

# ASHER Rare Books

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Today's quote:  
"I never thought I would be the type of person who could get up early in the morning to exercise. I was right."

Why this nonsense, just to attract your attention to our:

## Special List: Colour Printing

**Rare first edition of a work of great importance to the history and development of colour printing and one of the earliest examples of Dido's fine printing in his revolutionary types**

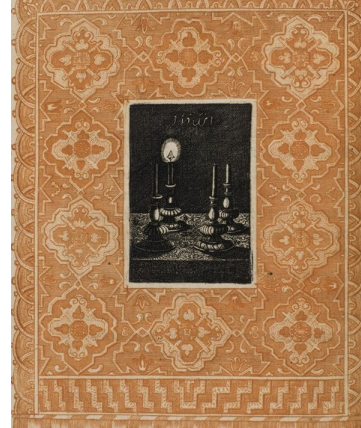


FOSSÉ, Charles-Louis François.

Idées d'un militaire pour la disposition des troupes confiées aux jeunes officiers dans la defense et l'attaque des petits postes. Dedicé à M. Le Duc du Chatelet. Paris, François Ambroise Didot l'aîné, 1783. 2 parts in 1 volume. Large 4to. With 11 colour-printed crayon-manner plates (10 folding) by Louis-Marie Bonnet, 1 similar armorial headpiece for the dedication to the army general and diplomat Louis Marie Florent, Duc du Châtelet (1727-1793), Dido's woodcut device on title-page ("FAD" in clouds with putti and garlands, "[Pierre Charles] Jombert inv. Milliere sculp. 1782"). Contemporary boards covered with blue paper, untrimmed and with some bolts unopened.

[More information and images](#)

### Colour-printed emblematic polemics for and against war with the Ottoman Empire



IIA HAYE, Jean del.  
Peristromata Turcica, sive dissertatio emblematica, praesentem Europae statum ingeniosis coloribus representans.  
With:  
(2) HARSDDÖRFFER, Georg Philipp]. Germania deplorata, sive relatio, qua pragmatica momenta belli pacisque expenduntur.  
(3) [MILAG, Martin]. Aulaca Romana, contra Peristromata Turcica expansa, sive dissertatio emblematica, concordiae Christianae omnia representans.  
(4) [Anonymous French critic of Cardinal RICHELIEU]. Gallia deplorata, sive relatio, de luctuoso bello, quod rex Christianissimus contra vicinos populos molitur.  
[Nürnberg, Wolfgang Endter] (ad 1 with a false colophon: Paris, Toussaint du Bray), [each title-page with a chronogram:] 1641 (ads 1-2, 4) & 1642 (ad 3). 4 editions published together in 1 volume.

4to. With 4 letterpress title-pages in red and black, each with the date in a chronogram, 2 engraved title-plates plus 12 full-page engraved emblematic illustrations, all on integral leaves, each with a small plate nested in a larger plate (7 in the Peristromata with a varying rectangular central plate in dark blue or black and the same outer plate of a Persian carpet in orange; 7 in the Gallia with a varying oval central plate and the same outer plate representing peace with the palm tree in a landscape device of the Fruchtbringende Gesellschaft and a border representing war with military attributes). Further with 5 woodcut head- and tailpieces (plus 8 repeats), 21 "woodcut" decorated initials (5 series, at least some actually metal castings made from woodcuts) plus 8 repeats, and cast vine-leaf ornaments, acorns and other fleurons. Set in roman and italic types with incidental Greek and Hebrew. Light brown calf (ca. 1820?) by Charles Murton (ca. 1795?-ca. 1860?) in London, with his stamp on the front pasted-down, sewn on 5 cords, gold-tooled spine with black morocco label, gold thick-thin fillets on boards, gold-tooled board edges, blind-tooled turn-ins, cut-marbled endpapers (white, red, blue, yellow and blue-green in that order), and an orange silk ribbon marker

[More information and images](#)

### Italian florilegium, only copy known with 65 plates printed in up to 6 colours



ARENA, Filippo.

La natura, e coltura de' fiori fisicamente esposta. Palermo, Angelo Felicella, 1767-1768. 2 text volumes (4to), bound as 3, and 1 plates volume (oblong folio). With 65 engraved plates printed in colour, occasionally combining up to 6 colours on one plate. The first plate (here wholly printed in dark green) serves as an (allegorical) frontispiece and includes the name of the author and that of Mario Cammerari, the second plate depicts tools, seeds and details of flowers, the third plate contains parterre designs and the other plates depict flowers (several to each plate). Modern flexible boards, covered with decorated paper.

[More information and images](#)

### Chromolithographed Art Nouveau prayer book in a high relief hallmarked silver binding



CONDIO, Luigi.

Pregchiere. Miniature di Vittorio Vulten. Torino, Carlo de Martini (printed by Stab. Litografico Giovanni Fraschini & C., Milan), 1902. 18mo (13.5 x 7.5 x 1.5 cm). A wholly chromolithographed Art Nouveau prayer book, printed in numerous pastel colours plus gold, with (mostly floral) decoration on every page and numerous additional illustrations. In a silver binding (hallmarked "800" at the foot of the otherwise blank back cover), with "Our Lady of the Rosary" from the shrine of the Virgin of the Rosary in Pompei depicted on the front cover in high relief (madonna and child presenting rosaries to Saint Dominic and Saint Catherine) flanked by two irises, above "Ave Maria" and a panel with "SS. Vergine di Pomper", endpapers lithographed in pastel colours plus gold, in a repeating pattern of abstracted flowers, crosses, anchors, and initials "VD" or "DV", gilt edges.

[More information and images](#)

### A famous Rococo poem by the most successful and typical representative of a literary Rococo movement. A highlight of early colour-printing

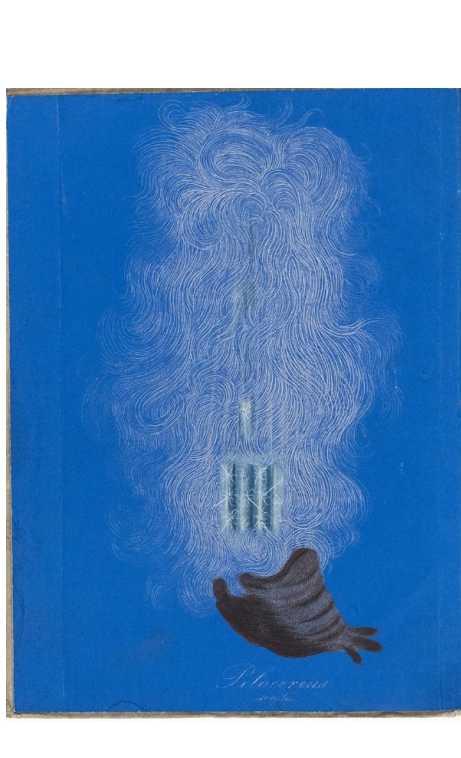


GESSNER, Salomon.

Mort d'Abel. Poeme. Traduit par Hubert. Paris, chez Defer de Maisonneuve, 1793. Large 4to. With a stipple-engraved colour-printed frontispiece, and 5 stipple-engraved colour printed plates by Colibet, Casenave, and Clement after the designs of Nicolas Moniau. Contemporary gold-tooled brown and green mottled calf.

[More information and images](#)

### With colour-printed frontispiece cactus, mostly white on blue

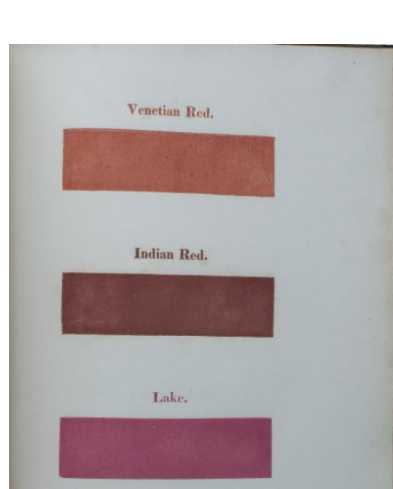
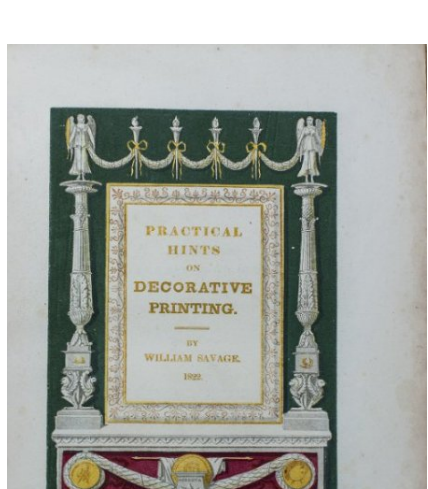


MITTLER, Ludwig.

Taschenbuch für Cactusliebhaber. Auf neue Erfahrungen gestützte Kultur und Ueberreich der im teutschen Handel vorkommenden Cactuspflanzen. Leipzig, Ludwig Schreck, (colophon: printed by Friedrich Andra), 1841. Small 4to or imperial 16mo (17.5 x 13 cm). With colour-printed frontispiece. Plain beige boards.

[More information and images](#)

### Pioneering work on colour printing, first and only edition, signed by the author, with spectacular colour plates



SAVAGE, William.

Practical hints on decorative printing, with illustrations engraved on wood, and printed in colours ... London, printed by the Type Press [and by John Johnson] and published for the proprietor by Longman, Hurst, Rees, Orme and Brown; Robert Triphook and 4 others, "1822" (= 1818-1823). 2 parts in 1 volume. Large 4to (28 x 23 cm). With 2 colour-printed letterpress title-pages (one printed in gold), a colour-printed frontispiece and 34 other wood-engraved illustration plates, mostly printed in colour; 2 leaves of type specimens, 6 leaves showing 18 colour ink swatches, and 9 pages showing 30 of the woodblocks after they were defaced to make a reprint copy. No. 58, signed by the author.

[More information and images](#)

### 17th-century experimental multi-colour printing: magnificent views of the greatest Dutch palaces



CALL, Jan van; Petrus SCHENCK.

[A series of 15 magnificent color-printed plates of the most impressive Dutch palaces of the Stadtholders: Het Loo (Apeldoorn), Huis ten Bosch (The Hague), Honselaarsdijk (near Naalwijk) and Sorgvliet (The Hague.) Amsterdam, Petrus Schenck, ca. 1695. 4to (20 x 24.5 cm). 15 (from a series of 25) colour-printed plates (plate size ca. 13 x 17 cm). Loose leaves.

[More information and images](#)

### From a series of "the finest engravings of flowers ever made" by the teacher of Redouté



SPAENDONCK, Gerard van.

Anemone double. Anemone coronaria L. [From: Fleurs dessinées d'après nature... Recueil utile aux amateurs, aux jeunes artistes, aux élèves des écoles centrales et aux dessinateurs des manufactures]. [Paris, 1799-1801]. Stipple engraving on unwatermarked wove paper (56 x 36.5 cm), printed in colour à la poupée and finished by hand, of a Poppy anemone or Spanish marigold showing six branches with one flower each: three pink-red, two lilac, and one light-green, signed "P.F. Le Grand sculp." In passepartout.

[More information and images](#)

SPAENDONCK, Gerard van.

Mats, Blé de Turquie, Zea mays L. [From: Fleurs dessinées d'après nature... Recueil utile aux amateurs, aux jeunes artistes, aux élèves des écoles centrales et aux dessinateurs des manufactures]. [Paris, 1799-1801]. Stipple engraving on unwatermarked wove paper (54 x 39 cm), printed in colour à la poupée and finished by hand, of an ear of corn, with 6 leaves and part of the stalk, on a stone wall, signed "P.F. Le Grand sculp." In a passepartout.

[More information and images](#)

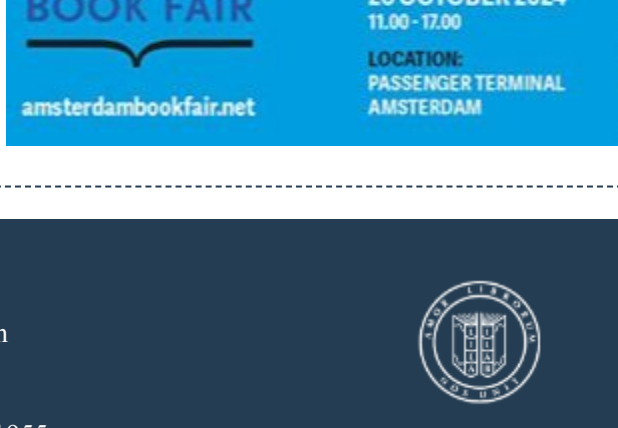
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