

A dramatic painting of a sunset or storm over a sea. The sky is filled with large, dark, swirling clouds in shades of brown, orange, and blue. The sea is dark and choppy, with a dark sailboat in the foreground. The overall mood is somber and atmospheric.

VALUABLE BOOKS
AND MANUSCRIPTS

King Street · 12 July 2017

CHRISTIE'S

**Dionis des Ehrwürdigen heiligen
Doctor Martini Lutheri.**

Pestis eram vivus
tua, Papa.
Obijt Islebua. A.
XVIII. Feb. mane
maetib. Doctoris
Drachstadij.
annes

moriens ero mors
M.D. XLVI
maetib. 4. h
Philippi
Vixit
63



Etleben hat geboren mich/
Zu Isleben bin gestorben ich,
Dem habest thet ich grossen zwang/
Dawon verdient ich wenig dang.
Gotts wort vnd ehr such ich mit flets/
Werd nicht dawon in keiner weis.
Dreimb mich sehr hast die ganze Welt/
Doch schänet mich verhöchste heldt.

Dem ich sehr dank in ewigkeit/
Vnd preiss seine Barmherzigkeit.
Gib im allein den preiss vnd Ehr/
Zit euch für falsche vnd frembder lehr.
Solchs hab ich frey heraus bekandt/
Zu Wittenbergk in Sachsenlandt.
Da denn mein leib begraben leit/
Im Schloß wart Gotts zukunfft mit freudt.

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 12 JULY 2017

AUCTION

Wednesday 12 July 2017
at 10:30 am and 2:00 pm (Lots 1-260)

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Saturday	8 July	12 noon - 5.00 pm
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Monday	10 July	9.00 am - 4.30 pm
Tuesday	11 July	9.00 am - 8.00 pm

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Nick Martineau and Nick Orchard

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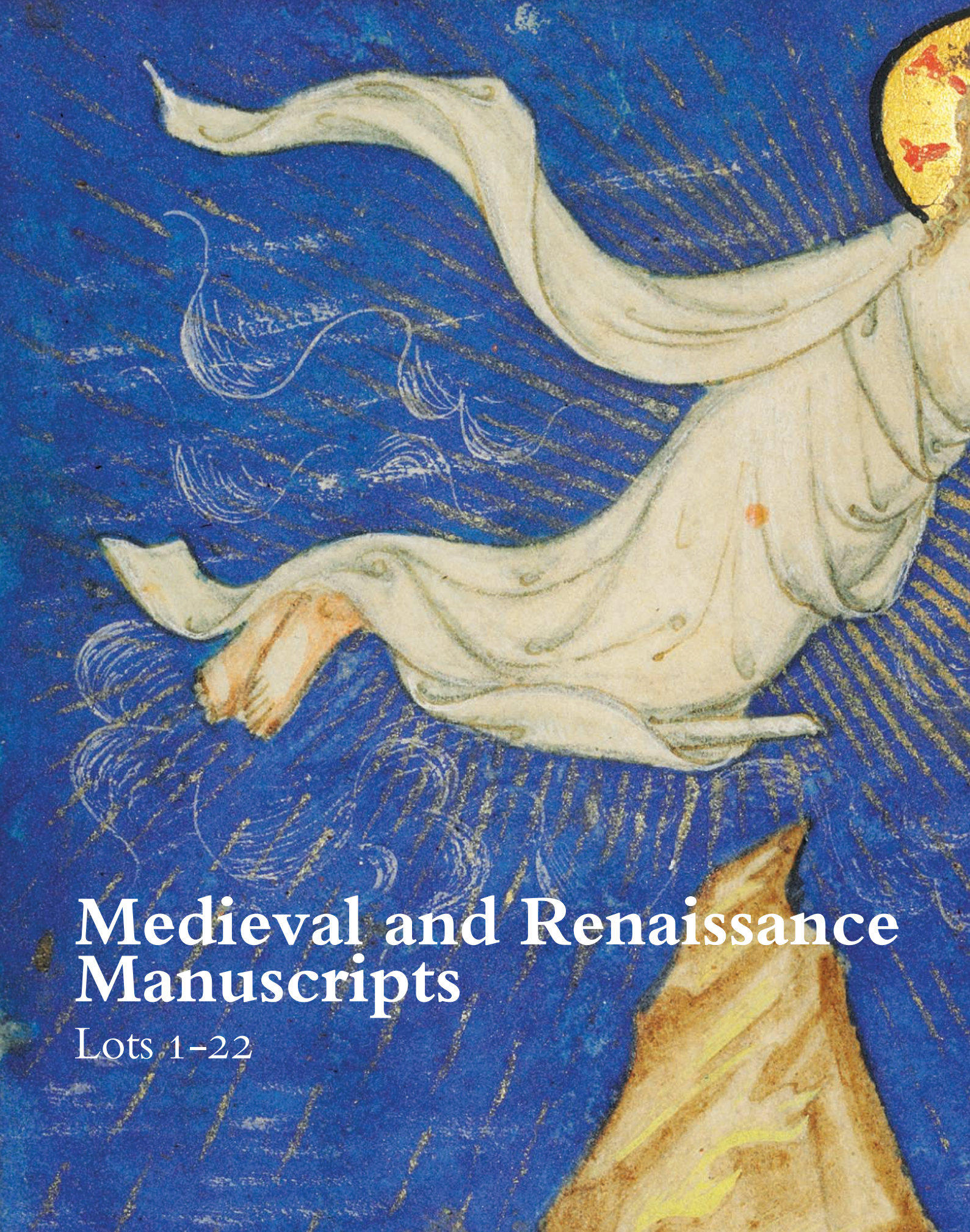
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Medieval and Renaissance Manuscripts

Lots 1-22





*1

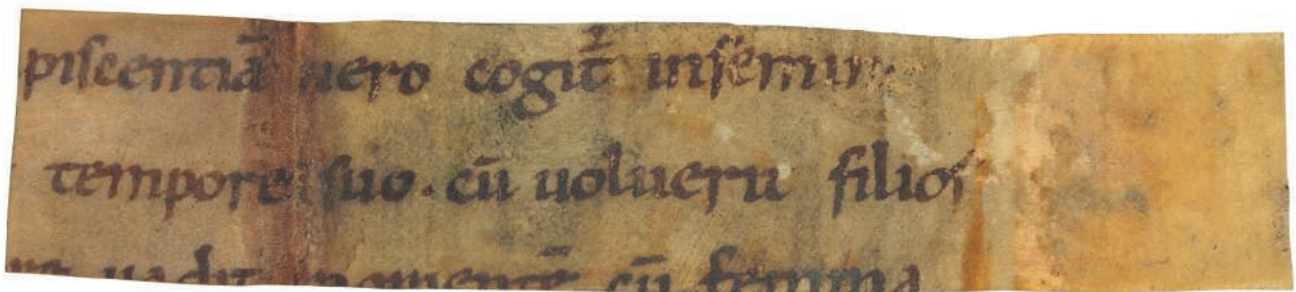
A FRAGMENT FROM A COPTIC MANUSCRIPT, in Coptic, manuscript on vellum
[?Egypt, c.600 CE]

A rare fragment written in a handsome Coptic uncial and palaeographically datable to c.600 CE.

15 x 127mm. Two visible lines of text in two columns written in a neat 3mm-high uncial in brown ink. The text does not appear to be Biblical (previously used to repair the spine of a gathering from another manuscript, some staining and warping).

£4,000-6,000

\$5,200-7,800
€4,600-6,900



2

AN EARLY FRAGMENT FROM THE PHYSIOLOGUS, in Latin, manuscript on vellum
[Germany, 10th century]

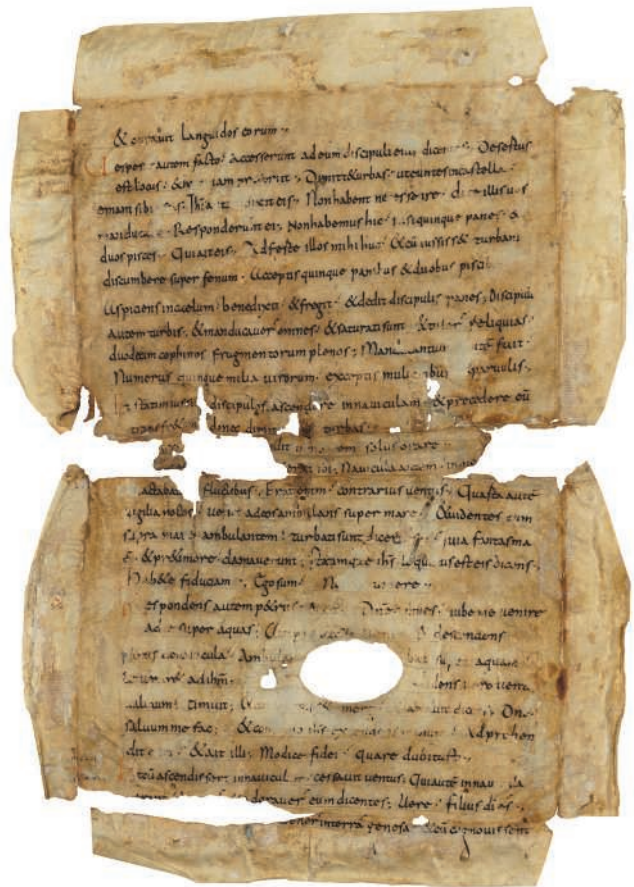
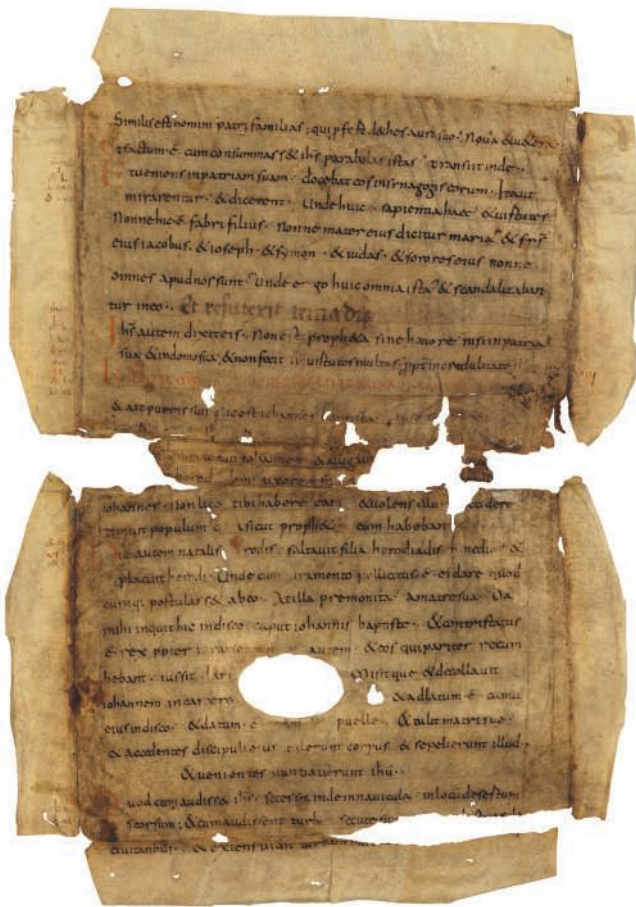
A rare survival from a 10th-century Physiologus, describing the sex life of the elephant.

22 x 109mm. The visible text is from the B version of the Physiologus, XXXIII: '[concu] piscentiam uero cogitur in se mini / [me fetus habet]. Tempore suo cum uoluerit filios / [procrea]re uadit in orientem cum femina [...]' (strip recovered from a binding, text on reverse rubbed and difficult to decipher '[...]atum / [...]is qui [...] seq[...]').

A precursor to the medieval bestiary, the *Physiologus* is an early Christian collection of naturalistic and allegorical descriptions of animals and mythical beasts. No early Greek copies survive and the earliest surviving Latin translations are the B version (Bern, Lat. 233, 8-9th century – the foundation of most subsequent medieval bestiaries); the Y version (Bern, Lat. 611, 8-9th century); the C version (Bern, Burgerbibliothek, lat. 318, 9th century); and the A version (Brussels, Bib. Roy. 10074, 10th-11th century): the text in the present fragment follows the B version. The script can be dated to the 10th century: the 's' is in the long form, the 't' is short with a wide crossbar, the 'l' has a clubbed and notched ascender, and the 'g' has the form of two closed loops.

£800-1,200

\$1,100-1,600
€920-1,400



3

A LEAF FROM A LECTIONARY, in Latin, manuscript on vellum [Germany?, first half 9th century]

A striking survival of a 9th-century manuscript recovered from a binding and a fine example of the clarity and elegant simplicity of caroline script.

345 x 242mm. A single leaf recovered from a binding, 30 lines, ruled space: 298 x 180mm. The text starting Matthew 13,52 ('Similis est homini patri familias') and ending in Matthew 14,35 ('in terram Genesar et cum cognovissent [...]') (a binding fragment, stained and with clear folds where the boards and spine of the book would have been, tear and loss of text to lines 14-15 and line 30).

The present example of caroline script is uniform, disciplined and legible, exemplifying the new European calligraphic standard established by the monks of Corbie Abbey at the end of the 8th century. The letter 'a' has the uncial form, although written as a minuscule; the letter 'e' is closed with an extended horizontal stroke; the letter 't' is short with a broad horizontal cross stroke; the letter 'x' has a curved descender. The ascenders of 'b', 'd', 'h' and 'l' are clubbed, while the letter 'a' seems to be consistently closed (indicating it is likely no earlier than the first half of the 9th century). The origin is likely to be Germany, and it bears close resemblance to Munich, Bayerische Staatsbibliothek, Clm 14468, written in Regensburg in c.821.

£4,000-6,000

\$5,200-7,800

€4,600-6,900



4

THE CREATION OF EVE, miniature cut from an illuminated Antiphonal on vellum [Florence, c.1360s]

An entrancing and unusual miniature by a flamboyant Florentine artist working in the ambit of Andrea Orcagna (c.1308-c.1368), heavily influenced by the Master of the Dominican Effigies (active 1325-1355).

110 x 131mm. Verso with two lines of text and music (smudge and loss of pigment to landscape and Adam's body, minor losses to foliage).
Double-sided mount.

Provenance: One of nineteen surviving cuttings identified by Gaudenz Freuler as belonging to a now dismembered luxury Antiphonal volume produced in Florence in the 1360s. Fourteen are at the Berlin Kupferstichkabinett; one is in Paris, Musée Marmottan, Wildenstein Collection MS 6115; three others are in private collections – Dr Jacob Hirsch (1874-1955), exhibited at the Los Angeles County Museum, *Mediaeval and Renaissance Illuminated Manuscripts; A Loan Exhibition, November 25, 1953–January 9, 1954*, no 119 Los Angeles: Los Angeles County Museum, 1953 – Jörn Günther, *Mittelalterliche Handschriften und Miniaturen*, 1995, no 36.

Previously attributed to the Neapolitan artist Cristoforo Oromina on the basis of the richness and complex ornamentation of the composition and the Giottesque qualities of the figures, Freuler has more recently situated the style within the context of Florentine illumination of the mid-14th century, and in particular the oeuvre of Pacino di Bonaguida and the Master of the Dominican Effigies. The artist of the present miniature seems also to have been responsible for the illumination of *Antifonario* 564 of the Museo di San Marco in Florence (see G. Freuler, *L'eredità di Giotto. Arte a Firenze 1340-1375*, Florence, 2008, pp. 224–231 cat. 54 and essay on pp.77–85).

£6,000–9,000

\$7,800–12,000

€6,900–10,000



5

DAVID LAMENTING THE DEATH OF SAUL, historiated initial 'P' cut from an illuminated Antiphonal on vellum, [Lucca, c. 1405-10]

A sparkling and rare example of Lucchese illumination at the turn of the 15th century, a vibrant and colourful composition revealing the influence of the Sienese painter and illuminator Martino di Bartolomeo (act. 1389-1434).

240 x 176mm. Historiated initial 'P' opening 2 Samuel 1: 17-27, reverse with music and fragments of an antiphon in vespers and an invitatory in matins. Mounted on card.

Provenance: Perhaps made for a Dominican convent in Lucca, thence in the Carthusian abbey of Santo Spirito – Lord James Dennistoun of Dennistoun (1805-55), his no 69: purchased in 1838 in Lucca along with 38 other cuttings from the same series of choirbooks. One of these included the arms of Niccolò di Lazzaro Guinigi, archbishop of Lucca in 1394, who was expelled in 1402 and recalled in 1432. It may be that the choirbooks to which the miniatures belonged were produced under his patronage – Herbert Hensley-Henson (1856-1947), Bishop of Durham – Lord Kenneth Clark of Saltwood (1903-1983): his sale, Sotheby's, 3 July 1984, lot 93/1 – Nella Longari: no VII in *Una Collezione di Miniature Italiane*, I, 1993, pp.41-43.

The illumination of the present cutting is a testament to the melting-pot of styles and influences present in Lucca towards the end of the 14th century. Gaudenz Freuler points to the presence in Tuscany at this time of painters from the Iberian Peninsula such as Álvaro Pires de Évora, and indicates how their style was absorbed into the local idiom by painters such as the Maestro di Barga (see G. Freuler's entry for lot 130 in the Zeileis Collection, sold by Koller, 18 September 2015). In discussing the series to which the present miniature belongs, both Freuler and Bollati also suggest strong links to the Sienese painter and illuminator Martino di Bartolomeo, who is recorded as working on the choirbooks for the cathedral in the final years of the 14th century (see F. Todini and M. Bollati, *Una Collezione di Miniature Italiane*, I, 1993, pp.41-43). We see this fusion of stylistic flavours in the present cutting: bright, vibrant colours, strong, defined postures and a heavy, gothic portrayal of the characters.

£10,000-15,000

\$13,000-19,000

€12,000-17,000



6

ST HELENA AND THE TRUE CROSS, historiated initial 'O' on a leaf from a Choirbook illuminated by the Master of the Vitae Imperatorum [Milan, c.1440]

An elegant and colourful initial on a leaf from a Milanese Choirbook, and an imposing example of the style of the Master of the Vitae Imperatorum, one of the most important illuminators active in Milan in the second quarter of the fifteenth century, named after a manuscript of Suetonius' *Vitae Imperatorum* produced for Filippo Maria Visconti, duke of Milan (1392–1447).

556 x 396mm. 6 lines of text and music, initial 'O' ('O Crux illa magna') opening the unusual Feast for the Finding of the True Cross, verso foliated xciiii in red (minor marginal staining). Mounted.

Provenance: From an unidentified Milanese choirbook, originally f.94; the present cutting and a sister leaf with the Three Martyrs were offered in *Les Enluminures*, cat. 3, 1995, no 9, while a sister leaf with the miniature of Mary Magdalene was sold at Sotheby's, 14 December 1977, lot 17.

The bold and economical palette of clear bright colours – including the leaves of the restrained border – and the fleshtones rendered with salmon pink shading and white highlighting on bare parchment are hallmarks of the Master's style. The elegant fluidity of the draperies ultimately goes back to Michelino da Besozzo, the other great Lombard illuminator of the first half of the century. See A. Melograni, 'Appunti di miniature lombarda. Ricerche sul Maestro delle Vitae Imperatorum', *Storia dell'Arte*, 1990, pp.274–314.

£10,000–15,000

\$13,000–19,000

€12,000–17,000



7

ASCENSION OF CHRIST, beside an initial 'T', cut from an illuminated choirbook on vellum [Milan, c.1450]

A striking example of Milanese illumination of the mid-15th century, with Christ rising to heaven in an unusually animated heroic profile pose.

122 x 107mm. (Very light rubbing to burnished gold). Laid down on modern vellum and mounted.

Provenance: William Young Ottley (1771–1836); this was possibly lot 23 in the Ottley Sale, Sotheby's, London, 16 May 1838 – Robert Stayner Holford (1808–1892), see R.H. Benson, *The Holford Collection*, Dorchester House, 1927, I, pp.2, 7, pl.III – Sir George Holford (1860–1926): lot 8 to Tancred Borenius (1885–1948) at the Holford Sale, Sotheby's, London, 12 July 1927.

The composition was originated by the *Master of the Vitae Imperatorum*, active in Milan c.1430–1450, in the larger area offered by an initial 'P' (Hartford, Wadsworth Atheneum, n.1963.33). For the present initial, an associated illuminator has achieved a greater immediacy by cutting the watching figures to accommodate them beside the letter 'T': A. Melograni, 'Miniature inedite del Quattrocento lombardo nelle collezioni americane', *Storia dell'Arte*, 1994, pp.283–302, figs 5 and 6. The light, rosy treatment of the flesh tones harks back to Tommaso da Vimerate (fl. 1390–1415), while the undulating draperies are part of the stylistic vocabulary of Michelino da Besozzo (1370–1455). A Pentecost in an initial 'V' offered at Christie's was likely by the same artist, see *Script and Illumination: Leaves from Medieval and Renaissance Manuscripts*, 29 November – 8 December 2016, lot 28.

£10,000–15,000

\$13,000–19,000

€12,000–17,000



8
 JUDGEMENT OF SOLOMON, historiated initial 'A' on a leaf from an illuminated Choirbook on vellum [Lombardy, c.1450]
An impressive example of Late Gothic Lombard illumination, echoing the work of Gerolamo da Milano (the 'Olivetani Master') and the Master of the *Vitae Imperatorum*.

190 x 180mm. Reverse with text and music on four-line stave. Mounted.

Provenance: Nella Longari: no XI in *Una Collezione di Miniature Italiane*, I, 1993, pp.61-63.

The miniature depicting the judgement of Solomon is indicative of the late-gothic style widespread in Lombardy in the mid-15th century. The simple acanthus decoration of the letter-form; the two-dimensional background; and the disproportionate relationship between the figures contrast with a more subtle rendering of faces and clothes inherited from Michelino da Besozzo. The present cutting has been confidently ascribed by Bollati to the same artist responsible for an initial 'T' with Isaac and Esau at the Cleveland Museum of Art, J. H. Wade Fund 1949.535, attributed by some to Bartolomeo Rigossi da Gallarate (see F. Todini and M. Bollati, *Una Collezione di Miniature Italiane*, I, 1993, pp.61-63).

£7,000-10,000

\$9,100-13,000
 €8,100-11,000



9

NATIVITY, miniature on a leaf from a Book of Hours, in Latin, illuminated manuscript on vellum [probably Valenciennes and Bruges, 1480s-1490s].

A delicately painted miniature from an artist working in the circle of Simon Marmion at Valenciennes, with the borders supplied in splendid Ghent-Bruges style. The leaf comes from a Book of Hours for the use of Cambrai, whose scribe has been identified as the Dominican Johann de Bomalia, recorded in 1489 as a member of the Bruges illuminators' guild of Guild of Saint John and Saint Luke.

124 x 92mm. 16 ruled lines. The recto text (beginning '[inve]niat mansionem. Qui tecum vivit et regnat...') from the final prayer at Lauds (occasional pinprick holes, some flaking to the pigment). Mounted.

Provenance: One of a group of leaves from a dismembered Book of Hours, use of Cambrai, sold in Paris (Hôtel Drouot, 19 May 1976, lot 26) – bought by H.P. Kraus who dispersed them. Sister leaves are in Munich (Staatliche Graphische Sammlung, Inv. 40051-62 and 18736-58), Frankfurt (Historisches Museum, C.85-89, 754-59 and 6439-41) and other important European and American collections, including the J. Paul Getty Museum (MS. 34).

The style is recognisably that of Simon Marmion, named in 1503 by the poet Jean Lemaire as 'prince d'enluminure': particularly distinctive here is the soft palette, enlivened by salmon-pink and malachite green, and the rather sweet face of the Virgin, as well as the distinctive three-sided border layout necessitated by the placement of the miniature. If not the work of Marmion himself, the illumination – described by Bodo Brinkmann as 'very close to Marmion' – must be by an accomplished member of his atelier, while the detailed scatter borders seem to have been supplied in a Bruges workshop (for discussion of the similar manuscripts and the existence of the 'Louth Master' see B. Brinkmann, 'The Contribution of Simon Marmion to Books of Hours from Ghent and Bruges', *Margaret of York, Simon Marmion and The Visions of Tondal*, ed. T. Kren, 1992, pp.181-194).

£6,000-9,000

\$7,800-12,000

€6,900-10,000



10
 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 simplices sicut columba[e]') (burnished gold lightly rubbed, tiny loss of pigment to the blue of Christ's robe). Mounted and framed.

'Francho 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.

£8,000–12,000

\$11,000–16,000
 €9,200–14,000



011
 AN HISTORIATED INITIAL 'T' 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 'T' 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.

£5,000-8,000

\$6,500-10,000
 €5,800-9,200





*12

DAVID IN PRAYER, initial 'B' cut from a Giant Psalter on vellum illuminated by Liberale da Verona (1441-1526) [Verona, 1490s]

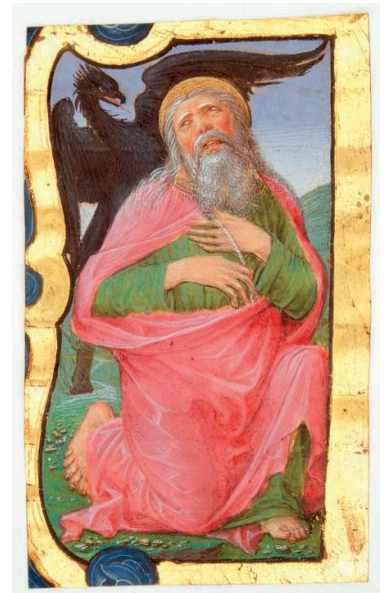
A magnificent and sparkling example of the later work of one of the great illuminators and frescoists of the Italian Renaissance, Liberale da Verona, a pupil of Vincenzo di Stefano, strongly influenced by Andrea Mantegna, Girolamo da Cremona and Jacopo Bellini.

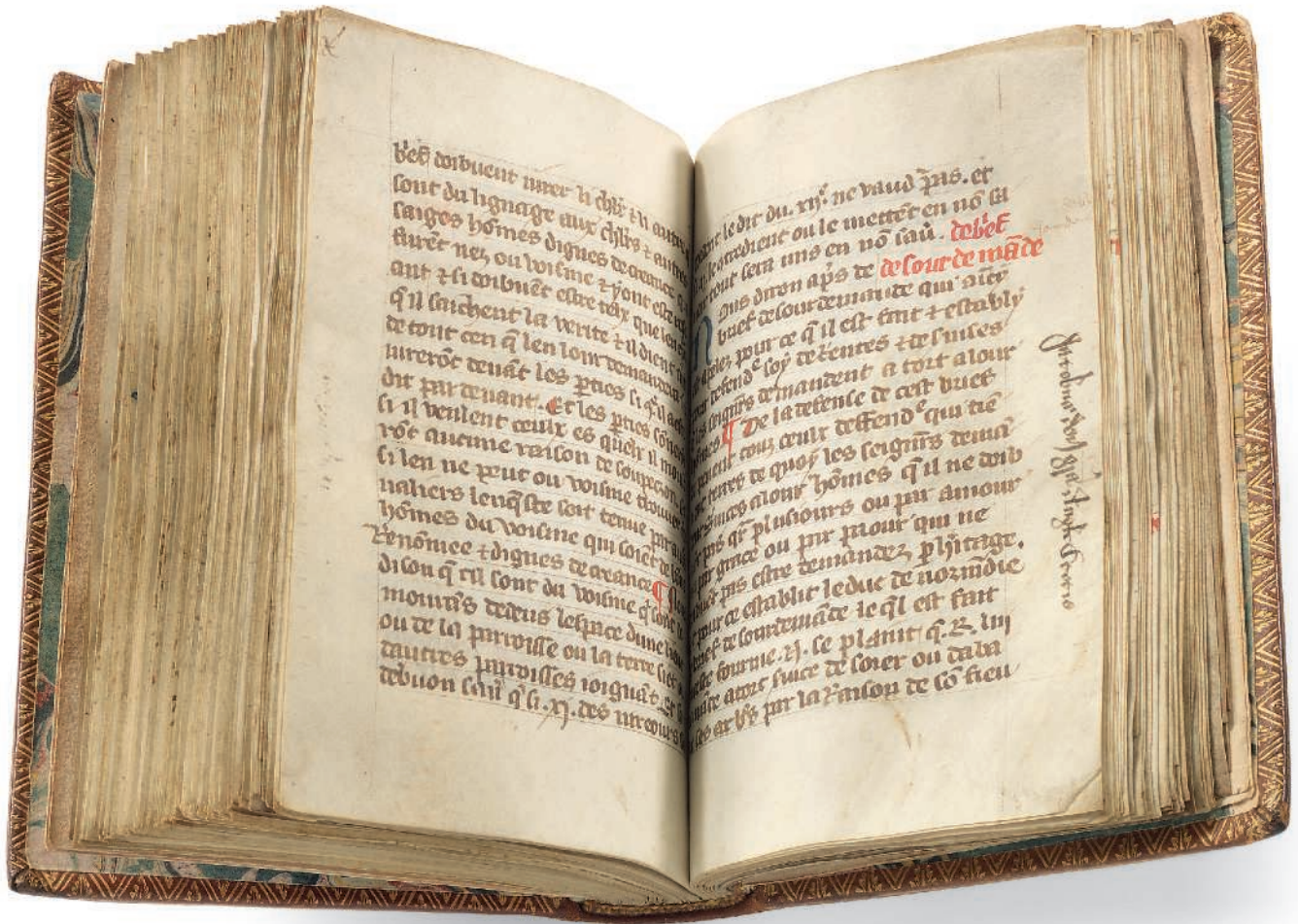
322 x 283mm. The initial 'B' opening Psalm 1, 'Beatus vir qui non abiit in consil[io impiorum]'. Gilt frame.

A forceful and expressive artist, Liberale da Verona was active in Siena, Florence, Venice and Verona at a time of great artistic evolution. His changing style over the years is symptomatic of a progressive shift away from the late gothic tradition towards a more expressive, flamboyant and playful Renaissance vocabulary, exemplified in full in the early 16th century by Girolamo dai Libri. The present miniature is a product of his later years in Verona, and can be closely compared to an initial depicting John the Evangelist in the Museo di Castelvecchio (Verona, Biblioteca d'Arte del Museo di Castelvecchio, Inv. 4359 - see image on right): we see the same loose brushstrokes and palette, the same elongated hands and the same upturned bearded face with half-open mouth and eyes raised to the heavens.

£60,000-90,000

\$78,000-120,000
€69,000-100,000





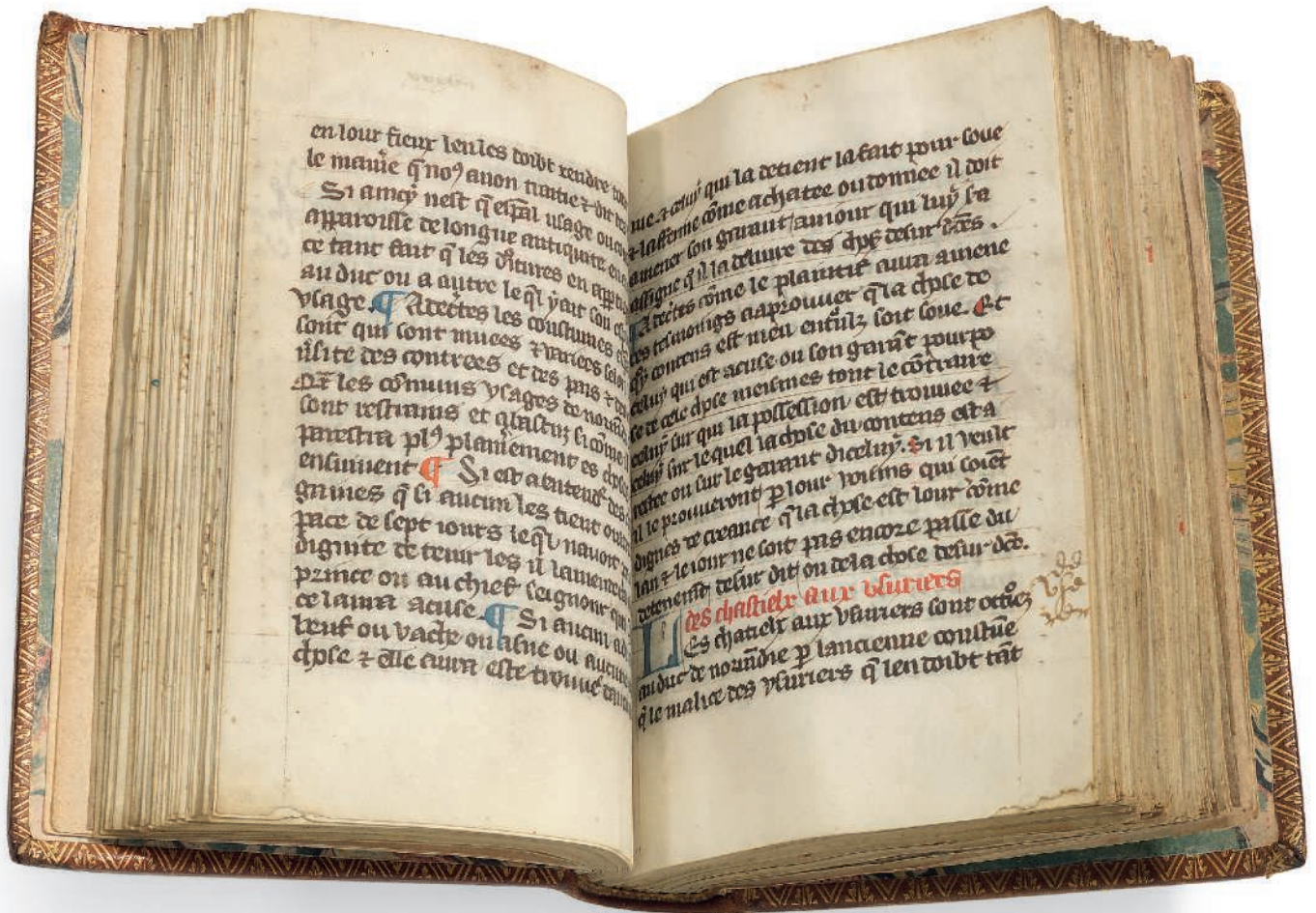
013

GRAND COUTUMIER DE NORMANDIE, in French, decorated manuscript on vellum [northern France, late 14th century]

An unrecorded, working copy of one of the greatest legal treatises of the Middle Ages: the *Grand Coutumier de Normandie*, a compilation of fundamental juridical texts based on royal legislation, Roman, canon and Frankish law. An extremely rare witness to the local customs, laws and privileges of Norman France.

121 x 85mm. i (paper) + 135 + i (paper) leaves, 20 lines, ruled space: 84 x 65mm, catchwords, pinpricks and occasional gathering signatures survive, initials in blue and red throughout, rubrics in red (lacking at least a gathering after f.87, missing the fifth and final *distinction* of the first part of the book and the first half of the second part, cropping of marginal annotations, some staining and thumbing). 18th-century calf tooled in gold (edges scuffed).

Provenance: Likely produced in northern France in the final quarter of the 14th century – numerous marginal annotations in near-contemporary hands: one French and another an English legal hand likely belonging to: – William Tapton: his inscription on f. 132v ‘Wyll(ia)m tapton / wyll'm tapt / du(m) sumus in mondo / wyvamus corde jocondo / Ihs t Ego sum bonus / Ego sum bonus puer / ego sum ylle / da qui non wollt? / ffllegere? da mychy / bacullu(m) [...]’; marginal annotations in English in the same hand throughout. Perhaps the same William Tapton who in 1484 is recorded as being granted an annuity for life of 5l. out of the lordship of Maunsfeld – 16th-century inscription referring to James VI and I on f.95: ‘Jacobus dei gratia Angli’ Scotie’ – T. H. Oliver: 19th-century inscription on f. i verso. Possibly the same T. H. Oliver of Québec who edited the *Code municipal de la Province de Québec*, Québec : J. O. Filteau, 1888.



Content: The text is divided into two parts, with the first subdivided into 5 *distinctions* (for an edition of the *Coutumier* see W. L. de Gruchy, *L'ancienne coutume de Normandie*, 1881). The first part deals with 'li droit et les autres choses qui en droit sont neccesses'; the second with 'li usages, les establissemens et les lois'.

Table of Contents ff.1-8; Part One, *Distinctions* I-IV, ending with 'De vouchement de garant' (lacking *distinction* V, with, according to the Table of Contents, 17 chapters) ff.8-87v; Part Two, beginning in the middle of 'De bref defieu et de gage' (lacking, according to the Table of Contents, c.57 chapters from the beginning of Part Two) and ending '[...]empres la semonce faite' (the end of the text tallies with the end of de Gruchy's edition, but the Table of Contents of the present manuscript lists a further 27 chapters) ff.88-131.

Only 12 manuscript copies of the *Grand Coutumier de Normandie* are recorded in public institutions, and they are extremely rare on the market. The present manuscript, though attractively decorated and neatly written was, on the basis of the numerous annotations in an English legal hand, also evidently a functional, working copy. There are a number of textual variations compared to the other surviving copies, and the Table of Contents contains many more chapters (201) than, for example, Harvard's HLS MS 91 (which has 120).

£25,000-35,000

\$33,000-45,000
€29,000-40,000



PROPERTY FROM THE ESTATE OF THEODA BAUMANN

014

PRAYERBOOK, in Dutch and Latin, illuminated manuscript on vellum [southern Netherlands, Mechelen, final quarter 15th century]

A Dutch prayerbook, whose personalised content reflects female devotional practices in the Netherlands. Apparently commissioned for a female patron resident in Mechelen – whose image appears in the prayerbook and for whose use the customised selection of prayers and liturgical texts would have been made – the present manuscript is a testament to the fusion of Netherlandish and French stylistic influences.

119 x 82mm. 102 leaves, lacking at least one leaf, 14 lines, ruled space: 74 x 52mm. Six large miniatures and ten small miniatures, six-line decorated initials opening certain texts, illuminated initials throughout (some thumbing to the borders, occasional soiling, slightly cropped). 19th-century vellum over pasteboard (lacking clasp).

Provenance: This manuscript was likely commissioned for a female patron, the supplicant in contemporary dress depicted kneeling before Christ in the miniature on f.31v; St Barbara is accorded a full-page miniature in the suffrages, offering a clue either to the name of our patroness, perhaps, or her devotional preference. The calendar, for the use of Mechelen (as indicated by the inclusion of St Rumbold), offers a location for production and use – ‘Lefebvre’, 1722 (ownership inscription on f.61).

Content: ff.1–11 Calendar, use of Mechelen, in Latin and Dutch (lacking first leaf); ff.12v–23 Seven Penitential Psalms and Litany, in Latin; ff.32– Devotional sequence, in Dutch with some rubrication in Latin, including a collect (ff.32–35); communion prayers (ff.36–37); abridged Hours of the Cross, in the translation of Geert Grote (ff.39–43); Seven orations of St Gregory (ff.43v–45), Seven Last Words of Christ (ff.46–50), *Stabat mater* and an indulgenced prayer to the Virgin (f.51–55); indulgenced prayer on the Passion and further prayers, many of these Marian devotions, some indulgenced (ff.57–83); ff.85–102 Suffrages.

The subjects of the miniatures are as follows: David in Prayer (f.12v); Christ blessing with female supplicant (f.31v); Agony in the Garden (f.38v); Flagellation (f.56v); St Michael slaying the dragon (f.84v); and St Barbara (f.99v). The small miniatures are on ff.36; 36v; 43v; 87; 87v; 90v; 91; 92; 93v; 95.

£5,000–8,000

\$6,500–10,000

€5,800–9,200



OTHER PROPERTIES

015

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum, [Tuscany, probably Florence, third quarter 15th century]

A notably well-preserved Tuscan Book of Hours illuminated in the characteristic pinks, greens, blues of the Florentine palette, heightened by shining gold; the manuscript is graced with three appealing historiated initials – the preferred decorative choice for demarcating the texts in Italian Hours – surrounded by acanthus borders including bright-yellow lemons and caterpillars.

123 x 88mm. ii + 207 + ii, lacking the opening leaves for Matins and for the Hours of the Cross (likely with historiated initials), some catchwords surviving but elsewhere misbound and mis-rubricated, 12 lines, ruled space: 60 x 43mm. Two historiated initials with full acanthus borders incorporating a historiated roundel, putti, birds and beasts, another historiated initial, 8 decorated 4- and 5-line initials with acanthus flourishing, illuminated initials and flourishing throughout. Later vellum over pasteboard.

Provenance: Made for an owner by the name of Johannis (Giovanni), as indicated by the personalised prayer on 205v.

Content: Calendar ff.1-12; Hours of the Virgin, with additional texts for feast days and specified weekdays ff.13-86 (opening imperfectly, misbound); Hours of the Cross ff.87 (opening imperfectly, f.119 a blank); Office of the Dead ff.123-179; Seven Penitential Psalms and Litany ff.181-209. The historiated initials depict a male saint (f.45), Golgotha (f.123) and King David (f.181).

£4,000-6,000

\$5,200-7,800
€4,600-6,900



016

FERIAL PSALTER with HYMNAL and other Offices, in Latin, illuminated manuscript on vellum [Germany, final third 15th century]

A charming example of a 15th-century Psalter in its original binding from the Benedictine Monastery of Werden Abbey.

118 x 85mm. ii + 324 leaves, complete, 20 lines, ruled space: 84 x 55mm, four large illuminated initials within three-sided borders and 25 smaller illuminated initials with partial borders, initials in red and blue throughout (some marginal staining, illuminated borders occasionally cropped). Contemporary blind-tooled leather over wooden boards, metal corner and centre-pieces, catches and clasps (lacking one clasp, boards wormholed, lower board almost detached, edge of upper board chipped, spine scuffed and split).

Provenance: The Benedictine Monastery of Werden Abbey: 16th-century ex libris 'Liber S. Liudgeri Werthinensis Monasterii' on f.i. The Abbey was founded by St Ludger in 799.

Content: Computational tables for calculating the position of the moon, the date of Easter and other moveable feasts, including the 500-year 'Ciclus Magnus Paschalis Dionisii' from 1463-1967; ff. 1-6v; calendar ff. 7-12v; blank f. 13, Ferial Psalter ff. 14-147; Hymnal and Offices arranged according to the liturgical year with the Temporale, the Sanctorale, and the Common of Saints ff. 148-324v.

The illuminated initials are on ff. 14, 26v, 37v, 51, 61, 73, 84v, 96, 108, 148, 156, 180, 190v, 196v, 223v, 230, 237v, 240, 252, 265, 267, 276v, 278v, 283v, 294v, 303v, 308v, 313 and 316.

The style of lively illuminated initials, with their bright swirling acanthus and foliate infills, is reminiscent of the work of the so-called Master of the Prayerbook of Sibylle of Cleves, active in Düsseldorf and Cologne, and responsible for the illumination of the Breviary of Herman von Hesse, archbishop elector of Cologne (the breviary in three parts at Liverpool, World Museum, no 12010; Cologne, Historisches Archiv, Best. 7020, Handschriften (W*), 464 and a third part in a private collection).

£10,000-15,000

\$13,000-19,000

€12,000-17,000



017

SENTENCES OF THE PHILOSOPHERS, translated into Latin from the Greek by George Hermonymus, illuminated manuscript on vellum [England, c.1475-76].

An English humanist manuscript, with characteristic localised decoration, the Latin translation of collected Greek moral sayings by the scribe and diplomat George Hermonymus of Sparta, a vital figure in the dissemination of Greek learning in Europe during the Renaissance. The dedication volume from Hermonymus to William, Abbot of St Albans: a long-lost sister to Harley MS. 3346, which was presented to George Neville, Archbishop of York.

155 x 107mm. ii + 32 + ii (lacking one leaf), 14 lines, ruled space: 82 x 54mm, humanist script, illuminated heraldic miniature, illuminated initials throughout (frayed edges to ff.2-3, some soiling, most evident on ff.1-4). Original velvet over wooden boards (worn).

Provenance: Dedication copy from the translator, and possible scribe, George Hermonymus (fl. 15th C) to William, Abbot of St Albans [either William Albon (1465-1475) or William of Wallingford (1476-1492)]; the mitre associated with the abbacy of St Albans appears above the overpainted arms in the miniature on f.1. Another presentation copy from Hermonymus of Sparta to George Neville, Archbishop of York, also likely dating from around the time of Hermonymus' diplomatic visit to England in 1475-6, is at the British Library (Harley MSS. 3346 and 3348) – ?Totewhill family of Cornwall; their arms (sable, three covered cups argent) overpainted in the heraldic miniature.

Content: f.1v heraldic miniature; ff.2-3 preface of George Hermonymus, opening with dedicatory rubric; ff.4-27 Collection of sentences, translated from the Greek (lacking opening leaf); ff.29-30 ruled blanks; ff.31v-32 16th and 17th-century verse additions in English and Latin. Not only is the illumination and formal presentation very close to the sister manuscript, the style of the illuminated initials can be identified in further English humanist manuscripts such as Cambridge, Corpus Christi College, MS. 158.

£12,000-18,000

\$16,000-23,000

€14,000-21,000



018

BOOK OF HOURS, use of Paris, in Latin, illuminated manuscript on vellum [Paris, last decade of the 15th century]

A very fine Book of Hours, commissioned from the innovative workshop at the forefront of Parisian manuscript illumination and decorative art at the end of the 15th century, that of the Master of the Apocalypse Rose of the Sainte-Chapelle (fl. c.1480-1510): the master designed panel and wall paintings, tapestries, and stained glass, as well as widely reproduced woodcuts for the printed Books of Hours that became hugely fashionable at the end of the century.

144 x 95mm. iii + 163 + iii, lacking one leaf, some catchwords surviving, 18 lines, ruled space: 81 x 42mm. Four full-page bipartite miniatures, eight border miniatures, panel borders of bisecting foliage and acanthus on the majority of the pages, illuminated initials throughout. Modern red velvet with metal edges and clasps (lacking one clasp).

Provenance: Perhaps commissioned for a member of the Charvet family of Lorraine: the coat of arms on f.19 most closely resemble theirs – while a note in a 16th-century French hand suggests that the present manuscript was made for a ‘Jehann ?Bemoynin, grandmother of Anne le conte ?mavure’.

Content: Calendar ff.1-12; Gospel extracts ff.13-18; Office of the Virgin, with Hours of the Cross and the Holy Spirit intermixed ff.19-78; Penitential Psalms ff.79-90; Litany ff.90v-96; Office of the Dead (lacking the final leaf) ff.97-128; Gospel sequence of the Passion according to John ff.129-139; Suffrages ff.139v-158; *O intemerata* ff.159-162; ruled blank with ownership ascription f.163v.

The subject of the miniatures are as follows: Annunciation, above the coat of arms of the ?Charvet family f.19; David kneels before Samuel, David and Goliath f.79; Raising of Lazarus, Death’s arrow f.97; Agony in the Garden, Arrest of Christ f.129. The small miniatures are on ff.13; 14v; 16; 17v; 50v; 51v; 57v; and 159.

The present manuscript was illuminated in the workshop of the Master of the Apocalypse Rose of the Sainte-Chapelle (fl. c.1480-1510), named for the designs he provided for the famous stained-glasswork for the royal chapel at the behest by Charles VIII. His most famed manuscript commission was the splendid Book of Hours produced around 1498 for Charles’ spouse, Anne of Brittany – now held in Paris (BnF, nouv. acq. lat. 3120) – but his workshop also worked across other media, as with that of his immediate predecessor, the Coëtivy Master. As well as tapestry – another of his names is the Master of the Hunt of the Unicorn, for the tapestries now at the Cloisters in New York that bear his designs – the Master played a central role in the production of printed Books of Hours which flourished in Paris after 1480: he provided many compositions to illustrate these editions, where much stylistic interchange can be observed with his relatively small oeuvre of manuscripts. Not only do his stocky figures and careful construction of space identify the present manuscript as emanating from his workshop, the unusual arched miniatures inserted into the borders here reappear in certain of his designs for printed Hours.

£20,000-30,000

\$26,000-39,000
€23,000-34,000



PROPERTY FROM THE ESTATE OF HUGUETTE CLARK

019

BOOK OF HOURS, use of Paris, in Latin, illuminated manuscript on vellum [Paris, c.1520]

A lavish Book of Hours rich in both text and illumination, constituting a telling demonstration of the cross-currents and common interests of those involved in the production of printed and manuscript books in Paris in the first decades of the 16th century.

83 x 127mm. 148 leaves (lacking one leaf after f.10), pencil foliation 1-145, repeating ff.51-53, followed here, every page with a full-page border with sprays of acanthus and naturalistic flowers on a liquid gold ground, twelve bi-partite calendar miniatures, with occupations of the month and zodiac signs, seven historiated initials, forty-eight small miniatures and nineteen large miniatures (slight cropping of outer border to Calendar leaves, some minor smudging and rubbing to some borders, small pigment losses to two large and four small miniatures, smudging to initial on f.20). 19th-century green velvet (boards detached).

Provenance: The Hours was illuminated for a woman represented in prayer before Christ on the Cross (f.132) and before the risen Christ (f.125v) — E.P. Dutton and Co, rare book dealers, New York.

Content: Calendar ff.1-6v; Gospel Extracts ff.7-10v; *O Beatissime d[omi]ne Iesu christe* followed by Passion according to St John (lacking opening) ff.10v-16; *Obsecro te* and *O Intemerata* and other prayers ff.16v-29; Office of the Virgin, use of Paris, interspersed with Hours of the Cross and Holy Spirit after lauds ff.30-72v; Hours of the Conception of the Virgin ff.70-75v; *Suspice d[omi]ne sancte pater om[ni]p[oten]s eterne deus* ff.75v-76; Seven Penitential Psalms and Litany ff.76v-90v; Office of the Dead, use of Paris, ff.91-114v; Suffrages ff.115-129; prayers, to St Gregory, the Virgin, of protection against sudden death etc. ff.129v-136v; prayers ff.137-145v.

The subjects of the large miniatures are: John on Patmos f.7; Creation of Eve f.29v; Annunciation f.30; Visitation f.42v; Crucifixion f.48v; Pentecost f.49v; Nativity f.50v; Annunciation to the shepherds f.51v; Adoration of the Magi f.54v; Flight into Egypt f.60v; Coronation of the Virgin f.65; Entombment of Christ f.68; Christ appearing to the Virgin f.69; Meeting at the Golden Gate f.70; Virgin of the Litanies f.74v; David in penitence f.77; Job on the dungheap f.91; Trinity f.115; Mass of St Gregory f.129v.

The illumination is an early example of the work of Etienne Collault, an artist employed by the King and Court in Paris and was paid in 1523 and 1528 for illuminating twelve copies of the Statues of the Order of St Michel.

£15,000-25,000

\$20,000-32,000

€18,000-29,000



PROPERTY FROM THE ESTATE OF THEODA BAUMANN

020

BOOK OF HOURS, use of Angers, in French and Latin, illuminated manuscript on vellum [Angers, c.1500]

An appealing example of Angevin manuscript production at the dawn of the 16th century.

155 x 105mm. 101 leaves, complete (modern foliation in pen 1-101 followed here), 28 lines, ruled space: 105 x 67mm, one large miniature with full border and ten large initials with one-sided borders, smaller illuminated initials throughout (some marginal staining and spotting, small losses of pigment to the faces in the miniature on f.14, borders occasionally rubbed). 17th-century blind-tooled leather over wooden boards, catches and clasps (rebacked).

Provenance: the Jesuit professed house on the Rue Saint-Antoine in Paris: 17th-century inscription on f.1 'Ex Libris Domus Sti Antonii Parisiensis' – De Nully: 18th-century inscription and added prayers on ff.100v-101.

Content: Calendar ff.1-6v; gospel extracts and prayers to the Virgin ff.7-13v; Hours of the Virgin ff.14-29v; Seven Penitential Psalms and Litany ff.30-39v; Office of the Dead, use of Angers, ff.40-51; prayers to God the Father, to Jesus Christ, to the Holy Spirit and to the Trinity ff.51v-57v; prayers to the Virgin ff.57v-63v, suffrages ff.63v-69v; prayers to be said at different stages of the mass and other prayers, in Latin and French, ff.69v-99v.

The Annunciation is on f.14. The large illuminated initials are on ff.7, 9, 20v, 22v, 23v, 25, 26v, 27v, 30 and 40.

£3,000-5,000

\$3,900-6,500

€3,500-5,700

OTHER PROPERTIES

021

A CHEMIST'S LICENCE for Antonio Damugliano (fl.1685-1740), in Italian and Latin, Venice, 1717

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

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

229 x 163mm. i + 7 + iv, complete. 14 lines, ruled space: 145 x 85mm. One full-page miniature of the Lion of Venice with the coat of arms of Doge Giovanni II Cornaro (1647-1722), each page with full border (marginal holes to f.1, edges sometimes frayed. Manuscript loose in binding). 18th-century blind-tooled morocco gilt.

£2,500-3,500 \$3,300-4,50
 €2,900-4,00



PROPERTY FROM THE ESTATE OF THEODA BAUMANN

022

QUR'AN, signed 'Umar Bin Muhammad a student of 'Aziz, illuminated manuscript on paper [Ottoman Turkey], dated AH 1288/1871-72 CE

186 x 118mm; text panel 121 x 70mm. Arabic manuscript on paper, 293ff. plus one fly-leaf, each folio with 15ll. of black *naskh*, with gold roundel verse markers, gold frame catchwords, opening illuminated folio, colophon signed and dated, f.2 now lacking in brown morocco with tooled decoration and flap, the front binding cover lacking

£800-1,200 \$1,100-1,60
 €920-1,40



La Serenissima

Lots 23-41







Doges of Venice



Doge Pasquale Malipiero, called the *dux pacificus* (1392 – May 7, 1462) was the 66th Doge of Venice, reigning from October 30, 1457 until his death. He succeeded Francesco Foscari, and was specifically elected by enemies of the Foscari family. In 1458, he signed into law a number of measures limiting the power of the Council of Ten.



Giovanni Mocenigo (1409 – September 14, 1485), was the 72nd Doge of Venice, reigning from 1478 to 1485. After negotiating a financially onerous peace with the Turks in 1479, he confronted Ercole I d'Este, duke of Ferrara, from whom he recaptured Rovigo and the Polesine to reassert Venetian authority on the mainland.



Agostino Barbarigo (c. 1420 – 20 September 1501) was the 74th Doge of Venice, reigning from 1486 to 1501. During his reign Venice gained several strongholds in Romagna and annexed the island of Cyprus. His relationships with the Ottoman Sultan Bayezid II were initially amicable, but from 1492 they became increasingly strained, eventually leading to open war in 1499. The Venetian fleet was defeated at the Battle of Zonchio, and the Republic lost its strategically important bases in Lepanto, Modone and Corone.



Doge Andrea Gritti Andrea Gritti (1455 – December 1538) was the 77th Doge of Venice, reigning from 1523 to 1538, following a distinguished diplomatic and military career. He spent much of his early life in Constantinople as a grain merchant; in 1499 he was imprisoned on charges of espionage, but escaped execution due to his friendship with the vizier, and was released several years later. Elected Doge in 1523, Gritti concluded a treaty with Charles V, ending Venice's active involvement in the Italian Wars. He attempted to maintain the neutrality of the Republic in the face of the continued struggle between Charles and Francis I, urging both to turn their attention to the advances of the Ottoman Empire in Hungary. However, he could not prevent Suleiman I from attacking Corfu in 1537, drawing Venice into a new war with the Ottomans.

Doge Antonio Priuli (10 May 1548 – 12 August 1623) was the 94th Doge of Venice, reigning from 17 May 1618 until his death. Priuli became Doge in the midst of a conspiracy orchestrated by the Spanish Ambassador to Venice, Alfonso de la Cueva, 1st Marquis of Bedmar: at the time of his election, it was widely believed that the Spanish had landed mercenaries on Venetian territory; that Bedmar had successfully infiltrated the Venetian military; and that a Spanish fleet was poised to take Venice. Priuli's election began a brutal process of ferreting out individuals suspected of plotting against Venice. The hysteria ended in 1622 and although Venice and Spain continued to be at odds throughout the seventeenth century, things never again reached the fever pitch of 1618–1622.

023

DOGE GIOVANNI MOCENIGO (1409-85). *Commissione* for Benedetto Pesaro, in Latin, illuminated manuscript on vellum, Venice, 1481

A charmingly illuminated 15th-century *commissione* in a contemporary binding appointing the pirate-hunter Benedetto Pesaro to the post of galley captain for an expedition to Flanders.

255 x 175mm. 42 leaves, complete, 30 lines, ruled space: 169 x 109mm (minor cropping to upper margin of f.1, a few scattered wormholes). Contemporary blind-tooled calf over wooden boards, with two clasps and catches (scuffed, lacking 2 clasps).

Provenance: Giovanni Mocenigo (1408-1485), was Doge of Venice from 1478 to 1485 – Benedetto Pesaro (1433-1503), or de Ca' de Pesaro ('Benedictus de Chadepexaro'), a member of the Pesaro family of Venice, who at the time of Benedetto's appointment lived at the Palazzo Pesaro degli Orfei, now Fortuny. Benedetto was a renowned mariner and admiral: he conquered Cefalonia, S. Maura and Alessio for the Republic, broke the siege of Nauplia and hunted down the notorious pirate Kemāl Re'īs. He died aboard his ship in Corfu in 1503. His opulent funeral monument stands at the head of the transept of the Basilica of Santa Maria Gloriosa dei Frari.

£5,000-8,000

\$6,500-10,000
€5,800-9,200



024

DOGE GIOVANNI MOCENIGO (1409-85). *Commissione* for Pietro Contarini and Andrea de Ca' de Pesaro, in Latin, illuminated manuscript on vellum, Venice, 1484

A fascinating illuminated 15th-century *commissione* in a contemporary binding dispatching, with a certain degree of urgency, the noblemen Pietro Contarini and Andrea Pesaro to the Venetian overseas territories (Stato da Mar) – including Candia (Crete) and Cyprus – to seek out and correct reported irregularities.

251 x 173mm. i + 4 + i leaves, complete, 29 lines, ruled space: 166 x 110mm, historiated initial 'N' within three-sided border with the Lion of St Mark and the coat of arms of the Contarini and Pesaro families, quartered (some marginal staining). Contemporary blind-tooled calf over wooden boards (a little scuffed, lacking fabric ties).

Provenance: Giovanni Mocenigo (1409-1485), was Doge of Venice from 1478 to 1485 – Pietro Contarini (1452-1528) was a member of one of the twelve founding families of the Venetian Republic, a politician, a humanist and a poet. He seems to have often been cast in similar political roles to the one to which he is appointed in the present document, as a righter of wrongs in the Venetian Republic. Andrea Pesaro, or de Ca' de Pesaro ('Andreas de Chadepexaro') was a member of the Pesaro family of Venice, who at the time of Andrea's appointment lived at the Palazzo Pesaro degli Orfei, now Fortuny.

£2,000-3,000

\$2,600-3,900
€2,300-3,400





025

DOGE AGOSTINO BARBARIGO (1420-1501). *Commissione* for Gabriele Barbarigo, in Latin and Italian, illuminated manuscript on vellum, Venice, 1498

A handsome illuminated *commissione* in a splendid contemporary Venetian sunk panel binding, appointing Gabriele Barbarigo to the post of galley captain for an expedition to Beirut.

252 x 174mm. i + 48 + ii leaves, complete, 27 lines, ruled space: 162 x 95mm, one quarter-page miniature of the Annunciation within a full-page border with cameos, roundels and the coat of arms of Barbarigo (occasional marginal staining, small loss of pigment to background in the miniature). Contemporary unrestored sunk panel binding of chestnut goatskin tooled in gold, panels with silk and gilt paper overlays (scuffed at edges and small loss to spine, lacking silk in one of the compartments).

Provenance: Agostino Barbarigo (1420-1501) was Doge of Venice from 1486 until his death in 1501 – Gabriele Barbarigo (on Barbarigo's mission to Beirut see 'L'évolution du capitalisme marchand à Venise : le financement des galere da mercato à la fin du XVe siècle', *Annales*, 1995, p.142).

£8,000-12,000

\$11,000-16,000
€9,200-14,000



26

DOGE AGOSTINO BARBARIGO (1420-1501). *Commissione* for Troilo Malipiero, in Latin and Italian, illuminated manuscript on vellum, Venice, 21 February 1499

A survival of what would once have been a flamboyantly illuminated *commissione*, appointing Troilo Malipiero to the post of captain of Cyprus for a period of two years.

260 x 178mm. 14 leaves, complete, 31 lines, ruled space: 162 x 89 mm, titlepage within a full border with Renaissance motifs, music-playing boys, the lion of St Mark and the coat of arms of Malipiero (a large circular segment, possibly containing a miniature, excised, with consequent loss of text to verso, excision also affecting f.2, full border rubbed with some loss of pigment, marginal staining). Unbound.

Provenance: Agostino Barbarigo (1420-1501) was Doge of Venice from 1486 until his death in 1501 – Troilo Malipiero served as captain of Cyprus from 1499-1501. He is documented to have had a hard time there, reporting various Turkish piratical raids on the island (in a report from 1500, for example, he described how five Turkish *fuste* had seized a Venetian ship and several smaller vessels in the waters off Limassol – see F. Stefani, ed., *I Diarii di Marino Sanudo*, Venice, 1879-1903, III, p.776).

£800-1,200

\$1,100-1,600
€920-1,400

027

DOGE ANDREA GRITTI (1455-1538). *Commissione* for Andrea Malipiero, appointing him Podestà and Captain of Justinopoli (Capodistria), in Latin and Italian, illuminated manuscript on vellum, Venice, 1524

A handsome illuminated *commissione* appointing the Venetian nobleman Andrea Malipiero to the captaincy of the strategically important city of Capodistria, which would remain under Venetian control until 1797.

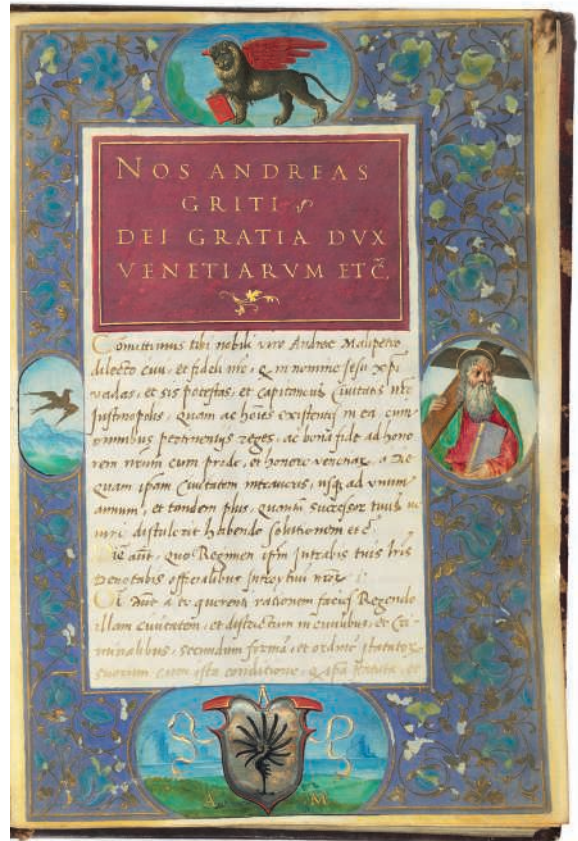
235 x 161mm. i + 24 leaves, complete, 26 lines, ruled space: 175 x 101mm, title-page with full illuminated border with roundels and coat of arms of Andrea Malipiero (some marginal staining, small losses of pigment to border on f.1, lower edge cut on f.24). Contemporary red morocco tooled in gold (edges rubbed, small cracks to spine).

Provenance: Andrea Gritti (1455-1538) was Doge of Venice from 1523-1538 – Andrea Malipiero, possibly the same member of the noble Venetian family who became Podestà of Vicenza in 1554.

£2,500-3,500

\$3,300-4,500

€2,900-4,000



028

DOGE ANDREA GRITTI (1455-1538). *Commissione* for Marco Memmo, appointing him Podestà and Captain of Justinopoli (Capodistria), in Latin, illuminated manuscript on vellum, Venice, 1537

An illuminated *commissione* in a binding by the Mendoza Binder appointing the Venetian nobleman Marco Memmo to the captaincy of the strategically important city of Capodistria, which would remain under Venetian control until 1797.

223 x 151mm. i (paper) + 49 leaves, complete, 23 lines, ruled space: 153 x 95mm, title-page with full illuminated border with inhabited roundels and coat of arms of Marco Memmo (some marginal staining, small losses of pigment to figures on f.1, a few scattered wormholes). Venetian binding by the Mendoza Binder (Andrea di Lorenzo), 1537: contemporary red morocco tooled in gold 'MARCI MEMO / M.D.XXXVII' (edges scuffed and rubbed, losses to spine, fragments of spine loose in tissue paper).

Provenance: Andrea Gritti (1455-1538) was Doge of Venice from 1523-1538 – Marco Memmo, perhaps the same who was recorded as serving as Venetian ambassador in 1521 when the peace treaty with Suleiman the Magnificent was renewed.

The identity of the principal binder for Hurtado de Mendoza has been posited as Andrea de Lorenzo, bookbinder of the parish of San Fantin in Venice (see Hobson, *Renaissance*, p.119). Considered 'the finest and most inventive Venetian binder of the mid-sixteenth century, a craftsman of great prestige whose ornaments and designs were imitated in France and Germany', de Lorenzo bound not only for Mendoza, but also for J.J. Fugger, Granvelle, et al.

£4,000-6,000

\$5,200-7,800

€4,600-6,900





029

OATH OF OFFICE of Andrea Giustinian, in Latin and Italian, illuminated manuscript on vellum, Venice, 1532

A lavishly illuminated oath of office for the lifetime appointment of Andrea Giustinian to the prestigious position of Procurator of San Marco, with specific duties relating to the dispensing of charity and executing of wills.

214 x 145mm. 48 leaves, complete, 26 lines, ruled space: 143 x 93mm, one large miniature within full-page Renaissance border with coat of arms of the Giustinian family (final gathering ff.43-48 loose, occasional marginal smudging and staining). Contemporary chestnut morocco over pasteboards tooled in gold (edges scuffed, small losses to spine).

Provenance: Andrea Giustinian, son of Onfredo, was on 28 April 1532 appointed to the position of Procurator of San Marco de Citra Canale. From its inception in the 9th century, the duty of the Procurator was to attend to the fabric and administration of St Mark's Basilica. There was originally only one Procurator, appointed by the Doge, but their number increased to nine and their duties also expanded in 1269 to include the protection of orphans and the insane, as well as the execution of wills (a list of these duties is included in the present manuscript). Appointment as a Procurator of San Marco was one of the highest honours the Most Serene Republic could bestow on its leading citizens, next to the Dogate, and along with the latter, the only appointment for life. The nine procurators consisted of the *Procuratori de Supra*, who took care of the administration of St Mark's Basilica; the *Procuratori de Citra*, who dispensed charity and attended to wills in the sestieri of San Marco, Castello, and Cannaregio; and the *Procuratori de Ultra*, who performed the same function for the sestieri of Dorsoduro, Santa Croce, and San Polo.

£5,000-8,000

\$6,500-10,000

€5,800-9,200

30

[BINDING] – LORENZO MALIPIERO, a dated Venetian chestnut morocco binding, [Venice], 1563

A lovely dated Mamluk and Ottoman-inspired 16th-century *commissione* binding by the so-called 'Arabesque Outline Tool Binder', active in Venice in the 1560s.

234 x 170mm. Venetian binding by the Arabesque Outline Tool Binder, 1563: gold-tooled chestnut morocco over pasteboards, gilt and blind fillet border, spine with single and double bands, compartments tooled in blind (spine end frayed, edges scuffed, lacking fabric ties).

Provenance: Lorenzo Malipiero is documented as Podestà of Conegliano in 1564. It is possible that the present binding would have held the *commissione* appointing him to that position. The Arabesque Outline Tool Binder, a shop first identified by Schunke and dubbed the 'Leermauresken-Meister', was active in the 1560s and into the early 1570s. Around 30 known works of this bindery still survive (see I. Schunke, 'Venezianische Renaissance-Einbände. Ihre Entwicklung und ihre Werkstätten', *Studi di bibliografia e di storia in onore di Tammaro de Marinis*, Verona, 1964, vol. 4, pp. 123-200; A. Hobson & P. Culot, *Italian and French 16th-century bookbindings*, Brussels 1991, p.47; L. Nuvoloni, 'Commissioni dogali: Venetian bookbindings in the British Library', *For the love of binding*, *Studies in bookbinding history presented to Mirjam Foot*, London, 2000, pp. 81-109).

£1,000-1,500

\$1,300-1,900

€1,200-1,700



031

DOGE ANTONIO PRIULI (1548-23). *Commissione* for [Giacomo?] Loredan, appointing him *Proveditor* of the Fortress of Spinalonga (Crete), in Italian, manuscript on vellum, Venice, 27 August 1622

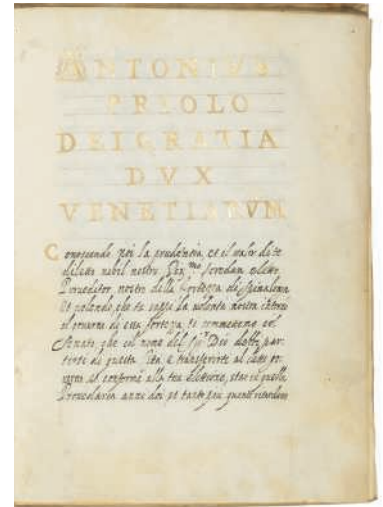
A commissione appointing a member of the Loredan family to the role of *Proveditor* of the fortress of Spinalonga – a key outpost for Venetian control of trading routes to the Levant – detailing rights, duties and wages.

222 x 164mm. 8 leaves (3 blank), complete, 20 lines (some marginal staining and cockling). Contemporary limp vellum binding gilt (rubbed).

Provenance: Antonio Priuli (1548-1623) was the 94th Doge of Venice, ruling for six years from 1618 – [Giacomo?] Loredan: the Loredan were an ancient Venetian patrician family.

£800-1,200

\$1,100-1,600
€920-1,400



032

APPOINTMENT of Be[rnardo?] Belegno as 'Advocatum Incarceratorum', in Italian, decorated manuscript on paper [Venice, 17th century]

An appointment to the role of lawyer and advocate for the prison population of the Republic of Venice, with relevant statutes and decrees describing the function of the position and the responsibilities required of the appointee as agreed by the Senate over a number of years.

220 x 162mm. 38 leaves (11 ruled blank), complete, 25 lines, ruled space: 173 x 120mm, text block framed in red, three title-pages with monochromatic Renaissance motifs, putti, the lion of St Mark, and the coat of arms of Belegno (severe ink corrosion, spotting, staining and offsetting of text throughout). Contemporary limp vellum (stained and frayed at edges of lower cover).

Provenance: Be[rnardo?] Belegno, of the noble Venetian family, with the Belegno coat of arms on f.4. Perhaps the same Bernardo Belegno recorded as *Avogador de Commun* in 1604.

£1,500-2,500

\$2,000-3,200
€1,800-2,900



033

OATH OF OFFICE of Paolo Belegno, in Latin, illuminated manuscript on vellum [Venice, c.1670s]

A fine illuminated 17th-century copy of a 14th-century oath of office, likely an homage to an ancestor by a member of the Belegno family.

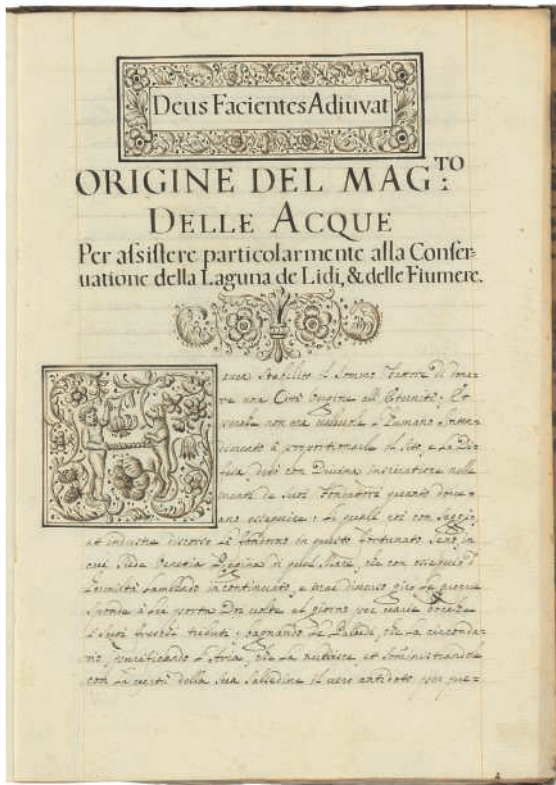
219 x 147mm. iv + 32 leaves (modern foliation 1-32 followed here), complete, 22 lines, ruled space: 149 x 87mm, one page with coat of arms of Paolo Belegno on f.ii, full-page illumination on f.1. Contemporary Venetian morocco over pasteboards tooled in gold with the lion of St Mark on the upper board and the coat of arms of the Belegno family on the lower (edges lightly scuffed, a little worming).

Provenance: Paolo Belegno was elected to the prestigious lifetime appointment of Procurator of San Marco de Ultra Canale on 9 March 1367, one of the highest honours the Most Serene Republic of Venice could bestow on its leading citizens: his coat of arms on f.ii and on binding. The original 14th-century oath is in Venice, Biblioteca del Museo Correr, ms. Classe III 315. The script of the present manuscript is 17th century and in the margin of f.24 a 17th-century hand calculates the number of years elapsed since the election of Paolo Belegno and, most likely, the production of the manuscript ('1674-1367 = 307'). It is tempting to think that this copy could have been produced as an homage to Paolo Belegno by one of his descendants, perhaps Catterin Belegno, son of another Paolo, who, in addition to his later appointment as ambassador to Spain, also served as Procurator of San Marco from 1649.

£2,000-3,000

\$2,600-3,900
€2,300-3,400





034

Pratica Universale del Magistrato delle Acque, in Italian, decorated manuscript on paper, Venice, 18 April 1692

A 17th-century witness to the general administration, preservation and development of the Venetian lagoon, canals, rivers and waterways

300 x 220mm. 105 leaves, complete, 26 lines, ruled space: 228 x 153mm. Contemporary mottled pasteboards (scuffed).

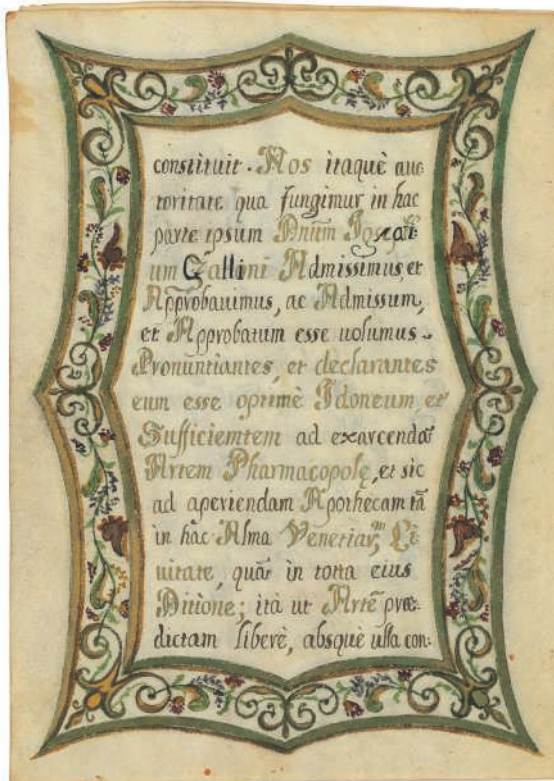
Provenance: Giovanni Antonio Pedrinelli Piscina: his dedicatory preface dated 18 April 1692 addressed to Sebastiano Foscarini (1649-1711), who was one of the most influential senators of the Venetian Republic, appointed Procurator of San Marco de Supra in 1690, at the young age of 40. The text seems to have been composed by Piscina's ancestor, one Antonio Piscina, so the present manuscript is probably a copy of Biblioteca Universitaria di Padova, Ms. n 399 cc. 204, dated 1618. Another copy – part of the Foscarini collection – can be found in Vienna, ÖNB, Cod. 6570 Han.

Content: Titlepage f.1; Dedication to Sebastiano Foscarini f.2; brief history of the *Magistero delle Acque* ff.3-7; introduction ff.7-8v; Book I: on ports, canals, valleys, swamps, islands, *partiacque*, tides, on the state of the lagoon, on natural and manmade damage, etc. ff. 8v-39v; Book II: on the origins of rivers, on the Po, Adige, Brenta, etc., on canals and shores ff.40-57; Book III: on the various officials charged with looking after the waterways ff.58-88; yearly revenues and expenditures ff.88v-90v; index ff.91-93; blanks ff.94-105.

£1,000-1,500

\$1,300-1,900

€1,200-1,700



35

PHARMACIST'S LICENCE granted to Giuseppe Zattoni, in Latin, illuminated manuscript on vellum, Venice, August 1704

A licence to practice as a pharmacist, with the name of the licensee curiously doctored from Giuseppe Zattoni to Ignatio Gallini.

229 x 166mm. 4 leaves, complete, 15 lines (some smudging and staining). Unbound.

Provenance: The document is dated August 1704 and notarised by Daniele Balbi, Girolamo Tignolo and Piero Bembo. Both mentions of the surname of the original licensee have been changed, not so artfully, and possibly in a contemporary hand, from Zattoni to Gallini, with the name changed in the second instance from 'Iosephum' to 'Ignatium'.

£600-900

\$780-1,200

€690-1,000



036

PHARMACOPEIA AND MANUAL FOR THE EXAMINATION OF PHARMACISTS, in Italian and Latin, illuminated manuscript on vellum, Venice, 1706

An absorbing insight into the art of the Venetian *speziale* and the gruelling training of an aspiring pharmacist. A compendium of 160 recipes for the preparation of various pills, syrups, oils and potions, among which the dauntingly complex 'Esdra', usually given for the inflammation of the stomach and for strangury, which required around 150 ingredients.

290 x 216mm. ii + 46 + i leaves (contemporary pagination 3-83 followed here), complete, 35 lines, ruled space: 247 x 157mm, title-page with full border on recto and coats of arms of Giovanbattista Zopelli, Andrea Bonetti and Giovanni Luelli, along with the ensigns of their respective *botteghe* (St Francis, St Bernard and Sts Cosmas and Damian) on verso, full-page miniature of Christ blessing on f.4v (some fraying to page-edges, some marginal staining and rubbing). Contemporary morocco over wooden boards, tooled in gold (scuffed and rubbed, spine almost detached).

Provenance: Giovanbattista Zopelli, of the San Francesco pharmacy; Andrea Bonetti of the San Bernardo pharmacy; and Giovanni Luelli of the SS Cosme e Damiano pharmacy were tasked with producing this manual in 1706: their coats of arms and ensigns on p.4.

Content: 'Promptuarium Examinatorum seu Index eorum, quae pro examine omnium pharmacopolarum adhibentur' pp.3-83; Preface, giving the rationale behind the need to examine aspiring *speziali*, and the rules and regulations that both examiners and examinees should follow (and the penalties imposed if they didn't), as instituted by the *Collegio degli Speziali*, pp.5-8, pharmacist's oath pp.9-10, list of 160 medical recipes upon which the examinees may be tested pp.11-81, fees to be paid and useful tips for aspiring apothecaries pp.82-83; blanks ff.43-44; Index of recipes ff.45-46.

For more on the history of the Venetian *speziali* see R. Vecchiato, *Gli speziali a Venezia: Pagine di storia*, 2014.

£2,500-3,500

\$3,300-4,500

€2,900-4,000

37

A GROUP OF LEAVES AND CUTTINGS from *Commissioni* and other documents, on vellum and paper [Venice, 16th–18th centuries]

A variety of sizes, ranging from 60 x 60mm to 324 x 220mm. 18 leaves (4 on paper), 2 bifolia and 4 cuttings, including: 7 single leaves with full-page miniatures with coats of arms (mostly 18th-century), 7 leaves and 2 bifolia from *commissioni*, 4 cuttings from *commissioni*, 1 manuscript title-page on paper for a work entitled *Lettere, et modi per comperle di Geo. Francesco Loredano nobile Veneto*, 1 manuscript title-page on paper for a *Relazione di Firenze del Secretario Fideli ritornato dal Duca Cosimo de Medici*, 1 engraved portrait of Cardinal Antonio Marino Priuli, Bishop of Vicenza (1700–1772) and 1 broadside printed on 22 December 1705 inviting the members of the Confraternity of St John the Baptist to accompany Galeazzo Boselli, condemned for various murders and attempted murders, to his place of execution.

£2,000–3,000

\$2,600–3,900

€2,300–3,400

38

DOGE PASQUALE MALIPIERO (1392–1462). Three letters to the humanist Niccolò Sagundino (d.1464), 13 April, 5 May and 20 August (?) 1462; [and] Doge Cristoforo MORO (1390–1471). Three letters to the same, 14 May, 23 August and 23 October 1462.

In Latin, on vellum, various sizes, approximately 240 x 335mm, integral address panels, contemporary docketts, also dated and numbered in a slightly later hand (marginal slits where opened by the recipient, occasional staining and holes).

Letters to the Venetian ambassador to Pope Pius II, on the Turkish threat to Hungary, the excommunication of the Duke of Austria, and other matters of state.

The letter of 5 May 1462 (written on the day of Doge Pasquale Malipiero's death) asks anxiously about the papal response to the Ottoman invasion of Wallachia, urging that the Italian states support the King of Hungary (Matthias Corvinus) with a subsidy, and asking Sagundino to negotiate the Venetian share of the subsidy, starting at 3,000 ducats per month, but if necessary going as high as 5,000 for six months. The letter of 14 May, by Malipiero's successor Cristoforo Moro, concerns the excommunication of Duke Sigismund of Austria (for an attack on Cardinal Nicholas of Cusa): the interdiction is harming the trade of Verona (a Venetian dominion), and Sagundino is to request that they be given the same exemption granted to Mantua. On 23 October, the Doge directs Sagundino to raise the matter of the province of Ljubljana, which it is reported may be separated from the diocese of Aquileia (under Venetian control). The letters of 13 April and 23 August relate to a dispute with one Francesco de Tergesto, who is causing harm to Venetian citizens, and especially to Andrea Bembo, canon of Padua, on whom 'violence and injury were committed at the instance of the said lord Francesco de Tergesto': Sagundino is to make representations to Nicholas of Cusa, or to the pope himself, to restrain Francesco; the letter of 23 August returns to the same matter, urging that Zacharias Natale be accepted as a compromise candidate for the disputed canonship. The letter of 20 August requests that the pope confirm Jacobo de Guarnerii in his parish in Venice: bizarrely, although this letter is issued under the name of Pasquale Malipiero, this must be a scribal error, as the letter is clearly dated (and docketed by the recipient) more than five months after his death.

£3,000–5,000

\$3,900–6,500

€3,500–5,700

39

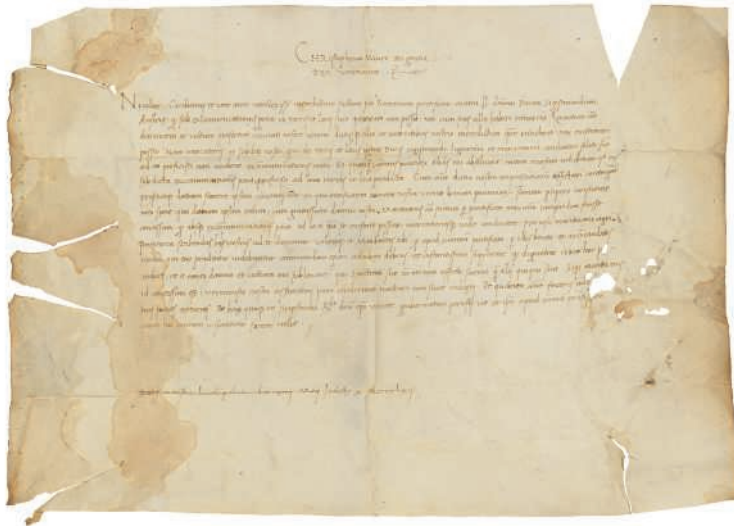
MINORITE FRIARS — Giovanni de Sigestro (1440–1510), Vicar General of the minorite friars in the cismontane province. Letters patent signed ('Fr. Johannes de Sigestro ... manu p[ro]p[ri]a'), granting lay membership of the order to the Venetian patrician Dominico Tarnisino, monastery of San Ludovico extra muros, Revere (Lombardy), 11 May 1490.

Illuminated initial letter M. In Latin, on vellum, one membrane, 230 x 365mm. Seal in red wax pendant on cords (the seal a little damaged). A grant to the Venetian patrician Dominico Tarnisino, his wife Caterina and the sons and daughters, 'most devout benefactors of our seraphic prior Francesco': although unable to repay their temporal gifts to the order, Giovanni seeks to recompense them with spiritual benefits and therefore grants them lay membership of the order, with full participation in all the sacraments, and the full benefits of the all spiritual practices of the order, including masses, fasts, abstinences, peregrinations, meditations, preaching, confessions and so forth; as a further honour, an obituary announcement will be made for them in the chapter of the order.

£1,000–1,500

\$1,300–1,900

€1,200–1,700





40

DOGE AGOSTINO BARBARIGO (c.1420-1501). Three letters to or about the Venetian diplomat Aloysio Sagundino, 15 July 1497, 6 November 1498 and 23 May 1499; [and] Doge Leonardo LOREDAN (1436-1521). Letter to the same, 13 September 1503.

In Latin and (the letter of 1503) Italian. On vellum, various sizes, approx 195 x 345mm - 490 x 370mm, the document of 6 November 1498 with lead seal pendant on rope cord, the others with address panels, docketts by recipient and early dating and numbering (letters of 1497, 1499 and 1503 with marginal slits where opened by recipient, letter of 1503 somewhat water-stained).

Diplomatic letters concerning relations with Turkey at the time of the second Ottoman-Venetian War.

The letter of 15 July 1497, written to Sagundino as envoy to the Ottoman sultan Bayezid II, concerns Turkish incursions under Feriz Beg, sanjak of Scutari (modern Shkodra in Albania) into the region of Zuppa in Venetian Albania: Sagundino is to travel to Constantinople to argue for the legitimacy and antiquity of Venetian claims to Zuppa, and the Turkish interest in the ongoing Venetian opposition to the king of France (Charles VIII), 'who aspires to rule not only Italy but the whole world', referring to the Venetian refusal to enter a league with Spain and France and the dismissal of Francesco II Gonzaga as Venetian *condottiere* as instances of good faith in their relations with the sultan. In the letter of 23 May 1499, the Doge writes to Sagundino in Cattaro (modern Kotor, Montenegro), urgently requesting information about the advance of the Turks, by sea and land, asking him to send an agent to Constantinople to observe the movements of the fleet, cavalry and infantry, and another to Sofia to observe the direction of march of the forces there; also making further arrangements for the passage of intelligence through 'our faithful dragoman Antonio Ambrusino' and Nicolò Gondola. The document of 1498 is a customs warrant, requesting free transit for clothing and other goods belonging to Sagundino. The letter of Leonardo Loredan in 1503 concerns arrangements for a large sum of money entrusted to the Venetian envoy Zacharia dei Freschi, negotiating with Feriz Beg about Cattaro and other Venetian possessions.

£3,000-5,000

\$3,900-6,500

€3,500-5,700

CLEMENS PP X.

Dilecte fili in xpi et apostolicam benedictionem. Inter gravissimas Apostolatus curas quas pro Christi Ecclesia suscipimus, illa Nos pre ceteris sollicitat, ut Venerabilium Fratrum nostrorum S. R. E. Cardinalium Collegium, Sancti Petri et universae Ecclesiae servans ambrosissimis, usque prestantissimis personis, quas tam sublimis gradus desiderat, et Sacrorum Canonum decreta requirunt. Quamobrem cum nonnullos eiusdem S. R. E. Cardinales in Domino legendos censeamus, et inter ceteros ambrosissimo ordini adscribere arisum esse: sua enim probata pietas et Catholicae Religionis zelus, necnon prudentia, et aliarum virtutum merita, singulari erga Nos et Apostolicam Sedem devotioni commincta, aliaque coelestis gratiae dona, quibus personam tuam multipliciter insignimus. Atque, de Nobis et aetate Sedis ita commendarunt, ut Nos in Domino plane sperare haberent ministerium tuum Ecclesiae Dei magno usui atque ornamento futurum. Ita te igitur S. R. E. praefatum Cardinalem creatum sublimis dignitatis huius, cuius ex insignibus birettum purpuratum per dilectum filium, Joannem Mariam Emmanuelem Durazium, Cubicularium nostrum mittimus, ut postquam illud tenuerit, ut par est, insignitus fueris, huius splendentissima purpure nota animo neri de intelligas, te in excelsa S. R. E. dignitate consistendum, amantibus quacunq; pericula sine exceptione interitum, atque timorem pro eadem Ecclesia sperare oportere, usque ad pretiosam in conspectu Domini sanguinis effusionem. Quem vero ad te mittimus, cum eo rem ipsam ac qua mittitur tui iura causa, ut benigne libenterque excipias, omnimodis charitatis officio prosignaris, magno opere cupimus. Volumus autem, ut antequam birettum illud suscipias, iuramentum a dicto Mario Emmanuele tibi exhibendum, omnino prestare, illaque manu tua subscribam, ad Nos per eundem Mariam Emmanuelem, seu aliam personam quantocivilius transmittere, ac summam quingentorum ducatorum auri, ac Camera pro iuribus anni Cardinalatus Congregationi de Pragana fide per te, re. Gregorium PP. XII. praedecorum nostrum applicatis, in manus arii Marii Emmanuelem persolvere omnino tenearis. Datum Roma apud Sanctam Mariam maiorem sub Annulo Piscatoris aetate XV. Idibus Junij. M. DC. LXXIIJ. Pontificatus Nostri Anno Quarto.

Clemens

41

[PIETRO BASADONNA (1617-1684), Venetian ambassador and cardinal]. Four papal grants to Basadonna, comprising:

Pope ALEXANDER VII (1599-1667). Letters patent, Santa Maria Maggiore, Rome, 16 November 1663, presenting him, as Venetian ambassador in Rome, with 'an image painted on a table of jasper' ('pictam in Tabula Jaspidea imaginem') depicting the deposition from the cross, 'supported on columns of jasper and decorated with other ornaments of silver and precious stones'; and also granting him plenary indulgence as long as he owns this work of art and performs one sacrament or good office each week;

Pope CLEMENT X (1590-1676). Three documents, comprising the letters patent by which Basadonna is created cardinal, the pope's secretary Mario Emmanuele Durazio to present him with his biretta, after Basadonna has signed the oath and paid 50 ducats, Rome, 15 June 1673; with a related private letter to Basadonna, 16 June 1673, and bull, 14 March 1673; and a related document of Pompeo Varesio, papal nuncio in Venice, 15 October 1673.

On vellum, various sizes, approx. 330 x 470mm

Basadonna received special dispensation to be made cardinal without receiving a tonsure and without taking his vows during the usual canonical period.

£1,000-1,500

\$1,300-1,900

€1,200-1,700



Handwritten manuscript in German, likely a religious or philosophical text, with a decorative initial 'H'.



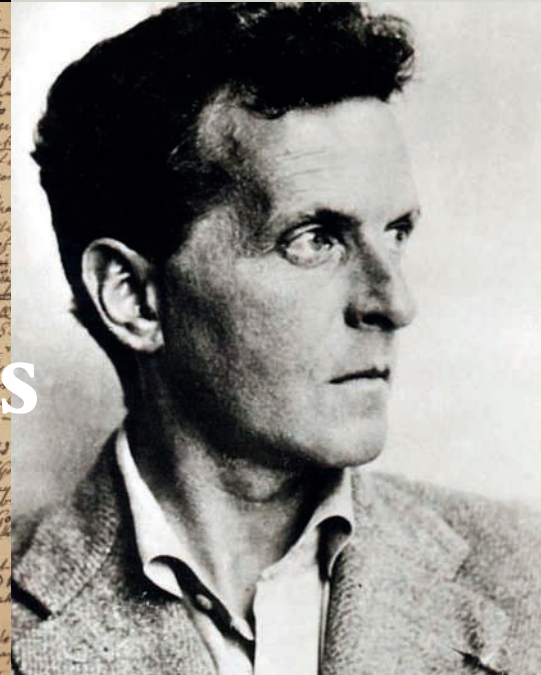
Handwritten Latin text, likely a letter or official document, with a decorative initial 'M'.



Handwritten German text, likely a letter or official document, with a decorative initial 'L'.



Handwritten text in German, likely a religious or philosophical text, with a decorative initial 'H'.



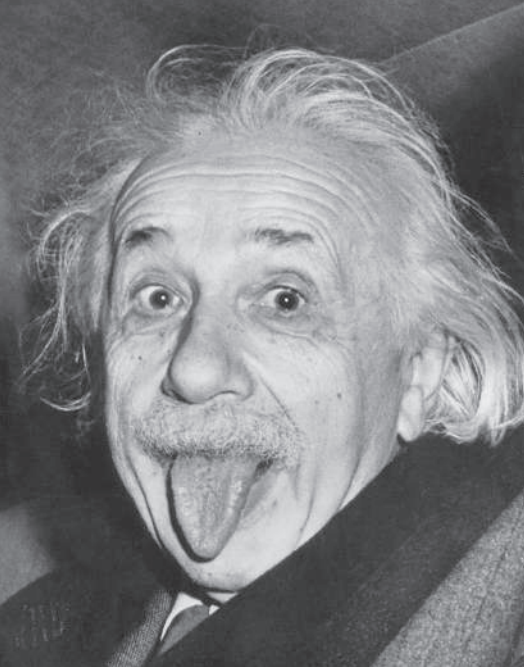
Autograph Letters and Manuscripts

Lots 42-91

Je vous envoie plusieurs exemplaires
 de l'avis du Conseil du roy. De ce mois, qui
 ordonne que la fabrication des pièces de
 vingt sols et de dix sols sera continuée
 dans toutes les monnoyes des provinces,
 conformément à la déclaration du 27. de
 1718, le feu le même pied qu'elle se
 faisoit avant l'Édit du mois de ^{des 1718} 1718.
 Je vous prie de rendre cet avis
 public dans toutes les villes et lieux de
 votre département. Je Suis,
 Monsieur,



My dear Sir
 You will think it very
 troublesome and ridiculous, but I
 want the "Bravo" again. The truth
 is / but that is a secret / I am
 going to review it - & as I shall do
 so favorably - may but grudge it,
 but send it by the bearer - with
 L. E. L. book if it is out - and the



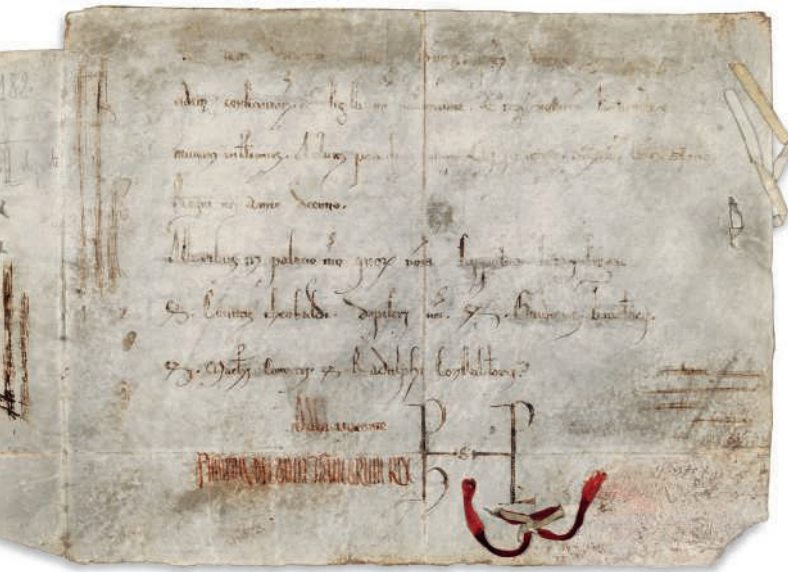
I have just read your letter of the 14th inst. and I am glad to hear that you are all well. I had not realized the war had all but
 ceased - had supposed it to be in its last stages.
 I am so glad to hear from old Hugh Kingmill.
 I don't know if you see him, but if you do, tell
 him I just re-read his book on Dickens, which I
 got hold of with some difficulty, & that I think the
 same as before - it is a brilliant book, but it is the
 case for the prosecution. I wonder if you don't
 regret "After Punitivism" I put in a notice of
 it when I reviewed it & the book of his last by



Je vous prie de rendre cet avis
 public dans toutes les villes et lieux de
 votre département. Je Suis,
 Monsieur,



Draft for Broadcast:
 Men and women of all ages, in all the lands owing
 allegiance to The Crown, have sorrowing hearts ^{to} Queen
 Mary was loved and revered far and wide as ^{long} perhaps
 nobody has been since Queen Victoria. ^{for} During six reigns
 she has moved among us with the poise and the dignity
 which, as age drew on, made her a figure of almost
 legendary distinction. Most of you listening to
 me tonight cannot remember a time without Queen Mary,
 and even those who never saw her will feel a deep and
 sincere pang at the passing of this last great link
 with Queen Victoria's reign.
 When she was born Napoleon III ruled in France &
 Palmerston had only recently ceased to be Prime Minister
 of this country. Railways were comparatively new;
 electric light and the internal combustion engine ^{undreamed of}.
 She knew Gladstone and Disraeli; her
 grandfather was the son of George III. Yet she lived



*42

PHILIP II AUGUSTUS, King of France (reg. 1180-1223), final section of a deed on vellum with authorisation and signature, Paris 1189

A rare document with the apparent signature of the king: according to auction records (ABPC and RBH) no document of Philip II of France appears to have been offered at international auction in recent decades.

187 x 270 overall. 7 lines written in brown ink in a documentary hand followed by two lines of signature in display script, and the monogram of Philippus, with ribbons from the seal and vellum ties, later marginal annotations (some ink loss, darkening and spotting of the vellum and small vellum losses at two corners).

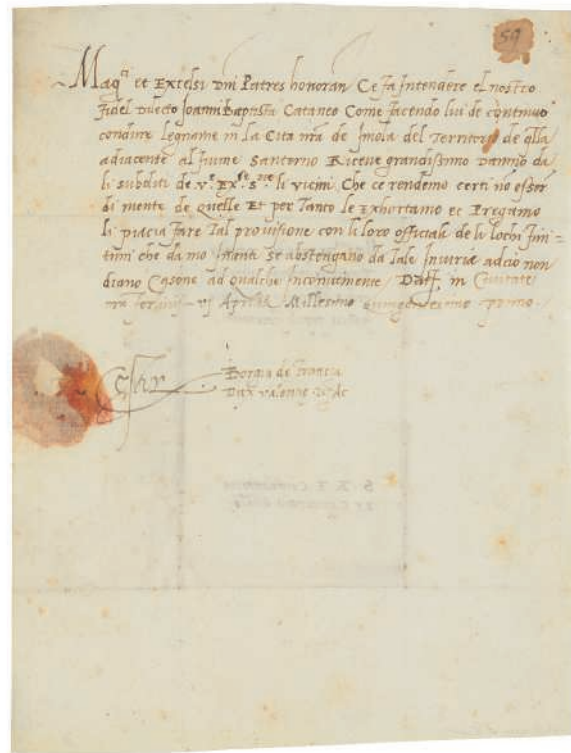
This is the final section of authentication from a longer deed. The ribbon appears to have carried the seal alluded to in the text while the vellum ties on the left edge and the wax remains on the verso and the right margin of the recto, along with the fold-lines, are likely indications of the later use of the deed as an envelope.

Philip II of France was accorded the name of Auguste by his biographer Rigord, in recognition of his having quadrupled the size of his realm and being fundamental to the formation of France as the principal country in Europe. This deed is dated 1189, in the tenth year of Philip's reign, bears in addition to the usual royal monogram his apparent signature as King of the Franks (a title he replaced with King of France in 1190) and is subscribed by several palace administrators headed by the Seneschal of France, Thibault V, comte de Blois, Chateaudon et Chartres (1130-1191).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



43

BORGIA, Cesare (1475/6-1507). Letter signed ('Cesar') as 'Borgia de Francia Dux valentie' (i.e. Duke of Valentinois) to the Signoria and Gonfalonier of the Republic of Florence, Forli, 6 April 1501.

In Italian, half page, approx. 248 x 190mm, address panel on verso using Cesare's titles as Gonfalonier and Captain General (remnant of seal in red wax, mounting strip to left margin).

Provenance: acquisition note on verso 'Col. W. West' signed 'A.D.' (probably the dealer and collector Alcide Donnadieu (c.1791-1861).

Cesare Borgia at the height of his powers. Cesare requests that the Florentine Signoria intervene in favour of one Gianbattista Cataneo, who frequently transports wood into the city of Imola from the territory next to the river Santerno: he has received great harm from Florentine subjects in the area, which Cesare is certain is not the intention of the Signoria; he therefore prays them to ensure that these injurious actions may cease.

The illegitimate son of Pope Alexander VI (Rodrigo Borgia), Cesare Borgia writes at the height of his powers as the governor of a virtual Borgia state in northern Italy. The following month, having secured the title of Duke of Romagna (in addition to the French dukedom of Valentinois with which he signs the present letter), Cesare directly menaced Florence itself, being deflected by the Treaty of Campi. When in the following year he again threatened Florence, the emissaries sent to treat with him included Niccolò Macchiavelli and Leonardo da Vinci (who executed a famous plan showing precisely the country between Imola and the river Santerno which is the subject of the present letter). Cesare's fall was to follow closely upon the death of his father in August 1503, and he died in Spain four years later. **According to ABPC/RBH, only one other document signed by Cesare Borgia has appeared at auction in the last 50 years.**

£6,000-9,000

\$7,800-12,000

€6,900-10,000

Elizabeth

In nomine regis etc. etc.
Ego mater etc.
The of Ely, by, etc.
of England, etc.
in like manner as
rarely give notice to
Ego mater etc.
directe to them
the first, etc.
Item becom as this
by reason of the
warre maund of
Realme to put the
defence thereof
the sea rofte
ways be made
earnestly
spede upon the
as by, etc.
pulling of the
a readiness of
arms, etc.
same may be
Lieutenant
app. etc.
by, etc.
sorte the same
known in
domie, and
and carefulnes
thead at
the same, etc.

Instructions given by, etc.
unto the knight
the Lord North
countie of
of Ely.

44

ELIZABETH I (1533-1603), Queen of England and Ireland. Document signed ('Elizabeth R'), instructions on the county militias addressed to Lord North [Edward, 1st Baron North (c. 1496-1564)] as Lord Lieutenant of Cambridgeshire and the Isle of Ely, n.p., n.d. [?1559]

6 pages, 312 x 209mm, on two bifolia, three contemporary marginal markings and underlinings, docketed 'Cambridge' on last blank.

In view of threats of invasion from France, the Queen sends detailed instructions for strengthening the county militia of Cambridgeshire and Ely.

The Queen writes to North as the newly-appointed lieutenant of Cambridgeshire and Ely: in view of the 'doubtfull proceedings of the Frenche' and the threats of invasion particularly in coastal parts, he is immediately to place the militia in a state of readiness, including their arms and equipment; he is to verify the compliance of their equipment ('horse, gelding, corslet, bowe bill handgone or such like') with the the muster books, including a reassessment of the worth and financial contributions of individuals in the county — additional contributors are to be found for 'horses or geldings', 'armo[u]r or corseletts and weapons and artillery' and he is to find more 'horsemen as fotemen then was upon the last musters', paying particular attention to 'the meaner sorte of fermors, & such like that be of secret welthe and never charged with service as the gentlemen be'; similarly he is to improve the training of the militia 'ether to weare their armor to use their weapon to marche in ordre or to do such other things as be requisite', using 'certain honest chosen captaynes' directed by the Queen, who will train the musters 'upon ev[er]y hollyday in the after none' over two or three months; North is further to attend a conference with the lieutenants of Norfolk, Suffolk and Essex in order to plan the assistance he may provide to these coastal counties. Any captains directing training are to pay special attention that 'no mann[e]r of hable p[er]son be p[er]mitted to be absent from the muster', and that armour should be worn, and equipment checked: if any is lacking, it may be obtained from the Queen's stores — the prices are listed on the last page, beginning with 'The Armo[u]r of a Demilaunce', and including 'Harquebute complete', 'A bowe of yewghe', 'A northern staff' and 'A Halbard'.

In the initial years of Elizabeth's reign, France was still perceived as England's main foreign enemy. The reference to Lord North's recent appointment as lord lieutenant, as well as the restrained size of Elizabeth's signature, point to a date early in her reign.

£12,000-18,000	\$16,000-23,000
	€14,000-21,000

of the Prophets & Psalms, opening their
what was writ concerning him. And then
we must have recourse to the prophet
& were fulfilled in him & explained by
the chief of these prophecies are point
him with relation to them & explain
or messiah to signify that he is that
death at the end of the Daniels seven
to signify that he is the person whom
man coming in the clouds of heaven
nations should people nations & la
of God to signify that he is the per
son, this day have I begotten thee; ask
heathen for thine inheritance &
thy possession; thou shalt break
in pieces like a Potters vessel, Psal. 2
signify that he was typified in the
& said to sit on the right hand
the order of Melchizedek to signify
110th Psalm. He is ^{who shall} called the Word
ing out of his mouth to signify that
Isaiah 11, whom God should make
of the Lord to judge the poor with
the earth with the rod (or according
his mouth, & with the breath of
And whis word is said to become flesh &
called the god who was on the
the name, including the body of Christ, & is no
way that god who walked in Par
Eden & Evil of the Serpent, &
things in the beginning & gave
them for understanding these names
course unto the old Testament &
For Christ sent his Apostles, not
phy to the common people & to tell
what he had taught them out of
verning himself.

1^o All Christians agree that we
the father because he hath crea
because he hath redeemed us with
to God the father in the name of
him thanks for what we receive
of Christ & the Holy Ghost, & bap
at Christ's

***45**

NEWTON, Isaac (1642-1727). Autograph manuscript, a draft for a theological tract on Christian doctrine focusing on the Old Testament, n.d. [1710s-1720s].

In English, 1½ pages, 303 x 185mm, approx. 71 lines (c.978 words), autograph emendations and cancellations, three passages (numbered '2', '1', '3')

Provenance: Isaac Newton - Catherine Barton (1679-1739), his half-niece - her daughter, Catherine (b.1721), married John, 1st Viscount Lymington - Earls of Portsmouth, sold as part of the Portsmouth Papers (Sotheby's, 13/14 July 1936, lot 255) to Emmanuel Fabius, Parisian bookseller. The present manuscript is SL255.6 in the Portsmouth Papers, the archive of Newton's writings whose sale in 1936 finally revealed the depth of his interest in theology - as well as his own unorthodox beliefs - and alchemy.

Newton sets out his approach to Biblical hermeneutics, writing on the central importance of the Old Testament - rather than metaphysics or philosophy - for understanding the nature of Christ.

'2 The Faith w[hi]ch Christ taught his disciples after his resurrection, & which he sent them to teach all nations in disciplining them, he taught out of Moses & the Prophets & Psalms, opening their understanding that they might understand what was writ concerning him'. Newton then treats the various names for Christ in turn, explaining their meaning with reference to the Old Testament. 'So then for understanding these names of Christ, we are to have recourse unto the old Testament & to beware of vain Philosophy. For Christ sent his Apostles, not to teach Metaphysicks & Philosophy'. The following passage explores the responsibility borne by each part of the Trinity in the creation and redemption of the world, for which they should be worshipped: 'And all this worship is included in the first principles of the doctrine of Christ & is sufficient for salvation. And if any man hath a mind to add to this worship he may do it in his closet without troubling the Church with his private sentiments'. Finally, Newton returns to two further names for Christ from the Old Testament, one of which derives from Daniel's vision of the Ram and the He-Goat, from whence comes the idea of the Antichrist: 'But these difficulter points are to be reckoned amongst the strong meats for men of riper years rather than among the first principles of the doctrine of Christ'.

Newton argues against infusing metaphysical and philosophical meaning into the Biblical names of Christ: the same scepticism towards a metaphysical understanding of the Bible that informed his well-known anti-Trinitarian beliefs. Newton deemed his theological investigations 'a duty of the greatest moment', and the clarification of Christ's true nature was a subject to which he gave repeated and special attention, his studies ultimately embracing the entire vast corpus of patristic literature.

£30,000-50,000 \$39,000-65,000
£35,000-57,000

7 The publick worship of Christians in their Churches is described
in this prophesy by the worship of God & Christ in the Temple of Heaven
~~that~~ The four Animals representing the people in the outward Court
rest not morning & evening saying Holy, holy, holy, Lord God Almighty wch was
& is to come. And when those ~~Beasts~~ ^{Animals} give glory & honour & thanks to him
that sitteth upon the throne who liveth for ever & ever, the four & twenty
elders fall down before him that sitteth on the throne & worship him that
liveth for ever & ever & cast their crowns before the throne saying: Thou
art worthy o Lord to receive glory & honour & power for thou hast cre-
ated all things & for thy pleasure they are & were created. This is the proper
worship of God Almighty: Next follows the ^{proper} worship of Jesus Christ. When
he had taken the book of prophesy out of the hand of Jesus Christ him
that sat upon the throne, the four Animals & 24 Elders fell down before
the Lamb ~~saying~~ having every one of them harps & gold vials full of
odors wch are the prayers of the saints ^{offer'd up to God by the saints}
& they sung a new song saying thou art worthy to take the book
& to open the seals thereof for thou wast slain & hast redeemed us
to God by thy blood out of every kingdom kindred & tongue & people
& nation & hast made us unto o^r God kings & priests & we shall reign
on the earth. And I heard y^e voice of many Angels round about the
throne & the ~~beasts~~ ^{animals} & the Elders - saying with a loud voice, Worthy
is the Lamb that was slain to receive power & wisdom & strength &
honour & glory & blessing. ~~Next~~ In the ~~next~~ place follows the
joynt worship of God & the Lamb ~~saying~~ And every creature wch is in
Heaven & on y^e earth & under the earth & such as are in the sea &
all in them heard I, saying, Blessing & honour & glory & power be
unto him that sitteth upon the throne & unto the Lamb for ever &
ever

*46

NEWTON, Isaac (1642-1727). Autograph manuscript, a draft for a theological tract on Christian doctrine focusing on the Book of Revelation, n.d. [1710s-1720s].

In English, one page, 160 x 187mm, 27 lines, autograph emendations and cancellations, the passage numbered '5'.

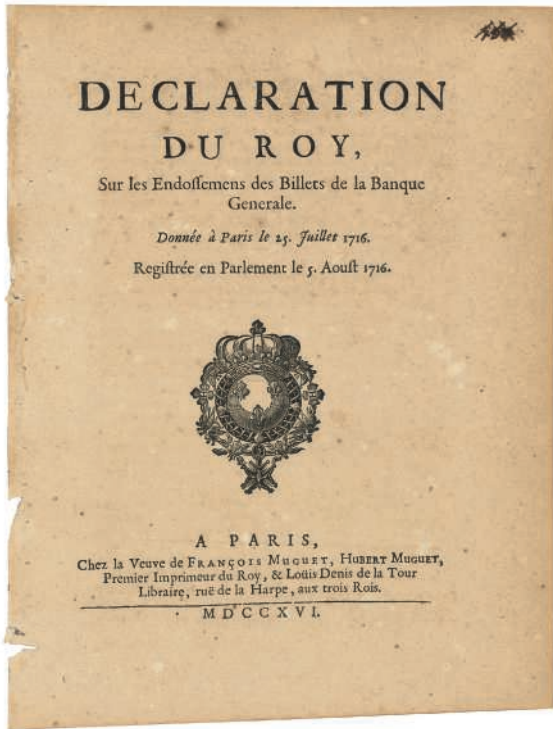
Provenance: Isaac Newton – Catherine Barton (1679–1739), his half-niece – her daughter, Catherine (b.1721), married John, 1st Viscount Lymington – Earls of Portsmouth, sold as part of the Portsmouth Papers (Sotheby's, 13/14 July 1936, lot 255) to Emmanuel Fabius, Parisian bookseller. The text of the present manuscript is near-identical to part of SL255.7 in the Portsmouth Papers, the archive of Newton's writings whose sale in 1936 finally revealed the depth of his interest in theology – as well as his own unorthodox beliefs – and alchemy. This section of Newton's tract on Christian doctrine immediately precedes that in lot 45.

Newton the theologian: an exploration of the Book of Revelation, the text opening after the Throne of God has appeared, with Newton's description of the worship offered to God Almighty, Jesus Christ, and 'God and the Lamb': 'The publick worship of Christians in their Churches is described in this prophesy by the worship of God & Christ in the Temple of heaven. The four Animals representing the people in the outward Court rest not morning & evening saying Holy, holy, holy, Lord God Almighty w[hi]ch was & is to come. And when those Beasts Animals give glory & honour & thanks to him that sitteth upon the throne who liveth for ever & ever, the four & twenty elders fall down before him that sitteth on the throne & worship him that liveth for ever & ever & cast their crowns before the throne', which is the proper worship of God Almighty; then follows the proper worship of Jesus Christ; and then 'the joynt worship of God & the Lamb'

A number of the fragmentary religious tracts written by Newton that appeared in *Observations upon the Prophecies of Daniel and the Apocalypse of St John* – collected and published posthumously by his half-nephew, Benjamin Smith, in 1733 – dealt with the Book of Revelation: Biblical prophecy, and human capacity to understand it, was a subject to which Newton returned time and again.

£15,000-20,000

\$20,000-26,000
£18,000-23,000



047

[LAW, John (1671-1729)] – *Declaration du Roy, Sur les Endossements des Billets de la Banque Generale.* [and *Pour rétablir l'usage des Lettres ou Billets payables au Porteur.*] Paris: De la Tour, August 1716 & January 1721.

Two pamphlets promoting and demoting John Law's implemented system of bank notes: the first one emphasises the use and functioning of the notes issued by Law's private Banque Generale, which had been created two months earlier, in May 1716; the second one, issued after Law's fall from grace and subsequent flight to Brussels and Venice, reinstates the legitimacy of the previous monetary system.

Quarto (230 x 181mm). Two bifolia, woodcut head-pieces, the first with the French royal arms, contemporary annotations (cropped, the first lightly browned).

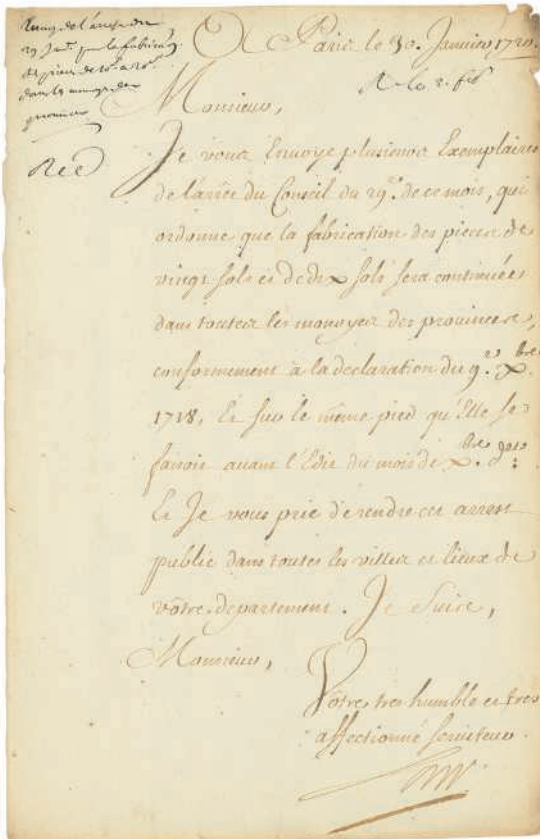
At the death of Louis XIV, France was deeply indebted after years of war, its economy stagnant and suffering from a critical shortage of specie (which was still the basis of all financial transactions). It was in this context that the Regent, Philippe d'Orléans, turned to the brilliant Scottish economist (also adventurer and convicted murderer) John Law. Over the four years from 1716, Law gradually assumed control of the French economy, creating a national bank (the Banque Royale) underpinned by the crown's external trading companies (known as the Mississippi Company). The first of these pamphlets concerns the initial stage in this process, the foundation of a private bank (the Banque Générale) which was permitted for the first time in France to issue paper money, convertible to gold. Ultimately Law's innovative economic machinery was undermined by (amongst other factors) the printing of paper money far in excess of available gold reserves, culminating in the spectacular collapse of 'the Mississippi Bubble' in the summer of 1720. By 1721 — as indicated in the second pamphlet — France had discarded paper money, and the economy was to remain on a specie basis until after the French Revolution.

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



48

LAW, John (1671-1729). Letter signed ('Law') to an unidentified recipient, Paris, 30 January 1720.

In French, one page, 315 x 203mm, docketed by recipient (noting receipt on 2 February). *Provenance:* previously in the collection of Lawrence M. Lande (1906-1998).

An order relating to the minting of coins. Law sends several copies (not present) of an order of the council of state (*arrêt du conseil*) of 29 December directing that the striking of 20 *sols* and 10 *sols* coins be continued in all provincial mints, in conformity with a declaration of [1]9 December 1718; and he asks the recipient to make this order public in all the towns and other public places of his *département*.

At the time of this letter John Law was approaching the height of his power in France, having been made controller-general of finance on 5 January, with virtually direct control over the whole revenue-raising system of France. The order which he distributes reinforces an order of 19 December 1718 concerning the minting of sixths and twelfths of an *écu*, which were the only coins to remain in circulation after Law's suppression of gold and silver specie. Law's radical transformation of the French monetary system onto a paper money basis was perhaps his most far-sighted measure (the convertibility of the US dollar to gold was only ended in 1976) — even if, as the following months were to show, it sowed the seeds of his own downfall. Published in *John Law: The Evolution of his System, A Seventh Bibliography*, ed. Lawrence M. Lande (1989), p.65, no. 177.

£2,000-3,000

\$2,600-3,900

€2,300-3,400

49

LAW, John (1671-1729). Letter signed ('Law') to an unidentified recipient, Paris, 15 February 1720.

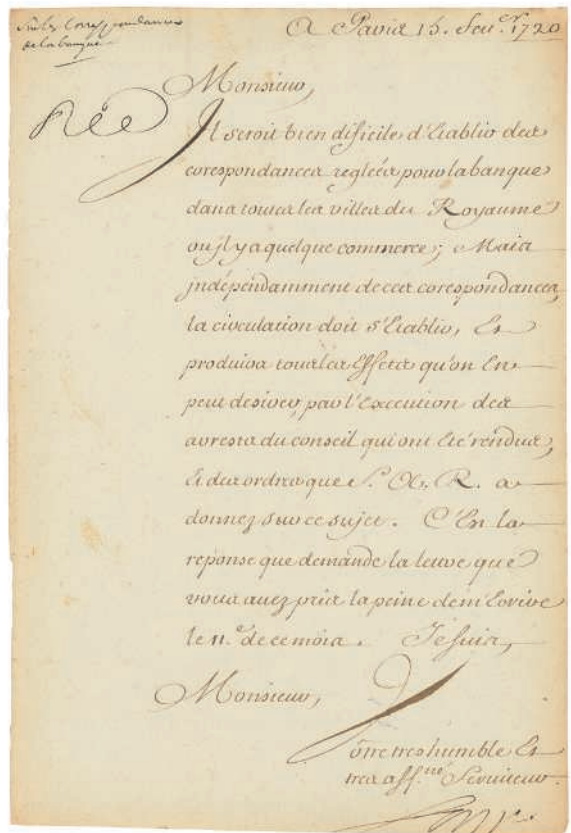
In French, one page, 304 x 204mm, docketed by recipient (trimmed at lower margin, just touching signature). *Provenance*: formerly in the collection of Lawrence M. Lande (1906-1998).

Dismissing a technical difficulty in establishing his paper currency, Law expresses confidence in the benefits it will bring to the French economy. Responding to a letter from his correspondent of 11 February, Law admits that it would certainly be difficult to establish regulated correspondences ('des correspondances réglées') for the Banque Royale in all the cities of France where trade occurs; but whether or not these correspondences are set up, the circulation [of paper currency] must be established 'and will produce all of the effects which can be desired from it' through the execution of the relevant orders of the council of state and of the Regent.

Law's visionary perception of the potential economic benefits of paper money placed him far ahead of his time. Published in Lawrence M. Lande. *The Political Economy of New France as developed by John Law - Compaigne des Indes & the French and Canadian Traders* (1983), p.62.

£2,500-3,500

\$3,300-4,500
€2,900-4,000



50

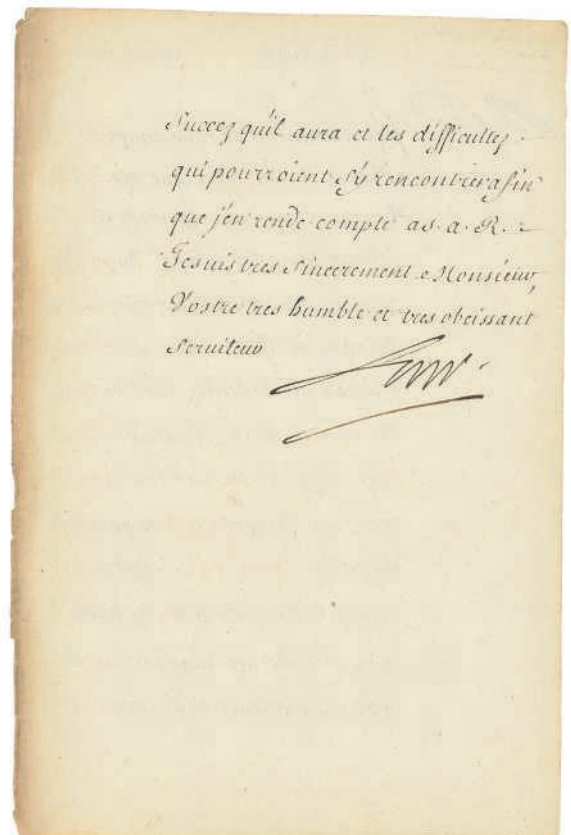
LAW, John (1671-1729). Document signed ('Law'), Paris, 15 March 1720, authorising on behalf of the Prince Regent for the Le Couteulx bankers in Paris to hold the sum of 3,000 livres in order to issue change. In French, half page, 323 x 204mm, on a bifolium.

Permission to a banker to hold a limited amount of money in specie: 'S[on] A[ltesse] R[oyale] a permis aux S[ieu]rs Le Couteulx Banquiers a Paris d'avoir chez Eux la Somme de trois mil livres pour faire les appoints'.

The restrictions on the use of specie were a crucial element of Law's plan to consolidate the position of paper money in the French economy.

£1,500-2,000

\$2,000-2,600
€1,800-2,300



Paris le Juillet 1720

Recevez le bonhœur de vous enuoyer
 Monsieur, la lettre que M^r le
 Regent vous ecrit a la quelle sont
 jointes l'arrest du Con^{seil} du 10. de
 ce mois, concernant les comptes en
 Banque, et l'Instruction sur la
 maniere de les tenir, j'avois vous
 dire que s. a. r. Souhaitte s'et-
 leueexecution de cet etablissement, et
 vous luy ferez chose tres agreable
 d'aporter tous vos Soins pour
 y contribuer, vous aury aussi
 agreable de me mander avec
 votre exactitude ordinaire le

51

LAW, John (1671-1729). Letter signed ('Law') to an unidentified recipient, Paris, July 1720 (the specific day of the month left blank, but after 13 July).

In French, 1½ pages, 310 x 205mm, docketed by recipient.

Attempting to save his financial system from collapse. Law's letter refers to a letter from the Regent and an order of the council of state concerning bank accounts and the instructions on how to keep them: 'I have to tell you that His Royal Highness very much desires the execution of this design, and you will be very much obliging him in taking great care in supporting it; you will also be so kind as to inform me with your usual exactitude of the success it achieves and the difficulties with which it meets so that I can inform His Royal Highness'.

In April 1720, Law had been promoted *surintendant des finances*, and for the following two months he held the entire financial (and arguably political) power of France in his hands: however, in the course of May the falling price of shares in the Mississippi Company (which underpinned Law's Banque Royale) led to a rush to convert paper money to specie, causing bank closures and riots. Law was dismissed on 27 May and placed in protective custody, only to be reappointed on 2 June with added responsibilities. The present letter and the *arrêt* of 13 July to which it refers were a crucial element in Law's legislative strategy to shore up his financial system by converting up to 600 million livres of banknotes into bank accounts and making it compulsory for any transactions over 500 livres to take place by transfers between these accounts. At the same time, in order to restore confidence in the scarcity of paper money, more than 700 million livres of banknotes were burnt in public between late June and August. These efforts were unavailing and with the total collapse of his system Law was obliged to offer his resignation on 9 December 1720: he fled the country shortly afterwards, initially to the Austrian Netherlands, and subsequently to Venice.

£4,000-6,000

\$5,200-7,800
 €4,600-6,900

52

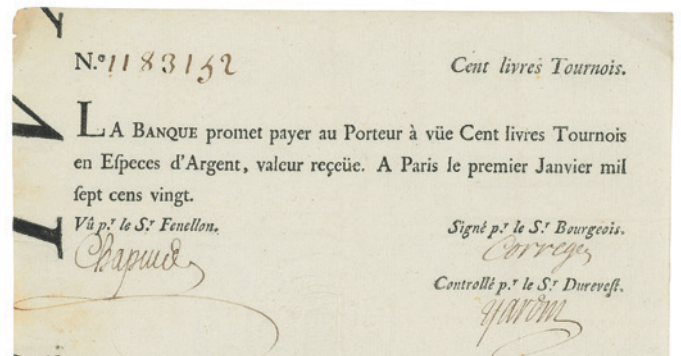
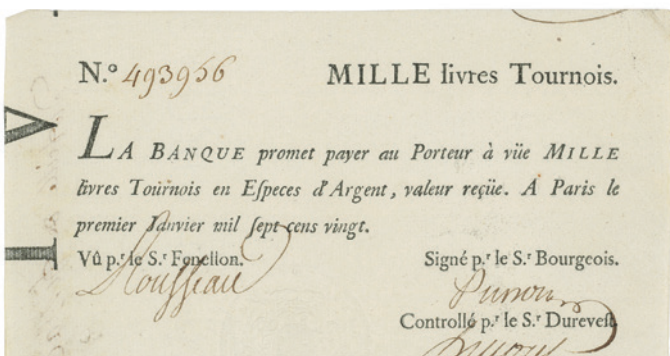
BANQUE ROYALE. Two bank notes of John Law's Banque royale, Paris, 1 January 1720: a note for 100 livres *Tournois*, no. 1183152, signed on behalf of messieurs Fenellon, Bourgeois and Durevest by the clerks Chapuis, Corregge and Ysardin, 104 x 163mm; and a note for 1,000 livres *Tournois*, no.493956, signed on behalf of messieurs Fenellon, Bourgeois and Durevest by the clerks Rousseau, ?Dunon and ?Dinory, 103 x 165mm, docketed on verso 'Duteille de Fissac'; each bearing the printed text 'La Banque promet payer au Porteur à vue Cent [/ MILLE] livres Tournois en Especes d'Argent, valeur reçüe. A Paris le premier Janvier mil sept cens vingt', numbered and signed in manuscript, on paper bearing fragments of the text 'BANQUE ROYALE' along the counterfoil, and with blind stamp of the French royal arms.

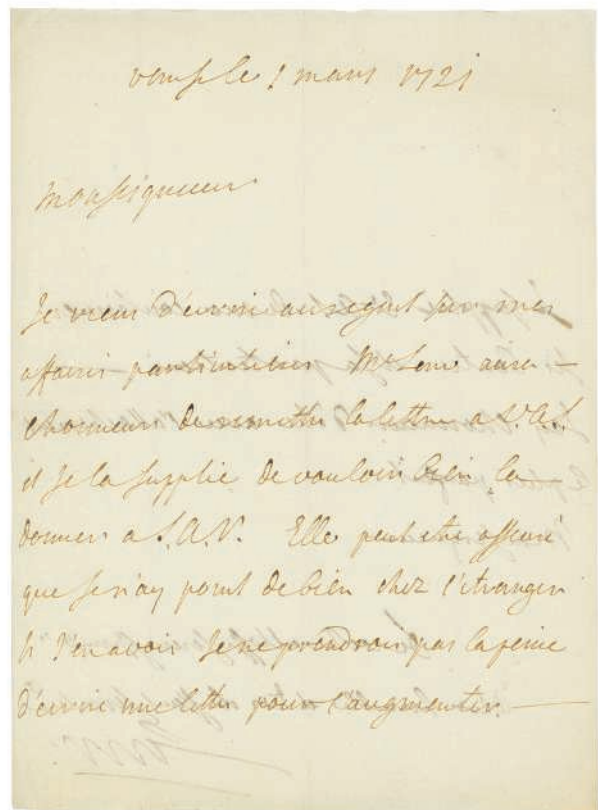
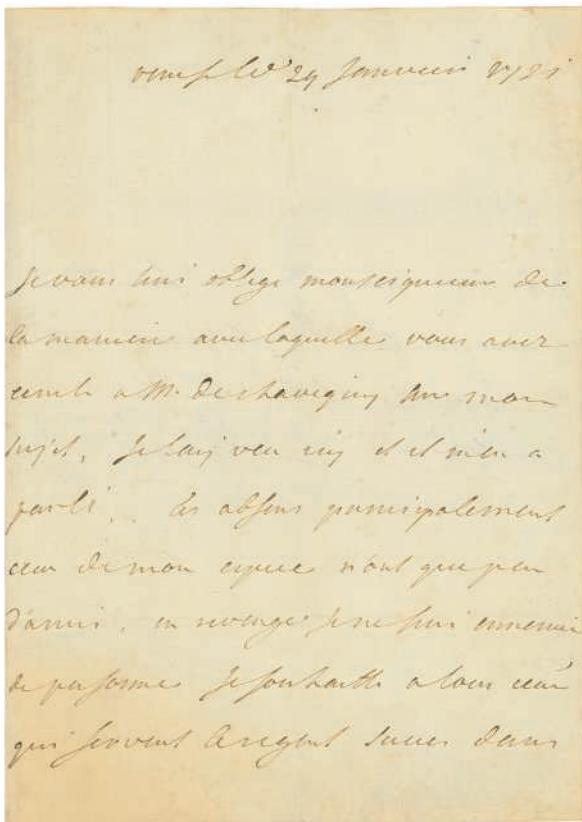
High-denomination bank notes from Law's Banque Royale. The introduction of paper bank notes — initially in his private Banque Generale from 1716, and subsequently, from 1719, in the Banque Royale — was Law's key innovation as a financier, and symbolic of his revolutionary insight that 'Money is not the value for which goods are exchanged, but the value by which they are exchanged'. Fatally, Law's bank notes contained the promise that they could be redeemed in specie (the convertible values of the present notes at today's silver prices are the equivalent of approximately \$25,000 and \$250,000 respectively). The present notes are from the second of four issues of notes by Law's Banque Royale, which were initially in four denominations of 10, 100, 1,000 and 10,000 livres: in the issue of 1 July 1720 the 1,000 and 10,000 livres notes were discontinued, in a vain attempt to stem the run on the bank, and by the last issue of 2 September 1720, only 10 livres and a new 50 livres notes were printed. No examples of the 10,000 livres note are known to exist (see John E. Sandroek, 'John Law's Banque Royale and the Mississippi Bubble', www.thecurrencycollector.com). By 1721 the notes had ceased to circulate, and France was to return to a specie footing until after the Revolution.

(2)

£2,500-3,500

\$3,300-4,500
 €2,900-4,000





53

LAW, John (1671–1729). Two autograph letters signed ('Law') to an unidentified recipient [Louis Henri, Duc de Bourbon (1692–1740)], Venice, 24 January and 1 March 1721.

In French, together 3½ pages, 289 x 205mm and 260 x 190mm, on bifolia, the first docketed by recipient.

Autograph letters from Law after his fall, pleading for some return of influence and prosperity: 'I am the enemy of no one'.

In the first, Law expresses deep gratitude for a letter written by the Duke to M. de Chavigny, whom Law has seen and who has spoken to him of it [the French diplomat Théodore Chevignard, chevalier de Chavigny, was a friend of Law's but also an ally of his powerful opponent Cardinal Dubois]. He goes on: 'les absens principalement ceux de mon espece n'ont que peu d'amis, en revenge je ne suis ennemi de personne. Je souhaite a tous ceux qui servent le regent succes dans leur ministere.. [Exiles, especially those of my sort, have few friends, and yet I am nobody's enemy. I wish success in their ministry to all those who serve the regent]'. In the second letter, Law makes a plea for some restoration of his personal finances: 'I have just written to the regent about my personal affairs. Mme Law [i.e. Law's common-law wife, Katherine Knowles] will have the honour to pass the letter to Your Serene Highness and I beg you to be so kind as to give it to His Royal Highness [i.e. the Regent]. You may be assured that I have no possessions abroad: if I had I would not take the trouble to write a letter to increase them. I beg Your Serene Highness to continue your goodness and protection towards me'.

The recipient, the Duc de Bourbon, is a key player in Law's rise and fall, and made two crucial interventions on his behalf, first lobbying for his reappointment after his initial dismissal from office on 29 May 1720, and then arranging for his safe passage from France after his definitive fall in December 1720. In the early months (and even years) of his exile, Law did not altogether abandon hope of a recall to France, and his eager gratitude for Bourbon's recommendation of him to Chavigny should be seen in this context. Law's system had brought its architect extraordinary wealth — in the letter to the Regent referred to here, he mentions the value of his Mississippi shareholdings having reached 100 million livres in 1720; there were widespread rumours, which Law attempts to scotch here, that he had managed to secure extensive assets outside France, but in reality the collapse of his system ruined him and he was to live out his last years between England and Italy, dying in poverty in Venice on 21 March 1729. Ironically, the Duke of Bourbon was himself enormously enriched by the Mississippi scheme, and escaped its collapse unscathed. **According to ABPC/Rare Book Hub online, no autograph letter by Law has previously been offered at auction.**

£15,000–20,000

\$20,000–26,000

€18,000–23,000



054

[SOUTH SEA BUBBLE] — *Het Groote Tafereel der Dwaasheid, Vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden.* [Amsterdam:] 1720.

Famous book on the first stock market crash caused by John Law in the 18th century: one of the most complete copies to appear on the market. In order to cover the debts of the French state after the death of Louis XIV in 1710, the Scottish banker John Law proposed to the Regent, Philippe d'Orleans, the creation of a general bank which should issue shares. A portion of the funds derived from the sale of the shares were to be invested in a Western Company destined to exploit the French colonies of Louisiana and Canada. An unprecedented speculation ensued, ending only with the fatal crash of 1720, now known as the Mississippi Bubble. The bankruptcy of the company sent shockwaves through the European economy, most notably in France, Holland and England. The imprint of the present lot states it is 'Printed as warnings for the descendants', and contains caricatures of the speculators and the disastrous consequences of Law's schemes. 'The engravings, which illustrate the rise and fall of the great speculation, are full of humor; many of them are exceedingly ludicrous, and some very obscene' (Sabin). All copies of this edition are made in a slightly different way, and the bibliographies do not agree; the present copy contains the required text and 76 plates; the only copy at auction that we have been able to trace with a larger number of plates is the Nebenzahl copy (Christie's New York, 10 April 2012, lot 125) which had 74 plates supplemented by 3 early engravings. (The Kress copy calls for 85 plates; often the engravings of the dwarfs are counted individually, which would bring the number of plates of this copy to the figure of 82, including the 'Honorary Title'.) **A fine copy in a beautiful contemporary Dutch binding.** Kress 3217; Goldsmiths 5879 (70 plates only); Sabin 28932.

Folio (395 x 545 mm). Letterpress title printed in red and black, additional engraved folding *Eere-Titel* ('Honorary Title') and 75 plates, comprising: 55 double-page plates, of which 18 folding, and 20 single-page plates, of which 8 folding; the 8 figures of dwarfs mounted on two leaves (old paper repair to verso of *Eere-Titel*, occasional scattered spotting and browning, mainly confined to text). Contemporary Dutch mottled calf binding, covers panelled with an outer gilt roll-tooled border with ass, harpist, bird, lyre player, winged stallion, organist, lion and triangle player motifs, inner panel with foliate gilt roll-tooled border with large crowns and ornate cornerpieces, enclosing large gilt arabesque, gilt spine (expert repairs at head and tail of spine). *Provenance:* Pierre Berès (Christie's Paris, 12-13 December 2012, lot 125).

£5,000-8,000

\$6,500-10,000
€5,800-9,200

55

BLACKSTONE, Sir William (1723-1780). Autograph letter (in third person) to [the publisher George Steevens], Lincoln's Inn Fields, 26 April 1779; and autograph transcription signed ('W.B.'), 1 April 1779, of a letter about imitation of literary sources in Addison's *Cato*. Five pages on two bifolia, 227 x 192mm and 232 x 193mm (both with archival guard at inner edge). *Provenance:* the transcription annotated 'Autograph of Judge Blackstone, given me by his great-nephew'.

Blackstone's observations on Shakespeare. The letter discusses Blackstone's critical notes on Shakespeare which were ultimately published the following year (after his death) in Edmund Malone's supplement to the 1778 edition of Shakespeare's plays by Samuel Johnson and George Steevens. Blackstone returns a transcription of the notes 'together with the new ones that have occurred on a transient Perusal of Mr Steevens's second edition. He will see that Sir W[illia]m (Author-like) continues a little prejudiced in favour of One of his Emendations, which Mr Steevens is afraid of proposing: but, to make amends, he has given up another to Mr Steevens's more accurate Judgement'. He adds that there is no need to send a transcript of the new 'observations', and concludes with a note on a legal case: 'Inquiry has been made at the Exchequer; - & [the] Result is, that nothing can be done there till the Fine is estreated, & then it may be discharged upon Motion supported by Affidavit'. The autograph transcription which accompanies the letter is a carefully exact copy of a letter written by one W. Warburton in 1726 about literary imitation in the English poets, especially Addison.

(2)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

Sincerely for the worthy knot of lads you introduced me to. — Never did I meet with as many congenial souls together, without one dissonant jar in the concert. To all and each of them make my most friendly

56

BURNS, Robert (1759–1796). Autograph letter signed ('Robt Burns') to William Niven, Mossgiel, 30 August 1786.

1½ pages, approx 225 x 185mm, on a bifolium with integral address (losses of about 50 x 35mm and 15 x 35mm to outer margin, affecting 8 lines of text, and to a blank portion of the address leaf; old mounting and restoration). Framed and glazed. *Provenance*: recorded in 1899 as 'in the possession of Mr Rennie, Union Bank [Maybole]'; and by descent.

'Never blow my Songs among the Million, as I would abhor to hear every prentice mouthing my poor performance in the streets'. Burns writes after an enjoyable evening with his old schoolfriend in Maybole, and sends his regards to 'the worthy knot of lads you introduced me to. — Never did I meet with as many congenial souls together, without one dissonant jar in the Concert'. There is an implication of some extravagant behaviour on Burns's part, as in relation to 'two truly worthy old gentlemen' Burns observes ruefully 'I am afraid the conduct you forced me on may make them see me in a light I would fondly think I do not deserve'. He goes on to refer to his recently-published Kilmarnock volume (*Poems, Chiefly in the Scottish dialect*, which had been published on 31 July): 'In the mean time remember this, Never blow my Songs among the Million, as I would abhor to hear every prentice mouthing my poor performance in the streets. Every one of [my] Maybole friends are welcome to a copy, if they chuse ... as a small [mark] of my respect for them: a respect as sincere as [the love] of dying saints'. The letter opens with an apology for not having altogether fulfilled a promise (or perhaps repaid a debt) — 'but you know [the old] Proverb "The break o' a day's no' the br[eak o' a] bargain." Have patience and I will [pay you] all'.

The letter, to one of his earliest friends, dates from a crisis in Burns's life: he had repudiated his marriage to Jean Armour on 25 June and transferred his share of Mossgiel farm to his brother on 22 July; following the publication of the *Poems* on 31 July he was at the time of this letter still planning to emigrate to Jamaica (a plan he only postponed on 1 September). Following the enthusiastic reception of his published poems, however, Burns set out for Edinburgh — and literary fame — on 26 November. Letters from before the Edinburgh expedition are rare at auction: according to ABPC, only a letter to James Smith of c.1 August 1786 (about his courtship with Jean Armour) predates this amongst auction examples. The text was first published by R. Lawson of Maybole in the *Burns Chronicle and Club Directory*, January 1899, when this letter was evidently still intact, but with a few inaccuracies (notably 'blaze' for 'blow' in Burns's striking disclaimer of a desire for popularity).

£3,000–5,000

\$3,900–6,500

€3,500–5,700

57

PITT, William, the Younger (1759–1806). Autograph letter signed ('W Pitt') to [William Eden, 1st Baron Auckland], Downing Street, 2 November 1787.

Two pages (238 x 191mm), (remains of verso guard where laid down overwritten in another hand).

Pitt attempts to gauge French support for the abolition of the slave trade, in the first year of the Abolition movement: 'You have had a Letter from my friend Wilberforce, on a scheme which may appear to some People Chimerical but which I really believe may with proper management be made practicable - If It can, I am sure it is an Object well worth attending to and perhaps you may be able to learn the private sentiments of the French Government upon it ... to Judge whether it can be carried further. I mean the Idea of the two Nations agreeing to discontinue the Villainous Traffic now carried on in Africa'.

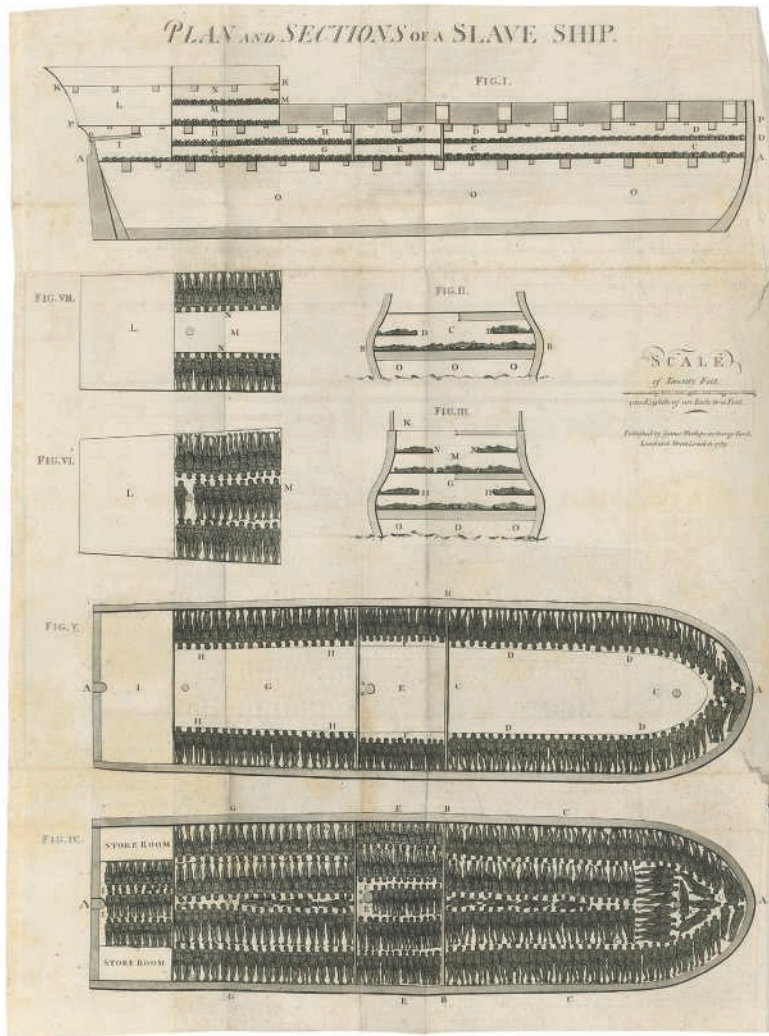
William Eden, 1st Baron Auckland (1744–1814), served as Envoy to France between 1785 and 1787, a posting marked by his particular success in resolving the disputes between the British and French East India companies; so successful was Eden that the British government suspected him rather too Francophile in outlook and would recall him in 1787. Here, William Pitt writes to Eden in regard to potential French support for the early Abolitionist movement spearheaded by his friend and political ally, William Wilberforce: 1787 saw the foundation of the Society for the Abolition of the Slave Trade, and was also the year in which Wilberforce took political leadership of the Abolition movement. Although Pitt's support for the movement to abolish slavery was unflagging throughout his tenure as Prime Minister, the eventual abolition of the trade would not occur until a year after his death, in 1807.

£1,000–1,500

\$1,300–1,900

€1,200–1,700

W Pitt
Downing Street Nov 2 1787
Dear Sir
My Dear Sir
 I have but a moment to write this evening, but I need say little to assure you how much Satisfaction I have felt in the happy completion of the work in which you have been engaged - Nothing can be better than the Reception of it here than some however like a good deal better, considering what we have discovered of the Danger & Conduct of France, before such Cordiality can be established - I shall write again very soon - I wish my one copy was a very different thing - I am very much obliged to you for your kind



J'ai vu des noirs enchaînés. On place les hommes dans un logement où les noirs se tiennent les pieds joints sous un arceau qui est dans le milieu, et les femmes et les filles dans un bâtiment qui est à la poupe. On voit cette disposition dans la Planche fig. 5. et elle a lieu dans les petites Navires. Mais dans les grands, ces petites dispositions qui ne sont plus utiles, car les filles sont placées dans un bâtiment séparé, comme dans la fig. 6. de la même Planche. Tous les Noirs de l'Inde sont divisés en trois ou quatre logements séparés. On n'est pas si étroitement pressé que les hommes, car on confond avec les femmes et les filles. On a aussi une disposition pour les noirs qui ne font que les hommes, pour ce que et ce sont les mêmes que les conditions terribles de ces hommes pour la vie de ces hommes. De là la nécessité de les séparer des autres, les uns pour les autres, et les autres pour les autres, les femmes et les filles, et les autres, comme plus utiles que les autres, car par là on se trouve souvent les femmes et les autres, et les autres, comme plus utiles que les hommes, et les autres.

058

SLAVERY AND ABOLITION — Thomas CLARKSON (1760-1846). Manuscript signed (in four places, 'Thomas Clarkson') of four letters to [HONORÉ RIQUETI, COMTE DE MIRABEAU], in French, n.d., [after December 1789].

Formal secretarial copy with occasional emendations (chiefly to improve the translation), illustrated with three manuscript plates in pen-and-ink and watercolour, and one printed plate, numbered 9 to 12, the first showing hand and leg shackles, the second Clarkson's celebrated engraved 'Plan and Sections of a Slave Ship' (London: James Phillips, 1789). 498 x 380mm (folded, short tears), the third showing the system of attaching the leg shackles to a chain, the fourth showing the operation of thumb screws, altogether 28 leaves, 4to (266 x 210mm), 20th-century black half morocco by Sotheran.

Campaigning in France for the abolition of slavery. Between 13 November and the end of December 1789, Clarkson wrote thirteen letters to the comte de Mirabeau, then at the height of his political influence in the wake of the French Revolution, setting out the full horrors of the slave trade, with particular reference to the French trading ports of Fort Saint Louis and Goree. The originals survive in the Fonds Mirabeau at the Musée Paul Arbaud, Aix-en-Provence, but copies such as the present one were evidently made for circulation within France (cf. the full copy preserved in the William L. Clements Library, University of Michigan), and the letters were additionally published in English as *Letters on the Slave-Trade ...* (London: J. Phillips, 1791). The present manuscript comprises letters 10 to 13 of the original series, containing the key descriptions of the inhumanities of the middle passage, the effects of their suffering on the slaves, causing madness or suicidal despair, attempts at violent resistance or refusal of nutrition, and the proportions of the slaves who die during the crossing. Clarkson, who had undergone a Damascene conversion as to the horrors of the slave trade after writing a prize essay on the subject whilst at Cambridge University in 1785, was at this period arguably the leading researcher and propagandist of the anti-slavery cause, working closely with William Wilberforce.

£4,000-6,000

\$5,200-7,800
€4,600-6,900

59

NELSON, Horatio, Viscount (1758-1805). Letter signed ('Nelson', as Baron Nelson of the Nile) to Rear Admiral John Thomas Duckworth, Foudroyant, Naples Bay, 12 July 1799.

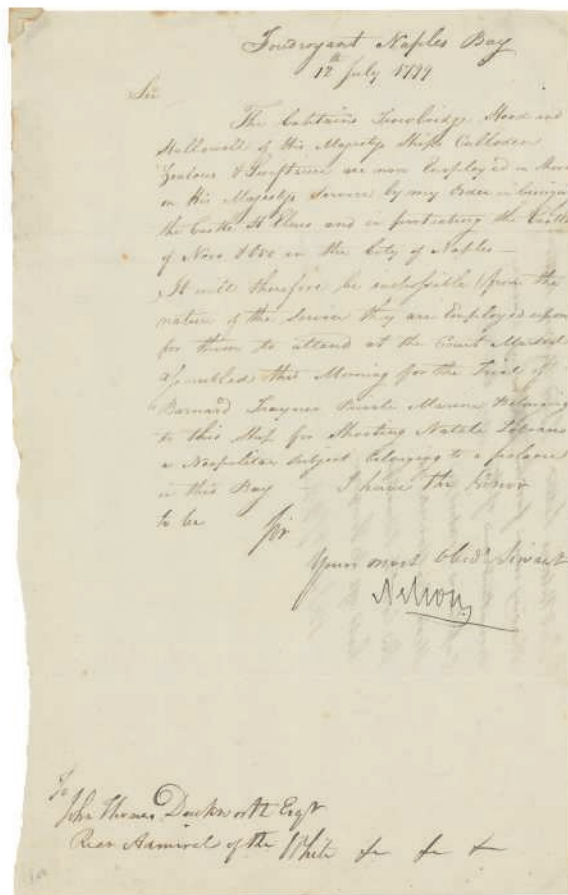
One page, 324 x 204mm, docketed on verso.

During operations to retake Naples from the pro-French rebels, Nelson requests that three of his captains be excused from attending a court martial. 'The Captains Trowbridge Hood and Hallowell of His Majesty's Ships Culloden Zealous & Swiftsure are now Employed on shore on His Majesty's Service by my Order in besieging the Castle St Elmo and in protecting the Castles of Novo & Ovo in the City of Naples. — It will therefore be impossible ... for them to attend at the Court Martial assembled this Morning for the Trial of Barnard Trayner Private Marine Belonging to this ship for shooting Natale Lobrano a Neapolitan subject belonging to a polacre in this Bay'.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



60

NELSON, Horatio, Viscount (1758-1805). Autograph letter signed ('Nelson & Bronte') to John Newby, Secretary of the Marine Society, Merton, 3 March 1802.

One page, 210 x 185mm, endorsed on the verso by the recipient.

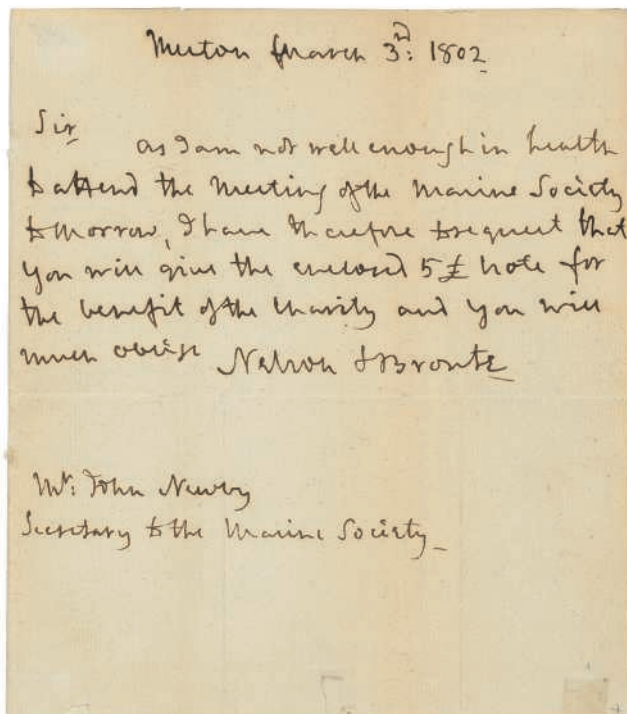
'As I am not well enough in health to attend the Meeting of the Marine Society tomorrow, I have therefore to request that you will give the enclosed 5 £ note for the benefit of the Charity'.

Following his victory at the Battle of Copenhagen and the successful negotiation of the Peace of Amiens, Nelson retires in poor health to recuperate at Merton Place: he would reside with Emma and William Hamilton at Merton, which he acquired in 1802, until the latter's death the following year. This period of relative domestic bliss would come to a final end just months after this, when hostilities with France resumed and Nelson was called back to sea.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



*Yours very affec[ti]o[n]ately,
Jane.*

61

AUSTEN, Jane (1775-1817). Signature ('Yours very affec[ti]o[n]ately, Jane'), cut from a letter, n.d.

22 x 91 mm. [With:] A later envelope, inscribed with provenance notes.

Provenance: Fanny Catherine Knight, Lady Knatchbull (1793-1882, niece of Jane Austen), given to - 'H.P. Hope', who, according to the endorsement on the accompanying envelope, dated 15 November 1858, 'says "Lady K would have sent the entire letter, had it not contained family matters"'

A tantalising fragment from one of the most elusive hands in English literature: Jane Austen's signature, cut from one of her letters written to her favourite niece, Fanny Catherine Knight, apparently containing 'family matters'. **Any Austen autograph item is rare at auction: only four have sold in the last twenty years (ABPC/RBH).**

£1,000-1,500

\$1,300-1,900

€1,200-1,700

13th June 1812

My dear Sir,

In for God's sake, send me the accounts - If I cannot not do this, Mr. Ansell would make out the calculations, then supposing you have not time - If it is the most cruel disappointment I ever met with -

I am very happy to say, all my Marbles are safe arrived - So that nothing is now in the way of an arrangement with Government - By which, I trust, to be very shortly above all the Embarrassment in which you have so kindly helped me. What I now want is only till that transaction

62

ELGIN, Thomas Bruce, 7th Earl (1766-1841). Autograph letter signed ('Elgin') to C.R. Broughton, B[room]hall, 13 June 1812.

Two pages, 224 x 183mm, bifolium, integral address leaf (repaired seal tear).

Lord Elgin eagerly reports on the arrival of the Elgin Marbles and the possibility of their sale to the British Government. After expressing some frustration at the state of his accounts, Elgin announces triumphantly the arrival of his Marbles: 'I am very happy to say, all my Marbles are safe arrived - So that nothing is now in the way of an arrangement with Government - By which, I trust, to be very shortly above all the Embarrassment in which you have so kindly helped me. What I now want is only till that transaction'.

Following the removal to Britain in 1812 of his final collection of Parthenon marbles - a shipment totalling around 80 cases - Elgin's flagging hopes of negotiating a sale to the nation were revived, and with them, his chances of clearing the large debts he had incurred since 1801, when he first encountered the marbles. His financial difficulties would not be alleviated immediately: it would take until 1816, after a select committee of the House of Commons pronounced that Elgin had not misused his powers in removing the marbles, that the government would commit to their purchase, entrusting them henceforth to the British Museum.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

13th

In dear night, December
Too happy happy look
My brilliant eyes remember
Thee give felicity,
The North cannot under thee
With a steady whistle through thee
Nor frozen stormy flow thee
From landing at the Porina

In dear night, December
Too happy happy look
My brilliant eyes remember
Apollo's summer look:
But with a sweet forgetting
Thee, thou, thou, thou, thou, thou,
Never, never forgetting
About the frozen time.

Oh! would there be with many,
A happy, happy, happy,
But once, once, once, once,
With a sweet, at, at, at, at,
The, the, the, the, the, the,
The, the, the, the, the, the,
The, the, the, the, the, the,
Was never said in rhyme.

63

KEATS, John (1795-1821). Manuscript in the hand of his close friend John Hamilton Reynolds of the poem 'Song / In drear nighted December', n.d. [c. December 1817].

One page, 231 x 189mm (remains of mounting strip on left margin, laid down on an album leaf).

A lost source for this poem. The reappearance of the present manuscript resolves a crux in the textual history of this poem. Reynolds's handwriting closely resembles that of his friend Keats, and this manuscript was long considered to be autograph. It is described thus in the *Poems* (ed. J. Stillinger, 1978): 'Another holograph, possibly Keats's original draft, was extant as late as 13 June 1876, when it was sold at Sotheby's to Charles Law, but has since disappeared; Law lent it just after he acquired it to H.B. Forman, who reported its readings in various editions beginning in 1883'. Although not autograph, the manuscript preserves a number of textual variants, which presumably originate with Keats's original draft: the variants are analysed by Stillinger (*op. cit.* p.221, 583-5). The poem was not published until 1829.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

SHELLEY, Mary Wollstonecraft (1797–1851). Autograph letter signed ('M.S.') to the publisher Charles Ollier, n.p., n.d. ('Saturday'), [November 1831].

One page, 180 x 111mm, on a bifolium with integral address.

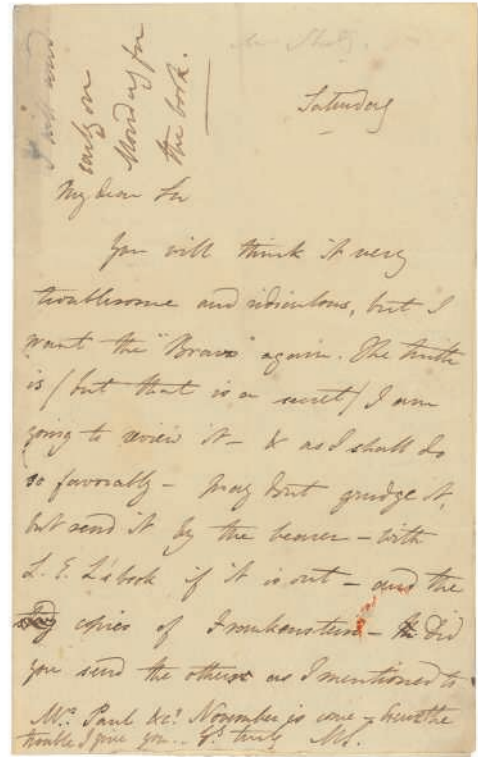
Asking for copies of *Frankenstein* and a novel by James Fenimore Cooper which she is to review. 'You will think it very troublesome and ridiculous, but I want the "Bravo" again. The truth is (but that is a secret) I am going to review it — & as I shall do so favorably — pray don't grudge it, but send it by the bearer — with L.E.L.'s book if it is out — and the copies of *Frankenstein* — Did you send the others as I mentioned to Mrs Paul &c? November is come...'

Mary Shelley's review of James Fenimore Cooper's *The Bravo* appeared in the *Westminster Review* 16 (1832). 'L.E.L.' is Letitia Elizabeth Landon, whose first novel, *Romance and Reality* was published in 1831. The copies of *Frankenstein* Shelley requests are of the heavily-revised third edition, published in one volume by Henry Colburn and Richard Bentley on 31 October 1831. 'Mrs Paul' is Shelley's close friend Georgina Paul, who in November 1831 was in the process of a painful separation from her husband and child after the discovery of an affair. The recipient, Charles Ollier, was the chief publisher of Mary's husband, Percy Bysshe Shelley, as well as of Keats's *Poems*, 1817. At this time he was the literary advisor to Richard Bentley.

£1,000–1,500

\$1,300–1,900

€1,200–1,700



Sir Walter Scott (1771–1832), Allan, William (1782–1850)
/ National Galleries of Scotland / Bridgeman Images

65

[SCOTT, Sir Walter (1771–1832)]

An early 19th-century malacca varnished walking-stick, with engraved ferrule and metal eyehole. Length: 100cm.

Provenance: Sir Walter Scott, given to – Sir William Allan RA (1782 – 1850), according to the engraved ferrule inscribed 'Given by Sir Walter Scott Bart. to William Allan at Abbotsford 19th Sept. 1831'.

Sir Walter Scott's walking-stick, given to the Scottish painter, Sir William Allan RA. The stick is recognisable from well-known portraits of Scott, including one painted by Allan himself (Edinburgh, Scottish National Portrait Gallery), and the portrait by Sir Thomas Lawrence, commissioned by George IV (Royal Collection). William Allan painted a series of portraits of Sir Walter Scott at Abbotsford, the house built by the author on the banks of the River Tweed: the present stick was given to Allan by Scott there just one year before the latter's death.

£3,000–5,000

\$3,900–6,500

€3,500–5,700



MENDELSSOHN BARTHOLDY, Felix (1809–1847). Autograph letter signed ('Felix Mendelssohn Bartholdy') to [Jakob] Rosenhain, Berlin, 13 January 1842.

In German. Four pages, 186 x 120mm, bifolium. Envelope.

A delightful, long letter to the pianist and composer Jakob Rosenhain: mentioning Fingal's Cave and his plans to write an opera, and sending greetings to Chopin. Mendelssohn is thrilled to hear from his 'pleasant, faithful, good-natured friend', while chiding Rosenhain for not providing him with any of his own news. The piece in B minor that he sent a few weeks ago pleased Mendelssohn greatly: 'Now I should like to know what new pieces you have. I have heard something about an opera but have you not something more for the piano? or songs, etc? Do write & tell me!'. Turning to his own work, he continues: 'I was very interested in what you said of my work & the performance in Paris: many thanks. Yet I must confess that I promise myself very little results from it. Later, when I have succeeded in composing something better & bearing a more distinct stamp of the tendency that I have cultivated for myself, I may venture to hope that one or other of my works may make its way there: I doubt it of what I have written so far; they do not differ enough from those over there. But you can imagine nevertheless that it is a great pleasure to me when something of mine is played there, especially when a man like [François] Habeneck is interested in it', to whom Mendelssohn asks Rosenhain to send his good wishes. He then asks his friend's advice: 'The metronome figures for my *St Paul* are found in the full score, published by Simrock in Bonn, and are indispensable for a performance. Do you think it advisable to begin with *Die Fingalshöhle* overture? Would it not be better for Hagenecq first to have two or at least three overtures played at a rehearsal to see what appeals to the orchestra most?', before adding a note on correcting a printing error in the score. 'And fancy now to write an opera in Paris!': Rosenhain knows that he would like [Augustin Eugène] Scribe for a librettist, but Mendelssohn has been struggling for 'a thoroughly beautiful subject ... There are so many difficulties in the way in coming forward in Paris with a first work of that kind that I really could only think of doing so if I had produced a few operas on the stage in Germany'. Nevertheless, Mendelssohn thanks Rosenhain for the kind thought, adding 'If you see Baillot or Chopin kindly remember me to them'.

Jakob Rosenhain (1813–1894) had made the acquaintance of Mendelssohn in Leipzig a few years earlier: while the present letter comes some time before he moved permanently to Paris, in 1849, it is clear that Rosenhain was by this time a close acquaintance of the conductor François Antoine Habeneck (1781–1849), who led the Paris Opera. Mendelssohn writes very honestly to Rosenhain, as one composer to another, with his fears over the reception of his work in Paris, asking his advice for its performance there under the conductor François Habeneck.

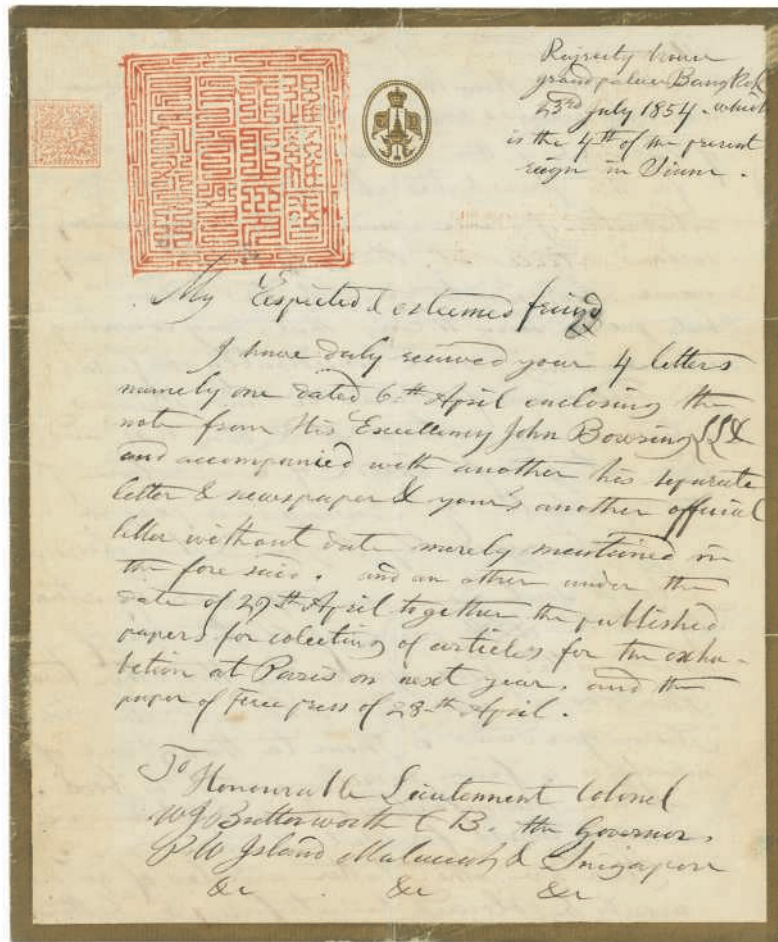
£4,000–6,000

\$5,200–7,800

€4,600–6,900

Berlin d. 13 Januar
1842.

Ich war mir sehr
aufmerksam von Ihnen
zu danken. Ich bin
sehr erfreut, dass Sie
sich für meine Arbeit
interessieren, und ich
hoffe, dass Sie mir
vielleicht einige
Ratschläge geben
können. Ich habe
jetzt einige neue
Stücke geschrieben,
die ich Ihnen
senden möchte.
Ich habe auch
an eine Oper
gedacht, aber
ich bin mir nicht
sicher, ob sie
in Paris
aufgeführt
werden
kann. Ich
würde mich
sehr freuen,
wenn Sie
mir
dabei
helfen
könnten.
Ich
hoffe,
dass
Sie
mir
vielleicht
einige
Ratschläge
geben
können.
Ich
hoffe,
dass
Sie
mir
vielleicht
einige
Ratschläge
geben
können.



67

Somdet Phra-Paramendr Maha Mongkut, KING OF SIAM (d.1868). Autograph letter signed ('S P P M Mongkut, the King of Siam') to W.G. Butterworth, Governor of the Island of Malacca and Singapore, Grand Palace Bangkok, 23 July 1854 ('4th of the present reign in Siam').

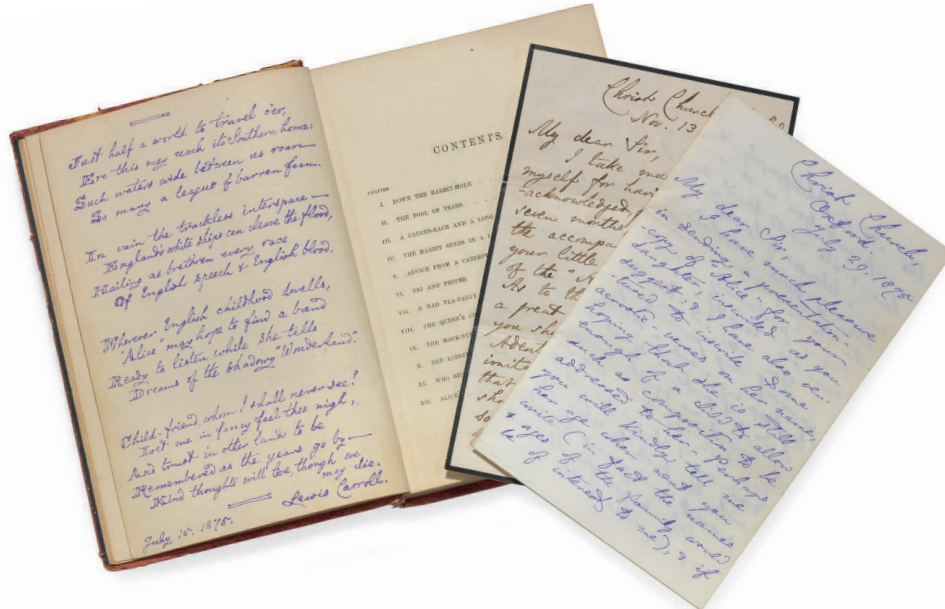
In idiosyncratic English, 8 pages, 225 x 187 mm, on two conjoined bifolia.

King Mongkut anticipates the arrival of Sir John Bowring, negotiator of the Bowring Treaty with Siam, and discusses Sir James Brooke, first White Rajah of Sarawak, and Siamese artwork. Writing in response to letters from Butterworth and Thomas Church [Resident Councillor of Singapore] requesting articles for an exhibition, the King demurs: 'I am sorry to say that my country is remaining poor'; he worries that her goods may not please a European spectator. Nevertheless, he sends some examples of cloth and silverware, noting that 'all are manufactured here by Siamese manufacturers for sale & use', including the cloth painted with 'our Budh's stone image'. The significance of this is explained by the King, along with the importance of further articles he sends: 'four figures of White Elephants', items previously owned by his father and grandfather; a picture of 'the curious She Elephant just brought from the province of Yasadhon [Yasothon]'; and a figurine depicting an elephant previously owned by the royal family, falsely 'said by unlearned to be real White Elephant'. Turning to the news he has received from Sir John Bowring, he continues: 'Regarding the announcing of the visit and negotiation [of] the treaty with Siam of His Excellency Doctor John Bowring KCB', his appointment as British envoy, rather than an 'unknown or little known noblepersons', is thoroughly approved of by the King, who knows his character well: nobody could be a better envoy to Siam. He assures Butterworth that the delegation will be smoother than that of Sir James Brooke, it will proceed 'without consternation' as long as the Government is informed well in advance of Bowring's arrival, at least two or three months.

Sir John Bowring (1792-1872), political economist, writer, and fourth Governor of Hong Kong, would give his name to the trade treaty he negotiated between Britain and the Kingdom of Siam, facilitating foreign free trade in Siam. Not all envoys to Siam met with such success, it seems: the actions of Sir James Brooke (1803-1868; Rajah of Sarawak), a great supporter of King Mongkut's reign, may have stirred some resentment in the Government, the King suggests.

£2,500-3,500

\$3,300-4,500
€2,900-4,000



068

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). Autograph manuscript acrostic poem signed ('Lewis Carroll'), 15 July 1875.

17 lines written inside a copy of *Alice's Adventures in Wonderland*. London: Macmillan and co., 1874, dated presentation inscription to Jessie Howard Clark, 'in remembrance of her sister Alice, by the Author', 182 x 125mm. Gilt cloth; [With:] Two autograph letters signed ('Charles L. Dodgson, alias "Lewis Carroll"' and 'C L Dodgson') to [John Howard Clark: 'My dear Sir'], Christ Church, Oxford, 13 November 1874 and 29 July 1875, discussing *Alice* and its reception amongst children, his own verse, and that of Howard Clark, 4 pages and 3½ pages, both 181 x 113mm, bifolia.

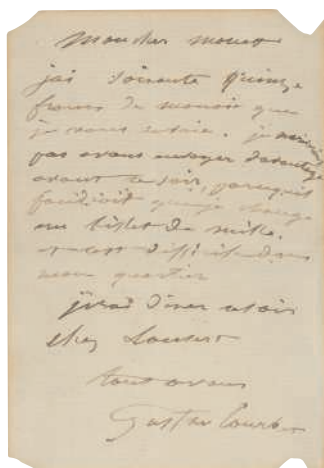
Presenting a copy of *Alice* to a recipient in Australia: 'It is, I assure you, a real pleasure to me, who am a great lover of the race of children, to know that my little books are liked by so many, & in so many distant lands. They were inspired originally by an 'Alice', now a grown woman ... It is too much to hope that you have an 'Alice' among your children, but if there is one of your daughters (whatever her name) to care for a presentation copy of 'Alice' or the 'Looking-glass', it will give me great pleasure to send it' [13 November 1874]; Enclosing this presentation copy of *Alice*, inscribed with an acrostic verse, 'hoping that she is still enough of a child to allow such a composition to be addressed to her. Perhaps you will kindly tell me her age when next you write' and asking for a photograph of its dedicatee [Jessie]. Touching again on his nom-de-plume, Dodgson continues 'You need not trouble yourself very particularly to keep my name a secret ... but I do not want it printed, as I wish the book to retain its present anonymous character', before suggesting improvements to his verse and to those of Howard Clark [29 July 1875]; the acrostic poem opening 'Just half a world to travel o'er/Ere this may reach its Southern home', with the distance between Dodgson and Jessie Howard Clark, now linked by *Alice*, as its subject.

The newspaperman and author John Howard Clark (1830-1878) had sent Dodgson a copy of his children's book, *Bertie and the Bullfrogs*, inspired by Dodgson's own work. Dodgson's response, offering to send a presentation volume to an 'Alice', if Howard Clark had a daughter of that name, was rendered particularly poignant in light of the knowledge that a daughter of that name had indeed died in infancy: instead, Dodgson was to dedicate his acrostic poem to Alice's sister, Jessie Howard, with a touching presentation inscription.

£7,000-10,000

\$9,100-13,000

€8,100-11,000



69

COURBET, Gustave (1819-1877). Autograph letter signed ('Gustave Courbet') to **Claude Monet** ('Mon cher Monet'), n.p., n.d.

One page, 210 x 133mm, laid onto card (the paper discoloured by an old mount).

Courbet sends Monet money, enclosing 75 francs, regretting that he will not be able to send more before that evening 'parcequ'il faudroit que je change un billet de mille et c'est difficile dans mon quartier'.

An indication of the young Claude Monet's admiration for Courbet is provided by his inclusion of a portrait of the older artist in his version of *Le déjeuner sur l'herbe* (1865-6).

£1,000-1,500

\$1,300-1,900

€1,200-1,700



***70**

GRAN, Tryggve (1888-1980). Medals and awards, comprising:

Polar Medal, George V, with clasp reading 'Antarctic 1910-13', incused 'SUB. LIEUT. T. GRAN, TERRA NOVA' on the rim, with original white ribbon [mounted as worn with the next];

Military Cross, George V, with original ribbon and presentation box;

Legion of Honour, Third Republic, 1870, Chevalier, with original ribbon and presentation box;

Order of the Crown of Italy, Commander, with original ribbon, box.

Provenance: by direct descent from Tryggve Gran.

Medals and awards commemorating the extraordinary life of the Norwegian explorer, aviator and distinguished First World War combatant, Tryggve Gran. Born into an important shipbuilding family in Bergen, Norway, the teenage Tryggve Gran was inspired to become a naval officer after meeting the German emperor, and naval reformer, Wilhelm II: Gran entered naval college in 1907 and graduated in 1910. That same year, the young Norwegian was recruited by Scott as a skiing expert for the *Terra Nova* expedition on the recommendation of the explorer and humanitarian Fridtjof Nansen. As well as playing a valuable role on the research team, Gran was part of the 11-man search party that set off from Cape Evans in October 1912 in search of Scott, discovering the tent containing the frozen bodies of Scott, Wilson and Bowers. For the part he played in the *Terra Nova* expedition, he was awarded the Polar Medal by the English king George V on 24 July 1913.

It was on the return journey from Antarctica that Gran met the pioneering Irish pilot Robert Lorraine, an encounter that sparked an instantaneous passion for aviation: just one year later, having trained to become a pilot at Louis Blériot's flying school in Paris, Gran became the first person to fly across the North Sea in a heavier-than-air aircraft – manufactured by Blériot – on 30 July 1914.

Just five days after Gran set his record, Britain entered the First World War. As a first lieutenant in the Norwegian Army Air Service, Gran volunteered to serve with the Royal Flying Corps: when his application was rejected on the grounds of Norway's neutrality, Gran – undaunted – joined as one 'Captain Teddy Grant' of Canada. By 1917 he was able to commission under his own name and was posted to the Western Front, flying Sopwith Camels, where he distinguished himself, winning his Military Cross the same year (the citation read: 'For conspicuous gallantry and devotion to duty. He bombed enemy aerodromes with great success, and engaged enemy searchlights, transport and other targets with machine-gun fire. He invariably showed the greatest determination and resource'). Having risen higher in the ranks – while also claiming to have shot down Hermann Göring in a dogfight – Gran remained with the British air services past the end of the war, finally retiring in 1921, and devoting the rest of his life primarily to lecturing and writing.

(4)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

GRAN, Tryggve (1888-1980). Two autograph manuscript journals of the 1910-1913 British Antarctic Expedition, *Terra Nova*, Simon's Town and Cape Evans, 1 June 1910 - 23 December 1913.

In Norwegian and occasionally English, comprising:

Autograph manuscript journal, 1 June - 2 September 1910, covering the period from *Terra Nova's* departure from London until her arrival in Simon's Town, the entries in a T.J. & J. Smith's Post Quarto One Day Diary for 1910 (London: n.d.). Approx. 92 pages (pp.152-242, 245), 235 x 192mm, the pages for 31 August and 1 September torn out, otherwise complete. Blue-green cloth binding (somewhat worn, spine split); a group of newspaper cuttings and a note in English in another hand on chronometers and altitudes in 1902 loosely inserted;

Autograph manuscript journal, 15 November 1911 - 23 December 1913, with entries for 15 November - 6 December 1911, describing the first part of the Summer Journey to Granite Harbour - entitled 'Sommerfarden 1911-1912' - apparently transcribed from a sledging diary and incomplete, with the date for 7 December but lacking any entry (pp.1-2); further entries for 1-3 February 1912 (pp.24-25) and 24 February - 28 October (pp.37-178), describing the return to Cape Evans after the Summer Journey, the vain wait for Scott's polar party, the polar winter and the period just before the expedition's departure to search for the polar party, the pages for 6-7 and 23-25 September left blank, a map of Ross Island drawn on p.165 (5 October), list of stores to be carried by the pony Lal Khan (in English in another hand) tipped in between pages 166 and 167 (7-8 October); further entries for 19-23 December (pp.208-210), relaxing at Cape Evans around Midsummers Day; and transcripts by Gran (in English) of 'Ration for Southern Journey 1911-12' and of [Edward L.] Atkinson's journal of the Southern Journey, 31 October - 24 December 1911 (pp.228-235), the entries in a *New Zealand Commercial Diary No.21* for 1912 (Whitcombe and Tombs Ltd. Christchurch, Wellington and Dunedin etc, n.d.). Approx. 132 pages, 258 x 206mm. Cloth-backed boards (rather worn and soiled).

Provenance: by direct descent from Tryggve Gran.

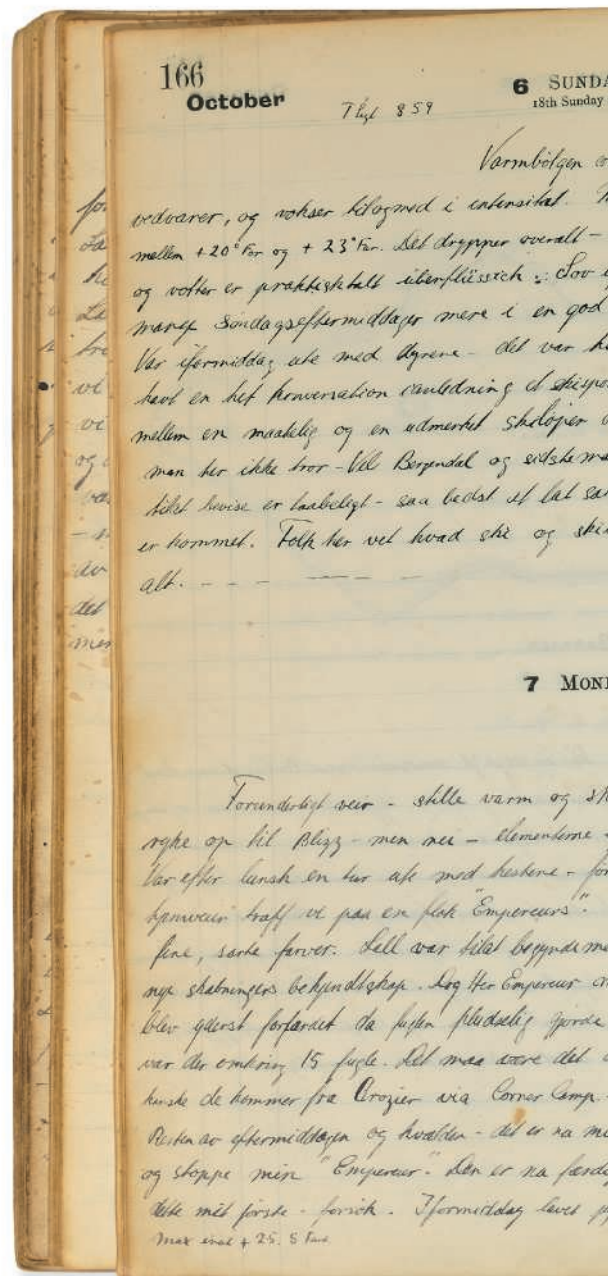
Tryggve Gran's manuscript journals, largely unpublished, from the British Antarctic Expedition, which he used to compose his published Antarctic diary: Gran drew selectively on these (and other, now unlocated) journals for publication - notably suppressing passages of a personal or overtly critical nature - as such, the present journals include substantial unknown material on the expedition. The young

Norwegian Tryggve Gran was recruited by Scott as a skiing expert for the *Terra Nova* expedition on the recommendation of the explorer and humanitarian Fridtjof Nansen: he would go on to play a valuable role in the second geological expedition (November 1911-February 1912), which collected data in the Granite Harbour region before becoming stranded by the ice, necessitating a trek southwards to their rescue. Later that year, on 29 October 1912, Gran was part of the 11-man search team that set off from Cape Evans in search of the polar party; they found the tent containing the frozen bodies of Scott, Wilson and Bowers on 12 November. After they retrieved their personal effects and records, Gran used his own pair of skis to fashion a cross, raised above the snow cairn built to cover the bodies of the ill-fated polar party, before returning to camp on Scott's skis, reasoning that at least his expedition leader's skis would finish their journey. In December 1912, before leaving Antarctica, Gran he made an ascent of Mount Erebus with Raymond Priestley and Frederick Hooper, and was lucky to escape with his life after an unexpected eruption set off an avalanche of the surrounding pumice stone. Gran won the Polar Medal for his endeavours in Antarctica.

£40,000-60,000

\$52,000-78,000

€46,000-69,000



over Antarktika - i alle tilfælde, Lape Com
 har indt + 22.7 og itog for den varmere
 holdt sig ikke i men hvide. Alle to del som
 iformidling en bar - det bliver ikke saa
 hvide nu, saa det betor sig at bange for
 det og gjaerst sørbuget for chosso
 is, smelt. Jeg paaestaa at forstjellen i den
 over Holmensted loigen er som 2-1-nose
 ind i 1910 viste det. Dog de hvide alen men
 den det - til antledning til beovsmatons
 kopure, paa flate er, men det er ogsa

betragtning. Hvert uddelt venter vi det skal
 synes ikke at afaa paa kropsfol.
 et var langt og varmt var det. Paa
 Underlige struer - men vabre er de i sin
 ed temmelig interressant i at gjore dem
 rødsatte sig enhver smøkehemmel - og fall
 et udfald mot fald snak. Alle salt
 saane vander - som bringer dem bet-til
 Et problem for vesterstaben
 skal, her paa tilbragt med at behandle
 is for "høje" og paa to kend stold av
 et best for Høje over Ross for

No III

Permanent

Lal Khan.

- Pony goggles
- Foot box.
- Medical case.
- 2 Camera & plates.
- 2 tent poles
- Bosun's bag & borge
- 2 Shovels.
- 1 ice axe.
- 1 Alpine rope
- Ski & Shoes.
- useful paper
- Crampons.
- lante
- Sleeping bag.
- personel fear 15 lbs.
- pony cloth.
- Snow shoes.
- man harness.
- Aneroid
- nosebag
- Stedje. 12'

Total 190 lbs.

From Hut Pt

811. 368.

From total 558.

ARCHIVE OF ALBERT EDWARD PETER GRIESSEN (1875–1935).

After distinguishing himself as the youngest sub-foreman ever to have served at Kew, appointed in 1896 at the tender age of 21, Albert Griessen moved two years later to take up an appointment at the Government Botanic Gardens in Calcutta. A swift transfer to Agra as Superintendent to the Taj and Government Gardens followed, where he was charged with restoring the grounds of the Taj Mahal and the surrounding area, including McDonnell Park [now Shah Jahan Park] and the Circuit House. Griessen's responsibilities would also grow to include the landscaping for the Delhi Durbars of 1903 and 1911, along with the splendid camps built for state visits in Agra, where his team could swell to 2,000 men. After 13 years of service at Agra, he moved to Delhi's Horticultural Department, where he was responsible for projects including the afforestation of the dry and barren Delhi Southern Ridge. It would be to Albert Griessen that Sir Edwin Lutyens turned to for a planting scheme to complement his plan for New Delhi: Griessen planted the roads laid out by Lutyens as part of his newly-designed capital. At the same time, he took part in town-planning projects in Muttra and the Native States, designing the open spaces for a selection of maharajahs. In 1930 he retired after 28 years of public service.

72

Archive of Albert Edward Peter Griessen (1875–1935) – Agra and the Taj Mahal, 1900–1913.

MacDonnel [sic] Park, the Taj and Khanialams Govt. Nursery, Agra, large pen on paper plan (130 x 124cm), 1910, mounted on linen, scale 1 inch: 200 feet, hand-coloured;

[And:] Govt. Circuit House Grounds, Agra, Perspective study showing how trees should be planted, lithographic map (114 x 88cm), mounted on linen, scale 1 inch: 100 feet, trees for planting added in black, blue and red pen;

[And:] Agra City Park Proposed Project, lithographic map (118 x 89cm), mounted on linen terminating in wooden batons, scale 1 inch: 100 feet, additions in pen (occasional instances of damage, the bottom terminal partially detached;

[With:] 18 original project photos, showing McDonnell Park, the polo ground in course of excavation, and Griessen with his construction team, with another c.57 photographs and images, chiefly of Agra and the Taj Mahal, mounted on card (11 x 50cm – 24 x 29cm), (some wear to card mounts);

*[And:] 5 pen plans on tracing paper, signed by Albert Griessen, four with hand-colouring, including a projection for the new appearance of the Circuit House after reducing the platform and proposed layouts for the land between the Park and the New Mall at Agra (58 x 50cm – 91 x 71cm) [And:] 7 pen and wash architectural drawings depicting various buildings within the Taj Mahal complex, including the mausoleum, the mosque, the main gateway, and the decorative *pietra dura* inlay (some foxing and tattering);*

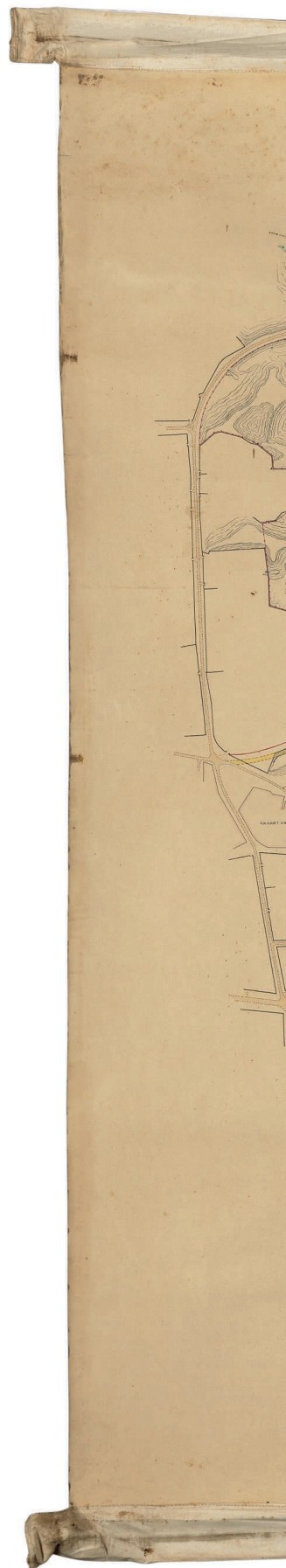
[And:] Agra papers of Albert Griessen, c.1900–1913, including correspondence received and copy outgoing, engineer's drawings, and printed reports and ephemera, covering projects for the Taj Mahal, the hydraulic ram scheme for Agra, and the afforestation of Government Farm ravines (one bundle).

Covering Griessen's term as Superintendent to the Taj and Government Gardens, this material offers an insight into his work to restore the grounds of the Taj Mahal, McDonnell Park, and the Circuit House. Particularly appealing are the large, attractive plan for the layout of McDonnell Park and the original project photographs showing Griessen's work in progress.

£5,000–8,000

\$6,500–10,000

€5,800–9,200



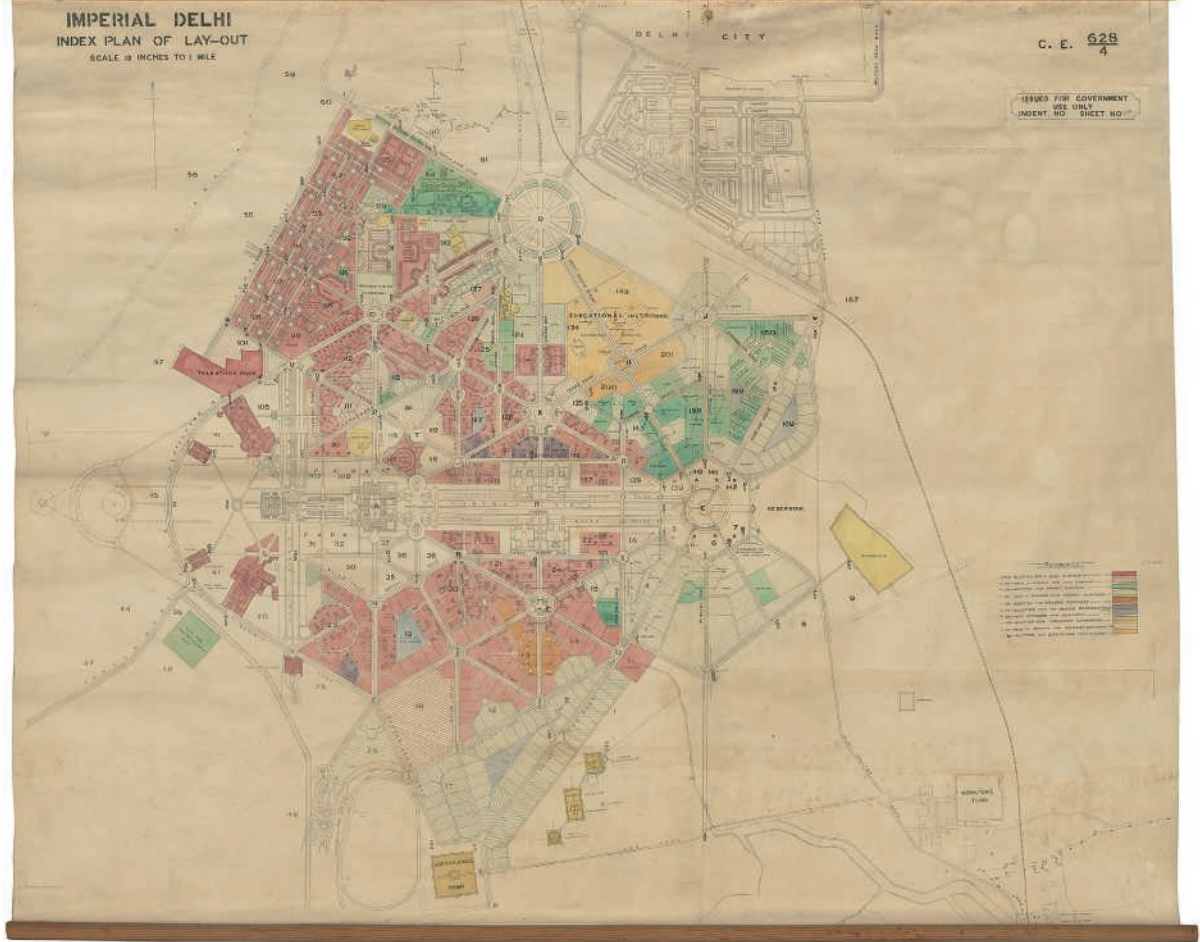
MACDONNELL PARK
THE TAJ AND KHANIALAMS GOVT. NURSERY
AGRA
1910
 SCALE: 1 INCH = 200 FEET



PROJECT
 FOR THE LAYING OUT
 OF THE CHAMAPURA RAJINES

REFERENCES

- LAND LAD OUT
- SHRUBBERIES
- BLACK ROADS
- RED ROADS
- PROPOSED BOUND.
- RAJINES
- SLOPING GROUND
- WATER
- BUILDINGS
- C.I. PIPES
- EARTHEN PIPES
- UNDER SARKHAD CANAL
- WIRE FENCING



73

Archive of Albert Edward Peter Griessen (1875–1935) – New Delhi, 1913–1922.

Imperial Delhi: Index Plan of Lay-out, large lithographic map on 4 joined sheets (130 x 164cm), [c.1913].

Mounted on linen terminating in wooden batons, scale 12 inches: 1 mile (1:5280), hand-coloured urban zoning with associated key on right-hand side, stencilled 'C.E. 628/4', printed label reading 'ISSUED FOR GOVERNMENT USE ONLY/ INDENT NO [left blank] SHEET NO [4700' added by hand]', annotated in red 'TO BE RETURNED HORT: DIVISION';

[With:] 8 related pencil plans, with details and dimensions for certain junctions identifiable on the Index Plan (each c.62 x c.49cm);

[And:] 7 pen plans, including preliminary site plans for the Roman Catholic Cathedral, her convent school, and 'Gazibad' church;

[And:] 12 original photographs relating to Griessen's afforestation scheme for Delhi's Southern Ridge;

[And:] personal papers and correspondence of Albert Griessen, 1913–1922, including blueprints, site plans, and printed material relating to his afforestation scheme, and official records of his public appointments (2 bundles, 2 printed pamphlets, one printed map).

A splendid plan for 'Imperial Delhi', now New Delhi, showing the earliest layout as conceived by Lutyens and Baker, to be used by Albert Griessen and his Horticultural Division in the design of the outdoor spaces. No copy recorded at auction (ABPC/RBH). Presumably disseminated by the architects' office to the relevant municipal planning sub-departments, this design for the layout of New Delhi is accompanied by pencil plans for certain of the junctions visible thereon, their location identified by a corresponding index number, along with further plans for buildings to be constructed within the city, including Sacred Heart Cathedral: together they shed light on the planning and construction of New Delhi, representing some of the material used by the Horticultural Division as they considered the public spaces that would complement Lutyens' ambitious designs. The additional material relates in part to Griessen's labour of love during his time at Delhi: the afforestation of the barren Southern Ridge, including photographs showing the ingenious tree-planting machine used for these ends.

£8,000–12,000

\$11,000–16,000

€9,200–14,000

74

Archive of Albert Edward Peter Griessen (1875–1935) – Delhi Durbar, 1911.

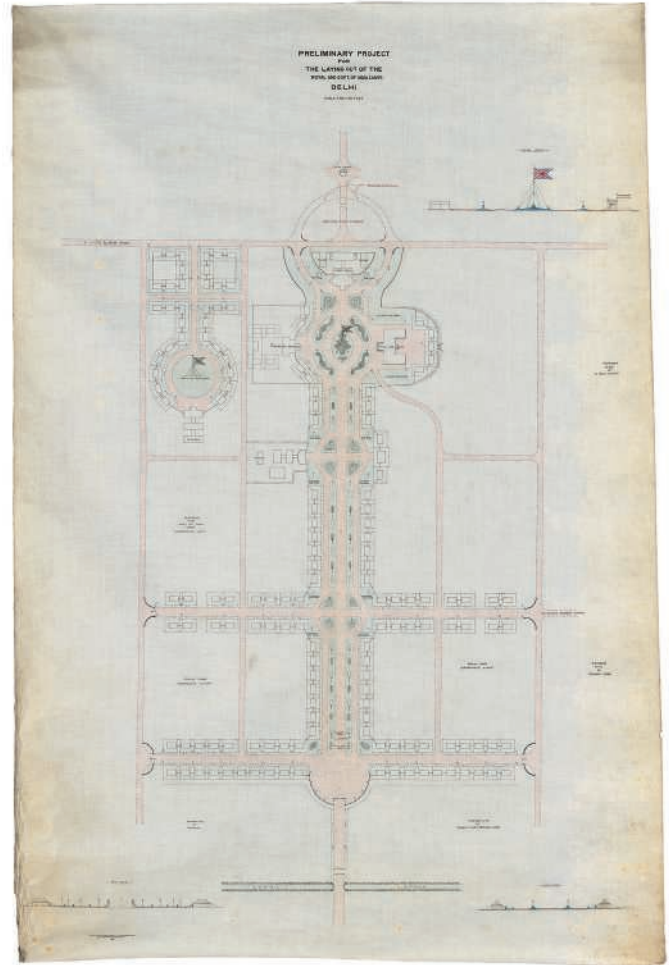
Preliminary Project for the Laying of the Royal and Govt. of India Camps, Delhi, pen on tracing paper plan (137 x 92cm), signed by the draughtsman ('Rahimuddin') from the office of the Superintendent of Government Gardens, Agra, scale 1 inch: 80 feet, hand-coloured, with details showing the 'Flag Staff', 'Cross Road' and 'Main Gate';

[With:] 15 photographs, 10 of these large-format (208 x 289mm), showing the Durbar camps of the Commander-in-Chief, the Lt. Governor of the Punjab, the Maharajah of Patiala, and the Jind State Camp, the Durbar railway, the Dias, and the State Entry [And:] printed ephemera (3 items).

An attractive plan showing the layout of the 1911 Delhi Durbar camps, along with original photographs showing the camps and the Durbar itself.

£1,000–1,500

\$1,300–1,900
€1,200–1,700



75

Archive of Albert Edward Peter Griessen (1875–1935) – Town-planning and horticultural projects undertaken at Muttra, Kapurthala, Lucknow, and Meerut, and for the Maharajahs of Dholpur and Rewah, c.1915–c.1921.

Plan of Gardens at Kapurthala, large pen and wash plan on tracing paper (c.143 x c.190cm), 1917, with four further design drawings on tracing paper, one for the Rose Garden (these up to 262 x 106cm);

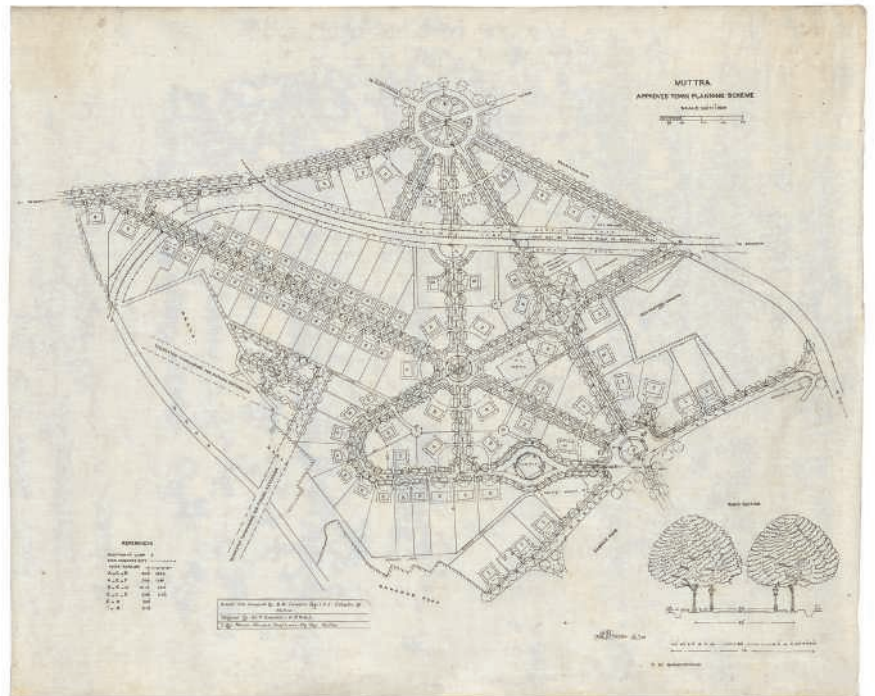
[And:] *Muttra Approved Town Planning Scheme*, pen plan on tracing paper (85 x 105cm), signed off by Griessen on 24 July 1916, with a blueprint taken from this plan and another related blueprint (some damage and soiling);

[With:] Three lithographic plans for garden projects completed for H.H. the Maharajah of Dholpur, for H.H. the Maharajah of Rewah, and for Victoria Park, Meerut (85–92 x 105–122cm), (some damage and soiling) [And:] Three bundles of records belonging to Albert Griessen, containing pen plans and drawings, blueprints, printed plans, correspondence, and printed ephemera, for his projects at Muttra, Kapurthala, and for the Botanical Gardens at Lucknow, c.1921.

While working as Deputy Director of the Horticultural Department in Delhi, Griessen was simultaneously occupied with town-planning projects in Muttra and the Native States: this collection of material gives a flavour of the varied projects in which he was engaged.

£3,000–5,000

\$3,900–6,500
€3,500–5,700



WITTGENSTEIN, Ludwig (1889-1951). Autograph letter signed ('Lud Wittgenst') to [Moritz] Schlick, n.p., 20 November 1931. In German. 6 pages, 230 x 173mm.

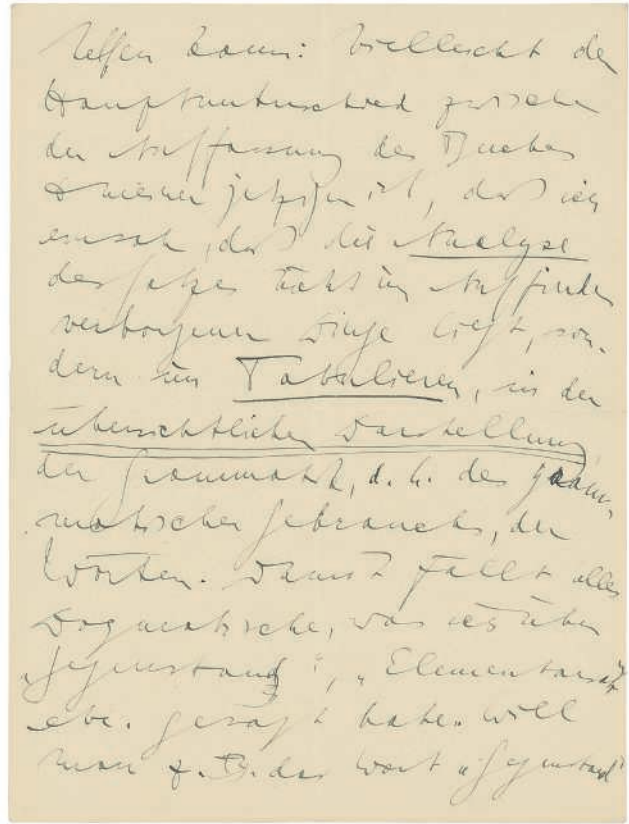
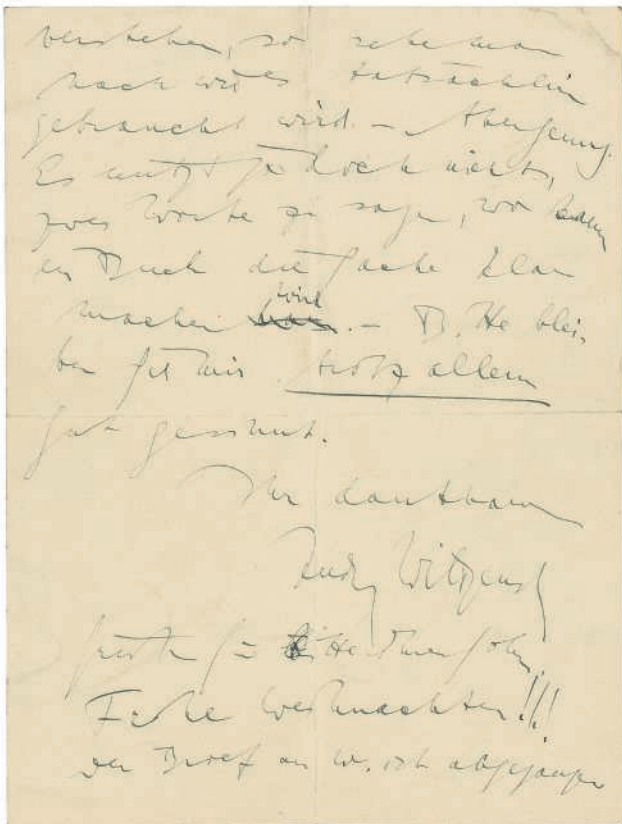
An important letter from Wittgenstein to Moritz Schlick, the head of the 'Vienna Circle', refuting one of the central tenets of the Tractatus, marking the shift from the 'early' to the 'later' period: 'In this way, all the dogmatic things I used to say about "object", "elementary proposition", etc, collapse'. Leaping straight to the heart of the matter, Wittgenstein opens directly: 'I cannot tell you anything else in the [Friedrich] Waismann matter', but that he has sent some – overdue – comments in response to Schlick's letter. Wittgenstein is not convinced that Waismann would accurately represent his beliefs; today, he disagrees with many of the formulae in his book (*'Ich bin mit sehr, sehr vielen Formulierungen des Buches heute nicht einverstanden'*). There is nothing for it, but to carry on – thankfully, he has been able to work a great deal lately, since he only lectures two hours a week. He hopes to see Schlick to explain his work and to keep his promise to Hoffman to send excerpts from his manuscript (*'einen vernünftigen, oder verständlichen, Auszug aus meinen Manuscripten'*), but wants to make just one comment: 'I have come to see everything concerning "atomic propositions" (*"Elementarsätze"*) and "objects" (*"Gegenstände"*) as full of mistakes', all needing revision. 'Perhaps the chief difference between the position held in my book [the *Tractatus Logico-Philosophicus*] and my present view is that I have come to see that the analysis of proposition (*'die Analyse des Satzes'*) does not lie in discovering hidden things, but in a tabulation (*'ein Tabulieren'*), in giving a comprehensive overview of the grammar – i.e. the grammatical use – of words. In this way, all the dogmatic things I used to say about "object", "elementary proposition", etc, collapse. For example, if you want to understand the word "object", you will have to look and see how it is actually used'. He ends pleading that Schlick continue to hold him in good opinion, *'trotz allem'*.

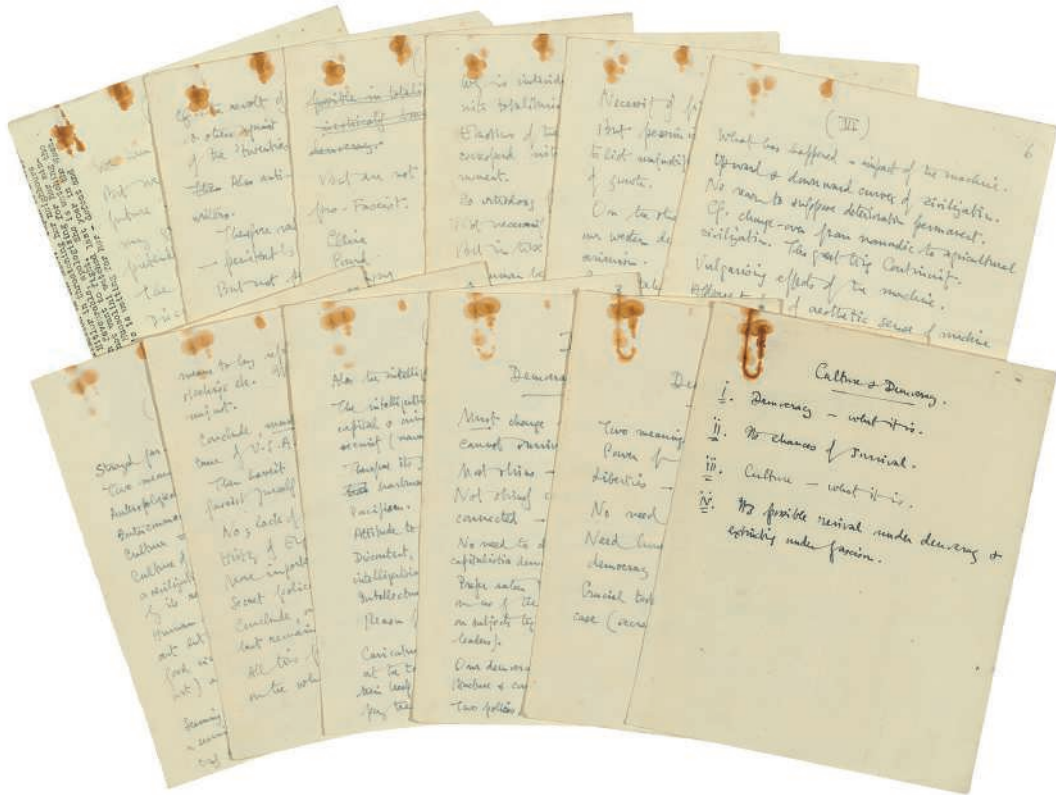
The present letter contains one of the earliest anticipations of Wittgenstein's move away from the 'dogmatic', logic-centred view of language and its relation to the world that he laid out in the *Tractatus* (1921), and the more fluid conception articulated in the *Philosophical Investigations* (posthumously published in 1953), in which he abandons this rigid structure in favour of a more complex world. Here, in his own words, Wittgenstein defines the fundamental difference between the approaches of his 'early' and 'later' periods. At this time, Moritz Schlick – head of the 'Vienna Circle', a group of scientists and philosophers principally inspired by the *Tractatus* – was collaborating with Wittgenstein, with the aid of Friedrich Waismann, in an attempt to write an account of Wittgenstein's current philosophical stance. **Arguably the most important philosophical content of a Wittgenstein letter at auction since those to C.H. Ogden (Sotheby's, 1993).**

£15,000-20,000

\$20,000-26,000

€18,000-23,000





77
 GEORGE ORWELL AND THE FABIAN SOCIETY – BLAIR, Eric Arthur ('George Orwell', 1903-1950). Autograph manuscript, 'Culture & Democracy', notes for a lecture, [1941].

12 pages, 201 x 163mm (rust stain where paperclipped);

[And:] Three typed letters signed ('George Orwell') to [Billy] Hughes and to the subsequent Secretary of the Fabian Society, London, 2 August 1941, 30 September 1941 and 27 July 1942. 3 pages in total, 202 x 126mm – 240 x 190mm;

[With:] copy correspondence relating to the organisation of Orwell's lecture at the Fabian Society and its disputed publication, including 6 outgoing from secretaries of the Society to Orwell (8 items in total).

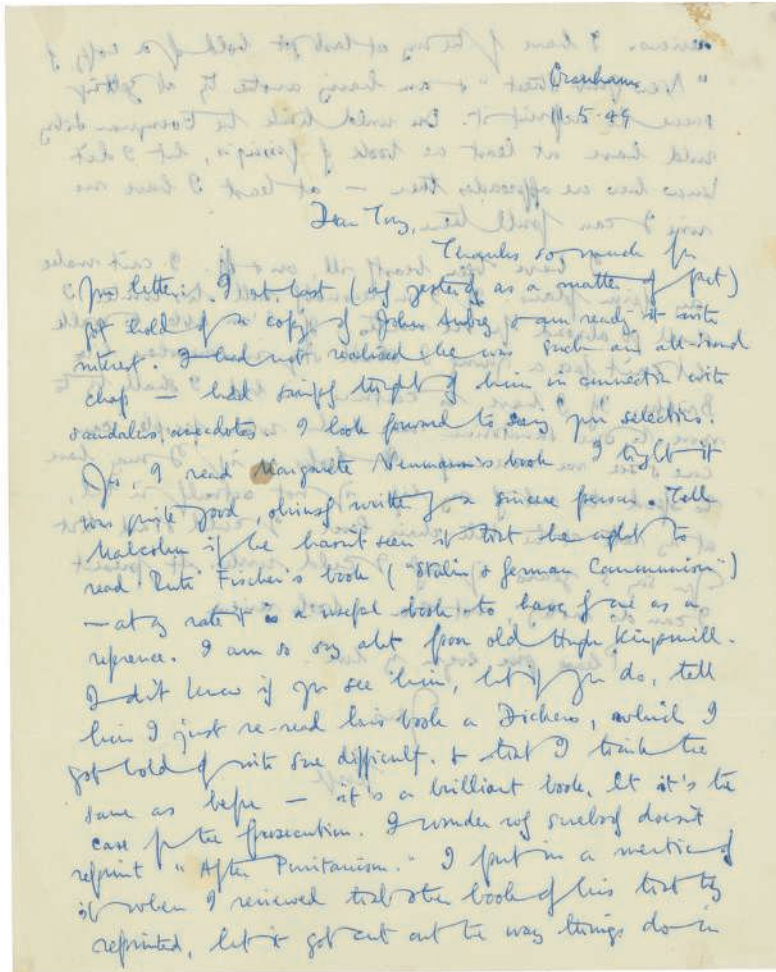
'Culture as we know it [is] inextricably bound up with the survival of democracy': George Orwell's autograph notes and letters relating to his lecture at the Fabian Society on 'Culture and Democracy', and the dispute following its publication. The notes opening with a skeleton plan for the lecture: 'i. Democracy – what it is / ii. No chances of survival / iii. Culture – what it is / iv. Its possible revival under democracy & extinction under fascism', then continuing with brief points sketching his arguments on the state of democracy ('Must change because in its present form cannot survive'), why changes to democracy are inevitable (touching on capitalist democracy, the structure of labour, the role of the intelligentsia, pacifism and the attitude to war, and fascism), on the meaning of culture (discussing the importance of art, the 'upward & downward curves of civilization', the role of the machine) and its survival (mentioning 'the necessity of defending our western democratic culture against totalitarianism', the value of the individual, literature and 'pro-Fascist' writers, including Hemingway, and their opposition). The letters relate to the organisation of the lecture, including Orwell's reluctance to provide a script – 'I always speak from notes. I could write the lecture out and let you have a copy, but I find that if I do this it gives a sort of stiffness that I try to avoid in speaking' [30 September 1941] – and his subsequent displeasure upon finding out that alterations had been made: 'I see that beside toning down several phrases I used you have gone all through my manuscript and altered every phrase which revealed that I was delivering a spoken lecture ... it gives a quite false impression of my written style and makes me use phrases which I should never dream of using' [27 July 1942].

The publication of 'Culture and Democracy' in Routledge's *Victory or Vested Interests* (1942) with alterations from the original lecture incurred Orwell's ire, directed towards the Fabian Society, who had borne the responsibility for passing the stenographer's script to the publisher. The original notes for his speech are here: **autograph manuscripts by George Orwell are rare at auction.**

£15,000–25,000

\$20,000–32,000

€18,000–29,000



78

BLAIR, Eric Arthur ('George Orwell', 1903-1950). Autograph letter signed ('George') to Anthony Powell ('Dear Tony'), Cranham, 11 May 1949.

Two pages, 253 x 201mm.

'It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level': Orwell laments the restrictions imposed upon him by his failing health, just months before his death from tuberculosis. He opens on the books that have occupied him recently: he has finally got hold of [Powell's] *John Aubrey* – 'I had not realised he was such an all-round chap – had simply thought of him in connection with scandalous anecdotes' – has read Margarete Neumann's book – 'quite good, obviously written by a sincere person' – and tells Powell to recommend to Malcolm [Muggeridge] Ruth Fischer's *Stalin and German Communism*. He is sorry to hear about Hugh Kingsmill, whose book on Dickens he has just re-read – 'it's a brilliant book, but it's the case for the prosecution. I wonder why somebody doesn't reprint "After Puritanism"' – and wonders about getting [George] Gissing's *New Grub Street* reprinted. Ending on a gloomy note, on the subject of his health, he confesses: 'I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily'. Orwell could stand the bath-chair 'for say 5 years if only I could work. At present I can do nothing, not even a book review'.

The novelist Anthony Powell (1905-2000) had become a close friend of Orwell's after the two first met at the Café Royal in 1941; when Orwell moved to Islington in 1944, close to Powell, their social lives became more tightly intertwined. Their shared literary circle encompassed writers from Malcom Muggeridge to Cyril Connolly, and Orwell's letters to Powell are particularly rich in content, whether literary or personal: Orwell's reflections in the present letter on his plans for the months and years ahead are poignant – he was unaware, being uninformed by his doctors, that he had only months to live.

£7,000-10,000

\$9,100-13,000

£8,100-11,000

Room 65
Private Wing
University College
Hospital
Gower St. London W.C.1
2.10.49

Dear Mrs Harrop, Many thanks
for your letter & the review of "1984."
My signature is below. I am
afraid you must excuse bad hand-
writing, as I am in my poor health.

Yrs sincerely
Geo. Orwell.

79

ORWELL, George (pen name of Eric Arthur Blair, 1903-1950). Autograph letter signed ('Geo. Orwell') to Mrs Harrop, Room 65, Private Wing, University College Hospital, London, 2 October 1949.

One page, 178 x 140mm.

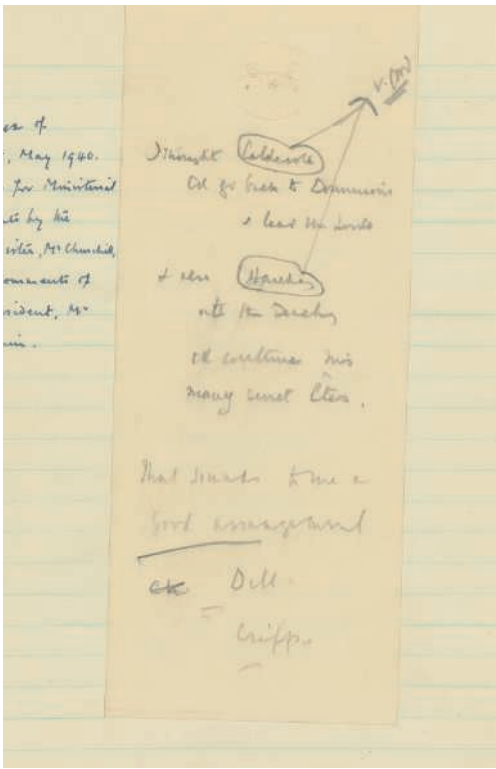
'Many thanks for your letter & the review of "1984". My signature is below. I am afraid you must excuse bad handwriting, as I am in v[er]y poor health'.

The dying Orwell refers to his most famous work, in one of the last letters written by his own hand. Orwell writes from University College Hospital, to which he had been transferred in the previous month from a sanatorium in Gloucestershire. His doctors — though not Orwell himself — were aware that he was in the last stages of tuberculosis: he died of a tubercular haemorrhage on 21 January 1950. According to ABPC/Rare Book Hub online, this is by some months the latest letter written by Orwell to have appeared at auction (following a letter to Anthony Powell of 6 June 1949). Indeed, it is remarkable that it should be in autograph, as letters from his last months were generally dictated or written on his behalf. Orwell's climactic work, *Nineteen Eighty-Four*, was published on 8 June 1949, and we can find no other letter in auction records to mention his most famous work by name.

£5,000-8,000

\$6,500-10,000

€5,800-9,200



80

CHURCHILL, Winston Spencer (1874-1965). Autograph memorandum, n.p. [Whitehall], n.d. [May 1940], with autograph annotations by Neville CHAMBERLAIN (1869-1940).

One page, 202 x 82mm, in pencil, on Prime Ministerial notepaper, laid down onto lined paper with endorsement note.

Provenance: Sir John 'Jock' Colville (1915-1987), Assistant Private secretary to both Chamberlain and Churchill in 1940; by descent.

Churchill forms his War Ministry in May 1940, with the guidance of Neville Chamberlain. Two suggestions are made: that Thomas Inskip, 1st Viscount Caldecote, become Secretary of State for Dominion Affairs – 'I thought Caldecote cd go back to Dominions & lead the Lords' – and that Maurice, 1st Baron Hankey, become Chancellor of the Duchy of Lancaster – '& also that Hankey at the Duchy cd continue his many secret C[ommit]t[e]es'. Chamberlain endorses both suggestions – 'That sounds to me a good arrangement' – before adding the names of [General John] Dill and [Sir Stafford] Cripps at the base of the memorandum. Following his resignation as Prime Minister and in his new role as Lord President of the Council, Chamberlain served as an important member in the War Cabinet of his successor, Winston Churchill. Here, Churchill plans to return Lord Caldecote – whose controversial appointment as Minister for Coordination of Defence in 1936 was made by Baldwin in the face of Churchill's own lobbying for the post – to the role of Secretary of State for Dominion Affairs, as well as making him Leader of the Lords, while Maurice Hankey – brought out of his retirement from politics by Chamberlain – was to be removed from the War Cabinet as Chancellor of the Duchy of Lancaster.

[With:] Neville CHAMBERLAIN. Autograph note, n.d. [c. May 1940], draft of a condolence letter to the wife of Sir Terence O'Connor. One page, 82 x 202mm, laid down on the verso.

£1,000-1,500

\$1,300-1,900
€1,200-1,700



81

CHURCHILL, Winston Spencer (1874-1965). Two typescript speeches, including significant autograph revisions and corrections, a speech to the House of Commons and a radio broadcast on the death of Queen Mary, given at the House of Commons and at the BBC, 25 March 1953.

6 pages in total, 240 x 190mm, emendations in red and blue ink, tag holes, two endorsement notes on Prime Ministerial stationery in Jock Colville's hand. [With:] a carbon copy of the speech to the Commons, the text in Churchill's customary 'Speech Form', a couple of emendations in another hand. 6 pages, 202 x 127mm.

Provenance: Sir John 'Jock' Colville (1915-1987), Joint Principal Private Secretary to Churchill, 1951-55; by descent.

Churchill delivers two stirring addresses, to the House of Commons and to the British people, eulogising Queen Mary.

Churchill paints a picture of a well-loved Queen, an unfaltering source of support to George V, who overcame challenges and personal sorrow to discharge her duties and devote herself to the public. Juxtaposing the era in which she grew up with the almost unrecognisable present day, he stresses the adaptability and lack of prejudice that so endeared her to the public.

The significant revisions made both to the speech to the House of Lords and to the radio broadcast illustrate the delicacy of such a composition, pitched to capture the public sentiments towards the late Queen without trespassing on the royal dignity: in one case, 'respected' is replaced with 'adored', this in turn changed to 'honoured'.

(2)

£1,200-1,800

\$1,600-2,300
€1,400-2,100



82

CHURCHILL, Winston Spencer (1874-1965). Typescript speech, including autograph revisions and cancellations, a speech to the Press Association, given at the Savoy Hotel, 11 June 1952.

7 pages, 240 x 190, emendations in red, blue and black ink, and pencil, tag holes. [With:] Three carbon copies of further speeches.

Provenance: Sir John 'Jock' Colville (1915-1987), Joint Principal Private Secretary to Churchill, 1951-55; by descent.

'It is because what you offer us is so valuable – indeed irreplaceable – that your responsibilities are heavy': Churchill stresses the need for the press to represent a stark economic reality to the British public. 'Unhappily, the task of enlightenment is not an easy one. Mere words ... are as nothing to the threat of invasion which drove every man, woman and child to fresh exertions'. Exasperated that the British people do not grasp the severity of the economic problems faced by the Conservative government, Churchill makes a plea to the Press Association for their assistance in this matter, laying out his Government's financial policies.

Churchill's spoke at a Press Association luncheon in 1952: at this time, post-war Britain was only just beginning to recover financially, emerging from the years of austerity, and the Prime Minister urged caution, stressing the need for continued economic vigilance.

(4)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

Einstein → Schlick
1-4-17
Sonntag.

Lieber Herr Kollege!

Ich danke Ihnen bestens für die freundliche Zusendung der Separata. Ihre vortreffliche Arbeit hat schon manchem das Verständnis der Theorie vermittelt, wie ich selbst überzeugt habe. Mit der von Ihnen geplanten kleinen Änderung bin ich einverstanden. Es wird mir sehr freuen, wenn Sie mich wieder einmal aufsuchen. Dann können wir uns auch über die Frage der Konstitution des Raumes unterhalten. Ich empfehle Ihnen meinen alten Bekannten Hopf, einen tüchtigen Physiker, der auch in Adlershof physikalisch beschäftigt ist.

Es grüßt Sie bestens
Ihr A. Einstein.

*83

EINSTEIN, Albert (1879-1955). Autograph postcard signed ('A. Einstein') to M[oritz] Schlick, n.p. [Berlin], n.d. [1 April 1917].

In German. One page, 140 x 90mm.

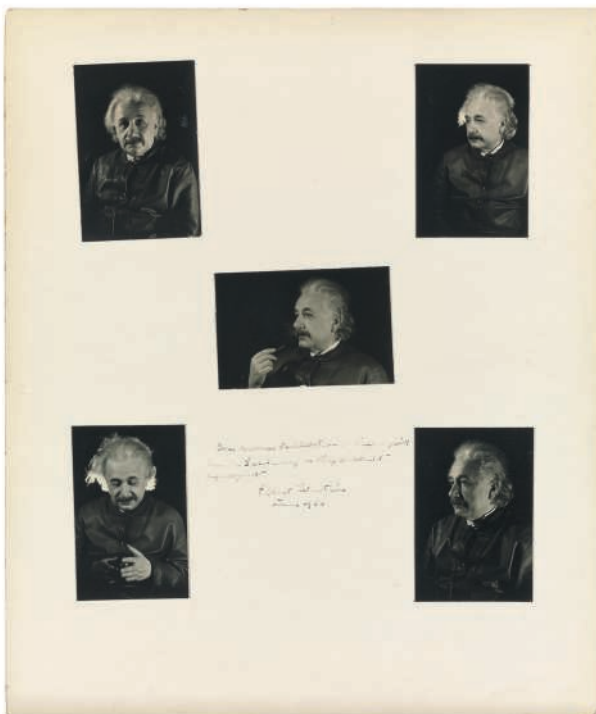
In an early letter from their correspondence, Einstein commends Moritz Schlick on his philosophical introduction to General Relativity. Einstein thanks Schlick for [the article] he has sent his splendid work has already advanced understanding of the theory, and Einstein approves of the small change Schlick is planning ('Ihre vortreffliche Arbeit hat schon manchem das Verständnis der Theorie vermittelt'). It would please Einstein greatly if Schlick were to call on him again: 'Then we can also discuss the question of the constitution of Space' ('Dann können wir uns auch über die Frage der Konstitution des Raumes unterhalten'). He ends recommending an old friend, [Ludwig] Hopf, a physicist at Adlershof, to Schlick.

On the 4 February 1917, Moritz Schlick wrote to Einstein, enclosing and requesting his approval for an article he had written for the journal *Die Naturwissenschaften* entitled 'Raum und Zeit in der gegenwertigen Physik'. The article, which would be published later that year, built on Schlick's 1915 work, *Die philosophische Bedeutung des Relativitätsprinzips*: here, Einstein replies to the letter, crediting Schlick's work for its role in the wider academic exploration and understanding of his theory of General Relativity. Indeed, this had been Schlick's express aim: in his letter to Einstein, he had written 'My main goal was to make the account as easy to understand as possible. Is it really so much to wish that the principles of General Relativity should soon be well-known and understood everywhere, not only on the grounds of physics, but of philosophy?'

£8,000-12,000

\$11,000-16,000

€9,200-14,000



*84

EINSTEIN, Albert (1879-1955). Five photographs signed ('Albert Einstein') and inscribed, February 1936.

Silver gelatin prints. 93 x 63 mm each. Mount: 379 x 317mm (short tear to mount at right margin).

Presentation inscription by Einstein to a 'Dr Schönberg': 'Diese kuriose Kollektion (kl[eine] Funffaltigkeit) Herrn Dr. Schönberg in Herzlichkeit zugeeignet'.

A 'curious collection', as termed by their subject, of portrait photographs, showing Einstein wearing a leather jacket in various attitudes: the somewhat offbeat appearance and unconventional presentation of Einstein in these five photographs, apparently taken during a photoshoot, is particularly appealing. (5)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

'I believe that pipe smoking contributes to a somewhat calm and objective judgement in all human affairs'

- Albert Einstein, 1950.



***85**

[EINSTEIN, Albert (1879-1955)].

A billiard briar pipe [c.1945]

Stem length: 139mm; bowl height: 49mm; bowl diameter: 31 mm.

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

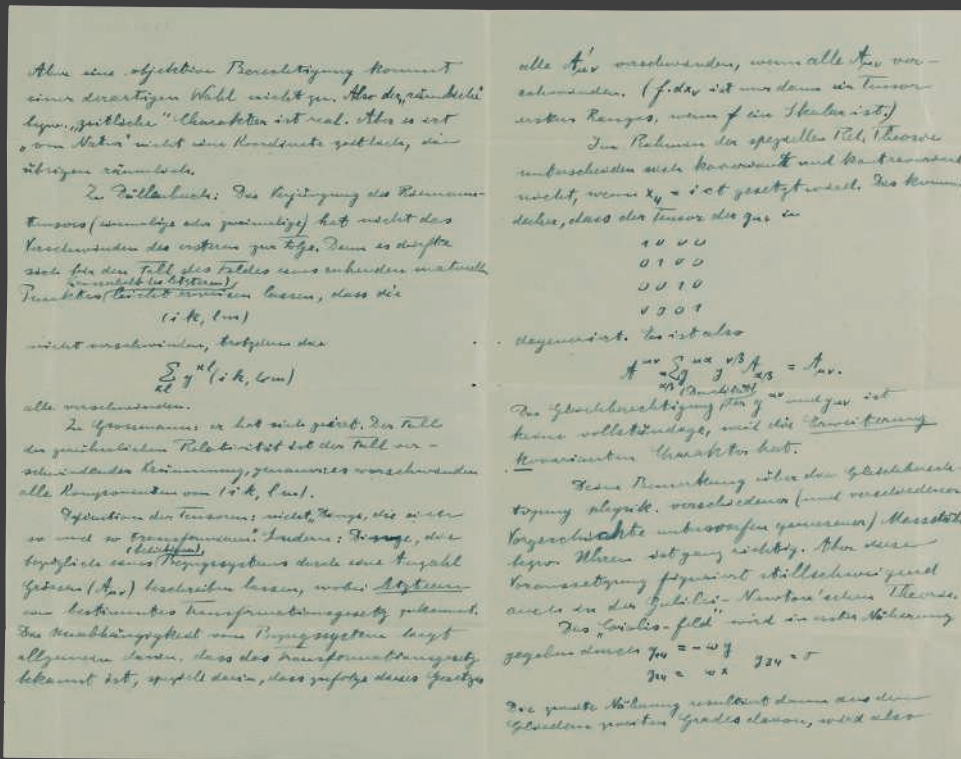
Einstein was rarely without his pipe: even after being advised by his doctor to give up smoking, he continued to carry one on his person – if only to place it, empty, in his mouth, where he would chew upon it. The present pipe bears the marks of this use in meditative moments, the mouthpiece being obviously chewed. At least two other pipes with Einstein provenance are known, held in institutional collections: one is at the Smithsonian Institution's National Museum of American History, where it is the single most requested item in the Modern Physics collection, and another at the Historical Society of Princeton. Both were given by Einstein to friends, around 1947 and 1953 respectively. The present pipe bears an intriguing resemblance to that shown in pictures from 1945 of Einstein with the Soviet spy Margarita Konenkova, with whom he conducted an affair: indeed, in one of a series of affectionate letters to Konenkova, written on 27 November 1945, Einstein wrote: 'everything here reminds me of you: 'Almar's' [their shared term of endearment, a combination of their names] shawl, the dictionaries, the wonderful pipe that we thought was gone, and really all the many little things in my hermit's cell'.

£5,000–8,000

\$6,500–10,000
€5,800–9,200



Rimonda Miara/ Sygma/ Getty Images



PROPERTY OF THE DESCENDANTS OF MICHELE BESSO

*86

EINSTEIN, Albert (1879-1955). Autograph letter signed ('Albert') to Michele Besso, [Berlin], 31 October 1916.

In German, 5 pages, on a bifolium, 222 x 142mm, and a single leaf of graph paper, 176 x 125mm (short tear to upper margin of singleton, approx. 14mm).

‘The objective significance of space and time’: a long letter of dense scientific content during the first flush of acceptance of the general theory of relativity.

Einstein has just spent some ‘wonderful days’ (‘wunderschöne Tage’) in Holland, where ‘general relativity is already flourishing ... In England too the theory has put down roots. I spent unforgettable hours with Ehrenfest and especially with Lorentz’. As a side-note, Einstein is pleased to hear news of the improved health of his wife (Mileva, from whom he had been separated since 1914, and with whom Besso was in close contact), and promises that she will not be bothered by him, and that he has given up on the idea of a divorce.

With some relief, he then moves on to scientific matters (‘Nun zum Wissenschaftlichen!’): ‘The objective significance of space and time lies in the first instance in the fact that the four-dimensional continuum is hyperbolic; so that “spatial” and “temporal” linear elements start out from each point ...’: he provides the equations which demonstrate that ‘the “spatial” or “temporal” character is real. But it is not the case that one coordinate is “naturally” temporal, the others spatial’. Einstein goes on to refute propositions made by Walter Dällenbach and Marcel Grossman: ‘As for Grossman, he is mistaken. The case of ordinary relativity is the case of disappearing curvature...’. He provides a definition of tensors and an explanation of their operation in his calculations, before explaining a case in which ‘in the framework of special relativity, there is no difference between covariant and contravariant’. Moving on to a further remark of Besso’s, Einstein observes: ‘Your observation about the equivalence between scales or clocks which are physically different (and have undergone different previous states) is quite correct. But this supposition also figures tacitly in the Galileo-Newtonian theory ... It would be permissible, as regards the generalisation of relativity, to argue as you do ... But this manner of looking at things has the disagreeable consequence that one must start our from *the universe as a whole*. It is more agreeable to start from a *part* and to leave the boundary conditions unspecified, as I have done in the equivalence hypothesis’. On a paper by Dolder, Einstein remarks ‘The necessity of the premise of the principle of the constancy of the speed of light can only be attained if one calls upon all the material of experience’. A postscript refers to his famous 1916 paper *Die grundlage der allgemeinen Relativitätstheorie*: ‘You will soon receive a little work of mine about the basis of the general theory of relativity, in which it is demonstrated how the requirements of relativity relate to the principle of energy. It is very amusing’.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 27.

£50,000-80,000

\$65,000-100,000
€58,000-92,000

einfache Rechnung.

Die Arbeit von Cailler kenne
ich nicht, wenigstens erinnere
ich mich nicht, sie gelesen
zu haben. Wenn Du sie hast,
so zeige sie mir das nächste
Mal, wenn ich zu Dir in der
Schweiz komme. Können
Doch auch, wenn Du bequeme
Zeit hast, um meine Bücher.
Was thut Vera? Wann wird
er flügge?

Herzliche Grösse

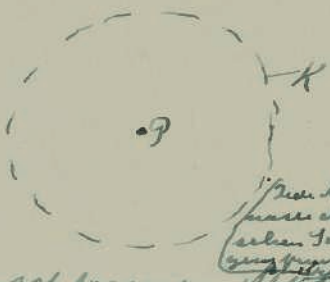
von Deinem

Albert.

Du erhältst bald eine kleine Arbeit
von mir über die Basis der allgemeinen
Rel. Theorie, in der gezeigt wird, wie die
Rel. Forderung mit dem Energieprinzip

den Wesentlichen das Rechte getroffen zu haben, und auch viele davon überzeugen zu können, wenn nötig erst persönliche, wenn ich wieder zu Dir komme.

Zunächst die Hauptsache. Setze einmal die Newton'sche Theorie zu Grunde. Du denkst an, man sollte glauben, dass eine bis ins Unendliche den Raum gleichmässig erfüllende Masse kein Feld liefere (aus Symmetrie-Gründen). Dies ist aber nicht zutreffend. Sei nämlich im Punkte P keine Feld vorhanden. Trotz dem muss es einen durch die Kugel-Fläche K gehenden Fluss der Gravitation nach dem Gauss'schen Satze geben, herrührend von der von K umschlossenen Masse. Also die Welt innerhalb K mit Masse erfüllt sein, wenn auch bis ins Unendliche. Die Materie muss doch gegen P hin fallen, und zwar mit desto grösserer Beschleunigung, je grösser der Abstand von P ist. Auf eine so tolle Basis hat Leibniz die Welt nicht gegründet.



Die Masse ist
Masse dem Gauss-
schen Satz konver-
genzpunkt, sonst
Materie!

Holl die Welt ~~den~~ demselben Bestand haben, so muss Bewegung den Fall hindern (Zentrifugal-kräfte). So ist es ja beim Sonnensystem. Aber dies geht nur, wenn man die mittlere Dichte der Materie im Unendlichen in passender Weise null werden lässt, da sonst unendlich grosse Potentialdifferenzen auftreten.

Eine derartige Auffassung ist unbefriedigend schon nach Newton
*) Formungsschwierigkeit für Materie und Energie.
Zerstreuung ins Unendliche

noch unbefriedigender weil Relativität der Trägheit würde in der Raum- und Massen-Veränderung durch Wechselwirkung der Massen bei Bewegung ist nur unendlich und nur von der Hypothese der Geschlossenheit, deren

Ich denke nicht dass die Welt statisch Gleichgewichtig sei, unendlich. Die Sterne zusammenballen (weil wäre, das zur Verfügen Überlegung zeigt, dass das Recht anzuwenden ist nur ankommt. Man hat kritische Betrachtung dass unendlich grosse Störungsgeschwindigkeiten grosse Anlass geben schon lange ediger Potentialdifferenzen die Ausdehnung der Welt im Unendlichen (bei passen im Widerspruch mit der Relativität. Nur Geschwindigkeit aus dem Dilemma

EINSTEIN, Albert (1879–1955). Autograph letter signed ('Albert') to Michele Besso, n.p., n.d. [Berlin, December 1916].

Including a diagram of a point in a circular field. In German, 5 pages, on two bifolia, 210 x 133mm and 210 x 127mm.

The birth of the cosmological constant: a detailed explanation of the development of one of Einstein's most famous concepts.

'On to the matter of $\lambda = 1/R'$: virtually the entire letter is devoted to explaining the process of reasoning behind the introduction of λ — the cosmological constant — into the equations of general relativity, providing an opportunity of following Einstein's extraordinary mind in its process of reasoning. Einstein begins: if one were to choose a set of Galilean coordinates and to develop the system commensurately, how will they behave 'if I go enormously far away, in space and in time? Is it possible to organise the calculations in such a way that the [coordinates] are really determined solely by matter, as the relativistic conception requires?'. Einstein goes on to elaborate his reasoning: 'Let's begin with the most important part. Begin with the Newtonian theory as a basis. You suggest that one might consider that a mass evenly distributed in space until infinity would produce no field. *But this is not accurate*': Einstein then with the aid of a diagram posits the case of a point P, supposed to have no field, at the centre of a surface which necessarily, according to Gauss's principle, must have a gravitational flux, and demonstrates the inherent contradiction, concluding characteristically 'Jehovah did not build the universe on such a mad basis'. He goes on: 'If the universe is to have a lasting existence, movement must impede fall (centrifugal forces). This is the case with the solar system. But this is only true if one allows the average density of matter at infinity to tend in a compatible way towards zero, as otherwise infinitely great differences of potential emerge. / Such a conception is already unsatisfactory according to Newton ... It is even more unsatisfactory according to the theory of relativity, as relativity does not comply with inertia ... I do not think I seriously believe that the universe is in a state of statistical-mechanical equilibrium, even when I myself use this argument. The stars would then all have to clump together (if the available volume was finite) ... What is certain is that infinitely great differences of potential would necessarily produce stellar speeds of very considerable size, which would no doubt long ago have become apparent. Small differences of potential associated with infinite dimensions of the universe require an emptiness of the universe at infinity ... in contradiction with relativity if sensibly understood. Only a closed universe frees one from the dilemma; this is also suggested by the fact that *the curvature has everywhere the same sign, as the density of energy in accordance with experience does not become negative*'. He therefore explains the newly introduced λ in his equations, noting in passing that the astronomy of fixed stars implies an order of magnitude of the universe of 10^7 light years, whereas the distance of the furthest visible stars is estimated at 10^4 light years.

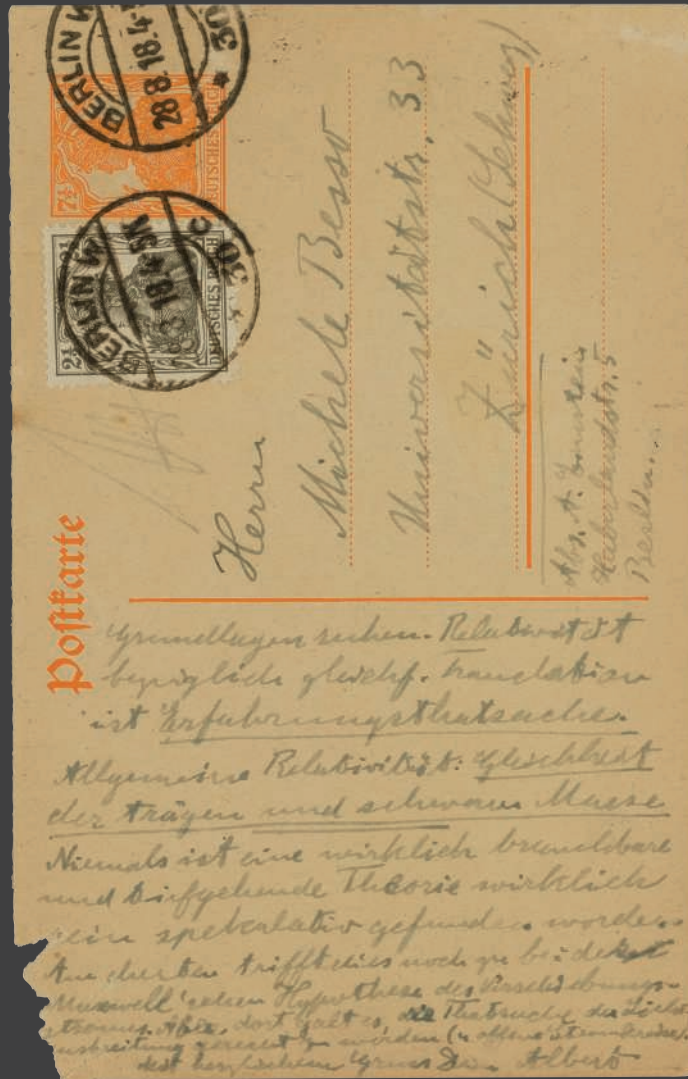
At the conclusion of this remarkable exposition, Einstein comes 'back to earth, which is only so ugly because we see and experience it too closely': he discusses his children, and looks forward to seeing them and Besso in Zurich the next year. He is delighted to hear that Besso and his son Vero are taking an interest in Einstein's elder son, Hans Albert; he is also pleased with reports of 'my poor little boy' (his second son, Eduard), about whose condition however he has not much hope: 'One must be able to look reality in the face, even when it is so hard'. He has no intention at all of taking Hans Albert to live with him in Berlin against his mother's wishes ('I am not a brute'): as long as he is happy in Zurich, then he is content for him to remain there.

The cosmological constant, denoting the value of the energy density of the vacuum of space, was an addition to the general theory of relativity introduced by Einstein in order to achieve a static universe — or as he puts it here, to prevent all matter from 'clumping together'. After Hubble demonstrated that galaxies are receding from us, Einstein described this as his 'greatest blunder': more recently however it has been reintroduced to the standard model as the simplest means of accounting for 'dark energy'. Einstein's publication of the constant (in the paper 'Kosmologische Betrachtungen zur allgemeinen Relativitätstheorie') dates from 1917 — the year after this letter.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 29.

£60,000–90,000

\$78,000–120,000
£69,000–100,000



*88

EINSTEIN, Albert (1879-1955). Autograph correspondence card signed ('Albert') to Michele Besso, [postmarked Berlin, 28 August 1918].

In German, 1½ pages, 140 x 89mm (small loss to lower right corner). Address panel bearing Einstein's autograph return address ('Abs[ender]. A. Einstein').

On the origin of the great theories, including special and general relativity.

In re-reading Besso's last letter, Einstein finds something which almost infuriates him — Besso has suggested that the role of speculation was more important than that of the empirical in the development of the theory of relativity. But the conclusion Einstein draws is almost exactly the opposite: 'that a theory, in order to deserve trust, must be constructed on the basis of generalisable facts'. He then goes to list as some 'old examples' five of the key theories in physics, with their empirical underpinning: 'The fundamentals of thermodynamics on the impossibility of perpetual motion. Mechanics on the empirically proven law of inertia. Special relativity on the invariability of the speed of light. Maxwell's equations for the vacuum, which again for their part rest on empirical foundations. Relativity for a uniform translation is an *experienced fact*. General relativity: *equality between inert mass and weight*'. He concluded 'A really usable and profound theory has never been discovered by absolutely pure speculative means' — though Maxwell's hypothesis on displacement current is the closest thing to an exception.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 47.

£20,000-30,000

\$26,000-39,000

€23,000-34,000

Lieber Michele!

In Deinem letzten Brief
finde ich beim nochmaligen
Lesen etwas, das mich geradezu
erbozt: die Spekulation habe
sich als der Empirie überlegen
gezeigt. Du denkst dabei an die
Entwicklung der Relativitätstheo-
rie. Aber ich finde, dass diese Ent-
wicklung etwas anderes lehrt, das
fast das Gegenteil davon ist, nämlich
dass eine Theorie, um Vertrauen
zu verdienen, auf verallgemeinerungs-
fähige Phänomene aufgebaut
sein muss.

Alte Beispiele

Satz der Thermodynamik
auf Unmöglichkeit des perpetuum
mobile, Mechanik auf empirische
erprobtes Trägheitsgesetz.

Spezielle Relativität auf Konstanz
der Lichtgeschwindigkeit, Max-
wells Gleichungen für das Vakuum,
welche wieder ihr Interesse auf empirische

z. B. die Äquivalenz auf Äquivalenz von Wärme
und mech. Energie (auch historische)

Lieber Michèle.

Aus Deinem Briefe vom 29. VI sehe ich, dass Du Dich ganz erheblich auf's Glatteis gewagt hast, aufs physikalische meine ich. Es ist die Frage, wo der Pfeil herkommt, der der physikalischen Zeit anzuhängen scheint. Du hältst es für eine tolle Aussage, dass man dies pflichtartige Verhalten im zeitlichen Verlauf der Dinge dem zweiten Hauptsatz allein in die Schuhe schiebt; Du deutest an, dass es hieran liege, dass die Relativitätstheorie bisher nicht imstande war, mit den ^{für die} ~~mit den~~ ^{physikalischen} ~~physikalischen~~ - Tatsachen eine Erklärung zu finden.

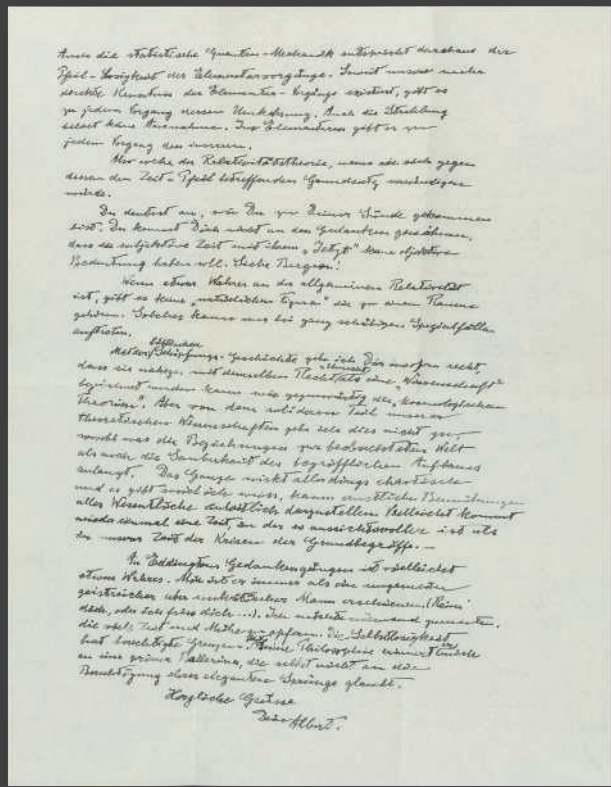
Das ganze Problem der Erklärung des Zeit-Pfeiles hat aber gar nichts mit dem Relativitätsproblem zu schaffen.

Denke Dir die Brown'sche Bewegung eines Teilchens kinematographisch aufgenommen und die Bilder genau in der zeitlichen Folge konserviert, was die Benutzbarkeit der Bilder anlangt; man ist nicht notiert worden ob die ^{„reversibile“} zeitliche Folge von A bis Z oder von Z bis A ist? Der pfiffige Mann wird aus dem geringen Material den Zeit-Pfeil nicht unmittelbar können. Also: was im thermodynamischen Gleichgewicht geschieht, hat überhaupt keinen Zeit-Pfeil in sich.

Der Vorgang der Brown'schen Bewegung ist aber physikalisch identisch mit der Diffusion, nur dass hier viele Brown'sche Teilchen da sind, die aber nicht miteinander merken, wenn es sich um eine wenig konzentrierte Lösung handelt. Da macht sich aber der Zeit-Pfeil bemerkbar und die Gleichung des Diffusions-Vorgangs $A \frac{\partial^2 \eta}{\partial x^2} = \frac{\partial \eta}{\partial t}$ enthält das $\frac{\partial}{\partial t}$ linear. Was bei der Diffusion zum Vorgang der Brown'schen Bewegung hinzukommt, ist einzig der Umstand, dass der Diffusionsvorgang an einem Anfangszustand geknüpft ist, der ^{einer} betrachtet ^{sub-} specie aeternitatis - ungeheuer unwahrscheinlich ist, also k. durch einen kleinen Entropiewert der Anfangsbedingung gekennzeichnet ist.

Ich denke, dass dies in allen Fällen so ist, d. h. dass der Zeit-Pfeil durchaus gebunden ist an die thermodynamischen Verhältnisse.

Wenn das Elementar-Geschehen vom dem Zeit-Pfeil abhängig wäre, dann wäre das Auftreten eines thermodynamischen Gleichgewichtes über haupt unbegreiflich.



*89

EINSTEIN, Albert (1879-1955). Autograph letter signed ('Albert') to Michele Besso, [Princeton], 29 July [1953]. In German, two pages, 278 x 214mm. Envelope.

On 'time's arrow'.

Besso's last letter has seen him venturing onto what Einstein terms 'black ice', in terms of physics at least: 'This is the question of where the arrow comes from, to which physical time appears to be attached'. Besso has connected explanations of this 'arrow-like' behaviour with the inability of the general theory of relativity to integrate quantum physics. 'But the whole problem with explaining time's arrow has absolutely nothing to do with the relativity problem. Picture the Brownian motion of a particle which has been cinematographically recorded with the images preserved exactly in chronological order ...; only it is not indicated whether the right chronological ordering is from A to Z or from Z to A. Even the smartest person would be unable to detect time's arrow in the whole thing. Conclusion: there is absolutely no "time's arrow" in what happens in thermodynamic equilibrium'. Einstein points out that in terms of the physics, Brownian motion and diffusion are identical, except that in the case of diffusion there are certain instances in which time's arrow does appear, even if these are — 'sub specie aeternitatis' — extremely improbable. 'I think that it is the same in all cases, i.e. that time's arrow is absolutely bound to thermodynamic conditions. / If the fundamental series of events [of the universe] depended on time's arrow, then the appearance of a thermodynamic equilibrium would be absolutely incomprehensible'. Statistical quantum mechanics also fulfills this 'arrow-lessness' of the elementary processes; relativity could not do otherwise. In fact, Besso has himself explained the origins of his mistake: 'You cannot get used to the idea that subjective time with its "Now" has no objective meaning'. Einstein goes on to compare current cosmological theories with the biblical creation narrative, observing that the former are scarcely more 'scientific' than the latter. But he will not allow the comparison to extend to the theoretical sciences, even if taken as a whole they produce rather a chaotic effect, and 'there are as far as I know no serious efforts being made to represent in a unified way all of the essential elements'. He concludes with a critique of Arthur Eddington (the British physicist who in 1919 had provided a key experimental confirmation of general relativity), whom he considers 'brilliant but uncritical': 'With his philosophy he reminds me of a *prima ballerina* who does not herself believe in the legitimacy of her elegant leaps'.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 197.

£80,000-120,000

\$ 110,000-160,000

€92,000-140,000

***90**

EINSTEIN, Albert (1879–1955). Autograph letter signed ('A.E.') to Michele Besso, [Princeton], 10 August 1954.

In German, 2 $\frac{2}{3}$ pages, 278 x 215mm, the date alone added in typescript. Envelope. Partial transcription by Besso on a separate leaf.

A comprehensive account of the formal logic behind his entire life's work, tracing the path from special relativity to general relativity and the unified field theory.

Besso has written with a characterisation of the general theory of relativity, which Einstein considers to have accurately represented its 'genetic aspect'; he proposes to add to this an analysis from the point of view of formal logic. 'For as long as one cannot grasp the empirical content of the theory because of temporarily insurmountable mathematical difficulties, its logical simplicity is the only — although also naturally insufficient — criterion of the theory's value'. Einstein's analysis begins with special relativity:

'The theory of special relativity is actually nothing other than an adaptation of the idea of the inertial system to the empirically corroborated conviction of the constancy of the speed of light with respect to any inertial system ... The core of this critique of the Newtonian basis is best explained through a comparison with the "centre of the universe" of Aristotelian physics: There is a centre of the universe towards which heavy bodies gravitate. Thus can be explained for example the spherical form of the earth. The unpleasant part of it is that this centre of the universe operates on everything else, but that everything else ... does not reciprocally work on the centre of the universe ... This is exactly the case with the inertial system. It defines the inertial behaviour of things everywhere, without being influenced by them ... The essence of the general theory of relativity lies in surmounting the inertial system'.

Over six detailed paragraphs, Einstein goes on to follow the logical thread that links general relativity via the definition of a displacement field to the foundation of any relativistic field theory and thence to the theory of the pure gravitational field and asymmetrical field theory. At this point, Einstein confesses: 'That I do not know whether this theory holds true in physical terms lies solely in the fact that no one has managed to establish anything about the existence and construction of solutions to these non-linear systems of equations which would be everywhere free of singularities'. He emphasises that it is not the case that this theory can only be defined through the demands of relativity, explaining how it could be reached through the normal theory of gravitation, although this would involve bringing together 'expressions which logically have nothing to do with each other. I am sufficiently religious to be persuaded that this universe is not so cobbled together'. The letter concludes by an extraordinary and moving admission of the possibility that the research into unified field theory which had preoccupied the last decades of his life — as well as the whole of contemporary physics — may well be constructed on erroneous foundations:

'In this sense the theory is therefore quite sufficiently clearly determined through the demands of relativity. I consider it however as perfectly possible that physics may not be founded on the notion of the field, i.e. on a continuous construction. Then out of my entire cloud-castle including the theory of gravitation, but also of all of the rest of current physics, there remains nothing'.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 210. This remarkable apologia is the last surviving letter from Einstein to his closest friend.

£100,000–150,000

\$130,000–190,000

€120,000–170,000

10. August 1954

Lieber Michele!

Deine Charakteristika der allgemeinen Relativitätstheorie charakterisiert die geometrische Seite recht gut. Es ist aber auch wertvoll, hinterher die ganze Sache logisch-formal zu analysieren. Denn solange man den ursprünglichen Gehalt der Theorie wegen unläufig unüberwindlicher mathematischer Schwierigkeiten nicht feststellen kann, ist die logische Einfachheit das Einzige, wenn auch natürlich unzureichende Kriterium des Wertes der Theorie.

Dies spezielle R.Th. ist eigentlich nichts anderes als eine Anpassung der Idee des Inertialsystems an die empirisch erhaltene Überzeugung von der Konstanz der Lichtgeschwindigkeit gegenüber jedem Inertialsystem. Sie überwindet den erkenntnistheoretisch unhaltbaren Begriff des Inertialsystems nicht. (Die Unhaltbarkeit dieses Begriffes ist von Mach besonders klar ins Licht gestellt worden, was aber mit geringerer Klarheit schon von Huggens und Leibniz erkannt worden).

Der Kern dieses Einwandes gegen das Newton'sche Fundament ist am besten zu erkennen, wenn man den Vergleich mit dem „Welt-Mittelpunkt“ der Aristotelischen Physik: Es gibt einen Weltmittelpunkt, nach dem die schweren Körper hinströben. So erklärt sich z. B. die Kugelgestalt der Erde. Das hässliche daran ist, dass dieses Weltmittelpunkt auf alles andere wirkt, dass ^{alle} dies andere (d. h. die Körper) ^{aber} nicht auf den Erdmittelpunkt zurückwirkt. (Einseitiger Kausalmechanismus).

Mit dem Inertialsystem ist es gerade so. Es bestimmt allenfalls das Trägheitsverhalten der Dinge, ohne von diesem beeinflusst zu sein. (Eigentlich sollte man besser von dem Trägheitsbegriff aller Inertialsysteme sprechen; dies ist aber unvereinbar). Das Wesentliche der allgemeinen Relativitätstheorie (A.R.) liegt in der Überwindung des Inertialsystems. (Dies war bei Aufstellung der A.R. noch nicht so klar, sondern ist nachträglich hauptsächlich durch Levi-Civita erkannt worden. Bei der Aufstellung der Theorie hatte ich den symmetrischen Tensor g_{ik} als Ausgangs-Begriff gewählt. Dieser liefert die Möglichkeit, das „Beschreibungsfeld“ T_{ik} zu definieren, das zu jedem Punkt in einem Punkte P einen Vektor im jedem infinitesimal benachbarten Punkte P' bestimmt. ($\delta A = -T_{ik} \delta x^i \delta x^k$). Dieser Begriff des Beschreibungsfeldes ist noch unabhängig von der Existenz ~~gibt~~ eines metrischen Feldes ^{g_{ik}} , dass es zunächst nur im Anschluss an das metrische Feld eingeführt wurde, liegt daran, dass Riemann von der Gauss'schen Theorie der Flächenkrümmung ausging, wobei die Fläche dadurch eine Metrik erhält, dass sie in einem euklidischen Raum eingebettet war.

Lieber Leo und liebe Frau Dice!

Es war wirklich lieb von Euch, dass Ihr mir so getreulich über Michheles Ergehen in diesen schweren Tagen so ausführlich berichtet habt. Sein Ende war harmonischer wie sein ganzes Leben und darüber hinaus der Kreis der Seinen. Diese Begabung zum harmonischen Leben ist selten gepaert mit einer so scharfen Intelligenz, wie es bei ihm in so seltener Weise zusammentraf. Was ich aber am meisten an ihm als Menschen bewunderte, ist der Umstand, dass er es fertig gebracht hat, viele Jahre lang nicht nur im trüben sondern sogar im dauernden Konsonanz mit einer Frau zu leben - ein Unterfangen, in dem ich zweimal ziemlich selbsterleuchtend gescheitert bin. In den Studienjahren in Zürich wurde unsere Freundschaft begründet, wo wir uns bei musikalischen Abenden regelmäßig trafen. Er, der ältere und Wissende gab viel Anregungen. Der Kreis seiner Interessen schien einfach ohne Grenzen. Am stärksten aber reizten bei ihm die kritisch-philosophischen Interessen zu sein.

Später brachte uns das Patentamt zusammen. Die Gespräche am gemeinsamen Heimweg waren von unvergleichlichem Charme - es war, als ob es das „Allgemeinlichste überhaupt nicht gäbe. Dagegen konnte später trübflicher Verkehr nicht aufkommen. Mit der Feder konnte er mit seinem vorstelligen Geist nicht Schritt halten, sodass es dem Empfänger meist nicht möglich war, das Übersprungene zu ergreifen.

Nur ist er mir auch mit dem Abschied von dieser sonderbaren Welt ein wenig vorausgegangen. Dies bedingt nichts. Für uns gläubige Physiker hat die Schiedung zwischen Vergangenheit, Gegenwart und Zukunft nur die Bedeutung einer wenig auch hartnäckigen Illusion.

Ihnen beiden herzlich dankend bin ich mit besten Wünschen für Sie alle

Ihr A. Einstein.

***91**

EINSTEIN, Albert (1879-1955). Autograph letter signed ('A. Einstein') to Michele Besso's son, Vero, and sister, Bice Rusconi ('Lieber Vero und liebe Frau Bice'), Princeton, 21 March 1955.

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

Einstein's great letter of condolence to the family of his closest friend, written only a few weeks before his own death.

Einstein thanks Besso's son and sister for sending him such a detailed account of his friend's death: 'His end was in harmony with his whole life ... This gift of a harmonious life is seldom paired with such a sharp intelligence ... But what I most admired in him as a man was the circumstance that he managed to live for many years not only in peace but in lasting consonance with a wife — an undertaking at which I twice rather shamefully failed'. Einstein remembers the beginning of the friendship in their student years in Zurich, where they met at musical evenings, where Besso, 'the elder and a scientist' provided such stimulation: 'The circle of his interests seemed simply boundless'. Subsequently, their work in the federal patent office brought them back together: 'Our conversations on our way home were of an incomparable charm — it was as if the contingencies of daily life simply didn't exist'. Their later epistolary contact could not reach the same levels, in part because Besso's pen could not keep pace with his 'versatile spirit'. The letter concludes with a famous paragraph, an adieu to his old friend and also perhaps, for Einstein, to life itself:

'Now he has again preceded me a little in parting from this strange world. This has no importance. For people like us who believe in physics, the separation between past, present and future has only the importance of an admittedly tenacious illusion'.

In the foundation paper of the special theory of relativity, 'On the electrodynamics of moving bodies', 30 June 1905, Einstein had paid tribute to Besso — the only credit given to any collaborator in any of the four papers of the *annus mirabilis*: 'In conclusion I wish to say that in working at the problem here dealt with I have had the loyal assistance of my friend and colleague M. Besso, and that I am indebted to him for several valuable suggestions'. Einstein died four weeks after the present letter, on 18 April 1955, at the age of 76.

Published (in French and German) in Pierre Speziali (ed. and tr.). *Albert Einstein. Michele Besso. Correspondance 1903-1955*. Paris: Hermann, 1972. No. 211.

£30,000-50,000

\$39,000-65,000

€35,000-57,000

EINSTEIN: LETTERS TO A FRIEND

PART I: ONLINE AUCTION

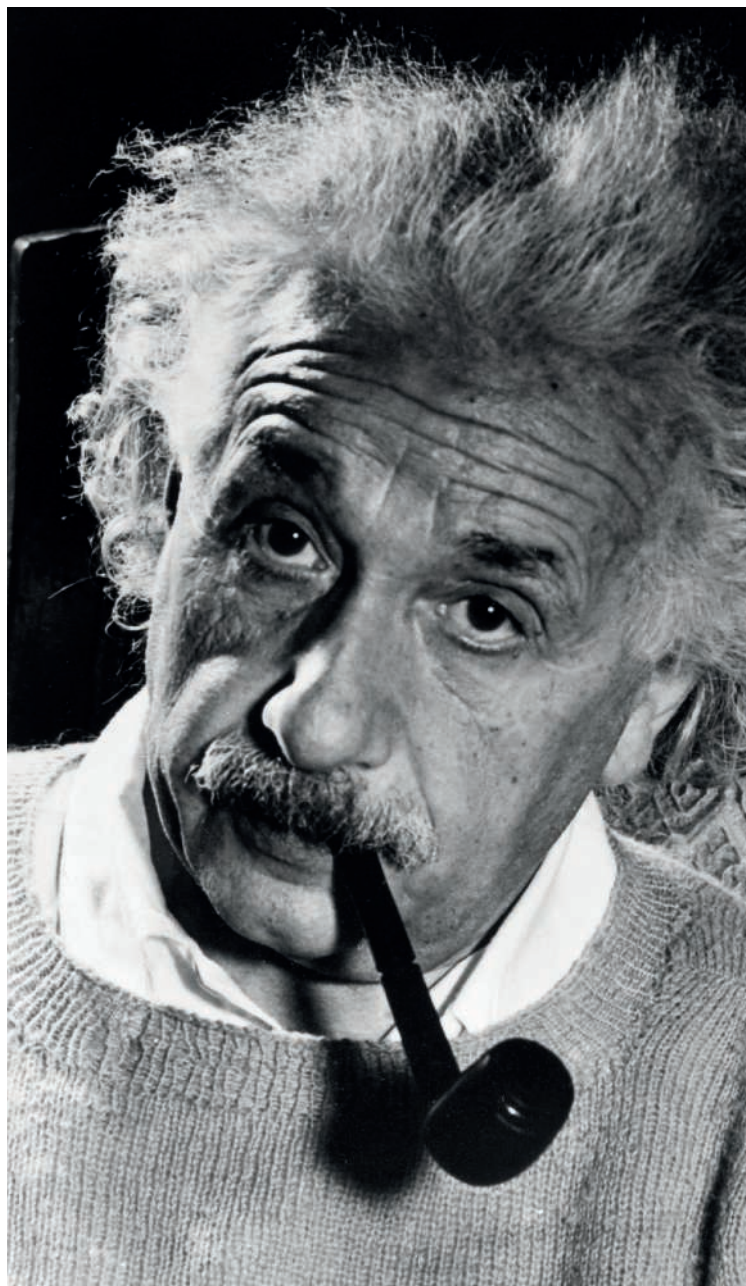
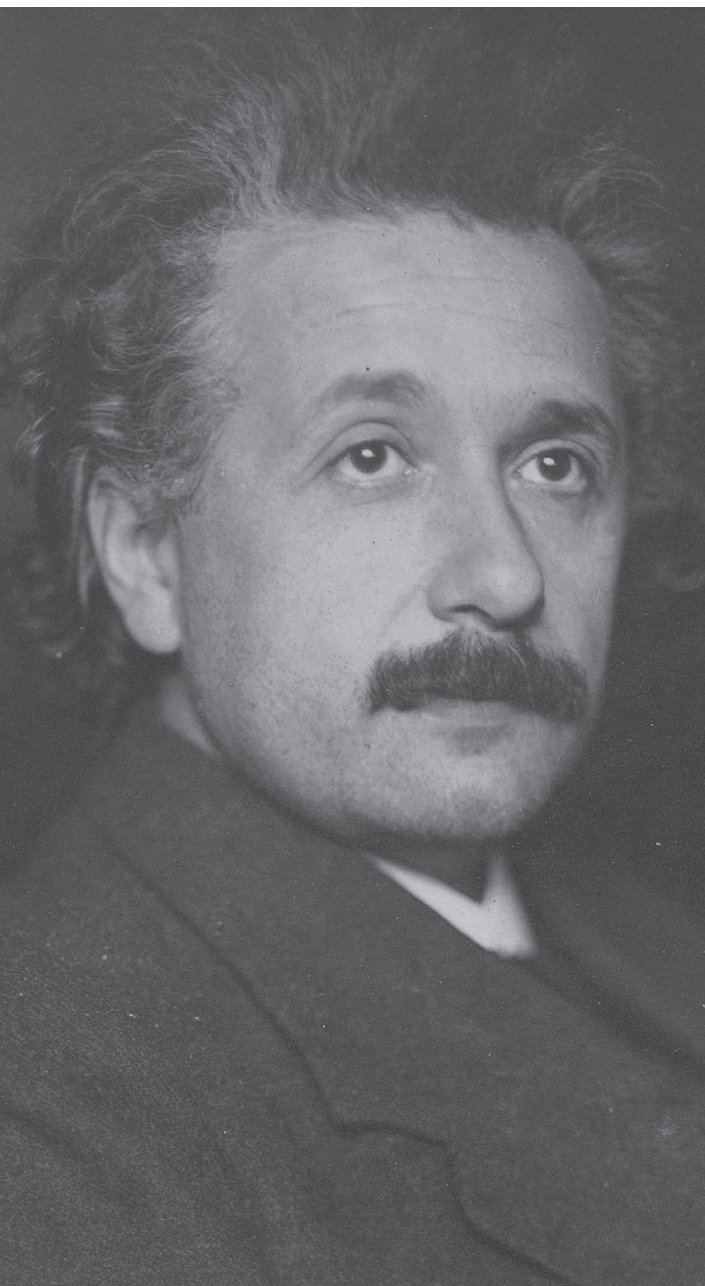
50 letters to Michele Besso, 1903-1954

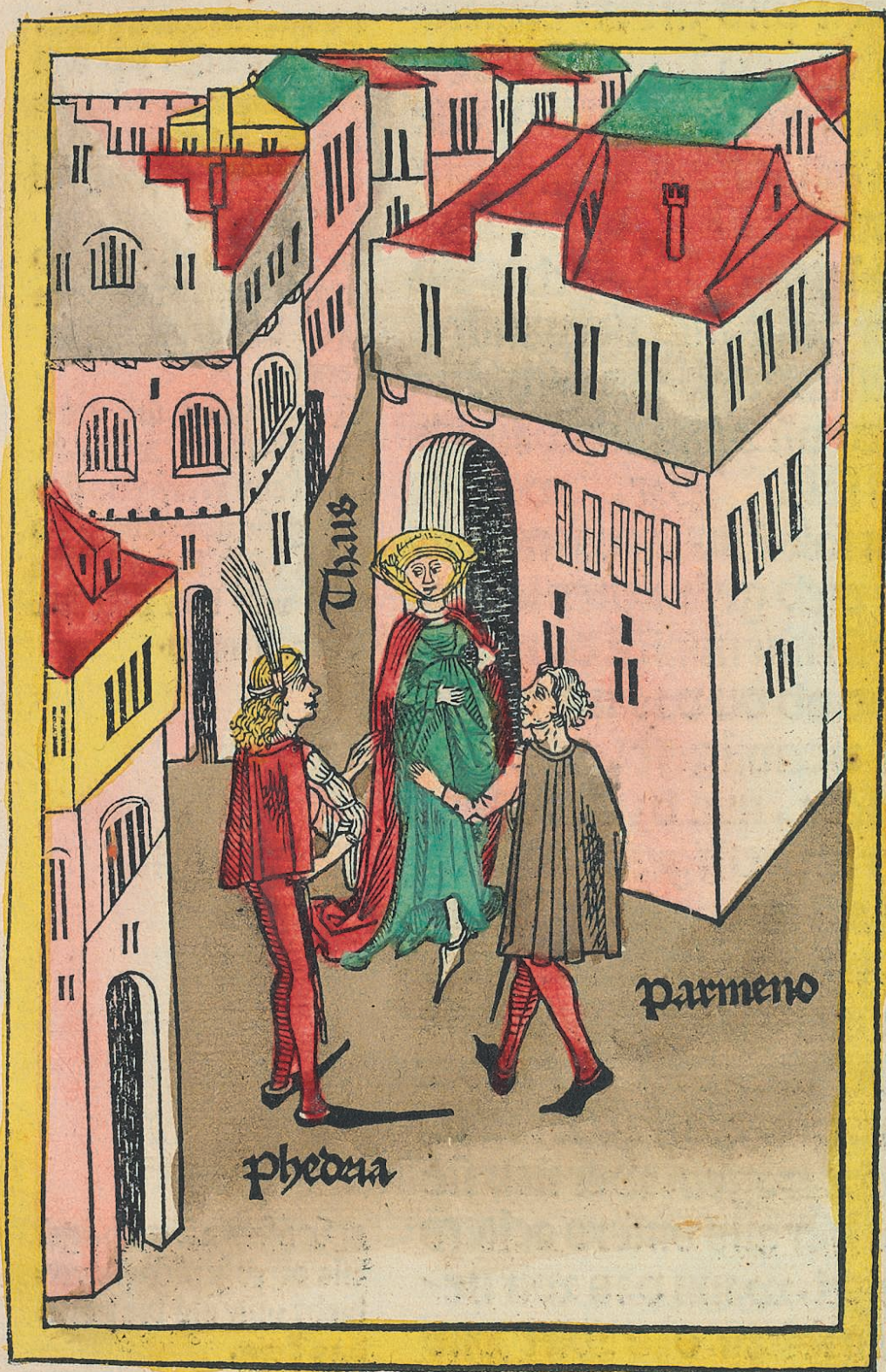
*'I defend the good Lord against
the insinuation that he plays a
continual game of dice'*

(Albert Einstein to Michele Besso).

Michele Besso (1873-1955) was Einstein's lifelong friend and his only acknowledged collaborator on the ground-breaking theory of Special Relativity (1905): as well as reflecting this close personal intimacy, Einstein's letters to Besso include discussions of the most important scientific concepts in Einstein's work -- including special and general relativity, the cosmological constant, the objective significance of space and time and 'time's arrow'. The correspondence has been described as 'quite remarkable' and 'perhaps the most important' in Einstein's life. Estimates from \$1,000 - \$50,000







The Property of A Noble Bibliophile

Lots 92-93

Sorg das Phedria
ditz it schwer getra-
gen hab oder anders vff-
genommen - wann es von
mir bescheben ist - das er
gestern nit ward yngelass-
en. **Phed.** **Parmeno**
ich zitter vnd krüsel gantz
er - so ich sie angesehē han
Par. **Bis** gutz nutz-
gang neher zu disem für
so erbitzigst mer dann ge-
nug. **Aha.** wer redt
hie & wert du hie mein
phedria & warum stundst
du hie & warumb giengst
nit gleich ynher? **Par.**
Aber vom vsschliffen nit
ain wort. **Aha.** was
sweigst? **Phed.** **Ja** trun
so mir dise tor all zyt offen
stand oder das ich dir der
fordrost bin. **Aha.**

dise wort alle in spotwys vnd mainet widerwärtigs seiner re-
de. Als ob er sprach. Du sprichst warumb ich nit glych ynher
gang als ob mir das huf alleweg offen stand. Vnd ich dir der
liebest sye. vnd gestern do ich kam do woltest mich nit ynlassen.
wann du hettest ainn lieberrn by dir. **Ja trün.** Das ist ia by
trüen red ichs. aber er redt es in spot.

mit ir selber.

Ich zitter vnd krüsel.
Zeglycher wys. als so
8 mensch das fieber hat
dz ist ain hitzige krank-
hait. wenn in das schüt-
ten will so entzündt sich
das plüt. So zücht das
hertz alle krafft an sich.
vnd werdent die gelider
zitternt. vnd die hut krü-
selin. Also ist auch denen
die in der lieby brinnet
so sie ire bülen vbring
ersehent.

Wer redt hie? **Hie**
müßt du mercken das
thais phedria ee hat
gehört reden als sie by
dem huf stunden wann
gesehen. Ettlich wollen
sie hab in gesehen. sie tū
aber als ob sie in nit ge-
sehen hab. als ainer sö-
lichen wol zu gehört.

Was swygst? **Merck**
wie listiglich spricht sie
warumb swygst. als ob
sie aller ding vnschuldig
sye. vnd auch als ob sie
nit gedencē das phedria
ichtz an sie zürnen solle.

Ja trün. Phedria rett

Vziehen piß her vmb anders nit gewesen dān vmb das
Ich hab piß her getādingt mit dem priester d̄ des pala
dium hūtt das er mir dz hāmliden gab vor dem Eneas
Vnd ich hab ein gānz getrawē dz er vns dz geben wōl
vmb die sum geltz die wir im v̄heissen habē So sey wir
des gewiß on zweifel / als pald es vns wirt so wōllen
wir ewoch dz senden So wirt dān sicher volbracht ewō
willen Also nā ein end ir rat. Da sprach aber zū in An
thenor Lieben herze dz vnser rat mit argt wānig sey So
wil ich gen zū dē künig Priamus / v̄n wil mit im reden
gestiffte wort Ich hab mit ewoch geredt vmb ein genā
te sum geltz die ir vō jm v̄n vō seinē purgern habē wōl
let / da namē sy vrlaub vōeinand / v̄n er giēg zū dē künig

Das bñch sagt vō dē erstören troya / v̄n wie pria
mus hecuba v̄n auch polixena wurdē erschlagē.





THE PROPERTY OF A NOBLE BIBLIOPHILE

092

COLUMNA, Guido de (c. 1210 – after 1280). *Historia destructionis Troiae*, in German: *Hystori wie Troya erstört ward*. Translated by Hans Mair (d. 1407/1408) with interpolations from Konrad von Würzburg. Augsburg: Johann Bämmler, [shortly] after 24 Apr. 1474.

First edition in any language of Columna's influential retelling of the Trojan War, providing a work of classical, secular history as well as epic literature to subsequent generations. Extremely rare, known in only two other copies, and illustrated with a woodcut series that established the illustrative cycle for the text.

Guido de Columna's work on the fall of Troy was one of the main sources for the history of Troy from its composition in the 13th century into the Renaissance. Homer, highly praised by Aristotle for poetic genius, also exerted a profound influence on Greek and Roman historians, providing an important source of secular history from antiquity to the modern era; excavations at Troy demonstrate the historical basis, showing a correlation between the site and Homer's account of Troy. Columna, a troubadour at the courts of Friedrich II and later of Edward I of England, took as his chief source the 12th-century *Roman de Troie* by Benoît de Saint-Maure, thereby overlaying a model for chivalric romance onto the Homeric saga. The work's popularity is attested by the 28 editions in 7 languages produced in the first 50 years of printing. In the translation by Hans Mair, the work is 'probably the oldest and undoubtedly most successful translation into early high German prose' (VL 6: 1180).

Presumably owing to the extreme rarity of the work and few opportunities to examine it first-hand, the number of woodcuts is variously recorded, but both the present and British Library copies contain 67 cuts. They are assigned to the Bämmler Master, active over a 20-year period for the Augsburg's second printer, and 7 blocks were first used in Bämmler's 1473 edition of Alexander Magnus. Forty-three new blocks were created for the Columna, and the series directly influenced all subsequent editions.

ISTC records only the copy at the British Library (considerably shorter by 36mm) and a single leaf preserved at Berlin;

GW additionally records a copy once in the Erimlitz/Apel collection (O. Günther, *Wiegendrucke der Leipziger Sammlungen*, 16). Cf. H.-J. Dreckmann, *Das Buch von Troja' von Hans Mair. Kritische Textausgabe und Untersuchung*, Munich: 1970. HC 5514; GW 7233; BMC II 332; Schreiber 4131; not in Goff.

Chancery folio (285 x 194mm). 67 woodcuts from 50 blocks by the Bämmler Master, including one full-page, 9 of which are fully coloured by an ?18th-century hand, woodcut Lombard initials, several also coloured. The woodblocks appear to have been printed separately from the text, mostly evidenced by bearer type on fo. 30v, with the text printed first, not as stated in BMC. (First quire discreetly reinforced at hinge, upper margin of fo. 2 renewed, occasional repaired neat marginal tear, very occasional small stain, title with a few small marginal repairs and 2 small marginal holes.) Modern brown morocco by H. Pellier, older red speckled edges.

£120,000–180,000

\$160,000–230,000

€140,000–210,000

Der Sibend tail des fierden vnder schaidē. Wie der Zitter mit den
Enechten das hauf wolt stürmen. Vnd wie es zergienng vnd ab-
schieden.



093

TERENTIUS AFER, Publius (195/185-159 B.C.). *Eunuchus*, in German: *Hemach volget ain Maisterliche... Comedia zelezen vnd zehören lüstig vnd kurtzwyllig*, with commentary by Aelius Donatus. Translated by Hans Neithart (c.1430-c.1502). Ulm: Conrad Dinckmut for Hans Neithart, 1486.

First edition of any classical play in the vernacular. With its elegant woodcuts, here fully coloured, and important humanist translation, the Ulm Terence is a highpoint of early printing. Rare on the market, only one other copy (the Schaefer copy with one leaf supplied) offered on the market in the past century, and one of only seven coloured copies known; the only coloured copy in private hands. Goff T-108.

Terence's comedy, *The Eunuch*, was an outstanding success and financially rewarding for the playwright. It, along with his other five plays, survived into the modern era and was quoted by authors as diverse as Cicero, St Augustine, and Dante. The humanist translator of *Eunuchus*, Hans Neithart, belonged to a notable patrician family at Ulm. A library, founded by the family as part of a family chapel at Ulm, was placed in his care in 1465 and from 1478 to c.1485 he was one of 3 mayors at Ulm regularly rotating into that position. He was praised by a learned contemporary, Felix Fabri, as well versed in classical history and literature, even without a university education, and it is likely that Neithart also financed the Terence; in 1490 he received in repayment of a debt 28 bound copies of it and 39 of a Chronicle, presumably the Lirer Chronicle which he published with Dinckmut also in 1486 (cf. Amelung). Neithart included his own adaptation and translation of the medieval commentary of Aelius Donatus to accompany the text.

The elegant woodcuts follow a unique iconography, and have no precedent in the manuscript tradition. They are the work of an eponymous master, possibly trained in the studio of Bartholomaeus Zeitblom, especially 'remarkable for his graceful rendering of architecture' (Davies, Fairfax Murray, no. 241). Hind considered them 'of individual style and sensitive quality' and the figures 'well drawn, the faces lively in expression and the setting of interest as it no doubt indicates a definite scheme of staging' (Hind, p.312). The artist's influence on subsequent book illustration, including that of Albrecht Durer, has been widely recognised. The only other known coloured copies are at London, Schaffhausen, Vienna, Wolfenbüttel, Darmstadt and Munich.

Cf. Chong-Gossard, 'Thais Walks the German Streets' in *Terence between late Antiquity and the age of print*, eds. A. Turner and G. Torello-Hill, 2015. HC *15436; BMC II 535; BSB-Ink T-111; Schreiber 5330; Amelung, *Frühdruck* I 111 and facsimile edition edited by Amelung, 1970; Von Arnim, Schäfer 326; Goff T-108 (2 copies only, at the Morgan Library and Library of Congress).

Chancery folio (280 x 203mm). Without blank leaves a1, p5-6. **28 full-page woodcuts by the master of the Ulm Terence with contemporary colouring**, initial opening each play in red, capital and paraph strokes. (Some light browning and occasional staining, a few marginal wormholes in first and last leaves, small abrasion in last woodcut, first quire reinforced at hinge.) 19th-century German diced russia over wooden boards backed in blindstamped pigskin, gilt spine (lightly rubbed, modern endleaves); slipcase. *Provenance*: Richard Heber (1773-1833; sale Sotheby's April 1834, I: lot 6850 'very rare', £4.4.0; stamp on flyleaf).

£200,000-300,000

\$260,000-390,000

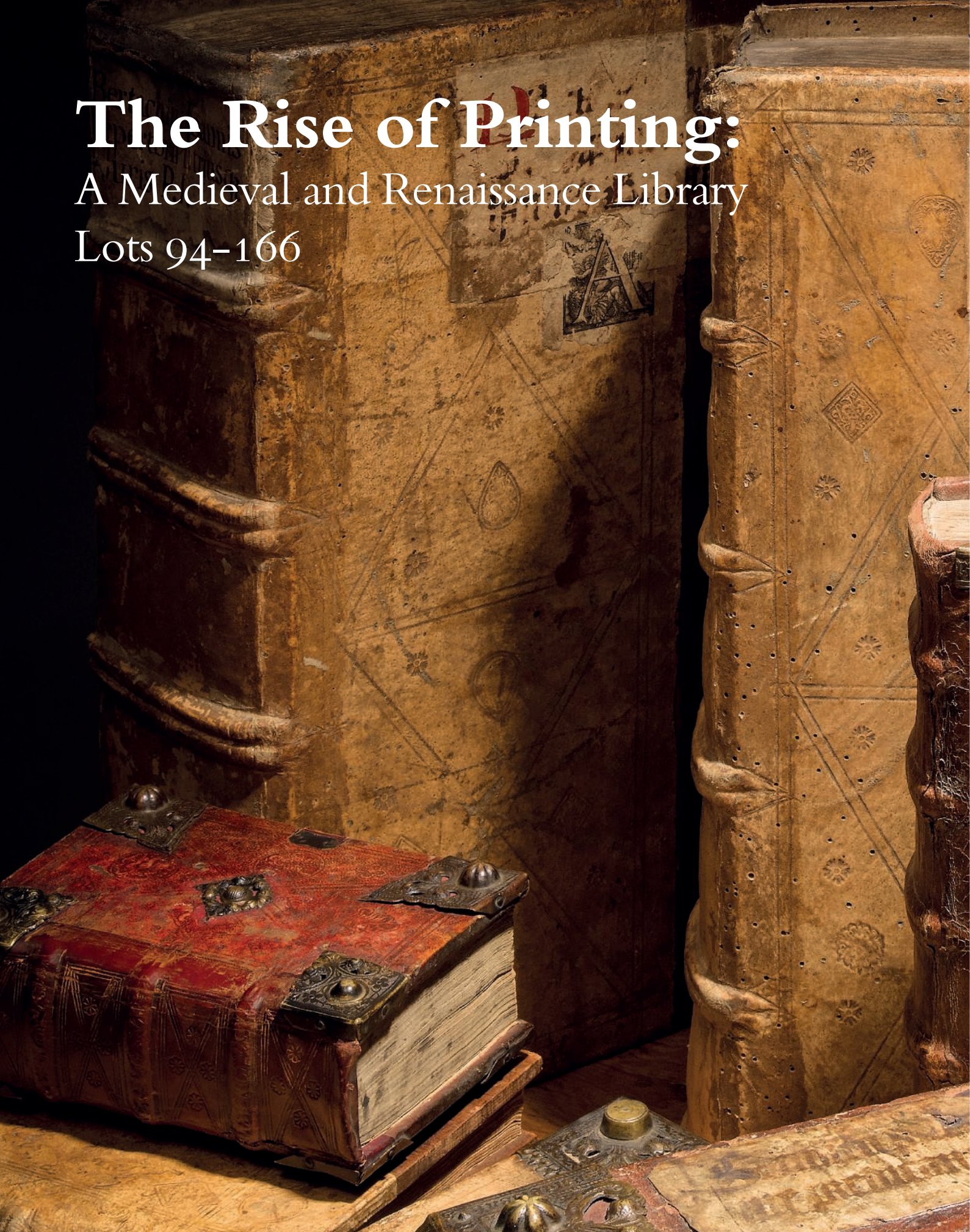
€230,000-340,000

See illustration on pp. 91-92

The Rise of Printing:

A Medieval and Renaissance Library

Lots 94-166



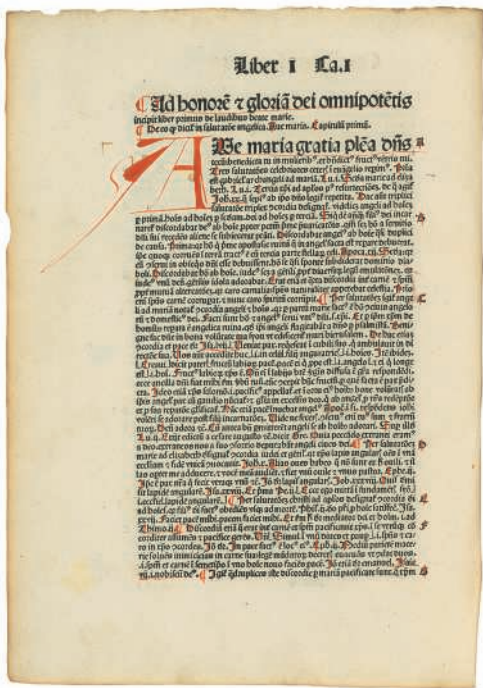


Li
q. utriusq. part
p. Hectica...

Octa ps ger

SELECTIONS FROM THE MEDIEVAL AND RENAISSANCE LIBRARY OF A EUROPEAN BIBLIOPHILE

The following 15th- and 16th-century books are a further selection collected by a bibliophile of the mid-20th century. He sought out high quality copies in contemporary bindings, often with early provenance. He especially sought out volumes with early private provenance and contemporary bindings tooled with binder's or owner's names. The following selection includes numerous rare examples of such provenance.



094

ALBERTUS MAGNUS (attributed to) — [RICHARDUS DE SANCTO LAURENTIO (fl. 1239–45)]. *De laudibus Mariae*. Strasbourg: Martin Flach, 1493.

A handsome volume with its contemporary pigskin binding signed by an unidentified binder or owner with an armorial tool. Kyriss was unable to identify the stamp which shows a cross bow within a small shield. Although attributed to Albertus Magnus, the probable author of this work in praise of the Virgin is Richardus de Sancto Laurentio. The present Flach edition is the second, following the first printed at Strasbourg by Johann Mentelin not later than 1473. The introduction is by the printer, Flach. HC (Add) 10767=H *10768; GW 0061610; BMC I, 152; BSB-Ink R-174; CIBN A-147; Goff A-248.

Chancery folio (297 x 210mm). Rubricated throughout. With blank [**8]. (Occasional browning, a few tears to margins, without final blank). Contemporary blindstamped German pigskin over wooden boards with brass fore-edge clasps, tooled with Virgin and Child, double-headed eagle, and (on front cover) two small stamps of a cross-box on shield, interpreted by Kyriss as a binder's stamp (scuff marks on lower cover, spine bands rubbed). *Provenance:* Frankfurt, Carmelite house, 1622 (inscription; stamp on title, deaccession stamp) – occasional marginalia — ?bookplate removed.

£2,000–3,000

\$2,600–3,900

€2,300–3,400



095

AMBROSIUS, St (339–397). *Opera*. Edited by Johann Amerbach and Johannes (Heynlin) de Lapide. Basel: Johann Amerbach, 1492.

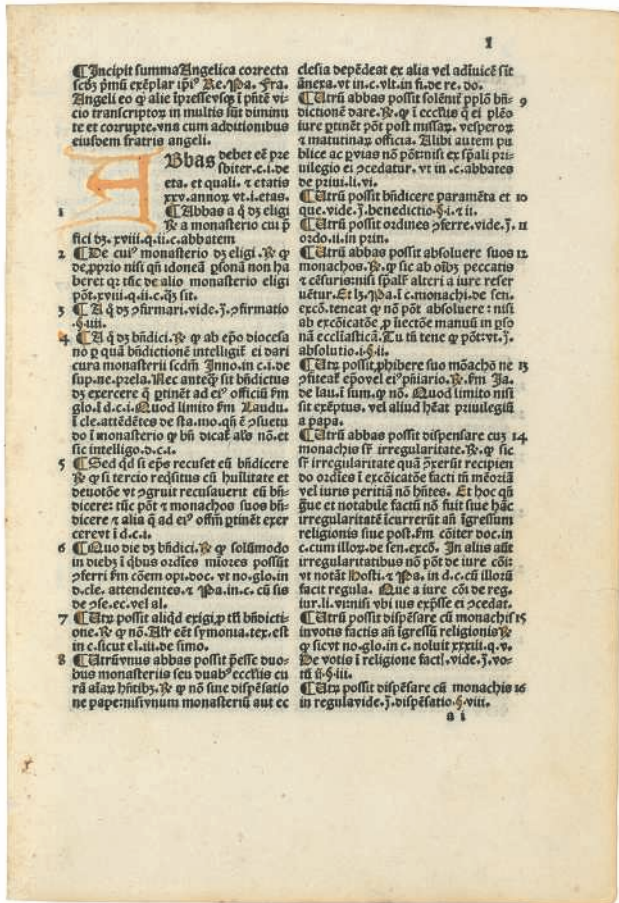
First edition of the works of St Ambrose, the 4th-century bishop of Milan. The initiator of ideas that provided a model for the medieval conception of church and state rising above the ruin of the Roman empire, St. Ambrose was also highly praised for the eloquence of his Latin style. Volumes I & III have a uniform blind-tooled binding with the double heraldic shield attributed to Wilhelm von Reichenau (1464–1496), bishop of Eichstätt. Volume I in particularly fine condition, with title woodcut of St Ambrose writing. HC 896*; GW 1599; BMC III 753; BSB-Ink A-480; CIBN A-291; Bod-inc A-228; Goff A551.

3 parts in 3 volumes, folio (I & III: 308 x 215mm; II: 312 x 215mm). Roman and Gothic type. Woodcut portrait of the author on title, variously attributed to Albrecht Dürer and the Meister des Haintz Narr (see Meder, *Dürer-Katalog*, p.187, no. 220). Initials in red or blue, rubrication in both red and blue. (Vol. II with title detached, first quire a little tattered, waterstaining and occasional tears to margins. Vol. III: f4r slightly soiled at bottom margin, light worming from e5 to end slightly affecting text). A non-uniform set: vols. I and III in blindstamped ?deerskin with the arms of ?Wilhelm of Reichenau on front covers, pastedowns from a German 15th-century choirbook with music notation (some staining, lightly rubbed, short splits at spine, one clasp defective); vol. II in blindstamped pigskin, metal connerpieces, rear pastedown from a German manuscript Bible c.1200, paper spine labels (without centerpiece, missing one clasp, covers soiled and stamps rather indistinct). *Provenance:* Wilhelm von Reichenau (1464–1496, bishop of Eichstätt; binding of vols I & III) — Engelbach 1742 (inscription at foot of title).

£3,500–4,500

\$4,600–5,800

€4,100–5,200



096

ANGELUS CARLETUS DE CLAVASIO (1411-1495). *Summa angelica de casibus conscientiae*. With additions by Hieronymus Tornieli. Rouen: Jean Le Bourgeois, 30 January 1495.

Rare: only 6 copies recorded in ISTC, and no copy in France or Germany. The principal work of Angelo Carletti of Chivasso, a noted theologian of the Friars Minor, the *Summa* contains 659 articles in alphabetical order forming the equivalent of a dictionary of moral theology. First published in Chivasso by Jacobinus Suigus in 1486, it attracted a wide readership going through 31 editions up to 1520, the year it was publicly burned by Martin Luther. GW 1937; BMC VIII, 394; Bod-Inc A-291; Goff Suppl. A724a.

Chancery quarto (198 x 139mm). A few capital spaces, opening initial supplied in red, yellow capital strokes in brown throughout, printer's device with arms of Rouen on final verso. (Occasional light marginal soiling, last few leaves dampstained at bottom margin). Contemporary calf over wooden boards, sides diapered by double blind fillets, plain spine (chips to spine, some rubbing and chip marks to covers, without clasps). *Provenance*: F. Mesnager (inscription at end of index) — unlocalised monastic inscription on title).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



097

AUGUSTINUS, Aurelius (354-430). *Expositio evangelii secundum Johannem*. [Basel: Johann Amerbach, not after 1491].

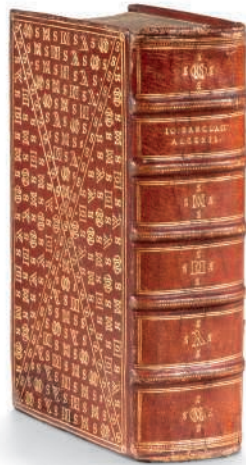
First edition of St Augustine's commentary on the Gospel of St. John. HC *1982; GW 2912; BMC III 753; Bod-inc A-550; BSB-Ink A-889; Goff A-1275.

Chancery folio (310 x 218mm). Without last blank, opening initial in blue with foliate decoration and extensions, other initials and rubrication in red and blue (title supplied from another copy and somewhat browned and worn, minor wormholes just touching a few letters in first and last few quires, old shelfmark on first page). Contemporary German blindstamped pigskin over wooden boards from a bindery assigned to the Madgeburg Dominicans (*Schwenke-Sammlung* Schrift 87), author and title written on upper cover, metal bosses, cornerpieces and clasps (scattered wormholes, small split at spine head, lightly soiled, rubbed).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



098

ARETINO, Pietro (1492-1556). *I tre libri della humanita di Christo*. [Venice: Francesco Marcolini, 1535] – ARETINO. *La vita di Maria vergine, nuouamente corretta e ristampata*. [Venice: Francesco Marcolini, c1540].

The Syston Park copy of the first edition, in a scarce binding whose design is schematised in Hobson's *Les reliures à la Fanfare*, *Le problème de l'S fermé*. Esmerian referred to this copy as 'Thorold (Syston Park library, no 153, 1884), possédait une reliure en tout point semblable à celle-ci sur un Arétin' for comparison with his own binding: lot 99. Brunet I, 402, 416; Hobson Fanfare list 11, no 286 and diagram p.100; cf. Esmerian II, 76; Dulong, *École des Chartes* vol 140-1, pp.61-83.

2 volumes in one, octavo (141 x 96mm). Woodcut portraits of Aretino on titles (final leaf with portrait lacking). French red morocco of c.1625, decorated in gilt to a saltire pattern with double D, M, λ and Φ, and 2 different types of 's fermés', edges gilt. *Provenance*: Thorold Syston Park (bookplate).

£3,000-4,000

\$3,900-5,200

€3,500-4,600

099

BARCLAY, John (1582-1621). *Argenis*. Paris: for Nicolas Buon, 1622.

Extremely scarce binding from the Esmerian collection.

Second edition. Esmerian assumed that the λ was mistakenly used as a Δ, therefore possibly meaning 'fidelta' for fidelity, which is also the meaning commonly attributed to the S fermé (or S barré or fermesse), thus highlighting this sentiment. Dulong also suggests that the initial M could refer to the imperative form of the verb 'aimer'. Hobson points out that the fermesse has been used as a symbol since the beginning of the Middle Ages.

There is only one other recorded occurrence of a similar binding (see lot 98). Hobson Fanfare list 11, no 286 and diagram on p.100; Esmerian II, 76 and A VII; Dulong, *École des Chartes* vol 140-1, pp.61-83; STC 232.

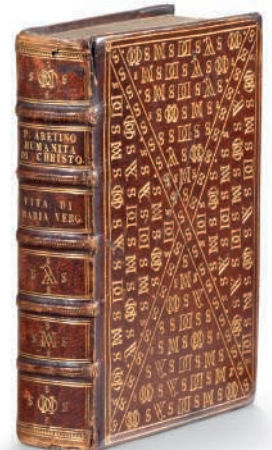
Octavo (181 x 110mm). Title and a portrait engraved by Gaultier, portrait of Barclay engraved by Mellan, woodcut initials, head- and tail-pieces. Contemporary red morocco, decorated in gilt to a saltire pattern with double D, M, λ and Φ, and 2 different types of

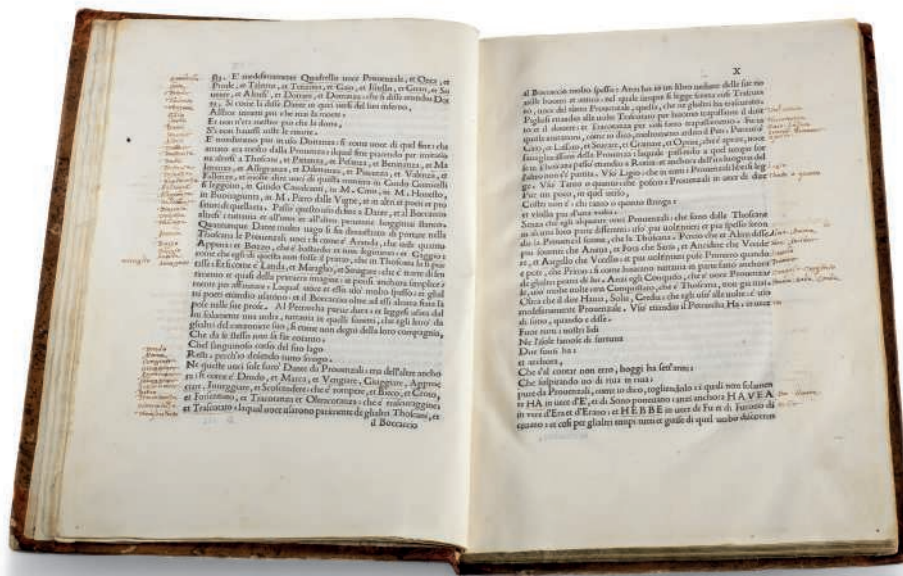
's fermés', edges gilt. *Provenance*: J. Regnard (early title inscription) — De Caumartin de Maizy (inscriptions at beginning and end, possibly Monseigneur Le Fevre de Caumartin, Olivier pl 652) — M de la Cour Basleroy (bookplate) — Lucien-Graux (booklabel) — Raphaël Esmerian (sale Paris, 8 Dec 1972, lot 76; booklabel).

£3,000-4,000

\$3,900-5,200

€3,500-4,600





0100

BEMBO, Pietro (1470-1547). *Prose [...] nelle quali si ragiona della volgar lingua*. Venice: Giovanni Tacuino, 1525.

First edition of a seminal work on the Italian vernacular. Bembo's influential treatise, which holds as a model the 14th-century Tuscan of writers such as Petrarch and Boccaccio, remains a pivotal text in the history of the Italian language. BM/STC *Italian* 81.

Folio (305 x 208mm). Title printed on verso of A1 (minor repairs and light thumb-soiling on title, stain in a few leaves, some worming touching a few letters). Later half calf, spine gilt (rubbed, repaired at spine). *Provenance*: annotations in a neat contemporary humanist hand — label removed from title verso.

£1,500-2,000

\$2,000-2,600
€1,800-2,300

0101

BERTACHINUS, Johannes (?1448-c.1500). *Repertorium iuris utriusque* (partes I-III). Nuremberg: Anton Koberger, 25 October 1483.

Second edition of Bertachinus's massive compilation on the amalgam of Roman and canon law known as the *Utrumque ius* or *Ius commune*. The first of the ten incunabile editions was printed in Rome by Georgius Lauer, 5 April 1481. This is a tall, deckle-edged copy in a handsome German binding of contemporary quarter pigskin. H *2982; GW 4153; BSB-Ink B-386; Goff B-498.

3 parts in 2 volumes, royal folio (408 x 278mm). Initials in red, rubricated. Part I with final but not preliminary blank; parts 2-3 with first and final blanks. (First and final quires of both volumes with wormholes scattered through text, occasional wormtracks elsewhere affecting margins only, a few leaves browned or waterstained, several leaves in vol. I slightly misbound.)

Contemporary German quarter pigskin over wooden boards, sides with two panels of diagonal fillets filled with floral stamps and a dragon, plain spine, manuscript labels, front covers with woodcut initial 'A' indicating library ownership (covers wormed and soiled, some scuff marks, spine rubbed). *Provenance*: ownership initial 'A' (woodcut on binding) — Munich, Franciscans (inscription in both vols).

(2)

£3,000-5,000

\$3,900-6,500
€3,500-5,700





0102

BARTHOLOMAEUS DE CHAIMIS (d.1496). *Confessionale sive Interrogatorium. – Interrogationes faciende infirmo morienti*. Augsburg: Erhard Ratdolt, 1491.

First Augsburg edition of a tract on confession, sin, and the Ten Commandments.

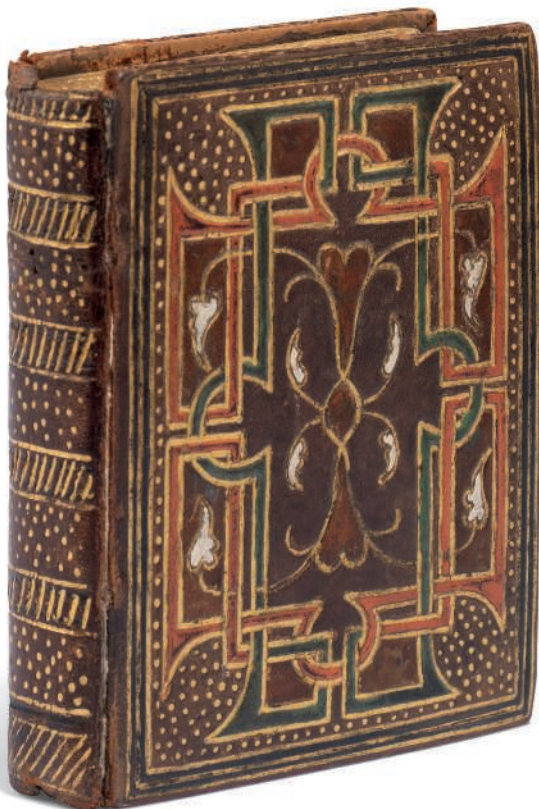
It also provides insight into contemporary society by treating of various trades and professions and the potential sins inherent in them: doctors, shoemakers, goldsmiths, actors, etc., and it gives an early description of gambling: card and dice games forbidden to priests. H #2489; GW 6551; BMC II 385; BSB-Ink C-254; Goff B-164.

Chancery quarto (209 x 145mm). 9 woodcut initials, large woodcut printer's device printed in red and black (some mostly marginal waterstaining, heaviest in first 2 leaves). Contemporary German quarter blindstamped calf over wooden boards, manuscript title on upper cover (spine ends defective, a few small wormholes, clasp renewed). *Provenance*: occasional early annotations.

£1,600–2,200

\$2,100–2,800

€1,900–2,500



0103

[BIBLE — BINDING] — *Evangelia und epistel wie man sie durch das gantz jar nacheinander inn der kirchen lisst*. Nuremberg: Jobst Gutknecht, 1538.

Rare and richly illustrated liturgical work in an attractive Renaissance binding. According to RBH/ABPC, no copies have appeared at auction. Not in Adams or VD 16.

16mo (95 x 75mm). Title in red and black within hand-coloured wood engraved border, 58 woodcuts in the text, 4 hand-coloured. (Lacking Q1 and Q8, the latter probably a blank, light marginal soiling and staining, tear to corner of E2.) Contemporary French calf, gold-tooled and painted strapwork design on sides, spine gilt (upper joint cracked but holding); custom cloth box.

£1,200–1,600

\$1,600–2,100

€1,400–1,800



0104

BIEL, Gabriel (1425–1495). *Sacri canonis missae expositio*. Edited by Wendelin Steinbach. Additions by Heinrich Bebel. Tübingen: [Johann Otmar], for Friedrich Meynberger, 29 November 1499.

The publication of two of Biel's theological treatises at Tübingen on the same date suggests that he remained an influential theologian after his death, one of his readers being the young Martin Luther. Johann Otmar was printer to Tübingen University from 1498 to 1501.

However, he printed this work in type brought from Reutlingen [75] where he had worked for the much longer period of 1482 to 1495. HC *3179; GW 4333; BMC III 703; BSB-Ink B-504; CIBN B-469; Goff B-660.

Chancery folio (270 x 195mm). Woodcut of the crucifixion on f.3r. Woodcut T with snake on f.3v, capital spaces elsewhere filled in red. (Scattered wormholes throughout, not heavy but affecting odd letters in some quires, more severe worming on two final leaves). Contemporary blind-panelled calf over wooden boards from an Augsburg workshop [Kyriess 86, plate 175, figs. 1–2,4 and 6], centre panel of scrolling flowers enclosed by multiple rolls and fillets, front cover with title tooled at head (rather worn, more especially on spine). *Provenance*: Altötting, ecclesiastical college (inscription on a2r, 'AO' monogram on binding) — Munich, Royal Library ('Duplum').

£2,000–3,000

\$2,600–3,900
€2,300–3,400



0105

BIEL, Gabriel (1425–1495). *Epitoma expositionis sacri canonis missae*. Edited by Wendelin Steinbach and with additions by Heinrich Bebel. Tübingen: [Johann Otmar, for Friedrich Meynberger, between 20 February and 29 November 1499].

First edition of this abridgement of Biel's *Sacri canonis missae expositio*. Johann Otmar had published the original version at Reutlingen, 15 November 1488. The woodcut T with a snake in his *Epitoma* was probably suggested by that preceding the Canon of the Mass in Kollicker's Constance Missal, 1485. From 1498 to 1501, Otmar was printer for Tübingen University which Gabriel Biel had founded in co-operation with Count Erberhard of Wurtemberg, becoming its first professor of theology in 1484. HC(+Add) *3181; GW 4334; BMC III 702; BSB-Ink B-506; Goff B654.

4° (212 x 146mm). 37 lines, headline and marginal heading. Gothic type. Large capitals supplied in red or blue or both colours, capital strokes in red or blue, C1 recto and verso with illuminated woodcut T with a snake. (Light worming affecting text up to D3, K3 slightly soiled at bottom margin). Contemporary German quarter calf over wood boards, both sides with blind roll of scrolling foliage, blossoms and a bird bordered by fillets, the binder's name 'bablus' appearing faintly but several times on both sides (Weale R. 642), spine in four compartments filled with multiple fillets, defective metal clasp (boards wormed, spine restored at head, bands rubbed).

Provenance: '6 [librae] arg[ent] 13 Februa. 1529' (purchase note on front pastedown) — extensive annotations in a late 16th-/early 17th-century hand.

£1,500–2,000

\$2,000–2,600
€1,800–2,300

Expositio orōis dñice **Fo. CCLXXIX**

Pater noster
 Dñs hec privilegia
 ta est in tribus. In
 Dignitate: qz a christo cōposita
 Deuitate: vt citi? scia? meli? retineat. frequēti? dicat
 Fecunditate: qz omnes petiōes continet. 2 vniu? qz
 vite necessaria complectitur.
 Exordium. Pater noster.
 Tractatū. Sanctificet nomen tuū rē.
 Conclusionē. Si enī dimiseris. Sed hec cōclusio non
 est de integritate orōis.

Exordio dat petēdi fiducia. cū dicat. pater noster. nō domine.
 Dñs seruitur timore. p̄ amore. Malachie. i. Filii? honorat
 p̄res sui. 2 seru? dñm suū timebit. Si pater ego suz: vbi ho
 nor meus. 2 si dñs ego sum: vbi est timor meus.

In Tractatu ponunt oia nobis necessaria
 Conclusionē infertur necessaria et p̄missis cōsequētia.
 Generali oim p̄ creatōz. Deut. xxxij. Nūq̄d nō ipse p̄r tu? q̄ possedit et
 fecit 2 creauit te. Fecit in corpore creauit in aia. possedit in vni cōq̄

De dicit Speciali: iustoz p̄ adopiōez. Mat. v. Estote p̄fecti sicut et p̄r vester
 pater n̄r celestis p̄fect? est. Luce. xi. Si ergo vos cū sitis mali rē.
 Singulariter christi p̄ eternā generatōez. Job. v. Nō solū solvebat sab/
 barū s; 2 p̄rem suū dicebat deū. Mat. xi. Neqz p̄res qz nouit nisi fili? 2 cui voluerit si
 lius reuelare

Pater est Primo mō p̄ imp̄sam imaginē
 Secōdo modo p̄ appositam gratie similitudinē
 Tercio modo p̄ eternam originem.

Qui es in celis. i. angel. 2 cel. i. in sc̄is. Scri enī dicunt celi q̄d n̄ p̄liciter. sc̄ilicet
 vite sublimitatē. Phil. ii. Nostra cōuersatio in celis est
 Bonoz opoz claritatē. Phil. ii. Iner q̄s lucet sicut lumina i mun
 do verbū vite p̄tinēt. Mat. v. Luceat lux v̄sa corā hoibz rē.

Propter Propositi firmitatē. psal. Verbo dñi celi firmati sunt.
 Deū in eis quiescentē p̄ gratiā. Isa. lxxi. Celi tibi sedes est. ps. Dñs
 in celo parauit sedem suam.

Dicit ergo. pater noster q̄ es in celis. id ē in spiritualibus. vr ad spirituale māfuerit
 dinē in qua habitat festinare discam? 2 celestia ab eo queramus.

Sanctificet nomen tuū. Terminare exordio sequit tractatus. qui diuidit in duas
 partes. In prima orat pro bonis adipsē dēis. In secunda p̄ malis amouēdis. Ibi. Et
 dimitte nobis debita nostra rē.

Dño petis pro bo Eterna q̄ petūt In p̄miū. Sanctificet nomē tuū. Petimus q̄
 nis adipsē dēis ipsa gl̄ia siue p̄fecta noticia p̄firmet in no
 bis. Et hoc erit in gloria p̄seruando

Sunt bona Sp̄italia q̄ petunt In meritū siue i bonū p̄seruāre. Adueniat
 regnū tuū. i. ecclia vel aia in qua per gratiā
 regnat: adueniat. i. in finem pueniat

Temporalia q̄ petūt In bonū gratie. Fiat voluntas tua. i. libertas
 n̄i arbitrii societ p̄ gr̄as tue voluntati
 In sustentationem siue repositale subsidium.
 Panem nostrū quoridianū da rē.

Secōdo petis Preteritis Et dimitte no. Preterita mala Dolenda
 p̄ amouēdis malis Presentibz Et libera n̄a ma. Preterita mala Sūt
 Futuris. Et nen. idū. i. rē. Futura mala Sūt
 Piccauda

0106

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

Fourth edition of a compilation of shorter works, both genuine and spurious. The life of St Bonaventura by Octavianus de Martinis appears here for the first time. HC *3465; GW 4647; BMC I 150; BSB-Ink B-671; Goff B-927.

Chancery folio (290 x 210mm). With final blank leaf, initials in red, green, or blue, rubricated (small wormholes in first 5 quires, some spotting). Contemporary German blindstamped pigskin, title in manuscript on upper cover (missing clasps, some wormholes). *Provenance:* Strasbourg, unidentified convent (17th-century inscription on title) - 'CA' (stamp on title and top edge) — Munich, Royal Library ('Duplum').

£2,500-3,500

\$3,300-4,500

€2,900-4,000

0107

BONIFACIUS VIII, Pope (formerly Benedetto Gaetano) (c.1230–1303). *Liber sextus Decretalium*. Commentary of Johannes Andreae (c.1270–1348). Nuremberg: Anton Koberger, 20 June 1486. [Bound with:] CLEMENS V, Pope (formerly Raimundus Bertrandi del Goth) (c.1264–1314). *Constitutiones*. Commentary of Johannes Andreae. Nuremberg: Anton Koberger, 15 March 1486.

Two fundamental texts of canon law united in one volume, with contemporary illumination and binding. HC *3613, *5435; GW 4879, 7097; BMC II 429; Bod-inc C-371; BSB-Ink B-723, C-454; Goff B-1001, C-727.

2 works in one volume, median folio (330 x 225mm). Printed in red and black, each part complete with its first and last blank, each work opening with an illuminated portrait of Pope Boniface and an initial in blue, all on punched gold ground with silver balls within fictive frame, the second miniature with foliate flourishes, rubricated in red and blue (light waterstain at top inner corner, lightly soiled and stained, a few quires starting, a few small marginal tears, minor wormholes just touching a few letters in first and last quires, early marginalia). Contemporary German pigskin over wooden boards, bound at Kyriess shop 72 now localised to Isny (*Schwenke-Sammlung* Jagd 18 and EBDB), remains of clasps, title tooled on front board, spine with 17th-century wash and lettered (a few wormholes, lightly soiled and scuffed). *Provenance*: Albertus Kuon (manuscript headlines and index on final blank signed and dated 1554, but appearing to be later; possibly Albert Kunius [1575–1611] philologist and professor at the University of Tübingen) – Burghausen, Jesuits (1629 inscription on first leaf).

£2,000–3,000

\$2,600–3,900

€2,300–3,400



0108

BULLINGER, Heinrich (1504–1575). *In luculentum et sacrosanctum Evangelium domini nostril Iesu Christi secundum Lucam, Commentariorum lib. IX*. Zurich: Christoph Froschouer, 1546. [Bound with:] *In divinum Iesu Christi nostril Evangelium secundum Ioannem, Commentariorum libri X*. Zurich: Froschouer, 1543.

Scarce first editions of Bullinger's commentaries on the Gospels of Luke and John; RBH records no copies at auction. Adams B-3225 and 3228.

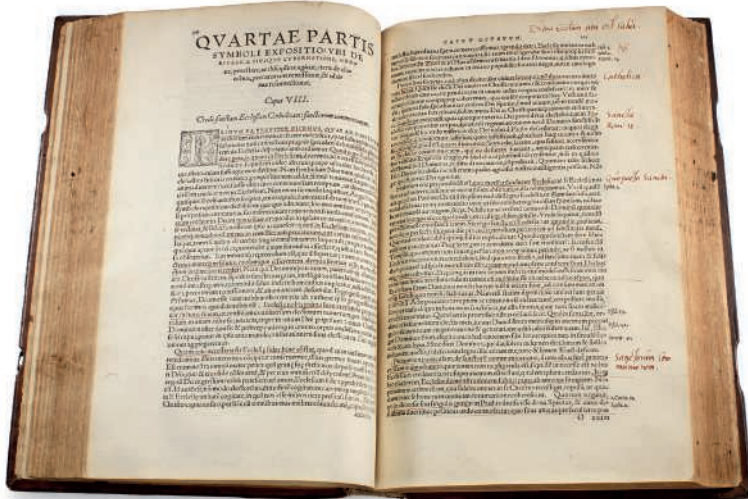
2 works in one volume, folio (325 x 205mm). Woodcut devices on titles. Contemporary blindstamped pigskin over wooden boards, metal clasps, titles in manuscript on fore-edge. *Provenance*: Friedrich von Salis-Samedan (1512–70, diplomat, scholar, proponent of the reformation, friend of Bullinger; inscriptions on title and front pastedown).

£1,000–2,000

\$1,300–2,600

€1,200–2,300





0109

CALVIN, Jean (1509–1564). *Institutio Christianae religionis*.
Strasbourg: Wendelin Rihel, 1545.

Early edition of ‘the most important doctrinal work of the reformation’ (PMM, 65). Adams C-357; BM/STC German 174.

Folio (316 x 201mm). Woodcut title device, initials. Contemporary blindstamped calf, title and author tooled on upper board (head of spine defective, without clasps, upper joint cracked but holding firm, small repair to lower cover). Provenance: ‘Ambrosius Morbanis Possessor’ (16th-century inscription on title) – bought from the Royal Public Library in Dresden, 10 July 1896 (inscription in German on pastedown, library shelf number below) — marginal annotations and underlining.

£1,500–2,000

\$2,000–2,600
€1,800–2,300

0110

CARACCIOLUS, Robertus (1425–1495). *Sermones quadragesimales de poenitentia*. In addition: *Sermo II in festo annuntiationis BVM*. *Sermo de praedestinato numero damnatorum*. *Sermo de catenis*. [Venice]: Vindelinius de Spira, [before 28 July] 1473.

A clean, crisp, rubricated copy with wide margins bound at the Würzburg Cathedral library workshop.

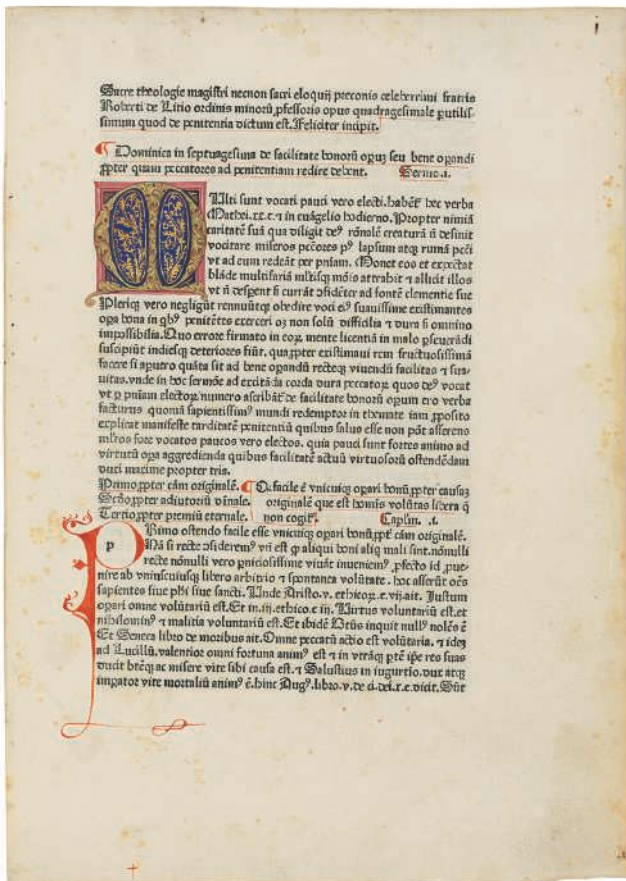
Caracciolus was a Franciscan, appointed bishop of Aquino by Sixtus V (1474), then of his birthplace Lecce in 1484. In this close reprint of the 1472 first edition by de Spira, quires [a], [e], and the outer sheet of quire [c] are quarto. HCR 4430; GW 6068 (+ Accurti(1936) p.104); BMC V, 163; BSB-Ink C-133; CIBN C-100; Bod-inc C-076; Goff C-172.

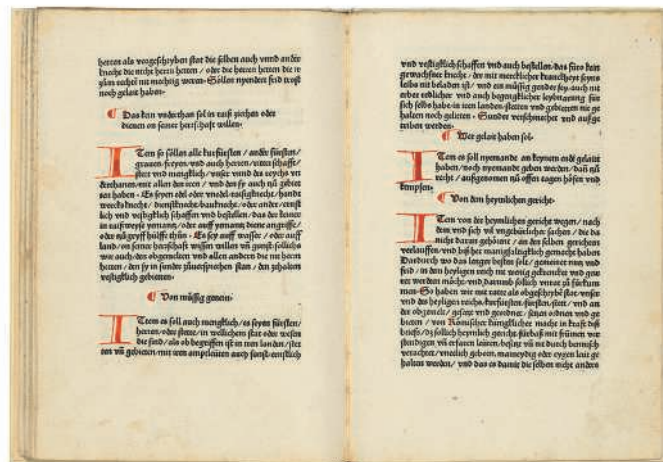
Chancery folio and royal quarto (287 x 202mm). With the blank leaves. Fo. A2r with illuminated opening initial, other initials in red or blue, that on E1r in blue with penwork in red, paragraphs marks and underlining in red. (Fo. a2r and G5 slightly soiled).

Contemporary blindstamped calf over wooden boards, a Würzburg binding, with large rosettes, lily and other floral tools [Schwenke-Sammlung Granatapfel 131, Lilie 194], spine with crossed multiple fillets and 19th-century label, metal strips on covers, later clasps (repair on upper cover, center bosses lacking, minor scuff marks, joints cracked, spine worn at extremities).

£2,500–3,000

\$3,300–3,900
€2,900–3,400





0111

CARCANO, Michael de (1427-1484). *Sermonarium de poenitentia per adventum et quadragesimam*. Venice: Nicolaus de Frankfordia, 11 December 1487.

First edition, from the library of Ernst Kyriss. A Franciscan preacher from Lomazzo, Carcano inveighed against the usury of the Jews and played a part in the foundation of the *montes pietatis* banking system. After printing from 1473 to 1477 in partnership with Franciscus Renner, Nicolaus de Frankfordia reappeared in 1481 with work done on his own account, continuing to produce books until a last known date of 1489. HC *4506; GW 6131; BMC V, 336; BSB-Ink C-145; Bod-inc C-088; Goff C-196.

Super-chancery quarto (215 x 156mm). Opening initial in interlocking red and blue, other initials and paragraph marks alternating in red or blue, red capital strokes. (Some light marginal staining or soiling in first and last leaves, corner torn from a1, without final blank). Contemporary blindstamped calf over wooded boards (rather worn, chain-staple damage on rear board, old reback). *Provenance:* Cologne, Friars Minor convent (booklabel) — various inscriptions on first blank rector — Cologne, Gymnasium (stamp; deaccession stamp) — Ernst Kyriss (monogram stamp on a1r).

£1,800-2,500

\$2,400-3,200
€2,100-2,900

0112

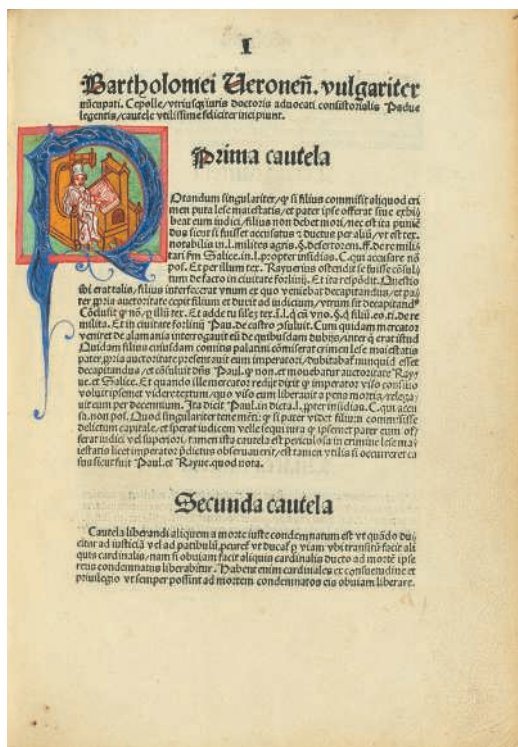
CAROLUS IV, Holy Roman Emperor (1316-1378). *Bulla aurea 1356*, in German: *Die guldin bull* – FRIDERICUS III. *Reformation und Ordnung vom 14 August 1442*. Ulm: Lienhart Holle, [6 September 14]84.

Fourth edition in German of Charles IV's Golden Bull of 1356, which devised the fundamental laws of the Holy Roman Empire, remaining in effect until the empire's final dissolution in 1806. It established the mechanism for electing a Holy Roman Emperor and the ceremonies for his installation; it also includes sections on gold, silver, and coins. According to RBH/ABPC, no copies have appeared at auction. H *4080; BSB-Ink K-19; CIBN C-250; Amelung, *Frühdruck* I, 143; not in Goff.

Chancery folio (265 x 190mm). With final blank but without the first, initials, paragraph marks and capital strokes in red (marginal repairs in 6 leaves touching a few letters in d1, small wormholes touching text, small marginal tear in d6, light staining and thumb-soiling). Modern vellum. *Provenance:* H. Vanhansis (16th-century inscription).

£2,000-3,000

\$2,600-3,900
€2,300-3,400



0113

CEPOLLA, Bartholomaeus (1420–1475). *Cautelae iuris*. [Strasbourg: Johann Prüss], 25 February 1490.

An expanded edition of this work by one of the great Italian jurists, owned by Philipp von Flersheim almost certainly as a student in Heidelberg, before his rapid rise to become Bishop of Speyer. It was first printed in Perugia by Petrus Petri de Colonia and Johannes Nicolai de Bamberg, about 1474. The cautions have numbered headings which reach a total of 325 in this full edition. H *4865; GW 6484; BMC I, 128; BSB-Ink C-224; Goff C-381.

Super-chancery quarto (232 x 164mm). Painted opening initial P depicting a scribe (title lightly soiled, a little faint browning). Contemporary German quarter blindstamped pigskin over wooden boards, stamps include flowers, foliage, and the Lamb of God in a medallion (lightly rubbed, spine twisted, apparently owing to a work removed at end). *Provenance*: Philipp von Flersheim (1481–1522; Bishop of Speyer; contemporary signature in red ink on pastedown) – ‘C D’ device (stamp) — Heidelberg, Capuchin library (inscription on title) — a few marginalia, manuscript index on rear pastedown.

£1,500–2,000

\$2,000–2,600

€1,800–2,300



0114

CICERO, Marcus Tullius (106–43 B.C.). *De officiis*. Commentary by Petrus Marsus. Additions: *Laelius, sive de amicitia*. Commentary by Omnibonus Leonicensus; *Cato maior, sive de senectute*. Commentary by Martinus Phileticus; *Paradoxa Stoicorum*. Venice: Bernardinus Benalius, [about 1488].

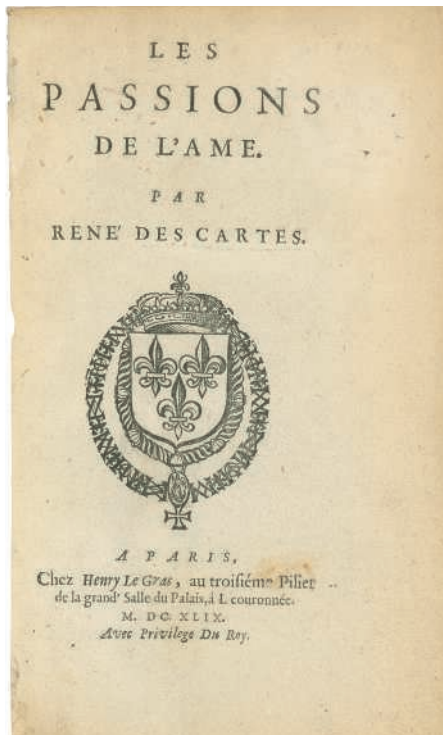
This edition of Cicero marks one of the early uses of Benalius’s commentary and small text type [80R], here in its first state. The use of woodcut initials is unusual, occurring in only seven books from this press in the BL’s collection. HR 5270; GW 6958; BMC V, 372; BSB-Ink C-366; Goff C-604.

Super-chancery folio (309 x 211mm). Roman type, several woodcut capitals, initial spaces, rubricated in red and blue. (Quires a–f and x–z with scattered wormholes affecting text, occasional browning, quire z with marginal waterstain). Contemporary blindstamped quarter calf over wooden boards from a Landshut workshop [Kyriss 165, plate 331, figs. 2–4, 6], plain spine, metal clasps with inscription (spine restored). *Provenance*: Martinus Angerwerth (early name on a1r and lettered on top edge) — Fridericus Heckell de Gunzenhausen (inscription on a1r) — contemporary marginalia — 22-line Latin verse on front pastedown, finishing with this proverbial summary of life’s treasures: ‘Seruant raro fidem mulier sors nisus & equus’.

£2,000–3,000

\$2,600–3,900

€2,300–3,400



0115

DESCARTES, René (1596–1650). *Les Passions de l'Âme*. [Amsterdam: L. Elzevier for] Paris: Henry le Gras, 1649.

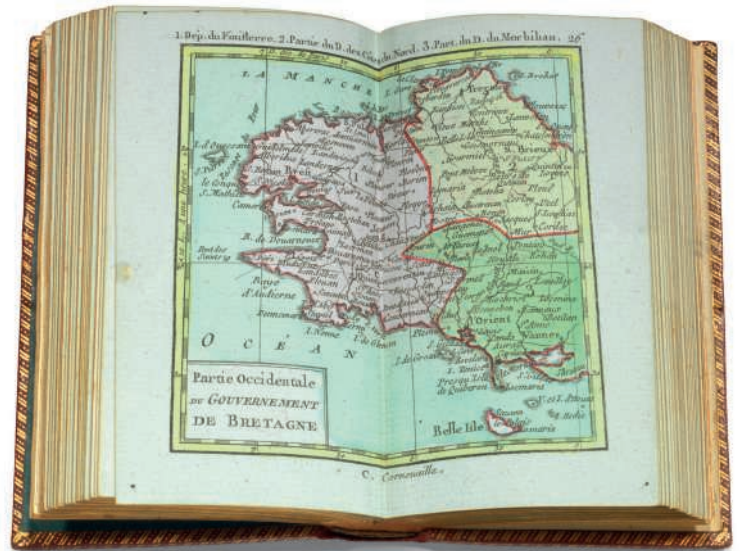
First edition of Descartes' renowned philosophical treatise about the passions of the soul. The publishing rights were shared between Louis Elzevier and Henry Le Gras and only a small fraction of this issue bears Le Gras's address in the imprint. In three parts (*Des passions en général; Du nombre & de l'ordre des passions; Des Passions particulières*) and 212 articles, the great philosopher describes the different types of 'passions', or emotions. He notably treats of fear, hatred, anger, love, and desire, to name but a few. 'L'édition de 1649 est assez rare, surtout avec l'adresse primitive'. Willems 1083; Tchmerzine IV, 301.

Octavo (163 x 100mm). Wood-engraved French royal arms on title, tailpiece and initials (without final blank). Contemporary vellum, later morocco gilt-lettered spine label.

£2,000–3,000

\$2,600–3,900

€2,300–3,400



0116

DESNOS, Louis Charles (1725–1805). *Atlas national et général de la France, divisée en ses 83 departemens*. Paris: Desnos, [1790].

A fine, blue-paper copy of a French atlas, extra-illustrated with two additional maps. It contains the 47 maps called for in the contents, plus a folding map of France and a double-page map of Corsica.

12mo (113 x 65mm). Printed on blue paper, engraved dedication within elaborate border, engraved title, one folding engraved map of France, 48 double-page engraved maps with contemporary colour, one double-page engraved table, and 8 letterpress leaves of a table and calendar for 1791 not on blue paper. Contemporary red morocco, flat spine gilt, gilt edges.

£900–1,200

\$1,200–1,600

€1,100–1,400



0117
 DIODORUS SICULUS (fl. 60–30 B.C.).
Bibliothecae historicae libri VI. Translated
 Poggius Florentinus, edited by
 Bartholomaeus Merula. Venice: Johannes
 Tacuinus, de Tridino, 20 September 1496.

Fourth edition of an important
 sourcebook on Egypt and North Africa.
 H *6191; GW 8377; BMC V 530; BSB-Ink
 D-151; Goff D-213.

Super-chancery folio (315 x 215mm).
 Woodcut initials, woodcut printer's device
 on last leaf (occasional thumb-soiling, some
 waterstaining in corners and a few margins,
 mostly marginal worming). Contemporary
 French blindstamped calf over wooden
 boards tooled with vertical rows of fleur de
 lys, bird and other tools (a little worn and
 repaired, missing clasps). *Provenance*: Pierre
 le Louthier? (contemporary inscription at
 end naming subsequent ownership by his
 son Claude and Claude's daughter Jeanne)
 — Troyes Oratory (inscription on first text
 leaf).

£2,000–3,000 \$2,600–3,900
 €2,300–3,400

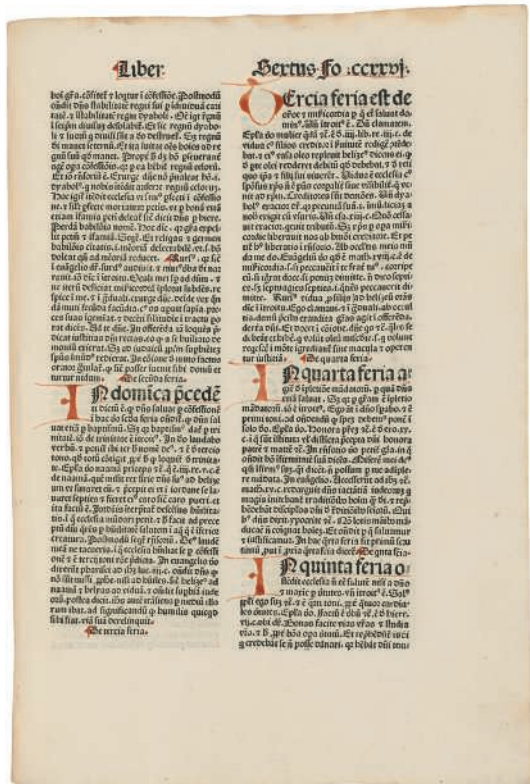


0118
 DIONYSIUS CARTHUSIENSIS –
 (Jacobus de GRUYTRODE). *Specula omnis
 status vitae humanae*. Ed: Petrus Danhauser.
 Nuremberg: Peter Wagner, 28 January 1495.

Only incunable edition of a treatise on
 religious duty, now widely ascribed to
 Jacobus de Gruytrode. HC *6246; GW
 8419; BMC II 465; BSB-Ink I-19; Goff
 D248.

Chancery quarto (210 x 153mm). With
 the final blank, initials in red and blue,
 capital strokes in red (some light marginal
 waterstaining, h7 and k3 torn into text, the
 latter repaired, occasional minor worming).
 Contemporary quarter calf over wooden
 boards (spine skewed and partially split, some
 worming, corners chipped, without clasp).
Provenance: Annotation in Latin in an early
 16th-century German hand (on fly leaf) —
 Ramsau, Augustian Convent (inscription on
 title) — 'Sum Balthasaris Curty' (inscription
 on title).

£2,500–3,500 \$3,300–4,500
 €2,900–4,000



0119

DURANTI, Guillelmus (c. 1230–1296). *Rationale divinarum officiorum*. Nuremberg: Anton Koberger, 6 November 1481.

Great importance is attached to this liturgical treatise, written in Italy before 1286, and first published in Mainz by Johann Fust and Peter Schoeffer in 1459. Concerning the origin and meaning of the Christian ritual, it was widely read and remains one of the chief authorities on Western medieval liturgy. H *6485; GW 9123; BMC II, 421; BSB-Ink D-342; CIBN D-297; Goff D-425.

Chancery folio (306 x 213mm). Initials in red, rubricated throughout. (Scattered worming in early and end quires, mainly marginal but also affecting text, marginal dampstains more widespread on three final leaves, index taqbs causing minor perforations at margins). Contemporary half calf over wooden boards, probably Austrian or Bohemian, blindstamped with deer, foliate and flower-head tools, spine with single tool, chased metal clasps probably renewed, manuscript fragments strengthening hinges (some small wormholes, scuffed, head of spine repaired).

£1,800–2,200

\$2,400–2,800
€2,100–2,500

0120

FERRERIUS, Vincentius (1350–1419). *Sermones de tempore et de sanctis*. Strasbourg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1493 – 31 January 1494.

A rare occurrence of this complete collected edition of Sunday and feast day sermons by the Valencian Dominican missionary. Most copies kept in institutions are imperfect and wanting a volume or two (ISTC if00136000). H *7009; GW 9841; BMC I 143 (II); BSB-Ink F-90; Goff F-136.

3 volumes, folio (283 x 202; 277 x 195; 282 x 202mm). Vol. 1: without the blanks, rubricated in red, initials supplied in red, vol. 2: with final blank, rubrication and initials supplied in red and blue, vol. 3: without final blank, initials supplied in red, manuscript paragraph on last blank seemingly about the history of coinage (first 2 volumes with light waterstaining and minor marginal worming, both heavier in the last volume). Contemporary blindstamped leather over wooden boards, vol. 1: calf from Nuremberg [Kyriss 114], title on upper board, traces of bosses, remains of clasps (spine head chipped), vol. 2: pigskin, with clasps, vol. 3: brown leather from Augsburg [Kyriss 81], rebacked, title on upper board, traces of clasps (some worming, chain-hole in lower board) (all rubbed and stained). *Provenance*: Germany: vol. 1: ?Scheyern, Wolfgang ?Cippitzolle. – Martin Pernstel, seemingly the ‘bücherjäger’ responsible for the Bibliotheca Pernsteliiana now in possession of the University of Graz, (dated 1616). – Brother Thomas ?Klebein, 1683 (inscriptions on title) – vol. 2: Magdeburg, Dominican monastery (title inscription) – vol. 3: Beyharting, AugustinerChorherren monastery (inscription on title).

£2,500–3,500

\$3,300–4,500
€2,900–4,000



0121

FOURNIER, Pierre Simon le Jeune (1712-1768). *Les Caractères de l'Imprimerie*. Paris: [Fournier], 1764.

A fine copy, apparently a preliminary issue, with more plates than stated in most other copies. The usual edition of 1764 has 170 specimen pages, though copies are also known with only 167 and 128 pages. The 250 present here are identical in number and content with those contained in the second volume of Fournier's *Manuel Typographique*, which is an expanded version of the *Caractères*, but which was not published until 1768 (although dated 1766). The many leaves in the present copy, printed on one side only, could be early proof sheets which were bound up and issued with the 1764 title-page. The specimens show roman, italic, Greek, and many exotic characters, and 15 music type plates. Updike 256; no copy with this collation is cited in Bigmore & Wyman 227.

Small octavo (164 x 99mm). With preliminary leaf displaying a quotation in quatrain within ornamental typographic borders and frame on recto; verso with decorative typographical frame matching that of the subsequent plates, and another on title verso, engraved frontispiece, 253 typographical specimen plates on 178 leaves, including 9 folding of music typography, of which only one is printed on both sides and in red and black. Contemporary French red morocco gilt, gilt edges (minor discreet repairs at extremities). Collation: [-]2, 1-98, 10-1116 (single sided), 128+1 (folding music sheets, pp177-184 + 1 printed on both sides and incorrectly paginated '169-170' instead of '185-186'), 13-1616 (pp187-250). Given the variant state, this lot is sold not subject to return.

£3,500-4,500

\$4,600-5,800

€4,100-5,200

0122

Gart der gesuntheit. zu latin Ortus sanitatis. Strassburg: Balthaser Beck, 1529.

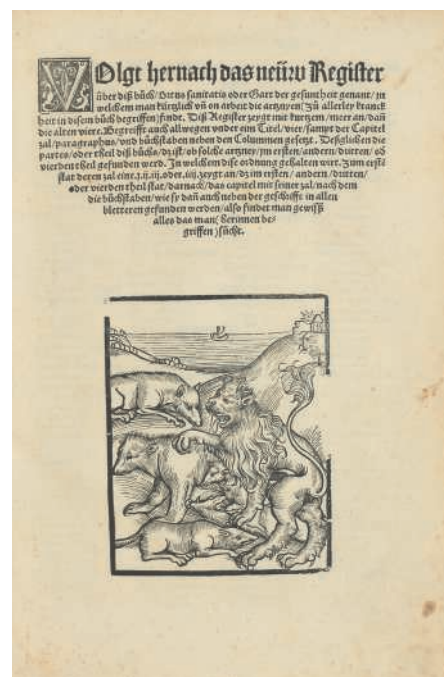
Rare abridged German translation of the Hortus Sanitatis.

With 400 woodcuts illustrating sections on animals, fish, birds, and precious stones. The first German edition, also abridged, was published by Johann Prüss in 1509. Nissen ZBI 4727. Folio (303 x 203mm). 4 woodcuts on title, 396 further woodcuts in the text. Later vellum.

£1,000-1,500

\$1,300-1,900

€1,200-1,700



0123

GERSON, Johannes (1363-1429). *Opera*. Basel: Nicolaus Kesler, 12-21 March 1489.

A complete set of Gerson's works in contemporary bindings.

He was a French scholar, educator, reformer, and poet, Chancellor of the University of Paris, a guiding light of the conciliar movement and one of the most prominent theologians at the Council of Constance. He was one of the first thinkers to develop what would later come to be called natural rights theory, and was also one of the first individuals to defend Joan of Arc and proclaim her supernatural vocation as authentic. HC *7624; GW 10715; BMC III 767; BSB-Ink G-184; Goff G-187.

4 parts bound in 3 volumes, chancery folio (310 x 220; 309 x 220; 311 x 222mm). Each with a woodcut copy of a Pilgrim from Prüss's 1488 Strasbourg edition on title verso, last two volumes with rubrication and initials supplied in red and blue, vol. 1 with blank after index, woodcut coloured in near-contemporary hand, rubricated in red, leaves n4-5 bound between m3-4, vol. 2 without last blank, vol. 3 with last blank (worming touching text, mostly in first and last few quires, occasional marginalia). Contemporary blindstamped pigskin over wooden boards, vol. 2: from Tübingen (Kyriass 105), vol. 3 with inked title on upper board, all with traces of clasps (a few wormholes, mostly on vol. 1, lightly soiled, rubbed). *Provenance*: Germany: vol. 1: Windberg monastery library (purchase record on title) – vol. 2: Oberboihingen (purchase record by Georg ?Dettinger, dated 1567 on title) – vol. 3: Rottenbuch, AugustinerChorherren monastery (inscription on title) – Munich Royal Library ('Duplum' on pastedown).

£2,500-3,500

\$3,300-4,500
€2,900-4,000



0124

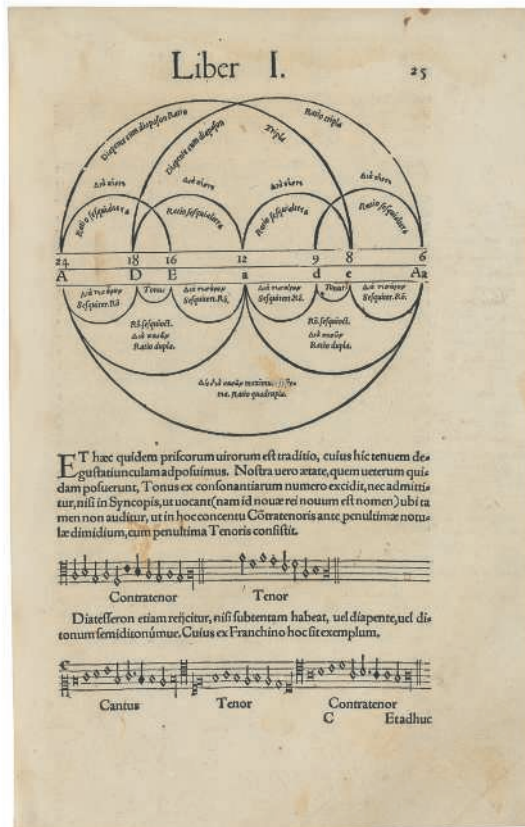
GLAREAN, Heinrich (1488-1563; Henricus Loritus Glareanus). *Dodekachordon*. Basel: Heinrich Petri, 27 September 1547.

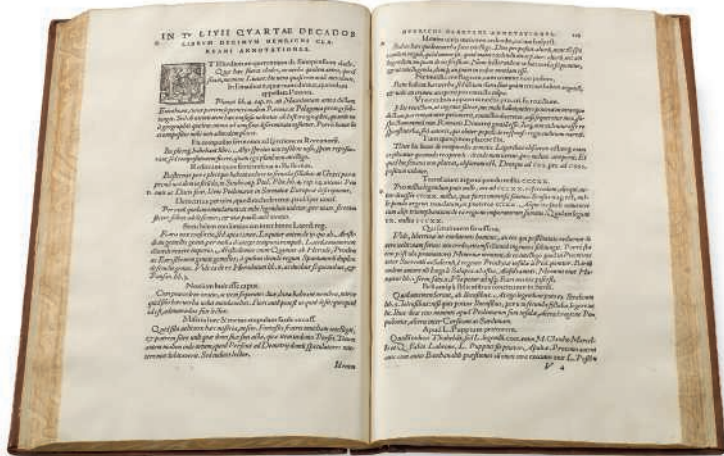
First edition of an important work of Renaissance musical theory and practice by the noted Swiss humanist, poet and musical theorist, whom his great friend Erasmus called 'the champion of Swiss humanism'. In this influential work, Glarean sets out his new system of 12 modes, adding 4 to the medieval 8, claiming to base it on usage in antiquity. Over three books he discusses the elements of music, drawing on Boethius and Gaffurius; the theory of the 12 modes; and mensural music. It also contains over 120 music compositions by Josquin Desprez, Obrecht, Ockeghem and others. Among theorists and composers influenced by Glarean were Zarlino, Merulo, Padovano, Morley and Zacconi. Only 2 copies are recorded at auction in over 40 years. Adams G-765; Brunet II, 1623; Graesse III, 93; Schreiber, *Glareanus*, no. 27; VD-16 L-2613; RISM Ecrits p. 366; New Grove 7, 422-4.

2° (302 x 199mm). Roman types, some Greek. Extensively illustrated with type-set music, woodcut music theory diagrams, full-page woodcut of a 24-string zither, historiated and decorative initials, printer's device on final verso. (Very occasional marginal worming, lower margin of CC3 repaired, R6 and X4 just shaved, faint browning, occasional small stain.) 17/18th-century limp vellum, title lettered along spine (repairs at spine, a few small holes). *Provenance*: contemporary annotations, including music notation (occasionally shaved at fore-edge).

£10,000-15,000

\$13,000-19,000
€12,000-17,000





0125
GLAREAN, Heinrich (1488–1563; Henricus Loritus Glareanus).
In omnes, quae quidem extant, T. Livii Patavini decadas, annotationes,
cum eiusdem chronologia in totam Romanam historiam. Basel: Michael
Isingrinus, 1540.

**First edition of Glarean's annotations on Livy and
chronology of the Roman world in handsome gold-tooled
binding.** The work also contains commentary by Lorenzo Valla.
Adams G-767.

Folio (316 x 205mm). Woodcut device on title and verso of last
leaf, woodcut initials (occasional light spotting and dampstaining,
repaired tear to margin of a5, small stain to top margin of gatherings
d-h). Contemporary calf gilt, sides with gilt central arabesque oval,
outer foliate border, azure tools at corners, single fleuron in spine
compartments, edges gilt and gauffered (expert repairs at spine ends,
a few minor scuffs or small stains, upper joint starting). *Provenance:*
Krems, Jesuit College, 1633 (inscription on title) – Krems, Piarist
School, 1781 (inscription on title).

£1,000–1,500

\$1,300–1,900
€1,200–1,700



0126
GRATIANUS (d. 1158). *Decretum*. Commentary by Bartholomaeus
Brixianus and Johannes Teutonicus (Semeca). Edited by Sebastian
Brant. Basel: Johann Froben, 13 June 1493.

**The first of two Froben editions of Gratian's important
compendium of canon law, both edited by Sebastian Brant.**
A 15th-century composite copy consisting of quires from both
Froben's editions, brought together c. 1500. The majority of the
quires is the 1493 edition, but the first and last 2 quires are from the
1500 edition; the uniformity of decoration and the contemporary
binding make it clear this marriage is strictly contemporary. A result
is duplication of the title and woodcut portrait of the author,
as well as a list of headings not included in the 1493 printing. HC
*7912; GW 11377; BMC III, 790; BSB-Ink G-278; Goff G-384.

Chancery quarto (210 x 154mm). Printed in red and black,
occasional capitals spaces, mostly with guide-letter. Woodcut portrait
of the author in duplicate, both portraits hand-coloured, 13-line
illuminated initial N on a2r, supplied leaf Aa2 with illuminated initial
and flourish at margin. Aa-Bb6 (Bb5 blank) and RR-SS8 (SS8 blank)
supplied from the Froben edition of 1500. (4 quires [Aa-Bb, RR-SS]
replaced by quires from the 1500 edition, marginal dampstains,
P4r slightly soiled). Contemporary German blindstamped calf over
wooden boards, title tooled in blind on upper cover, spine with
dragon in medallion stamps, chased metal center- and cornerpieces,
'55' on fore-edges (a little worn, losses of leather at spine leather,
without clasps).

£2,000–3,000

\$2,600–3,900
€2,300–3,400



0127

GREGORIUS I (540–604). *Moralia, sive Expositio in Job*. Additions by Dominicus de Dominicis. Paris: Ulrich Gering and Berthold Rembolt, 31 October 1495.

A signed binding by Denis Toussaint, Parisian bookseller and bookbinder active between 1488 and 1529 (see Renouard, *Impr. Parisiens* p. 95; Gid/Laffite, *Les Reliures à plaques françaises* p. 319, fig. 217). The *Moralia on Job* was among Gregory the Great's most popular works, offering practical wisdom for Christian living rather than complex theology. The preface of the Bishop of Brescia, with its reference to the printing of 300 copies by three men in three months, derives from the edition printed at Rome in 1475. HC *7932; GW 11433; BMC VIII, 29; BSB-Ink G-319; Goff G431.

Chancery folio (282 x 205mm). First 2 quires with paragraph marks and capital strokes in red. With both blank leaves, T10 and bb6; printer's device on bb5v. (Title slightly soiled, some light dampstains, mostly marginal but affecting text from quire T to end, marginal worming up to quire d and from quire Q to end). Contemporary Parisian calf over wooden boards by Denis Toussaint, the central plaque with vertical roles and an outer foliate roll incorporating dragons and lettered banderoles with binder's name at foot, large rosettes in the outer border, spine with diagonal fillets and remains of label (some wear with loss of leather and board, small wormholes, without clasps). *Provenance*: Library of the Franciscans at the convent of Maria of Mahingen (label on title verso, and a loose label dated 1688 in manuscript).

£2,000–3,000

\$2,600–3,900
€2,300–3,400

0128

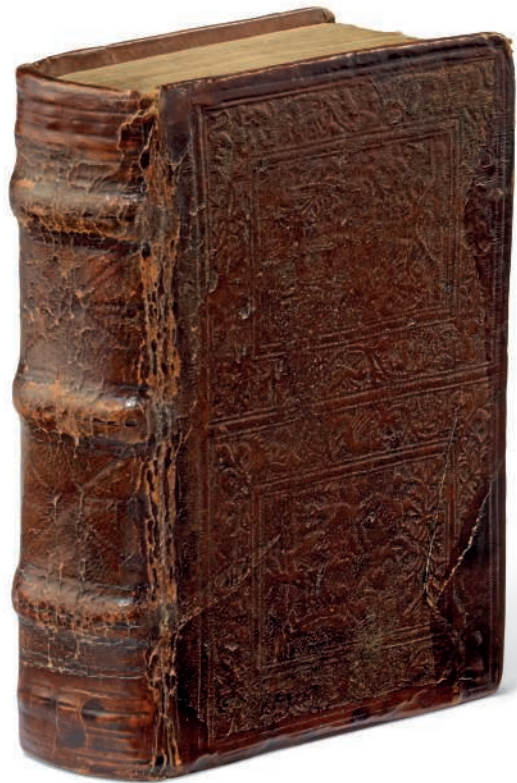
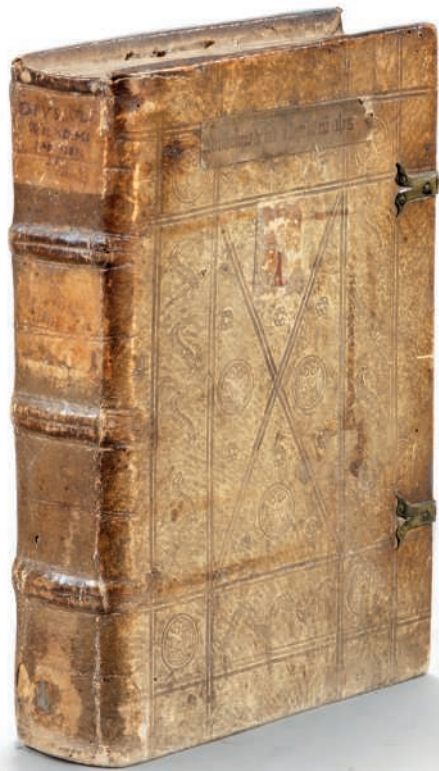
GRYNAEUS, Simon (1493–1541) and Johann HUTTICH (ca 1480–1544), compilers. *Die New Welt, der landschaften unnd Insulnen... iungst... von den Portugalesern und Hispaniern im Nidergenglichen Meer herfunden*. Translated and edited by Michael Herr. Strassburg: Georg Ulricher, 1534.

First edition in German. 'A German translation by Michael Herr; it is less known and much rarer than the original. The version is somewhat broad, and is distinguished by a certain originality in expression. Although it has no map, it has, on the other hand, the merit of being augmented in the text. It contains a full translation of Peter Martyr's *Decades*, folios 174–229, and also his three books *De Legatione Babylonica*, folios 235–248, both wanting in all the different Latin editions. Besides, it contains all the pieces of the first Latin edition of 1532, except Münster's *Introductio in tabulam geograph*, to which the map belongs, and would, therefore, have been superfluous in this edition. The preface by Grynaeus is omitted...' (Sabin). Finely printed at a very uncommon and shortlived press (see Benzing, p. 415). Borba de Moraes I, 377; VD16 G 3830; Sabin 34106; Brunet IV, 132; neither in Adams, nor in BMC.

Folio (302 x 197mm). Double columns. Partly wood-engraved title, dedication with woodcut dedicatee's arms, decorative woodcut initials and illustration, printer's device on title and at end. Contemporary blindstamped pigskin over wooden boards (clasps lacking).

£4,000–6,000

\$5,200–7,800
€4,600–6,900



0129

GUILLERMUS ALVERNUS, Bishop of Paris (c.1180/90-1249). *Opera*. Edited by Petrus Danhauser. Additions by Johann Rosenbach. [Nuremberg: Georg Stuchs, after 31 March 1496].

First edition, and a large copy with many deckle-edges in contemporary blindstamped pigskin by Ramin. Bishop of Paris from 1228 until his death in 1249, this author is remembered as one of the earliest thinkers in the Latin West to engage with Aristotle's works on metaphysics and natural philosophy, also with Islamic and Jewish philosophers such as Avicenna (Ibn Sina) and Avicbron (Solomon Ibn Gabirol). HC *8300; GW 11862; BMC II, 470; BSB-Ink G-474; Bod-inc G-296; Goff G-708.

Chancery folio (280 x 202mm). A Lombardic initial on the title, capital spaces with guide-letters. (Marginal worming to title and first few leaves, light spotting, light browning and worming to registrum at end, gg2 with piece torn from margin). Contemporary blindstamped pigskin over wood boards by Ramin at Wimpfen [Kyriss, 60, figs. 4, 8 and 9], sides with pattern of crossed and intersecting fillets filled with double-headed eagle medallions, Maria banners and rosettes, front cover with worn title and ?ownership labels, spine with three raised bands and repeated device, brass clasps (soiled, some chip and scuff marks, rubbing at extremities, without free endpapers). *Provenance*: contemporary ownership inscription on title — Bamberg, Dominican convent (inscription on a2r).

£2,000-3,000

\$2,600-3,900

€2,300-3,400

0130

GUIELMUS CARTHUSIENSIS [Guillelmus Hilacensis] (fl.1342-1347). *Sermones super orationem dominicam*. Paris: Ulrich Gering and Berthold Rembolt, 1494.

Rare: only 2 records of auction sales for this work, both in the 1930s (ABPC/RBH). 'The fact that the headlines only start with the second quire suggest that this is the first book of the press to be provided with them and consequently earlier than the *Paraldus* of 30 June 1494, which has them throughout. On the other hand, the device is not otherwise known to appear until the *Hours* of 16 December.' (BMC). HC *8219; GW 11904; BMC VIII 29; Bod-inc G-310; BSB-Ink G-494; IGI 4619; Goff G-635.

Chancery octavo (140 x 100mm). With last blank, wood-engraved publisher's device on title verso, rubrication and initials supplied in red and blue. Contemporary leather with four blindstamped plates attributed to Jean de Coulonces (1503) depicting 3 biblical scenes (the original sin, Christ on cross and St Stephen's martyrdom) and fable beasts within psalm 'Ostende nobis D[omi]ne misericordia[m] tuam et salutare tuum da nobis' (edges and spine ends repaired, rubbed). *Provenance*: 17th-century annotation on title, 18th- and 19th-century notes on title and last page arguing the edition and place of publisher in French printing history.

£2,500-3,500

\$3,300-4,500

€2,900-4,000



0131

HUGO DE SANCTO VICTORE (c.1096-1141). *Didascalicon de studio legendi et alia opuscula*. [Strasbourg: Printer of Henricus Ariminensis (either Georg Reyser or Heinrich Eggestein), not after 1474].

First and only incunable edition of these works by the Saxon canon regular, Hugh of Saint Victor. The *Didascalicon* was an enquiry into the basic elements of learning which should inform Christian teaching, and included a chapter on music derived from Boethius. Printed in type (1:120G) ascribed to Georg Reyser by Ohly, and tentatively to Heinrich Eggestein by Needham. Christie's Doheny Catalogue lot 19 also discusses the identity of this printer. No auction sale recorded by RBH since 1982, and prior to that 1947. HC *9022; GW 283; BMC I, 78; BSB-Ink H-435; CIBN H-325; Bod-inc H-242; Goff H-532.

Chancery folio (291 x 208mm). Large capitals supplied in red, some with penwork decoration, two initials on e1r also with penwork in black, capital strokes in red. (Lacking 6 leaves [quire n], supplied in contemporary manuscript on 4 leaves, light finger-soiling at corner of first 2 leaves, light marginal dampstaining in first and final few leaves, a few marginal tears). Contemporary German blindstamped calf over wooden boards, diapered sides with rosette or lily in compartments, evidence of title label on upper cover (rebacked, leather on upper cover darkened, chipping, without bosses or clasps).

£1,000-1,500

\$1,300-1,900
€1,200-1,700

0132

INSTITORIS, Henricus (c.1430-1505). *Tractatus vari cum sermonibus contra errores adversus eucharistiam exortos*. Nuremberg: Anton Koberger, 26 January 1496.

First edition. Henricus Institoris, better known by his German name of Heinrich Kramer, won lasting notoriety as the co-author of *Malleus maleficarum*, an edition of which Koberger published only nine days before this work on the Eucharist. H *9233; BMC II, 441; BSB-Ink I-233; Bod-inc I-021; Goff I-170.

Median quarto (208 x 163mm). (Title soiled, with small repairs and worm trace in blank area, scattered worming affecting text, more noticeably in second half, marginal waterstaining, o3r with paper fault). Contemporary German, probably Bavarian, red-dyed deerskin over wooden boards, tooled in blind with palmette, rosette and leaf tools, fore-edge clasp, blue-green edges (rubbed and scuffed, wear at spine ends) *Provenance:* Raitenhaslach, Fr. Petrus Prantner (ownership inscriptions on title and final leaf).

£1,500-2,000

\$2,000-2,600
€1,800-2,300



0133

JACOBUS DE VORAGINE (1230-1298).

Legenda aurea sanctorum, sive Lombardica historia.

Ulm: Conrad Dinckmut, 1488.

Dinckmut's edition of the hugely popular and influential Golden Legend, Jacopo de Voragine's collection of legendary lives of the saints. It was first printed at Strasbourg by Heinrich Eggstein, c.1472-44, twice printed by Caxton in 1483-84 and 1493, and went through close to 70 editions by the end of the 15th century. C 6449; BMC I,I 536; BSB-Ink I-91; CIBN J-94; Bod-inc J-051; Goff J-121.

Chancery folio (271 X 183mm). Rubricated. (Small wormholes in lower margin of quires a-c and A, occasional stain and a few marginal tears, faint browning, heavier in final quire GG, wormtrack in text of final leaf). **Contemporary Ulm binding**, bound at Kloster Wengen [Kyriis 167]: blindstamped pigskin over wooden boards (Kyriis tools 1, 7, etc), evidence of fore-edge clasps (few wormholes, lightly darkened and scuffed, light wear at corners on lower cover).

£2,000-3,000

\$2,600-3,900

€2,300-3,400

0134

JOHANNES DE AQUILA (d. 1479). *Sermones quadragesimales* (with the collaboration of Daniel Vincentinus) (Ed: Benedictus Brixianus).

Venice: Petrus de Quarengis, Bergomensis, for Alexander Calcedonius, 21 October 1499.

Second edition of a collection of Lenten sermons, first published at Brescia in 1497. HC *1327; GW M12959; BMC V 514; BSB-Ink I-370; Goff J252.

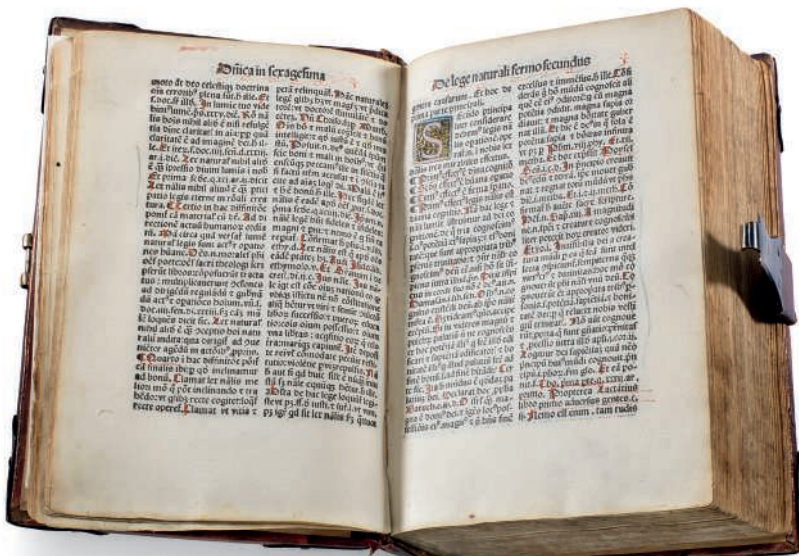
Chancery octavo (160 x 107mm). With the final blank. Woodcut device of the Angel Gabriel on title, 3 woodcut initials including one with hand colour, rubricated (title lightly soiled, very occasional light marginal staining). Contemporary red-stained pigskin by the Cistercian Monastery at Walderbach [EBDB s020199], metal pieces (rebacked, 3 metal pieces renewed).

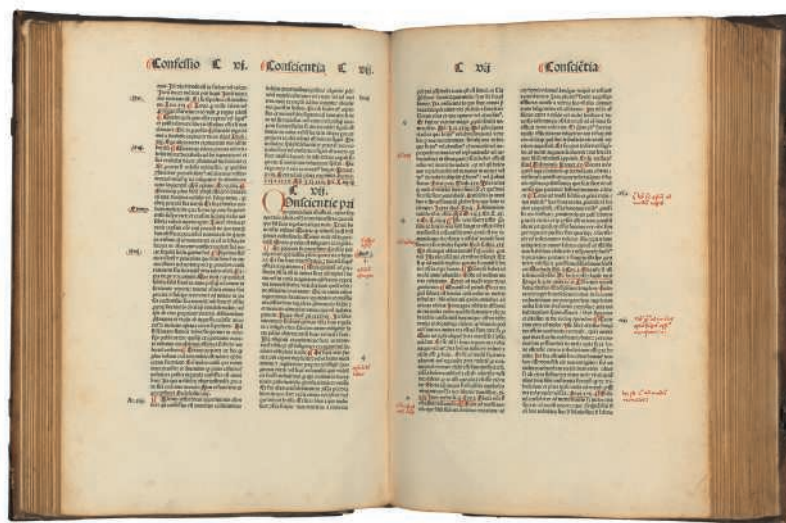
Provenance: some early annotations — M Joh[ann] Leonh[ard] Weiss (early inscription) — Pauli Menso (bookplate) — Paul Schmidt (bookplate).

£1,500-2,000

\$2,000-2,600

€1,800-2,300





0135

JOHANNES DE BROMYARD (d. c.1352). *Summa praedicatorum*. [Basel: Johann Amerbach, not after 1484].

First edition. 'In it he shows a less austere sense of the preacher's office, and includes sermon material of every description. Although not an original thinker, Bromyard was a venomous and effective critic of abuses and vanities in all areas of ecclesiastical and secular life. The *Summa praedicatorum* remained popular during the sixteenth century and after.' (ODNB). HC *3993; BMC III, 747; BSB-Ink I-373; Goff J-260.

2 volumes, median folio (370 x 260mm; 367 x 245mm). Part 1 without last blank, otherwise complete, some major initials in red and blue, others in red, rubricated (early marginalia, occasional light toning and staining, minor worming to first and last few quires mostly, touching a few letters). Non-uniform: vol. 1: contemporary German blindstamped pigskin over wooden boards [Kyriss 167], proof sheets of small-format (16mo) prayerbook printed in red and black printed in red and black on pastedowns, shelfmarks on spine (spine darkened, scuffed); vol. 2: contemporary blindstamped calf, title label on front cover, fragment from a c.1400 German Ferial Psalter on pastedowns, both volumes with center- and cornerpieces and clasps (some light wear, repairs at spine, small wormholes). *Provenance:* Nuremberg Stadtbibliothek (vol I: paper label incorporating arms of of Lukas Friedrich Behaim von Schwarzbach, 1587-1648, Kirchenpfleger; deaccession stamp at end) — Heiligenstadt, Jesuit college, 1595 (vol 2: inscriptions).

£3,000-5,000

\$3,900-6,500

€3,500-5,700

0136

JORDANUS DE QUEDLINBURG (c.1300-c.1370). *Postillae de tempore et sermones*. Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1483.

First edition; a fresh copy, retaining its contemporary quiring in red written at the centre of the extreme fore-margin. The eponymous press known as the 'Printer of the 1483 Jordanus de Quedlinburg', is accepted as that of Georg Husner. Husner signed only 4 books (one in 1473, two in 1476 and one in 1498), but 'there was enough anonymous printing done at Strassburg to keep several presses busy, and if Husner only signed three books at the beginning and one at the end of his career, he may, during a long period, have been active as a printer without signing any at all.' (BMC I, 159). Cf. Voullieme, in *Zentralblatt fr Bibliothekswesen*, 1915, pp. 309-321. HC *9438; BMC I, 131; Bod-inc J-217; BSB-Ink I-610; CIBN J-304; Goff J-477.

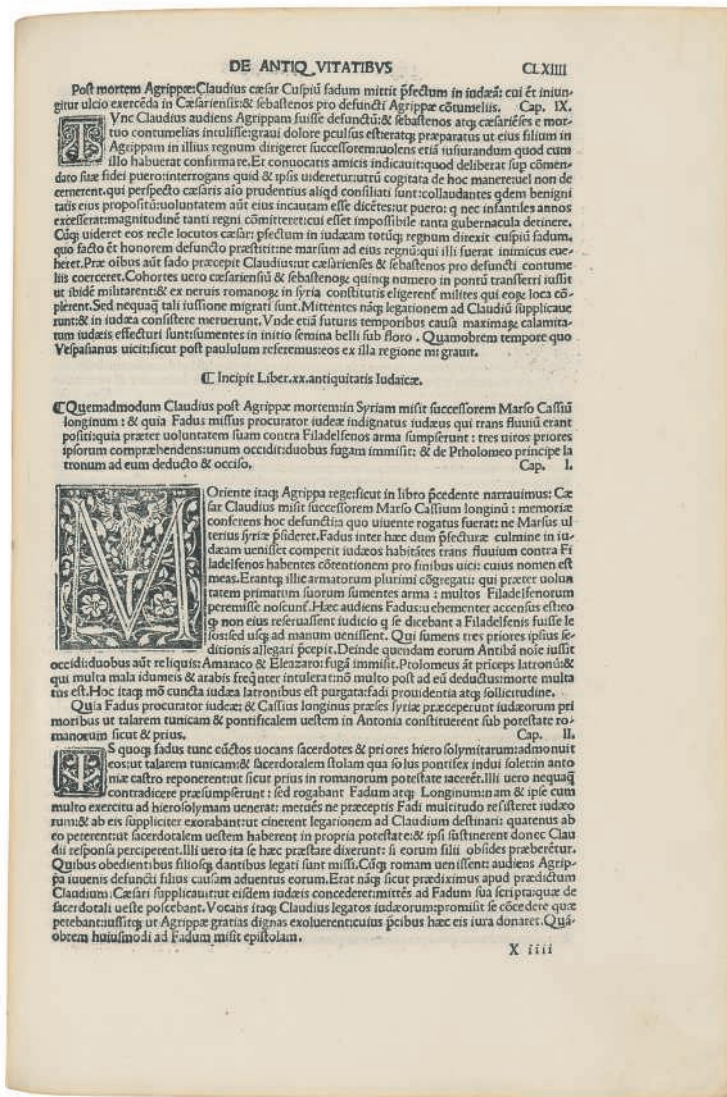
2 parts in one volume. Median folio (346 x 245mm). Initials over printed guide-letters and paragraph marks in red and blue, initial strokes in red, vellum quire guards from a 15th-century missal (without 2 blank leaves and only part of the third, few small wormholes touching some letters in first and last few quires). Contemporary German blindstamped pigskin over wooden boards, vellum title label on upper cover, evidence of clasps, centre- and cornerpieces (lightly wormed and worn). *Provenance:* date 1544 written on quire 45/1r — Germany, Fürstenfeld Monastery (title inscription) — Munich, Royal Library duplicate.

£2,000-3,000

\$2,600-3,900

€2,300-3,400





Post mortem Agrippae Claudius caesar Cuspius Fadum mitit pfectum in iudaea: cui est intin-
 gitur ulcio exerceda in Caesariensis: & sebastianos pro defuncti Agrippae contumelias. Cap. IX.
 Vnc Claudius audiens Agrippam fuisse defunctu: & sebastianos atq; caesariensis e mor-
 tuo contumelias intulisse: graui dolore percussus est: atq; preparatus ut eius filium in
 Agrippam in illius regnum dirigeret successorem: uolens etia iusurandum quod cum
 illo habuerat confirmare. Et conuocatis amicis indicauit: quod deliberat sup comen-
 dano fite fidei pterinterrogans quid & ipis uideretur: uti cogitata de hoc manere: uel non de-
 cernerent. qui pfecto caesaris aio prudentius aliqd consilium collaudantes eadem benigni-
 tatis eius propositu: uoluntatem aut eius incautam esse dicentes: pter: q nec infantiles annos
 excefferat: magnitudine tanti regni committeretur: cui esset impossibile tanta gubernacula detinere.
 Cui uideret eos recte locutos caesar: pfectum in iudaea: totiq; regnum dixit: cuspius Fadum,
 quo facto et honorem defuncto pferre: marium ad eius regnu: qui illi fuerat inimicus: cue-
 heret. Prae oibus aut fado pcepto Claudius caesariensis & sebastianos pro defuncti contumel-
 iis coarceat. Cohortes uero caesariensis & sebastianos quinq; numero in pontu transferri iussit
 ut ibid militarent: & ex neruis romanoe in syria constitutis eligerent milites qui eoe loca co-
 pferent. Sed nequaq; tali iustione migrari sunt. Mentes naq; legationem ad Claudiu supplicau-
 runt: & in iudaea consistere nenerunt. Vnde etia futuris temporibus causa maximae calamita-
 tum iudeis effecturi sunt: fumentes in infimo semina belli sub flor. Quamobrem tempore quo
 Vespasianus uicit: ficut post paululum referemus: eos ex illa regione mi grauit.

Incipit Liber. xx. antiquitatis Iudaicae.

Quemadmodum Claudius post Agrippae mortem in Syriam misit successorem Marso Cassio
 longinum: & quia Fadus missus procurator iudeae indignatus iudeos qui trans flumiu erant
 possitiqua praeter uoluntatem suam contra Filadelfenos arma sumpserunt: tres uitos priores
 ipsorum comprehensurum occidit: duobus sagam immisit: & de Ptholomeo principe la-
 tronum ad eum deducto & occiso. Cap. I.



Oriente itaq; Agrippa regesit: in libro secedente narrauimus: Ca-
 sar Claudius misit successorem Marso Cassio longinum: memorat
 conficiens hoc defunctu: quo uiuente rogatus fuerat: ne Marsum ul-
 terius iuxta pferret. Fadus inter haec dum pfecturae culmine in iu-
 daeam uenisset: compertit iudeos habitates trans flumiu contra Fi-
 ladelphenos habentes cotentionem pro finibus uici: cuius nomen est
 neas. Erantq; ille armatorum plurimi coegati: qui praeter uolun-
 tatem primatum suorum sumentes arma: multos Filadelfenorum
 peremisse noisunt. Haec audiens Fadus: uementer accensus: et heo-
 q; non eius referant iudicio q se debebant a Filadelfenis fuisse le-
 sos: sed usq; ad manum uenissent. Qui sumens tres priores ipsius se-
 ditionis allegari pcepit. Deinde quendam eorum Antuba noie iussit
 occidit: duobus aut reliquis: Amataco & Eleazar: fuga immisit. Ptholomeus at princeps latronu: &
 qui multa mala iudeis & arabis frequenter intulerat: mo multo post ad eu deductus: morte multa-
 tus est. Hoc itaq; mo cuncta iudaea latronibus est purgata: fadi prouidentia atq; sollicitudine.

Quia Fadus procurator iudaeae & Cassius longinus praefectus syriae praeciperunt iudeorum pri-
 moribus ut talarem tunicam & pontificalem uestem in Antonia constituerent sub potestate ro-
 manorum sicut & prius. Cap. II.

S quoq; Fadus tunc euchos uocans sacerdotes & priores hiero solymitarum: admonuit
 eos ut talarem tunicam & sacerdotalem stolam qua solus pontifex indui solet in anto-
 nia castro reponerent: sicut prius in romanorum potestate iaceret. Illi uero nequaq;
 contradicere praesumpserunt: sed rogabant Fadum atq; Longinum: an & ipse cum
 multo exercitu ad hiero solymam uenerat: meruis ne praeciperet Fadi: multitudine re sisset iudeo-
 rum: & ab eis suppliciter exorabantur: cinerent legationem ad Claudiu destinari: quatenus ab
 eo peterent sacerdotalem uestem habere: in propria potestate: & ipsi sustinerent donec. Clau-
 dii responsa pcerent. Illi uero ita se haec praefate dicebant: si eorum filii obides praebentur.
 Quibus obediens: filioq; dantibus legati sunt missi. Cuius romani uenissent: audiens Agrippa
 iuuenis defuncti filius causam aduentus eorum. Erat naq; sicut praediximus apud praedictum
 Claudiu: Caesari supplicauerunt: eistem iudeis concederent: mittes ad Fadum sua scripta: quae de
 sacerdotali ueste posebant. Vocans itaq; Claudius legatos iudeorum: promissit se coedere: quae
 petebant: usq; ut Agrippa: gratias dignas exoluerent: cuius pibus haec eis iura donaret. Qua-
 obrem huiusmodi ad Fadum misit epistolam.

0137
 JOSEPHUS, Flavius (c. 37–c. 100). *De antiquitate Judaica. De bello Judaico*. Translated by Rufinus Aquileiensis, edited by Hieronymus Squarzacicus. Venice: Albertinus Vercellensis, for [the heirs of] Octavianus Scotus, 23 October 1499.

Third Venice edition of a major source of Jewish history, with a notable first-hand account of the siege of Jerusalem in 70 A.D. HC *9455; BMC V 421; BSB-Ink I-619; CIBN J-311; Goff J-487.

Super-chancery folio (315 x 217mm). With the blank Z6, woodcut initials (occasional worming and thumb-soiling, some light spotting, a few margins dampstained, Il4.5 bound in reverse). Contemporary Italian blindstamped calf over thin pasteboard, author and title tooled on lower cover (a little worn and stained, without 4 ties). Provenance: contemporary annotations and inscription — Italian translation of title inscribed on title.

£1,500–2,000 \$2,000–2,600
 €1,800–2,300



0138
 JUSTINUS, Marcus Junianus (3rd-century A.D.). *Les histoires universelles de Trogue Pompee*. Translated by Claude de Seyssel (d. 1520). Paris: Michel de Vascosan, 1559.

A fine copy of the rare first edition of de Seyssel’s French translation of Justinus; no copies recorded at auction since 1979. The abridgement by Justinus is the main source for the histories of Pompeius Trogus (1st-century B.C.), which examine the ancient kingdoms of Assyria and Persia, as well as Macedonia, Greece, and Rome. Adams J-740; Brunet III, 622.

Folio (335 x 220mm). With final blank, ruled in red throughout, woodcut initials (title faintly browned, some small stains, minor dampstain in flyleaves). Contemporary French limp vellum, sides panelled with central arabesque, flat spine gilt in compartments, gilt edges, spine liner from French manuscript leaf c. 1300 (ties missing).

£1,000–1,500 \$1,300–1,900
 €1,200–1,700

0139

KÖBEL, Jakob (1460–1533). *Geometrei: von künstlichem Feldmessen und absehen, allerhand Höhe, Fleche, Ebne, Weitte und Breyte*. Frankfurt: Christian Egenolffs Erben, 1556.

Richly illustrated early work on instruments of measurement. BM/STC *German*, p.475.

Quarto (184 x 149mm). Woodcut vignette on title, numerous woodcuts in the text. Modern vellum.

£1,200–1,600 \$1,600–2,100
€1,400–1,800



0140

MARTINUS POLONUS (d.1278). *Margarita decreti seu tabula martiniana*. Strassburg: [Printer of the 'Casus Breves Decretalium' (Georg Husner?)], 1493.

Tenth edition of an important work on canon law. HC *10847; BMC I 160; BSB-Ink M-236; Goff M-327.

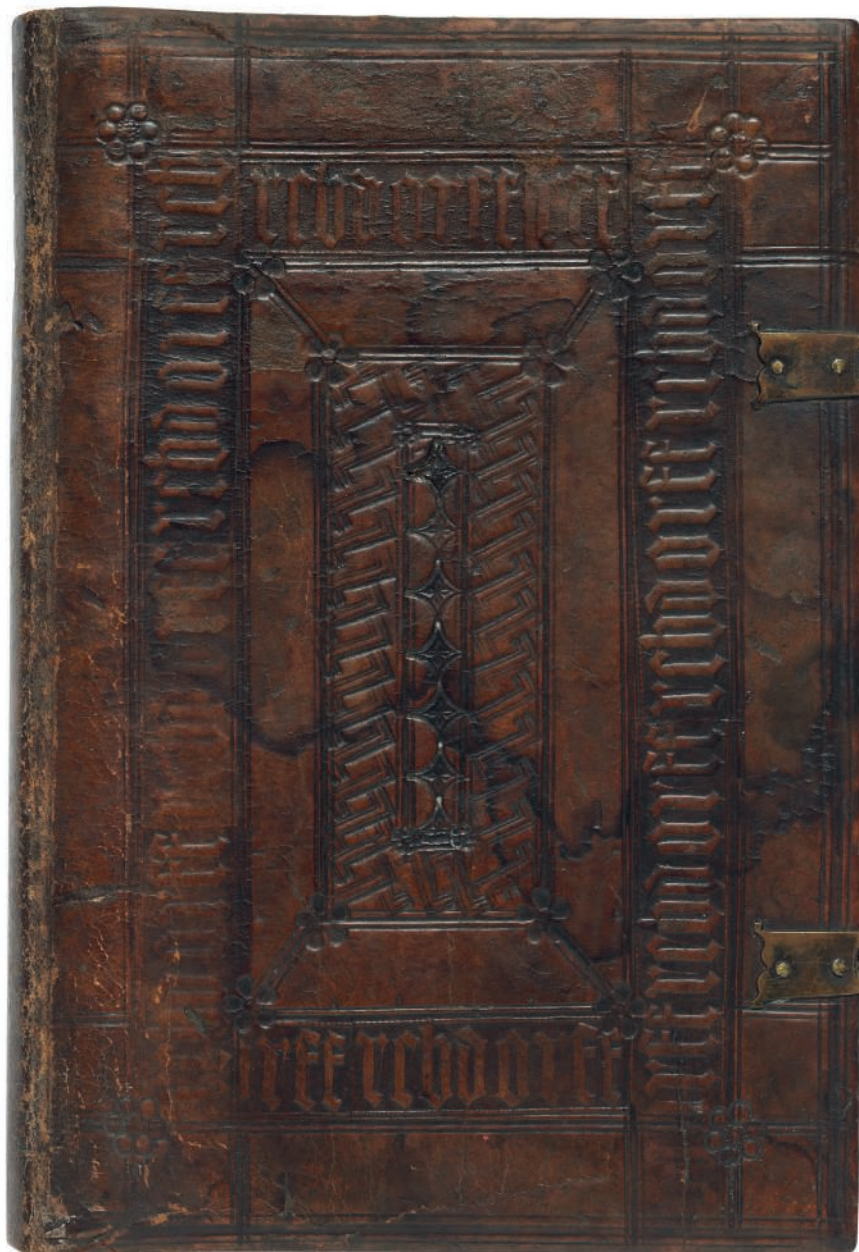
Chancery folio (279 x 192mm). With final blank, initials and capital strokes in red (some wormholes, a few minor marginal holes, occasional spotting or staining).

Contemporary German quarter blindtooled calf over wooden boards, two contemporary diagrams relating to horizontal sundials on upper board (without clasp, minor worming, a little rubbed, old repair on lower board).

Provenance: Canon Jacobus Perger, 1528 (inscription on front pastedown) – Munich, Franciscan convent (inscription on title) – Munich, Royal Library ('Duplum').

£2,000–3,000 \$2,600–3,900
€2,300–3,400





0141

MOESCH, Johannes (d.1499). *De horis canonicis dicendis*. Basel: Johann Besicken, [about 4 March 1483].

A Rebdorf bound copy of this first edition. ‘The only book which Besicken is certainly known to have signed at Basel’ (BMC III, 760). The only 3 auction records of this title are for the second edition (1908, 1985 and 2003 – RBH). HC(Add) *11533 = H 11532; GW M-25113; BMC III 760; Bod-inc M-299; BSB-Ink M-545; Goff M-792.

Quarto (215 x 145mm). Without the first blank, rubricated, first initial left blank, others supplied in red (light worming, affecting a few words in the first 2 quires only, a few headlines shaved). Contemporary blindstamped Rebdorf calf [Kyriss 28, 63-7] over wooden boards, rebaked, preserving two fragments of German manuscripts along the hinges: one from a fifteenth century Breviarium, the other from a fourteenth century excerpt of Tractatus VI, Cap. XI of the *Summa Sententiarum*, usually ascribed to Hugh of St Victor (remains of metal catches, somewhat scuffed). *Provenance*: Germany, Rebdorf Monastery (binding) – Doctor Wolfgangus Eyslen [EBDB w002382] – Eichen, Württemberg, Beatae Mariae Virginis Parish Church – Schleissheim, Franziskanerkloster (inscriptions on title).

£2,500-3,500

\$3,300-4,500

€2,900-4,000



0142

MOLITORIS, Johannes (d.1491). *Tabula*. [Speyer: Peter Drach, 1487-1488].

Hilbrand Brandenburg's copy of Molitoris's substantive index to Antonius Florentinus's *Summa theologica*, with Brandenburg's bookplate, one of the earliest printed bookplates. A student and rector at the university of Basel and a canon of Stuttgart, Brandenburg entered Buxheim as a 'donatus' priest in his old age in 1506, after having made gifts to the monastery for almost 40 years. Of especial interest, given the Memmingen binding on the present volume, is Victor Scholderer's observation that some of the bookplates (not apparently here) are printed on the reverse of printer's waste from the Memmingen printing shop of Albrecht Kunne (cf. Victor Scholderer, 'Hilprand Brandenburg and his books', *The Library*, 5th ser., 4, 1949, pp.196-201). Molitoris's index was often printed separately or, even when printed as part of a set of the *Summa theologica* (as here) it circulated independently. HC *1247; GW 2190; BMC II, 495; BSB-Ink A-599; Goff A-876.

Chancery folio (300 x 210mm). Without A4. Rubricated with pearled initials and capital strokes (some waterstaining and worming touching a little text, marginal rustholes in first 3 leaves). Contemporary Memmingen blindstamped pigskin [Kyriass 109], initials 'A.T.' in manuscript on upper cover, with brass clasps with 'maria hilf' (rubbed, tiny wormholes). *Provenance*: Hilbrand Brandenburg of Biberach (1442-1514; hand-coloured woodcut bookplate) — Buxheim, Carthusians (inscription on flyleaf, stamp, sheffieldmark C 131 on spine label) — another label removed.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0143

NIDER, Johannes (c.1380-1438). *Sermones de tempore et de sanctis cum quadragesimali*, Ulm: Johann Zainer, [1478-80].

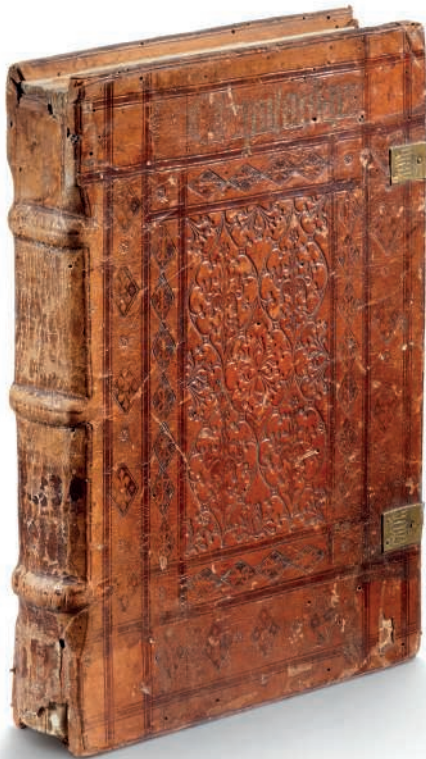
Second edition, following an unsigned edition printed at Esslingen by Conrad Fyner, c.1476-1478. Four other editions of the work were also published within 2 years, attesting to its popularity. Nider was a theologian from Vienna, but he gained a wide reputation in Germany as a reformed preacher. He played an important role both in the Council of Constance and of Basel, supporting the reformed Catholicism. HC *11802; BMC II, 529; Bod-inc N-099; BSB-Ink N-175; Goff N-216.

Chancery folio (285x195mm). With 2 (of 3) blank leaves, woodcut ornamental initials, tabula rubricated, a few sermons rubricated and annotated in red, bearer type on 2 leaves (a few leaves lightly browned, a few neat tears, minor wormholes in last 2 quires). Contemporary Ulm blindstamped pigskin [Kyriass 126] over wooden boards (without clasps, lightly worn and darkened, ?bookplate removed). *Provenance*: later ink annotations.

£2,800-3,500

\$3,700-4,500

€3,300-4,000



0144

JOHANNES XXI, Pope, formerly Petrus Hispanus (c. 1210-1220 to 1277). *Copulata tractatuum Petri Hispani et parvorum logicalium etiam Syncategorematum, cum textu, secundum doctrinam Thomae Aquinatis.* [Cologne : Heinrich Quentell], 4 December, 1489.

The Kyriess copy of a large, rubricated copy in a contemporary Nuremberg binding. It is a compilation of logic texts with extensive commentary by Lambertus de Monte and was a popular university text, particularly at Cologne. HC #8702; BMC I, 274; BSB-Ink L-21 (+ var); CIBN J-161; Bod-inc J-101; Goff J-238. Chancery folio (286 x 199mm) 2 large opening initials in interlocking red and blue, other initials in red, red paragraph marks. (Title lightly soiled, small marginal wormhole affecting text in a few places, occasional marginal spotting or staining, quire H misbound after I). Contemporary Nuremberg blindpanelled calf over wooden boards (Kyriess 114, localise to Augustinian monastery at Nuremberg), title tooled in gold on upper cover, without centre- and cornerpieces, chased metal clasps with straps renewed (scuffed, minor losses at spine ends and elsewhere). *Provenance:* Buxheim, Carthusian monastery (inscription on title, stamp in opening initial) — Ernst Kyriess (small monogram stamp on title).

£2,500-3,500

\$3,300-4,500
€2,900-4,000

0145

PETRUS DE PALUDE (c.280-1342). *Sermones Thesauri novi de sanctis.* Strasbourg: Martin Flach (printer of Strasbourg), 1493.

A late medieval theologian in the tradition of Thomas Aquinas, Petrus de Palude was appointed titular patriarch of Jerusalem in 1329, and bishop of Couserans in 1337. This collection of his sermons was extremely popular; WorldCat records 85 editions between 1484 and 1515. This copy of the 1493 edition by Martin Flach retains its still handsome contemporary blind-tooled binding from an Augsburg workshop. H 5428; BSB-Ink S-335; CIBN(+Add) P-255; Goff P-516.

Chancery folio (276 x 189mm). Capital spaces with guide letters. Opening initial R on c1r in green on a gold ground, flourishes in three colours added at foot of page, other capitals supplied in red. With blank b6; without final blank. (Faint browning, light spotting and marginal soiling, occasional margin wormholes, a few waterstains). Contemporary blind-panelled calf from an Augsburg workshop [Kyriess 84, plate 171], tooled with a hunting roll, rosette, star and other tools, title tooled on front cover, spine with palmettes, metal center- and cornerpieces, without clasps (some wear, mostly at spine and edges). *Provenance:* Robert Raydl, Dominican (1498 inscription recording the sale of the book to him by a pastor Christophor of Gravenkirchen) — marginalia in other hands.

£1,500-2,000

\$2,000-2,600
€1,800-2,300



0146

PETRUS LOMBARDUS (c.1100–1160). *Sententiarum libri IV*. Commentary by St. Bonaventura (c. 1217–1274). Add: Johannes Beckenhub: *Tabula. Articuli in Anglia et Parisiis condemnati*. [Nuremberg]: Anton Koberger, [after 2 Mar. 1491].

First edition of the *Sentences* by Petrus Lombardus with commentary by Bonaventura. This work consists of theological questions posed by Lombard, divided into 4 books: the first book considers God and the doctrine of the Trinity; the second concerns the Creation; the third deals with Christ and the Christian religion; and the fourth comprises questions on religious and moral duties. This set includes the additional *Tabula* volume, the variant with the conclusion, compiled by the editor Johann Beckenhub. HC *3540 (I–IV); BMC II, 433; BSB–Ink P–387; Goff P–486. BMC II, 433 and Pell 2715 quote the *Tabula* variant without the conclusion.

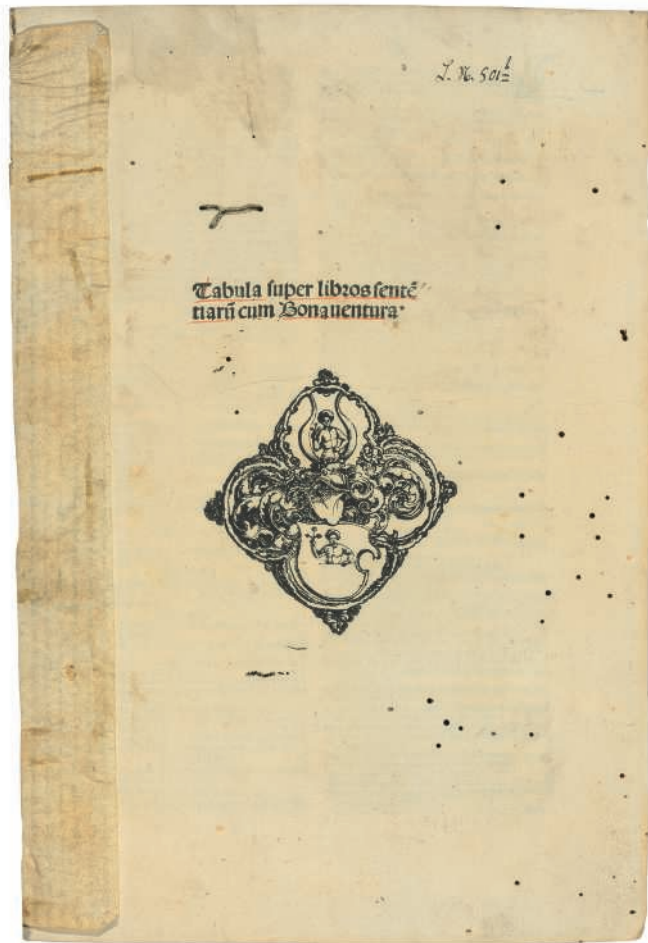
5 non-uniform volumes, chancery folio (300 x 208mm to 310 x 210mm). Large initials in red and blue opening the text in vols 1–2 and 4, illuminated initial in volume 3, rubricated. Vol. 1: (some light dampstaining, gg6 repaired in upper margin). **Bound at the Monastery of Rebdorf** in contemporary blindstamped pigskin [Kyriis 28] over wooden boards, 10 metal pieces, 2 fore-edge clasps, 2 c.1300 German manuscript leaves relating to Thomas Aquinas’s commentaries on the *Sentences* as pastedowns (rubbed at head of spine). *Provenance:* Rebdorf Monastery (binding and inscription on first leaf). Vol. 2: with first and final blanks (a few words on Bb1 and Bb6 provided in manuscript facsimile, some staining and chips in margins, some worming). Contemporary Nuremberg blindstamped calf [Kyriis 112], title stamped on upper cover (without clasps, spine repaired, rubbed at extremities). *Provenance:* Trier, Carthusian monastery (inscription on first leaf) — library label on front pastedown. Vol. 3: (without the blank A1, Nn1 torn in margin touching 2 letters, occasional light waterstaining, some light worming to first and last few quires). Contemporary Nuremberg blindstamped calf [Kyriis 112], title stamped on upper cover (split at upper joint, head and foot of spine and corner of upper cover defective, extremities rubbed). Vol. 4: (without the blank a1, corner of a2 repaired, some worming). Contemporary quarter blindstamped pigskin, metal pieces, fore-edge clasps (some wormholes). *Provenance:* contemporary annotations. Vol. 5: (some light worming, very occasional light staining). Contemporary blindstamped German pigskin [Kyriis 030] (worming, lightly stained, without clasps). *Provenance:* Scheyern, Benedictine monastery in Bavaria (binding and inscription) — Munich, Royal Library (“Duplum”).

£9,000–12,000

\$12,000–16,000

€11,000–14,000





0147

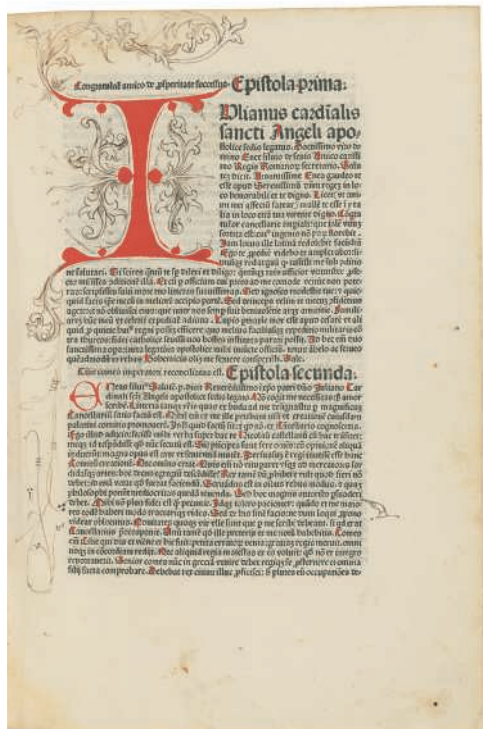
PETRUS LOMBARDUS (c.1100–1160). *Sententiarum libri IV*. Commentary by St Bonaventura and others, *Tabula* by Johannes Beckenhaub. Nuremberg: Anton Koberger, 1500.

A contemporary Bamberg binding bound for Lorenz Behaim, humanist, astrologer, medical doctor and close friend of Albrecht Dürer and Willibald Pirckheimer. The contemporary binding displays two ownership stamps with his initials L.B., one an armorial shield and the other a trefoil (see Rietstap, *Armorial Général Illustré* I, p.163; and Warnecke, *Bücherzeichen der XV und XVI Jahrhunderts*, table 97). On both titles is a woodcut armorial stamp of the Behaim family, 1595. Kyriss in *Gutenberg Jahrbuch* 1957: 310 (binding). HC *3543; BSB-Ink P-392; CIBN B-624; Bod-Inc P-229; Goff P-488.

5 parts including the *Tabula* in 2 volumes, chancery folio (308 x 215mm). Capital spaces with guide letters. With both blanks. (Wormed, causing some loss of text particularly at start of vol. I, dampstains affecting some margins and title to vol. II, the *Tabula* bound before text and commentary). Contemporary Nuremberg quarter ?deerskin over wooden boards, sides blindstamped with trellis design incorporating two repeated ownership devices with monogram L.B. [Kyriss 157], 2 fore-edge clasps (some small wormholes, two small areas of damage on lower cover, lightly rubbed). *Provenance*: Lorenz Behaim (c. 1457–1521; binding; annotations) – Behaim family (woodcut armorial stamp on titles) – annotations in several hands in vol. II, one using red ink and several indicating that it was annotated before binding – 1804, public library inscription in vol. 2— E. Ph. Goldschmidt (booklabel).

£2,500–3,500

\$3,300–4,500
€2,900–4,000



0148

PIUS II, Pope, formerly Aeneas Sylvius Piccolomini (1405-1464). *Epistolae familiares. De Duobus amantibus Euryalo et Lucretia. Descriptio urbis Viennensis*. Edited by Nicolaus de Wyle. Nuremberg: Anton Koberger, 16 September 1481.

Wide-margined copy of this edition by Koberger in contemporary blind-stamped pigskin by Johannes Oehamer. Koberger printed three editions, of which this was the first, the others following in 1486 and 1496. The single stamps used on the Swiss binding include a crowned double-headed eagle in a lozenge, the Lamb of God, a Maria banner, a smaller bird, rosette, lilly (in a group of five on the front cover, singly on the back), acanthus leaf and, unusually, a mushroom. HC 151* = H 147; BMC II 421; BSB-Ink P-520; CIBN P-412; Bod-inc P-318; Goff P717.

Folio (305 x 205mm). 52 lines. Gothic type. The contents pages [gathering *] bound at front. Large capitals supplied in red, opening capital on a2r also with florealation in black ink, red capital strokes. (Lacks blank *1, *2 supplied in manuscript, some marginal waterstaining and occasional light soil marks). Contemporary pigskin over wood boards by Johannes Oehamer of Rapperswil, Switzerland, the blind decoration on covers made up of single stamps within double panels (see Schönherr in *Librarium XIII*, 1970, 2ff; and Kyriss, no. 56, plate 115, figs. 1-7, 9-10). The front cover with scrolling plant and bird stamps repeated along borders and with small rosette repeated between the two panels, spine with three raised bands, manuscript title label on front cover, brass clasps (some soiling and discolouration, wormholes in spine). *Provenance*: marginalia in two early hands.

£2,500-3,500

\$3,300-4,500

€2,900-4,000

0149

RAINERIUS DE PISIS (d. c. 1348). *Pantheologia, sive Summa universae theologiae*. [Augsburg: Günther Zainer], 1474.

Second edition of the oldest theological encyclopedia. 'Although the author was Italian, it is noticeable that of the six editions printed in the 15th-century, the first five appeared in Germany, suggesting that the manuscripts quickly found their way to Nuremberg, where it is quite possible that the celebrated humanist, physician and bibliophile Hartmann Schedel had something to do with seeing the formidable tomes into print.' (*Notes on the bibliography of Rainerius de Pisis*, Rhodes, p. 238), H *13016; BMC II, 321; Bod-inc R-002; BSB-Ink R-2; IGI 8268; Goff R-6.

2 volumes, royal folio (395 x 277; 403 x 282mm). Both volumes complete with blanks, rubricated in red, woodcut initials, some coloured in contemporary hand, vol. 1 with 'Nullus Defectus' printed in left column of leaf 4v in quire 38, vol. 2 with 9 **major initials painted by a contemporary German hand** in green, blue, orange, yellow and red, other initials in red and blue, gilt drops on the first page margin, shelf-mark on first page (both volumes with wormholes in first and last few quires, heavier in vol. 1, occasional light staining). Contemporary German blindstamped leather over wooden boards, vol. 1: pigskin by Hans Stumpf from Nördlingen [Kyriss 55], contemporary title label on upper board and spine (without metal bosses), vol. 2: Amberg or Nuremberg morocco [Schwenke-Sammlung 2 Adler 37, 52], rebaked preserving backstrip (both with worm-holed boards, without clasps, rubbed and scuffed). *Provenance*: Altomünster monastery (inscriptions on pastedowns dated 1543 and 1570) – vol. 1: Munich, Royal library (masked inscription on pastedown).

£12,000-18,000

\$16,000-23,000

€14,000-21,000



0150

RAINERIUS DE PISIS (d.1351). *Pantheologia, sive Summa universae theologiae*. Edited by Jacobus Florentinus. Venice: Hermannus Liechtenstein, 12 September 1486.

The only incunable edition printed in Italy of this theological encyclopedia. The *Pantheologia* of Rainerius de Pisis, a Dominican, is regarded as ‘one of the longest books ever composed in the Middle Ages’. Although the author was Italian, the first five of the six 15th century editions were printed in Germany, ‘suggesting that the manuscripts quickly found their way to Nuremberg, where it is quite possible that ... Hartman Schedel had something to do with seeing the formidable tomes of Rainerius de Pisis into print’ (Dennis Rhodes, ‘Notes on the Bibliography of Rainerius de Pisis’ in *BL Journal*, vol. 22, no. 2 [Autumn 1996], p. 238). Although this is the sole Italian edition, the present copy was in Germany from an early date, as attested by its contemporary bindings. The edition is from the fourth press of Hermannus Liechtenstein who first appeared at Venice in 1482 and died there in 1494. HC *13019; BMC V 357; BSB-Ink R-6; CIBN R-8; Bod-inc R-005 (part I only); Goff R-10.

2 parts in 2 volumes, super-chancery folio (326 x 214mm). Illuminated opening initial on I:a2r, a2r and a3r with flourishes at bottom margin, A2r, I3r, M1r, DD7r, KK6r, MM7v and PP4v of vol. II with large initials in interlocking red and blue with penwork in black, other capitals supplied in red or blue. (Vol. I: some worming, mainly marginal, but affecting last few leaves of text, h4 soiled at margins, some lighter soiling elsewhere, a few marginal waterstains, without final blank. Vol. II: worming slightly affecting text in first and last quires, and occasionally at margins). Although near uniformly bound, small differences in the lettering and earlier provenance indicate that the volumes were brought together at a somewhat later date: contemporary blindstamped German pigskin over wooden boards, pineapple stamp repeated on covers and spines (small wormholes in both vols, also some soiling and chipping, and various scuffing, bosses and clasps lacking from vol. I, vol. II lacking clasps). *Provenance*: Munich, Augustinian Hermits, 1606 (vol. I inscription) — Baumburg monastery (vol. II inscription) — Munich, Royal Library (‘Duplum’).

£3,000–5,000

\$3,900–6,500
€3,500–5,700



0151

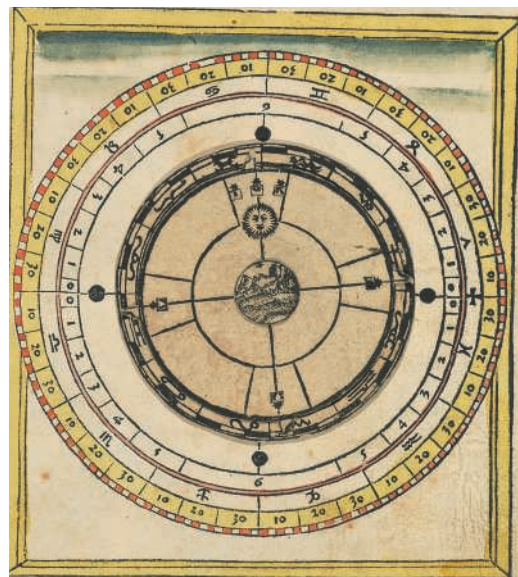
REGIOMONTANUS (Johannes Müller, 1436–1476). *Kalendarium Teutsch*. Augsburg: [J. Sittich], January 1514.

A rare, richly illustrated calendar from the Augsburg Renaissance. Not in Adams. VD 16 M 6540.

Quarto (210 x 155mm). Title within four-part woodcut border, 87 woodcuts, 10 of these large including 1 full page lunar figure with 3 volvelles, all except volvelles in bright contemporary hand colour (gutter repaired to a few leaves including title). Contemporary quarter pigskin over wooden boards. *Provenance*: ‘Augsburg Anno 1514’ (inscription on title) – contemporary annotations, including receipts in a 16th century hand in German — ‘Carl Schnizlein gekft 1858’ (possibly Adalbert Carl Friedrich Hellwig Conrad Schnizlein (1814–1868, German botanist and pharmacist; inscription on front pastedown).

£2,500–3,500

\$3,300–4,500
€2,900–4,000





0152

SILVESTER DE PRIERIO (1456–1527). *Compendium in Johannem Capreolum cum additionibus*. Cremona: Carolus de Darleriis, 15 and 28 Apr. 1497.

Rare first edition of this work by 'one of the earliest opponents of M. Luther. Inquisitor and censor of books for Rome, he was involved in the juridical process against J. Reuchlin and Luther and in the cases of P. Pomponazzi and Erasmus. The procrastination of the Roman Curia mitigated the impact of his writings against Luther.' (Oxford Reference) **Only 2 records of it selling at auction** (1991 and 2002; ABPC/RBH). HC(+Add) *13346; GW M-42160; BMC VII 959; BSB-Ink S-399; IGI 8990; Goff S-519.

Median quarto (235 x 178mm).

Occasionally rubricated in red, with 6 initials in interlocking red and blue with fine purple penwork decoration, other initials in red (occasional small marginal tear, a few stains). Contemporary German blindstamped calf over wooden boards (rebacked, traces of clasps, scuffed). *Provenance:* Isaia Silberschlag, doctor of philosophy and theology at Erfurt (d.1606; title inscription) — some early marginalia and annotations.

£2,200–2,800

\$2,900–3,600
€2,600–3,200



0153

TABERNAEMONTANUS, Jacobus Theodorus (c.1525–1590). *Neuw Kreuterbuch, Mit schönen, künstlichen und leblichen Figuren unnd Conterfeyten, aller Gewächss der Kreuter*. Frankfurt: Nicolaus Bassaeus, 1588–1591.

First edition of one of the most widely disseminated of the German herbals. Tabernaemontanus was a physician and student of Bock and Brunfels. His encyclopaedic *Kreuterbuch* was an attempt at a universal overview of the known European flora. Although the woodcuts, by an unknown artist and engraver, derive from the cuts of his teachers as well as Mattioli, Dodoens, Clusius and Lobel, Nissen (I, p. 64) praises their execution as having been carried out with great understanding and states that some cuts improve on their models. The stock was later acquired by the printer John Norton who used them to illustrate the first edition of Gerard's herbal. Adams T-540; Cleveland 130; Graesse VII, 4; Nissen *BBI* 1930; Pritzel 9093.

2 volumes in one, folio (362 x 249mm).

Title of first volume printed in red and black within allegorical woodcut border, double column, over 2000 woodcuts (558 in volume one by Nissen's count, none in volume two; 547 in volume one by Cleveland's count, 1662+ in volume two) of plants mostly, including woodcut initials, head- and tail-pieces (outer edge of title discreetly repaired, printer's device on second title censored in ink, II: fore-margins of Kk5+6 cut away, occasional spotting and small wormholes, light browning, minor repairs in 2 index leaves with a few words supplied). Contemporary probably Würzburg blindstamped pigskin over wooden boards, sides panelled with portrait stamp signed 'H.H.' of St Kilian of Würzburg on front and of St Burchard on back [Haebler I, 180.3] (remains of metal catches, repairs at extremities, somewhat darkened and rubbed, a few small wormholes). *Provenance:* Würzburg, Georg Reusch (inscription recording his purchase at Würzburg in 1596 and illuminate coat-of-arms).

£2,200–2,600

\$2,900–3,400
€2,600–3,000



0154

THOMAS À KEMPIS (c.1380–1471). *Imitatio Christi*. – Johannes Gerson: *De meditatione cordis*. [Ulm]: Johann Zainer, [14]87.

The most influential devotional work of the later Middle Ages in an attractive contemporary binding. The present edition is the first of two editions printed by Zainer that year. With, as a flyleaf, a 14th-century manuscript on the subject of skin diseases, the wording of which closely follows that found in a 19th-century compilation of medieval medicinal texts relating to the famed Scuola Medica Salernitana. H *9093; BMC I, 530; BSB-Ink T-173; Bod-inc. T-103; Goff I-15.

Chancery octavo (126 x 98mm). With the first blank, rubricated (without final two blanks, waterstaining, title partially crossed out, second leaf with closed tear and fading affecting a few letters). Contemporary Regensburg blindstamped pigskin over wooden boards [Kyriss 128], fore-edge clasp (clasp ?renewed, repaired split at upper joint). *Provenance*: stamps removed from first two leaves – remains of inscription on second leaf.

£2,500–3,500

\$3,300–4,500
€2,900–4,000

0155

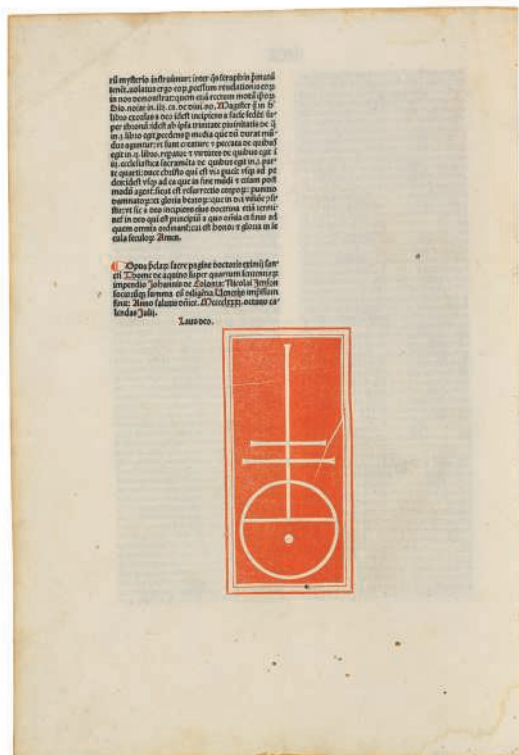
THOMAS AQUINAS (1225–1274). *Super quarto libro Sententiarum Petri Lombardi*. Venice: [Johannes Herbot, de Seligenstadt], for Johannes de Colonia, Nicolaus Jenson et Socii, 24 June 1481.

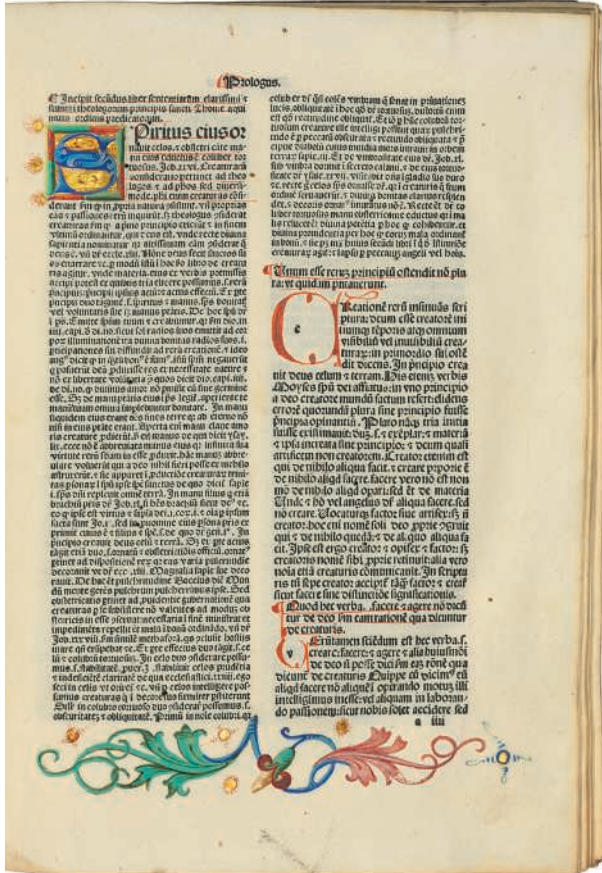
A fine copy in a contemporary Cologne binding. Peter Lombard's *Four Books of Sentences*, the standard textbook of theology at medieval universities, was the most commented upon work of Christian literature apart from the Bible itself, no commentary being more important than that of Aquinas. This is the fourth edition of his commentary on Lombard's fourth book, dealing with the sacraments which mediate God's grace. The device at the end is that of Joh. de Colonia, Jenson & Co., and is found only in such of Herbot's books as were printed for the firm (1480–81). HC *1484; BMC V, 301; BSB-Ink T-266; CIBN T-161; Bod-inc T-157; Goff T-171.

Chancery folio (295 x 200mm). Opening 16-line initial in interlocking red and blue with foliate decoration in brown, other capitals in red/blue, paragraph marks and underlining in red. H2v with device printed in red [Kristeller 238]. (Without blank a 1, worming from quire C to end slightly affecting text but largely limited to bottom margin or blank space between columns). Contemporary blind-panelled calf over wooden boards attributed to a Cologne bindery, tolled with Agnus Dei, rampant lion, star, rosette and other tools, five metal bosses, brass cornerpieces with legend 'Maria gracia paria' and two clasps, plain spine, title lettered on upper cover and on fore-edges (rebacked with original backstrip, free endpapers lacking). *Provenance*: neatly contemporary marginalia in red or black ink — stamp removed from first leaf.

£2,200–2,800

\$2,900–3,600
€2,600–3,200





0156
THOMAS AQUINAS (Saint, c.1225-1274). *Super secundo libro Sententiarum Petri Lombardi*. Edited by Paulus Soncinas and Marcus Alexandreus de Benevento. Bologna: Benedictus Hectoris, 27 May 1494.

Second edition of Thomas Aquinas's commentaries on the second book of the *Sentences* of Peter Lombard. HC *1477; BMC VI, 841, XII 60; BSB-Ink T-259; Bod-inc. T-153; Goff T-164.

Chancery folio (300 x 210mm). Illuminated initial opening text in blue on punched gold ground, floral border with gold balls in lower margin, rubricated, woodcut printer's device on penultimate leaf (faint marginal waterstaining, occasional mostly marginal worming). Contemporary Augsburg blindstamped calf [Kyriss 81], title label on upper cover (rubbed and scuffed, small losses and wormholes, missing clasps and other metalwork). *Provenance*: Kloster Andechs (Benedictine Abbey dedicated to St Nicholas; inscription on title; bookplate of Johann V. Chrysostomus Huttler, abbot 1600-1610).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0157
THOMAS AQUINAS (Saint, c.1225-1274). *Super tertio libro Sententiarum Petri Lombardi*. Venice: Hermannus Liechtenstein, 26 April 1490.

A signed binding by Johannes Rucker of the second edition of the commentary of Thomas Aquinas on Peter Lombard's third book of the *Sentences*. Schunke (Schwenke-Sammlung II, p.126) localises Rucker's bindery at Ingoldstadt. HC *1480; BMC V, 358; BSB-Ink T-262; Goff T-167.

Median folio (335 x 213mm). Initial spaces, the majority with guide-letters (first leaf lightly soiled with small repair, marginal worming occasionally touching a few letters, light marginal waterstaining).

Contemporary south-German, possibly Ingolstadt, blindstamped calf by Johannes Rucker with his name stamp [Kyriss 62], metal corner- and centre-pieces, fore-edge clasps, spine label (lightly scuffed, closed tear on lower cover, minor chips at spine ends). *Provenance*: Tachov, Czech Republic convent of SS. Mary Magdalen and Elisabeth of Hungary (inscriptions).

£2,200-2,800

\$2,900-3,600

€2,600-3,200



0158

TRITHEIM, Johann (1462-1516). *De triplici regione claustralium et spirituali exercitio monachorum. -Compendium quotidiani spiritualis exercitii.* Mainz: Peter von Friedberg, 6 Aug. 1498.

First and only incunable edition of a spiritual work by the important 15th-century author, bibliographer and monastic reformer Johann Trithem. The present copy was bound at the Benedictine abbey at Würzburg just before or while Trithem was abbot (from 1506) of the Scottish monastery of St James in the same city. HC *15618; BMC I, 4; BSB-Ink T-463; Bod-inc. T-251; Goff T-456.

Chancery quarto (201 x 142mm). Title printed in red. 7 illuminated initials, most with foliate extensions, rubricated (without blank N6, first initial lightly smudged, one leaf loose, light ink stains affecting a few leaves). Contemporary Würzburg binding [Kyress 37], bound at the Benedictine monastery of St Stephen: blindstamped red-dyed deerskin over wooden boards, fore-edge clasp, manuscript leaf from a c. 1400 German Lectionary as rear pastedown (worn with loss, particularly to spine). *Provenance:* contemporary inscription on front pastedown.

£1,500-2,000

\$2,000-2,600
€1,800-2,300

0159

VITRUVIUS POLLO, Marcus c.80-70 BCE- c.15 BCE). *De architectura*, edited by F.L. Durantino. Venice: J.A. and P. Niccolini da Sabio, March 1524.

Second Edition in Italian, and first Durantino edition. The 136 woodcuts 'are close copies of the full set of blocks from the Giocondo edition of 1511 printed at Venice by Giovanni Tacuino. The copies were made for the first Durantino edition' (Mortimer). Adams V-915; Brunet V, 1330; Cicognara 703; Graesse T-Z, 379; Sander 7699; See Harvard/Mortimer Italian, 545.

Folio (312 x 209mm). Title within an elaborate woodcut border and printed in red and black, wood-engraved initials, 136 woodcut illustrations and diagrams, historiated. 18th-century vellum, morocco labels, spine gilt.

£3,000-5,000

\$3,900-6,500
€3,500-5,700



0160

VEGETIUS RENATUS, Flavius (379-395). *De re militari libri quatuor*. – Sextus Julius FRONTINUS (30-ca.104). *De strategematis*. – AELIANUS Tacticus (fl. 2nd century). *De instruendis aciebus*. Translated from Greek into Latin by Theodorus Thessalonicensis. – MODESTUS (pseudo-). *De vocabulis rei militaris*. Edited by Guillaume Budé (1467-1560). Paris: [Chrétien Wechel for] Charles Perier, 1553.

Fifth Wechel edition, the fourth illustrated, of the *Scriptores rei militaris*. The *De vocabulis rei militaris*, spuriously attributed to Modestus, is an epitome of Vegetius by Pomponius Laetus or one of his pupils. The woodcuts, copied from the cuts used in Heinrich Steiner's 1529 Augsburg edition and first used by Wechel in 1532, show machines of war, some fantastical, others premonitory. This copy has the correct cut of a diver on 16r (in some copies the cut on 15v is incorrectly repeated). Adams V, 334; Brunet V, 1162; see Fairfax Murray French 563.

Folio (320 x 203mm). 124 woodcut illustrations including a cut of a lansquenet designated as the author (repeated on a4v and Q1v), all but three full-page, typographic diagrams of troop formations in the Aelianus, woodcut initials, Wechel's woodcut Pegasus device on title and at end, 19 later engraved cut-outs of prominent French figures pasted on front pastedown and last endpaper verso. Late 17th-century vellum, floral motifs on spine, evidence of two fore-edge ties (lacking ties). *Provenance*: Charles Fevret (bookplate; father of the founder of the Library of Dijon).

£1,800-2,500

\$2,400-3,200
€2,100-2,900



0161

Vocabularius juris utriusque. [Basel: Michael Wenssler, not after 1474].

One of the first two undated editions published by Wenssler between 1473-1474, the date given from acquisition inscriptions in the copies at Munich and Klosterneuburg. The *Vocabularius* was among the most popular legal works printed in the 15th-century, reaching more than 30 incunable editions. BMC III, 722; BSB-Ink I-256; Goff V-335.

Chancery folio (282 x 188mm). 8-line initial opening text in colours and matt gold with floral decoration extending into margin, other initials and paragraph marks in red and blue (without the probable blank a1, I1 reinforced in gutter, I8 cropped into blank space and mounted, a few quires lightly wormed, some marginal staining or spotting). 18th-century half calf (covers repaired, some worming on spine, extremities lightly rubbed). *Provenance*: Mantua, Bibliotheca Theresiana (18th-century inscription on front endpaper).

£2,200-2,800

\$2,900-3,600
€2,600-3,200



0162

WALTER, Johann (1496-1570). *Epitaphium des ehvirdigen Herrn un Vaters, Martini Luthers*. Wittenberg: Georg Rhaw, [1546].

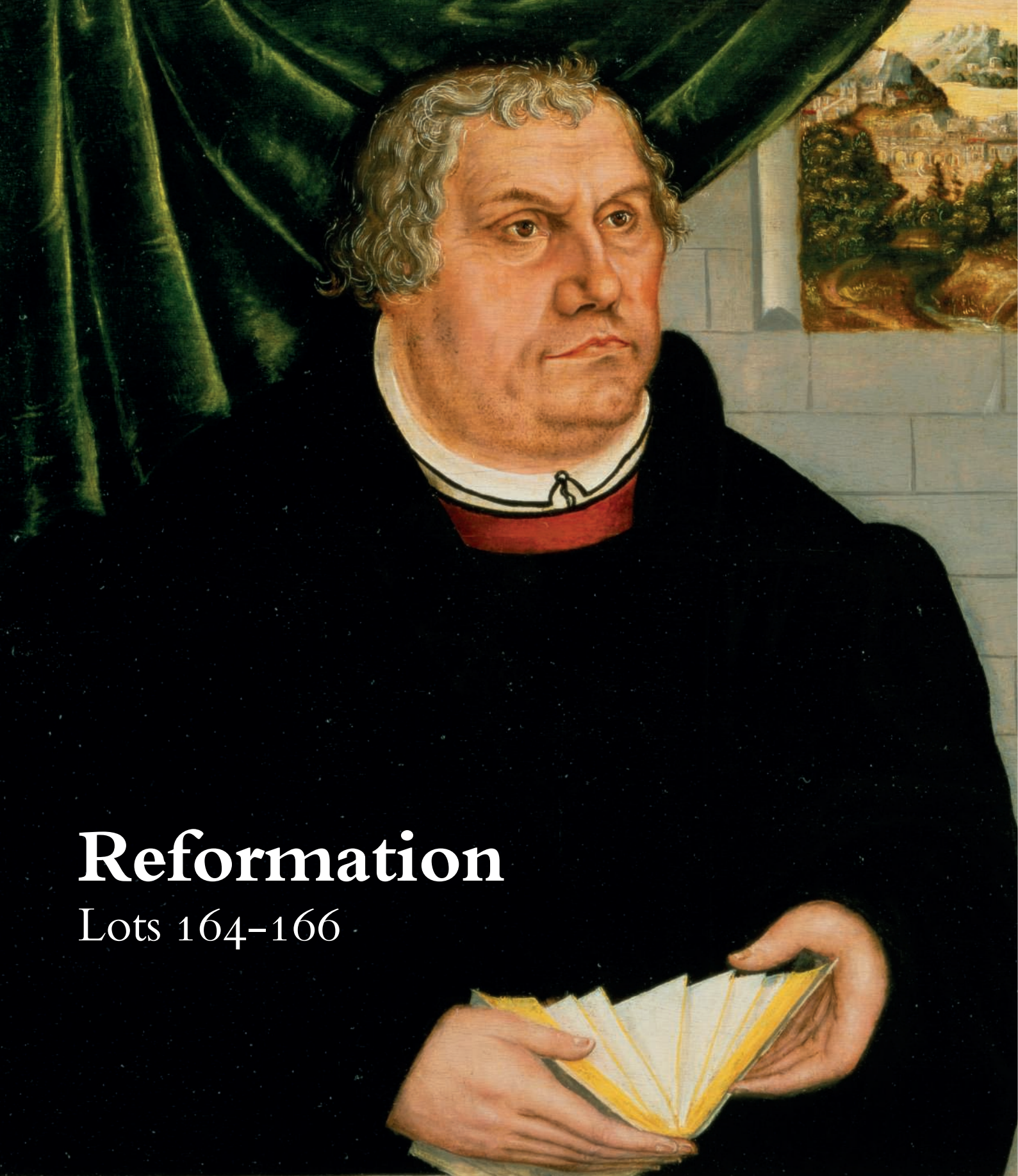
First edition of this epitaph to Martin Luther by important Reformation composer Johann Walter. VD 16 W 994.

Quarto (189 x 146mm). Woodcut medallion portrait of Martin Luther on title, two full page portraits of Luther (dated 1546) and Johann Friedrich I, Elector of Saxony after Lucas Cranach the Younger. Modern boards reusing 15th century manuscript leaves. *Provenance*: inscription on title.

£800-1,200

\$1,100-1,600
€920-1,400





Reformation

Lots 164-166

NATVS ES ISLEBII DIVINE PROPHETA LVTHERE,
RELLIGIO EVLGET TE DVCE PAPA IACE T



LAPETTI DE GENTE PRIOR MAIORVE LV THER
NEMO EVIT TV PAR DOCTE MEL ANTHON FRAS



0163

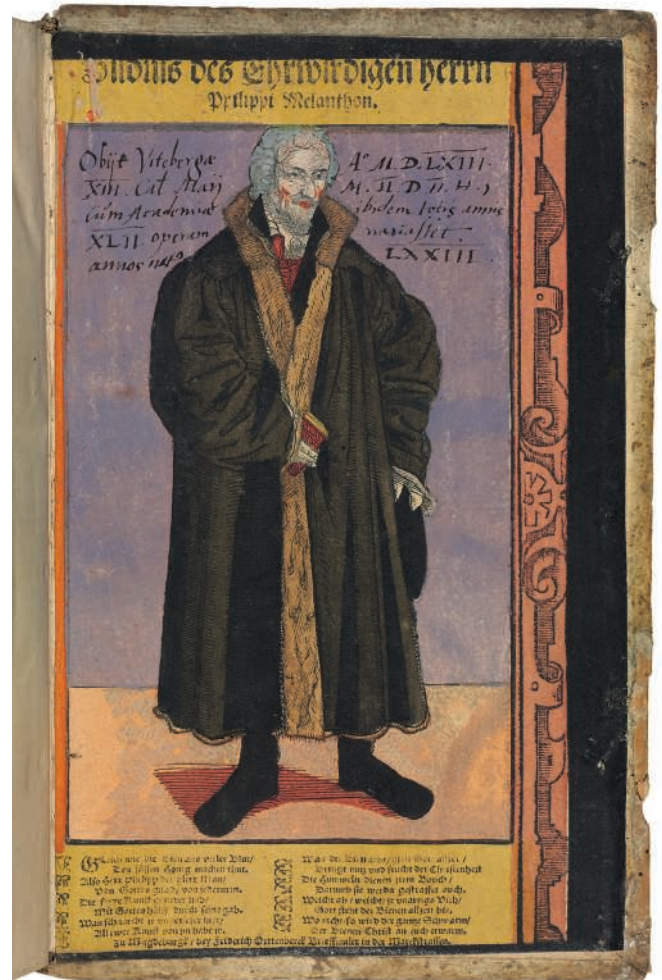
BIBLE, IN LOW GERMAN. With glosses according to Nicolaus de Lyra's postils. Cologne: [Heinrich Quentell, about 1478].

First edition of the Bible in Low German, and the first appearance in print of the celebrated large-scale woodcuts attributed to the 'Master of the Cologne Bibles'. Most of the 113 woodcut compositions correspond closely with the illustrations in a manuscript Low Rhenish Bible produced in Cologne 1457, now in Berlin (Ms. germ. fol. 516). These cuts exerted a decisive influence on later Bible illustrations, including Anton Koberger of Nuremberg, who acquired the blocks for use in his German Bible of 1483. Quentell published 2 nearly identical Low German Bibles almost simultaneously: one is in the West Low German dialect resembling Dutch (Hain 3141; Darlow and Moule 4182); the other, the present lot, is in the Low Saxon dialect, and is given priority. **'With the exception of Dürer's Apocalypse, the most influential woodcut programme from Germany was that of the Cologne Bible 1478/9'** (David H. Price, 'The Bible and the visual arts in early modern Europe' in *New Cambridge History of the Bible*, 3, 723). **It is extremely rare:** the last copy that we can trace as selling at auction was the Aldenham copy at Sotheby's 22 March 1937, lot 43. H *3142; GW 4307; BMC I, 264-5 (IC. 4411); CIBN B-446; Schreiber 3465; Goff B-636; Darlow and Moule 4183.

Royal folio (402 x 276mm). Illuminated initials on b1 and aa1, initials in red and blue, strokes and paragraph marks rubricated, 3 (of 4) leaves – Genesis, Proverbs and Revelation – with wide woodcut borders, Genesis with a large woodcut of the creation of Eve, 113 woodcut text illustrations (first 2 leaves in 19th-century manuscript facsimile, b3 and ii1 defective with large portion of text in 19th-century manuscript facsimile, lacking first and last blanks, b10 misbound between b3 and b4, first two and final quires loose with associated fraying at edges and some minor wear at gutter, insignificant marginal damp staining affecting a number of quires throughout, very minor marginal worming affecting leaves FF5-LL2, some minor marginal repairs). Contemporary blindstamped calf over wooden boards, metal corner and centrepieces, clasps, trefoil stamps to covers and clasp fittings (worn, spine heavily with portions defective, 19th-century flyleaves). *Provenance:* early prayers in Low German and pen trials on vellum pastedowns — some early marginalia in 15th- and 16th-century hands, moreso in the New Testament — some early pen trails and juvenalia in margins at beginning — Ernest Georg Uhlich (Captain-Lieutenant in the Artillery, inscription on the 3 leaves with woodcut borders noting purchase at Meppen in 1678) — Johannes Franciscus Wredell (inscription in margin of one leaf).

£30,000-50,000

\$39,000-65,000
€35,000-57,000



0164

MELANCHTHON, Philipp (1497–1560). *Corpus doctrinae Christianae*. Leipzig: Ernest Vögelin, January 1560.

First Latin edition, preserving rare, possibly unique, single-sheet woodcuts of Martin Luther and Philipp Melanchthon, with contemporary colouring, as pastedowns. An inscription on each print records the place, date, and hour of the subject's death (Luther's is recorded as in Philipp Drachstadt's house at Eisleben) as well as his age. The Melanchthon image carries the imprint of Friedrich Ortenberg, Briefmaler, at Magdeburg, who seems to be otherwise unknown. No other copies of these woodcuts have been located. Appearing for the first time in this edition is Melanchthon's refutation of Michael Servetus and the Anabaptists; a German-language edition appeared the same year. Adams M-1105; BLSTC German p.610; VD-16 M-2883.

2° (302 x 199mm). Roman types, some Greek, printer's device on title, woodcut historiated and decorative initials. (Lower corner of title clipped, very occasional small stain.) Contemporary German blindstamped pigskin dated 1560, one roll incorporating the arms of Saxony, woodcut single-sheet of Martin Luther (front) and Philipp Melanchthon (back) mounted as pastedowns (see below), fully coloured by a contemporary hand. *Provenance*: Georg Jenicius of Freiburg, 1629 (title inscription).

£2,000–3,000

\$2,600–3,900

€2,300–3,400

LUTHER, Martin (1483–1546). A collection of 14 Reformation pamphlets by Luther, Melanchthon and others. Germany: 16th-century.

Extremely scarce pamphlets by leading proponents of the

Lutheran Reformation. The speed with which pamphlets were composed and printed made them hugely important propaganda tools, allowing Luther and his followers to enflame popular support much quicker than was previously possible. This important collection of rare survivals includes works by Luther, Agricola, and Melanchthon, as well as the famous *Karsthans* (1521) pamphlet, thought to be the first Reformation dialogue in the German language.

14 works in one volume, small quarto (184 x 145mm). 6 titles within woodcut borders, 3 woodcut title vignettes (some dampstaining and worming occasionally touching text, fifth work lacking C3). Late nineteenth-century green cloth, spine gilt (lightly rubbed and marked). *Provenance:* some contemporary annotations — ‘Bibliothek des Guthes, Rohlstorf’ (stamps to 7 titles) — ‘Grafflich Rantzau-Breitenburger Bibliothek II’ (stamps to 13 titles) — Kuno Rantzau (diplomat, 1805–1882; inscription on fly leaf dated 1835).

LUTHER, Martin. *Eyn Sendbrief an den Bapst Leo*. Wittenberg: 1520. VD16 L 4637

MEYER, Sebastian (1465–1545). *Von dem Pfründt Marckt der Curtisanen vnd Tempelknechten*. [Basel: Adam Petri,] 1521. VD16 M 5120

MELANCHTHON, Philip (1497–1560). *Verantwortung [...] auff der Cölnischen unter Clerisey Schrift*. Wittenberg: J. Klug, 1543. (First four leaves bound here; the remainder of the pamphlet bound after Luther’s *Wider*.) VD16 M 4139

LUSCIUS, Benedikt. *Epithalamion illustri Duci Saxoniae Iohanni Friderico compositum*.

Wittenberg: 1527. Title with woodcut border. VD16 L 3279

[AGRICOLA, Johann]. *Ein nutzlicher Dialogus odder gesprechbuchlein zwischen einem Müntzerischem Schwermmer und einem Euangelischem frumen Bawern*.

Wittenberg: Hans Lufft, 1525. Title with woodcut border. VD16 L 315

ANON. *Vorzeichnus Sumarien wie sich die frölicheit der fürstlichen heymfart unsersnedigen herm hertzog Johans friderichen zu Sachsen*. Wittenberg: Lufft, 1527. Title with woodcut border. VD16 V 890

AMSDORFF, Nicola von. *Warhafftige Historia vnd geschicht*. Magdeburg:

Walter, 1535. Title with woodcut border. VD16 A 2407

LUTHER, Martin. *Der Spruch S. Pauli Gal. j. Christus hat sich selbs für unser Sunde geben*. Wittenberg: H. Weissen, 1538. Title with woodcut border. VD16 L 6700

— *Wider den Bischoff zu Magdeburg Albrecht Cardinal*. Wittenberg: H. Lufft, 1539. Title with woodcut border. VD16 ZV 29164

MELANCHTHON, Philipp. *Ein kurtze Vermanung, das alle Christen schuldich sind*. Wittenberg: J. Klug, 1540. VD16 M 3324

AGRICOLA, Johann. *Ein predig auff den XII. Sontag nach Trinitatis*. Berlin: Hans Weiss, 1541.

VD16 A 1021

ANON. *Karsthans*. [Strasbourg: Johann Prüß and Reinhard Beck, 1521].

Large woodcut on title with face of a cat supposedly representing Thomas Murner coloured in red by a contemporary hand. VD16 K 135

— *Von denn Almhuszen*. Erfurt: [Wolfgang Stürmer, 1523]. Woodcut title vignette. VD16 ZV 18592

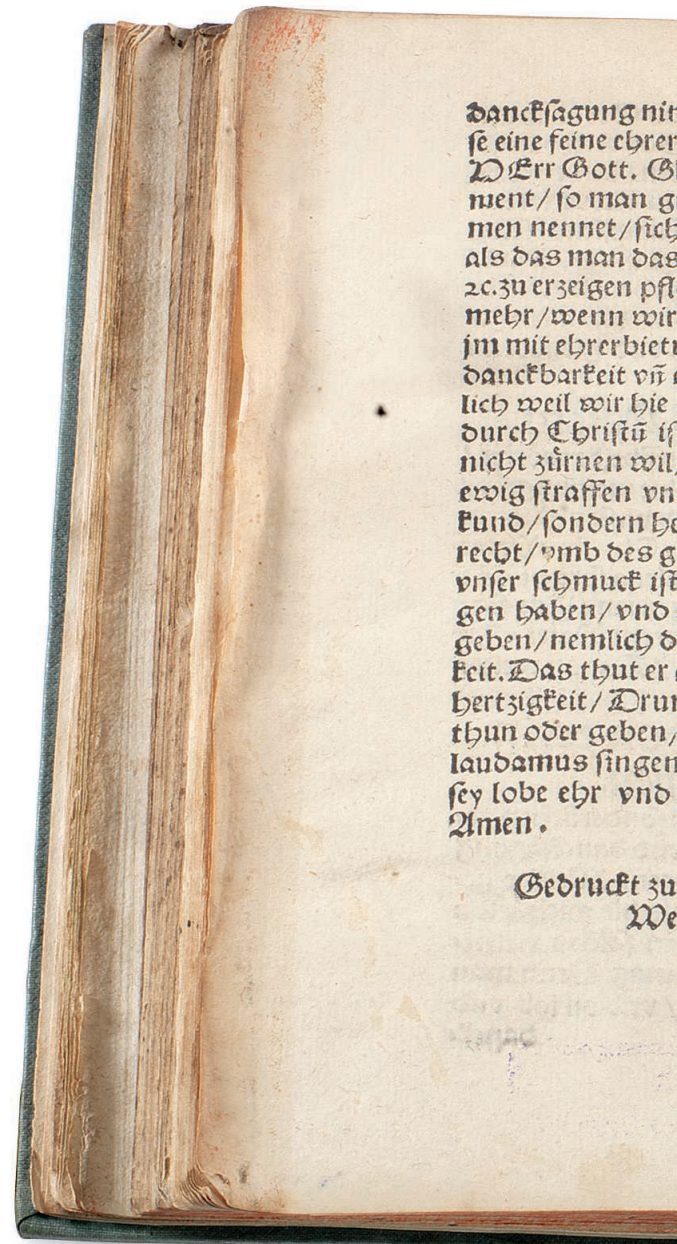
E[BERLIN], J[ohann] (c.1470–1533). *Eyn new und das letzt auszschreyben der XV. bundigenossen J.E.M.W.* [i.e. Johannis Eberlin Magistri Wittenbergensis]. [Erfurt: Matthes Maler 1522]. Woodcut title vignette.

VD16 E 138

£30,000–50,000

\$39,000–65,000

€35,000–57,000



Danckfagung nit
 se eine feine ehren
 WErr Gott. G
 went/ so man g
 men nennet/ sich
 als das man das
 2c. zu erzeigen pfl
 mehr/ wenn wir
 jm mit ehre biete
 danckbarkeit vs
 lich weil wir hie
 durch Christu is
 nicht zürnen wil
 ewig straffen vn
 kund/ sondern he
 recht/ vmb des g
 vnser schmuck ist
 gen haben/ vnd
 geben/ nemlich d
 keit. Das thut er
 hertzigkeit/ Drum
 thun oder geben/
 laudamus singen
 sey lobe ehr vnd
 Amen.

Gedruckt zu
 We

hermehr nennen. Vnd ist diese wer-
bietung vnd dienst gegen vnserm
leich wie man auch im Weltregi-
rosser Königen oder Fürsten na-
auch dagegen mit ehrerbietung/
heubt entdeckt/ vnd knie benget/
eget. Nu sollen wir aber se viel
von Gott reden vnser hertzen zu
ang neige/ vnd seinen Namen mit
aller ehrerbietung nennē. Sonder
hören/ das er vnser Gott vñ Vater
t/ der hinfort nicht allein mit vns
/noch vmb vnser sünde willen vns
d verdammen/ wie er billich thun
elt vns noch dazu fur from vnd ge-
laubens willen an Christum/ der
/den wir in der Tauffe angeza-
wil vns auch das himelische erbe
as ewig leben / freude vnd selig-
alles aus lauter gnade vnd barm-
mb können wir im nichts dafür
/denn ein Daleuia oder Te deum
/vnd mit S. Paul sprechen/ Im
preise von ewigkeit zu ewigkeit/

Wittenberg durch Hans
issen 1. 5. 38.



Gratien
Rantzen-Breitenburger
Bibliothek II.

Mercurius / ein Got der Rauffleit.



Hans Sachs.

0166

SACHS, Hans (1494-1576). A collection of 15 Reformation pamphlets by Hans Sachs and others. Germany: 1544-1554.

Extremely rare Reformation pamphlets, the majority by German Meistersinger, poet, dramatist and cobbler, Hans Sachs. An admirer of Luther, Sachs was one of the first and most committed adherents of the Reformation in Nuremberg. His poetic versions of Lutheran doctrine were especially important in circulating reformative arguments within the oral tradition, and therefore bringing the message to the largely non-literate population. Interestingly, this volume also includes a work by Caspar Schwenckfeld, a one-time follower of Luther who in the 1520s became one of his staunchest opponents. According to RBH/ABPC, most of these pamphlets have never appeared at auction.

15 works in one volume, small quarto (181 x 130mm). 16 woodcut vignettes, 4 in contemporary hand colour (occasional light dampstaining). Late nineteenth-century green cloth, spine gilt. *Provenance*: 'Joannis Buserite, Augustani 1596' (inscription on fly leaf) - 'Bibliothek des Guthes, Rohlstorf' (stamps on front free endpaper and 2 titles) - 'Graflich Rantzau-Breitenburger Bibliothek II' (stamp to first title).

SACHS, Hans. *Die gemarthertheologia. Mer das klagent Ewangeliem*. Nuremberg: Georg Merckel, 1552. Woodcut title vignette. VD 16 ZV 16059. [bound with:]

MAROCHITANUS, Samuel (11th century). *Sendbrieff Rabbi Samuelis des Juden*. Frankfurt: Cyriacus Jacob, 1544. VD 16 S 1573. [and:]

SCHWENCKFELD, Caspar (1490-1561). *Ein Gebet zum Herrn Christo, in Kriegsnoten und gefeuerlichen Zeyten*. [N.p.], 1552. VD 16 S 4919. [and:]

ANON. *Neue Zeitung was sich jetzt verschieen tagen mit des Printzen ankunfft in Engellandt*.

[Nuremberg], 1554. Large woodcut title vignette. VD 16 ZV 11511. [and:]

SACHS. *Ein gesprech mit der fassnacht von irer eygenschafft*. Nuremberg: Merckel, 1554. Title woodcut vignette with contemporary hand colour. VD 16 S 309. [and:]

— *Der gantz Hausrat bey dreyhundert stücken*. Nuremberg: Merckel, [c.1553]. 2 woodcut title vignettes, the latter with contemporary hand colour. VD 16 S 279. [and:]

— *Die vier wunderberlichen Eygenschafft und würckung des Weins*. Nuremberg: Merckel, [c.1554]. 2 woodcut title vignettes, the latter with contemporary hand colour. VD 16 S 600. [and:]

WIRRI, Heinrich (d.1572). *Ein Erschreckliche vnd Warhafftige Geschicht*. Herman Hamsing, 1554. VD16 W 3599. [and:]

SACHS. *Kladredt der waren freundschaftt*. Nuremberg: Merckel, [1554]. 2 woodcut title vignettes. VD 16 S 417. [and:]

— *Nachred das greulich laster sampt seinen zwölff Eygenschafften*. Nuremberg: Merckel, [1553]. Woodcut title vignette. VD16 S 465. [and:]

— *Des veriaten Frids Klagedt vber alle stendt der Welldt*. Nuremberg: Merckel, [1554]. 2 woodcut title vignettes. VD16 S 593. [and:]

— *Der todt ein endt aller yrdischen ding*. Nuremberg: Merckel, [1554]. Woodcut title vignette. VD 16 S 560. [and:]

— *All Roemisch Kayser nach ordnung*. Nuremberg: Merckel, [1554]. Woodcut title vignette. VD 16 S 171. [and:]

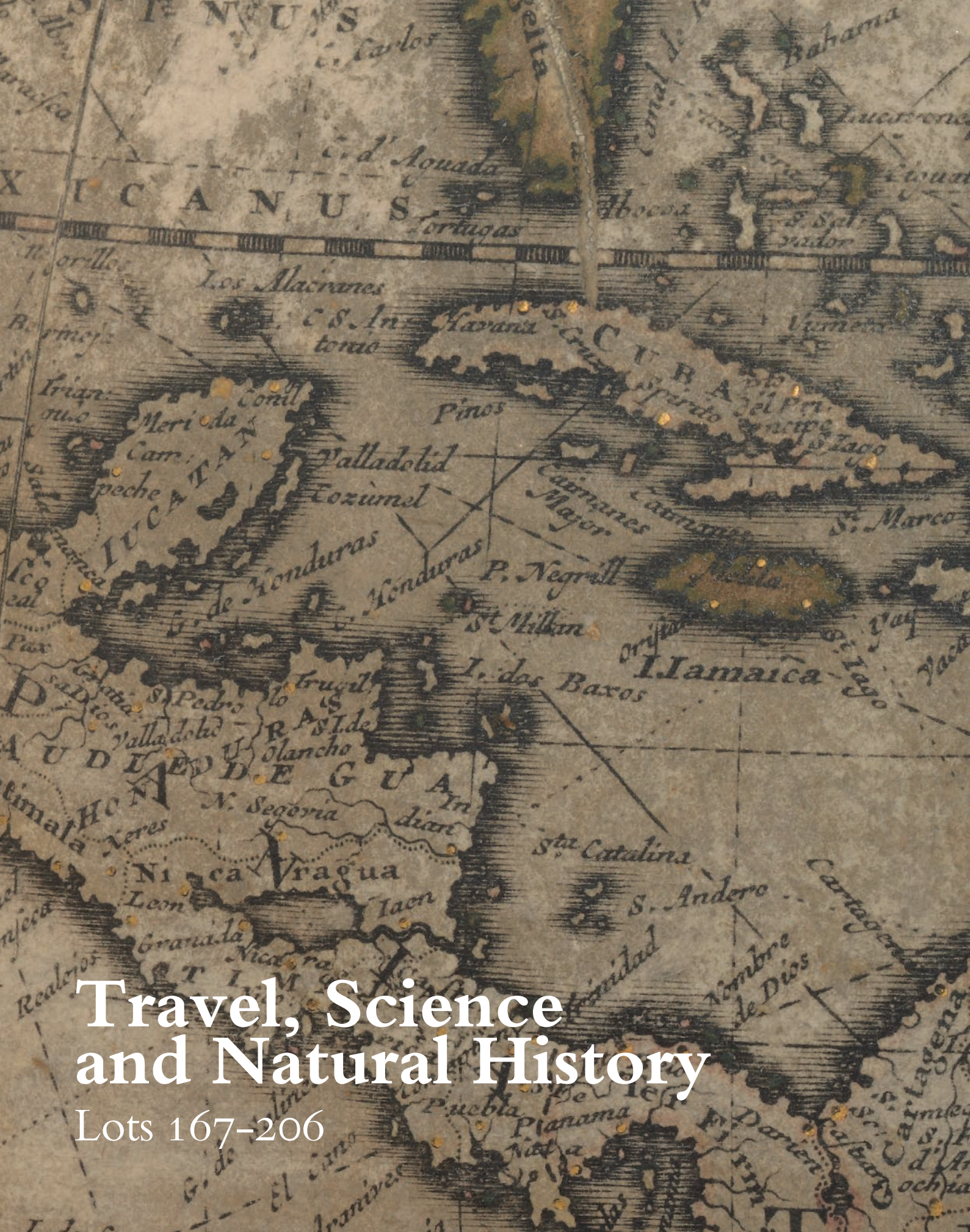
— *Das Regiment der anderhalbhundert fogel*. [Nuremberg: Friedrich Gutknecht, 1550]. Woodcut title vignette. VD 16 S 519. [and:]

— *Mercurius, ein Got der Kauffleut*. [Nuremberg: Friedrich Gutknecht], 1553. Woodcut title vignette with contemporary hand colour. VD 16 S 390.

£30,000-50,000

\$39,000-65,000

€35,000-57,000



Travel, Science and Natural History

Lots 167-206



Majagnana

ANTILLAE

Caicos

HISPANIOLA I.

Porto Rico I.

S. Juan de Porto Rico

Sombrero

Anguilla

St. Martin

St. Christoffel

Barbuda

Antego

Guadalupa

CARIB

S. Iago

Conception

Ocoa

Higuey

Azuar

S. Domingus

Saona

S. Germanus

Sta. Cruz

Ariguan

Neris

Dominica

Martenica

St. Lucia

Barbada

Vincene

Granada

INS

Margarita

Tabago

S. Ioseph

la Trinidad

I. S. Ieronimo

S. Martha

Isla Hacha

I. de la Vela

C. Coquibocoa

Cruba I.

Curacao

Bon Ayre

I. de Aves

Ychrita

I. Blanco

Isla Hacha

R. de los Reyes

Coro

S. d. Carrabeda

S. Iago

Comana

S. Ioseph

S. Martha

N. Val. Sentia

N. S. Ieronimo

N. S. Iago

N. S. Ieronimo

N. S. Ieronimo

S. Christoval

NOVA

NOVA

N. S. Ieronimo

N. S. Ieronimo

N. S. Ieronimo

N. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo

P. S. Ieronimo



167

0167

BERRETTINI, Pietro, called 'Pietro da Cortona' (1596-1669). *Tabulae anatomicae*. Rome: Venanti Monaldini, 1788.

The preferred second edition of Berrettini's celebrated anatomical designs.

This edition removes the intrusive figures which had been added to Berrettini's plates when they were first published in 1741, returning them to a state much more closely resembling his original drawings. Choulant-Frank, pp. 235-39: 'This edition ... is to be preferred to the first edition'.

Folio (414 x 282mm). Title in red and black with engraved vignette of an anatomy, 27 engraved anatomical plates, engraved headpieces and initials. Modern leather, gilt spine. *Provenance*: indistinct ink inscription to title and front free endpaper.

£1,500-2,000

\$2,000-2,600
€1,800-2,300

0168

BERRETTINI, Pietro, called 'Pietro da Cortona' (1596-1669). *Tabulae anatomicae*. Rome: Antonio de Rossi for Fausto Amidei, 1741.

First edition. In about 1618, when he was not yet 20 years old, Berrettini prepared a series of 20 anatomical drawings, which remained unpublished until 1741. Gaetano Petrioli must have decided to publish them because of the high reputation of Berrettini's art in the eighteenth century. Petrioli's edition contained the original twenty plates (nos. I-XIX and XXVII) plus seven others with figures copied from Vesalius, Vesling, Casserio and others, along with commentary supplied by Petrioli. As a supplement, to enhance the unity of Berrettini's plates, Petrioli also had them embellished with numerous smaller anatomical figures taken from Vesalius, Valverde, and others. Choulant-Frank, pp. 235-39; Garrison and Morton 395.2; Heirs of Hippocrates 470; Wellcome II, 146.

Folio (434 x 315mm). Title printed in red and black, with engraved vignette, 27 engraved anatomical plates by Luca Ciamberlano, woodcut initials and large tail-pieces, leaves on stubs (some spotting, light toning on a couple of text leaves). Contemporary vellum (lightly soiled, extremities chipped).

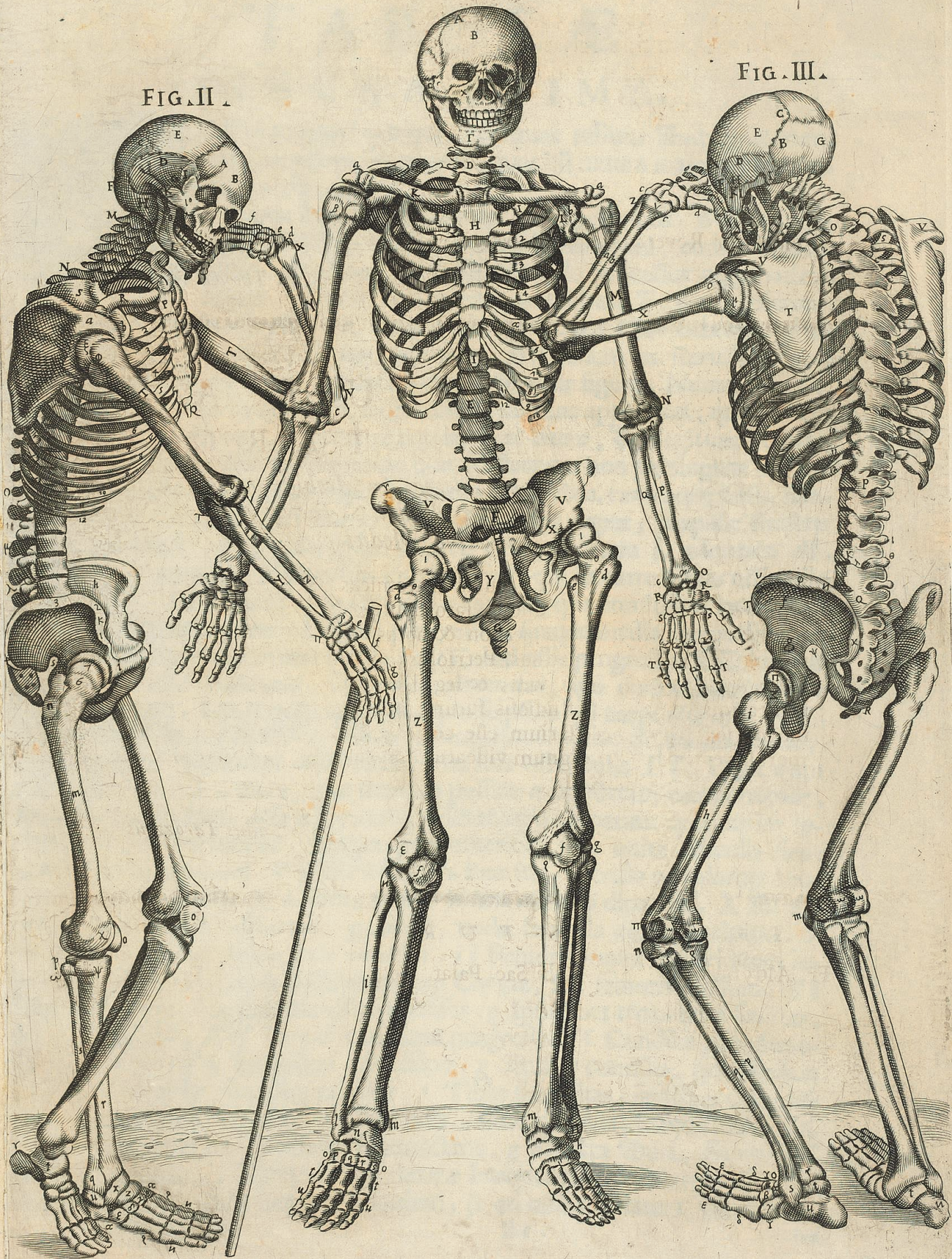
£3,000-5,000

\$3,900-6,500
€3,500-5,700

FIG. I.

FIG. II.

FIG. III.





HORTVS
EYSTETTENSIS

SIVE

DILIGENS ET ACCVRATA OMNIYV
PLANTARVM FLORVM, STIRPIYV, EX
VARIISSORBISS TERRÆ PARTIBVSSIN
CVLARI STVDIO COLLECTARVM, QVÆ
IN CELEBERRIMIS VIRIDARIIS ARCHIEPISCOPI
IANNIS CINGENTIIVS NOC TÏMPORE CONSUMPTIV
DELINEATIO ET AD VIVVM REPRÆSENTATIO

OPERA

BASILII BESLERI PHILATERI
ET PHARMACOPOLI
MDCXIII

SALOMON

CYRVS

0169

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

Deluxe copy of the first edition of the most celebrated botanical work ever published. One of the first two copies to be completed, luxuriously coloured and illuminated on Besler's instruction for his patron, the Bishop and Chapter of Eichstätt, by the prestigious studio of Georg Mack.

Royal broadsheet (534 x 450mm). Engraved title by Wolfgang Kilian, engraved portrait of Besler with his coat-of-arms, and 176 plates (of 366, Spring and Autumn parts only, see below) engraved by Wolfgang Kilian, Dominicus Custos, Raphael Custos, Georg Gärtner, Johannes Leypold, Levin van Hulsen, Friedrich van Hulsen, Peter Isselburg, Servatius Raeven, Heinrich Ulrich and possibly others, after Daniel Herzog, Georg Gärtner and others, **all richly coloured and with 77 plates signed or initialled by the colourists** Georg Schneider and Georg Mack, 'D.R.' (2 plates) and '?H.S.' (one plate), 3 plates dated 1613 and one dated 4 May 1613. Letterpress: dedication to Johann Conrad, Prince Bishop of Eichstätt, dedications to the Dean and College of Medicine at Nuremberg and to the reader, 2 leaves of privileges for France, Belgium and the Netherlands in roman, italic, or gothic type, 'Ordo' titles printed or mounted on plate versos, text leaves interleaved with plates, index leaves for spring (A–D, AA–CC) and autumn (aa–cc).

Binding: Early 18th-century German, probably Augsburg, calf elaborately tooled in gilt, sides panelled with central composite lozenge, fleurons at corners, spine gilt in compartments, leather spine label, marbled endleaves, free endleaves at each end with watermark similar to but not identical with Heawood 569–574, Augsburg 1730–40s (minor repairs and wear at extremities, some scuffing); modern slipcase.

Provenance: Bishop and Chapter of Eichstätt — '52b duplum' (title inscription) — David Samuel von Madai (1709–80; student at Halle, medical doctor and author of medical works, court physician to the Fürst von Anhalt-Cöthen in 1740, coin-collector' bookplate) — Turin, private collection (acquired in Germany, Barker copy 'T').

The present copy and one now at Nuremberg are undoubtedly the first two to be completed, each with one plate signed by artist Georg Schneider and dated 4 May 1613 and 3 other plates dated 1613. As Nicolas Barker has observed, there are close similarities in their colouring, and they were 'clearly painted in parallel', for Besler's two patrons: the Nuremberg city council and the Prince Bishop of Eichstätt, whose gardens are so sumptuously recorded in the *Hortus Eystettensis* and to whom the work is dedicated. It is undoubtedly the copy documented as sent to Eichstätt in an account of 23 September 1613. Besler oversaw all aspects of his great work, including entrusting the first copies for the final, but arguably most important work — colouring — to the studio of artist and illuminator Georg Mack of Nuremberg and Georg Schneider. Six copies are known with at least some plates so initialled by the Mack workshop and 2 further copies are initialled by later colourists. The present copy is among those with the highest number of signed plates, and **it is the only copy signed by the colourists to have come on the market.**

The present copy contains the plates for spring and autumn only. Its companion volume, containing plates for summer and winter, is now at Uppsala in the University Library. (The Nuremberg copy has the same seasonal division in two volumes.) The two Eichstätt volumes were clearly separated within a few decades of publication, one volume remaining in Germany until recent times and the other taken to Sweden, presumably as war booty during the Thirty Years War, following the sack of the Bishop's Willibaldsburg seat at Eichstätt in 1633-34; it was certainly in Sweden by the end of that century, owned by Olof Rudbeck (1630-1702).

The *Hortus Eystettensis* is a pictorial record of the flowers grown in the greatest German garden of its time, that of the Prince Bishop of Eichstätt, Johann Conrad von Gemmingen. As part of a radical building programme at his seat, the Willibaldsburg castle overlooking the river Altmühl, the Prince Bishop created an extensive pleasure garden comprising eight separate gardens surrounding the castle, each staffed with its own gardeners and each filled with flowers from a different country, imported through the international centres of Amsterdam, Antwerp and Brussels; the Prince Bishop boasted of having tulips in 500 colours. Painted halls and pleasure rooms further adorned the gardens. The great German botanist, Joachim Camerarius the Younger, advised the Prince Bishop on the garden's early design, and it may have been Camerarius's own manuscript florilegium (sold Christie's, 20 May 1992, lot 151) which first suggested the creation of a pictorial record of the Eichstätt gardens to the Prince Bishop. After Camerarius's death, a Nuremberg apothecary, Basilius Besler, advised on the gardens, and it was he who undertook immortalising the garden in detailed and delicate engravings for the year-round enjoyment of his patron and for posterity in the *Hortus Eystettensis*. Flowers were drawn from life with flower boxes sent to Nuremberg so that artists there could work from fresh specimens, with the result that these plant portraits serve both as documentation and pleasure; here is a garden made perennial and evergreen.

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

Despite intense study, neither the printer of the engraved plates nor of the letterpress text has been surely identified. Barker has tentatively suggested Paul Kauffmann as the letterpress printer, with material acquired at Frankfurt through the offices of the printseller and publisher Balthasar Caimox expressly for printing the *Hortus Eystettensis* ("Who printed the text of the 'Hortus Eystettensis'?", *The German Book, Studies presented to David L. Paisey*, ed. J.L. Flood and W.A. Kelly, London: 1995, pp185-192). David Paisey has suggested that the watermark – a pine-cone within an armorial shield – may be the arms of Augsburg, which further points to Wolfgang Kilian's shop at Augsburg as responsible for the engravings (cf. Paisey's review of Barker's *Hortus Eystettensis*, in *The Library*, 6th series, vol. 17, pp.365-8). The original drawings used in preparing the plates for publication survive at the University of Erlangen, and 328 of the copperplates, long thought to have been melted at the Munich mint c.1820, were rediscovered in the Albertina Graphische Sammlung at Vienna in 1998.



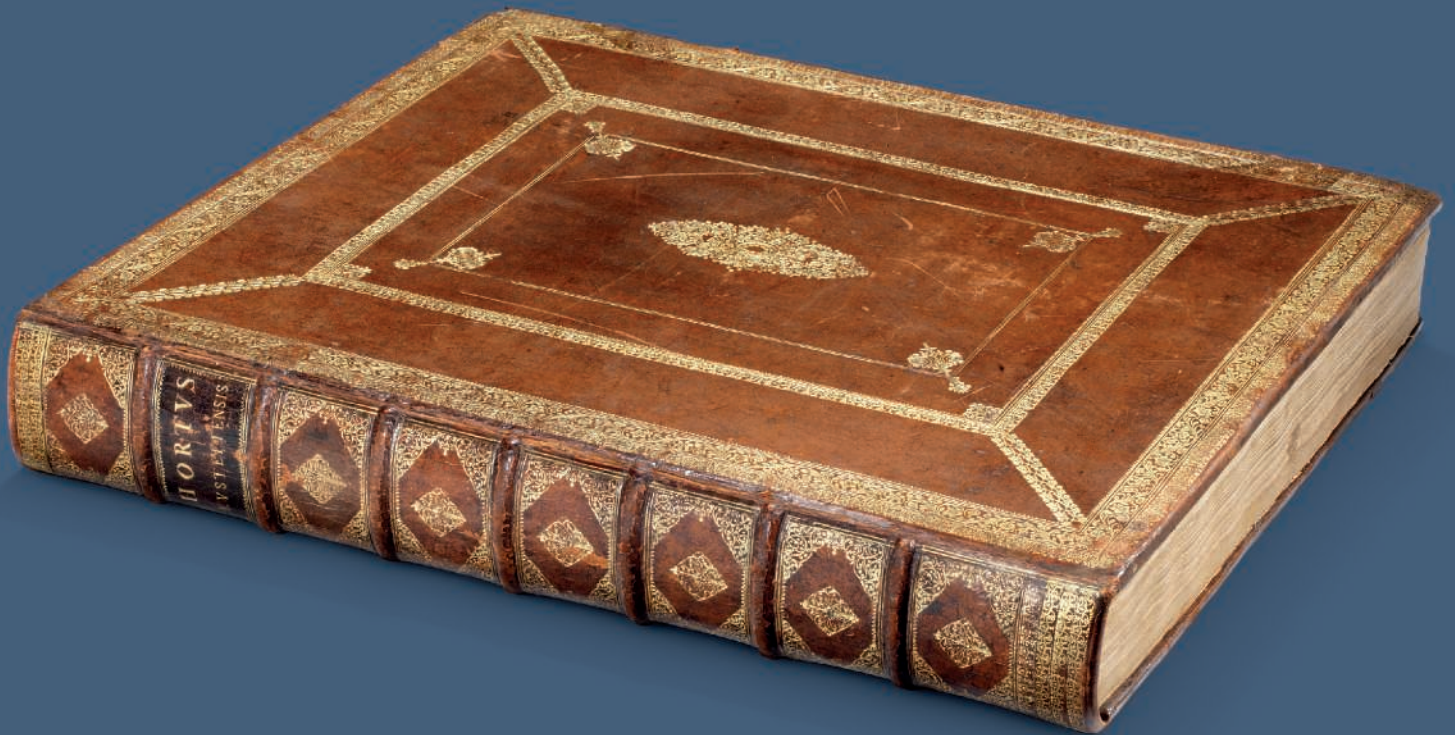
Amaranthus ^{L.} Tricolor.



Georg. Engelmann delin. et sculp. fecit.
 Hieronymus Schlegel sculp.

Ficus Indica Eystetten,
 sis ex uno folio enata lu-
 xurians.





Condition: Spring and Autumn parts only. Lacking season titles as often; title trimmed to border and mounted, a few neat tears and marginal repairs; vertical crease strengthened in 2 preliminary leaves; portrait leaf browned, with repaired fold-lines, marginal replacement and slight fraying at fore-edge; prelims, first 11 plates and associated text leaves on guard; occasional reinforcements at gutter or small marginal repairs; very occasional light browning or very minor spotting; a few internal tears repaired on verso; adhesion with minor loss in a few plates; small areas of colour rubbed in a few plates, some light, later pencil plant names or foliation. For a more detailed condition report, please contact the department.

Literature: Nicolas Barker, *Hortus Eystettensis, the Bishop's Garden*

and Besler's *Magnificent Book*, second edition. London: 1995, p.66 for Hainhofer's letter of 6 April 1617.

Hortus Eystettensis: zur Geschichte eines Gartens und einer Buches (Schriften der Universitätsbibliothek Erlangen-Nürnberg 20), Munich: 1989.

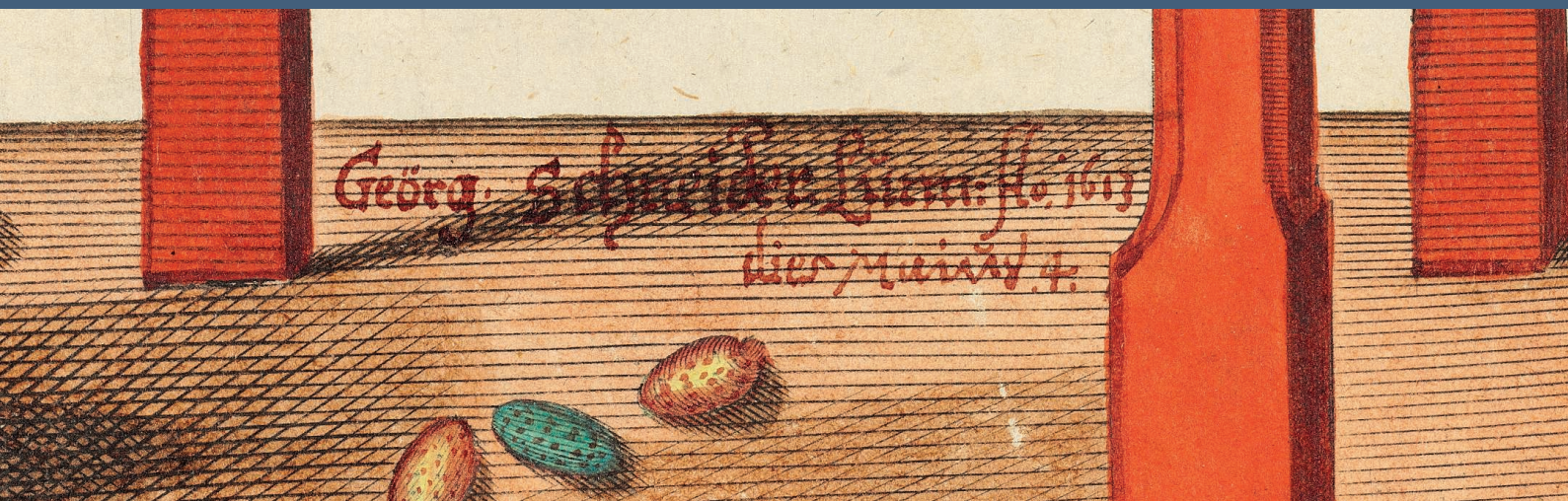
The Garden at Eichstätt, The Book of Plants by Basilius Besler. Intro. by Klaus Walter Littger. Cologne, London, etc: [1999].

Hunt 430 (1713 edition); Nissen *BBI* 158; Pritzel 745; Stafleu & Cowan 497; L. Tongiorgi Tomasi *Oak Spring Flora* 11.

£600,000-900,000

\$780,000-1,200,000

€690,000-1,000,000





0170

BURMA — Two 19th-century manuscript maps, one of Ava (Inwa) entitled in Burmese ‘Golden land victorious over enemies,’ the other of a palace complex in the north east corner of Ava at the junction of the Irrawaddy and Myitnge rivers, one dated 1886.

Two extremely rare 19th-century Burmese manuscript maps. The maps date from the year the British finally annexed Burma, with Burmese placenames rendered into English in pencil. They are orientated with East at the top, with paths delineated in red ink, both traditional Burmese cartographic conventions. Cf. Joseph E. Schwartzberg, ‘Southeast Asian Geographical Maps’ in *The History of Cartography*, Vol. II, Book 2, pp. 743-762.

1. WUMO MAUNY PO YAU. *Map of Ava*. 25 March 1886 Manuscript map of Ava in pen and ink on paper mounted on thicker paper, 895 x 753mm, landscape features, rivers, monasteries, pagodas all in black ink and wash, some paths and places depicted in red ink, toponyms in Burmese in black ink with English translations to many written in later pencil. Attribution to the late Wumo Mauny Po Yauk at bottom margin in English in black ink (the whole creased with some losses mainly confined to extremities).

2. Manuscript map of Ava palace complex, in pen and ink on paper mounted on thicker paper, 830 x 990mm, depicting walls, gates, water features, buildings and a large and impressive bridge, toponyms in Burmese in black ink and pencil (the whole creased and water-stained, some large tears across the image with small associated losses and repairs, very small burn hole to lower margin).

(2)

£4,000-6,000

\$5,200-7,800
€4,600-6,900



0171

COWLEY, John Lodge (1719–1797). *The theory of perspective demonstrated; in a method entirely new. By which the several planes, lines, and points, made use of in this art, are shewn in the true positions in which they are to be considered.* London: sold by J. Bennett, Mathematical Instrument-Maker to their Royal Highnesses William Duke of Gloucester, Prince Henry, and Prince Frederick, 1765.

First edition, an exceptional copy in a fine binding, with 10 plates printed on vellum. This work leads on from Cowley's *Appendix to Euclid's Elements* (1758) to provide a more comprehensive account of the theory of perspective, with plates including folding parts that demonstrate three-dimensional geometrical designs. Very rare: the only other copy that we can trace at auction was the 1766 edition at Sotheby's 10 April, 2002.

2 volumes, quarto (252 x 205mm.) 11 engraved plates, plates 1–9 and 11 with folding parts and printed on both vellum and card, both versions of plate 9 retaining original coloured cotton threads (occasional light spotting, some mostly marginal light soiling). Contemporary English red morocco, covers with gilt tooled foliate border enclosing central gilt decoration, spines richly gilt in compartments, black morocco lettering pieces, all edges gilt (extremities lightly rubbed).

(2)

£3,000–5,000

\$3,900–6,500
€3,500–5,700



0172

COWPER, William. *Myotomia reformata: or an anatomical treatise on the muscles of the human body*. Edited by Richard Mead (1673-1754). London: Robert Knaplock, William and John Innys, and Jacob Tonson, 1724.

First folio edition, greatly expanded from the first modest octavo edition with only 10 plates, published some 13 years previously. Cowper worked until his death on this superior folio edition of the human muscular system; it was published under the supervision and at the expense of the physician Richard Mead (1673-1754). With its 66 plates, some after Rubens and Raphael, its witty engraved initials and dramatic head- and tail-piece illustrations, this first folio edition ranks among the most artistically inventive anatomical atlases of the 17th and 18th centuries. Choulant-Frank, p. 253; Garrison and Morton 392.1; Heirs of Hippocrates 723; Norman 530; Osler 2384; Roberts & Tomlinson pp. 415-17; Russell 210; Wellcome II, p. 401.

Folio (518 x 361mm). Title printed in red and black, engraved frontispiece, 67 engraved plates numbered to 66, with plate 13 in two states, engraved full-sheet table of the *Syllabus musculorum*, engraved text diagrams, fine engraved historiated initials and head- and tail-piece illustrations, several repeated, a few woodcut tailpieces and typographic head-piece ornaments (without blank leaf V2, frontispiece and title lightly soiled and spotted, scattered light spotting, occasional small stains). Contemporary speckled calf, (a little worn). *Provenance*: Sir John Brownlow (1690-1754), Viscount Tyrconnel – Belton House [the Brownlows' estate in Lincolnshire] (bookplates).

£1,000-1,500

\$1,300-1,900
€1,200-1,700

FROM A DISTINGUISHED EUROPEAN COLLECTION

0173

DARWIN, Charles Robert (1809–1882). *On the Origin of Species by Means of Natural Selection*. London: John Murray, 1859.

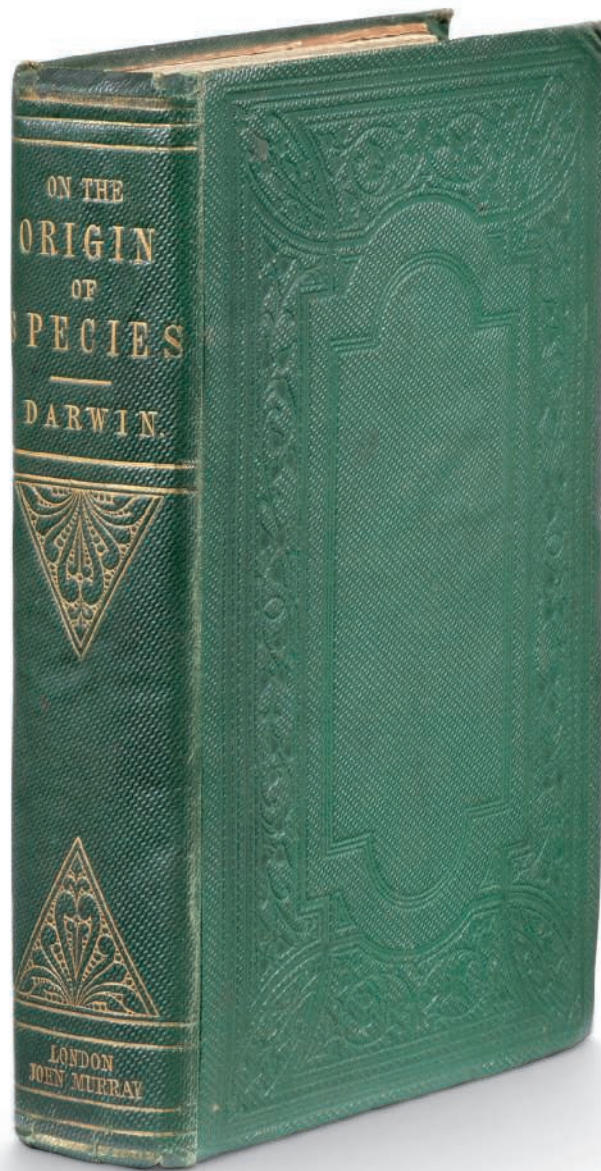
First edition of ‘the most important single work in science’ (Dibner), and ‘a turning point, not only in the history of science, but in the history of ideas in general’ (DSB). This copy is in its original cloth binding, and accompanied with a letter signed, apparently to an arch anti-Darwinian German botanist, Albert Wigand, as well as with a portrait carte-de-visite of Darwin. Although some key observations and findings from the voyage of the Beagle acted as his initial inspiration, Darwin’s ideas about the beneficial mutation of species did not cohere into the theory of evolution until his reading of Thomas Malthus’s *Essay on the Principle of Population* in the latter half of 1838. The gestation of the theory was slow, but in 1856, following a conversation with Sir Charles Lyell about his hypothesis, Darwin was determined to bring it to a conclusion. Two years later he had composed an extended treatise entitled ‘Natural Selection’, some two thirds complete at 250,000 words. Then in June 1858, Darwin received a letter about evolution from Alfred Russel Wallace, who had independently arrived at similar conclusions. The two scientists issued a joint paper on the subject at the Linnean Society on 1 July. Darwin was now forced to publish, and urged on by Hooker, he condensed his big book into an ‘abstract’ of some 155,000 words. ‘The book, stripped of references and academic paraphernalia, was aimed not at the specialists, but directly at the reading public’. Finally published as *On the Origin of Species* on 24 November 1859 in a print run of 1250 copies, it expounded a theory of evolution that was recognisably superior and of infinitely greater impact than all previous hypotheses explaining biological diversity. Dibner *Heralds* (1980) 199; Eimas *Heirs* 1724; Freeman 373; Garrison–Morton (1991) 220; Grolier *Science* 23b; Norman 593; PMM 344b; Sparrow *Milestones* 49; Waller 10786.

Octavo-in-12s (201 x 125mm). Half-tile, folding lithographic diagram. 32-page list of John Murray’s books at end, dated June 1859 [Freeman’s variant 3] (half-title and title with marginal vertical crease running approx. 25mm in from the fore-edge, half-title with 22mm and 20mm tears at head and foot of gutter respectively and tiny marginal nick at top edge, title with 20mm tear at foot of gutter and tiny marginal fore-edge nick, very short marginal tear to first contents leaf, the first four leaves lightly frayed with tiny chipping at fore-edge, pp.321–2 with tiny marginal nick, a couple of leaves with faint insignificant marginal staining or finger-soiling). Uncut in original green cloth, with the ticket of Edmonds & Remnants, covers stamped in blind, spine lettered and decorated in gilt, brown coated endpapers [Freeman’s variant ‘a’ binding], a few leaves of the index unopened (inner hinges expertly repaired, tiny insignificant splits to tailcap, corners lightly bumped); housed in a modern green morocco box. [With:] – Letter signed (“Ch. Darwin”), to an unnamed recipient [the German botanist Albert Wigand (1821–1886)], Down, 31 March 1874, confirming receipt of a work sent to him [volume 1 of Wigand’s *Der Darwinismus und die Naturforschung Newtons und Cuviers*] which the Post Office had lost, *one page* (202 x 128mm), on a bifolium, the text in the hand of Emma Darwin (short splits at creasefolds); [And:] carte-de-visite portrait of Darwin by Wesenberg & Co., St Petersburg (104 x 62mm). The letter is not recorded by the online Darwin Correspondence Project.

£60,000–90,000

\$78,000–120,000

€69,000–100,000





OTHER PROPERTIES

0174

DRESSER, Henry Eeles (1838-1915). *A Monograph of the Coraciidae, or Family of the Rollers*. Farnborough, Kent: Taylor & Francis, 1893.

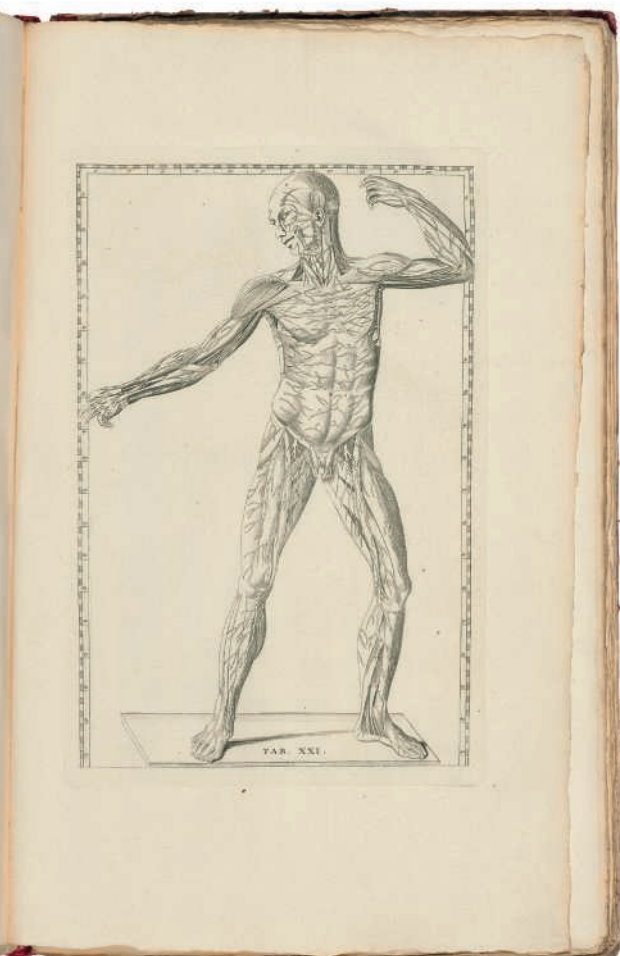
‘A thoroughly detailed study of the group, with excellent hand-coloured plates’ (Zimmer I, 178); Nissen IVB 270; Fine Bird Books p.92.

Quarto (359 x 260mm), 27 hand-coloured lithographic plates (gathering K comprising text pp.65-72 in facsimile, lower margin to title cut-away and remargined, last two index leaves of text soiled and browned with repairs, occasional light scattered spotting to text and one plate). Recent red half morocco (faint scratch to head of spine).

£1,800-2,500

\$2,400-3,200

€2,100-2,900



0175

EUSTACHI, Bartolomeo (c.1500/1510-1574). *Bernardi Siegfried Albini explicatio tabularum anatomicarum Bartholomaei Eustachii, anatomici summi*. Leiden: Johann and Hermann Verbeek, 1761.

Finely engraved anatomical plates. Albinus's edition is distinguished both by Wandelaar's magnificent copies of Eustachi's original plates and by the set of outline plates devised to explain them. Brunet I, 143; Wellcome II, p. 26.

Folio (435 x 275mm). Half-title, engraved portrait of Albinus after de Moor, title in red and black with engraved vignette after Wandelaar, 89 engraved plates comprising 4 with both full and outline illustrations, 39 engraved plates and 46 corresponding plates engraved in outline (occasional light spotting and some marginal dampstains, textblock split in places). Half-red roan over publisher's boards (crudely restored, lightly rubbed with some tears to spine). *Provenance:* P. H.? Tydeman (inscription to front free endpaper) – Mr M. Tydeman (possibly Meinard Tydeman (1741-1825); stamp to front free endpaper).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0176

GERNING, Baron Johann Isaak von (1767-1837). *A Picturesque Tour along the Rhine from Mentz to Cologne with illustrations of the scenes of remarkable events, and of popular traditions*. London: R. Ackermann, 1820 [plates watermarked 1819; text watermarked 1817].

First edition with beautifully hand-coloured aquatints depicting views of Mentz, the Castle of Furstenberg, the Pfalz Castle and the town of Kaub, the salmon fisheries at Lurley, Koblenz, Bornhofen, Cologne and other sites. With the September (rather than October) imprints on plates 2 and 3; this, combined with the early watermarks and the intensity of the aquatinting in the backgrounds on many of the plates, suggest that this is a very early issue. *Abbey Travel* 217; *Tooley* 234.

Quarto (334 x 273 mm). Publisher's letterpress note to the reader inserted at front of the first part. 4 pp. list of subscribers, engraved double-page map, partly hand-coloured, and 24 fine hand-coloured aquatint plates, un-numbered, by D. Havell and T. Sutherland after C. G. Schutz (Original tissue guards somewhat foxed, generally not affecting plates, marginal rust-spot on C3-D2.) Contemporary gilt- and blind-tooled calf, recased with original sides and spine mounted on modern calf boards (rubbed); cloth slipcase.

Provenance: acquired from Dauber and Pine, New York, 1930.

£800-1,200

\$1,100-1,600

€920-1,400





FROM THE COLLECTION OF THE LATE WALTER STOYE

0177

HAMILTON, Sir William (1730–1803). *Campi Phlegraei*. *Observations on the Volcanos of the two Sicilies*. Naples: sold by Pietro Fabris, 1776.

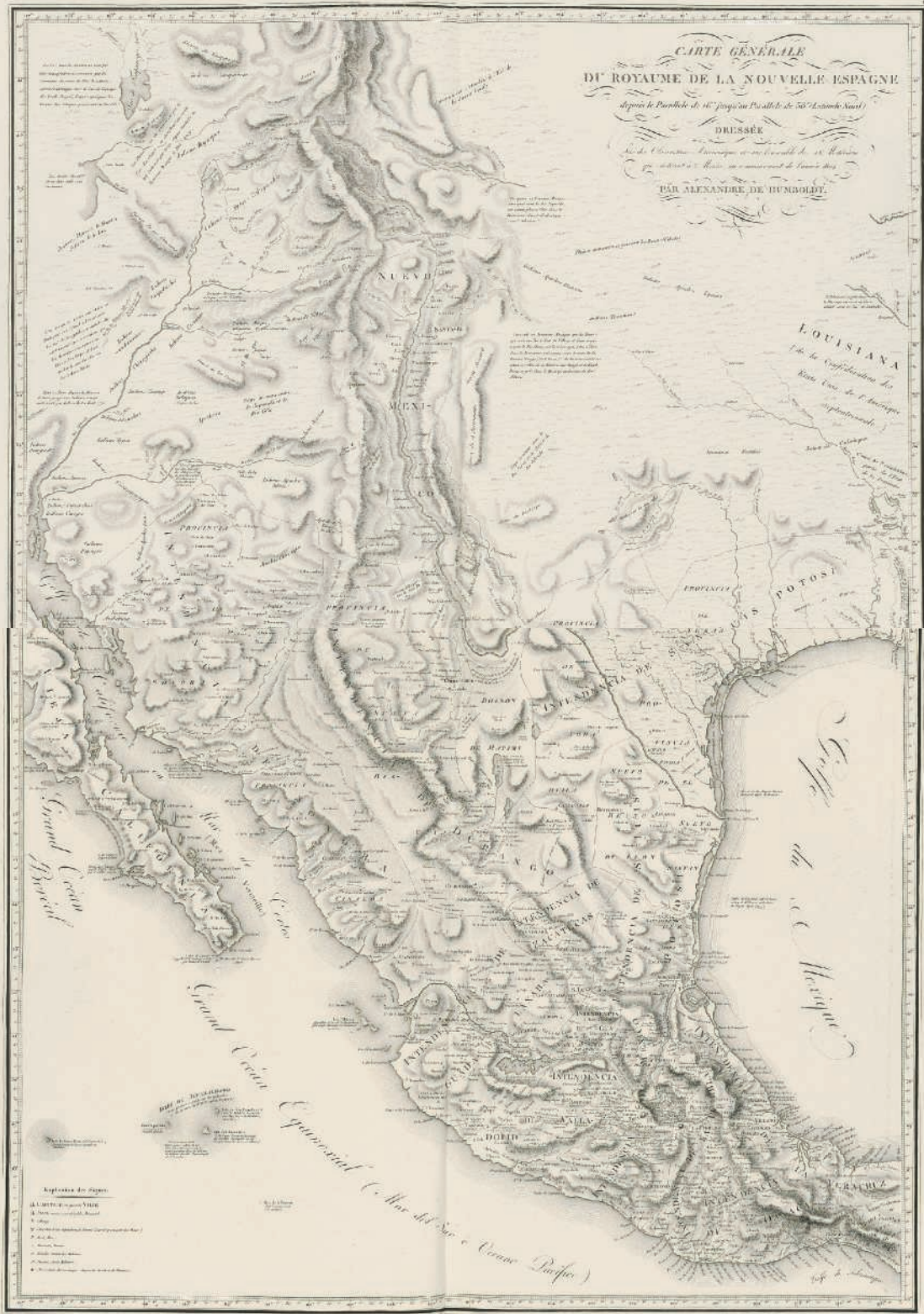
Maxim Gorky's presentation copy of Hamilton's spectacular colour-plate book on Vesuvius. Hamilton was the 'outstanding scientific authority' of the region (Rudwick) and the *Campi Phlegraei* is the best known of his four works on volcanic activity; it 'provided a clearer, more precise and useful explanation of volcanic activity than ever published before, which underlined Hamilton's own theories about volcanoes being creative forces and enabled him to answer in one publication the lists of questions about volcanoes and rocks he had been receiving from correspondents all over Europe. Its publication in French and English provided it with a market not only in his own country but throughout Europe as well, and an international audience for a British discovery' (Jenkin and Sloan). The publication did a great deal to make volcanoes a popular subject in art and poetry and to cause a visit to Vesuvius to be a necessary stage on the grand tour (ODNB). Hamilton trained a local artist, Pietro Fabris, to meet his exacting requirements, and supervised the colouring of the remarkable plates. A supplement was published three years later. Brunet III, 31 ('Ouvrage curieux et bien exécuté'); ESTC T71231 (parts I-II); Jenkins and Sloan *Vases and Volcanoes*, 1996, 'Catalogue' 43; Lowndes II, p.989; Rudwick, *Bursting the limits of time*, 2005, p. 30.

Folio (456 x 333mm). 53 (of 54) hand-coloured etched plates after Fabris (lacking plate I and explanatory text, double-page hand-coloured engraved map, with title-page but lacking text pp.1-90, dampstaining throughout.) Contemporary Italian, possibly publisher's, half sheep over decorative paper-covered boards (rubbed and worn extremities, fore-edge of upper cover and corner of lower cover softened by waterdamage). *Provenance: Maxim Gorky* (1868–1936; presentation inscription in blue-green ink on title to:) – George Philip 'Gip' Wells (1901–1985, zoologist and author, son of H.G. Wells).

The Russian writer Maxim Gorky became involved in left-wing politics in his late twenties and early thirties, and became publicly anti-Tsarist. In 1902 he met Lenin, and became ever close to the Bolshevik revolutionaries. In 1906, with the failure of the Revolution of 1905, Gorky went into self-imposed exile on Capri, only returning to Russia in 1913. The present lot may well reflect this period of Gorky's life near Naples. H.G. Wells and his son, 'Gip', undertook a trip to Russia in September and October 1920, where they met Gorky, who presented them with this volume.

£30,000–50,000

\$39,000–65,000
€35,000–57,000



OTHER PROPERTIES

0178

HUMBOLDT, Alexander von (1769–1859) and Aimé J.A. BONPLAND (1773–1858). *Essai politique sur le royaume de la Nouvelle-Espagne*. [And:] *Atlas Geographique et Physique du Royaume de la Nouvelle-Espagne*. Paris: F. Schoell, and Tübingen: J.G. Cotta, 1808–1809.

First edition, first issue, seemingly the earliest known variant, in the original large, uncut sheets; the first scientific description of the American southwest, including a wealth of new information on California and Texas. This lot is similar to the 'Première [-deuxième] livraisons' held at Yale, in that the work has an 1808 titlepage and the dedication to Charles IV. However, Yale's copy lacks the plates called for on the printed wrappers, noting 'probably were never issued', whereas the present copy contains 9 maps; moreover, the Yale catalogue gives a different collation with a much smaller content. In this present lot, the text ends on p.662, which is a single leaf signed 84.1, and contains the text 'Ces deux pages seront remplacées avec la livraison suivante'; the present lot has a single text volume, and does not divide at p.356 into 2 volumes. This would suggest the present lot is the original uncancelled text of March 1808, that Streeter suggested ought to exist. The atlas includes plates on volcanoes, land profiles, a map of the southern part of North America, maps of Mexico, and most importantly, Humboldt's two-sheet 'Carte Generale du Royaume de la Nouvelle Espagne'. This map contained the most up-to-date geographic depiction of Texas, California and the rest of Mexico, and it became the prototypical description of much of the region for the next several decades. Carl Wheat called it a 'truly magnificent cartographic achievement' and it was '**the first profile ever given of an entire country**' (Cowan p. 296, another edition); Hill 843 (another edition: 'a founding text in the field of economic geography and political geography'); Howes H786 (other editions: 'Of superlative California importance'). Phillips 2682 (atlas collation as in this copy); Sabin 33756 (another edition); Streeter *Texas* 1042 note; Wagner-Camp-Becker 7a:3 and 7a:3a:1 (with differing dates, collation and pagination); Wheat *Mapping the Transmississippi West* 302–305 (listing only the 12 maps).

Unbound text volume, quarto (370 x 275mm) and atlas in 4 parts, folio (590 x 440mm). Text in French, unbound, uncut and unopened in the original sheets, publisher's error notice to gathering e, the text extending to Livre IV and ending on p.662 only, but including the 4pp. dedication to Charles IV which was suppressed in later issues; atlas with 9 (of 13) maps on 8 sheets, comprising: 'Carte générale du royaume de la Nouvelle-Espagne' on two double-page sheets nos 1 and 1bis, 3, 5-9, 11 and 18, nos 6, 7 and 8 on one double-page sheet (lacking nos 2, 4, 10 and 19, and without the tables on no. 20); 4 hand-coloured double-page cross-sections, nos 12-15, with a duplicate of no. 14; and 2 sepia views, nos. 16-17 (first title with faint staining at lower margin, first leaf of dedication unevenly dust-soiled and leaves lightly creased, second title faintly dampstained, gathering 55 lightly spotted, a few edges dust-soiled, but otherwise, a clean, fresh copy with very large margins). The atlas loose in the original printed wrappers (variable light dust-soiling, creasing and tiny nicks to extremities). *Provenance*: early ink inscription 'Première livraison' added to Deuxième livraison wrapper — Rantzauf family (Schloss Breitenburg library stamps to upper covers of atlas wrappers).

(5)

£8,000–12,000

\$11,000–16,000

€9,200–14,000



0179

HUMBOLDT, Alexander von (1769-1859) and Aimé J.A. BONPLAND (1773-1858). *Vues des Cordillères, et monumens des peuples de l'Amérique*. Paris: F. Schoell, 1810.

A very early issue of the first two parts of Humboldt's remarkable work on South and Central America, with a large passage of text marked up for removal by an editor on p.52. The expedition is one of the great explorations of the Americas, and opened up the South American Continent to the scientific explorers of the 19th century. Humboldt and Bonpland embarked in the frigate *Pizarro* from Corunna for the New World in June 1799, arriving at Cumaná in Venezuela the following month, and at Caracas in February 1800. Humboldt and Bonpland's explorations in the Americas lasted 5 years and covered 3 regions. Starting at Caracas, the party travelled south to the river Orinoco, and explored the tributaries of the Amazon. Upon their return, they set off for Cuba, before embarking on a continental overland journey to Bogota, crossing the Cordilleras and exploring the northern Andes. Subsequent to this, Humboldt travelled to Acapulco on the west coast of Mexico arriving in March 1803. The expedition made its headquarters in Mexico City, travelling around Mexico and gathering information for almost a year. In March 1804 they departed for Cuba, returning to Bordeaux via Philadelphia where Humboldt met Jefferson, arriving back in France in August.

Immediately after his return to Paris, Humboldt commenced work on his account and results of his travels. The edition of the complete work was small, and during the course of the publication, some of the print runs were so small that even subscribers had difficulty completing sets. The present lot would appear to be a very early issue, without the 16pp, introduction dated 1813, and an early state of the text. Palau 117013; Brunet III-373; Sabin 33754.

2 parts only, large folio (580 x 420mm). Text in French, unbound and uncut, with general half-title and title to *Voyage*, half-title and title to the present work, 22 (of 69) engraved plates, of which one printed in colours and finished by hand, 2 hand-coloured, and 2 printed in sepia (without 47 plates, general half-title and title with 55mm marginal tear, faint spotting to leaf 1.1). Original pink board portfolios with large letterpress labels with title and contents within woodcut border, ties (spines worn with that to first part mostly missing, a few marginal tears to boards, some ties missing, light soiling, some minor abrasion affecting a few words on labels). *Provenance*: early editor's markings for excision on p.52 — ink manuscript corrections on paper label of part 1 portfolio — Rantzauf family (Schloss Breitenburg library stamps on upper covers of parts). (2)

£3,000-5,000

\$3,900-6,500
€3,500-5,700





180

KNIPHOF, Johann Hieronymous (1704–1763). *Botanica in originali seu herbarium vivum*. Edited by Johann Gottfried Trampe. Halle: J.G. Trampe, 1758–1758–1759–1760–1761–1762–1763–1764–1764.

One of the earliest and most beautiful botanical works with nature-printed illustrations, and one of the first botanical plate books to use Linnaean binomials. Kniphof was appointed professor of medicine at the University of Erfurt in 1737 and in 1745 professor of anatomy, surgery and botany. His innovation in the development of nature-printing, developed in conjunction with his first printer Johann Michael Funcke, was to use printer's ink instead of lampblack, and to use a flat printing press. He was also apparently the first to introduce 'a new feature... that of colouring the impressions by hand according to Nature' (Henry Bradbury *On Nature Printing* [1855], p.3). In fact, however, most of the colouring of Kniphof's illustrations was produced by variously coloured printing inks, hand-colouring being usually reserved for the flowering portions of the plants. The present work was completed in 1764 with an overall total of 1200 plates. Cf. Dunthorne 170; cf. Ernst Fischer, 'Zweihundert Jahre Naturselbstdruck', *Gutenberg-Jahrbuch* 1933 pp.186–213; cf. Nissen BBI 1076; cf. Staffeu & Cowan 3763.

12 parts bound in 5 volumes, folio (318 x 202mm). With the full complement of 1188 plates of nature-printed plants, colour-printed, most with added hand-colouring, each with letterpress caption, 9 (of 12) letterpress titles surrounded by hand-coloured and colour-printed nature-printed borders of flowers, leaves and butterflies, titles to vols 1 and 2 with manuscript part numbering, 4pp. dedication to Frederic V of Denmark in part I, a total of 20pp. of preliminary text and 26pp. of indices, part VI with 1p. errata (lacking titles to parts II, IV and V, large chip into image of pl. 24 in cent. I, a minor number of plates trimmed close sometimes just into captions or image, pls 247 and 463 with loss of half of one line of caption, pl. 256 with bottom of image trimmed, plates 49 and 1146 with blank overslips pasted over printed text, plate 631 with letterpress overslip pasted over caption, pl. 130 with very short marginal tear and fraying at edge affecting a few letters of caption, a few plates folded at bottom margin, some general spotting and light offsetting as usual). Contemporary mottled calf, gilt spines, red and green morocco gilt lettering pieces (extremities rubbed with some patches of abrasion and worming to covers, some minor nicks to head- and tailcaps).

(5)

£12,000–18,000

\$16,000–23,000

€14,000–21,000



0181

MARTIN, Brian Philip and Richard ROBJENT (illustrator). *Sporting Wildfowl of the British Isles. Studies in Words and Pictures*. Holt: Fine Sporting Interests Ltd, 1999.

One of only six presentation copies, with an original watercolour signed by the artist.

Quarto (316 x 245mm). Presentation copy lettered 'C', signed by the author and illustrator, 35 colour plates with captioned overlays, sepia sketches in the text, some full-page. Original blue full morocco gilt, contained in blue quarter morocco gilt clamshell box.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0182

MARTIN, Brian Philip and Richard ROBJENT (illustrator). *The Pheasant. Studies in Words and Pictures*. Holt: Fine Sporting Interests Ltd, 1995.

One of only six presentation copies, with an original watercolour signed by the artist.

Quarto (316 x 245mm). Presentation copy lettered 'C', signed by the author and illustrator, 24 colour plates with captioned overlays, 65 sepia sketches in the text, some full-page. Original red full morocco gilt, gilt edges, contained in red quarter morocco gilt clamshell box.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0183

McKELVIE, Colin Laurie and Richard ROBJENT (illustrator). *The Grouse. Studies in Words and Pictures*. Holt: Fine Sporting Interests Ltd, 1991.

One of only six presentation copies, with an original watercolour signed by the artist.

Quarto (316 x 245mm). Presentation copy lettered 'C', signed by the author and illustrator, 24 colour plates with captioned overlays, 82 sepia sketches in the text, some full-page. Original burgundy full morocco gilt, contained in burgundy quarter morocco gilt clamshell box.

£2,000-3,000

\$2,600-3,900

€2,300-3,400

0184

McKELVIE, Colin Laurie and Richard ROBJENT (illustrator). *The Partridge*. *Studies in Words and Pictures*. Holt, Norfolk: Fine Sporting Interests Ltd, 1993.

One of only six presentation copies, with an original watercolour signed by the artist.

Quarto (316 x 245mm). Presentation copy lettered 'C', signed by the author and illustrator, 24 colour plates with captioned overlays, 73 sepia sketches in the text, some full-page. Original blue full morocco gilt, gilt edges, contained in blue quarter morocco gilt clamshell box.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0185

MONTE, Giovanni Battista (1489-1551). *Consilia medica omnia*. Nuremberg: [J. Montanus and U. Neuberus], 1559.

Extremely rare: only one record of this title selling at auction

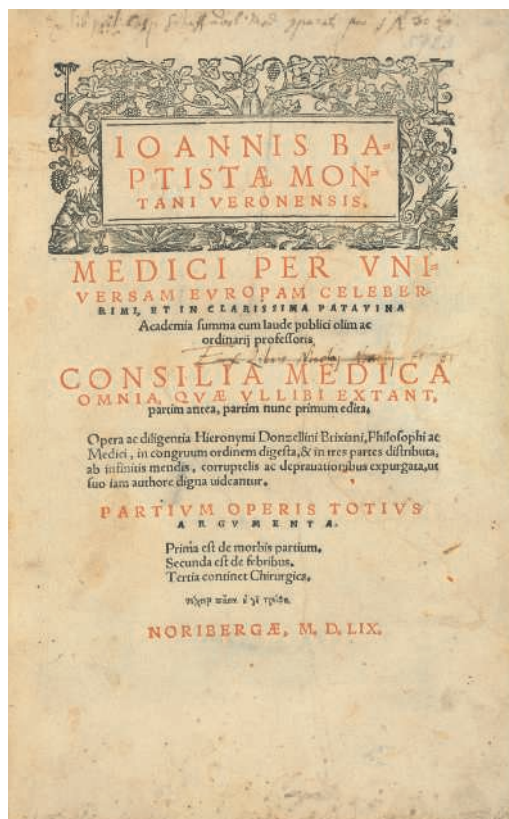
(Sotheby's 6 October 1970, lot 449). 'Da Monte, better known by his Latin cognomen, Montanus, was not only a very successful physician and teacher, but a noted poet as well. A fellow student of Vesalius at Padua, he later taught at Padua, and his practical instructions to students mark the beginning of clinical instruction in which he instituted bedside teaching, one of his most notable achievements. Called 'the second Galen', he was one of a group of medical humanists who were instrumental in reviving the Greek medical classics and eclipsing the influence and teachings of the Arabist school.' (Heir of Hippocrates 225). Durling NLM 3251; not in Wellcome.

3 parts in one, folio (312 x 199mm). First title in red and black, all with xylographic head-pieces and initials (lacks final leaf with last 12 lines of text and colophon, leaves *4 and *5 supplied in facsimile, leaf β4 gutter reinforced, marginal waterstains, minor worming in bottom margin of a few leaves, some browning and spotting). 20th-century morocco. *Provenance*: Nicolaus Novelius ?1581 – Dr Philip Casper Schaff (inscriptions on title) – marginalia in various hands on first few gatherings.

£1,000-1,500

\$1,300-1,900

€1,200-1,700



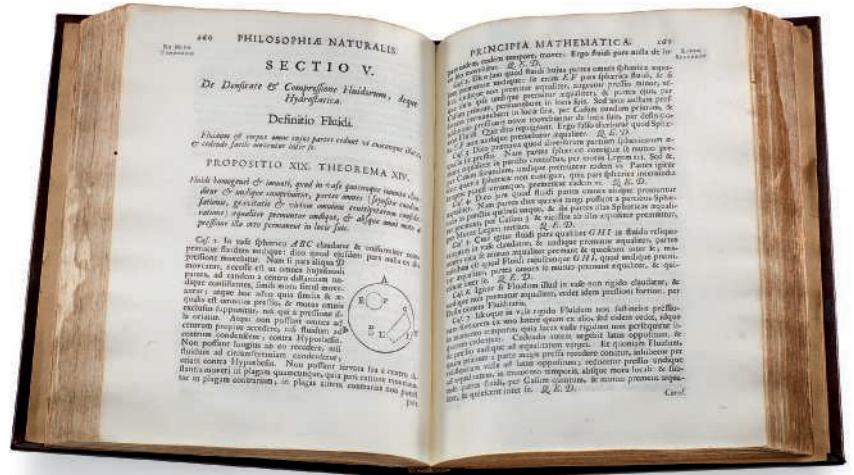


0186
MORNAY (illustrator). *A Picture of St. Petersburg, represented in a collection of twenty interesting Views of the City, the Sledges and the People.* London: J.F. Dove for Edward Orme, 1815 [plates watermarked 1825; text watermarked 1815].

First edition. The charming plates are divided into 2 groups. The first 12 are views of St. Petersburg in the different months of the year, the others illustrate various types of sledge and carriage. 2 of the buildings illustrated in the book were very recent at the time of publication: the Exchange, completed in 1809, and the Kazan Cathedral, completed in 1811. The 26pp. introduction entitled ‘The present state of St. Petersburg,’ includes a brief historical survey, a few statistics, description of the main sites and monuments. The subject of sledges and transportation is covered at some length. Though unsigned, it was chiefly compiled from Ker Porter’s *Travelling sketches*, as many sections repeat his text verbatim’ (Vincent Giroud, *St. Petersburg: A Portrait of a Great City*, New Haven, 2003, p.72). Abbey *Travel* 226; Tooley 355.

Folio (465 x 325 mm). Letterpress and engraved titles, explanations of the plates in English and French, 20 hand-coloured aquatint plates by Clark and Dubourg after Mornay (frontispiece slightly offset onto engraved title.) 19th-century green half morocco, marbled boards, gilt edges (some rubbing, hinges reinforced). *Provenance:* acquired from Dauber and Pine, New York, 1930.

£6,000–9,000 \$7,800–12,000
€6,900–10,000



0187
NEWTON, Sir Isaac (1642–1727). *Philosophiae naturalis principia mathematica. Editio secunda*, edited by Roger Cotes (1682–1716). Cambridge: [printed by Cornelius Crownfield at the University Press], 1713.

The second edition of Newton’s great mathematical work, substantially revised and enlarged, the chapters on the lunar theory and the theory of comets being much expanded. It contains Cotes’s important preface in which he attacks the Cartesian philosophy ‘and refutes an assertion that Newton’s theory of attraction is a *causa occulta*’ (Babson). About 750 copies of this edition were printed. Babson 10; Wallis II, 8; ESTC T93210.

Quarto (240 x 185mm). Title with engraved device, folding engraved plate of cometary orbit, numerous woodcut diagrams in the text (without final blank, 11 leaves remargined, c.150 leaves and folding plate waterstained at margins, occasional light marginal thumb-soiling). 20th-century calf gilt antique style, spine gilt in compartments (small split to lower joint, uneven discolouration to spine ends). *Provenance:* Alexander Thomson of Banchory-Devenick (1792–1868, notable collector; inscription on title) – thence transferred to the Free Church College, Aberdeen (inscription on title).

£8,000–12,000 \$11,000–16,000
€9,200–14,000

0188

PARACELSUS, Theophrastus (Bombast von Hohenheim, Philippus Aureolus, called) (1493-1541). *Chirurgische Bücher und Schrifften, sambt einem Appendice etlicher nutzlicher Tractat, durch Johannem Huserum Brisgoium*. Strasbourg: Lazari Zetzners/S. Erben, 1618.

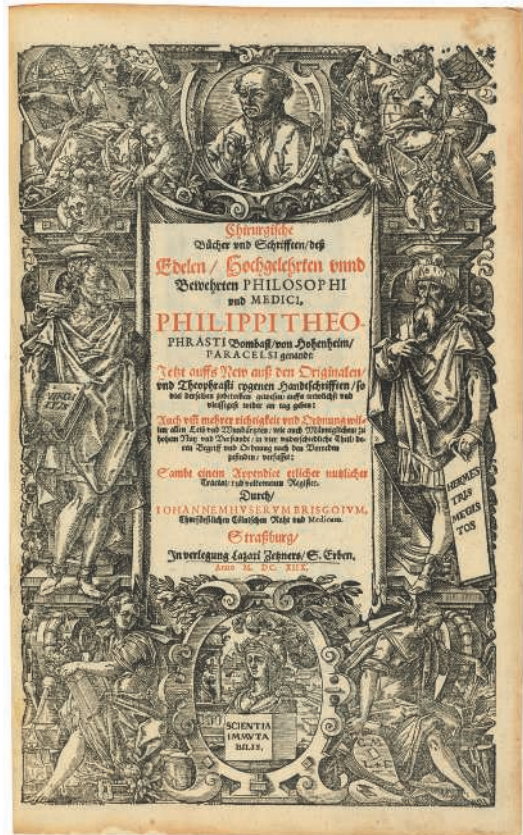
A beautiful copy of the folio edition. 'Paracelsus was one of the most controversial and dazzling figures on the threshold between the Middle Ages to Modern Times. Trained as a physician and surgeon, he tried to overcome certain medical and philosophical concepts common at his time. Following alchemical guidelines, he introduced a number of new medicinal preparations which would become influential for centuries.' (Urs Leo Gantenbein, The Zurich Paracelsus Project). Wellcome I, 4812.

4 parts in one, folio (318 x 200mm). Title in red and black within woodcut border, small woodcut portrait of the author, woodcut initials and head- and tail-pieces, without final blank (very occasional light staining or spotting). Modern leather (lightly rubbed).

£1,000-1,500

\$1,300-1,900

€1,200-1,700



0189

[PILES, Roger de (1635-1709) pseud.] TORTEBAT, Francois (1616-1690). *Abregé d'anatomie accommodé aux arts de peinture et de sculpture*. Paris: Crepy, 1760.

Copied from the skeletal and muscle plates in the Fabrica, **Tortebat's plates are 'by common consent the most beautiful reproductions of Vesalius' illustrations ever to be made.** This is the second important anatomical treatise for artists, since van der Gracht had preceded Tortebat by some 34 years, but his *Anatomie* had had a very limited circulation' (Cushing, Vesalius p.144). Blake NLM 353, 455.

Folio (355 x 240mm). Engraved titles and 10 engraved plates after Vesalius (a few closed tears and repairs, light soiling and staining, a few contemporary marginalia). 20th-century vellum.

£800-1,200

\$1,100-1,600

€920-1,400





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

0190

POITEAU, Pierre Antoine (1766-1854). *Pomologie française; recueil des plus beaux fruits cultivés en France*. Paris: Langlois and Leclercq, 1846.

One of the most magnificent of fruit books. Sandra Raphael notes that 'from 1807 to 1835 a new edition of Duhamel du Monceau's *Traité des Arbres fruitiers*, expanded by Poiteau and Turpin, was published in 72 parts with over 400 new plates. Ten years later, after Turpin's death, it was reprinted with a new title under the name of Poiteau alone.' The latter had been responsible for the text, although Turpin was also a botanist, and both belonged to the group of flower and fruit artists associated with Redouté. The truly 'magnifiques gravures' are devoted to peaches and plums (vol. I), cherries and strawberries (vol. II), gooseberries and pears (vol. III), and a luxurious array of apples (vol. IV). Oak Spring Pomona 31; Nissen BBI 551.

4 volumes, folio (410 x 280mm). Half-titles with plate-lists on verso, **420 fine stipple-engraved plates printed in coloured and finished by hand** after Poiteau and P.J.F. Turpin, and 3 uncoloured engravings. (Some marginal waterstaining at beginning of vol. III, occasional light spotting.) Contemporary green half morocco over marbled boards, gilt spines with lettering in elaborate cartouche, marbled endpapers (extremities lightly rubbed, vol. II with slight scuff mark to spine, joints of vol. III neatly repaired). *Provenance*: Ursus Rare Books New York, 1987 — the estate to Peter Jay Sharp (Sotheby's New York, 13 January, 1994, lot 22, where purchased for \$82,250).

(4)

£25,000-40,000

\$33,000-52,000
€29,000-46,000



0191

REGNAULT Nicolas François (1746–c.1810) and Geneviève de Nangis REGNAULT (b.1746). *La Botanique mise a la portée de tout le Monde ou collection des Plantes d'usage dans la Médecine, dans les Alimens et dans les Arts*. Paris: the author and Didot le jeune, [1770]–1774–[1780].

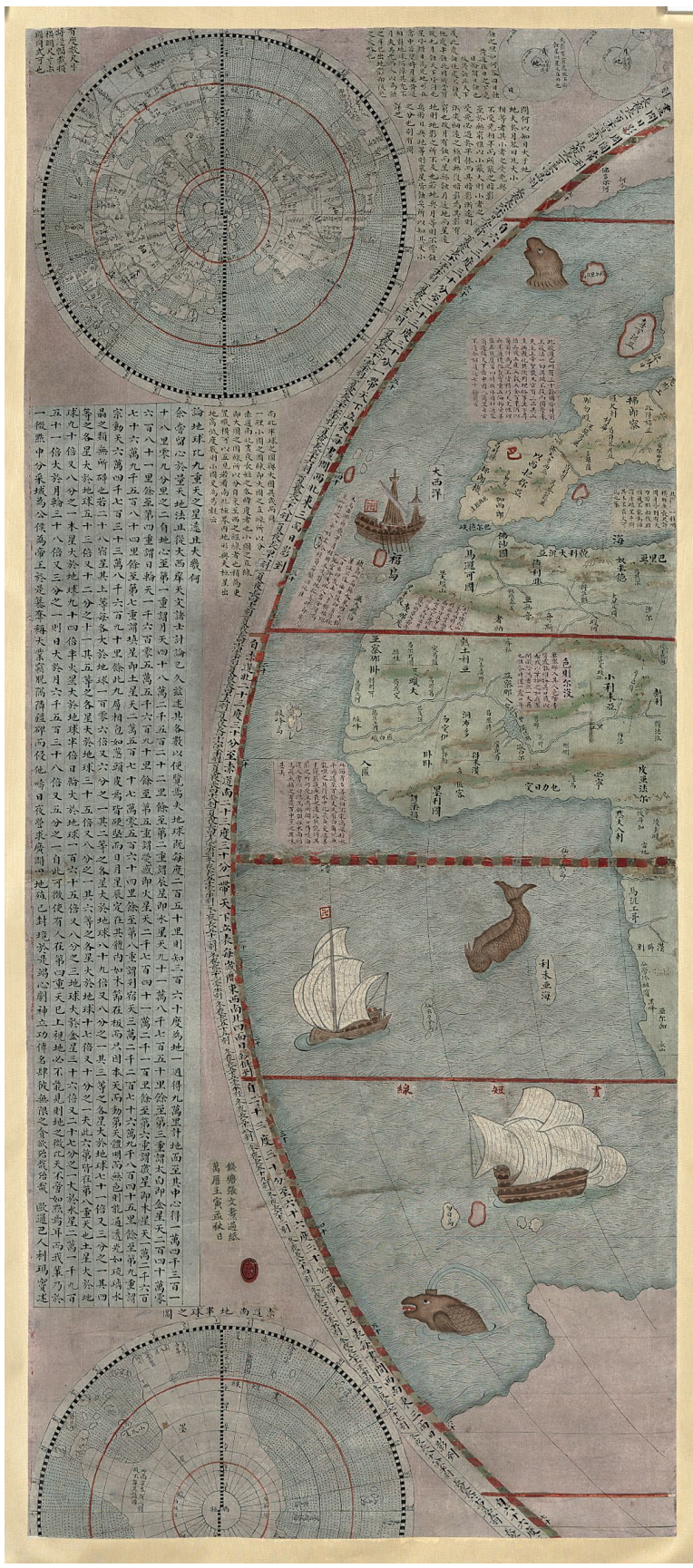
First edition of one of the great flower books, illustrated with 475 hand-coloured engraved plates. Besides listing plants with medicinal uses, the work also covers those to be used in gastronomy or in the arts. 'Perhaps the most impressive French botanical book of the period' (Blunt): it took twelve years to complete. The goal of its authors was to produce a botanical treatise for practical use, hence the inclusion of a 'Table des Maladies' explaining how each plant should be used against each disease, be it migraine, insomnia, vertigo, apoplexy, or even drunkenness. Blunt & Stearn, p.171; Johnston 517; Dunthorne 256; Great Flower Books p.131; Nissen BBI 1600; Pritzel 7475; Pinault Sorensen, *Le Livre de botanique*, 2008, p.70 ('Mme Regnault pose avec délicatesse les couleurs comme en témoignent les planches consacrées à des fleurs aux fins coloris comme le chèvrefeuille, qui orne aussi la guirlande de la page de titre, ou le laurier-rose'); Stafleu & Cowan 8810; Soultrait 18th century 118.

3 volumes, folio (473 x 340mm). 3 hand-coloured engraved titles, 472 hand-coloured engraved plates by or after the Regnaults, with the engraved leaf 'Introduction la Botanique' at end of vol. II, 2 additional 'Supplement' letterpress table of contents leaves bound at end of vol. II and III, explanatory text leaves with woodcut headpieces (without the 'Order de la Distribution' leaf found in some copies, occasional very faint and insignificant spotting). Contemporary catspaw calf, gilt spines with red morocco gilt lettering–pieces, red edges (minor split to upper joint of vol. 1, extremities lightly rubbed). *Provenance*: Arpad Plesch (bookplate; Sotheby's 15 March 1976, lot 635) — Robert de Belder (Sotheby's 28 April 1987, lot 295) — Christie's New York, an Important Botanical Library (4 June 1997, lot 124, where purchased for \$50,600).

(3)

£18,000–25,000

\$24,000–32,000
€21,000–29,000



0192
 RICCI, Mateo (1552-1610). *Kunyu Wanquo Quantu* 'A Map of the Myriad Countries of the World' or 'Complete Geographical Map of all the Kingdoms of the World'. Probably Beijing, c. first half 17th century.

Two exceptionally rare manuscript maps, perhaps made for the Chinese imperial court, showing the fusion of western and eastern cartography, iconography and mythology. Matteo Ricci (1552-1610) was an Italian Jesuit priest and one of the founding figures of the Jesuit China missions. In 1582 he established the first permanent Jesuit mission in China in Macao, later travelling to Shaoking in Kwantung province the following year. He finally reached Beijing in 1598. Ricci made 8 world maps while in China, of differing formats, between 1584 and 1609. Using the latest western cartography from the likes of Ortelius and Mercator, he created a Sino-centric world map to impress the Chinese with the Jesuits' scientific knowledge. Probably the most well-known is his 6-panel map printed in Beijing in 1602, of which there are only 8 known complete copies extant.

Manuscript copies of this 1602 map were made from the earliest times, as the production of the printed map was hampered by destruction of the Jesuit house in Beijing in a flood. In light of these difficulties, Ricci started work on a new 8 panel map in 1603, but the Chinese emperor was most impressed by the 6 panel map, and this set in motion a demand for the 6 panel format. Both panels in the present lot carry the characteristic Jesuit seals, the IHS of the Society of Jesus, which are consistent with those on the original printed map. However, the present lot has figures of ships, sea creatures and monsters not present on the original printed map, but these are consistent with other Chinese manuscript copies made during the 17th century. John Day has persuasively argued that these figures derive from western works in the Jesuit library in Beijing, including Abraham Ortelius' *Theatrum orbis terrarum*, 1570, of which a copy was known to exist in the Jesuit house.

A remarkable discovery and survival; these panels are only the sixth known extant manuscript copies of Ricci's map. The others are: 1. Beijing National Library, panel 4 only; 2. formerly in the Kendall Whaling Museum, now in the New Bedford Whaling Museum, Massachusetts, panel 3 only; 3. Nanjing Museum, 6 panels, dated 1672 by John Day; 4. Kitamura Collection, Osaka. 10 panels, with additional text panels, dated 1708; 5. Seoul, National University Museum, 8 panels, with additional text panels, dated 1768. There is a further manuscript map figured thus, but now lost, known as the Nicolas map, which Day dates to c.1730. **Therefore the present lot is only the second known example in the western hemisphere.**

A visual comparison with the Nanjing copy (a physical inspection was not possible) shows that the present panels share very many characteristics with that 17th-century map, but it is apparent that there are variations with the placement of text panels. Day suggests there is a missing manuscript map produced around 1644 from which all extant maps, excepting the Kitamura and Seoul copies, derive. It is distinctly possible that the present lot could be from that missing map.

Literature: John D. Day. 'The Search for the Origins of the Chinese Manuscript of Matteo Ricci's Maps' in *Imago Mundi*, Vol. 47 (1995), pp. 94-117.

Panel one (extreme right-hand panel): title to extreme top right-hand corner, the figure of the *Nove Cieli* (Nine Skies) to the left of title, illustrated as per 16th-century conceptions, with accompanying explanatory text detailing the movement of the planets, with further text panels describing general geographical and oceanographic knowledge; the cartography showing portions of Greenland, Labrador, Newfoundland, Nova Scotia, the Azores, South America, including the rivers Amazon and Plate, and part of an Antarctic continent, 1345 x 625mm, pen and ink and watercolour manuscript map on paper, lines of longitude in pen, the Arctic Circle, Tropic of Cancer and Tropic of Capricorn delineated in straight lines in red, the Equator in a straight line with red and yellow colouring consistent with the hemisphere edge, three large sea monsters, one of which appears to be a hammerhead shark, mountain chains within continents, toponyms in Chinese (trimmed short at bottom by approx. 335mm, lacking astronomical diagram and approx. 20 lines of Chinese text).

Panel six (extreme left-hand panel): two small diagrams at top demonstrating eclipses with textual explanation, as well as the method for measuring the Earth and the Moon and a proof that the sun is larger than the moon; the cartography showing portions of Greenland, Iceland, western Europe, including Ireland, the Low Countries, France, Spain and Portugal, northern and western Africa, with the River Gambia depicted, extending down the west coast of the continent to South Africa, with a part of an Antarctic continent, 1440 x 618mm, two polar projections in top left-hand and bottom right-hand corners, pen and ink and watercolour manuscript map on paper, lines of longitude in pen, the Arctic Circle, Tropic of Cancer and Tropic of Capricorn delineated in straight lines in red and extending beyond the hemisphere edge, the Equator in a straight line with red and yellow colouring consistent with the hemisphere edge, North and South Atlantic Oceans with 2 large sea monsters, one of which appears to be a whale blowing, and 3 ships, one of which is an oared galley, mountain chains within continents, toponyms in Chinese (trimmed just a fraction into top line of text and diagrams, and cut short at bottom by approx. 240mm, into Antarctic polar projection and Antarctic continent). Both panels recently conserved and mounted on modern silk; a full conservation report is available upon request.

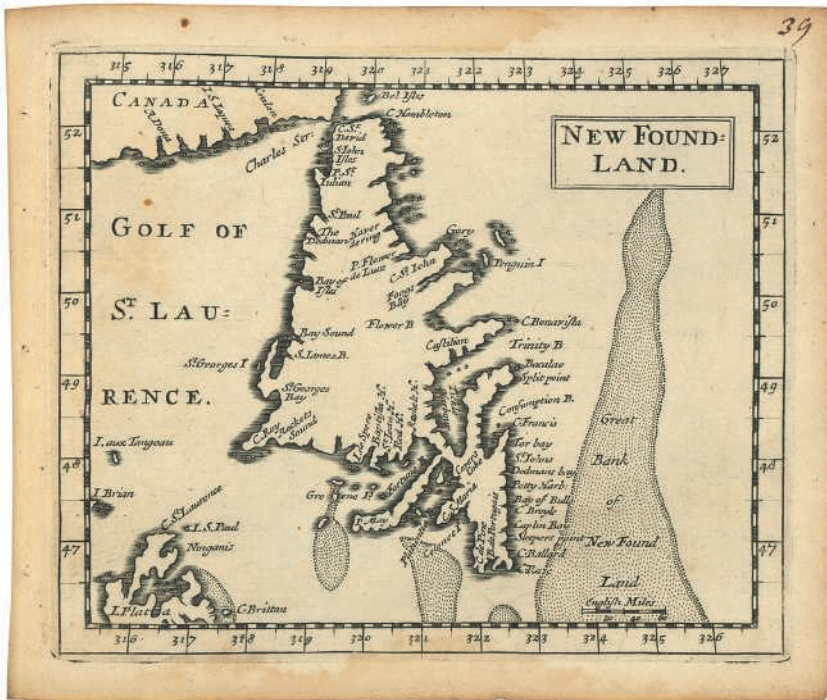
(2)

£80,000-120,000

\$110,000-160,000

£92,000-140,000





0193

SELLER, John (fl. 1660-1697). *Hydrographia Universalis, or a book of maritime charts*. London: [c.1695].

Extremely rare miniature atlas with 18 maps of the Americas, 3 of Asia, 3 of Africa and 2 polar charts. Following financial difficulties with his folio atlases, Seller turned to producing smaller format atlases which were less costly to produce. 28 of the maps here were previously produced in Seller's 1682 *Atlas Maritimus*; but the present lot also has 3 maps not in either of the British Library copies of the *Atlas Maritimus* or this title (including one map of Newfoundland). This copy also has 7 more maps than the British Library copy of *Hydrographia Universalis*. **No copies can be traced as selling at auction (ABPC/RBH).** Shirley BL M.SELL-7a.

Oblong octavo (144 x 171mm). Engraved title and 54 maps (variable unobtrusive dampstaining, occasional faint spotting and browning).

Contemporary calf (rebacked, worn, front cover detached). *Provenance*: manuscript list of maps of flyleaf in early hand — Thomas Wyndham (1681-1745, Lord Chancellor of Ireland 1726-1739; later ink inscription on title ascribing ownership).

£2,000-3,000

\$2,600-3,900

€2,300-3,400

0194

SEUTTER, Matthaeus (1678-1756). *Atlas novus sive Tabulae geographicae totius orbis faciem*. Augsburg: Seutter, [c. 1735?].

Finely coloured atlas by a contemporary hand, the map of the Americas showing California as an island. The first edition of this atlas (with 16 maps) was published in 1720. The maps include the World, Europe, Asia, Africa and America, maps of all the European countries, and a map of the Holy Land. The number of maps in each atlas was variable according to the wishes of the purchaser; the table of contents of this copy is pasted over another table of contents containing 50 maps. Cf. Shirley BL T.SEU-2a.

Folio (534 x 320 mm). Engraved allegorical title by Martin Gottfried Gropius after Jacob Cristoph Weyerman and 19 double-page engraved maps all with contemporary hand colouring, letterpress overslip of atlas contents pasted onto verso of second text leaf. Contemporary limp calf wallet-style binding, upper cover with title stamped in blind (rubbed, splits and wear to wallet-flap). *Provenance*: Franz Serafim von Ossing (ink ownership inscription dated 1790 beneath large coat of arms, perhaps of the Chigi family, on front pastedown).

£2,000-3,000

\$2,600-3,900

€2,300-3,400



0195

SHARPE, R. Bowdler (1847-1909). *Monograph of the Paradiseidae, or Birds of Paradise, and Ptilonorhynchidae, or Bower-birds*. London: Taylor and Francis for Henry Sotheran, 1891-1898.

A fine, clean copy of this 'excellent monograph' (Zimmer).

The striking life-size plates led Sitwell to call Sharpe's monograph 'the last of the fine bird books' (*Fine Bird Books* p.43). Sharpe had appealed for subscribers for a proposed monograph on 'the Avifauna Paupasia' in his preface to John Gould's *Birds of New Guinea*, which Sharpe had completed after Gould's death in 1881. The response to his appeal was clearly enthusiastic, for only three years later, the first part of the *Paradiseidae* was published. A few of the plates are printed from the stones used in the *Birds of New Guinea*, but 'a great number of the species are here figured for the first time', according to Sharpe's preface. BM(NH) IV,p.1910; *Fine Bird Books* p.142; Nissen IVB 865; Wood p.565 ('a splendid monograph'); Zimmer p.581.

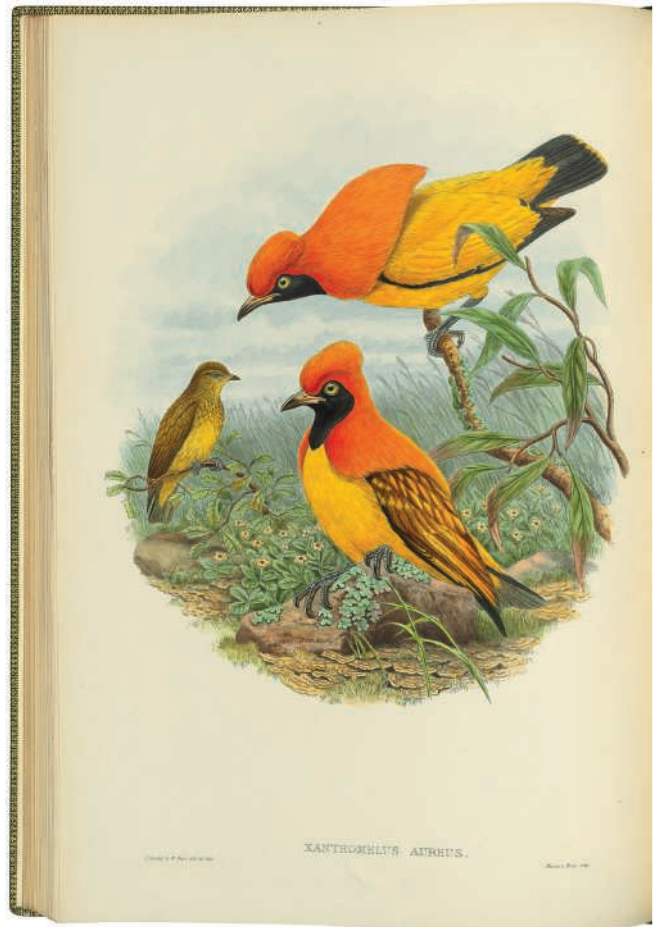
2 vols, large folio (550 x 374mm). Letterpress titles, preface, introduction, text, appendix, lists of contents and plates, 79 hand-coloured lithographic plates by W. Hart, after his own work and John Gould and J.G. Keulemans, 13 uncoloured illustrations in the text. Modern green crushed morocco gilt by Sotheran, gilt edges and turn-ins, preserving original part wrappers.

(2)

£18,000-25,000

\$24,000-32,000

€21,000-29,000



0196

SLOANE, Sir Hans (1660-1753). *A Voyage to the Islands Madera, Barbados, Nieves, S. Christophers and Jamaica, with the Natural History of the Herbs and Trees, Four-footed Beasts, Fishes, Birds, Insects, Reptiles, .* London: B[enjamin] M[otte] for the Author, 1707-1725.

First edition of Sloane's most important

work, containing 'the earliest representations of the flora and fauna of Jamaica and neighbouring islands' (Hunt). Physician, scientist, botanist and collector of note, Sir Hans Sloane went to the West Indies in 1687, staying for 15 months as physician to the Governor of Jamaica, the Duke of Albemarle. Sloane returned to England with 800 dried specimens of plants for his herbarium. Vander Gucht's plates were worked up from drawings of these plants by Everhard Kickius (fl. 1701-1705). Hunt 417; Nissen ZBI 1854; Sabin 82169.

2 volumes, folio (340 x 250mm). Titles printed in red and black, 283 (of 285) double-page or folding engraved plates, the majority by Michael Vander Gucht or John Savage, including a large folding map, mounted on guards throughout, errata leaf (lacking plates 17 and 56 in vol. I, titles faintly browned, a few very minor marginal tears to a few leaves and plates, pl. 185 trimmed into image). Modern vellum with yapp edges; contained in modern cloth solander boxes.

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





0197

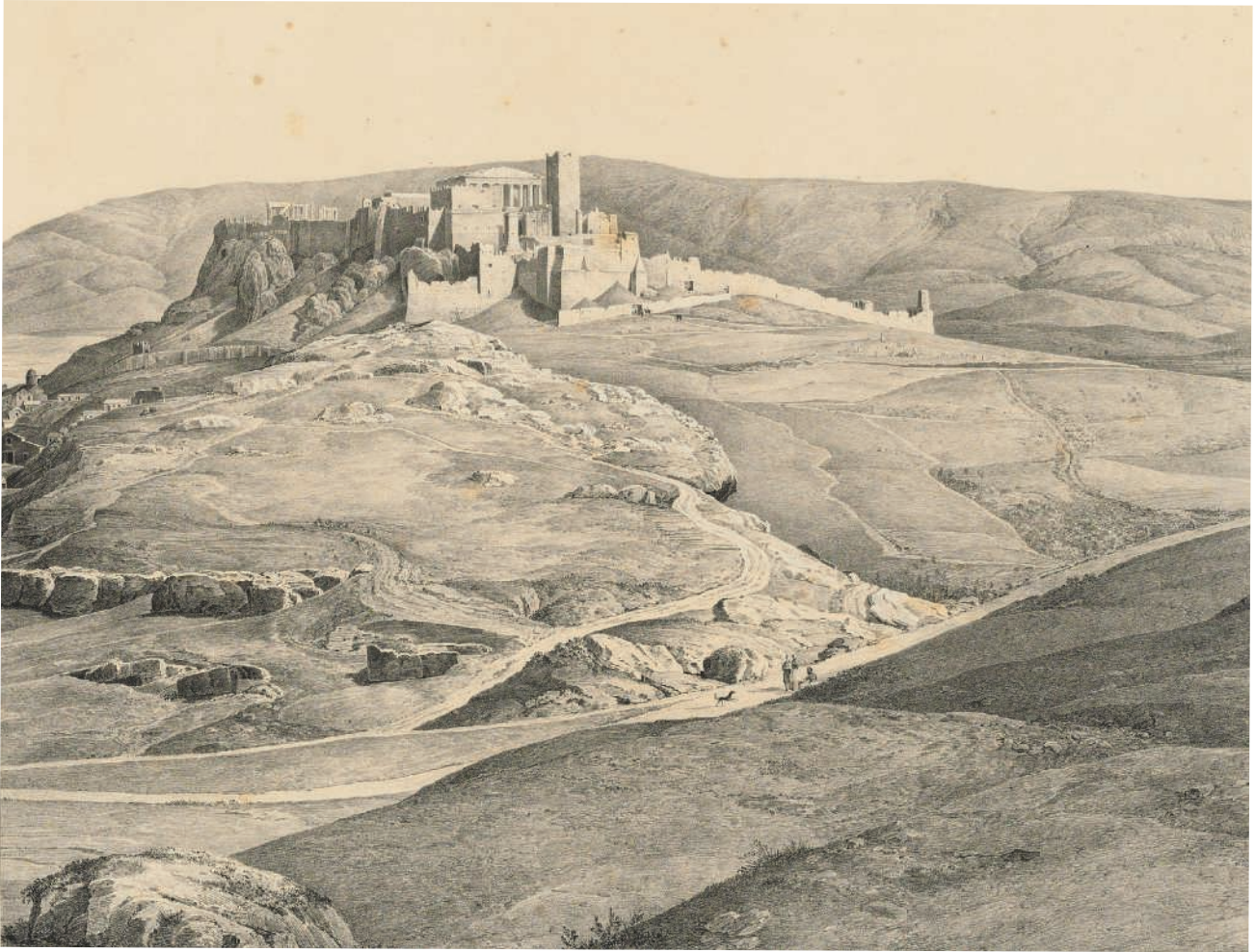
SPEED, John (1552-1629). *The Theatre of the Empire of Great Britaine ... Together with a Prospect of the most famous Parts of the World*. London: for Thomas Bassett and Richard Chiswell, 1676.

The best edition of the most influential atlas by England's greatest cartographer. John Speed's fame, which continues to this day, lies with two atlases, *The Theatre of the Empire of Great Britaine* (first published 1612), and the *Prospect of the Most Famous Parts of the World* (1627). The present lot combines both works, and was published posthumously in 1676 with 8 new maps (on 7 mapsheets) not previously available: New England (Burden 455), Virginia and Maryland (Burden 456), Carolina (Burden 457), Jamaica and Barbados, East India, Russia and Canaan. 'The 1676 edition of John Speed's famous atlas marked the high point of its publishing history' (Burden). The *Prospect* includes the World map showing California as an Island, as well as the Continents. Chubb XXVII; Skelton 92; Wing S4886; cf. Shirley BL T.SPE-1k.

5 parts in one volume, folio (445 x 300mm). Engraved title with facing frontispiece of the arms of the kingdoms, title printed in red and black, the *Theatre* with 68 double-page engraved maps of England, Wales, Scotland, and Ireland, and 5 letterpress tables, the *Prospect* with 28 double-page engraved maps, the whole mounted on guards (engraved title repaired at margins, a number of maps with repairs to lower gutter and into central creasefolds extending into plate image most without loss, one map chipped at corner just into plate image, some leaves with marginal repairs and staining, a few occasional spots in plate image, one plate trimmed into plate). Contemporary panelled calf (rebacked, corners repaired, rubbed). *Provenance*: Thomas Tatton (early ownership inscription on title).

£30,000-50,000

\$39,000-65,000
€35,000-57,000



0198

STADEMANN, Ferdinand (b.1791). *Panorama von Athen*. Munich: Franz Wild, 1841.

A remarkable survival of this publication of spectacular panoramic plates complete with their printed overlays. This magnificent panorama, showing Athens viewed from the Hill of the Nymphs, was produced following King Otho's accession to the Greek throne. Stademann had been secretary to the regency that governed Greece during Otho's minority. When joined, the panorama measures nearly six metres. Blackmer 1595; Contominas 689 (lacks pl.7 and 4 overlays).

Large oblong folio (550 x 670mm). Letterpress dedication, list of subscribers and text in German and French. Title printed in blue and black with lithographic vignette, 10 tinted lithographic plates complete with their printed caption overlays, with a supplementary view printed on india and mounted, 6 numbered lithographic vignettes, the first printed on the dedication, 5 others on india and mounted, engraved map, all lithographs with the publisher's blindstamp (variable spotting throughout). Contemporary, perhaps publisher's, half morocco, green morocco gilt label on upper cover (covers with some light scoring and rubbing).

£8,000-12,000

\$11,000-16,000

€9,200-14,000



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PERV
PRO

GILT BRASS TERRESTRIAL GLOBE — AFTER DEMONGENET, François (d. before 1592). Probably made in Southern Germany, circa 1560–1580. The 3½-inch globe comprised of two gilt brass hemispheres joined along the equator supported in graduated gilt brass meridian ring with metal axis on modern turned ebonised oak stand; in modern fitted felt-lined beech box. 209mm high on stand, the box 272 x 171 x 134mm.

A rare and exquisite 16th century globe.

The elaborate and finely engraved miniature globe is engraved with a detailed image of the world, the seas stippled and decorated with four sailing ships and six sea monsters, the land showing mountains and rivers, punched profusely with names, two cartouches left blank. The cartography is based on the c.1560 world gores of Demongenet (the fourth plate as identified by Shirley *Mapping of the World*, 105, with Japan named *SIPANGE*). America marked *DEVICCA ANNO 1530*; several fictitious islands given; large land masses to both poles the Northern marked *GROENLANDIA* and attached to Northern Russia, the large Southern Continent marked *TERRA INCOGNITA*. The globe engraved with lines of latitude every 10° and longitude every 15°, the Arctic circle, tropic of Cancer, tropic of Capricorn and Antarctic circle all engraved with double line, the graduated equator 0–360° numbered every 10° and alternately shaded every 2°, a half meridian through the Azores 90°–0–90° numbered every 10° and alternately shaded every 2°. The supporting meridian ring graduated on both sides 0–90°, 0–90°, 90°–0, 0–90° numbered every 10° and alternately shaded every 2°.

The 1560 copperplate engraved gores of Demongenet are often found as the cartographic source for mid-sixteenth century manuscript globes. These gores themselves are very closely related to those of 1547 by the Nuremberg instrument maker Georg Hartmann. A 4-inch gilt brass globe by Reinhold held at Royal Museums Greenwich (GLB0022), and dated 1588, is based on cartography by Mercator; by the early 17th century the widely distributed printed globes of Mercator and the Dutch publishing houses of Hondius and Blaeu. Similarly sized terrestrial globes are often found in elaborate armillary spheres or at the base of celestial globe clocks, notably those by the Augsburg clockmaker Johann Reinhold (1550–1596). An attribution to Reinhold might be possible for this globe, but its size is such that numbering and lettering are all punched rather than engraved and it is possible the punches were used by more than one workshop. The style of the punches is certainly typical of the mid-16th century instrument makers of Augsburg and Nuremberg.

£150,000–250,000

\$200,000–320,000

€180,000–290,000





200

TABLE GLOBES — DOPPELMAYR, Johann Gabriel (1677–1750) *Globus terrestris novus opera Ioh. Gab. Doppelmaiereri M.P.P. exhibitus a Ioh Georg: Puschnero Chalcoyr Norib A. 1736* & *Globus cölestis novus cura I.G. Dppelmaieri M.P.P. adoratus a I.G. Puschnero Calcogr Norib A.1736*.

A very rare pair of German miniature globes.

Each 4-inch globe comprised of 12 hand-coloured engraved gores; those of the celestial laid to the ecliptic poles with the stars given to five orders of magnitude; the terrestrial with western coast of Australia, California as a peninsula, no north-western coast of Canada, the phantom Island of Frisland given in the Atlantic. Both supported in graduated brass meridian rings, with hand-coloured engraved calendrical horizon rings, on slightly differing stands of turned oak plates on cross-stretchers with ebonised legs. 175mm high, 160mm wide. *Provenance:* Schloss Breitenburg.

(2)

£10,000–15,000

\$13,000–19,000

€12,000–17,000



201

TABLE GLOBE — VALK, Gerard (1652–1726) *Cosmotheore, Caelesti nostro Globo. Par, et plane Novus, Hic Terrestris ut existeret; Certo scias; Errore Veterum Sublato, Non tantum Utriusque Orbis Longitudines ac Latitudines, Per reiteratas Neotericorum Observationes, Hicce ece restitutas, Set et nullum typis Emendatiorem prodiisse, Hoc igitur Novissimo tam diu fruiere, Donec sub Majori forma, Meo aere Alios excudam Gerardus Valk Calcographus Amstelaedami, A°1707 Cum privilegio.*

& Uranographia Caelum omne hic Complectens Illa pro ut aucta et ad annum 1700 Competum MAGNO ab HEVELIO correctae est; ita, ejus ex Prototypis, sua noviter haec Ectypa veris Astronomiae cultoribus exhibet et consecrat GERARDUS VALK Amstelaedmenis. Cum Privilegio.

The earliest state of Valk’s 15-inch globes

Each globe comprised of two sets of eighteen hand-coloured engraved half-gores and two polar calottes, those of the celestial laid to the ecliptic poles with the stars gilt and given to six orders of magnitude; the terrestrial with Western coast of Australia, California as a island, no North-western coast of Canada, the Southern coast of a supposed mid-Pacific continent given *TERRA INCOGNITA sive TERRAR SONIS*. Both supported in graduated brass meridian rings (the the celestial stamped 13 and terrestrial stamped 14), with hand-coloured engraved calendrical horizon rings, on four turned oak legs with bun feet, united with cross-stretchers supporting turned base plate. 580mm high, 565mm wide

Provenance: Schloss Breitenburg.

Gerard Valk, or Gerrit Leendertsz Valck (1652–1726), together with his son Leonard, were the only significant publishers of globes in the Netherlands in the eighteenth century, enjoying an almost total monopoly. Initially an engraver and art dealer, and having worked for map-sellers Christopher Browne and David Loggan in London between 1672 and 1679, Valk established the firm in Amsterdam in 1687 in co-operation with his brother-in-law Petrus Schenk (c.1661–1711). Initially they published maps and atlases, but in 1700 the company moved the shop to the building previously occupied by map and globe-maker Jodocus Hondius. In 1701, he applied for a charter for making globes and the “Planetolabium”, designed by Lotharius Zumbach de Coesfelt (1661–1727), an astronomy lecturer at Leiden University.

This pair of globes is the earliest state identified by van der Krogt (Val III states 1a and 1), who identifies only 6 pairs in institutions.

(2)

£20,000–30,000

\$26,000–39,000

€23,000–34,000



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

0202

TUSSAC, François Richard de (1751-1837). *Flore des Antilles, ou histoire générale botanique, rurale et économique des végétaux indigènes des Antilles*. Paris: chez l'auteur, F. Schoell et Hautel, 1808-1827[-1828].

First edition of one of the earliest coloured floras of the West Indies. According to Brunet: 'Il n'a été tiré que 150 exemplaires.' The present copy appears to be complete without half-titles and titles in Latin for vols 2-4. Relatively little is known of Tussac's early life, but as a botanist he travelled around the West Indies visiting Santo Domingo and Martinique in 1786, Jamaica in 1802, returning to France at the end of that year. His long preface to this work gives a vivid account of his travels and many stirring adventures, as well as an account of the slave rebellion of Toussaint-Louverture in Santo Domingo. The 2,000 drawings that he had executed on Martinique were left to the flames in February 1802 as he fled from a burning and besieged house clutching his manuscript. Luckily the herbarium was saved and became the basis for the completion of the book in France, often using plants by other botanical artists, such as Poiteau, Turpin, Prêtre, Redouté and Risso.

4 volumes, large folio (508 x 323mm). Half-titles and titles in French in each volume, half-title and title also in Latin bound before the single-leaf dedication to Empress Josephine (1808) in vol. 1, dedication to Louis XVIII (1818) in vol. 2. 140 stipple-engraved plates printed in colours and finished by hand, by Bouquet, Dien, Gabriel, Massard and others after Dabnour, Poiteau, Prêtre, P.J. Redouté and Turpin (vol. 1 bis 25, vol. 3 bis 1; vol. 2 nos. 2, 4, 10 and 19 double-page). (Vol. 1: blank gutter of plates and text 13 through 15 very slightly punctured, vol. 2: plates 12 and 18 spotted, vol. 3: plates 21, 25 and 26 cropped, some faint dampstaining at end of this volume; vol. 4: half-title torn and repaired, vol. 4: text leaves with sigs. 8-20 and final leaf (i.e. 27 leaves) browned as usual.) Contemporary French red quarter morocco, later marbled-paper over the pasteboards, spines in seven compartments, gilt-tooled and gilt-lettered, gilt armorial in top compartment of the Palais de France, yellow edges (spines with wear, vol. 1 repaired and with a small tear to headcap). *Provenance*: Palais de Paris, crest on binding -- Massachusetts Horticultural Society, library stamps and bookplates (sale, Sotheby's New York, 1 October 1980, lot 169) — Christie's New York, an Important Botanical Library (4 June 1997, lot 147, where purchased for \$129,000).

(4)

£60,000-90,000

\$78,000-120,000

€69,000-100,000



OTHER PROPERTIES

0203

VALVERDE DE HAMUSCO, Juan (fl. 1552). *La Anatomia del corpo umano*. Venice: Giunta, 1586.

This Italian edition of Valverde's anatomy includes, for the first time, four additional plates of 'muscle men'. Valverde became the leading Spanish anatomist of his time. His anatomical atlas was widely used, reprinted, and translated for the next hundred years. All but fifteen of his images were taken directly from the 1543 and 1555 editions of Vesalius's *Fabrica*, but Valverde obscured the origin of many by combining them or adding extraneous details. Valverde made over sixty corrections and additions to Vesalius's work. Notably, he corrected Vesalius's and Galen's mistaken notion on the movement of the blood through the septum. Wellcome I, 6477; Heirs of Hippocrates 319; Durling 4533; Choulant 205; Adams V-231.

Folio (298 x 205 mm). Engraved title page and portrait, 46 only full-page anatomical engravings, including the four plates of 'muscle men' (light spotting and staining). 20th-century half vellum (small stains to spine, rubbed).

£1,800-2,500

\$2,400-3,200

€2,100-2,900



0204

VESALIUS, Andreas (1514-1564). *De humani corporis fabrica libri septem*. Basel: Johannes Oporinus, August 1555.

Second folio edition, establishing the corrected and revised authorial text, a publication 'even more lavish than the first' (*Heirs of Hippocrates*) and preceded only by the first folio and the 12mo second edition. The highly influential, elegant and scientific anatomical illustrations and portrait of Vesalius are printed from the original 1543 blocks. The full-page woodcuts feature 3 skeletal figures and 14 écorché figures depicting the muscles; there are 5 large diagrams of the circulatory and nervous systems, 25 middle-size woodcuts, 10 depicting the abdomen, 2 the thorax, and 13 the skull and brain, and numerous smaller figures of anatomical details and organs. 'The impression of the woodcuts is often clearer, and more beautiful than in the previous editions; some of the figures have been somewhat improved upon in the cutting and in the lettering. The presswork is more splendid; the fancy initials throughout are larger and more beautiful and also adorned with drawings different from those in the first edition. This second [folio] edition therefore has advantages over the first on account of additions in the text and in the illustrations and particularly on account of its more splendid makeup' (Choulant-Frank, p.181-182). Adams V-605; Cushing VI.A.-3; Garrison and Morton 377; NLM/Durling 4579; Norman 2139; Osler 568; Waller 9901; Wellcome 6562.

Folio (428 x 280mm). Woodcut dedicatory frontispiece showing Vesalius lecturing from the dissection table, about 200 woodcut initials and text illustrations, 23 full-page, and two folding plates; numerous historiated initials (portrait of Vesalius (A6) and 5 leaves (2d5 to 2e3) supplied in facsimile, engraved title and all plates with male genitalia censored and replaced with facsimile detail, initial on 2d6 replaced in facsimile with cuts to subsequent 2 leaves repaired, some worming, to first and last few quires mostly, occasional light staining). Contemporary German blindstamped pigskin over wooden boards, ?papal keys tooled on front cover, (rebacked and restored, endpapers and clasps renewed).

£20,000-30,000

\$26,000-39,000
€23,000-34,000

0205

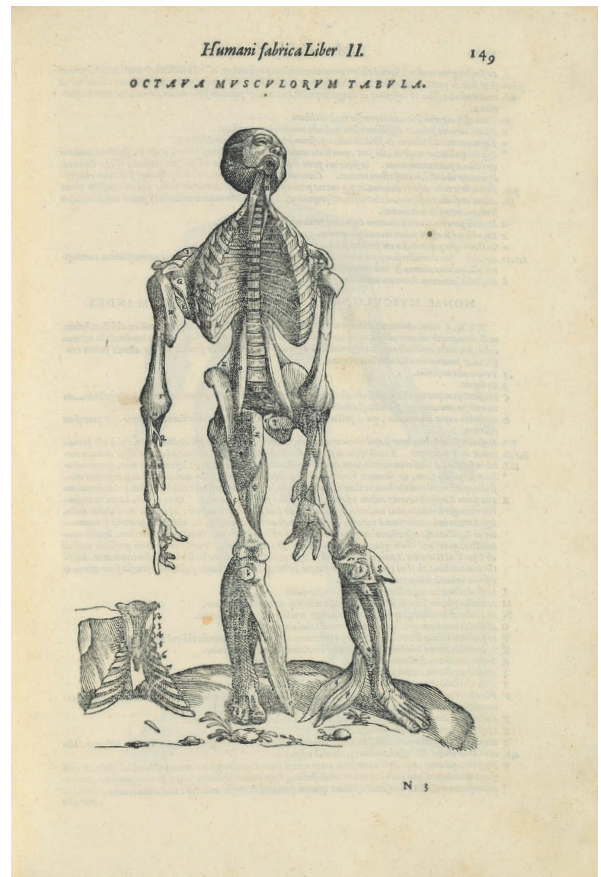
VESALIUS, Andreas (1514-1564). *De humani corporis fabrica libri septem*. Venice: Franciscus Francisci and Johann Criegher, 1568.

Third folio edition. Leaf 2d5 (p321) contains figures to be cut out and superimposed on the illustration on 2d3; it is left intact in this copy. The illustrations are reduced copies of the blocks cut for the first edition (Basel, 1543). The copying was done from the Oporin edition of 1555 and includes eight additions made in 1555. The Basel woodcuts are attributed to Jan Stephan van Calcar, a pupil of Titian. Franceschi states in his dedication to Antonio Montecatini that Giovanni Chrieger cut these Venice copies' (Mortimer). Adams V-606; Harvard Italian 529; Osler 569.

Folio (326 x 220mm). Printer's device on title, woodcut illustrations and initials (marginal repair on title-page, closed tear on G5, occasional repairs, scattered light staining). 20th-century morocco, gilt (rubbed). *Provenance*: Julius de Serralius 8 ?Palariensis (early title inscription).

£3,500-5,500

\$4,600-7,100
€4,100-6,300



0206

WILLIAMSON, Thomas (1790-1815) and HOWITT, Samuel (1765?-1822). *Oriental Field Sports*. London: William Bulmer for Edward Orme, 1807.

First edition of 'the most beautiful book on Indian sport in existence' (Schwerdt). Bound from the 20 original parts and containing 'the finest impressions of the plates' (Tooley) by H. Merke, J. Hamble, and Viveres after Howitt's drawings after Williamson. Abbey *Travel* 427; Mellon/Podeschi 88; Nissen *ZBI* 4416; Schwerdt II, pp. 297-298; Tooley 508.

Oblong folio (439 x 552mm). Paper watermarked 'E'. Hand-coloured engraved additional title on india paper, 40 hand-coloured aquatints, plate XXXI is in Tooley's presumed first issue, reading 'Hunting Jackals' (plate 4 with small round abrasion in middle of image.) Contemporary calf (rebacked, worn).

£2,500-3,500

\$3,300-4,500
€2,900-4,000



Printed Books

Lots 207-252

Φυσικὴ ἀκροάσις.

Πλέον, πῶς ἰσοταχίς ἢ γέρεσις· εἰ ἐν ἰσῶ χόρῳ τὸ αὐτὸ καὶ ἄτο-
λον ἀρθρωπὸς· ἀλλὰ μὴ ζῶον θάψων δὲ εἰ ἐν ἰσῶ ἕτερον·
ἃ δ' ἔχοντι δυνάμεις ἢ ἕτερότης ὡς ἢ ἀνομοιότης ἢ εἰ ὅστιν ἀ-
ριθμῶ ἢ οὐσία πλείων ἢ ἐλάττων ἀριθμῶ· ὁμοφθῆς, ἀλλ' ἀ-
νώνυμον τὸ κίρον· καὶ τὸ ἐκείτερον ὡς πῆρ τὸ πλείον πάθος· ἢ τὸ
ὑπερέχον μάλλον· γὰρ δὲ πρὸν μείζον ἐπεὶ δὲ τὸ κινεῖται
καὶ ἐν τῷ καὶ μέχρι τοῦ λέγω δὲ τὸ μὲν ἐν τῷ ὅτι ἐν χόρῳ· τὸ
δὲ μέχρι τοῦ ὅτι πρὸς τὴν μήκῃ, ἀεὶ ἃ ἀμα κινεῖται καὶ κεκίνη-
κεν· ὡς τε πρὸν τίεται ὁ ἐκίρηθη· καὶ ἐν πρῶ· εἰ δὴ τὸ μὲν αὖ τὸ
κίρου· τὸ δὲ αὖ τὸ κίρου μῆρος· ὅσον ἢ κεκίνηται μήκῃ τὸ γ·
ἐν ὅσῳ δὲ ὁ χόρ' ἐφ' οὗ δ' ἐν δὴ τῷ ἰσῶ χόρῳ ἢ ἰσῶ δύναμις ἢ ἐ-
φ' ὃ αὖ τὸ ἡμισυ τῶ β διπλασίαν τῶ γ κινήσει· τῷ
δὲ τὸ γ ἐν τῷ ἡμίσει τῶ δ· οὕτω γὰρ ἀνάλογον ἔσαι
καὶ εἰ ἡ αὐτὴ δύναμις τὸ αὐτὸ ἐν τῷ δὲ τῷ χόρῳ τῷ τῶς
δὲ κινεῖται τῷ ἡμίσει αὖ ἐν τῷ ἡμίσει καὶ ἢ ἡμίσεια ἰσῶς τὸ
ἡμισυ κινήσει ἐν τῷ ἰσῶ χόρῳ τὸ ἰσορ· οἶον φλ αὖ δυνάμεως·
ἔσω ἡμίσεια ἢ τὸ ε, ἢ τῶ β τὸ ζ ἡμισυ· ὁμοίῃ δὲ ἔχουσι ἢ
ἀνάλογον ἢ ἰσῶς πρὸς τὸ βάρος· ὡς τὸ ἰσορ ἐν ἰσῶ χό-
ρῳ κινήσουσι· ἢ εἰ τὸ ε τὸ ζ κινεῖται τῷ δ τῷ γ ἐκ ἀνάγκης
ἐν τῷ ἰσῶ χόρῳ τὸ ἐφ' οὗ ε τὸ διπλασίον, τῶ ζ κινεῖται, τῷ ἢ
μίσει αὖ τῷ γ εἰ δὴ τὸ α τῷ β κινήσει ἐν τῷ δ ὅσην ἢ τὸ γ τὸ ἡμι-
συ τῶ α τὸ ἐφ' ὃ ε τῷ β ἢ κινήσει ἐν τῷ χόρῳ ἐφ' ὃ δ· ἃ δ' ἐν
πνι τῶ δ τῷ φλ γ ἢ ἀνάλογον πρὸ τ' ὅλην τῷ γ ὡς τὸ α πρὸς τὸ
ε ὅλωσ γὰρ εἰ ἔτυχεν οὐ κινήσει ἄρ' ἐν· εἰ γὰρ ἢ ὅλη ἰσῶς τῶ δ ε
κινήσει, ἢ ἡμίσεια ἢ κινήσει· ἄτε πρὸν οὐτε ἐν ὀποσωῶν· εἰς ἢ
ἀν κίρου τὸ πλοῖον εἴπερ ἢ τε γ νεολῶν, τέμνεται ἰσῶς, εἰς τὸν
ἀριθμὸν καὶ εἰς τὸ μήκος ὁ πάντες ἐκίνησαν· διὰ τοῦτο ὁ Ζήνων
νοσ λόγος οὐκ ἀληθής· ὡς ψοφεὶ φλ κέχου ὀπιούρ μέρος· οὐδὲν
ἢ κωλύει μὴ κινεῖται τὸν ἀέρα ἐν μηδενὶ χόρῳ τοῦ ὑπορ ὁρ ἐκί

ἀν κινήσειε τῶν ὅλων· εἰ εἴη καθαυτὸ τὸ γινώσκον κινεῖται, ἢ οὐδέμ ὄντιν
 ἀλλ' ἢ ἐν τῶν ὅλων δύναμει· εἰ ὅ τὰ δύο· ἐκάτερον ἢ τῶνδε ἐκάτε-
 ρον κινεῖ τὸ σὺν δὲ ἐν τῶνδε· ἢ ἄντιθέτως αἰδύματός τὸ σὺν
 θετον ἐκ τῶν βαρῶν τὸ ἴσον κινήσουσιν μῆκος· ἐν ἴσῳ χρόνῳ· ἀνά-
 λογον γὰρ ἀφ' ὅσον οὕτω ἢ ἐπ' ἀλλοιώσεως ἢ ἐπαυξήσεως· τί μ' ἢ
 τὸ αὐξόν· τί δὲ τὸ αὐξάνον μῆρον, ἐν τῶνδε ἢ χρόνῳ, ἐκ τῶνδε τὸ μῆρος,
 αὐξή· τὸ δὲ αὐξάνεται· ἢ τὸ ἀλλοιοῦν, ἐκ τῶνδε ἀλλοιούμην, ὡσαύ-
 τως, καὶ τί ἢ τῶνδε κατὰ τὸ μάλλον ἢ τὸ ἥττον ἢ ἀλλοιώνται,
 ἢ ἐν τῶνδε χρόνῳ ἐν διπλασίῳ δὲ πλάσιον, ἢ τὸ διπλασίον ἐν δι-
 πλασίῳ· τὸ δ' ἡμισυ ἐν ἡμίσει χρόνῳ ἢ ἐν ἡμίσει
 ἡμισυ ἢ ἐν ἴσῳ διπλασίον· εἰ δὲ τῶνδε ἀλλοι-
 οῦν ἢ αὐξόν τὸ τὸ σὺν δὲ ἐν τῶνδε τῶνδε.

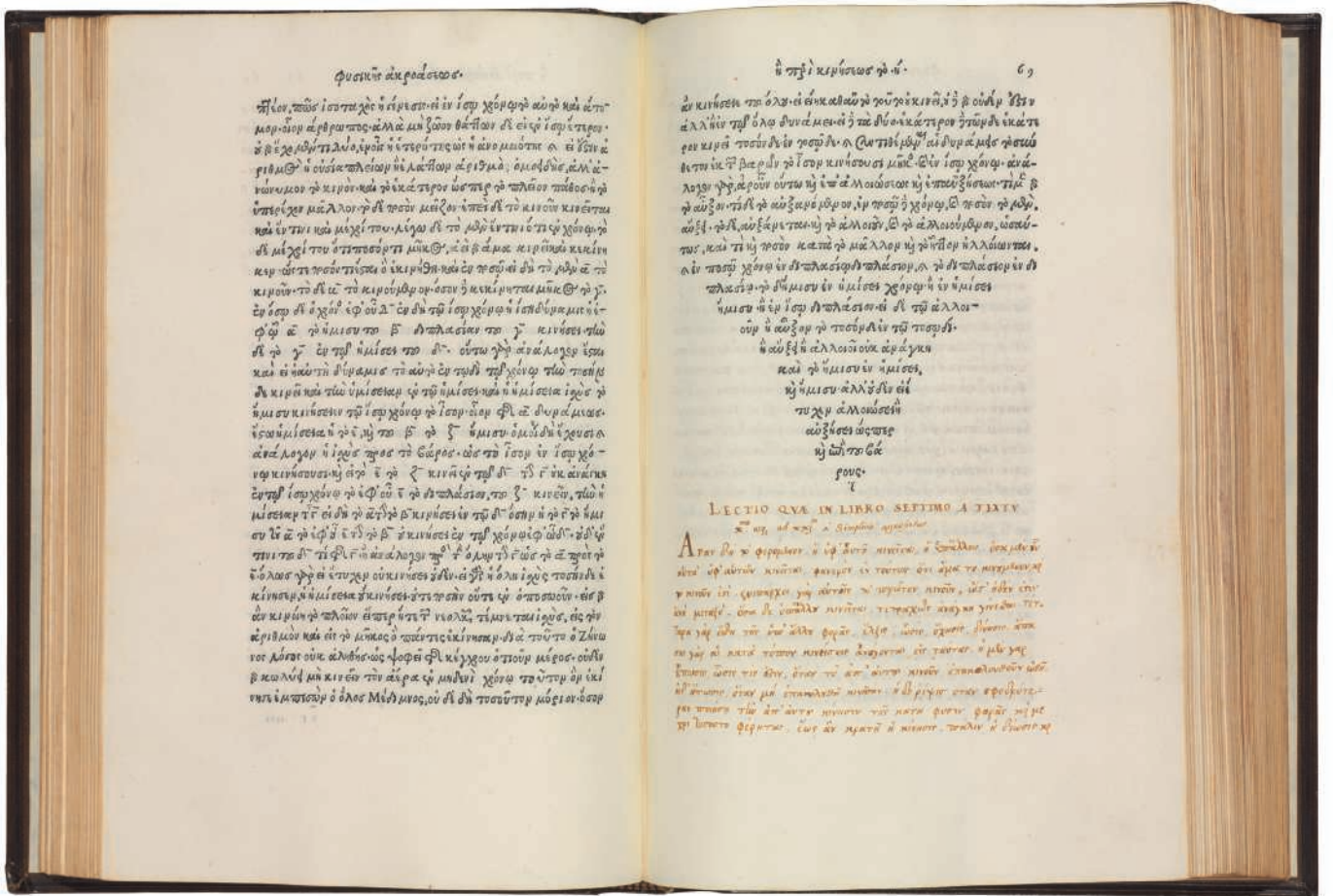
ἢ αὐξή ἢ ἀλλοιοῦν οὐκ ἀνάγκη
 καὶ τὸ ἡμισυ ἐν ἡμίσει,
 ἢ ἡμισυ ἀλλ' ὅθεν εἰ
 τυχερ ἀλλοιώσει ἢ
 αὐξήσει ὡς περ
 ἢ ἡμισυ τῶνδε

ρουσ·
 ἢ

LECTIO QVAE IN LIBRO SEPTIMO A TEXTV

x^{mo} usq; ad xxj^m a Simplicio agnoscitur.

Αὐτὰ δὲ τὸ φερόμενον ἢ ὑφ' αὐτῶν κινεῖται, ἢ ὑφ' ἄλλου· ὅσα μὲν ἐν
 αὐτὰ ὑφ' αὐτῶν κινεῖται, φανερόν ἐστι τούτων ὅτι ἅμα τὸ κινούμενον κί-
 νησιν ἐστὶ· ἐπιπάρχει γὰρ αὐτοῖς τὸ πρῶτον κινεῖν, ὡς ὅθεν εἰν
 ἀνάμεταξύ· ὅσα δὲ ὑφ' ἄλλου κινεῖται, τετραχῶς ἀνάγκη γίνεσθαι· Τέ-
 ταρα γὰρ εἶδη τῆς ὑφ' ἄλλου φερόσεως, ἔλξεις, ὤσεις, ὄχσεις, δίνσεις· αἷμα
 σαι γὰρ αἱ κατὰ τόπου κινεῖσθαι ἀναγκάζονται εἰς ταύτας· ἢ μὲν γὰρ
 ἐπιπάρχει, ὡς τις τῶνδε, ὅταν τὸ ἀπ' αὐτοῦ κινεῖται ἐπακαλουθῶν ἡμῶν.
 ἢ ἡμισυ τῶνδε ἢ ἡμισυ τῶνδε ἢ ἡμισυ τῶνδε ἢ ἡμισυ τῶνδε ἢ ἡμισυ τῶνδε



FROM A DISTINGUISHED EUROPEAN COLLECTION

0207

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

Editio princeps of the works of Aristotle, the most important Greek-printing project of the 15th century, and the greatest achievement in Aldus’s Greek publishing programme. The Aldine edition restored to posterity the works of Aristotle – central to learning in all fields except mathematics and medicine – in the pure original, free of the veil of translation. Aldus employed agents to search throughout Europe, including England, for manuscripts of the works, and gathered Greek scholars to edit them. It is also the *editio princeps* of all other texts included.

A fine copy, with an early integrity. Many copies on the market are composite sets (the parts were also marketed separately as witnessed by Aldus’ 1498 broadside advertisement), but the present copy appears to have been together from the beginning, and certainly by the early 17th century when the Brescia Jesuits added their ownership to the title-pages. HC *1657; GW 2334; BMC V, 553, 555–6, 558; IGI 791; CIBN A-504; BSB-Ink A-698; Bod-inc A-384; Flodr 19:1 (Aristoteles); Klebs 83.1; PMM 38; Goff A-959.

5 volumes, super-chancery (301 x 208mm). Complete. Numerous woodcut floral and interlace headpieces and Greek initials, woodcut diagram in pt.I:11r, cancel-strip on III:kk10v pasted in, quire III:..X. (containing spurious fragments) interpolated at the centre of quire pp. (Small, minor marginal repairs in first and last few leaves of vol. 1, repaired text into text without loss in II, fo.7.) 20th-century brown morocco tooled in gilt and blind, upper sides lettered, vellum endleaves, gilt edges (minor scuffing). *Provenance*: occasional annotations in Greek in a neat humanist hand, including a long paragraph in II: fo. 69 giving a textual variant found in Simplicius — Brescia, Jesuit College (inscriptions in vols. 1–3, 4, pt. 2, and 5) – later pencil foliation.

£300,000–500,000

\$390,000–650,000

€350,000–570,000





OTHER PROPERTIES

0208

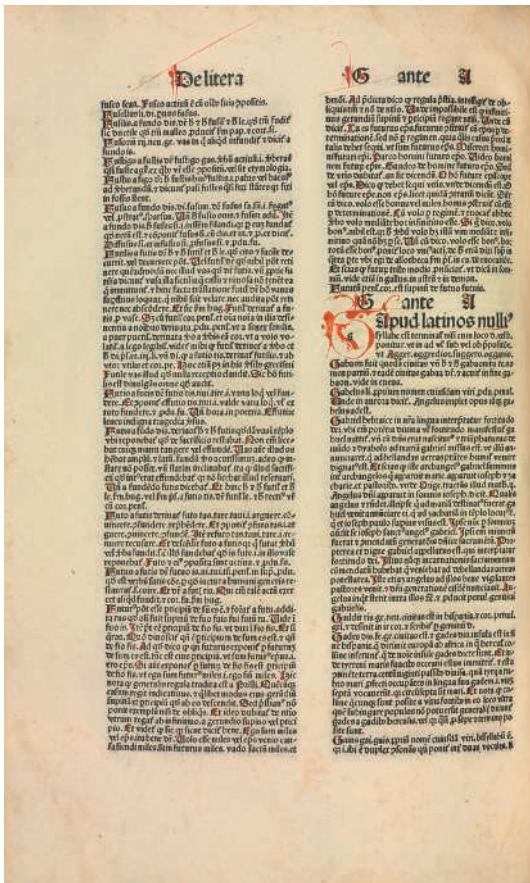
[ASTLEY, John (c. 1507-1596).] *The Art of Riding set forth in a breefe treatise*. London: Henry Denham, 1584. Woodcut head- and tailpieces and initials. [bound with:] CORTE, Claudio. *The Art of Riding*, translated by Thomas Bedingfield. London: Henry Denham, 1584. Woodcut illustrations in the text, 4 full-page, head- and tailpieces and initials.

Rare first editions of two important equestrian books, including one of the earliest English treatises on horsemanship. Although distinct in collation, the two works were originally issued together, as here. DeJager 38 & 82; STC 884 & 5797. 2 works in one volume, quarto (177 x 129mm). (Closely trimmed at top margin touching a few titles, occasional light spotting and staining.) Contemporary calf, gilt title to spine (19th-century repair preserving the original spine). Modern cloth box. *Provenance*: early manuscript annotations – John Shaw Darlington (inscription to fly leaf).

£5,000-8,000

\$6,500-10,000

€5,800-9,200



0209

BALBUS, Johannes (d. 1298). *Catholicon*. Nuremberg: Anton Koberger, 21 August 1486.

Second Koberger edition of the most important Latin dictionary and encyclopedic compendium of the Middle Ages. Universal in scope, the *Catholicon* draws on sources both ancient and medieval, including Isidore of Seville, Priscian, and Donatus and covers grammar, rhetoric and pronunciation as well as definitions of words; its alphabetical arrangement, now taken for granted for a work of reference, was far from standard at the time of its composition. HC 2258; GW 3192; BMC II, 430; BSB-Ink B-15; CIBN B-20; Goff B-28.

Royal folio (407 x 275mm). Without first and final blank leaf, partly rubricated, 6 sheets in 5 quires at the end printed on slightly smaller paper. (Stain at upper hinge, repaired in first leaf with a little text in facsimile, small stain in quire 1, neat marginal repair in 26, a few small wormholes at beginning and end.) 16th-century German calf over wooden boards blind-tooled with unicorn double-headed eagle, rosette and other stamps, and hunting and a heart roll (rebacked preserving early backstrip, endpapers renewed, clasps restored). *Provenance*: Neustadt an der Saale, Carmelite house (early inscription) – Gustav Becker (19th-century inscription and occasional marginalia).

£4,000-6,000

\$5,200-7,800

€4,600-6,900

0210

[BIBLE — Spanish]. *La Biblia, que es, los sacros libros del vieio y nuevo testamento*. [Basel: S. Apiarius for T. Guarinus], 1569.

‘The earliest edition of the complete Bible in Spanish’ (Darlow and Moule). The translator, Cassiodoro de Reina (c.1520–1594), was a monk at the monastery of San Isodoro del Campo who was denounced as a heretic after converting to protestantism. He escaped from Spain with his parents around the year 1557 and began his translation soon after leaving. His version of the Old Testament is based on the Hebrew, mostly following the Latin translation of Sanctes Pagninus, as well as the Ferrara version. He based his translation of the New Testament on the Greek after the source he expected to use, which was to have been printed in Paris in 1567, was suppressed. Printing of de Reina’s Bible began at Basel towards the end of 1568 and was completed in September 1569. As with many copies, the present is found without the supplemental section ‘Annotationes’ at end. Adams B1206; Darlow and Moule 8472; Palau 28941.

Quarto (250 x 175mm). Roman and Hebrew types on title conforming to Darlow and Moule’s variant A with typographical ornament, text printed in double columns. Title-page with bear vignette of Samuel Apiarius (Biener) and typographical ornament at head, two large woodcut illustrations in the preface, numerous woodcut initials (lacking blank after title, final blank and the three leaves of ‘Annotationes’ at end, tiny marginal wormhole from title through to +5 and from gathering p to end, slightly larger worming from q6 to end affecting several letters, tiny marginal nick to +3, very small wax? spot obscuring a couple of words on h7 in Apostles, occasional insignificant marking). Contemporary vellum (lacking ties, upper joint splitting, but holding firm, light soiling, extremities rubbed). *Provenance*: Rantzau family (Schloss Breitenburg library stamps and markings on title)

£5,000–8,000

\$6,500–10,000

€5,800–9,200



0211

BIBLE – New Testament, Greek and Latin. *Novum Instrumentum omne, diligenter ab Erasmo Roterdamo recognitum & emendatum*. Basel: Johann Froben, 1516.

First published edition of the New Testament in Greek, edited by Erasmus, with his commentaries and parallel Latin translation, the basis for the subsequent translations of Luther and Tyndale. Although the New Testament volume of the *Complutensian Polyglot* was printed as early as 1514, it was not circulated until about 1520, due to the fact that Erasmus had been granted a Papal sanction and an exclusive privilege by Maximilian I. Erasmus’s edition ‘obtained a much wider circulation, and exercised a far greater influence than its rival on the subsequent fortunes of the text’ (Darlow and Moule 4591). Adams B-1679; *In Remembrance of Creation* 161.

Two parts in one, folio (315 x 208 mm). Publisher’s woodcut device on title and last page, 3 pages with wood-engraved borders by Urs Graf, numerous woodcut capitals, head- and tail-pieces, the head-piece and two large initials blocked in red at beginning of second part; blank leaf t6 present, intermittent early rubrication (some light marginal worming in first quire, marginal chipping at title fore-edge and last few leaves, occasional light marginal spotting or staining, blank corner of b6 repaired, margins of 3b1, 2f1 and 2f6 crudely washed, hinges reinforced). Contemporary blind-tooled German pigskin over wooden boards, frieze tooling including representations of the three theological virtues: Faith, Hope and Charity, plus a cardinal one: Justice (rebacked preserving original backstrip, somewhat darkened). *Provenance*: some contemporary and early marginalia – ‘Bibliothecae Joh. Georgii Lehmi Diac. Cimelium’: A treasure of the library of Johann Georg Lehmius, deacon (early ownership inscription) – Anson Phelps Stokes (bookplate) – note saying that this gospel is rare because it lacks a phrase about the Trinity in (John 1.5) (early inscription).

£25,000–35,000

\$33,000–45,000

€29,000–40,000





THE HOLY BIBLE,

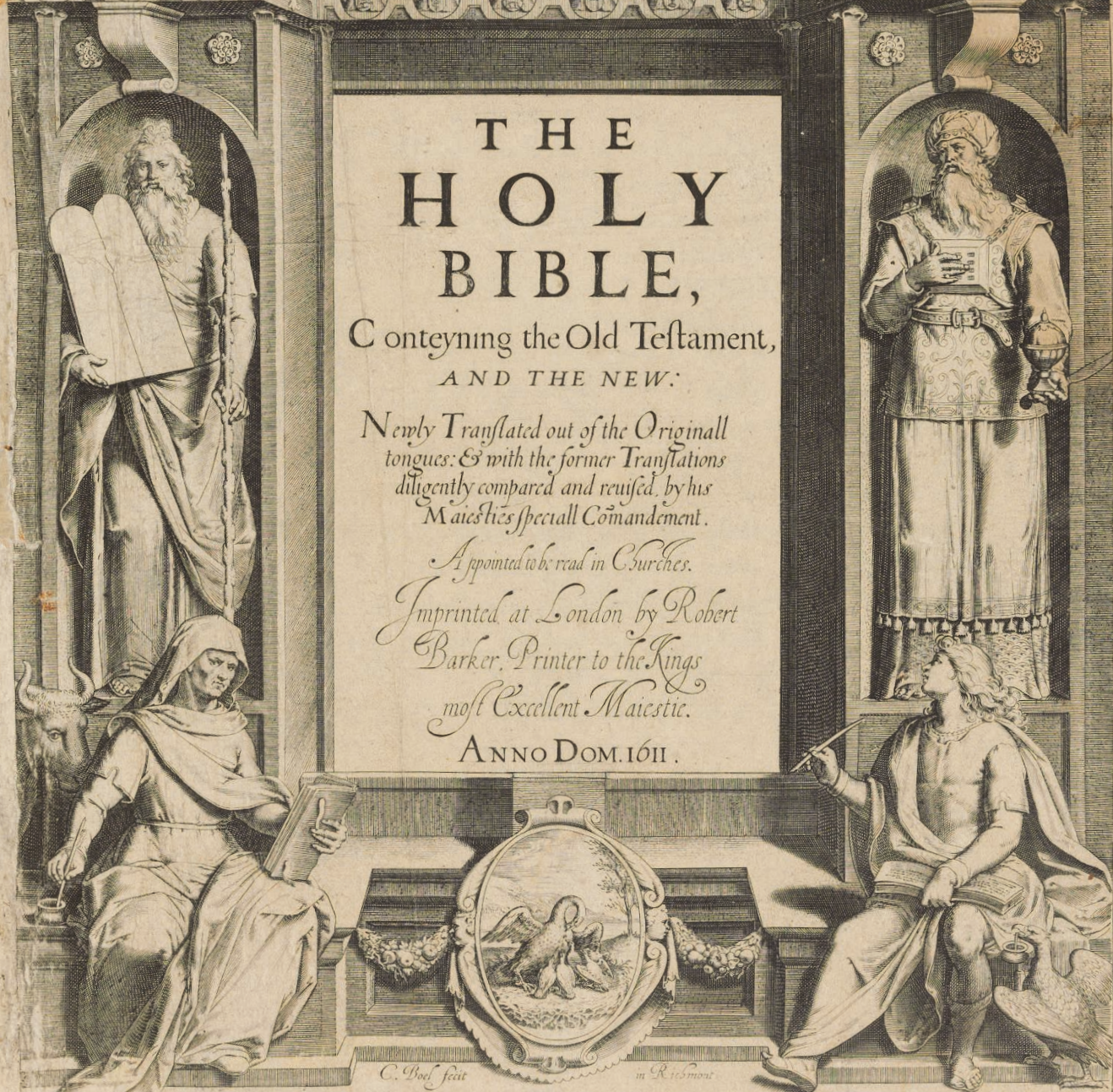
Conteyning the Old Testament,
AND THE NEW:

*Newly Translated out of the Originall
tongues: & with the former Translations
diligently compared and revised, by his
Majesties speciall Comandement.*

Appointed to be read in Churches.

*Imprinted at London by Robert
Barker, Printer to the Kings
most Excellent Majestic.*

ANNO DOM. 1611.





FROM A DISTINGUISHED EUROPEAN COLLECTION

0212

BIBLE, English. *The Holy Bible, conteyning the Old Testament, and the New: Newly Translated out of the Originall Tongues: & with the former Translations diligently compared and revised by His Maesties Speciall Commandment. Appointed to be read in Churches.* London: Robert Barker, 1611.

First edition of the King James Bible, with the reading 'he' in Ruth 3:15 (Bb2r). Second state of the engraved title; unsigned version of the map of the Holy Land. Preparation of the Royal Version took more than 5 years and was laboriously attended to by over 50 translators and researchers. 6 separate groups were assigned a specific section of the Scriptures and each made a preliminary translation under the direction of Lancelot Andrewes, Edward Lively and John Harding. The final translations were then exchanged and reviewed, reaching a final committee of six. Supervision of the printing was carried out by Miles Smith and Thomas Bilson. Although the Royal Version appropriates much from the Tyndale, Coverdale, Geneva and Bishops' Bibles, it is unquestionably regarded as the greatest literary translation of the Bible ever produced. Herbert 309; Pforzheimer 61; PMM 114; STC 2216. **Arguably the most important book ever published in English. Copies of this edition that have not been made-up are extremely rare.**

Royal folio (427 x 275mm). Collation: A6, B2, C6, D4 (preliminaries); 2A-C6 (genealogical tables); D2 (map); A-Ccccc (O.T. and Apocrypha); 3A-2Aa6 (N.T.). 752 leaves. Gothic and Roman types, text double column and printed within woodcut rule-border. Calendar and almanac printed in red and black. General title-page within engraved border by Christian Boel and section title for the New Testament within woodcut border. Full-sheet engraved map of the Holy Land by John Speed after Dr John More (a few small repairs along gutter margin). 17 leaves of genealogical tables incorporating woodcut illustrations of Adam and Eve, Noah's Ark, the Tower of Babel and other Biblical subjects. Numerous woodcut head- and tail-pieces, historiated and ornamental initials (inner margin of title repaired slightly affecting engraved surface, dampstaining at head affecting title through to B1, marginal dampstain affecting gatherings B-T with associated marginal repairs to leaves B1-C3, marginal dampstaining from gathering S in New Testament to end with 2 leaves consequently repaired) Modern calf. *Provenance:* Jonathan Byrd (bookplate)

£140,000-180,000

\$190,000-230,000

€170,000-210,000

PROPERTY FROM THE ESTATE OF THEODA BAUMANN

0213

BRANT, Sebastian (1457-1521). *Stultifera Navis* (translated by Jacob Locher, with additions by Thomas Beccadelli). Lyons: Jacques Sacon, 28 June '1488' [1498].



First Lyonese edition, the first known work from Sacon's press. The edition is copied nearly page for page from the Marnet edition printed in Paris on 8 March 1498 (GW 5064), and uses the same woodblocks, most of which had first appeared in the first edition of Pierre Riviere's French verse translation (Paris: for de Marnet and Philippi, 1497, GW 5058). (Cf. BMC VIII, pp. 150-51 for a discussion of the priority of these editions). HC 3752; GW 5063; Pellechet 2825; Polain 867; Proctor 8671; BMC VIII, 336 (IA 42173); Goff B-1093.

Chancery quarto (192 x 134mm). 155 leaves (of 156, without final blank). Type: 1:8:1R. 33 lines and foliation, a few initial spaces with guide-letters. 119 woodcuts, 3 full-page, including 3 repeats (first 2 leaves remargined, the paper repair just touching one letter of sidenote, ink inscription on b3r with associated browning and ink staining with 2 ink spots affecting woodcut of the fool with his books, this staining continuing on the following 30 leaves, before merging with more general staining, heavier to quires g and i, tiny marginal hole to b3). Modern vellum (extremities rubbed). *Provenance:* 19th-century German annotations on front pastedown.

£3,000-5,000 \$3,900-6,500
€3,500-5,700

OTHER PROPERTIES

0214

BREVIARIUM ROMANUM. Edited by Georgius de Spathariis. Venice: Nicolaus Jenson, [before 6 May] 1478.

A deluxe copy of the first edition of a purely liturgical text of the Roman breviary. Printed on vellum and illuminated by a contemporary Venetian artist associated with the Jenson printing shop. It was preceded into print by only a few breviaries adapted for Franciscan or Augustinian use.

The edition is notable for the beauty of the type-page, the extensive two-colour printing, and the luxury of its materials and finishing. A higher number of copies printed on vellum survives than for any other Jenson edition, and many of these are decorated. In her survey of decorated copies, Lilian Armstrong associates the decoration with the Jenson shop, and notes the overall uniformity of the flourished red and blue initials. For the illumination, artists working at the highest level finished copies for the noblemen, ambassadors and prominent ecclesiastics among Jenson's clientele. The present copy is fully decorated with fine Venetian work. It was divided at some point, and a 51-leaf section is preserved at the Victoria and Albert Museum, London (87.F.13). Armstrong, 'Nicolaus Jenson's *Breviarum Romanum*, Venice, 1478, Decoration and Distribution', *Incunabula, Studies in Fifteenth-Century Printed Books presented to Lotte Hellinga*, ed. M. Davies, 1999, 421-467, no. 21b. H *3896; GW 5101; Boh(LB) 378 = 386 = 398; CIBN B-783; IGI 2114; BMC V 179; BSB-Inv. B-889; Van Praet I, 77, 78; Goff B-1112.

Median folio (319 x 231mm). Printed on vellum in red and black. 269 leaves (of 404, lacking the calendar [6 lvs], 9 lvs in the Psalter, and the Proprium de Sanctis [124 lvs]). With the main settings, not the variants as described in GW. Contemporary Venetian illumination: 9-line historiated initial depicting King David and 23 small decorated initials in gold and colours with extensions; remaining 2-line initials in red with purple penwork decoration or blue with red penwork decoration, one-line initials alternating in red or blue, blue paragraph marks. (Marginal section replaced in 11 leaves sometimes affecting flourishing, 3 leaves defective with loss of text, light stain on p4, occasionally elsewhere, the gold extension on the first leaf is rubbed.) ?18th-century Italian mottled goatskin and pastepaper boards (rubber, minor loss of pastepaper). *Provenance:* Sir Thomas Phillipps (1792-1872) — Harrison D. Horblit (*incunabula* acquired by: — H.P. Kraus (cat. 156, no. IV).

£10,000-15,000 \$13,000-19,000
€12,000-17,000



0215

BREVIARIUM ROMANUM. Edited by Cardinal Francesco Quignones. Lyon: Balthazar Arnoullet and the heirs of Jean Barbous, 1544.

A contemporary alla greca binding from the French Royal Bindery. The original owner of this deluxe *alla greca* binding – a Renaissance conceit shared by royalty, nobility and wealthy collectors across Europe – may remain anonymous but the binding places him firmly within a circle of humanists and bibliophiles such as the Grimaldi, the Fuggers, Cardinal Granvelle, Venetian doges and French kings. The royal bindery executed private commissions for Jean Grolier, Thomas Mahieu, Marcus Fugger, and others in addition to French royalty. Gommar Estienne was royal binder to Henri II from 1550 to 1558/1559, and these tools, including the characteristic azure lobed tool on the present binding, continued in use at the royal bindery under Estienne’s successor, Claude de Picques. The present binding has the raised spine ends typical of the *alla greca* style but not other features such as grooved board edges and feet on the bottom edges. See A. Hobson, *Humanists and Bookbinders* (Cambridge: 1989), esp. pp.206–213; *Reliures royales de la Renaissance*, pp. 148–150. Bohatta 157.

Folio (300 x 205mm). Printed in red and black, ruled in red throughout, woodcut printer’s device on title (without the final blank, occasional light marginal soiling or staining, a few marginal chips). Contemporary Parisian *alla greca* binding by the Royal Bindery [Gommar Estienne or Claude de Picques]: olive-brown goatskin over pasteboard tooled in gilt, elaborate interlace design, open and azure tools, each side lettered ‘Bonum faciendo ne defatigetur’ at centre, flat spine, gilt board edges, gilt and gafferred edges (without front flyleaf, minor restorations, a little loss of gold). *Provenance*: Luigi Bongioanni di Castelborgo (1756–1834; engraved bookplate).

£12,000–16,000

\$16,000–21,000
€14,000–18,000



0216

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

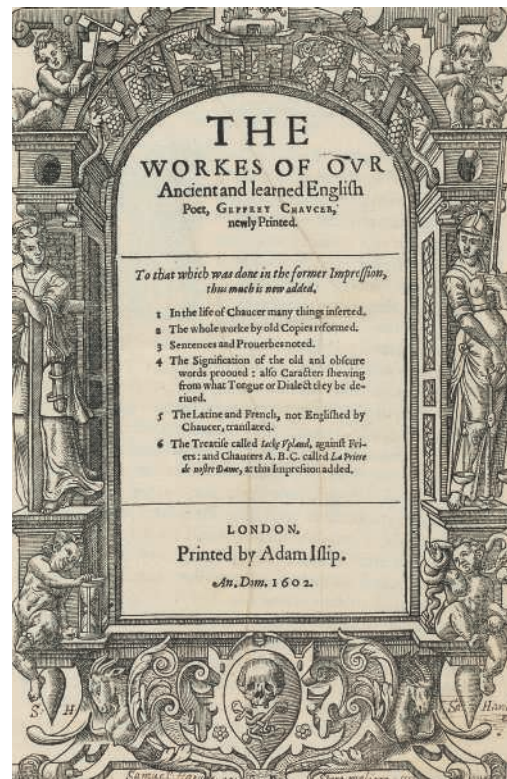
Binding with the arms of Queen Elizabeth, but it is probably a trade binding, since they are found on books with other contemporary ownerships (cf BL Bookbindings database, shelfmark c67f7). The 1602 edition is the last of the ‘early’ editions of Chaucer; there was no further reprint of the works until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

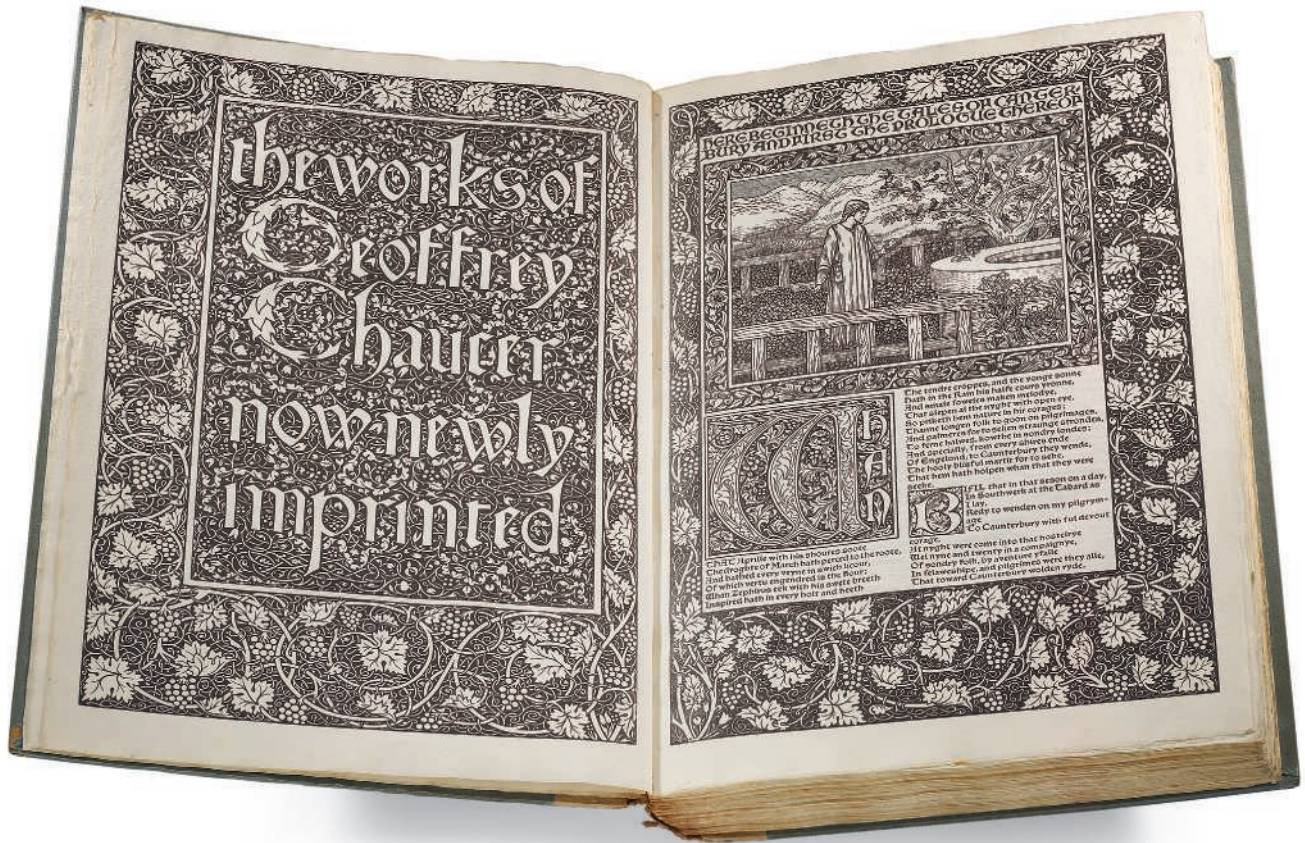
Folio (321 x 212mm). Black letter in double column, engraved portrait frontispiece, title within a historiated and architectural border, large woodcut coat of arms, smaller armorial shield, woodcut of a knight opening ‘The Knight’s Tale’, decorative initials, head- and tailpieces, with the final errata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

Provenance: Samuel Harvey (contemporary title inscription with motto ‘pero meliora’).

£3,000–5,000

\$3,900–6,500
€3,500–5,700





FROM A DISTINGUISHED EUROPEAN COLLECTION

0217

KELMSCOTT PRESS. — CHAUCER, Geoffrey. *The Works ... now newly imprinted*. Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1896.

Limited edition, one of 425 copies on paper of a total edition of 438. 'The finest book since Gutenberg' (Franklin). The supreme achievement of the forty year artistic collaboration between Morris and Burne-Jones, and of the Kelmscott Press: 'the final chapter of co-operation; the venture in which their particular talents are combined for the last time, and to spectacular effect' (Robinson). Earliest plans for the work date to 1891 and the book announced to Kelmscott Press subscribers in December, however the actual printing of the book did not begin until August 1894, and was only issued to subscribers in June 1896. Franklin *Private Presses* p.192; Peterson A40; Robinson William Morris, Edward Burne-Jones and the Kelmscott Chaucer; Sparling 40.

Folio (425 x 292 mm). Chaucer and Troy types, printed in black and red, woodcut title, borders and initials by C.E. Keates, W.H. Hooper and W. Spielmeyer after William Morris, 87 woodcut illustrations by W.H. Hooper after Edward Burne-Jones (occasional faint and insignificant marks on fore-edges). Original holland-backed blue paper boards, printed spine label, edges uncut (spine label with some chips, inner front hinge tender, front free endpaper lightly creased); modern blindstamped calf box. *Provenance*: John Charrington (booklabel) — H.L. Doolittle (booklabel).

Sold with autograph letter from Morris to Arthur Joseph Gaskin (1862-1928), wood-engraver, portrait painter, jewellery designer and book illustrator.

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROPERTY FROM THE ESTATE OF THEODA BAUMANN

0218

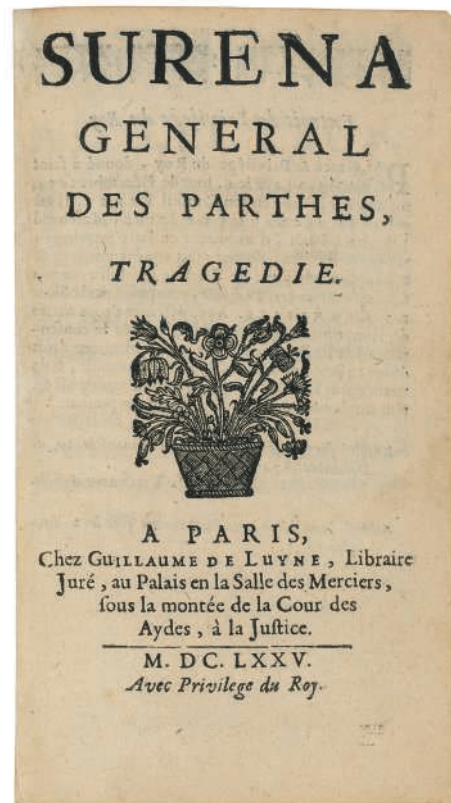
[CORNEILLE, Pierre (1606–1684).] *Surena Général des Parthes*, tragédie. Paris: Guillaume de Luyne, 1675.

First edition of one of the finest masterpieces of French classical drama. Although this play is highly acclaimed today, upon production at the end of 1674 it was received with mixed reviews, and sank into oblivion for nearly three centuries. Brunet II, 286; Tchemezine IV.91.

12mo (145 x 83 mm). Woodcut device of a bouquet of flowers on title. 19th-century red morocco gilt by Cape, gilt spine, edges and turn-ins. *Provenance*: Leon Rattier (book label).

£1,800–2,500

\$2,400–3,200
€2,100–2,900



OTHER PROPERTIES

0219

CURIOSA — CHAVIGNY, de S. *La Galante Hermaphrodite: nouvelle amoureuse*. Geneva: Jacques Colombet, 1683.

Rare, possibly unrecorded Geneva imprint; no copies can be traced as selling at auction (ABPC/RBH). Although nine copies are recorded as being in institutions by WorldCat, all of them have an Amsterdam imprint of 1683. Since Amsterdam was a centre of piracy publication, this presents the possibility that this Geneva imprint might have an earlier priority.

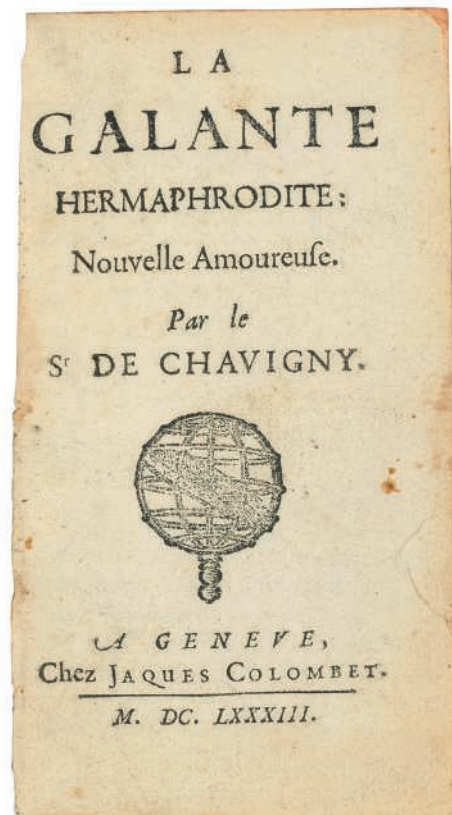
12mo (137 x 72mm). Printer's device on title (small tear to B6 but without loss, minor occasional browning). Contemporary sheep (rubbed, foot of spine splitting, head of spine defective, small wormhole to spine).

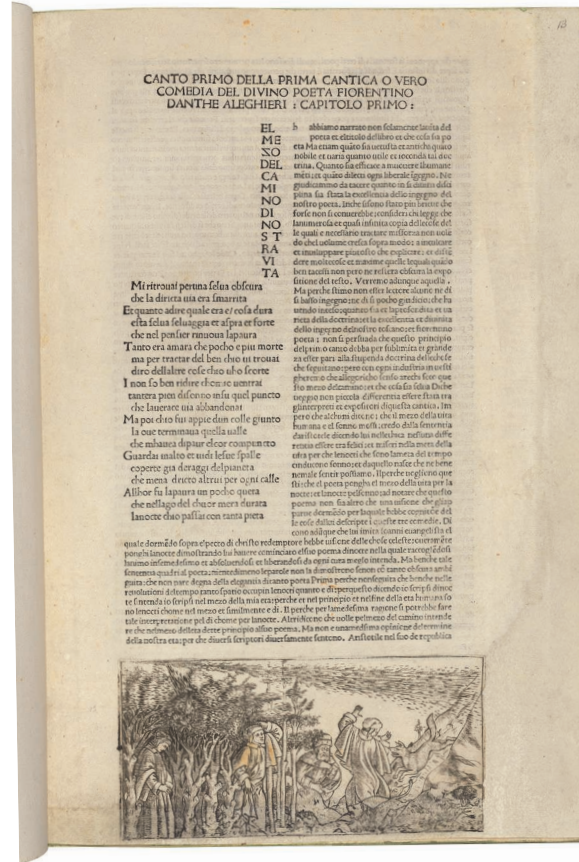
Sold with two others: ROSNY, J-H. (pseud. 'Enacryos'). *Amour Etrusque*. Paris: 1898. Octavo (190 x 90mm). 61 plates, with an additional suite of 7 repeated plates printed in red (occasional light soiling and spotting, heavier towards end). Contemporary quarter roan, preserving original wrappers (worn, rear cover almost detached); and a sammelband of 4 tracts, including a biblio-biography of the Marquis de Sade.

(3)

£2,500–3,500

\$3,300–4,500
€2,900–4,000





FROM A DISTINGUISHED EUROPEAN COLLECTION

0220

DANTE ALIGHIERI (1265-1321). *La Commedia*. Commentary by Cristoforo Landino (1424-1504), commendations by Marsilio Ficino (1433-99). Florence: Nicolaus Laurentii, 30 August 1481.

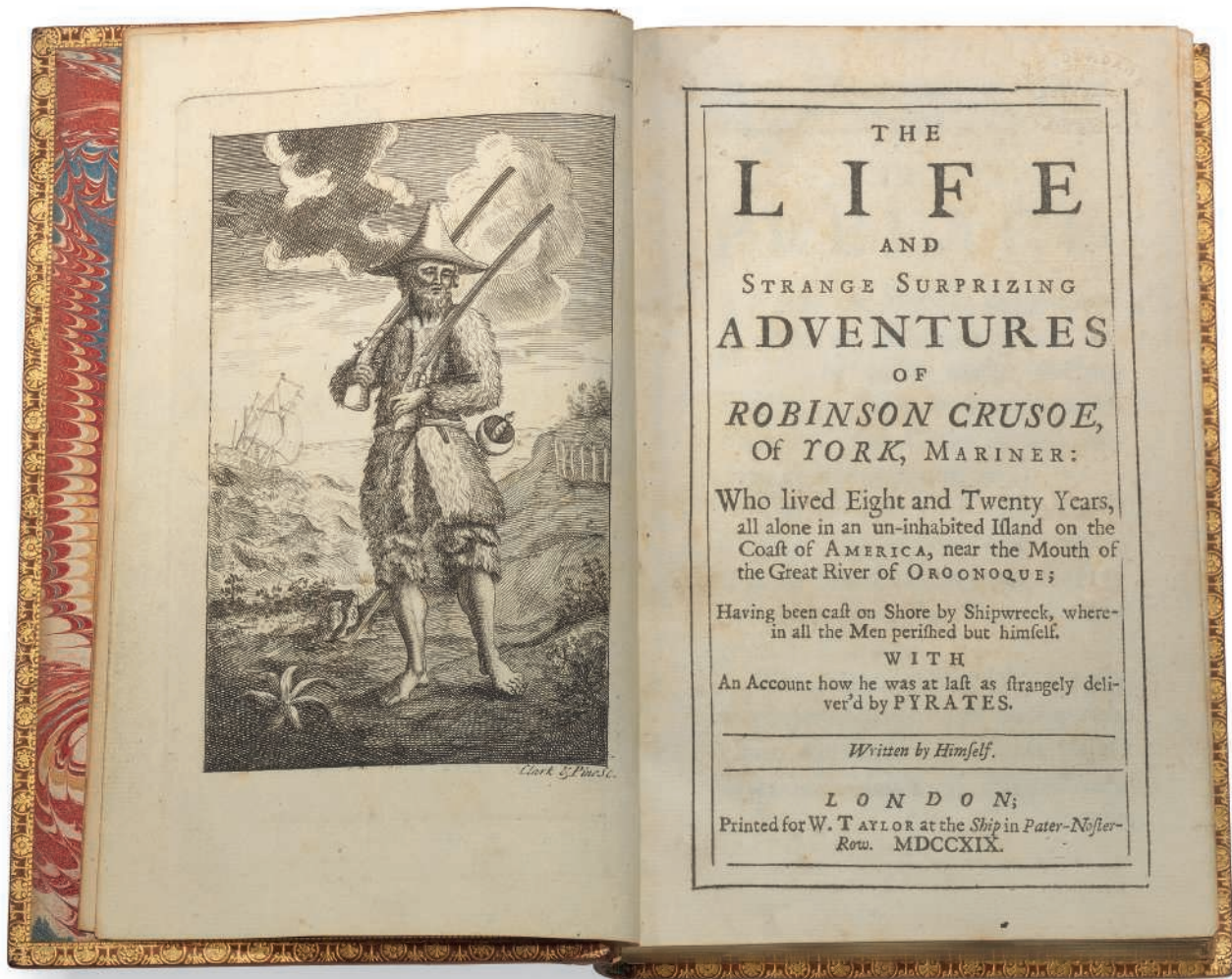
First illustrated of Dante, the second Florentine illustrated book, and the first edition of Landino's commentary. This monumental edition was designed as a patriotic celebration of Florentine cultural superiority, made explicit in the prefatory essays by Landino and Ficino. Engraved illustrations were clearly planned to head each canto, and engravings to the first two cantos only were printed in virtually all copies. The intended illustrative programme failed, and all further plates (up to 19 in total) were pulled on a separate sheet and pasted onto the printed page; these exist in a few copies only.

The engravings were previously thought to be based directly on a manuscript (now in Berlin and the Vatican) illustrated by Botticelli for Lorenzo di Pierfrancesco di Medici, but the manuscript is now accepted to date from the 1490s. Both manuscript and printed edition may stem from an earlier version of Botticelli drawings, now lost. Hind, *Early Italian Engraving* I, 99-116; HC *5946; GW 7966; BMC VI, 628; IGI 360; BSB-Ink. D-9; Sander 2311; Armin 115; Goff D-29.

Royal folio (396 x 275mm). 2- to 16-line initial spaces, most with printed guide-letter. **Two engravings by Baccio Baldini after Botticelli** illustrating cantos 1 and 2 of *Inferno*, a facsimile engraving to canto 3 pasted in. (Without the 6 blank leaves, 35 leaves supplied from 2 other copies, many extended at margins, π8 apparently in facsimile, engraving to canto I with lower corner and 16mm along bottom edge replaced in facsimile, neat repaired tear in one leaf, a few marginal repairs, occasional spotting or small stain.) ?19th-century vellum, spine lettered, green edges (minor repairs at extremities). *Provenance:* James Thomson (signature dated 1837, bookplate) – Ladislao Reti (1901-73; Italian industrialist, Leonardo da Vinci scholar; modern bookplate).

£40,000-60,000

\$52,000-78,000
€46,000-69,000



0221

DEFOE, Daniel (1660-1731). *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner... Written by Himself. [and:] The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of his Life, and of the Strange Surprizing Accounts of his Travels Round three Parts of the Globe.* London: Printed for W[illiam] Taylor, 1719.

First edition, first issue of both parts, of what is widely considered the first novel in English. The first part appeared in April 1719 and the second in August of the same year. Defoe's account of Crusoe's experiences after shipwreck proved an immediate success, running through four editions before the end of 1719. It has since become the archetypal castaway narrative, inspiring countless imitations and adaptations. Hutchins, *Robinson Crusoe and its printing*, pp.52-112; PMM 180; Rothschild 775.

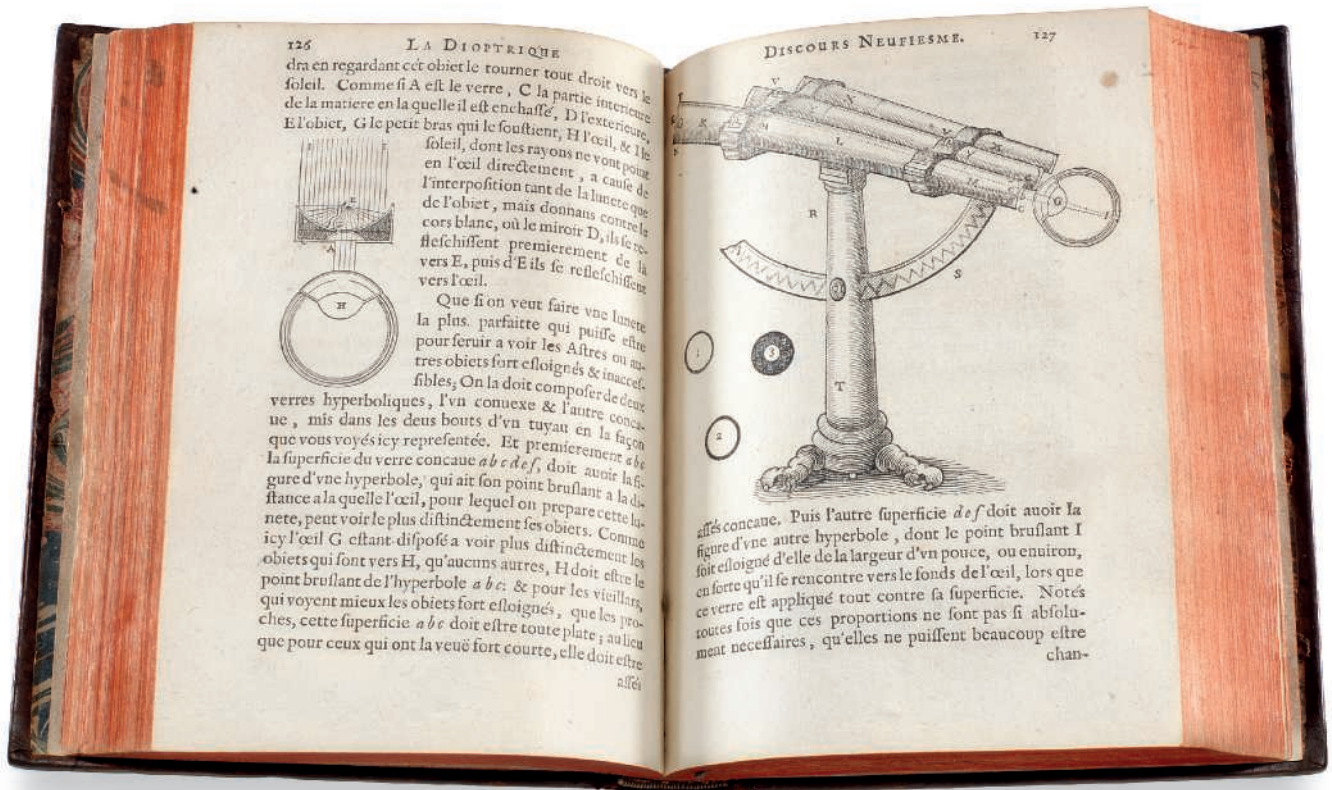
2 volumes, octavo (192 x 120mm). Engraved frontispiece of Crusoe in part 1, folding double-hemisphere world map in part 2 (expert marginal repair in B2 of part one and second title, tears to map repaired, title and preface leaf in part one slightly cropped at fore-margin). 19th-century Russia by Clarke & Bedford, gilt crest on covers, spine gilt in compartments (expertly rebacked preserving the original spine). Calf slipcase. *Provenance:* Archibald Acheson, 3rd Earl of Gosford (1806-1864; binding) — Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929; embossed stamp on titles, bookplates).

(2)

£20,000-30,000

\$26,000-39,000

€23,000-34,000



0222

DESCARTES, René (1596–1650). *Discours de la methode pour bien conduire sa raison, & chercher la verité dans les sciences. Plus La Dioptrique. Les meteores. Et la geometrie. Qui sont des essais de cete Methode.* Leiden: Jan Maire, 1637.

First edition of Descartes' first published work, the foundation of all modern scientific and philosophic thought. In the first part Descartes sets out his method of inquiry, and then illustrates it in three essays on optics, meteorology and geometry. 'Descartes's purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, cogito, ergo sum), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement' (PMM). Descartes's discussion of Harvey's discovery of the circulation of blood was the first mention made of it by a prominent foreign scholar. Descartes was called to Stockholm in 1649 as philosopher to Queen Christina, but did not survive his first winter and died there in 1650. Dibner, *Heralds of Science*, 81; Grolier/Horblit 24; Guibert, *Bib. Descartes*, 1; Norman 621; NLM/Krivatsky 3114; PMM 129; Tchermertzine IV, 286.

Quarto (196 x 147mm). Woodcut printer's device on title, numerous text illustrations and diagrams, green silk bookmark (occasional light browning, marginal light dampstains at bottom edge of Aaa and Bbb1, and Eee to Ggg1). 18th century French speckled calf, spine gilt, edges tinted red. *Provenance*: Decheppe (inscription at bottom of leaf G1v).

£40,000–60,000

\$52,000–78,000

€46,000–69,000

OTHER PROPERTIES

0223

DOSTOEVSKY, Fyodor (1821–1881). 'Bednye liudi' in: *Peterburgskii sbornik, izdannyi N. Nekrasovym*. St. Petersburg: Eduarda Pratsa, 1846.

Contains the first edition of Dostoevsky's 'Poor folks' (pp[1]-166) which made its author famous overnight. Only 3 records of copies selling at auction in 1983, 1994 and 2006 (ABPC/RBH). The volume also contains works by Belinsky, Herzen, Maikov, Nekrasov, Odoevsky, Panaev, Sollogub, and Turgenev (*Pomeshchik*, *Tri portreta*, and translations of Byron and Goethe), plus Kroneberg's translation of *Macbeth*. Kilgour 826. Large octavo (247 × 155mm). Engraved illustrations (spotted, title supplied from a shorter copy with corner repaired, occasional staining). Contemporary half roan, spine gilt (extremities chipped, lightly rubbed and scuffed). *Provenance*: early ink ownership inscription to the front free endpaper – A. V. Leont'ev (bookplate).

£10,000–15,000

\$13,000–19,000

€12,000–17,000



0224

DUMONT, Jean, Baron de Carlsroon, and ROUSSET, Jean de Missy. *Histoire militaire du Prince Eugène de Savoye, du Prince et Duc de Marlborough, et du Prince de Nassau-Frise*. The Hague: Isaac van der Kloot, 1729 (vols 1–2), Jean Neaulme, 1747 (vol. 3).

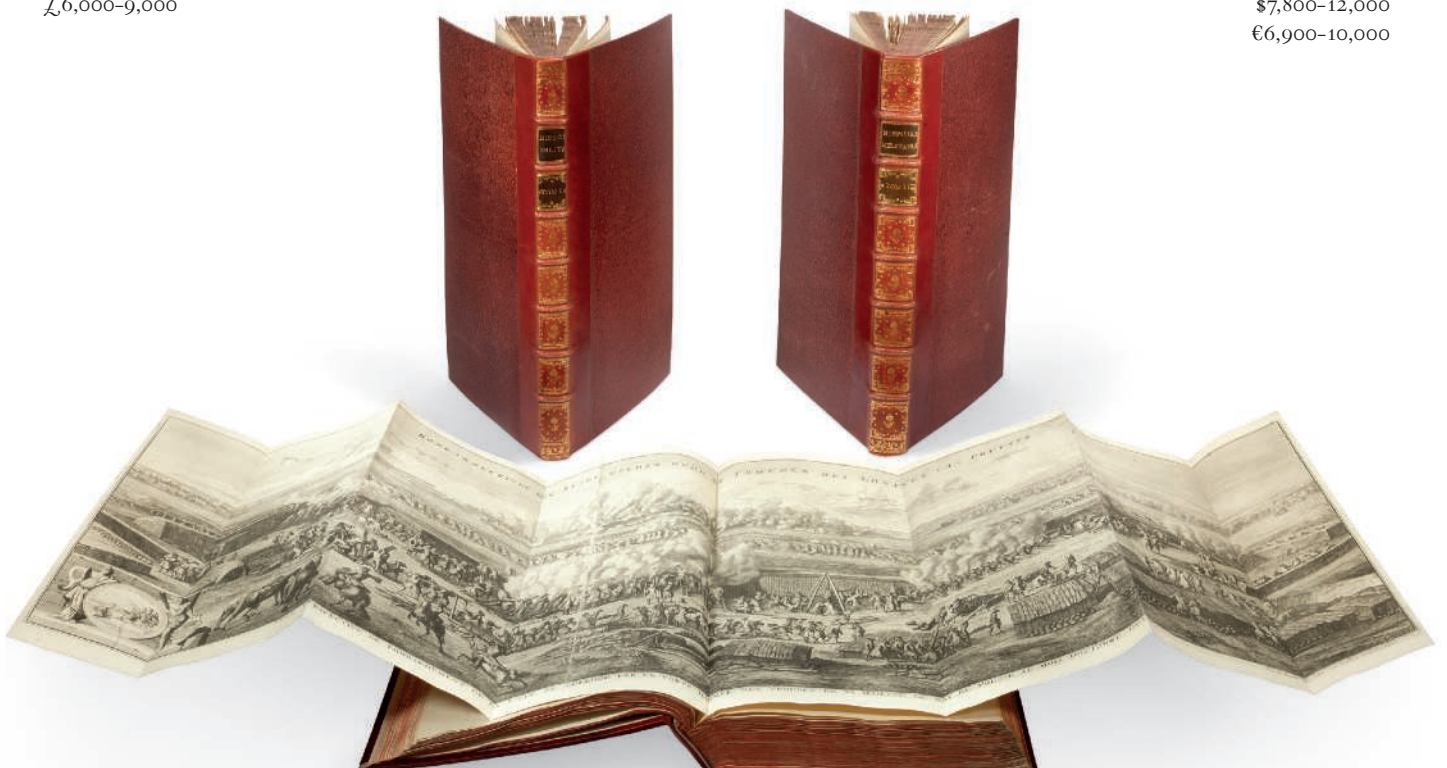
With the large and spectacular 3-sheet view of the bombardment of Geldern. A fresh, clean set of a history of the campaigns of these three military commanders, all of whom fought in the War of the Spanish Succession. Illustrated with fine views, maps, and plans of the various scenes of action by Jan Huchtenburgh (1647–1733), a Dutch painter and engraver who had served Prince Eugène de Savoy. **Complete with the supplementary third volume published nearly two decades later.** Copies vary in the number of plates, with no consensus in the bibliographies. Brunet II, 881 ('livre bien exécuté'); Cohen de Ricci 337; Graesse II, 445.

3 volumes, folio (510 × 304mm). Titles printed in red and black, with engraved vignettes, 99 engraved plates, all but 6 double-page and folding, 9 letterpress tables, 5 of which double-page, engraved vignettes in the text (plate 5 in vol. 1 with 30mm tear but without loss, short tear to plate 48 in vol. 2). Modern red quarter morocco, gilt spines, antique style.

£6,000–9,000

\$7,800–12,000

€6,900–10,000





PROPERTY FROM THE ESTATE OF THEODA BAUMANN

0225

[ECCLESIASTICUS.] *Ihesus Syrach Teutsch. Im Latein Ecclesiasticus genant / Von Burgerlichen Tugenden, unnd Erbar Hausszucht. In ein neue und richtige Ordnung gebracht.* Nuremberg: Georg Lauterbeck, 1574.

Apparently unrecorded German edition of Ecclesiasticus.

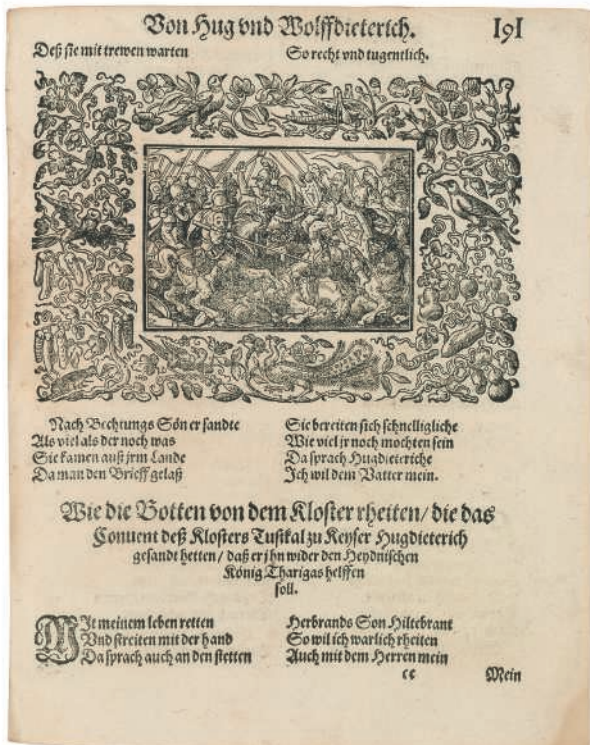
This work, composed by the Jewish scribe Shimon ben Yeshua ben Eliezer ben Sira of Jerusalem, from approximately 200 to 175 BCE, is a work of ethical teachings, and comprises part of the Apocrypha. Lutheran Churches exclude it from the Biblical canon, but include it in lectionaries and devotional reading. By the end of the 16th century, it was being published in many German editions; this one follows a 1570 Nuremberg edition by Nicolaus Knorr, which has similar (but different) woodcut borders. Not reported by VD16 nor in any other major institutional catalogue or bibliography; ABPC/RBH fail to record any copy selling at auction.

12mo (126 x 72mm). Title printed in red and black, text printed within woodcut border throughout (small worm hole affecting some letters in first quire, title repaired at margin without loss, final leaf with margin repaired with small loss, a couple of leaves trimmed close touching borders). Contemporary blindstamped German calf, gilt and gaufered edges (later endpapers, upper cover scored through but holding, lower cover cracking, short split to upper joint at head of spine).

£800-1,200

\$1,100-1,600

€920-1,400



OTHER PROPERTIES

0226

Heldenbuch: darinn viel seltzamer Geschichten und kurzweilige Historien. Frankfurt: Sigmund Feyrabendt, 1590.

A handsomely illustrated edition, in four parts, containing woodcuts never before published. Adams H-166; VD 16 H 1569.

Quarto (210 x 167mm). Title in red and black with large woodcut vignette, numerous woodcuts in the text (small wormhole to first c.50 leaves, a few leaves closely cropped at top margin occasionally affecting letters, lacking the blank A4). 19th-century green cloth, gilt title to spine. *Provenance:* 'Bibliothek des Guthes, Rohlstorf' (stamps to title) – 'Grafflich Rantzau-Breitenburger Bibliothek II' (stamp to title).

£1,000-1,500

\$1,300-1,900

€1,200-1,700

0227

HOBBS, Thomas (1588-1679). *Philosophicall rudiments concerning government and society*. London: printed by J.G. for R. Royston, 1651.

First English edition of Hobbes' De Cive. First published in Paris in 1642 during Hobbes fourth exile from England, *De Cive* introduces Hobbes' thoughts on politics and religion and is considered to be a precursor to his most important publication, *Leviathan*. Wing H-2253.

12mo (142 x 80mm). Additional engraved titlepage with variant title 'Philosophicall rudiments concerning government [sic] and civill society', signed 'Ro: Vaughan sculp.', 3 engraved plates (lacking 3 index leaves B9-12, one plate trimmed close into image, leaf R1 with minor marginal chip, a few other minor nicks). Contemporary calf (rebacked).

[Sold with:] MAGNA CARTA — *Magna Charta cum statutis quae Antiqua vocantur, iam recens excusa, & summa fide emendata*. London: Richard Tottell, 12 June 1556. 2 parts in 1 vol. octavo (135 x 90mm), black letter, woodcut initials throughout, statute chapter numerals printed in the margin (title lightly stained, extending to end of contents, occasional light dogearing). Contemporary calf (extremities faintly rubbed). *Provenance*: manuscript marginalia in an early hand. The first Magna Carta published by Richard Tottell, with the variant second title reading 'SECUNDA'.

(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



0228

HOLBEIN, Hans, the younger (1497/8-1543) — CHAMBERLAINE, John (1745-1812; editor) and Edmund LODGE (1756-1839), *Imitations of Original Drawings by Hans Holbein in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With Biographical Tracts*. London: 1792 [watermark dates from 1794-1824].

19th-century facsimile copies of the wonderful Holbein plates published by Chamberlaine, Keeper of George III's drawings. The originals enjoyed varying fortunes until they were rediscovered by Queen Caroline in a bureau of her closet at Kensington Palace, and finally copied and published under the auspices of Chamberlaine. Edmund Lodge provided the biographical notices. *Abbey Life* 205.

Folio (537 x 415mm). 81 watercolours, copying the prints found in the original publication by F. Bartolozzi, C. Metz, and C. Knight after Holbein, all mounted (lacking printed biographical text for Sir Thomas Elyot, this replaced by incomplete ink manuscript facsimile on Whatman paper watermarked 1824, lacking the portraits of Henry and Charles Brandon, Dukes of Suffolk, tear to pl. 73 slight affecting image, scattered spotting or light staining, some plates with marks from mounting adhesive, others becoming loose). 19th-century russia (rebacked, sides scraped and extremities rubbed). Sold as a collection of 19th-century watercolour reproductions, not subject to return.

£3,000-5,000

\$3,900-6,500

€3,500-5,700





PROPERTY FROM THE ESTATE OF THEODA BAUMANN

0229

HORAE, use of Rome, in Latin and French. *Heures à l'usage de Rôme tout au long sans rien requerrir*. Paris: Gillet Hardouyn, [c. 1509–1524].

Printed on vellum and illuminated in colours and gold by a contemporary hand. Although imperfect, a rare variant not clearly identified in the bibliographies, bound in morocco for its devout 17th-century female owner. The Hardouyns dominated the market for Horae as much as Kerver. In addition to a multiplicity of undated editions there are many variants in title and colophon. Cf. Brunet V, 1635, no. 239; Van Praet 169.

Octavo (218 x 140mm). On vellum. 30 lines, gothic letter. Hardouyn's device on title, anatomic man surrounded by four smaller figures on title verso, 13 full-page illuminated woodcuts only (of 18?), smaller illuminations of saints in text, initials and capitals supplied in gold and colours, historiated woodcut borders (uncoloured). (Lacks C7–D2, E4 and final leaf L8, E5 with tear at inner margin also affecting border, some rubbing and creasing of leaves, smudging to a few illuminated initials, occasional soiling). Later 17th-century red morocco gilt, covers with all-over gilt tooling enclosing the name Marte de Pontoux (rubbed, bend in covers). *Provenance*: Jean ?Louis de Bellegarde 1620 (inscription on A1r) — Marte de Pontoux (binding) — 'Monsieur Belardie, secundus bonus puer' (inscription on front free endpaper) — illumination on L3r with manuscript caption in an early hand — bibliographical note on front pastedown, dated 22 February 1824.

£3,000–5,000

\$3,900–6,500

€3,500–5,700



0230

HORAE, use of Rome, in Latin and French. *A la louenge de Dieu et de la tressainte et glorieuse vierge Marie et a l'edification de tous bons catholiques ont esté commencées ces presentes heures a l'usage de Romme tout au long sans riens requerrir*. Paris: Gillet Hardouyn for Germain Hardouyn, [c. 1509].

A handsome Horae printed on vellum by Gillet and Germain Hardouyn, richly illuminated by a contemporary hand, bound in morocco for Philippe de Béthune (1561–1649). In his role as French ambassador, the seigneur de Béthune formed a notable library which included 2500 manuscripts. The library passed to his son Hippolyte who in turn left the collection to Louis XIV in 1658. Almost all the volumes were bound with Philippe de Béthune's arms. Van Praet 176 cites a copy of Guillaume Godard's 1516 *Heures* which was also bound for him. For the present printing, see Van Praet 172. Cf. Brunet V, 1633, no. 232; Lacombe 195; Murray 271.

Octavo (207 x 123mm). On vellum. 33 lines, gothic letter. Title without ornament, anatomical man and four smaller figures on title verso, 18 full-page woodcuts, small figures of saints in text, all richly illuminated in colours and gold, initials and capitals supplied in colour, without borders. (Light creasing, illumination on E6v a little soiled, some light marginal soiling elsewhere, K4 and K6 with small repairs, K8 holed with slight loss). Earlier 17th-century red morocco gilt with arms on sides of Philippe de Béthune, comte de Selles, de Charost, de Mors, marquis de Chabris [Olivier 442.1], his cypher at corners and repeated on spine, gilt edges (upper joints cracked, corners bumped).

£12,000–18,000

\$16,000–23,000

€14,000–21,000

OTHER PROPERTIES

0231

[HORDEN, John (1828-1893, *translator*).] *Portions of the Book of Common Prayer* [title in Cree]. Church Missionary Society Settlement, Moose, Ontario: 1853[-1854].

A remarkable survival; the first book printed at the Moose Press, Hudson's Bay, Canada, in syllabic Moose Cree dialect. Born to a printer in Exeter, John Hordern became interested in missionary work at a young age. In 1851, the Church Missionary Society selected him and his wife, Elizabeth Baker Oke (1826-1908), to travel to Moose Factory, territory of the Hudson's Bay Company, to undertake school teaching and lay preaching, and to specifically read the scriptures in Sunday services. By 1852, Hordern had sufficient knowledge of Cree to enable him to preach without an interpreter, and had translated into Cree syllabic characters a portion of the Book of Common Prayer. This he sent to London to be printed, but instead of receiving a printed text, by way of return the CMS sent him a set of type cast in Cree syllabic characters, some proof sheets, and the disassembled components of a printing press. Despite being the son of a printer, Hordern was completely unfamiliar with presses, and without any instruction manual, struggled to assemble the machine, and then operate it. However, by the end of 1853 he had printed some of the sheets of the present lot, and by February 1854 had probably completed it. **We can trace only one copy of this book selling at auction:** Sotheby's Parke-Bernet, 26 October 1971, lot 318, acquired by the Thomas Fisher Rare Book Library, University of Toronto; **and we can only trace two other copies in institutions:** Coutts Collection, University of Calgary; and in the Edward E. Ayer Collection, Newberry Library in Chicago. Cf. Joyce Banks 'The First Book Printed at the Moose Press in the Diocese of Rupert's Land' (<https://asc.ucalgary.ca/node/899>).

Octavo (171 x 98mm). Text printed in syllabic Cree with the exception of the imprint which is printed in English, printed Cree text to front pastedown and 55pp. (scattered spotting and staining throughout, mostly light, with the exception of heavy browning on pp.7-12 and heavy staining on pp.15-17, this latter obscuring some words). Original cloth (front inner hinge starting to split, but holding, lightly rubbed and soiled, one corner lightly creased). *Provenance:* J.C. (gothic letter stencilled initials on front pastedown).

£2,000-3,000

\$2,600-3,900

€2,300-3,400

0232

IBSEN, Henrik (1828-1906). *Peer Gynt et dramatisk digt*. Copenhagen: Gyldendalske Boghandel (F. Hegel), 1867.

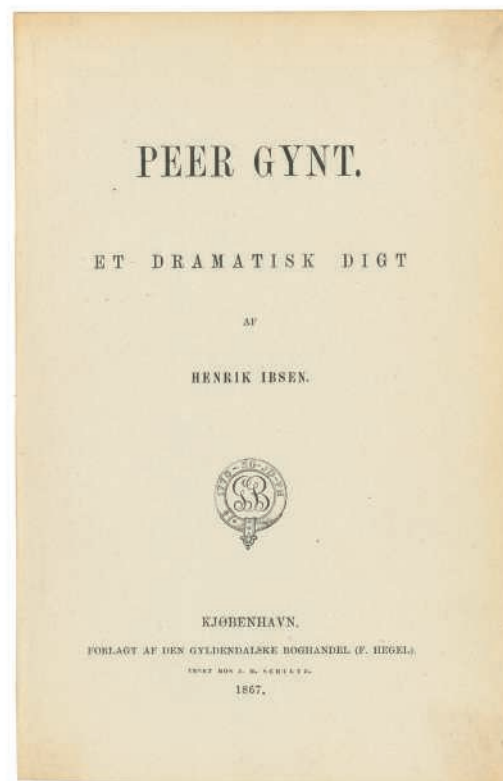
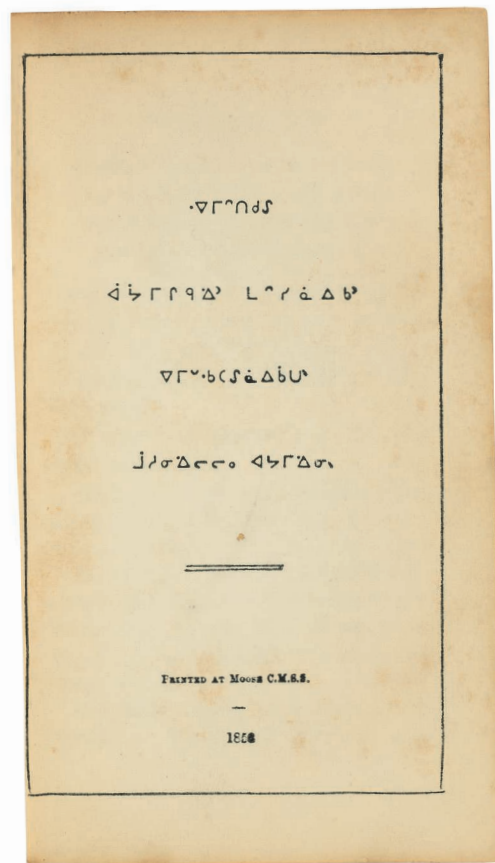
First edition, an unusually fresh copy of Ibsen's famous play. One of 1250 copies from the original print run which swiftly sold out and was followed by the second edition just 14 days later. Masterfully set to music by Edvard Grieg, the play premiered in Norway in 1876 to great acclaim.

Octavo (173 x 113mm). (A few leaves lightly stained or thumb-soiled.) Contemporary half leather (extremities lightly rubbed, hinges split but holding).

£3,000-5,000

\$3,900-6,500

€3,500-5,700





0233

JENKINS, James (publisher) — [WHITCOMBE, Thomas (1760–1824)]. *The Naval Achievements of Great Britain from the Year 1793 to 1817*. London: L. Harrison for J. Jenkins, 1817.

First edition, first issue, of this fine documentary record of naval engagements with the plates in three states. The title vignette is uncoloured, and the plates carry the pre-publication J. Whatman 1812 watermark. This was the companion piece to *Martial Achievements* by the same publisher. Tooley notes that the two portraits were additional plates and ‘the work is complete without them.’ *Abbey Life* 337; Tooley 282.

Quarto (341 x 280mm). Engraved title with vignette by W. Bartlett, 55 plates T. Sutherland and others after Whitcombe, all in three states: in outline, monochrome and fully hand-coloured on India (without the two portraits, a few occasional insignificant spots). Contemporary dark-red straight-grained morocco, covers gilt with royal arms, gilt edges (rebacked preserving original spine, extremities lightly rubbed). *Provenance*: Thomas Fitzherbert (bookplate) — Sir Andrew Noble, Bart. (bookplate).

£3,000–5,000

\$3,900–6,500

€3,500–5,700

0234

KNOX, John (1505–1572). *An answer to a great number of blasphemous cavillations*. [Geneva]: John Crespin, 1560.

First edition of an impassioned defence of Calvin and the doctrine of predestination, written at Geneva in 1558. STC 15060.

Octavo (154 x 96mm). With a mounted portrait of the author inserted facing the title, woodcut title device, errata leaf (a few small marginal holes, C6 chipped affecting 2 letters, a couple of headlines trimmed). Contemporary red russia (rebacked and corners repaired, lightly rubbed). *Provenance*: inscription on title — George Chalmers (1742–1825, Scottish antiquarian and scholar; bookplate).

£1,500–2,000

\$2,000–2,600

€1,800–2,300

0235

[LERMONTOV, Mikhail Iur'evich (1814–1841)] ‘Vesna’ in: *Atenei*. *Zhurnal Izdavaemyi Mikhailom Pavlovym*. Part 4. Moscow: Reshetnikov, 1830.

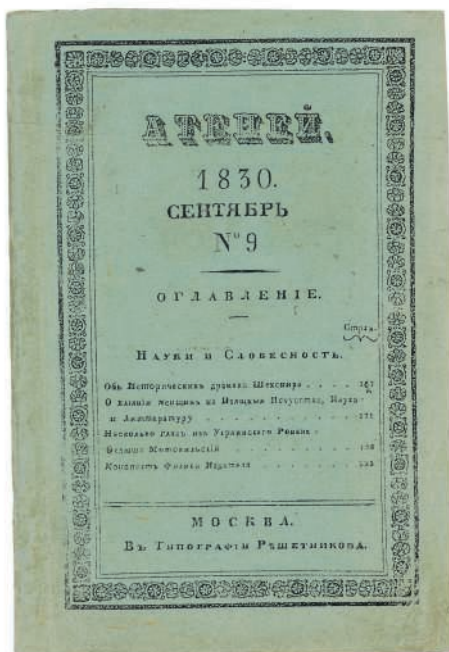
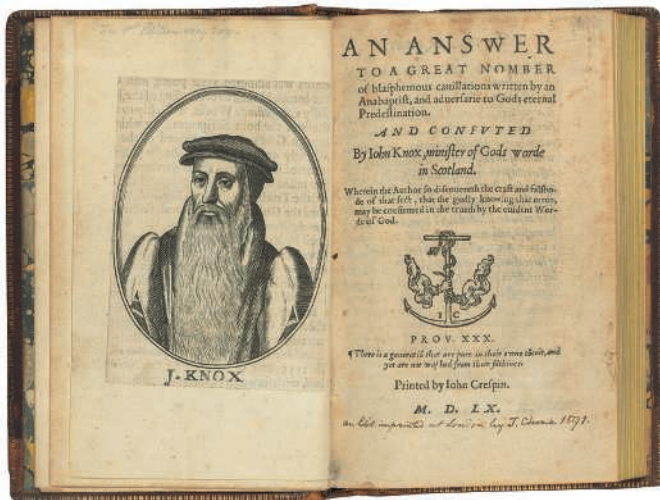
The first appearance of Lermontov in print: the poem ‘Spring’, written for his cousin Ekaterina Sushkova, with whom he was infatuated. The poet was just sixteen, and Ekaterina eighteen. The poem appears on page 113, and is signed simply ‘L’ in a Roman type rather than Cyrillic.

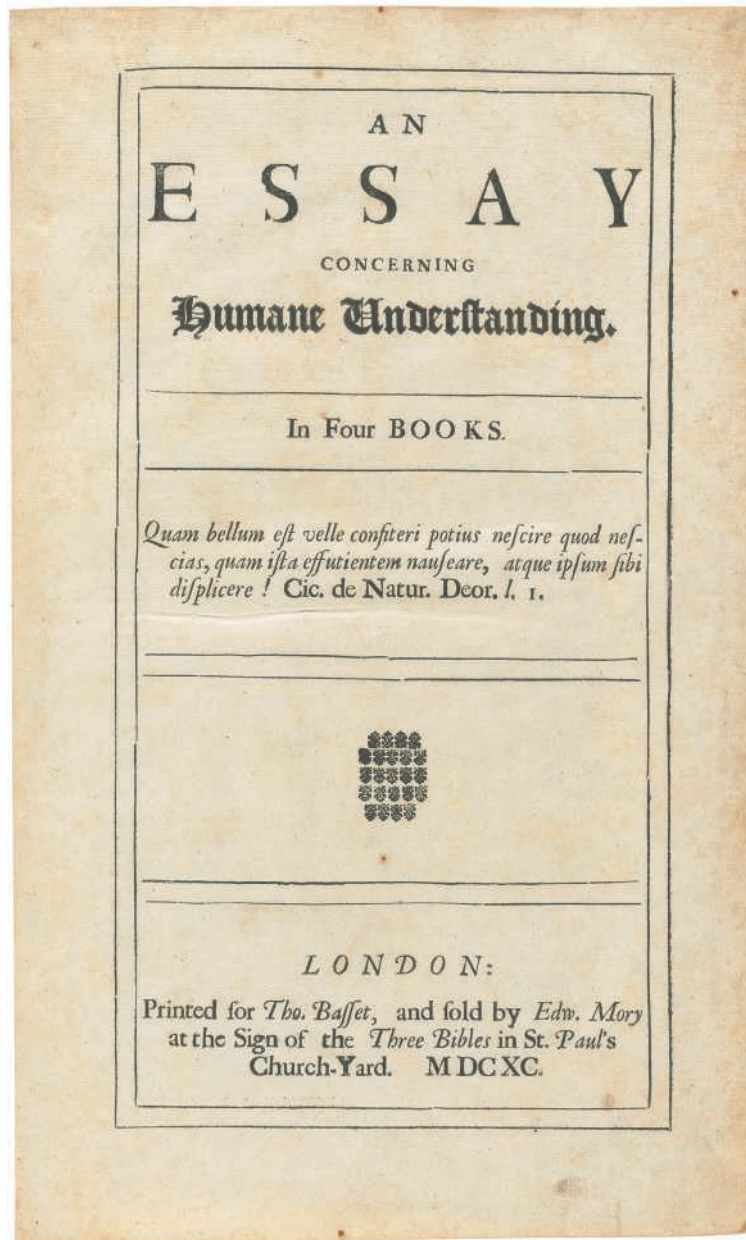
Octavo (186 × 123mm). with final blank (crease to title, very faint dampstaining). Facsimile wrappers (slightly rubbed).

£3,000–5,000

\$3,900–6,500

€3,500–5,700





FROM A DISTINGUISHED EUROPEAN COLLECTION

0236

LOCKE, John (1632-1704). *An essay concerning humane understanding. In four books.* London: printed [by Elizabeth Holt] for Tho. Basset, and sold by Edw. Mory, 1690.

First edition, second issue, of Locke's great dissertation on 'the adequacy of human knowledge when confronted with God and the universe' (PMM). An unusually crisp copy. Attig 228; ESTC R9934; Pforzheimer 600; PMM 164.

Folio (324 x 197mm). Cancel title leaf with inverted SS's within double-ruled border (tiny hole to 2U1 affecting a couple of letters). Contemporary panelled calf, board edges gilt (lightly rubbed and scuffed, joints sometime expertly repaired, short split to lower joint at foot). Modern quarter calf clamshell box. *Provenance:* 'Peter Laslett, Trinity College Cambridge, Deighton Bell 1973' (label to front pastedown).

£20,000-30,000

\$26,000-39,000

€23,000-34,000

0237

IGNATIUS OF LOYOLA, Saint (1491-1556). *Exercitia Spiritualia*. Rome: Antonio Blado, 11 September 1548.

'The most famous modern textbook on ascetic discipline, the nature of sin and Christian perfection by grace' (PMM)

Prior to this copy coming to the market, the last first edition sold at auction was the Harmsworth copy (Sotheby's, December 16 1947, lot 946) described as stained throughout and repaired (ABPC). **Exceedingly rare first edition: only nine other copies held in institutions**, of which three are located in US libraries: Library of Congress; Glenson Library (San Francisco); and Loyola University Chicago, and six copies in Europe: the Vatican, the Biblioteca Nazionale and the Biblioteca Corsiniana in Roma, The British Library, The French Bibliotheque Nationale and the Biblioteca Publica in Toledo. De Backer & Sommervogel 61; PMM 74.

The importance and influence of St Ignatius's *Spiritual Exercises* cannot be overstated: as the foundational document of the Society of Jesus, it combined spiritual power with a militant character that worked to spread the Christian faith around the globe.

Born Inigo Lopez de Recalde to a noble Basque family in the province of Guipuzcoa in Spain, St Ignatius led a normal youth but received his religious transformation as a young man. In 1521, while convalescing from wounds earned while fighting the French at Pamplona, he decided to do penance for his sins. He visited Montserrat in 1522, and then Manresa from March 1522 to February 1523. It was here he first sketched his *Exercises*. He made a pilgrimage to Jerusalem in 1523, but was sent back to Europe by the Franciscans. Between 1524 and 1537, Ignatius studied theology and Latin in the University of Alcalá. In 1534, he was in Paris during the period of anti-Protestant turmoil which forced John Calvin to flee France. The organization that would grow up around him formed then, when a few followers bound themselves by vows of poverty, chastity, and obedience. In 1539, they formed the Society of Jesus and moved to Rome. Pope Paul III approved of their new community that year, and the Society of Jesus formally established Ignatius as its first General. The Pope approved his *Spiritual Exercises* in 1548, the year of this first edition. Loyola composed the *Constitutions of the Society* in his last year. He died in July 1556, was beatified by Pope Paul V in 1609, canonized by Pope Gregory XV in 1622, and declared patron of all spiritual retreats by Pope Pius XI in 1922.

'The *Exercises*, though undoubtedly influenced by the ascetic teachings of Garcia de Cisneros of Montserrat and the Brothers of the Common Life, form a unique book, inspired by a remarkable fixity of purpose and designed for a clearly defined and practical end: the moulding of character by the precepts of the Gospel. Its asceticism is not one of resignation and withdrawal, but full of a positive recognition of active life. It is this characteristic in particular which made the book such a powerful influence when it became (with the *Constitutiones*, on which Ignatius was still at work when he died) the handbook of the Society of Jesus, which is devoted to educational, missionary and other active works. St Ignatius introduced many innovations when founding the Society of the Jesuit Order; the abandonment of such traditional forms of worship as chanting the divine office, a monarchical rather than collegiate constitution, and much simpler vows. These elements, together with the spiritual power of the *Exercises*, gave the Order its militant character and enabled it to exercise its great influence on the world. As a work of religious inspiration the impact of the *Exercises* has been almost as great outside the Society of Jesus as within' (PMM).

Octavo (155 x 107mm). Without final blank P4 (title supplied from another copy and with a few repairs, C6-8, I7-8 and O5 with some pale staining and associated repairs in outer margins, pale marginal stain in quire L, first and last leaves lightly soiled). A remboîtage binding of contemporary vellum (a few repairs on extremities, lightly soiled and rubbed). *Provenance*: Jesuit College in Piacenza (inscription on title) — 'Io[annis] Bapt[ist]e Manfredini' (inscription on A2r) — Jesuit College in Reggio (inscription on A2r) — Adam de Invidia, a papal notary whose name appears on a contract involving Benvenuto Celli in 1522 (inscription on A4v) — Richard Green (sold at Christie's New York in December 2014, lot 227).

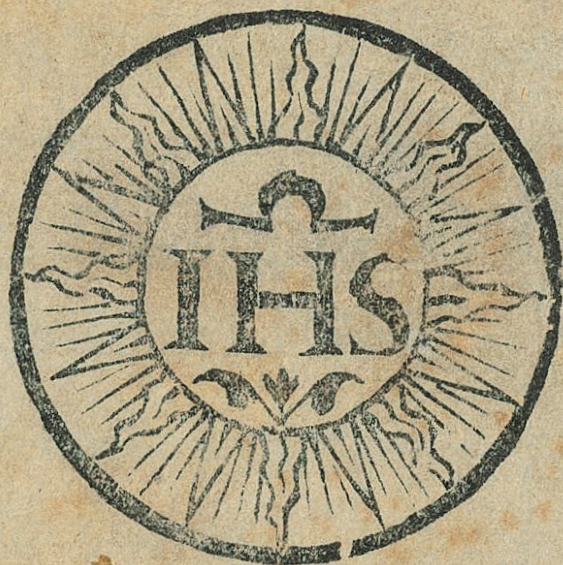
£120,000-160,000

\$160,000-210,000

€140,000-180,000

EXERCITIA

SPIRITUALIA.



M. D. XLVIII.

Coll. Plac. Soc. Jesu. Biblioth.



PROPERTY FROM THE ESTATE OF THEODA BAUMANN

0238

LUCRETIIUS Carus, Titus (c.85 - c.55 B.C.). *De rerum natura libri sex*. Paris: Ant. Coustelier, 1744.

Attractive illustrated edition of Lucretius. Cohen-de Ricci 664: 'très jolies figures'.

12mo (147 x 83mm). Engraved frontispiece, 6 plates and 6 headpieces by Duflos after Frans van Mieris. Contemporary French red morocco, triple fillet, flat spine in compartments tooled with fleurons and dots, gilt edges.

£500-800

\$650-1,000
€580-920

OTHER PROPERTIES

0239

MARKHAM, Gervase (c.1568-1637). *Cheape and Good Husbandry for the well-ordering of All Beasts, and Fowles, and for the Generall Cure of Their Diseases*. London: by T[homas] S[nodham] for Roger Jackson, 1614. With initial blank (first gathering nearly detached, some waterstaining, creasing and soiling towards end, verso of final leaf of text very soiled and rubbed rendering some words illegible, lacks final blank). [*Bound after.*]

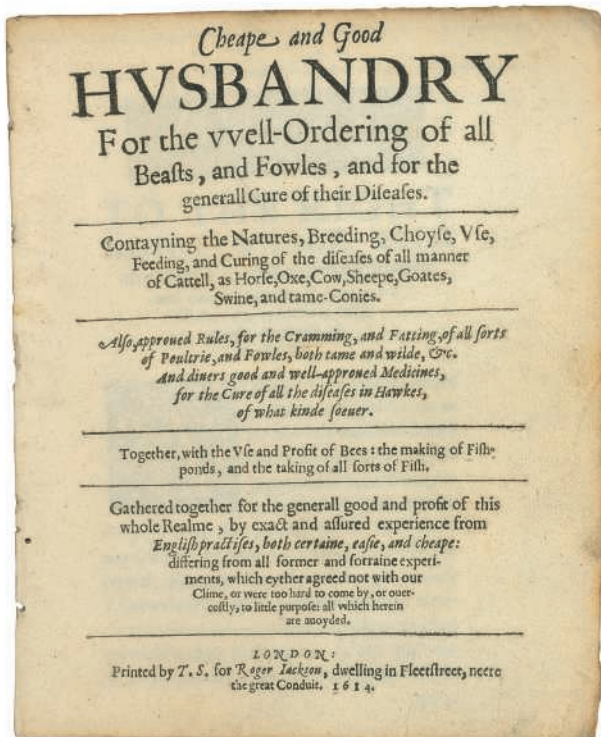
HERESBACH, Conrad (1496-1576). *The Whole Art and Trade of Husbandry, contained in foure bookes*, enlarged by Barnaby Googe. London: by T[homas] S[nodham] for Richard More, 1614. Title within ornamental woodcut border, woodcut headpieces and initials, with the final blank (lacks first blank, marginal tear to O1, waterstaining to title and early leaves, title also slightly soiled and torn at margin).

First edition of Markham's rare work on horses and husbandry. According to RBH/ABPC, this is the only copy of the first edition ever to appear at auction. STC 17336; STC 13201.

2 works in one volume, small quarto (180 x 137mm). Contemporary limp vellum (cockled, small hole in spine, lacks ties, hinges split). *Provenance:* contemporary annotations — Charlotte Maria Bury (inscription on title of Heresbach, dated 1827) — Sir Thomas Phillipps (1792-1872, William H. Robinson label) — Douglas Peter Crossman (bookplate).

£5,000-8,000

\$6,500-10,000
€5,800-9,200



FROM A DISTINGUISHED EUROPEAN COLLECTION

0240

MARX, Karl (1818–1883). *Das Kapital. Kritik der politischen Oekonomie*. Volume 1. Hamburg: Otto Meissner, 1867.

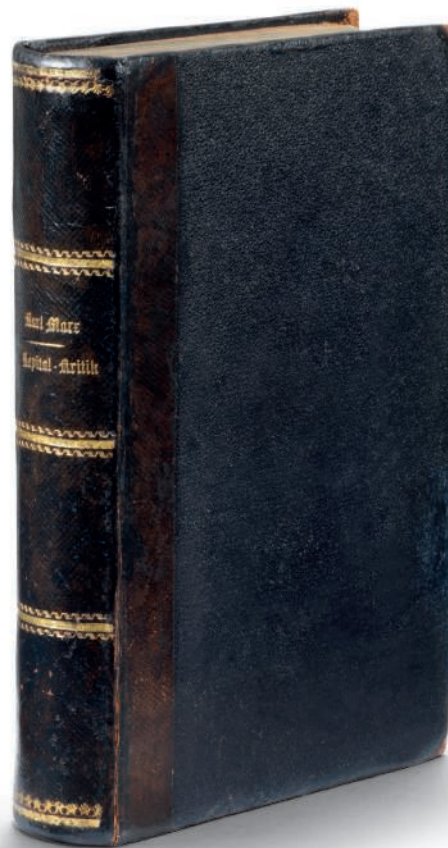
First edition, a fine copy of one of the most iconic books of the modern era. A landmark in economic and political history, this bible of Marxist theory was to inspire anti-capitalist movements in Russia and China, and workers' revolutions across the globe. Only this first volume was published in Marx's lifetime; his friend and supporter Friedrich Engels edited and published volume 2 in 1885 and volume 3 in 1894. PMM 359; Rubel 633.

Octavo (214 x 134mm). (Very occasional minor marginal spotting.) Contemporary half leather over black cloth, spine gilt, chocolate brown endpapers with tape to hinges (some very minor expert repairs to spine, extremities very lightly rubbed). *Provenance*: ?A. Heimich (inscription on title). ;

£30,000–50,000

\$39,000–65,000

€35,000–57,000



OTHER PROPERTIES

0241

MORRIS, William (1834–1896) —
SOCIALIST LEAGUE. *The Commonweal*.
London: 1889–1890.

Rare issues of Britain's leading 19th-century socialist newspaper, containing Morris' final contribution. In 1884, a split in the Social Democratic Federation caused Morris and others to resign and found a new group called the Socialist League.

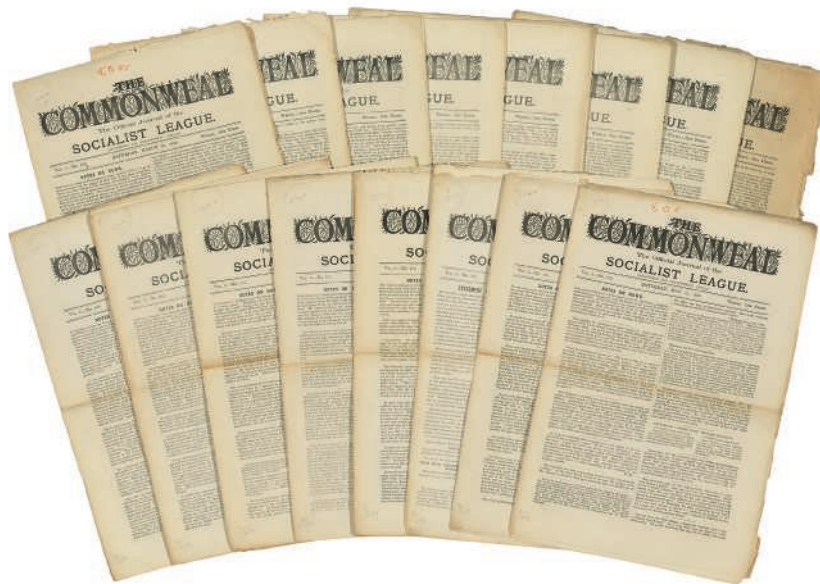
Morris financed the League's newspaper, *The Commonweal*, from its inception in February 1885 until the end of 1890. The present lot contains many of Morris' writings (a full listing is given in Buxton Forman) and includes Morris' farewell article 'Where are we Now?' (no. 253, 15 November 1890). H. Buxton Forman, *The Books of William Morris*, pp.197–213; cf. Linda Parry, *William Morris*, E.7.

Large quarto (390 x 260mm). 47 issues from volumes 5 and 6 (horizontal creasefolds, a few issues with sheets loose, some some extremities frayed, some light dust-soiling). *Provenance*: British Library of Political Science (stamps). (49)

£1,000–2,000

\$1,300–2,600

€1,200–2,300





FROM A DISTINGUISHED EUROPEAN COLLECTION

0242

MILTON, John (1608–1674). *Areopagitica; a speech [...] for the liberty of unlicenc'd printing, to the parliament of England*. London: 1644. Bound with a number of other 17th-century pamphlets.

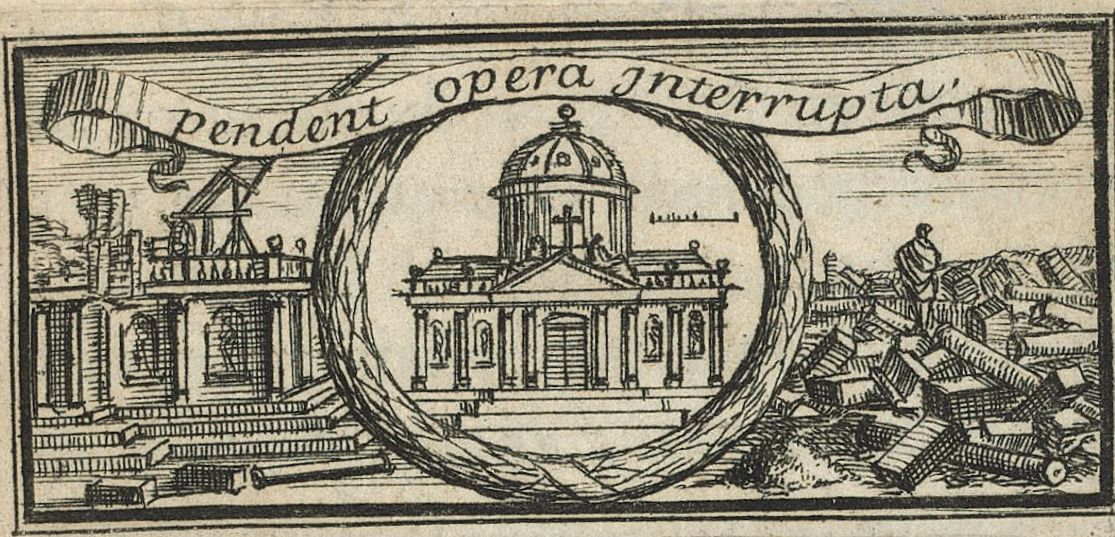
First edition of history's greatest defence of the freedom of expression. This copy, like a few select others, contains manuscript corrections to pages 12 and 34 believed to be in Milton's own hand. 'The argument for freedom has never, before or since, been so magnificently or forcefully expressed' (PMM). ESTC R21002; Pforzheimer 707; PMM 133; Wing M-2092.

Quarto (184 x 126mm). Title within double-ruled border (some dampstaining, lacking final blank F2, as often; shoulder-note to B1v trimmed, a number of pamphlets trimmed sometimes affecting text). Eighteenth-century sprinkled calf (expertly rebacked to style, chip to upper cover, extremities lightly rubbed). Modern quarter leather clamshell box. *Provenance:* Some 17th-century inscriptions and annotations — 'Geo[rge] Chudleigh 1719' (probably Sir George Chudleigh, 4th Baronet (d. 1738; inscription on front pastedown, manuscript table of contents to fly leaves) — 'John Boyes 1796' (inscription on front pastedown) — Torquay Natural History Society (stamp on title, library laws pasted opposite) — Michael Sharpe (label on front pastedown).

£25,000–35,000

\$33,000–45,000

€29,000–40,000



PEN⁷SEES
DE
M. PASCAL
SUR LA RELIGION,
ET SUR QUELQUES
AUTRES SUJETS.

OTHER PROPERTIES

0243

PASCAL, Blaise (1623-1662). *Les Pensées ... sur la Religion et sur quelques autres sujets qui ont été trouvées après sa mort parmi ses papiers*. Paris: Guillaume Desprez, 1670.

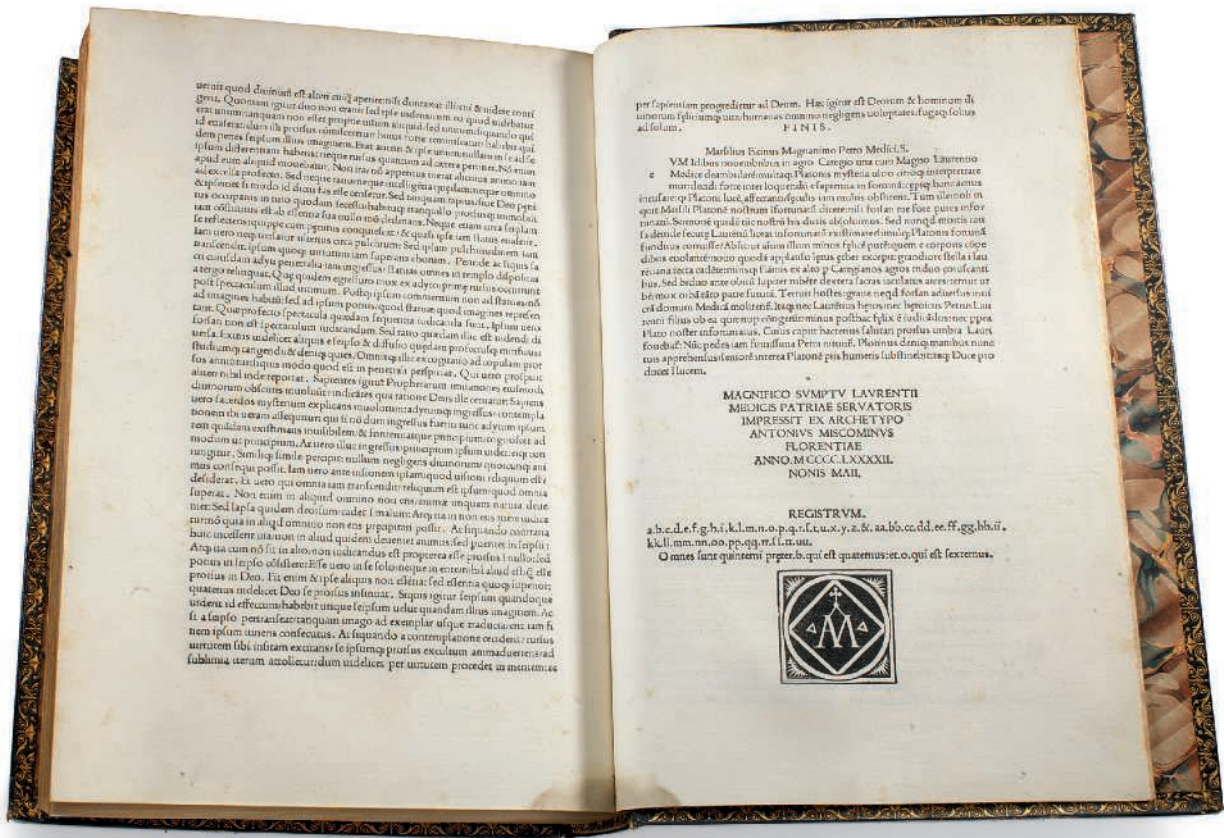
First edition, second issue of Pascal's literary masterpiece. Published at the behest of his nephew, Etienne Perier, Pascal's great Christian apologetic has a privilege dated 2 January 1670. The earlier issue of 1669 is known in two copies only (Paris and Troyes) and can be regarded as unobtainable. Appearing without approbation, privilege, table of chapters, errata, and *avertissement*, it was not formally published and the few copies produced were presumably a trial run. Brunet IV, 398; Le Maire 2; PMM 152; Tchermerzine IX, 72.

12° (154 x 86mm). Printer's device on title, engraved headpiece, two engraved opening initials, typographical ornaments. (Light soiling at beginning and end, a few marginal waterstains). Contemporary calf, gilt spine, red sprinkled edges (restored at extremities).

£7,000-10,000

\$9,100-13,000

€8,100-11,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

0244

PLOTINUS (c.205-270). *Opera*. Translated and with commentary by Marsilius Ficinus (1433-1499). Florence: Antonio di Bartolommeo Miscomini, 7 May 1492.

First edition. The works of Plotinus, gathered together by his disciple Porphyry, are the primary documents of Neoplatonism. As such, they played an important role in the revival of Plato in the Renaissance; Ficino considered Plotinus the *summus interpres* of Plato. Ficino, encouraged by Pico della Mirandola, translated the works for his patron, Lorenzo de' Medici, completing the translation in 1486 and his commentary on them in 1491; Lorenzo died one month before their publication. Ficino's dedicatory letter to Lorenzo in this edition is an important document in the history of Florentine Platonism, as it recounts how Lorenzo's father, Cosimo de' Medici, having heard Pletho's lectures on Plato, had commissioned Ficino to translate the Platonic corpus. In the midst of his labours the first works of Hermes Trismegistus came to light, and Cosimo requested that Ficino interrupt his work on Plato in order to translate Hermes. HC *13 121; BMC VI, 640, XII, 46 (IB.27194a, IB.26193-4); Bod-inc P-383; BSB-Ink P-620; Polain(B) 3207; Goff P-815.

Median folio (330 x 220mm). 441 leaves (of 442, without first blank), 3- to 9-line initial spaces with printed guides, woodcut printer's device on uu10 recto, with blue silk bookmark (light marginal filled wormtracks on first 3 and last 2 leaves, a few early marginalia, minor marginal closed tear on 212, small dampstain in bottom gutter corner of last 2 quires). Early 19th-century navy morocco gilt, gilt edges (extremities lightly rubbed). *Provenance:* Thorold Syston Park – the Wardington copy (bookplates, sold at Sotheby's on May 12 2006, lot 32).

£20,000-30,000

\$26,000-39,000
€23,000-34,000



**PROPERTY FROM THE ESTATE OF THEODA BAUMANN
#245**

ROLEWINCK, Werner (1425-1502). *Fasciulus temporum*. Venice: Erhard Ratdolt, 28 May 1484.

A fifteenth-century 'bestseller', the *Fasciulus temporum* was printed no fewer than 31 times before 1500 and was translated into French, German and Dutch. Its complex arrangement centres on a time-line which runs throughout the book, measuring time both from creation and from the birth of Christ. From its first edition it was subject to 'stop-press' corrections and up-to-date additions: here the latest event recorded is dated 1481, the date of Ratdolt's second edition; the book itself is the third Ratdolt edition. **The invention of printing is on f.64.** H *6934; BMC V, 288 (IB. 20536-7); BSB-Ink. R-246; CIBN R-176; Schreiber 5116b; Goff R-270.

Chancery folio (250 x 190mm). 55 woodcuts (including repeats), diagrams, white-vine initials, rubricated, the woodcuts coloured by a near contemporary hand (first leaf cut down and mounted on ?18th-century paper, small wormtrack on front free endpaper with associated tiny wormhole just into edge of initial on first leaf, this latter extending into the following leaf just touching one letter, f. 2 with 45mm closed tear barely affecting text on verso, ff 23-33 with short wormtrack, mostly marginal, but affecting a couple of letters, f.65 with 15mm closed tear barely affecting 2 lines of text on verso, a few leaves cropped close by the binder, sometimes into foliation and marginalia). Modern sheep (rubbed, joints more heavily). *Provenance:* early marginal annotations.

£2,000-3,000

\$2,600-3,900
€2,300-3,400

**OTHER PROPERTIES
#246**

RUBINSTEIN, Anton Grigor'evich (1829-1894). *Demon. Opera v trekh deistviakh*, libretto, po Lermontovu, sostavleno P. A. Viskovatovym [The Demon. An opera in three acts, the libretto after Lermontov by Pavel Viskovatov]. St Petersburg: Besselia, [after 1876].

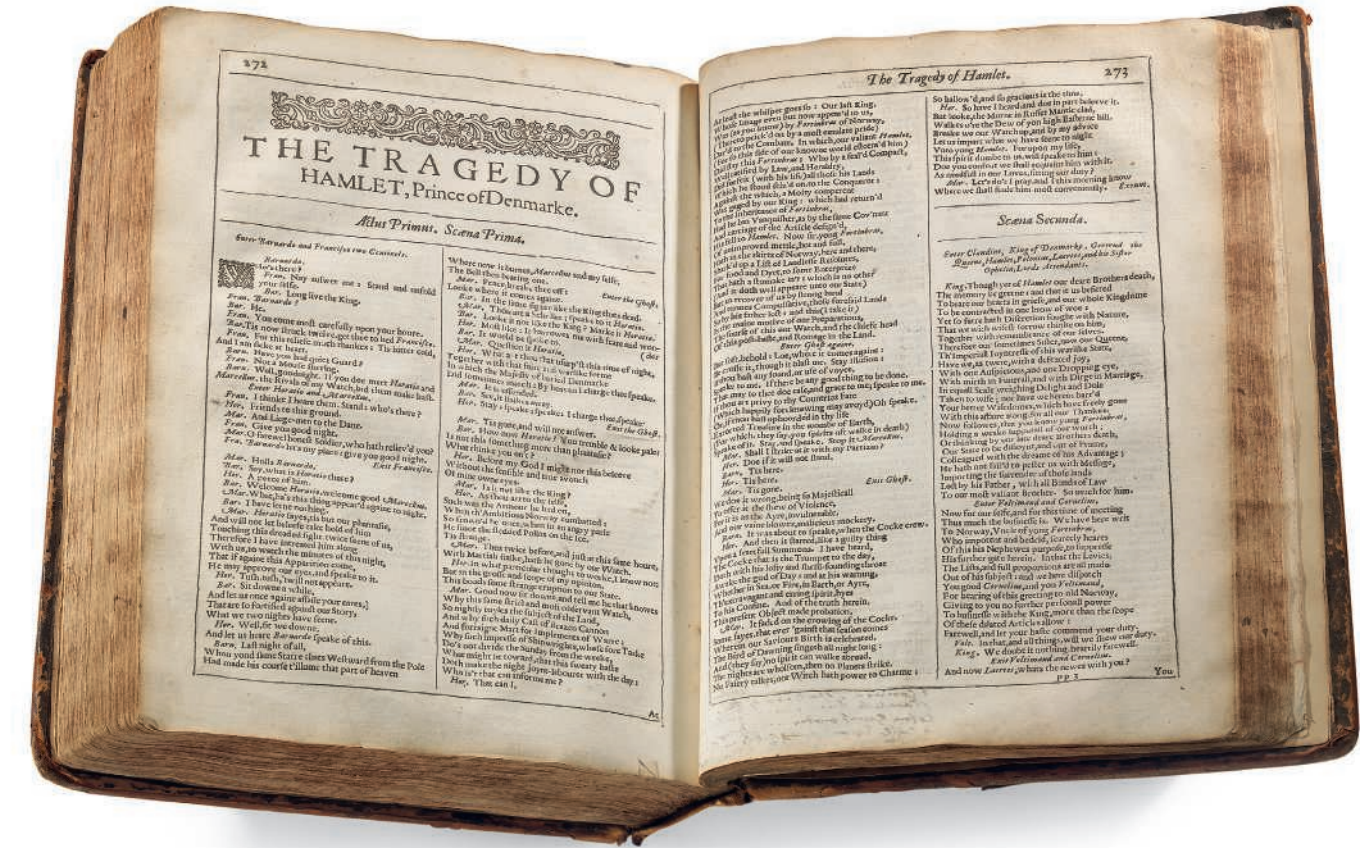
First edition, later printing, of Rubinstein's great opera.

Quarto (327 x 254mm). Title printed in red and black (lightly soiled, fore-margin of p.43 cut away and used as stub to mount the leaf, occasional tears and repairs). 19th-century quarter calf, rebacked (corners worn). *Provenance:* old bookseller's stamps at foot of title.

£1,200-1,800

\$1,600-2,300
€1,400-2,100





0247

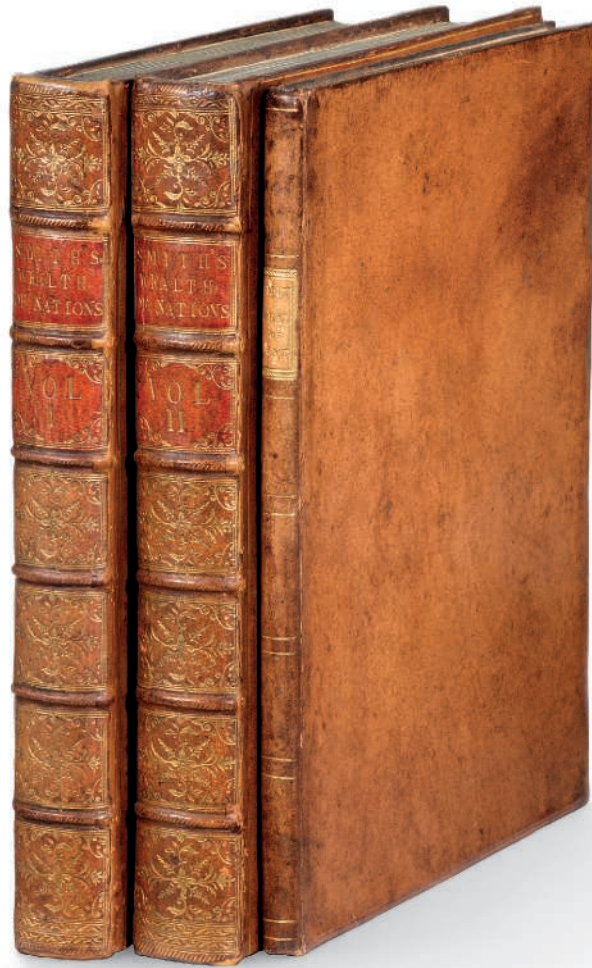
SHAKESPEARE, William (1564-1616). *Comedies, Histories and Tragedies*. Published according to the true Originall Copies. The second Impression. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes, for Robert Allot, 1632.

Second edition, first issue, of the most important work in the English language, set page-for-page from a corrected copy of the First Folio, 1623. With Milton's anonymous epitaph to Shakespeare, the first of his English-language poems to be printed. Pforzheimer 906; W.B. Todd. 'The Issues and States of the Second Folio and Milton's Epitaph,' in: *Studies in Bibliography* V (1952-53), pp 81-108.

Median 2° (333 x 226mm). Roman and italic types. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut head- and tailpieces and initials, engraved portrait of Shakespeare by Martin Droeshout in third state (without first and last leaves, cropped title lacking the imprint laid down with separate portrait possibly supplied from another copy, A3 reinforced at margins, A5 with area excised from top margin and small abrasion hole, Q5 supplied from another copy, e3-4 remargined with some text supplied in manuscript, closed marginal tears to 4 leaves once touching text, ddd1-3 torn and soiled with some repairs, occasional marginal loss, some waterstaining and dust-soiling). 18th-century English speckled calf, spine gilt in compartments (rubbed and scuffed with small splits to spine and lower joint). *Provenance*: J. Heaviside (probably John Heaviside, c.1717-1787, surgeon; inscriptions to title and Effigies leaf and extensive annotations on the death of David Garrick. These notes, which display a close acquaintance with Garrick and medical details of his death, imply that Heaviside may have been Garrick's own physician).

£30,000-40,000

\$39,000-52,000
€35,000-46,000



FROM A DISTINGUISHED EUROPEAN COLLECTION

0248

SMITH, Adam (1723–90). *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: for W. Strahan and T. Cadell, 1776–1784.

First edition, complete with the *Additions and Corrections*. ‘The first and greatest classic of modern economic thought’ (PMM).

An excellent copy in a handsome contemporary binding. In his *Wealth of Nations* Smith ‘begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange... *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control’ (PMM). Goldsmiths’ 11392; Grolier *English* 57; Kress 7261; PMM 221; Rothschild 1897, 1898.

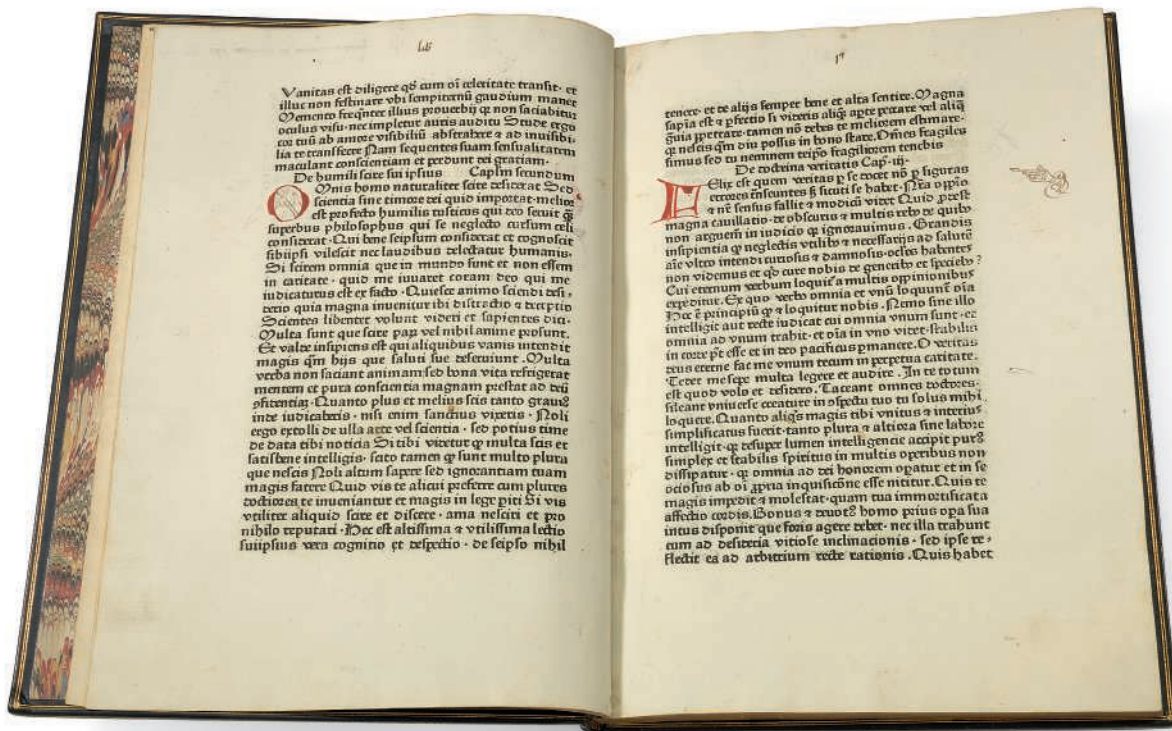
3 volumes, quarto (290 x 228mm). With the half-title only in volume II, as issued, and the final blank in volume 1, adverts printed on verso of last leaf in volume 2. Cancels: M3, 2Z3 and 3A4 in vol. 1. (2Z3–4 in vol. 1 misbound, insignificant light scattered spotting mainly confined to margins, heavier to vol. 3, marginal closed tear to 2Y3 in vol. 1, very small marginal chips to 3G4 in vol 1, T4 and 3O2 in vol. 2.) Contemporary sprinkled calf, vols 1–2 with gilt spines with red morocco gilt lettering pieces, blue edges, vol. 3 slightly shorter with yellow calf lettering-piece (extremities lightly rubbed). *Provenance*: Vols I–II: John Rolle, Baron Rolle of Stevenstone (1750–1842; engraved armorial bookplate) — Louis E. Goodman (bookplate) — Kenneth Harrison (bookplates); vol. III: Moriz von Kuffner (bookplate) — Kenneth Harrison (bookplate).

(3)

£70,000–100,000

\$91,000–130,000

€81,000–110,000



0249

THOMAS A KEMPIS (c. 1380–1471). *Imitatio Christi*. [Augsburg:] Günther Zainer, [before 5 June 1473].

First edition of the most influential devotional work of the later Middle Ages. A cornerstone of the *devotio moderna*, a lay movement advocating the pursuit of a religious life in imitation of Christ through meditation and instruction, the *Imitatio Christi* circulated widely in manuscript from its completion in 1418 and in print. Thomas's autograph manuscript survives at the Bibliothèque Royale at Brussels. Zainer, first printer at Augsburg, may have printed this first edition with a monastic audience in mind; he regularly gifted books to the Carthusian monastery at Buxheim, and a manuscript closely related to Zainer's edition, which was written in 1471 and formerly belonging to that monastery, survives at Harvard (MS. lat. 264). Indeed, an annotation in the present copy (on fo. 14v) emphasising that silence is always to be preferred suggests a Carthusian or member of another silent order as its original owner.

The *Imitatio Christi* is one of 8 theological tracts printed by Zainer which were clearly available either individually or together with a printed contents leaf; one of these (Goff H-192) was printed not later than 1472 (see ISTC). Although its authorship in early printed editions is often given to Jean Gerson, the *Imitatio Christi* is here correctly attributed in the colophon to Thomas. HC *8589; BMC II, 318 (IB. 5542-3); Goff I-4; BSB-Ink T-165; CIBN H-118; PMM 13.

Chancery folio (298 x 205mm). 76 leaves. 35 lines. Type: 2:118G. 3- to 5-line initials in red, one in brown ink, headlines giving book number in contemporary MS. Fo. 3/10 a cancel and printed, as usual, on narrow paper, here margined to size in rebinding by J. Clarke. MS correction of the printer's name 'Gintheum' in colophon as in most, if not all, copies. Printed in 2-page formes, as indicated by a slightly skewed impression on bifolium 3/2.9. (A few marginal wormholes or -tracks filled, very small stain at a few fore-edges.) Blue blind-tooled morocco, panelled sides, spine lettered in gilt, marbled endpapers, gilt edges, by J. Clarke (signed on front flyleaf). *Provenance*: title written on first page in a contemporary hand, author's name written in a slightly later hand, a few contemporary annotations.

£70,000–100,000

\$91,000–130,000

€81,000–110,000



OTHER PROPERTIES

0250

[TOLSTOY, Lev Nikolaevich, count (1828-1910)]. 'Istoriia moego detstva' [The history of my childhood] in: *Sovremennik literaturnyi zhurnal*. St Petersburg: Eduarda Pratsa, 1852.

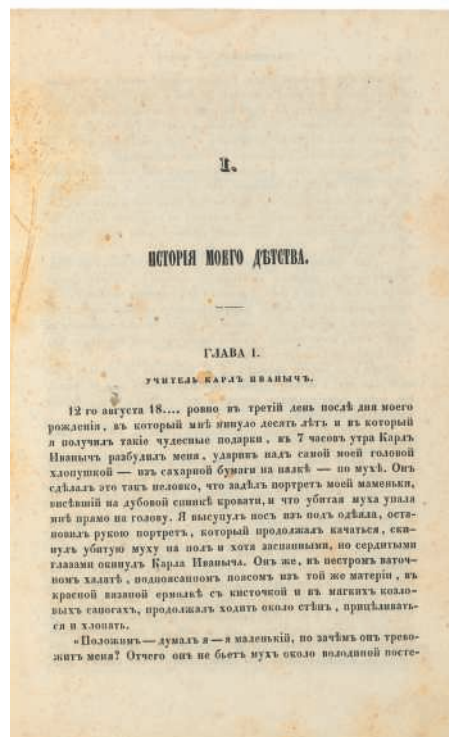
Tolstoy's first published work and first attempt at fiction, **no auction records for it** in either ABPC or RBH. This number of *Sovremennik* also contains the first Russian translation of anything by Nathaniel Hawthorne, chapters I-IX of *The House of the Seven Gables* (Boston, 1851; the third sequence here, p.124), with a short introduction by the editor and its own title-page: 'Dom o semi shpiliakh. Roman Natanielia Gotorna St Petersburg: Pratsa, 1852'.

Octavo (225 x 150mm). With advertisement leaf, without final (?blank) leaf in gathering 9½ (some spotting and staining, corner of one leaf repaired touching a couple of letters). 19th-century quarter morocco, preserving the original printed wrappers (endpapers renewed, wrappers on guards).

£10,000-15,000

\$13,000-19,000

€12,000-17,000





0251

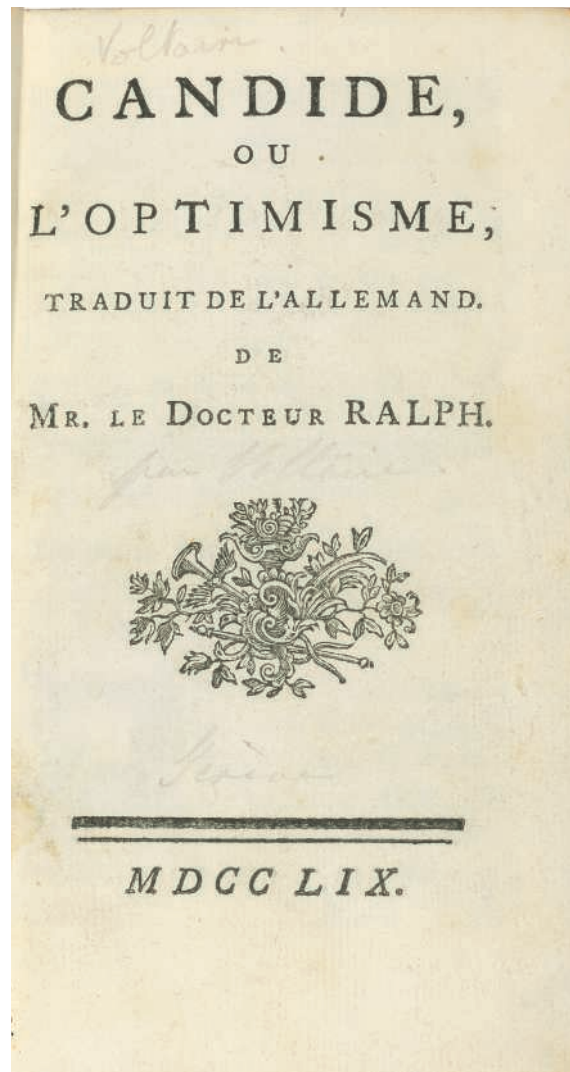
VAUGHAN, Henry (1621-1695). *Silex scintillans: or sacred poems and private ejaculations*. London: printed by. T[homas]: W[alkley]. for H: Blunden at ye Castle in Cornhill, 1650.

First edition, first issue of one of the most celebrated volumes of metaphysical poetry. *Silex scintillans*, influenced by the works of his contemporaries Donne and Herbert, is Vaughan's chief literary legacy. 'His finest lyrics challenge the best in their age; his achievements in rhythm have no peer until Hopkins' (ODNB). **Rare: this being one of only three copies to appear at auction in over 50 years.** ESTC R148; Grolier *Wither to Prior* III 897.

Octavo (140 x 85mm). Engraved title (without Latin verse leaf and final blank, title lightly soiled with minor marginal chipping, shoulder-note on B3 and some other letters trimmed, small stains occasionally affecting letters). 18th-century calf decorated in gilt and blind (rebacked with the original spine laid down, extremities lightly rubbed). 20th-century brown Morocco box. *Provenance:* Joseph Stephens (inscription dated 1714) – John Heugh (bookplate) – Charles Elkin Matthews (publisher, 1851-1921; inscription on fly leaf) — Everard Meynell (artist, d.1926; bookplate) – [Sold at Sotheby's on April 14 1959 for £440].

£25,000-35,000

\$33,000-45,000
€29,000-40,000



0252

[VOLTAIRE (1694-1778).] *Candide ou L'Optimisme, traduit de l'allemand de Mr. le Docteur Ralph.* [?Amsterdam: Marc-Michel Rey, 1758 or] 1759.

Earliest known edition of Voltaire's famed philosophical tale. The complexity of its clandestine publication is evident from the fact Wade groups 16 editions, all of which appeared without an imprint, but with a date of 1759, into 4 distinct groups. The present lot conforms to the textual points and design of fleurons of Wade 2 and Morize 59x, and does not have the 'Avis au Relieur' leaf at the end. In *Voltaire and Candide* (1959) Wade convincingly argues that Voltaire first had a trial edition made, and the present lot conforms to this. Wade suggests that the present lot was already in the press by December 1758, warranting a date of 1759 on the title. However, Wade, does state that the Cramer-published edition in Geneva (Wade 1; Morize 59a) should be considered 'the authoritative edition'. Pomeau, in *Complete Works of Voltaire* vol. 48 (1980), places Morize 59a first among the editions of 299 pages, putting the Morize 59x edition second. However, Pomeau notes that the present lot is the only one of two 1759 editions with the celebrated paragraph 'Candide était affligé...' on p.242 criticising German poets, which Voltaire wanted to suppress in subsequent editions. This passage's survival in Wade 3/Morize 59y, which was almost certainly published in London, and his attribution of a fleuron to an English engraver, leads Pomeau to suggest the present copy was published in London, a possibility conceded by Wade. Voltaire's extraordinary secrecy over the publication of *Candide* was not without cause. On 2 March 1759, the work was denounced by the Council of Geneva who ordered it to be destroyed. Bengesco II, XVII; Morize 59x; Pomeau 299L; Wade 2. 12mo (166 x 94mm). Woodcut title fleuron, other woodcut ornaments and in text. Contemporary calf (upper joint splitting, extremities lightly rubbed). *Provenance*: Lord Carmichael (armorial bookplate).

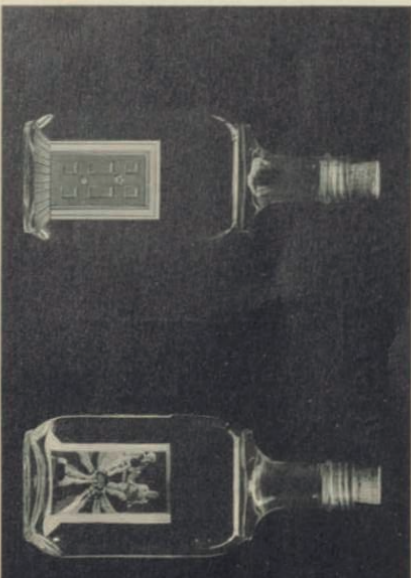
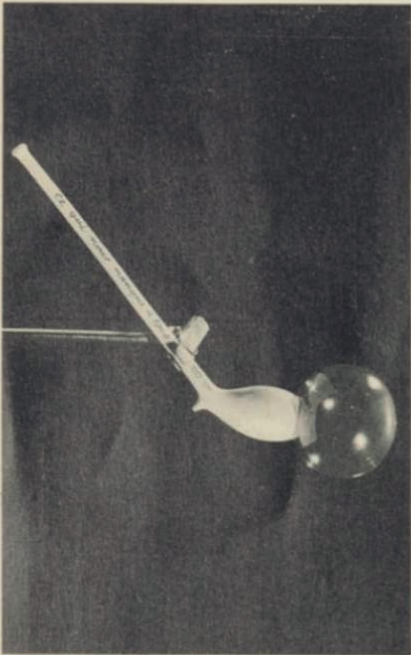
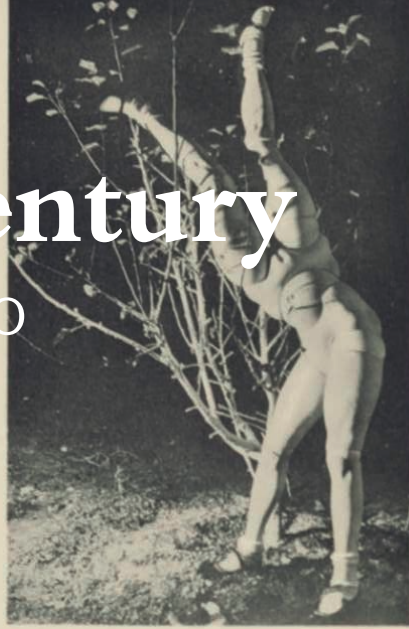
£2,000-3,000

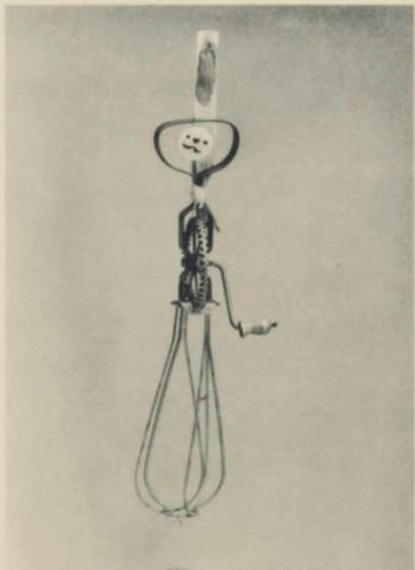
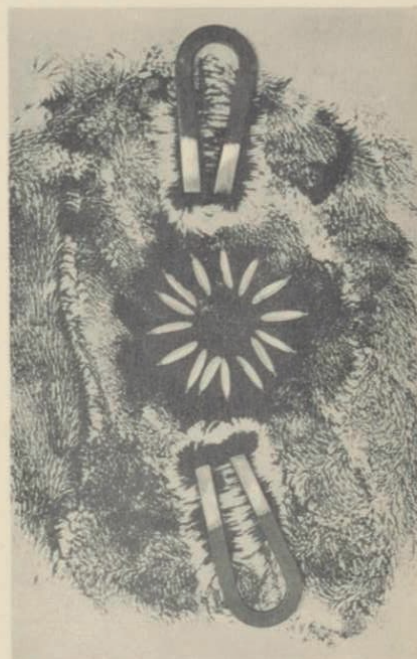
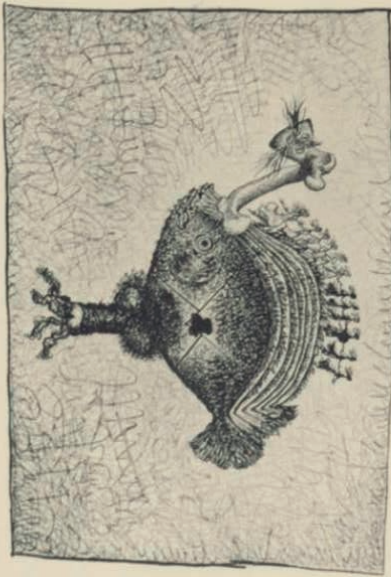
\$2,600-3,900

€2,300-3,400

20th Century

Lots 253-260







0253

Various Artists. *L'Estampe moderne*, edited by Charles Masson and Henri Piazza. Paris: L'Imprimerie Champenois, 1897-1899.

A set of 100 Art Nouveau colour prints by many of the most popular artists of the period, originally published in 24 monthly editions. Ray French 362.

2 volumes (400 x 320mm). Titles with illustrations by Alphonse Mucha, with the full complement of 100 colour lithograph and colotype plates, some mounted, by artists including Edward Burne-Jones, Louis Rhead, Theophile Steinlen, Robert Engels, Henri Boutet, and Alphonse Mucha, with tissue guards, publisher's embossed stamp in margins (2 mounted plates detached, a few lightly spotted). Publisher's cloth gilt with floral design (extremities lightly rubbed).

(2)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROPERTY OF A LADY

0254

FRINK, Elisabeth (1930-1993) — CHAUCER, Geoffrey (c.1345-1400). *Elisabeth Frink Etchings Illustrating Chaucer's Canterbury Tales*. Introduction and translation Nevill Coghill. London: Leslie Waddington Prints, 1972.

One of 25 hors de commerce copies, signed and numbered by the artist.

Folio (655 x 450mm). 19 etchings with aquatint on J. Barcham Green wove paper, with title, text and limitation signed and numbered D280 in black ink on the rear fly-leaf, unbound and uncut, contained in the original olive-green portfolio (light marking to portfolio, lacking ties).

£1,000-1,500

\$1,300-1,900

€1,200-1,700



OTHER PROPERTIES

*255

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

The undivided sheet of the first series of 21 surrealist picture postcards. Rare in this uncut condition. The work comprises mostly unpublished contributions by Marcel Duchamp, André Breton, Pablo Picasso, Paul Eluard, Max Ernst, Yves Tanguy, Oscar Dominguez, Dora Maar, Roland Penrose, Joan Miró, Hans Arp, Salvador Dali, Marcel Jean, René Magritte, Man Ray, Meret Oppenheim, Jacqueline Breton and Hugnet himself. One of c.250 sets. Cocoran Gallery, *L'Amour fou: Photography and Surrealism*, figs. 184, 190.

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

£3,000-5,000

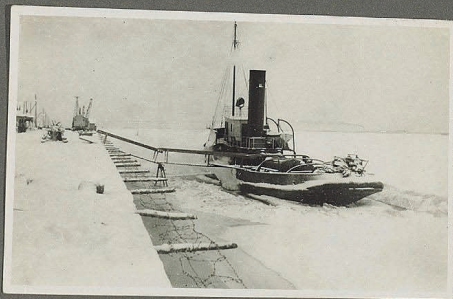
\$3,900-6,500
€3,500-5,700



on the Northern
Dvina River



Icebreaker ploughing
through White Sea



"SHOCK"

256

ROYAL AIR FORCE. [Photograph album. Russia: c.1918-1920.]

Rare album of photographs of the RAF in Archangel supporting Anti-Bolshevik forces during the Russian Civil War.

86 original photographs, of which 10 large format (approx. between 160 x 210mm and 130 x 195mm), 24 medium format (approx. between 100 x 150 to 80 x 120mm), the remainder mostly between 75 x 100 mm to 65 x 90mm, with a few smaller, mounted on 15 leaves, oblong 4to (220 x 310mm). Contemporary embossed leather with leather binding strap (extremities faintly rubbed, fore-edge of lower cover with very small rubbed patches).

Starting in the final months of the First World War, the North Russia Expedition was a campaign fought by the Allies in north-western Russia against Bolshevik forces after the October Revolution. The campaign finally ended in 1920 with evacuation of Allied forces.

This album includes images of the RAF headquarters, 4 of a R.E.8 two-seat biplane reconnaissance and bomber aircraft, 8 images of ships sailing on the icy Northern Dvina River and ploughing through ice of the White Sea, and various personnel including: 'Captain Wiswell, Bomber Pilot R.E.10 [sic]'; Lt. Clarke LoC [Lines of Communication]' and 'Captain Brown ARS RAF' [Aircraft Repair Section].

Military action can be clearly seen in some photographs, with various destroyed buildings and guns being towed on sleds, while others give a more human dimension, including Russian sentries, Russian kitchen staff, the local fire brigade and RAF personnel having ski races. Topographical and townscape scenes appear mostly in large format, although there are also small format shots of a 'Cerf's [sic] house' and a 'Bolshevik village'.

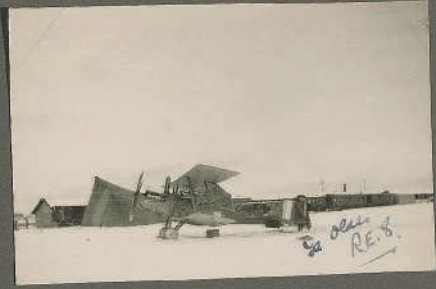
Winter scenes predominate, but there are a number taken during the summer, including one of a tented camp. The RAF billets appear to be surrounded by water in the warmer months.

This exceptional album illustrates the international dimension of the aftermath of the Russian Revolution.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



SOVIET UNION – *Five Year Plan in Action!* The Reconstruction of the Ukraine, a Propaganda Exhibition.

A visually stunning exhibition, and a remarkable survival, promoting the ‘success’ of the implementation of the Fourth Five Year Plan, 1945–1950. The panels celebrate the Industrial Reconstruction in the Donetsk Basin (Donbass) of the Ukraine, an industrial heartland that had been devastated by the Second World War.

18 large folding display boards, composed of 66 thick card panels (each c.600 x 1800 mm and smaller), hinged with linen, decorated with mounted photographs, embossed paper, hand-stencilled lettering in Russian and freehand text in Hebrew (extremities lightly rubbed). [No place, but probably Moscow; no date, but probably 1947.]

The panels work in a thematic manner, beginning chronologically with the liberation of the Donbass with the Red Army in 1943 after the German army’s capitulation at Stalingrad. The region received a large part of the Fourth Plan’s capital expenditure which was directed towards Ukrainian regeneration. Alongside the showcased industrial themes of mining and engineering, the panels also celebrate the rebuilding of the region and its civilised nature through the depiction of civil architecture and images of the workers’ families, wholesomely involved in recreational activities such as swimming, playing football and music.

The multi-media panels are an intriguing mixture of Constructivism, Soviet Realism and Socialist Classicism. The use of photomontage and geometric shapes, distinct motifs of Constructivist Art, as well as textured girders and other industrial elements is widespread, but by the time these panels were composed, such an overt use of Constructivist Art would have been dangerous to use. As early as 1934, Soviet Realism, and then later Socialist Classicism, had become state artistic policy as guided by Stalin, and the panels appeal to these sensibilities with the use of lace in domestic settings, and doric and ionic pillars appear in the architectural scenes.

At some point the exhibition must have travelled to Palestine, as Hebrew translation for most of the titles and captions appears in white lettering throughout. Even before the establishment of the Mandate, some Jews in Palestine were politically inclined towards communism and socialism, and with the large growth of Jewish immigration into Palestine in the 1920s from Russia and Eastern Europe, many of whom were politically literate in left-wing thought, the development of *kibbutzim* and the trades union movement flourished. By the late 1940s, Palestine was experiencing its own revolution against British capitalist imperial rule, and perhaps this exhibition was sent to Palestine at that time to exploit Jewish left-wing sentiment and anti-British feeling.

The propaganda value in Palestine of celebrating the revitalisation of the Ukraine, where perhaps 2 million Jews had lost their lives during the war and Nazi occupation, would not have been lost on the Soviets. Indeed, at the United Nations debate on the partition of Palestine in May 1947, the USSR shocked both the British and Arab delegates by stating that Western Europe’s failure to guarantee rights of Jews was the reason behind their present aspiration to found their own state. In the UN vote, the entire Soviet bloc – excepting Yugoslavia who abstained – voted for partition. This in turn led to an upswing in support for Israeli Communist Party, which gained 3.5% of the votes in Israeli’s first general election, and four seats in the Knesset, in 1949. This was to be the Communist’s high-water mark in Israeli political history.

It is ironic that this exhibition, celebrating the glory of the Soviet-era in the Ukraine, fails to mention either the hundreds of thousands of ‘bourgeois nationalists’ that were transported to the camps in Siberia in the name of ideology, nor the million victims of the 1946–1947 famine caused by agricultural collectivisation demanded by the Fourth Five Year Plan. Simultaneously, the thinly-veiled anti-Semitic ‘anti-cosmopolitan’ drive was destroying the few fragments of Jewish cultural institutions that had survived the Holocaust.

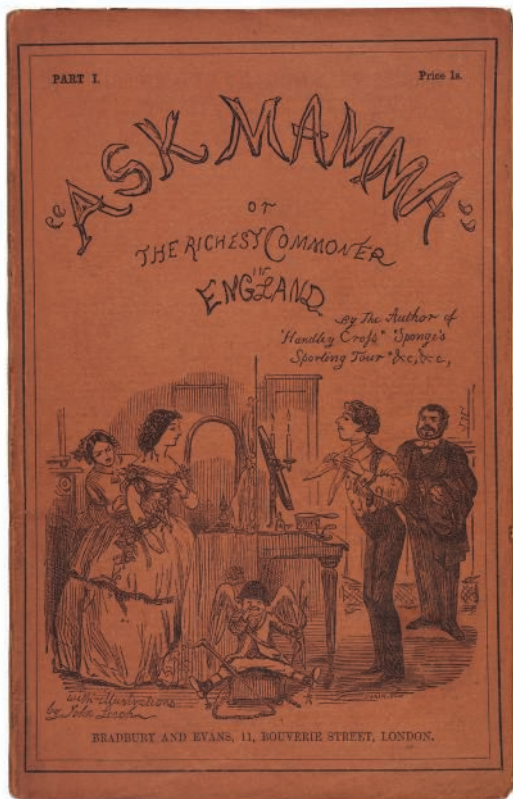
(18)

£20,000–30,000

\$26,000–39,000

€23,000–34,000





0258

SURTEES, Robert Smith (1803-1864).

A fine collection in the original parts of five of Surtees' hunting novels (and one duplicate), octavo, complete with all hand-coloured plates by John Leech and advertisements as per Schwerdt, original printed pale red wrappers, each title uniformly boxed in a green morocco folding case.

Comprising:

Mr. Sponges Sporting Tour. London: Bradbury and Evans, 1853. 13 original parts in 12. Mellon/Podeschi 187; Schwerdt II, p. 238; Tooley 476 — *Handley Cross; or, Mr. Jorrocks's Hunt*. London: Bradbury and Evans, 1854. 17 original parts. (Two part wrappers with spines restored.) Mellon/Podeschi 188; Schwerdt II, p. 234; Tooley 473 — "*Ask Mamma;*" or, *The Richest Commoner in England*. London: Bradbury and Evans, 1858. 13 original parts. Mellon/Podeschi 195; Schwerdt II, p. 235; Tooley 472 — "*Plain or Ringlets?*" London: Bradbury and Evans, 1860. 13 original parts in 12. Mellon/Podeschi 199; Schwerdt II, p. 238; Tooley 477 — *Mr. Facey Romford's Hounds*. London: Bradbury and Evans, 1865. 12 original parts. 2 copies, both with the rare first state of the wrapper of part I reading "Mr. Facey Romford's Hounds." Mellon/Podeschi 207; Schwerdt II, p 237; Tooley 475.

(6)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROPERTY OF A LADY

0259

SUTHERLAND, Graham (1903-1980). *Sketchbook*. London: Marlborough Fine Art Ltd, [1973].

Edition de tête, numbered E14, one of 25 copies only, signed by the artist.

2 volumes comprising a catalogue and sketchbook of pochoir reproductions printed in colours, together with one etching with aquatint, all quarto (230 x 180mm), the catalogue and etching within original grey stiff paper wrappers, the etching printed on handmade laid paper, the etching initialed and the catalogue signed in pencil, the sketchbook in a black cloth-backed facsimile binding with reproduced paint marks, the whole within the original leather-covered solander box supplied for the édition de tête (box rubbed and scraped).

£1,000-1,500

\$1,300-1,900

€1,200-1,700





0260

VASARELY, Victor (1906-1997) — DESCARTES, Rene (1596-1650). *Discours de la Méthode*. Paris: Éditions Essellier, 1969.

A fresh, clean copy of one of only 15 copies reserved for the artist, copy lettered 'B'.

2 volumes, very large quarto (460 x 405mm), suite of 24 multiples and prints comprising 1 perspex and 2 aluminium multiples, 22 screenprints and lithographs, complete with an additional suite of 6 proof plates on japon, all signed by Vasarely, all contained within the original grey paper-covered box with perspex interior covers (box with insignificant faint soiling).

£5,000-8,000

\$6,500-10,000

€5,800-9,200

END OF SALE

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** (▲ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

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(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.

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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.

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(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.

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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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.

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(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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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:

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

Heading means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the

telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) 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

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** 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 move 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 that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots 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 £39,219 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** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** 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 Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

BOOKS

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

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred. Please note the Conditions of Sale printed at the end of this catalogue.

WRITTEN BIDS FORM

CHRISTIE'S LONDON

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 12 JULY 2017 AT 10.30 AM & 2.00 PM

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

CODE NAME: BESSO

SALE NUMBER: 14299

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14299

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

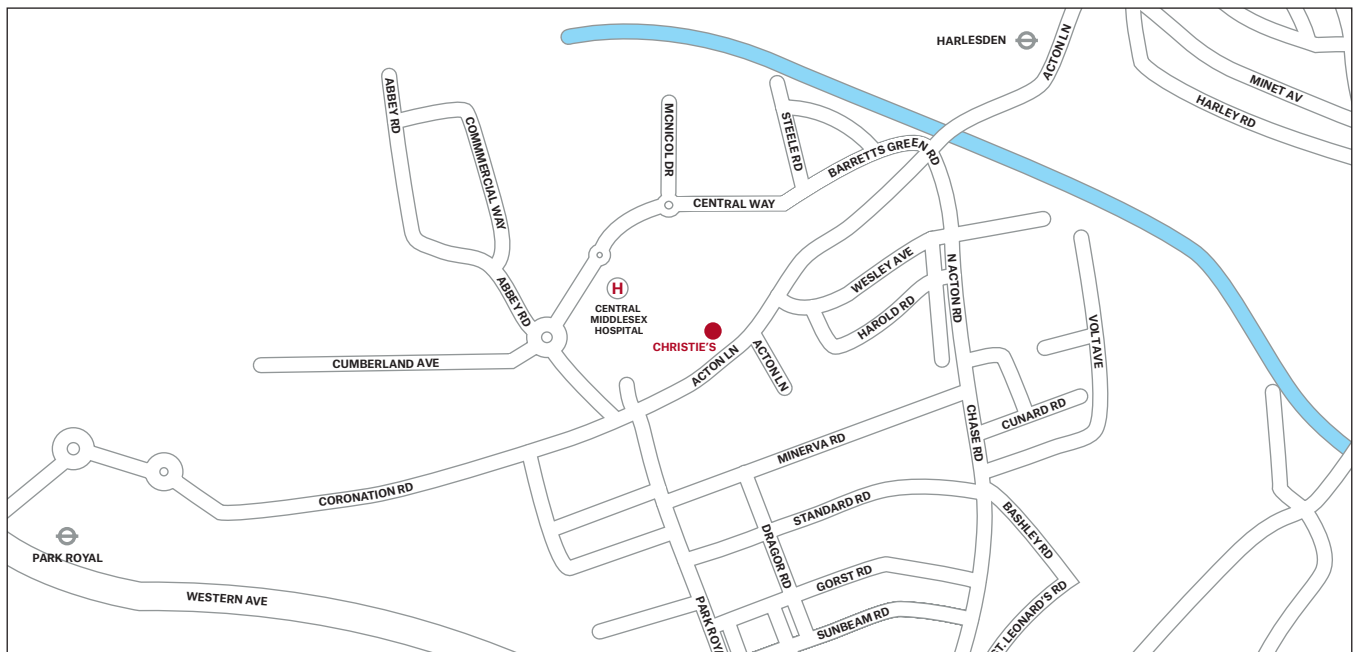
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards:		
Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

Unit 7, Central Park
Acton Lane
London NW10 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





MAN RAY - PAUL ELUARD

Facile

Paris: Editions GLM, 22 June 1935

An exceptional copy: Paul Eluard's own copy, extra-illustrated by Man Ray photographs and with letters and inscriptions by Man Ray and Nusch to Eluard, printed on japon paper and beautifully bound by Paul Bonet.

€500,000-700,000

PARIS AVANT-GARDE

Paris, 19 October 2017

VIEWING

14-19 October 2017
9, avenue Matignon
75008 Paris

CONTACT

Tudor Davies
tdavies@christies.com
+33 (0)140 768 618

CHRISTIE'S



Tuscan Renaissance *Cassone* Panels from a Private Collection
GIOVANNI TOSCANI (Florence 1370/80-1430)
Scenes from the tale of Ginevra and Bernabò of Genoa and Ambrogiuolo of Piacenza (Boccaccio, Decameron)
tempera and gold on panel
33 x 76 $\frac{3}{4}$ x 27 $\frac{1}{4}$ in. (83.6 x 94.3 x 69 cm.)
£600,000-900,000

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NICOLAS-MARTIN PETIT (1777-1804)
Toulgra (nicknamed Bull Dog by the English), Port Jackson, New South Wales, 1802
pencil and charcoal on laid paper
10 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (27.5 x 21.4cm.)
£70,000-100,000

TOPOGRAPHICAL PICTURES

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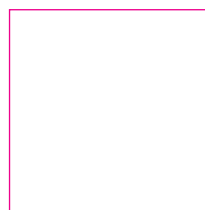
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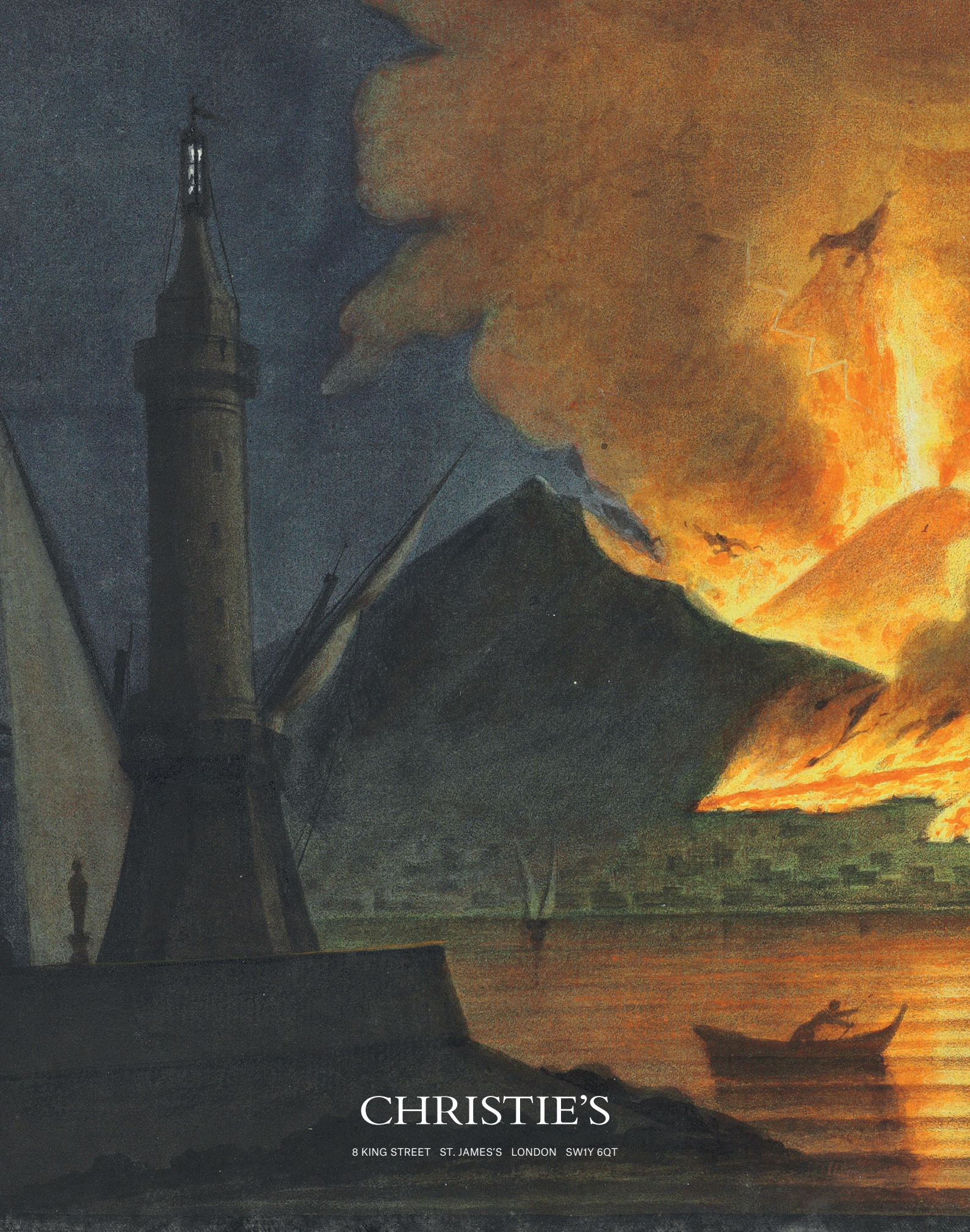
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Gleich wie die Bienen aus vieler Blut/
Den süßen Honig machen thut.
Also Herr Philipp der elert Man/
Von Gottes gnad/ von jederman.
Die freye Kunst erleret hab/
Mit Gottes helff durch seine gab.
Was schwacht er vnzerleser hier/
Aller Kunst von jm habe jr.
zu Magdeburg/ bey Fridrich Ottenberck Briefmalere in der Marktstassen.

Was die Bienen arbt/ geseht Gott allzeit /
Bringt uns vnd frucht der Christenheit
Die Hummeln dienen stem Baudh /
Darumb sie werdn gestraffet auch.
Weicht ab / weicht/ jr vnarrigs Vieh/
Gott steht der Bienen allzeit ble.
Wo nicht/ so wird der ganze Schwarm/
Der Bienen Christ an euch erwarm.
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