

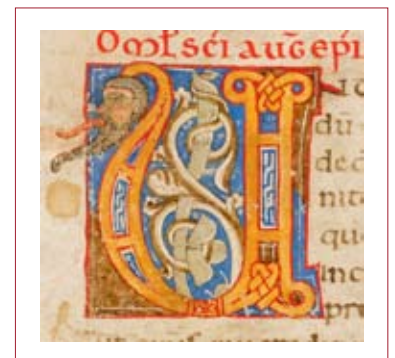
LIVRES ANCIENS ARIANE ADELINE LIBRAIRIE LE SCRIPTORIAL

MANUSCRIPTS, DOCUMENTS & RARE BOOKS
40, rue Gay-Lussac - 75005 Paris & 244, rue Saint-Jacques - 75005 Paris
Tél. : +33 6 42 10 90 17

e-mails : livresanciensadeline@yahoo.fr - lescriptorial@gmail.com

NEW YORK ANTIQUARIAN BOOK FAIR
PARK ARMORY

7 - 10 March 2019 - Booth E41



1 [ILLUMINATED LEAF]. Page from a Homiliary. Italy, Tuscany (Pisa ?), third quarter of the 12th century (?), in Latin, a binding fragment, with a large painted and decorated initial V, the infill with leafy designs around a staff, initial decorated with a bearded man's head with tongue sticking out, text on two columns, rubrics in red (blank verso), matted. Dimensions: 335 x 500 mm.

The decorative features of the initials, with their geometric patterning, are similar to those found in Paris, BnF, Latin 2219; see Avril and Zaluska, *Manuscrits enluminés d'origine italienne* (1980), no. 86. From the same manuscript, Christie's, South Kensington, 1 June 2009, lot 3.

7 000 € / 8 000 \$

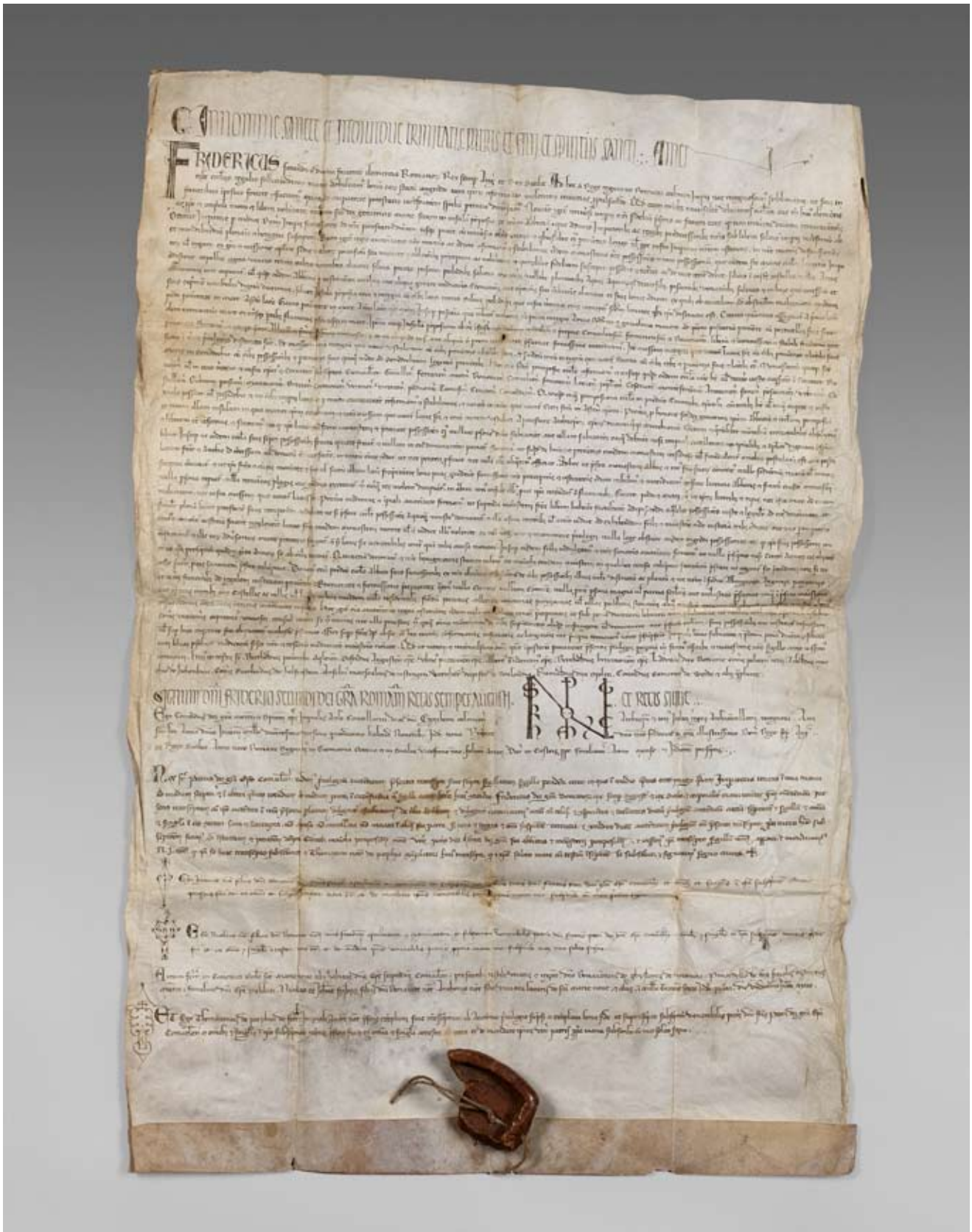


Actual size : 140 x 130 mm

2 [ILLUMINATED CUTTING]. Ascension. Historiated Initial V from a [Cistercian (?)] Gradual, introit “Viri Galilei”. Lorraine (Metz ?) or northwestern Germany (Cologne ?), circa 1325, framed. Dimensions of the cutting: 140 x 130 mm ; dimensions of the initial : 125 x 125 mm.

Five, and possibly six, of the eleven Apostles look on as Christ ascends bodily into the Heavens. The sixth figure on the far left may in fact represent Mary Magdalene, potentially referenced at the Ascension in John 20:17. This cutting is one of nine that Peter Kidd has traced. He suggests that the manuscript was Cistercian. The Gradual was broken before 1883, since four cuttings from it were donated by W.H. James Weale (1832–1917) to the Victoria & Albert Museum at that time. see: <https://mssprovenance.blogspot.co.uk/p/cuttings-from-cistercian-antiphoner.html>.

12 000 € / 14 000 \$



3 [CHARTER]. [SANTA-MARIA DE POMPOSA (Abbey)]. “Figured copy” (copie figurée) and “Vidimus” of the imperial privilege granted to the Abbey Santa Maria of Pomposa on October 19 1220 by Frederick of Hohenstaufen, with his monogram, transcribed on May 11 1306 by the notary Tommasino de Parpha (of Ferrara). In Latin, Italy, Ferrara (Emilia-Romagna), May 11 1306 (copy and vidimus of an act dated 1220). Remnant of original seal. Dimensions: 730 x 470 mm.

Charter of an imperial privilege, here in a “copie figurée” copied a little under a century after the original document was drafted, reproducing in extenso and in perfect imitation the original charter, including the signum of Frederick II of Hohenstaufen.

10 000 € / 11 500 \$



Actual size : 409 x 306 mm

4 [ILLUMINATED LEAF]. Saint John the Evangelist. Historiated initial F, leaf from an Antiphonary. Northern Italy, perhaps Bologna, circa 1325-1350, matted. Dimensions of leaf : 409 x 306 mm.

First responsory for Matins for the Nativity of St John the Evangelist. Most curiously, the preceding text is for the Feast of St. John the Baptist, which would have been celebrated in June rather than December. It seems that the feasts in this volume were alphabetized.

7 000 € / 8 000 \$



5 [ILLUMINATED LEAF]. Nativity. Historiated initial P, leaf from an Antiphony. French artist active in Bohemia (?), circa 1420, framed, verso visible. Dimensions of the leaf : 460 x 290 mm ; dimensions of the historiated initial (without the extensions): 120 x 112 mm.

16 000 € / 18 500 \$



6 [ILLUMINATED CUTTING]. Saint Mark with his symbol. Miniature from a Book of Hours. France, Paris (?) or Brittany (?), circa 1420-1430, pasted on a rigid support. Dimensions of miniature (including added gold border): 92 x 108 mm.

5 000 € / 6 000 \$



discipulis suis transtorrentem ce-
 dron ubi erat ortus in quem intro-
 iit ipse et discipuli eius. Sciebat aut
 et iudas qui tradebat eum locum quia
 frequenter iesus conuenerat illic
 cum discipulis suis. Iudas ergo cum
 accepisset cohortem a pontificibus
 et phariseis ministros. uenit illic cum
 lanternis & facibus et armis. Iesus

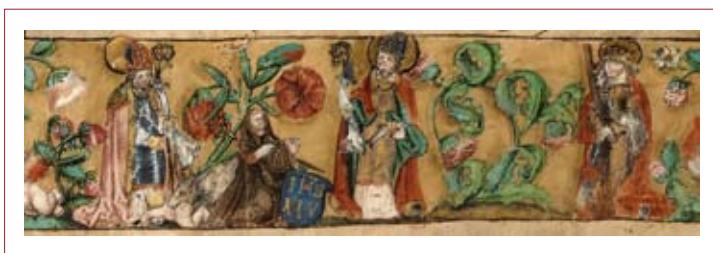
discipulis suis transtorrentem
 cedron ubi erat ortus in quem intro-
 iit ipse et discipuli eius. Sciebat aut
 et iudas qui tradebat eum locum quia
 frequenter iesus conuenerat illic
 cum discipulis suis. Iudas ergo cum
 accepisset cohortem a pontificibus
 et phariseis ministros. uenit illic cum
 lanternis & facibus et armis. Iesus

Actual size : 115 x 84 mm

7 **[ILLUMINATED LEAF].** Christ Resurrect with Cross and Stigmata, miniature on vellum, text on recto and verso in a humanist rotunda. Excerpt from a Book of Hours (Passion according to Saint John, incipit “Egressus dominus Iesus cum discipulis suis transtorrentem Cedron ubi erat ortus...”), with rubric in pale red ink : “Passio domini iesu Christi secundum iohannem”. Italy, Milan, circa 1500, framed. Dimensions of leaf : 178 x 120 mm ; dimensions of miniature : 115 x 84 mm.

The scribe appears to be identifiable with Giovan Battista Lorenzi (active in Milano from the end of the 15th to the beginning of the 16th century). See: A. de la Mare, “Script and manuscripts in Milan under the Sforzas”, in *Milano nell’età di Ludovico il Moro. Atti del convegno internazionale 28 febbraio - 4 marzo 1983*, Milano 1983, pp. 406-407; Giliola Barbero, « Nuovi manoscritti di Giovanni Battista Lorenzi copista e segretario milanese », in *Aevum*, Anno 84, Fasc. 3 (Settembre-Dicembre 2010), pp. 695-709; M. Pontone, “I manoscritti trivulziani per Massimiliano Sforza e l’attività milanese del copista Giovanni Battista Lorenzi,” in *Aevum*, 87 (2013), pp. 685-711.

5 000 € / 6 000 \$



Actual size : 330 x 240 mm

8 [ILLUMINATED LEAF]. King David in Prayer, leaf from a Ceremonial or Rituale. Germany, Bavaria (Augsburg), dated 1518, framed. Dimensions: 330 x 240 mm.

A cartouche, at the top, indicates « Ioannis. Abbas. 1518 ». John the abbot is represented, at the bottom, in his homespun, kneeling between two bishops, of which one is certainly saint Ulrich of Augsburg, patron saint of the Bavarian city. The second might very well be Christoph von Stadion, bishop of Augsburg from 1517 to 1543. The female saint on the far right is Saint Afra, with the post tied to her martyrdom (she was burnt at the stake). Johannes VI Schrott was abbot of St Ulrich and Afra, a Benedictine Imperial Abbey in Augsburg.

7 500 € / 8 500 \$



Omnipotens sempiternae Deus, qui hu-
 ius diei venerandam sanctamq; lati-
 tiam in beati Apostoli tui Bartholo-
 maei festiuitate tribuisti: da Ecclesia-
 tuae quaesumus, et amare quod credidit,
 et praedicare quod docuit. Amen.

9 [MINIATURE]. Simonzio Lupi da Bergamo (attributed to). Birth of the Baptist. Italy, Bergamo, circa 1556-1575. Dimensions (without frame): 130 x 175 mm. Miniature from a Collectar produced for Francesco Maria II della Rovere (1548-1631), Duke of Urbino. The preceding leaf in the Collectar with the Martyrdom of St-Bartholomew is now in the British Library (Ms. Add. 46365B).

Literature: E. de Laurentiis, « La collezione di « Italian illuminated cuttings » della British Library : nuove miniature di Simonzio Lupi da Bergamo, Giovanni Battista Castello il Genovese e Sante Avanzini », in *Il codice miniato in Europa. Libri per la Chiesa, per la città, per la corte*, Padua, 2014, pp. 673-681.

18 000 € / 20 500 \$



RIS-PAQUOT Oscar-Edmond, *Dictionnaire encyclopédique des marques & monogrammes : chiffres, lettres initiales, signes figuratifs... : contenant 12156 marques, concernant les aquafortistes, architectes, armuriers...* Vol. I, A-I, Paris, Librairie Renouard, XIXe siècle.

10 [MINIATURE]. CALDARA Polidoro [Polidoro da Caravaggio]. Assumption of the Virgin Mary. Italy, Naples (?), Rome (?), second quarter of the 16th century, gouache and ink on vellum, monogram ["CAP"]. Dimensions: 230 x 180 mm.

Unknown miniature attributable to Polidoro Caldara (1495-1543) a Mannerist painter and a pupil of Raphael. The bright colors suggest that the work was perhaps painted in Naples, where the artist was active circa 1527. Caladara is known for his frescoes and monumental paintings for churches, here this rare miniature on vellum is undoubtedly a private commission.

Price on request



11 [MANUSCRIPT]. [BOOK OF HOURS]. Book of Hours, use of Rome. In Latin, illuminated manuscript on parchment. Belgium, Bruges, circa 1420-1430, I f. +162 ff. + II ff., complete, with 4 miniatures attributable to the Gold Scrolls group of illuminators. Bound in green galuchat, clasps, gilt edges, marbled endleaves (18th c. binding). Dimensions: 84 x 59 mm.

Four full-page miniatures: f. 13v, Crucifixion; f. 32v, Annunciation; f. 106v, Christ in majesty; f. 127v, Burial around a catafalque.

Full description upon request

60 000 € / 68 500 \$

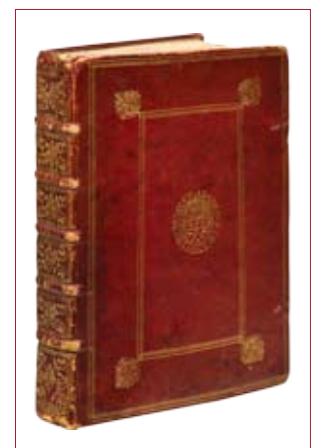


12 [MANUSCRIPT]. [BOOK OF HOURS]. Book of Hours, use of Rome. In Latin and Catalan (one added prayer in Spanish), illuminated manuscript on parchment. Belgium, Bruges (for export to Spain, Catalonia), circa 1450-1475, 226 ff. (12 ff. (Calendar) + 214 ff.), with 13 full-page miniatures, missing one miniature in the Hours of the Virgin at Compline, some cropping to leaves. Bound in a rigid blind-stamped vellum binding over wooden boards, near-contemporary binding, back sewn on 3 raised bands, clasps, gilt edges. Dimensions: 70 x 93 mm.

Thirteen full-page miniatures: f. 13v, Pentecost (arms in the lower margin, likely those of the original patron) ; f. 20v, Virgin and Child, with angels; f. 31v, Crucifixion; f. 57v, Annunciation; f. 76v, Visitation; f. 90v, Nativity; f. 95v, Annunciation to the Shepherds; f. 100v, Adoration of the Magi; f. 105v, Circumcision; f. 110v, Massacre of the Innocent; f. 124v, Coronation of the Virgin; f. 133v, King David in Prayer; f. 154v, Raising of Lazarus.

Full description upon request

65 000 € / 74 000 \$

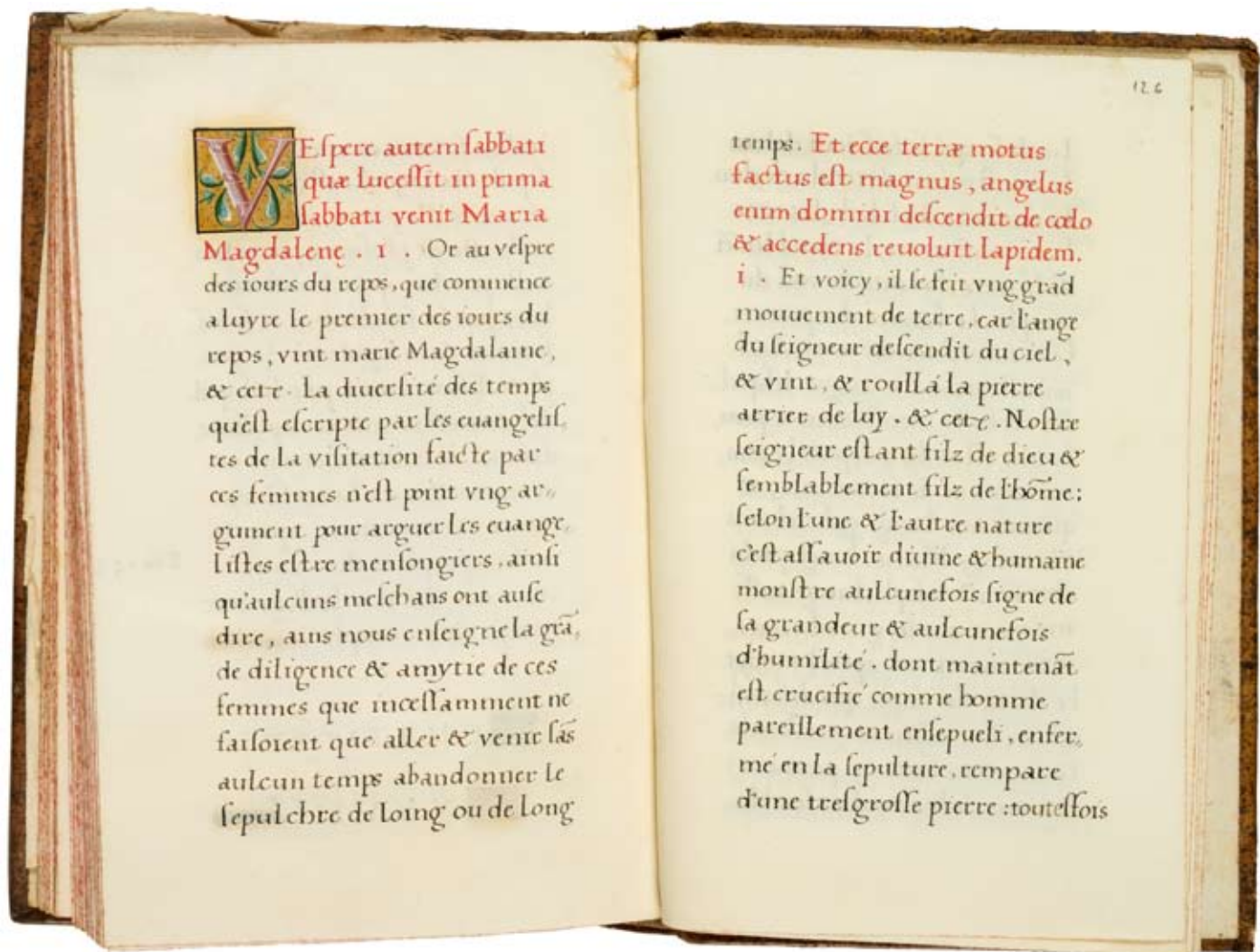


13 [MANUSCRIPT]. Hours of Pierre Fijan (Fitzjean). Book of Hours (Use of Besançon), in Latin and French, illuminated manuscript on parchment with 5 miniatures by the Master of the Troyes Missal and his workshop, France, doubtless Besançon, circa 1460, 97 ff., complete, bound in red morocco, gilt with arms of the Fijan family. Dimensions: 198 x 140 mm.

Five half-page arch-topped miniatures, each surrounded by four-sided borders of ivy-leaves, acanthus, strawberries, and colored blossoms. Four of the miniatures can be attributed with confidence to the Master of the Troyes Missal. The Crucifixion on fol. 55r appears to be by a member of the workshop.

Full description upon request

40 000 € / 46 000 \$



V Espere autem sabbati
 que lucessit in prima
 sabbati venit Maria
 Magdalene . i . Or au vespre
 des iours du repos , que commence
 a luyre le premier des iours du
 repos , vint marie Magdalaine ,
 & cetera . La diuersité des temps
 qui est escripte par les euangelis-
 tes de la uisitacion faicte par
 ces femmes n'est point vng ar-
 gument pour arguer les euange-
 listes estre mensongiers , ainsi
 qu'aulecuns melchans ont auec
 dire , ains nous enseigne la grā
 de diligence & amytié de ces
 femmes que incessamment ne
 faisoient que aller & venir las
 aucun temps abandonner le
 sepulchre de loing ou de long

124
 temps . Et ecce terra motus
 factus est magnus , angelus
 enim domini descendit de celo
 & accedens reuoluit lapidem .
 i . Et voicy , il se fit vng grand
 mouuement de terre , car l'ange
 du seigneur descendit du ciel ,
 & vint , & roulla la pierre
 arriere de lay . & cetera . Nostre
 seigneur estant filz de dieu &
 semblablement filz de l'homme ;
 selon l'une & l'autre nature
 c'est assauoir diuine & humaine
 monstre aulcunefois signe de
 la grandeur & aulcunefois
 d'humilité . dont maintenāt
 est crucifié comme homme
 pareillement enseveli , enfer-
 mé en la sepulture , rempare
 d'une tresgrosse pierre : toutefois



15 [MANUSCRIPT]. [JÉRÔME (Saint)]. *Second [-quatriemes] livre des commentaires de Saint Hierome sur l'Evangile Saint Mathieu* [Translation Paul Paradis (Paulus Canossa) (born in Venice, died in Paris)], in Latin and French, decorated manuscript on parchment, France, Paris (?), 1542 (or soon after; 1542 is likely the date of composition), 125 + 131 + 132 ff., bound in full mottled brown calf (18th c.). Dimensions: 110 x 165 mm.

Three of four volumes of an unpublished translation by Paul Paradis of Saint Jerome's commentary on Saint Matthew. The first volume would have contained the first book. Copied by a very neat hand and decorated with elegance, it is certainly a dedication copy. In 1531, Francis I appointed Paul Paradis "professeur royal" of Hebrew, alongside Agacio Guidacerio and François Vatable. The text awaits a critical edition and the manuscript is hitherto unpublished.

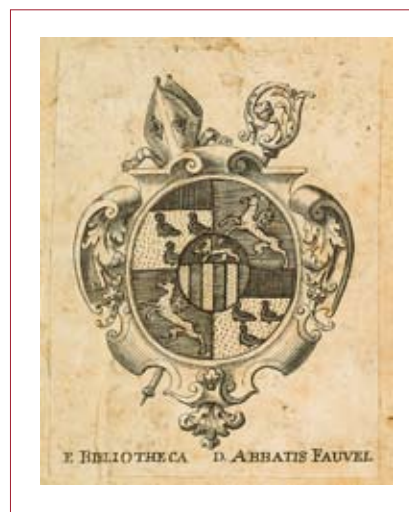
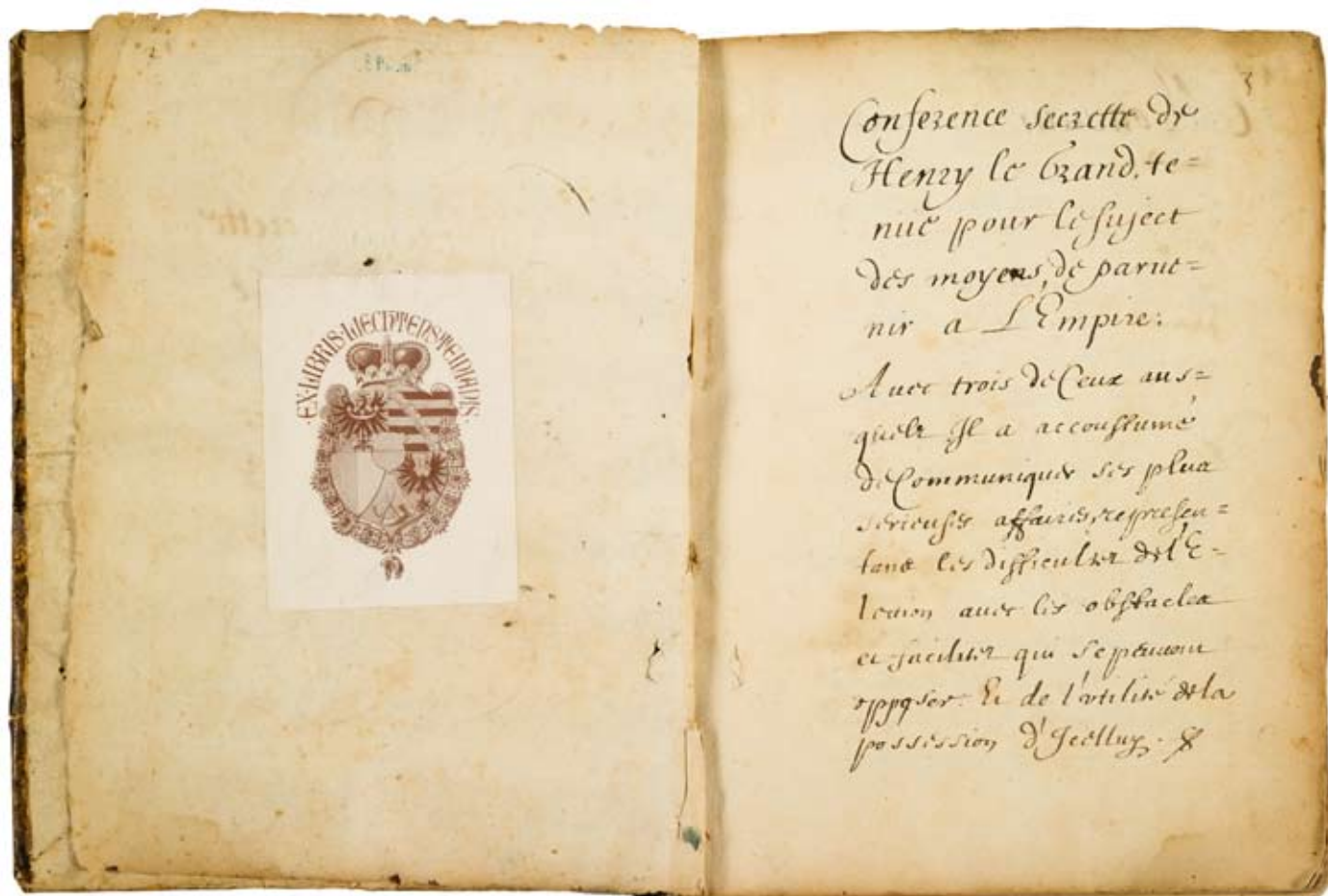
15 000 € / 17 000 \$



17 [MANUSCRIPT]. [MISCELLANY]. Sonnets and poetic works, relative to the Church and the Papacy. In Italian and Latin, manuscript on paper. Italy, second half of the 18th c. (date of 1756) and 19th c., in-8, 68 ff., variety of hands, with a few pen drawings. Bound in a half binding of tan calf, boards covered in “dominoté” paper (soiled, some wormholes to spine). Dimensions: 150 x 205 mm.

Most of the sonnets are to the glory of the Papal Curia or of religious nature. There is a poem addressed to Fabrizio Locatelli Orsini of the “Cameriere segreto al Quirinale”. Bound in the miscellany is an ex-libris of Francesco Hiarca degli Uberti, ambassador in Milano, Naples and Torino. Another poem is attributed to Ermengildo Valentini, a Dominican from Perugia recorded in the eighteenth century.

4 800 € / 5 500 \$



18 [MANUSCRIPT]. [MISCELLANY]. *Conférence secrette de Henry le Grand tenue pour le sujet de parvenir à l'Empire*; *Traicté de ligue projetée Entre sa Sainteté, le Roy, Mr de Savoye, Venise & Mantoue*; [GODEFROY Théodore]. *Le droit du Roy au Royaume de Navarre, contre les pretentions des Espagnols* (1629); *Lettre de Monseigneur le Prince à Monsieur de Rohan* (Nov. 4 1628); *Réponse de Monseigneur le Duc de Rohan à Monseigneur le Prince* (Nov. 6 1628). In French, manuscript on paper, France, 17th c. Contemporary vellum binding. Dimensions: 215 x 170 mm.

Collection of four historical texts written during the reigns of Henry IV and Louis XIII, relating to foreign policy of the Kingdom of France in the seventeenth century, more specifically concerning its longstanding rivalry with the House of Habsburg as well as the aftermath of the wars of religion.

Provenance: Henri-Antoine Auguste Fauvel, abbot of Notre-Dame de Clairfay (heraldic bookplate); Bookplate : Liechtensteinhaus; William Salloch, bookseller (New York).

4 000 € / 4 500 \$



133
 pi; absens, extrinsecus, eversus motus
 tuam inveni: nemo egro: Vincula
 solavit nemo manum ferro. Sordidus
 ad accipiendos Remisit Quos t
 antrum Carerant Causa solutus ex
 neglectus Despectus. quid ni utris se
 nis vicarius: inter tot ardentissima
 fabricum delectas, non habuisti que
 possides; quomodo te vincula Composu
 erant; facuisti materiam, patrem, pr
 inquet tantum. Cogitasti:
 Variat pro Causa diuersitate
 in genere demonstratio; si quis laud
 andus, exarsit debeat amor, admirat
 io emulatio; si a utuperandus Veri
 debet odium, inuidia. Contemptus: i
 n deliberatio; tum spes. Ceterosq;
 explende Cupiditatis, aut ut ceter
 a iniurie, tum timor iniectus, et
 periculi magnitudine. In iudiciali
 omnia concurrunt amor, odium, in
 uidia, sed imprimis indignatio, et
 Conquestio.
 Virtutes perorationis due sunt
 breuitas et acrimonia.
 breuitas ne mota. Reideat in

19 [MANUSCRIPT]. [QUINTILIAN]. *Institutiones oratoriae*. In Latin, manuscript on paper. France, circa 1650. With 9 engravings, including 7 etchings by Hilaire Pader (active in Toulouse, 1617-1677), 223 ff. Brown calf binding (worn, hinges fragile, some waterstains). Dimensions: 105 x 170 mm.

Hilaire Pader was considered a "peintre-savant" by his contemporaries. He translated in French Lomazzo's *Traicté de la proportion naturelle et artificielle des choses [...]*, which he equally illustrated with 51 engravings (see Paris, BnF, Res. V-473). Most of the etchings illustrating this work on rhetoric contain his monogram HP and some are dated (1647, 1652). There is an etching with the two heads of children found in Toulouse that resembles the one found in our manuscript (Toulouse, Paul Dupuy Museum, 57.44.125, also dated 1647).

4 200 € / 5 000 \$

Poetica
De poetica Natura
Caput i.^{um}

Antequam assignem definitionem

poeticae, explicandum mihi est unde nomen illius deductum sit. Etimologiam detulit a nomine graeco ποιητικόν, quod interpretatur latine 'facere seu fingere, vel imitari', haec enim verba idem sonant. Inde coniciet primum oem poetam esse pictorem seu Imitatorem ut congruenter loquatur. /

Secundo definiti poeticam, artem rerum verisimilium Imitatricem, nudisque sermonibus, vel Metris ad vitam instituentiam eas res explicantem —

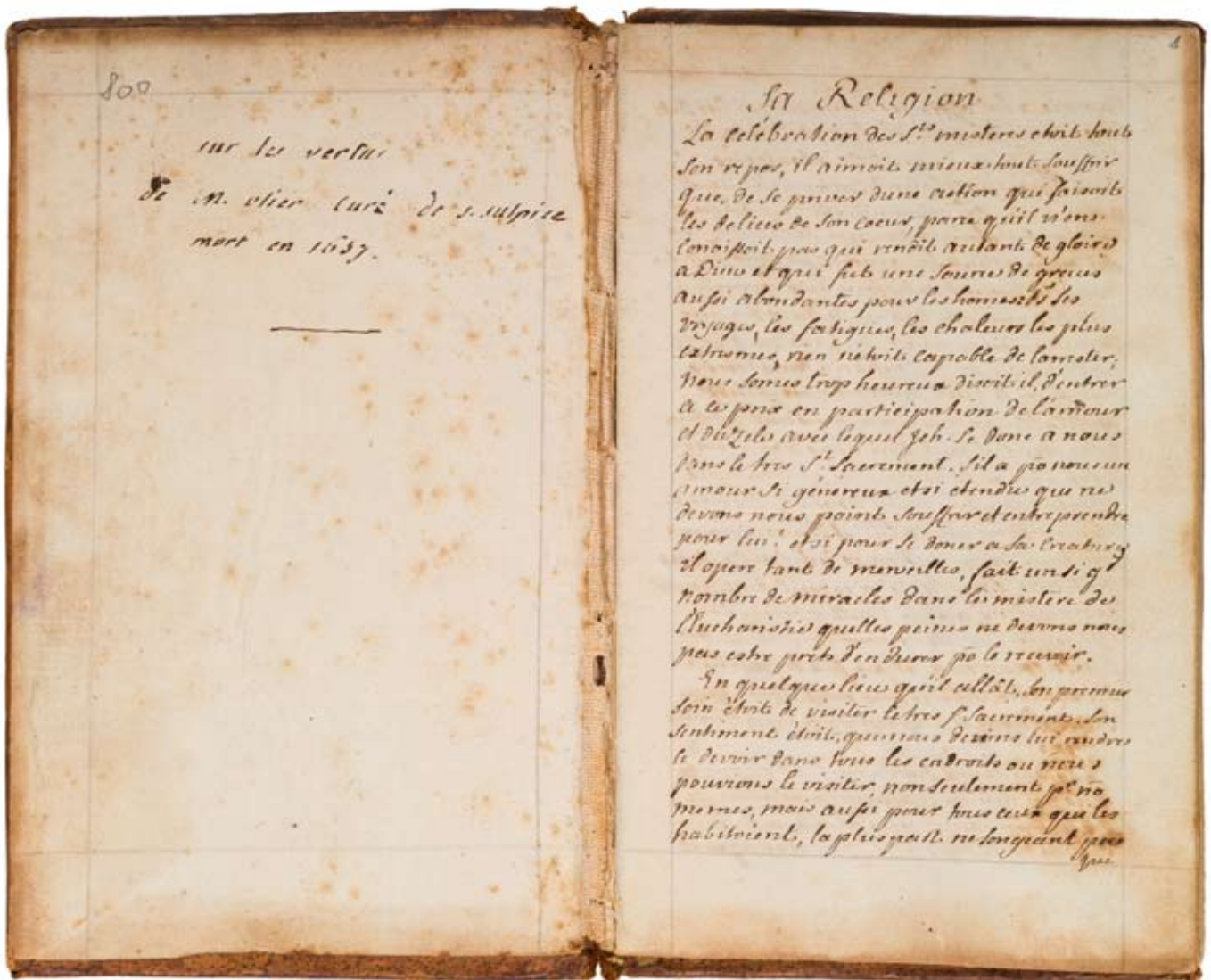
perpendae Sunt omnes partes Istius definitionis. Siquidem perspecta tibi semel atque explorata natura poetes nunquam peccabis in operibus poeticis scribendis facillimeque deteges tum perfectiones, tum vitia poetarum. /

Dixi primo artem esse. Id est habitum inclinantiem — potentiam in qua est nempe intellectum eique facultatem — afferentem ad conficiendas fabulas, eaque mihi explanandas. Omnis enim ars spectat aliquod opus externum quod maneat post se (ut inquit philosophi) v. g. ratia. Ille non nominatur Sator qui tantum sciret rationem conficienda vestis, sed praeterea debet operi manum adiuuere, legesque et praecpta quibus imbutus est, in praxim redigere in quo differat v. g. a phisico qui totus est in contemplanda rerum natura. /

20 [MANUSCRIPT]. [POETICS]. [ANONYMOUS]. *Poetica. De poetica natura* [followed by] *Regle de la poesie Française*. In Latin and French, manuscript on paper. France, 18th c. (?), in-8 format, 7 ff. (blank) – 33 ff. – 36 ff. (blank). Brown speckled calf, gilt spine (hinges splitting). Dimensions: 115 x 160 mm.

Treatise in two parts, the first in Latin and the second in French. A great number of sources are quoted, from medieval literature to seventeenth century poets such as Malherbe, "les deux Corneille", Scarron etc.

2 800 € / 3 500 \$



800

sur les vertus
de M. Olier curé de S. Sulpice
mort en 1657.

Sur Religion

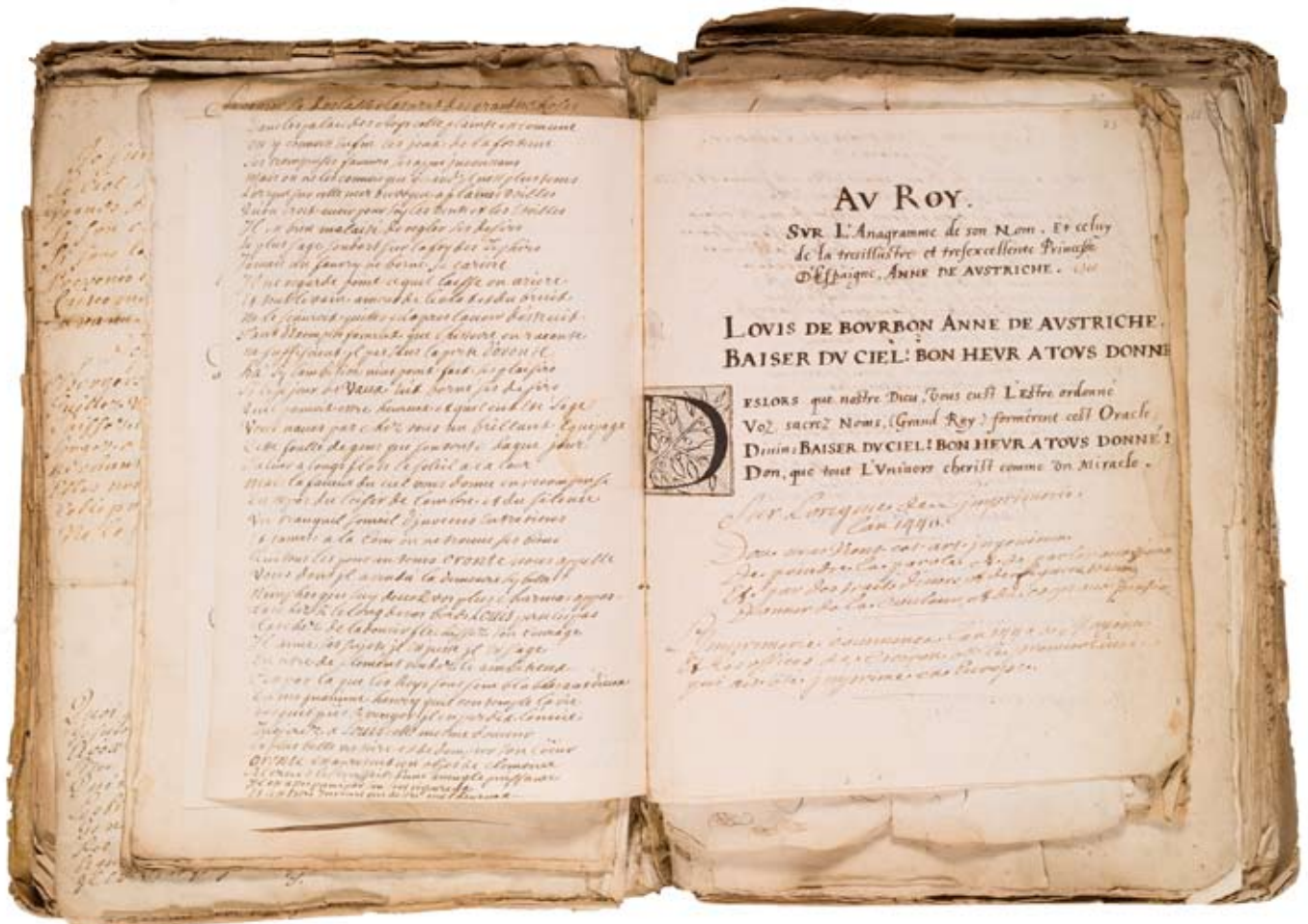
La célébration des s.^{ts} mystères étoit toute
son repos, il n'aimoit mieux tout souffrir
que de se priver d'une oration qui faisoit
les delices de son cœur, parce qu'il n'avoit
connoissance que de rendre autant de gloire
à Dieu et que de se faire une source de grâces
aussi abondantes pour les hommes que les
larmes, les fatigues, les chaleurs les plus
extrêmes, rien n'étoit capable de l'arrêter.
Nous sommes trop heureux d'être admis
à la part en participation de la divine
et d'être unis avec lequel Jéh. se donne à nous
dans le très s.^t Sacrement. Il a pour nous un
amour si généreux et si étendu que nous
devons nous porter souffrir et entreprendre
pour lui, et si pour se donner à sa créature
et pour tant de merveilles, fait un si grand
nombre de miracles dans le mystère de
l'Eucharistie qu'il ne devons nous
pas être prêts de le recevoir.

En quel que lieu qu'il soit, son premier
soin étoit de visiter le très s.^t Sacrement, son
sentiment étoit, qu'il nous devons lui rendre
le devoir dans tous les endroits où nous
pouvons le visiter, non seulement par nos
prières, mais aussi par nos larmes que les
habitants, la plus grande ne s'arrête pas

21 [MANUSCRIPT]. [OLIER (Jean-Jacques)]. *Sur les vertus de M. Olier curé de Saint-Sulpice mort en 1657*. In French, manuscript on paper. France, circa 1800, in-8 format, 62 ff. Bound in tanned calf, gilt smooth spine (binding a bit worn). Dimensions: 95 x 155 mm.

Jean-Jacques Olier (1608-1657) was the founder of the Sulpicians. He helped to establish the "Société Notre-Dame de Montréal", which organized the settlement of a new town called Ville-Marie (now Montreal) in the colony of New France.

2 800 € / 3 500 \$

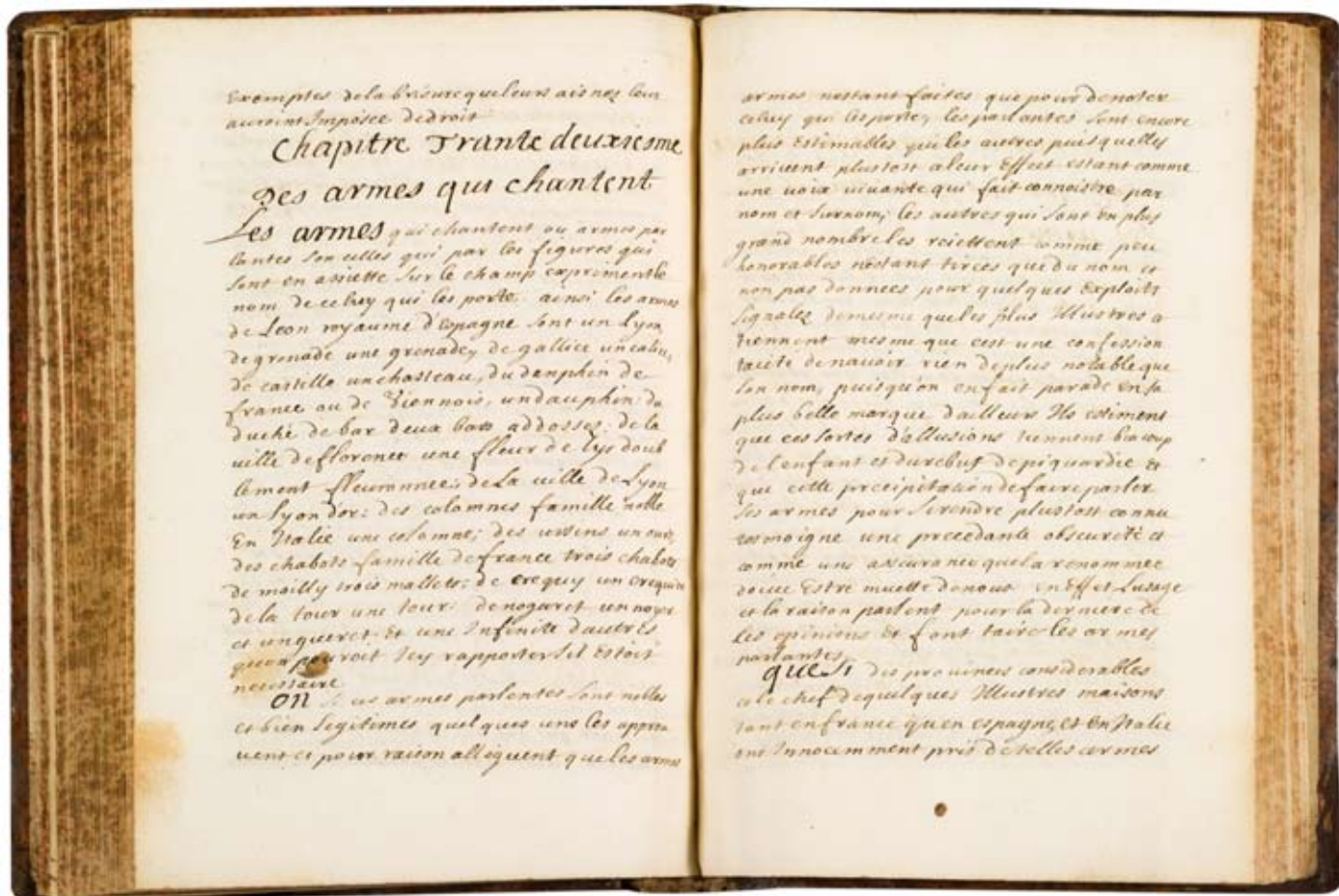


22 [MANUSCRIPT]. [MISCELLANY]. *Recueil de bonnes et mauvaises poésies, de diferens auteurs, anciens et modernes, bons et mauvais, ou si vous voulez, pot poury, en prose et en vers.* In French, manuscript on paper, France, miscellany 16th-17th centuries, small in-folio, 405 leaves, various sizes of paper bound together. Binding of pasteboards covered with speckled parchment (certain items in the miscellany slightly damaged with the odd loss of text; binding worn; else majority very legible). Dimensions: 220 x 315 mm.

Most interesting poetic and prose miscellany, gathering texts from the 16th to the 17th century, with a number of unpublished material or variant readings of texts, with authors such as Desportes, Nuysement, Malherbe, Théophile de Viau, Des Barreaux, Godeau, Rapin, Benserade, Perrault, and many others. The miscellany seems to have been assembled in Touraine, and later completed by a certain Gauthier de Balagny in the early 18th century.

Full description upon request

15 000 € / 17 000 \$



23 [MANUSCRIPT]. [VULSON DE LA COLOMBIERE (Marc)]. *Abbrégé du blazon*. In French, manuscript on paper. France, [first quarter of the 18th c.]. 155 ff., title with coat of arms. Speckled calf, gilt spine (restorations). Dimensions : 172 x 118 mm.

Marc Vulson de la Colombière's *La Science héroïque* was published in Paris by Sébastien Cramoisy in 1644. The present manuscript contains a compendium of 42 chapters from this work, doubtless offered to a couple on the occasion of their marriage. The left side of the coat of arms traced in ink is relative to the Vaudreuil-Joybert de Soulanges family (*D'argent au chevron d'azur surmonté d'un croissant de gueules et accompagné de trois roses de même*), one of the first French families established in New France, Canada. An ex-dono reads: "Amabilis Jacobus Barry".

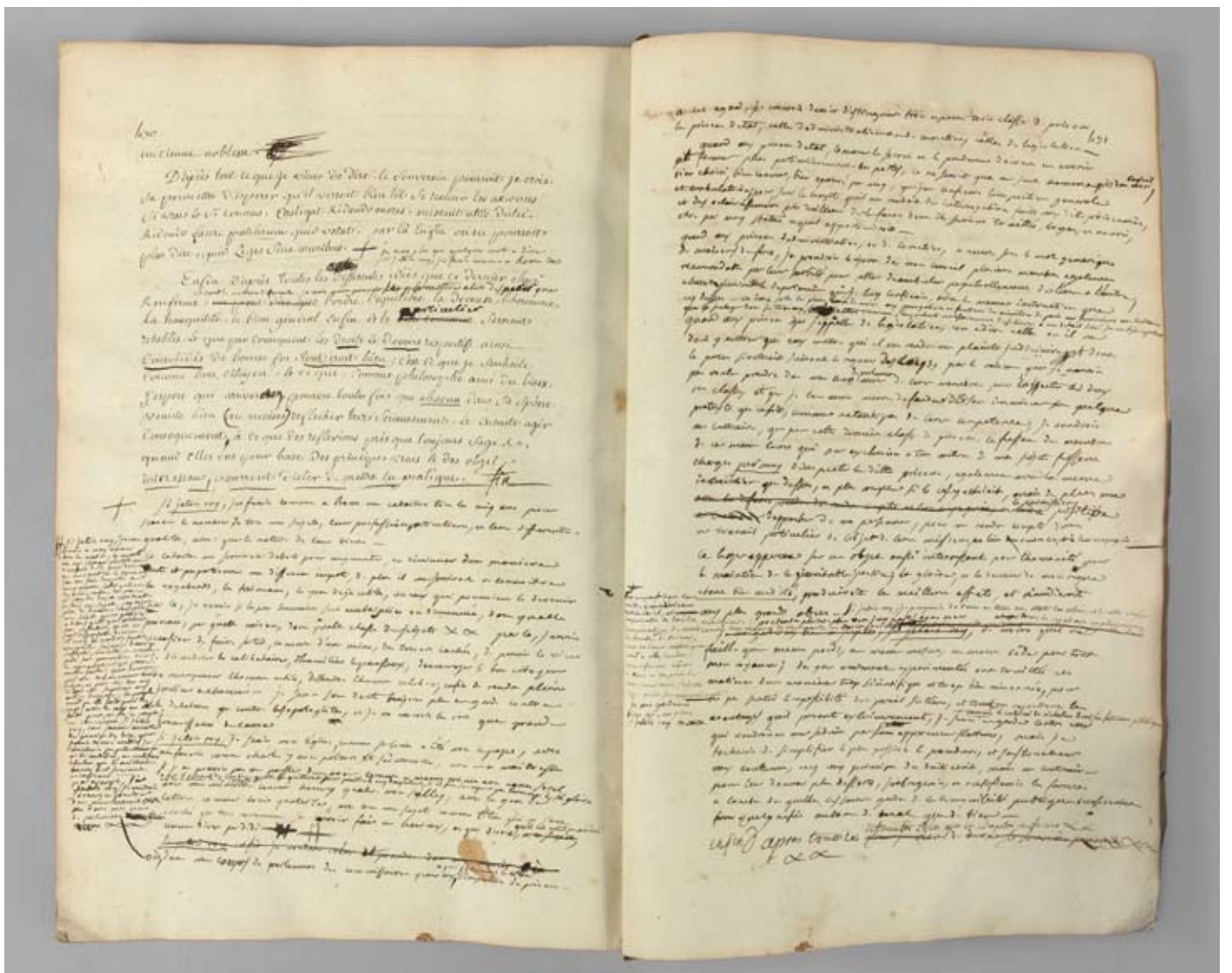
3 500 € / 4 000 \$



24 [MANUSCRIPT]. [HOUSE OF ORLÉANS]. [GRANDEE OF SPAIN]. *Despacho de la grandeza de primera clase, que el Rey N. Senor D. Phelipe V que Dios guarde se a servido conceder al exelentissimo Senor Don Juan Phelipe, Cavallero de Orleans, Gran Prior de Francia, y General de la Galeras de el Rey Christianissimo.* Illuminated manuscript on parchment. Spain, dated 1723, 9 folios, red velvet binding, gauffered paper on pastedowns and flyleaves. Dimensions: 305 x 210 mm.

Jean Philippe d'Orléans (1702-1748), known as «Chevalier d'Orléans» or «Grand Prior of Orleans» performed various diplomatic missions for his cousin Louis XV: he accompanies his sister Philippine-Élisabeth d'Orléans (Mademoiselle de Beaujolais) to Spain for her wedding. On this occasion, Jean Philippe d'Orléans was conferred on February 28, 1723 with the aristocratic title of «Grandeza de España» (Grandee of Spain) by Philip V, King of Spain 1700-1746, grandson of Louis XIV.

15 000 € / 17 000 \$



25 [MANUSCRIPT] [CHAILLON DE JONVILLE, Augustin Jean-François]. *Droits et devoirs de l'homme considéré sous trois points de vue. L'homme en général, l'homme particulier ou le citoyen. Le Citoyen français.* In French, manuscript on paper. France, Paris ? or Château de Jonville [Saint-Fargeau-Châteaauthierry ?], 1767-1789. In-folio, 448 pp., numerous corrections to the text and marginal addenda and corrections [autograph hand of Chaillon de Jonville?]. Originally bound in red morocco (only the spine remains), covers wanting (perhaps with heraldic elements discarded during the Revolution). Dimensions: 285 x 430 mm.

A royalist, the author is nonetheless sensitive to the new ideas of the Revolution. There is another manuscript of this text now in Chicago, Newberry Library. The particularity of this second manuscript is that it contains a large number of annotations throughout and seems to have been extended by the author: «Ouvrage commencé en 1767, interrompu en 1773, repris en 1781 et fini en 1789». The Newberry manuscript states : «Ouvrage commencé en 1767, interrompu en 1773, repris en 1781 et fini en 1782». The manuscript is unpublished and both witnesses would make an excellent study base.


9 500 € / 11 000 \$

51
Per me si quis intròierit, salvabitur: & in-
grèditur, & egrediètur, & pascua invèniat.
Fur non venit nisi ut furetur, & mactet, &
pèrdat. Ego veni, ut vitam hàbeant, & a-
bundantius hàbeant.



IN FESTO
SANCTISSIMÆ TRINITATIS.
SOLEMNÆ.

Sequentia sancti Evangelii
secundum Matthæum.


 Nillo tempore: Dixit Jesus discipu-
lis suis: Data est mihi omnis potestas
in cœlo & in terra. Euntes ergo do-
cete omnes gentes, baptizantes eos in nomine
Patris, & Filii, et Spiritus sancti, docentes e-
os servare omnia quæcumque mandavi vobis.
Et ecce ego vobiscum sum omnibus diebus,
usque ad consummationem sæculi.



IN FESTO
CORPORIS CHRISTI.

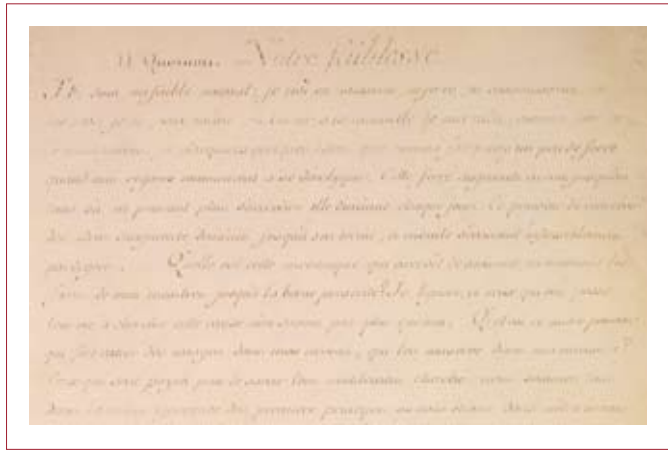
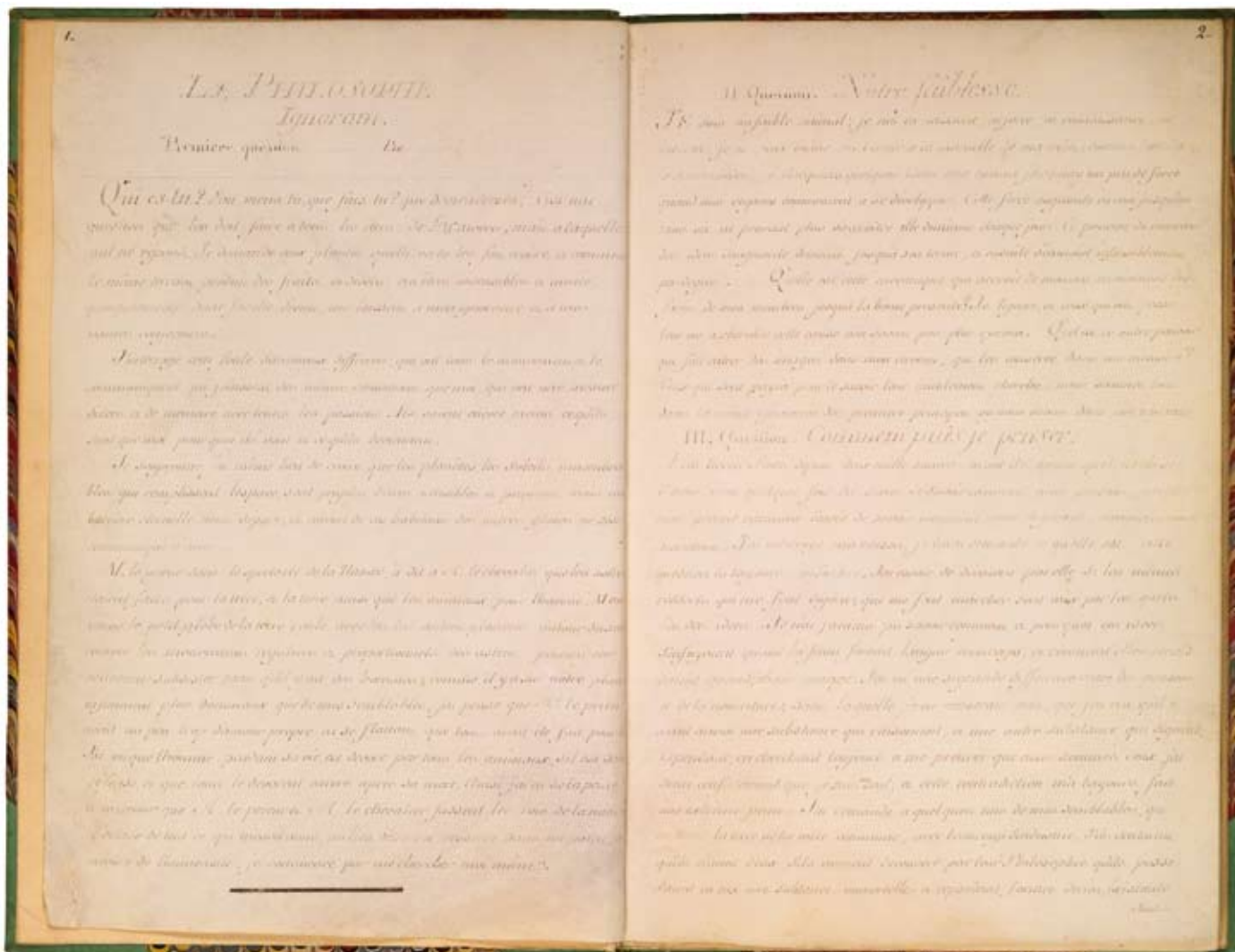
ANNUALE.

Sequentia sancti Evangelii
secundum Joannem.

 Nillo tempore: Dixit Jesus tur-
bis Judæorum: Caro mea verè
est cibus; & sanguis meus verè
est potus. Qui manducat meam carnem,
& bibit meum sanguinem; in me manet,
& ego in illo. Sicut misit me vivens Pater;

26 [MANUSCRIPT]. [OISE]. [ULLY-SAINT-GEORGES]. [RIDOUX (Louis)]. *Liber evangeliorum pro festis annualibus et solemnibus. Ad usum ecclesiae S. Georgii d'Uly. Scripsit & pinxit Ludovicus Ridoux ejusdem ecclesiae clericus. Anno domini MDCCLXXX.* In Latin, illustrated manuscript on paper. France, 1780. In-folio, 70 pp., calligraphic liturgical script, with an illustrated frontispiece title-page, with 14 drawings, some large, others simple headings. Bound in red morocco, gilt frame on boards with fleur-de-lis at inner corners, inlaid lighter shade of red morocco forming a cross on upper and lower boards, likely destined to receive a fixture (metal or adorned cross) or unfinished coloured or ornamental inlay. Dimensions: 272 x 415 mm.

The Church of Saint-Georges-d'Uly is a Romanesque foundation, modified during the Gothic period. It was under the control of the Abbey of Saint-Denis and was later administered by the Maison royale de saint Louis at St-Cyr-l'École. See Jean Perrot et Philippe et Pierrette Bonnet-Laborde, « L'église d'Uly-Saint-Georges », *Bulletin du G.E.M.O.B.*, Beauvais, nos 22-23 « Cinq siècles de vie quotidienne d'un village du Beauvaisis : Uly-Saint-Georges et ses hameaux », 1985, pp. 55-64.



27 [MANUSCRIPT]. [VOLTAIRE]. *Le Philosophe ignorant*. In French, manuscript on parchment. France, circa 1770, 39 pp., only one side of each leaf is written, leaving either rectos or versos blank. Pale brown ink, calligraphic script. Parchment binding, dyed in green. Dimensions : 251 x 168 mm.

Voltaire is 72 years old when he publishes *Le Philosophe ignorant* (1766). The work is a collection of fragments in various genres, much of them oriented towards the ideal of knowledge and accepted “not knowing” associated explicitly with the concept of tolerance.

4 000 € / 4 500 \$

Traité
De ce qui s'est fait et
pratique par les Empereurs
et les Roys dans tous
les Temps au sujet de la
Jurisdiction Criminelle
sur les Ecclesiastiques.
Lovat de Champollon
Par Monsieur Dupuis.

28 [MANUSCRIPT]. [DUPUY Pierre]. *Traité De ce qui s'est fait et pratiqué par les Empere[ur] et les Roys dans tous les Temps au sujet de la Jurisdiction Criminelle sur les Ecclesiastiques. Par Monsieur Dupuis.* France, 17th century, on paper, in French. In-4, 204 pp., complete. Contemporary speckled calf binding (worn). Dimensions: 233 x 180 mm.

Pierre Dupuy (1582-1651) also known as «Puteanus», was an archivist and later keeper of the King's Library (Agen, 1582-Paris, 1651). He was well-versed in things legal and political, always from a Gallican point of view. This particular manuscript served as a prop in a play, confirmed by the ink stamp "Accessoires Buttes Chaumont" and the text of play was typed and pasted into the manuscript for the actor to read (see p. 75 and p. 125). Provenance : Lovat de Champollon, ex-libris on the first leaf, in an 18th c. hand. The family has its origins in the dept. of l'Ain (Bugey).

3 500 € / 4 000 \$



29 [MANUSCRIPT]. [DRAWINGS]. [ANONYMOUS]. Model book of an Italian active painter in Southern France. France, Toulon (Var), circa 1780-1790. In French and Italian, incomplete, leaves numbered 81 to 93, brown ink, ink and colored wash drawings and sketches, description of the different models on facing page. Vellum wallet binding (worn, some soiling). Dimensions : 240 x 205 mm.

There is a reference to the “seigneurs d’Evenos” (upper pastedown) for a banner (bannière) painted by the anonymous painter. The last drawing represents Moses and Aaron presenting the Tables of the Law (f. 91v). This appears to be a (preparatory?) sketch of a painting now in Noyon, Musée Calvin, “Présentation des tables de la loi”, on deposit from the Musée des Beaux-Arts of Toulon.

4 500 € / 5 500 \$



30 [MANUSCRIPT]. [DAUBREVILLE (Jean-Charles-Léopold)]. Album amicorum. In French, English, German and Italian, manuscript on paper with drawings and watercolours. France, Italy and United States, 1827-1830. Oblong in-12, 116 ff. Contemporary polished calf binding, gilt and blind-stamped, with “A l’amitié” on the upper cover. Illustrations: gouache (3), pencil (12), and engraving (9). Dimensions: 100 x 160 mm.

The young man to whom belonged this Album amicorum or rather carnet of drawings and dedications, collected during his travels, (Italy, Germany, France) is Jean-Charles-Léopold Daubreville, likely from the Marne, region of France, with ties in Alsace. He travels to the United States between March 1828 to April 1830 (Vermont, New York). He was apparently a mechanical engineer who filed patents, including in the United States.

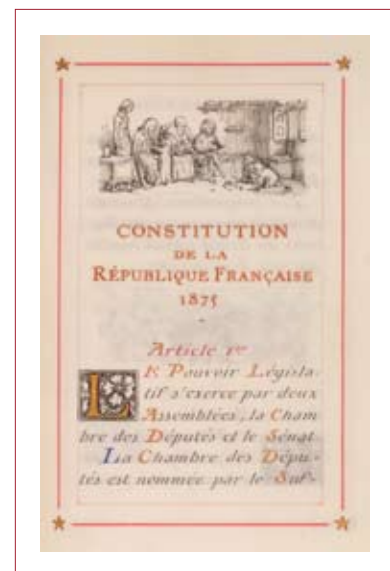
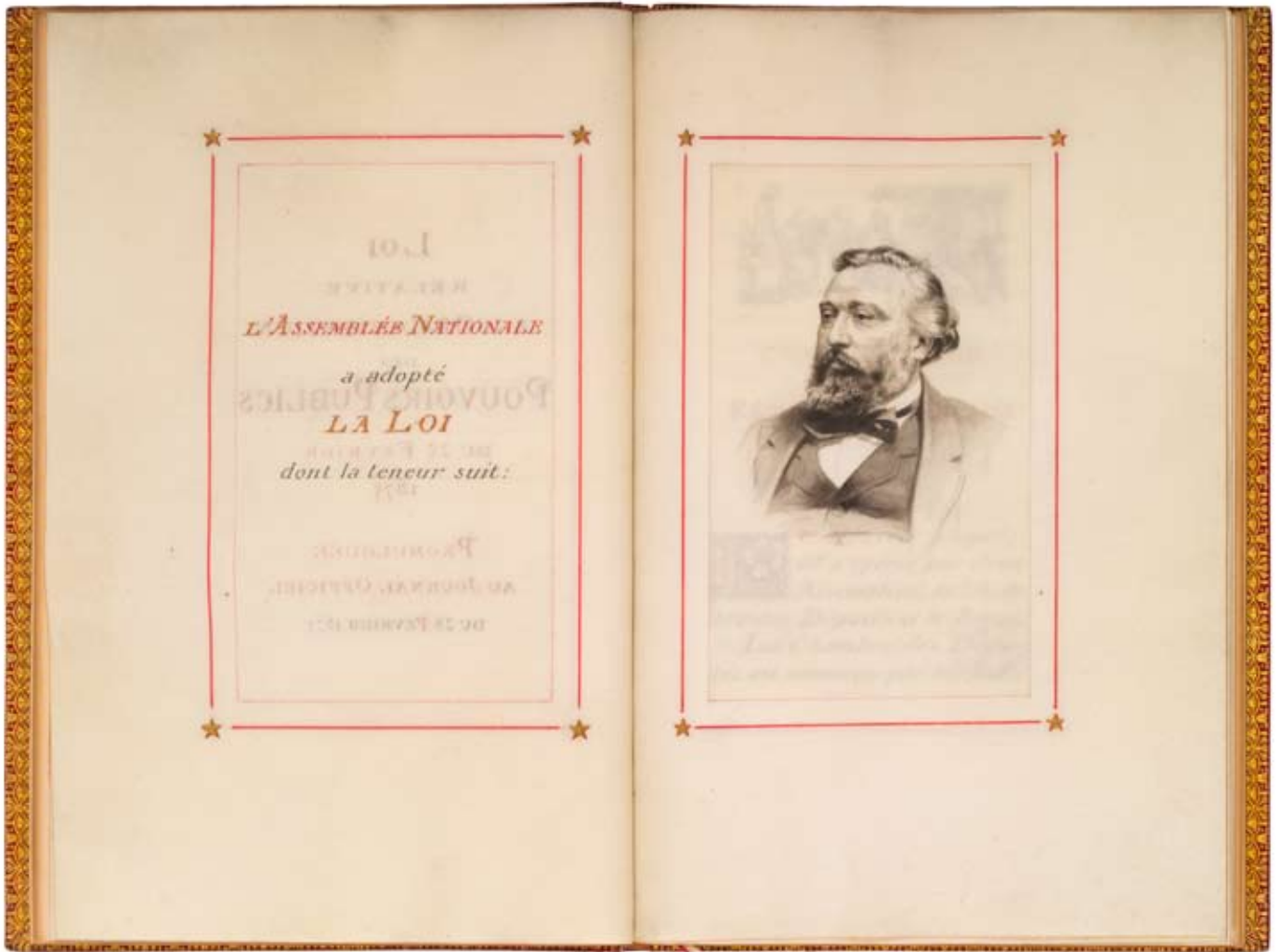
1 200 € / 1 500 \$



31 [DRAWINGS]. [CARICATURE]. [MENNESSIER (Edouard)]. *Suite de l'histoire de la vie cachée, puante, militaire, administrative, comique du docteur Boc, vidangeur de 1^e classe, 1^{er} zozo du theatre de Nancy, surnuméraire en retraite, fanatique garde national.* Collection of 79 pencil drawings with framed captions in ink, on paper, various dimensions. France, dated 1848. Unbound.

Edouard Mennessier (1811-1888) was the brother-in-law of Marie Mennessier-Nodier (1811-1893), daughter of Charles Nodier. He was an active caricaturist in Metz and Nancy and here delivers his most scatological series. There is also a highlighted engraving signed Gavarny (Paul Gavarni (1804-1866), caricaturist active in Paris and close to Nodier: this engraving is published in Balzac, *Les Français peints par eux-mêmes* (1853)) that refers to the model of his character "Boc" a certain Charles Lallemand - none other than a member of his mother's side family whose surname was a Lallemand.

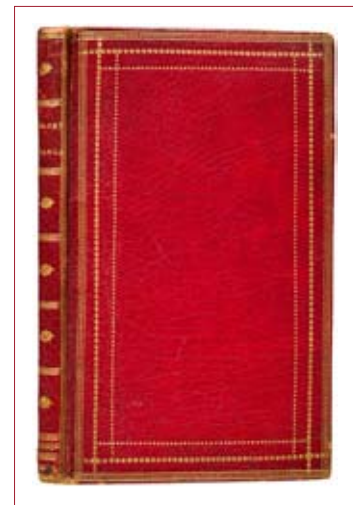
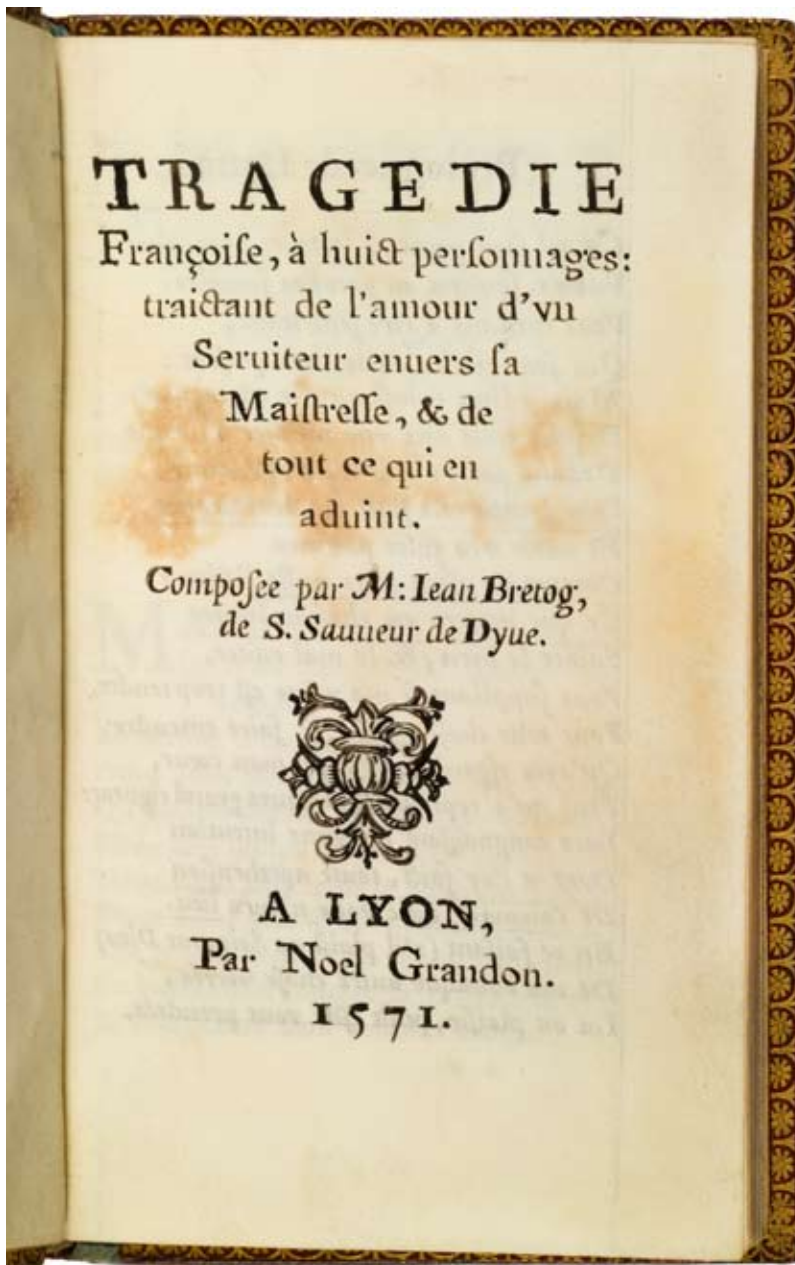
2 000 € / 2 500 \$



32 [MANUSCRIPT]. [FRENCH CONSTITUTION]. *Constitution de la République française. Loi relative à l'organisation des pouvoirs publics du 25 février 1875 promulguée au journal officiel du 28 février 1875.* In French, decorated and illustrated manuscript on parchment. France, 1874/1875, in-8 format, 10 ff., preceded and followed by 4 paper leaves, calligraphic script, pen drawings and initials, red, gold and blue initials, rubrics in red. Bound in full red morocco, back sewn on 5 raised bands, gilt lettering (Chambolle-Duru). Dimensions: 125 x 190 mm.

Deluxe manuscript, text copied on pristine vellum, adorned with a pen drawing signed V. Bocourt, a portrait of Léon Gambetta, facing the text : "L'Assemblée nationale a adopté la loi dont la teneur suit". From the celebrated library of Descamps Scrive, with his ex-libris label.

10 000 € / 11 500 \$

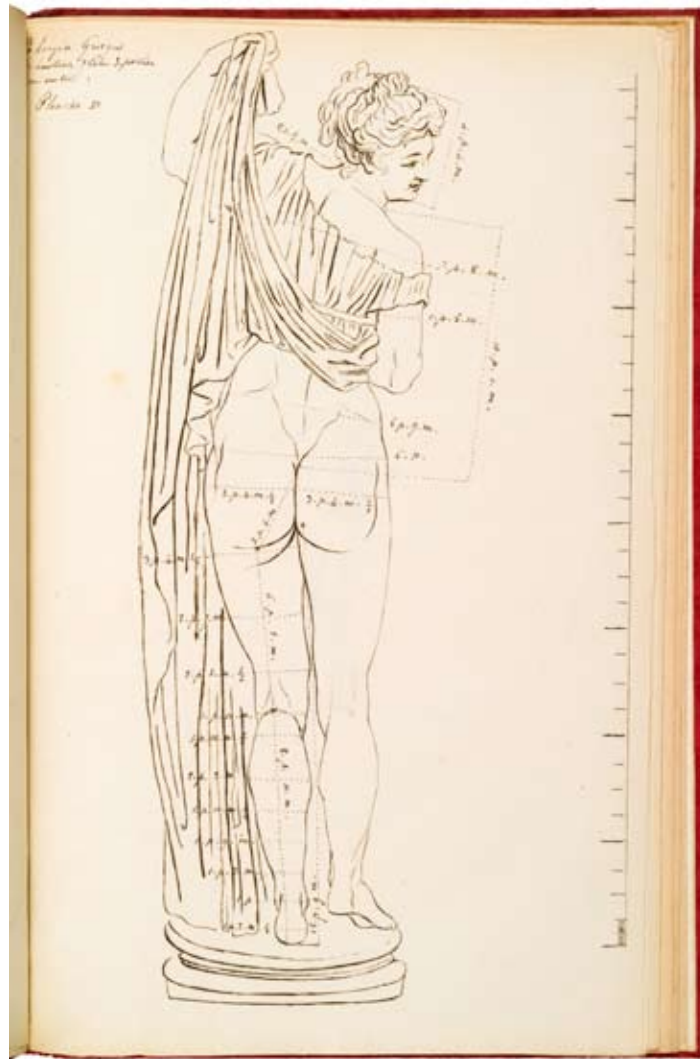


33 [MANUSCRIPT]. [FYOT (F.F.)]. [BRETOG (Jean)]. *Tragédie Françoise, à huit personnages : traitant de l'amour d'un seruiteur envers sa maistresse, & de tout ce qui en advent. Composée par M. Jean Bretog, de S. Sauueur de Dyue, A Lyon, par Noel Grandon, 1571.* In French, manuscript on parchment, calligraphic script. France, second half of the 18th century. In-16 format, 24 ff. Bound in full red morocco, gilt boards and spine, blue moiré doublures (Bradel-Derome according to Potier; stain to the first two and last two leaves, a few traces of wear to the binding, else in fine condition). Dimensions: 82 x 138 mm.

Elegant “copie figurée” (calligraphic manuscript copy) attributable to Fyot. When the taste for rare 16th- and 17th-century literature spread among book collectors at the end of the 18th century, in the footsteps of De Bure, the principal bibliophiles of the time ordered manuscript facsimiles of the rarities they could not find. F.F. Fyot was among the calligraphers specialising in such perfect reproductions. Méon, Soleinne, Cigongne and later the duc d'Aumale or Firmin Didot could add these unobtainable books to their collections in what were called “copies figurées”.

References: Lacroix (Paul), *Bibliothèque dramatique de Monsieur de Soleinne*, vol. 1, no. 750 : « Copie figurée sur vélin, de l'édition originale qui est introuvable... ». He considers the binding to be by « Bradel ». – Potier, L (book-dealer), *Nouveau catalogue de livres choisis en divers genres*, Paris, L. Potier, 1860, no. 1647.

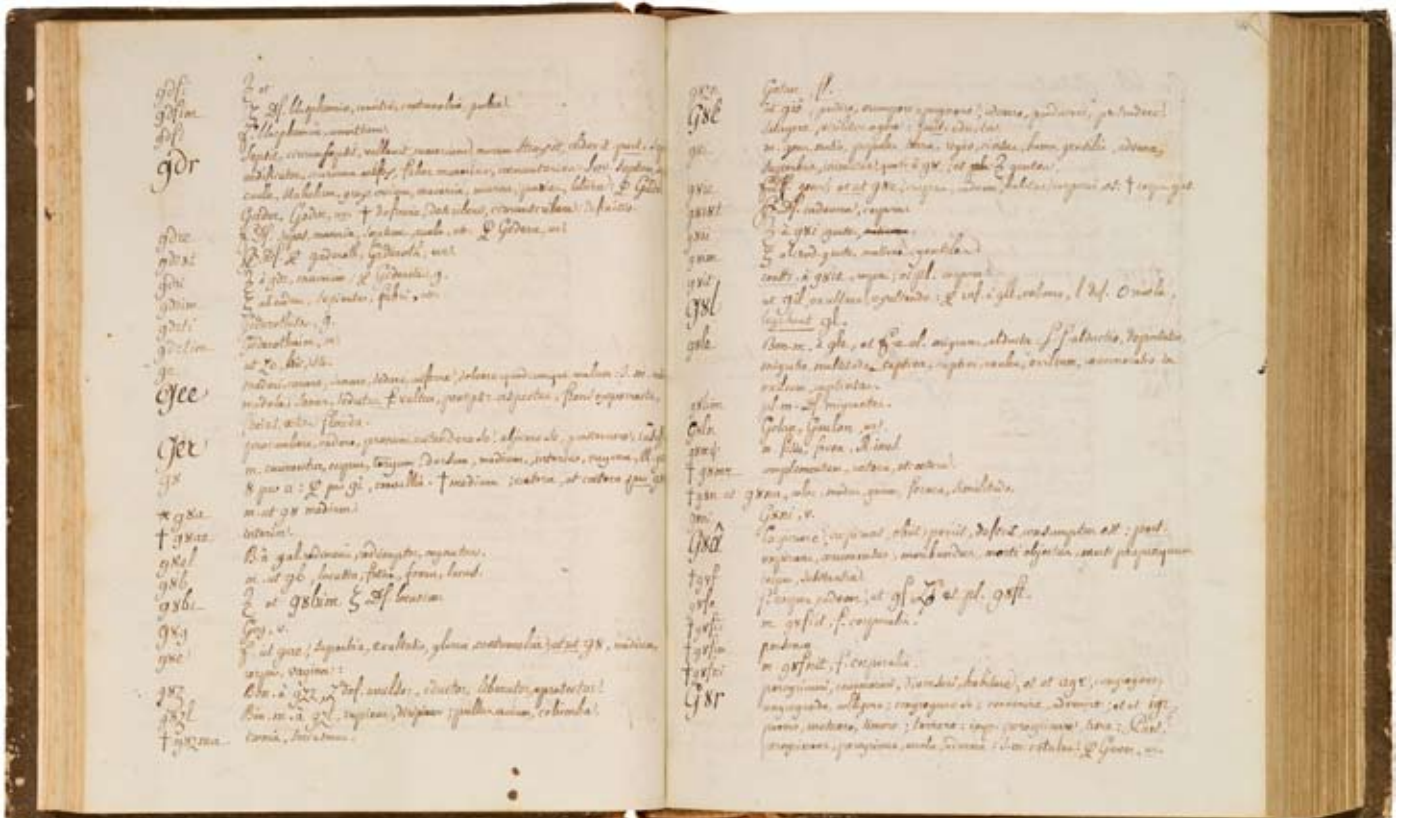
12 000 € / 14 000 \$



34 [ARTISTIC ANATOMY]. **EUDEL (Paul)**. *Notes et planches sur les proportions du corps humain*. In French, manuscript on paper with pen drawings and added engravings. France, circa 1870. Floral printed paper binding over pasteboards, heraldic arms on the upper cover [OHR, pl. 242: Paul Eudel (born in 1837)]. Dimensions: 205 x 320 mm.

There are 34 drawings of the Human body in various positions, some taken from the *Nouvelle méthode pour apprendre à dessiner sans maître* (1740) by Charles-Antoine Jombert (1712-1784). There are also a number of drawings copied from Charles-Nicolas Cochin (1735-1790) who worked with the printer Jombert. imprimeur.

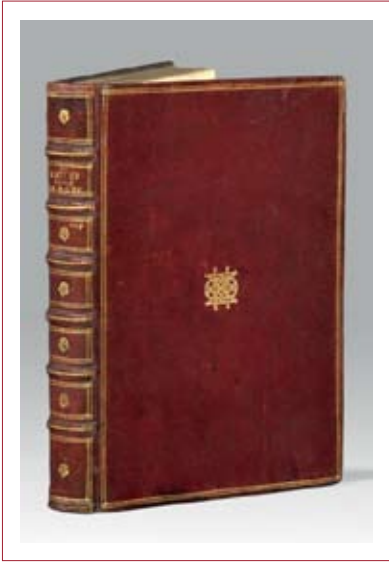
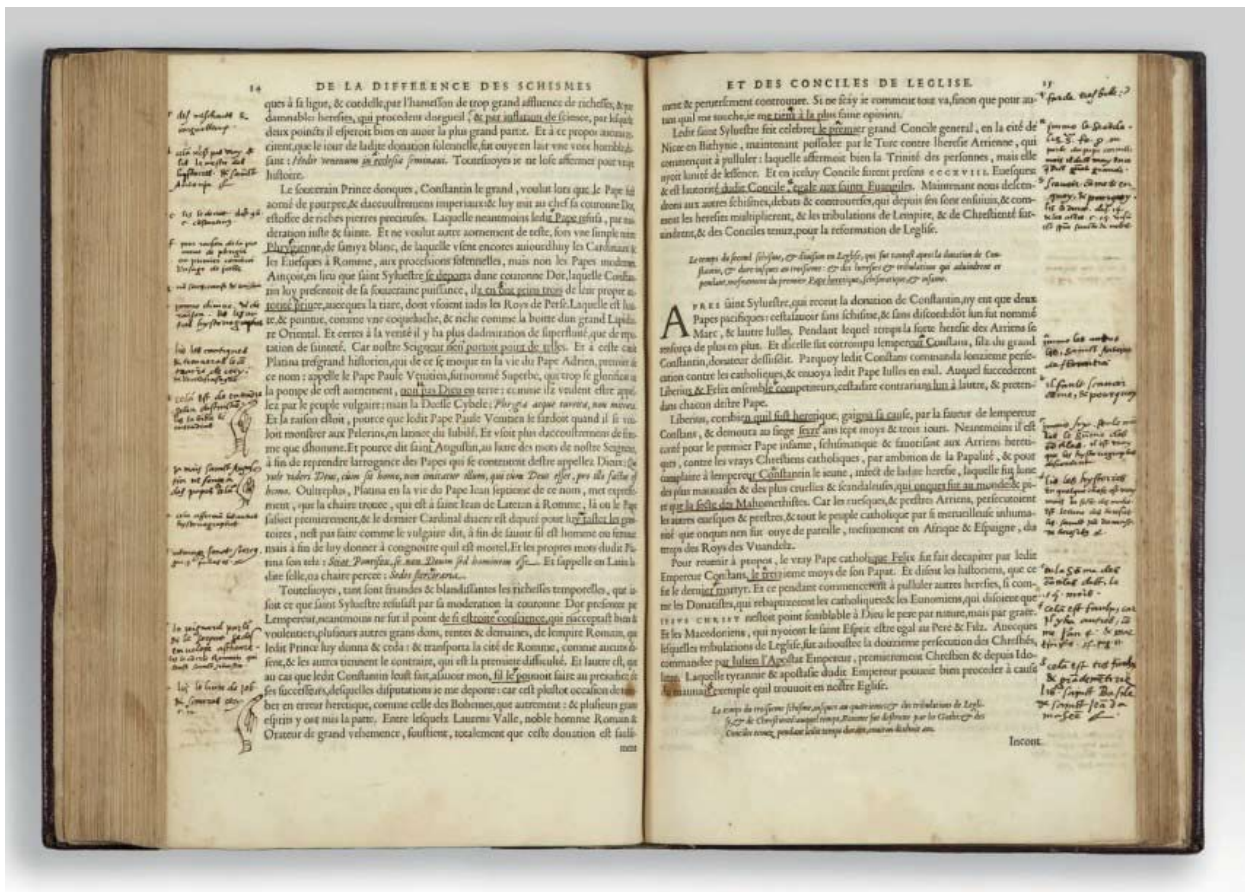
2 200 € / 2 500 \$



35 [MANUSCRIPT]. [ANONYMOUS]. *Dictionnaire hébraïque*. France, 19th century. In Latin, Hebrew (transcribed in Western alphabet), some Greek. Small in-4°, 334 ff., complete. Half-binding of tan calf, boards covered with paper. Dimensions: 210 x 170 mm.

This manuscript is tied to Chapter V ("Tabula litterarum") of the work *Praxis Linguae sacrae secundum litteras spectatae, complectens grammaticam et Dictionarium Hebraicum Biblico-Chaldaicum et Rabbinicum* written by Baraventura Giraudeau (R.J. Desbordes, 1757, p.61-62). All Hebrew letters have been transcribed in Western script.

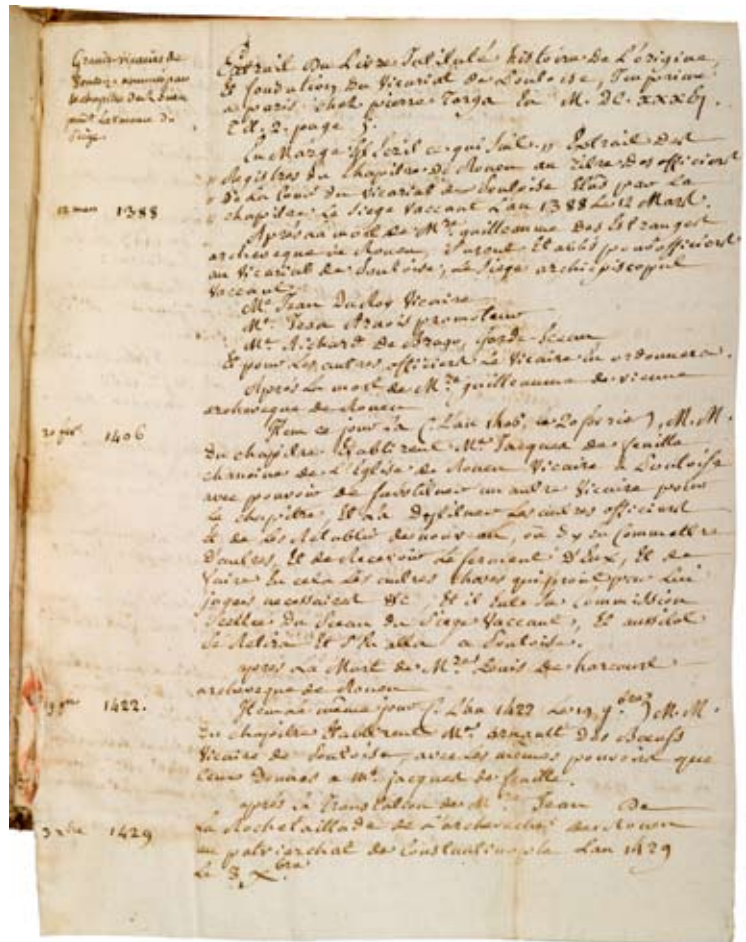
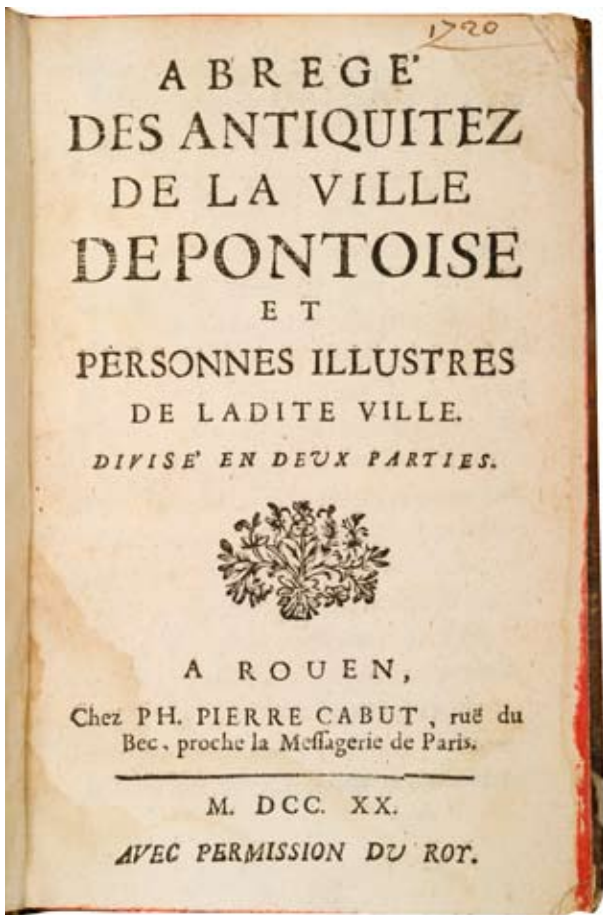
2 500 € / 3 000 \$



36 [IMPRINT]. LEMAIRE DE BELGES (Jean). *Les Illustrations de Gaule et singularitez de Troye, par maïstre Iean le Maire de Belges. Avec la Couronne Margaritique, & plusieurs autres oeuvres de luy, non iamais encore imprimees. Le tout reveu & fidelement restitué par maïstre Antoine du Moulin Masconnois, valet de chambre de la Royne de Navarre.* A Lyon, par Iean de Tournes. MDXLIX. Avec Privilege du Roy pour dix ans. In-folio, [8] ff. n. ch.-423 pp. + 9 pp.-[1] f. bl. + 80 pp. + 72 pp., complete. Full red gilt morocco binding (17th century), attributable to the book binder Simon Corberan, with the monogram of bibliophile Nicolas-Claude Fabri de Peiresc (1580-1637) at center of covers (letters NKΦ). Dimensions : 225 x 330 mm.

Provenance: 1. Considerably annotated by Hierosme (Jérôme) Capelle, Order of the Friars Minor, who dates his annotations (1560): « Scolies & annotations par frere Hierosme Capelle minime sur ce livre des Illustrations afin d'exposer aucuns passages et eviter aucuns erreurs – l'an 1560 (*Illustrations*, p. 3) ». – 2. Claude de Fabri (1545-1608), seigneur de Calas, uncle of Nicolas Claude Fabri de Peiresc. – 3. Nicolas-Claude Fabri de Peiresc, seigneur de Calas, important humanist, astronomer and antiquary from Provence. – 4. Georges Dubois, his ex-libris on the upper pastedown (purchased in 1966). See Matterlin, O. *La cote internationale des livres et manuscrits. France. Belgique. Suisse.* 1er octobre 1965-31 juillet 1966, p. 214 : « Mar. anc. au chiffre de Peirese [sic] ».

Price on request



38 [IMPRINT]. [DUVAL Louis]. *Abregé des Antiquitez de la ville de Pontoise et personnes illustres de ladite ville. Divisé en deux parties*; and *Abrégé historique de l'église de Notre-Dame de Pontoise, appelée la Santé des Malades*. France, Rouen, chez Pierre Cabut, 1720; Paris, chez J.B.P. Valleyre, et Pontoise, chez Pierre Bonnemeau, 1767. In-8, 126 pp. and 79 pp., annotations in brown ink in the margins of text; two annotated leaves at the end. Full calf binding. Dimensions : 180 x 120 mm.

The anonymous author of these two works has been identified as Louis Duval, parish priest of Notre-Dame de Pontoise. He took office in 1686. The author of the annotations is Antoine Joseph Lévrier (1756-1823), French historian and jurist, "Lieutenant General" of Melun (Seine-et-Marne).

1 200 € / 1 500 \$



39 [IMPRINT]. [HOZIER Pierre d']. *Les Noms, surnoms, qualitez, armes, et blasons des chevaliers et officiers de l'Ordre du S. Esprit. Creez par Louis le Juste, XIII. du nom, Roy de France et de Navarre, à Fontainebleau, le 14 may 1633. Avec les figures en tailles-douces, curieusement gravées, et représentant au vray les cérémonies et vestemens desdits Sieurs chevaliers : et un ample discours sur ce qui s'y est passé.* Paris, Melchior Tavernier, 1634. In-folio, [11] ff. + [58] ff. incorrectly numbered 59 (fol. 29 does not exist), [2] ff., with 58 engraved coats of arms and 4 engraved plates by Abraham Bosse (frontispiece and 3 double plates representing various moments of the ceremony). Binding full red morocco, fleurdelisé spine, gold edges (Marius Michel). Dimensions: 358 x 251 mm.

Provenance: Amadeo Delaunet y Esnaola (1885-1958), genealogist, descendant of Marquis de Pontecroix (ex-libris on upper paste-down).

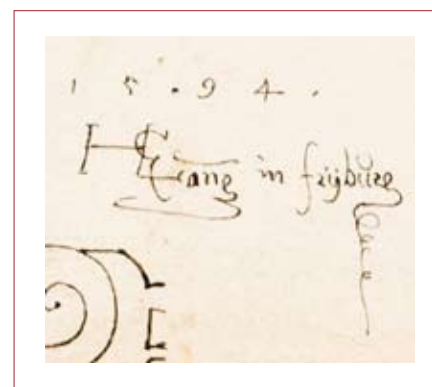
5 000 € / 6 000 \$



40 [IMPRINT]. [SAVOY]. Set of 56 brochures relative to Savoy. France, Savoy, various dates 1792-1793, 1795, 1815 and 1826.

A number of these imprints are rare. After the French Revolution, the Duchy of Savoy was occupied by French Revolutionary forces between 1792 and 1815. The country was first added to the “département of Mont-Blanc”. In 1798, it was divided between the départements of Mont-Blanc and Léman. Savoy, Piedmont and Nice were restored to the States of Savoy at the Congress of Vienna in 1814-1815.

8 500 € / 10 000 \$



41 [DRAWING]. [LANG (Hans Caspar (1571-1645))]. Study for a stained glass composition [Shield and allegorical figures : Concord; Law; Justice ; Wisdom], Switzerland, Friburg, dated 1594, ink and grey wash. Dimensions: 425 x 320 mm.

Stamp with monogram "DS": Dietrich Schindler (1795-1882), Zürich, L. 793 and no. 48 in sanguine; Collection von Ziegler-Schindler. Hugo von Siegler (1890-1966) married Edith Schindler: they lived and collected in Schaffhausen, in particular drawings from the 16th and 17th centuries. See P. Boesch, "Hans Caspar Lang von Schaffhausen" in *Schaffhauser Beiträge zur vaterländischen Geschichte*, XXV, 1948, p. 249, no. 30.

4 500 € / 5 500 \$



42 [DRAWINGS]. [PERELLE Gabriel (attributable?)]. Album of sketches. France, 17th century. Oblong format, on paper, 39 ff., with 40 drawings in brown ink. Bound in full brown calf with gilt spine. Some recent restorations. Dimensions : 150 x 250 mm.

Supplementary study is required but the landscape and architectural drawings in this album are perhaps attributable to Gabriel Pérelle (Vernon, 1604-Paris, 1677), draftsman and engraver, the first of a dynasty of engravers (see the drawings, dated 1640-1647, Paris, Musée du Louvre). Trained by Daniel Rabel, he produced several hundred engravings based on his own drawings as well as those of his contemporaries such as Israel Silvestre, Jacques Callot, Michel Corneille the Elder, and many others.

14 000 € / 16 000 \$



43 [DRAWINGS]. [ANONYMOUS]. Notebook with drawings. Southern France, Avignon (?), mid-19th century [there is a date of March 1854]. Oblong format, on paper, 42 ff. (with 10 drawings of animals, in pencil ; 28 drawings in brown wash ; 23 pencil sketchings of landscapes, figures, and antiquities), paper cover. Dimensions : 233 x 318 mm.

3 800 € / 4 500 \$



LIVRES ANCIENS ARIANE ADELINE

LIBRAIRIE LE SCRIPTORIAL

MANUSCRIPTS, DOCUMENTS & RARE BOOKS

40, rue Gay-Lussac - 75005 Paris ☎ 244, rue Saint-Jacques - 75005 Paris

Tél. : +33 6 42 10 90 17

e-mails : livresanciensadeline@yahoo.fr - lescriptorial@gmail.com

NEW YORK ANTIQUARIAN BOOK FAIR

PARK ARMORY

7 - 10 March 2019 - Booth E41



44 [PHOTOGRAPHY]. [CHILE]. [ARGENTINA]. [HEFFER (Obder W.)]. Set of 46 photographs. Chile and Argentina, circa 1890-1900.

Obder W. Heffer Bisset (1860-1945) was a Canadian photographer from New Brunswick. Active in New York (studio on Broadway), then in Santiago del Chile, from 1886 where he worked for the “Casa Garreaud”. In 1896, he took the direction of “Fotografía Le-blanc” (Formerly Garreaud), and opened circa 1910 his own studio in Santiago, under the name “Casa Heffer”, at 150 Calle Estado. Heffer captured both the indigenous and European populations of Chile.

12 000 € / 14 000 \$

Nota : Full descriptions and pictures are available upon request