

VALUABLE BOOKS
AND MANUSCRIPTS

King Street, 13 July 2016



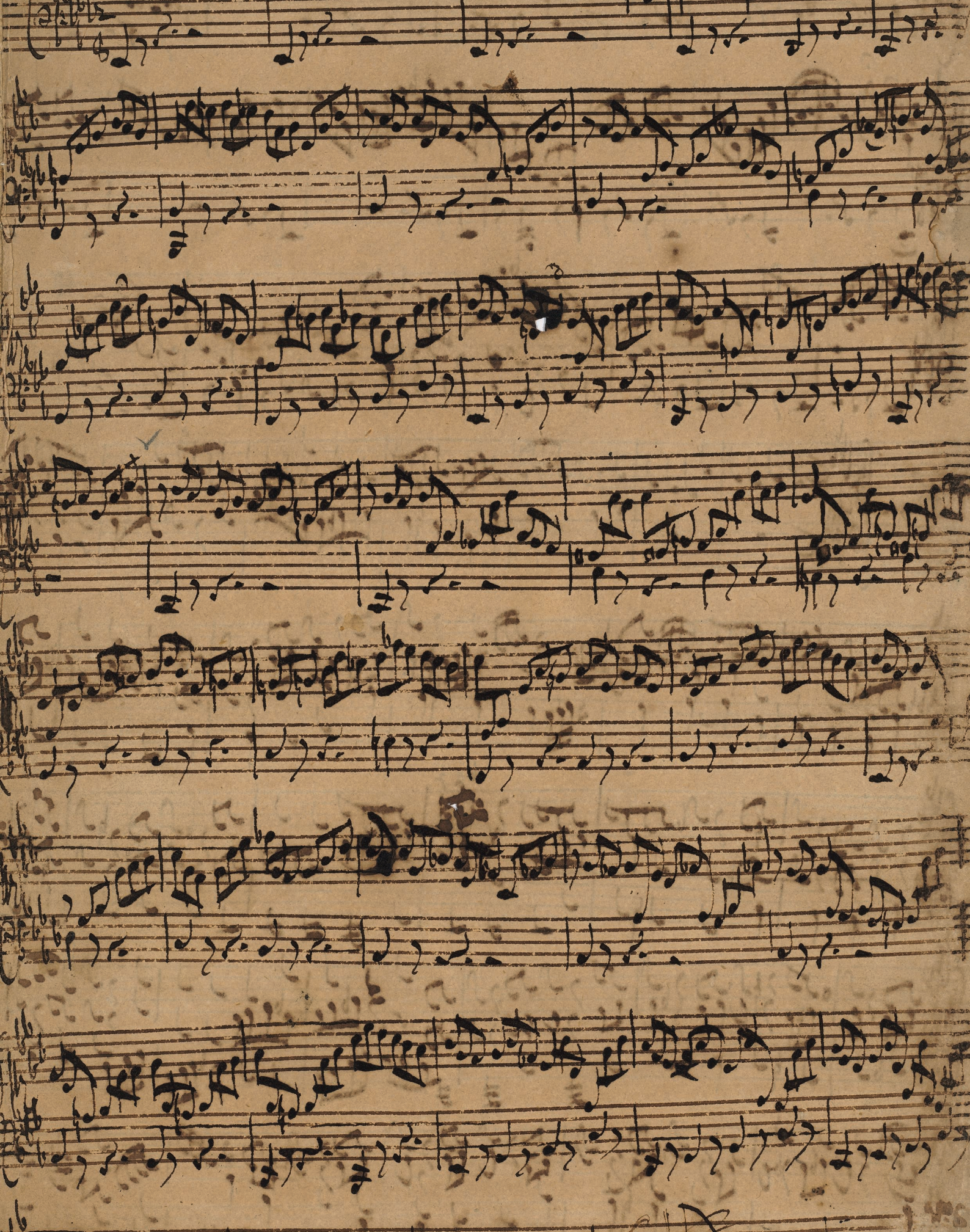
CHRISTIE'S

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs, characteristic of a manuscript. The paper shows signs of wear, including discoloration and foxing.

The score is written in a historical style, likely from the 18th or 19th century. It consists of approximately 10 systems of two staves each. The notation is dense, with many beamed notes and complex rhythmic patterns. The ink is dark, and the paper has a yellowish-brown hue.

There are some faint markings and possibly small annotations in the left margin, but they are difficult to read due to the age and handwriting. The overall appearance is that of a well-used, historical musical manuscript.

Handwritten musical notation on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs, characteristic of a musical score. The paper shows signs of wear, including stains and discoloration.



The image displays a page of handwritten musical notation on aged, yellowed paper. The notation is organized into several systems, each consisting of two staves. The upper staff of each system contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a bass line, primarily composed of quarter and eighth notes. The handwriting is in black ink, and the paper shows signs of age, including brownish stains and some fading. The notation is dense and fills most of the page.



HORTVS
EYSTETTENSIS

SIVE

DILIGENS ET ACCVRATA OMNIVM
PLANTARVM, FLORVM, STIRPIVM, EX
VARIIS ORBIS TERRÆ PARTIBVS, SIN-
GVLARI STUDIO COLLECTARVM, QVÆ
IN CELEBERRIMIS VIRIDARIIS ARCEM EPISCOPALEM
IBIDEM CINGENTIBVS, HOC TEMPORE CONSPICIVNTVR
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Front cover: Lot 13
Inside front cover: Lot 129
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Lot 172 (detail)

MEDIEVAL & RENAISSANCE MANUSCRIPTS

101

A BIFOLIUM FROM A BIBLE, in Latin, manuscript on vellum [?France, late 9th or early 10th century]

A striking survival from an imposing Carolingian Bible, and a fascinating example of the development of Carolingian script in Europe.

PROVENANCE:

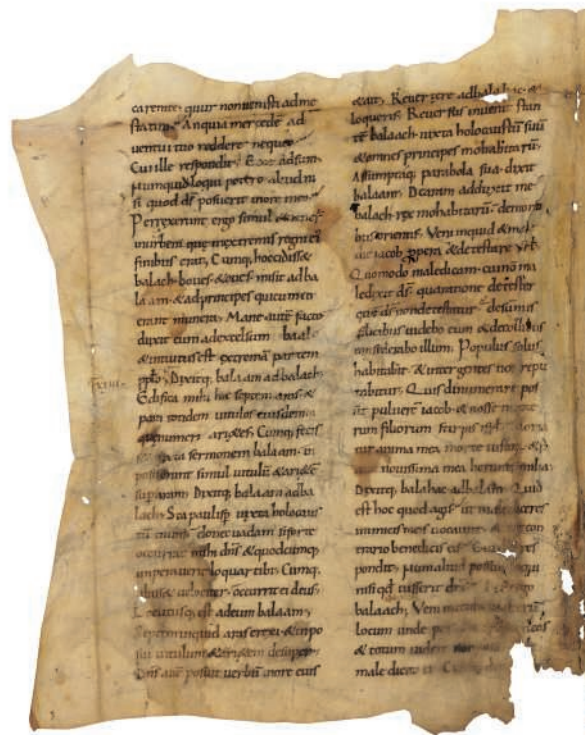
(1) The script is datable to the transitional period of the Carolingian minuscule book-hand from the 9th to the 10th century, when, as a general rule, the script became slightly thinner, the clubbing of the main strokes less pronounced, and the bows of the letter 'g' tended to close up. Parallels can be drawn with the script in a Rabanus Maurus at the British Library, Add. MS. 22820, and datable to the middle of the 10th century, but this is a particularly 'old-fashioned' 10th-century script and the forms in the present bifolium still display features typical of the 9th century, such as the pronounced clubbing to the vertical main strokes and the slightly open 'g's. (2) Chapter headings in a 13th-century hand and inscriptions in a 16th-century French hand, including the words 'La Reconnoissance [...]'.
PHYSICAL DESCRIPTION AND CONDITION:

c.320 x 490mm. 30 lines in two columns, containing the consecutive text of Numbers 22,18 - 24,23 beginning '[...]plus vel minus loquar' and ending 'locutus est heu quis victurus est [...]', ruled space: 260 x 80mm (soiling and fraying from use as a wrapper, particularly to outer pages and central gutter, with legibility of text affected, especially at the end, a few holes).

£3,000-5,000

\$4,400-7,200

€3,900-6,400



102

THE NATIVITY, leaf from an illuminated manuscript on vellum [England or perhaps northern France, second half 13th century]

A splendid and expressive example of the Anglo-Norman style of the 13th century, likely from the prefatory cycle of a *de luxe* Psalter.

PROVENANCE:

ROBERT LEHMAN (1891-1969), banker, philanthropist and collector: his Ms. 122.

ILLUMINATION:

The miniature exemplifies the Anglo-Norman style of manuscript illumination documented on both sides of the Channel in the 13th century, reflecting the transition from the Romanesque to the Gothic. A harmony of style, known as the Channel School, had flourished in England and northern France since the 11th century, finding perhaps its definitive expression in the 91 full-page miniatures of the Munich Golden Psalter (Munich, Bayerische Staatsbibliothek, Clm 835), made in Oxford in the early 13th century: the present leaf comes from a manuscript painted some decades later, though within the same tradition. Comparable depictions of the Nativity can be found in certain English manuscripts, including that on f.3v of the British Library's Arundel 157, a 13th-century Psalter-Hours, and on f.32 of the Carrow Psalter, an East Anglia production of 1240-1260 (Baltimore, Walters Art Museum, M.34), as well as in contemporary French manuscripts.

PHYSICAL DESCRIPTION AND CONDITION:

152 x 104mm (some surface wear and creasing, loss of pigment, especially to the lower part of the Virgin's blue cloak and the red bed).

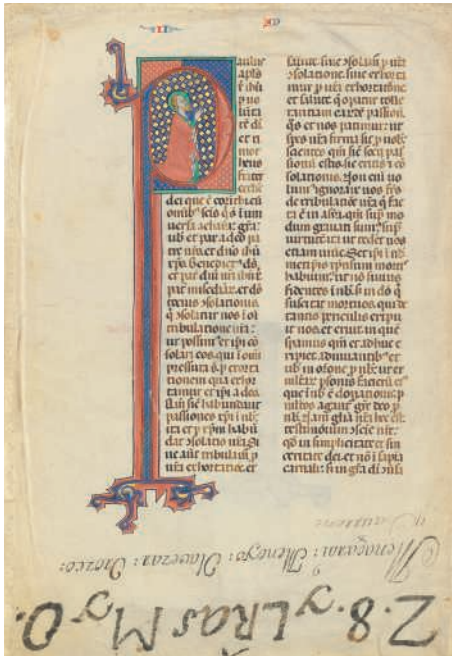
£12,000-18,000

\$18,000-26,000

€16,000-23,000



The following three lots are bifolia taken from a turn-of-the-14th-century Giant Spanish Bible. The illumination shows the influence of styles current in France, but the script and decorative features point to northern Spain. The vibrant yet nuanced palette of pinks, reds, blues and greens, the striking diapered backgrounds and delicate scrolling infills, and the stylised figures with their formulaic postures are also features of a Castilian Missal at the Victoria and Albert Museum (see R. Watson, *Western Illuminated Manuscripts*, 2015, cat. no 17). Provenance: All three bifolia were evidently used as binding fragments, likely for archival material: 19th-century titles ('Escrituras de Censos de los Lugares') and reference numbers in Spanish on two of the lots.



103

103

ST PAUL and A VIOLIN-PLAYER, two historiated initials on a bifolium from a Giant Bible [Spain, probably Castile, c.1300]

398 x 272mm. 33 lines in two columns, ruled space: 250 x 70mm, pinpricks survive, headings in red and blue, two historiated and one illuminated initial (tiny loss to the burnished gold of the violin player, marginal cockling). The text runs from 1 Corinthians 16:6, '[...] vel etiam hiemabo [...]' to 2 Corinthians 1:12, '[...] sed in gratia Dei conversati [sumus]' and 2 Corinthians 12:5, '[...] pro eiusmodi gloriabor [...]' to 2 Corinthians 13:13, '[...] et communicatio Sancti Spiritus cum omnibus vobis amen'.

£5,000-8,000

\$7,300-12,000
€6,500-10,000

104

THE FIERY FURNACE, historiated initial on a bifolium from a Giant Bible [Spain, probably Castile, c.1300]

394 x 270mm. 33 lines in two columns, ruled space: 250 x 70mm, pinpricks survive, headings in red and blue, two historiated initials and one illuminated initial (light smudging to one of the historiated initials, some marginal staining). The text runs from Ezechiel 47:6, '[...] dixit ad me certe vidisti [...]' to 48:11 '[...] de filiis Sadoch qui cus[todierunt]' and Jerome's prologue to the book of Daniel, '[iudi]cis non satis moveor [...]' to Daniel 2:8, 'Respon[dit rex]'.

£3,000-5,000

\$4,400-7,200
€3,900-6,400

105

ST PAUL, opening his Epistle to the Thessalonians, historiated initial on a bifolium from a Giant Bible [Spain, probably Castile, c.1300]

394 x 268mm. 33 lines in two columns, ruled space: 250 x 70mm, pinpricks survive, headings in red and blue, two historiated initials and two illuminated initials (minor loss of pigment to initials, some cockling and staining). The text runs from Philippians 1:7, '[...] confirmatione evangelii socios [...]' to Philippians 2:18, '[...] et vos gaudete et [...]' and 1 Thessalonians 4:13, '[nolu]mus autem vos ignorare [...]' to 2 Thessalonians 1:5, '[...] in exemplum iusti iudicii Dei ut [...]'.

£4,000-6,000

\$5,800-8,700
€5,200-7,700



104 (detail)



105



(detail)

***106**

TWO LEAVES WITH HISTORIATED INITIALS FROM A MIDDLE ENGLISH BRUT CHRONICLE, in Middle English prose, illuminated manuscript on vellum [London, c.1430s]

Two rediscovered leaves from a lavishly illustrated Middle English Brut Chronicle, of paramount importance to the study of English illumination. The Brut Chronicle was a prose history of England from its mythical founder Brutus, grandson of Aeneas, with continuations to 1377 and 1419. A hugely popular text in the 15th century, it was seldom illustrated.

PROVENANCE:

The two fragments are the missing ff. 16 and 18 from a Brut Chronicle sold at Sotheby's, 18–19 April 1932, lot 8. The parent manuscript was written by three separate scribes and was almost certainly produced in London in the second quarter of the 15th century. Evidence in the parent manuscript shows that it was in Scotland in the 16th century and in Spain in the 17th or 18th century. It then passed to the O'BRIEN FAMILY, Earls of Inchiquin, perhaps to Lucius McEdward O'Brien, 13th Baron Inchiquin (1800–1872). Subsequently it was owned by MAJOR E. W. MACDONALD of Dedham, Essex, and sold at his sale at Sotheby's on 18–19 April 1932, lot 8 to Myers and Co. (their catalogue 291, 1933, no 299). It is perhaps at this point that the present fragments, among others, were removed: three are now preserved in Lehigh University Library (exhibition catalogue by J. Hirsch, *Western Manuscripts of the Twelfth Through the Sixteenth Centuries in the Lehigh University Libraries*, 1970 – the present fragments have been cut to a similar square shape). The bulk of the manuscript was purchased by JULIUS WANGENHEIM (1866–1942), of San Diego and passed by descent to his grandson Robert G. Heyneman. One leaf was left to M.H. Kittredge. Kathleen Scott's description of the content of the Heyneman manuscript lists the present fragments as missing.

CONTENT:

(1) The fragment of f.16 begins in Ch. XXXVIII '[...] lande in moche pr[os]p[er]it[er]it[e]' and ends in Ch. XL 'This kyng Armogere regned wel and worthyly [and] ye lande wel governed. And Claudius Cesar in [...].

(2) The fragment of f.18 begins in Ch. XLIV '[...] forto baptise children [...]' and ends in Ch. XLVII 'After kyng Constances deth Constantyn his sone [...]'.

The text of the Heyneman manuscript is discussed by L. Matheson, *The Prose Brut: The Development of a Middle English Chronicle*, 1998, pp. 119–21.

ILLUMINATION:

The style of illumination follows the conventions of English 'metropolitan' book decoration of the second quarter of the 15th century: the faces are roughly modelled in white with spots of red to mark the nose and mouth; the palette is one of bright greens, pinks, reds and blues, with gold and white accents. But the results here are far more elegant and lively. Kathleen Scott links the Heyneman illustrator to a Psalter in the British Library, Royal 2. B. X. – also made in London – and BL MS. Harley Charters 51.H.6. There are also strong stylistic similarities to the illustrations in Bodleian Library MS. Douce 18, and to the initial of Richard II (f. 248) in a *Statuta Antiqua*, London, Guildhall Records Office (see K.L. Scott, *Later Gothic Manuscripts*, 1996, II, no 77, pp. 223–25).

The subjects of the historiated initials are as follows: King Ginder, son of Cymbeline, opening Ch. XXXIX (originally f.16 of the Heyneman manuscript); King Armogere, father of Westmer, opening Ch. XL (originally f.16v of the Heyneman manuscript); Constantine the Great, son of Helena, opening Ch. XLVII (originally f.18v of the Heyneman manuscript).

PHYSICAL DESCRIPTION AND CONDITION:

Two fragments of two leaves, 189 x 200mm and 220 x 210mm. 20 and 21 lines (of originally 36) in two columns, small initials in blue with red penwork, rubrics in red, one illuminated initial and THREE HISTORIATED INITIALS (both fragments cropped to a square at the top, with strips of vellum from the tops of the leaves – including pencil foliation 16 and 18 – pasted on, light smudging to historiated initials). Mounted and framed.

(2)

£12,000–20,000

\$18,000–29,000

€16,000–26,000



107

THE SIEGE OF WINCHESTER AND THE BURIAL OF LIONEL, miniature cut from the *Livre du Lancelot del Lac*, in French, illuminated manuscript on vellum [Paris, c.1440]

An evocative miniature from the famous Arthurian romance *Livre du Lancelot del Lac* illuminated by the Dunois Master

Dismembered by the 16th century, it formed a pair with the *Roman de Guiron le Courtois*, BnF mss. fr. 356-7; both manuscripts were possibly made for Prigent de Coëtivy, admiral of France. The scene corresponds to VI, 388:2 in H.O. Summer's edition of the text, *The Vulgate Version of the Arthurian Romances*, 1911, and depicts a bier with the body of Lionel being taken into the city of Winchester, with soldiers on the battlements above confronting the troops of Bohors.

PROVENANCE:

(1) The *Livre du Lancelot del Lac* and the *Roman de Guiron le Courtois* may well be the two manuscripts for which PRIGENT DE COËTIVY paid Jean Haincelin in 1444, a crucial piece of evidence to the argument identifying the Bedford Master with Haincelin de Hagenau, perhaps the father of Jean Haincelin, the Dunois Master. The *Lancelot* was dismembered at an early date. (2) JOACHIM NAPOLÉON, PRINCE MURAT (1835-1932). (3) W.R. Jeurwine, Alpine Club Gallery, London, 1962, no 34; Sotheby's, 13 December 1965, lot 171, no 14 and Sotheby's, 6 July 2000, lot 26.

ILLUMINATION:

The Dunois Master was the assistant of the Bedford Master and then his successor as the dominant figure in Parisian illumination from about 1435. His soft style derives from that of the Bedford Master and he also inherited the older Master's stock of compositional patterns. He built on this legacy, showing great compositional inventiveness in both secular manuscripts and devotional books, like the Hours of the Count of Dunois from which he was named (London, BL. Ms Yates Thompson 3). The Dunois Master's assured painterly technique and narrative skills have created an entrancing epitome of the chivalric ideals at the heart of French court culture.

PHYSICAL DESCRIPTION AND CONDITION:

90 x 90mm. Pasted down on card, mounted and framed (some loss of gilding to the frame).

£20,000-30,000

\$29,000-43,000

€26,000-39,000



0108

FRANCISCANS SINGING AT A LECTERN, historiated initial 'C' on a leaf from an illuminated Ferial Psalter [Lombardy, perhaps Milan, mid-15th century]

A charming depiction of Franciscans in the act of chanting to illustrate the psalm opening 'O sing unto the Lord a new song' ('Cantate domino canticum novum', Psalm 98).

The leaf comes from a Ferial Psalter, a manuscript presenting the psalms with their accompanying, unchanging texts for the Divine Office throughout the day; the brown habits and scapulae of the monks depicted suggest the parent manuscript was commissioned for a Franciscan convent. The illumination points to Milan: the spray of three-pronged devices and trefoil leaves that extends into the margin on one side only offers a simplified version of better-known Lombard productions (the three-pronged devices appear in a work by the Master of the Budapest Antiphoner, for example, in the Fitzwilliam Museum's Marlay cutting It. 17). In the miniature itself, the strong use of red and the finely modelled profiles of the friars, here with bulbously-tipped noses, are characteristic of Milanese illumination in the middle of the 15th century.

PHYSICAL DESCRIPTION AND CONDITION:

435 x 280mm, the initial 96 x 96mm (the gold of the ground and the trefoils rubbed, some loss to the surface of the pigments). Framed.

£2,000-3,000

\$2,900-4,300

€2,600-3,900

109

TRIUMPHAL PROCESSION OF THE HOLY ROMAN EMPEROR, leaf from an illuminated manuscript on vellum [Rouen, third quarter 15th century]

An unusual and historically significant depiction of the recently-crowned Holy Roman Emperor, Frederick III; a miniature by the Master of the Rouen Échevinage, the leading Rouen illuminator of the third quarter of the 15th century.

ILLUMINATION:

The illuminator is named for the splendid manuscripts he painted for the Bibliothèque des Echevins in Rouen, the public library assembled by the aldermen of the city. He was the predominant illuminator in Rouen after the departure of the English in 1449, when the city became a flourishing centre of manuscript production: his career continued into the 1480s (when he illuminated a manuscript to which the present leaf bears great similarity: Pierre de Choisset, *Le Livre des trois âges de l'homme*, Paris, BnF, Smith-Lesouëf 70).

The present miniature is very closely related to another depicting the meeting of Paris and Helena with Priam in a manuscript of Jean de Courcy's *Chronique de la Bouquedardière* (London, British Library, Harley 4376, f.90). Our miniature comes from an unrecorded copy of a commentary on Valerius Maximus; the Master is associated with another manuscript of Simon de Hesdin and Nicolas de Gonesse's translation, the *Valère Maxime*, which also features commentary (Paris, BnF, Fr. 284). Here we see a crowd approaching the walled city, but instead of characters from Greek legend, the figure at the centre of this triumphal procession is the Holy Roman Emperor, identified by the double-headed Reichsadler, or imperial eagle, prominently emblazoned, and the sword and crossed globe he holds. The Reichsadler was the symbol of the Habsburg emperors, first used after the coronation of Frederick III (1415-1493) in 1452: the miniature must relate directly to this significant historical event, which would have taken place only a few years before it was painted.

PHYSICAL DESCRIPTION AND CONDITION:

242 x 165mm (small losses and splits to the miniature, with repairs to verso, some wear leading to pigment loss).

£10,000-15,000

\$15,000-22,000

€13,000-19,000





0110

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1400]

An appealing Book of Hours with miniatures representing two illuminators of the Duke of Berry, the Master of Johannete de Ravenelle or First Painter of Berry's *Bible historiale* and the Master of Berry's *Cleres femmes*.

PROVENANCE:

(1) Text and illumination indicate an origin in Paris. The presence of St Yvo in the calendar in gold (19 May), lity and suffrages and of St Tugdual in the lity suggest a connection with Brittany. (2) D Ivery Capponi (?): inscribed on the first endleaf. (3) Erased names on ff.178v-180: 'Antoine Renault demorant a Paris' and 'Madame Catherine Charron'. (4) EDWARD WILLIAM JOHNSON (d.1874), solicitor, clerk to the cathedral chapter, Chichester: his bookplate inside upper cover.

CONTENT:

Calendar ff.1-12v; Gospel extracts ff.13-17v; *Obsecro te* and *O intemerata* ff.18-25v; masses of the Holy Spirit, the Virgin, the Cross and the Dead ff.25v-39v; Hours of the Virgin, use of Paris, lacking one leaf before f.94 for opening of vespers, ff.40-105; Penitential Psalms and Lity ff.115-125; Hours of the Cross ff.126-131v; Hours of the Holy Spirit ff.132-136; Fifteen Joys, *Douce dame* ff.136v-142; Seven Requests *Quiconques veult [...]* *Doux dieu* ff.142v-146l; Office of the Dead, unrecorded use (as Paris for Responses I-VI, then Ottosen 46, 28 31), ff.146v-192; Suffrages ff.192-202v.

ILLUMINATION:

Most of the miniatures are by the Master of Johannete de Ravenelle, named from a Book of Hours in Uppsala University Library (ms C 517e), and previously known as the First Painter of the Duke of Berry's *Bible historiale* (BnF ms fr. 159). He was active in Paris in the last decades of the 14th century and his lively strongly coloured miniatures are rooted in the taste for decorative surface pattern that

emerged in the reign of Charles V. The miniatures on ff.75, 85v, 90, 126 and 136v can be associated with another illuminator from the Duke of Berry's library, the Master of Berry's *Cleres femmes*, named from the copy of Boccaccio's treatise presented to the Duke in February 1404. (BnF ms fr 598). His more ambitiously posed figures have small heads with crisply delineated features and occupy more coherent spaces. Whereas the Master of Johannete de Ravenelle was apparently reaching the end of his career, the Master of Berry's *Cleres femmes*, probably recently arrived in Paris from the Netherlands, was at the beginning of his. This attractive manuscript represents the great shift in Parisian illumination from abstracted decorative effects towards the more naturalistic Netherlandish styles that dominated the 15th century.

The subjects of the miniatures are: Annunciation f.40, Visitation f.63v, Nativity f.75, Annunciation to the Shepherds f.81, Adoration of the Magi f.85v, Presentation in the Temple f.90, Coronation of the Virgin f.100, Christ in Majesty with the symbols of the Evangelists f.107, Crucifixion f.126, Pentecost f.132, Virgin and Child f.136v, Last Judgement f.142v, Office of the Dead recited by a pall-draped coffin f.146v.

PHYSICAL DESCRIPTION AND CONDITION:

160 x 110mm. i + 203 + i leaves (modern foliation has ff.38 and 38 bis), 14 lines, ruled space: 94 x 59 mm, illuminated initials throughout, two-line initials with vine leaf sprays forming partial borders, THIRTEEN LARGE MINIATURES with full borders (lacking one leaf with miniature before f.94, slightly cropped into border decoration at top and side, slight wear to some miniatures, possibly some reinforcement to some ink lines). 17th-century gilt stamped red velvet over pasteboard (velvet worn, upper joint cracking).

£80,000-120,000

\$ 120,000-170,000

€110,000-150,000



0111

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Troyes, c.1410]

A wonderfully refined Book of Hours painted by the Master of the Troyes Hours, the earliest known illuminator to have flourished in the city.

PROVENANCE:

(1) The saints in the calendar are a very clear testament to a Troyes production: Sts Sabinus of Troyes, Mastidia and Helena are in red, while St Lupus features twice in black. The calendar and texts after f.148 are in French, presumably reflecting a lay commissioner less familiar with Latin; a rhymed prayer in French to John the Baptist could reflect a name saint. (2) A 16th-century ownership inscription, partially excised, bears the names of Jacques and Anne Bouille.

CONTENT:

Calendar, in French, ff.1-12; Gospel sequence of St John ff.13-15; Hours of the Holy Spirit ff.15v-20v; Hours of the Cross ff.21-26v (lacking the opening miniature page for compline after f.76); Penitential Psalms ff.80-94; Litany and prayers ff.94v-105; Office of the Dead ff.106-147; *Douce dame* (lacking the opening miniature page), in French ff.148-155v; Seven Requests of our Lord, in French ff.156-161; Litany, in French ff.161-168v; rhymed prayer to John the Baptist, in French ff.169-174; prayer to the Virgin, in French ff.174v-182.

ILLUMINATION:

Identified by Millard Meiss as the first professional illuminator to work in Troyes, named for a Book of Hours made for the Berthier family of that city (Paris, BnF, ms. Latin 924), the Master of the Troyes Hours was active c.1395-c.1415.

Under the patronage of Etienne de Givry, bishop of Troyes, the Master executed at least eight commissions: a splendid Pontifical (Paris, BnF, ms. Lat. 962) for use in Troyes cathedral, illuminated 1405-1410, is the only one known to survive, though his work is also preserved in a Missal made for the bishop of Chalons (New York, Pierpoint Morgan Library, ms. M 331), another made for the church of Ervy-le-Châtel and several Books of Hours (see Avril et al, *Très riches heures de Champagne*, 2007, cat nos 2-5). The Troyes Master can be identified by his refined drawing, his miniatures show the continuing influence exerted by the art of the 14th century and of the Parisian court, where he may have worked: the present miniatures display his sinuous figures, outlined in black ink and clad in billowing robes, with small domestic details added to certain of them, such as the leashed dog in the Annunciation to the Shepherds.

The subjects of the miniatures are: Pentecost f.15v; Crucifixion f.21; Annunciation f.27; Visitation f.39v; Nativity f.52; Annunciation to the Shepherds f.58v; Adoration of the Magi f.63v; Presentation in the Temple f.68; Flight into Egypt f.72; God enthroned in majesty f.80; Funeral mass f.106; Man of Sorrows f.156.

PHYSICAL DESCRIPTION AND CONDITION:

145 x 100mm. 182 leaves (lacking leaves after ff.76 and 147, and with a blank excised after f.79 leaving a stub), 12 lines, ruled space: 80 x 55mm, TWELVE FULL-PAGE MINIATURES with full borders of gold bars and interwoven ivy (leaves slightly cropped, some darkening to f.1, stain on f.156, repainting to face of the Virgin on f.27, losses to the Man of Sorrows on f.156). Purple velvet over boards (worn).

£70,000-100,000

\$110,000-140,000
€91,000-130,000



0112

BOOK OF DEVOTIONS, use of St Donatian, Bruges, in Latin, illuminated manuscript on vellum [Bruges c.1430s]

An unusual combination of devotional texts more appropriate for use by a religious than a lay person but richly illuminated in the decorative and delightful style characteristic of Bruges Books of Hours.

PROVENANCE:

(1) The Calendar and liturgical use show that the manuscript was made for use in St Donatian, a collegiate church that became the cathedral of Bruges in 1559. The unusual compilation of theological and instructional texts suggests that it was made for the use of a priest or canon attached to the church. (2) JOHAN STORTELBERCH: his death in 1510 recorded on the verso of the back flyleaf and named on the front fly leaf as donor of the manuscript to: (3) ABBOT THEODORICUS CLATER of Hattingen, a town on the Ruhr in Westphalia.

CONTENT:

Calendar ff.1-12v; prayers and the Creed ff.14-18v; Seven Penitential Psalms and Litany ff.20-32v; prayers ff.34-38v; Suffrages ff.40-62v; Hours of the Passion ff.63-76v; Office of the Virgin, use of St Donatian, Bruges, ff.77-122; Meditations on the Seven Penitential Psalms composed by the theologian Pierre d'Ailly (1351-1420) when he was bishop of Cambrai (from 1397) ff.123-89; letter of Peter Damian to countess Blanche ff.189v-191v; *De misteris horarum* ff.192-93v.

Although the manuscript contains several elements customarily found in Books of Hours, it seems unlikely to have been intended for lay use: its most substantial component is Pierre d'Ailly's *Meditations* on the Seven Penitential Psalms. The text described in the explicit as the letter of Peter Damian is attributed to Werner of St Blasius (*PL* 157 1159 ff.) but was transmitted as *De terroribus mortis*, advice and encouragement to an 11th-century countess of Milan on her new life as a nun (*PL* 145, 731ff).

ILLUMINATION:

This is a richly illustrated and attractive book. Yet it is not clear that the scribe had anticipated illustration for this rare selection of texts:

the miniatures are variously added on spaces on versos left blank below or after text or on inserted singletons. There seems to have been no wish to illustrate either the meditations or instructional texts or the devotions commonly found in Books of Hours: the Office of the Virgin, the Hours of the Passion and the Seven Penitential Psalms. This makes for a very individual volume.

The artist responsible for these charming miniatures is associable with the oeuvre of the so-called Masters of the Gold Scrolls, known from their elaborate decorative backgrounds. The leading providers of book illumination in Bruges from around 1420 to 1450, they served a varied clientele and decorated books for the home market and for export. The present example reveals an engaging delicacy and refinement in the finish of the miniatures and exemplifies the very peak of what the style could achieve. Colours are varied and intense and combine to rich visual effect, with all the miniatures set off against deep red backdrops with the customary gold scrollwork.

The subjects of the miniatures are as follows: Last Judgement f.19v, Crucifixion f.33v, Virgin of Humility f.36v, St Veronica (half-page) f.38v, St Catherine (misplaced, it should precede the prayer on f.57), Angel f.41v, St Christopher f.43v, St Anthony f.45v, St Martin f.46v, St Sebastian f.48v, Sts Peter and Paul f.51v, St John the Baptist (half-page) f.52v, St John the Evangelist f.54v, St James (half-page) f.55v, St Barbara (half-page) f.57v, St Margaret (half-page) f.58v, All Saints (half-page) f.59v, St George f.60v, St Mary Magdalene (half-page) f.61v, Death of the Virgin f.122v.

PHYSICAL DESCRIPTION AND CONDITION:

135 x 103mm, i + 194 + i leaves, apparently COMPLETE, 17/18 lines, ruled space 90 x 60mm, illuminated and penwork initials throughout, SEVEN HALF-PAGE and FOURTEEN FULL-PAGE MINIATURES (10 on inserted singletons) (some stains and smudging, two corners cut, ff.43 and 141, retouching to miniature on f.48v). Modern white leather over wooden boards, brass catch and clasp.

£40,000-60,000

\$58,000-87,000

€52,000-77,000



0113

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1440]

A luxurious Book of Hours illuminated by the Master of the Munich Golden Legend and the Dunois Master, following textual and pictorial models current in the Bedford Workshop and exemplified in the Bedford Master's great series of Books of Hours of the 1410s, the Vienna, Lamoignon and Bedford Hours and in the later Sobieski Hours, to which the Master of the Munich Golden Legend also contributed. The already lavish decoration was extended in a style related to the Jouvenel Group, thus bringing together in one volume leading trends of Paris and of court circles to the west.

PROVENANCE:

(1) The liturgical use and the style of illumination indicate an origin in Paris. The very full texts and illustration indicate a special commission for someone of wealth and standing, perhaps already acquainted with one of the Bedford Master's magnificent volumes. The patron was presumably a man since prayers are in the masculine. He may have been called John, since St John the Baptist is the only suffrage with an historiated initial and the Baptism of Christ most unusually precedes the Hours of All Saints. His devotion to Peter of Luxembourg (1369–1387) might indicate a member of the house of Luxembourg; the second wife of the Duke of Bedford was Jacquetta of Luxembourg. A possible candidate is John, Bastard of Luxembourg (c. 1400–1466), a prominent figure at the court of Duke Philip the Good of Burgundy, who made him a Knight of the Golden Fleece in 1433. John was distinguished by a bend on the Luxembourg coat of arms, which appears in the miniature on f.165 to identify Peter of Luxembourg. Devotion to Peter of Luxembourg, fostered by Charles VI, was not restricted to his family and the patron of this significant book could be sought elsewhere. (2) ANDRÉ HACHETTE (1873–1945): his book label inside upper cover and collector's stamp at foot of f.265v; Hôtel Drouot, Vente Hachette, 16 December 1953, lot 20. (3) Hôtel Drouot, Vente Millon, 27 April 2013, lot 147.

CONTENT:

Calendar, for April, May, August and September (lacking eight leaves) ff.1–4v; Gospel extracts ff.5–12, Passion according to John ff.12v–15v, prayers to the Virgin including *Obsecro te* and *O intemerata* ff.15v–24; Hours of the Virgin, use of Paris, lacking three leaves with the openings of terce, sext and none, ff.25–89v; Penitential Psalms and Litany ff.90–111v; Hours for the days of the week, ff.112–164v: the Trinity for Sunday f.112, the Dead for Monday f.121, the Holy Spirit for Tuesday f.129v, All Saints for Wednesday f.136, the Sacrament for Thursday f.142, the Cross for Friday f.150, the Virgin for Saturday f.157v; verse litany attributed to Peter of Luxembourg ff.165–169; prayers to the Three Persons of the Trinity and on the Passion ff.169–177v; Office of the Dead, use of Paris, ff.178–224v; suffrages to saints ff.225–251; prayers for the Mass ff.251–255v; Fifteen Joys of the Virgin ff.256–261; Seven Requests ff.261v–265.



ILLUMINATION:

The extent of decoration and illustration, the variety of border forms, the richness of colour and gold and the meticulous delicacy of execution combine to make this an exceptionally opulent, scintillating and beguiling volume. It presents outstanding miniatures by two of the leading illuminators of its day and is a magnificent witness to the continuity of the great tradition of Parisian illumination established in the time of the Duke of Berry.

The painterly atmospheric detailing of the Dunois Master, who led the Bedford Workshop from the later 1430s, is evident in the miniatures on ff. 49, 90 and 178, which closely resemble the comparable subjects in the Hours of the Count of Dunois, from which the artist is named (BL ms YT 3). His style contrasts splendidly with the minutely defined patterning characteristic of the Master of the Munich Golden Legend (named from Munich BSB cod. gall.3), seen in the remainder of the miniatures. Both Masters create striking scenes: the Dunois Master's more fluid style especially suited to conveying movement and atmosphere; the Munich Golden Legend Master's firm contours imbuing his figures with an impressive presence.

The softer lines of three miniatures (ff.84, 157v and 256) suggest the possible involvement of a close associate of the Munich Golden Legend Master, who may also have been responsible for painting some of the heads in other miniatures, as in the Dunois Master's Visitation, f.49.

Although the Munich Golden Legend Master seems to have had the dominant role in this ambitious project, its models come from the Bedford Master, whose patterns passed to the Dunois Master. The Bedford Master's great series of Hours provides parallels for textual elements, such as the sequence of Weekday Hours (rare in France but found in the Vienna, Lamoignon and Bedford Hours) and the verse-litany with attribution to Peter of Luxembourg (Vienna Hours). Shared iconographic features include replacing the Flight into Egypt with the unusual scene of the Arrival in Egypt. The immediate model for the extensive Calendar decoration is in the Sobieski Hours, another manuscript illuminated by the Bedford/Dunois and Munich Golden Legend Workshops begun in the 1430s (Windsor, Royal Collection). Its ultimate source is Jean Pucelle's Belleville Breviary (Paris BnF lat 10484), which came to be owned by the Duke of Berry and inspired the calendar of Berry's *Grandes heures* to which the Bedford Master contributed (Paris, BnF ms lat. 919). Originally in the Hachette Hours there were to be just side borders with two feasts illustrated on the versos and paired apostles with the Creed and prophets with related texts on the rectos. The decoration was then extended in horizontal bands at top, where there is a visualisation of the creed, and bottom, where there are the occupation of the month and the zodiac sign, also executed by the Master of the Golden Legend.



Presumably at the same time similar extensions were made to the borders of the text pages, originally two isolated bands of decoration to the side margins that ran the height of the ruled space. This symmetrical layout of the text-page openings, with side borders independent of any hierarchy of initials, seems to have become more popular from the 1440s onwards. The addition of foliate borders in the upper and lower margins of both text-pages and Calendar were the work of a single illuminator, using motifs first deployed by the Master of Margaret of Orléans, named from the Countess of Etampes's Book of Hours (Paris, BnF ms lat 1156B). These border motifs were adopted by the Jouvenel Master, named from the *Mare historiarum* of the Chancellor of France, Guillaume Jouvenel des Ursins (BnF, ms lat. 4915). And it was perhaps an artist from the Jouvenel Group who was responsible for both the border extensions in the Hachette Hours and in an Hours in Milan also by the Munich Golden Legend Master (Bibl. Trivulziana ms 2164). This artist may also have painted a few other heads in miniatures of the present manuscript, heads distinguished by grey shading and idiosyncratic ears, as the Virgin on f.25.

All the illumination, including the Dunois Master's superb miniatures, would seem to have been completed in one campaign, of uncertain length, under the leadership of the Munich Golden Legend Master, resulting in this splendid and fitting successor to the Bedford Master's great series of Hours.

The subjects of the miniatures are: St John on Patmos f.5, St Luke f.7, St Matthew f.9, St Mark f.11, Flagellation of Christ f.12v, Annunciation f.25, Visitation f.49, Nativity f.60, Arrival in Egypt f.77, Coronation of the Virgin f.84, David in penitence f.90, Trinity with the Four Evangelists f.112, Office of the Dead f.120v, Pentecost f.129v, Baptism of Christ f.136, Last Supper f.142, Crucifixion f.150, Virgin and Child, as the Apocalyptic Woman f.157v, Peter of Luxemburg f.165, St Michael rescuing from the devil the soul of a corpse in a cemetery f.178, Virgin and Child in a rose pavilion f.256, the Last Judgement f.261v.

The subjects of the historiated initials are: the Virgin weaving f.17, St John the Baptist preaching f.227.

The Calendar rectos each have border medallions of a depiction of a clause of the creed, written above an Apostle, a Prophet with a related prophecy, the sign of the zodiac and the occupation of the month; the versos each have four figures or scenes illustrating four of the month's feasts.



PHYSICAL DESCRIPTION AND CONDITION:

205 x 145mm. 265 leaves, 15 lines, ruled space: 97 x 64mm, illuminated initials and line-endings throughout, every text page with a full border executed in two stages, 22 LARGE MINIATURES within full borders, TWO HISTORIATED INITIALS and FOUR CALENDAR LEAVES WITH MARGINAL MINIATURES (missing eight calendar leaves with border miniatures and three leaves with large miniatures, hole through a border miniature f.1, slight splitting of fold in margin f.150, repair to margin f. swear to face and scroll in miniature f.5, small areas of wear in some other miniatures) Modern pink velvet over earlier boards (extremities lightly worn).

£800,000-1,200,000

\$1,200,000-1,700,000

€1,100,000-1,500,000





0114

BOOK OF HOURS, use of Poitiers, in Latin, illuminated manuscript on vellum [Poitiers, c.1460-70]

An appealing example of Poitiers book illumination, in the style of the Master of MS. Poitiers 30, one of the most original artists active in western France in the second half of the fifteenth century.

PROVENANCE:

The liturgical use and the style of the illumination point to a production in Poitiers; the presence in the calendar of Hilary, Bishop of Poitiers (13 January), Radegundis, principal patron of Poitiers (13 August), and Leodegar, Abbot of St Maixent, Poitiers further support this localisation.

CONTENT:

Calendar ff.1-12; Gospel extracts ff.13-20; Hours of the Virgin, with Hours of the Cross and the Holy Spirit intermixed ff.21-84v (lacking a leaf, possibly with miniature, opening Matins of the Hours of the Spirit and a miniature leaf opening Compline of the Hours of the Virgin) ff.21-84v; Marian and Christological devotions (lacking opening leaf) f.86; *Obsecro Te* ff.87-91; Passion according to John ff.91v-93; Seven Penitential Psalms and Litany ff.97-121v; Office of the Dead (lacking opening miniature leaf) ff.122-158; *O Intemerata* (lacking opening leaf) ff.159-162; Suffrages ff.163-172.

ILLUMINATION:

The miniatures are by an artist working in the style of the Master of MS. Poitiers 30 (fl.1450-70), named for two miniatures found in a missal for the use of Poitiers held in the city's Bibliotheque Municipale. The artist is also known as the Master of Adelaide of Savoy, for the early owner of his principal work, a Book of Hours now Ms. 76 in the Condé Museum in Chantilly. He is thought to have started his career in the circle of the Master of Jouvenel des Ursins, but was chiefly active in Poitiers: his influence is most evident here in the flat and bright palette, the cheerful human, animal and grotesque figures that populate the borders, and the attention paid to the calendar miniatures. Certain figures here are close to those that appear in a Book of Hours, use of Rome, thought to be illuminated by the Master, currently held in a private collection in Switzerland (Utopia, Cod. 105).

The subjects of the miniatures are: Annunciation f.21; Crucifixion f.49v; Nativity f.52; Annunciation to the Shepherds f.60; Adoration of the Magi f.65v; Presentation at the Temple f.70v; Flight into Egypt f.75v; David and Goliath f.97.

PHYSICAL DESCRIPTION AND CONDITION:

106 x 80mm. 174 + iii leaves, bound too tightly to collate, 13 lines, ruled space: 52 x 36mm. Many leaves with fragmentary border decoration, EIGHT LARGE MINIATURES WITH FULL BORDERS, and TWENTY-TWO SMALL MARGINAL MINIATURES in the calendar (misbound and lacking at least 5 leaves after ff.50, 80, 85, 121 and 158, the border for May in the calendar excised, some rubbing to the borders and certain miniatures, especially to f.1, occasional marginal wear). Early 17th-century French gilt calf (edges worn, lacking clasps).

£10,000-15,000

\$15,000-22,000

€13,000-19,000



0115

BOOK OF HOURS, use of Rome, in Latin and Italian, illuminated manuscript on vellum [Bruges, c.1480]

A small, intimate manuscript illuminated in Flanders by the Wodhull-Haberton Master for an Italian patron and retaining its early armorial textile binding.

PROVENANCE:

(1) The style of both miniatures and borders shows the origin of this Hours in Flanders, most probably Bruges, and the rounded script is characteristic of Flemish manuscripts made for patrons from south of the Alps. The final prayer, like the preceding text apparently a contemporary addition, shows the owner to have been an Italian woman, 'si grave peccatrice'. The rubric, also in Italian, attributes the prayer to St Gregory and names women among the categories appropriate to pray it. (2) The binding, late 16th- or perhaps early 17th-century, has the embroidered coat of arms of the MADRUZZO, the leading family of Trent in the Alto-Adige. The family dominated the government of the principality and produced four successive prince-bishops. Most notably perhaps CRISTOFORO MADRUZZO (1512-78) who played a prominent role in the reforming Council of Trent, which resulted in the city's greater fame, influence and extensive artistic and architectural patronage.

CONTENT:

Calendar, lacking May, ff.1-11; Hours of the Cross ff.13-17v; Hours of the Holy Spirit ff.19-23; Mass of the Virgin ff.25-31; Extract from the Gospel of John ff.31v-32v; Office of the Virgin, use of Rome ff.34-134v; Seven Penitential Psalms and Litany ff.136-161; Office of the Dead ff.163-206; Psalter of St Jerome ff.208-221; *Obsecro te* ff.222v-227; Gradual Psalms ff.226v-231; indulgenced prayer of St Gregory, in Italian, opening *Signore idio intendi e exaudisci [...]* ff.231-239.

ILLUMINATION:

The miniatures are the work of the Wodhull-Haberton Master who was named from his illumination in a Delft Book of Hours of the 1480s (H. Defoer et al, *The Golden Age of Dutch Manuscript Illumination*, 1989, no 89). Notwithstanding his activity in the northern Netherlands the Master was Flemish trained and the present manuscript was clearly produced before he left the southern Netherlands. The borders are characteristically Bruges of a type common in the 1470s. The Master often drew inspiration from Memling and this is evident in his compositions here, for example the Annunciation and the Nativity, and is a feature that must have been particularly appealing to Italian patrons and collectors who had such great enthusiasm for Memling. The miniatures in the present manuscript, even on this relatively small scale, are excellent demonstrations of his brilliant technique: convincing detail is executed with skilful economy and complex settings extending into depth and peopled with expressive, interactive figures are convincingly evoked.

The subjects of the miniatures are: Crucifixion f.12v, Pentecost f.18v, Virgin and Child with Angels f.24v, Annunciation f.33v, Visitation f.60v, Nativity f.76v, Annunciation to the Shepherds f.83v, Adoration of the Magi f.90v, Presentation in the Temple f.96v, Massacre of the Innocents f.102v, Flight into Egypt f.113v, Coronation of the Virgin f.122v, David in Penitence f.135v, Raising of Lazarus f.162v, Penitent St Jerome before the Crucifix f.207v,

PHYSICAL DESCRIPTION AND CONDITION:

90 x 70mm. 239 leaves. 14 lines, ruled space 50 x 35mm, FIFTEEN FULL-PAGE MINIATURES, page-edges gilt and gauffered (lacking one leaf, worming to final folios with loss of outer margin from final leaf, a few pages with ink loss, miniatures rubbed and with small losses). ?LATE 16TH-CENTURY EMBROIDERED TEXTILE BINDING over wooden boards (losses to boards and fabric at corners, edges spine exposing underlying tawed leather, lacking clasp and catch).

£50,000-80,000

\$73,000-120,000

€65,000-100,000



0116

BREVIARY, Winter Part, use of the diocese of Konstanz, illuminated manuscript on paper [North Switzerland or South Germany], 1476-1478

A delightful breviary for the diocese of Konstanz, showcasing the skill and imagination of one of her local illuminators in the last quarter of the fifteenth century. The early added texts offer a hint as to the intriguing provenance of the manuscript.

PROVENANCE:

(1) Apparently made for use in the diocese of Konstanz: the rubrics specify a use 'secundum chorum Constantiensis', as well as making reference to white-robed deacons, excluding a monastic commission. Many of the saints in the calendar were venerated locally, including Fridolin of Säkingen (6 March), Pelagius of Konstanz (28 August), Leodegar (2 October) and Conrad of Konstanz (26 November). The manuscript is dated five times in the text and miniatures between 1476-8 (ff.33, 228v, 277v, 391v and 419). (2) The late-15th century addition of the feast of the Holy Lance along with Innocent VIII's indulgence relating to the same (ff.282-4) could suggest a particular devotion to St Maurice, apocryphal bearer of the relic. The diocese had a strong association with the saint: St Maurice's Rotunda had stood in Konstanz Minster, cathedral for the diocese, since the 10th century and was a starting point for the Swabian pilgrimage route. At the same time was added the feast of Fridolin of Säkingen and other texts (ff.431-436). (3) St Leodegar, Lucerne: two 17th-century ownership inscriptions indicate the manuscript was in the possession of the church by this time.

ILLUMINATION:

The delightful historiated initials scattered throughout the Psalter, Temporal and Sanctoral are an extremely charming example of localised manuscript production from the Bodensee area, where northern Switzerland meets southern Germany: the angular figures with expressive faces who populate the initials, engagingly rendered in a bright palette, appear almost woodcut-like.

CONTENT:

15th-century inserted texts ff.1-2; 16th-century inserted text 'Registrum ad inveniendum festa' f.3; blank f.4; Calendar ff.5-10; computistical table for determining dominical letters and the golden number f.11; Ferial Psalter ff.12-51; blank ff.52-3; Temporal, from Advent to the Octave of the Ascension ff.54-277; feast of the Compassion of the Virgin Mary ff.278-281; 15th-century inserted texts: feast of the Holy Lance and Nails ff.282-3 and bull of Innocent VIII relating to the Holy Lance f.284; Sanctoral, from the feast of St Andrew to the feast of John the Baptist ff.285-391; blanks 392-4; Common of Saints ff.395-430; 15th-century inserted texts ff.431-6; blanks ff.437-8.

PHYSICAL DESCRIPTION AND CONDITION:

313 X 22mm, i + 436 + ii leaves, COMPLETE, with contemporary and later insertions, two columns of c.40 lines, ruled space: 215 x 155mm, later annotations, rubrics and initials in red and green, many large penwork initials and decorated initials, TWENTY HISTORIATED INITIALS, in gold, colour, grisaille and ink, some with marginal flourishing and on f.87v with the narrative continuing in the margins (certain initials excised and bearing later replacements, repaired half-page loss to f.1, waterstaining and repaired marginal loss to f.2, ff.435-6 disbound, elsewhere occasional marginal smudging). 19th-century half-calf and pasteboards.

£40,000-60,000

\$58,000-87,000

€52,000-77,000



0117

MANUALE OF SANTA MARIA DEL POPOLO, use of the Augustinian hermits, in Latin, illuminated manuscript on vellum [Rome, c.1490s, after 1493]

A striking liturgical handbook made for Augustinian use in the celebrated church of Santa Maria del Popolo in Rome.

PROVENANCE:

(1) The saints in the calendar, the Litany, the feasts and those depicted in the roundels on f.11 show that the manuscript was made for Augustinian hermits and the rubric and the inscription within the historiated initial on f.11 specify the church of Santa Maria del Popolo in Rome. The text on ff.181-2, with the prescriptions issued in a papal bull of Alexander VI deposited at San Marco in Venice, provides a *terminus post quem* of 1493. The Church and monastery were pillaged during the sack of Rome in 1527. (2) A 17th-century annotation on f.2 referring the reader to the text of the Office of St Gulielmus of the Augustinian Hermits on f.201 indicates that the manuscript was still in Augustinian use. (3) EUGÈNE LE BRUN-DALBANNE (1814-1880), president of the Société Académique de l'Aube in Troyes: his ex-libris 'Ex Museo Le Brun Dalbanne' (4) HENRI, COMTE CHANDON DE BRIAILLES (1898-1937), owner of the famous Champagne house: his book label, 'Mss. 6', by descent. Sold by his heirs at Tajan, 17 December 2003, lot 22.

CONTENT:

Calendar ff.1-9v; Temporal ff.11-79v; *Dominica de passione* ff.80-124v; *Tabula de specialibus ante laudum que ponuntur ante natiuitates Domini fiat ut infra continentur*, ending with instructions for prayers for the Octave of Nicolas of Tolentino ff.125-130v; Sanctoral ff.131-201v;

Common of Saints ff.203-224v; Office for the Dead, various prayers and devotions (Office for the Sick, the Last Rites, Burial Service and blessings) and Litany ff.225-253v.

ILLUMINATION:

The illumination is the work of two different artists, working in Rome, but originating from northern Italy. The imposing frontispiece with border of scrolling acanthus, roundels and urns, painted in a strong palette of reds, blues and greens, shows the influence of Gherardo di Giovanni (1447-1497), and a Florentine flavour is also found in the delicate depiction of St Paul on f.203.

The historiated initials are on ff.11 and 203.

The illuminated initials are on ff. 30, 42, 93, 103, 103v, 106, 106v, 110, 113, 131, 133, 138, 142, 147, 154, 157v, 162v, 169, 171v, 173v, 177, 177v, 184, 186v, 187, 189, 191v, 195 and 217.

PHYSICAL CONDITION AND DESCRIPTION:

320 x 220mm, ii + 253 + i leaves, COMPLETE, modern foliation in pencil 1-253 followed here, two columns of varying number of lines, ruled space: 215 x 155mm, most catchwords survive, music of square notation, TWENTY-NINE ILLUMINATED INITIALS WITH BAR BORDERS AND TWO LEAVES WITH HISTORIATED INITIALS, one with full-page border incorporating roundels and Renaissance motifs (slight loss of pigment to full-page border, occasional marginal staining, e.g. to f.203, minor cropping). 18th-century brown calf over wooden boards, with 16th-century engraved brass corner- and centre-pieces (lightly rubbed and scuffed, edges of spine lightly frayed).

£60,000-80,000

\$87,000-120,000
€78,000-100,000



0118

BOOK OF HOURS, use of Rome, in Latin and Italian, illuminated manuscript on vellum [?Rome], 5 March 1494

A signed and dated Italian Book of Hours produced by a mendicant friar.

PROVENANCE:

- (1) In a colophon on f.140v the scribe identifies himself as Brother John of France of the Friars Minor, describes his work as most accurately written and gives the date as 5 March 1494. His membership of the order is reflected in the presence of numerous Franciscan feasts in the Calendar. It seems possible that the partially erased coat of arms on f.13 was of the ORSINI and that an early owner was a member of that family.
- (2) An added title page, f.ii, has a coat of arms of a Cardinal: *azure* a ?scroll or below three fleur-de-lys or between the four points of a label of the same, in base a mount of three copeaux *vert*.

CONTENT:

Added fly leaves with title page ff.i-ii; Calendar ff.1-12v; Office of the Virgin, use of Rome ff.13-61v; Seven Penitential Psalms and Litany ff.62-80; Gospel reading from St John ff.80-81v; Office of the Dead ff.83-114v; Short Hours of the Cross ff.115-117v; Short Hours of the Holy Spirit ff.118-120v; prayers and devotions in Latin and Italian, opening with *Salve Sancta facies*, and the Italian elements including the Ten Commandments and a rhyming devotion attributed to John XXII to be said at the canonical hours and translated for the consolation of the 'simplice & ydione persone' (f.127v) ff.120-140v.

ILLUMINATION:

The scenes within the historiated initials are painted in the same colours as the initial foliage but with less saturation. Two of the initials are iconographically interesting: the penitent David (f.62) is shown praying to the Lord while buried up to his waist in sand and the Office of the Dead (f.83), most unusually, has a hermit saint, perhaps St Antony, praying before a skull and approached by a dark bird.

PHYSICAL CONDITION AND DESCRIPTION:

176 x 122mm. ii + 142 leaves, COMPLETE, 15 lines, ruled space: 105 x 84mm, FIVE HISTORIATED INITIALS and one large illuminated initial (ink faded on some pages not affecting legibility, arms on f.13 cropped, craquelure to burnished gold grounds of initials). Late 19th-century Italian green morocco gilt with an elaborate foliate border and spine in five compartments with a red morocco label (upper joint split at foot and small loss at head, minor scuffs).

£16,000-25,000

\$24,000-36,000

€21,000-32,000



0119

BOOK OF HOURS, use of Paris, in French and Latin, illuminated manuscript on vellum [northern France] 5 January 1501

A charming little northern French production, with prayers in French verse, signed and dated by the scribe Jean Jenequin.

PROVENANCE:

(1) Signed and dated by the scribe Jean Jenequin on f.111: 'Ces heures furent acheves par moy Jehan Jenequin le cinq[uieme] jour de janvier mil cinq[cent] et ung'. (2) 17th-century pentrial and ownership inscriptions on f.111v, including 'Pierre Fonteinne', 'Jean Piron', 'Magdellene Piron' and 'Thomas Fontenne', also 'Pierre Fontaine' in an 18th-century hand.

CONTENT:

Calendar ff.1-12, Gospel Extracts ff.13-25; Hours of Virgin, with Hours of the Holy Spirit and of the Cross intermixed ff.25-69v; Seven Penitential Psalms and Litany ff.69v-81, Office of Dead ff.81-97v, prayers to the Trinity ff.97v-99; *Obsecro te* ff.99-101; Suffrages, including confession to God the Father, in French, 'Mon benoit Dieu' ff.101-107v; prayers, in French verse, including 'O Royne qui fustes mise' and verses to St Bernard, in Latin, ff.108-111.

'O Royne qui fustes mise et assise', attributed to Guillaume Alexis, survives in thirty-odd manuscripts of the 15th and 16th centuries (See J. Sonet, *Répertoire d'incipit de prières en ancien français*, 1956, no 1804).

ILLUMINATION:

The appealing historiated initials are influenced by the late 15th-century Parisian school of illumination, but are rendered with a strong regional flavour. They are on ff.25, 39v, 40v, 69v, and 81.

PHYSICAL DESCRIPTION AND CONDITION:

157 x 105mm. 111 leaves, COMPLETE, 21 lines, ruled space: 118 x 68mm, illuminated initials throughout, nine with partial borders, FIVE HISTORIATED INITIALS with three-sided borders (lacking a single text leaf after f.107, occasional cropping to margins, margin of f.67 cut with no loss to text, some repair to gutters). 19th-century vellum binding gilt.

£4,000-6,000

\$5,800-8,700

€5,200-7,700



0120

THE VON ERLACH 'HOLY SHROUD' PRAYERBOOK, in Latin and German, manuscript on vellum with illuminations by the Master of Claude de France [Tours and Switzerland, c.1520s and c.1540s]

A highly bespoke production containing perhaps the earliest surviving painted representation of the Turin Shroud, before it suffered damage from a fire in Chambéry in 1532. The prayerbook, with stunning, previously unrecorded work by the Master of Claude de France, belonged to Johannes von Erlach, Schultheiss of the city of Bern, and then to his son, Bernhard, members of one of the most fascinating families of the Swiss Reformation.

PROVENANCE:

(1) The manuscript is in two parts: the first (ff. 1-19v) dates to the 1520s. The von Erlach coats of arms (*gules*, on a pale *argent*, a chevron *sable*) and the presence of John the Baptist in the miniature on f.1v alongside a kneeling patron clad in armour, along with specific devotions to John the Evangelist, identify the owner as JOHANNES VON ERLACH (1474-1539), Schultheiss of the city of Bern, Swiss ambassador and military commander. The astonishing representation of the Turin Shroud on ff.9v-10 helps situate the manuscript further within its historical context: Johannes travelled to Geneva in 1512 to meet Charles III, Duke of Savoy. The Shroud was then held at Chambéry, capital of Savoy, and would, in 1532, be damaged by a fire. Could Johannes have been so inspired by a visit to the holy relic to have it included in his prayerbook? A *terminus ante quem* for the production of the first part of the manuscript is provided by the fact that in 1528 Bern converted to Protestantism, and we know that Johannes led an army to put down a rebellion against the new faith – it is unlikely therefore that he would at this stage have commissioned such a 'Catholic' manuscript. (2) The second part of the manuscript (ff. 20-104v) is in a later, mid-16th century hand. A devotion to Saint Bernhard on f.73v suggests that the manuscript passed to Johannes' son, BERNHARD VON ERLACH (1518-1591). (3) PIERRE LOUÏS (1870-1925), French erotic poet and writer. His *Catalogue de livres anciens, rares et curieux [...] provenant de la bibliothèque de M. Pierre L****, Hôtel Drouot, 25-28 November 1918, no 16.*

CONTENT:

Prayers: to the Trinity ff.3-6v, to the Virgin, *Ave mundi spes Maria* ff.7v-9 (misbound, f.15 should follow f.8), to the Holy Shroud, *O iubar, nostrae specimen salutis*, ff.10v-12, to John the Evangelist f.13v-14; Suffrages to Sts Claude ff.16-17 (lacking beginning of text, likely with a miniature) and Barbara ff.18v-19v; Prayers: to Jesus Christ ff.20-24, to the Virgin, in German, ff.24v-36v and in Latin ff.37-39, with rubric in German instructing the reader to say an Our Father, an Ave Maria and pray to St Apolomardus? and St John f.39v; *De Sancta Trinitate* ff.40-40v; Psalms ff.40v-43; prayer for victory against one's enemies etc. ff.43v-47v; *O bone Ihesu* ff.48-54; Prayer to the Holy Cross ff.54v-58; various prayer, including on the 7 final words of Christ on the cross (f.70v), rubric to St Bernhard (f.73v) ff.58-104v.





ILLUMINATION

The double-page depiction of the Turin Shroud in its undamaged state, held by three Bishops of Savoy, is perhaps the earliest explicit painted representation of the holy relic as we know it today (the illustration in the 12th-century Pray Codex is still the subject of much debate). Giulio Clovio would paint a version in his 1540 *Descent from the Cross*, but that representation – as with all other surviving representations – clearly shows the damage suffered in the fire of 1532. The depiction in this manuscript is exceptional in that it predates the fire. The artist has a strongly Germanic style, and is responsible also for the miniature of Johannes and John the Baptist.

The earlier section of text, perhaps acquired while Johannes was in France, contains four miniatures which are examples of the finest work of the Master of Claude de France, named after two manuscripts he painted for the queen of France, wife of François I – the Prayerbook (New York, Morgan Library MS M.1166) and Book of Hours (Ramsen, Antiquariat Bibermühle) – and active in the early decades of the 16th century. He worked with an unsurpassed subtlety and delicacy of handling and colour and his miniatures combine a sophisticated naturalism with charm and immediate appeal. The scenes or figures shown in half-length and some of the compositions strongly recall Jean Bourdichon, with whom the Master has been thought to have trained. There have been a number of attributions to the Master since the initial identification of his hand: for up-to-date discussions of his development, oeuvre and bibliography see: R. Wieck, *Fit for a Queen: The Art of the Master of Claude de France*, 2014, and E. König, *The Book of Hours of Claude de France*, 2012.

The subjects of the miniatures are as follows: Coat of Arms of the von Erlach family of Bern f.1; Johannes von Erlach, in military garb, kneeling beside John the Baptist f.1v; the Last Judgement f.2, the Deposition f.7, the Turin Shroud ff.9v-10, John on Patmos f.13, St Barbara f.18.

The historiated initials, painted by a regional French hand, are on ff.3, 4, 5 and 6.

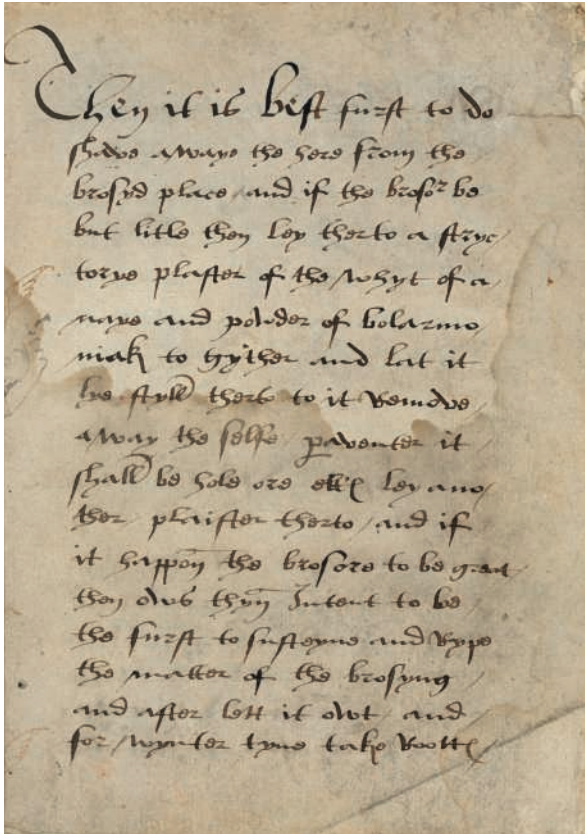
PHYSICAL DESCRIPTION AND CONDITION:

127 x 77mm. 104 leaves. 14-15 lines, ruled space: 91 x 46mm, illuminated initials throughout, FOUR HISTORIATED INITIALS and SEVEN FULL-PAGE MINIATURES, including one with the ERLACH COAT OF ARMS and a DOUBLE-PAGE MINIATURE WITH THE TURIN SHROUD (lacking four leaves, including perhaps one with miniature, occasional marginal staining, light smudging to the Last Judgement miniature and to the face of St Barbara). 19th-century olive-green morocco gilt (edges lightly rubbed).

£80,000-120,000

\$ 120,000-170,000

€ 110,000-150,000



0121

A TUDOR BARBER AND SURGEON'S HANDBOOK, in English, manuscript on paper and vellum [England, probably London, first half 16th century]

A revealing insight into the daily life of a barber-surgeon in Tudor England: a compilation of apparently unpublished recipes and treatises on everything from bloodletting to polyps, drawing on a variety of medieval sources like Lanfranc of Milan (c.1250-1306), possibly composed – and certainly owned – by Charles Whyte, Barber Surgeon of the City of London.

PROVENANCE:

(1) CHARLES WHYTE, Barber Surgeon of the City of London in 1532, perhaps the author of these texts: his inscription 'Charles Whyte barber & cerg[...] owys thys boke', on f.239. In his will of 1545 he bequeaths a number of books, one of which – a treatise on surgery – is now British Library Sloane 776. Perhaps this was one of the books bequeathed to his apprentice, John Colmay. (2) Numerous near-contemporary annotations and added recipes for ointments and medicines. (3) 17th-century ownership notes of Robert Lambert and Benjamin Jonston on ff.12-13 and of Charles Hobson on f.233v. (4) BOIES PENROSE (1860-1921), American lawyer and Republican politician from Pennsylvania. No 9 in De Ricci, *Census*, p.1996. By descent to Boies Penrose II and his sale at Sotheby's, 28 January 1947, lot 79.

CONTENT:

On wounds and bruises, pains, and aches ff.3-84v; On bloodletting ff.85-87v; On 'apostumes' (abscesses and swellings), gout, tremors and concussions ff.88-208v; On ulcers, swellings and polyps ff.208v-233; On memory ff.234-239; various recipes ff.239v-241v.

PHYSICAL DESCRIPTION AND CONDITION:

c.200 x c.140. i + 237 + i leaves, modern foliation 3-241 followed here, apparently COMPLETE, text of varying number of lines, ruled space: c.140 x c.100 (margins of some of the leaves cropped or excised, not affecting text, e.g. to ff.62-63, edges sometimes frayed, occasional marginal staining and erasures). Modern blind-tooled morocco.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

0122

A CHEMIST'S LICENCE, granted to Antonio Damugliano, in Italian and Latin, illuminated manuscript on vellum, Venice, 1717

A Venetian licence to sell ointments granted to the Greek-born physician and expert in contagious diseases Antonio Damugliano.

PROVENANCE:

Antonio-Antimo Damugliano, or Anthonios Damoulianos, was born in Zakynthos in the mid-17th century. He studied medicine in Europe and travelled extensively throughout Asia, the Middle East, northern Africa and Russia. He was for a time in the employ of the Holy Roman Emperor Charles VI (1685-1740), and was honoured for his services in tackling the spread of epidemics.

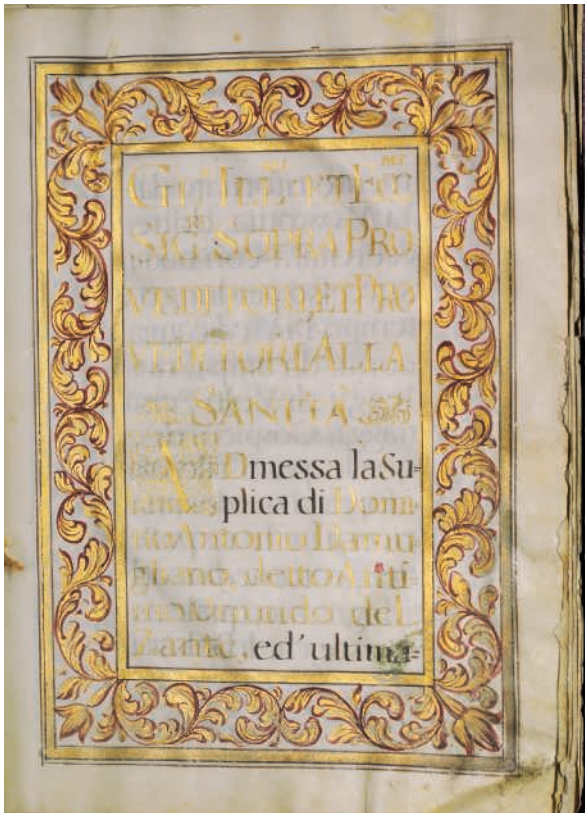
PHYSICAL CONDITION AND DESCRIPTION:

229 x 163mm. i + 7 + iv, COMPLETE. 14 lines, ruled space: 145 x 85mm. ONE FULL-PAGE MINIATURE OF THE LION OF VENICE with the coat of arms of Doge Giovanni II Cornaro (1647-1722), each page with full border (marginal holes to f.1, edges sometimes frayed). 18th-century blind-tooled morocco gilt (manuscript loose in binding).

£4,000-6,000

\$5,800-8,700

€5,200-7,700





123

JOHN OF ORLEANS, Count of Angoulême and of Périgord (1399-1467). Document signed ('Jehan'), Rouen, 1 April 1445, officialising his release thanks to the Earl of Suffolk from 32 years' imprisonment in the hands of the English, and noting his gratitude to Suffolk, and Suffolk's own sense of obligation to John's illegitimate half-brother, Jean de Dunois, the Bastard of Orleans, whose captive he himself had been; with a certification by Pierre de Caves, Angoulême's secretary. On vellum, one membrane, approx. 260 x 295mm (a little stained and cockled).

'Nous Jehan, Conte d'Angoulesme, Certifions que le premier Jour davril mil quatre cens quarante & cinq apres pasques, Nous estans en la ville de Rouen es mains des Anglois ou nous avions este hostage & pleige l'espace de trente deux ans & plus, fusmes mis es delivrance & elargissement de nostre personne par le moyen & ala poursuite du Conte de Suffolk, du coste desdiz Anglois. Lequel Conte de suffolk a nostre partement de lui de ladite ville de Rouen nous merciasmes de la grant peine & diligence quil avoit eue & prinse à faire nostre dicte delivrance, delaquelle lui seul estoit principal cause et moyen, en nous Reputant à tousiours mais, tenuz à lui et aux siens. Lequel Conte de suffolk nous Respondit et dist que tout ce quil avoit fait tant ala delivrance de nostre très cher seigneur et frère monsieur le duc dorleans que ala nostre, il lavoit fait de tresbon cuer, non pas seulement pour amour de mondit sieur et de nous, mais singulierement et principalement il lavoit fait pour lamour de nostre

trescher, & bienaime frere le Pastard dorleans, Conte de dunois, duquel il avoit este prisonnier, et pour le plaisir quil lui avoit fait, lui estant en ses mains ...'

John of Orleans had been delivered to the English in 1412 as a hostage against the payment of an indemnity of 210,000 écus due under the treaty of Buzançais. He was joined in his captivity three years later by his brother, the poet Charles, Duke of Orleans, a captive at the Battle of Agincourt. John shared his brother's interest in book culture, and continued to build his personal library in exile: indeed, on his release, he took with him a copy of Chaucer's *Canterbury Tales* (now in the BnF). In spite of his protestations in the present document, his release owed just as much to his payment of a substantial ransom as to the kindness of the Earl of Suffolk. After his release, John went on to take part in the liberation of Guyenne from the English, under the command of Jean de Dunois. John's liberator, William de la Pole, later 1st Duke of Suffolk (1396-1450), a leading English commander in the Hundred Years' War and prisoner of Charles VII from 1429 to 1431, was himself the third husband of Alice Chaucer, granddaughter of the poet; he features largely in Shakespeare's *Henry VI, parts 1 and 2*. The present document is transcribed in Etienne Charavay. *Jean d'Orléans, comte d'Angoulême. Notice* (Paris: 1876), p.16.

£5,000-8,000

\$7,300-12,000

€6,500-10,000

S. D. Clariss. viri, & cariss. fratris
 dulcissimus viri de Nazianzeni
 ἀγαθότατος χεῖρες τε, καὶ οὐρά τε,
 καὶ ὁδοὺς ἐσκέψαι. pro igitur
 facis, q̄ in conuentionē tuā
 cū Ecclesijs nostris asseradis, &
 nos adiunas in his publicis laborib.
 Tibiq. gratiā habeo, q̄ significas
 res gratas: ac filium dei oro ut
 nos gubernes, & efficiat ut
 quā plurimi vni simus in ipso.
 Mitto pagillā recentis editā, quae
 breuē commensurationē continet de
~~puta~~ impudencia cuiusdā Anonymi
 qui defensionē Stenkefeldij vniuersali-
 mā nup̄ rididit. Nec tantū
 pagillae refutandi, sed etiam p̄briuatori
 sed coercendi gubernatorij seruatiua.
 Sed filium dei rogamus ut debeat auctorem
 auctoris nup̄ oro, ut super Ecclesia

FROM A PRIVATE GERMAN COLLECTION

124

MELANCHTHON, Philipp (1497–1560). Autograph letter signed ('Philippus Melanchthon') to the theologian Hermann Huddeus ('Hermano Huddeo'), [Wittenberg], 21 June 155[7], in Latin and Greek. 1½ pages, folio (295 x 180mm), autograph address panel, (loss to bottom left margin). Provenance: with a leaf bearing a late 16th-century German identification, in the hand of 'HR' seen in the following lot.

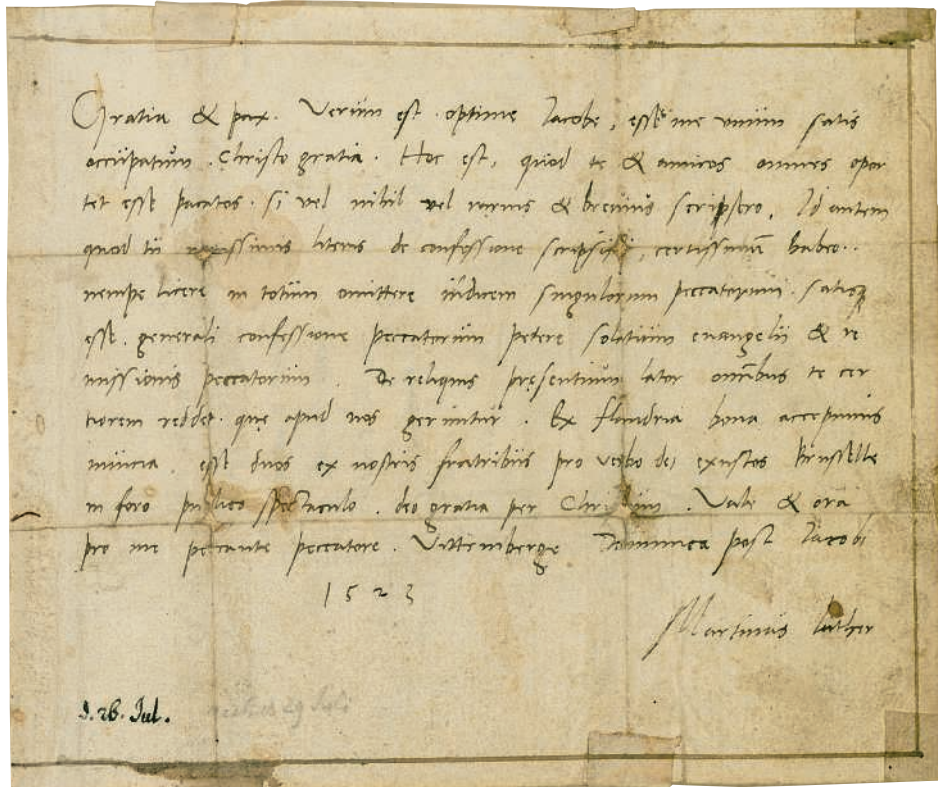
Opening by commending Huddeus for his pious conduct and relationship with [the Lutheran] church, Melanchthon continues 'you help us in our public labours and I give you thanks'. He encloses a recently published work containing 'a brief admonishment of the impudence of a certain anonymous [author] who published a most venomous defence of Stenkefeldii [Schwenckfeld]. It is not so much about refuting the pamphlets of such an imposter as forcing the authorities to punish them'. Melanchthon goes on to recommend that the diligence of a certain young William be passed on to his father.

The work enclosed by Melanchthon was probably written by the theologian Paul Eber (1511–1569), his colleague at Wittenberg and close friend, as a rebuttal to Georg Mayer's *Apologia für Herrn Caspar Schwenckfeldt von Ossing*, printed in Augsburg in 1557 under the pseudonym Theophilus Agricola. The Protestant Reformer Caspar Schwenckfeld (1489/90–1561), had been an ardent adherent of Lutheran teachings in the early 1420s, before a dispute with Martin Luther as to the true meaning of the Eucharist led to a break with the church and his expulsion by Luther in 1540. He continued to publish his writing after leaving Silesia in 1540, contributing to the debate between the opposing factions of the Lutheran church, before dying in exile in 1561. Published *Melanchthons Briefwechsel*, no 8255.

£5,000–8,000

\$7,300–12,000

€6,500–10,000



125

LUTHER, Martin (1483–1546). Autograph letter signed ('Martinus Luther') to the theologian Jacob Montanus ('Jacobo Spirensi'), Wittenberg, 'Dominica post Jacobi' [26 July] 1523, in Latin. *One page, oblong 8vo (155 x 210mm)*, autograph address panel, remnants of seal, additions in a later hand (small holes at cross-folds, the verso reinforced with archival tape, laid down at left margin onto 16th-century paper).

Provenance: Identification note in the hand of 'HR', dated 1596.

'Gratia & pax. Verum est, optime Jacobi, esse me unum satis occupatam. Christo gratia. Hoc est, quod te & amicos omnes oportet esse paratos, si vel nihil vel rarius & brevius scripsero. Id autem quod tu novissimis literis de confessione scripsisti, certissimum habeo, nempe licere in totum omittere indicem singulorum peccatorum, satisque esse, generali confessione peccatorum petere solatium evangelii & remissionis peccatorum. De reliquis praesentium lator omnibus te certiolem reddet, quae apud nos geruntur. Ex Flandria bona accepimus nuntia, esse duos ex nostris fratribus pro verbo dei exustos Brussellae in foro publico spectaculo. deo gratia per Christum. Vale & ora pro me peccante peccatore...'

[Grace and peace. It is true, my best Jacob, that one theme keeps me preoccupied constantly, namely, the grace of Christ. This is the reason which you and all my friends must bear in mind if I do not write at all, or write seldom or briefly. Concerning your latest communication on the subject of confession, I believe most assuredly that it is permissible to omit completely a recital of each and every sin. A general confession of sins is sufficient to receive the solace of the Gospel and the remission of sins. For the rest, the bearer of this will tell you more certainly of all that is going on here. From Flanders we have heard good news, that two of our brothers have been burnt for the word of God as a public spectacle in the marketplace at Brussels. Thanks be to God through Christ! Farewell and pray for me, a sinful sinner...]

ON THE FIRST LUTHERAN MARTYRS. ON THE 1 JULY 1523, the two Augustinian monks Johann Esch and Heinrich Voes were burnt at the stake in Brussels marketplace for refusing to recant their Lutheran belief: the first two men to be executed at the orders of the Council of Brabant for their public profession of the Reformation doctrine. On hearing of their death, Luther is said to have composed the first of his hymns, 'Ein neues Lied wir heben an' (A new song we raise), which was printed the following year. Not only does the present letter see Luther announce the news of the first martyrs to the cause, it shows him in correspondence with a fellow theologian on the thorny matter of confession: foreshadowing article XI of the Augsburg confession of 1530, Luther insists that a full enumeration of one's sins is not possible or necessary for God's forgiveness [for absolution may be obtained for all sin, not only those of which the sinner is aware]. The recipient, the humanist scholar Jacob Montanus, or Jacob of Speier, was sent by the church reformer Rudolphe von Langen to assist the Herford Brethren of the Common Life (adherents of the Devotio Moderna) from its Munster chapter in 1512. Although he must have come under Luther's influence before 1523, the present letter is the earliest surviving example from the correspondence between Wittenberg and the Herford Brethren: the community famously embraced the Lutheran reformation early, with both the Brethren and the Sisters of the Common life adopting the new faith by 1525. Published in *Weimarer Ausgabe, Briefwechsel* 3, no 509.

£80,000–120,000

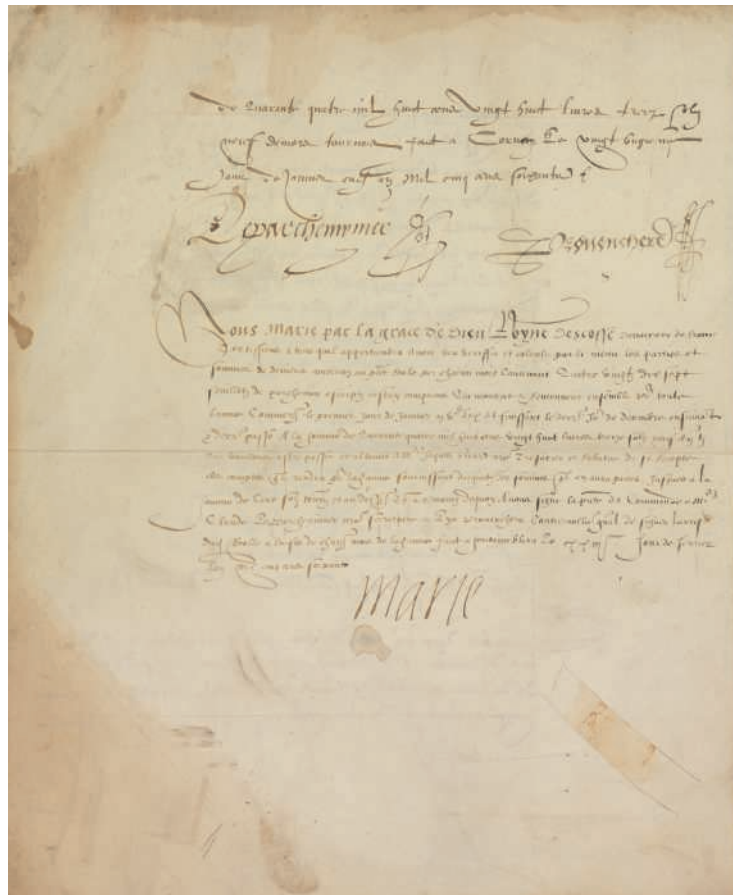
\$ 120,000–170,000

€110,000–150,000

***126**

MARY, QUEEN OF SCOTS (1542–1587). Document signed ('Marie'), as Queen of Scots and Dowager of France, Fontainebleau, 23 February 1560/1561, certifying her annual accounts for the previous year from 1 January to 31 December, to the sum of 44,828 livres, 13 sols and 9 deniers, which sum is to be allocated to her treasurer Jacques Girard, and instructing her secretary, Claude le Parcheminier, and her *contrôleur général*, Luc Provenchere, to sign off the expense. In French on vellum, on the verso of a leaf, 345 x 285mm, extracted from the original account book (which according to Mary's statement contained 97 leaves), the recto and upper margin of the leaf containing the conclusion of the accounts and the signatures of le Parcheminier and Provenchere (Seal slits at lower margin with trace of red sealing wax, a little soiled and creased). [With] an engraved portrait of Henderik Verbruggen. *Provenance:* Augustin-Pierre Dubrunfaut (1797–1881) — his sale, Charavay, 2 April 1887, lot 120.

The document dates from a turning-point in Mary's life. She had married the Dauphin of France on 24 April 1558, and on the death of Queen Mary of England in the following November had become — in the eyes of some Catholic legitimists — the rightful heir to the English throne; with the death of Henri II on 10 July 1559 she became queen consort of France, but the year covered by these accounts had seen the deaths of both her mother, Mary of Guise, Regent of Scotland (whom she had not seen since she was eight), on 11 June, and her husband, François II, on 5 December. In the meantime, under the Treaty of Edinburgh (6 July), French occupying forces had been obliged to quit a now-reformed Scotland,



with power residing in the hands of a group of powerful Protestant noblemen. In January 1561 her Guise uncles attempted to arrange a match for Mary with Don Carlos, the eldest son of Philip II of Spain, but this was blocked by Catherine de' Medici in April. The subsequent months were consequently filled with negotiations for Mary's return to Scotland, which took place on 19 August 1561. She was 18 years old, and had not seen her native country since her departure as a 5-year old in August 1548.

£10,000–15,000

\$15,000–22,000

€13,000–19,000

127

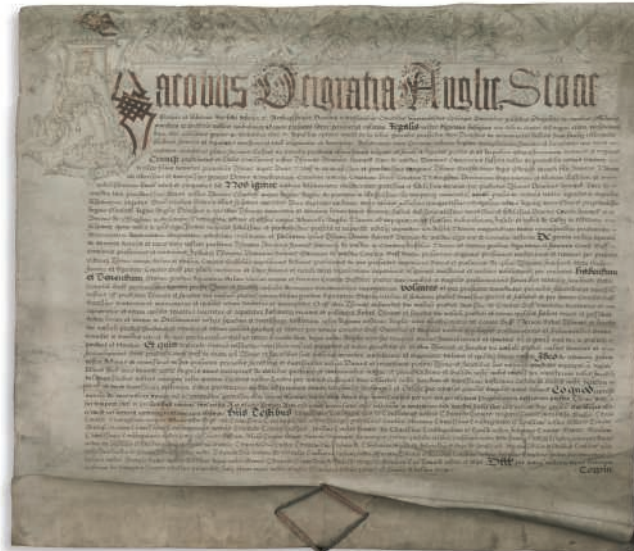
JAMES VI and I (1566–1625), King of Scotland, England and Ireland. Letters patent WITH INITIAL LETTER PORTRAIT, Hampton Court, 21 July 1603, creating Thomas, Baron Howard de Walden as Earl of Suffolk, citing his service as a naval leader against the Spanish Armada and in the attack on Cadiz ('the most famous and always memorable naval battle and victory against the great and proud attack of the Spanish under the Duke of Medina Sidonia ... in which the same Thomas held an eminent and important place ... as well as the assault and overthrow of the island and city of Cadiz' — tr.), the creation accompanied by a grant of £20 annually from the great and petty custom in the port of London. In Latin on vellum, 560 x 650mm, the neatly-executed initial letter portrait of the enthroned king in pen and ink, upper border decorated with armorial and floral motifs, first line of text in decorative majuscules (general light wear and soiling, the fold-up somewhat crumpled). Great Seal in brown wax pendant on silk cords (a good impression, a little chipped). Framed and glazed, the frame measuring 1040 x 935 x 100mm.

The second son of the 4th Duke of Norfolk, Thomas Howard captained the *Golden Lion* in the defence against the Spanish Armada and was one of the leaders of the successful assault on Cadiz in 1596. He was created Lord Howard de Walden in October 1597. Immediately favoured by James I on his succession, Howard's earldom followed shortly after his appointment as Lord Chamberlain of the Household in April 1603; it was in this latter capacity that he took part in the discovery of the Gunpowder Plot beneath the Palace of Westminster on 4 November 1605. Suffolk's ascension continued in subsequent years, and he was made Lord High Treasurer in 1614. He fell from favour however in 1619 through the enmity of the king's favourite, the Duke of Buckingham, and died encumbered by massive debts which have been attributed to his 'excessive building and excessive children' — the latter numbered eleven, whilst the former included Audley End, the largest private house in England.

£4,000–6,000

\$5,800–8,700

€5,200–7,700



127

128

CHARLES I (1600–1649), king of England, Scotland and Ireland. Document signed ('Charles R') to Dudley, 3rd Baron North, Westminster, 31 October 1626, ordering that he lend the sum of 110 pounds to the Crown. 39 lines on one page, folio (320 x 210), bifolium, docket (docket darkened and the text significantly faded), one small loss affecting the text, some tattering to edges and folds). [With:] a copy of Charles II's 1680 appointment of Lord Chancellor Heneage Finch to preside at the trial of William, 1st Viscount Stafford, for high treason.

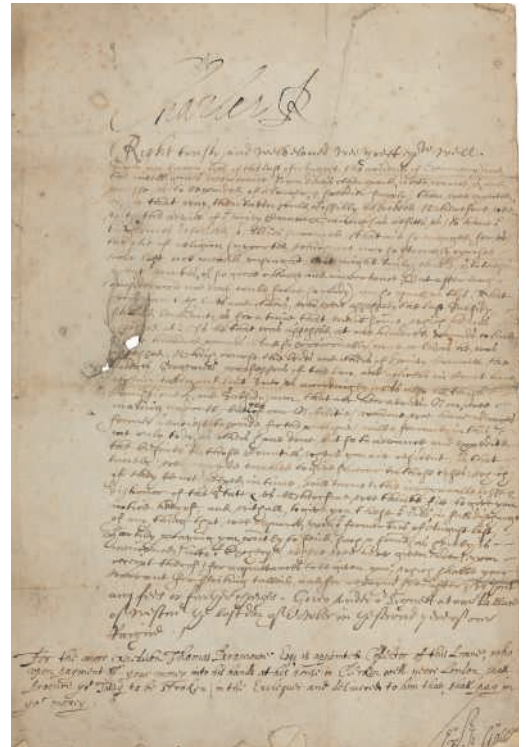
Charles states that 'the accidents of Germany and the intelligences we receive from divers other parts' have made the King's needs more urgent than he had stated in a previous letter in August, 'caring (as befits us) to have o[u]r kingdomes defended, o[u]r Allies succoured (that are so engaged for us), the partie of religion supported, which are now so strongly opposed': the King therefore requires that 'every one, both Lords and others, who were assessed the last subsidy should lend unto us for a time that entire somme which he was assessed at: As he that was assessed at one hundred pounds to lend us one hundred pounds', and outlining that 'you of our Nobilitie (whom we have alwayes found readiest to provide for the publike)' should play their part in helping to expedite this business, else it 'will turne to the irreparable losse & dishonor of the State & us'; a postscript notes that 'For the more expedicion Thomas Paramoure Esq is appointed Collector of this Loane'.

The forced loan of October 1626 formed part of the disastrous opening to Charles's reign, and rather than being prompted by foreign intelligence had a more immediate cause in Parliament's refusal to subsidise the King's intended war on Spain. Charles's desperation may be measured by the present letter to one of his most impecunious noblemen – in the 1630s Lord North was described as 'the least-estimated lord in the kingdom', and he at one point resorted to obliging his son and daughter-in-law to live with him, and charging them £200 a year for the privilege.

£1,000–1,500

\$1,500–2,200

€1,300–1,900



SOLD TO BENEFIT A RENOWNED MUSICAL INSTITUTION.

€129

BACH, Johann Sebastian (1685-1750). Autograph music manuscript, titled and signed in autograph 'Prelude [- Fuga - Allegro] pour la Luth. ò Cembal. Par J.S. Bach', for the Prelude, Fugue and Allegro for lute or keyboard in E flat major, BWV 998, n.d. [c.1735-1740]. COMPLETE. In keyboard notation, the conclusion of the Allegro compressed in German tablature into the lower margins of pp.4 and 1, the second and third movements titled 'Fuga' and 'Allegro' in autograph, approx. 18 autograph corrections, marked 'Fin.' at the conclusion; the numbering 'nr. 22' inked over a pencil annotation at the head (perhaps a catalogue number of the collection of the Counts von Voss of Buch), a few additional musical notes in another hand at the foot of p.1, possibly intended to be read in inverse orientation and suggesting that Bach may have reused the paper. *Four pages, folio (approx 345 x 213mm)*, on a bifolium (the two leaves now separated, light even browning and limited ink acidification, a few minor splits and holes, traces of old restoration at margins).

Provenance: [Carl Philipp Emanuel Bach (1714-1788, second son of the composer), perhaps sold to: Breitkopf, Leipzig, music publishers, one of three lute works advertised for sale in 1761 and again in 1836; apparently then in the collection of the Counts von Voss of Buch near Berlin, though evidently alienated before the collection was given to the Königliche Bibliothek in Berlin in 1851; possibly in the possession of the German music publishers C.F. Peters, Leipzig, at the time of their publication of the *Oeuvres complètes* (1837-65);] F.S. Ellis, bookseller, London, by whom sold in 1874 to: Alfred Henry Huth (1850-1910), sold at his sale, Sotheby's, 12 June 1911, to: Wilhelm Heyer, Cologne (1849-1913); auction of Henrici & Liepmansohn, 6/7 December 1926, where acquired by: Karl von Vietinghoff; auction of J.A. Stargardt, 28 November 1962 (unsold); auction at Sotheby's, 9 April 1968, where acquired by: Musikantiquariat Hans Schneider, Tutzing, by whom sold in 1969 to the present owner.

THE COMPLETE MANUSCRIPT FOR ONE OF BACH'S 'FINEST SOLO INSTRUMENTAL WORKS OF THE MID- TO LATE-1730S'.

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For full cataloguing, see separate catalogue and www.christies.com.

We are grateful to Dr Stephen Rose and Dr Peter Wolny for their help in the preparation of this catalogue note.

£1,500,000-2,500,000

\$2,200,000-3,600,000

€2,000,000-3,200,000

The left page of the manuscript contains ten staves of handwritten musical notation. The notation is dense and includes various rhythmic values, accidentals, and clefs. The paper shows signs of age, with some staining and wear.

Prelude pour la Luth. à 6 cordes. No. 22 par J. S. Bach.

The right page of the manuscript contains ten staves of handwritten musical notation, continuing from the left page. The notation is dense and includes various rhythmic values, accidentals, and clefs. The paper shows signs of age, with some staining and wear.

Monsieur, Bernoulli 7^e juillet 1748.

L'honneur d'être associé à la plus illustre Compagnie du monde est sans doute par lui même d'un prix inestimable à tout homme sensible à la gloire et toutes les circonstances concourent à me le rendre encore plus précieux à moi en particulier. C'en est une, Monsieur, de voir que vous prenez part à mon Election et de ne pouvoir douter, que vous n'y ayez contribué. Je vous prie d'être persuadé de ma parfaite reconnaissance; ayez aussi la bonté de la témoigner à tous ceux que vous sçavez mériter honore de leur suffrage. Je m'applaudis en particulier, Monsieur, d'avoir l'honneur d'être votre confrere et j'espère que vous m'en trouverez d'autant plus digne de votre commerce et que ce ne sera pour un simple commerce de civilité. Je desire plus que jamais de profiter de vos lumières, que j'ai toujours respectées, et suis avec toute la veneration possible,
Monsieur

Bale ce 7. juillet 1748.

voire tres humble et
tres obéissant serviteur
Daniel Bernoulli

*130

BERNOULLI, Daniel (1700-1782). Autograph letter signed ('Daniel Bernoulli') to an unnamed recipient ('Monsieur'), Basel, 7 July 1748, in French. One page, 4to (245 x 185mm), bifolium (integral blank reattached with archival tape).

Opening in effusive manner - 'L'honneur d'être associé à la plus Illustre Compagnie du monde est sans doute par lui même d'un prix inestimable à tout homme sensible à la gloire' - Bernoulli insists that the specific circumstances of his election to this illustrious company are particularly precious to him, 'de voir que vous prenez part à mon Election et de ne pouvoir douter, que vous n'y ayez contribué'. Restating once more, and fulsomely, his gratitude, Bernoulli hopes that his new colleagues will find him worthy and that he will benefit from their knowledge.

The Swiss mathematician Daniel Bernoulli, best known for the principle in fluid dynamics that bears his name, was elected to the Académie des sciences in 1748: it is presumably in relation to this that he writes here. His 1738 publication *Hydrodynamica*, from which the Bernoulli principle comes, was his best known work, though he produced around 80 in total, receiving wide academic acclaim.

£2,000-3,000

\$2,900-4,300
€2,600-3,900

Manchester
April 11. 1784.

Dear Tommy

You have reason to be thankful that the Society does not decrease in number. And the members of it will not decrease in grace, if you strongly and explicitly exhort them, to "go on to perfection": Especially if you encourage them, both by Precept & example. To rise early in the morning. The Morning Preaching is the Glory of the Methodists. Whenever that ceases, the Glory is departed from them. I am,

Your affectionate Friend & Brother
H. Berley

131

WESLEY, John (1703-1791). Autograph letter signed ('J Wesley') to Thomas [Longley] ('Dear Tommy'), Manchester, 11 April 1784. One page, 4to (220 x 160mm), bifolium, address docket (reinforced at folds and seal tear). Framed.

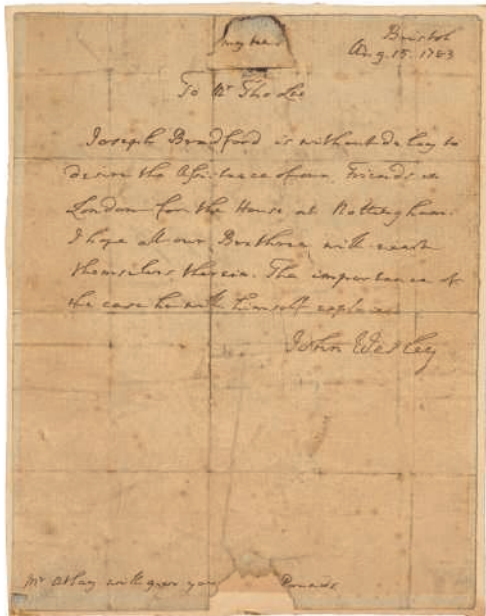
'You have reason to be thankful that the Society does not decrease in number. And the members of it will not decrease in grace, if you strongly and explicitly exhort them, to "go on to perfection": Especially if you encourage them, both by Precept & example, To rise early in the morning. The Morning Preaching is the Glory of the Methodists. Whenever that ceases, the Glory is departed from them'.

JOHN WESLEY ON THE IMPORTANCE OF RISING EARLY. Writing to Thomas Longley - an itinerant preacher accepted into the Wesleyan church in 1780, appointed as the 'assistant' of the Derby Methodist circuit by 1784 - Wesley expounds one of the central tenets of the Methodist preaching ethos. Early morning services were a necessity, given the focus of the early church on bringing the word of God to the labourers and working classes largely excluded by organised religion, for gathering a congregation of working people. [With:] late 19th-century provenance note in the hand of one John Johnson, mounted between glass.

(2)

£3,000-5,000

\$4,400-7,200
€3,900-6,400



132

132

WESLEY, John (1703–1791). Autograph letter signed ('John Wesley') to Tho[mas] Lee, Bristol, 15 August 1783, 'Joseph Bradford is without delay to desire the Assistance of our Friends in London for the House at Nottingham. I hope all our Brethren will exert themselves therein...'. One page, small 4to (200 x 157mm), (seal tear, the loss preserved with the seal). Framed, laid down.

The minutes from the Methodist Conference of 1782 ask 'What houses are to be built this year': of the four listed, Nottingham is the first. Apparently tasked with this endeavour was Joseph Bradford (d.1808), close companion of Wesley and twice President of the Methodist Conference (in 1795 and 1803).

£2,000–3,000

\$2,900–4,300
€2,600–3,900

133

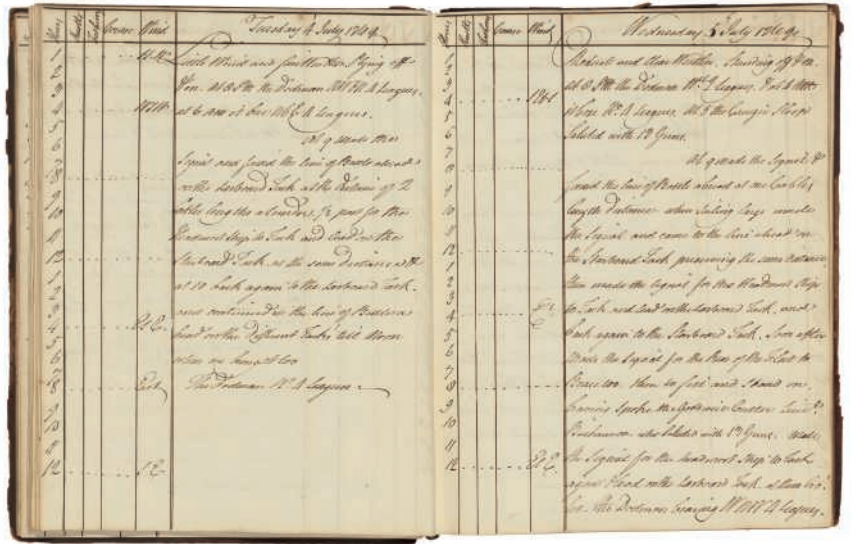
HENRY FREDERICK, Prince, Duke of Cumberland and Strathearn (1745–1790). Autograph manuscript logs of two voyages on HMS *Venus* in the Mediterranean and the Channel, 25 June 1768 – 9 March 1769 and 15 June – 28 July 1769, recording course, wind, weather, ships encountered, military exercises undertaken and remarks on noteworthy events onboard. 62 written leaves, 4to (233 x 180mm), (first two and last written leaves detached). Original reversed calf (boards detached).

The log opens with Prince Henry's note of his enrolment as midshipman on the *Venus*, and goes on to record the the ship's voyage to Corsica, including their encounters with Rear Admiral Sir John Moore [commander-in-chief of The Downs] and his division of guardships, and their exercising of the arms aboard the vessel. Misadventures are also reported: before leaving Woolwich, one Robert Simpson falls overboard and is drowned, later in the voyage three deserters are returned to their rightful ship, the *Dragon*. Having completed just short of a year as midshipman, Henry made the direct transition to Rear-Admiral, and on 15 June 1769 he hoists his flag in the same ship, taking control of a squadron [the *Venus*, *Tweed*, *Seaford*, *Glory* and *Lively*, with the *Fly* and *Wolf*sloops], whose tactical exercises in the English Channel he continues to record, on one occasion taking the rather innovative decision to watch his tactics play out at a remove: 'the Squadron was employed forming Lines of Battle and different Manoeuvres, the better to observe which I went on board the *Hind*, which ship kept always to windward to repeat the Signals'.

Prince Henry's brief naval career appears to have been a futile attempt by his brother, George III, to keep him out of trouble. If so, only the choice of his ship's name can be said to have been a success. Immediately after his return from his first voyage, Henry began an affair with Harriet, the wife of Richard, 1st Baron Grosvenor, which was to culminate in them being caught *in flagrante delicto* in an inn at St Albans in December 1769, whereupon Henry was successfully sued for the substantial sum of £10,000 in damages by the indignant husband. Nothing abashed, he went on to marry the widow Anne Horton in October 1771, a union which so enraged the king that it precipitated the passage of the Royal Marriages Act 1772, by which no descendant of George II could marry without the consent of the monarch. No doubt inspired by his sea-going days, Henry went on to establish the forerunner of the Royal Yacht Club in 1775, and he passed full admiral in the navy in 1778, on the express condition that he assume no command. He was an early influence on his nephew, the future George IV, and was the first royal patron of the resort of Brightelmstone (Brighton).

£1,500–2,000

\$2,200–2,900
€2,000–2,600



133

London to the Sheriff of the City of London And,
 to the Sheriff of the County of Middlesex And,
 to the Sheriffs of His Majesty's Gaol of Newgate

Whereas as the Deputies of Great Sessions of Newgate for the City of London and County of Middlesex holden at Great Hall in the Old Bailey on Wednesday the second day of April last William James otherwise Levi, Catherine Heyland, and John Gilbertson, were received sentence of death for the respective Offences in three several Indictments pronounced and set out at the before holden as aforesaid on Wednesday the seventh day of May last George Dunstan, Michael Hoy, Sarah Mills, William Maskall, John Wood, John Cobcroft, William Fubbs otherwise Fielder otherwise Jack the Gardner, Jeremiah Grace, Margaret Sullivan, James Wilkinson, and Mary Hook, were received sentence of death for the respective Offences in three several Indictments pronounced And it is hereby ordered that Execution of the said sentence be made and done upon them the said William James otherwise Levi, John Gilbertson, George Dunstan, and Margaret Sullivan, on Wednesday the twenty fifth day of this instant month of June at the place of Execution before His Majesty's Gaol of Newgate And it is His Majesty's command that Catherine Heyland be executed for her Death from the date hereof after which time if any further Respite should be granted, she is to take the same And it is also His Majesty's command that Execution of the said sentence upon them the said John Wood, William Maskall, John Wood, John Cobcroft, William Fubbs otherwise Fielder otherwise Jack the Gardner, George Dunstan, Michael Hoy, James Wilkinson, and Mary Hook be respited until His Majesty's pleasure touching them be further known.

Given under my hand and Seal the twentieth day of June and thirtieth year of Great Britain and eighty eight.

James Adair
 Recorder

134

[AUSTRALIA – SECOND AND THIRD FLEETS]. SENTENCING SUMMARY OF EXECUTION OR RESPITE FOR FOURTEEN MEN AND WOMEN, Newgate Gaol, 20 June 1788, setting out the death sentences received by all fourteen with ten of these to be respited, signed by John Adair, Recorder. One page, folio (325 x 200mm), bifolium, (browned at edges, some splitting at folds). Laid down onto card mount.

When the Second Fleet left for Australia in 1789-90 carrying convicts, settlers and supplies, five men escaped the death sentences set out here – John Cobcroft (subsequently pardoned and granted land in New South Wales), William Fubbs 'otherwise Fielder otherwise Jack the Gardner', George Dunstan, James Wilkinson, and John Wood – though the conditions aboard the vessels may have caused them to regret this more than once on the way to Port Jackson: starvation, rampant disease and infestation and a notably high mortality rate characterised this transportation. Following public outcry in England, conditions in the Third Fleet of 1791 were improved significantly; of the fourteen, Michael Hoy and Sarah Mills had their death sentences commuted and were transported to Sydney in one of these eleven vessels. Of the unfortunates left behind – William James 'otherwise Levi', Catherine Heyland, John Gilbertson, William Maskall, Jeremiah Grace, Margaret Sullivan, and Mary Hook – at least four had their sentences confirmed and were executed: Margaret Sullivan became the penultimate woman to be burnt at the stake for coining offences on the 25 June 1788, while her co-accused, Jeremiah Grace, was hanged on the same day.

£3,000-5,000

\$4,400-7,200
 €3,900-6,400

*135

NELSON, William, 1st Earl Nelson (clergyman, 1757-1835). Autograph letter signed ('Wm. Nelson') to [Emma], Lady Hamilton, Hilborough, 19 March 1801. 3 pages, 4to (247 x 192mm), bifolium, address docket (repaired loss, chiefly to second page, sustained during seal removal, slits).

Heartily agreeing with Emma Hamilton, for 'there never was a truer character given of any Person than the one you have sent me of Tom Tit ... it generally turns to their own shame & confusion as it has happily done in this instance', Nelson then turns to the only 'one person & one thing we can all think of at present', praying that [his brother, Horatio, Lord Nelson] remains safe. He is 'in great hopes that the Danes will give in without a battle', having received a report that day, apparently from Yarmouth, 'that a Cutter had been dispatched to recall the Fleet. I dare say there was no foundation for it, tho' I should not be very much surprised at it, as my Brother told me that there was certainly a Party in this Country which wished to prevent its sailing at all, & wanted to try conciliatory measures once more - 'tis all one to me what they do provided our great Hero returns safe'.

Having rejoiced only briefly in some misfortune encountered by 'Tom Tit', Emma Hamilton's nickname for Fanny Nelson, William Nelson turns to the fate upon the seas of Emma's lover, his brother, Horatio. Vice Admiral Nelson was soon to take part in the Battle of Copenhagen on the 2 April, having urged his superior, Admiral Sir Hyde Parker, that a bold plan of attack on the Danes was preferable to blockading the city.

£1,200-1,800

\$1,800-2,600
 €1,600-2,300

Hilborough, w/Brandon
 March 19th 1801.

My Dear Lady Hamilton /

There never was a truer Character given of any Person than the one you have sent me of Tom Tit, I heartily subscribe to every part of it, tho' I am sorry there are such to be found, yet I am apt to think there are many of that description; - never it generally turns to their own shame & confusion as it has happily done in this instance -

There is only one person & one thing we can all think of at present, & we must heartily pray God to receive him into His gracious & Almighty protection, to preserve him, as he has hitherto done, from the perils of the sea & from the efforts of the Enemy, that he may return in safety to enjoy the blessings of his native land. —

136

[AUSTEN, Jane (1775-1817)]. Fob seal of Jane's cousin, John Thomas Austen (1794-1876). Carved hardstone seal within a textured and polished mount, 19th century. The matrix carved with the initials "J T A" and the arms of the Kent branch of the Austen family: on a mural coronet or, a stag, ar. 25mm high.

John Thomas Austen was the only son of Major John Austen (d.1831) and Harriet Hussey (d.1811), and second cousin to the novelist, Jane. The two shared their great-grandparents, and they would almost certainly have known each other, most likely meeting at the home of Francis Austen (1698-1791) – grandfather to John Thomas, uncle and patron to Jane's father, George Austen (1731-1805): Jane often visited the Red House in Sevenoaks while calling upon her family in Kent, which included John Thomas and his parents, then living in Goudhurst. After a distinguished academic career at Cambridge, John Thomas took holy orders, taking up the position of rector first at Aldworth, Berkshire, then West Wickham, Kent, as well as being appointed an Honorary Canon of Canterbury Cathedral in 1873.

£1,500-2,000

\$2,200-2,900

€2,000-2,600



*137

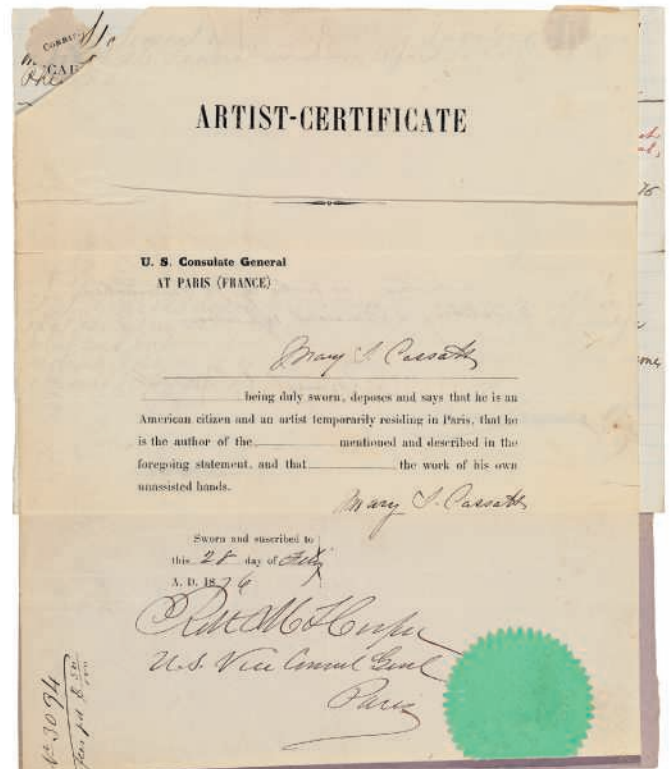
CASSATT, Mary (1844-1926). Document signed three times ('Mary S. Cassatt', twice on recto and once on verso), Paris, 28 July 1876, a customs declaration for an artwork, described by the artist here as 'a picture 100 metre by 70 centimetres representing a Musical repetition', counter-signed by the U.S. Vice-Consul to Paris. Part-printed document from the U.S. Consulate General at Paris, one page, 4to (258 x 207mm), attached to a document signed in the hand of Robert Cassatt, her father, one page, (168 x 217mm).

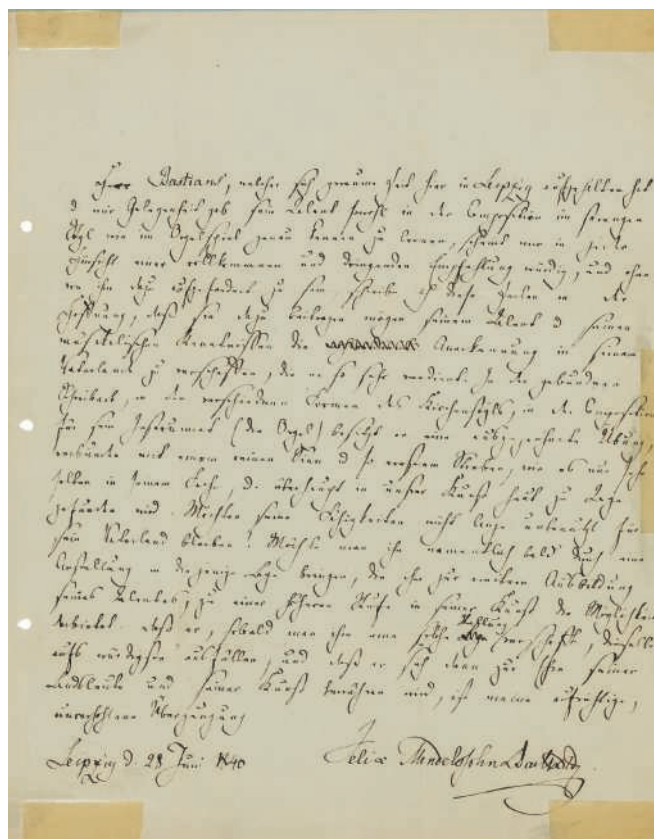
The subject matter and dimensions of the work – accounting for Cassatt's rather charming confusion of metres and centimetres – suggest that the painting this document accompanied was *A Musical Party* of 1874, now at the Musée Carnavalet, Paris; her father's sworn statement attached places the value of the work at \$400. It was exhibited in 1874 in Paris and in Philadelphia in 1878. Having moved to Paris in 1874, Cassatt submitted her paintings with limited success to the Salon, before being invited by Degas to exhibit with the Impressionists.

£1,800-2,500

\$2,600-3,600

€2,400-3,200





***138**

MENDELSSOHN BARTHOLDY, Felix (1809-1847). Autograph document signed (a letter of introduction) and autograph letter signed ('Felix Mendelssohn Bartholdy') to the Dutch composer Johannes Bastiaans, Leipzig, 28 June 1840 and 22 April 1841. Together 3 pages, 4to (268 x 212 and 255 x 194mm), mounted with tape onto blue paper (punch holes, the letter has some browning and weakness at folds, and the upper left corner is detached, though present); autograph address leaf for letter, addressed to Bastiaans in Amsterdam, seal in red wax impressed with letters 'F.M.B.' (similarly taped though now detached from mount, the address panel repaired with tape on verso, seal tear); with related printed matter.

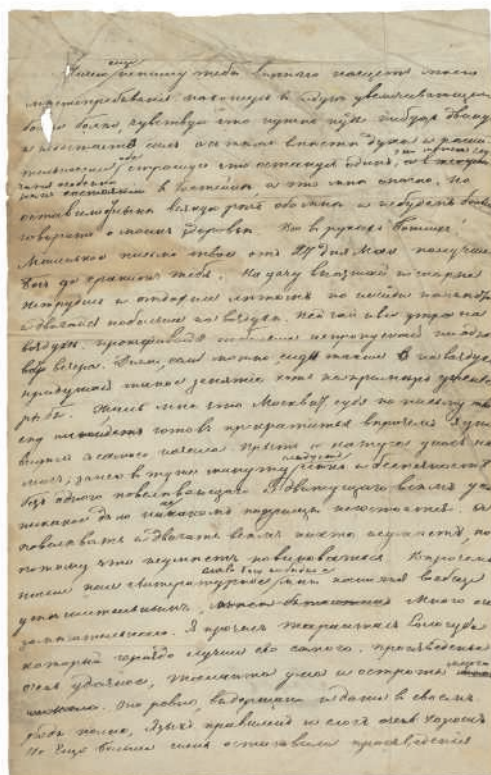
A testimonial and letter of advice for a former pupil. In June 1840, Mendelssohn writes warmly of Bastiaans's talent both as a composer and as an organist, and recommends him for employment in his native land: 'In der gebundenen Schreibart, in den verschiedenen Formen des Kirchenstyls, in der Composition für sein Instrument (die Orgel) besitzt er eine ausgezeichnete Übung, verbunden mit einem reinen Sinn ud. so erstem Streben, wie es nur sehr selten in seinem Fache, ud. überhaupt in unsrer Kunst heut zu Tage gefunden wird'. In April 1841, responding to a letter from Bastiaans in the previous December, Mendelssohn first excuses his long delay in replying after a period of intense activity ('wüßten Sie ... wie viel und angestrengt ich den Winter über zu thun habe, so würden Sie sich denken können, daß ich nur selten an meinen Schreibtisch in dieser Zeit gelangte'), and goes on to thank Bastiaans for some organ works he has sent, as well as for other compositions which he has been shown, complimenting Bastiaans on his progress as a composer, and offering some carefully chosen criticism, encouraging Bastiaans in particular to adopt a simpler and less highly-worked style, which will render the compositions 'not less but *more* interesting', and warning him against a 'dryness' and 'artificiality' brought on by the compositional challenges which Bastiaans has set for himself: 'Soll ich Ihnen eine kleine Bemerkung über die Sachen selbst machen, so hätte ich nur die, daß Sie vielleicht in Ihren gearbeiteten Stücken (wie die Orgelcompositionen ud. Choräle) sich eine einfachere Schreibart (die dabei aber freilich nicht weniger sondern noch *mehr* interessant sein müßte) aneigneten, und wenn Sie darin ganz leicht ganz sicher sich bewegen, dann erst zu den künstlicheren, complicirteren mit erneuten Kräften zurückkehrten. Es kommt mir vor, als wären Ihnen in den beiden Sachen die Schwierigkeiten, die Sie sich vorgesetzt hatten, hie ud. da über den Kopf gewachsen, ud. hatten zuweilen eine Trockenheit, zuweilen eine gewisse Gezwungenheit hervorgebracht, die dem Eindruck des Ganzen schaden'.

Johannes Gijbertus Bastiaans (1812-1875) studied composition with Mendelssohn (and the organ with Carl Ferdinand Becker) in Leipzig from 1837 to 1838; on his return to the Netherlands, he held a series of posts in Deventer, Amsterdam and Haarlem. We are grateful to Dr Ralf Wehner for his help in cataloguing the present lot.

(2)

£5,000-8,000

\$7,300-12,000
€6,500-10,000



139

GOGOL, Nikolai Vasilievich (1809–1852). Autograph letter signed (‘E’ [likely to the Russian poet, Nikolai Mikhailovitch Iazykov], n.p. [?Bad Gastein, Austria], 24 June [?1845], in Russian. 2 pages, 8vo (225 x 143mm), autograph emendations and annotations (some darkening, more pronounced on verso, and creasing, two small losses at the top left corner). *Provenance*: Sidney F. Sabin (1907–2001), Old Master dealer and founder of Sabin Galleries (two letters from Sabin included here, relating to the 1943 gift to) – Professor Dame Elizabeth Hill (1900–1996), Slavonic scholar – by direct acquisition to the present owner.

GOGOL REFLECTS ON THE STATE OF CONTEMPORARY SLAVONIC LITERATURE. Opening on the malaise in which he currently finds himself, hinting darkly at his precarious mental state – ‘увеличивающемся болѣе и болѣе, чувствую что нужно куда нибудь двинуться и недостаетъ силъ а съ тѣмъ вмѣстѣ духа и рѣшительности ибо страшусь что останусь одинъ, что можетъ случиться особенно в Гастейнѣ, а это мнѣ опасно’ – Gogol nevertheless offers his friend some light-hearted words of advice on countering such feelings, including drinking tea and being outside, this even to include time spent fishing. He laments the threat of publication ceasing of the *Moskvityanin* [the *Muscovite*, a literary review], although a certain laziness and lack of direction he diagnoses [in his fellow Slavophile writers] means he foresaw this: ‘Прить и натуга у насъ на мигъ; за нею в ту же минуту слѣдуетъ лѣнь и беспечность безъ одного повелѣвающаго и движущаго всѣмъ у насъ никакое дѣло ни на какомъ поприщѣ не состоится. А повелѣвать и двигать всѣмъ никто не умѣеть, но потому что не умѣеть повиноваться.’ Nevertheless, their literary field, he thanks God, is not poor: ‘Много очень замѣчательнаго’. He has read [Vladimir] Sollogub’s *Tarantas*, ‘который гораздо лучше его самого’, in which he recognises much accomplishment and acuity, but is yet more impressed by the great talent he perceives in [Panteleimon] Kulish, predicting for him an important role in Slavonic literature: ‘Я бы очень хотѣлъ имѣть свѣденія о немъ самомъ объ Авторѣ, тѣмъ болѣе, что о немъ почти не говорятъ. Если Богъ сохранить его, то ему предстоитъ важное мѣсто въ нашей литературѣ.’ Gogol also prizes the stories of [Vladimir] Dal – ‘особенно тѣ гдѣ купеческій крестьянскій и всякой хозяйственной домашней бытъ внутри нашего государства’ – noting that their [ethnographic] usefulness may also cover for a lack of creativity in the author. Reproaching his friend for not sending the ‘Gamma’ poems of [Yakov] Polonsky, Gogol begins to tire and ends his letter asking for the prayers of his correspondent – indeed, anyone whose prayers might be effective – for his are no longer enough.

In the summer of 1845, Nikolai Vasilievich Gogol – dramatist, novelist, satirist and writer of short stories; a founder of the great 19th-century tradition of Russian realism – was amongst one of the ‘fitful stagecoach periods’ described by his biographer, Nabokov. Living abroad from 1836–48, he often spent the summers moving from one spa town to another in search of an elusive cure for the ailments, both physical and mental, which plagued him, as well as fresh material for his writing. Although, as Nabokov notes, ‘the paradox was that while needing constant movement to prompt inspiration, this movement physically prevented him from writing’, it did not affect his appetite for the latest literature from his homeland. The present letter reflects Gogol’s active engagement with Slavonic writing during his years spent out of Russia, continuing despite the stark decline in his own output following the much-acclaimed publication of *Dead Souls* in 1842. [With:] a copy of ‘Une lettre de Nicolas Gogol’ by Elizabeth Hill, *Revue des Etudes Slaves*, no 38, 1961; and two autograph letters signed by Sidney Sabin.

(4)

£50,000–80,000

\$73,000–120,000
€65,000–100,000



STEVENSON, Robert Louis (1850-1894). The Anne Jenkin papers: comprising 33 autograph letters signed and two letters signed ('Robert Louis Stevenson', 'R.L.S.', 'R.L. Stevenson' and, once, 'Robert Louis Stevenson (Tusitala)') and one autograph letter unsigned, to Anne Jenkin, various places (Skerryvore, Bournemouth; Tahiti; Honolulu; Vailima, most often n.p.), [June 1885-May 1892: most often n.d.], approx. 77 pages in total, various sizes (150 x 100mm - 320 x 200mm), often on paper extracted from ruled notebooks. [With:] an autograph manuscript entitled 'The Day after Tomorrow', a critique of English politics, 5 pages, small 4to (200 x 160mm), (unfinished); one photograph signed of Robert Louis Stevenson; two telegrams; 15 letters from Fanny Van de Grift Osbourne Stevenson, two on letters from Stevenson; two letters from Lloyd Stevenson; one letter from Austin Strong; and two photographs of Fleeming Jenkin. 58 items in total. Provenance: by descent from Anne Jenkin.

'CALL ME LOUIS, AS HE HAS NOW DONE FOR SO MANY YEARS'. Many of the early letters from Robert Louis Stevenson to Anne, widow of Fleeming Jenkin (1833-1885), engineer and academic, Stevenson's professor and friend, revolve around the memoir of Fleeming's life that Stevenson agreed to write – on which he began professing 'it will give me the greatest pleasure to do all that I can for the volume in every way', but was remarking on nearing its completion in 1887 'I do not believe I would accept a similar task again'. Persistent writer's block ('My mind is quite arrested like a watch'; 'Chapter VI is no joke; it is a *mare magnum*; I swim and drown and come up again') is exacerbated by frequent bouts of illness ('I may add to all this that my health is usually worst when my mind is in working order'), and a generally positive reception on its publication nevertheless gives

him occasion to bemoan 'the weakness of the reviewer, poor soul! and how he longs to find fault ... the poor, small creature casting on all sides to find some opportunity ... when he is a little older (if he be still young) he will be ashamed of himself, as well as 'the light-headed vanity of readers and the sublime indifference of printers'. He reveals much of himself in the questions and hypotheses he puts to Anne Jenkin ('1st When did Fleeming first see you? 2nd was he immediately in love?'), as well as the wide-ranging thoughts he shares with his friend along the way; on hearing that Anne has suffered an ailment, he writes 'there is nothing (bar dishonour) that I fear so much as pain; but yet it acts as a pitch-pipe and reminds us of the key of life ... if we had only faith like a grain of mustard seed, it is the best that any of us could do at any time: I mean of our conscious doings, but the best of us is unconscious and not us'; in response to Anne's suggestion that he might act in conjunction with others to combat political injustice in Ireland rather than struggling alone he notes that 'I have never dared to say what I feel about men's lives, because my own was in the wrong; shall I dare to send them to death? The physician must heal himself; he must honestly try the path he recommends; if he does not even try, should he not be silent?'. Throughout the letters appear references to the important events in the lives of Louis' and Anne's respective families: at her questioning her son, Austen's, choice of fiancée, he counsels her (noting that 'my marriage was largely in the teeth of what my parents wanted; they were deeply hurt ... And now, as I look back, I think it was the best move I ever made in my life. Not only would I do it again; I cannot conceive the idea of not doing it') and we find a damning indictment of W.E. Henley when Stevenson breaks off relations with his erstwhile friend. The later letters are full of Stevenson's engaging descriptions of his life on the Samoan island of Vailima, much of this focused on the difficulties of running efficiently 'this great household of seven whites', with discussions also of his local friends and responsibilities as Tusitala ('write-tale') including court sessions where RLS must 'judge my causes and discriminate between many different shades of falsehood'. Island life obviously allowed much time for reflection; in one of these long letters, Stevenson takes a longer view on the process of ageing: 'I have been working very hard this last quarter of a year – the last of my fortieth, it seems; and I am not sorry: it is a long fight this life, not much of it victory, cares come about us – I was going to say as we grow old – it is not so – they come about us as we let them...'. Taken together, this collection offers an insight not just into the writing process of Robert Louis Stevenson, but into his interior life. The letters from his wife, Fanny, complement his and add detail, but the most striking example is the letter she writes to Anne the day after her husband's death, giving her often overlooked account of his collapse – as he steadily dropped oil into a mayonnaise they were making for supper – and funeral on Vailima. Published in E. Mehew and B. Booth, *Letters*, vols. V-VII.

Robert Louis Stevenson was a frequent visitor to the house that Anne Jenkin (d. 1921) shared with her husband, Fleeming: the latter had first come to know Louis as one of his engineering students, and they later became friends; Stevenson had been an enthusiastic performer in the amateur dramatic productions put on by the Jenkins in their Edinburgh home.

(58)

£18,000-25,000

\$26,000-36,000

€24,000-32,000

141

GORDON, Charles George, General (1833-1885). Autograph manuscript signed ('C.G. Gordon'), 'Eden, and its two sacramental trees', proposing a site for the Garden of Eden on the island of Praslin, Seychelles, 26 February 1882, with two watercolour sketch maps. 10 pages in total, folio (323 x 200mm) (losses to the paper, most notably the maps, generally at folds). Laid down. Provenance: Ray Rawlins (1917-1979) collection.

Having identified to the west of the Seychelles a deep basin, into which flow the four rivers specified in Genesis as marking the Garden of Eden - the Euphrates, Hiddekel, Pison and Gihon - Gordon moves on to the two 'sacramental trees' that identify the Seychelles as the site of the Garden: the Coco de Mer, which he posits as the Tree of Knowledge - a 'curious tree in every way, unique among its kind & among trees', with a nut 'like a belly with thighs' - and the 'life supporting tree', the Bread Fruit Tree or Tree of Life. That the Coco de Mer is indigenous to the island leads him to conclude 'I believe Praslin is the site of Garden of Eden', before he continuing on the subject of the Fall. An ardent Christian, Gordon's position in command of the Royal Engineers in Mauritius from 1881-2 allowed him to pursue his investigation of the lost site of the Garden; just two years after this posting, Gordon would return to the Sudan, meeting his death in 1885.

(10)

£1,800-2,500

\$2,600-3,600

€2,400-3,200



0142

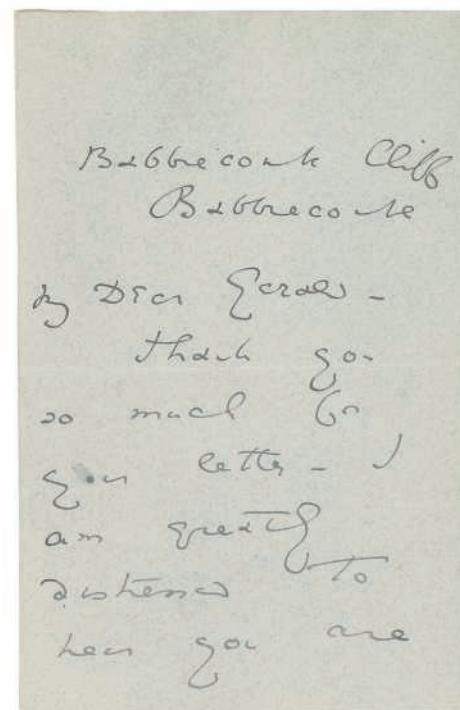
WILDE, Oscar (1854-1900). Autograph letter signed ('Oscar Wilde') to Gerald Maxwell, Babbacombe Cliff, n.d. [4 January 1893], 'I am greatly distressed to hear you are no longer Lord Darlington - what has really happened? I fear the tour was horribly mismanaged - I wish I had seen you in the part, I feel sure you were admirable. The amateur performance here I have not yet seen, as an East-Wind, not knowing, I suppose, who I was, has given me a cold' and continuing to enquire what Maxwell intends to do next in acting. 4 pages, 8vo (177 x 113mm), envelope. Laid into a copy of *Lady Windermere's Fan*. London: Elkin Mathews and John Lane, 1893.

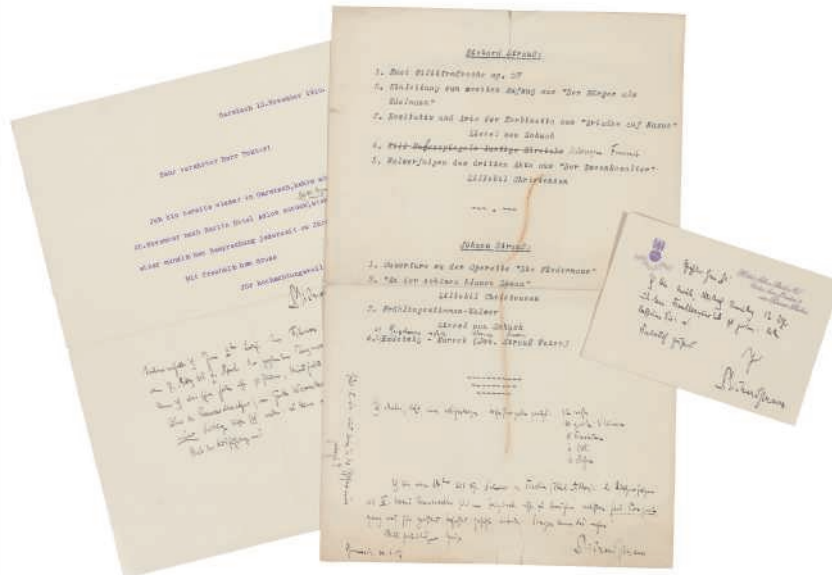
Whether the actor Gerald Maxwell (?1862-1933) had the part of Lord Darlington when Wilde's play, *Lady Windermere's Fan*, premiered at The St James's Theatre in February 1892 is unclear, but his disappointment at having lost the part (and the opportunity to utter Darlington's immortal line: 'We are all in the gutter, but some of us are looking at the stars') for the play's tour can be imagined from this letter. Wilde writes from Babbacombe Cliff, where he had retreated in 1892 after the banning of his play, *Salome*, from the London stage.

£3,000-5,000

\$4,400-7,200

€3,900-6,400





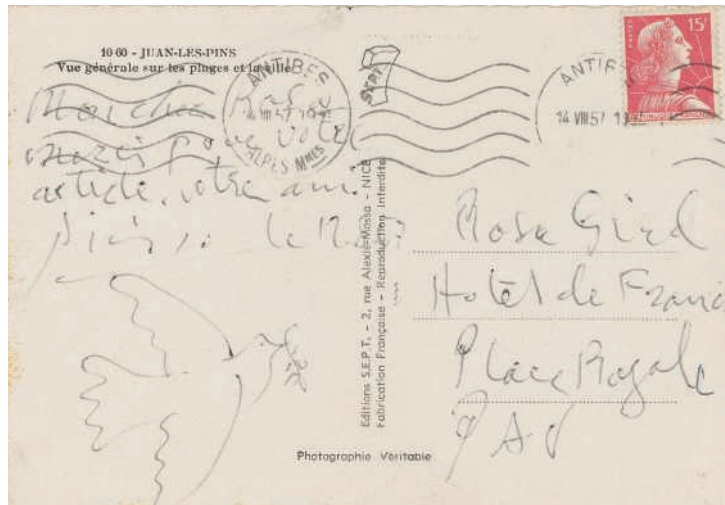
143

STRAUSS, Richard (1864-1949). Typed letter signed (with 6-line autograph postscript), autograph correspondence card signed and autograph note signed ('Richard Strauss'), addressed to an unidentified doctor, Garmisch and Hotel Adlon, Berlin, 13 November 1916, 10 February 1917 and n.d., the letter discussing a planned programme of dances, declining to confirm his agreement, especially for the dance from *Salome*, but speaking more favourably of a performance of the waltz from *Rosenkavalier* by the Austrian ballet dancer, Grete Wiesenthal; the note, at the foot of a typed programme (also bearing the composer's annotations) for a concert featuring works by Richard and Johann Strauss, specifying the required instrumental forces, and noting that the series of waltzes from Act III of *Rosenkavalier* will have to be reorchestrated for the concert: 'die Walzerfolgen des III. Aktes Rosenkavalier sind im Original nicht zu beruhen, müssten fürs Konzert ganz neu für großes Orchester gesetzt werden'; the correspondence card from Berlin briefly makes an appointment. Together *three pages, 16mo and folio*.

(3)

£2,000-3,000

\$2,900-4,300
€2,600-3,900



144

PICASSO, Pablo (1881-1973). Autograph postcard signed ('Picasso') to Rosa Gird, [Antibes], 12 August 1957, 'Mon cher Rosa, Merci pour votre article, votre ami, Picasso', with a drawing of a dove. *One page, oblong 8vo (100 x 147mm)*. Laid down, framed.

PICASSO'S DOVE, one of his most immediately recognisable images, is sketched here by the artist on a postcard apparently addressed to a journalist or author whose article had pleased him.

£3,000-5,000

\$4,400-7,200
€3,900-6,400

Monk's House,
Rudmell,
near Lewes,
Sussex. 31st Dec 38

Dear Miss Storm Jameson,

Many thanks for your letter, which
has been sent on to me here.
I needn't say that I am honoured that
you should ask me to become a Vice-President
of the P.S.N. Club.

But you are right in thinking
that I do not like Societies. I never
join them now, & indeed refused some
years ago to join the Club for this reason.
Now I am afraid that I must again refuse.
But I don't think this means that I am
any the less in favour of liberty,
& I am sure that the invitation
has given me great pleasure. It was
very good of you to suggest it.

Yours sincerely
Virginia Woolf

145

JAMESON, Margaret Storm (1891-1986). A small archive of letters and books, 1921-70.

The received correspondence includes letters from:

Virginia WOOLF (1882-1941). Autograph letter signed ('Virginia Woolf'), 31 December 1938, politely declining to be become a Vice-President of the PEN Society, for 'you are right in thinking that I do not like societies. I never join them now, & indeed refused some years ago to join the Club for this reason'. *One page, small 4to*;

Aldous HUXLEY (1894-1963). Autograph letter signed ('Aldous Huxley'), 23 March 1943, regretting that time constraints mean he cannot contribute a chapter [to a proposed book on disarmament], and in any case, 'this problem of a motive for the upholding of the human decencies is one that I am far from having got clear in my own mind'. He explores this at length, despairing of finding an equally 'intoxicating faith' to that of war and separatism, for 'hatred pays a higher dividend of satisfaction than a mild and tolerant benevolence', and the activities of intellectuals 'only affect other people like ourselves'. *4 pages, oblong 8vo*; Edmund Blunden (3); H.G. Wells (2); Osbert Sitwell (3); Edith Sitwell; Walter de la Mare (11); J.B. Priestly; Henry Nevinson (15); Arthur Koestler (3); André Gide (2); Thornton Wilder; Gerald Bullett; and others. Altogether 113 letters received.

The novelist Storm Jameson's received correspondence reflects the broad spectrum of literary activity into which she threw her not-inconsiderable authorial energies. A founding member of the Peace Pledge Union, she invites Edmund Blunden to join as a contributor to a 'Disarmament Ring' (he offers a poem of 100-150 verses, asking 'How long do you allow your Bards?') as well as Huxley, a fellow creator of dystopian fiction. Her science fiction novels bring recognition from H.G. Wells, while Walter de la Mare enters into a longer correspondence, apparently quite taken with Jameson (confiding he was daunted to speak to her at one party: 'I thought you were an intellectual. But you are, of course.'). on more general matters literary ('What being have imagined characters and places? I can distinguish no essential difference between them & the so-called real except a partial uncorroboratibleness'). Many of the letters date from her time as president of the English branch of the PEN Society: those from Henry Nevinson deal with the handing over of the presidency as well as contemporary literature and the progress of the war, while Arthur Koestler writes with thinly-veiled fury about his resignation from the society over accusations of tax avoidance. Her writings attract letters from Nobel prize winners (from André Gide and Thornton Wilder to Lawrence Bragg) and military men (including Henry Harwood), a testament to her recognition outside of literary society in the 1930s and '40s. [With:] a copy of Storm Jameson's two-volume autobiography, *Journey from the North*, with autograph emendations and tipped-in material (photographs, further letters and annotated typescripts) [And:] diploma and further material related to her honorary membership of the American Academy and Institute of Arts and Letters [And:] four books by Osbert Sitwell and two by Sacheverell Sitwell, all with authorial presentation inscriptions [And:] a signed edition of the *Fothergill Omnibus*, 1931.

(113)

£4,000-6,000

\$5,800-8,700

€5,200-7,700

17. 10. 19

Lieber Albert!

Ich danke für bestens
für Deine beiden Karten,
insbesondere dafür, dass Du
mich auf das neuerliche Zurücklagern
der Banke aufmerksam gemacht
hast. Ich habe sofort reklamiert,
aber noch keine Antwort
erhalten. Mythenreise ich nach
Holland für 14. Tage. Dann werde
ich die Sache hoffentlich in
Ordnung bringen können.

Besten Dank auch für den
Glückwunsch. Die Bestätigung
der Voraussage der Theorie ist für
mich wirklich eine Befriedigung.

Beste Grüsse an Dede und
die kleinen von Dede

Albert.

*146

EINSTEIN, Albert. Autograph correspondence card signed ('Albert') to his friend Albert Karr, Huberlandstrasse 5, Berlin, 17 October 1919. One page, small 8vo (140 x 90mm), autograph address panel on verso, including Einstein's own name ('A. Einstein') as the sender (minor soiling and creasing).

GENERAL RELATIVITY EMPIRICALLY DEMONSTRATED: Einstein thanks Karr for his congratulations [on the success of the 1919 solar eclipse experiment]: 'Danke auch für den Glückwunsch. Die Bestätigung der Voraussage der Theorie ist für mich wirklich eine Befriedigung [Thanks too for your congratulations. The confirmation of the prediction of the theory is a real satisfaction for me]'. The postcard also thanks Karr for alerting Einstein to a problem at his bank, which may have to wait until his return from a two-week trip to Holland before he can resolve it.

Einstein had proposed three tests of his theory of general relativity in 1916 — the perihelion precession of Mercury's orbit, the deflection of light by the Sun and the gravitational redshift of light. The unusually long solar eclipse of 29 May 1919 gave the opportunity for the British astronomer Arthur Eddington (1882-1944) to run the second of these tests, by measuring the degree to which the position of stars near the sun would appear to have shifted, which he did through a series of photographs taken from the island of Principe off the west coast of Africa. Eddington had made a preliminary announcement of the success of the experiment at a meeting of the British Association for the Advancement of Science on 9-13 September, and news was unofficially passed to Einstein on the 22nd by H.A. Lorentz, prompting a letter by Einstein to his mother on 27 September that 'they have really verified the deflection of light by the sun'. The present letter appears to be THE SECOND-EARLIEST SURVIVING REFERENCE BY EINSTEIN to the successful demonstration of his most famous theory (although intriguingly he had evidently already mentioned it to Karr in a preceding communication), and predates the official announcement by some three weeks. When this occurred, it was front-page news around the world (the *Times* on 7 November had the headline 'Revolution in Science – New Theory of the Universe – Newtonian Ideas Overthrown'), and propelled Einstein to the degree of international celebrity which was to characterise the rest of his life. 2016 is the centenary of the publication of Einstein's 'Grundlage der allgemeinen Relativitätstheorie' (*Annalen der Physik*, Vierte Folge, Band 49).

£25,000–35,000

\$37,000–51,000

€33,000–45,000

0147

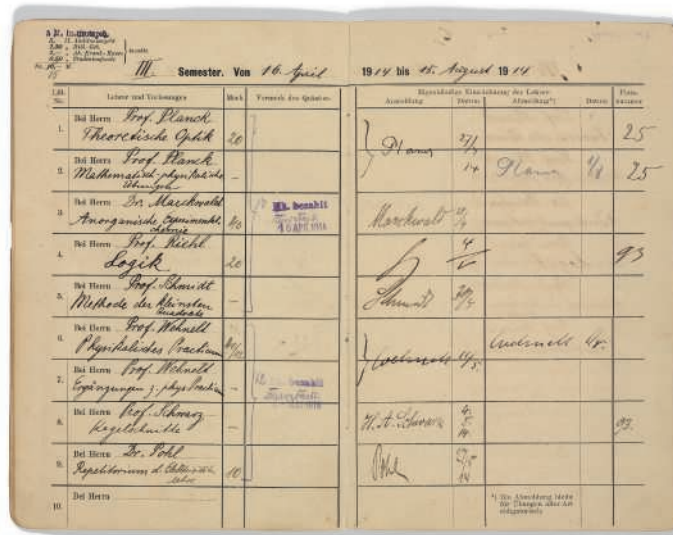
EINSTEIN, Albert (1879-1955), and others. The undergraduate registration book ('Anmeldebuch') of Walter Gordon (1893-1939, physicist) in the faculty of philosophy of the Königliche Friedrich-Wilhelms-Universität in Berlin, 16 April 1913 - 3 March 1916, signed by his professors at the faculty including ALBERT EINSTEIN FOR HIS COURSE ON RELATIVITY THEORY ('Einstein', dated in autograph 20 May [1915]), MAX PLANCK (13 signatures) and others (two further Einstein signatures, for a further course on relativity and another on statistical mechanics, neatly excised, though leaving Einstein's autograph dating '26/11[1914]'). On the printed pages of the *Anmeldebuch*, 10 leaves, 8vo, card wrappers (the wrappers rather worn). [Together with] Gordon's graduation certificate ('Abgangszeugnis'), 19 November 1921, reciting the courses he attended from 1913 to 1921, including a further course on statistics and quantum theory taught by Einstein in the winter semester 1917-18, and noting his absence on military service in 1916-17. Four leaves, stitched.

Einstein's signature confirming Gordon's attendance at his class on relativity theory coincides with the last phase of his work on the theory of general relativity, published in November 1915. After his graduation, Walter Gordon went on to work as assistant to Max von Laue, and in 1926 collaborated with Oskar Klein in proposing the Klein-Gordon equation, a relativistic version of the Schrödinger equation.

£8,000-12,000

\$12,000-17,000

€11,000-15,000



*148

EINSTEIN, Albert (1879-1955). Typed statement signed ('A. Einstein'), setting out an ethical code for scientists, in German, enclosed with a typed letter signed ('A. Einstein') to Jacob Landau of the Overseas News Agency, Princeton, 20 January 1947, in English. Together two pages, 4to (280 x 216mm), pencil annotations. [With:] carbon copies of Landau's letter to Einstein, 15 January 1947, and of the Agency's translation of Einstein's statement; and a typed letter signed by Einstein's secretary, Helen Dukas, suggesting amendments to the translation.

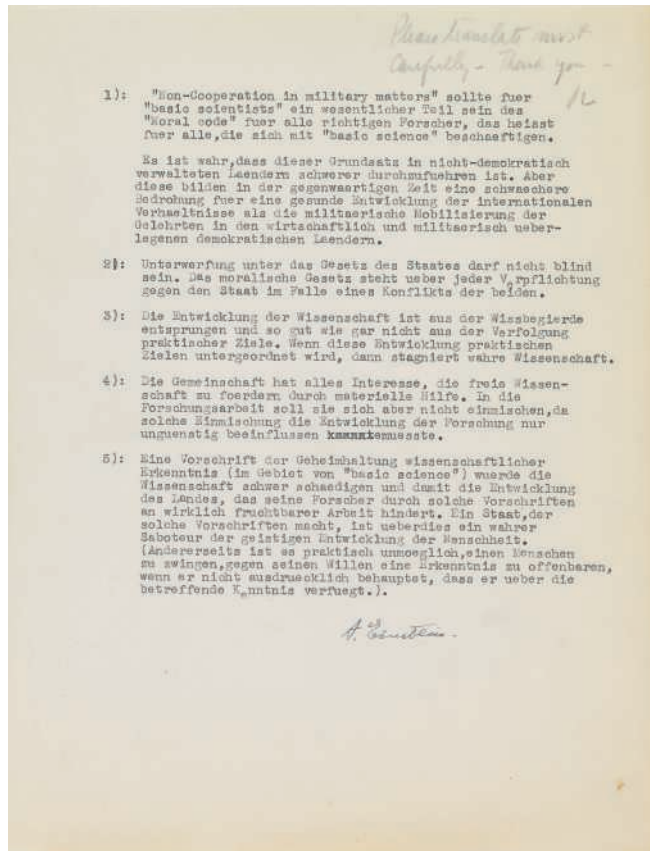
'MORAL LAW IS ABOVE ANY OBLIGATION TO THE STATE'. Having been asked by Landau for a reaction to Norbert Wiener's 1947 article 'A Scientist Rebels' and for responses to five specific questions, Einstein sets out his vision of the proper ethical relationship between science and the state in the wake of World War II: '1. Non-cooperation in military matters should be a vital part of the moral code of basic scientists ... 2. There must not be blind submission to the law of the state. Moral law is above any obligation to the state ... 3. Development of science sprang from a craving for knowledge ... If scientific development is submitted to practical aims, true science degenerates. 4. The community has every interest in furthering science through material aid. However, it must not interfere in research ... 5. Any order to keep a scientific discovery (in the field of basic science) secret, would seriously harm science ...'. Einstein's covering letter voices his support for Norbert Wiener.

(4)

£15,000-25,000

\$22,000-36,000

€20,000-32,000





*149

[Albert EINSTEIN (1879-1955)].

A brown leather 'Cossack' jacket by Levi, Strauss & Co. [c.1935].

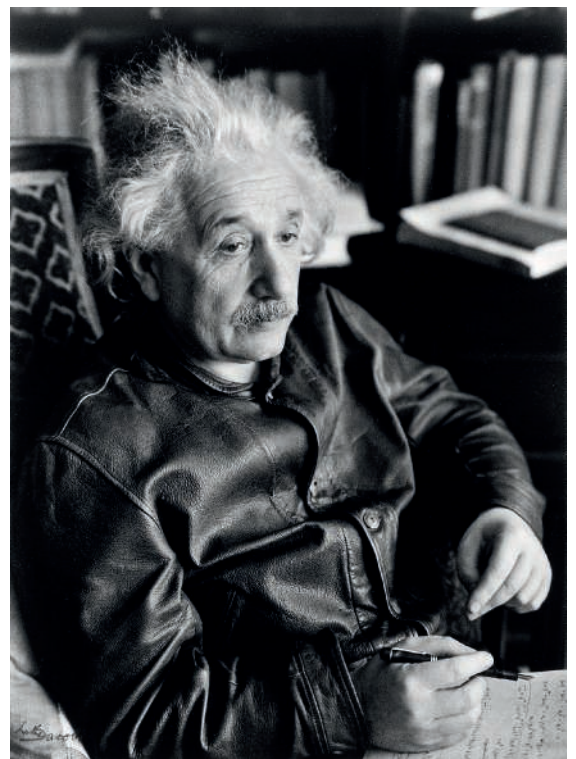
Provenance: The jacket has descended in a direct line from Albert Einstein to the present owner.

Einstein is depicted wearing the jacket in numerous photographs in the mid- to late-1930s, including a famous image by Lotte Jacobi in 1938 and the cover image of *Time* magazine of April the same year. It appears conspicuously fresh in images of the scientist arriving for holidays in Bermuda on 25 June 1935, and it may have been acquired shortly before that date — possibly to celebrate his formal application for permanent US residency earlier that month. Leopold Infeld, a colleague at Princeton in the years 1936–38, evidently remembered him wearing the jacket constantly at this time, and delivered a much quoted explanation for this eccentricity: 'One of my colleagues in Princeton asked me: "If Einstein dislikes his fame and would like to increase his privacy, why does he ... wear his hair long, a funny leather jacket, no socks, no suspenders, no ties?". The answer is simple. The idea is to restrict his needs and, by this restriction, increase his freedom. We are slaves of millions of things ... Einstein tried to reduce them to the absolute minimum. Long hair minimized the need for the barber. Socks can be done without. One leather jacket solves the coat problems for many years' (Infeld. *Quest: An Autobiography*. 1965, p.293)

£40,000-60,000

\$58,000-87,000

€52,000-77,000



Lotte Jacobi, Albert Einstein in the Leather Jacket © 1938
The University of New Hampshire. Portrait of Albert Einstein
Courtesy of The University of New Hampshire.



*'A human being is a part of the whole, called by us "Universe," a part limited in time and space' —
Albert Einstein, 12 February 1950.*

***150**

[EINSTEIN, Albert (1879-1955)].

A Swiss silver open-face pocket watch.

The gilt dial with Arabic numerals, subsidiary dial for constant seconds, blue steel hands within rose coloured gilt bezel, the nickel-finished keyless 15 jewel lever movement with bi-metallic compensated balance, the engine-turned hinged case back with matching border and central vacant cartouche, German hallmarks, circa 1900, 49mm.

Movement unsigned, case no. 560365

Provenance: The watch has passed by direct descent from Albert Einstein to the present owner.

At least two other watches with an Einstein provenance are known: a Longines wrist-watch, manufactured in 1929 and presented to Einstein in 1931, which sold at auction in 2008 for \$596,000; and a Longines pocket-watch dated 1943, now in the History Museum in Berne. The present, rather humbler, timepiece evokes a very different epoch in his life: 1900 is the year of the 21-year old Einstein's graduation, and also of his first published paper, a theory on intermolecular forces which he was later to characterise as 'worthless'.

£15,000-20,000

\$22,000-29,000

€20,000-26,000



*151

[EINSTEIN, Albert (1879-1955)].

A set of Anker-Steinbaukasten children's building blocks by F. Ad. Richter & Cie., Rudolstadt, [Germany], c.1880s, the approx 160 composite quartz sand, chalk and linseed oil blocks in red, limestone and slate gray, in various sizes and shapes, together with three or more sets of building plans variously entitled *Der geschickte Baumeister*. Serie 18 (16A), Heft 1 and Stufe 20, Heft 1 and *Architektonische Vorlageblätter*, Stufe 22, zweites Heft (all Leipzig: Verlag der Leipziger Lehrmittel-Anstalt, n.d.), together approx. 85 leaves, various sizes, text in German, French, English etc, and chromoxylographic representations of architectural structures, stapled and loose. Contained in two wooden boxes of differing sizes with printed labels of Anker-Steinbaukasten. (A few blocks chipped and worn, the printed instructions worn, soiled and defective, the boxes worn and somewhat defective).

Provenance: The set has passed by direct descent from Albert Einstein to the present owner.

Einstein's sister specifically recalled him playing with these Anker building blocks: 'Sehr bezeichnend für seine Anlagen waren nun die Spiele des kleinen Albert. Meist waren es Geduldspiele, Laubsägearbeiten, Erstellung komplizierter Bauten mit dem bekannten Ankersteinbaukasten, am liebsten aber der Bau vielstöckiger Kartenhäuser, womit er seine Musse ausfüllte. [The games he played as a child were very characteristic of Albert's capacities. These were mostly puzzles, fretsaw work, the erection of complicated structures with the well known Anker building blocks, and above all the construction of multi-storeyed card castles, with which he filled his leisure]' (Maja Winteler-Einstein. 'Beitrag für sein Lebensbild' in *The collected papers of Albert Einstein*. ed. John Stachel. *Volume 1: The early years. 1879-1902*. (Princeton University Press, 1987) p.lix). A fore-runner of Lego and other construction toys, the composite stone blocks of the Anker-Steinbaukasten were an immensely popular children's toy of the 1880s and 1890s, with as many as 42,000 sets being sold in 1883.

£5,000-8,000

\$7,300-12,000

€6,500-10,000

Wittgenstein & Schlick
 Sept. 18. 1930. 18.9.

Lieber Herr Professor Schlick!
 Mehr Dank für die Zureichung
 des Heftes der Erkenntnis. Es tut
 mir sehr leid, daß ich nicht aufhabe
 von früher den 10^{ten} & 15^{ten} nach
 Wien zu kommen um Sie zu sehen. Vor
 drei Tagen fragte ich telefonisch in
 Ihrer Wohnung an & erfuhr, daß Sie
 bereits am Montag nach Italien ab-
 fertigt seien. Die Fahrt übermorgen
 nach Wien & eine Woche darauf nach
 Cambridge. — Was den Artikel
 anbelaugt so möchte ich nur eines
 sagen: Sie wissen — oder ich hoffe, daß
 Sie wissen — wie dankbar ich Ihnen
 für Ihre freundliche Gesinnung & Anerkennung
 bin. Aber das ist eine per-
 sönliche Sache. Und ich wollte

*152

WITTGENSTEIN, Ludwig (1889-1951). Autograph letter signed ('Ludwig Wittgenstein') to Moritz Schlick, n.p., 18 September [1930]. In German, 3 pages, 4to (268 x 212mm), (minor soiling at folds, small tape stain to blank lower margin of f.2); envelope.

SILENCE IS THE STRONGEST MEANS OF COMMUNICATION. Wittgenstein sends thanks for an article by Schlick in the journal *Erkenntnis* (which described Wittgenstein as 'the decisive turning point in world philosophy'): 'you know — or I hope you know — how grateful I am for your friendly sentiments and recognition. But that is a personal matter. And I wished that you could moderate your (so well-intentioned) fanfare tone. There really is no reason for triumphing; for a thousand reasons, no. And please don't forget the wonderful saying of Nestroy (I can't quote it verbatim): it is a characteristic of progress, that is always looks greater than it is. And above all, in this world of clamour, it is through silence that one can best gain the attention of those to whom one should make oneself understood' (tr.).

Moritz Schlick (1882-1936) was the central figure of the 'Vienna Circle', a group of scientists and philosophers principally inspired by Wittgenstein's *Tractatus*.

(2)

£6,000-9,000

\$8,700-13,000
 €7,800-12,000



153

BECKETT, Samuel (1906-1989). Six proofs and playscripts with autograph annotations and emendations, alongside further notes to the printers in the hand of Peter Moldon and proof readers' annotations, for *Footfalls*, *That Time*, and *Three Occasional Pieces (A Piece of Monologue, Rockaby and Ohio Impromptu)*, [c.1975-1982], comprising:

That Time, [c.1975], corrected proof bearing c.13 emendations by Beckett in red and black biro. 16 pages on unsewn bifolia, 8vo; *Footfalls*, [c.1976], corrected proof bearing 6 emendations by Beckett in red biro, including a change of word in V's monologue. 16 pages on unsewn bifolia, 8vo; *Footfalls*, [c.1976], photocopied typed playscript bearing 4 emendations by Beckett in black ink. 5 pages, 4to; *Footfalls*, [c.1976], annotated typed playscript bearing 5 emendations by Beckett in black ink, including the addition of four words to V's monologue. 5 pages, 4to; *Three Occasional Pieces*, [1982], galley proofs bearing c.21 emendations by Beckett in black ink, often additions of 1-8 words. 11 pages, stapled; *Three Occasional Pieces*, [1982], photocopies of the typed prelims and part titles for each play, the page listing the first performance details bearing 3 emendations by Beckett in black ink, including the substitution of Billie Whitelaw's name. 27 pages, folio; [Also with:] an autograph envelope, postmarked Paris, 7 April 1976, originally containing corrected proofs [and:] further material relating to Beckett's publications.

Compiled by Peter Moldon (1937-2014), who oversaw the design of Beckett's playscripts at Faber & Faber, this collection offers an insight into the final editing stages for Beckett's works, with minute details being made by the author right up to the moment they were sent to the printers. In 1983, the year after *Three Occasional Pieces* was published, Beckett was to write his final play, *What Where*.

£2,500-3,500

\$3,700-5,100

€3,300-4,500

GREENE, Graham (1904–1991). Dictated transcript for *A House of Reputation*, 1986, very lightly annotated, probably by the author, the typist's letters attached. 100 pages in total, 4to (252 x 203mm) [With:] two autograph letters signed ('G' and 'Graham') to Josephine [Reid] relating to the same, Antibes, [22 November 1986] and [4 December 1986]. One page each.

THE COMPLETE PLAYSCRIPT FOR 'THE HOUSE OF REPUTATION', AN UNPUBLISHED WORK ONCE DISOWNED BY GRAHAM GREENE. All three acts for Greene's play are here, with some pages in duplicate thanks to retypes, as well as two letters from the author to Josephine Reid, his secretary, enclosing the Dictaphone tapes containing his spoken material. The play, set in a brothel in an unidentified Central American country, has never been published and the exact date it was written is unclear; in 1958, Greene wrote to the *Stage* magazine, asserting 'There is no truth whatever in the statement appearing in your columns that Messrs Capalbo and Chase [producers of 'The Potting Shed'] have concluded arrangements to present a play of mine "A House of Reputation" on Broadway next autumn'. Whatever the reason for Greene's 1958 denial, it is clear that he was working on the play almost three decades later: these pages show the work in progress.



(3)

£1,200–1,800

\$1,800–2,600

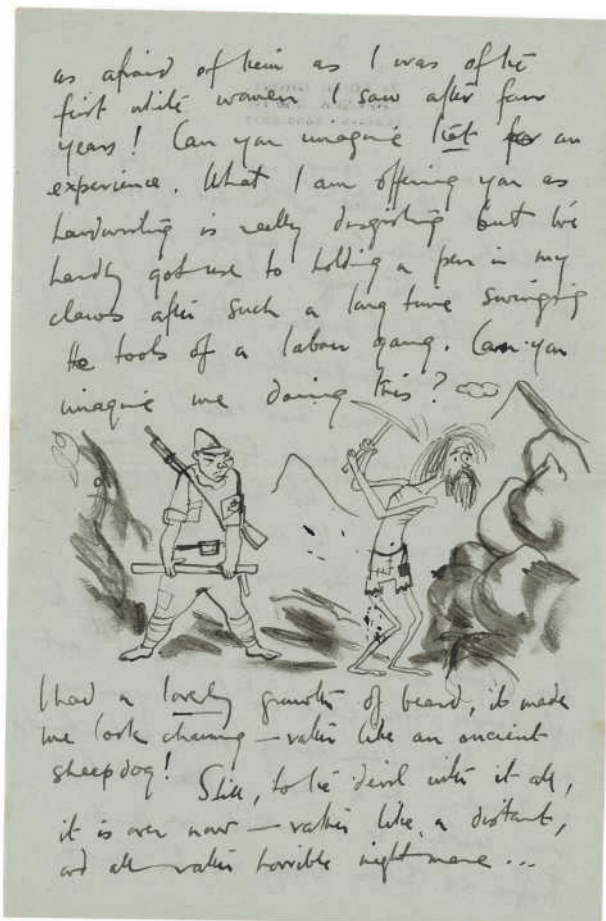
€1,600–2,300

155

SEARLE, Ronald (1920–2011). Ten autograph letters and one postcard signed ('Ronald', once 'Ronaldo') to Désirée Hamersley (née Meyler), various locations (Cambridge, Salisbury Plain, Norfolk, and London), 2 January 1940 – 14 April 1952, six of these with sketches. Altogether 31 pages, 8vo, 4to and folio; six envelopes.

The earlier letters from 1940 of Ronald Searle to Désirée Hamersley, a friend from his student days at art school in Cambridge, are long and full of details of army life, liberally sprinkled with his charming, wittily-captioned sketches. Although Searle is given the opportunity to continue with his artistic endeavours – on one occasion he is tasked with painting murals on the walls of a requisitioned parish hall, and he soon began 'acting as a form of minor, unofficial, war artist' producing 'volumes' of sketches of army life – and his billet is comfortable, he talks longingly of civilian life, reminiscing with Désirée about their post-war existence. On his return to England in 1945, after being liberated from a Japanese P.O.W. camp, Searle writes on the strangeness of being back in civilisation, terrified of traffic and tubes and hardly used 'to holding a pen in my claws after such a long time swinging the tools of a labour gang'. 'Four years in the jungle is hardly calculated to inspire me but I did manage to get through some work – and bring it back with me' and Searle is back in Lilliput and has been taken on by Punch.

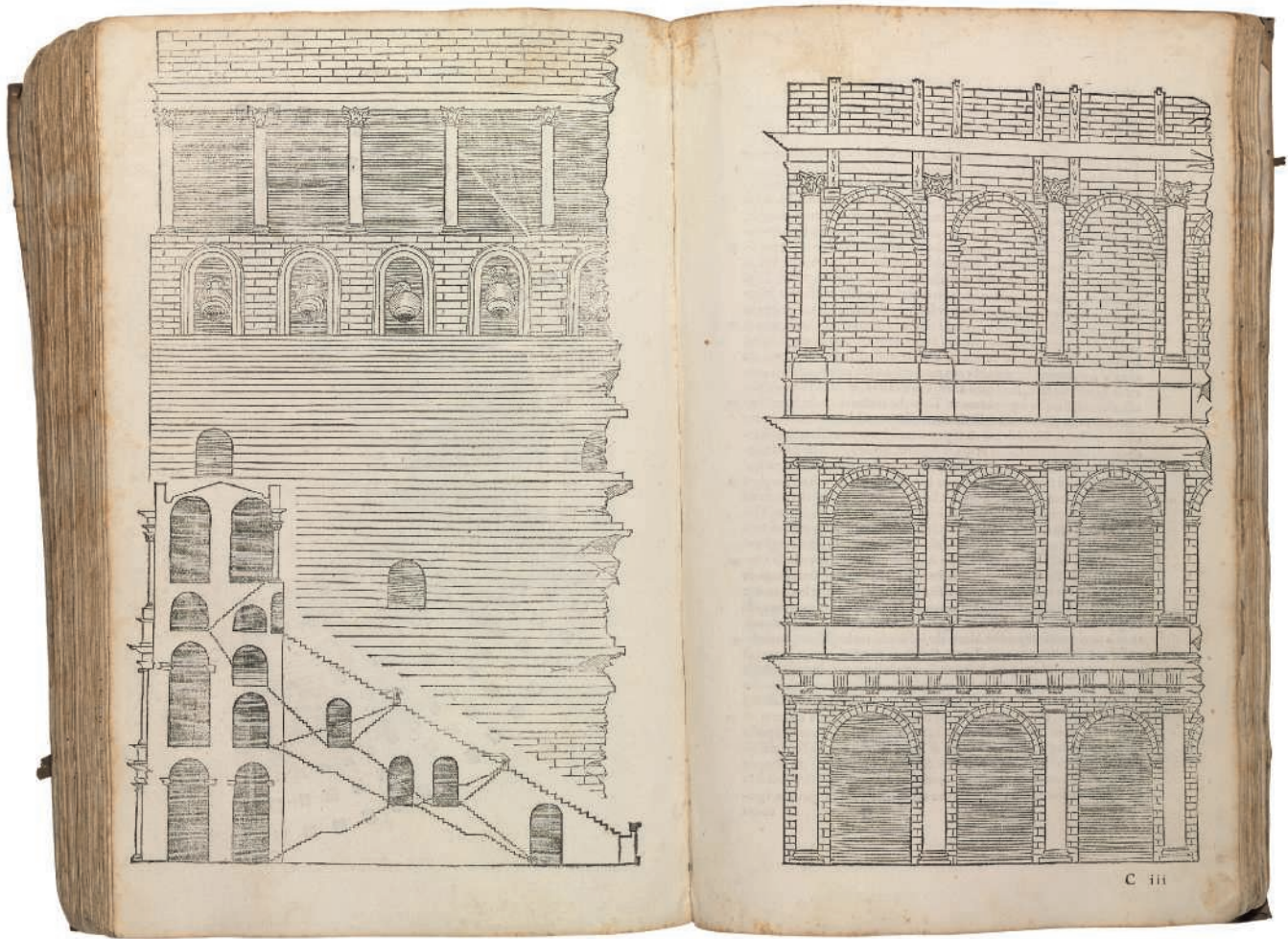
After abandoning his artistic studies to join the TA in 1939, Ronald Searle was sent to Singapore in 1942 shortly before its capture by the Japanese. Interned in P.O.W. camps, with a spell working on the infamous Siam–Burma railway, he documented the conditions in captivity, hiding his drawings under the prison mattresses.



£1,000–1,500

\$1,500–2,200

€1,300–1,900



0156

ALBERTI, Leon Battista (1404-72). *L'Architettura*. Translated into Italian by Cosimo Bartoli. Florence: Lorenzo Torrentino, 1550.

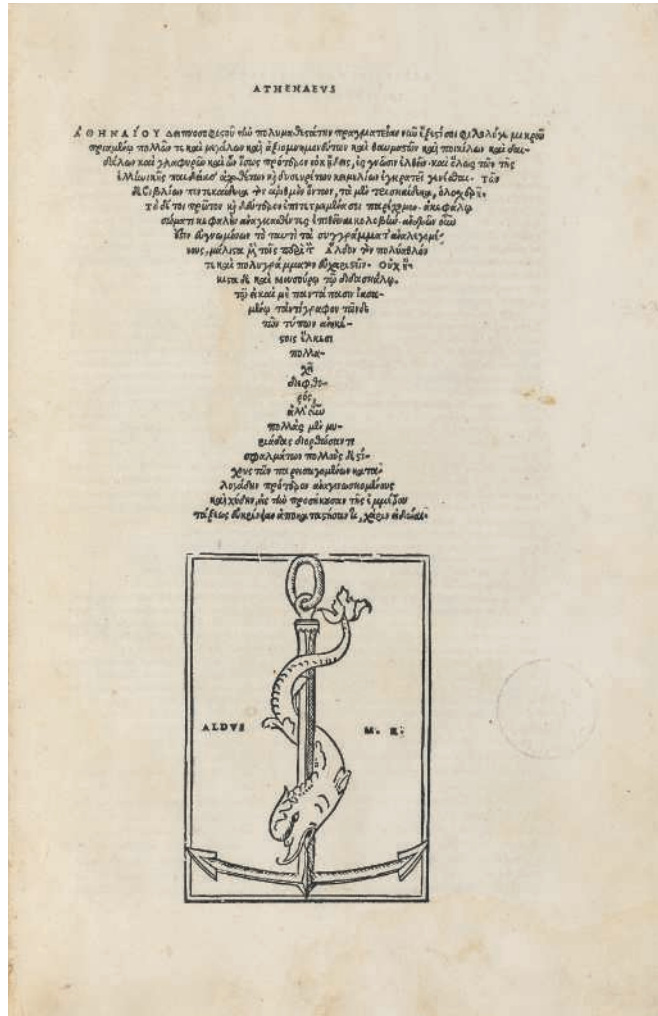
2° (336 x 215mm). Woodcut architectural title border, author portrait on verso, 83 woodcuts of architectural plans, diagrams, elevations, details and surveying figures; extensions to buildings on A4v and A5r printed as plates and bound between quires A and B, woodcut historiated initials. (Lacking tables and errata at end signed N1-O6, dampstaining and soiling, heavier on title, some damage to extensions of buildings on A4v and A5r, F6 and L6 detached, F6 shorter at bottom margin, top right corner of first leaves creased.) 16th-century limp vellum (heavily soiled, lacking ties). *Provenance*: Antonio Maria Lampo (1680-1746 military engineer; ownership inscription on flyleaf stating the book was bought in March 1710 for '4=6=8' liras and annotations throughout).

FIRST ILLUSTRATED EDITION OF THE *DE RE AEDIFICATORIA* AND FIRST EDITION OF BARTOLI'S TRANSLATION INTO ITALIAN. 'The most influential version of Alberti' (RIBA). Alberti's treatise on architecture was the first Renaissance work on the subject and the first architectural work to be printed (1485). Its scope is comprehensive, ranging from the practical (including tips for lifting sculpture) to the theoretical, explicating and augmenting the classical order. His is 'a complete Humanist doctrine' (Fowler) with its extensive discussion of the concept of beauty and application of humanist scholarship. Raphael, Serlio and Palladio were influenced by the work. As a practising architect too Alberti exercised lasting influence; for instance, his design for the Palazzo Rucellai established the norm for palazzo facades for centuries. Bartoli's translation superseded Pietro Lauro's of 1546 and became the basis of most of the later editions of the work, including its translation into English. The woodcuts influenced subsequent editions by being either re-used or copied. The handsome title-border appears here for the first time: 'one of the most attractive of the period' (Fowler), it is based on a drawing attributed to Vasari. Antonio Maria Lampo was a renowned military engineer from Turin; he worked from 1705 on some important fortifications together with Filippo Juvarra (Gritella) and Benedetto Alfieri. Among the famous buildings he assisted with was the recently built Venaria Reale just outside the city. Cf. PMM 28 (1485 ed.). Adams A-488; Mortimer, Harvard *Italian* 12; Fowler 6; RIBA 52.

£6,000-9,000

\$8,700-13,000

€7,800-12,000



0157

ATHENAEUS of Naucratis (fl. c.200 A.D.). *Deipnosophistae*, in Greek. Edited by Marcus Musurus (c.1470–1517). Venice: Aldus Manutius and Andreas Torresanus, August 1514.

2° (316 x 208mm). 168 leaves, paginated. Aldine device (Fletcher f4) on first and last pages. Greek type 3bis:90 (text), italic 1:80 (dedication), roman 12:90 (incidental). 45 lines and 2 headlines, initial spaces with guide-letters. (Faint waterstain in lower margin of title and two small holes repaired, small repair in inner margin of A10r and lower corner of final leaf with printer's device, very occasional light finger-soiling.) 19th-century half calf and marbled boards, flat spine ruled in gilt with red lettering-piece (extremities lightly rubbed). *Provenance*: Walter Ashburner, Florence (1864–1936, a founder of the British Institute of Florence and Professor of Jurisprudence at Oxford; stamps on title and last leaf).

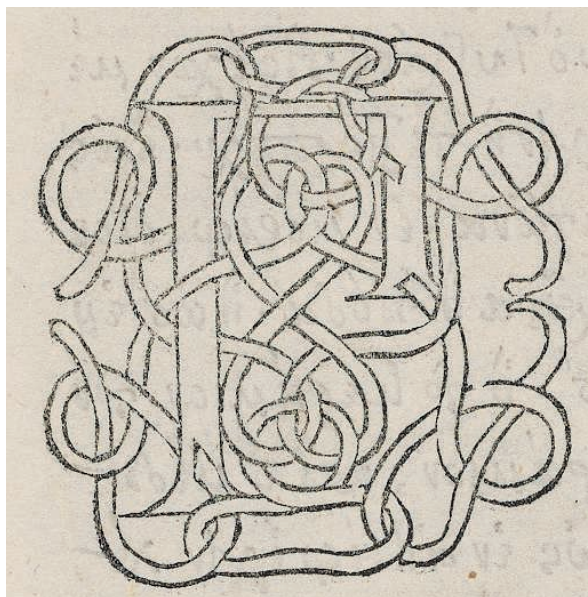
EDITIO PRINCEPS of Athenaeus' only extant work. The title means 'men learned in the arts of the banquet', and the banquet is the forum for 23 learned men, some with the names of real persons, such as Galen and Ulpian, to discuss philosophy, literature, law, medicine and other disciplines. It also contains much practical detail pertaining to ancient food, wine, and dining customs, with many anecdotes deriving from now lost authors. Aldus began to plan a Greek edition of Athenaeus soon after establishing his press; a one-page proof of an unrealised edition, printed in Aldus's second Greek type (first used in 1496) and containing the epitome of book 1, survives at the Pierpont Morgan Library (C. Bühler, 'Aldus Manutius and the Printing of Athenaeus,' *Gutenberg-Jahrbuch* 1955, pp.104–6). Adams A-2096; Ahmanson-Murphy, 105; Hoffmann I, 394; Renouard p.67; Vicaire 50.

(5)

£10,000–15,000

\$15,000–22,000

€13,000–19,000



ø158

ARISTOTELES (384-322 B.C.). *Opera*, in Greek. With works by Galen (129-199? A.D.), Theophrastus (c.370-c.287 B.C.), Philo Judaeus (c.30 B.C.-45 A.D.), Alexander Aphrodisiensis (fl. early 3rd century), and other authors. Edited by Aldus, Thomas Linacre, Justin Decadyos, Gabriel Bracius, Niccolò Leonicensi, and others. Venice: Aldus Manutius, 1 November 1495-June 1498.

5 volumes, super-chancery 2° (313 x 210mm). Collation as GW. 234; 300; 468; 292 (of 520, bound without Theophrastus works); 330 leaves. 30 lines and headline (no headline in part 1). Type: 1:146Gk, 7:114Gk, 3:108R, 4:81R, 2:114R. Numerous woodcut floral and interlace headpieces and Greek initials, woodcut diagram in pt.I:11r, cancel-strip on III:kk10v pasted in. (Occasional light spotting and occasional staining, heavier in about eight leaves, vol. V with repaired light marginal worming in two quires and occasional dampstaining.) Early 20th-century russia, gilt fillet frame on sides, spines lettered in gilt (vol. IV stained on upper cover). *Provenance*: early annotations in Greek, underlining, in vols III and V — Walter Ashburner, Florence (1864-1936; a founder of the British Institute of Florence and Professor of Jurisprudence at Oxford; stamps).

EDITIO PRINCEPS of the works of Aristotle and of all other texts included. The Aristotle was the most important Greek-printing project of the 15th century, and it was the greatest achievement in Aldus's Greek publishing programme. He employed agents to search throughout Europe, including England, for manuscripts of the works, and gathered Greek scholars to edit them. The parts were issued and marketed separately, and Aldus's 1498 broadside advertisement of *Libri graeci impressi* (Einblattdruck 897) priced them individually according to the number of sheets. The present set omits the works by Theophrastus on plants from part IV. These same works are also absent from other sets, such as those at the Herzogin Anna Amalia Library, Weimer, and Cambridge University Library. In addition, several copies of Theophrastus on its own are known. HC *1657; GW 2334; BMC V, 553, 555-6, 558; IGI 791; CIBN A-504; BSB-Ink A-698; Bod-inc A-384; Flodr 19:1 (Aristoteles); Klebs 83.1; PMM 38; Goff A-959.

(5)

£120,000-160,000

\$180,000-230,000

€160,000-210,000



ἈΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ἙΡΜΗΝΕΙΑΣ.



Ῥῶτον δὲ θεῖται τὸ ὄνομα ἢ τὴν ἔξημα. ἐπεὶ τὰ τί ὄντι ἀπὸ φασὶ καὶ τὰ φασί, ἢ ἀπὸ φανσί, ἢ λόγῳ. ὅστις μὲν ὄντι τὰ ἐν τῇ φωνῇ, τῇ ἐν τῇ ψυχῇ παθημάτων, σύμβολα. ἢ τὰ χρονομένα τῇ ἐν τῇ φωνῇ. ἢ ὡς πρὸς τὸ γράμμα καὶ τὰ πᾶσι τὰ αὐτά. ὅστις φωναὶ αἰ

αὐτὰ ἰσῶν μὲν γὰρ ταῦτα σημεῖα πρῶτως, ταῦτα πᾶσι παθημάτων τῇ ψυχῇ. ἰσῶν ταῦτα ὁμοιωμάτων, πρᾶγμαται ἤδη ταῦτα. περὶ μὲν ὄντων, εἴρηται ἐν γοῖς περὶ ψυχῆς. αἴτις γὰρ ταῦτα πραγματεῖ. ὅστις δὲ ἄσπερ ἐν τῇ ψυχῇ, ὅτι μὲν ῥοήμα ἀνάδυσσιν ἀληθῆς ἢ ψῦδος, ὅτι ὅ, ἤδη ἀπὸ ἀνάδυσσιν ὑπάρχει θάτερος, οὕτως ἐν τῇ φωνῇ. περὶ ῥοήματις ἢ διαίρεσιν ἐστὶ τὸ ψῦδος τε, ἢ τὸ ἀληθές. τὰ μὲν ὄνόματα αὐτὰ ἐπὶ τῇ ἔξημαται, εἰσὶ κετῶν ἀρῶν σιωθῆσεως καὶ διαίρεσεως ῥοήματι. οἷον τὸ ἀνός ἢ τὸ λυκὸν, ὅταν μὴ προστιθῆ. τί οὐτε ῥοήματις, οὐτε ἀληθές. πῶσιν μὲν ὄν δὲ ὅστις τῶδε. ἢ γὰρ ὁ βραγέλαφος σημαίνει μὲν τὴν οὐ πῶσιν ἀληθές τῇ ψῦδος, ἀλλὰ μὴ τὸ εἶναι, ἢ τὸ μὴ εἶναι προστιθῆ, ἢ ἀπὸ τῶσιν ἢ κατὰ χρόνον.

ΠΕΡΙ ὀνόματος.

Ὄνομα μὲν ὄντι φωνῇ σημαντικὴ κατὰ σιωθῆσιν ἀρῶν χρόνος. ἢ μὴ μὲν μέρος ὅστις σημαντικόν, κεχρησμένον. ἐν γὰρ τῶν κάμιντος τὸ ἴσπος, οὐδὲν αὐτὸ κατὰ τὸ σημαίνει. ὡσπερ εἰν τῶν λόγῳ τῶν καλὸς ἴσπος. οὐ μὲν οὐδὲν ἄσπερ ἐν τοῖς ἀπὸ τῶσιν ὀνόμασι, οὕτως ἐπὶ ἐν γοῖς περὶ τῶσιν ἐκείνῳ.



0159

AUGUSTINUS, Aurelius (Saint, 354-430). *De civitate Dei*. Commentary by Nicolaus Trevet (fl. 1297-1334) and Thomas Waleys (d. 1349). Mainz: Peter Schoeffer, 5 September 1473.

Royal 2° (393 x 281mm). Collation: [1-410 54(3+1): books I-IV, chapter table of V; 6-810: books V-VII; 9-1010 1110(+10) 12-1310 144(3+1): books VIII-XII; 1510 1612: books XIII-XIV; 17-2010 214(1+1): books XV-XVII, chapter table of XVIII; 22-2310: book XVIII; 24-2710 288: books XIX-XXI, chapter table of XXII; 2910 308(6+1): book XXII, first colophon (30/8r), 30/8v blank; 31-3310 3410(9+1): commentary, I-IV; 35-3810: commentary, V-XXII, index, second colophon, 38/9v-10 blank). 364 leaves (of 365; final blank missing or possibly preserved mounted to verso of 38/9). Incipits on 3 leaves, colophon and Fust & Schoeffer device printed in red. Type: 5:118G, 3:91G. 45 lines of text, double column. Contemporary German decoration: text opening with an historiated initial and foliate and floral branchwork in the lower margin, other major book initials with scrolling foliate decoration and extensions, minor initials, headlines, paragraph marks and initial strokes in red. (Minor marginal wormhole in first and last two leaves, small wormhole in first several quires, light marginal dampstain in final quire, minor marginal repair in three leaves, small tear without loss in last few leaves.) Early 19th-century English tan calf tooled in blind, gilt spine (lightly worn, hinges cracked); modern cloth folding case. *Provenance*: Cambrai, Benedictine monastery (early ownership inscription in Latin and French written on vellum preserved on rear pastedown).

SECOND COMMENTATED EDITION OF *CITY OF GOD*, preceded only by Mentelin's Strassburg edition, not after 1468. It is the first edition of St Augustine's *magnum opus* printed at Mainz, and is printed with two of the earliest types ever cut: the text type first used for the 1462 Bible and the commentary type originally made for the 1459 Durandus. A FRESH COPY, retaining pinholes in the lower margin throughout and contemporary quiring in many leaves. HC *2057; GW 2884; BMC I, 29; BSB-Ink A-856; CIBN A-680; Goff A-1240.

£30,000-50,000

\$44,000-72,000

€39,000-64,000

0160

CELSUS, Aulus Cornelius (c.25 B.C.–c.50 A.D.). *De medicina*. Venice: Philippus Pincius, for Benedictus Fontana, 6 May 1497. Collation: a-18 m6. 94 leaves, roman and Greek types, 3–8-line initial spaces with guide-letters, Fontana device on final verso. [Bound with:] ARNALDUS VILANOVANUS (c. 1240–1311). *Opera*. Lyons: F. Fradin, 1509. Collation: AA10 a-z Eꝛ EA-M8 N6 O8 (-O8, blank). 2 works in one volume, 2° (312 x 215mm). (Some staining to gutter and top margin of both works, first work with a few leaves browned at beginning.) Contemporary blindstamped calf over wooden boards, brass cornerpieces and remains of clasps, green silk ribbon marker (rubbed and worn, spine fragile with head defective, cords showing). *Provenance*: early 16th-century marginalia to first two leaves of first work — marginalia and underlining in a 16th-century hand in red ink to leaves b7–i2 (this just cropped by the binder) and in black ink to leaves r2–3 in second work — ?Andrea (16th-century ownership inscription on verso of final leaf of first work with purchase price of half a florin) — ink inscription on rear pastedown recording price and date of binding ‘84d. XXIII Julij Anno MDXXV’ — Hector Pömer (1495–1541; very large woodcut bookplate by Albrecht Dürer) — late 18th-/early 19th-century ownership inscription on front flyleaf ‘Mr Hobson, 7 Castle St, Falcon Sqr. [City of London]’.

TWO MEDICAL CLASSICS REDISCOVERED IN THE RENAISSANCE, collected by Hector Pömer. Dürer’s large woodcut depicts a full-length figure of St Lawrence, reflecting the fact that Pömer became provost of the Nuremberg parish of St Lorenz in 1520. There are annotations by different contemporary hands in the two works. The annotations in the Vilanova are cropped by the binder for whose work Pömer paid ‘84d.’ on 23 July 1525. The 1497 Celsus is the fourth edition of ‘the oldest medical document after the Hippocratic writings’. 1st work: HC(+Add) *4838; GW 6459; BMC V, 498; Goff C-367. 2nd work: Adams A-1980; bookplate: Schoch, Mende and Scherbaum, *Albrecht Dürer. Das druckgraphische Werk*, II, A27.

£4,000–6,000

\$5,800–8,700

€5,200–7,700

0161

CHAUCER, Geoffrey (1340–1400). *The Workes*. Edited by Thomas Speght and Francis Thynne. London: Adam Islip, 1602.

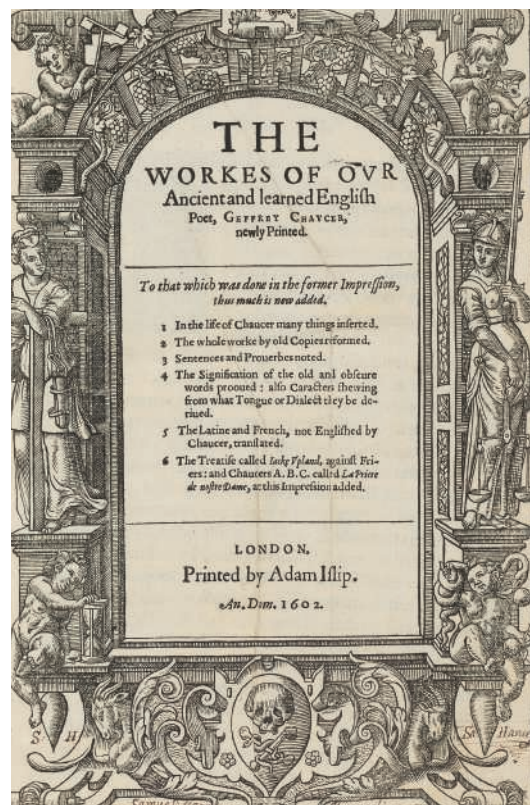
2° (321 x 212mm). Black letter in double column, engraved portrait frontispiece, title within a historiated and architectural border, large woodcut coat of arms, smaller armorial shield, woodcut of a knight opening ‘The Knight’s Tale’, decorative initials, head- and tailpieces, with the final errata leaf. (Without first blank leaf, occasional small stain, portrait fore-edge frayed, small hole in title just touching image, small wormholes in last few leaves.) Contemporary calf tooled in gilt and blind with central arms of Queen Elizabeth, red edges, missing two fore-edge ties (rebacked, a little worn). *Provenance*: Samuel Harvey (contemporary title inscription with motto ‘spero meliora’).

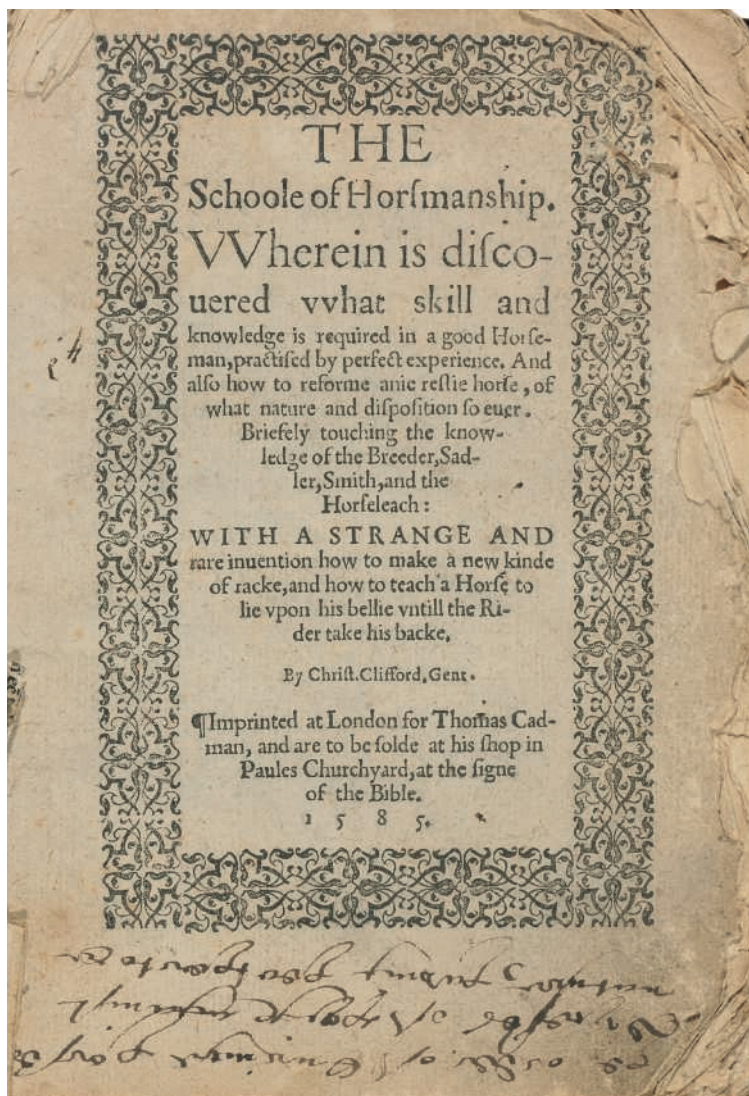
The arms on the binding are those of Queen Elizabeth but it is probably a trade binding, since they are found on books with other contemporary ownerships (cf BL Bookbindings database, shelfmark c67f7). The 1602 edition is the last of the ‘early’ editions of Chaucer; there was no further reprint of the works until 1687. Grolier, *Langland to Prior* I:44; STC 5080.

£4,000–6,000

\$5,800–8,700

€5,200–7,700





0162

CLIFFORD, Christ[opher]. *The Schoole of Horsemanship. Wherein is discovered what Skill and Knowledge is required in a Good Horseman.* London: [Thomas East] for Thomas Cadman, 1585.

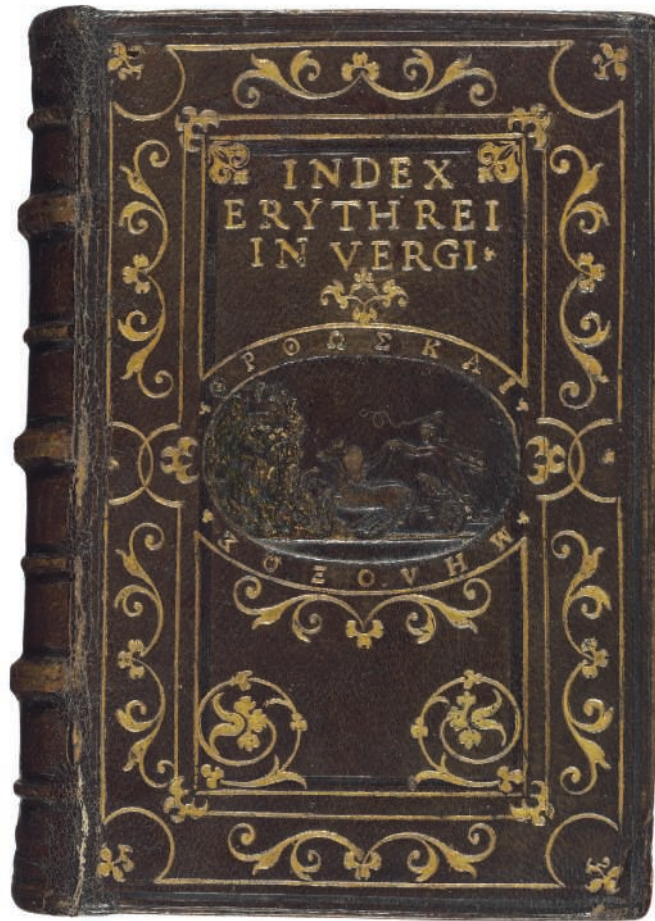
4° (195 x 133). Title with typographical border. 5 woodcut diagrams of riding patterns number-keyed to the text. (Outer margin of title and preliminaries with tears and losses to blank areas, short tear affecting title border, paper softening at margins, upper and lower corners creased, the creasing more severe in early quires, some staining and soiling, without final blank.) Contemporary limp vellum, uncut (crinkled and darkened, small holes in spine, lacks ties, lacks all but one endpaper, block detached); modern calf-backed clamshell box. *Provenance*: '[T]he order of Curing horses Dyceses of thyngs against nature, having her[e] therto' (contemporary inscription at foot of title) — 'To heal and cure horses of the Scabbe' (early 6-line inscription on X1v, next to passage on: 'Of the scabbe or manginess in a horse') — 'To stop a horses blood when he is hurt by a stabb or otherwise' (early 3-line inscription on Z3r).

FIRST EDITION, partly in dialogue form, and with a preface in verse by John Tracie. In his dedicatory epistle to Sir Philip Sidney, Clifford asks him to 'pardon the homelie stile and tenor of this conference, because that true experience do need no ornament of words, or other waies because I am unlettered and have not Rethoricke at commaundement.' ESTC list only 9 copies, of which just 2 are in the British Isles (BL and Longleat); the BL copy lacks the last four leaves. ABPC records the sale of one copy in 2002, reoffered by Christie's in 2012. In addition, Rare Book Hub notes an imperfect copy sold in 1971. This copy has the appearances of being kept and used in a stable rather than protected in a library. Nevertheless, but for the final blank, it is a complete, uncut and entirely unsophisticated copy of a very rare Elizabethan horse book. Huth p. 11; Luborsky & Ingram 541 5; Mellon/Podeschi 13; STC 541 5; not in the DeJager collection.

£6,000-9,000

\$8,700-13,000

€7,800-12,000



0163

ERYTHRAEUS, Nicolaus (fl. 16th century). *P. Virgilio Maronis Buclicon, Georgicon, et Aeneados...Index certissimus*. Venice: Nicolini da Sabbio, May 1538.

8° (154 x 101mm). Roman and italic types. (Bound without the 4-leaf preliminary quire, faint marginal dampstain at a few corners, small marginal wormhole in last two leaves.) AN APOLLO AND PEGASUS BINDING FOR GRIMALDI BY MARCANTONIO GUILLERY: Roman gold-tooled chestnut morocco over thin pasteboard, sides panelled with blind and gilt fillets, horizontal Apollo and Pegasus medallion impressed at centre with remains of gold visible, motto lettered around the edge and title lettered above, foliate tools, spine with alternating single and double bands, lettered later with author's name and '155', gilt edges (very minor repairs, new endpapers); modern folding box. *Provenance*: Giovanni Battista Grimaldi (c.1524-c.1612; binding) – Pearson catalogue, 1910 and 1912 – Librairie Théophile Belin, *Livres des XVe et XVIe siècle*, 1914, no. 380 – Morgan Bulletin, nouvelle série, v, 1907, n. 944 – Franco Moroli, Rome, 1920 — Dr Ernst Kyriss, German binding historian and collector, Stuttgart (small monogram stamp; sale Munich, 9 Nov. 1950, lot 41) – Walter Hirst (bookplate; by descent).

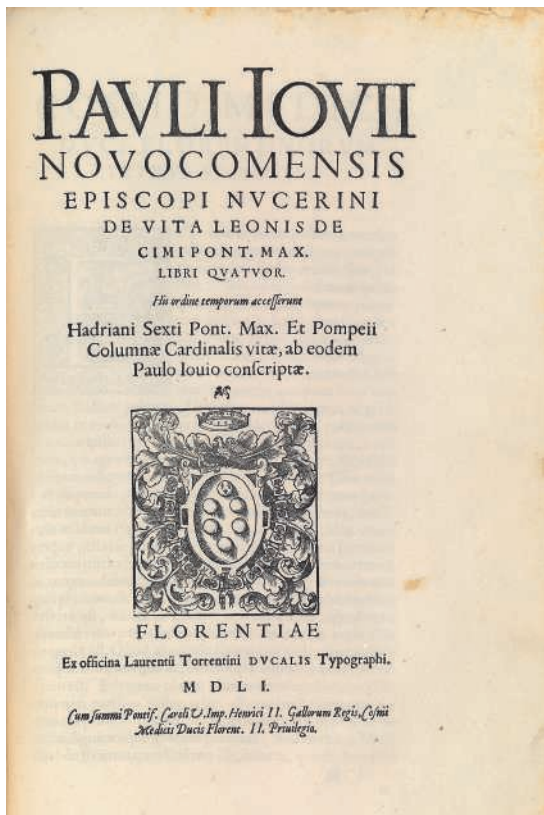
Having tantalised generations, the Renaissance bibliophile whose books were adorned with a distinctive Apollo and Pegasus medallion was only identified as the Genoese G.B. Grimaldi in 1975 by Dr A.R.A. Hobson. Grimaldi commissioned the philosopher and poet Claudio Tolomei (1492-1555) to assemble a complete library, suitable to Grimaldi's rank and aspirations. Tolomei had the books, about 200 volumes, bound at Rome, all impressed with Grimaldi's device. Modern and classical literature were visually distinct with red morocco for modern literature and dark colours (green, brown or black) for ancient. Of the 3 shops chosen for the work, Marcantonio Guillery was responsible for the majority and was 'the best designer of Grimaldi's three craftsmen' (Hobson). Son of the French printer working at Rome, Etienne Guillery, Marcantonio is also known to have bound four consignments of books in 1551-53 for Pope Julius III's private library in his summer palace. Hobson characterised Guillery as more bookseller than bookbinder, specialising in books printed in northern Italy and beyond, and indeed few bindings by him for patrons other than Grimaldi or Julius III are known.

The present volume is volume 2 only of Erythraeus' edition of the works of Virgil and contains the extensive index. Rossi, *Mostra storica della legatura artistica in Palazzo Pitti*, 1922, n. 534; Hobson *Apollo and Pegasus* no. 46; De Marinis 713, pl. CXXIII.

£20,000-30,000

\$29,000-43,000

€26,000-39,000



0164

GIOVIO, Paolo (1483–1552). *Illustrium virorum vitae*. Florence: Laurentius Torrentius, 1551. With final blank P6. [Bound with:] GIOVIO, P. *De vita Leonis decimi Pont. Max. libri quatuor*. Florence: Laurentius Torrentinus, 1551.

2 works in one volume, 2° (339 x 222mm). Printer's device on titles, large historiated woodcut initials. (Small ink stain on title of 1st work, light waterstain in lower margin of a few leaves in the 2nd.) Contemporary blind-stamped pigskin (very rubbed and a little soiled, lacking ties). *Provenance*: Count of Einsiedel at Reibersdorf (stamp on first title).

1st work: Adams G-664; Brunet III, 684; Graesse III, 490. 2nd work: Adams G-690; Brunet III, 583; Graesse III, 490.

£700–1,000

\$1,100–1,400

€900–1,300

0165

GREGORY, James (1638–1675). *Vera circuli et hyperbolae quadratura cui accedit Geometria pars universalis inserviens quantitatam curvarum transmutationi et mensurae*. Padua: heirs of Paolo Frambotti, 1668, [Bound with:] GREGORY, J. *Geometriae pars universalis, inserviens quantitatam curvarum transmutationi et mensurae*. Padua: heirs of Paolo Frambotti, 1668.

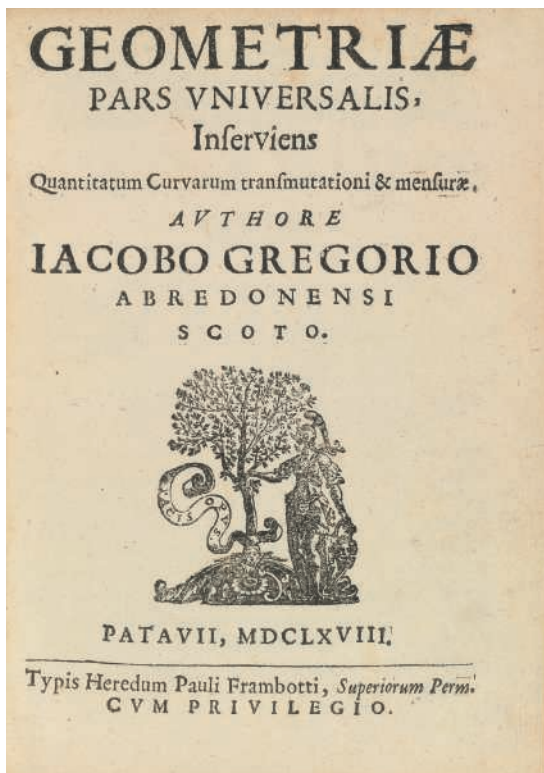
2 works as issued in one volume, 4° (195 x 142mm). Pagination: [12], 9–62, [2]pp. [and:] [12], 151, [1]pp. Both works with printer's device on titles and geometrical diagrams. (1st work with some browning, 2nd work with a few corners creased and small hole in lower margin of P2.) Modern marbled wrappers. *Provenance*: Henry Cavendish (1731–1810; stamp on verso of each title) — Seminary of Philadelphia (stamp on 1st title).

HENRY CAVENDISH'S COPY. FIRST COMPLETE EDITION and first appearance in print of *Geometriae pars universalis*. Gregory lived in Padua between 1664 and 1667, studying under Stefano degli Angeli, pupil of Evangelista Torricelli. *Vera circuli*, first published in 1667, attempted to prove that it was impossible to achieve an algebraic quadrature of the general conic sector. There appear to have been two issues of the 1668 edition, one paginated [4], 62, [2]pp. as in the Macclesfield copy, the other paginated as in our copy above. The former issue contained a folding engraved plate. Whether the plate was also called for in this alternative issue has proved hard to establish. The collations of the copies at Leibniz and Hanover agree with ours and do not call for a plate. The *Geometriae pars universalis* is an anthology of contemporary methods in tangent, quadrature, cubature, and rectification problems. About Easter 1668 Gregory returned to London; 'backed by John Collins' glowing reviews of his two Italian treatises, and much in demand for his fresh contact with recent developments in Italian science, he was elected to the Royal Society on 11 June. We are only now beginning to realize the extent and depth of his influence, mathematically and scientifically, on Newton' (DSB). Henry Cavendish, owner of this copy, was the discoverer of hydrogen which he called 'inflammable air.'

£2,000–3,000

\$2,900–4,300

€2,600–3,900



0166

LIVIUS, Titus (50 BC-AD 17). *Las quatorze decadas de Tito Livio, Hystoriador de los Romanos: trasladadas agora nuevamente de latin en nuestra léngua Castellana*. Saragossa: George Coci Alemã, 24 May 1520.

2° (298 x 205mm). Gothic letter, forty-five lines to a full page. Title printed in red beneath large woodcut arms of the Emperor Charles V, printed in red, black, yellow and light blue; full-page woodcut of a monarch on his throne on title verso, probably intended for Charles V receiving the book. Numerous fine half-page woodcuts. Colophon in red and black, with woodcut printer's device. (Lacks the fourth leaf containing 'La Declaracion de algunos vocablos', title repaired along margins of verso, dedicatory epistle with tear into text, similar tears at ff. 104, 146, 180 and 295, other marginal tears, some creasing, marginal soiling, occasional waterstaining, some darker stains towards end, final few leaves wormed at bottom margin.) 17th-century limp vellum with manuscript title on spine (ties defective).

'MAGNIFICO VOLÚMEN,' in Salva's words, 'sin disputa el más perfecto que salió de las prenas del distinguido Jorge Coci'. Palau agrees, noting that the numerous woodcuts are copied from J. Schoeffer's Mainz edition of 1505. Although the translator's name does not appear anywhere, this edition was edited by Fray Pedro de la Vega, who dedicates the work to the Emperor Charles V, and it is quite possible it is he, and not Lopez de Ayala, who was the translator. A point of interest is the title-page in colours, an early specimen of four-colour printing. James Lyell reproduces some of the woodcuts in *Early Book Illustration in Spain*, where he describes this work as 'a substantial and imposing folio volume of upwards of 500 leaves, it is one of the most finely printed books of the period. Throughout the book there are a large number of spirited half-page cuts. This edition of Livy is rarely found in perfect condition, the coloured title-page being generally missing.' Salva notes that there was another folio edition at Cologne, 1553, and a last edition in Madrid 1796 in 5 quarto volumes. Maggs. Cat. 552 (1931), 794; Salva 2786: 'la edicion est rarísima'; Palau VII, 139128.

£4,000-6,000

\$5,800-8,700
€5,200-7,700



0167

LOMAZZO, Giovanni Paolo (1538-1592). *Trattato dell'arte de la pittura*. Milan: Paolo Gottardo da Ponte, 1584.

4° (205 x 150mm). Woodcut arms on title, woodcut portrait of the author after Annibale Fontana on B1. (Title with faint soiling.) 19th-century calf, gilt (light rubbing to extremities). Provenance: early inscriptions on title — Macclesfield library (blindstamps and bookplate).

FIRST EDITION, THE MACCLESFIELD COPY. Lomazzo was a painter and poet who after becoming blind in 1571/72 dedicated his life to the study of art history. The seven chapters of his book cover the art of proportion, the theory of colours, lighting and shades, the practice of painting and the depiction of the subjects. With the two extra leaves at the end containing the additional chapter 17 from book six. Cicognara 159.

£2,000-3,000

\$2,900-4,300
€2,600-3,900





0168

MELANCHTHON, Philipp (1497–1560). [*Institutiones Graecae grammaticae*] *Integrae Graecae grammaticae institutiones*. Hagenau: Thomas Anshelm, August 1520. Small 8°. Title within woodcut border, printer's device on final page. (Title with clean, short tear in upper margin, affecting border, A8 with severe but clean tear across text, occasional light soiling.) VD16 M-3492; not in Adams. [Bound with:]

ERASMUS, Desiderius (?1466–1536). *Familiarium colloquiorum formulae*. Basel: Johan Froben, October 1519. Small 8°. Title with large historiated border, Froben's device on verso of final leaf. (Lower margin light, mainly marginal, waterstaining throughout.) Adams E-375; Bezzel, *Erasmusdrucke* 434; not in VD16. [and:]

OECOLAMPADIUS, Johannes (1482–1531). *Graecae literaturae dramata*. Basel: Andreas Cratander, March 1521. Small 8°. Title within large woodcut border, printer's device on verso of final leaf. (A few clean and short tears.) Adams O-109; VD16 O-312. [and:]

Alphabetum Graecum. Basel: Johan Froben, March 1518. Small 8°. Title within large woodcut border, partly coloured in red, printer's device on verso. (Waterstain in upper margin, also affecting text, very lightly and evenly browned.) Not in Adams or VD16.

4 works in one volume, small 8° (173 x 112mm). Contemporary blind-stamped pigskin over wooden boards, clasps (rubbed and soiled). *Provenance*: occasional contemporary annotations in black ink in first work — extensive contemporary/early annotations in red and black ink throughout the second work — inscription on title of the last work, dated 1539, a few annotations.

An interesting Sammelband, comprising three books on Greek and one on Latin grammar. The first work is one of Melanchthon's earliest publications written when he was teaching Greek and philosophy at Tübingen University. It contains examples and excerpts from Greek poetry. Erasmus' *Familiarium Colloquiorum* was originally written to teach Latin grammar, however it evolved into a social commentary and eventually the book was banned from use in schools and placed on the list of prohibited books in 1564. RARE. No auction records for any of the four works on RBH or ABPC.

£3,000–5,000

\$4,400–7,200
€3,900–6,400



0169

NATALIBUS, Petrus de (1370–1400). *Catalogus sanctorum[m] et gestorum eorum*. Venice: Nicolaus de Franckfordia, 1516. Small 4° (215 x 158mm). Full-page woodcut showing Jesus on the cross surrounded by 14 smaller scenes, first leaf of book one surrounded by two ornamental woodcut illustrations and 9 inset scenes, printed in double column. (A few leaves waterstained, mostly at beginning, including title and both leaves with woodcuts, light browning and spotting.) Contemporary calf, lavishly stamped in blind on sides (skilfully rebacked in old style, rubbed). *Provenance*: Petrus Franciscus Passerini (booklabel on pastedown).

Petrus de Natalibus's hagiography was composed between 1369 and 1372. The first edition was printed at Vicenza by Enrico Sant'Orso in 1493, and a number of editions were issued at Venice, Lyons and Strasbourg early in the 16th century. Adams N-47; Essling 1511; Sander 4941.

£1,000–1,500

\$1,500–2,200
€1,300–1,900



0170

PLATO (427–347 B.C.). *Opera*. Translated from Greek into Latin, with commentary, by Marsilio Ficino (1433–1499), edited by Simon Grynaeus (1493–1541). Basel: Hieronymus Froben, 1539.

2° (335 x 224mm). Italic and greek types. Woodcut diagrams, device on title and final verso, woodcut initials. (Title supplied and with minor worming with loss of a few letters on verso, stains in quire Y causing some loss in Y3, printer's name deleted from final leaf causing small hole, neat repair at lower margin of r4,5, occasional faint spotting or marginal dampstain, a few marginal paper flaws.) CONTEMPORARY ROMAN BINDING BY NICCOLO FRANZESE FOR AN UNIDENTIFIED COLLECTOR 'VS': chestnut morocco tooled in gilt and blind over pasteboard, sides with a central roundel, solid arabesque tools in outer border, volute and fleuron, initials 'VS' and stars within roundel and at corners of panels, spine with alternating single and double bands, compartments tooled with a star or flowerhead, '60' (?) in contemporary manuscript, edges gilt and line-gaufered, evidence of ties (neat repairs at spine ends just extending onto sides, endpapers renewed); modern cloth box. *Provenance*: VS (binding; possibly a V.

Stella, indicated by the accompanying star motif) – occasional early marginal annotations — Maggs Bros., 1982 – H.P. Kraus, 1987.

SECOND EDITION OF THE CELEBRATED FROBEN–GRYNAEUS EDITION OF PLATO'S WORKS IN FICINO'S TRANSLATION, this edition with an index at end. In a Renaissance binding by 'the most successful Roman binder of the mid-sixteenth century' (Hobson *Apollo and Pegasus*, p.77). Niccolò Franzese (Niccolò Fery of Rheims), was active at Rome, where he played a role in popularising Parisian design. He was binding books for the Pope's private library by 1542, worked for the Vatican from 1549, and in 1556 was appointed by Pope Paul IV to the Vatican staff as its first staff binder, a post he held until his death in 1570–71 (see Hobson, pp. 76ff.). Notable among his private patrons were Grimaldi, Pier Luigi Farnese, and Apollonio Filareto, as well as other patrons known only by their initials, 'F.T' and 'P.F.'. The characteristic corner volute is shared on a number of his bindings (cf. Hobson p.92, fig. 34, plate B). Hoffmann III, 302; VD-16 P-3278; not in Adams.

£7,000–10,000

\$11,000–14,000

€9,100–13,000

■-171

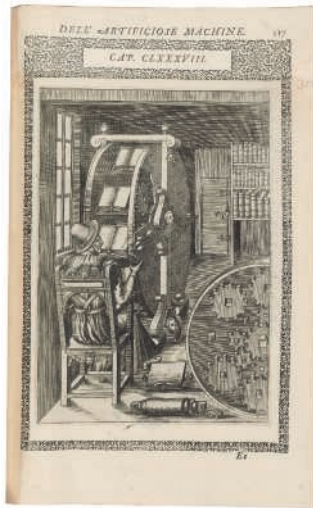
FLEMISH BOOK PRESS, late 17th / early 18th century.

A Flemish ebony-inlaid oak, snakewood and rosewood book press, 158cm high x 62cm wide x 53.5cm deep, central spindle supported by panelled styles with vase-shaped finials, above a frieze drawer, the stand with shaped apron and baluster legs, joined by x-shaped stretchers, five oak press boards with walnut edging. (One tip of acanthus leaf missing, some cracking to veneers but without loss, lacking press handle, one press board with remains of glue perhaps from removal of velvet covering.)

SUPERBLY CONSTRUCTED BOOK PRESS IN FINE CONDITION, REFLECTING INTERNATIONAL TRADE DURING THE 'GOLDEN AGE'. It is highly likely that the timbers originate from both the Americas and Far East Asia, which is suggestive of the Low Countries' trade via the Dutch East India Company in the late 17th / early 18th century. The tradition of ebony inlay in furniture is typical of Dutch and Flemish work at this period.

£3,000-5,000

\$4,400-7,200
€3,900-6,400



■172

A LOUIS XV PARCEL-GILT AND PAINTED BOOK-WHEEL. Mid-18th century and later, possibly South German or Austrian, the wheel probably reconstructed in the late 19th-century.

The spoked carousel, with six adjustable pivoting book-rests, on putto and rocaille-carved supports and a later marbled plinth. 170cm high; 120cm wide; 42cm deep. (With signs of wear, scratches, rubbing to paint, consistent with age and use; book-rests rotating whilst getting caught on the wheel at times, their lower lips designed for thinner volumes which balance better. As catalogued the wheel probably reconstructed at a later date). *Provenance*: with J. Kugel Antiquaires, Paris 2001.

AN EXTREMELY RARE BOOK-WHEEL, the intellectual labour saver of the Renaissance and one of the first 'information retrieval devices'. Invented by Ramelli in 1588, the book-wheel stored multiple volumes open on relevant pages to the reader. Just as an internet browser today may have multiple tabs open, this mechanical

device enabled the Renaissance scholar to consult multiple texts simultaneously, here through a centrifugal mode of reading. Ramelli, an Italian engineer, is best known for *Le diverse et artificiose machine*, a book of engineering designs depicting the book-wheel among many other astonishing inventions (see illustration). He explains that the book-wheel enabled the reader to look up references without leaving their seat or accumulating a disorderly pile on their desk. He calls it 'a beautiful and ingenious machine, very useful and convenient for anyone who takes pleasure in study, especially those who are indisposed and tormented by gout. For with this machine a man can see and turn through a large number of books without moving from one spot. Moreover, it has another fine convenience in that it occupies very little space in the place where it is set, as anyone of intelligence can clearly see from the drawing. This wheel is made in the manner shown, that is, it is constructed so that when the books are laid on its lecterns they never fall or move from the place where they are laid even as the wheel is turned and revolved all the way around'. Ramelli, *The Various Ingenious Machines of Agostino Ramelli. A Classic Sixteenth-Century Illustrated Treatise on Technology*. Translated and edited by Martha Teach Gnudi (1987) 508-9.

£50,000-80,000

\$73,000-120,000
€65,000-100,000

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NATURAL HISTORY AND SCIENCE

FROM A PRIVATE EUROPEAN LIBRARY

0173

BESLER, Basilius (1561–1629). *Hortus Eystettensis*. [Nuremberg]: 1613.

Royal broadsheet (540 x 415mm). Letterpress: dedication to Johann Christoph, Prince Bishop of Eichstätt, 2 leaves of privileges for France, Belgium and the Netherlands in roman, italic, or gothic type, 'Ordo' titles printed on plate versos, index leaves for each season (spring A–D, AA–CC; summer Aa–Hh; autumn aa–cc; winter A); without descriptive text as issued. Engraved title by Wolfgang Kilian, 366 engraved plates (on 367 sheets with the two plates of *Lilium Martagon* attached at an early date) by Wolfgang Kilian, Dominicus Custos, Raphael Custos, Georg Gärtner, Johannes Leypold, Levin van Hulsen, Friedrick van Hulsen, Peter Isselburg, Servatius Raeven, Heinrich Ulrich and possibly others, after Daniel Herzog, Georg Gärtner and others, engraved portraits and arms of Besler and Sebastian Schedel, ALL RICHLY COLOURED BY A CONTEMPORARY ITALIAN HAND.

COLOURING AND EXTRA-ILLUSTRATIONS: Contemporary Italian colouring of c. 1618–20. Nicolas Barker characterises the colouring in the present copy as consonant with others coloured before about 1650, such as the Bibliothèque nationale de France (1648), Museum d'Histoire Naturelle (after 1640) and Vendramin (c.1615–1648) copies, possibly based on a coloured exemplar, supplemented by written instructions. The present copy is the only one known to have been coloured south of the Alps and the only one extra-illustrated.

The copy contains 15 additional 17th-century original drawings in water- and body-colour and a hand-coloured engraving of a passion flower, giant granadilla. The majority of drawings are directly on the plate and are very fine, possibly by the artist who coloured the work. Five drawings are on separate sheets bound in, one on prepared blue paper with an inscription in Italian on the verso, and one of the giant granadilla, representing the specimen grown by Cardinal Farnese. Some of the drawings appear to be by another artist. The print is titled 'Vera Effigie delle Grandiglia detta Fior della Passione'. It is dedicated to Giovanni Faber (see below) and has a short description by the noted botanist and apothecary, Donato d'Eremita, of the flower's introduction into Italy and appearance in the garden of Cardinal Farnese. D'Eremita had served at the Medici court at Florence before returning to Naples in 1611 as pharmacist at the Dominican convent of Santa Caterina a Formiella, from where this print is signed and dated 20 December 1619.

BINDING: Italian, probably Milanese, mid-17th-century russet calf over pasteboard, border of gilt and blind fillets, large central lozenge of floral tools and small stars, larger tool repeated at corners and, with pomegranate tool, in spine compartments, title lettered along spine, 4 clasps, sprinkled edges, later slipcase (new endpapers, a little worming, wear at spine with loss at head, lower spine compartment renewed, some rubbing, discreet repairs at extremities, clasp-leather renewed). The large floral tool appears to be identical to one used by Pietro Martire Locarno at Milan; after his death in 1609 the business was continued by his widow in partnership with the bookseller G.B. Bidelli (cf. Kevin Stevens, 'A Bookbinder in Early Seventeenth-Century Milan: the Shop of Pietro Martire Locarno', *The Library*, 6th series, vol.18, December 1996, 306–327, fig. 1).

PROVENANCE: Very possibly Dr Giovanni Faber (Bamberg 1574–1629 Rome), professor of medicine, director of the papal botanical garden and member of the Accademia dei Lincei.

A NEWLY DISCOVERED COPY OF THE MOST CELEBRATED FLORILEGIUM EVER PUBLISHED. A DELUXE, COLOURED COPY OF THE FIRST EDITION IN ITS ORIGINAL BINDING AND WITH ADDITIONAL ORIGINAL DRAWINGS, VERY POSSIBLY THE COPY ORDERED FOR GIOVANNI FABER AT ROME.

In a letter of 6 April 1617 to Duke August, Philipp Hainhofer noted that Dr [Ferdinando] Mattioli wished to acquire a copy of the *Hortus Eystettensis* for Dr Faber at Rome. Hainhofer had been instructed to acquire for Duke August an uncoloured copy in sheets, and in this letter he reports that the price of an uncoloured copy had risen to 48 florins; that he had managed to obtain for Duke August a copy otherwise destined for Faber; and that two other copies still remained for sale. While the letter firmly established that Mattioli had ordered an uncoloured copy in sheets for Faber, presumably filled by one of the two other available copies, the existence of Faber's copy has never been known, and only now, with its emergence from a private library, is it able to be recognised.

The case for identifying the present copy as Faber's is strong. It clearly was sent to Italy soon after publication unbound and uncoloured, at Mattioli's order. There it was fully coloured by an Italian artist, bound for the first time – thereby retaining almost its full sheet size – and extra-illustrated with the addition of very fine original botanical drawings and an engraved print dated 1619. The print, itself a rarity, depicts a passion flower, the giant granadilla, which had been first introduced into Italy that year and had flowered in the garden of Cardinal Farnese. The print is dedicated to Giovanni Faber; and dated 20 December 1619. Interestingly, a similar print of the giant granadilla, but with caption by Tobia Aldini and dated Venice, 20 July 1620, is preserved in the copy of the *Hortus Eystettensis*, coloured in Germany, bound in Italy, and owned by the noted Venetian art patron, Andrea Vendramin (fl. 1615–1648).





*Aspergillus minoris
sive flore simplici.*

Martagon Imperiale
Molchatum

*Aspergillus minoris
sive flore pleno.*



Giovanni Faber, a German physician, came to Rome for scientific studies. He became assistant physician at the S. Spirito in Sassia hospital, lecturer on anatomy at the Sapienza in Rome, professor of medicine and pharmacology, and, at the death of Andrea Bacci, director of the papal botanical garden. He was elected member of the newly founded Accademia dei Lincei in 1611, and became its Chancellor and Secretary. Faber counted among his close friends the artists Rubens, Brill and Elsheimer, and scientists across Europe, including Christoph Clavius, Marcus Welser, Giovanni della Porta, and many others. Especially close were fellow Linceans Federico Cesi, Cassiano Dal Pozzo, and Galileo, whose *Assayer* Faber helped prepare.

Faber was at the nexus of scientific circles focused on the visual representation of natural history, as well as the study and cultivation of specimens in the papal gardens. Cesi, Faber and friends 'had the objects of their own investigations drawn with unprecedented attention to detail and encouraged their correspondents to send them similar drawings (Freedberg, 'Cassiano and the art of natural history,' *The Paper Museum of Cassiano dal Pozzo*, 1993, p.145). Among the scholarly manifestations of this impulse was the remarkable 'paper museum' started by Cesi and fully realised by Cassiano, a collection of over 7,000 drawings forming a visual encyclopaedia documenting the full extent of the natural world. Cassiano was secretary to Cardinal Francisco Barberini; Barberini also owned a copy of the *Hortus Eystettensis* (now at the Vatican). The *Hortus Eystettensis* was held

up as a model for much of the work of the Linceans; Faber gifted a copy to Cesi for Christmas 1615 and Fugger (in conjunction with Mattioli?) is also recorded as giving a copy to Faber (Carteggio, no. 419, p. 519, cited by Freedberg, *Eye of the Linx*, p.462; A.M. Capecci, *L'accademia dei lincei e la cultura europea*, p.97).

Besler's *Hortus Eystettensis* fits perfectly with this ambition of the Linceans to observe, record and study, and its additional original drawings accord with Faber's access to artists such as Rubens, Paul Brill (1554-1626) and Vincenzo Leonardi (fl. 1621-c.1646), as well as his own talents as an experienced natural history draughtsman. The additional drawings are by at least two artists. Few of Faber's books are known today. At his death, Cesi bought 113 printed books from Faber's library, Cassiano Dal Pozzo 154, and Gabriel Naude 12 (cf. *Lost Books*).

The *Hortus Eystettensis* is itself a 'paper museum', a pictorial record of the flowers grown in the greatest German garden of its time, that of the Prince Bishop of Eichstätt, Johann Conrad von Gemmingen. As part of a radical building programme at his seat, the Willibaldsburg castle overlooking the river Altmühl, the Prince Bishop created an extensive pleasure garden comprising eight separate gardens, each staffed with its own gardeners and each filled with flowers from a different country, imported through the international centres of Amsterdam, Antwerp and Brussels; the Prince Bishop boasted of having tulips in 500 colours. Painted halls and pleasure rooms further adorned the gardens. The great German botanist, Joachim Camerarius the Younger, advised the Prince Bishop on the garden's early design,



*Tulipa purpurea calice
palescente.*

*IV Tulipa ex pallido tota vi-
rescens.*

*III Tulipa floris sulphureis
luteo palescentibus lituris pro-
pe apices roseis flammiformib.*

*II Tulipa fibris & flexis inferis
miniat. exterius herbaceis
margine ex cinnabari ru.*

*Tulipani coloris o-
ris rubeo purpurascen.*



and it may have been Camerarius's own manuscript florilegium (sold, Christie's, 20 May 1992, lot 151) which first suggested the creation of a pictorial record of the Eichstätt gardens to the Prince Bishop. After Camerarius's death, a Nuremberg apothecary, Basilius Besler, advised on the gardens, and it was he who undertook immortalising the garden in detailed and delicate engravings for the year-round enjoyment of his patron and for posterity in the *Hortus Eystettensis*. Flowers were drawn from life with flower boxes sent to Nuremberg so that artists there could work from fresh specimens, with the result that these plant portraits serve both as documentation and pleasure; here is a garden made perennial and evergreen.

The first edition was published in two issues: one with descriptive text printed on the verso of each plate and one without the text; in a few copies of the latter issue the text was printed on separate sheets and interleaved with the plates. As Barker observes, the issue without text backing the plates was undoubtedly intended to be coloured by hand; the versos were left blank, to ensure that no shadow of the printed text could detract from the botanical image. It is significant that many of the *deluxe* copies have no descriptive text at all. The first edition was limited to 300 copies, each of which carried a premium price. While uncoloured copies were available for 35 florins (rising to 48), coloured copies cost 500 florins. Herzog August of Braunschweig exclaimed in disbelief over the price of a coloured copy, but acquired one nonetheless, once he was assured that he had indeed understood the price correctly.

Despite much interest in the work and numerous documentary sources, much mystery still surrounds its publication. Neither the printer of the engraved plates nor of the letterpress text has been identified. Barker has tentatively suggested Paul Kauffmann as the printer of the text, with material acquired at Frankfurt through the offices of the printseller and publisher Balthasar Caimox expressly for printing the *Hortus Eystettensis* ('Who printed the text of the 'Hortus Eystettensis'?', *The German Book, Studies presented to David L. Paisey*, ed. J.L. Flood and W.A. Kelly, London: 1995, pp185-192). David Paisey has observed that if the watermark is read (as Briquet did) as a pine-cone within an armorial shield, then it may be the

arms of Augsburg, which further points to Wolfgang Kilian's shop at Augsburg as responsible for the engravings (cf. Paisey's review of Barker's *Hortus Eystettensis*, in *The Library*, 6th series, vol. 17, pp.365-8). The original drawings used in preparing the plates for publication survive at the University of Erlangen, and 328 of the copperplates, long thought to have been melted at the Munich mint c.1820, were rediscovered in the Albertina Graphische Sammlung at Vienna in 1998.

CONDITION: Lacking season titles as often; a few small wormholes in title, preliminary leaves, first few and final 7 plates; single wormhole in blank area through plate 85; faint dampstaining in first approx. 50 leaves; several plates with minor marginal repairs; a few plates just shaved at fore-edge and with a few tiny holes just touching images; title with minor repairs at margins, reinforced at edges, remounted and a touch shorter; portraits with some light spotting, minor repair at fore-edge and plate edge just shaved; plate of *Sambucus Arrosea* with small marginal hole, plate of *Aquilegia stellata* with two tiny holes just touching engraving, folding plate of *Lilium Martagon* slightly rubbed, repair at fold and with two tears; *Lilium Montanum* with neat repaired tear in image; *Tordilium Creticum* repaired in margin; *Tagetes Patula* with repaired tear across lower part; *Melocactus* with small paper flaw in image.

LITERATURE:

Nicolas Barker, *Hortus Eystettensis, the Bishop's Garden and Besler's Magnificent Book*, second edition. London: 1995, p.66 for Hainhofer's letter of 6 April 1617; *Hortus Eystettensis: zur Geschichte eines Gartens und einer Buches* (Schriften der Universitätsbibliothek Erlangen-Nürnberg 20), Munich: 1989; *The Garden at Eichstätt, The Book of Plants by Basilius Besler*. Intro. by Klaus Walter Littger. Cologne, London, etc: [1999].

Hunt 430 (1713 edition); Nissen *BBI* 158; Pritzel 745; Stafleu & Cowan 497; L. Tongiorgi Tomasi *Oak Spring Flora* 11. Christie's is grateful to Nicolas Barker for sharing his expertise on the edition and its colouring.

£800,000-1,200,000

\$1,200,000-1,700,000
€1,100,000-1,500,000

VERA EFFIGIE DELLA GRANDIGLIA, DETTA FIOR DELLA PASSIONE

Funera uix norant Christi crudelitate
Signa quix sensit carla Sybilla necis;

Quando parens Tellus campos dedit ante loquaces
Prescia uenturas promere flore notas.



Superior.

Permissu.

All' Ill^{mo} et C^{mo} Sig.^r Giovan Fabri Linneo, Filosofo, Medico di No^{stro} Pubblico Lettore nello Studio di Roma et Sep^licista Signore.

Questa pianta si rava, e degna di ammiratione, gia molto e, che fu ueduta in Ist^{ria}, ma intagliata in legno, piu tosto p^{er} relatione, e fantasia, che a somiglianza della natura ale, della quale io sono stato mai sempre curioso. Et in questa mia uenuta in Roma essendomi da V.S. come diligenti, rimia nelle cose della Natura stata dotata tal uer a Effigie, ritratta della Pianta che nel 1602. Giordano dell' Ill^{mo} et R^{mo} Sig. Card. Farnese uiue, con altre marauigliose p^{er} bene ficio comune e de gli studiosi delle Piant. ho uoluto farla intagliar in Rame, e publicar sotto il dign^o nome di V.S., gia ch' da lei m' e puenuta, oltre l'obbligo grande che le tengo p^{er} le rare e ualuti al modo celebri. Cio che la ho p^{er} gradir la corne cosa sua, sperando da lei giuto prima la uera historia. Di Napoli a 20. di Dicembre. 1619.

D. S. Ill^{mo} et C^{mo} aff^o sc^o F. Donato Eremita, Profetto della Aromataria di S^{ta} Catherina: a Formello di Napoli



VARIOUS PROPERTIES

€174

BULLIARD, Pierre (1742-1793). *Herbier de la France. Avec leurs détails anatomiques, leurs propriétés, et leurs usages en médecine*. Paris: chez l'auteur, Didot jeune, Debure et Belin, 1780-[1792]. 7 volumes. Engraved title, and 560 plates (of 602, lacking plates 561-602), all printed in colour, 11 (of 12) engraved index leaves. (Occasional very light browning and spotting.) [Together with:] — *Histoire des plantes vénéneuses et suspectes de la France*. Paris: De l'imprimerie de Monsieur, chez l'auteur, Didot le jeune, Barrois le jeune, Belin, 1784. First edition of the text volume to accompany the first 85 plates of the *Herbier*. Half-title. [Bound with:] — *Dictionnaire élémentaire de botanique*. Paris: chez l'auteur, Didot le jeune, Barrois le jeune, Belin, 1783. First edition, complete with 7 explanatory text leaves to plates and leaf of errata and directions to the binder. 1 plain and 9 coloured plates. (Occasional insignificant even browning.) [Together with:] — *Histoire des champignons de la France. Tome premier*. Paris: chez l'auteur, Barrois le jeune, Belin, Croullebois, Bazan, 1791. First edition of the text volume to accompany 173 plates of the *Herbier*, complete with 9pp. of index at end, half-title. 1 coloured plate and 3 plain plates. (Last two plates printed recto and verso on one leaf, headline on both sides trimmed by the binder; without volume 2 published in 1809-1812.)

Together 9 volumes, 2° (297 x 202mm), comprising three text volumes bound in two, and seven volumes of plates. Uniform binding of contemporary red morocco, covers with triple gilt fillet borders, flat gilt spines with green and citron morocco labels, gilt turn-ins, gilt edges (spines fractionally faded). *Provenance*: the Library of Jean Bonna, sold as lot 138 in our sale on 16 June 2015.

AN IMPRESSIVE AND VERY AMBITIOUS FRENCH HERBAL, THE PUBLICATION OF WHICH WAS INTERRUPTED BY THE DEATH OF ITS AUTHOR DURING THE REVOLUTION: IT IS ILLUSTRATED WITH 560 ENGRAVED PLATES (OF 602), PRINTED IN COLOUR. The copy also includes the first editions of *Histoire des plantes vénéneuses et suspectes de la France* 1784, the *Dictionnaire élémentaire de botanique* 1783, illustrated with 10 plates (9 in colour), and the first volume of *Histoire des champignons de la France* 1791, with 3 plates (one in colour). The second part of the history of mushrooms, posthumously published in 1812, is lacking as usual: most copies were destroyed by fire soon after printing. THE PLATES WERE ENGRAVED AND COLOUR-PRINTED BY THE AUTHOR HIMSELF; the botanist used a sequence of plates, one for each colour, explaining the thirteen years it took to publish the seven volumes of his *Herbier de la France*. The plants were organized according to the traditional herbals – medicinal, poisonous, edible – remaining botanically valid since the plants were classified according to the Linnaean system. A REMARKABLE COPY BOUND IN CONTEMPORARY RED MOROCCO GILT. Brunet I, 1388; Dunthorne 70; *Great Flower Books* (1990) pp.81-83; Nissen *BBI*, 296; *Soultrait 18th century* 14; *Stafleu & Cowan* 905, 907, 908, 910.

(9)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

0175

COLLAERT, Adrian (1560-1618). *Piscium vivae icones*. [Antwerp: n.p., c.1610.]

Oblong 8° (172 x 240mm). Engraved title and 25 numbered plates by and after Collaert. (Some light scattered stains mainly in the margins, a larger stain affecting plate 16, tiny marginal wormtrack in top left corner, red pencil drawing of a dragon on verso of plate 24.) Later vellum, new endpapers (light staining). *Provenance*: Luisa Sormani Busca Arconati Visconti (book collector; bookplate) — trace of removed bookplate — ink shelfmark on spine and endpapers.

FIRST EDITION OF THIS FINE SUITE OF ENGRAVINGS of fish, but also including a whale, a turtle, a tortoise, molluscs, crustaceans, and a crocodile. Of the four copies listed by ABPC only one comprised all 25 plates. *Bibliotheca Piscatoria*, p.63; Nissen *ZBI* 925.



£5,000-8,000

\$7,300-12,000

€6,500-10,000



0176

LADMIRAL, Jacob (1700-1770). *Naauwkeurige waarneemingen omtrent de veranderingen van veele insekten of gekorvene diertjes*. Amsterdam: Johannes Sluyter, 1774.

2° (430 x 265mm). Engraved title-page with hand-coloured vignette, 33 hand-coloured plates. (Light creasing on title and first leaves.) Contemporary half calf over boards, gilt spine with morocco lettering piece (extremities rubbed, corners bumped and spine ends chipped).

SECOND ENLARGED EDITION with fine hand-coloured engravings by Ladmiral, Dutch artist and entomologist. 'One year after the author's death his collection of butterflies and other insects was sold in auction. The copperplates of the first edition and letterpress were bought ... by Sluyter. Houttuyn who had borrowed eight plates with description from Ladmiral when he was working on the section Butterflies for his edition of Linnaeus, offered the publisher to edit these together with the first 25 plates. In total seventy metamorphoses are depicted on thirty-three plates' (Landwehr). Ladmiral was fascinated by entomology and the process of metamorphosis, and it is no surprise that he decided to accurately portray this aspect of nature in his work. In doing so, he was heavily influenced by Maria Sibylla Merian (1647-1717), copying the layout and format of her work on Surinam insects. BM(NH) III 1043 'Wanting the Vorrede (2pp.) by Houttuyn, and the text, Sig. A-J (34pp.); Landwehr 105; Nissen *ZBI* 2358.

£2,000-3,000

\$2,900-4,300

€2,600-3,900



Das Ergebnis der Befruchtung lässt sich dadurch anschaulich machen, dass die Bezeichnungen für die vorhandenen Keim- und Pollenzellen in Fruchtform angesetzt werden, und zwar für die Pollenzellen über, für die Keimzellen unter dem Striche. Man erhält in dem vorliegenden Falle:

$$\frac{A}{A} + \frac{A}{a} + \frac{a}{A} + \frac{a}{a}$$

Bei dem ersten und vierten Gliede sind Keim- und Pollenzellen gleichartig, daher müssen die Producte ihrer Verbindung constant sein, nämlich A und a ; bei dem zweiten und dritten hingegen erfolgt abermals eine Vereinigung der beiden differirenden Stamm-Merkmale, daher auch die aus diesen Befruchtungen hervorgehenden Formen mit der Hybride, von welcher sie abstammen, ganz identisch sind. Es findet demnach eine wiederholte Hybridisirung statt. Daraus erklärt sich die auffällige Erscheinung, dass die Hybriden im Stande sind, nebst den beiden Stammformen auch Nachkommen zu erzeugen, die ihnen selbst gleich sind; $\frac{A}{a}$ und $\frac{a}{A}$ geben beide dieselbe Verbindung Aa , da es, wie schon früher angeführt wurde, für den Erfolg der Befruchtung keinen Unterschied macht, welches von den beiden Merkmalen der Pollen- oder Keimzelle angehört. Es ist daher

$$\frac{A}{A} + \frac{A}{a} + \frac{a}{A} + \frac{a}{a} = A + 2Aa + a.$$

So gestaltet sich der mittlere Verlauf bei der Selbstbefruchtung der Hybriden, wenn in denselben zwei differirende Merkmale vereinigt sind. In einzelnen Blüten und an einzelnen Pflanzen kann jedoch das Verhältniss, in welchem die Formen der Reihe gebildet werden, nicht unbedeutende Störungen erleiden. Abgesehen davon, dass die Anzahl, in welcher beiderlei Keimzellen in Fruchtknoten vorkommen, nur im Durchschnitt als gleich angenommen werden kann, bleibt es ganz dem Zufalle überlassen, welche von den beiden Pollenarten zu jeder einzelnen Keimzelle die Befruchtung vollbringt. Deshalb müs-

sen die Einzelwerthe notwendig Schwankungen unterliegen, und es sind selbst extreme Fälle möglich, wie sie früher bei den Versuchen über die Gestalt der Samen und die Färbung des Albumens angeführt wurden. Die wahren Verhältnisszahlen können nur durch das Mittel gegeben werden, welches aus der Summe möglichst vieler Einzelwerthe gezogen wird; je grösser ihre Anzahl, desto genauer wird das blos Zufällige eliminiert.

Die Entwicklungsreihe für Hybriden, in denen zweierlei differirende Merkmale verbunden sind, enthält unter 16 Individuen 9 verschiedene Formen, nämlich $AB + Ab + aB + ab + 2ABb + 2aBb + 2AbB + 2aAb + 4AaBb$. Zwischen den verschiedenen Merkmalen der Stammpflanzen A , a und B , b sind 4 constante Combinationen möglich, daher erzeugt auch die Hybride alle entsprechenden 4 Formen von Keim- und Pollenzellen: AB , Ab , aB , ab , und jede davon wird im Durchschnitt 4mal in Befruchtung treten, da in der Reihe 16 Individuen enthalten sind. Daher nehmen an der Befruchtung Theil die

Pollenzellen: $AB + AB + AB + AB + Ab + Ab + Ab + Ab + aB + aB + aB + aB + ab + ab + ab + ab$.

Keimzellen: $AB + AB + AB + AB + Ab + Ab + Ab + Ab + aB + aB + aB + aB + ab + ab + ab + ab$.

Im mittleren Verlaufe der Befruchtung verbindet sich jede Pollenform gleich oft mit jeder Keimzellform, daher jede von den 4 Pollenzellen AB einmal mit einer von den Keimzellarten AB , Ab , aB , ab . Genau eben so erfolgt die Vereinigung der übrigen Pollenzellen von den Formen Ab , aB , ab mit allen anderen Keimzellen. Man erhält demnach:

$$\frac{AB}{AB} + \frac{AB}{Ab} + \frac{AB}{aB} + \frac{AB}{ab} + \frac{Ab}{AB} + \frac{Ab}{Ab} + \frac{Ab}{aB} + \frac{Ab}{ab} + \frac{aB}{AB} + \frac{aB}{Ab} + \frac{aB}{aB} + \frac{aB}{ab} + \frac{ab}{AB} + \frac{ab}{Ab} + \frac{ab}{aB} + \frac{ab}{ab},$$

$$AB + ABb + AaB + AaBb + AbB + Ab + AbBb + Ab + AaB + AaBb + aB + aBb + aBb + aAb + aB + aB + aB + ab + ab + ab + ab + 2AaB + 2aAb + 4AaBb.$$

In ganz ähnlicher Weise erklärt sich die Entwicklungsreihe der Hybriden, wenn in denselben dreierlei differirende Merkmale

6177

MENDEL, Johann Gregor (1822-1884). 'Versuche über Pflanzen-Hybriden'. Offprint from: *Verhandlungen des naturforschenden Vereines in Brünn*. Vol. IV (1865). pp. [3]-47. Brno: Georg Gastl for the Naturforschenden Verein, 1866.

8° (228 x 147 mm). 47pp. (Insignificant marginal stain to title-page and second leaf, faint creasing at top corner at end.) Original grey-paper backstrip, slightly later yellow paper wrappers (tiny spot and insignificant marginal stain at lower edge to upper wrapper); purple cloth box.

EXTREMELY RARE OFFPRINT ISSUE OF THE FOUNDATION OF THE SCIENCE OF GENETICS. 'One of the most important papers in the history of biology, and the foundation of modern genetics' (DSB).

The son of Moravian peasants, Mendel was an academically gifted child. He was determined not to follow the family tradition of farming, and instead entered the Augustinian monastery at Brünn (now Brno) in 1843. The monastery itself was dedicated to teaching, and was filled with an array of academic monks, one of whom, Fr Aurelius Thaler (1796-1843), established an experimental garden. In 1851 Mendel enrolled at Vienna University, where he was exposed to a wide range of scientific courses including plant physiology. Here, he learned that plants were composed of cells, and was introduced to hybridization by artificial fertilization. Upon his return to the monastery, Mendel used the experimental plot and a new green-house to explore the effects of cross-fertilization in plants. His paper 'reports the results of ten years of experimental work on artificial plant hybridization, during which he followed a program designed to test his working hypothesis that hereditary matter is discrete and particulate. Mendel bred and cultivated nearly thirty thousand pea plants, performing careful statistical analyses of the distribution of seven pairs of mutually exclusive seed and plant characteristics — a manageable number that allowed him to observe all possible combinations of traits' (Grolier *Medicine*). The surprising result of Mendel's years of methodical research and systematic statistical analysis was his discovery of the 'Mendelian ratios,' a mathematical expression of the pattern of dominant and recessive hereditary traits, possibly 'the most significant single achievement in the history of genetics' (Garrison-Morton). Related to this discovery was Mendel's recognition of the independence of each set of traits in a hybrid from all other differences in the two parental plants (later known as Mendel's law of independent assortment).

A FRESH COPY IN FINE CONDITION, ONE OF ONLY 14 KNOWN EXTANT OFFPRINTS, of which eight are in institutions. Although Mendel's paper was distributed, in journal form, to 134 scientific institutions in various countries, and the offprint of 40 copies circulated to colleagues and correspondents at the author's discretion, it was not taken note of and fell into obscurity. In 1900, within a two-month period, there appeared three independent reports by Hugo de Vries, Carl Correns, and Erich von Tschermak which reached the same conclusions almost simultaneously, each acknowledging that they had been preceded by a virtually unknown monk several decades before. Subsequent work in the 1930s established that Mendel's laws provided the necessary solution - unknown to Darwin - to understand the mechanism by which evolution by natural selection could work.

Dibner *Heralds of Science* 35; Garrison-Morton 222; Grolier/Horblit 73a; Grolier *Medicine* 74; PMM 356a; Stafleu 5818; Norman 1489.

£200,000-300,000

\$290,000-430,000

€260,000-390,000



0178

STRAET, Jan van der (1536-1605). *Nova reperta*. [Antwerp]: Phillipe Galle, [1600?].

Oblong 4° (260 x 338mm). Engraved title and 19 numbered plates by Theodore Galle and Hans Collaert after Jan van der Straet. (Light marginal spotting and minor soiling.) Modern binding reusing old limp vellum, title on spine, new endpapers (lacking ties, lightly soiled).

FIRST EDITION. The title is illustrated with small pictures of the inventions and discoveries which are depicted in more detail in the first ten plates. The last nine plates may have been an afterthought, as they are not included on the title-page and no separate title-page for these nine is recorded. The plates depict Columbus discovering America and Amerigo Vespucci discovering the southern cross with an astrolabium; various other inventions are illustrated including the compass, gunpowder, book printing, copper engraving, oil painting, clockwork, eyeglasses and distillation; among these are also the creation of the watermill and windmill, the invention of the olive press and the discovery of the longitudes. Hollstein 322-341; Sabin 92666 and 92667.

£20,000-30,000

\$29,000-43,000

€26,000-39,000



0179

[THORNTON, Robert John (1768-1837). *The Temple of Flora, or Garden of Nature*. London: 1810-1812.]

Atlas 2° (575 x 455mm). 31 colour-printed aquatint and mezzotint plates finished by hand, watermarked 1806-1810. (The plates only, without titles and text.) Contemporary olive morocco tooled in blind and gilt (binding expertly restored, extremities lightly rubbed). *Provenance*: William Constable Maxwell (of Everingham Park, Yorkshire, armorial bookplate) — Duchess of Norfolk (later pencilled manuscript note on front free endpaper).

'THE MOST SUMPTUOUS FLORILEGIUM OF ALL TIMES' (*Great Flower Books* p.42). The plates are after paintings by Abraham Pether, Philip Reinagle, Sydenham Edwards, Peter Henderson and others. Although a physician by training, Thornton himself provided the painting for the 'Roses', a particularly sumptuous plate. Ward, Earlom and Dunkarton executed the mezzotint engraving, while the aquatinting of the plates was done by Stadler and Sutherland. Although it caused his ruin, Thornton produced '... the most strikingly beautiful set of flower plates ever to be printed in England, [and] one of the loveliest books in the world' (see Alan Thomas's account in *Great Books and Book Collectors* pp.142-4). The high production costs of such a lavish work put Thornton under severe financial pressure, and, in 1811, he hit upon the idea of 'The Royal Botanic Lottery' as a means of raising funds. The first prize was to be the original drawings for the work, the second class of prizes consisted of copies of the full work 'in five folio volumes' (i.e. including the *New Illustration of the sexual system of...Linnaeus*). The third class was 200 portfolios of the coloured plates for *The Temple of Flora*, and the fourth class was made up of the smaller quarto edition of the work. It therefore seems likely that the present example, bound without text as it is, was one of the third class of prizes comprising a set of the coloured plates. The lottery was not a success, and Thornton's fortunes never recovered, though his work remains one of the greatest of its kind. Dunthorne 301; *Great Flower Books* p.143; Nissen *BBI* 1955; Staffeu 14.283.

£40,000-60,000

\$58,000-87,000

€52,000-77,000



0180

WEINMANN, Johann Wilhelm (1683-1741). *Duidelyke Vertoning, Eeniger Duizend in alle vier waerelds deelen wassende Bomen, Stammen, Kruiden, Bloemen, Vrugten, en Uitwassen*. Amsterdam: Zacharias Romberg, 1746-1739-1746-1748.

4 volumes of plates, 2° (401 x 245mm). Dutch titles printed in red and black. 1025 engraved and mezzotint plates by B. Seuter, J.E. Ridinger and J.J. Haid after G.D. Ehret, N. Asamin and others, all printed in colours and finished by hand, 11 of which double-page and 4 folding. (Lacking all the text, plates 659 and 660 with minor marginal finger-soiling, 968-970 with tiny nicks at fore-edge, 317 and 850 lightly stained at head.) Contemporary mottled calf gilt, marbled endpapers, red edges (extremities faintly rubbed, spines a touch faded).

FRESH, CRISP COPY OF ONE OF THE GREATEST BOTANICAL BOOKS. Based on Weinmann's collection of plants and financed by him, this is one of the earliest works to use colour-printing from a single plate. A full record of the flowers, fruit and vegetables cultivated in the early 18th century, it was Georg Dionysius Ehret's first major commission. However, the artist parted with Weinmann after producing 500 designs in a year and receiving only twenty thaler for his work, and his name does not appear on the plates. Many plates are 'of particular interest on account of the colour printing, especially the plates of Aloe and Cactus depicted in pots of different designs' (Dunthorne). A FINE COPY OF THE DUTCH EDITION. Arnold Arboretum I, 290; Brunet II, 704 (under Dietrichs); Dunthorne 327; Pritzel 10140; Stafleu and Cowan 17.050.

(4)

£35,000-45,000

\$51,000-65,000

€46,000-58,000

CARTOGRAPHY, TOPOGRAPHY AND TRAVEL



0181

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

2° (534 x 378mm). 61 numbered engraved plates after C.-L. Clérisseau on 54 leaves, including frontispiece, the majority by F. Bartolozzi and F. Zucchi, 7 double-page and 7 double-page and folding. (Light mainly marginal spotting, a little stronger on frontispiece, light staining along joints of extension of some double-page folding plates, some plates with light marginal waterstains.) Contemporary calf gilt, marbled edges (front joints cracked, extremities rubbed and a little chipped, light stains on covers).

ROBERT ADAM'S MAGNIFICENT ARCHITECTURAL RECORD OF DIOCLETIAN'S PALACE. Most, if not all, of the drawings were by Charles-Louis Clérisseau, but Adam refused to allow his collaborator's name to appear on the plates. Much of the engraving work was done in Venice by F. Bartolozzi, F. Zucchi, P. Santini, and D. Cunego, supervised first by Clérisseau and later, James Adam. Only eleven plates, those by Mazell, Patton, Rooker, Walker and Basire, were produced in England. While outstanding architectural records in themselves, the plates are also important as a source of motifs used in the Adam style. Berlin Katalog 1893; Cicognara 3567: 'opera magna e grandiosa'; Fowler 2; Harrison pp. 76-81; Millard II, 1; RIBA 27.

£4,000-6,000

\$5,800-8,700

€5,200-7,700

0182

COLOM, Jacob Aertsz (1600-1673). *La Flamboyante Colonne des Pays-Bas. Autrement dict Les XVII Provinces*. Amsterdam: Jacob Colom, 1636.

Oblong 4° (234 x 182mm). Half-title, large woodcut opening initial to verses on verso, engraved title and 45 engraved maps with letterpress on verso. (Light marginal browning.) Contemporary vellum, manuscript title on spine (covers slightly bowed, small chip to base of spine). *Provenance*: Richard Heber (1773-1833; stamp on front free endpaper, with purchase note: 'Feb. 1816 Evans's sale of imported book[s]').

HEBER COPY OF THE FIRST FRENCH EDITION. Colom was a bookseller, printer and mapmaker who was drawn into serious competition with Willem Blaeu, mainly through his sea atlases. *De Vyerighe Colom*, the Dutch edition of his atlas of the Low Countries, had appeared one year earlier in 1635 with 47 maps and three plates with portraits. For this French edition, the number of maps was reduced to 45. 'The four maps of the polders in Northern Holland were probably considered as not interesting for the French public ... the omission of the map of Liege is unexplainable.' Van der Krogt IIIB 365:11.

£2,000-3,000

\$2,900-4,300

€2,600-3,900





0183

BLAEU, Willem Janszoon (1571-1638). *Nouveau theatre d'Italie*. The Hague: Rutger Alberts, 1724.

4 volumes, 2° (563 x 255mm). Additional engraved titles, titles in red and black with engraved vignettes, engraved head- and tailpieces, 281 maps, views and prints (vol. I with 79 numbered I-LXXVIII with map 1 not numbered; vol. II with 75 numbered I-LXXV; vol. III with 40 numbered 1-37 and vol. IV with 87 numbered I-LXXIX with the prints 80-87 added by Alberts not numbered), all mounted on guards. (Occasional light spotting to text, a few light creases, repaired tear on verso of plate LXXII in vol. IV not affecting plate.) Contemporary calf, titles on spine labels, speckled edges and marbled endpapers (neatly rebacked and somewhat restored, some rubbing to extremities, some small chips and scuff marks). *Provenance*: Ferdinand von Plettenberg (1690-1737; neat inscription on titles dated 1734) — Dukes of Arenberg, Nordkirchen castle (mid-19th-century armorial bookplate combining the Plettenberg and Esterhazy-Galantha coats-of-arms).

SECOND EDITION. A FINE COPY COMPLETE IN ALL ITS PARTS. The work was first published by Mortier 1704-1705 and then re-issued in 1724 by Rutger Alberts. Like Mortier, Alberts made editions with Dutch, French and Latin texts. The work includes fine very large panoramic views of Genoa, Venice, and Naples, with many other detailed plates depicting charming Italian towns. Volume I covers Lombardy; volume II the Papal States; volume III Naples and Sicily and volume IV Ancient and Modern Rome, including the sequence of plates originally from Athanasius Kircher's work on the obelisks, *Obeliscus Pamphilius* (1650). Koeman I, Bl 88-102; Phillips 8945; Van der Krogt 43:232.1-4.

(4)

£25,000-35,000

\$37,000-51,000

€33,000-45,000





184

BLAEU, Willem Janszoon (1571–1638). *SPHÆRA STELLISERA. In qua, ut speculo quodam firmamenti, universum Sijderu ornatum, ac stellarum ordinem summa, quâ fieri potuit, industriâ à Guilielmo Ianſonio, magni Tychonis quondam discipulo, accuratissim]e dispositum.* [Amsterdam: after c. 1621]. Van der Krogt BLA I. State 3.

The 13 $\frac{3}{8}$ -inch diameter celestial table globe made up of twelve engraved gores and two polar calottes laid to the ecliptic poles on a papier-mâché and plaster sphere, the axis through the celestial poles, with titular cartouche, a dedicatory cartouche surmounted by the arms of Prince Maurits of Nassau, two further cartouches and portrait of Tycho Brahe to Southern hemisphere; the constellation Bootes shown without his dogs, the 48 Ptolemaic constellations with original hand-colouring, shown with four non-Ptolemaic constellations as well as the twelve southern constellations of Plancius, the stars picked out in gilt paint and shown to 6 orders of magnitude; supported in a graduated brass meridian circle stamped 9, the engraved paper horizon ring with calendrical scales, held on contemporary oak and walnut stand with four doric columnar legs united with cross-stretchers with bun feet bearing moulded platform.

A FINE DUTCH CELESTIAL GLOBE WITH ORIGINAL COLOUR AND GILT. Willem Janszoon Blaeu (1571–1638) is regarded as the father of modern western globe-making. Not only did his firm start globe production as a viable commercial enterprise, the globes from his forty-year career are amongst the very finest and most beautiful ever published.

Over the winter of 1595/6 Blaeu stayed with the renowned Danish astronomer Tycho Brahe (1546–1601) at his observatory in Uraniborg. Brahe was the leading astronomer of his day and the first in the West to produce an entirely new star catalogue since Ptolemy. When he returned home to Alkmaar, Blaeu made a 13 $\frac{3}{8}$ -inch globe based on Brahe's as yet unpublished information. In 1598/9 Blaeu moved to and settled in Amsterdam. It was here that he established his hugely successful publishing company which, throughout the course of the seventeenth century, would issue not only globes but maps, books, atlases and planetaria. His next publication was a terrestrial globe to match the celestial he had already made. This was dated 1599. Interestingly it is signed *Guilielmo Ianſonio Alcmariano*, meaning 'Willem Jansz of Alkmaar'. The name of Blaeu, taken from his grandfather's nickname, 'Blue' William, did not appear on a globe until at least 1621, adopted to avoid confusion with his nearest rival, the firm of Johannes Janssonius. As well as globes, Blaeu made a tellurian to illustrate Copernican theory; is the attributed maker of a 2-inch terrestrial pocket globe; and in 1634 published his celebrated globe manual *Tweevoudigh Onderwijs van de Hemelsche en Aerdsche Globen*. The 13 $\frac{3}{8}$ -inch celestial globe of 1603, of which the present example is a reissue, was an important updating of his first globe.

£100,000–150,000

\$150,000–220,000

€130,000–190,000



0185

CORONELLI, Vincenzo (1650-1718). *Atlante Veneto: Isolario descrizione geografico-historia*. Venice: 1696-97.

2 parts in 2 volumes, 2° (495 x 375mm). Each volume with half-titles and engraved architectural frontispieces, vol. II with engraved title of *Gli Argonauti* and title of *Isolario* printed in red and black, large folding plan of Venice, 9 portraits, numerous engraved views, charts, maps and costume plates of which 93 double-page (4 repeated) and 54 full-page, 22 full-page and 4 half-page gores, all engraved and mounted on guards. (Lacking engraved title of *Gli Argonauti* and title of *Isolario* in vol. I, removed stamps repaired on half-titles and endpapers, some light soiling, occasional waterstaining, heavier in second half of vol. I, occasional spotting, a few maps shorter and others lightly browned, some tiny wormholes, vol. I with wormtrack in 5E1-5O1 affecting some maps, small marginal repair to 5T1, vol. II with wormtrack at top edge of 2A-2F affecting some maps, a full-page gore with some spotting.) Modern quarter calf with remains of old spine, 18th-century marbled boards, red edges, new endpapers (some scuffing and rubbing to extremities). *Provenance*: Iacopo Massimiliano Collalto (1729-1811; bookplate) — Giordani (bookplate) — Municipio Venezia (removed stamps from the 1930s).

AN EXTRA-ILLUSTRATED COPY, including 22 full-page plates and 4 half-page gores. The *Isolario* is the second part of Coronelli's *Atlante Veneto*: the first volume covers the Mediterranean, Italy and the Adriatic and the second Britain, Europe, Africa, Japan, Asia and the West Indies. This work is considered to be one of Coronelli's most ambitious undertakings, the title is proclaiming the author's intention to be nothing short of 'la discriptione geografica, storica, sacra, profana, e politica, degl'imperii, regni, provincie, e stati dell'universo'. Phillips I, 521; Shirley BL, T.COR-13a. For a full list of maps please visit www.christies.com.

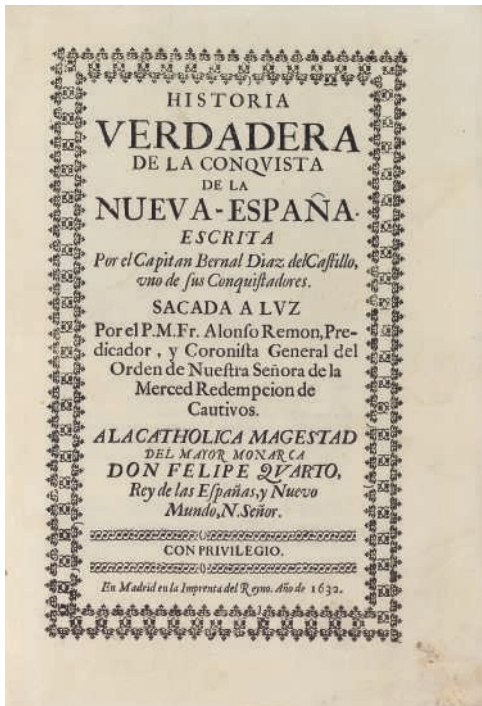


(2)

£15,000-25,000

\$22,000-36,000

€20,000-32,000



0186

DIAZ DEL CASTILLO, Bernal (ca 1492–1581). *Historia verdadera de la conquista de la Nueva-España*. Madrid: Imprenta del Reyno, 1632.

2° (289 x 201 mm). Title within woodcut border, head and tailpieces, initials. (Clean long tear in margin of E7, lower corner of F3 torn away, one or two spots.) Contemporary limp vellum, ties (lightly soiled).

FIRST EDITION, FIRST ISSUE, with letterpress title-page, of the most important work on the explorations of Hernan Cortez and the conquest of Mexico. Diaz, an eye-witness to all dealings with the Aztecs and other Indians, participated in some 120 battles during Cortez's expedition through Central America and was an eyewitness to the entire epic conquest of Mexico, from 1519 to 1521. In 1524, he accompanied Cortés on the expedition to Honduras. The *Historia verdadera de la conquista de la Nueva España* was written between 1552 and 1557 in opposition to the previously published narrative of the conquest by Lopez de Gomara, Chaplain of the Cortés expedition; Diaz del Castillo's account constitutes perhaps the principal authority for the history of the conquest. He remained in Mexico until 1541, then relocated to the colony in Guatemala, where he lived out the rest of his life. Alden & Landis 632/27; Palau 72354; Sabin 19978.

£7,000–10,000

\$11,000–14,000
€9,100–13,000



0187

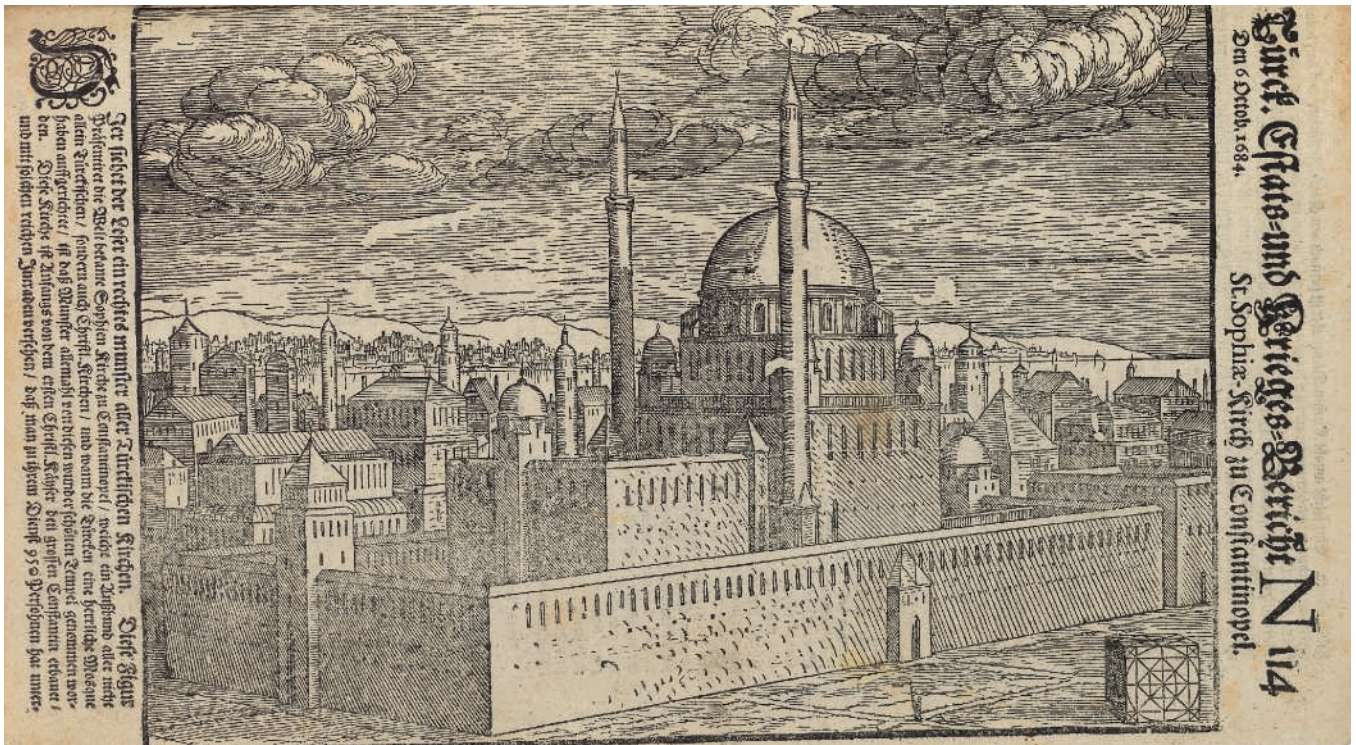
HALLEY, EDMOND (1656–1743). *Nova & accuratissima totius terrarum orbis Tabula Nautica variationum magneticarum index juxta observationes anno 1700 habitas constructa*. Amsterdam: R. & I. Ottens, [c.1730].

Hand-coloured engraved map of the world, on 3 sheets joined, overall 530 x 1460mm, on the Mercator projection, the Americas at centre, with the Australian continent repeated at East and West, inset map of the North Polar regions. Contemporary outline and wash colouring. (Split in half along vertical fold with irregular tear at head, old repairs to verso with some associated browning to recto, 90mm closed tear with repair to verso to North Atlantic affecting only one letter, edges strengthened to verso with old paper, even faint browning and minor spotting.)

A FINE EXAMPLE OF THE OTTENS ISSUE OF HALLEY'S ISOGONIC WORLD CHART. First published separately in 1702 by Mount and Page, the chart was copied by Pieter Mortier, and followed by the present edition by Reinier and Josua Ottens, who included it in their 1745 edition of Louis Renard's maritime atlas and other publications. Halley's theory of terrestrial magnetism explains the variations in magnetic variations recorded on the earth's surface by postulating the existence of four magnetic poles. Between 1698 and 1700 Halley crossed the Atlantic, charting magnetic variation in hopes of using the information to determine longitude at sea. He published two innovative charts in 1701 and 1702, the first of the Atlantic Ocean, the second the present world chart. These were the first published charts to indicate isogonic lines, or lines of equal magnetic variation in the oceans (called 'Halleyan lines' by contemporaries). 'Thus the isoline, or lines of equal [magnetic] value, was invented. For more than a century Halley's magnetic lines were a familiar feature of the world chart' (Shirley, p. xiv). Cf. Koeman III, p. 87, no. 15, and IV, Ren 3, map 4; *The World Encompassed*. 200; N.J.W. Thrower, 'Edmond Halley and thematic Geo-Cartography,' in *The Compleat Plattmaker* (Berkeley 1978), cf. pp. 215–218.

£4,000–6,000

\$5,800–8,700
€5,200–7,700



0188

[LORCK, Melchior (1526/7–after 1583), artist. Eberhard Werner HAPPEL (1647–90), editor] – *Der Türkische Schau-Platz*. Hamburg: Thomas von Wiering, 1685.

2° (321 x 197mm). 138 (of 139) woodcuts, folding engraved map with contemporary hand-coloured cartouche, engraved plan, woodcut initials, head- and tailpieces. (Lacking quire B4 and fo. 110, title and map mounted, plan in partial facsimile and mounted, numerous repairs occasionally affecting several letters, numerous leaves shaved at lower edge with loss or partial loss of one line, fo. 118 torn with a little loss, some staining.) Contemporary calf over thin pasteboard (rebacked and –cornered, rubbed, modern endpapers). *Provenance*: Gustav A. von Krachl (?; deleted title inscription) — J. A. Lagergren (late 19th/early 20th-century inscriptions).

FIRST EDITION of a series of news-sheets issued during the Great Turkish War, in the wake of the Battle of Vienna (1683), and third edition of an important series of woodcuts by Melchior Lorck which provided early visual documentation for a culture of great importance to western Europe. As stated in the introduction, the aim of the work was to present a report on Turkish society, customs, beliefs, manners, as well as fortifications and recent battles. Depicted are archers, weaponry, horses and camels, architecture, civil costume, Sultans and Sultanas, tradespeople, mosques, and city panoramas. The work is prefaced by an account of the Battle of Vienna, illustrated with a folding map and plan. The news-sheets were initially issued bi-weekly as *Türkischer Staats- und Krieges-Bericht* in 1683–84 and in 1685 were gathered together with a general title-page and prefatory matter; both issues are known as *Krieges-Bericht*.

Each of the 137 news-sheets consists of a woodcut illustrating some aspect of Turkish life, a description of the woodcut, and news items from Vienna, Linz, Prague, Basel, Strasbourg, and elsewhere. All but 9 of the woodcuts are those by Melchior Lorck which first appeared in 1626 in a work commonly known simply as ‘The Turkish Publication’. That work, itself also very rare, had no accompanying text; Erik Fischer in his extensive study of Lorck and the Turkish Publication argues that the text describing the woodcuts in *Krieges-Bericht* either is or is closely derived from Lorck’s own lost manuscript. *Krieges-Bericht* thereby represents the first edition joining Lorck’s text to his images, completing his life’s work, created during two extended stays in Constantinople as part of an Imperial embassy in the mid-16th century.

RARE. Fischer knew of only one copy of *Der Türkische Schau-Platz*, owned by a Mr Jark in Denmark. Other copies are recorded at the British Library, Erfurt, Dresden, Rostock, Vienna, and Wolfenbüttel, and one was sold at auction in 2002. Erik Fischer, *Melchior Lorck*, 2009, vol III *passim*. VD17 23:231261H

£25,000–35,000

\$37,000–51,000

€33,000–45,000

0189

LEVANTO, Francesco Maria. *Prima parte dello specchio del mare*. Genoa: Girolamo Marino and Benedetto Celle, 1664.

Part I only [all published], 2° (404 x 282mm). Engraved title, 25 engraved charts, all but one double-page, woodcut illustrations. (Lacking A1 the first leaf of text, title lightly waterstained and margins soiled, lower or upper margin of charts closely shaved, a few cropped with slight loss, chart 14 with severe but clean tear across the page, final three charts waterstained, text leaf Aa1 torn cleanly across page, some light mainly marginal waterstaining, stronger towards the end, some spotting throughout.) Contemporary vellum (soiled and worn). *Provenance*: manuscript map on verso of chart 15.

FIRST EDITION. 'A translation of Pieter Goos's pilot guide of the Mediterranean, *Nieuwe Groote Zee-Spiegel*, first published in 1662. The plates have been copied from the 25 charts in Goos's *Straets-Boeck'* (Koeman). Although the title states that this is the first part of the *Specchio*, no subsequent parts were published. Koeman, Lev 1; Shirley M.LEV-1a.

£5,000-8,000

\$7,300-12,000

€6,500-10,000



0190

MARTINEZ, Domingo. *Compendio historico, de la apostolica provincia de San Gregorio de Philipinas... el segundo a la gran China, Cochinchina... y el tercero de lo perteneciente a el Japon*. Madrid: Widow of Manuel Fernandez, 1756.

Small 2° (291 x 197mm). Double column, shoulder notes, woodcut headpieces and initials. (Two small holes in titles, one closed, a few shoulder notes cropped.) Modern old-style calf, spine gilt.

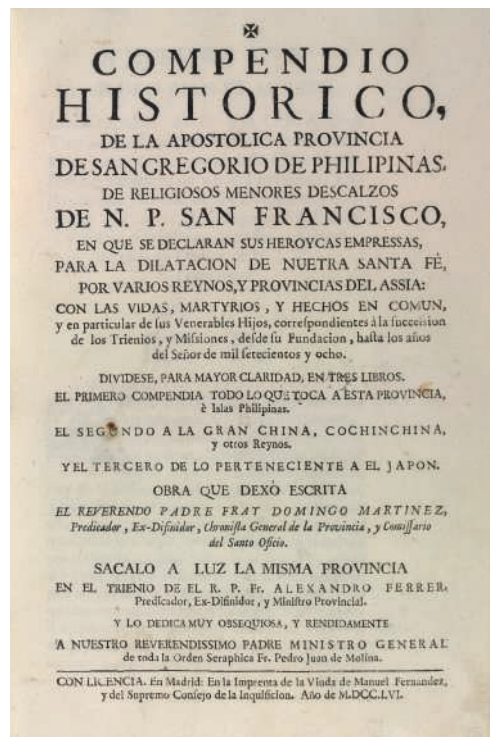
Provenance: Frederic Garcia Sanchiz (bookplate) — Nena Cortes (bookplate).

FIRST EDITION of this abridgement of 'The Chronicle of the Franciscan Order in the Philippines, China, Japan, and Cochin China' printed at Sampaloc (1738-44) in three folio volumes. Cordier, *Japonica* 440; Palau V, 154271.

£5,000-8,000

\$7,300-12,000

€6,500-10,000



0191

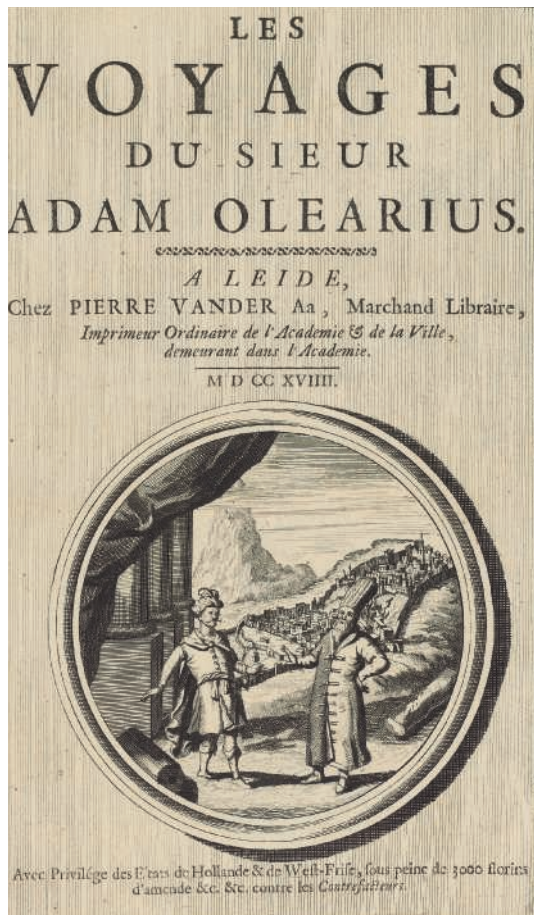
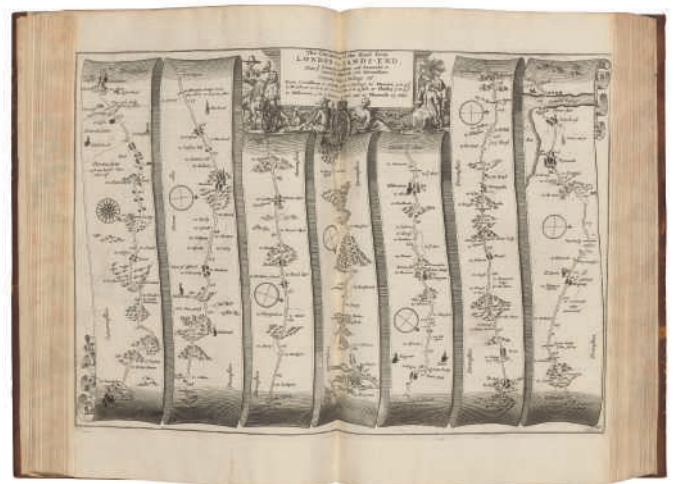
OGILBY, John (1600–1676). *Britannia, Volume the First: or, an Illustration of the Kingdom of England and Dominion of Wales*. London: by the author, 1675.

Volume 1 [all published], 2° (414 x 259mm). Title in red and black, engraved frontispiece by W. Hollar after F. Barlow, engraved general map of England and Wales and 100 double-page strip road maps with cartouches, engraved initials and headpieces. (General map detached, also with some stains and tear along fold, title repaired at margins with slight loss to double rule, first leaf of dedication repaired at corner, map 13 with tear touching on border, maps 23, 35 and 72 with hole at margin, small paper fault in Hh2, light worming at bottom margin of maps 90–95.) Contemporary speckled calf, new gilt spine retaining old label, marbled edges (covers rubbed at extremities, inner hinges repaired). *Provenance*: W.C. Priestley (20th-century bookplate).

FIRST EDITION OF OGILBY'S FAMOUS ROAD BOOK, the second issue with no dedication to Archbishop Gilbert and catchword '132' on preliminary D1r. '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). Although a leaf appears to have been torn out between *1 and D1, leaving a printed stub, the preliminaries are as called for by Chubb, the history of London having been reset on four leaves instead of seven. Chubb pp. 84–87; Wing O-168.

£5,000–8,000

\$7,300–12,000
€6,500–10,000



0192

OLEARIUS, Adam (1603–1671). *Voyages très-curieux & très-renommez faits en Moscovie, Tartarie et Perse*. Amsterdam: Michel Charles le Cène, 1727.

2 volumes in one, 2° (316 x 203mm). Half-title and title in red and black in each volume, vol.I with additional engraved title. Dedication with engraved arms and initial, 2 engraved portraits, one of the author, 40 plans, views and maps, including 5 double-page folding and 34 double-page, 59 engraved illustrations, printed in double column. (A few gatherings towards end quite browned, otherwise only lightly browned or spotted.) Contemporary sprinkled calf, spine gilt with red morocco label (foot of spine repaired, extremities lightly rubbed). *Provenance*: Julio Martinez Santa-Olalla (bookplate).

A translation of *Offt beehrte Beschreibung der neuen orientalischen Reise* of 1647. The first edition of Wicquefort's translation appeared in Paris, 1656; the second, 'augmentée de plus d'un tiers, particulièrement d'une seconde partie contenant le voyage de Jean Albert de Mandeslo', Paris, 1659, and Leyden, P. van der Aa, 1719 (4 volumes in 2, folio). The present edition is that of Van der Aa with a new title-page. Dutch versions appeared 1651 (Amsterdam) and later; an English translation, London, 1662. Olearius travelled as secretary to the Duke of Holstein's Embassy to Russia, Tartary and Persia to open up trade relations—the first German expedition to Persia. His account greatly influenced European opinion of Russia in the 17th and 18th centuries. Brunet IV, 178; Graesse V, 18; Quérard VI, p. 478–479; Weber 288; Wilson 162.

£3,000–5,000

\$4,400–7,200
€3,900–6,400

0193

ORTELIUS, Abraham (1527-1598).
Theatrum Orbis Terrarum. Antwerp: Gielis
 Coppens van Diest, 1571.

2° (394 x 290mm). Engraved architectural
 title with the figure of Europe at the top
 and 53 double-page maps, all mounted on
 guards, text on recto. (Large brown stain
 in outer margin of first 8 leaves including
 title, lower outer corner of title partly torn
 away, hole in following two leaves, text
 on recto of plate 45 stained, text severely
 browned throughout, plates with several
 closed marginal tears, plates lightly browned,
 mainly marginal spotting, plates 32 and 45
 with brown stains, clean long tear along
 lower fold of map 7, clean long tear into
 image of plate 27.) Contemporary vellum,
 manuscript title on spine (spotted, corners
 bumped, front hinge broken but cords firmly
 holding).



SECOND LATIN EDITION OF THE 'FIRST ATLAS'. As Shirley states, 'For the first time ... all the elements of the modern atlas were brought to publication ... Through its launching, pre-eminence in map publishing was transferred from Italy to the Netherlands leading to a hundred years of Dutch supremacy in all facets of cartographical production'. Adams O-335; Van der Krogt IIIA, 31:002; Phillips 382; Shirley 122 (with the world map in his first plate, first state).

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

0194

PUGIN, Augustus (1762-1832) and Thomas
 ROWLANDSON (1757-1827), illustrators. *The Microcosm
 of London*. London: R. Ackermann, [1808-1810]. 3
 volumes, 4° (335 x 264mm). Half-titles, wood-engraved
 titles, engraved dedications, 104 hand-coloured aquatint
 plates by Bluck, Stadler and others after Pugin and
 Rowlandson. (Light offsets and a few spots and stains to
 plates, offsetting to text and some light browning in earlier
 part, some soiling of plate margins, scattered stains to a
 few leaves in vol. I, I3 of vol. III creased.) Contemporary
 diced Russia, covers with gilt-ruled and palmette borders,
 marbled endpapers and edges (rebacked preserving old
 spines, some scuff marks, corners rubbed). *Provenance*:
 Frederick Seymour Clark (bookplate).

EARLY ISSUE of this brilliantly conceived collaborative work
 between Pugin and Rowlandson, the former providing
 the architectural designs, the latter the 'artfully disposed'
 human figures on the plates. Newgate Chapel with 1801
 watermark; other plates watermarked 1807-08. Originally
 issued in 26 monthly parts. *Abbey Scenery* 212; Ray 33;
 Tooley 7.



(3)

£1,500-2,000

\$2,200-2,900
 €2,000-2,600

**Tratado dirigido
a los muy poderosos
Rey y Reyna nuestros
señores por el doctor
Alfonso ortiz canoni
go de Toledo.**



Emeroso si sería gra to a vuestras altezas mi seruiçio rey y reyna muy poderosos: delibere ser alo me nos algo prouecho so: si escriuiesse deste peligro. con que touo por biẽ nro señor despertar vue stros reales coraçones a su seruiçio: y examinar vuestra prudẽcia. **A**das quien puede lo que siente sin falta de zillo. tanto recelaua mas este atreu imiento mi pluma: quãto mayor es el negocio que mis fuerças. tengo crey do yo principes xpianissimos: q̄ mas claros ingenios exercitaran sus len guas: y afilaran sus pẽdolas para me morar este caso tan increyble. **P**ero no dexare como pudiere de forçar mi ingenio. Como no dera de bolar el Bomi: por que sirbe con alas mas li geras el neblí. Ca no puõ silẽcio a lu cano la maravillosa eloquẽcia de vir gilio. **A**dayormente que tengo por cierto: q̄ rentar las cosas arduas quie re animoso coraçon: y para el deseã do effecto da dios la perseverancia. **A**das justa cosa sería cierto poner en oluido perpetuo el nombre sacrile go de tan temerario agresor: que de aquel que por derar fama encendio el templo de diana en efeso. **A**das por ser tan digna de memoria la gozosa li

beracion de tan excelentissimo Rey: que sera poderoso reprimir mayor si lencio del que nos puõ el espanto de la nueua que primera hirio nras ore jas. y quien despues de vros natura les: no deseo conuertir se en lenguas: para dar gracias inmeãs a dios: y lo ores a su gloriosa madre. que la vigi lla de su limpia concepciõ fue intercef soza dela salud de todos vros reynos que biue con la vida de tan clementis simos reyes. y conuertio en gozo nue stras lagrimas. y reparo luego piado samẽte nra muy aparejada cayda cõ el esfuerço de su gracia salutifera. **Q**uod detestable pensamiento: o manos sa crilegas: o temerario coraçon enemi go de su patria. peligro dlas españas Cuchillo de su paz. que crimẽ no ven ce este tã excessiuo delicto: y cruel pa fficiduo. **Q**ue barbaro tã ageno de en tendimiento no amansara la real ma gestad. a qual sierpe pestifera no do mara la gracia de tanta clemencia. a que mostruosa fiera no reprimiera la benigna palabra de tã humanissimo Rey. **Q**ue total perdicion priuara nro tan maravilloso bien: si no velará los ojos piadosos de nra seõora sobre la salud de su tã deuotissimo Rey. Si no remediara el hijo de dios y suyo. Si las lagrimas deuotas tuyas rey na xpianissima no fuerã aceptas al fi jo de dios por su benigna madre. Si los votos y sospiros de vros pueblos no subierã falta el trono de su diuina clemencia. que obuiõ nro publico de trimiẽto. y con vna salud: restituyo tã ras: y subleuo nros coraçones cay dos cõ leuãtar nra cabeça real. **D**es pidera pues ya mis ignorãcias la ma teria tan grata a nros oydos. frutife ra a nra vida. y de grãde exẽplo a los

0195

ORTIZ, Alonso (1455–1503). *Cinco tratados*. Seville: Compañeros alemanes (Johann Pegnitzner, Magnus Herbst and Thomas Glockner), 1493.

Chancery 2° (299 x 205mm). Collation: a–e⁸ f^o g–k⁸ l–n⁶ (a1r title, verso blank, a2r–f tracts I–IV, g1r blank, g1v tract V, n6v colophon). 100 leaves. Incipit printed in red, printer's device below colophon, woodcut ornamental initials. 42 lines, single and double column. Type: 1:165(155)G, 5:98G. (Faint dampstain at extreme upper margin in 4 leaves, 2 minor marginal tears.) 19th-century black morocco-backed boards gilt, spine lettered in gilt, red edges (very minor rubbing at extremities). *Provenance*: very occasional early marginal annotation — Pedro José Pidal y Carniado, Marqués de Pidal (1799–1865; then by descent to his grandson Roque Pidal y Bernaldo de Quiros, 1885–1960; 3 successive bookplates); 19th-century notes on the texts tipped in or loosely inserted.

FIRST EDITION OF A RARE WORK OF EUROPEAN-AMERICANA, CONTAINING ONE OF THE EARLIEST ALLUSIONS TO THE DISCOVERY OF AMERICA. In an address to Ferdinand and Isabella after the conquest of Granada in 1492, Ortiz proclaims their greatness heralded around the world, 'even in the distant Indies' (f.40r [Latin] and 43v [Spanish]). Ortiz delivered the oration in December 1492, just weeks before Christopher Columbus's return and report of his discovery of the New World. By the time the present edition was printed in 1493, only 2 other printed references had appeared in Spain, the exceedingly rare Barcelona and Valladolid editions of the Columbus letter.

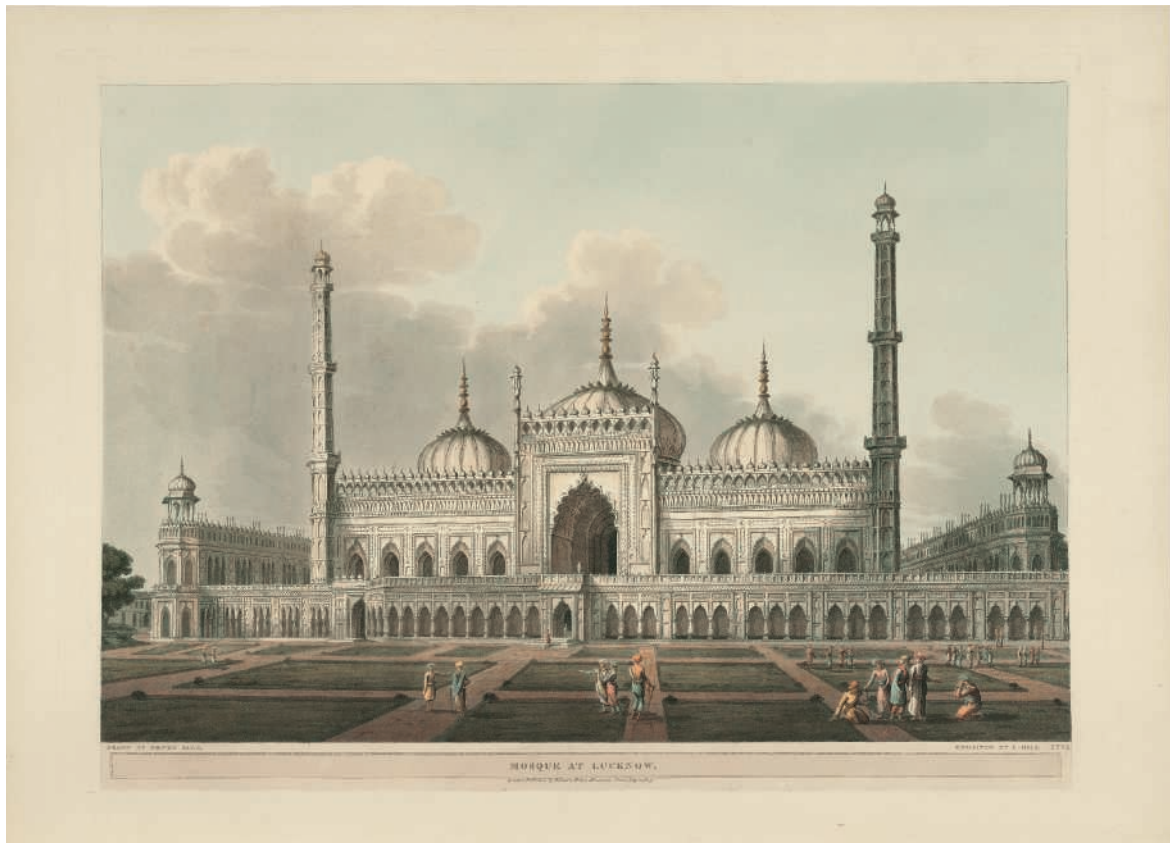
Ortiz was a Spanish humanist, canon of the Cathedral of Toledo, and chaplain at the royal court. The other tracts contained here concern a near-fatal assassination attempt on Ferdinand by a madman at Barcelona in December 1492; a consolation for the recently widowed Isabella of Portugal, eldest daughter of Ferdinand and Isabella; letters defending the pre-eminence of Toledo over Granada; and a reply in a long-running debate with Juan Ramírez de Lucena ostensibly about heretical teachings but as much a battle for position in royal favour, a battle Ortiz ultimately won.

After a 3-year hiatus of printing activity at Seville, a partnership of four Germans established a press there at the order of Queen Isabella in 1490. One member of the partnership, Paul of Cologne, withdrew or died in 1493 and the present edition is the first issued by the smaller partnership and with a redesigned device. IN FINE CONDITION AND RARE ON THE MARKET, with no copy recorded at auction in over 75 years; not in the Bavarian State Library. H 12109; BMC X 35; CIBN O-66; IBE 4225; Haebler(BI) 503; HARRISSE(BAV) 10; Palau 205584; Sabin 57714; Salva 2365; Goff O-106.

£120,000–160,000

\$180,000–230,000

€160,000–210,000



0196

SALT, Henry (1780–1827). *Twenty Four Views taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt*. London: William Miller, 1809. Atlas volume, broadsheet 2° (760 x 560mm). Aquatint title incorporating dedication, printed in sepia, 24 hand-coloured aquatint plates by D. Havell, J. Hill and J. Bluck, supervised by Robert Havell, after Salt, on thick Whatman paper with watermarks of 1806, mounted on guards and interleaved throughout, these watermarked 'Ruse & Turners 1805', the two Egyptian plates still with good margins. (Title with faint spotting and marginal soiling, plate 23 'View of Grand Cairo' with spotting in sky, a few other plates with minor insignificant marginal spotting.) Modern half calf over contemporary marbled boards, contemporary large dark-red morocco gilt label on upper cover; modern blue cloth case. *Provenance*: John Towneley (of Towneley Hall, Lancashire; engraved armorial bookplate) — Robert and Maria Travis (booklabel; sold at Sotheby's 26 May 2005, lot 248).

FIRST EDITION. A VERY FRESH, CLEAN COPY OF THE COMPLETE SET OF SALT'S VERY FINE LARGE FORMAT VIEWS. Salt visited the Cape, India, and the Red Sea. In Calcutta, the party was entertained by the Governor-General, Marquis Wellesley (the dedicatee of the present work) and then travelled to Benares, Lucknow, Ceylon and Madras. Salt then explored the Red Sea, returned to Bombay and Poona, to the Red Sea again, before making an extensive excursion into the Abyssinian highlands, here represented by six views. Contemporary advertisements make clear that the work was designed to be similar in size and presentation to the plates of Thomas and William Daniell's great work, *Oriental Scenery* (1795–1808): the undoubted artistry of Salt and his engravers has ensured that this work is a worthy successor. A quarto text volume, with the same title, was published by Miller in the same year. Cf. *Abbey Travel* II, 515 (late issue with text volume); Tooley 440 (the text 'is not important and the work is usually to be found without it').

£20,000–30,000

\$29,000–43,000

€26,000–39,000

SAINT-NON, Jean Claude Richard, l'abbé de (1727-1791). *Voyage pittoresque ou description des royaumes de Naples et de Sicile*. Paris: de l'Imprimerie de Clousier, 1781-1786.

4 volumes bound in 5, 2° (504 x 316mm). Half-titles, 5 titles with engraved vignettes by Augustin de Saint-Aubin, Pierre-Philippe Choffard and Varin, after Jean-Honoré Fragonard and Duplessi-Berteaux, letterpress sectional titles, engraved dedication by and after Saint-Non, 389 engraved plates, maps and plans by Claude-Augustin Duflos, Le Roy, Prévost, Saint-Non, et al. after Fragonard, Jean-Pierre-Louis-Laurent Houel, Hubert Robert, Saint-Non, et al. (as called for in Blackmer) including the 14 plates of *doubles médailles* in volume IV, double-page plate of *Fragment de la Carte Theodosienne* in vol. III, 116 engraved illustrations and head- and tailpieces, 24 of which hand-coloured. (Lacking engraved folding table in vol. I, occasional light spotting, mainly marginal, some light soiling, very occasional browning and a few scattered stains, repaired tear to margin of second unnumbered plate in vol. I, unnumbered plate of priapic bronzes in vol. II mounted on guard, plate 83 in vol. III with extended outer-margin, some leaves lightly creased in vol. V.) Contemporary speckled calf, spines decorated in gilt, red edges, marbled endpapers (some scuffing and rubbing to extremities, some spine ends lightly chipped, some joints lightly splitting). *Provenance*: G. Grappe (bookplate in vol. I).



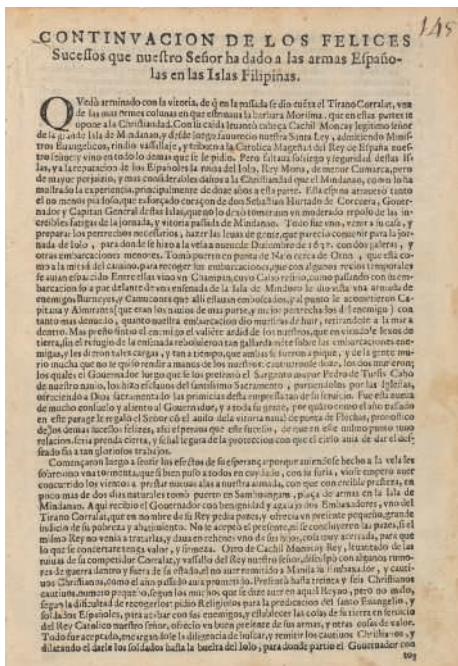
FIRST EDITION, FIRST ISSUE OF THIS MASTERPIECE OF FRENCH 18TH-CENTURY PUBLISHING. with plates 84-88 in vol. III numbered 24, 11, 12, 24bis and 13 respectively; it is complete with the unnumbered plate of priapic bronzes in volume II (according to Blackmer, this was suppressed by the King of Naples). This survey of the topography and archaeology of southern Italy includes one of the first descriptions of the ruins of Herculaneum, Pompeii and Paestum. Berlin Kat. 1904; Blackmer 1473 (vol. I with plate 98 not used instead of 65 as in this copy); Brunet V, 55-56; Cicognara 2708; Cohen-De Ricci 928-930; Reynaud 482-484; Soultait *18th century* 164.

(5)

£10,000-15,000

\$15,000-22,000

€13,000-19,000



[VERA, Melchor de (1585-1646)?] *Continuacion de los felices sucessos que nuestro Señor ha dado a las armas Españolas en las Islas Filipinas*. Madrid: Catalina del Barrio, 1639.

2° (294 x 210mm). 3ll, drophead title. (Tear resultant from disbinding just into text at top of first leaf, occasional faint marginal soiling.) Disbound. *Provenance*: ink manuscript foliation (indicating excision from larger bound volume of pamphlets).

EXTREMELY RARE PAMPHLET WITH NEWS FROM THE PHILIPPINES, mainly from Mindanao and Jolo islands, regarding piracy, defences and current situation of the islands. UNRECORDED AT AUCTION (ABPC/RBH); ONLY TWO COPIES CAN BE TRACED IN INSTITUTIONS (BL and Lily Library). Palau suggests Melchor de Vera, Jesuit missionary and engineer, as the author. In 1635, de Vera was responsible for the construction of Fort Pilar, in modern-day Zamboanga City, in order to repel Muslim raids from the Sultanate of Sulu. Palau 60671.

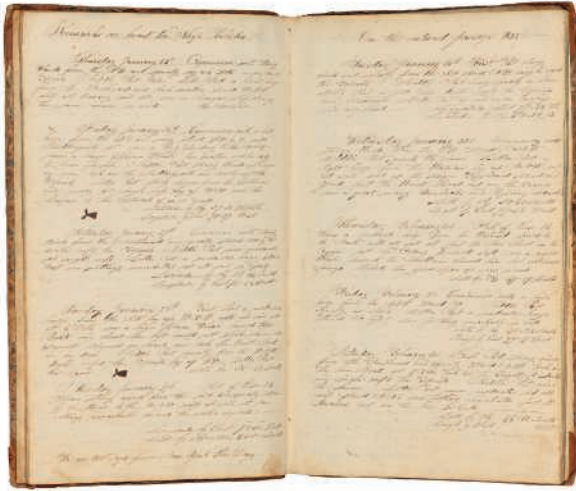
£2,000-3,000

\$2,900-4,300

€2,600-3,900

e199

[WHALING] – MANUSCRIPT LOG of Obediah G. Chase, aboard the *Helvetia*, Hudson, New York, and at sea [Atlantic, South Pacific], 21 October 1837 – 16 June 1839, 12 whale stamps and 2 sketches, 116 written pages, folio (350 x 213 mm). (A few tears repaired, pages excised at end.) Contemporary half calf.



The *Helvetia* sailed out of the small whaling port of Hudson, New York, on the 17 October 1837, passing around Cape Horn and into the South Pacific. After stopping en route in February 1838 on Chile's Mocha Island – the home waters of the albino sperm whale Mocha Dick, inspiration for Melville's *Moby-Dick*, killed the same year the *Helvetia* moored at Mocha – she made port in Tahiti and New Zealand. Reports of trading in Tahiti – ‘very dear’ – and periods spent cleaning and re-rigging the ship around New Zealand fill the entries when there is nothing to report of whales; Chase's account highlights the anxieties attendant on such voyages. After a period without even a sighting, he notes on 21 June 1838 that ‘We are 8 months from New York this day with only 300 bbls oil, and want to get some more very much’. On the 4 July, he records: ‘We celebrated the day by firing 2 guns and setting the colours. So ends, all hands very anxious to see some whales’. Thankfully, the *Helvetia* ran into ‘greasy luck’ in the autumn of 1838, and nearly filled their hold with oil – a gale around Cape Horn was the only significant obstacle encountered on the return home. The same luck that had earlier ensured the rescue of a man overboard on 21 January 1838 held, and the *Helvetia* returned with a full cargo of 350 barrels of sperm oil, 2,350 barrels of whale oil, and 21,000 pounds of whale bone. With further entries relating to Obediah G. Chase (1812–1884). Starbuck 342.

£5,000–8,000

\$7,300–12,000
£6,500–10,000

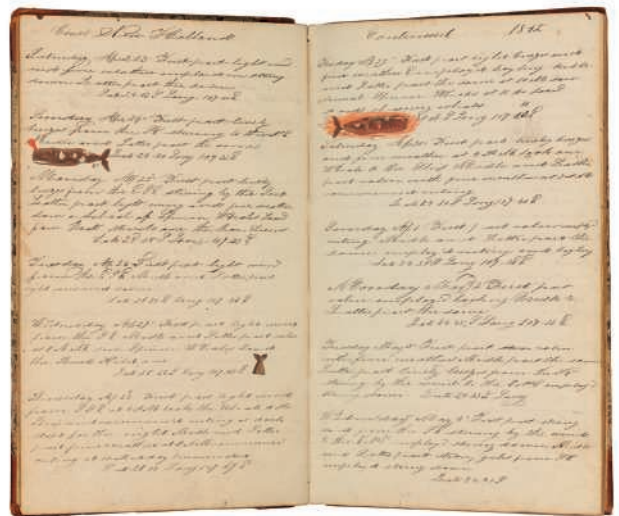
e200

[WHALING] – MANUSCRIPT LOG of Captain Francis Fisher, aboard the *Swift*, New Bedford and at sea [Indian Ocean, Pacific], 22 December 1841 – 11 May 1845, 137 whale and ship stamps, 398 written pages, folio (350 x 210mm). (Scattered excisions.) Contemporary half calf.

Captain Fisher pilots the *Swift* from New Bedford towards the Indian Ocean, stopping at the Cocos (Keeling) Islands, where all hands are employed baking and storing meat to replenish supplies, before pushing further east, whaling off New Holland in 1842. He sails past the Navigator Islands (Samoa), along the Equator and up to the waters off Japan, encountering heavy weather. Having cruised back to Hawaii for the second time in the voyage, Fisher records ‘Four men down with the Scurvy’ on the approach to the islands (8 October 1844). Descriptions of chasing whales in longboats and details of the progress of the *Swift* through the Tropics are interspersed with more personal entries; on the advent of the new year 1843, for example, Fisher is in reflective mood – ‘I acknowledge my sins and imperfections are many ... and pray God to be merciful to me a sinner’ – and apparently using the ship's log as something resembling a confessional. Starbuck 374.

£5,000–8,000

\$7,300–12,000
£6,500–10,000



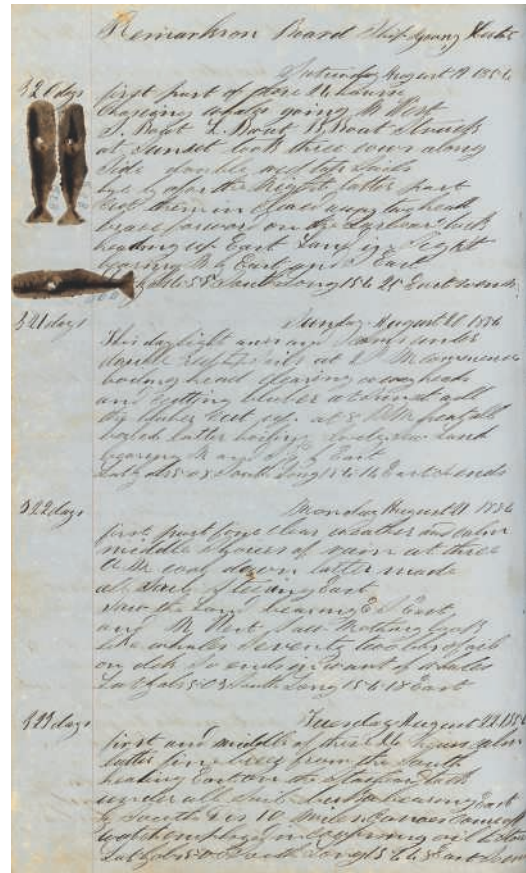
€201

[WHALING] – MANUSCRIPT LOG of Captain Peter G. Smith, aboard the *Young Hector*, New Bedford and at sea [Atlantic, Pacific, South China Sea], 6 October 1853 – 29 May 1857, 88 whale stamps, 39 whale tail drawings along with 3 anchors and 2 coffins, 508 written pages, folio (340 x 210mm). Contemporary half calf.

AN IMPORTANT LOG RECORDING LIFE ON THE SOUTH PACIFIC ISLANDS. After rounding Cape Horn, the *Young Hector* plied the waters of the South Pacific, cruising from Samoa on to the Solomon Islands before sailing by Papua New Guinea, New Zealand, Australia, the Moluccas, Indonesia, through the South China Sea and up to Japan. Most striking are the anecdotes recorded by Smith, her captain, from these – then little-known – isles. Off the coast of the Solomon Islands, the *Young Hector* is approached by members of the native tribes, who come in canoes in the hopes of trading with the whalers. The majority of the voyage is spent hunting around Papua New Guinea, where a presumably-unfortunate end comes to two crewman who decide to jump ship when anchored at Gower Harbour – they are not mentioned again in the log, whilst the two fellows who absconded with them decide to return to the safety of the ship. One of them, crewman Donahue, eventually succeeded in his flight, when the ship anchored at Guam in 1855. Unusually, there is a particularly full log of named crewmen included, with their positions on board recorded. The *Young Hector* was built near New Bedford in 1853 at the expense of \$50,000 and weighing 411 tonnes; Smith records her first voyage here. She would later be the subject of a painting by William Bradford (1823–92), born and raised across the harbour from New Bedford, and noted for his commissions for local mariners. Starbuck 504, 550.

£5,000–8,000

\$7,300–12,000
€6,500–10,000



€202

RAYNALL, Guillaume-Thomas (1713–1796). *Atlas portatif pour servir à l'intelligence de l'histoire philosophique et politique des établissemens et du commerce des Européens dans les deux Indes*. Amsterdam: Ernest van Harreveldt and Daniel Jean Changuion, 1773.

4° (267 x 200mm). 47 hand-coloured maps, most engraved by J. van Schley after J. N. Bellin, numbered 1 to 40 with 7 bis plates, some double-page and folding, all mounted on guards. Contemporary calf (rebacked preserving old spine label, board edges rubbed, corners worn). *Provenance*: R.H. Johnstone (20th-century bookplate).

AN ATTRACTIVE COPY OF A SCARCE ATLAS, intended to accompany the *Histoire philosophique et politique ... des Européens dans les deux Indes*, first published by abbé Guillaume-Thomas Raynal in Amsterdam in 1770. The double hemisphere world map is by and after A.V. Krerelt and dated 1773. The only other cartographer to be identified is Bellin; his maps, when dated, are much earlier. For example, the Canary Islands bears a 1746 date, West Tartary 1749 and Indoustan 1752. Individual map titles are given in both French and Dutch. cf. Brunet IV, 1126.

£1,500–2,500

\$2,200–3,600
€2,000–3,200



19TH- AND 20TH-CENTURY BOOKS

€203

CASANOVA DE SEINGALT, Giacomo Girolamo (1725-1798). *The Memoirs... now for the first time translated into English*. [London:] Privately printed [by Nichols for Leonard Smithers and Robson & Karlake], 1894.

12 volumes, 8° (222 x 139mm). 94 engraved plates after Jules-Adolphe Chauvet. (Occasional light soiling and spotting, occasional light wear to deckle edges.) Uncut in full red straight-grained morocco by Wallis for Robson & Co, with stamp, spines richly gilt in compartments with raised bands, titled directly in gilt, covers with gilt triple-fillet border, gilt edges (extremities lightly rubbed); housed in six cloth slipcases. *Provenance*: J.B. Rund (bookplate, the same design stamped in blind on the front covers) — The Erotica Library of Tony Fekete, sold as lot 46 in our sale on 18 November 2014.

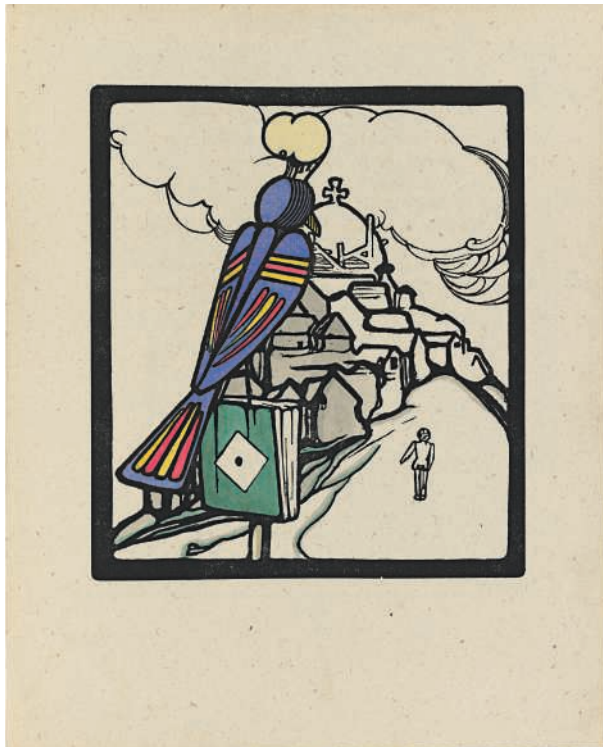


ONE OF 50 LARGE-PAPER COPIES OF THIS LANDMARK OF EROTIC LITERATURE, EXTRA-ILLUSTRATED WITH PLATES BY CHAUVET. Deluxe copies of this edition were bound with a selection of erotic engravings by Barrault after Jules-Adolphe Chauvet (1828-c.1906). These were produced for a French edition of the 1870s, where the complete suite comprises 102 plates. In deluxe copies of this English edition the number always varies; for instance the copy in the British Library's Private Case is bound with 98 plates. This translation by Arthur Machen (1863-1947) expands the very rare six volume English translation published by H. Neuhoff in 1863. Mendes 91; *The Private Case* 341.

(12)

£3,000-5,000

\$4,400-7,200
€3,900-6,400



€204

CRAIG, Edward Henry Gordon (1872-1966). *Book of Penny Toys*. Hackbridge: at the Sign of the Rose, 1899.

4° (323 x 258mm). Title with woodcut illustration, partly hand-coloured, 20 woodcut plates by the author, all hand-coloured, woodcut illustrations, most hand-coloured. (Hole in margin of text of 'Dove Cot', text of 'The Mill' with faint white stains.) Original buckram-backed pictorial hand-coloured boards (spine lightly soiled, boards lightly spotted, rear hinge split at bottom of spine).

ONLY EDITION OF A VERY ATTRACTIVE FIN DE SIÈCLE BOOK, number 227 of 500 copies. The son of Ellen Terry, Gordon Craig had been a highly successful young actor before being introduced to woodcutting by the artists James Pryde and William Nicholson. According to Benezit, his *Book of Penny Toys* 'is now recognized as a significant landmark in the development of British book design.' The artist himself made the strange decision to destroy 250 of the 500 copies to avoid the chore of colouring. In fact, he only coloured about 100 of the surviving 250 before passing the remaining sets to Jess Dorynne who completed the colouring for the printer.

£3,000-5,000

\$4,400-7,200
€3,900-6,400

€205

GOWIN, Emmet (b.1941). *Concerning America and Alfred Stieglitz, and Myself*. Richmond, Virginia: [self-published,] 1965.

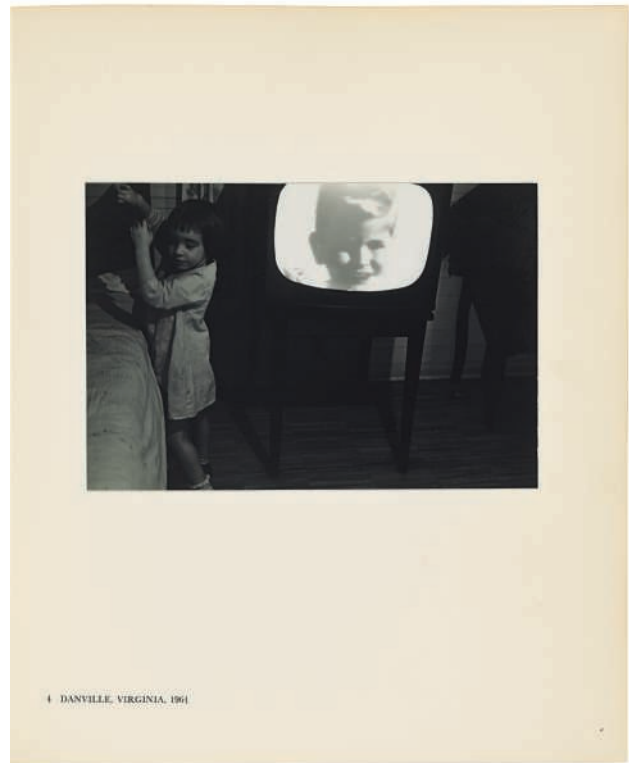
2° (294 x 270mm). Complete with 14 vintage gelatin silver prints, all but one c.175 x c.117mm. or the reverse, the other 121 x 80mm, mounted recto only on card with printed captions. (Prints number 3 and 6 silvering lightly near the edges, print 14 with an area of browning in sky.) In the original printed card covers (edges and spine yellowed, light wear at the extremities, Gowin's name faintly penned on the spine). *Provenance*: Emmet Gowin (presented to:) – Jewett Campbell (1912–1999, painter; by descent to the consignor).

ONE OF THE RAREST IMPORTANT 20TH-CENTURY PHOTOBOOKS. ONLY 100 COPIES MADE, THIS ONE SIGNED BY THE PHOTOGRAPHER ON THE FRONT COVER, 'May 1965 Emmet Gowin', and presented to the American painter Jewett Campbell, Gowin's teacher at the time, and later a friend and colleague. Gowin made this, his first book, while still a student at Virginia Community College. Writing about it later Gowin remarked: 'from the beginning I wanted to make pictures so potent I would not need to say anything about them' (*Emmet Gowin*, New York: 1976). These early images, made between 1963 and 1964, have rarely been anthologized since. 'This youthful homage is probably at least as much about America and the seductive power of photography as it is about Stieglitz'; 'Gowin was already ambitious enough to make his book's cover another homage, this one to the original French edition of Frank's *The Americans*' (*101 Books*), pp.172–73.

£5,000–8,000

\$7,300–12,000

€6,500–10,000



*206

HUGNET, Georges (1906–1974). *La Carte Surréaliste*. First series. Paris: 1937.

(515 x 660mm sheet; c.90 x 140mm each postcard). Full undivided sheet of 21 postcards printed on black and white paper and numbered 1 to 21 each with 'Post Card', 'Printed in France' and with the names of the authors, titles, and 'la carte surréaliste garantie' stamped on verso. (Right edge of sheet lightly creased, very light stains affecting one postcard.) Sold within passepartout in a black frame.

THE UNDIVIDED SHEET OF THE FIRST SERIES OF 21 SURREALIST PICTURE POSTCARDS. RARE IN THIS UN CUT CONDITION. The work comprises mostly unpublished contributions by Marcel Duchamp, André Breton, Pablo Picasso, Paul Eluard, Max Ernst, Yves Tanguy, Oscar Dominguez, Dora Maar, Roland Penrose, Joan Miró, Hans Arp, Salvador Dali, Marcel Jean, René Magritte, Man Ray, Meret Oppenheim, Jacqueline Breton and Hugnet himself. One of c.250 sets. Cocoran Gallery, *L'Amour fou: Photography and Surrealism*, figs. 184, 190.

£5,000–8,000

\$7,300–12,000

€6,500–10,000



*207

IRELAND – THE PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC. *Poblacht na h Eireann. The Provisional Government of the Irish Republic to the People of Ireland*. [Dublin: Christopher Brady, Michael Molloy and Liam O'Brien, 23 April 1916].

Printed in a variety of types on a single sheet, text size 734 x 461mm, paper size 760 x 508mm. (Minor smudging, offsetting and soiling, horizontal and vertical creasefolds, approx. sixteen very small holes mostly concentrated at crossfolds, affecting some 7 letters.) Framed and glazed.

THE ORIGINAL PROCLAMATION OF THE IRISH REPUBLIC, whose public reading by Pádraig Pearse outside the General Post Office on Sackville Street (now O'Connell Street) on Easter Monday 1916 marked the beginning of the Easter Rising. The text, which is thought to have been composed by Pearse, with contributions by James Connolly and Thomas MacDonagh, is effectively the foundation document of modern Ireland. It is striking for a number of features, beginning with the equal placing of Irish men and women from the first line, the invocations of God and Ireland's 'dead generations' and the situating of the 1916 rising within the 300-year history of the Irish struggle for independence; the guarantees of 'religious and civil liberty, equal rights and equal opportunities to all its citizens' and the pursuit of 'the happiness and prosperity of the whole nation and of all its parts' present a remarkable vision of a new Republic, and voice concepts which remain at the heart of modern Irish political discourse.

The Rising itself, led by members of the Irish Volunteers under Pearse and by Connolly's Irish Citizen Army, lasted for six days from Easter Monday, with fighting principally concentrated in Dublin, although other parts of Ireland saw isolated actions. In the midst of World War One, the British responded with a declaration of martial law and massive troop reinforcements, backed with field artillery and shelling from a naval patrol vessel, the *Helga*, on the Liffey. Facing vastly superior numbers, Pearse issued an order for the unconditional surrender of all companies on Saturday 29 April. Within weeks, all seven of the signatories to the Proclamation (together with eight other leading Republicans) had been executed under martial law – James Connolly whilst tied to a chair, his ankle having been shattered by a bullet in the fighting.

The story of the printing of the Proclamation in Liberty Hall on Easter Sunday is an integral part of the history of the Rising. According to an account by Michael Molloy, he was sent for by James Connolly on Good Friday, together with the printer

Christopher Brady, and a second compositor, Liam O'Brien, and informed that 'he wanted us to turn out a Bill for Easter Sunday that would be in the nature of a Proclamation, but that we would have to get suitable type for it and he would bear the expenses' (statement to the Bureau of Military History, 1952); elsewhere Molloy noted Connolly's instruction that its appearance should be similar to that of an auctioneer's notice. With some difficulty, a stock of Double Great Primer was obtained from West's of Capel Street. Typesetting and printing began at 11am on Easter Sunday, using a Summit Wharfedale Stop Cylinder Press which had been set up in the basement of Liberty Hall (the headquarters of Connolly's Irish Transport and General Workers' Union) in order to produce Connolly's newspaper, *The Workers' Republic*. Because of the limited type stock it had to be printed in two halves: even then, a shortage of type led to a number of improvised expediences, visible in the C of 'REPUBLIC', converted from an O, an E in 'THE PEOPLE', converted from an F, and a shortage of the letters e and t in the third paragraph, leading to their replacement principally with type from an incongruous gothic font, identified by the author of the Typefoundry blog as Tudor Black produced by the Edinburgh typefounders Miller & Richard; elsewhere individual letters, and the signature line, were supplied from the De Vinne type used for *The Worker's Republic*. In the face of such difficulties, work was necessarily slow, and printing of the reported 1,000 copies (out of 2,500 originally projected) was not completed until 'about midnight on Easter Sunday night', according to Molloy. The forme bearing the lower half-sheet of type was apparently found intact on the press when British soldiers entered Liberty Hall on 27 April, and a few half-sheets printed as souvenirs are known to survive.

The present copy bears all of the typographical idiosyncrasies which are characteristic of the original printing of the Proclamation (in addition to those mentioned above, there is an inverted e in the first line of the last paragraph): it is however free of the dust-soiling, marked smudging and faint ink transfer evident in a number of surviving examples, and its crisp folds and the unusually clear off-setting of the ink suggest that it was folded immediately after printing. Of the approximately 1,000 copies originally printed, the great majority were evidently destroyed in the chaotic events of Easter week – indeed, on 11 May the Dublin Metropolitan Police reported difficulty in locating any complete copy. Only approximately 50 copies are thought to survive today, of which 12 are in public collections: eight in Dublin, one in Belfast and three in the USA.

£150,000–220,000

\$220,000–320,000

€200,000–280,000

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN : In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

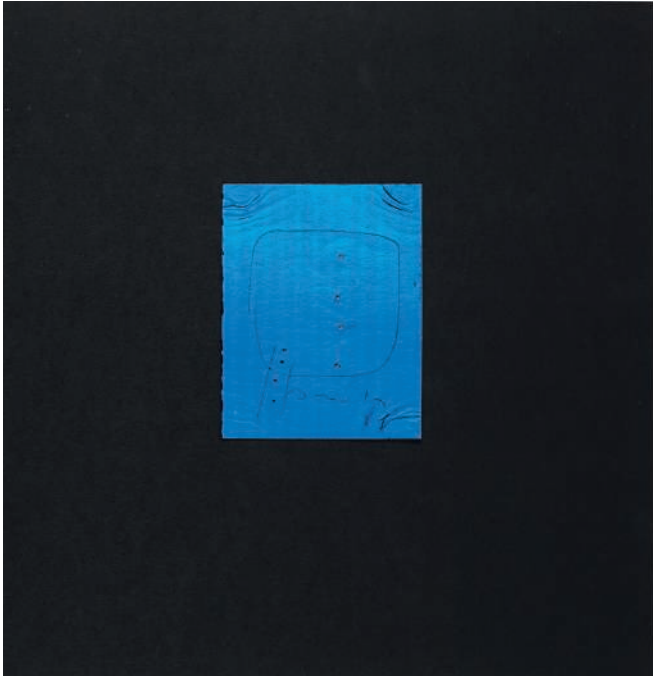
The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,
SEAN Mac DIARMADA, THOMAS MacDONAGH,
P. H. PEARSE, EAMONN CEANNT,
JAMES CONNOLLY. JOSEPH PLUNKETT.



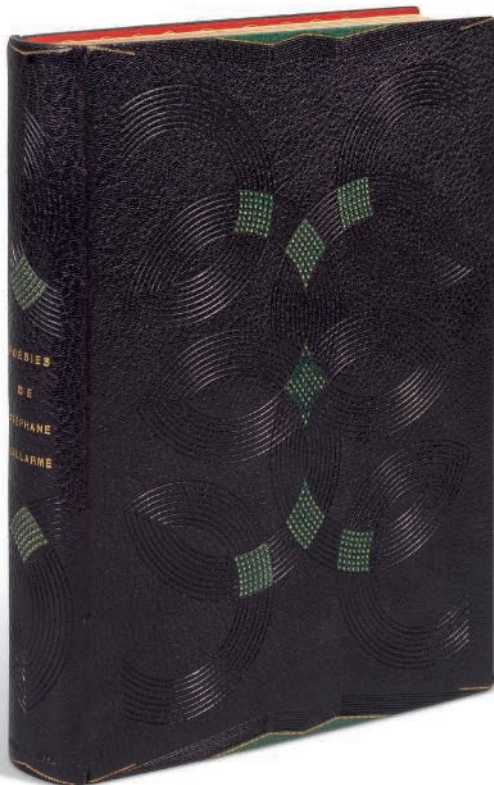
€208

La Lune en Rodage. Basel: Carl Laszlo, Editions Panderma, 1960. 2° (323 x 330mm). 63 original artworks including a bas-relief on front cover, prints, photographs, tipped in sheets of printed text and music (some works varying from book to book) by various artists including Lucio Fontana, Piero Manzoni, Enrico Castellani, Bruno Munari, Man Ray, Eugène Ionesco, Jean Arp, Arman, Carl Laszlo, Bazon Brock, Otto Piene, Hundertwasser and others, 54 signed by the authors, with loose errata slip. (Faint spotting on some sheets with printed text.) Original boards imitating wood with small metal bas-relief by Gio Pomodoro on upper cover, canvas spine with woven lettering and screws (spine detached and somewhat worn, some rubbing to extremities and light soiling).

A RARE LIMITED EDITION OF A PORTABLE COLLECTION OF POST-WAR AND CONTEMPORARY ART WITH SOME UNIQUE ARTWORKS INCLUDING FONTANA'S BALL-POINT DRAWING. This copy is no. 24 of 150 copies and the first of the *La Lune en Rodage* series of books (there were also 65 *hors commerce* printed). The work was printed in three volumes published in 1960, 1965 and 1977 containing a total of approximately 180 art pieces which provide an account of the artistic avant-garde scene between the 1950s and 1970s. The art works were gathered by Carlo Laszlo and included the greatest artists of the time who contributed with important pieces, often marking a turning point in their production and carriers: Enrico Castellani's work for example is his first documented graphic work and Piero Manzoni's multiple *Achrome* is the only one produced by the artist. Lucio Fontana's work is a unique one which varies from book to book.

£15,000-20,000

\$22,000-29,000
€20,000-26,000



€209

[MATISSE] — MALLARMÉ, Stéphane (1842-1898). *Poésies. Eaux-fortes originales de Henri-Matisse*. Lausanne: Albert Skira & Cie., 1932.

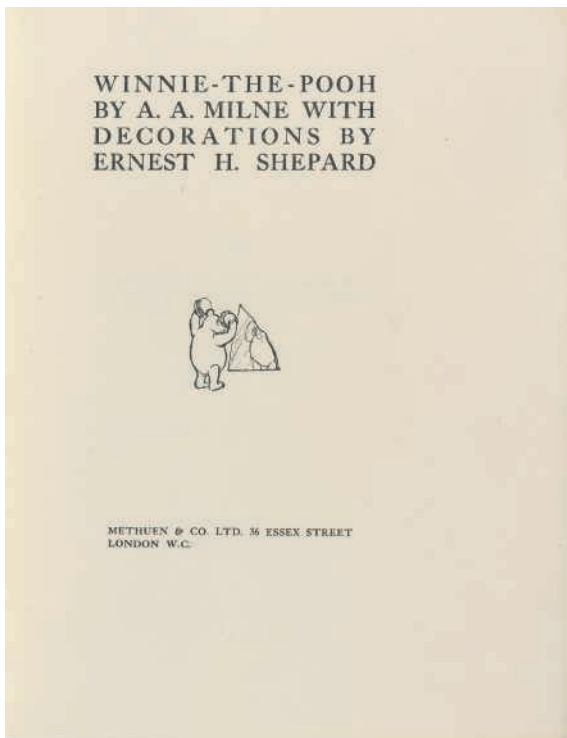
4° (326 x 240 mm). Original drawing signed and dated by Henry Matisse, suite of 29 plates on *japon* with *remarques* in black, suite of 29 plates on *chine* with *remarques* in black and 3 extra *refusées* plates. FINELY BOUND BY J. ANTHOINE LEGRAIN: black morocco tooled in gilt and blind, sides with interlocking circles, gilt tooled green morocco onlays with gilt dots at intersections and at top and bottom, flat spine similarly tooled, lettered in gilt and blind, pastedowns of red calf tooled in gilt with stylized flower heads with green morocco onlay centres, burgundy reversed calf endpapers, gold speckled paper endleaves, all edges gilt; preserved in a cardboard chemise with black leather label in a coordinating slipcase and with its original wrappers (chemise and slipcase with faint signs of rubbing, one corner a touch rubbed).

AN EXTREMELY RARE COPY ON MANUFACTURE IMPERIAL JAPAN PAPER. THIS COPY NO. 3 OF ONLY 5 COPIES WITH AN ORIGINAL DRAWING SIGNED BY MATISSE IN 1928, A SUITE ON JAPON WITH REMARQUES IN BLACK, A SUITE ON CHINE WITH REMARQUES IN BLACK AND 3 EXTRA REFUSÉES PLATES. 'Matisse pushed simplicity and linearity to the extreme in the exquisite etchings for this publication. With this 1932 volume and Picasso's *Les Métamorphoses* of 1931, Albert Skira published consecutively two of the greatest artists' books of the century' (*Artists' Books in the Modern Era*). Castleman p. 92; Duthuit 5; Garvey 196; *Artists' Books in the Modern Era* 101; *From Manet to Hockney* 95.

£70,000-100,000

\$110,000-140,000
€91,000-130,000





€210

MILNE, Alan Alexander (1882-1956). *Winnie-the-Pooh*. London: Methuen, 1926.

4° (223 x 175mm). Illustrated by E. H. Shepard, with folding map. (Some staining to endpapers.) Original cloth-backed boards; dust jacket (chip at head of spine, other small chips and tears, some dust soiling).

FIRST EDITION, LIMITED ISSUE. Number 105 of 350 copies printed on hand-made large-paper, signed by Milne and Shepard.

£2,000-3,000

\$2,900-4,300
€2,600-3,900

€211

[POTTER, Beatrix (1866-1943), illustrator] — WEATHERLY, Frederic E. *A Happy Pair*. London: Hildesheimer & Faulkner; New York: Geo. C. Whitney, [1890].

16° (120 x 101mm). Chromolithographic title and 6 chromolithographic illustrations on card by Beatrix Potter, each monogrammed H.B.P. Original chromolithographic stiff wrappers illustrated by Potter, stitch bound with white silk cord with original blue tassels, gilt edges (spine ends split with some loss, some light soiling and few tiny stains, small scuff mark to top margin and corners lightly bumped). *Provenance*: W. Whiteley (bookseller's ticket).

FIRST AND ONLY EDITION OF THE FIRST BOOK ILLUSTRATED BY BEATRIX POTTER. In her journal for May 1890, Potter gives an account of her efforts to have some of her Christmas card designs published, including a visit to Hildesheimer & Faulkner. Her first step was to send six of her designs (featuring Benjamin Bouncer) to Marcus Ward, who shocked her by sending them back by return post. 'Following a suggestion from her brother, she sent some of her rabbit drawings to Hildesheimer & Faulkner, a greetings-card publisher, who to her amazement and delight sent her a cheque for £6 by return, with a request for more' (Judy Taylor, *The Artist and Her World*, p. 17). These pictures comprise her first published work: both as a series of separate chromolithographed prints and also as a work issued in book form, supplemented with verses by the prolific Victorian song-writer, Frederic E. Weatherly. Potter is only identified by her initials, 'H.B.P.' See *Journal* (London, 1966), pp. 203-206; Laurie Deval, 'The Bibliography of Beatrix Potter,' in: *The Book Collector*, Winter 1966, pp. 454-459 (where the V & A copy is described as the only copy known); Quinby, p. 115; V & A 1765.

£10,000-15,000

\$15,000-22,000
€13,000-19,000



0212

[POTTER, Beatrix (1866–1943), illustrator] — WEATHERLY, Frederic E. *Our Dear Relations*. London: Hildesheimer & Faulkner, [c. 1893].

Oblong 12° (103 x 136mm). Chromolithographic title and 6 chromolithographic illustrations on card, 4 by Beatrix Potter and the remainder by West. (Few faint spots, 2 leaves detached.) Original chromolithographic stiff pictorial wrappers, stitch bound with white silk cord, gilt edges (extremities and corners rubbed, spine split with some loss but still holding in center, some light creasing around punch holes, faint soiling, lacking tassels.) *Provenance*: ‘With love from Sam Gilling’s sister’ (ownership inscription on verso of front wrapper).

EXTREMELY RARE. As with *A Happy Pair* (see preceding lot), the verses were supplied by Frederic E. Weatherly and the book dates from the early 1890s when Potter supplied the greetings card firm of Hildesheimer and Faulkner with designs. The two illustrations for ‘The Guinea Pigs’ Supper’ and two illustrations for ‘The Cat at the Ball’ were each printed as pairs of greetings cards: ‘A bright and happy Christmas’ and ‘A bright and happy New Year’. Only 2 copies are recorded in ABPC/AE, not in Quinby, Linder, nor V & A. In 1997 the copy from the Doris Frohnsdorff collection sold at Christie’s was noted as being ‘one of only three copies known to exist (of the remaining two, one is incomplete).’

£15,000–20,000

\$22,000–29,000
€20,000–26,000



0213

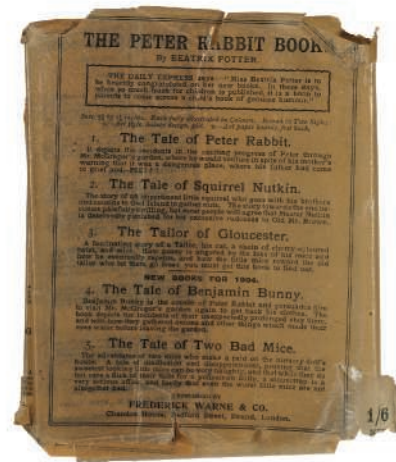
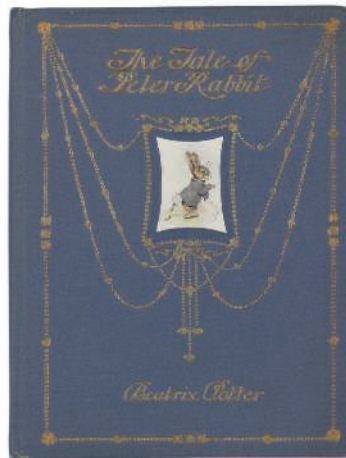
POTTER, Beatrix (1866–1943). *The Tale of Peter Rabbit*. London and New York: Frederick Warne, [1904].

16° (136 x 105mm). Text ends on p. 85. 27 full-page coloured illustrations, line drawing on title, double-page coloured endpapers [Linder Designs 2–3]. Original blue cloth gilt, small coloured figure of Peter Rabbit laid onto front cover, gilt edges, glassine dust-jacket (jacket torn with losses to blank areas, some edge wear, but preserving price on spine, and the advertisements on back and inner flaps).

FIRST EDITION, EIGHTH PRINTING, DE-LUXE BINDING WITH DUST-JACKET. The 8th printing was the biggest, consisting of 20,000 copies. However, examples in de luxe bindings, and with a surviving glassine dust-jacket, seldom appear. The jacket is plain on the front and has only the 1/6 price at the base of spine but carries advertisements for ‘Peter Rabbit Books’ on the inner flaps as well as the back. These include ‘New Books for 1904’: *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice*. While the jacket is worn, the book itself is in strikingly good condition. Linder p. 422.

£4,000–6,000

\$5,800–8,700
€5,200–7,700





0214

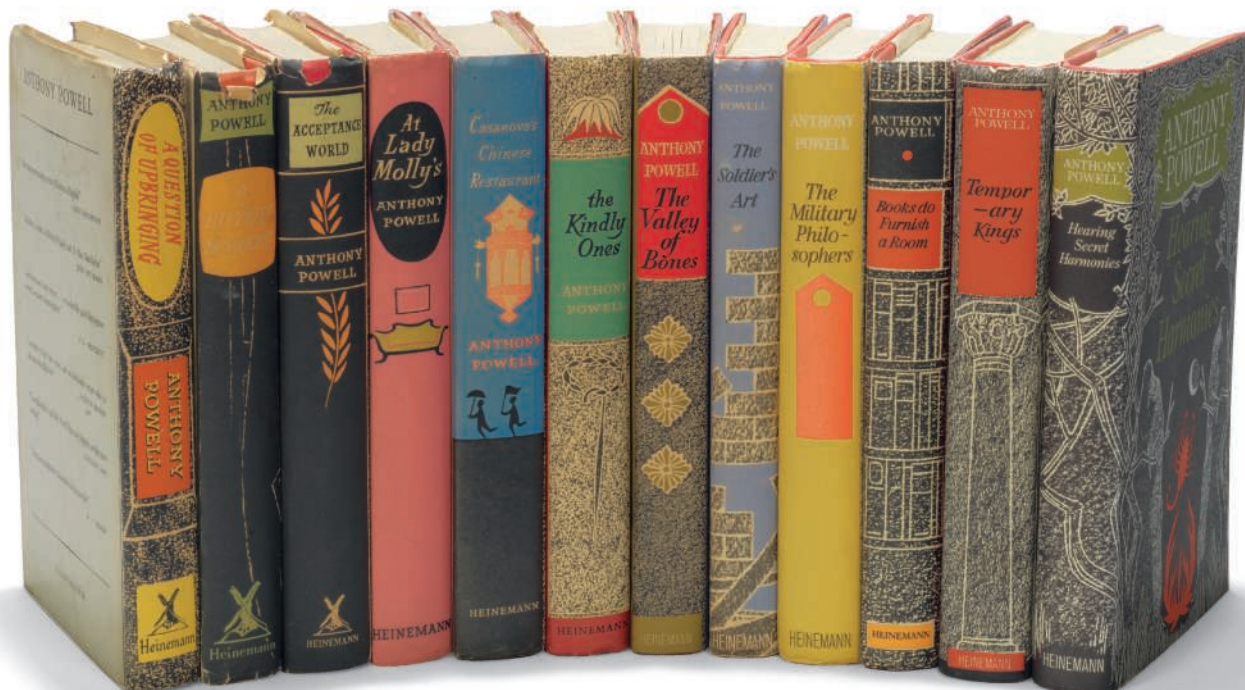
[PICASSO] — BUFFON, Georges-Louis Leclerc, Comte de (1707-1788). *Eaux-fortes originales pour des textes de Buffon*. Paris: Martin Fabiani, 1942.

4° (360 x 276mm). 31 aquatints, drypoints, etchings and engravings by Pablo Picasso. Pigskin by Morf with authors' names stamped on front covers and spine, dark top edge, original wrappers preserved, matching slipcase (lightly soiled, slipcase with light rubbing and top joint slightly splitting).

LIMITED EDITION of 'one of the greatest bestiaries of the 20th century' (*The Artist and the Book*). THIS IS NO. 78 OF 55 COPIES ON MONTVAL PAPER from an edition of 226. Picasso was a great animal lover and was surrounded by pets such as dogs, goats and birds (including an owl he tamed to sit on his finger). 'This rapport translated in his art to distinctive renderings of an animal's features and movements. While some animals served as fearsome symbols for him, most were free of such associations and depicted with charm and apparent pleasure' (MOMA online collection). Martin Fabiani was the successor of Ambroise Vollard, whose name appears as the watermark in the paper. Picasso had commenced work on the prints (using the technique of sugar aquatint) in February 1936, but Vollard died in July that year. Goeppert-Cramer 37; *The Artist and the Book* 23; Bonet *Camets* 1020, exposition à la Reliure Originale en 1953, n° 199.

£20,000-30,000

\$29,000-43,000
€26,000-39,000



6215

POWELL, Anthony (1905–2000). [*A Dance to the Music of Time*]. London: William Heinemann, 1951–1975.

12 volumes, 8°. Original red cloth, dust-jackets (cloth of vol. 1 a little rubbed, jackets of vols. 2–3 with a few chips, jacket of vol. 8 with a few short tears, rear covers of jackets of vols. 1–5 lightly soiled).

ALL PRESENTATION COPIES FROM THE AUTHOR TO HIS FRIEND AND FELLOW NOVELIST, OLIVIA MARY MANNING (1908–1980). *A Question of Upbringing* is in a 4th impression dust-jacket. The others are all first editions in original jackets. The novels, with their progressively more informal inscriptions, comprise: 1. *A Question of Upbringing* (1951), inscribed 'To Olivia Manning from Tony Powell'; 2. *A Buyer's Market* (1952), inscribed 'Olivia Manning with admiration and respect from Tony Powell', also with a correction by Powell on p. 19; 3. *The Acceptance World* (1955), inscribed 'Olivia from Tony. May, 1955'; 4. *At Lady Molly's* (1957), inscribed 'Olivia from Tony'; 5. *Casanova's Chinese Restaurant* (1960), inscribed 'Olivia from Tony with love. December 1960'; 6. *The Kindly Ones* (1962), inscribed 'Olivia from Tony. With love and admiration. June, 1962'; 7. *The Valley of Bones* (1964), inscribed 'Olivia from Tony with love,' title with author's signature; 8. *The Soldier's Art* (1966), inscribed 'Olivia from Tony (in some bewilderment) October 1966', title with author's signature; 9. *The Military Philosophers* (1968), inscribed 'Olivia, no longer what Dostoyevsky called the Insulted and Injured, I hope? Tony. October 1968', title with author's signature; 10. *Books do Furnish a Room* (1971), inscribed 'Olivia, with love & hopes we should have some more furnishing from her in the near future, Tony. March 1971', title with author's signature; 11. *Temporary Kings* (1973), inscribed 'Olivia, with love and hopes for speedy recovery for Miow, to whom Fum sends fraternal greetings, Tony. November, 1973', title with author's signature. 12. *Hearing Secret Harmonies* (1975), inscribed 'Olivia from Tony. October 1975', title with author's signature. A COMPLETE SET OF POWELL'S MASTERPIECE which earned him his reputation as the English Proust.

(12)

£8,000–12,000

\$12,000–17,000

€11,000–15,000



RODOLPHE TÖPFFER (1799-1846)

Born in Geneva on 31 January 1799, Rodolphe Töpffer was the son of an artist, Wolfgang-Adam Töpffer, who introduced the young Rodolphe to caricature via William Hogarth's engravings. Poor eyesight thwarted Töpffer's ambitions to follow in his father's footsteps as a painter, and instead he turned to teaching. Marriage to the daughter of a wealthy watchmaker in 1824 allowed him to establish his own boarding school. This flourished, and the curriculum included Alpine excursions. These Töpffer wrote up and illustrated, first circulating them privately, and then later publishing them in a series known as the *Voyages en Zigzag* (see lot 222). In 1827, Töpffer sketched his first picture story, *Les Amours de Mr. Vieux Bois*, which he would only publish much later in 1835-1845 (see lot 218). Although his first drafts had gained the approbation of his pupils, he was reluctant to publish until he had received greater critical acclaim. This came in 1832 from no less a figure than Goethe, and in 1841 from the French critic Sainte-Beuve. In 1832, he published his first prose work, *La bibliothèque de mon oncle*, while the following year the technical breakthrough of transfer lithography led to publication of the *Histoire de Mr. Jabot*, the world's first graphic novel (see lot 216). The combination of drawing and handwriting on one page, which 'autolithographie' allowed, proved the key to success. Töpffer continued to publish graphic novels until his output was cut short by ailing health. He died at the early age of 47.

0216

TÖPFFER, Rodolphe (1799-1846). *Histoire de Mr. Jabot*. Geneva: [J. Freydidg, 1833].

Oblong 8° (155 x 240mm). [2, title and preface], 52ll., printed on rectos only by transfer lithography. (Light crease to title and following 10ll., occasional faint spotting.) Contemporary red half calf (extremities lightly rubbed).

FIRST EDITION OF THE FIRST GRAPHIC NOVEL, describing the mishaps and adventures of the social upstart Jabot. This is the first in Töpffer's series of humorous picture books; the protagonist Jabot was to remain a favourite of the author's, reappearing in the *Voyages*. Töpffer published the book himself, using the new technique described in his *Essai d'Autographie* (see lot 221) that allowed text and image to meld brilliantly into the visual unity required for a comic strip. The book was published anonymously, but every strip is prominently initialled 'R.T.' Lonchamp 2950. Sold with seven later editions of the same work (c.1839-c.1860).

(8)

£3,000-5,000

\$4,400-7,200

€3,900-6,400



217

0217

TÖPFFER, Rodolphe (1799-1846). *L'Histoire de Mr. Crépin*. [Geneva: Fruetiger, 1837].

Oblong 8° (137 x 216mm). 88pp. printed on both rectos and versos by transfer lithography. (Without the original wrappers, the front one of which must have served as the title-page, but see binding description, occasional scattered faint spotting, heavier at beginning.) Contemporary blue boards, upper cover with lithographed title 'Mr. Crepin' printed on yellow paper and mounted, perhaps the original upper wrapper cut-down and used as a label (rubbed, spine worn).

FIRST EDITION OF TÖPFFER'S SECOND WORK, a satire on education and society at large. *Crépin* was a provocative attack on the education system, although of course it was also part self-publicity for Töpffer's own academic institution. The work features Crépin and his nervous and idiotic wife – who favours private tutoring, believing it to confer social status – in their quest to find a decent education for their children. Eventually, after many farcical adventures, they find a small private school, co-incidentally like the author's own. The second half of the work then attacks the pseudoscience of phrenology, a source of inspiration for many 19th-century caricaturists (e.g. Cruikshank's *Phrenological Illustrations*, 1826). Lonchamp 2944. Sold with another copy of the same in contemporary morocco, and two other later editions.

(4)

£2,000-3,000

\$2,900-4,300
€2,600-3,900

0218

TÖPFFER, Rodolphe (1799-1846). *Les Amours de Mr. Vieux-Bois*. [Paris:] Aubert & Cie., [1837].

Oblong 8° (143 x 242mm). [1, advertisement printed recto and verso], 84ll. including title incorporating preface, printed on rectos only by transfer lithography. (Occasional scattered spotting, heavy at beginning and end, very short marginal tear to last 3 leaves, last leaf lightly creased.) Original printed wrappers (soiled, stained and worn, perhaps lacking lower wrapper).

TÖPFFER'S FIRST CONCEIVED GRAPHIC NOVEL. Although this is Töpffer's third published picture story, it was drafted 10 years previously. Less focussed on social satire than his other works, it nevertheless ridiculed aspects of Catholicism and parodied literary romanticism. The effect is 'surreal, freewheeling comedy' (Kunzle, *Father*, p.68). This edition appears to be the Aubert piracy listed as Lonchamp 2957; the true first edition, printed by Fruetiger of Geneva in 1837, is very rare indeed. Töpffer himself was incensed by Aubert's piracy, and redrew the work, publishing a new edition in 1839 expanded to 92 numbered leaves. Sold with another copy of the Aubert piracy, the Geneva edition of 1846, and three later French editions.

(6)

£1,200-1,800

\$1,800-2,600
€1,600-2,300



220

0219

TÖPFFER, Rodolphe (1799–1846). *Le Docteur Festus*. Paris: lithographed in Geneva by Schmidt for Abraham Cherbuliez & Cie., [1840].

Oblong 8° (165 x 265mm). 88pp. printed on both rectos and versos by transfer lithography. (Scattered faint spotting, heavier at beginning.) Contemporary quarter morocco, preserving original wrappers with title and advert, gilt spine (wrappers soiled and spotted with one short marginal repaired tear).

FIRST PUBLISHED EDITION OF TÖPFFER'S WORK AS SENT TO GOETHE. Thanks to an introduction to Goethe by his friend Frédéric Soret (1795–1865), Töpffer was able to send his drawings to Weimar, where, contrary to his dislike for caricature, Goethe sought relief from the grief of the death of his son Julius in 1830 by avidly enjoying their humour. They included *Festus*, as well as *Histoire de M. Cryptogame*, and – although it arrived too late, 6 days after the death of Goethe – *La bibliothèque de mon oncle*. By 1840, with his reputation established, Töpffer felt confident enough to redraw and officially publish these works. Included in the present lot are three later editions of *Festus*, two reprints of *Cryptogame*, and a 1923 facsimile of the presentation copy to Goethe of *Mon oncle*.

(7)

£1,000–1,500

\$1,500–2,200

€1,300–1,900

0220

TÖPFFER, Rodolphe (1799–1846). *Monsieur Pencil*. Paris: lithographed in Geneva by Schmidt for Abraham Cherbuliez & Cie., 1840. Oblong 8° (165 x 265mm). 72pp. printed on both rectos and versos by transfer lithography. (Scattered faint spotting, heavier at beginning and end.) Contemporary quarter morocco, preserving original upper beige wrapper with title, gilt spine (wrapper soiled and spotted, upper cover rubbed).

FIRST EDITION OF 'TÖPFFER'S AESTHETIC MASTERPIECE ... Of all Töpffer's picture stories, *Monsieur Pencil* bears the clearest imprint of the July 1830 revolution in France ... The manuscript was executed between March and July 1831, and although lacking an ending, was soon circulated among the inner circle [i.e. his pupils]' (Kunzle, *Father*, p.83). However, it remained unpublished, and it wasn't until 1840, after major revisions to its political agenda, that it saw the light of day. In this new form, Töpffer's inventiveness reaches new heights, with a superb and surreal animation of the escapades of M. Jolibois trapped in a crate. Lonchamp 2967 (calling for yellow wrappers). Sold with another copy in contemporary morocco, and a Geneva 1846 edition.

[Sold with:] — *Histoire d'Albert*. Geneva: 1845. Oblong 8° (170 x 260mm). Transfer lithographic title, 40pp. printed on both rectos and versos, advertisement leaf. (Last two leaves with marginal repair, just into image of advert, scattered faint spotting.) Contemporary morocco gilt, preserving original printed blue upper wrapper (extremities lightly rubbed). *Provenance*: Ch. Töpffer (?Rodolphe's son, presentation inscription on wrapper to:) – Andrew Fairbairn (engraved armorial bookplate). FIRST EDITION OF Töpffer's most serious political polemic. Lonchamp 2940. Sold with two other later editions of the same.

(6)

£1,500–2,500

\$2,200–3,600

€2,000–3,200



221

0221

TÖPFFER, Rodolphe (1799-1846). *Essais d'Autographie*. Geneva: autographie chez Schmid et se trouve chez Wessel, Ledoublet et Cherbuliez, [1842].

Oblong 8° (146 x 213mm). 24ll. printed on rectos only by transfer lithography. (Some light spotting at beginning.) Contemporary morocco gilt, preserving original beige printed wrappers (extremities rubbed). *Provenance*: Andrew Fairbairn (ownership inscription on wrapper and engraved armorial bookplate).

FIRST EDITION OF TÖPFFER'S DEMONSTRATION OF HIS INVENTION OF TRANSFER LITHOGRAPHY. Because Töpffer's weak eyesight precluded him from experimenting with engraving or etching, he chose instead to concentrate on lithography. In traditional lithography any image printed from the stone appeared in reverse. Töpffer discovered that if a sheet of paper were to be given a layer of glue starch, and then a suitable ink were used on that paper, the lithographer could wet the sheet and, using high pressure, transfer the ink onto the stone. Then by double-reversal, the process resulted in the page being printed as drawn. This allowed text and picture to be unified into the comic-strip as we know it today. The *Essais d'Autographie* was Töpffer's justification of the utility of his process, and includes 12 plates of landscapes and 12 of *drôleries* to show the flexibility of what he termed 'autographie', with fine hatching and atmospheric effects shown side-by-side with the simple lines of the caricature. Included in this lot are a number of volumes by 'Cham' (Charles Amédée de Noé), one of Töpffer's great imitators. Without access to the process of transfer lithography, Noé's strips have the text set in letterpress, and do not have the unified character of Töpffer's artistic output. Lonchamp 2933. Sold with another copy of the same, and nine others related.

(11)

£1,500-2,500

\$2,200-3,600

€2,000-3,200



222

0222

TÖPFFER, Rodolphe (1799-1846). [*Voyages en Zigzig*] Comprising: *Voyage a Chamonix*. [Geneva]: 1835 — Another copy of the same [bound with:] *Excursion dans l'Oberland*. [Geneva]: de Fruetiger, 1835 — *Voyage en Zigzig*. [Geneva: de Fruetiger, 1836] — *Second Voyage en Zigzig*. [Geneva: de Fruetiger, 1836] — *Voyage de 1839 Milan, Côme, Splügen*. [Geneva]: de Fruetiger, 1839 — *Voyage de 1840*. [Geneva: Fruetiger, 1839] — Another copy of the same — *Le Tour du Lac*. Geneva: chez Schmid, 1841 — Another copy of the same — *Voyage autour du Mont-Blanc dans les vallées d'Hérens, de Zermatt et au Grimsel*. Geneva: chez Schmid, 1843.

11 works in 10 volumes, all oblong 8° (most approx. 165 x 255mm) excepting the last named work in oblong 4° (202 x 249mm). All bound in contemporary morocco gilt, many preserving original wrappers (extremities lightly rubbed). *Provenance*: Ch. Toepffer (?Rodolphe's son, presentation inscription on wrapper of last named work to:) — Andrew Fairbairn (armorial bookplate; a number of the other works with Fairbairn's bookplate or ownership inscription).

FIRST EDITIONS OF TÖPFFER'S CLASSIC ACCOUNTS OF ALPINE EXCURSIONS. Executed in a mildly caricatural style with warm and gentle humour, these publications record the summer visits to the Alps made by Töpffer and his pupils. While other schools undertook similar visits, Töpffer was probably unique in his view that they should be fun. Hence the crazy hilarity of his stories, with laughs at bed-bugs and unfortunate falls while hiking on the trails. Lonchamp 2937, 2998, 3002, 3007, 3012, 3014, 3015, and 3016.

(10)

£2,000-3,000

\$2,900-4,300

€2,600-3,900



~0223

VILLIERS, Sarah Sophia Child- [née Lady Sarah Sophia Fane], countess of Jersey (1785-1867) — DUN, Nicolas François (1764-1832, miniaturist). *Sarah Villiers, Countess of Jersey*. Miniature on ivory, signed 'Dun' lower right, French, [1817?].

Oval miniature, 60mm, mounted on front cover of pocket book within gilt metal frame, the word 'Souvenir' above in applied gilt lettering, the rear cover with lock of the sitter's hair mounted on mother-of-pearl and similarly framed. French binding of contemporary green velvet with applied gilt metal decoration (107 x 70mm), white silk endpapers and pockets at front and back, clasps of interlocking gilt hoops holding a gilt pencil holder (velvet pile worn away from front cover and spine, some stains to front cover, slight splits in spine).

Provenance: The pocket book itself contains eight blank leaves, now detached from spine. Inserted into the blanks are two folding engraved calendar leaves, 'Calendrier de 1817', issued by Janet, Paris. There are two 19th-century inscriptions on the front blank, one reading: 'Pocket book with miniature & lock of hair of Sarah (née Fane) Countess of Jersey given by her to my mother Louisa Mrs Hope (afterwards Viscountess Beresford).' The other is inscribed 'A.M. Beresford Hope', and gives Lady Sarah's dates of birth, marriage to George Villiers, fifth earl of Jersey in 1804, and death.

FRENCH BINDING OF GREEN VELVET AND APPLIED GILT METAL SET WITH A MINIATURE OF LADY JERSEY AND LOCK OF HER HAIR. The binder was quite possibly Louis Janet (1788-1840) who produced numerous almanacks and who led the fashion for books as love gifts or 'keepsakes'. Sarah Villiers was the second child and eldest of the three daughters of John Fane, tenth early of Westmoreland (1759-1841), and his first wife, Sarah Anne (1764-1793), daughter and sole heir of Robert Child of Osterley Park, Middlesex. Under the terms of her grandfather's will, she was heir to the great Child's bank fortune and Osterley Park. In youth she was a beauty and much painted. Despite having eight children, she was 'one of the most prominent hostesses and social figures of her generation. She entertained in London at 38 Berkeley Square, at Osterley, and at Middleton, and her houses became centres for the whig party. With her friends, enemies, rivals, and almost exact contemporaries Emily, Lady Cowper and the Russian ambassadress, Princess Lieven, she was one of the lady patronesses of the exclusive Almack's club at Willis's Rooms, and as such exerted huge social influence' (ODNB). She remained owner and senior partner of Child's Bank, and kept a desk at the office.

£3,000-5,000

\$4,400-7,200
€3,900-6,400



224

WILDE, Oscar O'Flahertie Wills (1864–1900). *Salomé. Drame en un acte*. Paris: Paul Schmidt for Librairie de l'Art Indépendant and Elkin Mathews, London, 1893.

8° (195 x 138mm). Device by Félicien Rops on title and colophon. Contemporary blue half morocco and marbled boards, uncut (a little rubbed, original wrappers not bound in). *Provenance*: presentation copy to an unnamed woman, most probably Sarah Bernhardt (1844–1923; inscribed in the author's hand on verso of second blank: 'à la plus / charmante / des princesses, / hommage de l'auteur / Paris / [18]93').

FIRST EDITION, ONE OF 50 COPIES ON VAN GELDER PAPER, PRESENTATION COPY TO [?] SARAH BERNHARDT. The 1923 sale catalogue of the actress's library does not include this inscribed copy. Nevertheless, she is the most likely recipient. Wilde had publicly worshipped her — and he had wanted her to play the role of Princess Salomé. When she arrived at Folkestone in the summer of 1879, he was there to welcome her, strewing an armful of lilies at her feet and cheering loudly. At the first night of *Phèdre* on 2 June 1879 Bernhardt made him realise 'the sweetness of the music of Racine'. He associated her Lady Macbeth with the pleasure of his visits to Paris in the mid 1880s, proclaiming: 'It is not easy to exhaust the message of Paris, especially when Sarah Bernhardt is playing. I have seen Macbeth over and over again'. In 1883 her performance in Sardou's *Fédora* was so impressive that Jules Lemaitre described her as 'eminently a Russian Princess' and Wilde addressed a sonnet to her. Between February 1891 and September 1893 Bernhardt undertook a remarkable world tour which started in New York, and eventually took her back to London; she hired the Royal English Opera House for the summer season of 1892. Accounts of how she came to take on the role of Salomé differ in detail but according to Robert Ross: 'Madame Bernhardt happened to say she wished Wilde could write a play for her; he replied in

jest that he had done so. She insisted on seeing the manuscript, and decided on its immediate production' (quoted in *Complete Works* V, p. 467). Wilde's grateful inscription to a copy (no. 10) of the 1892 edition of his *Poems* quoted the play's first line, 'A Sarah Bernhardt / Hommage / d'Oscar Wilde / ... / "Comme la Princesse Salomé est belle ce soir!" / Londres. / 92'. Unfortunately for writer and performer, the biblical drama was banned by the Lord Chamberlain in late June, when rehearsals were already in full swing; it became a non-event. After incurring months of delay the first edition appeared on 22 February, 1893. A lukewarm review in the *Times* made Wilde declare: 'The fact that the greatest tragic actress of any stage now living saw in my play such beauty that she was anxious to produce it, to take herself the part of the heroine, to lend the entire poem the glamour of her personality ... will always be a source of pride and pleasure to me, and I look forward with delight to seeing Mme. Bernhardt present my play in Paris' (*Letters* pp. 335–36). The play's modern editor notes 'it is a striking fact how exactly suited Bernhardt was for the role of Salomé. Her age was not a question, despite her being close to fifty.' At a period when so many plays were about princesses (Maeterlinck's first play was *La Princesse Maleine*), the word 'princess' in Wilde's inscription was surely synonymous with 'leading actress'. Bernhardt was the most charming of princesses because she was the best of actresses, and the book is presented to her as the ideal, the only Salomé who might yet appear in and produce his play. Even the word 'charmante' may consciously echo Herod's words, 'elle est charmante, n'est-ce pas?' (p. 70).

Knowing exactly when in 1893 Wilde would have presented the book is the main difficulty. He was in Paris in May where he 'stayed for a few days at the Hôtel des Deux-Mondes in the avenue de l'Opéra'. Although Bernhardt was then touring the provincial towns of France and Spain, it is possible that she returned to Paris to conclude the purchase of the Théâtre de la Renaissance on 25 May (see Picon p. 171). If Wilde was unable to see her then, the book could easily have been passed onto her through her agent. According to his own account in *De Profundis*, he also visited Paris in December 1893, while attempting to escape from 'Bosie'; however, 'no details of the journey which Wilde describes are known to have survived' (*Complete Works* II, pp. 47–48 and 213n). While it may seem unlikely that he would have made such an important presentation nearly a year after the publication date, Bernhardt's world tour had only finished at the end of September. The question then arises of whether this copy provides evidence that he did, after all, make that dramatic escape 'in the railway carriage whirling up to Paris'.

Richard Ellmann, *Oscar Wilde* (1987); Arthur Gold and Robert Fildale, *The Divine Sarah: A Life of Sarah Bernhardt* (1992); Rupert Hart-Davis (ed.), *The Letters of Oscar Wilde* (1962); Aude Picon, *Sarah Bernhardt* (Paris, 2010); Cornelia Skinner, *Madame Sarah* (1967); Wilde, O. *Complete Works*. II *De Profundis*, ed. Ian Small (Oxford, 2005) and V. *Salomé*, ed. Joseph Donohue (Oxford, 2013); Stuart Mason, *Bibliography of Oscar Wilde* (1914), p. 369.

£20,000–30,000

\$29,000–43,000

€26,000–39,000



THE PROPERTY OF HENRY BLOFELD

225

CHAPLIN, Sir Charles Spencer ['Charlie'] (1889-1977). A Whangee cane, 82cm. in length (some chips, and slight wear to base), mounted in a contemporary black-painted wood frame with applied figure of a spanner at the corners, and with white metal display plaque engraved: 'Presented to the Tivoli Cinema London UK *Modern Times* 1936' (red 'velvet' case lining renewed, later cardboard backing). *Provenance*: Tivoli cinema, the Strand, London, presented by the Chaplin studio to celebrate the opening of *Modern Times*, thought to have been displayed in the cinema foyer together with four chairs used by royalty — the cane and chairs purchased from the Tivoli after the war by Sir Montague Morris Burton (1885-1952), founder of the tailoring chain, and donated to a charity — the cane sold by the charity to Cyril Critchlow (d. 2008), and displayed at his Film and Entertainment Museum, Coronation Theatre, Blackpool — purchased by William Forbes-Hamilton and displayed at his Museum of Entertainment in Truro, Cornwall. Later exhibited at the Prince Albert Museum Exeter and the Bill Douglas Cinema Museum, Exeter University. Also exhibited in Paris 2002-03. Sold by Francis Smith, Chelsea, 24 September 2013, lot 78, to: Henry Blofeld (early provenance details supplied by William Forbes-Hamilton).

AN ORIGINAL 'CHARLIE CHAPLIN' BADINE CANE. Although there is no explicit statement on the silver plaque, it seems a reasonable assumption that the cane on display for the London premier of *Modern Times* was one of those used in the United Artists' film. Portraying Chaplin as a factory worker employed on an assembly line, this premiered in New York on 5 February, in London on 11 February 1936; it marks Chaplin's last screen appearance as the Little Tramp. The actor undoubtedly used a number of canes in each of the films featuring his famous tramp costume. They could wear down at the tip or break, curving and snapping as he put weight on them, or getting trapped and broken by such obstacles as swing doors or factory wheels. Another cane from the same film, given by Chaplin to Maurice Bessy in 1947, was sold by Christie's South Kensington, sale 5515, 14 December 2004, lot 66. Apart from being slightly different heights the two canes appear indistinguishable. Whereas K.S. Ranjitsinhji's cane (lot 236) was a mark of his opulence, Charlie Chaplin's cane was important as his only remaining possession. Maurice Bessy writes: 'The character of Charlie is not a comic character. His shabby clothes are those of a man who is down on his luck. The cane is a mark of snobbishness. It is the sole remaining personal possession of this unfortunate fellow, and that is why he flourishes it with such pride' (*Charlie Chaplin*, London, 1985, p.29). The present cane is sold with the Tivoli *Magazine Programme* (London, 1936) presenting *Modern Times*, front wrapper with design of Chaplin with cane and in bowler hat; also sold with a non-vintage photograph of Chaplin in tramp costume.

(3)

£6,000-9,000

\$8,700-13,000

€7,800-12,000

CRICKET AND GOLF



226

MAILEY, Arthur (1886–1967). ‘Our Skipper 1920’. Original pen-and-ink caricature of the Australian captain Warwick Armstrong waiting to bat, signed ‘Arthur Mailey’, 185 x 156mm, light spotting – *Warwick Armstrong*. Original pen-and-ink caricature of Armstrong in the outfield, untitled, signed ‘Arthur Mailey 1921’, 214 x 164mm. *Provenance*: Henry Blofeld (signed on back of frames).

TWO UNUSUALLY LARGE, EARLY CARICATURES BY ARTHUR MAILEY OF THE LEGENDARY WARWICK ARMSTRONG (1879–1947). Mailey’s talent for caricature emerged at the same time as his selection for Australia. The huge girth, intimidating strength and completely relaxed posture of the 6 foot 3 inch, 17 stone Australian skipper are brilliantly captured in a few expressive strokes of the pen. The earlier drawing shows him at the first match against England, Sydney, 17–22 December 1920, which also marked Mailey’s introduction to Test cricket. In the other he is seen on the 1921 tour of England. This would be Armstrong’s last visit, following earlier tours in 1902, 1905 and 1909, whereas it was Mailey’s first. In his autobiography, *10 for 66 and all That* (1958), the great googly bowler speaks of his delight at being offered £20 a week as a cartoonist for the *Bystander* and the *Graphic*. Armstrong’s opinion of his drawing was high: ‘All of the pictures are very good,’ he wrote in *Who’s Who in Test Cricket*, one of the two books of cartoons published by Mailey at the end of the 1921 series, ‘and I must say that his idea of me combines just enough mercy with veracity to make me feel very pleased with myself.’

(2)

£2,500–3,500

\$3,700–5,100
€3,300–4,500

227

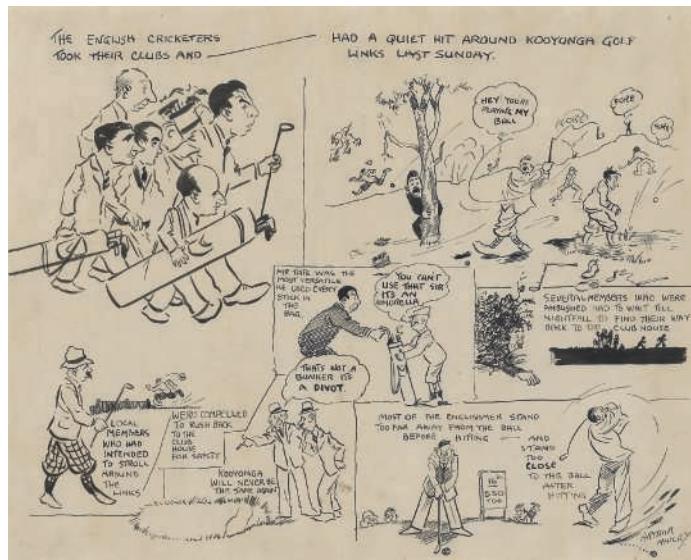
MAILEY, Arthur (1886–1967). *An Australian Beauty*, original charcoal drawing, signed ‘Arthur Mailey’, 466 x 379mm. *Provenance*: Henry Blofeld (signed on back of frame).

A RARE AND IMPRESSIVE NON-CRICKETING COMPOSITION, showing how Mailey’s talent was not only to produce laughter. That he attained this level of ability is all the more remarkable since his formal study of art ended after only a brief period at John Samuel Watkins’s art class, Sydney.

£1,200–1,800

\$1,800–2,600
€1,600–2,300





228

MAILEY, Arthur (1886–1967). ‘Picture of English Cricketers passing on their way to the bath rooms Wednesday Morning ... Picture of Jack White of England examining wicket at 5.30 AM Wednesday Morning ... Picture of Messrs Ponsford, Kippax, Bradman, Hendry, Ryder, Oldfield, Grimmett and Ironmonger on Wednesday Morning’ [scenes from last day of the first Test match in the 1928–29 series, Brisbane, 5 December 1928]. Original caricature sequence in ink with traces of pencil, signed ‘Arthur Mailey’, 288 x 388mm, slightly dust-soiled — ‘The English Cricketers took their clubs and had a quiet hit around Kooyonga golf links last Sunday’ [scenes of the English team golfing at Kooyonga, Adelaide, end January or early February 1929]. Original caricature sequence in ink with traces of pencil, signed ‘Arthur Mailey’, 294 x 365mm, slight soiling, a few short edge tears. *Provenance*: Charles Philip Mead (1887–1958, of Hampshire and England, a member of the 1928–29 team) — Henry Blofeld (signed on back of frame).

BRADMAN’S FIRST TEST, and also the last Test match to be played at the old Exhibition Ground, Brisbane. These two story sequences mock the vanquished 1928–29 Australians for their cricket in the opening match and the victorious England team for their golf. England won the first Test by 675 runs, enormously helped, so the artist suggests, by rain early on the morning of the last day. This brings broad smiles to the faces of Percy Chapman and Maurice Tate, but leaves the Australian captain, Jack Ryder, unable to eat breakfast. Jack White is anxious enough about the wicket to examine it at 5.30 in the morning still dressed in his pyjamas. Billy Woodfull, highest scorer in Australia’s second innings of 66, alone stands firm, as his batting partners glumly follow one another back to the pavilion. Third in line is Bradman, out for 1 in the second innings.

(2)

£2,500–3,500

\$3,700–5,100
€3,300–4,500

MAILEY, Arthur (1886–1967). 'G'Day Patsy How's it going?' Original strip cartoon in black ink, coloured in blue crayon, signed 'Arthur Mailey', old waterstains, fourth scene slightly damaged at corner, 528 x 131 mm. *Provenance*: Charles Philip Mead (1887–1958, of Hampshire and England, a member of the 1928–29 team) — Henry Blofeld (signed on back of frame).

Surviving cartoons by Mailey in strip form are of great rarity. The artist enjoyed drawing Patsy Hendren so much that his short, immaculately attired figure appears on almost every page of *Cricket Sketches 1928–1929*. Several of these strip cartoons show Patsy in the outfield at Sydney, December 1928, with his old friend Yabba (spelt 'Yabber'; real name Stephen Harold Gascoigne) on the other side of the picket fence; both player and spectator happily indulge in repartee. But in this unpublished cartoon, given to Phil Mead, the humour is differently slanted. Patsy concentrates hard on the game and disregards all the questions put to him. Far from being deflated, the Australian barracker is convinced that he and Patsy enjoy the best of friendships. Today Yabba possibly enjoys greater immortality than Hendren, his bronze statue occupying one of the seats at the SCG where the famous 'hill' used to be.

£1,000–1,500

\$1,500–2,200

€1,300–1,900

6230

Norfolk Cricket Annual. London and Norwich: Jarrold, 1889–98, 1910–1911, with a duplicate for 1909–10. Small 8° (136 x 94 mm). Frontispieces from 1891 to 1898, illustrations. (1889 with title and preceding leaf detached.) 1889 in contemporary blue morocco, gilt edges (rubbed), 1890–97 in original printed green boards (spines rubbed and browned, spine of 1893 stained, some corners rubbed), 1898 in contemporary green cloth, 1910–11 in original wrappers. *Provenance*: 1898 with inscription of Charles W. Wemyss Martin, June 13 1898, stating 'Presentation copy' (on verso of contents leaf). 1910–1911: Anthony Woodhouse (bookplates); lot 186 in the Guy Curry sale, 4 May 2006. AN UNBROKEN RUN. Padwick 2429 and 2430.

Norfolk County Cricket Club. Season 1905. Norwich: Jarrold, [1905]. 8°. Portrait. Original blue cloth gilt (lightly rubbed). 'Souvenir of a Record Season.' RARE. Padwick 2445.

FARMER, J. Herbert. *Cricket Hints ... for Youngsters and Others*. Norfolk: Stationers' Hall, [1910]. 16°. Full tan calf, original printed wrappers bound in (front wrapper torn at margin). PRESENTATION COPY, front wrapper with author's inscription — A.E. Winder (bookplate) — Guy Curry, lot 185 in his sale. Padwick 429.

(15)

£1,500–2,500

\$2,200–3,600

€2,000–3,200





231

MAILEY, Arthur (1886-1967). A collection of four self-caricatures as follows:

'The End of a Perfect Day' [A tearful Mailey leaves England for Australia, 1921], original pen-and-ink caricature, signed 'Arthur Mailey', on pink album page, 131 x 90mm.

? [A young woman wishes to interview an alarmed Mailey, still dressed in evening wear from the night before], original caricature in black ink inscribed 'Arthur Mailey 1926', 217 x 189mm.

'All this Publicity seems to unnerve the Australian Players' [Mailey, dressed in batting gear, cowers before a group of journalists training a floodlight and cameras on him], original caricature in black ink, signed 'A.M.', verso with stamp 'Sunday Telegraph [Sydney], page 32', 151 x 171mm.

'Gosh !! That's the Best Ball ever been bowled in any Kind of Cricket' [Mailey clean bowled], original caricature in pen-and-ink with caption in pencil, signed 'Arthur Mailey/ Valley of Peace [Christchurch]/ 1951'.

Provenance: Henry Blofeld (signed on back of frames).

A FINE GROUP OF SELF-CARICATURES. The first expresses the bowler's sadness at having to return to Australia after the hugely successful tour of 1921. The drawing of himself and the demanding young lady appeared in *The Men from Australia. A Souvenir in Pen and Pencil* (1926). For publication the question-mark forming the original title was replaced by a caption: "The Terror by Day - "Sign please!" In 'All this Publicity' his small padded-up figure is retreating from a group of aggressive journalists, evidently wanting to ask about his poor batting record (his average on the 1926 tour was 2.25 runs in five Test innings). 'That's the Best Ball' is a brilliant dramatisation of his unchanged tail-ender status in older age.

(4)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

232

MAILEY, Arthur (1886-1967). 'I thought It was Time to retire,' original pen-and-ink caricature story sequence, signed 'Arthur Mailey "Hillington" 1930', some light smudge marks, 275 x 223mm.

Provenance: Henry Blofeld (signed and inscribed on back of frame).

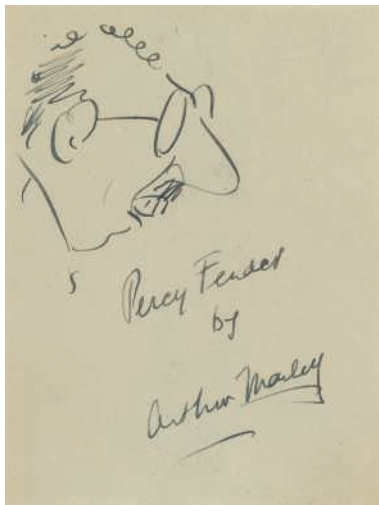
Mailey retired from first class cricket in 1930 and this rare cartoon narrative, which has never previously been on the market, explains why. Seven members of an English village cricket team are seen yielding a bat in various attitudes but the eighth is throwing a quoit. The commentary reads: 'I didn't mind bowling at the station master or the policeman or the butcher's boy or the butcher or the publican but when the local quots champion hit me into the next county I thought it was time to retire.' In the final scene, the owners of Hillington carry back the sweating and distraught bowler to their country home. Situated near Sandringham in west Norfolk, it was a country retreat where many Australian cricketers including Bradman were entertained.

£1,000-1,500

\$1,500-2,200

€1,300-1,900





233

MAILEY, Arthur (1886–1967). Eight original caricatures in pen-and-ink (unless otherwise stated):

'Percy Fender', signed 'Arthur Mailey', 120 x 90mm.

'Alan Kippax', signed 'A.M.', also signed by Kippax, slightly soiled, on album page with self-caricature by George Robey on verso, double glazed, 162 x 112mm.

'Cleverly's Off Spinners were Occasionally Hostile', ink-and-brush with some pencil, signed by the subject and by 'Arthur Mailey' in lighter ink, slightly soiled, annotation on verso: 'Cartoon by Arthur Mailey. Australia v Auckland 1946', 196 x 144mm.

'Bill Johnston', double pose, unsigned, drawn on the 1948 Australia tour, signed by the subject in pencil, small stains and edge tears, light creasemark, 164 x 102mm.

'An Impression of Jack Ellis', signed 'Arthur Mailey 1926', 162 x 137mm.

'At the Second Test Melb. 1921' [a cigar-smoking spectator], signed 'Arthur Mailey', 139 x 114mm.

A Barracker, signed 'A.M.', 149 x 106mm.

'Her First Cigarette', signed 'Arthur Mailey,' verso with autographs of the England team, England v South Africa, Birmingham, 1924, double glazed, 144 x 99mm.

Provenance: 'Her First Cigarette' from the collection of Cecil Parkin (1886–1943) of Lancashire and England — Henry Blofeld (all signed on back of frames).

A FINE COLLECTION OF CARICATURE PORTRAITS. Four are of Test players, Percy Fender, Alan Kippax, and two fast-medium pacers, New Zealand's Donald Cleverley (also an amateur boxing champion) and Australia's Bill Johnston. Although Cleverley only played in two Test matches, one was the first Test against South Africa in 193½2, and the other the first Test against Australia after World War II. Together with the New South Wales wicket-keeper Jack Ellis, two portraits of Australian spectators, one with the early date of 1921, and a fine rendering of an English charwoman in 1924, all on framed album leaves. On the verso of Mailey's portrait of Kippax is a confident self-caricature by the English comedian George Robey (1869–1954, real name George Edward Wade).

(8)

£2,500–3,500

\$3,700–5,100

€3,300–4,500



234

MAILEY, Arthur (1886–1967). ‘Glad the Match wasn’t in Brisbane’ [and] ‘Sir William and I found we couldn’t compete with “Yabba”’, two original caricatures in pencil and black ink, the first unsigned, the second signed ‘A.M.’, slightly dust-soiled, each with stamp on verso faintly showing through, 133 x 113mm. and 175 x 120mm. *Provenance*: *The Sunday Telegraph* [Sydney], 8 January 1956 and *The Daily Telegraph* [Sydney], 13 January 1956 (stamp on versos) – Henry Blofeld (signed on back of frames).

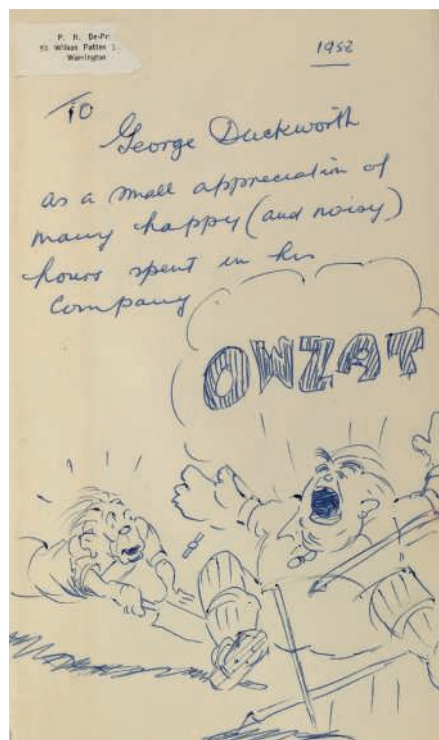
The subject here is the testimonial match held for Arthur Mailey and Johnny Taylor at Sydney, 13–17 January 1956. The earlier caricature, published a few days before the match began, is an imaginary scene of the poor reception he would have had at the Queensland ground. Dressed in a suit and with a small suitcase beside him, he looks unhappily at the ‘Q.C.A. members only’ sign and the intimidating guard to the members’ enclosure. The second drawing appeared in the *Sydney Telegraph* on the first day of play. Although Mailey is on ‘the hill’ and not in a privileged seat, his place on the grass is next to Sir William McKell (1891–1985), Governor General of Australia from 1947 to 1953. Both are spectating in shorts, totally ignored by ‘Yabba’ (Stephen Harold Gascoigne) who stands beside them shouting ‘Getterbag you mug’. The match, which was also an official trial, proved a huge success, netting the then appreciable sum of £3500 for each beneficiary.

MAILEY, A. ‘How That? Not Out for Shouting’, original caricature in black ink, signed ‘Arthur Mailey’, a few light spots, 131 x 80mm. *Provenance*: Henry Blofeld (signed on back of frame). A wonderful skit by the great bowler against the stubborn prejudices of umpires.

(3)

£1,200–1,800

\$1,800–2,600
€1,600–2,300



0235

MAILEY, Arthur (1886–1967). *10 for 66 and All That*. London: Phoenix, 1958. 8° (202 x 121mm). Coloured plate, illustrations after the author. Front free endpaper inscribed ‘1958. To George Duckworth as a small appreciation of many happy (and noisy) hours spent in his company,’ and illustrated with an original caricature in blue ink of Mailey being stumped and deafened by the vocal keeper’s appeal of ‘Owzat’. Original green cloth, dust-jacket. *Provenance*: Henry Blofeld (pencil signature).

PRESENTATION COPY, FIRST EDITION, second impression. With a double-page greetings card loosely inserted, the front cover with a hand-coloured view by Mailey of his boat ‘The Sea Gypsy’ moored at Cronulla, N.S.W., the second page with an original self-caricature of Mailey holding up a bumper of champagne, a quotation from P.F. Warner, ‘There can be no summer in England without cricket,’ is crossed through to read ‘There can be no summer in England without Mailey’; ridiculing both Warner and himself, Mailey says to Duckworth: “‘What rubbish these old timers write George,’” printed address at foot. Also with two inserted snapshots of Duckworth and Mailey in older age. Padwick 7841.

MAILEY, A. *Caricatures of the Australian XI English Tour 1953*. [Sydney: 1953]. 8° (184 x 122mm). Caricatures by Mailey, each signed in ink by the player represented (Hassett, Miller, Morris, Tallon, Lindwall, McDonald, Harvey, Ring, Hole, Craig, Langley, Johnston, Benaud, Hill, Archer, Davidson, and De Courcy), the front cover signed by Mailey, the inside front cover by Barnes, O’Reilly and Fingleton. Small punch-hole at outer margins. Original wrappers printed in green and gold (waterstained). *Provenance*: Henry Blofeld (pencil signature). Padwick 5124 & 7029.

(3)

£1,200–1,800

\$1,800–2,600
€1,600–2,300



236

RANJITSINHJI, Kumar Shri (1872-1933). A palm wood cane with 9ct. rose gold band, engraved 'KSR' and with impressed 'f' hallmark for 1901, rose gold mount on tip of handle, length 840mm. *Provenance:* by family tradition a gift from Ranji to his former college servant at Cambridge who, in turn, gave it to: William Albert Gedge; thence by family descent until sold at Christie's South Kensington, 26 May 2000, lot 161, to Henry Blofeld.

With 6 framed photographs: 'K.S. Ranjitsinhji, 1898', 134 x 94mm; K.S. Ranjitsinhji at Shillinglee Park by Vandyk, London, 276 x 178mm; K.S. Ranjitsinhji, W.G. Grace and their teams at Shillinglee by Vandyk, London, scratch mark in corner of negative, 195 x 251mm; W.G. and Ranji, 275 x 177mm, with the autograph of both sitters inset beneath; Ranjitsinhji and shot Leopard, the mount stamped 'Nurmahomad Velji Kamadia, photographer, Pancheswar Chauk – Jamnagar', 214 x 151mm; Ranji and Shooting Party with Leopard, 145 x 195mm. *Provenance:* from Ranjitsinhji's own collection at Jamnagar.

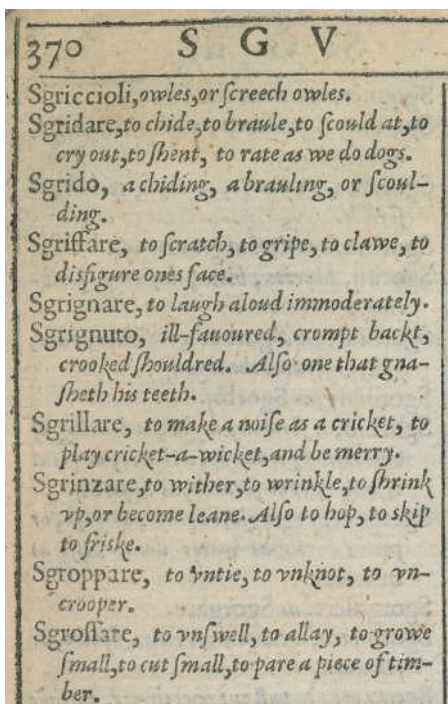
AN EVOCATIVE REMINDER OF A GREAT INDIAN SPORTSMAN. Ranjitsinhji Vibhaji — K.S. Ranjitsinhji to all readers of Wisden — was the first Indian superstar in the history of cricket. Having learned to play at the prestigious Rajkumar College, Rajkot, he became the first Indian to earn a cricket blue, playing 9 matches for Cambridge University in 1893. Supremely style conscious, he also became the first undergraduate to drive a car through Cambridge (see Alan Ross, *Ranji*, 1983, p. 45). Ranji introduced the leg glance into cricket, and in partnership with C.B Fry dazzled as a batsman for Sussex, also proving a useful change-bowler and competent slip. Between 1895 and 1904 he was never outside the top five in the county averages, compiling a total of fourteen double centuries. In 1896 he performed the unprecedented feat of scoring two centuries against Yorkshire on the same day. He scored 62 and 154 not out in his first Test, appeared in four Test series for England against Australia, and led a tour to North America in 1899. In 1907 he became jam sahib of the small Indian state of Nawanagar. This took his life back to India and away from the game. His accession had long been a matter of hope rather than certainty, as he was not a direct heir. However, this cane is a wonderful example of the princely style he adopted after coming to England. Light and perfectly weighted, the magical cane was a symbol of the power he might one day assume; it was an opulent fashion accessory for a man who batted in fluttering silk shirts and cared deeply about appearances; and above all it was something to swing joyfully very like his bat.

(7)

£3,000-5,000

\$4,400-7,200

€3,900-6,400



VARIOUS PROPERTIES

0237

FLORIO, John (1553?-1625). *A Worlde of Wordes, or Most Copious, and Exact Dictionarie in Italian and English*. London: Arnold Hatfield for Edw. Blount, 1598.

2E(251 x 173mm). Woodcut architectural title border [McKerrow 133]. (Title dust soiled and repaired at upper margin, waterstaining to lower margins occasionally affecting text, Ff2-5 with larger waterstain, some creasing to corners, U6 and X1 adhering where repaired at corner, final leaf of text soiled on verso and repaired at upper margin, lacks first and last blanks.) Contemporary vellum, manuscript title on spine (soiled, recased, spine slightly torn at head and repaired at foot, new binder's ties, without free endpapers.)

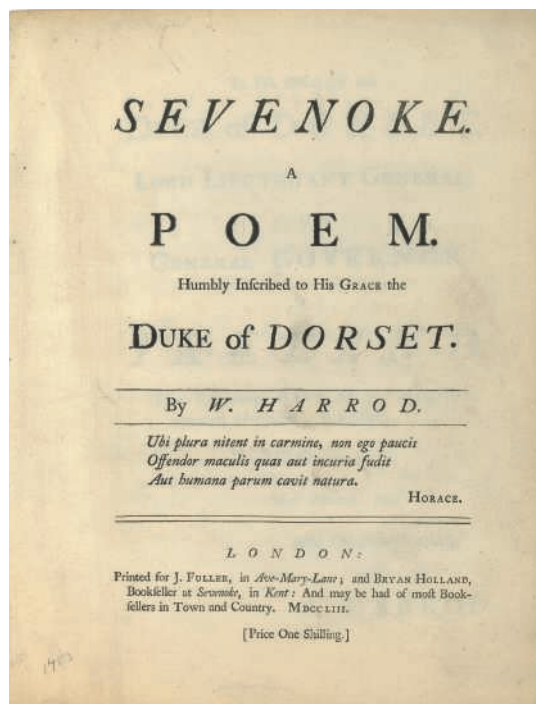
Provenance: 'Nemini te facis nimis sodalem minus gaudebis, minus dolebis' (contemporary inscription at head of title) — [John Arlott] — Tony Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 360, to:) — [David Rayvern Allen].

FIRST EDITION. The Latin tag on the title translates as '[If] you are not too much anyone's friend, you will experience less joy, [but also] less pain'. Florio indiscriminately included words from all parts of Italy (including Italian slang) in his dictionary which provided his English contemporaries with a valuable resource for understanding the many Italian books flowing into England. 'He displayed his erudition not just in his ability to understand such an extensive range of Italian vocabulary but also in his ability to provide an impressive spread of formal, colloquial, and occasionally vulgar English equivalents' (ODNB). The dictionary contains one of the earliest printed references to cricket. On p. 370, 'Sgrillare' is explained as 'to make a noise as a cricket, to play cricket-a-wicket, and be merry'. Padwick 841; STC 11098.

£1,500-2,500

\$2,200-3,600

€2,000-3,200



0238

HARROD, William (d. 1819). *Sevenoke. A Poem humbly incribed to his Grace the Duke of Dorset*. London: J. Fuller and Sevenoke: Bryan Holland, 1753.

4° (248 x 193mm), woodcut head- and tailpiece and opening initial. (Lacks half-title, title lightly soiled, soiling to blank verso of final leaf, title and dedication with small piece torn from upper corner of inner margin, all inner margins strengthened.) Late 19th-century blue half calf, blue marbled endpapers (spine worn, covers slightly bowed).

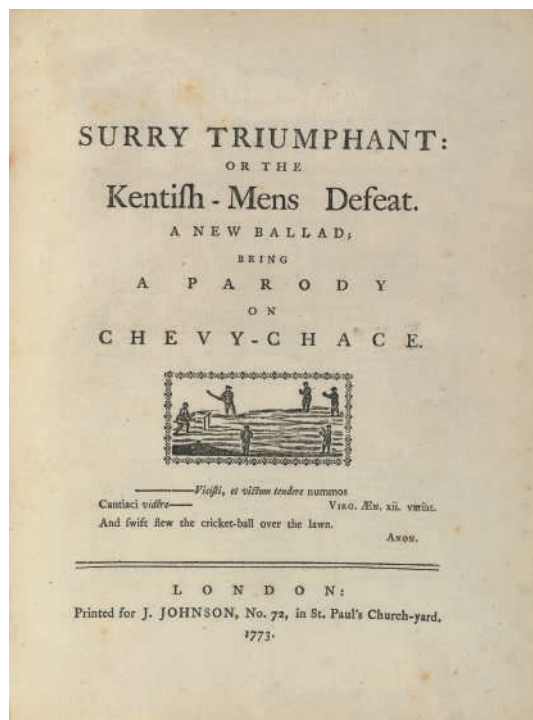
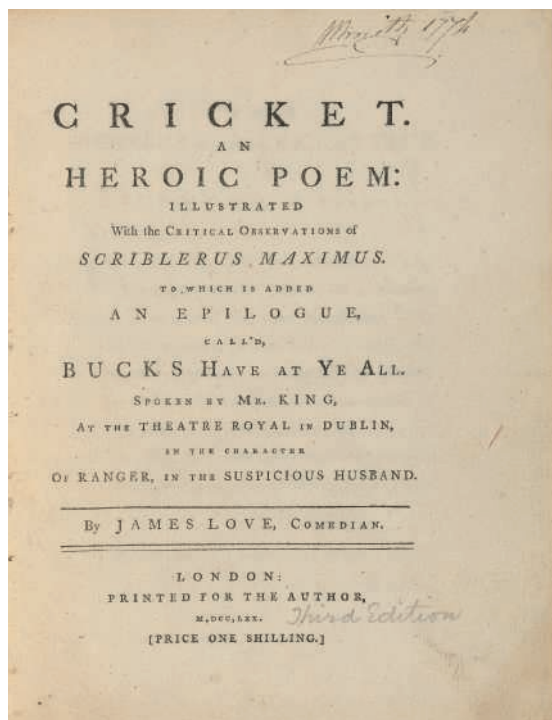
Provenance: [John Arlott] — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 357) — Henry M. Cohen (bookplate).

FIRST EDITION OF GREAT RARITY AND NOTABLE PROVENANCE. The imprint includes the price of one shilling. The dedication is to the 2nd Duke of Dorset whose son, the 3rd Duke, willed the Vine ground 'to be cricket ground for ever.' Pastoral lines on the 'aged Oaks majestic', 'shady Beech' and 'ripening Hop' are followed by a flattering reference to 'Dorset's bounty' and a 26-line description of cricket at the Vine (pp. 13-15). The battle between 'the repercussive bat' and 'mounting ball' eventually allows an 'advent'rous Youth' to take a catch that inflames the passion of a watching 'rural Lass' ('Soft pleasing pleasure pants within her breast' writes the poet). There is a copy of Harrod's poem at Lord's. ESTC locates other copies only at the BL, Bodleian, Harvard and Newberry Library, Chicago. Goldman p. 171: 'very rare'; Padwick 2112; not in Allen.

£3,000-5,000

\$4,400-7,200

€3,900-6,400



0239

LOVE, James, pseudonym of James Dance (1721–1774). *Cricket. An Heroic Poem*. London: for the author, 1770.

4° (242 x 185mm). (Some light soiling.) Early 20th-century green buckram, backed in brown morocco, gilt title on spine, uncut. *Provenance*: W. Smith 1774 (signature at head of title).

THIRD SEPARATE EDITION. UN CUT COPY. The first edition is extremely rare, the second almost unknown, and even the present third edition is seldom met with. Horace Walpole's copy has the imprint date altered to 1771 in manuscript. Little is known about Dance. He entered Merchant Taylors' School, London, in 1732 and on 1 March 1738 was admitted a member of St John's College, Oxford. Having left without graduating, he entered Lincoln's Inn on 28 November 1738, but may have spent much of 1739 as a strolling player. In August 1739 he married Elizabeth (*d.* 1783), the daughter of James Hooper, a customs officer. He continued to act and to write light comedies. His heroic poem 'Cricket' was written and published in the early 1740s, and is the first separately published account of the game. Padwick 6445.

£2,500–3,500

\$3,700–5,100
€3,300–4,500

0240

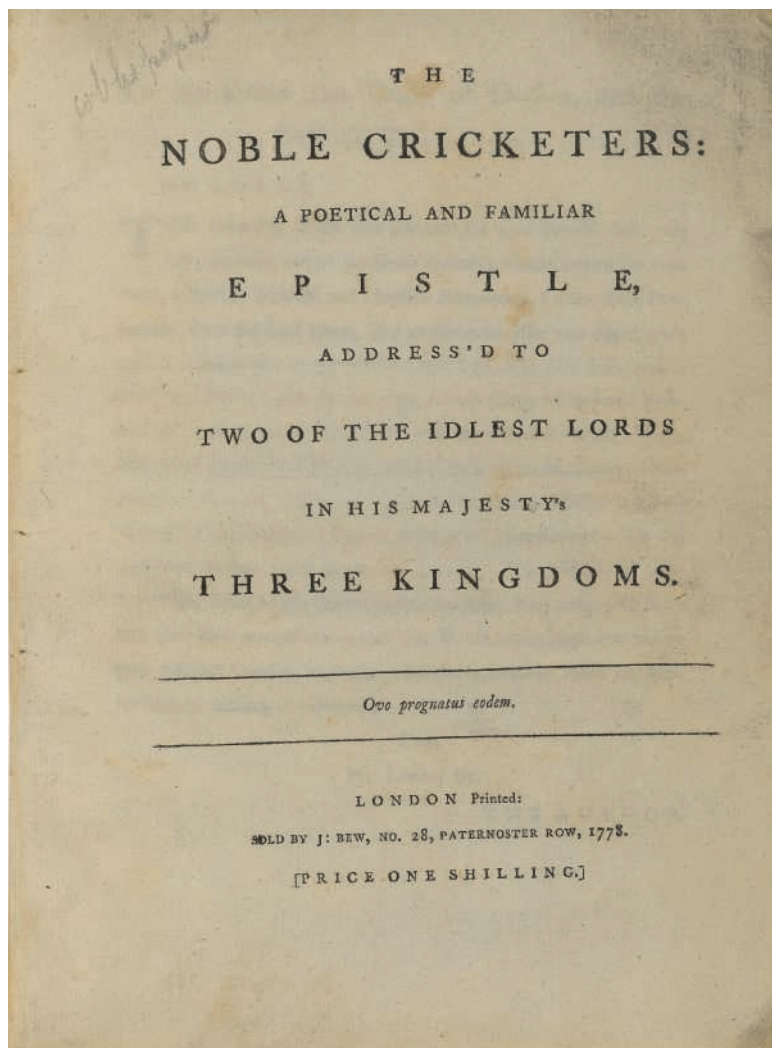
[DUNCOMBE, John (1729–1786)]. *Surry [sic] Triumphant: or The Kentish-Mens Defeat. A new ballad being a parody on Chevy-Chace*. London: J. Johnson, 1773.

4° (255 x 190mm). Woodcut title vignette. (A little light spotting, erased pencil inscription at foot of A2r.) Late 19th-century green half morocco and marbled boards, spine titled in gilt, marbled endpapers (spine rubbed). *Provenance*: James Comerford (bookplate) — G. Michael Turner (bookplate).

FIRST AND ONLY CONTEMPORARY EDITION. Leaf A2, an 'Extract from the Kentish Gazette of Saturday, July 24, 1773,' gives the scores of the match which had taken place at Bishopsbourne Paddock, the seat of Sir Horatio Mann, the Monday, Tuesday and Wednesday previously for the enormous wager of 'two thousand pounds.' Led by Lord Tankerville and aided by the famous Edward 'Lumpy' Stevens, Surrey's triumph was by a margin of 153 runs. Both the Duke of Dorset and 'good Sir Horace' played for Kent. The poem's author, the Rev. John Duncombe, very likely saw the match at first hand for his livings were in Kent, and he was one of six preachers at Canterbury Cathedral. He was married to another poet, Susanna Highmore, and his own reputation as a versifier with a gift for parody was considerable. David Rayvern Allen noted that his mock heroic description was so carefully based upon *Chevy Chase* that 'about half the words in most of the 66 verses are the same as in the original ... ballad.' A RARE, HIGHLY REGARDED VERSE ACCOUNT OF A GRAND CRICKET MATCH. The woodcut vignette on the title shows a game in progress. Allen 4; Padwick 2064.

£7,000–10,000

\$11,000–14,000
€9,100–13,000



6241

BEW, J. (publisher). *The Noble Cricketers: A Poetical and Familiar Epistle, address'd to Two of the Idlest Lords in His Majesty's Three Kingdoms*. London: J. Bew, 1778. 4° (249 x 185mm). Errata slip pasted onto verso of dedication. (Title somewhat soiled at margins, title and final leaf strengthened at inner margin.) Mid-20th-century blue buckram for MCC. *Provenance*: MCC (binding and bookplate; sold by Christie's, *Sporting Books and Memorabilia*, sale 5459, 17 November 2010, lot 52).

FIRST AND ONLY CONTEMPORARY EDITION. 'Far from the Cannon's Roar, they try at Cricket, Stead of their Country, to secure a Wicket'. The anonymous poet's lines were directed against the Duke of Dorset and Earl of Tankerville as Britain was embroiled in the third year of a disastrous war with her own colonies in North America. A facetious dedication to the two aristocrats expresses dismay at their preparations for a new cricket season. 'Tis said that Nero fiddled whilst Rome was burning. — The conduct of your Lordships, seems nearly similar. — for Godsake, fling away your Bats' The couplets that follow continue to emphasise how wrong it is for members of the ruling class to participate in a lower class sport which 'beardless Boys with Beggars share'. OF GREAT RARITY. One copy remains at Lord's, only two others are recorded in ESTC (BL and Bodleian). Allen 6; Padwick 6888.

£9,000–12,000

\$13,000–17,000

€12,000–15,000

6242

LAWS OF CRICKET — *The London Chronicle*. No. 5119. From Saturday, July 25, to Tuesday, July 28, 1789. London: T. Wilkie, 1789. 4° (290 x 220mm). 4ll. Printed in three columns. (A few stains on first leaf.) 20th-century blue cloth portfolio, spine lettered in gilt. *Provenance*: [John Arlott] — A.E. Winder (bookplate).

A RARE PRINTING OF THE LAWS, newly codified by the MCC, 30 May 1788. The laws of the increasingly popular game of cricket were disseminated in pamphlet form, as broadsides, on handkerchiefs, and as here in news print. To buy this issue of the *London Chronicle*, describing the way to play along with latest terrifying events of the French Revolution, would have cost three pence. The headline 'Cricket' occurs in the middle column of the third page. That a game 'so fashionable, and at all times so creditable and manly,' should 'receive a check from the variable state of the weather' is regretted. However, the copywriter insists that a period when 'frequent showers ... are preventing cricket from being played' offers a good opportunity 'for inexperienced batsmen and bowlers' to study the 'Laws of the Game.' The text of the laws follows, occupying the rest of column two and part of column three, with a short final section on 'Betts'. A run is still described as 'a notch', and the batsman is consistently referred to as 'the striker'. See R.S. Rait Kerr, *Laws of Cricket*, pp. 72–73.

£800–1,200

\$1,200–1,700

€1,100–1,500

C R I C K E T

*Being a game peculiar to Kent, and a few other counties,
I subjoin a short description of it, by way of episcode, or
rather detachment.*

<p>Describe, my quill, In <i>Cricket</i> skill. Twin'd bat recite Both strong and light, The swift ball's board On haven ground, The pile and cros Or copper's tofs, The straight stumps plac'd And body grac'd. Known for their ward And wicket's guard Two chosen in, The sport begin. Mark the command Of bowler's hand, With what nice strength He keeps the length, Th' attentive eye Of watchers fly That quick turn flee The ball come near, The dext'rous throw, Sharp, long and low, And how they back Its course to check.</p>	<p>Or see it struck With lizard's look And by and gone And trulling on, Midst busy score And shouting roar; Or the dispatch Of tingling catch, Honour decreed To th' active deed, Whilst fingers show The lucky blow. Hark the bail's ring To bowl or sling; See the ball rise To reach the skies. What judgment's join'd With ready mind To gage the spot To whole fixt lot Th' attempt is due That fame accrue; Or fact confine And chance resign Whilst friends pray mute That it may suit,</p>
---	--

Till,

6243

The Galaxy. Consisting of a variety of sacred and other poetry. The whole original and new. By W. Belcher and others. Rochester: by W. Gillman at the Phoenix Printing Office, sold by James Evans, 1790.

4° (229 x 175mm). With half title. (Half title browned at margins, opening leaves creased at bottom edge.) Modern half calf. *Provenance:* W.A. Pope (transferred bookplate) — [John Arlott] — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20–21 November 1985, lot 362, to:) — [David Rayvern Allen].

An anthology of Rochester-printed verse containing an entire poem on cricket. Three of the parts have a separate title-page, pagination and register. Two other parts, 'The New Arcadia. A Regulated Pindaric Ode' and 'The Je ne scai quoi. A Poem. The second edition' 1790, have a separate title-pages but a common pagination and register. 'Je ne scai quoi' and the shorter poem following on 'Cricket' are clearly by the same anonymous author, being composed in the same short couplets of three to four syllables. Without attempting to describe the personality of the players, the latter poem outlines the game's critical moments: first the toss, then the placing of the stumps, the batsmen 'in' with the express purpose of guarding their wickets, the bowler keeping a steady 'length', 'the dextrous throw' of fielders, the ball 'trulling' along the ground when hit or becoming a 'tingling catch', that sorrow of missing a catch when 'the plumping ball' falls to earth, and the run out when the two batsmen 'thwarting knock/ With stunning shock'. Things can go against a side 'By mist catch mourn'd,/ By fortune marr'd/ Less blind than hard'. The game may seem to be over but 'youth blest' may 'Retrieve the day/ Flusht bowler mock/ With hit and block'. The bowler then yields 'his place/ and dusty space' and soon the ball 'Scuds o'er the plain/ and mounts amain' as the batsmen retake control. The Rochester anthology is at least AS RARE AS *THE NOBLE CRICKETERS*, probably more so. It is not in the MCC collection, and is held at only two institutional libraries worldwide, the BL and St. John's College, Cambridge. No other edition of 'Je ne scai quoi' is known. Padwick 6385.

£4,000–6,000

\$5,800–8,700

€5,200–7,700

CRICKET.

A GRAND MATCH
Was played on WINDMILL-DOWNS, Hants,
On WEDNESDAY, July 13th, 1791, and two following Days,
For a THOUSAND GUINEAS.

Hampshire. with Ring and Aylward, against *England.*

<i>Hampshire.</i>	1 st	Innings.	2 ^d	Innings.
John Small	0	b. Boxall	0	c. Beldam
Ring	20	c. Fennoe	4	c. H. Walker
Aylward	1	b. Boxall	0	b. J. Walker
Colonel Lenox	12	b. ditto	22	b. ditto
Scott	3	b. ditto	13	run out
Small, sen.	36	b. ditto	0	c. John Wells
Purchase	19	run out	3	b. Boxall
T. Taylor	1	c. John Wells	0	c. John Wells
Annett	20	run out	13	not out
Freemantle	30	not out	13	run out
Collins	0	b. Boxall	9	b. Boxall
Byes	1			
	143		77	

<i>England.</i>	1 st	Innings.	2 ^d	Innings.
John Wells	3	c. Small, sen.	28	c. Annet
Crawt	10	c. Ring	0	b. Purchase
Beldam	5	run out	38	b. Collins
Fennoe	5	run out	16	not out
H. Walker	9	b. Taylor	0	c. Purchase
T. Walker	22	run out	21	b. ditto
John Walker	3	c. Purchase	2	b. ditto
G. Louch, Esq.	39	b. Collins	0	c. Taylor
Picher	26	c. J. Small	25	b. ditto
Hallen	3	not out	2	b. Purchase
Boxall	11	b. Taylor	11	b. Taylor
Byes	1			
	137		143	

T. CANE, Printer, Esels Court, Leicesters Fields.

John Small
August 1st 1791

0244

Cricket. A Grand Match was played on Windmill Downs, Hants, on Wednesday, July 13th, 1791, and two following days, for a thousand guineas. London: T. Cane, [1791]. Scorecard (162 x 104mm). (Slight edge tears.) In modern protective binder. *Provenance:* Ja. C. Traill 1850 (inscription on verso).

RARE CRICKET SCORECARD FOR A 1791 MATCH AT HAMBLEDON. The emergence of the cricket scorecard is often associated with Frederick Lillywhite and his moveable press in the mid-19th century. The present scorecard was not printed on the ground. However, to have this evidence of printed scorecards being in use before the end of the 18th century is truly remarkable. Most members of the Hampshire team were Hambledon men, among them John Small Senior and Junior. The latter failed as opening batsman scoring a pair of ducks, but Small Senior's 36 in the first innings was the highest score on the Hampshire side. The scorecard is a fascinating record of an obviously tight and strongly contested game which England won by 60 runs.

£3,000-5,000

\$4,400-7,200
€3,900-6,400

245

SMALL, John, Senior (1737-1826). Signature dated August 1st 1791, with pen flourishes, on blank duodecimo leaf (165 x 113mm). *Provenance:* sold with J.W. Goldman's 2-page autograph letter to Mr. Giles, dated Redcot, Vicarage Farm, Egham, Surrey, 4/2/67, stating: 'As you are such an enthusiast I send you for your collection the autograph of John Small of Hambledon which came out of an old book not on cricket. It is of course very rare but you can have it with my compliments'.

THE REPUTED SIGNATURE OF JOHN SMALL SENIOR, authenticated by J.W. Goldman. Small was an original member of the Hambledon Club and one of the leading batsman of his time. According to Nyren, 'John Small the elder shines among the batters of he Hambledon Club in all the lustre of a star of the first magnitude He was the best short runner of his day and indeed I believe him to have been the first who turned the short hits to account Add to the value of his accomplishment as a batter, he was an admirable fieldsman, as always playing middle wicket' (p. 46). Small played in all great matches until he was 70. He is said to have first appeared in such prestigious games at the age of 18, and in 1768 he is reputed to have scored over 140 in a match for Hambledon v Kent; but reliable details of his scores can only be found from 1772 onwards. His 138 not out for Hampshire v Surrey, 13 to 17 July 1775, was the first recorded century in grand/first class matches. He features in the 1791 scorecard in the previous lot, his 36 in Hampshire's first innings being the highest score made by his side.

£800-1,200

\$1,200-1,700
€1,100-1,500



e246

Laws of the Noble Game of Cricket, as revised by the Club at St. Mary-le-Bone, to this present day. London: J. Bailey, [1809?].

12° (138 x 88mm). 12pp. Folding hand-coloured engraved frontispiece. (Frontispiece neatly repaired along folds and at inner margin, some corner repairs.) Original buff printed wrappers (somewhat soiled, resewn within protective modern buckram folder). *Provenance:* John Busby/Atterbury (contemporary ownership inscription on inside back cover).

RARE EARLY ISSUE OF THE LAWS, PRESERVING THE ORIGINAL WRAPPERS. The cricketers seen in the frontispiece are young men or youths rather than children. However, the publication is included among J. Bailey's 'List of Children's Books,' printed on the back cover at prices ranging from sixpence to one penny. This is a very interesting indication that the little book was aimed at relatively young children. The price of 4d is given on the front cover, in the title imprint, and likewise on the back cover, making it a penny more expensive than the *Introduction to Arithmetic* and the *Primer for Children*. Padwick 167.

£2,000-3,000

\$2,900-4,300
£2,600-3,900

e247

Grand Cricket Match, now playing on Nottingham Race Course, between 11 of all England, & the Nottingham Club for 1000 Guineas. First Day Monday, June 23rd, 1817. Nottingham: Hodson, [1817]. Scorecard (238 x 180mm). In modern protective binder.

A GRAND SCORECARD OF GREAT RARITY printed on large, thick paper watermarked 'Koh Noor The Crown Jewel'. The card must have been a costly production, matching the large purse of 1000 guineas being played for. The game continued for the next two days, 24 and 25 June, with the England Eleven gaining a three run lead on first innings. The Nottingham Club fared better in their second innings, with George Smith contributing 29 to a total of 98; this was Smith's first recorded match. In their second innings, the England team could only reach 65 with Henry Bentley, author of the well known score book, making 14. Bentley was given out so controversially that the umpire had to be changed. Lord Frederick Beauclerk broke a finger in trying to stop an 'angry' overthrow from Sherman whom his Lordship had scolded for slack play. According to Haygarth, the match was reputedly 'sold' on both sides, although in the end the Nottingham Club with their 22 men won by the convincing margin of 30 runs.

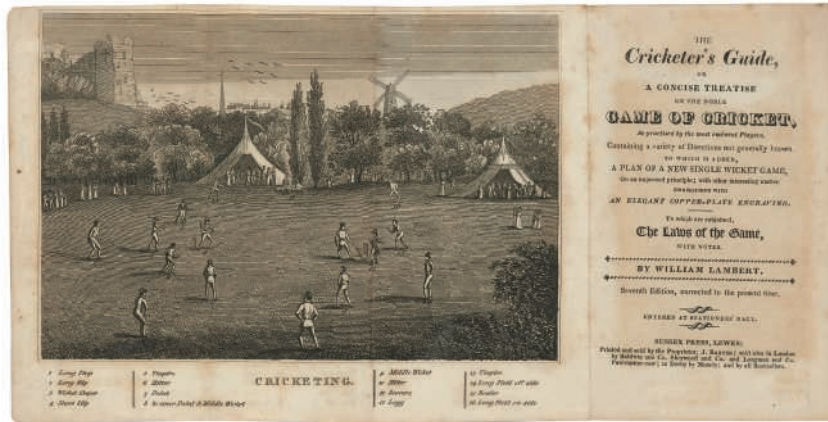
£2,000-3,000

\$2,900-4,300
£2,600-3,900

Grand Cricket Match,
NOW PLAYING ON
Nottingham Race Course,
BETWEEN
11 Of all England, & the Nottingham Club
for 1000 Guineas.
First Day Monday, June 23rd, 1817.

NOTTINGHAM, FIRST INNINGS.		
Mr. J Britain.	9	Caught Budd
H. Hopkin.	3	Run out
W. Henson.	8	Caught Holloway
G. Thorpe.	2	Bowl'd Lord Beauclerk
W. Clarke.	1	Bowl'd Lambert
W. Leeson.	2	Caught Budd
T. Warsop.	2	Bowl'd Lambert
R. Jeffries.	3	Stump'd Howard
J. Dennis.	3	Run out
R. Warsop.	2	Caught Budd
E. Pacey.	0	Stump'd Howard
G. Smith.	1	Bowl'd Lambert
T. Holmes.	3	Bowl'd Lord Beauclerk
P. Branley.	0	Stump'd Howard
W. Hewit.	0	Bowl'd Lambert
Jno. Hewit.	0	Bowl'd ditto
W. Warsop.	2	Bowl'd ditto
S. Foster.	1	Caught Holloway
W. Jeffries.	2	Caught Lambert
J. Brewster Jun.	1	Ditto ditto
S. Hudson.	10	Bowl'd Howard
W. Chapman.	0	Not out
Bye	1	
	50	
ALL ENGLAND.		
Mr. Bentley.	9	Run out
Bennett.	5	Stump'd Dennis
Baldam.	7	
Holloway.	1	
Bye	1	
Lorp F. Beauclerk.		
G. Osbaldeston Esq. M. P.		
H. E. Budd, Esq.		
Mr. Lambert.		
Howard.		
Slater.		
Shearnam.		
	23	

Hodson, Printer, Nottingham.



0248

LAMBERT, William. *The Cricketer's Guide or a Concise Treatise on the Noble Game of Cricket as practised by the most eminent players*. Sussex Press, Lewes; J. Baxter; London: Baldwin and Co. [and two others]; Derby: Mozley, [1821].

12° (138 x 88mm). Folding engraved frontispiece, woodcut tailpiece on p. 9. Original brown printed wrappers (spine worn, upper cover detaching). *Provenance*: W. Skinner (contemporary signature at head of front cover).

SEVENTH EDITION, smaller in size than previous ones and with the price reduced from 2/- to 1/-. This edition (and subsequent ones) features a new version of the frontispiece, the two poplar trees are taller, and two flocks of birds are taking flight. The woodcut tailpiece shows a fortification. Although the binding needs some repair, this is a clean, unsophisticated copy in the original printed wrappers. Allen 17; Hancock, *Handbook* Edition 7th; Padwick 383.

£1,000-1,500

\$1,500-2,200
€1,300-1,900

CRICKET.	
Return Match	
BETWEEN THE	
Northern and Southern Counties of England.	
Leicester, Monday, Tuesday, Wednesday, and Thursday, August 22, 23, 24, and 25, 1836.	
SOUTHERN COUNTIES.	
First Innings.	Second Innings.
Mills, b. Redgate 10	Hillyer, b. Redgate 16
Hillier, b. Redgate 0	Mills, c. Rothera 1
Cobbett, b. Redgate 7	J. G. Wenman, b. Redgate 14
F. Wenman, b. Marsden 30	P. Wenman, c. Garrett 04
Taylor, c. Good 12	Taylor, b. Redgate 20
Millyard, c. Pilch 31	A. Mynn, Esq. not out 125
Clifford, c. Barker 8	Millyard, b. Redgate 12
Beagley, b. Redgate 17	Cobbett, c. Creswell 8
J. Wenman, b. Redgate 8	Beagley, b. Redgate 1
A. Mynn, Esq. not out 20	Clifford, b. Jarvis 21
Lillywhite, run out 8	Lillywhite, b. Jarvis 0
Byes and wide balls 14	Byes, 12; wide balls, 14 26
165	314
NORTHERN COUNTIES.	
First Innings.	Second Innings.
Barker, b. Lillywhite 11	Barker, b. Lillywhite 21
Vincent, c. Lillywhite 1	Rothera, b. Cobbett 2
Jarvis, b. Lillywhite 2	Vincent, c. Cobbett 22
Pilch, b. Lillywhite 0	Garrett, b. Lillywhite 10
Marsden, run out 0	Marsden, c. Beagley 7
Garrett, b. Lillywhite 16	Jarvis, b. Lillywhite 0
Good, b. Lillywhite 8	Dearman, b. Lillywhite 0
Dearman, c. Beagley 41	Redgate, c. Millyard 28
Redgate, b. Millyard 22	Pilch, leg before wicket 28
Rothera, not out 4	Good, b. Cobbett 0
Creswell, b. Mynn 1	Creswell, not out 8
Byes and wide 4	Byes, 3; wide ball, 1 4
110	151
J. HICKLIN, NOTTINGHAM.	

0249

Cricket. Return Match between the Northern and Southern Counties of England. Leicester ... August 22, 23, 24 and 25, 1836. Nottingham: J. Hicklin, [1836]. Broadside (252 x 203mm). (Stained, small holes along old fold lines, some dust soiling.)

A RARE BROADSIDE RECORDING A CENTURY BY ALFRED MYNN (1807-1861), and giving the full match score of a decisive victory for the southerners in the famous series of matches between North and South. At a period when catches and LBWs were not attributed to bowlers, William Lillywhite took six Northern Counties wickets in the first innings, getting Pilch out for a duck; and another 4 in the second when Pilch was out leg before wicket for 28, the bowler not recorded. The highest score by any player in the first innings was Dearman's 41 for Northern Counties. In the second innings, the best scores are Wenman's 64, and Alfred Mynn's astonishing 125 not out for the South. In an era of low scores and unplayable pitches, with centuries very rare, Mynn had by the end of the match accumulated 283 runs (with twice not out) in this and his previous three innings. However, he was so injured by the bowling of Redgate that he nearly lost his leg and was unable to play again until 1838.

£1,200-1,800

\$1,800-2,600
€1,600-2,300

[DICKENS, Charles (1812-1870)]. *Sunday under Three Heads ...* by Timothy Sparks. London: Chapman and Hall, 1836.

8° (162 x 102mm). Etched frontispiece and 2 plates after Hablot K. Browne. Three woodcut 'heads' on title, reprised on front wrapper. (A little light soiling.) Original pictorial buff wrappers (wrappers laid down, with small chips and nicks); blue morocco gilt slipcase and red silk chemise by Wood, London (chemise slightly torn).

FIRST EDITION. 'Dickens found time in the midst of his work on *Pickwick* to write his views on the freedom of the Sabbath for the poor man and give them form in a printed booklet' (Eckel, p. 102). Both works contain depictions of cricket. Dickens refers to the sight of a 'very animated game of cricket' in the last part of his pamphlet, 'Sunday ... as it might be made'. However, the famous cricket plate shows not the game itself but an old man coaching 'a sun-burnt young fellow' whose eyes inevitably fall on the old man's extremely pretty grand-daughter. In Dickens's view Sunday can undoubtedly be a day for both cricket and courtship. He not only argued for the preservation of popular recreations but for the opening of museums and art galleries on Sundays. Eckel pp.102-103; Kitton p.61: 'excessively scarce'; Gimbel B30; not in Padwick or other cricket bibliographies.

£800-1,200

\$1,200-1,700
€1,100-1,500



**STATEMENT OF THE GRAND
CRICKET MATCH,
BETWEEN SHEFFIELD AND LEICESTER,
FOR £100,
Played at Hyde-Park, August 26th 1839.**

LEICESTER FIRST INNINGS.		SHEFFIELD FIRST INNINGS.	
CAPTAIN CHESLYN, ..	1	M. ELLISON, Esq, Bowled by Deacon, ..	2
A. BASS, Esq, caught by M. Ellison Esq. ..	0	B. WAKE, Esq, Do do ..	0
H. WOODHOUSE, Esq, bowled by Marsden ..	4	J. HYDES, caught by Dakin ..	0
G. KETTLE, Esq, caught by B. Wake, Esq. ..	0	H. WILSON, bowled by A. Bass Esq. ..	4
A. GERLING, leg before wicket ..	1	J. WOOLLEN, caught by J. Thomas ..	12
W. SQUIRES, caught by Vincent ..	5	H. HALL, caught by A. Bass, Esq. ..	18
J. THOMAS, bowled by Marsden ..	4	H. BOLSOVER, bowled by Deacon, ..	5
J. WEBSTER, bowled Marsden ..	10	T. MARSDEN, Run out ..	28
J. HALL, Body before wicket ..	5	H. SAMPSON, Run out ..	10
H. DEACON, caught by Hydes ..	5	J. GREEN, Not out ..	2
S. DAKIN, caught by Vincent ..	33	M. VINCENT, caught by H. Woodhouse Esq. ..	1
No Balls 1—Byes 4—Wide Balls 10 ..	12	Byes 6—Wide Balls ..	10
TOTAL ..	84	TOTAL ..	128
LEICESTER SECOND INNINGS.		SHEFFIELD SECOND INNINGS.	
CAPTAIN CHESLYN, caught by Woollen ..	0	M. ELLISON, Esq, Btl. Dakin ..	0
A. BASS, Esq, Bowled by Wake ..	14	B. WAKE, Esq, not out ..	8
H. WOODHOUSE, Esq, Run out ..	0	J. HYDES, Btl. Deacon ..	3
G. KETTLE, Esq, not out ..	19	H. WILSON, Btl. Deacon ..	0
A. GERLING, caught Vincent ..	5	J. WOOLLEN, Ct. Kettle ..	0
W. SQUIRES, caught by Sampson ..	2	H. HALL, stumped by Thomas ..	2
J. THOMAS, bowled by Marsden ..	0	H. BOLSOVER, Btl. Deacon ..	0
J. WEBSTER, caught by Vincent ..	0	T. MARSDEN, leg before wicket ..	4
J. HALL, caught Woollen ..	1	H. SAMPSON, hit twice ..	22
H. DEACON, caught by Wake ..	16	J. GREEN, bowled H. Deacon ..	4
S. DAKIN, Bowled by Hydes ..	8	M. VINCENT, Btl. Thomas ..	11
Byes 2—Wide Balls 9 ..	14	No Ball 1—Byes 8—Wide Balls 13 ..	22
TOTAL ..	79	TOTAL ..	61
MAJORITY FOR SHEFFIELD 48			

G. Burgin, Printer, Castle Street, Sheffield.

Statement of the Grand Cricket Match, between Sheffield and Leicester, for £100, played at the Hyde-Park, August 26th 1839. Sheffield: G. Burgin, [1839]. Broadside (251 x 194mm). (Soiled at margins, slightly torn along old fold line, one corner torn away.)

A YORKSHIRE BROADSIDE featuring Thomas Marsden (1805-1843), the great Northern professional, now near the end of his career. Marsden's highest career score was 227 on debut for the combined Sheffield and Leicester Eleven v Nottingham in 1826. Sheffield won this later match largely thanks to his score of 58 in the first innings, the highest in the game. Henry Sampson's second innings score of 22 for Sheffield was brought to an unusual end when he 'hit [ball] twice'. This match was a renewed fixture, the previous encounter having taken place eleven years earlier in 1828. Hyde Park had by now succeeded Darnell New Ground as the Sheffield home ground, and the first Roses match was to be staged here in July 1849.

£1,200-1,800

\$1,800-2,600
€1,600-2,300



0252

Kent Club, 1842. Grand Cricket Match Kent against England on the Beverley Ground, adjoining the Cavalry Barracks, Canterbury, on Monday, Aug. 1, 1842, and following days. Canterbury: Kentish Observer, [1842]. Broadside (372 x 234mm). (Small adhesive tape repair on verso.)

A MAGNIFICENT BROADSIDE on paper watermarked 'Driquoio SB Duplicator'. Kent had played England at Lord's on 4-5 July 1842, winning by 50 runs. The return match was to last for three days, and be followed on Thursday 4 August by a match between XI Gentlemen of Kent and XI Gentlemen of England. It thus marked the inception of 'Canterbury Cricket Week'. It is also memorable as the last match played before the Beverley Club was reconstituted as the Kent Cricket Club. The elegant Joseph Guy made the rare hit of seven all run, without overthrows, in his innings of 80. Despite making 278 in the first innings, with 98 from Pilch and 74 from Felix, Kent astounded its supporters by suffering a 9 wicket defeat. Feelings ran so high that Alfred Mynn was hissed in Maidstone market.

£1,500-2,000

\$2,200-2,900

£2,000-2,600

0253

LILLYWHITE, Frederick William (1792-1854). *Lillywhite's Illustrated Hand-Book of Cricket*. London: Ackermann & Co. and Brighton: W.H. Mason, [1844].

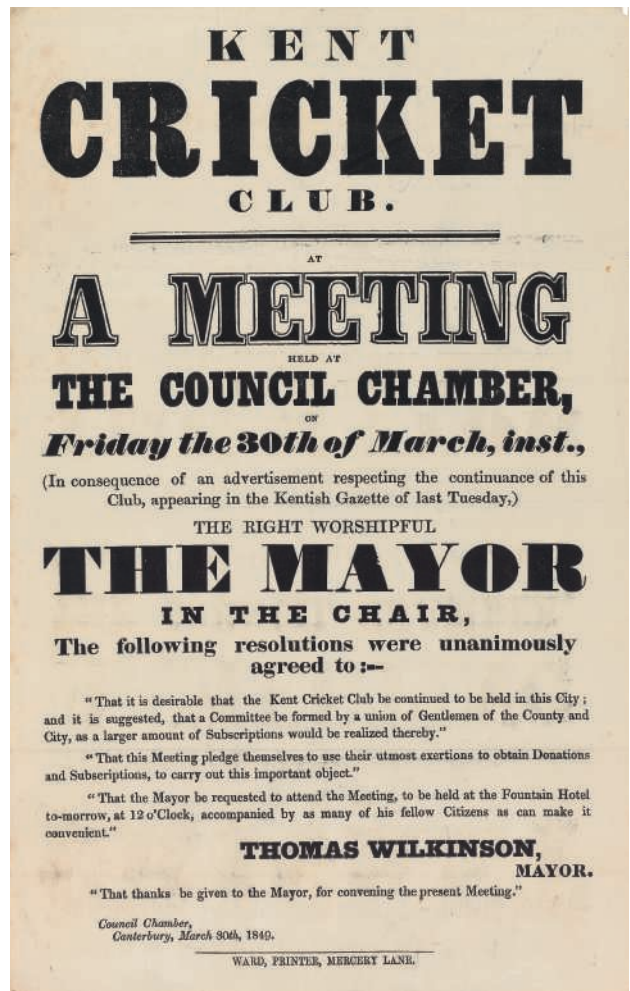
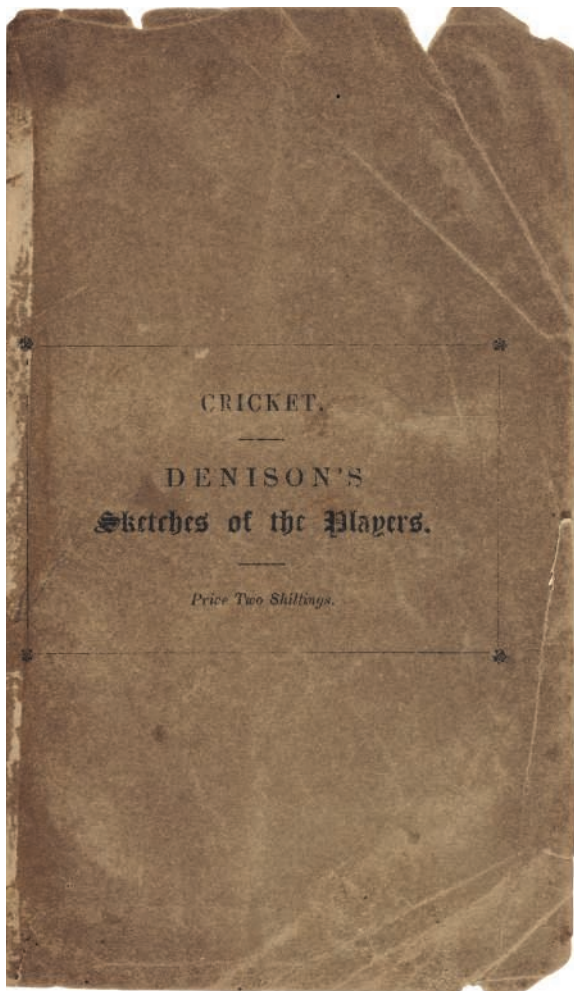
8° (175 x 101mm). 8 etched portraits with aquatint, 4 folding. (Heavy spotting to plate of Box, light spotting elsewhere, plate of Pilch slightly cropped at foot, without printed slip after p.10 giving details of alterations to 'the law relating to wide balls'.) Original green cloth gilt (small mark on front cover and bump to corner).

ISSUE WITH EIGHT PORTRAITS, published at 3/6d (those with only four portraits cost 2/- and those with one portrait 1/-). The four folding portraits of gentlemen (Mynn, Kynaston, Langdon and Taylor) are signed by C. Hunt after C.J. Basebe. Taylor, as long ago as 1906, described this as 'a very rare publication'. The plates often suffer from spotting. Allen 45; Taylor p.66; Padwick 386.

£2,000-3,000

\$2,900-4,300

£2,600-3,900



0254

DENISON, William. *Cricket. Sketches of the Players.* London: Simpkin, Marshall, 1846.

12°, with 4 advertisement leaves at end. (Occasional light soiling.) Modern green half calf, original drab printed wrappers bound in (wrappers torn and chipped at edges). *Provenance:* [?]Shaten (signature dated Nov. 1849 on title) — [Guy Curry (in his sale, Christie's South Kensington, sale 5073, 4 May 2006, lot 44)].

FIRST EDITION, EXCEPTIONALLY RARE IN ORIGINAL WRAPPERS, containing thirty-seven highly valued biographies by the first acknowledged cricket reporter. Denison writes at length about Alfred Mynn and William Lillywhite; his other biographies are concise and often less than a page long. Allen 47; Padwick 876 & 7201.

£1,000-1,500

\$1,500-2,200

€1,300-1,900

0255

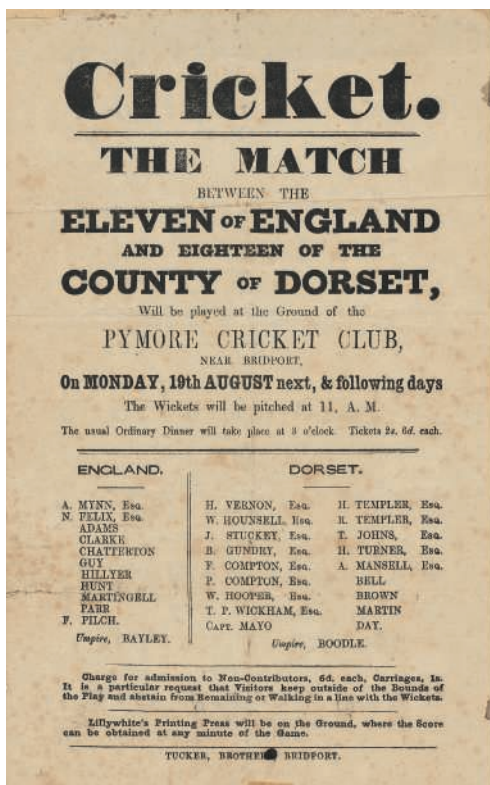
Kent Cricket Club. A Meeting held at the Council Chamber, Friday the 30th of March, inst. Canterbury: Ward, [1849]. Broadside (340 x 215mm). (Old fold lines, small nicks at edges.)

Broadside concerning the outcome of a key meeting about the future of the Kent Club, with Thomas Wilkinson, Mayor of Canterbury, in the chair. The Kent Club had originally been formed in August 1842 when the Beverley Club was reconstituted. An earlier attempt to form a county club had been made in 1835 based around Town Malling. However, Canterbury was the more obvious centre and, as can be seen from this important historical broadside, the city was keen to have the county club based within its boundaries. Of the three resolutions 'unanimously agreed to,' the most important concerned the continuing link between the club and the city; however, 'Gentlemen of the County and the City' were to form 'a union' in order to raise 'a larger amount of subscriptions'.

£800-1,200

\$1,200-1,700

€1,100-1,500



0256

Cricket. The Match between the Eleven of England and Eighteen of the County of Dorset, will be played at the ... Pymore Cricket Club, near Bridport, on Monday, 19th August next, & following days. Bridport: Tucker Brothers, [1850]. Broadside (229 x 142mm). (Old creasemarks.)

A RARE BROADSIDE featuring such gifted England cricketers as T. Adams, W. Clarke, Parr, Felix, Guy, Mynn and Hillyer. Fuller Pilch, though listed in the team, did not play and F. Clifford took his place. Most of the Dorset team consisted of amateurs, distinguished by the word 'Esq' after their names. But they were an unusually strong local team, three of its members having played for the itinerant All England Eleven on other occasions. In the event, the match remained unfinished, leaving England on their way to winning with innings of 187 and 124. In their first innings, the Eighteen of Dorset were whittled out by Clarke and Mynn for 110. But they made a stronger start in their second innings, the match ending when they were 58 for 1. A crowd having to pay 2s 6d for their tickets may not have appreciated Day's stonewalling abilities. Haygarth records that 'Day (opening batsman for Dorset) at one period of his innings stood and received twenty-seven overs from Clarke without getting a run.' The match was played on the ground owned by W. Hounsell.

£1,200-1,800

\$1,800-2,600

€1,600-2,300

257

HENNAH, T.H. (photographer). *England's Twelve Champion Cricketers, photographed on board ship at Liverpool Sep 7, 1859.* Brighton: W.H. Mason and London: J. Wisden, 2 October 1859. Carbon print (219 x 280mm) in original mount with lithographic inscription. (Mount laid down and with slight tears at margins, small adhesive tape mark at right-hand margin.)

A CELEBRATED PHOTOGRAPH OF THE FIRST ENGLAND TEAM TO TOUR OVERSEAS on the deck of the ship that took them to North America; FINE EXAMPLE, unfaded and with caption fully preserved. The publisher, W.H. Mason, dedicates it to 'The Cricketers of England and America. This group of England's Twelve Champion Cricketers. Photographed on the morning of their departure for America.' The players, the cricketing giants of the mid-19th century, are listed as 'Carpenter, Caffyn, Lockyer,

Wisden, Stephenson, G. Parr, Grundy, Caesar, Hayward, Jackson, Diver, John Lillywhite.' 'Fred' Lillywhite, the manager, graphically described the extraordinary discomfort of the ten day crossing in the lurching *Nova Scotian*. 'Owing to the novelty of the situation, the groaning of some, the splash and thump of the waves against the sides of the ship, the howling of the wind, the flapping of the sails, and the incessant tramp of feet upon deck, sleep was quite out of the question' (*The English Cricketers' Trip to Canada and the United States*, 1860, p. 6).

£1,000-1,500

\$1,500-2,200

€1,300-1,900



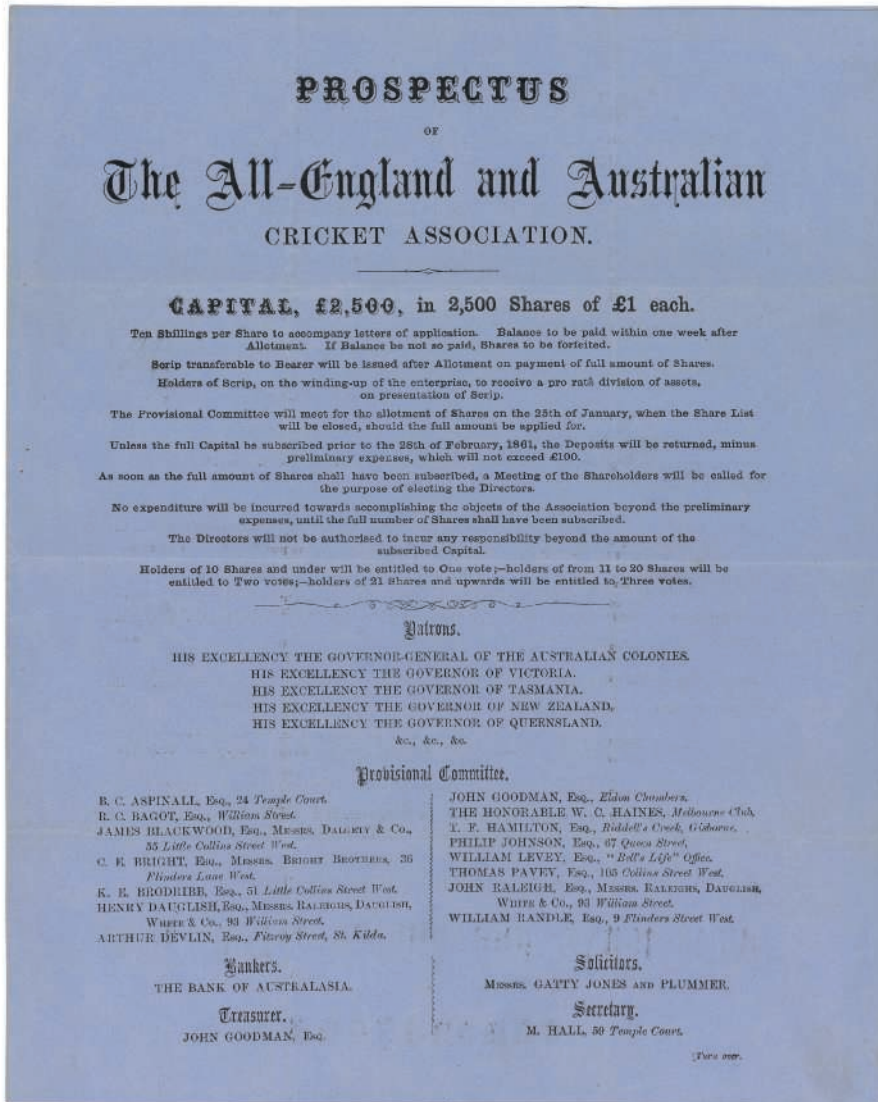
Prospectus of the All-England and Australian Cricket Association. [No imprint: 1860]. 4° leaflet, 4pp., printed on blue paper.

The prospectus for a share subscription intended to promote the first tour to Australia. £2500 in capital was to be raised through the selling of 2500 shares at £1 each, the share allotment to take place on 25 January, 1861. The names of patrons and of the 'provisional committee' are given on the first page. The next explains that the Cricket Association was formed 'for the purpose of raising a sufficient sum of money to bring out from England eleven cricketers to be chosen from the All England and United Elevens, to contend with the players of the Australian Colonies'. They will be 'carefully selected, and will include the finest in the world.' The third page contains an application form for shares, the final page is blank but for the word 'prospectus' penned in.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



FOX, Charles James, Lord Russell (1807-1894). *Some Recollections of Cricket.* Woburn: H.G. Fisher, 1879.

Small 8° (165 x 105mm). (Light spotting at beginning and end.) Original red cloth, lettered in black (extremities rubbed). *Provenance:* B.J. Wakley (bookplate).

FIRST EDITION of this rare booklet. Possibly limited to as few as 12 copies, it consists of a collection of articles and a 'National Testimonial to Mr. W.G. Grace ... delivered on Lord's Cricket Ground, July 22, 1879'. The author, who was the sixth son of the sixth Duke of Bedford, played for the MCC between 1833 and 1846, and was President of MCC in 1835. Allen 126; Taylor p. 88, giving a limitation of 12 copies; Padwick 6762.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



€260

R.D. BEESTON and M.C.B. MASSIE (illustrator). *St. Ivo and the Ashes: A Correct, True and Particular History of the Hon. Ivo Bligh's Crusade in Australia*. Melbourne: Australian Press Agency, [1883].

8° (214 x 132mm). 11 photo-lithographic plates after Massie. Mid 20th-century green buckram, spine gilt lettered, original pink pictorial and printed wrappers bound in (front cover slightly soiled). *Provenance*: John Arlott (binding) — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 419).

A RARE AND RESONANT TITLE. Beeston was late Bengal Staff corps, and Massie late 13th Light Dragoons. As the preface makes clear, the former's light-hearted report was designed primarily as a vehicle for Massie's pen-and-ink sketches. Made during the progress of the series, they incorporate the English lion and Australian kangaroo in comic combat. In fact, the series was tied, England and Australia both winning two of the four matches. But it had been originally intended there should be three matches only. When England won two of these, 'a bevy of Melbourne ladies', headed by a Miss Florence Morphy, presented the England Captain (and her future husband), the Hon. Ivo Bligh, with a small urn containing the ashes of a burned-out cricket stump, now the game's most valued trophy. Allen 128; Padwick 4408.

£2,500-3,500

\$3,700-5,100
€3,300-4,500

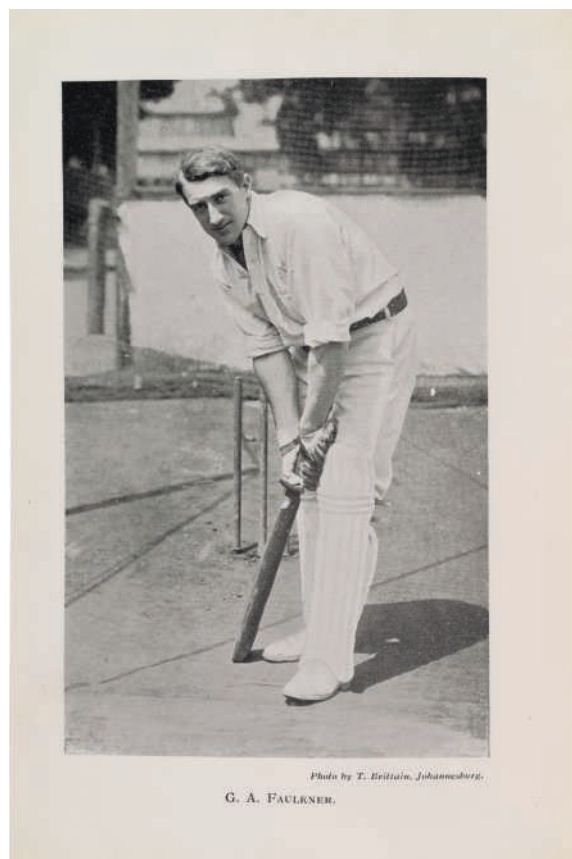


Photo by T. Brittain, Johannesburg.
G. A. FAULKNER.

€261

HENDERSON, J.T. (editor). *Natal Cricketers' Annual* [after 1889 *South African Cricketers' Annual*]. Pietermaritzburg, Durban and Capetown: various publishers, 1885-1892, 1906-07.

10 volumes, 8° (169 x 105mm), mounted photographs of the South African XI, 1889, and the Natal Team, 1890, in respective volumes, 1891 with illustrations, plates in 1906-07, some ad leaves printed on coloured paper. (1891 with adhesive tape repair to one leaf, 1906 with inner margin of one ad leaf strengthened and some browning towards end, 1907 with inner margin of preliminary ad strengthened.) Uniform modern quarter cloth, original paper or limp cloth covers bound in (front cover of 1885 torn, 1888 soiled, 1889-90 with lettering effaced). *Provenance*: Robert Stratten Holmes (dated inscriptions in 1885-90, 1892) — John Arlott (inscription 'Please repair J. Arlott', and earlier stamp of A.P. Walsh Gunmaker Johannesburg, in 1906).

A COMPLETE RUN OF THIS UNIQUE SOUTH AFRICAN ANNUAL, with a format similar to Wisden, but short-lived and of far greater rarity than Wisden at this period. The only other annual to be published in South Africa before World War II was the *South African Cricketing Guide*, 1871-72. William Milton, rather than Henderson, edited the volume for the 1890-91 season. Allen 69; Padwick 3611 & 3615.

£5,000-8,000

\$7,300-12,000
€6,500-10,000



6262

CRAIG, Albert (1849-1909). A collection of 22 cricket rhymes, London: printed by the Caxton Press; M.J. Wright; Hughes and Son; or more often anonymously, 1886-1906. Broadsides unless otherwise stated, various sizes, on coloured paper or card.

Comprising: *Abel Our Surrey Champion. Safe Home again from Africa.* 20 April 1889 (spotted); Another copy of the same, printed with 'Our Champion Harriers' on pink rather than grey paper, 2ll; *The Catch of Maurice Read's.* 30 June, 1887. Not in Laughton; *Cricket in Kent 118 Years Ago.* [1891]; *A Good Day's Work. Surrey beat Lancashire.* 2 August 1888; *Good Old Cricket.* [1886?] (spotted); *Good Old George Jones's Benefit.* 15 August 1889; *To Honest George Burton.* [1889]; *To John Briggs.* [1888?]; *The Joys of Tunbridge Week.* [1894]; *Kent in Their Proper Place.* [1906]; *A Kentish Veteran.* [1888?]; *To Mr. Murdoch.* 13 September 1886; *Notts v Surrey.* 10 June/5 August 1889; *One of the Most Brilliant Catches ever made. By Maurice Read.* 30 June 1887; *Our Bowlers and ... the Lancashire Defeat.* [1890] (small adhesive tape repairs on verso); *A Rare Days Work by Mr. Leslie Wilson.* 8 August [1889]; *To Robert Abel.* 12 August 1895. Not in Laughton; *The Secret of an Old Cricketer's Success.* [n.d.] (torn along folds); 'Strange but True'. *The Wasp that stung Tom Bowley.* 3 September 1886; *The Struggle in the Dark.* [1889] (marginal tear); *The Surrey Champions.* [n.d.]. Not in Laughton; *Surrey still Triumphant.* 18 June 1887; *Surrey v Sussex at Brighton.* August, 1887; *Surrey Victorious. Surrey v Australians.* [1886]; *For the Third time in Test Matches, England v Australia, Thomas Hayward.* 29 June, 1899 (tears along folds); *A Tribute of Respect and Admiration to Dr. W.G. Grace ... at Clifton.* 25 August 1885. 2ll. (tears at top of folds and to margins); *A Tribute of Respect and Admiration to Harry Wood.* [1900?]. Not in Laughton; *A Tribute of Respect to Mr. Roller.* 28 June, 1887 (spotted). Not in Laughton; *Well done Surrey!* June, 1887 (discoloured at margins); *What the Surrey Champions say about the Famous Australian Team.* 17 May 1888; *A Vacant Place at the Oval.* [1893]; *Young Strudwick.* [1903] (corner clipped).

AN IMPRESSIVE COLLECTION OF CRAIG'S SOUGHT AFTER CRICKET RHYMES, several not in Laughton's bibliography. Sold with: Tony Laughton, *Captain of the Crowd: Albert Craig. Cricket and Football Rhymester 1849-1909* (2008).

(23)

£2,500-3,500

\$3,700-5,100
€3,300-4,500



6263

CRAIG, Albert (1849–1909). A collection of 15 penny cards with portrait and biography of the player, London: Wright and Company, 1888–1908. Various sizes, on coloured paper or card, 2 leaves.

Comprising: *Robert Abel*, [1888]; *Walter William Read*, [1889]; *G.A. Lohmann*, [1888] and 1895; *John Shuter*, [1889]; *A.E. Stoddart*, [1890]; *Thomas Richardson*, 1896 and 1897, unfolded; *Frank Woolley*, 1906; *J.R. Mason*, 1897; *A. Fielder*, 1908 (adhesive mark at margin); *Lord Harris*, 1908 (adhesive mark at margin); *Tom Hayward* 1908; *K.S. Ranjitsinhji*, 1908 (torn along fold and at margin); *Pelham F. Warner*, 1908 (split along fold).

With 3 other printed cards, two by Craig: *In Heartfelt Remembrance of John West. For upwards of 20 years on the ground staff at Lord's*, memorial card in verse, 1890 (see Laughton p. 57); *The Essex Country Ground*, 1899, 2ll; the third card signed 'W.R.W.', *Abel & Briggs. An Amusing Adventure in South Africa*. London: Athletic Publishing, 1898, 2ll. (Lower inside corners torn away.)

AN EXTENSIVE COLLECTION OF CRAIG'S PENNY PORTRAITS. Sold with: Tony Laughton, *Captain of the Crowd: Albert Craig, Cricket and Football Rhymester 1849-1909* (2008).

(19)

£1,500–2,000

\$2,200–2,900
€2,000–2,600



264

W.G. Grace. Full-length portrait photograph by E. Hawkins and Company, Brighton, [1896?]. Image 288 x 240mm, inscribed 'W.G. Grace 1896' on the mount, framed and glazed.

K.S. Ranjitsinhji. Full-length portrait photograph by E. Hawkins and Company, Brighton, [1890s]. Image 296 x 239mm, inscribed 'With kindest regards/ yours very sincerely/ Ranjitsinhi' on the mount (A little spotting, mainly affecting mount.)

Fine portraits of W.G. and Ranji in typical batting stance, the former a warm-toned silver print and the latter a more usual albumen print.

(2)

£1,400–1,800

\$2,100–2,600
€1,900–2,300



0265

BARRIE, J.M. *The Allahakbarrie Book of Broadway Cricket*. [Privately printed, 1899].

Small 4° (143 x 109mm). Half tone illustrations, some full-page, original limp Japanese vellum wrappers, front wrapper with title lettered in gilt (wrappers slightly soiled and discoloured); modern green buckram box.

FIRST EDITION. Barrie's team of authors and artists was founded in 1887. According to his own account in *The Greenwood Hat*, 'Allahakbar' was African for 'Heaven help us', and his less than skilfull team therefore became the "Allahakbars", afterwards changed with complimentary intention to 'Allahakbarries' (see Janet Dunbar, *J.M. Barrie*, 1970, p. 111). Broadway was both where the team played and the name of their opponents. This celebratory publication of the annual engagement is very rare, copies only being circulated among team members and close friends of Barrie's. Taylor p. 28; Padwick 1296.

£1,200-1,800

\$1,800-2,600

€1,600-2,300

0266

HAWKE, Martin Bladen, 7th Baron Hawke (1860-1938) — *Visit of Lord Hawke's 2nd English Tour to South Africa. 1898-1899*. Cape Town: W.A. Richards, [1899].

Oblong 8° (135 x 215mm). Half tone illustrations. (Title heavily soiled and restored at margins, short tears and repairs to final advertisement leaves, some spotting.) Modern red quarter morocco, spine gilt lettered (wrappers not preserved).

AN EXTREMELY ELUSIVE TOUR BOOK. Among his many tours, Lord Hawke took teams to South Africa in 1895 and 1898. He lived to see not only South Africa, but also India, and the West Indies, admitted to full test-match status. Padwick 4624.

£800-1,200

\$1,200-1,700

€1,100-1,500



267

BELDAM, George W. (photographer). *Victor Trumper*, London: Swan Electric Engraving Company, 1 August 1905.

Photo-mechanical process print from an action photograph (367 x 418mm. with margins), signed in pencil by the subject, framed and glazed.

FINE EXAMPLE of Beldam's famous image, taken at the Oval, of the legendary Trumper (1877-1915) coming down the wicket.

£800-1,200

\$1,200-1,700

€1,100-1,500

0268

TAYLOR, Alfred D. (1872-1923). *The Catalogue of Cricket Literature*. London: Merritt and Hatcher, 1906.

8° (169 x 120mm). Original printed grey wrappers (wrappers spotted, and with one or two small tears and losses). *Provenance*: 'O. Gouldney presented by the author' (inscription on front free endpaper).

PRESENTATION COPY, FIRST EDITION IN BOOK FORM. No. 39 of 50 copies signed by the author. The first extensive bibliography of cricket in wrappers as issued. Padwick 39.

£800-1,200

\$1,200-1,700

€1,100-1,500



0269

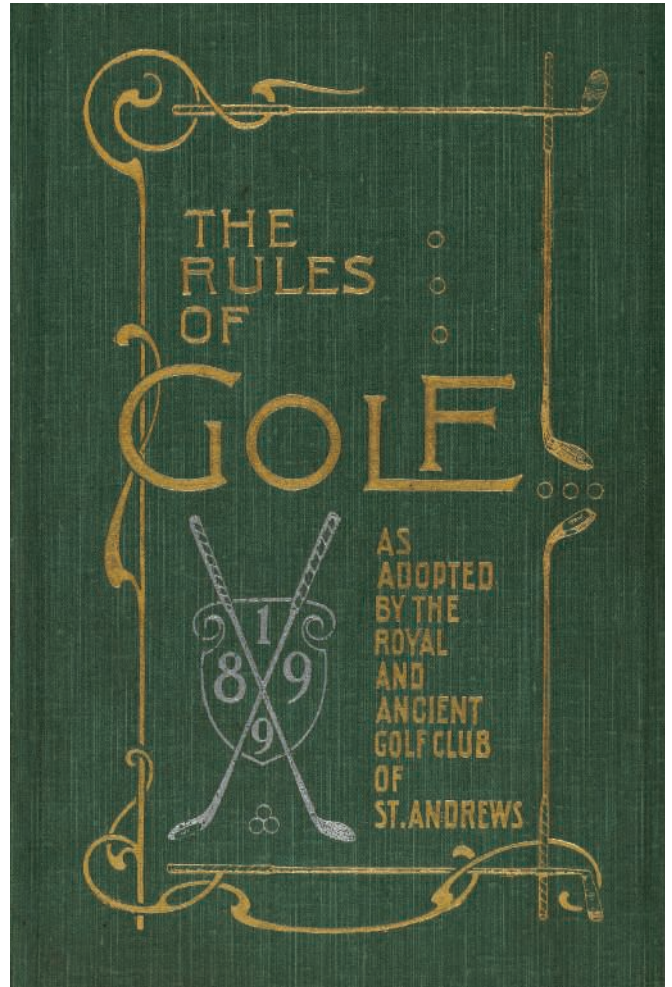
TAYLER, Albert Chevallier (1862-1925, illustrator). *The Empire's Cricketers*. London: Fine Art Society, 1905. 2° (374 x 244mm). 48 chromolithographed plates after Chevallier Tayler, with descriptive press by George W. Beldam printed on tissue guards. Contemporary green half calf, spine gilt with repeated cricket device, top edge gilt (rubbed at extremities, some sunfading). *Provenance*: K.A. Auty, Ridley College, St. Catharines, Ontario (stamp; number '28.20' written large on front free endpaper and front cover).

CRICKET PORTRAITURE AT ITS FINEST, first issued in weekly parts. With a studio in Carlton Hill, St John's Wood, close to Lord's, Chevallier Tayler was well placed to produce his portraits of cricketers in rippling white. The drawings were executed in chalk and printed in lithography on impressive folio size plates, an indication of the great popularity and prosperity of the game in the Edwardian age. Whether English or Australian, the common factor in this pantheon of players is one of style. The attitudes are varied, but poise, ease and confidence are common to all. Padwick 6997.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



0270

Rules for the Game of Golf as approved by the Royal and Ancient Golf Club of St. Andrews, September 1899. St. Andrews: W.C. Henderson, [1899].

8°, 31pp., two golfing tail-pieces, two advertisement leaves at end. (A few light spots, soil mark in margin of p. 8.) Original green cloth, front cover with gilt title and design of crossed clubs on a shield in silver, red marbled endpapers.

EXCELLENT COPY of this important definitive edition of the rules.

£2,000-3,000

\$2,900-4,300

€2,600-3,900

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3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(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

(a) **As authorised bidder**. 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.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 • 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:

(a) 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

(b) 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:

(a) 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:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) 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

(iii) 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:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are printed in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **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:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) 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:

(i) 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.

(ii) 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 7839 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 7839 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:

(a) 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 F5 and any other rights or remedies we have by law):

(i) 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;

(ii) 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) 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

(ix) 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 ♯ 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: 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.CHRTISTIES.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.
∅	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

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.

BOOKS

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.

BOOKS

Please note that books and manuscripts 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.

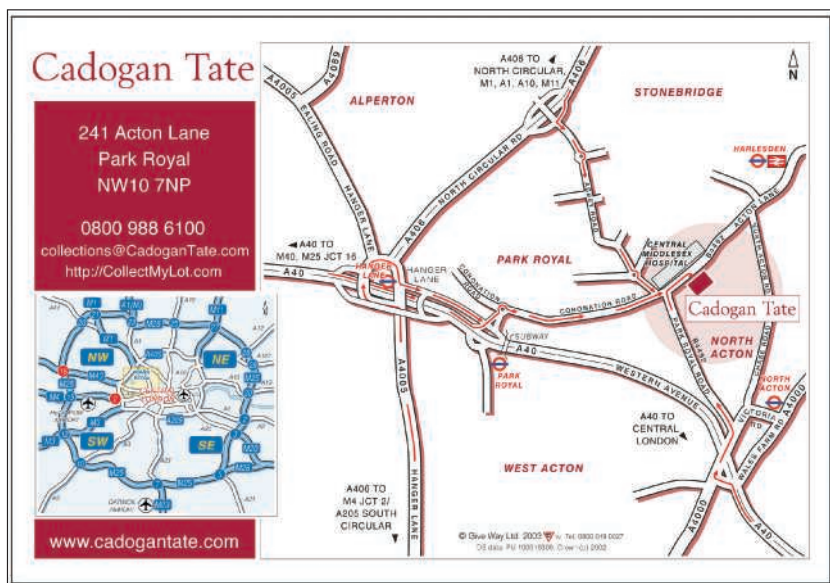
TRANSFER, STORAGE & RELATED CHARGES

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:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- 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

WRITTEN BIDS FORM

CHRISTIE'S LONDON

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 13 JULY 2016 AT 2.00 PM

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

CODE NAME: BOX

SALE NUMBER: 12139

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
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Palma Christi ^{III} flor. purpurea.

Hyacinthus stellatus
peruanus.

Orchis minor ^{II} flor. incarnato.



^{11.}
Sedum minus flore rubente.

^{1.}
Paeonia polyanthos flore rubro.



^{1.}
Flos Solis maior.

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