

VALUABLE BOOKS AND MANUSCRIPTS

King Street · 1 December 2016



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THURSDAY 1 DECEMBER 2016

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Thursday 1 December 2016
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Saturday	26 November	12.00 pm – 5.00 pm
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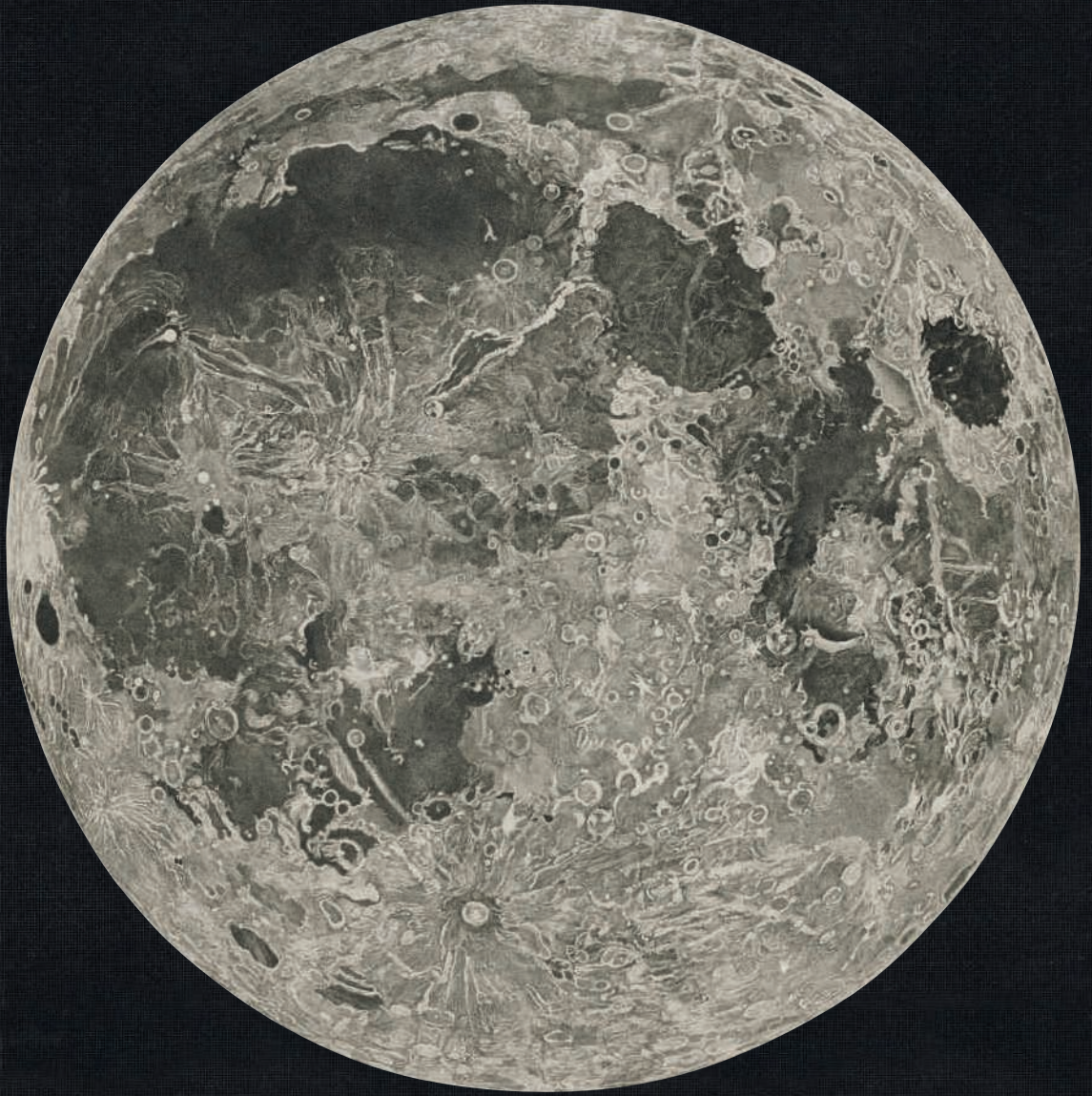
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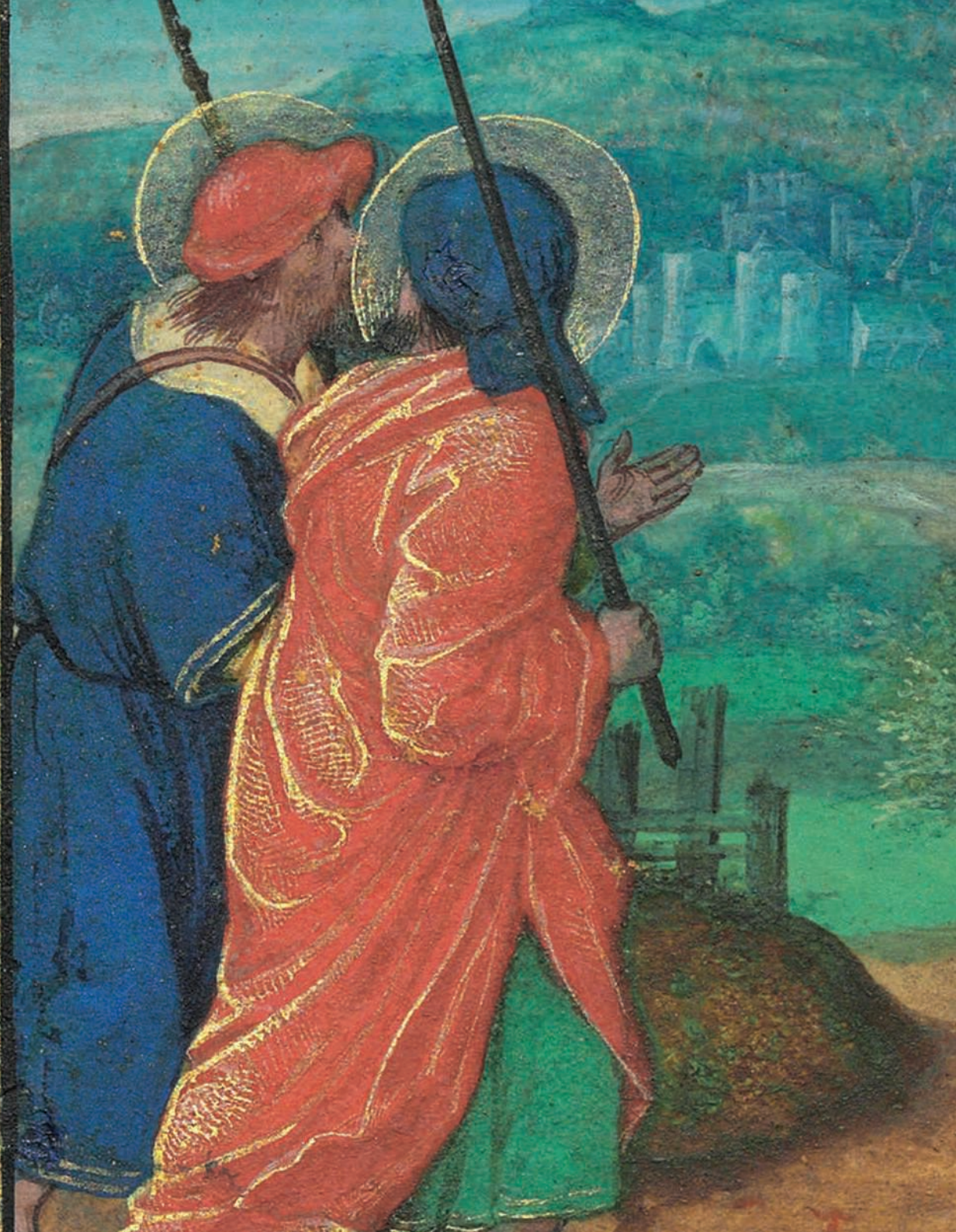
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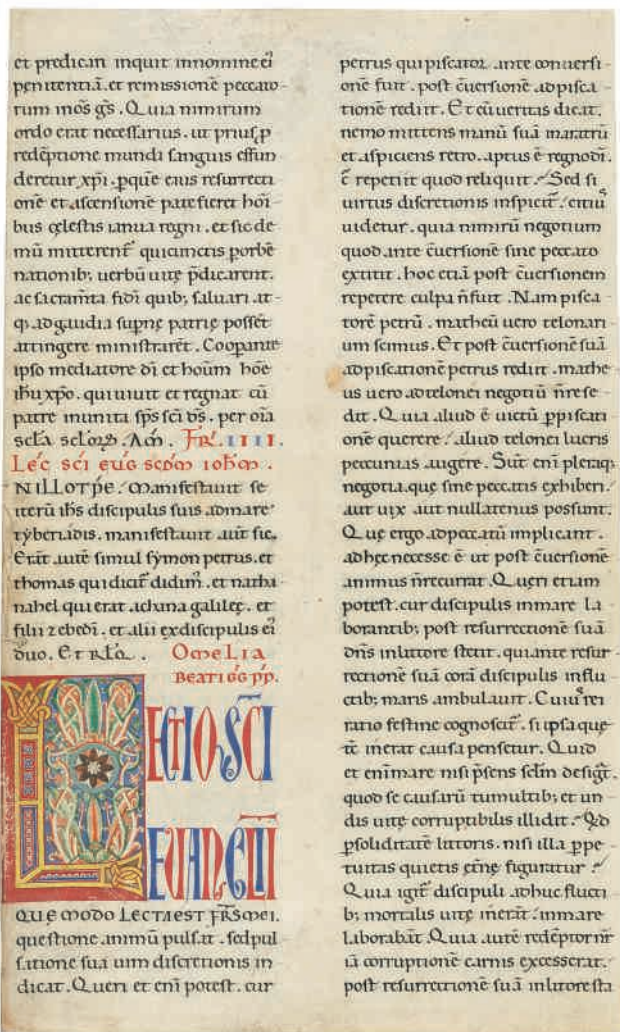
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**MEDIEVAL AND RENAISSANCE
MANUSCRIPTS**





*1

A LEAF FROM A GIANT ROMANESQUE HOMILIARY, in Latin, illuminated manuscript on vellum [Italy, probably Tuscany, final quarter 12th century]

A splendid example of protogothic script — so appealing for its simplicity and classical aesthetic — and of Tuscan illumination at the end of the 12th century.

410 x 249mm. 40 lines of rounded protogothic script in two columns, written space: 370 x 235mm. One large decorated initial 'L' in bright yellow, red and blue, with foliate decoration and interlace, opening the homily of Pope Gregory the Great (tightly cropped at margins, with loss of part of a beaked figure in ink, but no loss of text).

et predicant inquit in nomine
penitentia. et remissione peccato-
rum in omni. Quia nimirum
ordo erat necessarius. ut prius p-
redicatione mundi sanguis effun-
deretur xpi. proque eius resurrecti-
one et ascensione pareretur homi-
bus celestis ianua regni. et sic de-
monium mitterentur quamvis porbe-
nitionibus. uerbis uix predicarent.
ac sacramenta fidei quibus saluari. at-
que ad glaudia supere patrie possent
attingere ministraret. Cooperant
ipso mediatore dei et hominum homo
ihesu xpo. qui uiuit et regnat cum
patre in unita sps scilicet. per omnia
secula seculorum. Amen. **FR. IIII.**
LEC SCI EUG SCOR IOHON.
N ILLIOTPE. manifestauit se
iterum ihesus discipulis suis ad mare
tyberiadis. manifestauit autem sic.
Erant autem simul symon petrus. et
thomas qui dicitur didimus. et nazha-
nabel qui erat aduana galilee. et
filii zebedi. et alii ex discipulis eius
duo. Et ait. **OMNIA**
BEATI GREGORII PP.
LEO SCI
EUANGELII
QUAE MODO LECTA EST FRASOR DEI.
questione animam pulsata. sed pul-
satione sua uim discretionis in-
dicat. Quoniam et tunc potest. cur

The bold, primary colours, and the delicately shaded foliate infills are closely related to the work of the Masters of the Pluteus Bible (Florence, Bibl. Laurenziana, Plut. 15.13) and of the Corbolinus Master (Florence, Bibl. Laurenziana, Conv. Sopr. 630). Similar in style and script is another late 13th-century Homiliary now at the British Library (Harley 7183).

£5,000-8,000

\$6,200-9,800

€5,700-9,000



*2

THE NATIVITY, miniature opening Prime of the Hours of the Virgin on a leaf from the Chester Beatty Book of Hours, Paris, 1408

A ravishing miniature by the Mazarine Master, one of the founding figures of Parisian manuscript illumination, active during the first two decades of the 15th century and responsible for some of the most striking works previously attributed to the Boucicaut Master. The two masters had a decisive influence on French illumination at one of its most resplendent periods, particularly through their interest in depicting three-dimensional space, and worked for the greatest collectors of the age, like the Duc de Berry.

174 x 130mm. Verso with 15 lines of text within full borders (minor loss of pigment, evidence of dampstaining to borders). Framed.

Provenance: The leaf was f.34v in the Chester Beatty Book of Hours, one of the few securely dated Books of Hours, written in 1408, the year the bridges were washed away in Paris (f.158 with its colophon: *Factum est anno mccccvij quo ceciderunt pontes parisiis* was sold at Christie's, The Arcana Collection, Part I, 7 July 2010, lot 22; a similar inscription appears in Bodleian MS. Douce 144). Its original patron apparently had Breton connections (the litany of the intact manuscript included two Breton bishops) – John Boykett Jarman (d.1864): his sale, Sotheby's, 13 June 1864, lot 47 – Edward Arnold: his sale, Sotheby's, 6 May, 1929, lot 240 – Sir Alfred Chester Beatty (1875-1968): his Ms. W. 103. Chester Beatty had most of the miniatures, including this one, separately mounted. Some were dispersed during his lifetime but the present leaf remained in the collection and was sold as lot 58A in the Chester Beatty Sale, Sotheby's 24 June, 1969. Miniatures from the Chester Beatty Hours are now in various private and public collections – John Ballantyne, sold at Christie's New York, 22 April 1994, lot 73.

£25,000-30,000

\$31,000-37,000
€29,000-34,000



3

FOUR MINIATURES ILLUSTRATING THE LIFE OF CHRIST from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, c.1470s-1480s]

Four miniatures of extreme iconographical rarity and an unusual, intimate style from a Flemish Book of Hours. The artist, whose work bears some comparison with that of the Master of the Flemish Boethius (fl.1470s-1480s) and the Master of Edward IV (fl.1470s-1500), has made innovative use of subject matter not typically associated with Books of Hours, perhaps borrowing from some of the more ambitious pictorial cycles of this era seen in breviaries.

On average 104 x 84mm. Framed.

The subjects of the miniatures are as follows: Christ preaching in the Temple; Baptism of Christ; Transfiguration of Jesus; Agony in the Garden. The verso text suggests these miniatures illustrated the Office of the Virgin.

£12,000-18,000

(4)
\$15,000-22,000
€14,000-20,000

These intriguing miniatures showcase a mixture of stylistic traits seen in Flemish and French manuscript production in the latter half of the 15th century, all the while defying a ready identification of the illuminator. The well-defined, almost careworn faces with receding hairlines of certain figures are similar to some of the early work of the Master of Edward IV (fl. 1470s-1500): indeed, Friedrich Winkler's description of the Master's 'gypsylike' male figures, with somewhat straggling hair, seems apt here (see T. Kren and S. McKendrick (eds.), *Illuminating the Renaissance. The triumph of Flemish Manuscript Painting in Europe*, J. Paul Getty Museum, Los Angeles (2003), pp. 295-6). Further, the Master is also known to have painted a Transfiguration scene to illustrate a manuscript of Ludolph of Saxony's *Vita Christi* after 1487 (Paris, Bibliothèque nationale de France, Ms. fr. 20096, vol. 3, f.22) to which the present Transfiguration bears some visual relation. Yet our artist does not pay the same attention to naturalistic backgrounds and atmospheric details as the Master of Edward IV, preferring to focus his compositions in the immediacy of the foreground. At certain points, stylistic comparison can be made with the Master of the Flemish Boethius (fl.1470s-1480s): in the long faces, stretched to almost grotesque proportions, that appear in the Christ preaching in the Temple miniature, for example, and in the bright, contrasting palette of the same miniature. The Master of the Flemish Boethius and the Master of Edward IV did collaborate on a manuscript in the latter half of the 1470s, a *Livre d'Eracles* (London, British Library, Royal Ms. 15 E.i) produced in Bruges: perhaps we see here the hand of an associate from this project.



64
 MARY OF THE EARS OF WHEAT, historiated initial 'S' on a leaf from a gradual, illuminated manuscript on vellum [Vienna, c.1450s-1460s]

An intriguing unification of an unusual historiated initial depicting the 'Maria im Ährenkleid' – a popular Austrian depiction of the Virgin – and gradual leaf, both seemingly produced by the same Viennese circle of illuminators and scribes in the 1450s-1460s but not originally intended to be placed together.

Leaf: c.520 x c.370mm, initial: 119 x 118mm (the initial 'S' cut from another choirbook and pasted onto the present leaf, the first two lines of text on the verso apparently overwritten at a later date). Framed.

£4,000-6,000

\$4,900-7,300
 €4,500-6,700

An initial 'S' has been pasted onto a leaf from a gradual, giving the introit for the mass of the Nativity of the Virgin, 'Salve sancta parens', and opening the text in splendour. Mary of the Ears of Wheat, clad in a robe of blue with the ears of wheat in gold, stands before an altar bearing the tabernacle: this depiction of the Virgin, favoured mostly in Austria and southern Germany, is perfectly selected for the leaf onto which it was pasted, suggesting that the unification occurred soon after their production.

Intriguingly, although the leaf and the initial were not originally intended to sit together, they appear to come from the same period and place of manufacture. The simplicity of the border decoration of the leaf – with a single vine unfurling through the border – and the palette of cool pastels is typical of manuscripts produced in Austria, especially Vienna, in the mid-15th century. Similarly, the palette and illumination of the initial and, indeed, the style of the letter 'S' itself, with its foliate infilling of the minims, also suggests a production in Vienna at this time. Both the leaf and the initial bear resemblance to the group of antiphonal and gradual leaves painted in Vienna c.1458-65 studied by Jeffrey Hamburger (exhibition catalogue, *Beyond Words*, 2016, no 75, pp.98-99): the elongated figure of the Virgin, with a high, round forehead, small rosebud lips and thick curtain of wavy hair, standing in an interior modelled in pink and green, is closely comparable to the work one of the artists responsible for certain leaves within the group (the leaves discussed by Hamburger are held at Boston Public Library, MSS f Med.205-207 and Harvard University, Houghton Library, MSS Typ 704.1 [12] & [13]).



05

AN HISTORIATED INITIAL 'I' WITH THE TEMPLE OF SOLOMON on a leaf from an illuminated Antiphonal on vellum [Italy, final quarter 15th century]

The feast for the dedication of a church, usually represented in manuscript illumination by a pope or bishop arriving at a church, is here portrayed in extremely unusual fashion: King Solomon, depicted on the left, wearing a crown and pointed hat looks on as a mason applies the finishing touches to his temple.

505 x 360mm. Historiated initial 'I' opening the feast for the dedication of a church 'In dedicatione templi decantabat populus laudem', 6 lines of text and music (minor cropping). Double-sided frame.

£7,000-10,000

\$8,600-12,000

€7,900-11,000



FROM A FRENCH PRIVATE COLLECTION

6

MADONNA AND CHILD, initial 'S' on a cutting from an illuminated Antiphonal on vellum [Lombardy, probably Milan, c.1490]

A stunning expression of Italian Renaissance illumination at its glorious peak: a sparkling miniature closely related to the work of Antonio da Monza and showing the strong influence of Leonardo da Vinci, Carlo Crivelli and Vincenzo Foppa.

256 x 256mm. Likely opening the introit for the Nativity of the Virgin in a giant Antiphonal ('Salva sancta parens'). Verso with two lines of text and music and a faint outlined sketch of an initial (diagonal crease across the middle and vertical crease to top right, burnished gold lightly rubbed, slight smudge to the Virgin's hand).

Provenance: Purchased at the Alain Moatti Gallery, Paris, late 1970s – French private collection.

The present miniature is the work of an extremely accomplished artist working in northern Italy at the end of the 15th century. Perhaps the closest parallels can be drawn with the work of Antonio da Monza (fl.1490-1528), particularly in the rendering of the faces, hands, feet and robes (see for example his Resurrection at the Getty [MS Ludwig VI 3, f.16] and his Pentecost in Vienna [Graphische Sammlung Albertina Inv. 1764]). But there are also other influences at play: doubtless the artist had seen Leonardo da Vinci's Virgin of the Rocks, produced in 1483 for the Confraternity of the Immaculate Conception in Milan. The framing of the scene, with the Madonna and Child standing between a gourd and a pomegranate, is strongly reminiscent of the work of Carlo Crivelli (1430-1495 – see in particular the Madonna and Child at the Metropolitan Museum of Art, Acc. No 49.7.5), while the colouring and palette echoes Vincenzo Foppa (c.1430-1515).

£40,000-60,000

\$49,000-73,000

€45,000-67,000



7

MOSES PREACHING TO THE ISRAELITES, historiated initial 'D' from a choirbook, illuminated manuscript on vellum [Siena, second half 15th century]

A vibrant and expressive miniature from the circle of Pellegrino di Mariano, close to his work on the *corali* of the Duomo di Siena, presumably from a choirbook commissioned by an important Sieneese institution.

175x180 mm. Framed. On the verso, four-line staves and the text '[...] et dicite / [...]us Sal[...]' (some rubbing and craquelure to the gold, occasional flaking of the pigments).

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Pellegrino di Mariano Rossini (act.1449-d.1492) was a pupil of Giovanni di Paolo (c. 1403-1482), one of the most important members of the 15th-century Sieneese school; like his teacher, he worked both as a painter and manuscript illuminator, we see him accepting payments for commissions from 1450 – this a painting – onwards. Along with Sano di Pietro, Pellegrino was one of the most prominent Sieneese manuscript illuminators of the second half of the 15th century: from the 1450s until the 1480s, the two collaborated on many prestigious commissions, including sets of choirbooks made for major patrons and religious houses in Tuscany. The *corali* for which Pellegrino di Mariano is perhaps best known are the three imposing sets for three important Sieneese institutions: the Duomo di Pienza (made 1460-1462, commissioned by Pope Pius II), the Hospital of Santa Maria della Scala (c.1475-1477) and the Duomo di Siena (1465-1480, Siena) (see M Bollati (ed.), *Dizionario biografico dei miniatori Italiani* (2004, pp.856-858 for further information). The artist of the present miniature may have worked with him on, or been inspired by, the *corali* of the Duomo di Siena: the iridescent palette, applied with thin brushstrokes to create a soft, almost shimmering, texture is close to the miniatures seen in these choirbooks. The lively and articulate scene, populated by almond-eyed figures with expressive faces, is typical of Pellegrino di Mariano's work, both painted and manuscript.

8

CHRIST BLESSING FLANKED BY STS PETER AND PAUL, historiated initial 'E' cut from a choirbook on vellum illuminated by Franco de' Russi [Veneto, c.1470]

A grand and glittering miniature by Franco de' Russi, one of the artists responsible for the illumination of the sumptuous Bible of Borso d'Este of Ferrara – possibly the greatest of all Italian manuscript productions. Influenced by Andrea Mantegna and a pupil of Taddeo Crivelli, his style is characterised by a crispness of form and rich, saturated colours.

179 x 146mm. Initial 'E' opening the third responsory of the first nocturn for the common of apostles and evangelists 'Ecce ego mitto vos sicut oves in medio luporum'; verso with three lines of text and two of music ('[estote] ergo prudentes [sicut] serpentes et sim[plices sicut] columb[ae]') (burnished gold lightly rubbed, tiny loss of pigment to the blue of Christ's robe). Mounted and framed.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

'Franco de messer Zohanne de' Russi da Mantua' first appears in records of 1455, where he is listed as working with Taddeo Crivelli on the Bible for Borso d'Este of Ferrara. His work displays elements of Ferrarese illumination, but he was also active in Mantua, Venice, Padua and Urbino (where he worked for Federigo II da Montefeltro), and in each region he absorbed specific stylistic traits. The present cutting closely resembles an Adoration of the Magi in an initial 'E' at the Getty Museum (Ms. 83 recto), and like the Getty cutting it is characterized by rich, velvety colours, weighty drapery and bulbous-headed figures.





(actual size)

SUPPER AT EMMAUS, quadripartite miniature from an illuminated manuscript on vellum [Flanders, probably Bruges, c.1509-1510]

A hitherto-unknown miniature painted by Simon Bening, one of the greatest and most famous Netherlandish manuscript illuminators, from the intriguing Enriquez de Ribera prayerbook. Dismembered and its miniatures dispersed, the lost manuscript is recognised for its striking beauty and iconographical innovation: the present miniature depicts scenes from the life of Christ infrequently represented in Netherlandish manuscript art.

134 x 89 mm. Laid down on board.

Provenance: The original manuscript was most likely made for the Spanish nobleman Fadrique Enriquez de Ribera, Marquis of Tarifa (1476-1539). Count Paul Durrieu was the first to identify both armorials – of Enriquez and of Ribera – that appear in the borders of the extant leaves: these two great Sevillian families were only united for the first time through the marriages of Fadrique's father, Pedro Enriquez de Quiñones, first to his aunt, Beatriz de Ribera, and, after her death, to Fadrique's mother, Catalina de Ribera. Of the male descendants to have borne the Enriquez and Ribera arms, Fadrique stands out as by far the most likely candidate to have commissioned such a manuscript: not only did he spend time in the Netherlands, becoming a Knight of the Golden Fleece in 1518, but he is known to have owned splendid books and manuscripts. The inventory of the c.260 items he added to the Tarifa library includes at least three costly prayerbooks in rich bindings (see María del Carmen Alvarez Márquez, 'La Biblioteca de don Fadrique Enriquez de Ribera, I Marqués de Tarifa (1532)', *Historia. Instituciones. Documentos*, no. 13 (1986), pp. 1-40)

Parent manuscript: The Enriquez de Ribera prayerbook must have been a unique devotional manuscript, made to order for Fadrique Enriquez de Ribera. It was likely very densely illustrated; the scenes depicted across the extant leaves are taken from Christ's Ministry, Passion, Resurrection, Pentecost and beyond, and must have formed part of an unusually full cycle. Furthermore, many of these scenes are rarely illustrated in manuscript art – the depiction of the Rending of the Veil of the Temple (see below: Sotheby's, 6 July 2000, lot 35) is virtually unknown in Netherlandish art, not just rare in Ghent-Bruges illuminated manuscripts. The verso text is preserved for just one of the sister leaves; Lewis E M 6:1 at Philadelphia is a devotion in Spanish that is neither from a standard Book of Hours, nor is it related to those found in any Rosary Psalter produced by Bening and his shop. When the remnants of the manuscript are considered together, it is possible to imagine the splendid, iconographically-innovative prayerbook commissioned by Enriquez de Ribera.

Twelve leaves and fragments from the Enriquez de Ribera prayerbook are recorded. Of these, six are leaves with Flemish-style scatter borders, five are trimmed leaf fragments comprising double or single miniatures; only one other trimmed quadripartite miniature exists (see www.christies.com for a full summary of the sister leaves). The present leaf represents a new discovery.

Illumination: The last of the great Netherlandish illuminators and the most widely renowned, Simon Bening was attracting high-status commissions almost immediately after receiving his mastership in Bruges in 1508, and worked for important patrons across Europe for the next half-century. Presumably trained in Ghent by his father, the illuminator Sanders Bening, Simon's work drew upon a knowledge of his predecessors while developing his own style, which brought a new humanity to the divine narrative and a new naturalism to the landscape.

Bening's earliest dated work is the Imhof Prayerbook (sold Christie's, 6 July 2011, lot 26), for which the scribal colophon gives a date of 1511: the Enriquez de Ribera prayerbook seems to date from the same period, if not slightly earlier. At this stage he was a fully mature and developed artist, and the features that defined his miniatures throughout his career can already be seen in the present work. The carefully characterised, stocky figures, often truncated by the fictive frame, are set against backgrounds notable for their attention to detail; these are close to his work on the Imhof Prayerbook. He makes no concession to scale: the present miniature is a virtuoso performance, presented as a tiny panel painting. Yet the spatial complexity of the settings – in the relative simplicity of the interior scene, for example, and the attention paid to the atmosphere of the exterior – is perhaps less developed than in Bening's 1511 work. Personal prayerbooks small enough to be carried around and kept close by their owners seem to have been a speciality of Bening: it appears that the Enriquez de Ribera manuscript was one of the earliest examples.

Few models can be found for Bening's innovative compositions for the Enriquez de Ribera prayerbook, but it might be noted that the Supper at Emmaus had been depicted by the Master of Catherine of Cleves in his patroness' Hours of c.1440 (Morgan Library MS. M. 917/945), a famous and influential work of early Netherlandish illumination. On f.139 the seated Christ, flanked by two disciples, is shown in an interior similar to Bening's: notably, he also wears a pilgrim hat, an unusual addition to the present scene by Bening.



Self portrait of Simon Bening, from a Book of Hours, c.1540 (vellum), Bening, Simon (c.1483-1561) / Victoria & Albert Museum, London, UK / Bridgeman Images

Literature:

Judith A Testa, 'Fragments of a Spanish prayerbook with miniatures by Simon Bening', *Oud Holland*, vol. 10 no. 2 (1991), pp.89-115.

Thomas Kren and Scot McKendrick (eds.), *Illuminating the Renaissance. The triumph of Flemish Manuscript Painting in Europe*, J. Paul Getty Museum, Los Angeles (2003).

Exhibition catalogue, *Four Miniatures by Simon Bening*. Hazlitt, Gooden & Fox with a text written by Sandra Hindman; in association with Bruce Ferrini and Sam Fogg, London (1989).

Sister leaves:

(1) Four leaves were in the collection of Count Paul Durrieu – Bruce Ferrini, 1989 exhibition, acquired from a 'French private collection' – subsequently dispersed. One is at the Cleveland Museum of Art, acquired in 1952 in New York from the dealer Vladimir Simkhovitch. For the other leaves see: Jörn Günther, *Mittelalterliche Handschriften und Miniaturen*, 1993, no. 32; Sam Fogg, *Treasures from the Middle Ages*, 1996, p.11; and *Paths to Grace*, ed. L.P. Castle and R.S. Wieck, Art Museum of Southeast Texas, 1991-2, no.20. All four of these leaves were laid down onto boards, as the present leaf is.

Christ washes the feet of the Apostles: Durrieu – Ferrini – Jörn Günther – present location unknown.

Last Supper and the Institution of the Eucharist: Durrieu – Ferrini – Vladimir Simkhovitch – Cleveland Museum of Art (2002.52).

Christ's Appearance to the Apostles: Durrieu – Ferrini – present location unknown.

Christ's Appearance to Thomas: Durrieu – Ferrini – present location unknown.

(2) Two leaves are held at the Free Library of Philadelphia.

Passion, Resurrection, Last Judgement, Parable of the Fig Tree (Lewis E M 6:1)

Pentecost, the Mocking of the Apostles, and St Peter preaching (Lewis E M 6:2).

(3) Four fragments were in the collection of Charles Albert de Burlet in Berlin, according to Friedrich Winkler in *Die flämische Buchmalerei*, 1925 (he describes four fragments, comprising a total of 7 miniature scenes between them) – Albert Figdor, Vienna, acquired at least three of these (two double miniatures and one single miniature), his sale, *Eine Wiener Sammlung*, Berlin, H. Ball & P. Graupe, 12 May 1930, lots 20-22. Two entered the collection of Kurt Arnhold – sold Sotheby's, 23 June 1992, lot 22 – a private Belgium collection. Another single-miniature fragment is at the St Louis Art Museum. Based on Winkler's description, one double-miniature fragment from de Burlet's collection is not accounted for.

Jesus and the Apostles at the Sea of Tiberius: Charles Albert de Burlet – Albert Figdor – Kurt Arnhold - private Belgium collection.

Jesus, Peter, and John at the Sea of Tiberius: Charles Albert de Burlet – Albert Figdor – Kurt Arnhold – private Belgium collection.

Christ healing the deaf and the dumb: Charles Albert de Burlet – Albert Figdor – St Louis Art Museum (66:1952).

Unidentified double-miniature fragment: Charles Albert de Burlet – present location unknown.

(4) A single fragment, comprising a double miniature, was in the collection of Peter Sharrer, New York, acquired 1988 (from a 'collection apparently assembled in Spain in the 1960s'), his sale, Sotheby's, 6 July 2000, lot 35.

Crucifixion and the Rending of the Veil of the Temple: Peter Sharrer - present location unknown.

(5) A quadripartite trimmed miniature is currently offered by Les Enluminures.

Joseph of Arimathea and Nicodemus in the Passion of Christ

£120,000-180,000

\$150,000-220,000

€140,000-200,000





610

THE DELLA ROVERE NEW TESTAMENT, in Latin [Italy, Lombardy (perhaps Brescia), late 12th or early 13th century (between 1186 and 1228)]

A very unusual compilation of mainly New Testament books of the Bible, finely illuminated with six historiated initials and fourteen other illuminated initials, in an exceptionally rare binding and with important provenance including Francesco Maria della Rovere, Duke of Urbino.

225 x 150mm, i + 172 leaves, foliated sporadically in pencil, 1-171 (one leaf skipped in the foliation between 146 and 148), two columns of 40 lines, ruled space: 165 x 100mm. Six historiated initials and fourteen illuminated initials (lacking six leaves, slit to gutter of f.143, some wormholing, initials a little rubbed with some losses to the burnished gold, especially St Matthew on f.1, occasional fading to text). Bound in red brocade over wood boards, with green trim and a central boss on each cover with the arms of Francesco Maria della Rovere (1490-1538) or one of his successors as Duke of Urbino, faded yellow/gold brocade pastedowns, flat spine, two clasps.

Provenance: Entries in the calendar indicate that the manuscript was produced in Lombardy between 1186-1228 – erased medieval monastic(?) inscription (lower margin of f.1) – Francesco Maria della Rovere (1490-1538) or one of his successors as Duke of Urbino (their heraldic bosses in the centre of each cover of the binding) – Bartolomeo Facio (d.1457), Italian humanist, author, and secretary and official historian to King Alfonso V of Aragon (his name on f.i verso erased and re-written above, with the added date 1631) – Polydore Vergil (c.1470-1555), of Urbino, Italian humanist, scholar, and historian, who in 1530 dedicated one of his works to Francesco Maria della Rovere (inscription on f.i verso) – Sir Thomas Brooke (1830-1908) of Armitage Bridge House, near Huddersfield, bequeathed to Rev. William Ingham Brooke (1862-1923), of Barford Rectory, Warwick (his inscription dated 1908 on f.i); his sale at Sotheby's, 7 March 1913, lot 31 – Lt-Col. William E. Moss (d.1953) of Sonning-on-Thames, Berks; his sale, 17 February 1936, lot 1050; sold by Hoepli, Zurich, 29 October 1937, lot 19 (clipping from the catalogue loosely inserted) – Maurice Burrus (1882-1959), bibliophile, tobacco magnate, politician and philatelist (his no 38, purchased from Hoepli, Milan in 1937).

Content: Matthew, ff.1-20v; Mark, ff.20v-33; Luke, ff.33-53; John, beginning imperfectly at 2:5, ff.54-69; Acts 1:1-13:24, continuing on f.107, but lacking 13:25-26:23, ff.69-78v; Isaiah 2:15-57:6 (beginning and ending imperfectly), ff.79-106v; Acts 26:24-27:43 (ending imperfectly), ff.107-108v; I James 1:5-5:18 beginning and ending slightly imperfectly, ff.108-109v; II Peter 2:3-end (beginning imperfectly, f.110r-v; I John, ff.110v-112v; II John, f.113; III John, ff.113r-v; Jude, ff.113v-114; Apocalypse, ff.114-124; Romans, ff.124-131v; I Corinthians ff.131v-139; II Corinthians, ff.139v-146; Ephesians, ff.146-147v; Philippians, ff.147v-149v; Colossians, ending imperfectly at 3:16, ff.149v-150v; I Thessalonians 1:6-end, ff.151-152; II Thessalonians, ff.152v-153; I Timothy, ending imperfectly at 5:24, ff.153-154v; II Timothy, beginning imperfectly at 2:8, ff.155r-v; Titus, f.156r-v; Philemon, ff.156v-157; Hebrews, ff.157-163; Calendar, ff.163v-166; Genesis 1:1-12:4 (i.e. from the Creation to the Call of Abraham) ff.166v-171; blank, f.171v.

£100,000-150,000

\$130,000-180,000
€120,000-170,000

uerit. qdā ā dūbitauerit.
Et accedentibus locut' ē enī dīcos.
 data ē in oīs potestas in celo 7
 in terra. Quicūq' uocete oīs grās.
 baptizante eos in nōie patris
 7 filii 7 spūs scī. docentes eos ser-
 uare oīa q'cūq' mandauit uobis.
 Et ecce ego uiscū sū oīs dieb'
 usq' ad consumationē seculi aōi.

Incipit euāg' s'c'm marcū.



M

ARCUM

euāg'liū ihū xpī filii dī sic scrip-
 tū ē in syria p'p'ia. ecce mitto
 ang'lm meū an' facie tuā qui
 p'urabit uīā tuā an' te. uox
 clamauit in deserto. parate
 uīā dñi. rectas facite semitā.
Aut iohs in deserto **de iohē lei.**
 baptizans 7 p'dicans baptizans
 p'ie in remissione peccōis.
 Et egredietur ad iū oī' in
 deo regio tyrlimite uniu'rsi.
 7 baptizabant ab i' in ior-
 dane flumine confitentē

peccata sua. **de locustis 7 melle**
Et erat iohs uestit' p'ut' came-
 li. 7 zona pellicia circa lūbos
 ei'. 7 locustas 7 mel sicutē ede-
 bat. 7 p'dicabit dies. uenit for-
 tior me p' me. cui nō sū dign'
 potens solūe corrigi calca-
 mentoꝝ ei'. Ego baptizauit
 uos aq' alle. u' baptizabit uos
 spū scō. **despū scō tāq' colūm**

Et factū ē in dieb' illis uenit
 ih' anazareth galilee. 7 bap-
 tizat' ē in iordane a iohē. Et
 statim ascendens de aq' iudic' ap-
 tos celos. 7 spū sc'm tamq' colū-
 m' descendente 7 manente in
 ipō. Et uox facta ē de celis. tu
 es fili' m' dicit' in te in op'ac.

Et statim sp' expulit eū **de deserto**
 in desertū. 7 erat in des' to. xl.
 dieb'. 7 xl. noctib'. 7 tēptabu-
 t' a satana. Eratq' cū bestis.
 7 ang'li ministrabant ei. **de iohē**
Postquā ā tractus ē iohs. ue-
 nit ih' in galileā. p'ncip' euā-
 g'liū regnū dī. 7 dies. q'm im-
 pletū ē ip'f. 7 appropinq'bit
 regnū dei. **uenite in me 7 cre-
 dite euāg'lio. de mare galilee**

Et p'ncip' ih' secū mare ga-
 lilee. uidit symonē 7 andre-
 ā frēm ei' mittentes retia in
 mare. Erant u' piscatores. 7
 dixit eis ih'. uenite p' me 7
 faciā uos fieri. Et p'imus re-
 licit' retib' secū s' eū. Et
 p'gress' in pu'ellū. uidit
 iacobū 7 iohē. 7 dicit' eis. uenite
 secū me. 7 statim uocauit eos. Et

piscatores
 hominum



The calendar is sparse, but two very rare entries point towards Lombardy: three lines in red starting on 28 May commemorate the battle of Legnano, fought near Busto Arsizio near Milan in 1176, at which Emperor Frederik Barbarossa was defeated ('.M.C.lxxxvi [sic] Mediol. fugaverit imperatorem de campo de busti'); in the battle the decisive assault was made by cavalry from Brescia, and it is probably significant that the other most unusual feast is St Colocera of Brescia (18 April). The presence of both feasts of St Ambrose (4 April, 7 December), supports a Lombard attribution, while the inclusion of the '1186' Legnano entry, and the absence of the feast of St Francis, canonised in 1228, indicates production between these dates.

The content of the volume is interestingly eccentric, being primarily a New Testament, but also including Isaiah, a Calendar, and an extract from the beginning of Genesis. As eccentric is the illumination: the figures are painted with an energetic coarse vigour, prominently outlined with confident strokes and brought to life with a liberal use of burnished gold. The palette of reds, yellows and blues is typical of 12th-century Italian manuscript painting (see, for example, an Italian Homiliary at the British Library, Harley 7183).

The major illumination consists of six historiated initials depicting biblical authors, sometimes holding a book, as follows: St Matthew, f.1; St Mark, f.20v; St Luke, f.33; St John, f.110v; St Jude, f.113v; St Paul, f.149v; the other fourteen large illuminated initials, some in the form of dragons, are on ff.69, 113 (x2), 114, 124, 131v, 139v, 146, 147bis verso, 152v, 153, 156, 156v, and 157.



The borders and historiated initials in the Clumber Bible were likely illuminated by two different artists or workshops. According to François Avril, the facial types and naive lines of the figures in the historiated initials can be compared to those in a 1402 Rouen Missal (Lisbon, Biblioteca Nacional ms. 86; see Carlo de Clercq, 'Deux Missels enluminés peu connus', *Gutenberg Jahrbuch*, 1969, pp.32-51), although the draperies are unlike those found in the present manuscript. The borders, on the other hand, are a professional Parisian production, and typical of many a deluxe 14th-century Parisian Bible. Unusual too is the iconography of many of the initials: the story of Ruth, for example, is illustrated in separate vignettes with decorative backgrounds composed of wheat sheaves; the initial to Psalm 52, traditionally represented by a Fool, is here replaced by an instrument-wielding astronomer-magician; and the evangelists are depicted with wings — an attribute traditionally only reserved for angels.

£800,000-1,200,000

\$980,000-1,500,000

€900,000-1,300,000



fecerunt de sta in iudicia et amore et papa
 et animam eam ad expiationem Temp
 cano namq; est iuxta homines sup dnm re
 aut factos in hoc dehaant consolatur eos
 dominus atq; ostendit dicit. **Voluntati su**
visq; ad consummationem seculi et nolite time
re pultus qre **propitiam iudicis deus tribu**
laciones quib; passura erat ecclesia ab aplos
fundamenta supra petra ipm de immo time
aut disposuit dnm cum filio et spm scto
cas reuelat. Reuelat aut; tuncas pto sed
humilitate xpi uero iohanni p angeli. Jo
hannes erat de qua reuelatione hinc libi asp
lure vidit. Iste iste apocalypis dicit. Iste uice
laco q; hie res auantur quas deus reuelant
iohanni i iohes erat quoniam saluar passura sic i
q; pmissio i ut pccator; nouissime q; ob;
ant; passura sic qn rita cur tribulatio ut li a
er post eam moueatur cla. et que p hie ruc
er in suau pmo sic suscipiata. de quoe dem
anta suplicia erit. promissa pccata lenis
aut pto iste libri inter reliquos non estime
ti libris prophete nominis auetur que alius
excellens; est propheta; sicut enim noui et
stamentis presat ueteri euangelium legi. Ita
hec propheta; prophetis ueteris estimentu.
quia de ipso et cetera magna et parer iam ad
impleta sacramenta dominuac. del etiam ide
o cum alius vmbriata ist; caphana dita est
sumis propheta. saluet de pccato et pccato
ant; oamie etiam auentias uicentis dete
rentis et accipietis uicentis saluet trinta
as detentis saluet angeli accipietis saluet
iohannes. cum autem iohanni hie uisiones
facime reuelat; i hie era geneta uisionum
sub quo genere conuenerit uidentum est.
Uiso enim alia copositas quando saluet er
poratus; oculis aliquid uidimus. alia spm scto
alio seu ymaginaria cum etiam diuinitates
del etiam uigilantes ymagines uer; etiam;
quib; aliquid aliud significat; sicut uidit plyn
rao spicas i moyses rubrum ardet; ille dei
uicentis iste uigilans alia uicentibus que
uidetur spm scto tunc reuelant; uicentibus
uicentibus uicentibus sicut est capimus
quomodo uidit iohannes que in hoc libro et
scruatur. et on enim figurat; tantum spm scto
uidit sed et etiam significata mente uicent;
ne. uidit autem iohannes et scripsit in path

mos in sila relegans a domo in exilio
 pnap; impulsiuo hie cum ad subditum
 compelleret causa qua dnm traxerat exil;
 a domo in partibus magna in ecclesia
 quib; pccat; multa pullulauer; **asp;**
oluerunt mon; acq; dulciter heretice. et erant
en; quidam heretici ubi dicitur; ipulum sic
fuisset ante mariam. quia compositio de ca
uicentis erat. quoe iohannes in principio eu
gelii sui uidegit dicitur. in principio erat
uerbum. Et in hoc libro cum dicit. alpha et
oe. idat panapum et suis. dicitur; qui
dum ecclesiam pender; tribulationum ante
finem seculi desolauit. et per labos non po
nuum eternum suscipiatur. Hic enim exp
er dicit; uolens destruat iohannes ostendit
ipulum uer; esse panapum et finem. non
de pccato. ante me non est formatus deus
et post me non erit. et ecclesia per er
andum tribulationum non detere. sed pan
fuat. et po hie uicentibus eternum exp
re scribit autem iohannes septem angelis
alys. et eorum septem epulap; de pccato
inducens et per eam totam gentilem et
deliam dicit. Est itaq; materia iohann
me in hoc opere. Item specialiter aliquid ec
clie uicentis et totus uidetur quom; pcc
lenis panatur et in suau; receptura sic. in
lenis autem eius est uicentis ad pccato;
que secunda est cum quia breuis labo;
cum quia pccatum magnum. apodus
tracandi talis. primo pccato; pccato;
et saluationem redder; audientes deniq;
et accipietis. **Uo pccato; accedit ad**
uicentiam. ante narrationem uero o
stendit ipulum esse ab eterno sine pccato
pio et hinc induens ipum loquentem.
Ego sum alpha et oe. idat panapum
et sine. postea accedit ad narrationem
distinguit septem uisiones quibus etiam
nate iste liber consummatur. pccato;
autem pccato; dicitur. apocalypis ip
tu ipum subditus hie est hie in alio.
ipum uicentis hie est hie in alio.
ipum uicentis hie est hie in alio.

Explicit prologus
Incipit liber apocalypis di iohannis apoli

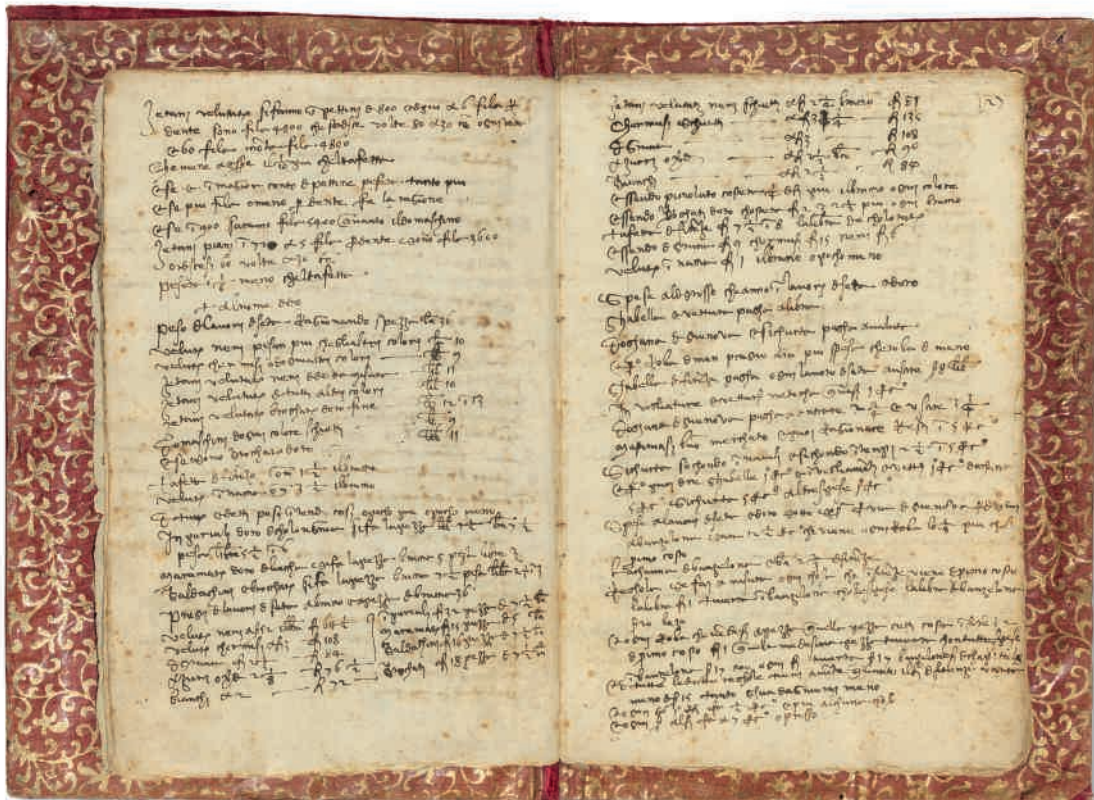


potestatis ubi ipi qua
 dicit illi de palam facit
 tenus suos q' oportet fieri
 no' i significatione mris
 p angeli sui. Cetero suo
 iohanni qui est in omni
 phobus suo de' i retri
 monii thea i' quecuq'
 audir. h'catus qui legit i q' audiat ubi prophe
 t' i' scribit ea q' i' ea temp' te. Ipe enim iux' e' 30
 iohannes sepe cetero que e' in aq' ubi uob' i' par
 ad eo q' est i qui erat i q' uenit i' e' i a u' i' q' u'
 mris qui i' q' d' h'c' th'om' e' s' i' i' a i' d' h'c' i' p' q' e' s'
 cetero dicitur p' u' u' g' e' n' t' e' m' o' r' a' t' o' r' i' p' r' o' p' t' e' r' e'
 qui e' t' q' u' d' i' c' a' t' n' o' s' t' a' u' a' t' n' o' s' a' p' a' t' e' n' r' i' s' i'
 sanguis suo i' t' e' a' t' n' o' s' r' e' g' n' u' i' i' s' a' n' d' r' e' d' e' o' i' t'
 p' a' s' u' o' i' p' s' i' a' i' m' p' u' i' i' n' s' e' c' u' l' a' s' e' o' r' a' m' i' t' e' r' e'
 uenit a m' l' u' b' r' i' i' m' o' d' e' r' a' t' i' o' n' e' p' o' p' l' i' i' q' u' i' p' u'
 p' u' g' a' t' e' r' e' p' l' a' n' g' e' n' t' e' s' t' a' p' e' i' o' m' n' e' s' m' i' s' e' r'
 e' a' m' a' m' e' g' o' l' u' m' a' l' p' h' a' i' 30. i' m' a' p' u' i' i' s' i' n' g' u'
 dicit d' n' e' d' e' q' u' i' e' r' a' t' i' q' u' i' e' u' e' n' i' t' u' s' e' s' t' o' p' e'
 e' g' o' u' o' t' e' s' e' i' p' a' r' t' e' p' e' r' i' t' e' r' e' b' i' n' a' t' o' r' e' i' r' e' g' n' o'
 i' p' a' t' i' a' i' n' s' p' o' d' e' a' s' u' i' i' m' i' s' i' a' q' u' o' c' a' t' p' a' s' s' i' o' n' e'
 p' r' o' p' t' e' r' a' l' i' u' m' d' n' i' i' r' e' t' u' m' o' m' n' i' u' m' i' n' i' s' i' p' s' i' i'
 d' n' e' d' i' c' i' t' i' a' u' d' i' o' n' e' p' r' o' p' t' e' r' u' o' c' e' m' a' g' n' a' c' a' n' g' u'
 n' i' t' d' i' c' t' a' s' i' n' e' d' e' m' i' n' t' e' s' e' c' u' l' i' i' n' u' b' i' o' i' m' i' t'
 e' r' u' i' e' i' u' s' q' u' i' s' i' m' e' l' a' p' s' o' p' h' e' t' o' i' s' a' u' r' e' i' e' p' p' a'
 m' o' i' p' u' a' r' e' i' s' a' n' d' r' e' i' p' r' o' m' i' s' i' d' i' c' e' i' s' a' o' d' i' c' a' t' e' r'
 c' o' m' m' u' n' i' t' e' r' u' d' i' c' t' e' n' o' c' e' m' q' u' o' q' u' o' d' i' n' e' a' l' i' i' e' d' o'
 d' i' c' t' a' s' i' n' d' i' u' c' a' n' d' e' l' a' b' a' a' u' t' e' r' i' i' s' m' e' d' i' o' u' i'
 c' a' n' d' e' l' o' h' a' r' e' a' u' t' e' r' s' i' m' i' l' e' s' i' u' o' h' o' i' s' n' e' s' t' a' i' p' o'
 d' e' r' i' s' i' s' t' a' n' t' i' a' d' m' o' d' i' c' a' s' z' o' n' a' a' u' t' e' r' i' i' s' i' n'
 p' u' r' a' u' t' a' u' t' e' r' c' a' p' i' l' l' i' e' r' a' n' t' c' i' n' d' i' d' i' c' a' n' g' u' i' l' a'
 n' a' a' l' i' s' e' r' c' a' n' g' u' i' m' i' t' e' r' e' o' c' u' l' i' e' r' u' e' l' u' e' r' s' i' m' i' a'
 u' g' i' s' i' p' e' d' e' o' s' u' m' i' l' e' s' a' u' t' e' r' i' i' s' i' n' c' a' m' i' o'
 a' u' d' i' o' n' e' i' u' o' r' i' l' l' i' s' c' a' n' g' u' i' u' o' r' a' g' u' a' s' m' i' s' e' r' a' s' e' r'
 q' u' a' d' e' r' i' d' e' r' t' a' s' u' a' u' o' d' e' l' i' d' e' s' e' r' e' o' r' e' a' g' i' a'
 d' e' r' e' u' e' r' a' g' i' p' e' r' a' u' t' e' r' i' i' s' c' a' n' d' e' l' a' b' a' e' r' e' r' a' n' o' s' e' r'
 s' o' l' l' u' a' t' e' r' i' s' i' m' i' t' e' r' e' s' u' a' e' r' e' t' i' d' i' s' t' i' c' t' i' o' n' e' m' a' d' e' i'
 p' e' d' e' s' e' r' c' a' n' g' u' i' m' o' r' a' t' e' r' e' p' o' t' e' s' t' d' e' r' e' r' a' s' u' a'
 s' u' p' m' e' d' i' a' s' z' o' n' i' m' i' t' e' e' g' o' p' u' n' i' s' i' n' o' m' n' i' a'
 u' i' u' s' i' s' a' u' m' o' r' a' t' e' r' e' e' t' e' l' a' u' u' e' n' o' i' s' e' t' i' s' l' a' b' o' r'
 m' i' s' e' r' e' d' a' t' o' s' c' l' a' u' s' e' m' o' r' t' e' n' e' i' m' e' r' i' t' s' e' r' u' e' g'
 q' u' i' u' i' d' e' t' i' s' i' s' t' a' n' t' e' r' e' q' u' o' p' o' r' t' e' r' e' s' u' a' p' o' s' t' e' r' e' s' a' u' t'
 m' e' n' t' e' r' u' i' d' e' l' a' t' o' s' q' u' o' d' i' n' d' i' c' t' a' s' i' n' e' r' a' i' u' i' u' i'
 c' a' n' d' e' l' a' b' a' a' u' t' e' r' i' i' s' e' p' e' r' s' e' l' l' e' a' n' g' e' l' i' s' e' r' u' i' c' a' t' e'
 e' r' c' a' n' d' e' l' a' b' a' u' i' u' i' s' e' p' e' r' s' e' l' l' e' a' u' t' e' r' i' i' s'

II

E' angeli cetero cetero h'c' dicit q' tenet
 septem stellas i dexta sua q' ambulat i me
 d' n' o' u' i' c' a' n' d' e' l' a' b' o' r' a' u' t' e' r' i' i' s' a' o' o' p' a' c' u' a' i' l' a' b' o' r' e'
 cui

i p' a' n' a' m' a' u' t' e' r' i' i' s' n' o' p' o' t' e' s' t' a' l' l' i' n' e' m' a' l' o' s' r' e' p' e' n' d' i'
 e' o' s' q' e' d' i' c' i' t' a' p' o' s' t' o' l' o' s' e' r' i' n' o' e' s' t' i' m' u' e' n' t' i' a' u' o' s' m' e'
 d' i' c' a' s' e' r' e' p' a' s' s' i' m' i' h' a' b' e' r' e' i' s' a' l' i' a' m' u' l' t' a' i' p' p' e' n' o' m' i' n' e'
 u' i' i' n' o' d' e' r' e' n' t' i' s' s' e' d' h' a' b' e' o' a' d' d' i' t' a' m' e' r' p' a' u' c' a' q' u' o' d' e' a'
 r' a' t' e' n' a' m' p' r' o' p' t' e' r' e' l' i' g' a' n' t' i' a' s' e' n' o' m' i' s' e' l' i' o' r' e' l' a' p'
 u' o' n' e' e' r' a' t' i' o' n' e' i' s' a' g' e' p' a' s' s' i' m' i' i' s' p' o' n' a' o' p' a' s' a' c' s' u' a' t'
 u' e' n' o' s' e' r' i' p' o' n' e' n' t' e' s' a' u' t' e' r' i' i' s' e' t' e' o' r' u' o' s' m' i' s'
 p' r' i' u' a' m' e' s' t' e' s' e' d' t' o' c' h' a' b' o' s' d' o' m' i' n' i' q' u' o' d' i' d' i' c' a' t'
 m' e' l' o' n' a' t' e' r' e' q' u' i' e' g' o' o' d' i' s' a' u' i' h' a' b' e' r' e' a' u' t' a' u' d' i'
 a' t' q' u' o' d' i' p' o' d' i' c' a' t' e' a' u' t' e' r' i' i' s' u' n' c' e' n' t' a' l' i' o' c' l' e' r' e' d'
 l' i' g' n' o' m' i' t' e' r' q' u' o' d' e' s' t' i' n' p' a' d' i' s' t' o' d' e' m' o' s' e' r' a' n' g' e' l' o'
 i' n' u' e' n' t' e' e' a' s' t' o' r' e' h' e' c' d' i' c' a' t' p' u' n' i' s' i' n' o' m' n' i' a' m' i' s'
 q' u' i' s' u' n' t' m' o' r' t' u' i' s' s' u' n' t' s' a' o' a' r' b' i' t' r' a' t' i' o' n' e' s' u' a' m'
 i' p' a' u' p' e' r' a' t' e' m' a' m' i' s' d' o' n' e' s' e' o' i' d' i' a' l' i' p' r' o' m' i' s' a' s'
 a' d' d' u' s' q' u' i' s' e' d' i' c' a' n' t' u' d' i' c' e' r' e' i' n' o' s' i' m' i' t' e' r' s' e' d' s' u' p'
 u' a' g' o' g' a' s' a' c' t' u' e' r' u' d' i' t' h' e' c' m' e' n' s' q' u' i' p' a' s' s' i' t'
 e' s' e' r' e' m' i' s' e' r' i' a' e' s' t' d' i' s' t' i' n' c' t' i' o' n' e' e' r' u' o' b' i' s' i' s' a' r' e'
 u' e' r' e' e' x' p' e' r' i' a' m' i' s' h' a' b' e' b' i' s' a' r' b' i' t' r' a' t' i' o' n' e' m' d' i' e' b' u' s'
 e' s' t' o' s' a' c' t' u' s' u' e' p' a' d' m' o' r' t' e' m' r' a' b' o' i' c' o' m' m' u' n' i'
 t' e' r' e' p' a' l' e' r' a' u' t' a' u' d' i' a' t' q' u' o' d' i' p' o' d' i' c' a' t' e' a' l' i' i' s'
 e' r' u' e' n' t' i' s' n' o' l' a' t' e' r' e' a' m' o' r' t' i' s' s' e' c' u' l' i' e' r' a' n' g' e' l' o' p'
 g' a' m' e' r' a' s' t' a' n' t' e' h' e' c' d' i' c' a' t' q' u' i' p' a' l' e' r' r' o' m' p' t' e' r' e' r'
 u' e' q' u' i' p' e' r' a' u' t' e' r' i' i' s' a' o' u' b' i' h' a' b' e' a' s' u' o' i' s' e' c' o' s' e' l' a'
 r' a' t' i' o' n' e' e' r' e' n' t' i' s' n' o' m' i' i' n' e' r' i' i' n' o' s' n' e' g' a' t' i' s' s' u' n' t' m' e'
 a' m' i' i' n' o' d' u' c' i' t' u' n' q' u' a' m' e' a' l' i' i' s' m' e' n' s' s' i' c' u' s' q' u' i' s' i' l' l' u'
 o' a' n' t' e' e' s' t' a' p' u' d' u' o' s' u' b' i' s' a' c' t' u' a' s' h' a' b' e' a' s' e' o' d'
 h' a' b' e' o' a' d' d' i' c' a' t' e' r' p' u' n' i' s' q' u' i' s' u' b' i' s' i' n' e' r' e' n' t' i' o' d' i' c' a'
 u' a' d' e' l' a' s' q' u' i' d' e' b' e' t' i' n' l' a' c' h' m' i' t' e' r' s' a' n' d' a' l' i' u' s' a' u' t'
 s' i' l' u' s' i' s' e' a' l' i' i' s' e' a' d' e' r' e' s' a' c' t' u' a' s' p' a' l' e' r' e' r' o' m' a' n' t' i'
 i' n' h' a' b' e' o' e' a' u' t' e' r' i' i' s' d' o' c' t' r' i' n' a' u' n' i' t' a' t' e' s' i' m' i' l' i' t'
 e' r' i' a' m' h' i' n' e' a' g' e' s' s' o' m' m' u' n' i' t' e' r' e' t' a' u' i' p' u'
 g' u' a' l' i' o' q' u' i' s' i' s' t' a' d' i' o' o' n' e' m' e' r' e' e' r' e' p' a' l' e' r' a' u' t' e' r'
 a' u' d' i' a' t' q' u' o' d' i' p' o' d' i' c' a' t' e' a' l' i' i' s' s' o' m' e' n' t' e' d' a' d' o' m' i' n' a'
 a' b' s' o' l' u' t' i' o' n' e' i' s' d' i' c' t' o' i' l' l' i' c' a' l' u' l' a' t' i' o' n' e' m' i' s' e' r' i' a' t' a' l' i'
 s' o' n' o' m' i' n' o' m' i' s' t' e' m' p' t' a' t' q' u' o' d' n' e' m' o' f' a' c' i' t' q' u' i' a' c' t' u' e' r'
 e' r' a' n' g' e' l' o' s' t' a' n' t' e' e' a' s' t' a' n' t' e' h' e' c' d' i' c' a' t' s' i' l' u' s' d' e' q'
 h' a' b' e' o' o' u' l' t' e' r' c' a' n' g' u' i' s' s' t' a' m' i' a' u' g' i' s' i' p' r' e' d' e' r' e' q' u'
 i' u' i' l' o' s' a' u' t' e' r' i' i' s' u' o' r' o' p' a' m' a' i' s' i' s' e' r' e' r' a' n' t' e' r' e'
 i' n' i' s' t' i' t' i' a' p' a' s' s' i' m' i' t' a' u' t' e' r' i' i' s' o' p' a' n' i' a' n' o' u' i' s' s' i' a' p' l' u'
 r' a' p' o' s' s' i' t' s' e' d' h' a' b' e' o' a' d' d' i' c' a' t' e' r' p' u' n' i' s' q' u' i' p' r' i' m' a' r'
 m' i' l' i' t' e' r' e' s' a' t' e' l' i' q' u' i' d' i' c' a' t' p' r' o' p' t' e' r' u' o' c' e' r' e' t' e' l' e' d' i' c' t' e' r'
 e' r' u' e' n' t' e' m' e' o' s' s' o' m' m' u' n' i' t' e' r' e' i' n' d' i' c' a' t' e' r' e' r' o' l' o' t' e' m'
 e' r' e' d' d' i' c' a' t' i' l' l' i' q' u' o' d' u' r' p' u' n' i' s' a' g' e' n' t' e' r' e' r' n' o' u' l' t' p' e' n'
 t' e' r' e' a' s' o' m' m' u' n' i' t' e' r' e' s' u' a' s' e' r' e' e' a' t' m' o' d' o' e' i' m' l' a' o' n'
 i' q' u' i' m' e' c' h' a' n' t' e' s' q' u' o' s' i' n' t' r' i' b' u' l' a' t' i' o' n' e' m' a' r' m' a' m'
 i' s' p' r' i' m' a' m' e' x' e' r' e' a' b' o' p' u' b' l' i' c' i' s' e' r' e' s' i' l' u' e' r' e' i' n'
 c' a' n' a' m' i' n' m' o' r' t' e' r' e' s' a' c' t' u' s' o' n' i' s' e' l' l' e' q' u' i' s' u' n' t' e' g' o'
 s' a' u' t' i' o' n' e' m' e' r' e' r' a' d' o' u' i' d' a' d' o' u' n' q' u' a' m' u' e' r' i' t' e' o' d'
 o' p' a' s' u' a' u' o' b' i' s' a' u' t' d' u' o' s' e' r' e' a' n' t' e' q' u' i' o' p' a' r' e' t' e' r' e'
 q' u' a' n' d' i' q' u' o' d' h' a' b' e' n' t' d' o' c' t' r' i' n' a' h' a' n' c' q' u' o' d' n' o' c' o' g' n' o' s'
 c' u' i'



612
A RENAISSANCE SILK-MERCHANT'S MANUAL, in Italian, manuscript on paper [Italy, possibly Florence, first half 15th century]

An extremely rare working handbook of an Italian silk merchant - likely Alamanno Salviati, of the great Florentine textile and banking family - containing practical notes on the production of good-quality silk and on the different types to be found in Europe, along with tables of prices and measurements.

222 x 150mm. A single gathering of 10 leaves, of which the first and last used as wrappers, early foliation 123, 125-132 and 134, thus likely a fragment from a larger manuscript (possibly lacking a blank bifolium, edges frayed, some wormholing and spotting). 19th-century red velvet over pasteboards.

Provenance: 'Alamanno di Messer Jacopo Salviati' (inscription in the form of repeated pentrics on f.1), almost certainly the same Alamanno whose father Jacopo Salviati founded a successful textile business in the early 15th century. Alamanno opened branches of the family business in Bruges and London. In 1409 he married Caterina de' Medici, daughter of Averardo de' Medici, and the Salviati family swiftly became one of the wealthiest in Florence. The bulk of the Salviati family records is held in the Archivio Salviati at the Scuola Normale Superiore di Pisa, 'the most important archive for the history of Tuscan and European economy' - 'Maffeo d'Armarini'? (near-contemporary ownership inscription on f.1v).

£15,000-20,000

\$19,000-24,000

€17,000-22,000



013

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [northern Italy, c.1475]

A fine Italian Book of Hours enlivened by eight glowing initials illuminated in the northern Italian style.

161 x 112mm. i + 193 + ii (modern foliation 1-194 followed here), 14 lines, ruled space: 86 x 60mm, illuminated initials throughout, eight large decorated initials (4- to 6-line) with border flourishing on ff. 24, 48, 53v, 58v, 63v, 68v, 77v, 93, (lacking three leaves). 18th-century red gilt calf (stain to front cover).

Provenance: Bookplate of Robert Chambers (perhaps the Scottish publisher, 1802-1871).

Content: Calendar ff.1-12; Office of the Virgin ff.13-92 (lacking opening leaf of Matins); Mass of the Virgin ff.93-98; Gospel lessons ff.98-104; Office of the Dead, incorporating the Penitential Psalms ff.105-174 (lacking opening leaf); Litany and Suffrages ff.174v-186; Hours of the Cross ff.186-192 (lacking opening leaf); blanks ff.193-4.

£3,000-5,000

\$3,700-6,100
€3,400-5,600

The style of the initials is typical of that seen across northern Italy around the middle of the second half of the fifteenth century, both in Books of Hours and choirbooks. The present examples are quite fine, with delicately applied gold leaf and intricate patterning.



014
 MINIATURE BOOK OF HOURS, use of Rome, in Latin,
 illuminated manuscript on vellum [northern Italy, second half
 15th century]

A miniature Italian Book of Hours, a portable instrument of private devotion: the original owner may have opted to forgo the calendar and Office of the Dead customarily present in a Book of Hours, perhaps tailoring the manuscript to their own devotional needs.

80 x 52mm. v + 112 + i, 15 lines, ruled space: 59 x 33mm, one historiated initial on f.77, two illuminated initials (incomplete). Modern metal binding, engraved with the initials 'C.F.P.' and 'G.I.'.

Content: Hours of the Virgin ff.1-69 (lacking opening leaf and at least one more leaf after f.47); Mass of the Virgin ff.70v-76; Penitential Psalms ff.77-90; Litany ff.91-102; Hours of the Cross ff. 103-108; Hours of the Holy Spirit ff.108-112.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

The historiated initial depicting David in prayer suggests the manuscript was illuminated in northern Italy in the mid- to late-15th century.



015

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.

106 x 80mm. 174 + iii leaves, bound too tightly to collate, 13 lines, ruled space: 52 x 36mm. Many leaves with fragmentary border decoration, 8 large miniatures with full borders, and 22 small marginal miniatures in the calendar (misbound and lacking at least 5 leaves, some rubbing to certain borders and miniatures). Early 17th-century French gilt calf.

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. 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.

£10,000-15,000

\$13,000-18,000
€12,000-17,000

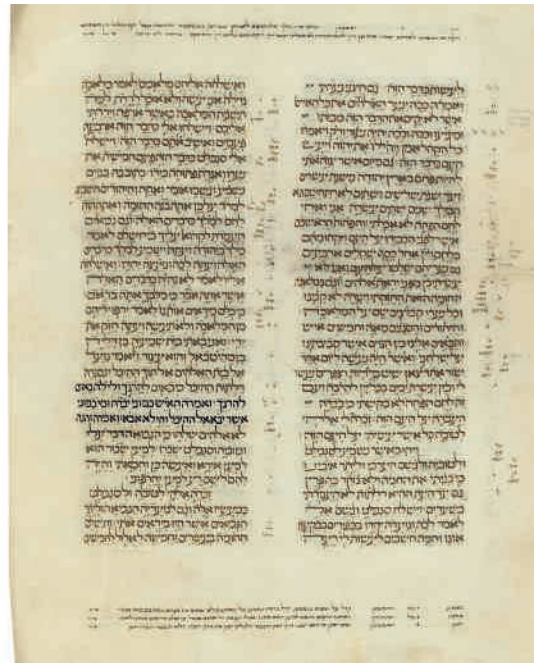
Provenance: The liturgical use and the style of the illumination point to a production in Poitiers; the presence in the calendar of Hilary, Bishop of Poitiers (13 January), Radegundis, principal patron of Poitiers (13 August), and Leodegar, Abbot of St Maixent, Poitiers further support this localisation.

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).

העה אנכי שלח לכם את אליה הנבא את
 אליה הנבא לפני בוא זום יהוה הגדול
 והנורא והשיב לבבות על בנים ולב
 בנים על אבותם: חזק ותדחוק

אני יצחק בן החכם רמשה זאראנל הסופר
 תהא נפשו ציורה ביצוד החיים כתברתי
 אלו ארבעה ועשרים ספרים כקובץ אחד
 פיה הערה ~~לשוע הנעלז~~
 דין ~~יישמרהו ויחיהו~~
 וסיימתם בארבעה עשר לחדש אלול
 שנת ראה זרע יאריך ימים לפרט האלף
 הששי השם בדחמיו יזכה להגנת בו הוא
 וזרע וזרע זרע ער סוף כל הדורות ויקיים
 בו מנרא שכתוב לא ימוש ספר התורה
 הזוה מפך והגנת בו יומם ולילה למען תשמד
 לעשות ככל הכתוב בו כי אז תצליח את
 ריבך ואז תשכל" בלאו

פה יצחק בן החכם רמשה זאראנל הסופר
 תהא נפשו ציורה ביצוד החיים כתברתי
 אלו ארבעה ועשרים ספרים כקובץ אחד
 פיה הערה לשוע הנעלז



016

BIBLE (II Kings to Malachi), with Masorah, in Hebrew, illuminated manuscript on vellum, Toledo 1456

A remarkable survival, the major part of a dated Hebrew Bible, written by the son of Moshe Arragel, the great Jewish scholar and co-ordinator of the translation of the Hebrew Bible into Spanish, a mammoth undertaking that resulted in the most far-sighted Jewish and Christian scholarly collaboration of medieval Spain, the Alba Bible. The present manuscript adds information to the little that is known of the life of Moshe Arragel.

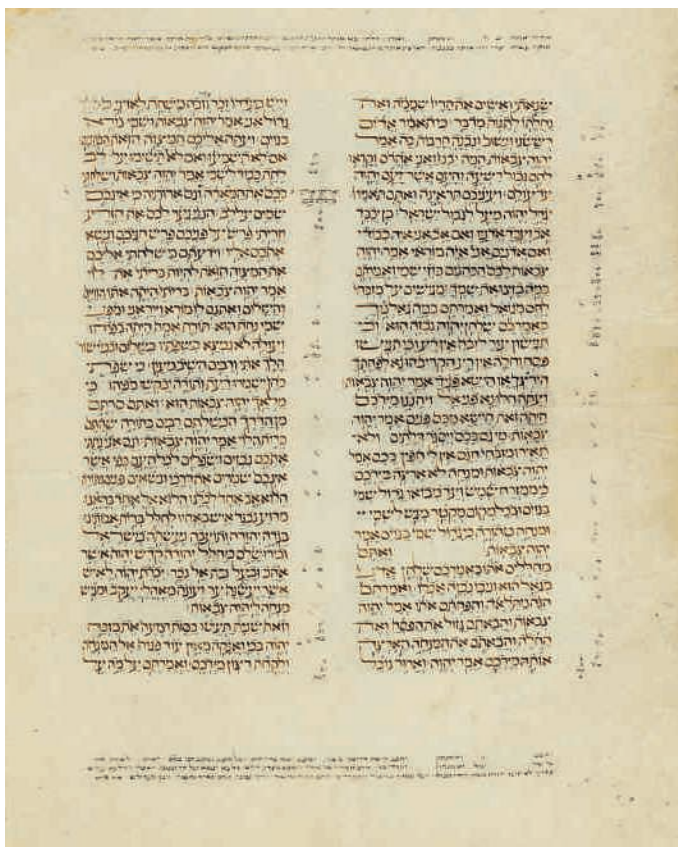
323x 256mm. 213 leaves, the original foliation showing that the manuscript lacks its first 74 leaves, from then on the texts are continuous with horizontal catchwords following on, 31 lines in a fine Sephardic-Hebrew square script with nikud in a written space of 205 x 167mm, with the Masorah Magna and Parva in a semi-cursive rabbinic hand between the columns and around the three outer margins, some textual corrections, illuminated cartouche (f.213v), illuminated colophon page (f.213) with an elaborate interlace frame of burnished gold and blue with decorative red penwork and floral finials in all three colours (lacking about 72 leaves at the beginning, final leaf worn and with small repairs with fragments from a Hebrew manuscript, inconsequential thumbing and spotting). Brown morocco box-binding blind-stamped in Mudejar style modelled on the Kennicott Bible with a central motif of interlocking and radiating circles, morocco box.

Provenance: In the long decorated colophon on f.213 the scribe identifies himself: 'I, Yitzhak, the son of the scholar Moshe Arragel / let his soul rest in the bundle of life [an allusion to I Samuel 25:29] / wrote out these twenty-four books of the Bible in one volume in this book, in this town of Toledo, for the distinguished Don [name erased] / let God preserve and keep him alive / and finished it on the 14th day of Elul in the year YIRE [21 September 1456]'. The inscription continues with a prayer for the patron, his children and descendants to the end of days, to study the Bible. The owner, sadly without identifying himself, recorded the birth of his son on the 10th day of Teveth of the same year as the manuscript was completed.

Content: The original foliation is in three sequences: 1) as the manuscript survives it opens on f.75 of the first sequence at II Kings 4:8 and continues to the end of II Kings on f.88 with ff.88v-89 blank and an index of the Psalms on f.90; 2) from the beginning of Ruth to the end of II Chronicles on ff.1-104; 3) from the beginning of Isaiah to the end of Malachi on ff.1-92. The order of the biblical books follows the rule laid down by Maimonides. (*Mishne Torah, Hilchot Sefer Torah*, ch.8, and *Tractate Sofrim* ch.12), except that Chronicles seems out of place. The order seems to be unique and no similarly arranged Hebrew Bible is recorded.

£200,000-300,000

\$250,000-370,000
€230,000-340,000



The father of the scribe, Rabbi Moshe Arragel, is primarily known for his role in the production of the most renowned and far-sighted Jewish and Christian scholarly collaboration of medieval Spain: the Alba Bible (collection of the Dukes of Alba, Palace of Lirio, Madrid). In 1422, in the hope of reconciling the Jewish and Christian communities of Castile, Don Luis de Guzman, Grand Master of the Order of Calatrava, asked Rabbi Arragel to translate the Hebrew Bible and its glosses into Castilian. The correspondence between Guzman and Arragel and the rabbi's exchanges with the Franciscan friars who also contributed to the project are bound with the Bible. The mammoth undertaking and the monumental, extensively illuminated manuscript that resulted was completed in 1430 (see the commentary volume to the facsimile edition published in 1992, especially S. Fellows-Rozenblatt, 'Patron, Author and Ideas', and M. Lazar, 'Moses Arragel as Translator and Commentator', in commentary vol. to the facsimile ed., *La Biblia de Alba*, 1992, pp.49-64 and 157-200 respectively). The present manuscript adds more information to what little is known of the life of Moshe Arragel: specifically that he was dead by 1456 and that he had at least one son, who was a scribe. Another manuscript signed by his son Yitzhak and dated 1469 is a Psalter in the Vatican Library (cod.Urb.ebr.7).

וְיָרֵד וְיִסְרֹף אֶת־כַּנְפֵיהֶם וְיִנְאַתְמוּ בָּהֶם
כְּעֵלֵי מִדְבָּר וַיִּסְרֹתֵם רִשְׁעֵיכֶם כִּי יִהְיוּ
אִמֶר תַּחַת כַּפְתֹּרְךָ לִבְסֵי לִוִּם אִשְׂרָאֵל
עֲשֵׂה אִמֶר יְהוָה וְעָבֹאת
זָכַר יְהוָה מִשְׁחֵי עַבְדֵי אִשְׂרָאֵל
עֲוֹתַי אֶתְּוֹכְחֵנִי עַל־כָּל יִשְׂרָאֵל הַקָּטָן
וְהַגָּדוֹל יִהְיֶה אֲנִי שֹׁלַח לְכֶם אֶת
אֱלֹהֵי הַנְּבִיאִים לְפָנֶיכֶם וְיִסְרֹף הַקָּטָן
וְהַגָּדוֹל וְיִשְׁכַּח לֵב אֲבוֹתַי עַל בְּנֵיהֶם
וְלֵב בְּנֵיהֶם עַל אֲבוֹתֵם פֶּן אֵבֶר וְהַכְתִּי
אֶתְהַאֲרִיז חֲרֹם הַנְּבִיאִים שֹׁלַח
לְכֶם אֶת אֱלֹהֵי הַנְּבִיאִים

סוכן יתקן





617

A PRAYERBOOK, in Latin, manuscript on vellum illuminated by Attavante degli Attavanti [Italy, Florence, 1490s]

An entrancing prayerbook with unusual iconography, made for a member of the Florentine aristocracy and illuminated by Vante di Gabriello di Vante Attavanti, also known as Attavante degli Attavanti, 'the most famous and most representative artist of Italian miniature painting'.

c.126 x 90 mm. ii + 107 + iii leaves, complete but likely once part of a two-volume Hours, 13 lines, ruled space: 70 x 45mm. Four full-page miniatures, each with full historiated borders incorporating putti, grotesques and compartments with half-length figures of saints and prophets; each miniature facing a page with an historiated initial and matching full historiated border (the miniatures on inserted leaves, slight cropping of entries in the calendar, occasional fading of text and minor losses of pigment to the miniatures, silver pigments often oxidised to grey). 19th-century red blind-tooled calf by J. & J. Leighton of 40 Brewer St, London, binders of the William Morris Kelmscott Press books (spine lightly rubbed).

Provenance: 18th-century shelfmark or price-code in ink 'E. e -' (f.iir) – Charles N. Milner, Esq.; sold at Sotheby's, 10 June 1963, lot 150, to 'Roman' for £300.

Content: Calendar ff.1-12v; Office of the Dead, use of Rome, ff.13-72; Hours of the Cross ff.73-79v; Gradual Psalms ff.80-95v; Hours of the Spirit ff.97-104v.

£28,000-35,000

\$35,000-43,000
€32,000-39,000



The presence in red in the calendar of San Zenobio, the first bishop of Florence (whose relics are in the Duomo, in a shrine made by Ghiberti in the 1440s), suggests that the volume was made in Florence. This is confirmed by the illumination which is in the style of one of the leading illuminators of Renaissance Florence, Attavante degli Attavanti (1452–c.1520/25).

Attavante's elegant, expressive style was influenced by the work of Domenico Ghirlandaio and Antonio Pollaiuolo. His first recorded work, dated 1483, is a missal produced for Thomas James, bishop of Dol-de-Bretagne. He would go on to produce several manuscripts for Matthias Corvinus, King of Hungary and the Medici family, including Pope Leo X, or Giovanni Lorenzo de Medici, a notable patron of the arts under whose reign significant progress was made in the rebuilding of St Peter's Basilica and redevelopment of the Vatican rooms.

The iconography in the present manuscript is unusual in two of the four miniatures. In the scene of the Three Living and Three Dead, the Three Dead are represented as skeletons lying in their graves, rather than as standing figures – this iconography appears occasionally, in the wall-paintings of the Campo Santo, Pisa, and the church of San Luca, Cremona, for example – but in addition, the encounter here is observed by a kneeling saint, apparently St Jerome. In the Pentecost scene, usually depicted as an interior view of the 'upper room' in which the disciples met (mentioned in the Gospel of Luke 22:12-13, and Acts 1:13-14) and in which the tongues of fire descended upon them (described at Acts 2:1-3), the depiction here combines an exterior view of the building, with a large closed door, as well as the upper room itself. Although the volume includes four of the standard texts of a Book of Hours, including the Hours of the Spirit and Hours of the Cross, it does not have the Hours of the Virgin or the Seven Penitential Psalms and litany. A comparable volume illuminated by Attavante, with similar texts, dimensions, number of leaves, and lines per page but with only two miniatures, was one of two volumes of a Book of Hours made for Ippolita Maria Sforza (Sotheby's, 16 June 1997, lot 30), and the present manuscript may have been one of a series of companion volumes produced for the private devotions of another member of the Florentine elite.

The subjects of the miniatures are as follows: The Three Living and the Three Dead, watched by St Jerome f.12v; The Crucifixion f.73v; The Presentation of the Virgin at the Temple f.80v; Pentecost f.97v.

Lionis presidia.

costia radice capharis ℥ij picis liqdy ℥.s. dissolatur uiscus apud ignem cu pice liqda, cetera uero pulverizata misceantur & fiat ceratum.

Montani ibidem. ℞ Corp rasing picis albis lauri ana ℥ij baccarum lauri ℥ij. s. salis usti amoniaci ana ℥ij aceti q. s. ad dissoluendam sacca lauri sal danoniaci & fiat ceratum.

Montani ibidem. ℞ Beloy sebi uilulini amoniaci radice iridis ana ℥ij oppoponacis galbani baccarum lauri stratis thuris ana ℥ij piperis. g. iso. core torcoliboy ana ℥ij uini q. s. fiat ceratum.

Sarel. Gal. lib. 2. ad G.aur. cap. 10. Salis flos incruatus lionis sanatur, si extrinsecus ipsi in uicicia applicatur.

Montani consult. 67. ℞ Salis usti q. s. dissolatur in succo tanarisi uel ceterach uel in decoctione radice capharis & cum uiscera actuali caliditate lioni applicatur.

Simpl. Folia adianthi aspheli Agrimonij Boraginij Buglasi chamodriis, centaurij minoris brassij & cicutij flores sehemuntias.

Semina uiticis siseleos sinapis.

Fructus amigdalaz & piceoz amaroꝝ fisticoꝝ.

Ligna galiaci faxcini miris.

Radices capharoz ciclaminis.

Gumi amoniaci balaam galbanu sagapenu uiscu.

Partes animalu castoreum.

Torre sulfur.

Lapides lapis piritis.

Gal. Serapiu brysantinu
Frij. Rosaceum niobaceum

Si sanguis nali cauda
ter minor, si gdem
urinales meatus ed
ho furgatone, urina

urina uinu nouu, lora, u
multiplic. omnia, & omnes

Abiboy Semina althos alia
Radices graninis.

urina Folia adianthi Aspheli
uero & Semina anisoꝝ cicetis
entio.

Cortices cinamomi rap

Radices abij feniculi p

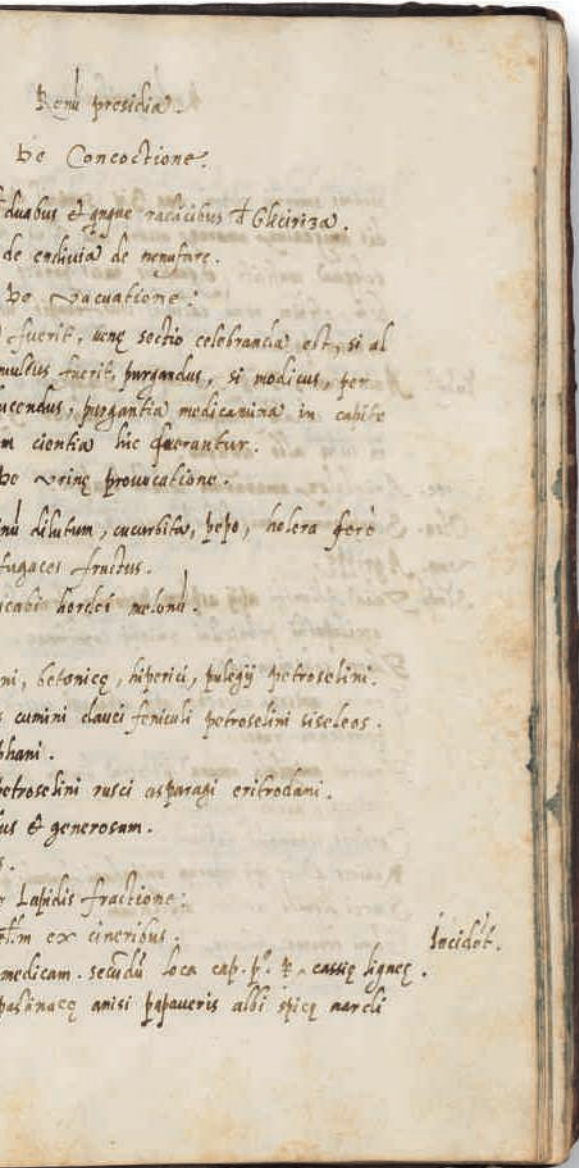
Succi liqdi uinu uel

Animalia cantariou

Eclog. Justinu libentropo

Gal. lib. 2. ad compos.

piperis albi seminis



018

A RENAISSANCE MEDICAL RECIPE BOOK, in Latin, manuscript on paper [Italy, perhaps Rome, c.1550s]

A 16th-century Italian medical recipe book: a rare witness to Renaissance medical knowledge, including passages on humoral properties, descriptions of specific maladies and the treatments required to combat them, and a glossary with instructive information on the preparation of pills, powders, soaps – including Girolamo Fracastoro’s (1478-1553) lotion for the treatment of syphilis.

275 x 200mm. 79 leaves, complete, c.22 lines, catchwords survive, modern foliation in pencil followed here (first blank lead torn at top right edge, occasional staining and spotting, especially to margins, minor wormholing to final leaves). Contemporary Italian blind-stamped leather over thin pasteboard (rebacked, edges scuffed).

Provenance: The watermark of the paper matches Briquet 1702, and is localisable to Rome c.1550 – The text mentions the thermal baths of Abano, Porretta, Viterbo, Siena, Lucca and Carpi – Reiss & Sohn, Wervolle Bücher Dekorative Graphik, Auktion 65, 22-25 April 1998, lot 4.

Content: The manuscript divides loosely into three parts: the first (ff.2-12) is a general discussion on treatments and their application in relation to their humoral properties, drawing on Galen; the second (ff.13-54v) deals with various parts of the body and their respective ailments, and the remedies and treatments required to combat them; follows a list of known ailments (*Morborum nomina* ff.55-56v) and a glossary of a variety of known treatments, including information on the preparation of pills, ointments, powders, soaps and lotions – many of which were commonly used by Renaissance apothecaries (ff.57-76).

£8,000-12,000

\$9,800-15,000

€9,000-13,000

THE ROCHECHOUART DE MORTEMART HOURS,
use of Rome, in Latin, illuminated manuscript on
vellum [Tours, c.1490s]

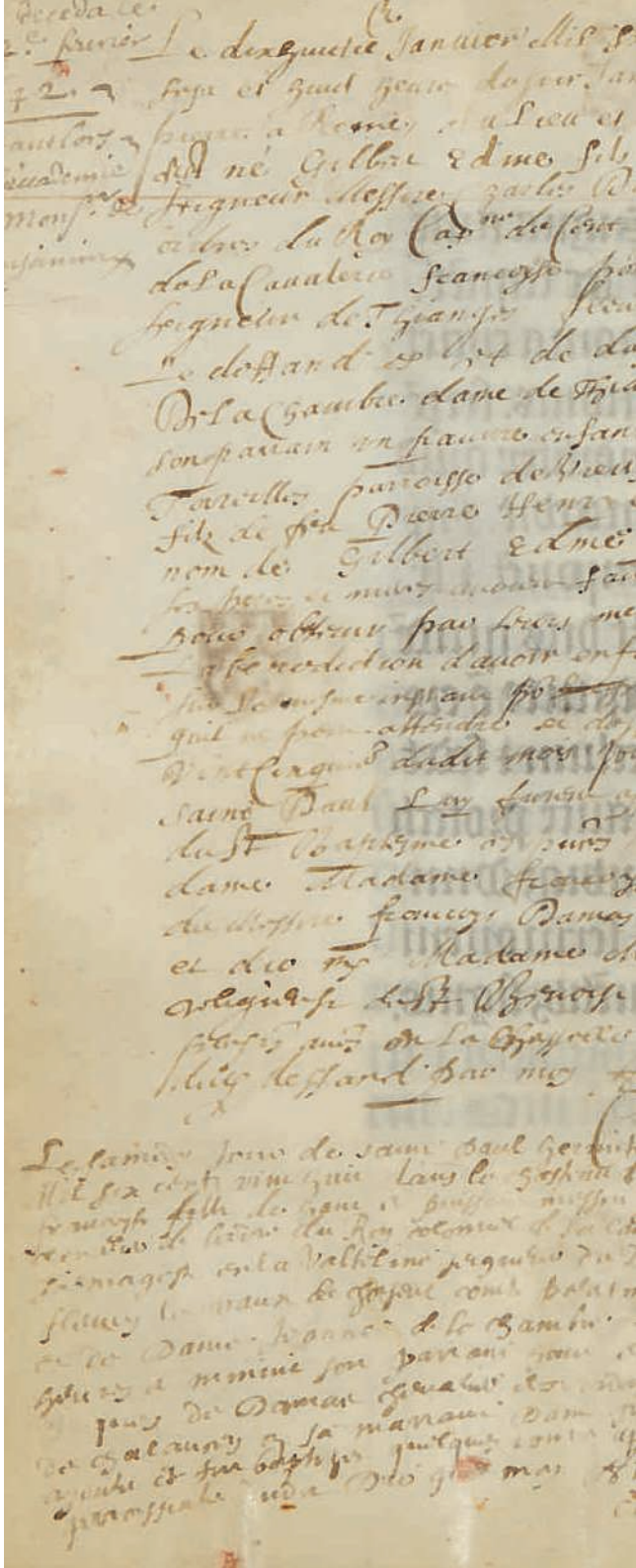
**A spectacular collaboration between the
multitalented illuminator, painter, draftsman, and
festival designer Jean Poyet and the Master of the
Della Rovere Missals (Jacopo Ravaldi): a deluxe
Book of Hours with an unbroken line of provenance
within the same French noble family.**

254 x 170mm. 114 leaves, complete, catchwords
survive, 16 lines, ruled space: 150 x 82mm. Illuminated
initials throughout, five large miniatures with full-
page architectural borders with coat of arms of the
Rochechouart / Mortemart family (miniature pages
slightly cropped at margins, minor oxidisation to silver
in coat of arms, small smudge to face of Christ on f.87).
19th-century French binding semé of fleurs-de-lis gilt.

Provenance: Extensive 16th- and 17th-century family
records relating to the Damas and Rochechouart
families, beginning in the 1520s with the births
of Claude Damas, baron de Marcilly and vicomte
de Châlon, son of Georges Damas and Jeanne
de Rochechouart, and of his brothers Léonard,
Antoine and Pierre, and ending in 1638 with the
death of Charles Damas, Chevalier des Ordres du
Roi and Maréchal de Camp — coat of arms of the
Rochechouart / Mortemart family in the borders of the
miniature pages: barry wavy of six *argent* and *gules* —
by descent to the current owner.

Content: Blanks ff.1-2; calendar ff.3-14v; blank f.15;
Gospel extracts ff.16-20; Hours of Virgin, use of Rome,
ff.21-65: matins f.21, lauds f.34, prime f.42, terce f.45,
sext f.47v, none f.49v, vespers f.52, compline f.65;
Hours of the Cross ff.65v-68; Hours of the Holy Spirit
ff.68v-70v; Penitential Psalms and Litany ff.71-86v;
Office of the Dead, use of Rome, ff.87-110v; *Obsecro
te* and *O intemerata* ff.111-112v; 7 Joys of the Virgin and
suffrages to Sebastian, Christopher, Michael, Anthony,
Barbara and Nicholas ff.113-114.

The subjects of the miniatures are: Annunciation f.21;
Christ carrying the Cross f.65v; Pentecost f.68v; David
playing his harp f.71; Raising of Lazarus f.87.





Domine labia mea a-
peries. **E**t os me-
um annūciabit lau-
dem tuā. **D**eus in adiutorium
meū intende. **N**e ad adiuuā



An exquisite example of the work of one of the great masters of illumination of Renaissance France, Jean Poyet. The recognised successor of Jean Fouquet in Tours and the contemporary and rival of Jean Bourdichon, he was celebrated by the poet Jean Lemaire de Belges (1473-1525) as the equal of Simon Marmion and Rogier van der Weyden and worked for the courts of three successive French kings: Louis XI, Charles VIII, and Louis XII. The hallmarks of his style are evident in the present Hours: daring colour juxtapositions, strong, three-dimensional figures, thick and heavy draperies, and a masterful understanding of space.

Poyet did not work alone and, as with the splendid Book of Hours commissioned by Guillaume Briçonnet, France's secretary of the treasury under Charles VIII (Haarlem, Teylers Museum, Ms. 78), the present manuscript is a testament to an international partnership: that between Poyet and the Master of the della Rovere Missals. The latter is named after a sumptuous four-volume Missal produced for Cardinal Domenico della Rovere and was active in Italy and France at the end of the 15th century. We know that he worked in Tours, where he contributed to two Books of Hours (Paris, Bib. Arsenal, MS. 432; Modena, Bib. Estense, MS. A.K.7.2), and it is most likely in Tours that the present manuscript was produced. Where Poyet is responsible for the entrancing and vibrant full-page miniatures illustrating the Hours, the Master of the della Rovere Missals supplies the luxurious Italianate architectural borders.

£200,000-300,000

\$250,000-370,000

€230,000-340,000



capitulum est hora matutina. X. hinc
scriptis cito delictus. X. hinc
matutis afflatus. **A.** Adoramus
et adoramus tibi qd per sancti
tua sua redimisti mundum. **V.**
Et passus es pro nobis. **R.** Do
mne miserere nobis. **A.** Inquit. **Xp.** d.
Inquit. **D.** ne recudi. **z.** est clamor. **O.**
Omnis ihu xpi filii dei
vni pone passionem crucis
vni tuam inter iudicium
vni etiam meam nunc et
vni mortis meae. et tunc
vni vni meam i gratia
vni requiem et ueniam
vni peccati i uera con



620
 THE BOOK OF THE CONFRATERNITY OF THE HOLY NAME OF JESUS, in Italian and Latin, illuminated manuscript on vellum [Genoa, c.1500-1580s]

A functional and essential handbook for life in 16th-century Genoa as a member of the Compagnia del nome di Iesu, one of the lay brotherhoods set up in the wake of San Bernardino of Siena's promotion of the devotion to the Holy Name of Jesus.

191 x 135mm. 36 leaves, apparently complete, 25 lines, early foliation I-XXXVIII, three large initials with 'IHS' monogram, one full-page miniature of the Crucifixion (leaves darkened and rubbed, especially at opening, tears to lower margin of Crucifixion miniature, some fading to text). Limp vellum binding (rubbed and darkened).

Provenance: The 'IHS' christogram with the blazing sun on ff.1, 13 and 14 is in the form used by San Bernardino of Siena (1380-1444), who was canonised in 1450 (his name appears in the litany at f.26v). This rulebook is for a 'Compagnia del Nome di Iesu', a lay brotherhood likely inspired by Bernardino's devotion to the Holy Name of Jesus — later additions dated 1572 (f.33), with the names of the prior Battista Riccio and the sub-prior Bartolomeo Compiano, and 1582 (f.35). These additions mention that the confraternity met at the Church of S. Maria del Popolo in Genoa — Giacomo Salusso (added inscription on inside lower cover) — Henrietta Katherine Burrell, née Brooke-Pechell (1829-1880), wife of Sir Percy Burrell, British conservative politician: her gift to the Bishop of Chichester (inscription on outside lower cover dated June 2nd 1877).

Content: Prayers and litany ff.1-13; chapters and rulebook of the brotherhood, including on the election of new members, on various punishments for those found drunk, gambling, or whoring, ff.14v-22v; Office of the Dead, litany and prayers ff.23-31; added chapters and regulations ff.32-36.

£6,000-9,000

\$7,400-11,000

€6,800-10,000

PROPERTY OF A LADY

021

JARRY, Nicolas (1615-1670), *Le Petit Office de la Vierge Marie*, in French and Latin, illuminated calligraphic manuscript on vellum, Paris, 1661

A delightful little Office of the Virgin by the most celebrated exponent of the French court school of calligraphy, Nicolas Jarry. His finest work was in small prayer books which he produced to commission for members of the French royal court: this is a fine example of the finesse and consummate elegance of his calligraphy.

94 x 60 mm. ii + 96 + ii leaves, complete, pagination 1-192 followed here, 14 lines, text within borders of gold and red, floral headpieces, title-page with a floral wreath. 18th-century crushed red morocco gilt. Red morocco box gilt, fitted case.

Provenance: Signed and dated 'N. Jarry Parisien' on f.1 — 19th-century annotations in Polish.

Content: Title-page f.1; Office of the Virgin pp.1-192.

Not listed in R. Portalis 'Nicolas Jarry et la Calligraphie au XVIIe siècle', *Bulletin du Bibliophile*, 1896 (it could perhaps be no 29 in that catalogue, described simply as a 'Livre d'Heures' and once the property of Mme Bertin de Vaux). The floral decoration is in the style of the botanical painter Nicolas Robert, who collaborated on Jarry's most celebrated work, *La Guirlande de Julie*.

£6,000-8,000

\$7,400-9,800

€6,800-9,000



OTHER PROPERTIES

022

THOMAS À KEMPIS, *De Imitatione Christi*, Book I, in Latin, illuminated manuscript on vellum [England, mid-19th century]

An appealing and crisp example of Victorian manuscript illumination; the text the first book of Thomas à Kempis's popular handbook for medieval spiritual life.

259 x 200mm. v (paper) + 19 vellum leaves, each interleaved with one paper leaf + v (paper), complete, perhaps part of a 4-volume 38 lines, written space: 166 x 97mm, one illuminated title page with full, inhabited, borders, 24 historiated initials with full or partial borders, one illuminated initial with partial border. Gilt-tooled red morocco with silver corner- and centre-piece signed by Zaehnsdorf (spine lightly rubbed).

Provenance: The illuminator is Frances Colthurst (née Douglas Dick), daughter of William Douglas Dick, sister of Brigadier General Archibald Campbell Douglas Dick of Pitkerro (1847-1927) and wife of Colonel David La Touche Colthurst (1828-1907) (inscription on f.1: 'Illuminated by Aunt Frances [Mrs Colthurst]') – Rev. Canon Barrington Douglas Dick, New Abbey, Dumfries (d.1939).

Content: *De Imitatione Christi*, Book I: *Admonitiones ad vitam spiritualem utiles*, ch. I-XV ff.2-18v.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



Wm

Charles Darwin

Charles Darwin

A. Einstein

**AUTOGRAPH LETTERS
AND MANUSCRIPTS**

M. Gandhi

Winston Churchill

Magnetick experiment

C^{ts} weight of my best lodestone. $5 \frac{1}{4} \cdot 13 \text{ gr}$
 C^{ts} weight of my best lodestone. $2 \cdot 7 \text{ gr}$
 C^{ts} breadth or thickness about. $1 \frac{1}{2} \text{ y} \text{ l}$
 It lifts up 3 wires without a cap. $\frac{1}{2} \cdot 2 \cdot 2 \cdot 3 \text{ gr}$

It moves a needle toward distant. $36 \text{ y} \text{ l}$
 It moves the needle distant. $9 \cdot 7 \text{ y} \text{ l}$

My spherical stone
 weight $27 \frac{1}{2} \text{ gr}$
 length $2 \frac{1}{4} \text{ y} \text{ l}$
 breadth $2 \frac{1}{8} \text{ y} \text{ l}$

1. The wire of 4 in length (had $\frac{1}{5} \text{ y} \text{ l}$) $\frac{1}{2} \cdot 8 \cdot \frac{1}{2} \text{ gr}$
 2. The wire } of 4 in } (had $\frac{1}{6} \text{ y} \text{ l}$) $\frac{1}{4} \cdot 8 \cdot 12 \text{ gr}$
 3. The wire } of 4 in } (had $\frac{1}{8} \text{ y} \text{ l}$) $\frac{1}{8} \cdot 8 \cdot 15 + 3 \text{ gr}$
 4. of wire } of 4 in } (had $\frac{1}{12} \text{ y} \text{ l}$) $0 \cdot 15 + 5 \text{ gr}$

176.

***23**
 HARRIOT, Thomas (c.1560-1621). 'Magnetick experiments', autograph manuscript notes on a scientific experiment involving two magnets, n.p., n.d.

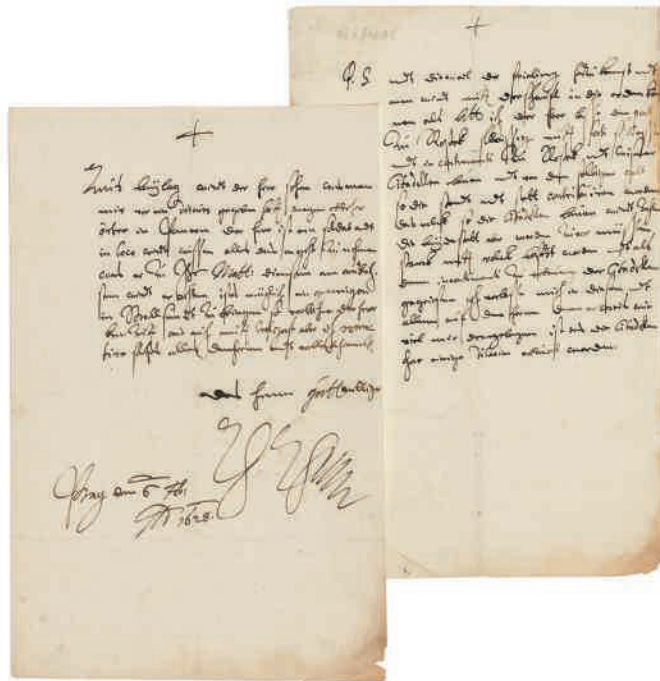
One page, 193 x 115 mm. Mounted on card.

A record of an experiment by Thomas Harriot, one of the most important early English astronomers and mathematicians, whose observational drawings of the Moon's surface through a telescope predated Galileo's. According to ABPC/Rare Book Hub, this is the only autograph document by Harriot to have appeared at auction.

£7,000-10,000 \$8,600-12,000
€7,900-11,000

Harriot gives the dimensions and weights of two magnets – 'my best lodestone' and 'My sphaerickall stone' – before recording the results of some experiments using the former, including the weight of three wires it 'lifteth up', and at what distance it 'moveth' and 'mastereth' a needle (36 and 9 inches respectively). Below this are given the length, breadth and weight of four wires, presumably used in the experiment. [With, on the verso of the mount:] an invitation signed, apparently in the hand of the Italian physicist Felice Fontana (1730-1805).

Thomas Harriot's extraordinary career began in earnest when, around the age of 24 and already reputed as a scholar of mathematics and astronomy, he was employed by Sir Walter Raleigh to instruct in the art of navigation, part of Raleigh's preparation for his settlement expedition to America. Harriot was a member of the ill-fated Roanoke colony, and while he only spent a year in Virginia from 1585 to 1586, he passed the time profitably, producing a detailed survey of his temporary home on his return. It was through Raleigh that Harriot met, and earned the patronage of, Henry Percy, 9th Earl of Northumberland, known as the 'wizard earl': while Raleigh's star waned in the 1590s, Harriot was offered a salary and workshop at Syon House by Percy to continue his work in astronomy and mathematics. He remained there during Northumberland's 17-year imprisonment in the Tower for his part in the Gunpowder Plot, and continued his work: although Harriot thought of himself primarily as a mathematician, he is perhaps most famous for his astronomical observations. He drew a map of the Moon viewed through a telescope on 26 July 1609, preceding Galileo, and his first recorded observation of sunspots was on 28 November 1610, which may also have preempted the father of science.



24

WALLENSTEIN, Albrecht von, Duke of Friedland and Mecklenburg (1583-1634). Autograph letter signed ('A.H.z.F.') to [Hans Georg von Arnim, his commander at Stralsund and Rostock], Prague, 6 February 1628, including a substantial postscript.

In German, 2 pages, approx. 289 x 187mm, on a bifolium and a single leaf.

A letter of military orders at a critical juncture in the Thirty Years' War, ordering one of his main commanders to garrison Stralsund and Wolgast, and, in an urgent and lengthy postscript, commanding that as soon as spring arrives he close the port of Rostock and build 'Citadellen' there and in Wismar.

£3,000-5,000

\$3,700-6,100
€3,400-5,600

Aus beylag wirdt der herr sehen was man mir vor ein discours gegeben hatt wegen etlicher örter in Pomern der herr ist ein soldat undt in loco wirdt wissen alles das in acht zu nehmen was er zu Ihr Matt: Diensten am nuzlichsten wirdt erachten ist es müglich ein guarnizon in Strallsundt zu bringen so verliere der herr kein zeit wie auch mitt wolgast aber ich remitire solches alles dem herrn undt verbliebe hiemitt

des herrn guttwilliger

A.H.z.F.

Prag, dem 6 Feb 1628

P.S. Undt dieweil der frieling herzukompt undt man wirdt mitt der schaufl in die erden können als bitt ich der herr lasse den port zu Rostock fleissig mitt forti schliessen und in continenti zu Rostock und Wismar Citadellen bauen undt von demselbigen gelt so die stendt undt stet contribuiren werden das volck so die Citadellen bauen wirdt zahlen die beyde stett aber werden zuvor müssen starckt mitt volck besetzt werden undt alsdann incontinenti zu erbauung der Citadellen gegriefen ich verlasse mich in diesem undt allem auf den herrn denn er weis wie viel mir dran gelgen ist das die Citadellen ohne einige dilacion erbauet werden.

The Baltic towns referred to here were the main theatre of combat in the campaigning season of 1628, marked by the unsuccessful siege of Stralsund (May to 4 August) under Arnim and then Wallenstein, which brought to an end Wallenstein's unbroken series of victories: the blow to his prestige was only partly to be retrieved by his victory over Christian IV of Denmark at the Battle of Wolgast on 22 August. No. 151 in the Förster edition of the correspondence (Berlin, 1828).



e25
SHIP'S LOG. Captain Charles WHITE (?1761-1810). 'Remarks on Different Bays, Coasts & Harbours; Taken on board His Majesty's Frigate *Vestal*', autograph manuscript journal of two voyages in the Atlantic and the Indian Ocean, 27 December 1787 - 7 July 1791.

Decorative title page featuring the arms of White of Bantry, Co. Cork, c.58 individual watercolour coastal profiles, some of these full-page, four maps drawn by the author and featuring his cartouche on inserted fold-outs. In total 71 pages, 320 x 200mm (some leaves excised, partial excisions to ff.5, 11 & 12). Contemporary vellum.

A detailed record of the early voyages of Captain Charles White aboard HMS *Vestal*, which he would later captain with great success during the French Revolutionary Wars: of particular note are his more lengthy observations on the Andaman Islands.

[With:] 10 letters received by Charles White, 1787-1789; one page of accounts; a list of debts on his death; and further related material.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Provenance: Sotheby's 20 July 1982, lot 289

The first voyage - 27 December 1787 to 8 October 1788 - sees White, then a lieutenant, sail on the *Vestal* from Madeira to South Africa, with a detour towards Java, before returning to Plymouth: his neatly rendered watercolours begin with a coastal profile of Porto Santo, near Madeira, and are found

for most of the important locations taken in during the two voyages. He sails via Cape Verde before reaching South Africa, where the records - including weather and detailed bearings, ships encountered (the Dutch East India Company appearing on more than one occasion), directions for safely approaching ports, and the buildings, fortifications and provisions to be found there (of Table Bay: 'Mutton remarkably good & moderately cheap. Beer indifferent.') - cover the areas around Table Bay, Port Natal (Durban, where 'on our approach the natives made fires all along the Coast'), the Cape of Good Hope and Simon's Town in most detail. For the second voyage, of the 29 August 1789 to 7 July 1791, many of the same navigational remarks are included, but White also writes at more length as he travels from England via Madeira and the Cape into new territory (a transition perhaps heralded by the arrival aboard of a flying fish 'of very curious shape', with two mouths and a beak): first along the west coast of India, before sailing to the Andaman Islands. After including a charming watercolour view of 'Anjanga Road' (Anchuthengu) and further describing the Indian coastline viewed as they sail for Bombay, the *Vestal* heads for the Andaman Islands (represented by one of White's attractive maps): the manuscript is most detailed in its description of their navigation and aspects, as well as White's impressions of the people ('the savage disposition of the natives makes it dangerous to land without being thoroughly armed', though they will sometimes accept 'small Presents of Knives, Nails, Ironwork & Cocoa Nuts') and a description of a meeting with the inhabitants.

The four maps show: Cape Verde, 1788; Anger Bay, 1788; Simmons's Bay (Simon's Town), 1788; and the Andaman Islands, 1790.

26

NELSON, Horatio, Viscount (1758-1805). Autograph letter signed ('Nelson') to Sir John Acton, *Foudroyant*, Bay of Naples, 28 June 1799.

One page, 330 x 205mm, integral address leaf (to Acton in Palermo) with franking signature by Nelson, remnant of seal bearing the text 'Nelson 1st August 1798' (the date of the battle of the Nile), (seal tear).

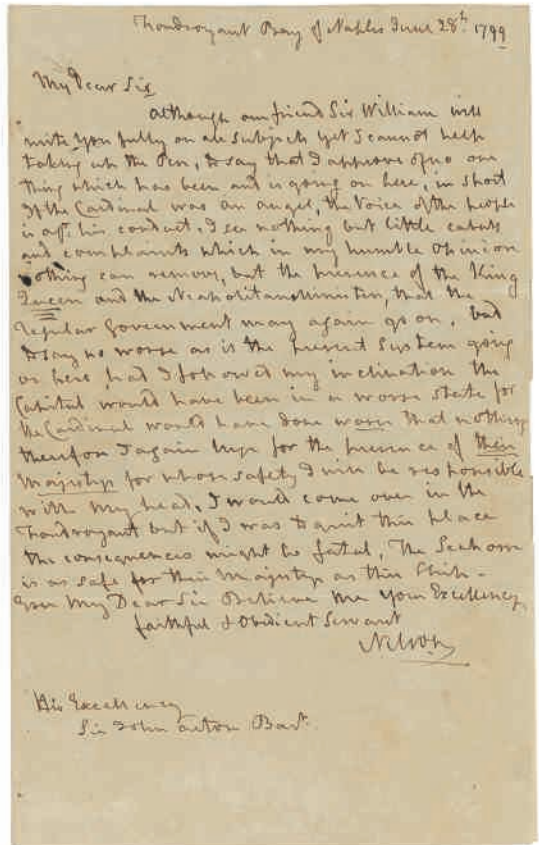
'I approve of no one thing which has been and is going on here'. On the day of one of his most controversial actions, in which he cancelled an amnesty accorded to the Jacobin rebels in Naples, Nelson writes to Acton, the prime minister of Naples, to express his dismay at the situation and urge the swift return from Palermo of the King and Queen.

Provenance: Edwin Wolf 2nd collection; Christie's, 21 June 1989, lot 228.

£5,000-8,000	\$6,200-9,800
	€5,700-9,000

Nelson refers to a simultaneous letter from Sir William Hamilton which will provide full details, but states unequivocally his opposition to the way in which Cardinal Ruffo, the leader of the counter-revolutionary forces, has conducted matters at the conclusion of the siege of Naples: 'I approve of no one thing which has been and is going on here, in short If the Cardinal was an angel, the Voice of the people is ag[ain]st his conduct. I see nothing but little cabals and complaints which in my humble Opinion nothing can remove, but the presence of the King, *Queen* and the Neapolitan Ministers, that the regular government may again go on. [B]ad to say no worse as is the present system going on here, had I followed my inclination the Capital would been in a worse state for the Cardinal would have done worse than nothing ... I would come over [to Palermo] in the *Foudroyant* but if I was to quit this place the consequences might be fatal'.

Threatened by French forces, the Neapolitan royal family and government had abandoned Naples, under Nelson's escort, in December 1798, leaving the France to establish the 'Parthenopean Republic' in the city under local leaders drawn from the aristocracy and educated classes. By April 1799, the Jacobin forces were effectively besieged in Naples by a popular army under Cardinal Fabrizio Ruffo, who finally in late June concluded an armistice which guaranteed the rebels safe passage to France, arrangements with which Nelson's deputy, Captain Foote, concurred. Nelson reached the city on 25 June, and on 28 June – the day of the present letter – cancelled the armistice, with the result that the rebels, who by this stage had boarded ships which they expected to take them to safety, were instead handed over to the Neapolitan government, and many of them executed. The incident was to be a significant stain on Nelson's reputation.



Broadstairs, Kent.

Fourth August 1847.

My Dear Lord Robertson.

You have read some charming books translated into English from the writings of Hans Christian Andersen? Here he is! - If you were anything but what you are, I would not commend a man of his genius to you. So the merit of the deed is clearly yours, and not mine.

Ever My Dear friend

Cordially Yours

Charles Dickens

The Honorable Lord Robertson.

27

DICKENS, Charles (1812-1870). Autograph letter signed ('Charles Dickens') to Lord [Patrick] Robertson, Broadstairs, 4 August 1847.

One page, 182 x 111mm, bifolium.

'You have read some charming books translated into English from the writings of Hans Christian Andersen? Here he is!' Dickens sends a letter of introduction for the Danish author - visiting England for the first time and thrilled to have made the acquaintance of the English writer he 'loved the most' - to the eminent Scottish judge, Patrick Robertson.

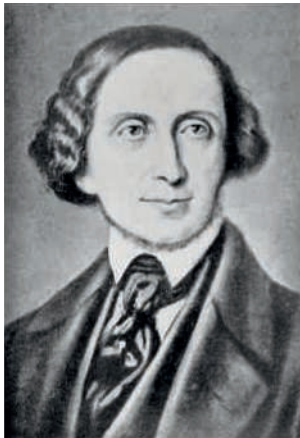
£4,000-6,000

\$4,900-7,300

€4,500-6,700

Dickens continues: 'If you were anything but what you are, I would not commend a man of his genius to you. So the merit of the deed is clearly yours, and not mine'.

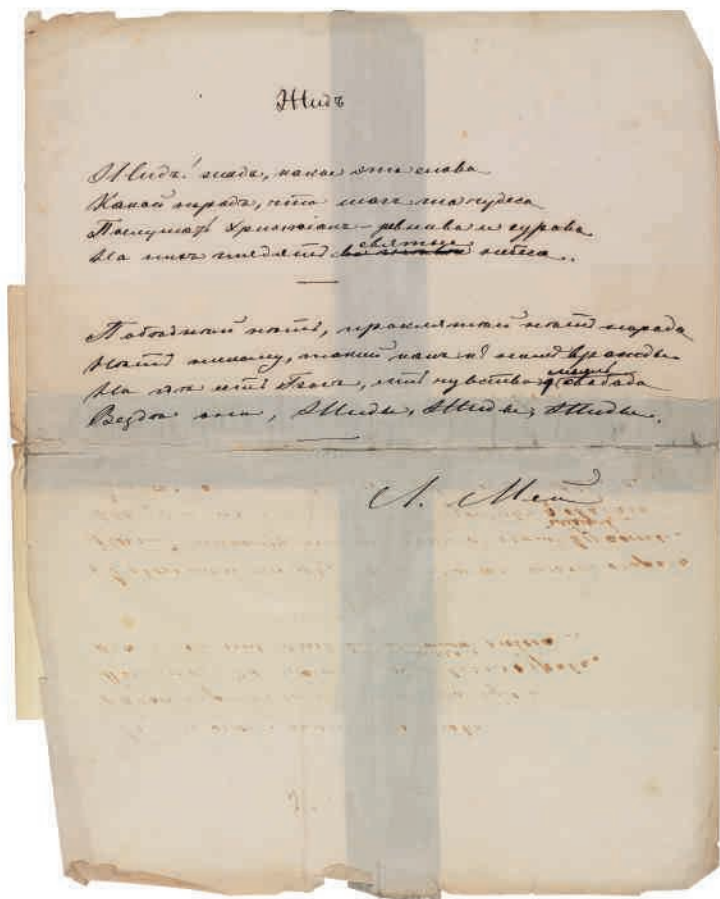
Dickens and Andersen first met in July 1847 at Gore House, at the salon of Marguerite, Countess of Blessington (1789-1849): this 'blooming, somewhat corpulent lady, very elegantly dressed', in the words of her Danish guest, had hosted Andersen once before and heard his request for an introduction to Dickens, whom he greatly admired. Dickens being duly produced – a guest of William Jerdan of the *Literary Gazette* – two of the greatest authors of their time made their meeting: Andersen later described their instant mutual understanding, where tears filled his eyes. Yet the cordial acquaintance that ensued was to be spoiled on a return trip to England in 1857, when Andersen visited Gads Hill; he overstayed his welcome, troubling the family with his presence for five weeks, and was said to be perplexed by Dickens's refusal in the years that followed to answer his letters. In 1847, though, armed with the present letter, he travelled to Edinburgh to meet Patrick Robertson (1794-1855), a fixture of Edinburgh society at the time. Unfortunately, when he reached the city, the latter was in the country.



(left) Portrait of Hans Christian Andersen (1805-75) (litho), Danish School, (19th century) / Private Collection / Bridgeman Images



(right) Charles Dickens (1812-70) about the age of fifty, photographed by Mason & Co., c.1862 (photo) / © Charles Dickens Museum, London, UK / Bridgeman Images



28
 MEI, Lev Aleksandrovich (1822-1862). Autograph manuscript signed ('Л Мей'), a poem entitled 'Zhidy', n.p., n.d. [c.1860], with autograph emendations, in Russian.

One page, 265 x 209mm, attribution note in another hand attached to the verso (the verso reinforced with thick tape).

A rare autograph poem from one of Russia's overlooked dramatist-poets of the 19th century, Lev Mei, whose works were rediscovered by Rimsky-Korsakov and served as a basis for his operas; a sympathetic portrayal of the struggle faced by the Lithuanian-Polish Jews.

[With:] a manuscript poem in another hand, initialed by Mei.

	(2)
£1,000-1,500	\$1,300-1,800
	€1,200-1,700

Titled 'Zhidy' ('The Jews'), the two stanzas here follow loosely the first and last of the five-stanza poem of that name published by Mei in 1860. However, not only has the author corrected the present iteration, but the stanzas differ substantially from the published version.

The poet and dramatist Lev Mei, born in Moscow to a Russian mother and German father, worked as a young man for the monthly literary review *Moskvityanin*, but it was only once he moved to St Petersburg that he began to focus solely on his literary endeavours, joining the staff of the satirical magazine *Iskra* (founded 1859). *Iskra's* contributors avoided the anti-Semitic stereotypes that existed in 19th-century Russian literature and, indeed, in broader society, directed towards the country's Jewish communities. Mei had published 'Jewish Motifs' and 'Jewish Songs' between 1845 and 1860: published in 1860, his poem 'The Jews' represented a highly unusual departure from the usual tropes of Russian literature, offering a sympathetic portrayal of the Lithuanian-Polish Jews, recent Russian citizens struggling with integration and a lack of compassion on the part of his Russian compatriots.

DARWIN TO PROF CLAUS

DOWN,
BECKENHAM, KENT.
—SALVOY & SYKES—

July 9-1876

My dear Sir
I have received your most kind present. Your book looks remarkably handsome, & I never saw anything more admirable than the plates at the end. I hope before long to read much of it, though the German language is slow work for me. I am particularly anxious to see what you say on the development

and genealogy of the Crustacea, and on the position of the Cirrropedia. Allow me to assure you that I feel very strongly the great honour of your dedication to me of so great a work. With the most cordial thanks & respect, I remain my dear Sir
Yours very faithfully
Charles Darwin

29

DARWIN, Charles (1809-1882). Letter signed ('Charles Darwin') to [Carl Friedrich Wilhelm Claus: 'Dear Sir'], Down [House], Beckenham, Kent, 9 July 1876.

2 pages, 201 x 127mm, bifolium.

'I am particularly anxious to see what you say on the development and genealogy of the Crustacea': Darwin writes to the German zoologist Carl Claus, working in an area in which Darwin had a particular interest.

£2,000-3,000

\$2,500-3,700
€2,300-3,400

Thanking Claus for his kind gift - 'Your book looks remarkably handsome, & I never saw anything more admirable than the plates at the end' - Darwin notes that, despite his difficulties with the German language, 'I am particularly anxious to see what you say on the development and genealogy of the Crustacea, and on the position of the Cirrropedia [sic]. Allow me to assure you that I feel very strongly the great honour of your dedication to me of so great a work'.

The German zoologist Carl Friedrich Wilhelm Claus (1835-1899) had been in contact with Darwin for almost a decade by the time of this letter's writing; Darwin's interests ranged across the spectrum of geology, zoology and botany, and he first began exchanging letters with Claus, then at the University of Marburg, in 1869, when Claus was working on barnacle morphology and embryology and examining some of the same species that Darwin had investigated in depth. Although Darwin's area of study had since shifted, he maintained an interest in the younger man and appreciation for his work that Claus evidently reciprocated: Darwin had given his assent for Claus to dedicate the work referenced here, *Untersuchungen zur Erforschung der Genealogischen Grundlage des Crustaceen Systems*, to him a letter of the 2 May that year.

ALBERT EINSTEIN

BERLIN W., 20. VII. 29.

HABRICLANDSTR. 6

Herrn Prof. Dr. Kausuloff, Sofia

Sehr geehrter Herr Kollege!

Es ist schön von Ihnen, dass Sie sich so gewissenhaft mit der Angelegenheit Zaykoff beschäftigen. Für mich ist es schwer, mir über die menschlichen Verhältnisse ein klareres Urteil zu bilden, da ich Herrn Maneff nicht kenne und mich auch nicht auf die Angaben des Herrn Zaykoff verlassen zu können glaube. Eines aber steht fest. Die Publikationen des Herrn Maneff sind - soweit sie mir zu Gesicht gekommen sind - nicht nur ohne tiefen wissenschaftlichen Wert sondern sie zengen sogar von einer recht ungenügenden Beherrschung der behandelten Materie. Herr Zaykoff dagegen hat eine viel bessere Bildung, wenn auch - wie mir scheint - nicht viel kritischen Sinn. Vielleicht täuscht es sich noch; denn könnte er noch gute Arbeit leisten. Jedenfalls aber sollte man ihm die Möglichkeit dazu bieten, indem man ihm eine bescheiden aber sichere Position gibt, die es ihm ermöglicht zu arbeiten. Jedenfalls sollte man dem Urteil des Herrn Maneff über ihn kein Gewicht beimessen, da er mir nicht als kompetent Beurteiler erscheint. Ich sage dies ungern, aber in dem Gefühl der Pflicht zu verhindern, dass einem jungen Menschen, der vielleicht etwas leisten würde, der Weg abgeschnitten wird. Andererseits wäre es aber auch nicht angepöht, wenn durch meinen Einfluss Herr Zaykoff, der ohnehin ein bisschen unglücklich ist die Karriere des Geistes aufgesetzt würde. Sie waren mit Ihren Kollegen zusammen schon den rechten Weg finden.

Mit aufrichtigster Hochachtung

A. Einstein.

A. Einstein

*30

EINSTEIN, Albert (1879-1955). Autograph letter signed ('A. Einstein') to Professor Stefan Konsuloff, Berlin, 20 July 1929.

In German, one page, 286 x 225mm, tipped onto grey card. Envelope, addressed to Konsuloff in Sofia (Bulgaria).

Einstein intervenes in an academic squabble between two applicants for the newly-created chair of theoretical physics at the University of Sofia, G.I. Maneff and R. Zaykoff, declaring that neither applicant's statements about the other are to be given any weight, but that the scientific work of Maneff is worthless, whereas that of Zaykoff shows potential. Einstein suspects Zaykoff however of 'megalomaniac' tendencies, and his support should not be taken to confer on him the 'aura of genius'.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

Einstein's letter opens by expressing hesitation about pronouncing in the dispute, on the grounds that 'I do not know Herr Maneff and do not believe I can rely on the statements of Herr Zaykoff'. However, one thing is clear: Maneff's scientific publications are 'not only devoid of any deeper scientific merit, but they show a wholly insufficient grasp of the subject in question'. Zaykoff on the other hand has 'much greater learning, even if - it seems to me - not much critical sense'; at least however he has the potential to do greater things, particular if given a more secure position; and in any case Maneff's judgement of him is not to be given any weight. 'I say this unwillingly, but with the feeling of duty in avoiding that a young man, who could perhaps achieve something, has his path cut off. On the other hand, it would not be advisable if through my influence Herr Zaykoff, who is anyway a bit of a megalomaniac, gained an aura of genius (Ich sage dies ungern, aber in dem Gefühl der Pflicht zu verhindern, dass einem jungen Menschen, der vielleicht etwas leisten würde, der Weg abgeschnitten wird. Andererseits wäre es aber auch nicht angezeigt, wenn durch meinen Einfluss Herrn Zaykoff, der ohnehin ein bisschen megaloman ist, die Aureole des Genies aufgesetzt würde)'.

Maneff already held the position of Professor Extraordinary in theoretical physics at Sofia, in which capacity he produced work challenging Einstein's theory of relativity; Zaykoff was a former student of Einstein's at Berlin (in 1922-24). There was evidently existing animosity between the two candidates, which led them each to appeal separately to Einstein, prior to the present remarkably forthright intervention.



Lieber Freund!

Ich habe viel Freunde an Deinem Tugenden trotz, denn ich ich noch gar nicht gesehen habe, seit er hier ist. Alle haben Gefallen an ihm, und er scheint gut vor- gebildet zu sein, um hier zu beginnen. Er wohnt bei langjährigsten Freunden von mir, die bald mit ihm zu uns heraus fahren werden. Mit der Schwester wird es hoffentlich auch bald voranziehen, ich habe in dieser Beziehung Hoffungs-volles gehört. Es ist wohl besser, wenn inzwischen ein wenig Zeit verstreicht bis der Dunge Tuss gefasst hat.

Nun meine herzlichsten Glückwünsche zum 20. Sie werden bei dieser Gelegenheit eine Freude erlebt haben, die nicht oben vieler Theil wird, mindestens das Bewusstsein: Ich habe meine Thräfte in einem kurzen und langen Leben nur auf Gutes und Edles verwendet. Das Bewusstsein, eines von dem Charakter-vollere und Aufbaumden zu sein, vermöge dieser des Worsal menschlichen Schicksals einen Hauch von Lichte und Wärme erhält, dies Bewusstsein ist das Kostlichste, was das individuelle Leben bieten kann.

Sie schreiben mir, dass Ihre und insbesondere Ihrer lieben Frau Gesundheit zu wünschen ist, was lasset. Die Jahre sind, was sie mit sich gebracht haben, können nicht ohne Schädigung bleiben. Auch sehr wurde daran erinnert, dass meine Maschinerie schon ziemlich ungleich ist. Aber es sind die Tugenden da, die in unserem Sinne weiter stehen. Mein Alterer kommt diesen Tage auch nach Amerika, um zu versuchen, hier Boden zu finden für sich und seine Familie. Mein Dingen, die besonders fern

A. G. G.

31

EINSTEIN, Albert (1879-1955). Autograph letter signed ('A.E.') to [Otto Juliusburger], n.p., 28 September 1937.

In German, 1½ pages, 280 x 215mm.


'The consciousness of having brought some sense to a chaotic world is the most precious thing an individual life can offer'. A rich letter, full of reflections on growing old, a rare reference to the mental illness of his younger son, Eduard, his view of work as a refuge from the personal, and his feeling of detachment from the world.

£4,000-6,000

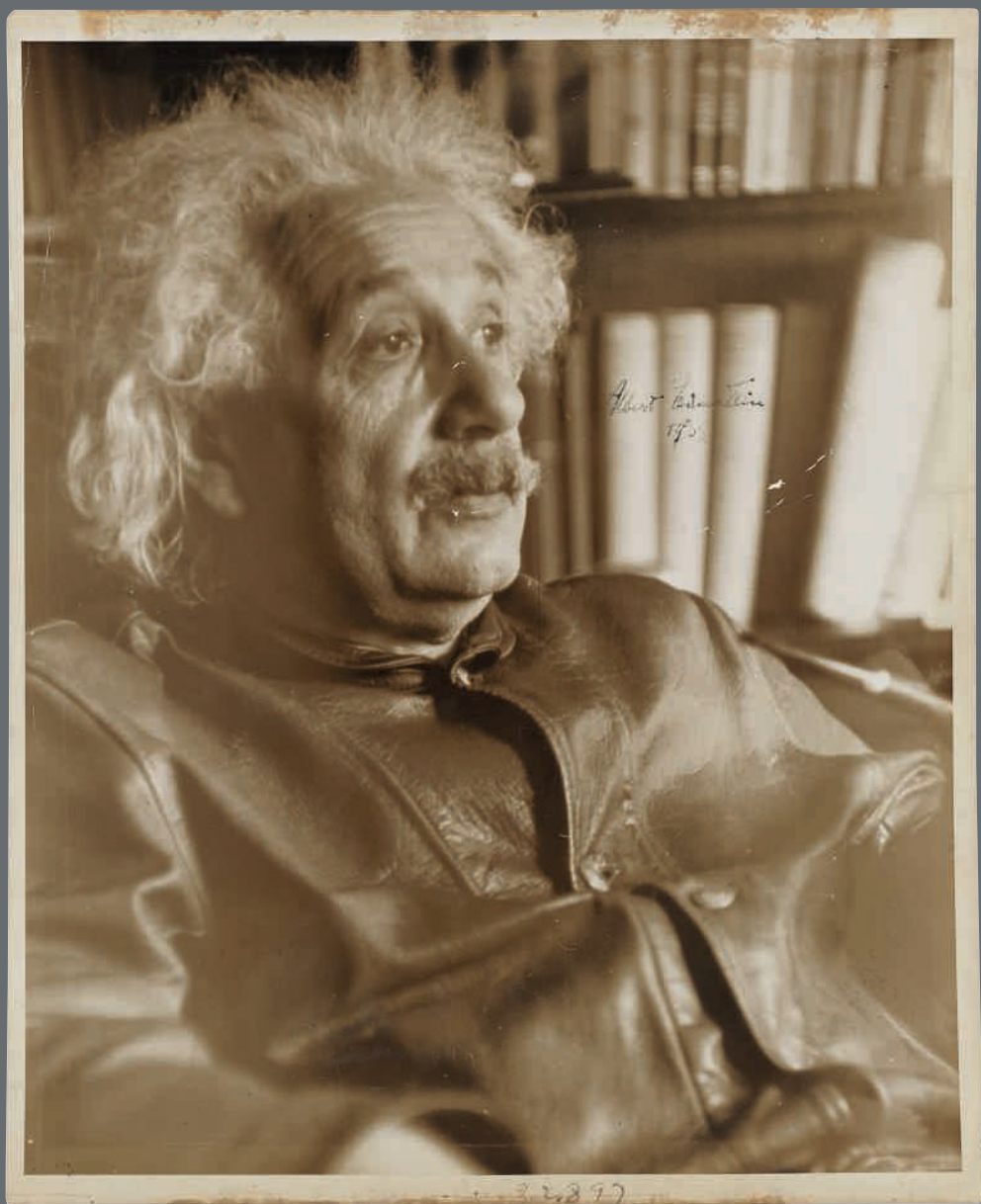
\$4,900-7,300

€4,500-6,700

Einstein sends encouraging news of Juliusburger's son's early progress in the US, and hopes for a similarly successful integration for his daughter. He goes on to send Juliusburger heartfelt wishes on his 70th birthday, urging him to take pleasure in the consciousness that he has dedicated his strength to a good and noble end – not something that many can claim: 'The consciousness of being one of those who are characterful and constructive, who enable this chaos of human fate to have a hint of sense and warmth – this consciousness is the most precious thing that an individual life can offer (Das Bewusstsein, einer von den Charaktervollen und Aufbauenden zu sein, vermöge derer dies Wirrsal menschlichen Schicksals einen Hauch von Sinn und Wärme erhält, dies Bewusstsein ist das Köstlichste, was das individuelle Leben bieten kann).

After a reflection on his own advancing years and the cost to his physical 'machinery', he announces the arrival of his eldest son (Hans Albert) in the US, to try to establish a future for himself and his family; he also gives news of his younger son, Eduard: 'My younger son, who seemed especially finely talented, suffers from a hopeless mental illness. Looking after him in some way is the only remaining practical task for me to resolve (Mein Jüngerer, der besonders fein veranlagt schien, ist hoffnungslos geisteskrank. Für ihn noch einigermaßen zu sorgen ist die einzige für mich noch zu lösende praktische Aufgabe)'. As for himself, he is working on the same problems as for the last ten years (the Unified Field Theory), making small advances, but never reaching his goal: 'It is hard but yet delightful, hard because the objective is too great for my powers, but delightful because it immunises one against the incidents of the personal existence (Es ist hart aber doch beglückend, hart, weil das Ziel zu gross ist für meine Kräfte, aber beglückend, weil es immunisiert gegen die Zwischenfälle des persönlichen Daseins)'. Einstein concludes by stating his feeling of detachment from the 'Menschenwelt', which he justifies in part by his advanced age when he arrived in America, though in fact he admits it was the same in Berlin and earlier in Switzerland. 'One is already born as a loner. You understand that, as you are one yourself (Zum Einspänner ist man schon geboren. Sie verstehen das, weil Sie auch so einer sind)'.


A distinguished psychiatrist and expert on Spinoza and Schopenhauer, Otto Juliusburger had been a close friend of Einstein since the years of the First World War. In 1937 he was still living in Berlin, but had already sent his son to safety in the United States, with his daughter about to join him; Juliusburger and his wife followed as late as 1941.



A. Einstein

*32

EINSTEIN, Albert (1879-1955). Photograph signed ('Albert Einstein/1938').

255 x 206mm, annotated at lower margin '32897' (the ink take-up on the signature a little faint, the print rather creased and scratched with minor surface losses).

An apparently unknown image, reminiscent of Lotte Jacobi's famous photograph of the same year, depicting the scientist seated in his distinctive leather jacket, gazing reflectively out of the window of his study at Princeton, the bowl of his pipe visible at right.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The image shows Einstein in the leather jacket from which he was inseparable in the mid-1930s (see our sale on 13 July 2016, lot 149, £110,500). His pose – leather-jacketed, seated in his study, with the bookshelves behind – resembles Lotte Jacobi's well-known photograph taken for *Life* magazine in 1938 (but rejected by them as too informal), as well as two other images from the same year by an unacknowledged photographer in the Getty archive (Getty Images/AFP). The present image, however, seems to be unknown, and we have traced no previous publication.



Einstein's leather jacket, sold by Christie's
13 July 2016, Lot 149.

Einstein

den 14. Oktober 1941

Lieber Herr Juliusburger:

Ich komme Freitag nach New York und würde mich sehr freuen, Sie und Ihre liebe Frau entweder Freitag Abend, Samstag oder Sonntag zu sehen. Setzen Sie sich bitte mit mit unseren gemeinsamen Freunden Dr. Bucky (Rhinlander 4-2434) telefonisch in Verbindung, um eine Zeit auszumachen.

Auf frohes Wiedersehen und mit herzlichen Grüssen an Sie und Ihre Familie

Ihr

A. Einstein

A. Einstein

33

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to Otto Juliusburger, Princeton, 14 October 1941.

In German, one page, 158 x 214mm.

Einstein arranges to meet one of his closest friends, a German Jewish psychiatrist, freshly arrived in New York after a remarkably delayed escape from Nazi Germany.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Einstein is coming to New York City, and proposes meeting Juliusburger and his wife that weekend: they should make the arrangements by telephone with their mutual friend [Gustav] Bucky. Otto Juliusburger and his wife had emigrated to New York only a few months previously, after a remarkably delayed departure from the dangers of Nazi Germany, and the meeting Einstein proposes here would have been one of the first between the old friends since Einstein's own forced exile from Germany almost ten years earlier.



Lieber Freund!

Kürzlichem Danke für die herzlichsten Tadeln ganz ge-
brochener dem Inhalt mehr oder minder beschränkte. Im Uebrest
ist alles ungeschicklich, was ich mit dem Aufwand aller Kräfte
fertig bringe, oder genauer gesagt, ich kann nicht sehen, ob irgend
etwas von tiefem Wohlstand darin steckt. Die ruhende Geschichte
von Popper müssen Sie mir schon several gesandt haben.
Denn ich erinnere mich sehr gut mit allen Einzelheiten.
Es wundern mich nicht, dass Sie gegenmützig von Isaac Leibowitz
Popper Linkeas totschlagen. So ich meine den Besitz von Macht
ist, so herkömmlich wird dieser Besitz verteidigt, mag es dem
bestehenden an der Kopf klopfen. Deshalb glaube ich, dass in
der Politik Revolution nicht durch Evolution ersetzt werden kann.
Richard Russell hat übrigens ein wunderbares Buch, "Power"
geschrieben, das ich gerade Montag und meinen Schwerten vorlese.
Sie möchte Ihnen dann dieses Buch schicken, das sprachlich
einfacher ist als der göttliche Tabern, dessen Folge Sie
nicht wissen könnten. Auch den Schwerten lese ich
abends mit meinem Schwerten, er liest einen nicht los, trotz dem
die philosophische Grundlage geradezu märkisch ist. Er glaubt
z. B. alles Binstes, dass alle Aussagen geometrischer Art a priori
gegeben seien durch eine (von Kant gegebene) Anschauung a priori
des inneren Sinnes, und dass alle Beweise der Mathematik
nur dazu gut seien, dessen Thatbestand zu verachtern. Und
von dem Willen meint er, dass er das allgemeine Prinzip des Geistes
in der Natur sei von dem wir einen kleinen Haufen unmittelbar
zu erleben bekommen, wenn es sich natürlich von gewissen
Bewegungsorgane von Tieren unserer eigenen Leibes handelt.
Er meint, diese Gedanken sei natürlich seinen Kern aufspringen,
und dabei liegt die doch den aristokratischen Religionen der
Primitiven zugrunde. Haier frei mich immer wieder auf
die Lektüre.

Mit dem Deutschen gehts doch allmätlich abwärts. Man es
geht zu langsam. Was wird von europäischer Leben übrig sein? Es bleibt
nichts, als der Trost, dass man - selbst nicht dort ist. Ist es möglich,
dass man so weit herankommt, um so zu denken?

Vedenfalls die herzlichsten Wünsche für Sie beide
von Ihrem A. Einstein.

A. Einstein

34

EINSTEIN, Albert (18789-1955). Autograph letter signed ('A. Einstein') to [Otto Juliusburger], Princeton, 31 March 1943.

In German, one page, 278 x 213mm. Envelope.

'I believe that in politics revolution cannot be replaced by evolution'. A letter of philosophical reflection, on his work, on Schopenhauer, Josef Popper-Lynkeus and Bertrand Russell, and on the devastating psychological effects of the war.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

In response to a birthday message (for his 64th birthday on 14 March), Einstein expresses a sense of embarrassment at his lack of progress [on the Unified Field Theory]: 'In reality what I am doing with such a great expense of energy is insufficient, or rather, I cannot see whether there is any kind of deeper truth at all in it (In Wahrheit ist alles unzureichend, was ich mit dem Aufwand aller Kräfte fertig bringe, oder genauer gesagt, ich kann nicht sehen, ob irgend etwas von tieferer Wahrheit darin steckt)'. He responds to an affecting story about Josef Popper-Lynkeus, commenting that it is no surprise that Popper-Lynkeus's ideas (which included the evolution of society through persuasion and consensus) are ignored by those currently in power: 'However barren the possession of power may be, that possession is stubbornly defended, even if it costs the defender his head. That is why I believe that in politics revolution cannot be replaced by evolution (So öde auch der Besitz von Macht ist, so hartnäckig wird dieser Besitz verteidigt, mag es dem Verteidiger auch den Kopf kosten. Deshalb glaube ich, dass in der Politik Revolution nicht durch Evolution ersetzt werden kann)'. He recommends Bertrand Russell's book *Power* (*Power: A New Social Analysis*, 1938), which he is reading aloud to his stepdaughter Margot and his sister, Maja, and promises to send the book to Juliusburger, noting that it is 'linguistically considerably easier' than a work by Thorstein Veblen (the theorist of 'conspicuous consumption').

Einstein is also reading Schopenhauer with his sister, with some scepticism, noting that 'the philosophical foundation is completely foolish. He believes for example in all seriousness that all statements of a geometrical kind are given to us *a priori* through an intuition (inherited from Kant) of the inner sense, and that mathematicians' proofs serve only to obscure this state of affairs'

'... er lässt einen nicht los, trotzdem die philosophische Grundlage geradezu närrisch ist. Er glaubt z.B. allen Ernstes, dass alle Aussagen geometrischer Art uns a priori [sic] gegeben seien durch eine (von Kant geerbte) Anschauung a priori des inneren Sinnes, und dass die Beweise der Mathematiker nur dazu gut seien, diesen Thatbestand zu verschleiern'.

The letter concludes with news of the war, and a bitter reflection on the loss of the European way of life they once knew: 'Things are gradually turning against the Germans. But turning too slowly. What will be left of life in Europe? All that remains is the consolation that one – is not there oneself. Is it possible that we have stooped so low as to think that way? (Mit den Deutschen gehts doch allmählich abwärts. Aber es geht zu langsam. Was wird vom europäischen Leben übrig sein? Es bleibt nichts als der Trost, dass man – selber nicht dort is. Ist es möglich, dass man so weit herunterkommt, um so zu denken?)'.



den 13. September 1947

Lieber Freund:

Ich bin diesmal den ganzen Sommer hier gewesen und habe ehrlich geschritzt wie andere brave Bürger, aber auch befriedigend gearbeitet.

Was Sie mir über Professor Oppenheim's Ansichten schreiben klingt mir durchaus überzeugend. Warum sollten übermäßig starke Nervenreize, die durch Sinnesnerven ins Gehirn kommen, nicht Schädigungen erzeugen können, die über das betreffende Zentrum hinausreichen? Es wäre geradezu verurteillich, wenn dies nicht einträte. Ich glaube, man soll sich über das fäehliche Verhalten der Menschen so wenig als möglich kümmern, auch wenn es sich um Kollegen handelt. Gott selbst hat ja die Verantwortung für sie, indem er sie mit Angst, Neid und Geltungsbedürfnis imprägniert hat, welche Eigenschaften wohl sogar zum Teil bei der Berufswahl mitbestimmend sein mögen.

Ich habe zu meiner Freude von Ihrem Sohn gehört, dass er sich für einen technischen Beruf trainiert hat und jetzt in der Armee Dienst tut. Er wird gewiss seinen Vork in diesen Lande finden. Der Heiniere ist in den letzten Wochen unter Heberwindung schwerverständlicher bürokratischer Hindernisse Pürzer geworden. Ich selber bin auch in loser Verbindung mit der Marine als theoretischer Sachverständiger und hoffe, dass der Krieg eher vorbei sein wird als meine disbedüliche Tätigkeit greifbare Konsequenzen hat. Die Bestrebungen, bei denen so viele dreinzureden haben sind merkwürdigerweise immer hässlich. Der alte Goethe hat schon recht gehabt mit der Behauptung, dass die Fersüchlichkeit immer noch das erfreulichste in diesem Menschendasein ist. (Aber auch das sollten).

In der Hoffnung, Sie und Ihre Liebe Frau bald einmal wiederzusehen, grüsst Sie herzlich

Ihr

A. Einstein.

A. Einstein

35

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to [Otto Juliusburger], Princeton, 13 September 1943.

In German, one page, 277 x 216mm. Envelope.

'God impregnated men with anxiety, envy and craving for recognition'. On a satisfying summer of work, the wretchedness of the human condition, and a self-deprecating reference to his work for the US Navy.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

Einstein has stayed in Princeton for the whole summer, and has 'nobly sweated like other good citizens, but also done some satisfying work (Ich ... habe ehrlich geschwitzt wie andere brave Bürger, aber auch befriedigend gearbeitet)'. Responding to an observation by Juliusburger about the views of [the prominent neurologist Hermann] Oppenheim, Einstein reflects on the possible far-reaching consequences of nervous crises on the system, observing that one shouldn't be vexed at the pitiful behaviour of others, including when colleagues are concerned: 'God himself is actually responsible for this, in that he impregnated them with anxiety, envy and craving for recognition, attributes which may indeed be co-determinant in the choice of profession'.

Ich glaube, man soll sich über das jämmerliche Verhalten der Menschen so wenig als möglich ärgern, auch wenn es sich um Kollegen handelt. Gott selbst hat ja die Verantwortung für sie, indem er sie mit Angst, Neid und Geltungsbedürfnis imprägniert hat, welche Eigenschaften wohl sogar zum Teil bei der Berufswahl mitbestimmend sein mögen'.

Responding to news of Juliusburger's son, Einstein mentions that his own son [Hans Albert] has recently, in spite of difficult bureaucratic obstacles, become a US citizen, which prompts him to make a joking reference to his own military service: 'I myself have a loose connection with the Navy as a theoretical expert, and hope that the war will be over before my activities in this regard have any tangible consequences (Ich selber bin auch in loser Verbindung mit der Marine als theoretischer Sachverständiger und hoffe, dass der Krieg eher vorbei sein wird als meine diesbezügliche Tätigkeit greifbare Konsequenzen hat)'. Activities which involve so many contributing hands are always uncongenial; he concludes with reference to an apposite statement by Goethe.



don 22.1.47
Lieber Freund!

Ihre dankte Ihnen heute für Ihre freundlichen Wünsche und
 auch, Ihnen die meine, diese bescheiden oft, aber doch
 noch gemessenem mit Anfang dieses Jahres. Mit Doppelt-Lautlos
 hatte ich einmal eine Korrespondenz, die ich mich eigentlich
 schämte, Sie habe dort meine „Absichtsliste“ als von praktischem
 Wertpunkt ungeprüft kritisiert, und glaube, dass diese Kritik
 nicht gut war. Sie gab Ihnen zwar meine obliqu. recht, dass
 die Bekämpfung der Individualismus gegen natürliche Not eine unbillige
 und wichtige Forderung an die Gemeinschaft sei, glaube aber,
 dass die so große Eingriff in die Freiheit des Individuums
 für die Bevölkerung des Landes nicht unterschätzbar und nicht
 nötig sei. Sie verkümmerte dabei völlig den hohen, experimentellen
 Wert einer solchen Einzelklärung, die das gesamte Gegenstände
 der Weltöffentlichkeit über, und hinsichtlich der vorübergehenden
 Wirkung Sie verlangen wenn irgend-ähnlich, unterstellt
 vor. Gerade gewiss gut, aber Wort bleibt Wort und reißt
 die Lockenklärung zu. Das Thun kommt wirklich.

Sie hat mir geschrieben, dass Sie keine Antwort auf die Bitte
 geben kann, weil Sie in der Zwischenzeit von London nach
 Prag über Wien nach Berlin gekommen ist und dort eine
 wichtige Aufgabe zu erledigen hat. Sie hat mich sehr
 bedauert, dass Sie nicht früher antworten konnte. Ich
 habe Ihre Briefe erhalten und bin sehr dankbar für die
 Informationen, die Sie mir gegeben haben. Ich hoffe,
 dass Sie bald wieder zurück nach Berlin kommen werden.
 Mit besten Grüßen,
 Hans

Sie kann nie denken, dass Sie sich über das Einzelklängen
 Ihren Pensultäten über ^{und die unruhige Belastung psychischer Belastungen} ~~demoralisiert~~ ^{haben} ~~haben~~. Die Leute
 hier haben Sie dabei nicht gemacht. Können denken, denn die
 geistige Freiheit gehört zu den glücklichsten Traditionen dieses
 gereinigten Landes. Das ist unter den Augenwächtern wohl bekannt.
 Teils geht es das Teil, teils hilft es den immer noch mehr der
 Pflichtliche aktiver Impulsivitätskomplex zu überwinden.

Den Bevölkerung hat es nicht gelungen, die Stängel aus
 Kopf - thum zu verstehen. Dies wird hoffentlich der nächsten
 Tage bringen, die deutsche Gefühle radikal abgestreift als
 man diese letzten Kräfte - wenn Befremdet die Frage nicht
 allerdings ein Problem von die deutsche Bundesrepublik
 zu Teil habe wird. Der Kampf Mensch ist eine fatale Bestie
 von der man nie weiß, wann und wo sie ganz vor-
 zeitliches Spinnung auslösen wird. Dem kindern ist die
 Log nicht gut bekommen, indem sie die Anwesenheit und
 nichtstatische Psychologie ermitteln. Und doch kann man
 nicht danken genug sein für diese Brief.

Ihr unterste Ihnen frohe Arbeitsstage bei der Sammlung
 Ihrer Werke und Ihnen und Ihren lieben Frau frohe und
 harmonische Tage.

Alles herzlichste
 Ihr H. Böhme

A. Lorenz

36

EINSTEIN, Albert (18789-1955). Autograph letter signed ('A. Einstein') to [Otto Juliusburger], Princeton, 22 January 1947.

In German, one page, 279 x 216mm. Envelope.

'The Germans have not succeeded in concealing their attachment to the Nazi system ... One cannot be grateful enough for this victory'. On social remedies, the traditions of intellectual theft in the United States, and strong words on dealing with the 'German danger' after the Second World War.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The letter opens with a reminiscence of a correspondence with the Austrian Jewish thinker Josef Popper-Lynkeus, in which he challenged Popper-Lynkeus's proposition of universal minimum subsistence ('Nährpflicht') as unworkable, a position he now regrets. Einstein imagines Juliusburger's pleasure at the general acceptance of some of his scientific results (including one on 'pernicious anaemia'), even if his name was not mentioned: 'It's no wonder, for intellectual theft is one of the sacred traditions of this blessed country (Kein Wunder, den der geistige Diebstahl gehört an den geheiligten Traditionen dieses gesegneten Landes)'. Turning to events in Europe, Einstein remarks on the postwar settlement of Germany: 'The Germans have not succeeded in concealing their attachment to the Nazi system. Hopefully this will cause the others to remedy the German danger more radically than after the last war ... The mass of mankind is a fatal beast of whom one never knows when and where it will prepare itself for the annihilating leap. Over here victory has not been well received ... And yet one cannot be grateful enough for this victory

'Den Deutschen ist es nicht gelungen, ihr Hängen am Nazi-tum zu verstecken. Dies wird hoffentlich die ändern dazu bringen, die deutsche Gefahr radikaler abzustellen als nach dem letzten Kriege ... Der Haufe Mensch ist eine fatale Bestie von der man nie weiss, wann und wo sie zum vernichtenden Sprunge ausholen wird. Den hiesigen ist der Sieg nicht gut bekommen ... Und doch kann man nicht dankbar genug sein für diesen Sieg'.

A postscript sends news of the narrow escape of their friend Gustav Bucky from a medical emergency.



October 24, 1954

Mr. George Seldes
 N.D. A. Box 255
 Monture, Conn.

Dear Mr. Seldes:

Thank you very much for sending me your book with the excellent title. I shall certainly read it carefully.

I am returning your quotations with my remarks attached on a separate sheet.

Yours sincerely,
A. Einstein
 Albert Einstein.

encl.

- 1) Cross a letter to my colleague, Prof. Max Born.
- 2) genuine
- 3) the original publication of this result appeared in a short paper in "Annalen der Physik", 1905
- 4) this phrase was not made by me, but there exists a similar statement in a popular book by Clark Maxwell (space has no bounds).
- 5), 6), 7) genuine.

Einstein -

1) I cannot believe that God plays dice with the world.
 letter to a colleague, Prof. Max Born, ~~Annalen der Physik~~

2) Great spirits have always found violent opposition from mediocrities.
 The latter cannot understand it when a man does not thoughtlessly submit to hereditary prejudices but honestly and courageously uses his intelligence and skills
 the duty to express the results of his thoughts in clear form.
 Letter to Dr. H.L. Cohen, in Seldes' Einstein affair, "Public Opinion", March 19, 1940.

3) ~~It is not I who am speaking of the universe, but the universe speaking of me.~~

4) ~~There is no hitching post in the universe.~~
 It is a mistake to attribute the definition of relativity to me alone.

5) Why does this magnificent applied science, which saves work and makes life easier, bring us so little happiness? The simple answer must be because we have not yet learned to make suitable use of it.
 Address, California Institute of Technology.

6) Peace cannot be kept by force. It can only be achieved by understanding.
 Note on Pacific.

7) If we want to realize the power which God-given to suppress intellectual and individual freedom we must keep clearly before us what is at stake and what we owe to that freedom which our ancestors won for us after hard struggles.
 Without such freedom there would have been no Shakespeare, Descartes, or Luther. There would be no universities; houses for the mass of the people, no colleges or wireless, no protection against epidemics, no cheap books, no culture, no enjoyment of art for all. There would be no machine to relieve people from the arduous labors needed for the realization of the essential necessities of life. Most people would lead a hellish life of slavery just as under the ancient despots of Asia. It is only men the are free who create the institutions and intellectual works which to us modern men life worth while.
 Address, Albert Hall, London, quoted in the ENCL.

***37**
 EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to George Seldes, Princeton, 24 October 1954.

In English, half page, 280 x 215mm; with two original enclosures, the first a typed list of seven quotations submitted to him, numbered apparently by Einstein (one page, quarto); and Einstein's typed comments on the quotation, on a half-page, 91 x 215mm, pasted down on the blank lower margin of the letter.

Einstein validates some of his most famous quotations, including 'E=mc²' and 'I cannot believe that God plays dice with the world'. His letter notes 'I am returning your quotations with my remarks attached on a separate sheet': with regards to his most famous equation, he notes that 'the original publication of this result appeared in a short paper in "Annalen der Physik", 1905' - his legendary paper on the special theory of relativity.

£15,000-20,000

\$19,000-24,000
 €17,000-22,000

Seldes's enquiries no doubt related to his projected work on *The Great Quotations*, ultimately published in 1960. Aside from Einstein's two most famous quotations, the others listed include 'Great spirits have always found violent opposition from mediocrities', words on the appliance of scientific knowledge, on peace and on intellectual freedom - and a spurious quotation, 'There is no hitching post in the universe', which Einstein attributes instead to James Clark Maxwell.

A. Einstein

3) the original publication of this result appeared in a short paper in "Annalen der Physik", 1905

39

~~2~~

~~$E = mc^2$~~

~~standing for the energy expressed in ergs, m the mass in grams, and c the speed of light in centimeters per second, Time, December 3, 1905. Original publication in Annalen der Physik, 1905~~

Applegate

stein

Borsad,

July 30, 1951

Dear ~~Miss~~^a Shepherd,

I thank you for your letter.

What I would like you to do is not to introduce the reader of "Young India" to the organisation but to show the reader in your own way why artificial methods of birth control are unhygienic and harmful and why moral self-restraint is the only correct thing and indispensable for human welfare, both moral and physical.

Yours sincerely,

mtgandhi

~~Miss~~^a Maliscent Shepherd,
St. Monica's House,
167 Lower Circular Road,
Calcutta

38

GANDHI, Mohandas Karamchand (1869-1948). Typed letter signed ('M K Gandhi') to Miss [Meliscent] Shephard, Borsad, 30 July 1931, with autograph emendations.

One page, 210 x 162mm.

In a letter to Meliscent Shephard, a representative of the Association for Moral and Social Hygiene, Gandhi asserts that 'artificial methods of birth control are unhygienic and harmful and ... moral self-restraint is the only correct thing and indispensable for human welfare, both moral and physical'.

[With:] a typed statement by Shephard describing her meeting with Gandhi on the 11 July 1931; a typed copy of her letter of the same day enclosing writings on equality; and received correspondence of Meliscent Shephard, including a series from Edwina Mountbatten.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

In December 1928 Meliscent Shephard travelled to India as a representative of the Association for Moral and Social Hygiene (AMSH), intending to spend three years in Calcutta. In fact, she didn't return to England until 1947: she spent nearly two decades as the Indian representative of the AMSH, campaigning for higher moral standards for both men and women. In a typed account of her meeting with Gandhi on 11 July 1931, Shephard records that, among other things, they discussed devadasis and child marriage, before Gandhi asked if she thought the women of the East more ill-used by their men than in the West: when she spoke in the affirmative, she records that he agreed 'rather sadly'. She also notes that he offered to give his support to any article she might write for *Young India*, the weekly journal he published: the present letter requests that she focus on the importance of self-restraint over birth control in the prevention of pregnancy. Gandhi's views on the subject of artificial birth control are well known – he described it as a 'premium upon vice' – but his outlook would also have coincided with Meliscent Shephard's with regard to the shared moral responsibility to be borne by men and women in the avoidance of unwanted pregnancy: in 1925 he wrote 'It is not she who tempts. In reality, man being the aggressor is the real culprit and the tempter'.



39

CHURCHILL, Sir Winston Spencer (1874-1965). Photograph signed ('Winston S. Churchill'), taken aboard HMS *Prince of Wales*, [9 August 1941].

142 x 176mm. The photograph showing, left to right, Sir John Dill, Chief of the Imperial General Staff, Winston Churchill, Harry Hopkins (F. D. Roosevelt's unofficial emissary to Churchill during the war), Sir Dudley Pound, Admiral of the Fleet, and Wilfred Rhodes Freeman, Vice-Chief of the Air Staff: all have signed the photograph except Harry Hopkins.

A wartime photograph signed by Churchill on the historic first day of the Atlantic Conference: co-signed by three of the other attendees.

£6,000-9,000

\$7,400-11,000
€6,800-10,000

Provenance: Apparently by descent from the photographer.

The photograph captures Churchill en route to the first of his eleven wartime meetings with Franklin D. Roosevelt (at which he famously greeted him with the words: 'At long last, Mr President') on the occasion of the Atlantic Conference: the resulting agreement between Britain and America, the Atlantic Charter, which enshrined the shared goals of the Allies for the post-war world, was signed on 14 August 1941. Both Churchill and Roosevelt travelled in secret to the Conference: only a handful of people not in attendance were aware Churchill had left the country, and Roosevelt was officially on a fishing trip. On 9 August, HMS *Prince of Wales* sailed into Placentia Bay, Newfoundland to meet USS *Augusta*, where Roosevelt was waiting: the present photograph shows Churchill and his delegation walking towards the *Augusta*. The photographer may be Bernard Howell (d.1978), a decorated naval officer who survived the sinking of the same ship four months later.

21 April 1943

My dear Rook,

I was so glad to hear from you. I had treated you v. badly in never answering your kind note ages ago (about ^{my} Michael, I think); but I, too, have never forgotten you and those pleasant days which preceded this ghastly storm. I have heard of you occasionally through Mrs. Wright. I hope you are now feeling better, and becoming more and more able to appreciate the blessings of being released, discharged, or whatever they call it. Do pay Oxford (by us) a visit, as soon as you can. At the moment I am deplorably overworked, but it will ease off a bit in May: I am running one of the Admiralty-RAF Courses, which means no vacation at all (10 days in June that's all); and the other work still goes on. So I have not had a moment to do anything intelligent for weeks and weeks (It's months since I wrote a line myself), and if I rest for half an hour and pick up a book

*40

TOLKIEN, J. R. R. (1892-1973). Autograph postcard signed ('J R R T') to [Alan] Rook, [20 Northmoor Road, Oxford], 21 April 1943.

Two pages, 87 x 138mm.

A wartime postcard from Tolkien to the Cairo poet Alan Rook, contrasting his own literary inactivity - necessitated by the war effort - with the work of poetry sent to him by the younger man, on which he offers his opinion.

£1,000-1,500

\$1,300-1,800

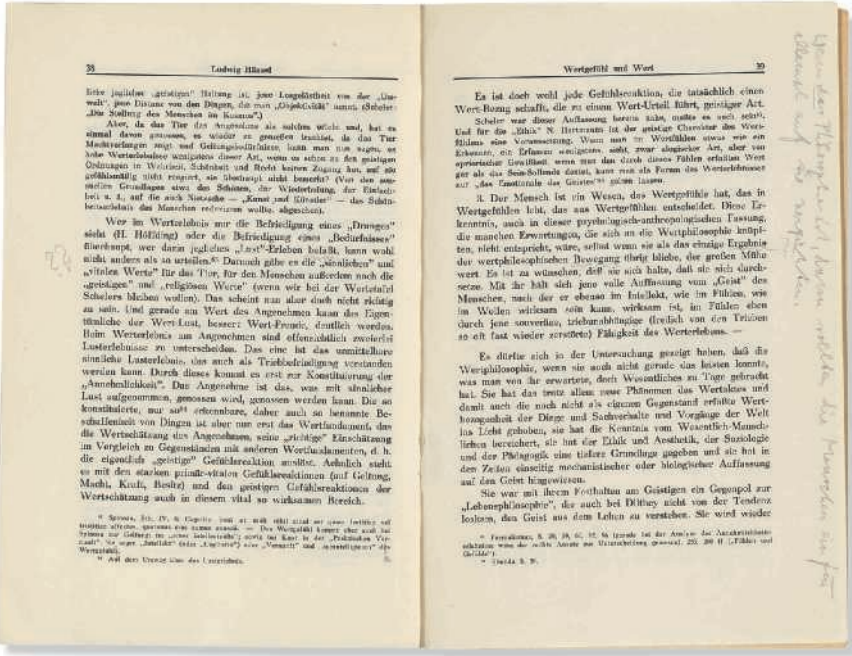
€1,200-1,700

Provenance: Dominic Winter, 13 December 2000, lot 360.

After apologising for a failure to be in touch, Tolkien assures Rook that he has 'never forgotten you and those pleasant days which preceded this ghastly storm'. He hopes that Rook is feeling better and is able to appreciate 'the blessing of being released, discharged, or whatever they call it'. For his own part, Tolkien is 'deplorably overworked ... I am running one of the Admiralty-RAF courses, which means no vacation at all ... So

I have not had a moment to do anything intelligent for weeks and weeks (It's months since I wrote a line myself)'. He offers his opinion on the [poetry] book, 'Snapshots', sent to him by Rook, though he is constrained to a certain extent by his failure to actually finish reading it: 'I hope you may managed one day to paint a/the great picture. I don't perceive the philosophy of it yet or the technique - but how should one from the notebook. You are certainly perfecting a poignant 'snap' technique: Aeroplane (no 2) is (if I may be allowed to say so) an almost flawless example'.

Alan Rook (1909-1990) was a student at Oxford in the 1930s, perhaps studying under Tolkien, and editor of the 1936 issue of *New Oxford Poetry*, the journal to which Tolkien had contributed the poem *Goblin Feet* in 1915. He served in the Royal Artillery during the Second World War, attaining the rank of major, and was one of the Cairo poets, the literary group formed from a pre-war assemblage of academics in the city mixed with British Army personnel. Tolkien became the first director of the Navy and Air Force cadet courses for the English School at Oxford, intended to broaden the mind of the British serviceman.



041
 WITTGENSTEIN, Ludwig (1889-1951). Autograph marginalia in: Ludwig Hänsel, 'Wertgefühl und Wert', Vienna: offprint from *Wiener Zeitschrift für Philosophie/Psychologie/Paedagogik*, Vol. II/3,1949.

40 pages, 232 x 160mm. Original paper wrappers. Wittgenstein's annotations in pencil on the wrapper and 12 other pages, altogether approximately 116 words, together with a number of underlinings, cancellations (of words or paragraphs), marginal markings, explanation or question marks etc; a few other proof-readings and transcriptions in pencil in other hands.

'Auch ein Museum braucht einen Kurator, der weiß, was wohin zu stellen ist, und nicht Dreck und Wertvolles durcheinander in alle Schränke stellt (Even a museum needs a curator who knows what to put where, and doesn't mix up rubbish and what is valuable in every cupboard);' Wenn das Philosophie ist, dann sollten die Menschen ein für allemal auf sie verzichten (If that is philosophy, then men should give up on it once and for all); Wittgenstein's characteristic uncompromising critiques of a paper on worth by his close friend Ludwig Hänsel.

£5,000-8,000 \$6,200-9,800
€7,500-9,000

Wittgenstein's marginal comments - intended to be reviewed by Hänsel - in places verge on the brutal, beginning with the brusque comparison with a disordered museum on the upper cover. His first marginal annotation ('Gelehrsamkeit! Wozu?') is hardly kinder, or his 'Geschwätz, gehauen nicht + nicht gestochen' (p.16), 'Wenn man sich mit jedem Esel herumschlägt, wird man leicht selber einer' (p. 19), (p. 39), and so until his curt dismissal of the conclusion, 'Behalt's bei Dir!'. Nevertheless his detailed markings of the text indicate an attentive - albeit sceptical - appraisal.

The friendship between Hänsel and the philosopher had its roots in their shared imprisonment after World War I, and they were to remain close friends until Wittgenstein's death. One of the central figures in Wittgenstein's Vienna circle, Hänsel was very much in the habit of sending his printed works to his friend for criticism and review. The present annotations are considered at length in C.P. Berger, *Ludwig Hänsel - Ludwig Wittgenstein. Eine Freundschaft*. (Innsbruck, 1994, pp. 339-354).

Wenn das Philosophie ist, dann sollten die Menschen ein für allemal auf sie verzichten.
 Wenn das Philosophie ist, dann sollten die Menschen ein für allemal auf sie verzichten.

THE PROPERTY OF A NOBLE BIBLIOPHILE



Dies ist der clem Rosengart
vor der clem künig Laurin
vnd von den schönen frawen

R herzen hie besu oder
fernem grossen wunder
die vorzeiten geschehen sint
als man es noch geschriben sint
gar weite in den landen
von gütten wiganden
seint hörte freit geschehen
als es die alten iehen
wer nu mit güttem willen
den andern mag gefallen

der sol es thun on allen has
nu merckent dise rede bas
nu lassen ich nit fertrießen
vnd mecht ich sein gemessen
ich sagee ouch hupsche mere
von manigem regen here
Es lebte in steurmarcke
ein stolzer regen starcke
des name was weit erkant
dielieb was er genant
Er het ein schweser schöne
die ich hie lob vnd kröne
sie was ein wunckliche magee
vö der mā gar vil sütes sagee

Die fiert Laurin der gezwerg Dielieb von steir sein schweser heimlich
hinweg vnd wuñt Dielieb mit wa er sie hin fieret



die alte künigine
ir da engegen gieng
mit tugentlichem sine
sie hugdieterich empfieng
sie sach da ir en heren
gar tugentlichen an
wolt ir mirs nit ferkeren
vnd hie mein red ferstan
mich duncke in meinen sinnen
die iunckfraw sey ein man
sie wil vns hie gewinnen
vnsere kint mit listen an
Da sprach walgunt der riche
die rede lassent stan

5
ir farb ist mynigliche
wie mecht sie sein ein man
nu rede ich nit mere
so sprach die künigin
vnd hat mir doch gar sere
encint das herze min
Ein sessel zu den scunden
hiez man herfure tragen
mit seiden umbewunden
mit gold auch wol beschlagen
der künig da nit enliesse
an der selben stunt
er fragte wie sie hiesse
sie sprach ich heisz bilgunt

Hie sitzt hugdieterich bey der künigin in dem schloß / vnd sol sie leren
sticken / vnd hauben würcken





LITERATURE OF THE HEROIC AGE

ø42

HELDENBUCH. [Strasbourg: Johann Prüss, c. 1479].

An extremely rare first edition of a milestone in German literature, the first printed collection of 13th-century German epic poetry. Richly illustrated with a woodcut series unique to this edition, bringing the iconography of the heroic epic to its height. One of only 9 copies known, the only complete copy in private hands. GW 12185.

Chancery folio (286 x 208mm). **Complete.** 284 leaves. Contemporary rubrication: 5 major initials, 3 in interlocking red and blue, with penwork decoration, paragraph marks and capital strokes in red. **230 woodcut illustrations from 156 blocks, 3 full-page.** A fine, contemporary binding, probably Westphalian, of blindstamped calf over wooden boards, tools not in Kyriass, Schwenke-Sammlung or Einbanddatenbank (rebacked preserving most of the original backstrip); modern half morocco case. *Provenance:* Dukes of Salm-Reifferscheidt: Johann VIII (1488-1537, inscription of opening leaf); August Eugen Bernhard (1706-1767, inscription on first leaf) - [sold Christies, 27 November 1991, lot 49, £352,000 to: - H.P. Kraus, catalogue 193, no.9 - Jörn Günther Antiquariat cat. 7, no. 27].

£400,000-600,000

\$490,000-730,000

€450,000-670,000

Ihte screit Wolfoieterich mit Baloemar dem rifen in dem Walde/der ein
 stehelin stang het/vno über alle baum außgieng/vno schlug in zu dot /



er was einer grossen wende
 an seiner größe geleich
 der teuffel dich hie schenke
 sprach wolf herz dieterich

Du bist des teuffels bzuor
 ein vngesiezter esag
 vno bist ein recht walt lüwer
 für war ich dir das sag
 es ward nie weibes kinne
 so lang oder so gros
 die dich zur welt gewinne
 sie wer des teuffels genos

Was sagstu kind vil kumbes
 sprach ta der starke man

du hast ein scrafte krumbes
 geritten durch den ran
 ich gib dir vor der fesse
 zwey geteilt in kurerz scune
 vno kiesest du nit das beste
 tu würtst sein vngesune

Nu gib mir hie zu zolle
 ein füß oder ein hant
 das kind ich dir hie folle
 das müß hie sein mein pfant
 so sprach der rif; vnreime
 sag an wie wiltu leben
 du müst mir ye das eine
 noch hüt zu zolle geben

The *Heldenbuch* brings together four epics: *Ortnit*, *Wolfdietrich*, *Rosengarten* and *Laurin*. They interweave love quests with battles between dwarves, giants, and dragons, the protagonists aided by magic rings and armour. With origins extending back to a Merovingian-Frankish tradition, these epics also relate to chivalric romances. They belong to a cycle around Dietrich von Bern, a legendary figure famous throughout the Middle Ages and into the modern age. His relevance to the populace over centuries is attested by his appearance in decoration in both secular and religious settings, in churches and monasteries as well as court frescos. He has only fairly recently been superceded in familiarity by the related *Nibelungenlied*, thanks to Wagner.

The *Heldenbuch* is among the earliest vernacular literature to be printed. It was just preceded in print by *Parzival* and *Juengerer Titirel* and appeared before other heroic poems, such as *Herzog Ernst*. It was reprinted in 1491 and throughout the 16th century, and *Laurin* enjoyed independent popularity in separate editions. No manuscript is known of this particular redaction, making it the earliest witness to this text and the foundation of all later editions.

The series of woodcuts is among the best and richest printed illustration of the 15th century. It not only founded an independent iconography for the heroic epic but brought it to its height with this publication (Ott, *Kommentarband*, p.263). The woodcuts were created specially for this edition and, although stylistically influential, the woodblocks themselves are unique to it; only a single block was re-used a decade later. Seemingly simple, the imagery is sophisticated in its representation of action, perspective and individuality. Dietrich may have been well represented in building decoration, but earlier manuscripts were sparsely illustrated, adding further significance to the visual interpretation of the stories in this woodcut series.

The *Heldenbuch* is of exceptional rarity. The only other copy known to have been on the market since 1857 (von der Hagen sale, Berlin, lot 269 'Anerkannt der seltenste und merkwuerdigste aller Deutschen Drucke') is the imperfect Otto Schäfer copy. ISTC records 9 copies only, of which at least 3 are imperfect; 5 further locations hold only a single leaf or small fragment. Represented in the Bavarian State Library by a single leaf and in the USA by only an 8-leaf fragment at Harvard; not in the British Library.

The undated edition was long assigned variously to between 1480 and 1484 but close analysis of the paper stocks by Ziesche and Schnitger (*Kommentarband*) strongly supports a date of 1479. A number of stop-press corrections are recorded; the present copy appears to show the same states as the Darmstadt, Hessische Landesbibliothek copy. GW and elsewhere records 282 leaves, not taking into account the blank outer bifolium of the table of contents quire, present here and of the same paperstock as the edition. HC 8419; GW 12185; CIBN H-6; BSB-Ink H-39; Schreiber 4196; Kristeller, *Die Strassburger Bücher-Illustration* 36, Schmidt, *Prüss* 2; von Arnim, *Schäfer* 148; Walsh S1-19cf. Cr. *Heldenbuch. Nach dem ältesten Druck in Abbildung*, ed. J. Heinze, *Kommentarband*, Göppingen: 1987.



Danach heret Alexander wider mit seinen
 hdtz von ocean vnd zoch den nächstē weß
 bey dem wasser. In die gegen seyner grossen
 stat Babilonia do er dar kam da ward er
 mit grossen vnßäglichen freuden empfangē Nun wartē
 von allen länden santboten kömē gen Babilonia
 die warteten der zükunfft Alexanders. der was souil
 das sy die grossen stat mit irem volds erfüllen hetten.
 Do waren ambassiaten Cartago vnd auß dē grossen
 land Africa auß peder stat leunder gross loßschafft
 da was vnßalber volds von Cerilia vnd von Sardin
 waren mächtig nit vñ voren wartent in Babilonia
 auß welschen länden wartē auch da garvil leit sunst
 waren von allen länden gross loßschafft da vnd am
 lasten. wa si die grossen treyt vnd hoben triumph
 vnd sig den Alexander in Diem erlangt vnd erschoch
 ten her die heit alles oerde i so forchtig vñ bördig
 gemacht das sy all kamen mit reichen pferren vñ
 egaden sich an Alexandrum vnd datumb waren d



043

ALEXANDER MAGNUS — *Historia Alexandri Magni*, in German: *Hienach volget die histori von dem grossen Alexander wie die Eusebius beschriben hat*. Translated from Latin and adapted by Johann Hartlieb (c. 1410-1468). Augsburg: Anton Sorg, 8 June 1478.

[Bound with:]

Historia septem sapientium Romae, in German: *Historie von den sieben weisen Meistern*. Augsburg: Anton Sorg, [25 June] 1478.

Second edition in German of the story of Alexander the Great, perhaps the most popular Greek romance. Rare: only 7 other copies recorded, in ISTC and none appearing at auction in over a century. It is bound with the third edition in German of the highly influential *The Seven Sages of Rome*, equally rare; ISTC records only 8 copies, two of which are imperfect, and only one copy (now at Princeton) has appeared at auction in over a century. Goff A-404 (Alexander); second work not in Goff.

Chancery folio (283 x 198mm). 29 woodcuts in the first work, including one full-page; one full-page woodcut in the second work, woodcut Maiblumen initials, last line of 1/6r in first work supplied in a contemporary hand, an early marginal annotation, with the last blank in the first work but without it in the second (small wormholes in the first few quires touching some letters, numerous leaves discreetly strengthened at hinge). 15th-century blindstamped calf over wooden boards, stamps not apparently in *Einbanddatenbank*, possibly a remboitage (somewhat restored, new fore-edge clasps).

£80,000-120,000

\$98,000-150,000

€90,000-130,000

Hartlieb's popular adaptation was the first in German. Hartlieb based his adaptation and translation into German of the Alexander the Great legend on the 10th-century recension of archpriest Leo of Naples ('no version of the Alexander-romance has had a wider influence nor produced more vernacular progeny than this wretched little book' — Ross, p.47). His was the first translation into German, and he undertook it for Duke Albrecht III of Bavaria and his wife Anna of Braunschweig. The Alexander story is filled with marvellous tales of the hero's journey to the earthly Paradise and the interpretation of the Wonderstone, his submarine exploration, a visit to Jerusalem, etc. For his editions of the Alexander Magnus, Sorg took over the woodcuts previously used by Bämle for the first edition of 1473 and supplemented the series with new ones, some merely replacement copies but others new depictions of scenes. The full-page woodcut opening the book has been interpreted variously as portraying Eusebius, Alexander, or Hartlieb.

The Seven Sages of Rome is of eastern origin where it is commonly known as 'The Book of Sindbad'. The story came to Europe in the 11th-century and quickly became one of the most popular secular texts of the Middle Ages. One of the first published framed-story narratives, its mixture of lore, proverbs, fables, folktales and exempla inspired much great literature which followed, including Boccaccio, Chaucer and Gower. The first edition in German dates from c.1470 but the only two surviving copies (Berlin and Munich) were destroyed in World War II.

Alexander: H *786; GW 885; Schreiber 3133; CIBN H-150; BSB-Ink H-284; Goff A-404. *Historia*: HC *8729; BMC II 346; BSB-Ink H-302; Schreiber 4613; not in Goff.

o44

HENRICUS DE HERPF (c. 1410-1477). *Speculum aureum decem praeceptorum*.
Nuremberg: Anton Koberger, 12 March 1481.

From the Renaissance Pillone library, with a fore-edge painting by Cesare Vecellio, cousin and pupil of Titian, of Moses holding up the tablets of the Law.

Median 2° (313 x 210mm). Fine illuminated initial in mauve and burnished gold, incorporating a monk's head and acanthus-leaf ornament, by a contemporary Nuremberg artist, a few penwork initials in green, pink, red and blue, other initials in red or blue. Contemporary Nuremberg brown leather (goatskin or calf), decorated in blind to a gothic design of panels containing gryphon stamps, rosettes, *Kopfstempel* enclosing large thistle stamps, title blind-lettered in top compartment of front cover, quadruple blind fillets forming a saltire in centre panel of back cover, rosettes of different sizes and thistles in compartments of spine, brass centre and corner-pieces and catches, original endpapers, fore-edge by Vecellio of Moses, title inscribed vertically, other edges yellow marbled with red. *Provenance*: Antonio Pillone (d. 1533, purchased the volume ready-bound) — Odorico Pillone (1503-94, edges) — [Paolo Maresio Bazolle] — Sir Thomas Brooke (1830-1908; bookplate); Berès, *Bibliothèque Pillone*, no. 24.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

The Pillone library is celebrated for its volumes decorated with fore-edge paintings or pen-and-ink drawings on vellum by Cesare Vecellio, a cousin and pupil of Titian. Antonio Pillone and his son Odorico assembled the bulk of the family library at their villa Casteldardo near Belluno, and it was probably Odorico (or possibly his son Giorgio) who commissioned Vecellio to decorate the volumes in the 1580s. In his famous costume book, *De gli habiti antichi et moderni* (Venice: 1590), Vecellio mentions the Pillone library and comments on the generous hospitality he enjoyed at Casteldardo. This unique German Gothic acquisition, ready-bound, by Antonio Pillone curiously prefigures his son Odorico's purchases of Northern books (mostly bound in Bavarian pigskin) about fifty years later.

The 172 volumes decorated by Vecellio have had a remarkably stable existence over the past four centuries, which accounts in large measure for their almost uniformly excellent state of preservation. They remained together with other family collections until 1874 when they were sold to the Venetian *antiquaire* Paolo Maresio Bazolle. The decorated volumes were then acquired *en bloc* by the Yorkshire baronet Sir Thomas Brooke and remained in his family's collection until they were bought by Pierre Berès in 1957. On the history of the Pillone library, see A.R.A. Hobson, 'The Pillone Library', *The Book Collector*, 1958, pp. 28-37.

Second edition of this collection of sermons based on the ten commandments. Herpf was provincial vicar of the Cologne Observants. H *8524; GW 12227; BMC II, 419; CIBN H-22; Bod-inc H-020; BSB-Ink H-219; Goff H-40.

€45

CESSOLIS, Jacobus de (fl. late 13th/early 14th century). *De Ludo Scachorum*, in German: *Schachzabelbuch*. Strasbourg: Heinrich Knoblochtzter, 1 September 1483.

Rare German edition of the first printed work on chess, the most universal of all board games. It is known in fewer than a dozen copies, all in institutions, and no other copy has been sold at auction in over a century. Goff C-418.

Chancery 2° and royal 4° (276 x 200 mm.). Without final blank, 16 woodcuts from 15 blocks illustrating table and chessboard, 13 orders of society and an empty armorial shield, woodcut historiated and ornamental initials, 2 illustrations and 5 initials touched with red (fo. f5 expertly repaired with a few words in facsimile). Modern reversed pigskin by R. Meuter of Ascona. *Provenance*: contemporary inscription describing Knoblochtzter as wicked (*der trucker der das buch hat getruck der ist ein böser man*) – [Donaeschingen, Fürstenbergische Hofbibliothek] – Robert Blass (sold Christie’s South Kensington, 8 May 1992, lot 9).

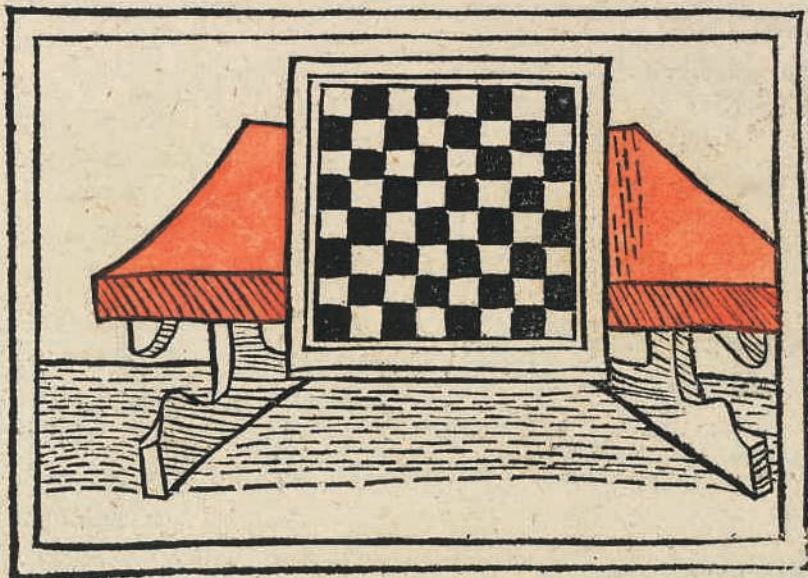
£40,000-60,000

\$49,000-73,000

€45,000-67,000

Fourth German, second Knoblochtzter edition. The Dominican monk, Jacobus de Cessolis, wrote his moral allegory, drawing parallels between the chess pieces and the genuine social order. The first book touches on the origin of chess and the reasons for its invention ('to correct the evil manners of the king, to avoid idleness and sadness, and to satisfy the natural desire for novelty by means of the infinite variety of the play'); the next two books explain how the pieces represent different ranks of society, and the different social classes are then made the subject of anecdote and illustration. The fourth book concerns the game itself: the chess board is said to represent the city of Babylon; the initial arrangement of the pieces is explained; and there is a detailed description of the moves. The expressive woodcuts originally appeared in Knoblochtzter’s edition of c.1478, copied from Zainer’s first German edition. Of the dozen copies recorded in ISTC, at least 3 are imperfect. HC 4897; GW 6530; BMC I, 89; BSB-Ink I-14; Schreiber 4276; van der Linde appendix II, pp. 130-131; Schmid p. 37; Goff C-418.

Die büchlin weist die auflegung des
schachzabel spils/Vnd menschlicher sit
ten/Auch von den ampten der edeln. 3.



Wenn ich gar kauft ein feckel vñ
acht bagen -

Den würcken den das büch gar versinkt
den ist ein löß en man



046

LIRER, Thomas. *Schwäbische Chronik. - Gmünder Chronik bis 1462*, in German: *Chronik von allen Königen und Kaisern*. [Ulm: Conrad Dinckmut, autumn 1485].

First edition and the first appearance of this remarkable series of full-page woodcuts by the Master of the Ulm Terence. The first chronicle is a fabulous tale tracing the lineage of Swabian nobility to the legendary emperor Kuri and his wife Docka, and the second is a highly popular chronicle beginning with the Flood, relating the fall of Troy, the exploits of Charlemagne and continuing up to Charles IV, and here ends with a continuation to 1462. Goff L-225.

Chancery folio (275 x 197mm). With the first blank but without the final one, 19 full-page woodcuts, initials and capital strokes in red (a few repaired neat marginal tears, light browning in a few leaves). Modern reversed green leather tooled with fleurons at centre and corners.

£70,000-100,000

\$86,000-120,000

€79,000-110,000

Although the author of the *Schwäbische Chronik* identifies himself as Thomas Lirer and dates his work to 1133, the work has been shown to date from the 15th century. Fabulous tale are interwoven throughout; it opens with the expulsion of emperor Kuri and Docka from Rome for their Christian belief and highlights the history of the counts of Montfort and Werdenberg. The *Gmünder Chronik* circulated widely in manuscript, usually ending with events of 1376-77. Here it is extended to 1462, probably by the Ulm humanist translator, Hans Neithart, who translated Terence into German for Dinckmut's 1486 edition, who may have been editor and financier of the Chronicles. In 1490 Neithart received 28 bound copies of Terence and 39 of a Chronicle in repayment of a debt (cf. Amelung).

The artist of the woodcuts is 'remarkable for his graceful rendering of architecture' (Davies, Fairfax Murray, no. 241). Among the subjects depicted are combat with halberds, ploughing, the arms of Hewen and Gutenberg, and a ship. HC *10116; Schreiber 4507; Amelung, Frühdruck I pp.211-216; BMC II 537; BSB-Ink L-180; Goff L-225.

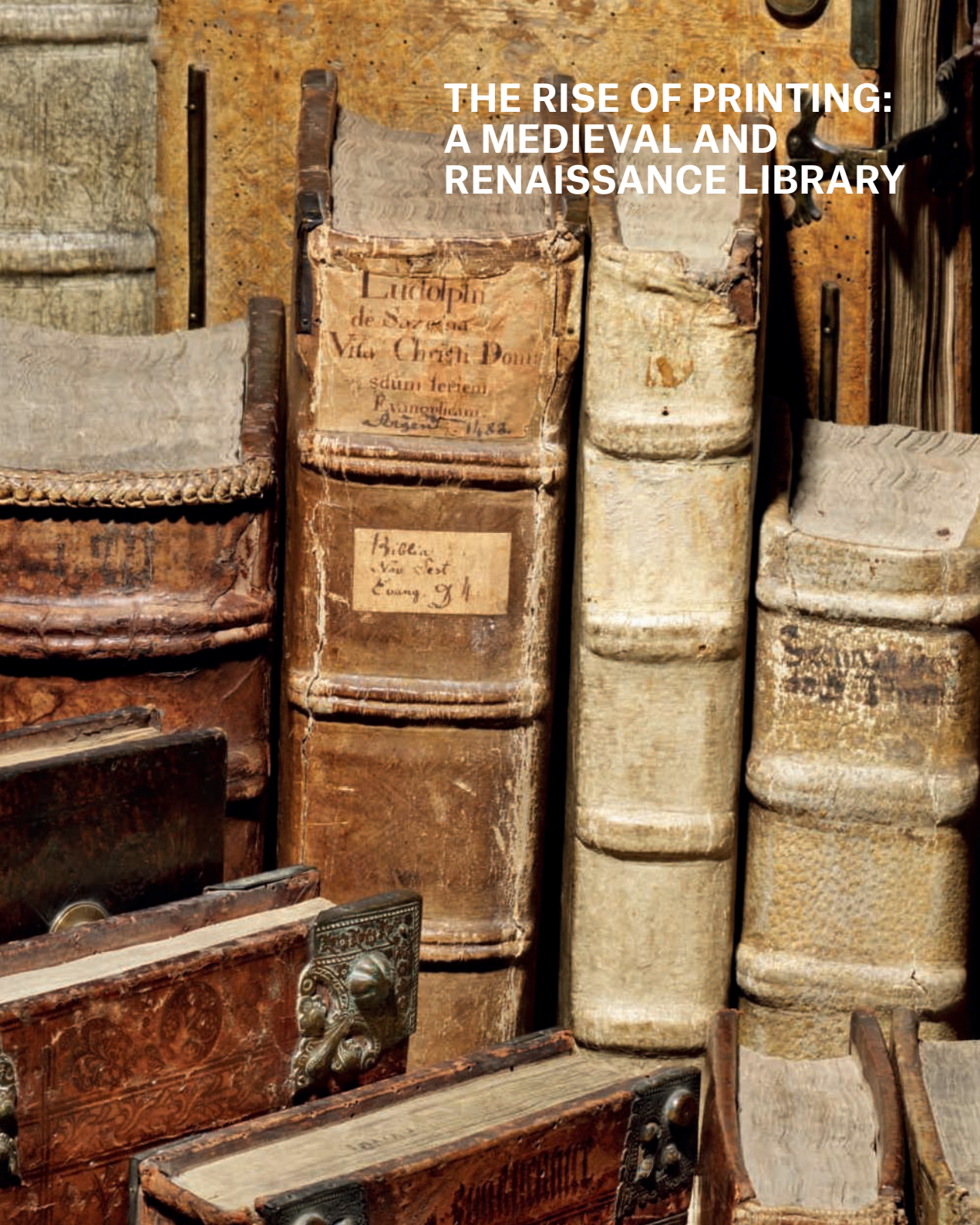


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THE RISE OF PRINTING: A MEDIEVAL AND RENAISSANCE LIBRARY



Nimo quiritur an necesse fuerit hanc missio-
nez esse et videtur quod non. Inter quocumque distan-
cia nulla est. nulla necessaria est missio. Unde
deus et beatissima virginem nulla est distantia
ergo nulla debuit intervenire missio. Media
propter quod dicitur fuit cum beata virgine per concitiam per
sententiam et potestatem sic in creaturis generali et per inhabitantes
gratia sic est in sanctis specialiter ergo omnimodo affuit gratia et
nullomodo defuit gratia. et nulla missio possibilis fuit. Item omnis
missio est per medium. Sed inter ipsam et deum nullus est medium
ergo nulla missio. Alio modo propter quod ipsa fuit dignissima creatu-
ra. ut patet regina angelorum. ab eterno electa et confirmata. Iux-
ta illud ab initio et ante secula etc. Item missio est propter indige-
ciam hinc nulla fuit indigentia missionis. et nulla missio. deus
enim non indiget nuncio qui est ubique totus pater. Beatissima
etiam virgo non indiguit nuncio quod immediate poterat accipere
a domino etc. Item nuncio pater accipit nuntiatum quod ille cui mit-
titur. et si fuit nuntiatum huiusmodi descendit illuminatum ad angelum qui
ad virginem et descendit immediate quod est contra beatam deo. dicitur
Lex quidam dicitatis sacratissima hec per prima secula ad
divinissimam suam reducere lucem. vult enim per veritatem
librum veritatis hierarchie quod quicquid defluit ad inferiores in-
fluit per superiores et non e converso. Item beatus est dare
quam accipere. et beatorum est dans in quantum dans qui accipiens
in quantum accipiens. et nuncio beatorum fuit beatissima virgine. Item
sicut se habet finis ad finem. Ita id quod est ad finem ad
id quod est ad finem. ergo si hic nuntiatum est super nun-
ciatum per alios improporzionabiliter et alie nuntiationes
habebant per angelos. ergo ista debebat fieri per superiorem
omnium angelorum. ergo deus debebat illam revelationem
facere per seipsum. Item magis est dare esse matrem dei
quam dare fidem vel spem vel caritatem quia illud includit
istud in se. Sed illud operatur christus sine ministerio cre-
ature per se et minus. est ergo et illud quod magis est.

Selections from the Medieval and Renaissance Library of a European Bibliophile

The following incunabula and 16th-century books were collected by a true bibliophile of the mid-20th century. He sought out high quality copies in contemporary bindings, often with early provenance, and he enjoyed studying them. He knew Dr Ernst Kyriss, the great gothic bookbinding scholar, who visited the collection on several occasions and provided additional expert advice about the bindings. Many volumes once graced the shelves of medieval monasteries or Renaissance private libraries, and they emerge for the first time in over half a century to entice a new generation of collectors.

o47

ALBERTUS MAGNUS (1193-1280, formerly attributed to). *Mariale*. [Basel: Michael Wenssler, not after 1474].

Probable third edition of a popular work on the spiritual and corporeal virtues of the Virgin Mary. GW gave this edition precedence over an undated Mentelin edition but CIBN reversed the order, assigning that edition to not after 1473. Goff A-273.

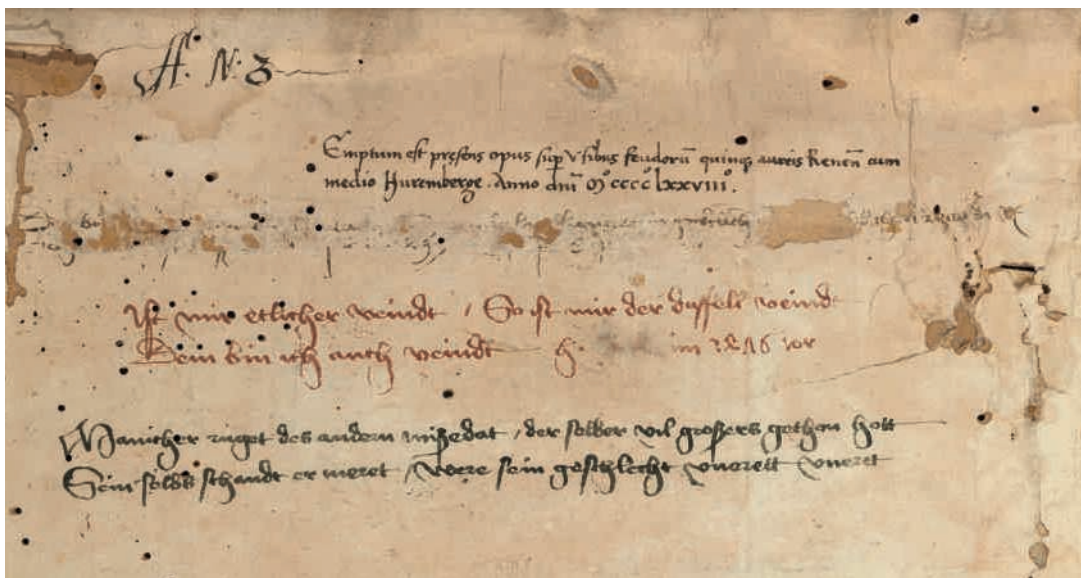
Super-chancery folio (305 x 217mm). Collation as BMC and CIBN, not GW. Initials in red up to quire 8, two with green decoration, red capital strokes, occasional contemporary annotation. Contemporary ?Buxheim blindstamped pigskin over wooden boards incorporating *Schwenke-Sammlung* Christus 27 [= Buxheim Hauptwerkstatt], single fore-edge clasp, later lettering on spine, contemporary front pastedown (minor repair and tear at spine). *Provenance*: Hans Meyer, Leipzig (1858-1929, publisher and director of the Bibliographical Institute; inscription).

£2,000-3,000

\$2,500-3,700

€2,300-3,400

The *Mariale* is attributed here, as in most manuscripts, to Albertus Magnus and was only recently recognized as not authentic. Possibly of Austrian origin, it dates from the mid-13th century, and used Richardus de Sancto Laurentio's treatise as one of its sources. While Schunke assigned the Christus binding tool to the main workshop at Buxheim, the Carthusian monastery, the Einbanddatenbank leaves it unassigned in southern Germany (EBDB s024003). HC *462; GW 679; BMC III 721; CIBN A-150; BSB-Ink A-187; Goff A-273.



048

ALVAROTUS, Jacobus (1385-1453). *Super feudis*, with additions by Matthaeus de Corbinellis and Montorius Mascarellus. Venice: eponymous press, 10 July 1477.

First edition, the only book assigned to this press at Venice, in a contemporary binding tooled with an ownership stamp of Philipp Baumann, and with a purchase inscription dated 1478. Rare: no copy of any 15th-century edition is recorded as having been on the market in over 60 years. Goff A-545.

Royal folio (430 x 290mm). Red initials in the index leaves, other initial spaces left blank but the first several filled by a just later hand, including 3 with faces, contemporary foliation and subject headline (small wormholes in first 5 and final 3 quires touching some letters). Bound for Philipp Baumann (stamp EBDB w002384 and others): contemporary south-German pigskin over wooden boards, evidence of fore-edge clasps, later title lettered on spine (only very lightly worn). *Provenance*: Philipp Baumann (binding stamp) — purchase inscription recording its price of 5 rhenish gulden and dated Nuremberg, 1478 — early annotations, pastedown inscription erased, others dated 1494, 1509 — Jodocus Oethaeus of Nordhausen, 1568 (inscription) — Matthaeus Gerstenbrand, 1692 (inscription).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

While the distinctive armorial stamp naming Philipp Baumann could perhaps identify the binder, Kyriass (*GJB* 1957) considered it an owner's stamp, a view with which we concur. Other volumes bearing Baumann's stamp are also law books, giving a clue to Baumann's profession. Very few 15th-century ownership stamps are known. *Super feudis* is, as its name indicates, an important commentary on feuds by the celebrated lawyer and judge, Jacobus Alvarotus, noted for his learning in both civil and canon law. GW had assigned one other edition to the Printer of the 1477 Alvarotus, but CIBN has subsequently assigned it to Beretin Convento. H *886; GW 1589; IGI 414; BMC V 259; BSB-Ink A-457; Goff A-545.





049

ANGELUS CARLETUS DE CLAVASIO (1411-95). *Summa angelica de casibus conscientiae*. Additions by Hieronymus Tornieli (fl. 15th century). Strasbourg: Martin Flach, 26 March 1495.

An authoritative compendium of canon law by the Franciscan Angelo Carletti, first printed in his native town of Chivasso in 1486. HC *5397; BMC I, 153; GW 1938; BSB-Ink A-533; Goff A-725.

Chancery folio (277 x 203mm). Initial spaces filled in red (wormholes mostly at beginning and end effecting some letters, occasional marginal dampstaining). Contemporary Augsburg blindstamped calf over wooden boards [Kyriis 83], title lettered on upper cover (lightly worn, spine foot slightly defective, small wormholes). *Provenance*: contemporary annotations in German and Latin – Gars, Augustinian Canons Regular (17th-century inscription).

£2,500-3,500

\$3,100-4,300

€2,900-3,900



050

ANTONINUS FLORENTINUS (1389-1459). *Summa theologica*, partes I-IV, with the Molitoris tabula [i.e. pt. V]. Nuremberg: Anton Koberger, 1486-87.

Fifth edition, the second to be issued with the Tabula of Johannes Molitor as part V. A large copy with contemporary illumination and in a contemporary Nuremberg binding. No copy of this edition has sold at auction in over 40 years other than a single copy of part 3 only. Goff A-875.

Royal folio (398 x 278mm). Without two (of 8) blank leaves, major illuminated initial opening each of the 4 books in punched gold on a foliate ground within fictive frame, other initials in red or blue, rubricated (light worming touching a little text in first and final few quires). Contemporary Nuremberg blindstamped calf over wooden boards [Kyriass 120], title tooled on upper covers with traces of gilt remaining, title written on fore-edges, motif on upper and lower edges (rebeked preserving part of original backstrip, missing clasps, some wear at extremities). *Provenance:* Baumburg, Augustinian Canons Regular monastery of St Margaret (17th-century inscription) – Munich, Royal Library (duplicate note on pastedown).

£3,000-5,000

(2)
\$3,700-6,100
€3,400-5,600

Koberger printed a broadside to advertise his first edition of the *Summa* (1477-79), in which he detailed its contents and recited the great authors in each area of knowledge contained within: Plato and Aristotle in natural philosophy, Seneca in moral philosophy, Homer and Virgil in poetry, Demosthenes and Cicero in rhetoric. The *Summa* was the most extensive work on moral theology produced up to its time. It treats of the soul and its faculties, the passions, sin and the law, vows and infidelity and provides insight into the society, customs and economic life of the 15th century. A few sheets of parts 3 and 4 were printed on slightly smaller paper. H #1246; GW 2189; BMC II 430 (Tabula only); BSB-Ink A-598; Goff A-875.



052
AUGUSTINUS, Aurelius (354-430). *Explanatio psalmsorum*. Venice: Bernardinus Benalius, 4 August 1493.

Third edition of one of St Augustine's chief exegetical works. HC(Add) *1973; GW 2910; BMC V 374; IGI 998 = 8139; Bod-inc A-549; BSB-Ink A-884; Goff A-1273.

Median folio (330 x 218mm). Illuminated initial opening text in blue on punched gold ground, floral border with silver balls in lower margin, other initials in red, without the printer's device found in some copies (small wormholes in first 4-5 quires at beginning and end touching some letters, other scattered worming mostly marginal). Contemporary blue-dyed doeskin over wooden boards, later paper spine label (worn). *Provenance*: Au, Augustinian Canons Regular (17th-century inscription, later bookplate).

£2,000-3,000

\$2,500-3,700
€2,300-3,400



R O M E
ANCIENNE et MODERNE



653

BLAEU, Johannes (1596-1673). *Nouveau theatre d'Italie ou description exacte de ses villes, palais, eglises*. Amsterdam: Pierre Mortier, 1704.

Mortier's re-issue of Blaeu's Townbooks of Italy, with many new maps and plates, including fine large panoramic views of Genoa, Venice and Naples, and with many detailed plates of ancient Rome.

4 vols bound in 3, folio (537 x 348mm). Half-title in vol. 1, 3 (of 4) engraved additional titles, 4 printed titles in red and black with woodcut devices, 283 mostly double-page or folding plates showing maps, town plans and views, panoramas and architectural elevations, many showing two or more subjects. (Lacking the privilege leaf in vol. 1, additional engraved title to vol. 3, and 39 plates in vol. 4, old repair on verso of pl. 52 in vol. 4.) Publisher's vellum with yapp edges, panelled in gilt, gilt edges, green silk ties (some ties missing).

£25,000-35,000

(3)
\$31,000-43,000
€29,000-39,000

In 1672 Blaeu's printing house was destroyed by fire, and Mortier took over what was left of Blaeu's plates. New plates were engraved, and Mortier re-issued Blaeu's *Townbooks of Italy* with a mixture of the old and the new, including fine, large panoramas of Genoa, Venice and Naples, as well as many other detailed plates of Italian towns and cities. Van der Krogt 43:222.1-4.

RENATVS. LOTHORINGIAE DVX.



petri de Blar



Rem/renouet Clyo: peg
 Victoris sinat hec iam pr
 Surgere perpetuo (patiu
 Difficilem et victi mortē
 Et populos totiens et scep
 Bellorum incurfu. Tum q
 Latius at iusto ne peruag
 Arma loquar: per que / ta
 Ruperit. Elisios aditurus
 Reddita tum ceso peregr
 Vifa: canam. Subit hec an

Arua / sed Ar
 nota / sub axe
 Vrbs sedet (v
 oppida nome

Leucenses inter populos:
 Ac Barrense solum. surger
 Que / quo pacis amat iucua

roriuo pathifiani/Nanceidos Liber primus;

Relia magnanimum que
tefregere Leonem
Elatum titulis toto fulgē
tibus orbe;

Terribilēq; armis scribo

Dux Carole, gestam

afcis cincta Camenis.

incipis arma Renati

ir si liuor)honore.

Ducis explicet, aufi

ora laceffere; crebro

ua fit gente pemptus,

er; vltima tantum

rdantia Dux Leo fata

funere campos.

ini iura fepulchri

imū prouincia noftrū.

rhoo(nunc cunctis

rbis habent fi forfitā

n)

gentemq; Vosagam;

te et prouida bello.

ndius ocia; quoue

Autor ishui⁹ fui totius
operis Argumentū. &
quā in eo hystoriā exe-
cuturus fit.

Leonē. f. Carolū, quē Ironem
apud magnitudinē dicit, vel quia
et vepillū, Acotinus insigniebatur.

Lygo. musarū vna est. à hystoriā
pacti feri piosibus
Lamene. nulle sunt vixite pegafes a
Dezato. Perfet cauo. qui caum
fontē in Parafio mōre pedis vno
scantire fecit

Ultimo arma tribus bellis Caroli
debita mus est. vno apud Miltiam
altero apud Bichfontē. tercio apud
Boutinū. Quarto vero apud Nanceidū
vicino s. intercipio est

Vrbis Nanceiane
Topographia.

Leuenceca. Lenca ciuitas est q̄ nōc
Tullū appellatur.
Vosagam. vosagus para Leothoria
gie est. montibus alitate pyxia ea
parte qua solem respicit

b i.

054

BLARRU, Pierre de (1437-1505). *Insigne Nanceidos opus de bello Nanceiano*. St Nicolas du Port: Pierre Jacobi, 9 January 1518.

First edition, first issue, of this epic poem celebrating the battle of Nancy, and one of the first books printed in Lorraine.

Folio (290 x 198mm). Woodcut equestrian portrait of René II, duc de Lorraine, on title, the word 'Nanceidos' in woodcut, woodcut arms of Antoine, duc de Lorraine, on verso of title, large woodcut on final leaf, 35 large woodcuts in text and large historiated woodcut initials (title remargined with small clean tear touching woodcut, first and final gathering repaired at gutter and final leaf repaired at inner margin with some minor loss of text, repaired wormtrack in bottom margin from s3 to end). Contemporary boards backed in tinted pigskin, gilt title on spine (pigskin rubbed, lacking ties). *Provenance*: erased stamp in margin of title and other leaves — Andreas Felix von Oefeeey (1706-1780; court librarian at Munich; bookplate and inscription on title) — S.A.R. Duca di Genova (book label).

£4,000-6,000

\$4,900-7,300
€4,500-6,700

The privilege is dated 4 September 1518 and has not been changed as in the second issue. The principal series of woodcuts consists of 27 cuts, by repetition of 13 blocks approximately the size of the title cut, showing the progress of the wars of 1475-1477 against Charles, the Bold, Duke of Burgundy. The combatants are marked plainly with a white or black cross on the Burgundians and the Lorraine cross on the soldiers of Lorraine. On the basis of style the title cut and the main sequence of blocks may be attributed to the Lorraine artist Gabriel Salmon, who illustrated texts by Pierre Gringore and Nicole Volkry de Serouille (Mortimer). Adams B-2103; Alain Cullière, *Bibliothèque Lorraine* I p.17-18; Brunet I 965; Mortimer Harvard *French* 102; P. Choné, *La Renaissance en Lorraine: à la recherche du musée idéal*, 2013.

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055

BOCK, Hieronymus (1498-1554). *De stirpium, maxime earum, quae in Germania nostra nascuntur*. Translated from German by David Kyber. Strasbourg: Wendel Rihel, 1552.

The first Latin edition of a major contribution to German botany.

4to (232 x 170mm). Woodcut portrait of Bock and 568 woodcuts of plants, by David Kandel (occasional marginal dampstain reaching into the text of some gatherings, Conrad Gessner's name obscured by a 16th-century hand, and old repair in VV8). Contemporary blindstamped pigskin over wooden boards, with one pair of brass catches (the boards each with a repaired crack, corners worn, lacking clasps, small punctures from earlier bosses, some soiling). *Provenance*: Fulda, Franciscan Friars at (title inscription, light marginalia) — Landau (armorial stamp on the pastedown and title inscription, in an earlier hand, of Laurentius Landau).

£3,000-5,000

\$3,700-6,100
€3,400-5,600

Bock is with Otto Brunfels and Leonhard Fuchs one of the three founders of modern German botany. He made such significant contributions to Brunfels's work that Brunfels encouraged him to publish his own botanical book. As Bock states in his introduction, his aim was to describe plants in a systematic manner that was based on his own observations.

This departure from Dioscorides and other predecessors, and his remarkably clear descriptions and discussion of 'families' of plants, laid the ground-work for later systems of classification. Bock was 'probably the first botanist of the 16th century to feel the necessity for some sort of classification' (Hunt). There are three principal editions of this work, all published by Wendel Rihel. The first edition, with German text and no illustrations, was published in 1539. The second edition in German appeared in 1546 and was the first to include illustrations in the text (477 woodcuts). The present edition is the most complete, with nearly one hundred additional woodcuts, and is enhanced with valuable prefatory texts by Conrad Gessner and Benoit Tixier, including a bibliography of botanical works. While many of the woodcuts are copies from Fuchs and Brunfels, a number are original designs by David Kandel, often with charming peripheral depictions of people, animals or insects (including a unicorn under a date palm). Kandel was sent as a young artist to Bock to make the illustrations, and clearly worked from living or dried specimens in a number of instances, while also depending on earlier illustrations of Fuchs editions and Weiditz. This copy was earlier in a Franciscan collection; a diligent friar, perhaps in the 17th century, has obscured the name of Conrad Gessner, a protestant, by carefully modifying the letters in his name with pen and ink. Perhaps the same friar also censored the woodcut illustrating the wine grape, in which a drunk is passed out under a vine with his pudendum in plain sight (p.1056). Hunt 66; Nissen BBI 183; Stafleu & Cowan 576.

056

BONAVENTURA (1221-74). *Opuscula*. - OCTAVIANUS DE MARTINIS. *Oratio in vitam et merita S. Bonaventurae*. Strasbourg: Martin Flach, 31 October 1489.

From the library of Florian Waldauff, secretary to Emperor Maximilian I, with his hand-painted bookplate. Fourth edition of a compilation of shorter works, both genuine and spurious. Goff B-927.

Chancery folio (287 x 203mm). Initials alternating in red or blue, rubricated (wormholes affecting some letters). Contemporary Nuremberg blindstamped calf over wooden boards [Kyriis 114], title tooled in gilt on upper cover, metal corner and centrepiece, 2 renewed fore-edge clasps (small wormholes, a little wear at spine and edges).

Provenance: Florian Waldauff (1450-1510; contemporary hand-painted bookplate; Waldaufsche Stiftung, Hall, Tyrol, 1596 inscription, later library stamp [Ritter-Waldauff-Bibliothek]).

£3,000-5,000

\$3,700-6,100

€3,400-5,600

This volume formerly was part of the Waldaufsche Stiftung of Hall, Tyrol, one of the oldest libraries in the country and now largely preserved at Innsbruck. The founder, Florian Waldauff, secretary and close associate of Emperor Maximilian I, resolved to establish the foundation if he survived a near-fatal accident while accompanying the Emperor at Zuidersee. He did, and carried out his resolution to honour God in 1502, providing a chapel, a priest and a collection of relics. In addition to his philanthropic acts, Waldauff published a *Missale Brixienne* (Augsburg: Ratdolt, 1493), and the *Revelationes* of St Bridget in Latin and a German translation (Nuremberg: Koberger, 1500; 1502). (See E. Verdross-Drossberg, 'Florian Waldauff von Waldenstein', *Schlern-Schriften*, 184 (1958), and K. Brunner, *Katalog der Ritter-Waldauff-Bibliothek in Hall/Tirol*, Munich 1983.) HC *3465; GW 4647; BMC I, 150 (IB. 2137); CIBN B-615; BSB-Ink. B-671; Bod-Inc. B-417; Goff B-927.



057

BONIFACIUS VIII (c.1235-1303). *Liber sextus Decretalium*, with gloss of Johannes Andreae (c. 1270-1348). [Strasbourg: Heinrich Eggstein, c. 1473].

Third edition of Boniface's highly important continuation of Gregory IX's *Decretals*, fundamental texts of canon law. All early editions are rare on the market. Only one other copy (imperfect) of this edition has been sold at auction in over 40 years, and no other copy of either the first or second edition has sold at auction in the same period. Goff B-977.

Royal folio (406 x 298mm). With all 5 blank leaves (8/5,6, 11/8, 16/4, 21/12), printed in red and black, opening initials in interlocking red and blue with purple penwork decoration, other initials and paragraph marks in red or blue, red capital strokes, headline written in red, contemporary foliation (short wormtrack and small wormholes in first 4 and final 2 quires effecting a little text, neat repaired tear in 21/7). Contemporary German blindstamped pigskin over wooden boards, title written on upper cover and spine, remains of fore-edge clasps, evidence of chain-staple (rubbed and a little stained). *Provenance:* occasional contemporary marginal annotations — Mainz, Benedictine monastery of St James (17th-century inscription) — Piepus library (stamps).

£3,000-5,000

\$3,700-6,100

€3,400-5,600

The *Liber sextus decretalium* was commissioned by Pope Boniface VIII and sent out to the universities in 1298, requiring it to be used in the teaching of canon law. Its importance is signified by having been printed in 3 editions within two decades of the beginning of printing. The Eggstein edition has also been considered the second edition, accorded precedence by Goff and GW, but is now widely regarded as the third. A large, fresh copy with strong impressions. HC *3583; GW 4849; CIBN B-694; Bod-inc B-460; BMC I 70; BSB-Ink B-700; Goff B-977.





e58

BONIFACIUS VIII (c.1235-1303). *Liber sextus Decretalium*, with gloss of Johannes Andreae (c. 1270-1348). Nuremberg: Anton Koberger, 12 March 1482.

[Bound with:]

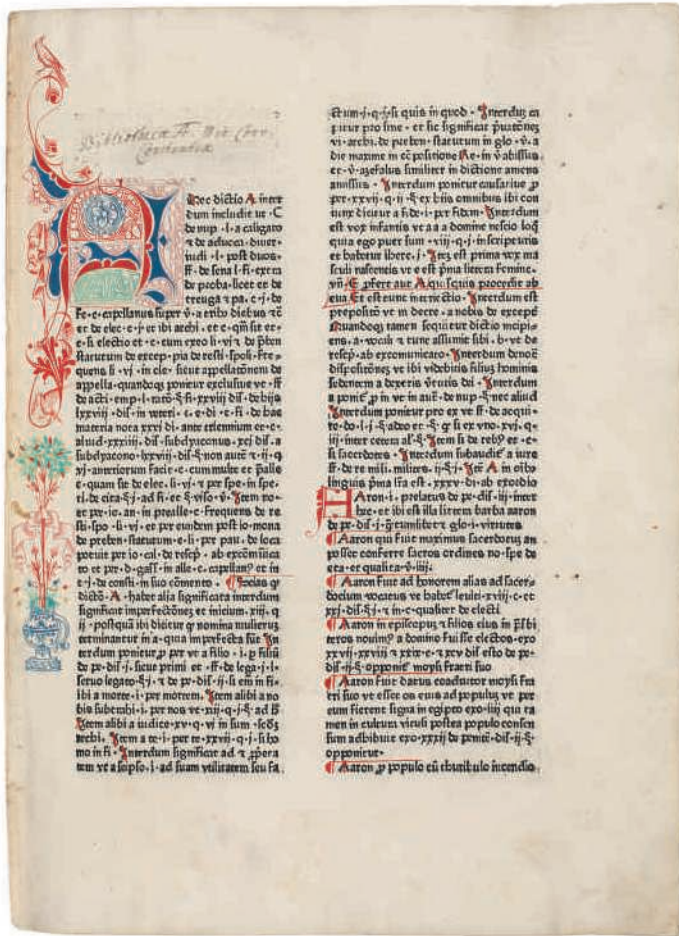
CLEMENS V (c.1264-1314). *Constitutiones*, with gloss of Johannes Andreae. Nuremberg: Anton Koberger, 15 January 1482.

Two fundamental texts of canon law united in one volume, with contemporary illumination and binding. Boniface: HC(+Add) *3603; GW 4868; BMC II, 422; Bod-inc B-471; BSB-Ink B-713; Goff B-993. **Clemens:** HC *5427; Bod-inc C-370; BMC II 421; GW 7095; BSB-Ink C-444; Goff C-725.

2 works in one volume, median folio (342 x 235mm). Printed in red and black, with final blank leaf in first work and first blank in second work, illuminated initial with white modelling opening each work, other initials alternating in red or blue (small wormholes at beginning and end touching some letters, Boniface with neat repaired tear without loss in m7,8 and n1-3, ?stamp removed from first leaf). Contemporary German blindstamped calf over wooden boards, metal corner- and centrepieces, vellum rear flyleaf, later paper spine label (short splits at spine, rubbed, small wormholes). *Provenance:* contemporary annotations.

£4,000-6,000

\$4,900-7,300
€4,500-6,700



059

CALDERINUS, Johannes (d. 1348; ascribed to). *Repertorium iuris*. [Basel: Michael Wenssler], 12 December 1474.

First edition and the first dated book printed by Wenssler, second printer at Basel. A fine, fresh copy. HC #4248; GW 5904; BMC III, 721; CIBN C-26; Bod-inc C-029; van der Haegen, Wenssler 2; BSB-Invk C-54; Goff C-51.

Royal folio (391 x 288mm). With first and final blank leaf, opening initial in interlocking red and blue with contrasting penwork decoration in red, blue, pink and green and with border decoration of a bouquet in decorated vase, other initials and paragraph marks in red. Contemporary German blindstamped pigskin over wooden boards, metal edge pieces, remains of two fore-edge clasps (rubbed). *Provenance*: Constance, Franciscan convent (17th-century inscription).

£7,000-10,000

\$8,600-12,000
€7,900-11,000



660

CARTHUSIANS — Guigo de Castro, compiler. *Statuta ordinis cartusienſis*. Edited by Gregor Reisch. Basel: Johann Amerbach, Johann Froben and Johann Petri, 1510.

First edition, an attractive copy with contemporary hand-colouring, illuminated initials and painted borders.

6 parts in one volume, folio (315 x 211 mm). Five large woodcuts, four by Urs Graf and one by D.S., and 23 small woodcut illustrations, **all coloured in a contemporary hand**, the divisional titles of parts 2, 3, 4 and 5 each with an illuminated initial and painted foliate border in the lower margin, rubricated throughout with initials in red and some more elaborate pen-work initials in red and black inks (occasional dampstain in the top margin; some small marginal repairs; small marginal loss in g3; some leaves repaired in the inside margin [e.g. A1, B1, z8 and 2A1]). Five leaves of near-contemporary manuscript [papal bulls etc.] bound in at the end. Contemporary blindstamped pigskin, brass fore-edge catches, front pastedown a fragment from a 13th-century manuscript (worn, spine foot chipped, lacking clasps, rear pastedown removed but the board with traces of early manuscript). *Provenance*: a 16th-century reader (occasional marginalia).

£4,000-6,000

\$4,900-7,300
€4,500-6,700

Most of the finely hand-coloured large woodcuts are by Urs Graf (c. 1485-1528). The first consists of nine smaller cuts illustrating the foundation of the Carthusian order. Another is a genealogical tree with Bruno at the base, showing the descent of the order's chief figures. The work was printed at the expense of the Carthusian monastery of St John the Baptist in Freiburg im Breisgau. The six parts are: I. Repertorium; II. Statuta; III. Statuta antiqua; IV. Statuta nova; V. Tertia compilatio statutorum; VI. Privilegia. Adams G-1559; VD 16, G-4071.



061

CINUS DE PISTORIO [SINIBALDI, Guittone] (1270-1336).
Lectura super Codicem. Strasbourg: [Heinrich Eggstein, c.
1475].

First edition of a highly influential commentary on civil law written by a friend of Dante. This copy retains – remarkably – its contemporary wallet-style wrapper binding of blindstamped pigskin. Rare: no copy of the first edition is recorded on the market in Rare Book Hub or ABPC. Goff C-697.

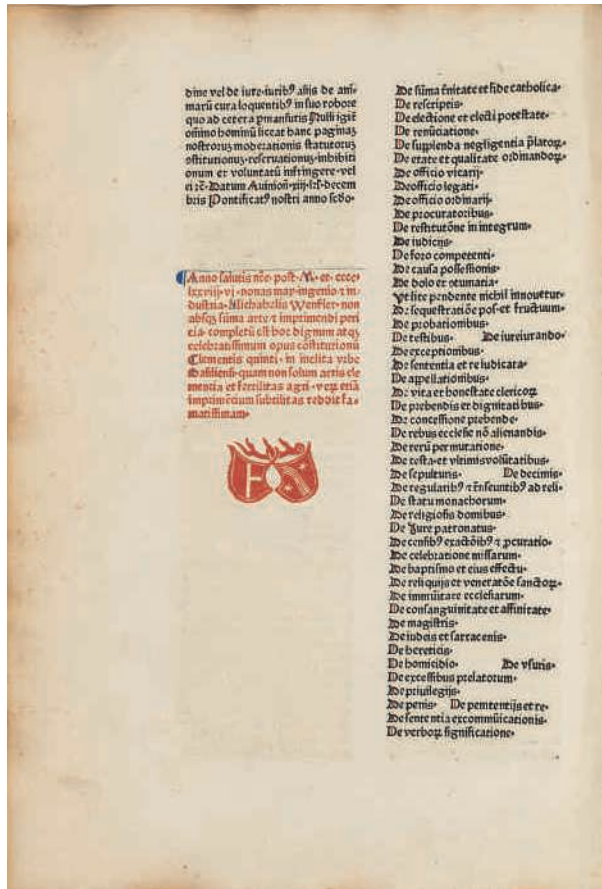
Two parts in one volume, royal folio (395 x 290mm). **With the apparently only known copy of the single-sheet register**, GW citing a single, imperfect copy at Stuttgart. Without first blank of part I and final blank of part II, quire 18 misbound after quire 13, major initials in interlocking blue and red, smaller initials alternating red and blue, rubricated (register leaf loosely inserted and with a few small repairs). Contemporary Regensburg [Kyriss 153, EDBD w000020] wallet binding of unlined pigskin tooled in blind with knotwork, rosettes, double-headed eagle and other tools, 3 chancery leaves at beginning with beginning of a ms. index (detached, missing fore-edge ties, spine head worn). *Provenance*: Steingaden, Premonstratensian abbey (inscription, marginal annotations).

£10,000-15,000

\$13,000-18,000
€12,000-17,000

Cino da Pistoia was a jurist and poet. His commentary on the Codex superseded all previous studies and continued in use over the following two centuries. As a poet, he was among the first to write in the new Italian style. He was a friend of Dante but his reputed friendship with Petrarch and Boccaccio is spurious.

The survival of such a large book (a royal folio), complete (the two parts totalling 558 leaves), and in a wallet-style wrapper binding is remarkable, and its excellent condition is proof of a stable existence, the first 3 centuries in the monastic library at Steingaden and the last half-century in the current private collection. The present copy contains, now loosely inserted, the single-sheet register of quires, known to GW in a unique, imperfect copy at Stuttgart. Although reasonably well represented in institutional collections (where many copies are imperfect), the edition is very rare on the market. H *13022; BMC I 72; GW 7045; BSB-Ink C-417; Goff C-697.



062

CLEMENS V (c.1264-1314). *Constitutiones*, with gloss of Johannes Andreae (c.1270-1348). Basel: Michael Wenssler, 2 May 1478.

Clement V's *Constitutiones* consists of decretals - papal letters establishing canon law - issued by Popes Boniface VIII, Benedict XI, and Clement V himself. This is one of four editions printed by Wenssler with the date of 2 May, two in 1476 and two in 1478. CIBN notes that the other edition dated 2 May 1478 (GW 7092) contains roman characters also used in works dated 31 July and 19 August. H #5423; GW 7093; Bod-inc C-368; BSB-Ink C-441; Goff C-723.

Royal folio (401 x 285mm). Printed in red and black, without final blank, printer's device at end, initials and paragraph marks in red or blue, headline giving subject matter in red (occasional light spotting or faint browning). Contemporary German blindstamped calf over wooden boards, 5 later brass bosses on each cover (rebacked, lightly restored). *Provenance*: contemporary annotations - small stamp removed from first and last page - Halle, collation note dated 1837.

£3,000-5,000

\$3,700-6,100
 €3,400-5,600



64
DURANTI, Guillelmus (1237-1296). *Rationale divinatorum officiorum*. Ulm: Johann Zainer, 18 March 1475.

The most complete account of the laws, ceremonies, rites and mystical interpretation of the western Church, with contemporary coloured woodcut border. Goff D-408.

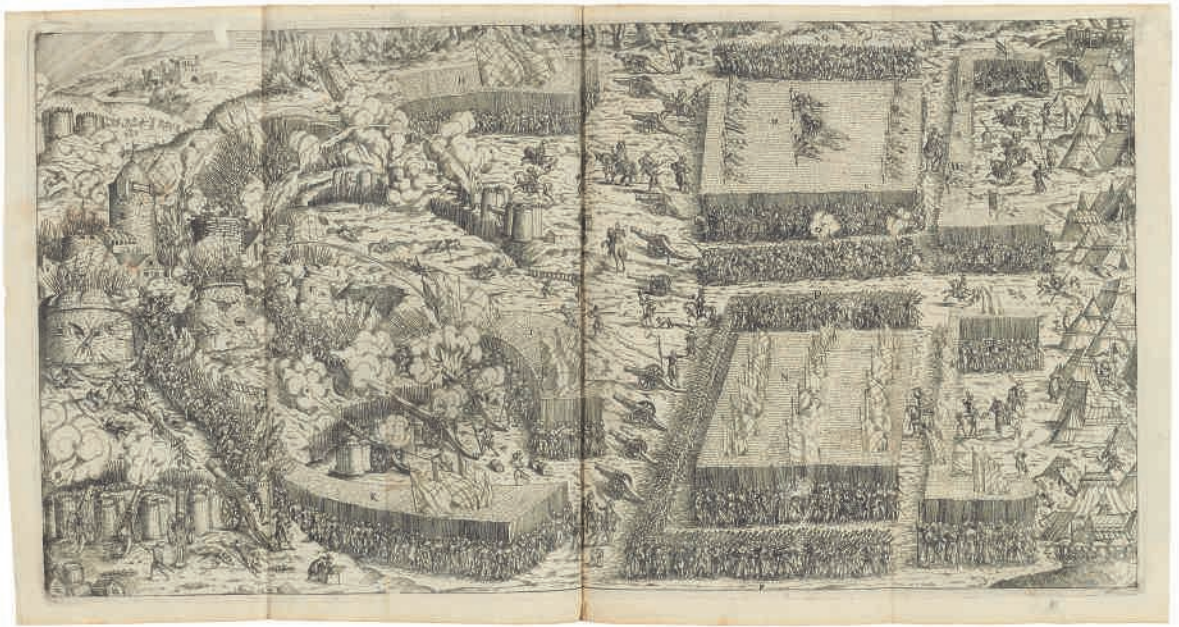
Royal 2° (402 x 280mm). With the first blank leaf, woodcut border of vine and flowers with a jester opening the text, border and first two initials coloured by a contemporary hand, outline capitals, most painted in red, rubricated (minor wormholes at beginning and end touching some letters). Contemporary blindstamped brown leather over wooden boards, strawberry, acorn and other tools, metal corner- and centerpieces, fore-edge clasps, ms. title label on front cover, leather index tabs (rebaked in 16/17th-century pigskin). *Provenance*: contemporary corrections — Salzburg, Benedictine monastery of St Peter (1767 bookplate, inscription).

£5,000-8,000

\$6,200-9,800
€5,700-9,000

...la significacione falgar debent et ty aut
lucetores fualiter Romancetur: loquin
oci sunt a duxa et zyruo: ingta illud apoc
tium. Obferuente ocula eorum ne videat
Iudaei perichlori igli hodie (et plerumq)
de hie que via quocidians in eadeflilla ad
trahant eobus: ne poflerant officia: quib
figuificetur quere inlittata sunt modici
aprehenbunt a deo ut impletum effe ad li
team illud. ppheticum eadent. Plerumq pilas
fi fuerbunt: hie: qm. Ferrera figuificum
pones poflerentia ad merlam doctum: at q
milleris: que neg intelligunt: neg videtur
tantum: sedt inuolam illa dei iudicio ha
bitur: quoniam ei iumentu gemes ad vilam
potentia aliorum: de que igne: hie: rati
onem reddunt: sunt in die vindi: et ite
quido quidem cedet paribit: tremidant:
quid ego fecit vrygo delicta. Et in eum p
gratum bierat. hie: vico non argouet:
tant vico meum quibus uram in tra non
fi inuolam in regnum meum: Si quidem
liberatum arg quoniam libet atzum pofit
fere nudo fecit neg moflerat in illa pte
tump conuocet: hie: qm: tantu in tra non
bus velle fultere neg colatere. Pldores
quog: ar quilibet mechani: feu officia
in quibus hie operum fuerum vuaritudo
habent: verum illud ratio ne eadent: ne
videtur: et in pmo pta habere: Sed de hie
qto mundana leges. Tarpe efi patrio
a caufas tradunt: ignocet tas in quover
fate. Verum hie fecerit hodie fcientia fer
valde nullata ad doctum non ad tra
fimplibus hie doctus: vortum a fualit
tis heretibus: hie: illud: Cui non de
tudo: Vnde loim angulatum: Non ier
debut hie fette ad ueritatem: alioq: hie
illam in moflerat: velle: velle: velle
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nam verbo que pueroniam non tefell
gere: pueroniam dilligunt: non quia in
tra conuocet non hie: hie: quia fent pio
a fualitibus: velle: hie: aut autem fere do
tos fere hie: hie: in fualitibus pte: hie: tra
dico de fere doctus. Pte: hie: hie: hie
dico: et in tra ecclefialitibus hie: hie: hie
vrygo: vrygo: hie: hie: hie: hie: hie: hie
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The *Rationale* was written in 1286 and soon became a standard authority for the ritual, symbolism and vestments of the Church from the thirteenth century onwards. Although difficult to comprehend today, the significance of the *Rationale* may be judged in the context of its first appearance in print, being one of the earliest books printed at Mainz (1459). This is the seventh edition of the work. With the variant in the colophon as noted by GW, and an isolated instance of printed foliation on 22/1. HC *6475; GW 9107; BMC II, 523; BSB-Ink D-328; Bodind D-184; CIBN D-283; Goff D-408.



065

FRONSPERGER, Leonhardt (c.1520–1575). *Von Kayserlichem Kriegsrechten Malefitz und Schuldhändlen*. Frankfurt am Main: [Georg Rab for Sigmund Feyerabend and Simon Hüter], 1565.

First edition of a rare, richly illustrated military history.

Folio (308 x 195mm). Title printed in red and black with large woodcut, 5 large folding engraved plates and numerous large woodcuts by Jost Amman (1539-1591), woodcut initials (small burnhole in *4 touching a letter and tiny clean tear on title). Contemporary gilt-tooled calf over wooden boards, gilt and gauffered edges (gilt mostly faded, rebacked, lacking a metal clasp, some rubbing, chipping and scuffing). *Provenance*: Johann Edmund Selzer von Herbisshaim (18th-century Austrian lieutenant general; inscriptions and some early annotations) — 1750 inscription denoting a noble inheritance from Ossinger — ink arms with initials F.M.V.O.V.H — Emanuel Graf von la Rosée (acquired from the estate of:) — General-lieutenant Karl Freiherr von Leoprechting-Ihrlbach (d.29 March 1884; inscriptions).

£2,000-3,000

\$2,500-3,700

€2,300-3,400

Leonhardt Fronspurger was one of the most important German military writers of the 16th century and *Von Kayserlichem Kriegsrechten Malefitz* is his most renowned work. From Fronspurger's writings it's possible to reconstruct some aspects of the life of soldiers and some of the most interesting passages of this work are the ones devoted to the rights and obligations of officers, military officials and ordinary soldiers.



66

GEILER VON KAISERSBERG, Johann (1445-1510). *Das Irrig Schafe*. Strasbourg: Johann Gruningher, [25 March] 1514.

Second edition of these seven tracts, including Der Eschen Grüdel. First published in 1510, it was the earliest printed version of Cinderella, with one of the earliest illustrations of the character.

Folio (286 x 192mm). Large woodcut device on title and 8 large woodcuts in text, woodcut initials (some soiling, waterstaining, few small stains and some worming, C4-C5 shorter at top margin). Contemporary blindstamped pigskin, metal clasps (rubbed). *Provenance*: few early annotations — removed label on title — removed inscription on final blank verso.

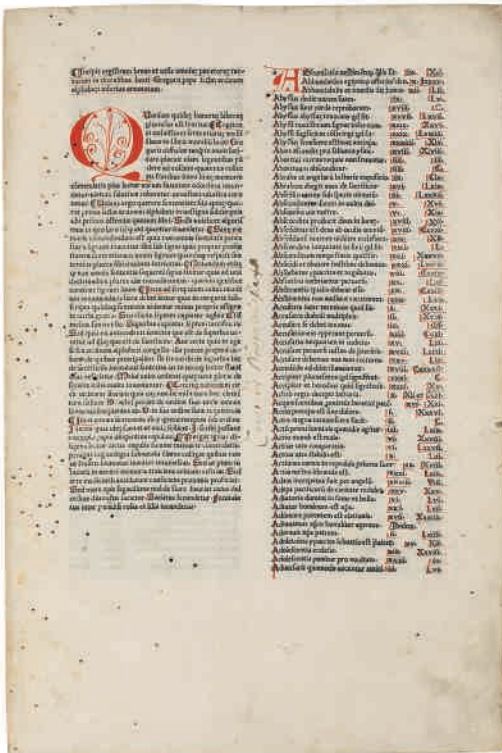
£2,500-3,500

\$3,100-4,300

€2,900-3,900

Second edition of a work first published in 1510 by Matthias Schürer. Born at Schaffhausen, Switzerland, in 1445, Geiler was 'the prince of the pulpit in the late fifteenth and early sixteenth centuries' (Steinmetz, *Reformers in the Wings: From Geiler von Kaysersberg to Theodore Beza* p. 9). Having embarked on a distinguished academic career 'there lurked at the back of his mind the thought, which gradually grew into a conviction, that his real vocation was the pulpit rather than the lectern. Unable to shake the feeling of a missed vocation, he finally yielded to it. When the city of Würzburg invited him to preach a trial sermon, he readily accepted... On his way to Switzerland, however, he stopped in the city of Strasbourg. The casual visit proved to be a fateful one. The Ammeister of Strasbourg, Peter Schott, persuaded Geiler to decline the invitation to Würzburg and to accept the post of preacher at the Strasbourg cathedral instead... Geiler never regretted his decision to become the people's priest in Strasbourg. For thirty-two years he preached at the appointed times in the municipal cathedral.' (*ibid*, pp. 9-13, *passim*).

Inspired by Jean Gerson (1363-1429), French scholar, poet, reformer, and Chancellor of the University of Paris, the seven tales of Christian morality are: 1) *Das irrige Schaf*; 2) *Der hellisch Lew*; 3) *Khristlich Kunigin*; 4) *Der dreieckecht Spiegel*; 5) *Der Eschen Grüdel*; 6) *Das Klappermaul*; 7) *Der Trostspiegel*. The woodcut for the *Dreieckecht Spiegel* is attributed by Nagler to Hans Baldung Grien. Graesse IIII 41; VD16 G 766; not in Adams.



067

GREGORIUS I (c. 540-604). *Moralia, sive Expositio in Job*. [Rome: Apud Sanctum Marcum (Vitus Puecher), 5 September 1475].

An imposing edition from a rare press of Gregory the Great's commentary on Job, one of the most highly regarded and widely read patristic texts of the Middle Ages and beyond. One of fewer than 20 books printed at the anonymous press 'apud Sanctum Marcum' assigned to Vitus Puecher. Goff G-428.

Royal folio (425 x 285mm). Without final blank, initials in red over printed guide-letters, red paragraph marks, capital strokes and book numbers in the headline (small wormholes in first 3 and final 2 quires touching some letters). Contemporary German (Tirolian?) blindstamped calf over wooden boards, 17th-century paper spine label, vellum flyleaf at end (without metal furniture and clasps, scuffed, a few small wormholes). *Provenance*: contemporary corrections – Neukirchen convent (inscriptions).

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Interpreting the Book of Job in its literal, allegorical and moral senses, Gregory provides a *summa* of moral asceticism and mysticism. In his preface letter Dominicus de Dominicis, Bishop of Brescia, states that 300 copies of the edition were produced by 3 men working for 3 months. A large, fresh copy, with pinholes visible and retaining numerous deckle edges. HC #7929; GW 11432; BMC IV 64; IGI 4441; Bod-inc G-220; BSB-Ink G-316; Goff G-428.



069

GRITSCH, Conradus (not after 1409 - before 10 October 1475). *Quadragesimale*. [Nuremberg]: Anton Koberger, 27 February 1479.

A large, fresh copy of a collection of sermons for Lent providing preachers with a plethora of material, ranging from scripture, patristics, and classical and medieval literature to history. Goff G-494.

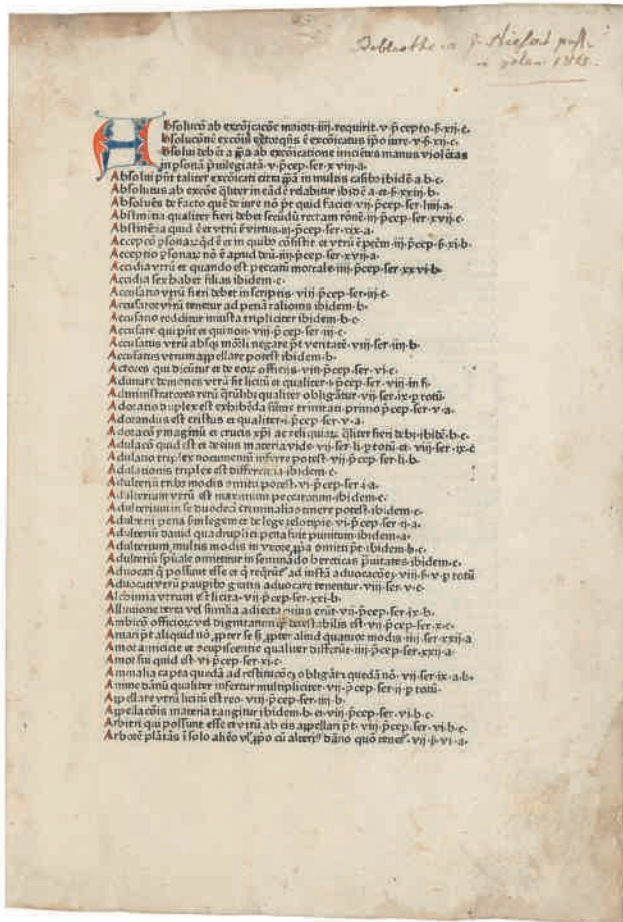
Royal folio (396 x 280mm). With first and last blank leaf, initials in red, rubricated (small wormholes in last 3 quires touching some letters). Bound at the Dominican convent at Nuremberg, possibly by Konrad Forster [Kyriss 21 or 119, cf. stamps EBDB s006378]: contemporary blindstamped pigskin over wooden boards, 5 metal bosses on each cover (missing clasps, some wormholes, minor wear at spine head). *Provenance*: Johannes Zinner (contemporary inscription; a Konrad Zinner was a dean at Amberg at the end of the 15th-century) — Amberg, Franciscan convent (17th-century inscription) — Munich, Royal Library ('Duplum' on pastedown).

£3,500-4,500

\$4,300-5,500

€4,000-5,000

The collection is commonly identified in early editions as the work of Johannes Gritsch, a canon of Basel. Since 1940, however, it has been attributed to Johannes' brother, Conradus Gritsch, a Franciscan who studied in Paris and Vienna and served various churches in Switzerland. First printed in c. 1474, the *Quadragesimale* was published in at least 25 incunable editions. A 1969 private communication by Kyriss to the owner confirmed the attribution of the binding to the Dominican convent at Nuremberg. H *8066; GW 11545; BMC II 417; BSB-Ink G-396; Goff G-494.



670

HENRICUS DE HERPF (c. 1410-1477). *Speculum aureum decem praeceptorum Dei*. [Mainz: Peter Schoeffer, 10 September 1474].

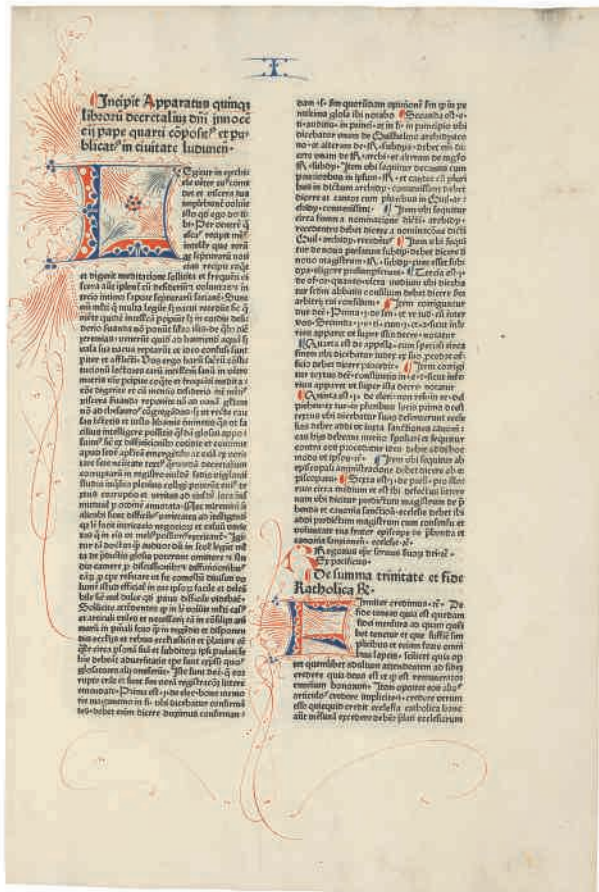
First edition of this collection of sermons based on the ten commandments, bound at Münster by the Brothers of the Common Life. Goff H-39.

Median folio (324 x 236mm). Without first and final blank leaf, initials in red or blue, some interlocking, paragraph marks alternating red or blue, red capital strokes, sermon numbers written in headline in a contemporary hand, remains of two sets of contemporary quiring (light dampstain at upper margins). Contemporary blindstamped calf over wooden boards, bound at 'Coesfeld I-O' shop [Münster, Brothers of the Common Life] (minor repairs at spine, a little wear at extremities). *Provenance*: Thomas Blyndepage (contemporary gift inscription) — Johann Heinrich Joseph Niesert, pastor at Velen (1766-1841; title inscription dated 1815; sale July 1843).

£6,000-9,000

\$7,400-11,000
€6,800-10,000

Schunke designated the workshop responsible for the present binding 'Coesfeld I-O', after Coesfeld monastery. It is now recognised as the Brothers of the Common Life at Münster, a prolific bindery whose work is found widely throughout the Rhineland and Westphalia (cf. *Einbandforschung* 4, 1999, p. 21 and EDBD s105865 and others). HC #8523; GW 12226; BMC I 30; CIBN H-21; Bod-inc H-019; BSB-Ink H-019; Goff H-39.



071

INNOCENTIUS IV (c. 1195-d.1254). *Apparatus super libros Decretalium*. Edited by Andreas Hartmann. - Baldus de UBALDIS (fl. 15th century). *Repertorium super Innocentio*. Strasbourg: [Heinrich Eggestein], 1478.

First edition of Innocent IV's commentary on the Decretals issued by Gregory IX, one of the most important collections of medieval canon law. Goff I-95.

Royal folio (391 x 294mm). With the 3 blank leaves, opening initials in interlocking red and blue with penwork decoration, other initials in red, rubricated. Contemporary 12-leaf ms. index bound in at front, followed by 2-leaf 17th-century ms. index. Contemporary German blindstamped pigskin over wooden boards, 5 metal bosses on each side, 2 fore-edge clasps, early paper label on upper cover, later paper spine labels (old repairs at foot of spine and lower corners, clasp leather renewed). *Provenance*: Munich, Royal Library ('Duplum' on pastedown).

£4,000-6,000

\$4,900-7,300

€4,500-6,700

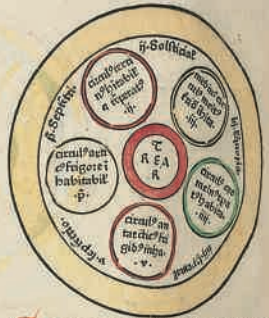
Among the many points Innocent considers is the object of a crusade, deeming forced Christianisation of heathen populations unlawful while decreeing that infidels had to admit Christian preachers. Among his more enlightened acts was reversing the policy of his predecessors to confiscate and burn copies of the Talmud; Innocent instructed that this practice should end and that copies be merely censored. HC #9191; BMC I, 69 CIBN I-47; Bod-inc I-013; BSB I-176; Goff I-95.

aut est illi duo lapada... ad eie lapada dante...

De mundi

De mundi... Qui dicitur... quod dicitur apostolus...

De quibus... De quibus... De quibus...



De id eo... De id eo...



De crassa... De crassa...

De se pami... De se pami...

De se pami... De se pami...

De se pami... De se pami...





072
ISIDORUS HISPALENSIS (c. 560-636). *Etymologiae*. [Cologne: Conrad Winters, de Homborch, not after 1476].

[Bound after:]
Interpretationes hebraicorum nominum [also found as part of Biblia Latina, Goff B-553]. Basel: Bernhard Richel, 8 September 1477. [And:] JERUNG, Henricus (fl. 15th century). *Elucidarius scripturarum*. Nuremberg: Friedrich Creussner, 6 June 1476.

Rare third edition of the *Etymologiae*, an encyclopedia of 'infinitely greater importance' than any other printed in the 15th century (PMM). Bound with the first edition of Jerung's encyclopedic reference work on the Bible. A large, fresh copy, with handsome contemporary illumination and binding and preserving colour instructions to the artist.

3 works in one volume, royal folio (391 x 288mm). With the blank leaves, woodcut T-O world map, 6 astronomical woodcuts with contemporary colouring, (light worming in first few quires of *Interpretationes* with minor loss, first blank detached). Uniformly illuminated, decorated and rubricated in blue and red by a contemporary German artist, first page of each work with floral border, initials in fictive frame, some with extensions, spaces for Greek text in Isidorus filled by the rubricator. Contemporary Erfurt blindstamped pigskin over wooden boards, metal corner, side and central pieces, fore-edge clasps. *Provenance*: Fulda, Kloster Frauenberg, Franciscan convent (17th-century inscription, stamp).

£25,000-35,000 \$31,000-43,000
€29,000-39,000

De diluuijs.

Diluuiū dicitū qđ aq̄u dātē omnia q̄
 mundauerit delet. Primū diluuiū
 erāt s̄b noe. qñ hominū scelerib⁹ of
 fesus ompotes. toto orbe creato. delentis cūdis.
 vñū spaciū celi fuit ac pelagi. Cui⁹ hacten⁹
 in b̄icū videm⁹ in lapidib⁹ quos in imotis
 mōtib⁹ cōcis a ostreis cōcretos. sepe etiā ca
 uatos aq̄s visere solem⁹. Secūdū diluuiū fi
 it i achaiā. iacob p̄iāre. a oggi t̄porib⁹.
 q̄ eulcū in cōdito. a rex fuit. nomēq̄ loco a
 t̄pori dedit. Terciū diluuiū in thesalia moy
 si vel anfiton t̄pib⁹. q̄ t̄ci⁹ post cecropem re
 gnauit. cui t̄pib⁹ aq̄ū diluuijs maiore p̄tem
 p̄loz thesaliē assumpfit. paucis p̄ refugia
 mōtū literatis maxime i mōte parna so. i ai
 ius circūitū deucation t̄re regno potiebatur.
 q̄ tūc ad seratib⁹ cōfugiētis susceptos. per ge
 mina parnasi iuga fouit a t̄uit. A quo p̄f
 ea gen⁹ homin grecoz fabule ex lapidib⁹ t̄pa
 ratū ferūt p̄f hom in istā cō. dis duriciā. sed
 a flumina cū m̄o litis aucta ymbribus vltra
 cōfuetudinē vel diuturnitatē vel magnitudine
 rebū dāt. multaq̄ p̄sternūt a ipsa diluuiū
 dicunt. Scēdū aut flumina cū sup̄ modum
 crescant. nō tm̄ ad p̄ns inferre b̄ana. sed eti
 am a aliqua significare futura.

Incipiunt capitula quatuordecim libri.
 Primo de terra. ij. De orbē. iij. De asia a p̄tib⁹
 ei⁹. iij. De europa a p̄tib⁹ ei⁹. v. De libia a p̄
 tib⁹ ei⁹. vi. De insulis. viij. De pmūdāijs. viij.
 De mōtib⁹ ceterisq̄ terre vocabulis. ix. De in
 ferioibus terre.

Incipit liber quatuordecim⁹.

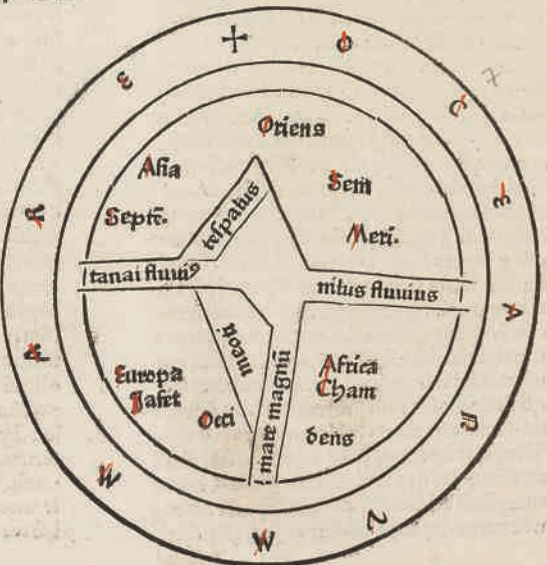


Erta est i media
 mūbi regione p̄
 sita omnibus p̄ti
 bus celi i modū
 centri eq̄li inter
 nallo consistens
 que in singulari
 numero totū orbem significat pluā
 lixero singulas partes cuius nomi
 na diuersa dat ratio. Nam terra di
 cta a superiori p̄ arte qua tenit. hu
 m⁹ ab inferiori vel humida terra. vt
 s̄b mari. tellus autem. quia fructus
 eius tollimus. hec a ops dīca. eo q̄
 opem fert frugibus. Eadem a arua
 ab arādo a colondo vocata. Proprie
 autem terra ad distīctōnem a que
 arida nūcipatur. sicut scrip̄tura

apt. **Q**uod dicitur deus terram aridā. Natura
 lis enim p̄petas siccitas est terre. Nam vt hu
 mida sit. hoc aquarum affinitate sortitur.
 Cuius motum alij dicunt ventum esse in coti
 cauis eius qui motus eam mouet. Sabasti⁹
 Venti per concaua terre precipitati rupti ali
 q̄t mōtes tumulig sedere. Alij aquam dicitē
 generalem in teris moueri. a eas simul con
 curre. sicut vas vt dicit lucreti⁹. Alij flūigo
 eandem terram vocant. cuius pleriq̄ latentes
 ruine superposita cūda concutunt. Terre q̄
 hiatus aut motu aque inferioris fit aut cre
 bris tonitruis. aut de concauis terre erumpē
 tibus ventis.

De orbe.

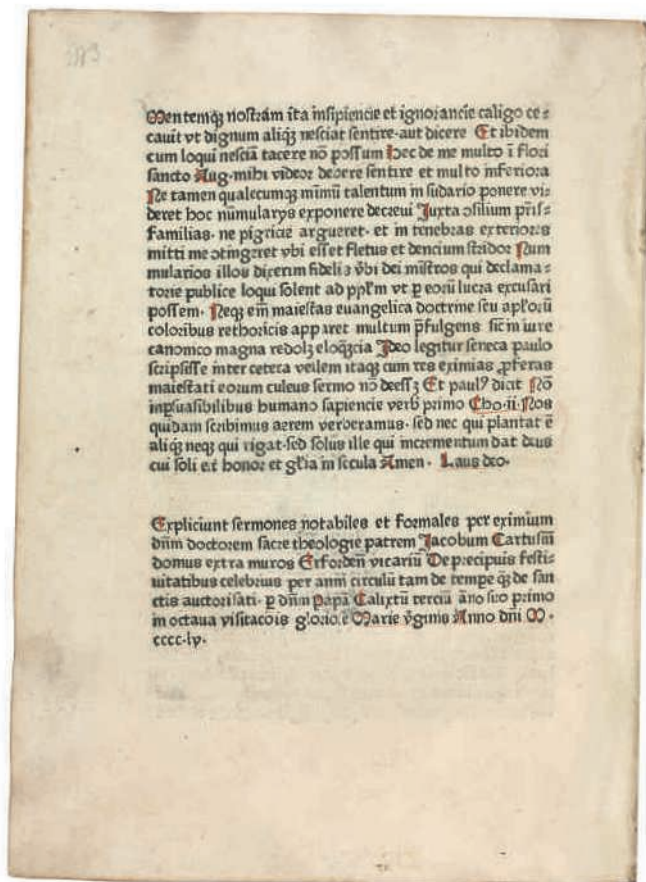
Orbis a rotunditate circuli dicit⁹ q̄ sicut
 rota ē. Vñ breuis etiā rotella obici
 v̄ appellat. Vñbiq̄ ei ocean⁹ circūflu
 es ei⁹ in circulo ab̄it fines diuisos. Diuisus ē
 at trisarie. Ex q̄b⁹ vna p̄s asia. alfa europa.
 tertia africa q̄ a libia nūcipat. Quas tres p̄
 tes orbē tres nō eq̄lit diuisit. Nā asia a me
 ridie p̄ orientē vsq̄ ad septentrionē p̄ uicit. Euro
 pa vero a septentrione vsq̄ ad occidentē. atq̄ in
 de africa ab occidentē vsq̄ ad meridie. Vñ eui
 dent orbē dimidiū due tenet europa a africa.
 alium vero dimidium sola asia. sed ideo iste
 due partes facte sunt q̄ inter vtramq̄ ab oc
 ceano maē magnū ingreditur. qđ eas iter
 ferat. Qua propter si in duas partes orientis
 a occidentis orbem diuidas Asia erit i vna. in
 alfa vero europa a africa.



The first, 1472, edition of the *Etymologiae* contained the first printed map. The map in the present third edition is a new woodblock copying the second, more elaborate version. Also noted for containing the first printed reference to arithmetic, the *Etymologiae* provided to medieval and Renaissance scholars an invaluable single source of late classical scientific knowledge and lexicography. Isidore became 'the chief authority of the Middle Ages, and the presence of his book in every monastic, cathedral, and college library was a main factor in perpetuating the state of knowledge and the modes of thought of the late-Roman world' (PMM). Treated are mathematics, astronomy, geography, meteorology, geology, botany, agriculture, human anatomy, medicine, shipbuilding, architecture and other technological subjects. The reference to arithmetic is in book III, 'De vocabulario arithmetice discipline' (see Stillwell, *Awakening Interest in Science* 180).

The volume is not only handsomely decorated, but it retains contemporary instructions to the colourist for most of the painted initials. A large, fresh copy, retaining many deckle edges and much of the contemporary ms. quiring in the *Etymologiae*. Both works are rare on the market. No copy of this edition of the *Etymologiae* has been sold at auction in over 40 years, and only one other copy of the Jerung has been sold at auction since 1961.

The Interpretation of Hebrew Names is considered part of the 1477 Biblia Latina [Goff B-553] but clearly circulated independently, and it is found on its own or bound at the time with other works, as here. Isidorus: **Not in the British Library**. HC *9271; Klebs 536.3; BSB-Ink I-629; Campbell(Maps) 79; Goff I-183. Jerung: H *9371; BMC II 447; Bod-inc J-095; BSB-Ink I-135; Goff J-219.



673

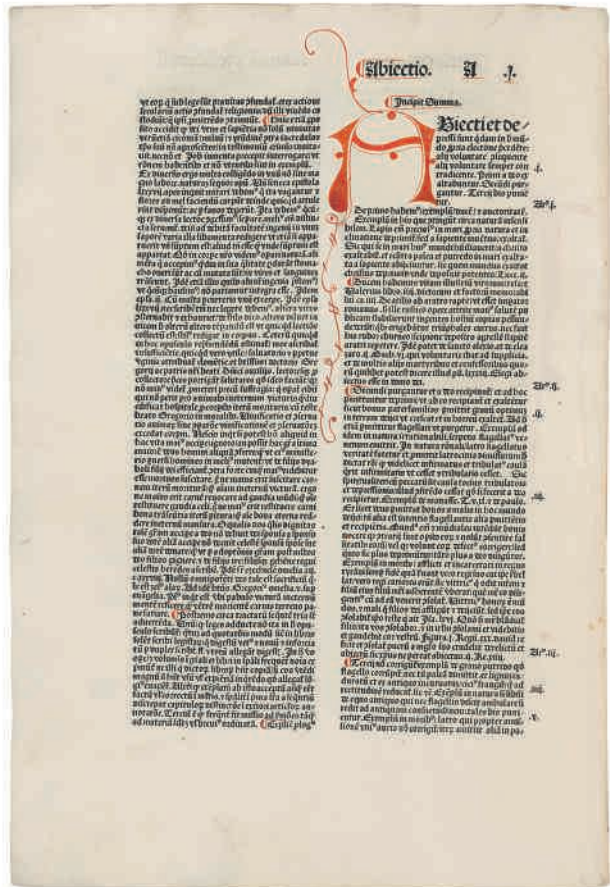
JACOBUS DE CLUSA (1381-1465). *Sermones de sanctis*. [Blaubeuren: Conrad Manz, not after 1476].

Second edition of the *Sermones de sanctis* by Jacobus de Clusa, and one of only a handful of books from the first press at Blaubeuren. HC *9330; BMC II, 564; Bodinc J-012; BSB-Ink I-46; Goff J-39.

Chancery folio (267 x 196mm). Initials and capital strokes in red, a few initials with penwork decoration (very occasional light dampstain, minor marginal wormtrack in first two quires, erased marginal drawing erased from 24/7v, part of fore-margin of 3¼ replaced). Contemporary German blindstamped pigskin over wooden boards, possibly a Württemberg binding, tooled with 'maria', lamb and other tools, 3 metal cornerpieces preserved, 2 fore-edge clasps.

£3,000-5,000

\$3,700-6,100
€3,400-5,600



074

JOHANNES DE BROMYARD (d. c.1352). *Summa praedicantium*. Nuremberg: Anton Koburger, 29 June 1485.

Second edition of John of Bromyard's alphabetical catalogue treating of every subject suitable for a preacher preparing his sermons. A Dominican friar, Bromyard became Chancellor of Cambridge University in 1383, and took on a prominent role in the condemnation of the doctrines of John Wycliffe. It remained in print into the 17th century and is valuable today for our understanding of medieval social history. H *3994; BMC II 427; Bod-inc J-110; CIBN J-167; BSB-Ink I-374; Goff J-261.

Royal folio (406 x 283mm). Without the first blank leaf, initials in red, rubricated, much of the original quiring preserved (occasional faint browning, small wormholes touching some letters in final quires). 16th-century German pigskin over wooden boards, panelled with several roll-tools in blind, title written on top edges (rubbed, small wormholes). *Provenance*: Wessobrunn, Benedictine monastery (early inscription, engraved bookplate).

£2,000-3,000

\$2,500-3,700

€2,300-3,400



675
 JUSTINIANUS I (527-565). *Digestum novum*, with the gloss of Accursius and the *Summaria* according to Bartolus de Saxoferrato and Paulus de Castro. Venice: Andreas Calabrensis, Papiensis, 30 April 1491.

First edition to be joined by the *Summaria* of Bartolus and Paulus of the most important part of the *Corpus Iuris Civilis*, the basis for all Western legal systems. Bound at Louvain for the printer and bookseller Johannes de Westphalia. Goff J-570.

Royal folio (430 x 283mm). With first and final blank leaf, printed in red and black, printer's device in red at end, major initials in interlocking red and blue with penwork decoration, other initials and paragraph marks in blue (marginal repair in first 2 leaves, very occasional light dampstain, marginal repair in first 2 leaves). Contemporary Louvain binding for Johannes de Westphalia as bookseller: blindstamped calf over wooden boards with the rebus tool (bird, letters ve, bow-and-arrow), Holy Face, pelican and others, evidence of chain-staple (scuffed, rebaked preserving much of original backstrip, discreet restorations).

£4,000-6,000 \$4,900-7,300
 €4,500-6,700

The *Corpus Iuris Civilis* is a compilation enacted under the Byzantine emperor Justinian I, and is 'without doubt the most important and influential collection of secular legal materials that the world has ever known. All later Western ... civil law systems derive [their] concepts, approaches, structure, and systematics of private law primarily from the long centuries of theoretical study and putting into practice of the *Corpus Iuris Civilis*. Of the *Corpus Iuris Civilis* the most important part is the *Digest*' (Alan Watson, preface to his edition of the translation, *The Digest of Justinian*, I, p.xxiii, 1998).

Johannes de Westphalia was a printer and bookseller at Louvain associated with a bindery working for him. The rebus tool used here and elsewhere probably identifies the binder as Ravescot, very likely Johannes' fellow printer at Louvain, Ludovicus de Ravescot. For other bindings from this shop, see E. Ph. Goldschmidt, *Gothic & Renaissance Bookbindings* 25-26; A.W. Pollard, *Catalogue of the Rush C. Hawkins Collection* frontispiece; G.D. Hobson, *Bindings in Cambridge Libraries* pl. XII; Schwenke-Schunke II, 159ff. A large copy with numerous deckle edges. H *9590; GW 7713; BMC V 397; IGI 5456; Bodinc J-266; BSB-Ink C-590; Goff J-570.



076

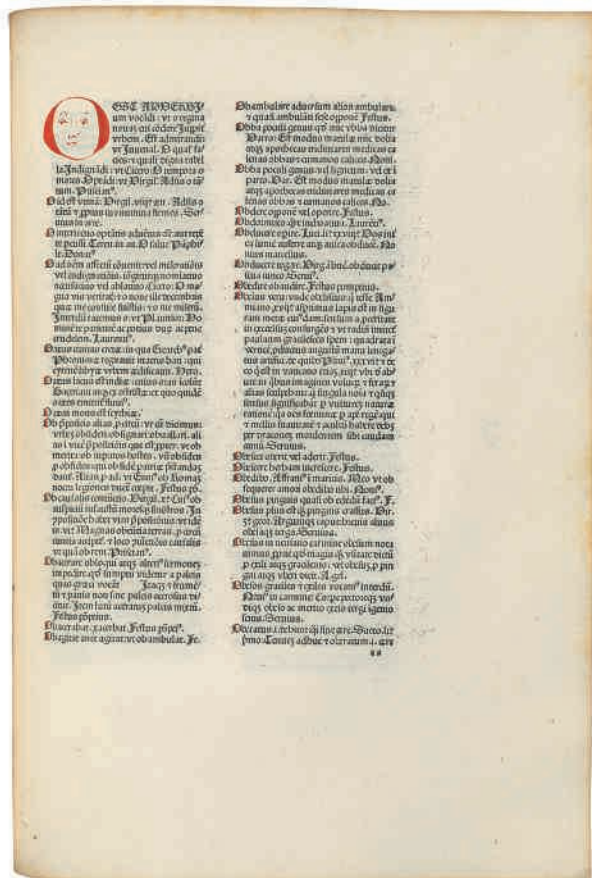
LUDOLPHUS DE SAXONIA (c.1300-1378). *Vita Christi*. Strasbourg: [Printer of the 1483 'Vitas Patrum'], 18 October 1483.

Vita Christi is Ludolphus's principal work, presenting the history of the life of Christ not only as an example to mankind, but as material for meditation leading to contemplation, the most spiritual state of the soul. It was extremely popular and went through many editions up to the 19th century. HC *10293; BSB-Ink L-263; Goff L-343.

Royal folio (401 x 286mm). With first and final blank leaf, contemporary German decoration: 2 large initials in colours, the first with extensions and central bar, one in interlocking red and blue with penwork decoration, other initials in red or blue, rubricated (illuminated initials rubbed, scattered faint marginal dampstain). Contemporary German blindstamped pigskin over wooden boards, metal edge pieces, one clasp (of two), title written in a contemporary hand on upper cover, later paper spine labels, evidence of chain-staple, title written on fore-edges (rubbed, splits at joints). *Provenance*: Frankfurt, Carthusians (contemporary inscription, contemporary marginal annotations) – Frankfurt, Carmelite convent (stamp on front cover and first leaf) – Frankfurt, Stadtbibliothek (deaccession stamp).

£3,000-5,000

\$3,700-6,100
€3,400-5,600



677
 MAIUS, Junianus (d.1493). *De priscorum proprietate verborum*.
 [Treviso: Bernardus de Colonia, 1477].

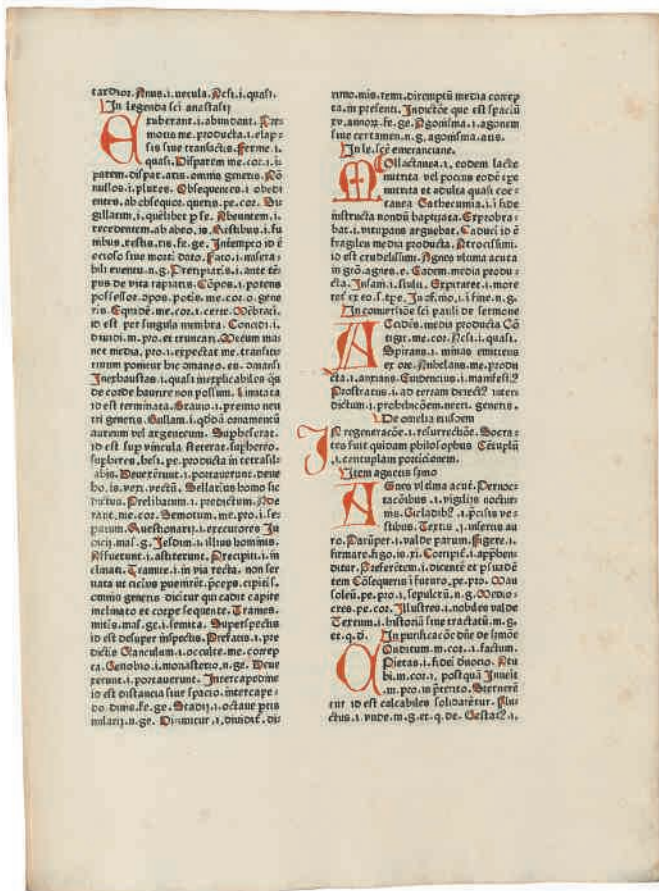
Second edition of one of the earliest Latin dictionaries to appear in print, and the first book printed at this press. Goff M-96.

Median folio (334 x 230mm). Opening major initial in interlocking red and blue with contrasting decoration, other initials in red or blue, 2 with a face drawn in, red capital strokes (some wormtracks, mostly marginal but affecting a little text in quire cc and last 3 quires). Contemporary German blindstamped calf (rebacked, somewhat restored, a little wormed).

£3,000-4,000

\$3,700-4,900
 €3,400-4,500

First of only three books printed at this press. Maius was an ardent proponent of the elegant use of Latin, a concern on which the Renaissance was founded. His dictionary was first published in his native Naples, and this edition leaves unaltered the praise of that first printer in the dedicatory letter. The work was used as a chief source for Calepinus's dictionary. H 10540; BMC VI, 892; IGI 6037; Bod-inc M-031; BSB-Ink M-66; Goff M-96.



678

MARCHESINUS, Johannes (b. c.1300). *Mammotrectus super Bibliam*. [Strasbourg: Printer of Henricus Ariminensis type 1 (Heinrich Eggstein), c. 1474].

Third edition of a guide to understanding the text of the Bible, explaining difficult words, festivals, and legends of saints. Goff M-234.

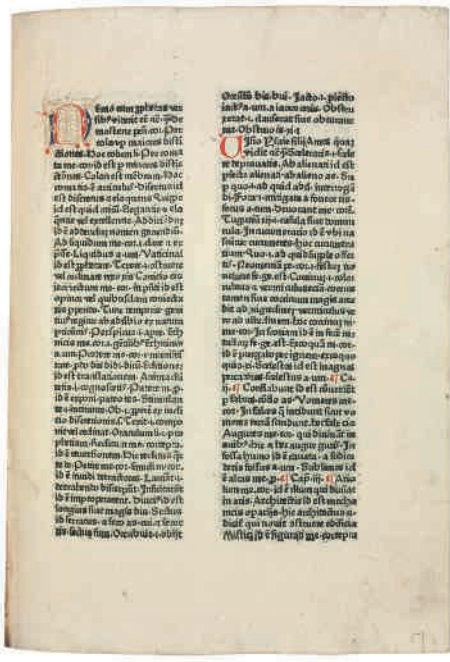
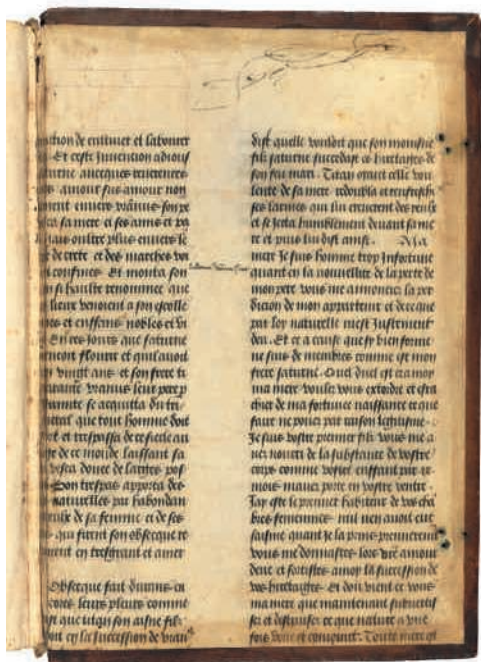
Median folio (380 x 295mm). With last blank leaf and without the first two blank leaves as usual, red initials, rubricated (small wormholes touching some letters in first 5 leaves). Contemporary blindstamped calf over wooden boards, evidence of fore-edge clasps and of chain-staple in rear board with resulting small marginal holes in last 4 leaves, fragments of a German 12th-century New Testament manuscript on vellum at hinges and as quire guards (somewhat worn, rebacked).

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The *Mammotrectus* was a popular reference work for preachers in the later Middle Ages. It explained difficult words, both etymologically and grammatically, and provided explanations of the festivals of the Church year, the legends of the saints, and various liturgical texts. It also contains two tracts on orthography and accents. The printer of this anonymous press has been posited as Georg Reyser but the 3 types associated with it have independent histories and books printed with Ariminensis Type 1 are now associated with Heinrich Eggstein. The edition is printed on Galliziani Seal paper and therefore dates to not after 1474 (see Nakles sale, Christie's New York, 17 April 2000 lot 10 and Donaueschingen sale, Sotheby's London, 1 July 1994, lot 205). BMC collated the first quire as in 2 leaves but in fact the quire consisted of 4 leaves, the first two blank and rarely found. HC *10552; BMC I 78; CIBN M-119; BSB-Ink M-155; Goff M-234.



679
MARCHESINUS, Johannes (b. c.1300). *Mammotrectus super Bibliam*. [Cologne: Conrad Winters, de Homborch], 24 December 1476.

Bound at Lille by Vincent Gohon (d. 1493), binder, scribe, illuminator and bookseller, with his name stamp on covers and preserving a leaf from an early manuscript of Le Fevre's *Recueil des histoires de Troyes*. Goff M-235.

Chancery folio (288 x 204mm). Without first and last blank leaf but with blank 9/6, major initials in interlocking red and blue with contrasting penwork decoration, other initials and paragraph marks in red, yellow capital strokes, manuscript guide-letters (upper margin of first leaf partly replaced). Bound by Vincent Gohon at Lille: contemporary blindstamped calf over wooden boards with tools including 'Gohon', 2 fore-edge clasps, sizeable fragment of a contemporary French manuscript on vellum of Le Fevre's *Recueil des histoires de Troyes* as rear pastedown (repairs at spine, a little worn). *Provenance*: [Leon Gruel, binder and binding historian (1840-1923; *Manuel II*, p.88)].

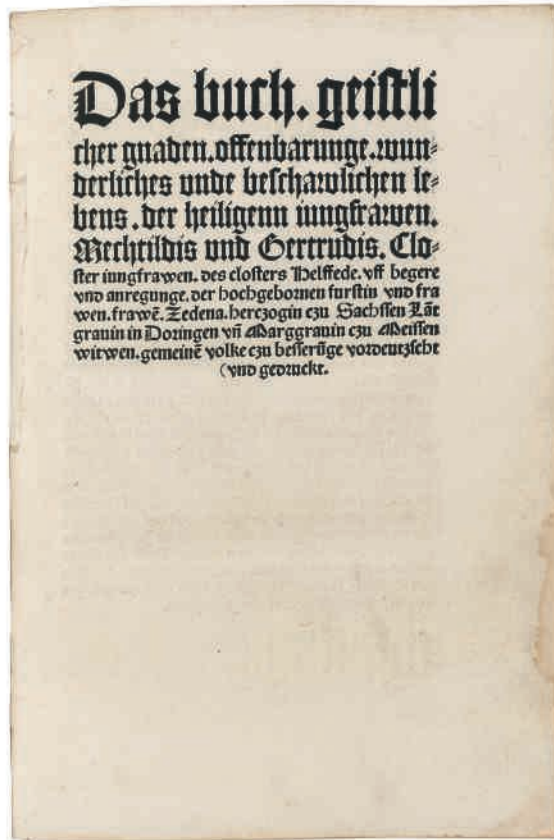
£3,000-5,000 \$3,700-6,100
 €3,400-5,600



One of eight known bindings by Vincent Gohon, a relatively well documented book artisan active at Lille from the beginning of the 1470s until his death in 1493. He was also responsible for ringing the bells announcing the canonical hours at the collegiate church of St Peter, where he undertook commissions for binding, writing and illuminating. The volume is cited by Leon Gruel as in his ownership, where it is described as having four bosses attached to prevent rubbing; these were subsequently removed. Cf. Marc Gil, 'Le metier de relieur à Lille (v. 1400-1550), suivi d'une prosopographie des artisans du livre lillois', *Bulletin du Bibliophile*, 2002, 7-46.

At the back of the book is preserved a significant part of a vellum leaf of a large manuscript from Le Fevre's *Recueil des histoires de Troyes* written in French in a contemporary Flemish hand. It serves as a witness not only to Gohon's own activity in the book arts but also to the rich book culture of the area around the patronage of the Dukes of Burgundy at their courts in Brussels, Bruges and Lille. Le Fevre composed the *Recueil des histoires de Troyes* in 1464-65 for the Duke of Burgundy, Philip the Good: several grand illuminated manuscripts were produced of the text. The work is celebrated especially since its first appearance in print was in an English translation by William Caxton, later England's first printer, at Bruges or Ghent in about 1473. Caxton was also responsible for printing the first edition in French at Bruges or Ghent in 1474-75.

Fourth edition, rare on the market, with only one imperfect copy recorded at auction in over 40 years. Not in the Bavarian State Library. HC 10556; BMC 1 245; Polain(B) 2604; CIBN M-120; Bod-inc M-082; Goff M-235.



080

MECHTILD (c.1241-1298) and GERTRUDE THE GREAT (1256-1301). *Das buch geistlicher gnaden, offenbarung, wunderliches unde beschawlichen lebens der heiligenn iungfrawen Mechtildis und Gertrudis*. Leipzig: Melchior Lotter, 1503. [Bound after:] *Von wem und wie gas iunckfrawen closter Helfede [...] gestiftet und vorandert wurden*. Leipzig: Martin Landsberg, 1503.

The first edition of a major work of 13th-century German mysticism, based on the visions of Saints Gertrude and Mechtild.

2 works in one volume, 4to (215 x 145mm). With the final blank (short worm track in the inside top margin of most leaves, faint dampstain in the bottom margin of some leaves.) Contemporary blind-tooled calf, front board titled in blind near the top, central panel filled with a strap-work pattern, brass fore edge catch and clasp, bound without free endpapers and reusing printed waste as pastedowns (early reback in pigskin, the strap perhaps restored). *Provenance*: an early reader (quatrain in German on the title with the signature deleted; and a deleted stamp, perhaps related).

£4,000-6,000

\$4,900-7,300
€4,500-6,700

The *Book of Special Grace* was a devotional work popular both north and south of the Alps: Boccaccio records that Florentines regularly quoted Mechtild during their prayers, and *The Catholic Encyclopedia* suggests that Dante's Matelda (cf. *Purgatorio*, cantos xxvii-xxviii) refers to Mechtild rather than the Tuscan warrior-countess. Adams M-891; VD16 M-1784 and ZV-24621.



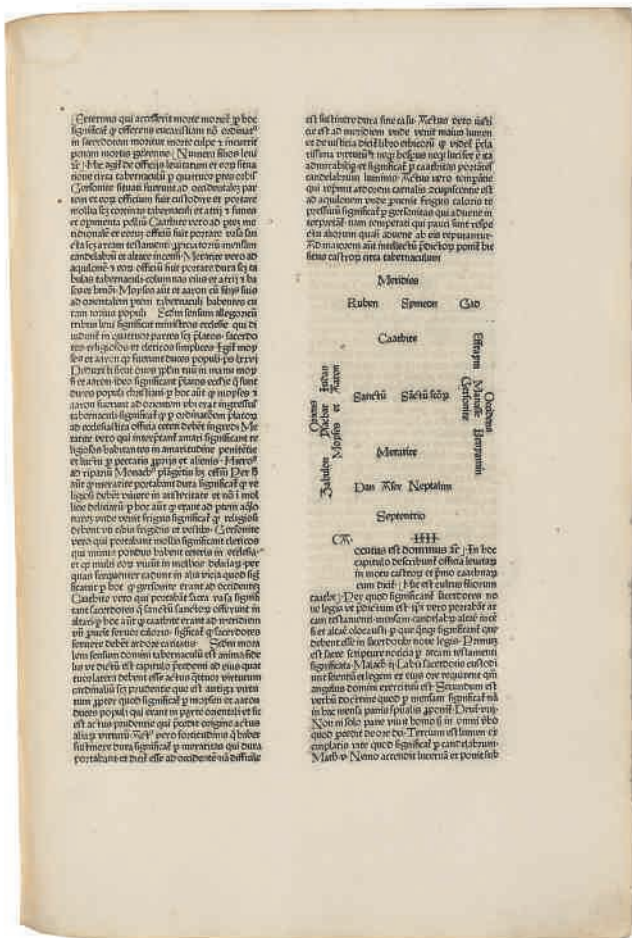
081
 NICOLAUS DE AUSMO (d.1453). *Supplementum Summae Pisanellae*. - ASTESANUS DE AST (fl. 1st half of 14th century). *Canones poenitentiales*. [Nuremberg: Anton Koberger, 27 June 1478].

A large and handsome mudejar binding, possibly bound at Barcelona, from the Abbey collection. Goff N-63

Royal folio (409 x 282mm). With the first blank leaf, fine opening initial in red and blue with scrolling penwork decoration, other initials and paragraph marks in red or blue (small marginal wormholes in first quire, small wax stains in 3 leaves). Contemporary Spanish blindstamped dark red morocco over wooden boards, panelled sides with 6-pointed star at centre, heart and X tools, interlace frame (missing clasps, repairs at spine and corners); early 20th-century folding box. *Provenance*: a few contemporary annotations — [H.P. Kraus (collation note, 1960)] – John Roland Abbey (1894-1969; sold Sotheby's, 21 June 1967, lot 2055; label on box).

£20,000-30,000 \$25,000-37,000
 €23,000-34,000

Hans Koberger directed a branch of his uncle's business in Barcelona from 1495-7, and the present volume is likely to be a witness to trade in Koberger books to the Iberian Peninsula, decorated and bound once there. As the title indicates, the work is Nicolaus's supplement to Bartholomaeus de Sancto Concordio's *Summa*. As a digest of canon law conveniently arranged alphabetically for easy reference, it was popular in the second half of the 15th century. HC *2157; BMC II 416; CIBN N-37; Bod-inc N-027; BSB-Ink N-74; Goff N-63.



082

NICOLAUS DE LYRA (c.1270-1340). *Moralia super totam Bibliam*. [Strasbourg: Georg Husner, c. 1479].

Second edition of one of Nicolaus de Lyra's major exegetical works. Other books bound by the same Landshut bindery were also owned by the Raitenhaslach Cistercians (for example, BSB-Ink D-309). In this copy 6/2 or 6/7 is a cancel. H *10372; BMC I, 86; CIBN N-63; Bod-inc N-051; BSB-Ink N-121; Goff N-112.

Royal 2° (405 x 280mm). With first and final blank leaf, unrubricated (small wormholes effecting some letters). Contemporary Landshut blindstamped pigskin over wooden boards [Kyriss 165] (small wormholes, scuffed, some old repairs). *Provenance*: Raitenhaslach, Cistercian abbey (inscription).

£3,500-4,500

\$4,300-5,500
€4,000-5,000



083

NEW TESTAMENT IN GREEK AND LATIN: *Novum testamentum omne, tertio iam ac diligentius ab Erasmo Roterodamo recognitum*. Basel: Johann Froben, 1522.

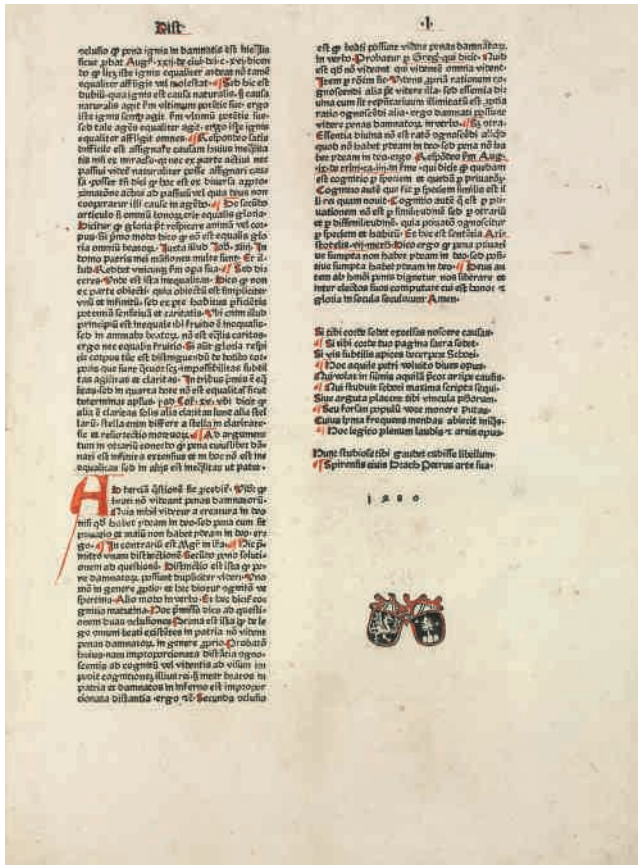
Third edition of the New Testament in Greek, edited with Latin translation and commentary by Erasmus, from the Waldauf Foundation library of Hall, Tyrol.

Folio (330 x 227mm). Greek text with Latin translation by Erasmus and some Hebrew type. Title within woodcut historiated border by Ambrosius Holbein, woodcut on final leaf, woodcut borders, ornaments, and initials by Urs Graf (without *Annotations* sometimes found together but usually bound separately, some worming occasionally affecting text leaves including title). Contemporary blindstamped pigskin over wooden boards, original metal clasps (some worming). *Provenance*: some early annotations — Waldaufsche Stiftung, Hall, Tyrol, 1596 inscription, later library stamp [Ritter-Waldauf-Bibliothek].

£3,000-5,000

\$3,700-6,100
€3,400-5,600

The Erasmus translation and commentary of the Bible 'formed the basis of the New Testament translations of both Luther and Tyndale and hence had profound influence on later Protestant versions of the Bible'. The Waldaufsche Stiftung of Hall, Tyrol, is one of the oldest libraries in the country and now largely preserved at Innsbruck (see E. Verdross-Drossberg, "Florian Waldauf von Waldenstein", *Schlern-Schriften*, 184 (1958), and K. Brunner, *Katalog der Ritter-Waldauf-Bibliothek in Hall/Tirol*, Munich 1983). PMM 46 (1516 original edition); Adams B-1681 (with *Annotations*); Darlow & Moule 4599 (with *Annotations* bound in a non-uniform separate volume); VD 16 B 4198 (*New Testament* only).



084

PETRUS DE AQUILA (c. 1275-1361). *Quaestiones super quattuor libros Sententiarum Petri Lombardi*. [Speyer]: Peter Drach, 1480.

First edition, from the library of William Morris. Goff P-446.

Royal folio (390 x 286mm). Initials in red, paragraph marks and capital strokes in red, woodcut printer's device at end, some contemporary quiring preserved (small wormholes in last 7 quires, touching some letters in last 3). Contemporary blindstamped pigskin over wooden boards, bound at the Bamberg Minorite convent [Kyriess 6], metal corner- and centre-pieces, clasps, evidence of chainstaple, old paper spine label (cornerpieces missing on rear cover, rubbed). *Provenance*: Bamberg, Minorite convent of St Ann (inscription; binding) – William Morris (1824-1896; sold Sotheby's London, 7th December 1898, lot 128 to Downing; Kelmscott House bookplate).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

At his death in 1896 the visionary designer and founder of the Kelmscott Press, William Morris, possessed a library described by the *Times* as 'one of the most perfect of its kind ever formed'. Especially rich in incunabula – some 275 volumes – the library provided Morris with inspiration for his own creativity in design and typography. Attempts were made to buy the library *en bloc* by Fairfax Murray, the Rylands library, and others, but it was eventually bought by Richard Bennett, who retained a portion and sent the larger part to sale at auction in December 1898. Cf. Needham 'William Morris: Book Collector,' in *William Morris and the Art of the Book*, and on-line The Library of William Morris (<https://williammorrislibrary.wordpress.com>). H #1325; BMC II 491; BSB-Ink P-341; Goff P-446.





085

[ORSINI, Latino (1411-1477)]. *Trattato del radio latino. Istrumento giustissimo & facile piu d'ogn'altro per prendere qual si voglia misura, & positione diluogo tanto in Cielo, come in Terra.* Rome: Vincentio Accolti, 1583.

Rare first edition on the construction and uses of the *radio latino* invented by Latino Orsini. In this copy the 14 full-page engraved plates are joined by 13 additional plates, apparently proofs. Most of the additional plates show small variants, but 3 are complete re-workings, reinventing the scene from landscape- to portrait-format.

4to (245 x 175mm). Title-page with typographical ornament, woodcut tables and diagrams, 14 full-page engraved plates, 13 additional plates mounted on verso, apparently proof states, woodcut initials. Contemporary limp vellum, manuscript title on spine and some manuscript annotations on front cover. *Provenance:* Frater Giuseppe di Bologna (ownership inscription on title and annotation at bottom margin of second plate) — 'S' (initial on title).

£2,000-3,000

\$2,500-3,700
€2,300-3,400

Latino Orsini was an Italian Cardinal from the renowned Orsini family in Rome. According to DSB, this work is a revision and enlargement by Egnatio Danti (Pellegrino Rinaldi, 1526-1586). However, it appears from the preface that Danti had more of an editorial role, and a second edition of 1586 involved Danti in a more redactive manner. Danti was a Dominican, map- and globe-maker to Cosimo I, and from 1583 Bishop of Alatri. His interests were primarily mathematical, and he came from a family of noted mathematicians and astronomers, including his grandfather Piervincenzo. Adams O-317; Gamba 1550; Graesse V 54; Houzeau & Lancaster 2684; Riccardi I 393 ('Raro'); Honeyman 823 (mistakenly gives Danti as the author of this work). Only 3 copies of this first edition are recorded in ABPC/AE.



086

POLYBIUS (c.200-c.118 B.C.). *Historiarum libri priores quinque*, in Greek and Latin.
Basel: Johann Herwagen, 1549.

An attractive 16th-century edition in contemporary vellum.

Two parts in one volume, folio (322 x 203mm). With the final blank in part 1. Historiated woodcut initials, woodcut device on the title (scattered spotting in the title, light dampstain in the index, occasional light marginalia in an early hand). Contemporary limp vellum, flat spine gilt in compartments divided by double rules and centred with a fleuron, the title in manuscript in the top compartment, the sides centred with a laurel wreath in gilt and with a gilt double-fillet border, gilt edges (light staining and light soiling).

£1,000-1,500

\$1,300-1,800

€1,200-1,700

This Greek and Latin edition reproduces the Latin translation from the Greek by the humanist Nicolaus Perottus (1429-1480; books I-V) and the Reformed theologian Wolfgang Musculus (1497-1563; epitome). J.S. Bach quotes a hymn by Musculus in his cantata 'Der Herr ist mein getreuer Hirt' (1731). Adams P-1803; VD16 P-4083.



087

QUINTILIANUS, Marcus Fabius (c. 35-95). *Institutiones oratoriae*. Edited by Omnibonus Leonicensus. [Venice: Printer of the 1480 Valla (Johannes Rubeus Vercellensis?), c. 1480].

Fifth edition of Quintilian's comprehensive treatise on classical rhetorical theory. Goff Q-28.

Chancery folio (301 x 205mm). Without final blank, illuminated by a contemporary Italian artist: 12 large initials in gold on multi-coloured ground with white-vine decoration, the first with border extension, the others with shorter extensions, remaining initials and paragraph marks alternating in red or blue, manuscript guide-letters, with 'Venetiis, M CCCCLXXXVI' stamped in skewed below colophon and possibly previously pasted over as mentioned in BMC, quires e and d transposed in binding (a few small wormholes occasionally touching text at beginning). Contemporary Italian blindstamped goatskin over wooden boards, panel of knotworks with smaller knotwork tools at center, 4 fore-edge clasps, early vellum documents as pastedowns (restored). *Provenance*: Magister Joannes de Lineaco (contemporary inscription).

Aiming to restore the art of rhetoric to the high standards of Cicero, Quintilian outlines the training of an orator, which he insisted instilled good character and was necessary to responsible citizenship. Although its influence declined in the Middle Ages, it regained its reputation in the Renaissance, both as a general study of education and for its incidental sayings. Proctor catalogued this edition under J. Rubeus, Treviso, but the Greek type is identified in BMC as that used at Venice in the 1480 Valla. HCR 13644; BMC VII 1137, XII 21; CIBN Q-18; Bod-inc Q-015; BSB-Ink Q-14; Goff Q-28.

£5,000-8,000

\$6,200-9,800
€5,700-9,000

M. CELIVS FABIVS Q VINTILIANVS TRIPHONI BLIOPOLLE SALV TEM.

EFFLAGITASTI Quotidiano conuicio ut libros quos ad Marcellū meū de institutione oratoria scripseram: iā emittere inciperē. Nam ipse eos nōdū opinabar satis maturauisse: qbus cōponendis ut scis paulo plus q̄ biennium: tot alioquin negociis districtus impendi. quod tempus non tā stilo q̄ inquisitioni instituti operis prope infiniti & legendis auctoribus q̄ sunt innumerabiles datum est. Vfus deinde Horati consilio qui in arte poetica suadet ne præcipitetur editio nonumq; prematur in annū: dabā iis ocium: ut refrigerato inuētionis amore diligentius repetitos tanq̄ lector ppendere. Sed si tantope efflagitatur q̄ tu affirmas: permittamus uela uentis: & oram soluentibus bene precemur. Multum aut̄ in tua quoq; fide ac diligentia positum ē: ut in manus hominū q̄mendatissimi ueniāt.

Primo proœmium. Secundo quæ ad modū prima elementa tradenda sint. Tertio utrum utilius domi an in scholis erudiantur. Quarto qua ratione i paruis ingenia dignoscantur: & quæ tradenda sint. Quinto de grāmā. Sexto de officio grāmā. Septimo an oratori futuro necessaria sit pluriū artium scientia. Octauo de musice. Nono de geometria. Decimo de prima p̄nūciationis & gestus institutione. Vndecimo an plura eodem tempore doceri prima ætas possit.

Proœmium.

Post impetratam studiis meis quietem: quam per .xx. annos erudiendis iuuenibus impenderam: cum a me quidā familiariter postularent: ut aliqd de ratione dicendi componerem: diu sum equidem reluctatus: q̄ auctores utriusq; linguæ clarissimos non ignorabā multa quæ ad hoc opus p̄tinerent diligentissime scripta posteris reliquisse. Sed qua ego ex causa faciliorem mihi ueniam meæ deprecationis arbitrabar fore: hac accendebantur illi magis: q̄ inter diuersas opiniones priorum & quāsdam etiam inter se cōtrarias difficilis esset electio: ut mihi si non inueniēdi noua: at certe iudicandi de ueteribus iniungere laborem non iniuste uiderentur. Quamuis autem non tam me uinceret præstandi quod exigebatur fiducia q̄ negandi uerecundia: latius se tamen aperiente materia plus q̄ imponebatur oneris sponte suscepti: simul ut pleniori obsequio deme

¶ Pa grolla e muba i qto nimis huanu gen? defect a ppiu i ase nat al lumis e io nate fuit i sicuti leges p ficiat vt eaz

¶ Iste telep dictione 4. est fuit q egre vq; ado ibi mnia e leta t pa fuerit ut cu defictu vob deu coferent facitudo e ludos celebrat quos ei pmitus fecerit Quic fuit e hic thurians ora cui? sepul ebra etia; facticiae solebat

Telepion



Melchi sebec
rep fals.

¶ Iste vulgare dicebat rex iu st? apt epimia scitate pane e vniu obulit abate in magnu misertu fuit cna sacerdos dei ex celis

¶ Creueris eptuic sup mosella ciuitas antiq

Creueris

¶ Reges Assyrior

¶ Ista semiamis relicta p rex nini fuit que post mortu regis aggressa e iudas e obtinuit eos e sic p totam aha regnu assyrior dilatau e cauitate maximā babilonie instaurauit et muris az audebit Det a filio suo nino d: interfecta eo q ipm ad illi citu conabitum au fa fuerit puocat sic erat aug. 18. de ciui. dei lgg i histo. die q. apo filio nup fito eo filiu genuit qui babiloniam caput regni instaurauit.

¶ Iste est. 4. rex assyrior sub q nat? e Isaac fm aug.

Assyrior

¶ Iste minus filio magni nini e lei ramidis. 9. aliter ox re fuit e fert matre apia occidisse vt sup.

Assyrior

¶ Abrahā. reges passit apt Loth q ceprat eum vt Gen. 12. quoz vnus d: fuisse neroth e d: b anampyl.

Abraham
filio thae
vixit annis
175

4102

3182

3222

3282

3961

1619

¶ Nota diligere q anno abrahā. 14. de magna gta sumi dei elapsi e vbu mie sup huanu gen? q tunc cepit oca aila pmissionu di appare oq; suauē vbu vide aug. 16. de ci dei lre gen. 14

¶ Hic pnti sci ageli in for ma hūana apparent ho mimibus

¶ Isaac vlxq; ad opti ūi de egypto fluxe rit am 90. vide li 13. geneſ. 14.

¶ Hic id pit illa dicit e deuota hystoria p riac hāy nro 2 q vey deu co luert e colend p dcauerit Vide gen. 12. vlxq; ad sine

Saray
vrot abrahā filia amz

Moab
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Agar
vrot abrahā filia sarē p dcauerit

Raba loth
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Edm

¶ Magn? iste aie? di abrahā natiū ano. 93. nini regis

Loth
f h? Am

Moab
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Agar
vrot abrahā filia sarē p dcauerit

Raba loth
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Edm

¶ Fili? thae frat abrahā

Loth
f h? Am

Moab
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Agar
vrot abrahā filia sarē p dcauerit

Raba loth
vrot Loth ai episk 8 iobomis genuit ho b? filiabo suis eb

Edm

¶ Iste an? mortu? est in p? mdecoru. i. in loco q vt dicebat. Et autē di q in igne pictus fuit cum abrahā q fuit fabule iudeorum secundum magisteru in hystoria e alioz

Amo

Amo
Iste e pat amonitay.

Amo
Iste e pat amonitay.

Cedar

Madā

¶ Fili? thae frat abrahā

Amo

Amo
Iste e pat amonitay.

Amo
Iste e pat amonitay.

Cedar

Madā

¶ Iste nachpe eruit ai p re suo thare de ebaldea e venit in egypto moſoia mie tot p mortuus est a 10. letas ei? pmaſt.

Nachpe

Nachpe
vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda

Nachpe
vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda

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vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda

¶ Iste nachpe eruit ai p re suo thare de ebaldea e venit in egypto moſoia mie tot p mortuus est a 10. letas ei? pmaſt.

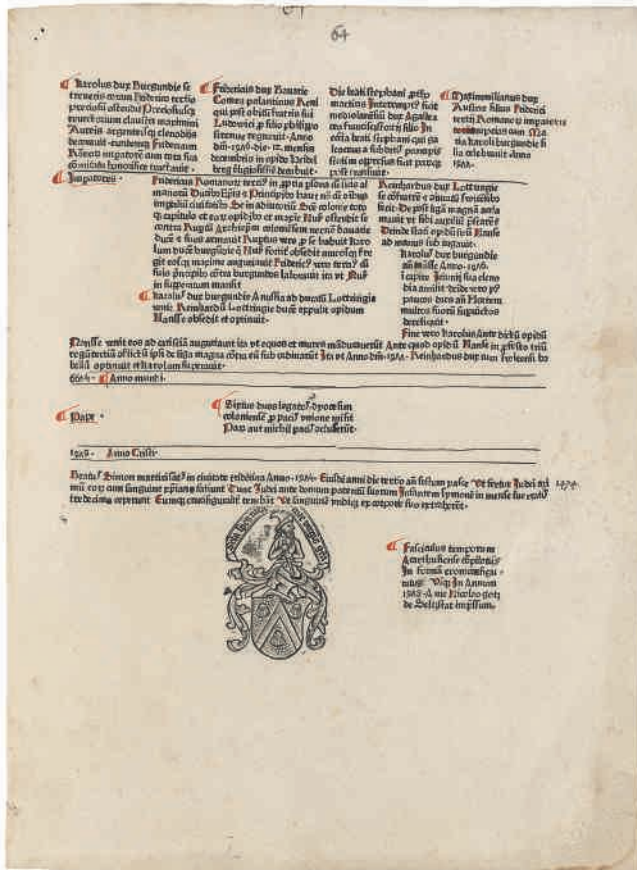
Nachpe

Nachpe
vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda

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vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda

Nachpe
vrot nachpe genuit octo filio? vt gen. 22. hde vno. i. bafuel fit pſeant apt re lecta vrote plaac De hoc de ſcēdit job fun q ſda



088

ROLEWINCK, Werner (1425-1502). *Fasciculus temporum*. [Cologne]: Nicolaus Götz, [1478].

Rolewinck's immensely popular chronological history of the world, measuring time both from Creation and from the birth of Christ up to 1474, the date of the first edition; subsequent editions were brought up to date, as here. Rare on the market: only one other copy sold at auction in over 50 years. Goff R-258

Royal folio (370 x 278mm). Without blank 1/1 but with blank 7/8 and an additional preliminary blank, index bound at beginning. Rubricated in red and blue, 11 woodcuts, schematic diagrams, woodcut printer's device [Weil 57] at end. Contemporary blindstamped sheep over thick wooden boards, some metal edge pieces, possibly a Leipzig binding, fragments of two bifolia, with text in double-columns, from a German missal, first half 12th century as spine liner (some wear, missing one clasp). *Provenance:* Gross Ammensleben, monastery of SS Peter and Paul (contemporary inscription naming Abbot Egbert [Fischer, abbot 1518-43]).

£20,000-30,000

\$25,000-37,000
€23,000-34,000

Sixth edition. Subsequent editions were brought up to date, and the last events recorded here date from 1477. Götz had printed a previous, presumably unauthorised, edition; for his second edition here he followed the text established by Arnold der Hoernen and reprinted Winters's 1476 edition. The woodcuts are identical to those used by Winter, with the 4th block (a city with 2 gates and 5 towers) cut anew here. Rare on the market: only one other copy sold at auction in over 50 years. HC 6922; BMC I 239; Bod-inc R-109; Schr 5109; CIBN R-166; BSB-Ink R-236; Goff R-258.

Diz ist ein Figur vnd engheliche ausslegung eines gantzen Turniers / weder vordaten / durch die Ritterkafft vnd vom Adel gehalten
Wie vnd was darin / mit Spiel abhauen durch die gretzwerel / Einbaumg / Turnierung mit den solben / Clepnoter abhawung mit
den schweren / Straffung des schlagens / schancken / reizen vnd auff hene etc. gehandelt worden.



h ij

689

RÜXNER, Georg. *Anfang, Ursprung unnd herkomen des Thurnirs in Teutscher nation*. Simmern: Hieronymus Rodler, 31 October 1530.

First edition of a magnificent woodcut book describing German tournaments and festivities.

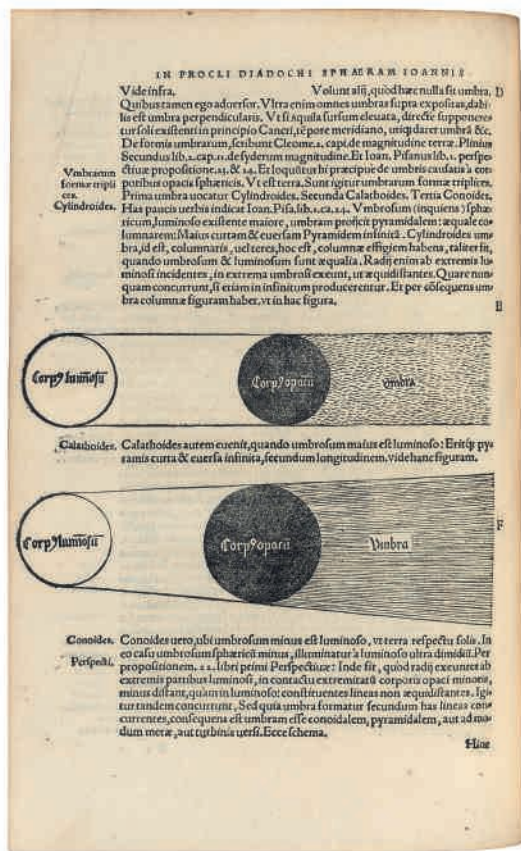
Folio (320 x 206mm). One double-page woodcut plate [inserted after H1], 124 woodcut illustrations, 20 of these full page, and woodcut arms throughout, large woodcut device in the colophon (dampstain in the top margin, double-page plate repaired at the fold, small marginal repair in YY4, small loss in the margin of M6, some faint browning). Contemporary blind-tooled half pigskin over wooden boards, one pair of brass catches and clasps at the fore-edge (small loss of pigskin near the foot of the front board, lacking the front free endpaper, straps perhaps restored). *Provenance*: a 16th-century reader (light marginalia in the preface and a few other leaves) — Georg Hartmann (engraved bookplate).

Rüxner gives an account of 36 tournaments held in various German cities, describing the arrival of the competitors, the festivities, banquets and balls, the jousts, the victory celebrations, and the departure from town. The coats-of-arms of the victors are reproduced, as are those of the host towns. The woodcuts are by "HH" who illustrated another work for Rodler in 1531. New editions were issued in 1532 and 1566. Not in Adams; Muther 1783; VD-16 R-3541.

£5,000-8,000

\$6,200-9,800

€5,700-9,000



090

RYD, Valerius Anselmus (1475-1546/1547). *Catalogus annorum et geminus ab homine condito, usque in praesentum*. Bern: Matthias Apiarius, 1540. [Bound with:] STOEFFLER, Johann (1452-1531). *In Procli Diadochi Sphaeram mundi*. Tubingen: Hulderich Morhart, 1534.

First edition of both works: the first a richly illustrated chronicle and the second an important commentary on Proclus containing references to the discovery of America.

2 works in one volume, folio (298 x 195mm). First work with woodcut printer's device on title of the bear of Bern and numerous woodcut illustrations throughout, with woodcut portraits and time-line in the margin; second work with woodcut portrait of Stoeffler on final leaf attributed to Holbein the Younger, woodcut diagrams and initials (some worming throughout, mainly marginal but sometimes affecting some letters from F3 in second work). Contemporary blindstamped calf, manuscript ties on upper and lower fore-edge (some restoration, lacking ties).

£6,000-8,000

\$7,400-9,800

€6,800-9,000

Valerius Anselmus Ryd was a Swiss chronicler working in Bern. The numerous woodcuts in his work show portraits of kings and popes, genealogical trees, views (Hebron with in front Cain and Abel, Noah's Ark, and other towns), biblical and historical scenes. Adams R-984; Brunet IV 1473; Graesse VI 198.

Proclus's astronomical work is considered one of the most important and influential works of Ptolemaic cosmology, and through Stoeffler's edition of the text the work became extremely influential in Renaissance astronomy. The discovery of America by Columbus is mentioned on leaf 24. Adams S-1897; Graesse VI 502; Honeyman 2924; Houzeau and Lancaster 2449; Sabin 91983; VD 16 P4977; Zinner 1579.



091

SCHARD, Simon (1535-1573). *Germanicarum rerum Quatuor celebriores vetustioresque chronographi*. Frankfurt/Main: Georg Rab, Sigmund Feyerabend and the heirs of Weigand Han, 1566. [Bound with:] BURCHARD von Ursperg, CONRADUS of Lichtenau, EKKEHARD of Aura, and Caspar HEDIO. *Chronicum absolutissimum a Nino Assyriorum rege usque ad tempora Friderici II*. Basel: Peter Perna, 1569.

A Sammelband of important medieval chronicles, from the library of Julius, Bishop of Würzburg, with his ownership recorded on the binding and stamped in gilt on the fore-edge.

2 works in one volume, folio (325 x 202mm). Title woodcut in each work, woodcut device in the colophon of the first, woodcut initials in both (the first gathering slightly loose and with some wear in the margins, occasional light spotting, some leaves in the second work lightly yellowed). Contemporary blind-tooled pigskin, two fore-edge catches, upper side centred with the arms of Julius Echter stamped in black and with touches of red, fore-edge tinted red and stamped in gilt with abbreviated titles, Julius's title and the date 1578 (lacking clasps, boards warping slightly near the fore edges, wormhole at the front joint). *Provenance*: Julius Echter von Mespelbrunn (1545-1617, Bishop of Würzburg; binding, inscription on the first title dated 1574).

£900-1,200

\$1,200-1,500
€1,100-1,300

Julius, Prince-Bishop of Würzburg, was a decisive Counter-Reformation leader and an important figure in the Catholic League, who re-opened the university at Würzburg, and founded the Julius Hospital. His arms were added to the front board of the contemporary binding and, much more unusually, his ownership is also stamped in gilt on the fore edge. Schard's compilation includes a life of Charlemagne, and Sigebert de Gembloux's major work. Peter Perna's edition of the *Chronicon* is probably the fifth edition of the best world chronicle of the Middle Ages. It was begun by Ekkehard of Aura, a German historian who lived in the Benedictine monasteries of Bamberg and Corvey and was later appointed abbot of Aura. The chronicle was continued from 1126 to 1226 by Burchard von Ursperg and from 1226 to 1229 by Conrad of Lichtenau, and was brought up to 1538 by Caspar Hedio. Adams G-488, C-2520; VD16 S-2277, B-9803.



e92

SOPHOCLES (c. 496-406 B.C.). *Tragoediae Septem. Una cum omnibus Graecis scholiis*, in Greek. Commentary by Joachim Camerarius (1500-1574). [Geneva:] Henri Estienne, 1568.

The first Estienne edition of Sophocles. The Hoffmann copy, in a contemporary binding.

2 parts in one volume, 4to (270 x 163mm). With the final blank. Greek type; Camerarius's commentaries mostly in roman. Estienne's woodcut device on the title [Renouard 10], engraved headpieces and initials (occasional negligible marginal soiling.) Contemporary limp vellum, the sides centred with the Hoffmann arms in white on black and with a scrolling foliate border with corner fleurons, all with traces of gilt, the spine titled in manuscript (lacking the fore edge ties, traces of spine labels, light soiling). *Provenance*: Ferdinand Hoffmann of Grevenstein (1540-1607, Baron Grünpüchel und Strechau; binding, and his bookplate engraved by Lucas Kilian after Matthäus Gundelach on the verso of the title).

£1,000-1,500

\$1,300-1,800

€1,200-1,700

This beautifully printed Estienne edition is also important for the scholia, which include those of Demetrius Triclinius. The Greek text is followed by the commentary of Joachim Camerarius and his Latin versions of 'Ajax' (verse) and 'Electra' (prose). Ferdinand Hoffmann was a notable 16th-century Austrian bibliophile; Emperor Ferdinand I was his godfather, and he inherited vast holdings in Upper Styria. He lavished much of this wealth on his library, which was eventually absorbed into the Dietrichstein collection at Nikolsburg; when E.P. Goldschmidt visited the latter he estimated that more than ten thousand books and manuscripts had Hoffmann provenance, accounting for about two thirds of the Nikolsburg library. This well-margined copy preserves some deckle edges. Adams S-1448; Brunet I, 356; Renouard I, 102; Schreiber, *Estiennes* 171.



093

STRADA, Jacopo (1507-1588). *Imperatorum romanorum omnium orientalium et occidentalium verissimae imagines ex antiquis numismatis*. Zurich: Andreas Gesner, 1559.

The folio edition of one of the most celebrated iconographical series of the Renaissance, describing the medals in the collection of Jacopo Strada, an antiquary of Mantua.

Folio (482 x 370mm). Title within woodcut cartouche, 118 full-page woodcut medallion portraits by Rudolf Wyssenbach after Rudolf Manuel Deutsch, each within architectural woodcut border, text on verso within woodcut border of putti, fruit and grotesques, and with arabesque ornaments by P. Flötner, woodcut historiated initials (title, a4, a5 and final 2 leaves remargined at inner margin, some light dampstaining heavier in first leaves, small wormhole to inner margin of some leaves at beginning and to bottom margin at end, red stain to plate of P4, final leaf with small repair in border of plate with small loss). Contemporary German blindstamped pigskin over wooden boards, red edges (some worming, lacking ties, some wear to corners); modern slipcase. *Provenance*: Alfred Pfeiffer (bookplate).

£20,000-30,000

\$25,000-37,000

€23,000-34,000

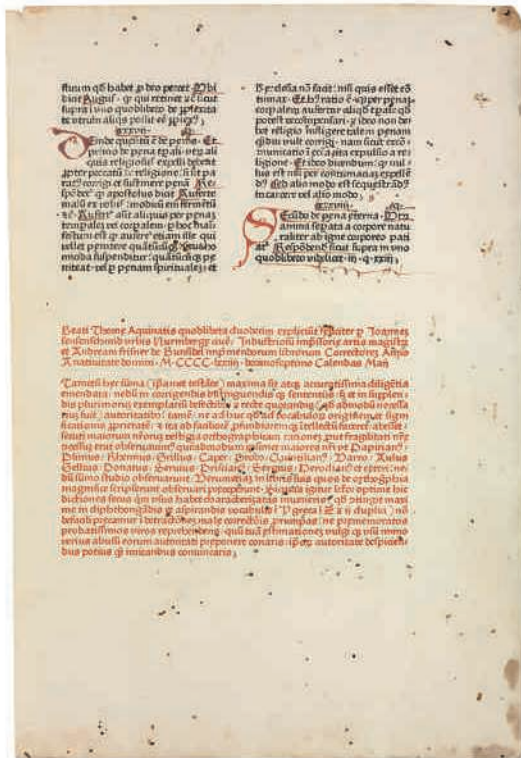
The 118 portraits of Roman Emperors were based on the octavo-format, Zurich edition of 1557, and enlarged for the benefit of craftsmen decorating majolica, furniture, glass and ceramics. Flötner's arabesque ornaments had been previously published in the rare *Kunstbuch* (Zurich, 1549). The decoration on the verso of folio 50 includes a small panel containing his initials and tools, with date 1546. Adams S-1919; Goldsmith *Printed Books of the Renaissance*, pp. 76ff.



EFFIGIES M. AVRELI ANTONINI
BASSIANI CARACALLAE XXII> IMPERATORIS>



DISSIMILIS VIRTUTE PATRI; ET MVLTO MAGIS ILLI.
CVIVS ADOPTIVO NOMINE TV PERHIBES>
FRATRIS MORTE NOCENS, PVNITVS FINE CRVENTO
IN RISV POPVLI TV CARACALLA MAGIS>



094
 THOMAS AQUINAS (c.1225-1274). *Summa contra gentiles, sive De veritate Catholicae fidei*. [Strasbourg: Printer of the Henricus Ariminensis (George Reyser?), not after 1474]. [Bound with:] THOMAS AQUINAS. *Quaestiones de duodecim quodlibet*. [Nuremberg: Johann Sensenschmidt and Andreas Frisner, 15 April 1474].

First edition of the *Summa contra gentiles*. Thought to have been written for the use of Dominican missionaries at the request of St Raymond of Penafort to assist them in converting Muslims and Jews in Spain to Christianity, it is a detailed explanation and defense of the Christian faith, set out to refute specific heretical beliefs. A large, fresh copy, bound with the third edition of the *Quaestiones*. Goff T-190 and T-184.

2 works in one volume, royal folio (398 x 288mm). Without the final blank of the *Summa* but with the first blank of the *Quaestiones*, incipit and colophon of the *Quaestiones* printed in red, contemporary rubrication (small wormholes in first and final quires touching text but with little loss). Contemporary blindstamped calf over thick wooden boards, the stamps not in Kyriess or *Schwenke-Sammlung*, metal corner and centrepiece, fore-edge clasps, early index tabs, title written along lower edges (neat restorations at spine, clasp leather renewed).

£20,000-30,000 \$25,000-37,000
 €23,000-34,000

For the possibility that the Ariminensis Press type 1 books should be assigned to Heinrich Eggstein rather than Georg Reyser, see Christie's, Doheny sale, 22 October 1987, lot 19. Summa: H 1385*; BMC I 77; BSB-Ink T-269; Bod-inc T-160; CIBN T-162; Goff T-190. Quaestiones: HC(Add)*1402; BMC II 406; BSB-Ink T-250; Bod-inc T-145; CIBN T-140; Goff T-184.

095

THOMAS AQUINAS (c.1225-74). *Summa theologiae: Pars secunda: secunda pars*. Venice: [Leonardus Wild], 1479.

The second part of the second part of the *Summa theologiae*, Thomas Aquinas's magnum opus containing the sum of all learning, deals with the virtues and vices. Its authority as a guide to Christian morals and ethics resulted in its separate circulation, a tradition reflected in the early printed editions, as here. A large copy, retaining many deckle edges. HC *1463; BMC V 264; IGI 9594; CIBN T-181; Bod-inc T-178; BSB-Ink T-292; Goff T-215.

Chancery folio (300 x 212mm). Without final blank leaf, initials in red, rubricated (first leaf lightly soiled). Contemporary German blindstamped pigskin over wooden boards, remains of single fore-edge clasps, title written on upper cover and spine (spine lined, repairing neat tears). *Provenance*: Bregenz, Capuchin convent, then Benedictine monastery (17th-century inscription; contemporary annotations).

£2,500-3,500 \$3,100-4,300
€2,900-3,900



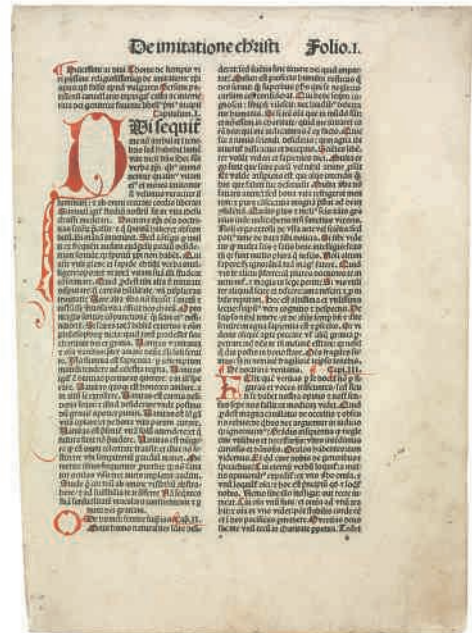
096

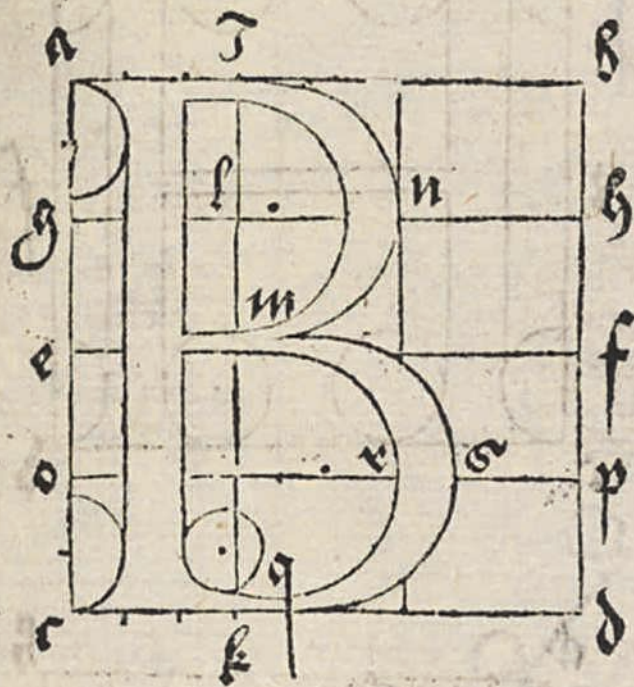
THOMAS À KEMPIS (c. 1380-1471). *Opera: Sermones, epistolae et alia opuscula*. [Nuremberg: Caspar Hochfeder, 29 November 1494].

Second edition, the first complete. It contains the saint's most famous work, the *Imitatio Christi*, not present in the earlier Utrecht edition (c.1473). HC(Add) *9769; BMC II, 475; CIBN T-222; Bod-inc T-090; BSB-Ink T-195; Goff T-352.

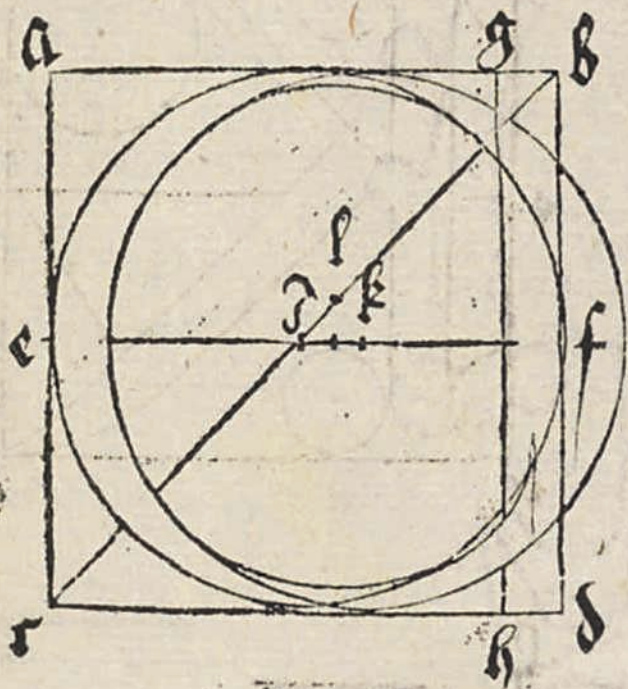
Chancery folio (296 x 215mm). Red initials over printed guide-letter, red paragraph marks and capital strokes (small wormholes in first and last few quires touching a few letters, heavier in final quire). Contemporary pigskin over wooden boards (without metal corner- and centrepieces and clasps, small wormholes, a little worn at extremities). *Provenance*: Asbach, Franciscan convent (early 17th-century inscription) – Munich, Royal Library ('Duplum' inscription).

£3,000-5,000 \$3,700-6,100
€3,400-5,600





B



C

PRINTED BOOKS

B

B

C

C

097

BIBLIA PAUPERUM. BLOCKBOOK. Single leaf (Schreiber xyl. edition III), folio 12 [m], representing the Transfiguration. [Low Countries or perhaps Germany: c. 1460-1463, printed c. 1460-70].

A leaf from a blockbook *Biblia Pauperum*. Owing to the simple technology used to produce them, blockbooks – consisting entirely of woodcuts, printed by rubbing the sheet against an inked block – were long thought to predate Gutenberg, but no blockbook edition can be dated earlier than 1460.

Folio (270 x 194mm). Xylograph, printed on one side only in grey water-based ink, coloured by a contemporary hand in green, yellow, red-brown, grey and black, German paper with horn watermark, similar to Piccard Abt. III (a few small wormholes, left side reinforced on verso, shaved at top with loss of part of the top line on left side and all of top line on the right, shaved at right side touching edge of letters and frame). Modern wrapper. *Provenance*: [Wiblingen, Benedictines. – Kremsmünster, Benedictines. – Munich, Karl & Faber Booksellers, catalogue 65 (1936) no. 8, before the copy was broken up – Kornfeld, Bern, 21 June 1979].

£15,000-20,000

\$19,000-24,000
€17,000-22,000

This anonymous medieval picture-text was given the title *Biblia Pauperum* in the 18th century by Karl Heinrich von Heineken. It was not actually composed for the poor, but for the devout literate enough to know their scriptures and follow these complex verse captions, prophecies and typological lessons. It presents a series of central scenes from the New Testament, flanked by Old Testament prefigurations, with portraits of the Prophets and David placed above and below. The work was current in Western Europe since before 1300.

While the original blocks of the first *Biblia Pauperum* edition were undoubtedly cut in the Netherlands or Flanders, it is not certain that the blocks of the present edition, which were copied from Schreiber ed. I, and thus indirectly from IV, can be given the same origin with equal confidence. The paper stock of this impression and the colouring point to Germany. Eight other leaves from the same copy are known: 4 are in the Otto Schäfer Foundation, Schweinfurt, and others were sold by Antiquariat Wölfle and Kornfeld & Klipstein in the 1970s. Schreiber IV, p.4-5 and 14-17; Hind I, p.236 and 241; cf. B. Wagner, *Xylographa Bavarica*, Wiesbaden: 2016, BP-03,02.

quoniam ubi tres sunt
 tres sunt actus et ad hoc
 pater filius et spiritus sanctus
 unus est una adorantur
 tres actus significabat tri-
 unitatem plures sunt in
 adorantur ipse deus in
 unitate mutatur sentit ut
 sua trinitate se videt
 deus in unitate deus
 in personis trinitas



uelut pater dicitur Rex datus
 lous iulit tres pueros in
 camina ignis et cum ad
 tantum acciderit eos ut
 igne phisicis vidit cum eis
 quatuor filium filio dei
 tres sunt phisicis trinitas
 se habet in se huiusmodi
 tunc sua se vidit verum in
 et unitate in plures trinitas

Spiritus sanctus p. falsus boni

Damo p. car. l.

In se huiusmodi tunc sua se vidit verum in



Tres oblatio
 ad deum solam deueratio



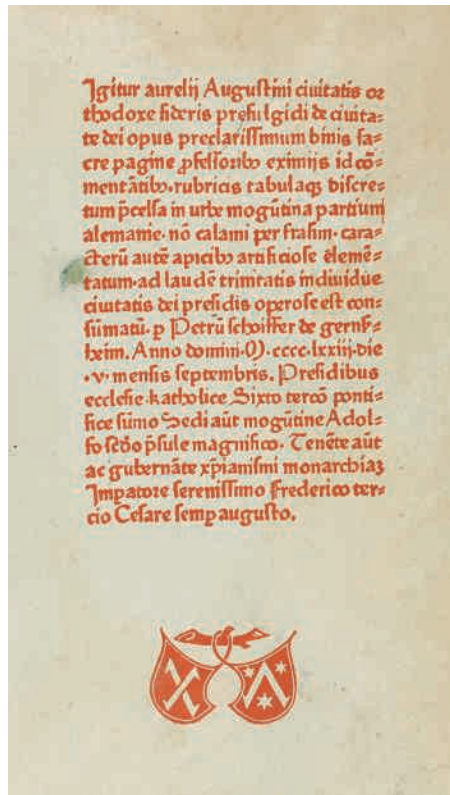
Tres oblatio
 ad deum solam deueratio

In se huiusmodi tunc sua se vidit verum in

In se huiusmodi tunc sua se vidit verum in

In se huiusmodi tunc sua se vidit verum in

Tres oblatio ad deum solam deueratio



098

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

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.

Royal 2° (393 x 281mm). Final blank missing or possibly preserved mounted to verso of 38/9, incipits on 3 leaves, colophon and Fust & Schoeffer device printed in red. 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).

£30,000-50,000

\$37,000-61,000
€34,000-56,000



Locioſiſſimā ci-
uitatē dei. ſiue in
hoc tēporū curſu
cū inter impios
pēgrinat ex fi-
de uiuens. ſiue in
illa ſtabilitate
ſedis eterne quā nūc exſpectat p pa-
tentiā quo aduſq; iuſticia cōuertatur
in iudiciū. demceps a deſpecta per ex-
cellentiā. victoriā ulimā et pacē p̄ſe-
ctā hoc ope a te inſtituto. et mea pro-
miſſione debito. defendere aduerſus
eos q̄ conditori eius deos ſuos pre-
ferūt. fili cariffime marcelline ſuſcepti.
Magnū opus et arduū: ſi deus adu-
to: noſter eſt. **R**am ſcio quib; virib;
opus ſit ut p̄ſuadeatur ſup bis quā-
ta ſit virtus hūilitatis: qua ſit ut oia
terrena cacumia tēporali mobilitate
nutātia: nō humano vſurpata faſtu-
ſed diuina grā donata celiſtudo tranſ-
cendat. **R**ex enī et conditor: ciuitatis
huius de qua loq̄ inſtituimus in ſc̄p-
tura populi ſui. ſententiā diuine legis
aperuit: qua dictū eſt deus ſup bis re-
ſiſtit: hūilibus autē dat grām. **H**oc
vero quod dei eſt. ſupbe quoq; anime
ſpiritus inſtans affectat: amatq; ſibi
in laudib; dici: parcere ſubiectis. et
debellare ſupboſ. **V**nde etiā de terre-
na ciuitate que cū dominari appetit.
et ſi populi ſeruiāt ipa ei domnādi li-
bido domiatur: nō eſt p̄tereundū ſi-
ſc̄tio: que q̄d dicē ſuſcep̄ti huius ope-
ris ratio poſtulat et facultas datur.
Ex hac nāq; exiſtūt inimici: aduſus
quos defendēda dei ciuitas ē. **Q**uo-
rū tamē multi correcto impietatis et
roze ciues in ea ſiūt ſatis idonei: mul-
ti vero in eā tanis exardeſcūt igni-
bus odio: tamq; manifeſtus benefi-

cijſ redemptoris eius in grati ſit: ut
hodie cōtra eū linguas nō mouerēt
niſi ferrū hoſtili fugientes i ſacris ei9
locis vitā de qua ſupbiūt inuenirēt.
An nō illi romani xp̄i nomini inſeſti
ſunt. quib; p̄pter xp̄m barbari p̄p̄ce-
rūt. **T**eſtatur hec martirū loca et baſi-
lice apoſtolorū: q̄ in vaſta cōte vr̄bis
ad ſe ofugientes ſuos alienoſq; re-
ceperūt. **H**uc uſq; ſeuebat inimici:
ibi accipiebat ſimilit̄e crucidatoris ſu-
roz: illo ducebatur a miſerātib; hoſti-
bus quib; etiā extra ipa loca p̄p̄ce-
rāt: ne in eos incurrerēt qui ſimilit̄e mi-
ſericordiā nō habebāt. **Q**ui tamē etiā
ipſi alibi truces atq; hoſtili more ſe-
uentes. poſtea quā ad loca illa uen-
ebāt vbi fuerat interdiciū q̄ alibi tel-
li iure licuiſſ;: tota feriēdi refrenabat̄
immitas et captiua di cupiditas ſtrā-
gebatur. **H**ic euaserūt multi qui nūc
xp̄ianis tēporib; detrahūt: et mala q̄
illa ciuitas pulit. xp̄o impurat. **E**o-
nāvero que in eos ut uiuerent p̄pter
xp̄i bonoz facta ſūt nō impurat xp̄o
nro ſed ſuo: cum potius deberent
ſi quid recte ſaperent illa que ab ho-
ſtib; aſpera et dura p̄peſſi ſūt illi diu-
ne prudentie tribuere. que ſola cor-
ruptos hoim mozes bellis emendare
atq; conterere: itēq; vitā mortalū uſ-
ſtam atq; laudabile talib; afflictio-
nib; exercere: probatāq; vel in meli-
ora tranſferre. vel in hijs adhuc ter-
ris p̄pter vſus alios detinere. **I**llud ve-
ro conſiderādū qd̄ eis vbiq; p̄pter
xp̄i nomē vel i locis xp̄i nomini dica-
tiſſimis et ampliffimis. ac pro largi-
ore miſericordia ad capacitate mul-
titudinis electis p̄ter telloz morem
trucidati barbari p̄p̄ceſerūt: hoc tribu-
ere tēporib; xp̄ianis. hinc deo agere
grās. hinc ad eius nomen vtraciter
currere. ut effugiāt penas ignis eter-
ni: quod nomē multi eozū mēdacier



Antichristi i sero descēsus: & q̄rto plio illi supari debere. **C. xix.**
Decimus ignis est: quādo credit ante diem iudicii christū uenturū de celo cum antichristo constructurum: & ita aduentus duos impudēs ponit admodum propinquos. **Cap. xxviii.**
Xvi. q̄ cōtra Platōē d̄sillerē & d̄sputare de mundo contemnit. sed frivolis & exilibus nimium argumentis. **Cap. i.**
Xvii. quādo dicit in resurrectione uniuersali nō erit caro illa quae deus homini supēnicit huic terēgē simlis. **Cap. xxiiii.**
Xviii. quādo dicit deum in fine mundi facturū. ne sol per tridū occidat. & de Lactantii eloquētia uideatur: quid Seneca multis annis ante p̄fēnterāt. **Cap. penult.**
Xix. error est: quādo non a deo iudicandos dicit: sed tantum eos qui in dei religione uersati sunt. **Cap. xxi.**
XX. error: quādo dicit q̄ illi quos plena iusticia & maturitas uirtutis incoxit ignem iudicii non sentiet. **Cap. xxi.**
XXi. error est quādo dicit animas usq̄ ad diem iudicii in una cōmunis custodia detineri reclusas. Eodem loco.
XXii. multus secundus est: quādo dicit q̄ qui ab inferis suscitabunt t̄rbi p̄p̄cunt uinentibus ueluti iudices. **Cap. xxviii.**
XXiii. multus tertius est: quādo credit eam propositam a poetis esse ueram: quidem p̄ diē iudicii eē futurā. **Cap. ii.**
XXiiii. multus error est: quādo dicit duo iudicia uniuersalia: dualsq̄ resurrectiones uniuersales esse: futurā: tempus aut̄ intermedium esse mille annorū plenui q̄ iusticia & pace omnibꝫq̄ deliciis: quo tempore finito scilicet in fine septimi millefimi soluet̄ dia bolus & p̄sequetur fideles ut prius. **Capitulu ultimo.**

His criminibus: frater Adā genuensis increpat frater Antoniū

Hic male corripuit stolidis Antonius aulis
Punctorem: in uanis causa pianda locis.
Non erat in tenebris errantis imaginis astrum
Diceret uel nitidum luce curere nubar.
Deniq̄ cum sanctę ecclēsie pia lūmina: constet
Obsequio: ex tanto conticuisse uiro.
Tu uero eloquio lingua interdita latino:
I cubinum nam te pensitat eleborum.

I

I. Coeli Lactantii firmiani diuinaꝝ institutionū aduersus gentes liber primꝫ de falsa religione ad Cōstitimū Imperatorē.
Quanti sit: & fuerit semp̄ cognitio ueritatis: & q̄ nec sine religione sapientia nec sine sapientia sit p̄bāda religio. **Ca. i.**

Agno & excellenti ingenio uiri cū sese doctrinę penitus dedi d̄sisse: ac quid laboris poterat in p̄ndi: cōtēptis omnibꝫ publicis & priuatis actibꝫ omnibus: ad s̄quēde ueritatis studiū cōtulerūt: cūstūmātes multo esse p̄claris humanarū diuinarūq̄ rerum inuestigare ac scire rationēq̄ strūdē opibꝫ aut cumulādis honoribus inberere. Quibus rebus qm̄ fragiles terreneq̄ sunt: & ad folius corporis tenent cultū: nemo melior: nemo iustior fieri p̄t. Erāt q̄dem illi ueritatis cognitōe dignū simūq̄ scire tanto opere cupuerūt: atq̄ ita ut eaꝫ rebus omnibꝫ antepōnerēt. Nam & abiēisse quōsdā res similes suas & renūciasse uniuersis uoluptatibꝫ: cōstitur solā iudicij uirtute: mudi expeditio: sequentē: t̄m apud eos uirtutis nomē & auctōritas ualuit: in ea omne summi boni premiiū p̄dicarēt. Sed neq̄ adepti sunt id q̄ uolebāt: & operā simulatq̄ industria p̄diderūt: ueritas id est arcumū summi dei: qui fecit omnia ingenio ac p̄p̄tis nō p̄t sen sibꝫ cōp̄ebēda: alioquin nihil inter deū hominēsq̄ distaret cōsilia & d̄spositiones illius maiestatis gratē cogitatio assequeretur humana. Quod q̄ fieri non potu itur: homini per se ipsam ratio diuina notesceret: nō est p̄llus hominem deus lumen sapientię requirentem diuinitus oberraret: ac sine ullo laboris effectū uagari per tenebras terribiles: aperit oculos eius aliquandō: & notionem ueritatis manus suū se citur & humanā sapientiam nullam esse monstrat: & erratū ac uāgō uā cōsequēde immortalitatis ostēderet. Verum quōdiā pauca uenit hoc electi beneficio ac munere: quod obuolūtā trā obliuio ueritas lateat: q̄ uel cōtēptu doctis est: q̄ idoneis affectoribus eget: uel odio in doctis ob iusticiā sibi auferita: temquam natura hominum proclius in uicia pari non potest. Nā q̄ uirtutibus amariūdo permissa est: uicia uero uoluptate condita sunt: illa offēdit: hęc delinēt: feruntur in p̄cep̄s: ac bonorum specie falli mala p̄ bonis amplectunt. Si uiciorū dū esse

b

An early edition of Lactantius' Opera printed by Johann de Colonia and Johann Manthen.

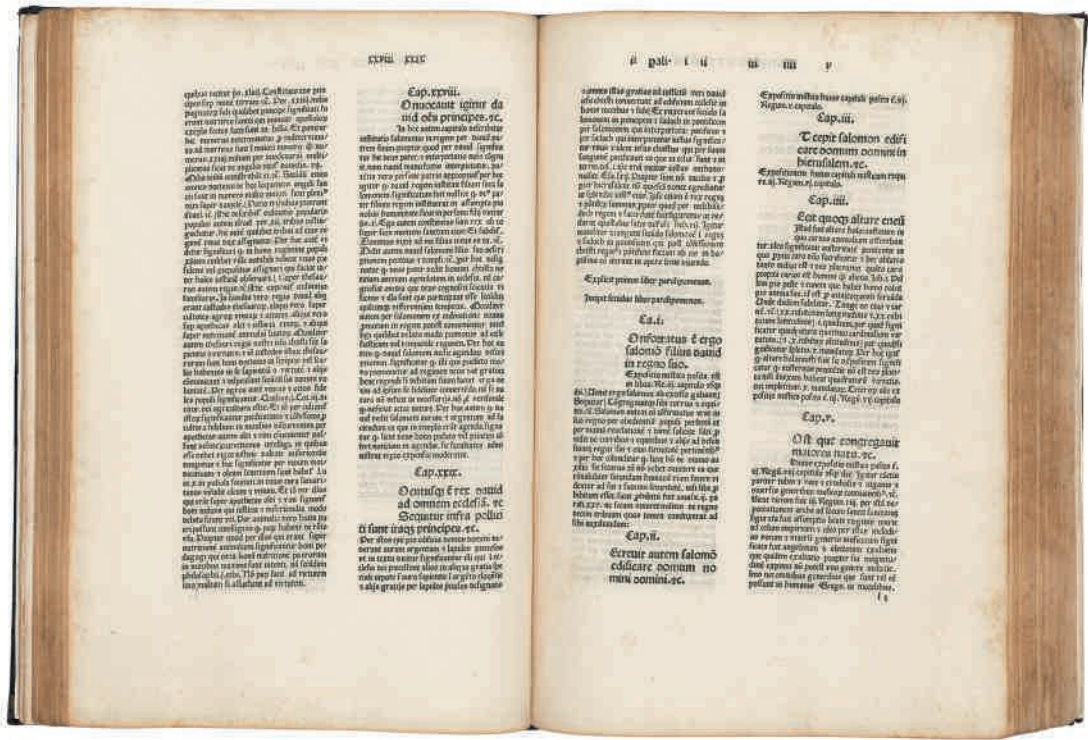
Chancery folio (246 x 165mm). Two to six-line initial spaces, some with printed guide-letters, rubricated and with headlines in red and blue, with initial blank (b3 remargined and closely shaved, occasional worming at beginning and end, some dampstaining). Modern calf. *Provenance*: some early annotations.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

Lactantius, a Christian apologist of the early 4th century, composed his *De diuinis institutionibus* in an effort to appeal to literate pagans by presenting the truths of the Christian religion in Ciceronian prose. His work was read throughout the Middle Ages and was printed in thirteen editions between 1465 and the end of the 15th century. This edition, printed in Venice by the prolific press of Johannes de Colonia and Johannes de Manthen, was a reprint, usually with the same page contents, from Adam de Ambergau's 1471 edition (Goff L-4). The final 8-leaf quire, with the Epitome of *De diuinis institutionibus* and a second colophon, was Colonia and Manthen's addition. HC 9814*; BMC V 233 (IB. 20343-44); BSB-Ink. L-7; CIBN L-8; IGI 5625; Goff L-9.



6100

NICOLAUS DE LYRA (c.1270-1340). *Moralia super totam Bibliam*. Mantua: Paulus de Butzbach, 29 April 1481.

Third edition of Nicolaus's companion work to his monumental *Postilla super Bibliam* and the last book printed at the Butzbach press. Goff N-113.

Chancery folio (300 x 210mm). Initials in red, some leaves rubricated, with blank k6 (tiny wormhole in margin of title, marginal repairs to first 7 leaves and clean tear to c2). Modern binding reusing old leather. *Provenance*: Count Alessandro Magnaguti, Mantua (1887-1966; bookplate).

£2,000-3,000

\$2,500-3,700
€2,300-3,400

Nicolaus de Lyra's *Postilla super Bibliam* was the fundamental reference tool for studying the Bible in the late Middle Ages. The Butzbach press issued only about 20 books and this was the last one to be printed. HC *10375; BMC VII 932; BSB-Ink N-122; Goff N-113.



6101
PLINIUS SECUNDUS, Gaius (23-79). *Historia Naturalis*, edited by Philippus Beroaldus. Venice: Marinus Saracenus, 14 May 1487.

An early edition of Pliny with two contemporary illuminated opening initials and rubrication. Goff P-795.

Chancery folio (310 x 212mm). Initial spaces with guide-letters, spaces left for Greek, two large contemporary illuminated opening initials in pink, green, blue and gold from Northern Italy at beginning of first and second book, rubricated in red and sometimes red and black, with first and final blanks. Contemporary German blindtooled calf over wooden boards, metal clasps, later A.M. initials and stork on spine (rebacked and repaired); Italian export seal issued by the Biblioteca Nazionale in Rome. *Provenance*: some early annotations — Rappaport, Rome (bookseller's ticket) — Count Alessandro Magnaguti, Mantua (1887-1966; initials on binding and bookplate).

£2,000-3,000

\$2,500-3,700
€2,300-3,400

The printer Marinus Saracenus first appeared as a collaborator of Foxius in 1485. Early in 1486 he produced alone a Monte Rocherii and then started working on four works published in 1487. HC(Add) #13096; BMC V 413; BSB-Ink P-606; Klebs 786.10; Goff P-795.



0102

AUGUSTINUS, Aurelius (354-430). *De civitate Dei*. Commentary by Thomas Waleys (d. before 1349) and Nicolaus Trivet (1258?-1328). Venice: Octavianus Scotus, 18 February 1489-90.

An early edition with an Italian version of the full-page woodcut illustration later printed in the Amerbach Basel edition of 13 November 1489. Goff A-1245.

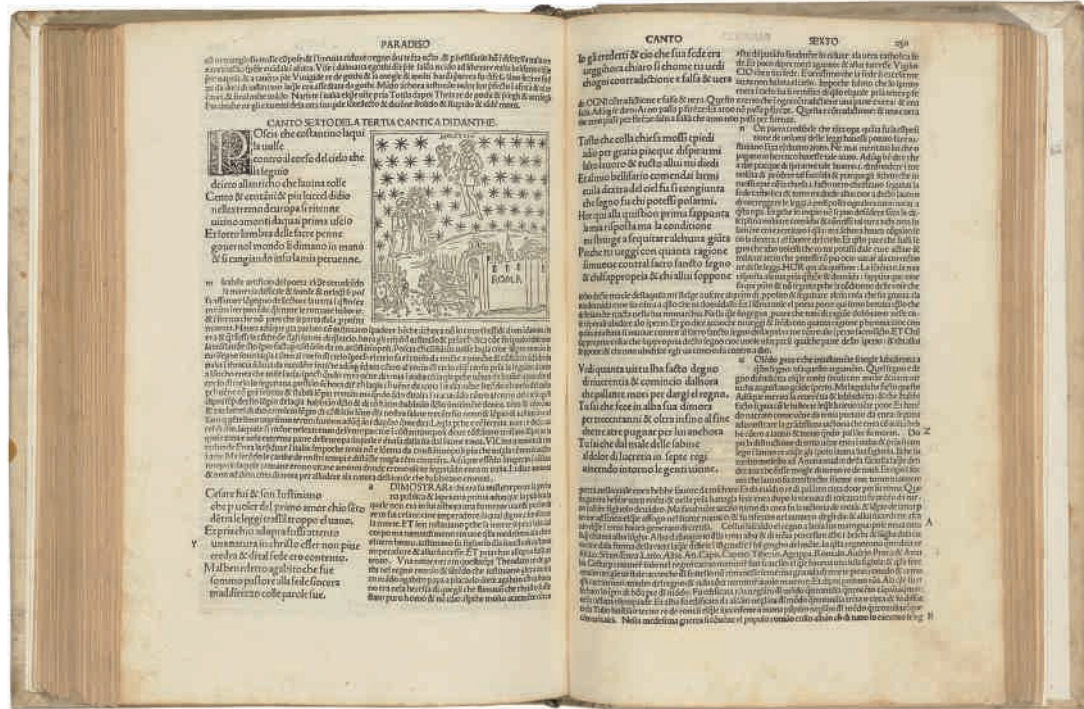
Folio (292 x 205mm). Initial spaces with guide-letters, large woodcut on verso of title-page, large contemporary illuminated opening initials in red, blue, green, purple and gold, first leaves rubricated, printer's woodcut device on final leaf (rehinged leaving title and A8 just a little short, A2 remargined and repaired at bottom margin touching a few letters). Old style modern blindstamped calf. *Provenance*: numerous early annotations — Count Alessandro Magnaguti, Mantua (1887-1966; initials on binding and bookplate).

£2,000-3,000

\$2,500-3,700

€2,300-3,400

The woodcut on the verso of the title-page is an Italian version of that which has appeared in the Amerbach Basel edition of 13 November 1489. The Amerbach German woodcut is the first known work attributable to the Master of Haintz-Narr, considered by Winkler to be the best woodcut artist in Basel before Dürer (F. Winkler, *Dürer und die Illustrationen zum Narrenschiff*. Berlin: 1951). This Venetian edition presents a similar woodcut with an Italian touch: the church is, for example, of classical style instead of gothic. This edition has a caption title on both the first recto and the final verso. HC 2065; GW 2889; BMC V 437; Pellechet 1560; BSB-Ink A-862; Goff A-1245.



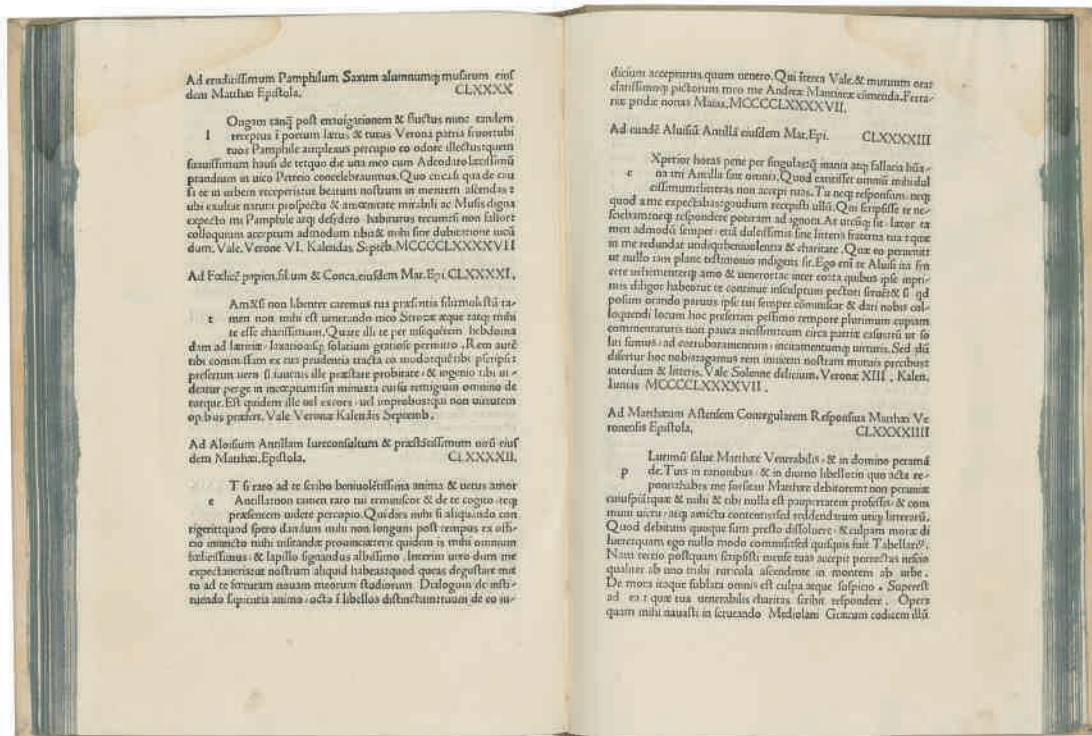
6103
DANTE Alighieri (1265-1321). *La Commedia*. Commentary by Cristoforo Landino; edited by Piero da Figino. Venice: Petrus de Plasiis, Cremonensis, 18 November 1491.

Fourth illustrated edition of the Divine Comedy, with 100 charming woodcuts. Goff D-33.

Chancery folio (304 x 210mm). 100 woodcuts, woodcut white-vine initials from several sets, initial spaces (a4-7 supplied from another copy and repaired, p1 to end with stain at inner margin with small loss in text from q1 onwards). Later vellum with initials A.M. surrounding a stork in gilt on upper cover, title label on spine and manuscript title on lower fore-edge; Italian export seal issued by the Biblioteca Nazionale in Rome. *Provenance*: few early annotations — Rappaport, Rome (bookseller's ticket) — Count Alessandro Magnaguti, Mantua (1887-1966; binding and bookplate dated 1924).

£3,000-5,000 \$3,700-6,100
€3,400-5,600

All early illustrations for the *Divine Comedy* derive from those made by Botticelli, 19 of whose designs were engraved for the 1481 Florentine edition. The cuts used by Plasiis are very similar in design, character and quality to those used by Benais and Capcasa in March of the same year, and they have been considered copies of that earlier edition. There are small differences in composition between the two sets, however, and Plasiis's cuts are larger, measuring 83 x 85mm. Rather than one being copied from the other, Hind suggests that, given the short interval of time between the two editions, the cuts were made by the same workshop which supplied each printer with his own set. HCR 5950; GW 7970; BMC V 270; Bod.-inc. D-016; BSB-Ink D-10; Essling 532; Sander 2314; Hind II 484; Goff D-33.



0104

BOSSUS, Matthaeus (1428-1502). *Epistolae familiares et secundae*, additions by Jason Mayo (1435-1519) and Balthasar Crassus. Mantua: Vincentius Bertochus, 9 November 1498.

BOSSUS. *Recuperationes Faesulanae*. Bologna: Franciscus (Plato) de Benedictis, 20 July 1493.

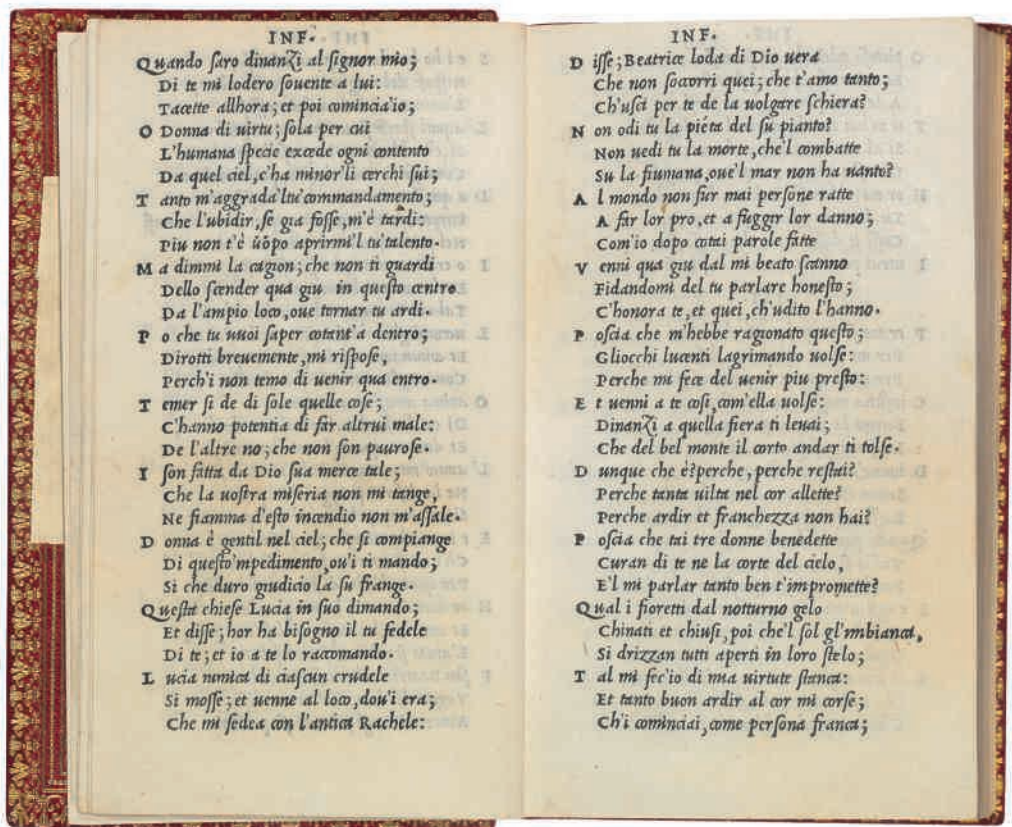
First edition of Bosso's second collection of letters on ecclesiastic and political matters and second edition of his first. Goff B-1042 and B-1045.

2 works in 2 volumes. Chancery folio (280 x 198mm). *Epistolae* with final blank (lacking at). *Recuperationes* with initials in red and blue, woodcut printer's device on final leaf (lacking *Veronensis Canonici* often found bound in). Both works in modern vellum, manuscript title on spine and stork decorated in gilt on rear cover, blue edges. *Provenance*: early annotations and later inscription on flyleaf on first work — Count Alessandro Magnaguti, Mantua (1887-1966; initials on bindings and bookplate dated 1924).

Abbot of the Austin Canons at Fiesole, Bosso was a Neoplatonist and member of Ficino's Platonic Academy, which reputedly met at the Badia at Fiesole under Bosso's tenure. He enjoyed the patronage of Lorenzo de' Medici, who insisted that Bosso be at Fiesole when Giovanni de' Medici was made cardinal. Second work lacking *Veronensis Canonici* as in the digitized copy: BSB-Ink B-762.

First work: HC(Add) *3671; BMC VII 934; BSB-Ink. B-761; CIBN B-730; Goff B-1042. Second work: HC *3669; BMC VI 826; GW 4958; BSB-Ink B-762; IGI 2022; Goff B-1045.

£2,000-3,000 (2)
 \$2,500-3,700
 €2,300-3,400



6105
 DANTE Alighieri (1265-1321). [Divina commedia:] *Le terze rime*.
 Venice: Aldus, August 1502.

The first issue of the first Aldine edition, first issue. It is the first small-format edition of this masterpiece, edited by Pietro Bembo, and published as part of Aldus's series of pocket editions for scholars.

8vo (152 x 95mm). 3-line initial spaces with guide-letter, with blank l2 (small repairs on title, tiny marginal wormtrack in the second leaf and a wormhole in the third, final gathering remargined). Red morocco by C. Glinger of Rome, gilt tooling and gilt edges; modern box. *Provenance*: inscription on final leaf — Count Alessandro Magnaguti, Mantua (1887-1966; bookplate).

£3,000-5,000

\$3,700-6,100
 €3,400-5,600

The first issue is without the Aldine anchor device which was added to the last leaf as an afterthought during the press run and it is therefore found in copies of the second issue. Other in-press corrections introduce a number of variants, including the misspelling of Alighieri on A1v (here 'Alaghieri') corrected in some copies, and quires a-c known in variant type-settings. Adams D-83; Ahmanson-Murphy 59; Renouard *Alde* 34.



☉106

DANTE Alighieri (1265-1321). *La Commedia*. Commentary by Cristoforo Landino. Venice: Bartolomeo de Zanni da Portese, 1507.

A fine early illustrated edition with 100 attractive woodcuts, including a full-page illustration featuring Dante.

Folio (309 x 210mm). Full-page woodcut illustration of Dante rescued from the Dark Wood by Virgil, 99 woodcut illustrations, woodcut decorative initials and printer's device in the colophon. Modern old-style calf decorated in gilt. *Provenance*: deleted ownership inscription on the title — D'Adda (armorial bookplate) — Rappaport, Rome (bookseller's ticket) — [Count Alessandro Magnaguti, Mantua (1887-1966)].

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The text is after the celebrated 1502 Aldine edition by Pietro Bembo but it uses the traditional incunable layout of the 1481 edition with Landino's Commentary. Adams D-86; Brunet II 507.

CAPVT

TERRAS DESCENDERE: MODO
 ASCENDERE: CVR SI COELE-
 STES SVNT INVITAE A TER-
 RIS DISCEDVNT. CVR DEFVN-
 CTORVM ANIMAE NON RE-
 DEVNT: NVNQ VID IN COR-
 PORÄ NOSTRA QVICQ VAM
 AGANT. QVO TEMPORE IN-
 FANS IN VTERO MOVERE QVO
 SENTIRE INCIPIAT: QVO
 VSV ENVTRIATVR IN
 CRESCAT QVE CA
 PVI TERTIVM
 MI QVON TAMEN MOVERE

TERTIVM

ED IAM caelestibus hinc aufpi-
 cia: ad caeleste illud quo hoc ipsum
 sum us quod ipsi fumusan forte ve-
 nus dicem quod ipsi proprie fumus
 fulcites accedamus. Id autem rationalis ex diuino
 intellectu consistens anima est. cuius profecto ori-
 ginem de coelo manare apud eam qui vera nouent
 indubitata esse sententia perspicuum est. Proin-
 de hinc totam eam dum coeipere utitur perfectis bea-
 tamps esse sapientiam constat: natalis sui princi-
 pia penitus sumit: exordia ac prima respiciens nec se
 quiritans extrahit: de tota sit de quo tam ubere pro-
 dicit foras: penitus se cognoscit. Hinc ea delpsi-
 et osculata: bonitudo: quo amere peruenit: co-
 sistenti sanctissima vox. Cognosce teipsum. Quo-
 quid per hanc inquit fulcitur: quid deniq animae
 te hoc in tentemto caecere beatus esse queat nō fa-
 cile quis expressit: quādoquidem hoc ipso dū-
 ram quādam quasi humanovis faga sola se se dy-
 umis inferat: sola hinc tāq nihil sit aliud. tametiam
 ac quod licentia incognoscit. Teneas cupiditates
 non reprimat: modorū penitus obliuiscatur: succē-
 fess nec sciat nec queat: se demum ita se superat: &
 diuina menti facies: popetuum cum ea imitant
 do: facies constantissime affertur. Quis nemp-
 solas desiderat: ab omni huilice mundi aspergine
 preste pūsp: detecti animi vicutes: ut pote que. nō

0107

BONACCIOLI, Ludovico (1475-1536). *Enneas mulieribus*. [Ferrara: Lorenzo Rossi, 1502-03].

First edition of one of the earliest printed works devoted to women's health, written by the personal physician to Lucrezia Borgia and dedicated to her as duchess of Ferrara. The Pâris d'Illins-Heber copy, finely bound, with wide margins and handsome, extended chapter headings in capital letters. Rare: aside from the c. dozen copies in European institutions, no copy is recorded as having been sold in the past century by RBH/ABPC on-line.

Folio (276 x 190mm). Roman types, initial spaces with guide-letter. 18th-century French red morocco gilt, sides with triple fillet border, spine with small bird and other tools, title directly lettered, gilt edges. *Provenance*: early annotations, one dated 1554 recording the birth septuplets — Antoine Pâris, comte de Sampigny (1668-1733; armorial bookplate dated 1721) — Antoine Pâris d'Illins (1746-1809; sale London 1791, lot 139 ['the first that was printed on the subject of female diseases'], £2.16 to:) — Seguin Henry Jackson (1752-1816, medical doctor; sale London, 20 Jan. 1817) — Richard Heber (sale, Evans part VI, March 1835, lot 652).

£15,000-20,000

\$19,000-24,000

€17,000-22,000

Although some aspects of women's health were included in earlier printed medical works, only Ortolff van Bayerlandt's gynaecological treatise of 1495 (Goff O-113) preceded the *Enneas mulieribus* in print as devoted wholly to the subject. It is a compendium of physiology of pregnancy and childbirth, treating of female anatomy, fertility, miscarriage, childbirth, and breast-feeding, among other topics, and gives practical advice for the first month of infant care. Bonaccioli cites Hippocrates and Galen, and an early attentive reader identifies the relevant aphorism cited and adds further substantive annotations.

The Ferrarese physician Ludovico Bonaccioli joined the household of Lucrezia Borgia in 1502, soon after her third marriage, to Alfonso d'Este; he treated both husband and wife, serving principally as Lucrezia's obstetrician. Given Lucrezia's sexual appetite (her passionate affair with her most famous lover, Pietro Bembo, from 1503 is conveyed in their published love letters), Bonaccioli's choice of Lucrezia as his dedicatee was as appropriate as it was effective in securing his own position as her favourite doctor.

The edition was once thought to be 15th-century but is now dated 1502-03 based on the author's arrival at court in 1502 and the death of Pope Alexander VI, Lucrezia's father named in the preface, in August 1503. H 3458; GW IV, col. 382; IGI I, p.242; BL STC p.117; BSB-Ink B-649; Klebs 193.1; Adams B-2377; EDIT CNCÉ 6806.



PROPERTY OF A LADY

6108

HORAE, use of Rome, in Latin. *Hore intemerate Dei genitricis Virginis Marie secundum [sic] vsum Romane ecclesie*. Paris: Thielman Kerver, 23 June, 1507.

Extremely rare, highly decorated Book of Hours printed on vellum; not recorded in any of the standard bibliographies.

Printed on vellum, 8vo (173 x 110mm). 152 leaves. Black letter, 25 lines, printed in red and black, 18 large cuts (one repeat), historiated borders, title with Kerver device print on final verso, initials in liquid gold on red or blue ground (small repairs to i8, o1 and r6 with loss of a few words or images and with some of those affected images redrawn in pencil, occasional light soiling). Contemporary French panelled calf over thin wooden boards, tooled in blind with an arabesque roll, and centred with a YHS monogram in gilt, gilt edges (sometime expertly rebacked preserving original backstrip, extremities lightly rubbed).

£5,000-8,000

\$6,200-9,800
€5,700-9,000

Collating a-t8, this is an extremely rare edition of Kerver's output of Books of Hours. While his publications in January and September of 1507 are well recorded, this June edition is not recorded by Brunet, Lacombe or Tenschert. ABPC fails to record a single copy as selling at auction, while recent entries on RBH mention only single leaves selling at auction from this work. No copies can be traced in institutions; the BnF record produced by Worldcat is actually just a cross-reference to Bohatta's entries 835, 843 and II, 1123 in his *Bibliographie der Livres d'heures*, Vienna: 1924

massa, quanto minus factum fuerit residit sextario mensus, vt eodẽ modo quo prius fuerat ad libra acquiuerit. In ex eo inuenit, quidum ad certum pondus argenti certa aqua mensura respõderet. Cum id expertus erit, si autem nullam similitudinem vafe demisit, & ea exempla, eadem ratione mensura addita, inuenit ex aqua non tantum defluxisse, sed tantum mutas, quanto minus magno corpore eodem pondere auti massa esset quã argenti. Postea vero reposito vase in eadem aqua ipsa corona demissa, iuenit plus aqua defluxisse in coronam, quã in auream eodem pondere nullam, & ita ex eo quod plus defluxerat a qua in corona, quã in massa ratiocinatus, deprehendit argenti in auro mixturam, & manifestum fumam redemptoris.



Transferitur mens ad Archite tarentini & Eratosthenis cyrenæ cogitata, Hi enim multa & gesta a mathematicis rebus hominibus inueniunt, Itaq; cum in ceteris inuentionibus fuerit grati, in eius rei concertationibus maiore sunt suspecti. Alius enim alia ratione explicare curauit, quod hõlo an peruerterat respondit pollio, ut ne eius quantum habere pedum quadrum totum, ad duplicaretur, & ita fare, ut his quæ essent in ea in illa tunc reliquias laborarent. Itaq; architectas cylindrorum descriptionibus, eratosthenis organica melolabi ratione idem explicauerunt.



a. cytharæ
b. melolabi

Cum hæc sit tam magna doctrinæ solemnitate animaduersa, & cogitatur non ualiter inuentionibus singulari res considerantes effectus, motu inuitas res anedens aduocet etiã Democriti de reipnami uoluntaria, & eius conuentionum, quod inuenitur, 200 parti ueritã in quo etiam uideatur amilo, figuram eam ex malis, quæ et ueritã malis ego et in uero cogitata non sibi ad motus corrigendos, sed in ad otium inuitatem perpetuo sit preparata, Athletæ auti nobilitates bene spatio cum suis corporibus bene leuit, itaq; neq; citatissime sunt florentes, neq; possunt neq; litantur, hi quibusmodi sapientiam cogitata hominũ uine prodele possunt, Cur uero et neq; moribus, neq; influmã scriptorẽ præstantibus tribuantur honores, ipse auti p se inuenta acia aliorum profipientes inueniunt gradibus ad excellentiam claræ, uero inuentioni in modo lenientis, sed etiam figuræ conu possent rogant elic notas, Itaq; qui literarum inuentionibus inueniuntur, hi inuentiones non possunt nõ in sua pectibus inueniuntur habere (sunt in deo) sic & Finni poemã simulaculũ, Acci auti carminibus qui inuentione deservitur, nõ modo inuentione ueritas, sed etia figurã eam uidentur inueniuntur habere inueniuntur, hi res post nostrã inuentionem inueniuntur, si hæc inueniuntur inueniuntur, de pteritã ueritas de pteritã, de ætate uero inueniuntur inueniuntur inueniuntur.

OTHER PROPERTIES

0109

VITRUVIUS Pollio, Marcus (c.70-15 B.C.). [*De architectura libri decem.*] Edited by Fra Giovanni Giocondo (1433-1515). Venice: Giovanni Tacuino, 22 May 1511.

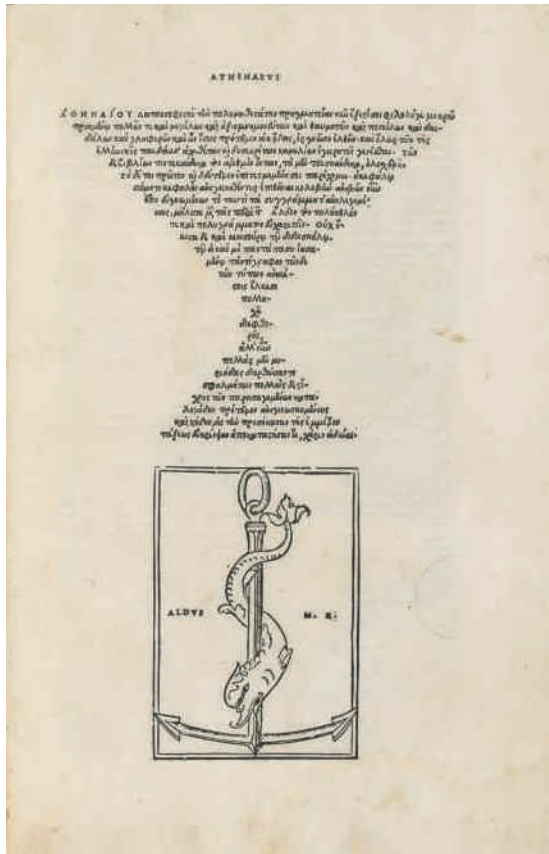
The first illustrated edition of the only architectural treatise to survive from classical antiquity, considered the supreme authority by Italian Renaissance architects and the single most influential work for the later development of European architecture.

Folio (301 x 205mm). Four-piece woodcut title-border with dolphins, woodcut orb and cross device, outline initials within a double frame, 136 woodcut illustrations and diagrams most within a double frame. Modern vellum with stork device on upper cover and A.M. initials on spine, gilt borders and devices, red speckled edges. *Provenance:* Johannes Jacobus Calandar (ownership inscription and neat annotations) — Count Alessandro Magnaguti, Mantua (1887-1966; binding).

£10,000-15,000

\$13,000-18,000
€12,000-17,000

The previous three editions contain diagrams only, making this the first to include non-schematic illustrations. The woodcuts depict ornaments, plans, elevations, proportions of the human body, heating systems, machinery, a ship with an odometer and siege machines, among other subjects. The title border with dolphins is itself 'one of the most influential pieces of ornamentation of the sixteenth century' (Mortimer). The 1511 edition is also the first to be edited by Fra Giocondo, a working architect, as well as an editor for the Aldine Press and an authority on classical inscriptions. Adams V-902; Fowler 393; *Berlin Kat.* 1798; Sander 7694; Millard *Italian* 156; Mortimer *Harvard Italian* 543; Cicognara 696; RIBA 3491; cf. PMM 26.



6110

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.

The Ashburner copy of the editio princeps of Athenaeus' only extant work.

Folio (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). 19th-century half calf and marbled boards, flat spine ruled in gilt with red lettering-piece. *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).

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

\$13,000-18,000

€12,000-17,000



0111

CLAUDIANUS, Claudius (fl. 395-c. 404). *Opera*. Edited by Francesco Torresano. Venice: Aldus, March 1523.

A finely bound copy of the first and only Aldine edition.

8vo (156 x 94mm). Printer's device [Fletcher 3] on title and final verso, initial spaces with guide-letters, pages ruled in red. 18th-century green morocco by Bradel, with his ticket, flat spine, red morocco pastedowns, blue moiré silk endleaves, gilt edges. *Provenance*: [Pierre Henri Larcher (1726-1812, Hellenist scholar; sale 7 Nov. 1814, lot 1105)] — Walter Hirst (bookplate).

£2,000-3,000

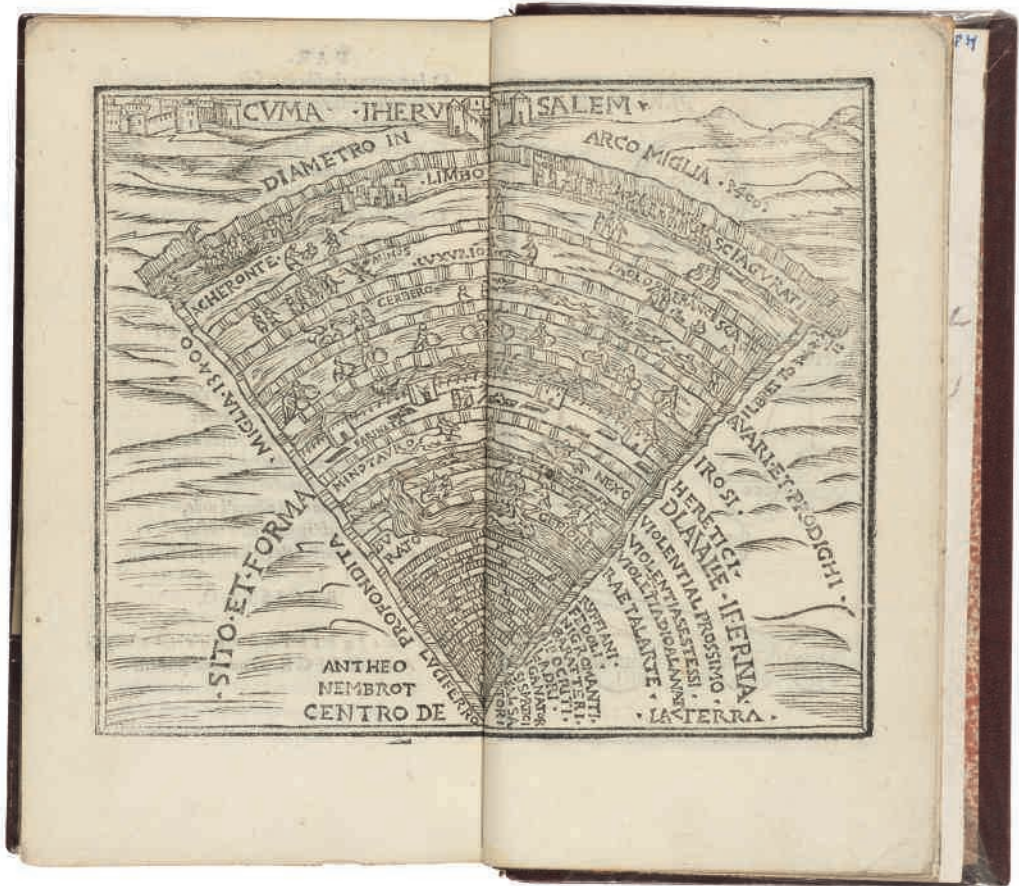
\$2,500-3,700

€2,300-3,400

Poet at the court of Emperor Honorius, much of Claudianus' poetry celebrates Honorius, his deeds, ministers and marriage. Claudianus is renowned for his *Rape of Proserpine*, a retelling of the mythological story of the abduction of Proserpine by Pluto. Adams C-2073; Ahmanson-Murphy 218; Renouard 96.1.



Although written after his treatise on human proportion, the *Underweysung der Messung* was the first of Dürer's three theoretical works on art to be published. Conceived as a practical guide to the rules of geometry, and the principles of perspective for artists, architects, sculptors, stonemasons and other craftsmen, the work introduced to northern Europe a system of projection that had been refined by the artists of the Italian Renaissance. In it Dürer formulated a comprehensive and mathematically sound basis for the realistic depiction of natural objects in space. 'The connection of the beautiful with the natural, of the work of art with what is correct (i.e. mathematical) was a typical concept of the Renaissance. In the illustration of these principles lies the great historical importance of Dürer's theoretical writings. They were the foundation of accepted aesthetic dogma until the nineteenth century' (PMM). 'Except for the *Geometria Deutsch* (ca. 1486-1487), a book of arithmetical rules for builders which Dürer knew and used, the *Underweysung der Messung* is the first mathematics book in German. With its publication Dürer could claim a place in the front ranks of Renaissance mathematicians' (DSB). This copy conforms to Bohatta's variant 2 (without an imprint on the last leaf). It is the Broxbourne copy, with Albert Ehrman's bookplate. The margin of leaf H2 includes a humorous perspectival drawing in an early hand. Adams D-1057; Berlin Kat 4607; Bohatta Ia; Meder XXVI 1; Norman 665; PMM 54; Stillwell *Awakening* 161.



OTHER PROPERTIES

o113

DANTE Alighieri (1265-1321). *Dante col sito, et forma dell'inferno tratta dalla istessa descrizione del poeta*. [Toscolano:] Alessandro Paganino Benacenses, [c.1527-33].

The rare second edition in a small format, with the fine double-page woodcut of the descent through purgatory.

8vo (155 x 90mm). 3-line initial spaces with guide-letter, with blank I2 and H7, double-page woodcut illustration showing Jerusalem and the descent through purgatory and hell, and 2 full-page diagrams of hell and purgatory. Modern calf decorated in gilt and blind, gilt edges; Italian export seal issued by the Biblioteca Nazionale in Rome. *Provenance*: Rappaport, Rome (bookseller's ticket) — Count Alessandro Magnaguti, Mantua (1887-1966; bookplate, binding).

£2,000-3,000

\$2,500-3,700

€2,300-3,400

This edition by Alessandro Paganini follows the 1515 edition in 24°, reusing the text and woodcuts. Paganini published a series of works in octavo format inspired on the Aldine venture. Adams D-91; Brunet II 502; Sander 2318.



o114

DANTE Alighieri (1265-1321). *Comedia*. Commentary by Cristoforo Landino. Venice: Jacopo da Borgofranco, for Lucantonio Giunta, 23 January 1529.

The first edition of Dante to contain his portrait.

Folio (303 x 213mm). Title printed in red and black within a woodcut architectural border, side-pieces containing portraits of the five great Latin poets on the left and the Italian poets on the right, lower panel with figures of the nine muses, each playing a different musical instrument, full-page woodcut portrait of Dante on the title verso and 99 woodcuts in text including one full-page and two large ones at the beginning of each *Cantica*, woodcut initials. Later vellum, dark edges; Italian export seal issued by the Biblioteca Nazionale in Rome. *Provenance*: Rappaport, Rome (bookseller's ticket) — Count Alessandro Magnaguti, Mantua (1887-1966; bookplate).

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The commentary by the Florentine humanist Cristoforo Landino (1424-1492) was first printed in 1481. The woodcuts of this handsome edition are repeated from the 1491 edition, and according to Essling this is their last appearance. The text is from the 1502 Aldine edition by Pietro Bembo. Adams D-92; Essling 542; Mortimer Harvard *Italian*, 145; Sander 2326.



0115

SUETONIUS TRANQUILLUS, Gaius, et al. *Scriptores historiae Augustae*. Basel: J. Froben and N. Episcopus, July 1533.

From the Renaissance Pillone library, with a fore-edge painting by Cesare Vecellio, cousin and pupil of Titian, with medallion portraits of the twelve Caesars.

Folio (320 x 222mm). Printer's device on title and final leaf, fine woodcut initials from the Kinderschule (final gathering with old repairs along gutter). Contemporary Basel binding of blind-tooled pigskin over wooden boards, title in gilt on front cover, brass clasps and catches, from the Pillone Library with painted edges by Cesare Vecellio, edges painted blue with medallion portraits of the twelve Caesars (top catch with tear); modern box. *Provenance*: [Bonaccorso Grino (d.1553, Italian and German scholar in the service of Charles V) — Giovanni Grino (son of the preceding)] — Odorico Pillone (1503-94; edges) — Sir Thomas Brooke (1830-1908; bookplate) — sold by his heirs in 1957 as part of the Pillone collection to Pierre Berès (*Catalogue Bibliothèque Pillone*, 1957, no. 97) — G. Nordback (bookplate) — Dorothy Jayne Pedrini Shea (book label) — [sold at Christie's as lot 262 on 3 December 2010 for \$40,000].

£30,000-50,000

\$37,000-61,000

€34,000-56,000



This work is one of the 172 volumes decorated by Cesare Vecellio (1521-1601), a cousin and pupil of Titian, in whose studio Vecellio worked until Titian's death. The Pillone Library was formed over several generations, the earliest books acquired in the late 15th century by Antonio Pillone (d. 1533). His eldest son Odorico expanded the library through numerous individual purchases and with one large group of northern books acquired in about 1550 from his kinsman by marriage, Bonaccorso Grino, who had been in the service of Charles V of Bavaria. It was almost certainly Odorico (or perhaps his son Giorgio) who commissioned Vecellio in the 1580s to decorate the books. 154 were painted by Vecellio with fore-edges and 21 with original drawings on their vellum covers by him and other artists.

Among Vecellio's major paintings is the altarpiece at Belluno Cathedral. In addition to the painted fore-edges executed for the Pillones, Vecellio also painted a room in the Palazzo Pillone with the Four Seasons and the Rape of the Sabines. It was in his famous book on costume and manners, *De gli habiti antichi et moderni* (1590), that Vecellio mentions the library and other collections of the Pillone family as well as their generous hospitality.

The Pillone Library, together with the family collections of pictures, medals, armour and relics of Lepanto, remained intact for three centuries at Villa Casteldardo in the foothills near Belluno until they were sold in 1874 in their entirety to the Venetian *antiquaire* Paolo Maresio Bazolle. The ordinary books were widely dispersed but those decorated by Vecellio were acquired *en bloc* by Sir Thomas Brooke (1830-1908) of Armitage Bridge House, Huddersfield. In 1957 Pierre Berès bought them all from the baronet's heirs, and the same year began the library's dispersal through the gift of 3 volumes to the Bibliothèque nationale and sales from an illustrated catalogue, *Bibliothèque Pillone* (each book contains a bookseller's label with its number in that catalogue). A.R.A. Hobson's 'The Pillone Library' in *The Book Collector*, 7, 1958, 28-37.

This is a fine edition of this collection of texts by ancient Roman historians, incorporating the annotations of Erasmus which were first published in the Froben edition of 1518. Giovanni Battista Cipelli (1478-1553), best known under his academic name, Egnatius, edited the work. Adams S-2025; Schweiger II:975.



6116
 GUEVARA, Antonio de (1480?-1540). *Epistolas familiares*.
 Valladolid: Juan de Villaquiran, 1539.

The very rare first edition of Antonio de Guevara's 'obra más perfecta' (Palau). No copies are recorded as having sold at auction.

Folio (300 x 208mm). Title in red and black within an elaborate woodcut border, large historiated woodcut initial and other smaller initials. Modern vellum with manuscript title on spine; blue cloth chemise and slipcase (some repaired tears sometimes affecting some letters, final leaves repaired with loss in q7-q8). *Provenance*: early annotations.

£4,000-6,000

\$4,900-7,300
 €4,500-6,700

Antonio de Guevara's letters are often referred to as the "Golden Letters", and because of their success they were reprinted in many different editions and translated into various European languages. No copies of this first edition are recorded in ABPC or RBH, and it does not feature in most of the celebrated collections of Spanish books. Palau 110205 ('los ejemplares perfectos son raros... los pocos ejemplares que hemos visto en comercio, aunque leves, tenían defectos'). Not in Salva.



017

FUCHS, Leonhard (1501-1566). *Den Nieuwen Herbarius, dat is, dboeck vanden cruyden*. Basel: Michael Isingrin, [c. 1545].

First edition in Dutch, with Fuchs' highly influential smaller woodcuts.

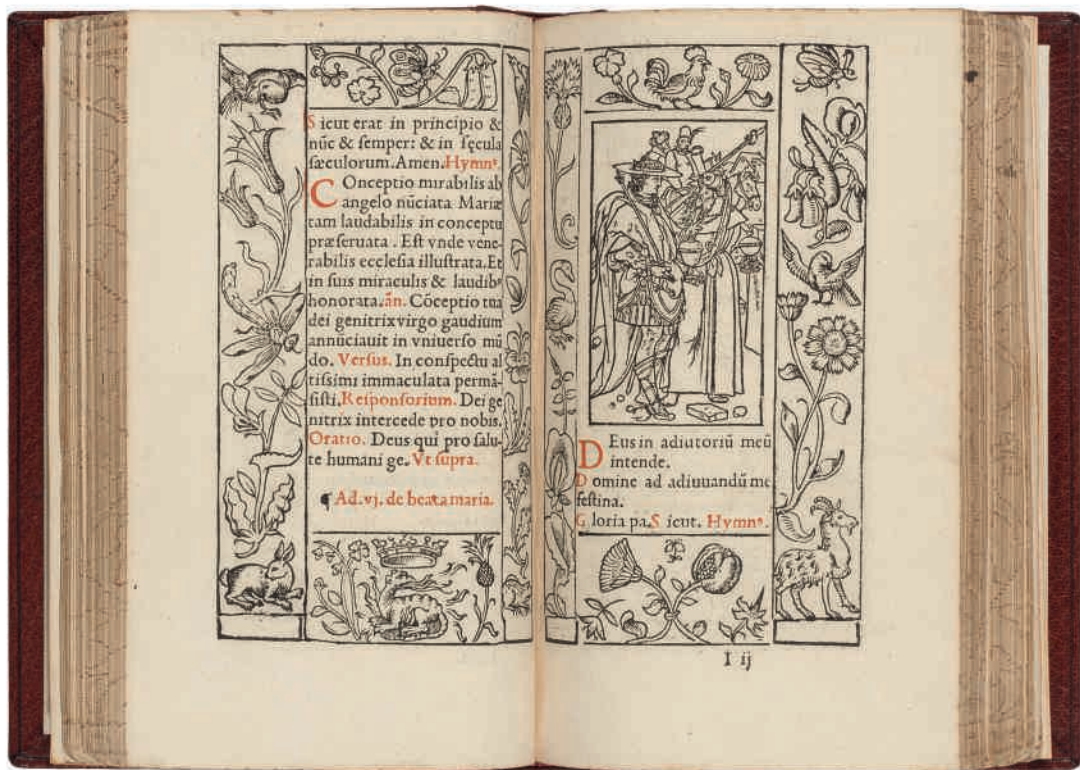
Folio (303 x 190 mm). Woodcut printer's device on title and verso of final leaf, full-page woodcut author portrait on title verso, 517 woodcut illustrations of plants, two historiated initials (title with large marginal chip repaired with paper patch and lower margin strengthened). 17th-century sheep (sometimes rebacked with morocco spine). *Provenance*: Benedictine Abbey of St Nicolas, Brauweiler (two inscriptions on title, one scored through).

£4,000-6,000

\$4,900-7,300

€4,500-6,700

Isingrin had printed the Latin and German edition in 1543, and this Dutch, or Low-German, edition completed his marketing strategem to cover the entire, large, German-speaking population. As in the German edition, a register of illnesses and their herbal remedy is appended, furthering the popular use of the herbal. This edition is undated, but sometimes assigned to 1543, the date of Fuchs's dedicatory letter. It is more probable, however, that it was printed in or after 1545, and certainly before 1549, when the woodcuts were sent to Paris. The edition contains the smaller woodcuts which appeared in the Latin and German editions of the *Primi de Stirpium Historia Comentariorum* in 1545. It seems clear from Fuchs's prefaces to these editions that they contain the first appearance of these smaller woodcuts, which Fuchs had created partly in answer to their pirated use by Egenolff in 1543. There is no mention in those prefaces of a previous printing of the small woodcuts. Perhaps tellingly, there is also no mention of the pirated used in the preface to this Dutch edition, presumably because the crisis was past, although a reminder of the 10-year privilege appears in bold type on the title-page. The Dutch edition thus contains the third use of the influential woodcuts, which remain in remarkably fine condition. NLM/Durling 1681; Nissen BBI 662.



PROPERTY OF A LADY

6118

HORAE, use of Rome, in Latin. Paris: Thielman Kerver the Younger, 1550.

Geoffroy Tory's miniature masterpieces.

8vo (155 x 98mm). 172 leaves. Printed in black and red. Eighteen woodcut vignettes, 9 of which by Geoffroy Tory, the remainder by him or an associate, the title and each page within a variety of woodcut borders containing flowers, fruits, animals and insects, many of the lower panels incorporating putti, or the crowned initials or emblems of François I and Louise of Savoy; Kerver's device on the title (small repairs in the margins of some leaves, including wormholes in the first and last few leaves some of these touching the image). Early 20th-century morocco, the spine with raised bands, two compartments lettered in gilt, edges gilt and gaufréd. *Provenance*: an early reader (some lines crossed out in two leaves) — Martin Breslauer (pencilled note).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

The fine woodcuts are from Tory's blocks for the very rare edition of 1529, which Pollard considered an example of Tory's work at its best (Mortimer). Olivier Mallard acquired Tory's establishment by marrying Tory's widow in 1536, and printed an edition from these blocks in 1541. In turn Kerver acquired the blocks upon Mallard's death, and published this edition. All editions are rare: RBH and ABPC record only the Arcana Collection copy of this 1550 edition (sold, Christie's, 27 October 2010, lot 37); two copies of the 1541 edition (one of which possibly represents another Mallard edition of 1541 with different woodcuts); and two copies of the 1529 edition, one of them heavily defective with just two of the woodcuts. Brunet V, 1662; cf. Mortimer, *Harvard French* 313; cf. Tenschert, *Horae*, III:135.



A Viendo sido la fortuna tan prospera al Capitan Caruajal en todos los sucesos que hemos contado, que ya no le quedaua contradiccion ninguna en aquellas partes, le ofrecio con que pareciese que le auia puesto en la cumbre de la prosperidad, y esto fue que dende a pocos dias andando vnos Indios y Anaconas de llano de Villa Roel vezino de la villa de Plata, diez y ocho leguas della topaó vn cerro muy alto, asentado en vn llano, y conocieron en el señales de plata, y comenzando a fundir la vena, hallaó tanta riqueza, que do quiera que ensayauan, sacauan toda o la mayor parte de plata fina, y do de menos les salia, era ochenta marcos por quin tal, q es la mayor riqueza q se ha visto ni leydo de

de ninguna mina seguida. Y dádose noticia de esto en la villa de Plata, fue la Iusticia al termino, y comenzó a repartir por minas y esta carlas en tre los vezinos de la villa, tomando cada vno como mejor podia, y fueron tantos los Indios y Anaconas que alli fueron a labrar, que en breue tiempo se poblo aquel assiento de mas de siete mil Indios y Anaconas, los quales entendieró tambien el negocio, que por concierto dauan a sus señores dos marcos de plata, cada vno en cada semana, cō tanta facilidad, que era mucho mas lo que retenian para si, que lo que dauan, y la vena es de tal calidad, que no sufre fundirse con fuelles ni cendradas, como se haze en las otras minas, saluo que se funde en las guairas, que son vnos hornillos pequeños encendidos con carbon y estiércol de ouejas, cō la fuerza del ayre, sin otro instrumento ninguno, y llamaron se las minas de Potosí, porque assi se nombraua aquel termino, y era tanta la facilidad y el provecho con que los Indios labra, que cō dar el concierto que esta dicho, ay Indio que tiene tres y quatro mil pesos suyos, sin poderlos echar de alli quando vna vez entran, porque cesan todos los peligros q en la labor de las otras minas suele auer, por causa del trabajo de los fuelles y del humo del carbon, y de la mesma vena que se funde. Y luego se comenzaron a proouer las minas de los mantenimientos necessarios,

Cc rios,

OTHER PROPERTIES

0119

ZARATE, Augustin de (c.1514-1560). *Historia del descubrimiento y conquista del Perú*. Antwerp: Martin Nucio, 1555.

First edition of one of the earliest histories of the discovery and conquest of Peru. Not in the Salvá library.

Small 8° (140 x 90mm). Title with woodcut device, woodcut initials, four woodcut illustrations. 18th-century calf, panelled in gilt (endpapers sometime renewed). *Provenance*: J.C. MacCoy (gilt booklabel).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

Zarate was sent to Peru in 1543 by Charles V to collect special taxes under the Emperor's 'New Laws'. He was in Lima at the time of Gonzalo Pizarro's rebellion, and his book ends with the execution of Pizarro and the integration of Peru into the Spanish Empire in 1548. His account became so popular that translations appeared in Italian, Flemish and English. Church 126; JCB (3) I:287; Sabin 106272; Palau XXVIII, 379628; cf. Salvá II, 3425 (1577 edition).



PROPERTY OF A LADY

6120

HEROLD, Johannes (1514-1567). *Tabula Palatinorum*. Basel: Johannes Oporin, March 1556.

The rare first edition of this superb, large-format engraved genealogy of the Wittelsbach dynasty.

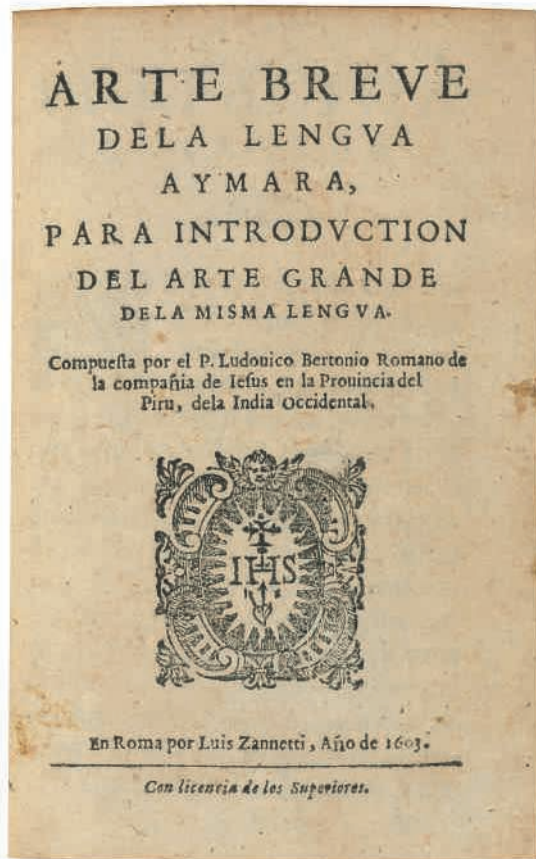
Folio (458 x 312mm). 22 woodcut plates by Zacharias Speckle and Hieronymus Wyssenbach after Jacob Clauser and David Kandel, comprising: 21 double-page plates, and one single-page plate with a large ornament in three parts which, when joined, bears the motto 'De Coelo Victoria'; and with a related octavo pamphlet by Herold [*Exegesis*, Basel: J. Oporin, April 1556]; all plates and pamphlet mounted on stubs (some small repairs at the folds). Late 19th-century tree sheep, lettered up the spine in gilt, sides with a roll-tooled border in blind, edges sprinkled red (spine worn with ends chipped). *Provenance*: David Lindsay, Earl of Crawford and Balcarres (1900-1975; signed 'Balniel 1925', and with a letter from Campell Dodgson, 1927 laid in).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

If joined the sheets would form a printed family tree nearly 4.5 meters high, tracing the roots of the then Elector Palatine Friedrich II (1482-1556) back more than a thousand years to King Clovis I (466-511). The House of Wittelsbach ruled Bavaria from the 12th century, and the Electoral Palatinate from the 13th century. The engraving shows half-length portraits of more than 900 male and female members of this noble house, the baptism of its supposed founder Clovis, and a view of Cologne. The border features roundel portraits of Roman and Byzantine Emperors, and of Friedrich's contemporary Suleiman the Magnificent (1497-1566). The fine woodcuts are after drawings mostly by Jacob Clauser (c. 1520-1579), who also worked on Sebastian Münster's *Cosmographia*. ABPC and RBH record no other copy having been offered at auction. WorldCat locates copies at Princeton and in the British Museum only. A second edition was issued in 1680, with the blocks re-cut by Gaspar Ulrich of Zürich.



OTHER PROPERTIES

0121

BERTONIO, Ludovico (1552-1625). *Arte breve de la lengua Aymara para introduction del arte grande da la misma lengua*. Rome: Luis Zannetti, 1603.

First edition of this guide to Aymara, the principal indigenous language of Peru. Extremely rare.

Small 8° (152 x 98mm). 20th-century crushed brown morocco by Lloyd, gilt edges.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

This copy is possibly the only copy that we can trace as selling at auction in the 20th century; RBH records a copy at Sotheby's 17 March 1958, lot 26, selling to Maggs for £80 in 'brown morocco, g.e.' Worldcat records only 3 copies in institutions: Niedersächsische Landesbibliothek in Hannover, University of Florida at Gainesville, and the Pontificia Universidad Católica de Peru in Lima. Palau 28507; Sabin, 5017. Cf. Brunet 1, 821.



0122

WYTFLIET, Corneille (late 16th/early 17th century). *Histoire universelle des indes, orientales et occidentales*. Douai: François Fabri, 1607.

Second French edition with a double-hemisphere world map and 18 maps of the Americas.

3 parts in one volume, folio (307 x 204mm). 3 engraved titles, 20 double-page maps. (First title coming loose, lacking the 2-leaf dedication in the pt 1, short wormtrack to last 2 leaves of pt 2 affecting a couple of letters in headlines, engraved title to pt 3 possibly supplied, variable browning, sometimes very heavy on text leaves.) Contemporary limp vellum. *Provenance*: occasional early ink marginalia at beginning.

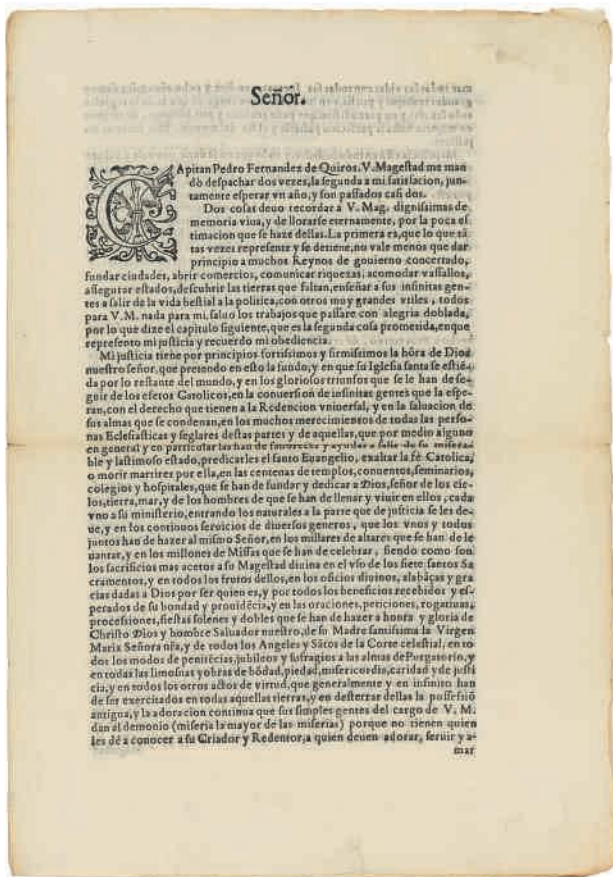
£5,000-8,000

\$6,200-9,800

€5,700-9,000



The double-hemisphere world map is after Rumold Mercator (Shirley 207). This copy includes the 4 half-page maps of Japan, India, China and the Philippines sometimes lacking in other copies. Alden & Landis 607/100; Borba de Moraes II, p. 381; JCB (1919) II, p. 48; Phillips Atlases 1143; Sabin 105700.



0123

QUIROS, Pedro Fernández de (1565-1614). [MEMORIAL:] *Señor. Capitan Pedro Fernandez de Quiros. V[uestra] Magestad me mandó despachar dos vezes, la segunda a mi satisfacion* [Madrid: January 1613].

Hitherto unrecorded copy of the Thirteenth Memorial; only one other copy is known to survive. Among the most important of all printed Australiana, Quiros's presentation memorials petition his patron, King Philip III of Spain, to sponsor further expeditions to the southern hemisphere in order to explore fully 'Terra Australis'. Quiros had discovered in 1605 what he believed to be a continent and named it after the monarch, and he devoted the rest of his life petitioning for a return to claim the lands of the South Sea for God and for Spain.

Folio (311 x 216mm). 4 pages, a bifolium. Disbound. *Provenance:* contemporary manuscript annotation in black ink on final page 'del Capitan quiro'.

£80,000-120,000

\$98,000-150,000

€90,000-130,000

The Portuguese navigator Pedro Quirós composed about 50 memorials setting out his case for expeditions to the south seas, and had 14 privately printed, doubtless to add gravitas to the requests contained therein. He himself explained that when he had the means, he had them printed and when not, he had them copied out by hand, to present to the Council of State and the Council of Indies. Of the 14 printed presentation memorials, editions of 13 of them survive, almost exclusively in public institutions. Later derivative editions and translations followed when copies of the presentation memorials fell into hands outside the Council of State, but original presentation copies are scarce, the King and his Councils having made a concerted effort to restrict their circulation: in 1610 the Council of the Indies ordered Quirós to recall printed copies of his memorials, which had begun to capture the attention of a wider audience.

No printer can be officially identified for the presentation memorials; they are assumed to have been published in Madrid, where the court resided. Similarly, none of the memorials is dated; rather, references by Quirós in the memorial text to contemporary events have been used to reconstruct a dated sequence.

The Thirteenth Memorial, presented in January 1613, seeks to reaffirm the importance of the proposed expedition and emphasizes it as a spiritual endeavor. Audacious plans are put forward to finance the expedition, so that the outlay for the

king would be less than 'the cost of a sheet of paper'. Amongst these are plans for controlled inflation by minting coins in Peru, with further suggestions that he might gather funds from those raised by Spanish mendicant friars and, indeed, those envisaging using church property – 'the fountains, large candlesticks, braziers and cups – I do not mean the gold and silver ones that are of no use – but those made of brass, tin and copper, as well as iron grilles and door knockers, half of the bells' to fund the expedition.

RARE: only one other copy of the Thirteenth Memorial is known, in the State Library of New South Wales (Q61/7). Kelly 732.

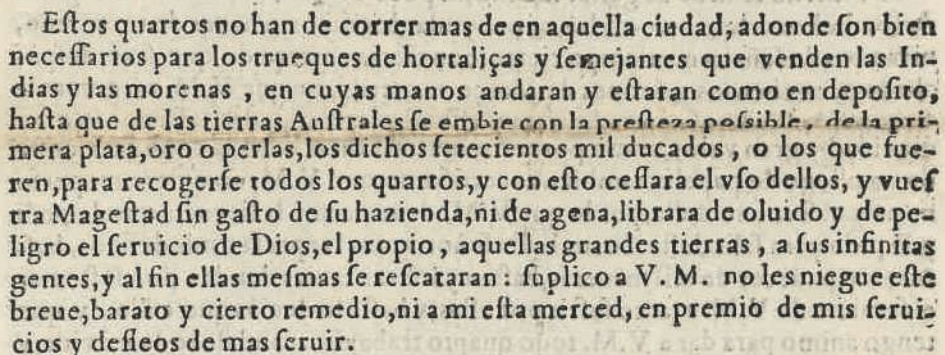
Literature:

Dunn, F. M., *Quiros Memorials; a catalogue of memorials by Pedro Fernandez de Quiros 1607-1615 in the Dixon and Mitchell Libraries* (Sydney, 1961)

Kelly, Celsus, *Calendar of Documents; Spanish voyages in the South Pacific from Alvaro de Mendaña to Alejandro Malaspina 1567-1794* (Madrid, 1965)

Pinochet de la Barra, Oscar, *Memoriales de las Indias Australes* (Madrid, 1990)

Sanz, Carlos, *Australia; su descubrimiento y denominación* (Madrid, 1963)



Estos quartos no han de correr mas de en aquella ciudad; adonde son bien necessarios para los trueques de hortaliças y semejantes que venden las Indias y las morenas, en cuyas manos andaran y estaran como en deposito, hasta que de las tierras Australes se embie con la presteza posible, de la primera plata, oro o perlas, los dichos setecientos mil ducados, o los que fueren, para recogerse todos los quartos, y con esto cessara el uso dellos, y vuestra Magestad sin gasto de su hazienda, ni de agena, librara de oluido y de peligro el servicio de Dios, el propio, aquellas grandes tierras, a sus infinitas gentes, y al fin ellas mesmas se rescataran: suplico a V. M. no les niegue este breve, barato y cierto remedio, ni a mi esta merced, en premio de mis servicios y deseos de mas servir.



6124

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

The second edition of 'the first atlas of Italy produced by an Italian' (NMM).

Folio (418 x 289mm). Engraved title by Oliviero Gatto with figures representing astronomy and surveying, portrait of the author dated 1632, 63 engraved maps (including the 61 called for in the index, an extra map of *Liguria, Riviera di Levante* and a repeat of *Abruzzo Citra, et Ultra*); variant issues of the engraved title with central panel relaid, index and part of preliminary leaves bound in at end (title remargined and repaired, maps on modern guards). Modern half vellum over marbled boards. *Provenance*: Matio Pl? (illegible ownership inscription on title).

£4,000-6,000

\$4,900-7,300
€4,500-6,700

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



0125

ROMAN, Adriaen (fl.1637). *Samen-Spraeck tusschen Waermondts Ende Gaergoedt, Nopende de opkomste ende ondergang van Flora*. Haarlem: A. Roman, 1637.

Extremely rare early work on Tulipomania, analysing the speculation through a dialogue between 'True-Mouth' and 'Greedy-Goods'.

4° (187 x 135mm), 24pp. Woodcut device on title and initials, black letter and Roman type. Modern boards. Sold with a modern translation into English.

	(2)
£5,000-8,000	\$6,200-9,800
	€5,700-9,000

The infamous speculation in tulips started in the Netherlands in 1635, ending in spectacular failure in 1637. The author of this pamphlet, which has been attributed to its printer, suggests that the crisis started on 3 February 1637. In a form of a dialogue, the great difference in prices is explained. The tulips bulbs, originally from Turkey and the Middle East, became to be revered as eastern exotica, and their breeding intrigued a Dutch society which embraced scientific advancement. This interest in tulips also co-incided with the establishment of the first modern banking and finance systems in Europe, with the foundation of the Dutch East India Company in 1602 and the listing of its shares on the Exchange soon afterwards. In the beginning of tulipomania, it was mainly a small coterie of growers and wealthy persons of standing that were interested,

but as time went on the craze grew enormously, and appealed greatly to those without any connection to the bulb growers, but who could understand a natural product more easily than complicated share arrangements in listed companies. Technically all such speculative deals had to be drawn up in contracts handled by a solicitor, but as time went on, and as more people from all classes and backgrounds were drawn in, wild speculation in tulips led to a less elaborate and more informal methods of trading. Gaergoedt ('Greedy-goods') describes in this dialogue the methods by which 'colleges', in effect private societies of tulip dealers, bought and sold the bulbs. These colleges seem to have formed in the middle of 1636, and were part of an innovative series of developments that included the sale of non-available bulbs, i.e. the trade in excrescences or outgrowths, that were separated from the main bulb only after a considerable period of time, and therefore created a futures market by which the speculative element was greatly increased.

This pamphlet is extremely rare. WE HAVE NOT ABLE TO TRACE ANY COPIES SELLING AT AUCTION (ABPC/RBH); Worldcat only reports 4 copies: Royal Library in The Hague, Leiden, Groningen and the Luther Seminary Library, St Paul, MN, USA; to which the copy at Harvard can be added (Kress S.663).

This work is offered with an English translation, published in Emmett, Ross B., editor. *Great Bubbles*. London: 2000.



κβ. ΑΥΚΟΣ ἢ ΓΕ- FABULA XXIX.
ΡΑΝΟΣ. Lupus & Grus.

Ἰκε λαμῶ ὅσον
 ἐπιπήχ. ὃ ἢ Γερά-
 κη μισθὸν παρέχῃ εἶπεν,
 εἰ πλὴν κεφαλῶν αὐτῆς
 ὀπισθάλυσαι, το ὄστω ἄκ
 ἔ' λαμῶ αὐτοῦ ἐκβα-
 λαι. ἢ δὲ τοῦτ' ἐκβα-
 λούσαι, δολιχόδεיר· ὃ· ὀ-
 σα, τὸν μισθὸν ἐπέζητή.
 Ὁ τις γαλαόσας, κη ὄστω
 ὄδοντες ἡύξας, δὲ κεί
 σι μισθός, εἶπεν, τούτῳ κῆ
 D 4 cuens;

PROPERTY OF A LADY

0126

AESOP (c.620-560 B.C.) — *Fabulae Aesopi Graecè & Latine, nunc denuo selectae.*
 Amsterdam: J. Jansson, 1659.

An attractive edition with woodcuts by Christoffel van Sichem (1546-1624).

8vo (155 x 98mm). Bi-lingual Latin and Greek text printed in facing columns and on facing pages. 47 woodcut illustrations by Christoffel van Sichem, some part-tinted red later. Burgundy morocco by W. Pratt, signed, the spine gilt in compartments centred with a fleuron, lettered directly, the sides centred with arms in gilt. *Provenance:* Christie-Miller (binding) — Lucien Goldschmidt (sold, catalogue 11, item 346, 1927) — Lindsay (Balcarres shelf label).

£800-1,200

\$980-1,500
 €900-1,300

RBH records no other copy having been offered at auction.



OTHER PROPERTIES

0127

DOPPELMAYR, Johann Gabriel (1671-1750). *Neue und gründliche Anweisung, wie nach einer universalen Methode grosse Sonnen-Uhren*. Nuremberg: Johann Michael Sporlin, for Johann Christoph Weigel, 1719.

A fine, clean copy of this rare work on sundials.

Folio, engraved frontispiece by Johann Georg Puschner, 20 engraved plates mounted on stubs, one of which double-page with a double-hemisphere world map (this misbound upside-down). Contemporary vellum with yapp edges, title lettered at head of spine, red edges. *Provenance*: Fürstlich Solms-Lich'sche Bibliothek (small circular stamp on title).

£3,500-4,500

\$4,300-5,500

€4,000-5,000

Doppelmayr was a German astronomer, geographer and cartographer whose scientific abilities were held in such high esteem that he was a member of the Academia Caesarea Leopoldina, the academies of Berlin and St Petersburg, and the Royal Society in London.

The basis of this book was a treatise on sundials by Eberhard Welper first published 1625, which Doppelmayr greatly expanded. The double-page plate shows a double-hemisphere world map showing California as an island.

o128

[DEFOE, Daniel, *editor* (1659?-1731).] *Mercurius politicus*. London: T. Bickerton, 1720.

A very rare monthly newspaper with contemporary accounts of the South Sea Bubble, the world's first great financial scandal. No copy is recorded having been offered at auction in the past 40 years (ABPC/RBH).

8vo (185 x 116mm). Contemporary panelled calf (extremities rubbed). *Provenance*: R.G.E. Sandbach (bookplate).

£8,000-12,000

\$9,800-15,000

€9,000-13,000

The novelist and pamphleteer Daniel Defoe had first-hand experience of some of the investment schemes that mushroomed in England at the end of the 16th and beginning of the 17th centuries. He invested - and lost - £200 in a diving firm tasked with salvaging Spanish silver and precious jewels from the seabed of the Caribbean. Defoe's other investments included a brick and tile factory, as well as 70 civet cats, who were bred for the secretion of their glands which was a basic essence in the manufacture of perfume. Defoe himself became a champion of the South Sea Company, founded on 10 September 1711, believing the establishment of a trading company could unlock the riches of South America. In reality, the Company never effectively traded, but John Blunt (bap.1665-1733), founder of the Company, proposed in 1719 that the Company could fund the national debt by issuing stock. This led to a dangerous auction whereby the Company outbid the Bank of England by offering the government the fantastic sum of £7½ million.

Because the Company had never effectively traded and had never generated any meaningful profits, Blunt was forced to rely on short-term manipulation of the market. By a series of alternating money subscriptions and loans, and helped by the failure of the French Mississippi Company which drove the speculators' market to London, Blunt had by 4 August 1720 driven up the price of the stock and completed the conversion of the national debt into stock. However, even before this conversion was complete, some Company investors had started to cool, and the stock began to fall. Another manipulation by Blunt failed to stem the downwards trend, and the collapsing price led to a national disaster.

The present work contains not only contemporary reports on the South Sea Company situation, but also many other reports on alternative 'bubbles' or investment schemes. EXTREMELY RARE: NO COPY CAN BE TRACED AS SELLING AT AUCTION IN THE PAST 40 YEARS (ABPC/RBH). Moore 553.

From *Thursday* 10 to *Thursday* 17.

Christned Males 172, Females 174, In all 346.

Buried Males 281, Females 248. In all 529.

Decreas'd in the Burials this Week 33.

From *Thursday* 17 to *Thursday* 24.

Christned Males 196, Females 165. In all 361.

Buried Males 263, Females 258. In all 521.

Decreas'd in the Burials this Week 8.

From *Thursday* 24 to *Thursday* 31.

Christned Males 164, Females 169. In all 333.

Buried Males 290, Females 267. In all 557.

Increas'd in the Burials this Week 36.

S T O C K S.

South-Sea, between 150 and 400.

Bank, from 140 to 160.

India, from 212 to 240.

African, from 48 to 50.

The *South-Sea* Stock has this Month been the Wonder and the whole Business of Mankind. The *French Mississipi* led the Dance, and tho' we are naturally ever railing at that Nation, yet can we never forbear mimiking of them. *Mississipi* was our Jest, and the *South-Sea* is now theirs. There is a Pride in not being out-done by others, and some People carry that Vanity so far as to scorn that any should outstrip them even in Folly. So much has been writ upon this Subject of the *South-Sea*, that to hint but at a very small Part of it would far exceed our Bounds; we shall wait 'till the next Month to give some farther Account thereof.



0129

NEWTON, Sir Isaac (1642-1727). *The Mathematical Principles of Natural Philosophy*. London: for Benjamin Motte, 1729.

A very attractive copy of the first edition in English of the most important work in the history of science. 'Perhaps the greatest intellectual stride that it has ever been granted to any man to make' (Einstein).

2 volumes, 8vo (195 x 116mm). 2 engraved frontispieces and 3 headpieces by A. Motte, 47 folding plates, 2 folding letterpress tables. Contemporary panelled calf. *Provenance:* John Hughes (ink ownership inscription dated 18 October 1792, and thence by descent to the present consignor).

£40,000-60,000

(2)
\$49,000-73,000
€45,000-67,000

THE
MATHEMATICAL
PRINCIPLES
OF
Natural Philosophy.

By Sir *ISAAC NEWTON*.

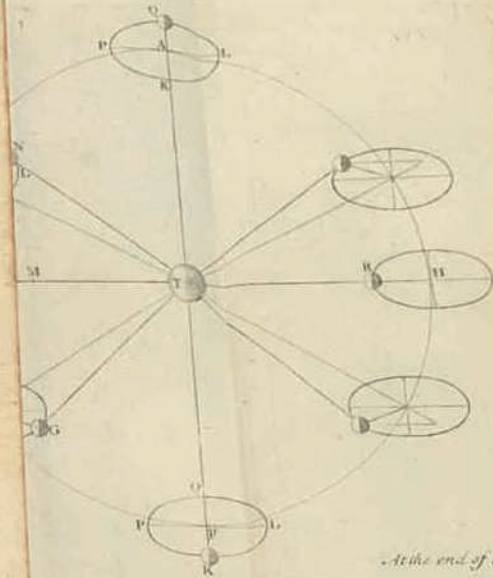
Translated into *ENGLISH*.

VOL. II.



LONDON:

Printed for *BENJAMIN MOTTE*, at the *Middle-
Temple-Gate, in Fleetstreet.*
MDCCLXXIX.



At the end of the Book.

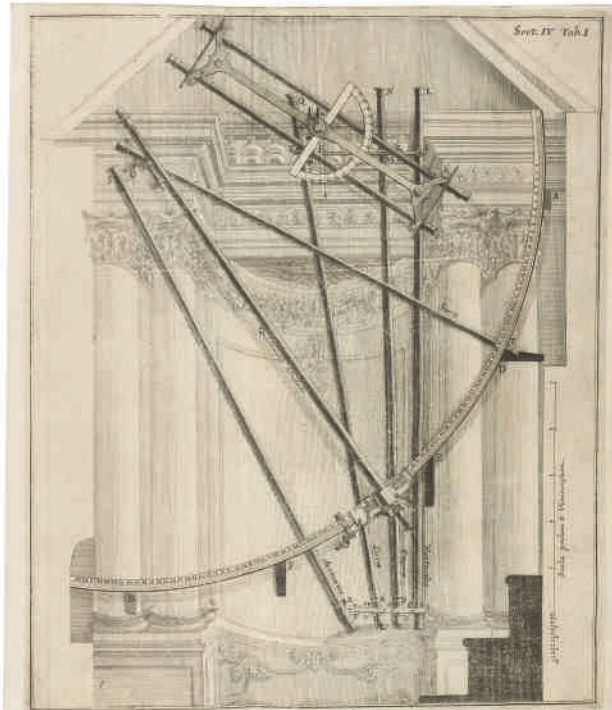
A crisp, unsophisticated copy of 'the greatest work in the history of science. Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying laws' (PMM). The first edition was published in Latin in 1687, followed by a the second edition 1713. This edition also includes an English translation of Newton's *System of the World*, presumably by Motte. John Machin's unsuccessful attempt to rectify Newton's lunar theory is included at the end. Babson/Newton 20; Gray 23; Norman 1587; Wallis 23. See PMM 161.



Hic ubi præclaris Augustæ cura Minerva
Artibus augmentum subsidiumque dedit.
Fervigil Uranie studii monumenta recentis,
Cæsaris ad statuam depositurâ . milit-

A. Biondi delin.

Ed. Antonini sculp. July 20th.



€130

MARINONI, Giovanni Giacomo (1676-1755). *De astronomica specula domestica et organico apparatu astronomico libri duo*. Vienna: Leopoldus Joannes Kaliwoda, 1745.

A fine copy of the first edition of this richly illustrated work describing the astronomical instruments in the author's private observatory. 'One of the most exquisitely illustrated astronomical works ever printed' (Kenney).

Folio (347 x 229mm). Engraved frontispiece by J.J. Sedelmayr after D.A. Bertoli, title printed in red and black with engraved vignette of a map of Vienna, 60 engraved illustrations of which 43 folding and some full-page, engraved headpiece, woodcut ornaments, final leaf with errata and instructions to binder in Latin and German (few plates closely shaved). Contemporary calf, spine gilt (front joint and corners repaired).

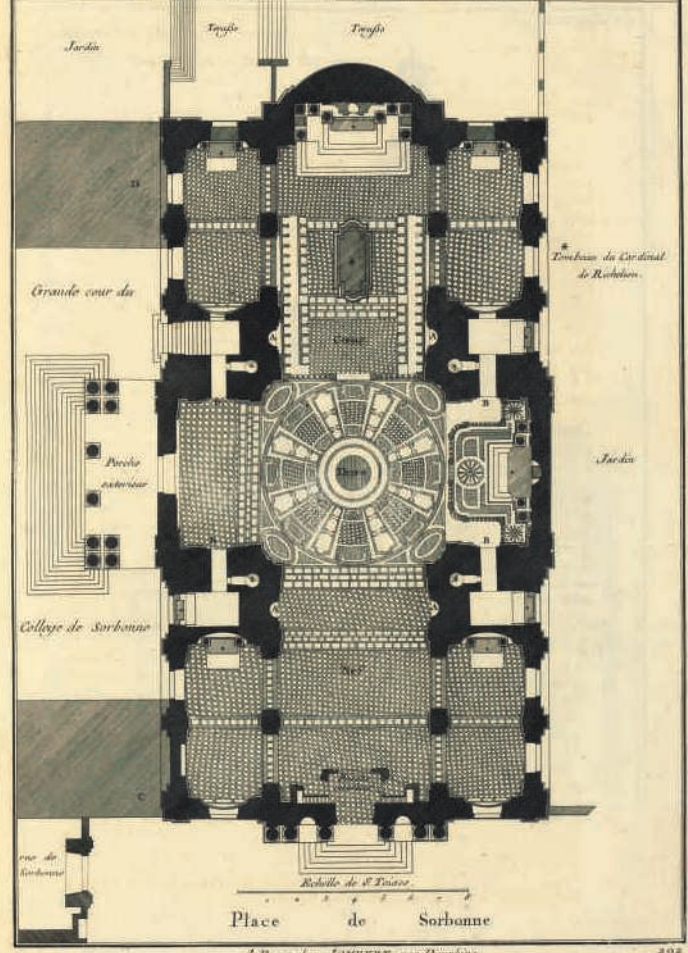
£6,000-9,000

\$7,400-11,000

€6,800-10,000

The date has been amended in red ink on the title to 1746. Marinoni was a mathematician and astronomer to the Imperial Court of Austria, and geodetic surveyor. His observatory, the first established in Vienna, was one of the best equipped in Europe and resembled those of Tycho Brahe and Hevelius in the previous centuries. Many of the instruments he built are reproduced in this work: telescopes, the (fixed) mural quadrant, the quadrant *ampliatius*, the position micrometer with its screws and a camera obscura. All of Marinoni's instruments were left to the Empress Maria Theresa, to whom he dedicated this work. Kenney *Catalogue of Rare Astronomical Books*, p. 200 ('One of the most exquisitely illustrated astronomical works ever printed'); Riccardi ii, 119.

PLAN DE L'ÉGLISE DE LA SORBONNE
Bâtie sur les débris de Jacques le Moine Architecte du Roy.



A Paris chez ANTOINETTE rue Dauphine



0131

BLONDEL, Jacques François (1705-1774). *Architecture Française, ou recueil des plans, elevations, coupes et profils des églises, maisons royales, palais, hôtels*. Paris: Charles-Antoine Jombert, 1752-1756.

A fine, large-paper copy of the first edition of one of the most important collections of French architecture plates.

4 volumes, folio (494 x 324 mm). Engraved vignette on dedication in vol. 1, headpieces and text illustrations, wood-engraved title devices, head- and tailpieces and text illustrations. 501 engraved plates on 516 sheets, numbered 1-331, 331 [bis], 332-464, unnumbered plate [465], 466-489, unnumbered plate [490], 491-500. Contemporary mottled calf, gilt spines, red morocco spine labels. *Provenance*: Imperial Hermitage (19th-century printed shelf label, and another dated 1909).

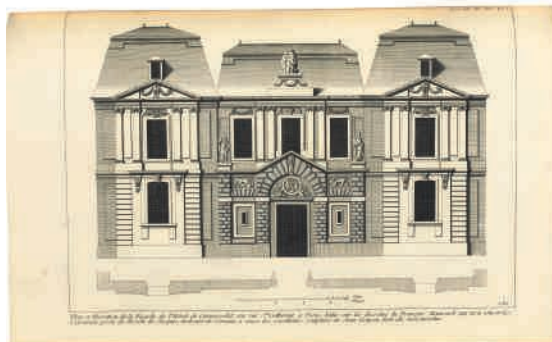
£15,000-20,000

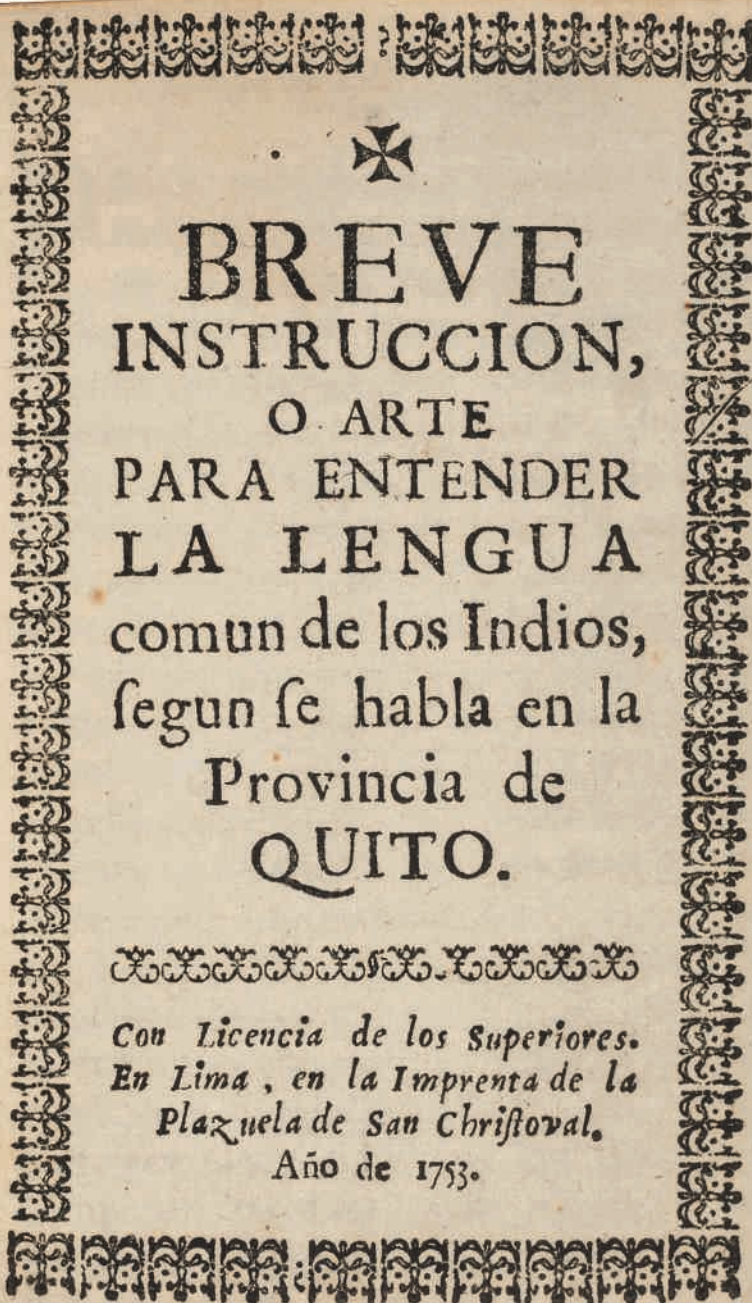
(4)

\$19,000-24,000

€17,000-22,000

The first edition. The complete work was planned to comprise 1200 plates in 8 volumes, but only these four volumes were published. Consequently, there is variation between copies in the placement and make-up of the plates. The present lot contains 501 plates printed on 516 sheets, comprising 356 single sheets (of which 7 folding), and 120 plates printed on 2 or more sheets (of which 44 folding). Berlin Kat. 251; Brunet I, 977; Cohen de Ricci p.157.





✠

**BREVE
INSTRUCCION,
O ARTE
PARA ENTENDER
LA LENGUA
comun de los Indios,
segun se habla en la
Provincia de
QUITO.**

*Con Licencia de los Superiores.
En Lima, en la Imprenta de la
Plazuela de San Christoval.
Año de 1753.*

ø132

[POLO, Tomás Nieto, attributed to.] *Breve Instruccion, o Arte para entender la Lengua comun de los Indios, segun se habla en la Provincia de Quito*. Lima: en la Imprenta de la Plazuela de San Christoval, 1753.

An extremely rare grammar of the Quechua language of Ecuador. Apparently no other copy has been offered at auction (ABPC/RBH).

Small 8vo in 4s (140 x 98mm). The title within a typographical border. 20th-century crushed blue morocco by Randeynes & Fils, gilt turn-ins and edges.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

This copy is possibly the only one offered at auction in the 20th century; RBH records a copy at Sotheby's (14 July 1952, lot 138, sold to Edwards for £40) in 'modern blue morocco gilt, g.e.' No copy is recorded by ABPC. Brunet 1, 1227 ('Fort rare'); Palau 35352; Sabin 67369.



6134

NIEBUHR, Carsten (1733-1815). *Reisebeschreibung nach Arabien und andern umliegenden Ländern*. Copenhagen, 1774-1778.

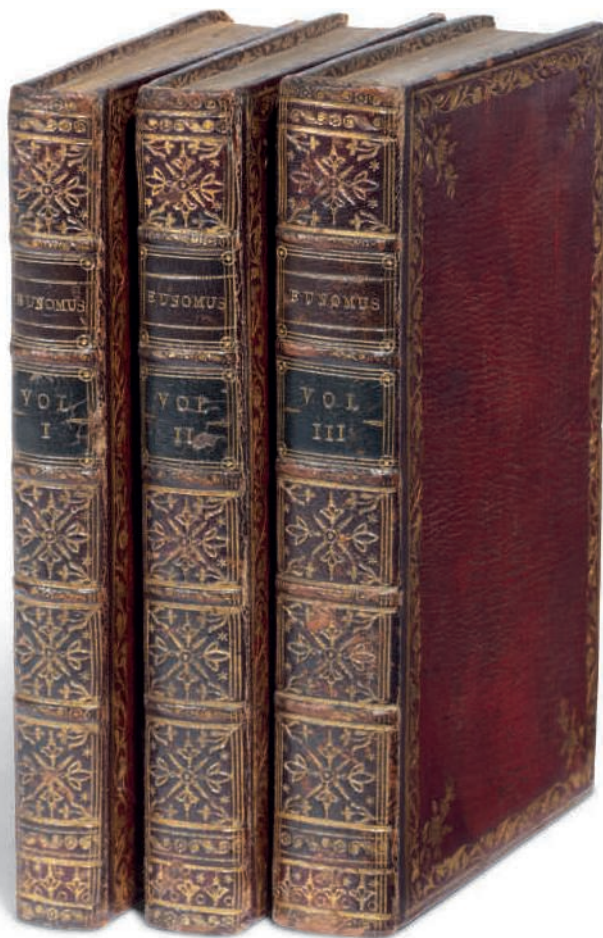
Queen Sophia Magdalena's copy of the first edition of this description of the Danish expedition to Egypt, Arabia and Persia, written by the sole survivor.

2 volumes, 4to (250 x 195mm). Half-titles, 2 engraved title vignettes by Clemens, 124 engraved numbered plates, plans and maps of which many folding, one unnumbered map at end of vol. I, engraved vignettes (without blanks, unnumbered map with extensive repaired tear without loss, first leaves in vol. II dampstained and soiled, 2S2 and 2T2 in vol. II with some staining fading onto following leaves). Contemporary mottled calf, gilt spines with raised bands and red and green labels, gilt monogram of Queen Sophia Magdalena of Sweden on upper covers, red edges (vol. II darkened, chipped and rubbed). *Provenance*: Queen Sophia Magdalena (1746-1813; monogram on covers and half-title) — Bibl. Wireniana Solåkraensis (stamp) — Bibl. Hammer, Stockholm (bookplate) — Evert Strokirk (1861-1936; bookplate).

£2,000-3,000

\$2,500-3,700
€2,300-3,400

Carsten Niebuhr, a German mathematician, cartographer, and explorer in the service of Denmark, is renowned for his participation in the Royal Danish Arabia Expedition (1761-1767). Queen Sophia Magdalena, to whom this book belonged, was daughter of Frederick V of Denmark, and was married to Gustav III of Sweden. Gay 3589; Hilmy II 66; cf. Atabey 873 and Weber II 548 (French editions); not in Blackmer.



0133

WYNNE, Edward (bap.1734-d.1784). *Eunomus, or, Dialogues Concerning the Law and Constitution of England*. London: [n.p.], 1768.

The very rare first edition of Wynne's most important work. No copies are recorded at auction and only one copy can be found in the UK.

3 volumes, 8vo (186 x 115mm). Contemporary red russia, gilt borders and corner pieces, gilt spine, edges and turn-ins, marbled endpapers.

£4,000-6,000

(3)
\$4,900-7,300
€4,500-6,700

Edward Wynne was a wealthy scholar and his library contained over 2800 books. He first published his most important work on law in this 1768 edition and 'following the example of Christopher St German he chose the form of the dialogue since he wanted to show that the law was not merely a dry subject only of interest to the profession. The work sought to explain the principles of English law while at the same time refuting popular criticisms of the law, notably concerning its cost and delay, the length of conveyances, and the prolixity of pleading' (ODNB). The book was well received, and was praised as an 'elegant and truly Ciceronian work' (quoted in ODNB). Only 6 copies are recorded in Worldcat: one in Oxford, one in Australia, and 4 in the USA; not at the BL.



0135

HOUËL, Jean (1735-1813). *Voyage pittoresque des isles de Sicile, de Malte et de Lipari où on traite des Antiquités qui s'y trouvent encore; des principaux Phénomènes que la nature y offre; du Costume des Habitans, & de quelques Usages*. Paris: Imprimerie de Monsieur, 1782-1787.

The Botfield copy of the first edition of this richly illustrated publication with beautiful plates depicting views of various Italian sites and costumes. 'A very beautifully produced book' (Blackmer).

4 volumes, folio (480 x 320mm). Half-titles, 264 engraved and aquatint plates including 3 maps on 2 numbered plates (some plates in vol. I and IV with some dampstaining in the top and bottom margins). Later contemporary russia with gilt arms of Beriah Botfield within gilt borders, gilt spine and inlays, marbled edges and endpapers (small touches of restoration to joints in vol. II, spines lightly sunned). *Provenance*: Mrs. Poyntz Ricketts (bookplate) — Beriah Botfield (1807-1863; binding, sale Sotheby's, 11 June 1979, lot 84, £2,600) — [sold at Sotheby's Milan on 16 November 2010 as lot 182 for 31,950 EUR].

£20,000-30,000

(4)
\$25,000-37,000
€23,000-34,000

Houel was appointed a king's pensioner at the French academy in c. 1770 and he made a second voyage to Italy in 1776 in which he spent many years collecting the material for this work. The plates were both designed and engraved by Houel himself and illustrate scenes from daily life, and views, plans and antiquities. The original drawings were bought by Catherine II of Russia (Blackmer). Beriah Botfield's collection was primarily of early printed and colour plate books, often in sumptuous bindings, and it passed on his death to the Thynne family of Bath. Most of Botfield's books, which included a number of Caxtons and other incunabula, remained at Longleat, the Thynne ancestral home, although some were dispersed in sales at Sotheby's (11 June 1979) and Christie's (30 March 1994). Bénézit V 630; Brunet II 350; Blackmer 834; Cohen-deRicci 500; Millard *French* 80; not in Colas.





o136

LAURIE, Robert (1755-1836) and James WHITTLE (1758-1818). *A new and elegant imperial sheet atlas*. London: 1800.

A finely coloured atlas, including eight maps of the Americas and the West Indies.

Folio (529 x 392mm). 53 hand-coloured engraved maps, all but 2 double-page, of which 4 folding (light stain, mostly marginal, to title and contents leaves extending to verso of first map only, some variable offsetting.) Contemporary tree calf (rebacked preserving original gilt spine, repairs to edges and corners of covers). *Provenance*: William Heather (map seller's label).

£5,000-7,000

\$6,200-8,600

€5,700-7,800

Letterpress title, contents, and 53 engraved maps after d'Anville, Dunn and others, including 2 world maps and 8 relating to the Americas, finely hand-coloured in full. Cf. Shirley BL.T.LAU-2a. A full list of maps, with their dates and condition can be found in the online condition report.





137

LUNAR CARTOGRAPHY — RUSSELL, John (1745-1806). [*Lunar Planispheres*.
London: 1805-6]

Extraordinarily rare and fine depictions of the full Moon.

Two copperplate stipple engravings of a 15-inch diameter (381mm) full Moon, one showing the Moon in flat light, an early state before letters, [London, 1805], 499 x 491mm (sheet); the other showing the Moon in a hypothetical oblique light, the state with publisher's line but before correction scale, 'London, Published by Wm. Faden, Novr. 26, 1806', 442 x 428mm (sheet). Both framed.

£100,000-150,000

(2)
\$130,000-180,000
€120,000-170,000



EXHIBITED:

Essen, Villa Hugel, 1992 *London-World City 1800-1840*, No. 536, illustrated

Paris, Fondation Cartier pour l'art contemporain, 1996 *By Night* Vevey Cabinet cantonal des estampes, 1998 *Effets de nuit*, illustrated as frontispiece

Montreal, The Montreal Museum of Fine Arts, 1999, & Barcelona, Centre de Cultura Contemporània, 1999-2000, *Cosmos, From Romanticism to the Avant-garde*, No. 258

Cologne, Wallraf-Richartz-Museum, 2009, *Der Mond*, Illustrated p. 124

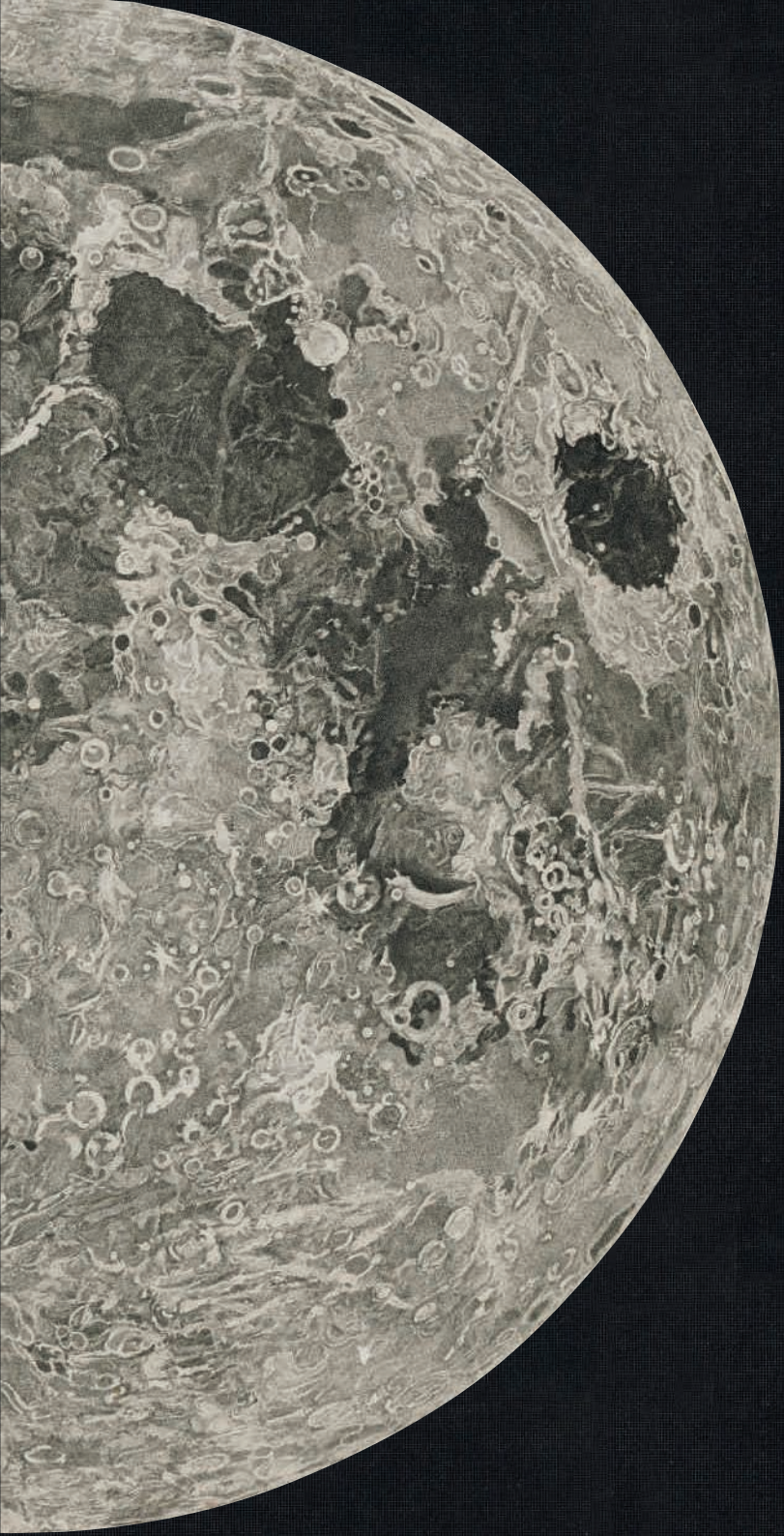
Houston, The Museum of Fine Arts, 2009, *The Moon "Houston, Tranquility Base Here. The Eagle has landed"*

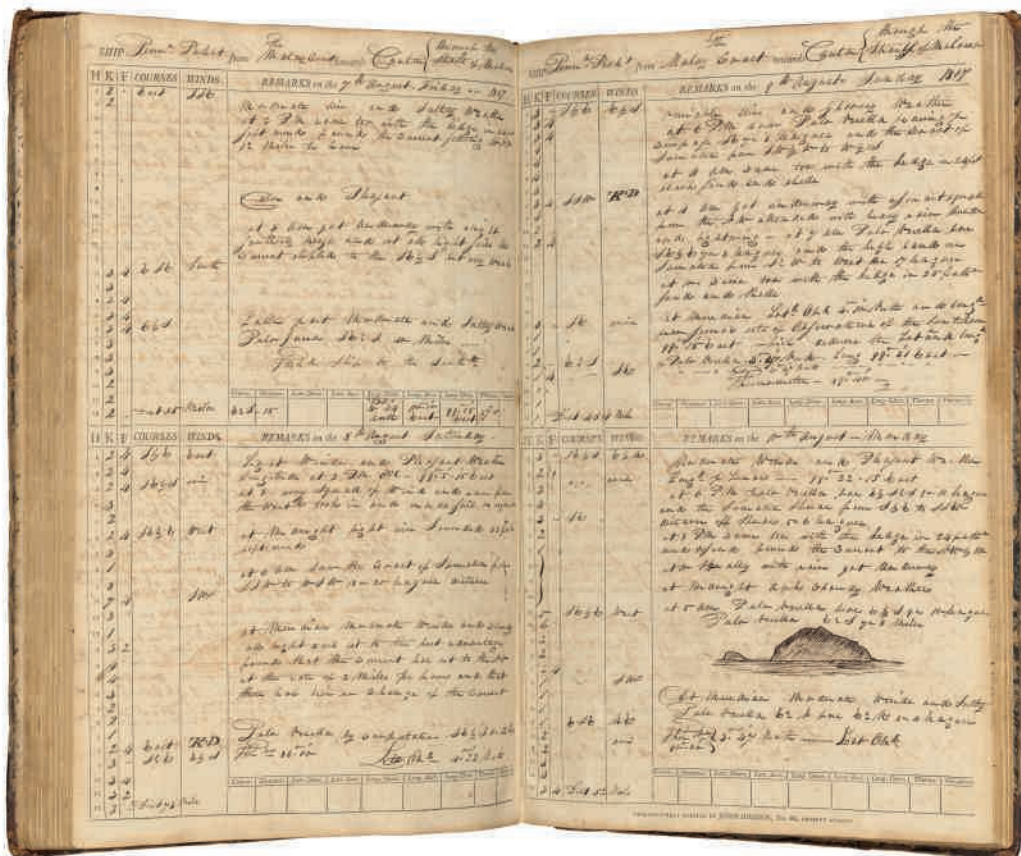
John Russell (1745-1806) was elected Associate of the Royal Academy in 1782, and a full Academician in 1788. Born in Guildford, Surrey, he was apprenticed to Francis Cotes, the founder of the Royal Academy. Russell gained success and a certain amount of fame as a portraitist in pastel, earning himself the title of "Painter to the King" following his portraits of the royal physician Dr. Willis, and of Queen Charlotte. However, his overriding passion was the moon.

As early as 1764 Russell made telescoping observations of the moon, sketching in pencil what he saw. From his sketches a series of highly detailed maps of the lunar surface emerged: first his large pastel drawings (one of which from 1793 can be seen at the Museum of the History of Science, Oxford); in 1797 he published the earliest extant lunar globe *Selenographia*, mounted in a brass device to display the librations of the

lunar orbit; then in November 1805 his brother in law, William Faden (1749-1836) printed the lunar planisphere showing the Moon in flat illuminated by the Sun, followed a year later by an alternative view of the Moon as if each part is lit obliquely, so as to accentuate the topography of the surface. The Moon in flat light 'is clearly far more detailed than any of its predecessors, and the very complex interplay of delicate shadings reveal the hand of a master artist. Indeed, the highly detailed nature and general accuracy of this image have never been surpassed.' (Whitaker, 1999). Both plates would be included in a posthumous publication by his son *A description of the lunar planispheres / engraved by the late J.R. from his original drawing* (London : W. Russell 1809). It has been commented that 'His drawings are more detailed than anything before and, as "eye to telescope" maps of the moon, they have never been equalled.' (Whitehouse, 2001)

All of Russell's cartographic endeavours are rare. We can only trace four copies of the 1809 publication, a further two copies of the loose planispheres in the later state with letters, and the directly comparable early state of the Moon in flat at Oxford. The moon in oblique light in this early state is apparently unrecorded and preceded only by the unfinished proof state held at Oxford (MHS Inv. No. 11959). Cartographic differences to the *Mare Nubium* and *Mare Fecunditatis*, along with the lack of letters and a printed correction scale present in the 1809 issues, imply Russell reworked the plates between printings, perhaps to incorporate later observations.





0138

[WHALING] - MANUSCRIPT SHIP'S LOG of Jonathan Negusjin, aboard the Amsterdam Packet; Pennsylvania Packet; Mercury; HMS Mandarin; and the Eliza of Calcutta, at sea [North Sea, Atlantic, Indian Ocean, Pacific], 20 September 1804 - 21 April 1810.

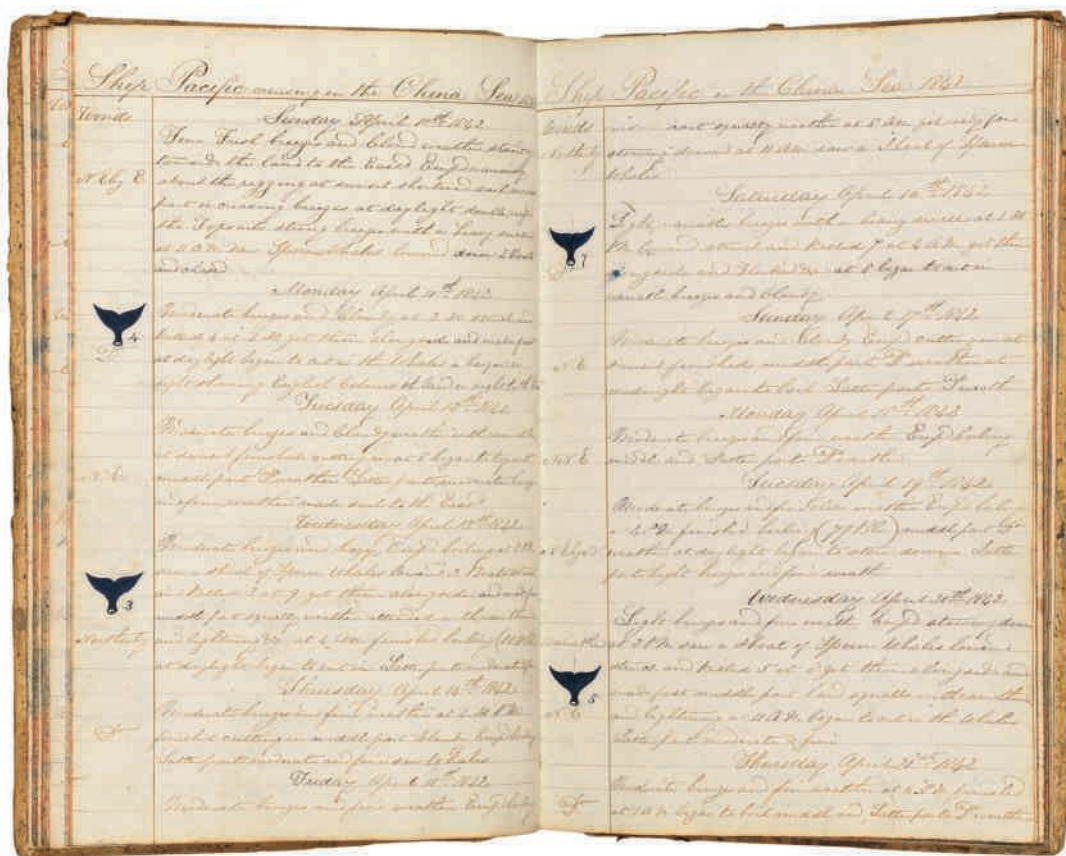
Illustrated with 18 coastal profile drawings including St Paul Island (Indian Ocean) and the archipelagos of Tristan da Cunha and Indonesia. 6 volumes in one, 308 written pages, 440 x 270mm. Contemporary half calf.

Contemporary journals recording a pivotal period in the Napoleonic Wars, recording trade in Indonesia, China and India.

£5,000-8,000

\$6,200-9,800

€5,700-9,000



6139 [WHALING] – MANUSCRIPT LOG of Benjamin R. Harriss (carpenter), aboard the *Pacific*, Portsmouth and at sea [Indian Ocean, South China Sea, Pacific], 8 April 1841 – 25 March 1845.

12 whale tail drawings. 140 written pages, 330 x 210mm. Original paper-covered boards.

Hunting whales in the South China Sea – murder, illness, whale-smashed boats and New Guinea canoes described by a ship’s carpenter.

£5,000-8,000 \$6,200-9,800
 €5,700-9,000

The English ship *Pacific* left Portsmouth and headed towards Madeira, rounded the Cape of Good Hope and cruised past the Moluccas and through the Timor Sea and the South China Sea, hunting in the waters off Manila, New Guinea and Japan, with the majority of the voyage spent in the latter two locations. Harriss records a reasonably successful voyage producing 1,607 barrels of oil, though an earlier effort of 1837-

40 – detailed here in a two-page chart – had returned a larger haul in a shorter time-period. The climate evidently didn’t agree with the crew of the *Pacific*: three men were struck down with illnesses resulting in their deaths in 1842-3, Harriss recording the auctions of the deceased’s effects on two occasions. A fourth death was caused by a whale on 24 November 1843 – ‘Saw a pod of sperm whales. Lowered, struck and killed 1 whale. Got the boat smashed to atoms and Fred Walden killed. At 11 am got the fragments of the boat on board, got the whale alongside at noon’ – and this is not to mention the steerage passenger aboard another ship whose demise is noted earlier in the journal as ‘murdered by a Portuguse’ on 3 May 1841 while the *Pacific* is anchored off Cape Verde. Harriss also records a curious incident off the coast of New Guinea in December 1843, where the crew spotted the approach of a canoe: ‘the canoe came alongside, the natives being in a very exhausted state, having been from the island 10 days without provisions of any kind. Had not providence driven them in our way they must have all perished. Took the canoe on board and made sail for Lord North’s Island’.



Wied. der Naturgen. u. Krieger

Wied. von Kall.

ΚΑΡΑΪΣΚΑΚΗΣ.

ø141

KRAZEISEN, Carl (1794-1878). *Bildnisse augezeichneter Griechen und Philhellenen*. Munich: for the author, 1828[-1831].

First edition. Among the best-known portraits of the heroes of the Greek war of independence.

7 parts, folio (431 x 340mm). 28 lithographic plates, engraved map of Attica printed on recto of final wrapper (occasional spotting and some waterstaining to parts VI and VII). Contemporary publisher's? boards backed in calf, gilt spine, original upper printed wrappers preserved for parts II-VI and lower for part VII with printed map (rebacked preserving old spine, lacking labels on front cover). *Provenance*: Klemens Wenzel Freiherr von Raglovich von und zum Rosenhof (1766-1836, Bavarian General of the Infantry; stamps).

£12,000-18,000

\$15,000-22,000

€14,000-20,000

Krazeisen accompanied Karl von Heideck (whose portrait appears in the final part) and the Bavarian philhellene to Greece in 1826 as first lieutenant. His original drawings are now in the National Gallery of Athens and include portraits and views. This copy belonged to Klemens Wenzel Freiherr von Raglovich von und zum Rosenhof, a Bavarian General on the Infantry. Blackmer 926; Lipperheide Kc9.

But the raven still beguiling all my sad soul into smiling,
 Straight I wheeled a cushioned seat in front of bird, and bust and
 door;
 Then, upon the velvet sinking, I betook myself to linking
 Fancy unto fancy, thinking what this ominous bird of yore—
 What this grim, ungainly, ghastly, gaunt, and ominous bird of
 yore
 Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
 To the fowl whose fiery eyes now burned into my bosom's core;
 This and more I sat divining, with my head at ease, reclining
 On the cushion's velvet lining that the lamplight gloated o'er,
 But whose velvet violet lining with the lamplight gloating o'er,
 She shall press, ah, nevermore.

Then, methought, the air grew denser, perfumed from an unseen
 censer
 Swung by angels whose faint foot-falls tinkled on the tufted floor.
 "Wretch," I cried, "thy God hath lent thee—by these angels he
 hath sent thee
 Respite—respite and repentance from thy memories of Lenore!
 Quaff, oh quaff this kind repentance and forget this lost Lenore!"
 Quoth the raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or
 devil!—
 Whether Tempter sent, or whether tempest tossed thee here
 ashore,
 Desolate yet all undaunted, on this desert land enchanted—
 On this home by Horror haunted—tell me truly, I implore—
 Is there—(s there) balm in Gilead?—tell me—tell me, I implore!"
 Quoth the raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
 By that Heaven that bends above us—by that God we both
 adore—
 Tell this soul with sorrow laden if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore—
 Clasp a rare and radiant maiden whom the angels name Lenore."
 Quoth the raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked,
 upstarting—
 "Get thee back into the tempest and the Night's Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken!—quit the bust above my door!
 Take thy beak from out my heart, and take thy form from off my
 door!"
 Quoth the raven, "Nevermore."

And the raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming,
 And the lamp-light o'er him streaming throws his shadow on the
 floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

o142

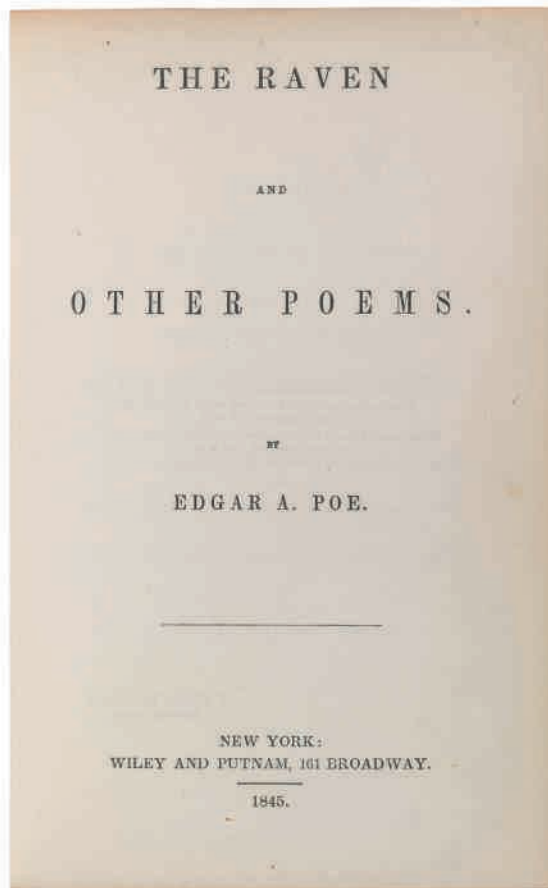
POE, Edgar Allan (1809-1849). *The Raven and Other Poems*. New York: Wiley and Putnam, 1845.

The first edition of the 'the most important volume of poetry that had been issued up until that time in America'.

8vo (178 x 115mm); [4]ff., 91pp., [4]pp. adverts. Early 20th-century black morocco by the Rowfant bindery, signed, the sides panelled in blind, the upper side centred in blind with a raven perched on the bust of Pallas, the lower side centred in blind with a bat, edges gilt, gilt turn ins, black mottled endpapers (joints neatly repaired, outside corners of the front free endpaper chipped). *Provenance*: Philip M Neufeld (1907-1990; sold, Christie's East, 26 April 1995, lot 506).

£7,000-10,000

\$8,600-12,000
 €7,900-11,000



'The most important volume of poetry that had been issued up until that time in America' (Allen). *The Raven and Other Poems* was published in November 1845 in an edition of c. 750 copies, with a printed dedication to Elizabeth Barrett Browning. It comprises 30 poems, including 'The Raven', 'Eulalia', 'Tamerlane', 'Al Aaraff', and 'To Helen'. The title poem was first printed in the *American Review* for January 1845. It was an immediate success, appealing both to critics and to the public. Within a month of its first appearance it was reprinted at least ten times, and Poe's fame soared with that of 'The Raven'. It 'made Poe's name known both in America and England, and brought him an immortality that by no other means could he have attained'; it 'gave him fame as a poet such as no other American has received' (Robertson). Poe gave public readings of 'The Raven' on many occasions, and even considered a trip to England to read it for Queen Victoria. The poem tells the tale of a grieving student devastated by the death of his beloved.

On a stormy, 'bleak December' night he is visited by an 'ominous bird', and chases it off, but the bird finds a perch on the bust of Pallas — goddess of Wisdom — and 'still is sitting, still is sitting', as it always will. Poe explained that the blackbird represents 'Mournful and Never-ending Remembrance'. Memory keeps the deceased alive, in some way; and however unpleasant, memory is better than the alternative: oblivion. The poem reflects Poe's own circumstances, mourning his mother Eliza and his brother William Henry Leonard, while his wife was facing progressive illness. This copy is bound by Cleveland's Rowfant Bindery, the front board decorated with an illustration of the raven perched on the bust of Pallas. Rowfant began originally as the Club Bindery of New York's Grolier Club. Allen, *Israfel: The Life and Times of Edgar Allan Poe* (New York: 1926), vol. 2, p. 667; BAL 16147; Grolier *English* 82; Grolier *American* 56; Heartman & Canny, pp. 97-108; Robertson, *A Bibliography of the Writings of... Poe* (San Francisco, 1934), vol. 2, pp. 224-225.

Herr Vogt.

von

Karl Marx.



London,

A. Petsch & Co, deutsche Buchhandlung,

78, FENCHURCH STREET, E.C.

1860.

0143

MARX, Karl (1818-1883). *Herr Vogt*. London: A. Petsch & Co., 1860.

The first edition of Marx's forceful defence of his work and philosophy.

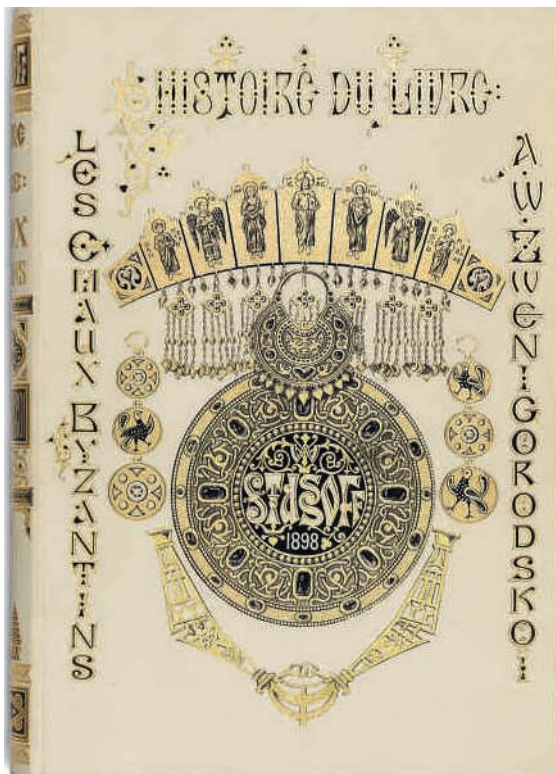
8vo (213 x 135mm). (Title page repaired with three letters supplied in facsimile, some marginal repairs mainly in the first and last few leaves, losses in the bottom margin of H1-2 affecting some text in the footnotes, lower corner of L1-3 clipped with no loss of text, some short tears.) Modern half leather with spot marbled boards, contrasting brown leather spine label, edges with earlier marbling.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

Herr Vogt is an important complement to *Das Kapital* (1867). Marx paused from writing his magnum opus to answer his detractors, chief among them the vituperative Karl Vogt (1817-1895). Vogt, in his *Mein Prozess gegen die Allgemeine Zeitung* (1859) 'reached for the foulest slanders against Communists', suggesting that 'they engaged in secret and violent conspiracies and that Marx acted among them like a dictator. In this book Marx answers Vogt line for line and charge for charge [...] Marx spares neither wit nor invective in demolishing his opponent' (Archer). Vogt, a scientist, had presented his argument in a documented, seemingly irrefutable manner. Marx dismantles him here, and in the process gives valuable insights into *Das Kapital*, a book which impacted events worldwide in much of the 20th century. Archer, preface to his translation of *Herr Vogt* (London: 1982).



0144

STASOV, Vladimir Vasilevich (1824-1906). *Histoire du livre Les Emaux Byzantins* [Istoriia Knigi Vizantiskiiia Emali A.V. Zvenigorodskago.] St Petersburg: [s.n.], 1898.

First edition one of the most beautiful Russian books of the 19th century.

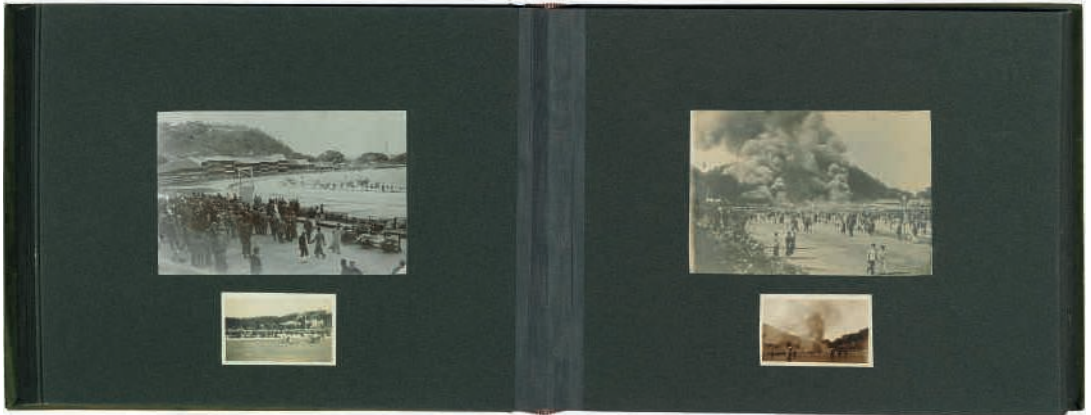
4to (304 x 205mm). Lithographed title printed in red and gold and 6 plates, 2 of these chromolithographs, all with the original printed tissue guards. Original white pictorial cloth, spine and sides blocked richly in gilt and black, edges gilt and decorated in red, original blue and gilt endpapers.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

One of 100 copies of the French-language edition, this one not numbered. This rare and finely produced publication is a magisterial study of Zvenigorodskoi's spectacular collection of Byzantine enamels.



145

HONG KONG PHOTOGRAPH ALBUM, c.1918

152 photographs, various sizes, many approx. 65 x 110mm, some smaller, oblong 4to (230 x 290mm), contemporary green cloth photograph album, gilt edges.

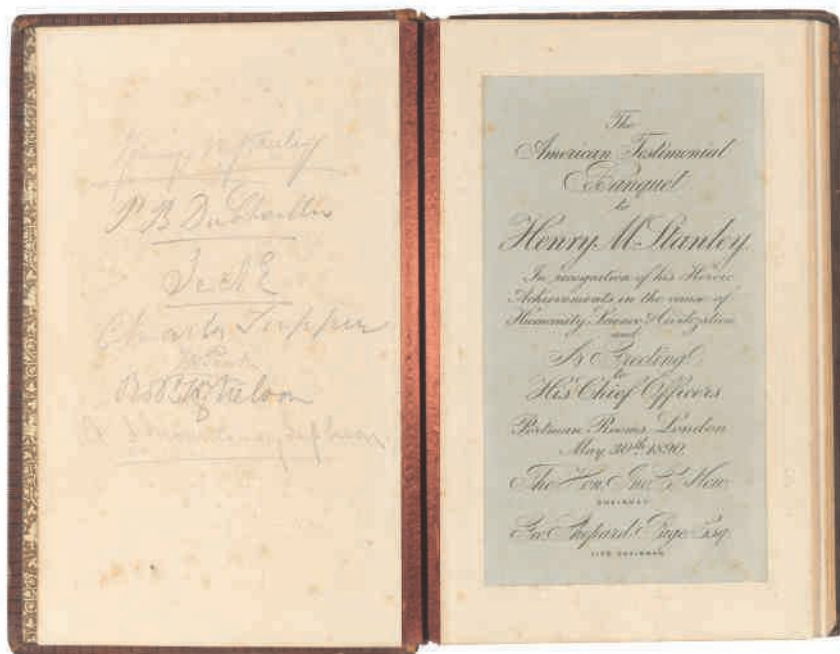
Important images of Hong Kong under British rule, including photographs of the Happy Valley Racecourse fire tragedy.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

A collection of photographs, probably taken by a member of the Royal Garrison Artillery, from about 1917-1918. The most important photographs are 2 images of the destruction at the Happy Valley Racecourse on 26 February 1918 that claimed at least 590 lives. A large-format photograph shows the grandstands intact, while a similarly large-sized image on the opposite page shows huge smoke clouds obscuring the buildings and many spectators on the track. The tragedy seems to have occurred when a temporary grandstand collapsed onto food stalls, which in turn set bamboo matting ablaze. A small-format photograph shows a similar scene. The album contains many other images of interest, including artillery drills and British army units, shipping, both naval and civilian, some festivals and processions, local street scenes, the Hong Kong tramways, and general topographical landscapes.



0146

STANLEY, Sir Henry Morton (1841-1904). *The American Testimonial Banquet to Henry M. Stanley, in recognition of his Heroic Achievements in the cause of Humanity, Science and Civilization ...* Portman Rooms, London, May 30th 1890. [?London: 1890].

An intriguing memorial of both Stanley's last expedition and the lavish banquets of the late Victorian age.

8vo (248 x 160mm). Engraved calligraphic title and 10 other leaves of grey-blue paper mounted recto and verso of 6 leaves of thick white card. 7 photographs, 5 being portraits, mounted one to a leaf, of Stanley, W.G. Stairs, Thomas Heazle Parke, Robert Henry Nelson, and A.J. Mounteney-Jephson, all members of the Emin Pasha Relief Expedition (text without the eulogies or guest list.) Original embossed calf, front cover with shield of the United States emblazoned 'Stanley' and surmounted by the American eagle, gilt edges. *Provenance*: pencil signatures of Stanley, Paul B. Du Chaillu (on the Committee), the Duke of Teck, Sir Charles Tupper (Canadian High Commissioner), Parke, Nelson and Mounteney-Jephson.

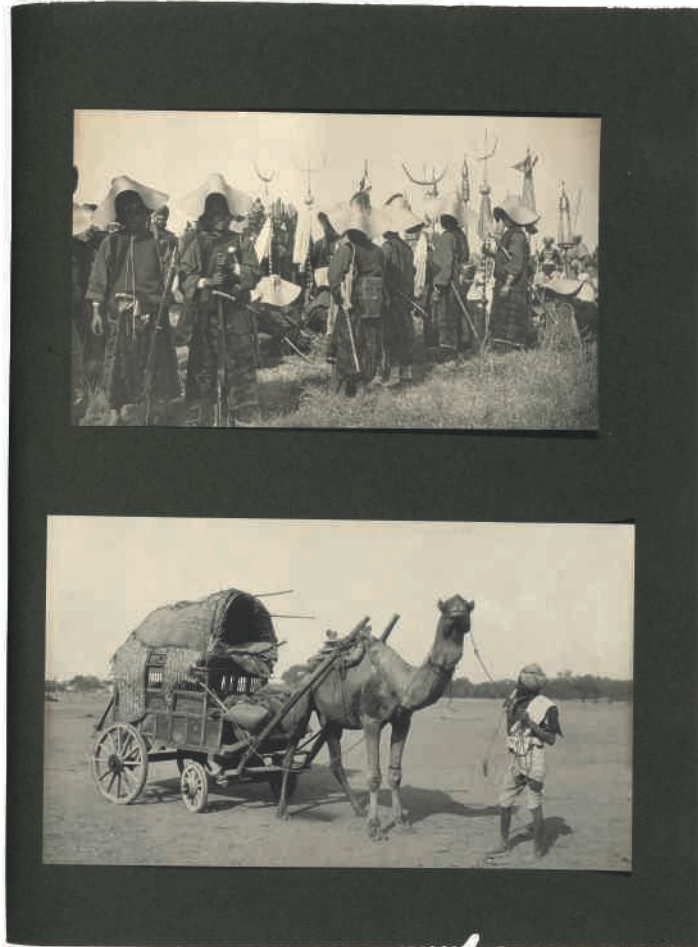
[Bound with:] STANLEY, H.M. *In Darkest Africa or the Quest, Rescue and Retreat of Emin Governor of Equatoria*. New York: Charles Scribner's Sons, 1890. 2 vols, 4to (290 x 220mm). Original black half morocco over gilt-stamped vellum (covers soiled). Number 74 of 250 copies in the edition de luxe signed by the author.

Testimonial Banquet: An 11-leaf copy. Following the engraved title, the letterpress text consists of a list of the Committee and Honorary Stewards, captions to the photographs, a description of the Stanley Memorial shield and tribute medallions, the menu, toast list and programme of music. The text does not include either the eulogies on Stanley and his officers or the guest list, both of which occur in the 12-leaf Quentin Keynes copy.

The photographic portrait of Stanley is by John Fergus, the portraits of Stairs, Parke, Nelson, and Mounteney-Jephson by Henry van de Weyde. Each portrait has a facsimile signature and biography beneath. The other two photographs of Henry Wellcome's design for the Stanley shield and medallions are mounted on the same page.

Darkest Africa: American issue of the deluxe edition on thick paper and with extra illustrations. With photographic frontispieces, 2 large folding hand-coloured maps, one smaller folding map, one folding table, one colour chart, one facsimile (a leaf from Stanley's notebook), six etchings by M.G. Montbard on special tipped-in paper, 37 wood-engravings on *papier chine*, and over 100 illustrations in text.

	(3)
£2,000-3,000	\$2,500-3,700
	€2,300-3,400



0147

BOURNE, Samuel (1834-1912) and Charles SHEPERD (fl. 1858-1878), photographers. *The Coronation Durbar Delhi*. Calcutta, Simla and Bombay: Eyre and Spottiswoode for Bourne and Shepherd, 1903.

The 1903 Durbar celebrating the coronation of Edward VII and Queen Alexandra as Emperor and Empress of India.

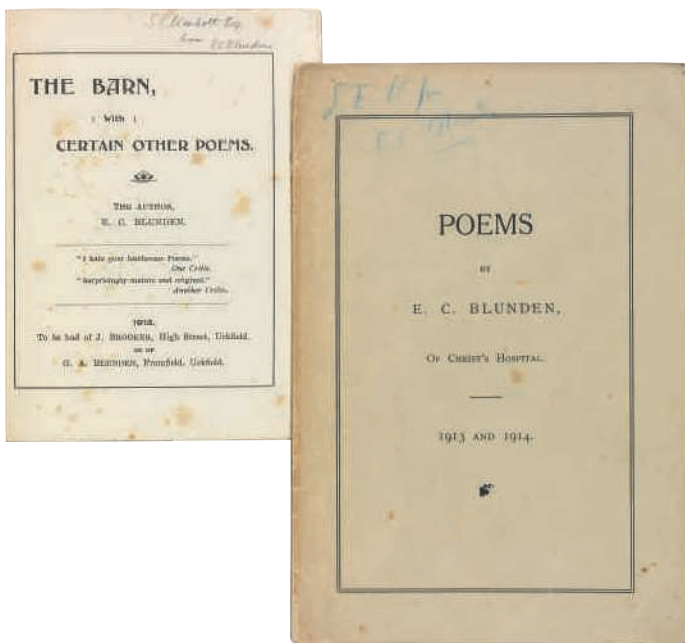
2° (451 x 350mm). Printed in imperial purple throughout. Title and text leaves within gold chromolithographic border. 132 albumen or platinum prints mounted onto 101 green leaves, each preceded by leaf of explanatory text. [?]Publisher's red morocco with imperial insignia and lettering in gilt, uncut (rebacked with old spine relaid, new endpapers).

£3,000-5,000

\$3,700-6,100
€3,400-5,600

This gathering of dynasties from far and near includes portraits of the Governor-General Lord Curzon; Lady Curzon; the Duke and Duchess of Connaught; H.H. the Nizam of Hyderabad, the Maharajas of Mysore, Alwar, Jhalawar, Patiala, Sikkim, Cooch Behar, Kapurthala, Benares, and Kashmir; the Crown Prince of Nabha; the Nawabs of Rampur and Bahawalpur. Also less likely subjects such as the Shan Chiefs and Princesses; a Giant of Cashmere; 'Burmese warriors at the Review of Native Chiefs' Retinues'; and the Devil Dancers from Ladakh. Among views are the City of Tents; the state Durbar elephant decorated with jewels and cloths of gold and silver; another elephant in battle armour; curious conveyances; the state entry into Delhi and scenes of the Durbar itself in Coronation Park.

The number of photographs is sometimes given as 133 rather than 132.



6148

BLUNDEN, E[dmund] C[harles] (1896-1974). *Poems by E.C. Blunden of Christ's Hospital. 1913 and 1914.* [Horsham: Price and Co., October 1914].

First edition, presentation copy of Blunden's first collection of poems, limited to 100 copies.

8vo (183 x 124mm). (Long tear through pp. 27-28 affects top three lines of text.) Original buff printed wrappers (lightly soiled, light spots on front cover). Front cover inscribed 'S.E.W[inbolt] from E.C. Blunden' in the hand of Winbolt, assistant classics master at Christ's Hospital. Hayward 328; Kirkpatrick A1.

[Sold with:] BLUNDEN, E.C. *The Barn with Certain Other Poems.* Uckfield: J. Brooker or G.A. Blunden, 1916. 8vo (137 x 110mm). (Spotting.) Original brown printed wrappers with rose device. First edition of Blunden's second collection of poems, presentation copy, title inscribed 'S.E. Winbolt Esq. from E[.] C[.] Blunden.' Signed by Winbolt on cover. Limited to 50 copies. Kirkpatrick A4.

£2,000-3,000

(2)
\$2,500-3,700
€2,300-3,400

Blunden's *Poems 1913 and 1914* was issued simultaneously with *Poems translated from the French* (Kirkpatrick A2). Both were printed by Mr. Price of West Street in Horsham, a hundred copies of each being printed for sale at 6d. Blunden had won a scholarship to Christ's Hospital, in Horsham, Sussex, in 1909, and his first poem was published in the school magazine, *The Blue*, in February 1913. 'Throughout his life Blunden was devoted to the school, and to the writers who had attended it, such as Charles Lamb, Leigh Hunt, and S.T. Coleridge. His final year there was overshadowed by the First World War' (ODNB). *Poems 1913 and 1914* contains forty-four pieces; *The Barn*, which is dedicated to Leigh Hunt, just four longer poems. When he published the latter in the spring of 1916 Blunden had joined up but not yet experienced his first day of war.

'Pimmy' Winbolt, the recipient of these two copies, is said to have enjoyed 'an instant rapport' with Blunden and clearly supported his ambition to be a poet (see Barry Webb, *Edmund Blunden*, New Haven and London, 1990, p.36). In a presentation copy of *Poems* which Blunden gave to his wife, and which she lent to the National Book League Exhibition of English Poetry, 1947, he wrote: 'There were I fancy a hundred copies of this collection. I don't remember selling *any* and they have vanished ... I must mention that the greatest encourager of my verses was Mr S.E. Winbolt'. The classics master edited an anthology of Coleridge, Lamb and Leigh Hunt, and his love of Shelley was such that he could supply much information for Blunden's life of the poet thirty years later. *The Pastorals*, another slim volume of verse published by Blunden in 1916, is dedicated to 'S.E. Winbolt, who has done more for my poetry than anyone beside.'



e149

KIPLING, Rudyard (1865-1936). [*The Works*] London: Macmillan and Company, 1937-39.

Sussex edition. Number 76 of 525 copies of *The Works* signed by Kipling.

35 volumes, large 8vo (242 x 156mm). Titles printed in russet, vol. 13 with wood-engraved plates and initials after the author, vols 28-29 with maps printed in red and black, some folding. Original russet niger morocco gilt by James Burn, double gilt fillet border, spines lettered in gilt between raised bands, top edges gilt and red, others uncut, slipcases (vol. 35 slightly waterstained).

[*Sold with*]: KIPLING, R. *Collected Verse*. London: Hodder and Stoughton, 1912. 4to (268 x 200mm). Original brown pigskin gilt. Limited to 100 copies on Japan paper signed by the author — KIPLING, R. *Sea and Sussex*. London: Macmillan, 1926. 4to (290 x 227mm). 24 mounted coloured plates by Donald Maxwell. Original quarter vellum, slipcase. Limited to 500 copies signed by Kipling.

£6,000-8,000

(37)

\$7,400-9,800

€6,800-9,000

A well-preserved set of Kipling's works: "During the last years of his life, Kipling was engaged in a complete revision of his works, and the text of the Sussex edition represents his final revised text. Two volumes of uncollected prose and much verse are here collected for the first time ... Unfortunately, a substantial portion of the edition was destroyed in unbound sheets during the bombing of London in 1941" (Stewart pp.577-580).

Kipling's *Collected Poems*: Half-title and title printed in turquoise and black, initials printed in turquoise. Original brown pigskin lettered and decorated in gilt, top edge gilt, others uncut.

Two limited large paper issues were printed from the types of the standard edition: 500 copies on English hand-made paper, bound in limp vellum; and 100 numbered copies on Japan paper, bound in brown pigskin. The latter alone bears the signature of Rudyard Kipling rather than those of the publisher and printer. This is an out-of-series copy numbered 0000. Stewart 314.

With the exception of the introductory poem, *Sea and Sussex* consists of extracts from Kipling's poems previously collected. Limited editions were published in both London and New York, printed from the types of the corresponding trade editions. Stewart 524.



€150

DALI, Salvador (1904-1989) — CERVANTES SAAVEDRA, Miguel de (1547-1616).
[Pages choisies de] *Don Quichotte de la Manche*. Paris: Joseph Foret, 1957.

First edition, one of only 25 copies, and with a total of 37 original lithographs by Dali.

Folio (411 x 330mm). 12 original lithographs by Dali, of which 3 double-page, two duplicate sets, one on japan and one on Rives, prospectus with an additional lithograph from the suite, laid in. Original white card wrappers printed in red and gold, in original blue cloth chemise and slipcase, the spine lettered in gilt.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

Copy number IV of 25 from an edition of 197. Complete with *Histoire d'un grand livre*, the prospectus for the work which includes a further additional lithograph from the suite, laid in. *Don Quichotte* is the first book illustrated by Dali using lithography, instead of etching. Dali records his creative process methodically near the end of the work, for instance: 'to outline the sails of the mills, the artist stuffed a rhino horn with bread and dipped in ink this monstrous quill'. Michler-Loepsinger 1001-1012.



0151

DALI, Salvador (1904-1989). *Biblia Sacra vulgatae editionis*. Rome: Rizzoli-Mediolani, 1967-1969.

One of 99 *ad personam* copies on handmade paper: the rare tirage-de-tête with the original signed gouache by Dalí.

5 volumes, folio (485 x 370mm). 105 colour lithographs with printed guards. Original green morocco, spines with raised bands, compartments with gilt and painted floral sprays, gilt inner dentelles, pale green moiré doublures, top edges gilt, others rough-trimmed, original green morocco and pale green moiré slipcases (some light rubbing and soiling to slipcases). Original gouache on paper (470 x 352mm), signed ('Dalí 1964') and stamped 'Dogana di Milano' on verso (small and light adhesion marks on verso).

	(5)
£50,000-80,000	\$62,000-98,000
	€57,000-90,000

The gouache is the original for the colour lithograph illustrated in vol.V after p.40 in the 'Evangelium Secundum Mattheum'. With the publisher's signed certificate of authenticity. R. Michler and L.W. Löpsinger, *Salvador Dalí, Catalogue Raisonné of Prints II, Lithographs and Wood Engravings 1956-1980*, New York, 1995, p. 180, no. 1600; A. Field, *The Official Catalog of the Graphic Works of Salvador Dalí*, New York, 1996, pp. 201-208, no. 3-12. This copy was printed for Giorgio Emett. Very good condition.







**CHILDREN'S CLASSICS:
HIGHLIGHTS FROM THE
SCHUSTER COLLECTION**







152

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898) and TENNIEL, John (1820-1914) — A collection of original printing blocks for the first editions of *Alice's Adventures in Wonderland* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1865), and for the first edition of *Through the Looking-Glass, and what Alice found there* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1871).

A superb collection of original printing plates for Tenniel's celebrated illustrations to Alice's Adventures in Wonderland, used in the production of the early editions including the legendarily rare first edition.

Together 49 copper-plated lead printing blocks [38 for *Adventures*, and 11 for *Looking Glass*] electrotyped from the wooden blocks all after John Tenniel and cut by Dalziel Brothers, except one block with the title and text of 'Jabberwocky' in reverse. *Provenance*: R. Clay, Son, and Taylor (printers) — the estate of Donald William Barber of Bungay, Suffolk (Clay employee, indentured 25 March 1938, retired c. 1986-7; sold, Christie's, 28 November 2001, lot 60).

£35,000-45,000 (49)
\$43,000-55,000
€40,000-50,000

John Tenniel's drawings to illustrate *Alice's Adventures in Wonderland* had been transferred to woodcut blocks by the well-known London firm of engravers Dalziel Brothers, and electrotype blocks had been prepared from these wooden blocks for the printers. The first edition of *Alice's Adventures in Wonderland* was printed by The Clarendon Press for Macmillan in 1865 using these blocks; however, when Tenniel saw the first copies, he was not pleased with the printing of his illustrations, and persuaded Dodgson to recall all the copies that had been

printed. Dodgson's diary entry for 20 July 1865 states: 'Called on Macmillan, and showed him Tenniel's letter about the fairy-tale — he is entirely dissatisfied with the printing of the pictures, and I suppose we shall have to do it all again' (R.L. Green, ed., *The Diaries* (London: 1953), p.234). Only about 20 copies of that first edition survive; it is one of the rarest and most valuable books in English literature. R. Clay, Son, and Taylor were chosen to print a new edition (which was to be the second, first published, edition), and on 11 August 1865, Dodgson received the first proof sheet from Clay. Macmillan probably suggested Clay because they were 'expert in [the electrotype block] medium' (J. Moran, *Clays of Bungay*. Bungay, Suffolk: 1984, p.91), and they could be trusted to print the illustrations to Tenniel's exacting standards. The finished book was issued later in the year, and on 9 November 1865, Dodgson described the finished book thus: 'Received from Macmillan a copy of the new impression of *Alice* — very far superior to the old, and in fact a perfect piece of artistic printing' (R.L. Green, ed., *op. cit.*, p.236). The present set of electrotype blocks was presumably prepared for the book's first printing in June 1865 by The Clarendon Press, and were then transferred to Clay for use in the first published edition (with letterpress text and electrotype illustrations). It is certainly unlikely that they were employed for the sixth edition of October 1868 (or subsequent editions), which were printed from electrotype plates of the text and illustrations. In 1876, Clay bought Charles Child of Bungay's printing business, to supplement the capacity of their London presses in Bread Street Hill, and the present electrotype blocks were taken there at some point after this date (cf. Moran *op. cit.* p.76). The *Alice* blocks correspond to 36 illustrations of 42 in this first edition, including 4 duplicates; and the *Looking Glass* blocks relate to 10 illustrations of 50 in this first edition, including 1 duplicate. Cf. Williams-Madan-Green-Crutch 42, 46, and 84.



"Well then," the Cat went on, "you see a dog growls when it's angry, and wags its tail when it's pleased. Now *I* growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad!"

"I call it purring, not growling," said Alice.

"Call it what you like," said the Cat. "Do you

15



At this the whole pack rose up into the air, and came flying down upon her; she gave a



0153

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). *Alice's Adventures in Wonderland*. New York: [Clarendon Press for] D. Appleton, 1866.

The first American edition, also known as the 'Appleton Alice', which consist of the sheets of the very rare, suppressed first edition of 1865.

8vo (190 x 127mm). 42 illustrations after John Tenniel. Original red cloth, the sides centred with a gilt ornament and with a gilt triple fillet border, the spine lettered in gilt, edges gilt (neatly re-cased and with repairs at the spine ends, endpapers renewed); in a custom buckram clamshell case. *Provenance*: John Philip Sherwood (faded signature on the verso of the frontispiece).

£1,500-2,000

\$1,900-2,400

€1,700-2,200

The 'Appleton Alice' is, technically speaking, a first edition, second (i.e. American re-) issue, comprising sheets of the suppressed 1865 first printing of Alice but with new title-page. This second issue comprises those copies of the first edition still unbound when Lewis Carroll decided in July 1865 to cancel the edition. In 1866 the copies on hand were sold to Appleton, and [1000] new title-pages were printed at Oxford, replacing the originals. The binding was evidently done in England, duplicating that for the first issue except in the substitution of Appleton's name for Macmillan at the foot of the spine and in the omission of a [Burn & Co.] binder's ticket. Textually the Appleton issue agrees with the Macmillan 1865, the only difference being the cancel title-page ('*Lewis Carroll at Texas*, no. 2). This copy is from the variant (no priority) with the 'B' in 'By' aligned between the 'T' and 'E' of 'Tenniel' on the title-page, and with the hyphen in 'Rabbit-Hole' on the Contents leaf. *PMM* 354 (the first issue); Williams, Madan, Green and Crutch 44.



154
 DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898) — A collection of toy characters for *Alice's Adventures in Wonderland*. Reigate, Surrey: Talfourd Toys, c.1925.

An extensive, near-complete collection of hand-made Alice characters.

28 hand-painted articulated plywood cut-out characters, various size (generally 100mm high, or under), most with separate stands.

£1,000-1,500

(28)
 \$1,300-1,800
 €1,200-1,700

Talfourd Toys produced at least 33 characters inspired by Lewis Carroll's books. Each figurine was cut-out and painted by hand by various craftsmen, leading to some variation in the interpretation of each character. This nearly complete collection includes the following characters: Alice; Mad Hatter; Door Mouse; March Hare; Red Queen; White Rabbit (with red jacket); White Rabbit (messenger); Frog Footman; Fish Footman (with letter); White King; White Queen; Tweedle Dum; Tweedle Dee; Tweedle Dum (in armour); Tweedle Dee (in armour); Queen of Hearts; King of Hearts; Duchess; The Cook; The Carpenter; The Walrus; Bill the Lizard; The Mock Turtle; The Dodo; The Gryphon; The Jabberwocky; Humpty Dumpty; and Cheshire Act.



155

[DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). — A highly-decorated *Alice in Wonderland* ostrich Easter egg. United States of America, 1972.

Modern ostrich egg (c.160mm high, 125mm maximum diameter), the surface decorated all-over with tinted reproductions after John Tenniel, titled, signed and dated ('Alice in Wonderland by Carlene 1972') in gold metallic paint near the foot; the egg mounted on a foliate metallic base, and with a stylised horse's head with red paste eyes mounted at the top; bisected and articulated with a single brass hinge; the perimeter of both halves and a reserved panel all bordered with silver brocade, the panel also bordered with small amber paste studs in metallic settings; and lined with orange pleated velvet bordered with the same brocade and amber paste (the hinge detached from the top section). *Provenance*: Dr Lall Montgomery (president of the American Society of Clinical Pathologists;

presented to him by Marie Fraser and Jim Nickerson of Ball State University). [*Together with*:] ephemera also from the Montgomery collection, later in the Justin G. Schiller collection, comprising: HALL, Tom (fl. 1940s-1950s), four hand-coloured paper cut-out figurines from 'The Mad Hatter's Tea Party' represented as Christmas carollers, and Alice's white kitten (some small losses), with associated correspondence and clippings (sold, Christie's New York, 9 December 1998, lots 34); [*and*:] SARG, Tony (1880-1942), a roll of his 'Alice and Wonderland' wallpaper, USA, c.1930s, with a sample of 'Alice in Wonderland' wallpaper (New York: Pippin Papers, c.1960s) and associated correspondence (sold, *idem*, lot 35).

£2,000-3,000

\$2,500-3,700

€2,300-3,400



156

POTTER, HELEN BEATRIX (1866-1943)

Study of a Mouse

pencil and watercolour on card

3¾ x 2½ in. (8.7 x 6.4 cm.)

£6,000-9,000

\$7,400-11,000

€6,800-10,000

PROVENANCE:

with Heritage Bookshop, Los Angeles.



157

POTTER, HELEN BEATRIX (1866-1943)

'He hopped so fast that Ribby had to run. It was most conspicuous. All the village could see that Ribby was fetching the doctor.'

numbered '45' (lower left)

pen and black ink on paper
4½ x 7 in. (11.5 x 17.7 cm.)
£6,000-9,000

\$7,400-11,000
€6,800-10,000

PROVENANCE:

Anonymous Sale; Christie's, London,
12 January 1994, lot 146.
with Heritage Book Shop, Los Angeles.

LITERATURE:

H. B. Potter, *The Pie and the Patty-Pan*, 1905, p. 45, illustrated.

The scene, from *The Pie and the Patty-Pan*, shows Tabitha Twitchit in the doorway of her shop with Ribby and Dr Maggoty, the magpie, beyond. Mrs Twitchit's shop derives from a 17th century cottage in Hawksmead, Cumbria which was once the office of Potter's husband, William Heelis, and which is now the Beatrix Potter Gallery, managed by the National Trust.



158

POTTER, HELEN BEATRIX (1866-1943)

Peter Rabbit and Mr McGregor

signed and dated 'Beatrix Potter/Sept.1927.' (lower right)

pencil, pen and black ink and watercolour

7 x 5 in. (17.8 x 12.7 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

with Green Tubs Bookshop, Maidenhead, from where purchased by H.W. Woodward.
Anonymous Sale; Dominic Winter, Cirencester, 21 June 2007, lot 364.



159

POTTER, HELEN BEATRIX (1866-1943)

The mouse hole

signed with initials 'H.B.P' (lower right)

pencil, pen and black ink on paper

3¾ x 5 in. (8.5 x 12.6 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Heritage Bookshop, Los Angeles.

160

POTTER, HELEN BEATRIX (1866-1943)

A bookplate design for Lucy Roscoe, the artist's cousin

inscribed 'FAITHFUL/FRIEND' (on the ribbon, lower centre)

and 'LUCY ROSCOE' (lower right)

pencil on paper

3¼ x 2½ in. (8.3 x 6.4 cm.)

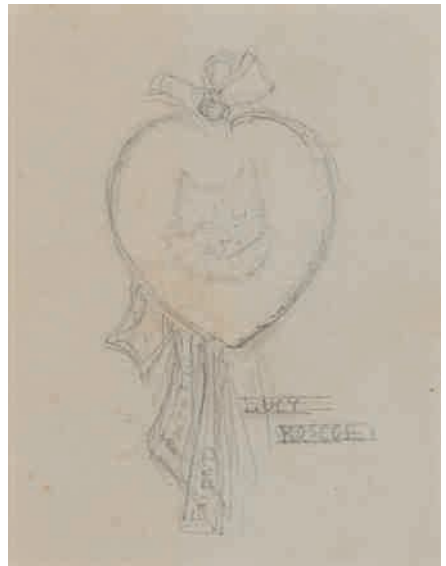
£800-1,200

\$980-1,500

€900-1,300

PROVENANCE:

with Heritage Bookshop, Los Angeles.

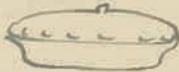


Other burryings.


(item) 2 infant pigs of Biddy's (one born dead,
born on Friday buried on Sunday (also 'Tom Thumb'
he had a large head & bumpy legs.

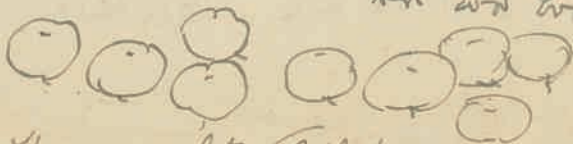
1 gray kitten of Judy's (died "suddenly")
1 white ditto (born dead)

"Petunia" my favorite, but very old, doe rabbit.

numerous young rabbits 
(That hardly counts.)

2 other pigs of Biddy's, buried under the
rhubarb. (She reared 10, she had too many)

P.S. I have mislaid your letter
and forgot the exact extent of the
catastrophe - It was extensive!


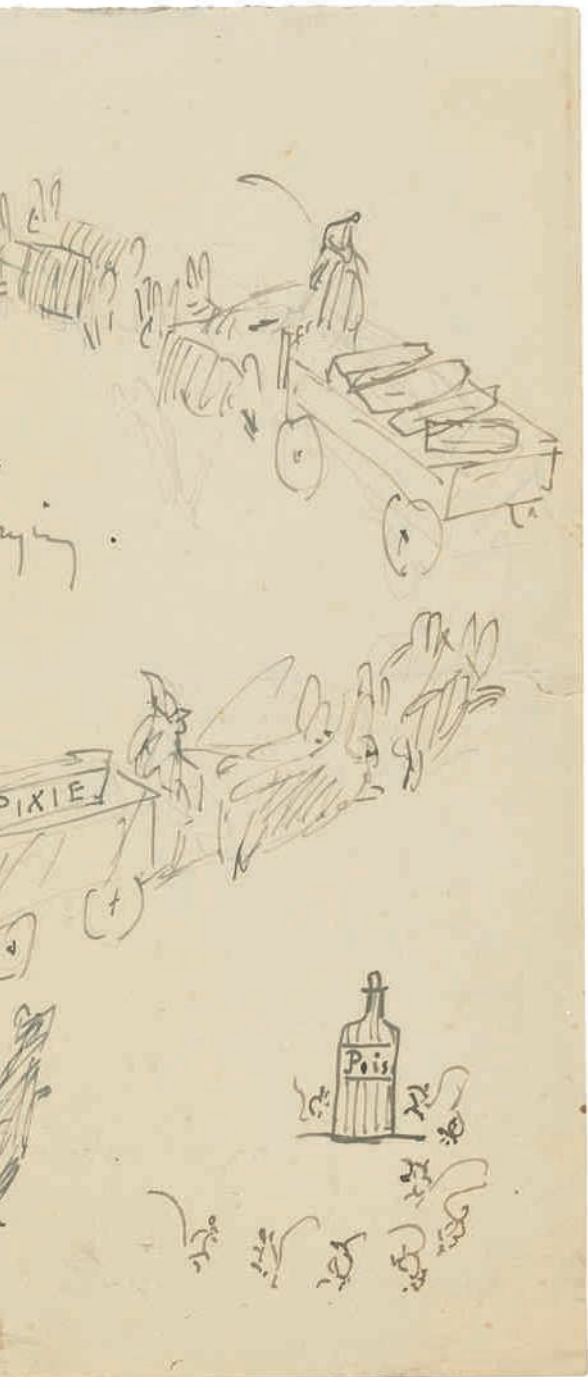


There were lots left!



Pixie's
bro





161

POTTER, Helen Beatrix (1866-1943). Autograph letter [?to Nancy Nicholson], n.p., n.d. [c.1920], with sketches.

1½ pages, 210 x 265mm (apparently incomplete).

A whimsical, darkly humorous picture letter by Beatrix Potter, featuring a sketch apparently depicting the Oakmen from her abandoned work of 1916, and giving an account of the various 'burialings' held for the deceased members of a household menagerie, including some pet pigs, kittens and a favourite rabbit, 'Octavia'.

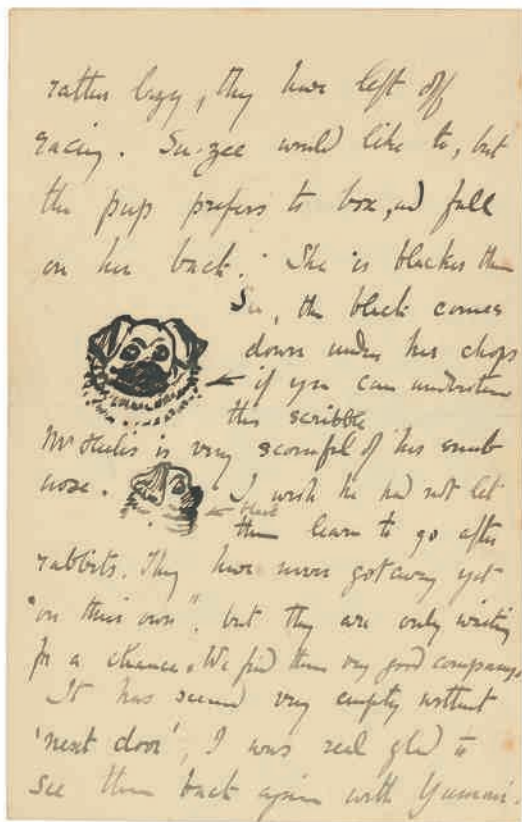
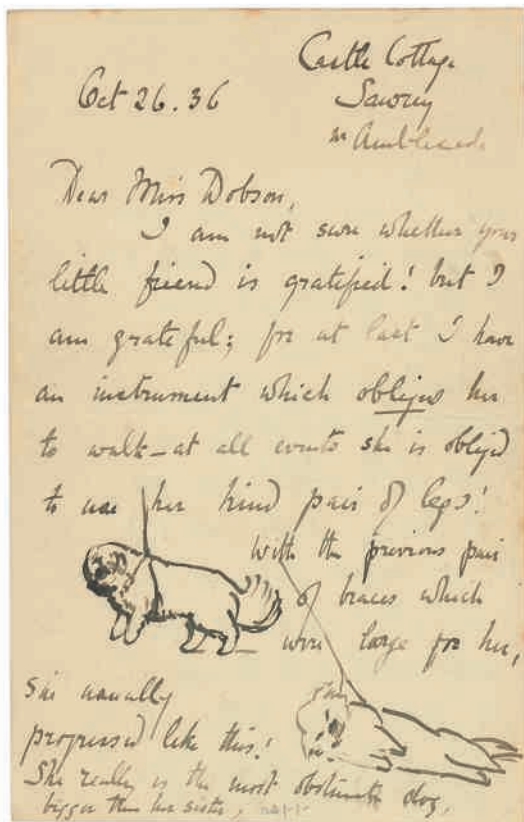
£6,000-9,000

\$7,400-11,000
€6,800-10,000

Provenance: Thomson Roddick & Laurie Auctioneers sale, 2 November 1995, lot 100.

Opening on the recto with the title 'Other burialings', Beatrix Potter lists '2 infant pigs of Biddy's/born on a Friday buried on a Sunday/one born dead/also 'Tom Thumb'/he had a large head & bendy legs'; one grey and one white kitten; Octavia, Potter's favourite rabbit, along with 'numerous young rabbits (That hardly counts)'; and two further pigs of Biddy's, now buried under the rhubarb. Beneath this is a post-script to her correspondent. The full-page sketch, titled 'Pixie's burying', shows the funeral procession of the unidentified 'Pixie', his coffin on a wagon driven by an Oakman and pulled by four bunnies, with mouse mourners following behind. On the verso, beneath a sketch that appears to show three Oakmen digging a grave, is a short nonsense poem beginning 'Dig Deep & Low'.

In 1916 Beatrix Potter approached her publishers with a new tale, *The Oakmen*, and asked them to find a suitable illustrator, for her own eyes were failing and her capacity for drawing waning. Ernest Aris (1882-1963) was selected for the task, but although he and Beatrix got along very well at first, differences of opinion with regard to the style of the illustrations soon caused a rift; in any case, by the end of 1916 the book had been abandoned due to copyright issues. By way of a substitute, Beatrix put the story into a picture letter for her niece, Nancy Nicholson, who was said to have inspired the tale in the first place: 'Pixie's burying' and the verso sketch here are clearly related to the scenes drawn by Potter in her Christmas 1916 letter to Nancy, now at the Victoria & Albert Museum (AAD/1997/22/1). The accompanying text comprises a list of animals who have met their ends – in a fashion timely or otherwise – ranging from pigs to kittens, enlivened by flashes of morbid humour: '1 gray kitten of Judys – died "suddenly"', for example, and a small sketch of a pie follows 'numerous young rabbits'. After two of Biddy's pigs are noted as having died she remarks 'She reared 10, she had too many'. Beatrix as the practical countrywoman, breeder of Herdwick sheep, can perhaps be seen in this darkly humorous account. The present letter, apparently a fragment or draft for a longer missive, seems likely to have been to Nancy Nicholson, though whether the content relates to the *Oakmen* tale is less clear. In a letter to Nancy Nicholson of late 1919, Potter records the purchase of two pigs, one being 'Biddy': the present letter must postdate this acquisition. *Christie's is grateful for the assistance of Derek Ross in the cataloguing of this lot.*



162

POTTER, Helen Beatrix (1866-1943). Autograph letter signed ('Beatrix Heelis') to a Miss Dobson, Castle Cottage, 26 October [19]36, with sketches.

Four pages, 175 x 110mm.

A delightful letter from Beatrix Potter, discussing her adored Pekinese dogs, Suzee and Chuleh, with illustrations of the same, and thanking her correspondent for gift of a canine harness.

£2,500-3,500

\$3,100-4,300
€2,900-3,900

Provenance: Woolley and Wallis sale, 28 June 1994, lot 45.

Although Potter is not certain Miss Dobson's 'little friend' [most likely the Pekinese Suzee] is gratified, she herself is definitely grateful for the gift of a dog harness which 'obliges her to walk - at all events she is obliged to use her hind pair of legs!' where before she progressed rather differently [two charming sketches illustrate the two states: the second shows a prone dog being dragged along]. Beatrix fills the rest of her letter to Miss Dobson with a description of the appearance and characters of sisters 'Su-zee' and 'Chu-leh', 'a pretty pair', though 'Mr Heelis is scornful of her [Suzee's] snub nose. I wish he had not let them learn to go after rabbits. They have never got away yet "on their own", but they are only waiting for a chance. We find them very good company'.

Beatrix Potter became very attached to the Pekinese puppies she acquired in her older age: the present letter, with a faithful description of the variations in the colour of their coats, stands as a testament to this.



OTHER PROPERTIES

o163

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

An extremely rare work illustrated by Beatrix Potter.

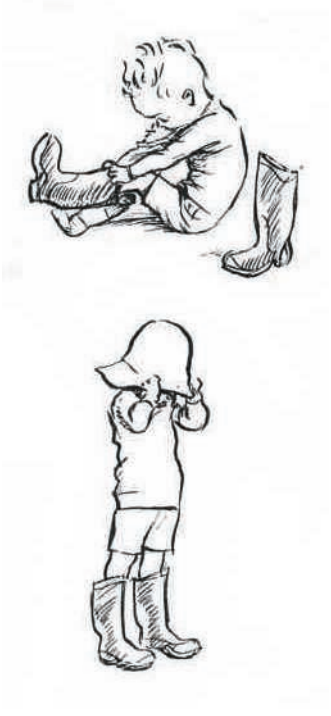
Oblong 12° (103 x 136mm). Chromolithographic title and 6 chromolithographic illustrations on card, 4 by Beatrix Potter and the remainder by West (two leaves detached). Original chromolithographic stiff pictorial wrappers, stitch bound with white silk cord, gilt edges (spine split with some loss but still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

£8,000-12,000

\$9,800-15,000

€9,000-13,000

As with *A Happy Pair* 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).'

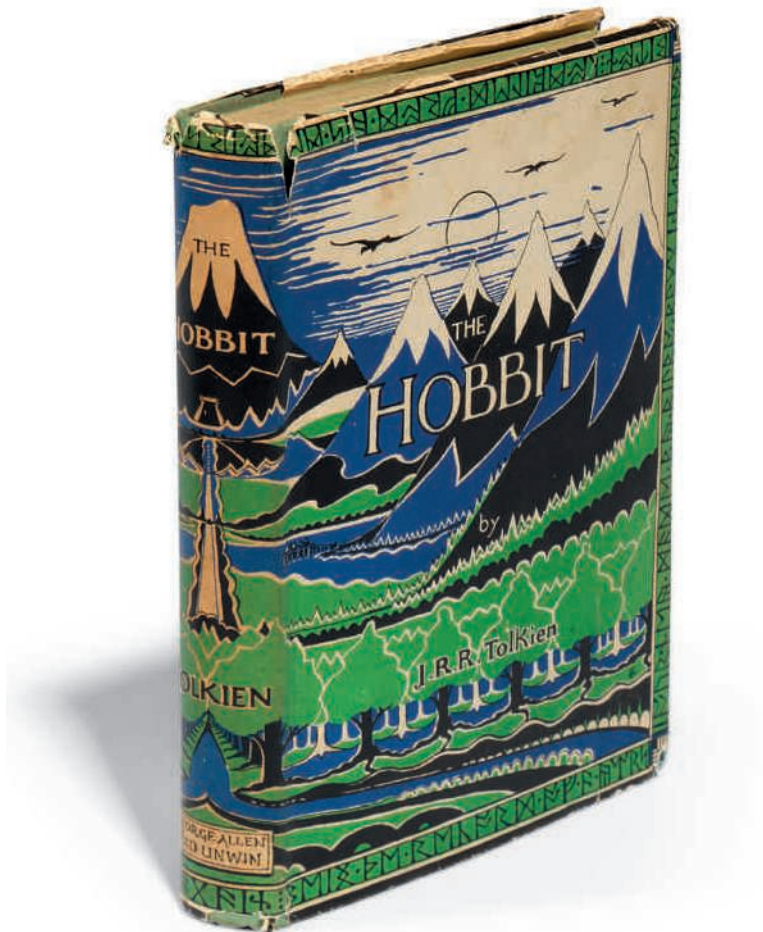


164
 MILNE, Alan Alexander (1882-1956) and
 Ernest Howard SHEPARD (1879-1976,
illustrator). Six drawings, illustrating
 poems from *When We Were Very Young*.
 [London: Methuen, 1926].

**A complete set of six lithographs from
 the limited edition of 20 copies only.**

6 lithographs, each with a poem
 surrounded by vignettes, each signed
 in pencil by author and illustrator with
 limitation of 11/20 to lower margin, loose
 within modern tissue-paper, various sizes
 from 498 x 397mm to 325x 225mm.

£5,000-8,000 (6)
 \$6,200-9,800
 €5,700-9,000



0165

TOLKIEN, John Ronald Reuel (1892-1973). *The Hobbit*. London: George Allen & Unwin Ltd., 1937.

First edition, first impression, of — until Harry Potter — ‘the world’s best selling single work of fiction’ (*J.R.R. Tolkien, Life and Legend*, p.45).

8vo (190 x132mm). Frontispiece and eight text illustrations by the author, inserted half-tone plate by the author, integral advertisement leaf at end. Original publisher’s light green cloth stamped in dark blue, off-white endpapers printed with Thrór’s map and a map of Wilderland in red and black after drawings by the author, top edge stained light green. Original pictorial dust-jacket after a drawing by the author, with ‘Dodgeson’ corrected by hand on rear flap (edges frayed with associated small tears and chips). *Provenance*: neat ink presentation inscription dated Christmas 1937 on half-title).

£7,000-10,000

\$8,600-12,000

€7,900-11,000

Currey p.476; Hammond A3a.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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 will 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 resistance cannot 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(g).

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:

- 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);
 - 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
 - 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 bid on 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 processes 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:

- 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;
 - 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;
 - the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
 - 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 has 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 **lots** 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 £100,000, 20% on the hammer price over £100,000 and up to and including £2,000,000, and 12% of that part of the hammer price above £2,000,001.

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 refunds 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, contact Christie's VAT Department on +44 (0)20 7389 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 may 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
0.5% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of five years from the date of the auction. After such time, it will not be obligated to honour the authenticity warranty.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the **Heading**) if it does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- 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.

- The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.

- 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.

- 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.

- 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;

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

- Our 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.

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

- This additional warranty does not apply to: (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;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

- books not identified by title;

- lots sold without a printed estimate;

- books which are described in the catalogue as sold not subject to return; or

- defects stated in any condition report or announced at the point of sale.

- 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.

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 if, wherever 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(b)(ii) above and the lot must be returned to us in accordance with E2(b)(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

- Immediately following the auction, you must pay the purchase price being:

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

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

- 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 under a different name. You must pay immediately even if you want to export the lot and you need an export licence.

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

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22LYC. IBAN (international bank account number): GB81 2000 3000 0200 1172 10.
- Credit Card
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must

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

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

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- At the end of the 30th 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

- If you fail to pay 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):

- to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

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

- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- we can take any other action we see necessary or appropriate.

- 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.

- 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 30 calendar days following the auction in accordance with paragraphs G(d) and (i). In such circumstances paragraph G(d)(ii) 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 or, as an option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option, remove the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 which require special 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 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. 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

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 licence or to 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, the 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 section A2 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 African elephant ivory from the USA. Only **lot** containing elephant ivory from 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 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.

(e) Gold

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

(f) 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.

(g) 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** and charge if collected 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 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, you 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 rights or remedies 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 resolved by mediation, we agree that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work where the value 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.
† θ	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.

- ? , * , Ω , α , # , † See VAT Symbols and Explanation.
- See Storage and Collection Pages.

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**, 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

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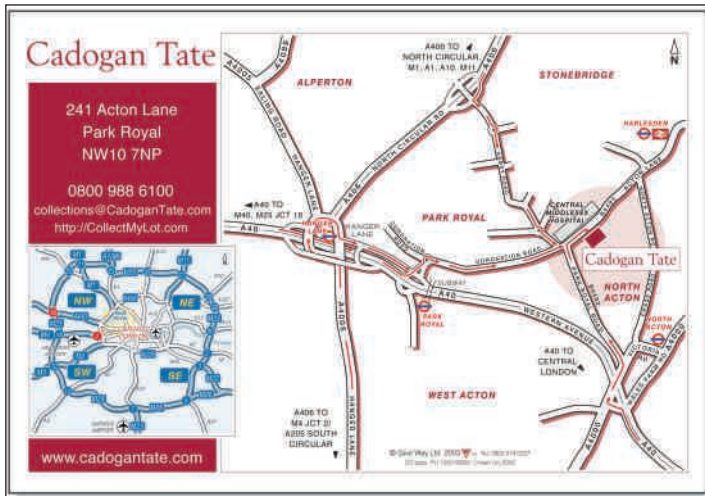
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13/10/16

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SALE NUMBER: 12141

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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)
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Lisa Varsani, Shanthi Veigas, Julie Vial,
Assunta Grafín von Moy, Anastasia von Seibold,
Zelie Walker, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
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