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SHORT LIST

New York International Antiquarian Book Fair - Park Avenue Armory

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MINIATURES

1. Historiated initial V. Ascension



Fragment of a choir book

Italy, Venice?, [circa 1225-1250].

Venetian-Paduan illuminator

Dimensions: 91 x 77 mm. Framed.

This historiated initial "V", formerly from a choir book (antiphonary or gradual), introduces the Mass of the Ascension. The initial presents close stylistic affinities with the productions of the Veneto-Paduan school of the mid-13th century, and can be compared with an antiphonary of San Marco (private collection, see Canova and Cattin, *Arte veneta* 35, 1981, pp. 9-26) datable to the end of the second quarter of the 13th century. It also affords a comparison with the *Epistolarium of Johannes de Gaibana*, decorated by the Master of Gaibana in 1259 (Padua, Bibl. Capit., ms E 2, see Cattin et al., *I libri di San Marco...*, 1995, p. 53-64 and cat. N° 14), and works related to it, such as the Oxford Psalter (Bodleian Library, ms. Canon. Lit. 370) or an initial "M" sold at Christie's in 2002 (Christie's, November 20, 2002, lot 3). A strong Byzantine component permeates the style of this Master.

39.000 \$ / 35.000 €

2. Historiated initial H. Madonna and Child and Choir Monks

Fragment of an antiphonary

Italy, Bologna (?), Circa 1260-1280

Bolognese illuminator.

Dimensions fragment: 143 x 132 mm; dimensions initial: 140 x 125 mm. Framed.

This miniature can be tied to the manuscripts painted in the second half of the Duecento in Emilia-Romagna such as a Bible painted in Bologna (circa 1250; Paris, BnF, NaP 3100) with a limited chromatic palette and simple, almost abstract figures (as expressed by G. Freuler, who speaks of "common artistic milieu and tradition that unite these artists"). This Bible is described in Avril and Gousset, *Manuscripts enluminés d'origine italienne* (1984), pp. 82-83. Another possible comparison is a historiated initial representing the *Miracle of Saint Nicholas of Bari* (Italy, Bologna, c. 1290-1300, in *Bel Catalog. Medieval Miniatures*, cat. 1 (1996), n°2).

A comparison can also be made with the historiated initials described by Gaudenz Freuler: "Four cuttings from a Missal, c. 1260-1270. Emilian Illuminator".



8.900 \$ / 8.000 €

3. Leaf from a Bible, with decorated initial H.

Preface to the Book of Jeremiah

Belgium (Tournai or Mons?), circa 1260-1280

"Maîtres des anciens Pays-Bas" (Artist 2)

Tempera, gouache and burnished gold on parchment.

Dimensions: 85 x 82 mm.



This fragment belonged to a Bible attributed to a group of artists active in Flanders or Hainaut in the second half of the 13th century. We know of a number of sister leaves taken from the same codex. The present initial "H" of the Preface to the Book of Jeremiah was most certainly placed in this Bible following the initial "U" (Enschede, Museum Twenthe, 497A) of the book of Isaiah and precedes the initial "U" from the above-mentioned Book of Jeremiah. The hand has been attributed to a group of artists named by Alison Stones as "Maîtres des anciens Pays-Bas" responsible for the fragments now in the Louvre (see A. Stones, in Cordellier et al. *Les enluminures du Louvre, Moyen âge et Renaissance*, 2011, n° 67-72).

Related leaves: Ornamentation and zoomorphic figures are to be related to a Bible (13th c.) dismembered before 1854. Some leaves are kept in Paris, Musée du Louvre (inv. 33410 and 33410A to 33410F); in Manchester, John Rylands University Library, MS 16 (240 leaves); in Brussels, KB, MS II. 1339; in Cleveland, Cleveland Museum of Art (52.565); in London, British Library, Add. ms. 32058, and in the National Gallery (8986A to 8987D); in New York, Pierpont Morgan Museum MS G 64; in Paris, Musée Marmottan-Monet (Wildenstein Collection), and finally in Enschede, Museum Twenthe (0495A to 0497C).

5.000 \$ / 4.500 €

4. Historiated initial D. Noah building the ark (?)

Fragment of an antiphonary or gradual

Italy, Emilia-Romagna, Rimini, first quarter of the 14th century

Attributable to Neri da Rimini (active from 1300 to 1338).

Dimensions: 130 x 115 mm. Framed.

This miniature, albeit creased, is attributable to one of the first representatives of Gothic miniature painting in Italy and a follower of Giotto's expressive style. The body of the initial, with its palette light pink, orange and gray, set on a bright blue back-drop is typical of the style of Neri da Rimini (see *Treasures of a Lost Art*, 2003, pp. 15-19, including the two fragments kept at the Chester Beatty Library in Dublin). It seems that this miniature, with its simpler composition, belongs to the production of Neri close to a group of fragments dated 1310-15 by Robert Gibbs (in *Neri da Rimini: il Trecento riminese tra pittura e scrittura*, 1995, pp. 124-31). There are numerous references in the miniatures attributable to Neri da Rimini to Giotto's art.



11.200 \$ / 10.000 €

5. Historiated initial E. Christ Welcoming the Apostles before the Heavenly Jerusalem

Fragment of a Gradual

Germany, Cologne, circa 1325-1350

Circle of Johannes von Valkenburg

Dimensions: 100 x 100 mm. Framed.



The perfect execution of the architecture of the celestial Jerusalem, the treatment of the colors, and the meticulousness of the treatment of the figures all place this miniature in the artistic line, qualitatively and stylistically, of the works attributable to Johannes von Valkenburg and his workshop. A Franciscan monk of the conventual friars of Cologne, Johannes von Valkenburg was originally from Maastricht and was active from the end of the 13th c. into the mid-14th c. He is the painter of a Gradual (Cologne, Archiepiscopal library, Ms. 1b) and another Gradual (Bonn, Universitäts- und Landesbibliothek, Ms. 384).

Related cutting: *Ascension of Saint Dominic*; historiated initial "G" from a Gradual, attributed to Johannes von Valkenburg, 1325-1350, Chicago, Art Institute, number 1919.980.

83.500 \$ / 75.000 €



6. Historiated initial F. Saint John the Evangelist.

Leaf from an Antiphonary

Northern Italy, perhaps Bologna, circa 1325-1350

Dimensions of leaf: 409 × 306 mm. Matted.

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.

5.600 \$ / 5.000 €

7. Historiated initial P. Nativity.

Leaf from an Antiphonary

Bohemia, circa 1420

French artist active in Bohemia (?), circa 1420

Dimensions of the leaf: 460 × 290 mm; dimensions of the historiated initial (without the extensions): 120 × 112 mm. Framed.

This full page leaf is of interest because it features a wonderful historiated initial with extending descenders and swirling hairline rinceaux interspersed with bright orange petals. Other than the scene painted in the initial, one remarks the fine camaïeu treatment on the traced initial and on the blue back-drop, with an angel in light brown camaïeu and two angels in blue camaïeu. The scene owes much to Northern iconography, in particular the choice of showing Joseph cooking for his wife and newborn child, following the Birth. The treatment of the historiated scene is close in style to a number of manuscripts painted for the court of Bohemian monarchs, such as Wenceslas IV (see Boehm et al., *Prague. The Crown of Bohemia 1347-1437* (2005)) who employed a number of French artists at his court.



17.000 \$ / 15.000 €

8. Historiated initial D. Funeral procession scene from an Augustinian Hermit or Canon Monk (Death of Nicolas de Tolentino?)

Fragment from a choir book (Antiphonary?)

Italy, Lombardy (Cremona?), circa 1460-1480.

Workshop of Frate Nebridio

Dimensions of fragment: 240 × 212 mm; dimensions of initial: 110 × 90 mm. Framed.



Illumination to be compared to works attributed to the illuminator Frate Nebridio or his workshop. Frate Nebridio was an illuminator active in Cremona during the last quarter of the Quattrocento, and identified on a scroll: "Il mio filio frate Nebridio si me a dipinto..." [found in Bologna, Museo Civico Medievale, Palagi n. 130]. This artist worked for a number of religious foundations in Cremona, including the Augustinians of Santa Monica. Nicholas of Tolentino was the first Augustinian Monk to be canonized in 1446.

Comparisons: Cremona, Museo Civico, ms. D. 54, Frate Nebridio (1470-1480), *Monica tra i santi Agostino e Nicola da Tolentino con monache agostiniane in preghiera*; see also, in particular for the layout of the initial, Los Angeles, J. Paul Getty Museum, Ms. 91 (2005.21), *Initial A, Saints Maurice and Théodore* (attributed to Frate Nebridio) and the miniatures associated with this fragment (Palladino P., *Treasures of a Lost Art*, Yale University Press, 2003, no. 62 a-d); possible sister leaf: *Initial A, Two Augustinian sisters*, Galerie Les Enluminures, TEFAF Maastricht, March 16-24, 2019.

4.500 \$ / 4.000 €



9. Christ Resurrect with Cross and Stigmata

Leaf from a Book of Hours

Italy, Milan, circa 1500

Text in a humanist rotunda attributable to Giovan Battista Lorenzi

Dimensions of leaf: 178 x 120 mm; dimensions of miniature: 115 x 84 mm. Framed.

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". 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.

6.700 \$ / 6.000 €

10. Resurrection of Lazarus

Fragment from a Missal

France, Tours, around 1475-1490

Attributable to the Master of Jean Charpentier (active in Tours c. 1475 - c. 1495)

Dimensions: 70 x 75 mm. Framed.

This miniature is attributable to the Master of Jean Charpentier, an artist from Touraine under the influence of Jean Fouquet, first identified by François Avril (1976; 1993) after a Book of Hours made for Jean Charpentier, notary and secretary of the King (Angers, Bibliothèque municipale, MS 2048). This miniature comes from a dismembered Missal that must have been of great quality: three other miniatures are known, now in Paris, Musée Marmottan-Monet, Wildenstein collection, Paris, inv. M6252 to M6254 (Adoration of the Magi; Resurrection; Bishop incensing an altar). The peculiar style of the Master of Jean Charpentier is marked by heavy, stiff figures, voluminous drapery, and large round heads modelled by deep shadows. Apparently based in Tours, the Charpentier workshop also produced manuscripts for a clientele in adjacent areas, from Anjou to Poitou. The Charpentier Master's compositions and layouts show the influence of Jean Fouquet, while his style is closer to the Master of Adelaide of Savoy (alternatively called Master of Poitiers 30), active in Angers and Poitiers between c. 1450 and 1470.



31.200 \$ / 28.000 €



11. Historiated Initial P. Prophet Isaiah

Fragment from a Gradual

Italy, Lombardy, Milan, circa 1500

Attributable to the Master B.F. (Francesco Binasco?)

Dimensions: 165 x 173 mm. Framed.

This initial P, from a large gradual leaf, introduces the introit "Populus Sion" for Mass on the second Sunday of Advent. This text is derived from the Book of Isaiah (30:19): the artist chooses to portray the prophet pointing to his Book and holding a floating scroll. This initial is part of a group of illuminations now dispersed in collections in the United States and Europe, once part of a series (just over 20 volumes) of choir books written for the Olivetan monastery of Santi Angelo e Niccolò in Villanova Sillaro, near Lodi in Lombardy.

56.000 \$ / 50.000 €

The Master BF is a Lombard artist active circa 1495-1510. He was thus named after the presence of the initials B.F. inscribed on several of Villanova Sillaro miniatures. He has been studied in the context of the Leonardesque compositional motifs circulating in Milan at the turn of the century. Paul Wescher (1960) has suggested that the so-called Master BF was Francesco Binasco, illuminator and goldsmith at the court of Francesco II Sforza although chronological issues might prove the identification difficult to sustain.

Published: Palladino, Pia. *Treasures of a Lost Art. Italian Manuscript Painting of the Middle Ages and Renaissance*, New York, Metropolitan Museum of Art, 2003, no. 70, pp. 142-143 : "The Prophet Isaiah in an initial P."

Provenance: Lord Northwick collection, Sotheby's London sale, November 16, 1925, lot 151; Robert Lehman collection, New York; Christie's London, November 23, 2011, lot 8; Jörn Günther Antiquariat; Private collection, France.

Comparisons: *King David*, Initial «C» or «O», 190 x 190 mm, Wildenstein Collection, Musée Marmottan-Monet; *Saint Andrew*, initial «U», 165 x 175 mm, Copenhagen, Royal Library, kps. 2, nr. 6.



12. Donors in Prayer before the Holy Trinity

Illuminated miniature on parchment (from a Confraternity's Register?)

France, Lyons, circa 1511-1515

Attributable to the « Master of the Entry of Francis I in Lyon »

[« Entry Master » (active c. 1493-c.1517)]

Dimensions: 300 x 200 mm. Framed.

This miniature contains heraldic evidence that points to the Faye Family: « D'argent à la bande d'azur chargé de 3 cols de licorne coupés d'or ». The donors represented are respectively Pierre Faye on the right and his wife and daughter on the left. Pierre Faye was « courrier de la confrérie de la Trinité de Lyon » in 1511.

The Entry Master was an artist active in Lyon, named after a manuscript depicting the Royal Entry of Francis I in Lyon in 1515 (Wolfenbüttel, Herzog August Bibliothek, Cod. Extr. 86, 4). A list of the manuscripts attributable to this artist can be found in Burin (2002) and the artist has been identified hypothetically to Jean Pingault, « escrivain et illumineur ». The miniature boast an illustrious local provenance and was once owned by the important lyonnais curator Jean Tricou (1890-1977).

6.700 \$ / 6.000 €

13. Adoration of the Magi

Italy, Tuscany, Siena, 1530-35

Attributed to Bartolomeo Neroni, known as Il Riccio (Siena 1505-1571)

Dimensions: 133 x 100 mm. Framed.

This is a relatively early work attributable to Bartolomeo Neroni, painter, illuminator and architect from Siena (around 1505-1571). The composition is inspired by a painted panel, *Epiphany*, attributed to Giovanni Antonio Bazzi known as « Le Sodoma », painted for the San Agostino church in Siena in 1530 (Piccolomini Chapel). It was in the tranquility of the Benedictine Olivetan Abbey of Monte Oliveto Maggiore, south of Siena, that Neroni carried out his first documented work (in 1531-32), that is a series of miniatures for antiphonaries intended for another Olivetan abbey in Finalpia, on the Ligurian coast. One of these antiphonaries (Genoa, Biblioteca Civica Berio) conceals, in one of the initials, an almost identical scene, with slight differences in the background.

Comparisons: King Melchior and Saint Jerome from an altarpiece, Florence, Pandolfini, sale of November 17, 2015, lot 209.

Literature: A. Cornice, "Bartolomeo Neroni detto il Riccio", in *Arte a Siena sotto i Medici 1555-1609*, Roma, 1980, pp. 27-47.



39.000 \$ / 35.000 €

14. Miniature. Birth of the Baptist.

Simonzio Lupi da Bergamo (attributed to).

Italy, Bergamo, circa 1556-1575.

Dimensions: 130 x 175 mm. Framed.



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).

Related cuttings: In addition to the BL cutting, see also *Crucifixion of a Martyr*, Hartford, Wadsworth Athenaeum, Inv. N. 1920.1032; *Martyrdom of Saints Philip and James*, Valencia, Museo de Bellas Artes, Inv. General 372.

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.

20.500 \$ / 18.000 €

15. Miniature. Assumption of the Virgin

Italy, likely Rome, second half of the 16th century

Paris Nogari, active in Rome, c. 1536-1601

Dimensions: 231 x 181 mm. Framed.

This elegant illumination of the second half of the Cinquecento tends towards the Baroque: it recalls the Assumption of an altarpiece found at Santa Maria delle Grazie in Curatone (Lombardy), dated 1556 and attributed to Fermo Ghisoni da Caravaggio (1505-1575). The present work attributable to Paris Nogari is not excised from a book: rather it is a fine example of a small devotional painting on vellum particularly appreciated of patrons. Nogari was influenced by two other artists that produced such small vellum paintings, Cesare Franchi “Il Pollino” (c. 1555-1595) and Cesare Nebbia (1536-1614), the latter with whom he collaborated during the Pontificate of Sixtus V. The monogram “CAP” found in the present miniature remains somewhat of a mystery, and the numerous attribution attempts found on the back of the frame are not conclusive.

Literature and attribution: We thank Elena de Laurentiis for this attribution; see E. de Laurentiis and E. A. Talamo, *The Lost Manuscripts from the Sistine Chapel*, Dallas, SMU Press, 2010.



28.000 \$ / 25.000 €



16. [BAKERY]. [BRITTANY]. [CONFRATERNITIES].

Illumination for an account rendered by the former provosts of the confraternity of Bakers of Rennes for the Year 1658

In French, illuminated document on parchment France, Brittany (Rennes), dated 1659 Single leaf, parchment, text copied in capital letters and italics (red ink), text and miniature placed in an illuminated frame (flowers [tulips, iris, anemones, carnations, roses] and leafy ornaments on a reserved ground). Verso blank with the exception of a few ink inscriptions.

Dimensions: 255 x 395 mm (dim. of miniature: 148 x 152 mm).

Rare popular image used as a frontispiece for a register of accounts rendered by the provosts of the confraternity of « maîtres boulangers » of Rennes in 1658. This illuminated document underscores the solemnity of the changing of provosts within the confraternity at the end of the former provosts' mandate. The confraternity of bakers was especially powerful given the nature of the profession, in charge of the people's most basic staple which was bread. Documents concerning this confraternity and corporation are scarce.

4.500 \$ / 4.000 €



17. Miniature. Portrait of Saint Francis de Sales in a medallion

Gouache and gold on vellum.

France, 18th century

Dimensions: 120 x 90 mm. Framed.

Saint Francis de Sales (1567-1622) was Bishop of Geneva, cofounder with Mère Jeanne de Chantal of the Order of the Visitation of Holy Mary and an ardent defender of pacified relations between Catholics and Protestants. He is portrayed here haloed, dressed in his ecclesiastical attire, a purple hooded camail with a white collar. He bears a pectoral cross. The medallion is set in a frame of arabesques and flowers (roses, tulips, carnations, daisies and blueberries). The iconography chosen here of the bishop of Geneva is inspired by the so-called portrait of Turin, painted by Jean-Baptiste Costaz, originally from Annecy, in 1618 (Turin, Visitation of Sainte-Marie Moncalieri), official model imposed by Sainte Jeanne de Chantal, widely declined by pictorial copies and engravings. The expression of the holy character therefore varies: it is here gentle, benevolent, even smiling.

3.900 \$ / 3.500 €

18. Miniature. Medallion representing Saint Ignatius of Loyola

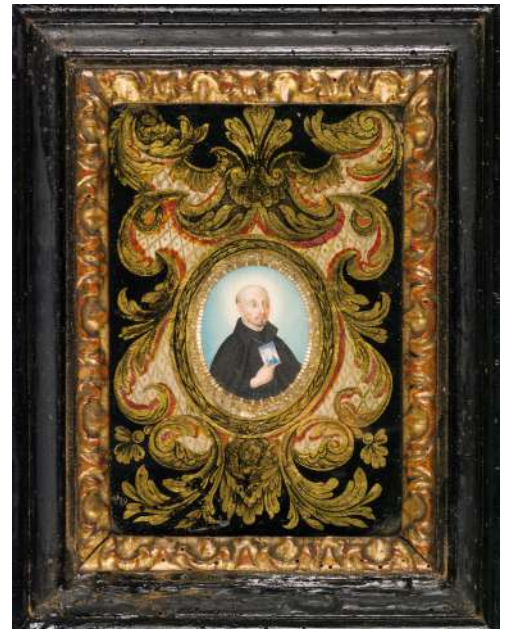
Miniature framed in brass inlay (marquetry de laiton)

Gouache on parchment, silver and gold thread

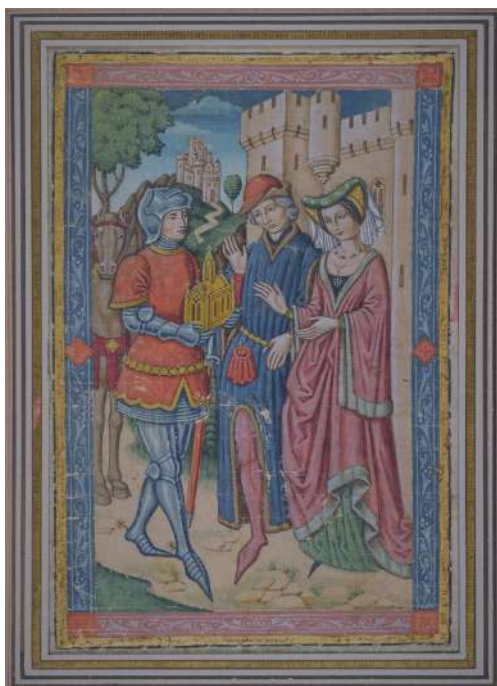
France (?) or Spain (?), 18th century

Dimensions: 195 x 140 mm. Framed.

The miniature reproduces the iconography of Ignatius of Loyola from the first portraits of the Holy man painted in the 16th century shortly after his death and disseminated by engravings throughout the centuries. Nevertheless, the Jesuit is often depicted holding in his hand a fiery heart and a book bearing the motto of his Order: "Ad Majorem Dei Gloria". This representation of Ignatius wearing an image of the Virgin around his neck is perfectly anchored in the 18th century, when pious images were widely distributed. This iconography is very original in the corpus of known images of the Saint.



2.800 \$ / 2.500 €



19. Miniature. Encounter between a Lady and a Knight

France, Paris, [late 19th c., beginning 20th c.]

Gouache and gold on vellum, reused leaf from the 15th c.

Attributable to the Spanish Forger

Paint slightly flaked and some holes to parchment

Dimensions: 255 x 162 mm. Framed

Painter and illuminator active in Paris at the end of the 19th century and at the beginning of the 20th century, the Spanish Forger remains one of the most talented and prolific counterfeiters of his time. We do not know his identity, or even his true nationality, although it is generally accepted that he worked in Paris, likely tied to the printing firm Firmin Didot. The Spanish Forger drew his inspiration from reproductions of wood engravings that illustrated late 19th century publications on the Middle Ages. The artist has his own style with unique faces, peculiarities of architecture and perspective. In his study of the artist, William Voelke indicates that the artist altered and then restored his own work in order to make his work appear more authentic while often painting on re-used vellum manuscripts from the 14th and 15th centuries. These characteristics are visible on the presented miniature.

See: William Voelke and Roger S. Wieck, *The Spanish Forger*, New York, The Pierpont Morgan Library, 1978.

2.800 \$ / 2.500 €

ARCHIVES



20. [CHARTER]. [SANTA-MARIA DE POMPOSA (Abbey)].

“Calligraphic 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 “calligraphic copy” copied a little under a century after the original document was drafted, reproducing in extenso and in perfect imitation the original charter, including the elegant signum of Frederick II of Hohenstaufen.

6.700 \$ / 6.000 €

21. [ARDÈCHE]. [CONFRATERNITY].

Two pen drawings (diptych). Annunciation
France, Ardèche, Saint-Romain-le-Désert, [circa 1525-1540]

Text on the verso in French and Latin.

Gouache, watercolor and brown ink on 2 sheets paper. Contemporary foliation in Roman numerals.

Dimensions of each sheet: 270 x 185 mm. Framed (versos visible)

The scene of the Annunciation painted here on two sheets is stylistically close to a pen drawing representing Dame Claude du Pont, preserved in the Municipal Archives of Bourg-Saint-Andéol (Ardèche) (Bourg-Saint-Andéol, AM, CCl., f. 277v). The kneeling angel Gabriel, occupying the space of a leaf and holding a phylactery in his left hand, points to the Virgin Mary kneeling also before an altar and a bouquet of lilies. God the Father infuses the Holy Spirit into him. This diptych is extracted from a register probably linked to a Confraternity (Statute Book? Accounts?). This hypothesis is suggested by the presence on the back of the leaflet appearing in the Annunciation of a notarial notice relating to the brotherhood of Notre-Dame de Mars and its “priors”: “The year one thousand five hundred and forty-two [...] personally constituted Philipon Tardit and Anthoine Grisieu priors of the above confrerie de Nostre Dame de Mars de Saint Romain [...]”.



5.600 \$ / 5.000 €

22. [PROTESTANTISM]. LA NOUE (Odet de).

Account of the "Etats-Généraux" held in Paris, 1614; Account of an Assembly in the presence of the King Louis XIII in Rouen, 1617

France, Paris and Rouen, datable circa 1620

Copied in part by Antoine Arrosteguy, secretary to Odet de la Noue

In French, manuscript on paper, 28 ff. + 12 ff., unbound bi-folia.

Dimensions: 165 x 230 mm.



Unpublished and unknown account by Odet de la Noue (1560?-1618), a Huguenot poet, humanist and soldier, seigneur de Téligny. He was a member of the famous de La Noue family and the son of François de la Noue, "bras-de-fer" (1531-1591) an important Huguenot captain.

In France under the Old Regime, the Estates General (États généraux) was a legislative and consultative assembly of the different classes (or estates) of French subjects. It had a separate assembly for each of the three estates (clergy, nobility and commoners), which were called and dismissed by the king. The Estates General of 1614 were held near the Louvre in Paris and were the last to be held before those of 1789: they were called little time after the majority of King Louis XIII. Absolute monarchy progressively became definitely established, and appeared incompatible with the institution of the Estates General: one of the propositions of the commoners (Tiers-Etat) was the recognition of the King of France as "monarque de droit divin", independent of the authority of the Pope, the basis of absolute monarchy in France which would triumph until the Revolution.

Sold with: a number of folios related to Odet de la Noue and his family.

16.700 \$ / 15.000 €

23. [PROTESTANTISM]. [SOMMIERES (GARD)].

[PAVEE DE VILLEVIELLE].

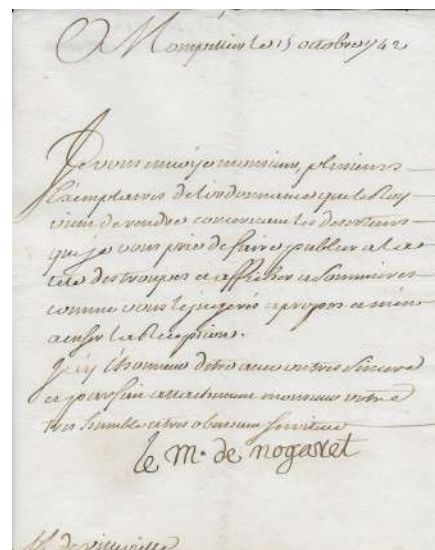
In French, archive and correspondence on paper. Official and Family Correspondence:

153 letters (some autograph and some copied letters) and archives

France, 17th and 18th centuries.

Important unpublished private and administrative correspondence related to the Revolt of the Camisards in the Cévennes after the revocation of the Edict of Nantes.

The Château de Villevieille, near Sommières, in the Gard, belonged to the Pavée de Villevieille family for almost 400 years, from the 16th to the 19th century. It became a Protestant stronghold, and it was besieged by the Catholics in 1573 and again by Louis XIII in 1622. A strategic place, it was the subject of fierce fighting between Catholics and Protestants from 1573 to 1575, led in particular by the Maréchal Damville tied to the Pavée de Villevieille family, and whose mission as to suppress the Protestants. He wavers himself from the Catholics to the Protestants. In 1622, Louis XIII came to besiege Sommières one last time. The King's headquarters moved back to Villevieille castle. Louis XIII receives the surrender of the city on August 17. The castle goes through the French Revolution without much damage.



13.500 \$ / 12.000 €

24. [SWITZERLAND]. [MIRBECK (Frédérick-Ignace)]. [BUISSON (Léonard)]

Correspondence of Frédéric-Ignace de Mirbeck to Léonard Buisson

In French, correspondence on paper. France, 1750-1789



Léonard Buisson (1705-1787) was Membre du Conseil des Deux-Cents (1734-1754) and eventually Syndic de Genève (1757, 1761, 1765, 1766, 1767). Frédéric-Ignace de Mirbeck (1732-1818) was "Avocat du Conseil du Roi", one of the first proponents of the Abolition of slavery.

Important correspondence relating to genealogical research commissioned from Mirbeck by the Buisson family, a family of bankers of French origin, established in Geneva. The Buisson family, originally from Rouergue and Languedoc, was long established in Geneva because they were Protestants. Close to the spirit of Voltaire, Mirbeck was interested in defending the prosecuted.

6.700 \$ / 6.000 €

25. [SWITZERLAND]. [ROGET (Jean)]. [MOUCHON (Antoine)]

Correspondence of Jean Roget, Pastor from London and Lausanne, to his friend Antoine Mouchon

In French, hand-written autograph correspondence on paper (127 lettres)

London and Lausanne, 1775 to 1783

Unpublished correspondence.

Pierre Mouchon (1733-1797) was a Protestant minister and professor of humanities in Geneva. He was in contact with J.J. Rousseau, Necker and Bonnet. He is the author of a Table of Contents of the *Encyclopédie*. Antoine Mouchon (1749-1822), his brother, was secretary of state, then custodian of the archives. Jean Roget (1751-1783) was Pastor of the "Eglise du Carré" in London and some of his letters were published in *Les Lettres de Jean Roget sur les affaires de Genève* (1911).

8.500 \$ / 7.500 €

26. [LABOURET (Auguste)].

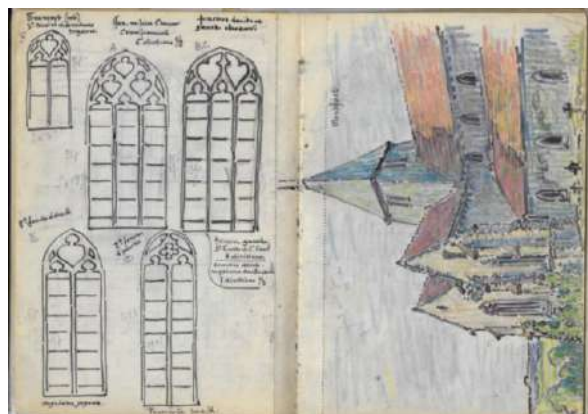
Collection of drawings, sketchbooks and personal archives

France, Spain, Italy and Canada, 20th century

Various formats and various media.

Auguste Labouret (Laon, 1871 - Crozon, 1964) was a French glass painter, glass-maker and mosaicist : he opened his first workshop in Paris, rue du Cherche-Midi. This collection offers interesting perspectives on his work, with sketchbooks containing stained glass projects, drawings of landscapes from his travels (Italy, Sicily, Spain and France) as well as seven notebooks with drawn views of Canada (1938-1945). He is responsible for 240 stained-glass windows at the pilgrimage Church of Saint-Anne-de-Beaupré (Québec) which he considered his masterpiece. The sketchbooks and notebooks are completed by family archives with 19 signed autograph letters.

4.500 \$ / 3.800 €



27. MIOT DE MELITO (André François)

Journal de ma traversée du Havre à New-York - au mois - juillet et août 1825. – Notes recueillies pendant mon séjour aux Etats-Unis d'Amérique à compter du 9 août 1825 jusqu'au 1er janvier 1826 [last Journal : Notes depuis mon départ de Pointe Breeze le 12 mai 1826 et pendant ma traversée pour retourner en Europe. arrivé à Paris le 16 juin 1826 : 11 mai-16 juin 1826]

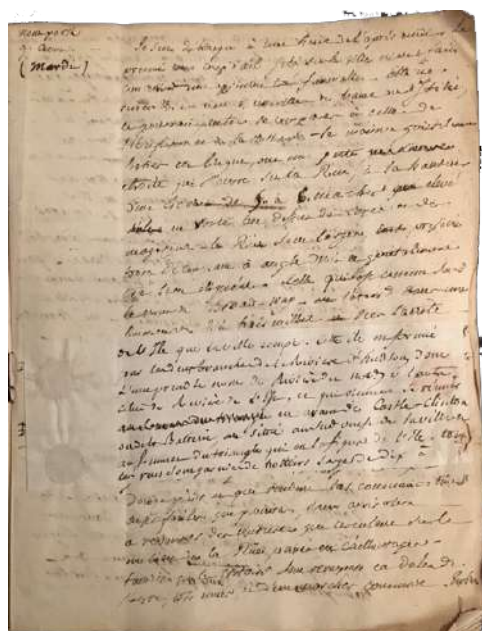
Private Letters, many to his wife Adélaïde Joséphine Arcambal

In French and English, letters and ten journals, on paper

France and United States, 1825-1826

André François Miot de Melito (1762-1841) was a diplomat and politician, active mainly under Napoleon. He meets in Corsica Napoleon's brother, Joseph-Napoléon Bonaparte (1768-1844), Comte de Survilliers, one time King of Naples and Sicily and after King of Spain. The two become close friends: both are cultivated and curious. After his abdication in 1813, Joseph lived primarily in the United States during the period 1817-1832, initially in New York and Philadelphia, where his house became the centre of activity for French expatriates, but later moved to an estate, formerly owned by Stephen Sayre, called Point Breeze in Bordentown, New Jersey. It is in Point Breeze that Miot de Melito came to visit: "J'ai trouvé à New York M. Joseph Bonaparte que j'ai revu après une si longue séparation avec un plaisir infini...". The house he built in Point Breeze no longer stands.

13.500 \$ / 12.000 €



MANUSCRIPTS



28. [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, *Manuscripts enluminés d'origine italienne* (1980), no. 86. From the same manuscript, Christie's, South Kensington, 1 June 2009, lot 3.

5.000 \$ / 4.500 €

29. [HORAE]

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

With 13 miniatures by an artist inspired by Guillaume Vrelant (active in Bruges in the third quarter of the 15th c.)

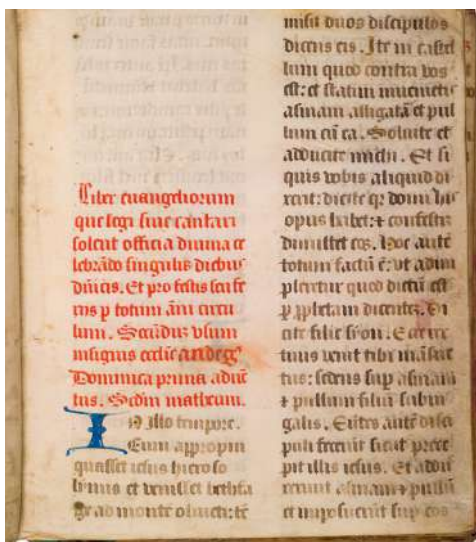
226 ff. (12 ff. (Calendar) + 214 ff.), with 13 full-page miniatures, missing one miniature in the Hours of the Virgin at Compline, some cropping to leaves; heraldic shield on fol. 13v. Bound in a rigid blind-stamped vellum binding over wooden boards, near-contemporary binding, back sewn on 3 raised bands, 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.

56.000 \$ / 50.000 €





30. [ANGERS]. Evangeliary

In Latin, decorated manuscript on parchment
France, unknown location and Angers (?), c. 1500

93 ff, written in a Gothic liturgical script, on up to 21 lines, text on two columns; f. 89 is loose; manuscript cropped short. Contemporary binding of red velvet (very worn) on wooden boards, smooth spine, gilt edges gilt edges, once a pair with the previous manuscript (Epistulary). Dimensions: 198 x 252 mm

The Evangeliary follows the liturgical use of Angers although the word “Andegavensis” in the rubric appears to have added over a previously scratched out word. Rubric reads: “Liber evangeliorum que legi sive cantari solent officia divina celebrando singulis diebus dominicis. Et pro festis seu feriis per totum anni circulum. Secundum usum insignis ecclesie andegavensis. Dominica prima adventus. Secundum Matheum”.

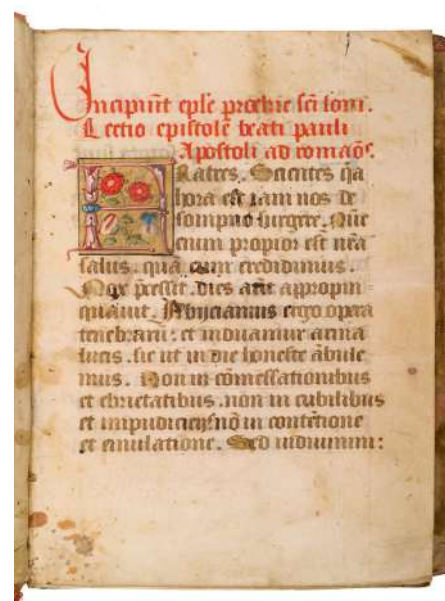
11.000 \$ / 9.500 €

31 [SAINT-LONS-LES-MINES]. Epistulary

In Latin, decorated manuscript on parchment
France, c. 1520

94 ff., preceded and followed by a parchment flyleaf, written in a Gothic liturgical script, on up to 16 long lines, ruled in red ink, rubrics in red (justification: 122 x 160 mm). Contemporary binding of red velvet (very worn) on wooden boards, smooth spine, gilt edges. Dimensions: 175 x 250 mm.

The rubric “Incipiunt epistole parochie sancti Loni lectio epistole beati Pauli apostoli ad Romanos” indicates that this Epistulary was copied for the liturgical use of the parish church of Saint-Lon. This is apparently Saint-Lon-les-Mines, located in the Landes (Southwestern France). Further research is necessary, perhaps linking n° 30 and 31.



11.000 \$ / 9.500 €

32. [ITALY]. [VENICE]. [SYRIA]

Letter from a Venetian merchant written from Damascus (Syria) and sent to Tripoli (Libya) to Ioanni Andrea di Bartolomeo di Saladio (merchant)
Syria, Damascus, dated 1501

In Venetian (“in zergo”, Venetian Merchants dialect).

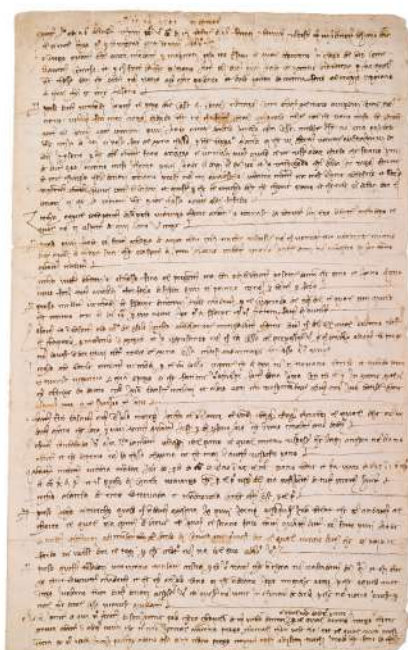
On paper, bi-folium, inscription on the verso: “1501, in tripolly.”

Dimensions: 223 x 335 mm.

Significant testimony of the commercial network which linked the Middle East and Venice in the 16th century, with Venice venturing to maintain its control of the trade flows in the Mediterranean despite the new Portuguese rival power. Unpublished and unrecorded letter. The letter is written in “zergo”, a type of professional jargon understood amongst Venetian merchants : « Il écrit en somme comme il parle, lui marchand, à d'autres marchands : et son langage est celui que l'on parle dans les boutiques et les ruelles de Venise, sur le pont de Rialto, celui que l'on comprend dans tous les pays méditerranéens à l'époque, partout où l'on traite des affaires » (Tucci, 1957).

These letters, sent from Venetian merchants established in Syria, Libya and Lebanon, were studied by D. Nebbiai, « Les rapports entre Venise et le Liban : une collection de lettres commerciales inédites du XV^e siècle », in *Le livre et le Liban jusqu'à 1900*, dir. Camille Aboussouan, Paris, 1982, pp. 98-107. The Aboussouan Collection contained 63 letters dated 1406 to 1587. See also Tucci, Ugo. *Lettres d'un marchand vénitien Andrea Berengo (1553-1556)*, Paris, 1957 [Letters expedited from Aleppo between 1555 and 1556, Venice, Archivio di Stato, liasse 12 bis (Miscellanea Gregolin)].

4.000 \$ / 3.500 €



33. [SICILY]. [MESSINA]

Lettera di Maria Vergine ai Messinesi [Letter from the Virgin Mary to the inhabitants of Messina]

Italy, Sicily, Messina, [1674-1678]

In Latin, illuminated document on parchment

Dimensions: 220 x 420 mm.



Illuminated document containing a copy of the letter from the “Madonna della lettera”, patron saint of the city of Messina in Sicily. The cult of the “Madonna della Lettera” began in the 17th century and is thus contemporary with the present illuminated document. Its Feast was celebrated on June 3 in Messina. For the celebration, goldsmiths and artists worked to decorate the shop windows. The relic of the letter in Hebrew sent by the Virgin, attached with a lock of her hair, is venerated in the Cathedral of Messina.

The miniature shows the Virgin offering her letter to the inhabitants of Messina. In the lower part of the document a view of the harbour of Messina and the Palazzata built in 1622 and subsequently destroyed. Four coats of arms are to be found in the corners, of which one is unidentified (right hand upper corner); the others are the City of Messina, the arms of France (protector of Sicily against Spain and Charles II), and the arms of Cesare Gotha Spatafara, abbot of Monte Cassino and a delegate of the Inquisition in Messina.

4.000 \$ / 3.500 €

34. [SAINT-EVREMOND (Charles de Marguetel) (1614-1703)]

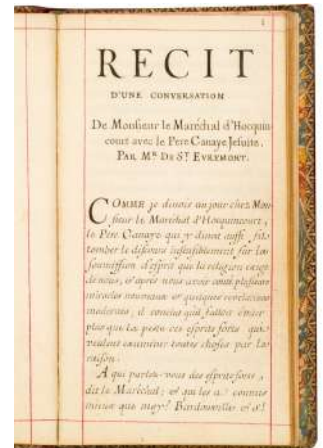
Récit d'une conversation de Monsieur le Maréchal d'Hocquincourt avec le Pere Canaye Jesuite

In French, manuscript on paper.

France 17th century, circa 1670-1690

Ruled copy of the controversial work by the French libertarian moralist and critic of Saint-Evremond, a profoundly anti-clerical pamphlet. Contemporary of the author, this manuscript is here copied for a bibliophile, and likely circulated in limited and chosen circles. Only known handwritten copy where the *Conversation* appears alone.

Fine calligraphy, unusual for an unauthorized and censored text.



8.900 \$ / 8.000 €

35. [THEATRE]. [ANONYMOUS]. *Mystère de l'âme mondaine*

Set of six “rollets” for actors

In French, manuscript on paper, rolled and stored in a fitted box

France, s.l., 17th century (c. 1650?)

Various dimensions : (1) 980 x 135 mm; (2) 3700 x 140 mm; (3) 1950 x 160 mm; (4) 745 x 140 mm; (5) 260 x 162 mm; (6) 180 x 152 mm.



These are six witnesses of a type of theatrical “livrets” or scripts used by actors to learn and rehearse their parts. The interesting aspect is that the “livrets” are not in book form but in rolls that the actor unscrolled as his part went on. They are referred to in specialized literature as “rollets”. There are six characters in the present unpublished religious play, namely Jesus Christ, the Blessed Virgin, the Worldly Soul, the World, Grace and Death. The text mixes prose and verse, with sung passages (“Icÿ elle chante”). There are 748 lines in Alexandrine verse. We do not know in which context (Saint-Cyr? Jesuits?) the present rollets were used. Also noteworthy are the stage direction (didacalia) and scenic elements. To be better studied and published absolutely!

32.000 \$ / 28.000 €

36. [BIBLE]. [EXEGESIS]

L'Histoire de David de Salomon et des Rois de Juda ; Actes des Apostres

In French and Latin, illustrated manuscripts on paper, with inserted engravings
France, 18th century, circa 1750 ?

3 volumes (*Actes des Apostres*, 2 volumes ; *Les Roys*, 1 volume)

L'Histoire de David de Salomon et des Rois de Juda : 2 ff. bl., f. of title, 6 ff. of preface, 329 ff.

Dimensions: 383 × 250 mm. ; *Actes des Apostres*, Tome I : 276 pages ; *Actes des Apostres*, Tome II : 5 ff. bl., 1 p., 1 p. of "table", numbered pages from 277 to 522.

Dimensions: 326 × 210 mm.



Striking bindings with a gilt decor of semé of flames (tied to Pentecost and the spiritual gift of "speaking in tongues") and symbol of the Holy Spirit with the dove. Here are presented three bindings of what was certainly a much larger series. The Biblical text is in Latin and the attached commentary is in French. The texts are illustrated by inserted full or half-page engravings, from print dealers such as Nicolas Arnoult or Pierre-Jean Mariette.

Provenance: Hans Furstenberg (Berlin 1890-Beaumesnil 1982), banker and bibliophile, with his ex-libris.

6.700 \$ / 6.000 €

37. [MESSAGER Jean]. [GALLE Théodore]. [MONTMORENCY Henri II, Duke of].

Book of Hours (Use of Rome)

Binding attributable to Macé Ruette (1584-1644)

France, Paris (?), c. 1620-1625

Elegant little manuscript Book of Hours, in a fine goatskin binding with inlaid semi-precious stones, likely made for Henry II of Montmorency (1595-1632), Duke of Montmorency, admiral of France from 1612 to 1626, whose coat of arms is carved on a polished carnelian. The Horae are bilingual Latin-French, with in particular the Psalms (ff. 75-116) translated into French. Fine calligraphy is associated with eight colored engravings signed by the French Jean Messenger (c. 1572-1649) and the Flemish Theodore Galle (1571-1633). There are oriental features to the binding, especially on the decorated pastedowns. This binding is attributed to Macé Ruette (see I. de Conihout, "Bijoux de dévotion. Canivets, reliures et livres de luxe pour Marie de Médicis", in *Henri IV. Art et pouvoir*, Tours, 2016, pp. 219-257).



10.000 \$ / 9.000 €

38. [MISCELLANY]. *Conference secrète 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 droict du Roy au Royaulme 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 × 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).

2.500 \$ / 2.000 €

39. [MUSIC]. [ANONYMOUS].

Recueil d'airs choisis de différents auteurs, à 2 ou 3 parties

In French, manuscript on paper

France, first quarter of the 18th century



Perfect example of these songbooks, compilations of drinking songs (“chansons à boire”), very popular in the 18th century. This is likely a manuscript which is inspired by collections printed by Jean-Baptiste-Christophe Ballard in Paris, under the title *Recueil d'airs sérieux et à boire, de différents auteurs*, published monthly (see: Bibliothèque nationale de France, digitized number: NUMM-1167219).

Provenance: ex-libris “A. de Lavergne” on the upper counterplate. This is Alfred de Fiedy de Lavergne de Fontbonne (1769-1831), originally from Clermont-Ferrand in Auvergne.

4.500 \$ / 4.000 €

40. [VULSON DE LA COLOMBIERE (Marc)].

Abbrégé du blazon.

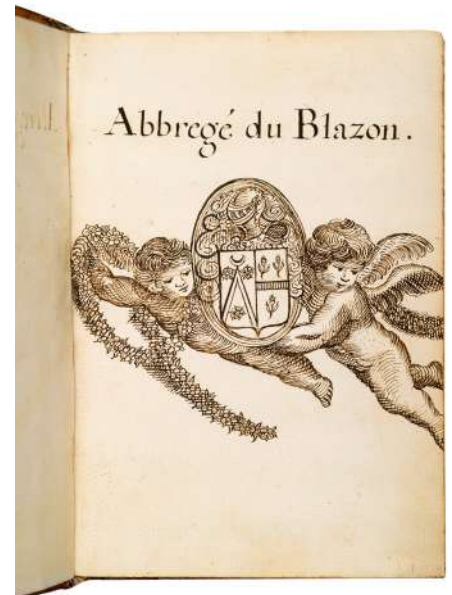
In French, manuscript on paper.

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”.



2.000 \$ / 1.800 €

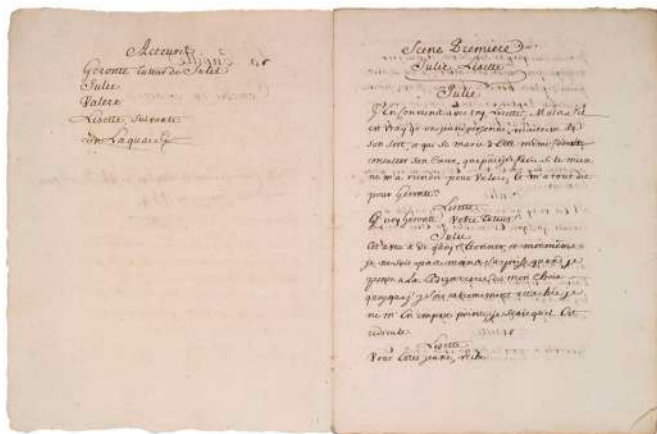
41. [FAGAN Christophe-Barthélémy (attributed to)].

La Pupille. Comédie en un acte.

In French, manuscript on paper

France, s.l.n.d. [1733-1734]

Original and unpublished version of the comedy *La Pupille* played at the Théâtre-Français in 1734. The numerous additions and corrections found in the manuscript suggest that it is a working manuscript by Christophe-Barthélémy Fagan (1702-1755): “Cette pièce a servi de canevas à celle de Fagan, donnée au François en 1734”. The complete play, rewritten, was published in Paris, Chaubert, 1734.



5.600 \$ / 5.000 €

42. [SPIRITUALITY]. [CARMELITES]. [LOUISE DE FRANCE].

Recueil de différentes prières

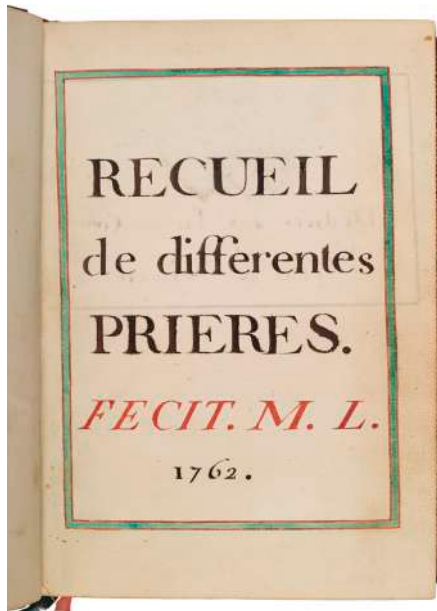
In French and Latin decorated manuscript on paper

France, 1762

In-12, blank leaf, title-page, 392 pp. (388 numbered at the top center of each page), 3 ff., written in brown ink and colored inks (red, green). Red morocco binding, back sewn on 5 raised bands, gilt, date and titlepiece on spine, gilt edges, marbled pastedowns and flyleaves, blue silk ribbons. *Dimensions: 172 x 110 mm.*

The Prayers in this manuscript are illustrated by 23 engravings. The initials "M.L." are repeated a number of times, as well as "Fecit M.L.". This is certainly Louise de France (1737-1787), the youngest daughter of Louis XV, often called "Madame Louise" who entered the Carmelite convent at Saint-Denis in 1770 where she took the name Thérèse de Saint-Augustin. Even before her vows, Madame Louise had begun to wear religious dress in secret and to live a religious existence. At the end of the volume, before the table (p. 388) there is an Indulgence granted for 11000 years by Pope Sixtus and added are the engraved arms of France, a royal symbol *par excellence*.

28.000 \$ / 25.000 €



43. [THEATRE]. [BREST]. [NAVY].

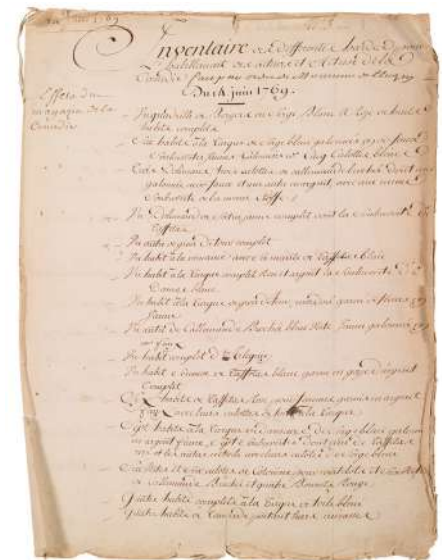
Six Documents Relating to Theater in Brest.

In French, handwritten documents on paper

France, Brest, dated 1769-1775 and s.d. [18th century]

This selection brings together documents all relating to the "Comédie de la Marine", a local theatre initially destined to amuse the soldiers and sailors part of the Marine. A performance Hall was built circa 1765 in Brest to house the performances to be played before the military audience, with the idea that plays would turn them away from gambling and women. This performance hall burnt in 1866. Amongst the documents, there are two lists of "hardes pour l'habillement des acteurs et actrices de la Comédie", that is the clothes and costumes for actors.

4.500 \$ / 4.000 €



44. [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.

France, 1780

In Latin, illustrated manuscript on paper. 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-Laborderie, « 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.

5.500 \$ / 4.500 €





45. [GERMANY]. [CALLIGRAPHY]. [SPIRITUALITY].

Prayers and Devotions on the Feast Day of Saint John the Baptist (Johannes der Täufer).

In German, decorated document on paper

Germany, Baiersdorf (Bavaria), dated 24 June 1782 [Feast of Saint John the Baptist]

Bi-folium, folded in two (3 pp.), in need of restoration (acid ink, causing a few tears).

Dimensions 210 x 355 mm.

The calligrapher has copied the prayers and devotions in an interesting layout with text copied in hearts, and surrounded text copied in ornamental designs. There is mention of Johannes Ernst Artzberger in the lower part of the first leaf.

1.500 \$ / 1.200 €

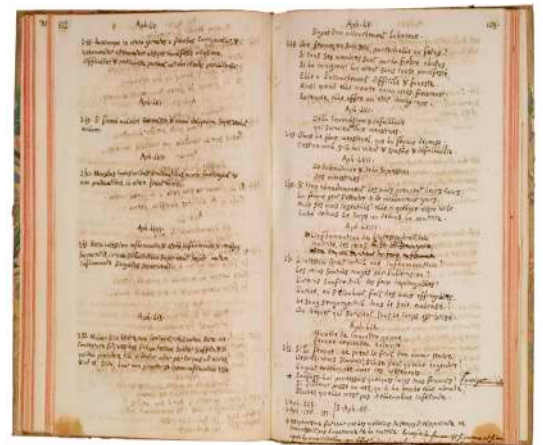
46. [HIPPOCRATES]. [GAGNIÈRE, Joachim].

Les aphorismes d'Hippocrate in a French Verse Translation by Joachim Gagnière, physician

In French and Latin, manuscript on France paper

France, Dauphiné (Saint-Vallier), dated 1786

Unpublished adaptation in Alexandrine verse of the *Aphorisms* of Hippocrate by Joachim Gagnière, a humanist doctor and man of science. He provides a very elegant French translation facing the Latin text. We know little about him, he dedicates the present translation to his son: his preface is quite revealing of a late eighteenth-century physician's position on his profession and calling. Gagnière is known to have had some problems and a tense relation with Jean-Jacques Rousseau.



73.000 \$ / 65.000 €



47. BOUSSIN Félicité.

Journal de l'œuvre que Dieu opère pour son Peuple d'Israël sur la sœur Isaac-d'Israël-Juive. Année 1807, qui est la dix-septième.

In French, manuscript on paper

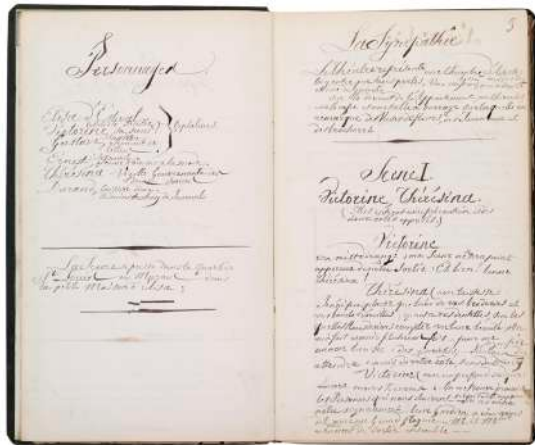
[France], s.l., 1807.

Unpublished report of the mystical sessions for the first months of the year 1807 of Félicité Boussin (1791-1841), a famous Lyons "convulsionnaire". This journal begins on January 1 and ends on March 4, 1807. Written in the first person by Sister Isaac-Juive, "convulsionnaire" and Jansenist of Lyons, the text reports her mystical states and the sufferings endured. Félicité Boussin, her real name, belonged to a small group of Lyonnais "convulsionnaires" (convulsionaries) who exhibited their convulsions and out-of-body experiences.

2.300 \$ / 2.000 €

48. [QUÉRELLES Alexandre de (Count)]

Notebooks with plays, some unpublished
In French, manuscripts on paper
France, Dreux, 1830-1865



Three handwritten notebooks including unpublished plays. Count Alexandre de Quérèlles (died after 1869) was a French playwright known for his comedies but also for his legitimist positions under the Monarchie de Juillet. He was one of the editors of the *Populaire Royaliste*, a legitimist newspaper run by Alfred Nettement (1805-1869), published from 1837 to 1839.

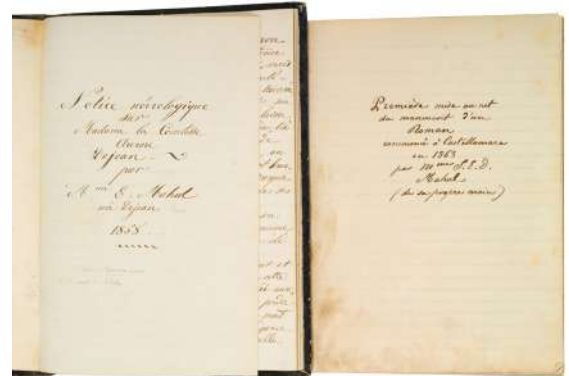
Sold with: Henry MONNIER, *Les diseurs de riens*, Paris, [circa 1853]: autograph manuscript of one of the texts included in *Les bourgeois de Paris* (Charpentier, 1854).

3.200 \$ / 2.800 €

49. MAHUL, Emma (born DEJEAN).

Notice nécrologique sur Madame la comtesse Aurore Dejean ; fair copy of *Roman commencé à Castellamare* (autograph)
In French, manuscripts on paper
France, 1858 and 1863

Two unpublished manuscript works by Stéphanie Emma Elisabeth Mahul born Dejean in 1815. She married Alphonse Mahul (1795-1871) and moved to Avignon where she attended the local literary and artistic society. She is attracted to the poetry and persona of Petrarch and actively translates his works into French. She moved to Italy where she led a very independent existence.



1.600 \$ / 1.400 €

50. [ANONYMOUS]. *Regne de mille ans.*

France, second half of the 18th century.
In French and Latin, manuscript on paper.

Small in-folio, 437 ff., some leaves torn (apparently little lack of text, rather leaves discarded), numerous corrections and marginal annotations. Bound in a half binding of brown leather, boards with marbled paper.

Dimensions: 200 x 285 mm.



The Thousand-year Reign is here studied and compiled according to a complex exegetical compilation, interesting for the understanding of eighteenth-century millenarianism. Many elaborate theories have been based on Revelation 20:4-6. Some teach that at his second coming Christ will set up a kingdom on earth. After a peaceful reign that lasts a thousand years, the Devil is released from the abyss where he has been imprisoned. A seven-year battle then ensues, known as the time of tribulation. At the conclusion of the battle Satan is defeated.

This manuscript is unpublished.

4.500 \$ / 4.000 €



51. [CALLIGRAPHY]. [FRERE HIPOLITE R.B.]. [GOLD INK].

Quatrains dedicated to the Duke and Duchess of Chartres, praise the “rediscovery” of “gold ink” by Brother Hipolite
In French, manuscript, ink, liquid gold on vellum
Paris, 1772.

Single sheet of parchment, text copied on the recto, in « gold ink », text set in a gilt frame traced with multiple gold filets, bold or hatched, outer frame of leafy designs, monograms (LP and MA), coat of arms at the bottom of the frame. Dimensions: 209 x 323 mm.

This calligraphic and technical feat is dedicated to Louis Philippe II, Duke of Chartres, futur « Philippe Egalité » (1747-1793) and to his spouse “Madame la Duchesse”, Marie-Adélaïde de Bourbon also called « Mlle de Penthièvre ». Frère Hipolyte suggests in his quatrains that he rediscovered the secret of “gold ink”, lost since the ninth century and turns to his patrons for support and encouragement.

50.000 \$ / 45.000 €

52. [NEW YORK]. [STEUBEN (Friedrich Wilhelm von)]

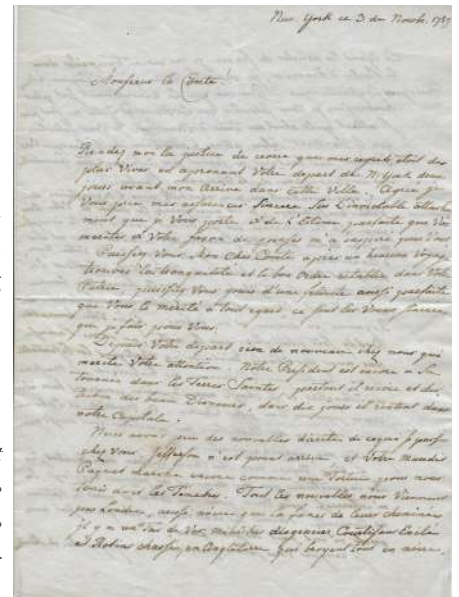
Signed autograph Letter from Friedrich Wilhelm von Steuben to Eléonor-François-Elie, comte de Moustier

On paper, in-4 format, 3 pages.

United States, New York, dated 3 November 1789

Dimensions: 180 x 220 mm.

Friedrich Wilhelm August Heinrich Ferdinand Steuben (1730-1794), also referred to as Baron von Steuben, was a Prussian and later an American military officer. He served as Inspector General and a Major General of the Continental Army during the American Revolutionary War. He served as General George Washington’s chief of staff in the final years of the war. The Steuben Society was founded in 1919 as «an educational, fraternal, and patriotic organization of American citizens of German background». Steuben writes to the Comte de Moustier, French Minister to the United States from 1787 to 1789, called back precisely in 1789: *Notre Président est encore à sa tournée dans les terres saintes...Nous avons peu des nouvelles directes de ce qui se passe chez vous. Jefferson n’est point arrivé...Tout les nouvelles nous viennent par Londres, aussi noire que la fumée de leurs cheminées ; il y a un tas de vos ministres disgraciés, courtisans exilé et robins chassé en Angleterre qui broyent tout en noir...*



3.200 \$ / 2.800 €



53. [FYOT (François-Florent)]. [CALLIGRAPHIC COPY]. [THEATRE]. [ANONYMUS]. Tragédie française d'un More cruel envers son seigneur nommé Riviery, Gentil-homme Espagnol, sa Demoiselle, & ses Enfants.

A Rouen, chez Abraham Cousturier, libraire tenant sa boutique au bout debas de la rue Escuyère

In French, calligraphic manuscript on parchment, with 5 pen drawings

France, second half of the 18th century

Full blue morocco binding (of the type made by Bozérian but here unsigned). Dimensions: 105 x 173 mm.

Calligraphic copy (“copie figurée”) attributable to Fyot (see note in pencil on the back of the first flyleaf), reproducing the edition published without date [c. 1608, c. 1610 (?)] in Rouen (Abraham Cousturier). François-Florent Fyot was a clever and talented calligrapher during the reign of Louis XIV. The imprint of this play is quite rare. A study on these plays printed in Normandy was conducted by S. Chevallier, “Une poétique scénographique de la violence : le théâtre rouennais du premier XVII^e siècle », in *Littératures classiques*, 2010/3, pp. 375-389.

Provenance : Alexandre Martineau de Soleinne (1784-1842) ; Baron Taylor (Catalogue de la bibliothèque dramatique de feu le Baron Taylor (Paris, Techner, 1893), no. 427).

9.500 \$ / 8.500 €

54. [ANONYMOUS]. [CHIROMANCY]. [METASCOPIE].

Three treatises on Logic, Chiromancy and Divination (Metascopia)
In Latin and German, illustrated manuscript on paper
Germany, second half of the 18th c.



229 ff. (with ff. 206-219 blank), brown in, in a cursive script. Full limp vellum binding (stained), smooth spine. *Dimensions: 90 x 157 mm.*

This manuscript contains a treatise on logic, in Latin (exact title *Praxis logica ex ea secundum tres mentis operationis instituta*); *Tractatus Chiromanticus* (in Latin), with drawings; *Metoscopia* (in German), with drawings; numerous accounts for dates spanning from 1743 to 1816. Interesting work on forms of divination that involve the body: palmistry (chiromancy); metascopy: the process of interpreting the lines on the face, primarily the forehead.

1.350 \$ / 1.200 €

55. [HATZFELD (Marie-Anne-Louis-Nanine de)]

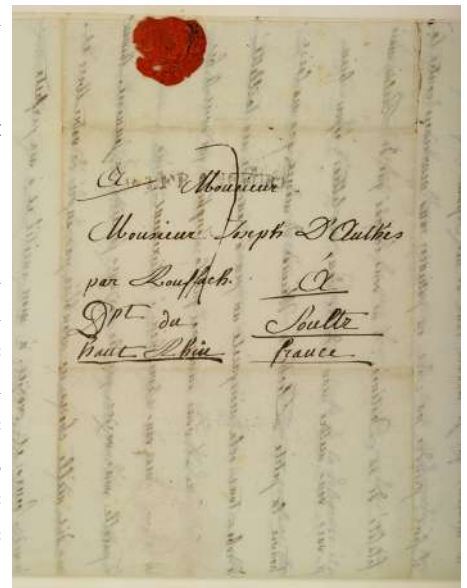
Letters from Mademoiselle la Comtesse Marie-Anne-Louis-Nanine de Hatzfeld (later Baroness of Anthès) to Joseph-Conrad d'Anthès, Lord of Blotzheim.

In French and German, letters on paper, bound.

Alsace and Germany, letters dated 1804 to 1806, notes added in the 20th century at the beginning and end of the volume.

Dimensions: 272 x 213 mm.

The Countess Marie-Anne-Louise-Nanine de Hatzfeld (1784-1832) was incarcerated with her parents during the Revolution. She met Joseph-Conrad de Blotzheim (1773-1852), baron of Anthès, at the age of 20, with the baron of Waldner de Freudstein, his stepfather. This correspondence addressed Nanine de Hatzfeld provides precious information on the princely uses of the court of Berlin at the beginning of the 19th century. During her engagement, the Countess de Hatzfeld, not yet Baroness of Anthès, made a young girl's trip to Germany, before her life as a married woman. The dating and location of the letters allow us to follow the itinerary of the Countess during her German stay and her coming of age.



5.600 \$ / 5.000 €

56. [LA FONS Louis-Anne de].

Agenda des gens d'affaires et sans affaires. An 1814, et années suivantes tant qu'on voudra.

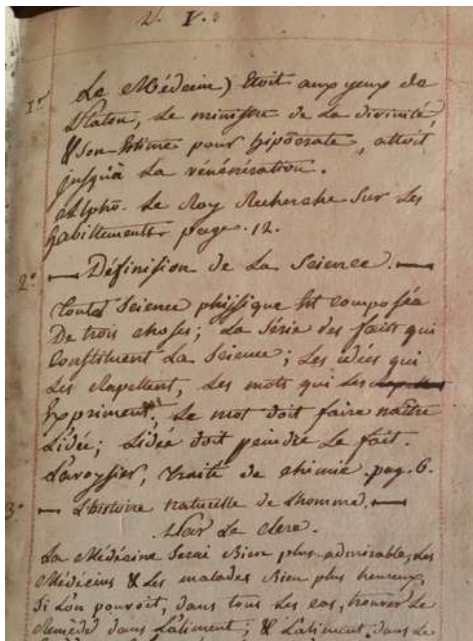
In French and Spanish, printed diary with added manuscript notes and drawings

France, 1814-1838



Louis-Anne de la Fons was born in 1757 at the Château de Bernes in Péronne (Somme). General of the Empire, he was one of the Marquis de Lafayette's comrades in arms. This small collection of diverse thoughts on society and national events alternates with portraits and information on his relatives. The portraits of Simón Bolívar (p. 128) and of Napoleon (p. 134) attest to his sketching talent.

2.300 \$ / 2.000 €



57. [MEDICINE]. [AISNE]. [PAROISSE (Docteur)]

Notebook and Account Book for Doctor Paroisse, country doctor in Northern France (near Laon)

In French, manuscript on paper

France, Aisne (Prémontré; Brancourt-le-Grand etc.), dated 1816-1823

In-8, 330 pages, 21 ff. bl., 2 pages, 2 ff. bl. Bound in an earlier Rocaille 18th c. binding that must have been a blank book or reused binding, which would account for the title « Almanach royal / 1791 », gilt edges, blue paper pastedowns.

Dimensions : 206 x 130 mm.

Paroisse is a “country doctor” who records illnesses of his patients (whooping cough, gastritis, measles, swelling of the chest, fractures, dislocations, etc.), the number of visits, his earnings. He is the embodiment of the « family doctor » as we can know him. This is demonstrated by the closeness he maintains with his patients (« little Eliza »). His visits are daily often concentrated in the department of Aisne (Prémontré where he seems to reside), but he travels also to Compiègne or Soissons.

3.500 \$ / 3.000 €

58. [PIRAULT DES CHAUMES (Jean-Baptiste)]

Contes et nouvelles en vers

In French, manuscript on paper

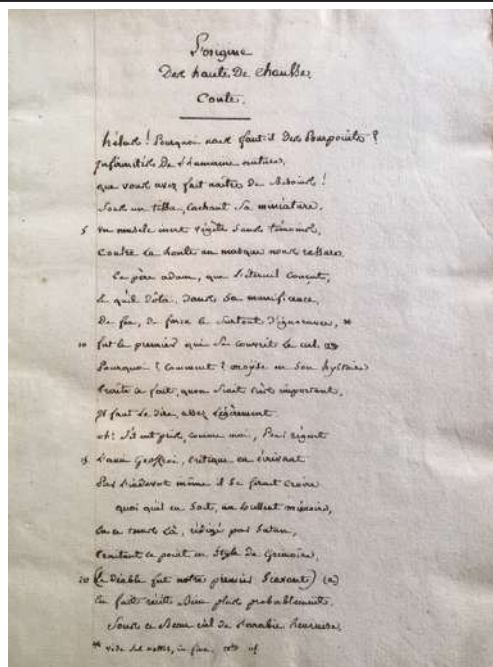
[France, c. 1820-1830]

In-4, 198 pp., half-binding of green goatskin. Dimensions: 250 x 180 mm.

Collection of licentious and erotic pieces, most certainly autograph copy, by Jean-Baptiste Pirault des Chaumes (1767-1838). The work was partially published in Brussels, 1829, of great scarcity.

The *Contes* are the following: L'origine des hauts de chausse. – La guérison de St-Louis. – Le cordelier voyageur. – L'heureux vicaire. – Junon ou la chasteté. – La résignation. – Vénus callipyge. – La toilette du soir. – L'origine de la peinture. – Le suicide. The *Nouvelles* are : Joseph en Egypte (en 2 chants). – Le gentilhomme bas-normand.

4.500 \$ / 4.000 €



59. [HORLOGERIE]. [JACQUET, François Romain (1788-1832), lithographer]. [MALENFANT, Jean Eloi Ferdinand (né en 1802), lithographer]. [RÉNÉ, Adolphe, lithographer]. Portfolio of models of clocks or penduli 73 plates, some signed « Jacquet », « Malenfant », « René » or « René et Cardon ». France, circa 1825-1827

In-plano, 73 plates, unnumbered, mounted on tabs, most plates on uncropped paper, all with a paper label at the bottom with letters and numbers (catalogue references or inventory references?). Good state of conservation (there are 13 plates with some foxing, to be noted, different stocks of paper). Half-binding of green overturned sheepskin, boards covered in marbled paper, plates mounted on tabs. Dimensions of portfolio: 680 x 565 mm.

This portfolio contains 73 lithographic prints of large in-plano format, each displaying a model of mantel clocks, of the type that were popular during the Romantic era. It is possible that certain models actually exist materially in certain collections, as a recent study by Chapuis speaks of clocks whose subject are the rare « Brigitte » and « Elodie », subjects found in two of the plates in our portfolio (A. Chapuis, *Pendules neuchâtelaises : documents nouveaux*, Genève, Slatkine, 1987, p. 134).

28.000 \$ / 25.000 €

60. [TROPISKI (Constantin)]. Musical Works (unpublished)
Compositions musicales de Constantin Tropianski pour son excell[ence]
Madame la Générale T. Leschern de Herzfeld née Princesse Kourakine
France, Paris mid-19th c. (1847?)



In French, manuscript and imprint on parchment. In-folio, oblong format, 133 pages, printed staves and ornamental gold frames on each page, manuscript noted music and lyrics. Bound in blue velvet, with brass fixtures on the upper board, on the cover in brass letters: "Oeuvres musicales de Constantin Tropiansky". *Dimensions: 277 x 374 mm.*

Likely copied for the Princess Tatiana Borissowna Kourakine (1810-1857), patron of musicians and herself a concert pianist, a student of Chopin. Constantin Tropianski appears to be her protégé: he was a virtuoso musician of Polish origin – "virtuose exceptionnel" – having spent some time in Paris and impressed the public with a concert in 1847. The pieces in this manuscript are all unpublished and unrecorded. Complete study available upon request.

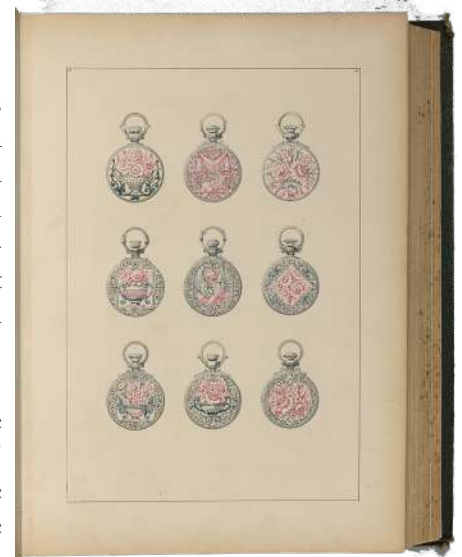
67.000 \$ / 60.000 €

61. [HAUTE JOAILLERIE]. [VAUBOURZEIX (Hippolyte or Georges)].

Album of drawings of models of pocket watches, powder boxes, watch chains, pendants, crucifixes, rings etc.
France, Paris, circa 1860-1880 (before 1883)

In-4 format, 94 plates (discontinuous numbering), 525 original colored pen drawings of models (colored inks: black, pale red (almost pink), blue), some highlighted in gouache or wash, drawings without any explanatory inscriptions, pages lined with frame traced in ink. Half-binding of dark green goatskin, back sewn on 5 raised bands, boards covered in dark green percaline, gilt title on the upper board (supra-libris): « Vaubourzeix. 1 3 Galerie Vivienne. Paris » (Corners worn, upper hinge split over 10 cm; drawings and paper in very fresh condition). Articulated preservation box. *Dimensions: 310 x 245 mm.*

This album contains models offered by the jewellers established under the name Vaubourzeix, whose shop was installed in the Galerie Vivienne for a period of time. The drawings were traced in colored inks, sometimes highlighted in gouache or wash: they are of the high quality and refinement, attentive to minute decorative details. In 1883, « Vaubourzeix » moved to the rue de la Paix, right next to Jacques Doucet, famous haute-couture designer and collector.



14.000 \$ / 12.500 €

62. [WILLEMIN (Mariette)].

Keepsake Book of Mariette Willemin
In French, manuscript on paper
Belgium, 1899-1911



This album contains poems and letters dedicated to a young woman Mariette, originally from Belgium, sent to her by family, friends, and passing acquaintances. Mariette includes watercolored cards she receives from friends (f. 15, 55, 72). Friends also draw directly on the pages of the album (f. 25, 48, 69, 70, 73v) including a very elegant landscape, in pen, by Werner Harou (f. 50). Some leaves are torn out.

2.300 \$ / 2.000 €

63. [BONAPARTE (Charles-Lucien)].

Diploma of the American Antiquarian Society electing Charles Bonaparte, Prince of Canino and Musignano.

In English, printed on vellum with ink infill; engraved vignette; blue silk ribbon with seal of the Society.

Dated 28 May 1845. *Dimensions: 263 x 425 mm (folded once).*

Signed Edward Everett, President of the American Antiquarian Society. Charles-Lucien Bonaparte (1803-1857) was a scientist, the eldest son of Napoleon I's second surviving brother Lucien. He was the nephew of Napoleon Bonaparte. His publication of *American Ornithology*, 4 vol. (1825–1833), established him as a scientist, ornithologist and biologist.

He was close to John James Audubon and the bird names « Bonaparte's Gull » was named after Charles-Lucien. He had married his cousin Zénaïde, daughter of Joseph Bonaparte also established in America: the couple had 12 children.

5.600 \$ / 5.000 €

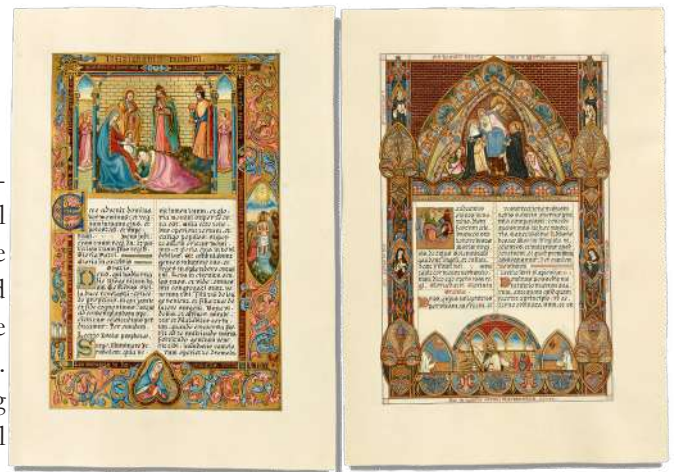
64. [ETRÉPAGNY (Eure)]. [DOMINICAN NUNS].

CONGREGATION OF THE TERTIAIRES OF SAINTE-CATHERINE-DE-SIENNE.

Missal (unfinished)

In Latin, manuscript illuminated on parchment
France, Etrépagny (Eure), dated 1906-1919.

The Dominican tertiary congregation of Sainte-Catherine-de-Sienne was established in Etrépagny (diocese of Evreux), a small town located in the Vexin (Normandy). The Nuns were at the head of a thriving and dynamic scriptorium which produced high quality illuminated neo-Gothic and neo-Renaissance manuscripts destined for liturgical devotion or spiritual praise. Their works were based on models of illuminations circulating in the 19th and early 20th centuries. This unfinished work is still unbound and allows us to see how the talented nuns worked.



10.600 \$ / 9.500 €

65. LANG (Angèle) [LAMOTTE (Angèle)] (1903-1945).

Notebooks and Personal Diaries

In French, 38 manuscript notebooks and sketchbooks, ink and pencil
France, Paris, 1921-1940



Fascinating unpublished notebooks by Angèle Lang, journalist and art critic, co-founder of *Verve*, a cutting-edge modernist art and literary magazine published by E. Tériade between 1937 and 1960. The headquarters of the magazine was in Paris, rue Férou, Angèle Lang's residence. It published 38 issues in 10 volumes including lithographs by the most prominent artists of the Parisian art scene of the first half of the 20th century. In addition, the early contributors included Joyce and Hemingway and a plethora of French authors. Angèle Lang married Bernard Lamotte (1903-died in New York 1983) and is thus sometimes referred to as Angèle Lamotte by artists she was close to such as Giacometti and Matisse. She was close to Adrienne Monnier who wrote of her: « Je sais, maintenant, qu'elle n'a jamais rien montré, ni à Tériade, ni à sa mère, ni à sa sœur Marguerite. Le secret de son œuvre est toujours entier. Personne de ses proches, depuis sa mort, n'a osé ouvrir ses tiroirs. Il faudra bien nous décider. Il nous reste encore une Angèle à connaître et le cœur nous bat terriblement en pensant à cette rencontre ». (Adrienne Monnier in *Verve* (1945)).

67.000 \$ / 60.000 €

66. [GOTHIC REVIVAL ILLUMINATION].

Book of Hours made for "P.L."

France, Vosges (?), circa 1875-1880



Bound in dark brown morocco, inlays with monograms «PL», back sewn on 5 raised bands. Signed binding "David" and dated "1883" [Bernard David (Nancy, 1824-Paris, 1895) was an important binder from Lorraine, who also collaborated with Lortic and Gruel. *Dimensions: 202 x 155 mm.*

Although partially unfinished (there are contemporary pencil inscriptions), this manuscript is clearly a cut above the random neo-gothic book production. The monogram "P. L." found on the binding as well as at the end of the manuscript is not sufficient to correctly identify the original patron who sponsored this high-quality book of hours. The choice in imagery is inspired by medieval and Renaissance manuscripts, likely chosen and appreciated by the patrons themselves. The selection of miniatures are inspired by such medieval artists as Jean Bourdichon or Raffaello. Other models will of course be identifiable.

40.000 \$ / 35.000 €

67. Two Magic Rolls

[ETHIOPIA]. [GE'EZ]. [MAGIC ROLL (KITAB)], Ethiopia, late 19th century, scroll on parchment, 3 pieces sewn, text on a column, copied in black and red ink, 3 talismanic drawings enhanced with colors: composition with human faces and ornamental patterns; a guardian angel; a composition with Ethiopian crosses. *Dimensions: 196 x 13.5 cm. (Good condition, some erasures or later corrections made to the text in purple ink, traces of fasteners at the beginning and at the end of the scroll).*

[ETHIOPIA]. [GE'EZ]. [MAGIC ROLL (KITAB)], Ethiopia, late 19th-early 20th century, scroll on parchment, 3 pieces sewn, text on a column, copied in black and red ink, 3 talismanic drawings enhanced with colors: a gorgonian head; a guardian angel; a dabtara (?) (sworn clerk) holding an Ethiopian cross with a worshiper at his feet. *Dimensions: 210 x 16 cm. (Good general condition, some erasures or later corrections made to the text in purple ink, traces of fasteners at the beginning and at the end of the roll, with tie cord still present at the end of the roll).*

Written in Ge'ez and in Amharic, the scrolls are illustrated with talismanic drawings enhanced with colors. The text is made up of evangelical extracts, psalms, but also magical incantations and exorcization. The use of these magic and therapeutic rolls is ancient (16th century) and we know that these rolls were often intended for sick or possessed women.

Each 2.800 \$ / 2.500 €



68. [ITALY]. [GASTRONOMY]. [DIPLOMACY]. [LOUBET (Emile)].

Franco-Italian Relations: Hommage of the « Société de la Polenta » to the President of France Emile Loubet [Hommage de la Société La Polenta à Monsieur Loubet, président de la République Française à l'occasion de son voyage en Italie]

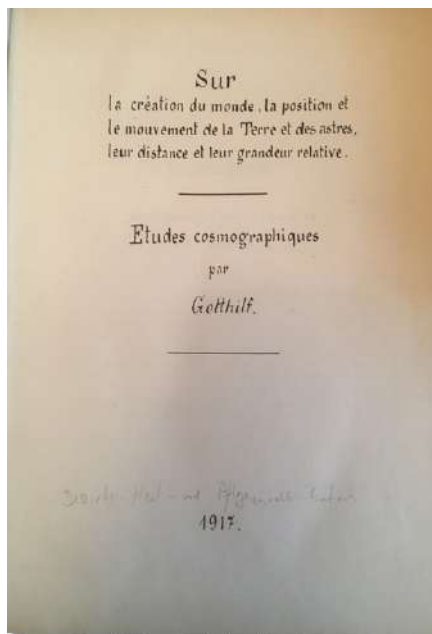
In French, illuminated document on parchment

France, Paris, dated April 1904; Calligraphy and Illumination by Brunetta

5 ff., black, red and liquid gold ink, calligraphic and ornamental work signed Brunetta. Vellum envelope: « A Monsieur Emile Loubet. Président de la République française », on the verso of the envelope: neo-gothic ornamentation and a coat of arms for the « Société de la Polenta » [Coupé d'azur au premier d'or avec 5 aigles noirs éployés et au deuxième au plat de polenta d'or]. *Dimensions of the document: 185 x 270 mm; dimensions of the envelope: 285 x 190 mm.*

The "Société de la Polenta" was a confraternal and gastronomical society that gathered members of Italian origin, who sought to better Franco-Italian relations. Emile Loubet was President of France from 1899 to 1906: his trip to Italy in 1904 was planned to better French relations with Italy. A number of important artists were members of the "Société de la Polenta", including Leonetto Cappiello, graphic artist of repute.

20.000 \$ / 18.000 €



69. GOTTHILF. Cosmographical studies

Sur la création du monde, la position et le mouvement de la Terre et des astres, leur distance et leur grandeur relative. Etudes cosmographiques par Gotthilf.

In French, manuscript on paper with diagrams and drawings

France, Alsace (Strasbourg? Rouffach?), 1917

VIII – 186 pp., complete, fine cursive script, numerous mathematical and astronomical calculations, diagrams and drawings, including 57 small drawings and diagrams, and 7 larger drawings. Bound in a half cloth binding, marbled paper on boards.

Dimensions: 170 × 215 mm.

Gotthilf was a patient of the « Bezirks-Heilund Pflegeanstalt » of Rouffach, in Alsace, a psychiatric hospital founded in 1909. Alsace became French again in 1918, hence little time before this manuscript was copied. Interestingly there is trace of a German manuscript version of this text (titre « Über den Lauf der Welt oder wie es geht und steht im Raume der Schöpfung. Kosmographische Studien » (Rouffach, 1917, VIII-200 pp.), testifying to the bilingual skill of its author, Gotthilf, likely a pseudonym, which literally means “God’s Helper”. The author tries to prove the existence of God and verify biblical references through his complex astronomical calculations, in the tradition of 17th and 18th century Natural Theology.

4.300 \$ / 3.800 €

70. GUITRY Sacha.

Pensées par Sacha Guityry

In French, autograph manuscript on paper, 6 ff.

France, undated [after 1945]

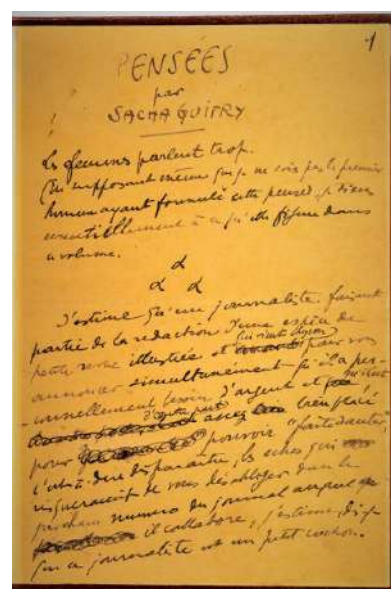
Modern binding of imitation leather. Dimensions: 280 × 225 mm.

Virulent rant against journalists and critics : « Efforcez-vous d’acquérir, par votre travail et une conduite exemplaire, le droit de juger les autres. Lisez avant d’écrire. »

Autograph manuscript signed “Sacha Guityry” at the end of the volume. Guityry begins his text with the following misogynistic thought: “Women talk too much (even supposing that I am not the first man to have expressed this thought, I absolutely require that it appear here).”

Provenance: Ex-libris by Jean-Michel Tichoux.

4.000 \$ / 3.500 €



71. [ANNOTATED IMPRINT]. [HORACE]. QUINTUS HORATIUS FLACCUS

Opera. [Edited with a commentary by Christophorus Landinus]

[Florence: Antonio di Bartolommeo Miscomini, 5 Août 1482]

Chancery in-folio, [4] ff. of a quire of 6 [unnumbered], missing the two leaves of the first quire – 264 ff. chiffrés sous le texte en chiffres romains – [1] f. unnumbered, marginal annotations, by two distinct hands. Contemporary Italian binding of blind-stamped brown calf over wooden boards, remnants of brass fixtures (some wanting), restored back sewn on 3 raised bands with reinforced cloth on the spine. Dimensions: 205 × 293 mm.

Rare: copies of this incunable are scarce. This copy is annotated by two humanist hands, one of which recalls the hand of Konrad Peutinger, an Augsburg jurist and humanist (1465-1547), although it cannot be identified as such. The annotations deserve supplementary study. The colophon reads: “Christophori Landini florentini in. Q. Horatii flacci opera omnia interpretationum num finis divino auxilio felix. Impressum per Antonium Miscominum Florentiae Anno salutis M. CCCCLXXXII nonis augusti” (f. CCLXV). CIBN, H-276. – BMC I, 637. – Goff H 447. – IGI 4881.

First edition of the works of Horace commented by Cristoforo Landino (1424-1504), a humanist close to Lorenzo Medici. About this edition of 1482, Thomas Dibdin says, in the Bibliotheca Spenceriana, no. 266: “All critics and bibliographers have united in their praises of this exceedingly rare and valuable impression... the printer has shown himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen”.

10.500 \$ / 9.500 €

72. TERENCE

Terentius comico carmine

Strasbourg, Iohannes Grüninger, 15 avril 1503.



Third Latin edition printed by Grüninger of the Comedies of Terence. Fourth illustrated edition.

Illustrated edition of the Comedies of Terence with commentaries by Aelius Donatus and Calphurnius. From the press of the famous and prolific Strasbourg printer-publisher Johann Reinhard, known as Grüninger, it is illustrated with 7 large full-page woodcuts (including the famous representation of a theater in the title), and 142 woods in the text. This copy, although imperfect with a few tears, is annotated by a contemporary German or Alsatian hand, likely a student (see ff. IX-XIX, in red and brown ink).

Provenance: Georges Klosz (1787-1854), doctor and collector of manuscripts and incunabula (ex-libris).

4.500 \$ / 4.000 €

73. MÜNSTER, Sebastian.

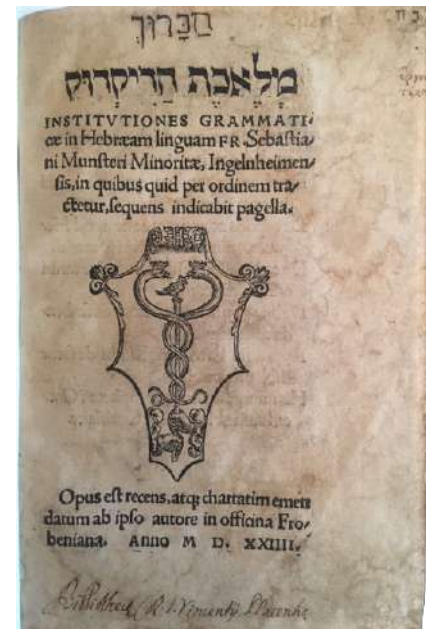
Institutiones grammaticae in hebraeam linguam. Fr. Sebastiani Munsteri Minoritae, Ingelnheimensis, in quibus quid per ordinem tractetur, sequens indicabit pagella, [Basel], Opus recens atque chartatim emendatum ab ipso autore in officina Frobeniana. Anno M D. XXIII [1524]

[Binding with] ELIA LEVITA – MÜNSTER, Sebastian. *Composita verborum et nominum Hebraicorum Opus vere insigne atque utile: Hebraicae Grammaticae studiosis in primis necessarium, Romae Elia Levita autore aeditum, & nuper per Sebastianum Munsteru[m] Latinitate donatum, Basileae, [Johann Froben], AN. MD XXV mense Novemb. [1525].*

Modern pastiche binding. Dimensions : 175 x 125 mm.

Many contemporary annotations in Latin and Hebrew.

5.000 \$ / 4.500 €



74. [BIBLE].

Deuteronomium

Paris, Robert Estienne, [1546]

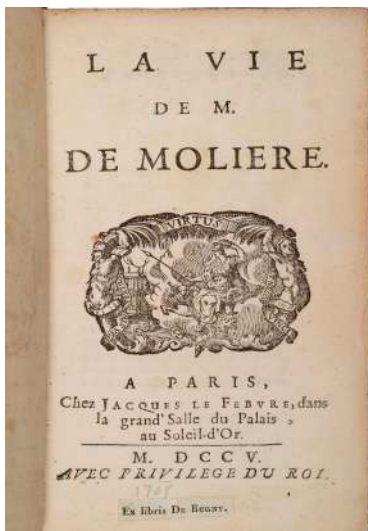
Annotated by a single minute and erudite hand, in Latin, Greek, French and Hebrew



In-16, 108 ff., complete in itself (although part of a complete set of 17 parts). Dark brown calf (battered condition), cropped short in certain parts. *Dimensions: 112 x 63 mm.*

Remarkable copy of the work of a French biblical exegete from the second half of the 16th century, concerned with accuracy as much in form as in the content of scriptural text. The fifth book of the Hebrew Bible and the last in the Torah, Deuteronomy contains the last speeches and the account of the death of Moses as well as the second code of laws after that of the Exodus. Although an isolated volume in the series printed by Estienne, this annotator merits special attention and might lead to an identification.

11.200 \$ / 10.000 €



75. [GRIMAREST].

La vie de M. de Molière

A Paris, chez Jacques Le Febvre, 1705

Original edition. First work devoted to the life and work of Molière (1622-1673).

Personal copy annotated by Thomas-Simon Gueullette (1683-1766), a Parisian magistrate, bibliophile and amateur of theatre, to the point of founding a private theater in Choisy-le-Roi. Gueullette recounts in what circumstances he knew Grimarest in 1707 and met Mademoiselle Poquelin “daughter of Molière and de la Béjare”, who became Mme de Montalant. He regrets not having spent more time with her...

2.300 \$ / 2.000 €

76. [IMPRINT]. LEMAIRE DE BELGES (Jean).

Les Illustrations de Gaule et singularitez de Troye, par maistre Iean le Maire de Belges. Avec la Couronne Margaritique, & plusieurs autres oeuvres de luy, non iamais encore imprimees. Le tout revu & fidelement restitué par maistre Antoine du Moulin Masconnois, valet de chambre de la Royne de Navarre.

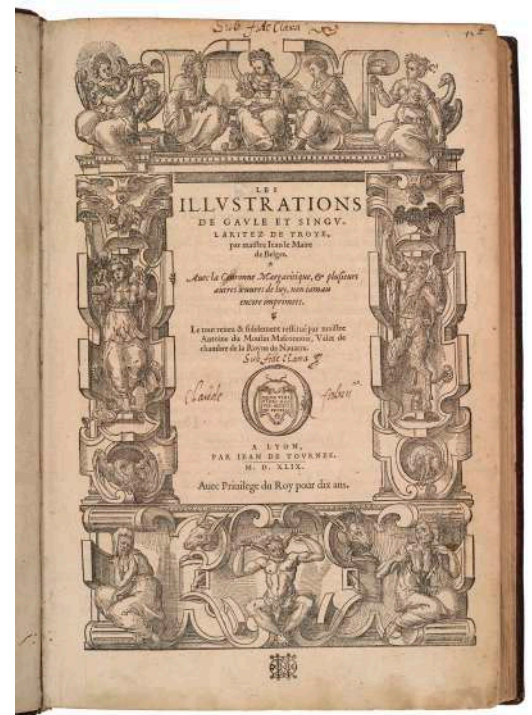
A Lyon, par Iean de Tournes. MDXLIX. Avec Privilege du Roy pour dix ans.

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] ».

72.300 \$ / 65.000 €



77. ARISTOPHANE. *Aristophanis facetissimi comoediae undecim. Comodiarum catalogum versa pagella indicabit. Parisiis, Apud Andream Wechelem sub Pegaso, in vico Bellovaco : anno salutis, 1557.*



Bound with: NICANDER (Colophonius), *Nicandri Theriaca. Interprete Io. Gorraeo Parisiensi, Parisiis, Apud Guil. Morelium in Graecis typographum regium, MDLVII [1557] [suivi de] In Nicandri Theriaca scholia auctoris incerti & vetusta & utilia, Parisiis, apud Guil. Morelium, in Graecis typographum regium, MDLVII [1557].*

Bound in an 18th c. light brown calf binding (battered and weak hinges). Dimensions: 148 x 217 mm.

Richly annotated in Greek, Latin and French and with ex-libris “Racine” on the first title-page. The notes are by Jean-Baptiste Racine, the eldest son of Jean Racine. A number of these books, annotated by the same hand were inherited by Anne Racine (Anne Desadrets), daughter of Louis Racine, second son of Jean Racine.

45.000 \$ / 40.000 €

See *Catalogue des livres manuscrits et imprimés de la bibliothèque de M. J. L. D.*, Paris, Merlin, 1834, no. 1952: « Livres signés ou annotés par Jean Racine et par ses deux fils Jean-Baptiste et Louis Racine » with a copy of Homer (Basel, 1561) annotated in the same way and « Racine » on the title-page: « Exemple dont toutes les marges sont couvertes de notes philologiques, tant grecques que latines et françaises, de la main de J.-B. Racine. Ces notes qui décèlent une vaste érudition et un goût éclairé, doivent faire regretter que l'auteur n'ait rien publié. Mais on a su, par mademoiselle Desradrets, dans la succession de laquelle se sont trouvés les livres présentés ici, que peu jaloux de la gloire littéraire, son oncle était dans l'usage de brûler, le samedi, ce qu'il avait composé dans la semaine. Cette demoiselle elle-même n'était pas tout à fait étrangère à la littérature, bien que la sévérité de ses principes l'ait portée à mutiler le manuscrit de J.-B., composant l'article suivant ».



78. [IMPRINT]. [HOZIER Pierre d']. *Les Noms, surnoms, qualités, 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 pastedown).

4.300 \$ / 3.800 €

79. [NAVY]. [SICILY].

Certificate attesting that the crew has been recognized to be in good health and not contaminated by the “epidemic disease”

In Italian, printed on paper, large engraved vignette, handwritten elements in brown ink.

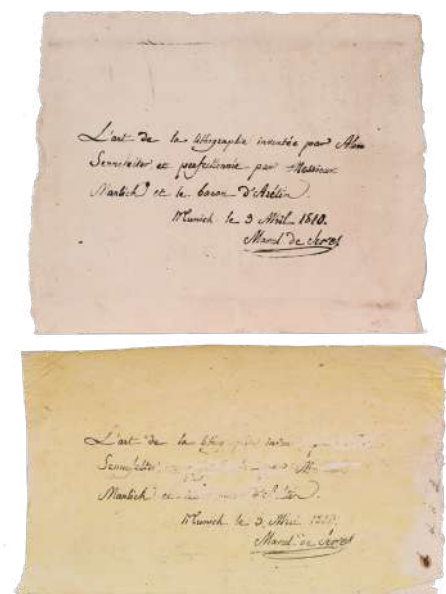
Italy, Sicily, Palermo, July 29, 1775 (additional notes up to 21 August 1775)

Dimensions: 495 x 365 mm.

Document of the Senate of Palermo signed by two hands, declaring that the crew of the ship San Antonio which docked in the port of Palermo from the island of Ischia (La Marticana) en route for Alicante in Spain is in good health and is not contaminated by the epidemic. The crew consists of 8 sailors.

1.500 \$ / 1.200 €





80. [SERRES, Marcel de (1780-1863)]. Documents pertaining to lithographic printing: Two trials of lithographic printing; Two letters addressed to Marcel de Serres by the French Ministry of Interior.
In French, two lithographic imprints on thick white paper and the other on thick paper dyed in yellow; both letters on paper with letterhead
France (Paris) and Germany (Bavaria), letters dated 29 and 30 June 1810.

In May 1809, advised by Daru, « commissaire de la Grande Armée », Napoleon sent Marcel de Serres to Austria with the explicit mission to « visit manufactures in Vienna and its surroundings to determine the inventions and industrial advancements that could be introduced in France ». Curious by nature and well-versed in a number of fields, Marcel de Serres sent reports to the French State in a number of scientific and artistic domains. He hoped the French administration would follow his advice and adopt the recently discovered revolutionary technique of lithographic printing. He sends his “note” to the French Ministry of Interior in April 1810 but his two trials of lithographic printing are returned to him for lack of interest. Despite the enthusiasm of Marcel de Serres, France will remain, at first, oblivious to this technological advancement. The two trials here presented are witnesses to this form of “industrial spying”: both trials are of the utmost rarity and unique.

31.200 \$ / 28.000 €



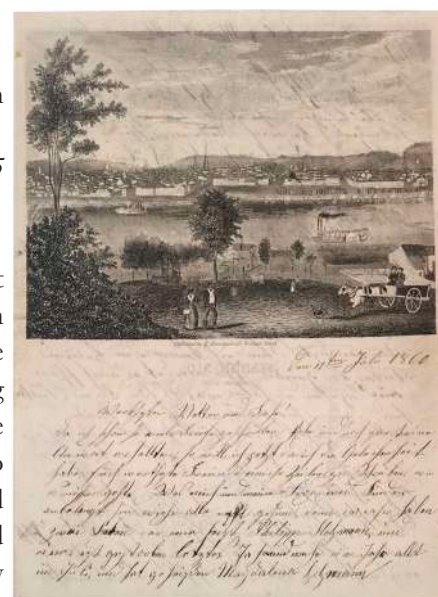
81. [ARISTIPPE (BERNIER DE MALIGNY (Félix Aristide))].
Art du comédien. Principes généraux. Recueillis et mis en ordre par Aristippe, 1819.
A Paris, chez Louis Raymond, correspondant de spectacles, rue des Deux Ecus, no. 35.
Printed leaf, text organized in the form of a table. Folds, with a small lack of paper at a fold and some ink stains. *Dimensions: 575 x 445 mm.*

Aristippe or Aristide (Bernier de Maligny dit Aristippe) was born towards the end of the 18th century, and spent most of his life honoring himself with the title “pupil of Talma”, having had the opportunity to accompany François-Joseph Talma (1763-1826) on some of his tours. Very passionate about his art, Aristippe published this *Art du Comédien, principes généraux* in 1819. This table is a synoptic summary of what was written he deemed most important. He subsequently published his *Théorie de l'art du Comédien ou Manuel théâtral* (Paris, 1825).

1.060 \$ / 950 €

82. [OHIO]. [CINCINNATI]. Signed autograph letter by Philipp and Katherine Holzmann addressed to family in Germany
In German, engraved illustrated letterhead, 3 pp., ink on paper
United States, Cincinnati, dated 11 July 1860
With an engraving “Published by E. Mendenhall, Walnut Street. Cincinnati, from Covington”
Dimensions: 188 x 213 mm; dimensions of engraved view by Edward Mendenhall: 180 x 125 mm (folds and a few stains but else in sound condition).

The city was first settled in 1788 with the name “Losanti” and given its present name by Arthur St. Clair to honour the Society of the Cincinnati. The boom began with the arrival of steam-powered transport on the Ohio River figured here and the construction of the Miami and Erie Canal. Cincinnati soon became a manufacturing center, shipping hub, and for many years the cultural center of the Midwest before being overtaken by Chicago. The population soared from some 2500 in 1810 to more than 160,000 in 1860 when this letter was written by Philipp Holzmann and his wife Katherine. Edward Mendenhall held a map and book shop in the city and published for instance: Map of Cincinnati, Newport and Covington. Published By E. Mendenhall At His Map Establishment College Hall. Walnut Street Cincinnati 1860. Middleton Wallace & Co. Lithogrs. Cincinnati. 1860. The present engraved view of Cincinnati is taken from facing Covington (Kentucky).



4.500 \$ / 4.000 €

83. [NEW YORK]. [STATUE OF LIBERTY]. [BARTHOLDI (Frédéric Auguste)]

Three documents relative to the inauguration of the Statue of Liberty (1884-1886), invitations addressed to “Lahure” likely a member of the Lahure family of printers and editors.

The copper statue, a gift from the people of France to the people of the United States, was designed by French sculptor Frédéric Auguste Bartholdi and its metal framework was built by Gustave Eiffel. The Museum of the City of New York owns two early maquettes of the Statue, c. 1875.



1. Invitation to the inauguration of the original model of Bartholdi's Statue of “Liberty Enlightening the World” held on 13 May [1884] on the Place des Etats-Unis, in Paris. On rigid paper. Invitation for M. Lahure. *Dimensions: 133 x 209 mm.*
2. Invitation on letterhead (Union franco-américaine. Monument commémoratif de l'indépendance). Ferdinand Lesseps, president of the Union franco-américaine invites M. Lahure to the official presentation of the Statue of Liberty in the presence of M. Morton, United States ambassador to France and Jules Ferry on 24 July 1884. *Dimensions: 187 x 232 mm.*
3. Invitation to the inauguration of the “Statue of Liberty Enlightening the World” on Bedloe's Island, New York Harbor on October 28th 1886. On cardboard. *Dimensions: 142 x 190 mm.*

President Grover Cleveland, the former New York governor, presided over the event. On the morning of the dedication, a parade was held in New York City; estimates of the number of people who watched it ranged from several hundred thousand to a million. No members of the general public were permitted on the island during the ceremonies, which were reserved entirely for dignitaries. The only women granted access were Bartholdi's wife and de Lesseps's granddaughter.

1.200 \$ / 1.000 €

84. [PATENTS]. Letters Patent granted to Baron Emile Tanneguy de Wogan for a “Focusing Mechanism for Optical Instruments” (Patent no. 424 399)

In English, printed and manuscript on paper, red paper raised seal with silk ribbons

United States, Washington, 25 March 1890

Engraved illustrated Vignette, with the Old Patent Office Building

Dimensions: 184 x 304 mm.

Baron Emile Tanneguy de Wogan (1850-1906) was an inventor, author and adventurer: he is recorded as having undertaken a number of trips in a “paper canoe” (see *Voyages du canot en papier le «Qui Vive»* et *aventures de son capitaine* (1887)). He was President of the Paris Vegetarian Society. United States patent law required inventors to submit scale models of their inventions, which were retained by the Patent Office and required housing : these were archived in the Old Patent Building in Washington, one of the earliest United States Patent Office buildings.

Sold with: Wogan (Emile Tanneguy de), *An Epitome of Yachting*, London, W.H. Allen, 1893, hard cover, includes as an Appendix : “Travels in a Paper Canoe”.



780 \$ / 700 €



85. [ART NOUVEAU]. [CALENDAR].

Agenda illustré du peintre vernisseur. Lefebvre-Frères & Cie.

In French, printed colored lithography on paper, 28 pp.

France, Nord, Ronchin-Liez-Lille, chez Lefebvre-Frères & Cie, 1892

Dimensions: 200 x 388 mm.

Rare publicity document, serving also religious purposes with a Calendar listing saints and introduced by the Labours of the months. Lefebvre-Frères & Cie was specialized in the manufacture of varnishes, for cars and buildings, prepared according to the English method. The Agenda is decorated according to the characteristics of late 19th century Art Nouveau, inspired by medieval representations. On the back cover is the coat of arms of the town of Ronchin (dept. Nord).

Outer bi-folia of quire fragile with some splitting, some staining but overall in good condition.

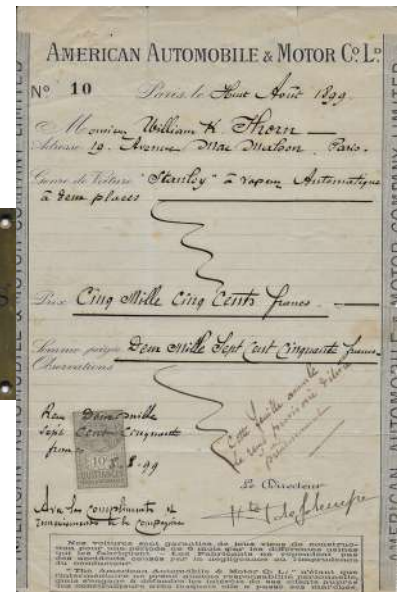
700 \$ / 600 €

86. [AUTOMOBILE]. [STANLEY STEAMER].

Five documents relative to the purchase of a "Stanley Steamer" (no. 11) sold by the American Automobile and Motor Company to William K[napp] Thorn

France, Paris, 1899-1901

The Stanley Motor Carriage Company was founded in 1902 by Francis E. Stanley (1849-1918) and Freelan O. Stanley (1849-1940), twin brothers formerly from the Locomobile Company of America. Prior to founding the company, the Stanley Brothers built in 1897 a mythical car colloquially named "Stanley Steamer", powered by steam and gasoline. These documents concern one of the first Stanley Steamers sold in France (only two years after the first prototype of 1897), to William Knapp Thorn (1848-1910), a Polo champion and grand-son of Cornelius Vanderbilt. These documents date to the very first years of existence of the "Stanley Steamer".



39.000 \$ / 35.000 €

87. [SLAVERY]

1. GOUX (Jean-Claude).

Catéchisme en langue créole, précédé d'un essai de grammaire sur l'idiome usité dans les colonies françaises. Paris, Imprimerie de H. Vrayet de Surcy et C[ompagnie], 1842

In-18, 72 pp., original wrappers, shelfmark on the upper cover « N. 390 ». Dimensions : 141 x 85 mm.

Very rare first edition of the Creole translation of the Little Catechism of the Holy Spirit by Father Goux, apostolic missionary in Martinique, helped by Father de Perrigny then Vice-Prefect of Martinique. Emancipation and religion will be intimately linked from the 1830s onwards in French Colonies.

5.000 \$ / 4.500 €

2. CHILD, Lydia Maria (1802-1880).

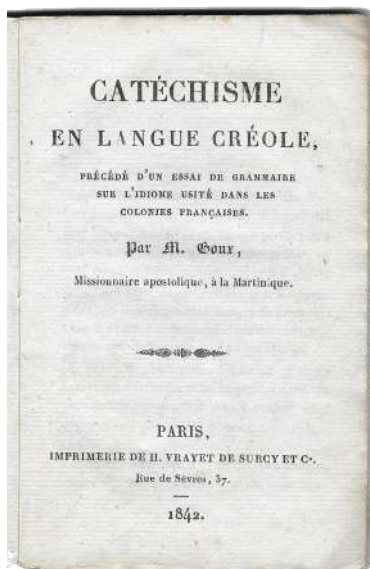
An Appeal in Favour of That Class of Americans called Africans.

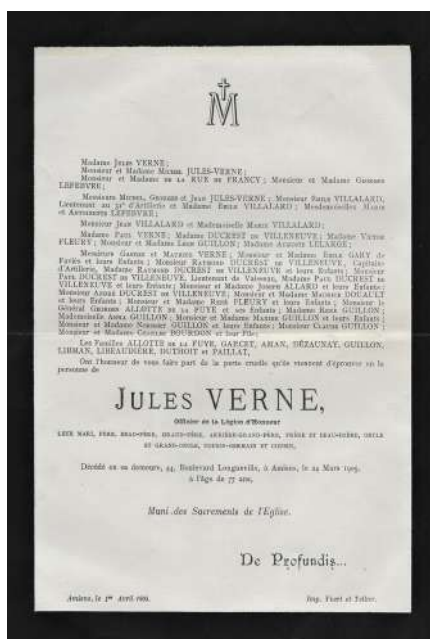
New York, Published by John S. Taylor, 1836.

Small in-8, VI-216 pp. Bound in original cloth (hinges weak, some foxing). Dimensions: 115 x 119 mm.

Second edition. The first appeared in Boston, Allen and Ticknor, 1833. The present copy with a dedication from the author to Caroline Weston. Both were anti-slavery activists. This work earned its author a form of social ostracism and harsh criticism. She held her course and was one of the organizers of the «Anti-Slavery Fair» in 1834 held in Boston, then renewed for decades, under the direction of Maria Weston Chapman. Elected to the American Anti-Slavery Society, Child became director of the abolitionist National Anti-Slavery Standard in 1840 where she signed a weekly editorial entitled "Letters from New York", collected and published separately.

2.300 \$ / 2.000 €





88. [VERNE (Jules)]. Mourning card (faire-part de décès) for the death of Jules Verne (1828-1905).

Amiens, 1 April 1905

Sent to the Baron and Baronne Tanneguy de Wogan as indicated on the verso.

Dimensions: 205 x 262 mm.

Verne was born on 8 February 1828, on Île Feydeau, a small artificial island on the Loire River within the town of Nantes in the house of his maternal grandmother Sophie Allotte de la Fuÿe. On 24 March 1905, while ill with diabetes, Verne died at his home in Amiens, 44 Boulevard Longueville (now Boulevard Jules-Verne). His son, Michel Verne, oversaw publication of the novels *Invasion of the Sea* and *The Lighthouse at the End of the World* after Jules's death. *The Voyages extraordinaires* series continued for several years afterwards at the same rate of two volumes a year. Verne is generally considered a major author: he has had a wide influence on the literary avant-garde and on surrealism. Verne's collaboration with the publisher Pierre-Jules Hetzel led to the creation of the *Voyages extraordinaires*, a widely popular series of scrupulously researched adventure novels including *Journey to the Center of the Earth* (1864), *Twenty Thousand Leagues Under the Sea* (1870), and *Around the World in Eighty Days* (1873). Verne has been one of the most translated authors and has sometimes been called the «Father of Science Fiction», a title that has also been given to H. G. Wells and Hugo Gernsback.

560 \$ / 500 €

89. [TENNIS]. [NOBEL]. [HEYER].

Two programs published and distributed on the occasion of festivities launched for the engagement of Gustaf Oscar Ludvig Nobel et de Caroline-Anna-Eugenie Heyer Germany, Köln, Kunstdruckerei J.P.Bachem, [29 April 1910]

In German, French and Swedish; wood structure; printed on glazed paper

Dimensions: 445 x 165 mm.

These two festive programs are in the form of tennis rackets, the printed part (76 pp) occupying the head of the racket (220 x 165 mm), with on the cover "Zweiter und unwiderruflich letzter Polterabend im Hause Heyer", and below on a rectangular label the names of the guests: "Frau C. Walther" and "Herr C. Walther".

Gustaf Oscar Ludvig (Gösta) Nobel (1886-1951) was the son of Ludvig Immanuel Nobel (Stockholm, 1831-died in Cannes, 1888), a Russian oil tycoon, founder of « Branobel » based in Baku in present-day Azerbaijan and one of the richest and most powerful men in Russia at the time. He was the nephew of Alfred Nobel. The program contains numerous references to tennis, the couple's favored sport, to texts and songs, to family references and is illustrated by a series of reproductions of paintings by Paula Monjé (1849-1919) painter from Düsseldorf.

16.700 \$ / 15.000 €



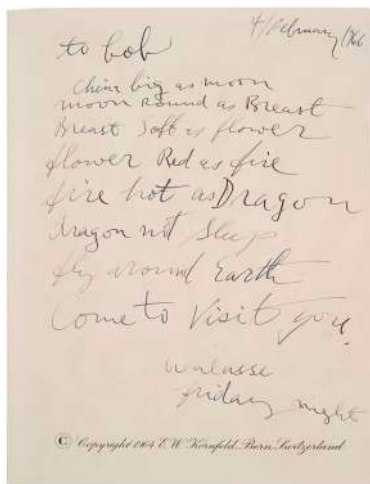
90. [THEATRE]. [BATHILLE Pierre].

L'Acteur. Comment on le devient. Avantages et inconvénients de la carrière

Paris, Librairie Bernardin-Béchet, [1933]

Popular practical guide on acting, with photographic inserts (2 with Charles Dullin, famous director of the 1930s and director of Théâtre de l'Atelier, as well as 2 with Raphaël Duflos, a famous actor).

280 \$ / 250 €



91. TING Walasse

One Cent Life

Berne, E.W. Kornfeld Publisher and Sam Francis Publisher, 1964

Numbered edition of 100, one of 40 reserved for artists and collaborators, signed, annotated "HC 22/6" (HC for "Hors Commerce"), this copy no. 22 reserved for Paris by Walasse Ting, with lithographs signed in pencil by the artists. Unbound leaves, on BFK Rives, loose in white cloth-covered wrappers with the title printed in black on the front, within the original cloth-covered solander box, the box slightly faded. *Dimensions: 430 x 315 x 60 mm.*

Illustration: 62 color lithographs on paper, of which 34 are double page. Autograph dedication by Walasse Ting in the form of a poem, to Bob [perhaps Rauschenberg?], signed and dated February 4, 1966: **"to Bob / China big as moon / moon round as Breast / Breast soft as flower / flower Red as fire / fire hot as Dragon / dragon not sleep / fly around Earth / Come to visit you / Walasse / Friday night."**

This is the iconic 1964 publication created by the Chinese-American artist and poet Walasse Ting (1929-2010) and the Abstract Expressionist painter Sam Francis, featuring 62 colour lithographs by Pop artists including, including colourful lips by Warhol, abstract splatters by Mitchell, and cartoon girls by Lichtenstein. Fully-intact versions of the book rarely arrive on the market today.

50.000 \$ / 45.000 €

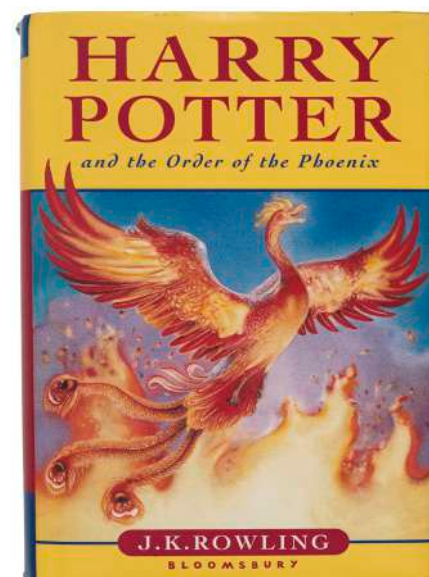
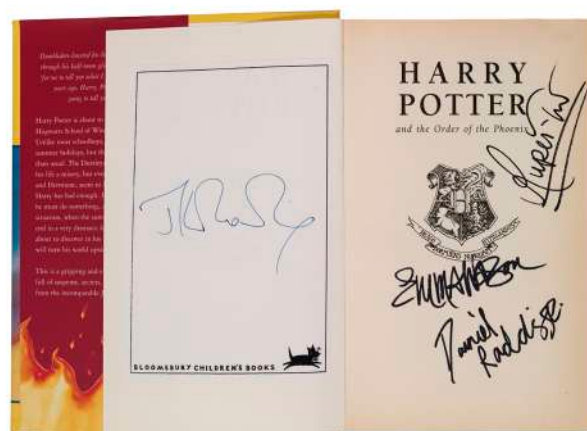
92. ROWLING J. K.

Harry Potter and the Order of the Phoenix
London, Bloomsbury, 2003

In-8, 766 pages. Hardback with original dustjacket. Good overall condition, small chip with tiny tear at the top of the spine. *Dimensions: 206 x 136 mm.*

First edition of the fifth volume of this classic children's literature. Signed copy (title-page and dedication), by J.K. Rowling and the three main actors of the film saga: Daniel Radcliffe, Emma Watson and Rupert Grint, the three main actors of the successful film saga on the title page and dedication page.

10.600 \$ / 9.500 €



DRAWINGS



93. [MONNET, Charles (1732, mort après 1808)]. Original drawings for the « Etudes d'anatomie à l'usage des peintres »

In French, sanguine (red chalk) drawings, captions in ink

France, before 1776

In-folio, 40 sanguine drawings, on paper with watermark close to Gaudriault, no. 975, « grappe de raisin » dated "1771". Half-binding of green goatskin, smooth spine with gilt lettering "Etudes anatomiques", boards covered with marbled paper.

Dimensions: 300 x 448 mm.

This series of drawings are the original ones by Charles Monnet, peintre du roy, one of the most celebrated and famous illustrators of the end of the eighteenth century. These drawings were used by Gilles Demarteau to establish the engravings published in the Etudes d'anatomie à l'usage des peintres (published before 1776), a major work for the study of "artistic anatomy". Theodore Géricault (1791-1824) – painter of the *Radeau de la Méduse* – made good use of Monnet's drawings, and drafted copies of the engravings now housed in the collection of the Ecole des Beaux-Arts (Paris): these were once thought to be original anatomic studies by Géricault but we now know they are in fact indebted to Charles Monnet.

135.000 \$ / 120.000 €

94. [ANONYMOUS].

Portrait of Young Woman

Drawing "aux trois crayons" (black and red chalk heightened with white chalk), on tan laid paper

France, circa 1785-1790. *Dimensions: 516 x 365 mm. Framed.*

The young woman is portrayed in bust. She is dressed quite simply, but her attire helps to suggest a date for this anonymous drawing. She has her hair up and tied with a ribbon on the side, a "pierrot" collar, typical of Revolutionary fashion. Her dress however could suggest a slightly later Directoire style. A comparison of this work with the self-portrait of the painter Marie-Gabrielle Capet (Harvard University, Fogg Art Museum, Jeffrey E. Horvitz Collection), a pupil of Adélaïde Labille-Guiard, reinforces our proposal for dating the drawing between 1785-1790. Further research might allow for an identification of the model and of the artist, perhaps a woman herself ?



28.000 \$ / 25.000 €



95. RICARD DIT DE MONTFERRAND (Auguste).

Collection of tombs, sarcophagi, tombstones, urns, funerals, vaults, obelisks, pyramids, columns, executed by Schwind marble maker - sculptor of the "cimetière de l'ouest"

28 watercolor drawings on paper and 8 drawings on tracing paper

France, probably Paris, first quarter of the 19th century

Bound in dark green long grain morocco. *Dimensions: 198 x 149 mm.*

Auguste Ricard de Montferrand (1786-1858) was a French architect exiled in Russia. Most of his career was conducted there and he is the famed architect of Saint-Isaac, cathedral of Saint-Petersburg (1819-1848), as well as the Colonne Alexandrine (1836). The present collection of 28 watercolors was likely painted before he leaves for Russia in 1816: 17 are monogrammed AM or signed "Auguste de Montferrand." His projected tombs and sarcophagi are set in poetic and phantasmagoric settings, some dedicated to living people, others invented. One of the drawings shows his projected own tomb, with his coat of arms and his sole first name "Auguste". Although he died in Russia, Auguste de Montferrand is buried in the Cimetière Montmartre, in Paris.

28.000 \$ / 25.000 €

96. [RUSSIA]. [SIBERIA]. HUMBOLDT, Alexander von (1769-1859).

Drawing, depicting the « Mochnataja sopka » (Small Mountain “Mochnataja”), dedicated to Alexandre Brongniart (1770 - 1847) by Alexander von Humboldt.



1. Drawing, sketch on paper, pasted on a cardboard base, mated below an engraving (Portrait of Alexander von Humboldt). Russia, Altaï, dated 1829. Dimensions of the sketch: 160 x 115 mm.

Inscription in light ink below the sketch, in the hand of Alexander von Humboldt, that reads to the left: « son ancien ami et confrère M. Alexandre Brongniart » and to the right: « Montagne granitique avec des épanchements latéraux dans la steppe près Bucqhtarminscq (fond de l'Altaï) dessiné par Al. Humboldt. 1829 ».

2. Engraving (etching), early state before the final print (without the background and lettering) Portrait of Alexander von Humboldt, aged circa 35 years old. Dimensions of the print: 160 x 195 mm.

Inscription in pencil below the etching: « Gravé à l'eau forte par Desnoyers d'après un croquis de Gérard. Epreuve non terminée ».

In March 1829, the polymath and man of genius Alexander von Humboldt travelled to Russia with Gustav Rose. The expedition was funded by the Tsar, and the primary mission was to study the gold mines of the Ural and mines of Siberia. Humboldt headed this scientific expedition and was especially interested in pursuing his study of volcanism and terrestrial magnetism. In this context, Humboldt developed an interest in the small mountain “Mochnataja” in the Altaï, emblematic of his theories in these fields. Russia, Ural and the mountains of Altaï were the last regions to be explored by Humboldt, aged 60 in 1829.

The sketch was fittingly offered to Alexandre Brongniart, geologist and mineralogist. Mounted later beneath a rare first state of an engraved portrait of Humboldt by Desnoyers: this engraving was based on a drawing of the man of science by Gérard, who knew Humboldt during his young years in Paris.

13.500 \$ / 12.000 €

97. [HUGO (Victor)]. [MAGRATH DE MOYECQUE (Achille de)].

Funeral of Victor Hugo

Drawing on brown paper, crayon high-lighted in color and white

Dimensions of the drawing: 270 x 345 mm. Dimensions of the frame: 410 x 490 mm

The funeral of Victor Hugo took place on June 1st, 1885. The artist has represented the immense black and silver sarcophagus on which was inscribed the titles of his works and his initials VH. This monumental coffin was exposed all night on May 30, 1885 under the Arc de Triomphe with a large black veil, transformed into a mausoleum. Victor Hugo's body was followed by the cortege to its place of internment in the Pantheon. The passing of the great poet and novelist generated intense national mourning.

3.200 \$ / 2.800 €



98. [DESSIN]. [PUECH Denys]. Sketchbook

France, s. d. [circa 1880-1900]

Gouache, black crayon, charcoal and watercolor on paper

In-4 oblong format, 33 numbered leaves, some recto-verso and one drawing on a loose leaf (no. 34). Full cloth covers, red stamps with « Archives Denys Puech Lestel ». *Dimensions: H. 226 x L. 307 mm.*



Denys Puech (1854-1942) was a French sculptor from the Aveyron region who joined the Ecole des Beaux-Arts in Paris in 1875. He was an Academic sculptor, who spent time first in Italy, then earned the “grand prix” at the Exposition universelle in 1900. Subsequently, Puech would be nominated head of the Académie de France at the Villa Médicis in Rome. He created the Museum at the Vila Médicis and later the Musée Denys Puech in Rodez (1903).

5.600 \$ / 5.000 €

**99. [RUSSIA]. [NICE]. [ARCHITECTURE].
[PREOBRJENSKY (Mikhaïl Timotheevitch (1854-1930))].**

Projet de l'église orthodoxe russe à Nice. Façade principale (Project for Saint-Nicholas, Orthodox Cathedral of Nice)

Russia, Saint-Petersbourg et France, Nice, 1903

Drawing, ink and watercolor on paper and cardboard. *Dimensions: 462 x 302 mm.*



In 1900, a commission for the construction of a new Russian Orthodox Church in Nice was created. This commission saw its project approved by the committee of the economic administration of the Saint-Synod in 1903. Contemporary of the universal exhibition of Paris, the commission celebrates among others, the Franco-Russian friendship, sealed in 1894 and punctuated by visits by Tsar Nicholas II and Tsarina Feodorovna who inaugurated the Alexander III Bridge. The cathedral is dedicated to Saint Nicolas in memory of the tsarevich Nicolas Alexandrovitch, who died in Nice in 1865 where a chapel is dedicated to him. Construction of the cathedral began on April 25, 1903 and was completed in 1912. Close to imperial circles, Mikhaïl T. Preobrajensky was a major representative of the so-called «Russian-style» national style, initiated by the academician Grimm, from whom he was raised in the architecture department of the Imperial Academy of Art. Professor in turn of architecture at the Imperial Academy, he is responsible for many buildings of religious inspiration such as the Orthodox cathedral of Tallinn but also Florence (1899), Nice (1903-1912), Sofia (1905- 1912).

135.000 \$ / 120.000 €

100. [STAINED GLASS]. [SEYLER P.]

Stained glass project. Apparition of Our Lady of Lourdes [to Bernadette Soubirous]

Gouache on paper, signed « P. Seyler Del[inavit] ».

France, Lille, c. 1920.

Dimensions: 375 x 230 mm. Framed.

This project for a stained-glass window evokes the scene of the apparition of the Virgin to the young Bernadette Soubirous in 1858 according to conventional iconography inherited from the 19th century. The encounter of the two women are set in a neo-Gothic architectural frame. This stained-glass project is a fine sample of the work of glass painters at the beginning of the 20th century and testifies to their talent. Alfred Labille, painter and glassmaker from Lille specializing in stained glass of religious art, opened a studio in Lille in 13 boulevard Carnot in 1910, with the collaboration of P. Seyler (or Seiler): the pair collaborated on a number of projects in Northern France.

4.500 \$ / 4.000 €



ENGRAVINGS

101. [PHYSIONOTRACE]. [QUENEDEY (Edme)]. [CHRÉTIEN (Gilles-Louis)].



Portrait of the Dauphin as a child, son of King Louis XVI
Paris, circa 1788-1789 (before 1789 because this date ends the collaboration between Quenedey and Chrétien)

Dess[iné] p[ar] Q[uenedey] av[ec] le phy[sionotrace] inv[enté] p[ar] Ch[rétien]
Stamp on the verso: Collection Henri Beraldi (historian of prints and bibliophile)

Dimensions: 123 × 138 mm ; dimensions of the physionotrace: 78 × 78 mm

Of the utmost rarity. This portrait was made using the « physionotrace » an instrument designed to trace a person's physiognomy, most specifically the profile in the form of a silhouette. The instrument is a descendant of the pantograph, a drawing device that magnifies figures. A Frenchman named Gilles-Louis Chrétien invented the «physionotrace» in 1783–84 to aid in the production of silhouette portraits which became popular during the reign of Louis XVI. Chrétien's partner was Edme Quenedey.

7.800 \$ / 7.000 €

102. [PALAIS-ROYAL]. [VERNET (Carle) (1758-1836)]. [DARCIS (Louis) (Engraver)].

Three colored engravings (stipple engravings [gravure aux pointillés]) engraved by Louis Darcis after drawings by Carle Vernet. France, Paris, 1796-1797

Framed and matted. Dimensions: 310 × 350 mm.

After the fall of Robespierre and the end of the Terror, a wave of relief and of fashion giddiness swept Paris. Young men known as “Incroyables” and their female counterparts “Les Merveilleuses” rejoiced in adopting a wildly exaggerated look which flaunted the social conventions of the time. They were the ultimate dandy set, the golden youth of their time, arrogant and outrageous. Some of the Incroyables, known as Muscadins (because of their heavy musk perfume), had a dark side. They organized into bands and roamed the streets using their bludgeons and canes to harass the revolutionary Jacobins.

1. *L'inconvénient des perruques*. Satire on fashion: a merveilleuse riding on a horse loses her hat. Announced in the Journal de Paris for 23 March 1797 as pendant to L'Anglomane. Stipple printed in colours.

2. *Les merveilleuses*. Feminine counterpart of the Incroyables. Stipple printed in colours.

3. *L'Anglomane*. Un muscadin à cheval dirigé vers la gauche. Stipple printed in colours [Inventaire du fonds français, graveurs du XVIII^e, Tome VI].



6.700 \$ / 6.000 €



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PHOTOGRAPHS



103. [THEATRE]. [OPERA].

Collection of Postcards, thematically arranged: Actresses, Opera Singers, Dancers (all Women)

469 postcards in a large album.

France, 1902-1906

The young "Mademoiselle Odette Léger" residing in Angoulême received a plethora of postcards from her family (Alice and Lily, her cousins, Ernestine and Edouard) and friends. Her criteria was clear: she collected postcards representing only women, actresses of famous theaters or singers. A number of these postcards are colored and sometimes even decorated with glitter and decorative elements. Some famous figures are included such as Sarah Bernhardt or Isadora Duncan.

5.000 \$ / 4.500 €

104. [TSINGTAO (Shandong)]. [KURUME (Camp)].

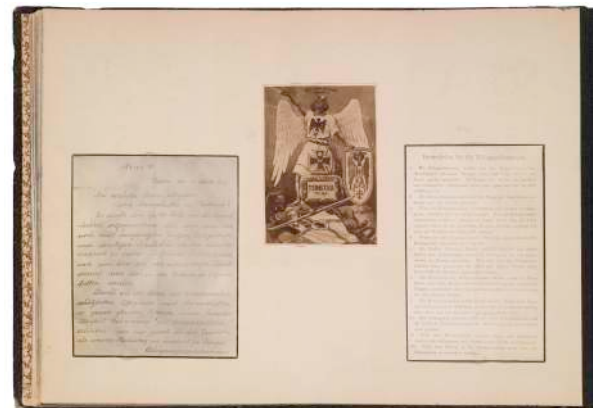
Traditional Japanese album with lacquer cover containing photographs collected by a German prisoner interned in Japan.

China, Tsingtao and Japan, Kurume Camp, 1915-1920

Album of 350 photographs of different formats, pasted or mounted on tabs.

Dimensions of album: 270 x 370 mm.

This album documents a little known and often forgotten episode during the First World War. After Germany and its allies were defeated in Tsingtao, their soldiers were captured and sent to Japan. More than 4,600 combatant prisoners of war (POWs) were interned in temporary camps in cities throughout Japan. In 1915, after it became clear that the war would last longer than originally expected, Japanese military authorities constructed permanent POW camps to make prisoners' living conditions more tolerable. Though strictly controlled by the military authorities, the prisoners were treated as fellow soldiers in accordance with the Hague Convention of 1907: these photographs document their living conditions.



5.000 \$ / 4.500 €