade, Gerard Douw, Gabriel Metsu, Ph. Wouwermans, J. H. Roos, Moucheron, Jacob van Ruysdaal, Frans van Mieris, Jan Steen, Hondecoeter, Gerard de Lairese, A. Houbraken, etc. From the Italian School are present: Tizian, Michelangelo, Castiglione, Dolci, etc., and from the French School: Nic. Poussin, Ant. Watteau, etc., At the end a full index is given, and a final note informs the public that an auction sale per item will be held from August 16, 1779 onwards if the collection will not be sold "en block" before July 15, 1779. [Duplessis 1123; Lugt 3038].



18 • VIGNOLA, GIACOMO BAROZZI.

Le Petit Vignole Moderne ou Règle des cinq Ordres d'Architecture selon Jacques Barrozzio de Vignole. Augmenté de l'Ordre François avec un traité sur la coupe des Pierres, la Charpente, et la Serrurerie. Paris, chez Jean, Rue St. Jean de Beauvais, No. 10, (n.d. but c. 1782?). 4to. 59 engraved plates, including the engraved title. (Plates 55 - 59 cut short at the top margin with partial loss of plate numbers). Title a bit dustsoiled and small brown stain on plates 1 - 4 but a good clean copy. Early nineteenth century half cloth. *Bound after:* Mémoire a consulter pour M. J.n J.ques Faudon (and in ink: Philibert) ancien négociant d'Avignon. 45 pp. No place, no date, but early nineteenth century. **1.100 €**

* Vignola's *Regola* was first published in 1562 and was immediately accepted as the most reliable short guide to the proportions and formal vocabulary of the Orders, and became required reading in academies and schools. Its great innovation was to reduce the five orders to their fundamentals, and to present these with modular measurements, unencumbered by philosophical or theoretical asides. The book was intended to be understood by anyone with basic mathematical training, and thus had the immediate practical appeal which the treatises of Serlio and Vitruvius could not hope to attain. It became a best-seller for three centuries and by the time of Vignola's death in 1573 it was well on its way to becoming the 'Bible' of the Orders, and its author the 'law-giver' of Classical architecture. But even though 500 editions have been published in different languages, the present one is uncommon. OCLC only gives two copies: Canada & Columbia.



19 • (WERKMAN, N.) PEGUY, CHARLES.

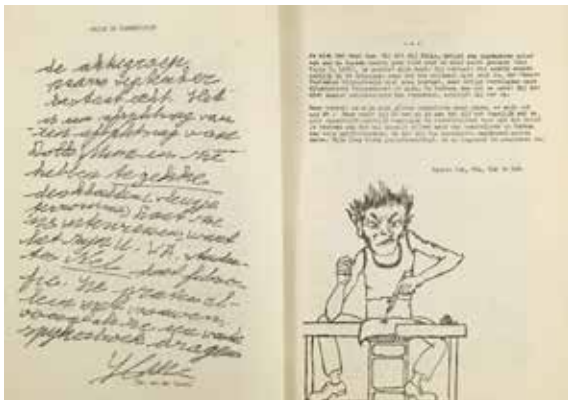
Prière pour nous autres charnels. Een gedicht van lieutenant Charles Peguy gevallen aan de Marne op de weg tusschen de dorpen Villeroy en Monthyon 5 september 1914. (Heerenveen), De Blauwe Schuit, 1941. (iv) pp. Original printed wrappers. Printed in 90 copies only, not for sale, only for friends of De Blauwe Schuit. (spine sl. rubbed, otherwise a remarkably fine copy). Front wrapper printed with wooden letters and in four colours by H.N. Werkman. **1.500 €**

* Hendrik Nicolaas Werkman (1882 – 1945) was an experimental Dutch artist, and printer. He was a member of the artists' group De Ploeg ("The Plough") and after 1929 he developed a new printing method, applying the ink roller directly to the paper and then stamping to achieve unique effects on a simple handpress. In May 1940, after the German invasion of the Netherlands, he started a clandestine publishing house, De Blauwe Schuit ("The Blue Barge"), which ran to forty publications, all designed and illustrated by Werkman. During the last days of the war he was arrested and executed. Many of his paintings and prints, confiscated by the Gestapo, were lost in the fire during the battle over the city. Charles Peguy died during the First World War. During the Second World War the members of the Blauwe Schuit, (Adri Bunning, August Henkels, Ate Zuithoff en H.N. Werkman) wanted to remember the victims that had died during the first days of the Second World War in the Netherlands. The publication only contains the first seven verses of Peguy's long poem. It was published in 90 copies only as the fifth publication of De Blauwe Schuit. [c.f. "Wonderful examples of notable graphic design issued clandestinely in very small editions and are now quite scarce" - Purvis, *Dutch Graphic Design 1918-1945*, page 134; Dekkers/ Van der Spek/ De Vries BS-5; Cat. Hot Printing 41-g4; Logboek van De Blauwe Schuit 5; De Jong 676; OCLC only KB & BNF? No copies in USA].



20 • (WOMEN & FEMINISM). (MYER, M.; N. VAN CREVEL; S. DE VOOGD a.o.).

Paarse September : Vrouwenblad. Issues 3, 4, 5 & 6. (4 volumes out of 6 published). Amsterdam, 1973 - 1974. Size: 21,5 x 27,5 cm. 17; 23; 22, 10 pp. Illustrated in b/w. Stencilled. Stapled. **1.500 €**



* This short-lived radical feminist magazine was published from 1972 to 1974. Only six issues saw the light of day. It is an important source for the history of feminism and gender studies. Copies are extremely rare and complete sets impossible to find. I have only found three complete sets in libraries, all in Amsterdam. Paarse September consisted of four women who became soon famous for claiming in the first issue of their magazine that

feminists that stayed heterosexual were not real feminists and could even be considered anti-feminists. Their motto was "Being lesbian is a political choice" (Lesbisch zijn is een politieke keuze). After six issues Paarse September stopped in 1974 because they thought their ideas were well known by then.