

Florisatus Fine Books, Manuscripts & Musicalia

Edwin Bloemsaat & Dr. Liesbeth Bloemsaat

Plein 19-C • 2511 CS Den Haag • Nederlande

Mobil +31 (0)6 14270027 • finebooks@florisatus.nl

www.ilab.org/affiliate/florisatus-fine-books-manuscripts-musicalia

Schöne und seltene Bücher • Einbände • Bibliophilie • Wissenschaften • Musikalien • Rara



— A highlight of Dutch Art Nouveau book design —

Vondel, Joost van den. *Gysbrecht van Aemstel, D'ondergang van syn stad en syn ballingschap. Treurspel.* – Haarlem, Erven F. Bohn, 1893. 2 volumes. Folio (435 x 330 mm).

[viii], 63, [1], 88, [18]; [ii], 122, [2] p. – With an introduction of L. Simons, stage decorations of H. P. Berlage, music scores of B. Zweers (and A. Diepenbrock), ornamentation

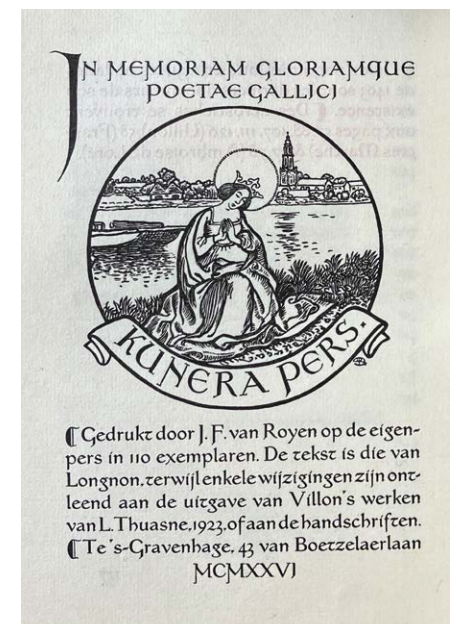
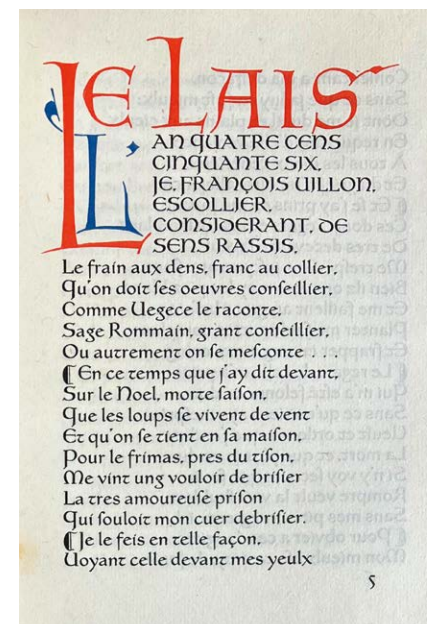
of A. J. Derkinderen. With many illustrations, some in the text and some on separate plates, in chromolithography and black and white. – Natural cloth with dark brown decoration. Design by A. J. Derkinderen, bound by Elias P. van Bommel, Amsterdam, dated on back cover 1901. € 495

The *Gysbrecht* was published in 20 installments from 1894 till 1901. The production was split up between several specialized printers: The colour lithography was done by Tresling & co in Amsterdam, the music printing and the black ornaments were printed by C. G. Röder in Leipzig, the printing of the type was done in the office of Bohn in Haarlem. – In 1890 the idea rose of making a really monumental edition of the *Gysbrecht*, the most important stage-play of the most esteemed Dutch author of the 17th century Joost van den Vondel (1587-1679). Till nowadays there exists in Amsterdam the tradition of giving a performance of this piece and in the 19th century the chorusses were sung on the music of Bernard Zweers (1854-1924) and Alphons Diepenbrock (1862-1921). – From the beginning on the famous architect Henrik Petrus Berlage (1856-1934), founder of the “Amsterdamse School”, was involved. Later on they decided to ask Antoon Derkinderen (1859-1925), one of the most important Dutch Art Nouveau designers, for the book decoration. – **Literature:** Ernst Braches, *Bouwstoffen Nieuwe kunst*, 2016, p. 156-193. *Idem*, *Nieuwe kunst en het boek*, 940309. – **Condition:** Some small stains and some dust on the bindings; some foxing throughout; corners a bit bumped.

— One of the pearls of Dutch typography —

Villon, François. *Oeuvres de François Villon. Le Lais, Le Testament et ses Ballades.* – ('s-Gravenhage, Kunera Pers / J. F. van Royen, 1926). 4^{to} (210 x 150 mm). 137, [3] p. (last leaf blank). – With the woodcut printer's device of the Kunera pers in the colophon, initials and ornaments printed in red and blue. – Publisher's flexible vellum binding with yapp edges. Gilt title vertical on the spine. Uncut. € 400

Issued in 110 copies, printed in the Distel type, the initials were cut by Van Royen. The Kunera Pers was founded by J. F. van Royen in 1922, under which imprint he produced 5 books till his dead in 1942. Before 1922 his press was named De Zilverdistel, but he wrote in a letter to Lucien Pissarro that this name was too much connected with the former period. Pissarro made the new printer's device, depicting a harmonious evening at the ferry in Rhenen in 1921, the colour and the light, the soft motion of the boat, the sounds of the evening and the inner emotions, which represents the perfect harmony in book art. – **Literature:** Paul van Capelleveen (et al) *Het ideale boek*, p. 82-89; Schuhmacher, *De Kunera Pers*, 2; Van Royen 1964, 15. – **Condition:** An excellent copy!



[[Gedrukt door J. F. van Royen op de eigenpers in 110 exemplaren. De tekst is die van Longnon, terwijl enkele wijzigingen zijn ontleend aan de uitgave van Villon's werken van L. Thuasne, 1923, of aan de handschriften. [[Te 's-Gravenhage, 43 van Boetzelaerlaan MCMXXVI