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We are appraisers and antiquarian booksellers specializing in a broad range of rare and fine books including Illustrated Books, Literature, The Dance of Death, Private Press, Fine Printing & Binding, Americana, Calligraphy & Typography, Voyages & Travels, and Autographs & Manuscripts. The Book Block began business over 40 years ago in Greenwich, Connecticut and now is located in Palm Beach County, Florida. This is the third catalogue conceived, designed, and executed by 18 year old Ms. Skye Schneider, whose first catalogue was issued at age 15.

MOSTLY CALLIGRAPHY

Webster's Universal Dictionary of the English Language (1937) defines calligraphy simply as "beautiful or expert handwriting." Appreciation for beautiful handwriting blossomed during the Renaissance. Literacy rates had been very low historically, even in the Roman Empire and as the Empire withered, its education system decayed. But, monasteries encouraged, and in some cases, required that monks read. Continual reading caused book deterioration, and, in response, monks copied books, a task viewed as mundane, and which had been performed by educated slaves in earlier times. But copyists with beautiful handwriting became highly valued. Thus, by the 15th century, a strong appreciation had developed for elegant writing and that admiration has continued to this day.

This catalogue focuses upon calligraphic work by featuring manuscripts and materials on writing. Several Items highlight typography, which often is closely related to calligraphy.

We are happy to provide images and respond to queries.

THE LORD'S PRAYER IN POLYGLOT MANUSCRIPT

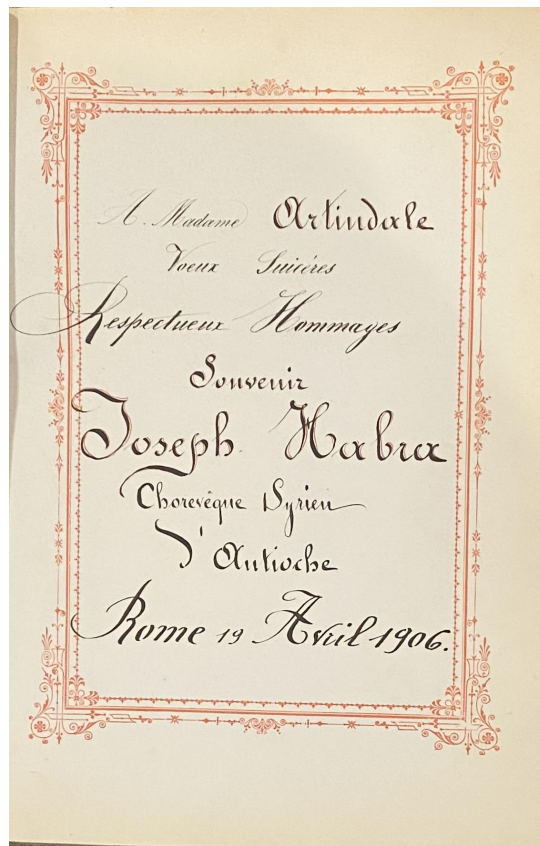
1. [Calligraphy/Typography] **A. Madame Artindale Voeux Luiceres Respectueux Hommages Souvenir Joseph Harbrex Choreveque Syrien L'antioche.** Rome: 1906.

SOLD

Small 4to. (9 ¾" x 7"). Vellum with extensive gilt tooling to both covers and spine, and title and year stamped in gilt on front cover. Both covers slightly splayed, as is common to this type of binding. All edges red. Patterned endpapers with loosening of horizontal folds on both pastedowns.

Each page decorated and ruled in red to create a compartment. Within the compartment is written The Lord's Prayer, one language per page. The total amounts to The Lord's Prayer in 43 languages.

The author created this manuscript to pay homage to a Mr. Joseph Harbrex. It is an interesting compilation of The Lord's Prayer in many languages. Unfortunately, the hand that wrote them is far from elegant. Nonetheless, a unique manuscript.



PRINTED IN CIVILITÉ TYPES BY ENSCHEDÉ

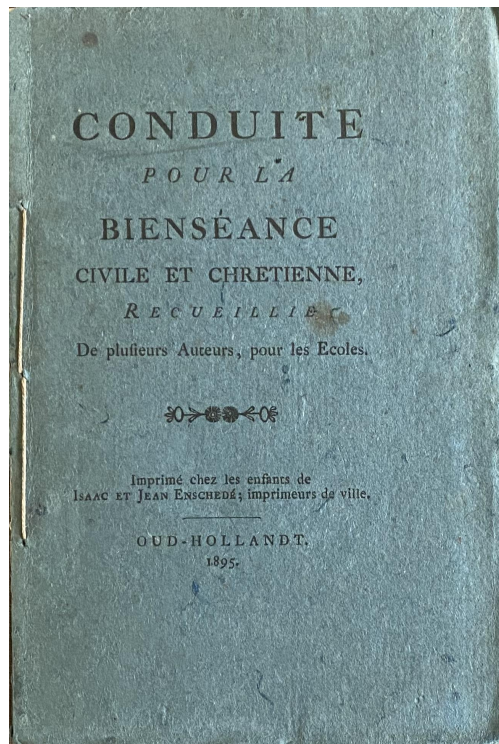
2. [Calligraphy/Typography]. **CONDUITE POUR LA BIENSEANCE CIVILE ET CHRETIENNE..**
Oud-Hollandt: Enschedé, 1895.

\$325.

8vo., original printed blue wrappers, side stitched, altogether untrimmed.

A wonderful example of the use of "Civilité" types from the collection of Joh. Enschedé & Zonen, dating back to the 16th century. The first printer to make use of a character of this style was the type founder and printer Robert Granjon of Lyons. Granjon received a Royal Patent of ten years for his "lettre françoise d'art de main." But this Patent did not prevent its imitation. The name, lettre de civilité, is derived from La Civilité puérile... a translation from Erasmus by Jehan Louveau, published by Jehan Bellère in Antwerp in 1559. After its publication, works of this kind, even into the 19th century, were often printed with similar characters. They met with most success in the South Netherlands. These types were often imitated, even by such famous printers as the Plantins of Antwerp.

Here we have a splendid example PRINTED FROM THE ORIGINAL TYPES OF THE 16TH CENTURY. Rare.



NICELY BOUND, TYPOGRAPHICALLY INTERESTING

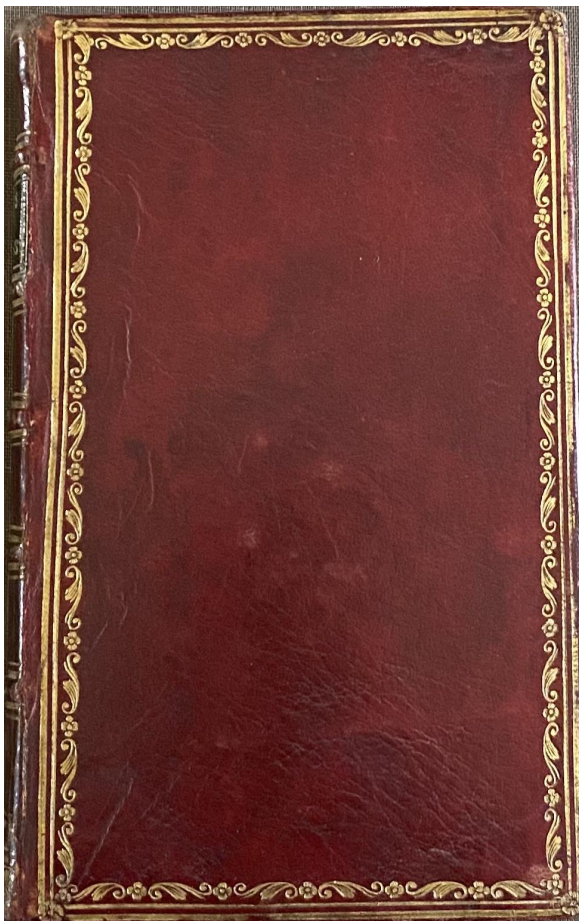
3. (Calligraphy/Typography) **HEURES NOUVELLES DEDIEES A MADAME ROYALE.**

Brussels: Jean Joseph Boucherie, (1759.)

\$595.

16mo. (6 ¼ x 4 inches), full crushed burgundy morocco with a double gilt fillet border surrounding a narrow scalloped border. Spine with five raised bands and understated gilt decoration, title on a black morocco label; a.e.g. The bottom margin of the title has been cut away as has the bottom margin of D1; bookplate removed from the front pastedown.

A curious and attractive BOOK OF HOURS displaying a number of different typefaces used in combination. For the most part, the type is a very legible script that takes on the appearance of handwriting. Interspersed for emphasis is a standard roman typeface of no special distinction; at the end, though, and in one place at the beginning the printer inserts a form of CIVILITÉ for several pages. The Litanies begin with a woodcut of Heaven, and there are numerous woodcut-decorated initial letters, headpieces and tailpieces. An altogether attractive 18th century book.



THE BEST FRENCH GILT STAMPING ON VELVET

4. Lady's Portable Writing Portfolio N.p (Paris), N.d. (ca. 1850).

\$1,950.

Lg. 4to. (11 3/8 x 9 1/4 inches), rich burgundy velvet, deeply stamped on both covers. Within a solid outer border, the design is composed of a wide, gold, seashell border (cadre "rocaille"). Each of the four corners contains a fully realized portrait of a young scholar reading or writing. On the inside front cover, printed in gold on coated white paper, set within a rococo floral design, we find the days of the week. On the inside rear cover, covered in heavy embossed white paper, is a set of three expandable pouches for correspondence: Lettres à répondre, Lettres répondues, and Notes diverses. The content of the portfolio consists of eight sheets of blotting paper sewn into matching white embossed paper. There are off settings from earlier use (blue and some black ink), but the portfolio is in excellent condition. It is preserved in a cloth clamshell case. Although this portfolio is not a book, it certainly was produced at the atelier of a highly skilled French (undoubtedly Parisian) bookbinder, around the middle of the nineteenth century. We have reviewed the literature dealing with French decorative romantic bookbindings and cannot place the plaques used in its execution. Comparisons with the occasional surviving French bookbinding of this period, executed on velour, reinforce our opinion that this is a remarkable example of the bookbinders' art at the height of the romantic era in bookbinding.



GOTHIC REVIVAL LETTER PORTFOLIO

5. **Leather Portfolio with Stamped Brass Cover.** Glasgow: (Craddock), ca. 1900.

SOLD

10 3/4 x 8 3/4 inches. Extradordinary green leather portfolio with an elaborately stamped brass cover in the style of Gothic Revival. Both sides of the portfolio's interior are covered in green silk, now browned along the edges. A 3/4 x 1/4 inch label is affixed on the interior and carries the names "Glasgow Craddock." Unique portfolio; fine.



MANUSCRIPT IN MYSTERIOUS MAGNIFICENT HAND

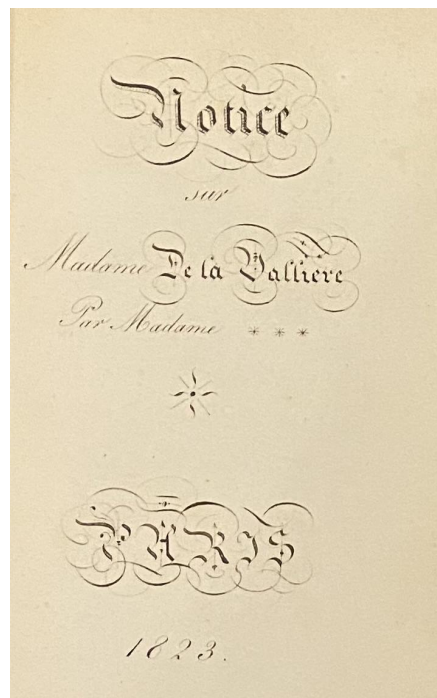
6. [Calligraphy/Typography]. **Notice sur Madame De la Valliere par Madame * * ***. Paris: 1823.

\$225.

16mo. (6 ½" x 4 ¼"); crimson morocco with gilt rules to both covers, and gilt lettering and rules to spine. Marbled endpapers; green silk bookmark intact; a.e.g. 29 numbered page manuscript in gorgeous hand of anonymous author. Stiff paper still in fine condition.

Francoise Louise de la Baume Le Blanc was born in 1644 in Tours. The daughter of aristocratic parents and well educated, she was charming, innocent and graceful. Her father was the Marquis de La Valliere, and she was referred to as the Madame de La Valliere. Louise, who preferred to go by her middle name, was brought to the attention of King Louis XIV, who was attracted by hearing she was modest, sweet and had blond hair and blue eyes. In short order, Louise became mistress to the King, and they ultimately bore five children. Though deeply in love with the King, they never married. Louise eventually was replaced as the King's mistress by other women. Later in life, Louise became a Carmelite nun. In 1710, Louise died at 65 years of age.

In the beautiful hand of an anonymous narrator, this French language manuscript describes Louise's journey from childhood through her infatuation with and deep love for King Louis XIV. Fine.



THE ALLEN PRESS PRINTING BOUND BY DENISE LUBETT

7. **ÆSCHYLUS. AGAMEMNON, CHOEPHOROI, EUMENIDES.** Greenbrae: The Allen Press, 1982-83.

\$4,950.

Two vols., tall 8vo. Volume I bound in full native dyed terra-cotta goatskin with black onlays, blind tooled, carrying, in black Greek characters, the name Agamemnon across the top of the front and back boards (and spine), and the name Æschylus across the bottom. Full black goatskin inner doublures, leather joints, red Japanese endpapers, silk headbands. Volume II in a similar design but with the colors reversed; across the top, in terra-cotta Greek characters, is the word Choephoroi, and across the bottom is the word Eumenides. The doublures are terra-cotta, the joints, endpapers and headbands as before. Each is housed in a quarter-morocco clam-shell case. Each volume is signed by the binder. Limited to 140 copies by the Allen Press, they were the only limited edition in English translation, and represent the 48th and 49th books of the Press. The type is Menhart Unciala, printed in black and brown; the running heads are Solemnis and Libra types, Greek-letter calligraphy and decorations are from Greek sources. The all-rag paper is handmade and especially watermarked at the Richard de Bas mill in France. The books were printed on dampened sheets on an Albion press made in Scotland in 1882.

Denise Lubett, Fellow of the Designer Bookbinders since 1971, is one of the 38 binders who was asked to contribute a chapter to *A Bookbinders' Florilegium*, a publication of the H.R.C., in which these artist-craftsmen talk about their approach to the art of binding books. We quote: "...great purity of style and design usually bring forth great beauty...if we no longer bind books so that they become too fragile to handle...if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders." The volume we are offering epitomizes these ideas. The *Oresteia* is a trilogy of Greek tragedies written by Aeschylus. The first story concerns the king Agamemnon who returns from the Trojan War to face the wrath of his wife, Clytemnestra, for sacrificing their daughter. To make matters worse, Agamemnon is accompanied by his concubine, Cassandra. While bathing, Agamemnon is murdered by his wife, and Cassandra is killed too. In the second play, *Choephoroi*, Clytemnestra sends her surviving daughter, Electra, to Agamemnon's grave, where she happens to meet her brother, Orestes. The siblings talk and eventually discuss a plot to avenge the murder of their father. The plan works, and Orestes kills his mother and her new husband. Orestes becomes tormented by the "Furies" since matricide is particularly horrific. *Eumenides*, the final play in the trilogy, addresses whether the Furies torment of Orestes is justified. Events leading up to a trial by 12 Athenians involve, among others, Apollo and Hermes. At the trial, Orestes is represented by Apollo, and the Furies represent the other side. At the end of the trial, the jury is evenly split, and Orestes is relieved of the wrath of the Furies.



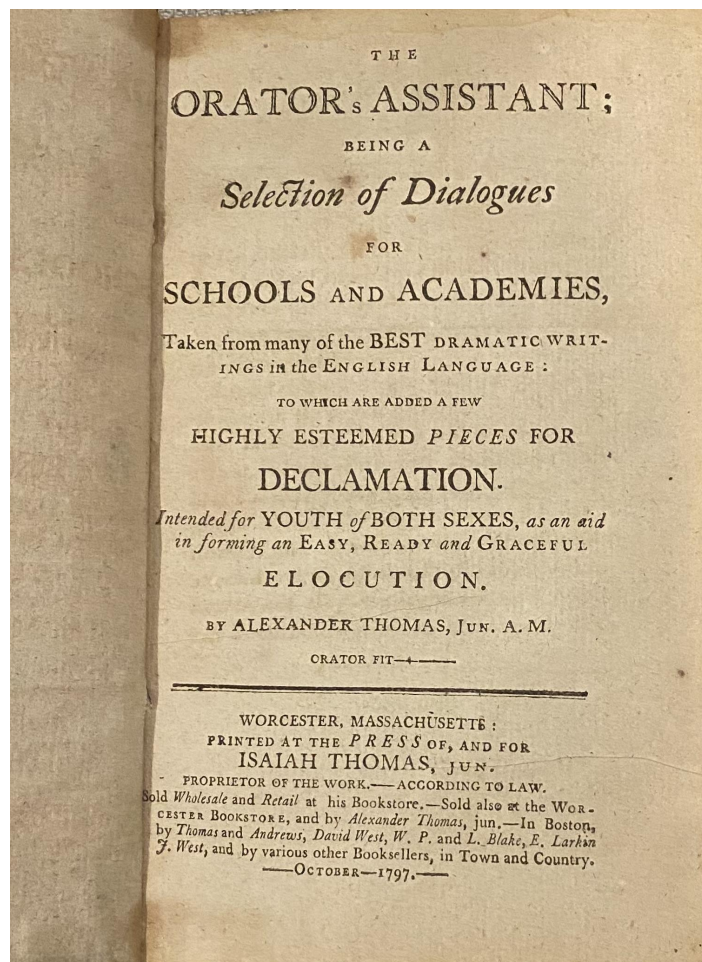
BE A BETTER ORATOR

8. [Calligraphy/Typography]. Alexander Thomas, Jun. **The Orator's Assistant, being a selection of dialogues for Schools and Academies, taken from many of the Best dramatic writings in the English language. To which are added a few Highly Esteemed pieces for Declamation. Intended for Youth of Both Sexes, as an aid in forming an Easy, Ready and Graceful Elocution.** Worcester: Isaiah Thomas, 1797.

\$500.

16mo. (6 1/2" x 4"). xii, [1], 14-216p. Green paper over boards with rebacked calf spine; overall wear though structurally sound. 1" x 3/4" tag bearing the date "1939" to back cover.

To assist in improving oratory, this work includes excerpts from several sources but its principal approach is through providing a large number of exemplary dialogues, e.g., Wolsey and Cromwell, Ulysses and Circe, and Prince Henry and Falstaff. Rare with no copies currently available in the marketplace and 1950 being the last recorded auction sale.



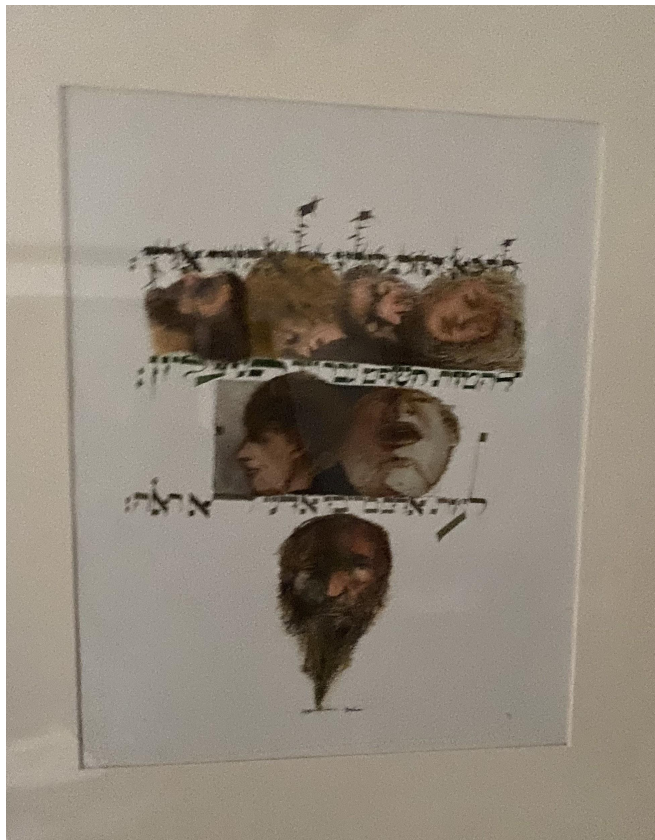
EVOCATIVE WATERCOLOR WITH HEBREW CALLIGRAPHY

9. [Drawing/Calligraphy]. Baskin, Leonard. "...**The Prisoners of the Earth.**" N.p., 1980.

\$5,500.

Watercolor on paper (22 1/4 x 15 1/2 inches), matted, framed and glazed. Signed and dated, Baskin 1980, lower center; signed and dated and inscribed "Lament" on the verso. The work consists of seven heads in three rows, forming an inverted triangle, with Hebrew calligraphy separating the rows. It illustrates verse 3:34 from The Book of Lamentations. The watercolor has been reproduced on the dust jacket of *The Six Days of Destruction* by Elie Wiesel & Albert H. Friedlander (Paulist Press, 1988).

Leonard Baskin was one of the most important American artists working in recent times. His sculpture, prints, drawings, watercolors and the books of his Gehenna Press are represented in Museums throughout the world, and his monumental bronze relief fills a fifty foot wall at the recently dedicated Franklin Delano Roosevelt Memorial in Washington, D.C.



"...beautifully decorated with floral garlands, arabesques, , animals, vases, trophies and masks."-
MORISON

10. [Calligraphy/Typography]. GIARRÉ, GÆTANO. **Alfabeto di Lettere Iniziali Adorno di Animali e Proseguito da Vaga Serie di Caratteri**. Firenze: Giacomo Moro, 1797.

\$5,250.

Folio, contemporary brown pastepaper-covered wrappers a little worn at the very edges. Preserved in a quarter-morocco clamshell case.

First edition (with brilliant impressions) of one of the most imaginative works of calligraphy and decoration that, according to Morison, revived Italian calligraphy at the close of the eighteenth century:

"...the disappearance of calligraphy in Italy at the end of the seventeenth century was not so final as had at first seemed the case. The market for writing books appeared to go underground for a hundred years, only emerging at the end of the eighteenth century, when the Florentine master, Gætano Giarré began to produce some entirely and refreshingly novel books, in neo-classical style."

Each of the 25 copper-engraved leaves including the title is beautifully decorated with floral garlands, arabesques, , animals, vases, trophies and masks. These decorations surround the various calligraphic examples which follow the initial letters that begin a saying or verse. There are examples of alphabets other than roman, including Greek and Hebrew. But it is the decoration--especially the and animals--that makes this book especially handsome and desirable. This large, bright example surely must have been pulled near the beginning of the print run for it clearly preserves the lightly engraved author's signature at the bottom of the plates.

See: Morison, S. Early Italian Writing Books: Renaissance to Baroque.

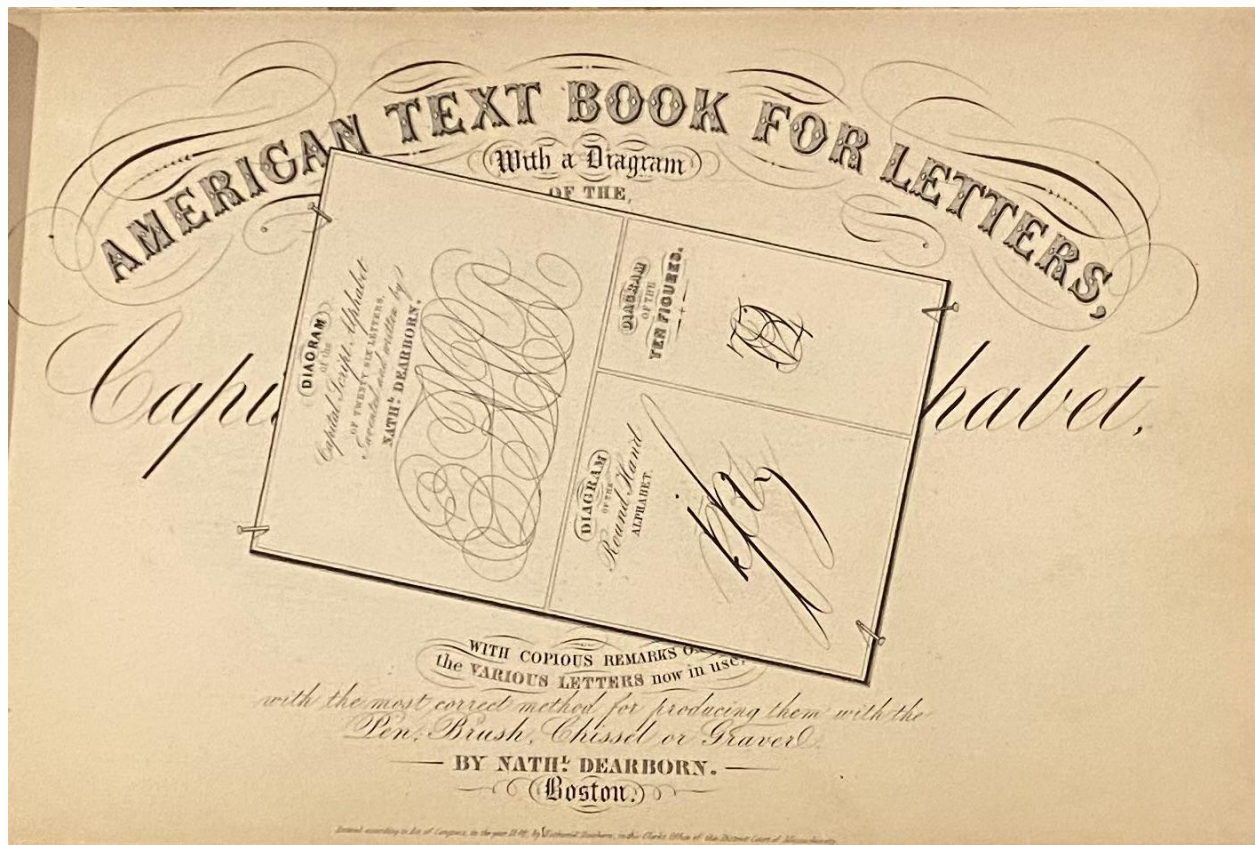


RARE FIRST EDITION WRITING BOOK

11. [Calligraphy/Typography]. Dearborn, Nathaniel. **American Text Book for Letters.** Boston: 1842.

\$225.

First edition. (Nash 300). Oblong 8vo. (8" x 5"); original printed paper boards over rebacked crimson morocco spine. Title page and dedication page engraved. 20 pages of writing specimens plus a page each of the Greek and Hebrew alphabets; tissue guards protecting each page. Following the plates are 28 pages of text covering a variety of related matters such as inks, making a good pen, remarks on the various writing styles, how to position at the desk, and much more. Ends with a page of the printer's ads. Rare; very good.



WRITING SCIENCE

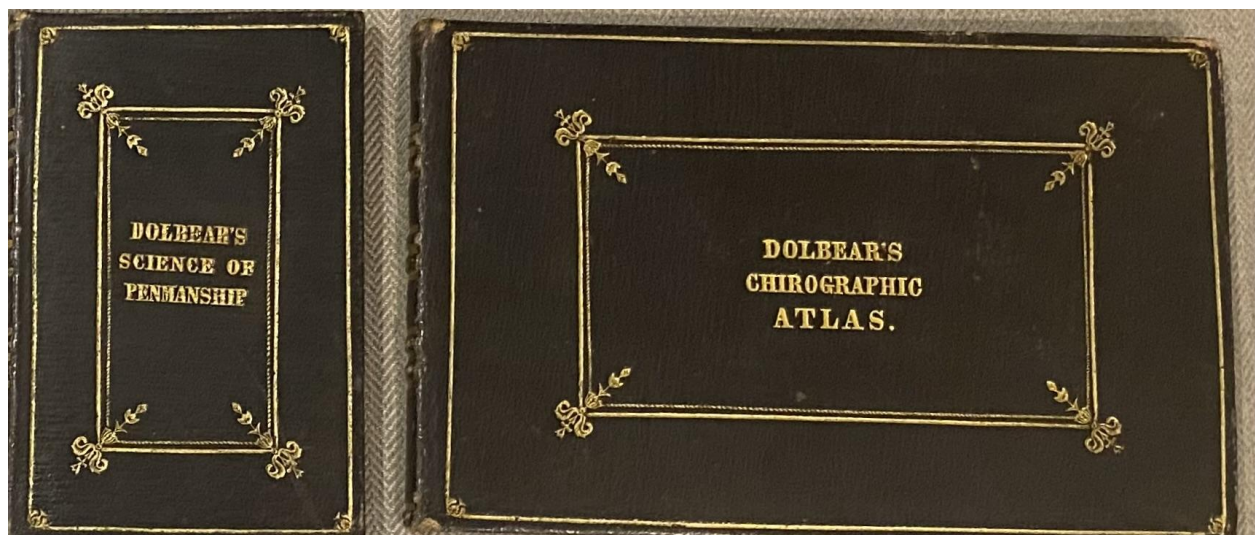
12. [Calligraphy/Typography]. Dolbear & Bros. **The Science of Practical Penmanship...to which is Added A Complete System of Pen Making...The Whole Accompanied by a Chirographic Atlas.** New York, Collins, Keese and Co., 1837.

\$425.

2 vols in matching bindings, both fourth edition. Vol. 1: 24mo. (5 $\frac{3}{4}$ " x 3 $\frac{3}{4}$ "). Straight grained black morocco with gilt tooling and lettering to both covers and spine. A.e.g.; green endpapers. Very good. Vol. 2: 8vo. (8 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "). Straight grained black morocco with gilt tooling and lettering to both covers and spine. A.e.g.; green endpapers. Foxing throughout the plates; 2 $\frac{1}{2}$ " x 1 $\frac{1}{4}$ " purple stain to the blank verso of plate 18. Very good.

The Introduction to the Science of Penmanship emphasizes the importance of "writing to every department of civilized society" and the need to study physiology and anatomy to become proficient. Instructions are provided that have been "deduced from the science" and "tested by experience." The accompanying Chirographic Atlas provides 24 calligraphic plates exhibiting such matters as the proper positioning of the hand and of the pen, exercises for teaching on the black board, "the letters reduced to elementary principles" and more.

Rare with no copies available on the market and no recorded record of sale by auction. OCLC shows copies in 8 libraries.



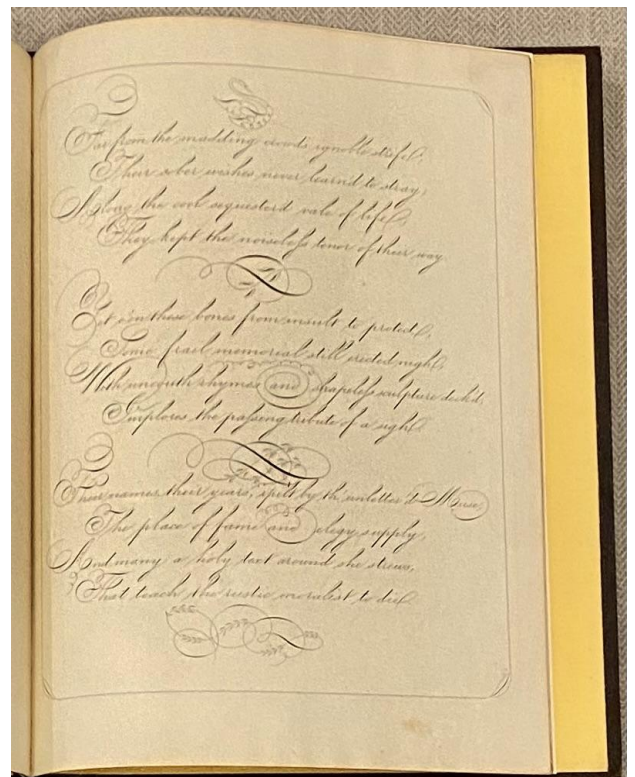
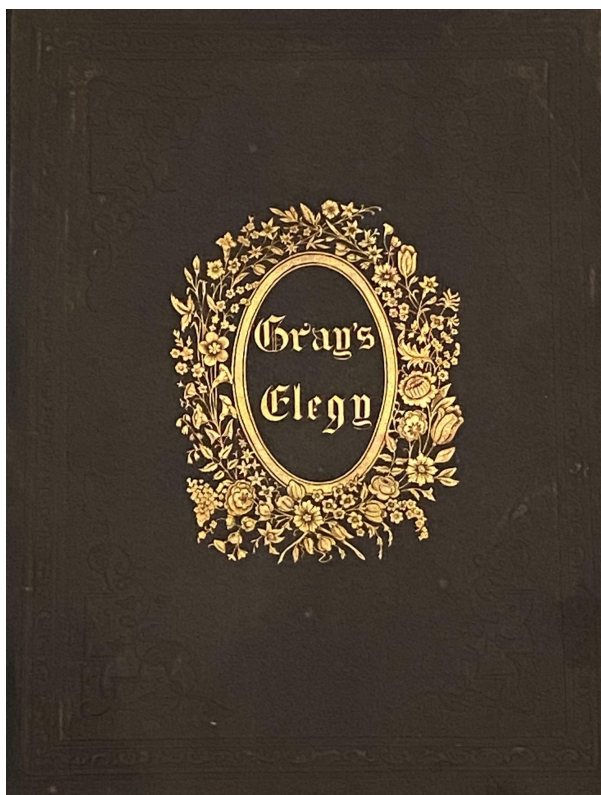
RARE WORK BY PROFESSOR OF PENMANSHIP

13. [Calligraphy/Typography]. Goldsmith, Oliver, B, Professor. **Gray's Elegy**. NY: Ingressed by O. Goldsmith, (1860.)

\$275.

Small 4to. (10 ½" x 8"), black cloth, blind stamped on both covers; top cover stamped in gilt floral design with title in gilt. Very good. Professor in Penmanship Oliver B. Goldsmith provides Gray's Elegy in "Caligraphic Costume" with a title page in two colors and a colophon advertising "book-keeping" services and "The first premium awarded five years by the American Institute for the best specimens of offhand. Penmanship exhibited at the great fairs of that institution."

A wonderful calligraphic work rarely encountered.

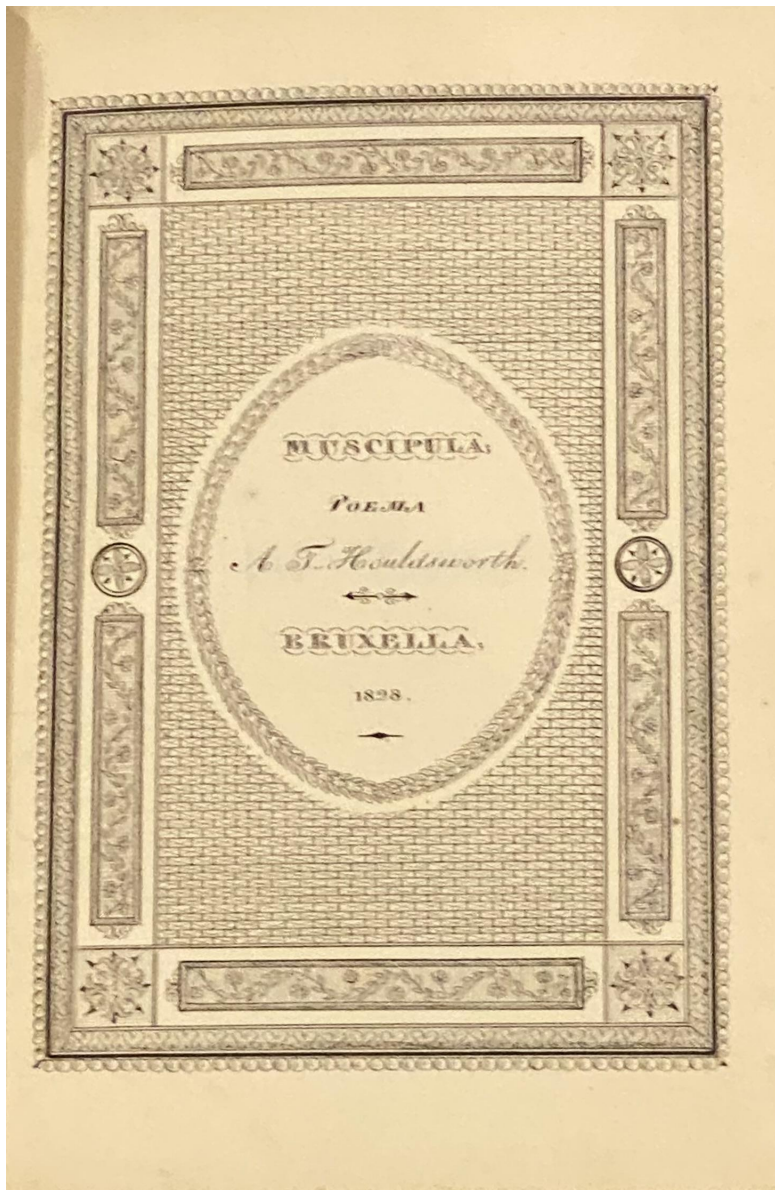


ANOTHER MANUSCRIPT

14. [Calligraphy/Typography]. Houldsworth, A. T. **Muscipula Poema**. Bruxella: 1828.

\$225.

8vo. (8" x 6"). Green morocco with gilt tooling to both covers; gilt tooling and lettering to spine; a.e.g.; peach endpapers. 18 page early 19th century manuscript of the fictional work, The Mouse Trap Manuscript. Very good.



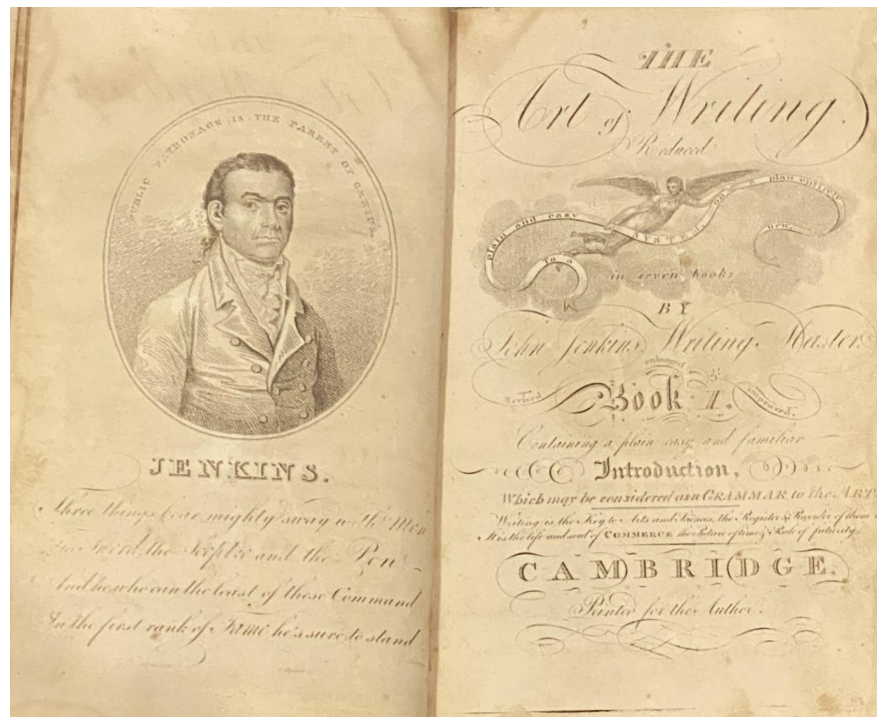
THE FIRST WORK OF ITS KIND PUBLISHED IN AMERICA

15. [Calligraphy/Typography]. Jenkins, John. **THE ART OF WRITING REDUCED TO A PLAIN AND EASY SYSTEM.** Cambridge: Printed for the Author, (1813).

\$550.

In her Student's Guide to Western Calligraphy, Joyce Irene Whalley, formerly of the V&A, Library calls the title of this work "very seductive." She goes on about Jenkins, "He based his system on the theory that the round-hand could be divided into six basic strokes of the pen and that having mastered these, anyone could write a good hand. Unfortunately he found that certain letters such as k and s did not fit into his scheme, while z was omitted as unnecessary." Ms. Whalley's book reproduces the very attractive Jenkins title-page as a full-page illustration. Facing the title-page is a portrait of the author, and the book is filled with engraved examples of letter formation as well as wood engraved illustrations within the text. Jenkins cites a page of endorsements for his methods at the beginning, including one from John Adams, Late President of the United States. A nice copy with not too much of the typical browning.

Whalley p. 112.



FIVE FINE SIGNED EXAMPLES “OFF HAND FLOURISHING”

16. [Calligraphy/Typography]. Johnson, S. I. **Brilliantly Decorated Autograph Album.** N.p., N.d., (1872.

\$1,150.

Oblong 8vo., (4 x 7 inches), contemporary full dark green morocco with decorative stamping on both covers; spine expertly rebacked to match.

In this album of 102 leaves, there are (mostly) nicely inscribed sentiments, signed and dated during the summer months of the year 1872. Many of the signers are from the Hudson River valley; others come from as far away as the southern United States, the Midwest, and there are contributors from Cuba and Colombia. A number of the leaves have small added penwork flourishes, but the highlight of the album is a series of FIVE FINELY RENDERED PAGES of , executed in purple, blue, gold and brown ink; each one is signed, S. I. JOHNSON, PENMAN. They are large examples of full color “Off hand flourishing.” On the facing pages, drawn in brown ink, there are five more examples of large flourished details of . All ten examples are very similar in style and execution to entry No. 62 in the catalogue, *Calligraphy & Handwriting in America: 1710-1962*, which is credited to an unknown penman. The signed examples of by S. I. Johnson are EXCEPTIONALLY FINE. Because of the disparity of the residences of the signers combined with the dates on which they wrote their entries, one can conclude that the album was not a record of a trip undertaken by the album’s owner. Rather, it would seem that the book was signed either by visitors to his or her home, or, perhaps, it was signed by people who met (vacationed) at some watering place in New York. Also, because many of the pages are so meticulously inscribed it is possible that the people who signed the book had a common interest in calligraphy (and were attending a meeting of a society or group who shared that appreciation). Another possibility is suggested by the early appearance in the album of an etched vignette entitled “RESIDENCE AND PLEASURE GROUNDS OF PROF. H. G. EASTMAN. PRESD’T OF EASTMAN COLLEGE, POUGHKEEPSIE, N.Y. ON THE HUDSON” that shows a horse drawn carriage leaving beautifully landscaped grounds upon which resides a stately house. Perhaps the signers were associated with the school. A handsome example of American folk art. *Calligraphy & Handwriting in America: 1710-1962 Assembled and Shown by the Peabody Institute Library, Baltimore, Maryland. November, 1961—January, 1962.*



EXTENSIVE BIBLE QUOTATIONS IN 18TH C. SHORTHAND

17. Macaulay, Aulay. **POLYGRAPHY; OR, SHORT-HAND MADE EASY TO THE MEANEST CAPACITY: BEING AN UNIVERSAL CHARACTER FITTED TO ALL LANGUAGES: WHICH MAY BE LEARNED BY THIS BOOK WITHOUT THE HELP OF A MASTER.** London: Printed for the Author, 1747.

\$475.

8vo., contemporary crushed burgundy morocco, nicely gilt decorated on the covers and spine, worn but sound; a.e.g. Second edition (the first appeared the previous year), the book is ENTIRELY ENGRAVED by its author who signed a notice on the verso of the title, designed to frighten off prospective pirates. This is followed by a 14-year license of publication in the name of George II, a List of Subscribers, Publisher's Advertisement, To the Reader, Introduction, and finally eleven pages of basic, "how to," instructions. The balance of the book consists of quotations from the Bible. Macaulay first demonstrates his system using excerpts from the Psalms and Genesis in "the long Short-hand." He then demonstrates the flexibility of his method by inscribing Psalm CXVII in Welsh, Dutch, French, Spanish, Italian, Latin, Greek and Hebrew. This is followed by a repetition of the earlier quotations from Psalms and Genesis applying "abbreviating rules," which "renders the Method very swift, and yet leaves it quite legible." This UNUSUAL AND ATTRACTIVE BOOK conveys Macaulay's new method of short-hand, which he describes as less obscure and easier to learn. The first shorthand system worthy of the name appeared in England and went through a total of 14 editions from 1602-1647 under the title Art of Stenographie by John Willis. Darlow and Moule [Historical Catalogue of the Printed Editions of the Holy Scripture] records just four Short-hand editions of the Bible: [1660?], 1687, [1700?], 1849, AND DOES NOT INCLUDE OURS.

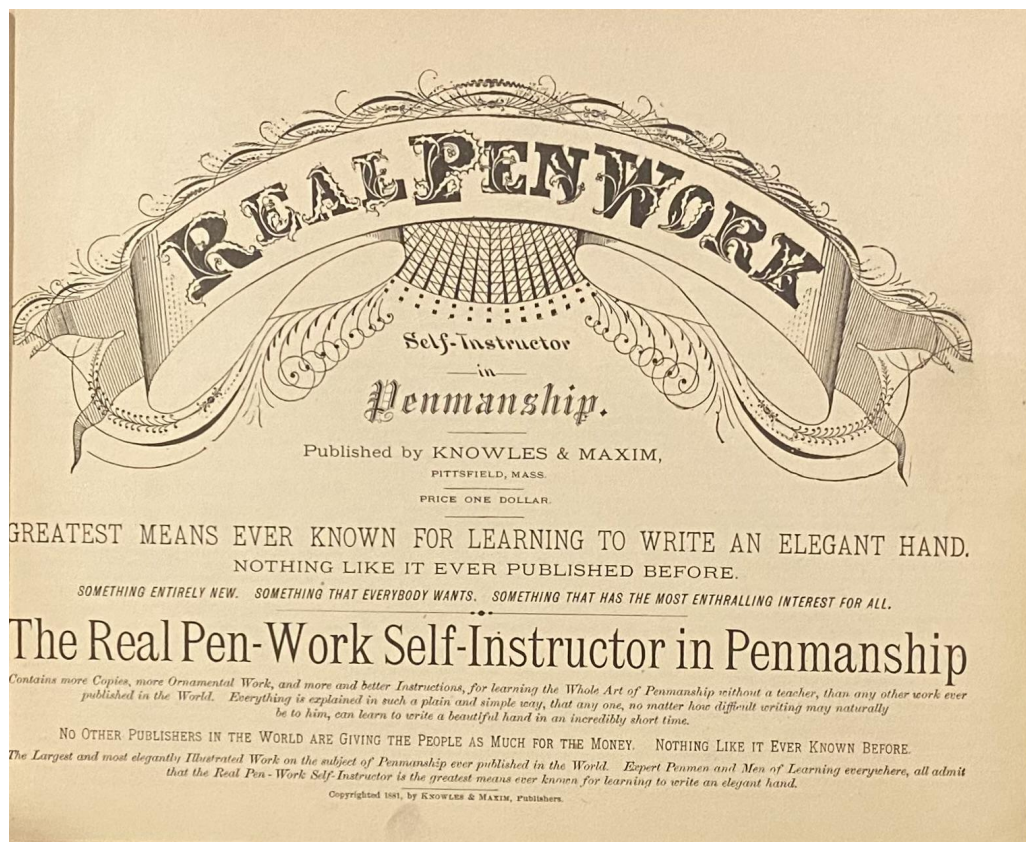


WRITING ELEGANTLY

18. [Calligraphy/Typography]. Morgan, D. T. **Real Pen Work Self-Instructor in Penmanship.** Pittsfield: Knowles & Maxim, 1881.

\$200.

Oblong 4to. (11 ½" x 9"). "Oblong 4to, brown and gilt paper boards. Profusely illustrated; some in color. Very good in original pictorial brown paper-covered boards stamped in gilt. ""Greatest means ever known for learning to write an elegant hand."



"Palatino deservedly enjoyed widespread fame and popularity." MORISON

19. [Calligraphy/Typography]. Palatino, Gio. Battista. **COMPENDIO DEL GRAN VOLVME DELL'ARTE DEL BENE LEGGIADRAMENTE SCRIVERE...** Venice: Gio. Antonio Rampazetto for] A. Sessa, 1588.

\$3,250.

Sm. 4to., recent full vellum over stiff boards with a decorative gilt frame border [acorns and leaves]; four corner fleurons and a larger central gilt device. Square spine with gilt bands, acorns & leaves in the compartments, in the manner of a contemporary binding. Professional repairs to the title-page with the loss of a few letters and the last part of the date, which have been supplied in manuscript facsimile; the lower corner of A2 and a small piece of the border has been skilfully replaced. Occasional soiling and light water staining to the lower portion of the leaves in the last three signatures. A few marginal notes [the names Andras Praga and Andreas Praga] towards the front and some faded notes on the blank verso of the Moth & Candle full-page device [Palatino's personal emblem], opposite Rampazetto's colophon.

62 ff , A-G8; H6; it collates according to the copy described and illustrated in Morison/Marzoli Calligraphy: 1535-1885, Item No. 3 [1578], in which the original blocks of the 1540 edition are also used from C4 to the end. On the verso of the letterpress title-page is the woodcut portrait of Palatino, followed by a Sonnet by Tomasso Spica in italic. The next seven pages contain the IMPORTANT New Preface in italic by Palatino, in which [according to James Wardrop], "...[he] comes to terms with that larger public from which he had always held himself aloof." This is followed by a "Woodcut plate with [the] title written in very beautiful Chancery letter [Morison]."

Palatino had two professions, that of writing-master and that of notary "by Apostolic authority." His writing book is very diverse, the first part dealing systematically with the chancery cursive. The next section on cryptography is entirely original (probably a result of Palatino's friendship with Trifone Benzi, according to Osley). The third section abandons the realms of practical handwriting for those of fantasy. "There are monograms of intertwined Roman capitals," according to Osley, "a rebus, and assorted exotic alphabets--Greek, Hebrew, Chaldean, Arabic, Egyptian, Indian, Syrian, Saracen--each framed in a cartouche but without any explanatory matter." In spite of these "excesses," Palatino devoted most of his attention to the chancery cursive hand because of its continuing popularity in Rome. The book closes with a section advising on the selection of writing instruments, recipes for ink, cutting the quill and learning to write (he advises that one should go to a master). Giovanni Battista Palatino (born in the Calabrian town of Rossano), was, above all, extraordinarily proud of the Roman citizenship he acquired in 1538.

See: Bonacini 1343. Brunet IV, 314. Morison/Marzoli 3. Osley, A. S. Luminario. pp. 46-58.

COMPENDIO
DEL GRA
VOLUME

Dell'arte del bene, & leggiadramente Scriuere tutte
le forti di lettere e caratteri.

Con le lor regole, misure, & effempi.

Di M. Gio. Battista Palatino Cittadino Rom.

*Da lui medesimo cauato, & ristretto con ogni possibile
breuità nel presente Trattato.*

Con vn nuouo, breue, & vtil discorso delle Cifre.

*Et con l'aggiunta d'alcune Tauole, & altri particolari, non meno bellissimi,
che vtilissimi, & necessarij ad ogni gran SECRETARIO, & al-
tre persone di qualunque natione si siano, in questo mistier della penna.
Doue il tutto si può vedere con la debita correptione illustrato.*



IN VENETIA, MDLXXXVIII

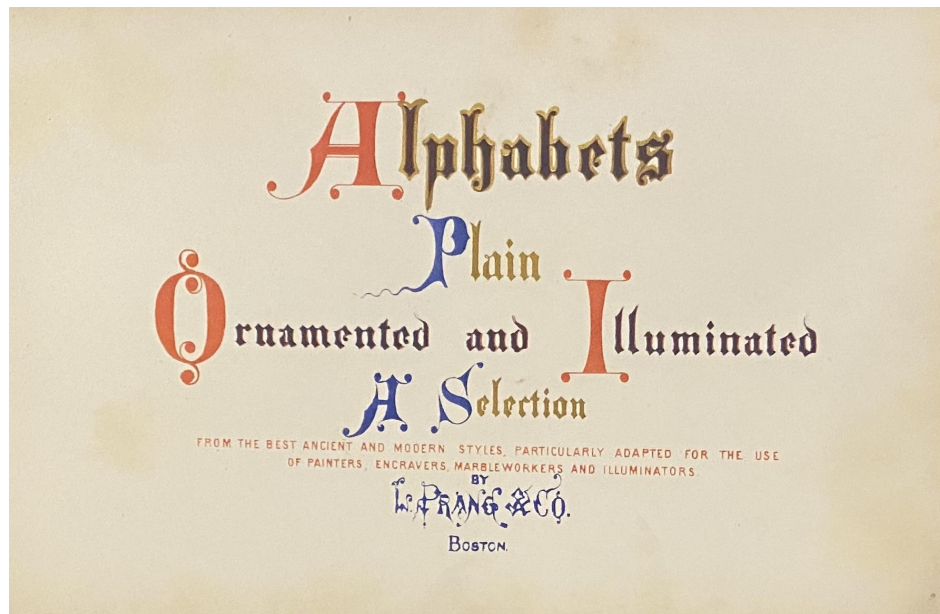
Appresso Aluise Sessa

SAMPLE LETTERS

20. [Calligraphy/Typography]. Prang & Co. **Alphabets Plain Ornamented and Illuminated A Selection.** Boston: Longman, Green et. al., N.d.

\$175.

Oblong small 4to. (9 ¾" x 7"); brown cloth beveled boards with gilt lettering and elaborate gilt decoration to front cover. "From the best ancient and modern styles, particularly adapted for the use of painters, engravers, marbleworkers and illuminators." Title page in four colors; several other pages in brilliant colors. Uncommon.



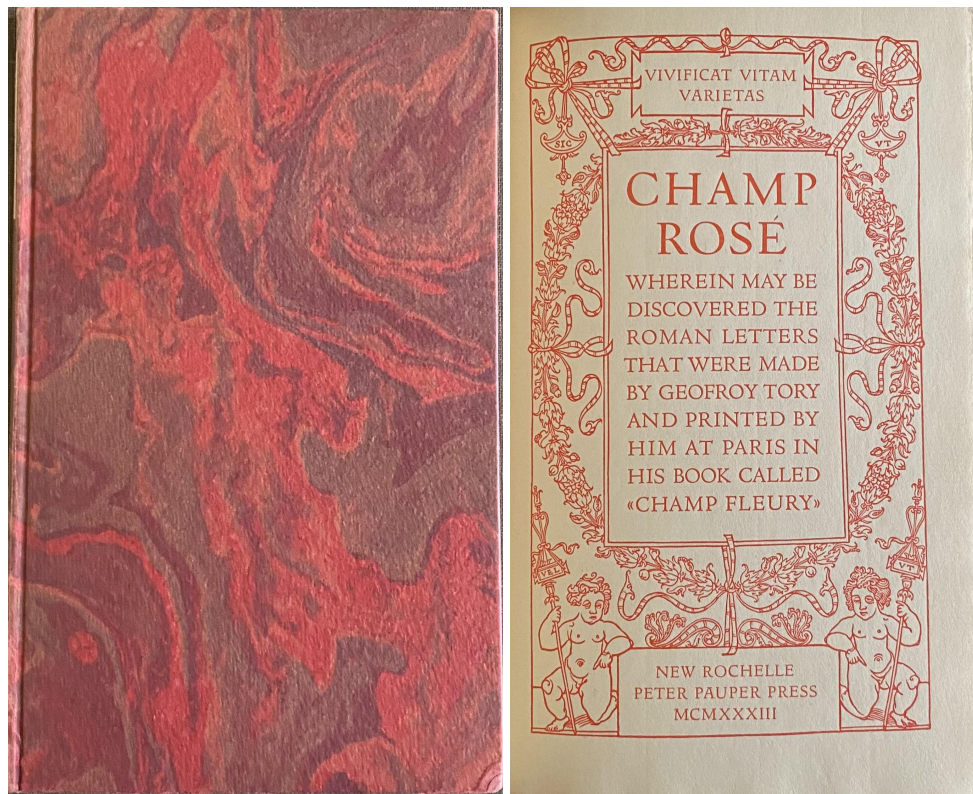
"...done with forthright simplicity and charm."

21. [Calligraphy/Typograph]. Rogers, Bruce. **CHAMP ROSÉ: Wherein may be discovered the Roman letters that were made by Geoffroy Tory and printed by him at Paris in his book called "Champ Fleury."** New Rochelle: Peter Pauper Press, 1933.

\$285.

8vo. (7 5/8 x 5 3/4 inches) publisher's marbled paper over boards; paper spine label. We liberally quote Jos. Blumenthal's Bruce Rogers: A Life in Letters 1870-1957: "The book, which consisted of the introduction and twenty-four large diagrammatic roman letters, each on a separate page, was very well printed by Bor.'s young friend Peter Beilenson at his Walpole Printing Office...the Bruce Rogers printer's mark of Father Time and the thistle appeared on the colophon page, indicating that he closely supervised the making of this slender book, which was done with forthright simplicity and charm."

In addition to being a poor man's Champ Fleury (or at least the Grolier Club version, designed by Rogers, and now a highly collectable—and expensive—example of his work), this delightful book, printed in the very depth of the depression, is filled with good humor, including Rogers' "graphic pun" perpetrated on the colophon page in which, he recreates Geoffroy Tory's cube, on which there are superimposed roman capitals; on B.R.'s cube he chose the then appropriate letters IOU.



FROM A SCHOOL WRITING AND ARITHMETIC MASTER

22. [Calligraphy/Typography]. Schirmer, Johann Michael. **Geöffnete Schreib-Schule oder deutsche, lateinische, und französische Vorschriften...** Frankfurt am Main: 1760.

\$875.

Oblong small 4to. (10 ¼" x 8 ¼"); ¾ morocco over marbled boards. Wear to corners, 4 raised bands to spine, bottom compartment lacking; gilt rules to both boards; gilt rules and lettering to spine. Marble endpapers; a.e.m.

Engraved title and all 54 writing sample boards, engraved by H. Cöntgen in Mainz. The plates cover a wide range of calligraphic material including cyphers, alphabets, flourishes, designs and scripts. Schirmer was a "school, writing and arithmetic master" in Frankfurt am Main. An uncommon writing book.



CLASSIC OFFICINA BODONI

23. [Calligraphy/Typography]. TORNIELLO, FRANCESCO. **THE ALPHABET [1517] Followed by a Comparison with the Alphabet of FRA LUCA PACIOLI**. Verona: Officina Bodoni, 1971.

\$1,750.

Sm. 4to., quarter blue morocco with the author's name blocked in gold over vellum-color, paper-covered boards with black Roman lettering spelling out the name of the author. T.e.g., other edges untrimmed; in a matching board slipcase. As new!

Number 14 of 160 copies in English (translated by Betty Radice), printed in Dante type on Amalfi handmade paper, with an Introduction by Giovanni Mardersteig giving an account of those who collaborated in the work: Torniello who designed the alphabet and described its construction; Guillaume le Signerre who engraved the author's portrait, the decorative opening initial and probably the xylographs of the letters, and finally Gotardo da Ponte, the printer and publisher. The reprinting of Torniello's alphabet (the first construction based on the logical system of measurement which corresponds to a ninth part of the height of the letters or the thickness of the principal stroke), with its commentary is followed by a second section reproducing the famous alphabet of Luca Pacioli, the letters of which are individually compared to those of Torniello. Schmoller 170.



PRINTED IN ARRIGHI'S FIRST ITALIC TYPE

24. [Calligraphy/Typography]. TRISSINO, [GIOVANNI GIORGIO]. **EPISTOLA DE LA LETTERE NUOVAMENTE Aggiunte ne la Lingua Italiana. [and] DUBBII GRAMMATICALI.** Venice: Tolomeo Janicolo, 1529.

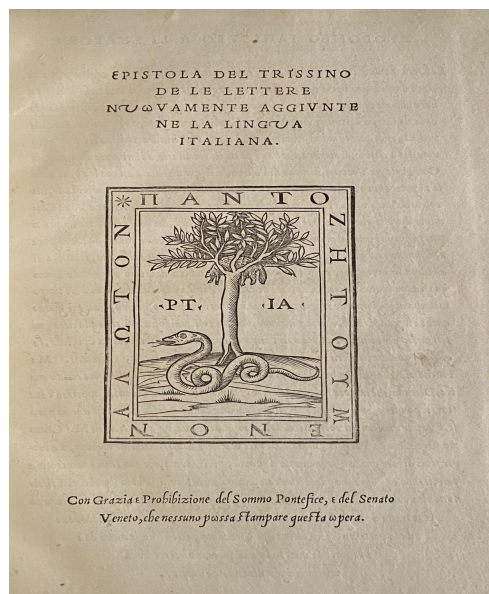
\$4,500.

Sm. folio, polished black 19th century calf with blind cover decoration; applied labels on the spine. The bottom margin of two leaves are shaved, affecting the last line of text; the final leaf lightly spotted. An attractive copy of a TYPOGRAPHICALLY SIGNIFICANT book.

The second edition of Trissino's letter to the Pope offering suggestions for orthographic reform of the Italian language, along with the First Edition of his more important *Dubbii Grammaticali* in which these proposed changes are spelled out. With Janicolo's Golden Fleece device on the title-page with the initials PT and IA on either side of the tree [there are two states of the printer's device].

The works are printed in Lodovico degli Arrighi's first italic type, the font used for the first edition printed by Arrighi in Rome in 1524. According to Mortimer, "For the purpose of printing Trissino's text, Arrighi added to his italic the new characters proposed by Trissino for the Italian alphabet." [i.e. differentiating between the open and closed "o" and "e" and by using Greek omega and epsilon; the replacement of consonantal "i" and "u" by "j" and "v," and a distinction between hard and soft."] Nothing is known of Arrighi after the sack of Rome. Subsequently, Trissino presented the font matrices to Janicolo in Vicenza, to be used in the printing of this edition, which was written in response to attacks on his proposed reforms. A handsome book!

See: Mortimer/Italian 507 [with two illustrations]. Adams T-951. Johnson. Type Designs. 103.



CALLIGRAPHIC MANUSCRIPT

25. [Calligraphy/Typography]. Westcott, A. Cyphers, **Alphabets, etc.** Mass., N.d.

\$300.

Small 8vo. (7 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ "). Worn marbled paper boards over cloth with heavy wear to head of spine; front hinge cracked. Calligraphic manuscript of Mr. Arthur Westcott of 90 Park Street in Lynn, Massachusetts. Roughly 30 pages of alphabets, cyphers, intricate designs, full page illustrations, flourishes, and the like. Black ink throughout with exception of single page to which gilt liberally applied. Though undated, the year 1901 appears in a single page. That date is consistent with the strong Art Nouveau influences found throughout. A unique item that reminds us of how people spent their time before the advent of electronics for individuals.



LANDMARK IN CALLIGRAPHIC HISTORY

26. [Calligraphy/Typography]. Zapf, Herman. **PEN AND GRAVER Alphabets & Pages by Hermann Zapf**. New York: Museum Books, 1952.

\$250.

Oblong 4to. (12" x 8 3/4") Brown paper over boards with vellum gilt lettered spine; embossed civer design. Very slight wear to foredge corners. Preface by Paul Standard. Printed in Germany on Fabriano Italian handmade paper at the Stempel foundry. One of 2,000 copies illustrated throughout with calligraphy, cut in metal by August Rosenberger.

This is the English language edition of the famous Feder Und Stichel that quickly sold out after its 1950 German publication. An appendix written by Zapf describes the 25 plates within that demonstrate his work including Civilite, which he describes as France's approach to Roman script and whose name is derived from a 1559 book of manners. Laid in is a four page promotional piece reproducing one of the book's plates, a portion of the preface, and production details.

