

# Catalogue 117 – Part One (A-F)

A selection of recent acquisitions

Bookbinding, Printing, Library and Auction Catalogues

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**Forest Books**

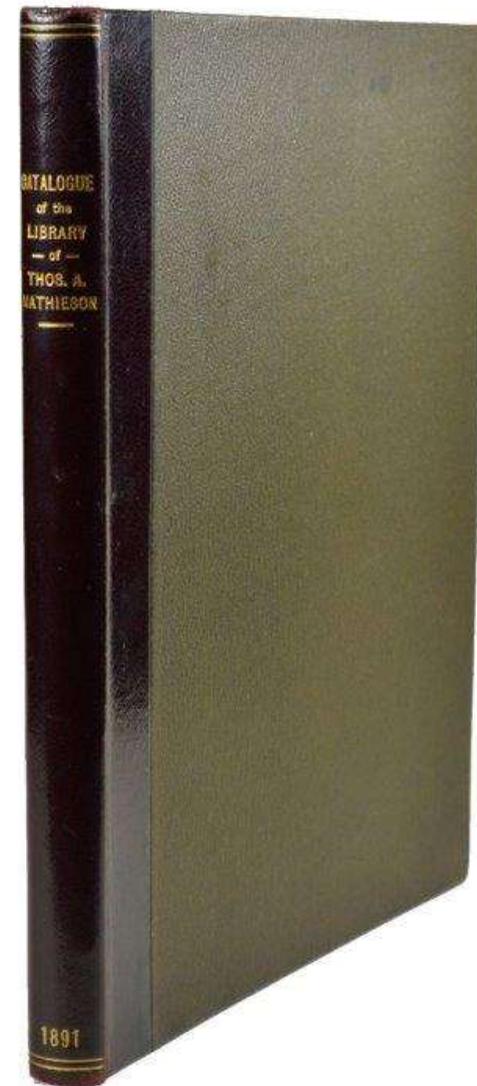
Spring MMXXIV

## PRIVATELY PRINTED

1. **[BARRETT (Franklin T.)] Compiler.** Catalogue of the Library of Thos. A. Mathieson. *Glasgow: [Privately Printed, s.n.,] 1891. £295.00*

First edition, 4to (222 x 172 mm), [4], 122pp., orig. purple roan-backed boards, uncut, a very nice copy.

A rare privately printed library catalogue which was produced in a very limited number. Thomas Adam Mathieson (1823–99) was the son of Alexander Mathieson, the founder of Saracen Toolworks in the East End of Glasgow. Mathieson served an apprenticeship and worked as a journeyman in his father's business before taking charge of the newly acquired Edinburgh branch of the firm at the age of 23. T. A. Mathieson & Co. was established in 1849 as a result. In the mid 1850s it was absorbed into the Glasgow parent company Alex. Mathieson & Son. After Thomas Mathieson took charge of the company, additional branches were opened in Aberdeen, Dundee and Liverpool. Thomas Mathieson also took an active interest in local politics as well as being involved in several Glasgow educational institutions.—(*Mackintosh Architecture* website).



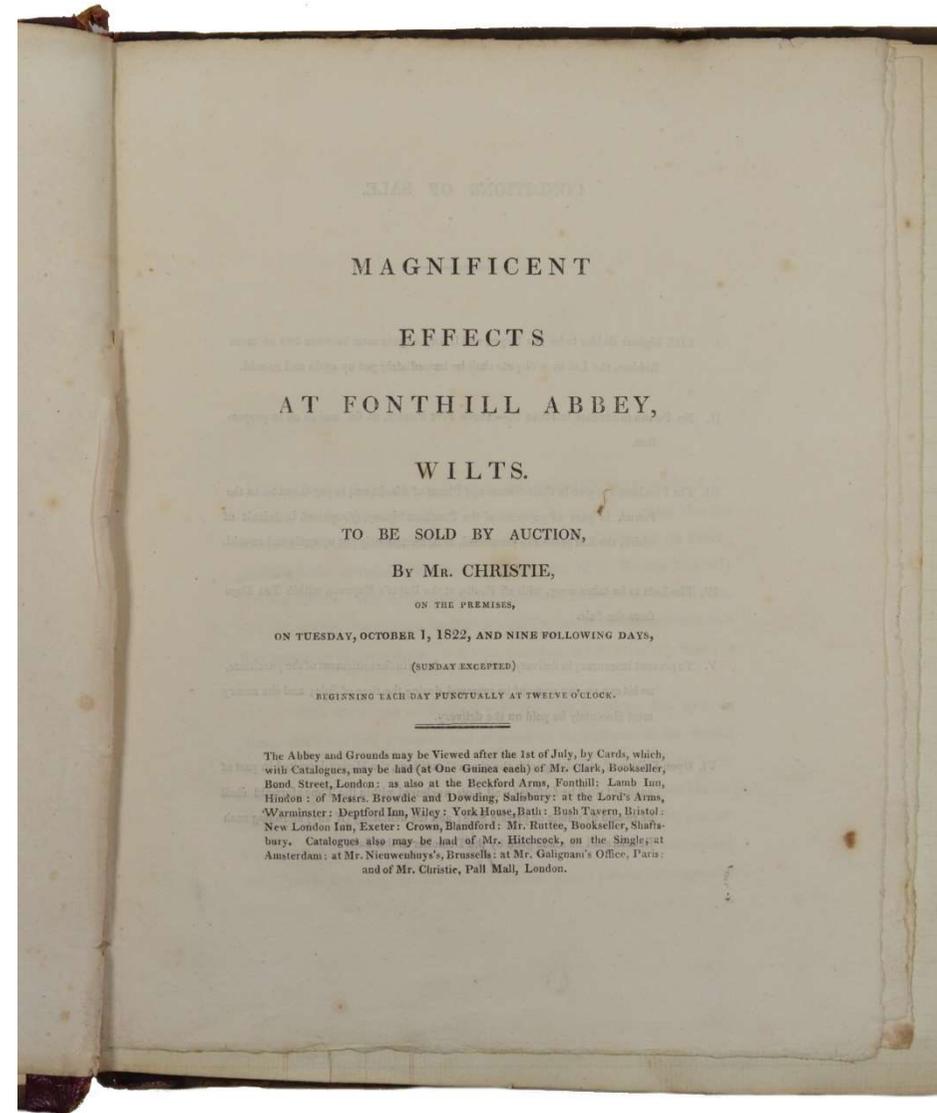
## CANCELLED AUCTION DUE TO PRIVATE PURCHASE

2. **BECKFORD (William)** Magnificent Effects at Fonthill Abbey, Wilts. To be Sold by Auction, by Mr. Christie, on the Premises, on Tuesday, October 1, 1822, and nine following days... [London: George Sidney, printer,] 1822. **£1,650.00**

4to (246 x 230 mm), v, [1], 95, [1]pp., interleaved and ruled in red, contemporary red road-backed boards (upper board detached), printed paper label on upper cover.

A rare interleaved copy of the second issue, with modifications and additional lots, of the auction catalogue for the sale of Fonthill Abbey which never took place. To settle enormous debts, William Beckford put Fonthill Abbey and its contents up for sale. This auction catalogue of the pictures, furniture and various *objets d'art* was produced by Mr. Christie. "The original date for the auction was set for 17 September but then postponed to 1 October and then delayed again until 8 October. No cause for the delay was given to the public. Most assumed that this was due to the constant stream of visitors to the estate that seemed to increase on a weekly basis rather than diminish. What was not known was that negotiations were taking place behind the scenes to sell the entire estate..."—Gemmett.

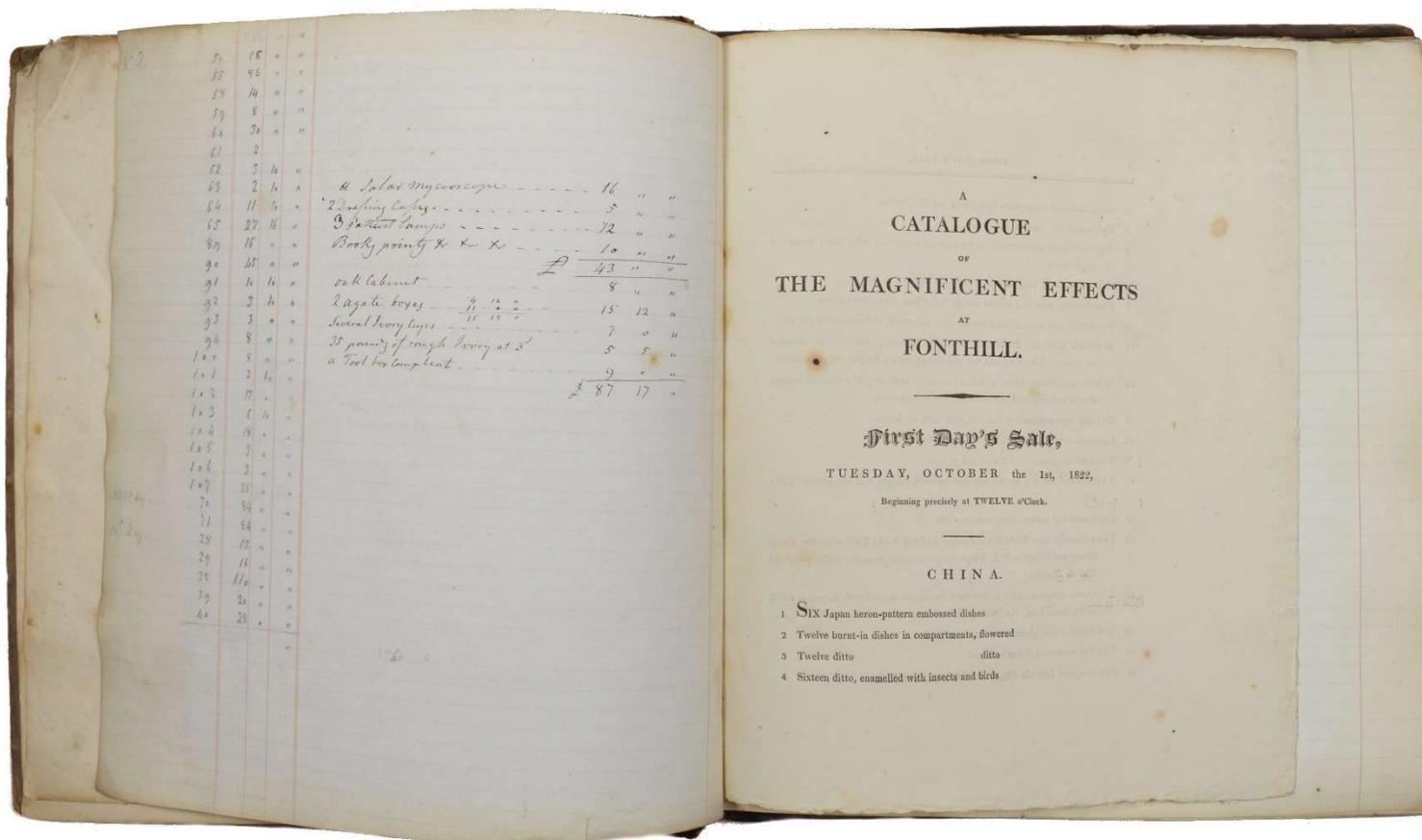
Before the much-hyped sale took place, Harry Phillips, a rival auctioneer, had been negotiating with Beckford a private sale behind Christie's back. Fonthill, its contents and 5000 acres of land was bought by John Farquhar, a Scottish gunpowder contractor, for £300,000. Farquhar, motivated more by speculation than genuine interest in the valuable contents of the Abbey, put the collection, including books and manuscripts, up for auction the following year. However, not all the items listed in the Christie sale were included as in the Sale Agreement Beckford was to retain a small select of chiefly pictures. Also, the most important exclusion from the sale was one third of the books and manuscripts of which Beckford himself was to have first choice.



The auction of the contents of the Abbey, which Farquhar and Phillips held a year later 9 September—29 October 1823, consisted of 5,972 lots. "Some of the lots in 1823 very likely did not originate from Fonthill... Phillips, in fact, never denied publicly that additions were made and this complicates

matters of attribution."—Gemmett. As a consequence, this catalogue of 1822 is of particular importance as it is a record of items that did originate from Fonthill Abbey.

This copy of the catalogue is interleaved as was the usual practice with the auctioneers own copy. Curiously, preceding the first day's sale is a MS list of 70 lots with prices, this is followed by a short list describing nine items, with prices, which are not listed in the main catalogue. Prices of the 70 lots are confirmed on the interleaved pages opposite each lot, also added in MS. is a code and in some cases a name is also supplied.

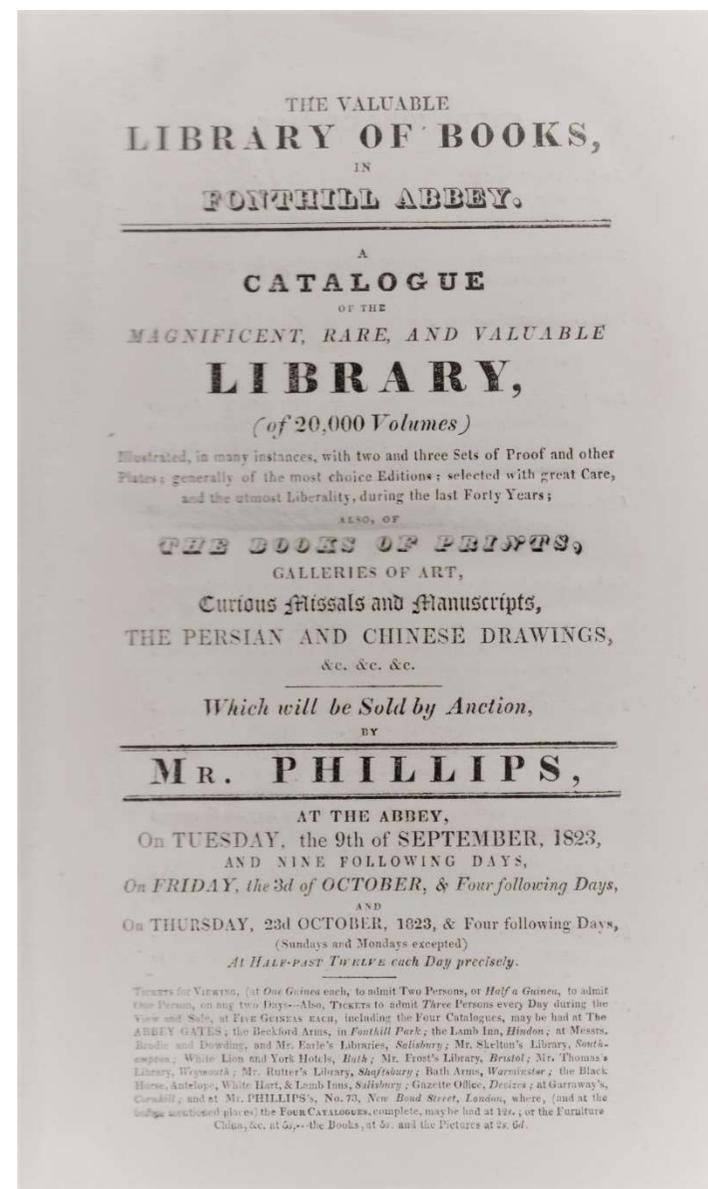


Gemmett, *Sale Catalogues of Libraries of Eminent Persons*, volume 3, pp.74-75; Gemmett, *Beckford's Fonthill*, pp.122-123.

3. **BECKFORD (William)** The Valuable Library of Books, in Fonthill Abbey. A Catalogue of the Magnificent, Rare, and Valuable Library, (of 20,000 Volumes)... also of the Books of Prints, Galleries of Art, Curious Missals and Manuscripts, the Persian and Chinese Drawings, &c... Which will be Sold by Auction, by Mr. Phillips, at the Abbey, on Tuesday the 9th of September, 1823, and Nine Following Days, on Friday the 3d of October, & Four Following Days, and on... 23d October... & Four Following Days, etc. [The Unique and Splendid Effects of Fonthill Abbey. Catalogue of the Extensive Assemblage of Costly and Interesting Property, which Adorns this Magnificent Structure; Embracing Part of the Furniture; the Bijouterie... the Matchless Collection of Raised Gold Japan, and... the Rare Oriental, Japan & Sevres China... Which will be Sold... on... the 23d of September... and Seven Following Days, and on... 16th of October, and Four Following Days, etc. - The Second Part of Books and Books of Prints. - The Pictures and Miniatures at Fonthill Abbey. Catalogue of this Well-selected and Valuable Collection of Gallery and Cabinet Paintings, Miniatures and Drawings... Which will be Sold by Auction, by Mr. Phillips, on... the 10th of October... and on... October 14 and 15, 1823. - The Second Part of the Unique and Splendid Effects. - The Third Part of Books and Books of Prints. [London: J. Davy], 1823. **£650.00**

Large 8vo (237 x 148 mm), [10], 391, [1]pp., frontispiece of the Abbey (lightly spotted), cont. half black morocco, sometime rebaked with original spine laid-down, upper joint starting, corners rubbed.

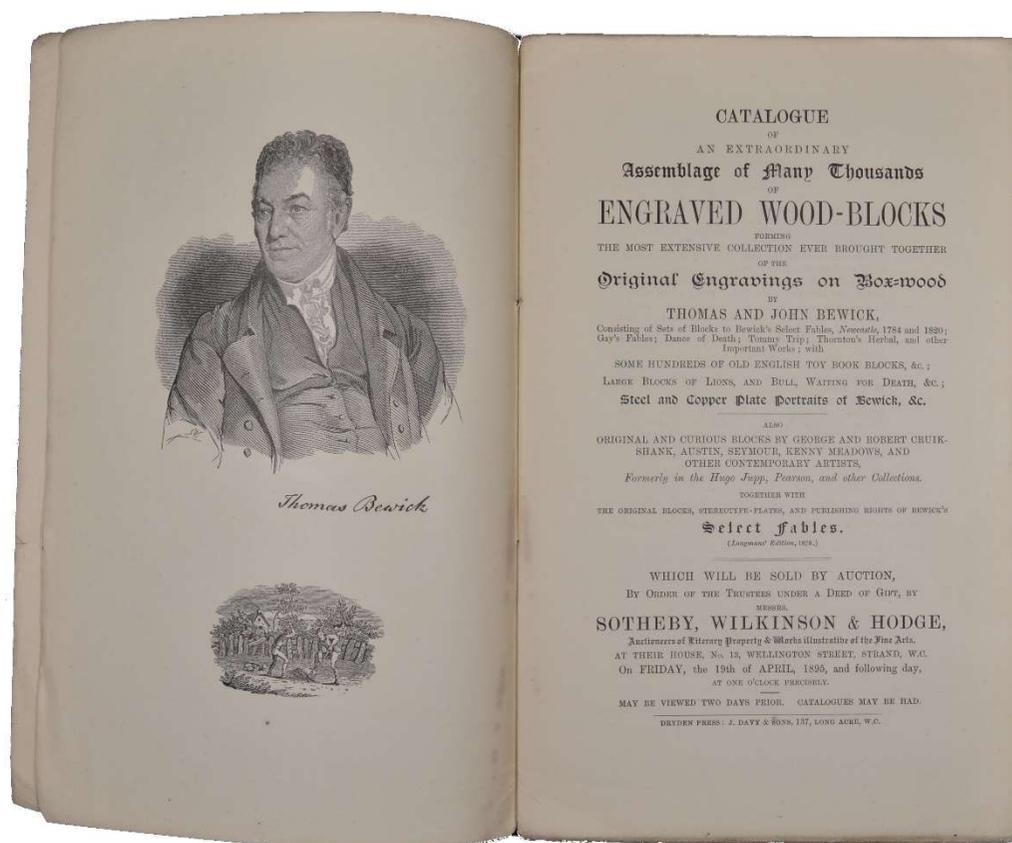
Mounting debts and shrinking asserts continued to plague Beckford during his final years in residence at Fonthill Abbey. Beckford was finally compelled to sell Fonthill Abbey to John Farquhar for £300,000 in 1822. Farquhar, motivated more by speculation than genuine interest in the valuable contents of the Abbey, put the collection,



including books and manuscripts, up for auction the following year. Thus the Beckford collection herein described (3960 lots) was actually sold by Farquhar.

The catalogues are paged continuously (391pp.) but the parts are rearranged in binding to follow the chronological order of sales.

De Ricci, p.84; Fletcher, p.317-24.



4. **BEWICK (Thomas and John)**  
Catalogue of an Extraordinary  
Assemblage of Many Thousands of  
Engraved Wood-Blocks forming the  
most extensive collection ever brought  
together of the original engravings on  
box-wood by Thomas and John  
Bewick... which will be sold by  
auction... by Sotheby Wilkinson &  
Hodge, on Friday, the 19th of April,  
1895. *London: Dryden Press, 1895.*  
**£195.00**

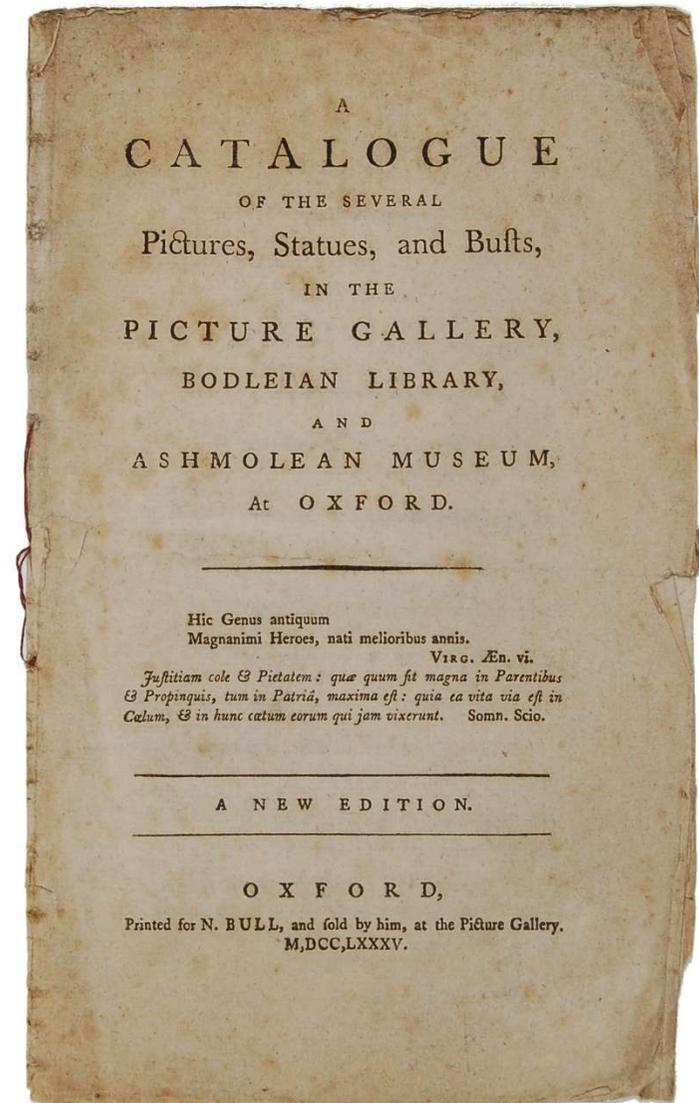
Small 4to (255 x 160 mm), vi, 37, [1]pp.,  
frontis., portrait, several woodcuts within the  
text, orig. printed wrappers.

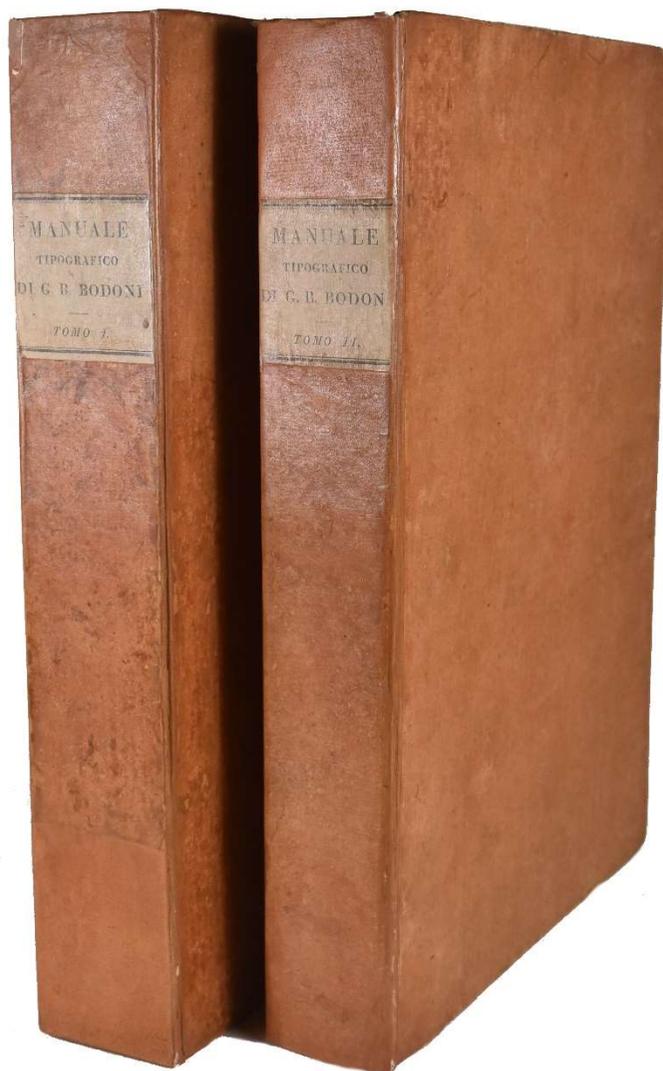
An extremely rare Bewick related auction catalogue  
consisting of 417 lots with many described in detail.

5. **BODLEIAN LIBRARY & ASHMOLEAN MUSEUM.** A Catalogue of the Several Pictures, Status, and Busts, in the Picture Gallery, Bodleian Library, and Ashmolean Museum, at Oxford. *Oxford: Printed for N. Bull, and sold by him, at the Picture Gallery, 1785.* **£295.00**

New edition, 8vo (223 x 136 mm), 16pp., stitched as issued, title page dust soiled, text a little spotted, blank margins slightly frayed but still a very good copy.

An annual report of the art exhibits at the Bodleian Library and the Ashmolean Museum, these catalogues are now rare and seldom appear in commerce.





"Probably the most elaborate specimen that the world has ever seen" — Updike

6. **BODONI (Giambattista)** *Manuale Tipografico del Cavaliere Giambattista Bodoni. Parma: Presso la Vedova, 1818. £14,750.00*

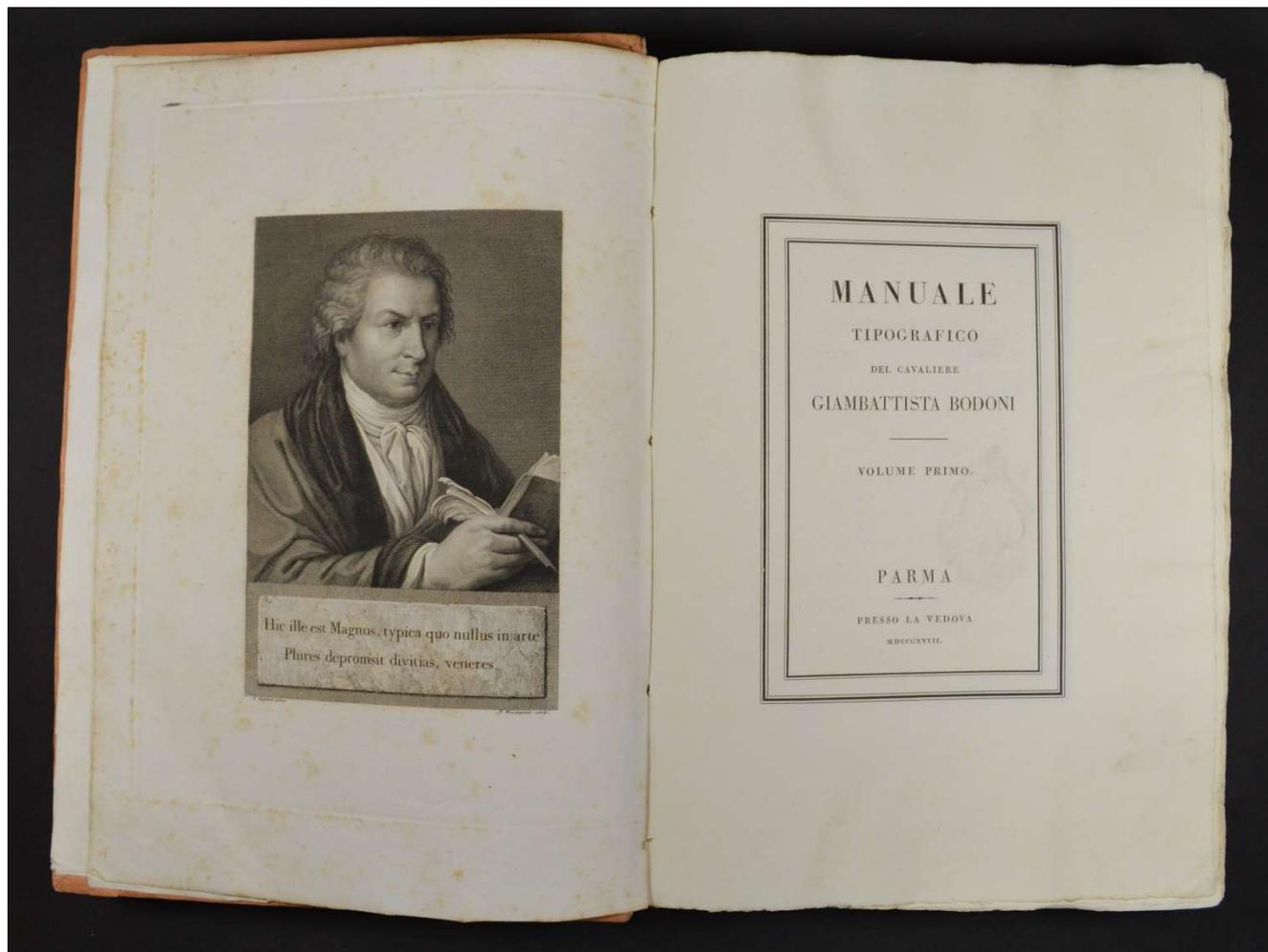
Second edition, 2 vols., large 4to (320 x 220 mm), [14], lxxii, 266ff. printed on recto only, one leaf printed both sides (numbered 266-267) with the Index; [4], 277ff. printed on recto only (with three folding sheets of music), last two leaves with index printed on both sides and numbered 276-279, with half-titles, engraved portrait frontispiece (lightly foxed) of Bodoni by Francesco Rosaspina, after Andrea Appiani, slight paper flaw to title page of volume I, original orange boards, printed spine labels, bookplate removed from pastedown, expert repair spine foot of vol. I, corners a little bumped, otherwise a fine and entirely untrimmed set.

An excellent set of Bodoni's posthumous *tour de force*, the most magnificent type specimen book ever issued. Bodoni's monumental collection of typographical specimens, a landmark in the development of type design and a work of profound influence in the history of the printed book. He died whilst the work was in proof form and it was completed five years after his death under the supervision of his widow and the director of the printing house at Parma, Luigi Orsi. The work, printed in 290 sets, shows an impressive and unrivalled array of Bodoni's type, with over 250 Roman, Greek, and exotic types, borders, mathematical, astronomical, and other signs, music notations, type-ornaments, etc. Updike described the 1818 *Manuale* as, "Probably the most elaborate specimen that the World has ever seen".

Having produced his own types since 1771, in 1788 he published the first *Manuale tipografico* containing a hundred Roman type alphabets, 50 italics and 28 Greek alphabets. His alphabets were much improved during the course

of his career, as illustrated by this 1818 manual and therefore make it far superior to the first issue. The 1788 edition, printed in a small number, is extremely rare with few copies have survived.

Brooks, 1216; Updike II, p.171; Bigmore & Wyman I, p.68.



7. **BOISSONADE (Jean François)** Catalogue des Livres Composant la Bibliothèque de feu M. J. Fr. Boissonade... dont la vente aura lieu le 3 mars 1859 et jours suivants... Maison Silvestre... *Paris: Benjamin Duprat, 1859.* **£160.00**

8vo (217 x 130 mm), lxiv, 655pp., orig. printed wrappers bound-in, later half cloth over marbled boards.

Auction catalogue of the large library of Boissonade (1774-1857), a classical scholar who held a number of important positions including that of librarian at the Bibliothèque du Roi. His library was particularly rich in history, literature, science and art, and the long preface gives an account of Boissonade's life and work.

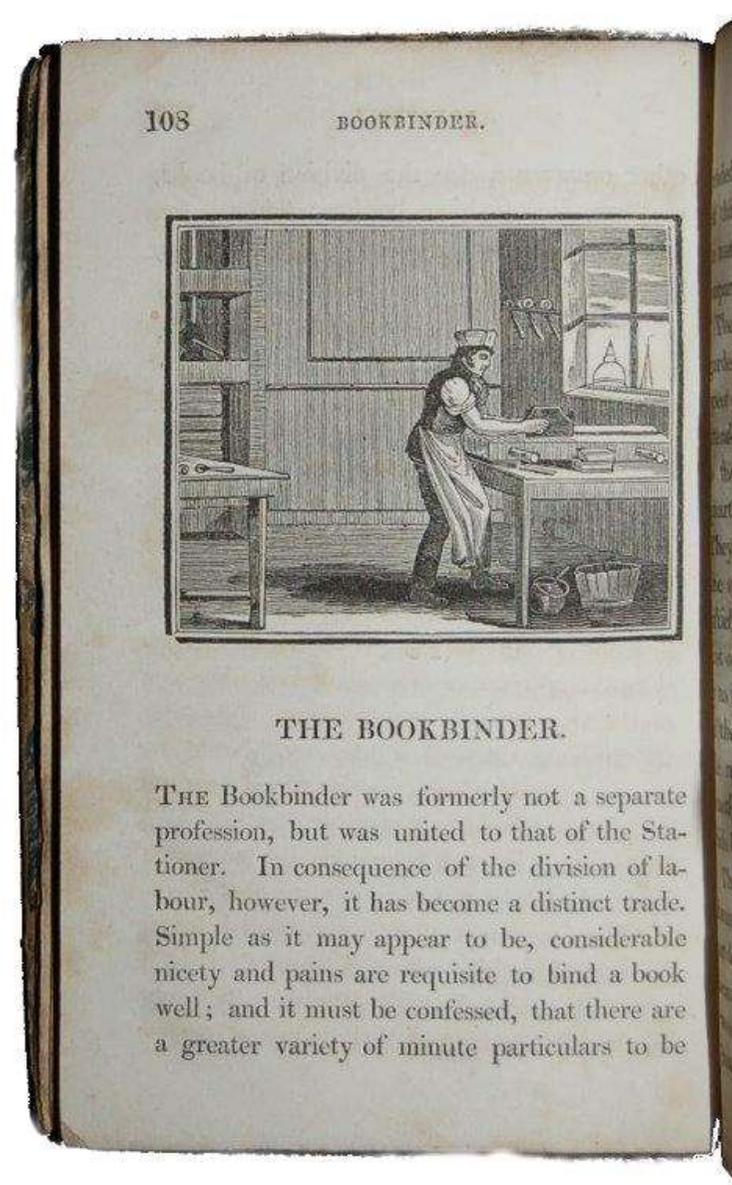
8. **BOOK OF TRADES.** Artificiana; or, a Key Principal Trades. Embellished with Beautiful Wood-cuts Descriptive of Each Trade. *Edinburgh: Oliver & Boyd, [1819.]* **£325.00**

First edition, 12mo (140 x 88 mm), [7], 8-126pp., 34 woodcuts of trades within the text, one gathering standing proud, cont. calf-backed marbled boards, rubbed.

Provenance: Inscription to front free-endpaper 'Duncan Chisholm from his friend Doctor Mackie, Bath, May 23d 1821.'

An extremely rare little book of trades embellished with 34 descriptive wood-cuts showing such trades as the Brewer, Cabinet-Maker, Coach-Maker, Watch-Maker, Paper-Maker, Type-Founder, Printer, Book-Binder, Copper-Plate Printer, Rope-Maker, etc.

Pollard & Potter, *Early Bookbinding Manuals*, 95.

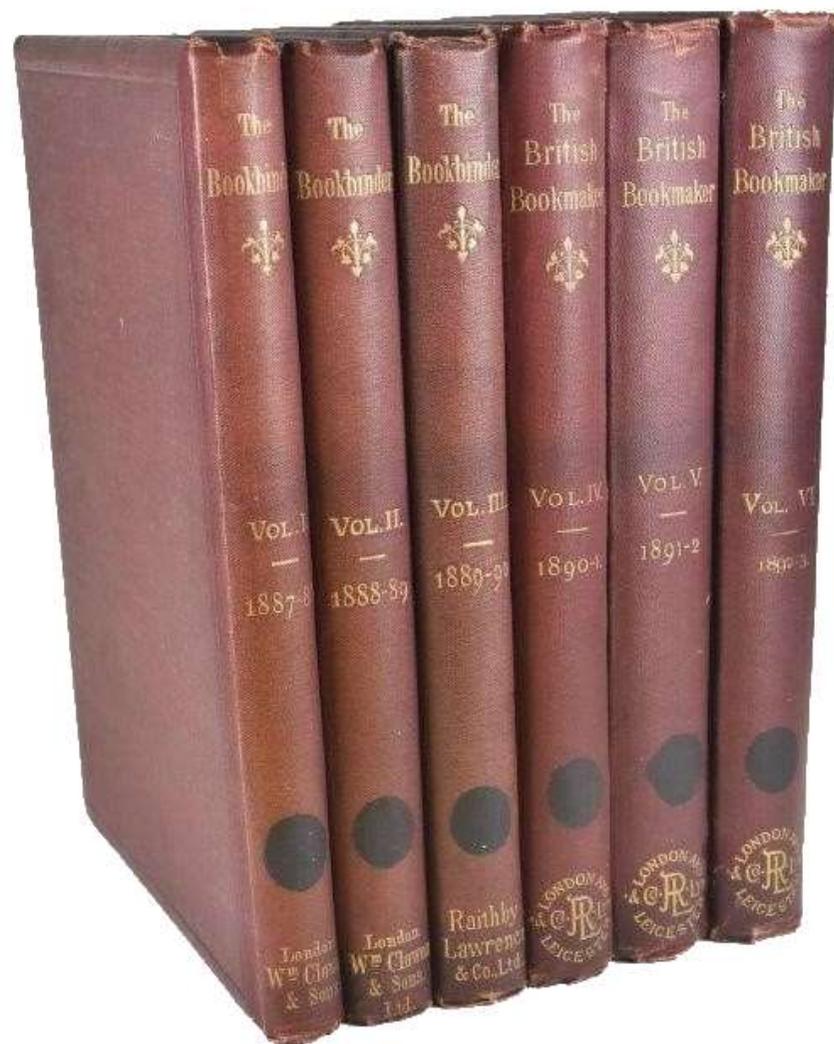


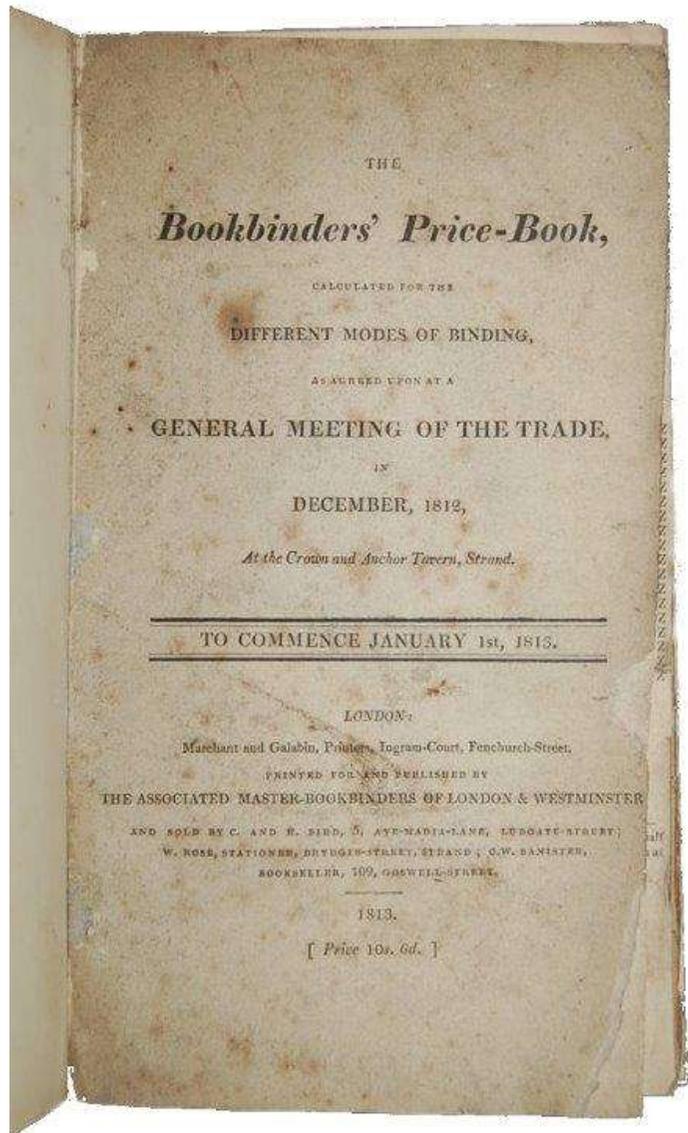
9. **BOOKBINDER, THE.** *The Bookbinder: An Illustrated Journal for Binders, Librarians, and all Lovers of Books. [The British Bookmaker...]* London: William Clowes and Sons, Limited [ & Raithby, Lawrence & Co., Ltd.,] 1888-1893. **£795.00**

First edition, 6 vols., small 4to (245 x 185 mm), numerous specimens of cloth bindings, coloured plates, illustrs., in the text, some slight signs of library stamp being removed from verso of title page, original publishers burgundy cloth, lettered in gilt, black ink spot to base of spines but a very good set.

One of the most important and attractive trade journals of the 1880s and 1890s. Offering a fascinating insight into the working life of contemporary bookbinders as well as having interesting articles dealing with the practical side of binding. A mine of useful and diverting information.

The first three volumes were edited by Joseph Zaehnsdorf and under his guidance *The Bookbinder* lived up to its sub-title *An Illustrated Journal for Binders, Librarians, and all Lovers of Books* offering hints and advice on the art of bookbinding. From volume IV onwards it became *The British Bookmaker: A Journal for The Book Printer—The Book Illustrator—The Book Cover Designer—The Book Binder—Librarians, and Lovers of Books generally* and became more concerned with trade matters. A final seventh volume was issued in 1894 but is not present here.





10. **BOOKBINDERS' PRICE-BOOK.** The Bookbinders' Price-Book, Calculated for the Different Modes of Binding, as Agreed upon at the General Meeting of the Trade, in December, 1812, at the Crown and Anchor Tavern, Strand. *London: Marchant and Galabin, printers... Printed for and published by the Associated Master-Bookbinders of London & Westminster, 1813. £2,495.00*

Royal 8vo (222 x 115 mm), [6], 48 pages forming folding tables, without the errata leaf mentioned in Pollard & Potter, fore-edges cut close occasionally just touching text, folds with old paper repairs, title and text a little stained and soiled (obviously used by a working binder), two old paper repairs to blank margin of title page, nineteenth-century quarter calf over marbled boards, endpapers renewed.

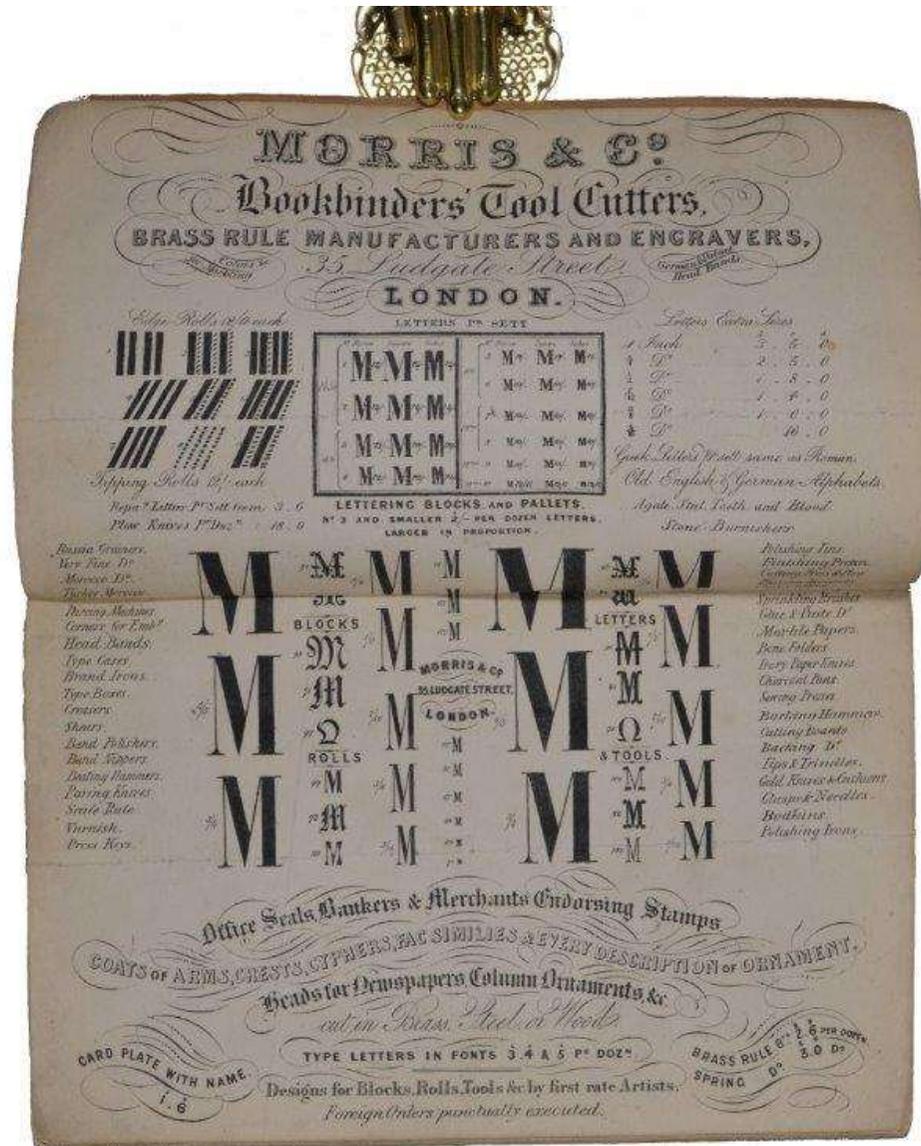
This being the earliest book binders' price book to survive. From early in the seventeenth century, the bookbinders of London and Westminster would agree on a scale of charges for trade binding on an irregular basis. These lists, which include a description of the styles in common use, often with examples of typical books for each style, are in the form of printed broadsides, except for this 1813 list which is in book form and is by far more extensive. The first issued was in 1619, with three others appearing in the seventeenth-century (1646, 1669 and 1695). Further issues followed in 1744, 1807, 1808 and this 1813 edition. No original copies of the 1794, 1807 and 1808 price lists are known, the others are known by a single copy and just a handful of this 1813 edition.

In addition to prices for bindings from 32mo to atlas folio, there are also prices for school books, bibles, reviews, magazines, newspapers, new music, gilding and backing paper and cards, etc.

NO OTHER COPY LOCATED

11. **BOOKBINDERS' TOOL TRADE CATALOGUE.** Morris & Co. Bookbinders' Tool Cutters, Brass Rule Manufacturers and Engravings. 35, Ludgate Street, London. [London: c. 1835.] **SOLD**

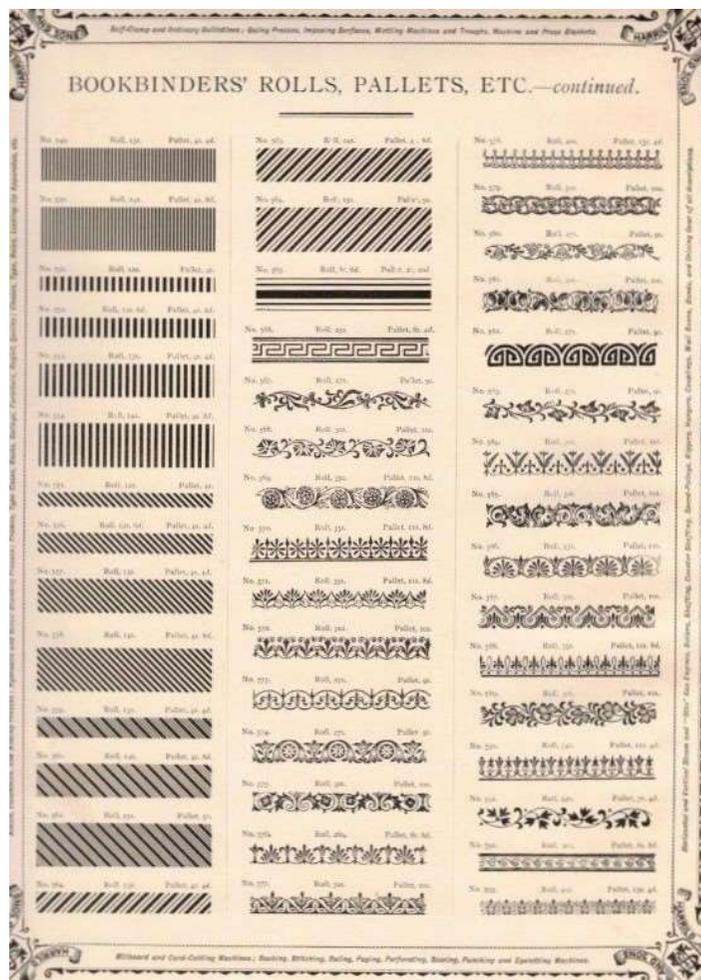
8vo (187 x 117 mm), 70ff. engraved throughout in landscape format on verso or recto of each leaf, with opposite leaf forming a single plate two-page spread, engraved title and 34 engraved plates numbered 1-30, 33, 35, 36 & 43, the first 18 plates illustrate 1444 examples of types, hand letters, decorative tools, line plate, rolls and pallets, each accompanied with a letterpress or engraved price list, the remaining plates consist of priced designs for blocks, rolls and tools, some light staining and age-toning as one would expect with a working manual, margins cut-close, even though this catalogue appears to be incomplete specimen books of the nineteenth-century were often assembled from singleton leaves, adding new specimens as they produced them and deleting samples as discontinued, as a result every copy differs in make-up, as maybe the case with this sample book, original plain buff upper wrapper, later lower wrapper and cloth spine repair, overall a very good copy.



Morris & Co., bookbinders' tool cutters, engravers and printers had a fine reputation, especially for technological innovations. This specimen book is of particular importance as being a unique and comprehensive record of the production of this technically innovative company of bookbinders' tool cutters. Morris & Co. were one of the major suppliers of their day and held a fine reputation amongst the trade. Showing a vast array of their output, many of the tools are highly decorative with prices given. To preserve the authenticity of their tools to company provides the following statement: "T

prevent further imposition Morris & Co. beg to state that all Rolls, etc. cut by them will each bear their name and address."

Bookbinders' tool trade catalogues of the first half of the eighteenth-century are extremely rare, it appears that the few surviving examples are in a single leaf broadside format (see *Highlights from the Bernard C. Middleton Collection*, 18). We have been unable to locate another copy of this, or any such comparable trade catalogue of bookbinders' tools.



**12. BOOKBINDERS' TRADE CATALOGUE. HARRILD & SONS.** Complete Illustrated Catalogue of Bookbinders' Machinery, Materials, Rolls, Tolls, Corners, etc. *London: Harrild and Sons, [1892.]* **£395.00**

4to (310 x 245 mm), [4], 48pp., orig. publishers pictorial cloth, recased with endpapers renewed, faded and worn, but still a very good copy.

A profusely illustrated priced trade catalogue with machinery, tools and paraphernalia required by the bookbinder.

JISC locating the V&A copy only.

## THE FIRST ENGLISH BOOKBINDING MANUAL

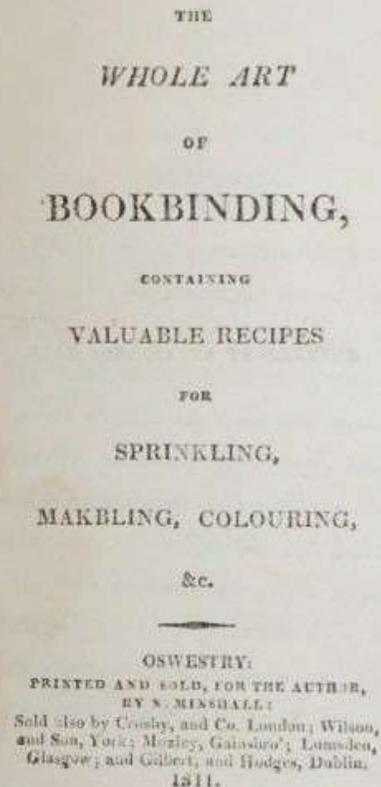
13. **BOOKBINDING.** *The Whole Art of Bookbinding, Containing Valuable Recipes for Sprinkling, Marbling, Colouring, &c. Oswestry: Printed and Sold, for the Author, by N. Minshall, 1811. £3,850.00*

First edition, 12mo (165 x 95 mm), xii, 60pp., with half-title, small semicircle from contents leaf (affecting eight words of text) replaced in facsimile, 2 closed tears repaired with archival paper, orig. green paper boards, expertly re-backed, uncut.

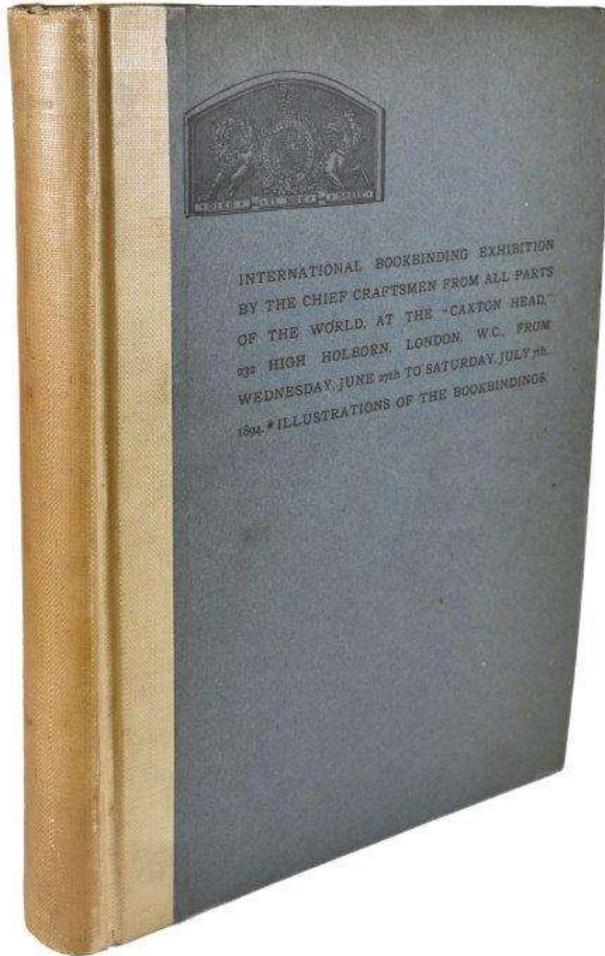
"The first English bookbinding manual, published more than a century after the earliest Continental ones. This slim, unillustrated book covers forwarding somewhat cursorily, but the sections on the sprinkling of book-edges, the sprinkling and marbling of leather covers, and the preparation of the colours are more detailed. Gold tooling and stationery binding are also dealt with. In these days of complete openness among craftspeople, those of the younger generation may wonder why the book was published anonymously. The reason was that secretiveness was very prevalent at the time and, indeed, persisted in some quarters well within living memory. This apparent meanness of spirit can be understood in the light of very harsh industrial and social conditions and the complete lack of benefits paid by the State. Marblers, in particular, often erected partitions or kept the inquisitive out of their room in order not to be observed at work, so an author who divulged details of the 'art and mystery' of the craft could expect hostility from fellow practitioners. Authors of most later manuals were identified, but they gave generalized instructions which did not include the multitude of essential 'wrinkles' which greatly facilitate procedures.

The question of authorship has exercised the minds of a number of historians. I have insufficient space fully to summarize the arguments. Suffice it to say that three candidates have been named: W. Price, an Oswestry binder, whose earliest date in directories is 1828; Nathaniel Minshall, the printer of the manual, and admitted as a solicitor in 1819, and Henry Parry, author of 'The Art of Bookbinding', published in 1817. Of the three, Parry seems the most likely; the Oswestry volume was registered at Stationers' Hall in the name of Henry Parry, so it would be a remarkable coincidence if he were not the author. An American edition was published in 1824." — Middleton.

Middleton, *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding*. 9; Pollard & Potter, *Early Bookbinding Manuals*. 89.



THE  
WHOLE ART  
OF  
BOOKBINDING,  
CONTAINING  
VALUABLE RECIPES  
FOR  
SPRINKLING,  
MARBLING, COLOURING,  
&c.  
OSWESTRY:  
PRINTED AND SOLD, FOR THE AUTHOR,  
BY N. MINSHALL  
Sold also by Cusby, and Co. London; Wilson,  
and Son, York; Morley, Galashiel; Lumsden,  
Glasgow; and Gilbert, and Hodges, Dublin.  
1811.



back, beautifully bound in materials ranging from leather to silk, bamboo to snakeskin. The display attracted much interest and was even transferred to Windsor Castle at the behest of the Queen. Subsequently it was purchased by Mrs Rylands, founder of the John Rylands Library.

## POSSIBLY A UNIQUE COPY WITH THE ADDITION OF 73 ACTUAL PHOTOGRAPHS

14. **BOOKBINDING.** International Bookbinding Exhibition by the Chief Craftsmen from All Parts of the World, at the "Caxton Head", 23 High Holborn, London, W.C., from Wednesday, June 27th to Saturday, July 7th, 10 a.m. to 6 p.m. Daily. *London: J. & M. L. Tregaskis, "Caxton Head," 1894. £950.00*

First edition, 4to (251 x 185 mm), 25, [1]pp., this being possibly a unique copy with the addition of 73 actual photographs mounted on card of the binding exhibited, the standard edition is illustrated with 8 illustrations only, two bindings not represented (no. 22 & 47), and an anonymous binder who didn't return an example, original publishers cloth-backed printed boards, top edge gilt.

Provenance: Bookplate of Alfred Trapnell (1838-1917), was born in Bristol and was a ship's captain trading in the East before joining his father's metal smelting business. He collected Chinese, Plymouth and Bristol porcelains and Spode named their Trapnell pattern after him in 1900-01. The Times reported that he 'has probably formed and sold more collections than any man now living' (Times, 17 March 1914) and in the same article, he was reported to have made more money from buying and selling porcelains than he ever did from the smelting business.

In 1894 the London booksellers James and Mary Lee Tregaskis staged this unusual exhibition of bookbindings. 76 copies of William Morris's translation of the medieval *Tale of King Florus and the Fair Jehane* had been despatched to binders all over the world seeking representative specimens of the art. All but one came

“The first and very comprehensive manual by a practicing bookbinder is Prediger”—Breslauer

15. **BOOKBINDING. PREDIGER (Christoph Ernst)** Der in aller heut zu Tag üblichen Arbeit wohl anweisende accurate Buchbinder und Futtermacher: welcher lehret... wie nicht nur ein buch auf das nettteste zu verfertigen, sondern auch wie solches seine gebührende dauer halt... uberdies zeigtet, wie alle farben auf leder und pergament anzusetzen... Alles aufrichtig versehen / durch Christoph Ernst Prediger, buchbinder in Anspach. Kommentar von Adolf Rhein, Albert Haemmerle, Heinz Peterssen uber das Leben un Wirken des Christoph Ernst Prediger. *Frankfurt & Leipzig, 1741-1753. £1,850.00*



First edition, FIRST 2 VOLUMES OF 4 ONLY, thick 8vo (167 x 100 mm), Vol. I: [32, including frontispiece], 250, [20, register]pp., + 18 engraved plates (numbered 1-18); Vol. II: [32, including frontispiece], 266, [6, register]pp., + 18 engraved plates (numbered 1-18), both volumes bound together in contemporary calf, spine gilt tooled with contrasting lettering pieces, joints worn and cracked, head and foot of spine chipped, covers rubbed.

A key work in the history of early bookbinding manuals. Pollard & Potter list this as their no. 22, with the following note: "Vol. I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials, the time taken over the various processes and the cost of different styles of binding. The other three volumes deal with more specialised work such as the binding of school books, and there is inevitably a good deal of repetition."

Richard Wolfe in his *Marbled Paper* gives a good commentary on this book and states almost as an aside that "Prediger's manual is also remarkable as the first exhaustive and technical work on bookbinding and slipcase making to appear anywhere in the world."

Volume one is the single most valuable of the four volumes from the point of view of information imparted. Also, since the complete work was published over a 12 year period, complete sets are very rare.

Pollard & Potter, *Early Bookbinding Manuals*, p. viii, no. 22; Wolfe, *Marbled Paper*, p. 30; Breslauer, *Bookbinding literature*, p. 10

### JANE AUSTEN AND SIR JOSEPH BANKS

16. **BRABOURNE (Rt. Hon. Lord)** Catalogue of the Valuable Library of the late Rt. Hon. Lord Brabourne... Jane Austen's Lady Susan, Original Autograph Manuscript... Original Correspondence of Sir Joseph Banks... which will be Sold by Auction by Messrs. Puttick & Simpson... on Monday, June 26th, 1893. [*London: S. & J. Brawn, Printers*], 1893.

57, [1]pp.

[Bound with:]

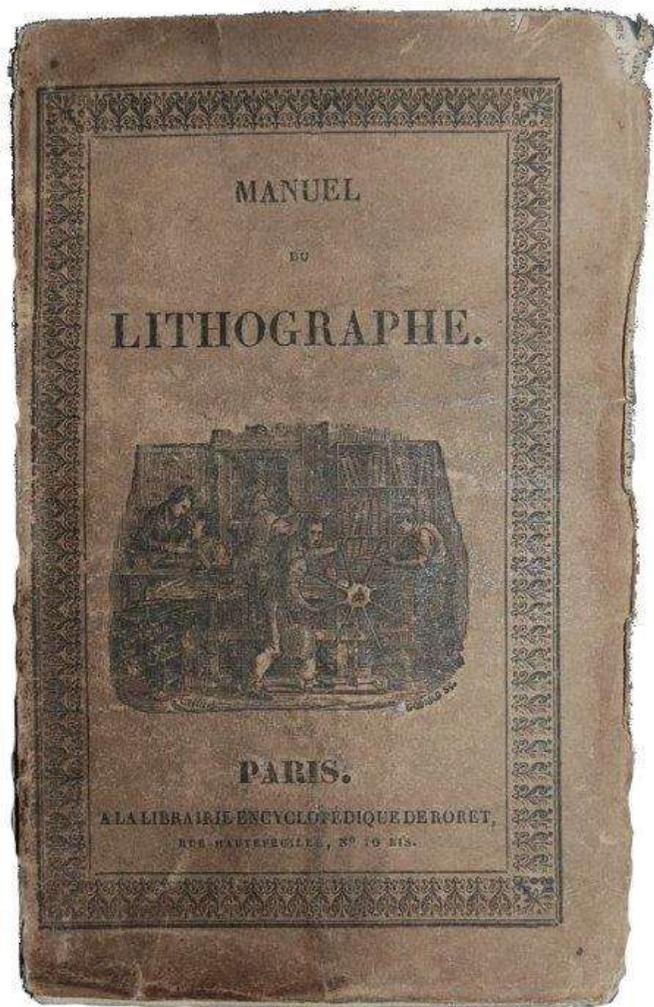
----. Catalogue of a Portion of the Topographical & General Library of the Rt. Hon. Lord Brabourne... mostly very choice copies on large paper, in splendid bindings... which will be Sold by Auction by Messrs. Sotheby, Wilkinson & Hodge, on Monday, the 11th day of May 1891. *London: Dryden Press, 1891.*       **£195.00**

[2], 82pp.

2 Vols., in one, royal 8vo (248 x 145 mm), cont. hard-grained brown morocco, rubbed.

Provenance: Presentation inscription from David John Allison to Chris Viveash (author of articles on the life and works of Jane Austen) 'To my very dear Chris, this rare piece of Austeniana for his collection, with much love as ever from David, November 1994.'

Edward Hugessen Knatchbull-Hugessen, first Baron Brabourne of Brabourne (1829–1893), known as E. H. Knatchbull-Hugessen, was a British Liberal and later Conservative politician. His mother, Fanny Catherine, daughter of Edward Knight of Godmersham Park, Kent, was a niece of Jane Austen. Brabourne edited the first edition of the novelist Jane Austen's letters, published in 1884. This edition included about two-thirds of her surviving letters, and was dedicated to Queen Victoria. He inherited the letters after his mother's death in December 1882. Both Austen and Sir Joseph Banks' MS. material is well represented in both catalogues.



## LITHOGRAPHY

17. **BRÉGEAUT (R. L.)** Manuels-Roret. Nouveau Manuel Complet, Théorique et Pratique, du Dessinateur et de l'Imprimeur Lithographe. Paris: Roret, 1839. **£125.00**

New edition, revised, 12mo (147 x 90 mm), [4], 304 + 36pp., of publishers adverts, portrait frontispiece, 6 lithographic plates (of which 3 are large folding), orig. publishers printed wrappers, spine chipped, covers just holding by cords, uncut.

New edition, corrected and greatly enlarged, of this work which provides a good overall account of the art of lithography up this date and illustrates the apparatus involved along with examples of techniques.

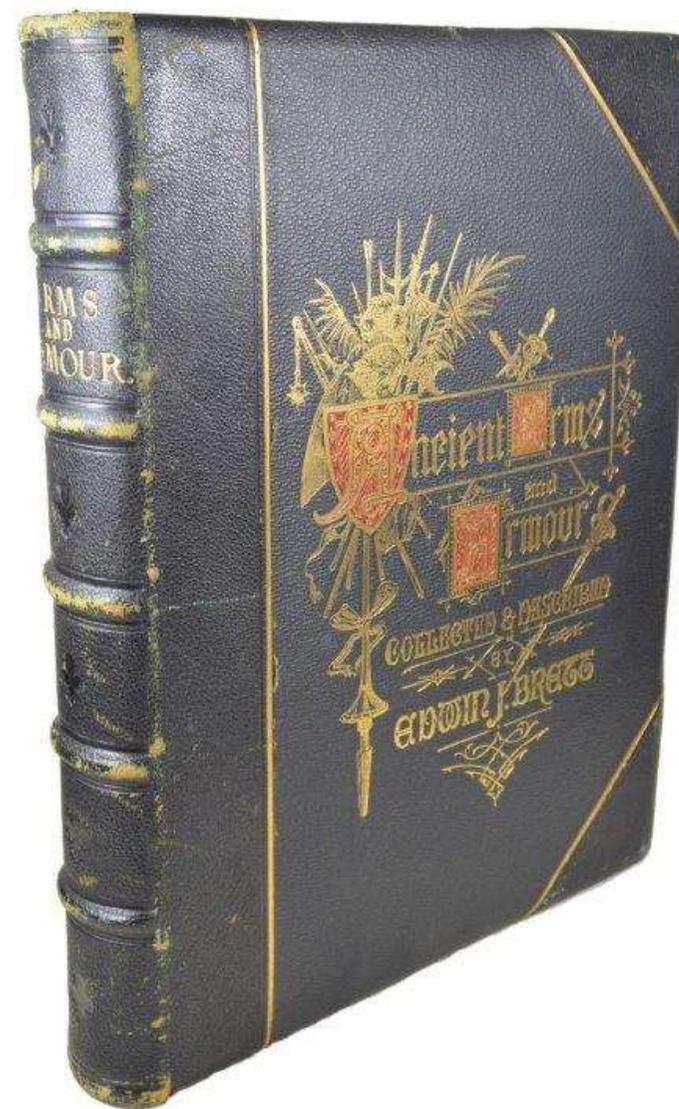
Michael Twyman, *Lithography 1800-1850*, p. 264.

18. **BRETT (Edwin J.)** A Pictorial and Descriptive Record of the Origin and Development of Arms and Armour. To which appended 133 plates specially drawn from the collection at Oaklands, St. Peter's, Thanet, and Burleigh House, London. *London: Sampson Low, Marston & Company, 1894.* **£895.00**

First edition, folio (360 x 275 mm), xii, 120, 8pp., 133 leaves of plates, each plate is preceded by 1 or 2 pages of descriptive text which are not included in the pagination, endpapers heavily spotted, text and plates nice and clean, original hard-grain black morocco, lightly rubbed, gilt lettering to upper cover, a.e.g. a very good copy.

Provenance: Armorial bookplate of Alfred William Cox to front pastedown.

Extensive account on the history of arms and armour representing the author's private collection dating from the fourteenth to the seventeenth century.



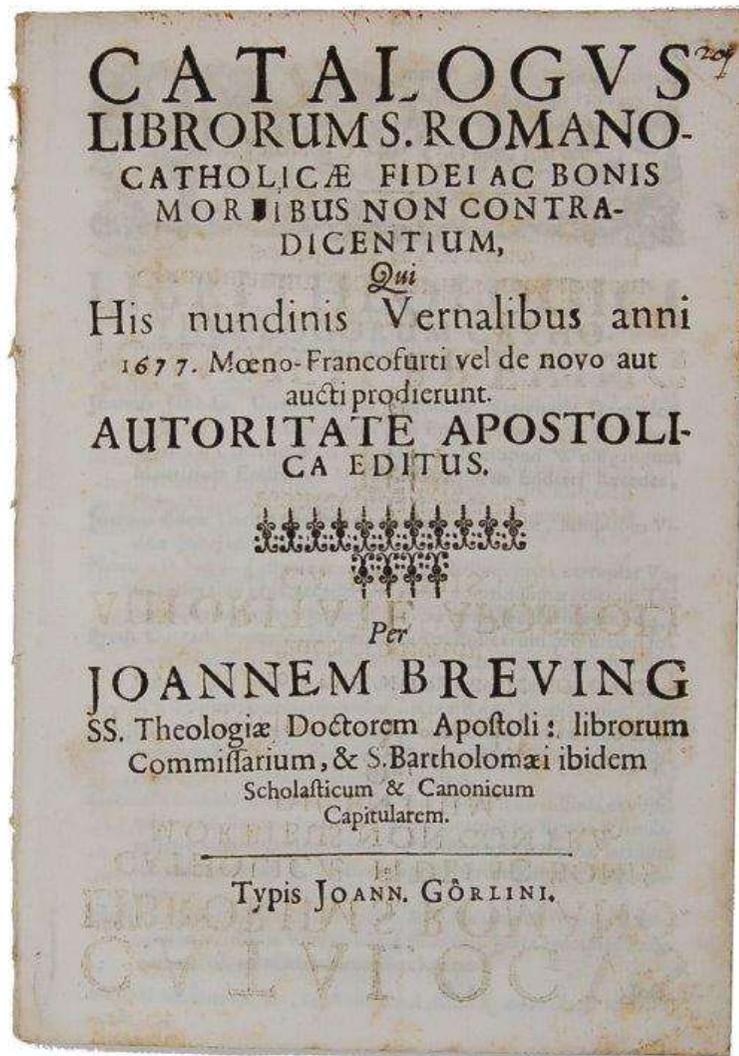
19. **BREVIING (Johann)** Catalogus librorum S. Romano-Catholicae fidei et bonis moribus non contradicentium, qui his nundinis Vernalibus anni 1677. Moeno-Francofurti vel de nova aut aucti prodierunt. Autoritate apostolica editus.

[*Francofurti:*] Typis Joann. Gorlini, [1677.] **£695.00**

Small 4to (186 x 130 mm), [20]pp., pages numbered in ink in a contemporary hand 209-218, disbound, this was probably at one time bound in a volume with similar Frankfurt Fair catalogues.

Edited by Johann Breving, Catholic theologian, Apostolic Commissioner of books in Frankfurt. It contains a catalogue of books present at the Frankfurt Fair that did not contradict the catholic faith and good morals.

No other copy located.



20. **BROMLEY (James)** Catalogue of the Books, Ancient Deeds, Manuscripts, Etchings, Drawings & Curios in the Collection of James Bromley, J.P. Compiled by the owner & F. H. Chetham, December 1901. *Manchester: George Falkner & Sons, 1901.*

**£195.00**

4to (265 x 205 mm), [2], 273, [1]pp., portrait frontispiece with tissue guard, printed in red and black, marbled endpapers, contemporary half red morocco, lightly rubbed,

Provenance: Neat small stamp of the private Athenaeum Library Liverpool at foot of title page, bookplate to front paste-down and neat library number to base of spine.

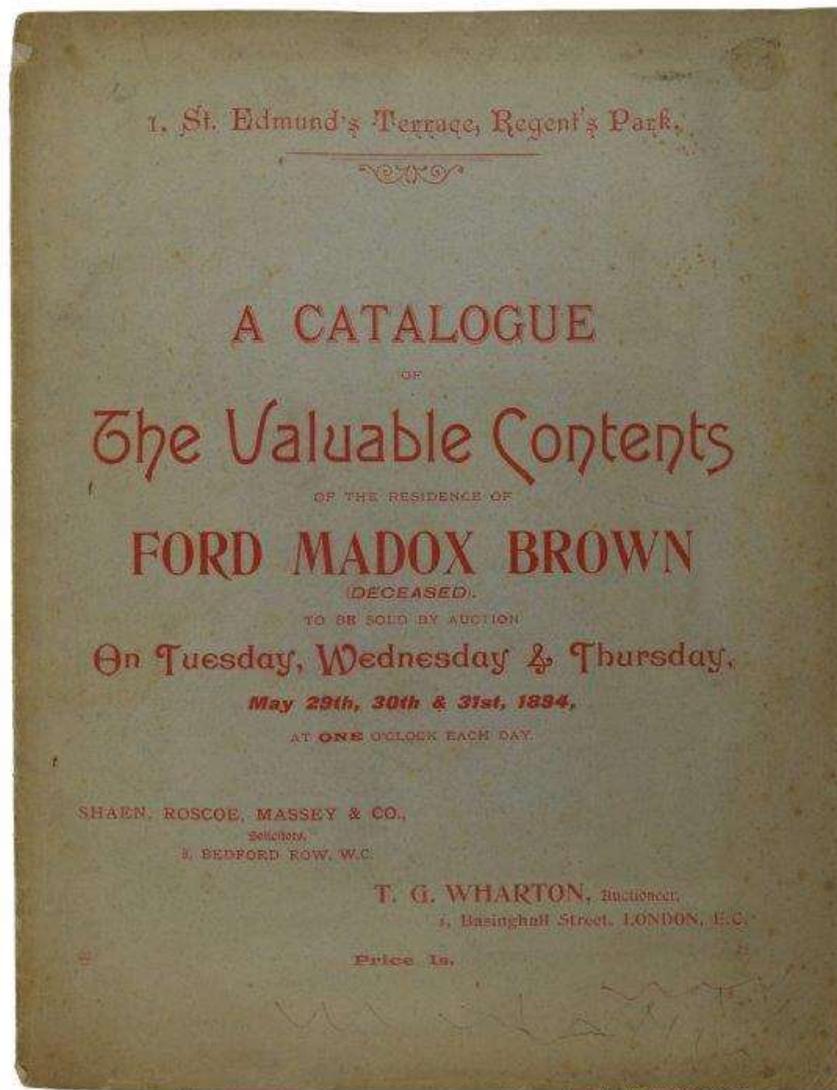
A scarce private library catalogue of James Bromley (1839-1907) who resided at The Homstead, Lathom, Lancashire.

21. **BROWN (Ford Madox)** A Catalogue of the Household & Decorative Furniture, Works of Art, Books & Effects Belonging to the Distinguished Painter Ford Madox Brown, Which will be Sold by Mr. T.G. Wharton, Upon the premises, No.1, St. Edmund's Terrace, Regent's Park on Tuesday, Wednesday & Thursday, May 29th, 30th & 31st, 1894... [London: [1894]. **£750.00**

4to (280 X 218 mm), 28pp., portrait of Ford Madox Brown, illustrs., orig. printed wrappers, lightly soiled, spine slightly chipped, 666 lots.

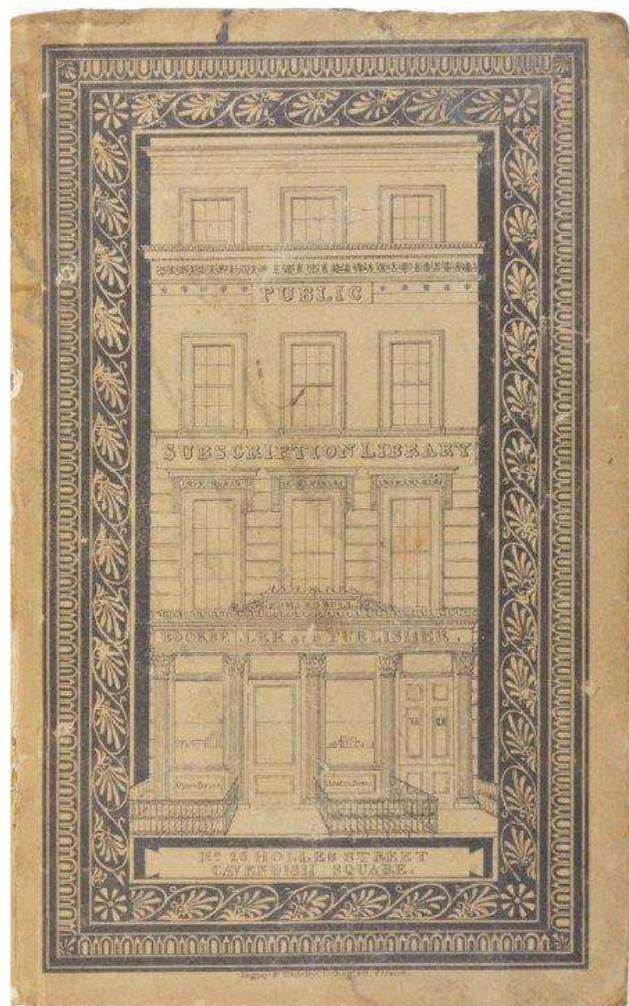
The extremely rare auction catalogue of the contents of Brown's last residence. In 1887, due to ill-health, he returned to London where he rented 1 St. Edmunds Terrace, Primrose Hill. The catalogue includes many pictures by Ford Madox Brown and the Pre-Raphaelite Brotherhood, photographs, numerous cartoons, and the library which are mostly presentation copies from the likes of Swinburne, the Rossetti's, Morris, Cruikshank, etc.

JISC locating the BL, Oxford, Cambridge and The Tate Library; OCLC adds the Getty copy.



## BULL'S SUBSCRIPTION LIBRARY

22. **BULL (Edward) & CHURTON (Edward)** Catalogue of Bull's British and Foreign Public Subscription Library, 26, Holles Street, Cavendish Square, London: Comprising an Extensive Collection of Standard Works... [bound with:] "Foreign" Catalogue. [bound with:] First [-Sixth] Addenda. *London: Bull's British and Foreign Public Subscription Library, 1827-1833.* **£1,250.00**



8vo (220 x 145 mm), vi, [2], 312, [2], 104, 16, 16, 14, 14, 15, 16pp., (the six addenda including separate title pages except the first with a drop-head title), some occasional spotting, original printed boards, rebacked with the original spine laid-down.

The illustration on the upper board shows the library's rather grand premises at 26 Holles Street (off Cavendish Square) which had previously been the banking house of Sir Claude Scott, Bart. Little seems to be known about Edward Bull (1797-1843), although his introduction to our 1828 Catalogue refers to "his long experience in the management of one of the most celebrated Libraries in town": this must have been another library as he established the subscription library only in 1827.

Bull was evidently entrepreneurial: in addition to founding his subscription library with around 20,000 volumes, he was an active publisher of both novels and non-fiction. About 1833 he appears to have gone into partnership (both in relation to the library and his publishing activities) with the somewhat younger Edward Churton, but by March 1835 Churton had announced that the partnership had been dissolved by mutual consent and that Churton continued to conduct the business on his own account. Bull, however, soon established a new subscription library which he operated from a few doors away at 19 Holles Street from about 1835 until at least 1841, dying in 1843.

Our catalogue with its six annual addenda was operative for both the initial period under Bull's sole ownership and for most of his partnership with Churton. An 1838 (so post-dissolution) announcement by Churton of his new catalogue explains why the catalogues so rarely survive: : "E. Churton begs respectfully to inform his Subscribers, that the New Edition of his General Catalogue.. is now ready, and will be exchanged on application at the Library. E. C. is anxious to have all the old edition returned to him, to prevent the possibility of the many errors that might occur owing to two Catalogues with different numbers to the works being in existence at the same time."

No copy found on JISC; OCLC finds a single copy at Harvard with just one of the supplements.

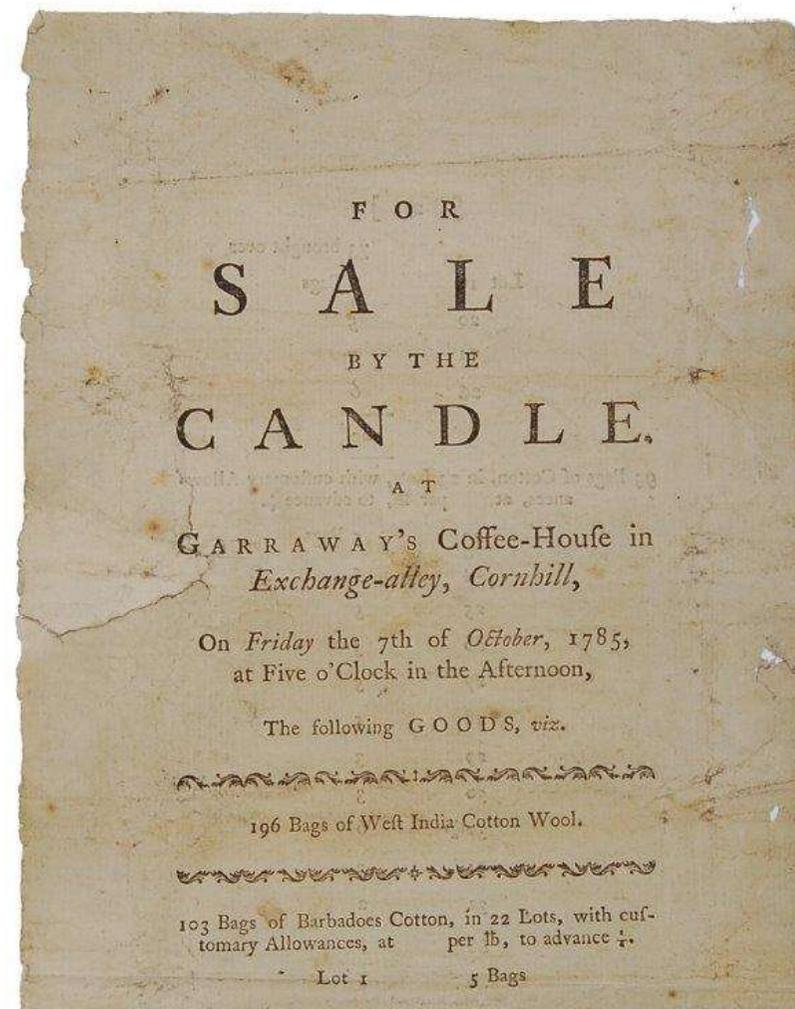
23. **[CANDLE SALE]. Paulhan, Blache & Kemble, Brokers.** For Sale by the Candle at Garraway's Coffee-House in Exchange-alley, Cornhill, on Friday the 7th of October, 1785, at Five o'Clock in the Afternoon, the following Goods...  
[London: s.l., 1785.] **£895.00**

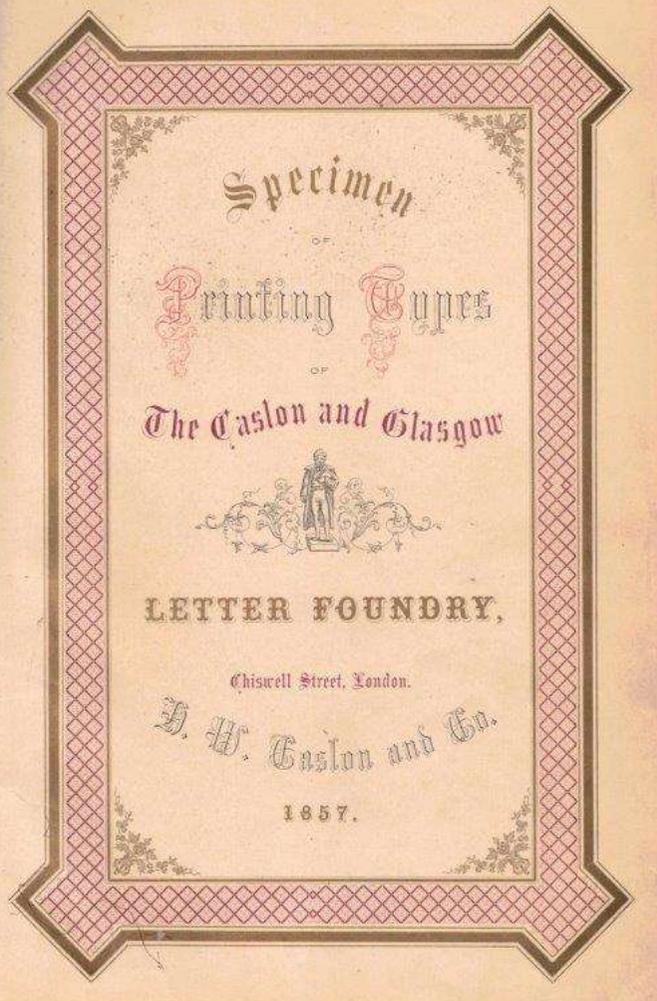
Single sheet (420 x 170 mm), printed on both sides, three closed tears along left edge touching one letter, two small holes from paper flaws along blank right edge, a good copy.

Paulman, Blanche & Kemble, were primarily sugar brokers and traded from 17, Marks Lane and 20, Harp Lane, London and also seem to have traded in cotton. The cotton, 196 bags of 'Barbadoes, West India cotton wool' is offered for sale by auction here at Garraway's Coffee House. Garraway's played host to a number of such auctions around this period for brokers such as Paulhan, Blanche & Kemble; S. Israel and Thomas Robins.

A candle auction, or auction by the candle, is a variation on the typical English auction that became popular in the 17th and 18th centuries. In a candle auction, the end of the auction is signalled by the expiration of a candle flame, which was intended to ensure that no one could know exactly when the auction would end and make a last-second bid. Although the candle auction went out of favour in the 17th century, it was still not uncommon in the sale of ships at Lloyd's Coffee House in London in the early 19th century.

These candle auction catalogues are extremely rare due to their ephemeral nature; OCLC locates a single copy at the British Library.





## TYPE SPECIMEN

24. **CASLON (H. W. and Co.)** Specimen of Printing Types of the Caslon and Glasgow Letter Foundry. *London: H. W. Caslon and Co., Chiswell Street, 1857. £1,595.00*

4to (270 x 185 mm), ff. 306, title page printed in three colours and highlighted in gold, leaf of introduction, 3 leaves of price list followed by 300 specimen leaves (7 folding and 4 in colours), one leaf with a specimen excised, one with a closed tear repair, a few leaves with minor chipping to blank margins, marbled endpapers, cont. half black morocco, rebaked with orig. spine laid-down, corners repaired, title in gilt to both boards.

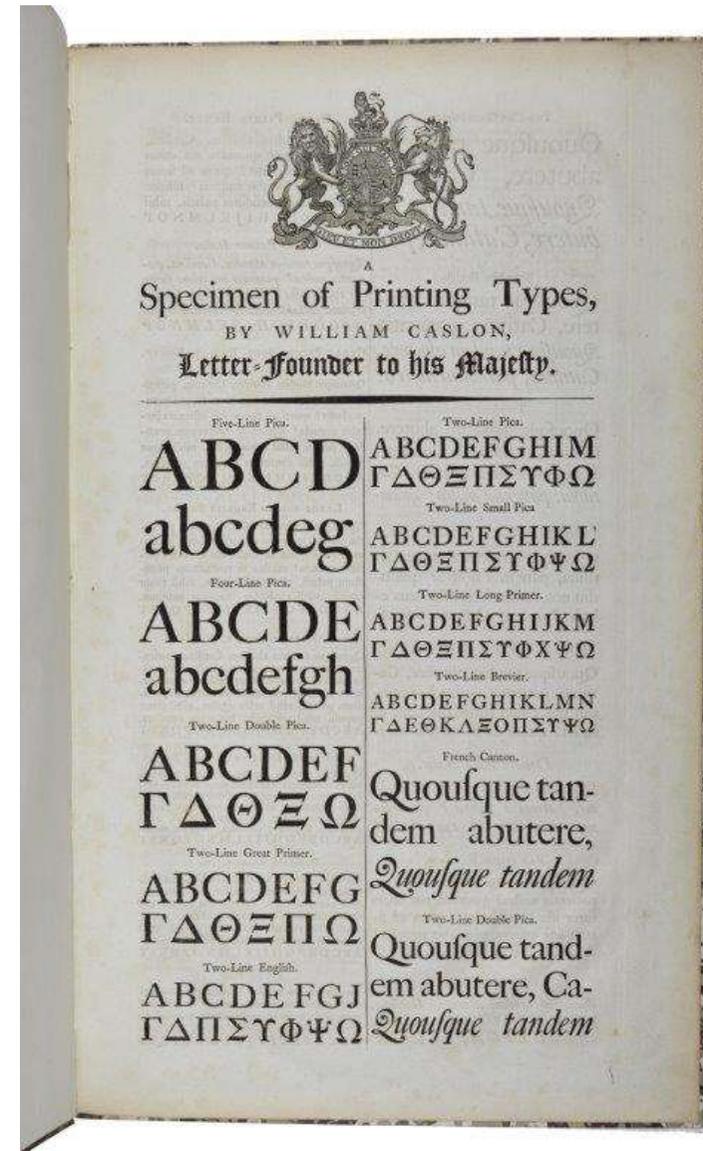
Notionally issued by the joint firm of H. W. Caslon and Company and Alexander Wilson (although most of the specimens derive from Caslon's foundry rather than the joint firm). A substantial specimen book which includes not only the original old-faced letters but "the most recent and improved Fonts", its consists of decorative and display types, and specimens of rules and borders.

25. **CASLON (William)** A Specimen of Printing Types, by William Caslon, Letter-Founder to his Majesty. *[London]. [1786]. £395.00*

Folio (405 x 240 mm), 8pp., printed in double column, showing examples of Roman, Greek, Hebrew, and many other types, and in addition music, script, and printed ornaments, preserved in later marbled boards, a very nice copy.

One of Caslon's type specimens also issued for insertion into Chamber's *Cyclopaedia*.

Berry & Johnson, p. 21; Mosley, 57.



ONLY 20 COPIES PRIVATELY PRINTED

26. **CHARNLEY (Emerson)** Specimens of Early Wood Engraving: Being Impressions of Wood-cuts from the Collection of Mr. Charnley, Newcastle. *Newcastle-upon-Tyne: Privately Printed for Emerson Charnley [by his son], 1862. £1,695.00*

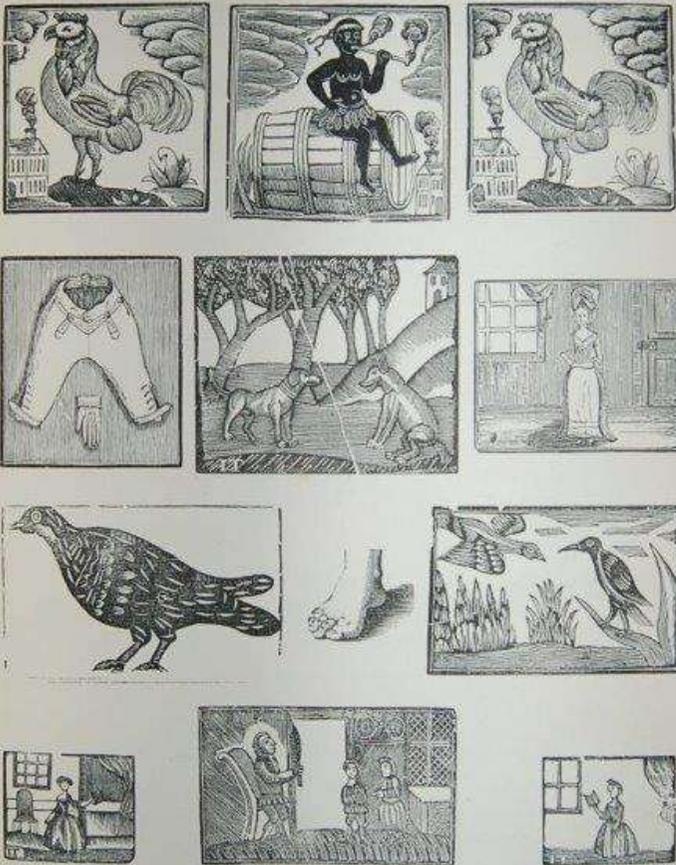
First edition, 4to (290 x 225 mm), only 20 copies printed (limitation statement printed on verso of title page), title within a double line border, title vignette, followed by 90 leaves (printed on recto only) containing approximately 800 examples of woodcuts, original cloth-backed boards, spine lettered in gilt direct, to light wear.

A series of ancient woodcuts used in Newcastle broadsides, ballads, etc. "This very interesting collection of woodcuts which, somewhat singularly, have been preserved at Newcastle-on-Tyne, is stated to have been first gathered together by John White, a citizen of York, who established himself as a printer in Newcastle in 1708... His father, it appears, was sole printer to King William III... and he may have obtained some of these blocks from him... the entire lot was purchased by Emerson Charnley, whose son printed a few copies of the old blocks, which were so much sought after that their subsequent owner, Mr. Wm. Dodd, issued this volume."—Bigmore & Wyman.

Bigmore & Wyman refer to Dodd's *Specimens of early Wood-engraving...*, Newcastle-upon-Tyne, 1862. This copy is presumably one of the "few copies" printed by Charnley's son.

"Since the publication of this work, of which there were "Only 20 copies printed," many of the original Blocks, including all which were either known or believed to be by Thomas Bewick, have passed into my possession."—Hugo.

Bigmore & Wyman I, p.182-3; Hugo, 4406.



27. **CLOCKMAKERS LIBRARY.** A Catalogue of Books in the Library of the Company of Clockmakers of the City of London. *London: Printed by Mcmillian, 1830.* **£145.00**

First edition, royal 8vo (240 x 148 mm), v, [3], 27, [1]pp., new endpapers, text a little age-toned, contemporary half morocco, marbled boards, rebaked with orig. spine label laid-down.

Provenance: small neat ink and blind stamp of the Royal Institute to title page.

The scarce first catalogue of the library of Company of Clockmakers, describing 186 titles pertaining to the theory and practice of the art of clock and watch-making.

Bromley, 173.

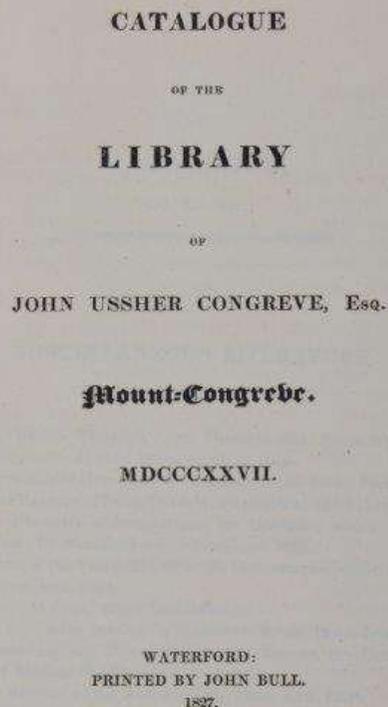
### SCARCE IRISH PROVINCIAL LIBRARY CATALOGUE

28. **CONGREVE (John Ussher)** Catalogue of the Library of John Ussher Congreve, Esq. Mount-Congreve. MDCCCXXVII. *Waterford: Printed by John Bull, 1827.* **£1,450.00**

First edition, 4to (260 x 220 mm), 35, [1]pp., with half-title, orig. boards, some minor paper repairs to spine otherwise a very nice copy.

A scarce and early Irish provincial Country House Library Catalogue. Mount Congreve House was built in about 1760 by the local architect John Roberts, who subsequently designed and built most of the 18th-century public buildings in Waterford, including both cathedrals. His client was John Congreve of Waterford, whose father the first Ambrose Congreve had played a prominent part in the development of the city until his early death in 1741.

Ambrose Congreve had been a successful merchant, banker, politician and land developer, and his son was following the trend for a successful businessman to acquire a country estate when he bought a tract of land a few miles outside the city from the Christmas family of Whitfield. Here he built, on a spectacular site overlooking the River Suir, what became Mount Congreve (the original Irish name, Bruachaille, means "the edge of a cliff").



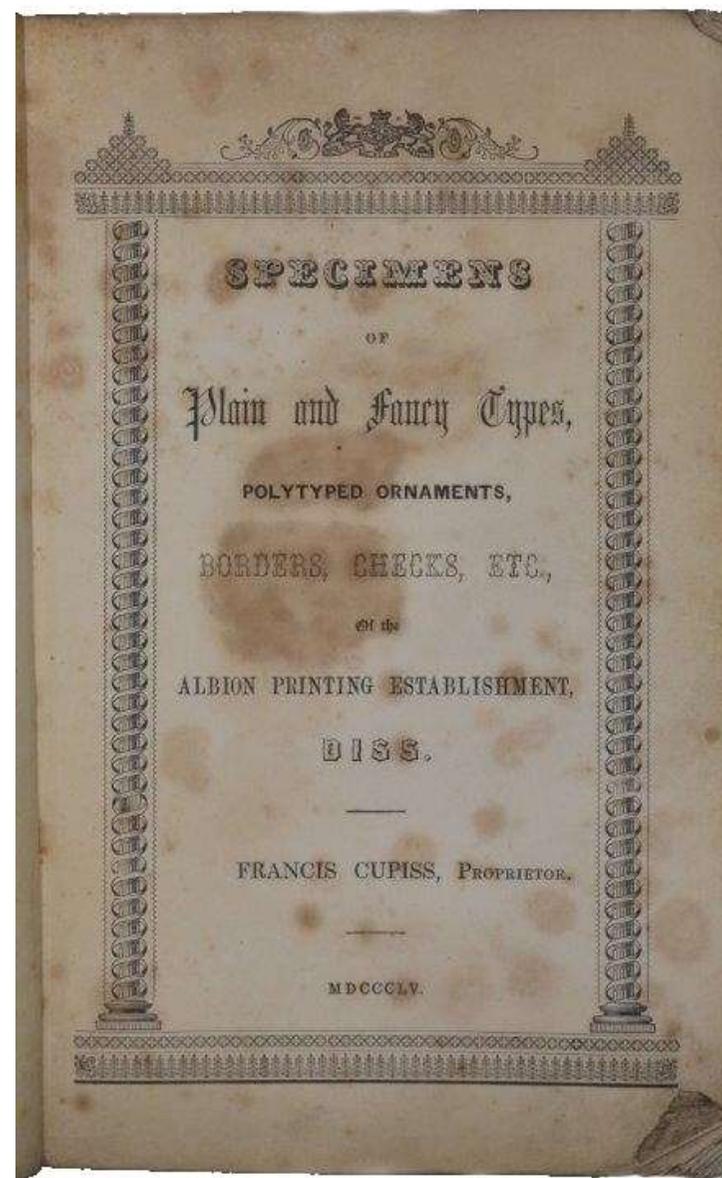
The Congreves were in constant residence and the estate passed in direct descent from father to son until the recent death of the late Mr Ambrose Congreve in 2011 when the estate was left in trust to the Irish State (Mount Congreve House website).

JISC locates the Cambridge University Library copy only; OCLC adds a single copy at the National Library of Ireland.

29. **CUPISS (Francis) Specimens of Plain and Fancy Types, Polytyed Ornaments, Borders, Checks, Etc., of the Albion Printing Establishment, Diss. Francis Cupiss, Proprietor. Diss: Francis Cupiss, 1855. £275.00**

8vo (212 x 137 mm), 54 ff of which 26 have samples excised, ranging from a single sample to the majority from from a single leaf, stitched as issued, orig. orange printed wrappers, lacks lower wrapper, upper wrapper and title page worn and stained.

Francis Cupiss set up as a jobbing printer in 1830 in the small market town of Diss, Norfolk, but his real passion was for his own horse 'remedies' including constitution powder, tonic powder, diuretic powder and the famous Cupiss Constitution Balls. Although this specimen book is badly imperfect it has survived as the only known copy and as such is an important record of this provincial printer.



## SPECIMENS OF CAST-METAL ORNAMENTS AND WOOD TYPES

30. **DAVISON (William)** *New Specimen of Cast-Metal Ornaments and Wood Types, Sold by W. Davison, Alnwick. [Alnwick: W. Davison, c.1837].* **£2,250.00**

4to (272 x 220 mm), 130ff. printed on wove paper on recto only, unpaginated and unsigned, title printed within a border made up of decorative units, contains 1082 impressions of Bewick wood-engravings, stock cuts, metal ornaments, wood letters, ornamental borders, etc., numbered and priced, specimens 1063-1079 are absent as in all copies, 400 of the cuts are marked with a manuscript 'B', indicating that these cuts are by Bewick or come from his workshop, endpapers and title a little soiled and spotted, nineteenth-century half calf, slightly rubbed.

An exceedingly rare and attractive specimen book of "double interest as an unusual example of the enterprise of a provincial printer and because of its Bewick association..." (Isaac). The first 50 or so cuts illustrate the Burns, Beattie, Blair, and Fergusson poetical works and Percy's Hermit of Warworth; followed by many stock cuts for tea, tobacco, auctions, race cards, sailing ships, walking stallions, royal & Newcastle arms; then, as one would imagine, there is a long run of animal cuts for Buffon, natural histories and children's books, all priced and numbered.

Hugo quotes a manuscript note on the fly-leaf of his copy of this book "W. Davison... stated to me that he had paid Thomas Bewick upwards of five hundred pounds for the various Woodcut Blocks, used in illustrating his publications. With a view to disposing of his Blocks, he struck off a very few copies of this Work, as specimens; but, changing his mind as to their disposal, he suppressed the Work, which is very scarce, in consequence of his using up the copies as waste". However, Hugo then goes on to give his own views "A more correct account, I believe, is that the volume was done as an Advertisement for the sale of his stereotypes, of which he had several taken from most of the blocks, and not of the blocks themselves. Since his death many of his best blocks, which he hardly ever permitted to be used, have come into my possession, and the stereotype copies are widely diffused among printers in the North of England."

Hugo, 298; Peter Isaac, *Printing Historical Society facsimile*, 1990.

*Bevis*

NEW  
SPECIMEN  
OF  
CAST-METAL  
ORNAMENTS  
AND  
WOOD TYPES,  
SOLD BY  
W. DAVISON,  
ALNWICK.

No. 82,—8r.



No. 83,—7r. 6d.



No. 84,—8r.



No. 85,—6r.



No. 86,—7r. 6d.



No. 87,—7r.



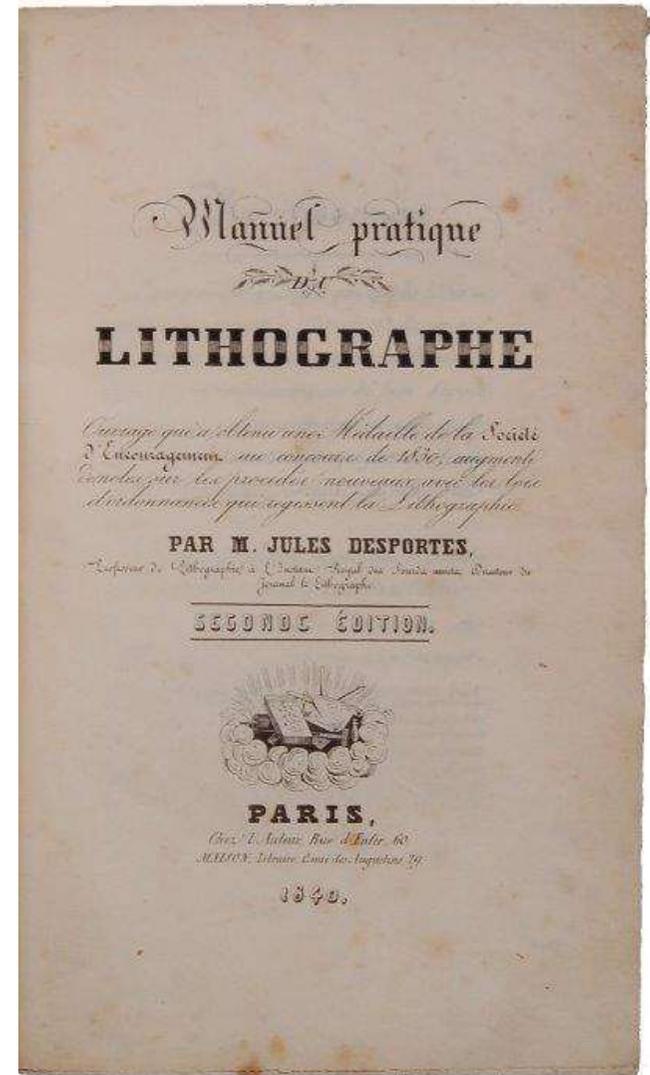
## LITHOGRAPHY

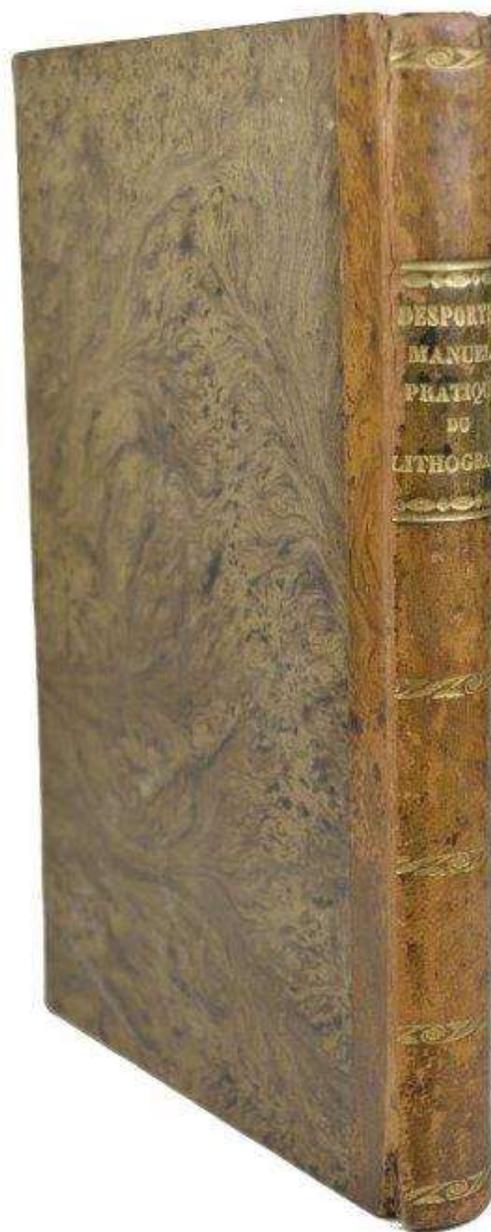
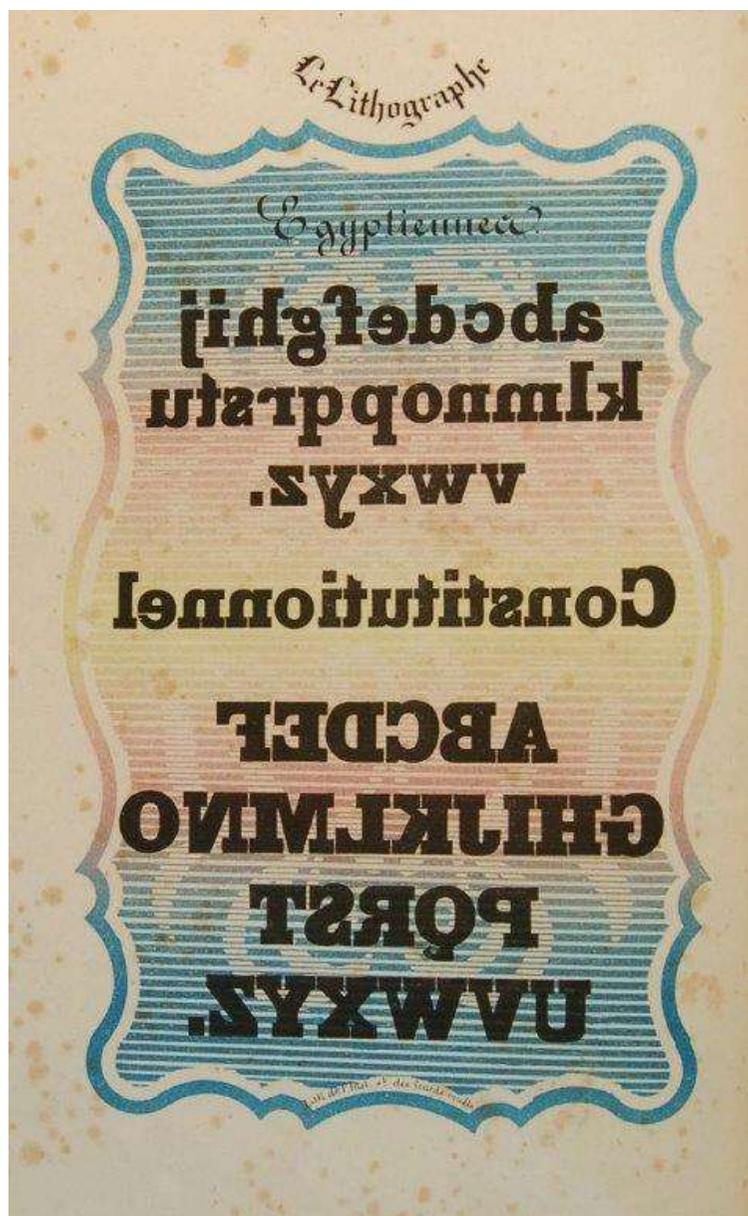
31. **DESORTES (Jules)** Manuel Pratique du Lithographe. Ouvrage qui a obtenu une médaille de la Société d'encouragement pour l'industrie nationale, au Concours de 1830, augmente de notes sur les nouveaux procédés avec les lois & ordonnances qui régissent cette profession par M. Jules Desportes, Imprimeur Lithographe. Paris: Chez l'auteur, 1840. **£895.00**

Second edition, 8vo (212 x 132 mm), [2], xlviii, 230, [8]pp., the text is entirely in lithographic script, sample of a coloured lithograph trade card tipped-in, 11 lithographed plates (of which one is coloured, 4 of scripts and a further 4 plates of lithographic utensils and materials, some light foxing throughout, contemporary quarter sheep, marbled boards, some light cracking of joints and head of spine but still a very good copy.

"Jules Desportes was a lithographic printer of note who founded and managed the first lithographic trade journal, *Le Lithographe, journal des artistes et des imprimeurs* (Paris and Rotterdam, 1837-48)... he exercised an important influence on French lithography in the 1830s and 1840s, and his *Manuel pratique du lithographe* provides the best example I know of the work of a lithographic printer who used the process of lithography to produce his own book."—Twyman.

Twyman, *Early Lithographed Books*, pp.263-64; Bigmore & Wyman I, p.165.





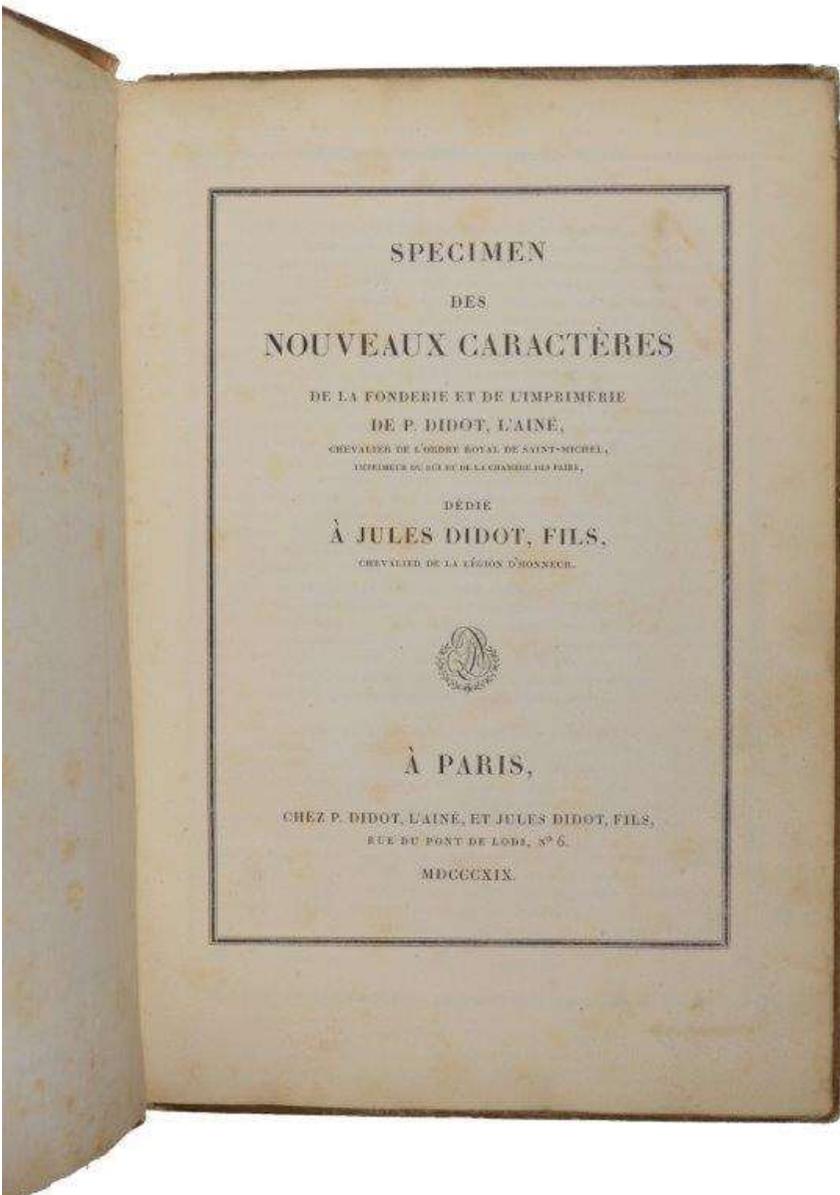
## INTRODUCTION OF THE POINT SYSTEM FOR TYPE SIZE

32. **DIDOT (Pierre)** Specimen des Nouveaux Caractères de la Fonderie et de l'Imprimerie de P. Didot, l'Ainé, Chevalier de l'Ordre Royale de Saint-Michel, Imprimeur du Roi et de la Chambre des Paris, dédié à Jules Didot, fils, Chevalier de la Légion d'Honneur. *Paris: Chez P. Didot et Jules Didot, 1819.* **£1,245.00**

Small 4to (242 x 175 mm), title, preface + [38] leaves of type specimens printed on rectos only within triple rules, some light foxing, original boards, spine chipped but sound, all preserved in a green morocco-backed slipcase.

A revolutionary neo-classical type specimen that had immense influence on the course of type design in the 19th century. This specimen presents Didot's new roman type face in sizes running from 6 to 21 points, in his preface Didot explains that he has adopted "the numerical order for the identification of my types, in place of the meaningless and often absurd names preserved up to the present day in nearly all the printing offices... The numerical order, the only one really convenient, was introduced by my father [Francois Ambroise Didot], and the name of each of his characters is given at the heads of the respective specimens." The introduction of the point system for identifying type size was eventually universally adopted and is still in use today. This was the first Didot type specimen book and the first to make use of the Didot point system which was developed by F.A. Didot in the 1770s. The text consists of original poems by Pierre Didot.

Audin 212; Bigmore & Wyman I, p.175.



## THE FIRST ROTARY PRESS

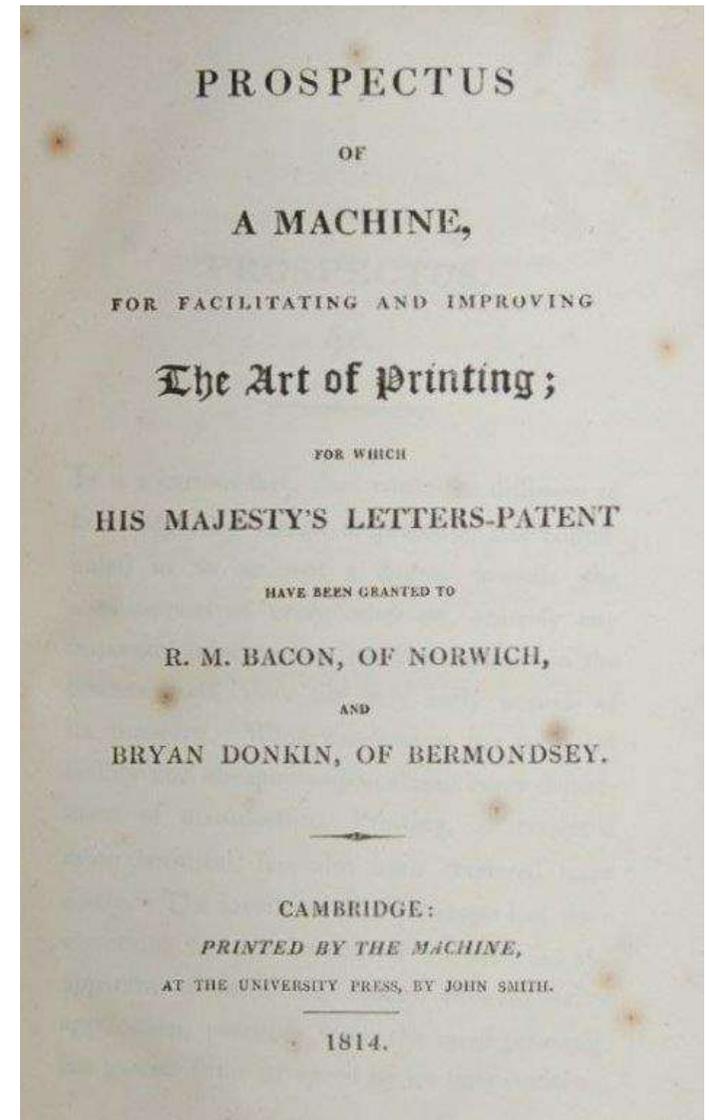
33. **DONKIN & BACON.** Prospectus of a Machine, for Facilitating and Improving the Art of Printing; for which His Majesty's Letter-Patent have been granted to R. M. Bacon, of Norwich, and Bryan Donkin, of Bermondsey. *Cambridge: Printed by the Machine, at the University Press, by John Smith, 1814.* **£295.00**

First edition, 8vo (194 x 120 mm), 15, [1]pp., with half-title, some light spotting to text, new calf-backed marbled boards, morocco label lettered in gilt on upper cover.

In 1813 engineer Bryan Donkin, and printer Richard Mackenzie Bacon invented the first rotary press, for which they received British patent No. 3757 for "Certain Improvements in the Implements or Apparatus Employed in Printing, whether from Types, from Blocks, or from Plates."

"The first [rotary press] to be built, that of Richard Bacon and Bryan Donkin, patented in 1813, was fed by sheets of paper and avoided the problem of fitting type to cylindrical surfaces. The type was still held in flat formes, which were fixed on four sides of a prism, which was square in section. Its axis revolved by the action of a winch, and the type was printed on to the paper by means of a second roller, called by the old name of the platen, its surface being made up of four segments of cylinders, and its circumference when turned round always applying to a type surface. Ink was applied by a large composition cylinder above the prism, which received ink from a distribution roller supplied from a third metal roller. Bacon and Donkin were thus pioneers in the use of the composition roller and the ink duct. The whole mechanism was quite small, capable standing upon an ordinary writing-table, but it was very complicated and required great accuracy of operation. An exhibition was held in Donkin's factory, and claims were made that the machine would perform the work of eight hand presses. Hansard states that he showed the inventor that work on six of his presses would have required four of the new machines to execute it. The only one of Bacon and Donkin's machines known to Hansard was installed at the University Press, Cambridge, where (in 1825) it 'rests in peace, as not being found in any degree useful'.—Moran.

Moran, *Printing Presses*, 1973. pp.175-76; JISC locating a single copy at Cambridge, not found on OCLC.



A  
**CATALOGUE**  
 OF THE  
**EXTENSIVE AND VALUABLE LIBRARY**  
 OF THE  
**REV. HENRY DRURY, M.A.**  
 LATE FELLOW OF KING'S COLLEGE, CAMBRIDGE,  
 AND RECTOR OF FINGEST, BUCKS,  
 F. R. S. F. S. A.

CONSISTING OF  
 AN EXTRAORDINARY COLLECTION OF CLASSICAL AND  
 THEOLOGICAL MANUSCRIPTS. BEST EDITIONS OF THE  
 CLASSICS. EARLY PRINTED BOOKS. PRODUCTIONS OF THE  
 ALDINE PRESS. PHILOLOGICAL AND CRITICAL WORKS.  
 HISTORY. TOPOGRAPHY. VOYAGES AND TRAVELS. BELLES  
 LETTRES AND MISCELLANEOUS LITERATURE.  
 MANY OF THE BOOKS ARE ON LARGE PAPER, AND THE  
 WHOLE IN FINE CONDITION.

WHICH WILL BE  
**SOLD BY AUCTION,**  
 BY MR. EVANS,  
 AT HIS HOUSE, No. 93, PALL-MALL,  
 On Monday, February 19, and Eleven following Days; and  
 on Monday, March 12, and Ten following Days,  
 (Sundays excepted.)

1827

[ 137 ]

**CATALOGUE**  
 OF THE  
**LIBRARY**  
 OF THE  
**REV. HENRY DRURY, M.A.**

THIRTEENTH DAY'S SALE.

[Each Day's Sale will commence at HALF PAST TWELVE.]

*Octavo et Infra.*

<i>Little</i>	2447	Lowth's Life of William of Wykeham.	Oxford, 1777	—	1
<i>Booklet</i>	2448	LUCANUS (MARCUS ANNEUS) de Bello Pharsalico, cum Glossis.		4.	4
		<i>MS. upon vellum, very prettily written in the Italian cursive hand, with illuminated initials. It is of the 14th Century. Russia.</i>			
<i>Booklet</i>	2449	LUCANUS.		h.	12. 6
		<i>A most ancient Manuscript upon vellum, probably of the Twelfth Century.</i>			
<i>Booklet</i>	2450	Lucanus.	Venet. apud Aldum, 1502	2.	1
<i>Booklet</i>	2451	Lucani Pharsalia cum familiaris atque per lucula annotatione Petri de Ponte caesi Brogensis qua singularum lectionum sententia: vel minimis historiographis ac poetica tyronecula facile evalescant. sine copy of a very rare edition, printed in a singular type.		2.	5.
		<i>Parisii elaborata. 1512 per Gulielmum le Rouge crismum xilographam, orpenta vero Dionisii roce aculema parthosorum hestopola.</i>			
<i>Booklet</i>	2452	Lucanus, sine moroso, gutt leavae.	Venet. Aldus, 1502	—	7. 6
<i>Booklet</i>	2453	Lucanus, Editio secunda Aldina.	Venet. Aldus, 1515	—	3. 6
<i>Booklet</i>	2454	Lucanus.	Lugduni Truch, sine anno.	—	2.
<i>Booklet</i>	2455	Lucani Pharsalia.	Latet. R. Steph. 1545	—	1.
<i>Booklet</i>	2456	Lucanus de Bello Civili Pharsalico, red moroso.	Lugduni ap. Gryphum, 1547	—	4. 6

34. **DRURY (Rev. Henry)** A Catalogue of the Extensive and Valuable Library of the Rev. Henry Drury, M.A. Late Fellow of King's College, Cambridge... Which will be Sold by Auction by Mr. Evans... on Monday, February 19 and Eleven Following Days... [London: Printed by W. Nicol]. 1827.  
**£275.00**

Royal 8vo (242 x 145 mm), [4] vii, [1], 262pp., wide margin copy, ruled in red throughout, prices and buyers names supplied in a neat cont. hand, orig. paper wrappers, printed paper label on upper cover (one corner chipped), spine cracked, a nice uncut copy in the original condition.

Joseph Drury (1750–1834) was Head Master of Harrow School 1785–1805, and first of a dynasty of Drurys to teach at Harrow. He formed a most valuable library of the Greek classics, both printed editions and manuscripts, which was sold for £8,917. Sir Thomas Phillipps was the major buyer of the 250 fine mediaeval manuscripts.

A  
CATALOGUE  
OF  
BOOKS

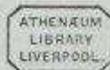
BELONGING TO THE  
DUBLIN SOCIETY,

CLASSED UNDER PROPER HEADS.

DUBLIN:

PRINTED BY GRAISBERRY & CAMPBELL, 10, BACK-LANE,  
PRINTERS TO THE DUBLIN SOCIETY.

1807.



35. **DUBLIN SOCIETY.** A Catalogue of Books Belonging to the Dublin Society, Classed under Proper Heads. *Dublin: Printed by Graisberry & Campbell, 1807.* **£395.00**

8vo (215 x 132 mm), [4], 99pp., lacks front free-endpaper, nineteenth-century half morocco, rubbed.

Provenance: Neat small stamp of the private Athenaeum Library Liverpool on the title page and with faint de-accessioned stamp on the inside of front cover.

The Dublin Society was founded on 25th June 1731 with the aim of stimulating economic activity and aid the creation of employment in Ireland. The library has an emphasis in agriculture and the sciences.

JISC locating just 2 copies (National Library of Wales and Trinity College Dublin).

## INCUNABULA OF ENGLISH LITHOGRAPHY

36. **DÜRER (Albrecht)** Albert Durers Designs of the Prayer Book. *London: Published September 1st 1817 at R. Ackerman's Lithographic Press, 1817.* **£795.00**

Folio (355 x 265 mm), [4], 3-8pp., portrait frontispiece & 44 leaves of plates, printed on rectos only, lithographed throughout, apart from the advertisement, introduction and list of plates, title-page and one unnumbered plate are printed in red and black, portrait of Dürer is in black, the marginal drawings are in black or a single colour (red, mauve, green, grey, blue & black), some light foxing throughout, contemporary quarter red morocco on red glazed boards, title in gilt on the upper cover, gilt bands on the spine, rubbed and corners worn.

The first lithograph plate is in red and black and shows a leaf of text from the prayer book; the other 43 plates show Dürer's highly decorated woodcut designs for the borders of the prayer book. The first substantial lithographed production produced in England, it is the first "English edition of Dürer's marginal designs for the Emperor Maximilian's prayer book, which Senefelder had published in Munich in 1808. It represented the earliest use of color lithography in England, with its two-color title-page."—Friedman.

"The first book printed by lithography in England... attempts had been made earlier at lithography, as witness Forbes's 'Oriental Memoirs', which contain a few specimens engraved in 1811, but the above book is the first serious attempt to popularize the new method."—Abbey.

"One of the first and most important productions of Ackermann's press"—Twyman.

Friedman, *Color Printing in England*. 120; Abbey *Life*, 202; Twyman, *Lithography*. pp.38-9.



Albert Durers

DESIGNS

OF THE

Prayer Book

London, Published September 11. 1817.  
By A. ACKERSMAN'S LITHOGRAPHIC PRESS



ONE OF 50 COPIES

37. **EARWAKER (John Parsons)** Catalogue of the Library of the late John Parsons Earwaker, MA., F.S.A., of Pensarn, Abergele, N. Wales, 1895. *Manchester: Albert Sutton, 1895.*     **£245.00**

First edition, 8vo (215 x 135 mm), 116pp., one of 50 numbered copies signed by the printer, orig. printed wrappers (soiled) bound in, nineteenth-century blue pebble cloth, spine gilt.

Provenance: Stamp of the private Athenaeum Library Liverpool on the title page and with deaccessioned stamp on front paste-down.

A rare catalogue 2321 books and c. 200 MS., including an important collection of topographical and archaeological works relating to Cheshire, Wales, Lancashire, etc.; books on heraldry, genealogy, and witchcraft, etc. An ink note on verso of title states 'These books or most of them, were probably included in the gift by the Duke of Westminster to the Chester Arch. Society... in 1898', bound in at the rear is a hand written letter from the Warrington Municipal Library librarian, John McAdam, and a series of folded typescript pages detailing the Earwaker Collections at Grosvenor Museum, Chester (contents of brown paper parcels).

38. **EDINBURGH UNIVERSITY LIBRARY.** Catalogus Librorum, ad rem Medicam Spectantium, in Bibliotheca Academiae Edinburgenae, secundum Auctorum nomina dispositus. *Edinburgh: Excudebant C. Stewart et socii, academiae typographi, 1798.*

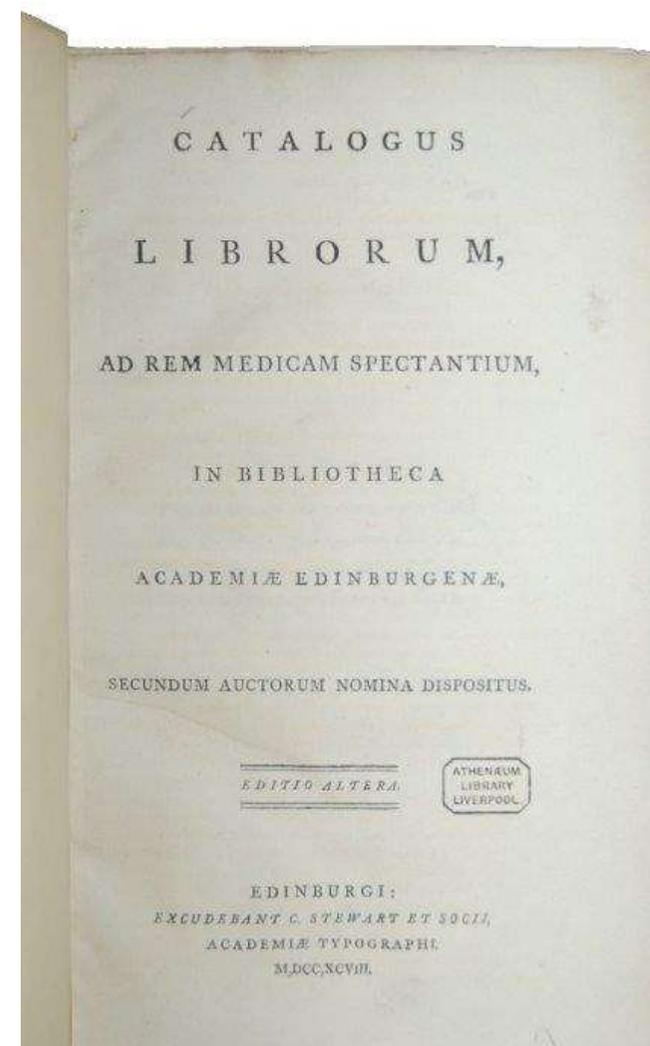
[4], 408, 36pp.

[Bound with:]

Appendix prima ad editionem alteram Catalogi Librorum in Bibliotheca Academiae Edinburgenae ad Rem Medicam spectantium secundum auctorum nomina disposita. *Edinburgh: e prelo Academico, 1805.*     **£345.00**

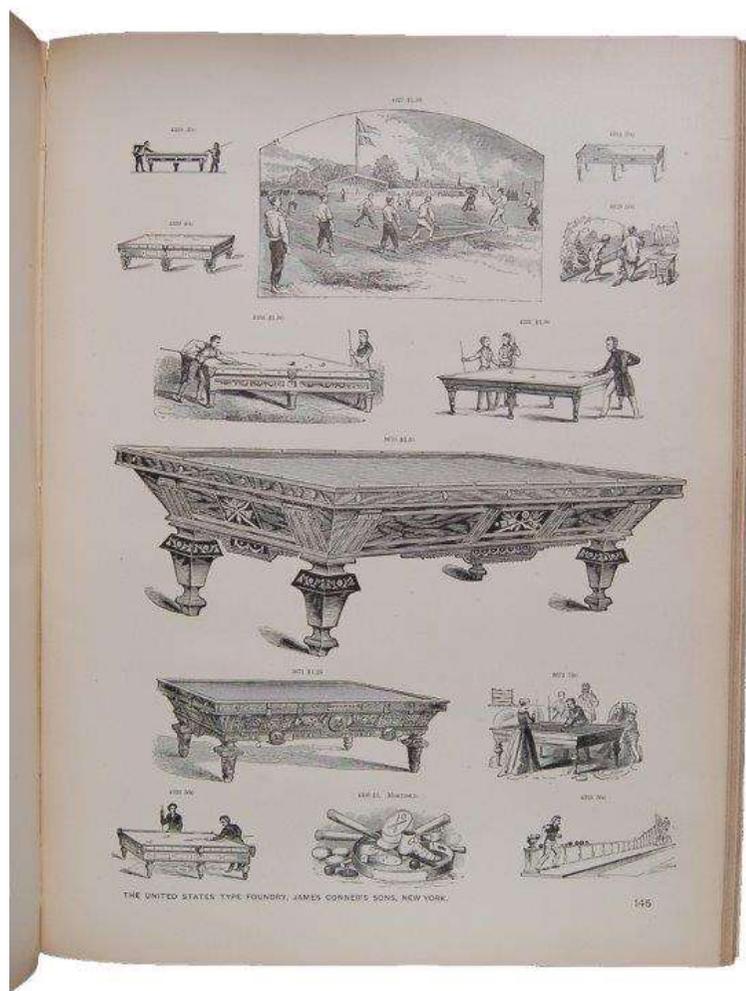
53, [1]pp.

Second edition, 8vo (213 x 128 mm), well bound in two-tone library cloth.



Provenance: Neat small stamp of the private Athenaeum Library Liverpool on the title page and with de-accessioned stamp on the inside of rear cover.

The origins of Edinburgh University Library date back to 1580, when Clement Little, an advocate, bequeathed 300 books for 'public library' in Edinburgh. The library depended greatly on donations for its early growth, such as the 500 volume collection of William Drummond of Hawthornden received in 1626. Purchasing grants were virtually non-existent in the 16th and 17th centuries, but from 1709 the library received copyright deposit privileges (only to lose them again in 1837). This being the catalogue of the medical portion of the library, which contains some c. 5,000 books arranged by author; includes the rare appendix which was published 7 years later.



**39. ELECTROTYPE CUTS.** Specimens of Electrotpe Cuts, Initials, Corners, Ornaments, Tints, Etc., Manufactured by James Conner's Sons, United States Type Foundry, New York City. Type, brass rule, cabinets, cases, printers' materials of every description. *New York: James Conner's Sons, 1888.* **£295.00**

Folio (330 x 245 mm), [200]pp., LACKING ONE LEAF (page 41-42), two leaves loose with slight chipping to blank margins, others fine, illustrated with thousands of electrotype cuts, orig. cloth, lettered in gilt on upper cover, spine with several short tears, otherwise a very good copy.

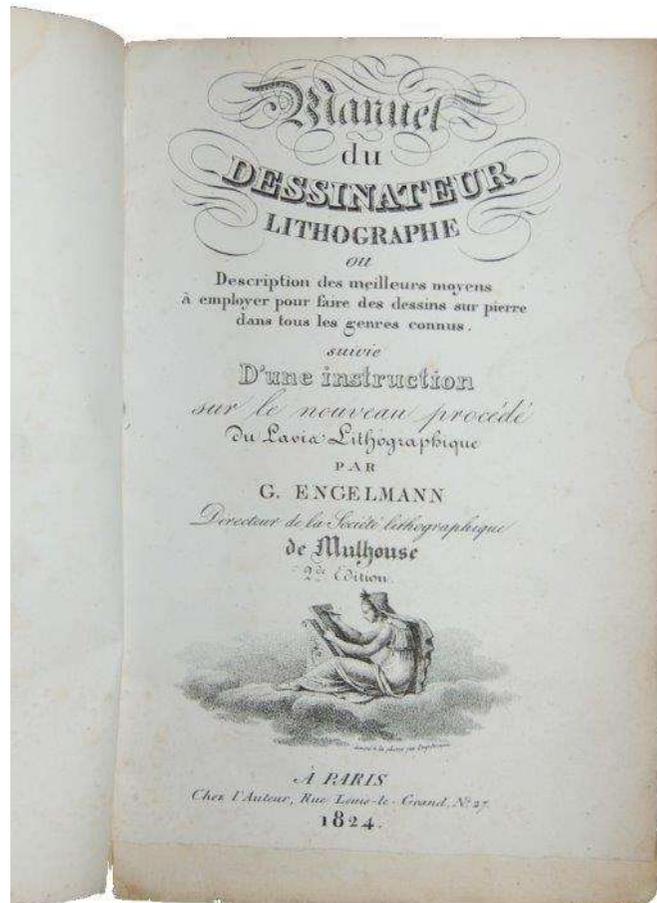
"We take a very pardonable pride in presenting this New Specimen Book of Electrotpe to the printers of American, as, up to the present time, it is the most complete and elaborate work of this description ever published. In its pages will be found many beautiful designs for the artistic workman, as well as an unequalled display of business and trade cards."—Introduction.

Annenberg, pp. 116-119 gives a long history of this New York Type Foundry but doesn't mention this specimen catalogue.

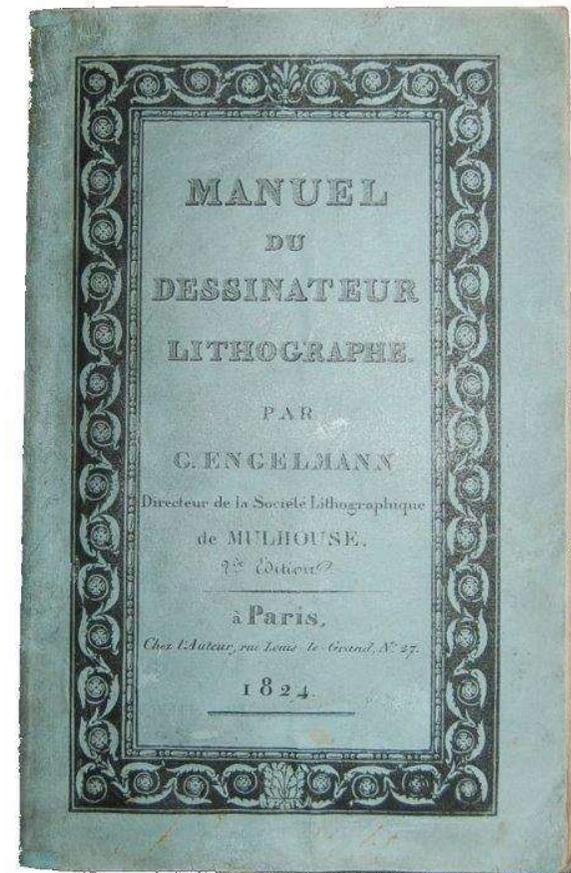
## SEMINAL TREATISE ON LITHOGRAPHY

40. **ENGELMANN (Godefroy)** *Manuel du Dessinateur Lithographe, ou Description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suinie d'une instruction sur le nouveau procede du Lavia Lithographique. Paris: Chez l'Auteur, 1824.* **£1,695.00**

Second edition, 8vo (215 x 138 mm), [4], 90, [8]pp., with lithographed half-title, title-page and 13 plates (2 folding), some light browning and spotting, orig. decorated wrappers, rebacked.



Second edition of one of the earliest treatises on lithography, by the leading printer in France, published two years after the first edition. The work is seminal in the inclusion of the 13 plates illustrative of the drawing equipment and technique, including details of the results of errors in drawing, fixing, or otherwise handling the stone. Rare in the original wrappers.



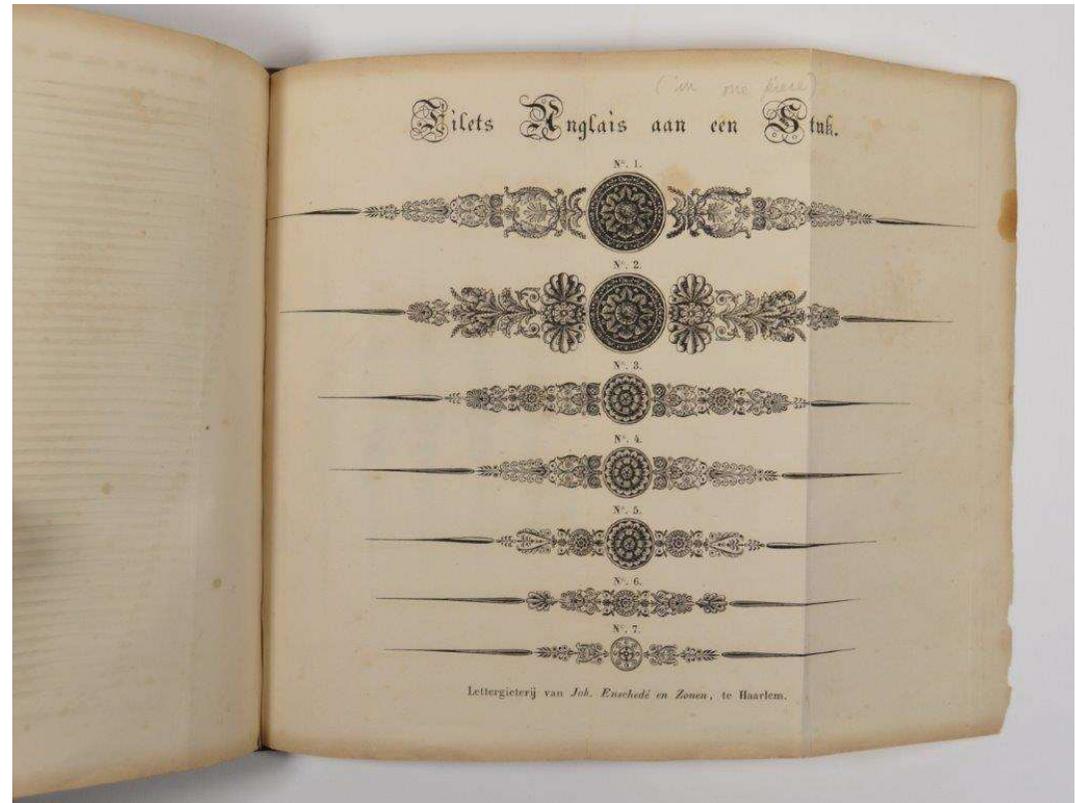
## SPECIMENS OF NEW TYPE

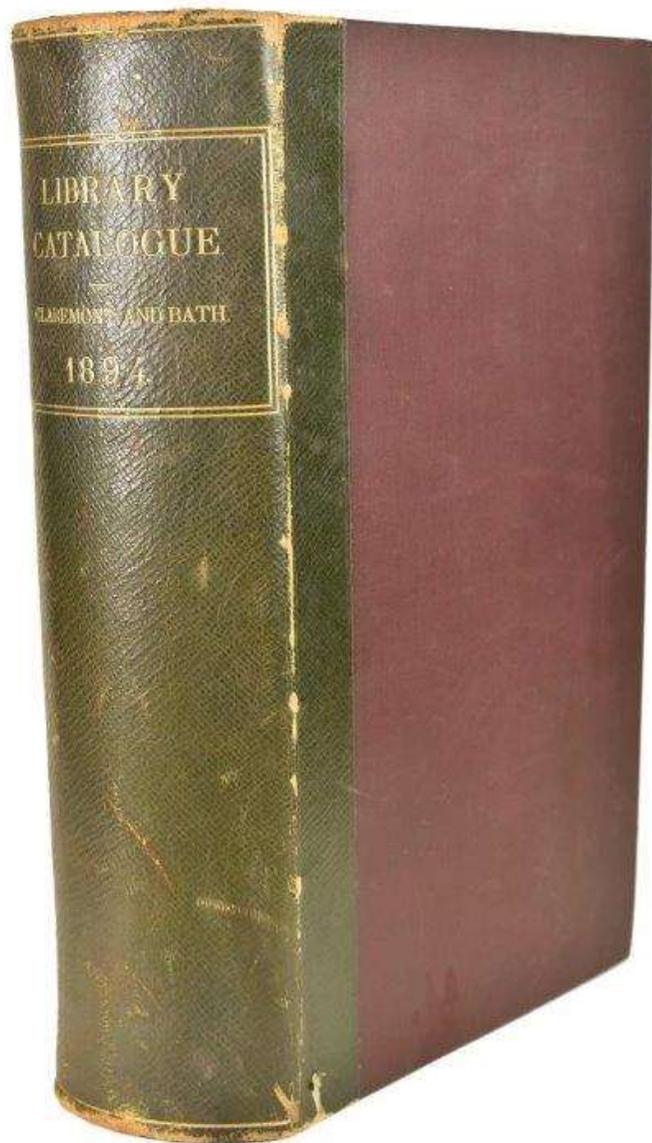
41. **ENSCHEDÉ EN ZONEN.** Proeve van Drukletteren. Lettergieterij van Joh. Enschedé en Zonen. Haarlem. *Haarlem: Joh. Enschedé en Zonen., 1841.* **£895.00**

8vo (210 x 125 mm), 303ff. title, advert leaf and 303 leaves of type specimens, all printed on rectos only (2 being fold-outs), some light chipping to corner tips of a few leaves, later quarter green morocco, spine slightly sunned.

An extensive type specimen from the Dutch celebrated letter-founders, with hundreds of letter types, vignettes, initials, etc. all beautifully printed. The foundry was established at Haarlem in 1703 by Isaac Enschedé. In 1743 they acquired the Wetstein foundry, and from this beginning they accumulated a vast store of types. However, in 1808 much of the old type in the foundry was sold and replaced with new, the specimens here illustrated this important change in the firms history.

Lane & Lommen, 27.





**ONE OF 50 NUMBERED COPIES**

42. **FABER (Reginald Stanley) Compiler.** Catalogue of the Library at Claremont, Clevedon and 16, Royal Crescent, Bath. Collected by George Weare Braikenridge. *London: Privately Printed at the Chiswick Press. 1894. £195.00*

Small 4to (247 x 154 mm), x, [2], 562, [2]pp., one of 50 numbered copies, original quarter roan, rubbed, uncot.

Particularly strong in natural history, British topography and a fine collection of books relating the Bristol and the surrounding area.

*Bibliotheca Farmeriana.*

A  
**CATALOGUE**  
OF THE CURIOUS, VALUABLE AND  
**EXTENSIVE LIBRARY,**  
IN PRINT AND MANUSCRIPT,  
OF THE LATE  
**REV<sup>D</sup>. RICHARD FARMER, D.D.**  
Canon Residentiary of St. Paul's, Master of Emanuel College,  
Librarian to the University of Cambridge, and Fellow  
of the Royal and Antiquary Societies.  
(Deceased.)

COMPREHENDING

Many rare Editions of the GREEK and ROMAN Classics,  
and of the most eminent PHILOLOGERS;

A fine Collection of ENGLISH HISTORY, ANTIQUITIES  
and TOPOGRAPHY,

Including all the OLD CHRONICLES;

The most rare and copious Assemblage of OLD ENGLISH  
POETRY, that, perhaps, was ever exhibited at one  
View; together with a great Variety of OLD PLAYS  
and early printed Books, English and Foreign, in the

Black Letter;

MANY OF WHICH ARE EXTREMELY SCARCE.  
ALSO HIS COLLECTIONS OF PICTURES,  
PRINTS, BOOKS OF PRINTS,  
ENGLISH PORTRAITS, &c.

*Which will be sold by Auction,*

*(By order of the Executors.)*

BY **MR. KING,**

AT HIS GREAT ROOM,

KING-STREET, COVENT-GARDEN,

ON MONDAY, MAY 7, 1798,

And the Thirty-five following Days, (Sundays excepted.)

To begin at Twelve o'Clock.

**MAY BE VIEWED SIX DAYS PREVIOUS TO THE SALE.**

And Catalogues, price 1s 6d. had at T. KING'S House,

No. 8, FAVISTOCK-ROW, and at the Place of Sale.

N. B. A few Copies are printed on large paper, price 7s. 6d. in boards.

43. **FARMER (Rev. Richard)** Bibliotheca Farmeriana. A Catalogue of the Curious, Valuable and Extensive Library, in Print and Manuscript, of the Late Rev. Richard Farmer, D.D., Canon Residentiary of St. Paul's, Master of Emanuel College, Librarian to the University of Cambridge, and Fellow of the Royal and Antiquary Societies (Deceased). Comprehending many Rare Editions of the Greek and Roman Classics, and of the Most Eminent Philologists; a Fine Collection of English History, Antiquities and Topography, Including all the Old Chronicles; the Most Rare and Copious Assemblage of Old English Poetry, that, Perhaps, was Ever Exhibited at One View; Together with a Great Variety of Old Plays and Early Printed Books, English and Foreign, in the Black Letter; Many of Which are Extremely Scarce... Which will be Sold by Auction... by Mr. King... On Monday, May 7, 1798, and the Thirty-five Following Days. [*London: N.p.*], 1798. **£395.00**

8vo (210 x 132 mm), [4], 379pp., priced throughout in a contemporary hand, recent green cloth, endpapers renewed, spine label.

One of the great eighteenth century English collections of rare books. A well-chosen library containing a large proportion of tracts and broadsides from the collection of Narcissus Luttrell. He was particularly interested in the minor lights of Elizabethan literature, such as Robert Greene and Nicholas Breton.

"In the company of strangers the eccentricity of his appearance caused him sometimes to be taken for a person half crazed. There were three things, it was said, which he loved above all others, namely, old port, old clothes, and old books; and three things which nobody could persuade him to do, namely, to rise in the morning, to go to bed at night, and to settle an account. In his own college he was adored, and in the university he exercised for many years more influence than any other individual."—DNB.

Munby & Coral, p.100; Fletcher, pp.235-7; De Ricci, 57-8.

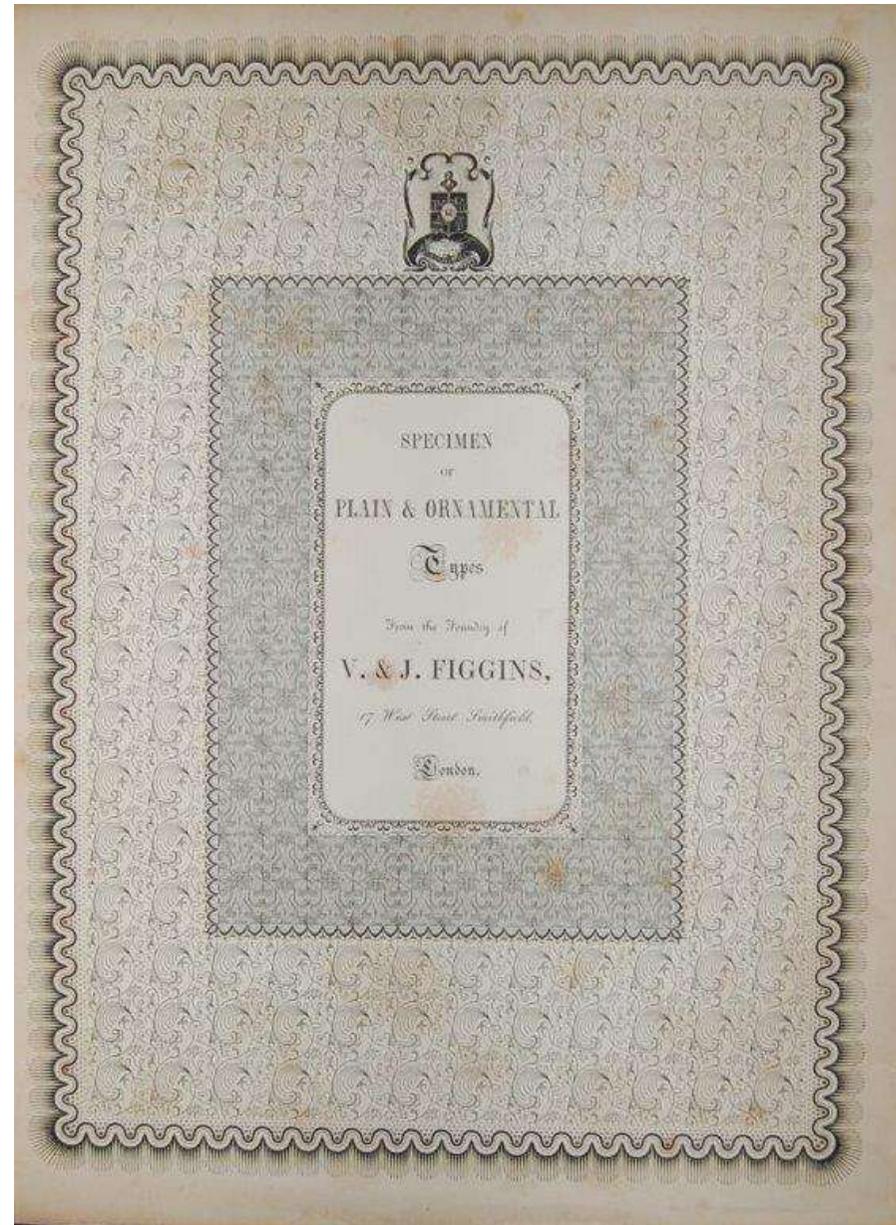
## TYPE SPECIMEN

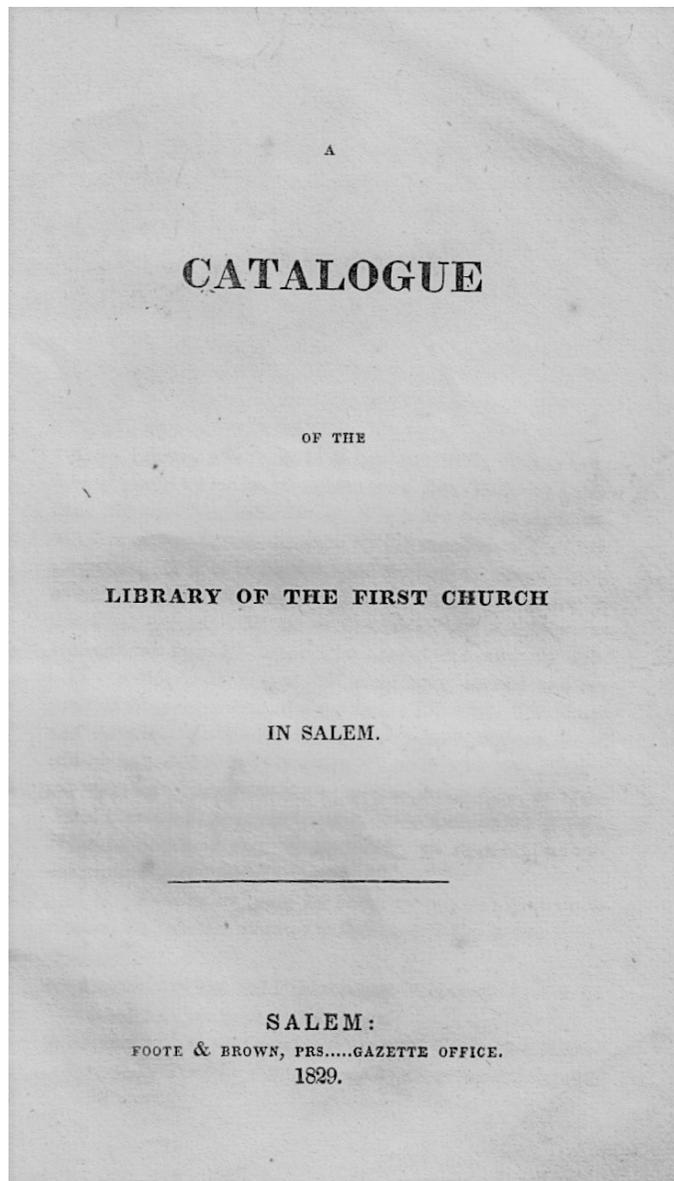
44. **FIGGINS (Vincent & James)** Specimen of Plain & Ornamental Types from the Foundry of V. & J. Figgins, 17 West Street Smithfield, London. [*London: c. 1846*]. *V. & J. Figgins*, **£1,250.00**

4to (310 x 250 mm), 180ff. printed on recto only, title printed within an ornate border, title, first 3 preliminary leaves and terminal leaf a little chipped around margins, last 10 leaves with light staining to margins, recent cloth.

This was one of the most important type foundries of the day. Established in London in 1792 by Vincent Figgins, who achieved unusual success, and retired in 1836, leaving the business to his two sons, Vincent Figgins II and James Figgins, who issued their first specimen book under the name of V. & J. Figgins, in 1838. After the death of Vincent II in 1860 the business was continued by his brother James and by the latter's son James II. In 1868 he was elected to represent Shrewsbury in Parliament, whereupon he also retired from business. For the last years of the firm's history the sole manager was James Figgins the Younger. The present work contains numerous examples of wood types, some as large as 4 or 5 letters to a page; also fancy types, ornamental initials, music types, corner ornaments, ornamental rules, fancy borders, flowers, etc.

Gray, p. 185; St. Bride Library Catalogue, p.324; Copac locates copies at the British Library and the V&A; OCLC adds Cambridge University, Columbia and Harvard.





45. **FIRST CHURCH IN SALEM.** A Catalogue of the Library of the First Church in Salem [with Supplement]. *Salem: Foote & Brown, Press Gazette Office, 1829.* **£375.00**

12mo (169 x 105 mm), 30, 8pp., slight waterstain to lower corner of inner margins (mainly to final supplementary leaves), stitched as issued in plain paper wrappers.

The First Church of Salem library was founded in the year 1828, this being the first catalogue of the said library which consisted of 446 titles. "It has been formed partly by voluntary subscription, but chiefly by donations of books from individuals."

Singerman, 1469; Shoemaker, 40348; Sabin, 75661.

46. **FOLKARD (Henry T.)** Catalogue of the Books and Manuscripts belonging to the late John Leyland Esquire J. P. of the Grange Hindley, Preserved in the Leyland Bookcase at the Leyland Free Library and Museum Hindley. *Wigan: Privately Printed for Presentation only by Strowger and Son, 1896.* **£95.00**

First edition, 8vo (220 x 140 mm), 59, [1]pp., one of 100 copies, portrait frontispiece and a photograph of the Leyland collection Bookcase, attractive floral endpapers, orig. blue pebbled cloth, both boards with gilt fillet border, title in gilt within on upper board, all edges gilt, a fine copy.

The collection consists of 491 volumes including "under Mr. Lyland's own name will be found the special collections he formed during a long lifetime, consisting of views, portraits, and newspaper-cuttings, illustrative of the County of Palatine of Lancaster, and more particularly of the Township of Hindley."

JISC locating the BL copy only.

## THE MOST IMPORTANT BOOK ON FRENCH 18TH CENTURY TYPOGRAPHY

47. **FOURNIER (Pierre-Simon, Fournier le Jeune) Manuel Typographique, utile aux gens de lettres, et à ceux qui exercent les différentes parties de l'Art de l'Imprimerie. Paris: Imprimé par l'Auteur, et se vend chez Barbou, 1764-66. £2,995.00**

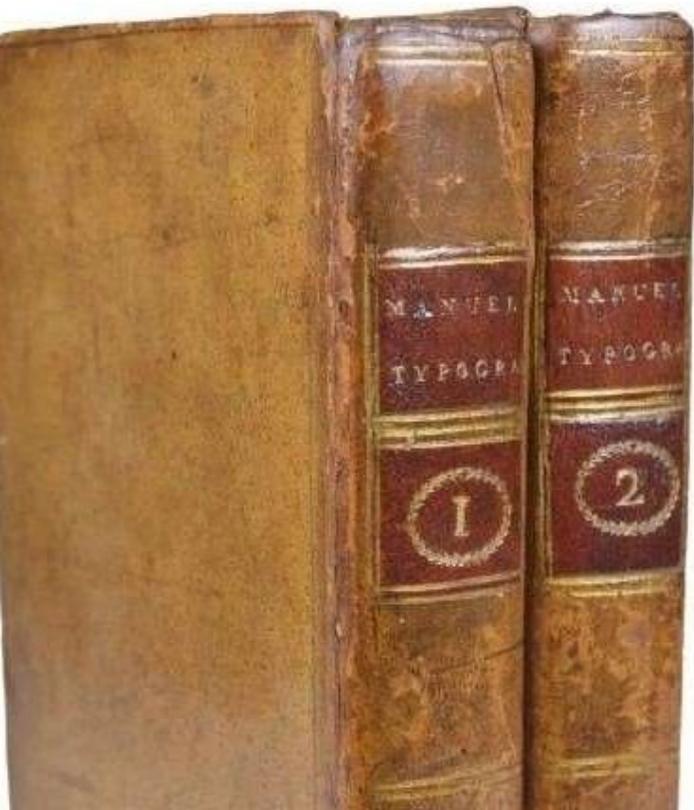
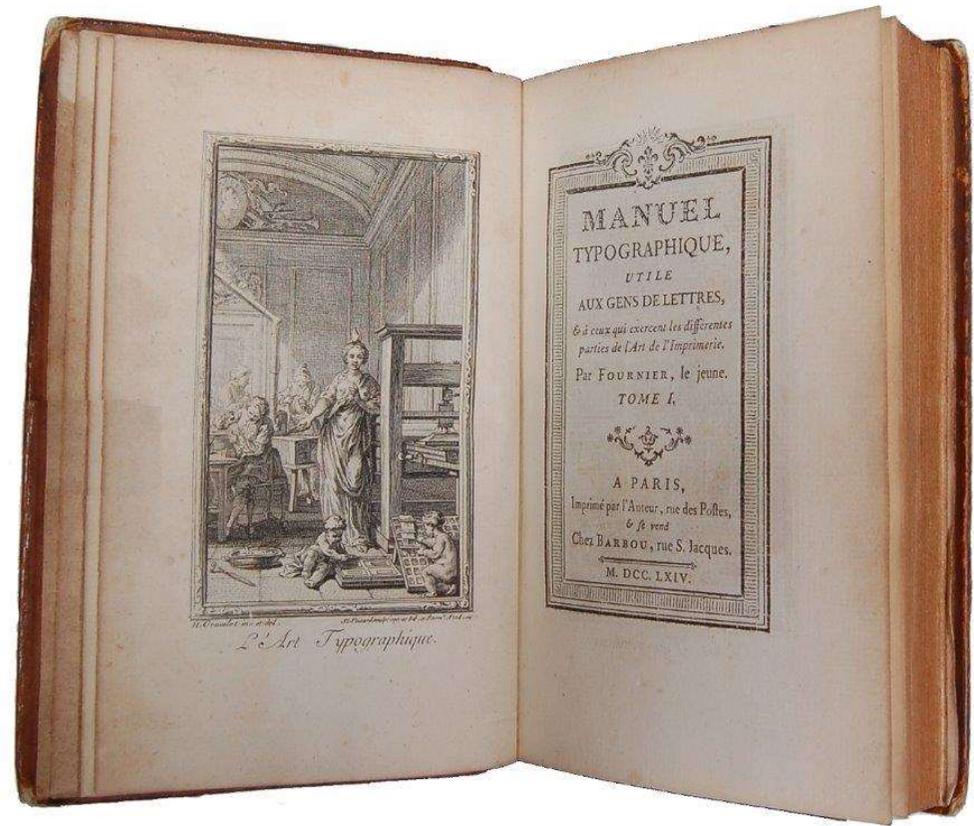
First edition, 2 vols., 8vo (163 x 105 mm), vol. I: xxxii, 323, [5]pp., with half-title, engraved frontispiece by Gravelot, 16 folding engraved plates at rear; vol. II: [2], xlv, 306pp., including 250 pages of specimens of which 15 show his music types (5 folding, 2 printed

in red and black), engraved frontispiece by De Sève, engraved titles within ornamental borders, internally

very clean with just occasional light spotting, nice wide margins, cont. calf, joints rubbed and lightly cracked, smooth spines with red morocco lettering pieces, head and tail of spines chipped, corners rubbed through to boards, but still a very good set.

Fournier's pioneering study of typefounding and punchcutting, illustrated with engraved plates of the tools used for those processes and the most important book on French eighteenth-century typography. It is a spirited masterpiece of technical writing, intended to explain to the layman the intricacies and nuances of the typographical art. The second volume is really a type specimen book, illustrating samples of approximately one hundred ancient and modern alphabets. It is also one of the most exquisite examples of French rococo book production, making use of Fournier's own printing types and ornaments. Updike's opinion of Fournier's work is unequivocal "*The Manuel Typographique* is a work which no student of French typography can afford to be without."

Bigmore & Wyman I, p. 228; Audin, 55 & 56; Updike I, p. 260.



## THE ORIGINS OF TYPOGRAPHY

48. **FOURNIER (Pierre-Simon, Fournier le Jeune)** *Traité Historiques et Critiques, sur l'Origine et les Progrès de l'Imprimerie.* [Five works in one]. *Dissertation sur l'origine et les progrès de l'art de graver en bois* (1758); *De l'origine et des productions de l'imprimerie primitive en taille de bois* (1759); *Observations sur un ouvrage intitulé Vindiciae Typographicae* (1760); *Remarques sur un ouvrage intitulé Lettre sur l'origine de l'imprimerie* (1761); *Lettre a M. Freron, au sujet de l'Edition d'une Bible annoncée pour être la première production de l'Imprimerie.* Paris: De l'Imprimerie de J. Barbou, [1764].

£2,750.00

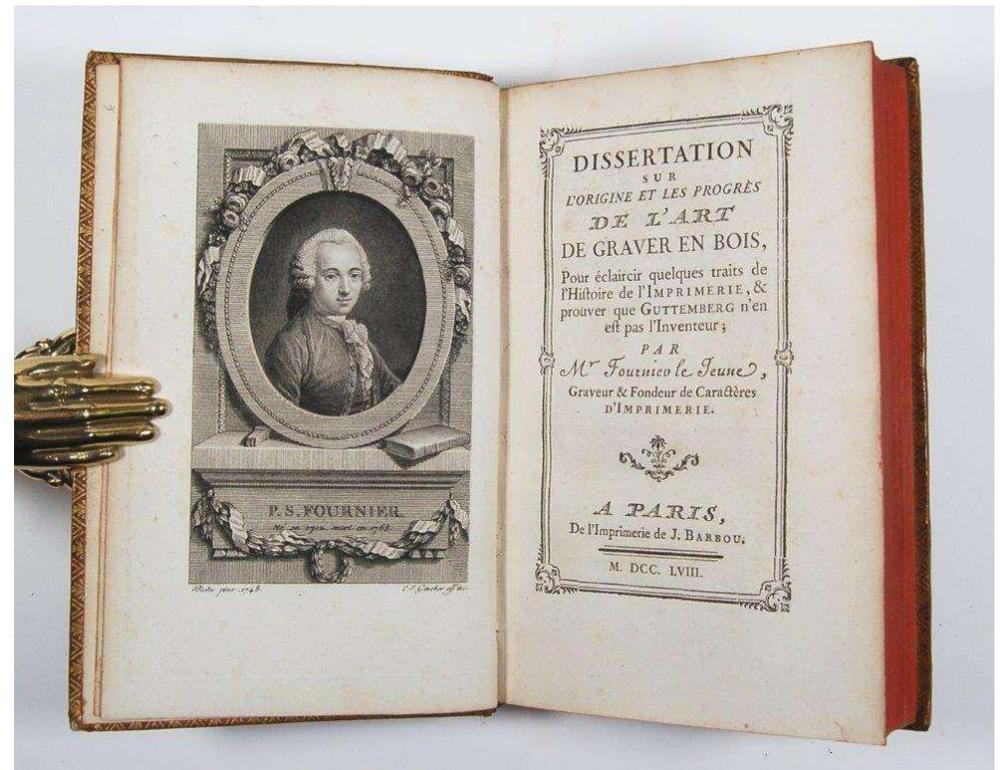
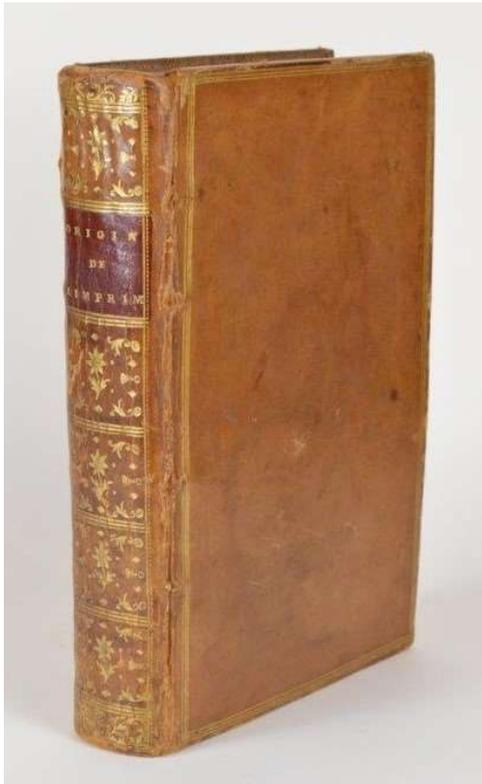
8vo (179 x 115 mm), 5 works in one, [4], 92, [4]; 263, [1]; 62; 84; 14pp., with additional collective title page and table of contents, engraved portrait of Fournier, marbled endpapers, contemporary smooth calf, joints slightly cracked, spine tooled in gilt with a red morocco label lettered in gilt,

lightly rubbed but a nice tight copy.

Provenance: Bookplate of 'Cte. L. de B.' with device "Cunctis nota fides", i.e. Comte Léon de Bastard d'Estang. (1822-1861); red morocco booklabel of Eduardo J. Bullrich (1895-1951); bookplate of Major J. R. Abbey (1894-1969).

Collective, second issue of the sheets of the first editions of four works by Fournier on the origins of typography. They originally appeared in 1758-61, to which Barbou has added for this collection a brief new tract by Fournier, *Lettre a M. Freron*... The publisher has also supplied a collective title and a table of contents.

Bigmore & Wyman, I, 228; Updike I, p. 253.



DE  
L'ORIGINE  
ET DES PRODUCTIONS  
DE  
L'IMPRIMERIE  
PRIMITIVE  
EN TAILLE DE BOIS,  
AVEC

*Une réfutation des préjugés plus  
ou moins accrédités sur cet Art ;*  
Pour servir de suite à la Dissertation sur l'origine  
de l'Art de graver en bois.

PAR

M. FOURNIER LE JEUNE,  
Graveur & Fondateur de Caractères  
D'IMPRIMERIE.



A PARIS,  
De l'Imprimerie de J. BARBOU.

M. DCC. LIX.

OBSERVATIONS

Sur un Ouvrage intitulé  
*Vindicia Typographica,*  
POUR  
servir de suite au Traité  
*De l'Origine & des productions de  
l'Imprimerie primitive en taille de bois.*  
PAR  
M. FOURNIER LE JEUNE.



A PARIS,  
De l'Imprimerie de J. BARBOU.

M. DCC. LXI.

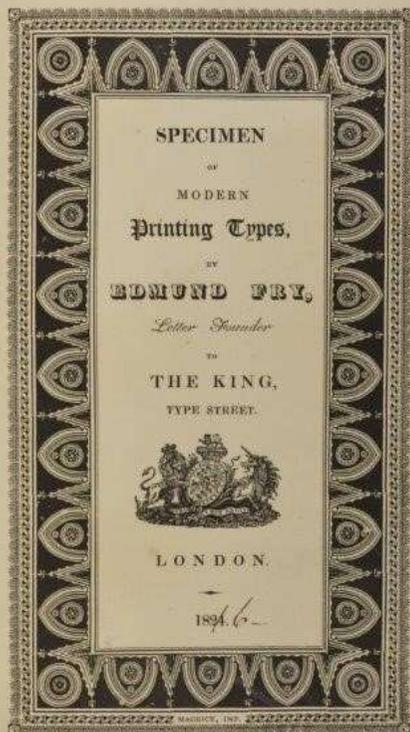
REMARQUES

Sur un Ouvrage intitulé,  
*Lettre sur l'Origine de l'Imprimerie, &c.*  
POUR  
servir de suite au Traité  
*De l'Origine & des productions de  
l'Imprimerie primitive en taille de bois.*  
PAR  
M. FOURNIER LE JEUNE.



A PARIS,  
De l'Imprimerie de J. BARBOU.

M. DCC. LXI.



49. **FRY (Edmund)** Specimen of Modern Printing Types, by Edmund Fry, Letter Founder to The King, Type Street. *London, 1824 [altered in ink to read 1826].*  
**£2,375.00**

Royal 8vo (248 x 158 mm), title, advertisement (in Great Primer Script, cut by Didot, signed "Polyglot Foundry"), [128] leaves (most printed on one side only, two leaves folding), title printed within an ornamental border, title vignette of the Royal Arms, original patterned boards, backstrip broken and detached, all preserved in a green morocco-backed slipcase.

This copy varies considerably in arrangement with the Berry & Johnson description. It contains 15 more leaves including an 8-leaf section (printed on both sides) headed "New Specimens of Flowers" as with the British Library copy. Several instances have been reported where the date 1824 was changed in ink to 1827 or 1828, but this copy clearly reads 1826. As paper size and quality vary throughout of the volume, it is probable that sheets were kept on hand and bound up in various ways as needed with dates changed for accuracy. This copy also contains several specimens signed "Edmund Fry and Son" where the "and Son" has been crossed out: "Fry and Son" issued specimens in 1820 and 1823. It is probable that all the "1824" specimens are unique unto themselves.

Berry & Johnson, p. 49-50; Mosley, 137.



A SPECIMEN of PRINTING TYPES, by JOSEPH FRY and SONS,  
Letter-Founders, Worship-Street, Moorfields, London, 1785.

Four Lines Roman, No. 1. (New)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Great Printer Roman, No. 1. (Open)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

New Great Printer, No. 1. (Open)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Two Lines Great Printer,  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Two Lines English,  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Double Two Lines,  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Double Two Lines,  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Great Printer Roman, No. 1.  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Great Printer Italian, No. 1.  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

English Italic, No. 1. (New)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Great Printer Roman, No. 1. (Open)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

Great Printer Italian, No. 1. (Open)  
Quousque tandem abutere, Catilina, patientia nostra? quando non eriam furor iste tuus erit? quem ad finem sese effrenata iactabit audacia? nihil ABCDEFGHIJKLMNOP

English Italic, No. 1. (New)  
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50. FRY (Joseph) A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785. [London, s.n., 1785].

£595.00

Folio broadside (515 x 420 mm), single sheet printed on both sides, the fonts are arranged in 4 columns, lower portion of blank margin cut away (not effecting text), containing specimens of 67 different Roman types, 9 black-letter, 12 Hebrew, Greek, Samaritan, Persian and Arabic types, and printed ornaments, with folds and some light browning to verso but overall a very good copy.

Joseph Fry (1728-1787) Typefounder and chocolate manufacturer, who in 1764 entering into partnership with William Pine, a printer, and opened the Fry Letter Foundry in Bristol. The types were fine interpretations of Baskerville's and Caslon's work. The copies of Caslon were so good, that they were advertised as being interchangeable with the original, a claim that upset the Caslons so much that their 1785 specimen was prefaced with a bitter denunciation. Fry had wide business interests, one being Fry's Chocolates. He retired from his foundry in 1787, handing it over to his sons Edmund and Henry.

This specimens was also issued in Chambers *Cyclopaedia; or an Universal Dictionary of Arts & Science*, 1786.

Berry & Johnson, p. 40; Mosley, 108; Updike, vol. II, p. 118; Reed, pp. 298-314.

51. **FRY, STEELE, AND CO.** A Specimen of Printing-Types, By Fry, Steele, and Co. Letter-Founders to the Prince of Wales, Type-Street. *London: [s.n.], 1802.* **£2,995.00**

Small 4to (265 x 165 mm), title with vignette, advertisement leaf (bound out of order), 148 ff. (i.e., 116ff. type specimens, 32 ff. ornaments, numbered 1-146) all printed on rectos only, the 146 ornaments are all priced with many altered in manuscript, printed on thick paper stock, 'Lepard' watermark, contemporary boards, neatly reback, entirely uncut, a very nice copy.

Provenance: Bookplate of H. Berthold AG to front paste-down.

The Fry's were a Bristol family, and Joseph Fry (1728-87) established the foundry at Bristol in 1764, in partnership with William Pine and Isaac Moore as manager and type-designer. By 1766 the foundry had moved to London, with Moore retiring in 1776 and Pine shortly after. In 1782 Fry took his sons Edmund (especially interested in exotic founts) and Henry into partnership, and made considerable purchases of Greeks and Orientals at the sale of James' foundry. Joseph retired in 1787 and in 1794 Isaac Steele joined as partner until 1808, when Edmund Fry was left in sole control until he admitted his son to partnership. In 1829 the foundry was acquired by William Thorowgood.

A very nice copy of this extremely rare type specimen book, Mosley cites copies with 98 leaves at OUP and Sohm, however our copy runs to 150 leaves and is by far more substantial. There are type in Hebrew and Greek, ornamental, Blacks, Exotics, Ships, Bands, frames, & decorative pieces composed of flowers continuing to a priced section of cast ornaments.

"The Proprietors of the Type-Street Letter-Foundry present them with a new Specimen of Printing-Types, which, with indefatigable assiduity, and at a very great expense, they have now completed... this Specimen is enriched with such improvements, and additions of variety of useful Types, including GREEKS, HEBREWS, and the other ORIENTALS, as no Letter-Foundry in Europe besides can produce."—advertisement.

Loosely inserted is a prospectus sheet (282 x 230 mm), printed on one side only, for Edmund Fry's *Pantographia*.

Not in Berry & Johnson; Mosley, 125.

