Mönchengladbach, Städtisches Museum. **CARL ANDRE.** Ausstellung vom 18. Oktober bis 15. Dezember 1968. 6ff. Multiple, of a folded bolt of white linen (400 x 16 cm.) printed at one end. White cardboard box with printed acetate lid. Sm. 4to. Publisher’s cardboard box with plastic lid, printed in black and white. Edition limited to 660 hand-numbered copies. Text by the artist, reproduced from his handwritten manuscript, with statement and auto-interview. A very fine, fresh copu. Mönchengladbach, 1968. **$1,200.00**

2  BROWN, JAMES. *Salt Notes*. 22ff., profusely illustrated with full-page bleed aquatints and lithographs, partly in color (and some with appliqué elements), and three hand-drawn pages. Volume dimensions: 557 x 490 mm. (22 ¾ x 18 7/8 inches). Folio. Dec. boards, ¼ purple leather. Cloth slipcase inset with additional vignette etching. Edition limited to 50 copies, of which this is designated IX, signed and numbered by the artist in the colophon. The work was printed from eight copper etching plates and fourteen lithograph stones drawn by the artist at Limestone Press in November and December, 1989. In addition, each book contains three pages hand-drawn by the artist. The papers are Whatman wove and laid, hand-made in 1954, 1957, 1960 and 1962, and Rives BFK. Printed by Jill Livermore.

"Brown's approach to 'Salt Notes,' the making of it, is concerned with uncovering as well as isolating the irreducible identity of the book. One senses his belief in being direct, in arriving at essential characteristics of, rather than elaborating shape, form, and line. In using sugar lift and spit bite, he connects painting to etching. His oval shapes are like fingerprints, irreducible graphic traces of his encounter with the skin of the plate, stone, and page. One thing not only touches but echoes another, engendering a rhythmic record of color, line, and form. Ink is the salt infiltrating the page" (John Yau). A very fine copy.

San Francisco (Limestone Press), 1990.  

$7,000.00
(CAMPENDONK) Deutscher Werkbund. Programm zur Tagung des deutschen Werkbundes am 25. Juni 1926 in Krefeld. (12)pp. 6 full-page original woodcuts by Campendonk (Engels/Söhn 64-69), including cover emblem. Printed on doubled sheets, Japanese-bound, of tan wove stock. Lrg. Sq. 8vo. Tan wove wraps., printed in black, secured as issued with green silk cord (cord slightly faded). This program for a meeting of the Deutscher Werkbund was designed by Campendonk, and features six diverse woodcut plates by him: still lifes, compositions of insects and printing presses, profiles of figures seen through windows, and a surreal figure with masks, in a starlit night-actually a costume design for a drama. As the program indicates, Campendonk was prominently featured on this occasion, with an exhibition of his stage sets and costumes, and a fashion show with dresses of his design. Loosely inserted, a Werkbund flyer about transportation arrangements for the meeting. Faint foldline; a fine, clean copy. Rare.

Krefeld, 1926. $2,500.00

Söhn, Gerhart: Heinrich Campendonk: Das graphische Werk. Nach Engels neu bearbeitet. (Düsseldorf, 1996), nos. 64-69; Jentsch 159
LE COEUR À BARBE. Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 [all published]. (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition. Texts by Duchamp (“Rose Sélavy”), Éluard, Fraenkel, Huidobro, Josephson, Père, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara. A counterattack launched by Tzara following Picabia’s insulting “La pomme de pins” of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the ‘obsequies of Dada.’ The cover design is one of the best-known and most appealing graphic inventions of Paris Dada; in the National Gallery of Art “Dada” catalogue (2006), it is attributed to none other than Iliazd. Leaves cleanly split at backstrip; otherwise a fine copy.

Paris (Au Sans Pareil), 1922. $5,000.00

Dada Global 182; Ades p. 147f. (illus.); Almanacco Dada 26; Gershman p. 48f.; Chevrefils Desbiolles p. 282; Admussen 58; Sanouillet: Dada in Paris (Cambridge, 2009), no. 679; Motherwell/Karpel 64; Dada Artifacts 138; Verkauf p. 177; Düsseldorf 234; Zürich 369; Milano p. 648; Pompidou: Dada, 1356, illus. pp. 282, 703; Washington: Dada, fig. 361; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 136, illus. 144; Heller, Stephen: Merz to Emigre and Beyond (London/New York, 2003), p. 67 (illus.)

6  **DIACONO, MARIO.** *Herodiade.* Typographically printed, in red and black ink, on cream laid stock. 328 x 220 mm. (12 15/16 x 8 5/8 inches) Edition of 20 copies, signed, numbered and dated by Diacono in pencil. A visual poem inspired by Mallarmé’s “Hérodiade,” begun in 1864-1865. Fine. Roma, 1976. $500.00

    Studio Eos-Libri d’Artista: Mario Diacono: Texts & Objects 1962-2012 (Roma, 2013), pl. 29

Paris, 1950. $950.00

Webel, Sophie; L’oeuvre gravé et les livres illustrés par Jean Dubuffet (Paris, 1991), no. 174

8 FRANK, ROBERT. The Americans. Introduction by Frank Kerouac. (2), vi, (2)pp., 83 gravure plates. Oblong 4to. Cloth. D.j. First American edition (following the publication of “Les américains” by Robert Delpire in Paris in 1958), and the first edition to contain the Kerouac introduction. “Frank first wanted William Faulkner to write the introduction; then [Walker] Evans agreed to do it. But Frank’s old friend Robert Delpire in Paris thought it needed a different approach, and the French and American editions of this classic turned out to be two very different books. The Delpire first edition...is more like a sociological study, wherein Frank’s photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers.... When Barney Rosset at Grove Press agreed to publish ‘The Americans’ in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans’ ‘American Photographs.’ To replace all the words in the French edition, Frank includes only Jack Kerouac’s
bop intro’ (Roth). D.j. with tears and creases at top and bottom edges, with small losses; foot of binding slightly scuffed at bottom edge.

New York (Grove Press), 1959. $8,000.00


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9 (JESPERS) Peeters, Jan. Kinderlust. (1), 12ff., 12 color plates. Oblong 4to. Dec, wraps., printed in color with designs by Jespers. The only children's book produced by the Belgian avant-garde (and thus a kind of counterpart to Bart van der Leck’s “Het Vlas”), “Kinderlust” is lavishly illustrated with full-page colored plates, and two beautiful cover compositions, in a loosely constructivist figurative style. Floris Jespers, a leading figure in the Antwerp avant-garde of Paul van Ostaye and “Ça Ira” during the twenties, was noted for his églomisé paintings, which these resemble. A beautiful copy, very fresh. Antwerp (“Reclam”), [1923]. $6,000.00
RIETI, VITTORIO. *Tre marcie per le bestie*. Per pianoforte. I. Marcia funebre per un uccellino. II. Marcia nuziale per un coccodrillo. III. Marcia militare per le formiche. Musical score. (2), 12, (2)pp. Title-page printed in red and black. Folio. Self-wraps. Signatures loose, as issued. Rieti’s three absurdist compositions—a funeral march for a little bird, a wedding march for a crocodile, and a military march for ants—written as avant-garde parodies of romantic program music, most particularly Saint-Saëns’ “Carnival of the Animals,” were not a statement of conscious Dada intention, but they were so quickly and enthusiastically taken up by the van Doesburgs and others that, as Dada manqué, they became a rectified part of its history. Beginning in the year of its publication, the “Tre marcie” was performed repeatedly at Dada events: first at a soirée organized by Tzara at the Hotel Fürstenhof in Weimar in September 1922; then at other soirées during the Dada campaign in Holland in 1923, including the Kleine Dada Soirée at the Haagsche Kunstkring (it is boldly advertised in Schwitters’ and van Doesburg’s famous poster); and at the Soirée du Coeur à Barbe in Paris. Nelly van Doesburg (who had first met Rieti in avant-garde musical circles in Vienna, where Rieti had become acquainted with Schönberg and Berg) was its most passionate admirer, regularly performing it herself at the keyboard, but Julius Evola also promoted it in Rome. A fine copy, very fresh.

Bologna (Pizzi & C. Editori), 1922. $3,500.00

ROCHE, JULIETTE. *Demi cercle*. (56)pp. Calligramatic typography. Sm. Folio. Grey wraps., the front cover printed in black with a Cubist composition by Albert Gleizes. Edition limited to 500 numbered copies. The major work of the artist and poet Juliette Roche, who, with her husband Albert Gleizes, were members of the Arensberg circle in the New York Dada set from 1915 to 1918. The author of a roman à clef involving Arthur Cravan and Duchamp (whom she had assisted at the notorious 1917 exhibition of the Society of Independent Art), Roche experiments here with concrete poetry and calligramatic verse forms, including an aleatory typographic poem, “Brevoort,” composed in the manner of Marius de Zayas’ ‘psychotypes.’ Discreet mends to the wrappers at spine; an attractive copy.

Paris (Editions d’Art “La Cible”), 1920.  $2,500.00

*Naumann p. 96ff., illus. p. 98; Pompidou Dada 1285*
12 (SCHWITERS, KURT) "Kurt Schwitters." Contemporary postcard portrait, published by Paul Steegemann. 137 x 88 mm. (5 3/8 x 3 ½ inches). Halftone photo, with title beneath; the verso with caption. One of eleven cards issued by Steegemann to promote Schwitters and his publications, the rest of which were reproductions of his works. It is captioned on the verso “Von Kurt Schwitters sind erschienen im Verlag von Paul Steegemann, Hannover: ‘Anna Blume’, Dichtungen, ‘Die Kathedralen’, ‘Merzlitographien’ und 7 Postkarten nach Merzbildern.” It was a card Schwitters particularly enjoyed altering with collage. Light wear, unmarked. Very rare, more so than the other Schwitters postcards. Hannover (Paul Steegemann), [1920]. $2,500.00


13 SONNIER, KEITH. Computographics. (16). 4ff., 5 accordion-folded planographic/photo-etched plates, each initialed and dated by the artist, and designated P.P. ¾. Etchings: ca. 325 x 1582 mm. (12 7/8 x 62 5/8 inches). Each is presented loosely inserted in a titled folder, as are the essay and colophon. Folio. Dec. cloth clamshell box. One of 4 printer’s proof copies, initialed and designated “P.P. ¾” by the artist in the colophon. As stated, the edition was limited to 20 arabic-numbered copies, 5 separate unfolded sets of the etchings, and 20 unfolded copies of two of the prints. “Keith Sonnier made the images by computer manipulation of photographs of his sculptures. Films were printed from the digital images, cut, collaged and photo-etched into copper plates” (from the colophon).

The work includes an introductory essay by Robert Rosenblum, "Electronic Meditations," which considers the retrospective aspect of this suite, in which Sonnier revisits five of his major projects from 1968 and 1969. “These thoughts are prompted by Keith Sonnier’s remarkable and unique variations on this grand, fin-de-siècle theme, developed in this series of phantom prints which might generically be called graphics, but which really demand a fresh word, perhaps a neologism like ‘computographics.’ What Sonnier has done is to look backwards, too, but also to re-experience his earlier achievements in an eerie new way…. These metamorphoses, of course, belong to the ethereal magic of a computer world, with its capacity to turn anything real and tangible into something ecoplastic and ephemeral; but when these electronic forces are programmed by an artist to take us to the space-time coordinates of his own past creations, as they are in this extraordinary series, a poignant new kind of meditation on time, art, and personal history is born.” A very fine copy.

Tampa (Graphicstudio, University of South Florida), 1995. $4,000.00
WILLIAMS, EMMETT. Abcdefghijklmnopqrstuvwxyz [Alphabet Poem]. Printed scroll of 3 conjoined sheets of buff-colored laid stock, rolled as issued. 2217 x 58 mm. (ca. 87 ¼ x 2 3/8 inches). A fine copy. "A Fluxus printing of 'abcedfghijklmnopqrstuvwxyz,' also called 'Alphabet Poem,' was usually included in 'Fluxus 1' and 'Fluxkit.' This work was first published by Verlag Kalender, the publishing house of Bernd Ebeling and Hansjoachim Dietrich, Wuppertal, West Germany, ca. 1961. They also published 'Kalender Rolle,' a survey of avant-garde art in 1961 and again in 1962. Printed on a long scroll, their form influenced several Fluxus publications, such as 'Fluxus Preview Review' (Jon Hendricks, in Fluxus Codex). Williams' 'An Opera' was issued in the same format, and distributed in the same way. Only the alphabet poem itself appears on the scroll; there is no credit to Williams, nor any publication information. N.p., n.d. [Wiesbaden: Fluxus Edition, 1963]. $500.00 Fluxus Codex p. 580f. (illus.); Silverman 527ff.; Phillipot/Hendricks 156; Kellein, Thomas: "Fröhliche Wissenschaft": das Archiv Sohm (Staatsgalerie Stuttgart, 1986), no. 247, p. 145 (illus.); Poésure et peintrie (Marseille, 1993), p. 245 (illus.);
AESOP. Aesop’s Fables. Translated by Sir Roger L’Estrange, Kt., with plates & decorations by Stephen Gooden. 312, (2)pp. 12 copper-engravings by Stephen Gooden, including title and tail-piece, and 198 large historiated engraved initials. 4to. Orig. full vellum, stamped in gold with double fillets, a fox in the center of the upper cover and grapes and vine-leaves in the angles of both covers. T.e.g. Slipcase (marbled boards with label; light wear). One of 525 hand-numbered copies on handmade paper from the edition of 533 in all (this one designated a review copy), signed by the artist in the colophon. A very fine copy, Ex-libris Peter A. Wick.
London (George S. Harrap & Co.), 1936. $1,250.00

Dodgson, Campbell: An Iconography of the Engravings of Stephen Gooden (London, 1944), nos. 104-115
CELLINI, BENVENUTO. Due trattati, uno intorno alle otto principali arti dell’oreficeria, l’altro in materia dell’arte della scultura; dove si veggono infiniti segreti nel lavorar le figure di marmo, & nel gettarle di bronzo. Composti da M. Benvenuto Cellini scultore fiorentino. (6), 60, (8)ff. (misnumbered). 36 fine woodcut lettrines with pictorial and architectural views of Italian cities and landscapes. Fine woodcut title-page vignette with Medici arms. Sm. 4to. 214 x 149 mm. Eighteenth-century buff paper boards, spine label, red sprinkled edges (foot of spine slightly chipped). First edition of Cellini’s two treatises, concerning the techniques of goldsmithing and sculpture in marble and bronze, with remarks on architecture and design. These are a highly important source for the study of Florentine sculpture, with notably interesting comments on other artists’ techniques, Michelangelo’s in particular. Cellini discusses at length his difficulties in creating the bronze Perseus and Medusa, commissioned for the Loggia dei Lanzi by Cosimo de’ Medici, father of the book’s dedicatee, Cardinal Fernando de’ Medici. This first edition is the only one to contain the sonnets by Angelo Bronzino, Benedetto Varchi and others at the end, celebrating Cellini’s monumental sculpture and other works. It is also the only work by Cellini published during his lifetime—or for that matter up to the eighteenth century, the “Vita” not having been issued until 1728. A second edition of the treatises appeared in Florence in 1731, revised and rewritten in the authorized Italian of the Accademia Crusca. A little spotting, small marginal puncture in final leaf. Intermittent marginal annotations in a neat early hand. This copy with an early eighteenth-century inscription regarding the loan of the book by (or to) the Brescian goldsmith Gasparo Rossi. A fine large copy, complete with blank leaf A6. Firenze (Velente Panizzi & Marco Peri), 1568. $9,500.00

Borroni i,1671; Cignogna 273; Schlosser p. 398; Gamba 281; Adams C-1240; Brunet I.1725; Graesse II.99; Amtzen/Rainwater H36
CLIO AND EUTERPE, OR, BRITISH HARMONY. A collection of celebrated songs and cantatas by the most approv'd masters. Curiously engrav'd, with the thorough bass for the harpsicord and transposition for the German flute. Embelish'd with designs adapted to each song. 3 vols., entirely engraved. (8), 200pp.; (8), 200pp.; (8), 200pp. Elaborately illustrated throughout by Henry Roberts, with engraved allegorical frontispiece repeated in each volume, and engraved pictorial headpieces for every song. Lrg. 8vo. Nineteenth-century brown speckled calf, gilt, inner dentelles (several hinges expertly renewed). A.e.g.

First editions of the three volumes appeared in 1758, 1759, and 1762 respectively; this set uniformly 1762. The set includes musical compositions by Arne, Purcell, Handel (from "Jephtha"), Boyce, and Rameau, as well as Baildon, Bell, Defesch, Green, Oswald, Riley, Stanley, and others, and texts from Shakespeare ("Cymbeline" and "The Tempest"), Dryden, Pope, Swift et al: ballads, art songs and cantatas based on classical mythology and sentimental narratives, as sung at Vauxhall Gardens, Ranelagh and other elegant venues. An extremely charming specimen of English rococo illustration, profusely illustrated with Watteauvian vignettes by the indefatigable engraver and printseller Henry Roberts, who in 1738-1739 had issued the similar "Calliope, or English Harmony." A few very pale waterstains, intermittent light soiling. Engraved armorial ex-libris of The Right Honourable Charles Lindley, Viscount Halifax (1891).

London (Henry Roberts), 1762. $4,500.00

The Swiss-born Fossati (1705-1785) had a dual career in Venice as a practicing architect, responsible for the façade of the Scuola di San Rocco, and for designs for the theatre and prestigious festivities, and as the editor, translator and illustrator of a number of classic treatises on art and architecture. This elaborately illustrated edition of fables, regarded as his most important work, clearly evinces a flair for architecture in the best of its compositions. Keenly interested in printmaking, he was noted for his experiments with multi-colored inks. In some copies of this edition, some or all of the illustrations were printed in a variety of colors; in this one, the plate for Fable 18 in Vol. 3 is printed in pale grey-green, and the title-page vignettes for Vol. 6 in sepia. Expert mend to vellum at front hinge of Vol. I. Ex-libris Case Memorial Library, Hartford Seminary Foundation (with stamp and discreet blindstamp); Peter A. Wick.

Venezia (Carlo Pecora), 1744. $20,000.00

HOLLAR, WENCESLAUS. *Ornatus muliebris Anglicanus*, or The Severall Habits of English Women, from the Nobilitie to the contri woman, as they are in these times, 1640. 27 etched plates by Wenceslaus Hollar (including a duplicate of plate 25), each bordered by hand in red with a frame of double lines. Three plates (the title, the duplicate no. 25, and no. 26) are trimmed to the plate line, and skillfully laid down on the mounts, conforming to the format of the rest of the suite. 4to. Early nineteenth-century mottled boards, 3/4 leather gilt (rubbed at spine and extremities; front hinge expertly renewed). A.e.g. Originally published circa 1640, Hollar's famous series of fashion plates of English gentlewomen (actually twenty-five ladies and one kitchenmaid) was frequently reissued, even into the early nineteenth century. In his catalogue raisonné, Pennington enumerates as many as nine issues of the suite on the basis of publishers' information. This copy corresponds to Pennington's state V, dated between circa 1710 and 1717. As he points out, copies are often composed of mixed states of the prints. Here, the trimmed duplicate of plate 25 is actually the first state of the print, whereas the integral example of it is in the second state, as are most others in this issue, which is printed on fine early eighteenth-century laid paper. Occasional very light foxing and wear. A fine copy, with armorial ex-libris and shelf ticket of Lambton Castle.

London (Sold by H. Overton at the White Horse without Newgate), 1640. $2,500.00

Pennington, Richard: *A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar, 1607-1677* (Cambridge/New York, 1982), nos. 1778-1801; Lipperheide Gca 3; Colas 1464
LA FONTAINE [JEAN DE]. Fables choisies, mises en vers. 4 vols. I: (2), xxx, xviii, 124pp. II: (2), ii, 135, (1)pp. III: (2), iv, 146pp. IV: (2), ii, 188pp. Frontispiece and 275 full-page plates hors texte, after Jean-Baptiste Oudry by Charles-Nicolas Cochin, engraved by Cochin himself, Aliamet, Aubert, Aveline, Baquoy, Beauvarlet, Cars, Choffard, Dupuis, Flipart, Galimard, Le Mire, Moitte, Radigues, Surugue, Tardieu, Teucher, and numerous others. Bound in the first volume, the portrait of Oudry by Tardieu after Largillière (“found in some copies but not integral” per Ray). 421 x 285 mm. (ca. 16 1/2 x 11 1/8 inches). Folio. Contemporary full mottled calf, the spines gilt in 7 compartments. A.e.g.

We quote at length from David Becker’s remarks in “Regency to Empire” on the history of the work: “Oudry began a series of drawings to illustrate the fables of La Fontaine around 1729, more than twenty-five years before their publication in this lavish four-volume set. They were executed during the artist’s leisure hours away from his duties as painter for the royal tapestry works at Beauvais. He made a total of 275 designs for the fables, all of which were engraved for the book. The original drawings are often signed and dated, ranging as late as 1734, with a frontispiece added in 1752.... It was not until 1751 when the complete set of drawings for the project was acquired by the financier Montenault that their publication was undertaken. While securing a team of no fewer than forty-two engravers, Montenault also commissioned Charles-Nicolas Cochin fils to redraw Oudry’s designs, because their technique was deemed too free and loose for the engravers to follow. Cochin drew his more precise designs in the same format as Oudry’s, and the subsequent engravings were also executed in the same size. Several of the finished engravings were exhibited in the 1753 Salon, and the first three volumes of the book were published in 1755 and 1756. A royal grant enabled the final volume to appear in 1759 after the publishers encountered financial difficulties.... The volumes were printed in a very grand format, among the largest of any illustrated book of the time save for certain royal festival books. Three different sizes and types of paper were used for the text and the plates, with two grander formats issued in one hundred copies each. Oudry’s full-page plates were embellished with borders and titles, and the flower painter Jean-Jacques Bachelier (1724-1806) was commissioned to design decorative tailpieces to fill in the spaces at the end of each fable. His ornamental, rustic designs were engraved on wood by Jean-Michel Papillon (1698-1776) and Nicolas Le Sueur (1691-1764). These decorations often serve to counterbalance the complexity of the engraved plates opposite and are sometimes allegorical in nature. In fact, P.P. Choffard issued a suite of metal-engraved copies of these tailpieces soon after their initial publication (ca. 1760).”

Though much of the attention to the work throughout the centuries has naturally been focused on the imaginative brilliance of Oudry’s animal narratives, Gordon N. Ray has perceptively observed that “The appeal that La Fontaine made to Oudry was at least as much in the open-air settings of his Fables as in the doings of his animal actors. Indeed, it has been shown that Oudry led a campaign to replace conventional landscape painting with the picturesque rendering of country scenes
based on direct observation. So it came about that Oudry’s best designs are often those in which the presence of animals is subordinated, sometimes, as with the frogs of fable LXV or the crayfish of fable CCXXII, presenting creatures so tiny as to be barely noticeable. In the foreground are farmyards, roads, gardens, or meadows, in the background towns, rivers, valleys and hills, these last often of fantastic configuration.... Never before had the French countryside been so comprehensively presented. Indeed, one has to go to the albums of views that marked the emergence in the latter part of the century of what Ruskin called ‘the landscape feeling’ to find anything comparable in variety and abundance.... In summary, the illustrations offer a world of their own, to which the reader may return again and again for delight and instruction. With such an embarrassment of riches in the plates, it is not surprising that little attention has been paid to the varied and ingenious fleurons appearing at the end of each fable. These constitute almost the only significant series of wood engravings for the adornment of French books during the eighteenth century. In a concluding ‘Explication,’ indeed, the publisher notes that it was the difficulty of this unaccustomed process which led the artist, Bachelier, ‘to place his allegories in the genre of flowers, where one knows that he excels.’ Explanations are offered of several of the fleurons. Of that for fable LXXVI, the reader is informed: ‘A snake, symbol of prudence, hidden under the flowers, forms the tailpiece—the image of the insinuating way in which moral lessons ought to be presented.’ Bindings very lightly worn, occasional very light spotting; a fine, attractive set. Paris (Desaint & Saillant/ Durand), 1755-1759. $22,000.00

Ray 5; Cohen-de Ricci 548-550, supplement 280; Portalis 483-489; Girardin (1913); Rochambeau 86; Tchemerzine VI.390f.; Sander 1065; Brunet III.753; Graesse IV.73; Guilmard p. 150; Cicognara 1125; Bland (1958) p. 209f.; Blumenthal, Joseph: Art of the Printed Book 1455-1955 (New York, 1973), p. 29; Regency to Empire 41; Opperman, Hal: J.B. Oudry (Fort Worth, 1983), p. 146f.


An alphabet (omitting J, U, W) of letters formed of 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).

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

22 MONTFORT, GUIILLAUME. Fables d’Ésope. Dédies au Premier Consul Bonaparte. Écrites par Guillaume Montford, professeur au Pyréné de Paris. Gravées par Beauplé. 20 engraved plates (including title-page and calligraphic portrait of Napoleon Bonaparte), printed on heavy stock. Lrg. folio. Contemporary green boards. “Chaque texte est un spécimen d’écriture et est illustré d’une vignette symbolisant le sujet de la fable; la ‘morale’ est ornée de traits de plume avec des figures d’animaux. Le cat. Valdruche indique que les vignettes ‘sont gravées par L. Guyot, d’après les dessins d’un artiste qui signe “G. d.” et qui serait, selon Nagler (Monogr. II, no. 2847) “Gérard, peintre de la manufacture de Sévres”’ (Jammes). Montfort was the author also of “Pièces d’écriture anglaise” (Paris, ca. 1795) and, together with Alexandre Bourgoin, “Recueil de pièces d’écriture” (Paris, ca. 1800), and three others cited by Bonacini, published between 1797 and 1802. A fine copy in fresh condition, with a charming printed and inscribed prize label from the “Institutio de mesdames Thenet et Bérard-Du Pithon,” dated “Fructidor an 12, ou 27 août 1804” to a girl student, signed by the proprietresses. 
Paris (Basset/ Beauplé), [1801].  $2,500.00
Bonacini 1216; Valdruche 158; Jammes 87; cf. Hutton 57

"The 'Exercitatio' 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 'Excertatio'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 Uchelen, 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, 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 not able 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; Funk 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)
25  [SACY, CLAUDE-LOUIS-MICHEL] Les amours de Mirtil. vii, (1), 141, (1)pp. 6 plates hors texte, by Louis Legrand after Gravelot, the prints here present in two suites, one printed in black, and one in pink. Dec. title-page by Legrand (likewise in black and in pink states). Culs-de-lampe. Contemporary red morocco gilt (skillfully rebacked, preserving the original gilt backstrip). T.e.g. Traditionally ascribed to Fontenelle (Bernard Le Bovier, 1657-1757), the text is now given to the versatile Claude-Louis-Michel Sacy (1746-1794), who, apart from large-scale historical studies also wrote drama and poetry. A pastoral in the tradition of Tasso’s “Aminta,” it appeared in English translation in 1770, titled “The Loves of Mirtil, Son of Adonis.” The plates are normally printed in black, but special copies such as this are known in which they are included in pink or blue, or in some combination thereof. Constantinople [i.e. Paris (Joseph-Gérard Barbou)], 1761. $3,500.00

Sander 719 (“attrib. à Fontenelle”); Cohen-De Ricci 77