

Knuf rare books

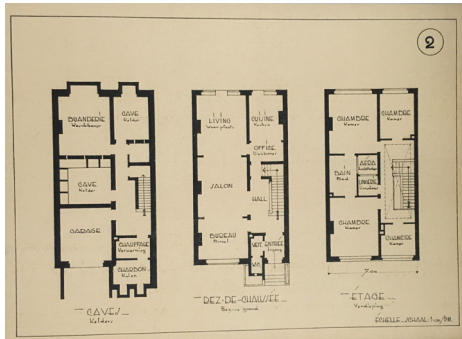
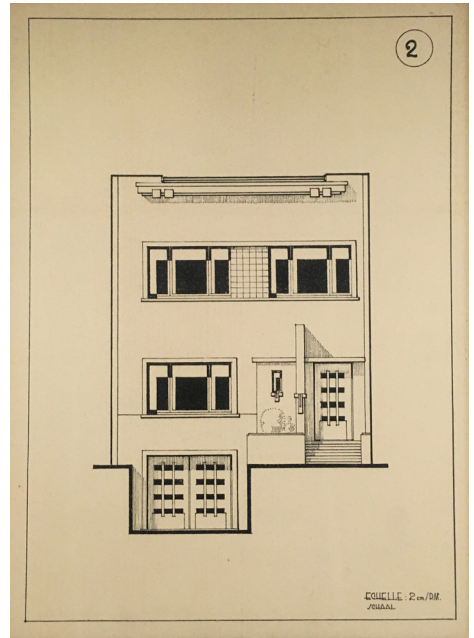
E – Catalogue

December 2021

My selection of 20 books



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

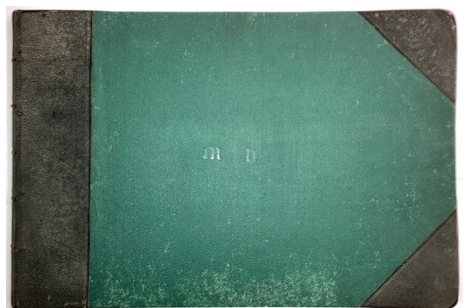
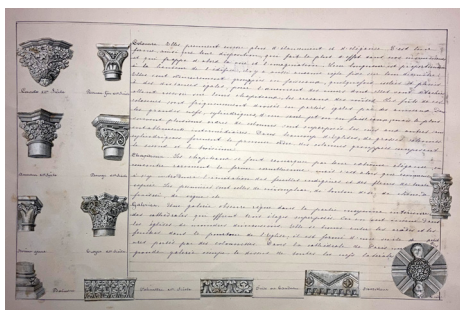
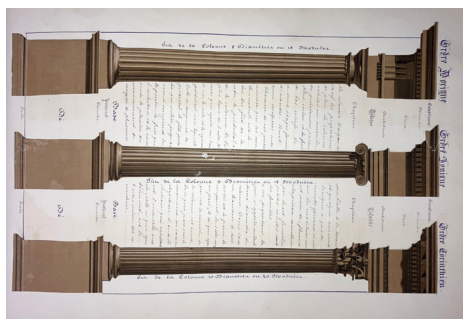


1 • (ARCHITECTURE - DOMESTIC).

Maisons modernes bourgeoises nouvelles série.
Bruxelles, Librairie des Arts du Bâtiment F. Salmain et Fils, n.d. (1937). (size c. 37 x 27,5 cm).
One page with a pricelist plus 52 plates held in portfolio (some browning around the edges).
Halfcloth, boards with title illustration pasted on it.

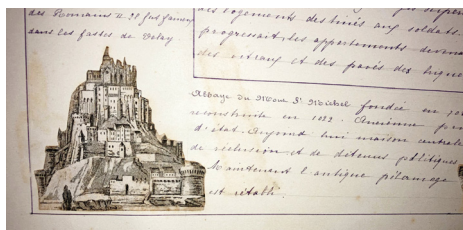
800 €

* This portfolio contains 26 designs for modernist houses, each illustrated with two plates: the facade and a plan. The building prices can be found on the price-list that is laid in the front of the work. Rejecting ornament and embracing minimalism, Modernism became the single most important new style or philosophy of architecture and design of the 20th century. It was associated with an analytical approach to the function of buildings, a strictly rational use of (often new) materials, structural innovation and the elimination of ornament. It was also known as International Modernism or International Style, after an exhibition of modernist architecture in America in 1932 by the architect Philip Johnson. [c.f. website RIBA].



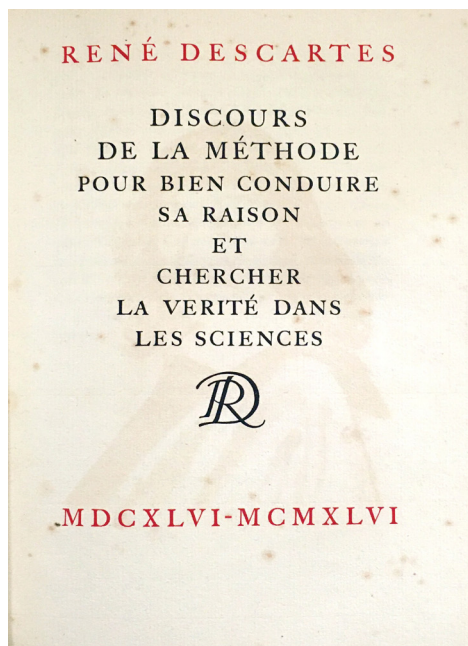
2 • (ARCHITECTURE - MANUSCRIPT).

Souvenir de ma classe supérieur. Architecture. Blasons. No place, no date. (but before 1863). Large oblong folio album. Buckram binding with the initials M.N. on the front cover. (size c. 31 x 46 cm). Written in a neat hand in a violet ink. Divided into two subjects: Architecture (20 ff) & Blason (10 ff). In total 30 ff manuscript plus 10 blank ff. The architecture part contains numerous pasted-in illustrations (cut from books and magazines) and the arms part also contains numerous pasted-in illustrations heightened with colours. (some staining on last flyleaf). **2.000 €**



* An amazing work, assembled with great care. It starts with general information about the history of architecture, the orders and different style characteristics and then goes into more detail about French monuments. The part about the arms follows this same idea: general information about forms and colours followed by more details. A beautiful document

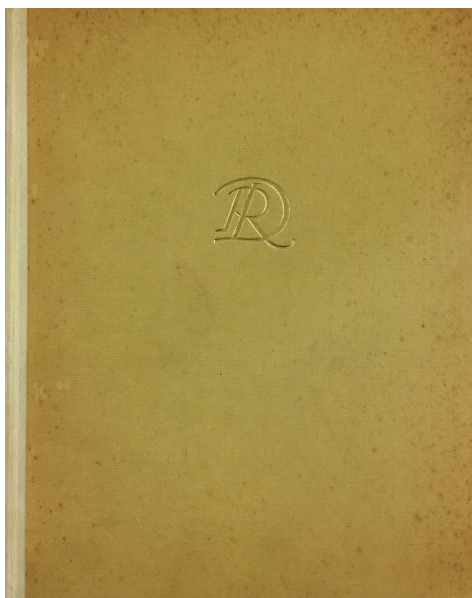
and interesting for the history of teaching architecture in nineteenth century France. As to the dating: There is a small notice about the Mont-Saint-Michel (with illustration) that states: "Ancienne prison d'état. Aujourd'hui maison centrale de réclusion de détenus politiques". This Abbey was transformed in 1811 into a reformatory, mainly for common law prisoners and some political prisoners. The prison was closed in 1863.

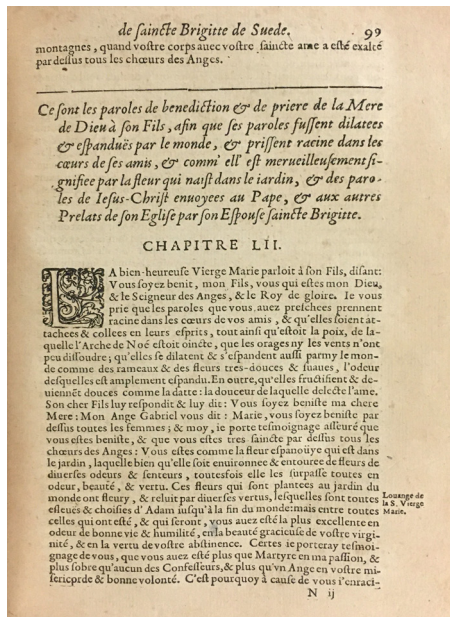


3 • (BIBLIOPHILE EDITION) DESCARTES, RENÉ.

Discours de la méthode pour bien conduire sa raison et chercher la vérité dans les sciences. (Utrecht, Stichting De Roos, 1948). 104 pp. (size 25 x 20 cm). Vellum-backed boards. Top edge gilt. Uncut. With a frontispiece copper-engraved portrait by Kuno Brinks. Typography and initials by S.H. de Roos. Set from Caslon and printed in red and black on Ossekop paper in **175 numbered copies**. **This is copy # 121.** Some foxing as usual but a good copy. **65 €**

* Fine deluxe edition issued by the Dutch bibliophile book club "Stichting De Roos" that was founded in 1945 and published (illustrated) literary works in a limited edition of 175 copies for each work. [c.f. Leeftang 10].



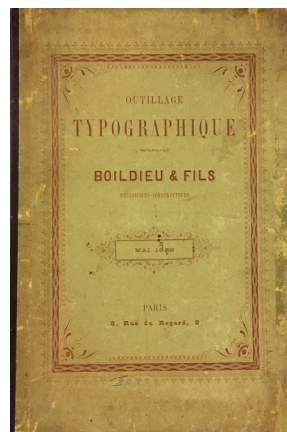
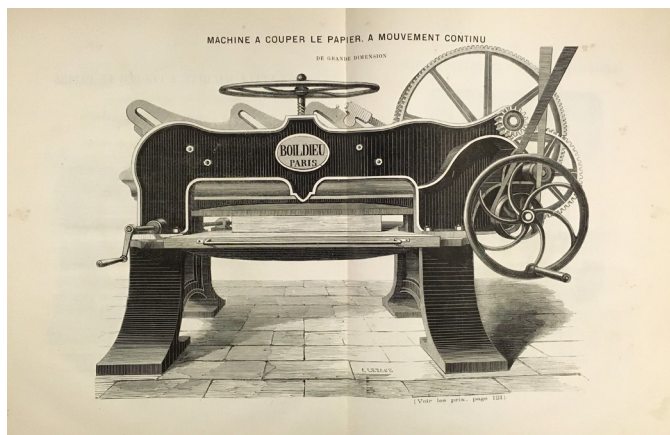


4 • BIRGERSDOTTER, BIRGITTA (SAINT BRIDGET OF SWEDEN).

Les révélations célestes et divines de Sainte Brigitte de Suède, communément appelée la chère épouse. Divisées en huit livres.... traduites par M. Jacques Ferraige, docteur en théologie. Dédicées à Madame la Duchesse de Vandosme. Paris, Jean de Heuqueville, 1624. Small 4to. (22 ff), 943 pp, (17 ff). Nineteenth century full calf binding. Spine goldtooled. (binding a bit rubbed, pages a bit browned, some light foxing & small wormhole in the lower margins of a dozen pages, not affecting text). Manuscript exlibris at the top of the titlepage (cut short by the binder): 'Ex libris... conventus Sancti Dionysii. Ex dono Domini de Faverolles'.

1.200 €

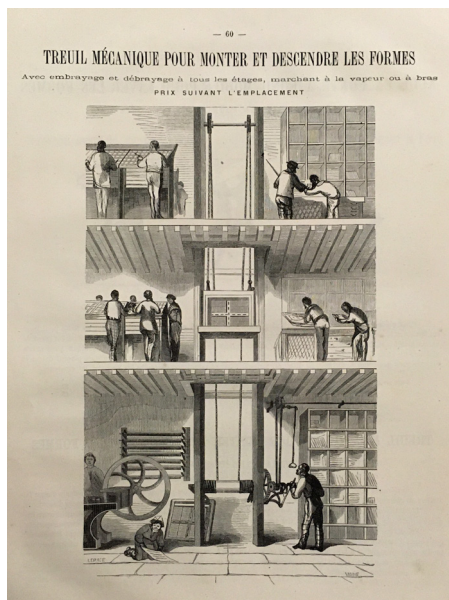
* First edition of the translation by Jacques Ferraige. St. Birgitta of Sweden (circa 1303-1373) was one of the most charismatic female visionaries of the later Middle Ages. The 'Revelations' is one of the most important and influential works of Swedish medieval literature. According to contemporary sources, Birgitta received her revelations in the form of visions, beginning in the 1340s and continuing until close to her death. Although her revelations related mostly to spiritual matters, they included some messages of a practical and political character, one of which was the command to found a new religious order, which resulted in the establishment of the Order of the Most Holy Savior, or what came to known as the Birgittines. Birgitta first wrote down her revelations in Swedish. One of her two confessors then translated them into Latin. The final redaction of the Revelations was made after her death by her last confessor, the bishop of Jaén (Spain), Alfonso Pecha. In addition to the eight books of the Revelations proper, a few other minor texts usually are included in the Birgittine textual corpus. Birgitta enjoyed a significant international reputation in her own lifetime, and her Revelations were quickly translated into a number of European vernaculars. [c.f. WDL].



5 • BOLDIEU & FILS - PARIS.

Outillage typographique Boldieu & Fils, constructeurs-mécaniciens. Catalogue et prix courants. Mai 1878. (Paris, 1878). 4to. (25 x 32,5 cm). 151 pp. Original half cloth binding with printed covers. (the back cover shows a portrait of Gutenberg). (binding a bit rubbed and soiled, a bit loosening, but still firmly holding & some light foxing throughout). Altogether a good copy. **800 €**

* A scarce catalogue from this Parisian firm that sells all the materials that were needed in the printing trade in the late nineteenth century.



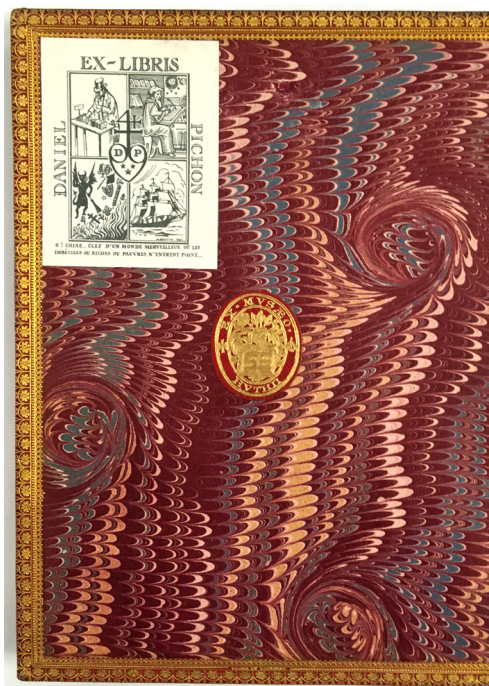


6 • (DESIGN - PAPER - CHRISTMAS).

Weihnachts-Seiden. Cellulosesiden (ca 19 g/qm), Cellulosepapiere (ca 40 u. 50 g/qm). No place, Fasana, 1955. Size: Circa 21 x 25 cm. Decorated wrappers. Contains circa 90 - 100 samples of paper (some small pieces cut-out). **200 €**

* This sample book for papers that can be used at Christmas (wrapping paper, tablecloths etc.) shows what was the style of decorating in 1955. A good example of vintage style for present-day designers.





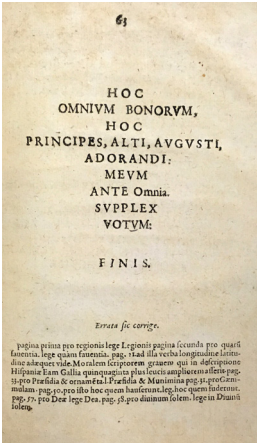
7 • DU VAL, MICHAEL.

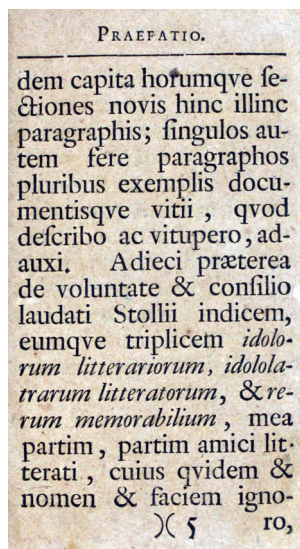
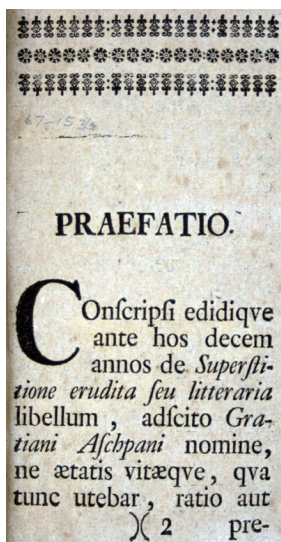
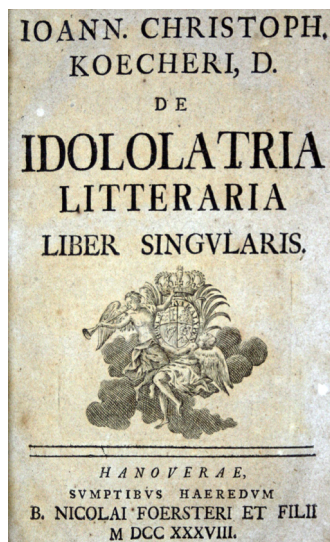
Rosa Hispani-Anglica seu Malum Punicum Angli-Hispanicum. No place, no date (Paris, 1622?). (The engraved titlepage here present only in facsimile), (viii), 63 pp. Nineteenth century full red morocco, Spine gilt. Inner dentelles gilt. All edges gilt. **From the Huth collection with their exlibris on the inside front cover. And with the ex-libris of Daniel Pichon, also on the inside front cover.** This is the Latin edition that was apparently printed in Paris in 1622. The copy is the Bibliothèque Mazarine is the same as ours. They describe it as: "the variant that has on f. sig. a1 verso, end of third line, "mi" and not "dilitia[n]tibus", as described in Copac (Cambridge)". Apart from *the titlepage that is in facsimile*, this is a lovely copy in a beautiful binding with a good provenance (Huth collection). (binding signed 'Bedford').

900 €

* Scarce (original?) Latin edition of this controversial pamphlet on the projected marriage of Prince Charles and the Infanta Donna Maria. This is known as the 'Spanish Match'. Negotiations took place from 1614 to 1623 but the wedding never took place despite the signing of a marriage contract by King James. In the years 1622-1623, at the climax of the negotiations for the Spanish-Match, King James enforced censorship on any works critical of his diplomatic policy and promoted the publication of texts that sided with his views on international relations, even though such writings may have sometimes gone beyond the propagandistic aims expected by the monarch. This is the case of Michael Du Val's *The Spanish-English Rose* (1622), a political tract elaborated within court circles to promote the Anglo-Spanish alliance. The English edition of the *Spanish-English Rose* was entered in the Statio-

ners' Register on 23 July 1622 (Arber 1950:76). The conditions for its publication did not seem to be favourable, though, as is inferred from a letter from Reverend Joseph Mead to a Sir Martin Stuteville dated 8 June 1622, in which Mead referred to the existence of a Latin edition of the text which had offended King James and whose open sale had been prohibited. He also mentions the problems the author had encountered in publishing the English edition of his tract (Nichols 1828:917-918).⁵ This may explain why the authorship of the text is not clear. According to The STC and The Consortium of European Research Libraries Michael Du Val was probably a pseudonym. The author's need to hide his identity emphasizes the precarious situation of those who debated the Match even from conciliatory positions. [c.f. Álvarez Recio, Leticia. "Pro-match literature and royal supremacy: The case of Michael Du Val's The Spanish English Rose (1622)." SEDERI 22 (2012): 7-27].

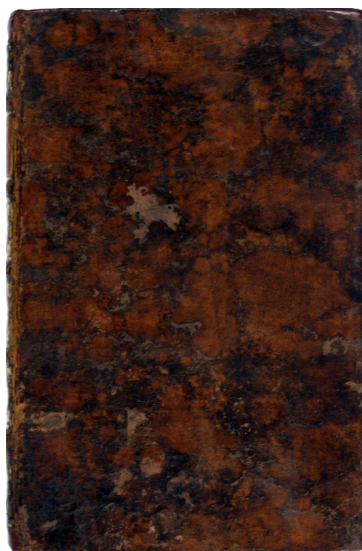


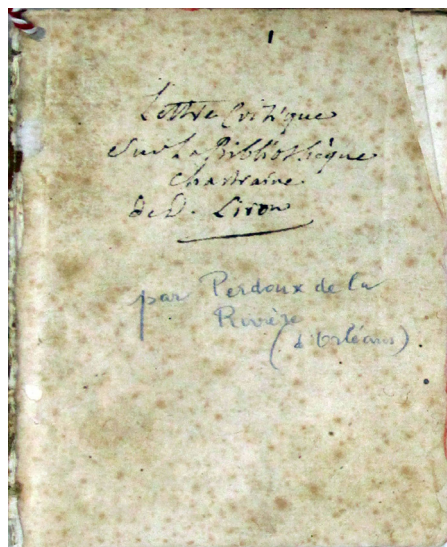
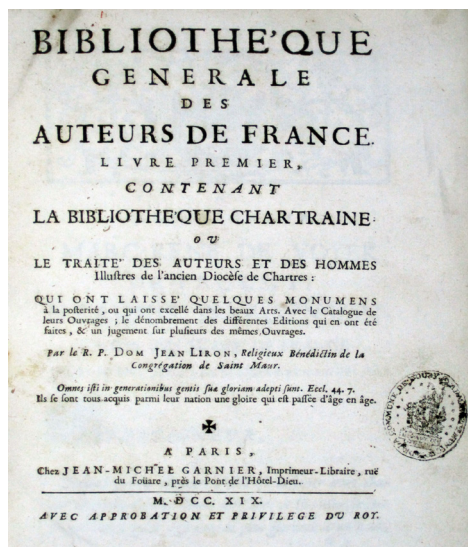


8•KOECHER, IOANN. CHRISTOPH.

De Idololatria Litteraria. Liber Singularis. Hannover, Heirs of Nikolaus Förster and Son, 1738. Titlepage with engraved vignette, (xiv), 232, (8)pp. 12mo. Contemporary mottled calf. (top & bottom of spine repaired). Spine goldtooled. Binding in places a bit rubbed. Offsetting & browning throughout. Various head- and tailpieces. **250 €**

* Koecher (1699-1772) was a lawyer and professor at the University of Jena and also used the pseudonym Gratian Aschpanus. In this new edition of this treatise against idolatry (the first appeared in 1728 as *De Superstitione Erudita*) the author has added many new examples of what he calls a vice.

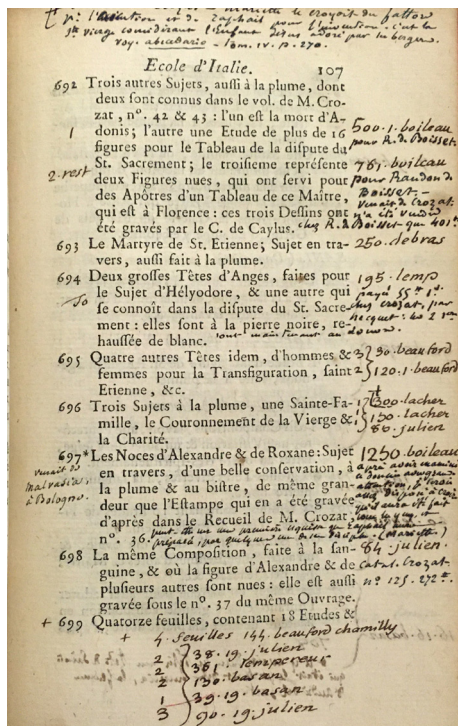
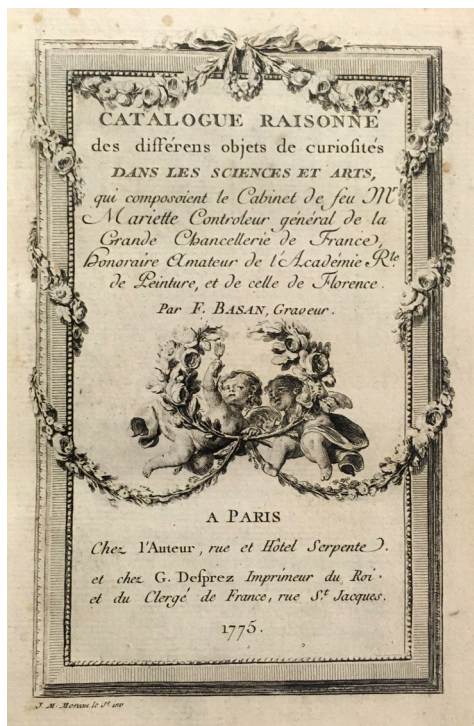




9 • LIRON, JEAN.

Bibliothèque generale des auteurs de France. Livre premier, contenant La Bibliothèque Chartraine ou le traite' des auteurs et des hommes illustres de l'ancien Diocèse de Chartres: Quo ont laissé quelques monumens à la posterité... Paris, Jean-Michel Garnier, 1719. (8), xxxvi, 364, (4) pp. 4to. Contemporary calf (rubbed, spine dam. & hinges weak). With the bookplate of Armand Maior de Lille on inside front cover & illegible library stamp on titlepage. *Inserted: (Perdoux de la Rivière, d'Orléans).* Lettre d'un conseiller de Blois, à un chanoine de Chartres, sur la Bibliothèque Chartraine (ou) Le Traité des Auteurs de l'ancien Diocese de Chartres, du R. Pere Liron, Benediction. No place, 1719. 20pp. **1.200 €**

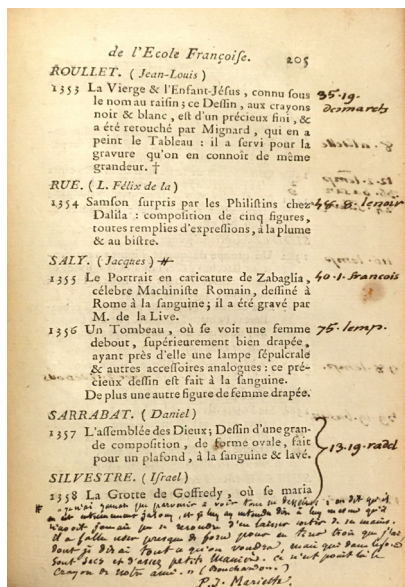
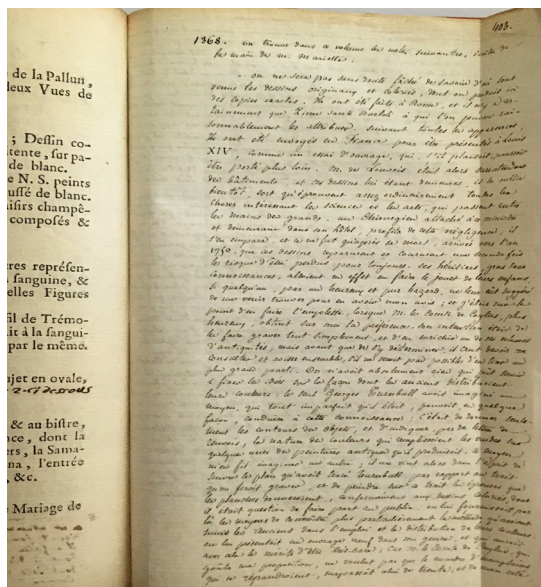
* Dom Jean Liron (who died in 1749) was a benedictine monk of the Congregation of St. Maur. His work is placed exactly between the Bibliothèque françoise by François de La Croix and Antoine Du Verdier (both published in 1585), and l'Histoire littéraire de la France that was to be published from 1733 to 1736. Initially Liron wanted to write a Bibliothèque générale des auteurs de France. However, understanding that it would be impossible for a single person to complete this he decided instead to write a series of bibliothèques regionales and started with the Diocèse of Chartres. A next volume, the Bibliothèque d'Anjou was only published long after his death, in 1897. After the general introduction Liron explains in detail his method of working. This section ends with a catalogue of works which he used for writing this work, which gives an idea what bibliography was like in the beginning of the 18th century. Each entry is both biographical and bibliographical. The entries are chronologically ordered and often in the first entries Liron mentions sources that only exist in manuscript. Liron deserves an eminent place in the history of bibliography but is lacking in Besterman (Les Débuts de la Bibliographie Méthodique) and in Malclès (La Bibliographie). However, he is cited in Besterman's A world of bibliography (1230). The inserted (anonymous) letter is an attack on Liron and his work. A contemporary hand on the titlepage gives the name of the real author.



10 • (MARIETTE, PIERRE-JEAN) (BASAN, F.).

Catalogue raisonné des différens objets de curiosités dans les sciences et arts, qui composent le Cabinet de feu Mr. Mariette, Controleur général de la Grande Chancellerie de France, honoraire amateur de l'Académie R(oya)le de Peinture, et de celle de Florence. A Paris, chez l'auteur... et chez G. Desprez... 1775. 8vo. Frontispiece, engraved title, xvi, 418 pp. With four full-page engraved plates. Early twentieth century marbled binding, edges stained red. Black title label on spine (label a bit damaged). Manuscript dedication on the inside front cover: "Souvenir bien affectueux a Mr. L. Gougy... (illegible) Martin, 17 janvier 1908". One manuscript page (written recto and verso) in a neat hand inserted between pages 206 and 207 giving notes on lot nr. 1368 (a transcription of long manuscript notes by Mariette). **A copy priced throughout in a contemporary hand with prices and buyer's names an numerous manuscript notes.** **4.000 €**

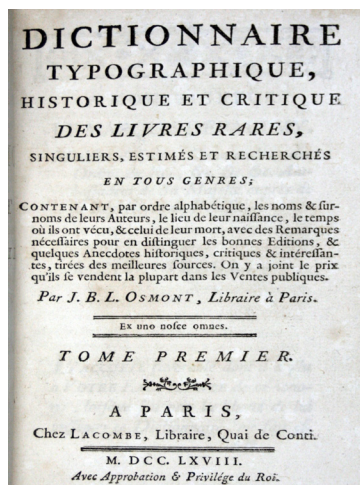
* The auction catalogue of the collection assembled by Pierre-Jean Mariette (1694-1774), art dealer, historian and collector of one of history's finest and most renowned collections of drawings. The catalogue contains 2941 lots (1450 drawings and 1491 engravings). Mariette's collection was encyclopedic in scope and included both masterpieces (by artists such as Raphael, Rembrandt, Rubens, Titian etc.) and works by little known artists. In the biography that Basan wrote for this catalogue he emphasises Mariette's importance as a collector. The catalogue is illustrated with several plates: an etched,



ornamental title page by Moreau le jeune; a frontispiece engraved by Choffard after C.N. Cochin; four etchings by Mariette: two landscapes (one folded) after Guercino, "Le Pape Adrien VI et quatre Cardinaux" after Perino del Vaga, and one study with five heads, with "1724" in lower right. The present copy has numerous manuscript notes throughout, prices, buyer's names (sometimes no name but just the note "payé" but also some more general notes about the drawings and notably some

transcriptions of manuscript notes that had been written by Mariette himself on the drawings. We can conclude that **this is very likely the auctioneer's own copy which has lots of details notd in other copies.** From the library of the important Parisian bookseller Lucien Gougy (1863-1931). [c.f. Brunet, III, p. 1430; Cicognara 4462; Cohen/de Ricci 115].



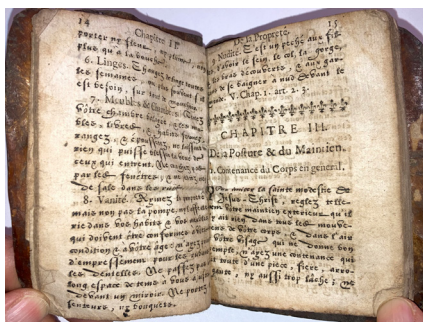
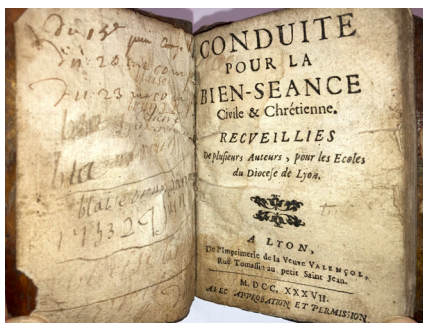


11 • OSMONT, JEAN BAPTISTE LOUIS.



Dictionnaire typographique, historique et critique des livres rares, singuliers, estimés et recherchés en tous genres. Paris, Lacombe, 1768. 2 vols. (xii), 515pp & (iv), 456pp. With the 3pp. Approbation by De La Lande and the Privilège du Roi at the end which is not always present. Typographic and woodcut head- and tailpieces. Contemporary full calf. Spine gilt (rubbed & sl. dam.). **On the inside front covers of both volumes inscribed: Livres de la Bibliothèque de Gabriel Jean Brac and his wax seal.** **450 €**

* Important early book-collecting handbook compiled by Jean Baptiste Louis Osmont (1710-1773), a Parisian bookseller. Born into a family of booksellers he had the idea to write a bibliographical dictionary to make known the rarest books, the best editions and the auction prices of the books. It became this work which alphabetically lists the correct editions of over 7000 works. As planned, the entries are annotated with bibliographical information, notes on rarity and auction prices realised. It also gives historical and critical anecdotes about the books. Bigmore & Wyman p. 96: A bibliographical work on rare and best editions, but with little that is specially typographical. It is now superseded by Brunet's manual. And Archer Taylor in his 'Catalogues of Rare Books' says: had a large share in determining the character of later French catalogues of rare books. In this success it resembles Vogt's Catalogus, which similarly determined the character of later French catalogues in Germany during the eighteenth century. Osmont's title suggests and his preface states clearly that he was making a list of choice books suitable for a good private library as well as a list of rare books. (p. 25). In his compilation Osmont was helped by Barthélemy Mercier, Librarian of the Abbey of St.-Genevieve and Albert François Floncel, the Royal censor and owner of a large library of Italian Books. (Brunet 31330; Quérard, VI, 506; Horne p. 539). Very good copy of this bibliography that gives information on the booktrade in the eighteenth century.



12 • (PRINTED IN CIVILITÉ TYPES).

Conduite pour la bien-seance civile et chrétienne. Recueillies de plusieurs auteurs, pour les Ecoles du Diocese de Lyon. Lyon, La Veuve Valençol, 1737. Small 8vo. (c. 7,5 x 10,5 cm) 93, (ii) pp. The last two pages contain the 'permission' dated 1729 and the 'approbation' 1727. A well-used copy bound in a crude stiff sheet of vellum, with remnants of a tie or stitching on the back cover. The original front wrapper made of decorated paper preserved (front wrapper a bit damaged). Pages cut a bit short on the lower margins (one page touching the text). Some notes in ink in a contemporary hand on the inside front cover and early ownership entry on the last flyleaf.

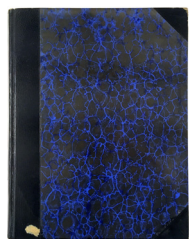
1.200 €

* A very rare little booklet. I have found no libraries that hold this. The "Civilité" letter, was created by Robert Granjon in the sixteenth century. It was created to resemble handwriting and often used in books intended for children, like school books and conduct books, because it was believed to be easier to read. But it was very difficult for printers to use as they needed more type than for Roman or Italic typefaces and there were no small capitals and generally no numerals, so printers would have needed additional sorts to print these, which meant that printing in Civilité types was generally more expensive. The type was used less over the centuries but it continued to be used until the early 19th century. [c.f. J. Gage, The life of a dead typeface: the origins of Civilité - Blog Newberry Library]



13 • (ROUSSEAU ILLUSTRATED BY MOREAU LE JEUNE & LE BARBIER).

Set of illustrations for the complete collection of works of J.J. Rousseau (*Oeuvres*, London, 1774 - 1783). **37 plates** by Moreau and Le Barbier to be used as illustrations for the 'Collection Complète des Oeuvres de J.J.R.' printed in Brussels, with the false imprint of London. **28 of the plates are 'avant les numéros'**. Added to these plates is a portrait of Rousseau by Saint Aubin after La Tour, and the twelve titlepages with engravings by Choffard, Le Barbier or Moreau. All bound together in 3/4 blue morocco with marbled boards (binding early 20th century?). (small piece of leather from front cover missing & some light waterstains in the lower inner margins of most of the plates, not affecting the plates; some light foxing. **700 €**



*Jean-Michel Moreau, called le Jeune (1741 - 1814) is one of the most fashionable French artists when he is asked to make the illustrations for the complete illustrated edition of the *Oeuvres* by Jean Jacques Rousseau to be published in London and Brussels between 1774 and 1783. The thirty large engravings by Moreau le Jeune are supplemented by seven engravings by Jean Jacques François le Barbier (1738 - 1826). These engravings are among the best illustrations by Moreau le Jeune. Cohen says: "Ces belles figures se trouvent dans trois états différents. [Premier état :] Avant les numéros : ce sont les épreuves de choix et la collection et sont fort recherchée... Il existe quelques collections des eaux-fortes à peu près complètes. Elles sont fort rares et fort chères" [Cohen col. 523]. And also: "Plusieurs de ces figures sont de charmantes estampes à mettre en portefeuille'.

A Paris, rue Saint-Hippolyte, N^o 152, vis-à-vis l'Oratoire.

SIMMIER,

Relieur du Roi

et de S. A. R. Madame la Duchesse de Berry.

Entreprend spécialement les Reliures de luxe, & se charge de fournir toutes sortes de Livres.

Du 8 février 1822.

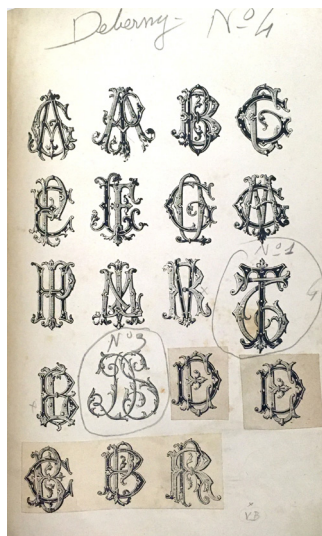
Relier pour Son Altesse Royale	
Mademoiselle	
Sirey de St. Pierrebourg 2 vol.	
60 en morocco avec les armes	12
Reliure de 3 volumes en France	
1 vol. grand in 8 à exemplaire en	
morocco avec les armes de	
Mademoiselle et un avec les armes	
de Monsieur le Duc de Bordeaux -	60
3 exemplaire de reliure de	
la Religion Relier 2 volumes	75
de Monsieur le Duc de Bordeaux	
est	
Reliure de 3 volumes 1 vol	
morocco avec	10
3 exemplaire de Monsieur	
2 vol. in 12 en morocco avec	
les armes de Monsieur	
1 avec les armes de Monsieur le	
Duc de Bordeaux et un en	90
armes -	203

14 • (SIMMIER, RELIEUR DU ROI).

Relier pour son Altesse Royale, Mademoiselle... Invoice dated 8 February 1822. One folio sheet, folded in two (folded size: 19,5 x 31 cm). (paper slightly damaged at the bottom of the fold). On the first page the Simmier's letterhead with his address and a manuscript list of titles that were to be bound. This list continues on the second page, the third and fourth page are blank. With signature of Simmier.

1.200 €

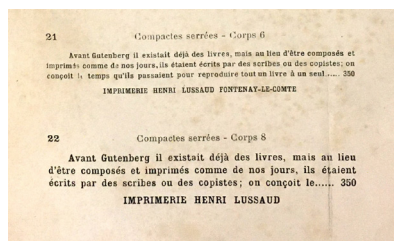
* Marie Caroline Ferdinande Louise de Naples, Duchesse de Berry (1798-1870). daughter of King Frances I of Naples, was one of the great female bibliophiles. She succeeded in forming a splendid library despite the turmoil she lived through. Two of her children died in childbirth and her husband was murdered in her presence on the steps of the Opéra in 1820. The July Revolution of 1830 forced her to flee France; in 1832 she unsuccessfully tried to foment a popular rising in the Vendée, hoping that, Charles X having died in exile, her son, the Duke of Bordeaux (later on Comte de Chambord) would succeed his grandfather on a Bourbon throne. Most of her books were luxuriously bound by René Simmier (1772-1843), one of the most important French binders of the nineteenth century. The present invoice lists eight titles that he would bind for her, several in more than one copy, and with either her arms, or those of her son the Duc de Bordeaux (even though he was still a toddler) or without arms. The colour of the binding is specified for most of them. She had a preference for green morocco bindings. A few other items were added in April 1822 and the invoice was paid in full on 30 April 1822.



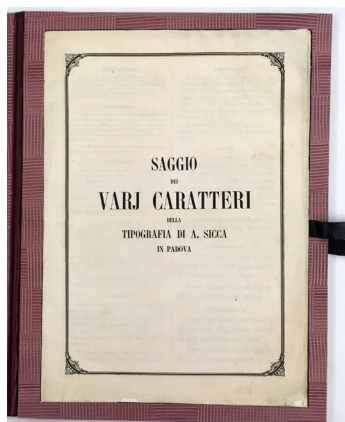
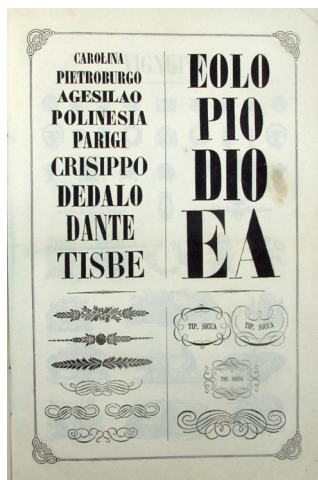
15 • (TYPE SPECIMEN) LUSSAUD, HENRI.

Imprimerie Henri Lussaud à Fontenay le Comte. Références 1911/1912. (Fontenay le Comte, 1911). Size: c. 16 x 25 cm. 96 ff., unnumbered and printed on the recto only. 8 parts bound together with a title for each part. There is no general title. Some annotations in pencil or pen, a few additions pasted in and two cut-outs. The first part slightly disbound. All bound together in 3/4 cloth with marbled boards, title on spine: "References 1911/ 1912". Edges sprinkled red. Contains the following parts: 1) Caractères ordinaires 5ff - 2) Caractères de fantaisie 18ff - 3) Caractères écritures 5 ff - 4) Caractères machine à écrire 1f - 5) Typo-timbrage 1f - 6) Vignettes bordures 7 ff - 7) Clichés 26ff + 4 ff on different paper - 8) Caractères affiches 29ff, 9 of which are folding (a few of the folds damaged or repaired).

800 €



* Interesting type specimen. We find 'Imprimerie Henri Lussaud' several times throughout the specimen. Obviously a working copy from this provincial French printing house.



16 • (TYPE SPECIMEN) SICCA, (ANGELO).

Saggio dei varj Caratteri della Tipografia di A. Sicca in Padova. (Padova, Sicca, c. 1840). Small folio. 8 ff. Printed on the recto only. Pink printed wrappers. A very well preserved copy of a fragile item held in a custom-made protective portfolio. (all held in slipcase dam.). **3.500 €**

*** Extremely rare, if not unique, type specimen** showing 4 pages of type and five pages of vignettes (including inside back cover). Among the types are: "Nonpariglia, Gagliarda, Garamone, Testo d'Aldo, Gotico Fregiato, Greco di Gagliarda, Ebarico di Testino and many others. The vignettes show reli-

gious and military symbols as well angels, musical instrument and something resembling a printing press. I have not found another copy of this specimen. I have found mention of an Angelo Sicca (Brescia 1793 - Padova 1860), in the Eiclopedia Dantesca stating that he was the director of the tipografia della Minerva in Padua. I have also found several books published by Angelo Sicca around 1840, 1842 and from 1846 when it becomes Sicca and son.



Cet humoristique journal, publié sous l'inspiration du Groupe amical **LE GUTENBERG**, de Marseille, a été fondé dans le but de créer une Caisse de Secours Immédiats pour les Travaillleurs du Livre dans le malheur.

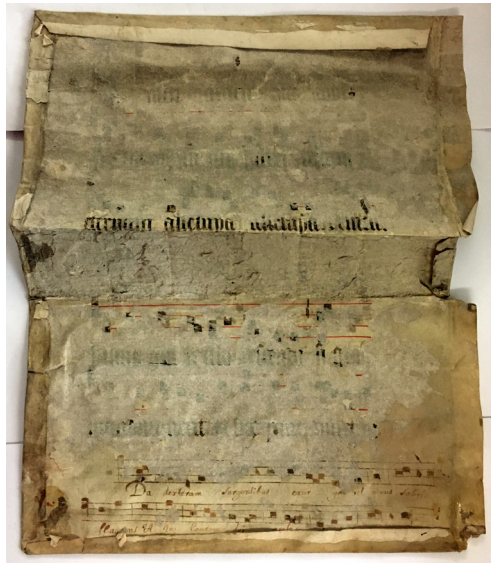
17 • (TYPOGRAPHY & SOCIAL SECURITY FOR THE PRINTING TRADE).

La Sorte. Organe typographique incolore, satirique, anti-littéraire, peu artistique et quelquefois illustré, à format variable et à prix fixe. Nos. 1 - 45. Printed in Moutier (Savoie) and later in Marseille, from December 1891 to August 1895. 45 volumes bound together in half calf. (Size: 31 x 24 cm). Five issues have 4 pages, the others have 8 pages and sometimes a 2 page supplement. One issue (nr. 38, Jan. 1895, 8 pages) is entirely printed in blue and red.

1.850 €

* The first 45 issues of this very scarce magazine. I have only found one copy in the BNF with a (complete?) run of the magazine, from 1891 to 1909. It is a curious magazine published by the printing trade, and the Groupe Gutenberg in Marseille (affiliated to the Fédération du Livre from 1881 onwards), to establish a fund for colleagues in difficulties. The magazine is filled with jokes, portraits, stories, publicity etc. etc. Of course there are regular updates on the finances of the group.





18 • (VELLUM MANUSCRIPT LEAF USED FOR BINDING A BOOK).

A single leaf from a manuscript antiphonarium written on vellum with a small miniature in a large initial D. No place, no date. One folio leaf, size circa 36 x 48 cm that has been used on a binding (as seen by the folding of the leaf). Six lines of text in black, six lines of notes in black with red lines, and two more manuscript notes at the bottom (presumably added later) with two lines of manuscript text. Also a manuscript text next to the initial D. Some traces of lines and text on the verso (inside of the binding, but inside mostly covered with traces of paper used to glue the binding). Vellum soiled and with several holes). The six lines of notes in black with red lines seem stenciled to me. **500 €**

* An example of the reusing of manuscript leaves in bindings. The leaf was used in such a way that the miniature was visible on the spine. The miniature shows a person dressed in green.





19 • (WALL PAPER DESIGN).

Une bordure en papier peint pour salon. Original drawing/watercolour for wallpaper. No place, no date (but France, c. 1890-1910). Heavy uncut paper, size c. 24 x 57 cm. (some light foxing in the margins). Added in red pen in the lower margin: "Aide-toi, le Ciel t'aidera." Small label with the number 18 pasted in the lower right hand corner and on the verso written no. 18. **250 €**

* Original design for wallpaper in Jugendstil style. Pink flowers, inspired by orchids, on a curvy light green background with darker green leaves. The whole on a dark blue background. A lovely decorative item.



20 • (WOMAN PRINTER). VEUVE ML. WETTERWALD BORDEAUX.

Lithographie Vve. ML. Wetterwald. 15, Quai Louis XVIII, Bordeaux... Impressions artistiques & commerciales en tous genres. (Bordeaux, 1897). Large publicity poster (c. 45 x 61 cm) in the form of a calendar showing a large portrait of a fashionable woman within an elaborate border. Within the border on the both sides there is a calendar for 1897. (some light soiling around the edges & a few traces of paper tape on the verso).

600 €

* A lovely piece from the printing house of Marie Lydia Wetterwald who was active between 1877 and 1897. She was the daughter of Cyprien and Marie Gaulon who both worked as printers. Her mother Marie Dumaine, veuve Gaulon continued her husband's printing house after which it her son in law, Michel Wetterwald, husband of Marie Lydia who then in her turn, succeeded her husband and continued the business. When she stopped her sons Charles and Louis took over as Wetterwald frères.