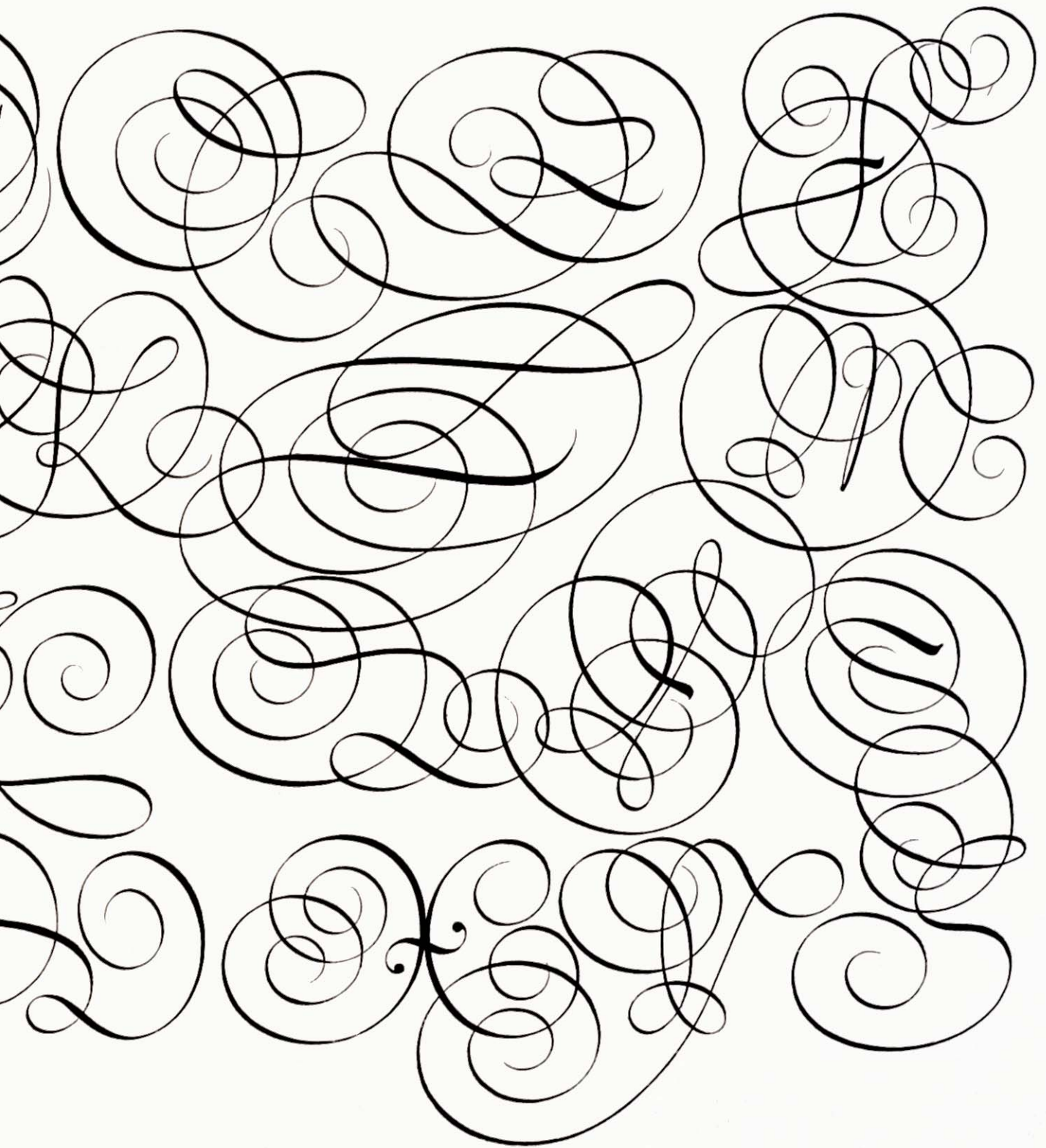


**WRITING & CALLIGRAPHY BOOKS**

FROM THE LIBRARY OF PETER A. WICK



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qui aime l'Instruction, aime la Sagesse: mais qui hait la Discipline, est brutal. Le  
bon obtient l'aide de Dieu: mais il condempne l'homme: mais finit en de mal. Le  
mechant ne fait point de bien par sa mechancete: mais la racine des malices ne heu-  
gera, la femme de verue est la coutume de son mari, mais celle qui est infame, est  
comme pourrituree et se deceli. La Vertu est au milieu des tentatives. *Chapitre*

A a a b c d e f g g h i k l l m n o p p q r r s e d d a d x y z z

CATALOGUE 155

**WRITING & CALLIGRAPHY BOOKS**

From the Library of Peter A. Wick

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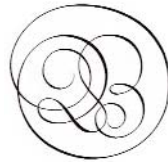
*In Memoriam*

**DAVID P. BECKER**

1947 - 2010

Friend · Connoisseur · Activist

Distinguished scholar of writing manuals



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### **A note about the catalogue**

The selection of books in this catalogue represents only a portion of the original collection of writing and calligraphy books formed over the course of several decades by Peter A. Wick (1920-2004). The balance of the collection was acquired from Ars Libri by the Library of Congress in September 2010.

In addition to writing manuals and calligraphy books *per se*, the collection includes varia of related interest, such as pictorial alphabet books, and early studies and histories of the development of handwriting.

Mr. Wick's collection of fable literature (171 items published between 1570 and 1953) is currently available, *en bloc* only, from Ars Libri; please contact us for further details. Other sections of the Wick library, including English and Continental literature, will be offered in 2011. Also available from Ars Libri are individual drawings and watercolors from the Wick collection, including works by Mola, Parrocel, Cochin, Reynolds, Pillement, Augustin de Saint-Aubin, Desprez, Flaxman, Horace Vernet, Grandville, Gavarni, Forain, Signac, Vuillard, Rouault, Marquet and others. Details on application.

Mr. Wick's collection of children's books was acquired from Ars Libri in 2007 by the Università degli Studi di Milano, where it has been the subject of several new publications. Mr. Wick's collection of French Romantic literature and illustrated books has just been acquired from Ars Libri by an American university.

December 2010



2

1

**ADAM, VICTOR**

[Les charades alphabétiques.] 25 lithographic plates, each with multiple vignette illustrations within dec. figurative borders; (1)f. (table). (8)-pp. publisher's catalogue at end. The plates carry printers' credits to Aubert and to Benard et Frey. Sm. oblong folio. Cloth, 3/4 red morocco, with morocco supralibros title. The album was simultaneously published in London (Ch. Tilt) and New York (Baillly Ward & Co.). Its title appeared on the front wrapper (not present with this copy). A few small marginal tears, binding slightly worn.

[Paris (Aubert), 1840?] \$650.00  
*Beraldi: Les graveurs du 19. siècle I.19; Bibliothèque Nationale, Dept. des Estampes: Inventaire du fonds française après 1800, I.49*

2

**ALBRECHT, JOHANN CHRISTOPH**

Vollkommene Gründ- und Regelmässige Anweisung zur Schön-Schreib-Kunst, darinnen Man gar leicht die Cürrent-Canzley- und Fractur-Schriften; ingleichen auch die Lateinische Cursiv- Rotund- und Romanische Schrift u. Zahlen, nebst denen darzu gehörigen allerseitigen Versal Buchstaben vor sich selbst schreiben lernen kan, wobey auch noch Ein grosses Zier Fractur-Alphabet mit artigen-auf jeden Buchstaben sich schickenden Figuren befindlich. Fully engraved title-page, 25 engraved plates (numbered 1-11, plus 14 unnumbered plates). Sm. oblong folio. Contemporary dull blue wraps., stitched (lacking back cover).

"Presumably the first edition; the 1776 date appears only on plate 10. The engraving is unattributed. The 14 unnumbered plates at the end comprise an alphabet of extraordinary monumental decorative initials incorporating appropriate

figures, such as a money (Affe) for A, a barber (Barbier) for B, a painter (Maler) for M, etc." (Becker). One mended tear, last two plates with small marginal losses at foot; intermittent soiling; central fold.

Nürnberg (In Verlegung Joh: And: Endterischer Handlung) [1776]. \$2,200.00  
*Bonacini 16; Becker: Hofer Collection 172; Doede 205; Berlin 4921; Jessen 2370; Hauswedell 301*

3

**ALEXANDER, WILLIAM**

The Eight Beatitudes. St. Matthew, Chap. V. Written and engraved by William Alexander. 10 engraved plates (including title-page). Tissue guards. Sm. oblong folio. Contemporary boards, 3/4 red morocco (covers somewhat scuffed). An early issue, before the addition of the publisher's statement to the title-page, ad without the (5)-pp. list of subscribers. A little light wear; tissue guards slightly foxed.

[London (The Author) 1822] \$600.00

*Not in Bonacini*

4

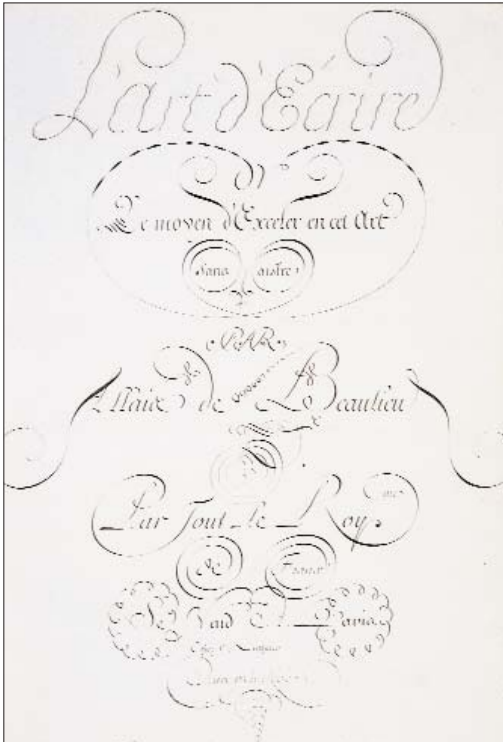
**ALEXANDER, WILLIAM**

The Eight Beatitudes. St. Matthew, Chap. V written and engraved by William Alexander. Engraved title-page, (5)-pp. letterpress list of subscribers, 9 engraved calligraphic plates (numbered 2-10). Sm. oblong folio. Contemporary black cloth, 3/4 red morocco. Intermittent light soiling, affecting foot of title, dedication and one plate; lacking flyleaves.

London (W. Alexander Engraver & Printer to Her Royal Highness the Duchess of Clarence), Jan. 1st, 1822.

\$500.00

*Not in Bonacini*



5

5

**ALLAIS, JEAN-BAPTISTE**

*L'art d'écrire* par Allais. 12pp., 24 unnumbered engraved plates (including engraved title). Four of the plates are signed both by Allais and by the engraver Louis Senault. Sm. folio. Boards, 1/4 green vellum.

A second issue of the first edition of 1680, which included an identical section of plates; the letterpress has been reset. "Allais' book is a valuable treatise on the art of calligraphy. There are few purely ornamental decorations, major importance having been given by the calligrapher to the instructions, illustrations, tables of exercises and diagrams which explain the technique of a perfect French hand" (Marzoli). Vellum split at front hinge; generally a fine, fresh copy.

Paris (Chez Jean Mariette, rue Saint Jacques, aux Colonnes d'Hercules), 1698. \$4,500.00

*Becker: Hofer Collection 92; Jammes 34; Cf. the following, citing the 1680 edition: Bonacini 27, Berlin 5117, Marzoli 56*

6

**ANDRADE DE FIGUEIREDO, MANOEL DE**

*Nova escola para aprender a ler, escrever, & contar...* Primeyra parte (all published). Engraved royal coat of arms supported by angels over the city of Lisbon, engraved portrait of the author (both of the foregoing by Bernard Picart), (12)ff., 156pp., engraved calligraphic section title, 44 engraved plates. Wood-engraved culs-de-lampe and lettrines. Lrg. 4to. 19th-century marbled boards, 1/4 mottled calf (hairline splits at hinges).

First edition, second issue (as is the Hofer copy), distinguishable, according to Campos Ferreira Lima, by details of the typography and vignette decoration of the title-page. "Andrade de Figueiredo was born in Espirito Santo, where

his father was Governor of the 'Capitania.' The fine portrait is dated 1721 and is showing Figueiredo at the age of 48. He was an eminent calligrapher and a creator of the Portuguese handwriting until the reign of Don José I (ca. 1755). His work follows the style of the great Italian masters in its use of clubbed ascenders and descenders, and of Diaz Morante, the famous Spanish writing master, in its very elaborate show of command of hand. By his contemporaries, he was known as the 'Morante portugues'" (Ekström).

"Ce livre est un manuel, composé de quatre parties, destiné à apprendre à lire, à écrire, à conter ainsi que l'orthographe. Les planches comportent des exemples d'écritures, d'alphabets et de textes ornés de remarquables traits de plume exécutés d'une main sûre et enjouée" (Jammes). A fine copy.

Lisboa Occidental (Na Officina de Bernardo da Costa de Carvalho) [1722]. \$6,500.00

*Bonacini 66; Becker: Hofer Collection 138; Berlin 5246; Victoria and Albert 116; Jammes 49; Hutton 4; Ekström p. 32f.; Whalley 1980, p. 278; Campos Ferreira Lima p. 7ff.; Borba de Moraes I.311*

7

**ANDRADE DE FIGUEIREDO, MANOEL DE**

*Nova escola para aprender a ler, escrever, & contar...* Primeyra parte (all published). A large paper copy of the first edition, second issue (cf. item 6 above), however lacking the engraved coat-of-arms and portrait. Intermittent light soiling and spotting, binding a little battered.

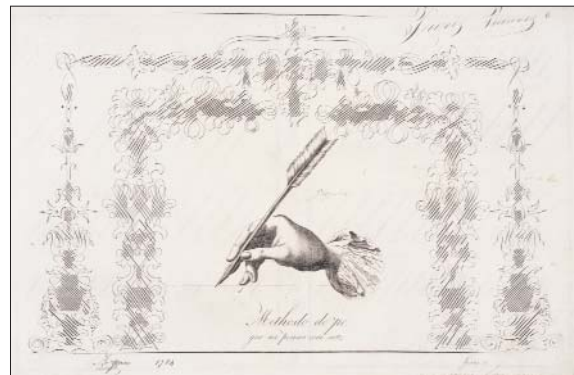
Lisboa Occidental (Na Officina de Bernardo da Costa de Carvalho) [1722]. \$4,500.00

8

**ARAUJO, ANTÓNIO JACINTO DE**

*Nova arte de escrever* oferecida ao Principe Nosso Senhor, para instrução da mocidade.... 25, (1)pp. letterpress text, 25 engraved plates (including allegorical frontispiece of Lisbon after a design by Jeronymo de Barros-Ferreira, and engraved second title-page). Engraved armorial device on letterpress title, 1 engraved figure, 13 wood-engraved lettrines with architectural motifs. Oblong folio. Contemporary speckled calf gilt, with fine gilt supralibros title.

"Araujo was a Portuguese calligrapher and, as we learn from the title-page of his 'Arte de escrever,' Professor of Writing and Arithmetic. He adds that he was Correspondent of the Imperial Academy of Science in St. Petersburg" (Marzoli). "The majority of the plates were engraved by José Lúcio da Costa; four were engraved by Manuel da Silva



8



7

Godinho.... The plates are dated from 1783 to 1790. The woodcut initials in the letterpress text depicting architectural subjects are notable" (Becker). Intermittent soiling; fly-leaves and occasional plates annotated by early hands, including a few childish calligraphic trials.

Lisboa (Na officina de Antonio Gomes), 1794. \$3,500.00  
*Bonacini 93; Becker: Hofer Collection 146; Marzoli 72; Jammes 81; Hutton 5*

9

**ASENSIO Y MEJORADA, FRANCISCO**

Geometría de la letra romana mayúscula y minúscula en 28. láminas finas, y su explicación; libro único, dado a la luz, y grabado al buril por D. Francisco Assensio y Mejorada.... Engraved title-page, 72pp., 27 engraved plates. Contemporary marbled boards, 1/4 tree calf.

25 of the plates show the geometrical construction of upper and lower case letters. *Bonacini, Cotarelo and Palau* call for an engraved title and 28 plates, but other copies of which we have seen records appear to be complete, as this one does, with 27 plates; the collation is consistent with the Harvard copy.. *Assensio y Mejorada (1725-1794)* was a native of

Guadalajara and an official of the Biblioteca Nacional. *Ex libris Bibliotheca Calligraphica Hamill.*

Madrid (En la Imprenta de Andres Ramirez, a expensas del autor), 1780. \$2,000.00  
*Bonacini 103; Cotarelo y Mori 94.7; Palau 18613*

10

**AZNAR DE POLANCO, JUAN CLAUDIO**

Arte nuevo de escribir por preceptos geometricos, y reglas mathematicas. Engraved title, engraved frontispiece with portraits of four saints (printed in bistre), portrait of the author, (10)ff., 165ff., 39 plates (partly folding; partly hors texte; partly printed in bistre). Wood-engraved culs-de-lampe. Lrg. 4to. New vellum, in period style, lettered at spine.

"*Aznar de Polanco* was not only a writing master and calligrapher, but also a mathematician, architect and fencing master. 'Arte nuevo de escribir' was his most important work on calligraphy. It is based on the firm belief that writing should depend on geometrical principles" (*Victoria and Albert*). The collation of the work is eccentric; this copy, with 39 plates in addition to the preliminaries, is complete. Some





11

plates cut a little short; last leaf renewed at top outer corner, with loss of a few letters.

[Madrid] (En la Imprenta de los Herederos de Manuel Ruiz de Murga, à la Calle de la Habada), 1719.

\$3,500.00

*Bonacini* 123; *Becker: Hofer Collection* 137 (two copies, both incomplete); *Berlin* 5245; *Cotarelo y Mori* I.134ff.; *Victoria and Albert* 117; *Jammes* 47; *Whalley* 1980 p. 279f.; *Palau* 21133; *Heredia* 595; *Aguilar Piñal* I.3217

11

**BAERS, JAN**

*Kabinet der Schrijf-konst*, door Jan Baers. Eerste [-tweede] deel. 2 parts in 1 vol. Engraved title-page, plates 1-30; engraved title-page, plates 31-58. Oblong 4to. 19th-century marbled boards, 3/4 cloth.

Commenting on the Hofer copy, Becker writes "First edition. There is no prefatory or instructional text. The eccentric order of the plates conforms precisely with all copies examined or recorded. The titles to each volume were signed by the engraver Christiaan Sepp. Two of the sample plates for business letters carry a 1740 date." A few minor smudges, generally a fine copy of this handsome book.

Amsterdam (Adam Meyer), 1761.

\$2,800.00

*Bonacini* 128; *Becker: Hofer Collection* 158; *Berlin* 5037; *Hutton* 6

12

**BAURENFEIND, MICHAEL**

Michael Baurenfeinds ... Vollkommene Wieder-Herstellung der bissher sehr in Verfall gekommenen gründlich-u : zierlichen Schreib-Kunst, worinnen der Jugend ein sicherer und angenehmer Wege, wie sie mit sonderbarem Vortheil ohne einige Information von selbst hierinnen sich gar leicht belehren- eine erwachsene Person aber der gründlichen Lehr-Art und der zu Ersetzung dess bisherigen Mangels dargestellten Versalien mit gutem Nutzen bedienen kan, getreulich und aufrichtig gezeigt wird, von Christoph Weigel. 67ff., including elaborate engraved title, engraved plates A-Z however lacking I, U, Y), engraved plates A-X (however lacking H, J and U; W was not issued), engraved plates 1-14, plus 9 extra sample plates (of which 8 printed in rust-orange). Sm. oblong folio. Nineteenth-century embossed buckram, 3/4 red morocco gilt. Raised bands. This copy lacks the letterpress text and folding table accompanying the plates.

"First edition of the first writing manual of Michael Baurenfeind, imperial notary, and the last of the great Nuremberg writing-masters. His manual contains the most elaborate Baroque penmanship. It has the German Fraktur and Cantzlei, but also the main Latin, French, Italian and Dutch cursives, Greek and Hebrew, as well as some exotic alphabets" (Ekström). A second part of the work was published two decades later, in 1736. The Stirling-Maxwell copy, with ex-libris William Stirling and Arts of Design. A fine copy, though incomplete as noted.

[Nürnberg (Gedruckt bey Johann Ernst Adelbulnern), 1716].

\$2,000.00

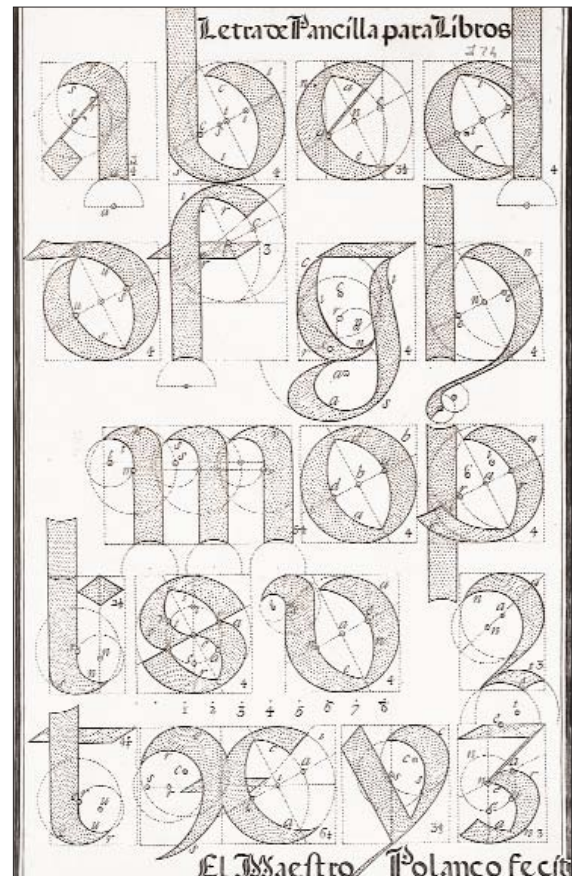
*Bonacini* 157; *Becker: Hofer Collection* 166; *Berlin* 4871; *Doede* 126; *Ekström Collection* p. 64f; *Jammes* 46; *Hutton* 7

13

**BECKER, GEORGE J.**

Becker's Ornamental Penmanship. A series of analytical and finished alphabets. Engraved title-page, (2), 2pp., 33 engraved plates by H. Earle after Becker. Printed on card stock (the leaves mounted on stubs in this binding). Lrg. oblong 4to. Handsome new marbled boards, 1/4 morocco gilt.

Becker is identified on the title-page as "Professor of Drawing, Writing & Book-Keeping in the Girard College, Philadelphia;" he was the author also of "The American System of Penmanship" (Philadelphia, 1842). "Becker includes a great variety of hands and alphabets in this work, reminiscent of earlier drawing masters. Although German and 'Old English'



10



16

styles predominate, he also includes such items as 'velvet letter,' 'pearl letter,' and various 'italic' hands" (Victoria and Albert). Intermittent foxing, occasionally obtrusive. Philadelphia (Uriah Hunt & Son) [1854/1855]. \$500.00  
*Bonacini 173; Victoria and Albert 166*

14

**BICKHAM, JOHN**

Fables, and Other Short Poems; Collected from the Most Celebrated English Authors. The whole curiously engrav'd, for the practice & amusement of young gentlemen & ladies, in the art of writing. Printed and sold by William and Cluer Dicey at the Printing-Office in Bow Church-Yard, London, where may be also had curiously engrav'd by the same hand, the second and third vols. 32 engraved plates (including handsome dec. title-page). Medallion portrait and, 12 engraved illus. after drawings by William Kent and John Wootton. Sm. 4to. Contemporary marbled wraps. (rebacked).

The first edition was published in London in 1731 ("rarissimo," Bonacini). "This volume is the first of three parts eventually issued of John Bickham's abridgment of the first volume of John Gay's fables, which were first published in 1727. Eventually all three parts were issued together with a collective title. The illustrations in this version were engraved by George Bickham, Junior, copying those in Gay's first edition, themselves based on drawings by William Kent and John Wootton" (Becker). Ownership inscription, Washington 1850, on front flyleaf. Old mends inside hinges, cut slightly close, nonetheless a neat copy. [London] (William and Cluer Dicey), 1737. \$850.00

*Cf. Becker: Hofer Collection 199; cf. the following, citing 1731 edition: Bonacini 205; Becker: Hofer Collection 198; Heal p. 181*

15

**BOISTHIERRY, MARQUIS DE**

Recueil de monogrammes, prénoms et devises. Composés et dessinés par le Marquis de Boisthierry. Half-title, title-page, 84 plates (printed in two tones of blue), iv, (2)pp. Con-



16

tents hinged into binding on stubs. Lrg. folio. Nineteenth-century marbled boards, 1/4 cloth. As is evident in the table, the work is complete with 84 plates, notwithstanding Bonacini's plate count of 94. Binding dull; internally clean. Paris (J. Lemonnyer), 1884. \$300.00  
*Bonacini 234*

16

**BRY, JAN THEODOR DE & BRY, JAN ISRAEL DE**

Alphabeta et characteres, iam inde a creato mundo ad nostra usq. tempora; apud omnes omnino nationes usurpati; ex variis autoribus accurate depromptj. artificiosè et eleganter in aere efficti et recèns foràs dati. 6ff. including fully engraved dec. title, and letterpress text (including dedication with large engraved design), and 51 engraved plates (including a repeat of the dedication engraving with no surrounding letterpress, and a decorated alphabet arranged two letters to the plate on 12 plates; lacking plate N1). Fine modern marbled boards, 3/4 brown morocco gilt. Slipcase case (cloth, edged in morocco).

First edition, published simultaneously with a German-language issue ("Alphabeten, und aller art Characteren..."). The alphabet plates include representations of Chaldaean, Syriac, Hebrew, Coptic, Arabic, Samaritan, Greek, Illyrian, Croatian, Armenian, and Roman, among others, many of these in several different varieties, as well as national varieties of lettering styles—German, Flemish, French, and other—also demonstrating upper and lower cases and styles of script. Following these are 12 plates with an alphabet of 24 elaborate Mannerist initial letters by the de Bry brothers, exquisitely ornamented with lions, horses, unicorns, dogs, monkeys, cats, peacocks, turkeys, pelicans, owls, butterflies, beetles, spiders, bees, and a profusion of flowers, berries, and vines. The final three plates (of four published in the concluding section) include six handsome monogram devices for the brothers themselves and others, and two quatrains of verse in rebus form.

This copy lacks one plate in the final series, a fine acrobatic alphabet. It includes, however, the beautiful and very elaborate dedication engraving, which is not always



16

present—a complex wreathed monogram for Count Philip Louis II of Hanau-Münzenberg, set between elegant figures of Justice and Truth, who stride forward from columned niches bearing scales and a mirror. This engraving is also added to the letterpress dedication leaf (which in some copies is left blank in this area).

Like all other copies we have seen described, this volume does not include plate A1, and it would appear that it was never present, as Becker speculates with reference to the German issue of the work. Several leaves newly mounted on stubs, lower right corner of final plate renewed in blank margin; title with expertly mended clean tear and one small abrasion at platemark; generally a fine, clean copy.

Francfordij (Io. Theodorum et Io. Israellem de Bry), 1596.

\$25,000.00

*Hollstein Dutch and Flemish IV.37, nos. 119-169; Bonacini 290; cf. Becker: Hofer Collection 59 (citing German-language edition); Berlin 5283; Guilmar p. 369; Brunet I.1309; Graesse VIII.124*

17

#### DEAN, HENRY

Dean's Recently Improved Analytical Guide to the Art of Penmanship. Containing a variety of plates in which are exhibited a complete system of practical penmanship.... Also, an historical account of the origin & progress of writing and printing. Second edition, revised, improved and enlarged. xvi, [17]-110pp., including engraved calligraphic title-page. Allegorical frontispiece ("The Genius of Penmanship," after Archibald Robertson), 36 engraved plates (1 large folding). 4to. Contemporary boards, 3/4 red leather gilt (rubbed). First published Salem 1805; this would appear to be the 9th issue of the work, as described by Nash (in which the statement "A set of small-hand copies published 1808" appears at the foot of the final plate).

"At Salem Massachusetts in the year 1805 there appeared the most ambitious publication ever to grace American

handwriting and three years later a 'revised, improved and enlarged' edition was published at New York. This was Henry Dean's 'Analytical Guide to the Art of Penmanship'....Dean helped himself to generous portions of what his predecessors had produced. More than half the text was borrowed, with acknowledgment, from Thomas Astle's 'Origin and Progress of Writing'..." (Nash, 1943). An extensive list of subscribers is included, arranged by city. Intermittent spotting, foxing and wear (a few expert mends). Early Boston ownership inscription at head of title.

New-York (Published for the Author; and Sold by Hopkins & Bayard....) [1808].

\$600.00

*Not in Bonacini; Shaw & Shoemaker 14835; Nash, American Penmanship, 7, 8, or 9 (issue undetermined); Nash, Ray: Some Early American Writing Books and Masters (1943), p. 13f.*

18

#### DEARBORN, NATHANIEL S.

American Text Book for Letters, with a diagram of the capi[ta]l script alp[habet], with copious remarks on the various letters now in use, with the most correct method for producing them with the pen, brush, chisel or graver. Ninth edition. Dec. engraved title-page, 8pp., 24 engraved plates. Sm. oblong 4to. Later boards, 1/4 leather, mounted with the printed surface of the original boards (cracked, faded).

Boston (The Author), 1858.

\$150.00

*Not in Bonacini; Cf. Nash 300-305 (citing 1st to 10th editions, 1842-1860), p. 49*

19

#### DECAROLI, F.

Ammaestramenti teorico pratici indirizzati ad agevolare il modo d'imparare da per se la scrittura moderna.... 46 engraved plates (including title-page); lacking frontispiece. Lrg. folio. Contemporary boards, 3/4 leather. Plates 1-44 engraved by P.S. Petit; the two unnumbered

supplementary plates at end (called for by Bonacini, but not usually found) engraved by Pillon.

"The work is a rare and elegant example of 18th century calligraphy. All of Decaroli's plates have narrow decorative borders all around, each different from the other, and numerous calligraphic designs adorn the text. In some plates...the specimens are particularly refined, denoting the typical elegance of the time" (Marzoli). Like the Hofer copy, this copy bears traces of an effaced additional line at the foot of the title-page, which led Becker to surmise that it may be a later printing of the first edition. Like the copy at the Newberry Library, this copy lacks the frontispiece portrait of Victor Amadeus Maria, King of Sardinia, by Giovanni Battista Betti. A little very light soiling, binding a bit battered.

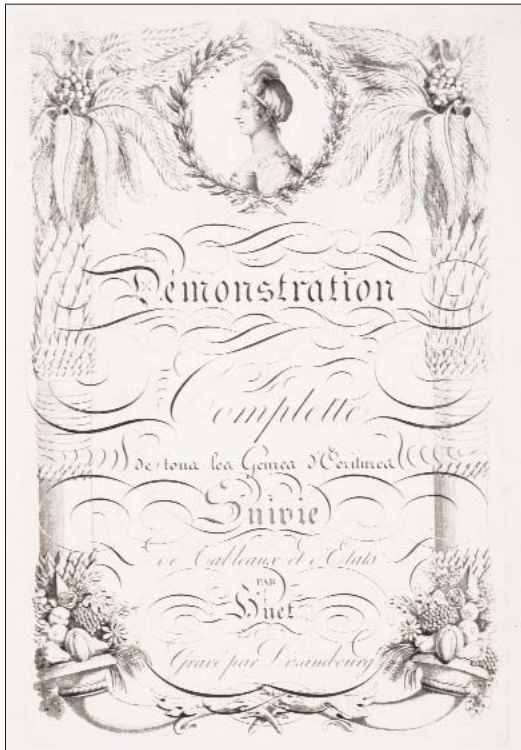
Torino (Fratelli Reycends), 1772. \$4,000.00  
*Bonacini 471; Becker: Hofer Collection 133; Berlin 5222; Jessen 2483; Marzoli 34; Hutton 22; Treccani VIII.429f.*

20

**DELAMOTTE, F.**

The Book of Ornamental Alphabets Ancient and Modern, from the Eighth to the Nineteenth Century; with Numerals. Including Gothic; Church text, large and small; German arabesque; initials for illumination, monograms and crosses, &c. and with An Analysis of the Roman and Old English Alphabets (Large and Small), for the use of architectural and engineering draughtsmen, masons, decorative painters, lithographers, engravers, carver &c. &c. Second edition. (3)ff., 50 plates, printed in red, blue and brown. Oblong 4to. Publisher's gilt embossed buckram.. Ownership inscription, 1859. OCLC lists only 1 copy in America (Library of Congress).

London (E. and F.N. Spon), 1859. \$150.00  
*Bonacini 482 (citing 1868 edition only)*



23



22

21

**DESBARROLLES, A. & JEAN-HIPPOLYTE [pseud.]**

Les mystères de l'écriture. Art de juger les hommes sur leurs autographes. lxxvi, 517, (3)pp. Prof. illus. with facsimile autographs and specimen manuscript texts. Stout sm. 4to. Later cloth, 3/4 leather gilt. T.e.g.

Paris (Garnier Frères, Libraires-Éditeurs), 1872. \$150.00

22

**HEMM, J.P.**

Portraits of the Royal Family in Penmanship. 8 engraved plates (including dedication portrait of George IV). 4-pp. prospectus and list of subscribers (in 4to.), bound in. Blue tissue-guards throughout. Lrg. folio. Contemporary blue wraps., 1/4 cloth, the front cover with calligraphic title, printed on pink paper. A virtuoso turn of post-Regency calligraphy by a Nottinghamshire writing-master, with stipple-engraved heads set on shimmering swirls of penmanship. Short clean tear in title-page; a little light wear and soiling. Nottingham (S. Bennett, Printer), 1831. \$900.00

23

**HUET [DE TOSTES]**

Démonstration complète de tous les genres d'écritures suivie de tableaux et d'états. Gravé par Dizambourg. Engraved title-page (with medallion portrait of the Duchesse d'Angoulême incorporated in the elaborate frame), 19 engraved plates (numbered 2-20). Folio. Modern cloth, 1/4 brown morocco gilt. Huet de Tostes (fl. 1805-1827) was the author as well of "Écritures expédiées financières françaises" (1808) and "Principes de tous les genres d'écriture" (1814), both also engraved by Dizambourg. Ex-libris Mildred Bliss, Dumbarton Oaks. Only 1 copy in OCLC (University of Virginia). A handsome copy.

[Paris] 1814. \$1,800.00

*Not in Bonacini; Cf. Marzoli 64*



24

**JENKINS, JOHN**

The Art of Writing Reduced to a Plain and Easy System, on a Plan Entirely New, in Seven Books. Revised, enlarged & improved. Book I. Containing a plain easy and familiar introduction which may be considered as a grammar to the art. Engraved title-page and frontis. portrait of the author. xviii, 68, (4)pp., 10 engraved and stipple-engraved plates. Figs. in text. 4to. Publisher's dull grey boards. Entirely uncut. A separate issue of the second edition, revised from the 1791 first edition, with different collation. Signatures: [1]4, 2-154. Page [j] is half-title. Frontispiece is portrait of the author, second plate is engraved title page. Preface: p. [vii]-xiii; Recommendations: p. [xv]-xlii./ Pages [ii], [iv], [vi] and [xiv] are blank.

"Jenkins first published this book in the form of a pamphlet in 1791; it was the first work of its kind to be published in America. Jenkins put forward the theory that the round hand could be divided into six basic strokes of the pen and that, by mastering these, anyone could learn to write a good hand, and, having learnt it, could teach it to others" (Victoria and Albert). Occasional light foxing and browning; an exceptionally fine copy, completely uncut and in its original binding, itself quite fresh.

Cambridge (Printed for the Author [Andover...Printed by Flagg & Gould]), 1813. \$750.00

*Bonacini 875; Berlin 5077; Nash: American Writing Masters, p. 54; Shaw & Shoemaker 28833; Victoria and Albert 159; Hutton 45; cf. Baltimore 118*

25

**JONES, WILLIAM**

Poikilographia, or, Various Specimens of Ornamental Penmanship. Comprising twenty two different alphabets. 22 engraved plates (including frontis. portrait, title-page, and 1 leaf of introduction), printed on thick paper. Sm. folio. Contemporary marbled boards, 3/4 gilt and blindstamped leather. Portion of the original decorated wrapper mounted on upper cover; green paper label pasted on lower cover, stating "For the designs contained in this Book the Publisher is chiefly/ indebted to the works of the late celebrated Samuel Coates./ Sold at the Academy No. 202 Broadway/ New York."

Jones is described as "Private Teacher of Writing, &c." on the title-page, and "Author of the Permanent Writing Book, or a new system of Writing, Patronised by His Majesty" under the portrait. Most of the specimens follow the format of sample title-pages, incorporating elaborate non-calligraphic pictorial vignettes at the center. Portions with faint marginal stain, binding rubbed.

London (Published by W. Jones..., Sold by W. Alexander Engraver) [1830]. \$750.00

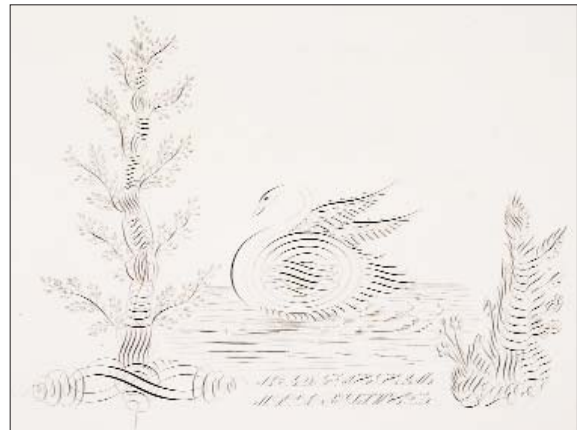
*Bonacini 912 (incorrectly dated 1880)*

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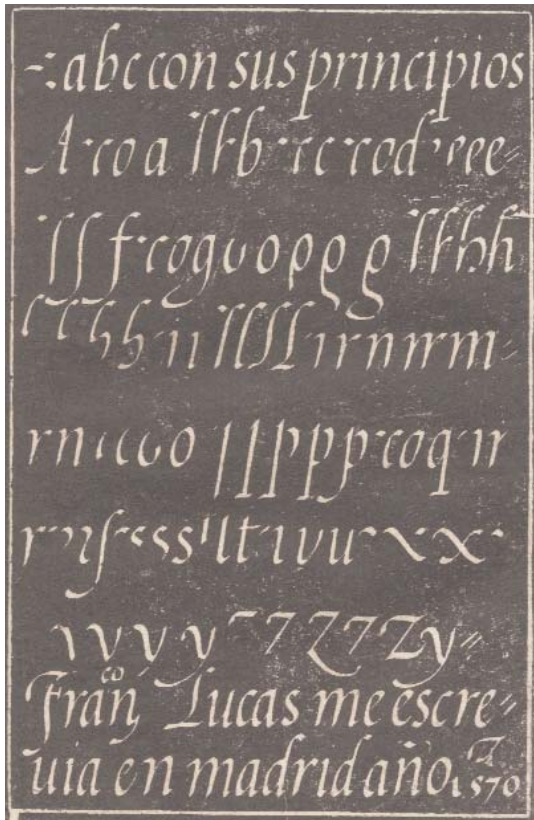
**LEX REGIA, DET ER: DEN SOUVERAINE KONGE-LOV...**

sat og given af den stoormegtigste højbaarne fyrste og herre herr Friderich den Tredie, af Guds naade, konge til Danmark og Norge ... og af Hans Maj. underskreven d. 14. novemb. 1665. Som den stoormegtigste højbaarne fyrste og herre herr Friderich den Fierde... allernaadigst haver befaleet ved offentlig tryk at vorde publiceret den 4. Septemb. aar 1709. Broadshets. 19 leaves, including 2 allegorical titles, calligraphic equestrian portrait of Frederik III, and 16 leaves of text, engraved throughout by M. A. Roeg, each with elaborate ornamental and illustrated borders engraved by A. Reinhardt after designs by Claus à Mönichen. Lrg. folio. Contemporary dec. pastepaper wraps., stitched.

First edition of this monument of Danish book production. The 'Lex Regia' "established the absolute right of the Monarch to rule and defined the line of royal succession. This affirmation of royal authority was more rigorous than other monarchical laws of Europe at the time. The 'Lex regia' or 'Kongelov' was drafted originally in 1660 by Count Peder Griffenfeld and then formalized by Frederik III in 1665, two years after he had thrown his own sister, Leonora Chrtistine,



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into prison without trial. Except for an extract included in Christian V's 1683 law, the 'Lex regia' was not formally printed until 1709 during the reign of Frederik IV, well after the death of Frederik III. The publication was limited to 500 copies, reserved mostly for monarchs and nobles.

"The title and text of this handsome volume are engraved throughout by Michael Roeg. The elaborate illustrated borders, which appear on every page, are engraved by Anders Reinhardt after designs by Claus à Mönichen. The illustrations depict the various colonial and industrial interests of Denmark at this time. In addition to the 1709 title page, there is a special title page for the date of 1665 when the law was first instituted. Following this special title is an engraved portrait head of Frederik III with a calligraphic body, seated on a calligraphic horse" (Nancy S. Reinhardt, in "Danish Literature").

The marvelous borders include carefully delineated fishes and sea creatures, and elephants—a Danish royal symbol—among the flora and fauna. Intermittent light soiling (affecting portrait); wrappers slightly worn.

[København] 1709. \$5,500.00  
*Cf. Bibliotheca Danica II.739; Neilsen: Den Danske Bog, p. 118ff.; Houghton Library, Harvard University: Danish Literature: Saxo Grammaticus to Isak Dinesen (Cambridge, 1986), no. 24; Graesse IV.192*

27

**LUCAS, FRANCISCO**

Arte de escribir... Diuidida en quatro partes. (4), 100ff. (numerous misfoliations). 46 sample pages (some printed in white on black backgrounds). Spanish royal arms on title-

page, fine Mannerist woodcut borders repeated within. Lrg. 8vo. Nineteenth-century mottled calf (Leighton), with gilt armorial supralibros of William Stirling-Maxwell on both covers. A.e.g. Presumably the fourth edition, following those of 1571 and 1577, and that of 1580, in which many errors in foliation were introduced, leading to a chaotic collation ("anarchy," in Cotarelo's view). "This edition of Lucas's text is apparently the only further one after that of 1580; it is not known if the printer Juan de la Cuesta is the writing master. There are numerous misfoliations" (Becker).

"Lucas has divided his writing book into four parts, the first and longest devoted to bastarda script, the second to redondilla (a rounded hand in which the letters are scarcely joined to one another), the third to grifo (resembling bastarda) and antigua, and the last to Roman lettering. Lucas's influence on Spanish calligraphy was especially important for the bastarda and redondilla hands, which remained in use for almost two hundred years in the form that he gave them" (Victoria and Albert). "Lucas's book is of exceptional importance in the development of Spanish calligraphy" (Baltimore). A few discreet expert mends; a very handsome copy. The Stirling-Maxwell copy, with ex-librises William Stirling and Arts of Design.

Madrid (En casa de Juan de la Cuesta. Vendese en casa de Francisco de Robles), 1608. \$6,500.00

*Bonacini 1088; Berlin 5240; Becker: Hofer Collection 40; Palau 143328; Cotarelo i Mori I.432f.; Heredia 590; Pérez Pastor II.1008; cf. Victoria and Albert 76 (citing 1577 edition); cf. Baltimore 80 (citing 1580 edition)*

28

**MARTIN, E.T.**

Martin's System of Practical Penmanship Taught in 24 Lessons at His Writing and Book Keeping Academy, No. 182 Main Street, Worcester, Mass. Engraved frontispiece portrait (seemingly after a daguerreotype), engraved calligraphic title-page, (16)pp., plates [3]-13. Oblong sm. folio. Publisher's dec. gilt-embossed buackram (a little worn, spine partly renewed). Cover title: "Martin's Pearls." The calligraphic examples are virtuously adorned with scrolling wreaths and flowers, and particularly birds—not just the usual contingent of eagles in various attitudes, but also swallows, swans, finches and others. There is also a fish.

Worcester, Mass. [1847?]. \$1,250.00

*Nash 350*

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**MERINO DE JESUCHRISTO, ANDRÉS**

Escuela paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestro tiempos. Title-page, (32), 443, (1)pp. Engraved title, 59 engraved plates. 4 text illus. Folio. Contemporary Spanish mottled calf, the spine gilt in compartments.

The first edition of this beautiful Spanish writing book."Contiene bellissime tavole incise da Francisco Assensio. Quest'opera di insegnamento paleografico è composta innanzi tutto da 29 tavv. di iscrizioni eseguite da Padre Andres, con antichi caratteri dal 4° secolo in poi, con uno sguardo al moderno alfabeto" (Bonacini). Bonacini goes on to quote a commentary on the book by Maggs Bros. "An extremely interesting transcript of Julius Caesar's will is given in the old Roman characters, such as Mabilion had published.... Curious hieroglyphics are also reproduced from ancient Spanish coinage and an interesting chapter is devoted to early Gothic and Moorish money; while the

alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfilan, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts." Father Andres Merino (1730-c. 1787) taught at the Escuelas Pias in Castile, and had made an intensive study of paleography. A fine, tall copy.

Madrid (D. Juan Antonio Lozano), 1780. \$3,750.00  
*Bonacini 1168; Palau 165667; Salva 2325; Palha 485; Cotarelo y Mori 706; Jammes 75*

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**MERINO DE JESUCHRISTO, ANDRÉS**

Escuela paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestro tiempos. First edition (cf. item 29 above). Contemporary limp vellum, titled in pen at the spine; leather ties (defective). A fine, tall copy, in fresh condition. Ex libris D.F.F. de Navarette.

Madrid (D. Juan Antonio Lozano), 1780. \$3,750.00

31

**MERKEN, JOHANN**

Liber artificiosvs alphabeti maioris, oder: neu inventirtes Kunst- Schreib- und Zeichenbuch, bestehend in 56 künstlich gravirten Kupferstichen, nebst beigefügter Abhandlung der darinn enthaltenen nützlichen und angenehmen Wissenschaften, zum Nutzen und Vergnügen der elden Jugend in zween Theile vertheilet. 2 vols. bound in 1. Title-page, (1)f., 22pp., plates 1-28; 66pp., plates 29-56. Plates engraved by Heinrich Hugo Cöntgen after Merken. Sm. oblong folio. Fine new marbled boards, 1/4 red leather gilt.

"First edition, consisting of two parts issued three years apart.... The plates, engraved by Heinrich Hugo Cöntgen,

contain lettering specimens, alphabets of fanciful capital letters, geometrical diagrams, genealogical tables, calendars, drawing models, and architectural orders" (Becker). A superbly designed Baroque drawing book and writing manual, the plates mingling calligraphic tours-de-force with a profusion of illustrations intended for the benefit of artists, showing the translation of portraits into silhouettes and calligraphic caprices, armorial devices and crowns, squared enlargements, the expression of emotion (as drawn from Le Brun and others), the architectural orders, oriental and occidental timepieces, and much else. The letterpress text likewise contains extensive useful technical and practical information and advice about writing, drawing, and ancillary crafts. The work is a very fine example of German rococo ornament. A few discreet expert mends; a very handsome copy.

[Mülheim am Rhein (gedruckt bei Joh. Conr. Eyrich)] 1782-1785. \$4,500.00

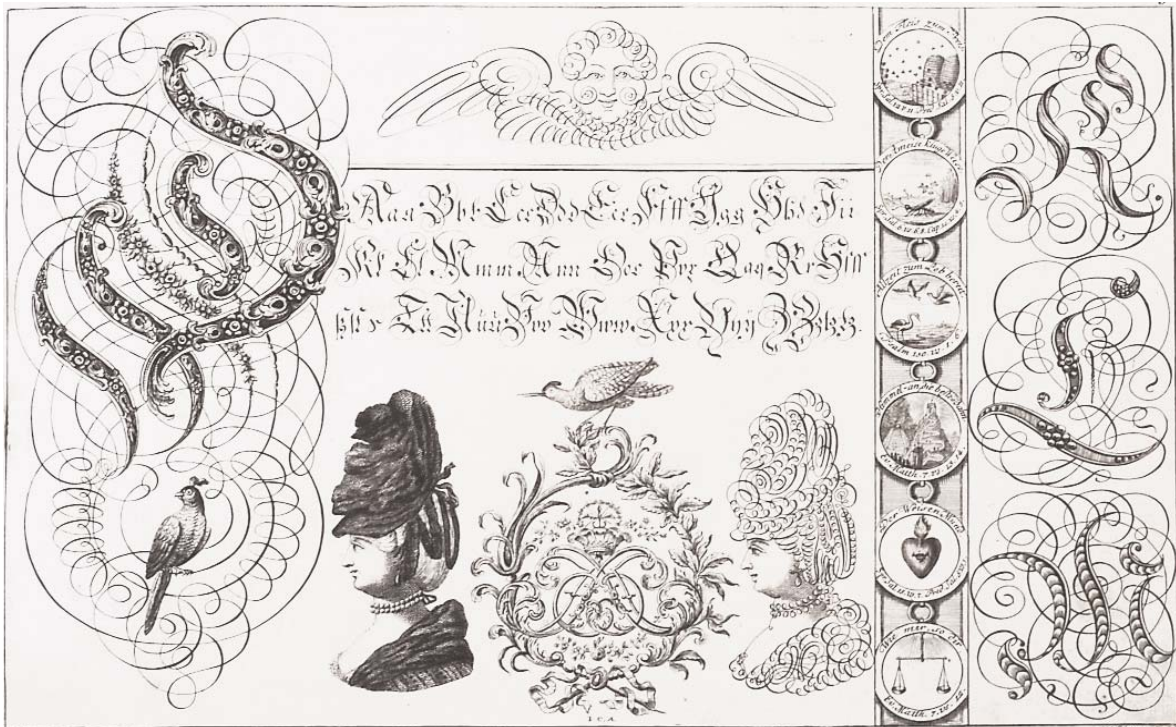
*Bonacini 1169; Becker: Hofer Collection 175; Berlin 4925; Doede 213/1-2; Ekström p. 72f.; ; Graesse VIII.423*

32

**MILNS, WILLIAM**

The Penman's Repository Containing Seventy Correct Alphabets, a Valuable Selection of Flourishes, and a Variety of New Designs. Engraved title & 35 plates (numbered 2-36), engraved by Harry Ashby. Oblong folio, 1/4 red morocco; original blue wrappers bound in, with original supralibros cover panel, carrying extensive commentary about the book. Plates printed by J. Walker.

"Album caractéristique de l'écriture 'anglaise' liée à l'apparition des plumes en acier, écriture qui s'est imposée à toute l'Europe. Chaque alphabet ou modèle de texte est accompagné d'élégants traits de plume et d'ornements représentant des animaux, oiseaux, arbres, personnages





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allégoriques" (Jammes). Heal lists a 1787 edition with "Twenty Correct Alphabets." "The engraver was Harry Ashby; all the plates carry publication dates in 1794 and 1795.... Milns eventually emigrated to the United States and was buried in Boston" (Becker).

[London] (Sherwood, Gilbert, and Piper), March 1st, 1795.  
\$3,500.00

*Bonacini 1194; Becker: Hofer Collection 231 (incomplete); Berlin 5075; Heal p. 194f.; Jammes 82; Hutton 56*

33

**MILNS, WILLIAM**

The Penman's Repository Containing Seventy Correct Alphabets, a Valuable Selection of Flourishes, and a Variety of New Designs (cf. item 32 above). Contemporary marbled boards, 1/4 calf (a little rubbed). A handsome copy, ex-libris Benjamin Dickinson, Tiverton.

[London] (Sherwood, Gilbert, and Piper), March 1st, 1795.  
\$3,500.00

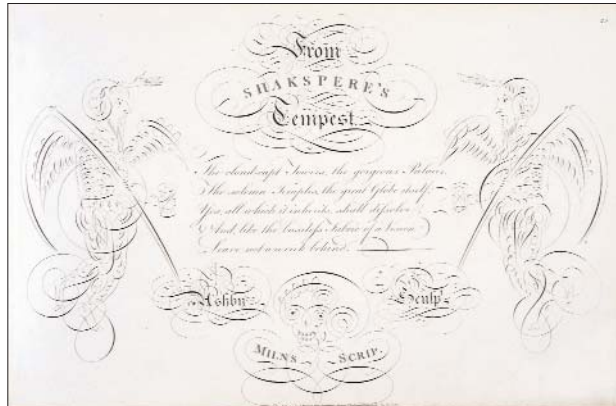
34

**MITELLI, GIUSEPPE MARIA**

Alfabeto in sogno, esemplare per disegnare. Etched title-page, etched preface, 23 etched plates, signed "G.M. Mitelli I. e F." at lower left, printed on buff-colored heavy laid stock with "Panzano" watermark. Lrg. 4to. Marbled boards. Slipcase.

An alphabet (omitting J, U, W) of letters formed from human or mythological figures, in a range of postures and activities, sometimes fantastical (three satyrs leaning on staves: M), sometimes mundane (a servant bearing a fish on a salver: E). In the margins of each are facial elements and other parts of the body intended as models for drawing; above most letters is an animal or bird whose name begins with the letter. Each plate is accompanied by a rhymed tercet below the margin. The preface, "A suoi scolari," is enframed by drawing tools: pens of various types with an ink bottle, a straight-edge, and a compass. "E il capolavoro del Mitelli" (Bonacini).





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The date of issue of the book may be open to question. The Getty copy, which conforms to this one in its watermark and other details, is dated "1683 [i.e. 17—?]." Altogether three copies in the US are recorded in OCLC, RLIN, and NUC together, at the Houghton Library, New York Public, and the Getty. The prints are in beautiful, clear impressions, with plate tone. Intermittent wear and soiling, the plates mounted on heavy stubs in the binding; portions of the margins renewed or reinforced.

Bologna, 1683 [?]. \$20,000.00

*Bonacini 1196; Berlin 5289; Guilmar d p. 319.38; Varignana, F.: Giuseppe Maria Mitelli (Bologna, 1978) 243-267; cf. Reed, Sue Welsh & Wallace, Richard: Italian Etchers of the Renaissance & Baroque (Boston, 1989), p. 145f.*

35

**MODELLI DI CALLIGRAFIA**

Ricavati dai più rinomati professori per la scrittura corsiva. Title-page & 9 plates. Lrg. oblong 8vo. New boards, 1/4 vellum; orig. black and gold wraps. bound in. Not in Bonacini. No copy listed in OCLC.

Torino (Presso li Fratelli Reycent et Comp.ia Librai di S.S.R.M.), n.d (ca. 1860?). \$250.00

*Not in Bonacini*

36

**MOREAU, PIERRE**

Les saintes prières de l'âme chrestienne. Escrités & grauées apres le naturel de la plume. Engraved title-page within historiated border, 98 (of 100) engraved folios, 2 blanks. 8vo. Fine contemporary brown morocco with mosaic inlays, intricately gilt with pointillé tools in the manner of Le Gascon and Florimond Badier, with fillets and arabesques in quadrilobe central medallion, and cornerpieces surrounded by lush wreaths. Raised bands, the spine gilt in compartments with pointillé flowers. Marbled endpapers. A.e.g. Modern morocco case, lined in velvet.

First edition, second issue of this beautiful, entirely engraved calligraphic prayerbook. The first issue, of 1631, is extremely rare (no copy in French libraries); later issues were published in 1644, 1649 and 1656. The twenty-eight illustrations include religious subjects, emblemata and flowers, with charming and elaborate naturalistic borders throughout the book incorporating fruit, flowers, urns, and grotesques."Pierre Moreau, calligraphe professionnel à Paris, publia quelques manuels d'écriture et ce livre de prières qu'il dessina et grava entièrement. Le tirage s'échelonna de 1631 à 1644.... On doit à Moreau les célèbres

caractères d'imprimerie imitant son écriture" (Jammes). Known for his skill making punches and matrices for bastarda and rotunda types, Moreau was named Imprimeur du roi in 1642. Lacking two leaves, title/frontispiece leaf torn, with crude repair; intermittent light browning and spotting; back cover mostly detached.

Paris (Chés l'auteur), 1632. \$2,500.00

*Jammes 18; Brunet III.1896; Deschamps & Brunet 1117; Hutton 59; cf. Bonacini 1228 (citing 1644 edition only, "rarissima")*

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**OLOD, LUIS DE**

Tratado del origen, y arte de escribir bien: ilustrado con veinte y cinco laminar. Obra utilissima para que asi maestros, como discipulos, y quantos se hallaren estudiosos de escribir bien.... Engraved frontis. portrait, title-page, engraved dedication, (5)ff., 136pp., (20) engraved plates, (4)pp. letterpress alphabets. 1 woodcut illus. in text. Lrg. 4to. Contemporary full vellum; remains of ties.

Second edition; first published Barcelona, 1768; Becker notes that this undated Gerona edition is often cited as the first. "Father Luis de Olod was a Capuchin monk and writing master in Barcelona. The examples, engraved by Joan Petroschi, range from the very simple to the extremely ornate and include alphabets and foreign scripts" (Victoria and Albert). "The woodcut vignettes on the title page and last page of the text have been copied from those in the Barcelona edition, as has the alphabetic circle in Chapter 16. The text has been supplemented for this edition with extra licenses, two additional chapters, and other textual additions. The same engraved plates were used in both editions, but appear here in weaker impressions and with the second sample plate here in the second state with horizontal ruling lines added. The letterpress type specimens added after the plates are similar in content to those in the first edition, but the alphabet of 'letras mayusculas floreadas' is not included here" (Becker). Carefully penned 1852 inscription on front flyleaf; small marginal loss on last leaf of letterpress; a little light foxing and spotting.

Gerona (En la Imprenta de Narciso Oliva.... A costa de Francisco Basóls, y Bastóns, Hermano del Autor) [after 1768].

\$3,000.00

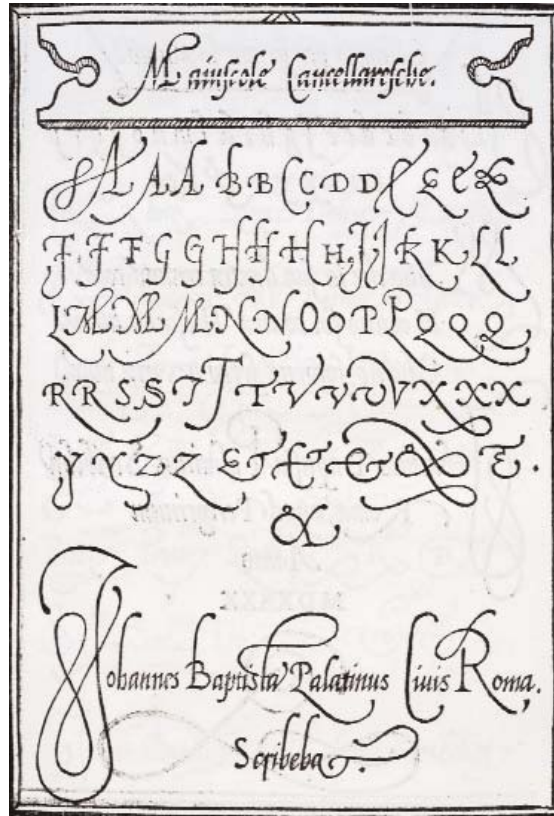
*Bonacini 1310; Berlin 5247; Becker: Hofer Collection 140; Palau 201092; Heredia 596; Aguilar Piñal V.1839; Jammes 70; Cf. the following, citing the Barcelona 1768 edition: Cotareli y Mori II.118f.; Marzoli 69; Victoria and Albert 122; Marzoli 69; Hutton 64*

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**PALATINO, GIOVANNI BATTISTA**

Libro di M. Giovanbattista Palatino cittadino romano, nelqual s'insegna à scrivere ogni sorte lettera, antica, et moderna, di qualvnque natione, con le sve regole, et misvre, et esempi: et con vn breve, et vtil discorso de le cifre; Riueduto nuouamente, & corretto dal proprio autore. Con la giunta di quindici tavole bellissime. A-H<sup>8</sup>. (63)ff. (lacking the final blank), of which most printed from full-page woodblocks illustrated calligraphic scripts. Large woodcut portrait medallion on title-page; large allegorical woodcut medallion on the final verso showing a moth hovering above the flame of a candle, enframed with the motto "Et so ben ch'io vo dietro a quel che m'arde." Lrg. 8vo. Fine eighteenth-century brown morocco, ruled in blind with filets and lozenges, decorated in black; spine gilt in compartments (losses at head and foot of spine). Floral pastepaper endpapers.

An early revised edition of Palatino's great writing manual, which was first published by Baldassare di Francesco Cartolari in Rome in 1540, followed in the same year by an edition from Antonio Blado, also in Rome; subsequent editions were issued by the widow Cartolari in 1543 and 1544, and by Blado in 1545 (the present edition), 1548, 1550 and 1553. "The last of the three major Italian copy-books of the sixteenth century is Palatino's volume of 1540. In extent, Palatino's manual was a more ambitious effort than Arrighi's or Tagliente's, containing models of 'ancient and modern letters of all nations.' Palatino's models of chancery script are among the handsomest, but are nearly impossible to execute if the writer is a person of modest ability. Almost nothing is known of the scribe's early life. Born at Rossano, in Calabria, Palatino's known activities all took place in Rome. By 1538 he was a citizen of that city. The few contemporary documents which mention him indicate that the scribe was a part of the leading intellectual circles of the time. A lasting



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mark of Palatino's presence in Rome is the inscription he cut on the Porta del Popolo" (Baltimore), "For his ability as a scribe as well as his prominence in intellectual circles, Palatino deservedly enjoyed widespread fame and popularity. Not even the bitter attacks and accusations directed against Palatino by Cresci could shake the honored position held by 'the calligrapher's calligrapher'" (Marzoli). A few very innocuous stains; a very fine, very pleasing copy.

Roma in Campo di Fiore [colophon:] (per Antonio Blado Asolano), Oct. 1545. \$9,500.00

Bonacini 1332; Berlin 5181; cf. the following, citing various other editions: Becker: 15 (1556); Victoria and Albert 67 (1540); Baltimore 66 (1540); Marzoli 2 (1540); Jammes 5 (1550); Hutton 68 (1547); Brunet IV.314; Graesse V.104; cf. Morison, Stanley: *Early Italian Writing-Books, Renaissance to Baroque* [N. Barker, ed.] (Boston, 1990)

39

**PALUZÍ Y CANTALOEZELLA, ESTÉBAN**

Paleografía española. Comprende una sucinta historia, de la escritura, adornada con los caracteres antiguos y modernos que cada nacion ha tenido: un resumen del Ensayo sobre los alfabetos de las letras desconcidas que se encuentran en las mas antiguas medallas y monumentos de España, que publicó d. Luis José Velazquez: un extracto del Alfabeto de la lengua primitiva de España de d. Juan Bautista Erro y Azpiroz: un diccionario de las abreviaturas romanas que se hallan en las lápidas: varias inscripciones romanas, godas, árabes, hebréas y cristianas: la Biblioteca universal de d. Cristóbal Rodríguez: lo mas selecto de la Paleografía española del p. Estéban de Terreros y Pando: lo



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mas esencial de la Escuela paleográfica, ó De leer letras antiguas por el p. Andres Merino; y la Paleografía catalana. Lithographed throughout, from manuscript text and facsimiles. Half-title, lithographic frontis. portrait of the author, [v]-viii, 466 [i.e. 477] pp. (5 folding; 1 colored by hand). Page 375 repeated in numbering. Prof. illus. Folio. Contemporary Spanish tree calf gilt.

"Opera molto rara e utile con numerosi facsimili di manoscritti. Contiene un saggio di Luis José Velazques con alfabeti di lettere ignote, o poco note, da antiche monete e medaglie spagnole; un estratto di un alfabeto del linguaggio, d'origine spagnola, di Juan Bautista Erro; un dizionario di abbreviature e iscrizioni romane, gotiche, arabe, ebreo e cristiane; nonché altri saggi dalle opere paleografiche di Cristobal Rodriguez, Esteban de Terreros e Andres Merino" (Bonacini). Flyleaf and first two leaves neatly loosening at spine; handsome copy. Loosely inserted: 4 early nineteenth-century calligraphy samples by pupils of José Calasanz (on whom see Cotarelo y Mori p. 152), 4 of them dated 1828.

Barcelona (Autografía del Autor), 1846. \$2,500.00  
*Bonacini 1355; Cotarelo y Mori 825.1*

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#### PERRET, CLÉMENT

Excercitatio alphabetica nova & vtilissima, varys expressa lingvis et characteribvs: raris ornamentis, vmbris, & recissibus, picture architecturaeque, speciosa. Nusquam ante hac edita. Clementis Perreti Bruxellani, nundum 18. annum egressi, industria. [A new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture: never previously published. The work of Clemens Perret of Brussels, still in his eighteenth year.] Engraved title-page [plate 1], engraved plates 2-33. Complex grotesque and strapwork Mannerist ornamental borders on all leaves. Watermark: cluster of grapes. Oblong 4to. Nineteenth-century marbled boards, 3/4 cloth, with gilt red leather supralibros. Modern cloth slipcase.

**The exceedingly rare first issue** of the first edition of this masterpiece in the history of writing and calligraphy, whose remarkable beauty and innovative character established it as the model par excellence for a whole series of books published in the Netherlands from 1594 on. That it is the work of an eighteen year-old boy is nothing short of astonishing.

"The 'Exertatio' may be looked upon as a showpiece, a special collector's item suitable for princes, nobility and wealthy burghers, to be coveted by all lovers of penmanship. Presented in a large format, its beautifully written title, and exemplars all set within imaginative, intriguing, and richly decorated borders, no writing-book had hitherto been such a form. An additional feature which will have made the book even more attractive for collectors was the fact that never before had a writing-master's book been reproduced in copper engraving. Quite apart from the aesthetic advantages or disadvantages this method entailed in comparison with woodcut, hitherto used for reproducing script, this was a technical first.... Add to this that until then the models in such a book had never yet been written in so many languages, seven in all, and each of them in its appropriate hand" (Croiset van Uchelen). "With the exception of Neudörffer's early experiments with etched lettering samples, Perret's book is the first intaglio writing manual" (Becker). Among its many marvels of the calligraphic inscriptions

are a plate of mirror writing, and a calligram in the form of four mirrored hearts, braided in a single line of text.

Significant aspects of the book's history remain uncertain, as does much of the author's mysterious biography. The design of the 'Exertatio's' elaborate grotesque and strapwork ornamental borders has been attributed by some authorities to Perret and by others to Hans Vredeman de Vries, and opinion is divided on the engraving of the borders, attributed variously, and uncertainly, to the Doetechum brothers, to Jacob Floris, and to Ameet Tavernier. (The writing samples are assumed to have been engraved by Cornelis de Hooghe.) Perret himself (1551-1591), whose even rarer "Eximiae peritiae alphabetum" followed the "Exercitatio" two years later, in 1571, virtually disappears from view for two decades before his early death. The great seventeenth-century Dutch calligrapher Jan van den Velde, in a testimonial statement discovered by Croiset van Uchelem, implied that Perret had entered the service of Queen Elizabeth I of England as her personal tutor in the Italian hand—a circumstance that could explain Perret's complete absence from Netherlandish documents, though there are equal arguments to dispute its accuracy.

In a census of extant examples, Croiset van Uchelen has located only four copies of the first issue, among the twenty-six copies of the book in public collections throughout the world (Amsterdam University Library; Sächsische Landesbibliothek, Dresden; British Library; Victoria and Albert Museum). Apart from the fact that the plates in the first issue are unnumbered, printed before the addition of roman numerals, the text exhibits numerous differences from later issues; Croiset van Uchelen has identified more than sixty points, mostly of errata, which were later rectified, beginning with the first word of the title. In addition to changes in spelling and line-breaks, there are other corrections, such as a small panel in the border of the title-page, which in the first issue identifies the engraver Cornelis de Hooghe as "Bredanus Sculpsit"—an error, de Hooghe having been born in The Hague and not Breda. In later issues, the statement is replaced with the words "Sculptor Literarum."

Very soon after, the sale and exclusive distribution of the book was contracted to Christopher Plantin, and a privilege leaf was added to copies of it, both in letterpress and in engraved form. Croiset van Uchelen identifies as the second and third issues of the book those copies which include the two versions of the privilege. The fourth issue consists of copies in which the text is fully corrected, but which do not contain the privilege leaf. Croiset van Uchelen speculates that Perret distributed copies of the first issue himself, and that Plantin insisted on correcting the faults of this first "varys" edition before releasing it under his imprint.

The Wick copy is of special interest not only for being one of a very small number of surviving copies of the issue actually handled by the youthful author himself. It also exhibits intriguing additional features which may possibly shed light on the history of the book. To begin with, the two panels on the title identifying Cornelis de Hooghe as "Bredanus Sculpsit" have been scraped away: the frames around them are untouched, but both inscriptions within have been carefully effaced from the surface of the paper. Likewise, where these two inscriptions are repeated on the last leaf, once again in small panels in the elaborate border, they have been once again painstakingly scraped away.

Furthermore, three leaves in the book (ff. 6, 28 and 33) are in the second issue in all particulars of their engraved texts,





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though at the same time none of these leaves are numbered (which all states after the first are recorded to be). On one these, *f.* 28, is a short contemporary annotation, "como la" reiterating two words in the first line with an additional flourish above, conceivably a proposed alteration of the engraved calligraphy. (The same hand has added a small six-word annotation on the blank verso opposite, which we are unable to decipher.)

These anomalies suggest that we are dealing with a very early transitional issue, before the work was perfected to Plantin's satisfaction. A noticeable variation in the strength of the impressions throughout this copy—some plates dark and emphatic, some silvery—would be consistent with this reading.

Intermittent light soiling, occasional expert mends (several plates renewed at margins); a fine copy. The Princes Liechtenstein copy, ex-libris Liechtensteinianis.

[Antwerp] 1569. \$28,000.00  
*Bonacini 1404; Becker: Hofer Collection 47; Berlin 5002; Victoria and Albert 78; Marzoli 66; Jessen 2491; Whalley 1980, p. 177; Funck p. 378; Hollstein Dutch and Flemish IX.117.5-39; Delen II.61; Croiset van Uchelen, A.R.A.: "The Mysterious Writing-master Clemens Perret and His Two Copy-Books" ("Quaerendo," Vol. 17 [1987], pp. 3-44)*  
 SEE FRONTPISPIECE

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#### PITTOIS, GIUSEPPE AUREGLIO

Nuovo libro di caratteri diversi di scrittura formata, e corsiva perfetta ad uso pratico e moderno. Composti dal liquidatore

nell'ecc.mo R. Senato di Torino e ricevidore de conti nella Reggia Camera d'essi p[er] S.M. di Sicilia Giuseppe Auregljo Pittois; ed intagliati da de Berey in Parigi. Engraved title-page, 17 engraved plates. Lrg. oblong 4to. Contemporary mottled wraps. The first plate of alphabets carries the date 1750. Bonacini describes an almost identical edition ("rarissimo") from the same publishers, dated 1749, and with fewer samples. The writing samples are preceded by an illustrated lesson on the proper posture and positions for writing, and instructions on the cutting of quills.

Torino/Milano (Fratelli Reycent e Compa. Libraj) [ca. 1749/50]. \$2,200.00

*Cf. Bonacini 1445; cf. Berlin 5220*

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#### PUJADES, MAGIN

Album caligráfico. Colección de alfabetos de carácter inglés, redondo, gótico, romano y de adorno. Title-page, 21 lithographic plates by M. Pujadas. Oblong lrg. 8vo. Publisher's dec. wraps. Slightly chipped at spine; one plate with blotted inscription on blank verso. OCLC locates one copy (Madrid, Biblioteca Nacional).

Barcelona (Antonio J. Bastinos) [1868/9?]. \$250.00

*Not in Bonacini*

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#### REAL PEN WORK

Self-Instructor in Penmanship. (46)ff. (1 printed in colors). Lrg. oblong 4to. Publisher's gilt-decorated black boards, 3/4 cloth (rubbed). Advertising itself as "Greatest means ever known for learning to write an elegant hand. Nothing like it ever published before," the manual provides extensive coaching on all aspects of elegant writing, including the use of the Transfer Process, as well as sample pages of virtuoso calligraphic drawing. Calligraphic pencil ownership inscription on flyleaf, 1883.

Pittsfield (Knowles & Maxim), 1881/1882. \$250.00

*Not in Bonacini*

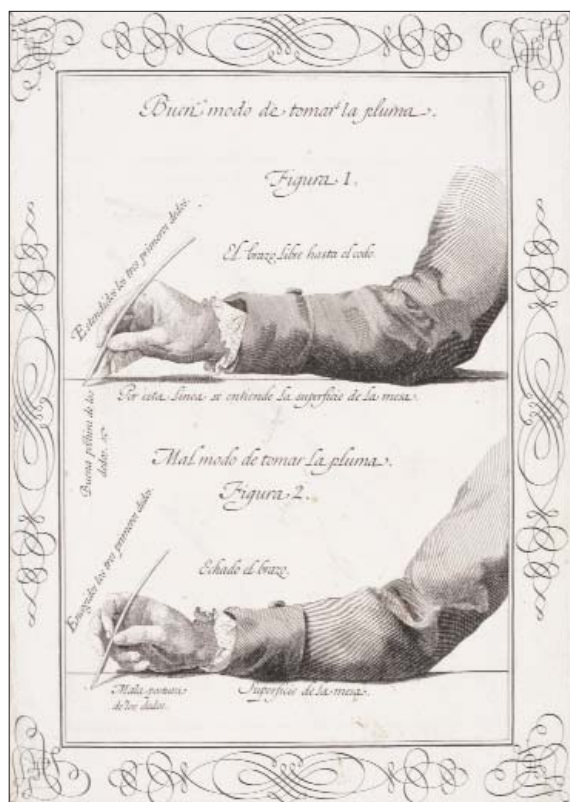
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#### RODRÍGUEZ, CRISTÓBAL

Bibliotheca universal de la polygraphia española. Compuesta por Don C. Rodriguez, y que de orden de Su Magestad publica D. Blas Antonio Nassarre y Ferriz. (4), xxvii ff., (72)pp., engraved title-page, 5 engraved half-titles, 123 engraved plates (2 double-page; 2 folding). 39 engraved



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text illus., numbered I-XXXIX. The plates, including engraved title, five half-titles, and three series printed on both sides of the leaves, are irregularly numbered: 1, 11, 33, 34, 36-38, 53-93, [94-105 not numbered, on six leaves] 106, [107-117, numbered 1-4, 1-7 on six leaves] 118-125, [126-137, numbered 1-12, on six leaves] 138-181. Folio. Contemporary Spanish mottled calf (head and foot of spine slightly split at hinges; a few scrapes).

First edition of the earliest Spanish treatise on palaeography, published by order of Philip V. "Cotarelo y Mori... has some very harsh things to say about Rodriguez and his publication. Nevertheless, he is forced to concede its importance as the first work of its kind in Spain. It is typical of its period in focusing on a national hand. It is also a splendidly produced book" (Victoria and Albert). Short tears in the front flyleaf and title-page at gutter; intermittent light wear.

Madrid (Antonio Marin), 1738. \$9,500.00  
 Bonacini 1543; Victoria and Albert 218; Cotarelo y Mori 943 (incorrect collation); Palau 272808; Aguilar Piñal VII.1119 (incorrect collation); Mateu Ibars p. 59; Heredia 3498

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**ROSSIGNOL, LOUIS**

L'art d'écrire. Nouvellement mis au jour sur les différents caractères les plus usitez d'après Rossignol gravez par Le Parmentier. 30 engraved plates (including title-page). Folio. Early mottled boards, 3/4 green vellum with red gilt label.

First published circa 1756 by Daumont, Paris. "Louis Rossignol est un des Maîtres écrivains à avoir perfectionné la *Coulée*, l'écriture 'moderne' du XVIIIe siècle. 'Plein de goût et de sagesse, il s'est fixé à une simplicité difficile à soutenir, à une justesse de proportions, dont l'élégance



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résulte et à un ordre que peu d'écrivains avaient observé avant lui.... Sa ronde est frappante et légère et présente un air guai et naturel. Sa bâtarde est simple et sage, sans insipidité; quelquefois il l'ornait des lettres majeures et de passes, mais sans confusion et laissant toutes les parties distinctes. Sa coulée est riante et libre, sans rien tenir du hazard" (notice de Paillason, élève de Rossignol, dans le livre de Pouget).... Rossignol n'a jamais fait graver de son vivant. Ce n'est qu'après sa mort survenue en 1739, que des ouvrages parurent, d'après ses modèles" (Jammes).

Paris (Chez la Veuve de Pierre Fessard), n.d. [ca. 1775].

\$1,600.00

Cf. Becker: Hofer Collection 151 (citing 1756 Daumont edition); cf. the following (citing the 1770 François Chereau issue): Bonacini 1567; Berlin 5136; Jessen 2430

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**SANTIAGO Y PALOMARES, FRANCISCO JAVIER DE**

Arte nueva de escribir, inventada por el insigne maestro Pedro Diaz Morante, e ilustrada con muestras nuevas, y varios discursos conducentes al verdadero magisterio de primeras letras, por D. Francisco Xavier de Santiago Palomares, individuo de la Real Sociedad Bascongada de los Amigos del Pais. Se publica a expensas de la referida Real Sociedad, que la mandó disponer. Engraved title, 40 engraved plates by Francisco Assensio y Mejorada, letterpress title-page, xxviii, (2), 136pp. Lrg. 4to. Contemporary mottled Spanish calf. Endpapers renewed; original early nineteenth-century French hand-colored dec. woodcut endpapers hinged within.

"First edition of this influential text, the result of a commission to design a more efficient national script.... Francisco Assensio y Mejorada (1725-1794) engraved the plates, the



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last of which was lettered by Maria Josepha Bahamonde, a twelve-year-old student of the author. Palomares took the models of Pedro Díaz Morande as his starting point; his new system inspired at least one direct attack in Anduaga y Garimberti's 'Arte de escribir' (Becker).

"Inspired by the copy-books of the seventeenth century Spanish calligrapher Pedro Díaz Morante, Palomares initiated a revival of fine handwriting in eighteenth century Spain. Appalled by the decline of Spanish calligraphy, Palomares sympathized with Morante's ideal of writing well-formed letters with ease and speed.... Born in Toledo, the scribe spent his early years in a cultivated household. His early classical education was surely responsible for the scribe's interest in paleography, a subject which attracted the interest of several contemporary Spanish scribes, notably Servidori" (Baltimore). "He wrote a number of works on calligraphy, but Cotarelo y Mori believes that the publication of 'Arte nueva de escribir' in 1776 was an event as important for Spanish calligraphy as the publication in 1548 of Juan de Yciar's writing book" (Victoria and Albert).

Madrid (En la Imprenta de D. Antonio de Sancha), 1776.

\$2,800.00

*Bonacini 1353; Becker: Hofer Collection 141; Berlin 5248; Cotarelo y Mori 818.1; Heredia 597; Palau 299945; Aguilar Piñal VII.3766; Jessen pp. 134-139; Victoria and Albert 131; cf. Baltimore p. 97; Ekström p. 34f.*

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#### SCHUNGGART, J. & LORENZ, J.J.

Vorlag-Blätter zu Erlernung der Schoenschreibekunst. Title-page, 45 numbered lithographic plates, 1 unnumbered folding plate. Lrg. oblong 8vo. Portfolio: contents loose, as issued, within écru silk chemise. A.e.g. Fine gilt bottle-green leather pull-off case. "Lithographie von C.

Wagner in Carlsruhe." A charming and elegant Biedermeier publication. The sample calligraphed business letters bear dates in the 1820s. OCLC records one copy (Leopold Sophien Bibliothek Überlingen).

Carlsruhe (im Bureau der höhern Calligraphie), n.d [circa 1830?]. \$850.00

*Not in Bonacini*

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#### SCHWANDNER, JOHANN GEORG VON

Joannis Georgi Schwandneri, Austriaci Stadelkirchensis dissertatio epistolaris de calligraphiæ nomenclatione, cultu, præstantia, utilitate. Folding engraved frontis., title, (8)ff., 159 engraved plates (14 double-page; 1 large folding). Folio. Contemporary Austrian calf, the spine gilt in compartments (small chip at foot).

"First and only edition. The engraver Johann Caspar Schwab (1727-ca. 1810) signed only the frontispiece ('Calligraphia Latina'). Schwandner was the Librarian of the Imperial Library in Vienna, and wrote the short text extolling the history and value of fine calligraphy. The introduction to the 1958 facsimile edition notes that Walter Schatzki had recorded a manuscript note by Schwandner in a copy of this book stating that the elaborately decorative penwork of initials, flourishes, cartouches, and one large equestrian portrait that comprise the plates was executed by Ferdinand von Frieslaben" (Becker). Front flyleaf with early mend; a fine copy, with contemporary ownership inscription.

Viennæ (Ex typographeo Kaliwodiano), 1756. \$12,000.00 *Bonacini 1663; Becker: Hofer Collection 171; Berlin 4908; Doede 172; Jessen 2359; Jammes 59; Hutton 76; Graesse, VIII.468*

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#### SEGHERS, LOUIS

Trésor calligraphique. Recueil de lettrines, initiales, etc: du Moyen Age et de l'époque de la Renaissance. 46ff. (including title-page, 6pp. text and 42 chromolithographic plates). Oblong folio. Boards, 3/4 red morocco (foot of spine chipped). Parallel texts in French, German, and English. Ex-library copy, discreetly stamped.

Anvers (Établissement Chromolithographique Ls Seghers et Fils), [1884]. \$300.00

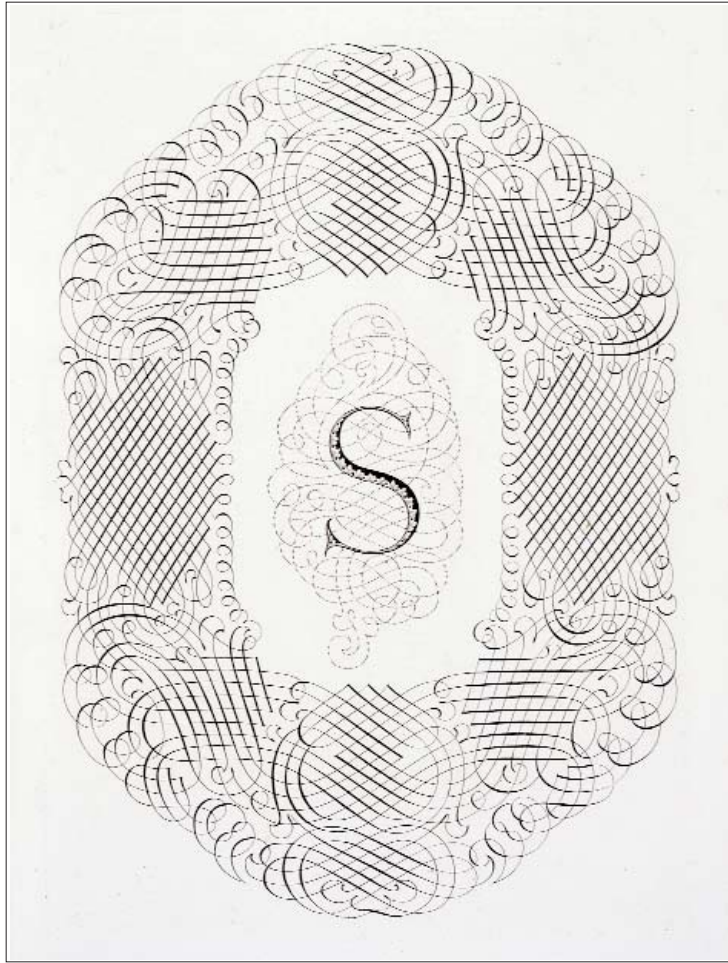
*Bonacini 1678*

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#### SHELLEY, GEORGE

The Penman's Magazine: or, a New copy-book, of the English, French, and Italian hands, after the best mode; adorn'd with about an hundred new and open figures and fancies; never before publish'd: after the originals of the late incomparable Mr. John Seddon. Title page, (1)f. (To the Reader), 4pp., 17 engraved plates with 34 samples. Folio. Contemporary English green vellum, (conforming to the Hofer copy), elaborately gilt with fillets, floral sprays and other elements. Handsome gilt and colored pastepaper endleaves.

First edition, second issue, published in the year of the first. "Shelley's first published essay on penmanship is this volume of 1705. In style it is based on Seddon, who, according to the preface, began the designs for 'The Penman's Magazine' but died before finishing them. Although famed in his time, little is known of Shelley's early career. He may have been interested in mathematics as well; later he won the important appointment as Master of the Writing School in Christ's Hospital" (Baltimore). "A four-



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page panegyric by Nahum Tate, "Upon the Performance of Penmanship" follows the publisher's preliminary note to the reader. A large-paper copy, conforming to the dimensions recorded by Heal. Split at the top front hinge, covers somewhat rubbed and bowed; intermittent light spotting and soiling.

London (Supervis'd and Publish'd by Thomas Read...; Sold by R. Parker...J. Holland...B. Lintott...J. Dewell), 1705.

\$3,800.00

*Becker: Hofer Collection 177 (citing first issue); Victoria and Albert 233; Baltimore 114; Heal p. 166*

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**SHINTON, WILLIAM. EDW.**

*Beauties of Ancient and Modern Penmanship.* Designed and written by William Ed. Shinton. [Cover title: *Specimens of Calligraphy [sic].*] 5, (1)pp., 13 plates (including title-page). Sm. folio. Original printed boards (darkened, rubbed). Dedicated to the Duke of Hamilton and Brandon, the work is "a series of improving copies in a variety of hands: a calligraphic variation of the embroidered texts of the time" (Victoria and Albert). Handsome letterpress, printed on Whatman paper watermarked 1817. Light browning of the plates. OCLC lists only 3 copies in American libraries.

Lancaster (The Author), 1818.

\$850.00

*Not in Bonacini; Victoria and Albert 162*

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**TENSINI, AGOSTINO**

*La uera regola dello scriuere vtile à giouani.* Engraved title-page, 16 engraved plates (numbered 1-16). Sm. oblong 4to. Contemporary heavy wraps.

While Bonacini and other authorities have customarily suggested a date of 1680 for the publication—based on the conjectured date of the author's "Le meraviglie della penna"—David Becker has pointed out that "La vera regola" is not a later reissue of Tensini's "Le meraviglie," as stated by Osley and others. It is a completely different set of plates, specified for the use of children. The Remondini credit on the title and its proprietary watermark indicate that this large publishing and printselling firm owned Tensini's plates in the eighteenth century" (Becker). "The plates are decorated with highly elaborate flourishes. They possess an innocent charm. Tensini tried to amuse and interest his young pupils. One plate shows two drummers and a sheep, in another two dragonflies face each other on the foliage of some root vegetable. There are also a snake, a snail, horses, lions, turtles, etc. The stories in the text are not for squeamish children. 'This very rare little book is remarkable because the author's prodigious technical skill has not extinguished his wit' (Besterman)" (Ekström). "Rarissimo e bellissimo" (Bonacini).

The wrappers of this copy are covered inside and out, most





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charmingly, with a dense net of contemporary childish calligraphic trials, computations, and sketches; the interior, by contrast, is almost completely unmarked, apart from one turtle in the margins, and one chick.

Bassano (Remondini) [ca. 1790?]. \$3,000.00

Becker: Hofer Collection 70; Cf. the following, all misdating the book circa 1680): Bonacini 1860; Jammes 30; Ekström p. 26; Osley: Luminario p. 162; Besterman: Old Art Books p. 99

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#### TOMKINS, THOMAS

The Beauties of Writing. Exemplified in a variety of plain and ornamental penmanship. Designed to excite emulation in this valuable art. Engraved title-page, 40 engraved plates (numbered 2-41; including dedication page). Oblong folio. Contemporary marbled boards, 3/4 leather (front cover partly detached). A later edition of the work first published London, 1777; plates dated 1777, 1808 and 1809. "The title and most of the sample plates are signed by Joseph Ellis as engraver; nine are signed by Harry Ashby" (Becker). Intermittent spotting and light soiling. Only one copy of this edition listed in OCLC (University of Minnesota).

London (Re-published by Thomas Varty), 1844. \$500.00

Cf. the following, all citing the 1777 edition: Bonacini 1882; Becker: Hofer Collection 227; Berlin 5071; Heal p. 192

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#### TORÍO DE LA RÍVA Y HERRERO, TORCUATO

Arte de escribir por reglas y con muestras, según la doctrina de los mejores autores antiguos y modernos, extranjeros y nacionales, acompañado de unos principios de aritmética, gramática y ortografía castellana, urbanidad y varios sistemas para la formación y enseñanza de los principales caracteres que se usan en Europa. Segunda edición. Engraved dec. title-page, xxxi, (1), 445, (1)pp., dedication portrait, 58 engraved (1 woodcut) plates. Sm. folio. Contemporary Spanish calf gilt (covers somewhat battered).

Folio issue ("con grandes márgenes y las láminas en papel marquilla," per Palau) of the second edition of the most important Spanish writing-book of the period. First published Madrid 1798, this is "an extensive and detailed treatise on the origin of the art of writing and its development up to Torío's day, with chapters on the theory and teaching of calligraphy, Spanish and foreign calligraphers, principles and rules of arithmetic, etymology and social customs. The 58 calligraphic plates, interspersed

throughout the text, were engraved by Asensio, Castro and Gangoiti. They demonstrate the geometric construction of the alphabet, proportions for various sizes of script, and in addition contain several specimens of different types of letter. Many plates are beautifully decorated, and especially to be noted is a series of delicately designed and embellished initial letters" (Marzoli). Becker notes that in 1801 the government mandated that Torío's reforms be instituted in all schools in the kingdom.

The plates in this edition differ slightly from those of the first, including the dramatic full-page black-background plate 36, which appears here for the first time. Significantly this plate is boldly signed, as part of the inscription, "Torío lo escribió y grabó en 1803." Clearly, the date indicates a later issue of the 1802 publication than is stated on the title, but we have no further information on this point; Palau and Cotarelo y Mori are silent on it. Ownership stamp Rodrigo B. Estrada at foot of title. Madrid (La Viuda de Don Joaquín Ibarra), 1802 [1803?].

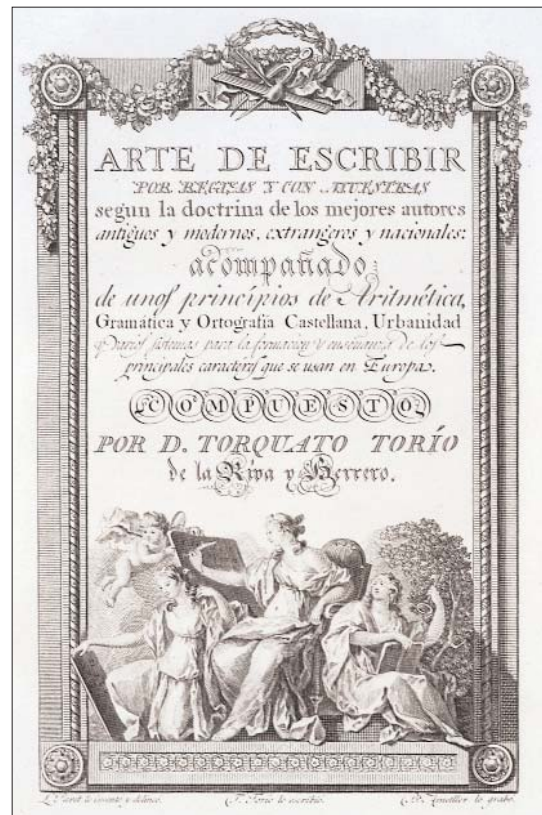
\$3,200.00

Bonacini 1891; Palau 334356; Cotarelo y Mori 1116.14; Brunet V.885; Graesse VII.174; Cf. the following, citing first edition, 1798: Becker: Hofer Collection 147; Heredia 599; Aguilar Piñal VIII.451; Marzoli 71; Jammes 83; Hutton 83

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#### TORÍO DE LA RÍVA Y HERRERO, TORCUATO

Arte de escribir por reglas y con muestras, según la doctrina de los mejores autores antiguos y modernos, extranjeros y nacionales, acompañado de unos principios de aritmética, gramática y ortografía castellana, urbanidad y varios sistemas para la formación y enseñanza de los principales caracteres que se usan en Europa. Segunda edición.





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Engraved dec. title-page, xxxi, (1), 445, (1)pp., dedication portrait, 58 engraved plates. Lrg. 8vo. Contemporary mottled calf, gilt at spine.

Octavo issue of the second edition of the most important Spanish writing-book of the period. The plates in this second edition differ slightly from those of the first. Plate 36, with its dramatic black background, is engraved in this octavo issue (and with longer versions of each of its two texts), rather than woodcut, as it is in the folio issue; it is also undated. Intermittent light foxing.

Madrid (La Viuda de Don Joaquin Ibarra), 1802. \$1,500.00 *Bonacini* 1891; *Palau* 334356; *Cotarelo y Mori* 1116.14; *Brunet* V.885; *Graesse* VII.174; Cf. the following, citing first edition, 1798: *Becker: Hofer Collection* 147; *Heredia* 599; *Aguilar Piñal* VIII.451; *Marzoli* 71; *Jammes* 83; *Hutton* 83

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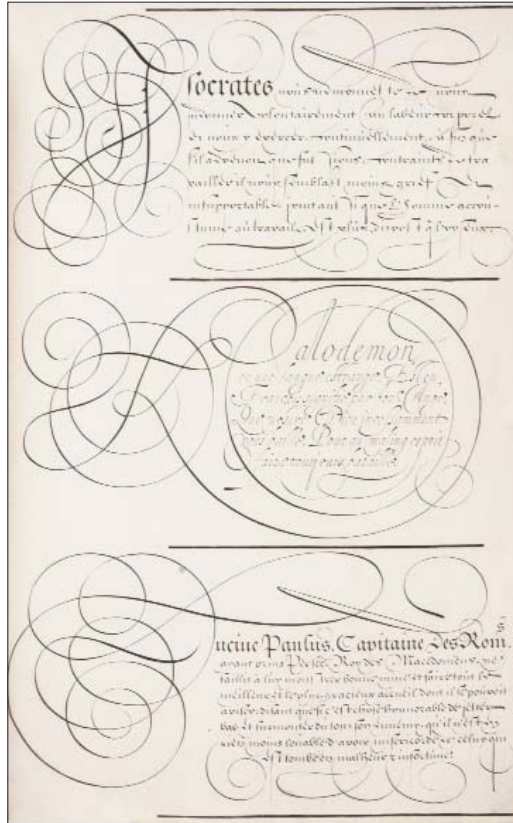
#### VELDE, JAN VAN DEN

*Spiegel der schrijfkonste in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende oderrichtinghe wtgeheven.* Engraved title-page (designed by Karel van Mander, engraved by Jacob Matham), second engraved title-page (in Latin), engraved portrait of the author (by Jacob Matham), 50 (of 54) engraved calligraphic plates; 22pp. letterpress text (signed A-E2, F1) with 17 engraved illus. Oblong folio. Full vellum over boards, both covers with blindstamped crests within ruled fillets and small corner-pieces. Modern fitted cloth slipcase and chemise.

**An uncut large-paper copy** of one of the most beautiful of all writing books, here in the Amsterdam 1609 edition. "Apparently without the slightest difficulty Jan van den Velde executed every style of writing with an unparalleled virtuosity which is really astounding. He stands out as a master in the making of letterforms in any conceivable shape, but he also shows himself a great decorative artist in his inimitably complicated, yet always tasteful and harmonious, scrolls, and finally as an able draughtsman of sometimes whimsical, sometimes bizarre, but always lively figures of humans and animals which ornament his calligraphy. The 'Spiegel' owes much to the ability of the engraver, Simon Frisius, who translated van den Velde's art into the medium of the copperplate. The calligrapher praised him lavishly for it" (Verwey).

"Van Mander's design for the title is in the Rijksprentenkabinet, Amsterdam, as are van den Velde's original penned models for this celebrated book. Simon Frisius (ca. 1580-1629) engraved the writing samples; he had previously done the same for Guillaume Le Gangneur. First published in Rotterdam by Jan van Waesberghe in 1605, the 'Spiegel' was soon translated into Latin and French editions and was reprinted several times. The plates were taken over in turn by two Amsterdam publisher-printsellers, Cornelisz Claesz. and Wilhelm Jansz. Blaeu, who added his engraved imprint to the bottom of the title-page for this edition of ca. 1609" (Becker).

"Following Mercator's treatise, van de Velde's copy-book... is usually considered the most important work on calligraphy



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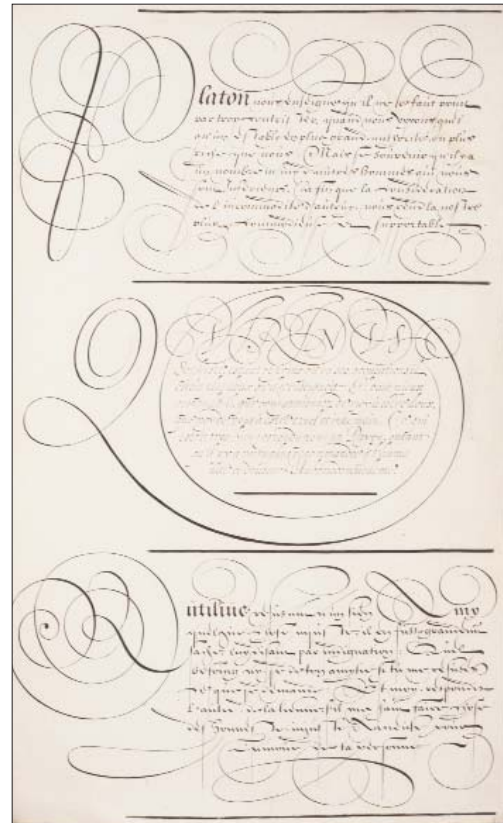
to be printed in Holland. Van de Velde's scripts are a link between the Italiane-bastarde letters seen in the Frenchmen Materot and Barbedor and the eighteenth-century English round hand. Van de Velde enjoyed considerable fame as a calligrapher; one of his sons was the renowned artist Jan II" (Baltimore).

This copy lacks four plates. The letterpress, though with one leaf less than the Hofer copy, is complete, having been reset in a different issue containing the same texts and cuts. Imposing in its dimensions, this copy measures 308 x 373 mm. (as compared with the Hofer copy's 237 x 340 mm.). The plates are bound first, in a variant sequence (including the second title-page within the body of the plates). The text, mounted on stubs at the end, is of more conventional dimensions, though these leaves (all uncut) vary in height to some extent, one from the next. Occasional very unobtrusive wear and expert mends; in general remarkably fresh and bright; a superb copy.

Amsterdam (By Willem lansz. inde vergulde Zonnewyser) [ca. 1609]. \$35,000.00

*Cf. the following, citing this and the Rotterdam 1605 edition: Bonacini 1931; Becker: Hofer Collection 100; Berlin 5010-12; Ekström p. 38f.; Hollstein: Dutch and Flemish, VII.21.30; Victoria and Albert 99; Marzoli 67; Baltimore 91; Jammes 12; Verwey, H. de La Fontaine: "The Golden Age of Dutch Calligraphy" (in: *Litteraræ Textuales IV* [1976], p. 69ff.); Ackley, Clifford S.: *Printmaking in the Age of Rembrandt* (Boston, 1981), no. 26; Croiset van Uchelen, A.R.A.: *Deliciae, over de schrijfkunst van Jan van den Velde aan de hand van een inleiding op Van den Velde* (Haarlem, 1984)*

SEE COVER



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**VELDE, JAN VAN DEN**

Thresor litteraire, contenant plusieurs diverses escritures, les plus usitées és escoles francoyses des Provinces unies du Pays-bas. Engraved title-page, 11 engraved plates by Gerardus Gauw. Lrg. 4to. Contemporary vellum over boards; author and date of publication handsomely calligraphed in ink on front cover.

The "Thresor litteraire" is the second of three tracts on penmanship by van de Velde which are often found bound together. The first is "Duytsche Exemplaren van alderhande Gheschriefften" (Haarlem, 1620), and the third, "Duijtscher ende Franscher scholen exemplae-boeck" (Haarlem, n.d.). The three are known collectively by the title of the third. "Exquisitely written and skilfully engraved.... The works appeared under the name of Jan van de Velde, but seem to have been executed by the publisher, David Horenbeeck, who signed himself 'Amateur de la plume' and also 'writing-master in the place of Van den Velde'" (Ekström). Intermittent light wear, slight creasing at edges and corners of leaves; a fine copy. Vellum covers bowed. Very rare. [Haarlem] (pour M. D. V. Horenbeeck), 1621. \$9,500.00  
Bonacini 1927; Berlin 5020.2; Ekström p. 40; cf. Becker: *Hofer Collection 101* (note)

58

**[VERDET]**

Nouveau cours d'écriture contenant cinq genres, et enseignés en 32 leçons, anglaise, ronde, gothique anglaise et allemande, coulée &a. Gravés par Denogent. Title-page, 32 plates. Oblong sm. 4to. New boards, 1/4 vellum; orig.

black and gold wraps. bound in. Cover title: *Écriture cursive française, posée, fine et expédiée par Verdet, professeur de calligraphie à l'École normale.*

We have found no trace of this book, which is undoubtedly the work of Joseph Verdet ("Verdet père"), who published a number of similar manuals in the 1830s and 1840s.

Lyon (Chez Pintard, J. Editeur), n.d. \$275.00  
*Not in Bonacini*

59

**VESPASIANO AMPHIAREO, DA FERRARA**

Opera di frate Vespasiano Amphiareo da Ferrara, dell' Ord. minore conventuale, nella quale vale s'insegna scrivere varie Sorti di lettere, e massime vna lettera bastarda da lui nuouamente con sua industria ritrouata, la quale serue al cancellaresco, & mercantesco : poi insfgna [sic] a far l'inchiostro negrissimo ... , ancora à macinar l'oro, & scriuere con esso ... , parimente a scriuere con l'azuro ... : aggivntovi di nuouo dve bellissime alphabeti di maiuscole, che nell'altre impressioni non sono più stampati. (56) (of 57)ff. Becker cites an unsigned leaf following D8 which is not present in this copy, correcting an anomalous initial. Lrg. oblong 8vo. Modern full vellum. New slipcase (cloth, 1/4 calf).

First published as "Uno novo modo d'insegnar a scrivere et formar lettere di piu sorte" in 1548, the work was reissued under the present title in at least eighteen editions by 1620. "His only printed work, Amphiareo's manual is an important document in the development of the chancery cursive hand. Amphiareo's use of loops and the joins connecting letters, commonly used in the mercantile scripts, anticipates Cresci's models, and the latter's claims to having originated a more speedy, flowing hand. Although he was an important scribe, little is known about Amphiareo. A Franciscan friar, born in Ferrara, he recorded in the dedication of the 1554 edition of this book that he had been teaching writing for thirty years" (Baltimore). Early ownership inscription at foot of title; contemporary annotations on final verso of letterpress; intermittent light wear; some ten leaves a little dog-eared at lower corner, at the end of the book.

Venetia (Apresso Marco Bindoni), 1596. \$4,000.00  
*Bonacini 63; Becker: Hofer Collection 22; cf. the following, citing other editions: Ekström p. 18f. (1564); Marzoli 4-5 (1555 and 1556); Baltimore 67 (1548); Victoria and Albert 64 (1548)*

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**VITERBO, JOAQUIM DE SANTA ROSA DE**

Elucidario das palavras, termos, e frases, que em Portugal antiguamente se usarão, e que hoje regularmente se ignorão.... 2 vols. in 1. (4), 484pp.; (2), 616, 62, (2)pp. 5 engraved plates showing various forms of numbers and letters found in early manuscripts or coins. 22 illus. in text showing different forms of the cross. Stout folio. Citron morocco gilt with double fillets on the sides, spine elaborately gilt in compartments, red morocco labels. Gilt supralibros of the Creighton Stewart family; **from the library of Sir Thomas Phillips** with his pencilled "MHC" on inside front cover. Vol. II is printed on pale blue paper. A very fine copy, clean and crisp, and handsomely bound.

Lisboa (Simon Thaddeo Ferreira), 1798-1799. \$2,500.00  
*Palau 298371 (erroneously dated 1748-49); Palha 670*

61

**WEALE, JOHN**

Monograms, Old Architectural Ornament, Sacred Illustrations, Borders and Alphabets, Collected on the Continent

and in England. Title-page, 18 plates (mostly chromolithographic; 1 double-page). Tissue guards. Sm. folio. Later boards, 1/4 cloth.

London (Printed by Standidge & Co.) [1852]. \$300.00  
*Bonacini 2017; Graesse VI.425*

62

**WILME, B.P.**

A Manual of Writing and Printing Characters, Both Ancient and Modern, for the use of architects, engineers and surveyors, engravers, printers, decorators, and draughtsmen; also, for use in schools and private families; in which the various alphabets in every day use are completely analyzed and familiarly explained; containing numerous examples of curious ancient alphabets. (2)ff., 18pp., 26 lithographic plates (5 folding). 17 woodcuts in text. 4to. Publisher's embossed buckram gilt (neatly rebaked, preserving nearly all of the original spine). "Wilme was an advocate of the Mulhauser method of teaching the art of writing. Calligraphy had long been a skill practiced particularly by map makers and surveyors, and Wilme follows in this tradition" (Victoria and Albert). A little light foxing.

London (Published for the Author, by John Weale), 1845. \$500.00

*Not in Bonacini; Victoria and Albert 164*

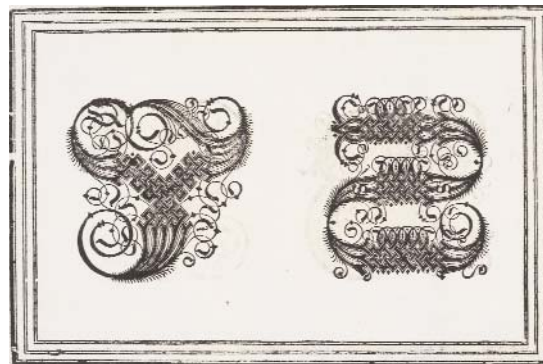
63

**THE YOUNG CLERKS ASSISTANT**

or penmanship made easy, instructive and entertaining: being a compleat pocket-copy-book, neatly envrav'd for the practice of youth in the art of writing. 61 through-numbered engraved plates, with 2 extra engraved plates 9 and 38 (both part-title designs). Printed on heavy paper. Sm. 4to. Contemporary boards, rebaked at an early date, and with mid-nineteenth-century wood-engraved illus. mount on the front cover. Cloth slipcase.

First published in 1733 by Richard Ware. Discussing an undated edition in the Hofer Collection, circa 1760, Becker notes that this anonymous publication is usually found bound with a small book of drawing examples after Bernard Picart ("A New Drawing Book of Modes") and an essay on writing by William Leekey ("A Discourse on the Use of the Pen"). In the present edition, plate 37 is signed by George Bickham; the frontispiece (plate 1) no longer carries his signature. Multiple nineteenth-century ownership inscriptions inside front cover and on flyleaf; small stamp at head of title. London (Printed for W. Lowndes No. 77 in Fleet Street), 1787. \$900.00

*Cf. Becker: Hofer Collection 208 (ca. 1760?); cf. Heal p. 184*





## FABLES

### Rare Books from the Library of Peter A. Wick

This impressive collection of fable literature includes some 171 printed books published between 1570 and 1953, and ranging from an early Lyon edition of Aesop bound with the arms of Elizabeth I to the first issue of Joel Chandler Harris's "Uncle Remus." As with all sections of the Wick library, this collection is marked by a special concentration on books distinguished for their illustration and typographical design.

The collection is available *en bloc* only. Further details and price on request.



# THE GRAPHIC ART OF BRITISH INDIA, 1780-1860

## THE MAX ALLEN COLLECTION



This impressive collection, comprising some 210 prints and 123 illustrated books and portfolios, was shown in 1987 at the William Benton Museum and the Clark Art Institute as “A Journey to Hindoostan: Graphic Art of British India, 1780-1860” (catalogue essay by Mildred Archer). Offering a wide panorama of the subject from the advent of aquatint to the height of chromolithography, the collection includes extensive examples by the outstanding artists of the period, among them William Hodges, Thomas and William Daniell, Henry Salt, Robert M. Grindlay, and Emily Eden.

The Allen Collection is for sale *en bloc*. A complete catalogue is available on request. Price on application.