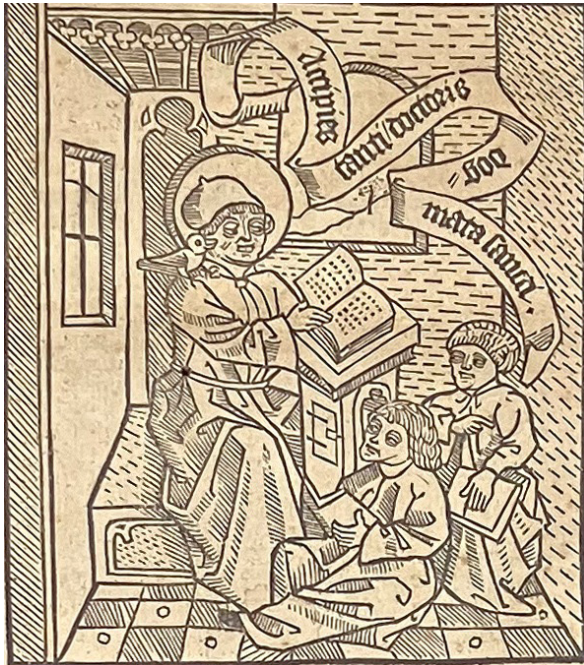


Knuf rare books

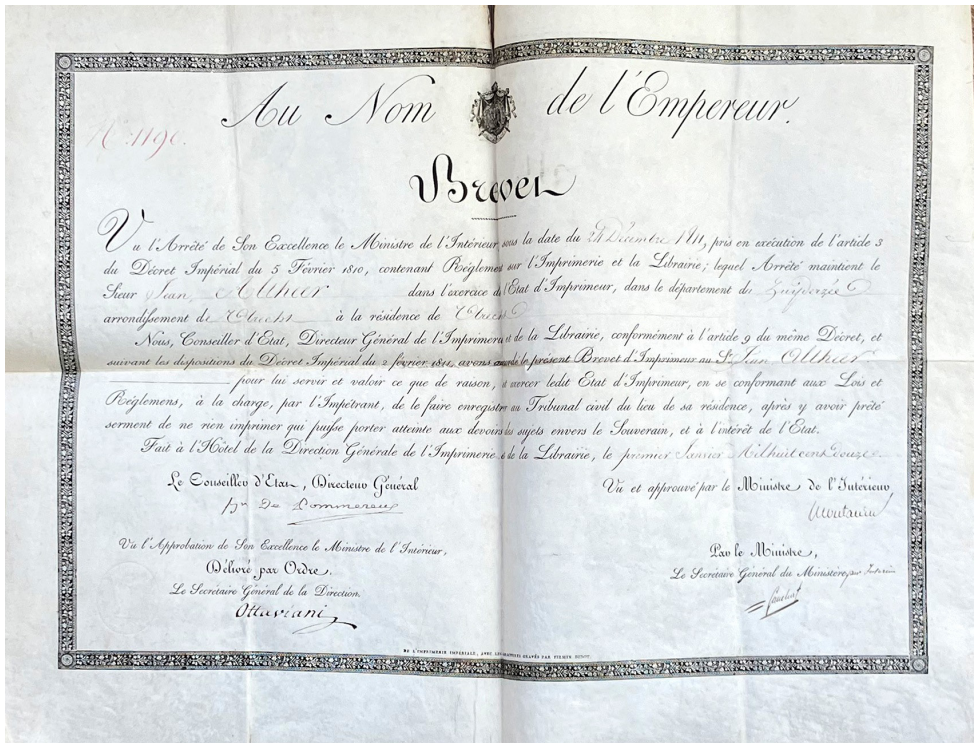
E - Catalogue

Amsterdam Book Fair

A sampling of books on stand 31



Anita van Elferen
info@fritsknuf.com
tel. +33 (0) 6 227 323 85



1 • ALTHEER - UTRECHT.

Au nom de l'Empereur. Brevet... 24 Décembre 1811... Jean Altheer... Utrecht. Pre-printed license on vellum (size 35 x 45 cm). (Paris), de l'imprimerie impériale, avec les caractères gravés par Firmin Didot (c. 1810). Official stamp and handwritten text on the verso. (some damage at top of a fold). **1.250 €**

* License that authorises Jean Altheer to work as a printer / bookseller in Utrecht. The license is pre-printed and filled out by hand. It is granted on 24 December 1811 and signed at the bottom 1 January 1812 (Christmas holidays?). This must be a license for Johannes Altheer (1759 -1840), originally from Switzerland, who established himself in 1787 as a printer and bookseller at the corner of the Domsteeg in Utrecht. Until 1800 he worked together with his uncle Bartholomé Wild. He was specialised in classical literature and not only printed and sold new books but also dealt in old books. Under Lodewijk (Louis) Napoleon he could call himself 'royal bookseller'. The Napoleonic years lasted from 1806 to 1813. First the Netherlands first formed the Kingdom of Holland under Louis Napoleon (1806-1810) and was then incorporated into the French Empire as the Dutch Departments from 1810 to 1813. Somehow the authorities deemed it necessary to give him a new license. The text on the back states that he already had taken the oath on 22 June 1800. An interesting document for the history of the Dutch booktrade under Napoleon. [c.f. Buijnsters, *Geschiedenis van het Nederlandse antiquariaat* (pp. 35-36)].

CATALOGUS

VAN
EENE VOORTREFFELIJKE EN UITGEBREIDE
VERZAMELING
SCHILDERIEN,
waarbij verscheidene Stukken, behoorende tot de eerste klasse
der Oude Nederlandsche school,

AFKOMSTIG UIT EEN DER VOORNAAMSTE EUROPEESCHE KABINETTEN;
WAARBIJ EENE KUNSTIGE EN ZEER UITVOERIGE COPIJ NAAR
DE TOMBE OF CHASSE DE ST. URSULA TE BRUGGE
EN
EEN PANORAMA VAN EEN GEDEELTE DER STAD AMSTERDAM;

VOORTS EENE UITGEBREIDE EN FRAAIJE VERZAMELING
VADERLANDSCHE HISTORIE PRENTEN EN PORTRETTEEN,
EN EINDELIJK EENE KLEINE COLLECTIE
BEELDWERK en RARITEITEN.

Al hetwelk, met en benevens Drie Verzamelingen **ORDETEKENS, HISTORIE PENNINGEN en MUNTEN,** volgens afzonderlijke Catalogussen, zullen worden verkocht op Dingsdag den 26^{sten} September 1854 en volgende dagen, ten huize van C. E. ROOS, in *Het Huis met de Hoofden*, op de Keizersgracht bij de Leliegroet, te Amsterdam,

DOOR
CORNELIS FRANÇOIS ROOS,
JOHANNES ALBERTUS BRONDGEEST
EN
GERRIT DE VRIESE, JZ.

bij wien de Catalogus, à 25 cents voor de Armen, te bekomen is.
Maandag, Dingsdag, Woensdag, Donderdag en Vrijdag voor de
Verkoop **PARTIKULIËR** en Zaterdag en Maandag, van
23 en 25 September, **PUBLIEKE BEEZICHTIGING**, van 10 tot 12
Morgens 10 tot 12 Middags 3 ure, **doch des Zondags niet te zien.**

W. E. Muller

9

A. VAN DE VELDE.

42. Een Stal van binnen, alwaar twee paarden aan de ruif staan, bij denzelfden staat een stalknecht, en terzijde een paar geitjes en een lam, benevens eenige kippen; hoogst uitvoerig geschilderd.
hoog 32 d., breed 40 d. Doek.

W. VAN DE VELDE. (Naar)

43. Kopij naar eene der schilderijen van het Rijks Museum te Amsterdam. Een Stilwater.
hoog 40 d., breed 50 d. Doek.

DEZELFDE. (Naar)

44. Kopij naar een kleinder stukje van dezen meester ter plaatse voornoemd.
hoog 37 d., breed 32 d. Paneel.

J. WENIX.
DOOD WILD.

45. Een doode Paauw en ander gevogelte, hangende aan den tak van een' boom, terzijde staat eene korf met doode vogels en op den grond liggen doode patrijzen, een jagtgeweer, kruithoorn en verdere voorwerpen, de achtergrond vertoont een hof met beeldwerk; voortreffelijk van uitdrukking en van den besten tijd des meesters.
hoog 1 el 21 d., breed 1 el 3 d. Doek.

DEZELFDE.
HOFGEZIGT.

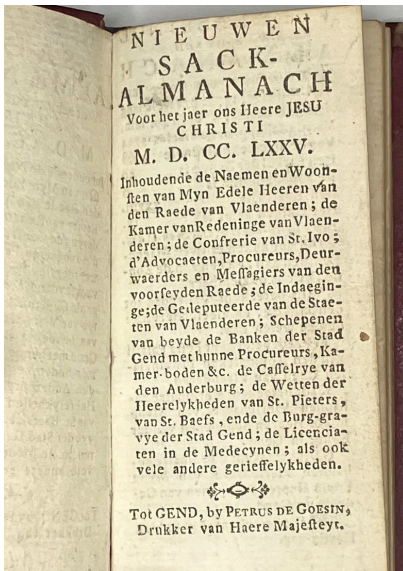
46. Bij een steenen trap met zwaar gebeeldhouwen balustrade, waarop een vaas is geplaatst, staat een bevallig Meisje bij een zittend man, welke haar een glas wijn schijnt aan te bieden; op kleinen afstand staan twee krijgslieden voor een ruïne bij eene vrachtkar in gesprek, waarschijnlijk over de goederen welke ontladen worden, verder ontdekt men een bergachtig verschiep. Deze beroemde kunstenaar toont aan dat hij ook in dit vak met de besten wedijvert.
hoog 86 d., br. 70 d. Doek.

2 • (ART AUCTION CATALOGUE).

Catalogus van eene voortreffelijke en uitgebreide verzameling schilderijen, waarbij verscheidene stukken, behorende tot de eerste klasse der Oude Nederlandsche school, afkomstig uit een der voornaamste europesche kabinetten; waarbij eene kunstige en zeer uitvoerige copij naar de Tombe of Chasse de St. Ursula te Brugge en een Panorama van een gedeelte der stad Amsterdam; voorts eene uitgebreide en fraaije verzameling vaderlandsche historie prenten en portretten, en eindelijk eene kleine collectie beeldwerk en rareiteiten. Al hetwelk... zullen worden verkocht op dinsdag den 26sten september 1854... Amsterdam, 1854. 56 pp. 345 items described. Nineteenth century brown half morocco, marbled boards. On the title page in ink: "weledele heer F. Muller". And a note in pencil on the first flyleaf "bibliothèque Léon de Laborde". Several pages with prices and annotations in pencil.

550 €

* There is no mention of whose collection this is. Some of the items have extensive descriptions, others have not.



3 • (BINDING - ALMANAC).

Nieuwen Sack-Almanach voor het jaer ons Heere Jesu Christi M.D.CC.LXXV. Gend, de Goesin, n.d. (1774). 24mo. c. 5,5 x 10,5 cm. 96 pp. Red blindstamped leather binding, spine decorated with four golden stars (two of them a bit damaged). All edges gilt. **800 €**

* Rare almanac in a remarkable binding with a bust, and a little angel on the frontcover and the arms of Gent on the backcover. We find a n interleaved calendar for the year 1775, birthdays of European royalty, the departure times for the post and diligences from Gent, a currency converter, the times for the opening and closing of the city gates, a list of officials with their addresses etc. Amazing work on such a small volume. [OCLC only shows one copy of this almanac but for a different year 1766: Pierpont Morgan].

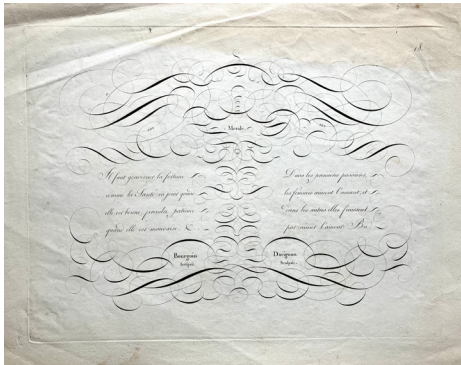
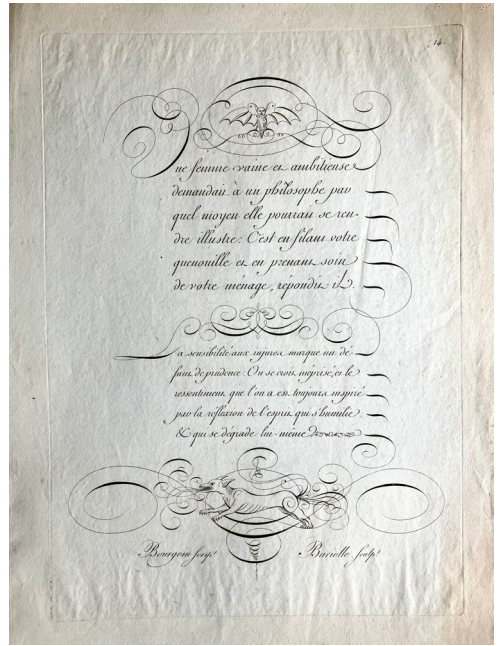
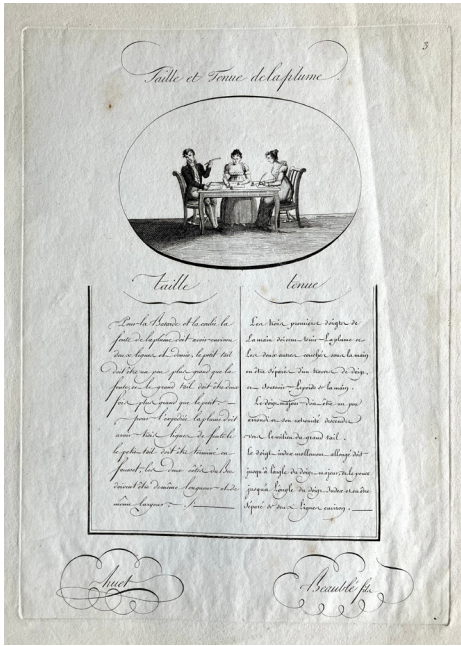
4 • (BOOKBINDING MANUSCRIPT).

Études sur les Arts Décoratifs. La Reliure. Caen, 1881. 12mo (180 x 118 mm). 2 unnumbered leaves + 94 pages in manuscript. 3/4 red morocco, marbled boards, title in gold on spine. Manuscript in a delicate hand in black ink with red accents. **1.800 €**



* A lovely manuscript in a legible hand that is a copy of an article on bookbinding by Charles Blanc on bookbinding that had been published in 'La Gazette des Beaux-Arts' in two instalments in October and November 1880. The manuscript is dated "Caen, 1881". The manuscript is enhanced by several remarkable ornaments drawn in ink: a title-frontispiece with a lovely decorative border a headband, a decorative letter and two tailpieces as well as a reproduction of a bookbinding executed for Grolier. The frontispiece is signed 'G. Le Vard d'après Le Potre'. This could be a drawing by Gustave Le Vard (1843-1919), president of the 'Société des antiquaires de Normandie' and the author of 'La Décoration des habitations particulièrement édifiées à Caen aux XVIIe et XVIIIe siècles'. The engraving is probably copied or inspired by an engraving of Jean Lepautre (1618-1682). This is very likely the copy of Gustave Le Vard (1843-1919), Member of 'La Société française d'Archéologie' founded in Caen in 1834. Le Vard was a president of the 'Société des antiquaires de Normandie' and the

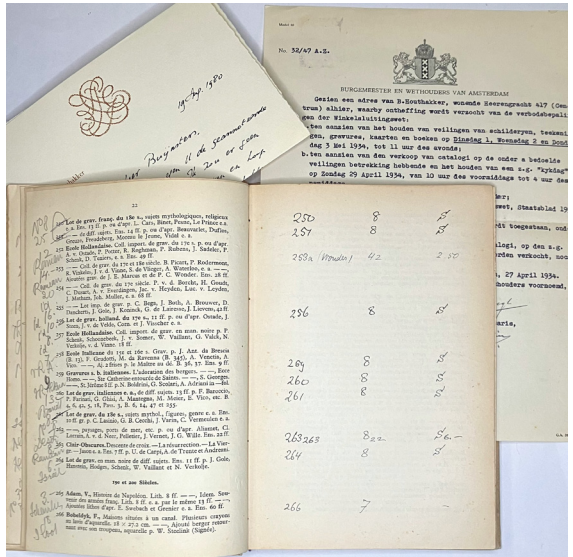
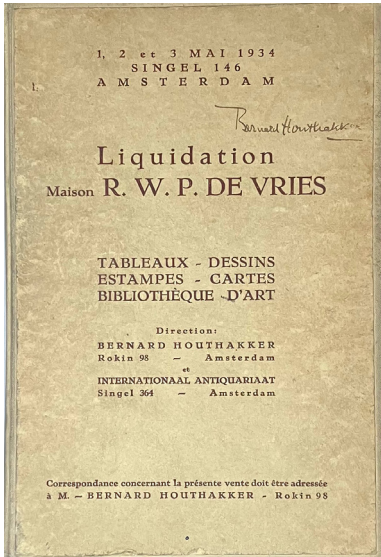
librarian of the collection of Bernard Mancel (1798-1892), a collection that was donated to the town of Caen in 1872 and which is now one of the principal collections of the 'Musée des Beaux-Arts' in Caen. Charles Blanc, the author of the original article was a well-known historian and art critic. He was the director of the Beaux-Arts from 1848 to 1852 and from 1870 to 1873, a member of the 'Académie des Beaux-arts' in 1868 and the chief editor of the 'Gazette des Beaux-Arts'. He is also the author of the important 'Histoire des peintres de toutes les écoles depuis la Renaissance jusqu'à nos jours' (in 14 volumes) and of the 'Grammaire des arts du dessin' a work that has influenced Van Gogh in the choice of his colours. He was elected to the 'Académie française' in 1876 and nominated professor of esthetics and art history of the 'Collège de France' in 1878. [c.f. Charles Blanc, "Études sur les arts décoratifs : la reliure" in 'Gazette des Beaux-Arts, 1880, vol. XXII, pp. 181-195 (end at page 39 of the present manuscript) & pp. 185 -403].



6 • (CALLIGRAPHY).

A set of twenty-five loose plates of calligraphy samples. No place, no date, but all French, all on the same paper and all by Basset (Paris) between 1805 & 1820. Size mostly c. 30 x 45 cm. (uncut, edges a bit dustsoiled, a few traces of folds and some marginal tears but generally in a good condition). **3.000 €**

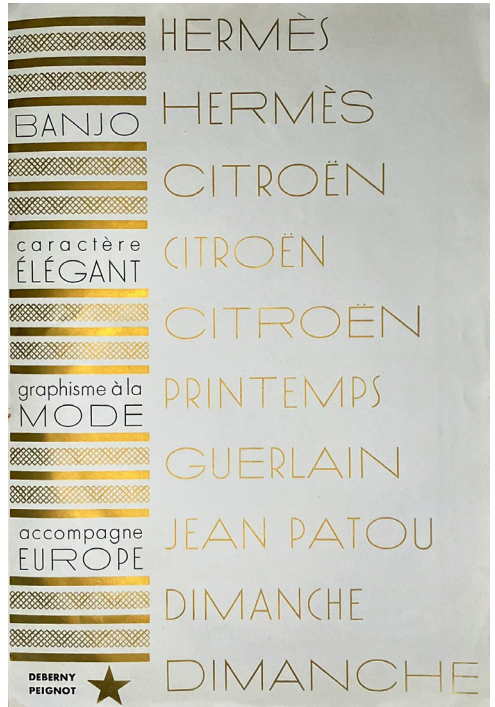
* Calligraphy manuals could be bought as complete works, but it was also possible to buy the plates separately and thus assemble a personal collection of samples of writing. These plates were obviously collected as such. They were never bound. For some plates we can find out in which works they were included, for others we cannot. *All of the present sheets are printed on the same paper, are all from Basset and can be dated between 1805 and 1820.* A few of the plates show the postures recommended for writing; most of the other plates are phrases to copy and examples of writing. Some titles of the plates: "taille et tenue de la plume", "situation du corps", "table de Pythagore". We find names of engravers: "Huet et Baublé fils, Ellis d'Avignon, Bourgoin engraved Bariolle, Dizambourg, Vorms d'Avignon, Lechard, Boulanger engraved by Pelicier, De Milns, De Fresse. Plates mostly printed by Basset, some by Langlumé and Peltier. One plate is by a women engraver: "V.L.F.me S. All in all, an interesting collection of French calligraphy plates published around 1800.



7 • DE VRIES, R.W.P. - AMSTERDAM.

Liquidation Maison R.W.P. de Vries. Tableaux, dessins, estampes, cartes, bibliothèque d'art. Direction Bernhard Houthakker et Internationaal Antiquariaat Menno Hertzberger. 1 - 3 Mai 1934. 116pp. 1600 items described. Yellow cloth binding with frontwrapper pasted on the front cover and the condition for the sale on the inside front cover. Loosely inserted several documents related to the sale. A unique copy. From the collection Buijnsters-Smets with their exlibris. **350 €**

* Bernhard Houthakker's own interleaved copy with names and prices of the final sale of the inventory of the renowned Dutch firm R.W.P. de Vries.



**DEBERNY
PEIGNOT**

VOUS OFFRENT POUR 1933
LE CARACTÈRE GRACE
AUQUEL LA TYPOGRAPHIE
MODERNE RETROUVERA
LE SENS DE LA FANTAISIE

après le long effort vers plus de
sécurité, de rigueur et de pureté,
après le succès universel de la for-
mule du caractère Europe, il importe
que la simplicité ne dégénère pas
en pauvreté, la discipline en mono-
tonie, la distinction en mélancolie.
Voilà donc, dans l'esprit des créa-
tions modernes, un caractère riant,
d'une amusante fantaisie, et avec
lequel on peut, littéralement, jouer :
BANJO c'est "le sourire de l'Europe".

8 • DEBERNY PEIGNOT.

Banjo. Retour de la fantaisie. Type specimen, Paris, n.d. (c. 1933). 8 pp (including wrs.). Wrs. A perfect copy of this specimen designed by Maximilian Vox in 1930. **400 €**

* Deberny Peignot vous offrent pour 1933 le caractère grace auquel la typographie moderne retrouvera le sens de la fantaisie... Banjo c'est "le sourire de l'Europe".

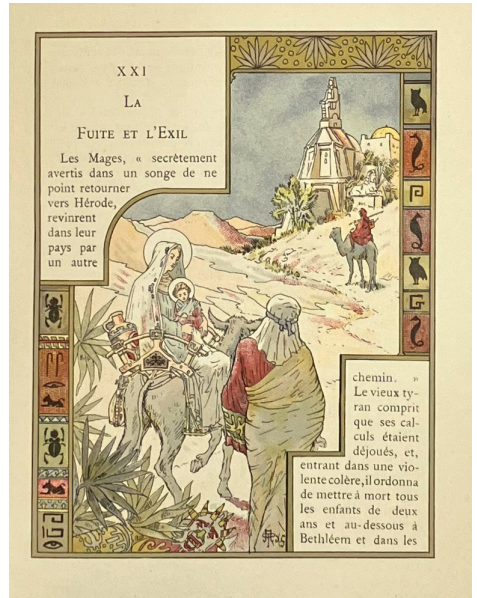
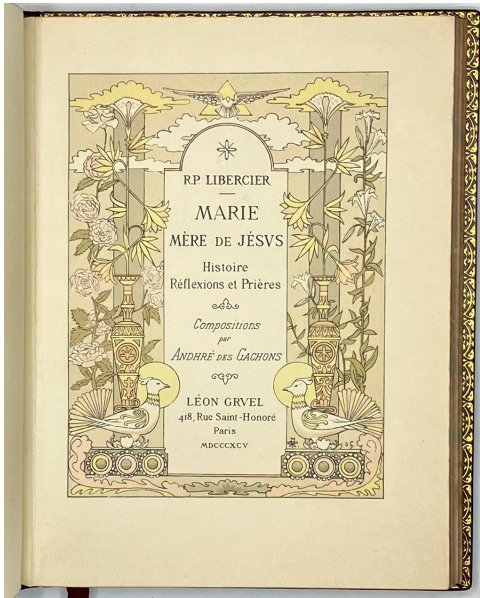


9 • (DUTCH TRADITIONAL COSTUMES).

Nationale Kleederdragten der Bewoners van Nederland. Amsterdam, P. G. van Lom, n.d. (c. 1850). 8vo. Halfcloth. Yellow covers with the title printed onto them (front cover in Dutch, back cover in French, German and English). Leporello with twelve plates of Dutch national costumes.

800 €

* A lovely work that shows the national costumes of the Netherlands in the nineteenth century. Copies seem to have been published with either 12 or 16 plates.



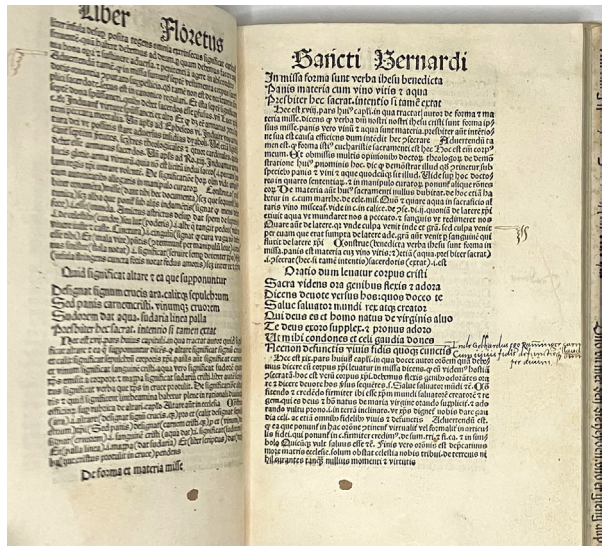
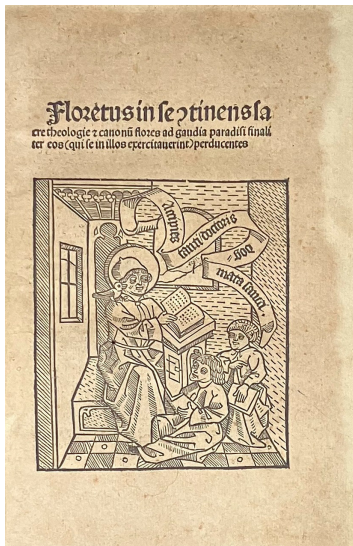
10 • (GRUEL) LIBERCIER, R.P.

Marie Mère de Jésus. Histoire. Réflexions et Prières. Compositions par Andhré des Gachons. Paris, Léon Gruel, 1895. 10 pp. plus 31 ff. Full brown morocco binding, inner dentelles gilt. All edges gilt. *Binding signed "Gruel" at the bottom of the spine.*

900 €

* Andhré or André des Gachons (1871-1951) was a French painter and illustrator. The present work is an example of his delicate use of watercolours. The work narrates stories from the life of the virgin. Each of the 31 chapters gives a different story plus a thought and a prayer related to the story. It was intended for girls and young women. **A lovely example of luxury**

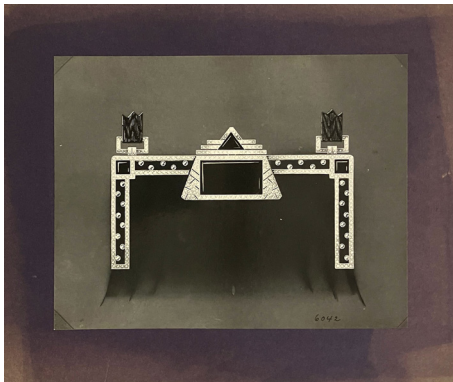
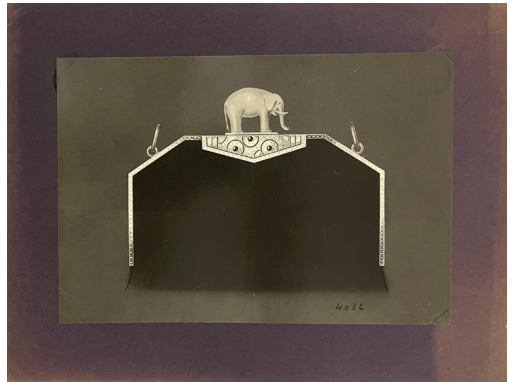
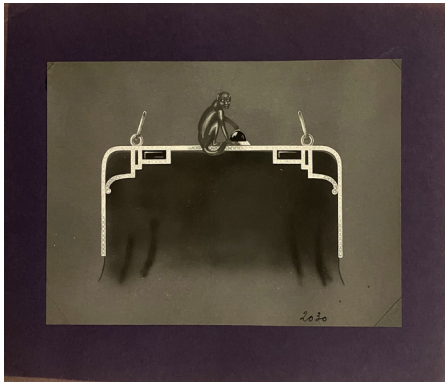
book art from the late nineteenth century, illustrated by Andhré des Gachons, published and bound by Léon Gruel. [OCLCL: BNF, Dayton, Yale].



11 • (INCUNABLE PRINTED BY QUENTELL IN COLOGNE)

BERNARDUS CLARVALLENSIS (pseudo)-. Floretus. (Cologne, Heinrich Quentell, not after 1491). With a splendid nearly full-page title woodcut of a teacher instructing two pupils, a scroll with inscription above, a dove perched on his shoulder and an open book before him. Printed in Gothic type. Capital Spaces. 35 - 45 lines and head-line to the page. 56 leaves. 4to. 20th century boards covered with an early printed leaf, printed paper spine label. A light marginal waterstain to a very few leaves. A few leaves very slightly browned. Contemporary handwritten marginal annotations and some underlinings, in at least two different hands, one signed by Gebhardus Rem(m)inger (leaf 24 recto). Library stamp inside front cover of F. Fasting, Rio de Janeiro. A well preserved incunable. **10.500 €**

* First edition with commentary of this often-reprinted schoolbook. And *the first version of the beautiful 'accipius' woodcut, with a scroll inscribed: 'Accipies tanti doctoris dogmata sancti'.* Heinrich Quentell used this 'magister cum discipulis' woodcut for the first time in 1490, and in the following year numerous schoolbooks were illustrated with comparable woodcuts. The 'Floretus' consists of a text in rhythmic prose for easy memorization and an anonymous explanatory commentary. The work is ascribed to Saint Bernard (1090 - 1153), Abbot of Clairvaux, which under his direction soon became one of the chief centres of the Cistercian Order. The basic Christian tenets in this work include a.o. the following subjects: 'De pr(a)ceptis iuris scripti', 'De peccato gul(a)e et de malis sequentibus ebrietatem', 'De somno et vigilia', 'De custodia quinque sensuum, gustus, odoratus, auditus, visio, tactus'. [c.f. Hain-Copinger 2912; GWK 4004; BMC I, 276; Goff B-392; Janauschek no. 167; Not in IDL; for the fine accipius woodcut see: Schreiber No. 3431, Schramm VIII 20, and Schreiber-Heitz No. 18].



12 • (JEWELRY - ART DECO).

Ladies evening bags: a collection of 21 original photos in black and white. No place, no date (but Paris, c. 1930). 1 photograph of a finished bag plus 20 photographs of designs for luxury evening bags (sizes of the photos differ slightly but circa 15 x 20,5 cm), pasted on purple cardboard (size: 21 x 27 cm; some sheets faded). Each photo contains a number (for that particular design). There is no indication of who the designer is, but the provenance is known: Archives "Bijouterie C.W.", C. Weiss, 128 rue Vieille du Temple, Paris (3e). **1.100 €**

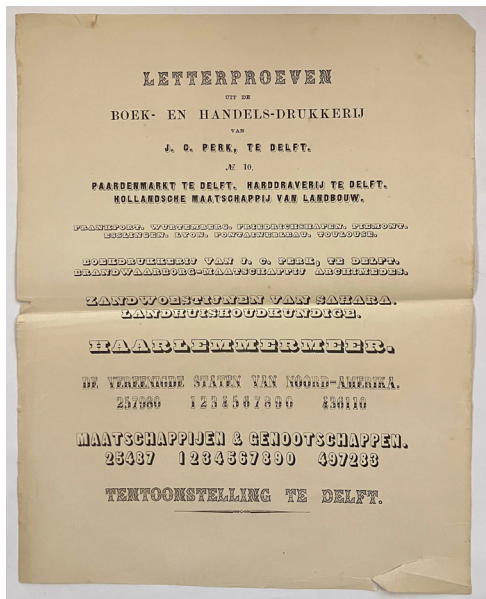
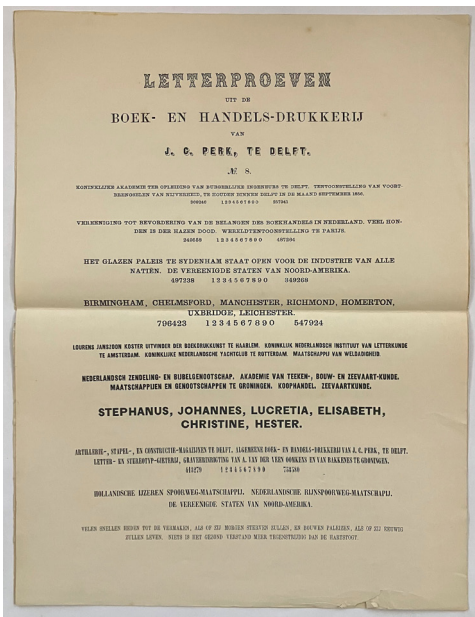
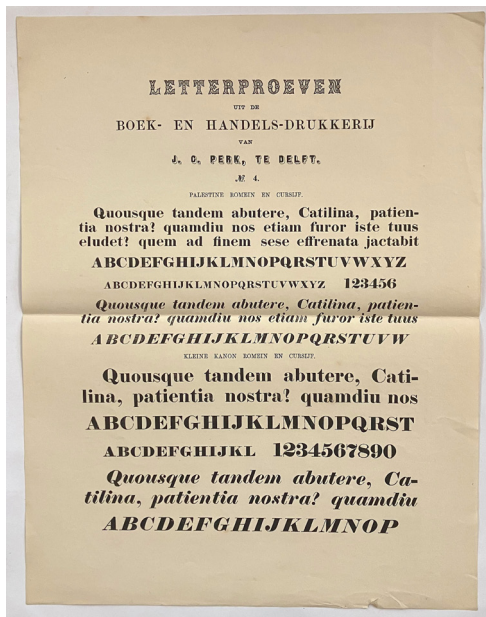
* Designs for luxury small evening bags in art deco style, six of them have clasps that represent animals: a fox, a lioness, a monkey, squirrels, a cat and an elephant.



13 • MAGNIANT, MAURICE.

Fantaisies florales. Ouvrage renfermant trente-deux planches en phototypie. Paris, Laurens, n.d. (190?). (iii) pp texts + 32 plates. All plates printed on the recto only and double page. All plates mounted on stubs. Original publisher's cloth binding (c. 21 x 28 cm). (binding with some light staining from water, especially on the spine, Interior clean. Text pages browned, plates nice and clean). **600 €**

* Scarce work that shows thirty-two flower inspired designs in pure art nouveau style. It seems to have been published in a small edition. Some copies have loose plates in a portfolio. Ours is bound in a publisher's binding. There seems to have been a limited edition of 500 copies but ours is not numbered. In the introduction the author says that he would like this to be an inspiration for designers.



14 • PERK J.C. - DELFT.

Letterproeven uit de boek- en handels-drukkerij van J.C. Perk, te Delft. No. 2, 3, 4, 8, 10. Five plano sheets (each 27 x 35 cm). Delt, J.C. Perk, n.d. (circa 1856). With horizontal folds in the center, some fraying in the margins. **3.200 €**

* Five extremely rare plano-printed type specimens from the printing establishment J.C. Perk in Delft, the Netherlands. Jacobus Clemens Perk (1818 - 1868) was an entrepreneur. In 1850 he founded the Archimedes insurance company (this is mentioned along with his printing-studio on one of the sheets). He also founded the newspaper 'Delflandsche Courant' (later 'Delftsche courant'). The present sheets are the only witnesses of the fact that he owned a printing business for a time.

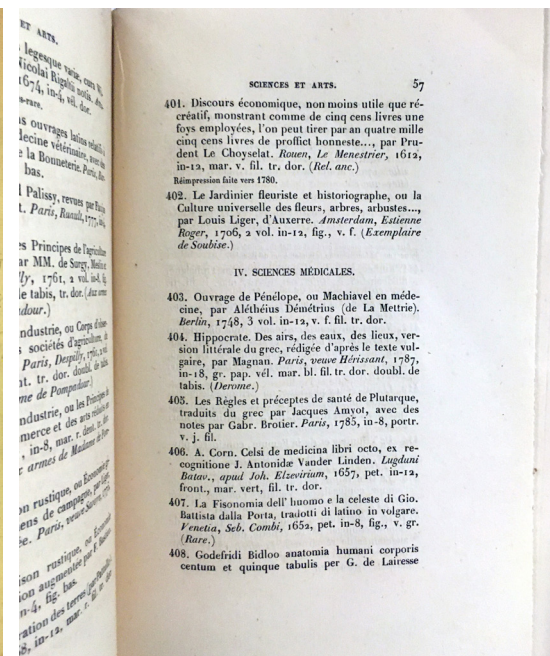
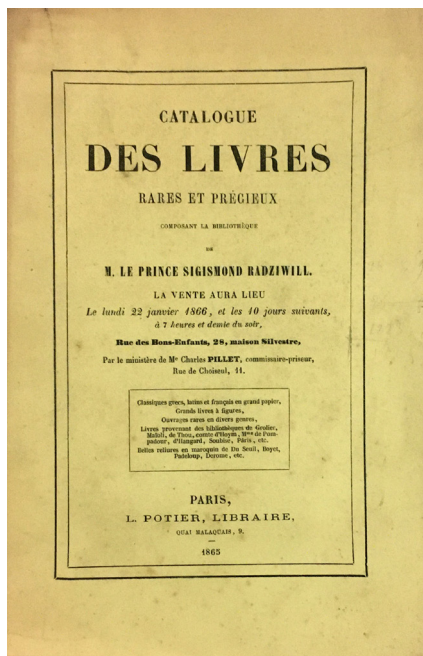
Sheets 2, 3 & 4 are classic sheets with the names of each type above a short text in Latin; sheets 8 & 10 use short text in Dutch as examples without stating the names of the types. As to the date: Sheet 8 shows a date '1856' and sheet 10 mentions the Archimedes Insurance Company that was founded by Perk in 1850. There is no address on the any of the sheet, just the name of the town, Delft.



15 • PILLEMENT, JEAN / HESS, JOHANN HEINRICH.

Fleurs Baroques inventées, et dessinées par Jean Pillement. Première peintre du Roy de Pologne. Se vendent chez Leviez, Rue St Andres des Arts, vis-a-vis l'Hotel de Chateau Vieux A Paris. Paris, Leviez, n.d. (circa 1766). Six etchings of fantasy flowers in the baroque style : one ornate title and five plates. (size: paper 34 x 24,5 cm, plates 24 x 16,5 cm). All plates are signed by Hess and five are signed by Pillemont. Blue paper wrappers. **2.200 €**

* Complete series of etchings by artist Jean Pillement (1728-1808) and engraved by Johann Heinrich Hess (1746-1816), published by Charles Leviez (1708-1778), printseller in Paris from 1766. Jean Pillement was a French painter and engraver known for his depictions of imaginary flowers and decors. In London, he publishes the first book concerning Chinese drawings with his theories about ornaments and orientalism: « A New Book of Chinese Ornaments. Invented & Engraved by J. Pillement », 1755. As the crown's official painter, he designed a Chinese salon for Stanislas II, king of Poland (1764-1795) around the same time these plates were drawn, and became in 1778 the painter for Marie-Antoinette. His work is later defined as quintessentially Rococo, even as the times and styles evolved, leaving the talented artist, as so many, to die in poverty. This vegetation is a particularly discrete variation of his work: lush and inventive, the black lines take their inspiration in contemporary garments and fabrics. With grace, these fantasy flowers and leaves flow through the page, oscillating between beauty and danger. [c.f. Berlin Kat 449].



16 • RADZIWILL, PRINCE SIGISMOND.

Catalogue des livres rares et précieux composant la bibliothèque de M. le Prince Sigismond Radziwill. La vente aura lieu le lundi 22 janvier 1866, et les 10 jours suivants... Paris, L. Potier, 1865. xii, 236 pp. Original printed wrappers. Uncut. (wrs. sl. dam. and a bit dustoiled, interior nice and clean). **500 €**

* A collection that is rich in bindings. The catalogue contains 1707 items, many with interesting notes. Also with names of previous owners and names of binders. Previous owners are Grolier, Mâioli, de Thou, Comte d'Hoym, Mme de Pompadour, d'Hangard, Soubise, Paris, etc. And among the binders we find Du Seuil, Boyet, Padeloup, Derôme, etc. The collection was formed by Prince Michel Radziwill (1744 - 1831) who lived in Paris around 1788 - 1790. The library was transported to Poland to safeguard it during the French Revolution and was auctioned in France many years later as the collection is essentially a French collection.



17 • SCHYNVOET (or SCHIJNVOET), SIMON.

Voorbeelden der lusthof-cieraaden zynde piramiden, eerzuylen en andere bywerken. N.p., n.d. (after 1704). Folio. 29 engraved plates, numbered 1-29 (of 30). Early 19th century half vellum. (corners bumped and boards a bit rubbed, browned throughout). **1.750 €**

* Simon Schijnvoet (1652-1727) was a Dutch collector, engraver and (amateur) garden architect. The present volume contains 29 plates of ornate garden obelisks engraved after Simon Schynvoet by Jacobus Schynvoet, Jan Ruyter, Jan Goeree, G. Rademaaker, Laurens Scherm. This is difficult to date but plate 28 has the date 1704. [c.f. Biographisch woordenboek der Noord- en Zuid Nederlandsche letterkunde mentions that this was published by art dealer F. de Wit].



18 • SERLIO, S. & BLOEM, H.

Het eerste ((-den vijfsten)) Boeck van de Architecturen Sebastiani Serlii [...] Over-gheset uyt d'Italiaensche in de Neder-duytsche sprake, door Pieter Coecke van Aelst ... Amsterdam, H. Laurensz., 1616. 5 parts in one volume. Folio. A--C4, D1-2; A-G4; A-R4, S1-6; A-S4; A-D4. Titlepage and first sheet (A1 & A2) browned and heavily restored & small tear in one page. Apart from the first two sheets a good copy.

Bound with: **BLOEM or BLUM, HANS.** Beschryvinghe van de vijf colommen van Architecture... Tot voordeel/ dienst ende profijt van Schilders/ Metsers/ Steenhouwers/ Goudtsmeden/ Beeldtsnyders/ Schrijn-werckers/ Timmerlieden/ Antijck-snijders/ ende allen anderen die met Passer ende

Winckelhaeck werken. Amsterdam, W. Jansz. [Blaeu], 1619. Folio. Printed title, 1 f. with preface of Hans Bloem to the reader, 15 ff containing woodcut illustrations and printed explanations. Bound together in contemporary full vellum (top of spine damaged, ties missing). **7.500 €**

* Two important works bound together: *Ad 1.* Dutch edition of the first 5 books (all that appeared in the author's lifetime) of a monumental work of Renaissance architecture by Sebastiano Serlio.

Ad 2. One of the most interesting (but also one of the least known) treatises on the orders which came out during the Renaissance. First published in Latin in 1550, Blum's book, in its numerous editions in multiple languages proved to be one of the most popular architectural books for well over 100 years. Its continuing and longstanding success can be credited to the fact that with the exception of Serlio, of which Blum can be considered a digest, it was the only title readily comprehensible to on-site architects and masons rather than gentlemen. The European success of the book was astonishing: as early as 1551, a French translation which came out in Antwerp began a long series of re-issues in German, French, Dutch and English. *Our copy lacks the last plate.* All editions of Blum's books are very rare and even late editions harbor considerable interest. [*ad. 2:* Bierens de Haan 403; Berlin Cat. 1937 (ed. 1623)].



19 • SHRIER, NICO & HUUB DE RU.

Drawings / Designs for stained glass. "Ontwerp voor gebrandschilderde ramen Chr. H.B.S." "... [illegible] Schrier & de Ru Haarlem". Three original drawings (41 x 33 cm each) on cardboard for stained glass windows, each containing three historical (mostly Dutch) people. Drawings made by Schrier & de Ru in Haarlem with coloured pencils on paper. No date but circa 1930? (some light foxing and some rubbing). **2.000 €**

* Designs for stained glass windows for the Christelijke H.B.S, by the Haarlem artists Nico Schrier and Huub de Ru. This could well be the HBS or Hogere Burger School in Leeuwarden for which Schrier and de Ru did other windows in 1927 for the 25th anniversary of the school. The first drawing shows Queen Emma, Queen Wilhelmina and Princess Juliana. The second shows Stadhouders Prins Willem, Prins Willem van Oranje and Stadhouders Prins Willem III. The third one shows in the left and right upper parts, Martin Luther and Ulrich Zwingli and in the main window Calvin. Above Calvin, in the upper part is the text: "Prompte et Sincere". The Studio Atelier De Vonk, that became Atelier Schrier en De Ru in 1935, was active between 1926 and 1946. Their stained-glass windows can be found in many buildings in the Netherlands. Their early work shows influences of the Amsterdam School and Richard Roland Holst.



20 • SLAES, LOUIS.

Cahier d'écriture, ou Recueil d'alphabets pour les amateurs de calligraphie. Bruxelles, chez l'auteur, rue des Boiteux Son 5, No. 17, et chez les principaux libraires et mds d'estampes du royaume, (1844). Oblong folio (c. 28 x 40,5 cm). Title & 14 coloured plates, protected by pale pink guards. Full dark aubergine morocco signed 'Crabbé', richly decorated in gilt and black and with gilt dedication on the cover: *A son Altesse Royale, le Duc de Brabant*. Inner dentelles gilt, cream 'moirée' endpapers. A.e.g. (binding very lightly rubbed and top and bottom of spine very slightly damaged, some very light discolouration of the binding; some light foxing and some offsetting on endpapers from the inner dentelles). A lovely copy. **4.000 €**

* A beautiful writing book entirely engraved in various colours. Presentation copy to Prince Léopold, duc de Brabant (1835-1909), the future King Leopold II of Belgium. Louis Slaes was active as a printer-lithographer and an engraver from (c. 1838 - 1854). He was based at the Rue the Boiteux in Bruxelles. The 'Courier belge' of 10 December 1844 states that M. Slaes, engraver has dedicated an engraved writing book to the Duke of Brabant. The King has permitted his son to accept this and has had a letter of thanks written to M. Slaes. I have found one other copy in the catalogue of the Royal Library in Brussels that is bound in green morocco and has a mss dedication to the Count of Coghén. [c.f. Le Courier belge d.d. 10 décembre 1844: "M. Slaes, graveur, a fait hommage au duc de Brabant d'un cahier d'écriture gravé par lui. Le Roi a permis à son fils d'accepter cet hommage ..." (cité by Claes, who gives a different address: rue de la Madeleine; Claes, Répertoire des lithographes actifs en Belgique ...; not in Bonacini; 1 copy KBR].