



**LINLEY HALL,
SHROPSHIRE**
A SELECTION FROM THE LIBRARY

King Street
9 March 2016

CHRISTIE'S







George THE *Shakes by*
GENERAL HISTORIE
 OF
 Virginia, New-England, and the Summer
 Isles: with the names of the Adventurers,
 Planters, and Governours from their
 first beginning An: 1584. to this
 present 1626.

*With the Proceedings of those severall Colonies
 and the Accidents that befell them in all their
 Journyes and Discoveries.*

Also the Maps and Descriptions of all those
 Countreyes, their Commodities, people,
 Government, Customes, and Religion
 yet knowne.

DIVIDED INTO SIXE BOOKES.

By Captain JOHN SMITH *sometimes Governour
 in these Countreyes & Admirall
 of New England.*

LONDON
 Printed by ID and
 IH for Edward
 Blackmore
 Anno 1632



LONDON · KING STREET

LINLEY HALL, SHROPSHIRE

A SELECTION FROM THE LIBRARY OF
THE LATE SIR JASPER & LADY MORE

Wednesday 9 March 2016

**LINLEY HALL, SHROPSHIRE
PROPERTY FROM THE
COLLECTION OF THE
LATE SIR JASPER &
LADY MORE**

Wednesday 9 March 2016 at 10.30 am
8 King Street, St. James's
See separate catalogue for
lots 1-202

AUCTION

Wednesday 9 March 2016
at 2.30 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	4 March	9.00 am – 4.30 pm
Saturday	5 March	12.00 pm – 5.00 pm
Sunday	6 March	12.00 pm – 5.00 pm
Monday	7 March	9.00 am – 4.30 pm
Tuesday	8 March	9.00 am – 8.00 pm

AUCTIONEER

Nicholas Orchard

**AUCTION CODE
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In sending absentee bids
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OF SALE**

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[25]

front cover
The Library at Linley Hall

inside front cover
Linley Hall by Dominic Mowbray

frontispiece
Lot 373

opposite
Another view of the library by Dominic
Mowbray

inside back cover
Lot 351

back cover
Lot 360



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Daniel Gallen
International Managing Director
Tel: +1 212 484 4898



Thomas Lecky
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Books and Manuscripts
New York
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4-5 APRIL
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20 APRIL
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AND NATURAL
HISTORY
SOUTH KENSINGTON

22 APRIL
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MANUSCRITS
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25 MAY
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MANUSCRIPTS FROM
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MAURICE BURRUS
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16 JUNE
FINE BOOKS &
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Kay Sutton
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Tel: +44 (0)20 7389 2674
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In the memoir of his early life *A Tale of Two Houses*, Sir Jasper More describes his first encounter with the Linley Library in November 1948 on taking back the house after its sixty year lease to the Barratt family.

'One night I tackled the cupboard in the library containing the family documents, undisturbed since they had been reported on in the last century. As I opened the cupboard door, an avalanche of parchment and paper cascaded across the library floor. Clearly, though they might have been "reported on" they had in no way been catalogued or sorted.' He goes on to write: 'Like the pictures and furniture, the books had somehow escaped my grandfather's creditors and were still ranged in shelves, 3,000 to 4,000 of them, leather bound in every stage of preservation or dilapidation.'

The grandfather was Robert Jasper More (1836-1903), who had been elected a member of Parliament for South Shropshire in 1865 but following the loss of his seat had abandoned his family to set off on a tour of the Balkans with Lady Strangford. In Bulgaria he witnessed the atrocities committed by the Turks on the Bulgarians and wrote an account *Under the Balkans in 1876*; on regaining his seat in Gladstone's government he continued to lobby for the Bulgarians and also to support William Brookes in his mission to improve children's and adult health through sport and exercise. This movement starting in Much Wenlock would lead to today's Olympic Games.

Robert More's enthusiasms did not include estate management, and a combination of profligacy – entertaining the local militia on the mile-long oak avenue leading to Linley Hall on barrels of cigars and champagne during his election campaigns – and the agricultural depressions which started in 1873 compelled him to sell two inherited estates in Shropshire, and mortgage the 5,000 acre Linley Estate. The final blow to his family was having to rent out Linley Hall to the Barratt family to make ends meet.

One positive consequence of his financial mismanagement was that he was unable to put into effect plans to 'improve' the house by encasing it with a structure in high Victorian taste, which would have buried the otherwise unaltered Palladian building. The library and much of the contents of the house also remained undisturbed until 1948.

Continuing his account of the 'special problem' posed by the long neglected library, Sir Jasper says: 'With difficulty I managed to unlock the lattice doors which had not been opened since the letting of the house in 1888. I took out a book and immediately realised that my fingers were thickly coated with black dirt'. Fortunately, the process of cleaning and sorting could now begin and with the help of his wife, Clare (Hope Edwardes), the books were returned to their former glory.

Sir Jasper also had to tackle the question of living arrangements. The house was built for Robert More MP FRS (1703-1780) to designs of Henry Joynes, the clerk of works of Vanburgh and Hawksmoor at Blenheim Palace, between 1742 and 1748. The domestic quarters were contained on the ground floor, with a grand staircase leading to the main rooms on the first floor. Clare said that no modern cook could be expected to work in a damp basement that distance from the dining room and that the library would have to be sacrificed.

To the designs of their architect, Sir Albert Richardson, a new library was created in the south west side of the house, with shelves excavated into the three foot thick stone walls. As this was somewhat smaller than the original library, some books had to be sold and Jasper decided to dispose of the collection of illustrated botanical books collected by Robert More. The remaining collection contains many books with Robert More's bookplate along with some from his uncle Richard More, who had engaged George Lawson as rector of More, and given a substantial library of mainly religious and philosophical books to the churchwardens of More, in trust for the enlightenment of the parish.

While the house restoration was in progress, Jasper and Clare More lived in her family house, Netley Hall in Dorrington, built in 1845 to designs of Edward Haycock. Netley also had a substantial library, the best books having come from the library of Sir Henry Hope Edwardes (1829-1900). He had amassed a considerable collection of furniture, painting and works of art, but his real passion appears to have been books and manuscripts. The sale of his library in 1901 at Christie's took four days and raised over £10,000 which would represent a considerable sum in today's values. The remnants of his collection were sent from Wootton Hall and his house in Seymour Street (now Wigmore Street) to Netley Hall, and thence ultimately to Linley.

The new library at Linley created by Jasper and Clare More was an elegant room filled with beautiful books, some with very fine bindings, an important selection of which is now offered for sale.







€301

ACKERMANN, Rudolph (publisher). *A History of the University of Oxford*. London: for R. Ackermann by L. Harrison and J.C. Leigh, 1814 [watermarked 1812-1816].

2 volumes, 4° (360 x 290 mm). Half-titles, 6pp. subscribers' list, 82 engraved plates, viz one uncoloured portrait of Lord Grenville by H. Meyer after W. Owen, 64 hand-coloured aquatint views by Bluck, Stadler, Hill and others after Pugin, Mackenzie, Westall and others, and 17 hand-coloured stipple- and line-engraved costume plates. (Occasional spotting, clean marginal tear to C3 in vol. 1.) Contemporary straight-grained red half morocco, gilt title and floral decoration on spine, uncut (rubbed, spine of vol. 2 scuffed). *Provenance*: Robert B. More (signature in vol. 1) – Jasper More (bookplate).

FIRST EDITION, first issue without the 33 portraits of the founders of the colleges, published in April 1815. Plate 34 in first state. The text of this monumental account of the University of Oxford is variably ascribed to William Combe (1742-1823) and Frederic Shoberl (1775-1853). A BRIGHTLY COLOURED UNCUT COPY IN CONTEMPORARY MOROCCO. *Abbey Scenery* 280; Tooley 5.

(2)

£2,000-4,000

\$2,900-5,700
€2,700-5,200

€302

ADAM, Robert (1728-1792). *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*. [London]: for the author, 1764.

Large 2° (526 x 375mm). 60 engraved plates, 6 folding and 8 double-page on 54 leaves, by F. Bartolozzi, F. Zucchi, F. Patton, P. Santini, and others, after C.-L. Clérissseau. (Lacking frontispiece, some light spotting, mostly marginal.) Contemporary calf, spine richly gilt with geometrical design and amphorae, red morocco label, yellow edges (a little scuffed, corners chipped). *Provenance*: Robert More of Linley (d. 1780; bookplate).

ONE OF THE MOST MAGNIFICENT OF 18TH-CENTURY ARCHAEOLOGICAL WORKS. Adam's book, with its elaborately engraved views, was the outcome of his visit to Spalatro (Split) during his Grand Tour, intended to emulate the success of Robert Wood's *The Ruins of Palmyra*, published in 1763. He was greatly assisted by Charles-Louis Clérissseau (1721-1820) who supervised the engravings for the book in Venice and London; these were in all likelihood based on the French architect's own drawings. Adam acted as leader of the expedition, contributed architectural observations, and gathered subscribers to his publication, the preface to which was written by his cousin, the Scottish historian William Robertson. Berlin Kat. 1893; Brunet I, 46; Cicognara 3567; Millard *English*, I; RIBA 27.

£4,000-6,000

\$5,700-8,500
€5,300-7,800



0303

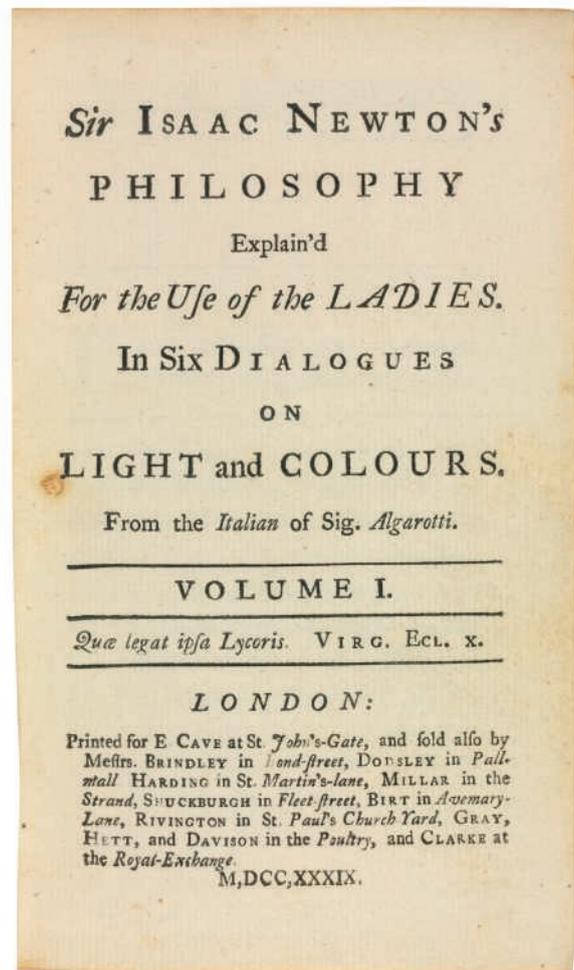
ALDROVANDI, Ulisse (1522-1605). *Monstrorum historia. Cum paralipomenis historiae omnium animalium. Bartholomaeus Ambrosinus... volumen composuit.* Edited by Marco Antonio Bernia. Bologna: N. Tebaldini, 1642.

Part 1 only (of 2), 2° (345 x 232mm). Engraved title by G.B. Coriolano, 366 woodcuts, many full-page, decorative head- and tailpieces. (Engraved title cropped at bottom and torn with slight loss at inner margin, final leaf creased, the second part by Ambrosini lacking.) 17th-century calf, spine gilt, red edges (worn). *Provenance:* Robert More of Linley (d. 1780: bookplate).

Aldrovandi's celebrated history of monstrosity and deformity ends with the errata leaf and is bound without the short second part by Ambrosini. BM(NH) 27; Brunet I, 156; Nissen ZBI 74.

£800-1,200

\$1,200-1,700
€1,100-1,600



0304

ALGAROTTI, Francesco (1712-1764). *Sir Isaac Newton's Philosophy explain'd for the Use of the Ladies. In six dialogues on light and colours.* Translated from Italian by Elizabeth Carter. London: E. Cave [and others], 1739.

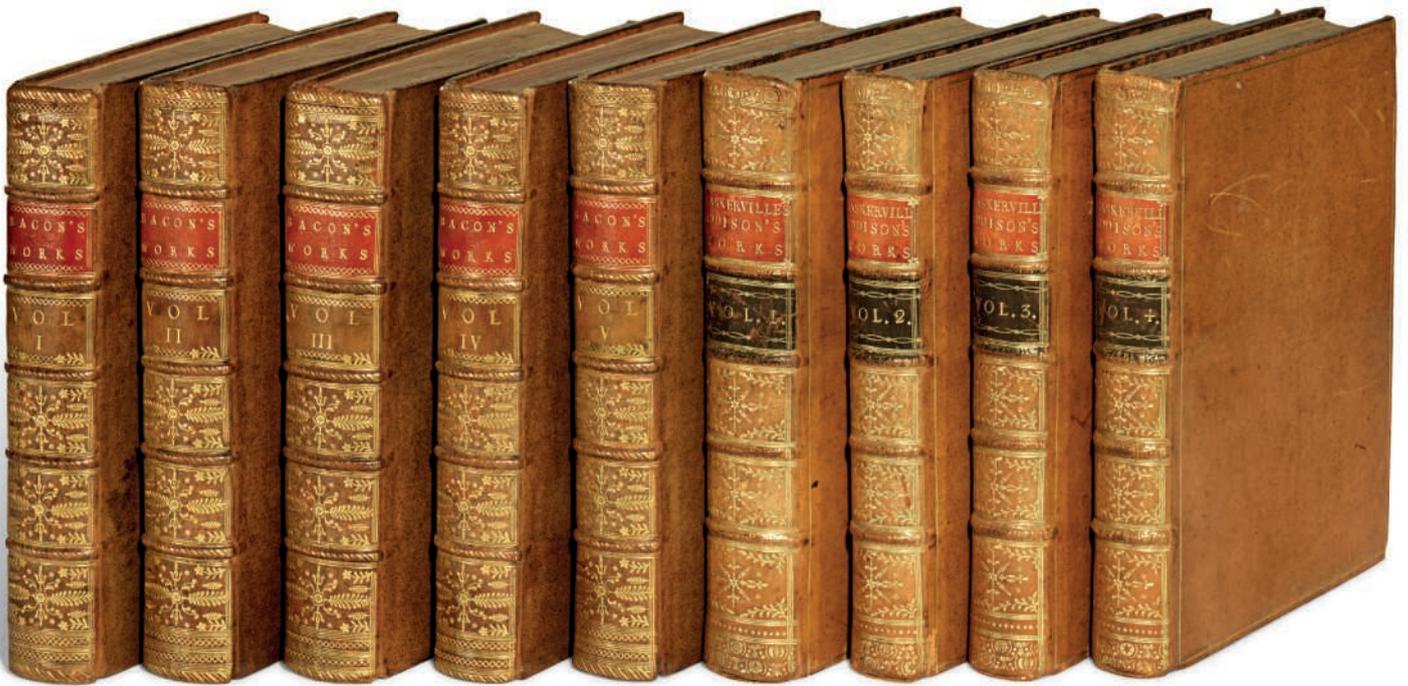
2 volumes, 12° (165 x 97mm). Volume 1 with half-title and leaf of advertisements at end. (Light soiling to half-title, small hole in I12 of vol. 1, D5 with marginal tear, title to vol. 2 browned at margins.) Contemporary calf, double fillet on sides, spines with raised bands outlined by fillets, volume numbers in third compartment (spine of vol. 1 chipped at head, extremities rubbed, slight splitting to joints, corners bumped).

FIRST EDITION IN ENGLISH of this successful popularisation by the Venetian polymath, Count Francesco Algarotti. The work originally appeared in Naples, 1737. Although it was an explanation of the ideas in Newton's *Optics*, the last dialogue treats of gravitation. The author studied natural sciences and mathematics under Zanotti in Bologna, and himself experimented with optics. The translator, Elizabeth Carter, first came to notice as a contributor of poems to Cave's *Gentleman's Magazine*. She afterwards became celebrated for her Greek scholarship, becoming the subject of Greek and Latin epigrams by Samuel Johnson. Babson 147; Wallis 196.5

£800-1,200

\$1,200-1,700
€1,100-1,600

(2)



0305

BACON, Sir Francis (1561-1626). *The Works*. London: A. Millar, 1765. 5 volumes, 4° (290 x 230mm). Titles printed in red and black with an engraved title vignette, engraved frontispieces in vols. 1-4, 2 folding letterpress tables. (Light offsetting from frontispieces onto titles, occasional light spotting, a little stronger in vol. 4). Contemporary sprinkled calf, spines gilt in compartments, contrasting morocco lettering-pieces (lightly rubbed, a few chips to spines). *Provenance*: Jasper More (bookplate).

ADDISON, Joseph (1672-1719). *The Works*. Birmingham: John Baskerville, 1761. 4 volumes, 4° (292 x 233mm). Engraved frontispiece portrait by J. Miller after G. Kneller in volume I, 3 engraved plates by C. Grignion after Hayman, 13 wood-engraved plates of coins. (Lacking 322 'Directions to the Binder. This leaf is to be cut out', frequently missing, light spotting throughout, occasional light soiling in vol. IV.) Contemporary tan sprinkled calf, double fillet on sides, spines gilt in compartments, contrasting lettering-pieces (lightly rubbed). Gaskell 17.

(9)

£700-1,000

\$1,000-1,400
€920-1,300

0306

BEWICK, Thomas (1753-1828; illustrator). *History of British Birds*. Newcastle: by Sol. Hodgson for Beilby & Bewick; G.G. and J. Robinson, London [vol. 2: Edward Walker for T. Bewick; Longman and Rees, London], 1797 [i.e. 1798]-1804. 2 volumes, imperial 8° (256 x 160mm.) 448 wood-engravings by Bewick. (Occasional light spotting, upper margin of title in vol. 2 lightly soiled). Contemporary crimson morocco gilt, gilt edges (extremities lightly rubbed, a few light scuff marks). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). LARGE PAPER COPY, second edition with advertisement for the fourth edition of *History of Quadrupeds*. ESTC T145499; Nissen IVB 95 (lists this edition as the first); Roscoe 15a.

BEWICK, T. (illustrator) & Ralph BEILBY (1744-1817). *A General History of Quadrupeds*. Newcastle: by and for S. Hodgson, R. Beilby, and T. Bewick; by G.G. & J. Robinson and J. Mawman, London, 1800. Imperial 8° (255 x 158mm). 200 wood-engravings by Bewick, 104 smaller vignettes. (Title and advertisement with a few marginal spots.) Contemporary crimson morocco gilt, uniformly bound with the previous volume, gilt edges (extremities lightly rubbed, a few small light stains on spine, slight scuffing to upper cover). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (bookplate). LARGE PAPER COPY, fourth edition, with title variant B and 'Price One Guinea' on title. ESTC N4952; Nissen ZBI 351; Roscoe 4a.

AN ATTRACTIVE UNIFORMLY BOUND SET ON LARGE PAPER.

(3)

£800-1,200

\$1,200-1,700
€1,100-1,600



e307

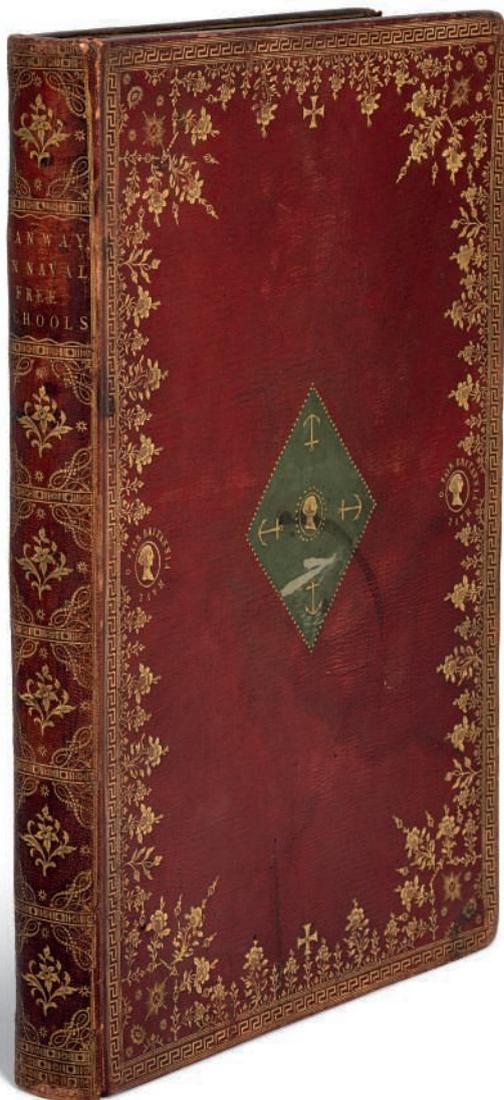
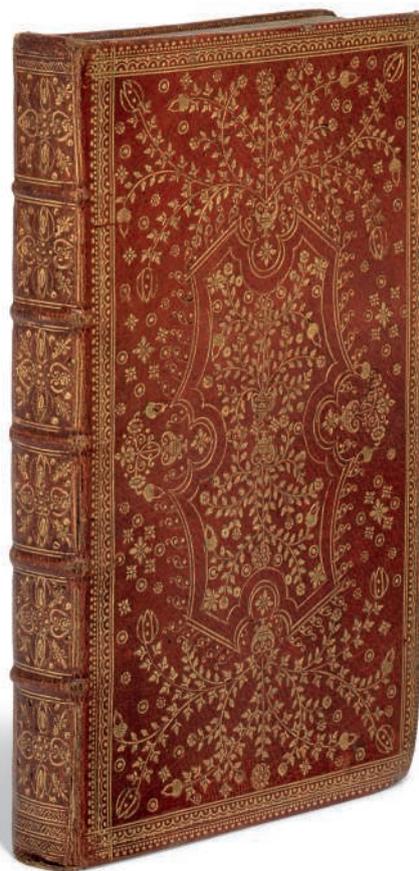
BINDING — THOMAS A KEMPIS (1380-1471). *The Christian's Pattern: or A Treatise on the Imitation of Christ. To which are added, meditations and prayers for sick persons by George Stanhope. The third edition.* London: J. Matthews for D. Brown [and others], 1702.

8° (195 x 121mm). Engraved frontispiece and 4 plates by M. Vander Gucht. (Frontispiece partially detached, persistent waterstain at bottom margins, Y5 and Aa1 with piece torn from margin.) Contemporary red goatskin, covers with border of gilt fillets and multiple rolls, central geometrical compartment delineated by gilt fillet and dotted lines, the ground filled with long-stemmed flowers and acorns trailing from vases, and with stemless flowers, spangles and dots interspersed, spine with raised bands, the six compartments with repeated fleurons and small tools, gilt edges (light rubbing to spine bands and board edges, lower corners bumped). *Provenance:* Alice Edgar (signature on title) — Sir Henry Hope Edwardes (1829-1900; bookplate).

AN EARLY 18TH-CENTURY BINDING IN BRIGHT CONDITION, probably executed in the reign of Queen Anne.

£600-900

\$860-1,300
€790-1,200

**e308**

HANWAY BINDING — HANWAY, Jonas (1712-178). *Proposal for County Naval Free-Schools, to be built on Waste Lands.* [London, 1783].

2° (383 x 238mm). 2 engraved titles, one with small vignette, engraved headpiece with the seal of the Marine Society above dedication, 9 engraved plates including 8 double page and/or folding, 48 pages of engraved music. (Lacks 6 leaves, the sectional title and ?register for the engraved music, light offsetting from most plates, one double-page plate closely shaved, occasional light soiling.) Contemporary red goatskin gilt by Hanway's second binder, border of Greek-key roll and three alternating floral tools on covers, the 'Ever-Open Eye' tool in each corner, at the centre of each side the head of Britannia surrounded by the inscription 'O Fair Britannia Hail', a cross at top and bottom, central green goatskin lozenge onlay depicting the head of Britannia with anchors in all four corners, flat spine divided into seven panels by a triglyph, metope and star roll, lettered in one panel, the others with a floral centre tool and scroll corners (extremities a little rubbed, onlays lightly scuffed, light stains).

FIRST EDITION, BOUND FOR JONAS HANWAY. An almost identical binding is described in Maggs, *Bookbinding in the British Isles* (1987), ii, 183. George III's copy was also similarly bound (see Nixon, *Five Centuries of Bookbinding*, 78). Hanway founded the Marine Society, and it was at their request that he produced his *Proposal for County Naval Free-Schools*. 'Printed in large type on fine paper, with wide margins and folding engravings, the 1,250 copies (750 in folio and 500 in smaller two volume format) cost around £800, which at the time was the sum equal to the Society's annuity income for the entire year.' This copy lacks 6 leaves called for by both ESTC and Adam & Waters; however, other copies recently sold at auction have wanted these same leaves; and it may be that some copies were issued without them. Adams & Waters 1982; ESTC t093946.

£3,000-5,000

\$4,300-7,100
€4,000-6,500

6309

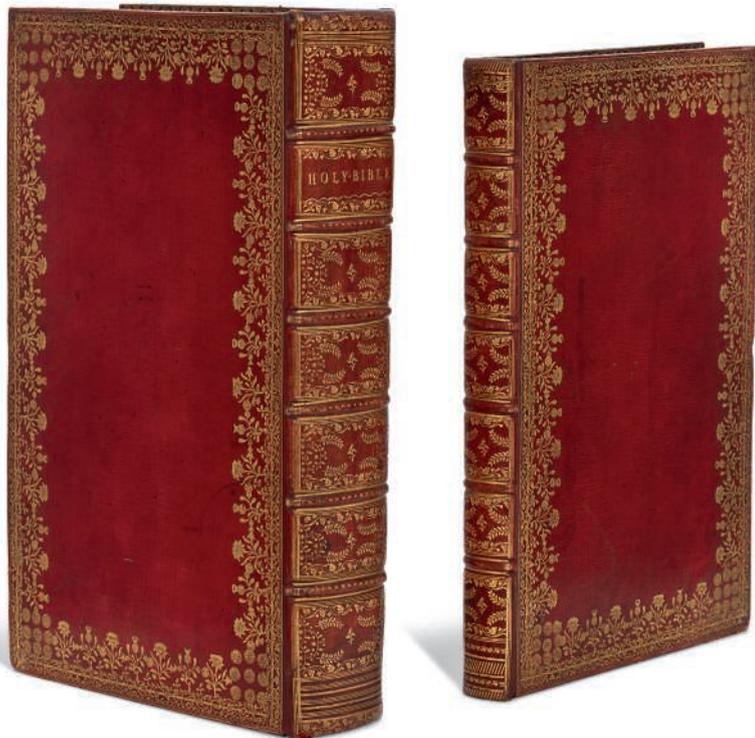
EMBROIDERED BINDING — BIBLE, IN ENGLISH. *The New Testament of our Lord and Saviour Jesus Christ*. Edinburgh: Robert Bryson, 1641. — *The Whole Booke of Psalmes*. London: I.L. for the Company of Stationers, 1643.

2 works in one volume, 24° (109 x 50mm). First title with typographical border, woodcut initials and other typographical ornaments. (Title creased, some marginal browning, occasional waterstains, X6 torn with slight loss to bottom lines.) Contemporary embroidered binding worked in various colours with tapestry-stitch, both covers displaying flowers with birds and insects interspersed, and with border of silver thread, spine divided into five compartments filled with alternating flowers, gilt edges (16mm. tear along front joints, and 10mm. tear to rear joints, losses to the metal thread border, rubbing at extremities, three flowers on spine with colour faded). *Provenance*: Edwards or Edwardes, baronets, of Shrewsbury (bookplate) — Mary Edwards, 1759 (inscription on front pastedown) — Margaret Haynes (signature on front blank) — presumably by descent to Sir Henry Hope Edwardes (1829-1900), 10th Baronet.

A CHARMING EMBROIDERED BINDING, the Shropshire provenance suggesting that it is more likely to be English than Scottish in origin. The only institutional copy recorded of this edition of the New Testament is in the National Library of Scotland (imperfect). Wing B-2645A and B- 2394.

£700-1,000

\$1,000-1,400
€920-1,300



6310

BINDINGS — BIBLE, in English. *The Holy Bible containing the Old Testament and the New*. London: Charles Bill and executors of Thomas Newcomb, 1701.

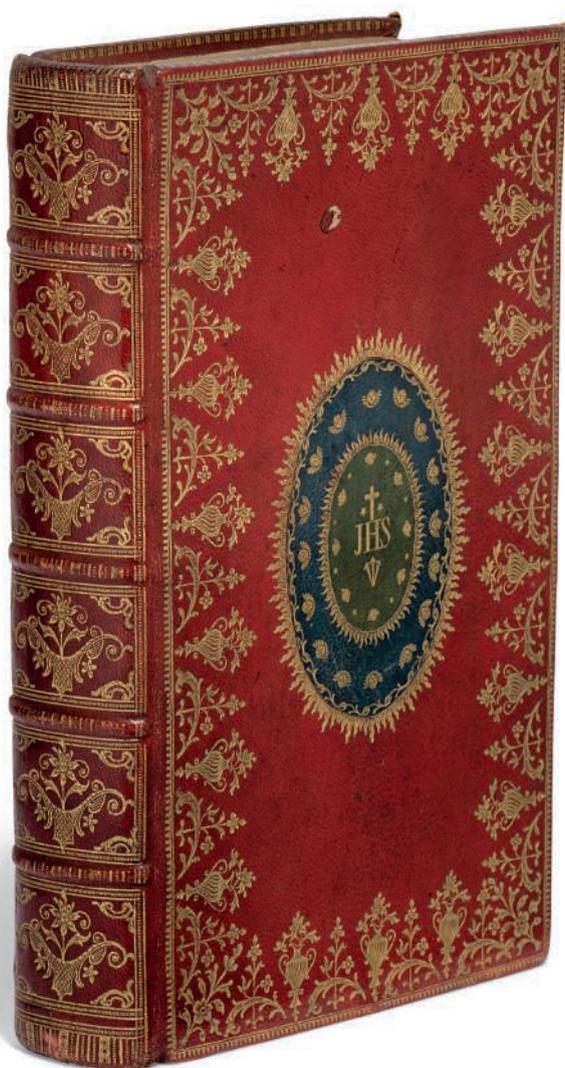
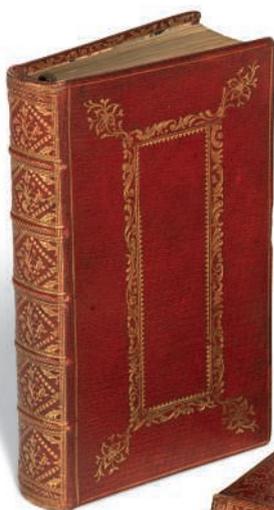
Large 2° (415 x 255mm). Additional engraved title, historiated initials. (Letterpress title laid down, tear in lower corner of T4 repaired, touching shoulder notes, a few marginal repairs, upper margin closely shaved, occasionally affecting headline, a few leaves with mainly marginal waterstaining, lightly spotted, light browning at end.) Late 18th-century red morocco, elaborately tooled foliate and floral design on covers and spine, gilt and marbled edges (extremities lightly rubbed, small scuff marks on front cover). *Provenance*: Lady Edwardes, 17 Edwards Street, 1774 - 'This book belonged to Lady Edwardes Father Thomas Barratt Esq. of Ealing, Middlesex' (two inscriptions on recto of engraved title) - John Thomas Hope (bookplate). Herbert 869.

With a uniformly bound folio edition of the *Book of Common Prayer* (London: Mark Baskett and Robert Baskett, 1766).

(2)

£800-1,200

\$1,200-1,700
€1,100-1,600



ø311

BINDINGS — *The Book of Common Prayer*. Cambridge: J. Baskerville, 1762 – Thomas STERNHOLD and John HOPKINS. *The Whole Book of Psalms*. Birmingham: J. Baskerville, 1762 – N. BRADY & N. TATE. *A New Version of the Psalms of David, fitted to the tunes used in Churches*. Birmingham: J. Baskerville, 1762.

3 works in one volume, 12° (177 x 100mm). (Occasional light spotting.) Contemporary red panelled morocco gilt, outer panel single fillet border, inner panel with a foliate and floral border, floral corner pieces, Spine gilt in six compartments, raised bands, gilt turn-ins, gilt edges (very lightly rubbed). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). Gaskell 20, 21 and 22.

With 3 other Books of Common Prayer dated 1762, 1777 and 1791 respectively, all in small format, bound in contemporary red morocco gilt, the 1762 edition printed by Baskerville. Gaskell 20.

(4)

£800-1,200

\$1,200-1,700
€1,100-1,600

ø312

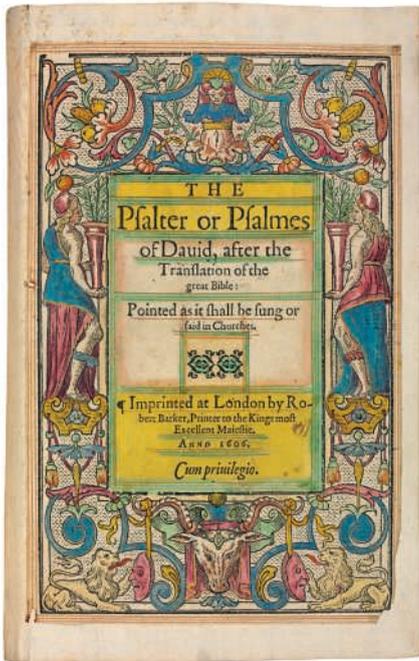
BINDING — *The Book of Common Prayer*. Oxford: W. Jackson and A. Hamilton for the Bible Warehouse, London, 1781 — [VICKERS, William]. *A Companion to the Altar*. London: Thomas Beecroft and J. Fielding, 1783. — *The Whole Book of Psalms*. Oxford: T. Wright and W. Gill for S. Crowder and W. Jackson, 1776.

3 works in one volume, 8° (205 x 123mm). Second work with engraved frontispiece by John Lodge. (Occasional spotting.) Contemporary red morocco gilt, covers with centrally-placed JHS monogram on oval onlays of green and blue, the monogram surmounted by a cross and with three nails below, encircled by cherub heads and two rings of sacred fire, wide border of alternating urns and flowers, spine with raised bands in six compartments reprising an elaborate floral design, gilt board edges and turn-ins, marbled endpapers, gilt page edges (a few small marks on covers, light rubbing at extremities). *Provenance*: Ellen Hester Mary Hope, April 3 1794 (pencil inscription on front blank) — Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

A HANDSOME AND WELL-PRESERVED DEVOTIONAL BINDING.

£600-900

\$860-1,300
€790-1,200



0313

The Booke of Common Prayer, with the Psalter or Psalmes of David: of that translation which is appointed to be used in churches. London: Robert Barker, 1607.

4° (273 x 185mm). Predominantly in black letter. Title and calendar in black and red, title and half-title with the same elaborate woodcut border, woodcut initials and decorative tail-pieces, all coloured in a contemporary hand. (Supplied facsimile title copied from the 1606 edition, remounted original section-title in the alternative setting dated 1606, occasional marginal spotting and thumbing.) Late 18th-century mottled calf, covers with gilt dentelle border, gilt spine with floral compartments and morocco label (some rubbing). *Provenance:* Sir Henry Edwards (1812-1886; later pencil note) – Sir Thomas Edwards (later pencil note) – Lady Edwards, Miss Edwards and Mr Hope (later pencil note).

HAND-COLOURED COPY of the Jacobean *Book of Common Prayer*, first published in 1604 following the decisions taken at the Hampton Court Conference which also led to the publication of the King James Bible. STC 16332.2; cf. STC 16330.3 for 1606 edition.

£600-900

\$860-1,300
€790-1,200

0314

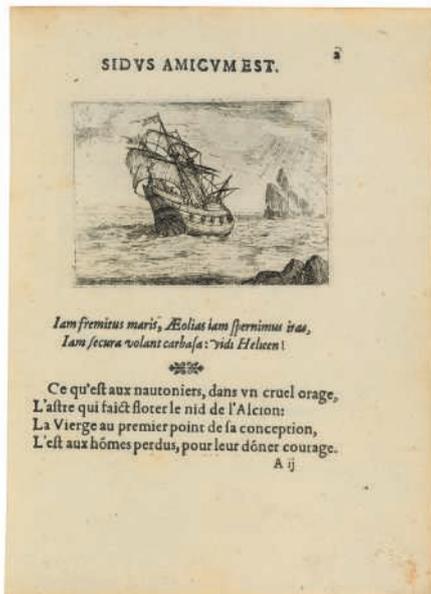
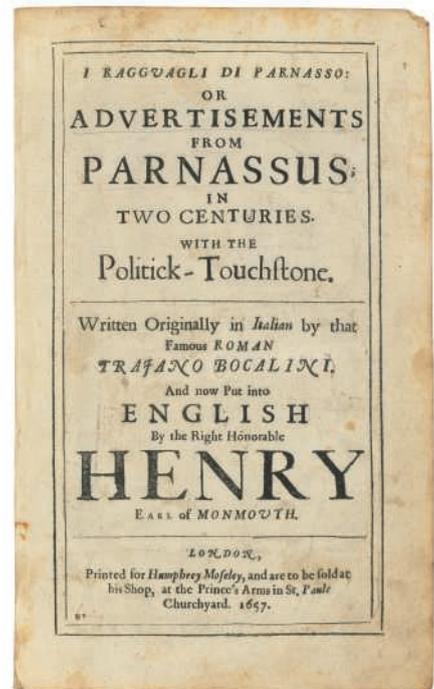
BOCCALINI, Traiano (1556-1613). *I ragguagli di Parnasso: or Advertisements from Parnassus.* Translated by Henry Carey, 2nd Earl of Monmouth (1595-1661). London: H. Moseley, 1657.

2° (276 x 178mm). Engraved portrait of Carey by W. Faithorne, woodcut floral head-piece. (Portrait torn with loss at corner, cut down and mounted, slight soiling to title and preliminaries, waterstaining in second half, occasional spots.) Contemporary polished calf, ruled in blind (covers scuffed, extremities rubbed, spine label lacking).

A reissue, with cancel title, of the first English edition of 1656. Boccalini's *Ragguagli di Parnasso* (*News-sheet from Parnassus*) was a satire on the life and writings of his most eminent contemporaries, listing complaints made to Apollo who then distributed justice according to the merits of each case. First published in 1612, it was frequently reprinted, and was among a number of works which Carey translated because of their relevance to his own times. Wing B-3381.

£600-900

\$860-1,300
€790-1,200



0315

CALLOT, Jacques (1592-1635). *Vie de la mere de Dieu representée par emblesmes.* [No place, publisher or date].

4° (196 x 145mm). Etched Latin title below letterpress title in French, 26 emblematic etchings by Callot printed on rectos only, heading above in Latin, a Latin distich and its translation into a French quatrain below. (Light spotting and soiling to title, and small marginal repair, occasional isolated spots elsewhere, paper restoration at lower margin of E1.) Late 19th-century red morocco by Riviere, gilt-panelled sides, gilt spine compartments, one directly lettered, gilt turn-ins and edges. *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

There are four known editions of Callot's emblem book, Francois Langlois's Paris edition of 1646 in quarto (F.134), Benoit Audran's undated Paris edition in oblong octavo (F.135), and two others with no imprint or date, both quarto (F.136-137). Despite the greater number of editions, it is much rarer than his other emblem book, *Lux claustris. La lumiere du cloistre*, published in Paris by Langlois in 1646. Both works show the artist's great characteristic of delicate simplicity. Adams, Rawles & Saunders F.137 (wrongly calls for headings in Latin and French); cf. Landwehr, *Romanic* 197; Praz 294.

£2,000-3,000

\$2,900-4,300
€2,700-3,900



0316

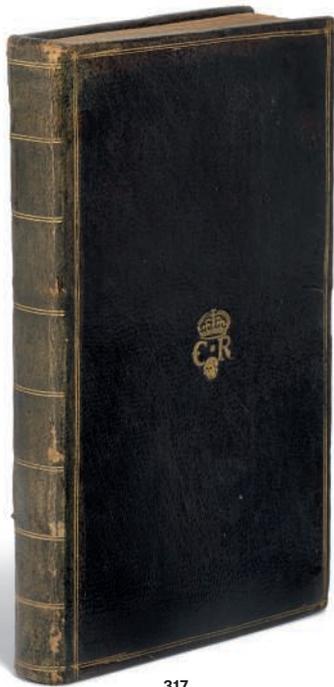
[CAMDEN, William (1551-1623)]. *Annales: The True and Royall History of the Famous Empresse Elizabeth*. Translated by Abraham Darcie (fl. 1623-1635). London: Benjamin Fisher, 1625.

4° (220 x 162mm). Engraved title, engraved portrait of Elizabeth by Robert Vaughan, etched portrait of Darcie by Fr. Delaram on final verso, large woodcut initials and ornaments. (Title close cut with loss of bottom and inner margins and partial loss to bottom line of text on verso, portrait of Elizabeth with margins cut away, Gg3 short at margins, some browning and waterstaining.) Hard-grained olive morocco gilt by J. McKenzie, gilt edges. *Provenance*: Mary [?] (early signature, partly deleted) – Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate, his pencil note reading 'rare portrait of Darcie in a brilliant state').

FIRST ISSUE of the first English translation of Books 1-3 of Camden's Latin *Annales*, made from the French translation by Paul de Bellegent. FIRST ISSUE, AND EARLY STATE OF THE ENGRAVED TITLE-PAGE with the translator's name and without Fisher's address or the date in the imprint, also with 14 lines of verse on the recto of Elizabeth's portrait and with Darcie's portrait on final leaf. The work was dedicated to James I and published in the last year of his reign. Graesse II, 25; STC 4497.

£2,000-3,000

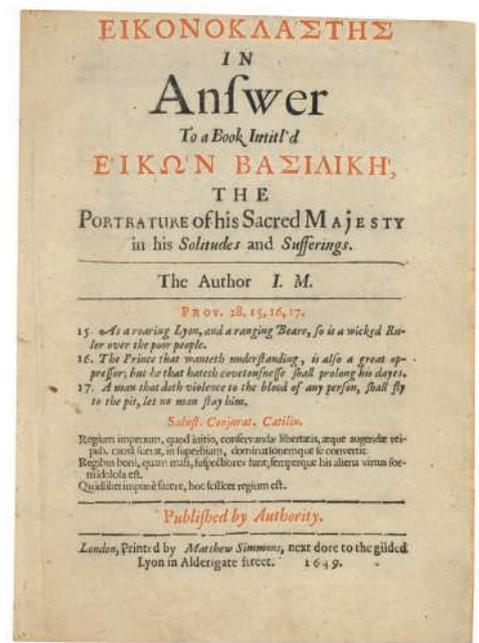
\$2,900-4,300
€2,700-3,900



317



318



319

317

[Charles I (1600-1649)]. *Eikon basilike: The Pourtraicture of His Sacred Majesty in His Solitudes and Sufferings*. [London: no imprint], 1649.

8° (212 x 130mm). Woodcut royal arms on recto of first leaf, engraved portraits of Charles I and the Prince of Wales, folding engraved plate of the king at his devotions by W. Marshall. (Stains to bottom margin of first portrait, occasional spots.) Contemporary memorial binding of black goatskin, gilt fillet border on covers enclosing royal cypher 'C.R.' surmounted by a crown and with skull below, flat gilt-ruled spine, gilt board and page edges (spine rubbed and faded). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

CONTEMPORARY MEMENTO MORI BINDING FOR CHARLES I. There has been debate over the part played by John Gauden, bishop of Worcester, in ghost-writing the hugely popular spiritual autobiography of the king, published ten days after his death. According to Bryan Spinks in ODNB, 'the likelihood is that Gauden had a significant responsibility for *Eikon basilike*, but that his many enemies sought to deny it.' For an elaborate panelled binding enclosing the same *Memento mori* symbols, see M. Foot, *The Henry Davis Gift*, ii, 103. Madan 26; Wing E-308.

£600-900

\$860-1,300
€790-1,200

318

CHARLES I (1600-1649) — *Eikon alethine. The Pourtraiture of Truths most sacred Majesty truly suffering, though not solely. Wherein the false colours are washed off, wherewith the painter-steiner had bedawbed truth, the late King and the Parliament, in his counterfeit piece entituled Eikon basilike. Published to undeceive the world*. London: printed by Thomas Paine, to be sold by George Whittington, 1649.

Small 4° (198 x 142mm). Engraved frontispiece portrait, title within ruled border, ornamental woodcut headpieces. (Frontispiece mounted on guard, margins of title lightly soiled.) Purple morocco gilt by J. Mackenzie, wide gilt-tooled border on sides, flat spine lavishly decorated in gilt, turn-ins, gilt edges (lightly rubbed, new endpapers). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate and note, 'with the extremely rare portrait of Dr. Gauden').

FIRST EDITION of this reply to *Eikon basilike*. According to Pforzheimer it 'was one of the first, if not the very first published attack on the authenticity of the King's Book.' Pforzheimer 352; Wing E267.

£800-1,200

\$1,200-1,700
€1,100-1,600

319

CHARLES I (1600-1649) — M[ILTON], J[ohn] (1608-1674). *Eikonoklastes in Answer to a Book intitl'd Eikon basilike*. London: Matthew Simmons, 1649.

4° (185 x 136mm). Title in red and black. (Washed, title slightly shaved, small, mainly marginal repairs.) 19th-century tan calf, gilt spine with two labels, red edges. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

FIRST EDITION of Milton's infamous antimonarchical tract. As the title states, *Eikonoklastes* ('Image Breaker') was a reply to *Eikon basilike* ('Image of the King'). Widely accepted as the spiritual autobiography of Charles I, the latter was published on 9 February 1649, ten days after the King was beheaded by Parliament. The fifty editions in various languages which appeared within a year alarmed the council of state who initially asked John Selden to respond; when he refused, they turned to Milton. Pforzheimer notes that, after the Restoration, *Eikonoklastes* 'was ordered ... to be burned by the common hangman Copies of this first edition are uncommon and are lacking in several notable Milton collections.' Coleridge, *Milton*, 18; Grolier, *Wither to Prior* 577; Parker, *Milton* 963; Pforzheimer 709; Wing M-2112.

£1,500-2,500

\$2,200-3,600
€2,000-3,300



320

0320

CHARLES I (1600-1649) — *The True Effigies of Our Most Sovereigne Lord, King Charles Queene Mary, with the rest of the Royall Progenie.* London: John Sweeting, 1641 [i.e. 1642].

8° (182 x 133mm). Typographical title border. In verse. 8 full-page etched portraits, 2 signed by W. Hollar, one by R. Vaughan, the portrait of Prince James, Duke of York playing tennis ascribed to Merian. (Portrait of Mary, Princess of Orange cropped at bottom margin affecting legend.) Extra illustrated with 39 etched and engraved portraits on 36 mounted leaves by Hollar, C. van de Passe, Hartges and Savery after van Dyck, Huysens and Hollar after van Dyck, T. van Merlen, G. Faithorne, P. de Jode and others. Early 19th-century red morocco ornately tooled in gilt, gilt edges (a little rubbed). *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate, his bibliographical note on front endpapers, other occasional notes and attributions).

FINELY BOUND, EXTRA ILLUSTRATED COPY OF THIS ICONOGRAPHY of Charles I, Henrietta Maria and their children, published in the opening year of the Civil War. The extra illustrations not only include multiple effigies of Charles I and his queen (3 identified as being by Hollar), but two impressive equestrian portraits of Charles II by van Merlen, portraits of James I, Anne of Denmark, and James II, and van de Passe's 'scarce' portrait of Princess Elizabeth Stuart, daughter of James I, and grand-daughter of Mary Queen of Scots; the Hanoverian dynasty became her direct descendants. A preliminary note records what 4 other copies of *The True Effigies* had made at auction, the most expensive being 'W. Nassau's copy ... £30-10-0 lot 1309 sold in 1820,' followed by 'Sir M. Sykes in 1824 lot 1008 £25-4-0'. MOST RARE. ESTC lists only 5 institutional copies, two in Britain and three in North America. Wing T-2690.

£1,500-2,500

\$2,200-3,600
€2,000-3,300

0321

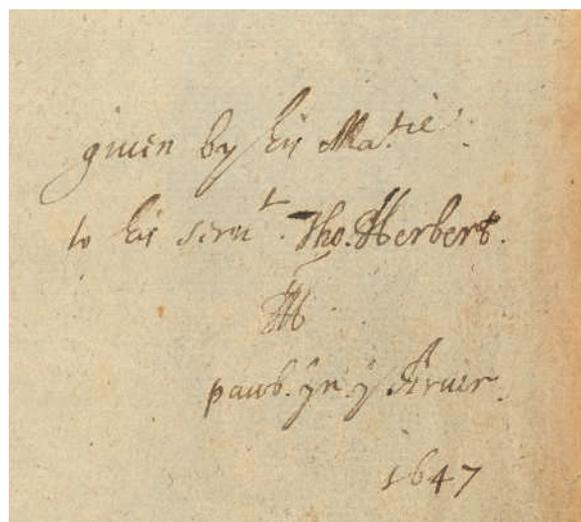
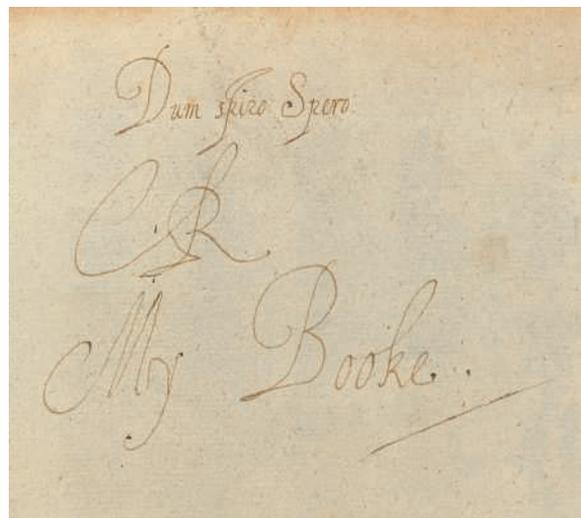
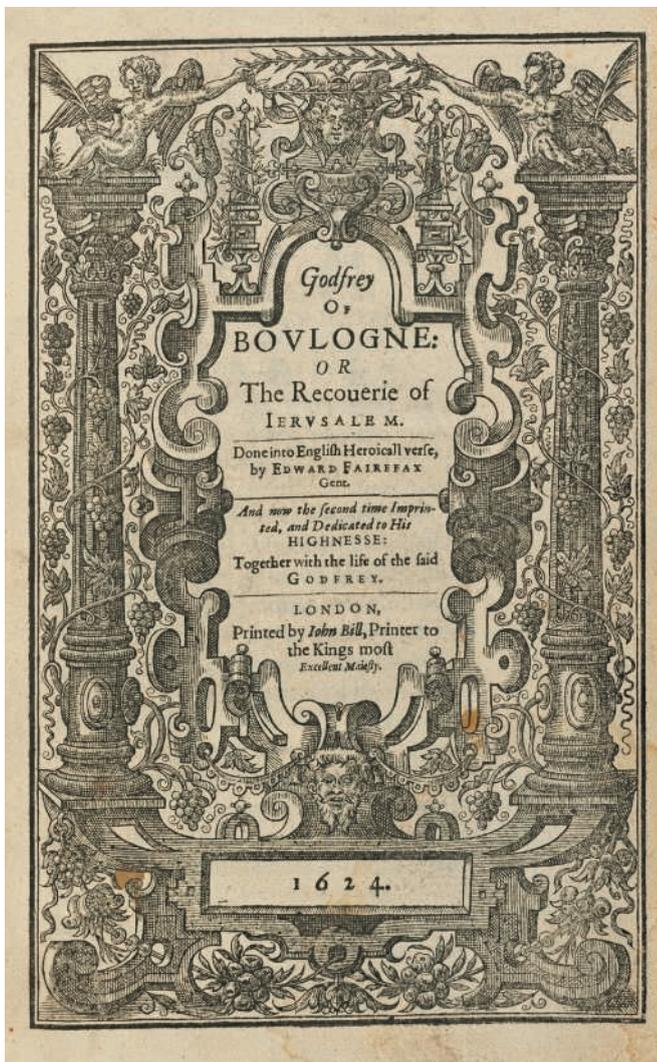
The Life and Death of Henrietta Maria de Bourbon, Queen to that blessed King and Martyr, Charles I. London: Dorman Newman, 1685.

12° (138 x 80mm). Three royal crests in woodcut on B3r. Three advertisement leaves at end. (A few headlines close cut, F5v and F6r with small ink stains at margin, occasional light soiling.) Later calf in period style, multiple blind fillets on covers, spine with raised bands, directly lettered with date, brown morocco title label, red edges (joints lightly rubbed). *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

A reissue with cancel title-page of *The Life and Death of that Matchless Mirrour of Magnanimity, and Heroick Vertues Henrietta Maria de Bourbon* (London, 1669). Both issues are rare. ESTC locates 7 copies of the 1669 issue and 6 copies of this later issue of 1685. No sale of either is recorded on the on-line databases. The object of the reissue was presumably to inspire loyalty to the queen's second son who was crowned James II on 23 April 1685. Wing L-2012.

£500-800

\$710-1,100
€660-1,000



6322

CHARLES I (1600-1649) — [TASSO, Torquato (1544-1595)]. *Godfrey of Boulogne or The Recoverie of Jerusalem. Done into English heroicall verse by Edward Fairfax. And now the second time imprinted, and dedicated to his Highnesse.* London: [Eliot's Court Press for] John Bill, 1624.

2° (282 x 177mm). Title with woodcut historiated border [McKerrow & Ferguson 283]. (Without the frontispiece portrait, waterstaining mainly affecting front blank, title, preliminaries and end leaves, slight tear to front blank, final verso slightly soiled.) Contemporary speckled calf, blind triple fillet border on sides, plain spine with raised bands outlined by blind fillets, red edges (lightly rubbed); 20th-century quarter morocco box. *Provenance:* Charles I (front blank inscribed at head 'Dum spiro spero' ['While I breathe I hope'] C.R. My Booke', the king's gift to) Sir Thomas Herbert (1606-1682; his inscription on front blank reading: 'given by his Matie. to his serv^t. Tho. Herbert,' signed with initials 'TH', followed by the motto of the Herbert family: 'pawb yn y Arver' ['Everyone has his own customs'] and date '1647' — '328" number in corner of front pastedown, further mark '114' and possible price '2. 12.' on front free endpaper — the 'Life of Godfrey of Boulogne' with occasional early 19th-century marginalia in ink — later pencil scoring to poem and note in margin of U2 — Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

THE DEDICATEE, KING CHARLES'S COPY OF THE SECOND EDITION, given to his Parliamentarian attendant, Thomas Herbert, during his captivity at Carisbrook Castle. As STC notes, the second edition contained extra preliminaries, including the publisher's dedication to Charles I naming Tasso as author. 'Some copies have an engraved portrait of Godfrey and/or an extra leaf of verses: "The Genius of Godfrey to Prince Charles"' (neither present here). When the English civil war broke out in 1642, Herbert followed his patron, the Earl of Pembroke, in supporting Parliament. 'The beginning of 1647 saw Herbert begin his service as an attendant to the captive Charles I, an episode that only ended with the execution on 30 January 1649 and the burial of the king. Herbert was one of the few parliamentarians whom Charles I was willing to have wait on him' (ODNB). *Threnodia carolina*, published towards the end of his life in 1678, was Herbert's narrative of the last two years of Charles's life (reprinted in Gertrude Stevenson's *Charles I in Captivity*, London, 1927). In many ways it is the account of the unusual friendship between the king and this kindly Parliamentarian, one so important to Charles that he gave his faithful attendant the gift of a gold watch. The narrative also mentions the King's books, relating how the monarch 'gave Mr Herbert the charge of his books, of which the King had a catalogue, and from time to time had brought unto him, such as he was pleased to call for.' Next to scriptural texts, 'the book he most delighted in' is said to have been '*Godfrey of Bulloigne*, writ in Italian by Torquato Tasso, and done into English heroic verse by Mr. Fairfax, a poem his Majesty much commended.' It is also said that 'In many of his books he delighted himself with the motto *Dum spiro spero*; which he wrote frequently as the emblem of his hopes as well as endeavours for a happy agreement with his Parliament' (Stevenson pp. 91-93). Great pathos therefore lies in the royal inscription. STC 23699.

£50,000-80,000

\$71,000-110,000
€66,000-100,000

6323

CIVIL WAR TRACTS — A collection of Shropshire interest, comprising: B.H. True, *but Sad and Dolefull Newes from Shrewsbury. Expressed in two severall letters ... relating at large the severall passages of the late skirmish at or near Worcester ... Octob. 10. 1642.* [London]: Imprinted at Yorke, and now re-printed in London, 1642. (Title slightly frayed at edges.) *Provenance*: date '10 Oct 42' inscribed in corner of title. ESTC locates 5 copies of this Royalist tract, one only in North America (Huntington). The earlier York printing is not recorded in ESTC under the same title. Wing F-320A, *The Letter sent from the Lord Falkland ... concerning the late conflict before Worcester* (York, 1642) is a different account. Wing H-9.

Joyfull and Welcome Newes from Shrewsbury ... with an exact relation of a battell fought before the walls of the said town. [London]: Th. Rider, October 7. 1642. A Parliamentary pamphlet of slightly earlier date than *True, but Sad and Dolefull Newes*. Only 6 copies located. Wing J-1127.

[NORCROFT, John]. *Exceeding Joyfull Newes from ... the Earle of Essex declaring the true manner of his ... proceedings in his march towards Shrewsbury.* London: Hen. Hutton, Oct. 10 1642. (Heavy stains.) Only 6 copies located. Wing N-1228.

Articles or Demands made by the Kings most Excellent Majestie to the Gentry and Commonalty of the County of Salop, on Saturday the 8. of October 1642. London: Henry Hutton, Octob. 12. 1642. 9 copies located. Wing C-2149.

A Continuation of the Late Proceedings of His Majesties Army at Shrewsbury, Bridge-North, and Manchester. London: M. Batt, October 12. 1642. *Provenance*: date '12 Oct 42' inscribed in corner of title. In letter form with date 'Octob. 8. 1642' printed at end. The date of publication and the inscribed date is that on which Charles I's forces left Shrewsbury, advancing to Bridgnorth, and from there to Edge Hill, Warwickshire, where the first pitched battle of the Civil War was fought. 7 copies located. Wing C-5967.

All the Proceedings of ... the Earl of Essex, from the 1. of October to the 14. London: Th. Thompson, October 14. 1642. 5 copies located. Wing A-947.

ARROWSMITH, John. *Englands Eben-Ezer or Stone of Help ... a Memoriall of that help which the Parliament forces lately received at Shrewsbury, Weymouth, and elsewhere. In a sermon ...* London: Robert Leyburn for Samuel Man, 1645. (Lacks the first leaf, an order to print.) Wing A-3775.

BRERETON, William. *Shrewsbury taken. A Copie of Sir William Breretons Letter to the Parliament.* London: Robert Austin, 1645. Describes the capture of Shrewsbury by Brereton's Parliamentary forces on 22 February 1645. 9 copies located. Wing B-4371.

VINES, Richard. *The Happinesse of Israel.* London: Abel Roper, 1645. First of three editions, the two others published in 1656. Wing V-551.

[JONES, Robert]. *A Great and Bloody Fight in Shropshire.* London: A.H., 1648. (Soiling and creasing, final leaf repaired on recto.) 5 copies located, 4 in North America, one in the British Isles (BL). Describes how a royalist troop of horse were briefly able to enter Shrewsbury, only to be driven out again by Col. Mackworth. Wing J-987.

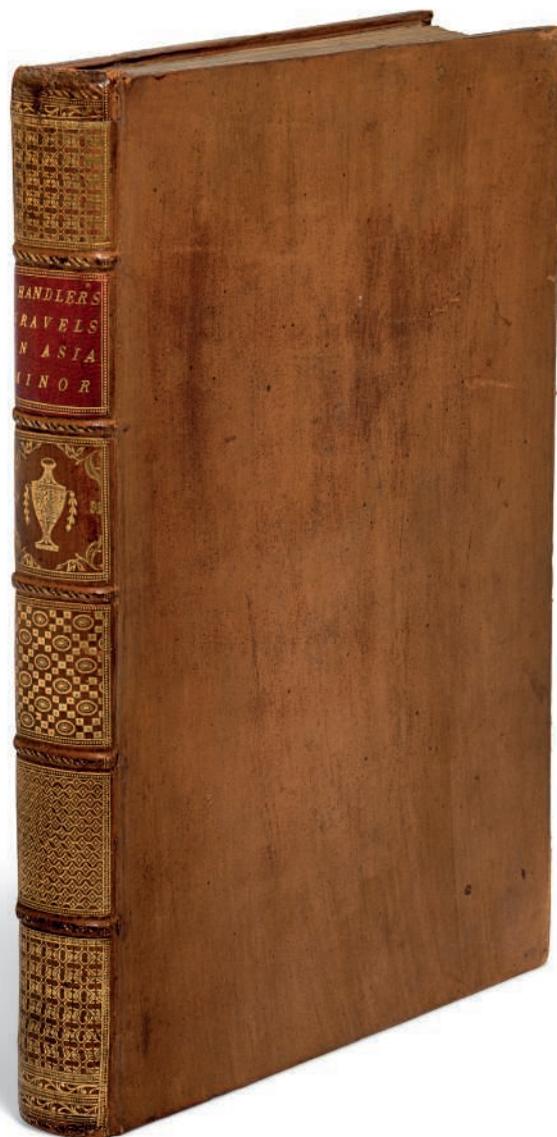
A Testimony of the Ministers in the Province of Salop to the Truth of Jesus Christ and to the Solemn League and Covenant. London: F.N. for Tho. Underhill, 1648. Wing T-821.

FOULKES, Robert. *An Alarme for Sinners containing the Confession, Prayers, Letters and Last words of Robert Foulkes ... with an Account of his Life.* London: Langley Curtis, 1679. (Ends on p. 36 with 'Finis' but lacks 2 more leaves at end called for by ESTC.) Foulkes notoriously delivered his wife's baby girl, only to murder the baby on the same day. His confession appears to have merited inclusion in this collection because he was 'late minister of Stanton-Lacy in the County of Salop'. Wing F-1644.

Together 12 works in one volume, small 4^o (180 x 132mm). (Some general browning and staining.) Early 19th-century red morocco gilt, green morocco spine label lettered 'Shropshire Tracts' and dated '1642-79', gilt edges. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

£800-1,200

\$1,200-1,700
€1,100-1,600

**6324**

CHANDLER, Richard (1737-1810). *Travels in Asia Minor: or an account of a tour made at the expense of the Society of Dilettanti.* Oxford: Clarendon Press, 1775.

4^o (272 x 210mm). One large folding engraved map. (Occasional light spotting, a few light marginal stains.) Contemporary polished calf, gilt-tooled spine, red morocco lettering-piece (extremities lightly rubbed). *Provenance*: R.B. More (bookplate).

FIRST EDITION. In 1764 Chandler joined the Society of Dilettanti, becoming its treasurer and leader of the expedition to Greece and Asia Minor which the society sponsored. Accompanied by Nicholas Revett and the watercolourist William Edmund Pars, he spent nearly a year in Asia Minor before arriving in Athens in August 1765. The expedition resulted in three major works – the *Ionian Antiquities* 1769-1797, *Inscriptiones antiquae*, 1774, and the two volumes of *Travels in Asia Minor* and *Travels in Greece*. Blackmer 318; ESTC T51597.

£500-800

\$710-1,100
€660-1,000



€325

CHANDLER, Richard (1737-1810). *Travels in Greece: or an account of a tour made at the expense of the Society of Dilettanti*. Oxford: Clarendon Press, 1776.

4° (274 x 216mm). 7 engraved maps, 2 folding. (Long clean tear at fold of first folding map, light spotting, mainly at beginning and end, light offsetting from plates.) Contemporary sprinkled calf (front joints cracked but cords holding, rubbed). *Provenance*: R.B. More (bookplate).

FIRST EDITION. Blackmer states that 'the account of Athens is very important; it was the most detailed that had yet appeared, and Chandler made the first public announcement of the discovery of the temple of Apollo Epikourios at Bassae.' Blackmer 319; ESTC T10412.

£700-1,000

\$1,000-1,400
€920-1,300

€326

CURTIS, William (1746-1799). *The Botanical Magazine; or Flower Garden Displayed*. London: 1787-[1798].

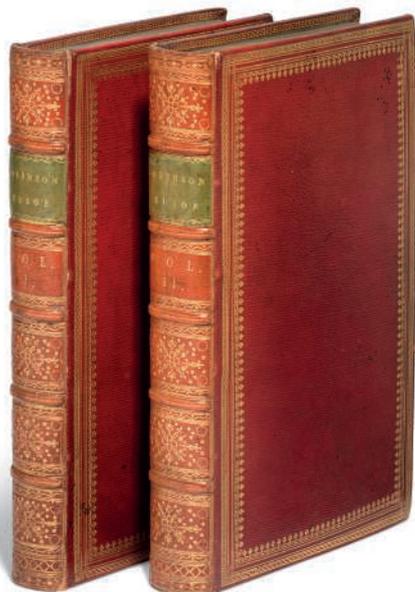
Volumes 1-12 bound in 6 vols, 8° (230 x 135mm). 432 engraved plates, all but one hand-coloured, one folding, 17pp. general index to first 10 vols bound in at end of 5th vol. (Lacking index leaf to vol. 3 and title and index to vol. 12, two plates misbound, occasional insignificant spotting and even browning.) Contemporary tree calf, gilt spines and turn-ins (corners faintly rubbed, otherwise a fine set). *Provenance*: Catherine Smitheman (ownership inscription dated February 1799 at front) — Sir Henry Hope Edwards, 10th Baronet (1829-1900; bookplate).

AN EXTREMELY HANDSOME SET with fine hand-coloured plates of one of the oldest scientific periodicals of its kind. The work was immediately successful (its publication continuing almost without interruption until 1983), endorsing Curtis's theory that his clients, who refused to buy folio pictures of unassuming plants, would subscribe to an octavo work which pictured showy plants that filled their gardens. Hunt 689; Nissen BBI 2350; Stafleu & Cowan 1290; Blunt (1994), pp.211-217; *Great Flower Books* (1990), pp.156-7. See also R. Desmond *A Celebration of Flowers: two hundred years of Curtis's Botanical Magazine* (1987).

(6)

£1,000-2,000

\$1,500-2,800
€1,400-2,600



€327

DEFOE, Daniel (?1661-1713). *The Life and Strange Surprising Adventures of Robinson Crusoe* [including George Chalmers, *The Life of Daniel De Foe*]. London: John Stockdale, 1790.

2 volumes, royal 8° (221 x 133mm). Engraved titles and 14 plates after Stothard by Medland, author portrait prior to the *Life of Defoe*. (Title to vol. 1 with small burn hole in outer margin, title and frontispiece in vol. 11 waterstained, occasional spotting or light browning, without the list of subscribers.) Finely bound in contemporary straight-grained crimson morocco, covers with wide border of gilt fillets and roll tools, spine compartments with floral design made up of pointillé tools, green morocco title labels and volume numbers directly lettered, gilt turn-ins and edges (board edges lightly rubbed, a little ink spotting on covers). *Provenance*: Sir Henry Hope Edwards, 10th Baronet (1829-1900; bookplate) — Mary Forbes (bookplate at rear of vol. 2).

AN ATTRACTIVELY BOUND COPY OF THE 1790 EDITION illustrated by the fashionable Thomas Stothard. ESTC T72291; Hammelmann and Boase 70.

(2)

£500-800

\$710-1,100
€660-1,000



0328

DANTE ALIGHIERI (1265-1321). *La divina commedia ... con varie annotazioni, e copiosi rami adornata* [with the minor works]. Venice: Antonio Zatta, 1757-1758.

5 volumes, 4° (274 x 200mm). Half-title in vol. 1, engraved frontispiece, title in red and black with vignette, engraved portraits of the dedicatee the Empress Elizabeth of Russia and the author, engraved dedication, 110 engraved plates by Magnini, Rizzi, Crivellari and others after Fontebasso, Zompini, Schiavonio and Marcaggi, engraved 'argomento' at head of each canto, engraved head- and tailpieces and initials. Folding genealogical table with engraved arms. (Vol. 3 with paper flaw in lower margin of D4, light waterstaining to some 30 leaves in the same vol., large hole in *6 of vol. 4 causing loss of a few words on verso, light spotting, a few upper margins lightly soiled.) Contemporary sprinkled calf, gilt spines with morocco labels (lightly rubbed, joints splitting slightly, spines a little frayed, two labels faded). *Provenance*: Jasper More (bookplate, vols 1-2) – Robert More of Linley (bookplate, vols 3-4).

An impressive edition of the works, which was also published in folio, the first illustrated edition of the *Divina Commedia* since 1596. Brunet II, 505; Gamba 396.

(5)

£2,000-3,000

\$2,900-4,300
€2,700-3,900

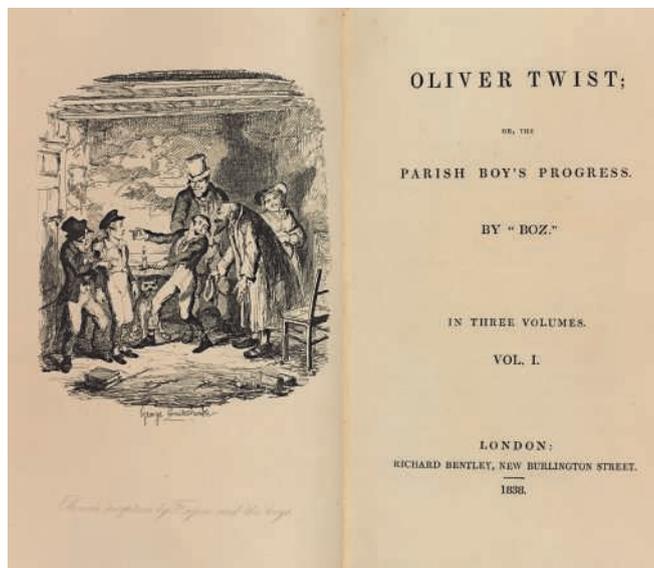
0329

[DICKENS, Charles (1812-20)]. *Oliver Twist; or, the Parish Boy's Progress*. By 'Boz'. London: Richard Bentley, 1838.

3 volumes, 12° (200 x 123mm). Half-titles in vols. 1-2, 3 etched frontispieces and 21 plates by George Cruikshank, 4 pages advertisements at end of vol. 1, 2 pages advertisements at beginning of vol. 3. (Large part of corner of 18 in vol. 1 repaired, lower margin of one plate in vol. 2 torn affecting one letter on recto, imprints of some plates closely shaved or cropped, light spotting.) Brown morocco by F. Bedford, gilt triple border on sides, spines lettered and lavishly decorated in gilt, gilt turn-ins, top edges gilt, others uncut (spines lightly sunfaded, small scuff mark in spine compartment of vol. 2). *Provenance*: Sir Henry Hope Edwardes (1829-1900; bookplate).

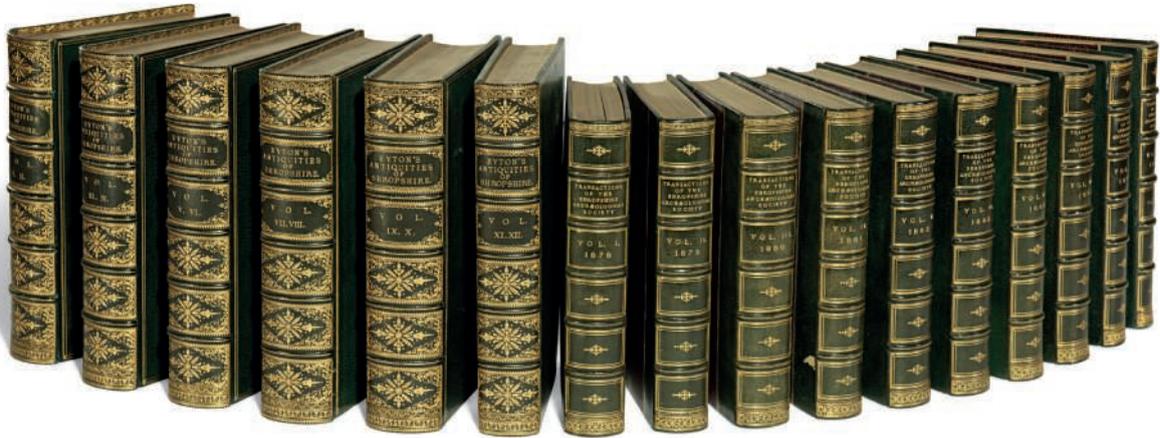
FIRST EDITION, EARLY ISSUE with the 'Fireside' plate at p. 312 in volume 3 and authorship ascribed to 'Boz' on each title-page. Without the inserted list of illustrations found in some copies of vol. 1. Begun as a serial in Bentley's *Miscellany* in February 1837 but published in three volumes (as here) before its completion in the magazine in March 1839. Cruikshank was forced to complete his illustrations in some haste, and Dickens only reviewed them on the eve of publication. He objected to the 'Fireside' plate which depicted Oliver at Rose Maylie's knee with Harry and old Mrs. Maylie all gathered around the living-room fire. Cruikshank's revised illustration had the same title ('Rose Maylie and Oliver') but showed Rose and Oliver standing before Oliver's mother's church memorial. This revised plate became the standard one in later issues of the book. Dickens also modified the title page to have the name 'Boz' replaced by 'Charles Dickens' Carter p. 107; Eckel, p. 59-60; Sadleir 696.

(3)



£700-1,000

\$1,000-1,400
€920-1,300



o330

EYTON, Robert William (1815-81). *Antiquities of Shropshire*. London: John Russell Smith, 1854-60.

12 volumes bound in 6, large 8° (247 x 155mm). Half titles in volumes 1-3 and 5, 135 wood-engraved plates and 14 maps, 13 folding, one double-page. (Some vols. spotted.) Green morocco gilt by F. Bedford, triple fillet border on sides, spines gilt in compartments, gilt edges (extremities lightly rubbed, scuff mark on front cover of vol. 1, a few light stains). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). ONE OF 300 COPIES.

With volumes 1-9 of *Transactions of the Shropshire Archaeological and Natural History Society* (Shrewsbury and Oswestry, 1878-87), in green half morocco gilt by F. Bedford. This run includes Edward Woodall's article on Charles Darwin with a Woodbury type photograph of Darwin by Leonard Darwin and 4 plates (vol. 8, pp.1-64).

(16)

£800-1,200

\$1,200-1,700
€1,100-1,600

o331

THE DILETTANTI SOCIETY. *Ionian Antiquities*. London: Spilsbury and Haskell, 1769.

Volume 1 only, large 2° (560 x 410 mm). 28 full-page engraved plates after N. Revett and W. Pars, numerous etched and engraved head- and tailpieces. (Some plates browned or affected by damp.) Contemporary sprinkled calf, spine richly gilt with red morocco label, amphora in one compartment and geometrical design in others (ring mark on upper cover, extremities lightly rubbed). *Provenance*: Jasper More (bookplate).

FIRST EDITION OF THE FIRST SPONSORED PUBLICATION OF THE SOCIETY OF DILETTANTI. The Society's *Antiquities of Ionia* eventually reached 5 volumes published over 136 years (6 volumes if one includes the enlarged re-issue of vol. 1 in 1785). The materials for the first two volumes were gathered on the Ionian mission of Richard Chandler, Nicholas Revett and William Pars in 1764-1766. Blackmer 1566; Harris 849; RIBA 3123.

£800-1,200

\$1,200-1,700
€1,100-1,600

o332

FRÉART, Roland, Sieur de Chambray (1606-1676). *A Parallel of the Antient Architecture with the Modern*. London: T.W. for D. Browne [and others], 1723.

2° (354 x 210mm). Half-title, engraved frontispiece portrait, title in red and black, 40 full-page and 2 half-page architectural engravings, woodcut and engraved head- and tailpieces. (a2 detached, occasional dampstains and marginal tears.) Contemporary reversed calf, panelled in blind (spine chipped). *Provenance*: Robert More of Linley (d. 1780; bookplate).

Third edition of the English translation by John Evelyn, including *The Elements of Architecture* by Sir Henry Wotton and other additions. Second issue, the first being dated 1722 on the title. Fréart's influential work, which had first appeared in Paris in 1650, collects together and illustrates the architectural essays of ten masters of the field — Palladio, Scamozzi, Serlio, Vignola, Barbaro, Cattaneo, Alberti, Viola, Bullant and De Lorme. Harris 235; Keynes 77; RIBA 1136.

£600-900

\$860-1,300
€790-1,200





0333

GELLIUS, Aulus (c.123-c.165). *Noctes Atticae*. Edited by Joannes Andreae de Buxiis (1417-1475), bishop of Aleria. Rome: In domo Petri de Maximis [Conradus Sweynheym and Arnoldus Pannartz], 11 April 1469.

Median 2° (328 x 222mm). Collation: [16 210 36 4-810 912 10-2010 218] (1/1 blank, 1/2r dedicatory letter by Bussi to Pope Paul II, 1/6v blank, 2/1 blank, 2/2r tabula, 3/6 blank, 4/1r *Noctes Atticae*, 21/7v verses by Bussi in praise of Paul II, 21/6v blank).

194 (of 202) leaves. 38 lines. Types 2:115R, 115Gk. 2- to 7-line initial spaces, spaces for headings. Illuminated in contemporary Roman style. Opening title is a 7-line gold Roman 'P' surrounded by full border of interlaced vine-stems defined in red, blue, green and gold, including wreathed coat of arms, plus similarly illuminated initial at beginning of each book and rubrication in red and blue throughout. (Lacking first quire and two blanks in table of contents, occasional variable spotting, clean tears to lower margin of first text leaf and 1¾, margin paper flaw in penultimate leaf.) Early 18th-century calf, sides with a dyed semé and floral gilt border, central Trivulzio armorial, gilt spine with pomegranates and leather label, early title inked along lower fore-edge (a bit scuffed, some minor repairs). *Provenance*: unidentified Italian noble family (coat of arms at foot of illuminated border) – Carlo Barbavara (first quarter of 16th century: ex libris, from his father Marcolino, and numerous marginalia) – Teodoro Alessandro Trivulzio (1694-1763: armorial binding) – Richard Heber (1773-1833: library stamp) – Thomas Henry Hope (gift note from his father, John Thomas, dated 1837).

FIRST EDITION and one of the earliest Italian imprints. The *Noctes Atticae*, a work of short chapters on a variety of subjects such as philosophy, history, law, literature and grammar, was written in the latter half of the second century. Gellius began work during the winter nights in Attica and produced the book for the entertainment and instruction of his children. It enjoyed great success even in Antiquity and throughout the Middle Ages. Some Latin and Greek works of Antiquity are known only from this work through Gellius's extensive quotations. Consequently, the text is peppered with Greek: one lengthy passage of Plato's *Gorgias* takes up a complete leaf ([k]6), printed entirely in Greek and continued on the next page. Sweynheym and Pannartz, the prototypographers of Italy, whose first press stood at the Benedictine Monastery in Subiaco, printed many first editions of the Latin classics. According to an appeal for financial help to the pope on their behalf by the chief editor to the press, Giovanni Andrea Bussi, 275 copies of the Gellius were printed. Their list, including the edition sizes, appeared in the 1471-2 edition of Nicolaus de Lyra. Rare on the market: the last copy sold at auction was the Botfield copy in these rooms in 1994. ISTC ig00118000. HCR 7517; GW 10593; BMC IV, 6; Pellechet 5008; IGI 4186; Bod-inc G-504; Goff G-118.

£7,000-10,000

\$10,000-14,000
€9,200-13,000



0334

GOLDSMITH, Oliver (1728-74). *The Vicar of Wakefield; a Tale*. London: R. Ackermann, 1823. 8° (243 x 158mm). 24 hand-coloured aquatint plates by T. Rowlandson. (Light offsetting from plates, occasional light spots.) Late 19th-century half morocco, top edges gilt, others uncut (extremities lightly rubbed). *Provenance*: Sir Henry Hope Edwardes (1829-1900; bookplate).

A reissue of Rowlandson's characteristic hand-coloured plates, first published in 1817. Tooley 436.

£500-800

\$710-1,100
€660-1,000

0335

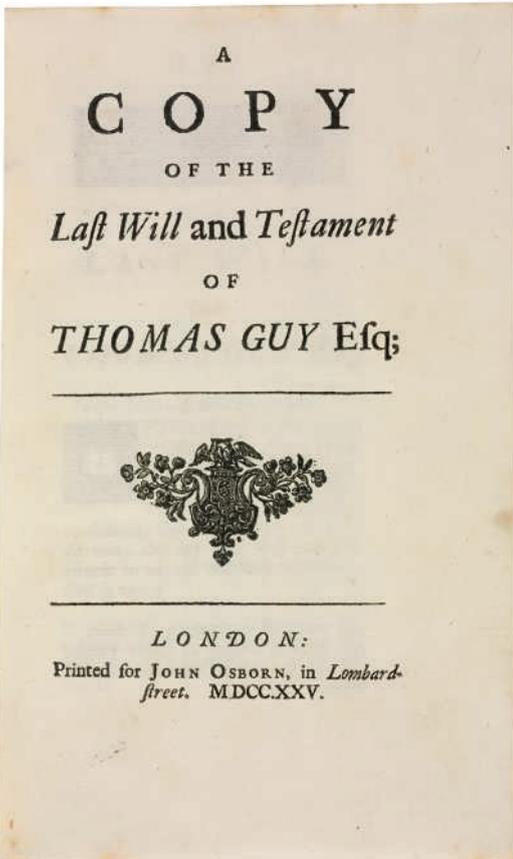
GRAY, Thomas (1716-1771). *Designs by Mr. R. Bentley, for six Poems by Mr. T. Gray*. London: R. Dodsley, 1753.

Imperial 4° (371 x 270mm). Half-title, engraved vignette on title, 6 engraved plates, 6 head- and tailpieces, 6 historiated initials, by I.S. Müller and C. Grignon after Bentley, the poems printed on rectos only, the 'Explanation of the Prints' by Horace Walpole on both recto and verso. (Light spotting and soiling, mostly marginal.) Contemporary polished calf, spine gilt one compartment with red morocco label, repeated urn device and flower sprays in the other six (spine frayed at head, corners rubbed). *Provenance*: Westport House (bookplate) — Ulick (note of indirect purchase from his sale at Sotheby's by:) Norah More — Jasper More (bookplate).

Hazen's second issue with half-title reading 'Designs, &c.' and the exclamation mark in the rows of printer's flowers on recto of final leaf. 'These plates are an extraordinary and skilful combination of classical river gods, rococo lightness, and Strawberry Hill Gothic' comment Hammelmann and Boase (p. 14). It was at Gray's insistence that the word 'Designs' preceded 'Poems' in the title, a reflection of his feeling that the text played a 'subordinate' part. Gray was also responsible for the insertion of the word 'Mr' before the two names in the title, much to Walpole's dislike. 'A Long Story' is printed for the first time. Hazen, *Horace Walpole* 42; Northup 178; Ray, *English* 4; Rothschild 1061; Stokes 43.

£500-800

\$710-1,100
€660-1,000



0336

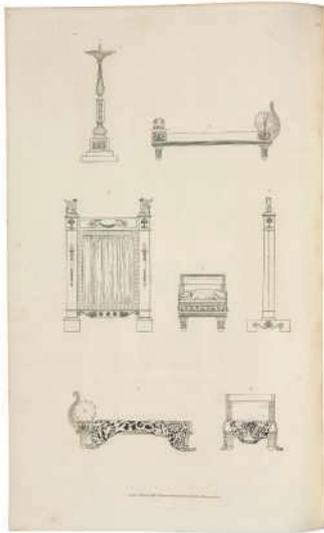
GUY, Thomas (1645?-1725). *A Copy of the Last Will and Testament of Thomas Guy Esq.* London: John Osborn, 1725. [Bound with:] *Anno regni Georgii ... undecimo. At the Parliament begun ... the ninth day of October ... 1722* [The title on p. [v] reads: 'An Act for incorporating the Executors of the Last Will and Testament of Thomas Guy, ... in order to the better management and disposition of the charities given by his said last will.']. London: John Baskett and the assigns of Henry Hills decess'd, 1725.

2 works in one volume, 8° (203 x 127mm). Late 18th-century black morocco, spine gilt, gilt edges (lightly rubbed, spine faded, dent to lower board edge). *Provenance*: Robert More (thought to be the unidentified recipient of a loosely inserted one-page letter, 4to, from Thomas Matthew, Sherborn Lane, 10 November 1732, telling his correspondent that he has been elected a Governor of Guy's Hospital, mentioning 'I also send you a Book containing a copy of Mr Guy's Will and the Act of Parliament for incorporating his Trustees', and summoning him to a meeting of the Annual General Court) - Jasper More (bookplate).

PRESENTATION COPY [to Robert More], with accompanying letter from Thomas Matthew, the first clerk to the hospital (period in office 1725-1737), presenting the book. According to the copy of a typed letter to R.H.F. Brain from the hospital archivist, 7 January 1970, More did not attend the annual court of 14 November 1732. 'He did however attend the following November when he was one of the seven governors elected to the Court of Committees for the ensuing year. He attended only one of the dozen or so meetings of that body during his year of office His subsequent attendance at meetings of the full Court was spasmodic, but he did attend once and, on two occasions, twice in the years 1736, 1737, 1744, 1758, 1754 and 1755.' The archivist affirms that this copy of the *Will* 'was probably one of the last of the first printing commissioned by the Governors.' ESTC lists five issues of the *Will* in 1725, two under the imprint of J. Osborn with variant title 'A Copy ...' and 'A True Copy ...'; of three others with the imprint of J. Peele, two are designated 'second' and 'third' edition. ESTC N4813 & T198277.

£500-800

\$710-1,100
€660-1,000



6337

HOPE, Thomas (1769-1831). *Household Furniture and Interior Decoration*. London: T. Bensley for Longman, Hurst, Rees, and Orme, 1807.

2° (470 x 230mm). Engraved additional title and 60 plates by Aiken and Dawe. (Variable spotting, mainly in first half.) Near contemporary half calf, spine gilt with morocco label, marbled edges (rubbed). *Provenance*: Jasper More (bookplate).

FIRST EDITION OF 'THE MOST IMPORTANT ENGLISH FURNITURE DESIGN BOOK OF THE EARLY 19TH CENTURY' (Musgrave, 1970 facsimile edition), with the rare additional title. This interesting series of plates illustrates the furniture and interiors of Hope's house in Duchess Street, London; the interiors, depicting not only classical styles but also those of Egypt, India and Moorish Spain, were intended to influence public taste. His work contains what is considered the earliest use of the term 'interior decoration'. *Abbey Life*, 24; *Berlin Kat.* 1236; *RIBA* 1547.

£1,000-1,500

\$1,500-2,100
€1,400-2,000

6338

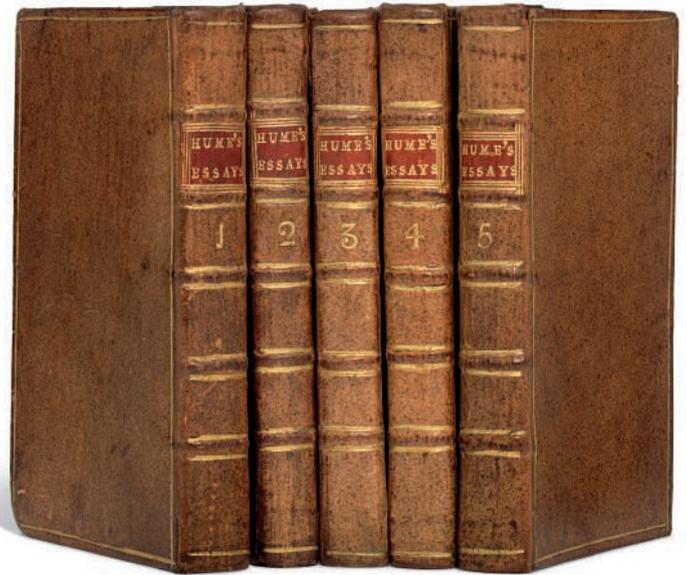
HOWELL, James (1594-1666). *Instructions for Forreine Travell*. London: T.B. for Humphrey Mosley, 1642. Engraved frontispiece by W. Hollar and portrait of Prince Charles, the dedicatee. Typographical borders. (One line of text excised recto and verso of L7.) [Bound with:] MORE, Richard (d. 1643). *A True Relation of the Murders committed in the parish of Clunne in the county of[f] Salop by Enoch ap Evan upon the bodies of his mother and brother*. London: T.B. for P. Stephens and C. Meredith, 1641. 12°. (Title cropped and torn at outer margin with loss of a few letters, old ink mark on frontispiece and title, paper fault on A4 affecting legibility of a few lines, some cropping of line borders.)

Together 2 works in one volume, 12° (131 x 73mm). Early 19th-century half calf, spine gilt with repeated fleuron surmounted by a coronet, red morocco label lettered 'More's Clunne Murder,' red edges. *Provenance*: Earls of Macclesfield (armorial blindstamp on title to the first work, on the two plates and first two leaves of text, engraved 'North Library' label with the same arms dated 1860, list of contents in a 19th-century hand, sold Sotheby's, 13 March 2008, lot 4147).

One of two issues of Howell's work to appear in 1642. It contained useful information on France, Spain and Italy, and was followed by an enlarged edition in 1650. First and only edition of More's *True Relation*, an early criminal memoir recording how the murderer's executed body was illegally removed from the gibbet and buried by his sisters, resulting in outrage against More and his fellow justice, Sir Robert Howard, because they took no action. Only 5 copies are recorded in ESTC, of which one is in the U.S. (William Andrews Clark Memorial Library, University of California). Both works have 'T.B.' as their common printer. *Grolhier Wither to Prior* 479; *Wing H-3082 & M-2685*.

£600-900

\$860-1,300
€790-1,200



6339

HUME, David (1711-1776). *Essays and Treatises on Several Subjects*. London: A. Millar, [vols. 1, 4: and A. Kincaid and A. Donaldson in Edinburgh], 1753-1756-1753-1754. (Titles to vols. 1-3 browned at margins, D3-4 of vol. 1 torn with slight loss, minor stains and soil marks.) [Bound with:] *Four Dissertations. I. The Natural History of Religion. II. Of the Passions. III. Of Tragedy. IV. Of the Standard of Taste*. London: A. Millar, 1757. (Marginal browning to half title, part title to 'Dissertation I' misbound after title.)

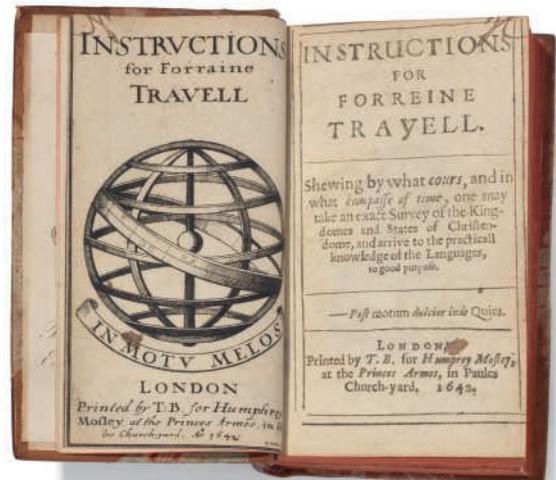
2 works in 5 volumes, 12° (161 x 98mm). Contemporary sprinkled calf, single gilt fillet on sides, spines with raised bands, red morocco title labels and directly lettered volume numbers, red speckled edges (corners a little bumped). *Provenance*: Jasper More (bookplates).

Mixed edition of the *Essays and Treatises* (vol. 1 'fourth' edition, vols 2 and 4 'third' edition, vol. 3 'second' edition), first collected edition of the *Four Dissertations*. The compilation of *Essays* in a cheap duodecimo format, put together by Andrew Millar, included Hume's most important works to date, the *Philosophical Essays*, the *Enquiry concerning Morals*, the *Essays Moral and Political* and *Political Discourses*; the effect was to 'draw attention for the first time to his philosophy in a format that which was both accessible and calculated to encourage sales' (ODNB).

(5)

£700-1,000

\$1,000-1,400
€920-1,300





340

0340

HUMPHREYS, Henry Noel (1810-79) & John Obadiah WESTWOOD (1805-93). *British Butterflies and Their Transformations*. London: William Smith, 1841. 4° (270 x 212mm). Half-title, hand-coloured lithographic frontispiece, and 42 hand-coloured plates. (Some generally light spotting, heavier to frontispiece and a few plates.) Late 19th-century green morocco gilt by F. Bedford, spine directly lettered and ornately tooled, gilt edges (spine faded to brown, slight sunfading of lower cover). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). FIRST EDITION. Nissen ZBI 2049

HUMPHREYS, H.N. & J.O. WESTWOOD. *British Moths and Their Transformations*. London: William Smith, 1843-45. 2 volumes, 4° (268 x 207mm). 124 coloured lithographic plates. (Some spotting, heavier to a few plates.) Green morocco gilt by F. Bedford, uniformly bound with the volume above (spines faded, remnants of paper label on spine and front cover of vol. 1). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (bookplate). FIRST EDITION. Nissen ZBI 2050.

(3)

£500-800

\$710-1,100
€660-1,000

0341

[JOHNSON, Samuel (1709-1784)]. *The Rambler*. London: J. Payne and J. Bouquet, 1751.

2 volumes, small 2° (278 x 180mm). Numbers 1-83, 85-179 only. (Lacking nos. 84 and 180-208, worming to lower outer corner of vol. 2 up to p. 692, pp. 957 and 951 of vol. 2 misbound, occasional browning and staining.) Contemporary mottled calf, spines gilt in compartments, contrasting morocco lettering-pieces (corners a little rubbed).

ORIGINAL ISSUES of the magazine written almost single-handedly by Johnson, and published every Tuesday and Saturday at 2d per number. Although this copy is not complete, it possesses a highly impressive mottled calf binding. Courtney and Smith 25; Rothschild 1234.

(2)

£500-800

\$710-1,100
€660-1,000

0342

JOHNSON, Samuel (1709-84, contributor) — [HAWKESWORTH, John (?1715-1773, editor)]. *The Adventurer*. London: J. Payne, 1753-54.

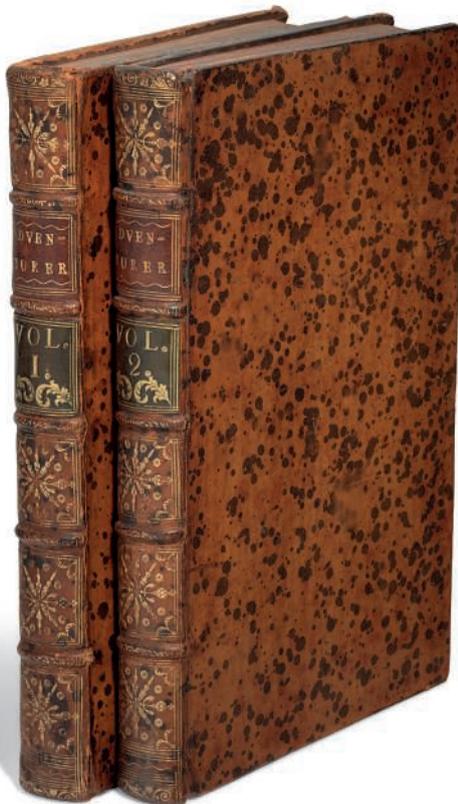
2 volumes, small 2° (277 x 180mm). Numbers 1-140. Titles with engraved vignettes. (Two leaves of 'Contents' and 'Mottos' in vol. 1 detached and slightly crumpled, quire 2M in vol. 1 with 45mm. and 30mm. tears through centre of text causing loss of a few letters, a few closed marginal tears, occasional stains.) Contemporary mottled calf gilt, uniform with lot 341 (lightly rubbed).

ORIGINAL ISSUES. Hawkesworth was the editor and principal writer for *The Adventurer*, a new journal issued 7 November 1752 – 9 March 1754, in succession to the *Rambler*. Johnson contributed 25 papers signed 'T', and up to four others signed 'T. and Misargyrus.' About seventy papers were written by the editor whose achievements were rewarded in 1756 by grant of the Lambeth degree of doctor of laws from the archbishop of Canterbury. This honour gratified Hawkesworth but, as noted in ODNB, 'it failed to impress his Ivy Lane friends and caused a rupture in his friendship with Johnson, who felt that "Hawkesworth—who had set out as a modest, humble man — was one of the many whom success in the world had spoiled" (Prior, 441)'. Courtney and Smith 39; Rothschild 1120.

(2)

£800-1,200

\$1,200-1,700
€1,100-1,600



e343

JONES, Inigo (1573-1652). *The Designs of Inigo Jones consisting of Plans and Elevations for Public and Private Buildings*. Edited by William Kent. London: Benjamin White for William Kent, 1770.

2 volumes in one, 2° (515 x 343mm). Parallel text in English and French. Engraved frontispiece, titles with portrait vignette, 99 engraved plates numbered to 73 and 64 in each volume, 7 folding and 24 double-page, those in vol. 1 from the designs of Henry Flitcroft of the work of Inigo Jones, those in vol. 2 from the designs of William Kent of buildings by Lord Burlington, engraved head- and tailpieces. (Occasional marginal spotting, repair to upper gutter of one plate.) Contemporary quarter calf, red morocco label on gilt spine, marbled boards, speckled edges (rubbed and lightly stained). *Provenance*: Jasper More (bookplate).

Second edition, following the first of 1727, with the same set of plates plus two additional engravings, the perspective of the proposed Whitehall Palace by Elias Ferris and an elevation of Flitcroft's design for Wentworth House by Schwerdfeger. 'A French title page and list of plates [were] added to each volume, presumably in the hope of encouraging continental sales' (RIBA 1625). Berlin Kat. 2268; Fowler 162 (1st edition).

£3,000-5,000

\$4,300-7,100
€4,000-6,500



e344

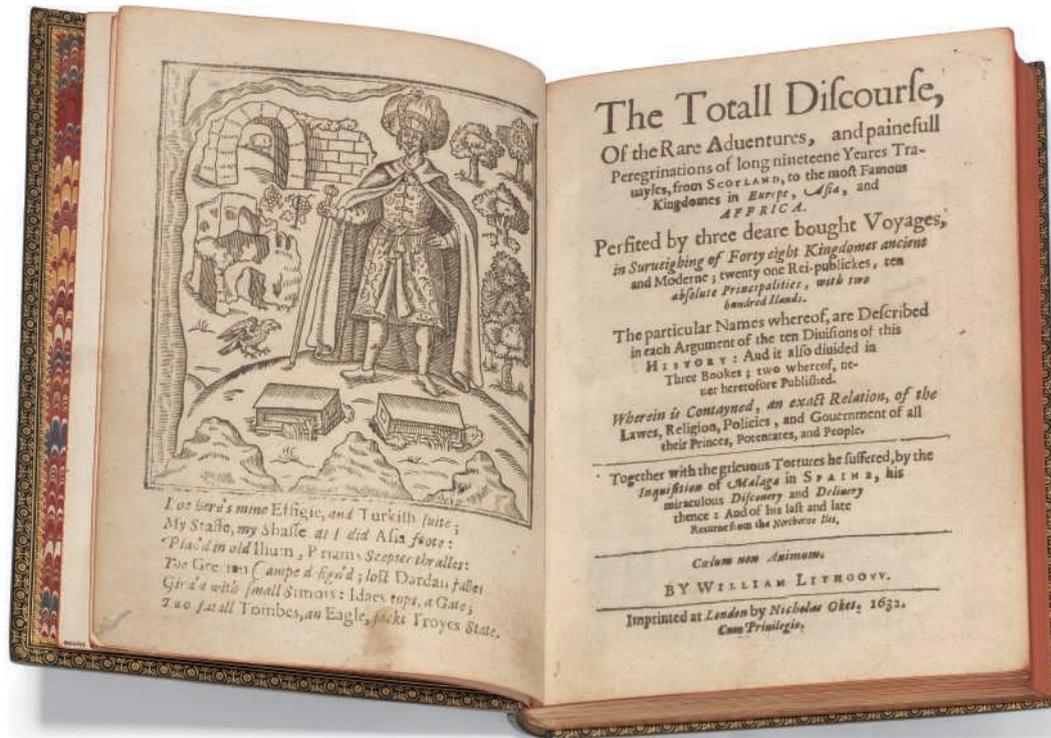
LE ROY, Julien David (1728-1803). *Les Ruines des plus beaux monuments de la Grèce*. Paris: H. L. Guerin & L.F. Delatour, and Jean-Luc Nyon; and Amsterdam: Jean Neaulme, 1758.

2 parts in one volume, 2° (558 x 410mm). 60 full-page engraved views, architectural plans and maps by Le Bas and Littret de Montigny, de Neufforge and Patte after Le Roy, woodcut tail-pieces. (Some plates browned, waterstain at bottom margins occasionally spreading.) Contemporary calf, gilt spine tooled with geometrical patterns and amphorae, red morocco title label, yellow edges (spine frayed, light scuffing to covers, corners worn). *Provenance*: Jasper More (bookplate).

FIRST EDITION of this important discourse on the history and architecture of ancient Greece, a model for the development of French neo-classical architecture. Le Roy, a leading French architect of his time, was trained by Jacques-François Blondel and later succeeded him as Professor of Architecture at the Académie Royale d'Architecture. He went to Greece in 1754, and published *Les Ruines* after four years spent measuring and drawing the ancient monuments and sites. Berlin Kat. 1888; Cicognara 2705; Millard *French*, 101; RIBA 1875.

£3,000-5,000

\$4,300-7,100
€4,000-6,500



0345

LITHGOW, William (1582-1645). *The Totall Discourse, of the Rare Adventures, and Painefull Peregrinations of Long Nineteene Yeares Travayles, from Scotland, to the most Famous Kingdomes in Europe, Asia, and Africa*. London: Nicholas Okes, 1632.

4° (190 x 146mm). Woodcut frontispiece and 8 large woodcut illustrations. (Repaired burnhole to D3 causing minor loss to two lines recto and verso, K3 with repaired tear through catch letter, other marginal repairs, Q1 and V4 short at outer margin, Ee1 affected by paper fault, occasional soiling and staining, isolated spots.) Late 19th-century black morocco gilt by Riviere, gilt and red edges (a little rubbed). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

Fourth edition of this early travel account 'perfit by three deare bought voyages, in surveighing of forty eight kingdomes ancient and moderne; twenty one reipublickes, ten absolute principalities, with two hundred islands.' First published in 1614, it is 'a book of uncommon value and interest, for its descriptions of men and manners even more than of places. Thus it is probably the earliest authority for coffee-drinking in Europe, Turkish baths, a pigeon post between Aleppo and Baghdad, the long Turkish tobacco-pipes, artificial incubation, and the importation (since about 1550) of currants from Zante to England' (ODNB). The woodcuts include a view of Fez. Cox I, 72; Howgego L134; STC 15712.5.

£2,500-3,500

\$3,600-5,000
€3,300-4,600



0346

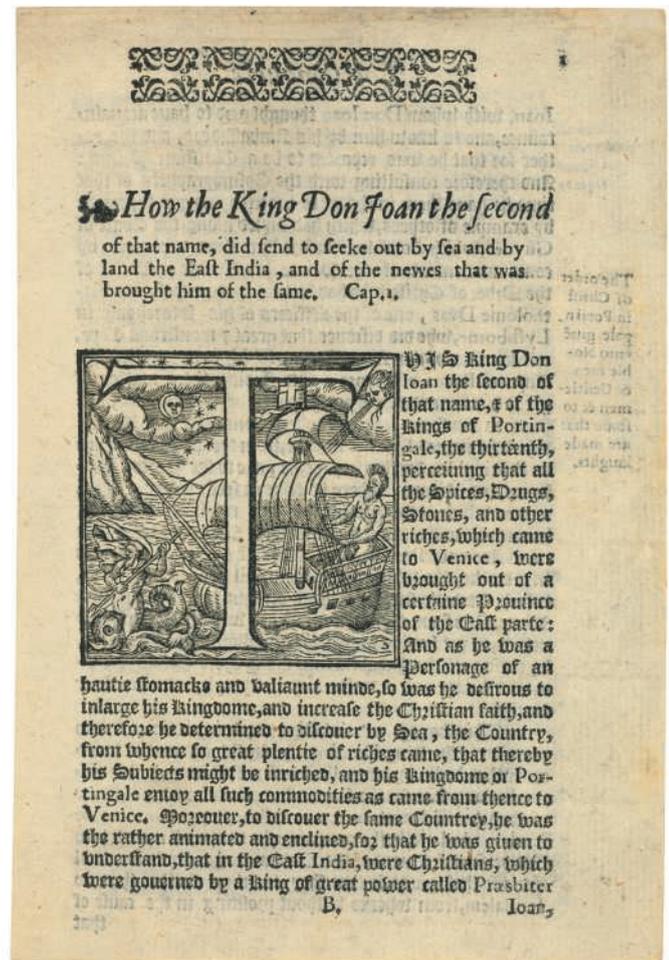
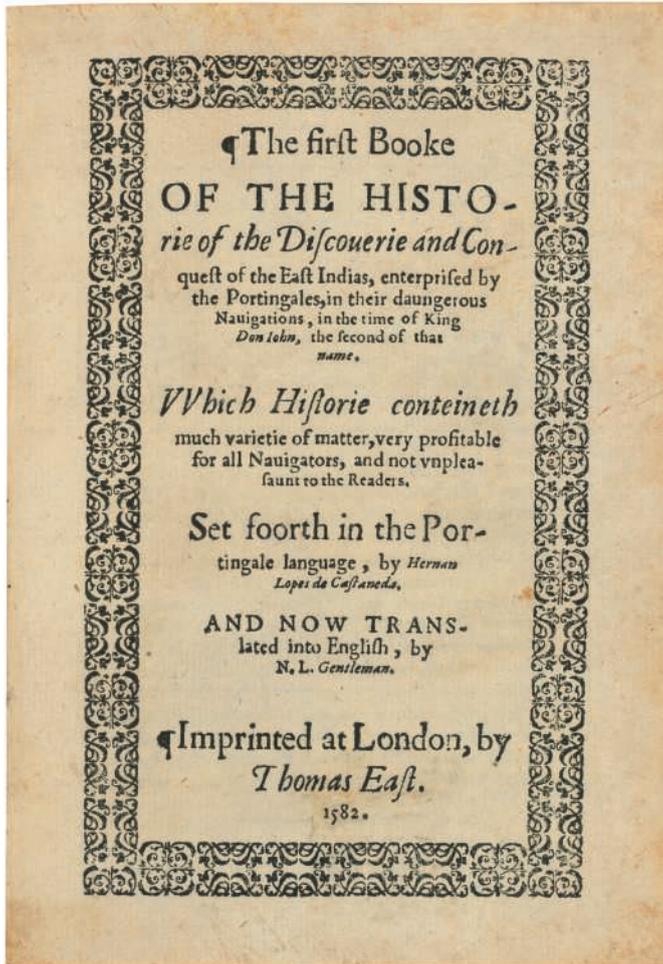
[?LANGREN, Jacob van (engraver)]. *A Book of the Names of all Parishes, Market Towns, Villages, Hamlets, and Smallest Places, in England and Wales*. London: S[amuel] S[immons] for John Garret, 1677.

Small 4° (185 x 140mm). 37 engravings in text, combining maps and distance tables, folding engraved 'Card or platt of all the shire townes in England,' and 2 other folding plates of Wales and Yorkshire. (Lacking ?one folding plate of 'The High Wayes, and Rodes, from any Shire Towne to London', the map of England rather tattered with a long tear along fold and shorter tear at bottom corner affecting text, old repair on verso.) Contemporary calf (spine and corners worn, covers bowed).

These tables of distance with their rudimentary maps must have filled a great practical need for, though rare today, they were frequently republished during the 17th century. While not citing the name of engraver or author, ESTC describes the 1677 edition as 'a greatly expanded version of *A Direction for the English Traveller* (1643) with letterpress text added to the engraved maps and tables.' ESTC calls for 5 folding plates but this is very likely an error since Skelton and Chubb both call for four. Skelton attributes the work to Jacob van Langren, who may have been the younger son of the better known Arnold Floris van Langren. On the other hand, Chubb lists it under the name of Mathew Simons, the publisher of the 1635 first edition. As Chubb notes, the maps of England, Wales, and the table of highways and roads are all lacking in the BL copy of the 1677 edition. Chubb L11; Skelton 98; Wing B-3719.

£600-800

\$860-1,100
€790-1,000



6347

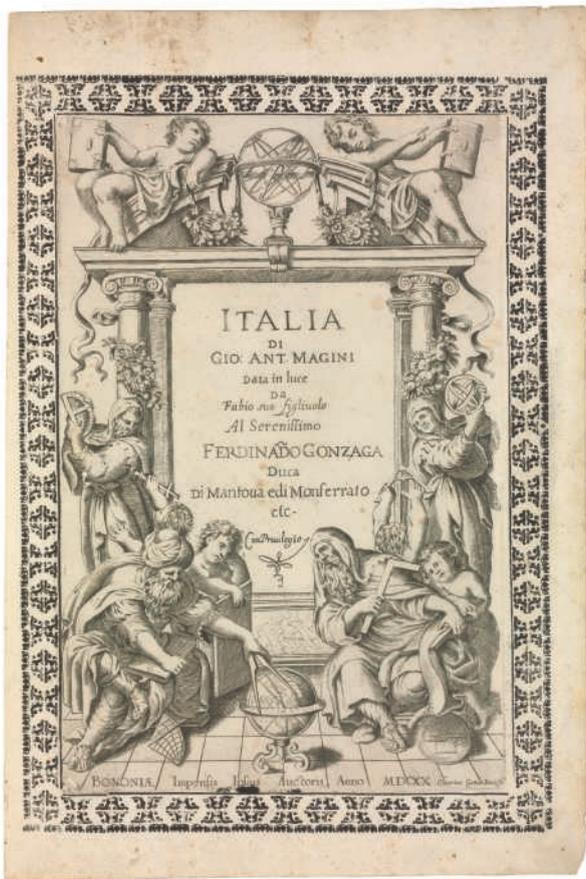
LOPES DE CASTANHEDA, Fernão (1500-1559). *The first Booke of the Historie of the Discoverie and Conquest of the East Indias, enterprised by the Portingales ... now translated into English by N[icholas] L[ichfield]*. London: Thomas East, 1582.

4° (183 x 132mm). Black letter. Typographical ornaments, woodcut grotesque at end of prologue repeated on colophon, woodcut floreated and historiated initials. (Washed, B2-3, C3 and T1 extensively repaired, solitary wormhole in B2 and D2 causing tiny loss, D2 with minor tears at corner, a probable paper fault, light marginal worming to H2 and L2, ink stains to bottom line of Q2r, occasional rust marks.) Late 19th-century panelled brown morocco gilt by Riviere, gilt edges. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate and comment 'very rare' in pencil).

FIRST EDITION IN ENGLISH of Book 1 of the *Historia do descobrimento e conquista da India pelos Portuguesas* (Coimbra, 1551). The author spent ten years travelling through Asia (1528-1538) collecting materials for his *Historia* which eventually reached an eighth book, published posthumously by his sons in 1559. The first book was soon withdrawn from circulation because of the offence it caused the Portuguese. Hill notes its key place in connection with American history for it includes Cabral's discovery of Brazil in 1500 and subsequent voyages to South America. Although the translator's dedication to Sir Francis Drake is signed Nicholas Lichfield, Hill and others believe that the translator may be Thomas Nicholas (1523-1612) whose translation of Thucydides from French into English appeared at the much earlier date of 1550. Alden & Landis 582/54; Borba de Moraes I, 166; Hill 1035: 'very rare'; Howgego C67; Palau IV, 262; Sabin 11391; Streeter sale I, 26; STC 16806.

£15,000-25,000

\$22,000-36,000
 €20,000-33,000



0348

MAGINI, Giovanni Antonio (1555-1617). *Italia*. Bologna: [Clemente Ferroni], 1620 [but 1632].

2° (410 x 283mm). Engraved title by Oliviero Gatto within typographical border, engraved author portrait and 60 (of 61) engraved maps on guards, 57 double-page, bound in differing order to the letterpress table. (Lacks map of the Papal States, block broken and stitching weak, title slightly soiled and spotted, portrait spotted, occasional small isolated spots or stains to maps, the maps of Vicenza and Lucca with small rub marks, map of Patrimonio di S. Pietro torn with loss to lower corner of border, map of Sicilia with 100mm. clean tear repaired on verso.) Contemporary vellum, morocco spine label, sprinkled edges (some staining and soiling, a few small wormholes, inner hinges split). *Provenance*: Robert More of Linley (d. 1780; bookplate).

SECOND EDITION, with portrait of the author dated 1632, of 'the first atlas of Italy produced by an Italian' (NMM). Magini's *Italia* was first issued in 1620; the second and third editions retained the original 1620 date. Magini, tutor to the Gonzaga family and professor of astronomy at Bologna University, had engraved most of the maps by 1613, and when he died the atlas was substantially complete, its publication three years later being supervised by his son Fabio. Eleven of the plates bear the signature of the English engraver, Benjamin Wright, who may also have been responsible for other maps. Graesse IV, 336; NMM, *Atlases and Cartography* III/1, 29; Nordenskiöld II, 137; Philipps 3061; Shirley BL, T.Mag-1a.

£3,000-5,000

\$4,300-7,100
€4,000-6,500

0349

MAITLAND, William (c. 1693-1757). *The History of London*. London: J. Wilkie, T. Lowndes, G. Kearsly and S. Bladon, 1772.

2 volumes including supplement, 2° (400 x 260mm). Issue with the initial engraved headpiece by C. Frederick Armiger and L.P. Boitard. Half-titles, 128 (of 131) engraved plates and maps, woodcut coats-of-arms. (Lacks list of subscribers and three plates, dedication and first leaf of the table of contents misbound before supplement, plates occasionally misbound, some marginal tears and repairs, small tear at foot of p. 1409 affecting one word, light browning and marginal dampstaining in vol. 1, occasional spotting in vol. 2.) Contemporary mottled calf gilt, red edges (slightly rubbed, corners bumped).

When first published in 1739 Maitland's history contained only 24 plates. The present edition was brought up to date by John Entick (c. 1703-1773) and illustrated far more extensively. ESTC T100086; Upcott 625-633.

(2)

£400-600

\$570-850
€530-780

0350

MAJOR, Thomas (1720-1799). *Les ruines de Paestum, ou de Posidonie, dans la Grande Grece. Traduit de l'Anglais* [by Jacques Varennes]. London: J. Dixwell for T. Major, [1768].

2° (580 x 380mm). 25 engraved plates numbered to 24, engraved royal arms, 5 engraved vignettes. List of subscribers, and a final leaf listing Thomas Major's engravings. (Title slightly soiled, light browning to text and plates, occasionally heavier.) Contemporary calf-backed, comb-marbled boards (covers scuffed, spine label torn, rather worn).

FIRST FRENCH EDITION. The temples at Paestum were almost unknown until their rediscovery in 1746; the first publication on them, in French, only appeared in 1764. Major's work was far more ambitious than any previous survey. The appearance of a French as well as an English edition suggests that there was not just a waiting French audience but a growing international interest in Greek Doric architecture. Blackmer 1065; Brunet III, 1329; Cicognara 2680; Fowler 157; Harris 539; RIBA 2008.

£1,000-1,500

\$1,500-2,100
€1,400-2,000





0351

MORGHEN, Filippo (1730-post 1807) and Antonio CARDON (engravers). An album of engraved views of Naples, Pozzuoli, Chiaia and other regions, [Naples: 1765-1779].

2° (534 x 372mm). A collection of 96 engraved plates and maps, most by or after F. Morghen and A. Cardon, on 82 sheets, 7 folding or double-page, many plates printed on blue paper. (No titles or text, a few outer margins affected by damp.) Contemporary half roan (spine and corners worn). *Provenance*: Richard Simmons (bookplate) — Jasper More (bookplate).

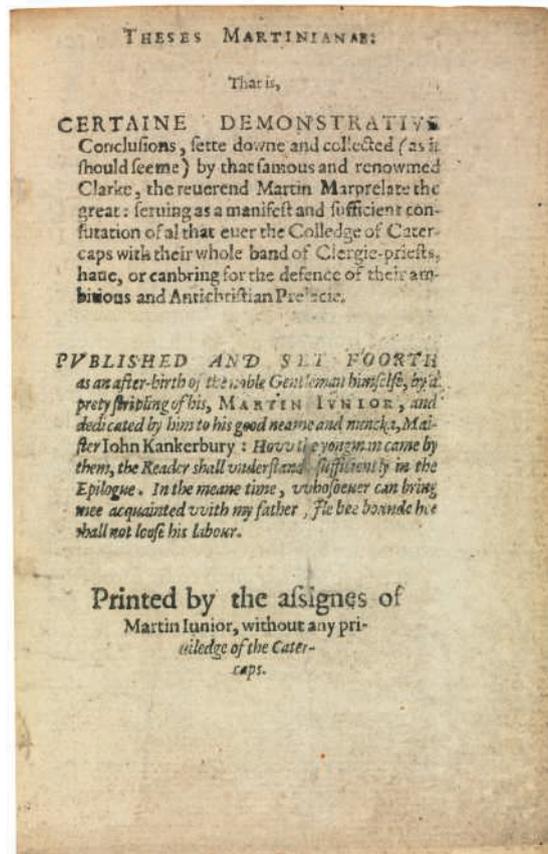
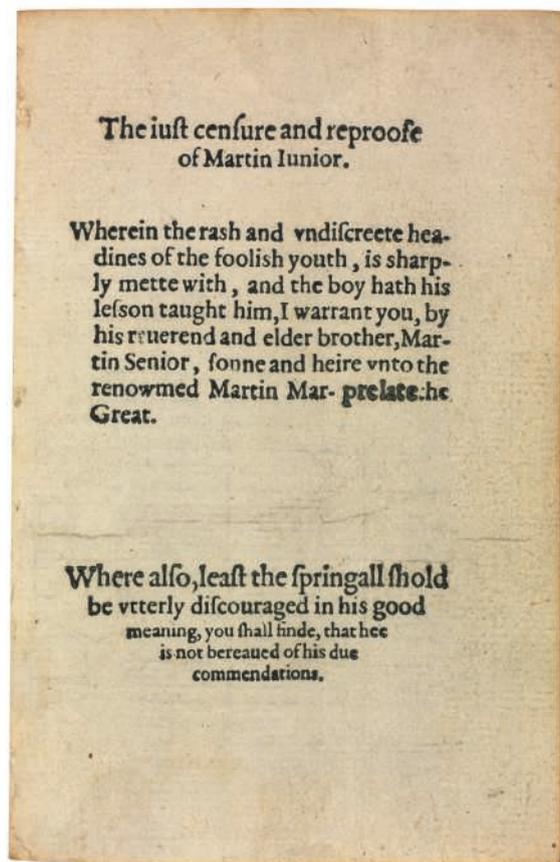
STRONG IMPRESSIONS, MANY ON BLUE PAPER. Filippo Morghen was the prolific engraver to the king of the Two Sicilies, and apart from two portraits at the start this album is devoted to views of Naples and its wider regions. The plate numbering suggests that the views are mainly drawn from five series. A smoking or erupting Vesuvius is shown in 6 numbered plates, variously signed by F. and R. Morghen, I. Vernet, and the Marchese Galiani. The next series of 10 plates has a dedication to Lord Baltimore dated Naples, 25 February 1765, and shows views of Paestum, some signed by both A. Jolli and F. Morghen. The next series consists of plates 3-40 of 40 numbered plates in *Le antichità di Pozzuoli, Baja e Cuma* (Naples: 1769). This is followed by a series of 14 sheets containing 28 plates by A. Cardon, several after G. Bracci, numbered 1-2, 5-30; a further 7 double-page or folding plates by Cardon numbered 31-37 show magnificent views of Chiaia which measure 534 x 975mm.

Sold as a collection of plates not subject to return.

£4,000-6,000

\$5,700-8,500

€5,300-7,800



0352

MARPRELATE, Martin (pseudonym). *The Just Censure and Reproofe of Martin Junior. Wherein the rash and undiscrete headines of the foolish youth, is sharply mette with, and the boy hath his lesson taught him, I warrant you, by his reuerend and elder brother, Martin Senior, sonne and heire unto the renowned Martin Mar-prelate the Great.* [Wolston, Warks.? : John Hodgkins, 29 July 1589].

8° (135 x 85mm). (Some light soiling.) Late 19th-century black morocco by F. Bedford, covers panelled in gilt and blind, acorn tool at corners, spine directly lettered and with repeated heart device between raised and gilt-ruled bands, gilt edges (back cover slightly discoloured). *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate and pencil note 'This is one of the rarest tracts by Marprelate').

FIRST AND ONLY EDITION OF THIS MARPRELATE TRACT, LONG RECOGNISED AS RARE. The two tracts purporting to be by the sons of Martin were both printed at Wolston, near Coventry, on the peripatetic press of the Welsh puritan, John Penry. Martin Senior or Martin Marprelate has been identified with Penry, but was more probably the Warwickshire squire and Member of Parliament, Job Throckmorton. ODNB observes: 'In the autumn of 1588 the radical puritan cause found a new voice in the rollicking, seditious satire of the Marprelate tracts. There is copious evidence that Throckmorton was up to his neck in this literary conspiracy. Most of the tracts were printed in Warwickshire, and Throckmorton was involved at every stage in their production.' ESTC locates 11 copies of the present tract. No sale is recorded in the on-line databases. STC 17458.

£2,000-3,000

\$2,900-4,300
€2,700-3,900

0353

MARPRELATE, Martin (pseudonym). *Theses Martinianae: that is, certaine demonstratiue conclusions, sette downe and collected (as it should seeme) by that famous and renowned clarke, the reuerend Martin Marprelate the great: seruing as a manifeſt and sufficient confutation of al that euer the Colledge of Catercaps with their whole band of clergie-prieſts, haue, or canbring [sic] for the defence of their ambitious and antichriſtian prelacie.* [Wolston, Warks.]: printed [by John Hodgkins] by the assignes of Martin Iunior, without any priuiledge of the Catercaps, [22 July 1589].

8° (135 x 85mm). (Lightly soiled, rubbing to a few letters near creasemark on title and following leaf, small repair on title verso, soiling to some other leaves, small hole in C4, D3-4 with stain at foremargin, a few headlines cropped.) Late 19th-century black morocco by F. Bedford, covers panelled in gilt and blind, acorn tool at corners, spine directly lettered and with repeated heart device between raised and gilt-ruled bands, gilt edges (covers slightly discoloured). *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

FIRST AND ONLY EDITION OF THIS RARE MARPRELATE TRACT. The two tracts purporting to be by the sons of Martin were both printed at Wolston, near Coventry, on the peripatetic press of the Welsh puritan, John Penry. Martin Senior or Martin Marprelate has been identified with Penry, but was more probably the Warwickshire squire and Member of Parliament, Job Throckmorton. ODNB observes: 'In the autumn of 1588 the radical puritan cause found a new voice in the rollicking, seditious satire of the Marprelate tracts. There is copious evidence that Throckmorton was up to his neck in this literary conspiracy. Most of the tracts were printed in Warwickshire, and Throckmorton was involved at every stage in their production.' ESTC locates 12 copies of the present tract. The Pirie copy, lot 541 in his sale, 3-4 December 2015, is the only other copy recorded at auction for several decades; it included two additional pieces. STC 17457.

£1,500-2,500

\$2,200-3,600
€2,000-3,300

0354

MILTON, John (1608-1674). *The Poetical Works of John Milton. With notes of various authors.* Edited by Thomas Newton (1704-1782). London: J. and R. Tonson, 1761-1752.

3 volumes, large 4° (286 x 230mm). 3 engraved portrait frontispieces by George Vertue, 17 engraved plates after Francis Hayman (Occasional, mainly marginal spotting.) Contemporary speckled calf, gilt spines with floral tooling and red morocco labels, speckled edges (spines rubbed at head, joints slightly split, rubbing at corners). *Provenance:* Jasper More (armorial bookplate).

A WIDE-MARGINED AND IMPOSING SET OF MILTON'S WORKS, combining Hayman's illustrations and the footnotes of Thomas Newton. Hayman's designs first appeared in 1749, and were used in at least 14 subsequent editions, the last in 1818. Newton first published his variorum edition of Milton's *Paradise Lost* in 1749, with a life and elaborate notes, and in 1752 the remaining poems. As ODNB states, his 'rigorous use of original documents and collation of all previous editions,' meant his work was 'highly rated by literary scholars'. Eight editions of the *Paradise Lost* appeared by 1775, earning Newton £735. ESTC T153742; Lowndes 1556; cf. Hammelmann and Boase 53.

(3)

£400-600

\$570-850
€530-780

0355

MOLIÈRE, Jean Baptiste Poquelin de (1622-1673). *Oeuvres.* Paris: [s.n.], 1734.

6 volumes, 4° (291 x 220mm). Half-titles, engraved portrait by Lépicié after Coypel, titles with large vignette, 33 engraved plates by L. Cars after F. Boucher, 198 vignettes and culs-de-lampe including repeats, historiated initials. (Light waterstain in outer margin of gathering 2E and leaf 2H4 in vol. 1, some leaves lightly spotted, some light browning.) Contemporary marbled calf gilt, triple fillet border on sides, spines lavishly decorated with floral and foliate motifs, contrasting morocco lettering-pieces, red edges (extremities lightly rubbed, chip to front cover of vol. 1). *Provenance:* Jasper More (bookplate).

FIRST EDITION WITH FRANÇOIS BOUCHER'S ILLUSTRATIONS, later state with 'Comtesse' on p. 360. Highly esteemed by Ray who writes: 'The book's format is noble, Molière's text is presented with more care than ever before, and Laurent Cars's engravings catch the spontaneity and elegance of Boucher's sketches with easy precision.' While admitting that the accompanying ornamentation is 'both conventional and repetitive,' Ray still finds that Boucher's own contributions of this kind, 'happy fantasies of impudent cupids at play, are of a higher order.' Brunet III, 1798; Cohen-de Ricci 712-14; Ray, *French* 6.

(6)

£1,500-2,500

\$2,200-3,600
€2,000-3,300

0356

RACINE, Jean (1639-1699). *Oeuvres.* Paris: 1760.

Large 4° (289 x 218mm). Half-titles, titles with engraved vignettes by Chevillet after de Sève, engraved portrait of the author by J. Daullé, 12 engraved plates, engraved head- and tailpieces, by Flipart, Aliamet, Baquoy, Tardieu and others, all after de Sève. (Light spotting and some light browning.) Contemporary sprinkled calf gilt, red and blue morocco lettering-pieces, yellow edges (extremities lightly rubbed, a few light stains). *Provenance:* Jasper More (bookplate).

FIRST EDITION WITH DE SÈVE'S ILLUSTRATIONS. According to Ray, 'in these stately volumes, Jacques de Sève did for Racine what Boucher had done for Molière. Indeed, the fact that he alone was responsible for designing the twelve plates, thirteen headpieces and sixty tailpieces gives them a decorative unity quite unmatched in the earlier work.' Brunet IV, 1078: 'Première édition de Racine, publiée en France, avec une certaine apparence de luxe'; Cohen-de Ricci 846-7; Ray, *French* 60.

(3)

£1,000-1,500

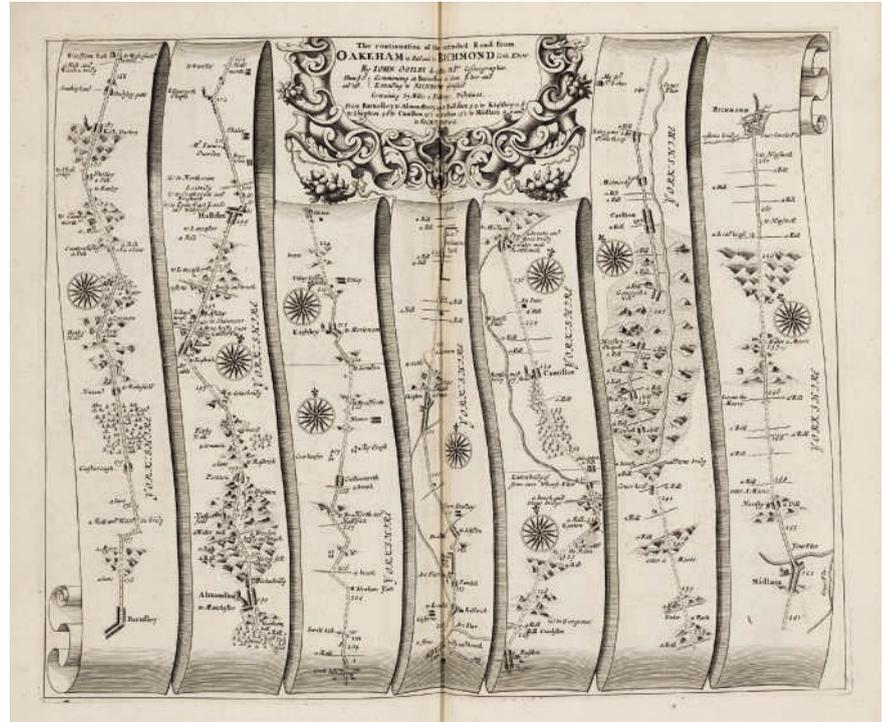
\$1,500-2,100
€1,400-2,000



355



356

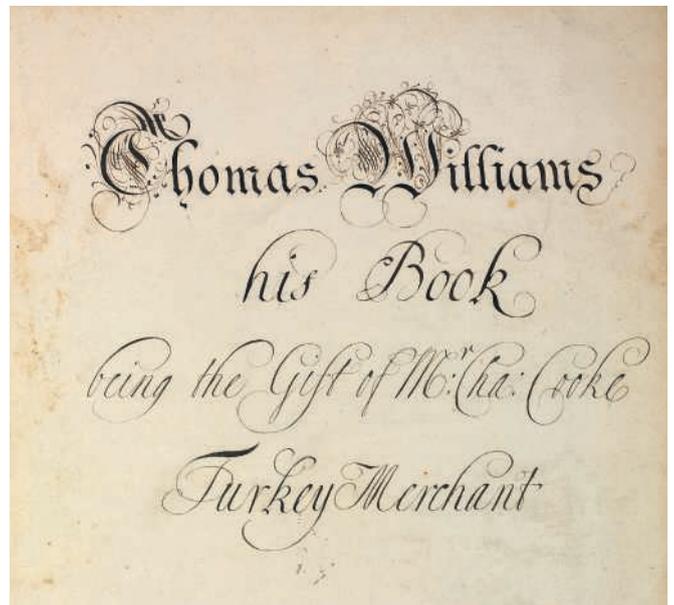


6357

OGILBY, John (1600-1676). *Britannia, Volume the First: or, an Illustration of the Kingdom of England and Dominion of Wales*. London: by the author, 1675.

Volume 1 [all published], 2° (434 x 269mm). Title in red and black, engraved frontispiece by W. Hollar, engraved general map of England and Wales and 100 double-page strip road maps with cartouches, engraved initials and head-pieces. (Paper strip covering earlier provenance pasted to upper margin of title, light marginal browning and occasional spotting, tiny wormtrails to middle of gutter just touching text and maps in final gatherings, marginal tear to Gg1.) Contemporary mottled calf, gilt spine with later red morocco title label, marbled edges (slightly worn, corners chipped). *Provenance*: Charles Cooke, Turkey merchant (front blank with his calligraphic gift inscription to): Thomas Williams – Robert More (d. 1780; bookplate).

A FINE, TALL COPY OF THE FIRST EDITION OF Ogilby's famous road book, in the issue with no dedication to Archbishop Gilbert and catchword '132' at πD1r. 'The first survey of the roads of England and Wales ... [the strip road maps] show the main roads only, with the cross-roads indicated. The distances are shown in miles along the roads, and the villages and mansions named, and in some cases the names of the residents are given' (Chubb 85). This copy exceptionally has three tables of the northern, western and southern roads bound before πH and not recorded elsewhere. The impressions are particularly sharp and bright. Wing O-168.



£9,000-12,000

\$13,000-17,000
€12,000-16,000

0358

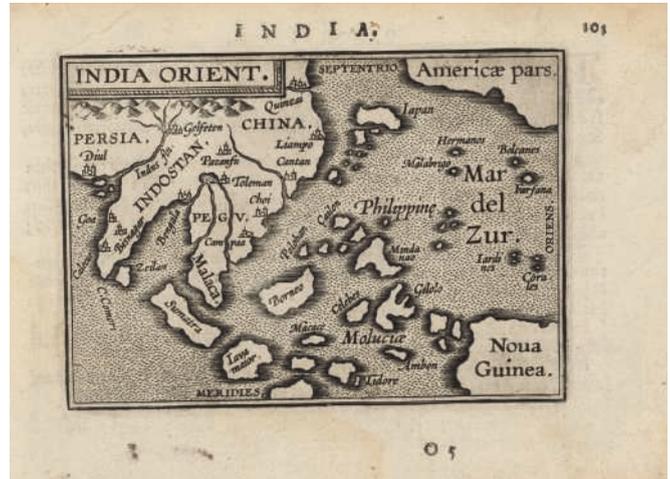
ORTELIUS, Abraham (1527-1598). *An Epitome of Ortelius His Theatre of the World ... amplyed with new Mappes wanting in the Latin editions.* [Antwerp]: typis H. Swingenii [for] John Norton, London, [1601?].

2 parts in one volume, small oblong 8° (128x170mm). Engraved vignette of a globe on title and arms of Richard Gargrave on verso, 125 full-page engraved maps, the first two unnumbered. (P8, the second leaf of table in pt. I, lacking but supplied in contemporary manuscript, title soiled and detached, other early leaves detaching, soiling and damp affecting many leaves at bottom and outer margin causing page edges to fray, lower corner of final leaf torn away, without final blank R8.) Contemporary calf, triple fillet border on sides in blind and gilt, gilt arabesque in centre with initials R.H. stamped in blind, flat spine in ruled compartments, green silk ties (spine ends worn, staining to covers, ties worn, inner hinges split). *Provenance:* R.H. (binding) – Walter Jening (inscription on title) – John Jening, 8 January 1622 (two inscriptions on final verso) – Thomas More (title inscription with crossed out price of 5s 6d) – Sarah More (signature on final verso) – Jasper More (bookplate).

FIRST AND ONLY EDITION of this English translation from the Latin abridgement, originally published in Antwerp, 1595. The thirteen additional maps are of regions of France, Florence and Apulia, Iceland, Japan and Romania. Walter Jening's inscription on the title indicates that the 'booke [was] lent to John' in '1596', calling into question the '[1601?]' date of publication proposed by STC (the '1596' date in the title inscription is crossed through but remains legible). Shirley follows Skelton in believing the atlas was printed in England, but this view is not upheld by STC or ESTC, the stronger likelihood being that printing was funded rather than actually undertaken by John Norton. Shirley, BL 1, T.Ort-2m; STC 18857.

£3,000-5,000

\$4,300-7,100
€4,000-6,500



0359

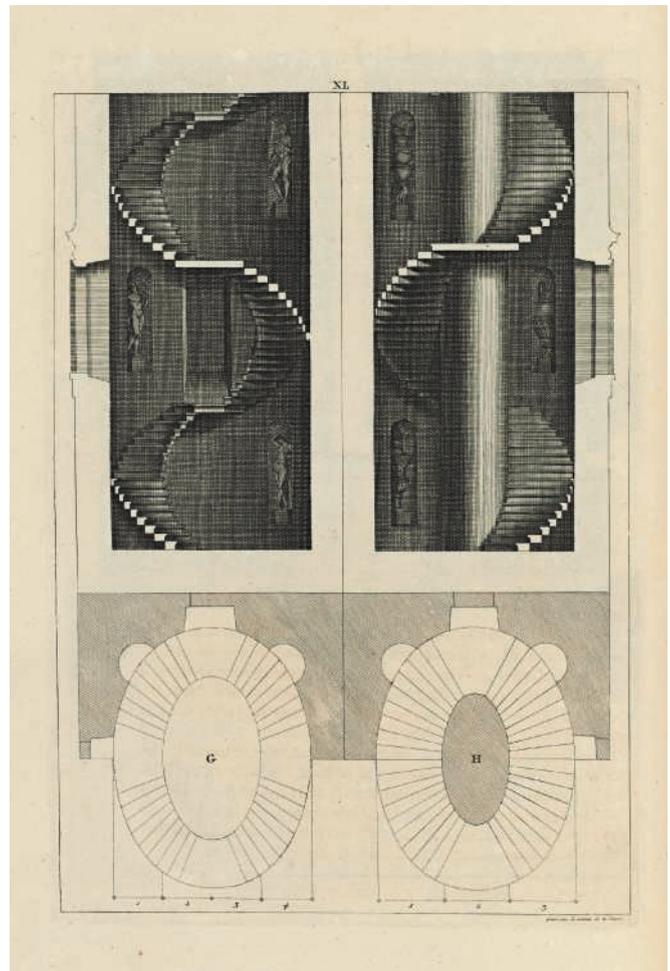
PALLADIO, Andrea (1508-1580). *The Architecture ... in Four Books containing a Short Treatise of the Five Orders ... revis'd, design'd, and published by Giacomo Leoni ... translated from the Italian Original [by Nicholas Dubois].* London: John Darby for the author, 1721.

4 parts in one volume, 2° (455 x 285mm). Engraved frontispiece, portrait and 218 plates on 203 sheets by R. Picart, M. Vander Gucht, J. Harris and T. Cole. (Title lightly browned, light browning to a few plates and occasional soiling to plate margins, several plates at end with small wormtrack in margin, a few plates misbound.) Contemporary panelled calf, speckled edges (joints cracked, extremities worn, some scuffing). *Provenance:* Louisa Catherine Howe, Marchioness of Sligo (1767-1817; book label and Westport House bookplate) – Jasper More (bookplate).

SECOND EDITION of Leoni's English version, using the same plates as that of 1715-[1720]. The two editions form 'a turning point in the history of British Palladianism,' marking not only the first complete English translation of *Quattro Libri* but the first use of 'worthwhile engraved copies of the original woodcuts' (RIBA p. 1348). Berlin Kat. 2598; ESTC T22366; Fowler 224; RIBA 2392.

£2,000-3,000

\$2,900-4,300
€2,700-3,900





Auc hulin fust vaillancet
 Et me liuroit forte bataille
 De cops de sten: de chauffement
 Couru. saillir. refroidement
 Par son espee qui bien faille
 Et ne fust aduenu sans faille
 Que la vint vne damoiselle
 La journee mestort mortelle

Un damoiselle qui suruint
 Ce fut Reliques de veuesse
 Qui recant des cops plus de vngat
 Sus vng grant tergon quelle tint
 Par sa bonte et gentillesse
 Tant exploita quelle mist cesse
 Au tournoy que vous moez dire
 En se conquois auoir lepre

Jeunesse pour nous departir
 Dit: sire hulin souffrez atant
 Aventure me fait venir
 Ce cheualier errant querir
 Pour voir dit monde plaisant
 Hulin respond se suis content
 Plus loings portera son escu
 Plus tost se trouuera vaincu

Mais pour memoire de la paine
 Je lui donne de ma liuree
 Vne barette de migraine
 De telle vertu faite et plaine
 Quelle sera renouuellee
 Chüme lune de l'annee
 Ce present hulin me laissa
 Et picque chüal et sen va

0360

OLIVIER DE LA MARCHE (c.1422-1502), *Le chevalier délibéré*, illuminated manuscript on vellum, Brussels, 1547

210 x 123mm. i + 68 folios. COMPLETE, each page without illustration with three verses of 8 lines, ruled space: 160 x 75mm. SIXTEEN LARGE MINIATURES, interleaving of paper before each miniature (small pigment losses, offsetting and spotting to title-page, light smudging to miniature on f.19v, a few other slight losses or smudges, spotting at edge of lower margins ff.9-11). English 18th-century red morocco tooled in gilt (joints cracked and split at head, corners scuffed).

PROVENANCE:

(1) Written in Brussels in 1547 for a member of the Habsburg court and possibly commissioned by, or on behalf of, the HOLY ROMAN EMPEROR CHARLES V (1500-1558) himself. (2) GEORGE WATSON TAYLOR M.P. (1770-1841): his sale, Evans, 14 April 1823, lot 335. (3) SIR HENRY HOPE EDWARDES, 10th Bart (1829-1900) of Wootton Hall, Ashbourne, Derbyshire: his armorial bookplate inside upper cover.

CONTENT:

Olivier de la Marche: *Le Chevalier délibéré*, in 338 verses, ff.1-65v.

NINETEEN MANUSCRIPTS SURVIVE, ALL BUT THE PRESENT AND AN ILLUSTRATED PAPER COPY ARE IN INSTITUTIONAL COLLECTIONS.



atropos deesse De mort :-

deffiance

duc phelippe

debile

lacteur

fresche memore

Qes deux licornes par le frain
 Quatre grans pièces adestroient
 Si leur de iours fut le souverain
 Et bon renom qui n'est pas vain
 Ces deux la premiere menotent
 Les autres deux qui se suivoient
 L'un fut noble cuer sans envie
 Et desd'ing contre vilonye

Apres l'avoit grant baronye
 Et d'ames a grant quantite
 Ch'ün triumphoit a l'enue
 N'oult fut belle la compaignie
 Et de richesse et de beaute
 Et est temps d'auoir raconté
 De la litiere le droit vir
 Qui vauit bien le ramenteuoir

*Comment Accident combatit la duchesse
 se daastree et elle vaincue l'acteu-
 se vout presenter pour faire son
 deuoir. 2 comment Atropos lenuoya
 contremand par l'esprit son herault*



Olivier de la Marche, loyal servant to the Dukes of Burgundy and their Habsburg successors, composed his chivalric version of the *Ars moriendi*, or Art of Dying, in the aftermath of the unexpected death of Mary of Burgundy in March 1482. Renowned as the most vivid recorder of the court of Burgundy in the days of its greatest splendour, de la Marche was moved to an elegiac contemplation of death by his own advancing years as well as by the fragility of the ducal dynasty. As the 'Resolute Knight', accompanied by his trusty steed, he encounters various personifications in his allegorical quest against Death and her chief henchmen, *Debility* and *Accident*. Among them, *Fresh Memory* encourages him to review the great men of the past, including many of his contemporaries, in a roll call of the Burgundian court, while *Understanding* instructs him how to vanquish Death and achieve eternal life. Rich with textual and visual depictions of knights clashing on horseback, of jousting tournaments and medieval armour and weaponry, this is an evocative literary example of the quintessential chivalric quest.

The work was very popular, rapidly going into print with the first known edition appearing in Paris in 1488. Numerous editions followed, including two slightly different versions of the text printed in the Netherlands in c.1489 and c.1498, complete with dramatically accomplished woodcuts, the apparent inspirations for the present manuscript.

ILLUMINATION:

Olivier de la Marche intended the vivid imagery of his poem to be given visual form. His detailed instructions for fifteen miniatures survive in three, unillustrated, manuscripts, presumably deriving from the author's own draft: THIS IS ONE OF ONLY FIVE SURVIVING MANUSCRIPTS CONTAINING ALL FIFTEEN SUBJECTS LISTED IN THE AUTHOR'S ORIGINAL INSTRUCTIONS.

This careful approach was probably required by a discriminating patron, who turned to an illuminator in the group well used to working for the Habsburg court – that around the Master of Charles V – named from the earliest of a series of books of hours made for the Emperor, completed by 1519. Active in Brussels or Mechelen, the group shared a variety of stylistic traits, such as the characteristic tall narrow format and the framing together of text and miniature without border decoration, both features of this copy of *Le Chevalier délibéré*. Within the circle of the Master of Charles V, the illuminator of the *Chevalier délibéré* is closest to, and perhaps identifiable with, the Master of Morgan M.491, named from another of the books of hours made for Charles V, dated 1533. Although it is difficult to attribute miniatures that are comparatively faithful to the earlier models of the Dutch printed editions, the changes to the woodcut designs, as well as the painting technique in the



present manuscript, accord with the work of this Master: characteristic are his short strokes of dark colour, his distinctive bearded facial types and his atmospheric and dramatic landscapes.

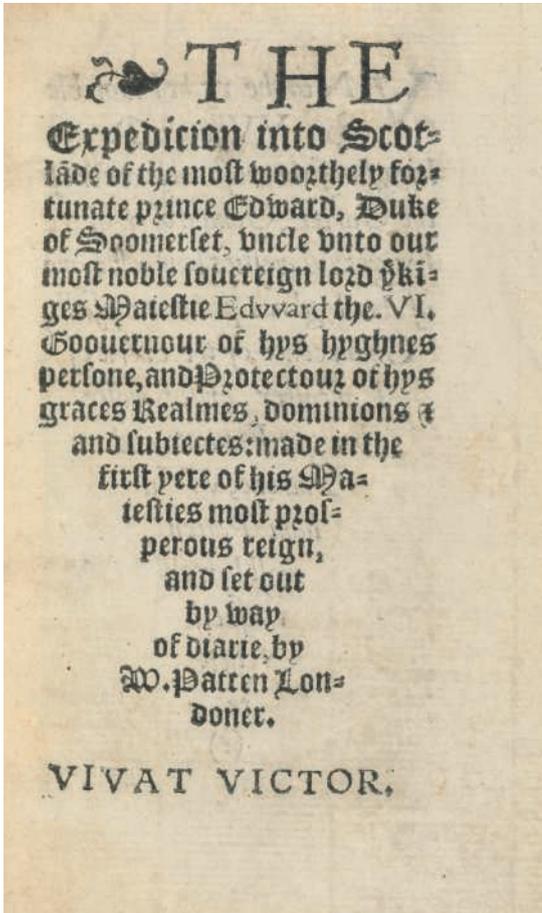
Other variations show a similarly thoughtful approach to reusing the designs: sometimes, the scenes are slightly simplified to fit the smaller, narrower format but the settings are often elaborated. Interestingly, a few changes are designed to evoke the Burgundian court more obviously, while other aspects are updated: the Palace of Love has been classicised and the musicians' instruments modernised; the Author's dagged chaperon has been streamlined to coincide with the later fashion for flat hats. Thus these evocative miniatures preserve the glories of the Burgundian past while presenting an ever relevant message for contemporaries, a combination that clearly appealed to the patron of this luxurious manuscript and was highly valued by the Emperor Charles V himself.

The subjects of the miniatures are as follows:

- f.1 The Chevalier délibéré, the Author, confronts the skeletal figure of Death.
- f.1v The Author is instructed by Thought
- f.3v Thought and two squires arm the author with the shield of Good Hope and other allegorical accoutrements for his quest against Atropos or Death
- f.5v The lady Remnants of Youth separates the Author and Hutin, as they battle on horseback
- f.7 The Author is welcomed by the hermit Understanding
- f.8v The Author and Understanding share a meal in a garden
- f.12 Understanding shows the Author the relics of famous deaths, such as Samson's column and Adonis's boar
- f.17 Understanding gives the Author a new lance, Authority, to continue his quest.
- f.19v The Author and Age fight on foot
- f.24 The Author is welcomed to the Palace of Love by the doorkeeper, the fool Illusion, and by Desire but, prompted by Remembrance, he turns his horse away.
- f.32 The lady Fresh Memory shows the Author the tombs of those ancient and modern killed by Accident or Debility, the servants of Atropos
- f.42v The Author and Fresh Memory watch Philip the Good joust against Debility
- f.46 They watch Charles the Bold of Burgundy, in gilded armour, lead his cavalry against Accident
- f.50 They watch Mary of Burgundy, accompanied by personifications of good qualities, process beneath the spear of Atropos to her combat with Accident
- f.53v Fresh Memory leaves the Author at the approaches to his château
- f.56 The Author, in a bed decorated with his motto Tant a souffert, is counselled by Understanding

£200,000-300,000

\$290,000-430,000
€270,000-390,000



6361

PATTEN, William (c. 1510-1598). *The Expedition into Scotlãde of Edward, Duke of Soomerlet*. London: Richard Grafton, 1548.

8° (140 x 90mm). Black letter. 3 full-page woodcut maps of the Battle of Pinkie Cleugh, near Musselburgh, several criblé and historiated initials. (Marginal repair to title, washed.) Blue morocco by Lortic Frères, gilt title on spine, contrasting red morocco and red silk liners, elaborate gilt turn-ins, edges marbled and gilt (scratch marks to front cover). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

FIRST EDITION. Patten accompanied Edward Seymour, Duke of Somerset, in the invasion of Scotland in 1547, having been appointed a Judge of the Marshalcy by the Earl of Warwick. William Cecil (afterwards Lord Burghley) also participated in the campaign, taking daily notes. In writing his account, Patten relied on Cecil's diary and his own records. His historical narration was an important source for both Holinshed's *Chronicles* and Hayward's *Life and Reign of Edward VI*. The three military maps 'represent a pioneer attempt at diagramming troop movement during battle and recording successive views of development and conclusion' (Luborsky & Ingram 1947: 5). Lowndes V, 1803; STC 19476.5.

£7,000-10,000

\$10,000-14,000
€9,200-13,000

6362

PECK, Francis (1692-1743, compiler). *Memoirs of the Life and Anecdotes of Oliver Cromwell as delivered in three panegyrics*. London: [s.n.], 1740. Small 4° (247 x 193mm). Mezzotint portrait frontispiece by I. Faber after P. Lely, title in red and black, 4 engraved portraits, one folding, engraved vignettes and other decorations. (A few light spots.) Contemporary marbled calf, double gilt fillet border, spine ruled in gilt, morocco label (lightly rubbed, front joints split, head of spine chipped). *Provenance*: J[ohn] U[net] Smitheman 1740 (inscription on front endpaper) — Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). FIRST EDITION, one of two issues in parts. The three panegyrics by Milton are printed in Latin with an English translation. ESTC T97529.

STOEVER, Dietrich Heinrich (1767-1822). *The Life of Sir Charles Linnaeus*. Translated from the German Joseph Trapp. London: by E. Hodson for B. and J. White, 1794. 4° (294 x 228mm.) Engraved portrait frontispiece, good wide margins. (Occasional light spotting including the frontispiece, a few leaves lightly browned.) Contemporary polished calf, wide gilt floral border on sides, spine decorated and lettered in gilt, marbled edges (spine lightly sunfaded). *Provenance*: Jasper More (bookplate). FIRST EDITION. ESTC T145597.

(2)

£500-800

\$710-1,100
€660-1,000

6363

PRIESTLEY, Joseph (1733-1804). *A Course of Lectures on the Theory of Language and Universal Grammar*. Warrington: printed by W. Eyres, 1762.

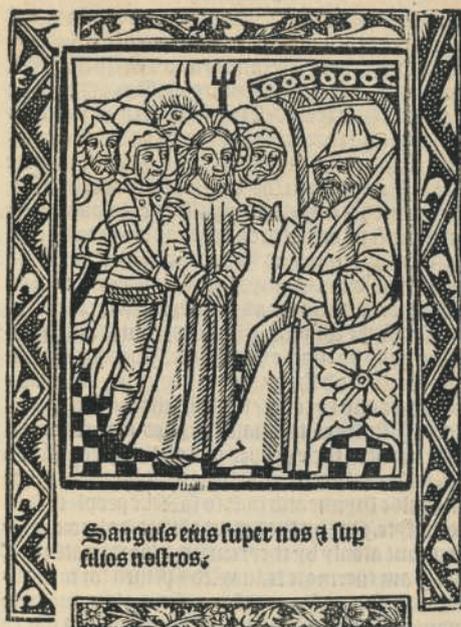
12° (163 x 96mm). Manuscript insertions in Greek in red ink as called for in the spaces provided. (Quire T and a few other leaves discoloured, heavy deletion on B6 with loss to half a line of text, without final errata leaf.) Contemporary calf-backed marbled boards, red morocco lettering-piece (spine and corners rubbed, spine frayed at head). *Provenance*: Occasional manuscript corrections.

FIRST EDITION. This companion work to the *Rudiments of Grammar* (Warrington, 1761) was written while Priestley was teaching languages and belles-lettres at Warrington Academy. In contrast to the earlier book, which reached nine editions, the *Lectures* were privately published for distribution among other dissenting academies. Together the two 'have earned Priestley the reputation as a major grammarian of his time. His insistence that usage was the only viable standard for correct English and his detailed descriptions of the structure and vocabulary of his day are noted in most modern histories of the English language' (ODNB). Seldom on the market, last auction sale recorded in 1993. Alston III, 832; Crook EP/333.

£1,000-1,500

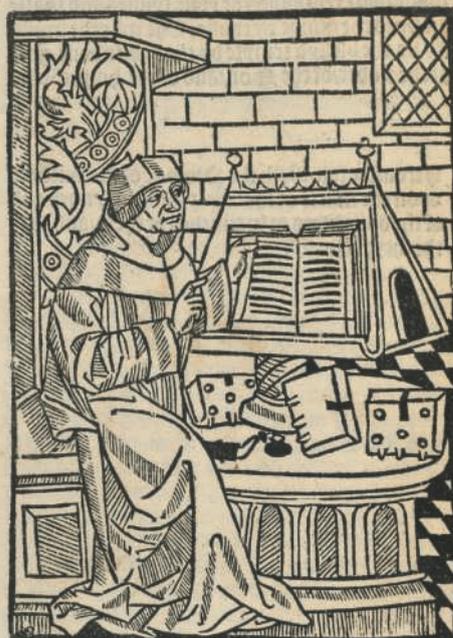
\$1,500-2,100
€1,400-2,000





Sanguis eius super nos ⁊ sup
filios nostros.

The blesyd Iesus and sauyour answereth.
Ruly my frende there is no thyng that I
hate so moche as synne ⁊ curled wyl ⁊ the



Ho that that in the trectyse pzedent is sayd
that so moche of meryste lyethe foꝝ to thynke

0364

PYNSON, Richard (d. 1530; printer). *The Boke of Conforte agaynste all Tribulacions*. London: Richard Pynson, [1505?].

4° (183 x 129mm). Woodcut of the crucifixion on recto and verso of title, repeated on recto of the final leaf [Hodnett 1482]. 5 other cuts which comprise Jesus before Pilate A4r [Hodnett 1462], the crucifixion B6r [Hodnett 1475], a scholar in his library C6v [Hodnett 1509], and on E5v two cuts surrounded by five borders, David with a harp [Hodnett 1323] and Goliath in armour with David raising a sling [Hodnett 1433]. Pynson's device on verso of final leaf [McKerrow 9b]. (Title lightly soiled at margins, B8 with repaired tear into bottom of text causing slight loss to final line, corner repairs to C1, F3 and G2.) Late 19th-century black hard-grained morocco by Francis Bedford, covers tooled in blind with wide border of fillets and multiple rolls enclosing a cross-hatched field semé with fleurs-de-lys, spine with raised bands lettered in gilt and tooled in blind, gilt edges (a little rubbing to spine bands and corners). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate; his inserted note stating 'No mention is made of this book in either Ames or Lowndes and no copy exists in the Museum,' signed with initials).

SECOND ENGLISH EDITION, PRINTED BY PYNSON of this translation of *Livret des consolacions*, (Paris, 1497-98) [Goff L 256]. The first edition was published by Wynkyn de Worde in [1505?]. The dialogue between Christ and a sinner which is included also appeared in another translation (STC 14548). EXTREMELY RARE. ONLY ONE COPY OF PYNSON'S EDITION IS KNOWN, located at Durham University. For a work by Pynson, it is also somewhat unusual in containing more than one woodcut. As Plomer notes, 'most of his books, even the scholastic works, contain one cut' and only a small number were illustrated on a larger scale, the best known being *Canterbury Tales*, the *Chronicles of Froissart*, and the *Kalendar of Shepherds*. This work of 112 pages contains six cuts, one repeated three times. It appears to mark Pynson's sole use of three blocks, Jesus before Pilate and the double presentation of David. The block of the scholar in his library had previously been used by Wynkyn de Worde (see lot 389). Plomer, *Wynkyn de Worde and His Contemporaries*, p. 150; STC 3296.

£20,000-30,000

\$29,000-43,000
€27,000-39,000

0365

PUGIN, Augustus (1762-1832) and Thomas ROWLANDSON (1757-1827), illustrators. *The Microcosm of London*. London: R. Ackermann, [1808-1810] [watermarked 1806-1808].

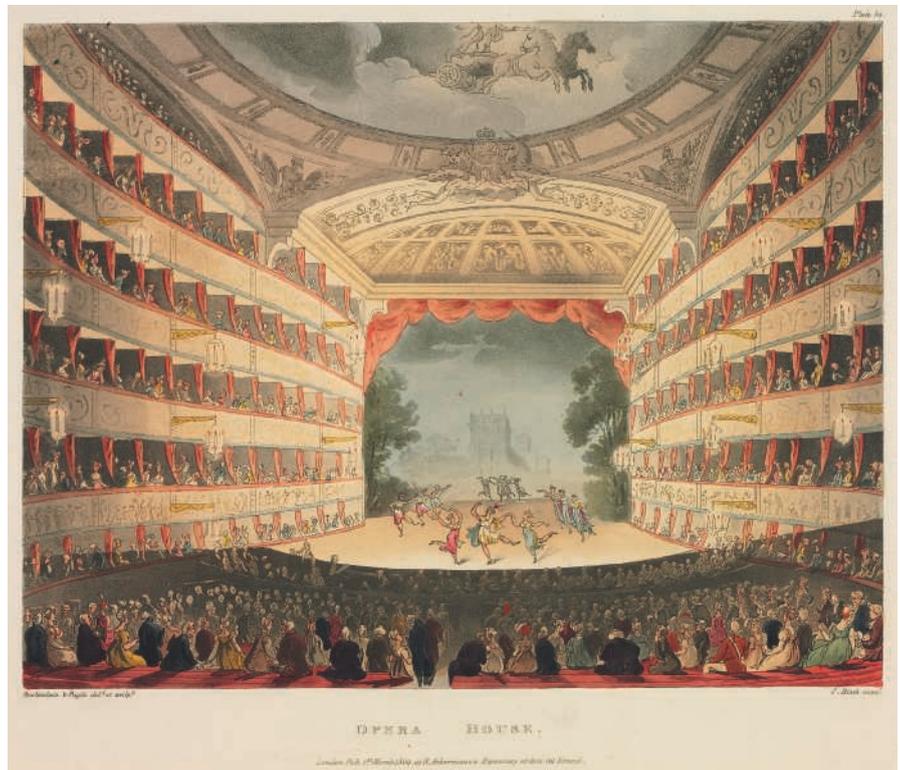
3 volumes, 4° (339 x 280mm). Half-titles, wood-engraved titles, engraved dedications, 104 hand-coloured aquatint plates by Bluck, Stadler and others after Pugin and Rowlandson. (Offsetting from plates throughout, some text leaves in vol. I lightly and evenly browned). Green morocco gilt by C. Hering, sides with wide and richly tooled border in gilt and blind, gilt spines directly lettered and filled with massed pointillé tools, brown silk liners with gilt ropework border and shamrock at corners, wide gilt turn-ins with multiple motifs, gilt edges (vol. 3 with upper joints rubbed and slight paper adhesion to lower cover, other vols more lightly rubbed). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

A famous collaborative work between Pugin and Rowlandson, the former providing the architectural designs, the latter the 'artfully disposed' human figures on the plates. Originally issued in 26 monthly parts. *Abbey, Scenery* 212; *Ray, English* 33; *Tooley* 7.

(3)

£2,500-3,500

\$3,600-5,000
€3,300-4,600



0366

PYNE, William Henry (1769-1843). *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore*. London: L. Harrison for A. Dry, 1819 [watermarked 1816-1818].

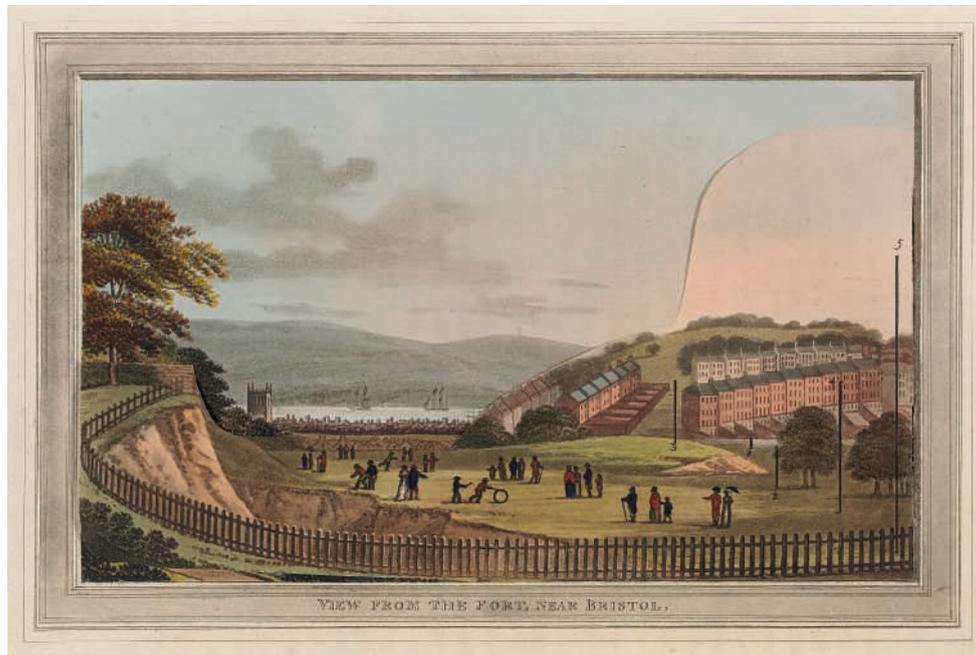
3 volumes, 4° (338 x 280mm.). 100 hand-coloured aquatint plates after J. Stephanoff, C. Wild, W. Westall and R. Cattermole by T. Sutherland, R. Havell and others. (Title to vol. 3 spotted, otherwise mainly marginal spots and occasional stains.) Contemporary red morocco, sides with lavish borders in gilt and blind, large cornerpieces and central arabesque, spines gilt, gilt edges (rebacked preserving old spines, spines darkened and chipped, extremities rubbed, a few scratch marks on covers). *Provenance*: David Latimer St. Clair (bookplate).

Pyne's work was not only the first to illustrate royal palaces and houses in any detail, but the most ambitious of all aquatint books on English interiors. Volume 1 is a valuable record of the state rooms of Windsor Castle formed for Charles II; volume 2 is devoted to Hampton Court, Buckingham Palace, and Kensington Palace, constructed for William III but so neglected by 1814 that the Duke of Kent complained of 'literally perishing with cold in my library'; volume 3 includes 20 plates showing Carlton House, considered to have had the most spectacular interiors in Regency London. *Abbey Scenery* 396; *Tooley* 389.

(3)

£2,000-4,000

\$2,900-5,700
€2,700-5,200



e367

REPTON, Humphry (1752-1818). *Observations on the Theory and Practice of Landscape Gardening*. London: T. Bensley for J. Taylor, 1805.

4° (342 x 275mm). Stipple engraved frontispiece portrait by W. Holl after S. Shelley, 27 plates consisting of 22 aquatints, one double-page and one folding, 15 coloured or tinted by hand, 12 with overslips, and 5 etchings and line engravings. Aquatint and wood-engraved illustrations, 2 with overslips. (Occasional dust-soiling at margins.) Contemporary marbled tree calf, marbled endpapers (lightly scuffed, old joint and corner repairs). *Provenance*: Westport House (bookplate) - Jasper More (bookplate).

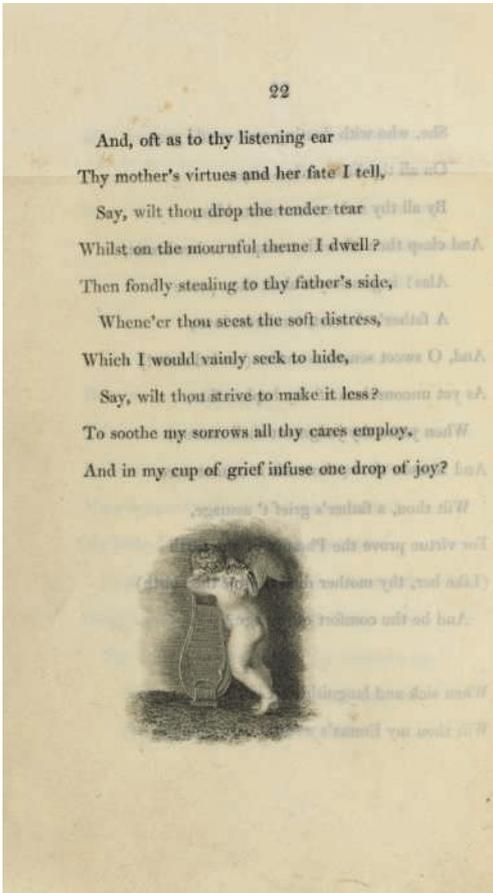
Second edition. The *Observations*, first published in 1803, was the second of Repton's three books on landscape gardening. Although his career as a landscape gardener only started in 1788, the author had been called upon to give his opinion on 200 estates by the time of publication (see p. 6 of the preface). His ingenious device of overslips or 'slides' to show before and after scenes on an improved estate is used to great effect. Henry (II, 546) describes his publications, 'chiefly compiled from the author's "Red Books,"' as being 'important as records of Repton's work and views as a landscape gardener. But they are also among the finest examples of books to appear in this country illustrated by the aquatint process.' Henry III, 1268; cf. *Abbey Scenery* 390; Tooley 399.

£4,000-6,000

\$5,700-8,500
€5,300-7,800



369



370

0368

MURCHISON, Roderick Impey (1792-1871). *The Silurian System*. London: John Murray, 1839.

2 parts in one volume, 4° (315 x 245mm). 14 lithographic and 2 engraved plates, of these 2 folding and 3 hand-coloured, 9 folding hand-coloured geological sections, and 31 engraved plates of fossils. (Occasional spotting, mainly affecting early leaves and final plates, without the accompanying large 3-sheet map.) Contemporary half calf, spine elaborately gilt with morocco label, marbled edges (extremities slightly rubbed).

'An important milestone in geology, for it established the oldest fossil-bearing classification then known' (ODNB). Murchison received substantial help from Arthur Aikin with notes on Shropshire, and as Norman states, Murchison's geological research in the Welsh borderland and South Wales brought to an end the confusion hitherto surrounding the so-called Transition rocks. 'Murchison was the first to establish a uniform sequence of Transition strata, to which he gave the name 'Silurian' after a British tribe; these strata constituted a major system with uniform fossil remains, displaying an abundance of invertebrates and a complete lack ... of the remains of vertebrates or land plants' (Norman 1596). This had vast implications for the evolutionary history of the earth. BM(NH) III, 1380; Challinor 141; Dibner *Heralds* 97; Norman 1569; Ward & Carozzi 1620.

£500-800

\$710-1,100
€660-1,000

0369

SHAKESPEARE, William (1564-1616). *The Works ... adorned with sculptures*. Edited by Thomas Hanmer (1677-1746). Oxford: Clarendon Press, 1771-1770.

6 volumes, 4° (318 x 227mm). 39 engraved plates comprising 3 portraits of Shakespeare by H. Gravelot and 36 plates, one for each play, by Gravelot after F. Hayman, engraved tailpieces by and after Gravelot. (Some plates browned, occasional marginal soiling, plate to 'The Tempest' with hole at margin, P1 of vol. 5 with long tear across text, sectional title to 'Anthony and Cleopatra' slightly dampstained, vol. 6 lacking sectional title to 'Troilus and Cressida'.) Contemporary half calf by W.S. Smith, Iron Bridge, Shropshire, with his label, marbled boards, red and black morocco spine labels (joints rubbed and splitting, some flaking to spines, a few labels chipped, some scuff marks, corners worn, some endpapers creased). *Provenance*: Thomas Farmer Dukes (bookplate).

Second edition of Hanmer's magnificently illustrated quarto Shakespeare, first published in 1743-1744. It was based on Pope's 1725 edition, the first in quarto. Hammelmann and Boase 52; Lowndes 2260.

(6)

£1,000-1,500

\$1,500-2,100
€1,400-2,000

0370

SHAW, Cuthbert (1738/9-1771). *Monody to the Memory of a Young Lady*. London: Bensley and Son for J. Chapell, 1816.

4° (220 x 140mm). PRINTED ON VELLUM. Engraved plate on India paper by James Stow after Richard Westall, engraved mourning Cupid at end. (Spotting to half-title, occasional light spotting to margins.) Contemporary straight-grained blue morocco, filleted and scrollwork border in gilt, inner palmette border in blind, spine directly lettered and with repeated urn device, gilt edges (rubbed at corners and ends of spine).

First published in 1768 upon the death of the author's young wife, Shaw's *Monody* was a successful example of Georgian funeral poetry, reaching its fourth edition by 1779. The work was still being avidly read in the early 19th century. In the eyes of one reader 'the variety of his composition evinces the versatility of his genius ... The exquisite tenderness which runs through the whole of the *Monody*, renders it one of the most affecting poems in the English language' (Barton, *The Mirror of Poesy*, London 1826, p. 286). However, there is no record of the present edition in COPAC which suggests that it may have been limited to a very few copies on vellum.

£500-800

\$710-1,100
€660-1,000



371

0371

SEGAR, Sir William (d. 1633). *Honor Military, and Civill*. London: Robert Barker, 1602.

2° (282 x 185mm). 8 full-page engraved portraits by William Rogers, with Latin inscriptions, woodcut printer's device and Tudor rose on title, large woodcut Tudor arms on verso, woodcut historiated and foliated initials, typographical and decorative head - and tailpieces, all hand-coloured by a contemporary hand. (Without F2 blank, occasionally light dust-soiling, a few marginal tears, touching text only at F4.) Contemporary calf, richly gilt with ruled border and five large arabesque pieces at sides (rubbed, spine worn). *Provenance*: Richard Ottley (1626-1670: signature and acquisition date, 18 May 1649) - Mary Edwards (early signature) - Edwards or Edwardes, baronets of Shrewsbury (late 17th or early 18th-century bookplate, by descent to:) Sir Henry Hope Edwardes, 10th Baronet (1829-1900).

FIRST EDITION OF SEGAR'S BEST KNOWN WORK. The eight portraits of late 16th-century European rulers in contemporary hand colour are particularly striking. Segar was a herald who held the office of Garter King of Arms from 1604, and also a painter of significance counting Robert Dudley, 1st Earl of Leicester, Robert Devereux, 2nd Earl of Essex, Sir Francis Drake and Queen Elizabeth among his sitters. Luborsky & Ingram, 22164; STC 22164.

£4,000-8,000

\$5,700-11,000
€5,300-10,000



0372

SHROPSHIRE GENEALOGIES — A COMPILATION OF GENEALOGICAL TEXTS. Visitation of Shropshire of 1623 made by Robert Treswell, Somerset Herald, and Augustine Vincent, Rouge Croix Pursuivant of Arms, copied with additions from the Visitation of 1584 made by Richard Lee, Portcullis, Pursuieant, and from other genealogies chiefly for Shropshire families, manuscript on paper [England, second half of the 17th century], c.176 pages, small folio (369 x 235mm), (occasional staining and small tears to the leaves, these largely confined to the margins). Original natural vellum (stained and worn at edges and spine).

This copy is derived from a manuscript once in the possession of Frances Newport, 1st Earl of Bradford (1620-1708), M.P. for Shrewsbury, later Lord Lieutenant and Custos Rotulorum of Shropshire, the text representing the most contemporary and full genealogical record of the notable families of 17th-century Shropshire.

£500-800

\$710-1,100
€660-1,000

€373

SMITH, John, Capt. (1580-1631). *The Generall History of Virginia, New-England, and the Summer Isles: with the names of the Adventurers, Planters, and Governours from their first beginning An^o. 1584 to this present 1626*. London: by J[ohn] D[awson] and J[ohn] H[aviland] for Edward Blackmore, 1632.

Small 2° (277 x 183mm). Engraved title by John Barra in 5th state with King Charles looking slightly to the left, engraved portrait of Frances, Duchess of Richmond by Wilhelm de Passe, 4 folding engraved maps comprising 'Ould Virginia' (fourth state with addition of Adam Sounds above C. Henry), 'Virginia' (tenth state with page number 1691), 'The Summer IIs' (third state with James Reeve), 'New England' (eighth state with the Council Arms but without school of fish and reference to 'New England's Prospect'), woodcut ornamental initials, type ornaments. Extra illustrated with engraved portrait of Prince Lodovick, Duke of Lenox, Earle of Richmond by Simon van de Passe; also bound between E3 & E4 is an additional folding plate depicting two Indians hollowing out a canoe with fire signed T.B. (Washed, title re-margined at foot, 'Ould Virginia' with closed 60mm tear to lower left hand compartment and short tear at one fold, the three other maps with closed tears of approx. 100mm, 60mm. and 90mm. into bottom left of engraved area, Bb3r soiled, occasional light stains, several small marginal repairs.) Late 19th-century green gilt-panelled morocco by F. Bedford, gilt edges (new endpapers). *Provenance*: George Shakerley (signature on title) — Sir Henry Hope Edwardes (1829-1900; bookplate, loosely inserted note recording 'Smith's Virginia sold at Sotheby's without the portrait of Matoaka plate for £204').

FIRST EDITION, final variant, of a book which PMM calls 'the foundation of England's knowledge of America during the early period of colonization.' It was divided between two printers, to each of whom Smith gave half the text. Their miscalculation of text length created a break in pagination — there are no pages 97-104. There was only one printing of the text, although after its first appearance in 1624 Smith adapted the title-page to later issues. He altered also the copper plates of the four maps, adding names or changing details

as knowledge increased. This copy is without the errata that can be found pasted at the foot of the final page. It includes the portrait of Frances, Duchess of Richmond but not that of Matoaka or Pocahontas. The two portraits were issued separately and only inserted in some copies.

As Church notes, the work is a compilation containing 'substantially all of Smith's previous works on America, together with abstracts from other writers.' The first of its six books (1-20) describes the first settlement of Virginia, and the subsequent voyages there to 1605. Book 2 (21-40) forms a description of the country and its Indian inhabitants; book 3 (41-96) relates the occurrences of Smith's voyage, the settlement of Jamestown from December 1606 to 1609, and 'how Pocahontas saved his life'; book 4 (105-168) continues the Virginia history from the planting of Point Comfort in 1609 up to 1623; book 5 (169-202) comprises the history of the Bermudas (or Summer Isles) from 1593 to 1624; and book 6 (203-248) contains the history of New England from 1614 to 1624. Tyler, in his *History of American Literature* (I, 37-38), praises Smith's narrative for 'clearness, force, vividness, picturesque and dramatic energy, a diction racy and crisp,' taking the view that American literature owes much to his writing: 'during the first two decades of the seventeenth century he did more than any other Englishman to make an American nation and an American literature possible.' The most famous episode in Smith's narrative occurs after he has set out to discover the source of the River Chickahominy and been captured by Indians; he is only saved from execution by the intervention of Pocahontas, 'the king's dearest daughter, [who] when no intreaty could prevaile, got his head in her armes, and laid her owne upon his face to save him from death.' Burden, *The Mapping of North America* 164, 187, 212, 213; Church 402 (1st issue); Howgego S120; PMM 124; Sabin 82829 (also see 82823 for states of the engravings); STC 22790d.

£30,000-50,000

\$43,000-71,000
€40,000-65,000

€374

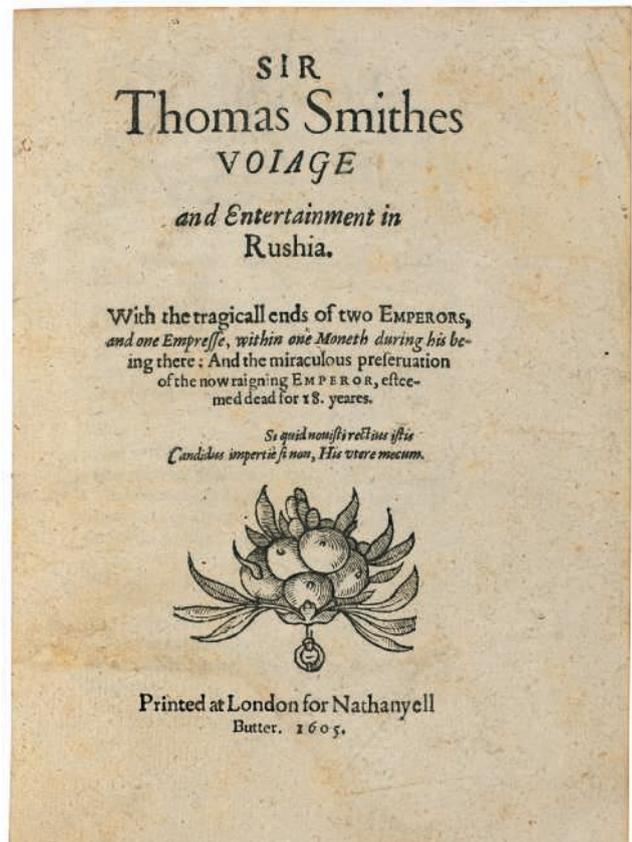
SMYTHE [SMITH], Thomas (c.1558-1625). *Voiage and Entertainment in Russia*. London: [J. Roberts and W. Jaggard for] Nathanyell Butter, 1605.

4° (197 x 140 mm). Woodcut device on title, with final blank. (Bottom margins of quires A-C restored, title cut slightly short at bottom margin, lightly soiled and with first two and a half words of imprint in pen-and-ink facsimile.) 19th-century mottled calf gilt, sides with double fillet panels and small acorn tool at inner corners, gilt spine with morocco label, gilt edges (spine lightly rubbed, light scuff mark on front cover). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

FIRST EDITION. It was probably thanks to his position as a successful London merchant who enjoyed a 'leading role in the Muscovy company's trade to northern Europe' that Sir Thomas Smythe was appointed special ambassador to the tsar of Russia. ODNB notes that 'he landed at Archangel on 22 July. Over the winter he obtained a grant of new privileges for the company, and he sailed for England on 28 May 1605.' His account relates the 'tragicall end' of Boris Godunov who died 23 April 1605, having reigned from 1598; the Russian use of poison as a political weapon produces an allusion to *Hamlet*. ESTC locates only 12 copies. Cox I, 189-190: 'very rare'; STC 22869.

£15,000-25,000

\$22,000-36,000
€20,000-33,000





375



377

e375

SMITH, John. (1749-1831). *Select views in Italy*. London: T. Chapman for John Smith, William Byrne and John Emes, 1792-1796.

2 volumes in one, oblong 2° (260 x 352mm). Text in French and English. Engraved dedication to Queen Charlotte, general map of Italy and 72 engraved plates by J. Emes, W. Byrne and others after Smith. (Mainly marginal spotting to plates, some browning of text, table of plates misbound at end.) Contemporary straight-grained crimson morocco gilt, gilt edges (extremities worn). *Provenance*: Jasper More (bookplate).

A WIDE-MARGINED, MOROCCO-BOUND COPY. John 'Warwick' Smith lived and worked in Italy from 1776-1781 under the patronage of the Earl of Warwick. He was a leading member of the Watercolour Society and was elected its president in 1814. 'His Italian pictures, which he continued to produce for many years after his return to England, are considered Smith's best' (ODNB). ESTC T147454; Lowndes III, 2425.

£1,500-2,500

\$2,200-3,600
€2,000-3,300

e376

STEPHENS, John Lloyd (1805-1852). *Incidents of Travel in Yucatan*. London: John Murray, 1843. 2 volumes, 8° (220 x 140mm). 70 engraved maps and plans, including two folding frontispieces, and folding map of Yucatan, engraved illustrations. (Frontispieces and map mounted on linen, some heavy spotting.) Contemporary polished calf gilt, elegantly tooled spines with red and green morocco labels, marbled edges. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). Second edition. Sabin 91297.

M'CLINTOCK, Francis Leopold (1819-1907). *The Voyage of the 'Fox' in the Arctic Seas. A Narrative of the Discovery of the Fate of Sir John Franklin and his Companions*. London: John Murray, 1859. 8° (220 x 142mm.) One wood-engraved and 2 lithographic folding maps, one of these hand-coloured in outline, 15 wood-engraved plates, folding lithographic facsimile on India paper. (Occasional light spotting, mainly marginal.) Contemporary calf gilt by F. Bedford, elegantly tooled spine with red morocco label, marbled edges. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (bookplate). FIRST EDITION. *Arctic Bibliography* 10555; Sabin 43043.

(3)

£500-800

\$710-1,100
€660-1,000

e377

STUART, James (1713-1788) and Nicholas REVETT (1720-1804). *The Antiquities of Athens*. Vol. 2 edited by Elizabeth Stuart and William Newton, vol. 3 by William Reveley. London: John Haberkorn and John Nichols, 1762-1794.

Volumes 1-3 only (of 6), large 2° (546 x 362mm). Engraved title vignettes, engraved portrait frontispiece of Stuart by C. Knight, here bound in vol. 1, 226 full-page engraved plates, plans and maps, one coloured in outline, some double-page or folding, all after Stuart and Revett by W. Blake, J. Basire, P. Fourdrinier and others, engraved illustrations, head- and tailpieces. Plate 39 in vol. 2 omitted as usual. (Portrait frontispiece torn along plate mark, vols 2-3 affected by damp at beginning and end, several plates in vol. 2 wormed at margin, plate 4 torn at inner margin, one map and one plate detached in vol. 3, a few others loosening, some marginal soiling and occasional spotting throughout.) Contemporary diced russia (extremities worn, joints cracked and rubbed). *Provenance*: Jasper More (bookplate).

TALL COPY, without the two supplementary volumes published after Stuart's death. Subscribers' list and errata in vol. 1 as in the Hopkins copy. This first accurate survey of Athenian buildings 'was of great importance in spreading the knowledge of Greek architecture, and was the source book for the later Greek revival in England'. Stuart was responsible for the measured drawings and Revett for the topographical views. Brunet V, 570: 'ouvrage de luxe'; Cicognara 2713; Flower 340; RIBA, 3183-5.

(3)

£2,000-3,000

\$2,900-4,300
€2,700-3,900

e378

[TROTTI DE LA CHETARDIE, chevalier (d.1703)]. *Instructions for a Young Nobleman*. Translated by Ferrand Spence. London: R. Bentley and S. Magnes, 1683. 12° (142 x 83mm). 10pp. 'Table' and one leaf of advertisements at end. (Upper margins cropped affecting headline on A6 and occasional page numbers, light marginal browning, a few spots.) Contemporary calf, double blind fillet on sides (spine chipped, lightly rubbed). *Provenance*: Sarah Walcot (inscription on front blank). ONLY EDITION OF THIS ENGLISH TRANSLATION of Trotti's *Instructions pour un jeune seigneur*. The table and the advertisement leaf in this copy are not called for by ESTC which lists just 6 copies. An incomplete work is bound in at the end. Wing T-2307.

LAWSON, George (d.1678). *An Examination of the Political Part of Mr. Hobbs his Leviathan*. London: R. White for Francis Tyton, 1657. Small 8° (165 x 103mm). (Lightly waterstained throughout, stronger in last third.) Contemporary calf, modern paper label on spine (quite rubbed, lacking free endpapers). *Provenance*: Hen. Clayton (old inscription on front blank) – Jasper More (bookplate). FIRST AND ONLY EDITION. The first certain publication of George Lawson, a clergyman and political writer from Shropshire, and 'one of the more balanced and perceptive of contemporary critiques of Hobbes' (ODNB). Wing L-706.

DREXEL, Jeremias (1581-1638). *The Considerations of Drexelius upon Eternitie*. Translated by Ralph Winterton. Cambridge: Roger Daniel, to be sold by Tho. Rooks, [1666]. 12° (118 x 73mm). Engraved title-page and 9 plates. (Light browning and spotting, N9 with printing flaw.) Late 18th-century green morocco, wide gilt floral border on sides, gilt spine, gilt edges (small abrasion mark on rear cover). *Provenance*: 'Ellen Hester Mary Edwards, July 5, 1770' (inscription on title verso) – Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). A later edition of Winterton's translation of Drexel's *De aeternitate considerationes*, admired for its small plates. Wing D-2175.

(3)

£700-1,000

\$1,000-1,400
€920-1,300**e379**

[VERNET, Carle (1758-1835). *Tableaux historiques des campagnes d'Italie depuis l'an IV jusqu'à la bataille de Marengo*. Paris: chez Auber, 1806.]

2° (510 x 339mm). Half-title, engraved portrait frontispiece of Napoleon, 26 engraved plates after Vernet, including 23 plates of battles from the Italian campaign, one double-page map of Italy, one plate of a battle in Egypt and one double-page plate of the battle of Austerlitz, sectional title to the coronation of Napoleon with portrait medallions of the Emperor and Josephine, headpiece. (Lacking title and 3 plates, a few leaves lightly and evenly browned, light marginal waterstaining and spotting.) Contemporary blue morocco gilt, 'Miss More' lettered in gilt at centre of front cover, spine gilt, gilt edges (worn). *Provenance*: Miss More (binding) — Jasper More (bookplate). Cohen-de Ricci 971.

£500-800

\$710-1,100
€660-1,000**e380**

VIGNOLA, Giacomo Barozzi (1507-1573). *Regola delli cinque ordini d'architettura*. Venice: Catarino Doino, [1626].

2° (360 x 240mm). Engraved title with the author's portrait, 40 etched and engraved plates numbered 3-42, woodcut mythological headpiece and historiated initials. (Persistent waterstaining, plates 10, 34, 38-39 affected by internal tears, plates 33, 35-42 damaged at outer margin and repaired with some minor loss.) 18th-century half calf, elegant gilt spine, marbled edges (lightly rubbed). *Provenance*: Westport House (bookplate) – Jasper More (bookplate).

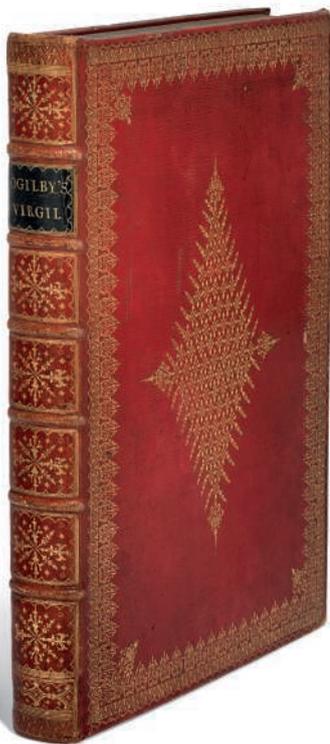
Apart from two letterpress leaves which contain the dedication and laudatory verses to Pietro Aretino and the address to the reader, this work is all-engraved, and 'largely a reprint of the plates first published in Venice by Bolognino Zaltieri in or after 1570.' First published in 1562, it achieved classic status, continuing in print well into the 19th century. Casotti 23; RIBA 3449

£700-1,000

\$1,000-1,400
€920-1,300

379





0381

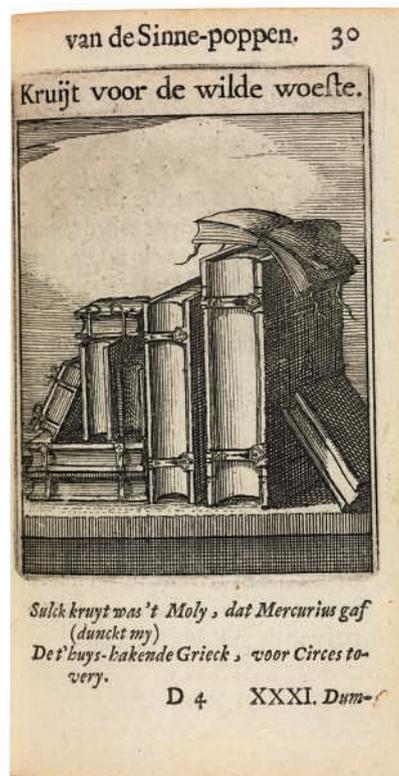
VERGILIUS MARO, Publius (70-19 B.C.). *The Works*. Translated by John Ogilby (1600-1676). London: Thomas Warren for the author, 1654.

2° (408 x 260mm). Engraved portrait of John Ogilby by W. Faiththorne after P. Lely, engraved frontispiece, double-page map and 101 full-page illustrations by W. Hollar and P. Lombard after F. Cleyn, headpieces and large historiated initials, all coloured by an ?18th-century hand and heightened in gold. Title printed in red and black. (Portrait, frontispiece and one plate cut down and mounted probably at the time of binding, title backed on thick paper, some soiling and waterstaining, occasional brown stains, spotting to final leaves.) Early 18th-century English red morocco gilt, sides with large central lozenge built up from repeated acorn tools linked by diaper pattern, a crown at the four corners, a border of semi-circles, zig-zags and a floral and scroll roll, the crown repeated at inner corners of border, gilt-tooled spine in seven panels with raised bands and blue morocco label, gilt edges (extremities rubbed).

MAGNIFICENTLY BOUND, HAND-COLOURED COPY of this acclaimed folio. The translation was originally published in 1649 in octavo format. Here it is enlarged to a folio 'adorned with sculpture' by Wenceslaus Hollar. To facilitate the sale of such costly publications, Ogilby established about 1664 a lottery in which the prizes were all books of his own editing, printing or publishing. This copy has been taken to the height of luxury by the lavish hand-colouring given to all the illustrations and decorations, and by the striking red morocco gilt binding. Wing V-610.

£5,000-8,000

\$7,100-11,000
€6,600-10,000



0382

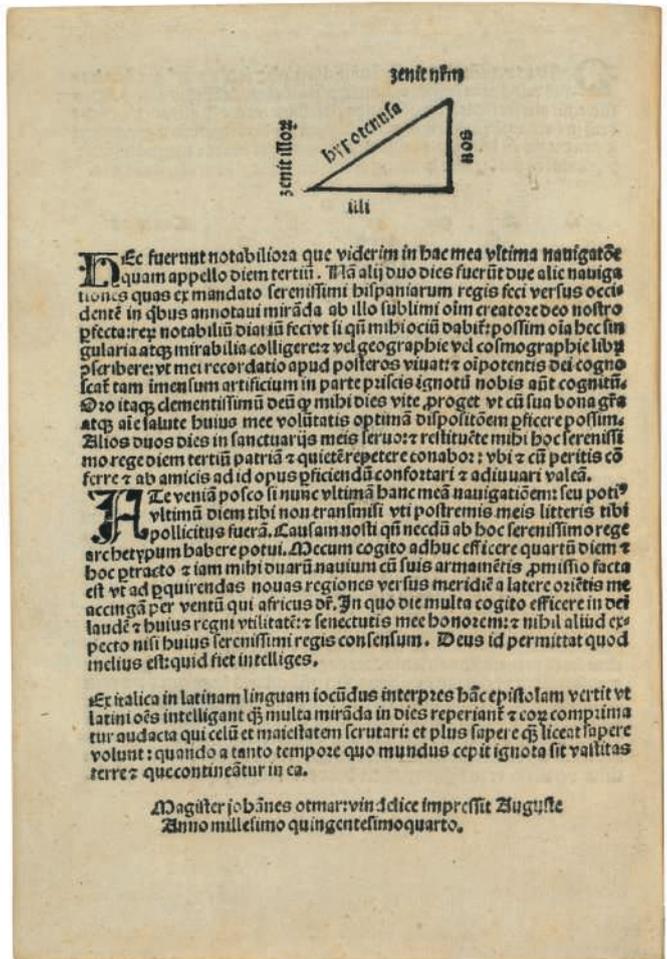
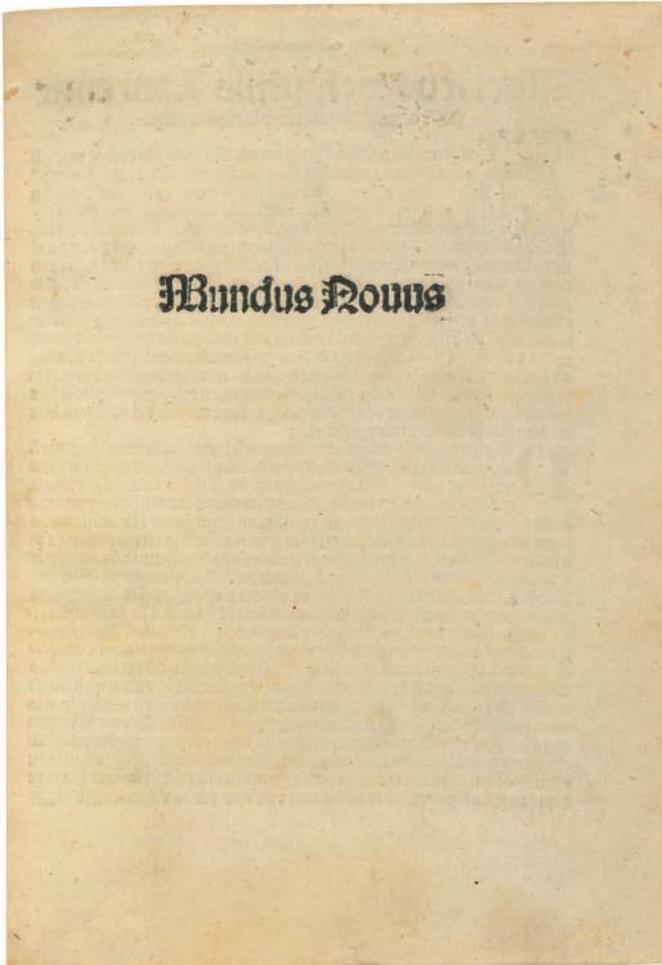
VISSCHER, Roemer (1547-1620). *Zinne-Poppen; Alle verciert met Rijmen, en sommige met proze*. Amsterdam: Johannes van Ravesteyn, 1669 — VISSCHER, R. *Brabbelingh*. Amsterdam: Johannes van Ravesteyn, 1669.

2 works in one volume, 12° (128 x 69mm). First work with etched title and 193 etched emblems by Claes Jansz Visscher. Second work with woodcut device on title. Late 19th-century red morocco gilt by F. Bedford, multiple fillets on sides, spine panels richly tooled and directly lettered, gilt turn-ins, marbled endpapers, gilt edges (spine slightly tarnished). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

This small volume combines Visscher's two most important works, the fourth edition of *Zinne-Poppen*, first published in 1614, and the third edition of *Brabbelingh* ('Babble' or 'Baby-talk'), his only published volume of poetry. Visscher led the movement for the purification and standardization of the Dutch language. His emblem book is among the foremost published in the Netherlands, showing a strong interest in specifically Dutch themes, while Visscher's engravings are finely detailed. *Brabbelingh*, which first appeared in 1612, records the often irreverent conversation of the poet and a young friend as they walk the streets of Amsterdam; the third edition was issued without the two plates. De Vries 56; Landwehr, *Low Countries* 874; Praz 531.

£1,000-1,500

\$1,500-2,100
€1,400-2,000



0383

VESPUCCI, Amerigo (1454-1512). *Mundus novus*. Augsburg: Johannes Otmar, 1504.

4° (200 x 138mm), 4 leaves. Gothic letter, 3 woodcut astronomical diagrams. (Washed.) Red crushed morocco by Chambolle-Duru, title lettered in gilt on spine, gilt turn-ins and edges. *Provenance*: Arthur Young (1741-1820, pencil note about the sale of his library, at Sotheby's in December 1896) – Sir Henry Hope Edwardes, 10th Baronet (1829-1900: bookplate and inscription 'very rare 3rd voyage,' recording price of '£78 at Arthur Young's sale, 1896').

Third edition, second issue – the earliest with an imprint – of the first printed account of Brazil. Precedence is given to two Italian editions, undated but also assigned to 1504. In this crucial epistolary report, Amerigo Vespucci informed his patron Lorenzo di Pier Francesco de' Medici about his third voyage to the West carried out in the service of King Emmanuel of Portugal between May 1501 and September 1502. The expedition reached the coast of what is now Brazil, near Cape St Roque, and kept sailing southwards, possibly as far as 50 degrees south. Ashore, Vespucci met natives of both sexes, whom he describes as naked cannibals wearing colourful ornaments in their perforated ears, noses and lips. As a pioneer in exploration and skilled astronomer, he not only gave his name to the New World, but was also the first to measure the positions of the most important southern stars, including Canopus. A brief description of them, along with three star diagrams, appears for the first time in this work, which was simultaneously published in different European cities around 1504. These early editions were pivotal in establishing the fame of Vespucci and are all of great rarity.

VERY RARE. No copy of this edition on the market since 1953. Alden 504/7; Borba de Moraes 909; HARRISSE 31; SABIN 99330; VD16 V933 (only one recorded copy in Germany).

£40,000-60,000

\$57,000-85,000
€53,000-78,000



o384

[WALPOLE, Horace (1717-1797)]. *The Castle of Otranto, a Gothic Story. The third edition.* London: John Murray, 1769. 8° (181 x 111mm). (Half-title and title browned at margins, half-title with slightly uneven fore-edge, occasional light soiling.) Contemporary speckled calf, gilt spine panels with device of a crown surmounting flowers, red morocco label (chips to spine). Fourth London edition rather than the third, following the editions of 1764, 1765 and 1766, attractively bound. Summers pp. 208 & 263.

REEVE, Clara (1729-1807). *The Old English Baron. A Gothic Story. The second edition.* London: Charles Dilly, 1780. 12° (167 x 95mm). Engraved frontispiece by J. Caldnull after W. Hamilton (Frontispiece and title spotted, both also slightly stained at upper margin, some light spotting of text.) Contemporary calf, green morocco spine label (small mark on spine). Clara Reeve's prototype Gothic novel was first published as the *Champion of Virtue* in 1777. Two London editions and a Dublin piracy followed in 1778, making this more truly the third London edition rather than the second. The early editions are all rare. Summers pp. 144 & 449.

(2)

£500-800

\$710-1,100
€660-1,000

o385

WARE, Richard (d. 1766). *A Complete Body of Architecture. Adorned with plans and elevations from original designs.* London: T. Osborne and J. Shipton, J. Hodges, L. Davis, J. Ward, R. Baldwin, 1756.

2° (398 x 254mm.) Engraved frontispiece by H. Roberts after S. Wale, title in red and black with engraved vignette of the Pantheon by H. Roberts, engraved headpiece, 114 etched and engraved plates, including 14 folding, with an additional plate 13. (Title and frontispiece lightly soiled, R2 with small hole affecting one or two letters, plate 37 with long clean tear into image, some spotting and browning throughout.) Contemporary calf (rebacked, slightly worn). *Provenance:* Jasper More (bookplate).

FIRST EDITION, FIRST STATE OF THE PLATES, with the vignette of the Pantheon on title and plate numbers within the plate-line, also with plates 70/71 reading 'Warwick Shire.' Neither Fowler nor RNLI call for a bis plate 13. The two plates show reverse views of the same building elevation, one signed 'I. Ware sculp.', the other 'Darly & Edwds fec'. Stretching to 748 pages, Ware's *Complete Body* provides a comprehensive overview of the theory and practice of Georgian architecture. The preface declares his ambition 'to lay down in one body the whole science of architecture, from its first rudiments to its utmost perfection; and that in a manner which shall render every part of it intelligible to every reader' (p. [vii]). Berlin Kat. 2283; ESTC T31029; Fowler 436; RNLI 3581.

£1,000-1,500

\$1,500-2,100
€1,400-2,000



o386

WESTWOOD, John Obadiah, (1805-1893). *Thesaurus entomologicus Oxoniensis, or Illustrations of New, Rare and Interesting Insects.* Oxford: Clarendon Press, 1874.

Large 4° (350 x 254mm). 40 engraved plates, most hand-coloured. (Occasional light spotting.) Contemporary olive half morocco, spine gilt, top edge gilt (remains of paper label on spine, a little rubbed). *Provenance:* Sir Henry Hope Edwardes, 10th Baronet (1829-1900: bookplate, tipped in autograph letter signed from the author to [Edwardes], Oxford 11 February [18]88, stating that he has obtained 'an original copy' of the book for him 'at the trade price [£]5.12.6').

FIRST EDITION, A LARGE COPY. Westwood's drawings of insects are regarded as 'masterpieces of correct delineation ... He co-operated actively in founding the Entomological Society in 1833, and in 1834 became its secretary; was president for more than one term, and in 1883 was elected honorary life president. Frederick William Hope, the first president of the Entomological Society, became Westwood's warm patron, and when in 1858 Hope presented his collection (including Westwood's, which he had previously acquired) to Oxford University, and endowed a chair of invertebrate zoology, he nominated Westwood to the post' (ODNB). The *Thesaurus* and other works by Westwood were largely based on the Hope collection. In his letter, Westwood mentions two titles which have become hard to obtain, and tells Edwardes 'both these works contained many insects from your uncle's collection.' Nissen ZBI 4382.

£800-1,200

\$1,200-1,700
€1,100-1,600

0387

WOOD, Robert (1717-1771). *The Ruins of Palmyra, otherwise Tedmor, in the desert*. London: 1753. 3 full-page engraved illustrations of inscriptions, 59 engraved plates and plans. [Bound with:] *The Ruins of Balbec, otherwise Heliopolis in Coelosyria*. London: 1757. Half-page engraving of inscriptions and 47 engraved plates, some folding or double-page.

2 works in one volume, large 2° (540 x 373mm). (Some variable browning and spotting to both works.) Contemporary mottled calf, gilt-tooled spine with raised bands, red and green morocco labels, edges red (covers scuffed, joints slightly cracked, extremities worn). *Provenance*: Westport House (bookplate) – Jasper More (bookplate).

FIRST EDITIONS of these two closely related works. Wood, accompanied by James Dawkins, John Bouverie and the Italian artist and architect Giovanni Battista Borra, travelled extensively in the Levant, reaching the relatively unvisited sites of Palmyra and Balbec in 1751. The labour and the cost of publishing meant that *The Ruins of Balbec* only appeared four years after *The Ruins of Palmyra*. Both works were praised by Walpole and the plates of these unfamiliar sites, mainly by Fourdrinier and Major after Giovanni Battista Borra, became an important architectural source. Berlin Kat. 1884; Blackmer 1835; Fowler 443-4; Harris 936, 939. RIBA 3706-7.

£3,000-5,000

\$4,300-7,100
€4,000-6,500



0388

YARRELL, William (1784-1856). *A History of British Birds*. London: John van Voorst, [1837]-1846. 3 volumes (including the 2 supplements), 8° (250 x 156mm). Half-titles, 551 wood-engraved illustrations, and 31 in the supplements, mainly by and after Thompson. (A few spots.) Late 19th-century green morocco gilt by F. Bedford, gilt edges (spines lightly sunfaded and rubbed). *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate). FIRST EDITION of this landmark in British ornithology. WIDE-MARGINED COPY. BM (NH) V, 2372; Mullens & Swann 670; Nissen IVB 1029; Wood 697.

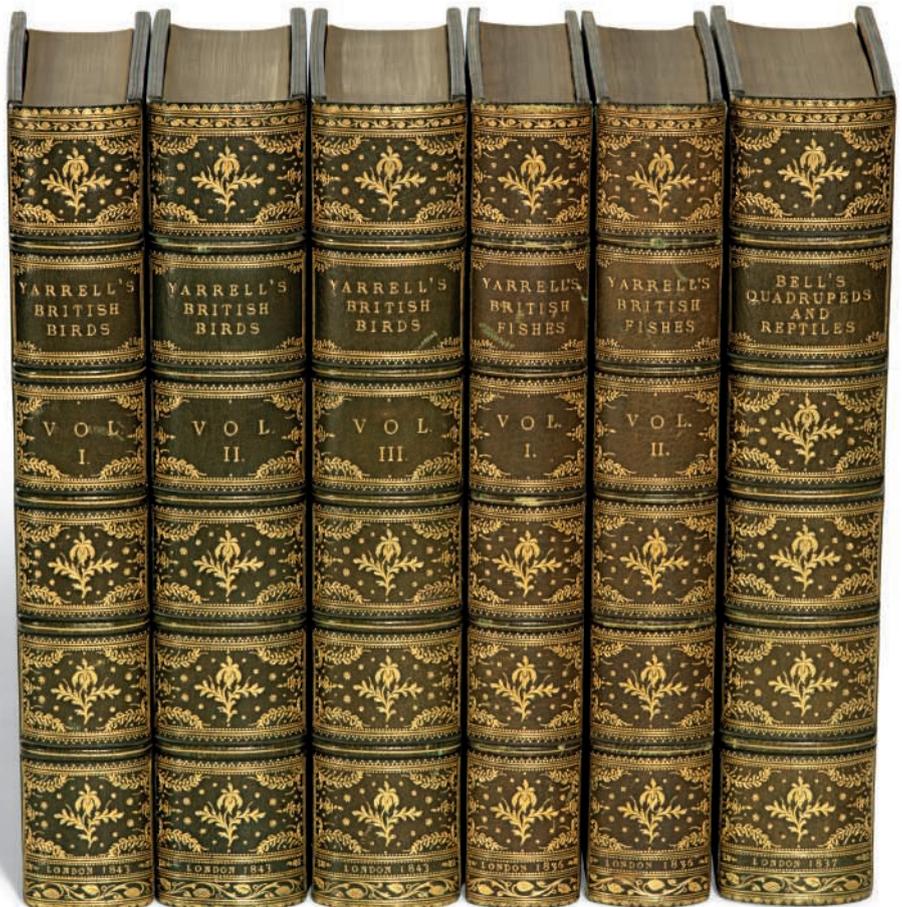
YARRELL, W. *A History of British Fishes*. London: John van Voorst, [1835]-1836 [supplement in vol. I: 1839]. 2 volumes, 8° (252 x 155mm). Half-titles, circa 400 wood-engraved illustrations by and after C. Gray and E. and M.H. Landells. (Occasional light spotting, stronger at beginning and end of volumes.) Uniformly bound with the work above. *Provenance*: Sir Henry Hope Edwardes, 10th Baronet (bookplate). FIRST EDITION. WIDE-MARGINED COPY. BM (NH) V, 2372; Nissen ZBI 4488.

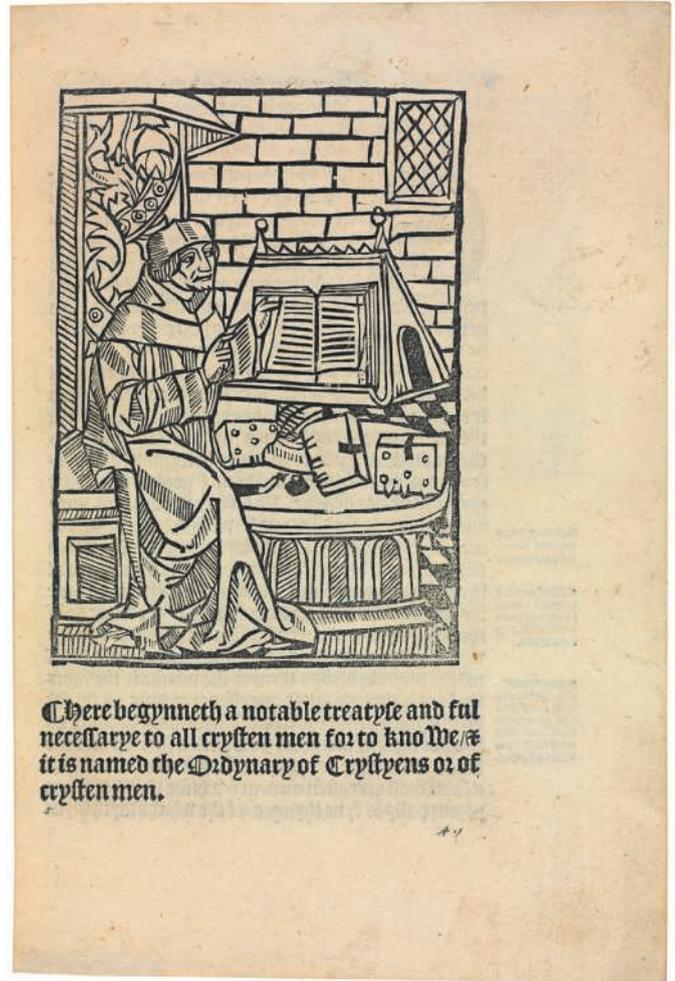
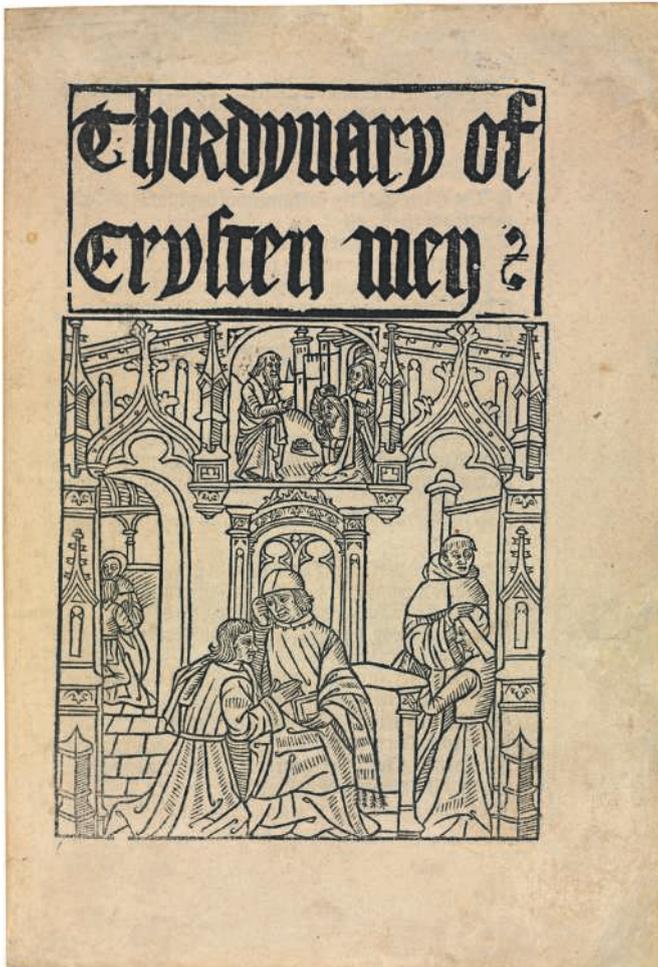
With Thomas Bell's *A History of British Quadrupeds* (London, 1837) bound with the same author's *A History of British Reptiles* (London, 1839), illustrated with wood-engravings and uniformly bound with the works above (cover scuffed). Both first editions.

(3)

£700-1,000

\$1,000-1,400
€920-1,300





0389

WORDE, Wynkyn de (d. 1534?). *Thordynary of crysten men*. London: Wynkyn de Worde, 1506.

4° (214 x 154mm). Black letter. Woodcut title with separately blocked illustration of three confessions [Hodnett 495], printer's device on recto of final leaf [McKerrow 19], title repeated on final verso with a differing illustration of a man on his deathbed [Hodnett 510]. 10 woodcuts in text including a repeat of the illustration to the first title on P1, woodcut initials. (Neat marginal repairs to title and a few other leaves, title and opening leaves slightly soiled.) Gilt-panelled brown morocco by F. Bedford, gilt edges (lightly rubbed). Provenance: Sir Henry Hope Edwardes (1829-1900; bookplate).

SECOND EDITION IN ENGLISH, first published by de Worde in 1502. The work is a translation, possibly by Andrew Chertsey, of *L'ordinaire des chretiens*, a popular anonymous French vernacular compilation of Christian instruction (Paris, 1490). The title cut showing three confessions also contains an inset scene of Nathan shaming David. Other blocks include a scholar seated in his library A1r [Hodnett 925], the twelve apostles E2r, two blocks [Hodnett 536 and 537], a man on a sick bed M3v [Hodnett 506], the pains of Hell I12r [Hodnett 517], and saints in Glory MM7v [Hodnett 538]. STC 5199.

£12,000-20,000

\$18,000-28,000
€16,000-26,000

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(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years

from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

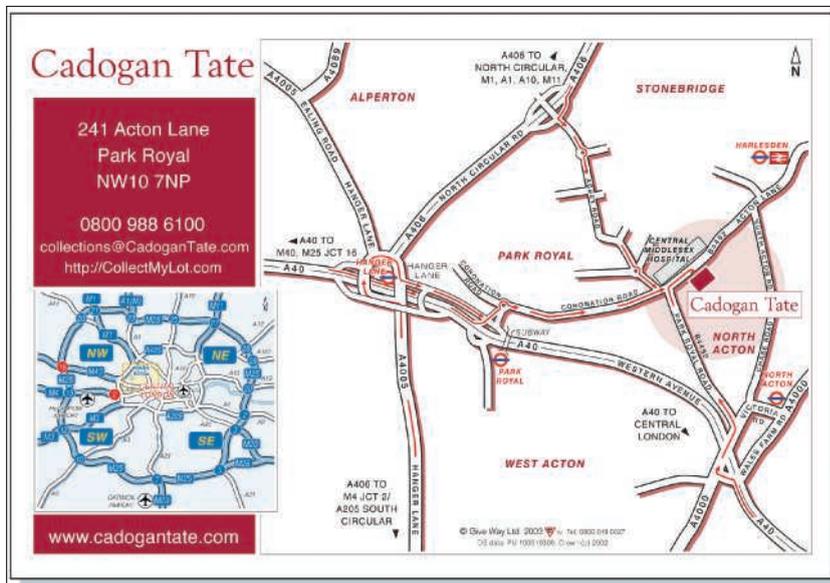
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE
 241 Acton Lane,
 Park Royal,
 London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com

WORLDWIDE SALEROOMS AND EUROPEAN OFFICES

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

DENMARK COPENHAGEN

+45 3962 2377
Birgitta Hillingsø
(Consultant)
+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES HELSINKI

+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE •PARIS

+33 (0)1 40 76 85 85

GERMANY DÜSSELDORF

+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller
(Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin zu
Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine
Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

•MUMBAI
+91 (22) 2280 7905
Sonal Singh
DELHI
+91 (011) 6609 1170
Sanjay Sharma

ISRAEL TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY •MILAN

+39 02 303 2831
ROME
+39 06 686 3333
Marina Cicogna

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS •AMSTERDAM

+31 (0)20 57 55 255

NORWAY OSLO

+47 975 800 78
Katinka Traaseth
(Consultant)

PEOPLES REPUBLIC OF CHINA BEIJING

+86 (0)10 8572 7900

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 86 (0)21 6355
1766
Jinqing Cai

PORTUGAL LISBON

+351 919 317 233
Mafalda Pereira
Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SPAIN

BARCELONA
+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)70 5368 166
Marie Boettiger
Kleman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén
(Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060
LONDON,
•SOUTH KENSINGTON
+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 7752 3004
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3004
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)1534 485 988
Melissa Bonn
(Consultant)

IRELAND

+353 (0)59 86 24996
Christine Ryall
(Consultant)

UNITED STATES

•NEW YORK
+1 212 636 2000

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For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

KEY TO ABBREVIATIONS:

HK: Hong Kong

KS: London, King Street

NY: New York, Rockefeller Plaza

PAR: Paris

SK: London, South Kensington

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN INDIAN ART

NY: +1 212 606 0536

AMERICAN PICTURES

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

SK: +44 (0)20 7752 3219

ARMS AND ARMOUR

SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART

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AUSTRALIAN PICTURES

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SK: +44 (0)20 7752 3203

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NY: +1 212 636 2084

SK: +44 (0)20 7752 3257

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SK: +44 (0)20 7752 3293

NY: +1 212 636 2085

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CHINESE WORKS OF ART

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CLOCKS

KS: +44 (0)20 7389 2357

CONTEMPORARY ART

KS: +44 (0)20 7389 2446

SK: +44 (0)20 7389 2502

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND GLASS

SK: +44 (0)20 7752 3026

FURNITURE

KS: +44 (0)20 7389 2482

SK: +44 (0)20 7389 2791

HANDBAGS & ACCESSORIES

PAR: +33 (0)1 40 76 7249

IMPRESSIONIST PICTURES

KS: +44 (0)20 7389 2638

SK: +44 (0)20 7752 3218

INDIAN CONTEMPORARY ART

KS: +44 (0)20 7389 2700

NY: +1 212 636 2189

INTERIORS

SK: +44 (0)20 7389 2236

NY: +1 212 636 2032

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KS: +44 (0)20 7389 2372

SK: +44 (0)20 7752 3239

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KS: +44 (0)20 7389 2591

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NY: +1 212 636 2150

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SK: +44 (0)20 7752 3284

NY: +1 212 707 5949

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KS: +44 (0)20 7389 2650

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

SK: +44 (0)20 7752 3365

NINETEENTH CENTURY FURNITURE AND SCULPTURE

KS: +44 (0)20 7389 2699

NINETEENTH CENTURY EUROPEAN PICTURES

KS: +44 (0)20 7389 2443

SK: +44 (0)20 7752 3309

OBJECTS OF VERTU

KS: +44 (0)20 7389 2347

SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS

KS: +44 (0)20 7389 2251

OLD MASTER PICTURES

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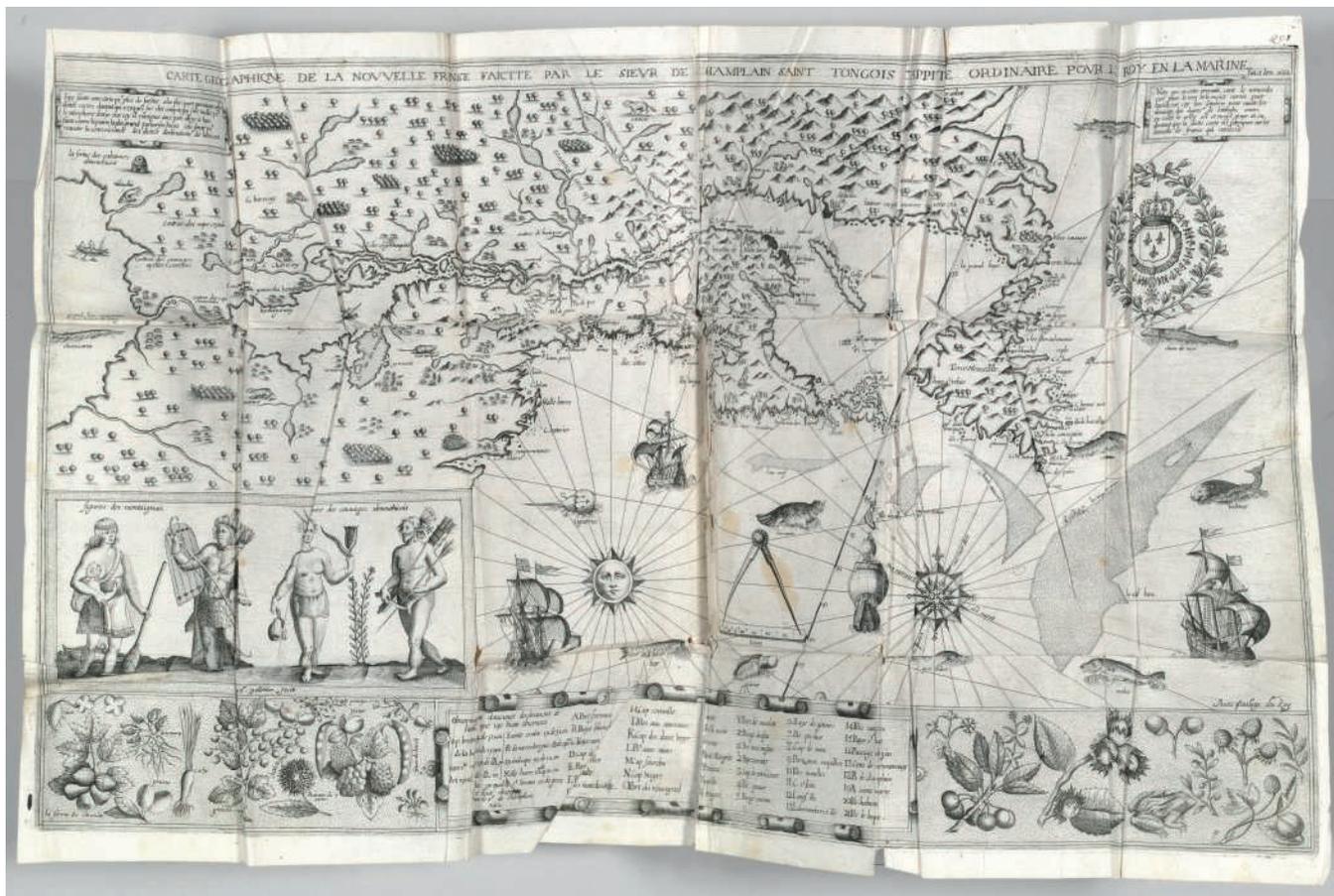
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