

Florisatus Fine Books, Manuscripts & Musicalia

Edwin & Liesbeth Bloemsaat



The Art of Writing in Manuscript, Engraving & Print

19 books from 1651 to 2001

Laat in u vrolyk ende verblyd zyn, alle die
u zoeken: laat de liefhebbers ures heyls
gedaureglyk zeggen, Godt zy groot ge-
maakt. Dog ik ben elendig ende nooddruf-
tig; O Godt, haast u tot my: gy zyt
myn hulpe ende myn beryder. Heere
en vertoest niet. Psalm Serentig.

Writing book with handwritten dedication leaf

BAERS, Jan.

Kabinet der schrijf-konst. Eerste deel.

Amsterdam, Adam Meyer, 1761. Folio oblong (196 x 310 mm).

Engraved title page and 28 (of 58) numbered engraved writing examples engraved by **Christian Sepp en zoon**.

Contemporary flexible undecorated cardboard. Stabbed.

€ 850

Quodlibet copy, which contains the plates 1-18, 26-30, 34, 45-48. A complete copy consists according to STCN of 2 parts, each with an engraved title page outside numbering, part 1 plates 1-29 and part 2 plates 30-58. It starts with 4 plates with alphabets, the other plates in French and Dutch, mostly with religious texts. The writing of letters is central, the decorative elements are quite plain. He is inspired by the writing books of Ambrosius Perling, but in Baers' work the didactic considerations overrule the artistic ones.

With a calligraphed dedication leaf: "Dit Ten bewijs van Naarstigheid tot een Prijs Geschenken aan
F Lemoet Schoenmaaker den 27 November Anno 1775".

-Provenance: 1) F. Lemoet, dedication 1775; 2) With the printed bookplate "Ex-libris Felicia van Deth-Beck" (1931-2015) she had a puppet theatre in The Hague.

-Literature: STCN 181904926, 13 copies (Amsterdam UB, The Hague, Haarlem, Leiden, Nijmegen, Utrecht) but most are incomplete; Bonacini 128.

-Condition: Covers soiled; Partly dog eared; 2 plates with some writing; Else a clean copy of this writing book in rare original condition with dedication.



1
OFFICIUM
BEATÆ MARIÆ,



AD MATUTINUM.

 Ve Mariā, grātia plena:
Dóminus tecum: Bene-
dicta tu in muliéribus,
& benedictus fructus
ventris tui Iesus. Sancta Mariā,
mater Dei, ora pro nobis pecca-
tóribus nunc, & in hora mortis
nostræ. Amen. V.

Domine lábia mea apéries.
R. Et os meum annuntiábit
laudem tuam. V. Deus in adju-
tórium meū inténde. R. Dómine
ad adjuvándum me festína.
V. Glória Patri, & Filio, & Spíritui
san-

C

fan-

Respons. di S. Antonio. 427

Membra, resque pérditas

Petunt, & accipiunt

Juvenes, & cani.

V. Ora pro nobis, beáte Antóni.

R. Ut digni efficiámur promissió-
nibus Christi.

Orémus.

Mitissime, & clementissime De-
us, qui beatū Antónium con-
fessórem tuum perpétuis illústras
miraculórum splendóribus: con-
céde propítius, ut quæ per ejus
mérita fidéliter pétimus, per ejus
intercessiónem efficaciter conse-
quámur. Qui vivis, & régnas in
sæcula sæculórum. Amen.



The Piazzetta book of hours, entirely engraved by Angela Baroni

BARONI, Angela (sculpsit).

Beatae Mariae Virginis officium.

Venetiis, Apud Jo. baptistam Pasquali, 1740. 16^{mo} (135 x 85 mm). [XL], 427, [5] pages.

Frontispiece, title vignette and 15 full-page engravings within collation and 20 end pieces engraved by **Marco Alvise Pitteri** after drawings by **Giovanni Piazzetta**. The text is engraved by sister **Angela Baroni**.

Brown calf on thin wooden boards, gold tooled. On the covers a full pattern composition of many tools. Spine with 5 raised bands, all compartments richly gilt. Green silk end leaves. Green end bands. Blue ribbon marker. Edges gilt. In a matching red morocco pull off case, gold tooled in compartments and at the inside covered with gold brocade paper.

€ 2.200

First edition of this entirely engraved book of hours. One of the most famous and appreciated 18th century Venetian books. It is the best example of how the iconographic “apparatus” perfectly blends with the typographic composition of the text, entirely engraved in copper on very fine paper. It is, together with the *Gerusalemme Liberata* of 1780, the highest achievement among Venetian production of illustrated works in the 18th century.

Giovanni Battista Piazzetta (1683-1754) was one of the leading artists of his time and is especially known as an exponent of the pathetic-chiaroscuro current, centred on the strong contrasts of light and shadow and on the intense drama of the figures. He was an important book designer and illustrator and worked often together with the Venetian engraver **Marco Alvise Pitteri (1702 - 1786)** who was one of the most asked for engravers of Venice. **Angela Baroni**, the daughter of a close friend of Pitteri, was a refined engraver of typographic letters, she worked sometimes with Isabella Piccini, the first Italian female engraver.

-Provenance: Oval stamp on Title page and fly leaves of Jesuit library of S. Ignatii in Rotterdam.

-Literature: Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, p. 20 and no. 98; Selby, Carol E., *A Small Masterpiece from the Eighteenth Century Publishing World*, Bulletin of the Detroit Institute of Arts, vol. 43, no. 3/4, 1964, p. 60-63.

-Condition: Stamps (see above) on the title page and fly leaves; Possibly a silver mounting around the board edges has been removed, leaving the outer parts of the paste downs uncovered; Lower corner of the pull off case leather damaged;
Else a very fine copy of this refined engraved book.



First edition of an entirely engraved mass book in a luxury pointillé binding in the style of Le Gascon and Florimond Badier

COLLIN, Jean.

Le tableau de la croix représenté dans les ceremonies de la S.^{te} messe ensemble le tresor de la devotion aux souffrance de N.^{re} S.I.C. le tout enrichie de belles figures.

Paris, F. Mazot, 1651. 8^{vo} (170 x 114 mm). [44] leaves (1st leaf blank)

With 80 engravings by **Jean Collin**, **J. Durant** and **G. de Gheijn**. Including the engraved dedication by **Mazot**.

Red morocco, tooled in gold. On the covers a broad border composed of several rolls, with in the corners curly pointillé tools, forming a polygonal centre field. The centre field around a polygonal centre ornament filled with curly pointillé tools and dots of several sizes.

Spine with 5 raised bands. All compartments filled with curly tools. End bands of green and yellow silk.

Double marbled end leaves. Edges gilt. With 1 (of 2) silver fastenings.

€ 2.400

First edition, first issue before the engraved privilege, of this beautiful entirely engraved book explaining the passion sequence in the Holy Mass. One of the highlights of religious illustration at that time and an example for many to follow. It was published by the Parisian engraver **François Mazot** and probably all engraved by **Jean Collin** (1623-1701), an engraver from Reims, except from the portrait by G. de Gheijn and the last 2 leaves by the unknown J. Durant. The work was dedicated to Charles de Laubespine (1580-1653) Marquis de Châteauneuf-sur Cher. Later issues in 1652, 1653, ca.1680 etc. till adaptations in the 18th century.

Each individual opening includes one page with prayers in Latin and French inscribed between two saints and an opposing page delineating a specific portion of the service with a priest officiating before an altar assisted by acolytes. The particular stage of the mass is also illustrated with a corresponding episode from the Passion of Christ in the top of the image.

The binding is a high quality publishers binding. We traced several copies in almost identical bindings, which indicates that the book was sold bound for a rich audience.

-Provenance: With the armorial ex libris of comte Joseph de Lagondie.

-Literature: Duportal, *Étude sur les livres à figures*, p. 244-245; Brunet V, col. 624; Devauchelle, *La reliure en France* I, p. 134-144.

-Condition: Lacks one fastening; Else a splendid copy of this highlight of French luxury binding in the 17th century.

LA CIVILITÉ
QUI SE PRATIQUE EN FRANCE
PARMI LES HONNÊTES GENS.

De ce que l'on doit observer à l'Eglise.

Lorsqu'on entre dans l'Eglise avec une personne de considération, il faut, sans empressement, prendre les devans pour présenter de l'eau bénite en baissant la main, et ensuite se composant avec modestie, selon ce principe, qu'il faut conformer nos actions au lieu où nous sommes. Il faut estre debout, assis ou à genoux, selon l'ordre qui s'observe dans l'Eglise : par exemple, à l'Epître on est assis, à l'Evangile on se leve, et pendant le reste de la Messe on se tient à genoux, mais sur-tout pendant que Dieu est présent sur l'autel, selon la pratique qui s'observe mesme à la Messe du Roi, et par son ordre, digne certes du bon sens et de la piété

B

8 POUR APPRENDRE A BIEN LIRE.

Lettres Romaines Capitales.

A, B, C, D, E, F, G, H, I, K, L, M, N, O,
P, Q, R, S, T, U, V, X, Y, Z.

Lettres Italiques Capitales.

A, B, C, D, E, F, G, H, I, K, L, M, N,
O, P, Q, R, S, T, U, V, X, Y, Z.

Lettres Françaises.

a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q,
r, s, t, u, v, x, y, z, et, ff, ff.

Capitales.

A, B, C, D, E, F, G, H, I, K, L, M, N,
O, P, Q, R, S, T, U, V, X, Y, Z.

Six Voyelles.

a, e, i, o, u, y.

Dix-neuf consonnes.

b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z.

Onze muettes.

c, ç, d, e, f, g, h, i, k, l, m, n, p, q, r, s, t, v, x, z.

LA

A conduct book for children printed in Civilité with the quatrains of Pybrac and some useful tools when you go in society

DU FAUR DE PYBRAC, Guy.

La Civilité qui se pratique en France parmi les Honnêtes gens, pour l'éducation de la jeunesse; Avec une méthode facile pour apprendre à bien lire, prononcer les mots & les écrire. Les quatrains du sage M. de Pybrac, & l'arithmetique en sa perfection.

Orléans, Rouzeau-Montaut, 1785. 8^{vo} (175 x 105 mm). 70, [2], 15, [1] pages.

Late 19th century brown half morocco. Marbled end leaves.

€ 500

Printed in a beautiful Civilité. Contains next to the main work also the Quatrains de M. de Pybrac (also in civilité), a multiplication table, a table with Arabic and Roman numbers, a short manual for arithmetics, a list of most important French words, and some examples for writing letters.

The “Civilité” letter, was created by Robert Granjon in the sixteenth century. It was created to resemble handwriting and often used in books intended for children, like schoolbooks and conduct books.

Guy Du Faur, Seigneur de Pybrac (1529–1584) was a French jurist and poet. He authored 126 quatrains which were published between 1574-1576. These were re-published many times and in many languages during the 17th century, and were set to music by multiple composers.

-Provenance: With an ex libris on orange paper "ex libris P.H. Chavoix typographi" with pencil shelfmark.

-Condition: A very fine copy.



A N T I P H O N Æ i
AD VESPERAS :
In festo Conceptionis B.V.M.

Conceptio gloriosa Vir
Na ti vi tas
ginis Mariæ, ex semine
Abrahæ, orta de tribu
Iuda, clara ex stirpe Da
vid. **C**onceptio
Na ti vi tas
est hodie sancta Maria Virgi

Gloriosissimis
Dei Confessoribus,
Evangelii
Praconibus illustrissimis,
atq;
Episcopis sanctissimis,
I N G E N U I N O
et
A L B U I N O,
Ecclesiae hujus Patronis
Potentissimis,
hæc sua
vitæ exigua devotissimi calami
obsequia
D. D. D.

Patritius Gassmayer
Can. Reg. Lateran.

Calligraphed choral book, written in the medieval tradition in the scriptorium of Kloster Neustift

GASSMAYR, Patritius (scriptor)

Liber Choralis pro cantandis Vesperis, cum adjectis in fine quibusdam Horis matutinis, ac Vigiliis defunctorum: ad Usus Ecclesiae Curatae in Welsch-Neven conscriptus. Music manuscript in Latin in red and black ink, written and signed by **Patritius Gassmayr**.

[Kloster Neustift], 1782. Folio (315 x 240 mm). [II], 189, [1] pages.

Blindtooled brown sheep with 2 brass clasps. 5 Keys. Edges sprinkled red.

€ 3.950

Calligraphed music manuscript in red and black with hufnagel notation on a 4-line system, made for the ecclesia curata in Welschnofen close to Bozen, by the Lateran canon and writing master Patritius Gassmayr in Kloster Neustift.

This Choral book is a proof that the famous scriptorium at Klosterneustift close to Brixen in Südtirol, which was founded in 1142 and produced many high quality manuscripts, even at the end of its existence had a very high level. As said on the below mentioned website: "Man hat den Eindruck, dass den Chorherren die angebotenen Druckerzeugnisse für den Gottesdienst zu wenig Würde und Schönheit ausstrahlten ... Im Jahr 1763 noch schrieb Patritius Gassmayr ein Choralbuch im Format 68 x 42 cm".

-Literature: www.sacra.wiki/index.php/Kloster_Neustift#Skriptorium_und_Bibliothek

-Condition: Small restauration to the upper joint; On brass clasp renewed; Few worm holes in the spine; Else a very fine beautifully written choral book made in the medieval writing tradition.



Resignation.

Wer die Welt nur verklagt, nicht sich selbst, ist ein Thor!
 Die Welt ist noch jetzt, wie zuvor!
 Der Mensch nur allein
 Schaffet die Pein!
 Mög'
 Er sich üben
 Die Tugend zu lieben
 Und wohl ist dann Alles bestellt, —
 Nicht die Welt macht den Menschen, der Mensch macht die Welt!

Nicolaus rector, Heinrichs scrip!

zens sculp!

Convolute with 2 rare writing books of Johann Heinrigs

HEINRIGS, Johann.

- 1) *Englische Schulvorschriften für den Unterricht im Schönschreiben, nebst einem Anhang gothischer oder altdeutscher Fracturschrift. Zweiten Heftes Ilte Abtheilung.*

Berlin, F. Trautwein / Cöln bei dem Verfasser, 1829. Oblong (160 x 245 mm).

Engraved title page and 9 engraved writing examples by Heinrigs and engraved by W. Engels, J. Zens and A. Heinrigs numbered 2-10

- **Bound up with: 2) IDEM.** *Allgemeine Deutsche Schulvorschriften für den zweiten Unterricht im Schönschreiben, nebst einem Anhang deutscher Fracturschrift. Zweite Abtheilung.*

Berlin, F. Trautwein / Cöln bei dem verfasser, 1828.

Engraved title page and 11 engraved numbered writing examples numbered 2-12, title page and plate 12 J. Zens sculpsit.

Contemporary blue semi flexible boards.

€ 750

Johann Heinrigs (1781–1861) published several writing books. All are quite rare nowadays.

Ad 1: Worldcat 5 copies: Bamberg, Strassbourg, Newberry, Colombia University New York, University of Illinois. **Ad 2:** Worldcat 3 copies: University library Amsterdam; TU Darmstadt; Zürcher Fachhochschule.

-**Provenance:** In ink on upper free end leaf: "G.A. Scheidtman. 1. Junij 1830", "ferd Gallenkamp" and "G de Heer".

-**Literature:** Both not in Bobak (et al.), *Writing books*; Not in Bonacini.

-**Condition:** Binding quite rubbed; Old pen annotations on upper free end leaf; Various stains but not very disturbing.



Antan diese Buchstaben nicht verwechseln, als: IV. ist vier IX.
ist neun, II. X. ist zehn, also wenn man das X vor dem L.
und C. setzt, so bedeutet diese Buchstaben zehn weniger,
als XL. vierzig, XC. ist 90. CD. ist Hundert.

Nur drei Zahl Zeichen darff. Kunst richtig man verstehn
Soltan die Zahl Aussprach und Schreibung leicht geschehn.
Kunst wird nicht sonder Müh erreicht.
Eust, Lieb und Fleiß macht alles leicht.

II. Additio.

Addiren oder Summiren, lehret viel Zahlen in eine
Summa bringen, das ist, viel Zahlen in eine Summa gleich zu machen.
oder viel Theil in ein Ganzes zu vereinigen, von der Kunst an

Calligraphic mathematical example book

LERCHENFELDT, Philipp count of.

Studium Arithmeticum sive Arithmetica Practica scripta & elaborata. Manuscript in German in black ink, with elaborate gold decorated title page.

No place, 1749. 4^{to} oblong (178 x 215 mm). [65] leaves with text and 7 blank leaves.

Modern half calf with simply tooled flat spine and purple paste paper on the boards.

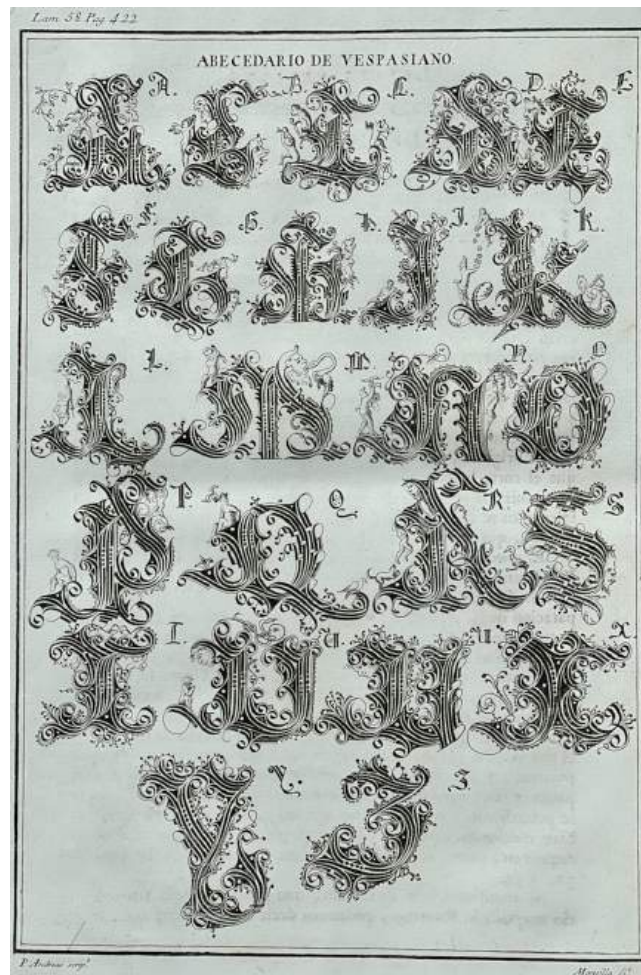
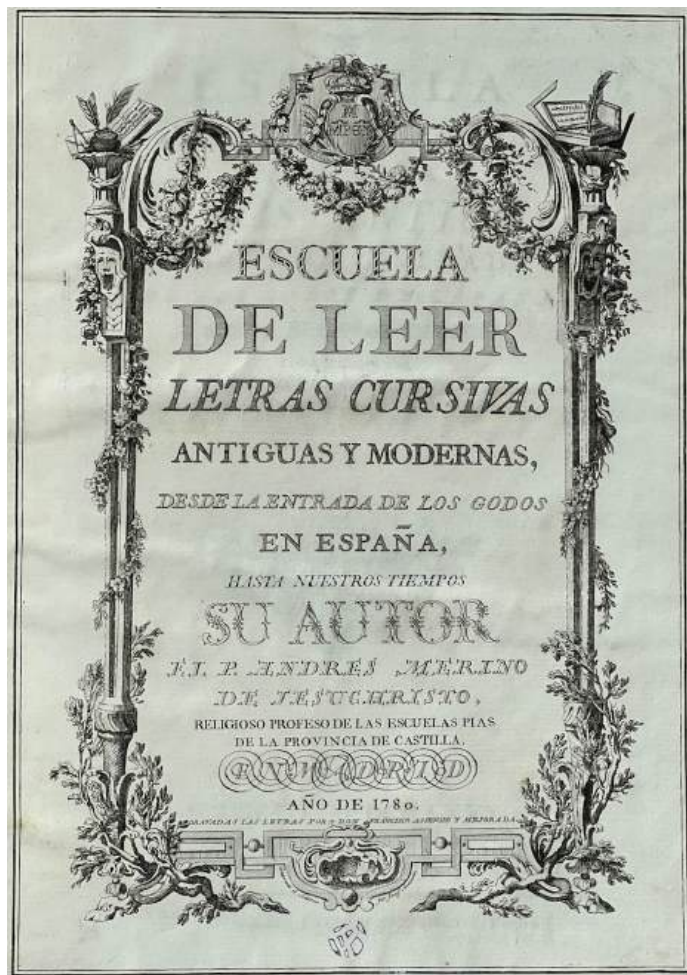
€ 750

Decorative calligraphic manuscript of a comprehensive introduction to the art of arithmetic. Covers the basic arithmetic operations with numerous practical examples of addition, subtraction, multiplication and division. Written in current script, many headings in calligraphic script. Contains a calligraphical table "Das geschwinde Ein mal Eins".

-Provenance: Written by Philipp Nerius zu Lerchenfeldt (1736-1800), later Bavarian diplomat and depute to the Reichstag in Regensburg.

-Condition: A very attractive copy.





A classic on the paleography of Spanish historical scripts

MERINO, Andres.

Escuela paleographica, ó de leer letras antiguas, desde la entrada de los godos en Espana hasta nuestros tiempos.

Madrid, Juan Antonio Lozano, 1780. folio (355 x 235 mm). [XVII] (of XVIII), 442 (of 443) pages.

Engraved title page, 1 engraved headpiece and 59 plates with script examples engraved by various engravers after Andres Merino (all within collation).

Romantic style light brown diced leather, blind and gold tooled, mid 19th century. On the covers very large baroque gold tooled corner tools and central a blind tooled ornament. Spine with 6 raised bands, simply gilt. Title in compartment 2, in compartment 5 the initials V.G.R. Inner dentelles. Watered silk paper end leaves. Edges gilt.

€ 1000

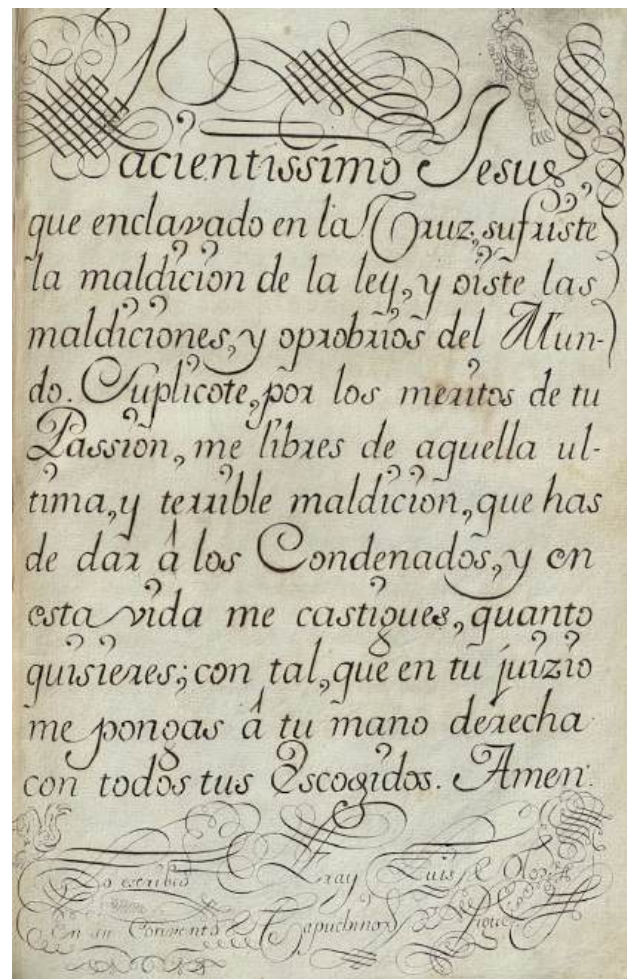
Monumental overview of historical scripts on facsimile copperplates, with the transcriptions of the texts and explanations of the texts and history of the scripts. It is an essential guide to reading and interpreting historical Spanish handwriting from the Visigothic era to more modern scripts. The book contains examples of alphabets, abbreviations, ligatures, and manuscript styles used across different centuries. It explains how letterforms evolved over time and teaches readers to recognize official, ecclesiastical, and legal scripts found in archives and manuscripts.

-Provenance: Enigmatic aniline oval collector's stamp;

-Literature: Bonacini, 1168; Palau 5, 165667; Brunet III, 1652; Thieme/Becker II, 177f (Assensio = Asensio); Cotarelo 706 (Diccionario biográfico); Maggs, Cat. 495, no. 616.

-Condition: Lacks the last leaf of the subscribers list ***1 and the last leaf of the index Nnnn4 (both supplied in simple photocopy); Front cover leather broken on the joint and underlaid with cloth, fragments leather lacking; Corners a bit bumped; Back joint strengthened on the inside; Leather rubbed; Inside a clean copy.





With some fancy penwork borders

OLOD, Fr. Luis de.

Tratado Del Origen, Y Arte de Escribir Bien.

Gerona, Narciso Oliva, [1770]. folio (300 x 200 mm). [XII], 134 (of 136) pages.

With 15 (of 25) engraved calligraphic plates.

Modern half vellum.

€ 300

Second edition, the first edition appeared in Barcelona in 1768.

-Literature: Bonacini 1310, Palau 201092; Palau, Practice of Letters, 140; Berlin Katalog 5247.

-Condition: Lacks textleaf H1 (page 57/58) with a large woodcut on it; Lacks the frontispiece portrait and 10 plates (6 engraved and 4 typographical); Sometimes plates cut short at the tail; Plates soiled; Working copy!






 He bitterheyl ende loomakeijl ende
 gramscapende droepende lastenijge
 Zij van u gevoert niet alle boosheit
 maar zij legen malkander goedertieren
 barmhertig vergevende malkandere
 gelijckelijc oock God in Christus te
 u vergeet den bedt t. Ophelen vort.



 Welust teelt Smerte.
 Hoe voort de Welust t. Do haer d'yn
 Van lang bedroef t. haer hert vernaken
 Haer vrede bel. taat in vuklen deyn
 Die minnende aan t. Hart kan raken
 Hoe danc verhoort sy haer ddelang
 O Moeder. Sleneden de Hoorden
 Gyn van den sueten andegang
 Die seghelijc den vrede den heiden.



 SYR. XXXIIIJ.
 In sie ick dat de Godvringue
 den regten gelyt hebben want
 hare hope t. taat op den ghen
 die haer helpen kan Die den
 Heere vort t. die d'vot belin
 nergens voort ver seghen. Et.



 oer goedertierenheijt ende trouwe
 voort de minnaad verhoent. Ende
 door de vrede des Heeren vryselmen
 af van het quade al die hoog u van
 herten is den Heere een groenvel.

An enigmatic copy of the *Exemplaar boek* 1676 with 14 unrecorded? plates

PERLINGH, Ambrosius.

Exemplaar-Boek Inhoudende Verscheyde nodige Geschriften, tot dienst van de Leergierige Ieught.

Amsterdam, Men kooptse by den Autheur selve, 1679. Quarto oblong (164 x 212 mm, leaf size).

Engraved title page and 21 plates with writing exemples designed and engraved by Ambrosius Perling.

Diced leather portfolio with simple gold tooling and in the inside marbled paper. Probably 18th century.

€ 1.200

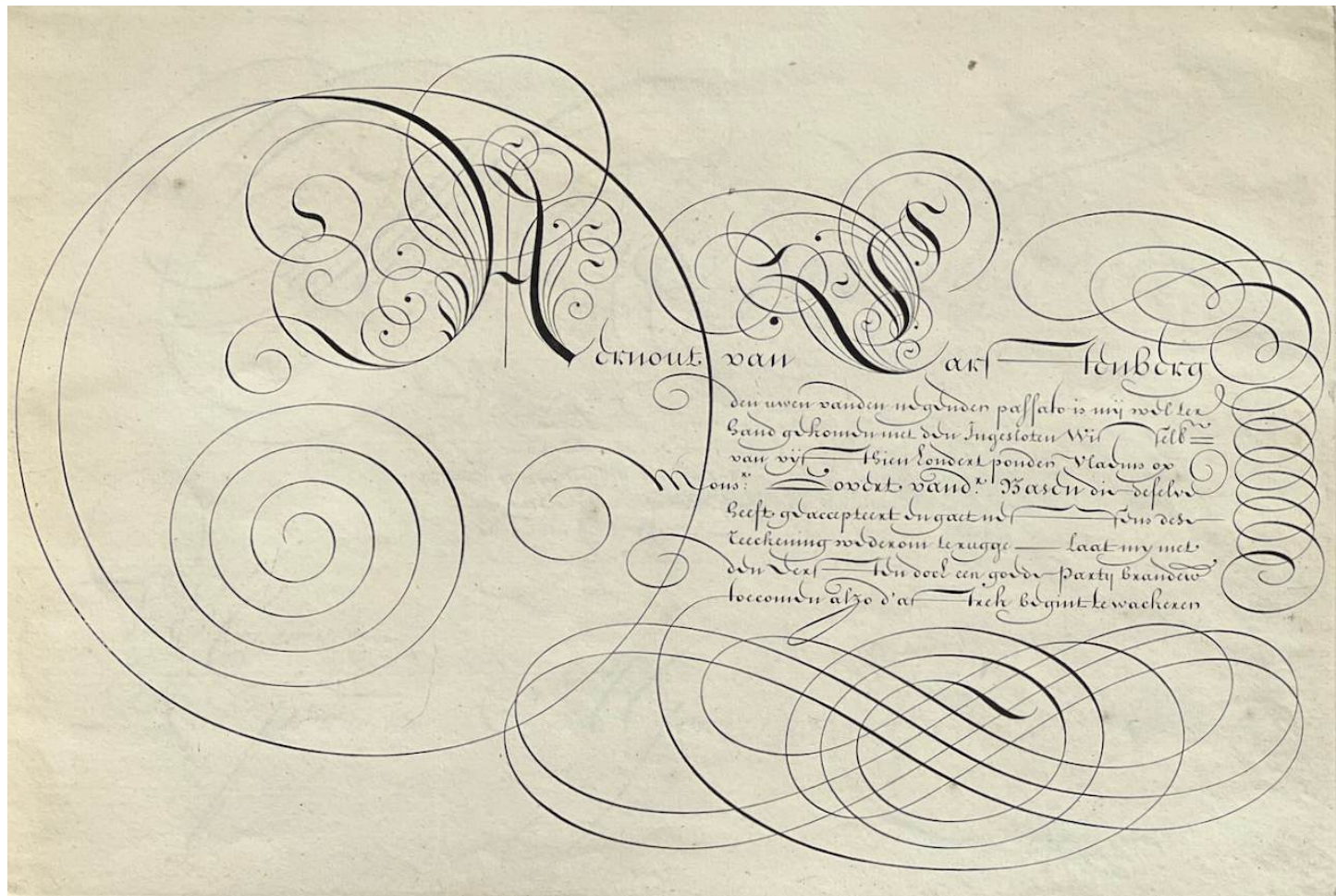
An enigmatic copy of the first edition of the *Exemplaar-boek* with the title page dated 1676 with 14 unrecorded plates by Croiset van Uchelen. The series is nowadays loose in a 19th century wrapper, but the leaves belong together as shown by the prickings of the former stabbing. Especially riddling are the 8 plates with a plate number, which either could be included in the *Exemplaar-boek*, or could belong to an unrecorded separate work of Perlingh.

-Contents: together 22 plates: - **7 plates mentioned in II:** 1(title page), 2, 3, 6, 11, 20, 24; - **1 plate mentioned in IIa:** 6; - **6 plates not mentioned in the lists:** -Syr. XXXIIII. En sie ich dat de Godvrugtige (7 lines), -Als iemants egen den Heere (4 lines), -Alle bitterheijt, ende toornigheijt (7 lines), -Gij kinderen zijt uwe Ouderen gehoorsaam (5 lines), -Aabcd AABCD (6 lines); Verblijd u o Jongeling in uwer jeugd (6 lines); - **8 plates not mentioned in the lists, with plate numbers in the left lower corner of the plate:** 6 Voor goedertierentheijt ende trouwe (5 lines); 8 Zegget af de Leugen, ende Spreekt de waar=heijt (5 lines), 10 Wellust teelt Smerten (9 lines), 11 (or II) Beminde Discipelen (8 lines), 12 's Weerelts ydelheijt (7 lines), 13 Hij is eenregt Christen, die alle Man (5 lines), 14 Monsieur Johannes Schrijver gelieft te betalen (5 lines, dated 1 February 1697), 15 Ontfangen bij mij ondergeschreeven uit handen (6 lines, dated 2 May 1697).

-Provenance: With an armorial bookplate "Ex libris Mr. J. Nanninga Uitterdijk". **Jurjen Nanninga Uitterdijk (1848-1919)** was a lawyer and head of the archive in Kampen. He wrote several historical studies.

-Literature: Croiset van Uchelen, *The writing-master Ambrosius Perling -in the twilight of a great tradition*, in: Quaerendo 26/3 (1996) pages 167-197, II; Bonacini, cf. 1397 - 1400; Berlin Ornamentstichsammlung, cf. 5028 & 5029; Laurentius, *Watermarks 1450-1850*, Brill, 2023; Not in Jammes, *Belles Écritures*.

-Condition: Few plates margins strengthened; Title page soiled; Portfolio restored in the 19th century; The other plates fine.



Merknout van art — tenberg

den uren vanden negenden passato is mij wel ter
hand gekomen mit den Ingesloten Wilt — self
van vijf — tien ponden Vlaems ox
ons — overet vand' — Wasen die deselve
heeft geaccepteert ingaet in — ten den
teekening wederom te rugge — laat my met
den Text — ten deel een goede party brandew
loccomen also d'at — teek begint te wachren

The acumen of the Dutch rotunda

PERLINGH, Ambroius.

Schat Kamer van Verscheyde Geschriften Met groote Naerstigheijt Geinventeert.

[Amsterdam], G.& J. de Broen, [ca. 1740]. Folio oblong (238 x 360 mm).

Engraved title page and 16 plates with writing exemples engraved by Perlingh.

Half cloth with reddish old paste paper on the boards. Early 20th century. Stabbed.

€ 1.250

Third edition of this writing book. The first edition appeared in 1685, the second ca. 1721. According to Croiset van Uchelen it mostly contains 18 leaves (including the title page), but in this copy there are no signs that a leaf is cut out. Moreover the blank leaves at the beginning and the end bear the same watermark as the leaves which were used for the writing examples. The stabbing could be the original one, so it appears that this copy was issued with 17 plates only. Eight exemples are in Dutch and eight are in French language, in various humanistic scripts. These books were a *livre de commande*, the costumer would make a selection of leaves and choose as he desired.

-Contents: (according to Croiset van Uchelen IIIa): blank leaf, 1, 2, 4, 5, 6, 8, 7, 9, 14, 10, 11, 12, 13, 15, 16, 17, 18, blank leaf.

-Provenance: With the printed ex libris of the **Schriftmuseum F. Soennecken Bonn**. Friedrich Soennecken (1848-1919) was a German graphic designer, entrepreneur and inventor. He designed a new round script, to sell the feathers he produced (Rundschrift mit Bandzugfedern).

-Literature: Croiset van Uchelen, *The writing-master Ambrosius Perling -in the twilight of a great tradition*, in: Quaerendo 26/3 (1996) pages 167-197, no. IIIb; cf. Bonacini 1402; cf. Berlin, 5031; STCN record 395254183 (3 copies; π1 and 18 engraved leaves [erronous?])

-Condition: A clean copy.



Waar,

Const. lievende
Vriend.

van Ddammont naedmael ick van
uwer t weghen door W. D. D. D. D.
verdocht bin om vinge sondamden
der Schrijf. Sonst, soo heb ick
t selve om ende onde kinnisse. Door
Vriendschapp vegen niet willen na laten
maer de selve in tene deesse over
gedonden, met goode dat de selve by u
in danck zullen aangenomen werden.

Gier meede vaert wel.

The famous example book in the enlarged edition

PERLINGH, Ambroius.

Exemplaar-Boek Inhoudende Verscheyde nodige Geschriften, tot dienst van de Leergierige Ieught.

Amsterdam, G. & J. de Broen, [ca. 1750]. Folio oblong (203 x 285 mm).

With 42 (of 51) plates with writing exemples designed and engraved by Ambrosius Perling.

Speckled calf with gilt spine, 18th century. Reimboitage.

€ 1.400

The second and most extensive of 3 writing exemple books published by Perling. The first edition, which contained 26 plates appeared in 1679. This enlarged edition must have appeared after 1693, according to the date on plate 32. Our copy has to be dated regarding the watermarks around 1750, and this would make it number IIb according to Croiset van Uchelen. After his death in 1718 the plates were sold to the De Broen family in Amsterdam.

-Contents: in order as bound (according to Croiset van Uchelen IIa): 7, 19, 10, 4, 23, 24, 20, 21, 22, 25, 26, 6, 13, 12, 5, 15, 16, 11, 18, 9, 8, 17, 36, 34, 43, 27, 44, 35, 31, 49, 30, 28, 39, 29, 38, 32, 50, 41, 37, 40, 33, 45.

The leaves show 2 watermarks, LVG (Laurentius 434, dated 1748-1787) and VRYHEIT (Laurentius 563, dated 1740-1750) and all the leaves appear to be from the same copy. The binding is a reimboitage, the order of the leaves has been changed during rebinding.

-Literature: Croiset van Uchelen, *The writing-master Ambrosius Perling -in the twilight of a great tradition*, in: Quaerendo 26/3 (1996) pages 167-197, IIb; Bonacini, cf. 1397 - 1400; Berlin Ornamentstichsammlung, cf. 5028 & 5029; Laurentius, *Watermarks 1450-1850*, Brill, 2023; Not in Jammes, *Belles Écritures*.

-Condition: Lacks 9 plates, including the title page (1-3, 14, 42, 46-48, 51); Modern end leaves; Some plates with ink stains on the verso side; Some plates a bit dog eared; Generally a clean copy.





X Herr thue auff meine Lesthen
R Und mein Mund wird dein Lob verkündigen
X O Gott merck auff mein Hüßf.
R Herr eyhle mir zu helffen.
X Ehr sey dem Vatter und dem Sohn und dem
S. Geist. Aber war im Anfang, u. R. Amen.

Seelen Erquickung

In sich haltend
Auszulesene Messz Beicht und
Communion Vebett
in gleichen
Allerhand Tagzeiten, Litaneyen
und Gebett

In der S. S. Dreyfaltigkeit.

Dem S. Francisco Seraphico.
S. Jungf. und Mutter Clara; S. S.
Thecla, S. Catharina von Venedi-
en, S. Mutter Theresia, S. Mari-
a Magdalena de Pazzio, vom Herbe-
Jesu, der S. Jungf. und Martyrin
Barbara, der allerseligsten Jungfrau
Mariä, S. Vincentio Ferrerio,
Gelübde Jungfräulicher Keuschheit,
Gebett zu St. Alessio, S. Jungf. und
Martyrin Catharina und heilige
Mutter Anna

Joan. Carl. Schroder Catana script. Aquiniani

Beautifully calligraphed prayer book with penwork decoration

SCHRÖDER, Joan Carl (scriptor)

Seelen Erquickung in sich haltend Außerlesene Meeß, Beicht und Communion Gebett im gleichen Allerhand Tagzeiten, Litanyen und Gebett zu der H.H. Dreijfaltigkeit. [...] Manuscript in black ink within single red line border, initials and headings in red ink and many penwork head and tailpieces in red and blue ink.

Aquisgrani [= Aachen], Joan Carl. Schröder Calamo scripsit, 1757. 8^{vo} (161 x 98 mm). [II], 186, [3 blank] pages.

Black morocco, gold tooled. On the covers a leaf tip roll border with in the corners flower tools. Spine with 4 half raised bands bordered by a leaf tip roll. In the compartments a fleuron. End bands of blue and white silk. Edges gilt and simply gauffered. Paste downs with chinz paper.

€ 1.250

Charming prayer book written for "Anna Catharina Theresia Schröder von Aachen" (1736-?) in 1757 by her father Joan Carl Schröder. Written in a neat good readable "Fraktur" and illustrated with many penwork head and tail pieces in red and blue, some in the style of Senault, others in roccoco style.

-Provenance: Anna Catherina Theresia Schröder von Aachen.

-Condition: Leather on the spine a bit craqued; Else a very fine copy.



viienne un jour elle passe par ici. droute et
grande et face a toi, qu'elle lise de ses
yeux mouvants et vivants, protégés de cils
dont je sais l'ombre. ;

Segalens Stèles calligraphed and vibrantly illustrated
-An artist book by Frank Lalou-

SEGALEN, Victor & Frank LALOU.

Stèle provisoire. Double page frontispiece, calligraphed title page with full page illustration, nine calligraphed poems in black ink with accents and interpunction in colours, each poem with a full page with black and white or vibrant colour illustration, calligraphed colophon.

(Nice, 2001). Folio oblong (252 x 303 mm). 16 bifolia (first unnumbered, others numbered 1-15 in pencil).

Loose in calligraphed and black and white decorated wrapper. In cloth slipcase.

€ 2.800

A ravishing artist's book created by the French writer, illustrator, and calligrapher Frank Lalou (1958), influenced by Hebrew and Oriental calligraphy. In his early career, Frank Lalou was heavily influenced by Arabic calligraphy, particularly the highly geometric Kufic style. This led him to invent an anamorphic alphabet, allowing him to create areas of illegibility while still concealing hidden texts. His musical training and his love for Bach's counterpoint also contributed to this passion for graphic rhythm.

He wrote a book *L'art de calligraphier l'hébreu et le grec*.

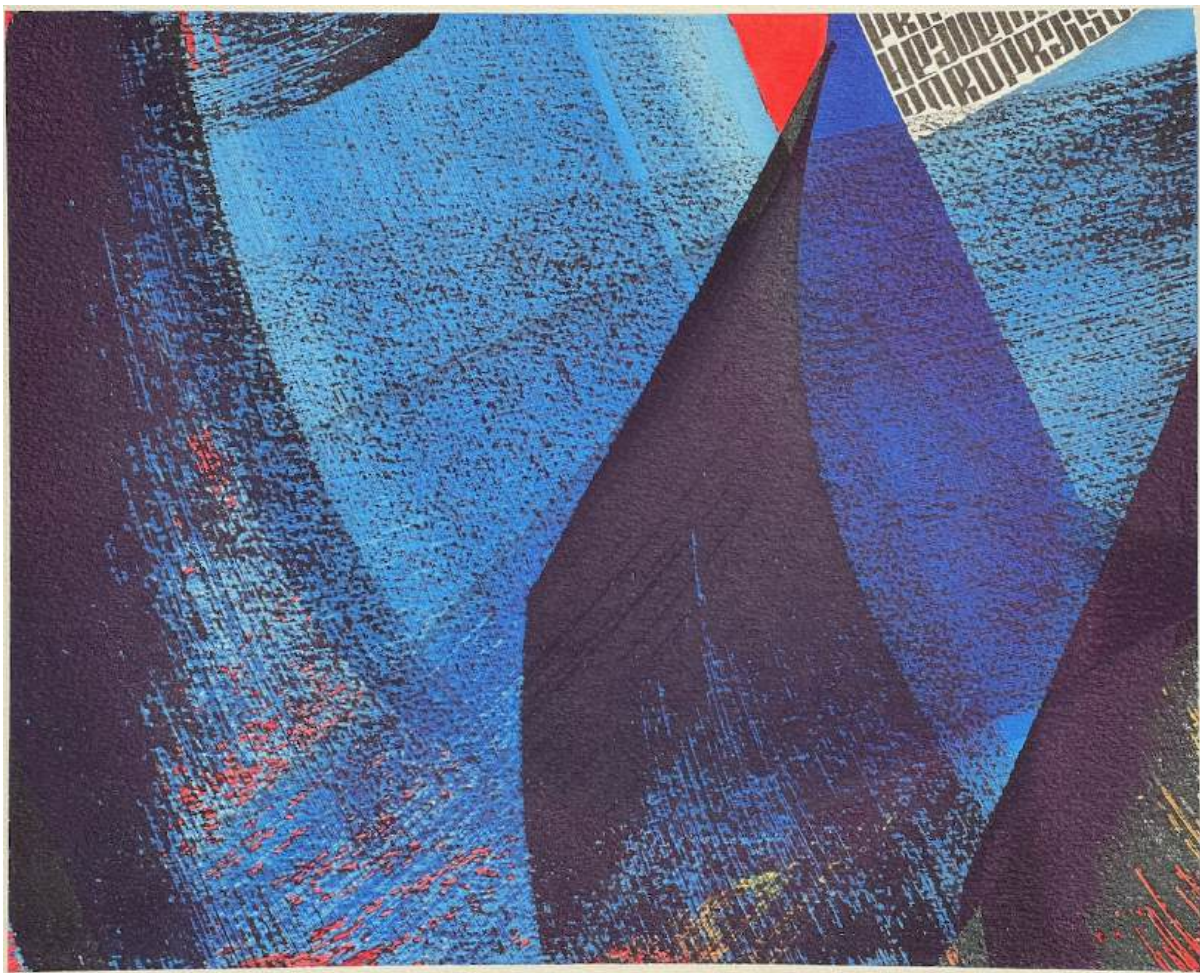
The poems are chosen from Victor Segalen, «Stèles», Pékin, 1912. The book is on vélin de Lana paper, in one copy only. The colophon says: "cette stèle a été calligraphiée à nice dans la joie des encres et du soleil. sur lana. i/i".

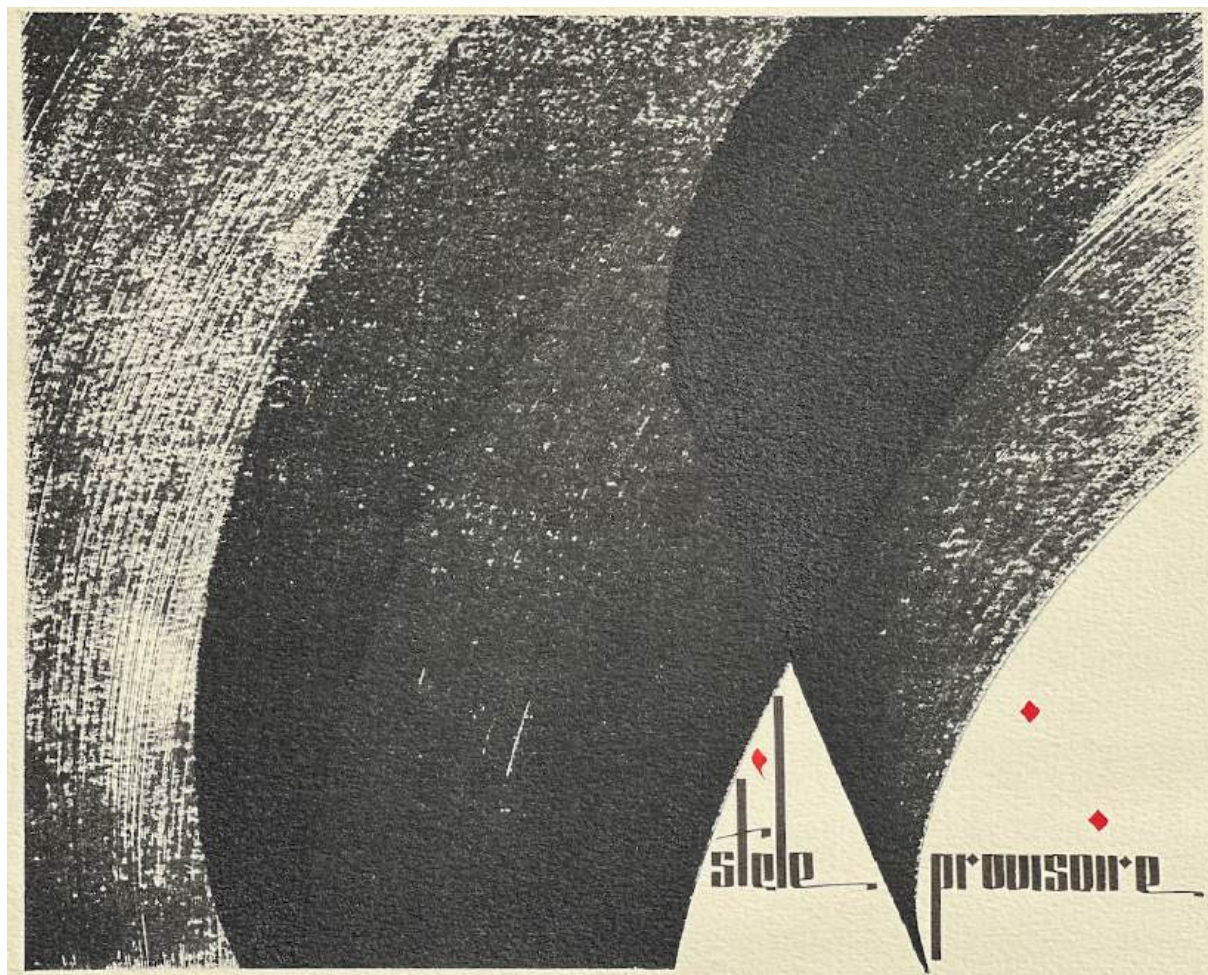
Some of his artist's books have been acquired by libraries such as the Bibliothèque nationale de France in Paris, the Library of Congress in Washington, the Sackner Foundation in Miami, the Céret Museum of Modern Art, and Yad Vashem in Jerusalem.

-Literature: Cf. Jammes, *Belles écritures*, no. 140 (other work of Lalou).

-Condition: Slipcase minimal wear; An impressive artist's book.









*L'Eglise exhorte en ce Pseaume les serui-
teurs de Dieu a le louer et a le benir incessam.^t*



PSEAUME CXXXIII



*Ecce nunc bene-
dicite Dominum:
omnes serui Do-
mini.*

*Qui statis in do-
mo Domini: in
atrius domus Dei*

nostri. — — — — —

In noctibus extollite manus vestras



LES LITANIES



VIERGE



*Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi
nos. Christe ex-
audi nos.*

Pater de cælis

Deus, Miserere nobis.

Fili Redemptor mundi Deus, mi.

The rare first uncensored issue of Senault's entirely engraved masterwork

SENAULT Louis.

Heures nouvelles dédiées à Madame la Dauphine. Ecrites et gravées par L. Senault.

Paris, chez l'auteur, Versailles, chez N. Duval, [before 1690]. 8^{vo} (180 x 123 mm). [IV], 260 pages.

Entirely engraved book, with many initials, decorated half titles and head and tailpieces.

Late 19th century black morocco. Blind and gold tooled. On the covers a fillet frame and elongated extensions of the raised bands. Spine with 5 raised bands. Gilt title in compartment 2. Board edges with a gilt fillet and at the corners roll. Headcap with hatched lines. Pastedowns with a mirror of marbled paper within a broad frame of ornamental rolls. First flyleaf of the same marbled paper. Endbands of red and yellow silk. Ribbon marker of red silk. Edges gilt.

€ 1.800

The rare first issue of this entirely engraved masterwork, with the dedication leaf to 'Madame la Dauphine', the uncensored breasts of the mermaids on p. 210 and the impressum which mentions Duval.

A beautiful copy of this devotional work engraved throughout, employing a vast amount of floral and landscape head- and tailpieces, non repetitive initials, calligraphic head- and end pieces, landscape vignettes, geometric forms, etc. Text in Latin and French printed within a double line frame. Sloping Roman script with erect roman capitals

Louis Senault (1630-ca. 1680) was a French writing master. He edited various engraved writing books and endeavoured to preserve in his engraved books the full flavour of a contemporary manuscript. After his death his daughter, Elisabeth Senault, produced some equally attractive smaller engraved 'Heures Nouvelles' dedicated to the Grand Dauphin.

-Literature: Jammes, *Belles écritures*, no. 39; cf. Bonacini, no. 1689 (ed. de Hansy); cf. Cohen-De Ricci col. 487 (ed. De Hansy); *PMM* exhibition catalogue, no. 98 (Kings library section); Jessen 2426; Whalley, *The Pen's Excellence*, p. 200.

-Condition: Some small scratches on the covers; corners a bit bumped; some very light stains in the text;
A very good copy of this beautiful engraved book.





*L'Eglise exhorte en ce Pseaume les serui-
teurs de Dieu a le louer et a le benir incessam^t.*



PSEAUME CXXXIII



*Ecce nunc bene-
dicite Dominum:
omnes serui Do-
mini.*

*Qui statis in do-
mo Domini: in
atrius domus Dei*

nostri.

In noctibus extollite manus vestras



DANS LE TEMPS



Communier



*ENEZ, Venez,
mon bien ayme
entrez chez
moy, faites vo.^r
vne demeure di-
gne de vous.*

*Ô quel bonheur
que Monseigneur et mon Dieu vi-
enne dans moy.*

The censored edition

SENAULT Louis.

Heures nouvelles tirées de la sainte ecriture. Écrites et gravées par L. Senault.

Paris, chez l'auteur et chez Claude de Hansy, [first quarter 18th century]. 8^{vo} (188 x 124 mm). [II], 260 pages.

Entirely engraved book, with many initials, decorated half titles and head and tailpieces.

Brown polished morocco lacework binding, tooled in gold. On the covers a broad frame of an abstract vegetal roll. Spine with 5 raised bands. Title in compartment 2, the other compartment with a central abstract flower in pointillé style surrounded by stars and leafy corner tools. Board edges and turn ins with a flower roll. Endbands of blue and white silk. Blue ribbon marker. Pastedowns of green silk. End leaves with a drawn gold border. Edges gilt.

€ 800

A beautiful copy of this devotional work engraved throughout, employing a vast amount of floral and landscape head- and tailpieces, non repetitive initials, calligraphic head- and end pieces, landscape vignettes, geometric forms, etc. Text in Latin and French printed within a double line frame. Sloping Roman script with erect roman capitals

Louis Senault (1630-ca. 1680) was a French writing master. He edited various engraved writing books and endeavoured to preserve in his engraved books the full flavour of a contemporary manuscript. After his death his daughter, Elisabeth Senault, produced some equally attractive smaller engraved 'Heures Nouvelles' dedicated to the Grand Dauphin.

Apart from some changes on the title page and the covering of the breasts of the mermaids on p. 210 it is identical to the first issue.

-Literature: Jammes, *Belles écritures*, no. 40; Bonacini, *Bibliografia delle arti scritte e della calligrafia*, no. 1689); Cohen-De Ricci col. 487; *Printing and the Mind of Man* exhibition catalogue, no. 98 (Kings library section); Jessen 2426; Whalley, *The Pen's Excellence*, p. 200.

-Condition: Spine ends restored; stains on the backcover; upper part of the blank margin of the title page cut of, showing the remains of a name; some leaves very slightly browned and slight traces of use; Else a very good copy of this beautiful engraved book in a contemporary lacework binding.



sandeln das weign Heil; bitten da-
bey also:

Gebeth.

Ich opfere dir auf, mein Gott!
deine heiligen Messen zur Ehren,
und Gedächtniß des bitteren Leidens,
und Todes Jesu Christi, und bitten dich,
laß das Luth, und den Tod deines Sohns
Jesu an mir nicht verlohren gehen,
Amen.

Erster Haupttheil.

Bring ihm ersten Haupttheil, nämlich:
samm den Kränzen aufgesetzt das
Luth und den Wein, erinnern dich,
wie der Sohn Gottes in seinem Lei-
den

den sich hat aufgehoben ihm seinen
heiligen Vater für das Heil der Welt,
und bitten also:

Gebeth.

Herr Jesu Christe! der du dich
fast aufgehoben hast für das Heil al-
ler Menschen: Ich opfere dir mein
Vater, und Luth, mein ganzes Lei-
den zu deinem Ehren, und weignem
Lohn, Amen.

Zweiter Haupttheil.

Bring ihm zweiten Haupttheil, als
nämlich bring den Wein, und
erinnere dich, daß auf den Worten des
Kreuzes Luth und Wein ver-
wand

Printed entirely in German "Kurrent Schrift"

Tägliche Andachts-Übungen, zum gebrauch Ihrer Kaiserlichen Majestät der Königin zu Hungarn und Böhmeim.

Wien, Joh. Benjamin Neumann, [ca. 1770]. 284, [4] pages.

Engraved title page and 10 engravings by Göz and Klauber.

Black morocco, gold tooled. On the covers a lacework border with large connecting corner tools. Spine with 5 raised bands, all compartments with fleurons and corner tools. Edges gilt and simply gauffered. End leaves of chinz paper.

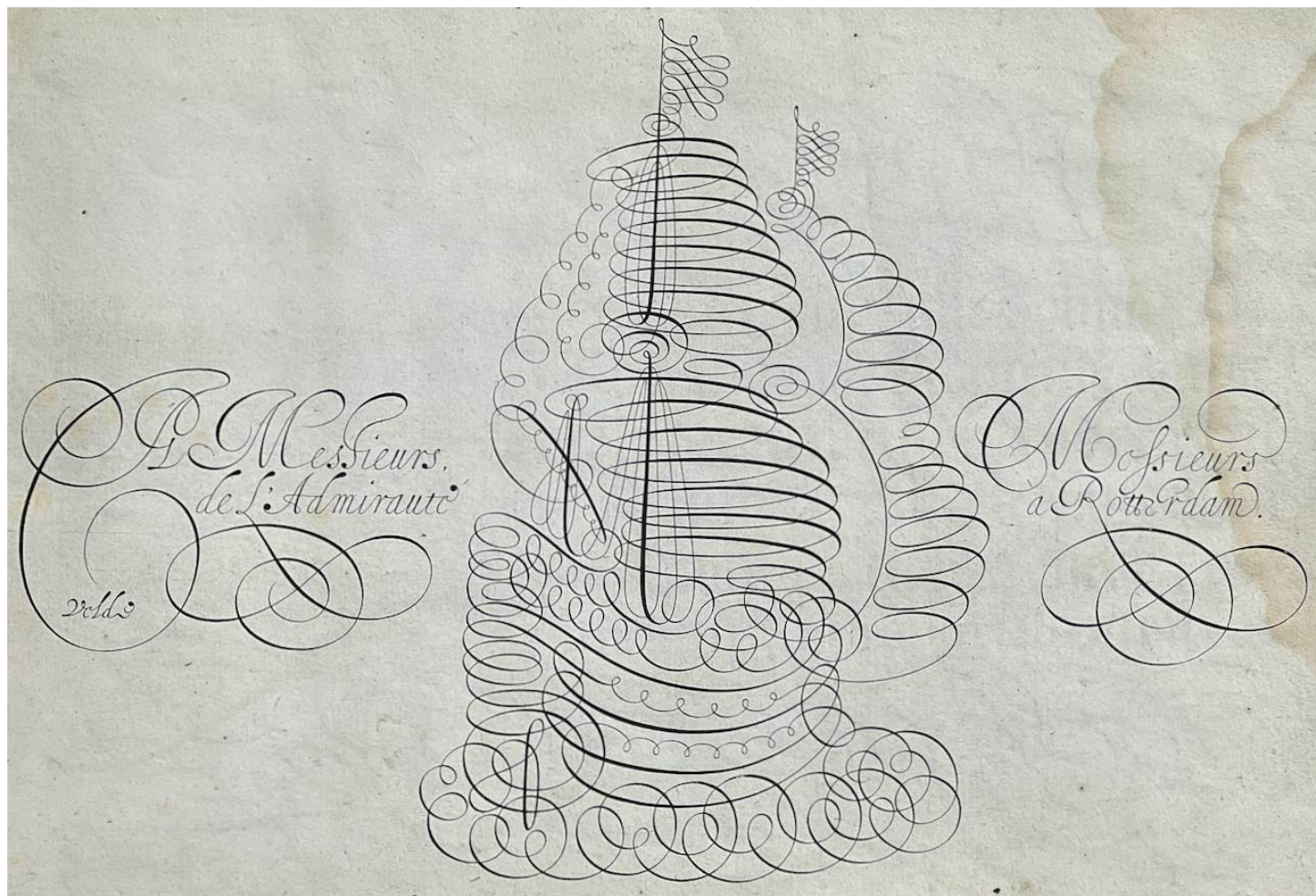
€ 150

A typographical rarity printed entirely in in German "Kurrent Schrift" as if it was handwritten, all pages within a typographical border.

-Provenance: Circular stamp of the "Hessische Landes- und Hochschulbibliothek Darmstadt" and the rectangular cancellandum stamp, both on verso title page.

-Condition: Lacks frontispiece; Spine small damage; Else a fine copy in curious current type.





The first edition of Van de Velde's fascinating work

VELDE, Jan van den.

Spiegel der schrijfkonste, in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende onderrichtinghe Wtghegeven.

[Rotterdam, Jan van Waesberge], 1605. Part 3: 18 typographical leaves (leaf H1 supplied from another copy).

49 (of 57) plates and 16 engraved alphabets in the text of part 3 after Van den Velde engraved by Symon Frisius.
Large printer's mark of Van Waesberge on verso last leaf.

Contemporary vellum. In pen on the upper cover "Jv Velde" "A. Roo".

€ 1.500

First edition, second issue, of this magnificent Dutch writing book, with the curly ornament on plate 24 of part one (Croiset van Uchelen 2.A 1a). The work consists of 3 parts: 1) *Spiegel der schrijfkonste*, 2) *Thresor Literaire*, 3) *Fondement-boeck*.

Unfortunately the title pages (engraved and typographical) and the prelims are cut out. The portrait (part 1 plate 3) is also lacking, the other 5 lacking plates with calligraphical examples (Part 1, number 19, 20, 25 and part 2 number 11, 14) are loosely supplied from other copies (smaller, 1 damaged).

-Provenance: 1) "A. Roo" in pen on the upper cover; 2) Engraved bookplate on upper pastedown: "Ex libris W. Bogtman". Willem Bogtman (1882-1955) was a Dutch painter, glass painter and graphic designer; 3) stamp on fly leaf "Henri v.d. Waals Arnhem".

-Literature: Croiset van Uchelen, *Jan van de Velde schrijfmeester 1569-1623*, Amsterdam 2005, page 134-144;
cf. *The Universal Penman*, no. 99.

-Condition: 20th century end leaves; Lacks all the title pages and prelims; Lacks 4 plates and the portrait; 4 plates loose; Upper joint split ca 7 cm. at the tail; Leaf H1 from another copy, a bit smaller and damaged with some loss of text; Waterstain in the front margin of the first half; Despite all its defects still an interesting copy.



Cariss. Nobilissimog. D. D. Syndicorum Syndicos.

Heliae ab Oldenbarnevelt.

CELO musa beat. titulis exordia pandit
Nobilitas ornata suis divina canendi
Syndice. certa salus urbis. qui sanguine claro
Censuris. pietosque vales ostendere vultus
Maiorum. Rutilans in dulci Palladis Agro:
Hinc Olden rebus vocitaris Barnevel actis
Impia. At rigidum ferrum meditetur et ignem
Littus arat. Celebris vivet post funera virtus.

Reverentia tua observanti.

claudius.

Quodlibet copy, printed on on very thin paper, laid on thick paper.

VELDE, Jan van den.

Spiegel der schrijfkonste, in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende onderrichtinghe Wtghegeven.

Amsterdam, Willem Iansz. [Blauw]), [1610]. Folio oblong (232 x 350 mm).

Engraved title page designed by Karel van Mander and engraved by Jacob Matham (Text by Van den Velde) and 31 plates (1 double) after Van den Velde engraved by Symon Frisius.

Half calf with marbled paper on the boards. Stabbed.

€ 2.000

Third edition of this magnificent Dutch writing book. The first edition Appeared in 1605 with Van Waesberge in Rotterdam, the second edition by Cornelis Claesz in Amsterdam. Printed on on very thin paper, laid on thick paper. The original 3 stab holes visible. Our copy is a selection of 31 plates (1 double present) from the 57 plates. Looking at the stab holes, it is either issued like this or at least a selection from at last the beginning of the 19th century. The binding gives no clue to the datation. Apart from "complete" published copies with 57 plates and typographical leaves, also selections of plates and separate plates were sold.

This edition is in STCN no. 851282873, dated 1st half 17th century. Also mentioned there are typographical leaves, A-F². From the 5 copies mentioned, only the copy in Fondation Custodia in Paris is complete. Another edition, dated 1605 is in STCN no. 833360515. Also here are typographical leaves mentioned and 31 plates.[π1 2π1 3π1 [A-F]1 and (31) engraved folia].

-Contents: (compared with Croiset van Uchelen no 2.A 6 and 2. A 7, page 159ff): number 22, 26, 20, 17, 27, 28, 29, 31, 30, 32, 33, 35, 37, 36, 38, 39, 41, 42, 44, 43, 45, 46, 47, 48, 49, 50, 54, 53, 55, 56.

-Provenance: "Ex libris Geoffrey ?, '40" in ink on upper paste down.

-Literature: Croiset van Uchelen, *Jan van de Velde schrijfmeester 1569-1623*, Amsterdam 2005, page 52-78; cf. *The Universal Penman*, no. 99.

-Condition: Title page soiled; Plate 26 and 30 small damage in the engraving; Upper margin of plate 21 and 31 cut a bit shorter; Binding soiled and edges worn; Free end leaves torn out.

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